

# PERMANENT

KNOWLEDGE



## Swiss Color®

Permanent Makeup and Microblading

Helga Strillinger & Ingrid Bregenzer

**Kseniya Pisanaya**

*Microblading for European Skin: The Intricacies of the Technology*

**Trudy Trinh**

*Microblading Tips*

**Anastasia Gilmanova**

*Secrets from the Professionals*

**Alla Romazanova**

*My Story of Professional Development*

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

OSINKOWSKA

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

osinkowska.com

# Green is the New Black

*If I've learned anything about this industry, it's that green (with envy) is always in fashion.*

Paulina Osinkowska / EDITOR-IN-CHIEF

We're told to shake it off, to not worry about it, to add #hatersgonnahate to our selfies. Although this is great advice (and a great hashtag to add to your Insta repertoire), does it really help? More importantly, do we really believe that we can let these words of hate, plastered all over social media like a scarlet letter, not get to us? Do we believe that we can simply ignore the daily slander that smudges our mascara and self respect? The answer is sadly, no. We're only human after all.

Since we don't have superpowers to shield our emotions, we have to arm ourselves in another way. So, when everyone around you is wearing green, wear your success as armor. Although green is fashionable, your hard work will always keep you trending. After all, the haters are already making you trend, right?

Long story short: turn your notifications off, keep your head up and your best brows forward.

Need some more inspiration? As an executive decision to stand out from the crowd and keep my own haters on their toes, from now on you can download the latest edition of *Permanent Knowledge*, as well as all previous editions, entirely free of charge, from my website [www.osinkowska.com](http://www.osinkowska.com).

Wishing you a life surrounded by positive people!





editorial team  
take  
media

EDITOR-IN-CHIEF

Paulina Osinkowska

CREATIVE DIRECTOR

Michał Gołaś

EDITORIAL OFFICE MANAGER

Polina Yakubenko

GRAPHIC DESIGNERS

Marta Chmielarz, Michał Gołaś

TRANSLATIONS

Tomasz Jarmużek (English)

ENGLISH CORRECTIONS

AND PROOF READING

Joey Leslie

DTP

Jakub Winiewicz

ADVERTISING

info@permanentmagazine.net

LAYOUT BY GO4MEDIA

www.go4media.pl

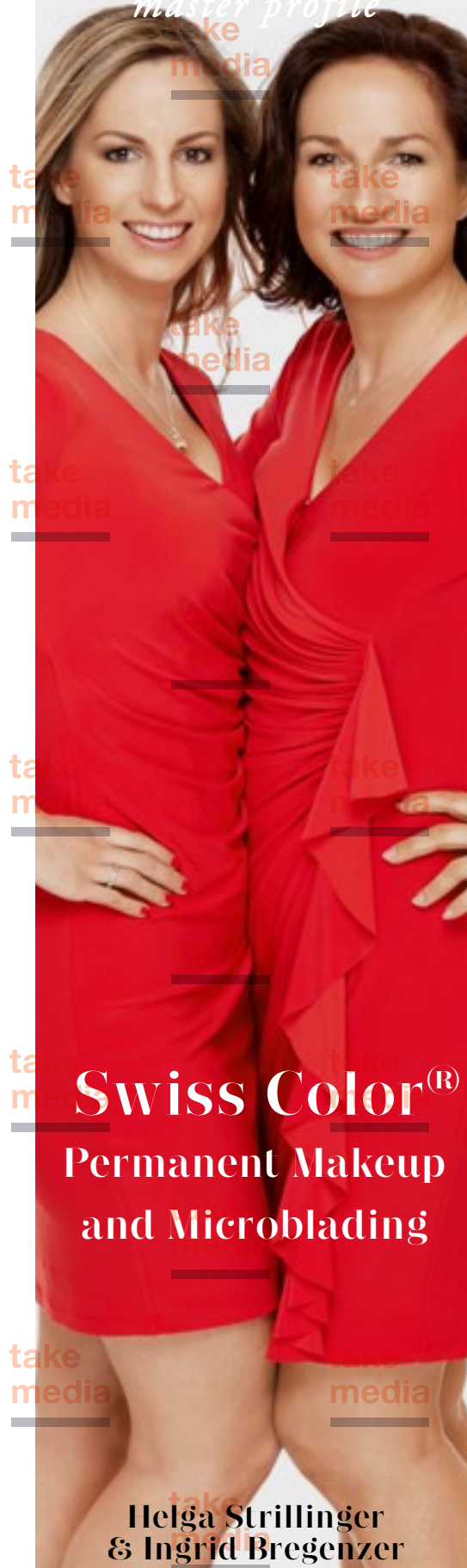
PUBLISHER

www.permanentmagazine.net



No. 6 — 2017

master profile  
take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

Swiss Color®  
Permanent Makeup  
and Microblading

Helga Strillinger  
& Ingrid Bregenzner

see on — page 6

featured equipment  
take  
media

eyebrows manual  
techniques

take  
media

take  
media

eyebrows machine  
techniques

take  
media

take  
media

eyeliner

take  
media

removal

take  
media

take  
media

take  
media

medical  
pigmentation

all you need  
to know

take  
media



# contents

## Rejuvenation Through Holistic Treatment

page 6 — BY SWISS COLOR\*

## New Ideas Rush Through My Mind Every Day

page 10 — BY SANDRA MARTIS

## Microblading Tips

page 16 — BY TRUDY TRINH

## The Intricacies of the Technology

page 20 — BY KSENIYA PISANAYA

## Microblading & the Importance of Combined Techniques

page 26 — JULIA ANNE MILIN

## The Rise of a Star

page 30 — BY ANASTASIYA ROGANOVA

## Technique Selection Based on Skin Type

page 40 — BY MILA YANGEL

## My Way

page 46 — BY SEVINDG MINGAZOVA

## Nature vs. Fashion: Finding the Balance in Every Face

page 50 — BY AGNIESZKA MAJEWSKA

## Everything is Possible

page 54 — BY OKSANA MARTYNIENKO

## Casual Eyeliner

page 60 — BY LUCÍA H. DIEZ

## The World Needs Phi Removal!

page 64 — BY ELLA SAKALAIUSKIENE

## Removal Processes with the PigmentOff Remover

page 68 — BY INGA BABITSKAYA

## Seven Rules

page 76 — BY VITALIY MIKRYUKOV

## Secrets from the Professionals

page 82 — BY ANASTASIA GILMANOVA

## From Cold to Neutral and Warm

page 88 — BY KSENIYA GENERALOVA

## The New Norms

page 92 — BY ALLA ROMAZANOVA

## Guideline for Permanent Makeup Teaching Methodology

page 98 — BY NATALIYA YEREMENKO

## The Main Elements of a Perfect Consultation

page 102 — BY TATIANA ZARYANOVA

PERMANENT

take  
media

108

upcoming stars

take  
media  
Yours, Sincerely

page 110 — BY ELENA GARKINA

Eyebrow Architect

page 113 — BY LU ZAMBRANO

A Florianópolisian

page 118 — BY JULIANA PRATS

My Name is Louka

page 122 — BY MARIA LOUKA

take  
media

take  
media

126

skills

Get the inside scoop. If you want to achieve your biggest goals, you've got to stay in-the-know. That's why our editorial team selects only top-notch material and up-to-the-minute information for use in our magazine.

take  
media  
The Torrent of Questions & Answers

page 126 — BY DMITRI KHATKIN

take  
media  
Men & Makeup: From Brazil, with Love

page 134 — BY ANDRÉIA FERREIRA

Innovation is the Key

page 138 — BY MARIE ADKINS

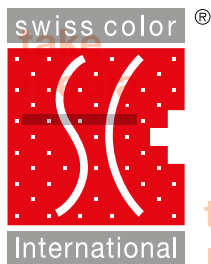
take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

**SWISS COLOR® LIFT MESO CONCEPT**

take  
media

take  
media

# Rejuvenation through holistic treatment

take  
media

**T**he Swiss Color® Lift MESO Concept is a highly effective method based on hyaluronic acid that regenerates and rejuvenates the skin. In addition to your genetic predisposition, various environmental influences, such as lifestyle and stress, have a big impact on how your skin develops and changes as you age. A lack of moisture is often cited as the main reason for a loss of elasticity in the skin. The Lift MESO Concept

products smooth and hydrate the skin. Using specially developed hygiene cartridges and high-quality permanent makeup devices, micro-openings in the skin are created to work in the active substances. The various active ingredients supply the skin with moisture and encourage the formation of collagen and elastic fibres. The Lift MESO hygiene cartridges are compatible with the high-quality and high-precision devices by Swiss Color®.

take  
media

take  
media

take  
media

## Lift MESO Treatment

Following an exact skin analysis, the cosmetics specialist works with the customer to help decide which serum should be used. Following a personal consultation session, the treatment starts with a glycolic exfoliation treatment that prepares the top

layer of the skin (the epidermis) for the treatment with the Lift MESO products.

The various disposable Swiss Color® hygiene cartridges for Lift MESO treatments are used to gently and

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



TEXT BY / Swiss Color®

*Don't we all want to look years younger without having to undergo invasive surgery? Do you want to look younger, relaxed, and escape the stressful everyday life?*

painlessly create micro-openings in the skin after the chosen active serum is worked into the skin. The cosmetics specialist can choose between Lift MESO cartridges made from plastic or surgical steel. The micro-openings make the active ingredients based on hyaluronic acid particularly effective. The method also stimulates the skin's regenerative abilities and new collagen is formed. This gives the skin a plumper and firmer look. The treatment is completed with a natural and relaxing algae mask. The anti-wrinkle mask based on North Sea kelp is mixed with lukewarm water and gently applied onto the skin. It can be removed easily after about 10 to 15 minutes.

To ensure a holistic treatment, the follow-up treatment at home is also very important. For the follow-up

treatment, Swiss Color® has a product that perfectly complements the Lift MESO Concept - the Hyaluronic Lift Up, a serum with low-molecular hyaluronic acid that penetrates deep into the skin. The serum replenishes the skin and provides daily support to encourage the skin's rejuvenation. When used regularly in the morning and evening, it visibly reduces fine lines.

To create the best possible long-term effect, we recommend five treatments with the highly effective Lift MESO serums every seven days, which should be repeated every three to six months. Each treatment takes about 45 minutes. If your skin is tired, stressed and has fine lines, you will see the best results. The effectiveness and results of the Lift MESO Concept product line can be seen after only a few applications.



PERMANENT

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

## Questions?

☎ tel. 0043 5332 566 71

✉ info@swiss-color.com

🌐 www.swiss-color.com

## Individual Lift MESO Product Choice

With the products of the Lift MESO Concept, Swiss Color® produces a holistic line for the rejuvenation and regeneration of the skin. Each treatment should start with a glycolic A exfoliation. This product is based on concentrated glycolic acid, which removes cornification in the top layer of the skin and smoothes your complexion. This exfoliation has to be neutralized after around seven minutes using Neutralisat-A. It is alkaline, which means it neutralizes the pH value of the acid. It is important to protect the skin from direct sun exposure after each treatment using sunscreen with a high SPF.

Depending on the effect you wish to achieve, you can choose between three active substances. Tissuecare

is recommended to stimulate and strengthen the tissue. It contains triple hyaluronic acid on a low-molecular basis that penetrates the skin and plumps it up from the inside. The second active serum, Trophocare, is used for the reduction of wrinkles and fine lines. It stimulates the production of collagen and visibly reduces wrinkles caused by facial expressions. Its special ingredients, such as genistein and diosgenin, stimulate cell division and cell regeneration. The third active serum, Eyecare, was specially developed for the sensitive skin around the eyes. It actively promotes the reduction of bags under the eyes and dark pigments around the eyes. The three serums can be combined as required to achieve the best possible results.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

WITH THE LIFT MESO PRODUCT LINE, SWISS COLOR® PRODUCES A HOLISTIC RANGE FOR THE REJUVENATION AND REGENERATION OF THE SKIN.

take  
media

take  
media

take  
media

take  
media

take  
media

## Lift MESO: Care at Home

take  
media

take  
media

Beauty and anti-aging treatments can only be effective with the right follow-ups. This includes additional high-quality care at home after the treatment sessions in the beauty salon. We advise our customers to use the specially developed Hyaluronic Lift Up as a treatment at home. This serum is suitable for all skin types and perfectly complements the Lift MESO Concept product range. With regular use in the morning and evening, it can additionally increase the effectiveness of the Lift MESO Concept. After cleansing, apply the product onto the affected skin area. It can be used with any moisturising cream or makeup as long as the Hyaluronic Lift Up is always used as a base directly on the skin.

customers can use the patented Swiss Color® Hyaluronic Anti Age Pads at night. After cleansing, the pads are placed on the desired areas of the face and slightly pressed down. While the customer sleeps, the highly effective micro-structures work together with a moisturising hydrocolloid strip to leave the skin looking visibly younger. In the morning, the Hyaluronic Anti Age Pads can be easily removed.

take  
media

take  
media

If you are interested in the minimally invasive Lift MESO Concept treatment method or have more questions about the products and their application, please contact us. The team of experts at Swiss Color® are happy to advise you! We are looking for sales partners worldwide for our Swiss Color® Lift MESO product range.

take  
media

take  
media

In addition to the Hyaluronic Lift Up,

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

NEW IDEAS

take  
media

take  
media

take  
media

take  
media

*rush*

take  
media

THROUGH MY MIND

take  
media

take  
media

take  
media

Every Day

take  
media

take  
media

take  
media

take  
media

take  
media

TEXT BY / Sandra Martis

take  
media

take  
media

*New ideas rush through my mind every day. I love my work very much and I love to share my knowledge with others.*

*My customers inspire me and my students give me the wings to create. - Sandra Martis*

take  
media

According to the permanent makeup master, there are two simple ways to make face more expressive and aesthetic - long-lasting eyelashes that create a charismatic look, and permanent eyebrow makeup shapes regular eyebrows that otherwise require

only minimal care. But Sandra Martis, a permanent makeup master, sometimes encounters customers who are wary that the outcome of long-lasting techniques might look artificial. She says the permanent procedure carried out manually or by machine can create natural effects when done correctly and with care.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

**ABOUT THE ARTIST**

*Sandra Martis, a permanent makeup master, started her career in the beauty field in 2012. Originally, Sandra worked as an eyelash extension artist and founded the Lash Master brand. Later, she decided to try hand in the field of permanent makeup. Sandra improved her skills at prestigious schools in Russia and China and at various seminars.*

*She has won multiple awards for permanent eye makeup and eye styling competitions. In 2016, the qualified international master and trainer founded the International Beauty Center and Face & Eye Design Academy. A year later, she opened her studio, Beauty Masters, in Lithuania. She now works in Kaunas and Jonava, Lithuania, and teaches courses on permanent eyebrows in various countries. During her courses, Sandra introduces the most popular eyebrow reconstruction techniques and shares her knowledge and skills with the students who dream of a career in this beauty field.*

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

# Step BY Step

take media

take media

take media

take media

STEP 1

STEP 2

STEP 3

STEP 4

STEP 5

STEP 6



take media

take media

take media

take media

There are two methods for permanent makeup - manual or machine. While the latter, long-lasting machine method is still popular, the future belongs to the manual method of Strokes & Shading.

15-17 pins). There various methods of manual application and each can be carried out with universal angled needles, whether you're practicing Ombre, Microblading, Strokes & Shading combination, Microshading, or Powder Brows. In my work case, I have only three types of needles and this is enough for me to perform different techniques, but it's important to understand how to use them properly.

take media

take media

take media

take media

The question is, why is this technique so popular? The Strokes & Shading technique is unique because it suits almost all types of skin and delivers natural looking results after healing, using the existing hair and adding shadows to emphasize the shape of the natural brow. Secondly, this technique is less damaging to the skin around the eyebrows.

## STROKES & SHADING MANUAL PERMANENT MAKEUP STEPS:

take media

take media

take media

take media

The manual permanent makeup technique is performed using two types of needles: angled needle for hair strokes (0.20 mm 12-14 pins) and double angled for shading (0.30 mm

The drawn hair does not fill the entire eyebrow. The unfilled areas - usually, this is a part of the eyebrow's tail - are shaded. The shading effect is created at the tail of the eyebrow where the skin is very thin and sensitive and the hairs are

take media

take media

take media

take media

take media

take media

take media

take media



STROKES

MICROSHADING

OMBRE BROWS

STROKES & SHADING

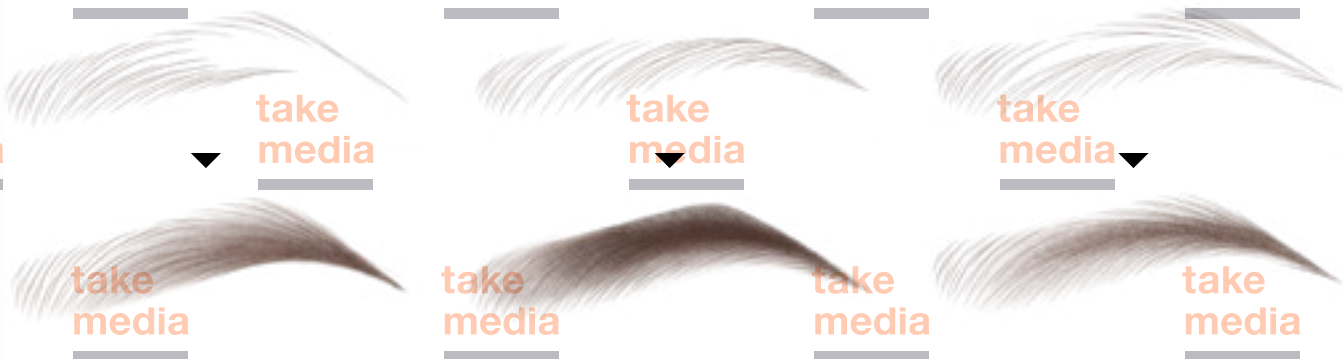
POWDER BROWS

# Shading Variation

**SHADING "DOWN"**

**SHADING "UP"**

**SHADING "MIDDLE"**



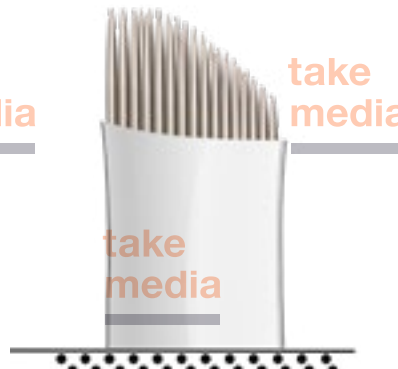
drawn at the beginning of the eyebrow. This technique creates an especially natural result that lasts up to a year or longer depending on each client's particular skin characteristics.

The Strokes & Shading technique varies in the way drawing and shading are carried out. This should be customized individually for each client depending on the condition of her eyebrows and the desired result. The different variations of the Strokes & Shading technique allow the permanent makeup

master to create various effects and give new proportions to the customer's face by, for example, making the eyes look bigger. Shading Down is the most popular technique for giving a natural looking effect and emphasizing the shape of the eyebrows. On the other hand, Shading Up is suitable for customers who need an expressive eyebrow arch. Then there's Shading Middle which has a particularly natural effect and is suitable for those customers who need to soften facial features.



**STROKES**  
ANGLED 0.20 mm



**SHADING**  
DOUBLE ANGLED 0.30 mm





PERMANENT

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

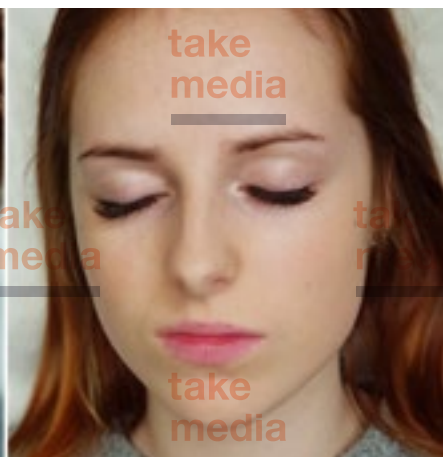
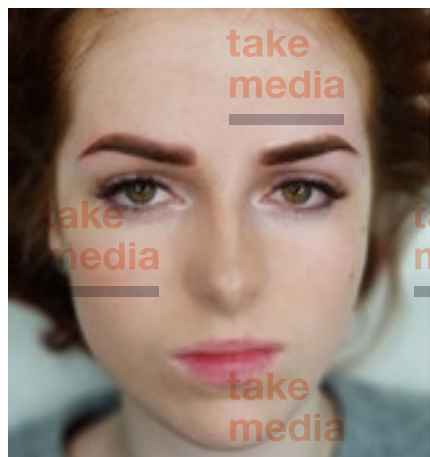
take  
media

take  
media

take  
media

take  
media

take  
media



**THE "STROKES & SHADING DOWN" METHOD SEEN HERE WAS PERFORMED BY HAND.**

**AFTER HEALING, THE RESULT IS TYPICALLY 20-30% LIGHTER.**

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

“

take  
media

take  
media

take  
media

take  
media

take  
media

*All women are beautiful, we only need to know how to highlight it. Through either of these two methods, you can change your appearance and, even if you have overslept in the morning, you can boldly get on with your day without makeup because you already look great.* **SANDRA MARTIS**

take  
media

”

take  
media

take  
media

take  
media



take  
media

ABOUT THE AUTHOR

Trudy Trinh is a prominent microblading expert based in Toronto, Canada. The explosive demand for microblading practitioners is driven by natural results that look just like real hairs. Trudy's reputation for crafting natural eyebrows designed to each person's unique facial features is what sets her apart from the crowd. Her professional and courteous manner, combined with perfect execution, has amassed a growing following of satisfied return customers. New customers book months in advance for her popular microblading sculptures. Trudy advances her microblading artistry through deliberate, focused, and constant practice. In 2016, Trudy won third place in The International Permanent Makeup Conference (TIPMCC) Championship in the microblading category.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

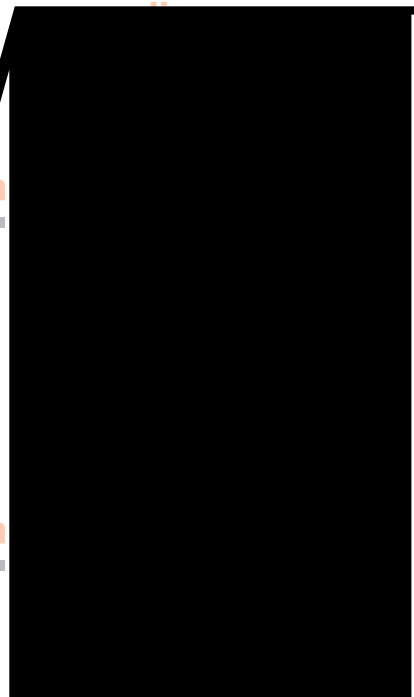
take  
media

take  
media

take  
media



# Microblading Tips



A couple of years before I started microblading, I came upon a photo of natural-looking eyebrows that had amazingly crisp strokes and unbelievable curves. At the time, I had been tattooing brows using a different manual technique and I was astounded by how much finer the strokes were in this photo from this Korean permanent makeup artist in California. So, with my curiosity piqued, I continued to study similar photos. I examined how the strokes were positioned, not knowing what the technique was called or how it was done. Fast-forward to the summer of 2014: I still hadn't come across an artist in Toronto who offered microblading training. My passion to provide a more natural look for my clients motivated me to pursue this path on my own. I taught myself this technique and started a journey of constant improvement. Although I did not have a trainer to consult with, my three years of experience as a microblader led me to the point where I have clients booked for months in advance. This taught me many lessons that I wish to share with you. I hope these tips will be useful for those who are just starting out, and perhaps to those who have been in the industry for many years.

TEXT BY / Trudy Trinh

**TIP 1**

**Always go with your gut.**

Don't let a client persuade you to draw brows that you are not comfortable with. Thankfully, I learned early on that you must go with your intuition. Your reputation is at stake and if you are not happy with what the client insists on having, then you're better off denying her the service than dealing with the possible consequences. It can be hard to say no to a client but it is an important lesson that I will not forget. I had a client who wished to have her brows start very close to her

nose. I warned her it was not a good idea and drew on what I thought was a better shape. I then proceeded to tattoo the brows, but when she sat up to see it, she still insisted on having them done closer to her nose. I could not convince her otherwise so I did as the client requested. A month later, she came back to me and complained that all of her friends thought it was too close to her nose and that I shouldn't have done it since I'm the expert. I realized that I shouldn't have given in.



**TIP 2**

**Request that your clients bring a maximum of one person to accompany them.**

I have a policy that only allows one person to come with the client. I have had clients who brought a group of friends or several relatives. I understand that this is sometimes a daunting decision, but I find that having more people around tends to cause confusion and distraction and this ultimately prolongs the session. Your clients have

seen your portfolio and they were so satisfied that they booked an appointment with you, so they should trust you as a professional more than their friends. I state it clearly in my email communications that only one person can join them and that nobody else, including children and pets, is allowed in the room during the procedure.

**TIP 3**

**Ensure that your client's brows are sufficiently numb.**

Read the labels of your numbing cream and follow the instructions provided. Do not be afraid to numb them for longer, even if this prolongs the session. I have had many clients fall asleep on me and I love that because I know they are relaxed. Also, I am very sympathetic to their pain, so when the client cringes with discomfort, it also makes me cringe and affects how I work on the skin.



**TIP 4**

**Always get a deposit.**

You must take a deposit no matter what, even if the amount is small. Taking a deposit will ensure that a client will come to his or her appointment or give sufficient time to reschedule or cancel. There have been times where no-shows ended up wasting large parts of my day but requiring a deposit has reduced these instances dramatically. If a prospective client is serious about having the procedure done, he/she will not be offended by this request.

**TIP 5**

**Keep the blade very clean.**

Do not load the needle with too much pigment because the effect of the stroke on the skin will be messy. I barely dip the needle in the pigment and, if I do dip too much, I remove the excess straight away. I scrape it off along the side of the pigment cup or my gloved finger. I have been asked by a client how I am able to see where I implanted my pigment as I blade

through the brows. The answer is that I keep it so clean that the implanted strokes are still noticeable to me after the first sweep. Just as you clean up your mascara wand or eyeliner liquid applicator to avoid globs, so too should you wipe your needle. Clumps of pigment will affect the visibility of your drawing.



**TIP 6**

**Be conservative with the initial application and add more at the touch-up session, if needed.**

When it comes to working on the brows, I prefer that the client sits up while I draw. I take the bone structure of the client and his or her facial expressions into consideration. I draw one brow at a time with a smear free pencil using hairstroke motions. It enables the client to see the brows as they would look once they are microbladed. I draw the other brow as similarly to the first one as possible. I explain that the initial drawing is slightly thicker than what they were aiming for because they tend to shrink when they heal. However, I don't try to convince the client to go thicker, even though it's common knowledge that the hairstroke becomes thinner after it heals, because I'm confident that they will come back for a second session. It's more important to

make sure that they're relaxed and satisfied with the result of their first session. Once the brows heal, the client will see firsthand how their brows thin out or lighten up and will be much more receptive to your suggestion to go thicker or darker during the second session.

Why do I not try to convince the client to go as thick as I want in the first place? It creates needless stress for the client. When they see their brows change as they heal, they're bound to contact you with their fears and concerns. The client will usually wish to come back for a second session anyways, even if the brows have healed amazingly. But at this point, I find that my clients tell me to do as I wish because they trust me more.



**TIP 7**

**Keep the skin taut.**

My final tip regarding microblading involves stretching the skin. A tight stretch is crucial. The pigment will set much better, rather than leak into the skin. If the blade is kept covered with only the amount of pigment necessary, you should see fine and distinct pigment trails. If you need to cover the area again, a very tight stretch is all the more important. You will find that the blade will catch onto the initial cut and glide through smoothly, like a zipper. The surrounding skin shouldn't move at all when the stroke is made. Your stretch should be such that the bladed cut produces a clean, thin line. With experience, you'll become more familiar with the sound, feel, and pressure of the correct depth in each stroke.

**IN CONCLUSION,** I am certain that this industry will continue to advance and that there will be new techniques to replace or improve microblading. It is important to look to industry professionals and magazines to help you along the way. Stay humble and be open-minded. There is always

something to learn from a fellow artist. I look forward to what the future holds for this field that I love so much. When a client gives you a big hug and becomes your friend after you have helped them regain their confidence, the feeling is truly indescribable.



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media**MICROBLADING FOR EUROPEAN SKIN**take  
mediatake  
mediatake  
media

# The Intricacies of the Technology

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

TEXT BY / Kseniya Pisanaya

take  
media

*Microblading is a unique and well-established permanent eyebrow makeup technique which enables skin pigmentation without the use of an apparatus. A makeup artist uses a rather simple instrument instead, with only blade and pigment.*

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

**T**he advantage of the microblading procedure is the ability to achieve impeccably-thin hairs with the sharpest and clearest visual results possible, and without pigment bleeding, even for a newcomer to permanent makeup. I think you'll agree that it can be difficult to master any technique that uses a complicated device. While experienced makeup artists may have refined their skills with the device over the course of years, newbies would struggle to achieve the same quality of work.

Nevertheless, the microblading technique is quite demanding, too. It requires elevated levels of attention and precise execution. But if you can master the technique, the reward - your happy customers - will be unparalleled.

Microblading has caused arguments among makeup artists across the world. If you asked my opinion a few years ago, I would have told you that I don't understand how, in the age of cutting-edge technologies, we can return to primitive pigment application methods.

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

But I did not trust this technique at first because the Internet was replete with misinformation and controversial opinions. On one hand, some people view microblading as a harmless "spa" procedure. On the other hand, over the course of the past year, I have seen many women with bleeding pigment, unsuitable color choice, and scars on their skin who required permanent tattoo laser removal. This gave me the impression that the procedure might be traumatic and hazardous and could require just as much skill as the apparatus-aided methods.

creations so that there's no chance of these eyebrows going unnoticed by either customers or colleagues.

take  
media

take  
media

Now, after having worked with models continuously for six months and monitoring the results of various techniques, needles, pigments, and hair arrangement styles, I have come up with an ideal formula for working with European skin. It leaves no scars. The hairs truly look thin and distinctive. The pigment residue is minimal. The hair arrangement is true to the shape of the eyebrows and the result looks so airy and natural that you can't tell it's permanent makeup.

Allow me to give you some advice when it comes to finding the ideal shape. You've probably come across this problem already: the sketch is drawn perfectly, but the shape that emerges after micropigmentation is quite different. In cases such as this, the sketch wasn't fixed properly. To stay true to the sketch you drew initially, you should draw the hairs so that they straddle the outline slightly. That way, you'll be able to deliver that perfect shape you showed your customer at the beginning.

take  
media

take  
media

At this point, the manual 6-D method is my favorite out of countless permanent eyebrow makeup techniques, and rightly so.

Microblading has its advantages including low start-up costs (the essential toolkit is quite cheap) and the fact that the work itself is relatively simple to carry out. Even so, we can see that 70% of the work being done today is in gross violation of our guidelines.

take  
media

take  
media

In the hands of a professional, the technique yields truly Full HD hairs. The rich and intense colors embody the makeup artist's most imaginative

Such violations include: failure to set out a hair arrangement scheme, making thick lines, allowing the color to change into colder shades, or, worst of all, causing scarring on the skin.

take  
media

take  
media

take  
media

take  
media

take  
media

In this article, I will explore the unsettling topic of negative microblading outcomes and ways to avoid them.

take  
media

take  
media

take  
media

take  
media

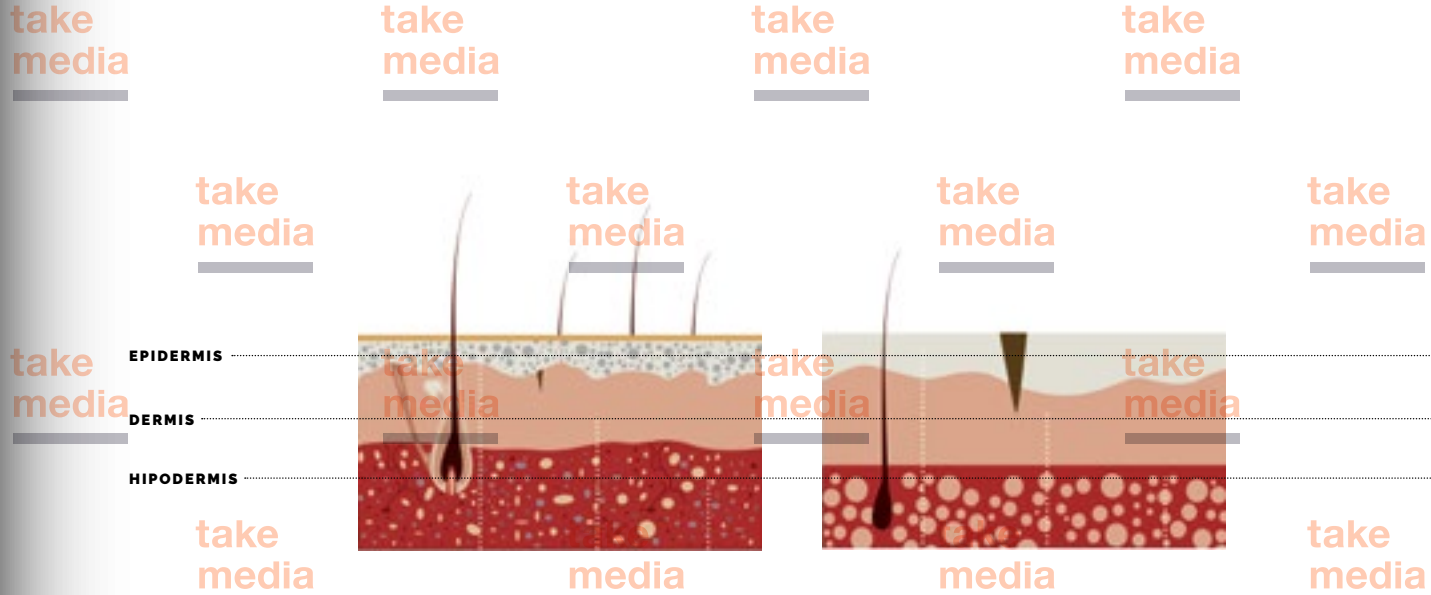
take  
media

take  
media

take  
media

take  
media





Visual examination is the simplest way to determine the skin type and requires only natural light and a magnifying glass. The skin needs to be clean and relaxed for this test. The practitioner will establish the existence of open pores, blackheads, cracks, wrinkles, and oily shine during the process. After the examination, the practitioner will compare the results to this skin type classification: normal, dry, combined, oily, and fading skin.

Since the procedure is carried out in the upper layers of the dermis, it is crucial to understand the condition of the skin. The thickness and elasticity of this layer is different in various skin types so we must choose from various needle configurations and apply different levels of manual pressure to the handpiece to achieve the best results.

“Visual examination is the simplest way to determine the skin type and it only requires natural light and a magnifying glass.”

**NORMAL SKIN**

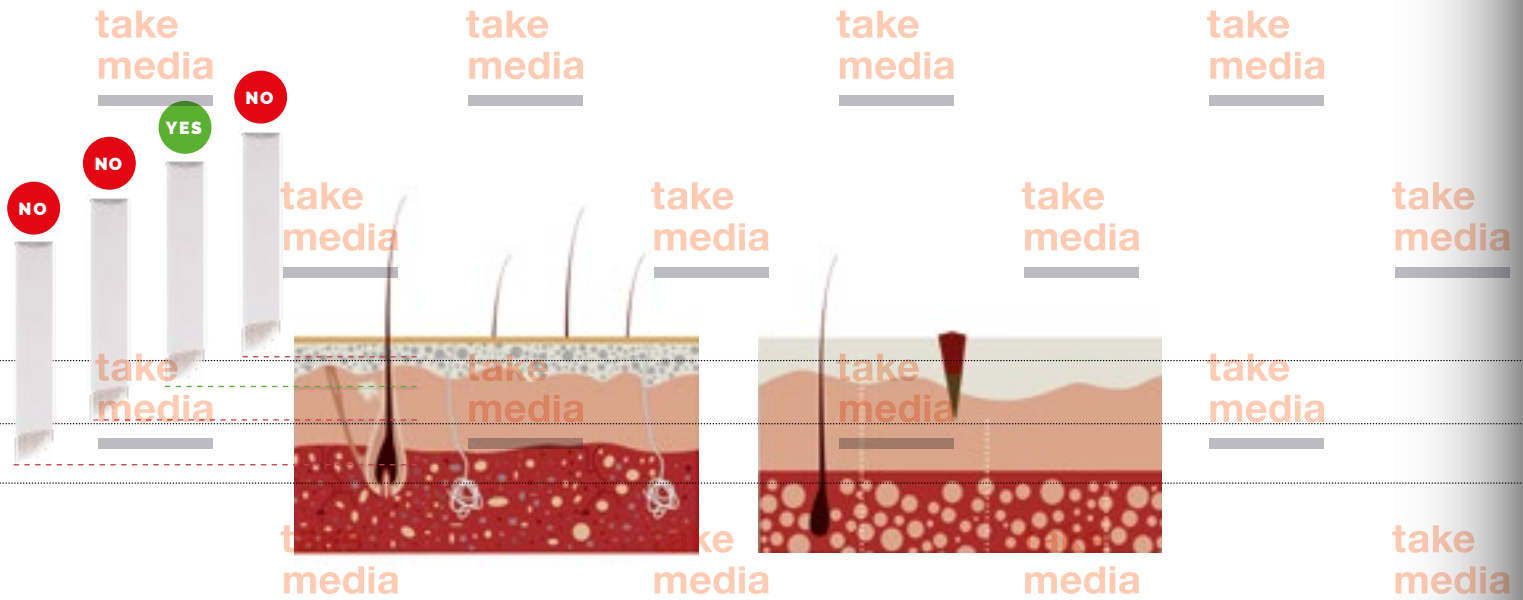
This type of skin is clean and known for its elasticity and smoothness. It is free from irritation, shedding, blackheads, dilated pores, and oily shine. This is a MEDIUM thickness skin.

**OILY SKIN**

This skin type can easily be identified by the presence of oily shine, as sebaceous glands release excess sebum. Comedones and very dilated pores are common for this type of skin. Various inflammations and irritations occur more frequently for this type of skin than any other. This is the skin type with the HIGHEST thickness.

**DRY SKIN**

Dry skin is THIN, slightly-pigmented skin with a low number of sebaceous glands and a thin layer of subcutaneous fat. It has a smooth surface not prone to dilated pores and rashes. It is thinner and clearer, both visually and anatomically speaking. Dry skin is predisposed to premature aging due to low derma thickness and insufficient pigments to protect against UV rays.

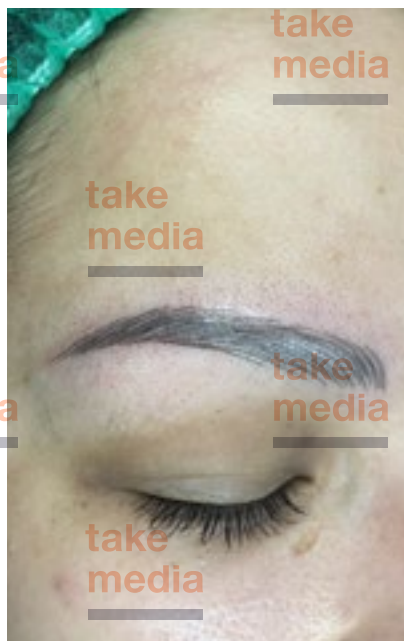


For DRY skin, we usually opt for blades with a small number of needles and carry out the procedure as delicately as possible. For work with NORMAL skin, we need more needles and slightly greater pressure. For OILY skin, we need the maximum number of needles with tighter skin pressure.

Too many sweeps of the blades can affect long-term skin healing by causing inflammation. To avoid excessive damage and to keep the number of sweeps to a minimum, we use sharp, high-quality needles and pigments with good coverage capacity and a viscous texture.

The wound formed during skin micropigmentation with the microblading technique should be superficial and located only in the upper-skin layer. Thus, we can achieve an excellent result for the epidermis, with a speedy recovery, when the technique is followed correctly.

*The wound formed during skin micropigmentation with the microblading technique should be superficial.*



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

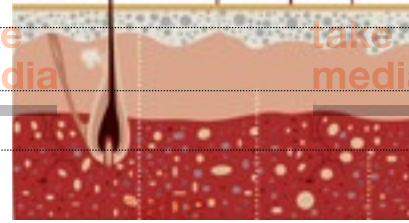
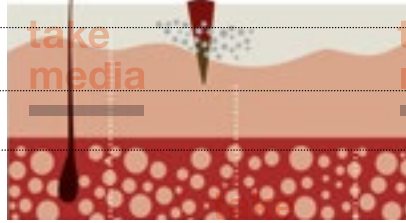
take  
media

take  
media

EPIDERMIS

DERMIS

HIPODERMIS



take  
media

media

media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

Skin scarring can also be caused by long-term healing which happens when sanitary regulations are ignored or the practitioner isn't careful. Discipline can help with that. The skin must be cleaned thoroughly before sketching and the sketch pencil must be sharpened after every use. Preferably, the equipment should be disposable, the working surface should be disinfected on a regular basis, and the handpiece, containers, and all the auxiliary tools should be sterilized. Negligence in relation with post-procedure recommendations can cause not only long-term inflammation, scarring, and delayed healing, but also infection.

I would recommend the use of a medical dressing or a liquid patch, called SkinLock, which is designed to protect the surface of the wound from exposure to germs. These are the ideal skincare products to use immediately after a tattoo or permanent makeup application. The SkinLock gel, which is packaged individually, should be applied on the skin immediately after the micropigmentation procedure. It nourishes and regenerates the tissue. Coupled with an activator spray, it also has antibacterial properties. The spray is applied directly on the gel and mixes with it immediately to form a protective film on the skin.

The key factor in the healing process is applying a cream moisturizer to the surface of the wound throughout the entire healing period (about 10 days).

Once again, I recommend using high-quality, viscous pigments for the procedure.

Corrective procedures should be carried out no earlier than 45 days after the first procedure. Passing a blade along the same lines as those used for the first procedure is **INPERMISSIBLE!** It causes secondary injuries and makes it very difficult for the skin to recover without tissue scarring. During the correction procedure, the new hairs should be intertwined with the old ones to help create an even more realistic effect.

**FIND OUT MORE ABOUT THE MICROBLADING TECHNIQUE FOR PERMANENT MAKEUP WITH KSENIYA PISANAYA.**

*Passing a blade along the same lines as those used for the first procedure is **INPERMISSIBLE!** It causes secondary injuries and makes it very difficult for the skin to recover...*

take  
media

take  
media

take  
media



## take media ABOUT THE AUTHOR

*Julia Anne Milin lives the mission of Brow Design International. She is a natural-born artistic soul with the internal instinct to innovate. As a native New Yorker, Julia Anne grew up well rounded, with an eclectic outlook on life. Born to an American Mother and a Father of Croatian decent, her childhood was spent between both New York City, New York, and Houston, Texas. Julia Anne's artistic intuition began to develop at a very young age. Her desire to create quickly awakened traits of what she would soon discover to be extraordinary talents. She began to acquire a strong taste for music and a prodigious passion for the violin. It didn't take long before her voice began to develop into a dynamic instrument, attracting the attention of many. Considering she had been studying classical music and opera for a majority of her teenage years, she decided to audition for the FAME High School of Performing Arts. Naturally, she was accepted. Julia Anne had a very different set of priorities than most of the other girls her age. Her taste in high fashion and beauty began to align with her passions and she started to develop her own eclectic style; always putting on the best quality makeup and skincare products.*

*Known for her cutting-edge artistry and one-of-a-kind techniques, Julia Anne Milin sets the bar within the microblading realm of the beauty industry. Her distinctive precision and innovative procedures are notably praised throughout the tri-state area where she is labeled as the pioneer of microblading. Being the first microblading clinical office within Manhattan and the overall tristate area, Brow Design International is recognized as the sole entity responsible for putting this new state-of-the-art procedure on the map. Since the birth of Brow Design International and Brow Design Microblading Academy, Julia Anne continues to shape the future of microblading techniques as she consistently reinvents her craft and simultaneously magnifies the industry standards.*

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media



take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

TEXT BY / Julia Anne Milin

*Microblading has taken the beauty world by storm.**Women everywhere are flocking to this relatively new manual technique to enhance their beauty and restore the natural look of their eyebrows. Whether it's a dramatic look or a barely-there natural appearance, microblading, when done properly, can exactly mimic the client's natural eyebrows.*take  
mediatake  
mediatake  
media

In order to create the most natural and lasting hair strokes, we must first examine the client's natural hair growth. After we

have determined the direction of the hair-growth, we can form a plan as to where we place or transition strokes with our microblading.

take  
media

## The Importance of Needle Angle

One of the biggest mistakes I see with my students is their lack of consistency with their needle angle. In microblading the needle angle must always be at 90 degrees to the skin, with all needles of the "blade" touching the skin. Without the proper needle angle, the strokes will appear messy and will heal blurry. With the technique that I practice and teach, only the thinnest flexible needles are used – 0.18mm to 0.20mm in diameter. With the thin needles, I am able to achieve the most natural, undetectable microblading work that exactly matches the client's eyebrow hair.

In the photo below, I illustrate the correct angle at which the microblading artist should hold their needle for the finest hair strokes.





HERE IS AN EXAMPLE OF HOW THE ADVANCED MICROBLADING FUSION® TECHNIQUE LOOKS ON MATURE SKIN. THIS IS BEFORE TREATMENT (LEFT) AND HEALED AFTER 6 WEEKS (RIGHT).

## Vibration of the Needles in the Skin

In order to achieve the correct depth for the most crisp, healed hair strokes, there is a balance between three important actions: stretch, pressure,

and needle angle. When all three actions are in harmony, the artist feels the vibration of the microblading needles in their hand.

## Advanced Microblading Fusion®

### Technique – Combination Microblading and Shading

I am a firm believer in combined techniques when teaching and when working on my clients. In many cases, microblading alone is not enough to properly give the client sufficient coverage in their eyebrows. The result of performing only microblading in this case is an incomplete, unnatural look. Often, a client will come to me with thick, dark eyebrow hair that has a thin shape. When this is the case, it is absolutely necessary to combine shading with the microblading technique. This technique I call my Advanced Microblading Fusion® Technique. It can be done with both the manual technique and also with

micropigmentation device.

In my Brow Design Microblading Fundamentals® Course, we include manual shading to provide the student a complete technique that they can use on almost every client they encounter. Manual shading is done with the same microblading pen but with a different needle configuration. My personal favorite manual shading needles are the 15 Magnum needles. The technique is a method of tapping the pigment into the skin instead of cutting the skin like in microblading. It is very important that the manual shading technique is done after the microblading to



Whatever method the artist chooses, the result is a very natural look that blends perfectly into the microblading work.

prevent too much trauma to the skin. Manual shading can be done in many styles, from a light stippling effect which creates a light backdrop of pigment behind the microblading hair strokes, to a more dense ombre effect. Whatever method the artist chooses, the result is a very natural look that blends perfectly into the microblading work.

I have included an example of my students' work in training. As you can see here, microblading does not provide the coverage required to give the model the most natural look. After consulting with the model, we decided that an ombre shading look was the best look for her.



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

**ABOUT THE AUTHOR**

Founder of PMU studio "STAR."  
Founder and head trainer for the  
"STAR" PMU Academy. Certified  
international trainer for the Nouveau  
Contour Academy.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

# THE RISE OF STAR

take  
media

*Creating iconic STARDUST eyebrows*

take  
media

*step by step with PMU Master, Anastasiya Roganova*

take  
media

take  
media

take  
media

take  
media

take  
media

TEXT BY / Anastasiya Roganova

take  
media

take  
media

take  
media

**B**orn and raised in Moscow, Russia, Anastasia always showed an insatiable interest in art. Even after years of training at medical college and working in a dental practice, she continued to cultivate her passion for art. She finally revealed her full potential when she was introduced to the art of permanent makeup. This was the birth of “STAR,”

whose name is an acronym for the Russian phrase for “Anastasiya Roganova’s PMU Studio”. Working hard for years, Anastasiya developed an impeccable taste and sense of color that helped her create unique techniques. They combine her artistic vision with the precision of science. In this article, we will talk about one of these techniques, which is called STARDUST.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

## The Technique

take  
mediatake  
mediatake  
mediatake  
media

In this industry, you'll find "Ombre," "Pixel brows," "Nano-brows," and many other imaginative names. They all basically stand for a PMU technique used to create soft and natural brows. They all last for 1 to 1.5 years, and add volume and thickness to the client's eyebrows without mutating into something different due to the short exposure time of the pigment in the skin. STARDUST is one such technique, but with very important features that make it unique.

### **EQUIPMENT**

STARDUST can be performed using any machine with adjustable working speeds. Work only with a single needle 0.3-0.35mm thick. The needle thickness helps to achieve that "pixel" effect around the edges. It softens the transition from intense coloring to more airy shading at the head of the brow and upper edge.

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

### **SKETCH**

Before sketching, we need to prepare the skin. Use a skin cleanser with an alcohol base to remove all the oil from the skin and make it non-slippery for your fingers, which is essential.

Use a regular cosmetic pencil for sketching. It's dry and it won't leave lumps, which are hard to remove when you use softer pencils. Do the sketch as the client lies on a cushion.

In this position, the facial muscles are relaxed and you can see the actual features and gauge the symmetry.

The sketch is made based on the location of the client's facial feature points. If you finish and see a slight asymmetry in the brows, this is normal and natural. If your client insists on having perfectly symmetrical eyebrows, you should explain that you rarely come across perfect symmetry in real life, and that it can be achieved at a cosmetologist's office, but not through a PMU procedure.

take  
mediatake  
mediatake  
media





## The Procedure

You need to find the central vertical line that divides the face into two parts. From that line, you will determine the distance to the left and right eyebrows. You only draw the outline at this point. You need to explain to the client what you're doing every step of the way, including how you're using the client's facial feature points rather than working from instinct. You should also explain that you will be applying pigment inside the lines, and not coloring the borders.

You then apply three strokes: one at the beginning of the brow, one at the highest point of the arc and one at the tip of the tail. The "nasal wing to corner of the eye" line is the starting point, and you apply it using an intense color. The line at the bottom edge of the eyebrow, the one between the starting point and the tail, should be flat. Don't do any unnatural arching, because the shape of the client's brow bone will arch it anyway, giving you the most natural

result possible. The dimensions are not strict and you can add to it or reduce it by several millimeters here and there, according to the client's requests and type of face. The main idea is not to get carried away; you need to keep the natural shape of the eyebrow.

To check if the heads of the brows are even, just pull the center of the mid-brow area above the nose bridge. Extra eyebrow hairs that protrude from the sketch should be cut, but not pulled out. You need to advise your clients to grow as much of the eyebrows as they can before the procedure, so you can see their natural growth.

“

*"You need to advise your clients to grow as much of the eyebrows as they can before the procedure."*

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

LOWER  
ARC

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

BROW  
HEADS

take  
media

take  
media

take  
media

take  
media



**ANESTHETIC**

Use the syringe with the blade needle to apply anesthetic directly onto the skin, not on the eyebrow hairs. Don't touch the sketch outlines so you don't lose it afterwards. Just use micro brushes to spread anesthetic on the entire working area. Place Saran Wrap on it, wait for 10 to 15 minutes, and you're good to go.

**PIGMENTS**

Please note that unlike the hair strokes technique and basic shading, you need to choose cooler colors and work much closer to the surface of the skin. That's because after it heals, the warm color could stay too warm. It's impossible to predict how the pigment will bind to the skin after the healing and what will be the resulting color. The PMU Master's skill is only the half of it. The

other half is the level of aftercare the client receives and the type of skin. So, don't overdo it with the color on the first treatment, but rather see what it's going to look like at the correcting session. It's much easier to add cool or warm shades than to try to fix colors that are too intense.



*"Unlike the hair strokes technique and basic shading, you need to choose cooler colors and work much closer to the surface of the skin."*



take media

take media

take media

take media

take media

take media

take media

take media



take media

take media

take media

take media

take media

take media

take media

take media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

**HAND PLACEMENT AND MOVEMENT**

Let's start the treatment. Remove the anesthetic with gentle poking movements. Don't apply any rubbing motions because you risk removing or smudging the outline of the sketch. The needle should only reach about 1 mm to 1.5 mm deep. Work only with the tip of the needle and use pendulating movements parallel to the client's skin so you can apply the pigment properly and reduce skin trauma. Your strokes should be smooth and seamless with gentle and contiguous movements.

Place your fingers close to the working area to maintain skin tension. Imagine the skin stretched on a drum and how it vibrates. If it's high, then you're applying the pigment too deep and you need a shallower dip of the needle. Start with the tail of the eyebrow, and gradually move toward the head, repositioning the fingers and maintaining the tension in the skin.

Make sure that you keep on making those pendulating movements, so that the

transitions between the strokes are discreet and the entire eyebrow looks uniform, without any seams. Otherwise, the pigment will overlap resulting in intense color spots. Make those movements on the tail and the lower edge of the eyebrow slow and short for a more intense color. Make them broader and faster near the head to achieve those signature "dots."

Try not to erase any surplus pigment until you finish the first stage, and don't worry if the resulting color is pale. It's better to add more on the second time around than to risk overdoing it. The last 5 mm at the head of the eyebrow are the trickiest. So, stay within the outline of the sketch and make a series of dots to achieve the best STARDUST effect.

Erase the surplus and see if you need to add more color to the tail and the lower edge. When you master this technique, you should be able to create perfect "pixel" shading after the first stage. It's all about practice and "feeling" the pigment as it's being applied.

**In the end**

After you finish, give your client a mirror to make sure the brows look symmetrical not only for you, but for her as well. Ask her to sit and take a few steps back to see the whole picture. Check the symmetry of the tails. Situations where one tail is good but the other is pointing upwards are common

newbie mistakes. During the final stage, erase the surplus pigment after every series of strokes. Each movement can lead to an excess of pigment, but you need to control the result. Be very careful and remember: you can always add more, but you can never erase what you've already drawn.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take media

take media

take media

take media

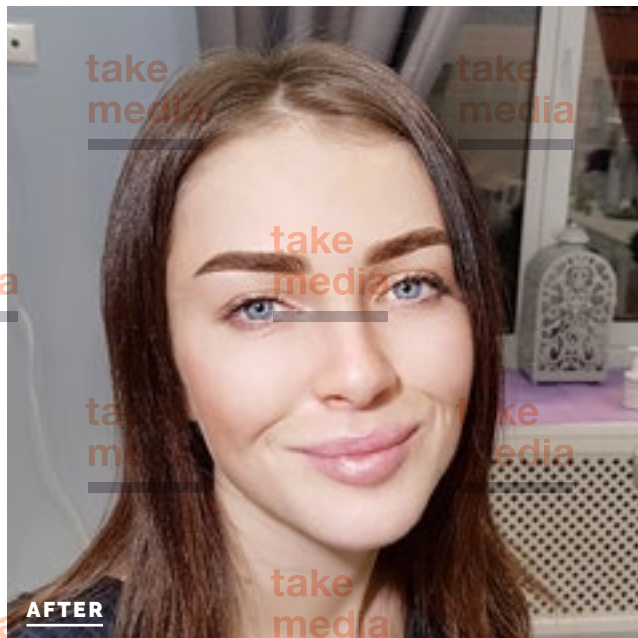
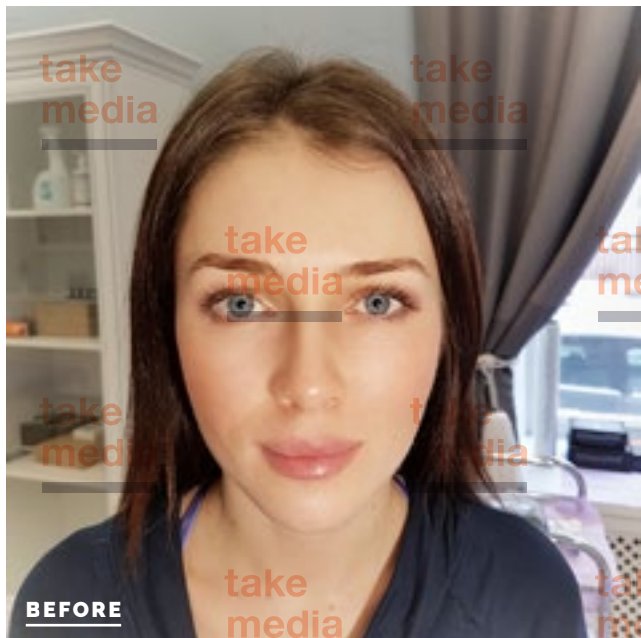
# The Results

take media

take media

take media

take media



BEFORE

AFTER

## OTHER EXAMPLES OF WORK



take media

take media

take media

take media



take  
media

take  
media



take  
media

OSINKOWSKA

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

OSINKOWSKA ON TOUR:

# TENERIFE

Workshops to the likes of which the world has never seen before.

Experience an unforgettable week at one of Tenerife's most exclusive resorts. Fully immerse yourself in the field of permanent makeup through intensive group workshops combining modern business and marketing skills seminars, as well as hands-on micropigmentation trainings. Surround yourself with those who share your passion for permanent makeup, learning, and a better future. Indulge in the Spanish culture through travel excursions and, of course, relax and rejuvenate thanks to the Canary Island life.

media

media

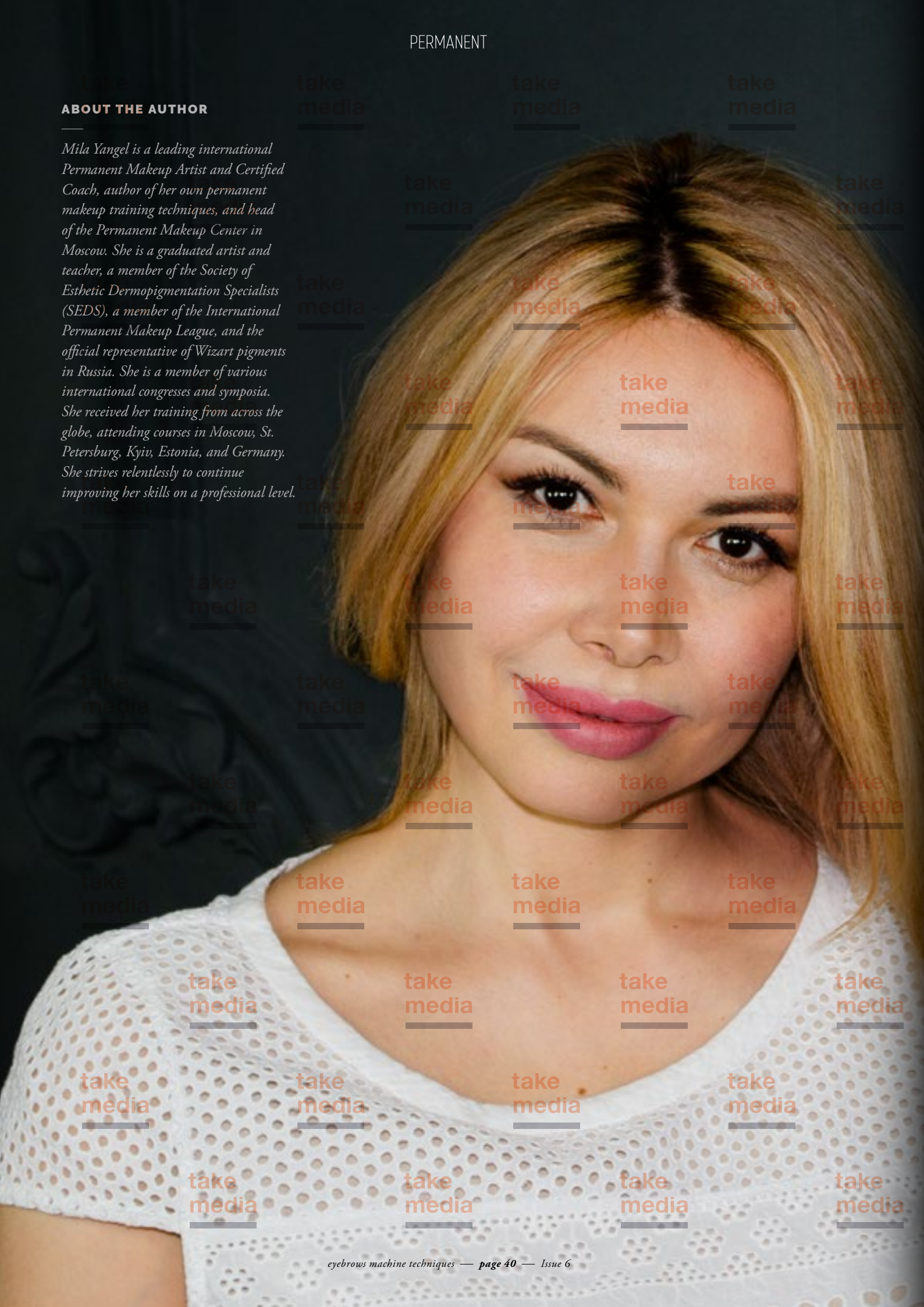
media

media



**ABOUT THE AUTHOR**

*Mila Yangel is a leading international Permanent Makeup Artist and Certified Coach, author of her own permanent makeup training techniques, and head of the Permanent Makeup Center in Moscow. She is a graduated artist and teacher, a member of the Society of Esthetic Dermopigmentation Specialists (SEDS), a member of the International Permanent Makeup League, and the official representative of Wizart pigments in Russia. She is a member of various international congresses and symposia. She received her training from across the globe, attending courses in Moscow, St. Petersburg, Kyiv, Estonia, and Germany. She strives relentlessly to continue improving her skills on a professional level.*



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

PERMANENT EYEBROW MAKEUP

# Technique Selection Based on Skin Type

TEXT BY / Mila Yangel

*The eyebrows are the “crown” of the face, as they top it and give your appearance a refined look. When the shape and color of the eyebrows are selected correctly, they make the face more attractive by accentuating the eyes, framing the features, and adding a touch of confidence. An unsuitable eyebrow shape or tint can spoil even the prettiest face.*



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

# Permanent Eyebrow Makeup an Alternative to Daily Tinting

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

**N**owadays, permanent eyebrow-makeup services are in high demand. More and more ladies prefer to undergo this procedure so that they always have beautiful and expressive eyebrows and look their best without applying any cosmetics. That's why a great many permanent eyebrow makeup techniques are currently available. A permanent makeup artist selects the right technique for each

individual case depending on various factors, one of which is skin type.

## **SELECTION OF PERMANENT MAKEUP TECHNIQUE DEPENDING ON SKIN TYPE**

The skin is a living organ with its own structure and peculiarities which influence the selection of the permanent makeup technique.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

## Oily Skin

Oily skin has an apparent oily shine and wide pores. Oily skin is rather dense, thick, and rigid which makes it harder to work with because it is difficult for the pigment to penetrate the upper layers of the epidermis.

A makeup artist needs to work very thoroughly with oily skin; not deeply or roughly, but thoroughly. The upper layer has high resistance making it very important that the hand does not press the skin during the session. Additional pressure can cause the needle, having overcome the initial resistance, to get too deep into the skin which can spoil the result.

To achieve beautiful and high-quality permanent makeup results, you need to work very neatly using light and airy movements in frequent, small steps without rushing. Only then will you maximize coverage and minimize skin injury. The goal of the makeup artist is to transfer as much pigment as possible but, at the same time, the pigment must

set uniformly. Working in small and frequent strokes, you will deposit the pigment easily and ensure that more color will set after the skin recovers.

When it comes to selecting the right technique for oily skin, it's not necessarily the most popular techniques that apply here. Very detailed and laborious techniques like microblading or 'hairy' aren't the best options. The optimal technique for oily skin is 'powder smudge.' With this technique, far more pigment is deposited as compared to 'pixel spraying,' for example. Powder smudging ensures that the color is smooth and even, the shape is distinctive, and the result is a lasting one.

Don't forget that the end result also depends on the way a client takes care of her eyebrows after the procedure. Each makeup artist gives a customer a set of after-care recommendations following the procedure, depending on the technique involved.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

## Dry Skin

take  
media

Dry, thin, and aged skin requires the procedure to be as delicate as possible. This is especially important for client's with aged skin because their body's metabolic processes have already started to slow. This results in decreased collagen synthesis and decelerated skin regeneration. On the other hand, due to a decelerated metabolism, the rate of skin cells renewal is decreased, so the pigment will set in faster and more of it will be left in the skin after healing.

take  
media

Overall, this type of skin is more manageable than others but the key factor when working with this skin type is to remember that it is very thin so a makeup artist needs to work very carefully and delicately to avoid going too deep. Each movement of the needle should be precise. Even the slightest mistake can spoil all the makeup artist's work. It could also result in the need

take  
media

for additional touch-up or removal sessions.

The 'hairy' technique, 'spraying', and 'powder smudge' are equally well-suited for this type of skin. The main idea is that the work should be carried out very carefully, at a superficial level, and with lower power settings on the apparatus to avoid tissue injury or rupture.

Nevertheless, great attention should be paid to the color selection. Aged skin usually has a slightly grayish tint and, after the pigment sets, it will be viewed through the prism of the skin. That is why it's best to opt for warm pastel colors for this skin type. I would not recommend creating dark eyebrows with a distinct contour because this would make the client look older. It's far better to choose soft lines and natural tints.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

## Normal Skin

Normal skin is rare. This is the only skin type that's suitable for any permanent eyebrow makeup technique. Working with it is easy and comfortable, even for a makeup artist with little experience. Eyebrows made using the 'hairy' technique look beautiful and natural.

This technique works best for eyebrows with sparse hairs. The 'pixel spraying' technique can be used to achieve the effect of beautiful eyebrows with a slight powdery texture. It gives the look of shaded eyebrows, but without distinct contours. For more pronounced eyebrows

that look like they've been stained with a makeup pencil, it's best to use 'powder smudge' technique.

A skilled makeup artist can recommend the most suitable permanent eyebrow makeup technique. However, the client always has the final say. The makeup artist's main task is to explain the details of the different techniques available, to recommend the one most suitable for the client's skin type, and to prepare them for the outcome. Finally, let's not forget the first rule of the permanent makeup artist: do no harm!

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

**SEVINDG MINGAZOVA (G)**

take  
media

take  
media

take  
media

*Certified Permanent Makeup Master  
Coach; Certified Art Teacher*

*Gold Medalist of The Third Open  
European Championships for Permanent  
Makeup and Microblading 2017.*

*Founder and head of SEVINGJMIb  
Permanent Makeup and Microblading  
School (Russia, Republic of Tatarstan,  
Naberezhnye Chelny).*

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

# My

**POWDERED-EFFECT BROWS**

media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

TEXT BY /  
**Sevindg Mingazova**

take  
media

# way.

take  
media

take  
media

**A**fter graduation from Pedagogical University, Faculty of Graphic Arts, I could not find a job in my profession. They didn't want to employ me because I was inexperienced. Luckily, a friend of mine had recently opened a beauty salon and offered me a position as tattoo master. I accepted.

Thus, I started my creative path 12 years ago... but enough about me. I want to tell you about creating

take  
media

Powdered-Effect Brows through Microblading.

take  
media

take  
media

take  
media

## Why?

take  
media

take  
media

Because I believe that the Powdered-Effect Brows technique is a breakthrough in Microblading and an indispensable tool for creating beautiful work.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

Microblading is a manual tattoo method. It's name originates from "blade" because the needles used for this technique look like blades. The demand for classes in both manual and automatic techniques for applying permanent makeup is constantly growing.

Due to low costs and popularity of manual methods, many beginners would like to start their career directly in microblading.

take  
media

take  
media

take  
media

take  
media

But it is important to use the right technique for each customer's skin type. For the best, most beautiful work, you must choose the appropriate technique.

take  
media

take  
media

More and more specialists in the beauty industry want to learn this new and popular skill.

take  
media

take  
media

take  
media

take  
media

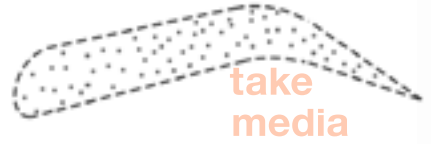
take  
media





## STEP 1

With the 3R needle, we apply the first pixels evenly, distributing them along the entire eyebrow, but putting fewer pixels at the beginning of eyebrow and along the top edge.



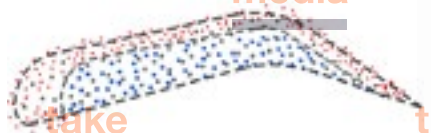
## STEP 2

With the same needle, we darken the inside of the eyebrow and tail without touching the upper edge and the beginning.



## STEP 3

Next, take the 7R needle and move the corners apart, making them single, and pass it along the top of the eyebrow, now applying smaller pixels.



### EQUIPMENT AND TOOLS

We'll need a needle pen with a hole for round needles.

- 3R or 5R needles; 7R needles
- Pigments for manual techniques

### ANESTHESIA

During the procedure, I use Mesonumb as a primary anesthesia.

I put it on for 15-20 minutes. (No need to cover with a film as Mesonumb contains benzocaine.)



### THE FINAL EFFECT

take media

take media



take media

OSINKOWSKA

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media



YouTube

/paulinaosinkowska

take  
mediatake  
mediatake  
mediatake  
media

# Nature vs.

# Fashion

## FINDING THE BALANCE IN EVERY FACE

take  
media

TEXT BY **Agnieszka Majewska**

**P**ermanent makeup develops very quickly, evolving all the time. Forms and shapes change and colors improve. It is important to maintain balance between what is fashionable and what is natural. Today, permanent makeup is not only a luxury treatment in the aesthetic cosmetology studio, it is also an incredible convenience in the pursuit of everyday life. The most important materials we use for our work are our clients' faces. One needs to have incredible courage to undertake the implantation of pigment in the facial skin's epidermis,

so as not to disturb the natural harmony while still creating a perfect image that combines with it both style and taste. Well-made permanent makeup for a mature woman can rejuvenate her for up to several years, while the contrary can make her appear much older. In a sense, it is appealing to micropigmentation specialists, both beginners and those with many years of experience, to remember about maintaining this balance and harmony with the outside world, where everything in nature has its own logical explanation.

## Sometimes, less is more...

Perfect permanent makeup is an artform! We are linergists – not forgetting the artistic soul, we recreate naturalness on the client's face. We see something that no one else can. We decide on the aesthetics of the person undergoing the procedure. We try to maintain the same realism as to not deprive her of her individuality.

Eyebrows are a showcase of the face. An important aesthetic detail, the smallest interference in this area can visually change the appearance and perception of a person.

Since permanent makeup appeared in Europe, the form, color and technique have changed, a lot. Initially, only the

previously drawn outline was filled with dye, creating the form and shape of the eyebrows. The color saturation was uniform, and the devices for this type of treatment left much to be desired.

Over the years, the awareness of customers increased significantly, and with it, the demand for this type of service also increased. These factors resulted in the development of production related to permanent makeup. There were more and more pigments, accessories and devices becoming available for these types of treatments. The trends in traditional visage have also changed significantly, thanks to which eyebrows have been pigmented in other ways.





**AGNIESZKA MAJEWSKA**

*Cosmetologist and certified linerist since 2008, trainer and PMU artist by passion. Owner of Maderm esthetic company, as well as of trademark signed devices and pigments used for permanent makeup application. Owner of various beauty studios and a PMU training center. Second runner-up in the 2016 Permanent Makeup World Championship. Participant of numerous PMU events. Since 2013: organizes international training sessions, develops new permanent makeup techniques, improves them and shares her knowledge with other professional makeup artists.*

**take media**  
**TECHNIQUE**

In the case of eyebrows, the shape and color as well as the pigmentation technique must be established. Let's focus on the Combo Brows technique.

For Combo Brows I use the MPRO liner device and one-point fine needles.



**take media**

**take media**

**take media**

**take media**

*"The most important materials we use for our work are our clients' faces."*

**Let's Divide Everything into Prime Factors**

**SHAPE** Eyebrows are the frame of the face – there are no universal shapes. They play a very important role in the external image, taking responsibility for character traits. When choosing a shape, the makeup specialist should be extremely careful. When creating the form, the client's face, light play, and pigmentation range must be taken into account, which gives the opportunity to create a realistic final effect.

**COLOR** Permanent makeup of the eyebrows, as mentioned earlier, is not only a luxurious treatment in the esthetic cosmetology studio, it is also an amazing convenience for people who spend extra time each morning in front of the mirror adding color to their eyebrows. It is also helpful for people suffering from alopecia, alopecia areata, and after chemotherapy or accidents where facial architecture does not reflect its character.

To find the natural beauty harmonizing with nature, let's consider what natural eyebrows look like. When we look closely at them, we will notice that each part of the eyebrows has its own task. We can see that the eyebrow consists of hairs growing upwards and hairs growing downwards, from the place where the hairs are arranged,

from the beginning and end, from the lighter top and the darker bottom.

In the Combo technique - that is the technique of combining hair strokes and shading - it is extremely important that the permanent makeup is created to realistically harmonize with the natural hair position. If the natural hair grows upwards, we should pigment in the same direction. When the hair grows in downwards, our pigmentation is also directed downwards, etc. When we do not follow a given pattern, it commonly creates a so-called "chessboard" which interferes with the sense of aesthetics. This technique can be pigmented with one, two, and even three colors. I recommend Mokka, Arabica, and Americana Maderm Pigment used separately and combined together to create three dimensional and hyperrealistic pigmentation.

Follow the rules so that the brightest places are where the light falls, and the darkest places are where the shadow falls. One should always remember the rules of colorimetry and choose colors in one key. The applied effect of chiaroscuro added to the hair technique imitates volume and convexity, allowing you to use such pigmentation to give the effect of depth and realism.

**take media**

**take media**

**take media**

**take media**

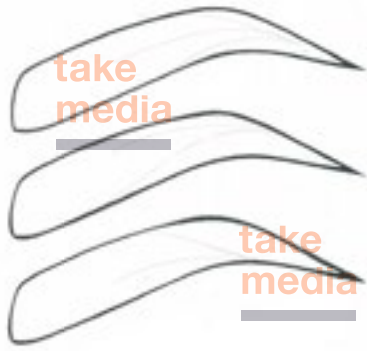
**take media**

**take media**

PERMANENT

take media

I START FROM THE AUXILIARY HAIR  
SHOWING THE DIRECTION OF THE NEXT STEP

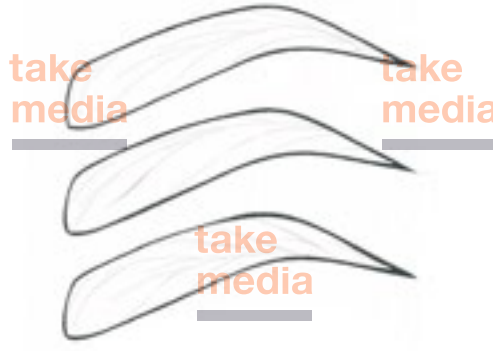


take media

take media

take media

BASIC HAIR  
THAT MAKES UP THE FORM



take media

take media

take media

COMPLIMENTARY HAIR AND LIGHT SHADING  
WHICH GIVES VOLUME



take media

take media

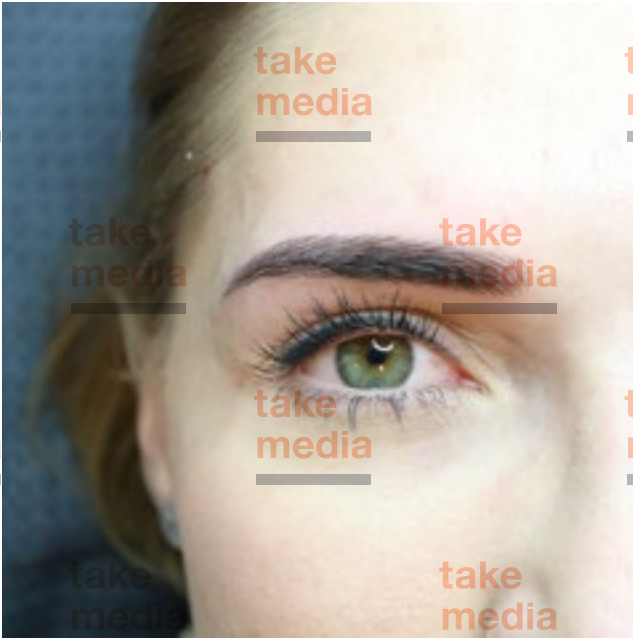
take media

take media

take media

take media

take media



take media

take media

take media

take media

take media

take media

take media



take media

take media

take media

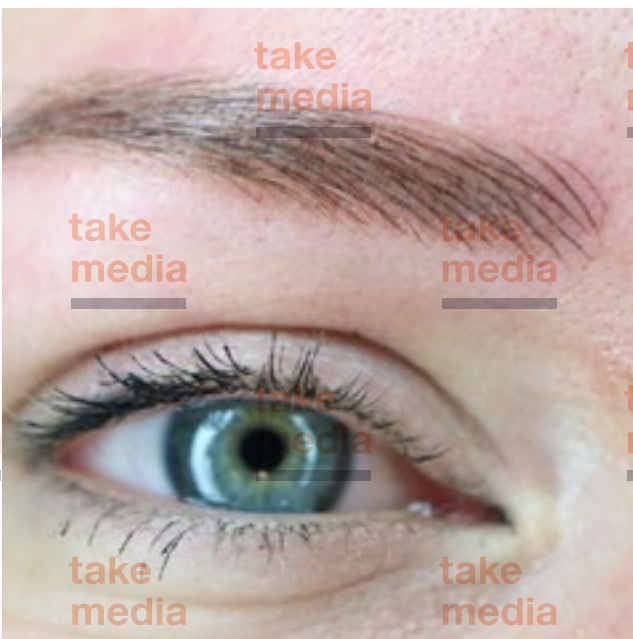
take media

take media

take media

take media

take media



take media

take media

take media

take media

take media

take media

take media



take media

take media

take media

take media

take media

take media

take media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

# Everything is Possible

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

TEXT BY / Oksana Martynenko

I am a permanent makeup artist and an internationally certified coach as well as the official representative of ORSINI & BELFATTO LTD (Italy) in the Baltic countries. I'm also the founder and the owner of OMG Universe makeup studio in Tallinn, Estonia.

I am absolutely convinced that the way to mastery starts in early childhood. My background includes school of

arts, certification and 2-year experience as a visagiste, and a passion for photography.

I have a degree in Business Management and I also study Practical Psychology and Neuro-linguistic Programming (NLP) techniques.

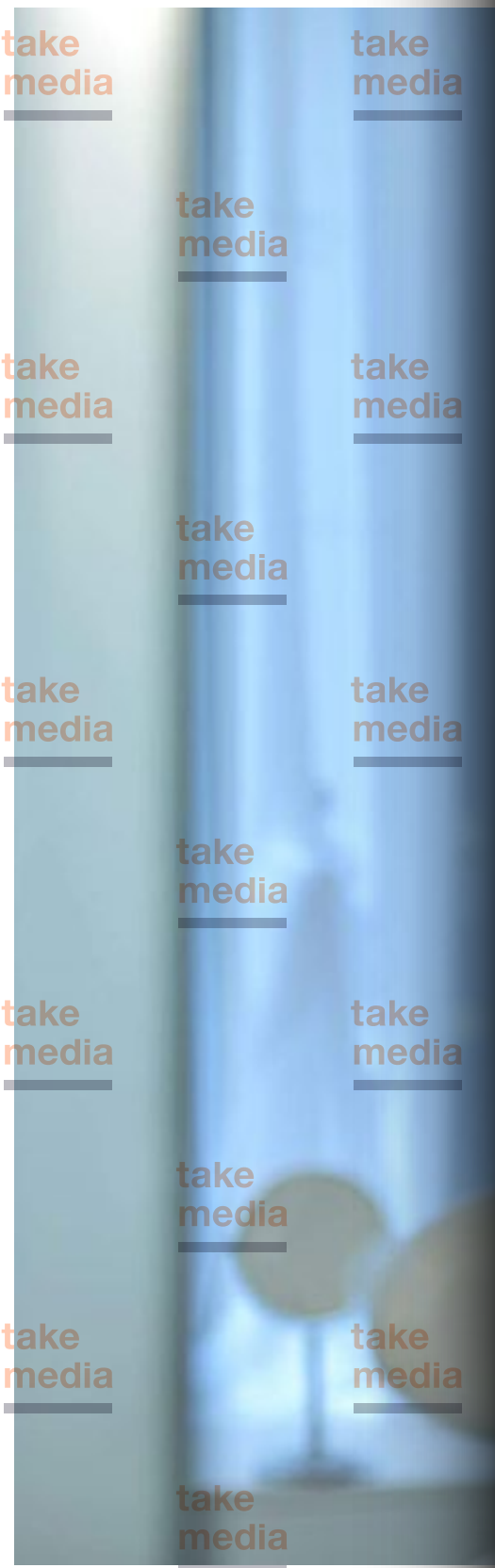
With all that knowledge and experience, I started working with permanent makeup in 2014.

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

## What is the basis for successful treatment?

For me, this is all about communication with a client. To establish a connection with my clients, I use my knowledge of human psychology to understand each person and how they process information.

All the people are divided into 4 types:

- **VISUAL LEARNERS**
- **KINESTHETIC LEARNERS**
- **AUDITORY LEARNERS**
- **DIGITAL LEARNERS**



**VISUALISTS** are the most common type in the world.

They talk loudly and confidently, at the same time keeping a distance during communication to better see the speaker. They dress brightly and effectively. “Visualists” are good narrators.

To persuade such a client use visual information like magazines, video, posters, and before-and-after photos. Use gestures in a conversation.



**KINESTHETS** are the second most-common learning type.

Their voice is slow and low. When communicating, they stay close enough to touch. Their attitude toward clothing is practical - comfort is the priority.

When communicating with kinesthets, appeal to their senses. Describe your proposals in a way that a client feels how pleasant and comfortable your process is. For better persuasion, let her touch and try everything, if possible.



**AUDITORY LEARNERS** have a voice that is changeable, deep, and expressive with lots of intonations.

They keep a moderate distance when communicating and use few gestures but, at the same time, they are very talkative. They like dialogues and ask many questions.

It is important to let him finish his thoughts when speaking. Listen carefully and do not interrupt.

To persuade such a client, magazines will not help. Tell him in details about advantages and benefits of your proposal.



**DIGITALISTS** are the third most-common type of people.

Their voice with lacks intonations and is mostly inexpressive. They keep their distance during conversation and use no gestures. They seem to be talking to themselves.

When communicating with a digitalist, focus on senses, contents, importance, and functionality.

To persuade such a client, use digital information, graphs, favorable offers, and examples of how the final result will work for her, specifically.



take  
media

take  
media

take  
media

take  
media

take  
media

# Work Algorithm

take  
media

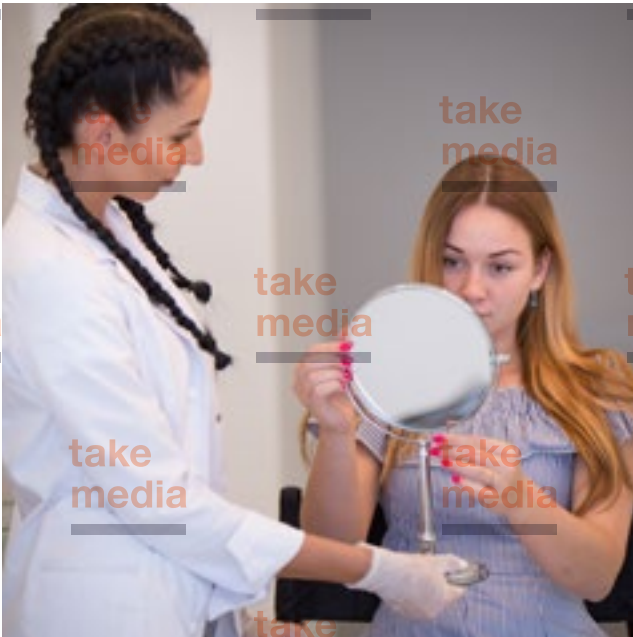
take  
media

take  
media

take  
media

take  
media

ALL WORK DEMANDS A SPECIFIC SYSTEM OF SUBSEQUENT STEPS



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

## STEP 1

### Draw a Sketch

I draw a full sketch for each client to let him see how his eyes will look after the procedure and a full recovery. Draw a sketch when a client is sitting, that way his face is relaxed and normal the way it is in daily life.

**RULE #1:** Always draw a sketch when a client is sitting on a chair.

## STEP 2

### Fix the Sketch

I only fix the "tails" of arrows. Everything else I keep in my visual memory, including the details of the client's natural eye shape which. I fix the sketch using short, gentle, accurate moves and barely touch the skin leaving only small scratches.

Then, I apply anesthesia and wait five minutes to avoid swelling of the eye area.

**RULE #2:** Fix the "tails" without anesthesia using short, gentle, accurate moves that just barely touch the skin.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

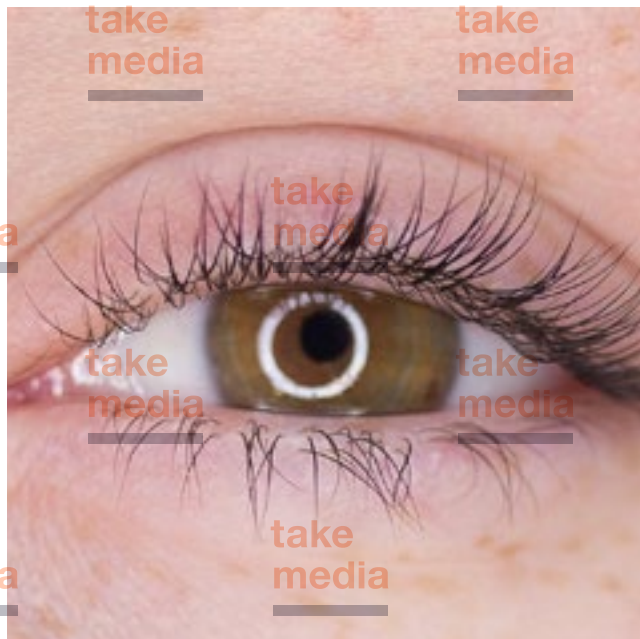
take  
media

take  
media

take  
media

take  
media

take  
media



**STEP 3**  
take media

### Stretch the Skin

Getting the skin stretched just right is an important element when shading the eye. A bad stretch will lead to bad results.

Ensure that the skin is stretched exactly where a needle is and reposition your stretch continuously as you move the needle about the face. Try to stretch the skin in three directions and use make use of the little finger of your working hand.

**RULE #3:** Pay careful attention to the stretch of the skin at all times and aim to keep it as flat as a canvas.

**STEP 4**  
take media

### Split into Zones

Visually split the eye into five zones before you begin and complete each zone before moving on to the next. For example, start with zone one and do not move into zone two (or any other zone) until you are about 90% with it. Then, proceed to the next zone, and so on.

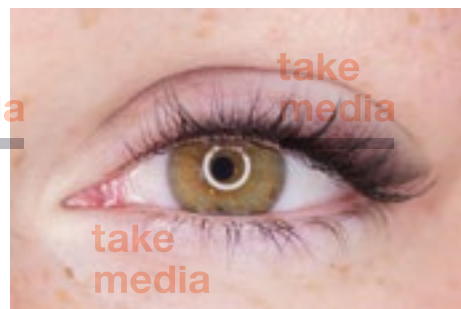
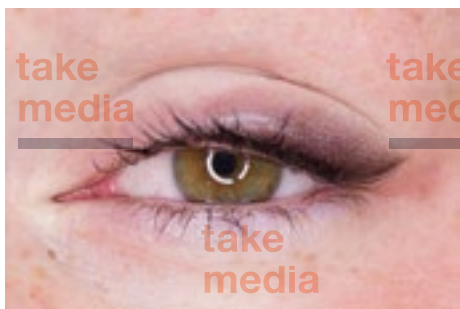
**RULE 4:** Split your work into separate zones. Complete 90% of your work in one zone before moving on to the next.

take media

take media

take media

take media





**STEP 5**

**Technique**

While shading, our hand moves should be smooth and precise and not at all chaotic. The combination moves reminds me of an accordion or a spring where the amplitude of the waves varies between short, medium, and long. We make as many short moves as possible, putting them very close to each other to give the eye a darkening effect that emphasises the edge between lashes. Medium moves create more space and are used less frequently. Long moves create the most space and should be used the least.

**RULE 5:** For shading we use three amplitudes of moves: short, medium and long.



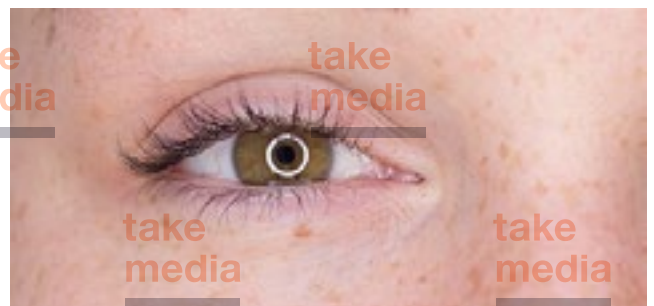
**STEP 6**

**Duration of Procedure**

It is important to work on the eyes quickly because:

1. The sooner we finish, the less discomfort our client will have.
2. The sooner we finish, the smaller the eye oedema will be.
3. A smaller oedema makes our work more comfortable.
4. The more comfort we have, the higher quality we perform.
5. The higher quality we perform, the more satisfied our client will be.

**RULE #6:** We should work on the eyes quickly. The sooner we finish, the better the results will be.





take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

# Casual Eyeliner

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediaTEXT BY / **Lucía H. Díez**take  
mediatake  
mediatake  
media

*I have always drawn. Since I was a child, I have been keen on realism; in fact, it was (and it is) a challenge every time I get in front of a paper with a photograph and a pencil. Since my mother has a beauty center, I thought, "What about mixing drawing and beauty?"*

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

**U**ntil fairly recently, these techniques were not widely known in Spain. Because of that, here it is my challenge: nobody has to know my clients have undergone the micropigmentation procedure.

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

I want to make people feel beauty and self-confidence. I want to make them forget the old permanent makeup which lacked elegance and subtlety.

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

Since a picture is worth a thousand words, it's important to accentuate the eyes and the way they reflect light better than lip. The micropigmentation of the eyes helps us rejuvenate, embellish, and it gives brightness.

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

ABOUT THE AUTHOR

Artist, Tattooer, Permanent Makeup Artist, Winner of the Professional Training Olympics in Beauty and Wellness (Spain 2013). Co-Director of Centro Dermia in Bilbao, Spain.

# The Process

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

01



take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

02



We must work carefully in the zone of the eyes. It's important to avoid risk zones in order to prevent migrations and also to try to make the duration of the process as short as possible. By limiting the trauma, there will be less inflammation and, consequently, better pigment implantation.

take media

take media

take media

take media

take media

take media

First, we will apply anesthetic to the base of the eyelashes and to the area which will be pigmented. After 10 to 15 minutes, with a 3 micro-needle we will graze the skin. We must do a spaced, dotted pattern between the capilars of the eyelashes. Opening the skin, the anesthesia will take effect faster and the risk of migration will be minimized. We'll leave the anesthetic working for five more minutes so the skin will be ready by the time we have finished our design.

take media

take media

take media

take media

take media

take media

04



For the design, we will use a black pencil or an eyeliner. It is important for the design and the final result to be as identical as possible. Be sure to harmonize and correct the natural

take media

take media

take media

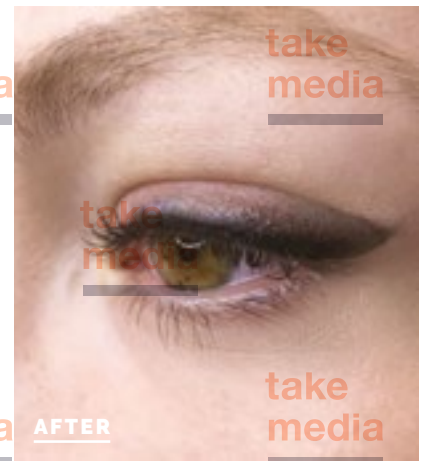
take media







# The Effect



asymmetries of the eyes in order to be seen as symmetrical as possible.

To transfer the design, with a one-point needle at medium speed we will mark the vanishing line and the limit of what will be the darkest area. Using the same needle and reducing the machine's speed, we will move our hand like a pendulum using quick, swift motions and applying no pressure. This will result in a soft, dotted pattern that will signal our design's limit.

Next, with a 3 micro-needle, we will start filling the base of the eyelashes and we will keep making it bigger as if it was a classic little eyeliner, up to the limit previously drawn. Use quick and brief movements from the bottom to the top with no more than two coats. This will ensure that our area looks well pigmented without the need to retouch it again. Then, we apply anesthetic to the other eye and repeat the process.

Then, we will start shadowing, paying attention to the intensity gradient

in order to create a softer result. It is necessary to do the previously mentioned pendulum movement carefully. It is key to tighten the skin, to work in small areas when shadowing, and to keep working the same amount of layers in both eyes. It could be said that it's like creating a net: some long lines, another medium ones, and another short ones, all mixed within themselves. It is important to be thorough and to work both eyes at the same time in order to mirror the results on each eye as closely as possible.

Finally, when the procedure is complete, we show the client the finished work and take a photo.

Remember that less is more. It is better to use lighter shading on the first procedure and then, after about one month, retouch as needed to achieve the desired effect. As a good teacher once told me, "You are an artist. Shadow the way you want, but make beautiful shadows; create art."

take  
mediatake  
mediatake  
mediatake  
media**THE WORLD NEEDS**

# Phi Removal!

TEXT BY / **Ella Sakalautskiene**

*I have worked in the field of permanent makeup for over 20 years. But, rather than counting years, I prefer to talk about the work itself and the new areas I'm developing today.*

Every course I've taken has opened up possibilities for me to work in even more complex areas. Actually, there were quite a few of them and I see that only their cumulative result could lead to new avenues of work and career possibilities. The field of tattoo removal, which I delved into a year and a half ago, allowed me to direct all my experience toward creating a new vision for tattoo removal procedures. In essence, I reorganized my knowledge base for presentation to a diverse student body. I am a teacher, leader, advocate, and innovator all in one. I am most grateful to Branko Babic and the PhiAcademy that he

founded because they have given me the opportunity to be my best self.

I follow today's trends closely.

Several years ago, the beauty industry was focused on the high-quality introduction of pigment into the skin to achieve a lovely esthetic effect as part of a new image for the client. Today we are concentrating on the reverse process – how to remove pigment successfully. The need for tattoo removal skills is on the rise and expertise in this area is in great demand by the largest companies and specialists.

Let's look at the latest developments in this field.

## First of all, why is there such a great demand for these skills?

As we know, the art of permanent makeup in Europe has been well established as a beauty service for at least thirty years. Taking into consideration the number of times a client may use these services over a lifetime, there may be a whole range of reasons why she would require

a procedure to remove permanent makeup – which is not entirely pleasant physically or mentally.

The reasons can be diverse - from an imperfectly administered procedure to inappropriate or overly harsh color, uneven color, or asymmetrical eyebrow

### ABOUT THE AUTHOR

*Vilnius Academy of Arts, Department of Decorative Art, BA; PMU Master's Career from 1996; 1st place in a free program on Marinistics, Russian IV Makeup Artists Championship interCHARM2001; Author's Olga Neuskaja Makeup School Course (the Moscow Club of Makeup Artists); Diploma in Professional Makeup & Body Painting, Maria Ewa Dziewulska International School of Makeup Artists; Vilnius College, Beauty Therapy Professional, BA; Utena College, General Duty Nursing, BA; European PMU Association Trainer; Training Programs Developer: Magic Lips, Open Your Eyes, and PhiRemoval; PhiRemoval Master, Branko Babic Phi Academy.*



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

shape. The client's and the specialist's concepts of what is beautiful may not match.

Another reason to remove permanent makeup is that at some point it is not possible to apply new pigment because there is simply no room on the skin.

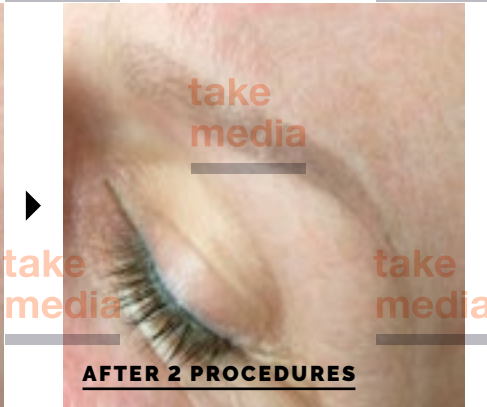
It is a common misconception that permanent makeup fades completely over a few years. Biopsies show that particles of pigment remain. They infiltrate the skin, become encapsulated (overgrown with fibrosis) and become literally permanent. All of these waste particles take up space in the skin. For this reason, new procedures are sometimes not possible.

The evolution of pigment in the skin is another reason to remove permanent makeup. As time goes on, unstable pigments can change. Some particles are rejected by the body while others may remain for a long time or even forever because of their molecular structure or other physical particularities. For example, instead of a beautiful brown color, we may begin to see strange and undesirable shades of red, yellow, green, or blue. Of course, these colors maybe covered with another color, but the cover color may dissolve to reveal the original coloration once again.

Titanium dioxide. This is what skin color is called – the only non-transparent pigment, recently very popular and used universally as a corrector for errors and unsuccessful applications – because until now there were no removal systems such as PhiRemoval. It is now widely acknowledged that titanium dioxide is only a temporary solution, because quite quickly, within a few months or a year, the camouflage provided by the "skin color" begins to change. A white or yellowish color emerges and no longer accomplishes its primary task – to mask defects. It in itself becomes a very visible esthetic defect.

Titanium dioxide has other negative effects as well. It takes up all the free space in the tissue and establishes itself permanently, because it





does not evolve or disappear. The skin rejects this "cement" and usually forces it to the surface of the skin, forming whitish bumps which are not at all esthetically pleasing, especially in the eye area. Introducing a new pigment to replace the titanium dioxide is virtually impossible and leaves only one choice - remove it!

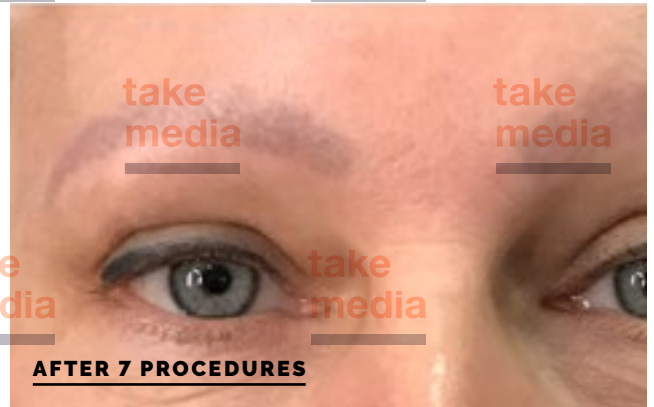
The removal procedure carries a certain amount of risk. All effective removal procedures are invasive and no method of intervention can be considered more aggressive than another. There is always some degree of risk and its extent depends on how developed the method used is, how prepared the specialists are, and how much information they are given. If needles are being used, even a neutral saline solution removal procedure becomes a risk factor for healing due to possible infection. All healing after such procedures depends on the depth of the work, the movements used, the sanitary conditions during the procedures and the aftercare period.

While we were preparing a new PhiRemoval product for this market, many products which I had worked with were analyzed. In fact, multiple methods and products were tried out on the founder of the PhiAcademy, Branko Babic. His leg is a roadmap of microblading! He is so conscientious that he tries out every product the Academy creates on himself. As soon as I received the first vials, I understood that although I had the products, the mechanics of the procedure had yet to be developed. Success is always based on the combination of effective and safe use of the product, expert application of the technique, and attentive post-procedural care.

The pros and cons required intense assessment and, as a result, the PhiRemoval system was created and is still being used at the PhiAcademy in many countries throughout all the continents. The system is gaining popularity at an amazing rate. Part of my work is monitoring its development, and I am not alone. I have many excellent PhiRemoval Masters and Artists whose work speaks volumes for the system.

In the tattoo removal market we are unique. After training, students are supervised under the Craft Master system and must progress through nine levels to receive the title of PhiRemoval Artist. A student's instruction includes multiple consultations, discussions, and case analyses.

Why is our method unique? Because it is not a copy of something else. The procedure can be done with any company's permanent makeup tool or manually (yes, tattoos can be removed manually). Glycolic acid is used with a neutralizer for balance. It is applied with a very light staccato movement and gentle vibration on the skin and the resulting reactivity allows delicate penetration. Even when removing a tattoo, the skin cannot be deeply punctured as it requires a delicate touch. Students are taught to maintain the integrity of the skin as it was before the removal procedure. The ingredients of all PhiRemoval products are intended to promote quicker healing, which students are taught to monitor closely. The medical aspects of the procedure are essential components of the training.



## The Principle of PhiRemoval

PhiRemoval softens and dismantles the structure of the pigment layer. The pigment solidifies and is drawn to the surface of the skin. The tattoo extraction formula starts working almost immediately after drawing the original tattoo ink and moving upward through the skin.

The scab with the tattoo ink will form above the treated area in the next few days. While the skin heals, even more unwanted tattoo ink will be drawn out.

The scab will start peeling off naturally, extracting the unwanted tattoo ink. The client is likely to have a secondary scab containing even more tattoo ink. The pigmented layer gradually pales even without additional procedures.

The unique aspects of PhiRemoval are truly wonderful. The procedure removes any color. (We know that lasers do not read green or yellow.) It removes old as well as "fresh" pigment from permanent makeup,

microblading, or tattoos. It is much more effective than laser removal, requiring only one to three sessions to remove a tattoo and is particularly effective for the removal of titanium dioxide (camouflage) pigment migrations and improving the appearance of scars. The growth of eyebrow hairs is not affected.

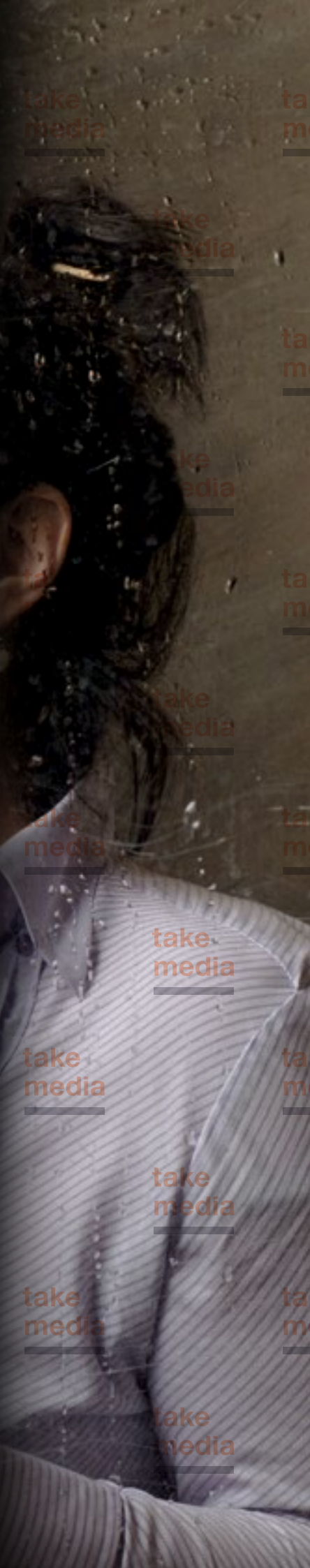
Furthermore, PhiRemoval is based on the philosophy of nurturing the skin. The goal of PhiRemoval is not an instant "fix." Although pigmentation can be removed in one session, doing so would be harsh on the skin and cause an undesirable appearance below the standards of good health.

The marketing of PhiRemoval never was or will be aggressive. We are not "fishing" for failures in other systems nor do we exploit them to highlight our success. Our goals are different: the specialists we train do excellent work for your assessment. The results speak for themselves.









PERMANENT

**PERMANENT  
Makeup &  
Microblading  
Removal  
Processes**

**WITH THE  
PigmentOff  
Remover**

TEXT BY / Inga Babitskaya

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

**P**ermanent skin drawings have been around for ages and humanity has been looking for effective ways to remove them for just as long.

There's no shortage of clients who want to remove low-quality or deteriorating work from their skin.

For you, as professionals, seeing residual pigment on your client's face is nothing new. Unfortunately, the visible traces on the skin are nowadays colloquially called "trash."

Even inexperienced permanent makeup practitioners will acknowledge this: new, fresh skin makes for higher-quality PMU work than skin with pigment residue from unsuccessful experiments. While inexperienced masters may be eager to take on the task of correcting other people's mistakes, more experienced colleagues will send clients to have removal procedures.

I am totally convinced that the number of clients who want to remove old or low-quality work will increase with each new day. But which procedure is responsible for this increase in unsatisfactory results: low-quality permanent make-up or microblading? Based on my own observations, I would say it's 50/50.

However, microblading now attracts more attention as hordes of admirers and opponents of manual permanent makeup are involved in a zealous confrontation now over what could be the single most controversial technique ever known.

I think the reason for the negative attitude towards microblading is as old as the hills: human greed. On one hand, you have the low cost of manual labor and needles. On the other is the high cost of the microblading procedure driven by demand from people outside the beauty industry. In all the years that I have been doing permanent makeup and coaching, I never witnessed such irresponsible and – I am not afraid to say – blatantly insolent attitude that some microblading masters have towards teaching. People who literally took their microblading courses yesterday and who have no experience whatsoever of independent work declare themselves teachers today and recruit students tomorrow!

The magnitude of the situation is simply frightening. Or, at least, it has become that way in my country. Naturally, it wasn't long before the results came in: a huge number of affected customers. Most of the specialists who remove the pigment

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



**TO SOME EXTENT,** I could call myself a trailblazer in pigment removal based on using "removers" in Russia. I've been working in the field of remover-aided correction for more than 15 years. I've tried all the currently-approved remover brands in Russia and most other world countries. But most importantly, along with leading and world-renown biochemists, I took part in the development of a new brand of remover, *PigmentOff* (Germany).

take  
media

are doctors who use lasers to reverse or correct the affects of unprofessionally conducted microblading procedures including:

- unsightly eyebrows;
- highly uneven colors;
- unflattering pigment stains;
- scar tissue.

take  
media

Microblading is a technically-complex procedure that requires precise manipulation and the firm and steady hand of a surgeon. Even a millimetric deviation of the needle at the surface of the skin matters. In the hands of a poorly-trained specialist with mediocre skills, microblading turns from art form to experiment.

take  
media

How about using a laser? You could. Unfortunately though, it can be useless in some cases, because it doesn't 'see'

certain colors including: white, shades of beige, yellow, orange, yellow and green, some shades of red. Also, even after removing contrasting pigments from an easily-removable spectrum of colors, the pigment in the surrounding tissue becomes low contrast. The laser's effectiveness in removing this residual yet still visually well-defined color sharply decreases. In fact, its effectiveness can become negligible.

At the present stage in the development of permanent makeup as part of the beauty industry, there is only one method to remove pigments of any color and shade, of any particle size, and with any constituents. The method also applies to handmade tattoos using gel pen, burnt rubber, Rotring ink, and the like. It's pigment removal based on what we call 'the remover.'

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

## The Advantages of Using the PigmentOff Remover

Pigment removal from the skin following permanent makeup and microblading procedures is fundamentally different from the laser method. It is based on unique biochemical processes aimed at extracting the pigment from the tissues rather than fragmenting it as would be done in laser removal.

For example, *PigmentOff* is a specially-formulated remover containing both metal oxide derivatives and their transition states similar in size to coloring pigments. In addition to their similarity in physical properties, these compounds are also similar in their chemical composition which makes them blend very easily. During physical contact, the *PigmentOff* remover's components are mixed with the ones in the skin. But *PigmentOff* remover components can't stabilize in the skin to set like a pigment would, so they are expelled from the tissues and simultaneously remove the pigment.

**IF THE COLORING PIGMENT HASN'T SET VERY DEEPLY** into the skin during the permanent makeup procedure, the desired result may be achieved after even a single procedure.

The success rate for permanent makeup removal using this procedure is 99.9%, in my opinion, if it's done by a professional. The particle sizes are different for tattoo pigments, permanent makeup pigments, and microblading pigments. This makes the process of tattoo pigment removal take longer than permanent makeup removal.

Laser removal affects the skin density and the physico-chemical properties of coloring pigments by altering them. This has its own effect on the effectiveness of this type of removal procedure. It can be unpredictable and either accelerate or slow down pigment removal from the skin.

How long the pigments have been left in the skin following the permanent makeup or microblading procedures doesn't have a significant effect on the effectiveness of the removal procedure.

The unique properties of the *PigmentOff* remover, as well as some other brands of alkaline removers, enables you to remove the pigment immediately after they've been applied.

That means that a master making a mistake has the opportunity to correct it immediately.

**PROFESSIONAL USE** of the *PigmentOff* remover is allowed only for duly-qualified and trained specialists. Without special training, it can have harmful consequences including necrosis.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

Many specialists who work with permanent makeup removal are being faced with an unexpected problem. Pigments introduced into the skin during the Microblading procedure are extremely difficult to remove. In some cases, laser removal is impossible.

At the TransformYOU Studio school in Moscow, which I have been managing for many years, we provide permanent makeup and microblading removal services. More recently, we've been offering services at the new Maringa School in Dusseldorf, where I'm the co-owner. We use various technologies based on both laser and remover. The specialists are professionals with knowledge and experience in the field of pigment removal. They can predict the success of each specific remover or laser removal procedure.

take  
media

take  
media

take  
media

take  
media

take  
media

That's not surprising to me because, in every other case of poorly executed microblading, the pigment is stabilized in scar tissue. Of course, removing the pigment from the scar isn't all that easy. Laser is useless half the time.

take  
media

At the TransformYOU Studio school in Moscow, which I have been managing for many years, we provide permanent makeup and microblading removal services. More recently, we've been offering services at the new Maringa School in Dusseldorf, where I'm the co-owner. We use various technologies based on both laser and remover. The specialists are professionals with knowledge and experience in the field of pigment removal. They can predict the success of each specific remover or laser removal procedure.

take  
media

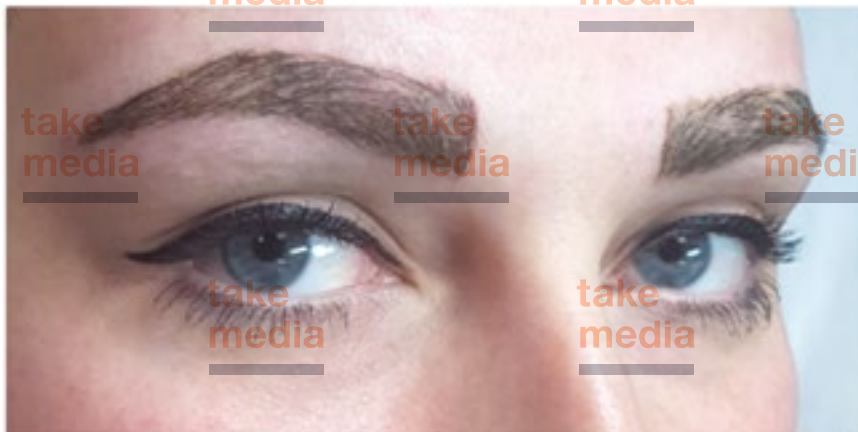
take  
media

take  
media

take  
media

take  
media

take  
media



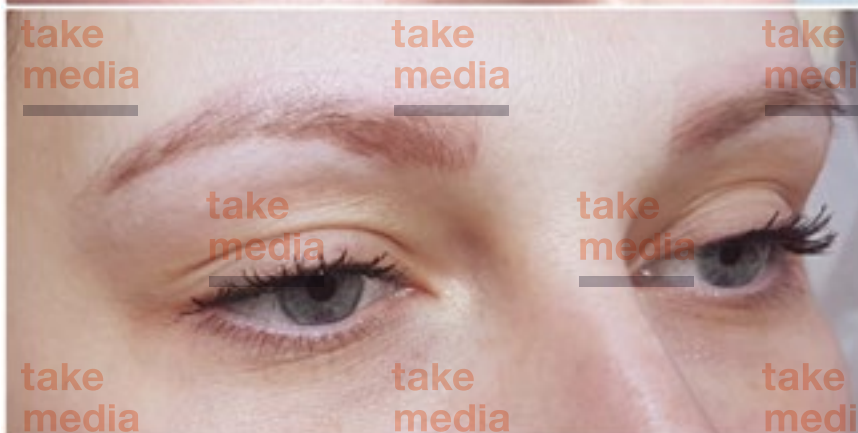
take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

# Every Case is Different

The eyeliner ‘stains,’ for example, can be removed more easily by laser but permanent lip makeup made with a pigment that has high titanium oxide concentrations is more susceptible to the remover.

With the help of this special *PigmentOff* removal technique, pigment implanted into the skin by microblading can be removed very efficiently.

This method perfectly removes any pigment introduced through a puncture into the skin and stabilized in the form of a suspension. However, if the pigment was brought in through a cut, and stabilized in the form of a ribbon, possibly even at an

angle, then removing it will take a bit longer.

As mentioned earlier, professional permanent makeup removal using *PigmentOff* remover has a success rate higher than 99%. However, removing microblading mistakes takes a heavier toll on the skin so the success rate is far less – about 60%. That’s because the location of the coloring pigments is different for permanent makeup and microblading.

I have personally developed the proprietary technology of removing the Microblading pigment with the help of the remover. This technology is performed using both manual and machine-assisted methods.

And this technique has given us positive results. The method is not very invasive and is aimed at minimizing the risk of secondary scar tissue. Moreover, scar tissue has often been smoothed out during the procedure.

Here are the results of microblading pigment removal procedures with this new technique. The results were obtained after just one session using the remover method.

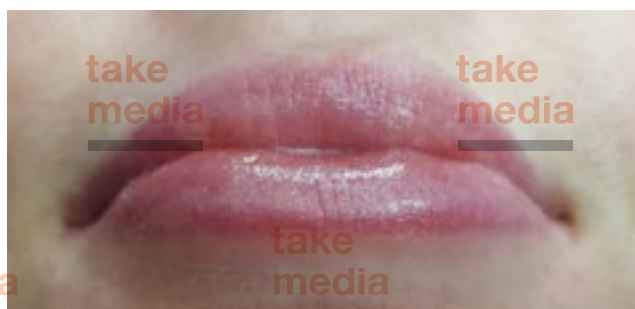
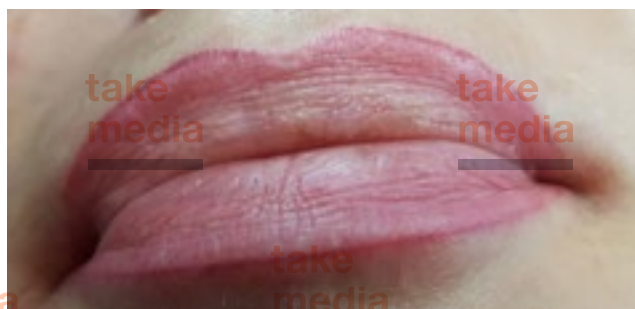
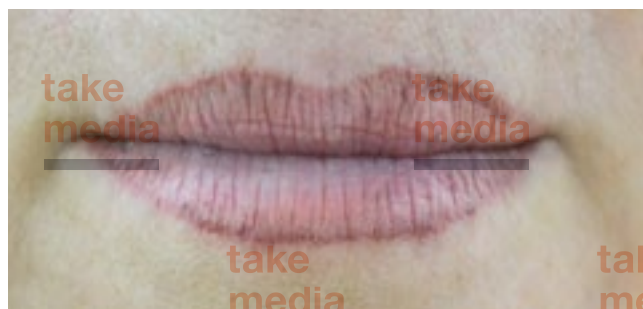
Working with a remover is complicated and specialization based

on expert training is very important. The consequences of poor-quality work are twice as difficult as microblading mistakes which means the responsibility is far greater.

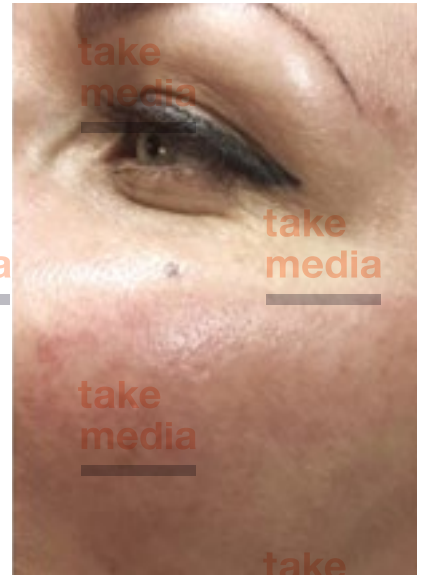
The masters often display excessive confidence in their permanent makeup and microblading removal skills. It is worth bearing in mind that applying a remover to the eye area is dangerous when you don’t use special protective substances. The substances that make up the remover can damage the cornea of the eye. Therefore, if it’s not possible to apply special precautions when working on the eye area, then the risk is not justified. Removing pigment from the space between the lashes, from the mucosa of the upper and lower eyelids, or from the inner corner of the eye, for example, is very dangerous.

On the other hand, if the remover is used by a professional who pays attention to all the methodological rules and if the client carries out the aftercare recommendations, the *PigmentOff* procedure is sufficiently safe. The risk of scarring under these conditions is no more than 2%, for example.

In our field, we tend to see laser removal procedures conducted before







remover procedures. Sometimes this sequence speeds up the removal process and sometimes it has the opposite effect by slowing this process down. You will notice a delayed results from the application of the remover when, after the laser removal, the pigment did not brighten at all but simply changed its color.

Occasionally, the pigment sets deep into the skin – even as deep as subcutaneous fat. In this case, using a remover without harming the skin by forming scar tissue is, unfortunately, impossible.

In Russia, there are many other permanent makeup and microblading procedures than in other countries. Therefore,

we tend to remove far more makeup than in other countries. I can declare with absolute conviction that Russian specialists have extensive experience. Pigment removal procedures make up more than 60% of all the procedures our Studio school masters perform. Permanent makeup procedures come second. We also remove permanent blush, dark circle camouflage, and more recently, unsuccessful trichopigmentation on a regular basis. These are all procedures that other countries would consider 'exotic.'

Unfortunately, none of the existing permanent makeup and microblading removal methods can be considered 100% safe. Each comes with its own advantages and disadvantages.

take  
media

take  
media

take  
media

take  
media

**REMOVING EYEBROW TATTOOS  
USING Nd:YAG LASERS IN Q-SWITCHED MODE**

# Seven Rules

**FOR SAFE AND EFFECTIVE TREATMENTS**

take  
media

take  
media

take  
media

take  
media

TEXT BY / Vitaliy Mikryukov

*Nd:YAG lasers are currently recognized as the "gold standard" for removing permanent makeup and tattoos. In recent years, this method has become widespread in Russia but the depigmentation of the dermis using Nd:YAG lasers with a q-modulator is not as simple a procedure as it may appear.*

take  
media

take  
media

take  
media

take  
media

**N**d:YAG lasers are recognized as the "gold standard" (Sardana K., 2014) in the removal of permanent makeup and tattoos. In recent years, this method has become widespread in Russia. However, the depigmentation of the dermis using Nd:YAG lasers with a q-modulator is not as simple a procedure as it first seemed to the inexperienced permanent makeup and tattoo masters who decided to introduce it to their arsenal of tools.

To understand what is happening when exposing the middle layer of the skin to an Nd:YAG laser for pigments, and how to carry out this procedure effectively and safely, it is necessary to

understand the physical principles that underlie the actions.

The first principle that explains the effect of the laser is the theory of selective photothermolysis, published in the journal *Science* in 1983. It formed the basis for nearly all optical instruments that are used in cosmetics at the moment, such as photoepilation, laser hair removal, laser blood vessel removal, and in particular, the removal of permanent makeup and tattoos using Nd:YAG lasers.

The essence of the theory is that the effect of the radiation energy of a certain wavelength will apply only to those chromophores that absorb

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

this wavelength. In other words, for each chromophore (granule artificial pigment, erythrocytes, hair follicles) there is an optimal wavelength that it absorbs as much as possible and, therefore, for which the effect will be most pronounced. This means that when using the correct procedure for tattoo removal, the side effects are minimal and there is only a loss of artificial pigments in the skin.

After the appearance of the photoepilator, there were attempts to use it for tattoo removal and permanent makeup. The idea seemed reasonable because the pigment of the skin would absorb the flash and crumble. However, this did not happen. Instead, burns and scars would appear on the skin after exposure and the tattoo wouldn't disappear. This was caused by a process which hadn't been considered, and which informed the second principle currently used in laser depigmentation of the dermis. (Karsai S, Raulin C., 2011)

The concept of the time of thermal relaxation (Thermal relaxation time, TRT) explained the problem of burns resulting from tattoo removal using lasers in long-pulse operation mode. It is necessary to consider the linear size of the particles exposed to the light pulse and the duration of the flare-up (duration of exposure). The thermal relaxation time is the time required for the object to release 50% of the absorbed energy as heat to the environment. This time is proportional to the square of the particle size expressed in millimeters. In other words, the smaller the linear dimensions of the particle, the faster it gives up heat energy to the surrounding tissues.

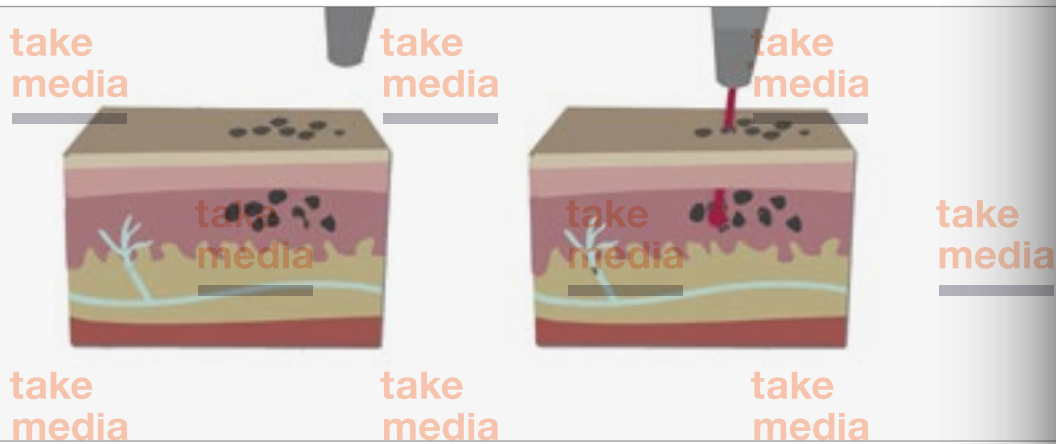
If energy is released too quickly, it doesn't reach the necessary peak temperature for the destruction of the pigment particles, which overheats and causes thermal injury to the surrounding tissues. Only after it manages to reduce the duration of the pulse lasers to nanoseconds ( $1 \times 10^{-9}$  or billionth of a second) will the safe and

#### ABOUT THE AUTHOR

*V. A. Mikryukov is a Candidate of Medical Sciences; Surgeon; Beautician; Member of the Society of Specialists In Aesthetic Medicine; and Specialist in Permanent Makeup and Tattoo Laser Removal.*



# The Pigment-Removal Process



effective removal of tattoo pigments from the skin be made possible. Such short bursts of three to five nanoseconds became possible after the creation of the q-switch or “Q-switch” in 1992, which enabled devices to generate ultrashort pulses.

There are three main types of lasers with q-switching dye: ruby laser, alexandrite laser, and the neodymium laser. The

most popular of them - the Nd:YAG Q-switched KTP (or neodymium solid state laser with q-switching dye) - became the ‘workhorse’ of laser tattoo and permanent makeup removal. The active medium used in this laser is aluminum-yttrium garnet (“YAG”, Y3Al5O12) dotted with ions of neodymium (Nd). The crystal emits a laser beam at a wavelength of 1,064 nm. The KTP nozzle is

a nonlinear optical system made from the crystal titanyl potassium phosphate (KTiOPO4, KTP). In this source, the radiation frequency is doubled and the output beam has a wavelength of 532 nm, which corresponds to green visible radiation.

Nd:YAG lasers produce flare-ups in the ultra-short nanosecond range, thus achieving a huge peak power. This energy

## The effectiveness of laser removal procedures is influenced by three groups of factors:

- laser-dependent factors;
- pigment-dependent factors;
- tissue factors.

### 1. LASER-DEPENDENT FACTORS

**WAVELENGTH** This is a fundamental factor influencing the efficiency of laser removal (Luebberding S, Alexiades-Armenakas M., 2014).

Based on the theory of selective photothermolysis, it is necessary to consider the wavelength and the absorption spectrum of the pigments, selecting the desired wavelengths to remove them (TABLE 1.)

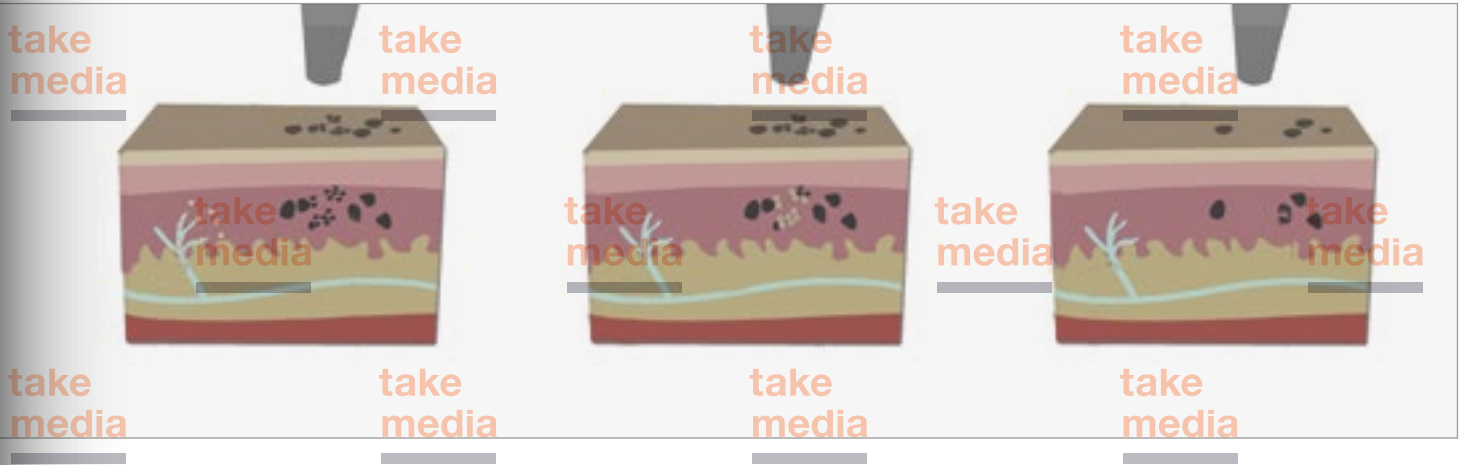
**WORKING SIZE OF LASER SPOT** The energy allocated to Q-switched lasers

in one burst is limited, as in all lasers. The working area of the laser spot on the skin determines the clinical significance of an impact. Nd:YAG Q-switched lasers do not have a fixed size for the working spot. It can range from tenths of a millimeter up to 7-10 mm in diameter (i.e., it can vary by over 100 times), and it depends on the focal length of the lens from the surface of the skin (Bernstein EF, Civiok JM., 2014).

This is both a plus and a minus for these lasers. The ability to adjust the focus of the laser beam, and hence the size of the working spot and the energy per unit area, is in the hands of the

**TABLE 1.** The use of lasers with different wavelengths to remove various colors of tattoo pigments

LASER	BLUE	GREEN	RED	BLACK
532 nm Nd:YAG	No	No	Yes	No
694 nm Ruby	Yes	Yes	No	Yes
755 nm Alexandrite	Yes	Yes	No	Yes
1064 nm Nd:YAG	Yes	No	No	Yes



flash is selectively absorbed by the tattoo pigment granules located in the skin. So, due to the fact that the time of thermal relaxation of the pigment granules is much higher than the duration of the flash, the temperature of the granules in the pigment increases to several thousand degrees, turning into a shock-inducing “explosive” wave (Ho D. D., London R., 2002).

The “explosive” shockwave is distributed in the dermis, causing damage to the granules of pigment which break up into smaller fragments. It also leads to cellular structure damage and cell membrane rupture. Quick-heating melanosomes (organelles containing natural granules of pigment in the skin) turns intercellular and intracellular fluid into steam. This causes the formation

of bubbles of steam inside the cells, otherwise known as intracytoplasmic vacuoles. It is due to these mechanisms that there is a sudden change of skin color in the place of impact of the laser, whitening or “frosting” the skin. Tissue macrophages then engulf the crushed fragments of the artificial pigment and remove them from the skin through the lymphatic system.

specialists. This is a huge advantage as it allows them to adjust the parameters individually depending on the specific situation of each patient. In the hands of inexperienced practitioners, such freedom doesn't always work in the client's favor and can lead to severe damage of the skin due to improper choice of power, focus, and size of the laser working spot.

**FLASH DURATION** This is a factor that affects the effectiveness of laser removal. Researchers have not yet identified a statistically significant difference between the flash duration of two nanoseconds versus 50 nanoseconds. A laser with a flash duration in the picosecond range  $1 \times 10^{-12}$  has a much higher efficiency and reduces the number of removal procedures by two to three times, according to the statements of some authors. (Brauer, J. A., Reddy, K. K., et al. 2012) However, picosecond lasers are currently widespread in Russia.

**2. PIGMENT-DEPENDENT FACTORS**

**COLOR PIGMENT** This is a factor that affects the efficiency of the removal process in relation to the wavelength of the laser beam, which was discussed above. Also, the process of depigmentation is affected by the chemical composition of the pigment. (C. Gómez, V. Martin, 2010).

**THE SIZE OF THE PIGMENT PARTICLE** The bigger the pigment particles, the easier and quicker they are crushed under the action of the laser. Tattoo pigments are a suspension of pigment particles of various types. The size of tattoo pigment particles, according to various researchers, ranges from 100 nm to 600 nm or more. Smaller and smaller fragments of the pigment are left in the skin with each tattoo removal session. They are less susceptible to crushing under the

action of the laser, and at the same time, are not small enough to be absorbed by the tissue macrophages. Switching between removal methods during the procedures also has something to do with this. (Taylor C. R., Anderson R. R., 1991)

**THE DEPTH OF THE PIGMENT** The deeper the pigment is in the dermis, the harder it is to remove. The more superficially the pigment is applied, the easier it will be to destroy it.

**THE AMOUNT OF PIGMENT** The amount of pigment applied into the skin affects the number of treatments necessary to remove it. If you had multiple corrective procedures, this lengthens and complicates the removal of pigment from the skin.

**PRESCRIPTION TATTOOING** Fresh tattoos are removed more quickly than those made many years ago. (Taylor C.R., Anderson R.R., 1991)

## 7

# The Basic Rules for the Safe and Effective Removal of Permanent Makeup Eyebrows with Nd:yag Laser

### 3. **TISSUE FACTORS**

**THE THICKNESS OF THE SKIN AND THE EPIDERMAL LAYER** Skin has different thickness on different parts of the body. It ranges from 2.12 mm to 11.57 mm in men, and from 2.07 mm to 10.4 mm in women. The ratio of the dermis and epidermis layer thicknesses must also be considered when selecting laser parameters for effective and safe treatment.

When it comes to the energy of the laser flash, the epidermal layer is quite a significant obstacle to its penetration into the skin. This is due to the reflective properties of the transition boundary, as well as the scattering properties of the layer itself. However, there are techniques which reduce the reflective and scattering properties of the epidermal layer, increasing the laser's energy for improved pigment penetration. (McNichols R.J., Fox M.A., 2005).

**THE ACTIVITY OF THE IMMUNE SYSTEM** Having a good immune response has a significant impact on the effectiveness of the laser removal procedure. In people with immunodeficiency resulting from disease or medication prescribed for various conditions and diseases (glukokortikosteroida, azathioprine, cyclophosphamide and other drugs), the results of laser removal will be far less remarkable due to low levels of tissue macrophage activity. (Zelickson B.D., Mehregan D.A., 1994)

#### 1.

##### **ANESTHESIA**

The skin is extremely sensitive to laser treatment procedures. You should apply anesthesia with sufficient exposure to reduce the pain of your patient. In most cases, using an occlusive dressing increases the effectiveness of the anesthesia.

#### 2.

##### **COOLING**

Don't neglect pre- and post-procedure skin cooling. During the laser treatment, massive levels of heat energy are transferred to the tissues, which are an additional damaging factor. To reduce the swelling and shorten recovery time, it's important to cool the skin before and immediately after the procedure.

#### 3.

##### **NATURAL EYEBROW HAIRS**

Patients often worry about their real eyebrows: will they grow back after the laser exposure procedure? Please reassure them that the hairs will be fine and growth will be normal. However, during the procedure, the outer part of the hairs can suffer pigment loss and may turn white. Foreign guidelines recommend that you shave the hairs before the procedure, but not all the patients find that acceptable. So that the hairs don't prevent the penetration of the laser beam and don't absorb any of the energy themselves, it's best to push the hairs back to increase the efficiency of the procedure.

#### 4.

##### **BEAM FOCUS**

This is very important for the safety of the procedure. Many novice practitioners try to minimize the work spot as much as possible to improve the result but this only increases the invasiveness of the procedure and increases the risk of complications like scars. Permanent

eyebrow makeup works better with large spot sizes. This way, the damage to the epidermal layer will not be severe and the penetration of energy to the pigment is maximized. Focus adjustment and the size of the working spot should be customized depending on skin type as well as the number, density, and the depth of the pigment.

#### 5.

##### **POWER SETTINGS**

Don't overdo it when you select the power in the first session because this can lead to severe injuries and increase the risk of scars. After one or two sessions, the amount of pigment in the skin will decrease. The skin's capacity to remove the residual layer of pigment granules and fragments will also increase. Power settings need to be customized depending on skin type as well as the number, density, and the depth of the pigment.

#### 6.

##### **NUMBER OF SWEEPS**

A single sweep of the laser over the surface of the skin results in an immediate reaction: the vacuolization of cells. This manifests in the whitening of the skin or the so-called "frost." The reaction stops there if the laser beam does not penetrate deeper into the tissue. After this reaction is complete, it's pointless to apply the laser again in the same session because the laser fragmented the particles from the first sweep and the particles can't be crushed any further. Reapplying the laser treatment will only increase thermal tissue damage.

#### 7.

##### **DOWNTIME**

The optimal break between sessions is six to eight weeks. Placing the sessions closer together reduces the effectiveness of the procedures and hinders the cleansing of the splintered pigment fragments.





In the hands of a knowledgeable professional, the removal of permanent makeup and tattoos by laser is an effective and safe method. In order to carry out the procedure efficiently and with minimal risk for the patient, the practitioner must fully understand the processes occurring under the influence of the Nd:YAG laser in order to fine-tune the equipment parameters depending on the specific situation (number, depth, density and color pigment, as well as skin type).

**REFERENCES**

1. R.R. Anderson, and J.A. Parrish, "Selective Photothermolysis – Precise Microsurgery by Selective Absorption of Pulsed Radiation," *Science* 220, 524-527 (1983) Ho D.D., London R., Zimmerman G.B., Young D.A.
2. Sardana K. Pigmented lesions and tattoos. In: Sardana K., Garg V.K., editors. *Lasers in Dermatological Practice*. 1st ed. New Delhi: Jaypee Brothers; 2014. p. 101-60.
3. Karsai S., Raulin C. Laser treatment of tattoos and other dyschromia. In: Raulin C., Karsai S., editors. *Laser and IPL Technology in Dermatology and Aesthetic Medicine*. Berlin, Heidelberg: Springer-Verlag; 2011. p. 189-210.
4. Luebberding S., Alexiades-Armenakas M. New tattoo approaches in dermatology. *Dermatol Clin* 2014;32:91-6.
5. Brauer J.A., Reddy K.K., Anolik R., Weiss E.T., Karen J.K., Hale E.K., et al. Successful and rapid treatment of blue and green tattoo pigment with a novel picosecond laser. *Arch Dermatol* 2012;148:820-3.
6. Taylor C.R., Anderson R.R., Gange R.W., Michaud N.A., Flotte T.J. Light and electron microscopic analysis of tattoos treated by Q-switched ruby laser. *J Invest Dermatol* 1991;97:131-6.
7. Gómez C., Martín V., Sastre R., Costela A., García-Moreno I. In vitro and in vivo laser treatments of tattoos: High efficiency and low fluences. *Arch Dermatol* 2010;146:39-45.
8. McNichols R.J., Fox M.A., Gowda A., Tuya S., Bell B., Motamedi M. Temporary dermal scatter reduction: Quantitative assessment and implications for improved laser tattoo removal. *Lasers Surg Med* 2005;36:289-96.
9. Zelickson B.D., Mehregan D.A., Zarrin A.A., Coles C., Hartwig P., Olson S., et al. Clinical, histologic, and ultrastructural evaluation of tattoos treated with three laser systems. *Lasers Surg Med* 1994;15:364-72.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media**PERMANENT LIP MAKEUP**take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

# Secrets from the Professionals

TEXT BY / Anastasia Gilmanova

**T**o create professional permanent makeup for the lips, it's not enough to know the basic stages of the procedure. You need to understand it in all its finest detail and with all its nuances. Let's see what steps this procedure consists of and what conditions are necessary for a high-quality result.

## The Sketch Lays the Groundwork for Permanent Makeup

The first step is making a sketch of your client's lips. This is the most crucial moment and all your work will depend on it. All our facial features can be represented using geometric figures. Thus, the lips look like two trapezoids (Fig. 1), one for the upper lip (AFF'B) and one for the lower lip (ADD'B). By combining these two trapezoids, we get an exact outline of the lips.

To begin with, we need to draw the grid for guidance (Figure 2). First, we define the length as the line connecting one corner of the lips to the other (segment AB). Then, divide this distance in two equal parts,  $AC = BC$ . Draw a vertical line through this middle point so that it comes out exactly in the middle of the nose. The position of the nose determines the center of the lip line, as a checkpoint that corresponds visually to the middle of the face.

Secondly, we divide each of the two halves in two again  $AA' = A'C$  and  $CB' = B'B$  (Fig. 3). Then we draw two parallel lines through A' and B', draw connecting lines that touch the tip of the lips, and find the corners of a rectangle (F, F', D and D'). These points correspond to the angles of two trapezoids, as well. We round off the angles so that the shape becomes symmetrical.

Sketches like this are ideal for checking the symmetry of the lip shape. Never play it by ear or draw up spontaneous sketches. Make sure you use visual points to achieve a perfectly



take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

symmetrical result. It's true that lips are not always symmetrical. It's also true that the actual shape may need to be ignored or corrected, as is the case for older patients with drooping lip corners. Sometimes the corners of the lips are raised. In this situation, we need to pull them down a little to get the right line, tweaking and aligning the shape of the lips to make them symmetrical. The trapezoid drawing makes getting well-shaped,

perfect symmetrical lips possible. Not all of your clients will have well-proportioned lips. Usually, This can be corrected with the help of permanent makeup, but bear in mind that you can't go over the natural outline by more than 1 mm without making the artificial makeup stand out. If the difference in size between the lips is more than 1 mm, then we personalize the makeup and adapt it to the shape of the lips and the face.

## Lip Coloring Techniques

Having finished the sketch, we proceed with the lip coloring techniques. Based on color density, 4 techniques are available to us. The difference between the techniques lies in how we apply the paint. As we apply permanent makeup, we sweep across the skin with movements that are either broad or short. The amplitude determines the width of the sweep.

The first type of the technique is called 'Nude'. It involves using minimal color density (Fig. 4). This style is for clients

who are satisfied with the shape and size of their lips, but who want to fill small color gaps or to change the color by 1-2 tones. This technique enables you to make the color and shape of the lips as natural as possible. You should work with small strips about 1 cm long.

'Aquarelle' is the second permanent makeup technique. The sweep in this technique is half as wide as the one before, only about 0.5 cm. This technique is suitable for clients who want to change the shape and color of

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



the lips, but at the same time obtain a natural effect. 'Aquarelle' is the most popular technique in my field of work.

Another method is the so-called 'Lipstick Effect', which is best used when you need to touch-up pre-existing permanent makeup that has become dull or lost its relevance. Using one and the same style, we apply bright and rich colors, such as burgundy. The optimal stroke length for this technique is about 0.1 cm to 0.2 cm. The work is very meticulous, which provides a smooth and solid-colored effect with a shape that will live up to the expectations.

The 3D technique is based on a combination of all the previous techniques. The result of the 3D style is a three-dimensional illusion made by some parts of the lips that are solid-colored and others that look as natural as possible. When you apply this technique, the strokes near the outline should be small, increasing gradually as you move away from the contour to a maximum length of about 1 cm. With this technique, the lips look plump and curvy. You should

pay special attention to how the color is applied. Linear color application makes crossovers between strokes look seamless. So, using linear strokes prevents spots from appearing.

**TO ACHIEVE THE BEST COLOR LAYOUT, PLEASE FOLLOW THESE TWO IMPORTANT RULES:**

- 1.** Use shallow strokes. The skin on the lips is very soft (much softer than on the eyelids and eyebrows). So, you need to be very gentle while working with it, because even the slightest touch can affect the skin by brushing against the epidermis and transferring pigment. This is precisely why using tattoo machines to apply permanent makeup on the lips isn't recommended. They are too powerful for such fine and delicate work, and they can damage the skin on the lips.
- 2.** Stretch them tightly. The skin of the lips should be stretched as much as possible. This will allow the pigments to penetrate the epidermis better.

take  
media



take  
media

take  
media

take  
media

BEFORE

AFTER

HEALED

## Choosing the Right Color or Color-Base

take  
media

take  
media

Let's consider the next stage: coloring. When choosing the color, please bear in mind the most important rule: if the natural color of your own lips has a cold shade, you should work with a warm shade and vice versa. If, for instance, the client has a blue hue on the lips, then the most optimal choice is orange (we can check with a color wheel). Don't emphasize the lip contour too much. It looks artificial and it's a bit outdated. Besides, making it more discreet makes it easier for you to change the lips' shape in the future.

Quite often, clients ask themselves in what order they should undergo their procedures. If everything goes well, they're expected to have permanent makeup applied, corrections made, and lip boosting sessions, so it's no wonder they're confused. The answer is very simple: it should be permanent makeup first, touch-up second, and volumizing last. That's because each procedure will last a certain amount of time. Generally speaking, permanent makeup is for 1-3 years. By contrast, the lip volumizing procedure will last for about 8 months.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



*"Don't emphasize the lip contour too much. It looks artificial and it's a bit outdated."*

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media





## Preparing the Lips for Permanent Makeup

As you prepare for the procedure, make sure that you comply with these guidelines:

**1.** Use medication that helps minimize the risk of allergic reactions, including rashes. A course of treatment is 5 days long. Whether you start using the medicine before the procedure or on the day is up to you.

**2.** Cleanse the skin with scrubs. Do this the day before the procedure to ensure a smooth skin surface. Cleansing the skin in the winter season is particularly important, because the skin undergoes desquamation.

**3.** Moisturize the skin. Use a cream, lip balm, or greasy protective lipstick. This will enable you to make good

contact with the skin. You can also use Vaseline during the procedure.

The lips need adequate after-care. Various antiseptics and disinfectants can be used to that effect. You should spray or sprinkle these antiseptic solutions on the skin over the course of the next 3-4 days, removing the exudate and any residue from it. For professional advice in caring for your skin after the procedure, follow the master's recommendations.

Also, the skin needs protection and moisturizing after the procedure. Vaseline or any other greasy cream would be perfect. It's also best to minimize contact with the treated skin by drinking tea or coffee through a straw, for example. Observe all the rules and recommendations applicable to the preparation stage, the procedure itself, and the healing process for a result that exceeds your expectations!

CONCEALING UNFLATTERING PERMANENT MAKEUP

# From Cold to Neutral and Warm

TEXT BY / **Ksenia Generalova**

**A**s professionals, we've all come across unlucky customers. They don't usually consult a specialist after they've had their first bad experience. Out of fear of repeated laser and chemical removal, they wear that unflattering permanent makeup for years. But nowadays, with the phenomenal technological advances of permanent makeup, several techniques have emerged enabling us to conceal almost every aspect of a poor-quality job.

I would like to unravel my secrets in this article, allowing you to use my insights and your own impressions of my experience in your own work for the sake of helping customers like these.

So, let's carry out the entire procedure of poor-quality permanent lip makeup concealment and let's examine it step by step using a real-life example of my work.







**STEP 1**

## Draw a sketch of the lips

For drawing, I use pencils in two colors – red and white. The red one is for the entire lip outline and the white one protects my sketch from possible color leakage under anesthesia.

take media

## Apply anesthetic

take media



**STEP 0**

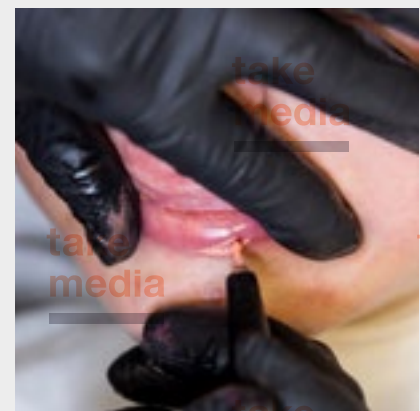
## The initial state



**STEP 3**

## Prepare base mixture

Combine pigments Corrector 1 and Rouge Intense Orange Red in a 9:1 mix ratio (that's 9 parts Corrector 1 to 1 part Rouge Intense). We use it not only to cover blue spots on lips but also as the base for further color application.



**STEP 5**

## Correct the cold tint

After the contour is ready, I replace the needle with a 3 PL Soft. Then I start covering the cold tint on the lips with the base mixture in Step 3 using the powdering technique. The procedure involves applying the pigment more densely on intense blue areas.



**STEP 4**

## Create the outline of the lips

After the anaesthetic is applied, you can move on to create the contour of the lips. Use needle 1 HD and the basic pigment Rouge Intense Baby Rose.



**STEP 6**

## Apply the main color

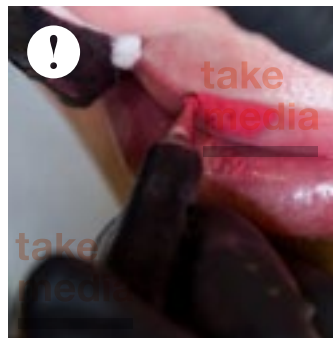
Once the base mixture is applied, I start covering the lips with the main color, Rouge Intense Baby Rose. I work in dense, vertical strokes. The needle needs to stay in the skin at all times. You have to feel slight skin resistance and vibration in your handle.

**PROCEDURE COMPLETE.**



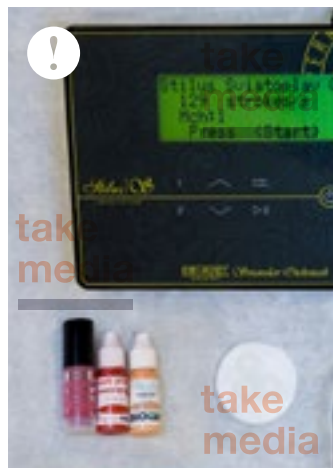
**POST-PROCEDURE CARE**  
Immediately after the procedure, I ask my clients to wipe their lips with clean, sterilized water and to carry on doing this a few more times that day. This washes off the oozing lymph. I recommend to all my clients that they apply a thin layer of petroleum jelly over the course of the next three days or until the healing is complete.

**THE NEXT ROUND OF CORRECTIONS OR TOUCH-UPS CAN BE OFFERED IN 2 MONTHS.**



**A HINT**

During the work I keep the handle upright and incline it by 45 degrees only at the last stroke for more dense color coverage. The lips should be covered with pigment until the color is dense and homogeneous.



**EQUIPMENT**

In this particular case, we'll be needing the following tools:

1. Device – I'll be using the BIOTEK STILUS-S device;
2. Disposable cartridges – **1 HD and 3 PL SOFT**;
3. Permanent makeup pigments from BIOTEK:
  - Corrector 1;
  - Rouge Intense Orange Red;
  - Rouge Intense Baby Rose.



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media





take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

THE  
New Norms

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

TEXT BY / Alla Romazanova

*I have always tried to perfect my skills in making corrective tattoos.  
I used them to cover body defects, postpartum scars, stretch marks,  
and post-surgery scars for cancer sufferers.*

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

I started tattooing about twenty years ago, back when I was still an art school student. But I gradually veered away from tattoo-making, as I had projected a different path for my personal development. I became more interested in my self-development as an artist in the fields of esthetic correction and permanent makeup.

take  
media

I have always tried to perfect my skills in making corrective tattoos. I used them to cover body defects, postpartum scars, stretch marks, and post-surgery scars for cancer sufferers.

take  
media

Generally speaking, a person who has suffered from a serious disease and survived it isn't particularly concerned about scars. Nevertheless, a great deal of information on esthetic correction is starting to surface, and many photographs are becoming available to the general public. Women come across these images and realize that they can do much more than just go on living: they can enjoy high-quality lives.

take  
media

Such tattoos were made in earlier times as well, but they were fewer. Also, women were shy, and they asked not to be photographed. They'd be thankful that they managed to overcome their disease, and all they wanted was to make the most of the lives they had.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

These days, most women are looking for information so I try to post my work and describe what it involves on social networks.

When a woman covers a scar, her emotional state improves and she becomes more confident. This, in turn, enables me to draw more positive emotions from my work, as her makeup artist.

Women of different ages come to me, 20-year-olds as well as 50-year-olds. Recently, though, young ladies seem to see me more frequently. Age is no barrier, certainly, because a woman will fight for her life, her future, her beauty, and for a better "self," whatever the age.

Working with scars has its own limitations: the scar dictates the image. Women surviving breast cancer often undergo complete gland removal. It is replaced with an implant. Cover silicone or saline water with skin graft, and a breast is formed. This type of plastic surgery is complicated. Unfortunately, doctors can't draw an areola on a breast. They sometimes reattach the nipple or form a node resembling a nipple, but more often than not, the reconstructed breast looks like a patch of skin.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

“

take  
media

take

take

take

*When a woman covers a scar, her emotional state improves  
and she becomes more confident. This, in turn, enables me*

take  
media

*to draw more positive emotions from my work.*

take  
media

take  
media

take  
media

”

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

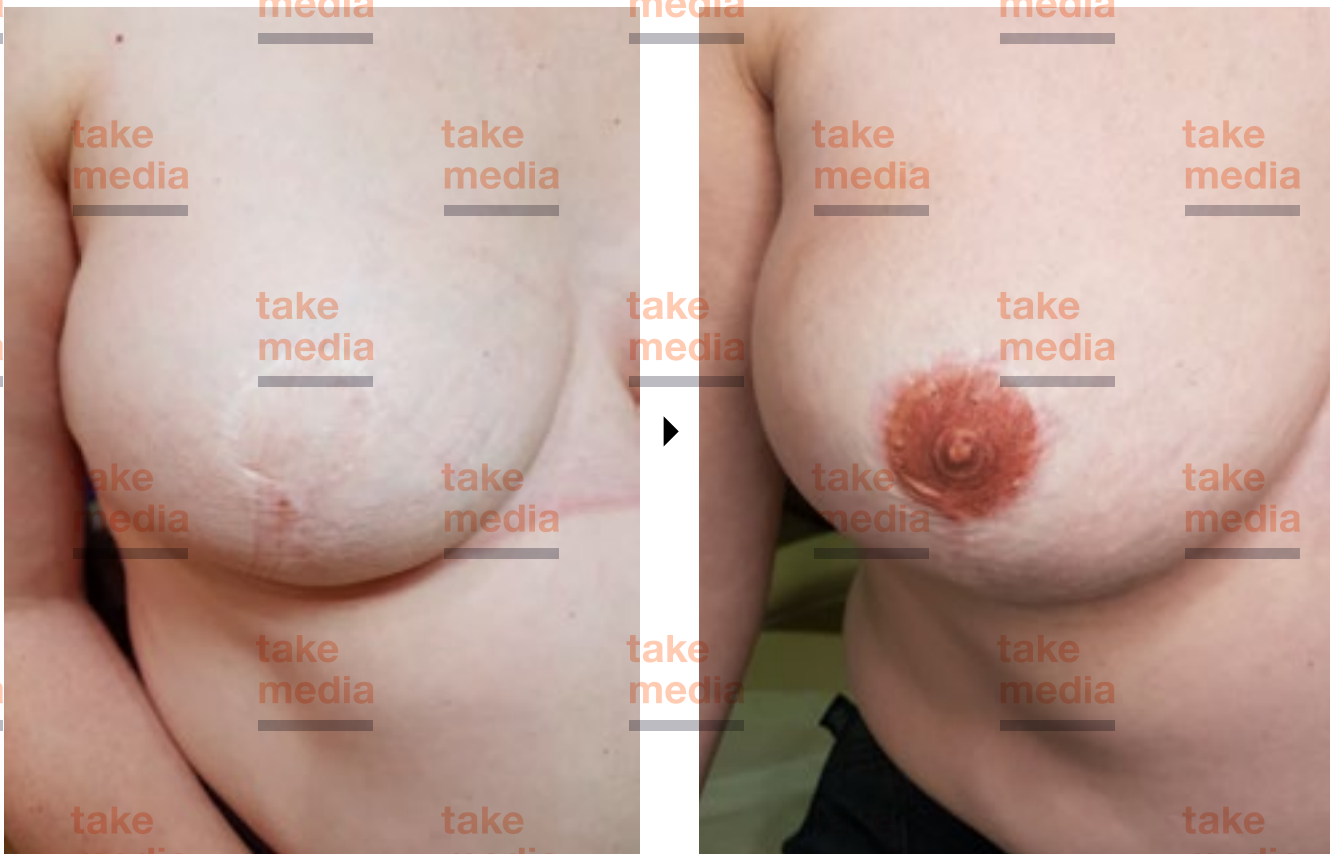
take  
media

take  
media

take  
media

take  
media

take  
media





take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take  
media

take  
media

take  
media

take  
media



take  
media

*I believe social-aid initiatives like  
these should be the norm...*

take  
media



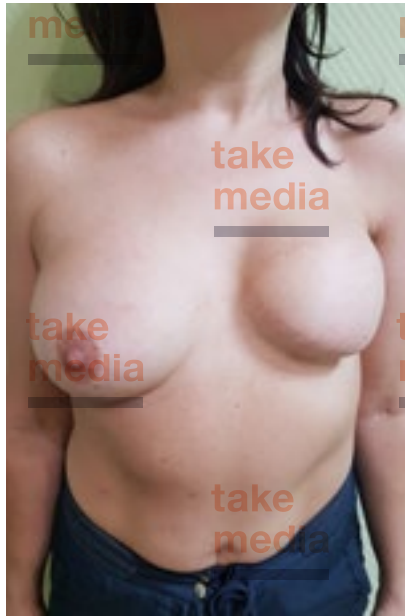
take  
media

take  
media

take  
media

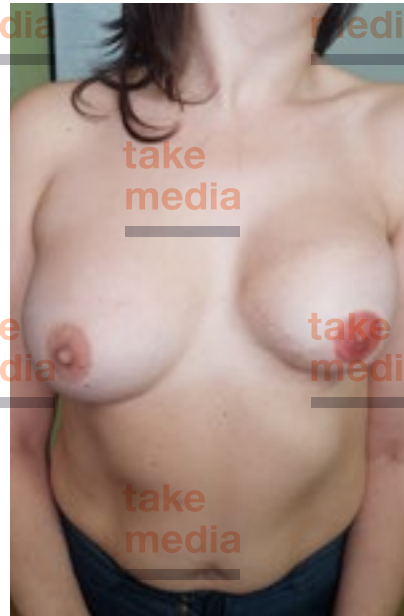
take  
media

take  
media



take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

When an areola is drawn on a clean skin fragment, a permanent makeup artist draws the 3D-areola using lighting and shading to create the visual illusion of a natural one. This is not difficult for an artist.

have nipples. Preconceived notions of what a human being is supposed to look like tell us that women have two arms, two legs, two breasts, two areolas, etc. Naturally, if we can see from the corner of our eye that something is missing, we automatically get the feeling that something is wrong.

take  
media

take  
media

It's usually women who have had one breast removed who come to me. So, I only draw one areola. This poses a difficulty: it has to look identical to the other one, which is far more complicated than drawing two identical ones from scratch.

I have joined BELIEF, the Russian Association of Voluntary Aid for Post-Oncology Women. Together with artists working at my studio, I promote ideas like making eyebrows for free for women undergoing chemotherapy, to make their lives more comfortable during this time. Though this period is difficult and healing is slow, women feel better with permanent eyebrows than without any eyebrows at all.

take  
media

take  
media

Many women are reluctant to have an artist work on a single breast. But drawing an areola is enough to enable them to get undressed in a sauna, for instance, without raising suspicion.

take  
media

I came across situations where women went to the sauna in their bras for years, because they were embarrassed to not

I believe social-aid initiatives like these should be the norm for tattoo and permanent makeup artists.

take  
media

take  
media

take  
media

take  
media

take  
mediatake  
mediatake  
mediatake  
mediatake  
media

GUIDELINE FOR PERMANENT MAKEUP

take  
mediatake  
mediatake  
mediatake  
media

# Teaching Methodology

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

TEXT BY / Nataliya Yeremenko

*Permanent Makeup (PMU) as a service is gaining popularity among clients as well as young professionals and newcomers who wish to learn the craft of PMU artistry. Unfortunately, many countries still haven't developed a clearly defined regulatory base to systemize the way this service is provided.*

take  
mediatake  
mediatake  
mediatake  
mediatake  
media

The profession of "permanent makeup artist" and its specific qualification requirements have not been clearly outlined to this day. The lack of standardized education for this profession is in total conflict with the increasingly stringent quality requirements placed upon it due to fast-paced advancements in the field. Increasing demand for highly qualified specialists has created a strong dissonance with current training methods that, all too often, serve purely commercial purposes.

This raises a serious problem for people looking for high-quality PMU specialist training: How can you choose a truly professional training school or a qualified permanent makeup trainer from the sea

of offers out there?

Before performing permanent makeup procedures, the specialist is required to have specific knowledge, professional skills, a creative mindset, and distinguishable expertise. It isn't enough to explain the technical process once or to merely walk people through the procedure.

A trainer must work on developing various skills in an apprentice such as creative thinking, artistic perception, hand-eye coordination, and attention to detail. It is particularly important for a professional to acquire graphical and coloristic abilities as well as makeup design skills.

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media





**ABOUT THE AUTHOR**

*Well-versed artist, world-class expert and acclaimed trainer, Nataliya Yeremenko is a permanent makeup master with experience spanning more than 10 years. She created several tried-and-tested training techniques and acclaimed methods and is considered a leading permanent makeup specialist in the Baltic States. Her prowess in the field has led to opportunities to serve as guest and keynote speaker at conferences and events dedicated permanent makeup art. She attended and held presentations for symposiums across the world, including the United States, Netherlands, Brazil, Germany, Great Britain, Russia, Ukraine, Poland, and Israel. She has offered her invaluable insights as judge for international permanent makeup competitions and as an accomplished businesswoman. Yeremenko is the founder and owner of the PM studio and Esteticline in Tallinn, Estonia.*

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

**A high-quality training program will...**

— **be efficient and make good use of**

**your time,**

— **explain in detail a thorough,**

**proprietary methodology,**

— **be led by a highly-qualified and**

**experienced trainer.**

take  
media

take  
media

Unfortunately, there are many masters who lack basic knowledge in teaching methodology yet still take upon themselves the heavy burden of teaching others, often acting out of commercial- or self-interest.

Indeed, a person can be a wonderful PMU specialist yet lack the ability to impart their knowledge and skills to others. It takes a special type of person to explain and unlock the secrets of PMU art in a way that makes them easy to understand.

The schools and trainers who rise to the top take a bespoke approach to teaching, both in individual and group trainings.

The individual level of professionalism and expertise of the trainer play a big part in how well the specialist is prepared. Trainers themselves must face

all manner of difficulties and stumbling blocks as they learn the art that they eventually go on to teach.

Their mission is to promote deep, systematic, and effective knowledge that enables apprentices to be ready and able to apply that knowledge in various real-life situations. Ideally, a trainer is the author of the technique he or she teaches. It goes without saying that the author is the most able and qualified person to unveil the secrets and technical traits of a technique.

Properly developed specialist-training programs must be built on the basis of comprehensive modules that are classified by degrees of intensity.

When preparing the program's framework for novice specialists, its

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

practitioners should not be limited only to hygiene and medicine, the basics of coloristics, or the specifics of permanent makeup performance. The program should also include essential topics and disciplines such as: the basics of drawing, makeup design in PMU, physiognomy (reading facial features), and aerography (the physical ability of the hand to draw lines and strokes).

outlines and shades than it is for other practitioners who don't have a knack for using artistic tools.

take  
media

These disciplines provide the groundwork for a young specialist to develop necessary skills and knowledge. Our observations suggest that people with creative talent and graphical skills master the art quickly and can more easily capture the individuality of the face.

That being the case, it is safe to say that masters with artistic skills or with an ability to engage in creative work have greater potential. Therefore, they'll be more likely to build a successful career for themselves in the industry of permanent makeup.

take  
media

Some of the requirements for fast and effective mastery of permanent makeup techniques include:

From my personal experience as a trainer, I can tell you that not all trainees are instantly able to show good results when performing practical tasks. Some of them begin to have doubts about their abilities. Most commonly, they are the ones who have never drawn or, for some reason, struggle with that skill.

take  
media

- artistic preparation,
- the ability to engage in creative work,
- basic understanding of human anatomy,
- fundamental professional training in permanent makeup applications,
- high-quality tools and pigments.

The success and the career path of a master are strongly influenced by his or her level of professionalism and teaching experience. Acknowledging the apprentice's talents and skills at an early stage, and ensuring the adequate use of those skills, significantly increases the effectiveness of the learning process and the likelihood of a promising future in this profession!

take  
media

Specialists who have learned to draw and have taken makeup design courses tend to master the skills of permanent makeup easily and enthusiastically. It's easier for them to design and correct facial features using bespoke

There's no greater reward for a teacher than the success and achievements of his or her trainees. It is the most genuine and reliable indicator of the teacher's professionalism.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media  
**THE MAIN ELEMENTS OF A**

take  
media

take  
media

take  
media

take  
media

Perfect

take  
media

take  
media

Consultation

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

TEXT BY **Tatiana Zaryanova**

take  
media

take  
media

take  
media

take  
media

*Every permanent makeup artist knows that the process of micropigmentation consists of several stages including consultation, initial procedure, and final touch-up.*

take  
media

take  
media

**T**he consultation is the first step, and a very important one, because it involves meeting a prospective client. The consultation enables an artist to introduce his or her services at length. It also helps the practitioner to gain the clients' trust and build their enthusiasm by settling any worries they may have. And it reinforces the client's drive to go ahead with the procedure. Permanent makeup is a life-changing procedure. Hence, the clients

must have complete confidence in their artist. I frequently tell my clients that the consultation is meant to give them all the information they need and to help them feel at ease with the procedure.

The preliminary consultation consists of several crucial components. I prefer to book my clients in for a preliminary consultation several days before the procedure. Here's why...

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



**ABOUT THE AUTHOR**

*Esthetician, Certified Permanent Makeup Artist, USA; Co-founder of Contour Permanent Makeup, USA; Completed Permanent Makeup Foundation Training in 2011 and moved on to specialized training in world-renown permanent makeup schools:*

- Larisa Mozarina Institute, Moscow, Russia;
- Miroslava Goditskaya, Moscow, Russia;
- Elena Nechaeva Permanent Makeup School, Russia;
- NPM Training, Fort Lauderdale, FL.

1

## You can't be 100% sure that the client truly needs this service.

Let's be honest. Not every woman needs our services. Imagine an 18-year-old woman who wants multiple procedures including eyebrows, eyeliner, and lips. She is young and beautiful, but she is either trying to follow the latest fashion trend or is trying to emphasize her self-expression. Would you offer her all those treatments? I certainly wouldn't. She doesn't need any work done on those areas, most likely. Professional artists will counsel to the clients about why it might not be the best choice for them at this time and/or recommend a different design. I believe honesty is the basis of a fruitful artist-client relationship. People instinctively recognize sincerity. So, staying true to my principles and not harming my clients are my main rules.



**USEFUL LINK:**

[www.contourp.com](http://www.contourp.com)

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

3

## Sometimes clients have realistic expectations from the procedure. Sometimes, they don't.

For example, a person might express their wish to have natural-looking permanent makeup that will last for five to eight years. Have you come across this situation? In this case you would have to explain that the average life span of permanent makeup is one to two years, and even less some cases. It is very important to discuss all the factors that affect the longevity of permanent makeup which I will share later in the article. You and your client must be on the same page in terms of outcomes and realistic expectations. If you feel that you can't find common ground, it might be best to let the client go. Yes, there are longer lasting options out there but they are obvious, cheap looking, and don't allow for color refreshment. If a client prefers that over a natural and sumptuous permanent makeup with a variety of color refreshment options, it's probably best to part ways and not waste your time trying to convince them otherwise.

2

## There could be some health contraindications to the procedure.

I highly recommend using a Medical Consent Form to reveal any health-related issues. These forms are readily available in many permanent makeup clinics. It's better to screen for medical issues during the consultation and rather than doing it immediately before scheduled procedure just because you want to fill up a two-hour gap in your schedule.



# Things to Consider

## Forms

During or prior to the consultation, it is extremely important to ask a client to fill out the Medical Consent Form and the Permanent Makeup Application Consent Form.

The Medical History Form is an important screening tool to find out if there are any health contraindications to the procedure.

There are several absolute contraindications when the client's health and even life can be in danger. These include blood-clotting diseases, predisposition to keloid scarring, leukemia, mental disorders, epilepsy, organ transplantation, eczema, psoriasis, pacemaker, unmonitored diabetes, HIV/AIDS, active malignant tumors, allergy to anesthetics that you

## Pigment Color

Another important part of the consultation is Color Analysis. A permanent makeup professional must have full knowledge of the color types and be able to match the color based on four color types: Spring,

## Technique

Typically, clients don't know what specific technique to choose. However, they are usually able to describe the desired result they are looking for. In this case, it is very helpful

use during the procedure, pregnancy, and lactation.

In some of those cases, permanent makeup can still be applied safely but only with the permission from the consulting doctor. If you are not certain if the procedure should be administered, please ask your client to bring their doctor's consent.

There are relative contraindications, as well, such as skin disease or lesions on the area where permanent makeup will be applied, thyroid issues, adrenal problems or disease, eye diseases, cold sores, autoimmune diseases, active herpes infections, alcoholic or narcotic intoxication, inflammatory processes in the area, conjunctivitis, or even menstruation.

Summer, Autumn, and Winter. I prefer to choose the color together with the client to explain the reason for choosing a specific shade. Usually, clients enjoy this part and find it to be engaging and fun.

to visually show and explain the difference between the techniques you are providing. Showing the photo portfolio and doing some sketches or diagrams will help.

## Design

Clients may find it helpful if you offer to draw a sketch directly on the area in question. You can explain why you would recommend a specific shape which is typically dictated by the anatomy of the face, bone formation, facial proportions, and so on. At this point, you and your client can discuss the shape together and you can make some adjustments and give recommendations regarding the most-suitable option. The best professionals in the industry never work with stencils because each person is unique. Our goal is to find the right shape for each person, not to save time by creating identical shapes for every single client. Explaining this concept thoroughly to the client shows your professionalism.

## Hygiene

Your treatment room should look more like a medical office than a spa. We provide invasive procedures so sterilizing is crucial to preventing the transmission of diseases. Please seek an authorized organization that monitors your local permanent makeup regulations and adhere to them strictly.

The ideal inner colors are light ones, such as white and beige. I would recommend that you use cold tones for the walls because it helps reveal the true tone of the pigment colors better during the procedure. Your room should look neat and be clean.

During the consultation, you can show your client the equipment and needles you will be using for the procedure. This will increase their trust in you and their awareness about future procedures. Some clients are shy when it comes to asking questions. I take it upon myself to demonstrate the needle sterilization process and my safety procedures. I believe this step relieves a great deal of apprehension that some clients experience toward invasive techniques.

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

## Factors that Affect Permanent Makeup Longevity

take  
mediatake  
media

There are several factors that affect how long permanent makeup will last. This part of the consultation is one of the most important components. Many clients are under the impression that the longevity of the pigment in their skin depends strictly on technique of their artist. While talent and personal skills are crucial for obtaining an excellent outcome, other factors are just as important. I highly recommend including the following information in your consultation because clients are very surprised and thankful when they're told everything they need to know in a way that's easy for them to understand. This helps strengthen the client's trust in you and reduce anxiety.

The factors that affect the lifespan of permanent makeup include:

- strict adherence to aftercare instructions, particularly moisturizing the area until it has healed completely;
- immune system response: the stronger it is, the faster the pigment fades (the immune system eliminates pigment over the time);
- client's age (the younger the client, the stronger their immune system);
- sun: a client is recommended to protect the permanent makeup area with sunscreen because the pigment fades very quickly when exposed to sun rays, which are like a laser beam;

- medication: any medication that affects the body also affects the permanent makeup color. Antibiotics are an example. It's best to postpone the procedure until the course of medication ends as the color may exhibit unpredictable behavior;
- hormonal imbalance;
- the quality of the pigments. This is very important! Please do not compromise on the quality of the permanent makeup pigments. What are the main characteristics of good quality pigments? They are hypoallergenic, easy to transfer into the skin, and they set quickly. When the pigments fade, they shouldn't change in color and they should fade away gradually.

**!** *I highly recommend including the following information in your consultation.*

Given the number of factors, each case is unique, and we can't fully guarantee the longevity of the pigments, whether it is a matter of months or years. We must be honest and discuss it with a client because he or she has the right to make an informed decision based on truthful information.

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

## Consultation Price

This is a very delicate part of the consultation. You can offer a free consultation and attract new clients. I would recommend this method for artists who are just starting out on an exciting and amazing path in the permanent makeup world.

Alternatively, you can charge separately for the consultation, as well as for the procedure.

Another option is to include the consultation price into the full price of the procedure. This means charging for the consultation, and if the person decides to proceed with the treatment, you subtract the consultation price from the price of the procedure once it's complete. I find that clients like this method the most because if they decide not to proceed with the treatment, either based on their own wishes or your recommendations, they just pay a small amount for your time and expertise. On the other hand, if the treatment takes place then the consultation is considered a complimentary service.

When setting your price list, research the market in your area to see what others are charging. Research the number of people who provide similar services, their experience, and the quality of their work. This data should inform your

decision so that your price is competitive and attractive.

The consultation is an essential part of the permanent makeup process. It is a great opportunity for you and your client to evaluate each other and decide whether both of you are ready to proceed with such a serious, life-changing undertaking. We must find 'our' clients, and each client deserves to find 'their' artist. You can't convince all the clients in the world. Each one of us has our own style. If you are well-trained and you provide natural-looking permanent makeup services based on the best techniques and approaches available, then your skill, philosophy, and style will attract people who are looking to enhanced their look.

What we do is not just transferring pigment into the skin. We are empowered to transform people's appearance so that they can improve their lives forever. I strongly believe that connecting with your client, fully understanding who they are, and applying your heart to your skill will guarantee the optimal outcome. I consider consultation to be an integral part of the overall experience that enhances a person's life with permanent makeup. Visit our website for more information, or call us should you have any questions.

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

Rising

Stars

of the

Industry

Who is climbing the career ladder?

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

Elena Garkina

take  
media

take  
media

take  
media

take  
media

Lu Zambrano

take  
media

take  
media

take  
media

take  
media

Juliana Prats

take  
media

take  
media

take  
media

take  
media

Maria Louka

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

**P**ermanent Magazine  
aspires to encourage and  
strengthen the foundation  
of a close, blossoming  
network where professionals can  
exchange creative ideas, support one  
another, and progress and prosper  
together. That is why, at *Permanent  
Magazine*, I have decided to  
highlight artists whose enthusiasm  
and passion for work will motivate  
others. I believe that sometimes we  
need someone who can give us a  
helping hand and open doors for  
new opportunities.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

Paulina Osinkowska

take  
media

take  
media

take  
media

take  
media

take  
media

# Yours, Sincerely,

TEXT BY / **Elena Garkina**

*I am happy to welcome you to Permanent Magazine. My name is Elena Garkina and I am the originator of the pigment application technique "Fan Spray." I will tell you a little about myself.*

I came to the makeup and permanent makeup industry in 2009. It was the time when the art of makeup and permanent makeup were only just gaining pace in Russia. As art was my passion, I reaped the benefits in my profession quite soon. I am a researcher by nature.

I like to thoroughly study the subject I am interested in and make systems and algorithms to better it. That is why my first creation was the makeup artist educational system. Having worked in this sphere for quite a long time, I got interested in new trends such as microblading and light techniques with permanent makeup machines.

It was not love at first sight. Like any permanent makeup artist, I faced some common problems.

These were:

- low intensity color remnant,
- pigments turning into unfavorable hues over the years,

- intensity differences between the right and left eyebrows,
- client's unwillingness to make natural effects,
- too frequent touch-ups,
- improper equipment, and
- pigments unable to give desirable results.

All this provides one with experience and an impulse to develop and carry out research.

The main goals in the development of my "Fan Spray" technique were:

- high rate of pigment preservation,
- maximum surface work,
- pigments' warmth while healing,
- color yield through natural hues,
- time before the first touch-up is between 1.5 - 2 years,
- evenness after the first insertion,
- time of pigment insertion 1-1.5 hours (depending on the zone).





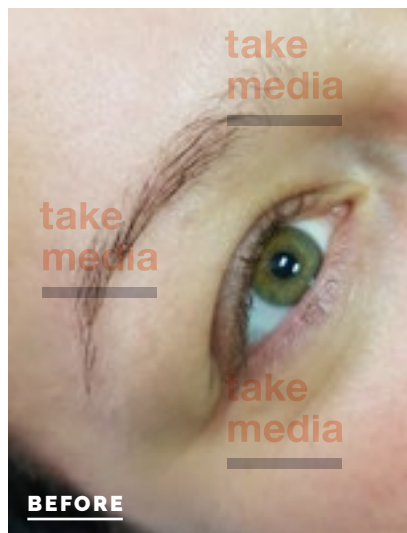
PERMANENT



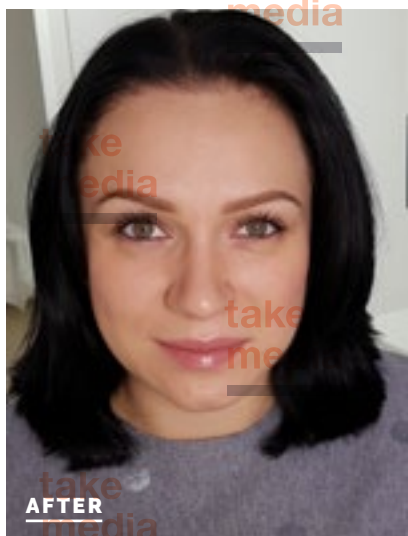
BEFORE



HEALED



BEFORE



AFTER



HEALED



AFTER

In order to carry out this research, I needed a lot of testing on artificial skin, so I made them myself from a thickening agent. It's very convenient as one can see the skin in sections and this gave me the opportunity to regulate the strength of the tap, speed, and push. This is all impossible to do on ordinary latex.

This technique differs from another common technique of quick movements towards oneself with the pendulum motion. By selecting the movement of a hand, speed on the block, the profile of needles, the pixel line and direction shift, I found what I had been searching for. I am grateful to the models who agreed to take part in the research. With time, seeing the results (healed works and pigment yield), I decided to introduce this technique to master classes.

The "Fan Spray" technique appeals to me because I am an artist. It allows for gentle and regular strokes and full depth control. Minimal shift allows me to insert the pigment evenly.

I use various machines - and I am sure "Fan Spray" can be reproduced on any machine - but I myself have passion for the new generation gentle rotary machines. Needles are chosen according to the skin type and the goal one needs to achieve. My favorite needles are 0.30 1RLLT and acupunctures. Pigment insertion technique is identical for eyebrows and lips. As a rule, three insertions are needed for eyebrows and two for lips.

Using "Fan Spray," you can get light and decorative effects. Several factors can influence the result including:

- strokes' density,
- pigment concentration,
- diameter and type of the needle,
- type of machine,

When working on eyebrows I often use mixes of coarse concentrated pigments from popular brands. These are selected with due regard to coloristics and the goal set. Until now, I have been speaking about the advantages of the technique only. As for the disadvantages, I can say that it is a very surface technique. That is why unconcentrated permanent pigments may yield in a greater degree. Also it is unsuitable for achieving heavy permanent makeup and cannot be used to cover scar tissue. Likewise, it is not possible to use this technique on areas other than the eyebrows and lips.

In conclusion, I would like to wish readers and colleagues to develop their skills and raise the bar in the permanent makeup industry. After all, that which serves clients' interest and brings joy will be rewarded.



# Eyebrow Architect

TEXT BY / **Lu Zambrano**

**T**he architecture of perfect eyebrows is a technique developed by an expert in 3-D permanent makeup (microblading) – Lu Zambrano. She uses principles derived from architecture to create natural-looking eyebrows and works with a personal approach for every client.

"An architect working on a project should not just sit down at a drafting table and begin with mathematical calculations and sketches," she said. "First, an architect must comprehend the purpose of the building and understand

the expectations and taste of the client. He must also evaluate the place where the building is going to be situated..."

In the same way, Zambrano bets on the individual approach to her clients, devoting time to talk with them, define their personal style, understand their expectations, and create an ideal design aimed at giving or restoring the natural, perfect look to their eyebrows.

"As an architect, I analyse and develop an eyebrow design, create a drawing of hairs, and play alchemist, searching the right colors."





take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



## Lu's biography

After working with master stylists from Canada, USA, Lithuania, Italy, Israel, Russia, and Poland, Lu Zambrano realized that, apart from having satisfied and happy customers, she could become an influencer in the permanent makeup field and share her knowledge and experience. "It gives me great satisfaction to teach other practitioners the techniques I have learned and the way I do my job."

I am always touched when I see the reactions of my clients and trainees after the procedure when they see their new, realistic 3-D hairs." In addition to many courses in aesthetics, Lu graduated from Pedagogy and Post-Graduate studies in HR and Training. Her studies are evident in her courses and workshops which are conducted based on "professional, educational and thoughtful techniques."

## Dreams Professional

Lu is often called a "dreams professional" and she believes that her personal approach to clients should be adopted by other practitioners in this discipline. "When watching my clients every day, I am always deeply moved. Seeing their confidence and greater self-esteem makes my heart beat stronger." That was a case of Lu's client, Mela Silva, who wrote on Instagram, "Woowww ... no words can describe how much the eyebrow correction has boosted my self-esteem! Thank you Lu! You are more than just a professional beautician, you are a professional of my dreams!" [@luzambranoparamedicalmakeup](#)

Zambrano wants to help her trainees experience that same feeling of excitement and satisfaction after a styling session that boosts their clients' self-esteem. "Money and success are important for everyone, but sharing happiness and joy with a client is something that every professional should strive for the most." She says the first moments spent with a client should be devoted to the exchange of information and making discoveries. "I instruct my trainees that our work must not change the most important features and personality of our clients."

Lu argues that a specialist should create perfect hairs which decorate eyebrows, but still look natural. According to Lu, the secret of getting a realistic 3D hair effect lies in making the eyebrows look natural. "Permanent 3D makeup applied using perfect hairs architecture method is a state-of-the-art technique which no longer results in a row of identical eyebrows 'stamping' the faces of young as well as mature women in their sixties, which unfortunately is an omnipresent trend around the world", the expert concludes.

"I also show them that being a professional styling expert goes beyond mastering certain techniques and includes the ability to see the other person and discover their role in the world," Zambrano said. Such an attitude stimulates development and it helps the practitioner understand client's expectations and respond with personalized offer.

Zambrano says this kind of thoughtful attitude is helpful when she needs to steer clients away from requests they've made, based solely on on fashion or momentary emotion, that would likely lead to frustration later.

“  
*Lu realized that, apart from having satisfied and happy customers, she could become an influencer in this field and share her knowledge and experience.*  
”

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

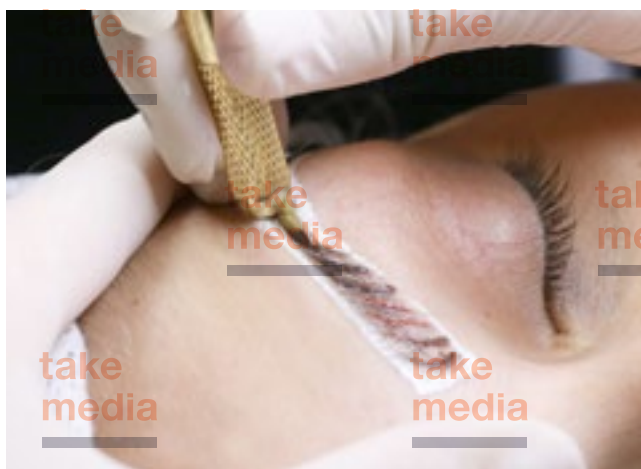
take  
media

“



*Being a professional styling expert goes beyond mastering certain techniques and includes the ability to see the other person and discover their role in the world.*

”



take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



THE FINAL EFFECT

take  
media

take  
media

take  
media

take  
media

## Drawing

take  
media

Lu is not afraid of competition from renowned masters of permanent makeup and micropigmentation. That's why, during the courses, she willingly shares her secret which revolutionized the eyebrow-styling techniques taught in the largest makeup schools in the world. Her secret? **STICK TO THE SKETCH.**

"During my career, I researched and studied everything related to eyebrows. One of the basic tips I share with my trainees is how to follow the sketch during the work," Zambrano said. "It seems simple, but it makes the real difference in the end."

take  
media

take  
media

take  
media

## Perfect Eyebrow Architecture

Having made a sketch of the eyebrows, the existing hairs that make the client's eyebrows should be thoroughly examined. Primarily, all imperfections and the direction of each single hair should be identified and, only then, the individual hairs

that will create a new eyebrow may be drawn. "The sketch should be filled in with several hairs pointed in different directions, creating a kind of a weave that will give eyebrows more natural look," Zambrano said.

take  
media

take  
media

take  
media

## Lu's Alchemy of Colors

The secret of pigment selection lies in proper assessment of the alchemy of colors in the client's face. A proper mixture of colors will ensure the most natural look or the finished eyebrows.

"The quality of products, pigments, and equipment, as well as adequately selected technique, will allow us to avoid undesired discoloration which could occur," Zambrano said.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

# A Florianópolisian

TEXT BY / Juliana Prats

I'm from Florianópolis. I graduated in cosmetology and esthetics and I have been working with permanent makeup since 2009. I started my job when I did voluntary work in a cancer hospital. The desire to help

those women who suffered hair loss because of chemotherapy motivated me to search for courses in this field.

My first course was held in another city, because in Florianópolis there were still no qualified professionals teaching micro-pigmentation.



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

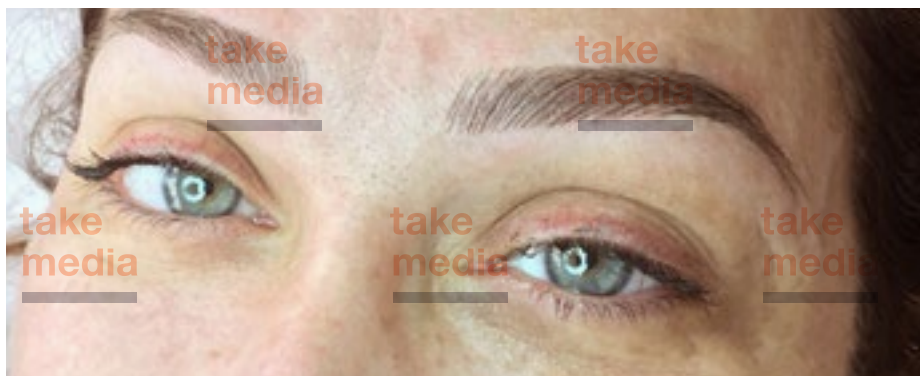
take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

My passion for the profession has grown since then and I have been participating in courses and seminars and conferences in Brazil and other countries across the globe.

I also teach microblading courses in some Brazilian states and the United States.

My next achievement will be to create a space to volunteer for women who have undergone chemotherapy and can not afford the to do a micro-pigmentation procedure, which I hope to start in 2018.

I am currently seeing clients in my clinic in Florianópolis, as well as in Rio de Janeiro, and I am opening new clinics in Miami, Orlando, and San Diego.

My greatest professional satisfaction is to save people's self-esteem. I'm passionate about my work, and when I look back, I realize how grateful I am for choosing this profession.

The realistic technique of micro-blading is my favorite for ensuring natural results and super-thin lines.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
mediatake  
mediatake  
mediatake  
media

# My Name is Maria

take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

TEXT BY / Maria Louka

take  
mediatake  
mediatake  
media

*I'm Maria Louka and I started as a makeup artist because of my love for beauty. I always felt the need to enhance the natural figures of the face, giving special emphasis to the eyebrows - where most women had problems. They had either sparse or uneven eyebrows, or no eyebrows at all, and wanted me to draw them more symmetrical or more intense eyebrows. That led me to seek my path in the permanent makeup industry and I have been performing permanent makeup treatments on eyebrows, lips, and eyes for the last 10 years.*

take  
mediatake  
mediatake  
mediatake  
mediatake  
media

**V**ery recently, I have started treating medical situations such as hair loss for women by creating fine hairlines with microblading together with the use of the machine and in combination with pointillism technique. This creates a totally natural effect on the scalp as well as nipple and areola pigmentation. Permanent make up is my passion. It has changed my life and given me so much confidence by allowing me to help others. Once you get comfortable with the techniques and are confident in your abilities and skills, you realize you have all this power in your hands. But things weren't easy in the beginning. I faced many problems and worries along the way. I wanted to see consistent results from my work.

take  
mediatake  
mediatake  
mediatake  
media

I wanted to find the best pigments that would not change to unwanted colors and the best equipment that would work for me. I started taking any class I could in my country and abroad and traveled to London, Las Vegas, Dubai, Beirut, and Italy to train with some of the most important names of the industry. As I strived for more knowledge, I befriended fellow artists around the world and, with practice, all my efforts paid off. Through my work, I've made a name for myself and built a strong reputation. I feel blessed to have people from Greece, London, Germany, Egypt and beyond asking for my services. Technically, I love microblading eyebrows combined with shading technique and full lip treatment instead of just

take  
mediatake  
media





take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

a liner. I always keep it natural, even with shaded or bold eyebrows, and I always do my first session lighter and, if needed, I go more dense on the second treatment. I take time to decide the position and the shape of my treatments and never rush an appointment. In Greece, I do a lot of correction works daily, so it is very important as an adviser to know your pigments and what you are implanting under peoples skin. You must know how to use them either for prevention or for correction, depending the occasion.

take  
media

My motto is, "If you don't know it, don't do it." I always use accredited pigment brands of the highest quality and the most effective anesthetics. I want my clients to be comfortable and feel and see the hygiene in my work space. I now also train people and share my knowledge on a one-on-one basis. I provide the tools to help my students work with confidence right after the training. I tell them all that you never get enough knowledge and you must always seek for more. Focus on your work and don't worry about

take  
media

what other people are doing. Befriend your colleagues, exchange ideas, be competitive in a positive way, and always follow the latest developments in your sector. Permanent makeup is a profitable profession but it's also very demanding. You need to have proper education, the skills, and you need to act as a professional and never stop learning. Some students ask me if they will be fine after my class. I tell them you have to take what I give you back home and work, work, work. There is no other way. You have to aim to enhance your skills.

take  
media

take  
media

For me to be able to make people feel beautiful at any age, whether it is for natural enhancement or for people with alopecia or after chemotherapy, I want to deliver my absolute best. That's what they deserve! Permanent make up boosts our clients self-confidence by giving a tired face a fresher youthful appearance, almost with a lifting effect instantly at the very first appointment. It takes off some years and redefines characteristics of the face. In the end, that is what makes us artists.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

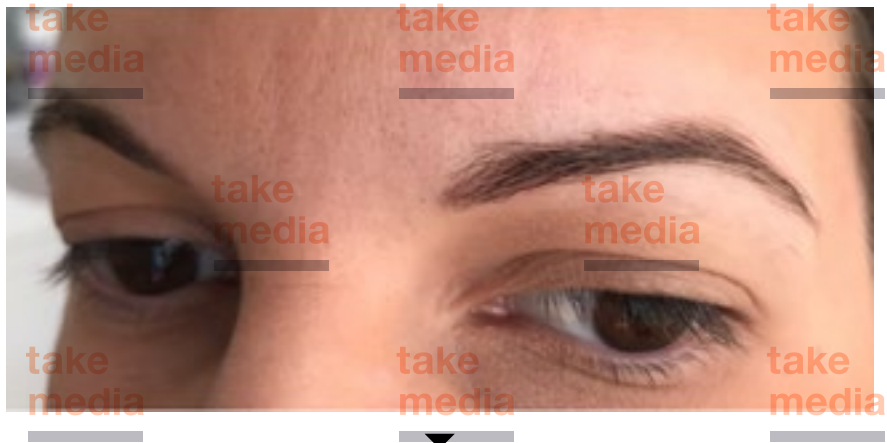
take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

# The Torrent of Questions & Answers

WE GOT TO KNOW **Dmitri Khatkin**

**LET'S GET TO KNOW EACH OTHER. YOU ARE DMITRIY KHATKIN, A PERMANENT MAKEUP ARTIST FROM MOSCOW. YOUR WORK HAS DRAWN A LOT OF ATTENTION FROM THE PROFESSIONAL PERMANENT MAKEUP COMMUNITY IN THE LAST YEAR. YOU'VE HELD MASTER CLASSES IN RUSSIA, EUROPE, BRAZIL, AND THE USA, AND YOU TAKE PART IN INTERNATIONAL CONGRESSES AND CONVENTIONS AS A SPEAKER AND A JUROR. YET, IN OCTOBER LAST YEAR, NOBODY INVOLVED IN PERMANENT MAKEUP KNEW ANYTHING ABOUT YOU. IS THAT RIGHT?**

Something like that.

**LET'S START FROM THE BEGINNING. YOU'VE BEEN IN THIS PROFESSION FOR OVER 16 YEARS, YET ONLY STARTED TEACHING LESS THAN A YEAR AGO. TELL US, HOW DID THAT HAPPEN?**

I just started posting my work on the internet. I had never done it before.

My girlfriend suggested creating a page on Instagram. I was skeptical about it at first, but agreed to try.

I remember it was very strange and surprising to me when people started writing to me, asking for master classes. The hype was a bit frightening. We didn't have enough time to deal with inquiries and answer letters. Well, there was nothing to say, really, except that "maybe there will be a master class, sometime in the future." I didn't understand what exactly it was that I could teach. What can you teach about permanent makeup, after all?

Also, how do you teach it? During the procedure, you just switch off your mind and create. How is it possible to transfer this process of creation into someone else's head? All this was simply mind blowing to me.

But people wrote two or three times a day. Then it turned into dozens of times. The torrent of questions was overwhelming. So, we were faced with learning about the nuts and bolts of holding master classes.

To tell you the truth, I hoped that nobody would come to my first master class or 10 people at the most, because it was extremely intimidating to speak to an audience that's silently waiting for something from you. But as many

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

as 25 artists showed up. People flew from different parts of Russia and other countries. I came forward, took a deep breath and started to speak. Eventually, everything fell into place, the course went smoothly and it was fun. I liked it.

again, eyebrows and eyes ... well, you understand.

But how could I then think that if I showed my work on social networks and boundless other channels promoting "just micropigmentation," I wouldn't be faced with more work – workshops, conferences, etc.?

**TELL US HOW YOU BEGAN WORKING IN THE SPHERE OF PERMANENT MAKEUP? HOW DID IT HAPPEN?**

About 16-17 years ago, when I was 18, I attended a class on artistic tattooing and permanent makeup. But it could hardly be called a class, though. I just caught a glimpse of a master doing eyebrows.

**WHAT DO YOU MEAN BY "A GLIMPSE?"**

There was a crowd of girls who wanted to learn how to do it and the artist was telling them and showing them everything he could about it. I stayed for a minute beside the girls but then decided it wasn't for me and returned to my seat. The fact is, I actually came there not for permanent makeup, but for tattooing skills. Permanent makeup is not for boys, you know (smiles).

**SO, DID YOU GET THE SKILLS YOU WANTED?**

No. But I saw how a tattoo machine is assembled. That was enough for me. Before that, I had my own experiments at home, trying to assemble my own machine with my own two hands, using a tape-recorder motor with a sharpened guitar string as a needle. I managed to make several tattoos with that "monster," too. One of them is right here, on my arm, in all its splendor.

So, during that class, I revised my views on machines and moved to the next level. Things picked up from there.

take  
media

take  
media

take  
media

take  
media

Then I was invited to a congress for the first time, almost immediately. I decided that either the world or I had gone mad.

The congress was Juliya Vinner's "Golden Bee" in Ufa, Russia. The

*"I loved drawing since childhood. But to understand how to do it on a person's skin, it's very important to have experience..."*

take  
media

take  
media

take  
media

take  
media

event was wonderful, and I ended up feeling quite comfortable on that stage. Juliya should take all the credit for this, because she organized and thought everything through very well.

After that, other offers rolled in, and things heated up before we knew it.

**YOU SAY YOU DIDN'T HAVE AN INTERNET PAGE. HOW ABOUT A PORTFOLIO? HOW DID CLIENTS FIND YOU?**

Well, I had an ancient website with the same five clumsy photos that had been there for years. Clients kept coming to me based on word-of-mouth recommendations, not online photos. Jungle telegraph is the best form of advertising. Thanks to it, I always had as many clients as I needed without trying too hard.

But the flow of new clients urged me to think about changing the price segment. To be honest, it wasn't because I wanted to jack up the price, but because I wanted to try something new. After 15 years of doing lips, eyebrows, and eyes and then lips

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

At first, I made a few tattoos for my friends, then for friends of friends, and so on. During that time – about half a year – I made tremendous progress in terms of the quality of my tattoos.

take  
media

take  
media

I loved drawing since childhood. But to understand how to do it on a person's skin, it's very important to have experience, of course.

**WHAT DO YOU THINK: IS IT TRUE THAT TATTOO ARTISTS MAKE THE BEST PMU ARTISTS?**

take  
media

take  
media

Not always. Undoubtedly, when you create tattoos, you do large amounts of work covering big areas. This gives you a 'feel' for the skin. But I wouldn't say that every permanent makeup artist should start as a tattooist.

take  
media

take  
media

However, at my master classes, I sometimes recommend that artists practice tattooing. More often than not, those who are already fairly skilled have mastered the technique of shading and only need a bit more practice to reach perfection.

**SO WHAT IS, IN YOUR OPINION, THE MOST IMPORTANT PERMANENT MAKEUP SKILL?**

take  
media

take  
media

Well... If I were to choose only one, I guess the most important thing would be precision. You can tell straight away if the work is accurate.

**THEN THE NEXT QUESTION IS: DO YOU CONSIDER YOURSELF TO BE A GOOD ARTIST?**

take  
media

take  
media

Oh, no. I think I'm a horrible artist (laughs). I always strive for my new work to be better than before and that's a problem. Often, when the work is done and the client has left, I examine pictures and I realize that there are some gaps here and there or that there are parts where I could have done better. This self criticism doesn't let me live a peaceful life. But at the same time, it is a kind of stimulus for my progress.

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

**YOU DRAW BEAUTIFULLY. TELL US WHERE YOU LEARNED IT. SOME SPECIAL SCHOOL OR COLLEGE?**

take  
media

take  
media

take  
media

I'm self-taught. I don't remember exactly when I began drawing but it was long time ago. I would often draw during school classes while others studied math. Then, by the age of 10, I got into drawing comics. Through the dynamism and speed of it, I started perceiving things I had not seen before.

take  
media

take  
media

take  
media

Besides comics, I loved technical drawings. I was a straight-A pupil in technical drawing. I think that's probably thanks to the genes - my parents were engineers.

take  
media

take  
media

take  
media

So, visualization has been my all-time favorite game ever since childhood. When I was a child, I visualized comics and rendered big ships on paper. Now I visualize and reconstruct eyebrows on faces where they are lacking.

**LET'S MOVE ON TO MICROPIGMENTATION NOW. YOU LIKE WORKING WITH THE MAGNUM NEEDLE. WHY? AND WHAT IS IT LIKE?**

take  
media

take  
media

take  
media

take  
media



*"When some artists dip the needles into pigment, they hit them against the bottom of the cap. The needle becomes blunt and, when the artist uses it, the trauma to the skin is amplified."*

Magnum is special and very convenient to use in a two-row needle configuration. It's convenient, fast, soft, and non-traumatic like an art brush.

I work with 5M1 needles. It comes with five needles, three on the bottom row and two on the top row. In my opinion, it's the optimum configuration for micropigmentation. It enables you to easily work with both hard-to-reach places and large areas.

These needles are good for painting over large areas like lips, for instance. It's also convenient, fast, and non-traumatic to do eyebrows with them.

But not every machine can drag this needle. If yours can't, then you'll probably get a 'blurry' eyebrow effect (without pixels) and a long and traumatic healing process.

#### **HOW LONG DOES IT TAKE FOR YOUR WORK TO HEAL?**

It normally takes six to seven days for eyebrows, up to three days for lips, and up to three days for the eyes.

#### **PRETTY FAST. DOES THE SECRET LIE ONLY IN THE NEEDLES?**

Quick healing isn't the result of a single factor. There's a whole series of well-calculated steps to take.

To begin with, the pigments must be applied carefully and steadily so that they can set effortlessly. Then, it's also a matter of handling the machine. You need to have high-quality needles. You need to use your anesthetic wisely. Quick healing will depend on all these aspects. For example, when some artists dip the needles into pigment, they hit them against the bottom of the cap. The needle becomes blunt and, when the artist uses it, the trauma to the skin is amplified. Not many artists pay attention to this but that's what happens and it obviously affects the healing process significantly.

#### **COULD YOU SHARE WITH US THE PIGMENTS THAT SET WELL, AND THE ONES THAT ARE THE MOST LIKELY TO TRAUMATIZE THE SKIN, BASED ON YOUR EXPERIENCE?**

I prefer organic pigments for the lips and the eyes. As for the eyebrows, either organic or mineral, depending on the purpose. Each of them has a slightly different effect. In other words, there's no such thing as a 'good' or 'bad' pigment. It's more a case of finding the best match.

#### **WHAT'S THE DIFFERENCE BETWEEN ORGANIC AND MINERAL PIGMENTS?**

It's better to ask the chemists this question. From professional experience, all I can say is that organic pigments turn colder over time while the mineral ones tend to migrate into a reddish tint due to their iron oxide content.

The thing is, there is no perfect pigment. Each pigment has its benefits and drawbacks. Our task is to be able to compensate for them competently to achieve the best results.

take  
media

take  
media

We could dwell on the topic of pigments endlessly because it's very complex. Pigmentology is a little-studied science in permanent makeup – if there is such a thing – because artists can only see their results in years, not weeks. Any study with results that appear over the span of years is difficult to undertake.

take  
media

take  
media

It would be great if pigments behaved in the skin the way oil does on canvas. Even with oil, not everything is so clear-cut, though.

**SO, WHAT CAN WE EXPECT FROM DYE MICROPARTICLES APPLIED WITHIN HUMAN SKIN?**

take  
media

take  
media

Good permanent makeup specialists can predict the behavior of pigments in the skin years in advance. The master's personal experience and knowledge base are important here. Creating beautiful visual effects isn't enough. Time will tell if the artist is good.

take  
media

take  
media

**AND WHAT SHOULD BEGINNERS DO?**

Beginners can rely on the experience of their seniors. Fortunately, it's not a problem these days. There are a lot of master classes so you can buy experience. It's great. It helps you avoid countless mistakes.

take  
media

take  
media

Of course, it's your personal experience that enables you to understand it fully. So, diligent practice is unavoidable to anyone hoping for good results, without exception.

**THANKS TO IMPROVEMENTS IN THE SPHERE OF PERMANENT MAKEUP, GOOD ARTISTS ARE GROWING IN NUMBERS. WHAT DO YOU THINK ABOUT COMPETITION?**

take  
media

take  
media

When I see someone's fantastic work, I'm angry. Because it's not done by me. And this is also a stimulus for self-improvement. So, I'm all for competition. It helps open up new



take  
media

take  
media

take  
media

frontiers for potential.

**WHAT ADVICE WOULD YOU GIVE TO ARTISTS WHO HAVE JUST DONE THE BASIC COURSE AND ARE AFRAID TO WORK ON PEOPLE? HOW CAN THEY OVERCOME THIS FEAR AND START WORKING?**

I never had this fear, unfortunately – or fortunately, depending on how you look at it. But I would recommend introspection, to begin with. Perhaps there are some inner barriers – little subconscious fears. The fear of causing pain, for example. Or excessive perfectionism. It can help to draw up a list of all the things that could hinder the work. This self-imposed psychological work may help sort things out. But, ultimately, helping the practitioner overcome fear is what the basic course should be about.

**CAN ANY PERSON BE A PERMANENT MAKEUP ARTIST? FOR EXAMPLE, CAN IVAN, A METAL SPECIALIST, BECOME A PERMANENT MAKEUP ARTIST?**

Ivan could be a fantastic permanent

*Ultimately, helping the practitioner overcome fear is what the basic course should be about.*

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

makeup artist, actually. Metalsmiths are quite refined specialists because there's no room for error when you're carving through metal. It's the same with applying PMU on a face. A woodcarver could be just as good.

What if it doesn't turn out the way you'd expect?

**SO, HOW DID IT GO IN THE END?**

It all went well. It turned out that there was no reason to worry. First of all, the artists who showed up were reasonable and positive. Then, my hands began doing the procedure on their own, avoiding the pitfalls out of habit.

**WHAT DOES MASTERY CONSIST OF?**

Mastery is consistency in the quality of the work. Also, let's not forget accuracy and attention to details. But mastery is also a matter of gaining experience, either on your own or by learning from others.

So, it turns out that a master class isn't dangerous at all. It's like driving a car. At first you ask yourself which pedal to press and what's next. Your hands are on the wheel but you need to start the car. What do you do with the gear lever? As time goes by, you think less and less about all that and your instincts come into play. After years of doing this, you can steer around any tight bend and avoid any obstacle, steadily and with confidence. You don't think about what you're pressing; it's all part of the process. Micropigmentation works almost the same way, but more delicately.

**DO YOU THINK PEOPLE SHOULD FOLLOW YOUR EXAMPLE?**

No, I'm not a role model. Far from it. On the other hand, as a teacher, I need to lead by example. Do I like it? I look at it as a spinoff or as a responsibility that comes with the job. The truth is that it's quite hard to lead by example – to be a role-model for people. I need to be far more attentive to detail and I worry more about misfires. It's stressful for me but it stimulates me to achieve better results.

By the way, that is why permanent makeup isn't exactly cheap. Because risks are high and experience is of the utmost importance. As experience increases, the risks dwindle.

By the way, when I was holding my first master class, my biggest concern was to be perfect. I wanted to pass off as a role model. Up until then, when 25 people came from the whole of Russia and neighboring countries to see how I do permanent makeup and to learn from me, I had only done permanent makeup through one-on-one sessions. And there was a crowd of artists watching my every move. What if something goes wrong suddenly?

**DO YOU MEAN TO SAY THAT EXPERIENCE IS YOUR QUALITY GUARANTEE?**

Not always. When you're prolific and you consistently offer high-quality results, you can claim to offer a quality

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

guarantee. But even so, you should bear in mind that clients are living organisms and each one is unique. The same goes for artists. They're not robots. So there is always a chance that something unexpected could happen.

training courses under my name worldwide and taking on a team of certified coaches to manage the courses under my brand. We started producing and selling machines and pigments.

take  
media

**YOU SEEM TO BE LIVING A VERY FAST-PACED LIFE NOW. HOW DO YOU MANAGE?**

There are also quite a few people writing from countries I haven't been to yet to ask for master classes. I would like to do it. I've got a lot of congresses on my agenda. This year won't be boring, that's for sure.

take  
media

I try to enjoy myself as much as possible and avoid stress. I believe that what is supposed to happen will happen anyway. Otherwise, it would be impossible to cope with the speed of things.

**WHERE DID YOU THINK YOUR CAREER PATH WOULD TAKE YOU WHEN YOU FIRST STARTED?**

take  
media

Besides, there's two of us - my girlfriend and I. She helps me with everything. We have recently hired an employee to deal with pigment and machine sales and to sort out bureaucratic matters. We will need to hire a real team in the future.

I never thought I would do permanent makeup. (laughs) I wanted to do artistic tattoos. In the end, it turned into quite a strange experience. And I like it.

take  
media

take  
media

**IT DOESN'T LOOK LIKE YOU'RE VERY HAPPY ABOUT THAT. (SMILES)**

**A TRICKY QUESTION NOW: WOULD YOU BE FRIENDS WITH YOUR DOUBLE?**

take  
media

To tell you the truth, I'm holding back on it. A big team is a big responsibility. It's much cooler to be a free artist. You're like a bird; here today and gone tomorrow. That's quite different from spending your day watching over others as they work.

Well... I would try to be better than him. And he would certainly need to try to overtake me. As a result, we would have nothing left to do but make friends. Maybe we'd end up doing something interesting together.

take  
media

take  
media

**WELL, DIFFICULT TO DISAGREE. WHAT ARE YOUR PLANS FOR THE NEAREST FUTURE?**

**WHAT IS YOUR ADVICE TO THOSE PERMANENT MAKEUP BEGINNERS WANTING TO DEVELOP THEIR SKILLS AND TALENTS FAST AND EASILY?**

take  
media

We've had some turbulence at takeoff, let's say. We are setting up basic

To draw more. Believe me, it can't hurt.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

Men &

take  
media

take  
media

take  
media

take  
media

Makeup:

take  
media

take  
media

take  
media

From Brazil,

take  
media

take  
media

take  
media

take  
media

with Love

take  
media

take  
media

take  
media

BROWS BY / **Andréia Ferreira**

take  
media

take  
media

take  
media

*Andréia Ferreira is a Brazilian icon in the field of micropigmentation. While making a name herself with feminine eyebrows, the professional also happened to stand out for her work with masculine eyebrows.*

**I**n 2006, Brazilian Andréia Ferreira began her career as a designer of eyebrows. Over the past six years, she has been revolutionizing micropigmentation, transforming glances and, consequently, improving people's self esteem and well being. It was her dedication, experience, and knowledge that made Andréia an industry icon.

patients or those suffering from Alopecia (an autoimmune disease that results in partial or total hair loss) where the eyebrows are reconstructed, strengthening their self-esteem. In the latter situation, Andréia offers the service for free.

"I always tried to get involved with the voluntary cause and found my work as a way to give back self love to these people," she explains.

All that practice allowed her to develop her signature "Wire to Wire Plus" technique which, in only five months, won the preference of customers and attracted a waiting list of more than 900 stakeholders. This is because, in addition to the exclusive methodology, the client receives an analysis to see what is best and most harmonious for their face.

To further help give back to the community that helped her succeed, she also provides several courses for budding linergists including eyebrow design and micropigmentation for beginners and advanced students. Due to her constant concern for student development, she also offers online help to resolve doubts and improve technique.

While she was making a name for herself among women, she also began to stand out as a resource for men who were seeking permanent makeup treatments. Their search for treatment is prominent in aesthetic cases (correcting faults, scarring, or simply for personal preference), as well as in clinical cases for cancer

In parallel to her services and courses, she also offers a personalized, individual counseling called "Plus Up" available exclusively for professionals who want to develop themselves further and to perfect even more the work that they already perform.



take  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
mediatake  
media

#### ABOUT THE ARTIST

*Andréia Ferreira is a specialist in Micropigmentation. The professional, who resides in Brazil's Caxias do Sul, RS, attended the basic and advanced levels of micropigmentation at Lineare Beauty of São Paulo, participated in the International Scientific Congress of Micropigmentation Estetic in the cities of São Paulo and Rio de Janeiro, and is an Elite Master of Alan Spadone. Among the specializations obtained outside the country are: Paramedic Micropigmentation with Alfredo Gonzales (USA); Male Eyebrows and Scalp with Ennio Orsini and Toni Belfato (Italy); Female Realistic*

*Eyebrows with Ennio Orsini (Italy); Pigmentation, Paramedics and Corrections with Carlos Casal (Spain); Eyebrows 100% Symmetry and 3D Eyes with Nataliya Yeremenco (Ukraine); Master in Micropigmentation at Biotek School (Milan).*

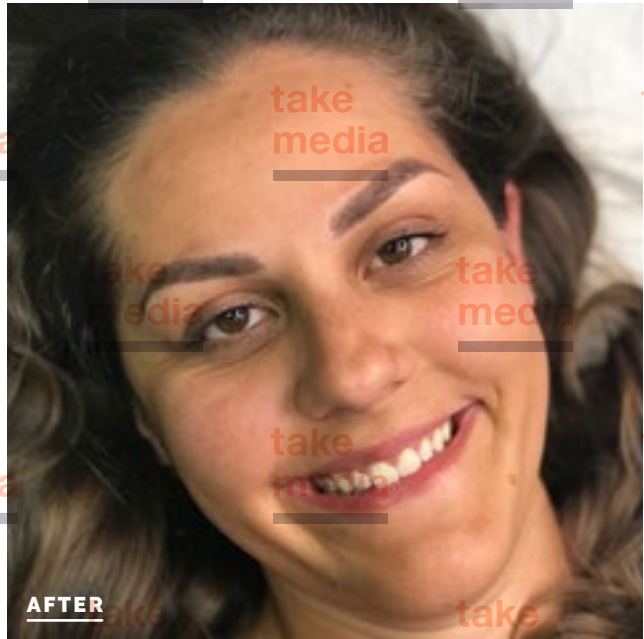
*She has a specialization in Mammary Artery, a course taught by the Spanish Vicky Martin. In addition, she was a finalist of the First National Dermopigmentation Championship and an International Urban Skin Artist. She can also be found as a keynote speaker both nationally and internationally.*

take  
media

take  
media

take  
media

take  
media



BEFORE  
take  
media

take  
media

AFTER  
take  
media

take  
media

"I am very satisfied with the success here in Brazil, but I want to continue conquering new audiences by taking the techniques to many countries and helping other professionals achieve the same effect."

As a keynote speaker, Andréia debates many topics to enlighten others in her field of expertise such as: the five keys to profitability; how to become a successful micropigmenter; and the myths and truths about micropigmentation.

take  
media

take  
media

take  
media

take  
media

## About Alopecia

Alopecia is an autoimmune disease characterized by rapid and sudden hair loss from the scalp, or any other region of the body, in whole or in part. In addition, it presents different

types of causes, affecting both men and women. In the case of men, the disease usually begins to appear between adolescence and puberty.

take  
media

take  
media

take  
media

take  
media

## There are Several Types of Alopecia

**ALOPECIA AREATA** Associated with autoimmune diseases and emotional imbalances, such as stress or trauma. Hair loss is rapid with chances of progression to Universal Alopecia. The loss of hair can occur in the beard, eyebrows, and pubis.

**ALLERGIC** Occurs in people allergic to gluten, lactose, and/or other biochemical factors. This index is smaller, but still exists.

**UNIVERSAL** All body hairs are affected, resulting in hair loss.

**ANDROGENETIC** Occurs more frequently in men and manifests in the transition between puberty and adulthood. Combines genetic and hormonal factors.

**MEDICATION** Occurs due to the use of drugs at a high dosage, for example, chemotherapy.

take  
media

take  
media

take  
media

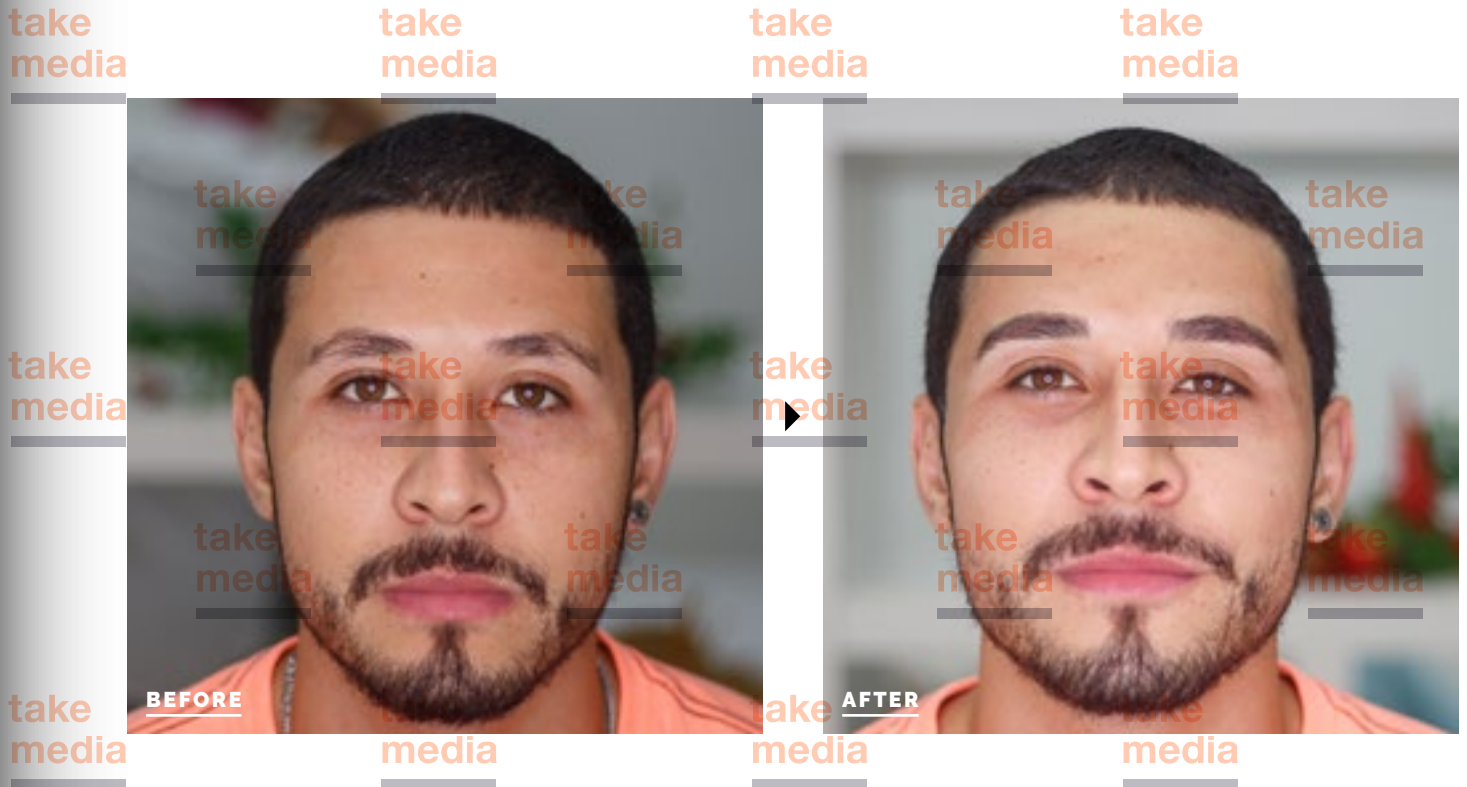
take  
media

take  
media

take  
media

take  
media

take  
media



## Four Foundations for Male Micropigmentation

**EVALUATION** Much more than for the female audience, it's necessary to master specialized evaluations for men. The three most critical points are to make them feel safe, comfortable, and well informed. This is because the male case usually goes beyond esthetics and involves their self esteem and they have little, if any, knowledge about PMU prior to their consultation. Simply try to understand their story and find out what led them to look for the procedure. Then explain everything in depth to help them make their decision. Once they feel comfortable enough to proceed, it's also important to highlight all information about the post procedure so they understand the entire process.

**DESIGN** Design is the stage that brings the most fear to men since most are looking for a natural design without any trace of feminine characteristics. Therefore, we must pay close attention so that the result leaves the client 100% satisfied.

**COLOR** This part also can also be a little frightening because nobody wants something too flashy, especially in cases of Alopecia where the client may no longer have any hair to work with (eyelashes included). If this is the case, the drawing needs to be done in a lighter hue, where the 'less is more' rule prevails. That way, when the procedure is retouched, the color and the drawing can be adjusted for better results. Tip: Ask the client to bring to the consultation a photo of himself from before he lost his hair to work with.

**TECHNIQUE** There are several techniques. However, Andréia developed her own for safer and better results. An example of this is the work she developed for the male eyebrows. After the defined design, the professional starts the central thread and from this the others start forming the eyebrow from the inside out, as to ensure a more natural look and error-free execution.



take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

# Innovation is the Key

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

TEXT BY / Marie Adkins

**M**arie Adkins owner of Beauty Glam Studio is an accomplished beauty expert with a passion for esthetics. She is an International Trainer for PMU and Eyelash Extensions. As a licensed Esthetician and Permanent Makeup artist, Marie helps women enhance natural beauty and boost self-esteem, delivering lasting and time-saving permanent makeup and eyelash extensions for those who don't have the skill or time to apply makeup each day.

Her studio is based in Boca Raton, Florida. Marie has been practicing esthetics for more than 12 years. She was drawn to the beauty industry even as a young girl, when she loved to draw and always played with cosmetics. Eventually, Marie studied at a makeup school and went to work for Mac and Benefit Cosmetics. She

has received PMU training from the industry's best in Miropigmentation including: Nouveau Contour; Biotek in Milan, Italy; Advance Brows in Tallinn, Estonia; as well as Amiea, Microblading, and many other advance trainings with the most-respected trainers and companies in the industry.

Artistic, creative, innovative, and extremely detail oriented, Marie is constantly investing in herself and continues to train in the latest trends, techniques, and products. She is a member of the Society for Permanent Cosmetic Professionals and is licensed with the Department of Health. A firm believer in quality over quantity, Marie works from her soul with integrity, treating each and every client like family. She truly loves what she does and goes above and beyond to make sure her clients are happy.

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media



take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

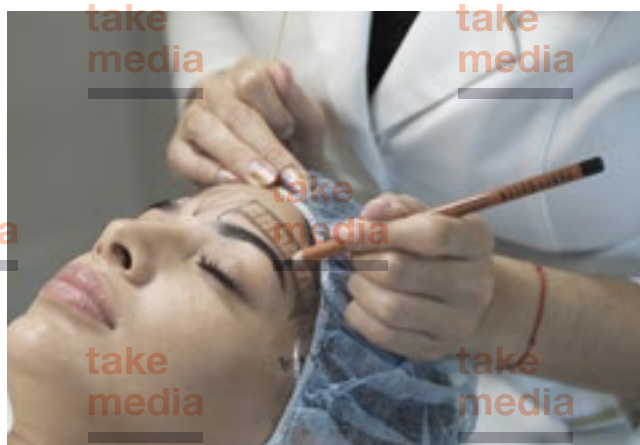
take media

take media

take media

take media

# The Workflow







PERMANENT

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

take media

## The Effects

take media

take media

take media

take media

take media

take media

take media

take media

take media

BEFORE

take media

take media



AFTER

take media

take media

take media

BEFORE

take media

take media

take media

take media



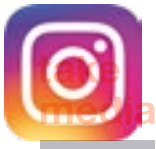
take media

take media

AFTER

take media

take media



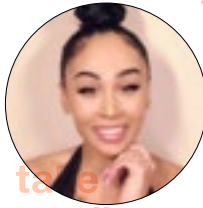
# TOP Instagram Accounts!



take media

Instagram icon / microbladingla

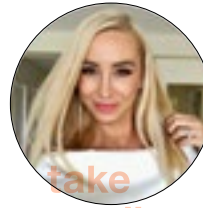
POSTS	FOLLOWERS	FOLLOWING
744	215K	1302



take media

Instagram icon / neeziiebabiie

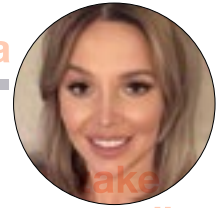
POSTS	FOLLOWERS
1,147	406K



take media

Instagram icon / sibinabrowart

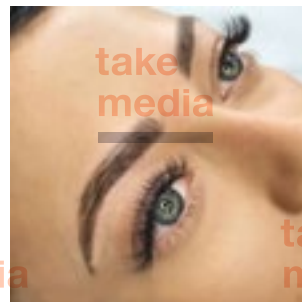
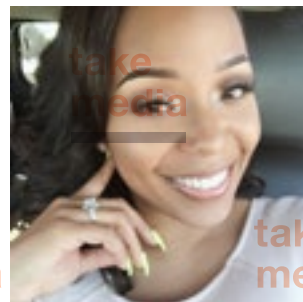
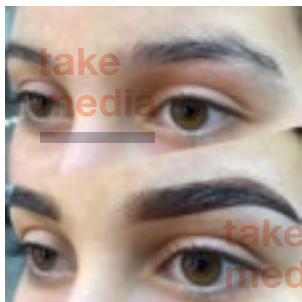
POSTS	FOLLOWERS
1,166	48.4K



take media

Instagram icon / paulina\_osinkowska

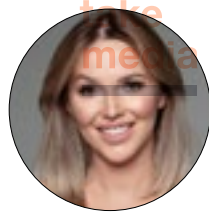
POSTS	FOLLOWERS	FOLLOWING
450	10.1K	659







# TOP YouTube Accounts!



/ darioula

/ prive\_academy

/ Paulina Osinkowska

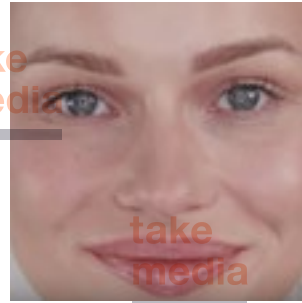
/ bakibrle

POSTS	FOLLOWERS	FOLLOWING
1,283	38.1K	3,428

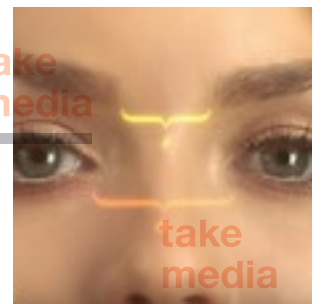
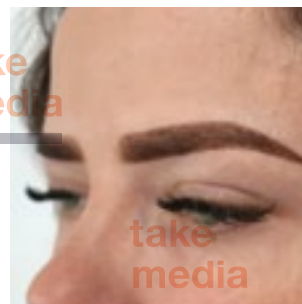
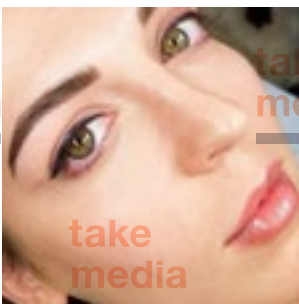
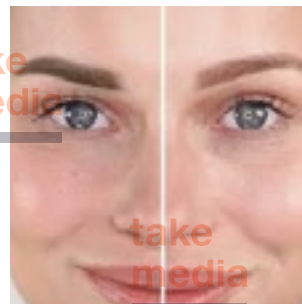
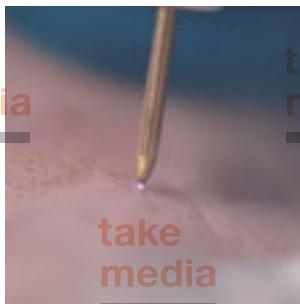
POSTS	FOLLOWERS	FOLLOWING
513	21.9K	4,197

SUBSCRIBERS	VIDEOS
18,037	18

SUBSCRIBERS	VIDEOS
31,168	58



Although microblading is actually type of PMU, it is still a separate and completely different skill. In comparison to classic PMU which is done using a machine, microblading definitely provides a possibility to draw thinner hairs





take  
media

take  
media

take  
media

take  
media

take  
media



take  
media

take  
media

take  
media

take  
media

OSINKOWSKA

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

OSINKOWSKA ON

TENERE

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

Workshops to the likes of which the world has never seen before.

Experience an unforgettable week at one of Tenerife's most exclusive resorts. Fully immerse yourself in the field of permanent makeup through intensive group workshops combining modern business and marketing skills seminars, as well as hands-on micropigmentation trainings. Surround yourself with those who share your passion for permanent makeup, learning, and a better future. Indulge in the Spanish culture through travel excursions and, of course, relax and rejuvenate thanks to the Canary Island life.

media

media

media

media





take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

# TOUR: LIFE

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

take  
media

media

media

media

media

# Permanent Make up pigments with 0% iron oxides

0% nickel

0% iron

0% metal



Top know-how

Available in over 35 countries worldwide.  
Contact us for more info: [info@swiss-color.com](mailto:info@swiss-color.com)

[www.swiss-color.com](http://www.swiss-color.com)