



# SECRET BOOK OF COLOURS

THEORY & UNDERTONES

PIGMENT SELECTION

FAVOURITE PIGMENTS

FAVOURITE COMBINATIONS

Struggling to get that perfect lip with beautiful healed results?  
This booklet will guide you through how to select lip pigments for your clients to ensure they have the best healed results. Learn why we think colour theory is the most important part of the lip blush process and how to deal with different undertones.

# COLOUR THEORY & UNDERTONES 101

COLOUR THEORY AND DETERMINING UNDERTONES IS EVERYTHING!

Colour theory and determining undertones is EVERYTHING when it comes to lip blush, it is most definitely the most important part of the treatment.

Knowing your colour theory and skin undertones inside out will allow you to create beautiful lips for EVERY client.

Here's why, during the consultation the first thing you should do is determine which category your clients lip undertone falls into – cool, warm or neutral. If you haven't done this, you could implant a cool pigment colour into a cool toned lips which are going to heal even cooler, harsh looking and flat.

A great tip you should know:

**85% of the worlds population have a cool undertone and if you are in doubt, you should assume that they are a cool and add a corrector colour to your pigment!**

There are 4 major biochromes, or natural pigments, found in the skin that are responsible for determining the overall skin tone. These are melanin, carotene, oxygenated haemoglobin and deoxygenated haemoglobin:

- Melanin: produced in the basal layer, skin colour is primarily due to melanin. There are 2 forms of melanin, pheomelanin and eumelanin. Pheomelanin is red to yellow in colour and Eumelanin is dark brown to black. People with light complexions usually produce mostly pheomelanin, while dark coloured skins produce mostly eumelanin. Pheomelanin is particularly concentrated in the lips, nipples and areola tissue.
- Carotene: responsible for imparting yellow and yellow-orange tones in the skin.
- Oxygenated haemoglobin: imparts red tones to the skin.
- Deoxygenated haemoglobin: imparts the blue tones to the skin

All 4 of these elements will have an effect on assessing skin tone.

The melanin levels in the skin affect the outer tones and the concentrations of haemoglobin in the dermis effect the undertones.



A common mistake many of my students make when I show them this picture, is that they think this client has warm lips because they are intense in colour. Lots of students think that these lips look pink. Incorrect, these are some of the coolest lips I have worked with with strong purple/blue hues. These lips have a strong COOL undertone and need to be corrected with pigment.

An undertone is the colour from underneath the surface of your skin that affects your overall hue.

A cool undertone is generally associated with skin that has hints of blue and purple.

A warm undertone is more peachy.

A neutral undertone is a mixture (or neither!) of the two.

Clients lips will vary in colour due to the intensity of their blue undertone caused by the vascular network of lip tissue. When tattooing the lips, they should be assessed externally and then internally (when you are implanting the pigment).

Here's how colour theory comes into play, colour theory is an integral part of the permanent make up procedure. This is because a colour inserted into the skin may change as it mixes with the clients natural undertones.

As a permanent makeup artist, you need to know that:

**RED** will add fullness and warmth to your client

**BLUE** will add depth and darkness to your clients as it becomes a dense cool colour

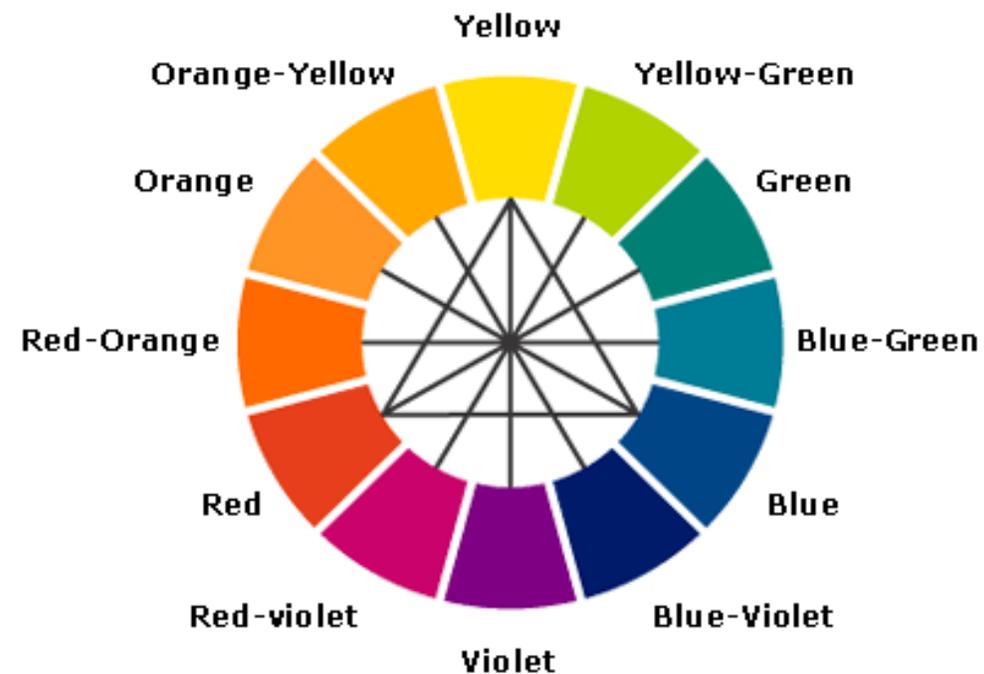
**YELLOW** is a combination of warm and cool tones. It has little density but it does have extreme intensity

A great tool to use is the trusty colour wheel.

On a colour wheel the colours opposite each other are called complimentary colours. These same colours will cancel each other out when mixed together (e.g. blue and orange).

Knowing the colours that cancel each other out will aid you when mixing your pigment for the client. Mixing selected colours into a chosen pigment colour will help compensate for the tinge left after the skin heals.

But which pigments actually work for which undertones?



# PIGMENTS

## CORRECTOR COLOURS YOU NEED TO KNOW ABOUT!

When working with lips, a brand I use time and time again is Perma Blend. All of the pigment colours are highly concentrated and well balanced – meaning they last a lot longer than other brands, in terms of fading and the balanced formulation prevents the colours from shifting.

### Orange Crush

A bright orange lip pigment

Orange Crush is the most common lip pigment that I use on the lips. I put a couple of drops into my pigment mixes for almost **every** set of lips that I do.

Although it looks scary and very bright, this pigment is a brilliant corrector pigment for those clients with cool lips who have a blue hue.

Adding orange crush to blue lips results in a lovely soft pink blush.



### Pumpkin

A light orange/yellow pigment

A favourite little trick of mine when working with lips that have a purple undertone, is to add pumpkin into my mix.

Going back to the colour wheel, yellow is directly opposite from purple – meaning that when adding yellow to purple lips, it cancels the purple out. A lot of people can make the mistake of only adding an orange corrector to purple lips which results in the lips healing with more of a purple hue. When adding a pigment with a yellow base, we can cancel some of the purple out, for beautiful results.



### Orange Coral

A middle value warm orange-pink pigment

This is a great pigment I like to use on when working on lips that have already been successfully corrected in session 1 (lips that are showing no more purple/blue hues). This pigment has orange undertones but heals a lovely pink.

If more correcting is needed in session 2, you can use orange coral with orange crush or pumpkin to ensure the finished healed results are still soft and natural.



# PIGMENTS

## NUDES

### French Fancy

A cool pink/ nude pigment

When a client comes in and ask for a nude, one of the first pigments I think of is French fancy. French fancy has a nude base and can be mixed with other warm colours to really make it pop. You need to bare in mind that this is a cool pigment so I would be very cautious using this on clients that have a strong cool undertone.



### Wildflower

A warm nude pigment

Another nude pigment that I absolutely LOVE. This is definitely a go to of mine. Especially because of it's warm background which means it can be used on clients that have a cool undertone who want a nude blush. I like to mix this with nutmeg for the perfect nude lip.



### Nutmeg

A warm brown orange pigment

A nude with an orange base – great again for working on clients with cool undertones who want a nude lip. I love the way that this pigment heals in the skin. Nutmeg has more of a pink tone than Wildflower but they look great when paired together. A 50/50 mix of these two pigments are a go to for nude lips.



# PIGMENTS

## PINKS

### Sweet Mellissa

A natural medium pink

Sweet Melissa is a peachy pink pigment that I find great for working on clients who have cool tones to their lips who are looking for a natural pink blush. This pigment heals so beautifully in the skin - I add it to many of my mixes.



### Perfect Pink

A middle value-neutral pink pigment.

A neutral pigment that has both cool and warm tones. Great for clients who are worried about their lips looking too warm or peachy.

**Top Tip:** Adding a warm pigment to cool colours lifts the lip blush and gives a 3D effect once healed – it will stop the cool pigment from looking flat on it's own. Add a hint of warmth to this pigment even if it's just a drop.



### Queens Red

A warm pink lip pigment

Perma blend changed the description of this particular pigment suggesting it was a cool/red lip pigment. Personally, I think this pigment is still warm and this is another go to of mine.

This pigment is very strong in colour and is great for those clients who want more of a bold look. It's great to add to mixes for clients who haven't retained much pigment during the 1<sup>st</sup> session.



# MY FAVOURITE COMBINATIONS

WHAT YOU REALLY WANT TO KNOW



Olivia Attwood's lips – strong purple and blue tones

Pigments Session 1:

2 drops of orange crush  
2 drops of pumpkin  
8 drops of sweet melissa

Pigments Session 2:

2 drops of orange crush  
2 drops of pumpkin  
6 drops of sweet Melissa  
2 drops of queens red (for a little more colour)



**TOP TIP:**  
COOL UNDERTONE + COOL PIGMENT = LIPSTICK  
LOOKING LIPS

# MY FAVOURITE COMBINATIONS

WHAT YOU REALLY WANT TO KNOW

ARCH & CO  
THE MICROPIGMENTATION  
CLINIC



Shelby's lips – strong purple and blue tones

Pigments Session 1:

- 1 drop of orange crush (corrector)
- 2 drops of pumpkin (corrector)
- 4 drops of queens red
- 4 drops of wildflower
- 1 drop of orange coral



# MY FAVOURITE COMBINATIONS

WHAT YOU REALLY WANT TO KNOW

This client had cool lips but didn't want a 'warm' blush. She specifically asked for, a dark stone red nude. Because this client had a cool undertone, I added a warm colour into the mix to ensure the colour didn't heal too harsh looking and unnatural.

One thing I can't stress enough is to never use a cool pigment on it's own you should always warm it up even with just a drop of warm pigment to stop the lips from healing to a lipstick look.

Pigments:

- 2 drops of pumpkin (corrector)
- 4 drops of passion red
- 4 drops of wildflower
- 2 drops of French fancy



# MY FAVOURITE COMBINATIONS

WHAT YOU REALLY WANT TO KNOW

Holly Hagan's Lips – very strong cool purple hue almost grey in colour.

Holly's lips are some of the hardest lips I've ever had to tattoo. The greyish looking undertone was really tricky to tackle. I recommended 3 sessions of lip blush for Holly ( 2 of those being corrector sessions)

Pigments:

- 2 drops of orange crush (corrector)
- 3 drops of pumpkin (corrector)
- 5 drops of sweet melissa

Before any lip blush



After 1 session



Healed lip blush after 1 session



# MY FAVOURITE COMBINATIONS

WHAT YOU REALLY WANT TO KNOW

This client wanted a deep rosy nude lip blush

Pigments:

4 drops of French fancy  
2 drops of queens red  
5 drops of wildflower



Healed lip blush after 1 session



# MY FAVOURITE COMBINATIONS

WHAT YOU REALLY WANT TO KNOW



Pigments:

2 drops of queens red  
6 drops of wildflower  
3 drops of nutmeg

Pigments:

10 drops of sweet melissa  
1 drop of queens red



Pigments:

10 drops of perfect pink  
2 drops of sweet melissa

# MY FAVOURITE COMBINATIONS

WHAT YOU REALLY WANT TO KNOW



Pigments:

2 drops of pumpkin  
1 drop of orange crush  
8 drops of wildflower

Pigments:

10 drops of sweet melissa  
1 drop of pumpkin  
1 drop of orange crush  
1 drop of queens red



Pigments:

11 drops of orange crush

# MY FAVOURITE COMBINATIONS

WHAT YOU REALLY WANT TO KNOW



Pigments:

2 drops of pumpkin  
1 drop of orange crush  
9 drops of queens red



Pigments:

8 drops of sweet melissa  
4 drops of mauve



Pigments:

9 drops of wildflower  
2 drops of queens red