

TIGI® copyright
©olour™

welcome to
TIGI copyright©olour



for the love of colour

“Colour and cut is one service working together to create an overall strong look.

What inspires me more than anything is the perception of colour. I am fascinated by how artists use lines and shades to illustrate depth of colour and shadows. When an artist applies colour they are able to create varying blends and tones to give intensity and depth or, on the contrary, they are able to use shading and shadows to create softness.

I am very aware of how light affects colour—from the early morning clear light to the brighter light of midday, and the warmer and more shadowy hues. The change from day to night and also with changing weather—from dullness to the effect when lightning strikes—can charge emotions and feelings.”

Anthony Mascolo,
TIGI International Creative Director

“Colour allows people to feel a certain way.

People use colour to make them feel better in many different ways: through their choice of make-up, haircolour, and the clothes they wear. We say that colour can add warmth to a person’s natural complexion and can give enhanced tones, emphasising the colour of their eyes, and also bringing out their personality.

As a make-up artist, colour through make-up is about playing with tones. I understand how to blend and smudge tones to create contrast in the right places to help heighten eye shape and define eye colour. I love to clash tones and play to heighten my creativity and give a certain mood.

I get my inspiration from individual people’s character. I love to see how a new look from make-up or a haircut and colour can bring out a person’s natural personality giving confidence and energy.”

Pat Mascolo,
TIGI International Make-Up Artist



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proposition of TIGI copyright ©olour

TIGI believes that all colourists are artists and as such you need your own colour palette.

Introducing TIGI copyright©olour, a fully intermixable collection of shades that have been individually crafted so you can use alone, mix and match, or layer and blend to create your own personal colouring palette.

TIGI formulated the new range using Creative Intelligence, a system of perfectly measured pigments, specialised shade enhancers, and tonal-specific PPD-free dye blends that deliver:

- Consistent tone and shade level no matter how you fuse your palette together.
- Improved colour adhesion, shine, and coverage.
- Fool-proof intermixability between all shades and product types.

100% Predictability
100% Risk-Free Intermixing
100% Creative Freedom

Now, have no fear in intermixing an intense red with a high-lift blonde to create the perfect deep strawberry blonde, or a demi-permanent clear with a permanent soft black to create the ultimate steel grey. With new TIGI copyright©olour, the results are always as predictable as you designed. TIGI copyright©olour...

the best shades are the ones you invent.

creative intelligence

TIGI copyright©olour uses Creative Intelligence, a new technology that revolutionises the way dyes can be combined to create the end haircolour shade. No longer will TIGI follow the industry standard of a heavy base shade to ensure coverage. With Creative Intelligence, the ratio of base to tone is more balanced and with a higher concentration of dyes in our formulations, superior coverage is achieved.

This new dye combination allows for full intermixability between shades and products, insurance of result consistency, and overall richness of tone. Creative Intelligence eliminates the need for colour rules.

Creative Intelligence is made up of:

- Perfectly Measured Pigments, which ensure consistent level and tonal results.
- Specialised Shade Enhancers to improve colour adhesion, shine, and complete coverage.
- PPD-free dye blends to deliver unlimited intermixability.



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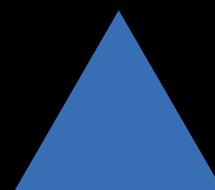


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the law of colour

colour spectrum

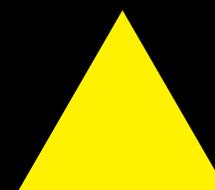
The primary colours are blue, red, and yellow. These 3 colours are the origin of all colours and cannot be created by mixing other colours together. When primary colours are mixed in various proportions, they create all other colours. When the three primaries are all combined, a muddy black/brown or undefined colour is created.



Blue



Red



Yellow

The secondary colours are violet, orange, and green. These are created by mixing two primary colours together. Mixing blue and yellow together creates green. In equal portions, a mid-green is achieved. The more blue is used, the darker the green but the more yellow is used, the lighter the green.



Blue + Red
= Violet



Red + Yellow
= Orange



Yellow + Blue
= Green

Combining primaries in equal parts does not necessarily achieve a balanced secondary colour; it depends on the tonal dominance of each primary.

Tertiary colours are created by combining a primary colour and an adjacent secondary colour.



Red + Orange
= Red/Copper



Orange + Yellow
= Copper/Gold

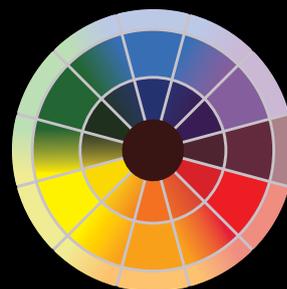


Blue + Violet
= Cool Mahogany



Red + Violet
= Warm Mahogany

Colour spectrum including primary, secondary, and tertiary colours.



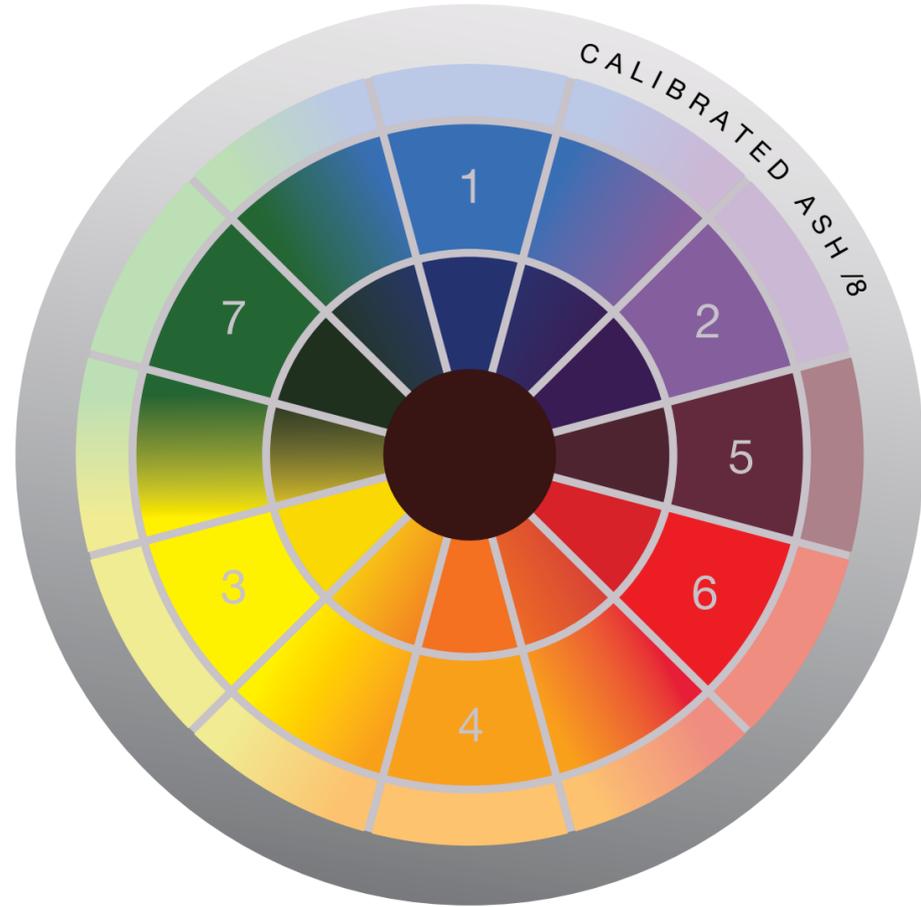
the colour spectrum

Every tone and colour relationship is defined within the colour spectrum. The tones worked around the spectrum show how colours are created. The colours that are opposite each other on the colour spectrum are complementary and result in neutralisation.

The centre of the colour spectrum indicates all tones mixed together, resulting in a muddy black/brown or undefined colour.

The outer edge of the colour spectrum shows the hue at a lighter level and illustrates the progression of that hue into darker levels towards the centre.

Example: the more tone you use, the deeper or darker the result could be. More tone is required for darker levels and shades, and less tone for lighter levels and shades.

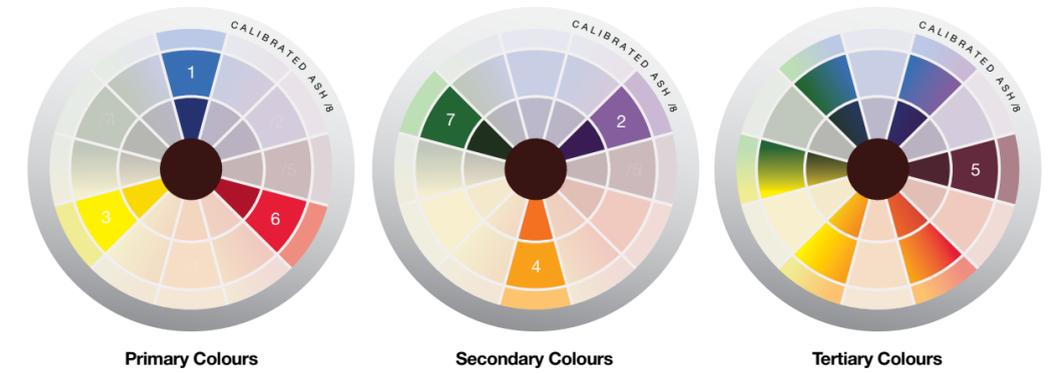


complementary colours

Colours that are situated directly opposite each other on the colour spectrum are called complementary colours.

Example: Blue and orange, red and green, and yellow and violet are all complementary colours. The colour spectrum is used to create an endless palette of colours, but also to neutralise and cancel out unwanted tones in the hair, whether these tones are too warm or too cool. To find out which tone should be chosen, look directly opposite the problem tone on the colour spectrum to see what is suitable to solve the unwanted tone.

Example: If the hair is a golden/yellow, use a violet shade to help neutralise. If the hair is too orange, a cool blue ash shade would be suitable.



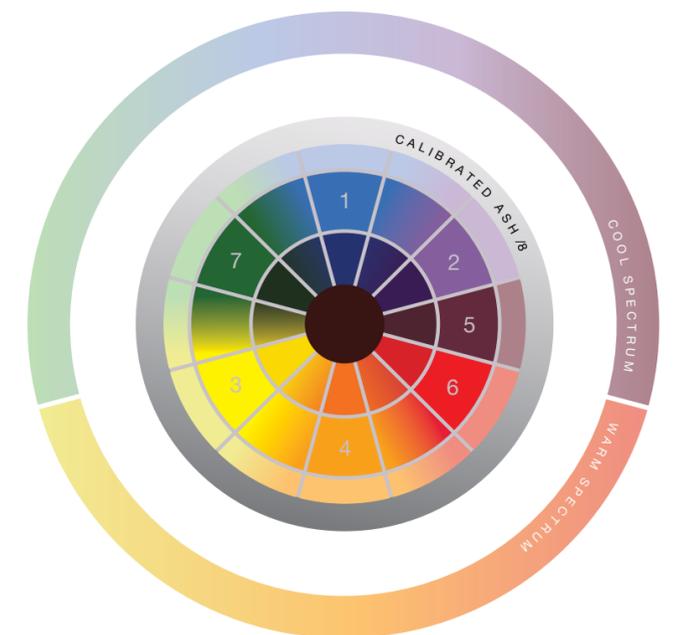
cool or warm?

The colour spectrum consists of primary, secondary, and tertiary colours. These colours are classified into two categories: cool and warm.

Cool colours are: blue, violet, and green.

Warm colours are: red, orange, and yellow.

The theory of warm and cool can be useful when choosing colour to harmonise with skin tone, as warm colours will suit warm skin tones and cool colours will suit cool skin tones.



tonal dominance

When combining colours to achieve either a secondary or tertiary colour, equal proportions are not always used because some tones are more dominant than others.

Example: when combining blue and yellow to create green, blue is the more dominant tone, therefore more yellow is required to achieve a secondary green. If blue and yellow are used in equal proportions, a darker and blue-based green is created, which would be a tertiary colour.

When a lighter copper result is sought, more gold is required than red. If an equal balance of red and gold were used, the result would be a red copper, as the red would be the dominant tone.

Understanding the tonal dominance will assist you in creating haircolour formulations to create a bespoke and copyright shade for the client.



RED—YELLOW In this colour relationship, red is the dominant tone.



YELLOW—BLUE In this colour relationship, blue is the dominant tone.



BLUE—RED In this colour relationship, blue is the dominant tone.

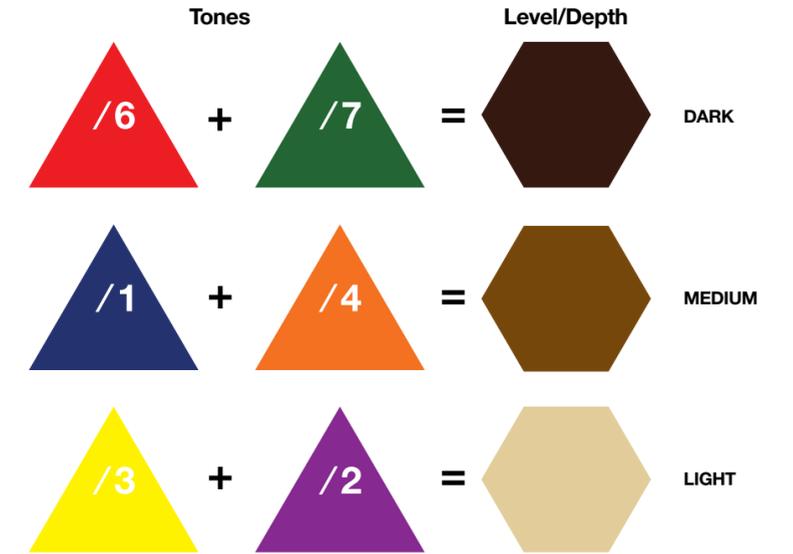
successful mixing

The art of successful mixing lies in the ability to create an endless colour palette from a finite number of shades. This ability allows the colourist to create personalised colour options for each client and beautiful complexity of tone which far surpasses any single mixed shade.

This is true 'copyright@olour'—a clear understanding of colour theory, the lightening process, and hair history provides the essential foundation for successful mixing.

When mixing shades that are directly opposite each other on the colour spectrum, a neutral colour will be achieved which can be classified as light beige blonde to dark brunette. These can be either warm, cool, or neutral depending on the major amount of tone used.

Blue, red, and violet will be dominant tones and when used on lighter, blonder hair the tone will override the level resulting in the tone becoming prominent. When working on darker levels, the opposite is true: more tone will need to be added to be visible through the level.



understanding level and tone

Colour level is the lightness versus the darkness of a shade or tone. In order to become aware of which level each tone naturally falls into, compare each tone to the grey scale.

- Violet is much deeper and darker than yellow.
- The more violet used, the deeper the end result.
- The less violet used, the lighter and brighter the end result.

How to become conscious of the tone and level
In order to become conscious of each level of tone, relate the colours to the equivalent grey.

Example: looking at the tone gradation on the grey scale you can clearly see how different the yellow is versus the violet.

In order to create a violet on the same level as the yellow, you would need to dilute the tone. If darker levels are used to intermix a colour, the result will come out deeper and muted.

Therefore, be aware of level overriding tone and tone overriding level. On darker levels more tone will be required; on lighter levels smaller amounts of tone will be needed.

the grey scale



the global numbering system

The global numbering system is for the hairdressing industry worldwide. It will guide hairdressers through the range of natural and artificial haircolours.

The level of colour refers to how light or how dark the colour is and the tone describes the hue or essence of the colour.

A numbering system helps to define our colour descriptions. 1/ to 10/ represents the level, /0 to /8 represents the tone or tones.

Warm tones give the sense of richness and can be as vibrant or as soft as you desire. Warm tones consist of red, copper, copper red, copper gold, and gold.

Cool tones such as light violet, steel blue, green/matte, and calibrated ash are used to soften and neutralise any unwanted warm tones in the hair. Mahogany and deep violet are used to emphasise the tone.

Complementary tones

A combination of complementary tones produces a shade which can be either warm or cool. Harmonious shades from light beige to dark brunette are created this way.

Natural tone

Denoted with a /0, the natural tone is actually neutral, neither warm nor cool.



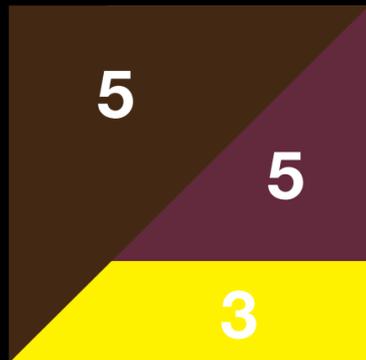
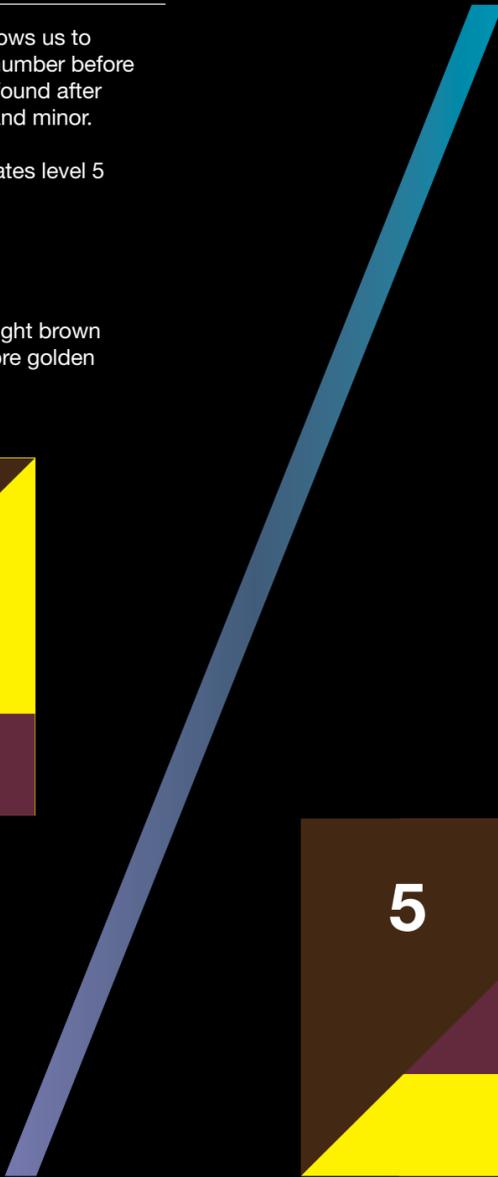
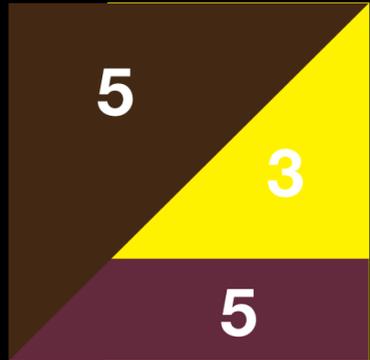
reading numbers

The global numbering system allows us to identify level and tone. The first number before the / represents level. Tones are found after the / and are divided into major and minor.

Example: The first number indicates level 5 (light brown) followed by /

major tone of gold
minor tone of mahogany.

This shade will be described as light brown golden mahogany, as there is more golden tone present. **5/35**



Example: The first number indicates level 5 (light brown) followed by /

major tone of mahogany
minor tone of gold.

This shade will be described as light brown mahogany gold, as there is more mahogany tone present. **5/53**

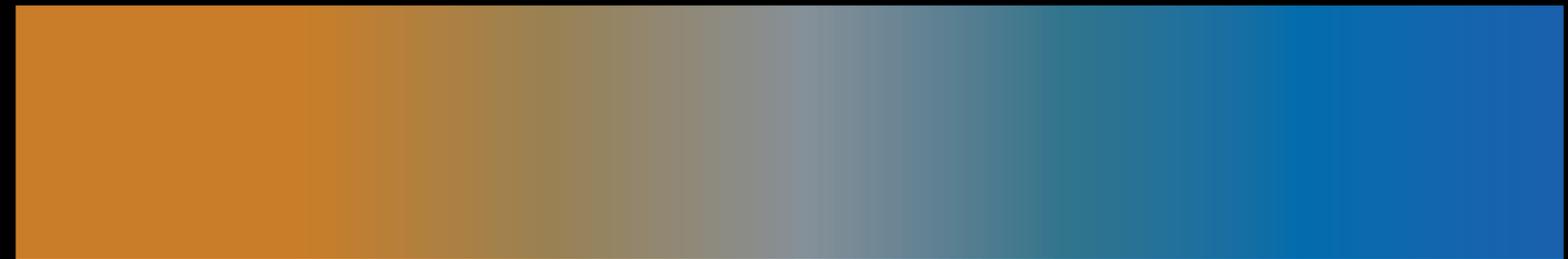
calibrated ash

Calibrated ash

Calibrated ash is a tertiary tone, as it is a collaboration of all cool tones. This is used to neutralise and counteract any warmth in the hair and can be intermixed with all tones and used on all levels. This means that it will work well with darker and lighter levels, as the cool tones are predominantly blue/green-based for darker levels and violet/blue for lighter levels. The amalgamation of the tones together will create the grey calibrated ash.

Greys are technically created by mixing black and white. They are also created by mixing two complementary colours as each tone cancels and neutralises the other.

At TIGI we have created a calibrated ash that counteracts all warmth without producing any overriding tone.



This scale shows that when calibrated ash is used, a muted effect will be created that is ideal to help neutralise unwanted warm tones and soften intense cool tones. Try adding /8 calibrated ash to the natural shades to help reduce warmth and give a neutral result, or add to shades when lightening natural hair to help with the neutralising process. /8 is ideal for neutralisation on lighter levels 6 and above and /88 is ideal for levels 5 and below due to the amount of ash tone present.

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hair science

what is hair?

Hair is formed and grows over almost the entire surface of the body.

Terminal hair is the hair that we work with as hairdressers, which grows from hair follicles in the scalp. It is primarily composed of keratin, a form of protein that also forms the make-up of nails and skin.

What is hair?

Hair originates from a group of cells at the base of the hair follicle called the germinal matrix. These constantly divide and push up the hair shaft, flattening and hardening as the cells move towards the surface of the scalp and die. This forms the cuticle, cortex, and medulla, the three layers of the hair shaft. The newly formed hair will then emerge from the scalp.

The growth cycle

Hair grows actively, on average 1–2 cm/1/2 inch per month, then stops growing and rests. These three stages are known as the growth cycle. Hair moves between these three stages constantly, so at any given time a person will have all three stages happening simultaneously on the scalp. Cutting hair will not affect growth, although plucking repeatedly or pulling tightly from the root can discourage and disrupt growth.

Anagen is the period of active growth when the cells in the germinal matrix at the base of the hair are constantly dividing and pushing up, nourished by the blood supply in the dermal papilla at the base of the follicle. This stage lasts 2–7 years and is thought to be genetically predetermined. If the anagen stage is short, the hair will only reach a certain length and cannot grow longer.

Catagen is the stage when growth slows and stops, but the hair is still retained in the follicle. It is a short stage, lasting up to two weeks, as the follicle separates from the base of the hair shaft and a club hair is formed.

Telogen is the resting stage lasting approximately three months. The hair follicle shortens, reducing blood supply and nutrients from the dermal papilla to the germinal matrix, so hair cannot grow. The club hair stays in the shortened follicle, held by the inner root sheath. It is shed at the end of the telogen stage, when the follicle lengthens to restore contact with the blood supply or dermal papilla. The new hair then starts to form, pushing out the old hair and entering the anagen stage, so repeating the cycle. On average, 50–100 hairs are shed daily.

Curly, wavy, or straight?

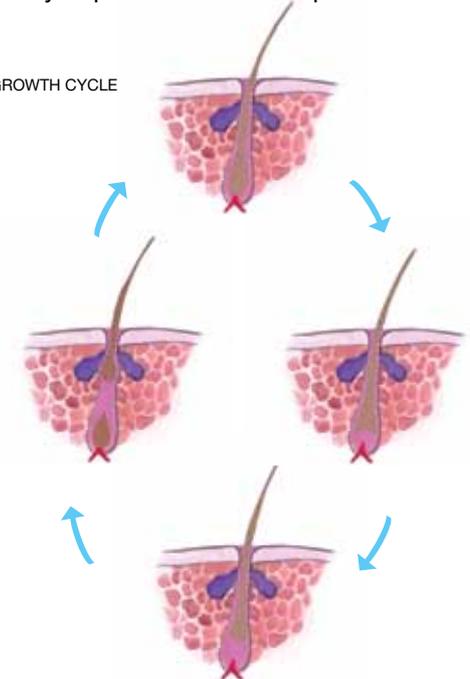
The shape of a hair depends on several factors, including the shape of the hair follicle and its opening; these vary from person to person and also between ethnicities. Hair type is inherited genetically from your parents. It used to be determined by the part of the world in which you were born and where your ancestors originated, but there has now been a divergence between where we live and our ancestral origins.

Natural curliness or straightness of hair is determined by the shape of the follicle. Straight hair grows from a straight follicle and is round in cross section. Curly hair grows from a bent follicle and is more elliptical in cross section. Curly hair appears to be slower growing than straight, but in fact grows at the same rate; the difference in length is not seen due to the hair texture.

Internally, the structure of hair keratin is held together by bonds arranged in an alpha helix, which holds hair in its natural state and gives natural elasticity. Curliness or straightness can be changed temporarily by setting or blow-drying, and permanently by chemically perming or straightening hair.

Both of these actions rearrange the bonds internally to produce a new shape in the hair.

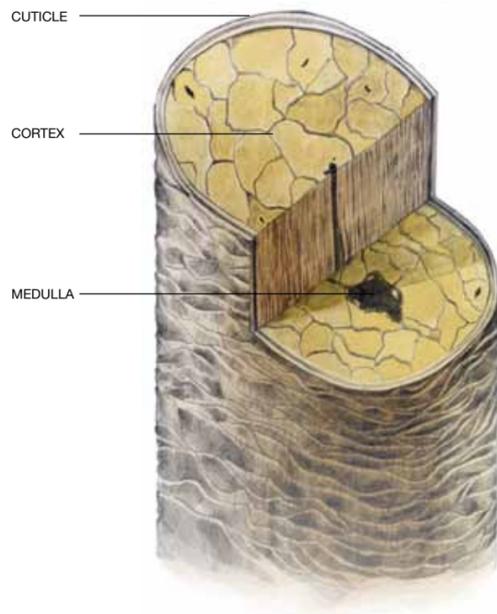
THE GROWTH CYCLE



a closer look at hair

The hair is made up of three distinct areas that are formed inside the follicle.

The cells flatten and harden as they move up, arranging themselves into Cuticle, Cortex, and Medulla.



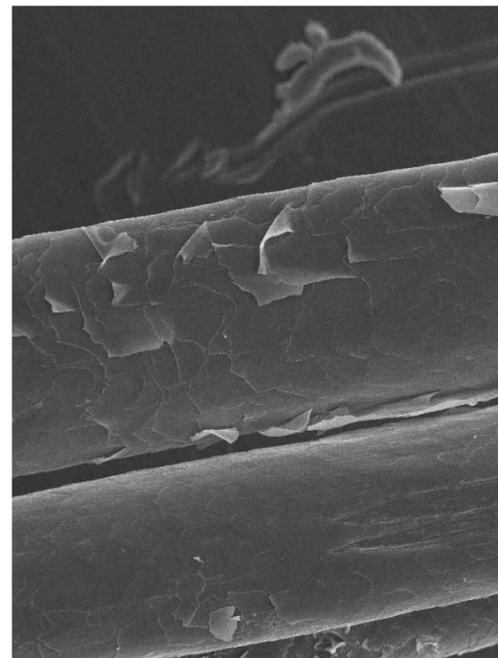
Cuticle

The outside of hair is made up of cuticle scales that are approximately 7-10 layers thick. The scales overlap and form a smooth surface from root to tip, sliding over each other as hair is stretched. The function of the cuticle layer is to protect the internal hair structure. Tightly closed cuticles help to preserve hair's natural moisture, allowing natural lubricants from the scalp to travel down the hair shaft. This forms a smooth even surface which reflects light evenly, making hair appear shiny and glossy.

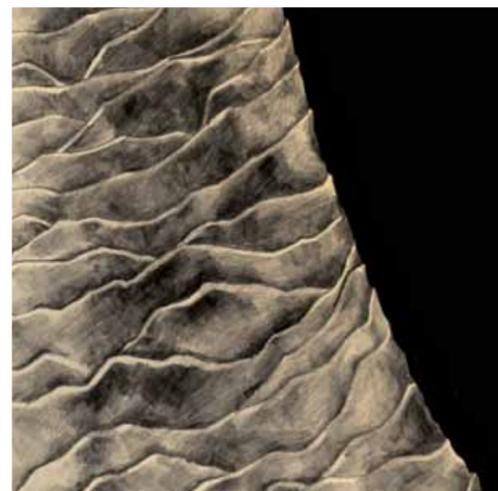
The cuticles are transparent, allowing the natural colour from inside the hair to be seen. When hair is wet, water molecules enter the spaces between the cuticle scales, allowing the cuticle to open slightly and the hair to expand. A healthy cuticle will be tightly closed when the hair is dry and remain smooth when it is wet, protecting the hair effectively.

The cuticle is the first line of defence against environmental damage and will often show signs of wear and tear. Influencing factors include hair length, sun exposure, brushing and combing (especially when the hair is wet), repeated blow drying, application of heat from styling, and extreme use of chemical treatments. All of these will cause the cuticle scales to lift, allowing moisture and lipids to be lost. This loss of moisture means that hair tangles easily, making it look dull and feel rough. When the cuticle is open, the hair will be able to absorb more water, often taking longer to dry and requiring more product when carrying out haircolouring services.

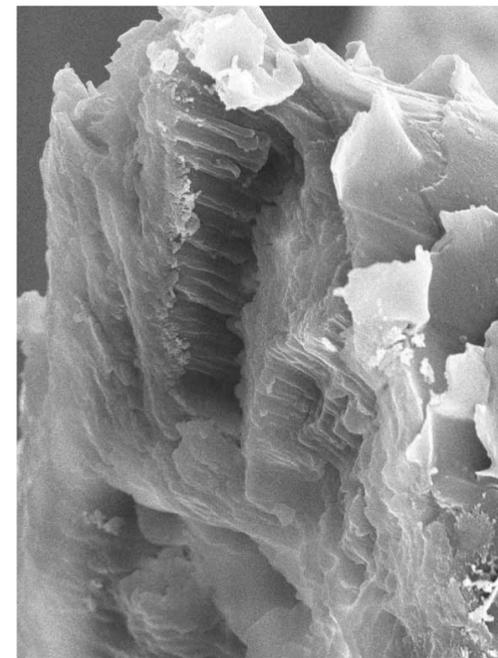
Hair in this state is described as porous. It is important to remember that the cuticle may be compact and smooth at the root, becoming raised towards the ends, so porosity is often varied along the length. Conditioners are used to smooth and coat the cuticle, making hair easier to comb by replacing moisture and restoring shine.



CUTICLE



CUTICLE



CORTEX



CORTEX

Cortex

The cortex is the main body of the hair, forming 90% of the hair's weight. The cortex contains the natural moisture, proteins, lipids, and natural colour of hair and is where all chemical services take place. Lipids are essential fatty acids that help to hydrate and protect cells by binding moisture to the hair. By maintaining moisture levels, lipids help to create shine; loss of lipids, therefore, can lead to dry and dull hair.

The structure of the cortex is important because it is responsible for the elasticity of hair. Keratin in the cortex is formed into an alpha helix, a spring-like structure held together by bonds. It is this structure that allows the hair to be stretched up to 50% in length and spring back to its original state without damage, making it strong, resilient, and bouncy. This structure also makes it possible for hair to be styled by wetting, stretching into a new shape, and drying to retain the shape temporarily.

There are three types of bonds in hair holding the alpha helix together:

- Salt bonds – easily broken and reformed.
- Hydrogen bonds – easily broken by water and reformed.
- Disulphide bonds – difficult to break, can only be broken by chemical process such as perming, relaxing, or straightening.

Excessive chemical treatments will cause the internal structure of keratin to break down, causing permanent damage to the bonds and loss of elasticity which makes hair limp, lifeless, and difficult to style. Conditioning treatments can help by restoring protein to help rebuild the internal structure of hair, strengthening from the inside.

Excessive processing or misuse of chemical product can damage the internal structure of the hair.

An elasticity test is used to determine internal damage. When internal damage has occurred, we describe the hair as being sensitised.

Medulla

The medulla is not always present, and has no known function. It consists of an irregular honeycomb structure of air spaces in the centre of the hair and may not be continuous along the length.



analysing hair

How hair gets its natural level and tone

Natural colour pigment is called melanin, and it is produced in specialised cells in the skin called melanocytes. It is present in both the cortex of hair and in skin. Melanin in hair is further categorised into two types:

—**Eumelanin** – Black and brown creating level

—**Pheomelanin** – Red and yellow creating tone

Eumelanin consists of ellipse-shaped large black and slightly smaller brown pigments. These are the largest pigments in the cortex, so are the easiest to remove when lightening and will be oxidised by sun exposure. This effect is predominantly seen in children's hair, which looks lighter and warmer at the ends in the summer as the eumelanin oxidises.

Eumelanin is generally considered to be responsible for the lightness or darkness of hair, referred to as the level. Very dark hair must contain large amounts of both eumelanin and pheomelanin. The pheomelanin is not visible because the eumelanin is overriding it. Once the eumelanin is removed, the pheomelanin becomes visible. Pheomelanin pigments are responsible for the warmth present in natural hair. The lighter the natural colour, the more the tone is visible. Pheomelanin pigments are smaller than eumelanin and rounder in shape, therefore more difficult to remove. Pheomelanin is seen as red through to yellow and is also referred to as undertone when lightening.

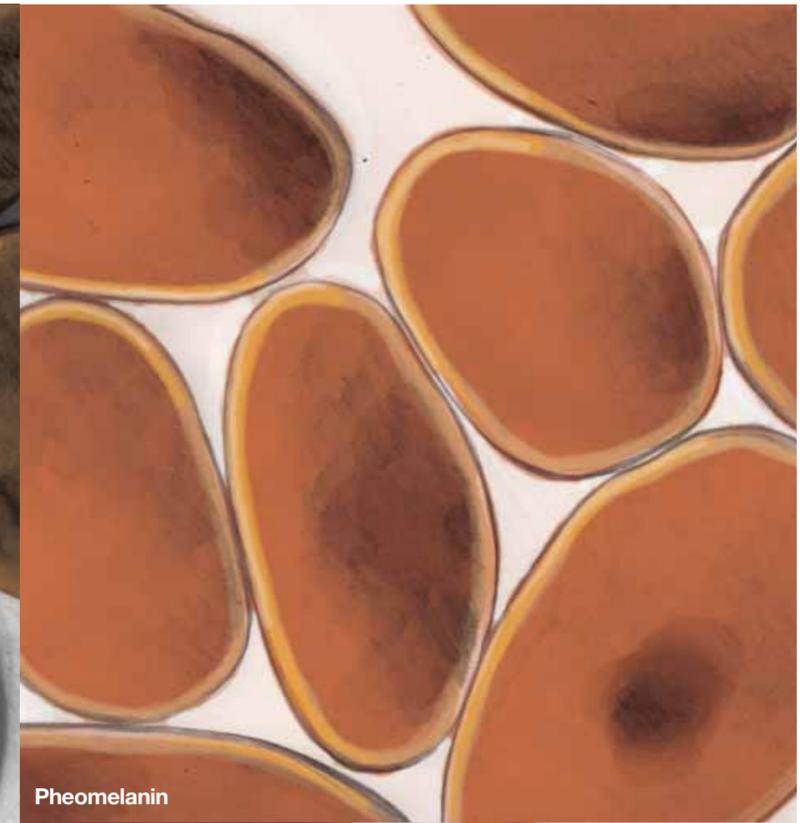
Non-pigmented white hair

Hair becomes white as the eumelanin and the pheomelanin stop working, resulting in the hair growing without pigment, consisting of no level or tone. This is known as non-pigmented hair.

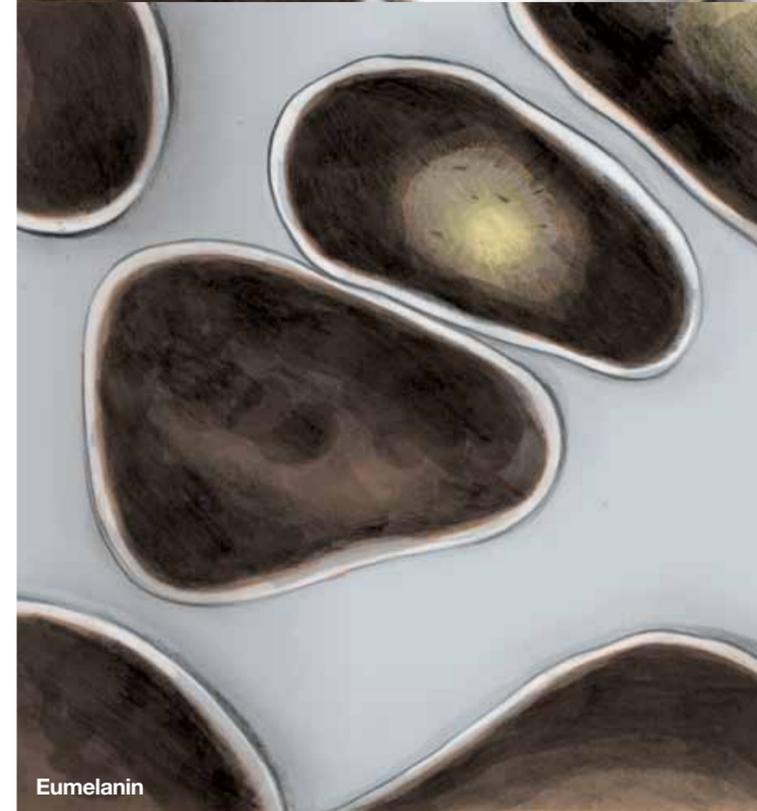
Non-pigmented hair can grow through with a different texture to the rest of the naturally pigmented hair. At times, the non-pigmented hair can grow through in different places but is normally and most commonly found at the front temple area first, or around the hair line. The reason for non-pigmented hair is still not known. Most people put it down to an ageing process; however, non-pigmented hair can be hereditary or appear with sudden stressful situations.



Eumelanin



Pheomelanin



Eumelanin



Pheomelanin

hair texture

Hair thickness is known and described as hair texture and is determined by the thickness of each individual hair strand. Hair will either be described as fine, medium, or coarse. Some people have very fine hair, but plenty of it. The amount of hair on one head is determined by density. The texture can be different at different parts of the head.

The number of cuticle layers present will determine how fine or coarse the hair is: the fewer the cuticle layers, the finer the hair. Finer hair is normally found around the hair line.

We need to be aware of this to understand which product and activator will be required and also the processing time. Hair that is coarse may require slightly longer to process as the colour has to have enough time to penetrate into the cortex.

HOW TO TEST

Take a single strand of hair at the crown area and, using the thumb and the index finger, slide the finger up and down the first inch of the hair strand to determine how fine or coarse it is. This will determine how many cuticle layers are present.



TEXTURE TABLE

LEVEL	DESCRIPTION	EFFECTS	SOLUTIONS
Fine	Cuticle layers are minimal.	Can accept colour quickly but can also be resistant.	Use low activator strength, follow recommended processing time, and always check result before removing the colour.
Medium	Cuticle layers range from 5-10.	Accepts colour at a standard rate.	Follow recommended processing time.
Coarse	Cuticle layers are high in number and range from 10+.	Colour may take longer to penetrate through cuticles.	Cross-check and re-apply product if required. Use higher activator. Always check colour result before removing and extend processing time if required.



hair porosity

Porosity is the hair's ability to absorb and retain moisture. It is a measure of the hair's external damage.

Porosity plays a crucial role in our understanding of how colour works in and on the hair. From very resistant through to very porous, an understanding of what porosity means is crucial. Very resistant hair has the ability to repel moisture, meaning that any liquids, including colour, need time to be absorbed into the hair.

Both external and internal factors affect the porosity of hair. Some common external factors are heat from electrical equipment, chemical services, chlorine, and environmental factors i.e. wind and sun. Internal factors include diet, age, illness, and medication.

When applying colour, the product must be applied evenly and thoroughly and developed for the absolute minimum time in the guidelines. Extremely resistant hair may require additional processing time, up to a maximum of 15 minutes.

HOW TO TEST

Take a small section of hair at the crown area, hold onto the ends and slide your thumb and index finger up and down the hair strand towards the scalp. If hair feels rough, the porosity level is higher. Choose a suitable product, activator strength, and appropriate refreshing technique to prevent any further damage to the hair and maintain hair's condition and colour result.



POROSITY TABLE			
LEVEL	DESCRIPTION	EFFECTS	SOLUTIONS
Very porous	Cuticle is raised or missing.	Accepts colour easily (grabs), also releases easily (fades).	Carry out porosity test, use warmer tones on porous areas, use recommended refreshing technique, reduce activator levels and processing time.
Porous	Cuticle is slightly raised.	Colour accepted easily.	Use recommended refreshing technique from TIGI copyright©olour creative or gloss.
Medium	Cuticle is smooth.	Colour accepted easily.	Use recommended refreshing technique from TIGI copyright©olour creative or gloss.
Resistant/ very resistant	Cuticle layers are tightly packed and compact.	Lightening or colouring hair may take more time.	Assess product and activator choice, check after processing time for desired level and tone and extend if required. Use recommended products from TIGI copyright©olour creative, lift, or gloss.

hair elasticity

Elasticity is the hair's ability to stretch and return to its original form. When the hair is wet, it should stretch up to 40% of its length and retract (like a new elastic band).

For hair that does not retract (like an old, worn elastic band), the condition is poor and chemical services are not recommended. Poor elasticity is a result of internal damage to the cortex and, like porous hair, it is nearly always uneven according to age and the abuse the hair has received. Causes can be electrical appliance damage, excessive sun exposure, overuse of processing chemicals, or misuse of chemicals for a particular hair type. You can naturally have fragile hair; however, as a rule, hair will become porous before having poor elasticity. Poor elasticity in hair means that the keratin (natural protein) has been damaged or weakened resulting in the hair losing its integrity.

HOW TO TEST

Take one single strand of hair from the area that is most affected. Wet the single strand to allow you to test the hair in its natural state. Keeping the base of the thumbs together, hold the hair between the thumb and the index finger and gently pull the hair, watching to see how much it retracts.

You can describe the hair as having good, moderately sensitised, or highly sensitised elasticity. When the hair is anything more than moderately sensitised, extra warmth (0/66, 0/44, 0/33 from TIGI copyright©olour mix master) may need to be incorporated within the refreshing technique. If the hair is highly sensitised, no chemical services should be recommended.

Hair's elasticity will change from time to time. Porous hair usually loses its elasticity faster than non-porous hair. This may be temporary due to humidity and temperature, the type of shampoo used, the amount of hair spray/gels used, and the drying action of wind and sun.

Signs of poor elasticity

When the hair is wet, it feels spongy, limp, tangles, and stretches excessively without returning to its normal position. The most common cause of this serious condition is chemical services such as colour, highlighting, perming, or straightening either being given improperly or repeated too often, or both. Elasticity damage can also be caused by brushing wet hair, stretching it beyond its limit. It is important to assess the elasticity or sensitivity before colouring every client. This will help to determine the correct colour product, activator strength, application, and refreshing technique required to help maintain condition, colour longevity, and results.



hair condition

The condition is the overall state and cosmetic feel of the hair. This describes how the hair feels with a blow dry and after finishing product has been applied. This will not give a true reading of the internal structure of the hair, which is needed prior to a chemical service.



hair in natural form

What happens in one single strand of hair?

Hair in its natural state is washed and left naturally to dry taking its natural form, i.e. curly, wavy, or straight.

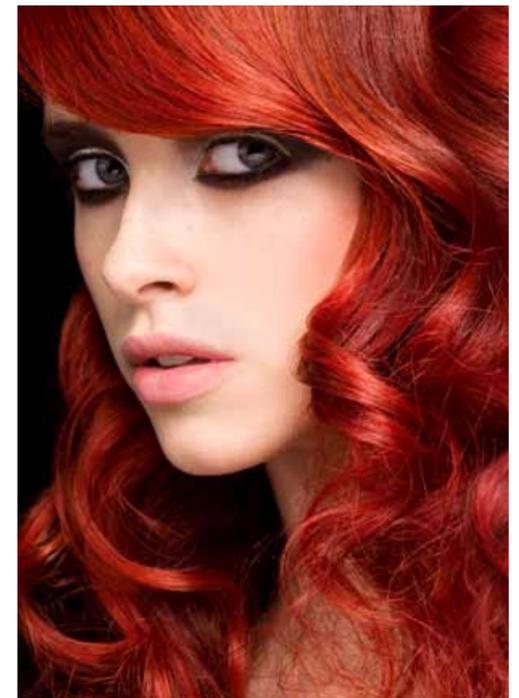
Once hair is blown dry, a temporary structure is formed and will last until the hair absorbs moisture from rain, humidity, or from being washed again. This process is what will allow straight hair to become curly and curly hair to become straight. This can become permanent by carrying out a permanent wave or a straightening or relaxing service.

How does this happen?

Within the cortex lie hydrogen and disulphide bonds.

Hydrogen bonds are the temporary bonds that allow the hair to be blown dry, set, and styled into a new shape. Hydrogen bonds are what give hair its elasticity.

Disulphide bonds are the permanent bonds that give the hair its permanent structure of being curly or straight, which is why styled hair will always go back to its natural form when it comes into contact with moisture or water. Disulphide bonds can only be changed permanently by a permanent chemical action like perming, straightening, or relaxing.



structure of hair globally

There are three main types or classifications of hair that are genetically determined and can be geographically identified even in today's world. The three hair types are visually distinct and while they have similarities in structure, it is their differences that can be important to the colourist.

As a hairdresser, it is useful to identify the three main hair types and understand the significant differences. These are termed Caucasian hair, Asian/Hispanic hair, and Afro hair. All ethnicities will be categorised into one of these three main groups.

asian/hispanic hair

Asian and Hispanic hair is normally thought of as strong, very straight, and naturally black to dark brown. It originates genetically from the geographical region known as Asia, which includes China, Japan, and India. For the Hispanic hair type, the geographical regions are Colombia, Argentina, Brazil, and Cuba, to name some. The classic Asian and Hispanic head of hair is dark, straight, smooth, and shiny, but in fact, this category also includes different, almost frizzy uneven textures, which can be difficult to manage. This has led to the growing popularity of chemical hair straightening treatments for this hair type.

When working on Asian or Hispanic hair, it is important not only to take into consideration the natural level but also the texture of the hair. Asian and Hispanic hair can have a cuticle which is made up of 10 or more layers. When comparing the cuticle to Caucasian hair, the cuticle is thicker and can be tightly packed, making the hair more resistant to colouring. It is therefore essential to identify the level of lift and the target shade the client is expecting. Taking this into consideration, the choice of activator strength may be slightly higher, the product type may differ from a demi-permanent to a permanent, or a high lift tint may be more suitable than permanent etc.

Processing time should always be checked before the removal of any colouring service, but especially on thicker or resistant hair types; this will allow the colourist to extend the processing time if required.



structure of hair globally

caucasian hair

Caucasian hair can be straight, wavy, or curly and varies in natural colour from dark brown to very light blonde, copper, or red. It is found in people with Caucasian genes, historically from Europe.

When working on Caucasian hair types, it is important to determine the hair's texture. This will indicate how fine or thick the individual strand is. This hair type consists of anywhere from 5–7 cuticle layers which demi-permanent and permanent haircolour will travel through before entering the cortex of the hair.

Knowing how fine or thick the hair is will determine which product is suitable, which activator strength to use, and also the processing time. The thicker the hair the longer the colour may take to enter the cortex, so extending the processing time from the minimum guidelines will be recommended.



structure of hair globally

afro caribbean and african hair

Afro hair can be identified visually by its tight curl formation and can vary dramatically in natural colouring. This hair type genetically originates from Africa. There are many variations of texture within this group, determined by variations in degree of curl and thickness of individual strands. This hair type can be fragile and susceptible to breakage due to the natural structure, and may need careful treatments by the hairdresser.

Afro hair types consist of closer to 14 cuticle layers and can feel extremely coarse. A colour service will help the hair to feel smooth and glossy and can add shine. Because of the natural structure of Afro hair, it is important to take care when carrying out a chemical service. When working on relaxed or chemically straightened hair, lower activator strength would be recommended to help control the lift and condition of the hair, and maintain colour longevity.



the effects of pH level in haircolouring

HOW TO TEST

It is essential as a hairdresser to have an understanding of why acidic and alkaline products are important and that they are used correctly on the right hair type to avoid damaging the hair.

Acid is neutralised by alkaline, and alkaline is neutralised by acid, creating a neutral. To maintain optimum condition on the hair, work with pH levels ranging between 3 and 10.

Haircare products, like treatments and conditioners, tend to have a very low acidic pH level in order to seal the hair's cuticle and to prevent any future oxidisation. Shampoos have a slightly higher pH level (5–6) in order to cleanse and remove build-up on the surface layer of the hair. Direct colour products, like temporary and semi-permanent colourants, work on a neutral to slightly acidic level. These non-oxidative services will allow the pigments to deposit within the first layers of the cuticle without swelling the hair shaft too much.

Oxidative colour products work on an alkaline pH level. This guarantees the perfect penetration of the hair shaft, in order to ensure even coverage. On extremely coarse hair types, an alkaline product choice is very beneficial, as it helps to open the resistant cuticle layers.

For maximum performance on very resistant hair types, the "TIGI Pre-Softening" technique may be used. The application of the TIGI copyright@olour activator prior to the colour service will ensure perfect product penetration and uniform colour.

The pH scale

The pH scale is used to show the level of acidity or alkalinity of any product or substance. The scale will range from 0–14 with 7 being neutral. Neutral means that the product or substance is neither acidic nor alkaline (acids are neutralised by alkalis and alkalis are neutralised by acids). Pure water has a pH of 7 as water is neutral. The natural pH level of skin and hair is 5.5, which is slightly acidic due to the sebaceous secretions on the skin and scalp.

Effects of acidic pH

Anything less than pH 7 indicates that the product is acidic. The lower the number the more acidic the product becomes. Products between a pH level 3 and 5.5 will help to maintain a healthy condition, pressing the cuticle scales down tightly to the hair shaft, resulting in smooth glossy shiny hair. If the pH level of any product or substance drops below 3, the hair condition will be altered, becoming damaged, and could result in breakage; if it drops to 0 then the hair will dissolve.

What are the benefits of acidic pH?

Acids that are used in haircolour and treatments are low. If the hair is already damaged with poor elasticity and porosity, acid-based products will be the most suitable. A temporary colour rinse is advisable as the pH level ranges from 3.5–5.5 depending on the manufacturer. A true semi-permanent colour has a pH level range of 6–8 depending on manufacturer, which would also be suitable.

TIGI copyright@olour activators have a pH level of 2.2–3.2. By this being acidic, it helps to stabilise the hydrogen peroxide solution, maintaining the strength much longer during usage and storage.

Alkaline

When moving above pH 7, this will indicate that the product is more alkaline.

Effects of alkaline pH

An increase in pH to above 7 will aid the cuticle in opening and swelling, resulting in the colour molecule or chemical bonds (from perming/straightening) to enter the cortex. Between pH 7 and 10 the hair maintains a good condition and is safe and healthy to work with when colouring, perming and relaxing, or straightening.

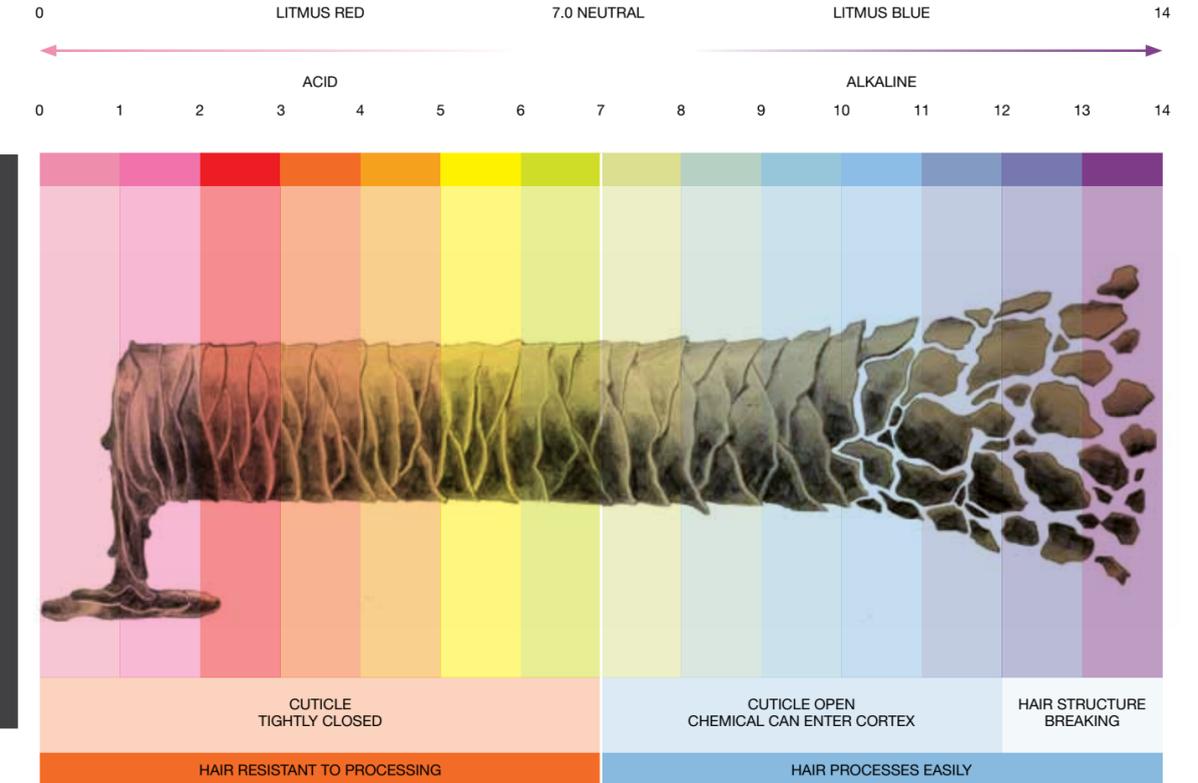
What are the results of alkaline pH?

It is imperative that a shampoo and conditioning service is always carried out at the end of the colouring service to bring the hair back to a natural pH of 5.5.

For this reason, most shampoos and conditioners are slightly acidic, keeping or returning the cuticle layers flat, promoting hair shine and condition. Cuticle scales are raised or lifted when alkaline substances are applied to the hair. All permanent colour and lighteners are alkaline to allow these substances to penetrate the cuticle and enter the cortex.

TIGI copyright@olour recommends that a corresponding TIGI shampoo and conditioner are used after each colour service and before each toning service. This will enable the chemical service to stop oxidising any further, even out the hair porosity level, and allow the toner from TIGI copyright@olour gloss to work at a gentle rate, creating an even colour result.

pH scale



PH VALUES AND THE EFFECTS ON THE HAIR

THE MORE ALKALINE THE PRODUCT, THE MORE DAMAGE IT WILL CAUSE TO THE HAIR; THEREFORE, YOU SHOULD CONSIDER THE PRODUCTS YOU ARE USING AND THE POTENTIAL DAMAGE THEY MAY CAUSE.

TIGI® copyright
©olour™

product portfolio

understanding haircolour

There are many different ways of adding artificial colour to the hair. It is useful to examine the various types of hair products that exist to understand how each works.

Types of haircolour

Non-oxidative colours do not require a hydrogen peroxide solution and are applied directly to the hair. These come in the forms of temporary and semi-permanent haircolour, depositing level and tone to the hair by colour molecules sitting within the cuticle layers and coating the hair shaft.

These have no ability to lighten the hair. The colour result is temporary, lasting anything from 1 to 8 shampoos.

Oxidative colours require a hydrogen peroxide solution and are hair dyes that are capable of giving permanent haircolour, infinite shades in level and tone, and also provide coverage on non-pigmented hair.

These come in the forms of demi-permanent and permanent haircolour, which also includes high-lifting tints.

temporary haircolour

Temporary colours can come in various forms, such as coloured shampoo and conditioner, coloured hairsprays, coloured mousses, water rinses, and coloured mascara. The large colour molecules add colour by coating the hair shaft only and cannot penetrate into the cortex. Temporary colours cannot lighten the hair; however, they can darken and add or change tone. Temporary colours are designed to last for one shampoo, depending on the porosity of the hair. The more porous the hair, the longer the colour remains.



semi-permanent haircolour

Semi-permanent colour comes in various forms of gel, liquid, or crème. It is predominantly made up of large molecules mixed with small molecules that slightly penetrate the cuticle scales and completely coat the cuticle layer of the hair. The colour molecules do not enter the cortex, meaning that semi-permanent haircolour cannot lighten the hair, it can purely darken and add tone.

A true semi-permanent colour has a pH level of 6-8, and is very conditioning on the hair. Semi-permanent colours will give a very soft blend on non-pigmented hair and will not cover 100%.

The colour in the bottle represents the end result and is used directly from the bottle, not intermixed with a hydrogen peroxide solution. Results last from 4-10 shampoos depending on the porosity of the hair.



demi-permanent haircolour

Demi, quasi, or sometimes known as no-lift permanent, has been developed to increase longevity of semi-permanent haircolour. These types of haircolours are found in the forms of crème or gel. They contain oxidative dyes and must be mixed with hydrogen peroxide to work.

Demi-permanent haircolours are generally formulated as ammonia free, or very low level of ammonia, and are recommended to be mixed with a low volume hydrogen peroxide solution, usually less than 10vol/3%. These colours can add or change tone, but do not lighten hair. A true demi-permanent has a pH level ranging from 9.5 to 10.5.

When the product is mixed with hydrogen peroxide, the cuticles will expand and open, allowing the small colour molecules to travel through the cuticle. These transform into larger colour molecules which become trapped under the cuticle.

Demi-permanent haircolours should be applied to either pre-shampooed dry or towel-dried hair, depending on the manufacturer's guidelines. Results are longer lasting compared to temporary and semi-permanent colour, but still lose intensity through washing, lasting approximately 20-30 shampoos, depending on the hair's porosity.



TIGI copyright©olour gloss

1 tube/2 oz./60ml e /58g



TIGI copyright©olour gloss
A demi-permanent haircolour crème emulsion that delivers a tone-on-tone low commitment colour service for your clients.

It gives you full control when darkening the hair, changing the level, or maintaining the tone; however, it provides no lift.

Hair will look radiant and glossy after this no-ammonia demi-permanent colour service. PH ranges from 9.5 to 10. TIGI copyright©olour gloss lasts approximately 20 shampoos, gradually losing intensity after each shampoo. Blends up to 50% non-pigmented hair and is designed to be used with 8.5vol/2.55% TIGI copyright©olour activator.

Range totals 21 shades, including four gloss toners, which can all be used alone, or blended, and layered for total bespoke colouring; intermix to create an endless colour palette, enjoy mixing 9/03 with 0/03 creating a soft light golden blonde. Have a play with mixing mahogany with red tones like 5/5 and 6/6 to create rich warm mahogany tones.

TIGI
copyright@olour

gloss product usage

1 tube/2 oz./60ml e /58g

Mix 1 tube of TIGI copyright@olour gloss with recommended TIGI copyright@olour activator 8.5vol/2.55% using a non-metallic bowl and brush. TIGI copyright@olour gloss recommended mixing ratio of 1:1.5.

NO HEAT! Heat is not required or recommended.

Application

Apply to dry or pre-shampooed towel-dried hair.

Recommended processing time of 20 minutes.

Virgin head application

When darkening, adding and/or changing tone or blend of non-pigmented hair:

- Mix target shade with chosen TIGI copyright@olour activator. Suggested activator 8.5vol/2.55%.
- Apply colour directly to the first inch of the hair from scalp, then immediately take the colour onto the mid-lengths to the ends.
- Once application is complete, process for recommended processing time.
- Rinse with cool water and use the appropriate TIGI shampoo and conditioner.

Application on new growth (roots) area only

- Mix and apply colour to the new growth at the root area.
- Process for the full development time of 20 minutes.
- Rinse with cool water and use the appropriate TIGI shampoo and conditioner.

Refresh using TIGI copyright@olour gloss

- Apply chosen target formula to the new growth area.
- Process for recommended processing time of 10 minutes.
- Work remaining or new formula onto mid-lengths and ends and process for a further 10–15 minutes.
- Rinse with cool water and use the appropriate TIGI shampoo and conditioner.

Emulsify

For minimum refreshing, emulsify colour from roots onto mid-lengths and ends for last 5 minutes at the shampoo basin.

Note: If target shade is ash, use a natural base on mid-lengths and ends.

Toning pre-lightened hair

- After the lightening and target undertone has been achieved, shampoo and condition the hair using a TIGI shampoo and conditioner.
- Select appropriate toner from TIGI copyright@olour gloss or the gloss toners from 0/02, 0/08, 0/28, and 0/03 and mix with recommended TIGI copyright@olour activator 8.5vol/2.55%.
- Apply to towel-dried hair and process visually up to 20 minutes.
- Once desired tone has been achieved, shampoo and condition the hair using TIGI range.

ACTIVATOR OPTIONS		
TIGI copyright@olour activators	Level of Lift	Main Purpose
8.5vol	Deposit only	Darkening, staying the same level, changing tone, blending up to 50% non-pigmented hair, refreshing colour on the lengths and ends or for toning the hair.
20vol	Up to 1 level of lift	Lightening up to 1 level of lift, blending up to 50% non-pigmented hair on coarser hair types.

“We work with colour everyday. Different textures of hair, tone, and style. We have a responsibility to create beautiful and mood changing hair.”

Richy Kandasamy,
TIGI copyright@olour Creative Educator
– New York

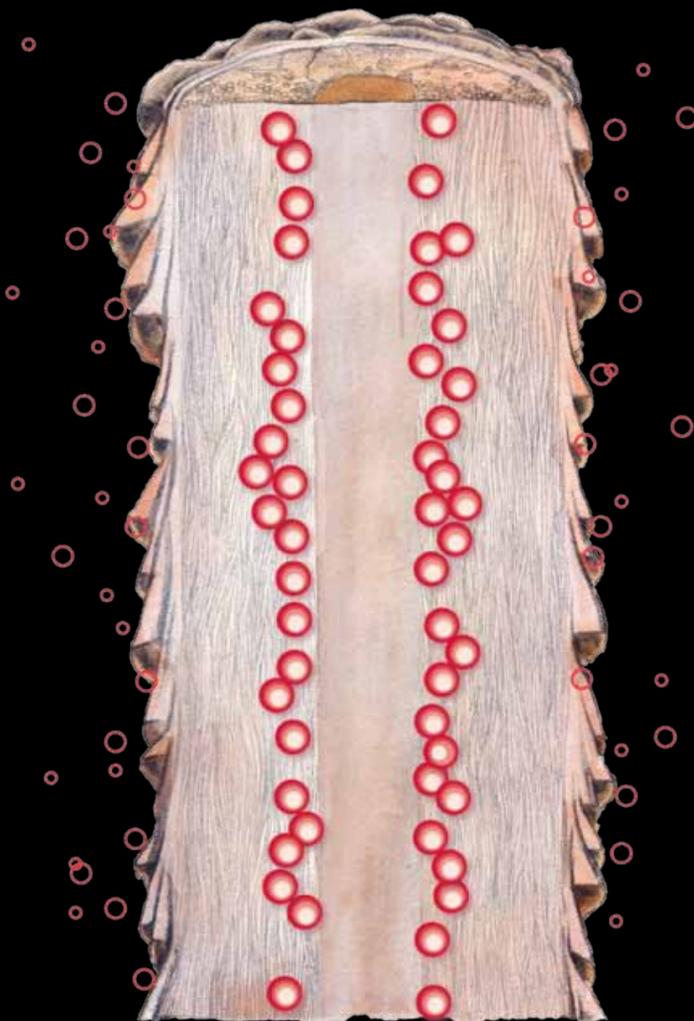
permanent colour

Permanent haircolour can lighten, darken, add or change tone and cover up to 100% of non-pigmented hair. Results are permanent due to changes that take place within the cortex. Natural colour pigment is removed and artificial colour is added and replaced. Retouch application is generally required after 30-45 days as the hair grows.

Permanent haircolour generally contains a higher level of ammonia or an ammonia derivative, and has a pH range from 10 to 11. Ammonia is used to expand and open the cuticles allowing the small colour molecules to enter the cortex. With the assistance of hydrogen peroxide, the colour molecules will start oxidising and expanding, creating colour chains. This happens during the processing time within the cortex.

Why is processing time important?

Processing time is vital in obtaining the right level and tone on the hair. If colour is under-processed, the end result will be unsatisfactory due to some of the colour molecules not fully expanding and forming colour chains. They remain small and will slip through the cuticle after shampooing.



TIGI copyright©olour creative

1 tube/2 oz./60ml e /58g



TIGI copyright©olour creative

Permanent crème emulsion which has been formulated as a complete intermixable haircolour collection. Create a personalised formulation to lighten natural hair up to four levels, darken, and/or change the tone of the hair. TIGI copyright©olour creative can be used to cover 100% of non-pigmented hair.

TIGI copyright©olour creative uses Creative Intelligence, a new technology that revolutionises the way dyes can be combined to create the end haircolour shade. With Creative Intelligence, the ratio of base to tone is more balanced, and with a higher concentration of dyes in our formulations, superior coverage is achieved. This new dye combination allows for full intermixability between shades and products, insurance of result consistency, and overall richness of tone, plus 100% coverage on non-pigmented hair. Have the confidence to lighten hair to a caramel or pale cream blonde, or add vibrancy by using the intense red collection. Achieve lightened hair whilst maintaining existing tone by using the innovative 10/0 on coloured hair.

Creative Intelligence is made up of:

- Perfectly Measured Pigments, which ensure consistent level and tonal results.
- Specialised Shade Enhancers to improve colour adhesion, shine and complete coverage.
- PPD-free dye blends to deliver unlimited intermixability.

PH level ranges from 9.5 to 10.5 for all TIGI copyright©olour creative products. Designed to be used with all TIGI copyright©olour activator strengths to darken, lighten, or stay on the same level. Range consists of 46 shades providing endless opportunities for colour creation.

creative product usage

1 tube/2 oz./60ml e /58g

TOP TIPS

1—Processing time is 35 minutes. However, when working on non-pigmented coarse hair types, always check the desired result prior to removal. Extend the processing time by 5-15 minutes if required.

2—When working on high levels of non-pigmented hair, the corresponding base shade will be required in the formula. When adding in corresponding base shade, it is recommended that you also add in mix master to support the target tone.

Mixing

Mix 1 tube of TIGI copyright©olour creative with the recommended TIGI copyright©olour activator 8.5vol/2.55% up to 40vol/12% using a non-metallic bowl and brush. TIGI copyright©olour creative recommended mixing ratio of 1:1.5.

NO HEAT! Heat is not required or recommended.

ACTIVATOR OPTIONS		
TIGI copyright©olour activators	Level of Lift	Main Purpose
8.5vol/2.55%	Deposit	Use with creative for darkening, adding, and changing tone on the same level, up to 1 level of lift, grey blending & refreshing mid-lengths and ends.
20vol/6%	Up to 2 levels of lift	Use with creative for 100% complete grey coverage on non-pigmented hair, darkening, lightening up to 2 levels on natural hair, adding or changing tone.
30vol/9%	Up to 3 levels of lift	Use with creative for lightening up to 3 levels on natural hair, adding or changing tone.
40vol/12%	Up to 4 levels of lift	Use with creative for lightening up to 4 levels on natural hair, adding or changing tone.

REFRESHING TECHNIQUES			
COLOUR AT PRESENT ON MID-LENGTHS AND ENDS	SENSITIVITY OF HAIR	TARGET SHADE LIGHTER OR DARKER?	RECOMMENDED REFRESHING TECHNIQUE
Very little fade – Colour looks the same from root to ends	Good	Same level	Minimum Fade – Emulsify, TIGI copyright©olour gloss, creative, or lift Ideal for slight loss of tone: At the end of the processing time, emulsify the colour from the new growth area onto the mid-lengths and ends and leave for 5 minutes. Emulsify colour further, rinse well followed by shampooing and conditioning with the appropriate TIGI range.
Slight Colour Fade – Loss of minor tone on the mid-lengths and ends	Good	Same level	Minimum Fade – Emulsify, TIGI copyright©olour gloss, creative or lift Ideal for slight loss of tone: At the end of the processing time, emulsify the colour from the new growth area onto the mid-lengths and ends and leave for 5 minutes. Emulsify colour further, rinse well followed by shampooing and conditioning with the appropriate TIGI range.
Slight Colour Fade – Loss of major tone on mid-lengths and ends	Good	Same level	Moderate Fade – TIGI copyright©olour gloss or creative —Apply chosen colour to the new growth area —Process for approximately 25-30 minutes —Mix fresh target shade from TIGI copyright©olour creative or gloss 1:2 mixing ratio with TIGI copyright©olour activator 8.5vol/2.55% —Process for a further 5-10minutes
Slight Colour Fade – Loss of major tone on mid-lengths and ends	Good-porous	Same level	Moderate Fade – TIGI copyright©olour gloss —Apply chosen colour to the new growth area —Process for 25-30 minutes —Mix fresh target shade from TIGI copyright©olour gloss 1:2 mixing ratio with 8.5vol/2.55% (option to add TIGI copyright©olour mix master) —Process for a further 5-10 minutes
Maximum Colour Fade – Depth and tone missing on mid-lengths and ends	Good	Darkening 1-2 levels and replacing tone	Maximum Fade – TIGI copyright©olour gloss or creative —Apply chosen colour to the new growth area —Process for 25 minutes —Mix 1 tube of fresh target shade from TIGI copyright©olour creative or gloss and 1-12" / 1-12 g / 2.5-30 cm of TIGI copyright©olour mix master 0/33, 0/44, 0/66 depending on the tone to be refreshed —1:2 mixing ratio with TIGI copyright©olour activator 8.5vol/2.55% —Process for a further 10-15 minutes
Maximum Colour Fade – Depth and tone missing on mid-lengths and ends	Good-porous	Darkening 1-2 levels and replacing tone	Maximum Fade – using TIGI copyright©olour gloss —Apply chosen colour to the new growth area —Process for 25 minutes —Mix 1 tube of fresh target shade from TIGI copyright©olour gloss and 1-12" / 1-12 g / 2.5-30 cm of TIGI copyright©olour mix master 0/33, 0/44, 0/66 depending on the tone to be refreshed —1:2 mixing ratio with 8.5vol/2.55% —Process for a further 10-15 minutes
Maximum Colour Fade – Depth and tone missing on mid-lengths and ends	Good, porous and sensitised	3+ levels	Pre-pigmenting required – see colour correction
Maximum Colour Fade – Depth and tone missing on mid-lengths and ends	Porous/sensitised hair	2+	Pre-pigmenting required – see colour correction
NOTES	If the target shade is Ash—use a natural tone on the lengths and ends.		To replace loss of tone, add TIGI copyright©olour mix master into refreshing technique.

TIGI
copyright©olour

creative application

Application

Apply TIGI copyright©olour creative to dry, unwashed hair using a bowl and brush.

Virgin head application

When lightening, adding, and/or changing tone:

Option 1

- With chosen target shade, apply lower TIGI copyright©olour activator e.g. 20vol/6% at the first inch of the hair from scalp.
- With the remaining hair, using the same target shade, apply using a higher TIGI copyright©olour activator e.g. 30vol/9%.

Note: If using 30vol/9% at the first inch of the hair, 40vol/12% has to be used on the remaining mid-lengths and ends. Recommended processing time minimum of 35 minutes.

Option 2

- Mix TIGI copyright©olour creative with chosen TIGI copyright©olour activator.
- Apply colour to mid-lengths and ends, and process for half the full development time of 35 minutes (approximately 17 minutes).
- Apply fresh product to new growth (roots) and refresh the mid-lengths and ends. Process for a further 35 minutes.
- Rinse with cool water and use the appropriate TIGI shampoo and conditioner.

Virgin head application

When darkening, adding, and/or changing tone including coverage of non-pigmented hair:

- With chosen target shade, mix using 8.5vol/2.55% for purely darkening or 20vol/6% for non-pigmented hair.
- Apply colour directly to the new growth area, focusing on the first inch of hair from the scalp, then immediately take the colour onto the mid-lengths to the ends.
- Once application is complete, process for full development time of minimum 35 minutes.

Retouch application

(New growth of maximum 1.5 inches)

When lightening, darkening, adding, or changing tone or coverage of non-pigmented hair:

- Mix chosen TIGI copyright©olour target shade with TIGI copyright©olour activator.
- Apply colour to new growth area only.
- Follow recommended refreshing technique to support colour at the new growth root area.

If new hair growth exceeds 1.5 inches and you wish to lighten the hair, follow options 1 or 2 above.

Note: When colouring hair for the first time, always assess the porosity and condition carefully. If condition is poor and/or hair is porous on the ends, it is recommended that you leave the ends of the hair out during the first 15 minutes and apply colour to these areas at the same time as the colour is applied to the new growth (roots). This ensures that hair maintains condition.

“Colouring is creating unique shades that are designed specifically for each individual. Designing shades gives the colourist artistic freedom and credibility.”

Julie Lapite
TIGI copyright©olour Technical
Manager – UK

high-lift tint

High-lift tints work in a similar manner to permanent haircolour and are designed to lift and tone in one step, generally lifting colour 3-5 levels on natural hair. The main difference between the two is that high-lift tints contain a higher level of ammonia, which is necessary to get the highest level of lift.

Why is processing time important?

Processing time is vital in obtaining the right level and tone on the hair. The first 10 to 15 minutes of the colour processing time are dedicated to lifting, whereas the remaining colour processing time is dedicated to depositing tone. If colour is under-processed, the end result will be unsatisfactory. The results could be too warm or not light enough.



TIGI copyright©olour lift

1 tube/2 oz./60ml e /58g



TIGI copyright©olour lift

TIGI copyright©olour lift is a permanent crème emulsion formulated as a complete range of fully intermixable, high-lifting, and toning haircolour.

It comprises four shades, 100/0, 100/83, 100/28 and 100/88, each one giving up to 5 levels of lift and tone on natural hair. Designed to be used on or off the scalp with all TIGI copyright©olour activators, TIGI copyright©olour lift gives lifting and toning options on even the darkest natural hair without the use of artificial heat.

Create shades from soft, smokey caramel and flat bronze to bright, clean vanilla, and coolest artic blondes. Try using with TIGI copyright©olour activator 20 volume/6% on natural level 4, or with 40 volume/12% on level 6. Add even more tone with TIGI copyright©olour mix master, or intermix lift with creative and/or with gloss for truly limitless lifting and toning options.

TIGI copyright©olour: the best colours are the ones you invent

With TIGI copyright©olour Creative Intelligence, the ratio of base to tone is more balanced. Higher concentrations of dyes in our formulations achieve superior lift and targeted tone, creating beautiful results with high shine and condition.

This new dye combination and 35-minute processing allows for full intermixability between all shades and all TIGI copyright©olour products, ensuring consistent, predictable results, and positive clarity of tone.

TIGI®
copyright©olour

lift product usage

1 tube/2 oz./60ml e /58g

TOP TIPS

- 1—Application is always important when lightening. Layer and place enough TIGI copyright©olour lift emulsion onto the hair in order for the product to penetrate the hair to achieve desired lifting and toning results.
- 2—Fine, delicate hairlines will accept tone more easily; apply to hairline last or use 100/0 or 10/0.
- 3—Development time may be extended up to 15 minutes if required on coarser, thicker hair textures.
- 4—Remember: TIGI copyright©olour lift is designed to lift and tone in 35 minutes, so always process for the full time.
- 5—For great blondes, use enough product for enough time.

Mixing

In a non-metallic bowl using a brush, mix 1 tube of desired TIGI copyright©olour lift with TIGI copyright©olour activator from 8.5vol/2.55% up to 40vol/12%.

Mixing Ratio 1:1.5

Working with 60ml/58g of crème emulsion.

NO HEAT! Heat is not required or recommended.

ACTIVATOR OPTIONS		
TIGI copyright©olour activators	Level of Lift	Main Purpose
8.5vol/2.55%	Up to 2 levels of lift	Use to refresh tone on mid-lengths and ends. Provides minimal lift.
20vol/6%	Up to 3 levels of lift	Use for minimal lift and tonal deposit, ideal for delicate and extremely fine hair.
30vol/9%	Up to 4 levels of lift	Use for lightening up to 4 levels depending on hair's natural level, texture, and history. Provides up to 5 levels of lift on extremely fine hair.
40vol/12%	Up to 5 levels of lift	Use for lightening up to 5 levels depending on hair's natural level, texture, and history, ideal for darker and coarser hair types.

TIGI®
copyright©olour

lift application

Application

Apply TIGI copyright©olour lift to dry, unwashed hair using a bowl and brush. Use on or off scalp, with maximum of 40vol/12% TIGI copyright©olour activator.

Heat is not required or recommended

Virgin head application

Option 1

- With chosen target shade, apply TIGI copyright©olour activator e.g. 30vol/9% at the first inch of the hair from the scalp.
- With the remaining hair, using the same target shade, apply using a higher TIGI copyright©olour activator e.g. 40vol/12%.

Recommended processing time: minimum 35 minutes.

Option 2

- With chosen target shade from TIGI copyright©olour lift and activator strength, apply formula from mid-lengths to the ends leaving 1 inch of natural from the scalp and isolate section by using TIGI copyright©olour meche strips. Process for ½ the processing time of 35 minutes (approximately 17 minutes).
- Mix fresh target shade with the same activator strength used previously and apply to the remaining virgin hair from the scalp. Once this application is complete, remaining formula should be applied over the previous application on the mid-lengths to ends.
- Process for a minimum of 35 minutes.
- Rinse with warm water and use the appropriate TIGI shampoo and conditioner.

Retouch application

- (new growth of a maximum ½ inch)
- Mix the chosen target shade from TIGI copyright©olour lift with TIGI copyright©olour activator.
 - Apply colour to new growth area only.
 - Process for a minimum of 35 minutes.
 - Rinse with warm water and use appropriate TIGI shampoo and conditioner.

Large re-growth application

- **mid-band application.** (new growth over ½ inch)
- Mix chosen target shade from TIGI copyright©olour lift with TIGI copyright©olour activator.
 - Apply colour to the mid-band area, leaving approximately ½ inch of new growth from the scalp.
 - Process for ½ the processing time of 35 minutes (approximately 17 minutes).
 - Mix fresh target shade from TIGI copyright©olour lift with TIGI copyright©olour activator and apply to new growth area from scalp. Overlap formula over the mid-band area again.
 - Process for a minimum of 35 minutes.
- Do not take colour onto previously lightened ends.

Refreshing mid-length and ends

For global colouring, emulsify colour at the shampoo basin for last 3-5 minutes either using target shade or using TIGI copyright©olour gloss toners 0/03, 0/02, 0/08, 0/28 with TIGI copyright©olour activator 8.5vol/2.55%.

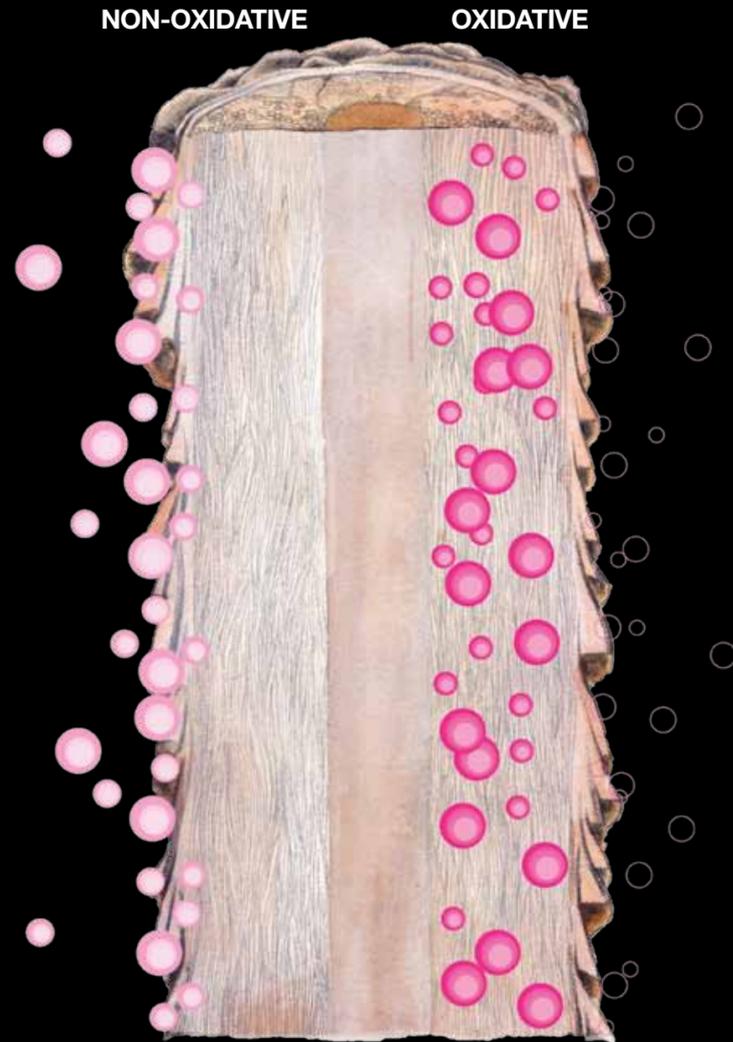
Note: When colouring hair for the first time always assess the porosity and the condition carefully. If the condition is poor and/or hair is porous on the ends, it is recommended to leave the ends of the hair out during the first 15 minutes and apply colour to those areas at the same time as the colour is applied to the new growth (root area). This ensures that the hair maintains good condition.

oxidative and non-oxidative dyes

Oxidative and non-oxidative dyes are also known as non-direct and direct pigments. The action of these dyes is to stain the outside of the cuticle at the same time as working within the cortex. Non-oxidative dyes work on the outer structure (cuticle). Oxidative dyes are designed to work on the inner structure (cortex).

Oxidative dyes behave in the same manner as permanent haircolour. The non-oxidative dyes work the same as a semi-permanent colour, coating and staining the cuticle layer with direct pigments.

The combination of these two dyes delivers vibrant, intense results.



TIGI copyright©olour mix master

1 tube/2 oz./60ml e /58g



TIGI copyright©olour mix master

Designed as a pure pigment crème emulsion, TIGI copyright©olour mix master reflects the principles of the colour spectrum, imitating an artist's palette consisting of pure concentrated tones, pastel tones, and a clear to dilute and boost. Designed to be intermixed within the entire TIGI copyright©olour range or used alone. Tones are used to neutralise, intensify, and create an endless colour palette.

Formulated in a permanent base, the pH level is 9.6-10.2.

Usage

- Pre-pigmentation.
- Post-pigmentation.
- Refreshing, adding into target shade. or using alone.
- When working on previously coloured hair, use TIGI copyright©olour activator 30vol/9% or 40vol/12%.
- Heat is not required or recommended.

mix master product usage

1 tube/2 oz./60ml e /58g

Mixing

Using alone – Apply to dry hair.

When using alone, mix 1 tube with TIGI copyright©olour activator 8.5vol/2.55%, 20vol/6%, 30vol/9%, or 40vol/12% using a non-metallic bowl and brush. TIGI copyright©olour recommended mixing ratio 1:1.5.

NO HEAT! Heat is not required or recommended.

ACTIVATOR OPTIONS		
TIGI copyright©olour activators	Level of Lift	Main Purpose
8.5vol/2.55%	0-1 levels of lift and deposit	Used to deposit and refresh tone and/or vibrancy.
20vol/6%	Up to 2 levels of lift and deposit	Used for minimum lift and tone.
30vol/9%	Up to 3 levels of lift and deposit	Used to lift and tone, use on previously coloured dark hair to deposit tone and vibrancy. Ideal for colour build-up and coarse hair types.
40vol/12%	Up to 4 levels of lift and deposit on coarser hair types	Used to lift and tone, use on previously coloured dark hair to deposit tone and vibrancy. Ideal for extreme colour build-up and coarser hair types.

mix master application

Full head application on virgin hair

Virgin head application

When adding and/or changing intensity of tone:

Option 1

—With chosen target shade, apply lower TIGI copyright©olour activator e.g. 20vol/6% at the first inch of the hair from scalp.
—With the remaining hair, using the same target shade, apply using a higher TIGI copyright©olour activator e.g. 30vol/9%.

Note: If using 30vol/9% at the first inch of the hair, 40vol/12% has to be used on the remaining mid-lengths and ends.

Recommended processing time: minimum of 35 minutes.

Option 2

—With chosen TIGI copyright©olour activator, mix TIGI copyright©olour mix master.
—Apply colour to mid-lengths and ends, and process for ½ the full development time of 35 minutes (approximately 17 minutes).
—Apply fresh product to new growth (roots) and refresh the mid-lengths and ends, process for 35 minutes.
—Rinse with cool water and use the appropriate TIGI shampoo and conditioner.

Virgin head application

When darkening, adding, and/or changing intensity of tone:

—With chosen target shade, mix using 8.5vol /2.55% for purely darkening or 20vol/6% for non-pigmented hair.
—Apply colour directly to the new growth area focusing on the first inch of the hair from scalp, then immediately take the colour onto the mid-lengths to the ends.

—Once application is complete, process for full development time of minimum 35 minutes.

Retouch application

When changing intensity of tone:

—Mix chosen TIGI copyright©olour target shade with TIGI copyright©olour activator.
—Apply colour to new growth area only.
—Follow recommended refreshing technique to support colour at the root area.

Note: When colouring hair for the first time, always assess the porosity and condition carefully.

If condition is poor and/or hair is porous on the ends, it is recommended that you leave the ends of the hair out during the first 15 minutes and apply colour to these areas at the same time as the colour is applied to the new growth (roots). This ensures that hair maintains condition.

Refreshing mid-length and ends

—Mix desired TIGI copyright©olour mix master with TIGI copyright©olour activator 8.5 vol/2.55% in ratio of up to 1 to 2.
—Apply to those areas where colour refreshing is required.
—Process for no more than 15 minutes.
—Once processing is complete, rinse with cool water and use appropriate TIGI shampoo and conditioner.

Emulsify

For minimum refreshing, emulsify colour from roots on to mid-lengths and ends for last 5 minutes at the shampoo basin.

Using TIGI copyright©olour within TIGI copyright©olour range of creative, gloss and/or lift.

—Squeeze out the required inches/grams of TIGI copyright©olour mix master into a TIGI copyright©olour mixing bowl, using the inch measurements on the bottom of the bowl or the TIGI copyright©olour scales for accuracy.
—Add the required amount of your chosen TIGI colour product, creative, gloss or lift and mix with a brush to combine the colour thoroughly.
—Add TIGI copyright©olour activator of your choice and mix to a smooth consistency.

—Apply to the hair following guidelines above and process for the required development time of minimum 35 minutes.

Simple-to-use pure pigment to accent, modify, or intensify any colour result. Working with **1 tube/2 oz./60ml e /58g** to:

Accent – Add slight tone: 1–3"/1–3g / 2.5–7.5 cm, ideal for levels 7 and above.

Modify – Add moderate tone: 3–6"/3–6g / 7.5–15 cm, ideal for levels 5–7.

Intensify – Add maximum tone: 6–12"/6–12g / 15–30 cm, ideal for level 5 and below.

Note: When used within a shade to create a unique copyright shade, 1–12 inches or grams without the need of adding extra TIGI copyright©olour activator. Above 12 inches, (12 grams) extra activator will be required.

Example: Extra 15 grams/15 inches = 22.5 grams of chosen TIGI copyright©olour activator.

Usage Guide

TIGI copyright©olour mix master	Ideal levels
+00/– clear	All
/1– blue	5 and above
/2– violet	6 and above
/33– gold	6 and above
/44– copper	4 and above
/55– mahogany	4 and above
/66– red	7 and below
/8– calibrated ash	6 and above
/88– intense smokey ash	5 and below

Example for usage on target level 6/0

Desired Tone	Amount of mix master
/04	1–3"
/4	3–6"
/44	6–12"

lightener

Lightener, also known as bleach, pre-lightener, or decolouriser, has been designed for the sole purpose of permanently removing natural and artificial pigments from within the hair. It comes in the form of powder, crème, gel, or oil.

Generally formulated using persulphates that are then intermixed with a form of oxygen, either water or hydrogen peroxide. It has the highest pH level of any hair colouring product, pH 11.5-12.

Hair is permanently lightened by removing natural colour from the cortex. First, it removes the eumelanin pigment (black and brown), followed by the pheomelanin pigments (tone). This is why, when you lighten natural or artificial colour, you will go through the lightening process stages realising an underlying tone for each level you lighten, which creates an undertone.

Using a lightener on hair is a permanent process. The colour client will experience re-growth after 30-45 days.



TIGI copyright©olour

true light

Technologically advanced, high-performance lightener delivers fast, efficient lift and superb condition.

TIGI copyright©olour true light

- Zero dust powder for safer working environment.
- Hydrolysed Keratin and Aloe Vera protects the hair during the lightening process and ensures superior comb-ability.
- Gentle formula perfect for on- and off-scalp applications.
- Violet base helps to camouflage unwanted warm tones.

TIGI copyright©olour true light white

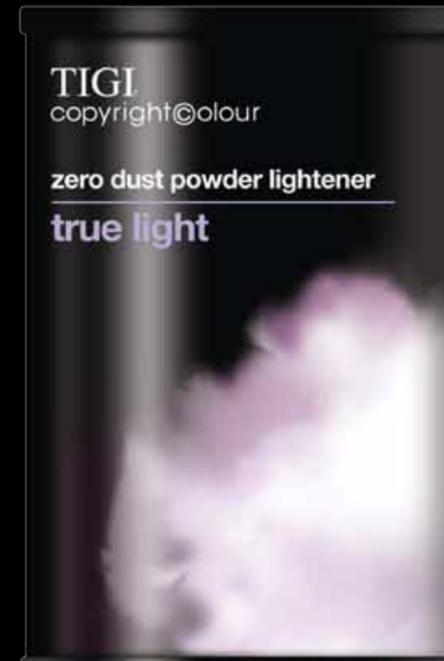
- Zero dust powder for safer working environment.
- Comprised of a white, fine powder.
- Infused with amino acid, chamomile, sugar crystal, these will help to nourish hair, calm the scalp, and add shine.
- Gentle formula perfect for on- and off-scalp applications.

What is the difference?

true light versus true light white

TIGI copyright©olour true light white gives a clear reading of the undertone whilst lightening. TIGI copyright©olour true light will help to camouflage the undertone whilst lightening. Both help to maintain hair condition and moisture. TIGI copyright©olour gives choices and options for people to decide what they prefer to work with.

It is suggested that you store TIGI copyright©olour true light and true light white in a cool dry area.



TIGI®
copyright©olour

true light product usage

TOP TIPS

1—When lightening the hair globally, a careful application is required with small, fine, methodical sections to achieve uniform lifting.

2—Cross-check and repeat application if required.

3—When performing global virgin application, a higher volume of TIGI copyright©olour activator can be used on the mid-lengths and ends of the hair.

4—Always lighten to desired level of undertone to achieve a consistent end result and help the longevity of the toner.

5—To maintain the integrity of the hair, lifting lighter than very pale yellow is not recommended.

6—In order to achieve the appearance of a paler, whiter result, use with TIGI copyright©olour gloss 0/02, 0/08, 0/28.

7—TIGI copyright©olour true light and true light white can be used to lighten both natural and artificial colour. Refer to the Colour Correction section for lightening artificial colour.

When do you need to use

TIGI copyright©olour true light?

Ideally, TIGI copyright©olour true light is used when more than 5 levels of lift are required.

How do you work out the target shade?

When using a lightener like TIGI copyright©olour true light, you still work out the target shade to be on a level of 10. This is because you must never lighten the hair beyond a level 10 or when the corresponding undertone is a very pale yellow.

By following this guide, the hair will remain in the best condition possible and be suitable for colouring time after time. When lightening, you release the natural undertone, which then means the colour process is not 100% complete. Using a toner from TIGI copyright©olour gloss will complete the service.

Mixing

In a non-metallic bowl with a brush, mix 1 scoop/30g of TIGI copyright©olour true light or true light white with TIGI copyright©olour activator 8.5vol/2.55%, 20vol/6%, 30vol/9% or 40vol/12%. Mix in a ratio of 1:1 up to 1:2 depending on required consistency.

On-scalp application

Mix with 8.5vol/2.55% or 20vol/6% maximum.

Off-scalp application

Mix with 8.5vol/2.55%, 20vol/6%, 30volume/9% or 40vol/12%.

NO HEAT! Heat is not required or recommended.

TIGI®
copyright©olour

true light application

Application

Global virgin application

—Begin application of lightener starting 1 inch (2.5 cm) away from new growth area, applying from the mid-lengths to ends of the hair.

—**Process without heat** until desired undertone or a half a level from your desired undertone is achieved.

—Mix fresh true light with TIGI copyright©olour activator and apply to new growth area, reapply on to the mid-lengths and ends over the top of previous TIGI copyright©olour true light.

—**Process without heat** until desired undertone has been achieved.

—Rinse, shampoo, and condition using cool or tepid comfortable water.

—Dry or towel dry before applying TIGI copyright©olour gloss – recommended blonde shades 0/03, 0/02, 0/08, 0/28.

—To be mixed with TIGI copyright©olour activator 8.5vol/2.55%.

Global retouch application

—If new growth is longer than 1inch (2.5 cm), repeat the process of global virgin application on the mid-length area.

—If the new growth is within the 1inch (2.5 cm) boundary, mix TIGI copyright©olour true light with either 8.5vol/2.55% or 20vol/6% – do not overlap onto previous lightened hair.

—**Process without heat** for a maximum of 40 minutes or until the desired undertone has been achieved.

—Rinse, shampoo, and condition using cool or tepid comfortable water.

—Dry or towel-dry before applying TIGI copyright©olour gloss – recommended shades 0/03, 0/02, 0/08, 0/28.

—To be mixed with TIGI copyright©olour activator 8.5vol/2.55%.

Highlights

—Apply with a brush in foil or TIGI copyright©olour meche strips.

—Process without heat for a maximum of 40 minutes or until the desired undertone has been achieved.

—Rinse, shampoo, and condition using cool or tepid comfortable water.

—Dry or towel-dry before applying TIGI copyright©olour gloss – recommended shades 0/03, 0/02, 0/08, 0/28.

hydrogen peroxide solution

For an effective and long-lasting colour result, tint and lighteners have to be mixed with hydrogen peroxide, which is an essential oxidising agent. Hydrogen peroxide solution is commonly referred to as a developer, oxidant, or peroxide. Hydrogen peroxide is made up of equal parts of hydrogen and oxygen - its chemical make-up is known as H₂O₂. It is classed as unstable, as it decomposes to form water and oxygen (H₂O+O₂). Stabilisers are added to hydrogen peroxide to avoid the loss of strength during storage and usage. This is why it is important to always replace the cap after each use.

The volume of the hydrogen peroxide solution refers to the amount of oxygen released during the oxidation process. Choose the volume strength based on the levels of lift required and the colour product to be used. Hydrogen peroxide solutions come in the form of gel, oil, liquid, and crème. It is acidic in pH.

Hydrogen peroxide solution comes in different forms of strength and each strength has a precise purpose and ability:

Strengths range from:
—Lowest 5vol/1.50%
—Highest 40vol/12%

It is always necessary to follow mixing instructions to maintain a balance in the chemical make-up and action of the colour. This way the condition, coverage, deposit, lift, and tone are consistent and the results that are achieved are what were expected. This will also help in the longevity and durability of the colour.

TIGI copyright©olour activators

Smooth crème activator designed to work with all products within the TIGI copyright©olour range. Activators are required in all TIGI copyright©olour products.

Why TIGI copyright©olour activator?
Activators deliver controlled processing time based on the volume or % strength.

Smooth and creamy stabilised activators create accurate level, tone, and consistency. Created for colour, for ease of mixability, consistent viscosity, ease of application, and optimum lift and coverage.

TIGI copyright©olour activator contains:
Aloe Vera and Chamomile. Aloe Vera is known as a conditioner. Chamomile is known as a soothing agent.

It is suggested that you always store TIGI copyright©olour activators in a cool dark cupboard at floor level and ensure the top is flipped back down after use to maintain the maximum strength of the activator.



activator product usage

Always measure or weigh the appropriate amount of TIGI copyright©olour activator for the TIGI copyright©olour range.

Check desired level of lift, deposit of level, tone and coverage on non-pigmented hair before removal of the colour (processing time may need to be extended for different hair types and textures).

Why TIGI copyright©olour activator?

TIGI copyright©olour activators should always be used with other TIGI copyright©olour products for maximum benefits of the range. Activators deliver controlled processing time based on the volume or % strength. Smooth and creamy stabilised activators create accurate level, tone, and consistency.

It is vital to use TIGI copyright©olour activators with TIGI copyright©olour.

ACTIVATOR OPTIONS	PRODUCT OPTIONS	MIXING RATIO	PROCESSING TIME	USAGE
8.5vol/2.55%	gloss	1:1.5	20 minutes	Darkening, staying the same level, changing tone, blending up to 50% non-pigmented hair, refreshing colour on the lengths and ends or for toning the hair.
	creative		35 minutes	Darkening, adding and changing tone on the same level, up to 1 level of lift, grey blending, and refreshing mid-lengths and ends.
	mix master		35 minutes	Depositing and refreshing tone.
	lift		35 minutes	Refresh tone on mid-lengths and ends, provides minimal lift.
	true light/ true light white		Up to 40 minutes	Gentle control of up to 7 levels of lift, refreshing lengths and ends, on- or off-scalp application. DO NOT USE HEAT.
20vol/6%	gloss	1:1.5	20 minutes	Lighten up to 1 level of lift, blend up to 50% non-pigmented hair on coarser hair types.
	creative		35 minutes	100% coverage on non-pigmented hair, darkening, lightening up to 2 levels on natural hair, adding or changing tone.
	mix master		35 minutes	Provides minimum lift and tone.
	lift		35 minutes	Provides minimal lift and tonal deposit, ideal for delicate or extremely fine hair.
	true light/ true light white		Up to 40 minutes	Gentle control of up to 7 levels of lift, refreshing lengths and ends, on- or off-scalp application. DO NOT USE HEAT.

ACTIVATOR OPTIONS	PRODUCT OPTIONS	MIXING RATIO	PROCESSING TIME	USAGE
30vol/9%	gloss	1:1.5	N/A	N/A
	creative		35 minutes	Lightening up to 3 levels on natural hair, adding or changing tone.
	mix master		35 minutes	Lift and tone, use on previously coloured dark hair to deposit tone and vibrancy. Ideal for colour build-up and coarser hair types.
	lift		35 minutes	Lightening up to 5 levels, depending on hair's natural level, texture, and history. Ideal for extremely fine hair.
	true light/ true light white		Up to 40 minutes	OFF-SCALP APPLICATION ONLY. Up to 7 levels of controlled lift. DO NOT USE HEAT.
40vol/12%	gloss	1:1.5	N/A	N/A
	creative		35 minutes	Lightening up to 4 levels on natural hair, adding or changing tone.
	mix master		35 minutes	Lift and tone, use on previously coloured dark hair to deposit tone and vibrancy. Ideal for extreme colour build-up and coarser hair types.
	lift		35 minutes	Lightening up to 5 levels depending on hair's natural level, texture and history, ideal for darker and coarser hair types.
	true light/ true light white		Up to 40 minutes	OFF SCALP APPLICATION ONLY. Up to 7 levels of controlled lift. DO NOT USE HEAT.

TIGI
copyright©olour

creative guard

TIGI copyright©olour creative guard

TIGI copyright©olour creative guard is used to help prevent colour from staining around areas like the hairline and ears.

Application

- Apply directly to the hairline using fingertip.
- When applying TIGI copyright©olour creative guard, avoid direct contact with the hair, as this will act as a colour barrier on the hair and stop the colour process.

TIGI copyright©olour creative guard contains: Jojoba oil and Sarcosinate.

Jojoba oil extracted from the perennial shrub Simmondsia Chinensis and is known to enhance skins natural suppleness and elasticity.

TOP TIPS

- 1—Be aware of the baby-fine hairs around the hairline and temple area when applying creative guard.
- 2—Only a small amount of creative guard is required.
- 3—The product can be applied around the hairline and tops of the ears if needed.



TIGI
copyright©olour

creative clean

TIGI copyright©olour creative clean

TIGI copyright©olour creative clean is used to help remove unwanted stains, usually from the skin.

Application

- Apply TIGI copyright©olour creative clean directly onto a piece of cotton wool and work in small gentle circles on target areas to remove the stain.

TIGI copyright©olour creative clean contains: Sweet Almond oil and vitamin E.

The sweet almond oil, extracted from the kernels of almonds, is rich in oleic and linoleic fatty acids. Vitamin E is a powerful anti-oxidant and protects the skin against free radicals. It is also an effective moisturising agent, and improves the smoothness of the skin.



product summary



product	features/benefits	mixing ratio	levels of lift	processing time
 <p>TIGI copyright@olour gloss</p>	<ul style="list-style-type: none"> —Blends up to 50% of non-pigmented hair. —Fully intermixable with all TIGI copyright@olour products. —Lasts for approximately 20 shampoos. —Includes four gloss toners. —High-impact shine. 	1:1.5	Deposit only	20 minutes NO HEAT! Heat is not required or recommended.
 <p>TIGI copyright@olour creative</p>	<ul style="list-style-type: none"> —100% coverage of non-pigmented hair. —Fully intermixable with all TIGI copyright@olour products. 	1:1.5	Up to 4 levels of lift	35 minutes NO HEAT! Heat is not required or recommended.
 <p>TIGI copyright@olour mix master</p>	<ul style="list-style-type: none"> —Pure pigment tones to neutralise or intensify. —Fully intermixable with all TIGI copyright@olour products. 	1:1.5	Up to 4 levels of lift	35 minutes NO HEAT! Heat is not required or recommended.
 <p>TIGI copyright@olour lift</p>	<ul style="list-style-type: none"> —Four blonding crèmes to lift and tone. —Fully intermixable with all TIGI copyright@olour products. —Designed to be used on or off scalp. 	1:1.5	Up to 5 levels of lift	35 minutes NO HEAT! Heat is not required or recommended.
 <p>TIGI copyright@olour true light / true light white</p>	<ul style="list-style-type: none"> —Zero dust powder for safer working environment. —Hydrolysed Keratin and Aloe Vera protects the hair during the lightening process and ensures superior comb-ability. —Gentle formula perfect for on and off scalp applications. —Fully intermixable with all TIGI copyright@olour products. 	1:1.5	Up to 7 levels of lift	up to 40 minutes NO HEAT! Heat is not required or recommended.
 <p>TIGI copyright@olour activator</p>	<ul style="list-style-type: none"> —Delivers controlled processing time. —Smooth and creamy to create accurate level, tone, and consistency. —Contains Aloe Vera and Chamomile. —Available in 8.5vol/2.55%, 20vol/6%, 30vol/9%, 40vol/12%. 	1:1.5	Depends on product choice	Varies with product selection and TIGI copyright@olour activator strength. NO HEAT! Heat is not required or recommended.

swatch selector

creative & lift

Natural Level	natural /0	blue /1	violet /2	gold /3	copper /4	mahogany /5	red /6	green/ matte /7	ash /8
lift	100/0		100/28						100/83 100/88
10/	10/0		10/21						10/08
9/	9/0		9/02		9/4				9/8
8/	8/0	8/1		8/3 8/34					8/08 8/83
7/	7/0		7/23	7/3 7/35	7/4 7/44		7/6 77/66		7/8
6/	6/0	6/1		6/3 6/34	6/46			66/64	6/08
5/	5/0			5/3 5/35	5/4	5/5	5/6 55/66		5/8
4/	4/0	4/1	4/2			4/45			4/85
3/	3/0		3/26						
2/	2/0								
1/		1/1							

mix master

+00/		
/33		
/8		
/2		
/55	/44	/1
/66		
/88		

gloss

natural /0	blue /1	violet /2	gold /3	copper /4	mahogany /5	red /5	green/ matte /7	ash /8
		0/28 0/02	0/03					0/08
			9/03					9/83
8/0				8/3				
7/0				7/4				
6/0			6/34			6/6		
5/0		5/26	5/38		5/5			
4/0								4/85
3/0								
2/0								

PRODUCT TYPE	USE FOR	EXPECTED RESULTS
TIGI copyright©olour gloss	Colour induction, low maintenance, and commitment.	Shine, gloss, blend of up to 50% non-pigmented hair.
TIGI copyright©olour creative	100% coverage on non-pigmented hair, darken, lighten, change tone.	Shine, gloss, 100 % coverage on non-pigmented hair.
TIGI copyright©olour lift	Lightening and toning in one step, achieve 5 levels of lift.	Shine, gloss up to 5 levels of lift, great results on all hair origins.
TIGI copyright©olour mix master	Use alone, use in the entire range to intensify, modify or accent tones, and colours. Use when lightening to subdue and cancel unwanted tones.	Create bespoke tone, add vibrancy. Add richness into the hair while maintaining shine and gloss.
TIGI copyright©olour true light & true light white	Clients who are looking to lighten their hair more than 5 levels, or lighten previous artificial colour.	Lightest blonde results use with a toner to great a bespoke finish in the tone with gloss toners, creative and mix master.

TIGI® copyright
©olour™

technical directions



allergy testing with TIGI copyright ©olour

Allergy testing with TIGI copyright©olour

An allergy test must be carried out 48 hours prior to applying TIGI copyright©olour, even if the client has previously used a haircolour product from this brand or another.

—Clean a small area either behind the ear or at the bend of the elbow with soap and water. Pat dry using cotton wool.

—Prepare the chosen TIGI copyright©olour shade by mixing in a non-metallic bowl with 1 part TIGI copyright©olour plus 1.5 parts TIGI copyright©olour activator.

—Apply to prepared test area using cotton tipped applicator. Repeat the application 2-3 times and leave to dry.
—Do not wash, cover, or disturb for 48 hours.
—If no reaction, proceed with the colour.

What will a reaction look and/or feel like?

If the test area itches, is uncomfortable, or has the appearance of redness, bumps, or swelling, remove with cool water immediately. Instruct the client not to use this or any other haircolour product again until after consulting a physician.



Quick Route To Colour Choice			
CLIENT:	COLOURIST:	DATE:	
SKIN TEST DATE:	CLIENT SIGNATURE:	COLOURIST SIGNATURE:	
Target Shade /			
	% Non Pigmented Hair: <input type="radio"/> Zero % <input type="radio"/> Under 50 % <input type="radio"/> Over 50 %		
	LEVEL / TONE	LEVEL / TONE	LEVEL / TONE
TEXTURE			
POROSITY			
ELASTICITY			
LIGHTEN			
DARKEN			
ADD OR CHANGE TONE			
PRODUCT CHOICE			
ACTIVATOR			
PROCESSING TIME			
Approach	Recommended After Care		Lightening Process

analysing natural level

Analysing natural level

The reason for analysing natural level is to find out whether the target shade can be achieved and also the best way to approach the hair prior to colouring.

To find out the natural level, follow these steps:

—Part the hair against the natural parting, normally the top crown area.
—Always analyse the natural level at three different zones on the client's head.

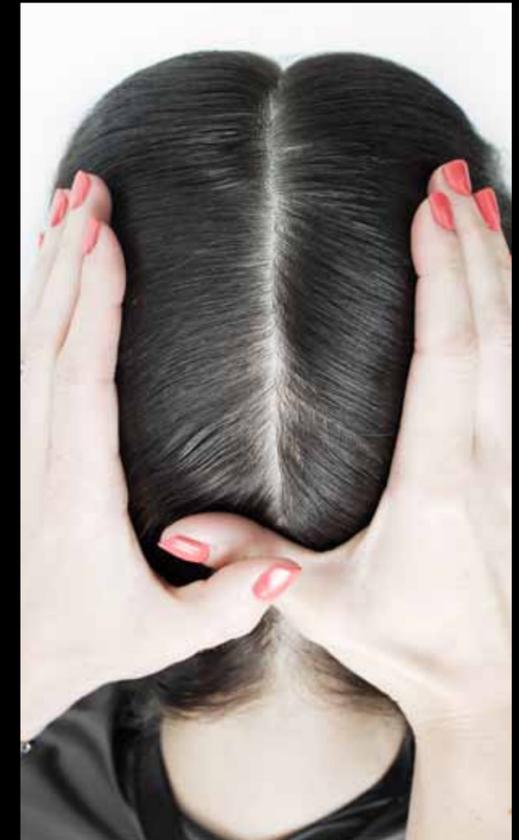
Example: Fringe area, crown area, nape.

Due to environmental influences, the hair in the crown area might be lighter and slightly more porous, while the hair in the nape area tends to be darker and more resilient.

—Keep the hands and the hair flat to the head to show you natural level.
—Place hands over any existing haircolour so that you can only see the natural growth hair.

Note: When finding out the natural level and tone, it is important to determine the amount, if any, of non-pigmented hair. To do this, divide the hair with a radial parting, creating two sections, one at the front and one at the back. Within these two sections, look to see whether any non-pigmented hair is present.

Work out if it is under 50% or over 50% or even 100% non-pigmented.



TOP TIPS

1—If you decide to lighten the hair, always take the darkest natural level as a guideline. This will ensure that you can achieve the desired level of lift.

2—Use the colour chart to help guide you to the natural level. At times golden and warmer shades may be more suitable.

3—When analysing natural red heads, always use the red shades in the swatch book to help analyse the level.

4—When analysing hair, see if you have equal portions of non-pigmented hair to natural hair - if you do, the hair, is 50% or equal amounts of non-pigmented hair and natural hair.

5—If you see more natural hair to non-pigmented hair, the result is under 50%. If you see the opposite, where more non-pigmented hair is present, then the result is over 50%.

analysing natural tone

TOP TIPS

- 1—Analysing natural tone will allow you to determine whether you need to neutralise or add warmth to the hair to reach your desired shade.
- 2—When analysing natural tone, natural daylight is the best source of light, as artificial lighting can either be warm or cool, adjusting the appearance of the hair.
- 3—Natural hair will always be lighter and warmer towards the mid-lengths and ends.

Analysing natural tone

To analyse natural tone, keep the hands in the same position as when analysing natural level, but instead of holding the hair flat to the head push the hands against the hair, pushing up, creating a curved crescent.

This will then indicate natural tone in the hair informing you whether the hair is naturally warm (golden, copper, or red) or naturally cool (ashen/silvery).

Naturally cool hair can appear slightly darker, whereas naturally warmer hair can appear lighter. This will help you to determine which product colour choice you will use to create your desired target shade.



analysing artificial colour

TOP TIPS

- 1—Please note that hair density and light reflection might manipulate the appearance of the haircolour, therefore a white background will help you to get an accurate representation.
- 2—Always assess the hair's texture, porosity, and elasticity before deciding on a colour choice or refreshing technique.

Analysing artificial colour

It is just as important to analyse the existing colour on the mid-lengths and ends of the hair as it is the natural level. This is suggested for the following reasons:

- Compatibility of tone and level with the target shade.
- To determine which refreshing technique will be most suitable?
- To determine if any form of colour correction will be required?

How to analyse the lengths and ends

Comb the artificial strands into the natural hair of your client and observe. Does the tone match with the existing haircolour?

Don't be misled by looking at the numbering system or basic shades; use the tonal shade swatches to determine what level and tone is on the hair.

Do not simply follow the previous record card or what the client says is on the hair, as exposure to the sun and time or sensitivity of the hair can change how the colour appears.

Use a white piece of paper when analysing the colour on the lengths and ends of a single hair strand.



application for global colouring

TOP TIPS

1—Begin application on non-pigmented hair or resistant areas first.

2—When taking a section like profile or radial, place your finger on the part of the head where you want the comb to meet; this will help to create a clean, quick section.

3—Place colour onto the hair just once.

Sectioning and applying colour for darkening and new-growth applications

Using a pin tail or tail comb, part the hair from centre forehead to centre nape, creating a profile parting and two sections. Then part from centre crown to just behind the ear on both sides, creating a radial parting and a total of four sections.

Begin application from centre crown to centre nape down the profile parting. Apply horizontally from bottom nape area working up towards the crown area. Repeat on both sides.

Work vertically from radial parting to front hair line, to work colour onto side areas.

Once application is complete either take the colour through immediately or follow recommended refreshing guidelines and technique.

To begin applying colour to the mid-length and ends, start at the back nape area, using a TIGI copyright©olour meche strip to protect skin area. Work using horizontal sections ½ inch (1 cm) thick. Lie hair on the TIGI copyright©olour meche strip and apply colour to the hair. Bring each section onto the meche, working in the same way.

Repeat the same process on each side using a total of four TIGI copyright©olour meche strips.

Sectioning and applying colour on virgin hair, when lightening hair, or when working with a large new-growth

Using a pin tail or tail comb, part the hair from centre forehead to centre nape, creating a profile parting and two sections. Then part from centre crown to just behind the ear on both sides, creating a radial parting and a total of four sections.

Begin application by taking horizontal sections at the nape working towards the crown, applying colour to the mid-lengths and ends of the hair (when working on virgin hair, mid-band area, or hair with a large new-growth). Leave approximately 1 inch (2.5 cm) away from scalp (new hair).

Repeat this process on all four sections.

To apply to the first inch of the hair, begin application from centre crown to centre nape down the profile parting, placing the colour onto the hair and scalp. Then apply horizontally from bottom nape area working up towards the crown area. Repeat on both sides.

Work vertically from radial parting to front hair line to work colour onto side areas.

guidelines for global colouring non-pigmented hair

TOP TIPS

1—Non-pigmented hair will be different in different areas; approach this colour accordingly.

Example: the colour formulae may be different to suit different areas of the hair, resulting in the overall target shade being the same.

2—Start application on the non-pigmented hair first; this allows for extra processing time as non-pigmented hair can be more stubborn.

3—If working with a target shade of a level 9 or 10, the end result will appear to be more of a blend than 100% coverage, which allows the client to remain lighter and blonder.

Guidelines for colouring non-pigmented hair

To disguise, blend, or cover 100% of the non-pigmented hair by applying overall colour, a variety of TIGI copyright©olour products and techniques can be used.

Blend up to 50% non-pigmented hair

To give a natural soft blend on non-pigmented hair, use TIGI copyright©olour gloss on the same level as the pigmented hair. Mix 1 part TIGI copyright©olour gloss and 1.5 parts TIGI copyright©olour activator 8.5vol/2.55% and process for a minimum of 20 minutes.

Cover up to 50% non-pigmented hair

For maximum coverage, use TIGI copyright©olour creative level 8 and below. Mix 1 part TIGI copyright©olour creative and 1.5 parts TIGI copyright©olour activator 20vol/6% and process for a minimum of 35 minutes.

Example: 7/35 TIGI copyright©olour creative plus 20vol/6% TIGI copyright©olour activator.

Cover over 50% non-pigmented hair

For maximum coverage, use TIGI copyright©olour creative level 8 and below. When the target shade desired is a tonal shade, the natural corresponding shade must be added.

Example: 3 parts 7/35 TIGI copyright©olour creative with 1 part 7/0 and TIGI copyright©olour activator 20vol/ 6% and process for a minimum of 35 minutes.

Cover over 50% non-pigmented hair which is coarse and/or resistant:

For maximum coverage follow these guidelines:

Use TIGI copyright©olour creative level 8 and below with TIGI copyright©olour activator 20vol/6%.

Option 1:

Mix 3 parts target shade in the corresponding level. Mix in a ratio of 1 part TIGI copyright©olour creative to 1.5 parts TIGI copyright©olour activator 20vol/6% and apply generously to the hair.

Example: 3 parts 7/35 TIGI copyright©olour creative to 1 part 7/0 and TIGI copyright©olour activator 20vol/6%. Process for a minimum of 5–10 minutes longer than the recommended processing time.

Option 2: Extreme Resistance:

Pre-soften the hair before carrying out option 1. Use TIGI copyright©olour activator 20vol/6% and apply sparingly to the resistant areas using a bowl and brush, leave for 5–10 minutes before drying into the hair, and then apply target shade generously. (follow option 1).

Example: 3 parts 7/35 plus 1 part 7/0

removal of TIGI copyright©olour globally

TOP TIPS

1—Always check that colour has lightened, darkened, toned accordingly, and covered non-pigmented white hair before removal.

2—When towel-drying hair, blot the hair as opposed to rubbing, as this can cause sensitivity and porosity to the hair resulting in colour fade over long periods of time.

3—Remember, tint removes tint, even black.

4—The longer you leave a toner on, the more tone will be deposited.

5—Always condition hair prior to toning.

When you are ready to remove the colour at the shampoo basin, follow these steps:

1—Wearing gloves at the shampoo basin, add a small amount of water to the hair, just enough to loosen the product.

2—Emulsify (massage the scalp), loosening the colour around the hair line. Work with finger tips in small circular motions to remove the colour (colour removes colour). Do not add more water to the hair unless all of the stains have been removed around the hair line.

3—Once all of the stains have been removed, rinse the colour with luke warm water, emulsifying in-between rinses. Shampoo twice to thoroughly remove colour, followed by a suitable conditioner.

removal of highlights

When you are ready to remove the highlights at the shampoo basin, follow these steps:

1—At the shampoo basin area, gently take out the TIGI copyright©olour meche strips/foils by hand or, if suitable, you can add water to the root area and the TIGI copyright©olour meche strips will slide out of the hair gently.

2—Once all of the TIGI copyright©olour meche strips are out of the hair, shampoo and condition. If colour requires toning, move on to the toning steps; if it doesn't need toning, the service is complete and you can style and finish the hair as required.

toning the hair

1—After the removal of TIGI copyright©olour, always shampoo and condition the hair prior to toning. Dry or towel dry the hair.

2—Apply the chosen shade from either TIGI copyright©olour gloss or TIGI copyright©olour creative using 8.5vol/2.55% or 20vol/6%. Mixing ratio 1:1.5 or 1:2 with TIGI copyright©olour activator.

3—Divide the hair into four sections using profile and radial partings. Starting with the back two sections apply to the areas that need toning or if not toning all areas, start either with the root areas or least porous areas. Processing time for toning is visual up to 20 minutes.

4—Once colour is processed, rinse to remove the colour and lightly shampoo and condition.

TIGI® copyright
©olour™

colour correction

**25–
50%**

of total salon revenue comes from haircolouring, whether it is for highlights or to blend away the non-pigmented hairs.

There are no statistics available on haircolour revenue lost through mistakes. Even if 5% of clients are dissatisfied, it could be financially devastating to all.

On the other hand, each time you are able to correct someone else's haircolouring mistake, statistics do show that you gain a loyal client for life, which translates into financial success.

As the colourist, knowing the fundamental laws of colour is essential for changing a client's hair; this could mean changing the tone, darkening, lightening, or a combination of all three. Having this skill will then allow you, the colourist to work in the most simplistic, logical way. From creative to commercial techniques gaining freedom whilst maintaining client loyalty. Changing a client's haircolour is the most challenging, exciting, motivating and rewarding aspect.

When lightening natural or artificial colour, following the lightening process is essential in helping to determine when efficient lightness or lift will be achieved.



the lightening process

preparing for colour correction

TOP TIPS

- 1—Start with the most difficult area first.
- 2—Don't promise that the target shade will be achieved in one visit.
- 3—Consider the timings of all colour products used.
- 4—Colour is naturally lighter towards the ends of the hair.
- 5—Always recommend suitable after-care products.
- 6—Recommend colour maintenance and suggest when to book in for the next visit.

Preparing for colour correction

Colour correction does not have to be a long, messy, drawn-out service. If broken down into simple, logical steps, it can be straightforward. Haircolour correction can be divided into three basic logical problems or a combination of them all:

- 1—If the hair has been coloured too dark, it needs to be lightened.
- 2—If the hair has been coloured too light, it needs to be darkened.
- 3—If the tone is not suitable, make it warmer or cooler.

Consultation support for colour correction

- Analyse the natural hair level, tone, and percentage of non-pigmented hair.
- Find out as much chemical history on the hair as possible, e.g. previous colour, perm, colour done at home or in salon etc.
- What is the target shade? Is it achievable? Can it be achieved in one salon visit or many salon visits?
- What do you need to do? Lighten, darken, and/or change tone?
- Carry out any hair, texture, porosity, elasticity, and skin tests.

Preparing the client

As the colourist, it is your job to give a solution to each and every hair problem, by maintaining the hair's condition and health.

Points for consideration:

- Has the client accepted the route and allowed enough time to carry out the colouring service.
- Should the hair be cut prior to the colour service or after?
- Haircolour will always look healthier when warmer/richer in tone versus cooler in colour correction situations.
- How committed is the client to maintaining the colour?
- Does the client accept possible colour fade due to hair porosity?
- Would the client come back to the salon in a few weeks to refresh the colour?
- When pre-pigmenting is required, prepare the client for the hair to look bright in tone prior to the target shade being applied. This is normal.
- Recommend shampoo and conditioner for the client to take home to maintain the condition and longevity of the colour.
- Recommend that the client books their next colour service appointment.

natural lightening

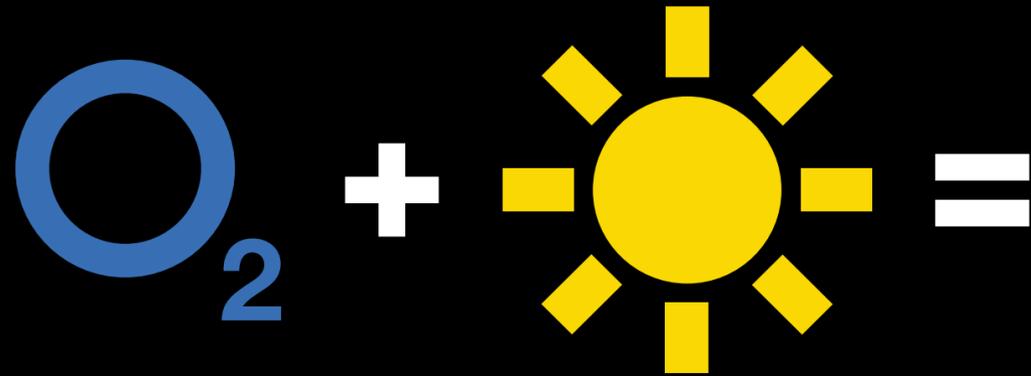
How does hair lighten naturally?

At times, clients ask for that sun-kissed effect they get when they go on their annual holiday, but how does that happen naturally?

The answer is **oxygen** and **sun**.

Natural lightening occurs when the hair is exposed to oxygen in the air via wind or humidity. When the hair then comes into contact with sunlight and UV rays, the lightening process is accelerated.

Oxygen works on the natural melanin pigments by firstly working on the eumelanin pigments, which slowly disappear. This process is carried out or repeated over a number of hours or even days. Natural eumelanin gradually dissolves or lightens, exposing the warmer undertones of red or gold from the pheomelanin.



artificial lightening

TOP TIPS

- 1—Finer hair will need a low TIGI copyright@olour activator like 8.5vol/2.55%, whereas coarser hair will need 20vol/6% TIGI copyright@olour activator.
- 2—Stagger activator levels when carrying out a full head of highlights. Use 8.5vol/2.55% at the back and work up to 20vol/6% or 30vol/9%.
- 3—To refresh lightness and brightness on the lengths and ends, use TIGI copyright@olour true light or true light white with water or 8.5vol/2.55%.
- 4—Never lighten hair beyond target undertone: assess the target shade and the corresponding undertone and lighten to that level.

Example: lightening to a level 8—undertone will be yellow, and then tone accordingly. By following this guide, the durability and condition of the hair will be maintained.
- 5—Shampoo and condition prior to and after toning.
- 6—To achieve a platinum result, lighten the hair to a very pale yellow level 10 and then use a TIGI copyright@olour toner 0/08, 0/02 or 0/28.

Natural haircolour is represented by the mixture and amounts of natural pigments found in the main bulk of the hair, the cortex. The natural pigments eumelanin (black and brown) and pheomelanin (red through to yellow) are what give the hair its natural colour (level and tone).

The removal of the natural pigments through artificial lightening is caused by a chemical reaction called oxidation. The lightening occurs to the undertones of each natural level 1–10. The black and brown eumelanin pigments are the easiest to remove, and the process happens in three phases:

Firstly

—Removal of eumelanin black and brown, which will leave red and yellow pheomelanin pigments.

Secondly

—Removal of pheomelanin red through to orange, which will leave yellow remaining.

Lastly

—Removal of pheomelanin orange through to yellow, stopping at very pale yellow.

It is important to understand the journey from red to very pale yellow. In order to reach a very pale yellow from red, the pheomelanin will go through the oxidation stage of lightening and dissolving the pigment, resulting in the red fading into orange.

The orange then fades into yellow, with the yellow becoming softer and softer until a very pale yellow is reached. It is vital to stop the lightening action at either the target undertone or at a very pale yellow. This is so that the hair maintains elasticity and general condition as well as longevity of the target shade.

If you lighten the hair beyond a pale yellow tone, the inner strength in the cortex will be damaged or even destroyed. Each natural level has a corresponding natural undertone which is affected and needs to be thought about when deciding which product and activator should be used.

The lightening method is carried out by using TIGI copyright@olour true light or true light white with a form of hydrogen peroxide solution. This will be one of the following: TIGI copyright@olour activator 8.5vol/2.55%, 20vol/6%, 30vol/9%, 40vol/12%.

When would you use a lightener?

A lightener is designed to be used when you need to achieve more than 5 levels of lift. TIGI copyright@olour lift will lighten and tone within 5 levels. TIGI copyright@olour creative will lighten and tone up to 4 levels.

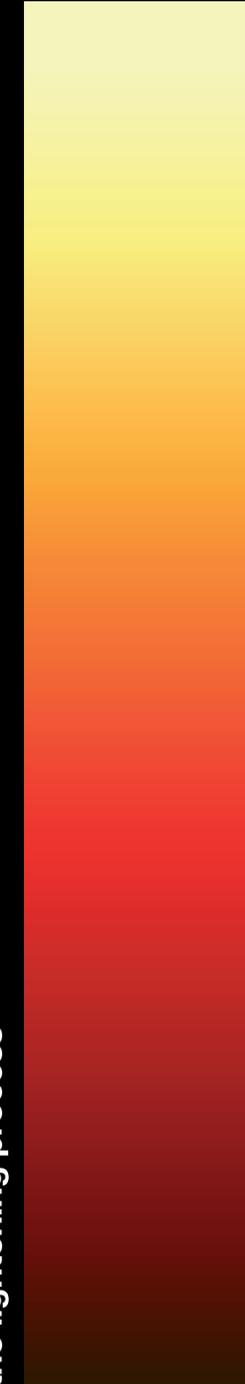
Lightener is also used when the hair has existing permanent colour and you need to lighten the hair more than 1 level in colour correction.

Never use heat and never over-process.

Lighten to target undertone, use correct activator, and check condition of hair prior to and during application. Check that correct level of lift has been achieved before removal.

Natural Level	Undertone	Neutraliser	Result
10 Extra Light Blonde	Very Pale Yellow	Pale Violet	
9 Very Light Blonde	Pale Yellow	Violet	
8 Light Blonde	Yellow	Violet/Blue	
7 Blonde	Yellow Orange	Blue/Violet	
6 Dark Blonde	Orange	Blue	
5 Light Brown	Orange Red	Blue/Green	
4 Brown	Red Orange	Green/Blue	
3 Dark Brown	Red	Green	
2 Darkest Brown/Black	Red	Dark Green	
1 Black	Red	Darkest Green	

the lightening process



compatible tones

When you are looking to change a client's tone, it is more than just taking them lighter or darker. Analysing the artificial tone that already exists on the hair is vital, so when you apply the colour to create the target shade, it is important to make sure that the tones are compatible so that there are no surprises.

In order to decide when tones are compatible, you need to think about what tone already exists on the hair and what colour you are going to put on, imagining these tones mixing together and creating a new shade. Ask yourself whether they will be compatible.

Example

—If the client's hair has a copper tone and they would like to be golden, is this compatible?

No, the copper tone will override the gold and hair will remain copper in tone.



—If the client's hair has been coloured previously with gold and they would like a copper tone, is this compatible?

Yes, as copper is a more dominant tone than gold.



—If the existing tone is ash and the client wishes to be golden, would this be compatible?

No, when ash is present always remove it first before applying target shade (refer to 'Cleaning' in Colour Correction).



The tones



1— BLUE



2— VIOLET



3— GOLD



4— COPPER



5— MAHOGANY



6— RED



7— GREEN



8 — CALIBRATED ASH

understanding level and tone

Colour level is the lightness versus the darkness of a shade or tone. In order to become aware of which level each tone naturally falls into, compare each tone to the grey scale.

—Violet is much deeper and darker than yellow.
—The more violet used, the deeper the end result.
—The less violet used, the lighter and brighter the end result.

How to become conscious of the tone and level
In order to become conscious of each level of tone, relate the colours to the equivalent grey.

Example: looking at the tone graduation on the grey scale you can clearly see how different the yellow is versus the violet.

In order to create a violet on the same level as the yellow, you would need to dilute the tone.

If darker levels are used to intermix a colour, the result will be deeper and muted, so be aware of depth overriding tone and tone overriding depth. On darker levels more tone will be required; on lighter levels smaller amounts of tone will be needed.

the grey scale



REFRESHING TECHNIQUES			
COLOUR AT PRESENT ON MID-LENGTHS AND ENDS	SENSITIVITY OF HAIR	TARGET SHADE LIGHTER OR DARKER?	RECOMMENDED REFRESHING TECHNIQUE
Very little fade – Colour looks the same from root to ends	Good	Same level	Minimum Fade – Emulsify TIGI copyright@olour gloss, creative or lift. Ideal for slight loss of tone: At the end of the processing time, emulsify the colour from the new growth area onto the mid-lengths and ends and leave for 5 minutes. Emulsify colour further, rinse well followed by shampooing and conditioning with the appropriate TIGI range.
Slight Colour Fade – Loss of minor tone on the mid-lengths and ends	Good	Same level	Minimum Fade – Emulsify, TIGI copyright@olour gloss, creative or lift. Ideal for slight loss of tone: At the end of the processing time, emulsify the colour from the new growth area onto the mid-lengths and ends and leave for 5 minutes. Emulsify colour further, rinse well followed by shampooing and conditioning with the appropriate TIGI range.
Slight Colour Fade – Loss of major tone on mid-lengths and ends	Good	Same level	Moderate Fade – TIGI copyright@olour gloss or creative —Apply chosen colour to the new growth area —Process for approximately 25-30 minutes —Mix fresh target shade from TIGI copyright@olour creative or gloss 1:2 mixing ratio with TIGI copyright@olour activator 8.5vol/2.55% —Process for a further 5-10 minutes
Slight Colour Fade – Loss of major tone on mid-lengths and ends	Good-porous	Same level	Moderate Fade – TIGI copyright@olour gloss —Apply chosen colour to the new growth area —Process for 25-30 minutes —Mix fresh target shade from TIGI copyright@olour gloss 1:2 mixing ratio with 8.5vol/2.55% (option to add TIGI copyright@olour mix master) —Process for a further 5-10 minutes
Maximum Colour Fade – Depth and tone missing on mid-lengths and ends	Good	Darkening 1-2 levels and replacing tone	Maximum Fade – TIGI copyright@olour gloss or creative —Apply chosen colour to the new growth area —Process for 25 minutes —Mix 1 tube of fresh target shade from TIGI copyright@olour creative or gloss and 1-12” / 1-12 g / 2.5-30 cm of TIGI copyright@olour mix master 0/33, 0/44, 0/66 depending on the tone to be refreshed —1:2 mixing ratio with TIGI copyright@olour activator 8.5vol/2.55% —Process for a further 10-15 minutes
Maximum Colour Fade – Depth and tone missing on mid-lengths and ends	Good-porous	Darkening 1-2 levels and replacing tone	Maximum Fade – using TIGI copyright@olour gloss —Apply chosen colour to the new growth area —Process for 25 minutes —Mix 1 tube of fresh target shade from TIGI copyright@olour gloss and 1-12” / 1-12 g / 2.5-30 cm of TIGI copyright@olour mix master 0/33, 0/44, 0/66 depending on the tone to be refreshed —1:2 mixing ratio with 8.5vol/2.55% —Process for a further 10-15 minutes
Maximum Colour Fade – Depth and tone missing on mid-lengths and ends	Good, Porous and sensitised	3+ levels	Pre-pigmenting required – see colour correction
Maximum Colour Fade – Depth and tone missing on mid-lengths and ends	Porous/sensitised hair	2+	Pre-pigmenting required – see colour correction
NOTES	If the target shade is Ash, use a natural tone on the lengths and ends.		To replace loss of tone, add TIGI copyright@olour mix master into refreshing technique.

“TIGI copyright@olour provides more diversity in colour spectrum, allowing you to alter the colour mixture each time the client enters the salon without compromising on the client’s personal style.”

Bernhard Koelbl
TIGI European
Education Specialist

pre-pigmenting option 1

When working on hair that has been previously artificially lightened, we have learnt that natural melanin has been removed. The warm tones have to be replaced in order to achieve a brunette or darker level in the hair.

Pre-pigmenting means to replace the undertone that was removed when the hair was artificially lightened. This technique is used when the hair is artificially lightened 3 or more shades than the target shade, or the hair is sensitised. TIGI copyright©olour includes two options to pre-pigment the hair.

The results of pre-pigmenting will enable and prolong the target shade. If pre-pigmenting is not carried out and a darker shade is applied to the hair, the colour will fade very quickly and the result could look flat and even fade to a khaki green tone.

TOP TIPS

- 1—Always assess texture, porosity, and elasticity prior to choosing pre-pigmenting option.
- 2—If hair is moderately or highly sensitised, follow pre-pigmenting option 2.
- 3—Both option 1 and option 2 can be repeated if required and hair condition allows.
- 4—TIGI copyright©olour mix master can be mixed into target shade for added warmth if required.
- 5—If target shade is mixed using the TIGI copyright©olour intense reds series, pre-pigment using option 2 with /44 and /66 to support the intensity of the tone.

Pre-pigmenting option 1

After analysing the hair, choose a target shade. Use the table as a guide to determine the correct undertone and decide which pre-pigmenting option would be most suitable.

Note: The more porous the hair, the more warmth will be required.

Mixing ratio: 1:2, 1 part TIGI copyright©olour and 2 parts 8.5vol/2.55% TIGI copyright©olour activator.

- 1—Apply to target areas, process for 15–20 minutes.
- 2—Shampoo and condition.
- 3—Blow-dry the hair.
- 4—Apply chosen formula to natural hair.
- 5—Apply target shade to the remaining colour correction areas, process for maximum 15 minutes.

Option 1—TIGI copyright©olour gloss/creative

TARGET LEVEL	IF YOUR TARGET SHADE IS WARM	IF YOUR TARGET SHADE IS COOL
8 Light Blonde	9/4	9/03
7 Blonde	8/34 or 8/04 +/44	8/3 or 8/3 +/33
6 Dark Blonde	7/4 or 7/44	7/3 or 7/3 +/33
5 Light Brown	6/6	6/34 or 6/3
4 Brown	5/6	5/4
3 Dark Brown	5/6	5/4
2 Darkest Brown	5/6	5/4
1 Black	5/6	5/4

pre-pigmenting option 2

Pre-pigmenting option 2

After analysing the hair, choose a target shade. Use the table as a guide to determine the correct undertone and decide which pre-pigmenting option would be most suitable.

Note: The more porous the hair, the more warmth will be required.

Mixing ratio: Mix TIGI copyright©olour mix master 1–12 inches (2.5–30 cm) depending on level required and target shade with up to 60 ml of warm water (use table as a guide).

- 1—Apply sparingly to dry hair on target areas and process for 15 minutes.
- 2—Blot the excess product off and dry into the hair using a gentle speed and a low heat.
- 3—Apply selected formula to new growth area, process for recommended time depending on product used and condition of hair.
- 4—Apply target shade to remaining pre-pigmented areas, process for recommended time depending on product used and condition of hair.

Option 2—TIGI copyright©olour mix master

LEVEL OF TARGET SHADE	UNDERTONE	CREATIVE TONE	AMOUNT
9	Pale Yellow	0/33	1G
8	Yellow	0/33	
7	Yellow/Orange	0/33+0/44	
6	Orange	0/44	
5	Orange Red	0/44+0/66	
4	Red Orange	0/66+0/44	
3	Red	0/66	
2	Red	0/66	
1	Red	0/66	12G

TECHNICAL DIRECTION											
SENSITIVITY OF HAIR	COLOUR DESCRIPTION	RECOMMENDED HAIR TESTS	RESULTS	1-2 LEVELS DARKER	3+ LEVELS DARKER	TARGET SHADE WARM	TARGET SHADE COOL				
Extremely sensitised	—Colour fading quickly —Condition feels extremely sensitised —Level and tone missing	Elasticity Porosity	Hair will stretch and not return to original state, hair could break during testing Cuticles are raised and hair feels rough	DO NOT CARRY OUT A PERMANENT HAIR COLOURING SERVICE, CONDITIONING TREATMENTS RECOMMENDED		DO NOT CARRY OUT A PERMANENT HAIR COLOURING SERVICE, CONDITIONING TREATMENTS RECOMMENDED					
Sensitised	—Colour fades quickly —Colour not holding —Red tones fade and will not hold in the hair —Level and tone missing	Elasticity Porosity	Hair will stretch and return to natural state Porosity is poor, hair feels rough instead of smooth					Pre-pigmentation option 2 required Or Maximum fade refreshing technique	Pre-pigmentation option 2 required	Option 2 – TIGI copyright©olour mix master /66, /44 Or Option 1 – WARM option to target level	Option 2 – TIGI copyright©olour mix master /66, /44 Or Option 1 – WARM option
Moderately	—Colour fades due to sun exposure —Colour fades quicker than normal —Level and tone	Elasticity Porosity	Hair will stretch and return to natural state Hair will feel smooth from root to ends					Moderate fade refreshing technique	Pre-pigmentation option 1 or 2 required	Either option 1 or 2 Option 1 WARM option to target level Or Option 2 WARM /66, /44, /33	Either option 1 or 2 Option 1 COOL to target level Or Option 2 COOL /33, /44
Good	—Normal colour fade —Tone missing	Elasticity Porosity	Hair will stretch and return to natural state Hair will feel smooth from root to ends					Moderate fade refreshing technique	Pre-pigmentation option 1 or 2 required	Either option 1 or 2 for warm target level Option 1 WARM Or Option 2 WARM /66, /44, /33	Either option 1 or 2 for cool target level Option 1 COOL Or Option 2 COOL /33, /44

post pigmentation

Post pigmentation

1—If, after the colouring process, the hair still appears dull/flat due to extreme porosity and sensitivity, use 1–12 inches or grams (2.5–30 cm) of TIGI copyright©olour mix master /33, /44, /66 + 30–60 ml of warm water.

2—After the hair has been shampooed and conditioned, towel dry and apply the formula to target areas.

3—Do not rinse; blow dry into the hair.

lightening artificial colour

TIGI
copyright©olour

lightening enhancer

With TIGI copyright©olour mix
master clear/00, creative 10/0 and lift 100/0.

/00 TIGI copyright©olour mix master has been designed to give lift and shift on previously coloured hair. Use on mid-lengths and ends or target areas to help remove slight colour build-up.

- Mixing ratio 1:1.5 using TIGI copyright©olour activator.
- 8.5vol/2.55% for sensitised or fine, delicate hair and slight colour build-up.
- 20vol/6% for fine to medium textured hair and slight colour build-up.
- 30vol/9% or 40vol/12% for thicker/coarser hair types or hair which has more colour build-up.
- Apply to dry hair and process visually or up to 35 minutes.

10/0 TIGI copyright©olour creative removes dark bands on specific areas, creates highlights and produces a maximum of 2 levels of lift on previous colour, maintaining a similar tone.

- Mixing ratio 1:1.5 using TIGI copyright©olour activator.
- 30vol/9% for fine or non-build-up of colour.
- 40vol/12% for thicker/coarser hair types or hair which has more colour build-up.
- Apply to dry hair and process visually or up to 35 minutes.

100/0 TIGI copyright©olour lift removes dark bands on specific areas, creates highlights and produces a maximum of 2½ – 3 levels of lift on previously coloured hair, whilst maintaining similar tone.

- Mixing ratio 1:1.5 using TIGI copyright©olour activator.
- 20vol/6% for fine delicate hair or non-build-up of previous colour.
- 30vol/9% for fine hair or non-build-up of previous colour.
- 40vol/12% for thicker/coarser hair type or hair which has more colour build-up.
- Apply to dry hair and process visually or up to 35 minutes.



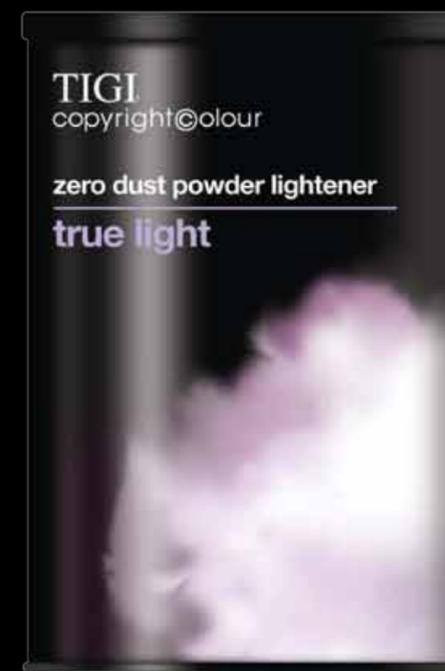
TIGI
copyright©olour

true light cleaning

TIGI copyright©olour true light cleaning
removes tone.

Ideal for colour build-up, removes chlorine/khaki hues from the hair. Use to refresh previous colour by taking away excess build-up of toner.

- Mix 1 scoop TIGI copyright©olour true light or true light white with up to 60 ml of warm water and TIGI shampoo to aid with consistency and application.
- Apply to pre-shampooed, towel-dried hair.
- Divide the hair into four sections and begin to work the cleaning mix into the hair.
- DO NOT rub the hair or scalp; work the product into the hair in the same direction as the cuticle scales to avoid sensitivity.
- Continue with the cleaning technique until desired result is achieved. Process visually for a maximum of 20 minutes.
- If no action/cleaning has been achieved, move on the next stage: cleansing.
- Once completed, shampoo and condition the hair using TIGI-recommended products and colour or style the hair as required.



the lightening process



TIGI
copyright©olour

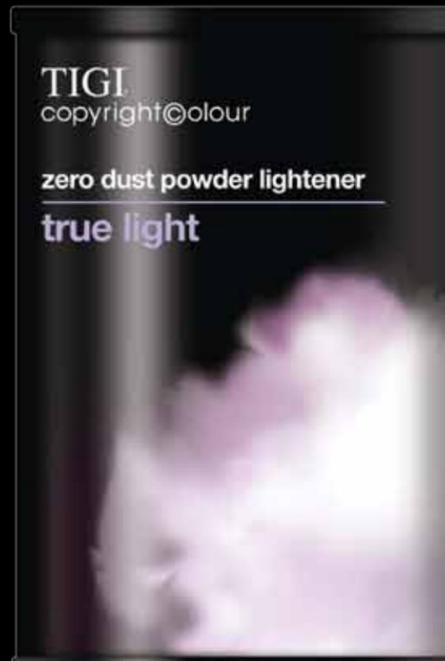
true light cleansing

TIGI copyright©olour true light cleansing removes level and tone.

Ideally used when working globally or on large areas, also use with a low TIGI copyright©olour activator as a search cleanse to expose problem areas.

- Mix 1 scoop (27 g) TIGI copyright©olour true light or true light white with up to 60 ml of warm water, + 30 ml (30 g) TIGI copyright©olour activator 20vol/6%, 30vol 9%, 40vol 12%, and TIGI shampoo to aid with consistency and application.
- Apply to dry hair. Divide the hair into four sections, begin application at the back.
- Apply to the darker areas on the hair first.
- DO NOT rub the hair or scalp; work the product into the hair in the same direction as the cuticle scales to avoid sensitivity.

- Continue with the cleansing technique until until desired undertone or level is achieved. Process visually for a maximum of 20 minutes.
- Repeat if required and condition allows. If, after 25 minutes, no action or lift has been achieved, reapply or move on to lightening.
- Once completed, shampoo and condition the hair using TIGI-recommended products and colour or style the hair as required.



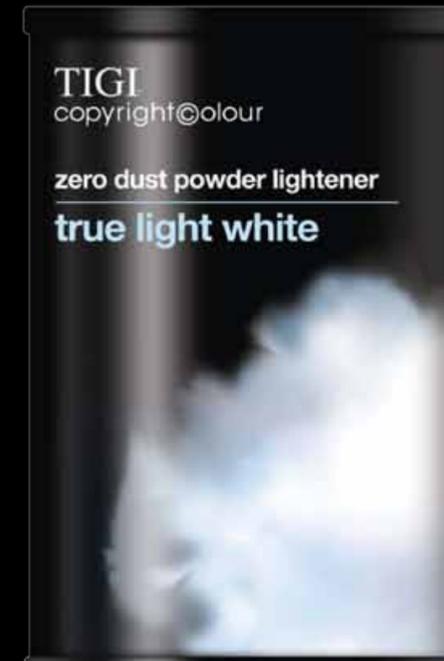
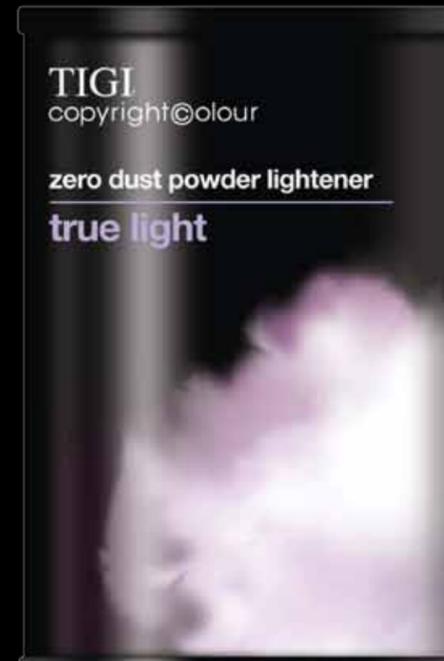
TIGI
copyright©olour

true light lightening

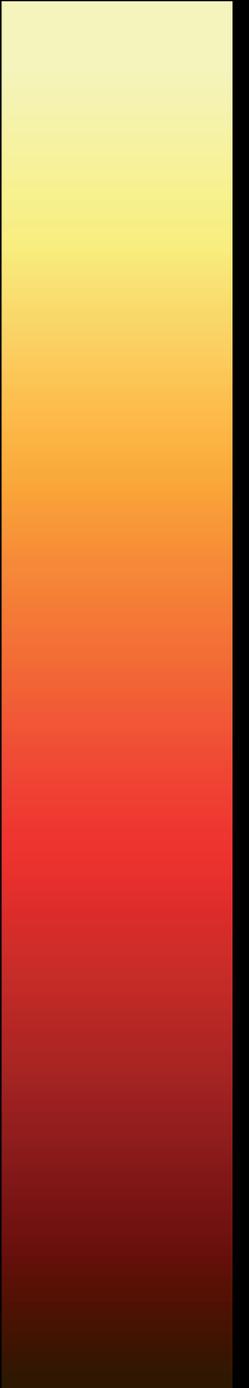
TIGI copyright©olour true light lightening removes level and tone. NO HEAT! Heat is not required or recommended.

Ideal for removing level and tone, worked globally or partially on particular areas of the hair using TIGI copyright©olour meche strips.

- Apply to stubborn areas first; choose activator level to work accordingly with previous colour build-up and levels of lift to be achieved.
- TIGI copyright©olour true light with activators 8.5vol/2.55%, 20vol/6%, 30vol/9%, 40vol/12%.
- Mixing in a ratio of 1:1 up to 1:2.
- Apply to dry hair, process visually or for up to 40 minutes. Once undertone has been achieved, shampoo and condition before drying the hair and applying target shade.
- Repeat if required and condition allows.



the lightening process



TIGI® copyright
©olour™

emotional effects



“Colouring allows you to change somebody’s physical and emotional state by creating something beautiful with their hair.”

Jacqueline Newman
National TIGI copyright@olour Educator
– Australia and New Zealand

consultation

Why do clients change or leave salons or hairdressers?

The reason is not because of a bad haircut or colour. The most common reason is that the hairdresser doesn’t listen, and the same service is repeated time and time again. This results in the client paying money for something they are not 100% satisfied with.

Consultation is so much more than just analysing the client’s natural level and tone; it is assessing their personality, lifestyle during the week and at the weekend, and individual style!

A relationship of trust has to be built and a service has to be maintained that results in client loyalty.

Gaining client loyalty is about going on a journey from the first appointment, always moving forwards and suggesting new ideas, whether it is a slight change of tone for the new season, or latest fashion trend, or a complete style change. Some clients may love the suggestions and advice but may decide to stay with what they know. It’s important to give each client options and choice.

A good rule of thumb is based on first impressions. If the first thing you notice about a person is their clothing or haircolour, they will often be wearing the wrong colour.

Example: If somebody with dark hair, green eyes and a light skin tone wears warm pastel shades, their face can look washed out and colourless. Ideally this colour type should wear cool, strong colours.

Remember that the perfect haircolour will always complement and flatter the skin complexion and bring out their eye colour, enhancing features and hiding lines and veins rather than accentuating them.

Analysing the client’s skin tone is a holistic service. Observe skin tone, clothes, jewellery, make-up, facial features, and expressions.

Unless you want to create an extreme or fashion statement, the colour choice should always enhance and complement the client’s natural features.

Considerations

- 1—Hair + eyes + natural skin tone to determine colour type.
- 2—Natural and artificial colour can be described as cool, warm, or neutral.

Example:

The client may have a light colour but have an underlying warm tone, or conversely a dark colour with an underlying cool tone.

The colours we wear should define our natural features and colouring, and enhance our eye colour.



Natural level and tone

Use the basic natural level from the TIGI copyright@olour shade selector as a guide when choosing the most suitable level for your client. Don't categorise by looking at the numbering system. Observe the skin tone and hold a hair swatch to see what level is most suited against the skin.

Analysing the complexion

How can you tell whether your client's skin tone is warm or cool?

Use a warm and cool tonal character from your TIGI copyright@olour shade selector in order to analyse the client's skin tone, for example: TIGI copyright@olour gloss 0/03 and 0/28. Check the suitability by holding the swatch next to the client's skin.

Three points to evaluate

- Cheekbone
- Inner forearm
- Skin behind the ears

Note: The skin on the inner forearm and behind the ears is more delicate, due to fewer external influences. This will allow you to analyse the client's true skin tone.

Skin tone will change over time, which means that a colour will need to be adjusted to suit each individual at different stages. This must be taken into consideration during the consultation in order to achieve the perfect colour.

The old saying "the older you get, the lighter the haircolour" is not always best for everyone. Some people who tend to have a warm skin tone need to have an element of level and tone to their hair, otherwise the complexion can look washed out, whereas a person with a cool skin tone can have the opposite effect, and will suit going grey.

Complexions: cool or warm?

Cool

If a cool undertone is prominent, skin is pale with a cool pink undertone. The most suitable target shades for haircolours include: ash blondes, cool brown, cool violet mahogany, violet reds, and blue blacks. Colours to avoid include copper, gold, and warm/red mahogany which tend to make the skin look unflattering.

Warm

People with a warm skin tone tend to have a natural haircolour of warm undertones of red, golden blonde, golden brown, deep brown, or strawberry blonde to copper shades. The skin tone ranges from peach with golden undertones or a brown skin tone with golden or copper undertones. The most complementary haircolours are auburn blondes-browns, golden blondes, caramel and cinnamon blondes, to rich chestnut brown. Cool ash blondes and black will not work with warm skin tones as they can make the complexion appear unflattering.

TOP TIPS

Ask your client what suits them better or what they wear?

Cool

- Most suited to white clothes
- Most suited to black
- Silver jewellery looks shiny, fresh and new

Warm

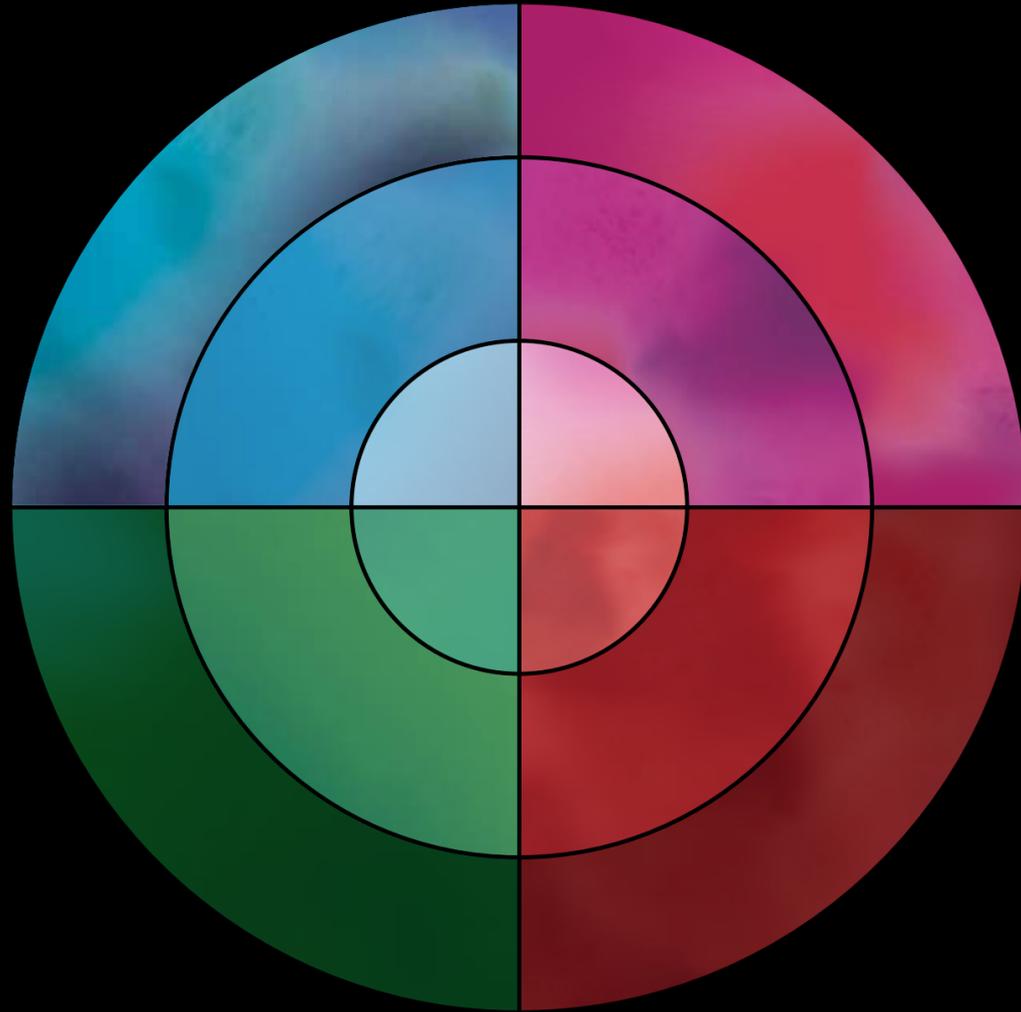
- Most suited to cream clothes
- Black cannot be worn close to the face, i.e. a high neck collar
- Gold jewellery looks shiny, fresh and new

- 1—Choose a tonality that matches the skin tone. Observe eye colour, dark circles around eyes, facial features & expressions. A good haircolour should hide dark circles. Hold a soft pink or peach fabric to the face; the one that suits will hide dark circles. If it brings out dark circles then this tone is not suitable.
- 2—Observe delicate parts of the skin like arms, arms, and behind the ears.
- 3—Overcome illusions created by external influences like tan, make up, UV rays, etc.

cool skin tones & eye colour

Cool skin tone

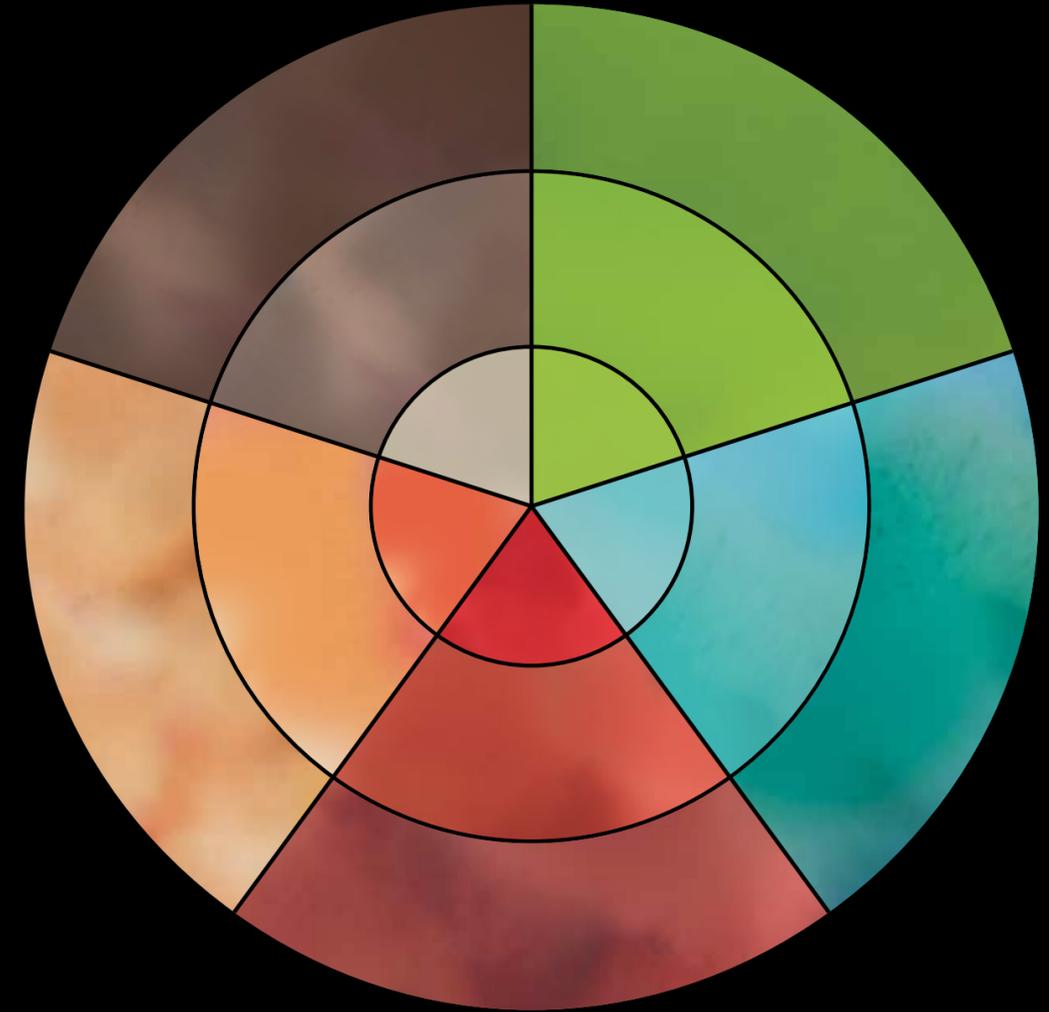
- Pink, plums, wine lips, and blush.
- Works well with all blue tones such as sky blue, royal blue, ink blue, and bright turquoise.
- If wearing green, this needs to have more blue pigments than yellow, e.g. teal or holly.
- If wearing red tones, this skin tone is more suited to blue and violet hues, such as burgundy or scarlet (not yellow).
- If wearing yellow and orange tones, the colour needs to be diluted with white.
- White, black, or navy looks better against the skin, not cream.
- Silver jewellery.
- Cool make-up bases such as dark or bright eye shadow colours: lilac, pink, red, turquoise.
- High contrast skin and hair.
- Black and white or navy look better against the skin.
- Non-pigmented hair 'works'.



warm skin tones & eye colour

Warm skin tone

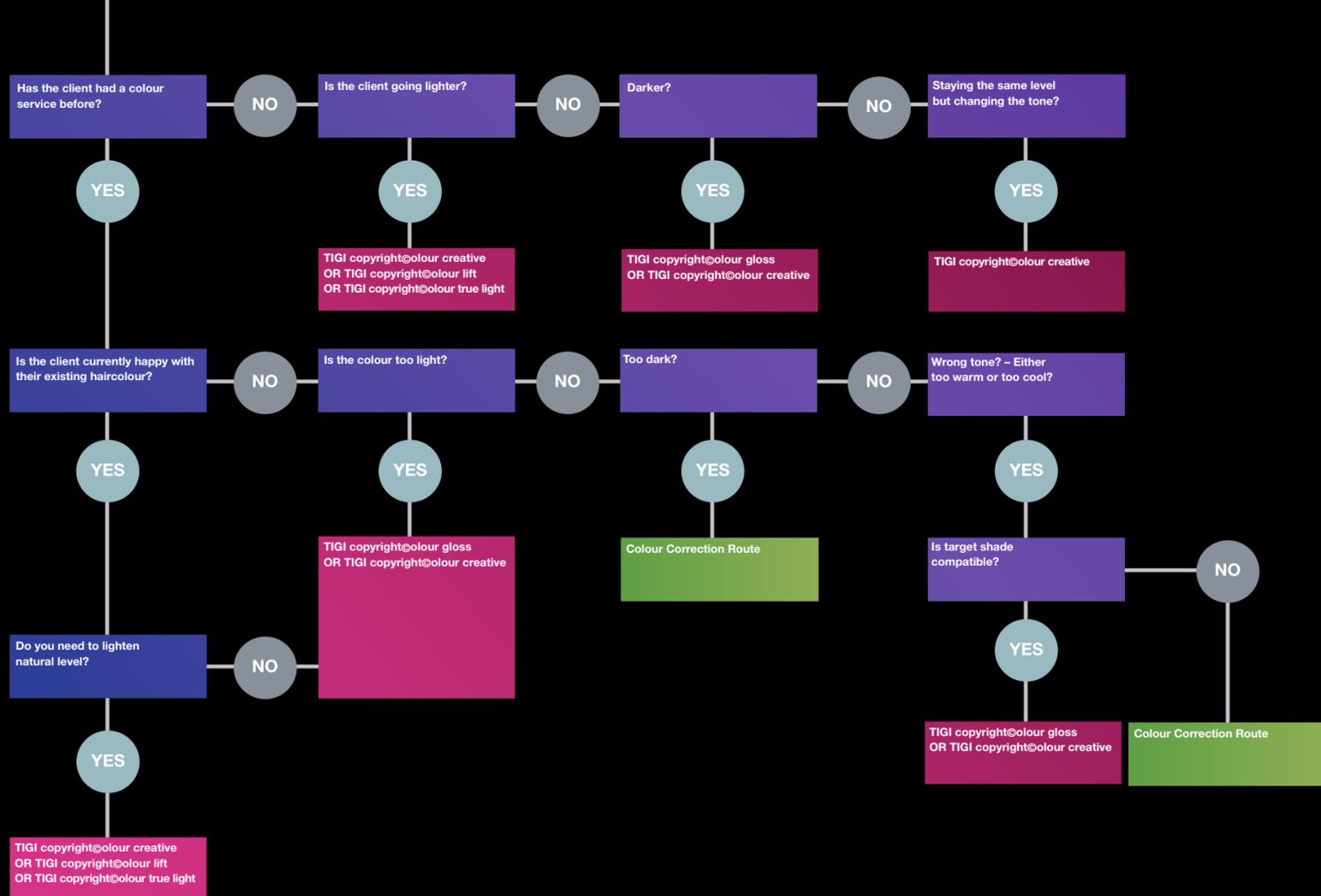
- Coral, salmon, peach, brown lips, and blush.
- If wearing blue tones, they need to have some yellow pigments such as aqua, sea green, or pale turquoise.
- If wearing green tones, they need to have more yellow pigments such as apple, moss, or lime.
- Violet tones will often make the skin look grey.
- Cream looks better against the skin, not white.
- Gold jewellery.
- Warm make-up bases such as warm and soft natural colours, beige, sand, amber, peach.
- Natural hair blends with skin.
- Creams and peach look better against the skin.
- Non-pigmented hair looks ageing, draining and, dull.



quick route to product choice

NEVER USE HEAT

Allergy test must be done following manufacturers guidelines



quick route to colour choice

Quick Route To Colour Choice

CLIENT: _____ COLOURIST: _____ DATE: _____
 SKIN TEST DATE: _____ CLIENT SIGNATURE: _____ COLOURIST SIGNATURE: _____

Target Shade /

% Non Pigmented Hair:
 Zero % Under 50 % Over 50 %

	LEVEL / TONE	LEVEL / TONE	LEVEL / TONE
TEXTURE			
POROSITY			
ELASTICITY			
LIGHTEN			
DARKEN			
ADD OR CHANGE TONE			
PRODUCT CHOICE			
ACTIVATOR			
PROCESSING TIME			

Approach E.G. - STEP 1: APPLY TO NEW GROWTH COLOUR. STEP 2: APPLY REFRESHING TECHNIQUE TO MID-LENGTHS AND ENDS ETC

Recommended After Care

Lightening Process

TIGI® copyright
©olour™

colour dictionary

colour dictionary

Giving meaning and context to colour...

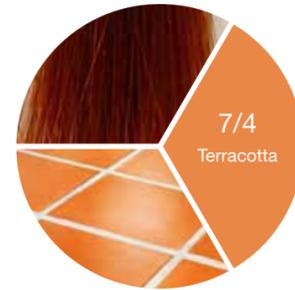
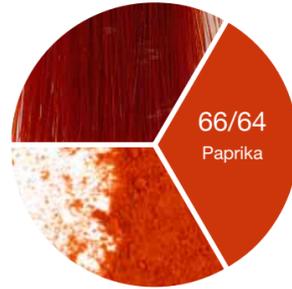
Each wheel reflects a TIGI copyright@olour shade and includes a descriptive word to explain the shade, along with a supporting image to reflect the level and tone. This can be used when consulting with clients as a form of translation between colour terms, taking the ambiguity out of shade description and client requirements.

Note: All samples are carried out on white hair. When creating your own shade, take into consideration the natural level and tone, the percentage of non-pigmented hair, and any previous chemical history. A skin test must be carried out prior to any colouring service.

NO HEAT! Heat is not required or recommended with any TIGI copyright@olour products.



colour dictionary



colour dictionary



Brunette

Cool

Warm

Blonde

Cool

Warm

creative mixtures



4/2+/2+/1



4/45+/55+/66



8/08+/8+/2



7/3+/55+/1



1/1+3/0



4/0+5/38



9/02+/8+/2



10/0+6/34



4/85+/2



4/85+/66



6/3+/2+/55



8/3+/00



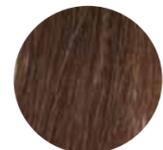
3/0+/55



5/3+5/5+/44



7/0+/2+/33



7/23+/33



4/1+5/8



4/85+00+/66



9/83+/33+/2



7/23+9/02



5/3+/8



5/6+5/4+5/0



8/38+/2



9/0+5/35



5/8+/1



5/35+/55



10/08+9/8+9/02



10/0+/33

Reds

Dark

Light

Coppers

Dark

Light

creative mixtures



55/66+/2



66/66+/2



5/4+5/5



7/3+/66



5/6+/66+/2



7/6+6/34



4/0+5/4+/44



9/4+00/



4/2+5/6



77/66+10/0



4/0+/66/33



10/0+/33+/44



55/66+/55



10/0+/66



5/4+/33+/66



7/44+10/0



4/45+5/4+/66



66/64+00/



5/6+/33



9/4+9/02+/1



5/0+/66+/1



66/66+/1+/2



4/45+/44



6/46+5/4



4/2+/66+/1



9/4+/66



3/0+/66+/33



10/0+9/4+/33

“Every time that I create a colour for a client it is as if they are carrying my personal brand on their hair.”

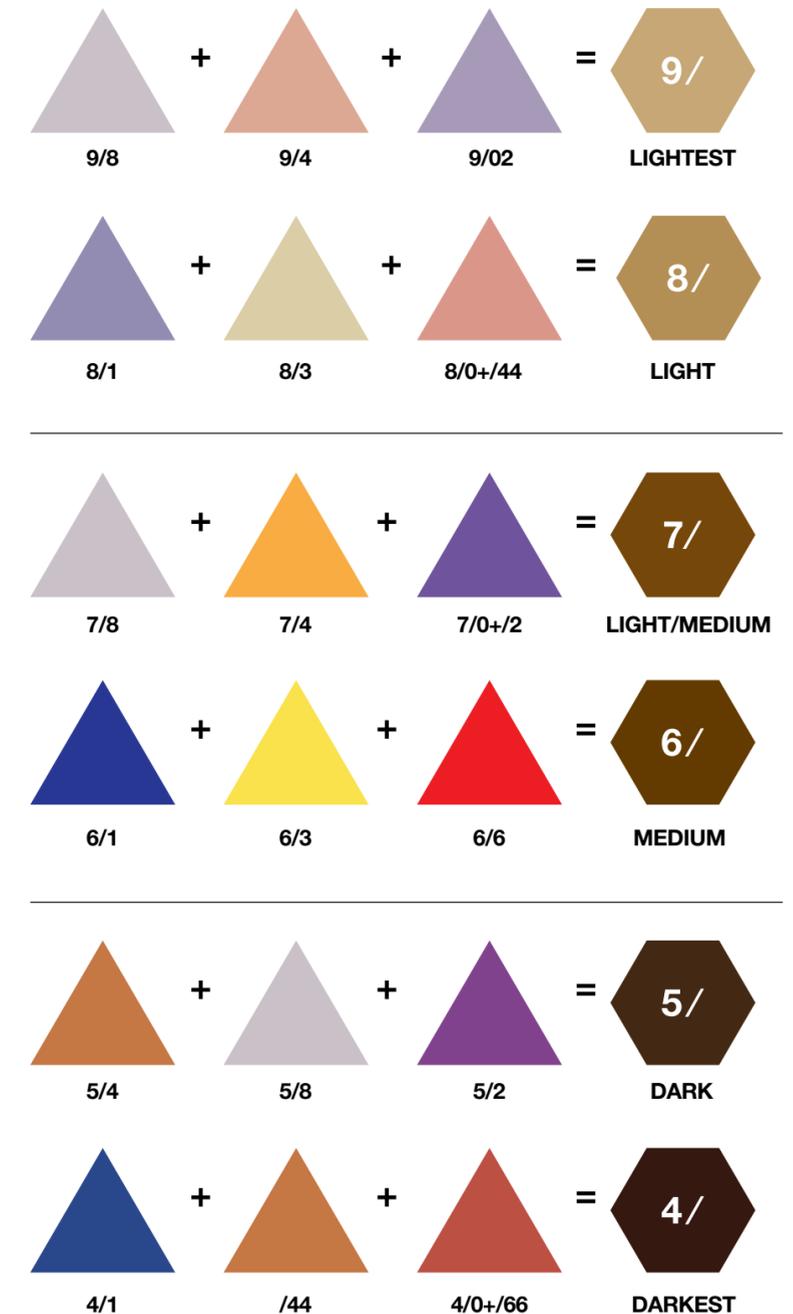
Andy Cheong
Regional Education Director
TIGI copyright@olour

creating beige to brunette

Have a go at creating your own brunette shades by using combinations of warm and cool tones.

Remember to analyse the natural and/or artificial level and tone of the hair you are working on before you start.

See suggested colour combinations to the right. However, please note that the ratios of each colour will vary depending on the existing colour on the hair.



TIGI® copyright
©olour™

glossary

terminology

A

Accent: To adjust or slightly change the tone.

Acid: An aqueous (water-based) solution with a pH level of less than 7.

Adhesion: The ability of a substance or product to hold without slipping away from the hair.

Alkaline: An aqueous (water-based) solution with a pH level of more than 7.

Allergy Test: A test to determine the possibility or degree of sensitivity. Also known as a skin test or patch test.

Allergy: A reaction due to extreme sensitivity to certain foods, chemicals, or fragrances.

Aloe Vera: The juice obtained from the leaves of a lilaceous plant. Aloe Vera is used as a hydrating agent in skin and hair products.

Almond Oil: An extract from the kernels of almonds. Rich in oleic and linoleic fatty acids.

Amino Acid: The group of molecules that the body uses which are the essential building blocks of protein.

Ammonia: Used in haircolour to swell the cuticle, assisting with colour penetration. Activates the oxidation process when mixed with hydrogen peroxide.

Analysis: Examination of the hair and scalp to determine condition, level, and tone.

Artificial Colour: Haircolour that is not produced naturally.

Artist/Artisan: A person whose work shows exceptional creative ability or skill.

Ash: A tone or shade that consists of green, blue, violet, or calibrated ash which can be used to counteract unwanted warm tones in the hair.

B

Barrier Cream: A cream used around the hair line to prevent stains e.g. TIGI copyright©olour creative guard.

Bespoke: Individual or custom-made haircolour.

Blending: A merging of one colour into another.

Bisabolol: An anti-inflammatory and soother used to counteract the “itchy” effects.

Bonds: The way in which two atoms are joined together.

Brassy Tone: Commonly used to describe red, orange, or gold tones in the hair.

Build-Up: Layer upon layer of product on the hair.

C

Calibrated: Perfectly measured. For example, TIGI copyright©olour /8 is calibrated ash, which will help to neutralise and subdue warmth on all levels.

Chamomile: A plant extract added to TIGI copyright©olour to help decrease irritation.

Clarity: The quality of being clear or transparent to the eye.

Coating: Residue left on the hair shaft.

Colour Correction: The process of correcting unwanted level and tone on the hair.

Colour Mixing: Combination of two or more shades, i.e. TIGI copyright©olour.

Colour Palette: The range of infinite colours that can be created.

Colour Spectrum: The arrangement of primary, secondary, and tertiary colours, also known as the colour wheel. Colours that are visible from the spectrum or prism of light.

Colour Test: The process of removing product from the hair strand to check for target shade, degree of lift, or undertone.

Complementary Colours: Colours positioned opposite each other on the colour spectrum.

Condition: The overall feel of the hair after a blow-dry and with finishing products applied.

Consultation: Verbal communication with a client to determine target result.

Cool: Tones containing calibrated ash, violet, mahogany, blue, or green.

Copyright: The right to own the formulation. TIGI copyright©olour provides the opportunity to create bespoke colours for each client.

Cortex: The main bulk of the hair, or the second layer of the hair.

Coverage: The reference to a colour product's ability to cover a percentage of the non-pigmented white hair.

Crodafos: Colour enhancers and conditioner.

Cuticle: The protective translucent layer of the hair, which is the outermost layer of the hair.

D

Decolouriser: See lightener.

Demarcation: The visible line or change in lightness, darkness, or tone from one colour to another.

Demi-Permanent Colour: An oxidative dye that is mixed with an activator. Result is longer lasting than a semi-permanent haircolour, e.g. TIGI copyright©olour gloss.

Density: The amount of hair present on a person’s head.

Deposit: Adding colour molecules to the hair during colouring.

Depth: See Level.

Direct Dye: A colour that dyes the hair shaft directly without the need for hydrogen peroxide. Also known as non-oxidative dye.

Disulphide Bonds: Permanent bonds responsible for the hair’s natural form.

Dye Blend: A primary and a coupler mixed together to create a shade within a haircolour.

E

Elasticity: The ability of the hair to stretch and return to its natural state.

Emulsion: A crème/gel-based product.

Eumelanin: Melanin responsible for natural level, i.e black/brown pigment.

F

Fade: A loss of colour.

Formula: A mixture of two or more colours or tones to create true copyright©olour.

G

Global Numbering System: Numbering system that gives a global reference for the lightness, darkness, and the tone in each shade or colour.

Grey Hair: See Non-pigmented hair.

Grey Scale: A chart used to gain an understanding of each level and intensity of tone.

Growth Pattern: The direction in which the hair falls naturally when growing from the scalp.

H

Hair Shaft: The visible part of each strand of hair, made up of three layers: cuticle, cortex, and medulla.

High Lift Tint: A tint that is designed to lift more than 4 levels of tone, e.g. TIGI copyright©olour lift.

High Recession: Point of the hairline that is directly back from mid eyebrow.

Hue: Colours perceived as a graduation of tone.

Hydrogen Bonds: Temporary bonds that allow the hair to change shade during blow-drying and styling.

Hydrogen Peroxide Solution: Aqueous oxidising solution mixed with forms of haircolour to develop colour molecules. Also known as hydrogen peroxide, e.g. TIGI copyright©olour activator

I

Indirect Dyes: A colour product which contains oxidation dyes that need activators/hydrogen peroxide to process them into permanent colour. Also known as Oxidative Dyes.

Intensify: To increase the contrast or vibrancy of a shade.

Invent: To produce something previously unknown using your imagination.

J

Jojoba Oil: Helps to maintain or add moisture.

K

Keratin: A tough, insoluble protein substance that is the chief structural component of the hair and nails.

L

Level: The lightness or darkness of a colour. Also known as depth.

Lightening Process: The process hair undergoes when lightened naturally or artificially, referred to by undertone.

Line of Demarcation: An obvious line which shows the difference between two colours in the hair.

Lipids: An organic substance that helps to hydrate and protect cells.

Longevity: Duration or length of time colour will be retained.

Low Crown: The area found beneath the mid crown, before the occipital bone.

Low Recession: Point on the hairline where the hair travels forward, typically found at the temples.

M

Major Tone: The first number that represents the tone, which indicates that this is the dominant tone. This is normally followed by the minor tone.

Medulla: The third centre part of the hair structure. It is not always present on all hair types and has no known purpose.

Melanin: Tiny grains of pigments found in the hair cortex which create natural haircolour (level and tone).

Mid Crown: Found beneath the top crown. Usually meets the growth pattern.

Mid Occipital: The most prominent point found at the back of the head.

Mid Recession: The deepest receding point on the hairline, usually in line with the end of the eyebrow.

Minor Tone: The lesser tone found in a shade, usually donated by the second number of the tonal value.

Modify: To change the tone of a shade, but not to override the prominent tone.

Molecule: Two or more atoms chemically joined together.

Multi Tone: A tone that contains different hues of colour.

N

Nape: Section of hair found below the hairline, above the neck.

Negative Space: The hair that is left in-between sections.

Neutral: A colour balanced between warm and cool. Also refers to 7 on the pH scale.
Neutralisation: The process used to help reduce unwanted tones in the hair.

New Growth: The part of the hair shaft that is found between the new and previously coloured hair.

Non-Metallic: An element that does not contain metal.

Non-Pigmented: Hair with no natural pigment/melanin present. Also referred to as grey hair.

O

Opaque: Allowing no light to shine through.

Optimum: The point at which the condition, degree, or amount of something is the most favourable.

Overriding Tone: A tone that has dominance in a shade. Otherwise known as Major Tone.

Overlap: Occurs when application(s) of colour go beyond the line of demarcation. This can create a line or colour build-up.

Oxidation: The reaction of colour molecules and activators (hydrogen peroxide).

P

Pastel: A soft or delicate tone.

Permanent Colour: Hair colour that grows out of the hair versus washing out. It must also be mixed with a form of activator/hydrogen peroxide in order to work, e.g. TIGI copyright©olour creative.

pH Scale: A number scale from 0-14 used to describe the level or intensity of acidity or alkalinity.

pH: The term used to describe the acidity or alkalinity of a product or solution.

Pintail Comb: A comb that has a metal pointed end.

Porosity: The ability of the hair to absorb and retain moisture.

Primary Colours: Colours/tones that cannot be made by mixing colours together. Consisting of red, blue, and yellow.

Processing Time: The time given/required for the chemical service to react or complete on the hair.

Pheomelanin: Melanin responsible for natural tone, i.e red/yellow pigment.

R

Re-growth: See New Growth.

Resistant Hair: Cuticle layers on the hair are tightly packed together making it difficult for chemicals to penetrate.

Retouch: Application of colour applied to the new growth.

S

Secondary Colours: Colours created by combining two primary colours. Secondary colours are: green, orange, and violet.

Semi-Permanent Colour: Hair colour that lasts up to ten shampoos. It penetrates the hair shaft and stains the cuticle layer.

Sensitised: Weak or brittle hair.

Sensitivity: Either skin sensitivity caused by a reaction to a substance, or hair sensitivity caused by poor care and over-processing.

Shade: A term used to describe a certain hair colour.

Sheen: The ability of the hair to shine, gloss, and reflect light.

Spectrum: The order in which primary, secondary, and tertiary colours are positioned.

Stabiliser: Ingredient that prolongs the life span of an activator.

Stain Remover: Solution used to remove tint and stains from skin, e.g. TIGI copyright©olour creative clean.

Skin tone: An individual, natural tone of skin, referred to as cool, warm, or neutral.

T

Tail Comb: A comb that has a plastic pointed end.

Target Shade: The final level and tone of a shade that produce the end result.

Taurine: Offers protection during the colouring process.

Temporary Colour: Colour rinses or shampoos that will last until the next wash.

Terminology: The wording and language used to describe colouring terms and techniques.

Tertiary: Colours that are created by mixing a primary and an adjacent secondary colour.

Texture: The diameter of an individual hair strand, which will determine how fine or coarse the hair is.

Tint: Permanent oxidising haircolour which has the ability to lighten, darken, change tone, and cover 100% of non-pigmented hair.

Tone: The term used to describe the colour present (referred to as warm or cool), and the numbering system.

Toner: A pastel colour used after the lightening process which can be used to enhance very light bases. Also referred to as toning.

Top Crown: The highest point found on the head.

Top Occipital: Found above the mid occipital, where the head starts to curve upwards.

Translucent: Sheer; the ability to see through.

U

Undertone: The underlying tone that is naturally present in each level in hair.

UV Absorbers: Protects against colour fading and assists in controlling product consistency.

V

Vibrant: Relatively high on the scale of brightness.

Virgin Hair: Natural hair that has not had any previous colour.

Viscosity: How thick or loose a solution is.

Vitamin E: Antioxidant which helps to protect the skin from free radicals and is an effective moisturising agent.

W

Warm: Tones containing red, orange, or gold.

X

Xylitol: Imparts shine and improves hair's overall appearance.



equipment/ tools



Brushes



Scales



Trolley



Swatch Books – colour creator, shade selector, lightening progression.



Bowls



Key

partings and sections

The TIGI technical terminology is fundamental to understanding and developing creative colouring techniques. Techniques included are those for weaving, slicing, varying shapes, and specific applications. These are all designed to enhance haircuts from both classic and advanced collections. All techniques have been designed to be incorporated and utilised for daily salon work whilst promoting the creativity of the technician.

Partings and sections describe how the hair is separated prior to colouring:



Profile
Centre forehead to centre nape



Radial
Centre crown to top of the ear on both sides



Horizontal
Parallel to the horizon



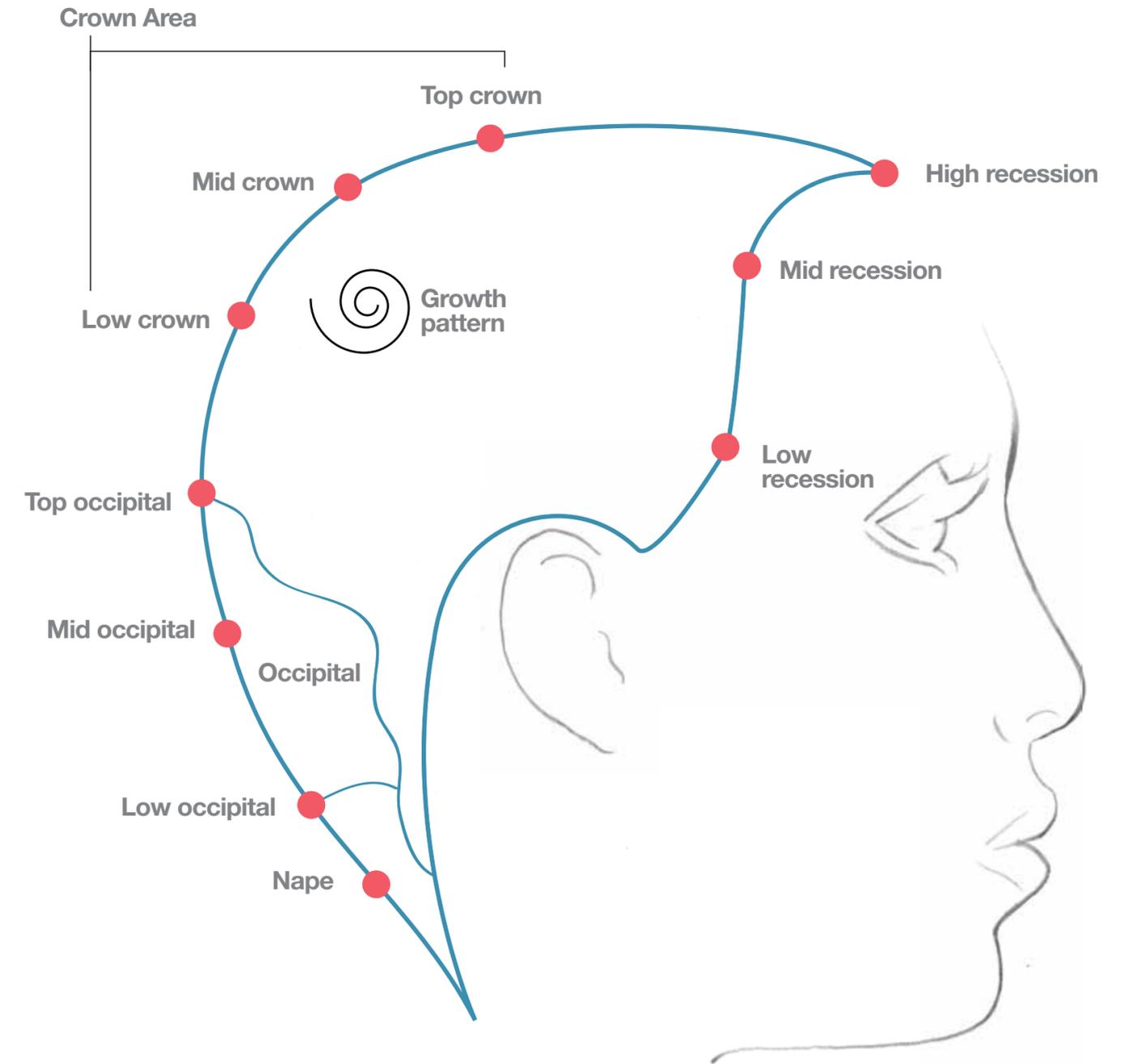
Vertical
Perpendicular to the horizon



Diagonal forward
Angles forward towards the face



Diagonal back
Angles back away from the face



weaves



Slice: A clean, straight section of hair taken vertically, diagonally, or horizontally.



Natural: 7-10 even weaves, to give a natural result. Use on fine to medium textured hair.



Textured: 4-6 even weaves, to create more definition on fine-thick textured hair. Great for all hair types.



Placement: 2-3 even weaves to create a definite stream of colour suitable for thicker hair types that can be wavy or curly.

packets

A combination of hair texture, hair density, technique, and colour application determines the type of packet utilised.

Classic

The classic packet is folded up twice and then the entire edge (on both sides) is folded in. This is the most stable and secure way to fold a foil.

Single

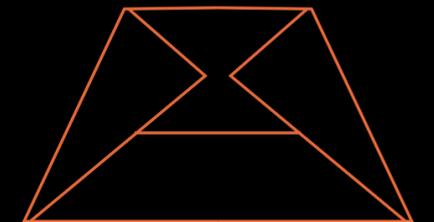
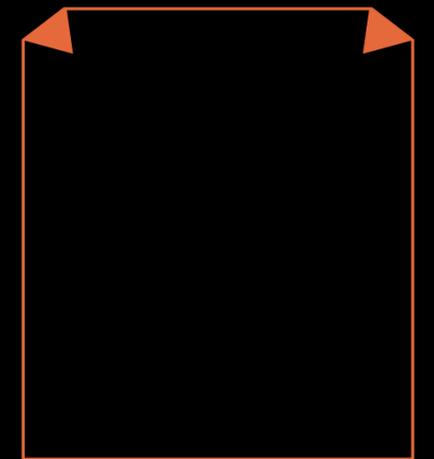
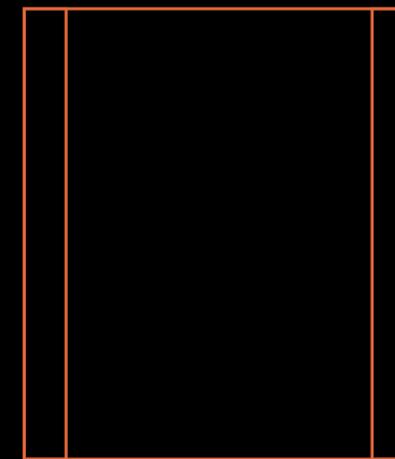
The single packet is folded up once and then the top corners of both side edges are folded in. The fold is useful and time-saving when weight of the hair or the angle of the section does not cause the packet to drag or pull.

Double

The double packet consists of one foil layered on top of the other, with either the top corners or both sides edges and folded in to secure it. This packet is used when layering different formulations of the hair strand.

Triangle

The triangle packet is folded once or twice (depending on the foil length) then the side edges are folded in on a diagonal from the bottom corner to the edge of the subsection. This packet is used when taking subsections that are narrow or when working with a brick pattern technique.



basic shapes



Rectangle: A four-sided, right-angled polygon, with 2 pairs of identical sides.



Square: A four-sided shape with all sides of equal length, meeting at right-angles.



Triangle: Three sided shape.



Circle: A continuous round perfect section.



Oval: A continuous oval perfect section.



Zig-Zag: Continuous V-partings.

application



Smudging: Blending together two or more colours without creating hard lines.



Block colouring: Colouring whole subsections of hair.



Surface colour: Apply colour to top layer of hair.



Graduation: A slow build-up of colour from dark to medium and then to light.

courses & contacts

TIGI Creative Academy Locations

London

Unit 3, Albion Riverside
8 Hester Road
Battersea
London SW11 4AX

Manchester

Unit 126, Metroplex Business Park
Broadway
Salford
Manchester
M50 2UW

New York

466 Broome St
Soho
New York, NY 10013

Academy Courses

Classic Colour

Every hairdresser needs a strong base in order to progress their work. TIGI Classic Colour transcends trends to provide the basis of every hairdresser's daily work. The haircolours have been created by the TIGI International Creative Team to give hairdressers a strong direction for their salon work. The TIGI Classic Course is ideal for newly qualified colourists and all colourists that want to gain confidence and add strength to their basic work in order to progress artistically.

The Classic Colour Course follows a defined programme with both demonstration and workshop periods. All workshops use head-blocks so that students can take their colour back to their salons for reference, and can also reinforce their knowledge with additional practice enabling them to replicate the colouring techniques.

Distinctive

3 day course, +3 years experience required

Distinctive Colour is specially designed to work for all levels of colourist. The course works through the six classic techniques that are fundamental to all salon work incorporating slicing, weaving, and block colour placement patterns.

The course is a mixture of demonstration and workshop so that students have time to reinforce and practice all the information they learn.

Creative

2 day course, +5 years experience required

The Creative Colour Course is an advanced course that takes your work to a constantly higher level. The course is constantly updated as new colour ideas are developed so that students learn the very latest techniques and creative ideas.

All new techniques are taken from the latest collections and are clearly broken down so students can use the ideas in their daily salon work.

Students learn the importance of working with colour and products and will gain an insight into the history of TIGI.

The course includes morning demonstrations, plus afternoon workshop practical sessions. Please note that all workshops are on head-blocks.

Academy and In-Salon Courses

Degree Level 1

Colour Artistry: Spectrum Foundations
Techniques Foundation
Colour Lab Foundation
Colour Corrections Foundation

Degree Level 2

Spectrum Progressions
Branding 101
Colour Corrections Progression
Trends Progression

www.tigicopyrightcolour.com

credits

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