

3 Airbrush make-up (B12)



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B12 Unit Learning Objectives

This chapter covers **Unit B12 Plan and provide airbrush make-up**.

This unit is about providing airbrush make-up for the face, hair and body. You will need to show that you can carry out a variety of airbrush make-up designs and techniques. The ability to skillfully use a range of airbrushing products and additional items is also required.

The accurate use and maintenance of equipment is an essential aspect of this unit.

To carry out this unit you will need to maintain effective health, safety and hygiene throughout your work. You will also need to maintain a high standard with your personal appearance and have good communication with clients to ensure a safe and effective service is provided.

Unit **B12** describes the competencies to enable you to:

- maintain safe and effective methods of working when providing airbrush make-up
- consult, plan and prepare for airbrush make-up
- apply airbrush make-up
- provide aftercare advice.

Your assessor will observe your performance on **at least four separate occasions, which must include a full, straight face airbrush make-up**.

From the **range**, you must show that you have:

- used all types of **airbrush make-up**
- used all the **consultation techniques**
- created all the types of **airbrush designs**
- covered all **areas of application**
- *dealt with **at least one** of the necessary actions where a contra-action, contra-indication or service modification occurs

(continued on the next page)



KETT COSMETICS/SHEILA MCKENNA

ROLE MODEL

Sheila McKenna

Sheila McKenna/Founder and President of Kett Cosmetics

“ Born and raised in New York, Sheila thrived

in an environment that encompassed photography and commercial television. Homeschooled in lighting and composition by her Kodak award winning father, Sheila could navigate the darkroom by the time she was 9 years old. This early education on the nuances of shade, contrast and tone, would later serve her well.

Her make-up experience began in retail, providing the foundation for her business sense and enhancing her understanding of client needs and industry trends. She began her formal studies of Art History and Jewellery Design at The Fashion Institute of Technology in New York City in 1982. Ultimately, her desire to work professionally as a make-up artist prevailed and Sheila quickly made a name for herself as a freelance hair and make-up artist sought after for national broadcasts, music videos, commercial print, runway and theatre.

In 2000 the new millennium brought technological advances in digital and high definition formats creating a need for changes in make-up formulations and applications. Sheila initiated this reform when she created Kett Cosmetics, the first airbrush make-up developed specifically for high definition television.

Since Kett's launch in 2003 Sheila's focus has been involved in new product development and airbrush education on a global scale.

(continued)

- used all the types of **resources**
- used all the **airbrushing techniques**
- given all the types of **advice**.

*However you must prove that you have the necessary knowledge, understanding and skills to be able to perform competently across the range.

When providing airbrush make-up services it is important to use the skills you have learnt in the following core mandatory units:

Unit G22 monitor procedures to safely control work operations

Unit H32 contribute to the planning and implementation of promotional activities

Unit B11 design and create fashion and photographic make-up

Introduction

Airbrushing was first used in the make-up industry in Hollywood in the early 1920s as a quick method of applying body make-up to a large number of actors. Since then the **airbrush** has been used in the industry in small selective areas and is considered a specialist tool.

With the recent introduction of **high definition television (HDTV)** and digital photography, which leaves the viewer with crystal clear images, exposing any flaws like never before, airbrushing is a skill that every professional make-up artist now needs to take seriously. Every wrinkle, blemish, scar or other skin imperfection appears magnified and make-up that has not been precisely colour matched to the **skin tone** or badly applied in any way, will be extremely obvious to the viewer. The airbrush fits in nicely with HDTV and digital photography, spraying little tiny dots of colour, which mimic the pixels seen in these mediums where every area of exposed skin requires make-up.

Airbrush make-up can be applied to the face, body and hair and is a versatile make-up application technique for use in:

- television and film make-up, including special effects
- fashion and photographic make-up – perfect for close-ups
- individual make-up application for bridal work and special occasions
- camouflage work – layering the correct product will cover tattoos, birthmarks, etc
- creating an artificial tan, bronzed effect or as an all over body make-up blending into the natural skin tone. The application will create a more natural, even colour without streaks if applied correctly



MAKE-UP BY RACHEL HARPER, PHOTOT BY LYNSEY ROBERTS/LIVERPOOL

Spring Fairy

- fantasy body painting, temporary tattoos and henna applications. It is perfect for highly detailed and pigmented pictures
- hair work – helping to hide root re-growth, putting in some highlights or with stencils for fashion work.

Airbrushing can be used to complement traditional make-up application techniques and is mainly used in the industry for applying foundation base, contouring, highlighting and blusher, but can also be used on the eyes and lips with the aid of masking techniques and stencils.

It is important to consider the benefits and any limitations when preparing for and designing any airbrush make-up. Below are some reasons to help you decide.

Advantages of airbrush make-up

- creates a lightweight, flawless, long lasting finish (up to 18 hours)
- offers perfection and precision
- is hygienic, as you don't have to touch the client's face or body directly and it prevents product contamination between clients
- no need for sponges or powder puffs
- great for clients with sensitive skins as it reduces skin sensitivity which may be created during manual make-up application techniques and most products used are hypoallergenic having known skin sensitizers removed
- speedy application, especially when you have to work on several people or have a large area to cover
- can be used in conjunction with conventional make-up techniques and products, enabling you, for example, to airbrush a base then continue with regular make-up
- prices of airbrush make-up products are comparable to any fine quality cosmetics
- recommended by top film producers for HDTV.

Disadvantages of airbrush make-up

- initial expense of purchasing the equipment and products
- is not as portable as your conventional make-up kit and is heavier to carry
- electricity source is needed
- extra training and time is required to master the technique
- maintenance and cleaning of the airbrush is time-consuming.

Outcome 1: Maintain safe and effective methods of working when providing airbrush make-up

B12 Maintain safe and effective methods of working when providing airbrush make-up by:

- 1 setting up the work area to meet legal, hygiene and service requirements
- 2 making sure that environmental conditions are suitable for the person on whom you are working and the service

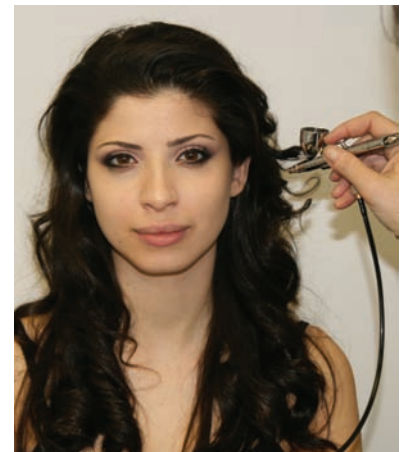


MAKE-UP AND PHOTOGRAPHY BY ADRIAN RIGBY

Airbrushed make-up base and cheeks

“Airbrushing will undoubtedly provide you with a certain type of freedom that can only inspire you to create more looks. Technique is key.”

Sheila McKenna



COURTESY OF KETT COSMETICS.

Make-up model being airbrushed

“**Skills:** Education is the road to mastery. Practice is the road to mastering.”

Sheila McKenna

- 3 ensuring the work area is well ventilated to avoid accumulation of overspray
- 4 wearing suitable personal protective equipment throughout the service
- 5 ensuring your personal hygiene, protection and appearance meets accepted industry and organizational requirements
- 6 ensuring all airbrush tools and equipment are effectively cleaned and reassembled using the correct methods
- 7 effectively disinfecting your hands prior to airbrushing
- 8 maintaining effective industry hygiene and safety practices throughout the service to minimise the risk of cross-infection
- 9 positioning equipment and materials for ease and safety of use
- 10 using airbrush make-up in a safe manner without risk of overexposure to yourself and the person on whom you are working
- 11 ensuring the person on whom you are working is in a comfortable and suitable position that allows ease of airbrush make-up application
- 12 ensuring your own posture and position minimizes fatigue and the risk of injury whilst working
- 13 respecting a person's modesty, privacy and any sensitivities regarding their appearance
- 14 disposing of waste materials safely and correctly
- 15 ensuring that the service is cost effective and is carried out within a commercially viable time
- 16 leaving the work area in a condition suitable for further services
- 17 ensuring make-up notes are up-to-date, accurate, easy to read and signed by the client and practitioner

Organizational and legal requirements

You will have learnt about legislation in **Chapter 3 Monitoring safe work operations**.

Throughout this chapter, you must be aware of your responsibilities under health and safety legislation. If you do not observe and follow legislation and industry guidelines, you run the risk of being sued if something were to go wrong.

You need to make sure you treat every client equally and in the same manner regardless of any illnesses and disabilities, according to the **Disability Discrimination Act (DDA) (1996)**. You must also not discriminate on grounds of age, gender, sexual orientation or race.

You should follow the industry Code of Practice and Ethics displaying professional behaviour at all times, maintaining your personal **hygiene**, and appearance. Airbrushing services should be carried out in a safe, hygienic and effective manner to minimize the risk of cross-infection. Tools and equipment should be cleaned and reassembled properly according to manufacturers instructions after each session.

Consent and keeping records

You should ask every client to sign a consent form stating they have been informed about the procedure and agree to the service plan. You must keep these records safe, according to the Data Protection Act 1995 and not give out details to third parties. Client

ALWAYS REMEMBER



Each client is an individual and may require a little more time, care or effort than another!

record cards should also contain details of the service, contra-indications and actions, any problems incurred and recommendations given. These and all make-up notes should be kept up-to-date, be accurate, easy to read, and signed by yourself and the client.

Minors

In the case of working on **minors** under the age of 16, it is imperative that you have their parent or guardian present during service and a written signed consent to service.

Cost-effectiveness, efficiency and pricing

All services should be carried out in a commercially acceptable time and pricing structures set. The information should be given to the client prior to the service to prevent any misunderstandings occurring later. When setting prices, consider the time taken, cost of products and amount of product to be used. Because airbrushing has so many advantages to the client and the initial equipment is expensive, pricing structures are generally a third to double the cost of a conventional make-up. An airbrush beauty make-up should take around 2 minutes to apply the base, contouring, highlighting and blusher.

The length of time for application of body make-up will depend on the complexity of the design. A full even colour wash of airbrush make-up will be a lot quicker than make-up applied by conventional methods. However, time is taken up when having to clean the airbrush in between changing colours.



Airbrush cheetah

Safe and effective working practices

You may find yourself airbrushing in a purpose built studio, on location or in a client's own home. Wherever you are you will need:

- Adequate light and heating in which to work. You need to see what you are creating clearly without shadows and the client may need to remove clothing if you are working on the body, so they must be warm and comfortable.
- Adequate ventilation. To avoid accumulation of overspray, make sure there is a constant flow of air throughout the premises or a ventilation system installed. There may also be unpleasant odours generated from cleaning methods when using alcohol-based airbrush make-up.
- An electricity source to plug in your **compressor**. Plugs and sockets should be in good working order and equipment should be checked every 12 months by a qualified electrician meeting health and safety legislative requirements.
- A flat work surface large enough to accommodate your equipment and products, which should be positioned for ease and safety of use. Note that hoses should not be left dangling and compressors vibrate and can move if not steady! The work surface should be cleaned and wiped down with disinfectant before equipment and products are laid out. After the service, the work area should be wiped down again and left clean and tidy ready for the next or other services.
- A seating area. The client should be at the correct height so you don't have to bend and are close enough to the equipment and products so there is no unnecessary reaching and twisting. Your own **posture** is important and you should take great care to ensure that your working positions minimize fatigue and the risk of injury to yourself and others. If you are working on the body, the client may need to be in a reclining or standing position. Make sure you have enough space.

HEALTH & SAFETY



- When inhaled, finely dispersed paint and solvents can produce serious health hazards.
- Ask your client to keep their eyes closed when applying the airbrush make-up to the face. Inform them of any requirements before the procedure begins.



Using the power of initiative is what makes doers out of thinkers.

Sheila McKenna

There should also be if possible:

- A sink and water supply where you can wash your hands. Disinfectant hand gel should be part of your kit, especially in the event of a non-existent water supply.
- A mirror, so you and the client can see the work in progress.
- A bin to dispose of waste from services. Consider that if you are using alcohol-based products, during the cleaning process you will end up with tissues soaked in alcohol. These should be placed in a sealed plastic bag to prevent fumes from lingering.

Personal protective equipment

Both you and the client should be protected from the risk of 'overspray' generated from the airbrush service. When the airbrush is in use, there will be an amount of product which will linger in the air as dust and eventually fall onto surfaces other than just the intended face, body or hair.

For this reason, your own clothing should be protected, depending on the situation, by **personal protective equipment (PPE)** – an overall or apron. The client's clothing should be protected by an extra long gown which should cover all clothing and footwear and tissues folded around the edge of clothing and hair. Steps should be taken to protect anyone in the working environment from breathing in the **overspray** by having adequate ventilation in place in the form of extraction fans or systems.

An open window may be all that is required for low usage, such as creating a bridal make-up in the client's home. Disposable dust masks are also useful as they will block out most of the dust and can be worn by yourself and the client when you feel the need. Every airbrushing situation will be different and you will have to weigh up the risks presented with each job, assess them and carry out suitable precautions for the health and safety of everyone concerned.

Consultation, planning and preparation

Prior to airbrush application, a **consultation** with the client should be carried out to:

- check for contra-indications
- determine their **skin type**, condition and tone
- specify necessary **resources** accurately
- decide what type of products to use and create an appropriate design plan
- fill in and sign consent forms.

Sufficient time must be allowed to explain the airbrushing procedure and to encourage the client to ask questions and clarify any points. Be aware of differences in clients needs influenced by culture, religion, age, gender and disabilities, which must be taken into consideration and sometimes extra time should be allowed to meet their needs. Consultation techniques should be carried out in a friendly and polite manner to determine the required design and area(s) of application. The client's modesty and privacy should be respected at all times and any sensitivities they have about their appearance noted and dealt with in an appropriate manner. What may feel like a huge problem for the client may seem insignificant to you and vice versa.

HEALTH & SAFETY



Contra-indications and contra-actions

- 1 Check your client for contra-indications. Ask questions to ascertain if they have any **respiratory problems** such as asthma, bronchitis, lung problems or a common cold, etc. as this could mean the airbrushing service may not be suitable for them. Visual and manual techniques should be used to check the condition of the skin. Some conditions such as herpes simplex for example, should not interfere with airbrush application as there is absolutely no need to touch the client's skin with your hands and as long as you modify the service and take other precautions to avoid **cross-infection** and secondary infection by using hygienic practices.
- 2 Use hygienic practices – wash hands regularly, and use anti-bacterial hand cleanser or disposable tissue cloths when on location; use clean gowns and towels, disposable gloves if working on someone with contra-indications; keep tools and equipment clean and sterile, if combining conventional make-up with airbrushing – never dip tools straight into make-up – remove with a spatula; wipe down working areas with anti-bacterial cleaner.
- 3 If contra-actions occur, carefully remove make-up immediately and advise your client to seek medical advice if symptoms persist.

The client should be seated and any jewellery and accessories removed and put in a safe place where the client has visible access. If employed follow your workplace policy regarding this. The client's clothes and hair should be protected and the skin cleansed and checked for contra-indications. If you find the client has contra-indications, you should explain why the service cannot be carried out or may need to be modified and encourage them where relevant to seek medical advice. You should not name specific conditions yourself, as you are not medically qualified to do so and you could give the wrong advice or worry the client unnecessarily.

After determining the client's skin type, condition, tone and reasons for airbrush make-up, you will need to decide on suitable products to create the desired effect for the design plan. Time must be allowed to research ideas and themes for the design plan making sure it meets all the criteria agreed upon. Try to create the make-up in the same lighting conditions which the final make-up will be viewed.

Depending on the media for which airbrush make-up has been chosen, you may need to specify any resources that you require. Accurate prices for airbrush application should be discussed and agreed with the client prior to any work commencing.

Essential equipment and materials

Some airbrush manufacturers sell starter kits which usually consist of the equipment plus a small selection of trial size airbrush make-up foundations. From here you can add extra colours and sizes. When deciding which type of airbrush and compressor to purchase, do your research carefully, consider its desired purpose and size, and speak to other make-up artists for recommendations. Choose equipment, resources and airbrush make-up which will be suitable for the agreed design plan and always follow manufacturer's instructions.

The airbrush

The airbrush is a versatile tool in which the specialist make-up flows through and is sprayed out using a fine mist onto the client's skin. There are two basic types – single and dual action, large and small, styles – cup, side and gravity feed, plus different needle sizes depending on whether you are doing facial, body or tanning work.

TOP TIP

Create a design portfolio for reference purposes to give the client some ideas and promote airbrush make-up as a whole. You can keep one file with ideas from other peoples, work, plus another with examples of you own designs which you should continue to add to on a regular basis. Remember that airbrush make-up will be new to many clients and they need to understand its uses and limitations.



Believing in yourself and the products that you use will bring the positive environment necessary to enjoy what you are doing and ultimately will provide your customer with what they desire.

Sheila McKenna



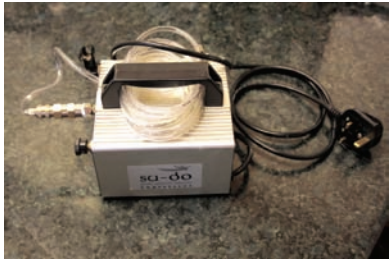
Boxed airbrush set with spare larger cup

COURTESY KETT COSMETICS



Compressor

ADRIAN RIGBY



Compressor and hose

The compressor

This is your air source and without the compressor and an electricity source, your airbrush won't work! The compressor takes in atmospheric air and releases it through a hose and into the airbrush. You can purchase air canisters from art shops but these are unreliable and not recommended for airbrush make-up. The size of compressor you buy will depend on the type of work you intend to do and your workload. The compressor's intake capacity is measured in LPM (litres per minute) while the output is measured in **PSI (pounds per square inch)**. When using a compressor, its use and system must comply with the **Pressure Systems Safety Regulations 2000**. A pressure system is a piece of equipment (the airbrush) containing a fluid under pressure.

A small lightweight compressor is ideal if you are only making a few people up each day or for the occasional photoshoot, film or wedding. They are prone to overheating and can be used for up to 35 minutes a time, then have to cool down.

Medium-sized compressors are ideal for light to medium work and often have a regulator and automatic shut off valve to prevent overheating.

A large compressor is best if spraying large areas like bodies and you have a medium to heavy workload.

The hose

This item connects the airbrush to the compressor.

Airbrush make-up products

From foundation bases in different formulations, through to tattoo 'inks' and vibrant body make-up colours, the range of available airbrush cosmetics is growing fast. Some products are not compatible with others so it is important to find out the base ingredients in the products or stick to one range when mixing shades together. It is also important to note that regular liquid foundations should not be used in an airbrush as the particles will not be fine enough and will result in uneven spraying and blocking of the airbrush. Some regular foundations can be diluted, but only with an appropriate solvent.

Additional items

Stencils, masking or surgical tape and masking tools can be useful to assist in make-up application. Stencils are available for the eyebrows and lips, plus body art. If you decide to use conventional make-up techniques to finish the design, you will also need brushes and make-up.

Cleaning tools

You will need a good supply of tissues, cotton buds and the appropriate cleaner or solvent for the type of make-up you are using, for example water or alcohol. If the make-up range you have chosen offers a cleaner, then use it in order to get the best results. Small brushes are also useful for dislodging paint in difficult areas.

Types of airbrush

Single action

The single action airbrush is commonly used for less complicated purposes. It works rather like a colour spray can, releasing colour and air at the same time onto a given

subject, but with more control. The trigger on the airbrush is simply pushed down, and the paint will flow. The amount of paint released can be adjusted by turning the nozzle before the trigger is pressed.

Double action

The double action airbrush is the more obvious choice for the professional make-up artist, offering much more control and accuracy. It will perform much more complicated operations. It has a trigger which is pushed down to release air, then gently pulled back to release the colour.

Small airbrushes are generally chosen for facial work, whereas the larger ones are good for body painting and tanning.

Styles of airbrush

Gravity feed

Used in facial and small body art applications where only a few drops of product are required. The airbrush make-up is 'dropped' into a cup which sits on top of the airbrush and gravitates down to the tip. Larger cups are available when it is necessary to spray one colour for longer or for spraying larger areas. It is also known as a top fed airbrush.

Cup feed

Used when large areas require spraying, as in full body make-ups and tanning services. The 'cup' is in the form of a small bottle which is mounted underneath the airbrush. If using many colours for a body application, various shades can be put into different bottles which can be quickly clipped into place speeding up the airbrushing process. It is also known as a bottom fed airbrush.

Side feed

Not widely used in the make-up industry as the cup sits on the side and can make the airbrush unbalanced.

Types of airbrush make-up

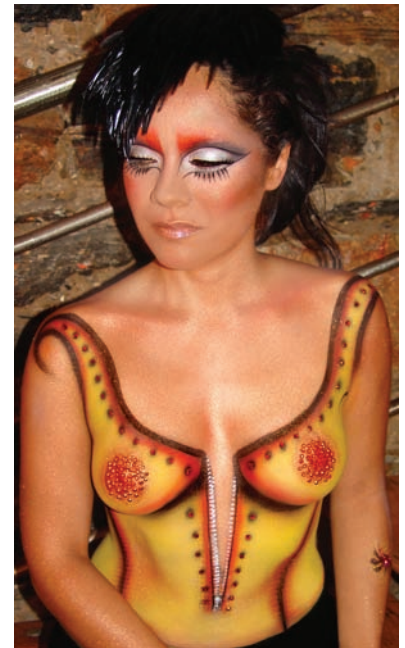
It is important that you choose one type for an application and don't mix them up! Most bases have been diluted to a consistency to flow easily through the airbrush. However, you may find a couple that require diluting with bottled water. Always check **manufacturers' instructions**.

Water based

This type is not dissimilar to the traditional water-based liquid foundation. It consists of finely ground pigment dispersed in water to make an aqueous solution. Its solvent is water and this should be used to clean the airbrush between colours and at the end of the session.

Alcohol based

Alcohol-based airbrush make-up is used where greater durability is needed and for tattoo 'inks'. Cosmetic pigments are dispersed into a poly-vinyl alcohol resin that dries to produce a flexible film that is quite tough and durable. These products should be removed from the skin and cleaned from the airbrush with alcohol.



Three-dimensional body paint nancy

MAKE-UP BY ROQUE COZZETTE PHOTO COURTESY KETT COSMETICS



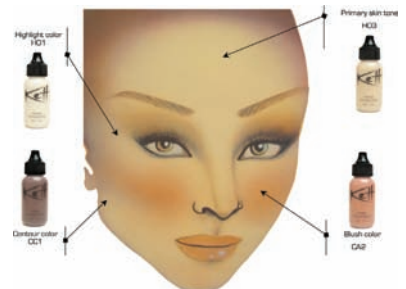
Gravity fed airbrush

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Cup fed airbrush

COURTESY OF KETT COSMETICS



Airbrush beauty breakdown

COURTESY KETT COSMETICS

BEST PRACTICE



- Do not spray unnecessary make-up into the air with the airbrush – always direct it at yourself, paper or the client to prevent it from spreading outside the intended environment.
- Correctly test pressure and operation prior to use on the client.
- Always test the pressure on the back of your hand immediately before applying it to the client's skin or hair.
- Try spraying the airbrush make-up on yourself, or ask another make-up artist to do it so you can experience how it feels on the skin.
- Use the airbrushing techniques in a controlled way and at the correct distance from the body to achieve the desired effect.
- Adjust air pressure to suit areas of application. Set at between 3 and 8 PSI for facial application and between 9 and 15 PSI for body work. High pressures can be dangerous and cause injury.
- You will only need to pull back the trigger a short distance to achieve subtle layers. If you pull it back all the way, the results are often too heavy and unnatural.

Silicone based

This is the most recent formulation and addition to the range. Many make-up artists believe that silicone-based cosmetics give the most flawless finish and last the longest, becoming the obvious choice for 12-hour-plus filming days.

Other formulations include dihydroxyacetone-based products which are used in artificial tanning, polymer water-based which is common and polymer-SD alcohol 40-based. Polymers are found in traditional make-up items such as mascara and other eye products. They dry to create a continuous film of colour.

TOP TIP

Always use bottled water to dilute make-up and clean the airbrush as it is less likely to contain impurities that will cause airbrushing problems.

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, 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



Narrow spray pattern

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.

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.

Mixing colours

A professional make-up artist is used to mixing colours using colour theory (see Online Chapter 2) to create custom blend bases and neutralize unwanted tones in the skin. Many make-up ranges are designed for the professional and offer you a variety of skin tones with adjusters, or primary colours with black and white for you to mix up your own shades. Light reflecting or pearled products are also available to enable you to create a huge range of possibilities.

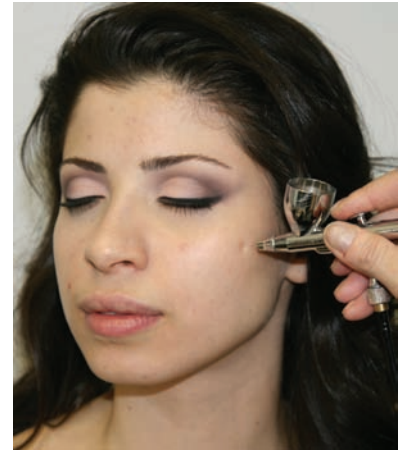
In **gravity feed** airbrushing, colours are dropped into the cup and mixed using a technique called **back bubbling**. To do this you need to put your finger over the tip of the airbrush and push down the trigger to release air. As it cannot flow out the end of the airbrush it will bubble back into the cup thus blending the shades together.

In the cup feed airbrush, colours can be mixed in the larger bottle.

Outcome 3: Apply airbrush make-up

B12 Apply airbrush make-up by:

- 1 using equipment, airbrush make-up and resources suitable for the agreed design plan and following manufacturers' instructions
- 2 correctly testing the pressure and operation of the spray gun prior to use
- 3 using airbrushing techniques in a controlled way and at the correct distance from the body to achieve the desired effect
- 4 applying airbrush make-up in the correct sequence to achieve the required effect
- 5 using techniques that minimize the risk of products being spread outside the treatment area and surrounding environment
- 6 effectively adjusting the air pressure to suit the areas of application
- 7 effectively finish the application using conventional make-up, when required
- 8 ensuring all elements of the make-up combine to complement each other to achieve the desired look and agreed design plan



Dot method on model

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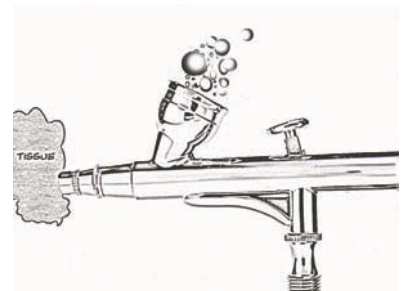
Small dot, narrow dash

COURTESY KETT COSMETICS



Large dot, wide dash

COURTESY KETT COSMETICS



Back bubble

COURTESY KETT COSMETICS

TOP TIP

If you are spraying many people with a colour you have mixed yourself, write down the exact measured proportions so the colour can easily be created again.

HEALTH & SAFETY



- Always ask the client if they have any known allergies to cosmetic products.
- Perform a **skin sensitivity test** if you have any doubts, especially about using adhesives to stick down gems, lace and other non-cosmetic products such as **gold leaf**.
- Use products intended for their purpose, e.g. don't use tattoo inks for foundation. Become familiar with ingredients in airbrush make-up products and their purpose.
- Do not spray the product into the ears, nostrils or too close to the eyes and on eyelashes.
- When you need to spray mouth and nose areas, ask the client to breathe with you. Breathe in deeply, then as you breathe out slowly, take the spray to these areas.

BEST PRACTICE

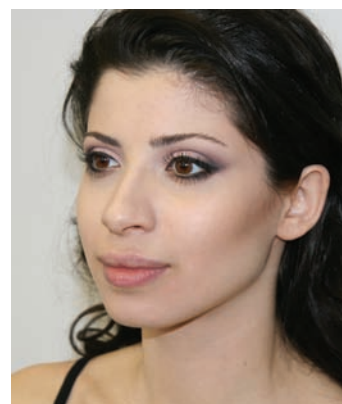


- Apply concealer to the under eye area manually. Using the airbrush too close to the eyes can make the client tense up and squint, leaving you with an undesirable wrinkling effect.
- Make sure you spray any left-over product from the airbrush and flush with suitable solvent before the foundation is applied.

- 9 effectively sealing the finished make-up design, if required
- 10 ensuring the finished result meets the design plan

Step-by-step: Applying airbrush beauty make-up

- 1 Make sure your working area is comfortable, clean and hygienic for your client.
- 2 Wash your hands or use disinfectant hand gel, gown up your client to protect their clothing. A towel or tissues can be used if you need to protect the hair and also for around the edge of clothing.
- 3 Check for contra-indications; assess your client's skin type, tone and face shape, so you can make an informed choice about which formulation will be best and decide on any corrective work required.
- 4 Choose skincare products according to skin type. Cleanse, tone and moisturise the face and neck. Note that some airbrush make-up manufacturers advise letting the **moisturiser** sink completely into the skin before make-up application, others advise using no moisturiser, but applying moisture spray afterwards so any tightness disappears.
- 5 Using the principles of colour theory, colour correct larger areas using the wide dash technique, as and where necessary, e.g. use a veil of colour over larger areas of redness and green-based 'dots' over blemishes. The green may come as an adjuster product where you will need to add 1–2 drops in with the desired foundation colour. Spray colour 6–10 inches away from the face.
- 6 Choose a foundation shade by first testing it along the jaw line where you can clearly see the rest of the face and the neck. Decide whether the skin's undertone is cool, warm or neutral, then pick a shade that complements the surrounding skin. On darker skins there can be more variations between light and dark, so choose something medium, hence darkening light areas and lightening dark parts.
- 7 Apply foundation with the airbrush in circular or sweeping movements using the wide dash technique, blending the colour into the hairline and down the neck. Don't forget the ears, back of the neck and any other body area that will be visible. Build up the base in layers and stop when you are happy with the coverage. Flush the airbrush before applying the next colour.
- 8 Apply highlighting and shading products to correct, contour and illuminate areas of the face. Apply products using the dash method from the hairline towards the



COURTESY KETT COSMETICS

Contour before and after

centre of the face. Highlight under the eyes, across the top of the cheekbones and down the centre of the nose. Shade around the hairline and under the cheekbones. Apply corrective make-up to the areas where the client requires it. Flush the airbrush before applying blusher.

- 9 Apply blusher using circular movements on the apples of the cheeks, then sweep the colour along and up the cheekbone. You can stand around 4 inches away from your client this time. The style of blusher will be determined by the overall design plan. Flush the airbrush before going onto the eyes, or stop here!
- 10 Apply setting powder if the airbrush make-up manufacturer advises it. Some airbrush foundations don't need it. Some clients with a very oily skin will require powdering.



BEST PRACTICE

You can stop airbrushing here and continue with conventional make-up products, or continue. If you stop, make sure you flush out your airbrush with the suitable solvent to clean it and don't forget to dismantle it and give it a thorough cleaning at the end of the session. You may also need to adjust the air pressure, distance from client and change your needle for more precision work. Ensure that all elements of the make-up combine to complement each other.

Please note that some experienced make-up artists often choose not to airbrush make-up around the eye area as they feel it can be dangerous. To attempt these next stages, you and your client must feel happy to proceed.



Dependability and reliability are aspects of one's personality that are just as important as skill.

Sheila McKenna

- 11 Brush through the eyebrows and choose an appropriate stencil for the shape and size. Hold the stencil in place, or use masking tape to keep it on the skin, thus preventing spraying paint underneath. Spray the desired eyebrow colour into place. Carefully lift off the stencil, without sliding it sideways, or it may smudge.
- 12 Apply eye shadow colours with precision. Use acetate or tissues to mask off any areas where you don't want the colour to land, or require a sharp edge. With experience, a lot of work can be done freehand such as eye shadow base and socket lines where the colour will fade away into the foundation.
- 13 With great care and attention, apply eyeliner as close as you can along the base of the eyelashes.
- 14 Brush mascara onto the eyelashes, coating each eyelash from base of eyelash to tip or point. Apply artificial eyelashes if the design brief requires them.
- 15 Choose a lip stencil and hold up to the lip area. Spray lip colour to outline and fill in the lips in one go.
- 16 Apply lipstick, and/or gloss over the top if desired.

HEALTH & SAFETY



Some clients (such as very nervous people) may be unsuitable for airbrush application on the eye area as they need to sit perfectly still and not be phased by the pulsating pressure of the air. The PSI should be turned right down and the client warned as soon as you commence so they don't jump and end up with wonky liner!

Do not ever attempt to do eyeliner or any work close to the eyes unless you and the client are completely at ease with the process and you have enough experience.



Successful teams don't have egos, struggling teams have many.

Sheila McKenna

ALWAYS REMEMBER



To create fine lines, you will need low pressure, to be at a close distance to your client, steady hands and lots of practise!

MAKE-UP BY BRIDGET TAYLOR PHOTO BY ROB MCGRORY



Snakeskin eyes

17 Add any finishing touches such as glitter, gems, gold leaf, etc.

18 Check the overall result meets with the design plan and make amendments as necessary.



COURTESY KETT COSMETICS



Beauty make-up before and after

Step-by-step: Airbrushing eye make-up and lipstick using stencils



1 Application of eye shadow base, socket and lid colour



2 Liner application using a stencil as a shield



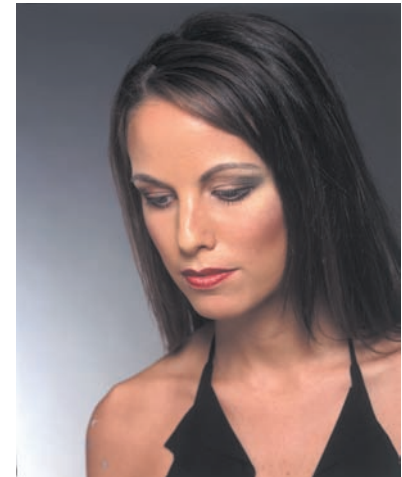
3 Application of eyebrow colour using the stencil



4 Application of eyeliner under the eyes



5 Lipstick application



6 The completed airbrush make-up

ELLISONS

Applying make-up for maximum coverage

Choose the appropriate formulation of airbrush make-up to carry out cosmetic **camouflage** work. Use an alcohol-based airbrush make-up if the client requests that the effects last as long as possible. Water-based airbrush make-up can be used for shorter term effects. The stages below cover the colour neutralization techniques for a tattoo, with multiple layers of airbrush make-up to build up coverage.

Step-by-step: Tattoo coverage



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- 1 Choose a foundation colour first that will match the surrounding skin tone. This will be used in the final coat(s). Put to one side.
- 2 Choose a neutralizing colour with an orange undertone to cancel out the blue. Apply thin coats to the tattoo. Don't apply it to the surrounding skin.



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- 3 Powder generously in between coats if using water-based make-up. If you are using alcohol-based products, this step is not necessary.
- 4 Build up layers until 90 per cent coverage is obtained.
- 5 Flush the airbrush with solvent to clean out the colour.



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- 6 Introduce the skin tone selected in step 1 with broad sweeping dashes until full coverage is obtained.



COURTESY KETT COSMETICS

- 7 If the skin has freckles, use a stencil with small irregular dots cut out to simulate the freckle shapes.

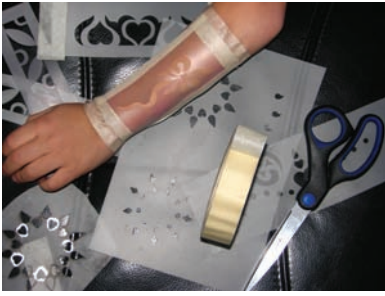


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- 8 Apply the freckle tone. Rotate the stencil until the number of freckles match the surrounding skin.
- 9 Finish with no colour setting powder if required.
- 10 Clean up and disinfect the work area.



Airbrush make-up



JO CROWDER

The use of masking tape and acetate for stencilling



MAKE-UP BY SHELLIA MCKENNA/PHOTO BY STEVE AZZARRA

Rose tattoo

Temporary body art using stencils

Stencils can be purchased ready made or customized to your own design. If you decide to make your own, invest in some sheets of clear acetate from an arts and craft shop plus a sharp modelling knife. You can design your stencils from scratch or get ideas from the Internet. There are lots available to download and print out.

Airbrush 'inks' will last on the skin for a few days, depending on their position, environment and general care.

TOP TIP

Have an assistant hold the stencil in place for you. Lifting or moving the stencil while spraying or before the airbrush make-up is dry will result in underspray and softened or smudged edges.

Step-by-step: Fantasy make-up application using stencils

- 1 use the dash method while following the design of the stencil
- 2 build up layers until the desired opacity is achieved
- 3 powder if using water-based airbrush products
- 4 add the secondary and tertiary colours until the base colours in the design are complete
- 5 carefully lift the stencil from the surface of the skin without sliding
- 6 paint in details by hand
- 7 powder if necessary.



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Place stencil on the desired location



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Powder with a no-colour setting powder



COURTESY KETT COSMETICS

Add secondary and tertiary colours



COURTESY KETT COSMETICS

Paint details by hand



COURTESY KETT COSMETICS

Complete, fantasy look

Troubleshooting

Many airbrushing problems are caused by incorrect cleaning and handling of the airbrush itself. The airbrush is a simple tool and if looked after properly will provide you with years of regular use without problems. In the guide below you will find the most common problems associated with airbrushing. As you will find, there may be several different causes and solutions to a particular problem and solving them can be a process of elimination. For problems with technique, you must just keep on practising!

<i>Problem</i>	<i>Cause</i>	<i>Solution</i>
No airbrush make-up coming through	Compressor not working	Check air supply
	Run out of make-up	Check make-up supply
	Loose hose connection	Check hose connection
	Loose air cap	Tighten air valve, cap
	Clogged/closed tip	Clean tip
	Loose or bent needle	Tighten or replace needle
	Dirty airbrush	Empty and clean airbrush
Lots of overspray	Too much make-up or too high air pressure	Lower air pressure and decrease finger from trigger
	Spraying too far away from client and effectively into the air!	Move closer
Splattering	Incorrect nozzle for needle or incorrect needle for nozzle.	Check needle and nozzle are compatible, properly in place and not damaged
	Is it in place properly?	Replace with new needle if necessary
	Damaged nozzle or needle	Increase air pressure
	Air pressure too low	Check make-up consistency
	Make-up too thick	
	Not pushing trigger all the way down	
Puddles and runs	Too much make-up coming out of nozzle	Check consistency of make-up isn't too thin
	Holding the airbrush in one place for too long	Keep hand and airbrush moving at all times
Spider effect – a ball with lots of feathery legs	Too much of everything!	
	Air pressure	Lower air pressure
	Make-up	Decrease make-up flow
	Thinner	Reduce thinner
	Distance too close	Increase distance
	Time spent on area too long	Keep moving
Bubbling in the cup	Make-up dried on tip or needle	Clean tip and needle
	Air hole in the make-up bottle clogged	Clear the air hole in a cup feed airbrush
Spraying a wider than normal spray pattern, double line or one off to one side	Bent needle	Replace needle
	Split tip or nozzle	Mend needle/tip/nozzle

Problem	Cause	Solution
Split tip or nozzle	Make-up accumulation in tip or pushing needle too far into the tip	Replace tip or nozzle with new
Spitting	Dirty airbrush	Clean airbrush
	Low air pressure	Increase air pressure
	Needle bent	Replace needle or tip
	Tip clogged or damaged	Clean or change needle
Pulsing - improper air flow	Water in hose	Empty compressor moisture trap
	Wrong type of compressor or dirty airbrush	Change compressor and/or clean airbrush



ADRIAN RIGBY

Airbrush components

TOP TIP

- **Check airbrush instructions to determine which thinners or solvents to use when cleaning it.**
- **Disassemble the airbrush according to the manufacturer's instructions, and thoroughly clean all parts. Pay particular attention to the nozzle and needle.**
- **Never soak the air valve in any kind of thinner or solvent. The nozzle can be left to soak.**
- **Make sure there is no dried paint anywhere in the paint path that could cause air or paint flow problems.**
- **If possible, look through the nozzle and you should be able to see light at the end. If not, it is probably still blocked up.**

Maintenance and cleaning of the airbrush

After the airbrush service is completed and the client is satisfied, it is time to clean your airbrush. If you neglect this area, you will soon run into problems with your airbrush resulting in dried up make-up inside, which will accumulate and cause uneven spraying and blockages.

The airbrush should first be flushed out with a suitable solvent – water if you have used water-based airbrush make-up and alcohol if you have used alcohol-based make-up. To do this:

- 1 pour a small amount of solvent into the cup
- 2 hold a tissue over the tip to prevent air from coming out
- 3 create a back-bubble flow into the cup
- 4 tip out the make-up onto a tissue
- 5 spray the airbrush to get rid of the remaining make-up
- 6 repeat 2-3 times until the solvent is clear

HEALTH & SAFETY



- Ensure that you have adequate and proper ventilation
- dispose of any waste properly.

Step-by-step: Dismantling and reassembling the airbrush

Always follow the manufacturer's instructions when attempting to dismantle and reassemble your airbrush, as some airbrushes are more complex than others. The method below is a general guide. Take great care not to damage the needle!

- 1 unscrew the main body of the airbrush so the handle comes off
- 2 loosen the screw which holds the needle in place
- 3 slide out the needle and give it a wipe
- 4 take a small brush and wipe around the cup and the hull where the needle lives

- 5 loosen any make-up that may be clinging
- 6 put the needle back in gently
- 7 push it forward until it stops
- 8 re-tighten the screw and flush solvent through the airbrush one last time
- 9 use a cotton bud on the tip, pulling the needle back
- 10 clean out the nozzle
- 11 put the handle back on by screwing back together.



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Unscrewing the main body to get to the needle



ADRIAN RIGBY

Exposing the needle



ADRIAN RIGBY

Removing the needle



ADRIAN RIGBY

Needle removed



ADRIAN RIGBY

Removing or unscrewing the nozzle



ADRIAN RIGBY

Nozzle removed



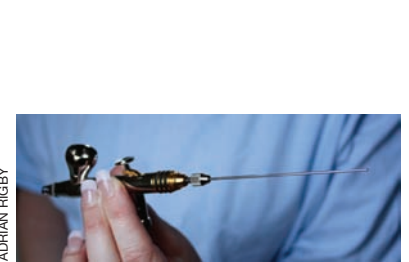
ADRIAN RIGBY

Nozzle taken apart for cleaning



ADRIAN RIGBY

Nozzle back in place after cleaning



ADRIAN RIGBY

Needle back in place after cleaning

Outcome 4: Provide aftercare advice

B12 Provide aftercare advice by:

- 1 giving advice and recommendations accurately and constructively
- 2 giving the person on whom you are working suitable advice specific to their individual needs

Aftercare advice

You must advise the client on how long the make-up is realistically expected to last (take into consideration the type of make-up chosen, the client's skin type and the environment in which it will be worn) and how they should remove it if you are not there to do it for them. As with any make-up, it should be removed gently and with care. A suitable solvent or remover specific to their needs should be advised, given or sold to the client so that they do not run into any problems. Remember, alcohol-based products require alcohol to remove them. A temporary tattoo created with tattoo inks will not wash off with soap and water

or regular cleanser and should never be 'scrubbed off', but will need dissolving with the appropriate remover. Not observing the above can lead to contra-actions and referral for medical advice. Advice should also be given on the action to take if an unwanted reaction occurred following make-up application. Including the correct removal of the make-up.

ASSESSMENT OF KNOWLEDGE AND UNDERSTANDING



FUNCTIONAL
SKILLS

Having covered the learning objectives for **plan and provide airbrush make-up** – test what you need to know and understand by answering the following short questions below. The information covers:

- organizational and legal requirements
- working safely and effectively when providing airbrush make-up services
- consultation, planning and preparation for airbrush make-up
- contra-indications and contra-actions
- airbrush equipment and products
- airbrush make-up application
- aftercare advice.

Organizational and legal requirements

- 1 What are the health and safety requirements associated with airbrush make-up techniques?
- 2 What is the importance of not discriminating against clients with illnesses and disabilities and why?
- 3 Why should minors not be given airbrush make-up services without informed and signed parental or guardian consent and why is it important to have the parent or guardian present when carrying out the service?
- 4 Why should you maintain your own personal hygiene, protection and appearance according to accepted industry and organizational requirements?
- 5 Explain how to complete any records about people on whom you have worked.
- 6 Give **two** reasons why it is important to correctly store records in relation to the Data Protection Act.
- 7 Give **two** reasons why it is important to complete airbrush make-up application in a commercially acceptable time.
- 8 What are your pricing structures for airbrush make-up?

Working safely and effectively when providing airbrush make-up services

- 1 What are the necessary environmental conditions for airbrush make-up application?
- 2 Why is effective ventilation important during the airbrushing process?
- 3 What range of protective clothing should be available for those on whom you are working?
- 4 What type of personal protective equipment should be available and used by yourself?
- 5 Why is it important to maintain standards of hygiene and list **five** principles of avoiding cross-infection.
- 6 Explain briefly how you would safely and effectively set up airbrush equipment and materials.
- 7 How would you avoid potential discomfort and injury to yourself and the client while airbrushing?
- 8 How would you minimize and dispose of waste from services?

Consultation, planning and preparation for airbrush make-up

- 1 Why should you plan accurately prior to the job and how do you create a make-up design plan?
- 2 Why is it important to specify necessary resources accurately?
- 3 Why should you create a design portfolio to promote airbrush make-up?
- 4 Explain how you would use effective consultation techniques when communicating with clients of different cultural and religious backgrounds, age, disabilities and gender for this service.

- 5 Why is it important to respect a person's modesty, privacy and any sensitivities they may have relating to their physical appearance when carrying out airbrushing application?

Contra-indications and contra-actions

- 1 What is the importance of recognizing contra-indications and what are the contra-indications would restrict airbrush make-up?
- 2 What possible contra-actions could occur during service and how would you deal with them?
- 3 What contra-indications would prevent you from carrying out an airbrush make-up?
- 4 What is the importance of, and reasons for, not naming specific contra-indications when encouraging clients to seek medical advice?

Airbrush equipment and products

- 1 Explain or show how you would dismantle, clean, maintain and reassemble airbrush equipment and associated accessories.
- 2 State **three** problems that can occur with airbrush equipment and how would you correct them?
- 3 Explain the meaning of PSI and state **two** potential risks associated with the use of pressurized airbrush equipment.
- 4 What is the importance of using equipment with a pressure gauge and where would you find it?
- 5 What **three** main types of products are available for airbrushing, what are their features and how do you use them?

- 6 What are the differences between cup and gravity fed airbrushes and when would you use them?

Airbrush make-up application

- 1 Explain how to select, blend and mix products and colours for **two** different clients with different needs, skin types and tones.
- 2 Explain how to correct excessive redness when using airbrush make-up.
- 3 Name **two** circumstances when airbrush make-up may be unsuitable and conventional make-up techniques preferable.
- 4 Give **two** examples of when, how and why you would vary the PSI according to the effect to be created, or the part of the body being airbrushed.
- 5 Explain how the distance of the airbrush from the body and its pressure can affect the coverage and density of colour.
- 6 Which areas of the face should be omitted when airbrushing make-up and why?
- 7 Explain the sequence in which airbrush make-up and conventional make-up should be applied.
- 8 Name **four** types of problems that can happen during airbrush make-up application and how to correct them.

Aftercare advice

- 1 What make-up removal techniques did you use on the last person you worked on?
- 2 How long should airbrush make-up be expected to last?
- 3 What sort of activities should be avoided when removing airbrush make-up and why?

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