



# HOUSE of KOLOR

## Fresh Flesh Tones



By Deborah Mahan

**L**AST YEAR, HOUSE OF KOLOR'S KUSTOM KREATOR KOLORS program invited 15 artists to submit their favorite arsenal of custom mixed colors. Because of my fascination with pin-up art and portraiture, I contributed my "boutique" palette of flesh tones. As a result, Dave Monnig, of Coast Airbrush, agreed to market a pre-mixed kit of those colors, and *Airbrush Action* asked me to write this step-by-step on how to use them.

These flesh tones work simply and can be used to create any flesh tone type. The kit consists of 6 colors: Flesh Base, which is the beginning of all flesh tones; Dark Shade is the darkest shading color; Pinky Flesh Tint is used for the lips, around the eyes, and for any area that requires a rosy tint. Gold Shade adds a golden tone to the skin. Dark Flesh Shadow (green shade) and Dark Flesh

Shadow (red shade) are used to create shadows and "ethnic" tones.

An important trick to rendering flesh tones with automotive urethanes is to be careful not to overdo some of the toners, such as House of Kolor's KK Kandy Concentrates. For example, if you use too much of the gold tones or orange tones, the colors may become too dominant once the art is clear-coated, and may make your subject appear jaundiced, or that they dieted on too many carrots!

For this article, I rendered one of my favorite subjects, Marilyn Monroe, and I used all House of Kolor products, including the flesh tone kit, RU311 reducer, BC26 white base-coat, BC25 black base-coat, and SG104 Euro Red base-coat. Also, I used an Iwata Kustom CH airbrush, and a white powder-coated aluminum panel for my substrate. I reduced the colors, 1-to-1, with the RU311.



**STEP 1** I lightly sketched my drawing on the panel.



**STEP 2** Using the Flesh Base, I loosely airbrushed her hair, and fogged in the whole image.



**STEP 3** I switched to the Gold Shade and painted all the shadows and details of the subject, and then lightly fogged just outside the darker areas—this starts a nice transition between the colors.



**STEP 4** I layered in the Dark Flesh Shadow (red shade). Because the subject is sunlit, I want most of my shadows to be warm. Then, I deepened the details of the nostrils, eye creases, folds in the skin, and the darkest shadows.



**STEP 5** Applying white at this stage serves two purposes: white overspray is easier to clean with darker colors later on, and it keeps the whites from taking over. This is the area where most people make a mistake.



**STEP 6** I applied the Pinky Flesh Tint to the lips, eyes, cheeks, ear lobe, and hair. A little bit of this color goes a long way.



**STEP 7** With the Dark Shade, I painted the hair, creases of the mouth, eyebrows, eyes, and all those really dark shadows around her arms and chest.



**STEP 8** To make her eyes and lips pop, I added a little BC25 black to the eyes and the opening of her mouth. Also, I used SG104 Euro Red on her lips.



**THE FINISHED PROJECT.** Even if you paint someone with a darker, or different, skin tone, you'll still begin with the Flesh Base and use the other colors to shift everything.

Good luck with your adventures in skin tones, and I believe this kit will make it easier. ✂