

KALOCHROME

Cosmetology



A technical manual for the professional application and use of Kalochrome Cosmetics

Technical Manual

HOW TO USE KALOCHROME CREAMS

In post-mortem cosmetic applications

A comprehensive technical manual detailing the standard uses and applications of the Dodge Kalochrome Creams and Powders in modern mortuary cosmetology.

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TABLE OF CONTENTS

Kalochrome Cosmetology

THE KALOCHROME CREAMS	1
ACCESSORY COSMETICS AND COSMETIC SPECIALTIES	2
HOW TO USE THE KALOCHROME CREAMS	3
<i>Infant Applications</i>	4
<i>Juvenile Applications</i>	4
<i>Adult Applications</i>	5
<i>Treating Aged Cases</i>	6
KALOCHROME CREAM CHART	5
ETHNIC COMPLEXIONS	7
SEQUENCE OF COLOR APPLICATION	7
COSMETIZING CRITICAL AREAS	11
TREATING LACERATIONS AND DEEP WOUNDS	14
KALOCHROME KIT ORDERING DATA	15

THE KALOCHROME CREAMS

There are nineteen numbered Kalochrome Creams comprising the full range of cosmetic shades, tints, and covering densities. All may be interblended and applied with universal versatility in treating both males and females in all age groups and of most prevalent ethnic complexion types.

The Kalochrome Creams are prepared in four functional categories: Basic, Blending, Tinting, and Shading. These are numbered and designated for specific cosmetic usage as follows:

BASIC CREAMS are numbered 1, 2, 3, 4, and 18. As their generic name implies, they are formulated to deliver the greater density and covering capacity required in first stage applications and should be restricted to such use exclusively. The “Basics” are primarily used to conceal or diffuse discolored areas, offensive blemishes, and broken-skin areas. They provide the foundation coating needed to dispel the unsightliness of sallow, diseased-ravaged skin and to mask the pallor of death. All of the basic creams may be readily intermixed with waxes and fillers to impart a suitable pre-cosmetic background in restorative treatments. Their use in this application insures accurate, easy complexion-matching over a cosmetic base with controlled affinity for tinting and blending procedures.

BLENDING CREAMS, numbered 5 and 7, are used to supplement the coloring of the “basics” for producing a more exact color match.

TINTING CREAMS are numbered 8, 9, 10, and 19. These have greater transparency and are specifically made to modify regional coloring without obliterating basic tissue-texture or changing the essential coloring of the primary application beneath. They are prominently used in post-mortem cosmetic procedure to impart natural color-realism in treating the face, lips, and hands.

SHADING CREAMS, numbered 6, 11, 12, 13, 14, 15, 16, and 17, are used to accent and duplicate individual or ethnic complexion characteristics. Recommended specific usage is as follows:

Use No. 11, 12, and 13 for treating “cold areas” such as the neck and arms and to produce skin-coloring characteristics typical at the age level of the case under treatment.

Use No. 6, 14, and 15 to produce shadow accents and for toning “cold areas.”

Use No. 16 and 17 on African American and other dark-complected ethnicities. These may be modified by blending with No. 5 and 6 to produce lighter shade variations and intermediate tones.

In consistency, the creams are smooth, full-bodied, and rich in skin-conditioning emollients. Color pigmentation is consistently uniform, stable, and readily interblended to match any chromatic equivalent very naturally and with minimum trial. Shelf-life of the Kalochrome Creams is virtually unlimited. Kalochrome Creams compounded and packaged more than thirty years ago were recently applied by a master cosmetician and found to be normal in every respect. When kept tightly covered in their original containers, the Kalochrome Creams will not dry out, cake, oxidize, or change hue—even after extended inactive storage.

ACCESSORY COSMETICS AND COSMETIC SPECIALTIES

To achieve consistently superior results, the professional mortuary cosmetician should maintain a well-rounded inventory of essential cosmetic accessories. We recommend keeping the following at hand:

White Kalon Cosmetic Massage Cream

Pre-conditioning the surface to be cosmetically treated is a most valuable factor in producing a flawless finish. This bland, richly emollient foundation cream not only smoothes and restores resiliency to the skin, but also renders it fully receptive to basic cosmetic overlays and delicate superimposed coloring. For the embalmer-cosmetician, the few minutes spent in epidermal conditioning with White Kalon will yield appreciable rewards in trouble-free cosmetic application. White Kalon is also the ideal “thinning medium” for reducing Kalochrome Creams to any desired working consistency.

Kalochrome Finishing Powders

These finely milled talcs come in two shades—white and brunette. They are fully compatible with the creams and may be safely used to dry, set, and waterproof the cosmetic finish without the least risk of color change. The white powder is recommended for use on light complexions and the brunette for all dark-complected types. Use of ordinary talcum powders prepared without special drying constituents should not be used with the Kalochrome Creams because they tend to alter the delicately balanced chromatic values of the Kalochrome cosmetic finish.

Dodge Surface Restorer/Wound Filler

These scientifically compounded “fillers” give the embalmer-cosmetician broad utility scope in restorative treatments. Wound Filler has a firm yet flexible consistency, is non-absorbent, and is exceptionally well-suited for filling deep lacerations and severe traumatic injuries. Surface Restorer is more plastic—ideal for smooth, effortless blending into adjoining true skin areas without creating a rigid line of demarcation. It is, of course, non-absorbent and will not draw or modify color of cosmetics applied over it. Both of these preparations come in neutral shades for intermixing with the Kalochrome Creams in the basic application.

HOW TO USE THE KALOCHROME CREAMS

Cleansing

Before commencing cosmetic application on females, juveniles, and particularly infants, all light hair growth should be removed from the facial area. This is best accomplished before embalming. However, when such procedure must be deferred until after embalming, it is advisable to apply a liberal amount of White Kalon Cream before removing the downy facial hair growth. This precaution gives good protection against unsightly razor “burns” which can easily occur even after the most gentle shaving action on delicate skin areas after embalming. All natural body oils should be cleansed from the skin after hair removal. A clean, dry, cosmetically receptive surface may be prepared by using a gauze pad moistened with Dodge Dry Wash II for the degreasing operation. This procedure is also recommended for general use as a pre-cosmetizing safeguard on all types of cases.

Disinfecting

Treat the areas to be cosmetized with a preservative-type disinfectant spray as a safeguard against bacterial growth formations under the cosmetic finish. This simple precaution may save considerable difficulty later on—as so many veteran embalmers have found out by regrettable experience. Many professionals prefer using Dodge Dis-Spray for this purpose because it gives sustained surface preservation as it disinfects and air-dries rapidly after application.

Massage

Light massage and skin-conditioning before cosmetizing pays worthwhile dividends. It assures an easy, trouble-free application. To do this most effectively, apply a liberal quantity of White Kalon Cream to the skin. Massage lightly. Allow the cream to remain on the surface for a few minutes before total removal with a lint-free cloth or gauze pad. When extreme skin conditions must be treated, a second application often proves very helpful. Avoid using absorbent cotton for cream removal on areas to be treated with cream cosmetics.

Basic Shade Selection

After a receptive foundation texture has been imparted to the skin, the embalmer-cosmetician should determine selection of the basic shade of Kalochrome Cream best suited to the case at hand. The following general descriptions of the Kalochrome Basic Creams given in numerical sequence may be used as a reference guide:

NO. 1 BASIC INFANT SHADE may be used on all Caucasian infants up to approximately eighteen months old. This shade is also indicated for *basic application* on adults classified by hair color as Titian, Ash Blonde, or Nordic Blonde types. When using this basic shade on infants, the addition of supplementary color is seldom necessary. However, Eye Shadow and No. 8 or No. 9 Tinting Creams may be used effectively over No. 1 Infant Basic when the embalmer considers additional tinting advisable.

NO. 2 BASIC BRUNETTE SHADE should be chosen for all individuals identifiable as brunette or brunette types. These include individuals with hair color ranging from lightest brown to black. The great majority of Caucasian types come under this classification.

NO. 3 BASIC BLONDE SHADE should be selected for use on golden-blond types, including all extremely light-haired individuals whose skin coloring shows more brown tone than Nordic Blonde characteristics. This shade may also be used with excellent effect upon sun-tanned Ash Blonde and Nordic Blonde types.

NO. 4 BASIC LATIN SHADE should be used for extremely dark-skinned individuals including most Latin and Mediterranean ethnic types. It is indicated for all African skin tones *regardless of the degree of black pigmentation* visible in the skin.

NO. 18 DENSE (MASKING) KALOCHROME should be used wherever maximum concealment capacity is required. Its primary purpose is to cover and render invisible all major disfigurements, blemishes, and post-mortem discolorations not characteristic in the individual during normal life. This shade should be used as a masking base upon which the ultimate cosmetic coloring will be applied. Do not substitute Basic No. 18 in place of other basic Kalochrome shades when there are no disfiguring blemishes or discolorations to be masked. The reason: A certain amount of translucence must be sacrificed to achieve effective concealment of disfiguring blemishes. Whenever feasible, choose one of the *lesser density* basic shades. And it should be noted that in *every instance where Basic No. 18 is used*, the application should be followed by overlaying either No. 1, 2, 3, or 4 basic shade.

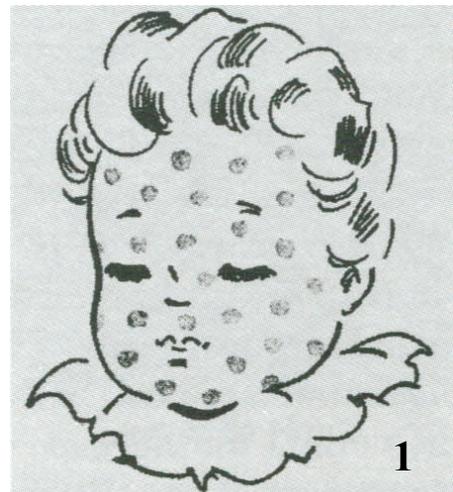
Method of Application

When using any one of the five Basic Kalochrome shades, application should be made from the operator's hand rather than direct from the container. The heavier consistency of these basics makes it advisable to hand-warm them slightly for easy spreading and uniform, waste-free application.

Infant Applications

No. 1 Basic Infant Shade should be used without exception for treating infant cases. To insure smooth, natural-looking appearance of the Kalochrome Creams, make sure that all of the almost invisible facial hair growth is removed before applying the cosmetic. If allowed to remain on the face, this silky baby-hair will cause troublesome cream build-up and is sure to interfere with cosmetic perfection in the end result.

The basic cream should be applied sparingly over scattered areas of the face distributed as shown in Illustration No. 1 to produce uniform distribution of color. When lightly massaged over the entire facial surface, this deposit pattern will develop the delicate pink characteristic of an infant complexion. No. 14 Blue Shading may be used for eye shadow. No. 8 Youthful Tinting serves as an excellent natural-looking lip color on infant cases. Application is made in the same manner as upon adult cases except that smaller amounts are required. Finish with White Kalochrome Powder.



Juvenile Applications

For treating children aged between eighteen months and twelve years, No. 1 Basic Infant Shade and No. 2 Basic Brunette Shade may be blended together. It is advisable, however, to restrict the addition of No. 2 Basic Brunette to small, gradually blended quantities since excessive proportions of this shade tend to produce too intense a depth of color on a youthful subject. Normally, No. 1 Basic will restore an adequate level of the missing blood color. A safe procedure is to apply the No. 1 shade first. If too light, work a small amount of No. 2 Basic Brunette over the original application until the color reaches the proper depth level for the child's age characteristics.

KALOCHROME CREAM CHART

Type	Age	Pink (Basic)	Brown (Blending)	Red (Lip Rouge)	Eye Shadow	Powder
Infant.....	0 to 1½	No. 1	————	No. 8	No. 14	White
Children.....	1½ to 12	No. 2	No. 5	No. 8	No. 15	White
Brunette and Brownette.....	12 to 40	No. 2	No. 5	No. 8	No. 6*	White
	40 to 65	No. 2	No. 5	No. 9	No. 6	White
	Over 65	No. 2	No. 5	No. 10	No. 6	Brunette
Titian and Nordic Blonde.....	12 to 40	No. 1	No. 5	No. 8	No. 6*	White
	40 to 65	No. 1	No. 5	No. 9	No. 6	White
	Over 65	No. 1	No. 5	No. 10	No. 6	Brunette
Golden Blonde.....	12 to 40	No. 3	No. 5	No. 8	No. 6*	White
	40 to 65	No. 3	No. 5	No. 9	No. 6	White
	Over 65	No. 3	No. 5	No. 10	No. 6	Brunette
Latin and Dark Skinned.....	12 to 40	No. 4	No. 5	No. 9	No. 6*	Brunette
	40 to 65	No. 4	No. 5	No. 9	No. 6	Brunette
	Over 65	No. 4	No. 5	No. 10	No. 6	Brunette
African—Light.....	All Ages	No. 2 or 4	No. 5	No. 8 or 9	No. 6 or 15	Brunette
African—Dark.....	All Ages	No. 4	No. 5 & 17	No. 16	No. 6	Brunette
East Asian.....	All Ages	No. 4	No. 5 & 13	No. 9	No. 6	Brunette

Notes:

1. The same cosmetics are used for both male and female, except for changes in eye shadow. Where eye shadow is followed by an asterisk (*), use No. 15 Kalochrome Cream instead of No. 6 on female cases.
2. Kalochrome Creams No. 11 and No. 12 are used only upon cold areas, such as arms, to cover discolorations.
3. For Anglo-Saxon cases over 65, both male and female, the use of No. 13 Yellow Shading Cream is recommended after the No. 5 Brown Blending has been applied.
4. For all of the darker African cases the use of No. 17 Black Shading Cream is recommended after the No. 5 Brown Blending has been applied.
5. Kalochrome Cream No. 7 (Blue-Gray) is used for low-lighting of “sinking” prominent areas.

Adult Applications

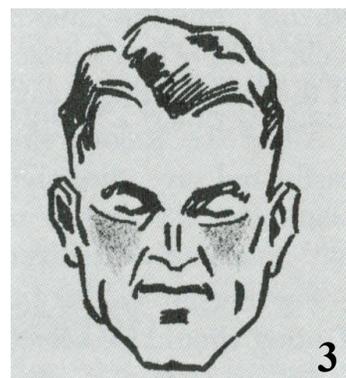
In most adult applications, the basic shades are applied in the same general distribution pattern prescribed for infant treatment—but with one major exception. In the cosmetic treatment of adults, distribution of basic shades No. 2, 3, or 4 should be confined to the facial area *below* a horizontal line of limitation drawn through the center of the forehead. The area above this line should be kept free of cosmetics during the basic application as shown in Illustration No. 2. This is recommended for a very definite reason. After embalming, the ruddy glow of life is absent from the facial features due to blood drainage and the bleaching effect of arterial chemicals. Moreover, the normal translucence of the skin becomes clouded. Only the brown pigmentation remains apparent. By leaving the upper expanse of the forehead free of cosmetics, this area serves as a color guide for the cosmetician. It provides a

comparison standard for determining the amount of brown to be added over the basic cream application in order to duplicate the natural complexion of the individual. A well-simulated flush of lifelike color will appear on the fully treated area and can be properly evaluated against the pallor of death still visible on the upper forehead. A very small amount of No. 5 Light Brown Blending may then be spotted over the upper forehead in a scattered distribution pattern and worked into the surface. When the brown values of the untreated portion of the forehead indicate by comparison that enough No. 5 Light Brown Blending has been added to duplicate the tonal value of the lower portions of the face, the basic color may then be blended upward from the line of demarcation toward the hairline. The cream should be carefully stippled well beyond the hairline with a short stub brush held at an angle of about 45° with the handle pointing *away* from the hair so as to prevent excess accumulation of cosmetics.



Treating Aged Persons

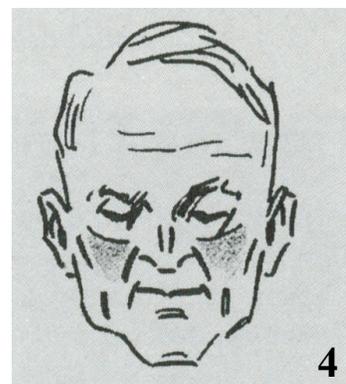
In treating cases aged seventy-five years and over, it is generally necessary to vary the basic application. Advanced age usually gives a yellowish cast to the naturally brown skin pigmentation. Under such conditions it is helpful to blend in a very small amount on No. 13 Yellow Shading with the original basic application. If too much yellow appears, it may be corrected by the addition of minimal touches of No. 11 Ivory Shading or No. 12 Tan Shading until natural appearance is restored.



Color Distribution—Use of Tinting Creams

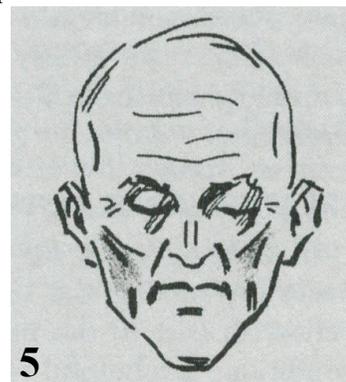
No phase of cosmetic application is more misunderstood and misused than that of correct color distribution. The *age* of the individual under treatment is an important factor to consider. After the proper basic application has been made, tinting color must be chosen and applied in conformity with the age of the subject. *Distribution* of tinting color, it should be noted, is even more critical than exact color match.

Illustration No. 3 shows how natural color characteristically recedes to a point immediately below the top of the cheekbones in a person aged between forty and fifty-five years.



With advancing age, facial color recedes even further downward until limited by the *lower prominence* of the cheekbones as shown in Illustration No. 4.

After seventy years of age, color remains centered in the hollows of the cheeks and appears very faintly. See Illustration No. 5. And as age progresses, the centers of facial color assume varying positions and also undergo obvious changes of chroma as well as tonal value. In order to reproduce the natural complexion faithfully by cosmetic artifice, it is essential that both position and color conform to the characteristics of age.



Applying the Kalochrome Tinting Creams

In treating persons up to forty years of age, No. 8 Youthful Tinting (or No. 19 Mulberry for the elder half) should be used on the face and lips. In fact, it is sound procedure to *always* apply the same flesh-tone shade used on the face for the lips as well. If more pronounced color is needed on the lips, a heavier coating of the same tinting cream will intensify the color effect.

All of the Kalochrome Tinting Creams are compounded to spread easily and give minimum density coverage so as not to obliterate facial characteristics and to retain the illusion of natural skin-translucence with maximum effectiveness.

For a person in the forty to fifty-five year age group, No. 19 Mulberry or No. 9 Adult Tinting should be selected for treatment of the face and lips. The complexion color of persons over fifty-five years of age is enhanced by the use of No. 10 Old Age Tinting.

TREATING ETHNIC COMPLEXIONS

Kalochrome No. 4 Basic Latin Shade is the standard initial application for treating most dark-skinned Latin and Mediterranean complexions. No. 5 Light Brown Blending is used as a modifier. Finish with Kalochrome Brunette Powder.

African ethnicities of all ages, whether light colored or intensely black should be treated with an initial application of No. 4 Basic Latin followed by toning with No. 5 Light Brown Blending for light-colored complexions and by a combination of No. 5 Light Brown Blending with No. 7 Black Shading if ebony-black skinned. Application procedure on African American cases is the same as used on Caucasians. The technique of producing natural-looking equivalent on extremely dark-complected African skin types is simple. Following the distribution procedure outlined for general adult use, No. 4 Basic Latin Shade is applied to the facial area below the center line of the forehead. This is followed by creaming with No. 5 Light Brown Blending until the entire application matches the color of the No. 5 cream itself. Then No. 17 Black Shading is added until the color of the upper half of the forehead is accurately duplicated. No. 2 Brunette may be used with excellent effect on very light-complected African subjects.

Most East Asian complexions may be effectively cosmetized with a No. 4 Basic Latin Shade primary application followed by toning with No. 5 Light Brown Blending and No. 13 Yellow shading combined in suitable proportions.

Note that Kalochrome No. 16 Crimson shading should be employed to add life-like color toning in all instances where No. 4 Basic Latin Shade has been used. Application may be made in the same manner recommended for the use of No. 8, 9, and 10 Tinting Creams on Caucasian subjects.

SEQUENCE OF COLOR APPLICATION

In order to prescribe correct technical detailing for color application procedures with the Kalochrome Creams, we have divided the sequences into ten movements, descriptions of which follow:

Movement No. 1

Place a small amount of the selected Kalochrome Tinting Cream in the palm of your hand where it will immediately soften to proper application consistency. Apply a dab of cream no larger than a dime to each frontal cheekbone of the case with the tip of your finger. Deposit approximately half as much to the forehead. Then place a very small amount of the tinting cream upon the chin as shown in Illustration No. 6.



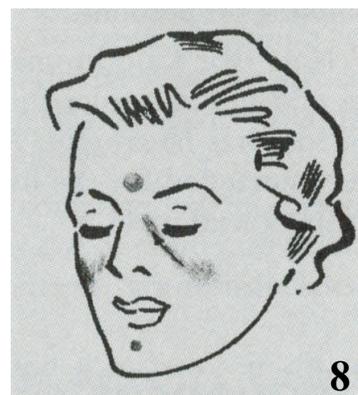
Movement No. 2

After removing all traces of tinting cream from your fingers, place the fingertip on the cheek color spots, spreading them with a light circular motion so that the color appears only slightly distributed—approximately as shown in Illustration No. 7. Always complete distribution on one cheek before touching the other. Always use the same finger and the same extent of circular movement.



Movement No. 3

Carry the color from the outside edge of the spot on each cheek toward and into the corners of the eyes. This is best accomplished by a “tapping-pushing” movement of the finger. Make sure to confine the spread of color close to the lower eyelid—except, of course, in cases of advanced age where recommendations made concerning color limitation should be carefully followed. Illustration No. 8 shows how the color should appear after this movement is completed.



Movement No. 4

Now extend the color from the inner corner of the eyes in a movement directed outward toward the ears—treating only one side at a time. Use a gentle “pecking-tapping” motion of the finger for this phase. Color distribution should then appear approximately as shown in Illustration No. 9.



Movement No. 5

Working from the original central color deposit on the cheeks, carry color inward sparingly, smoothing it toward the sides of the nose so that the total effect resembles that shown in Illustration No. 10.

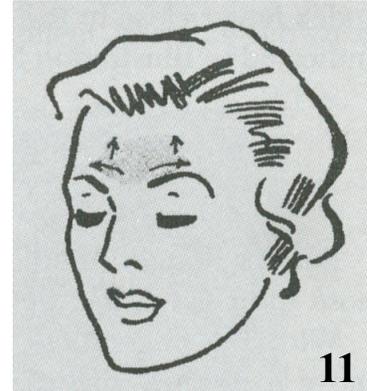


Movement No. 6

The balance of the color remaining on the cheeks may now be carried upward and over the cheekbones with a circular movement and then downward to the jaw until it fades to an indeterminate vanishing point around the edged of the jaw-bone.

Movement No. 7

The color deposited on the forehead may now be broken in several directions with the distribution directed outwards toward the temples and upward to disappear into the hairline. In an opposite downward movement, the color glow can be made to vanish in the upper hairline to the eyebrow as shown in Illustration No. 11.



Movement No. 8

Complete the color distribution on the forehead by placing fingertip directly above the center of each eyebrow, drawing the color across the bridge of the nose and terminating the stroke at the inner corner of the opposite eye. This movement will produce natural-looking continuity of color from forehead to cheek when concluded on both sides of the face. Illustration No. 12 indicates the direction of movement and shows the general effect on one side of the face.



Movement No. 9

The small spot of color on the chin may now be spread by placing the index finger horizontally across the chin and moving it upward to the edge of the lower lip. Then, without breaking contact, continue the movement in a sidewise direction, pushing your finger back toward the opposite jaw in a perfectly horizontal line. The remaining color may then be distributed under and around the prominence of the chin.

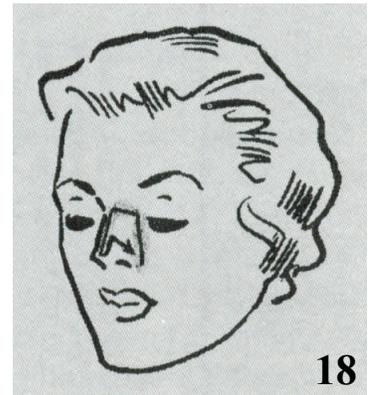
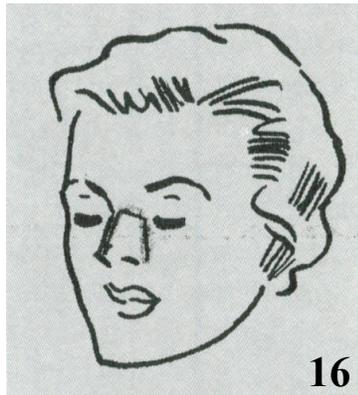
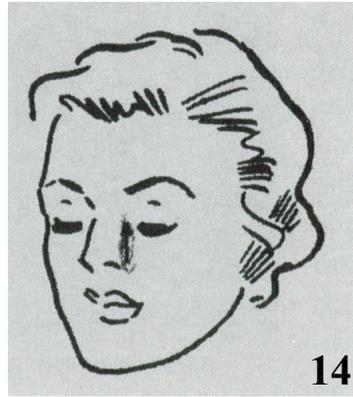
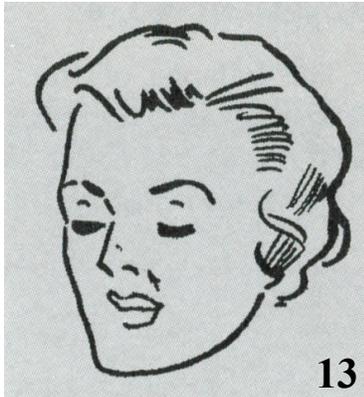
Movement No. 10

This final movement may be traced through the following seven illustrations. It produces an almost invisible blending of color from the base of the nose to its upper limit. The movement starts by placing the index finger close to the nostril at the point indicated in Illustration No. 13.

Push the finger lightly in an upward direction along the side of the nose until it reaches the point shown in Illustration No. 14. With the finger held in flat contact against the side of the nose, move it upward maintaining firm but equal pressure along the entire length of the nose. The stroke terminates at the juncture of the eyebrows and bridge of the nose as show in Illustration No. 15.

Draw your finger down to the tip of the nose as shown in Illustration No. 16, retracing the previous course halfway up the bridge of the nose until the terminal point shown in Illustration No. 17 is reached.

Without breaking finger contact, continue downward movement along the same side from which you originally started. Keep your finger close to the nostril, halting near the point shown in Illustration No. 18. Finally, pass your finger across the upper lip until it crosses the central point beneath the nostrils and end the movement there as shown in Illustration No. 19.



COSMETIZING CRITICAL AREAS

Lip Treatment

As previously suggested, the *same* shade of (Red) Tinting Cream as was used on *the rest of the face* should always be used on the *lips*. Too vivid a lip color should be avoided unless you have been specially requested to use a high color. The color should be applied *gradually*, and there should not be too noticeable a line of demarcation at the point where the lip joins the face. This white line which appears characteristically at the juncture of lip and facial skin surfaces may be rendered invisible by stippling a light application of No. 5 Light Brown Blending over the area. Using a 1/2" blending brush, stipple the blending cream *away from the lip surface*, beginning slightly below the lip line. Use a vertical stroke, feathering into the adjacent facial area. This shade should be used sparingly and should be carefully blended to an invisible vanishing point. The narrow, flat lip brush should be used for making the application of color. The color should be evened out on the brush by drawing it lightly between the thumb and forefinger. When desired, the color may be thinned on the lips by adding a small amount of White Kalon Cream, applied similarly to the lip rouge.

Treating Aged Subjects

A small amount of No. 5 Light Brown Blending Cream added to normal application of No. 10 Old Age Tinting Cream will produce more natural-looking lip coloring on cases aged 65 and over.

The Light and Dark Kalochrome Lip Rouges (in the tiny, flat jars) are used only if the deceased customarily used a vivid lip rouge. In such instances these two Light and Dark Lip Rouges will be found to give a better effect than the No. 8, 9, or 10 Kalochrome Creams. If the lips require treatment either with Surface Restorer or Wound Filler, these waxes should be applied first, and the color (lip rouge) added after the lip has been properly shaped. Always apply these two rouges with the flat lip brush—and use them sparingly.

A wide mouth may be made to appear smaller by not carrying the color fully into the corners. Conversely, a narrow mouth may be made to appear wider by carrying the color well into the corners of the lips. A full lip may be made to appear thinner by not carrying the color to the extreme edge of the lip. A thin lip may be made to appear more full by carrying the color slightly *beyond* the point at which the lip joins the face.

A blister on the lip is sometimes caused by the deceased's biting the lip just prior to death. This should be opened before embalming, so that the fluid in the blister may drain out. Unless this is done *before* embalming, the blister will be raised above the contour of the lip and it will be difficult to cover.

Lip Waxing

It becomes necessary to wax the lips whenever fever sores, parchment, or cracking appears on the lip surface. Scabs and scales must be removed and seared tissue smoothed by the use of a sharp scalpel. All roughness must be removed from the lip surfaces if a natural appearance is to result.

The use of Dodge Surface Restorer or Wound Filler is indicated in most restorations. To apply either of these waxes to the upper and lower lips, place a small amount of wax in the palm of the hand where your own body heat will keep it flexible and workable for spatula spreading. The upper lip should be covered first. The upper lip has a compound-curved configuration consisting of three serpentine segments and a convex curve along its entire surface. The addition of a small

amount of wax to the center of the lip will create a more natural expression. After the approximate shape of the upper lip is formed, the lower lip should be covered. Use the same procedure as on the upper, establishing the rounded conformation of the lip surface. Now apply a liberal amount of White Kalon Cream to the bristles of a 1/4" lip lining brush. Draw the brush between thumb and forefinger to form a knife-like edge. Using a horizontal stroke, pass the brush between the lips from the right corner to the left corner. This establishes a natural lip line.

The most important phase of lip waxing lies in artful simulation of the natural lip-wrinkle lines. Sharpen the wooden end of a 1/4" lip lining brush in a pencil sharpener to make an excellent tool for scribing vertical lip lines into the wax. With a light vertical stroke of the wooden stylus, incise shallow lines into the wax lip coating. Only the slightest hand pressure is necessary. Starting at the center of the lips, inscribe the vertical lines spacing them further apart at the center and gradually closer together toward the outer corners of the mouth.

Upon completion of lip-wrinkle simulation, dip a 1/4" lip lining brush in Dodge Dry Wash II and brush across the lips with a light horizontal stroke. This will smooth and round out both the upper and lower lips, producing a remarkably natural appearance. Allow a few minutes drying time before applying cosmetics.

To apply lip color place a small amount of lip cream in the palm of the hand. Again using the 1/4" lip lining brush, add a small amount of Dodge Dry Wash II and thin the cream to a liquid state. Apply this mixture very lightly to the lip surfaces—building the color up gradually until the desired shade is reached. Finish with White Kalon Powder, removing excess with a sable bristle brush.

Cosmetizing the Ears

After the color has been correctly distributed upon the face, the ears should receive attention. The same color that has been used upon the face should be applied to the ears. The cream should be warmed in the hand to permit even blending. With the fingertip, apply the color to the anti-helix (or inner ridge) of the ear, and blend it from that point inwards and outwards. The color in the concha (or hollow of the ear) should be spread by means of the stub brush. This brush should also be used for spreading the color to the depressed areas of the ear.

Make certain not to apply too much color upon old persons. The color is diminished with age. No color should be spread to the point at which the ear joins the face excepting upon the lobe.

Powder should be applied to the ears at the time it is used upon the face and special attention should be given to the removal of any surplus powder which may adhere to the hair in or upon the ear.

Cosmetizing the Hands

The hand (and arms, in female cases) should always receive the same *basic* treatment as has been given to the face. The Basic Shade should be applied, and toned or blended down with No. 5 Light Brown Blending.

After the basic colors have been applied, each knuckle should be treated with a very small amount of No. 8, 9, 10 or 19 Tinting Cream. The same shade should be applied upon the knuckles as had been upon the face. The powder should then be applied in a manner similar to its application upon the face.

Fingernails

After the surplus powder has been removed make certain that all cream is removed from the cuticle around the fingernails. Lack of attention to the hands often detracts sadly from the appearance of an otherwise well-treated case.

Removing Cosmetics from the Hair

Place a small amount of shading cream of the desired color in the palm of the hand. Add enough Dodge Dry Wash II to liquefy the cream. Gather a small quantity of hair and hold it taut away from the head at an angle of about 45°. Using a 1/2" blending brush, begin stroking the thinned cream lightly into the hair. Start each stroke close to the scalp at the hairline. This procedure normally requires only one or two strokes to remove the unwanted cosmetic cream from the hair. Comb and groom the hair to its natural appearance. This treatment is equally effective for removing excess cosmetics from the eyebrows and eyelashes. Recommended shading cream colors for average requirements are:

No. 5 Light Brown Blending and No. 6 Dark Brown Shading—For hair ranging from Light Brown to Dark Brunette

No. 7 Gray Shading—For hair ranging from graying to white. Apply very sparingly on all-white hair.

No. 17 Black Shading—For hair in all ranges of true Brunette color.

Eye Shadow Application

During life, the shadow about the eyes is due to two causes. First, the person is usually seen in an erect position. As most light comes from overhead, it naturally follows that any prominent portion of the face causes a shadow to fall upon that portion which is directly below the prominence. Thus the eyes, overshadowed by the prominence of the eyebrows, are continually shaded. Second, as people become older, they are more exposed to the rays of the sun, which develop the brown pigment in the skin. However, portions of the face (such as the eyes and neck) do not receive so great an exposure to the sun and are consequently not so dark as the rest of the face. As these portions are more fair, the shadow makes them appear darker than the rest of the face.

When a person is dead, however, he is usually seen in a reclining position. This means that all the light is thrown so that the areas normally in shadow are in the direct light beams. And lighting these areas causes a loss of character and detracts from the normal appearance. Therefore, it is quite important that Eye Shadow be applied upon all dead bodies in order to help restore the appearance of life.

It is well to keep in mind that *Eye Shadow should be used sparingly*. Too much Eye Shadow will mar the effect of what otherwise would be a perfect cosmetic application. Only enough Eye Shadow should be applied to produce an effect of shadow; and only in the area where the application itself cannot definitely be seen. In other words, *never let it be apparent that Eye Shadow has been used*.

A very small amount of the right shade—a spot about one-half as large as the diameter of an ordinary lead pencil—should be applied upon the center of the upper eye-lid. Rub this lightly to spread it over the entire lid. The shade should blend out and gradually disappear into the lower part of the eyebrow. Eye Shadow should be applied in this manner on *all* cases.

No. 14 Blue Shading should be used for Eye Shadow upon infants and children up to two years of age.

No. 15 Purple Shading should be used for children from two to ten years of age. The same shade should be used for all females under thirty-five years of age, since it suggests a youthful, feminine appearance.

No. 6 Dark Brown Shading should be used upon all males over ten and upon all females over thirty-five years of age (or thereabouts).

Application of Powder

After Eye Shadow has been applied, the entire work should be treated with Kalochrome Powder. Do not use ordinary talcum powder. Kalochrome Powder is made especially to dry, waterproof, and “set” the Kalochrome Creams. Either the White or Brunette shade may be used. The Brunette will slightly darken the entire cosmetic application; whereas the White will not change the coloring.

Application

The powder may be applied by means of a powder brush or powder blower. If restorative treatments have been made, the blower should be given preference. In restorative treatment cases, it is necessary to apply a *liberal coating* of powder and allow it to remain for about five minutes. Then the surplus can be gradually dusted off with the brush.

TREATMENT OF LACERATIONS OR DEEP WOUNDS

If there are lacerations or deep wounds—or when restorative treatments have been made—it is good procedure to leave a firm, dry base for the cosmetic operation. To get a firm, dry base, apply Basic Dryene or a cavity chemical to the area with absorbent cotton and allow it to remain for ten minutes to one-half hour. Then the wound should be thoroughly dried and the area sealed with Dodge Pore Closer and cotton. Any suturing necessary should be done next. The cosmetic application should then be made to the entire face with the exception of the part to be treated with Filler.

Modeling

When it is necessary to model an eye, nose, or any other feature that necessitates the use of a brush for modeling purposes, Surface Restorer should be used—except in warm weather—as it allows finer detail in modeling. In all other types of restorative work—and in warm weather—Wound Filler should be used.

If the filler is very soft after it has been applied, it can be firmed by liberal application of Kalochrome Powder made before the Kalochrome Creams are applied. The powder should be sprinkled upon the filler by holding the powder brush about one inch from the filler and *lightly tapping the handle*. Allow about five minutes for the powder to dry the surface and dust off the surplus with the powder brush.

The filler may then be blended into the rest of the work by placing a small amount of the proper basic shades of Kalochrome Cream in the hand and applying to the filled surface with the stipple brush. Make certain to leave no line of demarcation at the point where the filler ends. This can be done by carrying the stipple work beyond the filler and only the firm flesh.

It will be impossible, naturally, to apply the Tinting Shades over the filled areas in the same manner it is applied over firm tissue. The color must be applied with the stipple brush; but it should be borne in mind that the color must be placed over the filled areas in the same relative position as it has been applied upon the firm tissue. In other words, with the brush, as closely as is possible, *follow the same various color movements that have been suggested above*.

A final liberal application of powder should be allowed to remain upon the entire filled area for about ten minutes before removing the surplus powder.

Cosmetics

Kalochrome Creams

KALOCHROME COSMETIC CREAMS PERFORMANCE HIGHLIGHTS:

- Kalochrome Creams can be spread heavily (opaquely) over areas requiring covering, and then thinly (translucently) over other areas on the same body where covering is not required.
- When applied at medium thickness, the Kalochrome Creams tend to be semi-opaque.



- Remarkable lifelike duplication of natural complexion characteristics may be quickly and easily achieved by interblending and applying these smooth, rich tinted creams with Kalochrome Cosmetic Powders.
- Available in two convenient sizes (0.5 oz. and 1 oz.) in numerous color-stabilized shades for matching male and female complexions in virtually every age group.
- Non-caking and easily blended, these creams are a cosmetic medium of great versatility for creating truly artistic cosmetizing.

ORDERING DATA:

Kalochrome Cosmetic Creams



No. 1 Infant Basic

Catalog No.: **650010** | Catalog No.: **650218**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 2 Brunette Basic

Catalog No.: **650028** | Catalog No.: **650226**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 3 Blonde Basic

Catalog No.: **650036** | Catalog No.: **650234**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 4 Latin Basic

Catalog No.: **650044** | Catalog No.: **650242**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 5 Light Brown

Catalog No.: **650051** | Catalog No.: **650259**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 6 Dark Brown

Catalog No.: **650069** | Catalog No.: **650267**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 8 Youthful

Catalog No.: **650085** | Catalog No.: **650283**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 9 Adult

Catalog No.: **650093** | Catalog No.: **650291**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 10 Old Age

Catalog No.: **650101** | Catalog No.: **650309**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 11 Ivory

Catalog No.: **650119** | Catalog No.: **650317**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 12 Tan

Catalog No.: **650127** | Catalog No.: **650325**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 13 Yellow

Catalog No.: **650135** | Catalog No.: **650333**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 14 Blue

Catalog No.: **650143** | Catalog No.: **650341**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 15 Purple

Catalog No.: **650150** | Catalog No.: **650358**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 16 Crimson

Catalog No.: **650168** | Catalog No.: **650366**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 17 Black

Catalog No.: **650176** | Catalog No.: **650374**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



Dense Covering

Catalog No.: **650184** | Catalog No.: **650382**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.



No. 19 Mulberry

Catalog No.: **650195** | Catalog No.: **650389**
Unit Size: 0.5 Oz. | Unit Size: 1 Oz.

Kalochrome Powders

KALOCHROME COSMETIC POWDERS PERFORMANCE HIGHLIGHTS:

- Finely milled white and tinted talcs have the precisely correct consistency for perfect cosmetic finishing.
- Remarkable lifelike duplication of natural complexion characteristics may be quickly and easily achieved by interblending and applying these smooth, tinted fine powders with Kalochrome Cream Cosmetics.
- Available in three convenient sizes: 2 oz., 4 oz. and 14 oz.



ORDERING DATA:

Kalochrome Cosmetic Powders



White

Catalog No.: **650689** | Catalog No.: **650705** | Catalog No.: **650721**
Unit Size: 2 Oz. | Unit Size: 4 Oz. | Unit Size: 14 Oz.



Brunette

Catalog No.: **650697** | Catalog No.: **650713** | Catalog No.: **650739**
Unit Size: 2 Oz. | Unit Size: 4 Oz. | Unit Size: 14 Oz.

Supplies

Touch-Up Cosmetician Kits



This compact professional kit gives the embalmer a practical working assortment of essentials contained in a neatly organized, durable carrying case. A handsome, economical cosmetic unit – adequate for most standard cosmetic treatments.

LIGHTER JUNIOR KALOCROME KIT COMES WITH:

- One 2 oz. Kalon Cream: White.
- Fourteen 1/2 oz. Kalochromes: Adult #9, Blonde, #3, Blue #14, Brunette #2, Covering #18, Dark Brown #6, Infant #1, Latin #4, Light Brown #5, Old Age #10, Purple #15, Tan #12, Yellow #13, Youthful #8.
- Two 2 oz. Kalochrome Powders: Brunette, White.
- Two 1/2 oz. Kalochrome Rouges: Light, Dark.
- One 2 oz. Surface Restorer: Pink.
- One 2 oz. Wound Filler: Pink.
- Three Brushes: Cat. No. 701722, 701813, 701821.
- One 2 1/4" Wood Spatula: Cat. No. 703876.

ORDERING DATA:

Junior Kalochrome Kit – Lighter Complexion

Catalog No.: **650804**

Unit Size: 17" x 14 1/2" x 3 1/2"

DARKER JUNIOR KALOCROME KIT COMES WITH:

- One 2 oz. Kalon Cream: White.
- Fourteen 1/2 oz. Kalochromes: Adult #9, Brunette #2, Black #17, Crimson #16, (2) Dark Brown #6, Latin #4, (2) Light Brown #5, Old Age #10, Purple #15, Tan #12, Yellow #13, Youthful #8.
- Two 2 oz. Kalochrome Powders: Brunette, White.
- Two 1/2 oz. Kalochrome Rouges: Light, Dark.
- Two 2 oz. Surface Restorer: Dark Brown, Light Brown.
- Three Brushes: Cat. No. 701722, 701813, 701821.
- One 2 1/4" Wood Spatula: Cat. No. 703876.

ORDERING DATA:

Junior Kalochrome Kit – Darker Complexion

Catalog No.: **650820**

Unit Size: 17" x 14 1/2" x 3 1/2"