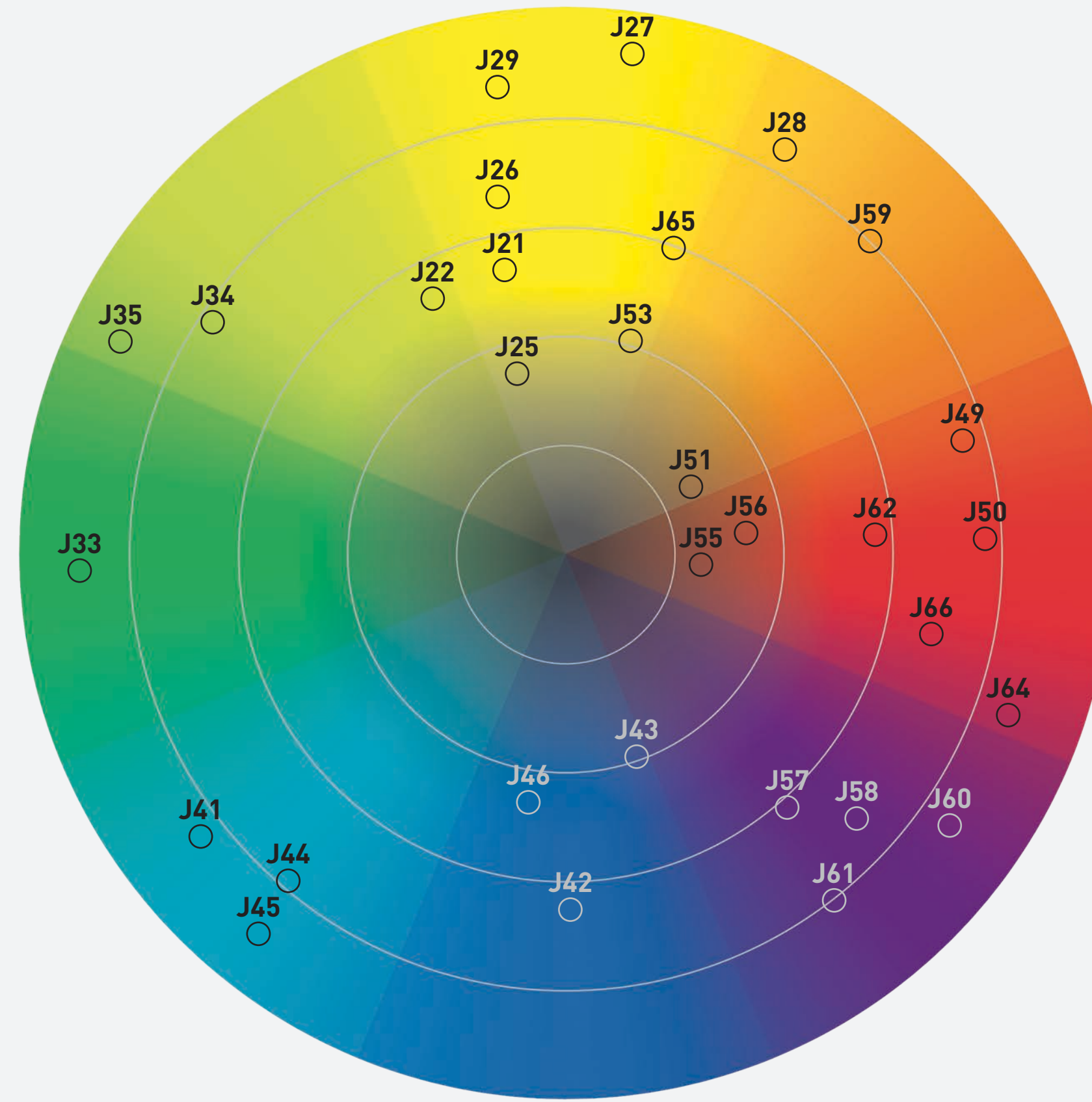


MIXING BASES

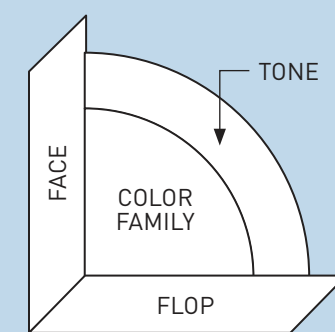
TONER SYMBOL	TONER	CHARACTERISTICS
	J27 Organic Yellow LF	Strong green shade yellow. Most effective when used in solid colors in color space of lead pigments. Not as clean as J29. Can be effectively shaded with J28, J59 and J49 to drive color into more reddish-yellow color space.
	J29 Inorganic Yellow (Green Shade)	Bright, clean green-shade yellow. Very effective when used in combination with J27 and J28 to cover the chrome yellow color space when lead free formulations are required.
	J22 Gold	Transparent, greenish shade yellow that can be used in both solid and metallic/pearl color formulas.
	J33 Blue Shade Green	Blue shade phthalo green used in both solid and metallic/pearl color formulas.
	J34 Yellow Shade Green	Yellow shade phthalo green used in both solid and metallic/pearl color formulas.
	J35 Phthalo Green Yellow	Yellow shade phthalo green used in both solid and metallic/pearl color formulas. Much stronger and more chromatic than J34.
	J41 Green Shade Blue	Green shade phthalo blue use in both solid and metallic/pearl formulas.
	J42 Red Shade Blue	Red shade phthalo blue use in both solid and metallic/pearl formulas. Offers both the reddest/cleanest face as well as reddish flop in comparison to J41 and J44.
	J43 Indo Blue	Indo reddish-shade blue. Can be used in both solid and metallic/pearl color formulas. Effective at shading over J41, J42 and J44 when colors require a reddish tint.
	J44 Medium Blue	Mid-shade phthalo blue used in both solid and metallic/pearl color formulas. Redder in face, greener on flop than J41. Greener flop than both J41 and J42.
	J45 Phthalo Blue (Green Shade)	Mid-shade phthalo blue, stronger and much more chromatic than J44. Can be used in both solid and metallic/pearl color formulas and offers a very clean green and dark flop.
	J46 Violet Blue	Very reddish blue that can be used in both solid and metallic/mica color formulas. Significantly stronger and more chromatic than J43, greener flop than J43 in metallic and mica colors.
	J57 Violet	Dirty bluish violet usually recommended to be used in low levels to shade both reds and blues more to the violet shade area. Will impact flop by appearing dirty/light.
	J58 Quindo Violet	Reddish shade violet that can be used in both solid and metallic/pearl color formulas. Effective at shading toners such as J64 and J66 requiring an adjustment to go bluer.
	J60 Violet	Reddish shade violet, stronger and more chromatic than J58. Used primarily in metallic/pearl color formulas. Redder in face than J58, and bluer/darker on the flop.
	J61 Deep Violet	Bluish shade violet, redder and stronger than J57. Can be used in both solid and metallic/pearl color formulas.



BLACKS & WHITES

TONER SYMBOL	TONER	CHARACTERISTICS
	J84 Hi Hiding White	Highly concentrated white base used primarily in solid color formulas.
	J86 Jet Black	Strong black, not as jet/deep as J89. Will appear browner in deeper shade formulas, and bluer in metallic/pearl color formulas than J89.
	J87 Tinting Black	Weaker version of J86, desirable to use when tinting colors with very low concentrations in both solid and metallic/pearl formulas.
	J89 Deep Basecoat Black	Deep high-color jet black. Appears very dark and blue compared to J86 in solid colors. Primarily used in solid colors in high concentrations and in metallic/pearl color formulas when a more yellowish undertone and darker flop is desired.

PICTOGRAM KEY



COLOR FAMILY – Yellow, Green, Blue, Violet, Red, etc.

FACE – Color viewing angle that is heavily influenced by metallic or pearl pigments in a formula.

FLOP – Color viewing angle that is generally darker and influenced mostly by the conventional pigments in a metallic or pearlescent color.

TOPE – Cast of the color in relation to its hue shift and adjacent color family (green-shade blue, mid-shade blue, red-shade blue).

MIXING BASES

TONER SYMBOL	TONER	CHARACTERISTICS
	J64 Quindo Magenta	Magenta that is a very strong bluish-red, highly transparent toner. Used primarily in metallic/pearl color formulas. Bluer than J62 and yellower than J60. Used often in combination with these two toners to cover the red color space.
	J49 High Strength Red	High chroma opaque red used primarily in solid colors. Very effective at tinting other organic yellows and oranges to cover the need for lead-free offers.
	J50 Organic Red	Semi-opaque red, bluer than J49 and useful in shading solid colors bluer. Can also be useful in metallic/pearl colors when a red flop is needed.
	J55 Quindo Maroon	Very yellowish/brown maroon that can be used in both solid and metallic/pearl color formulas. Yellower than J56 and appears opaque and brown on the flop when used in metallic/pearls.
	J56 Perylene Maroon	Yellowish shade perylene, bluer than J55. Used in solid and metallic/pearl color formulas. Weaker and much yellow than J62.
	J62 Perrindo Maroon	Very clean and transparent perylene maroon. Redder and more chromatic than J56 with a much deeper and darker flop in metallic and pearl formulations.
	J66 Quindo Red	Low chroma blue shade red. Not as clean, transparent or blue as J64. Can be used in both solid and metallic/pearl color formulas.
	J28 Red Shade Yellow LF	Strong red shade yellow most effective when used in solid colors in color space of lead pigments. Redder than J27. Can be effectively shaded with J59 and J49 to drive color into more reddish yellow color space.
	J51 Red Oxide	Clean opaque reddish brown for use in both solid and metallic/pearl formulations. Can be used to lighten flops and contribute a reddish tint at that angle.
	J53 Transparent Red Oxide	Transparent red iron oxide, more transparent than J51 and much cleaner/yellower. Used primarily in metallic/pearl color formulas. Weaker version of J65.
	J59 Organic Orange LF	Strong clean organic orange pigment used primarily in solid colors. In combination with J49 red, J29, J27 and J28, can be very effective at covering the orange space where leaded pigments had been used.
	J65 Transparent Red Oxide	Transparent, red oxide. Stronger and more transparent than J53. Used primarily in metallic/pearl colors.
	J21 Transparent Yellow Oxide	Transparent yellow iron oxide, more transparent than J25. Used primarily in metallic/pearl color formulas. Not as reddish in shade as J25.
	J25 Yellow Oxide	Opaque yellow iron oxide, redder and more opaque than J21. Can be used in both solid and metallic/pearl formulas.
	J26 Red Shade Yellow	Transparent, reddish shade yellow that can be used in both solid and metallic/pearl color formulas. Redder option than J22 when used in any formulations as a tint.