

NO INHIBITION

MULTI-COLOR

RICH PERMANENT COLOR CREAM



USER MANUAL



z.one concept™

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From the heart of **z.one** concept™ research laboratories springs a new color that guarantees optimal results and delivers a unique **regenerative** power.
A treasure that propagates its extraordinary properties by delivering sublime color and radiant hair.

NO INHIBITION has created the first SLS FREE color that, as well as guaranteeing a brilliant result, also has a rejuvenating effect on the hair.

As if illuminated from within, the hair discovers its original beauty.

MULTICROME - *Age defense**

make your color iridescent

NO INHIBITION MULTI-COLOR contains a mix of highly effective active ingredients.

MULTICROME - *Age defense** is a complex which gives softness and radiance to the color. The result is a rejuvenating effect.

make your hair iridescent

The emulsion contains:

- **coloring pigments** that are state of the art: carefully selected and controlled in order to maintain a stability of results over time. Long-lasting brilliant color.
- The formula of the cream is perfectly balanced: **minimal ammonia content** guarantees perfect results whilst respecting the hair.
- **Beeswax** with film-forming and soothing properties. In addition it has exceptional hydrating and softening qualities when applied to dry hair.
- The **emulsion** is easy to mix
- **Vitamin C** is indispensable during the application of color in order to combat the hair's fragility and to give it the elements it needs in order to be healthy and strong.
- **SLS free Formula:** the delicate surfactant used is cocamidopropyl betaine, extracted from plants.

The composition of the emulsion ensures **maximum practicality** during the mixing and application processes.

Maximum coverage of white hair using a simple method with immediate results.

* action performed by 3 combined active ingredients.

THE NATURE OF HAIR

The structure of hair is made up of three parts: the cuticle, the cortex and the medulla (the latter is not always present).

The natural pigment of color, called **melanin**, can be found **in the cortex of the hair**.

The cortex is the thickest and most important layer of the shaft and is protected by a transparent surface: **the cuticle**.

The cuticle is formed by overlapping layers that are unaltered in "virgin" hair (untreated hair) and healthy hair.

In dull hair, and on all hair which has been treated with chemicals, generally the mid lengths and ends do not maintain a homogenous overlapping of the layers of cuticle, thus resulting in an increase of the porosity of the hair.

This last factor influences the result of coloring.

The natural color of hair is determined by melanin, which is produced in the hair follicle and depends on the genetic chromosomal information and the physiology of each individual.

The manifestation of color depends on two factors of melanin:

1- The type of melanin:

- **eumelanin**: a grainy pigment with tones that vary from red to deep black (present in greater percentage in darker hair);
- **pheomelanin**: a common pigment with tones that vary from yellow to delicate red (present in greater percentage in lighter hair)

2- From the quantity and way it is distributed, determining the grade and intensity of color.

Nature creates an infinite variety of hair color; even if they appear to be the same to the human eye, two natural colors are always different, and will react differently to the application of cosmetic coloring.

For this reason the same shade of color mixed with the same strength oxidizer will not be identical on two different people. Furthermore, the natural color of the hair of one individual varies over time, as the production and distribution of melanin can change until the first few white hairs start to appear.

Even on the same individual the same mix of color can generate different results with the passage of time.

From the darkest to the lightest natural level the typology of melanin varies in its percentage.

For example, a natural black color is determined by the very dense presence of grains of eumelanin. In very blond hair, on the other hand, eumelanin is almost completely absent. With the passing of time the production of melanin normally slows down. The visible result is the gradual reduction of color in single hairs, until a total lack of melanin can be seen.

White hair lacks melanin completely.

The combination of natural melanin and cosmetic pigments (artificial color) determine the final result after having colored the hair permanently.



I PRINCIPI BASE DELLE COLORAZIONI COSMETICHE PER CAPELLI

PIGMENTS

All hair colors, whether they be natural or artificial, are the result of the combination of **three primary colors: red, yellow and blue.**



Of these colors, blue is considered to be a cold color; whereas red and yellow are considered to be warm colors.

By combining equal parts of primary colors, **secondary colors can be obtained: green, purple and orange.**

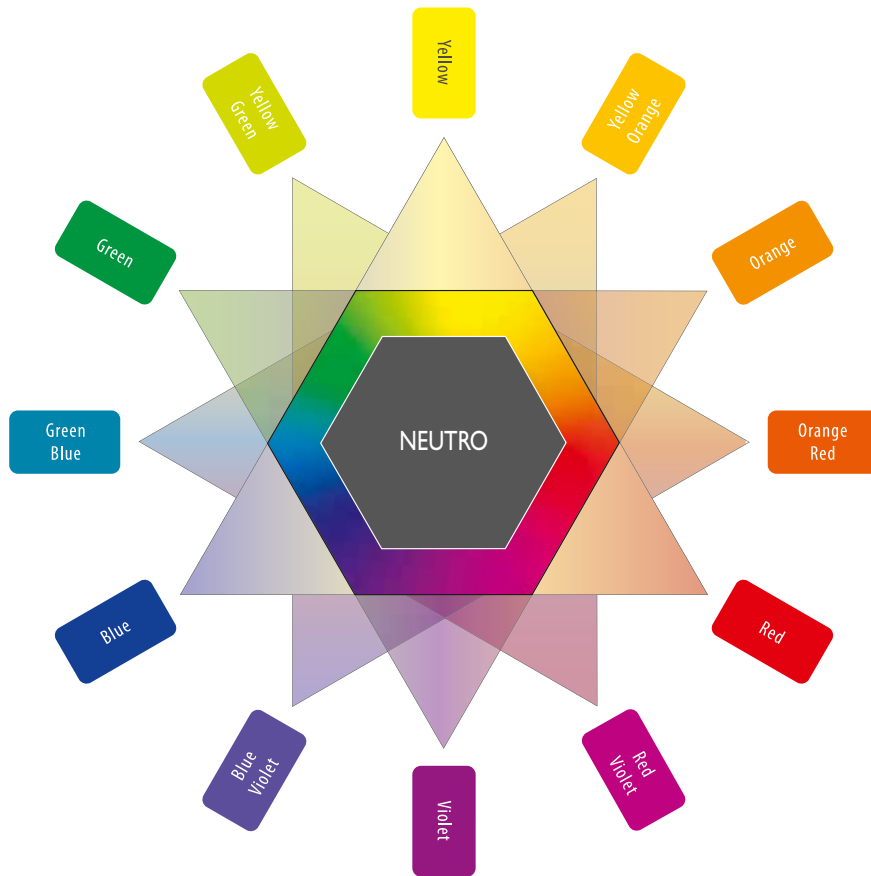


The combination in equal parts of **primary and secondary colors gives tertiary colors:**

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



THE OSTWALD STAR



The Ostwald Star is an instrument that helps to identify:

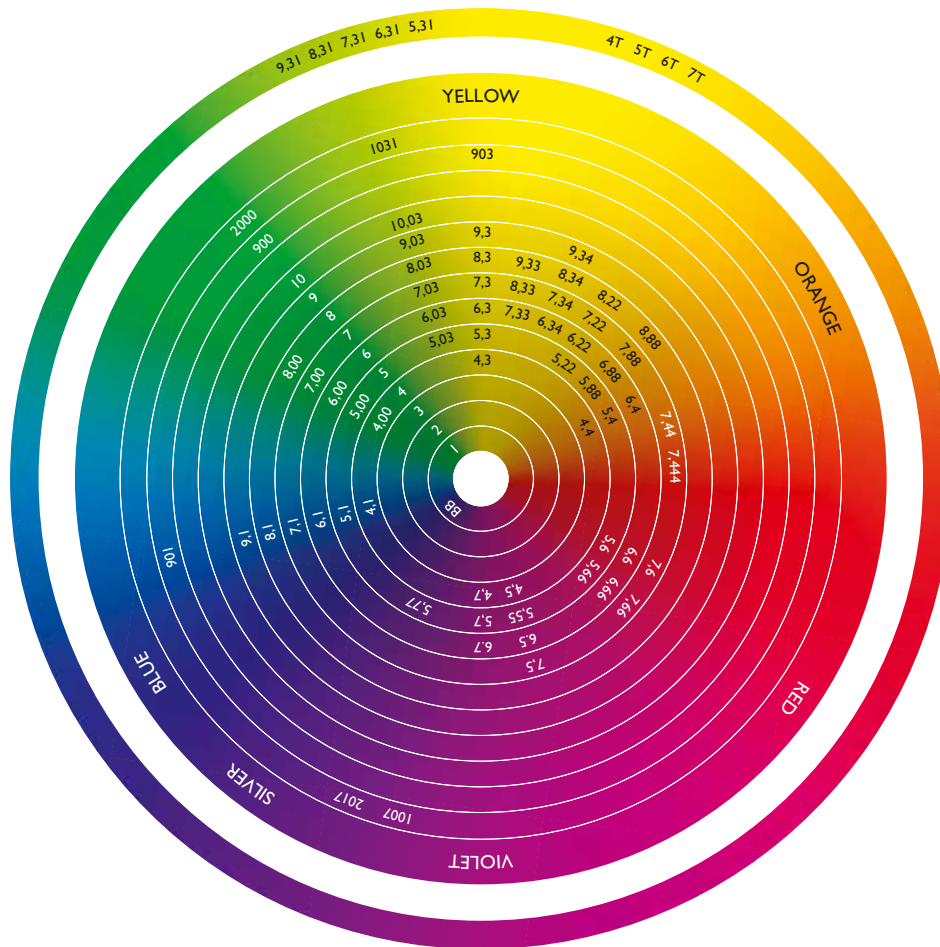
- **primary colors and those which can be obtained by combining them**, therefore secondary colors;
- **each color's capacity to neutralize another color**; secondary colors are diametrically opposed to primary colors which are not a part of their composition (and vice versa).

The principles of neutralization are very important both at the moment of the formulation of the base of the color

and in situations where corrections need to be made. For example, if the applied color appears to be too gold after rinsing, then another color with a purple base should be used in order to neutralize the excess of warm tones. If there are identical quantities of warm tones and cold tones, this will be a neutral tone. For example if neutral results are required, when hair has very cold tones then warm tones will need to be added to create a balance, and vice versa.

NEWTON'S DISC

All of the **NO INHIBITION MULTI-COLOR** range can be represented through **Newton's Disc** so that the composition of pigments of each single color can be visualized.



NB. Porous hair absorbs liquids much faster than virgin hair and at the same time absorbs a greater quantity of liquid. In the specific case of coloring pigments, porous hair accepts these more freely, becoming much darker and colder and it also tends to repel warm tones. Therefore in order to obtain a perfect result a preliminary diagnosis must be made in order to evaluate the state of the hair.



THE CHOICE OF COLOR

As mentioned before, not all hair is the same, and this characteristic can in some cases create a different result to the one that was expected.

In order to avoid this it is necessary to make a brief diagnosis before each application of color:

In the case of there being a lot of white hairs, the advice is to use a darker color than the one chosen, as this will make sure that there will be a correct coverage of the hair:

In the case of a minimal presence of white hair, the advice is to use a lighter color than the chosen result, as this will avoid the possible "heaviness" of color:

If more than 20/30% of the hair is white, then in order to obtain good coverage, the advice is to use natural nuances, either on their own or combined with the desired effect.

USING THE COLOR CARD

The color card is to be considered as a fundamental instrument for the hair stylist as it helps to anticipate the final results, it simplifies communication with the client and stimulates the inclination towards change, promoting hair coloring.

However one must consider that the reference locks of hair only represent the type of tone and the level that we are using, not the final result which, as we have already mentioned, can vary according to the different types of hair:



THE TONAL SERIES

The tone of a color is determined by the number that follows the comma and can be of one, two or three numbers.

---	natural series
,00	intense natural series
,03	warm natural series
,1	ash series
,31	beige series
,3	golden series
,4	copper series
,5	mahogany series
,6	red series
,7	purple series
,88	warm chocolate series
,22	cold chocolate series
/	tobacco series
bb	blue black
900	ultra blond series
1000	super ultra blond series
2000	platinum ultra blond



THE CORRECTORS

The formula of correctors does not have a level, but does have a well-defined tone. This characteristic influences the result of neutralization or accentuation of tone independently of the level.

Y Yellow

Augments the intensity of yellow and it is advised to add it to a color mix with a maximum quantity of $\frac{1}{4}$ of the total formula.

V Purple

Augments the intensity of purple and it is advised to add it to a color mix with a maximum quantity of $\frac{1}{4}$ of the total formula.

R Red

Augments the intensity of red and it is advised to add it to a color mix with a maximum quantity of $\frac{1}{4}$ of the total formula.

B Blue

Augments the intensity of blue and contrasts copper tones, it is advised to add it to a color mix with a maximum quantity of $\frac{1}{4}$ of the total formula.

S Silver

Neutralizes warm tones (golden) in lighter levels and it is advised to add it to a color mix with a maximum quantity of $\frac{1}{4}$ of the total formula.

C Neutral

This is a lightening amplifier to be combined with different nuances or to be used on its own, mixing it with various oxidizers, as a delicate lightener without any tone. It is advised to add it to a color mix with a maximum quantity of $\frac{1}{4}$ of the total formula.



OXIDIZING EMULSIONS AND MIXING RATIOS

These are studied to act in synergy with **NO INHIBITION MULTI-COLOR** and to develop a greater expression of pigments contained in the formula.

NO INHIBITION oxidizers, developed in four versions, are creamy, perfumed and conditioning; they have a delicate action thanks to special soothing and protective substances.

10 vol.

Ideal to darken or maintain the same natural base level. It has a delicate lightening strength and can reach a maximum of one level.

20 vol.

Ideal for white hair coverage and for coloring and lightening up to two levels.

30 vol.

Ideal for coloring and lightening between two and three levels.

40 vol.

Ideal for coloring and lightening between three and four levels. In addition it is the specific emulsion to be combined with Ultra Blond nuances.





For all nuances, with the exception of Ultra Blond nuances, the mixing ratio is:

1 part of NO INHIBITION multi-color + 1,5 parts of oxidizer at 10/20/30 or 40 Vol.
e.g. 150 ml of NO INHIBITION multi-color + 75 ml of oxidizer at 10 / 20 / 30 or 40 Vol.

In Ultra Blond nuances the mix ratio is :

1 part NO INHIBITION multi-color UB + 2,5 parts of oxidizer at 40 Vol.
e.g. 150 ml of NO INHIBITION multi-color UB + 125 ml of oxidizer at 40 Vol.



APPLICATION

It is advised to apply **milk_shake® powerful protector** around the perimeter area in order to avoid color deposits on the skin. The mix should be applied to dry and unwashed hair.

Only in the case of very greasy hair or if the hair is heavy with styling products should hair be washed with a delicate shampoo prior to applying the mix.

For porous hair, **milk_shake® pro color equalizer** should be used in order to normalize the porosity of hair and to improve the final result.

SETTING TIME

The setting time can vary between 30 and 45 minutes depending on the oxidizer and the coloring service that is intended.

RINSING

At the end of the setting time indicated for each application, add a bit of warm water and emulsify in order to tonalize the color; then rinse well.

To neutralize and stabilize the color; use specific treatments for colored hair from the **milk_shake® color specifics** range (**acid color sealer**, **color sealing shampoo** and **color sealing conditioner**).

If any residue should be left on the skin, delicately remove with **milk_shake® instant remover**.



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