

NO MiX®
L O W V O C

REFINISH SYSTEM

LV & NM
Tinter Characteristics

No Mix (NM) and No Mix Low V.O.C (LV) share the same number of tints with the same numbering system and characteristics.

Use this guide in conjunction with the Color Wheel when adjusting (tinting) an existing color or when creating a new color.

TINTER	SUITABILITY	MASSTONE	CHARACTERISTICS
01 BLACK TINTER	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. • Use as a tinting black only. • Not recommended as a straight black. 	<ul style="list-style-type: none"> • Redder than 10 and 37. • Milkiest of all blacks. 	<ul style="list-style-type: none"> • Bluish tone in whites. • Suitable for making whites and pastels greyer. • Not recommended for use in bright colors containing no white. • In metallics it gives a lighter flip than 10 or 37.
02 BLUE	<ul style="list-style-type: none"> • Normally for metallics and pearls only. 	<ul style="list-style-type: none"> • Green undertone. • Greener than 16, but redder than 28. 	<ul style="list-style-type: none"> • In metallics it produces a green face and a moderately green flip.
03 BRIGHT BLUE	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Slightly red undertone. • Greener than 36, but redder than 16. • Cleanest undertone of all blues. 	<ul style="list-style-type: none"> • In whites it is greener than 36, but redder than 16. • Recommended for bright clean blue colors. • In metallics it has a face and flip that's redder than 02 and greener than 16.
04 BRIGHT GOLD	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Transparent red tone yellow. • Redder than 51. • Reddest undertone of all yellows. 	<ul style="list-style-type: none"> • Red yellow in whites, slightly dirtier than 51. • In metallics it produces a reddish gold face like 24 and a bright yellow flip.
05 BRIGHT RED	<ul style="list-style-type: none"> • Normally for solids only. 	<ul style="list-style-type: none"> • Bright red with orange tone. • Redder than 53. 	<ul style="list-style-type: none"> • Ideal for the formulation of bright red solid colors. • Mix with 53 to make yellower, and 25 or 22 to make bluer.
06 CUSTARD	<ul style="list-style-type: none"> • Normally for solids only. • Not suitable as a trace tinter. 	<ul style="list-style-type: none"> • Milky yellow ochre. • Cleaner / milkier than 33. 	<ul style="list-style-type: none"> • In whites it is cleaner than 33. • In metallics it produces a greenish flip.
07 COPPER	<ul style="list-style-type: none"> • Normally for metallics and pearls only. 	<ul style="list-style-type: none"> • Transparent red iron oxide. • Yellower than 24. 	<ul style="list-style-type: none"> • In metallics it produces a reddish gold face and dark flip.
10 DEEP BLACK	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Blue tone black. • Bluer than 01, but redder than 37. 	<ul style="list-style-type: none"> • Yellowish tone in whites. • Produces a jet black finish. • In metallics gives a darker flip than 01.
11 DEEP BLUE	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Deep blue with red undertone. • Reddest of all blues. 	<ul style="list-style-type: none"> • Reddest tone in whites. • In metallics it has the reddest face and flip.
12 MAROON	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Transparent brownish maroon. • Bluer and dirtier than 13. 	<ul style="list-style-type: none"> • Mix with 05 or 22 to make bright red and dark red solid colors. • In metallics it produces a dark red face and a slightly orange flip.
13 DEEP MAROON	<ul style="list-style-type: none"> • Normally for metallics and pearls only. 	<ul style="list-style-type: none"> • Transparent brownish maroon. • Yellower and cleaner than 12. 	<ul style="list-style-type: none"> • In metallics it produces a dark red face and a yellowish gold flip.
14 GARNET	<ul style="list-style-type: none"> • Normally for metallics and pearls only. 	<ul style="list-style-type: none"> • Transparent orange tone red. • Redder than 53. • Cleaner / yellower than 12. 	<ul style="list-style-type: none"> • In metallics it produces a clean red face and an orange flip.
15 GREEN	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Blue tone green. • Bluer than 21. 	<ul style="list-style-type: none"> • Suited to making both light and dark shades of green. • Can be used in yellows and blues to make them greener.
16 GREEN BLUE	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Green undertone. • Greener than 03, but redder than 02. • Not as clean as 03. 	<ul style="list-style-type: none"> • In whites it is greener than 03, but redder than 02. • In metallics it produces a green face, but a reddish flip.

17 GREEN GOLD	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. • Not suitable as a trace tinter. 	<ul style="list-style-type: none"> • Transparent yellow tone green. 	<ul style="list-style-type: none"> • In white it gives a clean yellowish shade. • In metallics it produces a greenish yellow face and reddish flip.
18 GREY BLACK	<ul style="list-style-type: none"> • Normally for pearls only. • For effect purposes. 	<ul style="list-style-type: none"> • Milky grey black. 	<ul style="list-style-type: none"> • In pearls it produces a smoky graphite effect.
20 LIGHT RED OXIDE	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Opaque red iron oxide with a bluish undertone. 	<ul style="list-style-type: none"> • Suited to the formulation of earth tone red / brown solid colors. • In metallics it is used to make flips lighter and more reddish.
21 LIME	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Yellow undertone. • Yellower than 15. 	<ul style="list-style-type: none"> • Suited to making both light and dark shades of green. • Mix with 52 to make lime greens.
22 MAGENTA	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Blue undertone. • Bluest undertone of all the reds. 	<ul style="list-style-type: none"> • Significantly bluer in white than 25. • Suited to the formulation of bright and dark red solid colors.
23 MIDNIGHT BLUE	<ul style="list-style-type: none"> • Normally for solids only. • Suitable as a trace tinter. 	<ul style="list-style-type: none"> • Blackish undertone. • Opaque. 	<ul style="list-style-type: none"> • Dirty blue tone in white. • Use only in trace amounts.
24 RED GOLD	<ul style="list-style-type: none"> • Normally for metallics and pearls only. 	<ul style="list-style-type: none"> • Transparent red iron oxide. • Redder and dirtier than 07. 	<ul style="list-style-type: none"> • In metallics it produces a copper face and dark flip.
25 RED MAROON	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Bluish undertone. • Bluer than 35 and cleaner and yellower than 22. 	<ul style="list-style-type: none"> • Clean slightly blue look in whites. • Suited to the formulation of bright and dark red solid colors.
28 TURQUOISE	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Green undertone. • Greenest of all blues. 	<ul style="list-style-type: none"> • Greenest tone in whites. • In metallics it has the greenest face and flip.
30 VIOLET	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Deep violet. • A weaker version of 34. 	<ul style="list-style-type: none"> • Can be used in blues to make them redder. • In metallics it produces a light, brownish flip.
31 WHITE	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. • Use as a tinting white only. • Not recommended as a straight white. 	<ul style="list-style-type: none"> • Slightly blue tone white. • A weaker version of 62. 	<ul style="list-style-type: none"> • Suited to the formulation of whites and pastel solid colors. • In metallics it produces a lighter / milkier flip.
32 YELLOW GOLD	<ul style="list-style-type: none"> • Normally for metallics and pearls only. 	<ul style="list-style-type: none"> • Transparent yellow iron oxide. 	<ul style="list-style-type: none"> • In metallics it produces a bright gold face and a very dark flip.
33 YELLOW ORCHE	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Opaque yellow iron oxide. • Dirtier than 06. 	<ul style="list-style-type: none"> • Suited to the formulation of cream, beige, tan and brown solid colors. • In metallics it is used to make flips milkier and yellower.
34 SPECIAL VIOLET	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Deep violet. • A stronger version of 30. 	<ul style="list-style-type: none"> • Can be used in blues to make them more red. • In metallics it produces a dirty brownish flip.
35 PORT WINE RED	<ul style="list-style-type: none"> • Normally for solids only. • Suitable as a trace tinter in metallics and pearls. 	<ul style="list-style-type: none"> • Slightly blue undertone. • Bluer than 05, but cleaner and yellower than 25. 	<ul style="list-style-type: none"> • In whites it is dirty and bluer than 05 and dirty and yellower than 25. • Suited to the formulation of clean solid colors.
36 DEEP BLUE	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Deep blue with red undertone. • Greener than 11, but redder than 03. 	<ul style="list-style-type: none"> • In whites it is greener than 11, but redder than 03. • In metallics it has a red face, and a slightly weaker red flip.

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37 SPECIAL DEEP BLACK	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Blue tone black. • Bluest and blackest of all blacks. 	<ul style="list-style-type: none"> • Yellowish tone in whites. • Produces a very jet black finish. • In metallics it produces a stronger, deeper flip than 10.
38 SPECIAL RED MAROON	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Bluish undertone. • Similar to 25 but yellower. 	<ul style="list-style-type: none"> • In whites it is dirty and yellower than 25. • Suited to the formulation of bright and dark red solid colors.
39 HS SPECIAL RED	<ul style="list-style-type: none"> • Normally for solids only. 	<ul style="list-style-type: none"> • Bright red with orange tone. 	<ul style="list-style-type: none"> • A higher strength equivalent of 05, when better coverage is required. • Ideal for the formulation of bright red solid colors.
41 REDUCED BLACK	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. • Suitable as a trace tinter. 	<ul style="list-style-type: none"> • A reduced strength version of 01. 	<ul style="list-style-type: none"> • Suitable for making whites greyer. • In metallics it produces a deeper face and flip.
42 SILK SILVER	<ul style="list-style-type: none"> • For effect purposes in metallics and pearls. 	<ul style="list-style-type: none"> • Pure white crystal effect. • Transparent. 	<ul style="list-style-type: none"> • Suitable for producing white effect colors. • Very high sparkle in direct sunlight.
43 SILK RUSSET	<ul style="list-style-type: none"> • For effect purposes in metallics and pearls. 	<ul style="list-style-type: none"> • Red / russet crystal effect. 	<ul style="list-style-type: none"> • Suitable for producing red / russet effect colors. • Very high sparkle in direct sunlight.
44 SILK GOLD	<ul style="list-style-type: none"> • For effect purposes in metallics and pearls. 	<ul style="list-style-type: none"> • Yellow crystal effect. • Transparent. 	<ul style="list-style-type: none"> • Suitable for producing yellow effect colors. • In metallics it produces a gold hue. • Very high sparkle in direct sunlight.
45 SILK BLUE	<ul style="list-style-type: none"> • For effect purposes in metallics and pearls. 	<ul style="list-style-type: none"> • Blue crystal effect. • Transparent. 	<ul style="list-style-type: none"> • Suitable for producing blue effect colors. • Very high sparkle in direct sunlight.
46 SILK RED	<ul style="list-style-type: none"> • For effect purposes in metallics and pearls. 	<ul style="list-style-type: none"> • Red crystal effect. • Transparent. 	<ul style="list-style-type: none"> • Suitable for producing red and blue effect colors. • Very high sparkle in direct sunlight.
47 SILK GREEN	<ul style="list-style-type: none"> • For effect purposes in metallics and pearls. 	<ul style="list-style-type: none"> • Green crystal effect. • Transparent. 	<ul style="list-style-type: none"> • Suitable for producing green effect colors. • In metallics it produces a greenish hue. • Very high sparkle in direct sunlight.
48 SILK COPPER	<ul style="list-style-type: none"> • For effect purposes in metallics and pearls. 	<ul style="list-style-type: none"> • Orange / copper crystal effect. 	<ul style="list-style-type: none"> • Suitable for producing red / brown effect colors. • Very high sparkle in direct sunlight.
51 RED YELLOW	<ul style="list-style-type: none"> • Normally for solids only. 	<ul style="list-style-type: none"> • Red tone opaque yellow. 	<ul style="list-style-type: none"> • Red yellow in whites, cleaner than 04. • Ideal for the formulation of yellow and orange solid colors.
52 TOPAZ	<ul style="list-style-type: none"> • Solid colors, metallics and pearls. 	<ul style="list-style-type: none"> • Transparent green tone yellow. • Between 51 and 63. 	<ul style="list-style-type: none"> • Clean green tone yellow in whites
53 ORGANIC ORANGE	<ul style="list-style-type: none"> • Normally for solids only. • Suitable as a trace tinter. 	<ul style="list-style-type: none"> • Bright orange. 	<ul style="list-style-type: none"> • Ideal for the formulation of bright red and orange colors.
59 METALLIC ADDITIVE	<ul style="list-style-type: none"> • Normally for metallics and pearls only. 	<ul style="list-style-type: none"> • Milky clear. 	<ul style="list-style-type: none"> • Makes a metallic and pearl particle “stand up” and appear brighter. • It affects metallics by making them appear darker on the face and sparkler on the flip.

TINTER	SUITABILITY	MASSTONE	CHARACTERISTICS
60 STABILIZER ADDITIVE	<ul style="list-style-type: none"> Normally for metallics and pearls only. 	<ul style="list-style-type: none"> Milky clear. 	<ul style="list-style-type: none"> Aids in the suspension of metallics and pearls. Used to make the base for a three layer pearl.
61 EFFECT WHITE	<ul style="list-style-type: none"> Normally for metallics and pearls only. For effect purposes. 	<ul style="list-style-type: none"> Transparent ultrafine white. 	<ul style="list-style-type: none"> In metallics it produces a yellowish face and a deep blue flip.
62 HS SPECIAL WHITE	<ul style="list-style-type: none"> Normally for solids only. Recommended as a straight white. 	<ul style="list-style-type: none"> Slightly blue tone white. A stronger version of 31. 	<ul style="list-style-type: none"> Suited to the formulation of whites and pastel solid colors.
63 HS SPECIAL YELLOW	<ul style="list-style-type: none"> Normally for solids only. 	<ul style="list-style-type: none"> Green tone yellow. Greenest and cleanest undertone of all yellows. 	<ul style="list-style-type: none"> Clean green tone yellow in whites, cleaner than 52. Ideal for the formulation of bright yellow solid colors, when better coverage is required.
65 FINE METALLIC	<ul style="list-style-type: none"> Metallics. 	<ul style="list-style-type: none"> Fine to medium. Between 69 and 70. Quite dull / grey. 	<ul style="list-style-type: none"> Greyish face and a slightly darker flip. Similar to 69, except slightly coarser with a darker flip. Good tinting strength.
66 MEDIUM METALLIC	<ul style="list-style-type: none"> Metallics. 	<ul style="list-style-type: none"> Medium. Between 70 and 71. Medium brightness. 	<ul style="list-style-type: none"> Moderately bright face with a dark flip. Similar to 70, except not as shiny with a lighter flip. Also weaker tinting strength.
67 COARSE METALLIC	<ul style="list-style-type: none"> Metallics. 	<ul style="list-style-type: none"> Coarse. Between 72 and 74. Medium brightness. 	<ul style="list-style-type: none"> Moderately bright / shiny face with a darker flip. Similar to 72, except not as white with a less red flip. Also weaker tinting strength.
68 EXTRA FINE SILVER	<ul style="list-style-type: none"> Metallics. 	<ul style="list-style-type: none"> Very fine. Finest of all metallics. Dullest / greyest of all metallics. 	<ul style="list-style-type: none"> Very grey face with a very slightly lighter flip. Extremely high tinting strength.
69 FINE SILVER	<ul style="list-style-type: none"> Metallics. 	<ul style="list-style-type: none"> Fine. Between 68 and 65. Quite dull / grey. 	<ul style="list-style-type: none"> Slightly grey face and a light flip. Very good tinting strength.
70 SILVER	<ul style="list-style-type: none"> Metallics. 	<ul style="list-style-type: none"> Medium. Between 65 and 66. Medium brightness. 	<ul style="list-style-type: none"> Moderately bright / shiny face with a slight reddish flip. Good tinting strength.
71 MEDIUM SILVER	<ul style="list-style-type: none"> Metallics. 	<ul style="list-style-type: none"> Medium. Between 66 and 72. Very bright. 	<ul style="list-style-type: none"> Bright / shiny face with a dark reddish flip. High sparkle in direct sunlight. Very good tinting strength.
72 COARSE SILVER	<ul style="list-style-type: none"> Metallics. 	<ul style="list-style-type: none"> Medium to coarse. Between 71 and 67. Medium brightness. 	<ul style="list-style-type: none"> Clean bright face with a slightly bluish white flip. Very good tinting strength.
74 COARSE ALUMINIUM	<ul style="list-style-type: none"> Metallics. 	<ul style="list-style-type: none"> Coarse. Between 67 and 75. Very bright. 	<ul style="list-style-type: none"> Bright / shiny face with a medium dark flip. High sparkle in direct sunlight. Similar to 71, except slightly coarser with a less red flip. Moderate tinting strength.
75 EXTRA COARSE ALUMINIUM	<ul style="list-style-type: none"> Metallics. 	<ul style="list-style-type: none"> Very Coarse. Coarsest and brightest of all metallics. 	<ul style="list-style-type: none"> Bright / shiny face with a dark flip. Very high sparkle in direct sunlight. Weak tinting strength.

TINTER	SUITABILITY	MASSTONE	CHARACTERISTICS
77 FINE WHITE PEARL	• Pearls.	• Fine white pearl. • Between 97 and 78.	• White face with a dark golden yellow flip.
78 WHITE SPARKLE PEARL	• Pearls.	• Bright white pearl. • Coarsest of all white pearls. • Transparent.	• Bright white face with a golden yellow flip. • High sparkle in direct sunlight.
80 YELLOW PEARL	• Pearls.	• Yellow pearl. • Transparent.	• Bright yellow face with a milky blue flip.
81 YELLOW GOLD PEARL	• Pearls.	• Gold pearl.	• Bright gold face with a slightly reddish flip.
82 FINE YELLOW GOLD PEARL	• Pearls.	• Gold metallic.	• Bright reddish gold face with a darker flip.
86 COPPER PEARL	• Pearls.	• Copper pearl.	• Bright copper face with a cleaner copper flip.
87 BRIGHT RUSSET PEARL	• Pearls.	• Bright russet pearl. • Coarser and lighter than 88.	• Yellowish russet face with quite a bright crimson flip.
88 FINE RUSSET PEARL	• Pearls.	• Fine russet pearl. • Finer and darker than 87.	• Brownish red / russet face with a reddish brown flip.
89 BLUE RUSSET PEARL	• Pearls.	• Blue russet pearl. • Bluer and darker than 87.	• Bluish red / russet face with a darker brown flip.
90 RED BLUE PEARL	• Pearls.	• Fine blue pearl. • Finest and reddest of all blue pearls. • Transparent.	• Reddish blue face with a milky yellow flip.
91 FINE BLUE PEARL	• Pearls.	• Fine blue pearl. • Between 90 and 92. • Transparent.	• Slightly reddish blue face with a slightly yellow flip.
92 GREEN BLUE PEARL	• Pearls.	• Bright blue pearl. • Coarsest and greenest of all blue pearls. • Transparent.	• Bright slightly greenish blue face with a yellowish brown flip.
93 FINE GREEN PEARL	• Pearls.	• Fine green pearl. • Yellowest of all green pearls. • Transparent.	• Bright slightly yellowish green face with a red flip.
94 GREEN PEARL	• Pearls.	• Bright green pearl. • Between 93 and 95.	• Bright yellow green face with a yellow flip.
95 BLUE GREEN PEARL	• Pearls.	• Blue green pearl. • Bluest of all green pearls. • Transparent.	• Bluish green face with a dark golden yellow flip.
96 RED PEARL	• Pearls.	• Red pearl. • Transparent.	• Bright yellowish red face with a slightly bluish green flip.
97 FINE SLIVER PEARL	• Pearls.	• Fine white pearl. • Finest of all white pearls.	• Yellowish white face and flip.
98 FINE VIOLET PEARL	• Pearls.	• Lilac pearl. • Transparent.	• Bright lilac face with a slightly yellowish green flip.
99 METALLIC RAISER	• Normally for metallics and pearls only.	• Milky clear.	• Makes a metallic and pearl particle “stand up” and appear brighter. • It affects metallics by giving them a brighter, cleaner and a more brilliant face and flip.