



Color Identification Chart© (CIC)

THE AQUA & VELVET™ PIGMENTS

EYELINER COLORS

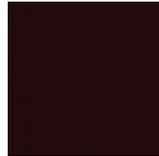
Traditional Eyeliner Colors (Light to Dark)



CHARCOAL



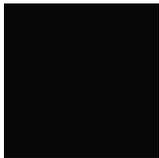
STEEL GRAY



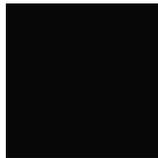
EBONY BROWN



BLACK MAGIC



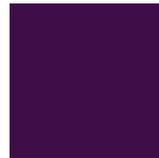
ONYX



ULTRA BLACK



MIDNIGHT
BLACK



AMETHYST

Eyeliner Halo Colors (Light to Dark)



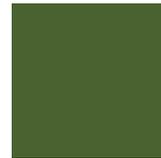
HALO KHAKI



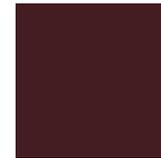
HALO TAUPE



HALO DENIM



HALO FOREST



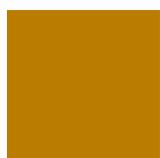
HALO BROWN

EYEBROW COLORS

Slightly Cool to Very Cool Blonde and Brown Eyebrow Colors (Light to Dark)



SAHARA



BREEZY
BLONDE



BRÈVE



CRÈME LATTE



LATTE



CAPPUCCINO



CLASSIC
BROWN



COCOA



MOCHACCINO



EBONI
EXPRESS



RICH BROWN

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DARK TOFFEE



**NAVAJO
BROWN**



**CHOCOLATE
TRUFFLE**



ESPRESSO



**EBONY
BROWN**



**CHOCOLATE
TRUFFLE**

Taupe/Gray Cool Eyebrow Colors (Light to Dark)



PECAN



TAUPE



ESKIMO GRAY

More Neutral Eyebrow Colors (Light to Dark)



SANDALWOOD



HAZELNUT

Warm Brown Eyebrow Colors (Light to Dark)



**GOLDEN
HONEY**



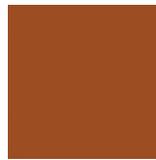
**BEAUTIFUL
BLONDE**



**AUTUMN
GOLD**



**MILK
CHOCOLATE**



AUBURN



Color Identification Chart© (CIC)

MODIFIER/CORRECTOR COLORS

More Neutral and Warm Modifier/Corrector Colors (Light to Dark)



NON-VIOLETS



YELLOW GOLD



24 CARAT
MOD



GREY VANISH

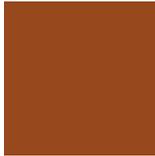


UN-GRAY

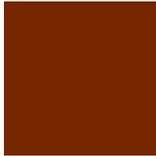


NEON
ORANGE MOD

More Neutral and Warm Modifier/Corrector Colors (Light to Dark) Cont.



CARIBBEAN
MOD



COPPER

Cool Modifier/Corrector Colors (Light to Dark)



DESERT BEIGE
MOD



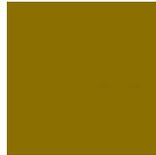
LIGHTEN UP!



YELLOW OLIVE
MOD



BROW MOD



OLIVE MOD



Color Identification Chart© (CIC)

LIP COLORS

Pinks (Light to Dark)



ROSE PETAL



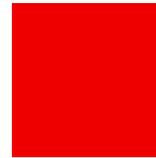
PINK



MONTANA
PINK



PINK ORCHID



STRAWBERRIES
AND CRÈME



RASPBERRY
CRÈME

Mauve (Light to Dark)



MAUVE



COUNTRY
MAUVE

Orange/Peach (Light to Dark)



MANGO



AUTUMN



DARKENALF

Reds (Light to Dark)



VALENTINE
KISS



CANDY APPLE
RED



RUBY RED

Earth Tones (Light to Dark)



SEDONA



INDIAN EARTH

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Color Identification Chart© (CIC)

AREOLA COLORS

BEIGES



NUDE AREOLA



SAND AREOLA

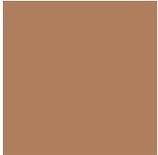


HONEY AREOLA



BEIGE AREOLA

TANS



LIGHT BROWN AREOLA



CAMEL AREOLA

PEACHES



FLESH AREOLA

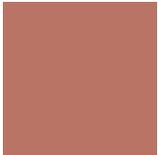


MOCHA AREOLA



LIGHT SALMON AREOLA

PINKS



BLUSH AREOLA



PINK SAND AREOLA



PINK

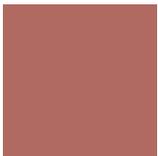


AREOLA BASE



ROSE AREOLA

REDS



MAUVE



BERRY ICE TEA AREOLA



OLD ROSE AREOLA

BROWNS



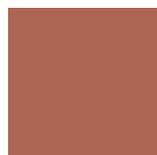
MEDIUM BROWN AREOLA



BROWN AREOLA



DARK BROWN AREOLA



MAPLE MOCHA AREOLA

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Color Identification Chart© (CIC)

AQUA & VELVET™

The CIC is provided as a guide to color selection for the applicable service being provided. The *Eye Brow* and *Modifier/Corrector* sections have additional *temperature* and *light-to-dark* information with an associated temperature chart* and light-to-dark scale** located at the conclusion of the *Modifier/Corrector* section.

Notwithstanding the attention to accuracy and detail provided, how a color example appears is dependent upon the color settings on computer monitors and if printed, the color settings on the printer. When used for an applicable permanent cosmetic service, colors are also subject to being greatly influenced by the skin undertone of the client, the artist's technique, and the needle grouping used.

This is the appropriate place to mention an important LI product; Soft FX. By adding different amounts of Soft FX, the full strength properties of each color listed on the CIC can be modified to concentration preference. Information regarding the proper use of Soft FX is located at the completion of the CIC following the Product Shelf Life & Care After Opening section.

The CIC consists of many pages covering all groups of LI pigment colors. Each CIC page is numbered. If you wish to print only a specific group, select the applicable group's page(s) on the print selection option of your printer menu.

The CIC is a living document. LI is constantly working to provide its valued customers the latest technology in permanent cosmetic pigments.

DISCLAIMER: This Color Identification Chart (CIC) is NOT intended to replace education or training in cosmetic tattooing procedures or color theory. This CIC consists only of suggestions and recommendations for the technician working with the *Aqua and Velvet* pigments.



Color Identification Chart© (CIC)

FITZPATRICK SCALE (Skin types)

Fitzpatrick I



Fitzpatrick I

Highly sun sensitive. Always burns, never tans. Example: Fair Red Heads w/ Freckles. Very warm, and some extremely warm in skin undertone temperature.

Fitzpatrick IV



Fitzpatrick IV

Low sun sensitivity. May burn, but will quickly turn to dark brown tan. Example: Mediterranean with olive skin tone, some Asians (Far Eastern descent) with yellow-green undertones. Fitzpatrick IV skin types are considered cool.

Fitzpatrick II



Fitzpatrick II

Very sun sensitive. Easily burns, rarely tans. Example: Fair complexion, fair haired Caucasians. Fitzpatrick II skin types may be warm or cool. Note: Although it is possible to have a peaches and cream (warm) Fitzpatrick II client, 99.99% of Fitzpatrick II clients are cool.

Fitzpatrick V



Fitzpatrick V

Low to no sun sensitivity. Very rarely burns, tans dark quickly. Example: Latinos, Middle Eastern and some people of darker skin of African descent.

Fitzpatrick III



Fitzpatrick III

Sun sensitive. May burn, but will turn into golden tan. Example: Dark blonde to dark brown haired Caucasians and Asians (Far Eastern descent), usually brown eyed. Although most Fitzpatrick III skin types are typically more neutral (Asian skin-Far Eastern descent) to cool, some warm skin undertones do exist. Note: Although it is possible to have a peaches and cream (warm) Fitzpatrick III client, 99.99% of Fitzpatrick III clients are either more neutral (Asian skin-Far Eastern descent) or cool.

Fitzpatrick VI



Fitzpatrick VI

Will not burn, skin deeply pigmented. Example: Dark to black skin. Fitzpatrick VI is considered to be an extremely cool skin undertone.



Color Identification Chart© (CIC)

EYELINER COLORS

Color	Temp	Base	Comments
Traditional Eyeliner Colors (Light to Dark)			
Charcoal (119) 	Cool	Black & White Inorganic	A true charcoal color. A good choice for “minimum commitment” eyeliner. A good option for male eyelash enhancement. Looks great on people with light blue or gray eyes. Add Onyx to darken. Add Taupe to create a soft charcoal color.
Steel Gray (122) 	Cool	Gray & Black Inorganic	A charcoal color with a brown influence. This is a great color; charcoal but with a brown undertone.
Ebony Brown (104) “Must-have” 	Cool	Black & Brown Contains a small amount of red. While still extremely cool and dark, the added red makes this color less cool than Black Magic Inorganic	A rich dark brown-chocolate eyeliner. On cooler skin undertones, this color may heal to appear brown-black. Appropriate for Fitzpatrick skin types I-V and all eye colors. Add Black Magic or Onyx to darken. Can also be used to obtain a beautiful rich dark chocolate eyebrow (see the Eyebrow Colors section of the CIC). This is a definite favorite and there are many ways to use this color.
Black Magic (103) “Must-have” 	Cool	Black & Brown Inorganic	A soft brown-black eyeliner color with subtle brown undertones. This eyeliner color is appropriate for most Fitzpatrick skin types and eye colors. Add Onyx to darken. Blend in 1/3 Halo Khaki or Halo Forest for a beautiful tone as an accent eyeliner for clients with hazel or green eyes.
Onyx (102) “Must-have” 	Cool	Black Inorganic	A beautiful rich black eyeliner and eyelash enhancement color. Appropriate for all Fitzpatrick skin types. Will offer dramatic contrast against light eye colors. Due to the intense blackness of this pigment, consider adding a very small amount of Un-Gray or Caribbean Mod for clients with very cool eyelid undertones. This will maintain the blackness of the pigment in the skin.

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<p>Ultra Black (109) See Note of Caution</p> 	<p>Cool</p>	<p>Black Inorganic & Organic (50% iron oxide, 50% carbon)</p>	<p>A rich black blend of 1/2 carbon black and 1/2 black iron oxide.</p> <p>Use in the upper eyelash line avoiding inner and outer canthus (corners) of the eye. Avoid using on lids where capillaries and blood vessels are visible.</p> <p>Due to the intense blackness of this pigment, consider adding a very small amount of Un-Gray or Caribbean Mod for clients with very cool eyelid undertones. This will maintain the blackness of the pigment in the skin.</p> <p>Note of Caution: <u>This product contains carbon black. Migration risks are higher with carbon black. Recommended only for use by experienced artists.</u></p>
<p>Midnight Black (115) See Note of Caution</p> 	<p>Cool</p>	<p>Black Organic (Carbon)</p>	<p>A carbon black eyeliner or eyelash enhancement color.</p> <p>This black-black will offer dramatic contrast against any eye color.</p> <p>Use in the upper eyelash line avoiding inner and outer canthus (corners) of the eye. Avoid using on lids where capillaries and blood vessels are visible.</p> <p>Due to the intense blackness of this pigment, consider adding a very small amount of Un-Gray or Caribbean Mod for clients with very cool eyelid undertones. This will maintain the blackness of the pigment in the skin.</p> <p>Note of Caution: <u>This product is carbon black. Migration risks are higher with carbon black. Recommended only for use by experienced artists.</u></p>
<p>Amethyst (825)</p> 	<p>Cool</p>	<p>Violet & Blue Inorganic & Organic</p>	<p>A deep eggplant-purple eyeliner color.</p> <p>This is a beautiful color and can look fabulous against dark eyes on Fitzpatrick I-IV skin types.</p>



Color Identification Chart© (CIC)

Eyeliner Halo Colors (Light to Dark)

Eyeliner Halos are subtle colors most often used as soft, shaded, powder effects above top eyelid eyeliners. May also be used as an eyeliner color, however, the end result will be very subtle compared to more intense standard eyeliner colors. It may also be used as subtle lower eyeliners.

To use as a halo over a top eyelid eyeliner: Once you have pigmented the eyeliner, the selected halo color is pigmented directly above the upper eyelid eyelash enhancement or top eyelid eyeliner and blended down onto the liner top edge. For eyelash enhancements, place the halo color adjacent to the eyelash line to enhance a darker enhancement color.

Color	Temp	Base	Comments
Halo Khaki (725) 	Cool	More Neutral Yellow & Green Inorganic	<p>A subtle khaki color.</p> <p>Use above black upper eyelash enhancement, brown or black eyeliner. May also be used for lower eyeliner (heals very light).</p> <p>Use on Fitzpatrick I-V skin types. Beautiful contrast to hazel or green eyes. Add a small amount of Black Magic to darken.</p> <p>Favorite Combinations: Blend in Halo Forest to darken or Halo Taupe to make smokier.</p>
Halo Taupe (272) 	Cool	Cool Yellow & Green Inorganic	<p>A subtle taupe color.</p> <p>Use above black upper eyelash enhancement, brown or black eyeliner. May also be used for lower eyeliner.</p> <p>Use on Fitzpatrick I-III skin types. Beautiful contrast to all eye colors.</p> <p>Favorite Combination: Add a small amount of Charcoal to darken. Add to any other halo color for a slate/smoky result.</p>
Halo Denim (120) 	Cool	Blue & Green Inorganic & Organic	<p>A subtle denim color.</p> <p>Use above black upper eyelash enhancement and black eyeliner. May also be used for lower eyeliner.</p> <p>Use on Fitzpatrick I-IV skin types. Beautiful contrast to blue or gray eyes.</p> <p>Favorite Combinations: Add a small amount of Ocean Blue to deepen or brighten. Add a drop of Ebony Brown to darken. Add Charcoal for a slate/smoky blue result.</p>



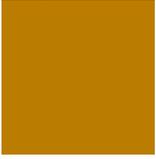
Color Identification Chart© (CIC)

<p>Halo Forest (724)</p> 	<p>Cool</p>	<p>Green Inorganic</p>	<p>A subtle forest green color.</p> <p>Use above black upper eyelash enhancement, brown or black eyeliner. May also be used for lower eyeliner. Use on Fitzpatrick I-V skin types. Beautiful contrast to hazel or green eyes.</p> <p>Favorite Combination: Add a small amount of Black Magic to darken. Add Halo Khaki To lighten as needed.</p>
<p>Halo Brown (271)</p> 	<p>Warm</p>	<p>Warm Yellow & Orange Inorganic & Organic</p>	<p>A subtle brown color.</p> <p>Use above black upper eyelash enhancement, brown or black eyeliner. May also be used for lower eyeliner.</p> <p>Use on Fitzpatrick I-V skin types. Beautiful contrast to all eye colors.</p> <p>Favorite Combination: Add a small amount of Black Magic to darken.</p>



Color Identification Chart© (CIC)

EYEBROW COLORS

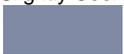
Color	L-D/Temp	Base	Comments
<p>Pre-Neutralized Eyebrow Colors: Because LI eyebrow colors are pre-neutralized, LI recommends no more than two eyebrow colors blended together to create a third color, or one eyebrow color blended with one of the appropriate modifiers to accommodate the temperature of a particular skin undertone.</p> <p>Note: From a formulation perspective, the medium to dark eyebrow colors listed below may also be used as a consideration for top and/or bottom eyeliner, as appropriate based on the client's eyeliner color requests.</p>			
<p>Slightly Cool to Very Cool Blonde and Brown Eyebrow Colors (Light to Dark)</p>			
<p>Sahara (266)</p> 	<p>L-D 1+ Slightly Cool</p> 	<p>Cool Yellow & Green Inorganic & Organic</p>	<p>A very light blonde color. Often used to lighten other colors.</p> <p>Appropriate for most Fitzpatrick I-II skin types. May use to lighten other blondes and medium browns.</p> <p>Favorite Combinations: Add Brève to darken. Add Autumn Gold or Auburn for light to medium strawberry blonde. Add Olive Mod for a beautiful ash blonde.</p>
<p>Breezy Blonde (formerly Amber Blonde) (730)</p> 	<p>L-D 2 Cool</p> 	<p>Cool Yellow & Green Inorganic</p>	<p>Soft blonde color. Greener base than Sahara.</p> <p>Appropriate for use on Fitzpatrick I-III skin types.</p> <p>Can be applied on cool undertones to obtain a light golden blonde. Warm undertones may absorb yellow so caution is advised. If uncertain perform a color patch test application prior to use.</p>
<p>Brève (261) "Must-have" Darker than Sahara with some warmth added</p> 	<p>L-D 2 Slightly Cool</p> 	<p>Warm Yellow & Green Inorganic & Organic</p>	<p>A well balanced light to medium blonde color for Fitzpatrick I-III skin types. Brève has a slightly warmer base than Crème Latte.</p> <p>Lighten with Sahara or Lighten Up. Darken with Cappuccino, Hazelnut or Mochaccino. For additional warmth add Grey Vanish, 24 Carat Mod, Beautiful Blonde or Autumn Gold. Add Taupe for a beautiful ash blonde.</p> <p>Favorite Combinations: Brève and Autumn Gold. Brève and Hazelnut. Brève and Pecan or Taupe. Brève and Crème Latte.</p>

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<p>Crème Latte (262) "Must-have" Cooler and slightly darker than Brève</p> 	<p>L-D 2+ Slightly Cool</p> 	<p>More Neutral Yellow & Green Inorganic</p>	<p>A beautiful well balanced neutral to slightly cool blonde color for Fitzpatrick I-III skin types. Slightly cooler and darker than Brève. This is one of LI's most popular and versatile colors.</p> <p>Lighten with Sahara or Lighten Up. Darken with Cappuccino, Hazelnut or Mochaccino. For additional warmth add Grey Vanish, 24 Carat Mod, Beautiful Blonde or Autumn Gold.</p> <p>Favorite Combinations: Crème Latte and Brève. Crème Latte and Hazelnut. Crème Latte and Olive Mod.</p>
<p>Latte (235) Slightly darker than Crème Latte</p> 	<p>L-D 3 Slightly Cool</p> 	<p>Cool Yellow & Green Inorganic & Organic</p>	<p>A well balanced medium blonde eyebrow color. Slightly darker than Crème Latte.</p> <p>Use on Fitzpatrick I-IV skin types.</p> <p>Lighten with Sahara, Brève or Lighten Up. Darken with Cappuccino, Hazelnut or Mochaccino. For additional warmth add Grey Vanish, 24 Carat Mod, Beautiful Blonde or Autumn Gold.</p> <p>Favorite Combinations: Latte and Hazelnut. Latte and Cappuccino.</p>
<p>Cappuccino (212) Darker than Latte</p> 	<p>L-D 3+ Slightly Cool</p> 	<p>Cool Yellow & Green Inorganic</p>	<p>A well balanced medium brown. Slightly cooler than Hazelnut (see the More Neutral Eyebrow Colors section of the CIC).</p> <p>Use on Fitzpatrick III-V skin types.</p> <p>Lighten with Sahara Brève, Crème Latte or Lighten Up. Darken with Mochaccino, Navajo Brown or Cocoa. For additional warmth add Grey Vanish, 24 Carat Mod, Beautiful Blonde or Autumn Gold.</p> <p>Favorite Combinations: Cappuccino and Latte. Cappuccino and Mochaccino.</p>
<p>Classic Brown (formerly Warm Brown) (233) "Must-have" Slightly darker than Hazelnut</p> 	<p>L-D 3+ Slightly Cool</p> 	<p>Slightly Cool Yellow & Red Inorganic</p>	<p>A rich, natural medium brown color.</p> <p>Good for use on Fitzpatrick III-IV skin types.</p> <p>Lighten with Brève or Lighten Up. Darken with Dark Toffee or Ebony Brown (in small amounts). For additional warmth add Grey Vanish. A very popular color.</p> <p>Favorite Combinations: This is a stunning color when used alone or may be blended with Hazelnut, Autumn Gold or Sandalwood.</p>



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<p>Cocoa (204) "Must-have" Lighter than Mochaccino</p> 	<p>L-D 3+ Slightly Cool</p> 	<p>Slightly Cool Red & yellow Contains red which makes this color less cool than Dark Toffee, but is still a slightly cool darker color</p> <p>Inorganic</p>	<p>An elegant medium red brown color.</p> <p>Use on Fitzpatrick III-IV skin types.</p> <p>Lighten with Cappuccino, Latte, Hazelnut or Lighten Up. Darken with Dark Toffee or Ebony Brown. For additional warmth add Grey Vanish or Autumn Gold. To reduce red, add Chocolate Truffle.</p> <p>Favorite Combinations: Hazelnut and Cocoa. Cocoa and Beautiful Blonde.</p>
<p>Mochaccino (290) Darker than Hazelnut. Darker than Cocoa</p> 	<p>L-D 3+. Slightly Cool</p> 	<p>More Neutral Yellow & Green Inorganic & Organic</p>	<p>A well balanced rich medium brown, slightly darker than Hazelnut and darker than Cocoa.</p> <p>Use on Fitzpatrick III-V skin types. A very popular color.</p> <p>Lighten with Crème Latte, Latte, Cappuccino or Lighten Up. Darken with Navajo Brown or Dark Toffee. For additional warmth add Grey Vanish, 24 Carat Mod, Beautiful Blonde or Autumn Gold.</p> <p>Favorite Combinations: Mochaccino and Autumn Gold. Mochaccino and Cocoa. Mochaccino and Yellow Gold.</p>
<p>Eboni Express (formerly Ebony) (208) Slightly darker than Rich Brown</p> 	<p>L-D 4 Cool</p> 	<p>Red/Yellow Inorganic</p>	<p>A dark brown eyebrow color.</p> <p>Recommended for Fitzpatrick III & IV.</p> <p>Use to obtain rich medium brown eyebrows.</p>
<p>Rich Brown (formerly Licorice) (208-1) Slightly lighter than Eboni Express</p> 	<p>L-D 4 Cool</p> 	<p>Yellow/Red & Green Inorganic & Organic</p>	<p>A dark brown eyebrow color.</p> <p>Recommended for Fitzpatrick III & IV.</p>

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<p>Dark Toffee (203-1) "Must-have" Darker than Cocoa</p> 	<p>L-D 4+ Cool</p> 	<p>Cool Yellow & Green Contains a small amount of yellow/orange which makes this color less cool than Navajo Brown, but is still a cool darker color</p> <p>Inorganic & Organic</p>	<p>This is a rich dark brown color with warmth added.</p> <p>Use alone on Fitzpatrick III-VI skin types (may need to add Un-Gray depending on the coolness of the skin). When blended with a substantial amount of a warmer or more neutral color, Dark Toffee may be used on lighter Fitzpatrick skin types. This is dependent on how much warmer or more neutral the added color is, and how much is added.</p> <p>Lighten with Cappuccino, Hazelnut or Mochaccino. Darken with Navajo Brown, or Espresso or Ebony Brown only when appropriate due to the darkness of the canvas. For additional warmth add Un-Gray, Grey Vanish, Autumn Gold or Beautiful Blonde.</p> <p>Favorite Combinations: Blends beautifully with Autumn Gold, Sandalwood, Cappuccino or Hazelnut.</p>
<p>Navajo Brown (295) Darker and cooler than Dark Toffee</p> 	<p>L-D 5 Cool</p> 	<p>Cool Yellow & Green Contains a small amount of red which makes this color less cool than Espresso, but is still a cool darker color</p> <p>Inorganic</p>	<p>A beautiful brown that is cooler than Cocoa and lighter than Espresso.</p> <p>This color heals to a dark brown for Fitzpatrick III-V skin types. Navajo Brown contains a small amount of red in the base formula. It is however, a cool eyebrow color, but not as cool as Espresso.</p> <p>Lighten with Cappuccino, Hazelnut, Mochaccino or Lighten Up. Darken with Espresso or Ebony Brown. For additional warmth, add Un-Gray, Grey Vanish, Autumn Gold or Beautiful Blonde.</p> <p>Favorite Combination: Navajo Brown and Autumn Gold mix is beautiful.</p>
<p>Chocolate Truffle (232) Cooler than Navajo Brown</p> 	<p>L-D 5+ Cool</p> 	<p>Cool Yellow & Green Inorganic</p>	<p>A dark brown eyebrow color.</p> <p>Recommended for Fitzpatrick IV-V skin types.</p> <p>Use to obtain brown-black eyebrows.</p>



Color Identification Chart© (CIC)

<p>Espresso (203) "Must-have" Cooler than Navajo Brown</p> 	<p>L-D 5+ Extremely Cool</p> 	<p>Black & Brown Inorganic</p>	<p>A dark brown with a hint of charcoal (smoky brown) eyebrow color. Espresso contains no warmth additives and heals like a charcoal brown. Because of the charcoal influence, this color will heal darker than Navajo Brown. This is a very cool color.</p> <p>Use on Fitzpatrick IV-V skin types. Exceptional color for a client who requests a dark eyebrow without any warmth. Mix with Hazelnut for this type of client to avoid having a brow too cool or warm. On some skin types can heal to appear a smoky black.</p> <p>Lighten with Cappuccino or Hazelnut. Darken with Dark Toffee or Ebony Brown. For additional warmth add Un-Gray or Autumn Gold.</p> <p>Favorite Combinations: Use to darken Hazelnut, Mochaccino or Cocoa. Add a drop or two to darken Taupe. Hazelnut and Espresso is a beautiful combination.</p>
<p>Ebony Brown (104) "Must-have" Cooler and darker than Espresso</p> 	<p>L-D 6 Extremely Cool</p> 	<p>Black & Brown Contains a small amount of red. While still cool and dark, this makes this color less cool than Black Magic</p> <p>Inorganic</p>	<p>This is a dark black-brown color.</p> <p>On Fitzpatrick V-VI skin types this color may heal to the appearance of a rich black.</p> <p>Add Black Magic only when appropriate due to the darkness of the canvas. The darker the eyebrow canvas, the cooler the canvas and appropriate amounts of Un-Gray or Grey Vanish should be considered as an additive to avoid a "too cool" healed eyebrow.</p> <p>For additional warmth add Un-Gray, Grey Vanish or Autumn Gold.</p> <p>Can also be used to obtain a beautiful rich dark chocolate eyeliner (see the Eyeliner Colors section of the CIC). This is a definite favorite and there are many ways to use this color.</p> <p>Favorite Combinations: Ebony Brown may be used to darken mid-range brown eyebrow colors. Ebony Brown as an additive to darken is advised to be used in very small quantities. This is a strong pigment and a small amount goes as long way. Ebony Brown and Sandalwood or Ebony Brown and Hazelnut are both stunning combinations.</p>

Taupe/Gray Cool Eyebrow Colors (Light to Dark)



Color Identification Chart© (CIC)

<p>Pecan (210-1) See Note Lighter than Taupe</p> 	<p>L-D 3 More Neutral</p>	<p>More Neutral Yellow & Green Inorganic & Organic</p>	<p>A light taupe eyebrow color with subtle brown undertones.</p> <p>A stunning light taupe for Fitzpatrick I-III skin tone clients who have white, gray or salt and pepper scalp hair without the benefit of substantial amounts of natural eyebrow hair. Also an excellent choice for clients who have white, gray or salt and pepper natural eyebrow hair.</p> <p>Pecan is also a good choice for the client with blonde scalp hair, with or without light blonde natural eyebrow hair, who desires an ashy light taupe eyebrow. Lighten with Sahara or Lighten Up. To darken add Taupe, Eskimo Gray or Charcoal in small amounts.</p> <p>Select another color if a warmer pigment or result is desired. This color is quickly becoming very popular.</p> <p><u>Note of Caution: Less brown color undertones will be evident on the ruddier (reddish and pinkish) skin types. The result will appear grayer.</u></p> <p>Favorite Combinations: Blends well with Brève or Crème Latte to achieve a light ash blonde.</p>
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Color Identification Chart© (CIC)

<p>Taupe (224) See Note "Must-have" Darker and cooler than Pecan</p> 	<p>L-D 3+ Cool</p> 	<p>Green & Cool Yellow Inorganic</p>	<p>A true taupe eyebrow color with brown undertones. This color is a great performer which can be used alone on moderately cool skin undertones.</p> <p>A good color choice for Fitzpatrick I-III skin tone clients who have white, gray or salt and pepper scalp hair without the benefit of natural eyebrow hair. Or, a client who has gray or salt and pepper natural eyebrow hair. This may be too dark of a background color for clients who have a significant amount of white bushy natural eyebrow hair. Use appropriately.</p> <p>Taupe also works for blondes who want a medium taupe eyebrow. Best taupe ever with long stretches between touchups. When used on ruddy skin types (reddish or pinkish appearance) consider adding Grey Vanish or 24 Carat Mod to prevent the color from healing too cool.</p> <p>Lighten with Sahara or Lighten Up. Darken with Espresso, Eskimo Gray or the Charcoal pigment listed in the CIC Eyeliner Colors section. If a warmer pigment is desired, consider a warmer color.</p> <p>Note of Caution: <u>Less brown undertones will be evident on the ruddier (reddish and pinkish) skin types. The result will appear grayer.</u></p> <p>Favorite Combinations: Blends well with Hazelnut, Cappuccino, Sahara, Brève and Crème Latte. An endless range of blondes may be created when Taupe is blended with Sahara.</p>
<p>Eskimo Gray (106) Darker and cooler than Taupe</p> 	<p>L-D 4 Extremely Cool</p> 	<p>Black & White Inorganic</p>	<p>A very dark taupe-to-charcoal appearing color when healed. Can be used alone on moderately cool skin tones.</p> <p>Ideal eyebrow color for Fitzpatrick I-III skin tone senior clients with "more pepper than salt" scalp hair and natural eyebrow hair color. These clients may be accustomed to wearing a darker gray or charcoal eyebrow pencil.</p> <p>When used on ruddy skin types (reddish or pinkish appearance) consider adding Grey Vanish or 24 Carat Mod to prevent the color healing too cool.</p> <p>Lighten with Pecan, Taupe or Lighten Up. Darken with Charcoal (eyeliner pigment - see Eyeliner Colors section of the CIC). If a warmer pigment is desired consider a warmer color.</p>



Color Identification Chart© (CIC)

More Neutral Eyebrow Colors (Light to Dark)

Note: Depending on skin tone, can heal slightly warm or slightly cool.

<p>Sandalwood (260) Slightly lighter than Hazelnut</p> 	<p>L-D 3 More Neutral</p>	<p>More Neutral Yellow & Green Inorganic & Organic</p>	<p>This is a medium brown color that may also be appropriate for darker blonde requests.</p> <p>A good color, recommended for Fitzpatrick III-V skin types with dark blonde or medium brown hair.</p> <p>Lighten with Brève or Lighten Up. Darken with Cocoa, Dark Toffee or Ebony Brown (in small amounts).</p> <p>Favorite Combinations: Add Auburn as needed for dark auburn brows. Add Olive Mod or Espresso to add coolness.</p>
<p>Hazelnut (236) "Must-have" Slightly warmer than Sandalwood; but is still considered a more neutral color.</p> 	<p>L-D 3 More Neutral</p>	<p>More Neutral Yellow & Green Contains a small amount of red Inorganic & Organic</p>	<p>A well balanced universal medium brown color.</p> <p>A good color for most Fitzpatrick III-V skin types. A stand-alone; great right out of the bottle color. A very popular eyebrow color.</p> <p>Lighten with Sahara, Brève, Crème Latte or Lighten Up. Darken with Cocoa, Navajo Brown or Ebony Brown (small amounts). For additional warmth add Grey Vanish, 24 Carat Mod, Beautiful Blonde or Autumn Gold.</p> <p>Favorite Combinations: Add Auburn as needed for dark auburn brows. Add Ebony Brown, Cocoa or Navajo Brown to darken as needed. Add Olive Mod or Espresso to add coolness.</p>

Warm Brown Eyebrow Colors (Light to Dark)

<p>Golden Honey (251-1) As warm as Autumn Gold with less red.</p> 	<p>LD 2 Slightly Warm</p> 	<p>Yellow & Warm Red Inorganic & Organic</p>	<p>A light warm blonde color.</p> <p>May be applied directly on the cooler undertones of Fitzpatrick IV-VI. May also be a good choice for Fitzpatrick III if a darker, warmer eyebrow is desired. For additional warmth add Grey Vanish.</p>
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Color Identification Chart© (CIC)

<p>Beautiful Blonde (formerly Blonde) (259) Lighter and less warm than Autumn Gold</p> 	<p>L-D 3 Warm</p> 	<p>Warm Yellow & Orange Inorganic</p>	<p>A medium to dark warm blonde color.</p> <p>Good for use on Fitzpatrick I-IV skin types, although it may provide less contrast on a Fitzpatrick IV skin type.</p> <p>Lighten with Sahara, Brève, Crème Latte or Lighten Up. Darken slightly with Hazelnut or Autumn Gold. If a warmer color is desired, consider another warm color such as Autumn Gold. A beautiful color that is quickly becoming a favorite. Very versatile.</p> <p>Favorite Combinations: Beautiful Blonde and Hazelnut. Beautiful Blonde and Cocoa. Beautiful Blonde and Navajo Brown.</p>
<p>Autumn Gold (234) "Must-have" Darker and warmer than Beautiful Blonde</p> 	<p>L-D 3 Warm</p> 	<p>Red & Warm Yellow Inorganic & Organic</p>	<p>A medium warm brown color.</p> <p>Good for use on Fitzpatrick I-VI skin types. When used on Fitzpatrick V-VI skin tone types will produce a very light soft "barely there" eyebrow.</p> <p>Lighten with Sahara, Brève or Lighten Up. For additional warmth add Auburn or Grey Vanish. This is a great color. Add Gold Yellow for more golden tones.</p> <p>Favorite Combinations: Autumn Gold and Cocoa is a beautiful blend. Autumn Gold and Brève. Autumn Gold and Hazelnut.</p>
<p>Milk Chocolate (205-1) Slightly darker than Autumn Gold</p> 	<p>L-D 3+ Warm</p> 	<p>More Neutral Yellow & Red Inorganic & Organic</p>	<p>A beautiful, warmer, medium-to-dark brown eyebrow color (depending on the canvas).</p> <p>May be applied directly on the cooler undertones of Fitzpatrick IV-VI. May also be a good choice for Fitzpatrick III if a darker, warmer eyebrow is desired.</p> <p>Lighten with Brève or Lighten Up. Darken with Classic Brown, Cocoa, Dark Toffee or Ebony Brown (in small amounts). For additional warmth add Grey Vanish.</p> <p>Favorite Combinations: This is a beautiful color when used alone or may be added to Hazelnut to warm up, or Classic Brown to darken.</p>

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Color Identification Chart© (CIC)

<p>Auburn (223) Warmer and darker than Milk Chocolate</p> 	<p>L-D 4 Extremely Warm</p> 	<p>Red & Orange Inorganic</p>	<p>A beautiful auburn eyebrow color that age well.</p> <p>Good for Fitzpatrick I-III skin types with cooler to extremely cool skin undertones. Can also be used on Fitzpatrick IV-V to obtain a light chocolate color.</p> <p>Lighten with Brève, Beautiful Blonde or Autumn Gold. Darken with Cocoa, Dark Toffee or Ebony Brown (in small amounts).</p> <p>Favorite Combinations: Blend with Sahara for a light strawberry blonde. Blend with Autumn Gold for a medium strawberry blonde. Blend with Hazelnut for a medium to dark Auburn. Blend with any eyebrow color to add warmth.</p> <p>Note of Caution: Caution is advised when using Auburn alone. Pigments with a strong red base is not recommended on ruddy skin types as it could produce unfavorable results.</p>
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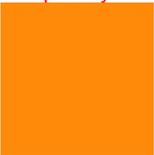
Color Identification Chart© (CIC)

MODIFIER/CORRECTOR COLORS

Color	L-D/Temp	Base	Comments
More Neutral and Warm Modifier/Corrector Colors (Light to Dark)			
For lips only - Signifies pigments which contain colorants that are not to be used near the eye or eyebrow area.			
NON-Violets (303) "Must-have" 	L-D 2 More Neutral	More Neutral Yellow Inorganic	<p>A more neutral yellow (without green or orange bias) used to neutralize purple or violet brows. Very effective in neutralizing and correcting purple/violet brows.</p> <p>Add to eyebrow colors as needed to increase the more neutral yellow in the formulation.</p> <p>Do not use this to correct purple lips; this color is intended for eyebrows only.</p>
Yellow Gold (311) See Note 	L-D 2 Slightly Warm 	Warm Yellow Inorganic & Organic	<p>A beautiful golden yellow.</p> <p>Can be added to eyebrow colors to lighten or to increase the golden tones.</p> <p>Due to the added titanium, it is not recommended that this color be used on its own to correct or neutralize purple/violet brows. Use Yellow Gold as an additive only.</p> <p>Note of Caution: This yellow contains more white than 24 Carat Mod; use sparingly.</p>
24 Carat Mod (321) 	L-D 2 Warm 	Warm Yellow Inorganic & Organic	<p>A warm vibrant yellow. This color has a warm yellow (orange appearing) base. Do not use alone.</p> <p>Use to warm up blonde and light-to-medium brown eyebrow colors. Can add a small amount to eyebrow formulations to add warmth, golden tones and to avoid a "too cool" healed result.</p> <p>Also used to correct (neutralize) faded lighter gray eyebrows. Since this color is a mild yellow with a medium opacity, it normally will not correct stubborn, dark gray or darker blue eyebrows.</p> <p>See Grey Vanish or Un-Gray to correct stubborn dark gray or blue eyebrows.</p>



Color Identification Chart© (CIC)

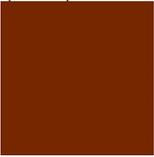
<p>Grey Vanish (639) "Must-have"</p> 	<p>L-D 3 Extremely Warm</p> 	<p>Warm Yellow & Orange Inorganic</p>	<p>A warm ochre yellow color with slight orange undertones.</p> <p>A warm color formulated specifically for the correction of light-to-medium gray and blue eyebrows on Fitzpatrick I-III skin types. Use Grey Vanish on light-to-medium gray or blue eyebrows to achieve a soft brown.</p> <p>A lighter golden version of Un-Gray.</p> <p>May also be used to add warmth to lighten light-to-medium eyebrow colors (see Brève through Mochaccino eyebrow colors). May also be used as a precautionary measure to prevent the same range of eyebrow pigments healing "too cool" on Fitzpatrick I-III skin types.</p>
<p>UN-Gray (604) "Must-have"</p> 	<p>L-D 3 Extremely Warm</p> 	<p>Orange Inorganic</p>	<p>A warm pumpkin color.</p> <p>Formulated specifically for the correction of stubborn dark gray; charcoal gray; or stubborn darker blue brows. This is a strong orange corrector.</p> <p>May be used alone if the gray or blue is dark and dense. Use as a 50% additive to the target color if the stubborn gray or blue is sheer in the skin and is not dark and dense.</p> <p>Add to any mid-range to dark eyebrow colors (see Cocoa through Ebony Brown eyebrow colors) for additional warmth. Not recommended as an additive to blondes or lighter brown shades.</p> <p>May add a very small amount of Un-Gray to black eyeliner colors for clients with very cool eyelid undertones to maintain the blackness of the pigment in the skin.</p> <p>Note of Caution: Use Grey Vanish to warm up light colors and to correct light/sheer blues and grays.</p>
<p>Neon Orange Mod (NOM) (610) "Must-have" For lips only</p> 	<p>L-D 4 Extremely Warm</p> 	<p>Orange & Warm Yellow Organic</p>	<p>A bright orange color. Corrects (neutralizes) blue and purple lips. This modifier color is for lips only.</p> <p>Blend into any lip color before tattooing for added "insurance" against a lip color healing too cool.</p> <p>Note of caution: Not to be used on eyebrows or eyeliners. For use on lips only.</p>

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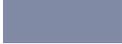
<p>Caribbean Mod (528)</p> 	<p>L-D 4+ Extremely Warm</p> 	<p>Red & Warm Orange Inorganic & Organic</p>	<p>A very deep red-orange color.</p> <p>Corrects (neutralizes) green and blue eyebrows.</p> <p>Also use to correct (neutralize) blue or gray eyeliners.</p> <p>Utilize this modifier to warm up darker colors when it is necessary to keep the target color as dark as possible. Use UN-Gray for a more dramatic lightening effect. This color will not lighten pigment as much as UN-Gray will.</p> <p>If aged eyeliner has shifted to blue undertones and brown is desired, the artist may apply Caribbean Mod and then apply Ebony Brown at the same appointment. It should be noted however, waiting for any correction to heal first before a target color is applied is considered the best technique for optimum results.</p> <p>May also be used as an additive to black eyeliner for clients with very cool eyelid undertones to maintain the blackness of the pigment in the skin.</p>
<p>Copper (209-1)</p> 	<p>L-D 5 Extremely Warm</p> 	<p>Warm Yellow & Red Inorganic & Organic</p>	<p>A dark copper color.</p> <p>Use to warm up eyebrow colors on clients with cool undertones. Recommended for darker skin undertones. Great color for dark olive complexions.</p> <p>An opaque (not sheer) color modifier.</p>
Cool Modifier/Corrector Colors (Light to Dark)			
<p>Desert Beige Mod (414) Only used with Areola colors</p> 	<p>L-D 1 Cool</p> 	<p>White & Pink Inorganic</p>	<p>A light beige color.</p> <p>Use to lighten other Areola colors.</p> <p>Never blend with eyebrow, eyeliner or lip colors to lighten.</p> <p>Never use over misplaced pigment. No color tattooed over another color will ever "erase" a mistake.</p>

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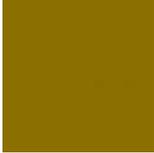
<p>Lighten Up! (273)</p> 	<p>L-D 1+ Slightly Cool</p> 	<p>More Neutral Yellow & Green Inorganic & Organic</p>	<p>A light beige-brown color.</p> <p>Lighten Up was made specifically for the correction of colors which have healed too dark, particularly for eyebrow corrections. This color contains a high percent of Titanium Dioxide which is a very strong pigment, long-lasting in the skin and if too much is applied could heal to an ashy grey. A little goes a long way and will drastically lighten a color. Use Lighten-Up sparingly directly on the eyebrow in thin hair strokes for brows that have healed too dark.</p> <p>Lighten Up may also be used to blend with any eyebrow pigment to lighten it.</p> <p>Note of Caution: THIS IS NOT A REMOVER. <u>Not recommended for saturating a full brow for the purpose of lightening. Apply Lighten Up! In the technique of hair stroke application to break up a brow that is too dark and/or too saturated.</u></p>
<p>Yellow Olive Mod (313)</p> 	<p>L-D 2 Cool</p> 	<p>Cool Yellow Inorganic & Organic</p>	<p>An ochre yellow color with green undertones. A modifier that is used to correct (neutralize) salmon or mauve eyebrows.</p> <p>Corrects (neutralizes) red, purple, purple-mauves and salmon-mauve eyebrows.</p> <p>The yellow within this color formulation targets and neutralizes the purple and the green within this color formulation targets and neutralizes the red/orange. Perfect for those brows where you cannot decide if it is red or purple.</p>
<p>Brow Mod (707) "Must-have"</p> 	<p>L-D 3 Cool</p> 	<p>Green Inorganic</p>	<p>A light ash-brown color.</p> <p>As a modifier use to correct (neutralize) red, orange or pink eyebrows on Fitzpatrick I-III skin types.</p> <p>Use as an eyebrow color to obtain a light taupe, blonde or light ash-brown eyebrow on cool skin undertones for Fitzpatrick II-III skin types.</p> <p>On warm undertones (peaches and cream), use as an eyebrow color to obtain a light brown.</p> <p>May blend Brow Mod and Olive Mod together as needed.</p> <p>Use to modify any pigment which has an orange or red base to avoid orange or red results.</p> <p>Use as an additive in mixtures to correct (neutralize) eyebrow, eyeliner and areola procedures that have shifted to a reddish-pink.</p>

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Color Identification Chart© (CIC)

<p>Olive Mod (706) "Must-have"</p> 	<p>L-D 4 Cool</p> 	<p>Green/ Cool Yellow Inorganic</p>	<p>A medium ash-brown color. This is a very versatile color.</p> <p>Use to correct (neutralize) red, orange or pink eyebrows on Fitzpatrick II-III skin types.</p> <p>Use as an eyebrow color to obtain a medium ash-brown eyebrow on cool skin undertones for Fitzpatrick II-III skin types. On warm undertones (peaches and cream), use as an eyebrow color to obtain a medium brown. May blend Olive Mod and Brow Mod together as needed.</p> <p>Use to modify any pigment which has an orange or red base to decrease the red influence.</p> <p>Blend with Jade for soft green eyeliner combined with black upper eyelash enhancement.</p> <p>May add a very small amount to adjust black eyeliner for clients with red-violet eyelid undertones.</p>
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Color Identification Chart© (CIC)

* Eyebrow and Modifier/Corrector Color Temperature Scale

Slightly warm (this category can range from a barely warm to a slightly warm) 

Warm (this category can range from a warm to a very warm) 

Extremely warm (this category can range from an extremely warm to warmest) 

Neutral; more neutral than other eyebrow colors - does not have a strong bias towards warm or cool.

Slightly cool (this category can range from a barely cool to a slightly cool) 

Cool (this category can range from a cool to a very cool) 

Extremely cool (this category can range from an extremely cool to coolest) 

The *Color Temperature Scale* referenced above refers to the primary base of the eyebrow or modifier pigment leaning toward cool or warm. Please note that all results are dependant not only on the color chosen, but the skin undertone of the client; the needle configuration used; and the technique employed. Each of those elements all play a very important role in the outcome of how warm or cool a color appears when healed. As an example, a color rated as a cool, tattooed into a very cool skin undertone with a single needle, employing the hairline stroke technique can ultimately heal to appear as a extremely cool. After accessing your client's skin undertone and taking in consideration the technique being applied, adding warmth to prevent any ashing out is the artist's responsibility. How much warmth depends on all the above factors.

Neutral signifies no substantial temperature bias. However, all color results are dependent upon skin undertones.

Cool and warm designations indicate the basic temperature bias of the pigment's undertone.

A temperature designation does not necessarily indicate absolute cool or warm properties; rather that the primary bias leans toward either cool or warm. There are different degrees of cool and warm. Some pigments may be only slightly cool or slightly warm, whereas others may be extremely cool or extremely warm. Each artist must work with LI Pigments and the client's individual skin undertones to determine the appropriate temperature bias of the correct pigment selection for each client.

**Eyebrow and Modifier/Corrector Color Light to Dark (L-D) Scale



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Color Identification Chart© (CIC)

LIP COLORS

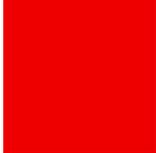
Color	Temp	Base	Comments
<p>Lips Colors: Lip color procedures are not recommended for Fitzpatrick VI Skin Types.</p> <p>Note: Although a lip formula may contain warm ingredients, because all lips have a cool undertone (some more than others), a lip color that is designated as “warm” will likely heal less warm than the formulation appears prior to the procedure. Achieving a “warm” lip is very challenging; the client’s lips must be very pale to achieve this. Warmer ingredients are offered in selected formulations to help prevent a “too cool” healed lip appearance, not necessarily to achieve a healed orange appearance. Even considering a pale lip canvas, the artist nor the client may not see a noticeably orange appearance when healed.</p> <p>For lips only - Signifies pigments which contain colorants that are not to be used near the eye or eyebrow area.</p>			
Pinks (Light to Dark)			
Rose Petal (522) <i>For lips only</i> 	Cool	Red & Warm Yellow Inorganic & Organic	A soft semi-opaque rose lip color. A very soft natural lip color. Blends beautifully with Pink.
Pink (908) (formerly Areola Pink) “Must-have” 	Neutral	Orange & Pink Inorganic	A cool opaque lighter pink color used to create a natural lip line or full lip. This is the same formulation as Pink in the Areola Colors section of the CIC. A very popular color for creating a natural lip and to enhance natural vermillion lip borders. Add to more natural appearing lip colors to increase opacity.
Montana Pink (921) 	Cool	Pink Inorganic & Organic	A soft mauve-pink lip color. Add a small amount of Neon Orange Mod to avoid a “too cool” healed lip color. Usually heals to a lightly wooden rose color.

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Color Identification Chart© (CIC)

<p>Pink Orchid (588) See Note of Caution For lips only</p> 	Cool	Red & Pink Inorganic & Organic	<p>An intense deep pink lip color with red undertones.</p> <p>Although this shade has a neutral base, caution is advised when using. Add an organic yellow or orange when applying on persons with a natural dark vermilion border</p> <p>Note of Caution: <u>Darker lip colors were developed to meet the needs of well trained, experienced professionals. These are powerful colors and not intended for general use alone upon virgin skin. Artists familiar with layering "insurance" colors into lip formulas will enjoy beautiful results. Novice artists should seek formula advice and specialized training in advanced lip procedures and pigment blending before using darker lip colors.</u></p>
<p>Strawberries and Cream (520) For lips only</p> 	Cool	Pink & Red Inorganic & Organic	<p>A bright semi-opaque pink color with red undertones.</p> <p>This is one of the prettiest stand-alone colors.</p>
<p>Raspberry Crème (590) See Note of Caution For lips only</p> 	Cool	Pink & Red Inorganic & Organic	<p>A bright strong cool rose lip color.</p> <p>Very intense, bright color.</p> <p>Note of Caution: <u>Darker lip colors were developed to meet the needs of well trained, experienced professionals. These are powerful colors and not intended for general use alone upon virgin skin. Artists familiar with layering "insurance" colors into lip formulas will enjoy beautiful results. Novice artists should seek formula advice and specialized training in advanced lip procedures and pigment blending before using darker lip colors.</u></p>



Color Identification Chart© (CIC)

Mauve (Light to Dark)			
Mauve (formerly Areola Red) (529) "Must-have" 	Cool	Orange & Cool Yellow Inorganic	An opaque true mauve lip color. Add to Autumn or Candy Apple Red for a brick-red lip liner or fill. Add to Indian Earth with a small amount of Ruby Red for red-wine lip color. Add to reds to increase opacity. This is the same formulation as Mauve in the Areola Colors section of the CIC.
Country Mauve (515) 	Cool	Red & Pink Inorganic & Organic	A semi-opaque medium brown-mauve lip color.
Orange/Peach (Light to Dark)			
Mango (609) "Must-have" For lips only 	Warm	Pink & Orange Inorganic & Organic	A neutral-to-warm, sheer coral lip color. Blends well with any lip color to brighten.
Autumn (formally Autumn Red) (510) "Must-have" For lips only 	Warm	Red & Orange Inorganic & Organic	A warm brick-red lip color. Add Mango for vibrancy or Ruby Red to darken. Add Neon Orange Mod as insurance against the color healing too cool on cooler natural lip tones.
Darkenalf (516) For lips only 	Warm	Red & Pink Inorganic & Organic	A mauve lip color. Don't be confused by the warm appearance in the bottle; this color heals cooler than it appears.

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Color Identification Chart© (CIC)

Reds (Light to Dark)			
Valentine Kiss (555) For lips only 	Cool	Red Inorganic & Organic	A reddish-pink lip color. Blends well with Mauve (formerly Areola Red) or Pink (formerly Areola Pink)
Candy Apple Red (505) For lips only 	Warm	Red & Warm Yellow Inorganic & Organic	A bright semi-opaque red with some warmth added. The most popular “go to” lip color. Beautiful as a stand-alone color. Use to warm up any cooler lip color.
Ruby Red (504) “Must-have” For lips only 	Cool	Red & Violet Inorganic & Organic	A sheer red lip color. Blend with any lip color to darken. Used alone, this color will be very sheer and show the undertone of the natural lip color when healed. On some skin tones, heals to a cool strawberry color. Blend with Mauve (formerly Areola Red) for a more opaque red. Blend with Brown (formerly Areola Brown) for terra cotta.
Earth Tones (Light to Dark)			
Sedona (554)(was previously Nectar 557) See Note of Caution 	Cool	Orange Inorganic & Organic	A copper-brown lip color. <u>Note of Caution: Darker lip colors were developed to meet the needs of well trained, experienced professionals. These are powerful colors and not intended for general use alone upon virgin skin. Artists familiar with layering “insurance” colors into lip formulas will enjoy beautiful results. Novice artists should seek formula advice and specialized training in advanced lip procedures and pigment blending before using darker lip colors.</u>
Indian Earth (527) “Must-have” 	Cool	Russet & Pink Inorganic & Organic	A brownish-pink opaque color. Blend with Darkenalf for a beautiful brown-mauve. Add Mango to brighten. Add Neon Orange Mod as insurance against a “too cool” healed lip color.

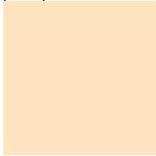
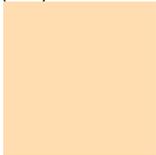
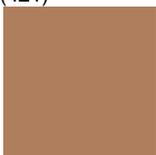
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Color Identification Chart© (CIC)

AREOLA COLORS

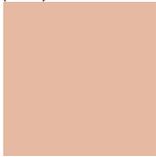
Color	Temp	Base	Comments
Areola Colors			
Highlighters (Light Flesh Tones) Through Brown Areola Colors (Light to Dark)			
Beiges			
Nude Areola (412) 	Cool	Pink Inorganic	A light flesh pink nipple areola color. For highlighting 3D work or add as a lightener for matching extremely light areolas.
Sand Areola (411) 	Cool	Pink Inorganic	A light to medium pink/beige flesh nipple areola color. For highlighting 3D work or add as a lightener for matching extremely light areolas.
Honey Areola (408) 	More Neutral	Pink Inorganic	A soft, neutral base color. For blending with other colors or matching light areolas.
Beige Areola (formerly Areola Beige) (416) 	Slightly Warm	Brown Inorganic	A light brown (beige) areola color.
Tans			
Light Brown Areola (formerly Bisque) (421) 	Warm	Brown Inorganic	A light brown areola color. A good base color for 3D areola work.

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Caramel Areola (252) 	Slightly Warm	Brown Inorganic	<p>A light, slightly warm, brown areola color.</p> <p>A good base color for 3D areola work.</p>
Peaches			
Flesh Areola (407) 	Slightly Cool	Pink Inorganic	A soft, light-medium, pink-beige areola color.
Mocha Areola (419) 	Slightly Warm	Pink & Brown Inorganic	<p>A warm brown and pink areola color.</p> <p>Use to obtain a warmer brown with pink undertones areola color.</p>
Light Salmon Areola (418) 	Slightly Cool	Pink & Brown Inorganic	A slightly cool pink-brown (with a salmon bias) areola color.
Pink			
Blush Areola (formerly Areola Blush) (906) 	Cool	Pink Inorganic	<p>A light pink areola color.</p> <p>Use for light areola areas when working with the pink family or pink/brown blends; or to soften intensity of darker areola cool colors.</p>
Pink Sand Areola (492) 	Cool	Pink & Brown Inorganic & Organic	<p>A pink-brown nipple and areola color.</p> <p>Use to add coolness to an areola mixture or as an areola base when a blended color is desired.</p>

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<p>Pink (formerly Areola Pink) (908)</p> 	<p>Neutral</p>	<p>Pink Inorganic</p>	<p>A pink areola color.</p> <p>Can be lightened with Blush Areola for a pink 3D areola base color.</p> <p>This is the same formulation as Pink in Lip Colors section of the CIC.</p>
<p>Areola Base (960)</p> 	<p>Warm/Neutral</p>	<p>Pink-Red Inorganic & Organic</p>	<p>A dark red pink color.</p> <p>Add to warm up areola mixtures. Can be used for Nipple Areola Additive to pink up the target color used. Can also be used to obtain a muted pink/brown mauve lip color.</p>
<p>Rose Areola (904)</p> 	<p>Cool</p>	<p>Pink Inorganic</p>	<p>A medium-to-dark pink nipple color.</p> <p>Can be softened for areola.</p>
Reds			
<p>Mauve (formerly Areola Red) (529)</p> 	<p>Cool</p>	<p>Pink Inorganic</p>	<p>A true mauve areola color.</p> <p>This is the same formulation as Mauve in the Lip Colors section of the CIC.</p>
<p>Berry Ice Tea Areola (919)</p> 	<p>Cool</p>	<p>Pink Inorganic</p>	<p>A dark red-pink nipple and areola color.</p> <p>Can be softened for areola or used straight for defining pink-based 3D areolas.</p>



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<p>Old Rose Areola (923)</p> 	<p>Slightly Warm</p>	<p>Pink Inorganic</p>	<p>A dark reddish-pink nipple color.</p> <p>Can be softened for areola.</p>
<p>Browns</p>			
<p>Medium Brown Areola (222)</p> 	<p>Slightly Cool</p>	<p>Brown Inorganic</p>	<p>A medium brown areola color.</p> <p>Use on darker skin or to create depth for 3D work or for matching a darker nipple.</p>
<p>Brown Areola (formerly Areola Brown) (238)</p> 	<p>Slightly Cool</p>	<p>Pink & Brown Inorganic</p>	<p>A medium-dark brown areola color with pink undertones</p> <p>For darker nipple and areola areas where some pink is needed.</p> <p>Lighten with Caramel Areola or Desert Beige Mod.</p>
<p>Dark Brown Areola (220)</p> 	<p>Cool</p>	<p>Brown Inorganic</p>	<p>A dark brown areola.</p> <p>Use on darker skin or to create depth for 3D work.</p>
<p>Maple Mocha Areola (968)</p> 	<p>Warm</p>	<p>Red Inorganic & Organic</p>	<p>A medium-dark brown areola color with pink undertones.</p> <p>For darker nipple and areola areas where some pink is needed. Lighten with Caramel Areola.</p>

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What are the Do's & Don't as it relates to Aqua & Velvet

- **CAUTION:** Manufacture Recommends Color and Skin Patch test. If a reaction should occur, discontinue use & seek medical attention.
- **Use:** For use only by professionals trained in Micropigmentation/Permanent Cosmetic Applications.
- **Directions:** Shake/Mix well before using. Pour in sterile container before use.
- Do Not Use on Infants & Children under the age of 18.
- Do Not exceed recommended applications.
- Avoid contact with eyes. Flush thoroughly with water to cleanse the eye(s).
- Avoid sun exposure when possible.
- Use effective sunscreen 30SPF or higher for protection.
- Follow Manufacture Instructions for Use.
- Blood donations cannot be made for a year after getting a tattoo or permanent makeup.
- Patch/sensitivity testing is paramount. (Refer to 'Guidelines for Patch Testing' for further details/instructions on patch testing).
- Professional Use Only: Aqua & Velvet should be used by professional artists only!
- **Caution:** Aqua colors marked "for lips only" should be used on the lip area only!
- Aqua & Velvet pigments should not be implanted over other manufacturer pigment colors. These pigment colors should **not** be blended with other manufacturer pigments.
- 24 hours prior; do not take the following substances: Stimulants: Tea, coffee, soda with caffeine or other substances containing stimulants.
- GENERAL AFTERCARE INSTRUCTIONS (For 7-14 days after the procedure)
 1. AVOID EXPOSURE TO SUN, TANNING BEDS AND UV RAYS. Use effective sunscreen 30SPF or higher for protection.
 2. DO NOT TOUCH THE AREA—Do not scratch, rub, or pick the scabs. Do not have a facial treatment.
 3. MINIMIZE WATER EXPOSURE.
 4. AVOID USING COSMETICS ON THE AREA including facial creams, cleansers, aloe Vera, etc.
 5. AVOID WORKING IN THE YARD, dirt, pollutants from the environment may cause infections.
 6. AVOID seafood, salty and spicy foods.
 7. AVOID SWIMMING, long hot steamy baths, showers and Jacuzzis.
- Laser removal may cause discoloration.
- This product complies with all European Union (EU) requirements for Tattooing & Permanent Cosmetics as outlined in Directive 76/768/EEC, ANNEX II; ANNEX III PART I & II; EU-Resolution ResAP(2008)1

GUIDELINES FOR PATCH TESTING

Currently, the industry does not require a sensitivity test for possible allergic reactions; however, LiPigments strongly advocates conducting a thorough sensitivity test procedure prior to performing any Permanent Makeup/Micropigmentation procedure with our pigment colors. For sensitivity testing, please refer to a Doctor, medical specialist, or a licensed technician allowed to perform such tests within your state, and/or country before doing the treatment. Please refer to the laws of your state and/or country to determine the requirements necessary for performing a sensitivity test. Laws may vary by state and country. Carry out this test for every pigment color which is to be used. Check with your liability insurance carrier for additional guidelines and the suggested amount of time between sensitivity testing and performing the procedure.

Note: If performing a skin sensitivity and/or color patch test, It is recommended to perform ALL these tests prior to any procedure. For sensitivity testing, please refer to a Doctor, Medical Specialist, or licensed technician and his/her report before doing the treatment.

Clients feel more assured when administered a skin sensitivity test to check for an adverse reaction. It is also advised to test for topical anesthetic sensitivity and antibacterial ointment sensitivity.

THE FOLLOWING ARE ONLY RECOMMENDATIONS TO BE GIVEN TO A DOCTOR, MEDICAL SPECIALIST OR LICENSED TECHNICIAN IF REQUESTED, REGARDING SENSITIVITY TESTING:

Skin/Sensitivity Test: Tests for sensitivities and may indicate a possible allergic response or adverse reaction to the pigment/dye color. A medical history will help determine possible pigment/dye allergic reactions. This is performed either behind the ears or between the toes, or as preferred by the Doctor, medical specialist or licensed technician performing the test.

Inorganics – (Iron Oxides, Chromiums & Ultramarines) this is normally a 2-7 day test*.

Organics – (Lip & Scalp Organic Pigments & Carbon Based) this is normally a 7-10 day test*.

Organics – (D&C and FD&C Dyes) this is normally a 7-10 day test*. Sensitivities to eye shadows, lipsticks, and blush containing D&C dyes may indicate a potential allergic response.

Anesthetic/Sensitivity Test: Conducted at the same time as the skin sensitivity test by depositing several drops of anesthetic using a triple needle with a dotting method in an area other than the one that the color has been placed.

Antibiotic Ointment/Sensitivity Test: (This test is recommended to be performed opposite of the ear that a skin sensitivity test was performed). Perform another pigment color skin test then place a small amount of the antibiotic ointment over the area where a pigment color skin test was performed (i.e. Back of Ear).



Color Identification Chart© (CIC)

***The testing lengths listed above reflect suggestions made by LiPigments, however, the length of any skin/sensitivity, anesthetics/sensitivity or antibiotic ointment/sensitivity test should ultimately be determined by the doctor, medical specialist or licensed technician performing the procedure.**

*Recommended test areas are as follows:

- *Back of Ear:* The back of the ear is sensitive tissue and any adverse reactions likely appear here.
- *Procedure Site:* This will show if the particular site has susceptibility to an adverse reaction.

***The test areas listed above reflect suggestions made by LiPigments, however, the test area should ultimately be determined by the doctor, medical specialist or licensed technician performing the procedure.**

Positive Reaction: Usually a reaction is pruritic, (intense itching of the skin without eruption) associated with erythema nodosum (abnormal redness of the skin with nodule like characteristics). If this or any other abnormal reaction appears, it is advised to consult with a Physician.

Caution: **Do Not** perform a color/patch test if a skin sensitivity test proves positive.

Negative Reaction: Without itching, abnormal redness or eruption. A negative sensitivity test result to organics does not guarantee that the client will not develop pigment/dye sensitivity months or years later.

HOW TO PERFORM A COLOR TEST

Color testing serves to test for color outcome before subsequently performing a full procedure with the same color desired.

Using a new sterile needle, perform a patch color test by depositing a series of (6-12) dots of color into the dermal layer of the skin.

- If mixing two or more pigments/dyes, patch color test with all the pigment colors blended together.
- The ingredients differ in the organic pigments, therefore; it is necessary to perform a separate patch color test with **EACH** pigment.

Color/Patch Test: Tests for color outcome assuring the client and artist that the best pigment color was chosen. This is normally a 30-day test and performed on procedure site area. For uniformity, patch test laterally on both eyes, both eyebrows and lip corners.

For questions or comments about performing patch testing, please contact the LiPigments headquarters at (201)871-3777

The recommendations expressed herein are those of LiPigments for educational purposes only and is not intended as a substitute for training or medical advice.



Color Identification Chart© (CIC)

PRODUCT SHELF LIFE & CARE AFTER OPENING

Pigment shelf life may vary due to one or all of the following: product storage, exposure to extreme temperatures, opening, cross contamination, damage, UV Rays, radiation, autoclave, and sterility, absent of preservatives or microbial growth inhibitor(s) & product alteration.

These products are Lot & Date Coded for product safety and comply with all E.U. Directives, Guidelines and Regulations.

- ✓ **Unopened containers** of pigments have a shelf life from 5-10 years from the date of manufacturing if kept in a cool, dry place and not exposed to any extreme temperatures or UV rays. Based on product ingredients the appropriate expiration date is given. For more information, please contact your Authorized Aqua & Velvet Distributor.
- ✓ **Opened containers** should be discarded after one year (12M). This is an international standard that LI adheres to for all locations. Ref: PAO (point after opening) symbol (open container) on the product label. Pigment bottles should be annotated on the date of opening.

Factors to Consider:

Use: Professional Use Only.

- Follow Manufacturer Instructions for Use.
- Manufacturer recommends color and skin patch test. If a reaction should occur, discontinue use & seek medical attention.
- Avoid contact with eyes. If contact with eyes occurs flush thoroughly with water to cleanse, then immediately seek medical attention.
- Dispose if exposed to extreme heat or cold
- Dispose if contaminated
- Dispose if contents of container have dried
- Dispose if container has been damaged or tampered with
- Replace cap immediately after use
- Do Not dip Instrument directly into pigment container
- Do Not re-sterilize or autoclave pigment
- Shake Well (Vigorously)
- Store pigment container in a cool, dry place for maximum shelf life
Recommended Storage Temperatures [20-25°C \(68-77°F\)](#)

The uses are endless. We hope you enjoy this new line and that it provides the confidence and convenience artists and their clients deserve!

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Soft FX is a specialized solution formulated for artists who choose to dilute (and therefore lessen the concentration) of any of the colors listed on the CIC to create artistic variations of density and dimension.

Eyeliner: Create a multi-dimensional eyelash enhancement/eyeliner effect. Use full strength pigment in the lash line (eyelash enhancement procedure). To achieve a soft, smoky eyeliner (above the lash line) dilute the same color for the eyeliner.

Note of Caution: Carbon blacks have a much higher risk of migration. Diluting carbon black does not lessen this risk. LI recommends only experienced artists use carbon blacks whether full strength or diluted.

Eyebrows: Useful when the client has natural eyebrow hair and prefers a soft, powdery background as opposed to a more noticeable appearance. Dilute the eyebrow pigment to the desired concentration to create a soft powdery healed eyebrow.

Lips: To create a borderless full lip appearance; use Soft FX to dilute the lip pigment to the desired concentration and tattoo the vermillion border. This technique is used when the client does not prefer a defined healed lip line.

Areola: Dilute the areola pigment to the desired concentration to create a soft powdery foundation. To add depth and dimension, layer the same pigment color, full strength concentration, over the diluted pigment.

Soft FX Instructions:

- Always shake bottles thoroughly (30 seconds) before each use.
- Place the appropriate amount of pigment color needed into the pigment cap.
- Fill the remainder of the pigment cap with the desired amount of Soft FX. The amount of pigment versus the amount of the Soft FX will be determined by the preferred result. The more Soft FX used the more transparent and powdery the pigment will heal.
- Blend thoroughly (30 seconds) before use.
- It is recommended to stir occasionally, especially if working slower.

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Aqua & Velvet Bottle Packaging Instructions:

Non-Tamper Caps

- Always shake pigment bottles very well before each use.
- Best way to shake is to remove cap, place a clean gloved finger or clean paper towel over opening and shake for at least 30 seconds.
- Do not blend different pigment brands together; it is critical to follow this rule.
- Always prevent cross-contamination by never dispensing color from bottle into pigment cup at contaminated workstation. Never handle bottles with contaminated hands.
- Securely cap bottles immediately after dispensing color.

NEW Tamper Resistant Caps

- Always shake pigment bottles very well before each use.
- After shaking well, remove tamper resistant cap, pour desired amount. Tighten cap securely immediately after use.
- When shaking a previously opened bottle, make sure cap is securely tightened to avoid leaking. This is very important. With this new cap, there is an insert stopper seal molded within the inside of the dome cap which when tightly capped will rest securely over the opening of the dropper tip making a tight seal and preventing leakage. If the cap is not sealed very tightly and properly prior to shaking, pigment will leak from the inside of the cap.
- Do not blend different pigment brands together; it is critical to follow this rule.
- Always prevent cross-contamination by never dispensing color from bottle into pigment cup at contaminated workstation. Never handle bottles with contaminated hands.
- Securely cap bottles immediately after dispensing color.

Please address any questions or concerns to your Authorized
Aqua & Velvet Distributor

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