



ESSEX BEAUTY
TRAINING SCHOOL

Airbrush MakeUp Diploma

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Airbrush Techniques

Before you attempt to master the art of airbrushing a face, you should first practise on paper. Experiment with lines and shapes using stencils and masking tape to create a hard edge and then freehand to create colour fading and blending one colour into another. Try creating a three-dimensional ball with highlighting and shading techniques and circular passes with the airbrush to give it a definite hard shaded edge, fading the colour gradually into a highlighted centre.

Plug in your compressor, adjust the PSI to between 3 and 6 PSI, push the trigger on your airbrush down to release the air, and then slowly begin to pull the trigger back to release the colour. If you use the wrong type of compressor for the airbrush or the airbrush is dirty, pulsing may occur as a result of improper airflow. Pulsing is also referred to as an application technique where the trigger of the airbrush is intermittently pressed to create different textured results.

Keep your hand moving all the time to prevent colour 'hot spots' and runs in the paint. Once the airbrush make-up runs, it is almost impossible to correct without removing the make-up and starting again! For even colour washing, circular movements are recommended to begin with but you can also use sweeping flowing movements depending on the area of the face, body or hair requiring colour and what you feel most at ease with. The main objective is to provide an even veil of colour over the area. The result can be as sheer as you like, or layers can be built up for maximum opacity. Make sure each layer is given time to dry in between coats.

Practise the movement in your hand and arm until you feel at ease with your new tool. Distance also plays a big part in using your airbrush. The closer the airbrush is to the body, the narrower the spray pattern, while the further the airbrush is from the body, the wider the spray pattern. Therefore to control the width of the spray pattern, increase or decrease the distance between yourself and your client, so to create precise fine lines, you will need to be very close to your client.



The 'dot' method

This is created when you push the trigger down on the airbrush close to the skin and air is released making an indentation or spot, letting you know exactly where the product will land, when you pull the trigger back. This is very useful for applying small amounts of airbrush make-up to small blemishes. After you apply the make-up, you must gently push the trigger back to its original 'air only' position, without jolting, or splatter will result. You need to learn to increase or decrease pressure without taking your finger off the trigger.



The 'dash' method

A dash is a long brushstroke which has ends that fade away. It is used when applying airbrush make-up to the model from a distance as in blending colour onto the face and body and for contouring the cheekbones.



Figure 1 Correct Dots should have ends that taper and fade

Narrow spray pattern

This method is used for fine detail work and used at a distance of ½ inch to 3 inches. Useful in the creation of fine lines and concealing small imperfections.



Wide spray pattern

This method is used when coverage of a larger area is required and used at a distance of 3–6 inches. Used for the swooping strokes when applying foundation and body make-up.

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