



PIGMENTOLOGY



The Coloressense Concept



THE 3 in 1 COLORESSENSE CONCEPT



Coloressense PURE

for large scaled
pigmentations and
shadings



Coloressense + EASY FLOW

for very delicate and
precise drawings



Coloressense + SKIN TOP

for pigmentations that
require a fast handpiece
guidance and for
pigment masks

Coloressense Pigments

Because of the highest possible pigment density, Coloressense Pigments are destined for every kind of pigmentation, you can use them pure or thinned.

Being concentrated „pure“ they are used for large scaled pigmentations, as shadings and full drawings.

Usage category:
pigmentation color: pure

EASY FLOW Color Activator

Coloressense concentrate mixed with Easy Flow leads to a hydrophilic color pigment, which suits perfect for exact hair drawings and precise contouring.

The coloressense concentrate becomes very fluid without losing its opacity.

Usage category:
As a pigmentation color :
7-10 drops of the pigment for
1-2 drops Easy Flow

SKIN TOP Calming Liquid

Mixed with Skin Top, the coloressense concentrate turns to an oily pigment - perfectly fitting for all pigmentations with a fast handpiece guidance (Powdery) or glossy pigmentations (Stardust Gloss).

Through the large enrichment of witch hazel extract, Skin Top appears haemostatic and regulates the lymph drainage, which smoothes the whole treatment session.

Usage category:
As pigmentation color:
10 drops pigment
for 2-4 drops Skin Top
As a pigment mask :
10 drops pigment
for 4-5 drops Skin Top

Goldeneye Coloresense Colors

WARM COLORS



	3.25 DT Delicious Toffee		5.25 CN Creamy Nougat		6.25 WB Warm Brunette		7.25 DR Dark Redwood
	2.56 OO Obviously Orange		4.65 AA Amber Ambition		4.57 TT Terrific Terracotta		5.70 ST Show Time
							5.55 AR Arabian Red
							4.82 LB Lip Blush

NEUTRAL COLORS



	4.25 AB Amazing Blond		5.62 CC Copaca- bana Cacao		8.25 HC Hot Chocolate		9.14 PB Powder Black
	3.62 NI Nude Invisible		4.81 LL Lavish Lips		4.76 KR Kiss Royal		4.75 SL Shiny Lobster
							5.68 VB Very Berry

COLD COLORS



	3.24 SB Sophisti- cated Blond		4.14 GG Glamorous Graphit		6.12 TS Taupe Specta- culaire		8.23 EQ Ebony Queen
	5.58 NA Naturally Attractive		4.88 LP Lollipop Pink		5.72 LG Love Grit		6.87 BA Bordeaux Addicted
							5.87 MR Midnight Red

	0.00 WW White Wonder- land		1.42 MB Miami Beige		2.44 SS Sunny Simpson		9.11 BB Black Beauty
							Real Black 290

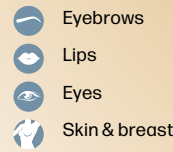


Eyebrows – warm shades

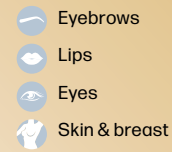
- For warm natural hair and eyebrows.
- Warm/neutral development over the course of time.
- The lighter the warmer, the darker the more neutral.
- Balances very olive skin tones.
- Corrects greyish brows.

Definition icons:

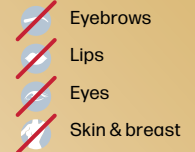
Normal icons:
The color is suitable for pigmentation on:



Transparent:
The color is only limited suitable for pigmentation on:



Crossed out:
do not use for pigmentation on:



WARM COLORS



DT
Delicious Toffee



... if you are looking for a pretty honey blond tone for your eyebrows, you have found what you were looking for. Delicate mamilla tones can also be reconstructed. Also suited for the improvement of light gray eyebrows.
With **EQ** » produces a neutral medium to light brown tone
With **CC** » produces a warm light brown tone (gray correction)
With **WW** » produces a skin tone.



CN
Creamy Nougat



Creamy Nougat is a light fawn brown with a slight terracotta undertone within the orange-yellow area. CN can be perfectly used just pure and for all skin types, where a soft, warm brown is desired.
Mixed with **AB**, you get a very warm, dark honeyblonde.
Mixed with **TS**, a very clear, sparkling and balanced brown is handed.
Mixed with **EQ**, you'll see a balanced medium to dark brown.



WB
Warm Brunette



Warm Brunette is an orange-based dark brown. Especially mixed for clients that tend to experience grey development with other colors. Within WB you'll find a very high percentage of Terracotta and Orange Pigments. When used purely, it is perfect for hair drawings and shading such as Balayage. But you can also mix it with other brown and blonde tones to achieve more warmth. Mixed with **DT**, a cherry wood tone appears. If more DT is added, Cognac and Ginger tones come up.



DR
Dark Redwood



DR is a red-orange based dark brown. Especially for heavy-tanned skin and dark skin colours, as well as for clients that wish to have a light red tone within their eyebrows, e.g., if the hair is colored in Mahogani or Chestnut nuances. Through Powdery Shading, the red becomes more visible than through hair drawings. DR is used as a soft eyeliner and has a very classy appearance.
To light this brown tone, you can use **DT** and **SB**.
DR mixed with **HC** or **EQ** produces very dark, reddish browns.

WARM MIX



SOFT WARM MIX



GREY CORRECTORS



BLUE CORRECTORS



For colour mixtures, the results will vary depending on the weight proportions.



Eyebrows – neutral shades

- Balanced between the grey and red proportions.
- Over the course of time, the tone will develop to become more greyish than reddish.
- The darker the greyer, as the proportion of black is always more in the grey range.
- May appear warmer when “freshly pigmented” than “healed”.
- Neutral shades are the perfect base colour for soft tones (neutral-warm and neutral-cool).
- Skin undertones which are yellow, yellow-orange and red-orange allow these pigmented colours to come through in a clear and unchanged way; on rose (blue-red) and olive (green-grey) skin tones, these pigmentation colours appear minimally cooler.

NEUTRAL COLORS



AB
Amazing Blond



A ready to use mixture for light blonde or medium blonde clients. A soft, neutral blonde tone with a yellow-orange undertone. A blonde tone for hair drawings and shading techniques like Powdery Shading. Amazing Blonde is a bit darker than the common Blonde tones (SB + DT), therefore it can be perfectly used in a pure application. Mixed with **CC**, you'll have a pleasant light brown. If you add dark colors like **EQ**, a cool medium brown appears; with **HC** it will turn out regular medium brown.



CC
Copacabana Cacao



CC is a warm medium brown tone. The color will appear fawn brown shortly after pigmentation due to reddening. After the healing process is complete it will have shifted to a very pleasant brown tone, perfect for women who are accustomed to brown eyebrow liner and want to avoid gray elements. Older pigmentation that has turned slightly gray is easily replenished to a beautiful medium brown. CC doesn't turn red. With **SB** » produces a soft light brown tone | with **WW** » produces a neutral light brown to blonde tone.



HC
Hot Chocolate



HC is a neutral soft and dark chocolate brown tone. Perfect for clients who on no account want gray eyebrows yet do not want to abstain from a dark black element. HC doesn't turn red. It can be mixed up to 1/3 WB. With **CC** » produces a warm medium to dark brown tone. With **DT** » produces a warm medium brown tone. With **OO** or **CN** » produces a very warm dark brown tone.



PB
Powder Black



This black pigment greatly absorbs the reflection of blue light because of its special surface structure. Powder Black is hence a deep black when applied purely. PB shows comparably only little blueish discoloration even when it remains beneath the skin for a long time. This black pigment can additionally be used to apply beautifully powdery eyeliners. Powder Black is the only black pigment that can be used to tone down warm brown pigments (WB or DR). This combination can be used to apply rather dark brows. But, be careful – only add the colour pigment drop by drop.

NEUTRAL MIX



NEUTRAL WARM MIX



NEUTRAL COLD MIX





Eyebrows – cool shades

- Perfect for all skin types with the desired effect of ash to grey. From white-haired to salt-and-pepper, ash blond, from cool brown to blue-black.
- Develops over time to a clear, cool and greyish tone, never reddish.
- Perfect for all clients who absolutely do not want any red tint.
- The darker the colour, the more intensive the proportion of black, and the clearer the grey effect will be in the long term.
- Cool shades are perfectly suited to balance out reddish, orange or pastel-apricot older pigmentations.

COLD COLORS



SB
Sophisticated Blond



SB is a cute ash blond tone. Ideal for all types of blonde clients looking for a very delicate result. If the pigmentation process leaves the hair follicles with a rich and even color a second application almost isn't necessary
With small quantities of **EQ** » produces a gray ash blonde tone.
With **WW** » produces a skin tone.
With **CC** » soft light brown.



TS
Taupe Spectaculaire



TS is a dark grey for eyeliner, eyebrows and PMS that maintains a clear, cool color direction. Ideal for all ash blondes and graying customers who desire a powerful result. Apply to eye more shallowly. Use diluted for PMS treatments.
With **TT** » creates a shimmering brown | with **SS** » to create an olive tone | with small amount of **ST** » to produce a plum eyeliner | with **WW** » to achieve a silver gray | with **WB** » produces neutral shades of brown.



EQ
Ebony Queen



EQ is a cool dark brown tone with a hint of olive. Perfect for clients who want a brown tone without red elements or want to balance out residual red elements in their skin. EQ doesn't assume red or blue elements. The hair must be pigmented very slowly using measured forward and backward motions. If the pigmentation process leaves the hair with a rich and even color a second application almost isn't necessary. Mixed with **CN** or **WB** » creates great shades of brown | with **CC** » produces a soft neutral dark brown tone | with **DT** » produces a neutral medium brown tone | with **SS** » produces an anti red correction, increasing quantities of SS result in lighter tones (olive brown).



GG
Glamorous Graphit



GG is a gray ash blonde, that initially appears to be very golden, but heals into a gray tone. Ideal for all whitehaired clients. Fine hair lines should be pigmented very slowly with gentle back and forth movements.
GG is very good as a lower eyelid liner.

COLD COLOR MIX



SOFT COLD MIX



RED CORRECTORS



ORANGE CORRECTORS



Colour identification for different eyebrow types

These portraits represent eyebrows of various different colours of differing intensities and provide a guide for custom colour selection. Depending on the technique applied and the individual client's wishes, adjustments can be made within the group.

WARM



- DT
- DT+AB
- 2DT+SB
- 2SB+CN



- GG+CN
- 3AB+CC
- 3DT+TS



- CN
- WB
- 3AB+CN
- TS+CN



- 2CC+CN
- CC+CN
- 2CC+HC
- TS+WB



- 2CC+WB
- HC+CN
- 2CC+DR
- EQ+WB



- 2HC+DR
- 2HC+WB

NEUTRAL



- AB
- SB+AB
- 2DT+TS
- DT+GG



- AB+CC
- 3GG+CN
- 3DT+EQ



- CC
- 2TS+CN
- AB+EQ
- EQ+2DT



- EQ+CN
- EQ+DT
- HC+SB
- HC+AB



- 2HC+CC
- 2HC+DT
- 2HC+AB



- HC
- EQ+CN
- 2EQ+WB

COLD



- SB
- SB+GG
- 3SB+TS
- AB+GG



- SB+TS
- TS+DT
- 2SB+TS



- GG
- 2TS+SB
- 2SB+EQ



- TS
- SB+EQ
- TS+MB
- TS+GG



- TS+EQ
- CC+EQ
- 2EQ+DT
- 2TS+DR



- EQ




Lips – warm shades

- Orange-red and brown-orange dominate this group of colours.
- Suitable for all skin tones.
- Give more fieriness to warm natural lips.
- Freshen neutral natural lips up and let dark lip colours shine.
- Use very sparingly as a mixing colour or by themselves to correct blueish natural lips or old grey-violet pigmentations.

WARM COLORS



OO
Obviously Orange



OO is a brilliant coral orange tone. Produces radiant results as a lip color and balances out naturally blueish lips or blue distortions around the mouth. Using OO as a blend adds a warmer and softer quality to dark brown tones, a brilliant quality to all lip colors and red nuances to all skin tones.



AA
Amber Ambition




AA is a soft orange amber tone. Perfect for clients who prefer a very warm and natural contour and lip color. Matches well with warm lipstick colors from peach to coral as well as all gold underlined glosses. Feels like spring.

With **TT** » produces a brown amber tone |

With small quantities of **OO** » produces a brilliant peach tone with orange elements, with large quantities of **OO** » enables you to save any gray violet lip contour (anti violet lip).



TT
Terrific Terracotta



TT is a brown orange terracotta tone for women who value a visibly earthy contour or matt lip tone. If you are looking to change naturally blueish lips into a brown tone, look no further. TT is the ideal contour color for warm nude lipstick colors.


With **CC** » produces a dark chocolate brown tone.

With **AA** » produces a brown amber tone.

With **VB** » produces an intense rosewood.



ST
Show Time



The elegant freshness of this color makes lips that are naturally brownish-beige toned, radiant and youthful. Customers that enjoy using/wearing pink or strawberry toned lip gloss will love ST's „Fruity Shine“. The initial color intensity may lead to first time users to apply it a little too lightly – but please dare to be courageous! The color will not remain at its original intensity. ST will not be intensive enough for customers who wish to replace a red lipstick.

With **MR** » intensive Chanel red | with **LP** » glowing coral | with **VB** » to create a radiant strawberry tone | with **TT** » to create a covered cherry wood tone | with **NI** » combines a glossy freshness and delicate red into a minimalistic rosé.



AR
Arabian Red



Arabian Red is an especially vibrant orange-red in its purest form! This eye-catching, elegant colour creates a saturated, fresh colour when applied on light and warm lip colours – teeth seem brighter and full lips are guaranteed. Arabian Red is ideal to neutralise dark violet coloured lips.

Combined with **NA** (neutral cool) or **AA** (neutral warm), Arabian Red creates the perfect pastel-candy colour.

Create a salmon colour by adding **TT** or **LB**, add **LP** for a slightly cooler colour.

Add **LG** or **LL** to reduce the saturation of the orange-red pigment.



LB
Lip Blush

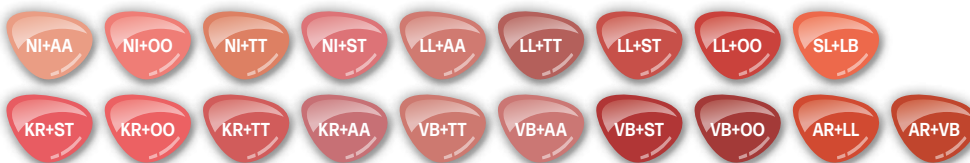


Lip Blush is the perfect colour for indecisive customers! LB is the ideal choice for customers who usually only wear little makeup, but still wish for a youthful flair. This gorgeous rosewood colour is an especially classy and delicate pigment when applied with the lipblushing (powdery) technique. Particularly customers who desire a subtle and refreshed lip colour will love LB! Additionally, elegant and beautiful results are ensured when LB is applied with the classic shading technique.

WARM MIX



SOFT WARM MIX WARM + NEUTRAL MIX





Lips – neutral shades

- These shades are not particularly bright and have a balanced mix of cool and warm base shades.
- They are suitable for all skin and lip tones and offer a natural, subtle look when applied by themselves.
- When mixed with warm or cool shades, these colours in the neutral group can be wonderfully accentuated, and they offer a basis for a large number of breathtaking lip tones, from naturally subtle to charmingly noticeable. The more intensive colour is mixed in, the more striking the end effect will be.

NEUTRAL COLORS



NI
Nude Invisible



NI is ideal for customers who prefer a practically invisible lip liner. The color appears to be very intense in the HyPS – but it appears much softer in reality. Introduced into the skin it will match the smear tone (with a slightly damp cotton swab) on paper. When the paint on the skin dries, a whitish lilac shade will suddenly prevail. This shade has nothing in common with the ultimate rosy toned outcome. This color is awesome to emphasize lips ever so slightly. A wide shading is unnecessary. NI is particularly elegant when applied with a delicate light drawing on the upper lip contrasted with WW or MB. Volume is obtained without using bright colors. With **VB** » to create a bright, very natural rosewood tone | with **AA** » to create a delicate and neutral tea rose tone | with **SB** or **DT** » to achieved very natural mammilla color.



LL
Lavish Lips



LL is an absolutely natural lip colour for Northern European complexions and is often described as a “pinkish-nude” palette. Skin type 1-3. A rose colour with gentle coverage (often also called rosewood and the best-selling colour for lip-contouring sticks). LL is particularly well-suited to naturally correcting lip shapes as well as subtly lining them with the effect of achieving a no-make-up look. LL can be made to look more lively by adding **LP** or **BA** drop by drop. It becomes a little darker with more coverage if **VB** or **TT** is mixed in. **NI** or **MB** mixed with LL achieves an even lighter result for the lips.



KR
Kiss Royal



French charm meets Italian understatement. „I want to show my lips, but not have them stand out“ Bingo! KR meets this description 100%. The color tone for the lady who wants a discreet but seductive color. Cool to neutral in the color direction, a hint of brick red and rosewood. KR is fresh and radiant and can even help greyish-bluish natural lips to a new shine. KR mixed with **NA** or **LG** is the favorite color of many successful Pigmentists®. With **ST** » to create the bright red of young cherries | with **VB** » to create a medium-tone Bordeaux | with **MB** » to create very pale lip colors.



VB
Very Berry



VB is a beautiful neutrally cold lip color – suited for both cold and warm natural lips. It intensifies the mouth visibly yet subtly. Colorescence lip colors should generally be pigmented slowly and not too deep, otherwise the contours will become colder than the line on the skin. Colorescence requires a slightly more frequent application of color than creamy and pasty lip colors since the liquid color is absorbed faster. With small quantities of **OO** » produces a warm brick red tone | with **AA** » produces a beautiful soft peach tone | with **TT** » produces an intense rosewood tone | with **WW** » produces a delicate rosewood tone.



SL
Shiny Lobster

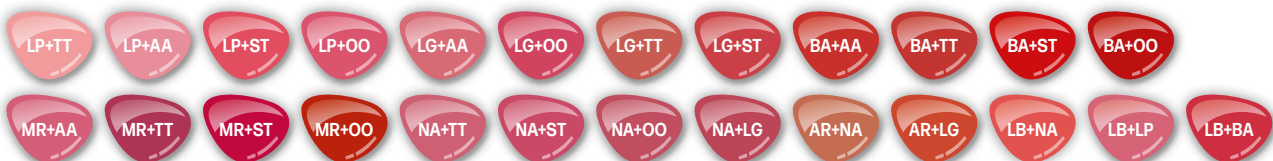


SL ensures a youthful flair and modern, sporty freshness in a light lip colour. This soft lobster red colour can be applied on warm lip colours to create a particularly classy colour that matches every skin type. SL can be used to neutralise dark, cool and even slightly blueish or violet lip undertones to create a bright rose colour. Add **AR** to create a saturated and bright coral red. Combined with **LB** makes a remarkably delicate and translucent colour. A mix with **NA** creates a more saturated and intense colour. A mix with **LG** creates a natural and saturated lip colour. Mix SL and **SP** to create a cool coral colour.

NEUTRAL MIX



CORALS – WARM + COLD MIX





Lips – cool shades

- Pink, violet, bordeaux and burgundy red belong to the cool lip colour group.
- Magenta and cool-red pigments dominate the colour mix in this group.
- The colour development will remain in the cool red-lip range, and so can be used for every skin type.
- Blueish natural lips will be intensified, and brownish-orange natural lips will become milder.
- These shades will appear stronger on light lips, and darker natural lips will appear more matte.
- These colours will appear pinkish when they are lightened with beige and white.
- If they are darkened using GG or TS, this group of colours tends to go toward the violet to aubergine range, especially if the colours are applied deeply.

COLD COLORS



LP
Lollipop Pink



LP is the best nuance for the color loving customers who desires a „fresh lips“ look. Applied pure, LP appears in a luminous magenta-rosé without being garish. On the skin LP seems very lively and massive. Incorporated LP is much glossier. Mixing LP in small quantities with further colors creates a minimum change in the rosé tone. Half-half with other colors creates clear pink undertones. Ideally LP is used with **BA** or **NA** for intensive Pink Plum colors. With a little **WW** or **NI** » creates a correction color for brown lip contours.



LG
Love Grit



LG is reminiscent of the colours of Australia's Red Rock, the Grand Canyon or Middle Eastern spice markets. Earthy and sandy tones meet fresh tones of red and muted rust. LG is suitable for all clients with darker natural lips who are aiming for a particularly natural and refined lip result. The name rosewood is also often used to identify this colour. LG becomes a muted paprika pink when combined with **ST**. When mixed with **AA**, a dark amber tone is created. A drop of **GG** or **TS** makes the colour significantly darker and more matt.



BA
Bordeaux Addicted



BA is a deeper, darker shade of red. Designed for the „Paloma Picasso“ style women. BA is ideal for women who prefer clear red lipsticks, perfect for full drawings and lasts extremely well. Apply pure as a „solitaire“, or mix to create further Coloresense tones. BA adds a rich cherry red hue as intensely or subtle as desired. BA is a perfect color for the Powdery technique. With **AA** » to create a sassy fruity berry tone | with **ST** » to produce a bright signal red | with **NI** » to create a fresh lipstick with cool undertone.



MR
Midnight Red



MR is a deep, elegant Baccara rosewood. Used alone, it can achieve a visible, even and glowing cool red. This colour shade is popular with confident wearers of red lipstick who are accustomed to adding sensual colour to their lips. MR intensifies and enhances all natural lip colours such as **KR**, **NI**, **LL** and **TT**, and enlivens these shades as if the lips had been freshly kissed.



NA
Naturally Attractive



NA is a very natural, noble complement to the human lip tone. NA creates a soft delineation of facial skin without the typical visible contour lines. NA looks nude, natural and honest. Simply a young, flushed lip look. Perfect for customers who wish to emphasize a clearly defined, wholesome and natural look. Mix with **BA** » to create a rich berry tone for cool results | mix with **MB** » to create a more natural and pastel color | mix with **VB** » to create slightly more intense yet modest color.

COLD COLOR MIX



SOFTCOOL – NEUTRAL + COLD MIX



Eyeliner

- Black is the unrivalled bestselling eyeliner.
- Black Beauty is a softer black; when used by itself, it is between slate and granite. BB is also very good when mixed with WW with grey, with SS with olive and with OO with warm black.
- Real Black 290 has the maximum pigment density that is technically feasible. Real Black can be modified with the help of Showtime in black/blue to create a somewhat warmer black.
- If black pigment is applied too quickly, the overall effect may seem greyish or blueish. Repeated pigmentation (very dense and slow) can then produce more intense results.

COLORS



BB
Black Beauty

BB is an intense deep black tone. Here we do not work fast and with high pressure, but rather slow. It is especially important to clean thoroughly between the eyelashes because the color will dry on the eyelash and may feign a level of intensity not yet applied. The color evolves into a slightly blue dark gray/anthracite tone. With **SS** » produces an olive green tone | with **CC** » produces a rich black and brown tone | with **WW** » produces a cold gray tone.



PB
Powder Black

This black pigment greatly absorbs the reflection of blue light because of its special surface structure. Powder Black is hence a deep black when applied purely. PB shows comparably only little blueish discoloration even when it remains beneath the skin for a long time. This black pigment can additionally be used to apply beautifully powdery eyeliners. Powder Black is the only black pigment that can be used to tone down warm brown pigments (WB or DR). This combination can be used to apply rather dark brows. But, be careful – only add the colour pigment drop by drop.



SS
Sunny Simpson

SS is a brilliant yellow tone for golden tip effects using the 3D eyebrow techniques. It is also essential as a blending component. It adds an olive element to dark brown tones and a golden element to light tones. Blending SS with white produces brilliant highlight colors and burn scar correction tones.



WW
White Wonderland

The ideal solo color for lip lighter, eye line lighter and white kajal. Lightens dark tones to gray and blonde tones to skin color, as well as adding a pastel quality to all lip colors.

BB						SS
BB						OO
BB						LP
BB						MB
BB						WW
TS						MB
TS						TT



Skin and breast colors

- North and Central European skin colours are based on white pigment; dark skin colours can be achieved with light lip and brow colours.
- Practically all shades and undertones can be achieved by mixing Miami Beige or White Wonderland with the lightest shades of brown or brownish lip tones.
- These pigment mixtures are creamier and they can be made more fluid by using the Color Activator color thinner.
- Breast tones - colors to pigment breast scars or to reconstruct the nipple area - can be achieved using subtle lip and eyebrow colors such as AA, TT, SB, DT etc.
- In order to fill out skin colours transparently, the Powdery water shading technique is used. This process involves mixing the color with only a little white and a very high proportion of Skin Top.

COLORS



MB
Miami Beige



MB adapts to virtually all light skin colors and swiftly conceals small distortions. Even clear dark colors can be completely camouflaged after two treatments due to its excellent cover quality. As a lip highlight, champagne eye highlight or as a 3D color between eyebrow hair MB is phenomenal. For light points of a mammilla and Montgomery glands MB is perfect. Work very slowly and use opaque needles (LPMC) for covering and lighting effects. For freedom of hand motion and shading use needles (Applicator 3/5).
A touch of **DT** or **SB** » creates a darker skin color.
With **CC** » creates a brownish-beige mammilla tone.
With **WW** » to create a very pale skin color.

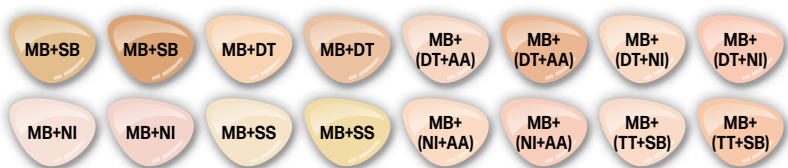


WW
White Wonderland

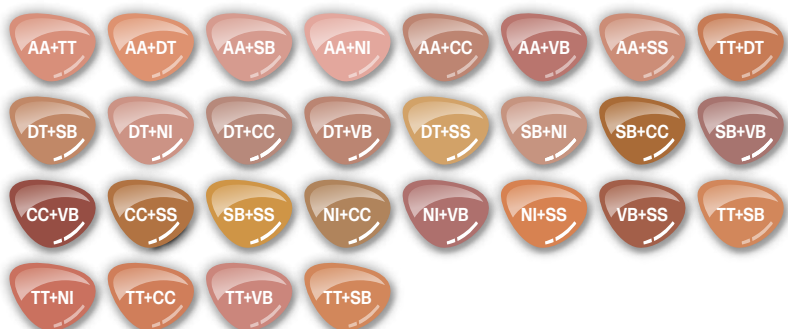


The ideal solo color for lip lighter, eye line lighter and white kajal. Lightens dark tones to gray and blonde tones to skin color, as well as adding a pastel quality to all lip colors.

SKIN MIX



PARAMEDICAL COLORS



AA						MB
CC						MB
KR						MB
NI						MB
VB						MB
TT						MB
TT						CC
TT						SB
TT						DT
TT						SS
CC						OO
SB						SS
DT						SS
DT						CC
VB						SS
VB						DT
VB						SB
AA						SS
AA						NI
AA						TT
AA						KR
AA						OO
NI						CC
NI						KR
NI						TT
NI						DT

BASICS ABOUT COLOR



Color image and appearance of the paint

The color result is determined by the skin type of the customer and in the area of the skin where it is pigmented. If one and the same pigment is incorporated into various areas of the skin, it appears more intense on the one hand and on the other even subtler. This is due to the general absorption of the skin that can vary in different zones.

In general:

- Finely porous, rather dry skin takes color well and retains sharp lines.
- Large pore skin absorbs the paint much worse - lines are less sharp.
- The thinner the epidermis the better the import of the color.
- The more receptive the dermis (corium), the more saturated the color.
- The more hair grows on the zone, the less skin around it to save color.

The color is best stored in the dermis. In the epidermis the pigments are pushed and repelled outwards by cell renewal.

Especially during lip pigmentation, it can happen that colors are absorbed with different intensity.

- The surface of the skin absorbs the tone fastest.
- The skin on the lips' edge takes the tone in a bit slower but more intensive.
- The more continuing to work in the direction of vermillion mucosa, the worse colors are accepted.
- Organic dyes can be better shaded into vermillion than mineral.

Original color natural lips	Every pigment works differently on each unique natural lip colour					

The effect of temporary skin conditions on color result

The more the skin becomes horny, the less color is visible. Sometimes a gentle exfoliation helps to refresh the color. The drier the skin flakes lay on the skin, the milkier the result appears.

Other factors also affect the appearance of pigmented colors. You can well imagine how paint colors develop on different types of paper. It's the same with micropigmentation colors.

Melanin, carotene and the body's blood circulation of the skin - the lips, respectively - optically change the result of pigmentation - to be exact, the below the surface changes. If the skin is red, the color result will change - it's the same with tanned skin. Pigmented moles can falsify the result of micropigmentation as well.

The impact of work technique on color result

If a color with transparent techniques is introduced, it will appear subtler than the initial product and its streak.

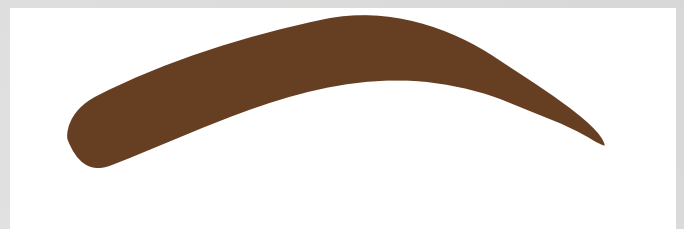
Transparent techniques include:

- Pigmenting with faster hand-piece usage
- Pigmentation with a very fine needle or fewer needles
- Pigmentation in fragmentary drawing technique such as hairs technology, pixilation, etc.

If the same color is introduced with coating techniques, it appears more intensive and appears similar to the appearance of the initial product and its streak.

Coating results are, for example, achieved by:

- Pigmenting with slow hand-piece usage
- Pigmenting at an oblique angle
- Pigmenting with thicker drawing technique, e.g. circles, oscillating motion, forward and backward movement



Using the same shades of brown, it becomes apparent how different the color results will be, depending on the transparent or coating techniques. You can definitely use the hairs technique with darker pigments.

Preface for mixing Permanent Makeup Colors

Firstly, it should be noted that the product series of Coloressense can be mixed with each other, but don't necessarily have to be blended together. If you have found your color of choice already mixed, you can use it as such.

In the long run many creative minds find it too restrictive with only a few colors and eventually make their own compositions. Those who can mix colors often come out with 15-20 tones, achieving an incredibly wide range of nuances. This saves a lot of money and storage costs.

A mixed color is always something individual but it also brings certain dangers too.

See to it that during follow-up treatments the same mixing ratio is always used. It is important to write down the identical recipe you used. This mixing ratio can be recorded and archived on an index card, together with a best color streak.



Color weighting - important when mixing

Group 1 (intense/dominant colors)

Black, dark brown, blue and green are very dominant when mixing and just a few drops change the color very significantly.

Group 2 (strong/medium-strong colors)

Red, orange and pink, medium brown and grey have a significant effect and a few drops will dramatically change the mixture.

Group 3 (delicate/weak colors)

White, beige, light brown and yellow have a lesser effect when mixed, and a lot of color is required to change the mixture.

If pigments from various groups are being combined, it is advisable to begin with the weaker color and then to add the more intense tones in small doses.

PROHIBITED MIXTURES ARE:

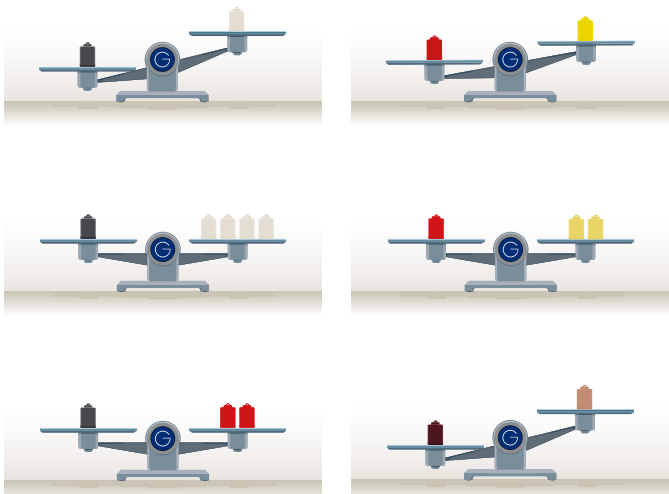
Using **Group 1** colors in lip mixtures. Even if the color mixture seems harmless in the pot, when applied to the skin it can lead to blatant color changes

Using **Group 1** in skin colors, highlights and pastel mixtures. Colors this intense are fairly assertive on the skin, even in the smallest doses.

Looking for a color and optimize

The initial decision is always based on the desired color. The tone, which comes closest to that desired color is the first choice. Then you must consider what is still missing to achieve the perfect shade.

- Colors that appear too dark can be lightened with bright colors.
- Colors appearing too light can be darkened with a suitable tone. (Not black)
- Colors that appear too loud can be frosted with beige, nudes, amber and blonde tones.
- Colors that aren't loud enough become stronger with red, pink, orange or the like.



Mixing ratio

It is possible to mix the recipe by drops:

- 10 drops of color X + 20 drops of color Y + 10 drops of color Z
- Or, in proportion, 1:2:1
- Or, in fractions, e.g. $\frac{1}{4}$ color X + $\frac{1}{2}$ color Y + $\frac{1}{4}$ color Z

No method is better than the others.

A very simple method is to mix according to the scale at the potty. The sterile Goldeneye ring potty has a scale printed on one side, which always remains the same.

1:1 then would therefore mean a measuring line of color 1 and a measuring line color 2.

TIPP:

Don't mix too little color because every drop, in proportion, has a greater rating. However, if there's too much color in the ring potty, there is a danger that, through careless movement, the color spills. Therefore, take out some of the color with a sterile pipette and fill it with the amount as needed.

Advice on color mixing

For pre-drawing and pigmenting you need at least the following amounts:

- For eyebrows in the first treatment 10-15 drops (correlate to circa 2 measurement lines on the ring-pot)
- Small retouch 5-8 drops
- For eye lines 4-10 drops depending on the width of the line
- The lips 25-40 drops

Mixing lip and eyebrow color

The first color in the pot is always the largest part of the mix, which is the color that comes closest to the desired color.

After that come the colors to brighten - if desired.

Then the colors to shade, if desired.

And only then the overly bright color setters - if planned.

Watch out with Black

When it comes to lip colors one should, in principle, dispense with adding black or dark brown because those colors become gray very quickly and tend to be too dark. Adding black in eyebrow color is only advisable because the color development often turns out to be gray or even blue.

IMPORTANT ADVICE

The color must be disposed of safely immediately after the treatment because possible pathogens have been transferred from the customer into the color. Color mixtures should never ever be stored for hygienic reasons. This is a mortal sin when pigmenting!

It is very important to write down the color mixture accurately and preserve it together with a streak in the customer file before you start with pigmentation.



Highlight colors

To highlight individual parts of the skin, pigments are used which have to be lighter than the skin tone of the person being treated. It is very important to understand in this case that dark and suntanned skin has more of its natural pigment in the epidermis, which, as we know, lies above the applied pigments. You therefore always need to consider which skin tone will develop above the pigmentation.

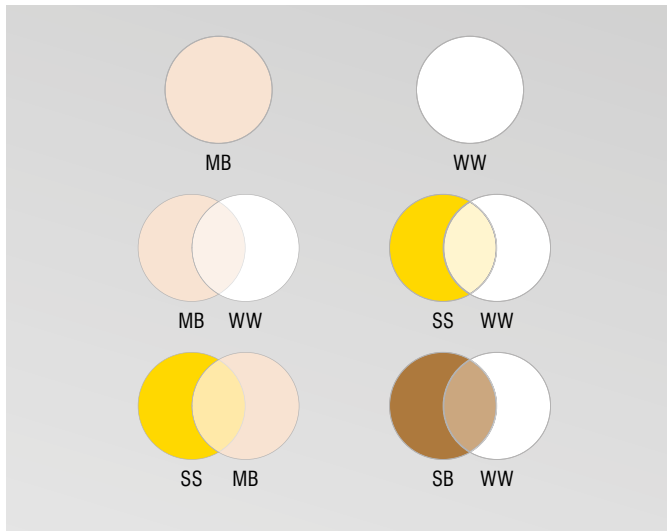
Pure white ("White Wonderland") and light skin tones such as "Miami Beige" can always be used. If the contrast is too strong, skin colours from "Miami Beige" and very light brown tones ("Delicious Toffee", "Sophisticated Blond") and yellow ("Sunny Simpson") and Orange ("Obviously Orange") can be mixed in.

What is special about these colors is how long they last, as the base ingredient, titanium dioxide, remains in the tissue for a particularly long time. These colors cannot be lasered either.

If a client decides to use laser treatment or IPL as a permanent hair-removal solution, these highlight zones must not be treated. They would become grey and dark.

Not only this, but it is important to precisely investigate the pigmentation of the skin before applying lip highlights. Hyper-pigmented skin may react by storing more pigment deposits as a result of irritation through the needle, and the area may look tanned. This effect can then only be reversed through intensive exfoliation in which the epidermis is carefully sloughed off.

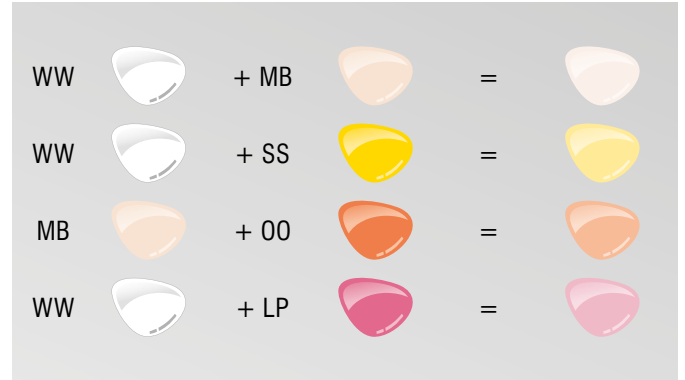
Color examples and color mixtures



Dark skin does not necessarily need to be lightened with darker tones as a highlighter! The darker the skin, the more pigment develops over it!

Pastel tones

If skin colors are used for color correction or if a camouflage is required for an imperfection with a very noticeable color, the minimum portion of the direct complementary color must be mixed into the respective skin tone. Generally, no additional mixing of the corrective complementary color is required, and the skin color is applied without any particular shading.



For example: Pastel tones to correct blue imperfections

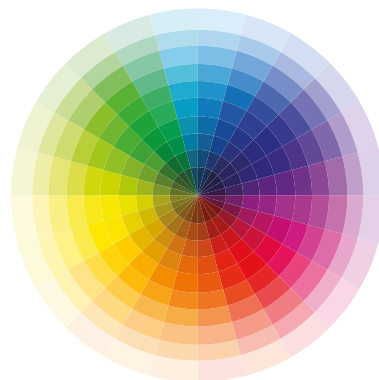
MB with a little yellow orange in 2-3 intensities

Example color: Miami Beige with Obviously Orange and Sunny Simpson



Complementary colors

Complementary colors ruin each other's luminosity when they are blended.



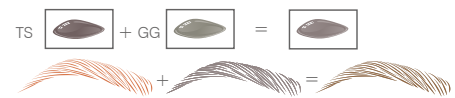
Corrective colors for the eyebrows

Grey neutralises orange to terracotta to brown

- An eyebrow in *Terracotta-Orange*, which is meant to be light brown, can be reworked with *Glamorous Graphite*.
- An eyebrow in *Terracotta-Orange*, which is meant to be medium brown, can be reworked with *Taupe Spectaculaire*.
- An eyebrow in *Terracotta-Orange*, which is meant to look very dark, can be reworked with *Ebony Queen*.



Mid-result

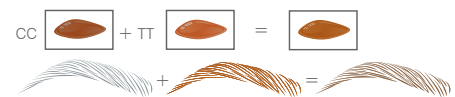


Orange brown neutralises grey and grey blue to brown

- Light-grey eyebrows which are intended to become light brown are reworked with DT+CN or DT+TT.
- Light-grey eyebrows which are intended to become medium brown are reworked with ½ CC plus ½ TT.
- Light-grey eyebrows which are intended to become dark brown once again are reworked with EQ+TT.



Mid-result

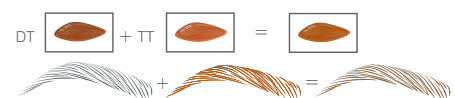


Yellow orange and red orange neutralise blue grey to brown

- Very dark-grey eyebrows (even slightly blueish), which are intended to be transformed into honey blonde, are reworked with ½ WW + ¼ OO + ¼ SS or CN+SS.
- Dark grey-blue eyebrows which are intended to become medium brown are reworked with CN.
- Blue-black eyebrows which are intended to become dark brown, are reworked with WB or DR.



Mid-result



Light olive to mud neutralises red violet to brown

- Rust-red eyebrows which are intended to become light brown are neutralised using *Glamorous Graphite* with *Sunny Simpson* yellow.
- Rust-red eyebrows which are intended to become medium brown are neutralised using *Taupe Spectaculaire* plus *Sunny Simpson* yellow.
- Rust-red eyebrows which are intended to become dark brown are neutralised using *Ebony Queen* plus *Sunny Simpson* yellow.



Mid-result



You will find more information in the book
 "The Art of Micropigmentation" Vol. 2 from page 158

COLORESSENSE

SAFE · ETHICAL · BEAUTIFUL

 by Goldeneye



Did you know?

Coloressense are state of the art micropigmentation color pigments. Our color pigments guarantee a simple application and additionally heal quickly and vibrantly. Coloressense contains about twice as much pigment as other micropigmentation colors and comes in liquid form despite its very high pigment concentration. Goldeneye relies on the latest production technologies and exceptionally high safety requirements during manufacturing:

Enhanced Artistic Freedom and Individuality through our 3 in 1 Consistency Technology

Depending on the desired result, adding Easy Flow creates a more flowing and light consistency with no change of the pigment's opacity to apply particularly clear and saturated outlines during micropigmentation with very fine needles. Simply add some Skin Top to create an oily and creamy pigment that is perfectly suited for powdery techniques. This quality provides further application methods that conventional color pigments do not offer.

"NBT - Narrow Band Dispersion" Technology

Our pure Coloressense color pigments are designed to fade evenly over time. Every raw material is custom sized to the color's specific requirements. The size of our pigments ranges from 0.5 µm to 5.0 µm. As a result, our color pigments are fully absorbed by skin, have an extraordinarily high color density and show almost no discoloration over time.

Coloressense Colors are ...

Free of Iron Oxide - avoiding iron oxide altogether greatly increases the pigment's stability in the skin with no discoloration over time and even reduces the risk of allergic reactions.

MRI-proof - all of our color pigments are not magnetic and therefore pose no risk during magnetic resonance imaging.

Free of Alcohol - as a result, our Coloressense color pigments are extremely skin compatible and burn and sting less during micropigmentation.

Free of Azo Pigments - we do not use any azo pigments in accordance to the EU Resolution ResAP(2008)1 during manufacturing. Our color pigments cannot release carcinogenic aromatic amines and every batch is tested for impurities that might occur during manufacturing or shipping.

Tested for Heavy Metal - the risk of an allergic reaction is reduced.

Free of NDELA - we consistently test our color pigments for NDELA in accordance to Swiss standards.

Free of PAH - Polycyclic aromatic hydrocarbons (PAH) are carcinogenic and are prohibited in micropigmentation color pigments.

Free of Preservatives - to avoid allergic reactions

REACH compliant - Coloressense pigments are REACH compliant according to EU Regulation 2020/2081

Sterile - our color pigments are vacuum mixed and dispersed to avoid contamination. In addition, the Coloressense colors are Gamma sterilized.

"Advanced Skin Sealing" Technology

Our Coloressense color pigments have an excellent pore sealing effect. This technology optimally seals punctures and prevents color blow out. As a result, the color pigment remains beneath the surface of the skin right from the start.

High Performance Pigments from European Manufacturers

Our Coloressense color pigments are exclusively made of pure, high performance pigments from leading European pigment manufacturers that meet every safety requirement from the very beginning. Our color pigments are extremely lightfast, bright and astonishingly saturated.

Cosmetic and Pharmaceutical Dispersants

Our dispersants are exclusively derived from cosmetic and pharmaceutical raw materials. We firmly refuse to use low-quality resources in an attempt to reduce costs.

IT Supported Formulation and Quality Management System

We use an IT supported formulation system and quality management system to guarantee a consistent quality and high color fidelity. We document our color pigment manufacturing in detail from the moment we purchase raw materials to the point of retailing our color pigments. Therefore, Coloressense almost reaches the highest standard of the pharmaceutical industry worldwide. We do everything possible to ensure that our color pigments are safe.

Thoroughly Tested Raw Materials - we exclusively use the very best high-quality, tested raw materials and consistently conduct additional testing by independent laboratories in accordance with our resource management.

No Animal Testing - we are strictly against animal testing; our pigments are hence not permitted in Spain before REACH regulation.

Vegan - every Coloressense color pigment is completely vegan and does not contain any animal product.

Coloressense Colors are **Made in Germany**

Ingredients:

Dispersing agent: AQUA, AMMONIUM ACRYLATES COPOLYMER, HAMAMELIS VIRGINIANA EXTRACT, ETHYLPROPANDIOL, GLYCERIN, PEG-8, CAPRYLYL GLYCOL, SIMETHICONE, PHENYLPROPA-NOL, BENZOIC ACID

supplemented by the respective pigments
e.g. CI 77266

