True Color

PHILIP MARTIN'S®

MADE OF ITALY

True Color

THE COLOUR

True Color was born out of the need for a colour that keeps its promises, a product that guarantees **performance and end results with high-quality ingredients.**

True Color is a permanent oxidation cream colour with a very low percentage of ammonia in it.

It guarantees perfect colouring of grey hair with long-lasting, refined highlights. True Color is available in a range of 90 shades divided into natural bases, reflexes and correctors allowing an infinite number of shades to be customised to meet the needs of the most attentive contemporary customers.

Philip Martin's formulations use selected and compatible chemistry with the addition of significant percentages of extracts of natural and organic origin, making the colours comfortable and respecting the hair fibre and scalp as much as possible.
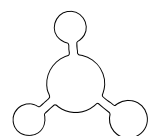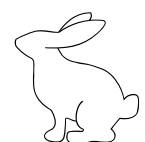
LOW AMMONIA
CONTENT
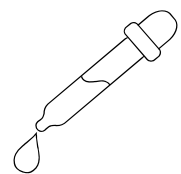
+90%
PURE PIGMENTS

VEGAN
FORMULA

CRUELTY
FREE

Main Features

Low-ammonia Colouring
Thanks to its low ammonia content, True Color helps preserve the hair structure, limiting the risk of sensitisation and stress during the colouring process.
+90% Pure Pigments
Thanks to the natural active ingredients and the quality of the chosen pigments, True Color guarantees brilliant colours and a luminous effect.
PPD and Resorcinol Free
Totally free of PPD and Resorcinol, this colouring reduces the risk of hair and scalp sensitisation.
No Artificial Fragrances
It contains no artificial fragrances, which guarantees less scalp sensitisation.
Quick and Easy Application
The fantastic texture allows fast, precise and targeted application.

Technology

The uniqueness of True Color lies in the selection of the pigments used, which are at least 90% pure. Because of the low molecular weight of such pigments, their use does not require excessive swelling of the hair structure and guarantees a brighter colour and a more intense and saturated reflection. Another very important aspect is that they offer little resistance to the bleaching agent during bleaching, so they are more easily removed and, consequently, the hair fibre is better respected in the event of a look makeover.

AMMONIA: from 0,8%.
pH COLOUR: from 9,0 to 10,0.

Main Active Ingredients

ORGANIC GOJI EXTRACT • STRENGTHENING

This ingredient is rich in Vitamins A and C, which are powerful antioxidants: they fight skin ageing and promote skin repair and growth.
We can, in fact, often find Goji Berry extract in cosmetics with the aim of preserving the wellbeing of hair and skin.

ZANTALENE EXTRACT • ANTI-AGEING

The principle contained in this extract acts as a muscle relaxant with a calming effect. It acts by causing relaxation of the surface muscles of the skin; the result is a powerful anti-wrinkle activity.

TSUBAKI OIL • MOISTURISING

It boasts emollient and moisturising properties. It softens the hair and makes it more manageable by retaining moisture and restoring natural shine. It treats dry skin, helps prevent the formation of dandruff, protects against air pollution and repairs split ends.

HEMP OIL • SOOTHING

Hemp extract has many beneficial properties for the hair as it helps to moisturise, protect and strengthen. Rich in keratin, it helps protect the hair and repair damage caused by external agents. It moisturises the scalp, preventing dryness and dehydration.

MINT EXTRACT • SENSORIAL

It is used to give a pleasant mentholated fragrance to the colouring and provide freshness during application, turning the application moment into a sensory experience.

Protocol

MIXING RATIO

1 part True Color + 1½ parts Cream Activator (1:1.5)
True Color has been formulated for colouring 100% of grey hair.
Warm highlights (.3 .4 .5 .6 .8) colour 50% of grey hair.
Cool shades (.1 .2 .7) colour 25% of grey hair.
Over 25% for cold tones and over 50% for warm tones it is necessary to use the natural base with the following mixture:
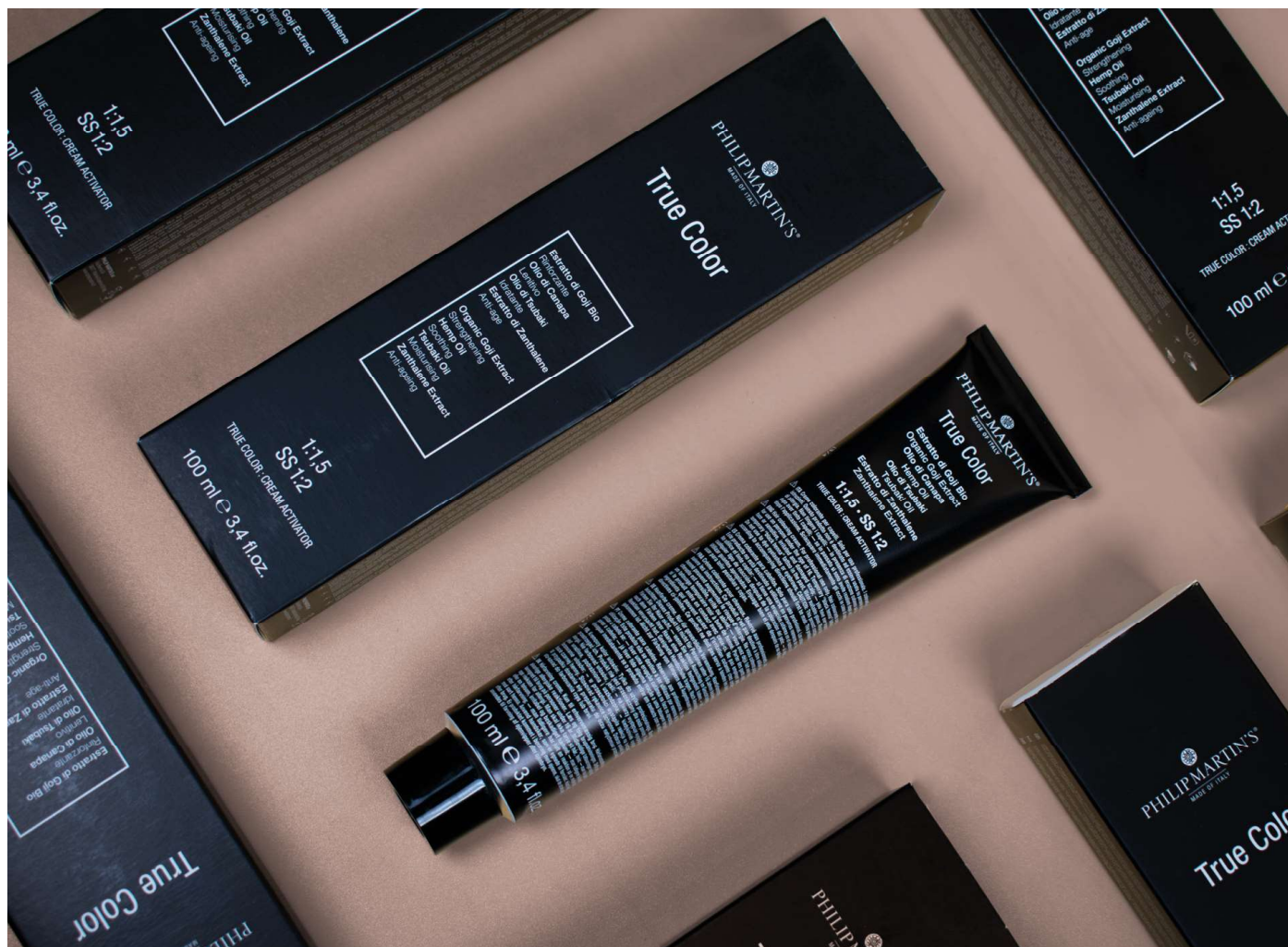**1\4 natural base + 3\4 reflection**

The shades 11.0 and 11.1 are designed to be mixed with a 1:1.5 ratio at 40 volumes to guarantee 4 tones of lightening of the natural base.
The super-lighteners are designed to be mixed with a 1:2 ratio at 40 volumes to guarantee 5 tones of lightening of the natural base.

> ## IMPORTANT
>
> **NO HEAT SOURCE!** Heat is not required nor recommended.

Mixing Guidelines

The application time is 35 minutes with white hair, however, when working on non-pigmented hair types, always check the desired result before removing the colour. Extend the laying time by 5-10 minutes if necessary.

| Volumes (%)	Developing Time	Lifting	Mixing	Result
10 (3%)	20 - 25 minutes	0 - 1	1:1,5	Lighten, Change reflection, Darken
20 (6%)	35 minutes	2	1:1,5	Coverage of white hair, Lighten, Add or change reflection
30 (9%)	35 - 40 minutes	3	1:1,5	Coverage of white hair, Lighten, Add or change reflection
40*(12%)	40 - 45 minutes	4	1:1,5	Lighten up to 4 levels of tone on natural hair
40**(12%)	45 - 50 minutes	4 - 5	1:2	Lighten up to 4/5 levels of tone on a natural hair

*Only with 11.1 11.0 **Only with Hight-lift

% White Hair	Base
Up to 25%	At discretion
To 25% al 75%	1/4 base and 3/4 reflection

Color Wheel

True Color offers 90 modern, mixable shades.
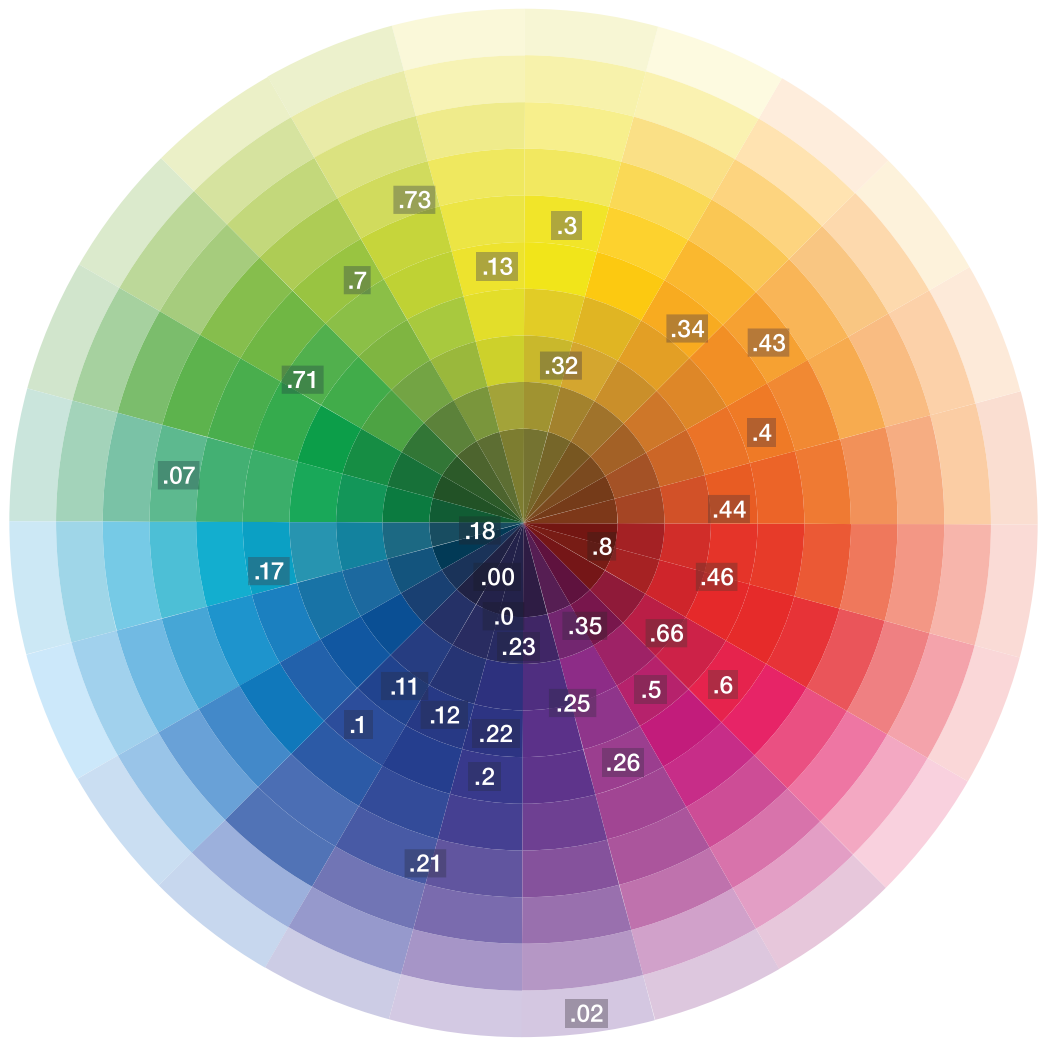
Reflex	Name	Pigment
.0	Natural	/
.1	Ash	Blue
.2	Violet	Violet
.3	Gold	Yellow
.4	Copper	Orange
.5	Mahogany	Red/Violet
.6	Red	Red
.7	Sand	Green
.8	Chocolate	Yellow/Red/Blue

Product Range

True Color offers a portfolio of 90 shades + 1 Clear, fully intra-blendable, and is distinguished by its bright and vivid tones.

Family	Nuance
NATURAL	1.0 - 3.0 - 4.0 - 5.0 - 6.0 - 7.0 - 8.0 - 9.0 - 10.0
NATURAL INTENSE	4.00 - 5.00 - 6.00 - 7.00 - 8.00 - 9.00
GOLDEN	4.3 - 5.3 - 6.3 - 7.3 - 8.3 - 9.3
GOLDEN COPPER	6.34 - 8.34
GOLDEN MAHOGANY	4.35
ASH	4.1 - 5.1 - 6.1 - 7.1 - 8.1 - 9.1 -10.1
INTENSE ASH	5.11 - 7.11 - 9.11
VIOLET ASH	5.12
MATT ASH	6.17 - 8.17
COPPER	5.4 - 6.4 - 7.4 - 8.4 - 7.44
COPPER GOLD	7.43
RED COPPER	6.46
RED INTENSE	4.66 - 5.66 - 6.66 - 7.66
MAHOGANY	4.5
MATT	4.7 - 6.7 - 8.07 - 10.07
MATT GOLDEN	7.73
MATT/ICE	5.71
ICE/MATT	6.17 - 8.17
VIOLET	3.2 - 9.22 - 10.22
VIOLET/ICE	8.21 - 9.21 - 10.21
MAHOGANY VIOLET	5.25
RED VIOLET	5.26
BEIGE	7.13 - 7.23 - 8.32 - 9.13 - 9.23 - 10.13 - 10.32
CHOCOLATE	4.8 - 6.8 - 7.8 - 5.18 - 7.18
SERIES 11	11.0 - 11.1
EXTRALIFT	S0 - S11 - S12

Correctors and Intensifiers

Correctors/intensifiers help the practitioner to intensify a colour or neutralise an unwanted reflex base.
They should be used alone to create 'fashion' effects or mixed with colour, always respecting the rule of 11.

BLUE	Intensifies blue highlights, neutralises orange highlights
ASH GREY	Intensifies grey highlights, controls warm undertones on tone heights 8-9-10
GOLD	Intensifies and deposits golden/copper highlights
RED	Intensifies and settles red highlights, neutralises green highlights
GREEN	Intensifies green highlights and neutralises red highlights
PINK	Intensifies pink highlights, neutralises green on tone heights 8-9-10
CLEAR	Dilutes the colour with which it is mixed in terms of reflection and tone height and lightens the hair natural

Application Method

Having a creamy texture, True Color is applied in a traditional way using a brush, placing and depositing the emulsion in the scalp without swiping it. Otherwise, by smearing the emulsion, there would be a lack of deposit at the base and adhesion on the hair structure to the detriment of the colour result.

Application:

Apply True Color to dry, unwashed hair using a non-metallic bowl and brush.

APPLICATION ON VIRGIN HAIR:

Option 1

- With the chosen shade, apply an activator with a lower value, e.g. 20 vol (6%), on the first centimetre of the hair starting from the scalp.
- As for the remaining hair, apply the same shade using a higher-value True Color activator, e.g. 30 vol (9%).
- Leave on for 35 minutes.
- Rinse with lukewarm water and use the appropriate Philip Martin's Wash and Rinse.

Option 2

- Mix True Color with the chosen Cream Activator.
- Apply the colour leaving 2 cm from the root on all lengths and tips, leave on for 15 minutes.
- Prepare the same formula, apply to regrowth (roots) and refresh lengths and ends.
- Leave on for 35 minutes.
- Rinse with lukewarm water and use the appropriate Philip Martin's Wash and Rinse.

Retouching (new growth of max. 2 cm):

To lighten, darken, add or change the tone or to colour grey hair:

- Mix the chosen True Color shade with the Cream Activator.
- Apply the colour only to the new growth area.
- Leave on for 35 minutes.
- Rinse with lukewarm water and use the appropriate Philip Martin's Wash and Rinse.

If new hair growth exceeds 2 cm and you want to lighten the hair, follow option 1 or 2 above.

Note: when colouring hair for the first time, it is important to always carefully assess its porosity and condition. If the hair ends are damaged and/or porous, it is recommended to apply colour to them 15 minutes later than to the new growth (roots), this will help to maintain the hair's optimal condition.

FAQ

1.

The coverage does not satisfy me. What should I do?

For fuller coverage in the True Color line we have the .00 shades. This series gives a fuller colour to the hair and is especially suitable for coarse hair that struggles to be covered.

2.

I did 10.2 or 8.2 on white hair and it turned out purple, how come?

These two colours are designed to counteract the golden reflection when lightening the hair. They have a very high pigment concentration, in fact, on white hair they should always be mixed with 70-75% base.

3.

What are 11.0 and 11.1 for? Do they cover white hair?

The 11 series is designed to lighten hair by up to 4 tones, when mixed with oxygen at 40 vol. The 11.1 has no covering power, while the 11.0 covers up to a maximum of 30% of white hair, masking the rest.

4.

How can I use Clear?

Clear helps to dilute a colour to make it softer, e.g. when used in a mix with any colour from the colour chart with a maximum dilution of 15g on 60g of total colour preparation, it decreases the amount of highlighting without destabilising the tone height.

When mixed with oxygen at 20/30 volumes, it helps lighten natural hair by up to 3 tones.

Philip Martin's Color World

Colour has always been part of our lives. Have you ever tried to imagine a world in black and white? Colour triggers and nurtures our emotions and feelings by making us express what we feel or how we want others to see us. This is what artists do.
For Philip Martin's, colourists are, to all intents and purposes, artists, and as such they need a colour palette that allows them to indulge their inspiration without renouncing the certainty of the result and respecting the client's wellbeing.

This is why Philip Martin's colour segments were created, a collection of shades that allows the professional to work with originality on any request the market may make.

Each Philip Martin's colour line has been formulated with selected raw materials, perfectly balanced pure pigments, correctors to personalise the reflection and plant-derived actives to treat the hair during colouring.

The synergy of all these ingredients results in an extraordinary colour that guarantees:

• Uniform tone and colour tone levels
• Freedom to create a customised reflection
• Better colour adhesion on the hair
• 100% white hair colouring
• Security of the final result
• Brilliant, luminous colour

The Colour Spectrum

Primary colours are blue, red and yellow.
They are also called "absolute colors" because it is not possible to recreate
them with any combination of the other colours.
When mixed two by two, they give life to secondary colours. When the three are
mixed all together, the result is a muddy, undefined or neutral black/brown color.
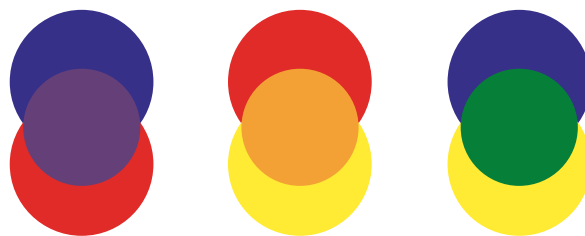
Secondary colours are violet, orange and green.
These are created by mixing two primary colours together. Mixing blue and yellow together we
obtain green, mixing blue and red we obtain violet and mixing red and yellow we obtain orange.
Depending on the amount of primary colour used in the mixture, the intensity of
the secondary colour obtained can vary. For example, the more blue is used, the darker the
green, vice versa the more yellow is used, the lighter the green.
Combining primary colours in equal parts does not necessarily result in a balanced secondary
colour, it all depends on the tonal domain of each primary colour.
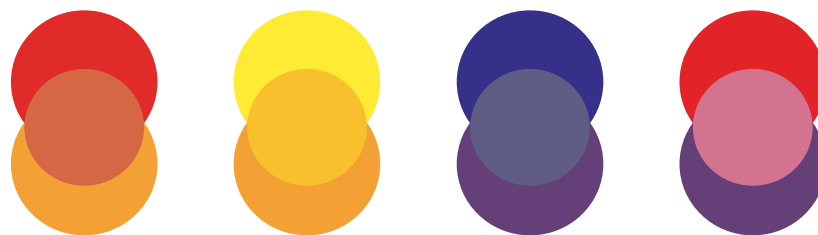
Tertiary colours are created by combining a primary colour
with the adjacent secondary colour.

Complementary Colours

An important property of colours is **contrast**, which is the ability of **one colour to cancel another one out**. This is a crucial aspect to consider when you want to **neutralise unwanted reflections** in the hair that may be too warm or too cold.

Complementary colours are those that are located opposite each other on the colour wheel. The complementary colour of a primary colour is the secondary colour on the opposite side of the colour wheel, and is the mix of the other two primaries: blue and orange, red and green, yellow and violet.

Examples: if the hair is golden/yellow and you want to turn off this reflection, you will have to use a violet shade; if you want to remove an orange reflection, you will have to use a blue shade; and so on.
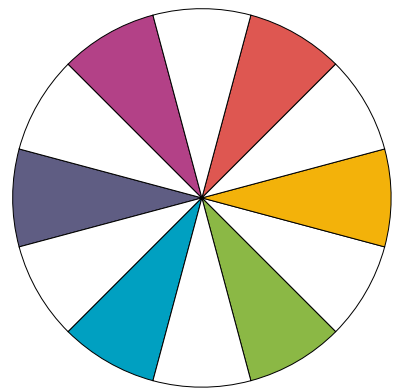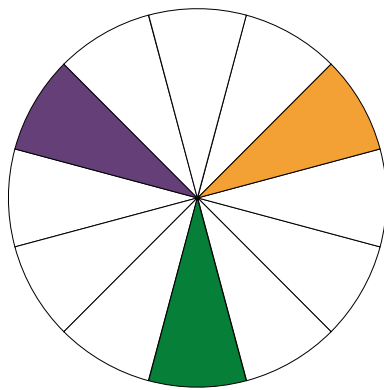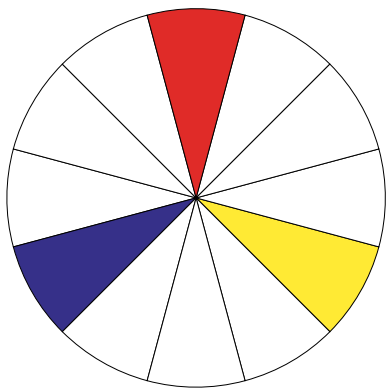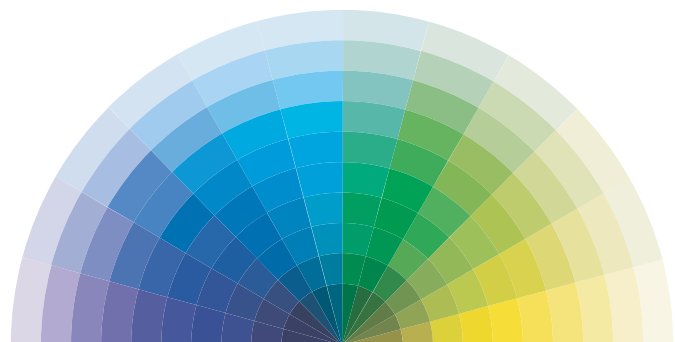
Cold or Warm?

The **colour spectrum** consists of primary, secondary, and tertiary colours. These are classified into two categories: cold and warm colours.
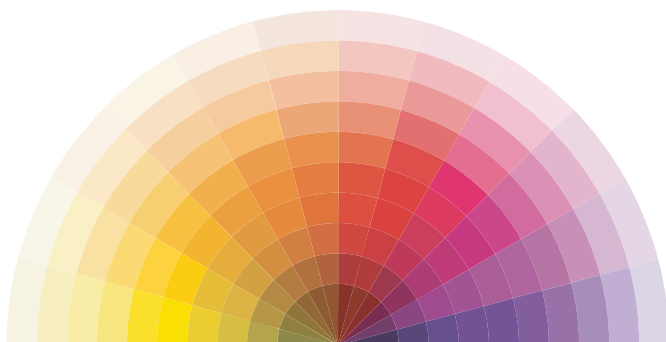
Warm Colours: red, orange and yellow.

Cold Colours: blue, violet and green.

The theory of warm and cold can be helpful in choosing the perfect shade in harmony with your client's skin tone.

Tonal Dominance

When combining colours to obtain a secondary or tertiary colour, equal proportions are not always used because some tones are more dominant than others.
Understanding tonal dominance will help you create a tailor-made colour for your customer.

Examples: When blue and yellow are combined to create green, blue is the most dominant tone, so you will need more yellow to create a secondary green; if blue and yellow were used in equal proportions, a dark blue-green would be created, which would be a tertiary colour.
When looking for a lighter copper, more yellow is required than red; if red and yellow were mixed in equal parts, since red is the dominant tone, the result would be a copper red.
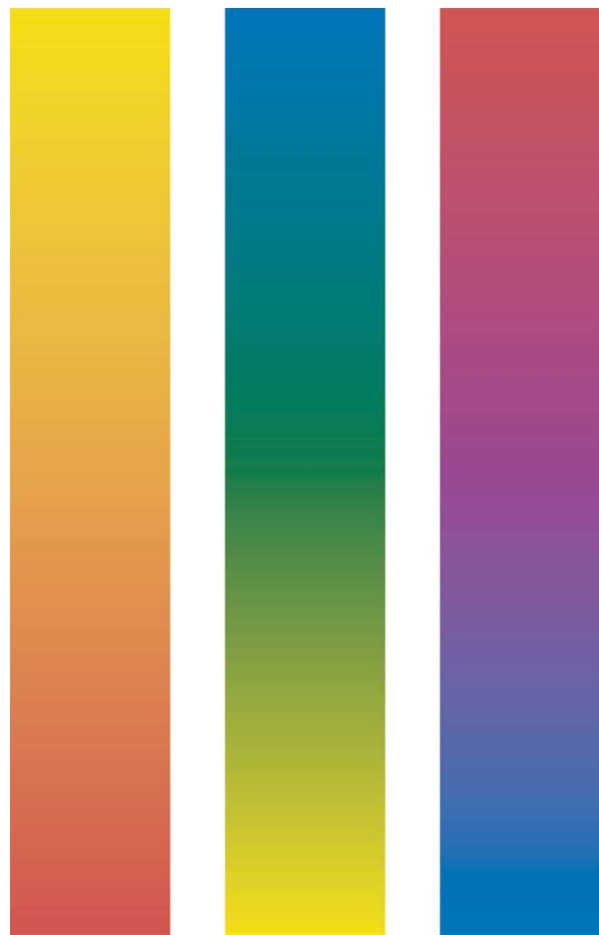
Successful Mixing

The art of successful mixing allows the colourist to create a **tailor-made colour** for each client, thus achieving a wide range of shades.
When mixing shades that are directly opposite in the colour spectrum, you will get a neutral color that can be classified from light blond to dark brown. These colours can be warm, cold or neutral depending on the amount of tones used.

The dominant tones are blue, red and violet and when used on lighter hair, they overlap and become dominant. When working on darker shades, you will need to add more tones to make them visible.

.6 + .7 =

.1 + .4 =

.3 + .2 =