

# Logistics of Texture

## Logistics of Texture

### Reasons to add texture:

To offer the guest a change, crossover with a particular cut, to support a style, to add texture to the hair or to even out texture

### Texture and Color:

Non-ammonia color:

- okay to use if the hair is in good health
- can be done same day

Ammonia color and/or foiling:

- watch for signs of damage
- done one week before, if guest has 1 inch or more of regrowth, color first, then perm

### When to consider a clarifying treatment or a test strand:

- hair is already processed with 3-4 chemical services
- hard water or chlorine on hair
- medical condition such as alopecia
- medication- thyroid, heart and blood pressure
- excessive hair color buildup

When not to add texture;

- undergoing surgery or chemotherapy
- excessive breakage
- metallic based product on hair
- guest is indecisive
- doesn't go with current or planned haircut design
- flunks float test

\*\* Note: If they use home color, we can not guarantee the results

### Acid vs. Alkaline:

Thio chemical texturizers use ammonia to open the cuticle to allow the solution to penetrate and create the chemical change needed. Acid waves are lower in pH, generally around 8. Although the lower pH tends to result in less damage to the hair, acid waves process slower and do not produce as firm of a curl. Alkaline waves are higher in pH around 9 and will result in a firmer curl. Alkaline waves are most appropriate on coarse, strong resistant hair. Commonly used on guests with grey hair.

Float test

- Pull out a few strands of hair and float in a bowl of water, if the hair is floating after 30 seconds, you may perform a chemical texture service. Anything that sinks, will need to be cut off before performing the service.

Logistics of Texture con't.

### **Rinsing and Neutralizing:**

Insufficient neutralizing can weaken curl.

Look for:

- Insufficient rinsing of the perm solution can lighten haircolor.
- Creates strong perm smell
- Benders holding moisture can weaken strength of neutralizer
- Insufficient towel blotting can weaken neutralizer

### **Sample questions to ask prior to perming:**

1. What chemicals are currently on your hair?
2. What are your reasons for perming?
3. How long do you expect the perm to last?
4. What kind of curl do you want? (Remember visuals)
5. Are you planning any other chemical services soon? (You may need to set goals)
6. What are your expectations for maintenance?
7. What type of haircut design will you be having?
8. What products are you currently using on your hair?
9. Are you exposed to hard water/chlorine?
10. Are you currently on any medications, why type if any?
11. Have you ever had a perm before, if so where there any challenges with the perm service?
12. Have you seen any previous breakage from any chemical services in the past?

Logistics of Texture con't.

### **Opti-Curl (acid wave)**

#### **Variable Action/Regular:**

For fine, normal, multi-porosity and color treated (up to 20 volume) hair. Is self adjusting to differences in porosity and creates a medium curl. 20 minutes process timing, no test curl required. Note: test curl is recommended on overly porous hair after 5 minutes.

#### **Extra Body:**

For normal, resistant and color treated (up to 20 volume) hair. A firm curl will result on all hair types, except on grey hair. Process 10-20 minutes, no test curl needed.

Normal/Resistant	20 minutes
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Color-treated	10 minutes
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Note: test curl is recommended on fragile or overly porous color-treated hair after 5 minutes.

### **Opti-Color (alkaline wave)**

#### **Color Treated:**

For color treated (up to 20 volume, levels 1-9) hair. Will result in a medium to firm curl. Process 15-30 minutes, test curl after 10 minutes and then every 3-5 minutes.

Interim treatment is added before neutralizer to repair damaged hair.

#### **Hi-lift color/Highlighted:**

For color treated hair (30 or 40 volume) or bleached/ highlighted (up to 40 volume) hair. Process 5-30 minutes depending upon porosity test curl after 5 minutes.

Fragile high lift	10-30 mins
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Bleached-	
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very delicate porous	5-15 mins
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moderately porous	10-20 mins
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heavily highlighted- 40 to 76%	10-30 mins
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### **Opti-Care (extra conditioning alkaline wave)**

#### **Normal to Resistant:**

For normal, resistant and color treated (deposit only) hair. Process up to 20 minutes, no test curl needed.

Note: test curl is recommended for coarser hair textures as well as overly porous hair. Maximum processing time is 30 minutes.

#### **Biolage (acid wave)**

For normal, resistant and color treated (up to 20 vol.) hair. A springier, true-to-rod-size curls with a soft natural feel. Process 10-25 minutes, no test curl is needed.

## Types of Wraps

### Radial Wrap:

Meant to be used in the styling process to give the hair natural movement through the hair. Creates a natural push and is derived from the final style. All perm wraps should have some sort of directional or radial wrap placed in it to be considered sophisticated.

### Brick Wrap:

The most common wrap used creating a brick effect, gives support with no direction to use all over the head would be considered. Generally combined with other wraps in the occipital and nape areas. Rods should never be in a line, therefore causing splits.

### Natural Wrap:

Brick wrap the nape area, candlestick the other areas. Can be done with efflock or bender rods, giving a spiral effect in the mid and crown with support underneath. Candlestick can be done in one direction or alternate direction to create bounce and movement.

### Spiral Wrap:

Pack rods in, use many rods. Bender rods are preferred. Length of the hair should be past the shoulders, can be done above the shoulders if hair is one length. Hair should be wrapped evenly and consistent on the rod. Utilize brick technique in the nape, above the occipital using diagonal slices wrap to the round of the head. Slice diagonal slices on the exterior section, alternating at the points.

### Oscillation Wrap:

Trend Release wrap created in 2006. Good for guests who want a "beachy" curl, ideal for low commitment texture guests. Larger sections create movement at the ends with not as much volume, the smaller the section the longer lasting perm. Larger section creates drag on the top for a smoother finish. Bases wrapped towards each other for maximum lift. (causing collision and lift) Should take 20 minutes to wrap with a maximum of 20-25 rods.

### Partial Wrap:

To accommodate a short, layered cut. Brick wrapped on exterior, natural wrap on interior. Use protective cream at the nape. Last row of rods is directed back to follow flow of hair design.

After applying neutralizer, drop 1-2 rows of rods closest to the unwrapped area. That will help to blend texturized hair to untexturized hair. Great technique for male styles.

## Types of Wraps con't.

### Under Wrap:

Use to create a blend in the bottom part of a Bob, to create volume underneath. Wrap should take 15 minutes. For fullness in nape, wrap from occipital down.

### Bubble:

Brick wrap on the interior, exterior is using radial sections pushing everything towards the face. Starting point is at the crown, rods are wrapped with collision to start. Short hair, full in exterior section, closer to head in the interior section.

### Retouch Perm:

Uses cellophane or a type of protection to protect the hair in which you don't want to reform. Two types; for base reformation and ends reformation.

### Transfer Perm:

Soft varied curl pattern suitable for most types of hair, can be used virtually on any length. Creates variation in curl and waving patterns. Soft but yet curly.

### No Rod Perm:

Creates bend and movement in the hair, no curl. Sometimes used to break a strong curl pattern. Use of cotton and plastic clips to wind and set in place.



## Perm Wrap Procedure

### Tools needed:

towels	protective cream	end wraps
rattail comb	solution	cotton
picks	plastic bag	cape
rods	timer	clarifier (if needed)
shampoo	spray bottle with water	

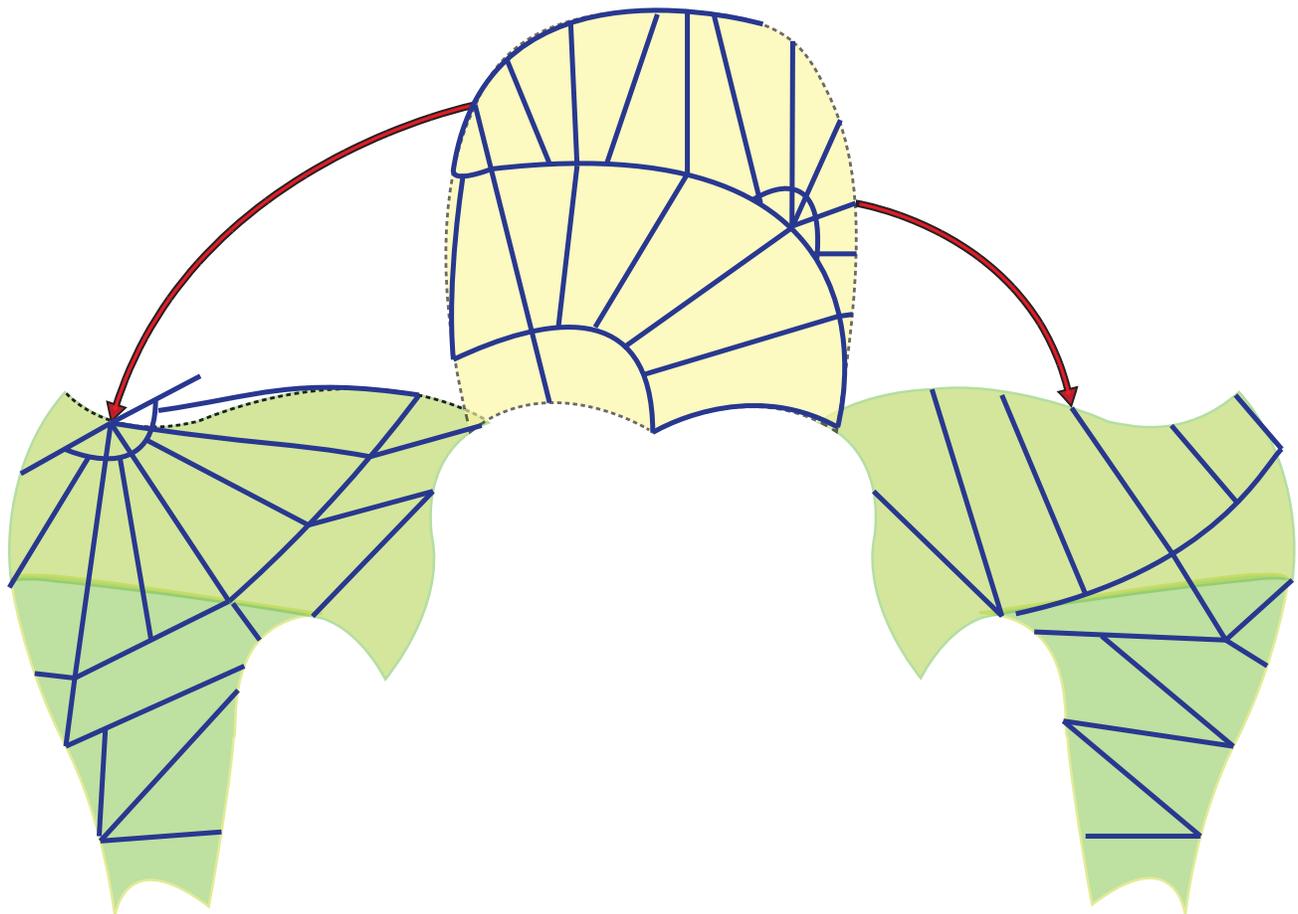
### Procedure

1. Gently shampoo hair
2. Clarify hair if needed with Mint Purifying Shampoo or for greater clarification use Malibu
3. Wrap hair on rods using water to keep the hair moist (use pre-wrap if necessary)
4. Protect skin around hairline with barrier cream and cotton
5. Mix waving activator and solution if necessary
6. Mist rods with water and towel blot to even out porosity before applying perm solution
7. Apply wave solution to top and bottom of each rod starting in the exterior
8. Change cotton and towel around hairline and cover with plastic bag provided
9. Process at room temperature for the strength solution you are using indicated on the chart
10. Test curl; check for visual roping and separation on the rod, blot rod to be tested with paper towel (always save some wave solution to resaturate test rod if it is not fully processed), unwind rod approximately 1 1/2 times and push rod forward, when an S pattern that matches the tool appears the perm is ready to be rinsed. Use a different rod for each test curl
11. Rinse when processing is complete for a minimum of 5 minutes with comfortable hot water
12. Towel blot, paper towel blot
13. Apply interim treatment, towel blot each rod, do not rinse (this step is perm specific)
14. Mist cotton with water and apply to hairline
15. Neutralize top and bottom of each rod starting in the exterior, check manufacturers instructions for timing
16. Rinse with warm water for a minimum of 5 minutes
17. Once rods are out towel blot hair, scrunching the curl pattern into hair
18. Educate guest on home maintenance, post perm conditioning and required styling  
DO NOT SHAMPOO FOR 48 HOURS

## Helpful Hints

- Grabbing two end wraps at once when wrapping for timing
- Pick under the rod and on top, lifts rod off of the scalp so the guest doesn't have breakage or a 90 degree angle at the scalp
- Check after 5 minutes of precessing
- When applying solution do not over saturate - hair can only absorb so much at one time, apply to top and bottom of rod and then come back to the rod and resaturate again if more saturation is necessary.
- Directional wrap the hair to customize their look
- When rinsing perm solution a rule of thumb is 5 minutes for 4" of hair and 1 minute for each additional inch of hair. Rinse until the water runs clear and the odor had dissipated
- If the guest would like a softer curl at the scalp and to soften the "rod marks", neutralize with rods out of hair
- Watch wrapping "on base" in some coarse hair textures, it can leave to many rod marks or indentation
- Mist cotton with water before applying to hairline
- Very important to get all moisture out of the hair prior to neutralizing, excess water will result in a limp curl

## Radial Wrap

**Procedure:****Mannequin Head:** Medium/Long Layer**End Result:** Directional movement towards or away from the face. Intersection of curl formation, working with collisions, separations and points**Spacing:** close together, size of rods**Slice:** Radial slices working off of a point

## Brick Wrap

### Procedure:

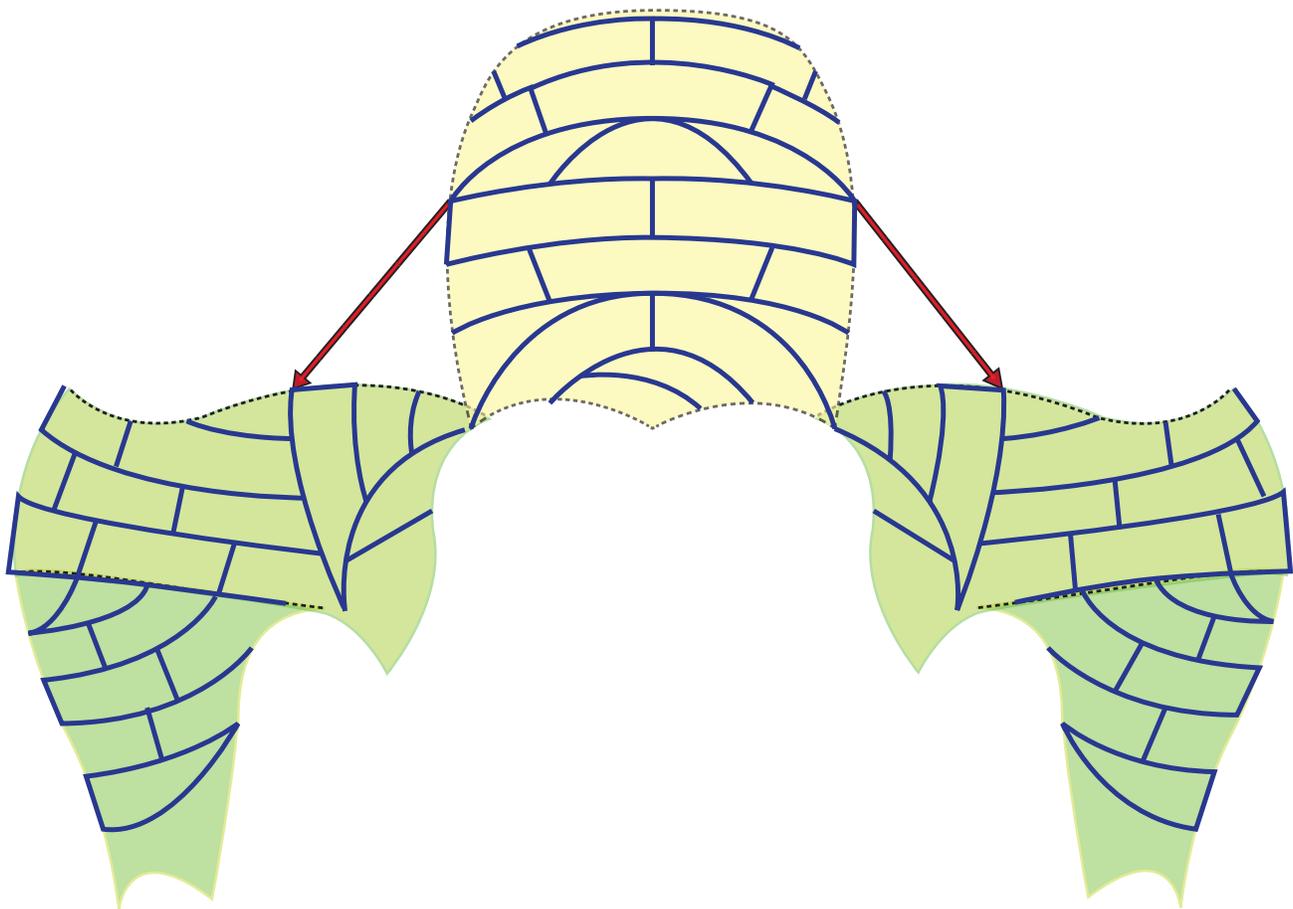
**Mannequin Head:** Medium/Long Layer

### Spacing:

close together, pick as you go through (1-2 per rod), pick under perm rod at the round of the head to create tension

### Slice:

use crescent, triangles or rectangle slices with a brick lay pattern, no larger than the size of the rod. (Practice first with rectangle slices before using crescent or triangle) Smaller rods are most commonly used, avoid railroad tracks.



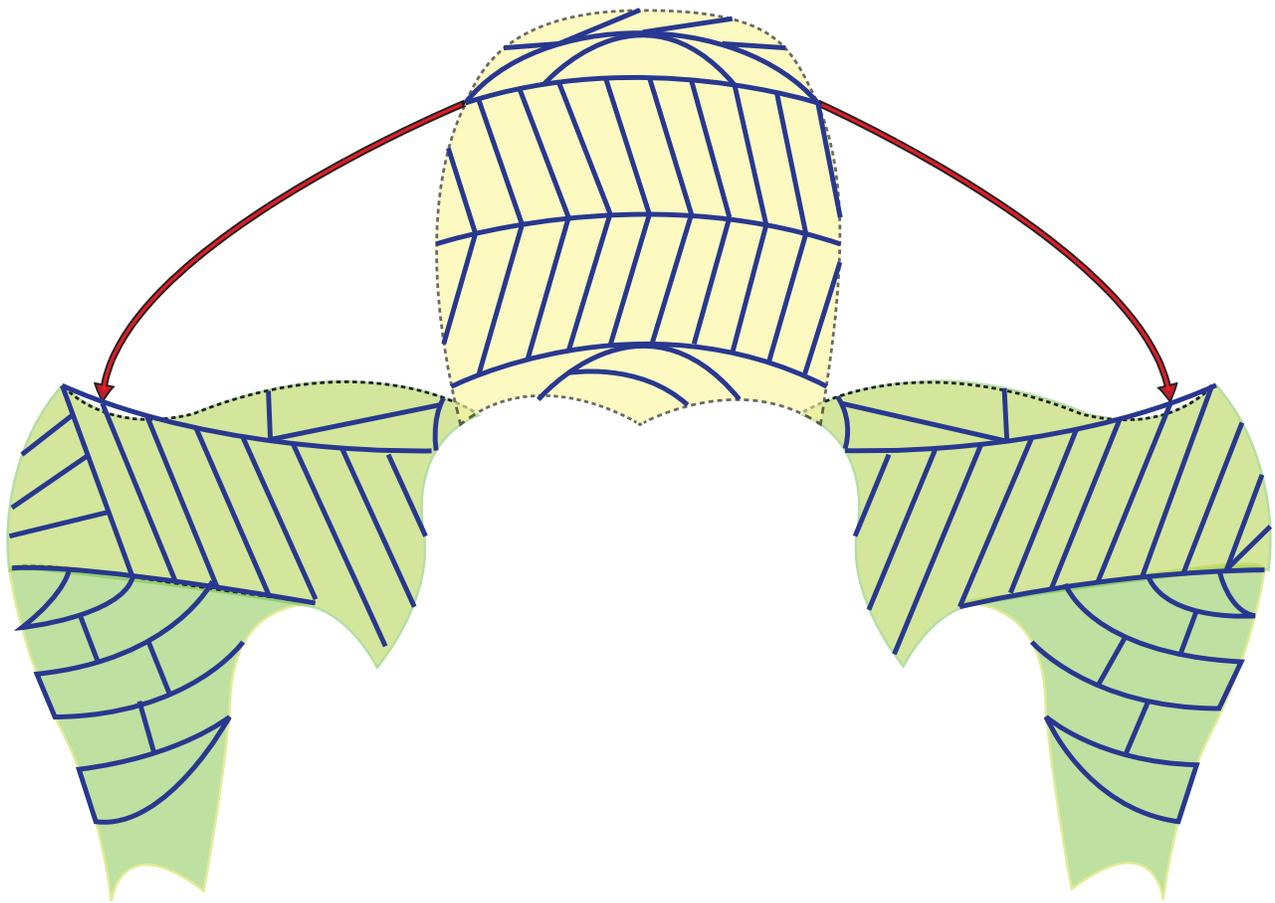
## Natural Wrap

**Procedure:**

**Mannequin Head:** Medium/Long Layer

**Spacing:** close together, size of rods

**Slice:** Candlestick: Diagonal forward or diagonal back



## Spiral Wrap

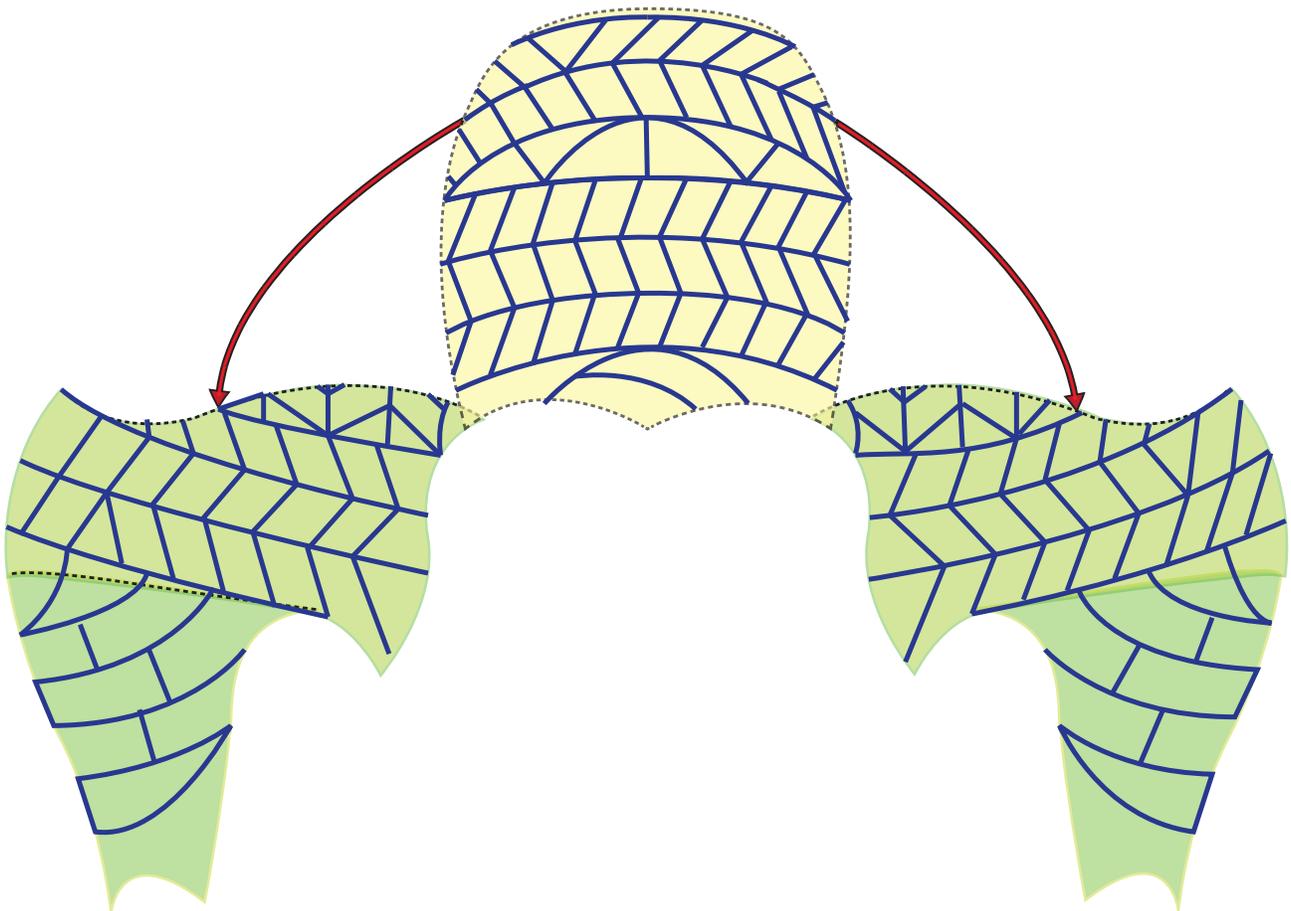
### Procedure:

**Mannequin Head:** One length or long layer

**Spacing:** close together, size of rods determine slice

### Slice:

rectangle brick technique in the nape section, inch by inch alternating diagonal slices above the occipital, diagonal slices in the exterior. Alternate directions as you work up the head



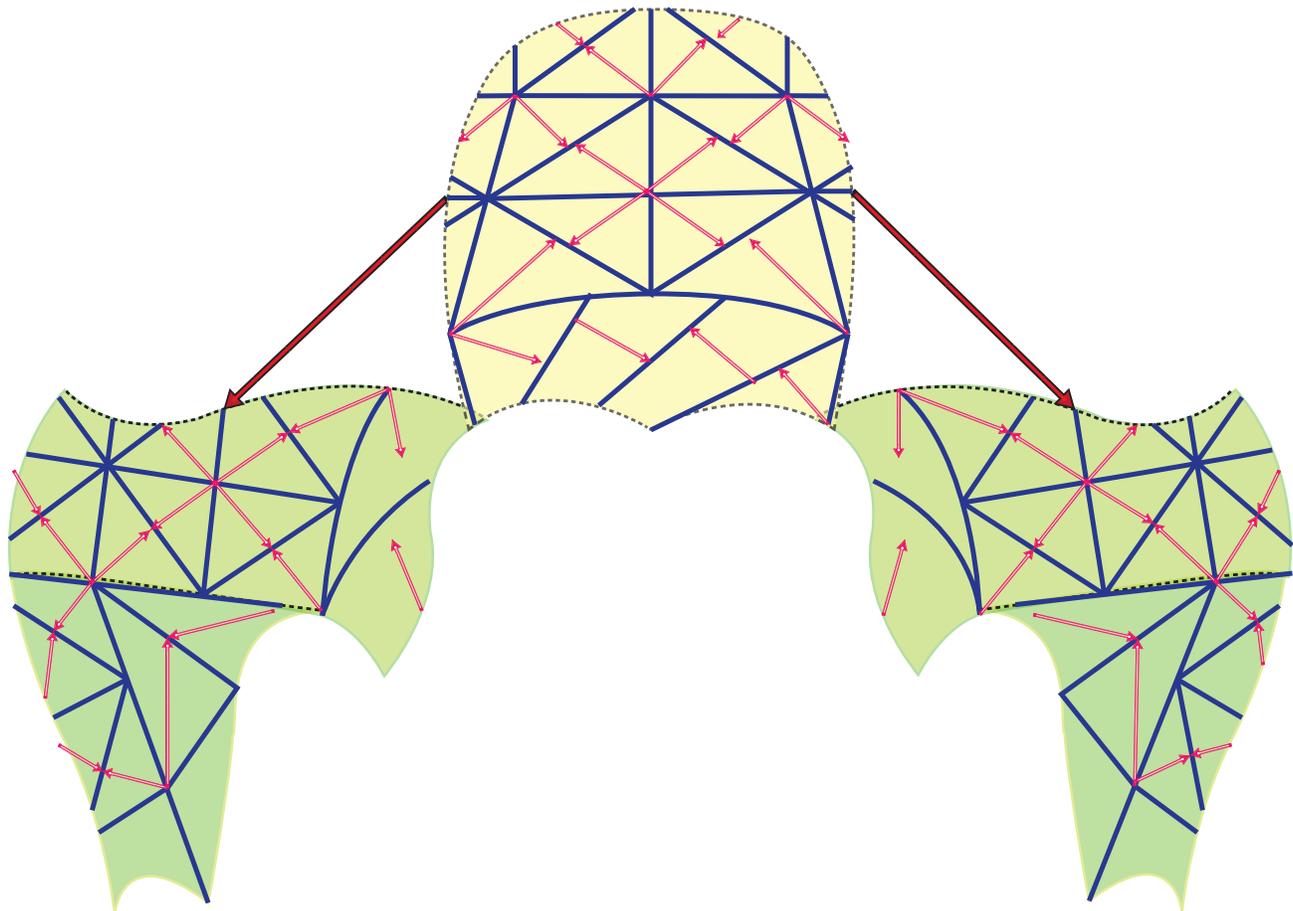
## Oscillation Wrap

### Procedure:

**Mannequin Head:** Medium layer

**Spacing:** larger than rod size

**Slice:** triangle slice wrapped towards each other



## Partial Wrap

### Procedure:

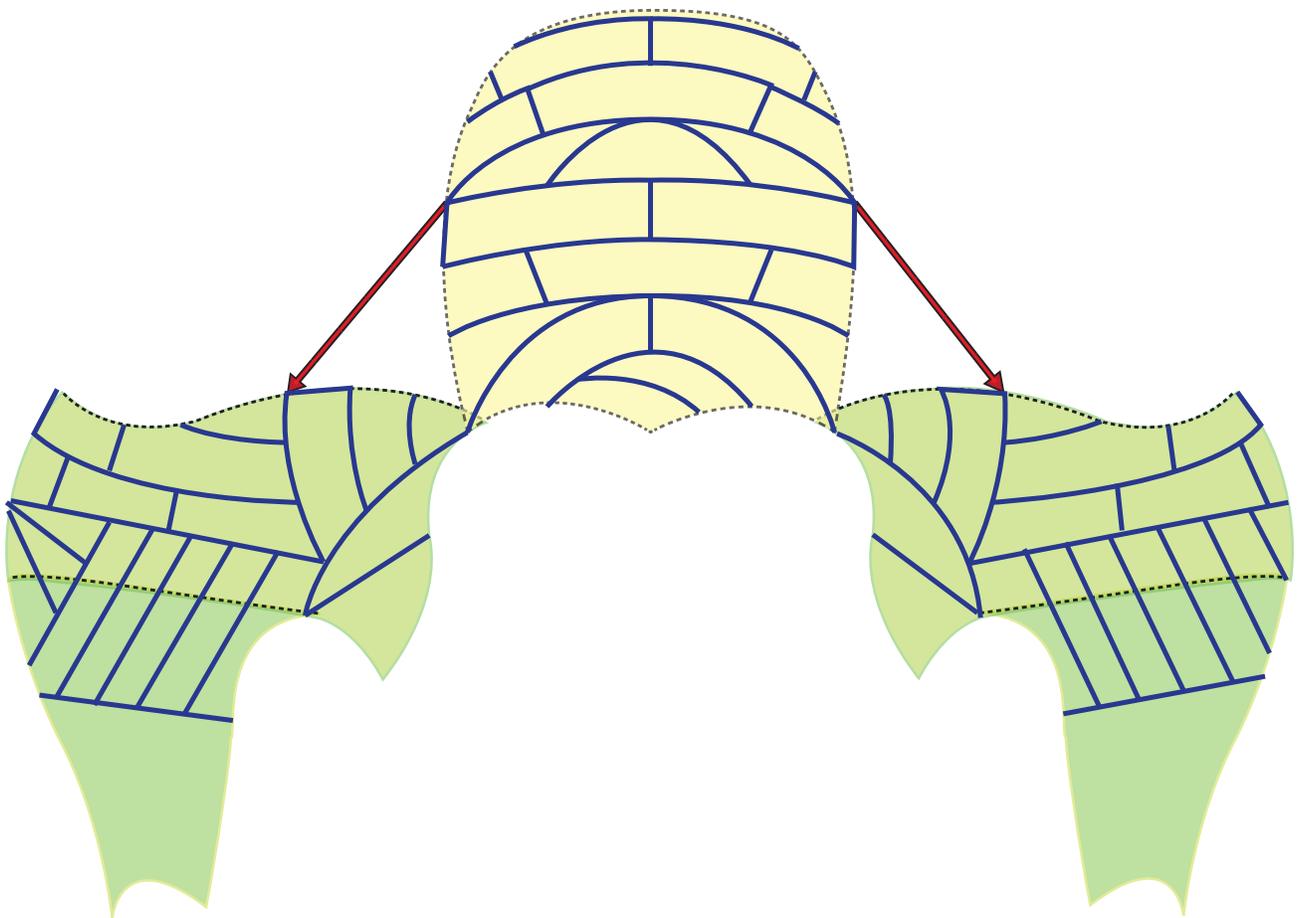
**Mannequin Head:** Short layer

**Spacing:** close together, size of rod

**Sides:** sides wrapped in natural wrap

**Exterior:** brick wrap until 2- 2 1/2" above weight line

**Interior:** through graduation, long rods wrapped diagonally up and back (forming a "V")  
shorter hair will fall out of rod, will blend in after haircut.



## Under Wrap

### **Procedure:**

**Mannequin Head:** One length Bob

**Spacing:** close together

**Sides:** no rods used

**Exterior:** no rods used

**Interior:** wrap from occipital down

## Bubble Wrap

**Procedure:**

**Mannequin Head:** Short diagonal forward

**Spacing:** close together

**Exterior:** radial sections pushing towards the face

**Interior:** brick wrap

## Chemical Reduction Descriptions

Chemical straighteners and relaxers date back to 1910, Garrett Morgan discovered a lubricating liquid for sewing machines that straightened a woolly texture while working in a sewing machine repair shop. He went on to patent the first chemical hair straightener.

There are different types of chemical products that can reduce the curl in the hair.

**Sodium Hydroxide:** The strongest chemical used in some chemical relaxers due to long lasting and can provide the straightest effect. This same chemical is also found in drain cleaners and chemical hair depilatories, which tells you the strength of this chemical. It is used in relaxers referred to as "lye" relaxers. The pH factor varies from 10 to 14. A higher pH, the faster the chemical straightens, but also can be more damaging to the hair and scalp. The sodium hydroxide softens the hair fibers and also causes the hair to swell at the same time. The strength of the sodium hydroxide in a product varies from 5-10% depending on the strength of the relaxer itself (ie. fine hair, medium or resistant hair). The hair and scalp must be in good condition and special care should be taken throughout the service. You cannot apply the sodium hydroxide relaxer over any type of previous relaxed hair.

**Professional types of sodium hydroxide include:**

Affirm Fiberguard relaxer by Avlon, Nu Expressions, Design Essentials, CHI Deep Brilliance No Base Sodium Hydroxide Relaxer Kit – NORMAL, Keratin Whipped Crème Relaxer – Normal- by soft sheen, Ladine, Sofn'free, Revlon – one sodium hydroxide and one lithium hydroxide (Revlon realistic permanent crème), Sunsilk- sodium hydroxide and lithium hydroxide

**Guanidine Hydroxide:** It is used in relaxers referred to as "no-lye" relaxers. The pH factor varies from 9 to 11. This type of chemical relaxer can be less damaging than a sodium hydroxide relaxer and is generally used on guests with a sensitive scalp. Two components must be mixed to activate the product. Consists of a crème containing calcium hydroxide with an activator of guanidine carbonate. They usually require a conditioning treatment before and after the relaxer (usually included with the system). The hair and scalp must be in good condition and special care should be taken throughout the service. You cannot apply the guanidine hydroxide relaxer over any type of previous relaxed hair.

**Over the counter types of Guanidine Hydroxide include:**

Organic Root Relaxer System- no lye relaxer system extra strength, normal, Soft & Beautiful Ultimate Protection- Relaxer Kit Regular, No-lye relaxer, Dr Miracle's Thermalceutical Intensive- No-Lye Relaxer – Super, regular, Soft & Beautiful Botanicals- Relaxer Kit sensitive scalp No-lye relaxer, Smooth touch.

## Chemical Reduction Descriptions con't.

**Calcium Hydroxide:** It is used in relaxers referred to as “no-lye” relaxers. The pH factor varies from 9 to 11. This type of chemical relaxer can be less damaging than a sodium hydroxide relaxer and is generally used on guests with a sensitive scalp. Two components must be mixed to activate the product. They usually require a conditioning treatment before and after the relaxer (usually included with the system). The hair and scalp must be in good condition and special care should be taken throughout the service. Calcium Hydroxide uses include the preservation in the making of pickles and in chemical depilatory agents found in most hair removal creams. You cannot apply the calcium hydroxide relaxer over any type of previous relaxed hair.

**Over the counter types of Calcium Hydroxide include:**

Soft Sheen-Carson Dark and Lovely Relaxer Kit- Regular, for color treated, super- no lye, Just For Me Relaxer –Coarse, regular Childrens no lye conditioning relaxer, Dr Miracle’s Thermal-ceutical Intensive- No-Lye Relaxer – Super, regular, MOTIONS Silkening Shine- No Lye Super, regular, Soft & Beautiful Botanicals- No Mix Texturizer for Sensitive Scalps, coarse, TCB Naturals- no lye Relaxer Reg, Soft Sheen-Carson Optimum care, Profectiv Mega Growth Therapeutic -No-Lye Hair Relaxer Regular Strength, Africa’s Best Organics Olive Oil Conditioning Relaxer System- for Normal Hair Regular- No-lye, Doo Gro Smooth & Straight Anti-Breakage- No-Lye Hair Relaxer System Regular, African Pride Olive Miracle Deep Conditioning- Anti-Breakage Super No-Lye Hair Relaxer Kit, Luster’s Pink Conditioning No-Lye Hair Relaxer, Luster’s PCJ Smooth Roots Children’s- Coarse No-Lye Conditioning New Growth Hair Relaxer super strength, Johnson Products gentle treatment- No-Lye Conditioning Creme Relaxer Kit Super, Sheenique No-Lye Conditioning Relaxer System- Gold Double Pack Regular, Elasta QP No Lye Conditioning Creme Relaxer, Parnevu T-Tree No-Lye Conditioning Relaxer System- Regular.

**Lithium Hydroxide and Potassium Hydroxide** - Also known as “no-mix-no-lye” relaxers. The pH factor varies from 9 to 11. This type of chemical relaxer can be less damaging than a sodium hydroxide relaxer and is generally used on guests with a sensitive scalp. The hair and scalp must be in good condition and special care should be taken throughout the service. Potassium hydroxide uses include cuticle removers used in manicure treatments, pre-shave products and some shave creams to force open the hair cuticle so the hair can be more easily cut by a razor blade. You cannot apply the lithium or potassium hydroxide relaxer over any type of previous relaxed hair.

**Professional types of lithium hydroxide include:** Revlon – one sodium hydroxide and one lithium hydroxide (Revlon realistic permanent crème), Sunsilk- sodium hydroxide and lithium hydroxide,

**Ammonium Thioglycolate:** Nicknamed “thio relaxer”. It softens and relaxes overly curly hair through changes to the hair’s cystine linkage. “Thio relaxer” works on the same principles as thioglycolate permanent waves having a pH of 9-9.5. Thio relaxers are much milder and the risk of damaging the hair is less than the sodium hydroxide relaxer. You cannot apply the Ammonium Thioglycolate relaxer over any type of previous relaxed hair.



## Chemical Reduction Contra indications

Opti-Smooth- Is a Thio based chemical texturizer that reduces curl, but keeps body. Depending on the hair type, 2-3 applications per year are recommended. Opti-smooth is a permanent smoothing system that offer two different services with one product.

1. Cold smoothing service-smooths away frizz and controls curl, will slightly revert
2. Heat straightening service-with a flat iron, straightens hair completely, will not revert

When to use:

1. To remove unwanted texture
2. Eliminate frizzy hair
3. Alter and control natural curl pattern
4. Soften coarse straight hair
5. Permanently straighten hair

How to choose the opti-smooth service:

<u>guests end result</u>	<u>type of service</u>
Eliminate frizz	cold smoothing
Reduce curl, but keep some wave	cold smoothing
Straighten hair permanently	heat straightening

Contra indications:

1. Check guest’s scalp for abrasions
2. Examine the condition of the hair
3. Not recommended to use within 7 days of another chemical treatment
4. DO NOT use if hair was band or braided within 24 hours.
5. DO NOT use if previously relaxed with sodium hydroxide
6. DO NOT use on hair colored with henna or metallic salts
7. DO NOT shampoo 48 hours before service
8. Always comb hair in different directions to avoid creating a permanent part
9. DO NOT shampoo after service
10. DO NOT get hair wet, pin, band, shampoo, braid or clip the hair for 48 hours after receiving the heat straightening service
11. Recommended to wait 14 days after service before applying any type of hair color



## Hair Reduction Systems

### Opti-Smooth System:

#### Normal:

for normal to color treated with deposit only or thio based relaxer. Wavy to curly hair.

#### Resistant:

for resistant, coarse, color-treated with deposit only or thio curl reducer. Curly, frizzy, or very curly hair.

#### Sensitized:

recommended for color-treated or highlighted hair (up to 20 vol.) or thio permanent wave.

#### Pre-treat:

Is a ceramide that protects hair throughout the straightening process and contains cationic conditioners that fortify damaged hair. Pre-treat is only used on previously colored, permed or straightened hair. The porosity of the hair determines the amount of pre-treat used:

<u>hair condition</u>	<u>amount of Pre-treat</u>
excellent	minimal 1-2 pumps/parting
normal	moderate 2-3 pumps
damaged	generous 3-4 pumps
very damaged	not recommended

### Conditioning Neutralizer:

Contains silicone complex to protect and condition hair. Also contains humectant and emollients that add moisture to hair to leave it soft and pliable.

### Post-Treat Cream:

Contains cationic conditioner and silicone to add a final boost of protection and a sleek shiny finish.

### Knot Method:

To test processing, take about 50 strands of hair (the size of a single weave) and remove excess product. Make a knot 1-2 inches from the scalp, pulling gently on both ends of the strand. Then partially open the knot with the tail of a plastic comb, slide it down and re-tie at the mid-length and again at the ends. If the knot opens easily, the hair requires longer processing. If the knot does not loosen, the hair is completely processed. Test in the area where you began application, where you ended, and at a point in between. If the ends process faster than the rest of the hair, spray ends with water and blot carefully to slow or stop processing.

## Cold Smoothing Virgin Application

### Tools needed:

wide tooth comb	gloves	Post-Treat Creme
timer	2 plastic capes	Conditioning Neutralizer
protective cream	Smoothing Cream	tint brush
towels	hair dryer	clarifying shampoo
plastic bowl		

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Shampoo with a clarifying shampoo, rinse and towel blot
3. Apply a protective plastic cape around the guests' neck
4. Part hair into four quadrants
5. Put on protective gloves
6. Pour Smoothing Creme into a plastic bowl
7. Smoothing Creme process should take no longer than 5-7 minutes
8. Begin at the nape in one quadrant and take a horizontal parting 1/2 inch deep
9. Using a tint brush, apply Smoothing Creme generously from 1/2 inch (one finger width) off scalp through ends of hair. Do not apply directly to the scalp
10. Repeat step 8-9 in all four quadrants
11. Smooth hair with fingers or the back of a large tooth comb on the entire head throughout the processing time
  - Sensitized/color-treated: up to 15 minutes      Normal: up to 20 minutes
  - Resistant: up to 20 minutes
12. Strand test after the first 10 min. and every 5 min. after by lifting up a few hairs, removing product and shaking the hair strand. If shows excess curl, continue processing the full time.
13. Rinse hair with warm water for at least 7-10 min. depending on the texture of the hair, rinsing may take longer
14. Towel blot hair, comb through with a wide-tooth comb
15. Part hair into four quadrants, put on protective gloves, begin at the nape using horizontal partings
16. Apply Neutralizing Conditioner directly from the bottle, 1/2 inch from the scalp through the ends. Do not apply directly to the scalp
17. Leave the Neutralizing Conditioner on for 10 minutes
18. Rinse hair with warm water for at least 5-7 min. while keeping hair as straight as possible
19. Towel blot hair and gently comb through with wide-tooth comb
20. Apply Post-Treat Creme to mid-lengths and ends of hair and distribute evenly
21. Leave in 2-3 min., rinse and towel blot
22. Dry and style as needed
23. Remember to tell the guest that they should not shampoo their hair for 48 hours

## Cold Smoothing Virgin Application con't.

24. Perform the Start to Finish closing technique
25. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
26. Thoroughly clean all areas with a disinfectant



## Cold Smoothing Retouch Application

### Tools needed:

wide tooth comb	gloves	Post-Treat Creme
timer	2 plastic capes	Conditioning Neutralizer
protective cream	Smoothing Cream	tint brush
towels	hair dryer	clarifying shampoo
plastic bowl	Pre-Treat	

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Shampoo with a clarifying shampoo, rinse and towel blot
3. Apply a protective plastic cape around the guests' neck
4. Part hair into four quadrants. Regrowth must be approximately 2 inches long
5. Put on protective gloves. Spray Pre-Treat onto previously straightened hair only
6. Pour Smoothing Creme into a plastic bowl
7. Smoothing Creme process should take no longer than 5-7 minutes
8. Begin at the nape in one quadrant and take a horizontal parting 1/2 inch deep
9. Using a tint brush, apply Smoothing Creme generously from 1/2 inch (one finger width) off scalp onto the virgin hair only. Do not apply directly to the scalp
10. Repeat step 8-9 in all four quadrants
11. Smooth hair with fingers or the back of a large tooth comb on the retouch area only throughout the processing time  
 Sensitized/color-treated: up to 15 minutes                      Normal: up to 20 minutes  
 Resistant: up to 20 minutes
12. Strand test after the first 10 min. and every 5 min. after by lifting up a few hairs, removing product and shaking the hair strand. If shows excess curl, continue processing the full time.
13. Rinse hair with warm water for at least 7-10 min. depending on the texture of the hair, rinsing may take longer
14. Towel blot hair, comb through with a wide-tooth comb
15. Part hair into four quadrants, put on protective gloves, begin at the nape using horizontal partings
16. Apply Neutralizing Conditioner directly from the bottle, 1/2 inch from the scalp onto the virgin hair only. Do not apply directly to the scalp
17. Leave the Neutralizing Conditioner on for 10 minutes
18. Rinse hair with warm water for at least 5-7 min. while keeping hair as straight as possible
19. Towel blot hair and gently comb through with wide-tooth comb
20. Apply Post-Treat Creme to mid-lengths and ends of hair and distribute evenly
21. Leave in 2-3 min., rinse and towel blot
22. Dry and style as needed
23. Remember to tell the guest that they should not shampoo their hair for 48 hours

## Cold Smoothing Retouch Application con't.

24. Perform the Start to Finish closing technique
25. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
26. Thoroughly clean all areas with a disinfectant

## Heat Straightening Virgin Application

### Tools needed:

wide tooth comb	gloves	Post-Treat Creme
timer	2 plastic capes	Conditioning Neutralizer
protective cream	Pre-Treat	Smoothing Cream
towels	ceramic flat iron	hair dryer
plastic bowl	plastic cap	tint brush
clarifying shampoo		

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Shampoo with a clarifying shampoo, rinse and towel blot
3. Apply a protective plastic cape around the guests' neck
4. Part hair into four quadrants
5. Beginning at the first quadrant, take 1/2 inch partings and spray Pre-Treat to the entire length, distributing evenly. Leave in and towel blot hair
6. Put on protective gloves
7. Pour Smoothing Creme into a plastic bowl
8. Smoothing Creme process should take no longer than 8-12 minutes
9. Begin at the nape in one quadrant and take a horizontal parting 1/2 inch deep
10. Using a tint brush, apply Smoothing Creme generously from 1/2 inch (one finger width) off scalp through ends of hair. Do not apply directly to the scalp
11. After applying to one quadrant, comb through with a wide-tooth comb and minimal tension. Combing downward to straighten. Smooth hair on the cape with fingers
12. Repeat step 8-9 in all four quadrants
13. Smooth hair one final time and remove any partings with fingers
14. Cover entire head in plastic wrap. Be sure hair is smooth before applying plastic
15. To avoid bending the hair, have the guest sit with their head tilted forward if they have longer hair
16. Process: Sensitized/color treated 10-40 min., Normal 20-50 min., Resistant 20-50 min.
17. Strand test after the first 10 min. and every 5 min. after by using the Knot Method
18. Hair is fragile at this point and must be handled gently. Rinse hair with warm water for at least 7-10 min. depending on the texture of the hair, rinsing may take longer
19. Towel blot hair, comb through with a wide-tooth comb
20. Take 1/2 inch partings and spray Pre-Treat to entire length, distributing evenly. Leave in and towel blot hair
21. Using medium heat and air, blow-dry using fingers to direct hair down from the scalp. Continue until hair is 80% dry. (hair has the right moisture when it will team but not sizzle under a flat iron)
22. Do not use clips or pins during flat ironing. Part hair into four quadrants
23. Begin at the nape and take 1/8-1/4 inch horizontal partings. Smooth the parting with a comb



## Heat Straightening Virgin Application con't.

24. Flat iron from the scalp to the ends 2-3 times. More resistant areas may require more flat ironing. An average head will take approximately 1 hour
25. Apply a protective plastic cape around the guests' neck
26. Part hair into four quadrants, put on protective gloves, begin at the nape using horizontal partings
27. Apply Neutralizing Conditioner directly from the bottle, 1/2 inch from the scalp through the ends. Do not apply directly to the scalp
28. After applying to one quadrant, comb through with a wide-tooth comb and minimal tension. Combing downward to straighten. Smooth hair on the cape with fingers. Repeat in each section
29. Leave on for 10 min. continuing to smooth hair while it remains straight during neutralizing
30. Rinse hair with warm water for at least 5-7 min. while keeping hair as straight as possible
31. Towel blot hair and gently comb through with wide-tooth comb
32. Apply Post-Treat Creme to mid-lengths and ends of hair and distribute evenly
33. Leave in 2-3 min., rinse and towel blot
34. Blow-dry hair with fingers, gently directing it downward. After hair is 80% dry, you may use a brush to style
35. Once completely dry, more coarse or resistant hair may be styled with a flat iron a final time
36. Remember to tell the guest that they should not shampoo, braid, pin or clip their hair for 48 hours
37. Perform the Start to Finish closing technique
38. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min
39. Thoroughly clean all areas with a disinfectant

## Heat Straightening Retouch Application

### Tools needed:

wide tooth comb	gloves	Post-Treat Creme
timer	2 plastic capes	Conditioning Neutralizer
protective cream	Pre-Treat	Smoothing Cream
towels	ceramic flat iron	hair dryer
plastic bowl	plastic cap	tint brush
clarifying shampoo		

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Shampoo with a clarifying shampoo, rinse and towel blot
3. Apply a protective plastic cape around the guests' neck
4. Part hair into four quadrants. Regrowth must be 4-6 inches long
5. Beginning at the first quadrant, take 1/2 inch partings and spray Pre-Treat to the entire length, distributing evenly. Leave in and towel blot hair
6. Put on protective gloves
7. Pour Smoothing Creme into a plastic bowl
8. Smoothing Creme process should take no longer than 8-12 minutes
9. Begin at the nape in one quadrant and take a horizontal parting 1/2 inch deep
10. Using a tint brush, apply Smoothing Creme generously from 1/2 inch (one finger width) off scalp onto the virgin hair only. Do not apply directly to the scalp
11. After applying to one quadrant, comb through with a wide-tooth comb and minimal tension. Combing downward to straighten.
12. Repeat step 8-9 in all four quadrants
13. Smooth hair one final time and remove any partings with fingers
14. Cover entire head in plastic wrap. Be sure hair is smooth before applying plastic
15. To avoid bending the hair, have the guest sit with their head tilted forward if they have longer hair
16. Process: Sensitized/color treated 10-40 min., Normal 20-50 min., Resistant 20-50 min.
17. Strand test after the first 10 min. and every 5 min. after by using the Knot Method
18. Hair is fragile at this point and must be handled gently. Rinse hair with warm water for at least 7-10 min. depending on the texture of the hair, rinsing may take longer
19. Towel blot hair, comb through with a wide-tooth comb
20. Take 1/2 inch partings and spray Pre-Treat to entire length, distributing evenly. Leave in and towel blot hair
21. Using medium heat and air, blow-dry using fingers to direct hair down from the scalp. Continue until hair is 80% dry. (hair has the right moisture when it will steam but not sizzle under a flat iron)
22. Do not use clips or pins during flat ironing. Part hair into four quadrants



## Heat Straightening Retouch Application con't.

23. Begin at the nape and take 1/8-1/4 inch horizontal partings. Smooth the parting with a comb
24. Flat iron from the scalp to the ends 2-3 times. More resistant areas may require more flat ironing. An average head will take approximately 1 hour
25. Apply a protective plastic cape around the guests' neck
26. Part hair into four quadrants, put on protective gloves, begin at the nape using horizontal partings
27. Apply Neutralizing Conditioner directly from the bottle, 1/2 inch from the scalp onto the virgin hair only. Do not apply directly to the scalp
28. After applying to one quadrant, comb through with a wide-tooth comb and minimal tension. Combing downward to straighten. Smooth hair on the cape with fingers. Repeat in each section
29. Leave on for 10 min. continuing to smooth hair while it remains straight during neutralizing
30. Rinse hair with warm water for at least 5-7 min. while keeping hair as straight as possible
31. Towel blot hair and gently comb through with wide-tooth comb
32. Apply Post-Treat Creme to mid-lengths and ends of hair and distribute evenly
33. Leave in 2-3 min., rinse and towel blot
34. Blow-dry hair with fingers, gently directing it downward. After hair is 80% dry, you may use a brush to style
35. Once completely dry, more coarse or resistant hair may be styled with a flat iron a final time
36. Remember to tell the guest that they should not shampoo, braid, pin or clip their hair for 48 hours
37. Perform the Start to Finish closing technique
38. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
39. Thoroughly clean all areas with a disinfectant

## Relaxing Contra indications

Sodium Hydroxide and Calcium Hydroxide relaxers reduce curl. A relaxer retouch is recommended every 6-8 weeks or later as needed.

Sodium Hydroxide-straightens hair with a higher pH

Calcium Hydroxide-straightens hair with a lower pH and recommended for someone who has a sensitive scalp

When to use:

1. To reduce unwanted texture
2. Eliminate frizzy hair

How to choose the correct relaxer service:

1. Determine the RF (Relaxer Factor)
2. Determine the sensitivity of the scalp
3. Determine the outcome of the consultation
4. Determine the correct type of relaxer

Contra indications:

1. Do not use if guest's scalp has abrasions or scratches
2. Do not use if the condition of the hair is not good
3. Not recommended to use within 7 days of another chemical treatment
4. DO NOT use if hair was band or braided within 24 hours.
5. DO NOT use if hair or scalp had excessive brushing within 24 hours.
6. DO NOT use if previously relaxed with thio relaxer
7. DO NOT use on ends if previously relaxed
8. DO NOT use over previously relaxed hair, only as a retouch on new growth only
9. DO NOT use on hair colored with henna or metallic salts
10. DO NOT use on damp hair
11. Recommended to wait 14 days after service before applying any type of hair color
12. You must use a neutralizing shampoo after the relaxer
13. Avoid pulling, tugging or excessive combing during the service
14. Scalp burns are not "normal", when applied correctly the scalp should not burn
15. Make sure to thoroughly rinse the hair with warm water not hot or cold, but warm water
16. Follow manufacturers directions on the order of shampo and conditioner

## Mizani Relaxer Product Knowledge

### Classic Rhelaxers

Our conditioning relaxer portfolio represents cutting edge technology and innovation, leaving hair in perfect balance. The precise combination of oils, proteins and conditioners ensures successful relaxing for all hair types and textures.

### Butter Blend Relaxer System

The MIZANI BUTTER BLEND Relaxer System is the next generation of advanced conditioning relaxers designed in 3-phases for superior safety, straightening and smoothness.

1. Protective pre-relaxer support that significantly reduces chemical breakage and damage.
2. Moisturizing relaxer including shea butter, cocoa butter, and honey.
3. Post-relaxer support featuring patented, cortex-penetrating conditioners.

### Rhelaxer pH 13-14

#### BUTTER BLEND RHELAXER

An easy rinse sodium hydroxide relaxer formulated with an ultra-moisturizing blend of cocoa butter, shea butter, honey and an advanced conditioning agent -Polyquaterium-6 that provides superior conditioning during relaxing, adds lubricity and a soft silky feel. Available in: Fine/Color Treated, Medium/Normal, Coarse/Resistant.

### Butter Base

#### SCALP PROTECTOR

Enhance scalp comfort with a lightweight jelly designed to minimize dryness and irritation during a rhelaxer treatment. Gently formulated with moisturizing shea butter to protect the hair, scalp and delicate skin around the hairline without clogging pores. Ideal for use on sensitive scalps and resistant hair types to maximize rhelaxer application and processing time.

### BUTTER BLEND SENSITIVE SCALP –calcium hydroxide pH 12-13.5

NEW Butter Blend Sensitive Scalp Rhelaxer and Butter Blend Sensitive Scalp Balance Hair Bath are designed for clients with sensitive scalps and who experience adverse reactions to sodium hydroxide. Butter Blend is the next generation of advanced rhelaxer technology providing conditioning, superior straightening and smoothness with ultimate manageability. NEW Butter Blend Sensitive Scalp Rhelaxer and Butter Blend Sensitive Scalp Balance Hair Bath complement the system and are designed to be used with the revolutionary three-phase Butter Blend relaxer support system – Butter Blend PerpHecting Creme to gradually reduce pH and Butter Blend Microfusion penetrating conditioning treatment which infuses micro droplets of oil inside the hair shaft.

## Mizani Relaxer Product Knowledge con't.

### **Butter Blend Sensitive Scalp Relaxer**

Calcium Hydroxide formula with Arginine, a fortifying amino acid with high affinity to hair. Signature Butter Blend of shea butter, cocoa butter and honey provide moisturizing emollients for hair. Polyquaternium-16 adds superior conditioning, lubricity and a soft silky feel. Requires mixing to activate product

#### **Relaxer Factor:**

**RF1 Straight to Minimal Wave (sodium hydroxide or calcium relaxer is not recommended, check for a thio straightener)**

TEXTURE: Thin to thick

GROWTH PATTERN: Grows down from the scalp

BODY / VOLUME: Lack of body or volume

ELASTICITY: Marginal stretching with return

POROSITY: Compact to slightly raised cuticle. Less prone to frizz

**RF2 Open Wave (sodium hydroxide or calcium relaxer is not recommended, check for a thio straightener)**

Loose S-shaped curves

TEXTURE: Thin to thick

GROWTH PATTERN: Grows down from the scalp

BODY / VOLUME: Some body, volume or end-wave curve movement

ELASTICITY: Marginal stretching with return

POROSITY: Compact to slightly raised cuticle. Less prone to frizz

**RF3 Wavy (Sodium Hydroxide Fine or Sensitive Scalp Calcium Hydroxide) – to loosen distinct S-shaped curves with uniform wave pattern**

TEXTURE: Thin to thick

GROWTH PATTERN: Grows down from the scalp

BODY / VOLUME: Some body, volume or end-wave curve movement

ELASTICITY: Moderate stretching with moderate return

POROSITY: Slightly raised to raised cuticle. Prone to fizz.

**RF4 Curly (Sodium Hydroxide Fine or Sensitive Scalp Calcium Hydroxide) – to loosen**

**(Sodium Hydroxide Fine, medium or Sensitive Scalp Calcium Hydroxide) – to straighten**

Defined, mixed curl patterns: loops to spirals; ringlets to corkscrews

TEXTURE: Thin to thick

GROWTH PATTERN: Grows down from the scalp, then curls

BODY / VOLUME: Body, volume and bounce

ELASTICITY: Moderate stretching with moderate return

POROSITY: Slightly raised to raised cuticle. Prone to fizz.

Mizani Relaxer Product Knowledge con't.

**RF5 Very curly (Sodium Hydroxide Fine, medium or Sensitive Scalp Calcium Hydroxide) – to loosen**

**(Sodium Hydroxide medium or Sensitive Scalp Calcium Hydroxide) – to straighten**

Defined curl with S-shapes forming into coils

TEXTURE: Thin to thick or combination

GROWTH PATTERN: Grows down from the scalp, then curls

BODY / VOLUME: Reduced volume with some movement. Prone to be compact.

ELASTICITY: Stretching with minimal return

POROSITY: Raised cuticle. Likely to frizz and tangle.

**RF6 Coiled (Sodium Hydroxide medium or Sensitive Scalp Calcium Hydroxide) – to loosen**

**(Sodium Hydroxide medium, coarse or Sensitive Scalp Calcium Hydroxide) – to straighten**

Loose afro – medium coils close to the scalp

TEXTURE: Thin to thick or combination

GROWTH PATTERN: Grows up and away from the scalp, then curls

BODY / VOLUME: Some volume. Likely to be compact, less movement.

ELASTICITY: Stretching with minimal return

POROSITY: Raised cuticle. Some frizz, tangled.

**RF7 Very Coiled (Sodium Hydroxide medium, coarse or Sensitive Scalp Calcium Hydroxide) – to loosen**

**(Sodium Hydroxide medium, coarse or Sensitive Scalp Calcium Hydroxide) – to straighten**

Tight afro – distinct, springy coils closer to scalp

TEXTURE: Thin to thick or combination

GROWTH PATTERN: Curls directly from the scalp

BODY / VOLUME: Minimal volume. Some compaction, no movement.

ELASTICITY: Stretching with minimal return

POROSITY: Raised cuticle. Frizzy, tangled and prone to knot.

Mizani Relaxer Product Knowledge con't.

**RF8 Zig Zag Coiled (Sodium Hydroxide medium or Sensitive Scalp Calcium Hydroxide) – to loosen  
(Sodium Hydroxide medium, coarse or Sensitive Scalp Calcium Hydroxide) – to straighten**

Extremely tight afro – interlocking coils and zig-zag patterns

TEXTURE: Thin to thick or combination

GROWTH PATTERN: Curls directly from the scalp

BODY / VOLUME: Compact with no movement

ELASTICITY: Stretching with minimal return

POROSITY: Raised cuticle. Frizzy, tangled with some knots.

**To determine the guest's hair type RF1-8, take a 2 inch section of hair in several parts of the head and mist with water to determine the relaxer factor (RF).**



# Logistics of Color

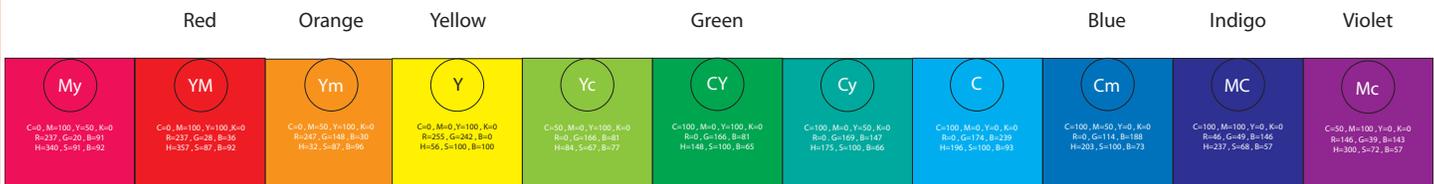
## Visible Light Spectrum:

**The visible spectrum is the portion of the electromagnetic spectrum that is visible to (can be detected by) the human eye.**

The spectrum does not, however, contain all the colors that the human eyes and brain can distinguish. Unsaturated colors such as pink, or purple variations such as magenta, are absent, for example, because they can be made only by a mix of multiple wavelengths. Colors containing only one wavelength are also called pure colors or spectral colors.

Prime Colors - Red, Orange, Yellow, Green, Blue, Indigo, and Violet.

Optical window is also called the visible window because it overlaps the human visible response spectrum. The near infrared (NIR) window lies just out of the human vision, as well as the Medium Wavelength IR (MWIR) window and the Long Wavelength or Far Infrared (LWIR or FIR) window though other animals may experience them.



## Color Systems, Charts and Wheels:

### COLOR SYSTEMS

Available color systems are dependent on the medium with which a designer is working. When painting, an artist has a variety of paints to choose from, and mixed colors are achieved through the subtractive color method. When a designer is utilizing the computer to generate digital media, colors are achieved with the additive color method.

### SUBTRACTIVE COLOR.

When we mix colors using paint, or through the printing process, we are using the subtractive color method. Subtractive color mixing means that one begins with white and ends with black; as one adds color, the result gets darker and tends to black. CMYK is a subtractive color system. The CMYK color system is the color system used for printing. Painter color wheel. Those colors used in painting—an example of the subtractive color method.

#### CYMK Models

CMYK stands for Cyan Yellow Magenta and black. This model is used for printing. In other words these are the 4 colored inks used inside of color printers. CMYK is a subtractive model, in fact in theory, cyan, yellow and magenta should combine among themselves to absorb all colors and produce black. You have to care about CMYK when you have to print something.

### ADDITIVE COLOR.

If we are working on a computer, the colors we see on the screen are created with light using the additive color method. Additive color mixing begins with black and ends with white; as more color is added, the result is lighter and tends to white. RGB is an additive color system. The RGB colors are light primaries and colors are created with light. RGB color wheel. Percentages of red, green, & blue light are used to generate color on a computer screen.

#### RGB Models

RGB stands for Red Green and Blue. This model represents how your computer sees colors. In fact you have to know that each pixel in your screen can be 'switched on' like a little 'light-bulb' by means of a 'light-ray' produced by an electronic gun inside your monitor. This ray can be a shade of Red, a shade of Green or a shade of Blue. For this reason the pixel shot by the ray can assume a shade of red, a shade of green or a shade of blue. According to the RGB model, each shade of each of the 3 colors (Red, Green and Blue) is represented by a number ranging from 0 to 255.

For example, the black color is represented by the '0 0 0' RGB value (R=0, G=0 and B=0) while the white color is represented by the '255 255 255' RGB value (R=255 G=255 and B=255). So the RGB model can represent more than 16 millions of colors. RGB is an additive model, because Red Green and Blue are additive colors. In other words when red green and blue are combined, they create white. Red + Green + Blue = White.

## Color Systems, Charts and Wheels:

### WORKING WITH SYSTEMS

visible-spectrumThe Visible spectrum consists of billions of colors, a monitor can display millions, a high quality printer is only capable of producing thousands, and older computer systems may be limited to 216 cross-platform colors. Reproducing color can be problematic with regard to printed, digital media, because what we see is not what is possible to get. Although a monitor may be able to display 'true color' (16,000,000 colors), millions of these colors are outside of the spectrum available to printers. Since digital designs are generated using the RGB color system, colors used in those designs must be part of the CMYK spectrum or they will not be reproduced with proper color rendering. Working within the CMYK color system, or choosing colors from Pantone© palettes insures proper color rendering.

### Other Models

HSB Model (Scientific- Very Important to hair color. ie Calabrated)

HSB stands for Hue, Saturation and Brightness. According to this model, any color is represented by 3 numbers. The first number is the hue, and its value ranges from 0 to 360 degrees. Each degree represent a distinct color. First there is the red color (0 or 360 degrees) and then there are all other colors up to the violet color. All the rainbow's colors are represented here.

The second number is the saturation. It represents the amount of color or, more exactly, its percentage. Its value ranges from 0 to 100, where 0 represents no color, while 100 represents the full color.

Finally, the third number is the brightness. You can enhance the color brightness adding the white color, or you can reduce it adding the black color. In this case 0 represents the white color and 100 represents the black color. The more this value tends to 0, the brighter the color is. The more this value tends to 100 the darker the color is.

LAB Model (Does not Apply to hair color)

LAB stands for Luminance (or lightness) and A and B (which are chromatic components). According to this model A ranges from green to red, and B ranges from blue to yellow. This model was designed to be device independent. In other words by means of this model you can handle colors regardless of specific devices (such as monitors, printers, or computers). The Luminance ranges from 0 to 100, the A component ranges from -120 to +120 (from green to red) and the B component ranges from -120 to +120 (from blue to yellow).

Traditional Models (Partial Ranges)

RYB (Painters Primaries) - Red, Yellow and Blue

VOG (photographic Primaries) - Violet, Orange and Green

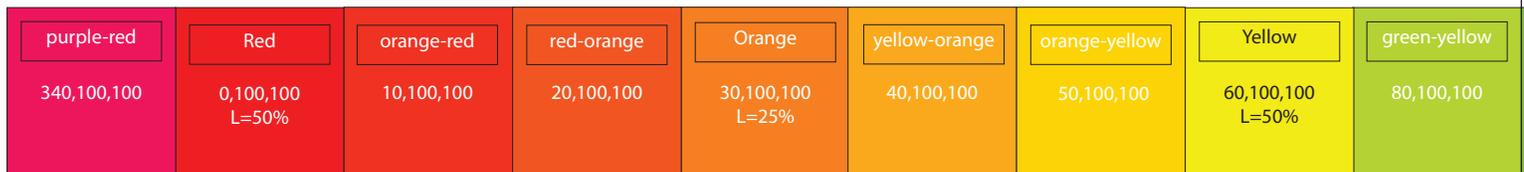


Other Models Cont..

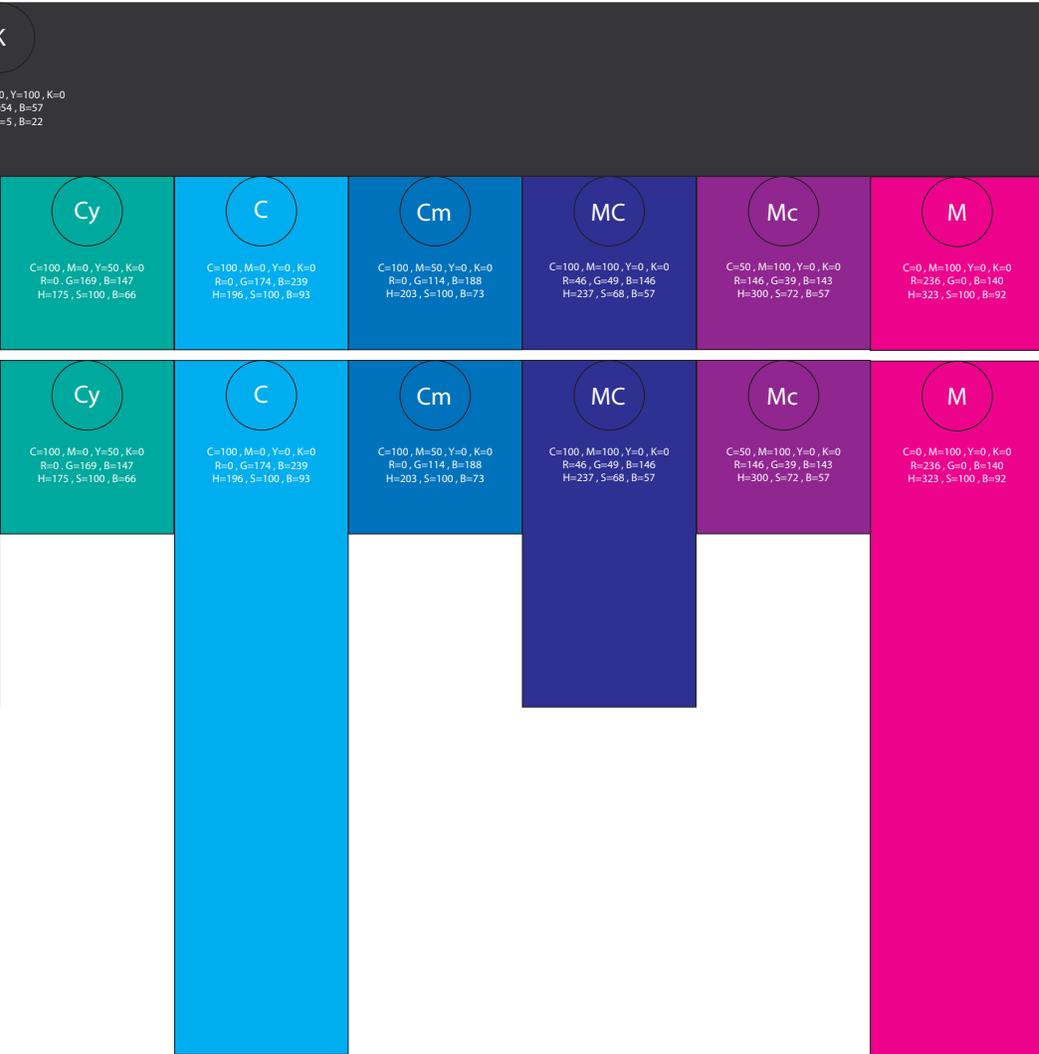
CYMK Model



HSB Model



### CYMK Model



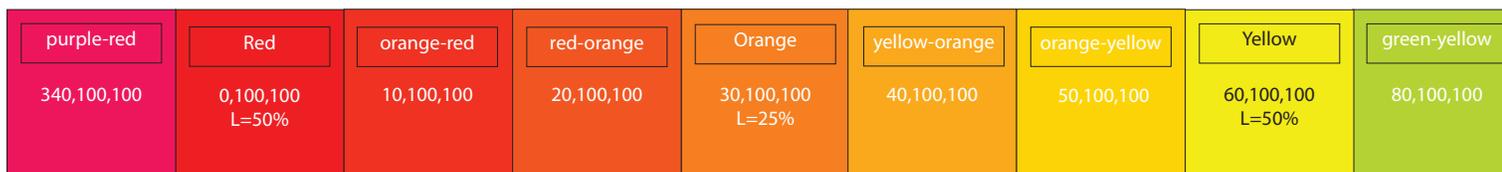
### HSB Model

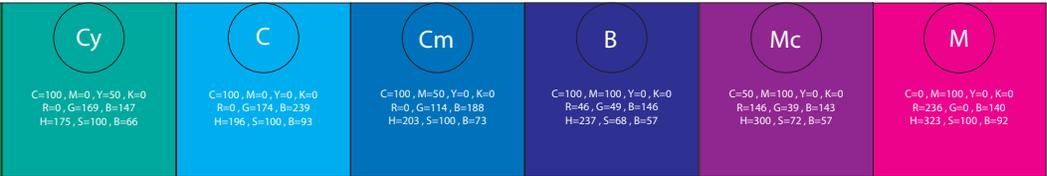


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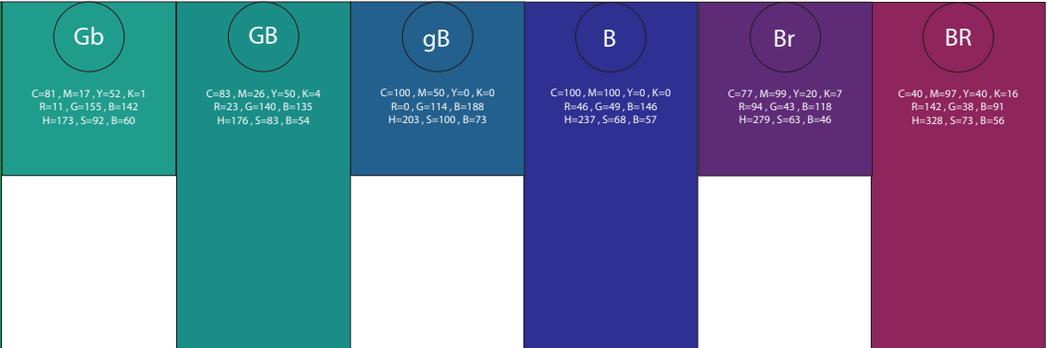


HSB Model





CYMK Model



RGB Model

### HSB Model



Other Models Cont..

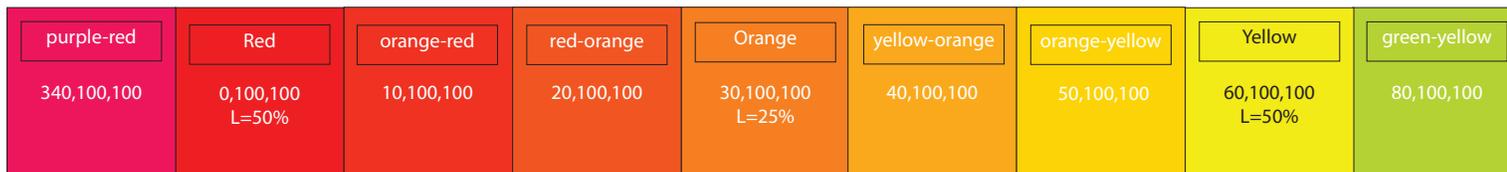
CYMK Model

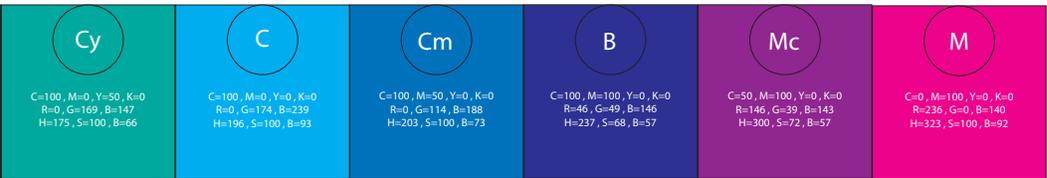


RYB Model



HSB Model





CYMK Model

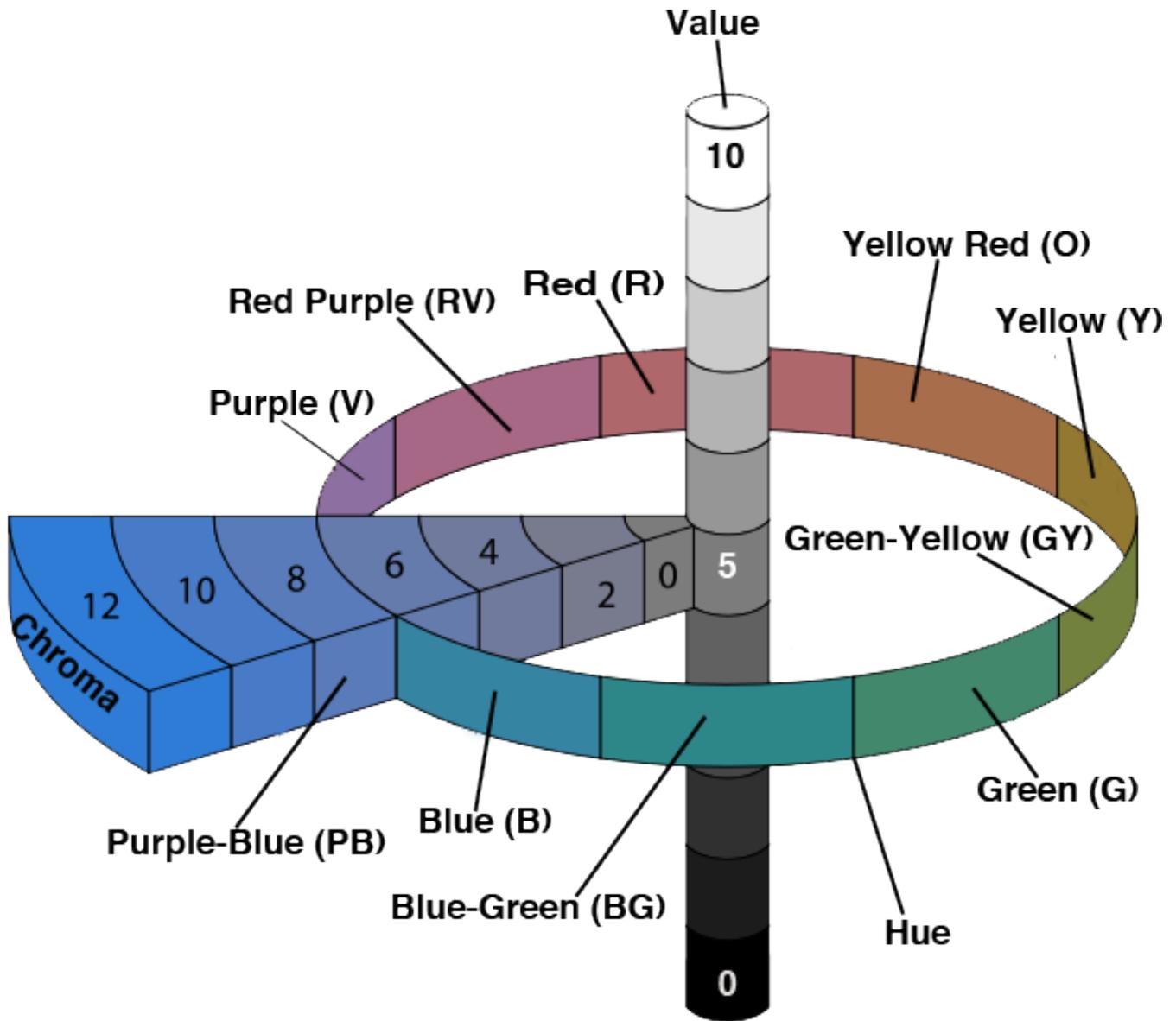


RYB Model

### HSB Model







## What is Hue?

Hue is one of the main properties of a color, defined technically as “the degree to which a stimulus can be described as similar to or different from stimuli that are described as red, green, blue, and yellow,” (the unique hues). Orange and violet (purple) are the other hues, for a total of six, as in the rainbow: red, orange, yellow, green, blue, violet.

The other main correlatives of color appearance are colorfulness, chroma, saturation, lightness, and brightness.

Usually, colors with the same hue are distinguished with adjectives referring to their lightness and/or colorfulness, such as with “light blue”, “pastel blue”, “vivid blue”.

Exceptions include brown, which is a dark orange, and pink, a light red with reduced chroma.

In painting color theory, a hue refers to a pure color—one without tint or shade (added white or black pigment, respectively). A hue is an element of the color wheel.

Red	Orange	Yellow	Green	Blue	Violet
<p>YM</p> <p>C=0, M=100, Y=100, K=0 R=237, G=28, B=36 H=357, S=87, B=92</p>	<p>Ym</p> <p>C=0, M=50, Y=100, K=0 R=247, G=148, B=30 H=32, S=87, B=96</p>	<p>Y</p> <p>C=0, M=0, Y=100, K=0 R=255, G=242, B=0 H=56, S=100, B=100</p>	<p>CY</p> <p>C=100, M=0, Y=100, K=0 R=0, G=166, B=81 H=148, S=100, B=65</p>	<p>Cm</p> <p>C=100, M=50, Y=0, K=0 R=0, G=114, B=188 H=203, S=100, B=73</p>	<p>Mc</p> <p>C=50, M=100, Y=0, K=0 R=146, G=39, B=143 H=300, S=72, B=57</p>

$$(H) + (V) + (C) = \text{Visual Color}$$

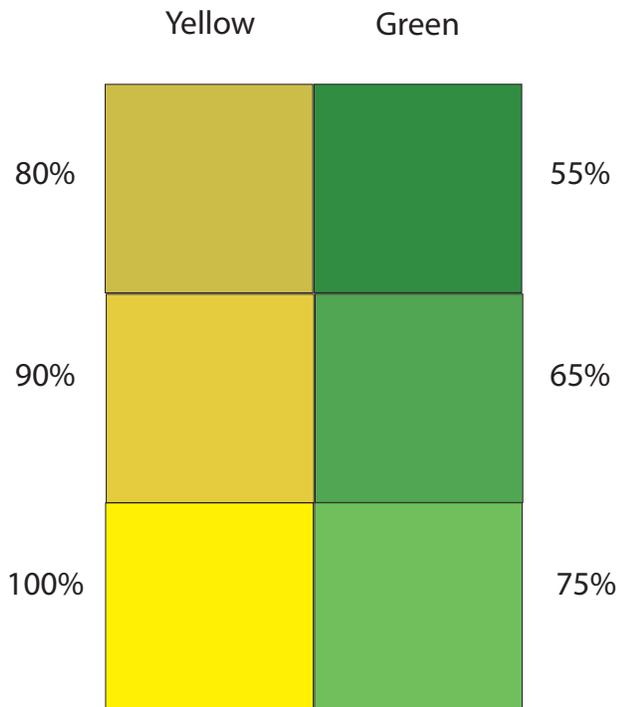
## What is Value?

(Tone)

Value or tone is a measure of how light or dark a color is, without any consideration for its hue.

The problem with a color's value or tone is that how light or dark is seems is also influenced by what's going on around it. What appears light in one circumstance, can appear darker in another circumstance, for instance when it's surrounded by even lighter tones.

Discribed as **Light, Medium or Dark**



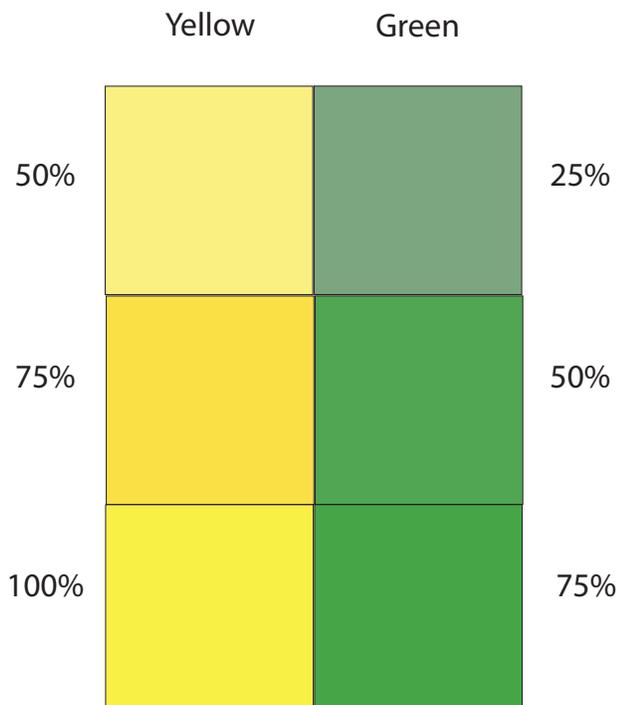
The difference between value and and chroma is with chroma you're considering how pure or intense the tone is, whereas with value you're not considering what the tone is at all, just how light or dark it is.

## What is Chroma?

(Saturation or Intensity)

The chroma or saturation of a color is a measure of how intense it is. Think of it as "pure, bright color", compared to a color lightened with white, darkened by black or grey, or diluted by clear . Variations in chroma can be achieved by adding different amounts of a neutral of the same value/level as the color you're wanting to alter.

Discribed as **Mild, Medium or Strong**



## The 3 Variations of a Hue.

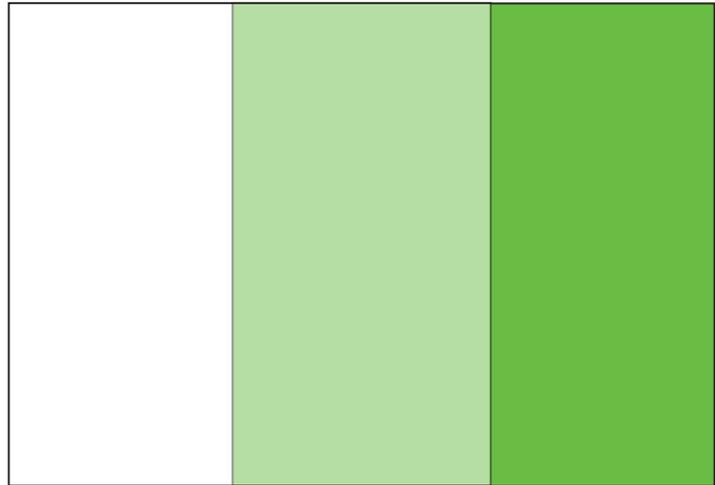
### A Tint

A Tint is sometimes called a Pastel. Basically it's simply any color with white added.

If you want to get a little more complicated, you can mix any of the twelve pure colors together. Then simply add any amount of white and you have created a pastel or tint of the mixture.

That means you can go from an extremely pale, nearly white to a barely tinted pure hue. Artists often add a tiny touch of white to a pure pigment to give the color some body. So for example a bright Red can quickly become a bright Pink.

A color scheme using Tints is usually soft, youthful and soothing, especially the lighter versions. All tints work well in feminine environments. You often see advertising, marketing and websites use pale and hot pastels if they are targeting women as a demographic. In painting you might save your lightest pastels for the focal point or use pastels for the entire painting.



## A Shade

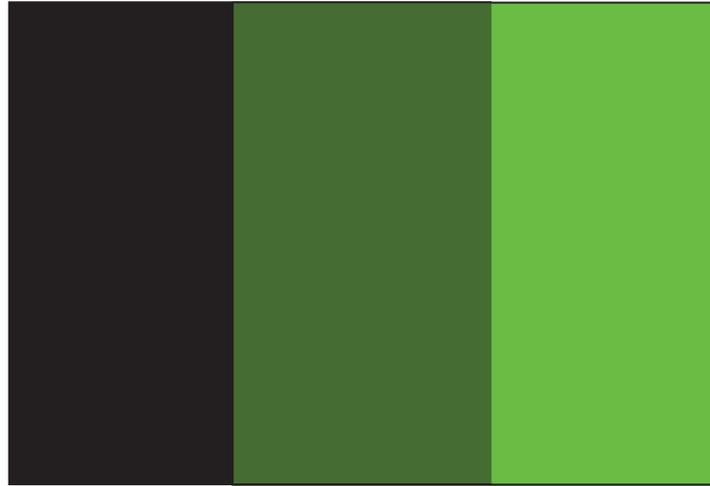
A Shade is simply any color with black added.

Just as with making tints, you can mix any of the twelve pure colors together. Then simply add any amount of black and you have created a shade of the mixture.

That means you can go from an extremely dark, nearly black to a barely shaded pure hue.

Most artists use black sparingly because it can quickly destroy your main color. Some artists prefer not to use it at all. Instead they understand the rules of color well enough to make their own black mixtures.

Shades are deep, powerful and mysterious. Be careful not to use too much black as it can get a little overpowering. These darks work well in a masculine environment. They are best used as dark accents in art and marketing graphics.



## A Tone

Almost every color we see in our day-to-day world has been toned either a little or a lot. This makes for more appealing color combinations.

A Tone is created by adding both White and Black which is grey. Any color that is “greyed down” is considered a Tone. Tones are somehow more pleasing to the eye. They are more complex, subtle and sophisticated.

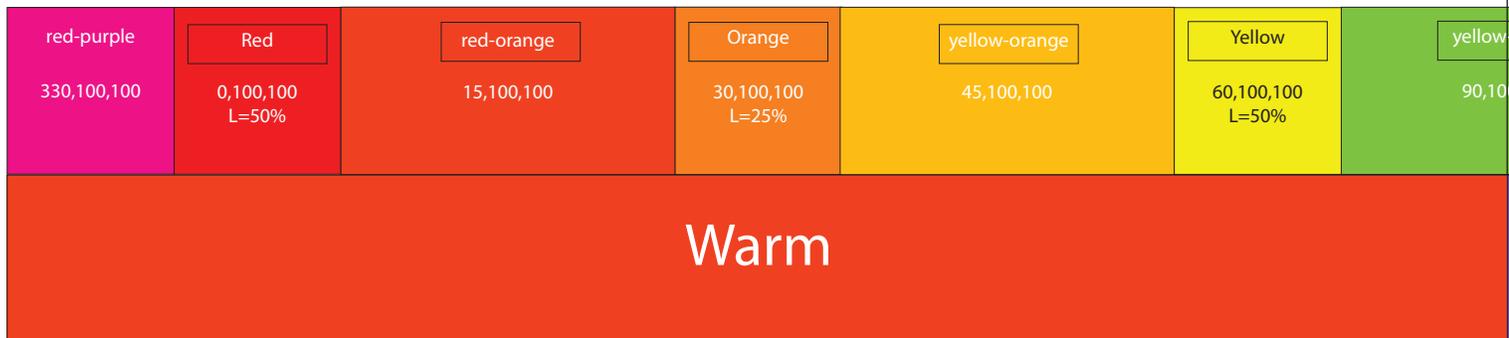
Artists usually mix a little grey in every paint mixture to adjust the value and intensity of their pigment. Tones are the best choice for most interior decorating because they’re more interesting. They work well in any Color Scheme you might plan



## ACTIVE & PASSIVE COLORS (Cool vs Warm)

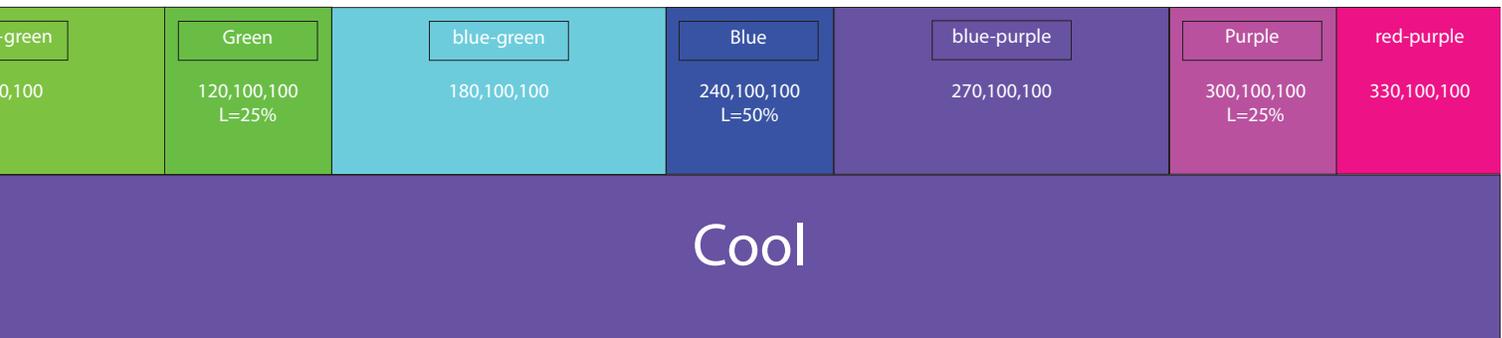
The color wheel can be divided into ranges that are visually active or passive.

- Active colors will appear to advance when placed against passive hues.
- Passive colors appear to recede when positioned against active hues. color wheel displaying active - passive ranges
- Advancing hues are most often thought to have less visual weight than the receding hues.
- Most often warm, saturated, light value hues are “active” and visually advance.
- Cool, low saturated, dark value hues are “passive” and visually recede.
- Tints or hues with a low saturation appear lighter than shades or highly saturated colors.
- Some colors remain visually neutral or indifferent.



Warm vs. cool colors

The distinction between ‘warm’ and ‘cool’ colors has been important since at least the late 18th century.[1] It is generally not remarked in modern color science or colorimetry in reference to painting, but is still used in design practices today.[citation needed] The contrast, as traced by etymologies in the Oxford English Dictionary, seems related to the observed contrast in landscape light, between the “warm” colors associated with daylight or sunset and the “cool” colors associated with a gray or overcast day. Warm colors are often said to be hues from red through yellow, browns and tans included; cool colors are often said to be the hues from blue green through blue violet, most grays included. There is historical disagreement about the colors that anchor the polarity, but 19th-century sources put the peak contrast between red orange and greenish blue.



Color theory has described perceptual and psychological effects to this contrast. Warm colors are said to advance or appear more active in a painting, while cool colors tend to recede; used in interior design or fashion, warm colors are said to arouse or stimulate the viewer, while cool colors calm and relax. Most of these effects, to the extent they are real, can be attributed to the higher saturation and lighter value of warm pigments in contrast to cool pigments. Thus, brown is a dark, unsaturated warm color that few people think of as visually active or psychologically arousing.

Contrast the traditional warm–cool association of color with the color temperature of a theoretical radiating black body, where the association of color with temperature is reversed. For instance, the hottest stars radiate blue light (i.e., with shorter wavelength and higher frequency) and the coolest radiate red.

## Color Harmony Schemes:

Harmony can be defined as a pleasing arrangement of parts.

In visual experiences, harmony is something that is pleasing to the eye. It engages the viewer and it creates an inner sense of order, a balance in the visual experience. When something is not harmonious, it's either boring or chaotic. At one extreme is a visual experience that is so bland that the viewer is not engaged. The human brain will reject under-stimulating information. At the other extreme is a visual experience that is so overdone, so chaotic that the viewer can't stand to look at it. The human brain rejects what it can not organize, what it can not understand. The visual task requires that we present a logical structure. Color harmony delivers visual interest and a sense of order.

In summary, extreme unity leads to under-stimulation, extreme complexity leads to over-stimulation. Harmony is a dynamic equilibrium.

purple-red 340,100,100	Red 0,100,100 L=50%	orange-red 10,100,100	red-orange 20,100,100	Orange 30,100,100 L=25%	yellow-orange 40,100,100	orange-yellow 50,100,100	Yellow 60,100,100 L=50%	green-yellow 80,100,100
yellow-green 100,100,100	Green 120,100,100 L=25%	blue-green 160,100,100	green-blue 200,100,100	Blue 240,100,100 L=50%	purple-blue 260,100,100	blue-purple 280,100,100	Purple 300,100,100 L=25%	red-purple 320,100,100

### Complementary Colors Scheme

Complementary colors are pairs of colors which, when combined in the right proportions, produce white or black. When placed next to each other, they create the strongest contrast and reinforce each other. The pairs of complementary colors vary depending upon the color model, and how the color is made. In painting, which uses subtractive colors, the traditional primary–secondary complementary color pairs, described since at least the early 18th century, were red–green, yellow–violet, and blue–orange.

In the more accurate RGB color model, used to make colors on computer and television displays, red, green and blue light are combined at various intensities to make all the other colors. In this system, using additive colors, the complementary pairs are red–cyan, green–magenta, and blue–yellow. In color printing, another system of subtractive colors, the colors cyan, magenta, yellow and black are used to produce all printed colors; the CMYK-system complementary pairs are the same as in the RGB system: red–cyan, green–magenta, and blue–yellow.

## Color Harmony Schemes:

### Monochromatic Color Scheme

The monochromatic color scheme uses variations in lightness and saturation of a single color. This scheme looks clean and elegant. Analogous Color Scheme

### The analogous color scheme

uses colors that are adjacent to each other on the color wheel. One color is used as a dominant color while others are used to enrich the scheme. The analogous scheme is similar to the monochromatic, but offers more nuances.

### Split Complementary Color Scheme

The split complementary scheme is a variation of the standard complementary scheme. It uses a color and the two colors adjacent to its complementary. This provides high contrast without the strong tension of the complementary scheme.

### Triadic Color Scheme

The triadic color scheme uses three colors equally spaced around the color wheel. This scheme is popular among colorists because it offers strong visual contrast while retaining harmony and color richness.

yellow-green 100,100,100	Green 120,100,100 L=25%	blue-green 160,100,100	green-blue 200,100,100	Blue 240,100,100 L=50%	purple-blue 260,100,100	blue-purple 280,100,100	Purple 300,100,100 L=25%	red-purple 320,100,100
purple-red 340,100,100	Red 0,100,100 L=50%	orange-red 10,100,100	red-orange 20,100,100	Orange 30,100,100 L=25%	yellow-orange 40,100,100	orange-yellow 50,100,100	Yellow 60,100,100 L=50%	green-yellow 80,100,100



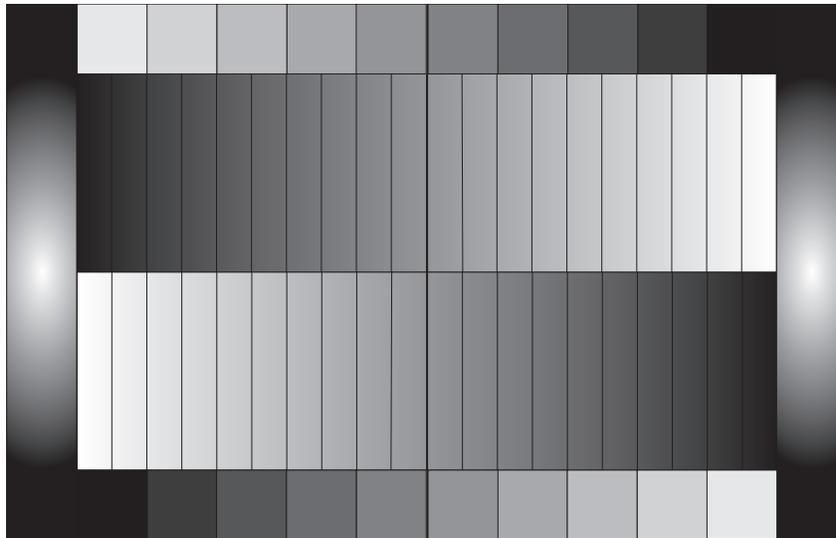
## Achromatic colors:

Any color that lacks strong chromatic content is said to be unsaturated, achromatic, or near neutral. Pure achromatic colors include black, white and all grays; near neutrals include browns, tans, pastels and darker colors. Near neutrals can be of any hue or lightness.

Neutrals are obtained by mixing pure colors with white, black or grey, or by mixing two complementary colors. In color theory, neutral colors are colors easily modified by adjacent more saturated colors and they appear to take on the hue complementary to the saturated color. Next to a bright red couch, a gray wall will appear distinctly greenish.

Black and white have long been known to combine well with almost any other colors; black decreases the apparent saturation or brightness of colors paired with it, and white shows off all hues to equal effect.

## Pure Achromatic Colors:



## Near Neutral Colors:

N= O+B+gr+bv	N= Y+V+yg+rv	N= R+G+ro+bg	
N=gr+bv	N=yg+rv	N=ro+bg	N= gr+bv+yg+rv+ ro+bg
N=O+B	N=Y+V	N=R+G	N= O+B+Y+V+R+G

Achromatic colors:

Neutral Colors:

Description:

The combination of all three primary colours in varying proportions, will give you many shades of both browns and greys. Grey, taupe and brown are all considered to be neutral colours.

Many artists use the admix of a complimentary secondary colour to a primary colour to make shadows that look more natural.

Remember, secondary colours are just colours achieved by mixing two of the three primary colours.

Neutral colors are colors that lacking hue, usually they are very light colors such as gray, beige and taupe (brownish-gray). Neutral colors usually dusky in nature and may call “achromatic”.

Meanings:

Modest, quiet, pale, light, harmonious

Implications:

Natural, timeless, classic, unbiased, harmless

Associations:

Stone, sand, coral, packaging

# Super Neutral

(BROWN)  
or  
“ZERO”

neutral

## NEUTRAL

R	G	B	HEX
193	166	173	#B7A6AD
200	186	192	#C8CAC0
211	201	206	#D3C9CE
190	178	167	#BEB2A7
209	198	191	#D1C6BF
210	215	204	#DBD7CC
202	179	136	#CAB388
213	196	161	#D5C4A1
224	212	187	#E0D4BB
181	178	146	#B5B292
200	197	172	#C8C5AC
213	211	191	#D5D3BF
168	173	180	#A8ADB4
195	200	205	#C3C8CD
210	214	217	#D2D6D9

# Natural Hair Color

Natural color does not have a level, only color.

## Melanin

Melanin is the pigment that gives hair its color.

- Melanin is found in a structure called a granule.
- The color of human hair is dependant on the type of melanin, the size of the melanin granules, the number of granules in the cortex and the way the granules are distributed in the cortex
- The concentration of granules determines lightness and darkness.

There are 2 types of melanin - Eumelanin and Pheomelanin

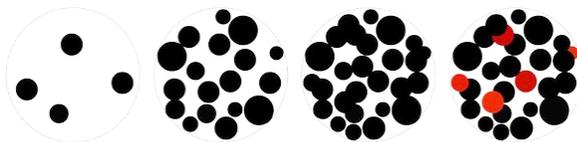
### Eumelanin

- Eumelanin which is black.
- Eumelanin lightens easily.



### Pheomelanin

- The natural chemical (cystein) creates the red/yellow pigment.
- Pheomelanin which is red and/or yellow.
- Pheomelanin is difficult and sometimes impossible to lighten.



## Natural hair color



Black

- full of densely packed eumelanin



Dark brown

- sparcely packed eumelanin (cool tones)



Brown

- a blend of eumelanin and phenomelanin (warm tones)



Red

- phenomelanin, densely packed



Orange

- phenomelanin, less densely packed



Blonde

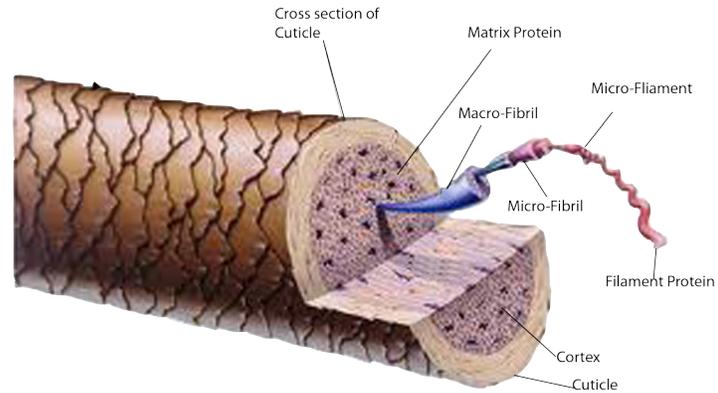
- blonde hair has a very low concentration of Eumelanin



Palest Blonde

- no melanin

## Hair Structure



### Follicle:

A complex unit where amino acids and polypeptides are formed into soft proteins. The soft proteins differentiate into specialized cells which become the cuticle, the cortex, the medulla and the matrix of the hair. As the assembled hair moves toward the surface it becomes keratinized (hardened). It is at this point it is considered "dead cells". Deep within the hair follicle are melanocytes which are cells that the natural pigment of the hair is formed. It is possible to have hair follicles of more than one color.

Tyrosine is an amino acid that creates the granule within the follicle of the hair. Follicle is considered the melanin factory.

### Cuticle:

Is the outermost layer of the hair. It contributes to 20% of the strength of the hair and protects the cortex.

**Cortex:** The major component of the hair, making up 70% of fine hair and 90% of coarse hair. Strength, elasticity and size are functions of the cortex. The cortex is made up of parallel keratin fibers in a rope like form. middle layer, the cortex gives the hair the majority of strength (80%) and elasticity. Color is determined by how closely packed or scattered the melanin is within the cortex.

### Medulla:

innermost layer, sometimes absent from the hair and doesn't have anything to do with the hair coloring process

middle layer, the cortex gives the hair the majority of strength (80%) and elasticity.

### Matrix:

Intracellular cement rich in the sulphur containing amino acid cystine. Holds the fibrils within the cortex in place. The movement of the fibrils within the cortex account for the elasticity of hair.

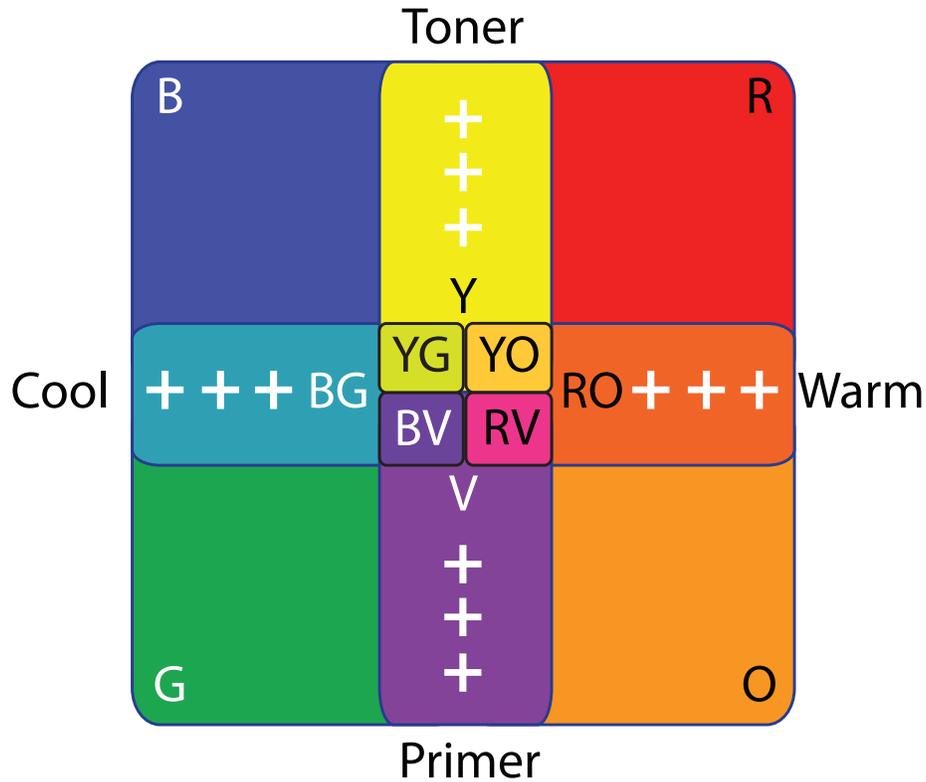
Changing melanin:

#### Unpigmented Hair

Reduced melanin production can happen with age. The granules stay the same but it is no longer producing color within the granule. It sometimes appears grey due to contrast with the natural color.

# Artificial Hair Color

Color Theory



**Primary Colors:** Red, Blue and Yellow  
 (all colors are created by a combination of these colors)

**Secondary Colors:** Orange, Green, Violet  
 (created by mixing equal parts of two primary colors)  
 yellow + red = orange  
 yellow + blue = green  
 blue + red = violet

**Tertiary Colors:**  
 (created by mixing equal parts of a primary color with the secondary color next to it)  
 yellow + orange = yellow orange  
 red + orange = red orange  
 red + violet = red violet  
 blue + violet = blue violet  
 blue + green = blue green  
 yellow + green = yellow green

**Neutral** = Usually made up of primary tones to replace missing pigment in gray/white hair. In most color lines neutral appears not too warm and not too cool on 100% gray/white hair.

## Artificial Dyes

Ash Base			Golden Base			Reddish Base		
B	BG	G	YG	Y	YO	O	RO	R
Cool						Warm		

There are 3 primary colors or bases of dyes:

Ash Base - cool and drabs out natural phenomelanin

Golden Base - is the largest variety of hair color

Redish Base - warm and intensifies natural phenomelanin

**Tone:**

(whether a color is warm or cool)

Light and Warm colors reflect light.

Dark and Cool colors absorb light.

REMEMBER: Neutral is not a contributor. It does not have the ability to control pigment or add significant tone to a formula.

Tonal value is decided by the manufacturer and could be indicated by letter or number.

Bases, tones and calibration vary by manufacturer.

Y = yellow base  
YO = yellow orange  
YG = yellow green  
R = red  
RO = red orange  
RV = red violet  
V = violet  
B = blue  
BV = blue  
G = gold  
GN = green

## Manufactured Terms

### Shades

A Shade is simply any color with black added.

That means you can go from an extremely dark, nearly black to a barely shaded pure tone.

Most colorists use black sparingly because it can quickly destroy your target color.

Shades are deep, powerful and mysterious. Be careful not to use too much black as it can be overpowering.

### Tone

These are the family of twelve tones that make up the color wheel.

Three Primary Colors

Three Secondary Colors

Six Tertiary Colors

They form the full spectrum of colors which progress around the Primary Color Wheel in gradual increments.

With just these twelve colors, you can literally mix an infinite number of color schemes. Most of the time you will modify these twelve basic tones by mixing in other colors.

### Levels

Now that you understand how to lighten and darken your twelve colors how do you tone them down?

Almost every color we see in our day-to-day world has been toned either a little or a lot. This makes for more appealing color combinations.

A Tone is created by adding both White and Black which is grey. Any color that is "greyed down" is considered a Tone.

Tones are somehow more pleasing to the eye. They are more complex, subtle and sophisticated.

Artists usually mix a little grey in every paint mixture to adjust the value and intensity of their pigment. Tones are the best choice for most interior decorating because they're more interesting. They work well in any Color Scheme you might plan

## Depth, Tonality and Intensity.

### Depth-

Depth (D) = level -measurement from dark to light

All contributing pigments have depth, tonality and intensity.

Light to dark, dark to light = depth or levels and value.

Lightness and darkness of color:

Many colorists use a system called the level system to measure the depth of both natural hair color and artificial hair color. It is best to become familiar with the systems with in your current color line.

International system of lift and deposit ratio: 0 to 12

We in the states use a 10 level system

Not all manufacturers have the same level system, levels can vary up to a 2 level difference between manufacturers.

Usually the darker, the smaller the number, some start with 0, some are 1. Some end with 10, some end with 12.

Some Systems have a 12. it is not a level it is a high lift shade that will produce the greatest level of lift. This is the manufacturers choice.

In color lines containing ammonia designed to lift and deposit tone;

The darker the level the greater the dye load,

The darker the level the greater the deposit.

The lower the number great the dye load

The lower the number minimal the lift.

The higher the level the greater lift.

The higher the level the smaller the dye load.

Level 6 is a balance of lift and deposit.

The more number of levels in a line determines the smallest difference between the levels.

Level systems will differ between manufacturers, no two color lines are alike.

Lift and deposit hair colors contain your lifting agent ammonia hydroxide and/or alkali. In the deposit colors contain dyes, alkali, detergents, emulsifiers, conditioners, stabilizer and fragrance.

Usually on artificial hair colors, number indicates level and letters or numbers indicate color shade.

## Depth, Tonality and Intensity con't.

### **Tonality:**

"Cool" and "warm" are relative terms, neutral will seem warmer to somebody who has very ashy hair naturally.

Determining skin tone: check at the jaw line, forehead, neck or inside of the forearm for the appropriate color and texture.

Color:

Cool: blue/red or blue/pink tones

Neutral: Both cool and warm

Warm: yellow/orange tones

Texture:

Smooth: invisible pores

Medium: small pores

Rough: large pores, blemishes and uneven texture

Determining eye color:

Dominant color: either cool, neutral or warm

Secondary color: either cool, neutral or warm

White of eye: either cool, neutral or warm

Density of color:

Translucent- bright see through

muted- softer

opaque- usually dark, dense color, can't see through

Light in the room:

Different light will affect the look of the hair color

Natural light: gives off the most natural coloring

Incandescent light: will make the color appear warmer

Fluorescent light: will make the color appear cooler

### **Intensity:**

(I)= tonality strength (mild, medium and strong)

## Types of Hair Color Dyes

### Calibrated vs Blended

Calibration colors can be accurately organized by depth regardless of reflecting tone. Colors can be mixed more accurately since they are equally spaced on the level system. Establishing a known relationship to a standard. Measure and adjust the color response. A comparison between measurement. A set of graduations to indicate value or position.

### Oxidative: (Indirect Dyes)

Indirect dyes are small colorless molecules that require developer to be activated. They penetrate into the cortex and are coupled together and oxidized. In this process they are then increased in size and become trapped in the hair. These types of dyes are used in demi-permanent and permanent haircolor. After the use of this type of dye on the hair it can not be restored to its original state or color. An example of this type of color would be Logic Color Cremes.

Oxidative colors are developed to maintain balance between their decolorizing process.

### Non- Oxidative: (Direct Dyes)

Direct Dyes are dyes that come out of the tube or bottle the color they will appear on the hair. They do not require a developer (some may suggest a heat source). They do not penetrate the cortex on their own. If they are applied over hair that has been prelightened or has moderate to extreme porosity they will penetrate more deeply and become longer lasting. A type of color that falls into this category would be Pravana.

### Ammonia: (lift and deposit Permanent Color )

Permanent color has the ability to alter the natural pigment while adding color into the hairs cortex. Ammonia is the alkaline agent. Ammonia causes the hair shaft to swell and produces an alkaline environment which is necessary for color formation and lightening. Hydrogen Peroxide is the oxidizing agent it is used to develop permanent dyes and lighten the hair. When these two chemicals are mixed together a reaction occurs. The higher the volume of developer (Hydrogen Peroxide) the more lightening you get from a formula and the faster the dyes develop.

Permanent HairColor may contain both Non-oxidative (direct) and Oxidative (indirect) dyes. The purpose of a non-oxidative dye (direct) in a permanent haircolor would usually be vibrancy. Unfortunately this type of dye molecule is not long lasting in the hair unless porosity is present. an example of color with combined dye types would be So-Reds.

When ever working with an oxidative haircolor it is important not to flatten or smush the hair together. To do this could create hot spots or inconsistencies in the haircolor due to a lack of oxygen in the oxidation process.

## Types of Hair Color Dyes

### **Non-ammonia:** (deposit only / Demi-Permanent)

Non-Oxidative (direct) and Oxidative (indirect) used alone or intermixed and then combined with a catalyst, (usually Hydrogen Peroxide). This allows them to penetrate the cortex. MEA (ethanolamine) and AMP (aminomethylpropanol) are the most commonly used alkalizers in demi-permanent color.

In most demi colors the melanin remains unaltered but in some there can be a slight shift/lift of the natural pigment.

An example of this type of color would be Imprints,

### **Non-ammonia:** (Oil delivery color systems)

An emerging type of color delivery system that uses MEA as an alkali. When mixed with hydrogen peroxide caused the hair to swell allowing the oil to act as a driver pushing the color into the cortex. This type of color maintains the hairs integrity while providing gray/white coverage. Due to the limits of MEA as an alkali agent the maximum lift for this type of color is three levels.

### **Metallic Dyes**

Progressive Dyes Metallic hair dyes are products that offer gradual coloring of the hair. They use metallic salts which react with the sulphur in the protien chains of the hair to create a natural looking color in the hair with repeated applications. Over time the hair gets progressively darker. Metallic dyes are very reactive with other chemicals which makes them difficult to remove. When removing metallic salts with traditional methods such as lightener and color remover chemical reactions can occur that cause the product to liquify and the hair to become hot and sometimes even smoke. Metallic dyes give the hair a dull metallic appearance. Metallic dyes have shorter processing times. A strand test is needed in order to perform a perm or relax hair over metallic dyes. Examples of metallic dyes:

1. Grecian formula
2. Just for men
3. 5 minute hair color

## Types of Hair Color Dyes

### Vegetable Dyes

Henna is the most common vegetable dye on the market. It is a natural product made popular by organic awareness. Vegetable dyes coat the hair but does not penetrate the hair shaft. Henna inhibits the absorption of additional chemical services and is difficult to remove. A strand test is needed in order to perform any chemical service over hair that has been previously colored with Henna including; color or lightener of any kind, perm or relax . They are good for vibrant reds without grey coverage.

### Temporary hair color

Deposits hair color on the outside of the hair shaft and has no lasting effects on the color of the hair. Temporary hair color is generally gone within 1-2 shampoos depending on the porosity of the hair. It is used to intensify natural shades, blend gray, neutralize yellow tint from unpigmented hair and create exotic colors. Examples include:

1. color rinses, and mousses
2. Clayons
3. hair crayons and color spray
5. special effects

### Semi-permanent Long lasting

hair color generally lasts 4-8 weeks depending on the porosity of the hair and the personality of the color line used. It is ammonia free and less damaging on the hair. It will cover and/or blend gray without changing the pigmented hair. This hair color fades gradually and naturally without a strong line of demarcation. It is good for refreshing faded ends and for toning hair. Are preformed and do not require a catalyst to develop. They penetrate the cortex and gradually wash away,

Examples include:

1. Pravana
2. Urban Shock
3. Jazzing
4. Beautiful Browns

## Types of Hair Color Dyes

### **Demi-Permanent hair color**

Permanent (indirect dyes) or a combination of permanent and semi permanent (direct dyes) they require a developer and deeply deposit color into the hair while only slightly shifting/lifting natural pigment.,

Deposit only hair color mixed with a low volume developer (usually 6-10 volume) it is ammonia free and penetrates into the cortex for better penetration than semi-permanent color. It can be used to change tone, add shine, add richness to color, blend gray/white hair and darken the existing level of haircolor.

Examples include:

1. Logics Full & Sheer Imprints
2. Aveda Full Spectrum
3. Wella Color Touch
4. Chromastics
5. Redken Shades EQ
6. Goldwell Colorance
7. Loreal Dia Light & Dia Richesse
8. Matrix Color Sync & Gloss Sync

### **Permanent Lift and Deposit**

Are smaller molecules that require a developer to penetrate the cortex and are then coupled together and increase in size They alter the natural pigment and add pigment at the same time.

Professional color penetrates the cuticle and is oxidized by stabilized peroxide into insoluble pigments. Lift and deposit are always present, even when going darker. Permanent color remains in the hair until it is cut out. It is generally used to cover gray, change tones, lighten or darken the level. Permanent color will fade, but will not wash out completely. Benefits of permanent color; can produce a more natural looking color, color penetrates the hair shaft and doesn't coat the hair, and the coloring action stops when the color is rinsed.

Examples include:

1. Logics Colorcremes
2. Aveda Full Spectrum
3. Wella Koleston Perfect & Color Perfect
4. Chromastics
5. Redken Color Fusion
6. Goldwell Topchic
7. Loreal Professional
8. Matrix SoColor

## Developers

Hydrogen Peroxide is an oxidizing agent, it is used to develop permanent color dyes and lighten the hair. The higher the volume of the developer, the more lightening you get from a formula and the faster the dyes develop.

The lower the volume of developer, the less degree of lift, more deposit.

All strengths of Hydrogen Peroxides work for the same period of time, the higher volumes of developer work stronger not longer.

Strength of Hydrogen Peroxide can be decreased by diluting it with distilled water.

10 volume developer is power balanced, the manufacturer controls the balance within its color line.

Hydrogen Peroxide plus ammonia produces the oxidation reaction in hair color.

Ammonia and hydrogen peroxide are mixed it is initially more powerful then decreases in power over the processing time. Near the end of a permanent color's processing time the ammonia will have dissipated and additional lift will not be achievable,

You may find you get more deposit based on the porosity of the hair.

### Grey Coverage:

When grey coverage does not occur, the color used may not contain enough deposit. There isn't a sufficient dye load in very light levels of color to "cover" unpigmented hair

Alkali swells the cuticle and allows for color formation and lightening.

Hydrogen Peroxide breaks down the melanin and develops the dyes

Higher level of color = the more penetration into the cortex

Level 6 will get close to the middle of cortex, level 1 doesn't penetrate as close

10 volume developer has 3% Hydrogen Peroxide

20 volume developer has 6% Hydrogen Peroxide

30 volume developer has 9% Hydrogen Peroxide

40 volume developer has 12% Hydrogen Peroxide



## Developers

1 part 20 volume developer or 6% Hydrogen Peroxide + 1 part of distilled water will make 10 volume developer or 3% Hydrogen Peroxide

1 part of 40 volume developer + 1 part of 20 volume developer will make 30 volume developer or 9% Hydrogen Peroxide

If you use tap water instead of distilled water and the tap water has any minerals in it, this may cause a chemical reaction with the Hydrogen Peroxide and turn the developer pink or purple.

Heat also affects lifting in color. Addition of heat to color formulations increase the lifting action and decreases the color penetration.

Powdered lightener + Hydrogen Peroxide + 30 minutes processing= balanced lifting

Powdered lightener + Hydrogen Peroxide + 30 minutes processing + 80 degrees(temperature of room) = balanced lifting i.e. consistent lifting

The longer the lightener is on the hair, the slower the lift becomes

Formulations:

Underlying pigment + artificial pigment = final result (virgin hair)

Underlying pigment is considering your natural melanin in the hair

Previously colored hair underlying pigment + existing artificial pigment + artificial pigment in new color = end result

## Determining Level

When going darker than existing level, formulate to use desired level.

Ex.:	CL 6	DL 4	use level 4
	NL 7	DL 5	use level 5

When changing tone but not level or refreshing previously colored ends, formulate one level lighter than existing level.

Ex.:	NL 6	DL 6G	use level 7
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Note: When working with opaque color or refreshing overly porous ends, you may need to formulate 2 levels lighter than desired



## Color Line Characteristics.

### Logics Colorcremes

Colorcremes is a lift and deposit hair color. Developers such as 0, 5, 10, 20, 30 and 40 volume are used with the color. Colors tend to be warmer, reds more vibrant than deposit only colors because of contributing pigment factored in. Good for resistant gray coverage and can lift 4 levels in a single process with the Ultra Power Blonde series.

**Formulation:** equal parts of colorcremes with desired developer

Timing: minimum 30 minutes

**Formulation:** "N" or "NN" 100% gray coverage series for hair that is more than 30% gray. Equal parts of colorcremes and developer

Timing: minimum 45 minutes

**Formulation:** Ultra Power Blondes 12G, 12N, 12V and 12B with double 40 volume

Timing: minimum 45 minutes

**Formulation:** Colorpriming- when darkening hair 2 or more shades, faded or off tones  
Equal parts colorcremes and 5 volume developer

Timing: minimum 20 minutes

**Formulation:** Concentrates; Red, Yellow and Blue (1-3 inches) to intensify color results

Timing: minimum 30 minutes

Rinse all colorcremes thoroughly from hair and style as desired.



## Color Line Characteristics con't.

### Logics Imprints Full

Imprints full is a deposit only hair color that can be used with 10 volume developer. The colors enhance the natural color while blending away gray. It is an opaque color that can last up to 8 weeks depending on the porosity of the hair. Imprints full is good for neutralizing unwanted tones because of the pigment density and can also be used to freshen the ends.

**Formulation:**

equal parts of Imprints Full with 10 volume developer to enhance natural color or blend gray

Timing: minimum 10-30 minutes

**Formulation:**

equal parts of Imprints Full with 10 volume developer to refresh Colorcremes

Timing: minimum 10-30 minutes

### Logics Imprints Sheer

Imprints sheer is a deposit only hair color that can be used with 5-10 volume developers. The colors are translucent and great for toning and refreshing ends.

**Formulation:**

equal parts of Imprints Sheer and Full with 10 volume developer to refresh the ends

Timing: minimum 10-30 minutes

**Formulation:**

equal parts of Imprints Sheer with 5 volume developer for toning or refreshing the ends

Timing: minimum 10-20 minutes



## Color Line Characteristics con't.

### Logics Concentrates

Concentrates are great for intensifying color results. Colors such as Primary Blue, Primary Red and Primary Yellow take color mixing to a new level.

**Formulation:**

add up to 1/4 oz. Concentrate for level 6 and darker and adjust the developer 1/4 oz; for levels 7 and lighter use 1 to 3 inches only without any additional developer

Timing: minimum 30 minutes

### Logics Gray Coverage

Using the "N" and "NN" series will achieve 100% gray coverage when using those on hair that is 30% or more gray.

Tonal series:	Coverage:	Tone on 30% gray:
N alone	100%	natural
N + pure tone	blended	natural with some vibrancy
NN alone	100%	cool neutral
NN + pure tone	blended	adds blonde or brown color to the tone

**Formulation:**

mix equal parts N or NN with a color or use alone with equal parts developer

Timing: minimum 45 minutes

### Ultra Power Blondes

Ultra Power Blondes provide up to 4 levels of lift in a single process. They are used with a double 40 volume and come in colors such as; 12G, 12N, 12V and 12B.

**Formulation:** Double the amount of developer to color

Timing: up to 45 minutes for maximum lightness



## Color Line Characteristics con't.

### **Matrix So Reds:**

To create intense reds for lift and deposit on a level 5 or darker. Offered in four colors; red, red violet, red copper and copper. For use with foiling or free hand painting.

For highlighting; mix 1/2 tube with 1 oz. developer. Use 20, 30 or 40 volume developer and process 15 minutes with mild heat, cool for 5 minutes or process for 30 minutes at room temperature.

Booster; mix 1 1/2 oz. color formula, 1/2 oz. selected So Red shade and 2 oz. of developer. Mix until smooth and creamy.

### **Urban Shock:**

A professional direct dye, semi-permanent intense hair color. Hair should be pre-lightened to achieve vibrancy. Color will fade gradually within 3-6 weeks.

Shampoo hair without conditioning. Apply conditioner around the hairline and ears to protect the skin from color. Wear gloves to apply Urban Shock. Pour approximately 1/4-1/2 of the bottle for short hair and 3/4 bottle for long hair into a color bowl and apply with a color brush. Apply even from the root area to the ends. Comb through the hair and process for 15 minutes. Rinse thoroughly and shampoo. Towel dry and style as needed.

## Lightening

When lightening natural pigment Natural black hair will go through 10 color changes or levels called degrees of lift.

Hair should never be lifted to white. to do this would destroy the integrity of the hair. Always consider the condition of the hair before performing a lightener service. Just because something can be done does not mean it should be done.

New color dyes usually in the form of a toner are then deposited to create the final color

Lightning the hair first to correct the degree of contributing pigment then recoloring it to the desired tone and intensity.

### Decolorization:

Decolorizing; removal of artificial pigment from the hair using a lightener solution or a color remover. This is always a color correction situation. The mildest solution for decolorizing is one scoop of lightener mixed with 6 ounces of warm water. This removes off tones quickly at the shampoo bowl and should be followed by a shampoo and conditioner. For moderate color removal two ounces clarifying/purifying shampoo, two scoops lightening powder and two ounces 10 or 20 volume developer. For maximum lift lightener mixed according to manufacturers directions or a color remover of choice. Never over promise and under deliver in the area of color removal. The darker the haircolor and the more often it has been over lapped the more difficult it will be to remove. Some color will not be able to be removed without severe damage to the hair. Test strand!

### Double Process Bondes:

Natural melanins are dissolved leaving behind a new contributing pigment



## Lightening Systems

### **Logics Light Reactions:**

Versatile de-dusted powder lightener for blonding, highlights or slight color removal. It contains a conditioning blend of wheat protein and 9 natural oils for silky-soft, lustrous hair. Dual-use as a powder lightener for off-scalp lightening or as an activator with Gel Lightener for on and off-scalp lightening.

Use with any volume developer, mixing 1 level scoop of powder to 2 oz. of developer  
Add the Gel Lightener for more conditioning and to slow down the processing time

### **Logics Gel Lightener:**

A conditioning formula that maintains unique viscosity providing continuous controlled pre-lightening for up to 50 minutes. Use with Permanent Colorcremes for increased lift or with Light Reactions powder lightener for more conditioning.

Use with 20, 30 or 40 volume developer, mixing 2 parts developer to 1 part Gel Lightener. One tube equals 2 oz.

### **Matrix V-Light:**

A fast, versatile and conditioning de-dusted lightener that contains the conditioning ingredient panthenol protecting the hair during the lightening process. Lifts up to 7 levels of lift on or off the scalp.

Use with 10-40 volume developer, timing will depend on the natural level and the desired level of lightness and the condition of the hair. Maximum timing is up to 50 minutes. Mix 1 scoop of lightener to 2 oz. of developer



## Contributing Pigment

Contributing pigment is the underlying warmth found in every natural color. It is exposed during the lightening process and can be either enhanced or neutralized. It affects the final color and therefore needs to be considered. As you lighten natural hair color from the darkest level up through the lightest level the hair will contribute different types of warmth at different levels. For example when lightening black hair it will start to contribute red-brown, red, red-orange and orange as it lightens. If I lighten a medium blonde shade of hair it will contribute yellow orange, yellow and pale yellow as it lightens. Different hair types and textures may sit in a particular stage of warmth a little longer than another but all hair contributes warmth to the end result of a hair color formula unless it is void of pigment as is the case with gray/white hair.

To neutralize unwanted warmth from the hair, establish the underlying pigment of the target level you are looking to achieve. Refer to the color wheel to determine the complementary color for that pigment. To soften contributing pigment without changing the color, use a neutral color.

Ex.: NL 5 DL 7 -underlying pigment is gold (yellow) need violet to neutralize  
NL 8 DL 10 -underlying pigment is pale yellow - need violet to neutralize  
NL 4 DL 6RO -underlying pigment is gold orange (yellow orange)- use R with some V to create rich RO tone- can use neutral to soften, but not change tone.

Understanding contributing pigment is the key to understanding your color palette.

## Contributing Pigment con't.

Create the correct degree of contributing pigment as the base for the final color  
 CP + NCD = final color result

Control the creation of contributing pigment

Lighteners contain peroxide, persulfate booster and ammonia.  
 Liquid creme and gel use to decolorize used with an additive which contain persulfate to increase speed and these are called; boosters, activators, accelerators or catalyst.

Hair moves quickly through black, red-violet, and red degrees. More time is needed to decolorize the red-orange to orange degree, gold requires the most time.

### Contributing Pigment

Black	1
Red - Violet	2
Red	3
Red - Orange	4
Orange	5
Gold - Orange	6
Gold	7
Deep Yellow	8
Yellow	9
Pale Yellow	10

## Contributing Pigment con't.

The 10 degrees of contributing pigment

Contributing Pigment		Desired Pigment		Grey %
Black	1	Black	1	100
Red - Violet	2	Red - Violet	2	90
Red	3	Red	3	80
Red - Orange	4	Red - Orange	4	70
Orange	5	Orange	5	60
Gold - Orange	6	Gold - Orange	6	50
Gold	7	Gold	7	40
Deep Yellow	8	Deep Yellow	8	30
Yellow	9	Yellow	9	20
Pale Yellow	10	Pale Yellow	10	10

## Lightening Eumelanin and Phenomelanin

Longest degrees of lightening:

#4 Red-orange and #7 gold

Be patient, often colorist remove lightener too soon leaving hair in a red-orange of contributing pigment (CP).

The on and off scalp lighteners work up to 50 minutes, the first 20 minutes are the strongest.

### Lightening Eumelanin

Eumelanin - black melanin is easy to lighten.

### Lightening mixed

Since there are two melanin types in the same hair; there are two lightening paths. Phenomelanin is resistant to lightening and may take longer. It may not be chemically possible to lighten the phenomelanin in the hair.

### Lightening Phenomelanin

Resistant to lightening, phenomelanin may require a two process step. Lightener should not be applied to the scalp more than once in a 24 hour period. If the hair is very coarse or resistant it may not be possible for the guest to achieve a light blonde shade.

### Following Color Removal on Natural or Artificial Pigment:

Be cautious of porosity. After a lightening service the hair will have increased porosity. Formulate lighter than your target level. Take a test strand. Apply quickly. Don't walk away and check frequently.

### Toning

- level 1-2 levels lighter than your target level due to the porosity of the hair. Choose a tone to enhance or neutralize the exposed pigment. Process according to manufacturers directions. In color correction situations and with toning "when its done it's done" is the best method of timing. Check frequently. In most cases deposit only demi color with out ammonia and a low volume of developer are the best choice for use after a lightening service. There may be times when an ammoniated color with a low volume developer would also be appropriate.
  - Oxidative without ammonia can be used to recolor hair, without further lightening the hair. ie. deposit only.

## Color Placement

### Basic Rules:

Dark color recedes, is solid and weighty, strengthens a weight line, down plays features and is often placed where hair is shorter.

Light color stands out, shows more texture and is often placed where the haircut design is fuller.

Light and dark color together create texture and motion.

Accent pieces that are lighter, darker or tonally stronger emphasize facial features or details in the hair cut.

Place highlights where the hair moves. Avoid hair that is too short. When the guest is changing their hair cut design drastically, it is generally better to cut the hair before coloring which will make the design and placement easier.

### Facial Features:

#### Forehead:

Full- keep depth close to the face in the fringe area

Narrow- lighter/brighter in fringe area to bring out the forehead

#### Temple and Cheeks:

Full- depth (shadowing) at the sides from the ear to eye

Narrow- lighter in the temple area, darker at the cheek level

#### Jaw line:

Full- depth (shadowing) at the nape

Narrow- lighter/brighter at the ends

### Texture of hair:& Timing

Fine, medium, coarse. Fine hair will usually lighten and accept color more quickly. Medium hair is what manufacturers instructions are written for. If you have medium, normal hair you should be able to follow manufactureres directions for timing. Coarse hair can take longer to process and sometimes needs a stronger developer to get to the same place as finer hair.

### Considerations when working with artificial hair color

- Category of natural hair color i.e. light, medium or dark
- % of Unpigmented hair
- Porosity
- Texture
- Previous chemicals on the hair (Hair History)
- Tone the guest chooses to be

manufacturer directions as a starting place as to how the color performs. Through experience and understanding colorists can become more creative.

These names are non-relative to primary colors or to paint colors.

## Virgin Color Application

### Tools needed:

cape	gloves	towels	plastic bag
clips	color bowl	color bottle	color brush comb
timer	color	developer	

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Apply a protective cape and a plastic bag around the guest to protect their clothing
3. Section the hair into 4 equal parts
4. Mix appropriate color and developer
5. Put protective gloves on
6. Begin the color application in starting in the exterior working toward the face, then the interior working towards the mastoid
7. Throughout the application, use 1/4" slices
8. Going lighter: apply 1/2" away from the root area up to the porous ends. Next apply color to the 1/2" root area, then to the porous ends last
9. After applying the color in the desired areas, recheck the hair to make sure adequate coverage was achieved
10. After the processing time, rinse the guests' hair in warm water until clear
11. Remove any color that was left on the hair line
12. Shampoo and condition the hair
13. Towel dry and style as needed
14. Perform the start to finish closing technique
15. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
16. Thoroughly clean all areas with a disinfectant



## Retouch Color Application

### Tools needed:

cape	gloves	towels	plastic bag	
clips	color bowl	color bottle	color brush	comb
timer	color	developer		

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Apply a protective cape and a plastic bag around the guest to protect their clothing
3. Section the hair into 4 quadrants
4. For gray coverage; begin where the highest % of gray is (usually front)
5. Going lighter; begin where the hair is the darkest (usually back quadrants)
6. Mix appropriate color and developer
7. Put protective gloves on
8. Apply color at the root area on new growth and feather through the line of demarcation with zig and zag. Feathering can be achieved using your thumb, a comb, or your tint brush
9. Refreshing the ends: can be achieved by mixing up a different formula for color and developer, taking 1/2" slices and applying the color quickly from the midstrand to the ends
10. After applying the color in the desired areas, recheck the hair to make sure adequate coverage was achieved
11. After the processing time, rinse the guests' hair in warm water until clear
12. Remove any color that was left on the hair line
13. Shampoo and condition the hair
14. Towel dry and style as needed
15. Perform the start to finish closing technique
16. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
17. Thoroughly clean all areas with a disinfectant

## Toning

### Tools needed:

cape	gloves	towels	clips
color bowl	color brush	color bottle	comb
timer	color	developer	

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Apply a protective cape around the guest to protect their clothing
3. Section into 4 equal parts and clip into place
4. Mix appropriate color and developer
5. Put protective gloves on
6. Beginning in the back left quadrant; apply the color using 1/4" slices
7. Apply the color at the mid shaft up to the porous ends first
8. If needed, apply the color to the root area and then the porous ends last
9. Process to the desired level, approximately 5-20 minutes
10. Rinse the guests' hair in warm water until clear
11. Remove any color that was left on the hair line
12. Shampoo and condition the hair
13. Towel dry and style as needed
14. Perform the start to finish closing technique
15. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
16. Thoroughly clean all areas with a disinfectant



**rocco altobelli**

# Blondes/Reds/Gray

## Blondes

### **Desirable qualities in Blondes**

Clarity, lightness, transparency and brightness

Assessment of Hair Before Blonding Should Include;

Natural level or existing level, desired level, desired tone, contributing pigment, % of gray/white hair, texture, porosity, density, guest expectations and product parameters. Fine hair usually lifts color quickly or releases color quickly and absorbs color quickly. Coarse hair is sometimes more difficult to lift and may require a higher volume of developer or a different formulation than fine hair would at the same level.

### **Blonde Techniques**

One step monochromatic color, color graduation, multi-dimensional highlights, balayage techniques and double process blondes.

### **Correcting Blondes**

Deposit only colors are safest for tint backs and low lights. Colorpriming or filling hair when going 2 or more levels darker is always necessary. Whenever possible, use toner to balance color instead of re-lifting hair. Dimension is a useful tool to bring life back to a flat looking blonde color

### **Lifting Inhibitors**

For the application; use thinner slices and more saturation. Product that dries out will not process fully. Time the applications to establish proper lifting. If the guest is on medications such as thyroid, aspirin (can make the hair lighten quicker), heart or blood pressure (causes the color to lift up warmer and raw). Minerals such as iron will brown out the reds and heat up and cause bleeding in foils. Chlorine and salts are difficult to remove (clarifying treatments are recommended). Styling products act as surface barriers such as pomades, waxes and sprays. Nationality such as eye color, flecking indicates excessive warmth, deep ring around the iris indicates sulfur bonds in the hair (hair usually perms weaker and color lifts warmer)

### **Lifting more than two levels**

Natural blondes pull gold or yellow, so violet bases are good for lifting/toning. Use a B or BV base when lifting 3 levels or more, or on coarser hair. Maintenance is very important to avoid gold bands. Pigment is part of the hair structure, the lighter the color is taken the weaker the hair



Blondes con't.

**Toning**

Tone with deposit only color as much as possible. Add clear to toners for overly porous and fine hair. Compensate for porosity when toning mid shaft and ends by adding warmth to the formula. Be careful of gold bases when toning or deepening, if the hair is overly porous, it will reject the warmth and turn green

**General points**

Rarely does a blonde look natural in one step. Natural blondes make the best blondes. Levels 5 and darker take more work. Once a blonde, they will most likely stay a blonde so double check before a blonde wants to go darker

## Virgin Lightener Application

**Tools needed:**

cape	gloves	towels	plastic bag
clips	color bowl	color brush	comb
timer	lightener	developer	shampoo
conditioner			

**Procedure:**

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Apply a protective cape and a plastic bag around the guest to protect their clothing
3. Section the hair into 4 equal parts and clip into place
4. Begin where the hair is the darkest (usually back area)
5. Mix appropriate lightener and developer
6. Put protective gloves on
7. Virgin application: begin by using 1/4" slices, apply the lightener 1/2" away from the scalp up to the porous ends. Halfway to desired level, apply lightener to the hot shaft (scalp area) and ends
8. After applying the lightener in the desired areas, recheck the hair to make sure adequate coverage was achieved
9. After the processing time, rinse the guests' hair in warm to hot water until clear
10. Shampoo and condition the hair; tone if needed
11. Towel dry and style as needed
12. Perform the start to finish closing technique
13. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
14. Thoroughly clean all areas with a disinfectant



## Retouch Lightener Application

### Tools needed:

cape	gloves	towels	plastic bag
clips	color bowl	color brush	comb
timer	lightener	developer	shampoo
conditioner			

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Apply a protective cape and a plastic bag around the guest to protect their clothing
3. Section the hair into 4 equal parts and clip into place
4. Begin where the hair is the darkest (usually back area)
5. Mix appropriate lightener and developer
6. Put protective gloves on
7. Retouch application: begin by using 1/4" slices, apply lightener at the root area on the new growth and feather through the line of demarcation with zig and zag. Feathering can be achieved using your thumb, a comb, or your tint brush
8. After applying the lightener in the desired areas, recheck the hair to make sure adequate coverage was achieved
9. After achieving the desired results, rinse the guests' hair in warm to hot water until clear
10. Shampoo and condition the hair, tone if needed
11. Towel dry and style as needed
12. Perform the start to finish closing technique
13. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
14. Thoroughly clean all areas with a disinfectant



## Bumping the Base

### Tools needed:

cape	gloves	towels	clips
color bowl	color brush	comb	
timer	color	developer	

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Apply a protective cape around the guest to protect their clothing
3. Section into 4 equal parts and clip into place
4. Mix appropriate color and developer
5. Put protective gloves on
6. Beginning in the back area, apply the color within 3-5 minutes by using 1/4" slices
7. Apply the color at the root area only on the new growth and feather through the line of demarcation with zig and zag. Feathering can be achieved using your thumb, a comb, or your tint brush
8. After applying the color in the desired areas, process up to 5 minutes
9. Begin rinsing the back area first, then the front area in warm water until clear
10. Remove any color that was left on the hair line
11. Towel dry and style as needed
12. Perform the start to finish closing technique
13. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
14. Thoroughly clean all areas with a disinfectant



## Reds

### **Desirable qualities in Reds**

Richness, natural, intensity, wear ability, longevity and brightness

### **Characteristics to assess when achieving Reds**

Texture, porosity, density, guests expectations. Fine hair will appear more vibrant and transparent; consider the natural level and contributing pigment. Natural blondes are the hardest to make red; use a deposit only color.

The density of the hair will feel more red

### **Factors that affect intensity and wear ability of Reds**

Application, timing, product limitation, minerals, styling products, over lifting, porosity, home maintenance, medication and anesthesia

### **To create better wear ability**

Layer reds by double coloring. Use deposit only color for freshening previously colored ends. Select the same or 1 level lighter than the desired level. The more the color has faded, the longer the processing time. If the ends have not faded, do not pull the color through to the ends. Rinse out the color instead of shampooing the color out. Recommend that the guest does not shampoo their hair for 48 hours. If cool reds continually fade to a warm red, the natural pigment is showing through. Add violet to the formula to keep the color cooler longer for 7 and lighter, add blue for 6 and darker.

### **Vivid Reds vs. Rich Reds and Red Browns**

Level 4-6 are the most vibrant, level 6 being the most intense. Use the maximum processing time and the level closest to the desired level. Utilize red and gold accents and alternate several tones for the most vibrant effect

### **Rich Reds and Red Browns**

Mix reds with other tones to soften the intensity. Lift less and utilize deposit only colors on pigmented hair. Dimensional reds may appear softer and look more natural

## Reds con't.

### Hot Roots

Use 10 volume at the scalp and 20-30 volume developer on the mid shaft and ends. If gray is present add neutral to the scalp formula and reduce the amount of neutral on the midstrands and ends

### Choosing the proper red formula

Use visuals; after the guest chooses a picture, determine the desired level and tone. When in doubt, go lighter and brighter (you can always tone down the vibrancy). When mixing tones, a good rule of thumb is to start with equal proportions of red and non red bases (except for gray). Keep in mind the intense pigment of the red depending on the level.

ex: 6RO is far more vibrant than 10RO

To control intensity of pigment, the neutral series will soften vibrancy without changing tone. When mixing red with another base, the darker color will always be dominant

ex: 6RO=4V, the 4V will dominate and control intensity of the 6RO

### Reds on Blondes

Minimal lift is essential for the most vibrancy. Colorpriming or filling is usually necessary when going 2 or more levels darker - add red orange tones so reds don't appear hollow or pink

### Reds on Brunettes

Lift is necessary for vibrancy and dimension is a useful tool

### Reds on Gray

The % of neutral in the formula should equal the % of gray in the hair. Use lighter levels of red to control the vibrancy. If the color looks hollow, gold can be added to the formula to compensate



## Reds Virgin Color Application

### Tools needed:

cape	gloves	towels	plastic bag
clips	color bowl	color brush	comb
timer	color	developer	

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Apply a protective cape and a plastic bag around the guest to protect their clothing
3. Section the hair into 4 equal parts and clip into place
4. Mix appropriate color and developer
5. Put protective gloves on
6. Begin the color application in starting in the exterior working toward the face, then the interior working towards the mastoid
7. Throughout the application, use 1/4" slices
8. Going lighter: apply 1/2" away from the root area up to the porous ends. Next apply color to the 1/2" root area, then to the porous ends last
9. Deposit only going darker: apply 1" away from the root area up to the porous ends. Next apply color to the 1" root area, then to the porous ends last
10. After applying the color in the desired areas, recheck the hair to make sure adequate coverage was achieved
11. After the processing time, rinse the guests' hair in warm water until clear
12. Remove any color that was left on the hair line
13. Towel dry and style as needed
14. Perform the start to finish closing technique
15. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
16. Thoroughly clean all areas with a disinfectant

## Reds Retouch Color Application

### Tools needed:

cape	gloves	towels	plastic bag
clips	color bowl	color brush	comb
timer	color	developer	

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Apply a protective cape and a plastic bag around the guest to protect their clothing
3. Section the hair into 4 quadrants and clip into place
4. For gray coverage; begin where the highest % of gray is (usually front)
5. Going lighter; begin where the hair is the darkest (usually back quadrants)
6. Mix appropriate color and developer
7. Put protective gloves on
8. Apply color at the root area on new growth and feather through the line of demarcation with zig and zag. Feathering can be achieved using your thumb, a comb, or your tint brush
9. Refreshing the ends: can be achieved by mixing up a different formula for color and developer, taking 1/2" slices and applying the color quickly from the mid strand to the ends
10. After applying the color in the desired areas, recheck the hair to make sure adequate coverage was achieved
11. After the processing time, rinse the guests' hair in warm water until clear
12. Remove any color that was left on the hair line
13. Towel dry and style as needed
14. Perform the start to finish closing technique
15. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
16. Thoroughly clean all areas with a disinfectant



## Gray Coverage

### Percentage of Gray

The percentage of gray can affect color formulation. The more gray that exists, the more that it will change the formulation. Both level and tone need to be considered when formulating for gray coverage or blending. When coloring gray, it is recommended that you use an appropriate deposit only hair color unless you are lightening the natural pigment. General rule of thumb; percentage gray equals percentage neutral or (N, NN).

EX.

NL 4, 40% gray, colored with L6 10 % gray > add 10% N  
visual end result= L5 20 % gray > add 20% N

### Deposit Only with Gray Coverage/Blending

When coloring hair with 30% or more of gray, there are two options:

To cover gray to match the natural level

To blend gray color to natural level

### Covering Gray with Permanent Deposit Only

An opaque deposit only hair color will have more ability to effectively cover gray because of the density of pigment. Use the desired level to achieve the level that you want.

### Blending Gray with Deposit Only

When blending gray, an opaque color mixed with clear can be used or a translucent color can also be used to maintain shine and clarity of the color. If you stay within 2-3 levels of the natural color, the colored gray will take on the effect of "natural highlights" and will also soften the line of demarcation as new growth starts showing.

### Lift and Deposit with Gray Coverage/Blending

Unpigmented hair takes on the exact level and tone of the color being used on it, so the final result needs to be considered when formulating lighter than the pigmented hair. The lighter the formula, the greater the level difference between the pigmented and unpigmented hair will be.

Grey %	
	100
	90
	80
	70
	60
	50
	40
	30
	20
	10



## Gray Coverage con't.

### Resistant Gray

Consider increasing the amount of neutral in your formula. You can darken your neutral one level darker than other tones in the formula. You will need to make sure your formula is dark enough to fully cover gray:

Level 8 or darker for neutral and warm tones

Level 7 or darker for violet and cool tones

### Increase color

2 1/2 oz. of color to 2 oz. of developer can increase the color load deposited into the hair.

### Pre soften

pre soften hair by applying a G and/or RO formula with 20 volume 1 level lighter than desired. Process 20 minutes, towel blot and apply color formula

### Tones

Warmer tones are easier to see on gray hair than cool tones and appear to cover better.

If gray coverage is appearing hollow, you may need to add more warmth to support the desired color. Gray takes on exact level and tone of color applied. The most common reason for lack of coverage is not enough colored was applied, product dried out and stopped processing

### Guidelines

For DL 3 or darker, add up to 1/2 oz. of 4RO/4G

For DL 4, add up to 1/2 oz. 6RO/6G

For DL 5, add up to 1/2 oz. 8RO/8G

For DL 6 or lighter, add up to 1/2 oz. gold accent

## Gray Coverage with Different Tones

### B Series

Blue should not be used alone on more than 10% gray hair. At least half of the formula should consist of a neutral tone

### V Series

Level 7 or darker is needed to fully cover gray. Level 8 and lighter will blend gray

### RV Series

If used without neutral, use up to 1/2 oz. of gold accents with no additional developer

### R Series

If used without neutral, use up to 1/2 oz. of G Series with no additional developer

### RO Series

V, G, RO will make a believable red on a high percentage of gray

### N & NN Series

Both cover gray well by themselves, NN series can be on the cool side

### G Series

If used with N or NN will assist in covering gray



## Gray Coverage Virgin Color Application

### Tools needed:

cape	gloves	towels	plastic bag
clips	color bowl	color brush	comb
timer	color	developer	

### Procedure:

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Apply a protective cape and a plastic bag around the guest to protect their clothing
3. Section the hair into 4 equal parts
4. For gray coverage; begin where the highest % of gray is (usually front)
5. Going lighter; begin where the hair is the darkest (usually back)
6. Mix appropriate color and developer
7. Put protective gloves on
8. Throughout the application, use 1/4" slices
9. Going lighter: apply 1/2" away from the scalp through the mid-shaft, omit the ends if they are porous. Next apply color to the 1/2" new growth, then to the ends. Or apply a lower volume formula to new growth and increase the volume with the same color formula for the midshaft and ends. If there is gray/white hair in the new growth area add Neutral to the formula at the new growth and add less Neutral to the mid-shaft and ends formula or omit it all together.
10. After applying the color in the desired areas, recheck the hair to make sure adequate coverage was achieved
11. After the processing time, rinse the guests' hair with warm water, shampoo & condition.
12. Remove any color that was left on the hair line
13. Towel dry and style as needed
14. Perform the start to finish closing technique
15. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
16. Thoroughly clean all areas with a disinfectant





# Introduction to Variations

## Introduction to Variations

The basic variation that Rocco Altobelli teaches allows colorists to have consistency of action as well as vocabulary and serve as a starting point on which to build more advanced ideas over time. It is a system in which you learn to understand concepts and combine techniques to create or duplicate virtually any hair color look imaginable. 80-90% of techniques are based on cranial sections and points, the head is broken down into:

- cranial sections
- slices (subdivisions of sections)
- sub slices
- weaves

Some looks are created by foil methods and freehand methods, depending on the effect being created. You will learn to combine techniques and understand concepts.

### **Body position**

Keep in mind your body position when working with variations. The position of your arms will determine the position of the variation placement and how close the product placement in the variation will be to the scalp. If your arms are at a "high" body position, you will have a closer placement of the variation on the hair. If your arms are at a "medium" body position, the variation placement will not be at the scalp area. If your arms are at a "low" body position, the variation placement will be farther away from the scalp area.



## Foils

### Why use foils:

Foil can be used as a protector from the hair that is not being processed. Foil is light enough to hold the product as well as hair without slipping to avoid bleeding. Foils are great heat conductors and aid in processing.

### Ways to fold a foil:

**"Triangle" fold:** used for singles technique, foils cut in half, two corners are folded in to look like a triangle, sides are then folded in and bottom folded up to enclose

**"Tri" fold:** foils are folded in half leaving a little room at the edge of the foil, so when the second smaller fold is made the foil can move to meet the end of the foil. The sides are then folded in

**"Double Tri" fold:** used for extra long hair; two foils are used length way. Foils are folded from the bottom up, one fold and then another until you reach the top, then the sides are folded in

### Tips to remember when folding a foil:

Foils are usually folded at the edge (or creased) prior to putting the foil into the hair for resilience.

When folding the foil in half, do not match the edges up stay within 1/16" away from the edge of the foil. On the second fold, the foil tends to slide or move to meet the first fold. It is recommended not to put a lot of tension on the foils during folding, they puff up while processing due to minerals in the hair and expand more.

\*\*Make sure the final edges of the foils match up by the scalp otherwise "oxidation" bands will occur on the hair. Oxidation bands are brassy bands right at the hair line from improper folding of foils.

Edges should always be folded in to protect the hair from excess leakage of product.

To remember different colors put into the foils, you can fold one of the corners of the colors. Example: Lightener in one foil and 6G in another foil. You can fold the corner of the lightener foils in case you need to check those foils during processing, this will identify which foils are lightener.

For larger slices, it is recommended not to fold foil but use another foil on top of the first foil.

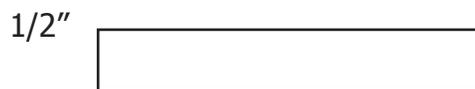
**Tool of Measurement:** A foil slice should be no larger than the palm of your hand, otherwise drag is created on either side of the foil. Look at your hand, palm side up. The slice should be no wider than your palm from the pointer finger to the pinkie finger.

## Techniques- slices

### Slices

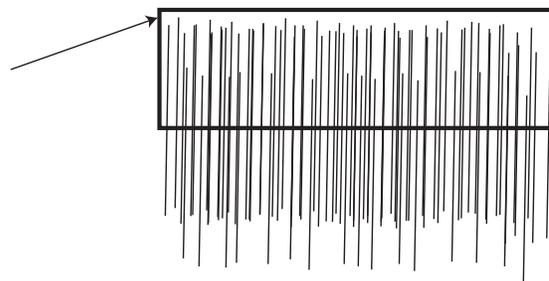
Once the head has been broken down into cranial sections, we can further break down the sections into slices. There are four standard slice sizes we work with: 1/8", 1/4", 1/2", 1". The percentage of hair being colored as well as the weave being used will help determine the slice size. Whatever size slice is selected, hair will travel that same distance from the scalp to the free edge of the foil, also known as automatic regrowth. (i.e. using a 1/2" thick slice and weaving all the way through the slice, the color will automatically start 1/2" away from the scalp, giving the impression of color that has grown out approximately one month.)

### Slices



Slices will also determine how close the variations will be together and color placement.

Product is harder to saturate the hair on a foil with a larger slice. A 1" slice will have 1/2" regrowth at the scalp because the hair has to travel farther





## Customized Variations- weaves

Common terms that are used to describe how to weave are:

**Dipping:** means to lower and raise your arm while weaving, "dipping" up and down through the hair.

**Tapping:** means to use a gentle light tapping movement while weaving the hair.

**Rolling:** means to "roll" up and down through the hair.

Weaving can also be done close to the scalp, at the midshaft and at the ends of the hair.

Reasons why you would want to weave;

Close to the scalp:

At the midshaft:

At the ends of the hair:

They can be used separately or combined within a section or a slice to create variety as well as a lack of uniformity.

### **Micro variation**

Generally used on 1/8", 1/4" slices. Micro creates a blended look with no variation. Consists of 10-12 weaves. When weaving micro slices, make sure you can see through your slice.

### **Fine variation**

Generally used on 1/8", 1/4" slices. Fine weave creates a blended look with little or no variation. Can be used with larger slices if sub sliced. When weaving fine slices, make sure you can see through your slice. Consists of 7-9 weaves.

### **Medium variation**

Generally used on 1/8", 1/4" or 1/2" slices. Medium weave offers more variation and a piecier look. Again, larger slices can be used if sub slicing. Consists of 4-6 weaves.

### **Chunky variation**

Generally used on either 1/2", 3/4", 1" slices. Chunky weave creates a bold, dramatic look. It plays the light off the dark and accentuates both. Consists of 1-3 weaves.

### **Macro variation**

Generally used on either 3/4", 1" slices. No sub-slices are taken from this slice. Consists of 0 weaves.

## Detailing Variations

### **Designing around a hair cut:**

#### **Detailing**

When mapping out hair color, there are certain things to be taken into consideration to fine tune the work as well as customize the color to the particular head of hair.

#### **Hair cut design**

Variations are placed on the hair to complement the hair cut design. Knowing where weight lines will lie, what are focal points on the face and the overall shape of the face will determine where to place variations. Know the design you are trying to achieve and work around the head, adjusting your weave patterns to your desired effect

#### **Density of hair**

Perimeter lines are always addressed last, the density of the hair in these areas will determine variation placement.

#### **The aspects of variation**

When creating any type of variation, there are four separate and distinct aspects that need to be considered:

1. Tone (of base and color being placed in) - warm or cool
2. Level (of base and color being placed in) - light or dark
3. Percent (%) - amount of hair colored (determines the slice size)
4. Weave - how that percent is placed in (determines the slice size)
5. Current pigment

Although all four aspects work together to create an overall look of variation, they are all very different and separate from each other and need to be considered throughout the Start to Finish consultation.

#### **T to the Flow**

Is placing foils in perpendicular (at a 90 degree angle) to the flow of the haircut design.

Hold your hand with the flow of the hair cut. Now make a T with the other hand. If that hand is vertical, horizontal or diagonal that is the angle your variations should be placed in the hair to coincide with T to the Flow.

To work, place foils T to the flow and then subsequently weave or sub slice from there will avoid stripes and assist in blending. This often comes into play in the veil areas because of their visibility, but it can also apply to shorter haircut designs that are not commonly styled straight down.



## Detailing Variations con't.

### **T to the Flow con't.**

To create a visual, think of a cornfield. When you stand off to an angle, all you see is a blending of corn stalks, however, should you stand directly in front of the field, what you see is a series of rows (stripes) of the stalks. If you are trying to create a striped look in a head of hair, then you can place your slices in parallel to the flow to achieve that look. So, simply map out the flow of the haircut design, determine the effect you want to achieve (blended or striped) and then place your foils in accordingly.

### **Veil**

The veil area is 1/2"-1" into the hairline all the way around the head.

When working through the veil area, slice size and weave are often reduced to give a slightly more blended look that can fall over a more contrasting look.

### **Foiling around growth patterns**

As a general rule, when foiling around natural growth patterns, drop your slice size down to small slices, and use a very fine weave. Everything regardless of slice size and weave should be T to the Flow.

### **Foiling at the veil**

Start the slice right at the veil (a technique called "0" to the hairline" working with thin slices and appropriate weaves. Usually 1/2" - 1" around the hairline.

### **Foiling around a part**

Working within the exterior, determine where the part will fall and divide the area at the part. Review what you want to accomplish with your end result in this area and adjust your design accordingly. Then:

1. Starting 1/2" from the part (on one side) begin your slice taking a very thin slice and making sure your weave all the way through the entire slice. Apply your product to the foil etc. and repeat the process with your next slice, working your way toward the part and across.
2. Once you get to the part, repeat the same procedures on the other side of the part. Consider- asymmetrical part- think of color balance of the overall hair you are foiling. Adjust % accordingly.

### **Foiling on top of the head- how to hold the foil**

"Point to Point" is a technique that makes working on the top of the head more convenient. Hold the foil down by placing your thumb and index finger on either corner of the foil as you apply the product.

## Detailing Variations con't.

### **Zero to the Hairline**

This is to enlarge color placement in visual areas (generally front and back hairlines). When working zero to the hairline, smaller slice sizes are used and the weaves are finer than what is used in the interior and exterior. This allows the veil area to blend over the interior and exterior of the color design and also ensures that any color placed at the hairline has the appearance of coming straight from the hairline and not from the interior or exterior.

Always include the hairline- slice a 1/16"-1/8" at the hairline and weave all the way through that slice.

If they have a Widow's Peak (strong hairline)- utilize zero to the hairline in an angle to the Widow's Peak.

### **"Instant Eye Lift"**

The Instant Eye Lift was designed to take the shape of the face and eyes, making the eyes dominant.

When working around the front hairline (veil), to customize and enhance facial features, we often leave depth at the cheekbone area, and create a more highlighted effect towards the temple area by increasing the % of weave. This creates a focal point higher up on the hairline, which draws an observer's eye up to the temple and gives the illusion of lifting the guest's eye upward. Slicing 1/16"-1/8" at the corner of the eye back and the corner of the brow back.

## Detailing Variations con't.

### **Zig and Zag**

Zig and Zag is the process of staggering the amount of color that reaches all the way to the scalp to allow for graceful blending of demarcation lines and regrowth.

Zig and zag can be used anywhere throughout the head as well as through different areas of the hair strand depending on the effect being achieved. At the scalp, often a smaller zig and zag is used to cover new growth effectively while still preventing a hard defined line when hair grows out.

On the other hand, when applying color on the mid strand and ends and leaving the scalp area darker, a larger zig and zag is used so the eye is not drawn to any given point where the color stops or starts. Holding the tint brush at an angle will help create zig and zag when applying the color. Brushes that are cut at an angle are not necessary, but can also be used.

When working with medium to chunky weaves, we not only zig and zag throughout the slice being colored, but also through individual weaves to ensure lead in and lead out of any heavy concentration of color. It is very important to remember that when using zig and zag in more visible areas, that although some of the color will not reach the scalp, some color should. This is not an excuse to be lazy with application.

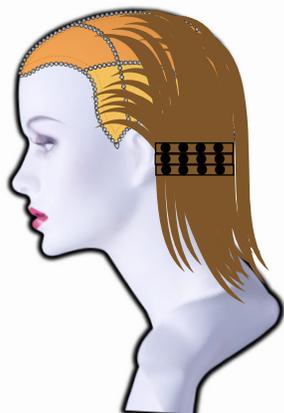
When introducing this technique into a service, guests should be education on what the new effect will be. If a guest is used to very uniform color at the scalp, this will be a change, but if the guests knows the reasoning behind the technique, it will be much easier to recognize the benefits when the color has grown out.



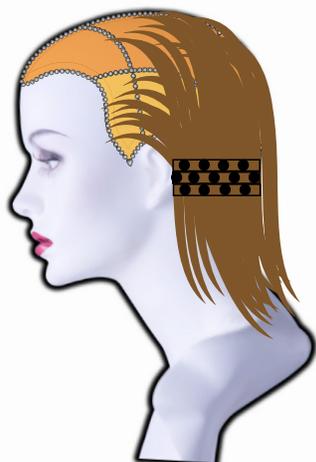
## Horizontal, Vertical or Diagonal slices

Slices can be horizontal, vertical or at an angle (diagonal)

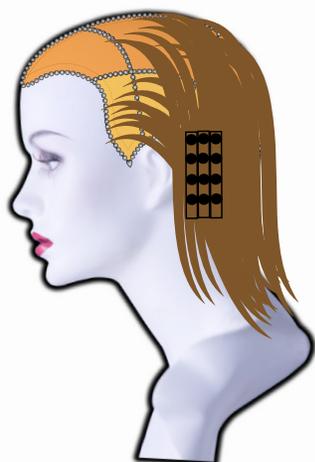
The following are pictures of the various slices using different patterns



**Horizontal slices, weaves are on top of each other therefore creating a striped look**

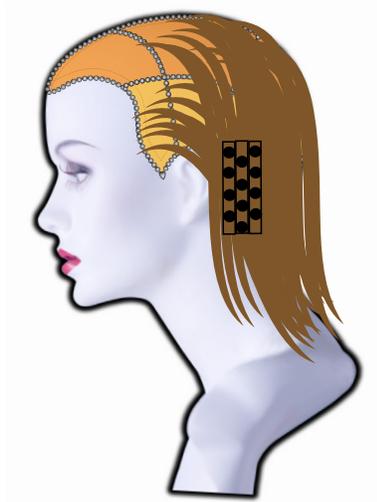


**Horizontal slices, weaves are a checkerboard or brick pattern to blend the color more**

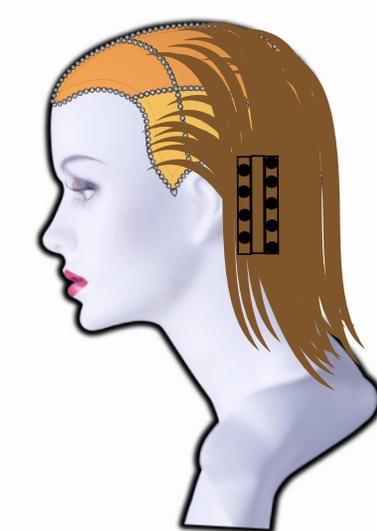


**Vertical slices, weaves are next to each other therefore creating a striped look**

Horizontal, Vertical or Diagonal slices con't.



**Vertical slices, weaves are a checkerboard or brick pattern to blend the color more.**



**Vertical slices, weaves are a checkerboard or brick pattern to blend the color more and a solid color has been placed in between the vertical slice**



**Angled slices with the hair flow, weaves are a checkerboard or brick pattern to blend the color more**

Horizontal, Vertical or Diagonal slices con't.



**Angled slices, weaves are next to each other therefore creating a striped look**

### **Checkerboard (or brick) weaves**

When working with horizontal slices and larger (medium to chunky) weaves that create more variation, please remember that the weaves need to be staggered somewhat from slice to slice. To create weaves falling in the exact spot for several slices in a row will create a concentration of color that, depending on how closely they sit together, will achieve a stripe where one may not be desired.



## Sub Slices

### **Sub Slices**

Slices can be broken down even further into sub slices. Sub slices allow you to decrease the percentage of colored hair while still maintaining a consistent weave.

This will eventually lead to weaving off the top of a slice, but when starting these techniques, sub slicing can give you more control and accuracy. When creating sub slices, we usually divide the slices into either halves or quarters (ex: 1" slice = 4 - 1/4" slices).

### **Why do you sub slice:**

Sub slicing allows more control, variation, contrast and decreases the % in a slice. Therefore, it is only recommended to sub slice on 1/2"-2" slices.

A sub slice can also leave more depth without using smaller slices. With sub slicing you can manipulate the percentages from 0-50%.

### **Deciding how much of the hair (what % will you change the color of the hair):**

To figure out the percentage (%) of the hair, first think of what type of variation do you want to see in the hair. Then decide if you will be doing a fine, medium or chunky weave. Then you can convert that into a percentage (%).

See the chart on the next page for ideas on sub slices and percentages.

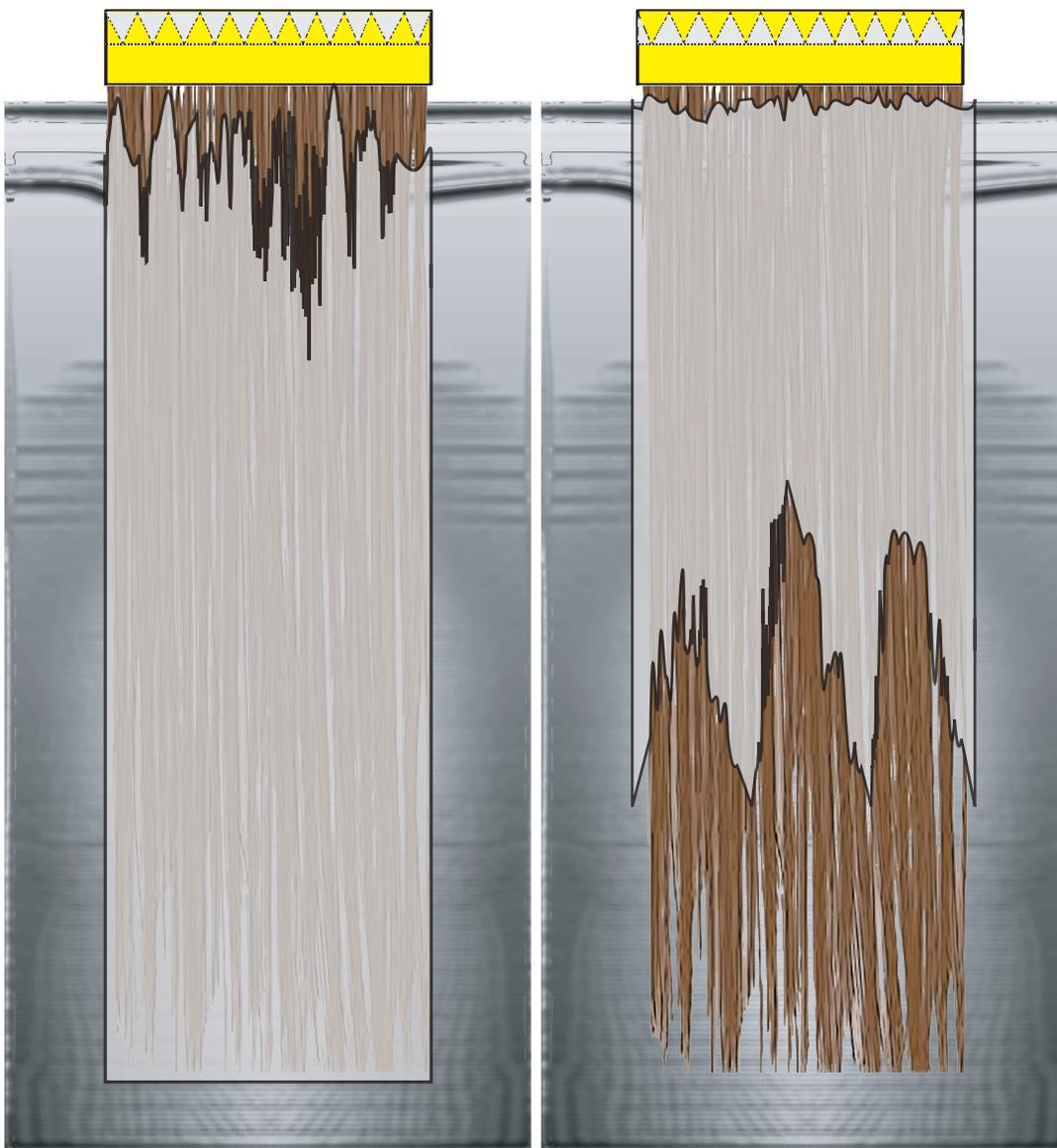


## Borrow Foil Technique

### Static Techniques:

A technique using separate foils in one slice or sub-slice to create an effect of color or lightener on the hair. The foils are stacked on top of each other.

1. Determine the size of the slice
2. Determine the size of the sub-slice (if applicable)
3. Determine the weave percentage
4. Determine the amount of zig and zag (small, medium or large)
5. Determine product placement for the outcome of the foil technique.



## Borrow Foil Technique con't.

### **Staggered Techniques:**

A technique using separate foils in one slice or sub-slice to create an effect of color or lightener on the hair. The foils are staggered down the hair shaft.

1. Determine the size of the slice
2. Determine the size of the sub-slice (if applicable)
3. Determine the weave percentage
4. Determine the amount of zig and zag (small, medium or large)
5. Determine product placement for the outcome of the foil technique

#### Variation A:

A technique involving hair that is one color, tinted or natural and adds highlights or low lights that look natural. This creates a concentration of highlighting or low lighting towards the ends of the hair.

Color naturally progresses from darker to lighter or lighter to darker working down to the ends. The percentage will increase as you work down the shaft. The folded foil is the guide for placement product within the slice.

The end result for this technique is to look like the guest has a natural up to 3 month regrowth. This technique is recommended for guests who have thicker hair at the scalp and finer ends. It is not recommended for someone with fine hair at the scalp. A large zig and zag is recommended.

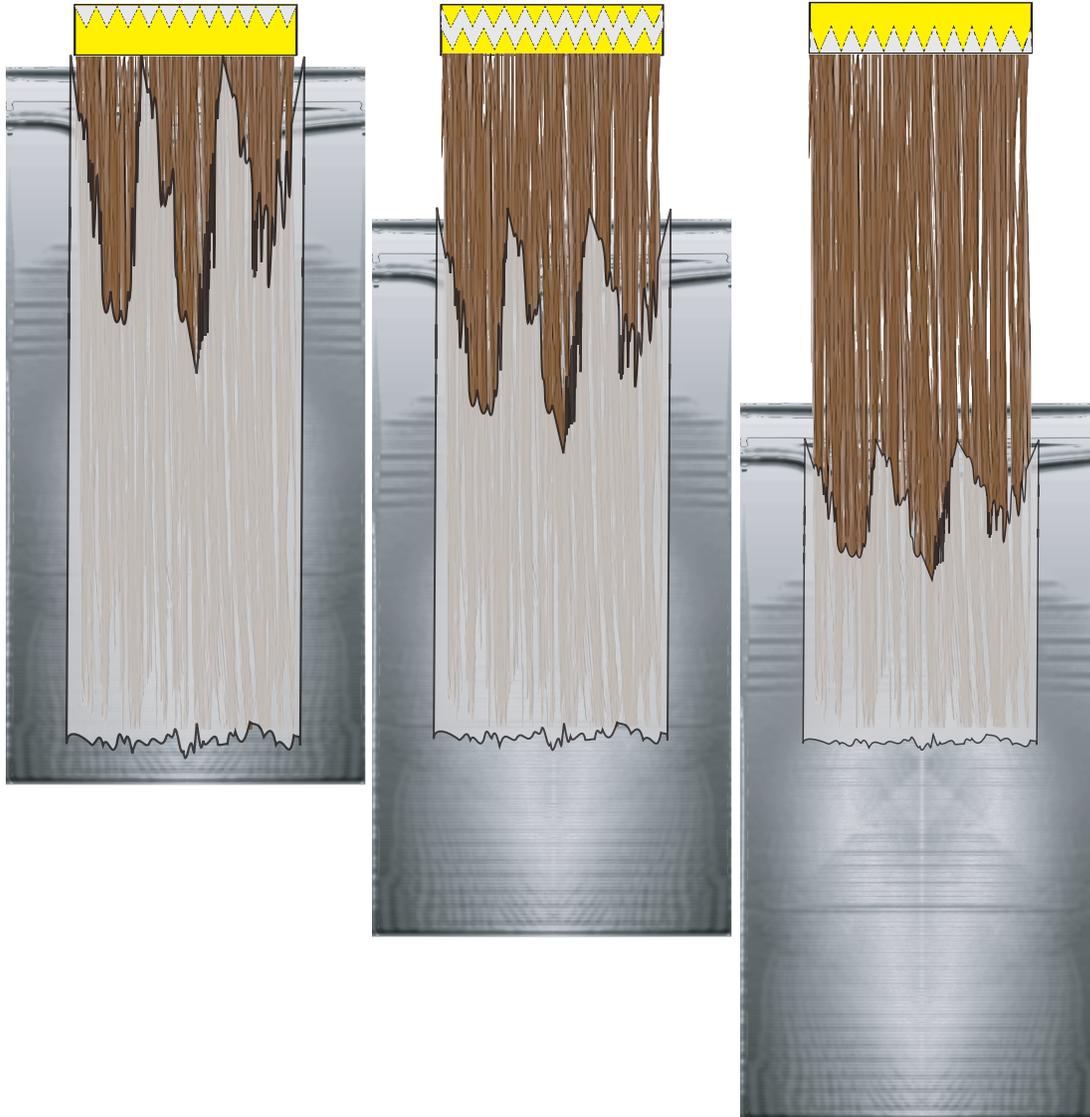
#### Procedure:

All procedures are placed in one slice with sub slices

1. The first foil is placed at the scalp. A lower % of hair is weaved for this foil. Foil is then folded.
2. The second foil (a sub slice of the slice) is placed directly under the first folded foil. A higher % of hair is weaved for this foil. Foil is then folded.
3. The third foil (a sub slice of the slice) is placed directly under the second folded foil. A higher % of hair is weaved for this foil. Foil is then folded.
4. Depending on the length of hair, you may have 4 or more foils.



Borrow Foil Technique con't.



## Eleven Sections

### Eleven Sections

Creating the eleven sections as a starting point can be very important. It breaks the head down into manageable sizes as well as creating relatively flat surfaces out of round ones. When starting out, we create a tool of measurement to measure the sections and make sure they maintain consistency of width. The tool of measurement represents the width of a folded foil and should be approximately the width of the palm of your hand. Referring to the diagram, you can create a mohawk section starting at the front hairline and continuing all the way to the nape that will include sections (front to back) 11, 5, 8, 2 and 1. From there, remember the following tips:

section 1 -(nape) Remember to bring partings down and out slightly to ensure consistency of width from top to bottom of the section

section 2 -(occipital center)

- Top of the section is usually about 1 inch above the swirl (you can also judge by looking at the profile and determining where the round of the head is - top of section 2 is right above the round)
- If the part extends far back into crown area, make sure that the top of section 2 doesn't overlap into the part area, bring it down a little
- Make sure this (or any other) section is never wider than folded foil - it will create drag and automatic regrowth

section 3 & 6 -

Horizontal partings from top of ear to the parting separating sections 1 & 2 will create these two sections

section 4 & 7 -

The side partings on sections 2 create the side of these sections, the mohawk section creates the top boundaries, and section 3 and 6 are already separated. Using the tool of measurement, create last parting to be parallel to the curved parting at section 2

section 5 & 8 -

The part determines where to divide these two sections. How to foil through this area will be covered in the section relating to the veil

section 9, 10, 11 - (exterior)

Depending on size of head, or shape of the hairline, sometimes these sections will be wider than foil. How to address this will also be covered in the veil section. As a rule, hair is foiled in the order that the sections are numbered, only eliminating sections that are being left out for design purposes. This ensures consistency of form and knowing where to take up again should you need to stop and walk away momentarily.



# Foiled Variations

## Full Head Foil Technique

**Tools needed:**

cape            small tint brush            towels            foil            clips            color bowl  
color brush    rattail comb            large tooth comb            timer            color/lightener  
developer

**Slices:**

**1/8" slices, fine weaves**

**Procedure:**

1. Wash your hands with hot soapy water, begin the start to finish consultation
2. Apply a protective cape and a plastic bag around the guest to protect their clothing
3. Start by dividing the head into the 11 basic sections
4. Mix appropriate color and developer
5. Take a fine, 1/8" slice at the hairline. Comb through slice making sure slice is thin enough to see through it
6. Positioning the end of the rattail comb pointing either toward the scalp or towards your fingers (preference), weave across the slice, bouncing the comb through the hair so you get an even weave
7. Pick up a foil, positioning your hand so that the foil is sandwiched between the index finger and thumb. In your free hand, palm your comb and pick up the weaved hair
8. Place the foil under the weaved hair, with the edge of the foil against the scalp  
Using a color brush, apply the product to the weaved hair in the foil. This "glue on" procedure adheres the hair to the foil
9. Once the product has been applied, inspect the slice to make sure the product has been distributed and the hair is spread out according to your desired pattern
10. Holding your color brush vertically, zig and zag around the root area so that your color is blended at the roots
11. Fold the foil up, matching free edge to free edge and seal the foil by pressing down on the edges. This insures that color doesn't bleed at the scalp and also prevents air from drying out the product
12. Once again, fold the foil in half (toward the scalp). Remember to leave the foil loose and billowy (don't press the foil flat against the head)
13. Fold in the left and right sides of the foil towards the center, keeping the folds even with the part in the section
14. Slice your next section and repeat the process
15. Complete the processing time and remove the foils
16. Thoroughly rinse and shampoo the color/lightener from the hair
17. Complete the Start to Finish Consultation procedure
18. Thoroughly wash all implements in hot soapy water and immerse in a disinfectant for 10 min.
19. Thoroughly clean all areas with a disinfectant



## Variation Foil Exercise

### Nape Section:

Using a 1" slice  
Slice 1/8" sub slices with a fine weave  
There should be 8 - 1/8" sub slices  
Using the next 1" slice  
Slice 1/2" sub slices with a fine weave  
There should be 2 - 1/2" sub slices

### Left and Right Back Interior Section:

Using a 1" slice  
Slice 1/4" sub slices and medium weave  
There should be 4 - 1/4" sub slices  
Using the next 1" slice  
Slice 1/2" sub slices with a medium weave  
There should be 2- 1/2" sub slices

### Left Front Interior Section:

Using a 1" slice  
Slice 1/4" sub slices with a fine weave  
There should be 4 - 1/4" sub slices  
Using the next 1" slice  
Slice 1/2" sub slices with a fine weave  
There should be 2- 1/2" sub slices

### Left Fringe Interior:

Using a 1" slice  
Slice 1/8" sub slices with a fine weave  
There should be 8 - 1/8" sub slices  
Using the next 1" slice  
Slice 1/4" sub slices with a fine weave  
There should be 4- 1/4" sub slices

### Right Front Interior Section:

Using a 1" slice  
Slice 1/4" sub slices with a fine weave  
There should be 4 - 1/4" sub slices  
Using the next 1" slice  
Slice 1/2" sub slices with a fine weave  
There should be 2- 1/2" sub slices

Variation Foil Exercise con't.

Right Fringe Interior:

Using a 1" slice  
Slice 1/8" sub slices with a fine weave  
There should be 8 - 1/8" sub slices  
Using the next 1" slice  
Slice 1/4" sub slices with a fine weave  
There should be 4- 1/4" sub slices

Left and Right Back Exterior Section:

Using a 1" slice  
Slice 1/2" sub slices and medium weave  
There should be 2 - 1/2" sub slices  
Using the next 1" slice  
Slice with a medium weave

Left and Right Back Front Exterior Section:

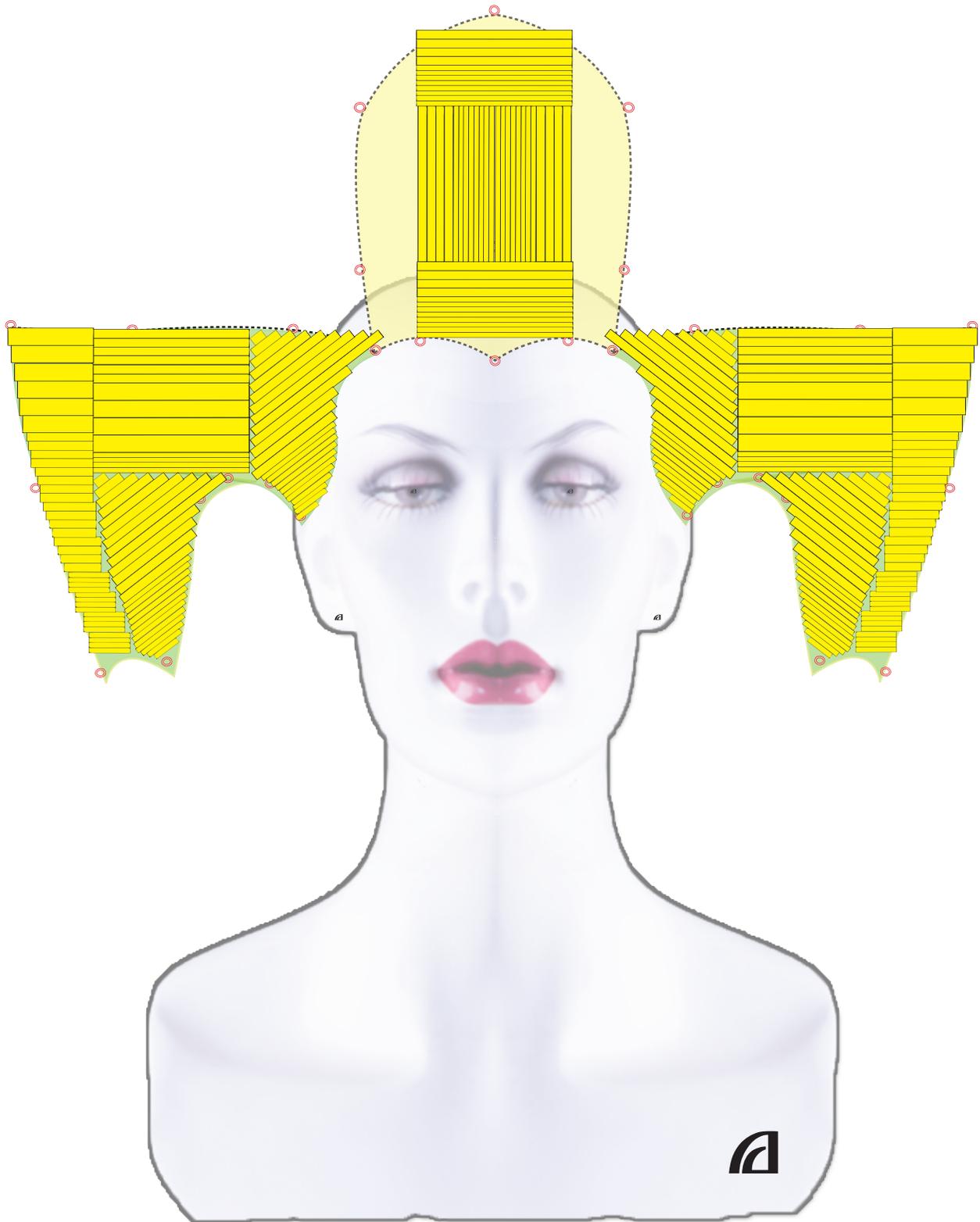
Using a 1" slice  
Slice 1/4" sub slices with a chunky weave  
There should be 4 - 1/4" sub slices  
Using the next 1" slice  
Slice 1/2" sub slices with a chunky weave  
There should be 2- 1/2" sub slices

Left and Right Fringe Exterior Section:

Using a 1" slice  
Slice 1/4" sub slices with a medium weave  
There should be 4 - 1/4" sub slices  
Using the next 1" slice  
Slice 1/8" sub slices with a medium weave  
There should be 8- 1/8" sub slices



### Variation Foil Exercise Diagram







# Balayage

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## Application and Techniques



Power Ball



Tango



Energy



# Balayage

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## Intro to Balayage

Balayage uses Lightener with freehand techniques to create dimensional looks bringing out the inner light. Product is applied to dry hair with the haircut design already cut in order to visually see where the color should be applied. When applying product look for movement and breaks in the haircut design. You want to apply product in the peaks and valleys. Take sections that have “meat” to the section. You are applying product to the surface of the pieces so the underneath side of the section gets left alone and creates depth. Balayage creates the effect of natural looking highlights created by the sun because of the amount of movement that is utilized in the application.

## Tools needed

Jaw clips  
2 Paddles  
2 Smaller tint brushes (for application)  
2 larger tint brushes  
Rattail comb  
Plastic Wrap  
Lightener  
bowls

## Mixing Instructions

2 scoop Lightener  
2.5 oz 40vol  
Optional 1/4oz Argon oil(Smoothing of product)

Paddles are used to hold a reservoir of product and used to place under the section product is applied to.

Wrap is used to place lightly over the section to encapsulate the heat in order for it to lift. Also to verify placement.

# Balayage

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## Consultation-

### Things not to say

We just learned this

It that's less time

It's easier to apply

### Thing to say

Customized art

Hand Painted

Placement for design

Tailored design

## Pro Points

- Keep corners of plastic out of the way of the next section
- Stop when nearing the top section, do the other side and do the top sections together.
- Read the haircut, sometimes the color placement doesn't have to have perfect balance.
- Take sections from the mid-strand instead of directly at the scalp. This leaves more "meat" underneath the section leaving a shadow.
- Take smaller pre-divided sections as you work your way up the head.
- "Travelers" are when a shorter bang or face framing section is joined to a longer section behind it. These pieces are painted together so that they flow together in the end result.
- If you have to re-saturate the piece, pull off the plastic and apply, then replace with new plastic.
- The higher you hold the section around the hairline, the softer the look.
- Drape front pieces back after application.
- Fly in with the plastic and let it static to the hair, DO NOT PRESS into the hair.
- Always apply from the side. Sideways, sideways, sideways! Don't paint to your belly.
- Make your client move their head to accommodate the angle you need.
- Apply in the guest's natural peaks and valleys!

# Balayage

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## Pro Points

- Utilize the fact that you can see through the plastic as a window to what you apply next.
- Paint the important pieces first and then add shadow where desired.
- money spot!!!
- When a brighter look is desired larger sections are taken and lightener is applied directly to the scalp area.
- Step away from the canvas and things will jump out at you
- Bricklaying the pattern is important and is visible because of the clear wrap
- ON A BRUNETTE HAIRLINE application of light will start higher, more toward temple, which creates a flattering shadow at cheek bones.
- move your client's head to accommodate you!
- Leave dark to accentuate light
- Don't be afraid to put a nice mound of product on your brush so it applies more evenly
- Go with the movement of their hair
- Soft pressure
- You're able to keep things the client likes about their hair and still change their look
- product needs to be smooth and not excessive
- Look for breaks in the hair to determine where light and dark need to be placed
- for fine hair around the hairline, get a closer grip on the section and sweep all the "baby hairs" with the product to avoid dark patches left behind. It leaves the hair with a soft, sun touched look

# Balayage

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## Techniques

### Comb technique

Apply product to both sides of the comb. Pick up piece with the end of your comb depending on the highlight size and desired end result. Pull through to the ends while applying product and set down.

### Brosse vs Crochet

Brosse is painting pieces from scalp to ends to create the look of a highlights in various sizes

Crochet is using a larger section and painting the outer edges, connecting them toward the end of the slice making a Y shape with the color. You may apply color through the middle of the Y for a heavier look. Crochet will give the ends a higher % of color.

# Balayage

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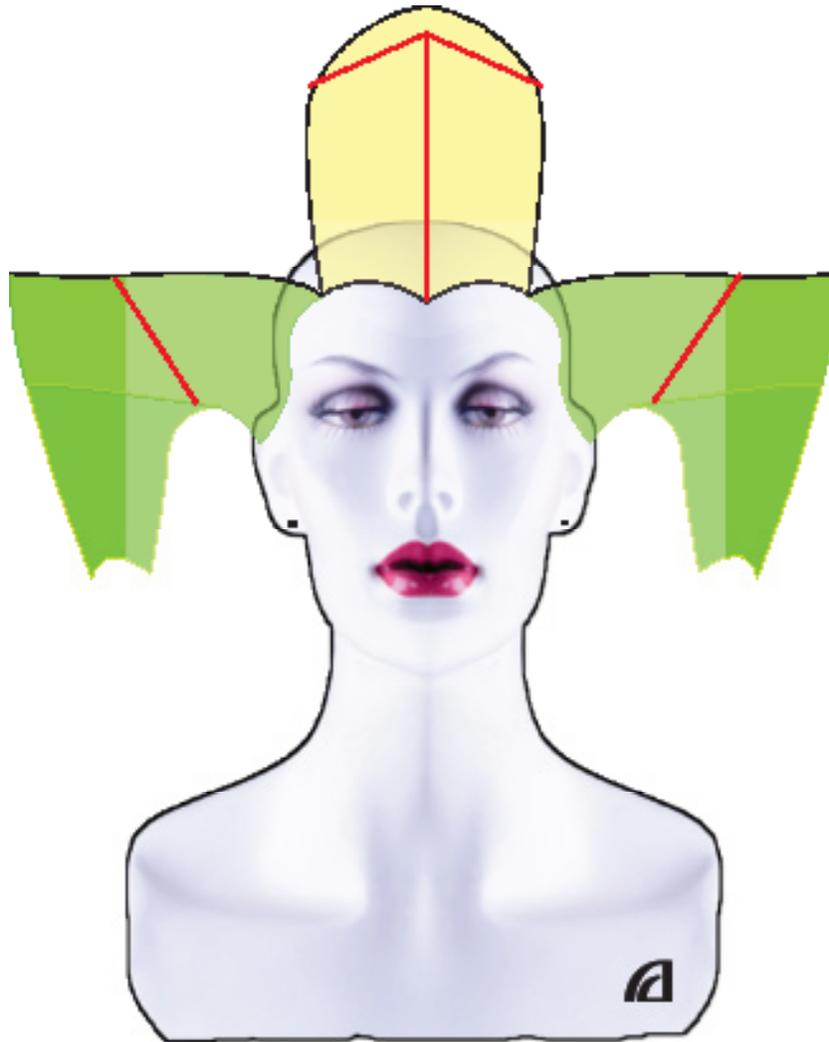
## General Step by Step

- Divide the head into three sections beginning at the Axis point to the top back of each ear and leaving the back as one section. Clip the front two section out of the way toward the face.
- Take crescent or v shape partings from ear to ear.
- Place a small amount of product on the paddle with tint brush and leave brush in bowl.
- larger and smaller partings are taking and weaved through the whole parting at the mid-strand not scalp.
- Pick up section that product will be applied to with the end of applicator brush and middle finger of other hand.
- While holding the paddle, hold desired piece with thumb and index finger taut.
- Load product from paddle with the applicator brush. There should be a small amount but enough to create a clean mound.
- Now remember TAP-SWEEP-PUSH.
- While holding the hair taut TAP the product at the scalp with feathering and zig and zag. Then SWEEP the product in the midstrand. Go back and scrap paddle for more product if needed. Lastly, place the ends diagonally across the paddle and push product on to those ends. Then gently lay down and place plastic over.
- When approaching the hairline, skim the surface to create softness.

# Balayage

## Sectioning

- Start with a parting from ear to ear through the axis point and clip hair away from the back
- Divide the head into three sections beginning at the Axis point to the top back of each ear and leaving the back as one section. Clip the front two sections out of the way toward the face.
- Partings will depend on the desired look.



# Balayage

## Brosse Application

Applying product with an applicator brush and paddle on single pieces picked up from a predivided section. Size of the piece picked up is determined by the desired look.



1. Section Hair
2. Pick hair using tip of Tint Brush
3. Load comb with product
4. use comb as painting surface.
5. Place section on top of loaded comb and paint hair with lightener.
6. use cotton and or plastic wrap to keep section separated from no lightened hair
7. Reload tint brush and repeat working left to right and bottom to top.
8. Process

# Balayage

## Crochet Application

Applying product with an applicator brush and paddle in a wide piece picked up from a pre-divided section. Product is applied on the outsides of the section and then together on the ends forming the shape of a “Y”. Product can also be applied in the space between the outside of the “Y” if the guest desires and more all over blended look.



1. Section Hair
2. Pick hair using tip of Tint Brush.
3. Load comb with product.
4. Elevate hair neutral (0) to the head. hold section 2-3 in from base.
5. starting 1in from the base apply product to the outside of the left side of the section working up the strand. Then goto the right side and do the same. blend to the base.
6. Place the comb under the section and blend to the Ends. section should look like a “Y” or “V”
7. Repeat, section by section. working in a “Z” Pattern. Left to Right. Up. Right to Left Up. Until you complete technique
8. Process

# Balayage

## “Energy” Application

- A burst of color cascading to enhance your features.
- Movement and dimension



## “Power Ball” Application

- High intensity blonde with a inner glow.
- High intensity blonde
- Smaller partings as you work towards the top.



# Balayage

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## “Tango” Application

- Marriage of colors individually customized for you design
- Brosse or Crochet technique with highs and lows. The lows maybe natural



# Balayage

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## Variations of Applications

### Pointe Claire

- Starting at the nape
- load tip of comb with product
- Pick the ends of the hair with the loaded comb
- Load tint brush and push product into the ends of the hair in the brush.
- Repeat well working up the head.
- Recommended for use on short hair.
- Process

### Melt technique

- Applying two colors with an applicator brush and paddle. This is where you need additional paddles and brushes. Product is applied in either Brosse or Crochet and can be applied lightener or dark first. The two colors are blended together but either can be applied first and then feathered over each other.

### Pancake technique

- Application of product on the top side and the underside of a piece.

# Balayage

## Pricing and Codes

- Expertise of technique / pay for talent / Customizing
- Dont charge less for less, charge the same
- + extra color

	<b>Starting at</b>	<b>JR</b>	<b>AD</b>	<b>SE</b>	<b>MA</b>
TE SP BAFU	Balayage Full	\$45	\$69	\$85	\$100
TE SP BAPA	Balayage Partial	\$40	\$59	\$75	\$90
TE SP BATA	Balayage (Tango)	\$54	\$77	\$92	\$107
TE SP BAPB	Balayage (Power Ball)	\$65	\$87	\$105	\$120
TE SP BAEN	Balayage (Enegy)	\$65	\$87	\$105	\$120
TE MC BAAS the Shoulders)	Balayage Bleach ( Above	\$10	\$10	\$10	\$10
TE MC BABS the Shoulds)	Balayage Bleach ( Below	\$20	\$20	\$20	\$20





# Freehand Variations

## Freehand Variations Techniques

### **What types of freehand variation are there:**

Paint on, comb on, slide, using your fingers and push

### **Why perform freehand variation:**

To add more interest to a solid color and marriage different colors together to give a unique look

### **How to perform freehand variation:**

Freehand variation is performed using pressure and feathering either lightener or color on

### **Take into consideration:**

The push and movement in the hair

### **Freehand:**

Add color- use one or more colors

Remove color- using lightener or colorcremes

### **Various Pressures:**

Pressure down hair shaft, pressure in and pressure at the ends

## Low Paint Technique

### Low Paint Technique:

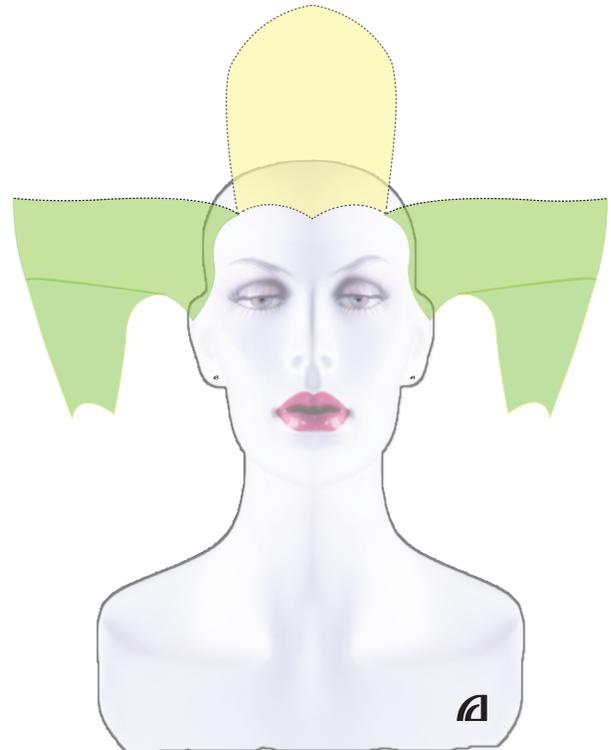
A technique used to create depth in the nape and/or blend spotty foils. This is a technique used to deposit color, not highlight.

### Procedure:

1. Using a brush and bowl, apply product with the brush on the underside of hair at the nape. Remembering to go with the flow of the hair.
2. Add pressure while applying product and then gently fan off toward the ends.
3. Use less pressure as you slide past the round of the head.
4. Repeat the pressure/slide technique moving toward sides of head.
5. You can fan color up to marry with old color if needed.
6. Leave out 1/8" veil at hairline.
7. Comb with a large tooth comb to distribute product evenly.



Draw the Low Paint technique with markers you plan to achieve



## High Paint Technique

Draw the High Paint technique with markers you plan to achieve



### High Paint Technique:

A technique used to create lightness in the fringe area. This is a technique used to highlight only.

### Procedure:

1. Start with damp hair in the fringe area.
2. Using a brush and bowl, apply lightener with the brush on the underside of hair at the fringe. Remembering to go with the flow of the hair.
3. Add pressure while applying product and then gently fan off toward the ends.
4. You can fan lightener up to marry with old highlights if needed.
5. Comb with a large tooth comb to distribute product evenly if needed.

## Confetti Color Technique

### **Confetti Color Technique:**

A freehand application that can be used on first time color guests for gray reduction or to create soft, natural looking highlights.

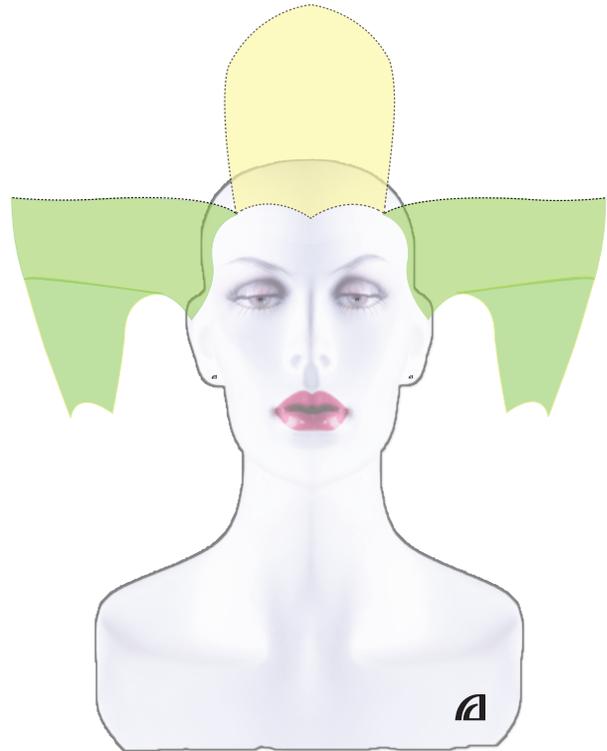
Some characteristics: Low maintenance look

More muted and blended than a foil service because colored hair is not separated from uncolored hair. Percentage can be affected by the size pieces being colored as well as the pressure used (ie.: the more pressure used, the higher percentage colored).

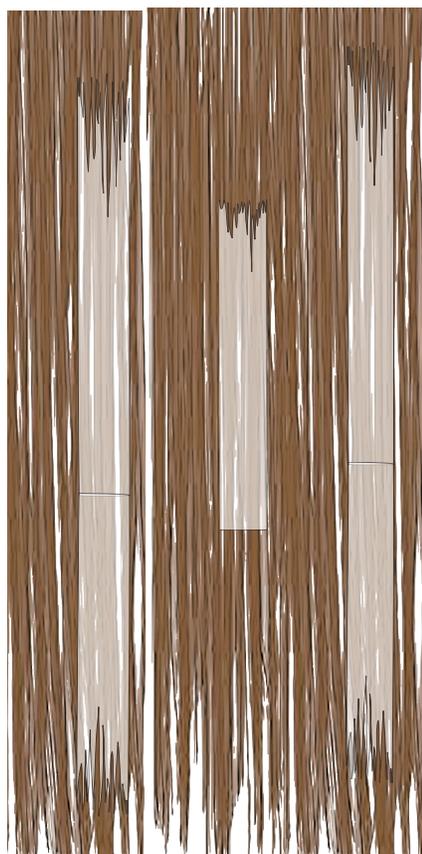
### **Procedure:**

1. A brush and bowl will be used to apply pressure midshaft to ends, then using a soft touch with the brush at the scalp area.
2. Product placement can be achieved by picking up each piece individually and can vary in size depending on the design you are creating. Ensuring that you have a checkerboard pattern so striping does not occur.
3. It is recommended to stay within 1-2 levels lighter or darker than pigmented hair and can be used on gray hair.

Draw the Confetti Color pattern with markers you plan to achieve



Confetti Color Technique con't.



## Orbit Color Technique

### **Orbit Color Technique:**

Using same principles as confetti, but creating more dimension by using multiple colors.

This technique can be done with any family of color. Ex: reds, browns or blondes, including the incorporation of the natural hair color.

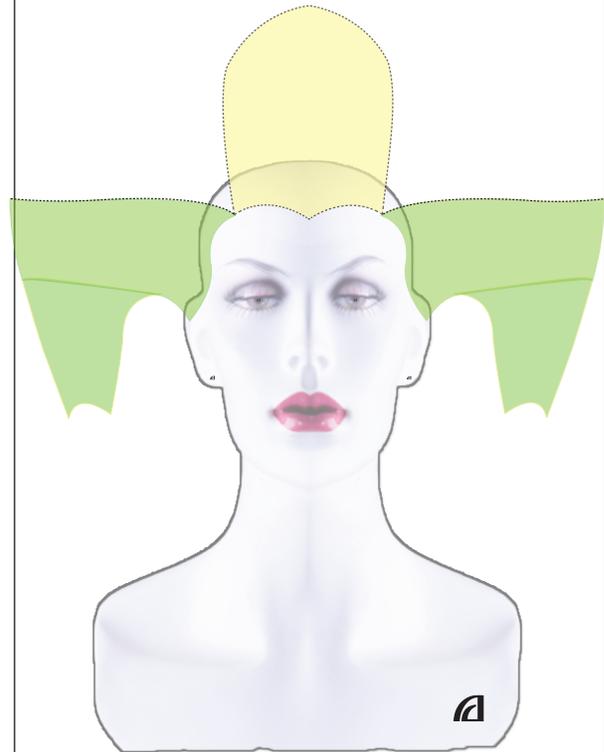
Staying within a color family, color highlights are applied from lighter to darker, in slices of 1/4", 1/2" or 1" applications. (ex: 4RO, 6RO, 8RO)

The end result should be soft and blended, with no extreme variance between levels.

### **Procedure:**

1. A brush and bowl will be used to apply pressure midshaft to ends, then using a soft touch with the brush at the scalp area.
2. A 3 section pattern is used in this technique.
3. Product placement can be achieved by picking up each piece individually and can vary in size depending on the design you are creating. Ensuring that you have a checkerboard pattern so striping does not occur.
4. It is recommended to use at least 3 colors for this technique. Leave the veil out to address separately.

Draw the Orbit Color pattern with markers you plan to achieve







## Tweed Color Technique

### **Tweed Color Technique:**

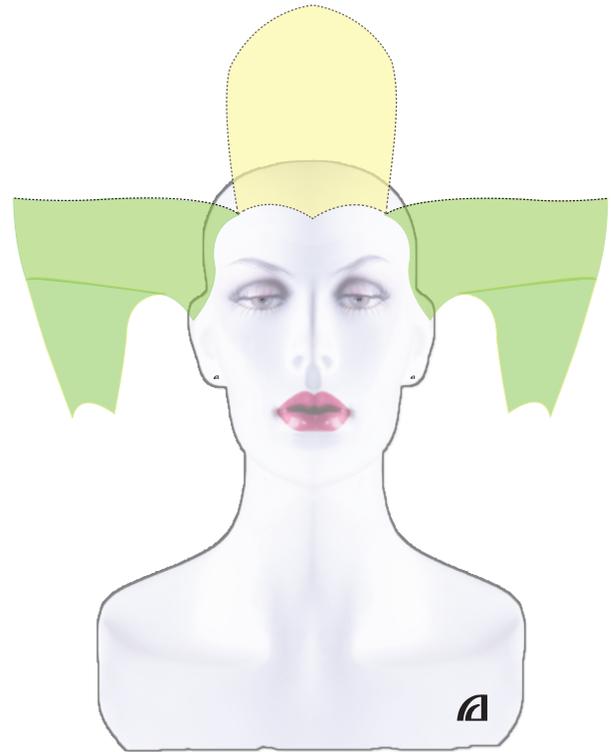
Placement of two colors on head mixing tones or levels to create checkerboard pattern

Can be done on any length, but more noticeable on short to mid length

### **Procedure:**

1. A bottle will be used to create this technique.
2. Use approximately 1" square sections.
3. Place bottle at scalp and move in circular motion while applying color, moving bottle down strand and away from scalp.

Draw the Tweed Color pattern with markers you plan to achieve



Tweed Color con't.



## Splash and Dash Technique

### **Splash and Dash Technique:**

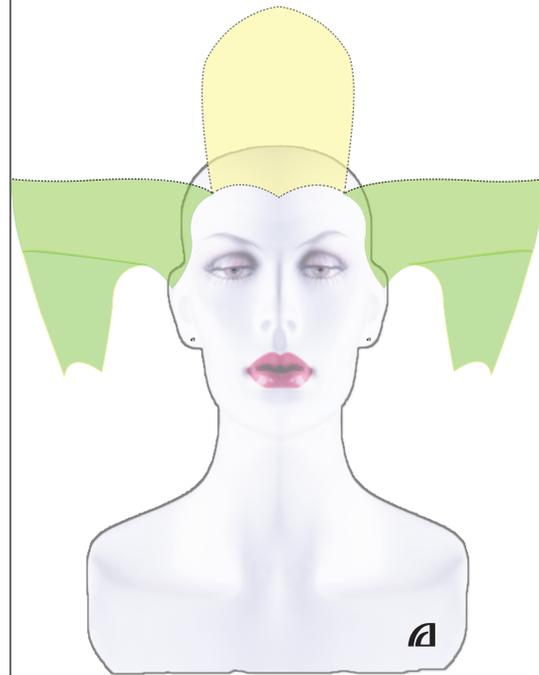
A technique with the same rules as Confetti Color, using flecks of color Splashed and Dashed on the hair. This technique creates energy, allows freedom to create with a controlled and thought out technique. "It makes the hair reflect light like the waves on a lake in the sunset."

Can be done on straight hair, but emphasizes curl/wave better.

### **Procedure:**

1. Divide the hair into 4 quadrants
2. Mix 1-4 colors similar to the base color
3. The colors should only be 2-3 levels lighter or darker
4. Same rules apply as the Confetti Technique, the only difference is slicing and horizontal rather than vertical placement. Although horizontal and vertical placement can be used
5. If pressure is applied, the color will go through the slice and allow more deposit
6. If no pressure is applied, the color will lay on top of the hair and have less deposit
7. In the nape, slice out a 1" slice clipping the rest of the hair away
8. Hold the hair in your left hand and apply one color on the hair using the brush and bowl. Apply a Splash here and a Dash there, you create the design
9. Continue slicing, applying the colors until you reach the exterior and slice 1/2" slices so a little less color is applied in that area
10. Also switch the levels of color as you move to the exterior part of the head so it will be lighter
11. Can also switch to more vertical application than horizontal as you work your way up to the exterior
12. Two colors can overlap to make a third color
13. In the veil, take smaller slices and place a darker color underneath as a shadow effect
14. Keep in mind the finished hair cut design, zig and zag as you work to the exterior

Draw the Splash and Dash technique with markers you plan to achieve



Splash and Dash Technique con't.



## Shoeshine Technique

### Shoeshine Technique:

A freehand technique used to hi-light short hair or a flat top hair cut.

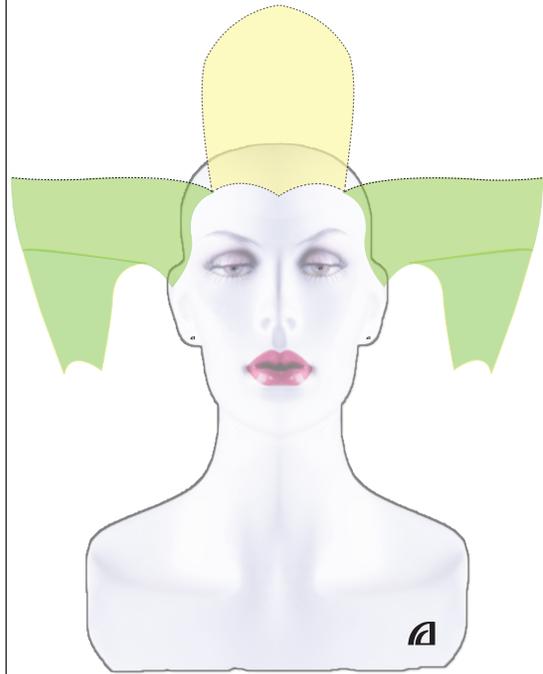
The amount of pressure used is important; too much pressure may cause spotting at the scalp with product. Not enough pressure may cause the product to dry out on the hair before it completes the processing.

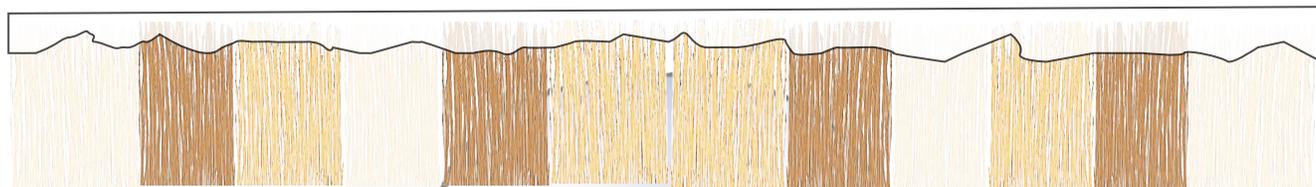
The goal is to have even saturation on the ends. Educate the guest that rarely will the hair lift to achieve a complete "white" design.

### Procedure:

1. Apply gel into the hair and comb hair up- dry hair into place.
2. Apply lightener with 40 volume developer onto a foil with a brush and bowl.
3. Fan the foil with the lightener on over the hair on the top of the head to be "shoeshined". More product may be applied to the foil if needed.
4. You can also go over the hair with a tint brush and product if needed to add more product.

Draw the Shoeshine technique with markers you plan to achieve







# Combination Variations

## Combination Variations

Slat Color - Applying color to entire sub slices (no weaving) to create panels of color. Convertible color: Very blended T to the flow, more stripes parallel to the flow.

Cole Lites - Stripes done perpendicular to the part, parallel to flow of the hair. Stripes are colored 100% scalp to ends. Use ClayPac and foil to separate uncolored hair.

Flood Lites - Cole lites using 2 or more colors.

Push Color - Freehand application of lightener over color to create variation. "Push" lightener through color.

Minking - Freehand technique of applying color or lightener on back combed hair to create dimension in curly or wavy hair.

Slide Color- Using one or more colors and sliding them in between foils from the scalp to the ends, creating a slide effect.

Creative Design Shapes-

Square, rectangle, triangle, diamond, circle, oval, amoeba (random shapes) applied with color or lightener, freehand or foils can be used.

Sunburst Color - Section hair from crown to perimeter of hairline in star-shaped pattern. Start with lightest or brightest color in crown. Work sections to darkest around hairline.

Clay stenciling- This technique is based on a "impressionist painting".

## Slat Color Technique

### **Slat Color Technique:**

Using horseshoe sectioning and diagonal slices to create variation

The more horizontal the slice, the more blended the look. Conversely, the more vertical the slice, the bolder the look

Below the crown, color can be applied mid-strand to ends (with strong zig and zag) to create more dimension and a virgin technique effect

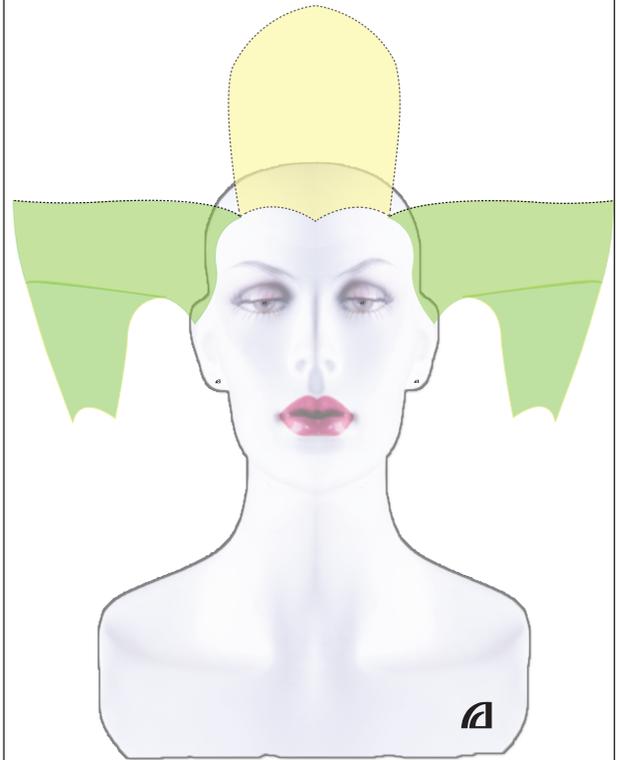
One or multiple colors can be used

Veil areas can be worked traditionally or on the diagonal

### **Procedure:**

1. Using diagram, apply colors on diagonal sub-slices (not woven)
2. In nape area, apply highlights mainly to ends using zig and zag
3. Under swirl, apply highlights to mid strand and ends
4. Diagram how the fringe areas will be worked

Draw the Slat Color Technique with markers you plan to achieve



Slat Color Technique con't.



## Cole Lites and Flood Lites Technique

### **Cole Lites Technique:**

Creating stripes on the top of the head across the part

No hair is folded into foils, but foils are used to separate colored hair from uncolored

Claypac is used around perimeter and on uncolored stripes to further prevent bleeding

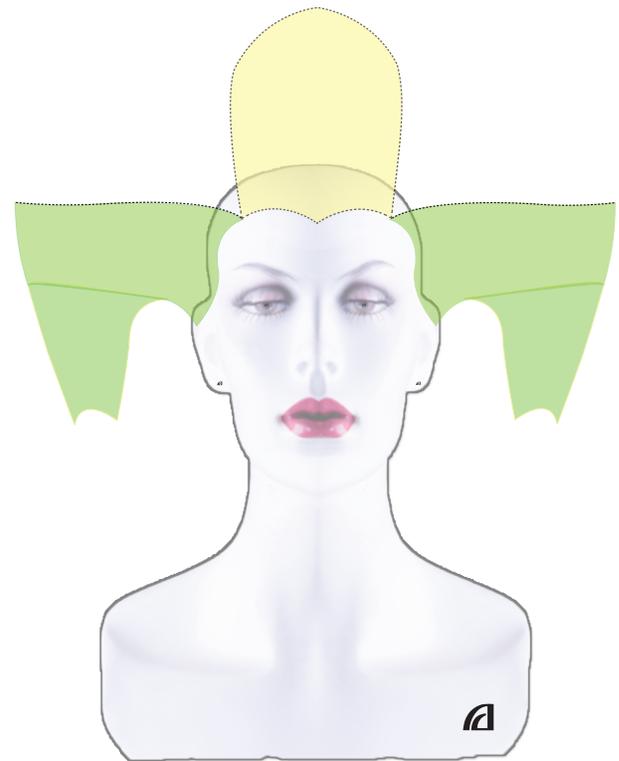
Procedure:

1. Section on top of the head where you would like to place color
2. Apply Claypac around the perimeter to protect hair that is not being colored
3. Place color on a slice, place a foil on the hair to section and then Claypac on the other slice that is not to have color
4. Diagram how the fringe areas will be worked

### **Flood Lites Technique:**

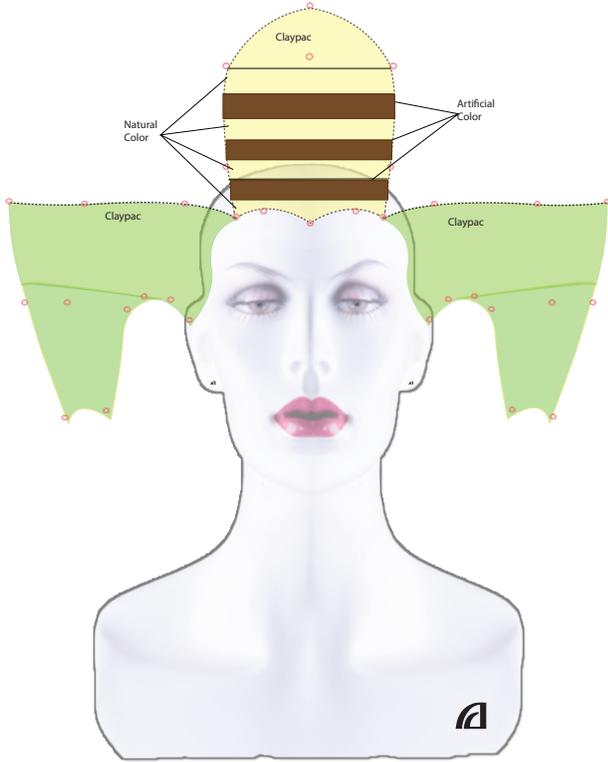
Same concept as cole lites using two colors

Draw the Cole Lites and Flood Lites Technique with markers you plan to achieve

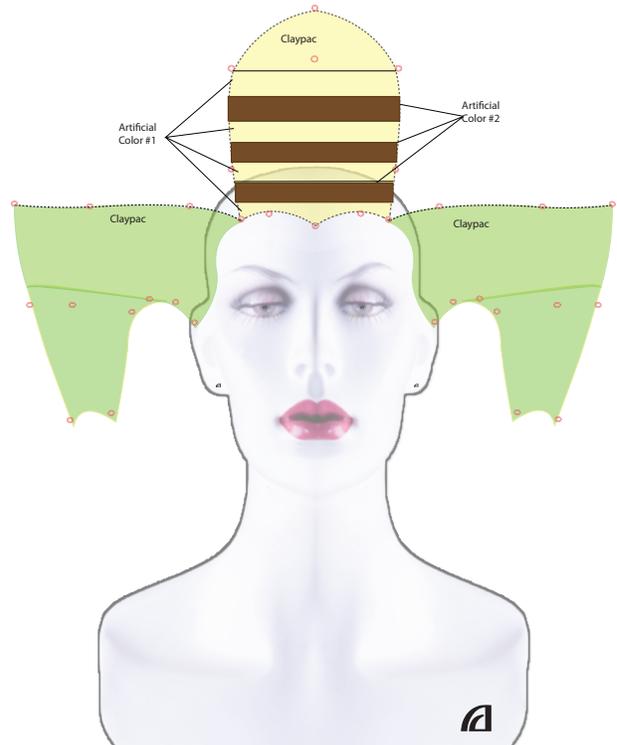


# Cole Lites & Flood Lites Technique con't.

## Cole Lites



## Flood Lites



## Push Color Technique

**Push Color Technique:**

Performed on curly hair. Less defined variation because of freehand work

Flecks of color is pushed in the peaks, valleys and dips in curls. Can push color or lightener on top of color or dry hair

Highlights are in same tonal family, the color tones at the same time the lightener lifts

Can be processed for full or partial color processing time depending on amount of contrast desired

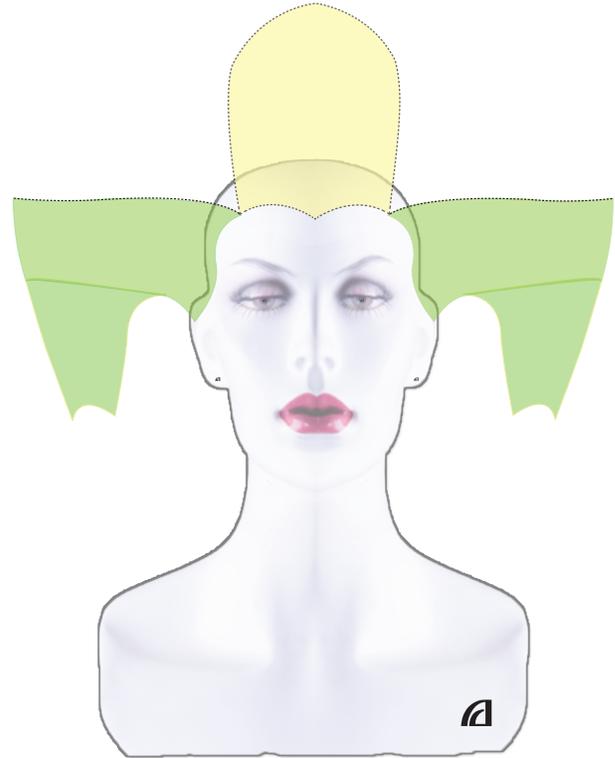
Keep lightener away from scalp to avoid hot roots

Flow of style is essential in this technique

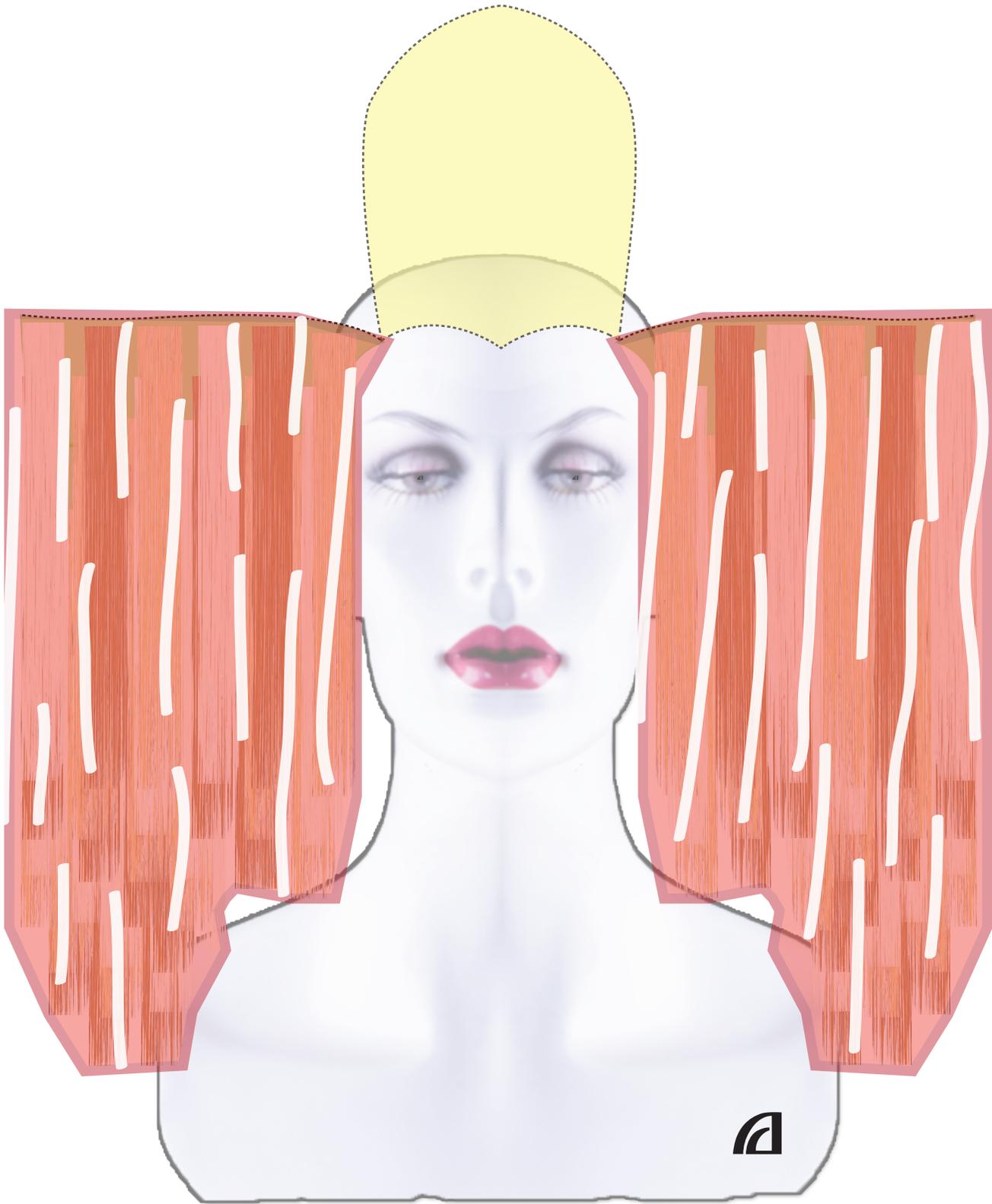
**Procedure:**

1. Apply color scalp to ends and separate hair with comb or hands
2. Flecks of lightener is open to individual interpretation and pushed onto the color to lighten the areas 1/2 to 1 shade

Draw the Push Color Technique with markers you plan to achieve



Push Color Technique con't.



## Minking Technique

**Minking Technique:**

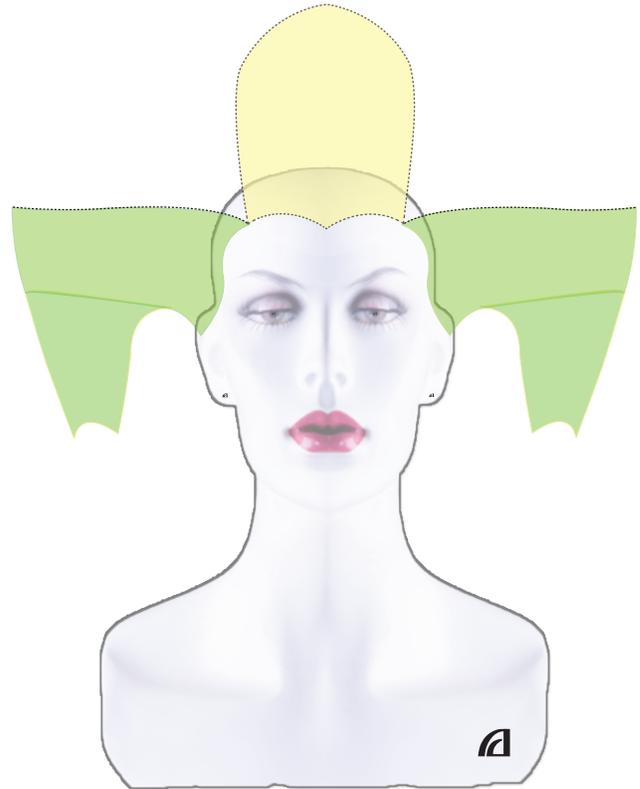
Freehand technique of applying color or lightener on back combed hair

Adds dimension on curly or wavy hair

**Procedure:**

1. This technique is used on "dirty" hair that has hair spray or gel in it
2. Back comb the hair and create a nest at the scalp
3. Spray the end with hair spray so they stand up
4. Color the hair that is sticking out on the ends 2-3 levels darker
5. Variation: Can color the hair that is sticking out on the ends 2-4 levels lighter
6. This technique creates a zig and zag on the hair
7. The veil section can incorporate a weave and foil if needed
8. Variation: Can also color the "nest" of hair a lighter color
9. After the color has processed, rinse the color and apply a moisturizer to untangle the back combing

Draw the Minking Technique with markers you plan to achieve



Minking Technique con't.



## Slide Color Technique

**Slide Color Technique:**

Freehand technique of applying color to the hair using 1-3 colors usually within the same level, progressively getting lighter in the formula working down the hair

After applying color, sandwich the hair between two foils and gently slide the foil to create and slide color technique

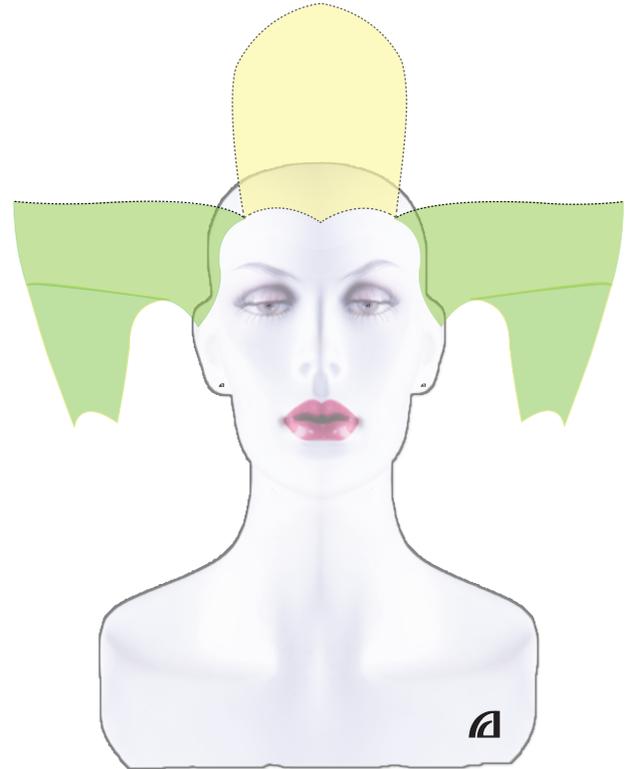
**Example:**

Apply level 4 at the scalp area using a zig and zag. At the mid strand, apply a level 6 and on the ends apply a level 8

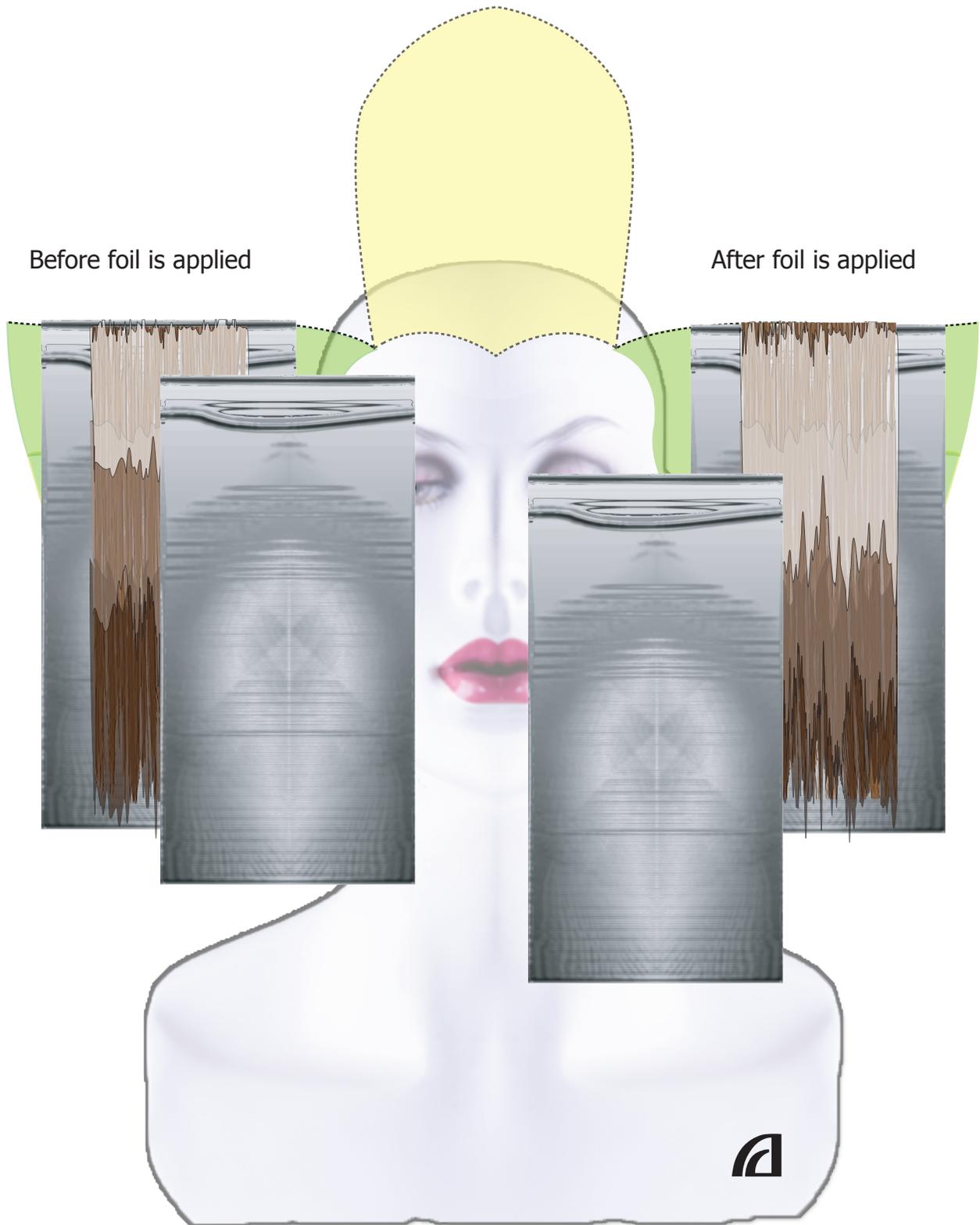
**Procedure:**

1. Apply a darker level at the scalp area
2. On the same strand of hair, apply another level of color mid strand
3. Apply another level of color on the ends of that strand
4. Sandwich the hair between two foils
5. Gently slide the foils 1 to 1 1/2 inches (toward the ends)
6. Leave the foils on to complete the processing

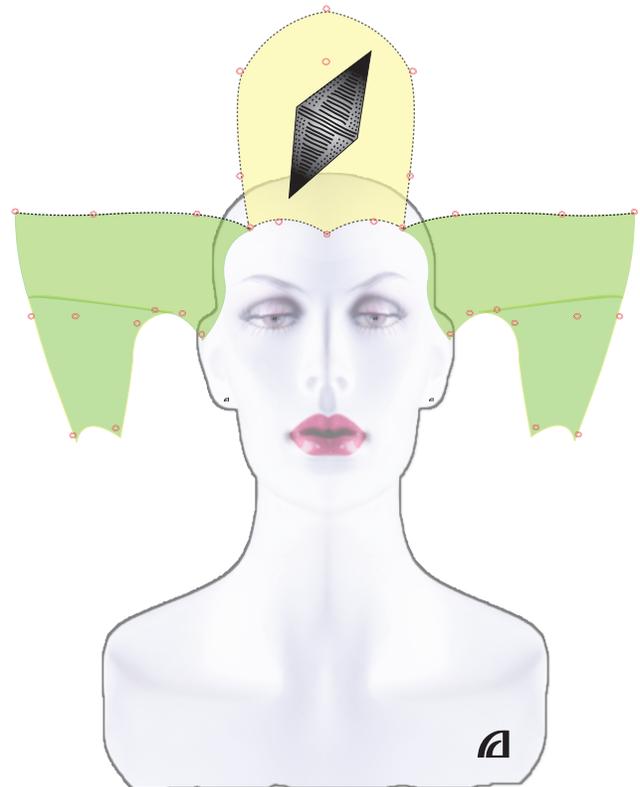
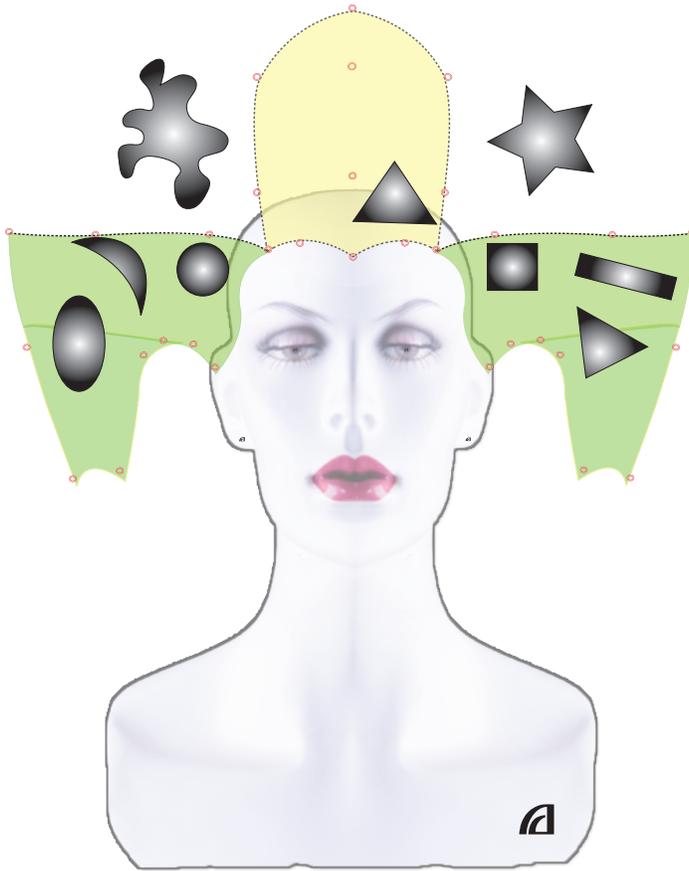
Draw the Slide Color Technique with markers you plan to achieve



Slide Color Technique con't.

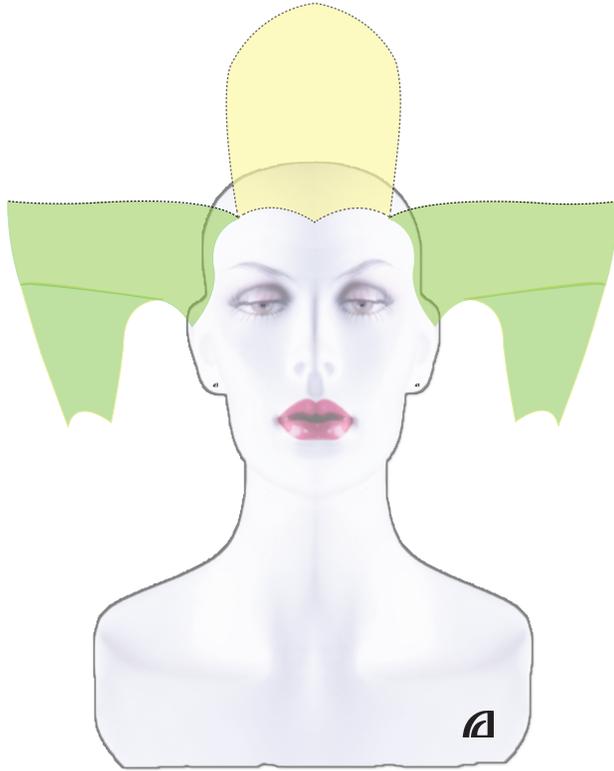


Shapes Technique



## Creative Design- Shapes

Draw shapes that you can utilize:



### **Creative Design- Shapes Technique: BASIC SHAPES**

**Square, rectangle, triangle, diamond, circle,  
oval, trapezoid, amoeba (random shapes)**

Shapes are put into a hair cut design to create a point of interest

In certain shapes there is a "lead in and a lead out" point. A diamond has a lead in and a lead out point. A triangle has a lead in but doesn't have a lead out.

Shapes that create the most diffusion: Diamond, triangle or trapezoid

Shapes that create little diffusion:

Oval, circle, rectangle or square

Shapes that create all types of diffusion:

Amoeba

Where the shape is placed will affect how strong the shape appears

The haircut design will affect how much of the shape is seen and the strength of the shape (layering, blunting, texturizing).

How color is applied in the shape will affect the overall look (slicing, weaving, coloring 100% or the virgin technique)

### **Procedure:**

Define:

1. Where is the emphasis on the hair
2. What type of shape will be used
3. Where will the shape be placed on the hair
4. Determine the color(s), technique and % that will be used

## Sunburst Technique

**Sunburst Technique:**

Like rays of light, sun is on top of the sunburst. Where the star tips face should be where the focal points for your sunburst are.

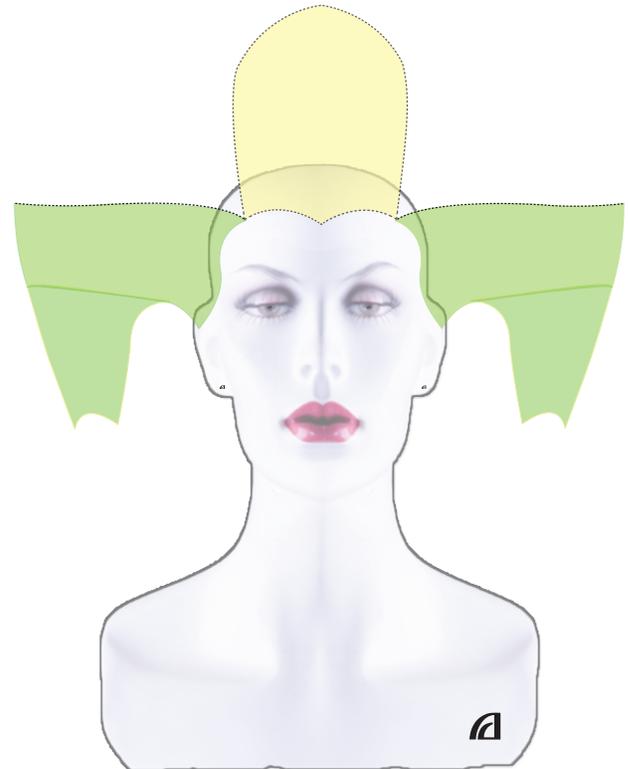
The darkest color is throughout perimeter, closest to face

This technique works best with haircut designs that don't have a defined part

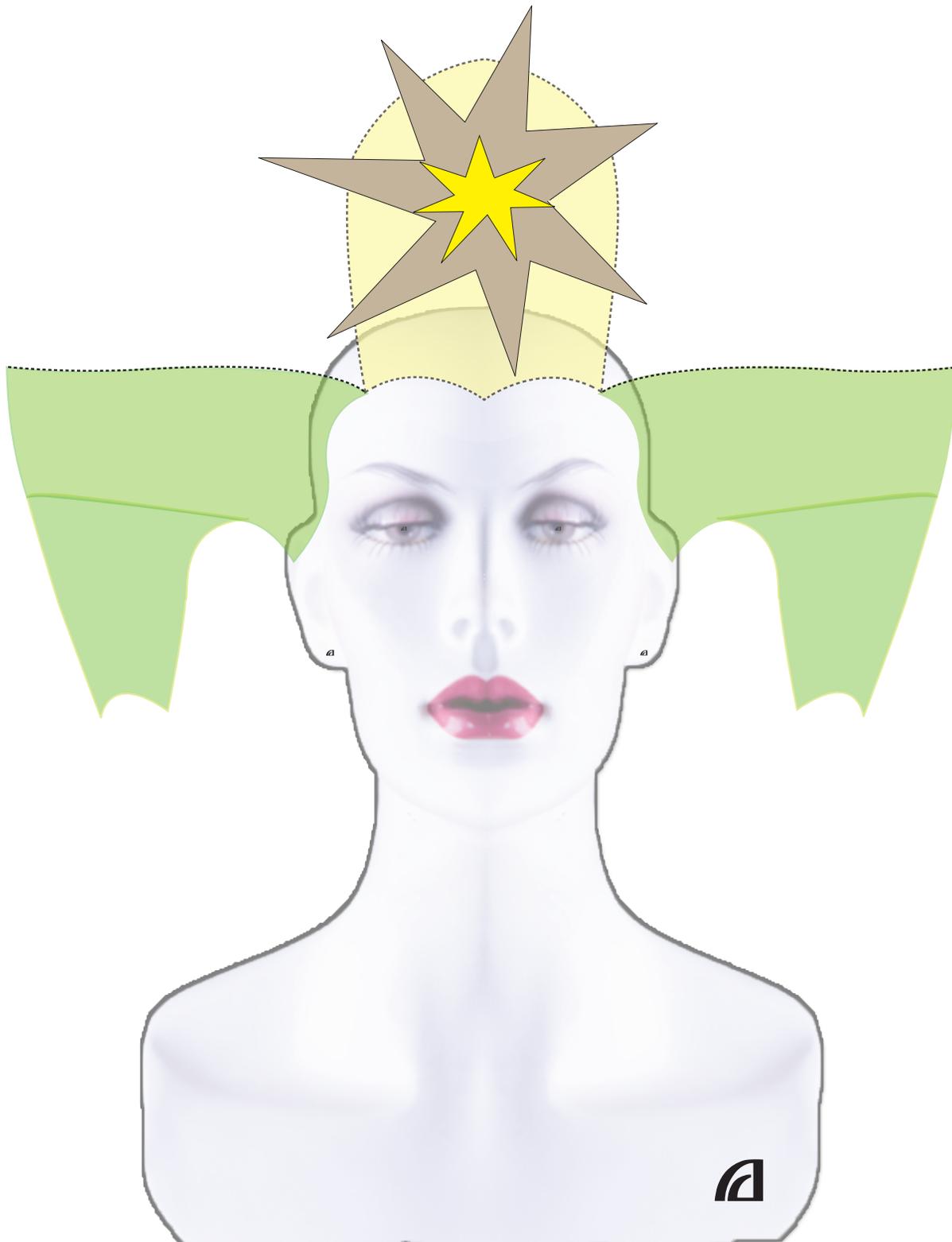
**Procedure:**

1. Section off the sunburst (star shape) in the middle
2. Section off another sunburst (star shape) around the smaller sunburst in the middle
3. Apply the lightest or brightest color in the star shape in the crown
4. Apply a mid level color in the other star shape
5. Apply a darker level throughout the perimeter

Draw the Sunburst Technique with markers you plan to achieve



Sunburst Technique con't.



## Clay Stenciling Technique

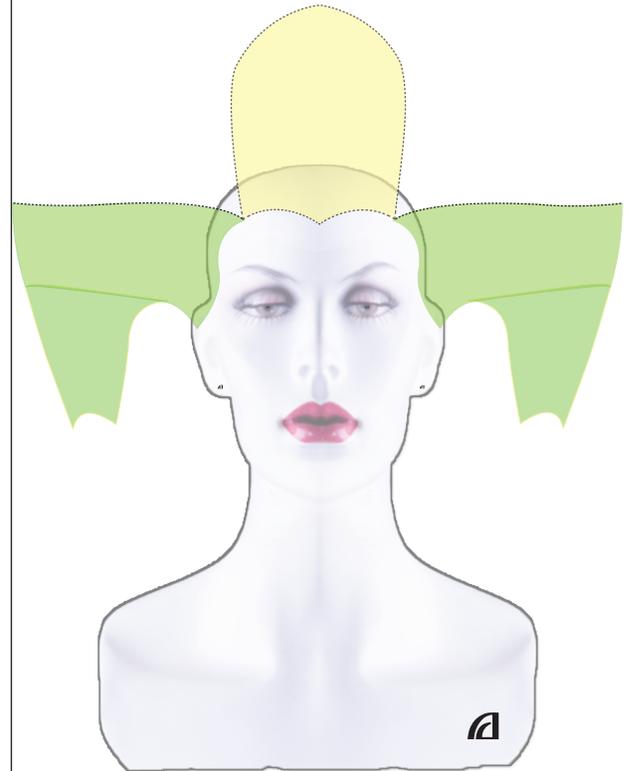
### **Clay Stenciling Technique:**

This technique is based on a “impressionist painting”. With the use of Claypac during the foiling technique, the color will have various effects on the hair. This technique creates a soft highlight effect and can be used with 1-2 levels lighter or darker.

### **Procedure:**

1. Separate the hair into 4 quadrants
2. The width slice will depend on the over all finished look you would like to achieve
3. The amount of Claypac applied (thick or thin) will also determine the effect of the color on the hair
4. Determine your slice and put a foil under the slice, apply Claypac as desired on the hair with a brush, apply color over the hair and Claypac
5. More Claypac on the hair, the color will deposit less
6. Lay another foil over the foil, Claypac and color, if you smash the foils together this will also mesh the color
7. Otherwise just gently place the foils together
8. Variation: a weave can be done in the foil also for more variation
9. Applying pressure with the brush will apply more color or Claypac
10. Process the color to the manufacturers' directions, remove foils and rinse

Draw the Clay Stenciling Technique with markers you plan to achieve







# Corrective Color

## Corrective Color Consultation

### **(Information to consider above and beyond the Start to Finish Consultation procedure)**

1. Review the history of the guests' hair color (Remember: hair grows 1/4-1/2" per month. Take into consideration if the guest has 12" of hair, the Chemical Technician needs to know the color history for the past 2 years)
2. What is your professional recommendation to get the canvas of the hair back to a consistent color
3. Determine the goals of how to achieve the color correction
4. Analyze guests' hair from scalp, to mid-strand, to ends. Looking for natural level, texture, porosity, existing color- level and tone
5. Expectation of the Chemical Technician: Corrective color is a journey you and your guest will go on. There will be some bumpy roads but you as the "professional" will succeed in the transition to achieve their goal! Do a test strand if needed
6. Expectation of the Guest: Realistic! Realistic! You need to make the guest aware of all that is involved to correct their hair. Set up a 6 month plan by pre-booking their future appointments. Give the guest the "best option", "2nd option", or if needed a "3rd option"

Things to consider when:

Lightening:

- a. Texture: would texture work with the guests desired level
- b. Porosity: can the hair handle being lifted
- c. Tone: will the tone work well with the guests eye and skin color and/or texture
- d. Level: will the desired level be to light for the guests age, skin color and texture

Darkening:

- a. Texture: would texture work with the guests desired level
- b. Porosity: can the hair except color
- c. Tone: will the tone work well with the guests eye and skin color and/or texture
- d. Level: will you need to fill and will the desired level be to dark for the guests age, skin color and texture

Timing:

- a. How much time do you need on the appointment books to complete the service that day
- b. Will you need to call any guests to come in later than scheduled so you do not affect their appointment



## Corrective Color Consultation overview

When looking at previously colored hair, take into consideration level changes throughout, bands, or spotting of formulation, application and timing. If the previous artificial color is darker, or a much different tone than desired color, some form of color removal will be necessary. Remember: color does not lift color (with a few exceptions). If the previous artificial color is a lot lighter than desired level, you may need to fill to create even results.

### **Consider the Condition of the Hair**

Porosity greatly affects formulation when going dark. Because healthy hair pulls warmth and porous (damaged) hair rejects warmth, formulating for overly porous ends needs to be a stronger than what is used at the scalp and midstrand. "Lower volume developers used with reds look deeper and richer because more natural pigment remains, while higher volumes look clearer and brighter because less natural pigment remains and the color stands alone."

### **Consider the Timing when going dark**

For red and strong gold formulas with ammonia-based products, color should be applied to virgin hair leaving hot shaft last, even if the desired result is darker than the natural level. Because reds are known for more noticeable fading, follow maximum timing to create the most deposit.

### **Consider the amount of Gray**

Reds on gray and pre lightened hair looks brighter than on pigmented hair. Brown or blonde tones are often mixed with reds creating more muted and natural looking red tones.

### **Going Lighter**

If a guest wants to be lighter than the artificial color he/she has been getting, a color remover will be necessary to start the procedure. Remember; color does not lift color.

### **Going Darker**

If a guest wants to be two or more levels darker than her previously lightened hair, filling will be needed to replace pigment that has been taken out to prevent a "hollow" color.

### **Changing Tone**

To change red hair to neutral or ash, or the reverse order, previous artificial pigment should be removed from the hair. A true bright red is very hard to cover over and eliminate, but it is also as hard to add a vibrant red into drab tinted hair.

## Corrective Color Consultation overview con't.

### **"Hot Roots"**

Hot roots consist of a red formulation taking brighter at the scalp than at the mid strand and ends. This is caused for various reasons, such as improper volume developer used in formation, not considering that heat from the scalp will hasten processing time at the scalp and possibly working with natural contributing pigment at the scalp versus artificial color on the ends. To prevent this: For first-time reds, the standard virgin application is very important to ensure even results and avoid a brighter scalp. On virgin application of reds, a higher developer is often used on mid strand and ends to compensate for lack of body heat and ensure the same amount of brightness on the ends as at the scalp.

### **"Muddy ends"**

To prevent muddy ends when going red, you need underlying warmth to even out color and prevent it from looking hollow. Colored shampoos and conditioners can help maintain vibrancy of reds in between salon visits. To correct muddy ends, most of the time use deposit only color for the ends, but if they are looking dark, you can go over the ends with an ammonia color, bleach wash and go over with deposit only hair color or use ammonia/deposit only mixture.

### **Removing Red**

There are several reasons to remove red color with a color remover instead of coloring over it; there is existing red, guest wants to be brighter, you need to remove muted tones. Porous ends may build up a concentration of color, causing it to "brown out", color can sometimes be removed with a bleach wash at the shampoo bowl. Home coloring between salon visits can create banding that needs to be removed. To go from a brighter red to a more neutral to ash tone, as much of the artificial red pigment as possible needs to be removed first. If not, the warmth may show through, as well as become brighter as natural fading occurs.

### **Blondes**

Start application of a high-lift color where the hair is the darkest, which is often in the back of the head, either in the crown or the nape. Be conscious of taking a lot of thin slices to ensure thorough and even saturation. Slices should be approximately 1/8", thin enough to see through. The longer high-lift color processes, the more toning capability it possesses. Follow the manufacturer's instructions for maximum timing.



## Color Priming Hair

### **“Color Priming”**

For prelightened and/or overly porous hair, you may need to fill hair first to create an even color and avoid excess fading.

### **Color Priming:**

Color Priming is used to replace missing tones from the hair (usually warmth) to avoid a hollow effect. Color Priming is recommended for coloring back 3 or more levels darker than the existing level. Color Priming can either be done separate before applying the color formula or by adding a filler to the color formula.

When adding a Color Primer to a color formula, add 1/2 oz. of RO series. Two levels lighter than the desired level. Ex.: 1/2 oz. 4N + 1/2 oz. 6RO as filler

When Color Priming separately, either a deposit only color or permanent color with 5 volume developer is recommended.

Discuss during the consultation how corrective color fades and when they can expect to be back in for their next application. Recommend double coloring hair to slow down the fading process.

## Artificial Regrowth Technique

### **Artificial Regrowth**

Artificial regrowth creates a look of new growth where there wasn't any naturally. The technique can be used to change a recent lightened look to a foiled look. This method is also good for covering gold bands or spotty color. It is usually performed in conjunction with borrow foiling.

A good zig and zag technique will help blend any lines of demarcation.

To determine how far down the hair strand to color, decide what the final highlight level and tone will be. Color over anything that cannot be toned to the desired color. Keep in mind that if there are different bands of color on the hair, every color needs to be treated individually (ie.: different formulations for each band).

Artificial regrowth is recommended when midstrand or ends are too porous or too damaged to color over and re-highlight.



## Bleach Wash

When porous hair grabs a color or toner too dark or drab a bleach wash can slightly lighten and warm up a color

If a red browns out, a bleach wash will diffuse the color enough to create vibrancy

Anytime a color is more ash toned than desired, a bleach wash will lift color, therefore creating warmth

The amount of time the lightener is left on the hair will determine how warm and the color result. The longer the lightener it is left on, the brassier the color will become.

The procedure is generally performed at the shampoo bowl on towel dried hair in 60 seconds or less.

### Formulation:

1/2 oz. Light Reactions lightener  
1/2 oz. 20 volume developer  
6 pumps Clarifier Shampoo  
4 oz. extremely hot water

### Bleach Wash:

Lightener  
10-20 vol. developer  
2-3 pumps of Clarifier Shampoo

