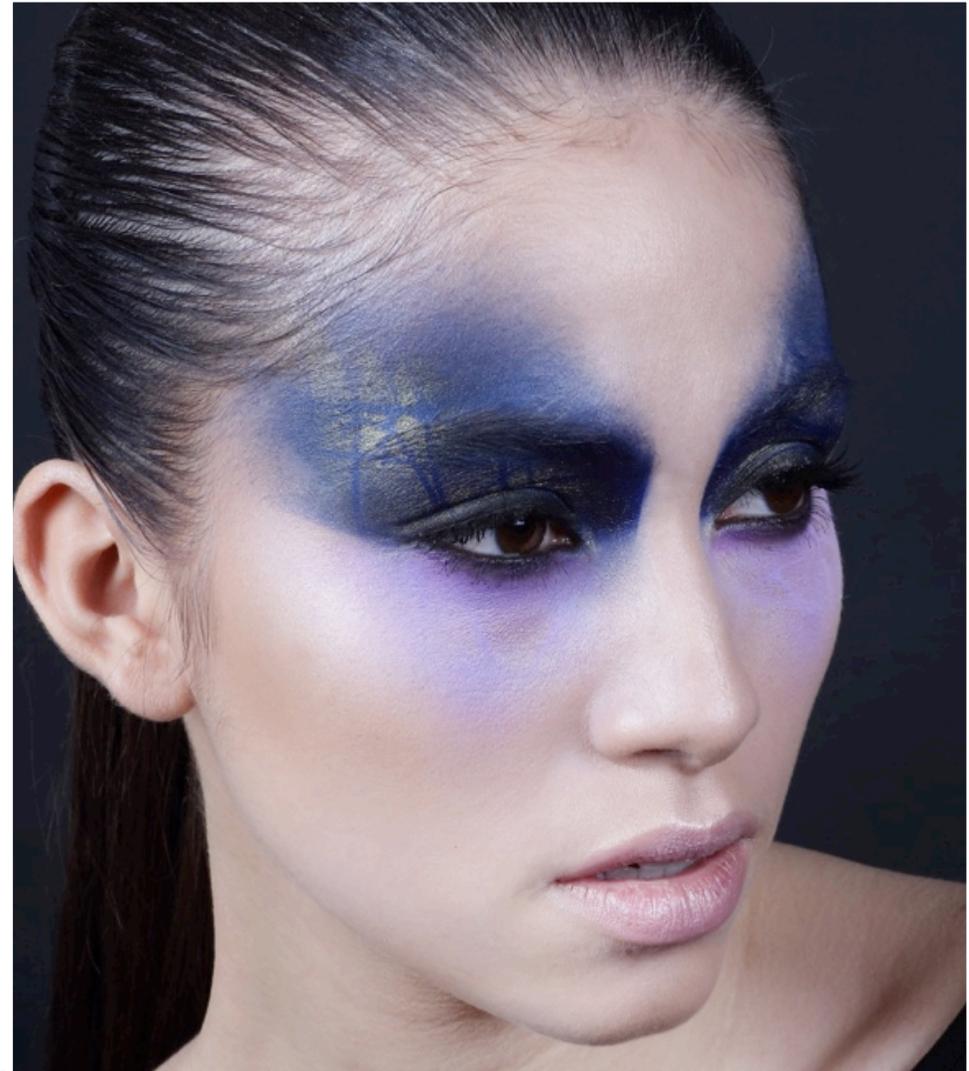


AIRBRUSH USER GUIDE



INTRODUCTION



Airbrush Make up has proven to be the next best thing in the make up industry; from professional make up artists to every day women; the very fine and natural look airbrush application offers has captured the attention of beauty seekers globally.

This Manual has been designed to be a **guide for every make up artist airbrushing MAKE UP FOR EVER COLOR AIRBUSH line** - an airbrush ready makeup- and many other MAKE UP FOR EVER products that are versatile enough to be used for airbrush.

The manual composes in 3 major sections that accompany the 3 AIRBRUSH tutorial videos and a 4th section about the products:

CLEANING & MAINTENANCE

EXERCISES

BEAUTY ROUTINE

APPENDIX:

AIRBRUSH PRODUCTS + SAFETY REGULATIONS + BONUS HISTORY

CLEAN & MAINTENANCE



CLEAN & MAINTENANCE

AIRGUN

In a nutshell airbrushing is a very simple process: **Air meets paint** at a spot and out comes an airbrushed stroke of color. While an airbrush could look confusing to artists who are not familiar with it; breaking it down and understanding its parts and the way it functions breaks the ice between this magnificent make up artist tool and the artist.

Out of the many kinds and types of guns we have out there that are used for many other things than make up, **makeup artists prefer to use guns that are Double Action, Gravity feed, with nozzle sizes that range between 0.3 and 0.5 mm.** (the diameter of the opening from which your paint comes out. The sizes recommended for make up artists are those that ensure you a **flawless precise application** of your makeup)

MATERIAL: SUPPLY JARS / CUPS

GRAVITY FEED

The cup is welded or screwed; it is above the main part of the appliance.

The painting goes down thanks to its own weight.

SIDE/SIPHON FEED

The cup is below or on the side of the main part of the appliance. The painting is pumped up.

However; these guns are not advised for make up artists as they require a large amount of paint for the gun to work properly; while with make up artists we work with **drops of paint**; so paint pot has to be on top of the gun.



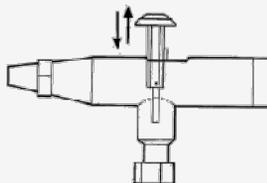
MATERIAL: TRIGGERS

SINGLE ACTION

Push and the color flows.

The quantity of product cannot be measured.

SINGLE ACTION airbrush guns are the ones that spray paint in fixed consistency and leaves the artist **no control** over how much paint, or how thick or thin the paint that comes out is.

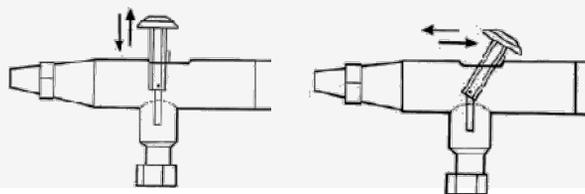


DUAL/ DOUBLE ACTION

When you push, only air goes out, then you pull the trigger and the product flows.

The quantity of product can be measured.

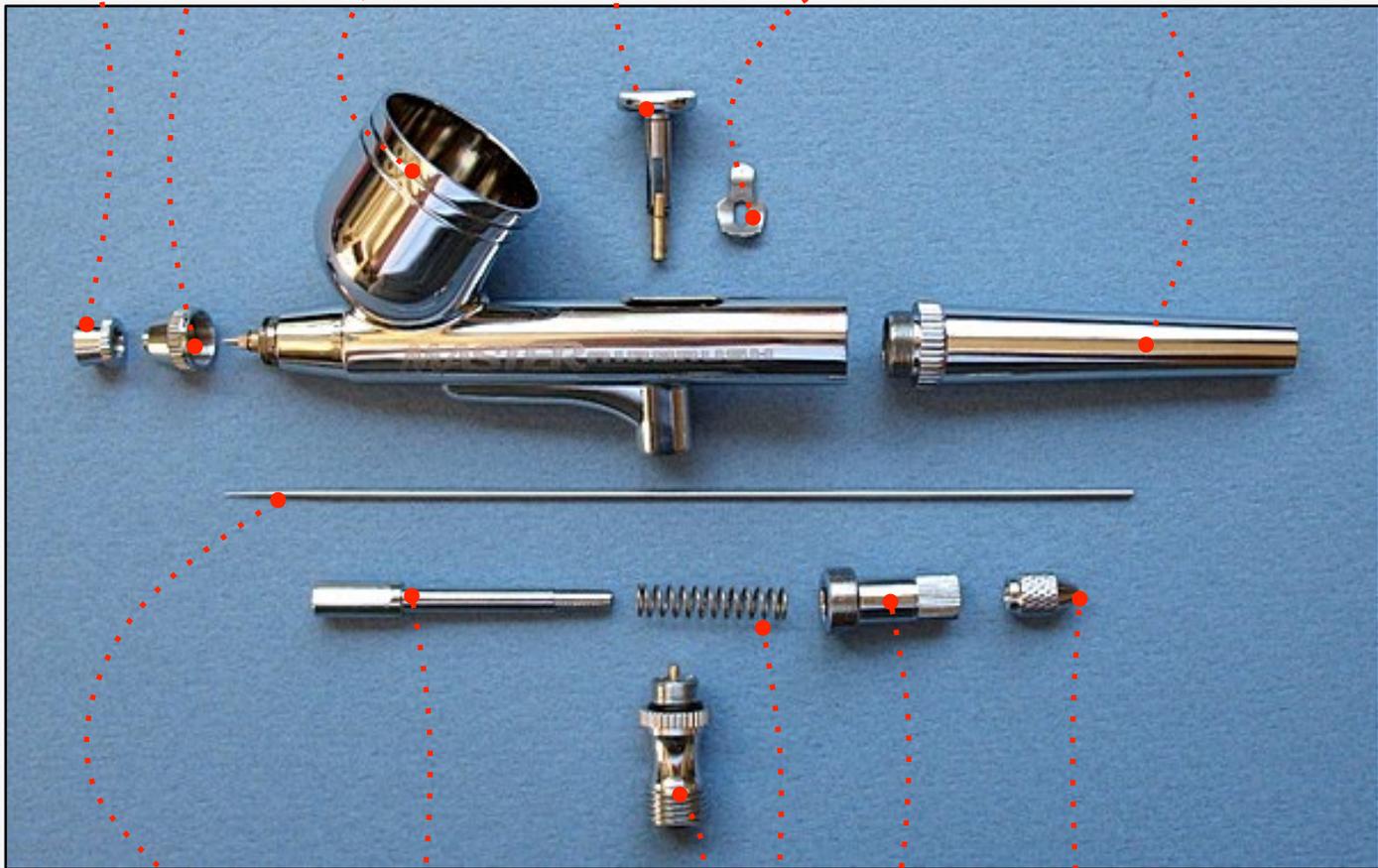
DOUBLE ACTION guns give make up artists the luxury of being able to **draw fine lines or cover larger areas** using their gun. **By pressing down on your trigger air starts to flow** through your gun; and **by pulling it back**; the **needle inside your gun moves backwards** opening up the nozzle allowing **paint to stream out**, depending on how far you pull back your trigger your paint comes out in **different consistencies**.



CLEAN & MAINTENANCE

MATERIAL: AIRBRUSH GUN

NEEDLE CAP NOZZLE CAP CUP / JAR TRIGGER OPERATION LEVER LEVER GUIDE HANDLE



0,3/0,5 mm
NEEDLE

NEEDLE
CHUCKING GUIDE

HOSE
CONNECTOR

SPRING

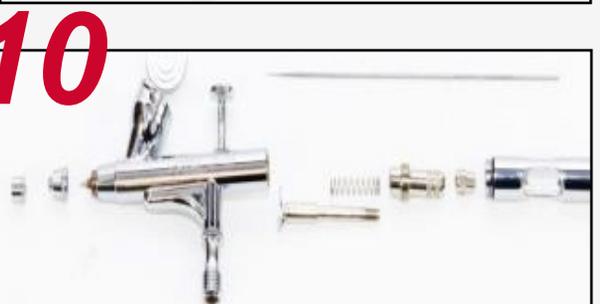
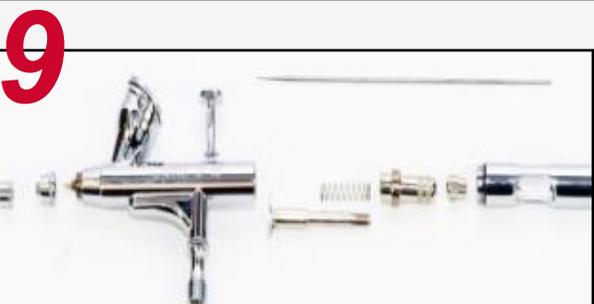
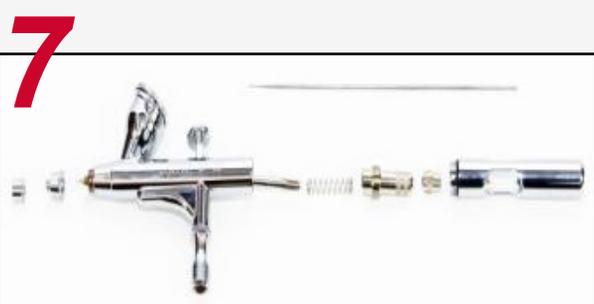
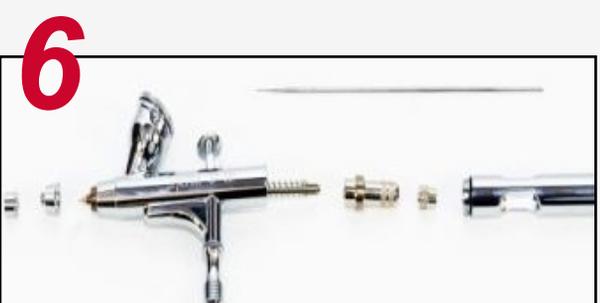
SPRING
CASE

NEEDLE
CHUCKING NUT

CLEAN & MAINTENANCE

MATERIAL: DISSEMBLING AIRBRUSH GUN

Almost all the airbrush guns are identically conceived. The differences between the several appliances come from the internal assembling systems and the material stability.



CLEAN & MAINTENANCE

MATERIAL: COMPRESSORS

Compressors suitable for makeup use come in many different shapes & sizes. The choice of the most suited compressor depends on the work to do, the place and whether you are on the move or static. For a simple foundation application for a client a small, portable piston compressor might be enough, whereas for or a full body art for several models you will need a compressor with a tank for longer autonomy.

For make up usage the most suitable compressors fall in 2 categories:

1. **Diaphragm /dry piston** compressor that create **pressure continually** when switched on
2. **Tank compressors** that create pressurized air in a tank, with a pump motor only switching on intermittently to depressurize the tank when required.

DIAPHRAGM or DRY PISTON COMPRESSOR

They work without oil, thus they are easier to transport (most popular)

They are compact and light (approx. 3 kilos/6.6 lbs)

They need no maintenance

They are very silent

Very handy for little works

Most of them have **no air tank**

The **engine runs continuously** and stops when it gets too hot. Consequently, you have to wait a certain time until the engine starts again and allows you to spray some product.

Its **limited power allows you to fix only one airbrush gun.**

TANK OPTION

Features a reservoir tank containing compressed air.

The motor does not run continuously that ensures a steady, constant flow of air without any risk of pulsing.



MINI FORMAT

The cheapest compressors

Because of their size and light weight, they are handy to transport.

The emission is not continuous. The engine is very noisy and keeps running continuously as it has no air stock and tends to overheat.

No automatic stop in case of overheating.



CLEAN & MAINTENANCE

CLEANING & TROUBLE-SHOOTING



While an airbrush could be a blessing to a makeup artist; **proper handling, maintenance and care** have to be done by the artist for optimum performance.

With the slightest amount of neglect towards your gun; **paint could simply clog** your 0.3-0.5 nozzle opening and your gun would not work at all, or it could be partially clogged and lead to paint coming out **unevenly** or even **sprouting**.

While its best to use different guns for different products (a gun for foundation, a gun for blush, a gun for artistic etc.) one gun could do the trick if you **simply clean your paint pot with alcohol/airbrush thinner and a small Q tip** and then run some alcohol/airbrush thinner through gun to get rid of any paint stuck in your valves. This is the easiest and quickest way to clean your airbrush during a make up job.

Many makeup artists make the mistake of just dumping make up that is not airbrush ready in to their paint pots which almost immediately ruins your guns.

Make sure you know how to prep your products for airbrush before you put anything in to your paint point!



CLEAN & MAINTENANCE

CLEANING & TROUBLE-SHOOTING

FULL MAINTENANCE

To maintain the airbrush gun operative, a complete cleaning is essential. After each use, clean the nozzle filling the jar with very hot water, **spraying several times until the spray is clean**. To clean the airbrush after using foundation, spray **rubbing alcohol or airbrush thinner**. It is recommended that **once a week** you would pull your gun apart **and soak it in warm water** to get rid of any **clogs or paint residues**.

If the product can't flow through the nozzle, it means the nozzle is blocked. Then, start the same procedure again **increasing the pressure**, or follow the instructions above and in the video tutorial to dismantle the gun and clean thoroughly.

When disassembling the gun pay an extra attention when **removing your needle**; and take **extra care while handling it**; a. **bent needle will never function as desired!** Clean your needle with a piece of cloth dampened in alcohol. When you are done cleaning your parts; run some alcohol/ airbrush thinner through your gun again.

(PS: most airbrush appliances can be dismantled, some cannot)

OPERATIVE MAINTENANCE

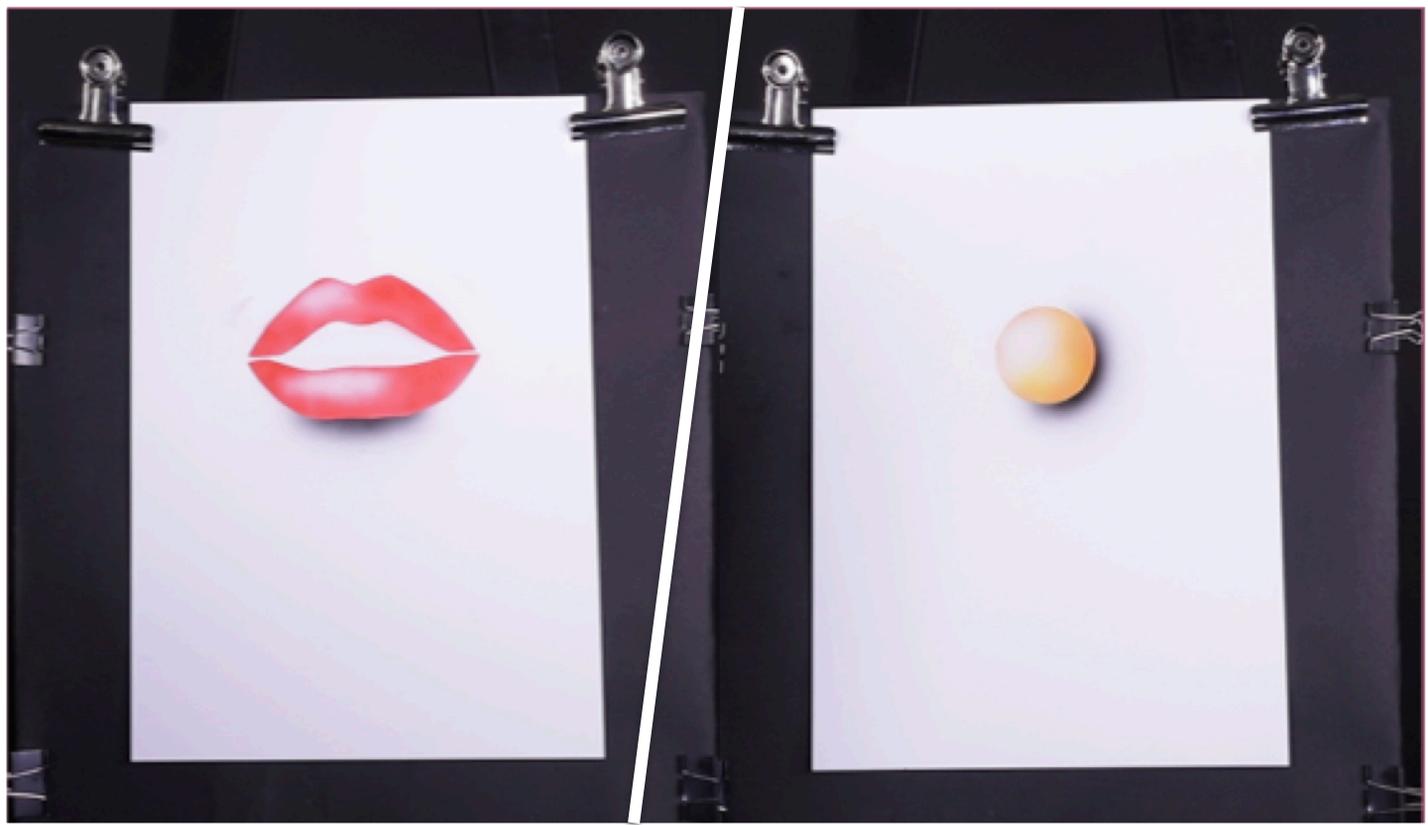
Remember it is essential to **clean the airbrush gun between each color** and make sure the color you use is not altered (white then black = grey)

It is essential to check after each use that the airbrush gun is operational. It should be kept clean, with no product drying inside.



At the end of the use, empty the bucket of unused paint and spray that remains through the body of the airbrush gun. First start cleaning the bucket and the cavity where the paint flows with a cotton swab dipped in alcohol or Airbrush Thinner. Fill the bucket and create a gargle effect with alcohol or Airbrush Thinner by blocking the exit of the airport with your finger and squeezing the trigger to bring out the air by the bucket. This helps to breakdown the product. Then spray alcohol or Airbrush Thinner to sanitize.

EXERCISES



EXERCISES

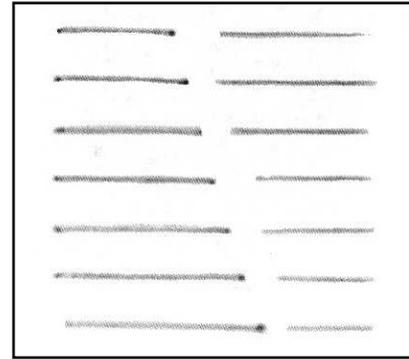
CONTROL THE PRESSURE

Make a few lines to learn how to maintain constant pressure on the trigger. When starting out, the first lines may not be straight. The idea is to learn how to spray steadily and evenly until lines are regular.

Hold the airbrush gun at about 10 cm from the surface and gently draw lines from front to back until the line is the same thickness and intensity from end to end.

Concentrate to hold the airbrush gun at the same, constant distance along the entire line.

Then draw finer, sharper lines by moving in to about 3 cm from the surface to learn how to control the spray. Concentration is important so that the lines are the same thickness from end to end, even if they are not straight.



This technique is more difficult to master but is often used, for example to paint hair, veins of leaves, feathers, letter shading, etc.

The same density must be maintained along the entire line from end to end.

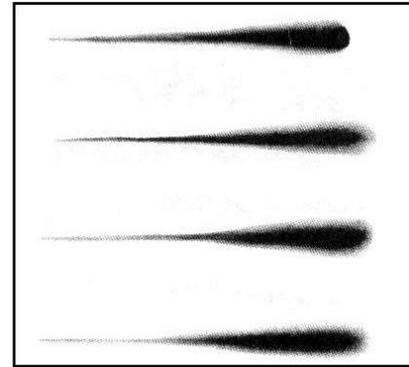
The amount of paint released can be adjusted by moving the trigger forward or backward.

For best results, combine the techniques of adjusting the setting for the amount of paint released and changing the distance of the airbrush gun from the surface.

Hold the airbrush gun very close to the surface, press on the trigger to first release only air. Then slowly pull the trigger until the paint stream is sprayed.

Move the airbrush gun across the entire surface, press on the trigger and pull slightly backward, until the stream widens. Maintain a rapid movement. If you go slowly, too much paint will collect and create "puddles".

Practice these movements until you can draw an even cone shape from end to end.



CONTROL THE DISTANCE

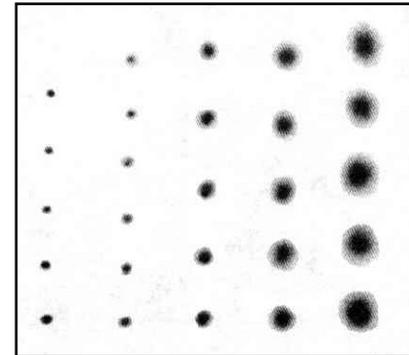
As simple as it may seem, it is very important.

The fundamental principle is as follows: the closer you are to the surface, the more concentrated the stream will be; the further the airbrush is from the surface, the more spread out the stream will be.

Start by spraying a few rows of dots, holding the airbrush gun about 7 cm from the surface.

Hold the airbrush gun opposite the surface, press then delicately pull the trigger to begin spraying. Spray very slowly and gently. This helps you understand exactly when color is released from the nozzle as you pull the trigger.

Then make concentrated dots and bring the airbrush gun to about 2 cm from the surface. Practice until you can apply either sharp, clean dots or smudged dots.



Play with the distance of the gun and note the results. Do not forget that the angle at which you spray (90°, 45°, etc. from the surface) will produce a different result.



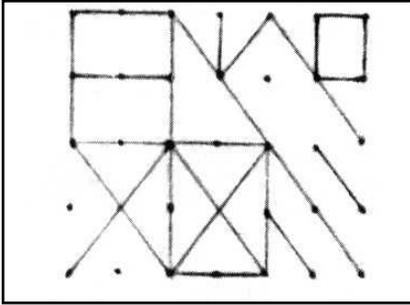
Next draw a criss-cross pattern using a pencil. Then place gradually larger dots at the intersections. This exercise helps you learn how to aim for a specific point when spraying.

EXERCISES

CONTROL THE MOVEMENT

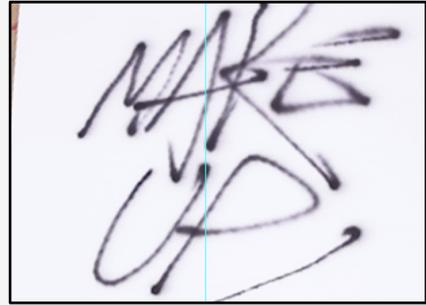
On the criss-cross pattern drawn previously, connect the dots with lines.

This exercise helps you gain precision in drawing the sharpness of lines.



Making arabesque patterns and writing your name.

To write a name with the airbrush gun, draw lines that are thick at one end and fine at the other.



SHADING

Shading using a single color (without a stencil)

Hold the airbrush gun far from the surface of the paper, at about 10 cm. Shade in the direction in which light hits.

Begin with the darker part of the shading and release the trigger gradually for lighter intensity and a lovely shading result.

Hold the airbrush gun opposite the surface and move the hand to shade the color.



Shading using 2 colors.

Choose colors that blend together well (e.g. a color harmony).

Use the same technique as for shading one color, except that the color has to be changed in the middle of the shading. It is preferable to begin with the lighter color.

You generally do not have to clean the gun completely when changing colors. However, remember to spray the rest of the color remaining in the gun into a tissue and then test the second color by first spraying onto the tissue.



3D EFFECT

Shading with a stencil

Use a compass to draw a circle onto a piece of cardboard and cut the circle out to make a stencil.

Apply the stencil to the surface to be airbrushed.

Shade according to the technique described above.

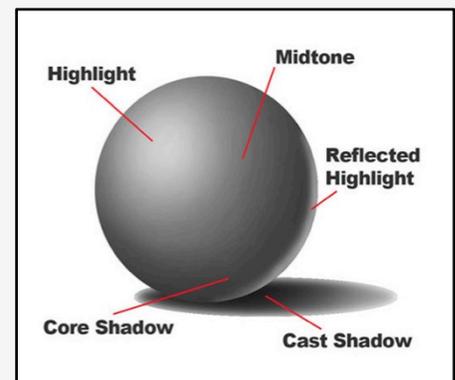
Shade in the direction in which light hits. If it is not clear, place a ball on the work area and note how the light hits it and the appearance of the shading.

Movements must follow the shape of the stencil: for the circle, make half-circular movements to shade colors.

Start with the edge of the circle and blend into the light area.

For even shading, paint must be adequately diluted and sprayed gently.

Then delicately remove the stencil.



BEAUTY ROUTINE



BEAUTY ROUTINE

PREPARATION



An entire make up look from a basic beauty look to a more elaborated fashion or body art creation can be designed from start to finish using airbrush without a stroke of a brush ever touching the face using **MAKE UP FOR EVER** products.

Before starting Prep your model's face depending on her complexion using mattifying or moisturizing products.

It is advised to take a quick look at your models face before you begin your make up application; look out for any discolorations, pimples, or scars and **conceal them using any of our concealer products**; then simply seal your concealer with a little bit of loose powder. **It is not recommended to conceal after you airbrush** your model's face; the whole idea is that you do not touch airbrushed make up once its applied, that may alter the desired effect.

MAKE UP
FOR EVER



PROFESSIONAL - PARIS

PRODUCTS FOR AIRBRUSH

THINNERS & SEALERS



When we say prepping your make up for airbrush; or airbrush ready make up what we mean is the make up will smoothly go through your airbrush gun and give you the effect and result that you desire. **Anything thicker than the consistency of milk** will not go through your airbrush; powdery products need to be turned in to liquid form and so on. Diluted pigments can be airbrushed but would cause problems if not properly mixed with your mixing medium; and some particles including certain sizes of mother of pearl particles would clog your gun as well.

Giving the fact that not all foundations have a consistency similar to or lighter than milk we will have to use certain products and techniques to thin down those foundations or turn powdery products in to liquid form.

The products formula is what designates what you thin it down with; if it's water based you will **thin it down using a water based mixing medium**; if it's oil based you will use an **oil based thinner**; and for extra hold or water proof application of oil based products you will thin it down with a thinner rich in polymers for a firm hold of the make up.

The Airbrush thinner, Mist and Fix and AQUA Seal are all thinners that you could use to thin down your MAKE UP FOR EVER products for airbrush. Depending on the formula of the products and the effect you desire; these thinners should be mixed **with certain ratios** with the products to become **airbrush ready**. With **trials and error** we have come up with certain mixing ratios for each product to give you optimum results.

Airbrush thinner : is an oil based thinner called **isododecane** that only works with oil based products. Drops of it could thin down a foundation as heavy as **MAT VELVET +** and make it airbrush ready. While it gives a very good hold for everyday make up; it is not recommended for use on sets or shoots.

Mist and Fix: may also be **used as a thinner** for **water based products** that has the luxury of also offering a **long lasting finish** to your make up.

Aqua Seal : for very long lasting applications or **waterproof** applications thin down your oil based products with Aqua seal. Remember to clean immediately after using to avoid the Aqua Seal clogging your gun.

PRODUCTS FOR AIRBRUSH

FOUNDATIONS

WATER BLEND



Thanks to its **water based light texture the Waterblend** foundation is in fact airbrush ready. While the Waterblend foundation is light enough to go through your airbrush; to avoid any complications of paint clogs; **mix it with Mist and Fix** or simply with **mineral water**. With a **mixing ratio of 3 pumps of Waterblend: 1 pump of Mist and Fix or water**; this will make your Waterblend light enough to go through an 0.3 nozzle without any problems; yet still not run down enough for it to not give you the coverage you need.

For using Waterblend to sculpt your models face it is better to run down your foundation in a ratio of 1 : 1 since we are not using it any more for coverage; but using it to softly and lightly sculpt the face. Thinning down your sculpting shade that much avoids you from building up too much foundation on the face. After your application is over; veil your foundation in a very thin layer of HD powder.

ULTRA HD LIQUID FOUNDATION



The **UHD foundation is an oil based** foundation that will require an **oil based thinner**. Using MAKE UP FOR EVER's airbrush thinner; and on an external palette and not in the airbrush's paint gun to make sure it is well mixed; add to your UHD foundation in the ratio of **1 pump : to 0.5 of a drop**. Using a darker shade; mix your HD foundation in the ratio of 1 pump : 1 drop with your airbrush thinner to sculpt your face.

The fact that airbrush thinner is oil based; it often leaves your HD foundation with a very shiny finish on your models face.

While the UHD powder manages to mattify this shine for everyday women; it does not work for photography, or more importantly film. On film camera if you airbrush HD foundation it is best advised to set your foundation with MAKE UP FOR EVER's **Super Matt Loose Powder** to get rid of that shine. Leave the skin dry thoroughly before applying powder and be careful not to rub the skin that might leave some traces on a airbrushed finish.

MAT VELVET +



Same as the UHD foundation; the Mat Velvet + is thinned down for airbrush using MAKE UP FOR EVER'S airbrush thinner in a ratio of the equivalent of **1 pump : 2 drops of airbrush thinner**.

To sculpt your face using MAT Velvet +; mix your darker shade in the ratio of the equivalent of **1 pump : 4 drops** of airbrush thinner. For setting prefer using **Super Matt Loose Powder**.

PRODUCTS FOR AIRBRUSH

FOUNDATIONS & CONCEALERS

	FULL COVER	MIX WITH AIRBRUSH THINNER	<i>Put a little of AIRBRUSH THINNER to maintain its properties and its coverage.</i>
	LIFT CONCEALER	MIX WITH AIRBRUSH THINNER	
	ULTRA HD CONCEALER	MIX WITH AIRBRUSH THINNER MIX WITH AIRBRUSH THINNER + ULTRA HD SKIN BOOSTER	<i>ULTRA HD SKIN BOOSTER accentuate and keeps the luminous and hydrating effect.</i>
	WATER BLEND	MIX WITH MINERAL WATER MIX WITH MINERAL WATER + MIST & FIX MIX WITH MINERAL WATER + STAR LIT POWDER	<i>MIST & FIX brings the filmogen properties to the mix.</i>
	MAT VELVET +	MIX WITH AIRBRUSH THINNER	<i>Matte powdery finish.</i>
	LIQUID LIFT FOUNDATION	MIX WITH AIRBRUSH THINNER + ULTRA HD SKIN BOOSTER	<i>ULTRA HD SKIN BOOSTER accentuate and keeps the luminous and hydrating effect.</i>
	ULTRA HD LIQUID FOUNDATION	MIX WITH AIRBRUSH THINNER MIX WITH AIRBRUSH THINNER + ULTRA HD SKIN BOOSTER	<i>The products should be well mixed before being airbrushed. ULTRA HD Skin Booster enhances the hydrating effect.</i>

POWDERS

	STAR LIT POWDERS	MIX WITH WATER MIX WITH MIST & FIX MIX WITH AIRBRUSH THINNER	<i>Mist & Fix brings the filmogen properties to the mix. Comfortable on the skin.</i>
	METAL POWDERS	MIX WITH WATER MIX WITH MIST & FIX MIX WITH AIRBRUSH THINNER	<i>Mist & Fix brings the filmogen properties to the mix. Very nice result more intense than with water.</i>
	FLUO NIGHT POWDERS	MIX WITH WATER MIX WITH MIST & FIX MIX WITH AIRBRUSH THINNER	<i>Mist & Fix brings the filmogen properties to the mix. Result less even than with water.</i>
	PURE PIGMENTS POWDERS	MIX WITH WATER MIX WITH MIST & FIX MIX WITH AIRBRUSH THINNER	<i>Mist & Fix brings the filmogen properties to the mix.</i>

PRODUCTS FOR AIRBRUSH

LIPS



SUPER LIP GLOSS

MIX WITH AIRBRUSH THINNER
MIX WITH AIRBRUSH THINNER
+ STAR LIT POWDER

*Put a large amount of Thinner.
Just a small amount of Star Lit Powder,
so that the pistol won't get blocked*

ARTIST LIQUID MATTE

MIX WITH AIRBRUSH THINNER

*Carefull not to use too much thinner,
so that the product stays color-intense
and matte. This mixture might slithly
alter the hold of the product.*

GLOSSY FULL

MIX WITH AIRBRUSH THINNER

PRO & ARTISTIC



COLOR AIRBRUSH

PURE
MIX WITH AIRBRUSH THINNER

*Use pure for intense colors or diluted
with thinner*



BODY TAN GEL

MIX WITH AIRBRUSH THINNER
MIX WITH AT + PURE PIGMENTS
MIX WITH AT + METAL POWDER

*More uniform and light tanned finish
than an application with fingers or a
sponge.*



COLOR CREAM

MIX WITH MINERAL WATER +
PURE PIGMENTS

*If you add the Star Powder or Diamond
Powder, choose a nozzle 3.*



COLOR INK

MIX WITH AIRBRUSH THINNER

SPECIAL EFFECTS



THICK BLOOD

MIX WITH MINERAL WATER

*Does not dry but remains stable.
Beautiful transparent effect or
explosion effect according to the power
of blood.*



LIQUID LATEX

MIX WITH MINERAL WATER

*Can be colored with the Waterblend
and/or Pure Pigments. Clean the
nozzle **immediately** after use with
soap and hot water.*

SEALER



AQUA SEAL

PURE

*Apply a thin veil. Clean the nozzle
directly after use with Airbrush Thinner,
then with alcohol to remove the oily
film remaining.*

SAFETY REGULATIONS

CLIENT FACING

Always establish a **safe working environment** prior to starting work, for yourself, your client, your colleagues and the premises.

Always ensure working in a **well ventilated room**.

Ensure that your **makeup table is large enough** to safely hold the airbrush equipment and other makeup, cleaning and thinning materials.

Protect your model's clothes, hairline from accidental spillage of materials (tissue, gown...)

Until you are certain that you have set the correct pressure on your airbrush, never paint directly on your model or yourself.

Always check the pressure on a tissue or on your wrist.

Always do a test with the client before spraying any product with mineral water to let her feel the air pressure and the sensation of the cold liquid on her skin.

Always **ask you model to close her eyes and mouth** during the airbrush application

Make sure that your **working angle** will not cause airflow to lift your models' lashes to force her to open her eyes or direct the airflow into the nostrils or ear canals. When working around these areas, instruct your model to inhale before and **hold their breath** during the application.

Always pay extra caution when working around the eye area, nostrils and lips. For eye area, nose and lips set the pressure to a very low (0,13 to 0,2 bar (2-3 psi) never closer than 10 centimeters from the face.

Always **close the lids of your makeup products** to avoid accidental falling, preserve the **hygiene** and their **working life**.

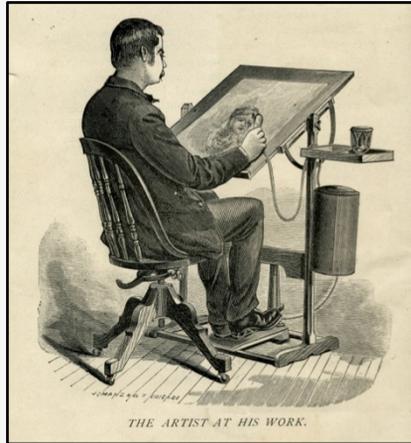
MATERIAL

When **back bubbling** to mix colors or thinners, always ensure you **wrap a folded tissue round your finger** to protect it from the needle

Pay **extra caution when removing, cleaning** and replacing the **air brush needle** to avoid any injuries on yourself or the others.

When working with a diaphragm or piston compressor, always **switch the compressor off when the airbrush is not immediately in use to avoid over heating**.

AIRBRUSH HISTORY



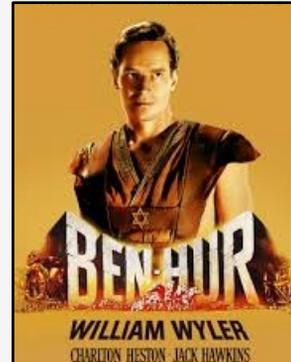
1893

1920

1930

1940

1960-70



The first patent registered, for a device similar to the airbrush we know today, is from 1893 by Charles Burdick. He founded the Fountain Brush Company in the US and launched the first series of airbrushes onto the market.

Up to the 1920's the airbrush was mainly used for **photographic retouching** (colouring and modifying)

During the 1930s airbrush increased when advertisement agencies used airbrush to create advertisement of new products.

Soon airbrushing would be used to paint Pin-Up girls on to the American planes during WWII.

This is where airbrushing started showing up in the more modern world in the **form of art**.

In the 1940 Walt Disney would take airbrush art to the animated screen. The backgrounds for animated movies were created using airbrushing. Airbrushing allowed them to create **shadows and lighting tricks** to achieve a more realistic looking background.

In 1958 MGM began production on their epic film Ben-Hur – the makeup artists found themselves needing to apply **faux tans to the thousands of extras** who were supposed to be Romans, the airbrush proved to be their answer.

Its revival started in some early and more recent sci-fi films. It is used to enhance many alien characters, prosthetic makeup. In the mid 70's airbrush **face painting** emerged as a popular art form that leaked slowly into Hollywood studios.