

Micro-Pigmentation

C E N T R E

# Pigment BOOK



## A message from the President...

Allow me to introduce you to Micro-Pigmentation Centre and to myself, Pat Gauthier.

My background in the beauty industry was interrupted some 19 years ago to learn how to perform permanent make-up. Implementing this service into my business proved to be challenging to say the least considering all of the obstacles in those days. Tattooing equipment breaking down, machines impossible to sterilize let alone repair and inadequate anesthetics. It was an ongoing nightmare of pigments changing color once healed into the skin, or drying up if left exposed, poor color selections, fading tattoos and multiple touch up appointments.



I assumed over time all of this would improve, but it didn't. With little information to be found, I was forced into research over a two year period on everything from procedures to equipment and colorants in order to not only upgrade my own skills but to try to solve the problems that I perceived to be an industry problem.

From the culmination of all of my findings Micro-Pigmentation Centre was born and I'm proud to say we now train students and supply a complete range of permanent make-up machines and supplies throughout Canada and the United States.

Our proudest achievement, without doubt, is the development of our own formulation of pigments which we manufacture in-house. As the first truly Canadian research centre and manufacturer of cosmetic and corrective tattoo pigments, some of the countries we now export to are: Australia, Austria, Brazil, China, England, France, Germany, Hungary, Mexico, Pakistan, Saudi Arabia, Switzerland, and throughout the United States.

Unlike other North American suppliers of pigments who purchase in bulk and re-label and re-bottle, it is our warranty to you that the development, the formulas and formulation, and the manufacture of each pigment is produced entirely by Micro-Pigmentation Centre.

This booklet on tattoo pigments is the result of our research and development and we trust that it will assist in making your tattoo procedures less stressful and more proficient.

We will continue to improve upon our formulas and we welcome your opinions or any suggestions that you wish to share with us.

*Pat Shibley Gauthier*



## TABLE OF CONTENTS

	<b>Page</b>
FOREWORD	1
PIGMENTS	3
PIGMENTS – ORGANIC & INORGANIC	4
WHITE ALERT	4
EYELINER/EYEBROW PIGMENTS	5
GOLDEN EYEBROW RULE	6
SELECTING A PIGMENT	6
SKIN TONES	6
EYEBROW PIGMENTS	7–8
EYEBROW CORRECTION	9
BLENDING PIGMENTS	10
LIPLINER PIGMENTS	11–13
CORRECTIVE COSMETIC TATTOO PIGMENTS	14
SIGNATURE SERIES CAMOUFLAGE PIGMENTS	15
SIGNATURE SERIES AREOLA/NIPPLE PIGMENTS	16

# PIGMENTS

Micro-Pigmentation Centre's pigment selection consists of five series:

1. Eyeliner
2. Eyebrows
3. Lipliners
4. Blenders
5. Signature Series: Camouflage  
Areolas

Each pigment has been developed with the highest quality ingredients, along with F,D&C (Food, Drug & Cosmetic) or D&C (Drug & Cosmetic) FDA approved colorants.

Our non-drying formulations and creamy consistency will work for you and remain moist during a procedure. No wetting solutions or *revitalizers* are required. As a result of this, the bottle should be well shaken, and some colors might deserve a stir with a wooden pigment mixer stick once the cap has been removed. This is particularly true if the pigment has been sitting on a shelf unused for an extended period of time.

**THIS NON-DRYING CREAMY FORMULATION ALLOWS FOR EASIER MANAGEMENT OF IMPLANTING PIGMENT IN THE SKIN THEREBY INCREASING THE LEVEL OF COLOR RETENTION.**

Micro-Pigmentation Centre provides a bilingual label outlining the ingredients and usage.

*The following pages will provide you with suggestions on mixing and usage for tattoo pigments manufactured by Micro-Pigmentation Centre, Inc. only. Individual patient's skin tones, and the training and experience of each permanent make-up technician will prevail and this booklet is provided as suggestions only. The final color choices, mixtures and technique of implanted pigment is ultimately performed at your discretion.*



# PIGMENTS – ORGANIC & INORGANIC

Iron oxide base pigments, also known as inorganic, are used in the manufacture of all of our eyebrow and eyeliner pigments and in some of the lipliner pigments. Organic base pigments are brighter and more vibrant in color compared to an iron oxide base. Attempting to achieve vibrant lip colors such as red and orange with an iron oxide colorant is impossible. Organic lip colors will generally settle and fade to approximately 25% to 70% lighter than the initial implanted pigment.

## HELPFUL HINTS

- When choosing a color match, i.e.: areolas and/or scars, it is recommended to implant a small area with the color. Leave the color to settle in the skin for 6–12 weeks and assess color match at that time.
- For eyebrows, mix conservatively as it is much easier to add a bit of color at a touch-up appointment than to have an unhappy client on your hands.
- Smear a dab of mixed color on the client's skin to check for a color match and for pigment undertones.
- Always outline and shape the eyebrows and lipliners with a felt tip make-up pen such as our *Lasting Impressions* pen. This will prevent mistakes as well as unbalanced procedures. Decide on a lip pen that matches the tattoo pigment. For eyebrows, choose Honey Brown for shaping. Lipliners should be outlined with Peachy Pink.
- When color mixing, always start with the lighter color in a disposable pigment cap and add the darker color(s) a drop at a time.
- Browns with red undertones need to be modified with green. Browns with mauve undertones need to be modified with yellow. Orange is the cancelling/complimentary color for blue.
- Color through the skin does not have the same appearance in tones and intensity as compared to using conventional make-up on top of the skin.

• **Remember! Less is more!!!**



Titanium dioxide, which is the color white, requires special attention when it is included in the formulations and mixing of pigment colors.

Pigments formulated with titanium dioxide (white):

### Our Listing of White Related Pigments

Brow Lightener	Brow Lightener/Red Out
Honey Brown	Grey Gone
Lip Blender	Raspberry
Sterling Grey	Taupe
True Lips	Wild Rose
Whisper Blonde	

### The Signature Series

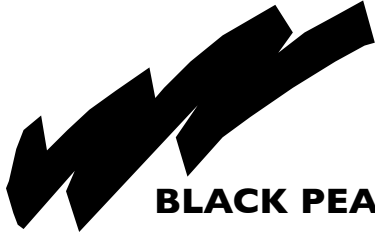
Camouflage Light Base	Camouflage Medium
Camouflage Tan	Camouflage Yellow
Camouflage Pink	Areola Base
Areola Pink	Areola Light Brown

## EYELINER/EYEBROW PIGMENTS



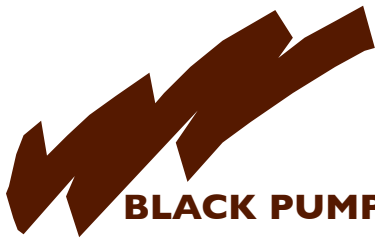
**BLACK ONYX**

Black Onyx is an iron oxide base and is used in most of the black eyeliner formulations. In order to darken a color, it is recommended to mix Black Onyx with another color such as Dark Walnut, Dark Chestnut, Sterling Grey, Jade, Black Pumpkin, Midnight Brown/Black or Moroccan.



**BLACK PEARL**

This carbon black formulation has a very creamy consistency and is applied when your client wants black eyeliner or eyebrows. An excellent choice for highly pigmented, darker skin to achieve the darkest of colors. Carbon base pigments will change to a blue/grey on some skin tones.



**BLACK PUMPKIN**

We have gone back to the coloring pallet and have developed Black Pumpkin which has been modified and formulated with an orange colorant to assist in reducing the blue/grey undertones. It is created with iron oxide and synthetic organic FDC colorants. This color is a dark rich brown/black. Black Pumpkin can be used on its own or mixed with Midnight Brown/Black. It is tattooed into medium to dark skin tones for very dark eyebrows. It is excellent for eyeliner on all skin tones. Black Pumpkin has intense orange undertones to reduce the chances of blue eyebrows. It will also correct old tattooed blue eyebrows and eyeliner which is a common occurrence with all black pigments.



**MIDNIGHT BROWN  
/ BLACK**

Our tried and true brown/black combination has been a favorite and staple in every technician's tray of pigments. It is the perfect eyeliner combination! This iron oxide base pigment consists of brown and black, resulting in charcoal grey. It is dark and rich in color. Midnight Brown/Black is recommended for darker skin eyebrows and for those who wish to have dark eyeliner. It is a perfect choice for most of your eyeliner procedures regardless of skin color and age. A 18 year history on this color has proven to be one of our most popular eyeliner colors.



**WHITE EYELINER**

Eyeliner White is a titanium dioxide base. Tattooing white eyeliner on an upper eyeliner is generally performed on Hispanic and Mediterranean women. Black eyeliner, using Midnight Brown/Black, Black Pumpkin or Black Pearl is first tattooed close to the lash line and then, when healed, white eyeliner is tattooed just above and close to the black.



**MARINE BLUE**

Marine Blue has an iron oxide and ultramarine base, that will heal a slate blue grey tone. Do not use on lips or eyebrows.



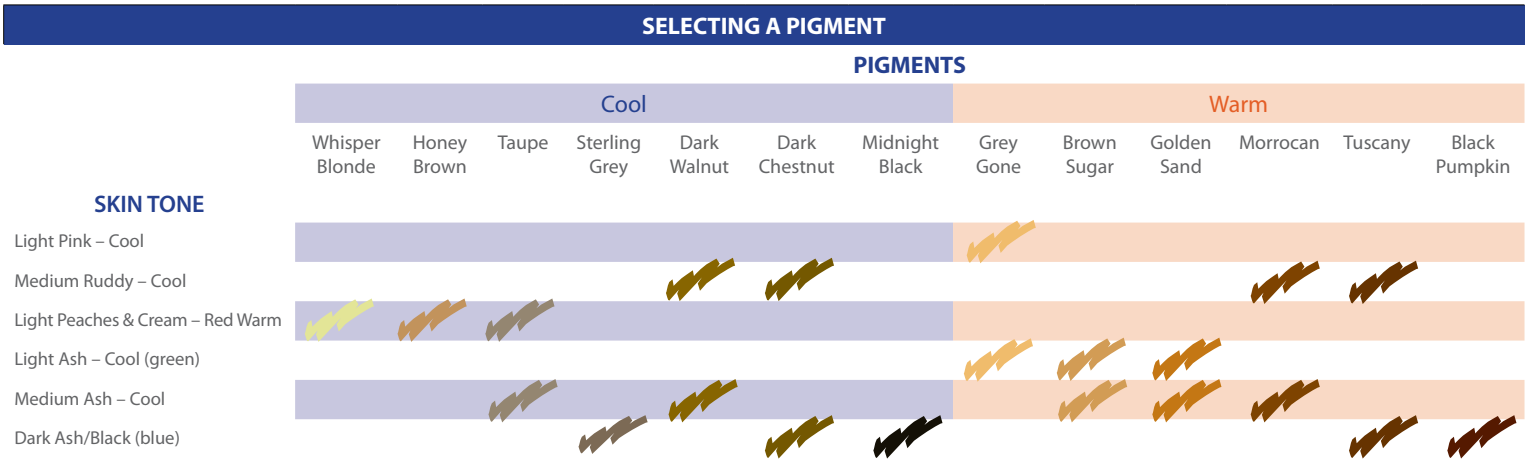
# GOLDEN EYEBROW RULE

When using Micro-Pigmentation Centre's pigments for eyebrows, The Golden Rule for perfectly colored eyebrows must be followed!

When implanting pigment into fair to medium skin tones with sparse light brows or the fuller brows, the final tattooing color should be at least 2-3 shades lighter than the actual desired color. Although the formulation of the color in your pigment cap will look very light, the pigment will darken and the color will change to a more appropriate and desirable color.

When tattooing on medium to dark skin, the final pigment that is to be implanted should be 2 shades darker than the skin and hair coloring. Make note that when your client requests a darker tone, this does not necessarily mean that you should be adding black. Implanting a darker color may only require a darker brown. Although the skin coloring is quite dark and their hair color is black, tattooing black is generally not the color to use.

Tip! For true color, view pigment with the cap off.



These are suggested pigment choices for virgin eyebrow procedures. Formulations may need to be adjusted by lightening or darkening once consultation and assessment has been determined. Micro-Pigmentation Centre does not assume responsibility for technician's final assessment or color choice.

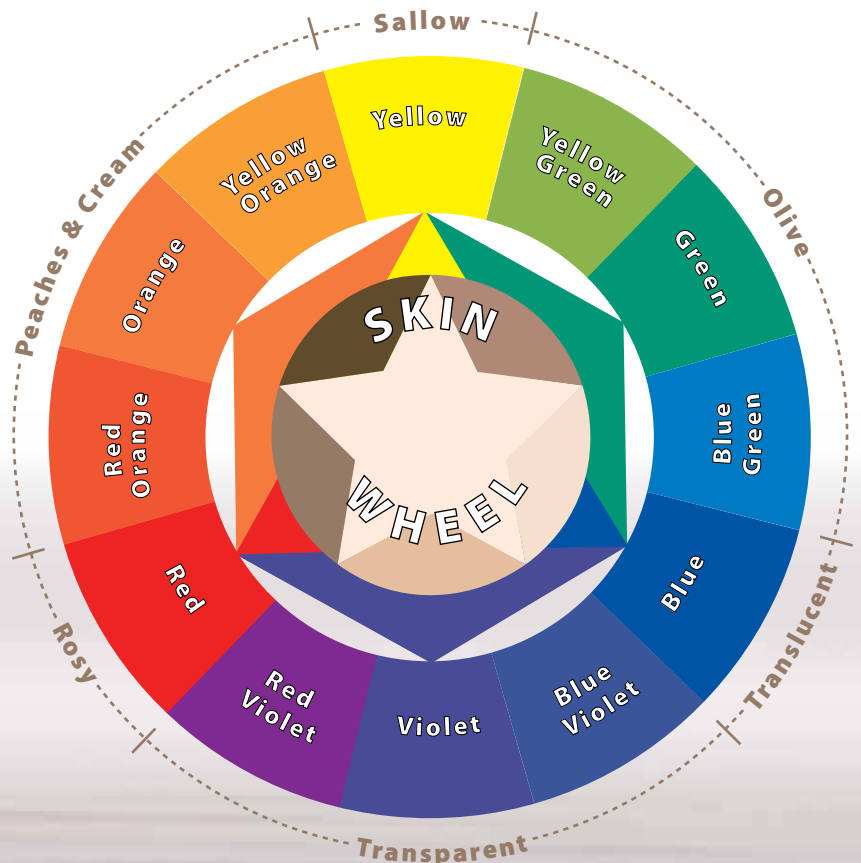
## SKIN TONES

Don't look for the answer solely in the bottle of pigment, know the skin tone.

The pigment color is 1/2 the formula, the other 1/2 is skin tone and undertone and that equals the final formula – in 4 weeks.

Skin tones, undertones, cool, warm, pink, brown, olive all this can be very overwhelming for some of us to grasp. Fifty percent of your clients you have figured out (at least you think you do). Then there is the other fifty percent that you are not so sure of. So often we think the pigment has changed. Although in its own way this is a true statement, serious consideration must be given to the tone of the skin that heals over the tattooed pigment. You wish that there was any easier approach/formula to assess your clients' skin color. Wouldn't it be great if tattooing was a science and all of our canvases were white with no undertones? Our jobs would be a precise formula every time for everyone. But alas, that is not the case and that is why our work should be considered as an art.

Remember, you are observing a different color after it has healed under a skin tone. The client's skin tone will dictate what color will heal, in 4 to 12 weeks. It is very important to assess your client's undertone color at the dermis level of her skin and not at the epidermis level. Let's go back to our color wheel and put skin tones in relation to these colors.



## EYEBROW PIGMENTS



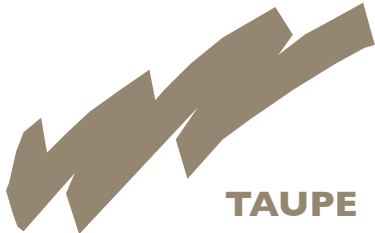
**WHISPER BLONDE**

Whisper Blonde is the lightest of all the eyebrow colors. It is an iron oxide base and is tattooed into skin tones that are warm, red/orange, (peaches & cream) skin tones. The ash base of Whisper Blonde will give the balance of enough of color to shape and define brows on such delicate skin tones. It is lighter than Honey Brown and Taupe.



**HONEY BROWN**

The soft tones of Honey Brown are an excellent choice for the fairest of skin and hair color, particularly peachy skin tones. It has been noted to heal in slightly grey with a soft yellow undertone on some skins. This iron oxide and titanium dioxide base can be mixed with any of the eyebrow series. If you wish to have the color a bit lighter, mix with Brow Lightener or Brow Lightener/Red Out. To darken, use a dash of Dark Walnut. Add Blending Gold or Grey Gone to warm the ash undertones.



**TAUPE**

Taupe is truly *a must* in every technician's eyebrow spectrum of colors. Taupe is an iron oxide base pigment and can be used on its own for the lighter eyebrow. To make this color even lighter, add a few drops of Brow Lightener, Brow Lightener/Red Out or Grey Gone. To darken it, add a drop of Dark Walnut. Taupe will heal into the skin as a light, grey/brown.



**STERLING GREY**

Sterling Grey is an excellent color choice for eyebrows or eyeliners. This iron oxide and titanium oxide base color can be used on its own or mixed with browns such as Dark Walnut, Dark Chestnut, Taupe, or Black Onyx. Sterling Grey's formulation of many different colors ensures that there will be no color changes in the skin. Depending on the skin's undertones, Sterling Grey will heal into the skin as a dark grey/brown color. For the mature lady who does not want a black or dark brown eyebrow, a suggestion is to mix a couple drops of Sterling Grey with Taupe. A suggestion for an eyeliner on a mature lady would be a few drops of Sterling Grey mixed with Marine Blue. To increase brown levels, mix Sterling Grey with Dark Walnut and Blending Gold.



**DARK WALNUT**

Dark Walnut is an iron oxide base pigment. Viewed in the bottle, as well as when first tattooed into the skin, this color appears olive green. Dark Walnut will heal into a medium brown color. The olive green is necessary to compensate for the red undertones prevalent in some brown pigments. This modification reduces the risk of your client's eyebrows turning pink. To test for a color tone and the depth of color, smear a dab on the client's skin. To lighten this color, fill a disposable pigment cap half full of Blending Gold or Grey Gone and add drop by drop of Dark Walnut. Mix thoroughly and test for a color match. Dark Walnut can be mixed with any of the eyebrow colors and with some of the camouflaging pigments. Some suggestions on color variations would be mixing in Taupe, Sterling Grey, Black Onyx, Jade or Moroccan, or combinations of two of them or more.



**DARK CHESTNUT**

Dark Chestnut maintains the same properties, applications and recommendations as does Dark Walnut. The only difference is that Dark Chestnut is a darker brown. (Refer to Dark Walnut)



## EYEBROW PIGMENTS



Grey Gone can be used on its own or mixed with our other pigments. A specialized formulation of iron oxides for the correction of pre-tattooed grey eyebrows. Clients with fair, ash skin, blonde or grey hair would benefit when Grey Gone is used on its own. Avoid peachy skin tones. Tattooing over an existing tattooed grey brow will warm the color. Grey Gone is also used on pale to medium ash skin tones that have full eyebrows but are light in color and need a shade of warm color. Also can be tattooed into mature skins with salt and pepper eyebrows needing more shape and definition.

**Tip!** Mix it with Blue Brow Corrector to fix previously tattooed eyebrows that have a blue/grey undertone.



Brown Sugar is one of the newest formulations for eyebrows. It is an iron oxide base that is a warm base to counteract cool ash skin tones. Best tattooed on light to medium skin tones. Darker than Grey Gone and lighter than Golden Sand.



Golden Sand's dark golden iron oxide mustard color may be used on its own or mixed with the other eyebrow pigments or camouflaging series. It is often used on clients who request an auburn color. Auburn is not a pleasing color tattooed in the skin. It has red undertones and shines through the skin as an unsightly sore area. We suggest Golden Sand as a happy compromise pigment for these clients. Although her hair may be dyed in red tones, we don't suggest to tattoo her eyebrows red! Grey Gone would also be a consideration with this client.

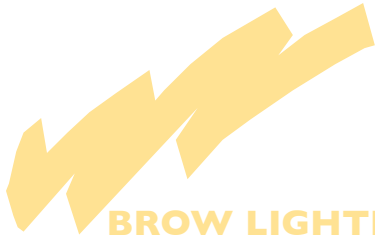


Moroccan is an eyebrow choice for skin tones that are medium with an olive undertone. Its medium brown iron oxide provides its popularity. When Moroccan is being used for an eyebrow procedure, the addition of Blending Gold and Jade may added.



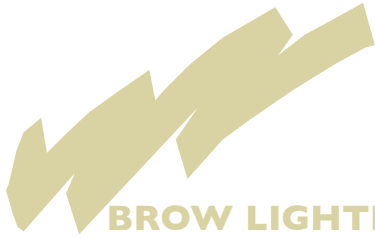
Tuscany is a new addition to the eyebrow selection. It is an iron oxide and is used to achieve a medium to dark warm base eyebrow. The orange undertones will keep a warm base when tattooed on cool ash skin tones. It is darker than Dark Chestnut but lighter than Black Pumpkin.

## EYEBROW CORRECTION



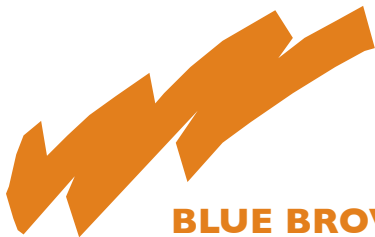
**BROW LIGHTENER**

The warm formulation of Brow Lightener has been specially blended to safely lighten eyebrow pigments. This warm base will eliminate the risks of grey undertones as opposed to mixing with White. Use Brow Lightener instead of white to lighten eyebrow colors. This iron oxide and titanium dioxide base mixes well with any eyebrow pigment. Place a few drops of Brow Lightener into a cap followed by a few drops of your choice of eyebrow pigment until the desired color is achieved. Be sure to mix well. Never tattoo this pigment into the skin on its own.



**BROW LIGHTENER  
/ RED OUT**

This formula has been blended to eliminate red and to lighten the color. If a client's existing tattoo has turned pink or red, mix Brow Lightener/Red Out with anyone of Taupe or Honey Brown, Dark Walnut or Dark Chestnut. Once you have mixed it thoroughly, then tattoo over the existing color. Never tattoo this pigment into the skin on its own.



**BLUE BROW  
CORRECTOR**

This dark pumpkin colored iron oxide and organic pigment will help turn those blue eyebrows to black. Add a small amount of this corrector to Brown Pigment. Mix well and tattoo over the existing tattoo. If the existing tattoo is a dark blue color, use this straight up. If the existing tattoo color is a very pale smudgy blue, add Grey Gone to lighten and increase the yellow tones. With a 15 year track record, Blue Brow Corrector promises to neutralize the blue in conjunction with correct tattooing techniques.



**COCO BROWN**

Coco Brown is an iron oxide base. It is basically an auburn color. Coco Brown is used on eyebrows that have had a previous tattoo and have turned green. Red is the complimentary color of green and is needed to cancel the green tones left in the skin. If you tattoo Coco Brown or any red base brown into an eyebrow that has not had a previous tattoo, it will undoubtedly turn pink. When a client requests an auburn eyebrow, explain to her that tattoo pigment is not the same as an eyebrow pencil. Coco Brown has also been added to darken lip colors. Use sparingly!



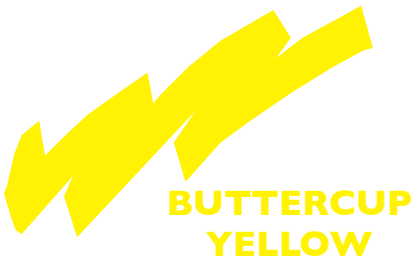
## BLENDING PIGMENTS



Blending Gold is an iron oxide base pigment used mainly for mixing with browns. This mustard color base is used for lightening or increasing the gold/green tones in brown eyebrow colors. The addition of Blending Gold in eyebrow pigments is recognized as a safety color. It is better for an eyebrow to heal in as warm and golden than as cool and pink. Blending Gold is formulated into all eyebrow pigments developed by Micro-Pigmentation Centre. The addition of a drop into the color you are using in a procedure would further reduce the risks of eyebrows turning ash.



Jade is an inorganic oxide base pigment specifically known as chromium oxide. The color green for tattooing is available in a base of different undertones; one is green/yellow and one is green/blue. It is recommended for all cosmetic and permanent make-up tattoo procedures that the yellow base is used. Jade is a green/yellow base and may be used on its own or mixed with a brown for eyebrows to reduce the risks of a tattoo area healing in as pink or mauve. Jade is recommended and added to browns that have a risk of turning pink/red. Use it sparingly to counteract the red hues. A general rule of measurement is to add 1 drop of Jade and 1 drop of Blending Gold to 2-3 drops of brown.



Buttercup Yellow is an organic base and is used solely as a blending color. With the obvious brightness of Buttercup Yellow, this color is only to be used with lipliner pigments. Buttercup Yellow will lighten and increase the orange tones of lipliner colors.



White pigment in tattooing must be applied with caution after mixing with other colors. Never use white to cover a mistake or as a direct camouflaging color. It will show up as opaque spots in the skin. White will dominate and appear in the skin as chalky grey and not lighten. Mostly White can be added to camouflaging pigments. Alternatively, to lighten an eyebrow pigment, use Brow Lightener, Blending Gold or Grey Gone and to lighten a lipliner color, use Lip Blender. A little goes a long way. Mostly White is a titanium dioxide base pigment and has a very creamy but heavy consistency. The bottle must be shaken well! Stirring with a wooden pigment mixer stick will ensure an even distribution of pigment with the dispersing solution.

## LIPLINER PIGMENTS

- Stay clear away from highly pigmented skin tones. Lips will turn blue or grey purple once healed into the skin. This is due to stimulating the melanin levels in the skin with the needle and not as a result of tattoo pigment.
- Cold sores—if the herpes virus is an issue—advise your client to visit the doctor for a prescription, i.e.; The product *Valtrex* reduces the outbreak of the virus caused by the trauma to the skin which is aggravated by the intrusion of the needles into the skin.
- Be cautious with those clients who request plum, burgundy, grape and mahogany lip colors as they will undoubtedly heal into grey/mauve or blue. In order to formulate these colors, blue must be added to red. There is no other way to achieve these colors. Blue will always remain in the dermis and shine through the skin as a dull dark color. This is the reason for those blueberry lip lines. In order to satisfy a client's request for these blue base colors, our suggestion is to use Raspberry (see page 15).
- Don't fight the blue naturally in lips—you will never win.
- It is important to see some orange tone in the majority of your lip colors, particularly formulations that are darker.



Phoenix Red proudly displays itself as a bright, soft red. Once healed into the skin, Phoenix Red settles into a soft, pink red. It can be mixed with other organic lipliner colors. Although a bright color in the bottle, it is a winner for a natural looking lip color once healed into the lip area. Phoenix Red may be used to increase the red undertone of Natural Lips Brown or Terra Cotta.



Poppy Red, an organic pigment, is a deeper, brighter red when compared to Phoenix Red and/or Velvet Red. The cool tones of Poppy Red has given this color popularity with those clients who have minimal natural lip pigmentation. Generally, Poppy Red is used on its own but it is well suited to be mixed with any of the lipliner series pigments.



Velvet Red is an organic base pigment and has always maintained its color for everyone. Its orange/yellow undertone is a tried and true color when all else fails. Velvet Red maintains a natural enhancement of lip color.



The organic deep red base of Cherry Red has fast become a favorite of technicians. To aid in the elimination of the risk of blue spots in the lips, this popular color has been formulated with an orange base. Cherry Red is often used an addition to pigments to increase depth and intensity of lip colors.



## LIPLINER PIGMENTS



**WILD ROSE**

Wild Rose is an organic and titanium dioxide base pigment. Every pigment formulation deserves a couple of drops of Wild Rose regardless of final desired and anticipated color choice. It is the white added to this formulation that helps support other colors, once healed in. This means no matter what her request is, and whatever your final formula is, this will not change the desired color choice, but will keep the pigment bright, fresh and *clean* looking once it is healed. This color is an award winner for maintaining its bright and true pink color, once it has healed into the skin. It is one of our most popular lip colors and it is unlike any other color in the lipliner series.



**TRUE LIPS**

True Lips will heal in as a soft, salmon color. Its warm iron oxide base is formulated with white giving it an opaque heavier texture compared to other lip colors. A good choice on its own or blended with other lip pigments. To formulate a warm brown tone—add Natural Lips Brown. To formulate a cooler blue tone—add Poppy Red.



**TERRA COTTA**

Terra Cotta is an iron oxide base, mixed with an organic colorant. Its reddish brown color heals in as a pink to brown hue. To increase the level of brown, add a drop of Natural Lips Brown. To increase the red tone, add a drop of Phoenix Red.



**NATURAL LIPS BROWN**

Natural Lips Brown is an iron oxide pigment formulated with an orange base and of all the lipliner series it is the most brown tone compared to all other lip pigments. Orange has been added to reduce the risks of grey when tattooing darker color into lips.



**PAPRIKA**

This brown/red base is a true winner all on its own. The base is an organic and iron oxide base and can be mixed with any of the lipliner series. When you are unsure of what color to choose, pick Paprika—can't go wrong, a very safe choice. Without a doubt, it's one of our most popular choices!



**PEACHY PINK**

Peachy Pink is an organic and inorganic base which also contains titanium dioxide. The white added to this formula will support other colorants in keeping color in the skin. This peachy rose color can be mixed with any of the other lipliner series. True color and no color changes in the lip tissue. Add this pigment to high risk and high levels of natural blue lip tones. It is exactly what you see, peachy with a hint of pink.

## LIPLINER PIGMENTS



Nutmeg is without a doubt our most popular *brown* tone lip pigment choice. Brown, auburn, warm tone clients love Nutmeg. An absolute must! Nutmeg's warm soft tones is certainly the champion for those ladies looking for that gentle brown definition. This is an iron oxide base pigment and can be mixed with all of the lipliner series.



Raspberry's deep berry-rose heals into a color that is much like the natural color of lips. Raspberry is the most popular lip color of all the pigments. Due to the fact that lips have a natural lip blue undertone regardless of any color tattooed in, Raspberry is a choice used by many technicians. Raspberry is a perfect selection for the client who chooses the *burgundy, plum* colors that are totally unacceptable in tattooed lip procedures. An excellent color choice for the woman who is not sure of what she would like to have and at that, wanting only a touch of color. Raspberry can be used on its own or mixed with other lip pigments. Raspberry's base is organic and titanium dioxide.



Lip Blender has been formulated as a foundation for lip colors to blend with other lip colors. Lip Blender is not to be used on its own. This creamy mixture of warm and cool tones is comprised of inorganic colorants and titanium dioxide (white). Remember, light opaque colors will heal in the skin fairly light and soft. Light pigment choices will heal into a light color and generally result in color touch ups. Although less is best, being too conservative with applying too light lip formulations on lip choices can result in too many touch ups.



Blue Buster for Lips is a corrector pigment. It is so named Blue Buster for its ability to eliminate the blue tones prominent in so many lip procedures. Its only purpose is to tattoo directly over previously tattooed lips that have turned blue/mauve. Do not use Blue Buster for Lips on its own nor directly on skin that has not been previously tattooed.



## CORRECTIVE COSMETIC TATTOO PIGMENTS

The pigments listed under the camouflaging series are primarily used for facial and body corrective cosmetic tattooing and areola procedures. These pigments are, nevertheless, very popular for mixing with pigments from the eyebrow series. Each camouflaging pigment has been extensively researched and formulated to accommodate different skin tones. Due to the creaminess and density of all the pigments developed by Micro-Pigmentation Centre, washing or diluting the camouflaging pigment may be necessary to achieve a more translucent, natural skin color. The application of this recommendation is determined by the type of corrective work to be performed and the area to be worked on. Adding drops of distilled water to the premixed color, once the color combination has been established, will provide the desired effect.

When mixing numerous colors, always start with the light color first and add drop by drop of a darker color until the desired result is achieved to match the client's skin tone. Mix it well, then smear a *dab* onto the client's skin for a color match. Increase the amount of drops and modify the undertones with continued smears.

Camouflaging has its boundaries and limitations. Color match testing is highly recommended to determine color match. Allow the pigment to settle in the skin for four to twelve weeks and assess the results.

The tattooing of a light colored pigment, in order to camouflage a dark skin patch, is seldom successful and consequently we do not recommend it. Tattooing a darker colored pigment over lighter colored areas and/or patches to blend with the body's overall darker skin tones is much more successful.

**NOTE!** Remember to advise your client of the effects of sun exposure on tattoos. Sun block should be applied at all times when in the sun. Tattoos will fade and possibly change color when exposed to the sun.

# Signature Series

## CAMOUFLAGE PIGMENTS

Six specially formulated pigments are packaged in a custom clear plastic case. The **Camouflage Signature Series** has been designed to eliminate some of the frustrations involved in the color matching of skin tones. These pigments are formulated with an iron oxide and a titanium dioxide base. This **Camouflage Signature Series** may also be used for areola/nipple repigmentation.



**CAMOUFLAGE  
LIGHT BASE**



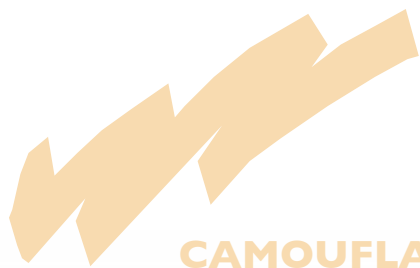
**CAMOUFLAGE  
MEDIUM**



**CAMOUFLAGE  
DARK**



**CAMOUFLAGE  
TAN**



**CAMOUFLAGE  
YELLOW**



**CAMOUFLAGE  
PINK**



# Signature Series

## AREOLA/NIPPLE CAMOUFLAGING PIGMENTS

Six specially formulated pigments are packaged in a custom clear plastic case. The **Signature Series** is formulated with mostly iron oxide base and titanium dioxide colorants and some with inorganic base colorants. Areola Base is a staple for most color matches on its own or combined with other areola pigments.



**AREOLA BASE**



**AREOLA LIGHT BROWN**



**AREOLA BROWN**



**AREOLA DARK BROWN**



**AREOLA PINK**



**AREOLA RED**