

COLOURS IDENTIFYING FOLDER

LEGENDA:

A: AREOLA

E: EYELINER

L: LABBRA (LIPS)

B: SOPRACCIGLIA (BROWS)

C: CAMOUFLAGE

Codice	Base	ENG	Caratt.	SUGGESTED USE:
100 Deep Prof Black E	Nero Organico	Organic Black	V 9 T 0	<p>Suggested for:</p> <ul style="list-style-type: none"> - eyeliner or thickening of eyelashes - The use of this colour will make highly evident the contrast with light coloured eyes and more intense the look of dark eyes. <p>Mix with 101 Perfect Black</p> <p>To consider: Very technical colour, recommended to experienced professionals.</p>
101 Perfect Black E	Nero Inorganico	Inorganic Black	V 9 T 0	<p>Suggested for:</p> <ul style="list-style-type: none"> - eyeliner or thickening of eyelashes - The use of this colour will make highly evident the contrast with light coloured eyes and more intense the look of dark eyes. <p>Mix with 101 Deep Prof Black</p> <p>To consider: Also usable for structured eyeliner, as it will fade over time</p>
102 Steel "seasoner" B	Grigio Inorganico	Inorganic Grey	V 6/7 T -2	<p>Suggested for:</p> <ul style="list-style-type: none"> - eyebrows for mature women with salt & pepper hair. <p>Mix with:</p> <ul style="list-style-type: none"> - 405 Cinnamon to make it more light and warm. <p>To consider: This grey may tend to darken during the healing. It can be used alone (taking account of its tendency to cool on some shades of skin). At the first application this colour can be slightly diluted to see how it will react on the skin of the client. Corrections on the density of the result can be made during the second appointment.</p>

200 Warm Black Indispensabile per diverse applicazioni – Indispensabile for various applications E B	Marrone/ Giallo Inorganico	Inorganic Brown/Yell ow	V 9 T -1	<p>Suggested for:</p> <ul style="list-style-type: none"> - most types of skins of Fitzpatrick scale and all colours of eyes; - getting a beautiful eyeliner with a rich ebony colour; - offering a marked contrast with the light colours of the eyes; - it gives its best in applications on eyeliner; - being used for eyebrows on skins type IV, V and VI on Fitzpatrick scale. <p>Mix with: It can be added to all browns to darken them with a very rich shade, basically cold.</p> <p>To consider: This is certainly one of the most performing colours... usable in many cases. "Chocolate" black, very velvety and intense.</p>
201 Coffee B E	Giallo/Ver de Inorganico	Inorganic Yellow/Gre en	V 8 T-3	<p>Suggested for:</p> <ul style="list-style-type: none"> -eyebrows of an intense coffee colour; -skin types V and VI of Fitzpatrick scale; -Asian and Mediterranean skins; -getting a beautiful eyeliner with a rich chocolate brown colour. <p>Mix with:</p> <ul style="list-style-type: none"> -203 Tamari and 207 Masala to obtain a warmer shade; -208 Azuki and 400 Bran to lighten in warm tones; -401 Nut Meg for lighter but cold shades. <p>To consider: On cold undertones balance with warm pigments</p>
202 Chocolate B A	Marrone/ Giallo Grigio Organico e Inorganico	Organic and Inorganic Brown/Yel ow Grey	V 8 T 1	<p>Suggested for:</p> <ul style="list-style-type: none"> -obtaining a dark eyebrow; -shading of very pigmented areola and nipple; -skins from type V to IV of Fitzpatrick scale; <p>Mix with:</p> <ul style="list-style-type: none"> -203 Tamari to make it warmer; -201 Coffee to darken it slightly and lower the value; -it can be used to darken any colour for eyebrows. <p>To consider: It is a dark brown warm but natural. It will not turn into greyish tones over time.</p>

203 Tamari B A	Rosso Magenta Inorganico	Inorganic Magenta Red	V 7 T 3	<p>Suggested for:</p> <ul style="list-style-type: none"> -dark areolas or for creating shadings of warm tone; -modifying cold colours; -it neutralizes blues and greys of eyeliner and eyebrows or previous tattoos turned into cold and greyish tones. <p>Mix with:</p> <ul style="list-style-type: none"> -201 Chocolate to obtain a beautiful and warm dark brown. <p>To consider:</p> <p>To be used mixed with cold bases to prevent them from turning into grey. Do not use it alone directly on eyebrows or skins with a cool shade, being a colour with a warm base.</p>
204 Gianduja B	Giallo/Ver de Inorganico	Inorganic Yellow/green	V 8 T -2	<p>Suggested for:</p> <ul style="list-style-type: none"> -creating eyebrows of an elegant and balanced tone of brown for skins from type III to V of Fitzpatrick scale; <p>Mix with:</p> <ul style="list-style-type: none"> -407 Mustard for skins with cold base; -400 Bran or 405 Cinnamon to create a natural and lighter result; -201 Coffee to darken it; -203 Tamari to warm it without changing the value; -207 Masala to warm and brighten it. <p>To consider:</p> <p>It's a good colour for skins of scale V and VI. Some warm tones of skin can absorb red; use with caution to avoid too cold results.</p>
205 Marron Glacé A B	Marrone Neutro Inorganico	Inorganic neutral brown	V 7 T 1	<p>Suggested for:</p> <ul style="list-style-type: none"> -obtaining an eyebrow colour from dark blond to light brown; -dark brown areolas. <p>Mix with:</p> <ul style="list-style-type: none"> -series 300 to create hazel or brown areolas; -400 Bran to create soft shades of medium blond; -use to intensify the series of 400 without varying the temperature. <p>To consider:</p> <p>In the healing phase it does not turn into red.</p>

206 Caramel B	Giallo/Verde Inorganico	Inorganico Yellow/Green	V 6 T -1	<p>Suggested for:</p> <ul style="list-style-type: none"> -eyebrows of a beautiful honey colour; -for amber areola and nipples; -use on skins from type III to V of Fitzpatrick scale. <p>Mix with:</p> <ul style="list-style-type: none"> -202 Chocolate to darken it; -201 Coffee to darken it with a cool tone; -405 Cinnamon or 406 Barley to brighten it. <p>To consider:</p> <p>This is a colour with great possibilities of application to obtain very natural shades.</p>
207 Masala B A	Marrone/Rosso Inorganico	Inorganico Brown/Red	V 6/7 T 2	<p>Suggested for:</p> <ul style="list-style-type: none"> -obtaining a coppery shade for skins from type I to III of Fitzpatrick scale; -chestnut honey coloured areolas and nipples. <p>Mix with:</p> <ul style="list-style-type: none"> -405 Cinnamon to obtain Titian blond eyebrows; -202 Chocolate to obtain medium Titian colour eyebrows (increase the percentage to get a coppery brown colour from medium to dark); -201 Coffee to darken it (and cooling it) bringing it to a soft warm brown; -to mix with any colour for eyebrows to warm its tone. <p>To consider:</p> <p>This colour will not take red/orange tones over time.</p> <p>You can create interesting nuances for areolas, blending it with Thinner 1000 and / or softening its tones with the series of 300 and 500.</p>
208 Azuki L A	Marrone/Rosso Inorganico	Inorganico Brown/Pink	V 6/7 T 1	<p>Suggested for:</p> <ul style="list-style-type: none"> -giving a terracotta shade to the colours for lips; -medium dark brown areolas (internal shades and / or nipples). <p>Mix with:</p> <ul style="list-style-type: none"> -309 Nougat to brighten; -707 Bois de Rose for a rosy shade, remembering that you can obtain beautiful glazes with the help of Thinner 1000. <p>To consider:</p> <p>A few drops added to the colours for lips add a delicate honey brown shade mostly in the case of lip contour.</p>

209 Toffee CALB	Arancio/Grigio/ Giallo Organico & Inorganico	Organic & Inorganic Orange/Gr ey/Yellow	V 5 T 2	Suggested for: -using as a base for a warm honey colour and creating 3D effects in eyebrows, as a mix for soft and warm shades; -giving golden tones and delicate biscuit nuances to lip contour and areola.
300 Peanut CAL	Rosa/Giallo/ Grigio Inorganico	Inorganic Pink/Yello w/Grey	V 5 T 2	Suggested for: -areolas with golden hues, or for shading and recreating Montgomery's tubercles; -as camouflage on amber skins; -warming lip shades verging to cold. To consider: Extremely flexible as warm mix.
301 Cachemire CAL	Giallo/Grigio Organico & Inorganico	Inorganic & Organic Yellow/Grey	V 5 T ½	Suggested for camouflage, for areola nipple complex, or as a mix for lips. To consider: Recommended for blends with other colours to achieve shades that remind the golden crust of bread.
303 Hazel CAL	Marrone/ Giallo/ Grigio Inorganico	Inorganic Brown/Yell ow/Grey	V 4 T 0	Suggested for: -as a base to soften too orange colours; -a delicate and versatile almond colour that neutralizes too orange tones; -mixing with lip colours to achieve natural effects in reconstructive camouflage. To consider: Enchanting the mix with the line of 500 and 600. Wonderful beige, absolutely natural.
304 Brown Sugar CAL	Rosa/Giallo, Grigio Inorganico	Inorganic Pink/Yello w,Grey	V 5 T 2/3	Suggested for: -skin colour base of a delicate caramel colour, highly ductile for camouflage; -areolas, for shading and recreating Montgomery's tubercles. Mix with: -try with 507 Tamarind for areolas and lips, or when you want an ochre shade.
305 Biscuit CAL	Grigio/Giallo Organico & Inorganico	Inorganic & Organic Grey/Yello w	V 4 T 1/2	A biscuit colour very natural, suggested for blends for specific nuances for camouflage, areolas and lips reconstructions.
306 Jicama CA	Giallo Inorganico	Inorganic Yellow	V 3 T 2	Suggested for camouflage, for areola nipple complex or as a mix to obtain other shades of colour, or to lighten. To consider: Base verging on yellow, that does not turn into orange hues.

307 Powder CA	Bianco/Rosa Inorganico	Inorganic White/Pink	V 2 T -2	Suggested for use to lighten colours for areola or skin colour, never use to lighten pigments for eyeliner, eyebrows or lips.
308 Ginger CA	Verde/Giallo Inorganico	Inorganic Green/Yellow	V 3 T -3	Recommended to be used as a mix with the line 300 for specific camouflage colours, or to lighten or cool other pigments. To consider: Having a cold base (green), it can be used to neutralize red, pink, and some violet tones.
309 Nougat CA	Giallo/Rosa/Grigio Inorganico	Inorganic Yellow/Pink/Grey	V ? T	Suggested for mix for camouflage or reconstructions. Neutral base.
400 Bran B	Giallo/Marrone Organico & Inorganico	Inorganic & Organic Yellow/Brown	V 6 T 0/1	Suggested for: -having a beautiful medium blond colour for eyebrows, for skins from type III (da III a ???) of Fitzpatrick scale; Mix with: -207 Masala for a warmer tone; -202 Chocolate to darken it, cooling it.
401 Nut Meg B	Cenere/Marrone Inorganico	Inorganic Ash/Brown	V 6 T -3	Suggested for: -people with white/grey hair to obtain eyebrows with harmonic and natural colour; -using it alone on people with skins with cold tones, the result could be too grey; -neutralizing eyebrows whose colour has acquired a reddish tone; -blondes wishing dove grey eyebrows. Mix with: 207 Masala to warm it; 201 Coffee to darken it keeping it cool. To consider: Dove grey with shades of walnut. Remains very beautiful with the passing of time, evolving into an ash brown colour in skins of type III and IV of Fitzpatrick scale. This is the most beautiful dove grey ever.

402 Sesam B	Marrone/ Grigio Inorganico	Inorganic Brown/Grey	V 6 T -2	<p>Suggested for:</p> <ul style="list-style-type: none"> -clients with white or salt & pepper hair; -clients with blond hair wishing ash-blond eyebrows. <p>Mix with:</p> <ul style="list-style-type: none"> -201 Coffee to darken it; -405 Cinnamon to lighten it. <p>To consider:</p> <p>It is a beautiful and delicate dove grey. This colour will quickly become one of the favourite colours of the professional!</p>
403 Walnut B	Marrone/ Grigio Inorganico	Inorganic Brown/Grey	V 6 T 0	<p>Suggested for:</p> <ul style="list-style-type: none"> -an elegant walnut colour for eyebrows in clients with grey, white or ash-blond hair. <p>To consider:</p> <p>It can be used in combination or as an additive, being a very performing colour.</p>
404 Olive "must have" "double hitter INDISPENSABILE ESSENTIAL B E A	Verde/Grigio Inorganico	Inorganic Green/Grey	V 6 T -3	<p>Suggested for:</p> <ul style="list-style-type: none"> -using it pure for a dove light blond; -a light ash shade for skin with cold undertones. <p>Mix with:</p> <ul style="list-style-type: none"> -203 Tamari to obtain a warm blond shade; -201 Coffee to get a grey/olive tone. <p>To consider:</p> <p>Use to change any pigment which has a red base to avoid undesired pink/reddish colour changes. For the above mentioned results, it is indicated to correct colour changes on areolas, reddish eyeliner. Used directly, it neutralizes red and orange eyebrows.</p>
405 Cinnamon B A C	Giallo/Verde Inorganico & Organico	Inorganic & Organic Yellow/Green	V 5/6 T -2	<p>Suggested for:</p> <ul style="list-style-type: none"> -light blond eyebrows; -skin types I-II of Fitzpatrick scale, for all skin tones; -softening darker colours; -lightening medium browns. <p>Mix with:</p> <ul style="list-style-type: none"> -401 Nut Meg to darken; -404 OLIVE for a nice light ash brown.
406 Burley B A C M	Giallo/Verde Organico & Inorganico	Organic & Inorganic Yellow/Green	V 5 T 0/1	<p>Suggested for:</p> <ul style="list-style-type: none"> -brightening eyebrows of a tone a little too dark; it will lighten the colour of a pair of tones; -ideal for corrections or blends; -decreasing the intensity of tone of some browns.

407 Mustard B C A M	Senape/Gi allo Inorganico	Inorganic Mustard/Y ellow	V 4 T 2	Suggested for: -neutralizing browns with magenta and purple tendencies; -blending with golden tones; -adding it to browns in case of retouching on previous tattoos turned into eggplant or purple tones for a natural correction. To consider: Mustard coloured. Do not use to correct purple lips.
500 Gooseberry L A	Rosso/Rug gine Inorganico	Inorganic Red/Rust	V 7 T 3/4	Suggested for: -lip contour and / or full lips. Mix with: -series 300 To consider: A mouth-watering gooseberry colour that can be used alone, mixed or used to make more warm and intense another chosen shade.
501 Tamarillo L A	Rosso/Ros a Organico & Inorganico	Organic & Inorganic Red/Pink	V 7 T 3/4	Suggested for: -using it pure for a biscuit-coloured contour. A warm colour for full lips that enlightens mucosae with cold tendency.
502 Litchi L A	Rosso/Ara ncio Marrone Organico & Inorganico	Organic & Inorganic Red/Oran ge Brown	V 7 T 2/3	Suggested for: -obtaining an elegant, warm and velvety old rose tone; -a natural mucosa colour. Mix with: -301 Cachemire or 303 Hazel for a natural effect.
503 Paprika	Rosso/Ara ncio Organico & Inorganico	Organic & Inorganic Red/Oran ge	V 5/6 T 4	Suggested for: -correcting blue and blue/purple lips; -illuminating a too cold tendency. To consider: Do not use on eyelids.
504 Crab Apple L A	Rosso/Ros a Organico & Inorganico	Organic & Inorganic Red/Pink	V 6 T 2	Suggested for: -contours and /or fillings, that recall the nuances of wild apples; -trying in blends with 406 Barley or 406 Cinnamon.
505 Tikka L A	Arancio/R osa- Grigio Inorganico	Inorganic Orange/Pi nk-Grey	V 5 T 2/3	Suggested for: -emphasizing lip contours in a natural way, and creating delicate nuances for filling; -rosy shades for areola –nipple and inside of the nipple on light areolas. Mix with: -rosy colours to make them more natural. To consider: Exalts the vermilion red of lips.

506 Fiamme LA	Arancio/Giallo-Rosa Inorganico	Inorganico Orange/Yellow-Pink	V 6 T 3	<p>Suggested for:</p> <ul style="list-style-type: none"> -internal or intermediate areas of areolas and nipples; -creating lip liner and full lips with a beautiful rosy brick effect. <p>Mix with:</p> <ul style="list-style-type: none"> -600 Habanero for a garnet red lip contour, on skin types III-IV of Fitzpatrick scale; -700 Date Palms for a wine-coloured lip liner -301 Cachemire to soften its vibrant effect.
507 Tamarind AL	Arancio/Rosa-Grigio Inorganico	Inorganico Orange/Pink-Grey	V 6 T 2	<p>Suggested for:</p> <ul style="list-style-type: none"> -using it pure for pinkish beige areolas; -lip contour for highlighting in a natural way the vermilion border. <p>Mix with:</p> <ul style="list-style-type: none"> -405 Cinnamon and 303 Hazel for areolas with colder tones; -600 Habanero for an amaranth colour; -700 Date Palms and, in general, with 700 series to warm or obtain more natural shades. <p>To consider:</p> <p>Not recommended for dark or mulatto complexions.</p>
508 Curcuma BCA	Arancio Inorganico	Inorganico Orange	V 5/6 T 3/4	<p>Suggested for:</p> <ul style="list-style-type: none"> -neutralizing too cold or anthracite greys or too dark colours turning into bluish; -using it direct if grey or blue are rich and dense. <p>Mix with:</p> <ul style="list-style-type: none"> -50% with the target colour if the bluish grey is pure in the skin; -all mid-range colours if it is necessary to warm them, as 200 Warm Back or 204 Gianduia. <p>To consider:</p> <p>A warm dark pumpkin colour, the colour of curcuma. Not recommended as an additive for blond eyebrows, to lighten tones of brown, if you wish to keep them neutral and cold.</p>
600 Habanero LA	Violetta Organico & Inorganico	Organic & Inorganico Violet	V 7 T -1/-2	<p>Suggested for:</p> <ul style="list-style-type: none"> -creating sophisticated colour effects. <p>Mix with:</p> <ul style="list-style-type: none"> -305 Biscuit or 309 Nougat or 505 Tikka for a natural nuance; -503 Paprika or 507 Tamarindo or 508 Curcuma for skin types I-II on Fitzpatrick scale. <p>To consider:</p> <p>Cold colour with purple tendency. Do not use it alone or on lips never tattooed.</p> <p>It is a very intense colour and it may tend to violet if the colour of the lips is cold.</p>

601 Cherry L A	Rosso/Ros a Violetta Inorganico & Organico	Inorganic & Organic Red/Pink Violet	V 7 T 2	<p>Suggested for: A bright magenta colour to make vibrant and intense any pigment chosen for lips.</p> <p>To consider: It is wonderful if mixed with 302 Quinoa and 303 Hazel.</p>
602 Pomegranate L A	Rosso/Ros a Marrone Organico & Inorganico	Organic & Inorganic Red/Pink Brown	V 7 T 3/4	<p>Suggested for: -effects for lips juicy as pomegranates; -exalting the internal texture of the nipple; -direct use, pure or diluted; -for contour or filling.</p> <p>Mix with: -303 Hazel for a more natural effect.</p>
603 Ribes L A	Rosso/Gial lo Organico & Inorganico	Organic & Inorganic Red/Yello w	V 6 T 2	<p>Suggested for: -performing colour for brand new colour gradations; -intensifying the natural colour of mucosae; -obtaining shadings for nipples on skin types II-III of Fitzpatrick scale.</p> <p>Mix with: -303 Hazel to create a soft ad natural colour for lips on skin types I-II of Fitzpatrick scale; -600 Habanero or 701 Date Palms for skins of type III on Fitzpatrick scale; -505 Tikka or 506 Flame to brighten it on skins of type IV of Fitzpatrick scale; -series 70 to add a strawberry nuance.</p>
604 Rose Pepper L A	Marrone/R osso Organico & Inorganico	Organic & Inorganic Brown/Re d	V 6 T 1	<p>Suggested for: -the colour of pink pepper to widen all ranges of pigments suggested for lips.</p> <p>To consider: Add some drops of 305 Biscuit to mitigate the tendency to "cool" or pigments with orange shade.</p>
700 Date Palms L A	Marrone/B lu Inorganico	Inorganic Brown/Blu e	V 8 T -1	<p>Suggested for: -increasing the value of any colour for lips; -shadings of nipple.</p> <p>Mix with: -series 300 to lighten it according to the desired tone.</p>
701 Black Rose L A	Rosa- Rosso Inorganico	Inorganic Pink-Red	V 7 T -1/0	<p>Suggested for: -definite lip liner, even on medium dark lips; -dark pink areola-nipple complex or for shadings A.N.C.; -darkening lip tones in a natural way.</p> <p>Mix with: 602 Pomegranate for a more vibrant shade, or add orange tones to warm it.</p>

702 English Rose L A	Blu/Rosa, Grigio Inorganico	Inorganic Blue/Pink, Grey	V 7 T -1	Suggested for: -an elegant and sophisticated English rose for lip contour, shades and fillings; -for areola. Mix with: -604 Rose Pepper, or with colours with orange tones to warm it.
703 Rose Wood L A	Giallo/Rosa Inorganico	Inorganic Yellow/Pink	V 6/7 T 0/1	Suggested for: -a medium dark rosy brown lip liner; -medium dark areolas, or shadings areola-nipple. Mix with: -602 Pomegranate for a warmer shade; -603 Ribes for a strawberry tone.
704 Cherry Wood L A	Rosso/Marrone, Rosa Organico & Inorganico	Organic & Inorganic Red/Brown, Pink	V 6 T 1	Suggested for: -a velvety rosy ochre for areolas and lips. Mix with: -504 Crab Apple to lighten it on skin types II-III of Fitzpatrick scale; -305 Biscuit for a natural and bright lip colour.
705 Mokaccino L A	Rosa/Giallo, Marrone Inorganico	Inorganic Pink/Yellow, Brown	V 5/6 T 1	Suggested for: -using it pure on skin types I-II of Fitzpatrick scale; -lips and areolas; -creating countless sophisticated colour nuances. To consider: Natural base of a warm powder colour. Colour that gives space to creativity.
706 Tuja L A	Rosa/Giallo, Marrone Inorganico	Inorganic Pink/Yellow, Brown	V 5 T 2	Suggested for using it as a base to create an infinity of refined shades for lips and areolas. Natural and warm tone.
707 Bois de Rose L A	Rosa/blu, Grigio inorganico	Inorganic Pink/Blue Grey	V 4/5 T 1	Very light and natural, as a base to mix to lighten darker colours, wonderful with 700 Habanero. Often used to create delicate shades for areola, Fitzpatrick scale I-II-III. Mix: with the series of 300 for specific areola-nipple shades. Mix with 600 Habanero for a wine-coloured lip liner. Mix with 500 Gooseberry for a velvety rosy brick.

***PRECAUTIONS** on intense lip colours:

These colours have been developed to satisfy the needs of expert and well trained professionals. They are very intense and powerful colours, not intended for a general use on lips never treated with dermopigmentation. Professional technicians who have experience and familiarity with the formulations of the colours will obtain highly satisfying results. Inexperienced technicians must require an adequate training and support before proceeding with the use of these rich and intense colours.

"Seasoner"- Pigments recommended for experienced professionals, for beginners it is advisable to use them in blends.

"Double Hitter"- Pigments that can be used for different applications.

FOR LIPS ONLY* -Pigments that contain colouring agents **NOT TO BE USED** in the area of eyes and eyebrows.

DENSITY OF COLOUR AND SCALE OF VALUES

The Value indicates the density of colour, not the temperature or the tone.

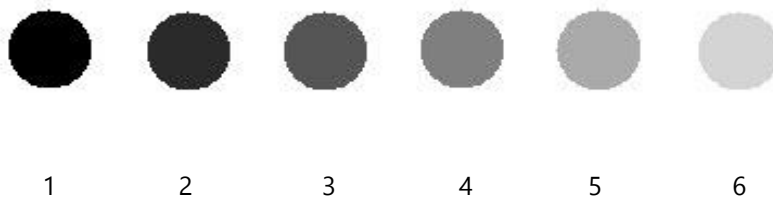
It can be calculated using a scale ranging from darker to lighter values: 1 means black and 6 the lightest and closest to white.

The density is sometimes put in relation to the saturation of colour. The saturation of colour/density of pigment is not to be intended as the concentration of the pigment in the colour, but as the strength of the pigment in terms of lightness or darkness.

The SCALE OF VALUES OF THE DENSITY OF COLOURS, below, illustrates the lightness or darkness of a colour on the base of a scale ranging from 1 to 6, where 1 represents the darkest tone and 6 the lightest one.

For example, with reference to the primary colours, Blue, Red and Yellow, Blue is the darkest and densest and would fall within the category no. 1 of the scale; Red is the second darkest, with an average density, falling within the medium category (3), Yellow would be the lightest, with the last colour density, falling within the category no. 6 of the scale.

Pigments are also assessable according to density levels that depend on colour and the two scales displayed below describe the colour density.





Value Scales

1 2 3 4 5 6

Temperature Scale of Colours

- +4 Extremely hot
- +3 Less hot than +4 but surely hot
- 2 Lightly hot
- 1 Tepid
- 0 Neutral, neither hot nor cold
- 1 Barely fresh
- 2 Lightly fresh
- 3 Less cold than -4, but definitely cold
- 4 Very cold

This "Temperature Scale of Colours" measures the tendency of colour towards hot or cold tones.

All the colours implanted in the skin are influenced by the skin tone.

All the colour implanted in the skin will be influenced by the skin undertone. **Please note that all the results depend not only on the colour chosen, but also on the shades of the skin**, that play a very important role in the outcome of how a colour evolves, warming or cooling during the "healing", and with the skin undertone.

Temperature is the relative "hot or cold" power that a colour has. "Hot" colours imitate sun and fire (such as red, orange, yellow); "cold" colours are similar to water and sky (for example purple, blue, green); "neutral" colours fall in between.

This composition is similar to the primary colours:

>Blue: higher number of colour depth and density, it adds freshness to other colours.

>Red: Average depth and density, it adds warmth if mixed with other colours.

>Yellow: Little depth and density. Extremely intense, it can be hot or cold and it usually heals more transparent on the skin.

Skin tones do not necessarily have to be classified as hot or cold, but they could assume neutral tones.

There are many different degrees of cold and hot. Some clients may have cool or warm tones, while others are located in the extreme category. The same applies to pigments, some are a little colder, some hotter (pigments for eyebrows with yellow base), while others are in the extreme category (green or black base).

¹Means Neutral without prejudices of substantial temperature. However, all the results of colour depend on skin tones.

Definitions of hot and cold indicate the basic construction of the undertone of the pigment.

²A definition of temperature does not necessarily indicate an absolute value of cold or hot, but rather a tendency to turn towards cold or hot.

There are different degrees of cold and hot. Some cold pigments may be only slightly predisposed to cool down or heat, while others could be very cold or hot.

Each professional must work with Clinita evaluating the single shades of the skin of the client to determine the appropriate temperature in the correct selection of the pigment.

EXAMPLE 404 OLIVE

Colour	Temp/Value	Base
404 Olive indispensable different applications B E A	Cool -2 Value 5	Inorganic Green/Grey

Using 404 Olive, as in the example: Temperature is Cool -2. This describes the colour temperature of the pigment, signifying that Olive is a little cold. The value/density of 'Olive 404' is 5. This describes the colour density of the pigment, signifying that 'Olive' has a lighter colour density, falling within the category no. 5 of shadow/light in the scale "Scale of Values" mentioned above.

³Note on the base colour / descriptions: the second word describes the most influential tone; the first word describes the influence of that colour. Example: brown-black indicates that the colour is mainly black but it has a brown influence.

Fitzpatrick Scale

Skin Type	Skin colour	Characteristics
I	White; very transparent; red or blond hair; blue eyes; freckles. Could be hot or cold.	High sensitivity to sun. Always reddens, does not tan.
II	White and transparent; red or blond hair; blue, green or light hazel eyes (eg. Caucasian type). Could be hot or cold.	Very sensitive to sun. Normally reddens. Hardly tans.
III	Light skin with any kind of eyes and hair; very common (eg. dark blond to brown hair, Caucasian type, normally brown eyes). Generally cold; however, some warm sub-tones can be found.	Sensitive to sun. Sometimes reddens. Tans gradually tending to a golden colour.
IV	Brown hair; typically Mediterranean and Caucasian skins (eg. Mediterranean skin with olive tones, some Asian). Normally cold.	Low sensitivity to sun. Could redden, but tans easily.
V	Dark brown; Middle-East skins (eg. Hispanic, some Asian, some black). Normally cold.	Low or no sensitivity to sun. Rarely reddens and tans quickly.
VI	Black skins. Cold.	Does not redden. Skin pigments deeply; tans easily.

For a better result:

- ❖ Always shake very well the pigment bottle before use, for at least 30 seconds.
- ❖ Do not mix different brands of colour.
- ❖ Always prevent contamination! Avoid handling the colour in contaminated working fields. Avoid handling the bottle with contaminated hands.
- ❖ Close the bottle immediately after pouring the colour.

Unopened bottles of pigment have a duration of 10 years from the date of production, if stored in a cool and dry place and not exposed to heat or UV rays.

The expiry date is defined on the basis of the ingredients used.

For more information, contact your Clinita Authorized Distributor.

Comply with the rules on the storage and conservation of sterile material.

Opened bottles must be used within a year from the date of opening. Observe the PAO timing and write the opening date on the bottle.

For a correct view of the colour and the application on the specific case, place a small quantity of colour on the skin and let it dry.