

PERMANENT PRESS

News and Views for the Permanent Cosmetics Professional

IN THIS ISSUE: Ask The Expert with Sandi Hammons—page 4 | Pigment Comparison Case Studies—SEE INSIDE | Pigments Past & Present—page 5

PERMANENT COSMETIC PIONEER *Celebrates 20 Years of Research*

Arlington, TX--Permanent cosmetic pioneer, Sandi Hammons, is celebrating 20 years of research and outstanding achievements! From her humble beginnings as a young makeup artist to her present role as a seminal leader in the permanent cosmetics industry, Hammons' research and achievements have helped to shape the permanent cosmetic professions that we now know today.

Originally trained as a make-up artist, Hammons first achieved notoriety doing make-up for Miss America contestants as well as several well-known screen actresses. In 1987, she took her first class in permanent cosmetics. In a field that was undeveloped, she began performing procedures without understanding the difficulties that would lie ahead. After encountering what she would later describe as the "horror" story that ultimately led to the discovery of Premier Pigments, she began studying cosmetic tattoo pigments, literally from the ground up. Her mission was to identify pigments that are safe and remain true to color for many years.



Since 1987, Hammons has been very active in researching permanent cosmetics and has gained firsthand knowledge of the art of both tattooing and pigment formulations. Today, Premier Pigments distributes permanent cosmetics throughout the world and these pigments are critically acclaimed as the only true permanent makeup pigments available.

FORMULATING THE WORLD'S FINEST PERMANENT COSMETIC PIGMENTS

Physicians, Aestheticians, and Permanent Cosmetic Practitioners travel from all over the world to attend the International Intradermal Cosmetics Expo (IICE) held annually in Texas' Dallas Fort Worth Metroplex. Over its fifteen year history, IICE has gained a reputation as the ultimate educational conference and trade show for Permanent Cosmetics Professionals.

The vast majority of attendees surveyed reported they came to IICE for the powerful education, hands-on training and industry updates. "I go to IICE every year because the 'no-nonsense' information and hands-on training adds value and profit to my business," acknowledged a veteran attendee. "It's the most intensive and cost effective way for me to improve my skills and learn new techniques from the best technicians in the profession. IICE is the place to go if you really want to learn the art of permanent makeup."

"IICE is a powerful educational tool" added another twenty-year veteran technician. "But don't discount the importance of high-quality pigments. Excellence in education is nothing without superior pigments that work and you can't get Premier Pigments at other conventions!"

Informed technicians agree that the secret to great procedures is in the pigments and also the techniques when using those pigments. Most attendees learned of IICE by word of mouth from other practicing technicians singing the praises of Premier's permanent pigments. "I tried everything on the market," one technician wrote, "And nothing – I mean nothing – works like Premier's colors. Premier Pigments changed my procedures and that changed my life!"

"Formulating the Finest Pigments" Continued on Page 2 ►

Permanent make-up is on the rise and permanent cosmetic supply companies are popping up everywhere while Premier remains the industry leader. The company is thriving even after what Premier’s founder, Sandi Hammons referred to as the most challenging years in the history of permanent makeup.

In 2002, Premier Pigments received reports of allergic reactions to some of the colors in its True Color Concentrate line, the first such reports in its 20-year history. The company promptly implemented an aggressive voluntary recall of the entire True Color line with the assistance of the Food and Drug Administration. Premier’s decision to recall, ‘fear’ fueled by competitors and a public FDA alert, initiated a whirlwind of media attention comparable to Tylenol’s recall in the 1980’s. The Associated Press, NBC, ABC, CNN and Reuters were among the hundreds of major news organization to cover the story. Premier responded with an offer to arrange financial support and medical treatment to anyone with an allergic reaction to permanent pigments regardless of the manufacturer.

The story of the company’s decisive recall action and its subsequent offer of medical assistance as reported by CBS, NBC, MSNBC and other major newspapers and trade journals garnered accolades from technicians for the company and its founder.

Today, years after the questionable pigments were recalled and destroyed; competitive supply companies continue to spread confusion, controversy and fear in an attempt to warn technicians and their clients away from Premier’s popular colors. However, attempts to steer practitioners away from Premier Pigments haven’t worked and Premier’s pigment sales have climbed to new highs.

What is driving the demand for permanent cosmetic’s favorite pigments? Why would body artists pay five times the amount they once spent on tattoo ink for cosmetic pigments designed for the face? Why would technicians choose Premier Pigments even as competitive suppliers continue their attempts to interject fear into the hearts of permanent cosmetic practitioners?

It’s the technicians that are asking for more: more colors, more formulas, more applications, and now, for more of Premier’s Concentrated Originals. Hammons is approached, on an almost daily basis now, by other pigment distributors asking for private label concentrated

“ I tried everything on the market, and nothing – I mean nothing – works like Premier’s colors. Premier Pigments changed my procedures and that changed my life! ”

– Premier Pigments Client

colors. So what’s all the fuss about? What makes these colors different from other cosmetic pigments? Is it the ingredients? Is it the process by which the colors are manufactured?

Is it the combination of raw colorants that makes these pigments unique? It’s all of the above and more.

Creating safe, predictable, and permanent colorants that are backed by scientific integrity and provide long-term color stability was not a simple task. Sandi Hammons founded Premier Pigments while searching for a solution to fading colors in her early years as a pioneering intradermal cosmetic practitioner. (Her story is described in detail in “Pigments Past & Present,” page 5.) Hammons compares the journey of discovering and formulating the world’s finest cosmetic pigments to the process of learning the art itself. In the beginning she relied on information from several cosmetic chemists who specialized in organic and inorganic chemistry, and in chemical laboratories analyzing specific ingredients in cosmetic formulas, tattoo inks, and food dyes. Safety and a history of no known allergenic properties were the first considerations.

The relationship between the specific ingredient and the body’s absorption is equally as important as the safety of the materials used for cosmetic tattoo application. Absorption of iron oxide is obvious because iron oxide fades and changes color, usually within a matter of weeks or months. However, other less obvious ingredients can result in color changes over time. Although much information exists regarding safety, color predictability and long term stability of specific ingredients in colorants used in foods, drugs, and cosmetics, there was little research that preceded Premier’s in regard to long-term color stability of specific ingredients in colorants implanted into the skin.

As pioneers in this research, Premier chemists often had to rely on limited information from the FDA, practical application and observation of color retention over a period of time. By collecting empirical data, Premier researchers identified and eliminated specific ingredients that created unpredictable color changes and premature fading. Premier’s new concentrated formulas contain

Longevity Case Study: Premier Pigments



*Premier Pigments
after seven years*

only those ingredients that have held true to color for many years. “The only way to test longevity of colorants applied in the skin”, says Hammons “is to test the pigments in the skin and to observe the changes after several years.” Hammons has been testing and observing specific pigment ingredients for over twenty years.

Recently, Premier performed an extensive survey of procedure color retention in over five hundred case studies performed ten to twenty years ago.

Specific characteristics of pigments recognized by Premier and chosen for individual color applications include: the refractive index of the pigments, particle size, hiding efficiency, pH, bulking value, density, tinting strength, and impermeability (barrier properties). For the purpose of tattoo application, the opacifying ability of each colorant is also an important consideration. Declining particle size increases the opacifying efficiency of the pigments. The finer the grind of the powder, the better opacifying ability. However, if the particle size of the pigment is too small, the colorant will appear almost transparent and the opacifying ability decreases. In addition, pigments that are too small in particle size will migrate in the skin.

The ingredients, the interaction between specific ingredients, and the process used to disperse pigments are also important considerations for pigment manufacturing. The goal of the dispersion process is to produce a stable suspension of pigment particles homogeneously and uniformly distributed in the dispersant. The dispersion process includes three essential stages: wetting the pigments (removal of air or water absorbed on the surface of the pigment particles), grinding (the mechanical breakdown of the pigment agglomerates and separation of the particles) and stabilizing the dispersion (preventing the particles from rejoining). Dispersions commonly used in cosmetic tattoo formulas include: isopropyl alcohol, glycerin, propylene glycol, witch hazel, and distilled water. Premier’s unique dispersions, pigments that stood the test of time and the proprietary processes used to increase the pigment load and to achieve batch to batch uniformity create concentrated formulas that are far superior to cosmetic colorants of the past.



“ The only way to test longevity of colorants applied in the skin, is to test the pigments in the skin and to observe the changes after several years. ”

Sandi Hammons
– Founder of Premier Pigments

Longevity Case Study: Other Brand (The formula is not Premier Pigments)



Before Permanent Makeup:

This photo was taken before an organic pigment (NOT Premier Pigments) was applied.



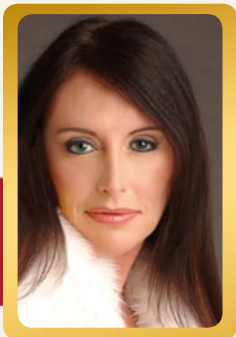
One Year After:

This organic formula (NOT Premier Pigments) is barely visible one year after the procedure was performed.



Two Years After:

This organic (NOT Premier Pigments) formula faded to almost nothing within two years following the procedure.



Ask the Expert

with Sandi Hammons

What is the difference between viscosity and pigment load?

Viscosity is a measure of thickness or resistance to flow of a liquid. Pigment load is the measurement of density and concentration. Premier Concentrated Original's cosmetic formulas are manufactured with a high pigment load. That is why permanent cosmetic practitioners love them so much and why body artists buy them for tattooing.

What role do glycerin and alcohol play in the manufacture of pigments?

Alcohol holds a high pigment load. Alcohol is also a disinfectant and a preservative. The disadvantage of alcohol is that it dries out quickly. Glycerin is viscous and it doesn't dry out as quickly; however, manufacturers cannot load very much pigment into glycerin and therefore, pigments manufactured in a glycerin base are weak and less effective. Currently, there are manufacturers who promote glycerin-based pigments because practitioners love glycerin's viscosity, but without an understanding of the role glycerin plays in the manufacture of pigments, a high glycerin content is really only beneficial for formulas used in more transparent applications, as in the case of shadowing and blending. That is why Premier uses more glycerin in colors used for shading, camouflage and other paramedical applications.

I love Premier Concentrated Originals because they heal with a lot of opacity. How can I achieve more transparent color?

Simply add dispersions (i.e. glycerin, distilled water, witch hazel, alcohol, etc.) for shading and blending applications. Call Customer Service 800-642-1096 for recommendations.

Are there permanent cosmetic pigments that are FDA approved?

No. There are no pigments that are FDA approved for use under the skin. Currently, Premier Pigments is the only permanent pigment planning to petition FDA for approval. NOTE: We are in the pre-petition phase.

Are all pigments used in cosmetic formulas the same?

Absolutely not! Pigments vary in longevity, opacity, tinting strength, particle size, body absorption and allergenic properties. Other characteristics of individual pigments used in cosmetic formulas include hiding efficiency, pH, bulking value, density and impermeability (barrier properties).

Do all permanent cosmetic colors fade?

Yes. All permanent pigments fade. However, some pigments fade much faster than others. We mention iron oxides because iron oxides fade quickly, but there are many others that present color challenges for technicians. Longevity of permanent pigments has been a primary focus of Premier's research for twenty years.

An iron oxide manufacturer suggested we call permanent cosmetics "semi-permanent." Why do you think they said that?

Iron oxides are most definitely "semi – permanent," the problem is when iron oxides fade; they fade to pink, peach, purple, and blue. I personally think the term "semi-permanent" is misleading. And too, lawsuits regarding misleading claims about color would indicate it is not wise to use that terminology.

What is the truth about pigment migration?

Pigment migration is a risk affiliated with permanent cosmetic procedures. There are many variables that can contribute to migration, including improper technique and small particle pigments. Working over swollen areas, improper angle of the machine and improper technique can cause migration. Migration is more likely to happen when tattooing with fine particle inks and it is more likely to occur when tattooing the very inner and outer corners of the eyes, especially once the eyes begin to swell. Currently, thick eyeliners are very popular. I recommend performing thick eyeliners in more than one treatment.

Are there permanent cosmetic pigments that heal jet black without the risk of migration?

No. Jetness of black is created by fine grind of pigments; the finer the grind, the more jet the black. The finer the particle size, the higher the risk of migration. This is true for all black permanent pigments, including organics and

inorganics (i.e.iron oxides).

My client wants black eyeliner that is as jet as liquid eyeliner black. What color should I use?

Contrary to many claims, there are no permanent pigments that will heal as jet as liquid eyeliner black. When my client asks for deep "jet" black, I simply tell her that I cannot achieve jet black, but rather a soft black. Contact customer service at 800-642-1096 for recommendations regarding black eyeliner pigments.

When I tried to perform mucosal tissue eyeliner with another brand of pigment, it didn't take. When I performed the procedure with Premier Pigments, it took. Why?

Mucosal tissue is moist and difficult to penetrate. Tattooing mucosal tissue eyeliner requires powerful concentrated colors that work!

Why do Premier Pigments work better than other brands for lips?

Lips are mucosal tissue. They are also vascular. Lips require powerful colors with lots of opacity. Even individuals wanting natural color want solid coverage and highly opaque color.

Are all permanent cosmetic and tattoo formulas considered to be "ink?"

Yes. Ink is a pigmented liquid. Contrary to vendor claims, and in the eyes of FDA, all pigment formulas used for permanent cosmetics and tattooing are considered "ink."

What is the difference between tattoo inks and permanent cosmetics?

There are greater risks affiliated with facial procedures and pigments formulated for permanent cosmetics than body art and tattoo pigments, specifically photosensitivity and photo toxicity. The face receives more sun exposure which can exacerbate the risks affiliated with permanent pigments. Allergic reactions to permanent pigments used for facial procedures, while rare, are more obvious and they are more consequential because of the nature of the skin on the face (i.e. mucosal tissue, etc.). Allergic reactions to body art pigments are typically more common; this is one of several reasons why manufacturers of tattoo inks do not ensure and/or do not recommend their inks for use on the face. Additionally, eyeliner, lip and mucosal applications require more intense colors than can be achieved with typical body inks. Eyebrow, camouflage and shading applications require somewhat less intensity in color than colorants typically used for body applications.

A COLORFUL NARRATION OF PIGMENTS PAST & PRESENT

The History of Tattoo & Cosmetic Pigments

Colored sand, charred nuts, bricks and soot from a burnt Bible have one thing in common: they were all used at one time or another to permanently decorate someone's skin.

The history of tattoo pigments stretches back to prehistoric times; before ink was created and books were written - before Buddha and Christ - even before man had control of fire. The evolution of tattoo and cosmetic formulation is a colorful narration of experimentation, of trial and error, and of various people daring to try what no one had ever tried before, and often shouldn't have.

Historians have recorded various accounts of permanent body modification in most every culture since mankind's beginnings. "If you study our creation and the history of religions, cultures, and social customs, you can find an illustrious journey of research and development as it pertains to permanent pigments," says permanent cosmetics entrepreneur and pigment expert, Sandi Hammons.

Tattoos have served various groups as rites of passage, marks of status and rank, symbols of religious and spiritual devotion, and decorations for bravery. Tattoos in some cultures signify sexual lures or marks of fertility and pledges of love. And yet others depict "identification markings" more as a statement of belonging, as in the case of a gang. And in prisons, tattoos are sometimes used as a method of "social branding", as in the case of a tear drop tattooed under the eye of prisoners convicted of murder.

In the beginning, tattoo colors were primarily limited to black. Evidence indicates there were mummies tattooed with black charred particles during the second millennium BC. However, one historian is convinced the first tattoo occurred before then and he thinks it was more likely an accident that occurred before primitive man could even cook. "Someone probably tripped over a log from a forest fire and got poked with a burned stick." From then on, it was a race to discover tools and colors that could permanently mark human flesh.

In Samoa, black color originated from the oily nut of a native tree. The Samoan artists would cover the burning nuts with coconut shells cut in half. As the nuts smoldered, the coconut shell captured the soot. The charred powder was then mixed with seawater to create a paste. An instrument that looks like a garden hoe with a boar's tusk attached to the handle was dipped into the paste and laid on the skin, and a tool that resembled a mallet was used to strike the instrument. All of this left a permanent mark that created a symbol of "spiritual significance". Other experiments took place in New Guinea, where tribal art was created by rubbing colored sand into abrasive flesh wounds, leaving designs that created symbols whereby prophets or so-called 'healers' could glean spiritual messages.

Creations of home-made tattoo formulas can also be traced back to prisons. The Bible provided convicts with self-contained tattoo kits. Prisoners often used staples and soot from burnt books to mark the skin. Some artists in prison prefer the use of pottery. One account describes the story of a convict who spent his stretch behind bars grinding down a brick between two spoons; then he added some water and tattooed his friends. There are also stories which illustrate a variety of creative ways prisoners found to shove ink from

“ If you study our creation and the history of religions, cultures, and social customs, you can find an illustrious journey of research and development as it pertains to permanent pigments.

Sandi Hammons ”
– Founder of Premier Pigments



"Tattoos: Past and Present" Continued from Page 5

writing pens into the skin for more "gang-style" type tattooing.

It was the Japanese who first introduced permanent cosmetics into the skin some ten thousand years ago. The women of the Ainu tribe tattooed their mouths, and sometimes their forearms. Lip tattoos began at a young age with a small spot on the upper vermilion border, gradually increasing with size. The soot deposited on a pot hung over a fire of birch bark and that was used for color initially. Accounts of artists using ferric oxide and cadmium surfaced during the seventeenth century and various concoctions of so-called 'trade-secrets' migrated from Japan throughout Asia, Europe and North America.

During the early twentieth century, numerous problems surfaced with the frequent use of iron oxides. FDA's Dr. Linda Katz, M.D., M.P.H., Director of the Office of Cosmetics and Colors, presented an overview of the history of permanent pigments during FDA's 2006 Science Forum. "Allergic reactions and photosensitivity were a problem with the early inorganic (iron oxide) pigments, as were color challenges. These problems created a need for new pigments."

Sandi Hammons entered the permanent cosmetic industry in 1987. Sandi studied tattoo pigments literally from the ground up. "I walked through the iron ore fields and saw the process by which it was converted to iron oxide in an effort to find a solution to a horror story I experienced early on in my career." For the past two decades, Hammons has been very actively researching permanent cosmetics and she has gained firsthand knowledge of the art of both tattooing and pigment formulation. "You can go into any well equipped permanent cosmetics clinic today and see maybe eighty or ninety colors mixed up and ready," she continues. "But everything we're using today is a result of an exhaustive study of longevity and safety of permanent make-up."

Business analyst, Delbert Young; "Sandi Hammons is credited as the pioneer of organic pigments used in tattoo and cosmetic

tattoo formulas." Hammons took the permanent cosmetic profession to a global level; beginning in the early 90's and the company she founded is recognized today as the market leader for permanent cosmetic pigment sales.

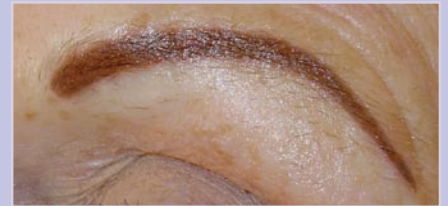
Sandi's history in the permanent cosmetic industry is as colorful as the seemingly endless rainbow of hues she created. "My first experience was tattooing cattle with identification numbers on my family's ranch in Nebraska. And then, when I was twenty-five, unbeknownst to me I took a class from a 'con-artist' who is credited today with the idea of tattooing make-up permanently. I was fresh off the farm and very naive when I received a brochure from him, claiming the process was painless and 'FDA approved'." After spending two days and several thousand dollars in tuition, Hammons was given a certificate proclaiming me to be 'Board Certified'. Hammons attributes the naivety of her youth, coupled with unwavering optimism as the personal characteristics that contributed to her decision to learn the art and embrace a journey filled with trepidation and many ups and downs. "I had no idea that I was one of only a handful of people in the entire world actually experimenting on peoples' faces. If I had been aware of the risks and the absence of solutions to complications, I would have never attempted even one procedure. I was searching for solutions from the very first procedure and I had no idea I actually pioneered much of the industry until years later, when I toured Europe, hoping to find leaders in other countries who could share the responsibility of pioneering a profession that was undeveloped. I was stunned when I learned all of the early European practitioners had received their basic training from me or they were trained by one of my former students."

"In the beginning, all we had to use were iron oxides. Through my own experimentation, I found out if I implanted a really dark color, I would end up with a trace of the original color. But it could take

Longevity Case Study: Other Brand



Before Permanent Makeup



Immediately After

Medium brown iron oxide pigment was applied.



Results: Three Weeks After

Medium brown iron oxide pigment healed light brown.



Results: 6 Months Later

Medium brown iron oxide pigment turned gray six months after.



Results: 18 Months Later

Medium brown iron oxide pigment turned pink/peach six months after.

me anywhere from three to ten touch-ups to get the color to stay.” “Lip liner and eyeliner procedures were very painful for the clients. Topical anesthetics were ineffective and difficult to obtain. I was totally unprepared for the complications. And the colors! You never knew what you would end up with. Manufacturers of iron oxides tend to blame the disappearance of their pigments and the changing of their colors on technique!

Longevity Case Study: Premier Pigments



Before Permanent Makeup



Immediately After

Premier Pigments immediately after



Results: 6 Months Later

Premier Pigments heals similar to the color implanted



Results: 2 Years Later

Premier Pigments barely fades two years later.

Vernon Porter, PhD, material safety chemist, explained the reason iron oxides fade and change in color is due to changes in chemistry of iron oxides when exposed to elements: “The reason iron oxide browns turn peach and pink is due to a reduction reaction. Iron oxide (Fe_2O_3) turns into ferrous oxide (FeO) and then Fe by reduction. Fe is reddish in nature and when implanted in the skin after a few months, it will appear pink.”

Bhakti Petigara, Ph.D., FDA Office of Colors and Cosmetics: “Historically, iron oxides were used in permanent makeup tattoos. But there was a need or a desire for more stable pigments. And that is because iron oxides fade and change color over time. Organic pigments are used because they are more stable than iron oxides. These organic pigments are known to have brighter colors and a wider range of colors.”

The horror story that precipitated Sandi's journey of search for truth regarding longevity and safety of permanent colors happened in 1988, and involved a client whose lips turned blue. “I sought additional training from a registered nurse who claimed to have gained her expertise from her physician husband. I found out later that he was a urologist! The nurse advised me to darken the iron oxide red pigments she sold me with a drop of blue (the blue was organic) as an answer to an otherwise disappearing red lip color. The red iron oxide pigment faded like it always did and my client was left with blue lips. At that point, I wanted to get out of the business! But I couldn't get out of the business because I had to find a solution for my client's blue lips. I became passionate about finding a solution. And I began studying pigment ingredients. I started with fruit and vegetable dyes, then iron oxides, then tattoo inks, and eventually organic and inorganic chemistry.”

“I am most grateful to a chemist I approached early on. Although his company sold nothing but iron oxide, he was honest enough to educate me about the futility of using it as a base for intradermal pigmentation. He explained

“Historically, iron oxides were used in permanent makeup tattoos. But there was a need or a desire for more stable pigments. And that is because iron oxides fade and change color over time. Organic pigments are used because they are more stable than iron oxides. These organic pigments are known to have brighter colors and a wider range of colors.”

Bhakti Petigara, Ph.D.

— FDA Office of Colors and Cosmetics

that its use in permanent cosmetics could only be due to its extremely low cost and its approval by the FDA for use in foods, drugs and conventional cosmetics; allowing unprincipled manufacturers just enough legal license to deceive the public into believing that their products are approved for use under the skin.”

Sandi Hammons research of longevity and safety of permanent cosmetics, her skills as an innovative business woman and her commitment to truth and perseverance earned her mark in the permanent cosmetic profession. Today, permanent cosmetics is rarely discussed without mention of Hammons' name, or the research she leads.

These pigments Sandi developed are the market leader, with good reason. They set the standard for quality permanent cosmetics for the profession. Over the years, they've been proven to be safe with no adverse reactions*, long lasting and resistant to the sun. Thousands of clients implanted with these pigments have safely undergone magnetic resonance imaging and CAT scans without burns or false images associated with iron oxides. Even some of the Japanese masters, whose ancestors first introduced the use of colors in tattoo pigments, insist on using these high quality American-made pigments for both cosmetic and traditional aesthetic tattoos.

**In 2003, Premier Pigments voluntarily recalled Premier True Color Concentrates due to rare cases of allergic reactions.*

AMERICAN INSTITUTE

OF INTRADERMAL COSMETICS

SPECIALIZING IN
HIGH QUALITY EDUCATION FOR
PERMANENT COSMETICS!

- CE & CEU Courses
- Introductory Courses
- Apprenticeships
- Advanced Training
- Paramedical Training
- Masters Certification
- Instructors Certification

THE MOST STRINGENT AND
HIGHLY RESPECTED CERTIFICATION
PROGRAMS AVAILABLE!

Call Today Or Enroll Online!

1-866-652-AIIC
www.aiiconline.com

PREMIER PIGMENTS

2500 E. Randol Mill Rd Ste 137
Arlington, TX 76011-6350

PRESORTED
STANDARD A
U.S. POSTAGE PAID
GRAND PRAIRIE, TX
PERMIT NO. 301

Certifying Safety & Ethics in Permanent Cosmetics

the **ALLIANCE**
for safe practice

Join the Alliance Today!

... AND MAKE YOUR VOICE HEARD!

**“Shaping the Regulations that Govern the
Permanent Cosmetics and Tattoo Industries”**

The Alliance for Safe Practice
Mission Statement:

The mission of The Alliance for Safe Practice is to advance safe practice in the permanent cosmetic and tattoos industries, and to be a source of accurate and unbiased reporting for the industry and the public.

- **Regulatory Reform**
- **Leaders in Pigment Research**
- **Continuing Education**
- **Referral Services**
- **Permanent Cosmetic Hotline**
- **Membership Discounts**
- **Trainer Benefits**

For more information about the Alliance for Safe Practice,
call (866) 417-6826, or visit <http://www.safeppractice.us>.