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DRU BLAIR'S PHOTOREAL PORTRAIT
PART 2

DRU'S MALE PORTRAIT



PART 2 OF 2

"FLOYD" PAINTING USING
ADVANCED PORTRAIT TECHNIQUES BY DRU BLAIR

LIPS



Step 41: To establish the lips, an opaque flesh tone with some red-violet added was applied freehand. A paper shield was used to create thinner and sharper lines. Then, paint was removed with a blade.



Step 42: An aggressive eraser and blade were used to remove paint, thus creating more fine texture in the lips.



Step 43: Spraying the same opaque lip color reduces the contrast and makes the scratched areas more subtle.



Step 44: An opaque flesh tone and lip shadow color was applied on and to the right of the lips. Light scuffing with an eraser establishes some skin texture below and to the lower right of the lips.



Step 45: An even darker opaque shadow color was added in and around the lips. Some of this dark color represents shadows cast by the beard.

BROW / HEAD / NOSE



Step 46: A transparent red-violet and sepia was used to darken the right eyebrow.



Step 47: The aggressive eraser, sharpened to a chisel point, was used to scratch out highlights in the eyebrow hair.



Step 48: An overall shot shows the development of the painting. It's better to avoid finalizing details until the colors are all in place. The copy paper surrounding the hair is to shield the background surface from spattering due to tip dry.



Step 49: Part of the nose was already established with two opaque colors: a dark shadow color on the left and a medium opaque brown. The highlight down the bridge of the nose was created with a combination of close proximity spraying and the application of the aggressive pencil eraser. A light pinkish fleshtone was airbrushed freehand around the tip of the nose to reduce the color intensity of the overspray.



Step 50: More of the pink flesh tone was applied to the front of the nose to cover the white of the illustration board, and also along the bridge of the nose to reduce the color intensity of the overspray. The small scratches between and above the nostrils will be easily repaired with opaque paint.



Step 51: An opaque shadow color was airbrushed along the left side of the nose. Instead of applying the paint smoothly, I created blotchy areas to mimic variations in the skin texture.



Step 52: After refining the highlight of the nose with a medium flesh tone, the opaque shadow color was used to establish the edge of the left nostril, darken the left side of the nose and right nostril, and establish the fold on the far right.

BEARD



Step 53: The beard on the left side of the face was established by spraying a dark opaque color in the negative spaces between the hairs. A smooth curved paper shield was useful here.



Step 54: After establishing the dark color, I used a razor blade to scratch in finer hairs.



Step 55: Application of the same buffered opaque dark brown reduced the contrast between the new hair and old. Alternating passes with the blade and the dark opaque color adds more complexity to the beard.

MOUSTACHE

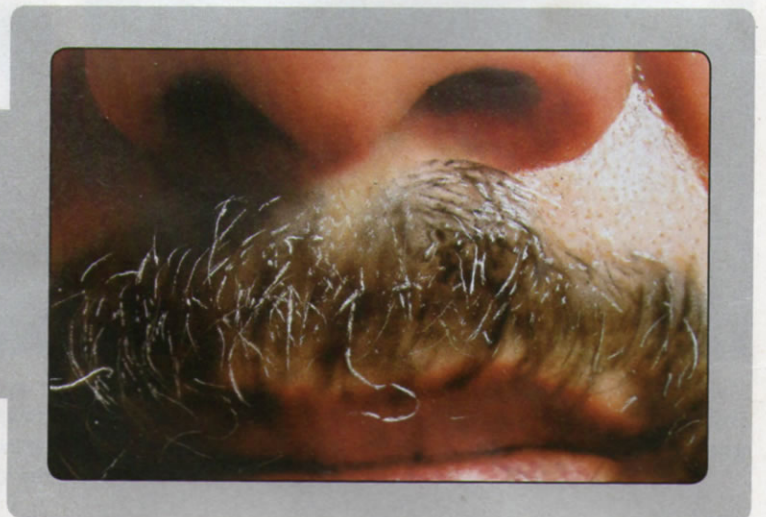


Step 56: The moustache was established with two dark opaque colors. A medium-dark shadow color which serves as a background, and a dark shadow color used to render the hairs freehand. Then, a blade was used to scratch highlights in some of the hairs.



Step 57: The medium-dark shadow color was airbrushed lightly to fill in the center area between and below the nostrils, and a lighter opaque flesh tone was applied with the airbrush held very close to create pores on the right side.

Step 58: The blade was used to remove paint to create highlights in the hair and on the skin on the right. Afterwards another pass with the medium-dark shadow color helped to reduce the contrast.



DRU'S MALE PORTRAIT



**PART
TWO**

RIGHT CHEEK



Step 59: An opaque light flesh tone was applied freehand to create skin pores to the right of the nose. This same flesh tone was then dusted further to the right and below to establish a background.



Step 60: After a light pass with the eraser, the same color was re-applied to darken the cheek area and make the eraser marks barely discernable. The aggressive eraser and the blade were used near the eye to sharpen and enhance highlights in the skin.



Step 61: The aggressive eraser scuffed up the lightly sprayed area of the cheek and established a stronger texture. Because some of the paint should remain on the board, too much pressure with the aggressive eraser must be avoided.



Step 62: I freehand-airbrushed a medium flesh tone to establish the boundary between the cheek and the beard.

DRU'S MALE PORTRAIT



RIGHT CHEEK



Step 63: I used the aggressive eraser with a sharpened point to create highlights in the boundary area.

Step 64: To reduce the contrast and make the skin texture more subtle, the same medium flesh tone was airbrushed lightly over the boundary area and feathered toward the eye.



Step 65: Still working with a sharpened aggressive eraser, small highlights were established along the boundary. The blade was used to scratch highlights representing the smallest features.

Step 66: The opaque darker beard color was applied in a similar manner to begin building the beard structure.



Step 67: As in earlier steps, alternating between the aggressive eraser, the blade, and the opaque beard color yielded more complexity. To reduce overspray, the airbrush was brought closer to the board to render the outer features of the beard.



Step 68: To establish the ear, an opaque flesh tone was airbrushed along a curved paper mask. The overspray falling on the dark hair will be addressed after the ear is complete.



Step 69: I used an electric eraser to create small highlights along the texture of the ear.



Step 70: By alternating the eraser with the opaque paint, a complex texture was gradually established. At this point the front of the ear was too dark.

EAR



Step 71: The opaque color seen at the bottom was created to enhance the highlights and lighten the front of the ear. An opaque yellow ochre was used to create the small dots along the edge of the ear, resulting in a less intense color than the test color sprayed on the paper due to a color shift. A transparent orange was then added to the front of the ear to increase the color intensity. Some of the hair highlights were established with the blade.



Step 72: The color in the front of the ear was finalized, and more highlights were added with the blade and aggressive pencil eraser.

SHIRT



Step 73: Next, I airbrushed an opaque color to establish the shadow on the left side of the shirt. I made no attempt to keep overspray from the established parts of the beard that overlap the shirt, because it's more efficient to repaint the beard after the shirt is completed versus attempting to mask off the beard.



Step 74: I used a darker opaque color to establish the folds in the shirt.



Step 75: Ribs were added to the collar using a paper template and repositioning it for each rib. Then, I used a dark opaque beard color to re-establish the hairs that overlap the collar.

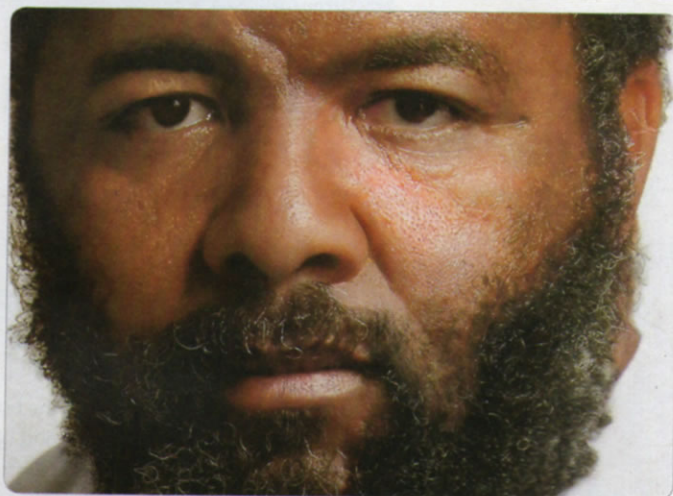


Step 76: The beard was further refined alternating the blade and an opaque dark shadow color containing less saturation than in previous steps. The hair was also revisited and adjusted using the same technique. The opaque paint assures control of the values in the darker areas of the beard and hair.



Step 77: Here's the overall shot of the completed hair. Areas around both eyes still needed adjustment. These types of changes are much easier using opaque paint.

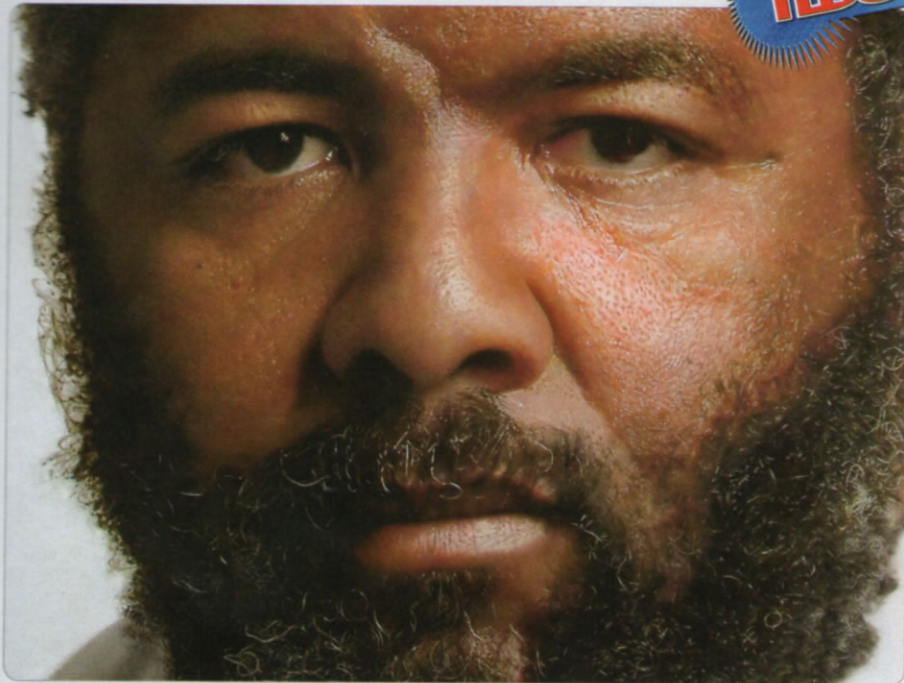
FINAL



Step 78: Highlights were increased on the beard to the left of the mouth, the small area of neck showing on the right side was adjusted, and a dark opaque shadow color was airbrushed around the left temple and near the left eye. Two small wrinkles below the left eye were added using the split frisket technique with a dark opaque brown color.

DRU'S MALE PORTRAIT

**PART
TWO**



Step 79: Using the same dark opaque shadow color on the left eye, the iris was enlarged slightly and shadows were deepened. Highlights were added to the upper eyelashes and eyebrow using the blade, and lower lashes were added using the split frisket method. An opaque flesh tone from an earlier step was used to darken and refine pores visible in the highlight along the nose.



FINAL PIECE

The edges of the right eye and the eyebrow shape were refined, and more pores were added to the highlight below the eye using an opaque flesh color from an earlier step. The fine hairs on the inside of the right eyebrow and along the edge of the beard were added using the split frisket method. ■



Dru Blair resides in Blair, South Carolina, and teaches airbrush workshops at his school, the Blair School of Art. He is also an instructor at the Airbrush Getaway.

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