Etalon Mix

BY ALBINA LAZAREVA

COLORISTICS

PIGMENTS
FOR PERMANENT
MAKEUP



Hi!
My name is Albina Lazareva.
I am the creator of Etalon Mix pigments.

In the beginning of my permanent makeup artist journey, I had to overcome numerous hurdles. The information on the topic was hard to find, and it was even harder to find answers to elementary questions about color and pigments.

I wasn't happy with healed results of my work. This was the time when I got the urge to create a product that will guarantee beautiful, high-quality results as well as heal well overtime. The product was highly regarded by other artists. This is how the Etalon Mix brand was born.

The next issue I wanted to resolve was the lack of available information. This is exactly why I have been live-streaming for over 3 years, talking about all sorts of topics: cover ups, removals, pigmentation, coloristics; as well as providing training courses in order to generally elevate the pool of information surrounding the field.

This same issue was the reason for creating this new coloristics workbook for working with permanent pigments. Before starting, I would strongly recommend the reader to view our coloristics video and use this workbook as a cheat-sheet and a go-to guide.

Etalon Mix provides beautiful, rich pigments that look great after fully healing.
Thank you for choosing Etalon Mix!

Albina Lazareva

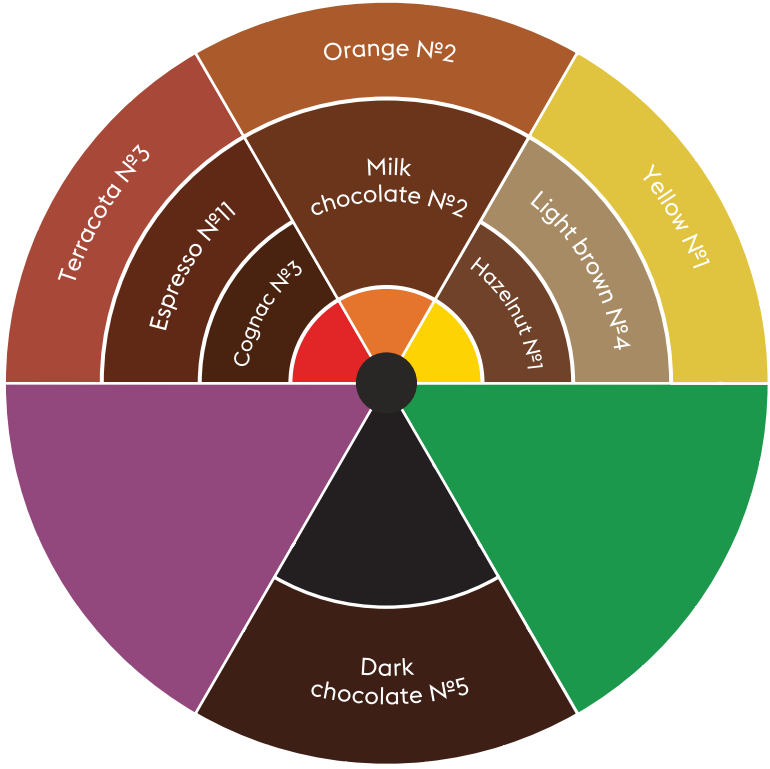
My pigment line has been developed based on Ethan's color wheel, with some additions from my own professional experience. Chemical contents of the products are always balanced.



1

COLORISTICS FOR BROWS

THE HYBRID CIRCLE





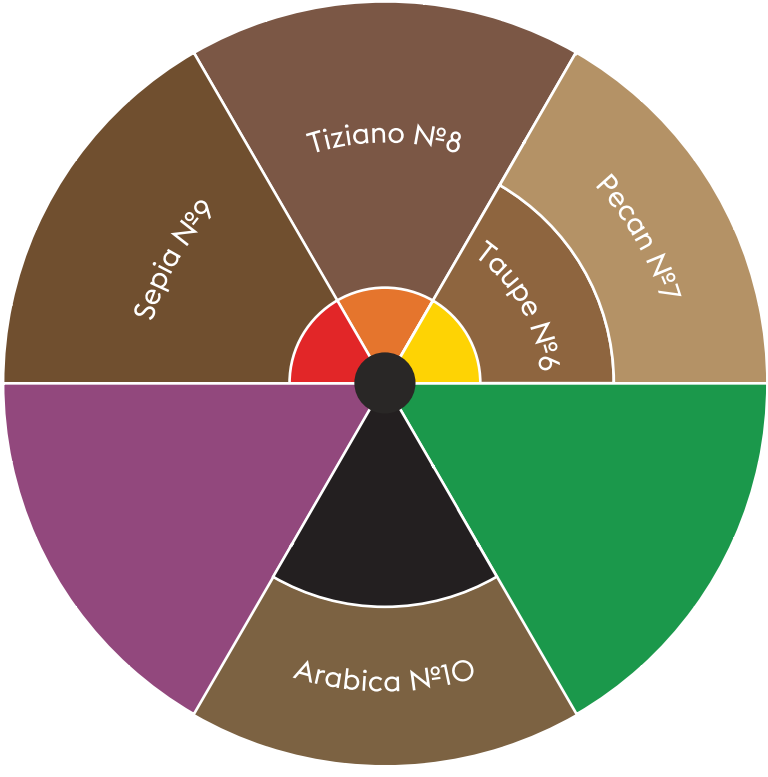
BROWN

= BLUE (BLACK)
creates richness and lowers the temperature

\+ RED
adds the browning effect

\+ YELLOW
lightens the color

THE MINERAL CIRCLE



i

During production, blue pigments are partially or fully replaced with black due to the high tenacity of the blue color.

SKIN TONES

F A C T O R 1

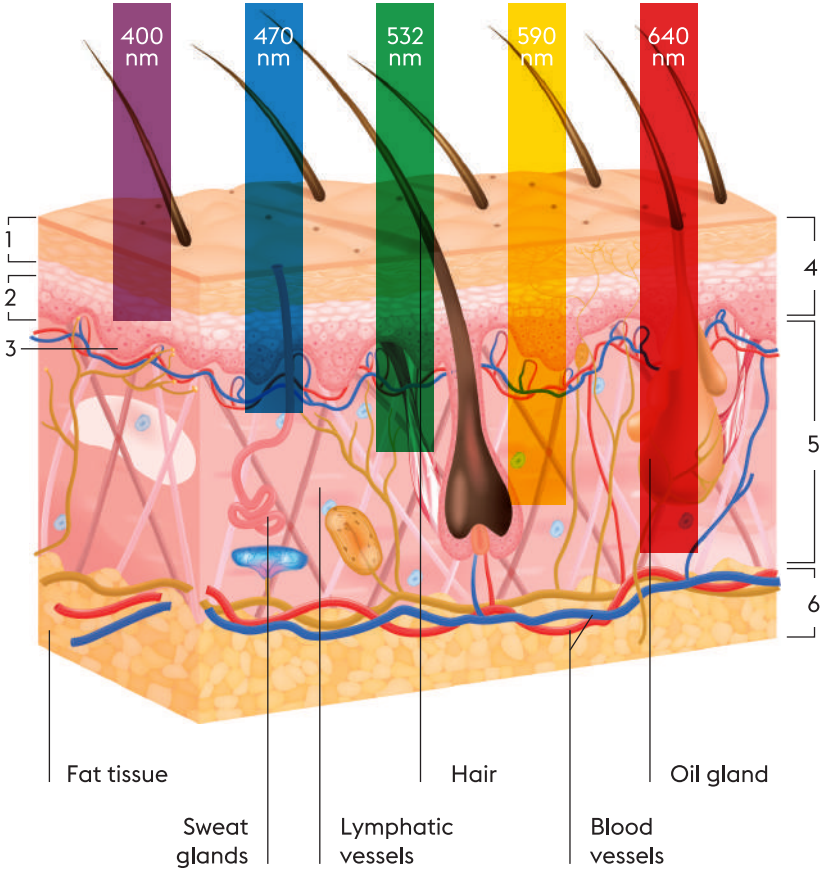
SKIN – semi-translucent, murky tissue that lowers the temperature of any pigment. The lighter the skin, the more translucent it is, which lessens its effect on the pigment, leading to less cool pigmentation when healed. The opposite is true for darker, more opaque skin - healed pigments tend to look cooler.

When sun rays hit the skin, they partially:

- get reflected off the surface;
- penetrate the skin and reflect off the pigment particles;
- get refracted in the layers of skin.

As shown in the picture, purple and blue light has shorter waves that yellow or red.

The shorter the wave, the less skin layers it penetrates.	>	Gets refracted in the surface layers and reflects more clearly.
The longer the wave, the deeper it travels.	>	The reflected rays are less noticeable through a greater amount of skin layers.



1 – Stratum corneum
2 – Basal cells
3 – Melanocytes
4 – Epidermis
5 – Derma
6 – Hypodermis

i

Any color will look cooler after healing, which means that the color of the pigment used must be warmer in tone than the color of the desired result. Richer skin coloration will lead to darker and cooler pigment colors.

FACTOR 2

MELANIN – the main component that gives skin color.
It also has an effect on the transparency of skin.

Types of melanin:

- heomelanin (red + yellow);
- eumelanin (brown, black).



FACTOR 3

BLOOD VESSELS (cool red, purple) play a big role in coloration of lighter skin (Fitzpatrick's types 1-2). Darker skin's tone is primarily influenced by melanin.

FACTOR 4

CAROTENE (yellow) has a lesser effect on a skin tone.

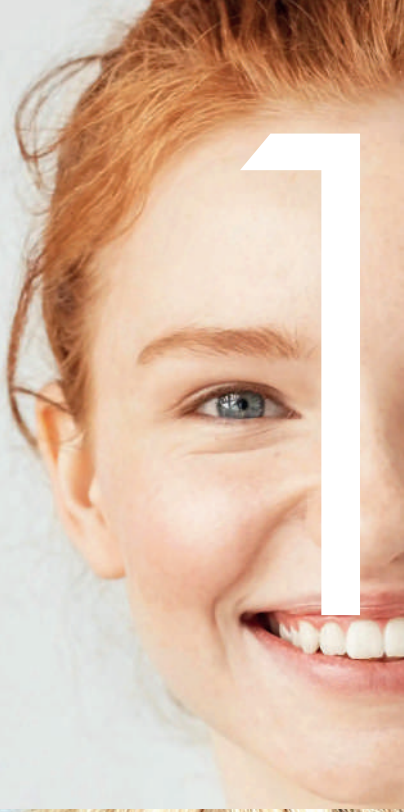
Skin tones can be understood through their color and luminosity by separating them into primary colors, adding brown if needed, and chancing the density of application.

i

Greater amounts of eumelanin in the skin make it darker and cools down the healed pigment. Both types of melanin create «murky environments» for the pigments.

REMEMBER: higher density of application leads to cooler healed results.

In the previous section, it was established that this has an effect on the cooling of the healed results. Now let us determine which colors should be used for specific types of skin, according to Fitzpatrick.





FITZPATRICK'S TYPES 1-2

I have merged both of these types into one, as the difference between them isn't very crucial for a PM (permanent makeup) artists. This category includes skin tones of people living in Scandinavian countries and Eastern Europe.

- The skin is very light, semi translucent with freckles. Blood vessels are visible with blue and purple coloration.
- Eye colors are blue, gray, dark blue, moss-green and light brown.
- Hair is ginger, sandy blond or ash.
- Healed pigments are slightly cooler.

Visualization of such skin tones:



for people with blue veins



for people with purple veins

 is not enough. Yellow-based brown color is required.

For the Etalon Mix brand, this includes:

- Light brown №4
- Hazelnut №1
- Espresso №11 or Milk chocolate №2
  for gingers and sand blondes
- Taupe №6 and Pecan №7
  from mineral line



FITZPATRICK'S TYPE 3

People living in Southern Europe, Central Asia.

- Skin with olive undertone, darker, blood vessels are visible with a green coloration.
- Eyes are gray, light-brown, brown.
- Hair is brown and less frequently dark-brown.

Visualization of such skin tone:

= + +

is not enough. Yello w-based brown color is required.

For the Etalon Mix brand, this includes:

- Milk chocolate №2
- Cognac №3
- Sepia №9

To achieve less brown coloration, the following mixtures can be used:

- Cognac №3 + Hazelnut №1
- Cognac №3 + Light brown №4
- Cognac №3 + Hazelnut №1 + Dark chocolate №5
- Espresso №11 + Arabica №10
- Milk chocolate №2 + Dark chocolate №5
- Tiziano №8 + Arabica №10



FITZPATRICK'S TYPE 4

People living in Asia, Caucasus, Mediterranean countries and Latin America.

- Skin has an olive coloration.
- Eyes are dark-brown, black.
- Veins are not easily visible.
- Hair is dark-brown or black.

Visualization of such skin tone:

= + +

+ is not enough, as it creates an orange color. Dark-brown pigment and orange corrector are required.

For the Etalon Mix brand, this includes:

- Milk chocolate №2
  + Dark chocolate №5
- Dark chocolate №5 + Orange №2
- Espresso №11 + Arabica №10
- Tiziano №8 + Arabica №10
- Hazelnut №1 + Cognac №3
  + Dark chocolate №5
  for a less brown pigment
- Espresso №11 + Arabica №10
  for lighter and natural results



FITZPATRICK'S TYPE 5

This type is also combined with the type 6. This includes people from Latin America and South-east Asia.

- Skin is dark-brown with a light yellow undertone.
- Hair is dark-brown.
- Eyes are dark-brown or black.

Visualization of such skin tone:

= + +

+ is not enough, as it creates an orange color. Dark brown with an orange corrector is required.

For the Etalon Mix brand, this includes:

- Orange №2 + Dark chocolate №5
- Orange №2 + Arabica №10

The Carbon Black is required in order to add more saturation to the color and is present in all brow pigments in various quantities. HOWEVER! it cools down the color on already cool skin tones => do not use pure black and mostly black pigments for brows! For healed saturated colors and gray-brown pigments, the glazing technique (layer-by-layer application) should be used. Works with Orange №2 + Dark chocolate №5 are to be started and ended with Dark chocolate №5.



FITZPATRICK'S TYPE 6

People native to Australia and African countries.

- Skin is dark-brown or black.
- Black hair paired with near black and dark-brown eyes.

Visualization of such skin tone:



5 and 6 can be grouped together due to similarities in chosen pigments. Type 6 requires blue pigment.

 is not enough, as it creates an orange color. Dark brown with an orange corrector is required.

For the Etalon Mix brand, this includes:

- Orange №2 + Dark chocolate №5.
- Orange №2 + Arabica №10.

The Carbon Black is required in order to add more saturation to the color and is present in all brow pigments in various quantities. HOWEVER! it cools down the color on already cool skin tones => do not use pure black and mostly black pigments for brows! For healed saturated colors and gray-brown pigments, the glazing technique (layer-by-layer application) should be used. Works with Orange №2 + Dark chocolate №5 are to be started and ended with Dark chocolate №5.



Examples of works: Orange №2 + Dark chocolate №5
Artist: Natalia Markajani / @altra.beautylab

COMBINATIONS FOR BROWS



Hazelnut
№1
+
Cognac
№3



Light brown
№4
+
Cognac
№3



Milk
chocolate
№2
+
Dark
chocolate
№5



Hazelnut
№1
+
Cognac
№3
+
Dark
chocolate
№5

Etalon



Espresso
№11
+
Dark
chocolate
№5



Pecan
№7
+
Arabica
№10



Tiziano
№8
+
Arabica
№10



Espresso
№11
+
Arabica
№10

Mix

Shadow gradient is placed
from the darkest spot to the lightest
that can be separated into 3 zones.



2 COLORISTICS FOR EYELID SHADING

ZONE SEPARATION

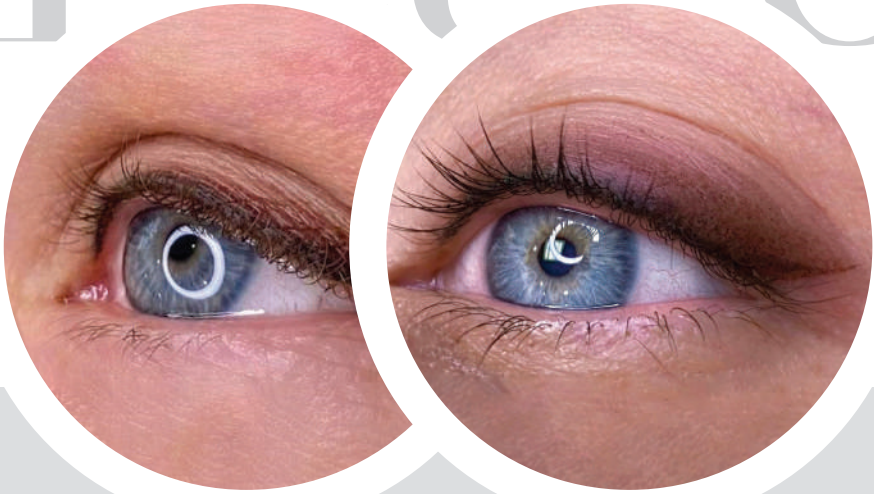
Zone	Spectrum	Etalon Mix pigment
I		Black Etalon Mix – for black eyelashes (Fitzpatrick's types 3-6). Dark chocolate №5 – for blond eyelashes (Fitzpatrick's types 1-2).
II		Dark chocolate №5 – for cooler tones. Espresso №11, Milk chocolate №2 – for golden-brown tones. Cognac №3 for brown undertones.
III		Hazelnut №1, Light brown №4 and Pecan №7 create the least hard transition into the skin tone for any iris color.

All brown pigments in the Etalon Mix palette are suitable for use on eyelids. When choosing a pigment, it is important to take into account the amount of melanin in the skin and iris color.

BLUE EYES + LIGHT SKIN

/ 1

Etalo



Golden
and gray-brown
pigments

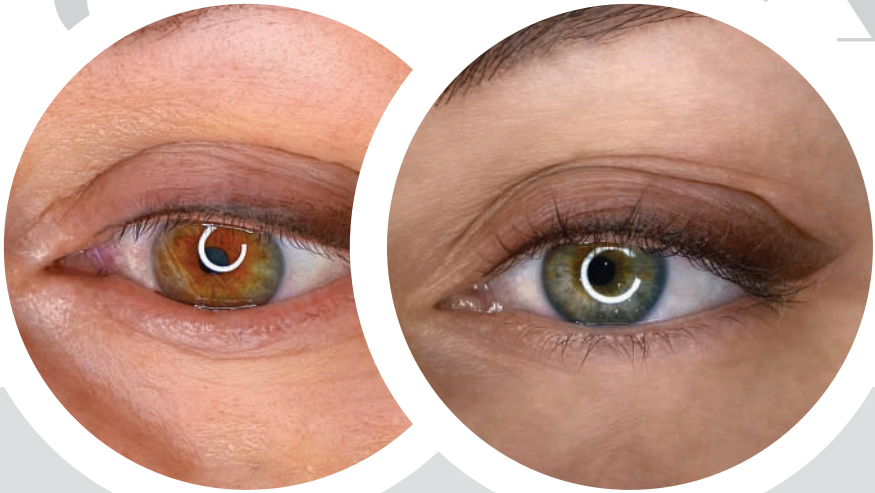
ETALON MIX
PALETTE:

Black
Dark chocolate №5
Espresso №11
Light brown №4

Dark to light gradient

+ GREEN, MOSS-YELLOW EYES
LIGHT, OLIVE UNDERTONE SKIN / 2

n Mix



Deeper brown tones, golden or purple undertones

ETALON MIX PALETTE:

Black
Dark Chocolate №5
Milk chocolate №2, Cognac №3 or Espresso №11
Hazelnut №1

Dark to light gradient

GRAY EYES + LIGHT SKIN

/ 3



Achromatic gray-brown tones.

Sandy-brown can also be used.

ETALON MIX PALETTE:

Black
Dark chocolate №5
Espresso №11
Light brown №4

Dark to light gradient

BROWN EYES /4

n Mix



Starting from Fitzpatrick's type 3, brown iris color, the difference in only in the saturation of skin tone and pupil.

Choose more opaque colors.

ETALON MIX PALETTE:

Black
Dark chocolate №5
Milk chocolate №2 or Cognac №3
Hazelnut №1

Dark to light gradient

Many additional tones can be achieved by combining correctors and colors from the Etalon Mix lip palette in the 8/2 ratio.



3

COLORISTICS FOR LIPS

Physical characteristics	Etalon Mix Palette
LOW-CONTRAST WOMEN	Pastel or base colors for lipstick or bright watercolor application methods – all of Etalon Mix pallete.
HIGH-CONTRAST WOMEN	Bright lipstick pigments or watercolor. Berry nectar №3, Red velvet №4, Cherry mousse №5, Orange №2.
LIPS WITH IMPERFECTIONS fordyce granules, depigmentation, freckles	Base colors. Gentle kiss №1 and Pink caramel №2 – a balanced amount of white creates opaqueness and creates natural pigmentation.
SMALL AND AGE-AFFECTED LIPS	Pastel tones, base and bright colors for watercolor application. Do not use dark vine, cherry, purple and bright colors when performing lipstick application.
COOL TONE LIPS	
Blueish, cool-pink tones of Fitzpatrick's tones 1-2	Any colors from the palette with 1-2 drops of Orange №2 to neutralize the cool coloration.
Purple and brown tones of Fitzpatrick's tones 3-6	Yellow №1 and Orange №2 correctors. Beautiful results can be achieved through layered application of bright watercolor and pastel colors.

BEAUTIFUL COMBINATIONS FOR LIPS



Gentle kiss
№1
+
Cherry mousse
№5



Dusty rose
№6
+
Cherry mousse
№5



Dusty rose
№6
+
Terracota
№3

Create additional tones by mixing lip pigments and correctors in 8/2 ratio.



Berry nectar
№3
+
Yellow
№1



Red velvet
№4
+
Yellow
№1



Pink caramel
№2
+
Terracota
№3

Only work with clients whose PM has faded, and the desired brow shape fully covers the one already present.



4

NEGATIVE BROWN TONE COVER UP

BROWN
= BLUE (BLACK)
+ RED
+ YELLOW

Using primary colors that create the color brown as reference, missing pigments can be identified and added based on the equation shown on the left.

Etalon Mix color wheel has all the pigments already separated into sectors.



COOL GRAY TONE

Yellow and red are missing. Mixing these colors results into orange.

Etalon Mix for cover ups:

Orange №2 + Milk chocolate №2
or Tiziano №8
pigments from the main orange-based brown palette.



GRAY-GREEN TONE

Major gray coloration with a yellow undertone. Lacks a bit more yellow and red.

Etalon Mix for cover ups:

Terracota №3
+ Milk chocolate №2
or Tiziano №8,
if the base color is mainly gray.

Orange №2 + Cognac №3 –
red-brown based pigments for mostly green base coloration.



GREEN TONE

Unlike the gray-green tone lacks the gray coloration.

Etalon Mix for cover ups:

Terracota №3 + Cognac №3 or Tiziano №8.



YELLOW TONE

Light color that can only be achieved by previous laser removal. Lacks red and black (gray) coloration. Does not require a corrector.

Etalon Mix for cover ups:

Cognac №3
for warm-brown results
+ add a final layer
Dark chocolate №5
or Sepia №9
for saturation and cooling the t°.



ORANGE TONE

This color is easy to cover up.
Contains red and yellow.
Coloration from the gray spectrum is missing.

Etalon Mix for cover ups:

Dark chocolate №5
or Arabica №10.



RED-YELLOW (SALMON) TONE

Contains red and a little yellow.
Requires more yellow and gray.

Etalon Mix for cover ups:

Light brown №4
contains little amounts of red, usually does not require a corrector.

Yellow №1 + Dark chocolate №5,
Taupe №6 + Arabica №10.



NEUTRAL RED
neither warm nor cool

Requires yellow and black (gray).

Etalon Mix for cover ups:

Yellow №1 + Light brown №4
or Taupe №6
for warmer brown coloration.

Yellow №1 + Dark chocolate №5
for cooler tones.



PURPLE TONE

Can have varying amounts of red and gray. Take into account the ratio of red and gray in its contents.

Etalon Mix for cover ups:

More red => more Yellow №1 +
a bit of Orange №2.

More gray => more Orange №2
corrector + a bit of Yellow №1.

+ Milk chocolate №2
for warm brown coloration.

+ Hazelnut №1 or Light brown №4
for cooler brown coloration.

+ Pecan №7.

For brows / Hybrid line

№ 1



HAZELNUT

Universal
on a yellow-brown base

- For Fitzpatrick type 1-3.
- Type 1-2 — heals in warm brown shade,
  Type 3 — heals in brown-gray shade.
- For covering warm red shades of old tattoo.
- Beautiful in mixes with Cognac №3
  or Trio: Hazelnut №1, Cognac №3
  and Dark chocolate №5.
- Perfect for use as the lightest color on eyelid shading.

Smudge test area

For brows / Hybrid line

№2



MILK CHOCOLATE

Basic
on an orange base

- Type 1-2 — heals in sandy brown shade,
  Type 3-4 — heals in medium shade of brown.
- The best option for refreshing or covering slightly gray, blue or gray-green eyebrows in combination with Orange №2.
- Beautiful in mixes with Dark chocolate №5, Light brown №4 or Trio: Hazelnut №1, Cognac №3 and Dark chocolate №5.
- Perfect for use as the middle color on eyelid shading.

Smudge test area

For brows / Hybrid line

№3



COGNAC

Warm brown-haired
on a red-brown base

- For people with olive skin undertone Fitzpatrick type 3-4.
- Do not use on couperose skin.
- beautiful in mixes with HazelnutN°1 or Light brown N°4.
- For covering green or gray-green shades of old tattoo in combination with Terracotta N°3 or Orange N°2.
- Perfect for use as the middle color on eyelid shading.

Smudge test area

For brows / Hybrid line

№ 4



LIGHT BROWN

On a cold yellow base

- Heals gray-brown with a beautiful graphite tone after a year.
- Perfect for covering warm red shades of old tattoo.
- The best option for blondes and gray-haired women.
- Beautiful in mixes with Cognac №3 and Milk chocolate №2.
- Perfect for use as the lightest color on eyelid shading.

Smudge test area

For brows / Hybrid line

№ 5



DARK CHOCOLATE

The darkest and coolest shade
in the palette

- Not recommended without mixing, except for a very light spraying on light skin type 1-2.
- In small amount can be used to darken the color of eyebrows with a warm brown shade.
- Beautiful in mixes with Milk chocolate №2 or Trio: Hazelnut №1, Cognac №3 and Dark chocolate №5 .
- Can cover orange shades of old tattoo. Perfect for use as the darkest color on eyelid shading.

Smudge test area

For brows / Mineral line

№6



TAUPE

On a yellow-brown base

- Darker than Pecan №7.
- The perfect color for Fitzpatrick type 1-2 blondes.
- It goes well with Tiziano №8 and Arabica №10.

Smudge test area

№ 7



PECAN

On a yellow-brown base

- The lightest color in the palette.
- Used for blondes and grey-haired women Fitzpatrick type 1-2.
- It works well as a lightener of dark colors of the palette or old tattoo.
- Beautiful in mixes with Sepia №9 and Arabica №10.

Smudge test area

№ 8



TIZIANO

On a red-brown base

- The warmest color in the palette.
- An excellent choice for brown-haired women and red-haired types 1-4 according to Fitzpatrick.
- Use in combination with Arabica №10 for Fitzpatrick type 5.
- It goes well with all the colors of the palette.

Smudge test area

№9



SEPIA

On a red-brown base

- Darker than Taupe №6 and Tiziano №8.
- For dark brown-haired women with olive skin types 3-4 according to Fitzpatrick.
- It goes well with Pecan №7, Tiziano №8 and Arabica №10.

Smudge test area

For brows / Mineral line

№10



ARABICA

On a gray-brown base

- The coolest in the palette.
- Gives a cool tint to other colors in the palette. For brunettes Fitzpatrick type 3-5 in a denser coating and for cold blondes Fitzpatrick type 1-2 in an airier color.
- It goes well with Pecan №7 and Tiziano №8.

Smudge test area

For brows / Hybrid line

№ 11



ESPRESSO

On a red-brown base

- Yighly concentrated.
- Lighter than Cognac №3.
- The perfect color for brown-haired people.
- Brown color does not change with time.
- Beautiful in mixes with Hazelnut №1 or Light brown №4.

Smudge test area

For eyelids



BLACK

Only for the eyelids

- Do not use on eyebrows and lips.
- Stunning color after complete healing.
- Does not require an additional corrector.

Smudge test area

Lip line

№ 1



GENTLE KISS

Color of children's lips

- Heals cool pink or neutral pink shade (depends on natural color of lips).
- The average amount of titanium dioxide in the composition allows you to cover various defects on the lips: Fordyss granules, depigmentation, etc.
- Can be used as a base color with bright additives to create new shades.
- Matches well with Red velvet №4, Cherry mousse №5, Sweet cinnamon №7, Yellow №1, Orange №2 and Terracotta №3.

Smudge test area

№ 2



PINK CARAMEL

Warm pink shade

- A basic shade for age and cold lips.
- Good choice for those who like warm pink colors.
- The average amount of titanium dioxide in the composition allows you to cover various defects on the lips: Fordyss granules, depigmentation, etc.
- Can be used as base color with bright additives to create new shades.
- Goes well with Sweet cinnamon №7, Yellow №1, Orange №2 and Terracotta №3.

Smudge test area

№3



BERRY NECTAR

Cool watercolor shade

- Suitable for both light-skinned and darker contrasting people.
- Use in combination with Yellow №1 and Orange №2 for cold lips.
- Goes well with Gentle kiss №1, Dusty rose №6 and Sweet cinnamon №7.
- Used to cover lip pigmentation and peach shades of old tattoo.

Smudge test area

Lip line

№4



RED VELVET

Watercolor shade
to create bright lips

- Heals in pink and red.
- For red lips use in combination with Yellow №1.
- Can be used as a bright scarlet note in mixes with Gentle kiss №1, Dusty rose №6 and Sweet cinnamon №7.

Smudge test area

Lip line

№5



CHERRY MOUSSE

Beautiful saturated
cherry shade

- Can be used as a separate shade or as a cherry note in other shades of palette.
- For dense application, it is recommended to add Orange №2.
- Beautifully combined with Gentle kiss №1 and Dusty rose №6.

Smudge test area

Lip line

№ 6



DUSTY ROSE

Light pastel shade

- Not recommended for dense application.
- Can be used as base color with bright additives to create new shades.
- Beautifully combined with Berry nectar №3, Red velvet №4, Cherry mousse №5, Sweet cinnamon №7 and Terracotta №3.

Smudge test area

Lip line

№ 7



SWEET CINNAMON

Beige-red-brown
shade

- Do not use for purple and brown lips.
- The average amount of titanium dioxide in the composition allows you to cover different defects: Fordijs granules, depigmentation, etc.
- Base color with bright additives to create new shades.
- Beautiful in combination with Gentle kiss №1, Red velvet №4 and Dusty rose №6.

Smudge test area

№ 1



YELLOW

For covering red
and purple shades
of old tattoo

- Also great for lightening mixes and creating more sandy brown shades.
- It goes well with the lip palette, making more peachy shades.

Smudge test area

№ 2



ORANGE

For covering gray, blue and purple negative shades of old tattoo

- To neutralize the cold shade on the lips.
- Can be used with lip mixes to create warmer shades.

Smudge test area

№ 3



TERRACOTA

For covering gray and gray-green eyebrows

- For covering blue eyeliners.
- Gives a coral-brownish tone to the lips.

Smudge test area

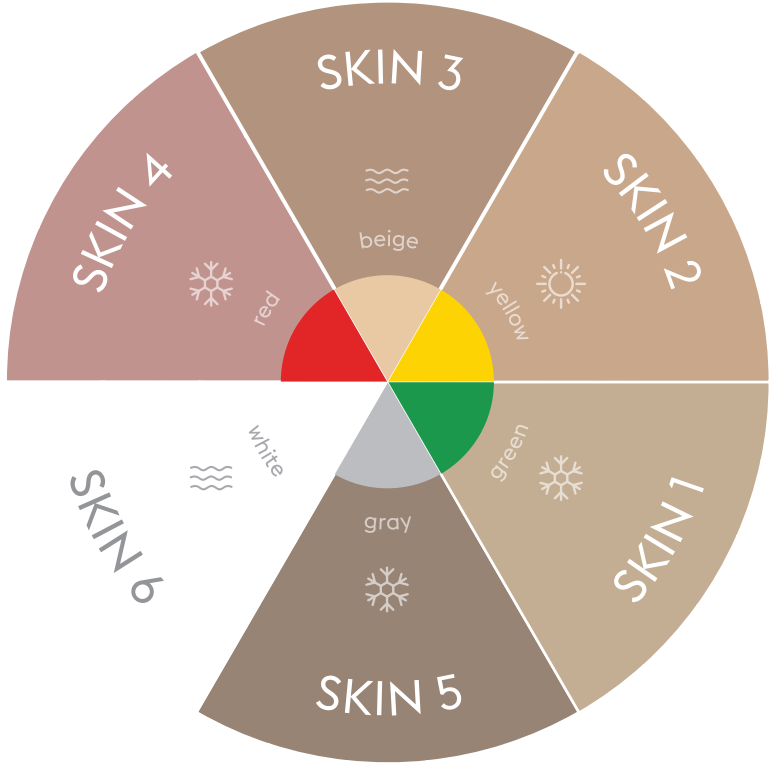
Aesthetic PM treatment allows to change the color of the skin for a long time. This is especially relevant when correcting the scars, vitiligo and streams.



5

PERMANENT CAMOUFLAGE

CAMOUFLAGE



Cool color Warm color Neutral color

Camouflage line

№ 1



SKIN 1

On a cool beige-olive base

- Has a yellow-green cool shade.
- Used to camouflage scars, to create a similar skin tone.

Smudge test area

Camouflage line

№ 2



SKIN 2

On a warm beige-yellow base

- Used on warm skin undertone.
- Adds warmth when blended with cool shades.

Smudge test area

Camouflage line

№ 3



SKIN 3

Is the main camouflage color for creating mixes

- Neutral shade.
- Suitable for any skin tone.

Smudge test area

Camouflage line

№ 4



SKIN 4

On a pink-beige base

- Red cool tone.
- An excellent choice for working with the skin of the eyelids (camouflage dark circles under the eyes, scars after blepharoplasty).

Smudge test area

Camouflage line

№ 5



SKIN 5

Gray-olive color

- The darkest and coldest tone for camouflage.
- Used to create and darken camouflage shades and camouflage mixes for vitiligo and breast areola.

Smudge test area

Camouflage line

№ 6



SKIN 6

A white color

- To lighten any mix.
- It does not turn yellow and remains white after a while.

Smudge test area



THINNER FOR PIGMENTS

- Designed to reduce the concentration of color pigment.
- The optimal consistence makes it easy to use, softens the skin and creates a velvet color effect.

Etalon Mix Lightener is used by professionals in different regions and countries and has proven to be effective in removing pigment from the skin.



6

LIGHTENER PROTOCOL

USAGE INSTRUCTIONS

The product is intended to remove pigment from the skin, as well as for improving the condition and reducing the existing scars. It is used both during the PMU treatment, and independently remove the pigment from the skin or smooth out the scar.

Can only be used by a trained professional!

COMPOSITION: Aqua, Lactic Acid, Glycolic Acid, Panthenol, Sodium Chloride, Sodium Hydroxide.

CONTRAINDICATIONS TO THE PROCEDURE

- You are allergic to the components of the product
- Exacerbation of any diseases (abnormal blood pressure, acute respiratory viral infections and other somatic diseases at the moment).
- Insulin-dependent form of diabetes mellitus.
- Pregnancy or lactation condition.
- Poor blood clotting.
- Tendency to form keloid scars.
- Presence of neoplasms of unknown etiology, oncological diseases.
- Mental disorders.
- Epilepsy.
- Exacerbation of inflammatory skin diseases in the intended treatment area (psoriasis, dermatitis, etc.)
- Herpes is in the acute stage.
- Intoxication of any degree.

PROTOCOL OF THE TREATMENT

1. Conduct a preliminary consultation and medical history.
2. Remove cosmetics from the area of intended work.
3. Treat the skin with antiseptic (chlorhexidine} 2-5 times.
4. Apply primary anesthesia (exposure time according to the anesthetic instruction).

   It is possible to work without anesthesia. Any bunch needles are used: 3RS, 5RS, 7RS and a PMU machine.
5. Shake the product thoroughly.
6. Protect the client's eyes from possible contact of product.
7. Apply the product without prior application.

   The movements are quite slow, zigzag or pointwise, if the treatment area small. The artist can adjust the density of application of the product based on the density of the old tattoo, applying the product in one pass It is allowed to re-apply the product in local areas.
8. During treatment, ensure that there is clean product in the module (without diluting with physiological fluid).
9. The area of the treated surface cannot exceed 1,5 cm^2 in one place (for example, complete treatment of a narrow eyebrow or lip; contour and small fragments of nearby skin; fragment of a tattoo).
10. At the end of the treatment, GENTLY BLOT the area with a DRY COTTON PAD to remove any remaining product from the skin.
11. Using the same movements, apply Bepanthen cream to the injured area of skin and remove the remaining dried secreted fluid with gentle movements without mechanical trauma.
12. Treat the skin with antiseptic and re-apply the Bepanthen cream very thin layer.
13. Wait for a few minutes, making sure that the client does not have abundant secretion and that negative sensations in the skin do not increase.

    If the ichor is secreted for a long time, anesthesia with a vasoconstrictor effect can be applied.

    If the negative burning sensation continues and increases after the end of the treatment, then you have applied too much product.

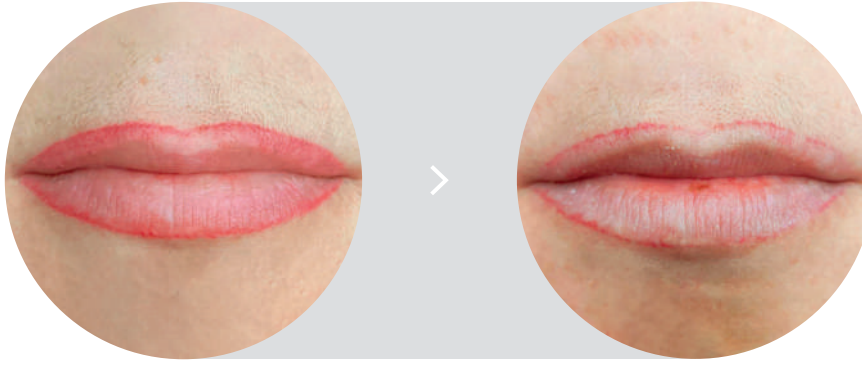
    To stop the action of the drug, it is necessary to blot the area of skin with soapy water.

13. Instruct the client about post-treatment care and healing process.

    A next treatment is possible only after complete regeneration of the skin. A healing period of 6 weeks.



Example of work: Lightner, 1 treatment
Artist: Albina Lazareva



Example of work: Lightner, 1 treatment
Artist:



Example of work: Lightner, 3 treatments
Artist: Olga Zhuravleva

TREATMENT RESULT

Depends on:

- the density of the pigment to be removed;
- pigment depths;
- the period of limitation of the pigment to be removed;
- the ability of the skin to utilize pigment;
- the professionalism of the artist (adding the optimal amount of product);
- quantity and quality of previous removal treatments;
- on the client's compliance with post-care.

PRECAUTIONARY MEASURES:

- avoid contact with the mucous membranes (if necessary, rinse with plenty of water and seek medical help);
- do not use internally
- avoid contact with other skin areas, except the one that's undergoing the removal treatment.

POST-CARE:

- do not soak up, do not steam up the face until the crust disappears (bathhouse, sauna, swimming pool are prohibited until the scab that has formed has left the treatment site);
- do not tan (apply sunscreen if exposed to sunlight);
- use the Bepanthen cream twice a day (morning and evening) for 14 days after the treatment;
- do not mechanically influence the process of removing scab from the skin.

Detailed video tutorial >>>



LIGHTENER

Composition: ethyl alcohol, glycolic acid, lactic acid, deionized water, vitamin E, sodium chloride, linolenic acid.

- For professional use only.
- Used both during the PMU treatment to gently reduce the concentration of paint in the skin, and to remove poor quality tattoo.



NOTES



NOTES

NOTES



NOTES



etalon_mix



etalonmix_eng



albina.lazareva.pm

+7 (991) 401-25-75

www.etalonmix.com

The manual uses images from freepik.com resources