

Pigment Colour Guide

This colour information is for *Absolute Perfection* and *Tri-Lab Products* Pigment Colours. *Tri-Lab Products* has a selection of 55 colours and *Absolute Perfection* has a selection of 21 colours.

We developed *Absolute Perfection* Colours for the person that prefers little to no custom blending of their colours.

Why have 2 pigment colour lines and what are the differences?

Absolute Perfection and *Tri-Lab Designer Series of Colours* are made by the same chemists providing the same product consistency. They are the only 2 company's pigments that can be mixed safely together.

Absolute Perfection colours are a bit thicker than the *Designer Series Colours*. If you like to work with 'thinner' pigments, you can either thin your *Absolute Perfection* colours down with 'Numit' anesthesia or use our 'Rewetting Solution' with the proper levels of Alcohol, Glycerine and Distilled Water.



Most of *Absolute Perfection's* pigment colours are a shade or two lighter - between the *Designer Series Colours*.

- **CAUTION:** If you are going to use this colour by itself, **always patch test it in the lip area** and wait 6-8 weeks for the colour to heal. If the client has heavy melanin (blue undertones) in their lips, it can heal too brown and the client will look like they have been eating chocolate.
- Add a few drops of 'Warm It Up' for Brows to Salmon, Cognac, Blush, Nude, Champagne, Natural Berry Kiss or Burnt Orange for an earth-tone colour.

'Gallery of Custom Designer Series Colours Guide'



- IIPC developed the pigment colours that are used at 'HARRODS' in London, England ...the most exclusive department store in the world!
- Add \$\$\$ in your pocket! Designer Series Colours and Absolute Perfection colours have been specially formulated through years of research and development using only the finest grades of oxides and lakes, the same ingredients that are used in make-up giants, Lancome, Estee Lauder, Shiseido, Truco, Guerlain, MAC, Channel and Gucci cosmetic products.
- One of the leading suppliers of pigments to **medical professionals** worldwide!
- Our pigments are used in over **40 countries worldwide!**
- Many of our lip and eye pigments are fashioned after the top cosmetic manufacture's colours.
- Get more for your money! **Supreme colour concentration!**
- Camouflage colours designed for concealing imperfections on burn, scar, cancer, vitiligo, cleft lip and other patients.
- Colours remain true, have a very thick consistency and will eliminate costly and time-consuming touchups.
- All bottles are heat sealed and tamper-proof for your protection.
- All bottles are encoded with lot #'s and expiration dates.
- A 'Recognized **Leader for Permanent Cosmetic Supplies!**
- Pigments have a micron count of between 6 and 8 to help the colour last in the skin.

This convenient colour guide will help you, the technician, in choosing the proper colour for your client's

procedure applications of eyebrow hair simulation, eyeliner and lipliner or full lip colour.

This colour information is based on Munsel's basic colour theory.

W- Warm colours: Colours that are warm on the colour wheel. If you want to **ash or cool out** a warm colour, add a few drops of a colour with a C- on the bottle. Example: to cool Beautiful Blonde add a few drops of Olive Brown or Moss Brown to cool the colour. Caution: when using warm colours for eyeliner application, warm/red colours have the propensity to make the sclera (whites of the eyes) appear to have a yellow/jaundiced appearance.

C- Cool colours: Colours that are cool on the colour wheel. If you want to **warm up** a cool colour, add a few drops of a colour with W- on the bottle. Example: to warm Dark Suede or Smudgy Brown, add a few drops of 'Warm It Up' for Brows or Medium Brown.

Personal hints from Susan Church:

- To **warm up** eyebrow and eyeliner colour, we use 'Warm It Up' for Brows , Medium Brown, 'Warm It Up' for Lips or Pumpkin
- To **cool** eyebrow and eyeliner colour, we use Olive Brown, Moss Brown, Mink, Dark Suede, Smudgy Brown or Dark Taupe
- To **warm up** lip colour we use 'Warm It Up' for Lips, Pumpkin, Coral or Burnt Orange
- Patch test for colour accuracy, wait 4-8 weeks for colour to heal into the skin
- Wait 4-8 weeks between touch-up appointments
- For a great indication of how colours could heal in the skin use your 'Cool and Warm' skin undertone chart
- Pigment colour + skin tones= the final colour result

Eyebrow Designer Series Colours

Beautiful Brows Every-time!

Warm Colours

W 105- Medium Brown- yellow base matches 'Warm It Up' for Brows from Absolute Perfection

- This colour is considered my 'American Express' Colour. I won't leave home or work without it!
- Unique colour that is great used on brows. Heals to a warm brown in both cool and warm undertone clients.
- Perfect for the client that requires warmth to compliment their skin tones.
- Heals to a warm brown.

W 106- Light Brown - yellow base

- A very soft light brown.
- Use on light blonde clients.
- Great for creating a pale shadow behind an existing sparse eyebrow.
- Use this colour as you would W155 Taupe. Great for mixing with almost any colour in your palette.
- Heals to a soft light brown.

W 107- Red Brown - red base

- Good for brunettes or clients with red highlights in their hair.
- Use on cool or warm undertone clients.
- Mix a few drops of 'Warm It Up' for Brows or Medium Brown for a softer colour.
- Heals to a red brown.

W 108- Dark Brown - yellow/brown base

- Great for medium to dark brunettes whether, European, Middle Eastern, Caucasian, Hispanic, Asian, or Afro-Americans.
- A vivid impressive dark brown that will look great on either cool or warm undertone clients.
- What I would consider the 'Perfect Brown'! I personally have never seen this colour heal with any blue tones.
- Heals to a dark neutral brown.

W 123- Beautiful Blonde - yellow base

- Great colour for light blondes and blondes with gray hair, that desire a very soft warm colour or shadow under their own eyebrow hair.
- To create a '3-D' eyebrow on blondes alternate Beautiful Blonde, Olive Brown, Moss Brown, Dark Suede, Smudgy Brown or Taupe.
- Good on cool or warm undertone clients.
- Heals to a warm blonde.

W 126- Chestnut Brown -yellow/brown base

- Gorgeous on blondes, light or medium brunettes or redheads.
- Good on cool or warm undertone clients.
- Heals to a soft warm brown.

W 140- Mocha - warm brown base

- Great for warm eyebrow tones on a redhead or brunette.
- Add Mocha to your favorite lip colour to add brown-red tones.
- Use this colour on light, medium and dark skin tones.
- Heals to a medium-warm brown.

W 141- Espresso - warm brown base

- Great for warm eyebrow tones on a redhead or brunette.
- Use this colour on light, medium and dark skin tones.
- Heals to a medium-warm brown.

W 155-Taupe - yellow base

- Use on blondes, light and medium brunettes, redheads and clients with gray hair.
- When Taupe is used on a cool based client the colour will heal with beautiful soft gray/ash tones.
- When Taupe is used on a warm based client the colour will heal to a soft taupe/brown.
- Use this colour as a base foundation for all 'light' brow procedures.

W 163 Mahogany - brown base

- Use on light and medium brunettes, redheads and clients with gray hair.
- Great on clients with either cool or warm undertones.
- Heals to a warm brown.

W 164 Light Chocolate -yellow base

- Use on blondes, light and medium brunettes, redheads and clients with gray hair.
- Great on clients with either cool or warm undertones.
- Heals to a pale-warm brown.

W 168 Dark Chocolate - yellow base

- Use on blondes, light, medium to dark brunettes, redheads, clients with red highlights in their hair, or clients with gray hair.
- Use on clients with either cool or warm undertones.
- Heals to a darker, medium-warm brown.

W 184- Flesh 4 - orange base

- A remarkable universal colour that will compliment cool or warm undertones.
- Use Flesh 4 for eyebrows or to camouflage uneven skin tones.
- The key to its colour success lies in the orange base.
- Heals to a rich warm brown colour that clients love.

Cool Colours

C 124 Moss Brown - olive base

- This colour is perfect for correcting /neutralizing unwanted pink /orange eyebrows.
- When you first look at this bottle of colour all you see is a 'green' looking pigment. You would think that this is a strange colour to use... and, how could it possibly heal to a great colour in the skin?? After you make your hair strokes and wait a few minutes, you will see the colour in the skin appear to be what we think is one of the best colours to use out of this palette! We have used this colour on so many clients that they are actually asking for this colour by name.
- Great for light, medium to dark blonde clients with cool or warm undertones. Redheads love this colour too.
- Looks great on light or medium brunettes with or without gray hair giving the client a rich ash taupe eyebrow colour.
- Use as a highlight colour or alone as a base colour. Warm the colour up by mixing a drop or two of 'Warm It Up' for Brows, Medium Brown or Chestnut Brown in your pigment cap.
- Great colour for clients who do not want any red in their brows.
- Heals to a soft ash taupe.

C 125 Smudgy Brown - brown base

- Use as a highlight colour for dark blondes, red heads, light to medium brunettes.
- Great colour for clients who do not want any red in their eyebrows.
- Heals to a beautiful cool brown in the skin.

C 142- Dark Taupe - green base

- Use on dark blondes, light to medium brunettes, redheads and clients with gray hair.
- Use this colour on all clients that want to achieve an ash/taupe eyebrow.
- If you want to warm this colour up add a drop or two of 'Warm It Up' for Brows or Medium Brown to your pigment cap.
- Heals to a medium-ash taupe.

C-149-Graphite - black base


- Beautiful on silver/gray haired clients.
- Use alone or soften and warm up the colour with a few drops of 'Warm It Up' for Brows or Medium Brown in your pigment cap.
- Heals lighter than Charcoal, and will heal to a light/ medium ash charcoal.

C-156 Charcoal - black base

- Beautiful on silver/gray haired clients.
- Use alone or soften and warm up the colour with a few drops of 'Warm It Up' for Brows or Medium Brown in your pigment cap.
- Heals to a medium/dark ash charcoal.

C-167 Brown Black -brown/black base

- Great for dark brunettes whether, European, Middle Eastern, Caucasian, Hispanic, Asian, or Afro-Americans.
- This colour will look great on either cool or warm undertone clients.
- If the client has VERY heavy blue undertones, add a drop or two of 'Warm It Up' for Brows or Medium Brown in your pigment cap to warm it up a bit.
- Heals to a neutral dark brown/black.

 **Application Corrections**

Corrections for eyebrows

Before you undertake any repair application.

1. Make sure the client is aware that you will offer NO GUARANTEES as to the outcome of the procedure application. Take photos and document your plan of application, having the client sign the information consent form.
2. Clients seem to always blame the last technician that has worked on them. If the client refuses to let you take photos or sign your release forms, DO NOT WORK ON THEM!
3. If the client talks about suing the last technician that worked on them, DO NOT WORK ON THEM!

4. Often clients will beg us to work on them, if you have any concerns whatsoever about working on the client, **DO NOT WORK ON THEM!**
5. Make the client aware that they will need to have a 'colour refresher' on a yearly basis to maintain the corrected colour.
6. We always lighten up the client's eyebrows or lips prior to pigment application. This may be achieved by 3 methods.
 - a) Microdermabrasion on the eyebrow or lip area.
 - b) The client could have 2-3 heavy-duty facial peels prior to the actual application.
 - c) Have the area lasered.
7. It is much easier to apply corrective pigment over old pigment that has been previously lightened or lasered. If you do not lighten or have the area lasered
you will have a yearly battle with the previous colour showing through to the surface.
8. Less is best. Lighter is better than darker.

Pigment Colour Correctors

W 190- Golden Bisque- yellow base – same as Oatmeal in Absolute Perfection

1. If the client's eyebrows are filled in solid, use a 3 or 5 prong needle cluster and make 10-15 hair strokes through the brow to create the semblance of hair simulation. By using this method you will create a tri-dimensional '3-D' eyebrow.
2. Let colour heal for at least 4 weeks. Works every time!

W 105- Medium Brown - yellow/red base

1. If the client's eyebrows have healed to a 'battleship gray' or 'too ash', use the same technique listed under Golden Bisque (above). The ash or gray work as a base colour in the background. By using this method you will create a tri-dimensional '3-D' eyebrow.
2. Let colour heal for at least 4 weeks. Works like a dream!

C 124 Moss Brown -olive base – same as Olive Brown in Absolute Perfection

1. If the client's eyebrows have healed to a pink, orange, red or purple, use the same technique listed under Golden Bisque and Medium Brown (above). The pink/orange/red/purple work as a base colour in the background. By using this method you will create a tri-dimensional '3-D' eyebrow.
2. Let colour heal for at least 4 weeks. Works great!

For more information on eyebrow hair simulation techniques, check out the best selling book – "The Ultimate Guide" by Susan Church, DVD's 'Advanced Techniques in Eyebrow Hair Simulation', 'Eyebrow Hair Simulation and Lash Enhancement for Men' featuring the rotary machine and 'Elegant Eyebrow' featuring the coil machine.

Eyliner Designer Series Colours

W- Warm colours

W 108- Dark Brown - yellow/brown base – same as Dark Brown in Absolute Perfection

- Great for medium to dark brunettes whether, European, Middle Eastern, Caucasian, Hispanic, Asian, or Afro-Americans.
- A vivid impressive dark brown that will look great on either cool or warm undertone clients.
- Add a drop or two of Light Chocolate for a softer colour or ‘Warm It Up’ for Brows or Medium Brown in your pigment cap to warm it up a bit.
- I have **never** seen this colour heal with a blue tone to it. Stays dark and stays brown!
- If the client wants a darker brown, but not black, use ½ Dark Brown and ½ C167 Brown Black.
- Heals to a dark neutral brown.

W 168 Dark Chocolate -yellow base

- Use on blondes, light, medium to dark brunettes, redheads, clients with red highlights in their hair, and clients with gray hair.
- Use on clients with either cool or warm undertones.
- If you want to warm Dark Chocolate up, add a few drops of ‘Warm It Up’ for Brows or Medium Brown in your pigment cap.
- Using a 1- prong or a very tight 3-prong needle cluster on a lash enhancement application, alternate points of Olive or Moss Brown and Dark Chocolate for a sexy, sultry look!
- Heals to a soft-medium brown.

C- Cool colours If you want to warm up a cool colour, add a few drops of a colour with W- on the bottle. Ex. to warm Smudgy Brown add a few drops of Medium Brown.

C 101 Green - green base

- Great on clients with either cool or warm undertones.
- Colour shows best when used on clients with green or hazel eyes.
- Use on blondes with or without gray hair, and brunettes for a beautiful bold, rich green eyeliner.
- Classic colour that can be used alone or added to any eyeliner ‘Designer Colour Series’ to create that 'once in a lifetime’ custom colour.
- For beautiful colour dimension, add a few drops of green to any brown or black eyeliner colour. Eyes will sparkle in the sunlight.

C 102- Blue -blue base

- Great on clients with either cool or warm undertones.
- Colour shows best when used on blue or gray eyes.

- Use on blondes with or without gray hair, and brunettes for a beautiful luxurious blue eyeliner.
- Classic colour that can be used alone or added to any eyeliner designer colour series to create that 'once in a lifetime' custom colour'.
- Add this blue to any brown or black eyeliner pigment for that exotic look.

C 124 Moss Brown - olive base

- This colour is perfect for correcting /neutralizing unwanted pink /orange eyeliner.
- Great for light, medium and dark blondes. Redheads love this colour too.
- Looks great on light or medium brunettes with or without gray hair for a rich ash taupe colour.
- Great colour for clients who do not want any red in their eyeliner.
- Using a 1- prong or a very tight 3-prong needle cluster on a lash enhancement application, alternate points of Moss Brown and W168 Dark Chocolate for a sexy, sultry look!
- Heals to a soft ash taupe.
- Mink and Olive Brown from Absolute Perfection and Moss Brown from Designer Series Colours are the colours we will never be without!
- In the pigment cap, both colours appear with a green cast..... We lovingly refer to both of these colours as 'baby doodoo'.
- Mink is a lighter version of Moss, which heals darker in the skin.
- After applying either of these colours, wait about 5 minutes, and you will see the most beautiful taupe colour in your client's skin.
- We use Mink on lighter skin tones clients (whether cool or warm) and use Moss Brown on clients requiring a darker taupe.
- We alternate a warm brown colour such as Mocha Fudge or Dark Chocolate with Mink, Olive or Moss Brown to create a 3 dimensional brow. Clients are now asking for this colour by name as it gains a great reputation!

C 125 Smudgy Brown - brown base – same as Dark Walnut in Absolute Perfection

- Great eyeliner colour for dark blondes, red heads and light to medium brunette clients.
- If you want to warm this colour up, add a drop or two of 'Warm It Up' for Brows or Medium Brown to the pigment in your cap.
- Great colour for clients who do not want any red in their eyeliner.
- Heals to a beautiful medium-ash taupe.

C 142- Dark Taupe - green base – same as Dark Suede in Absolute Perfection

- Use on dark blondes, light to medium brunettes, redheads and clients with gray hair.
- If you want to warm this colour up add a drop or two of 'Warm It Up' for Brows or Medium Brown to the pigment in your cap.
- Great colour for clients who do not want any red in their eyeliner.
- Heals to a beautiful medium-ash taupe.

C-149-Graphite - black base

- Beautiful on silver/gray haired clients.
- Absolutely perfect on clients with blue, hazel or gray eyes.
- Use alone or soften and warm up the colour with a few drops of 'Warm It Up' for Brows or Medium Brown to the pigment in your cap.
- Add 1 or 2 drops of Slate or Navy Blue to kick up this colour and add a bluish-hue.
- Heals to light charcoal.

C 154- Midnight Black - black base

- Use on dark brunettes.
- This colour is for the dramatic client who wears the darkest eyeliner black possible.
- Add a drop or two of 'Warm It Up' for Brows or Medium Brown or 'Warm It Up' for Lips or Pumpkin to your pigment cap to warm up Midnight Black. This will help to cancel the unwanted 'battleship gray' colour.
- Heals BLACK!

C 156- Charcoal - black base

- Superb colour especially for the client who has cool undertones and silver/gray hair.
- Absolutely perfect on clients with blue, hazel or gray eyes.
- Add a few drops of Slate to your pigment cap for a softer colour.
- Heals to charcoal.

C 157- Slate - blue base

- A must for gray blonde clients that want a soft, subdued blue/gray eyeliner or lash enhancement.
- Add a few drops of Navy Blue for a smudgy, darker look. You won't go wrong with this colour!
- Heals to a soft blue gray that will compliment cool or warm undertones.

C 159- Forest Green - yellow base

- Use alone for luscious eyeliner colour or add a few drops of W108 Dark Brown or Black for a sparkling green effect.
- Perfect for clients that have hazel or brown eyes with just a hint of green in them.
- If a client changes their mind in 5-6 years after having a green pigment for their eyeliner colour and they request a darker colour such as Brown or Black, you can tattoo right over the Forrest Green using Midnight Black or Eyeliner Black. It will create a muted down colour and look beautiful.
- I had Forrest Green and Dark Brown pigment for my eyeliner colour that was applied over 17 years ago. It has muted down to a beautiful green/blue colour.
- Heals to a green that will compliment cool or warm undertones.

C-167 Brown Black -brown/black base

- Great for medium to dark brunettes whether, European, Middle Eastern, Caucasian, Hispanic, Asian, or Afro-Americans.
- This colour compliments both cool and warm undertone clients.
- Add a drop or two of Medium Brown to your pigment cap to warm it up a bit.
- To lighten up Brown Black add a few drops of Dark Chocolate or Dark Brown.
- Heals to a neutral dark brown/black.

C 173- Eyeliner Black -brown/black base

- Great for dark brunettes whether, European, Middle Eastern, Caucasian, Hispanic, Asian, or Afro-Americans.
- This popular colour has enough warmth added to alleviate most unwanted blue tones after healing.

- If your client has very deep blue undertones you may add a few drops of ‘Warm It Up’ for Brows or Medium Brown or ‘Warm It Up’ for Lips or Pumpkin to alleviate additional blue undertones.
- Heals dark black.

HINT:
In all Black pigments you may add a few drops of ‘Warm It Up’ for Brows, Medium Brown, Dark Brown or ‘Warm It Up’ for Lips or Pumpkin to eliminate unwanted blue tones that may occur after 3-12 months of healing.

For more information on eyeliner techniques, check out the best selling book – ‘The Ultimate Guide’ by Susan Church, DVD’s ‘Advanced Techniques in Eyeliner Application’ and ‘Eyebrow Hair Simulation and Lash Enhancement for Men’ featuring the rotary machine and ‘Exquisite Eyeliner’ featuring the coil machine.

↓ **Application Corrections**

Corrections for eyeliner

Before you undertake any repair application.

- Make sure the client is aware that you will offer NO GUARANTEES as to the outcome of the procedure application. Take photos and document your plan of application, having the client sign the information that you have discussed with them.
- Clients seem to always blame the last technician that has worked on them. If the client refuses to let you take photos or sign your release forms DO NOT WORK ON THEM!
- If the client talks about suing the last technician that worked on them, DO NOT WORK ON THEM!
- Often the clients will beg us to work on them, if have you any concerns whatsoever about working on the client, DO NOT WORK ON THEM!
- Make the client aware that they will need to have a ‘colour refresher’ on a yearly basis to maintain the corrected colour.
- We have had numerous inquiries about eyeliner removal products. We do not recommend any of these products. If any type of remover would happen to get into the clients eyes it could potentially blind them. Ask your insurance company about this!
- It is much easier to apply corrective pigment over old pigment that has been previously lightened or lasered. If it is not lightened or lasered, you will have a yearly battle with the old colour showing through the surface. The only way we lighten up eyeliner is to insert a lighter colour over the original colour. Ex. If the eyeliner colour is Black and the client wants it lighter and softer, we may tattoo Oatmeal, Golden Bisque, ‘Warm It Up’ for Brows, Medium Brown, Dark Chocolate, Smudgy Brown, Dark Walnut, Dark Suede, Olive Brown or Moss Brown over it. Always patch test for colour accuracy.

W 105- Medium Brown - yellow/red base – same as ‘Warm It Up’ for Brows from Absolute Perfection

- If the client’s eyeliner has healed to a ‘battleship gray’ or ‘too ash’, apply ‘Warm It Up’ for Brows or Medium Brown over it. Let the pigment heal into the skin for 8-10 weeks. Repeat if necessary.
- Use ½ cap of ‘Warm It Up’ for Brows or Medium Brown with ½ cap of Dark Brown. This should alleviate the ash tones in the eyeliner. Let the pigment heal into the skin for 8-10 weeks. Repeat if necessary.

W106 Light Brown - yellow base

- This colour may be tattooed over existing eyeliner to lighten it up. Final colour results will not be noticed for 6-8 weeks post procedure. You may need to repeat this application in 8-10 weeks. After the colour has healed sufficiently, you may now apply a softer, muted colour. Ex. Dark Chocolate, Dark Suede, Smudgy Brown, Olive Brown, Moss Brown, Dark Taupe or other brown pigment.

C 124 Moss Brown – olive base – same as Olive Brown in Absolute Perfection

- This colour is perfect for correcting /neutralizing unwanted pink /orange eyeliner. Repeat application in 8-10 weeks if needed for deeper coverage.

W 190- Golden Bisque - yellow base – same as Oatmeal in Absolute Perfection

- This colour may be tattooed over an existing eyeliner to lighten it up. Final colour results will not be noticed for 6-8 weeks post procedure. You may need to repeat this application in 8-10 weeks. After the colour has healed sufficiently, you may now apply a softer, muted colour. Dark Chocolate, Smudgy Brown, Dark Suede, Dark Walnut, Olive Brown, Moss Brown, Dark Taupe or other brown pigment. Always patch test for colour accuracy.

Specialty Colours from Lightest to Darkest:

Specialty Colours:		
Light	Medium	Dark
Green		Forrest Green
Blue	Slate	Navy Blue
Charcoal - AP		Graphite

Eyebrow and Eyeliner Colours From Lightest to Darkest:

In order of Darkness

Oatmeal - AP Corrector	Chestnut Brown	Olive Brown - AP
Golden Bisque - corrector	Mocha Fudge - AP	Moss Brown
Baby Blonde - AP	'Warm It Up' for Brows - AP	Dark Walnut - AP
Camel - AP	Medium Brown	Smudgy Brown
Light Brown	Red Brown	Dark Brown - AP
Taupe	Flesh # 4	Dark Brown
Dark Tan	Dark Chocolate	Brown/Black
Light Chocolate	Mocha	Soft Black - AP

Beautiful Blonde	Espresso	Black
Mahogany	Dark Suede - AP	Eyeliner Black
Mink	Dark Taupe	Midnight Black

Lipliner Designer Series Colours

The New Generation of Lip Pigment!

Tired of touch-ups? Use these viscous vibrant lip colours to help eliminate repeated touch-ups!!

W- Warm colours: Colours that are warm on the colour wheel. Pigments that are marked with a ‘W’ are warm and can be used in either cool or warm undertone clients knowing their colour will look great when their lips are healed!

C- Cool colours: Colours that are cool on the colour wheel. If you want to cool a warm lip colour, add a drop or two of a “C” (cool) red to your “W” (warm) colour. You should never add blue pigment directly to a lip colour. It may not mix well in the pigment cap and the client could end up with blue spotted lips.

W 104 Red –red base

- Perfect for blondes, brunettes, gray haired clients!
- Neutral red for cool or warm undertone clients.
- Heals to a very soft red on both cool and warm undertone clients.
- You cannot go wrong with this colour! Great for lip liner, full lip colour or lip sparkling.
- Heals to a soft red!

W 105 Medium brown –yellow-red base – same as ‘Warm It Up’ for Brows in Absolute Perfection

- Many technicians use this colour alone (for Hispanics) or mix it with red or pinks for natural ‘brown toned’ looking lip colours.
- **CAUTION:** If you are going to use this colour by itself, **always patch test it in the lip area** and wait 6-8 weeks for the colour to heal. If the client has heavy melanin (blue undertones) in their lips, it can heal too brown and the client will look like they have been eating chocolate.
- Add a few drops of ‘Warm It Up’ for Brows, or Medium Brown to Salmon, Pink Kiss, Cognac, Blush, Nude, Champagne, Tropical Red, Spicy Red, Natural Berry Kiss or Burnt Orange for an earth-tone colour.

W 107 Red brown -red base

- Many technicians use this colour alone (for Hispanics) or mix it with red or pinks for natural ‘brown toned’ looking lip colours.
- **CAUTION:** If you are going to use this colour by itself, **always patch test it in the lip area** and wait 6-8 weeks for the colour to heal. If the client has heavy melanin (blue undertones) in their lips, it can heal too brown and the client will look like they have been eating chocolate.
- **We personally do not suggest using this colour by itself for lip applications for light skin tones. However, our Hispanic clients love this colour by itself to achieve a ‘darker brown’ colour in their lips.**

W 121 Firefly Red- red base – same as Tropical Red in Absolute Perfection

- Matches ‘Firefly’ lipstick by Clinique!
- If you only purchase one red, this should be the one! Universal, neutral red that is great on cool or warm undertone clients.
- Great for lip liner, full lip colour or lip sparkling.
- Heals to a gorgeous red in ALL skin tones!

W 122 Natural Berry Kiss-red base – same as Pink Kiss in Absolute Perfection

- Matches ‘Berry Kiss’ lipstick by Clinique!
- Natural Berry Kiss will give you the most **natural ‘baby’ lip colour** ever!
- Great used on blondes, gray haired clients and anyone who has naturally very light pigmented lips.
- Give it a try! Is also great for ‘natural’ colour in areola repigmentation.
- Universal, neutral pink that is great on cool or warm undertone clients. Heals to a soft pink.

W 145- Champagne -pink-brown base

- Champagne is a neutral pinky-brown colour that heals VERY NATURAL into the lip vermilion.
- Champagne will compliment light or medium, cool or warm skin tones.
- You may also add a drop or two of Champagne to lighten any other lip colour!
- Heals to a soft pink-brown.

W 144- Nude - pink base

- Nude is a very neutral and natural colour.
- Give your clients that ‘baby pink’ lip look.
- Use on light or medium skin tones, cool or warm undertone clients.
- You may also add a drop or two of Nude to lighten any other lip colour!
- Heals to a neutral soft pink.

W 150 Peach- orange base

- Great to mix in colours to create a soft peach tone.
- Use on cool or warm undertone clients.
- Will cancel out the blue in lip colours.
- Heals to a soft peach.

W 151 Coral- orange base

- We have used this colour on African-Americans and it heals AWESOME!
- This vivid colour is crucial for any lip repair work to be completed by the technician.
- Great for lip liner, full lip colour or lip sparkling.
- Add Coral to lighten any C- cool lip colour pigment for a softer look. Coral will cancel out the blue in lip colours.
- Heals to a soft coral.

W 163 Mahogany - brown base

- A definite favorite of clients! Mahogany and Salmon blended together can create a palette from soft Indian earth tones to warm mauve browns.
- Perfect for the client who desires just a hint of colour.
- Use on cool or warm undertones to create a magnificent soft, natural lip line or full lip colour.
- If a client's lips are small you will want to use this custom colour blend to enlarge their lips and still keep them looking natural!
- Heals to a soft pinky-brown.

W 166 Pumpkin - orange base – same as ‘Warm It Up’ for Lips in Absolute Perfection

- This bright orange colour is used for any lip repair work to be completed by the technician.
- Great for lip liner, full lip colour or lip sparkling.
- Add ‘Warm It Up’ for Lips or Pumpkin to any C-cool lip colour to warm it up and cancel out the unwanted blue-cool tones.
- Heals to a soft to medium orange.

W 170 Burnt Orange – orange-red base

- This vivid orange-red colour is crucial for any lip repair work to be completed by the technician.
- If a client has deep blue undertones in their lips, use this colour alone for a great coral/orange colour after it has healed. (approx 8-10 weeks post procedure)
- Great for lip liner, full lip colour or lip sparkling.
- Use Burnt Orange on cool or warm undertones to compliment the client’s natural skin tones.
- Add Burnt Orange to any C-cool lip colour to warm it up and cancel out the unwanted blue-cool tones.
- Example: If a client likes the colour Cognac, but wants their lip colour a bit redder, add a few drops of Burnt Orange to your cap. This will not only cancel out the blue undertones, but add a bit of warmth to their colour.
- My lips are very blue. I implanted straight Burnt Orange in my lips 4 ½ years ago. My lips have healed to a soft orange/coral colour.
- Heals to a medium red-orange.

W 182 Flesh 2 -pink-red base

- Great for lip liner, full lip colour or lip sparkling.
- Use on light or medium skin tones, cool or warm undertone clients.
- This colour was created as a camouflage colour, but after we received so many calls about how great it was for a lip colour we started using it on our clients.
- All we can say is WOW!!
- Heals to a pink-brown.

W 187 Dark Tan – yellow base

- This colour was used on one of Hollywood’s **HOTTEST** movie stars girlfriends ...and he loved it!!! Dark Tan gave her a soft hint of colour in her very pale lips. (No, we can’t tell you who he is, but you can guess...)
- Great for very pale blondes who want just a HINT of natural colour with an understated light brown tone.
- Use on light skin tones, cool or warm undertone clients.
- Heals to a light natural pink-brown.

C- Colours are cool

C 120 Ruby Melt - red base - matches Spicy Red in Absolute Perfection

- Matches 'Ruby Melt' lipstick by Clinique!
- Use alone or add a drop or two of 'Warm It Up' for Lips with a drop of Tropical Red or Bunt Orange for the most beautiful lips you'll ever see!!
- Use on light, medium or dark skin tones, cool or warm undertone clients.
- Great for lip liner, full lip colour or lip sparkling.
- Heals to a beautiful red.

C 130- Plum - blue-red base

- Beautiful! 'Plum' **matches Loreal's 'Plum' lip colour**.
- Use on medium to darker skinned clients who want a dark lip colour.
- For cool undertone clients, you may want to add 3-6 drops of 'Warm It Up' for Lips or Burnt Orange or Pumpkin to warm up this colour.
- Lighten it up a bit with Peach, Coral, Nude, Champagne or Blush.
- Heals to an awesome cool plum wine colour.

C 134- Raisin - blue-red base

- 'Raisin' **matches L'Oreal's 'Raisin' lip colour**.
- This is the colour that everyone is raving about. Clients, who request a brown, mauve cool base colour, love how this looks when it is healed into the skin.
- Use on medium to darker skinned clients who want a dark raisin lip colour.
- For cool undertone clients, you may want to add 3-6 drops of Burnt Orange or Pumpkin in your pigment cap to warm up this colour.
- Heals to a cool raisin-brown.

C 143- Blush - pink base

- Use on light or medium skin tones.
- Velvety pinkish- colour that is great for cool or warm undertones.
- Add a drop of 'Warm It Up' for Lips or Pumpkin for a 'little depth' to this beautiful natural lip colour.
- Add a few drops of Medium Brown to Blush to create a soft pinky-brown colour.
- Heals to a natural pink colour.

C 152 Red Rose - red base

- Formulated to look great on both cool and warm undertones.
- You can lighten this colour up with a drop or two of Golden Bisque or Flesh 1 for a softer colour.
- Use on blondes, brunettes or gray haired clients.
- You can warm up Red Rose by adding a drop or two of 'Warm It Up' for Lips, Coral, Burnt Orange or Pumpkin.
- You won't go wrong using this lip colour!
- Heals to an awesome red.

C 158 Brick Red - blue-red base

- Cool undertones clients may want to add 5-10 drops of 'Warm It Up' for Lips , Burnt Orange or Pumpkin to Brick Red to warm it up a bit.
- Depending on the client's undertones, this colour can heal to a 'very cool blue' in the lips.
- Patch test this colour, let it heal for 4-8 weeks to determine if it will heal too blue in the lips.
- Heals to a very cool red.

C 160 Burgundy Red - blue-red base

- For cool undertone clients, you may want to add 5-10 drops of 'Warm It Up' for Lips , Burnt Orange or Pumpkin to Burgundy Red to warm it up a bit.
- Depending on the client's undertones, this colour can heal to a 'very cool blue' in the lips.
- Patch test this colour, let it heal for 4-8 weeks to determine if it will heal too blue in the lips. Heals to a very cool red.

C 161 Salmon - blue-red base

- A definite favorite of clients! Mahogany and Salmon blended together can create a palette from soft Indian earth tones to warm mauve browns.
- Perfect for the client who desires just a hint of colour.
- Use on cool or warm undertones to create a magnificent soft, natural lip line or full lip colour.
- If a client's lips are small you will want to use this custom colour blend to enlarge their lips and still keep them looking natural!
- Heals to an awesome cool pink.

C 162 True Mauve - blue-red base

- Cool undertone clients may want to add 5-10 drops of 'Warm It Up' for Lips , Burnt Orange or Pumpkin to True Mauve in their pigment cap to warm it up a bit.
- Mix with a few drops of 'Warm It Up' for Lips , Burnt Orange or Coral to create the perfect pink tone in lips.
- Heals to a pretty, 'cool' mauve-pink.

C 169- Wild Strawberry - red base

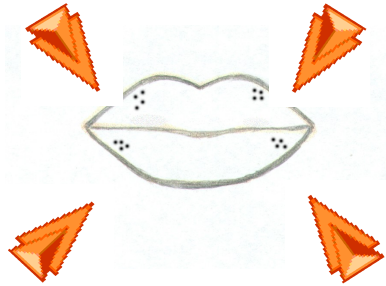
- Vivid pinkish-red that is great for cool or warm undertones.
- Great for light, medium or dark brunettes, whether European, Middle Eastern, Caucasian, Hispanic, Asian, or Afro-Americans.
- Fast becoming one of the most popular colours to use on all clients from 18 to 80!! (I used this colour on a Dr. in her late 60's. It is still fabulous 2 years later!)
- Great for lip liner, full lip colour or lip sparkling.
- Heals to an awesome red.
- We used this colour on two our doctors', and after 6 years their lips still look good!

C 171 Cranberry - blue-red base

- Cool undertone clients may want to add 5-10 drops of 'Warm It Up' for Lips , Burnt Orange or Pumpkin to Cranberry in their pigment cap to warm it up a bit.
- Can heal very cool in blue based lip clients.
- Patch test this colour, let it heal for 4-8 weeks to determine if it will heal too blue in the lips.
- Heals to a very cool red.

C 172- Cognac - red base

- This colour was designed for the client who wears the popular **Lancôme's 'Matt Cognac'** colour lipstick.
- Cool undertone clients may want to add a drop or two of 'Warm It Up' for Lips , Coral, Burnt Orange or Pumpkin in their pigment cap to warm it up a bit.
- Great for lip liner, full lip colour or lip sparkling.
- Heals luminous in clients with warm undertones.
- Heals in cool undertone clients with a bit of a mauve cast. Check out the bottom photo of the client 12 months post-procedure, full face, using Cognac for her full lip colour on page 36 (colour section) of 'Permanent Cosmetics for the Consumer' by Susan Church.
- If you want a 'lighter' version of this colour use 'Blush' from Absolute Perfection colour line.



... a Question from 'Permanent Cosmetics a-z' page 101.

How will I know if my client's lips will turn out a certain colour?

For flawless colour, patch test colour directly in the lip vermilion at least 4 - 8 weeks prior to application. Patch test at least 4 different colour combinations for versatility. (See diagram) You cannot guarantee a certain colour on any procedure. If the client has started a new medication, or other factors, the colour may not heal in the lips as predicted.

For more information on lipliner and full lip colour techniques, check out the best selling book - 'The Ultimate Guide' by Susan Church, DVD's 'Advanced Techniques in Lipliner and Full Lip Colour' featuring the rotary machine and 'Lucious Lips' video featuring the coil machine.

↓ **Application Corrections**

Corrections for lip colour

Before you undertake any repair application.

- Make sure the client is aware that you will offer NO GUARANTEES as to the outcome of the procedure application. Take photos and document your plan of application, having the client sign the information that you have discussed with them.
- Clients seem to always blame the last technician that has worked on them. If the client refuses to let you take photos or sign your release forms DO NOT WORK ON THEM!
- If the client talks about suing the last technician that worked on them, DO NOT WORK ON THEM!
- Often the clients will beg us to work on them. If you have any concerns whatsoever about working on the client, DO NOT WORK ON THEM!
- Make the client aware that they will need to have a ‘colour refresher’ on a yearly basis to maintain the corrected colour.
- It is much easier to apply corrective pigment over old pigment that has been previously lightened or lasered. If it is not lightened or lasered, you will have a yearly battle with the old colour showing through the surface.
- Always patch test for colour accuracy.
- The best way that we have found to repair dark blue/purple lip colour is to have the area lasered or lightened. After the area has healed we apply the colour Pumpkin, straight into the lip vermilion. The lips will look bright orange until the colour heals into the skin. This may need to be repeated numerous times until the lip colour looks good.
- We have also used Burnt Orange in the same manner. Always patch test the area to be worked on before applying colour to the whole area!

Lip Colours - from lightest to darkest: **AP – stands for Absolute Perfection Colours** ...all other colours are Designer Series Colours

Pinks	Browns	Reds	Oranges
Sheer Baby Lips - AP	Dark Tan	Firefly Red	Peach
Flesh #1	Mahogany	Tropical Red - AP	Coral
Natural - AP	‘Warm It Up’ for Brows - AP	Red	‘Warm It Up’ for Lips - AP
Blush	Medium Brown	Ruby Melt Red	Pumpkin
Blush - AP		Spicy Red - AP	Burnt Orange
Nude		Red Rose	
Flesh #2		Wild Strawberry	
Pink Kiss - AP		Cognac	
Natural Berry Kiss		Brick Red	
Cotton Candy - AP		Cranberry	
Champagne		Raisin	
True Mauve		Plum	
Salmon		Burgundy Red	
		Cranberry	
		Raisin	
		Plum	
		Burgundy Red	

Camouflage Designer Series Colours

The Natural Choice !

W 181 Flesh 1 - pink-red base

- Perfect for all light skin tones.
- Use alone or mix with any browns, pinks or yellow to create your desired skin tones.
- Use this colour to lighten lip colours and to add a pinky-tone.

W 182 Flesh 2 - pink-red base

- Great colour for all light skin tones.
- Use alone or mix with any browns, pinks or yellow to create your desired skin tones.
- Flesh 2 is also a good lip colour for cool or warm undertone clients with light skin tones.

C 183- Flesh 3 - blue -red base

- Flesh 3 is a favorite colour for areola restoration.
- Mix it with Natural Berry Kiss, Flesh 1, Flesh 2, Salmon, True Mauve or Mahogany to create beautiful areola colours.
- For clients with cool undertones, use a few drops of 'Warm It Up' for Lips , Pumpkin or Burnt Orange in your pigment cap to warm up the colour.
- We do not recommended using Flesh 3 alone as a lip colour, as it heals too blue in the lips.
- Patch test this colour for best results.

W 184- Flesh 4 - orange base

- This versatile colour was designed for African-American skin repigmentation work.
- It is also a fabulous colour for brows on all skin tones.
- Use this colour on cool or warm undertone clients.

W 185 Light Golden Beige - yellow base

- This colour will give you just the right skin colour hue added to Flesh 1 or 2 and will compliment many different skin tones.
- A few drops of either Beige may be added to Flesh 4 to lighten colour for eyebrows.
- One of my favorite colour combinations to use for skin repigmentation correction work is Medium Brown and a few drops of Light Golden Beige. This custom colour blend matches many different skin tones.
- Use on cool or warm undertone clients.

W 186 Dark Golden Beige - yellow base

- This colour will give you just the right skin colour hue added to Flesh 1 or 2 and will compliment many different skin tones.
- A few drops of either Beige may be added to Flesh 4 in your pigment cap to lighten colour for eyebrows.

- Use on cool or warm undertone clients.

W 187- Dark Tan -yellow base

- Great for adding to almost any colour to lighten hues.
- Heals great in both cool and warm undertones.
- Perfect colour for a soft tan lip-line.

W 190- Golden Bisque- yellow base – matches Oatmeal in Absolute Perfection

If you loved Banana #2 you will love this colour even more.

It sports a warm yellow, white, beige base. Just picture a ‘Bisque’ foundation that matches so many skin tones and... this is what you would get!

For more information on Corrective Pigment Camouflage and Areola Repigmentation techniques, check out the best selling book “The Ultimate Guide” by Susan Church, DVD’s ‘Areola Repigmentation’ and ‘Corrective Pigment Camouflage’ DVD’s featuring the coil machine.

Mixing Designer Series Colours

C 100- White

- White may be used to lighten any colour in *Tri-Lab Products Inc* palette.
- Never use white alone; after it heals it may resemble milia in the skin.
- Always mix colours together well when adding white to another colour.

W 103- Yellow

- Bright Yellow can be added to any colour to lighten and create warmth.
- You can almost never use too much yellow to lighten a colour.
- Heals very light into the skin.

For more information on colour, *Tri-Lab Products Inc* now offers the first of its kind! ‘Winning Colours For All Seasons’

[Pigment Colour Video and Educational Manual !!](#)

Instruction on: Analyzing the colour wheel, Universal Law of Colour, Skin Tones / Colour Terminology, Tips for Successful Colour Application, Tips For Colour Mixing, Actual Colour Formulas, Colour Correction and Trouble Shooting.

Only ... **\$59.95**

Cool /Warm Skin Undertone Chart : _____

4 page colour guide -These four skin tone charts:

1. Pink – represents pink undertones

2. Yellow - represents yellow undertones
3. Green – represents olive undertones
4. Blue – represents blue undertones

These charts show you the technician, what cool undertone and warm undertone *Tri-Lab Products Inc* pigment colours could heal like in the skin. *Tri-Lab Products Inc.* colour charts have the actual pigment colours dropped on a white sheet of paper, and then the colour chart is then laminated.

1. Determine your client's skin undertone
2. Slide the colour chart into the sleeve of that specific undertone
3. See how the colour appears to be different?
4. Perfect colour application every time!

This indispensable chart is only \$ 20.00

Susan Church CPCP - my favorite colours to use

Skin Types	Eyebrows	Eyebrows con'd	Eyeliner	Lip Colour	Lip Colour
Light Skin	Mink	Lt Taupe	Mocha Fudge	Natural	Burnt Orange-warmer
	'Warm It Up' for Brows	Dk Taupe	Dk. Chocolate	Pink Kiss or Sheer Baby Lips	'Warm It Up' for Lips
	Camel	Espresso	Coffee Bean	Blush	Ruby Melt Red
	Baby Blonde	Lt Chocolate	'Warm It Up' for Brows	Cotton Candy	Blush
			Espresso	Cognac	Nude
			Olive or Moss Brown	Coral	Champagne
Medium Skin	Olive or Moss Brown	Dk Taupe	Coffee Bean	Natural	Burnt Orange-warmer
	'Warm It Up' for Brows	Smudgy Brown	Dark Brown	Blush	Tropical Red
	Mocha Fudge	Brown Black	Eyeliner Black	Cognac	Spicy Red
	Dark Brown	Dk Chocolate	Brown Black	Cotton Candy	Mahogany
			'Warm It Up' for Brows	Wild Strawberry	Red Rose
			Moss Brown	Coral	'Warm It Up' for Lips
Dark Skin	Coffee Bean	Midnight Black	Dark Brown	Cotton Candy	Cognac
	Dark Brown	'Warm It Up' for Brows	Eyeliner Black	Blush	Burnt Orange-warmer
	Soft Black		Midnight Black	Wild Strawberry	Cranberry (use Warmer)