



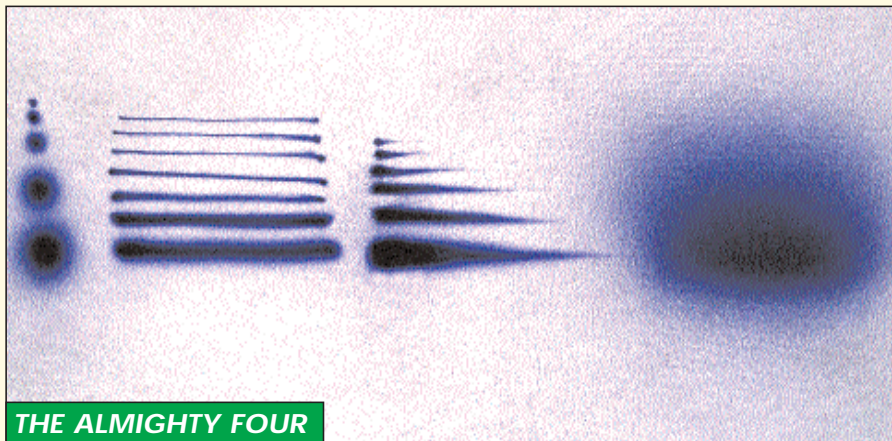
# Back to Basics

# SHADING & BLENDING

**PART II**

INCLUDING THE PRACTICAL USE OF THE ALMIGHTY FOUR STROKES AND SHAPES

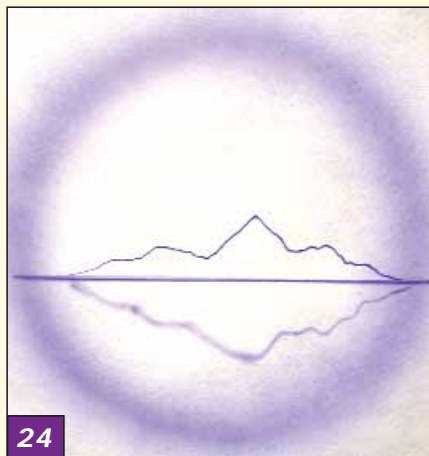
**AIRBRUSH MASTER TERRY HILL** RETURNS WITH ANOTHER ARTICLE IN HIS *BACK TO BASICS* SERIES  
PHOTOGRAPHY BY TERRY HILL



The previous example made use of mostly primary colors and employed a variety of the strokes and exercises covered in the past year's *Back to Basics* column. To further prove the great benefits of mastering these basic strokes, a mountain scene is demonstrated next. I'll start by using mostly secondary colors, and then exercise whatever colors are necessary to produce a nice finished look, complete with lettering.



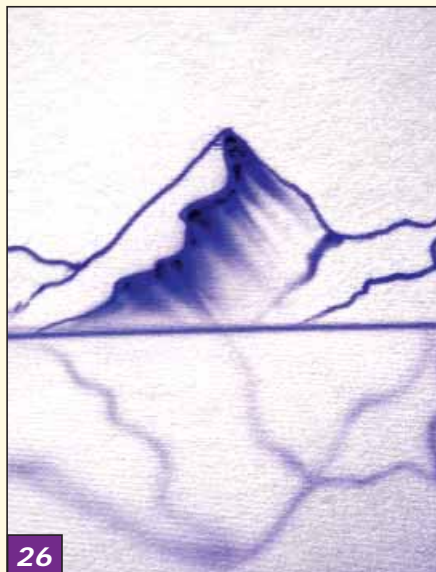
**FIGURE 23**  
The mountain scene, as with the beach scene, starts off with a soft violet circle followed by a horizontal line.



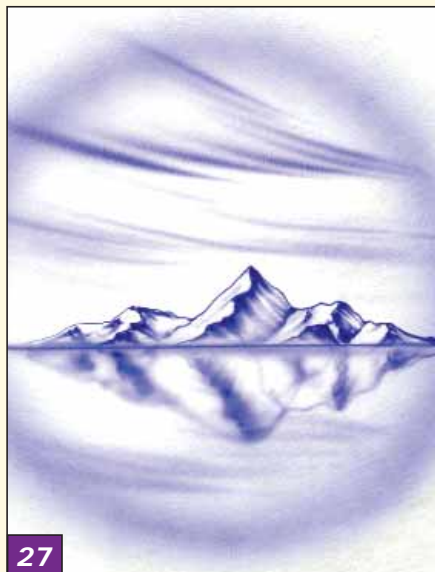
**FIGURE 24**  
The basic shape of a mountain is roughed in using a hard line above the horizon, with a soft line added to roughly mimic it in the foreground.



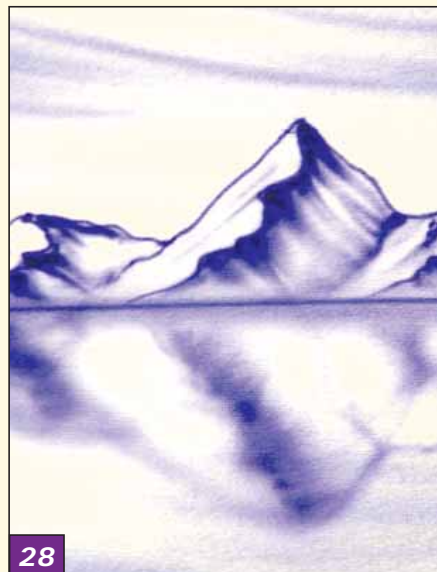
**FIGURE 25**  
Detail lines are airbrushed to render the various valleys and planes inherent to all mountains.



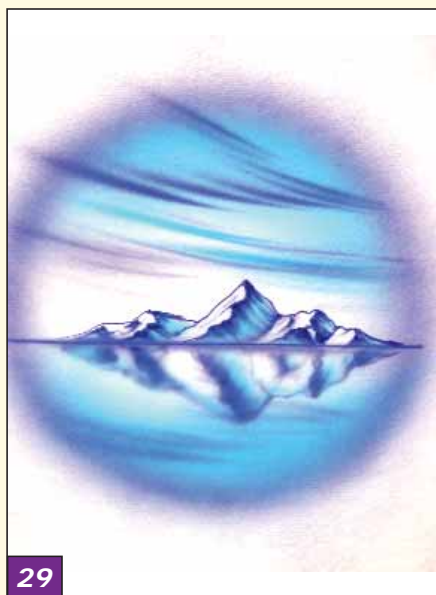
**FIGURE 26**  
Small soft dagger strokes are pulled down from these detail lines to show shading and start to define texture.



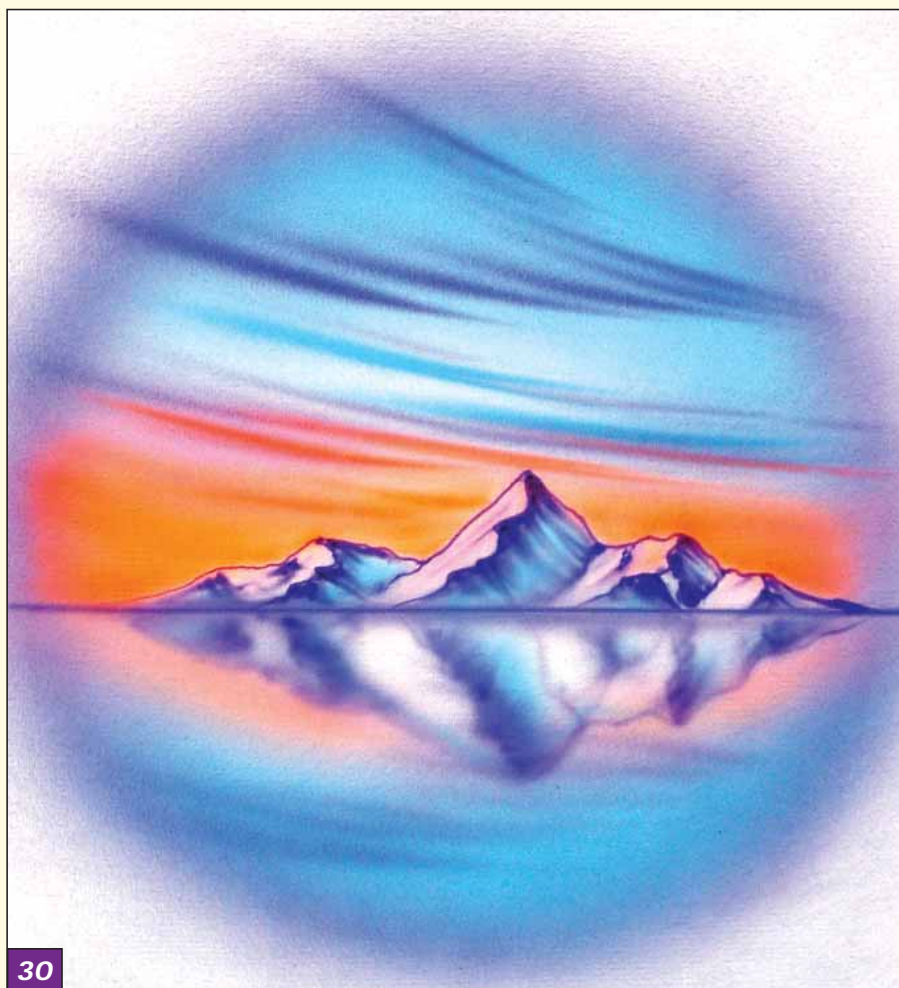
**FIGURE 27**  
Notice how effective the simple dagger stroke is at producing texture and detail in the mountain, and how the sweeping dagger strokes in the sky form such a nice base for the sky.



**FIGURE 28**  
In this detail shot, notice the relative softness of the reflections compared with the slightly harder lines seen in the mountain itself.

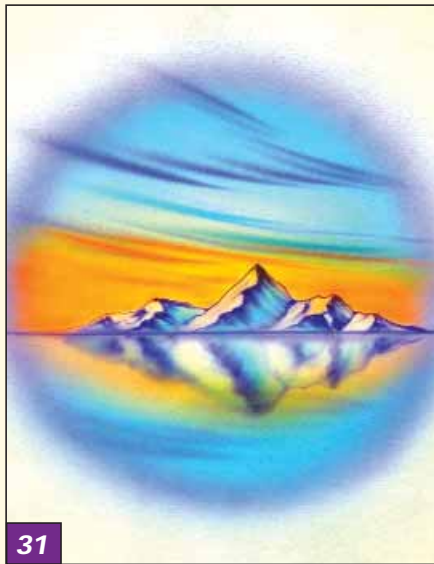


**FIGURE 29**  
It's time to add and blend a few more colors, starting with Caribbean blue.

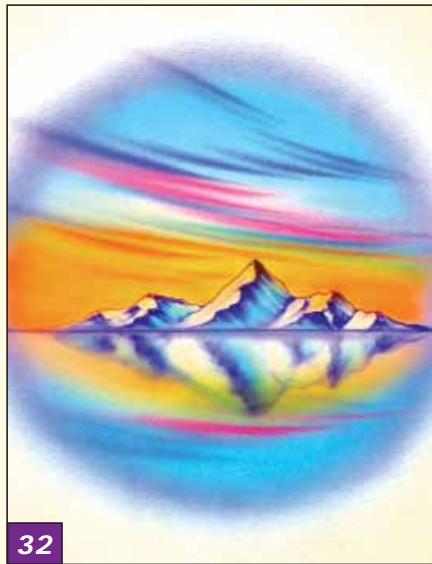


**FIGURE 30**  
I'm true to my promise to feature secondary colors in this design. Here's a generous but careful application of hot orange. I avoided all the blue areas from the previous step.

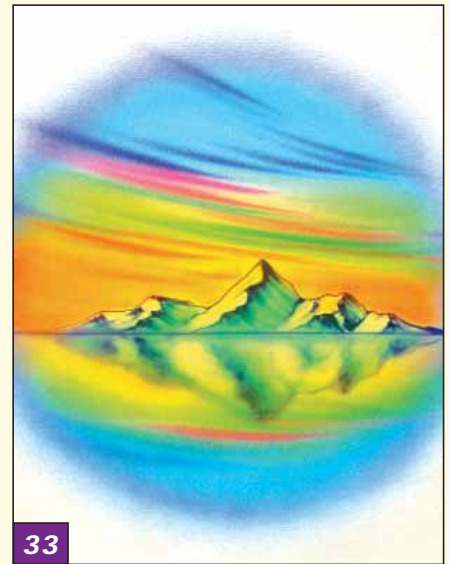




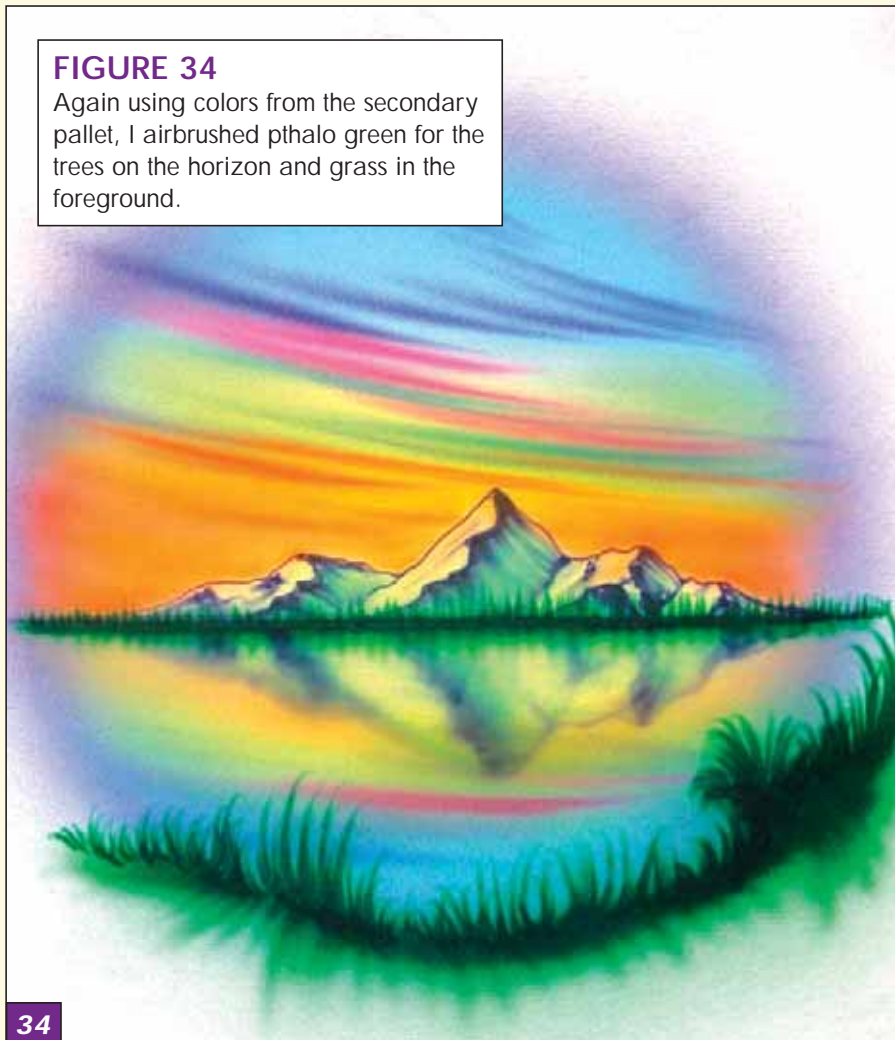
**FIGURE 31**  
Golden yellow is added very sparingly as a buffer between the blue and orange.



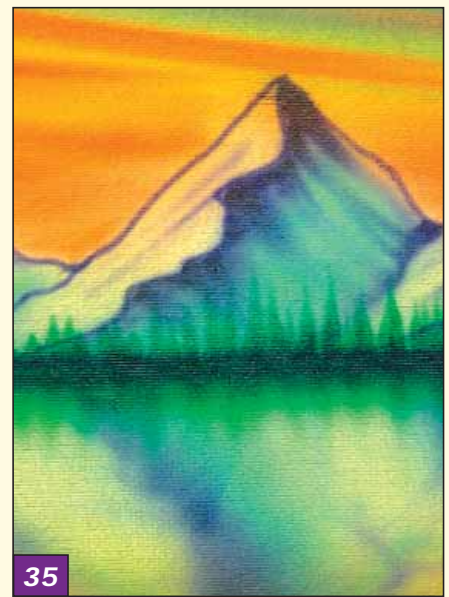
**FIGURE 32**  
A small touch of hot pink was added to accent the clouds and water.



**FIGURE 33**  
Hot yellow is used generously to start to bring this all together.



**FIGURE 34**  
Again using colors from the secondary pallet, I airbrushed pthalo green for the trees on the horizon and grass in the foreground.



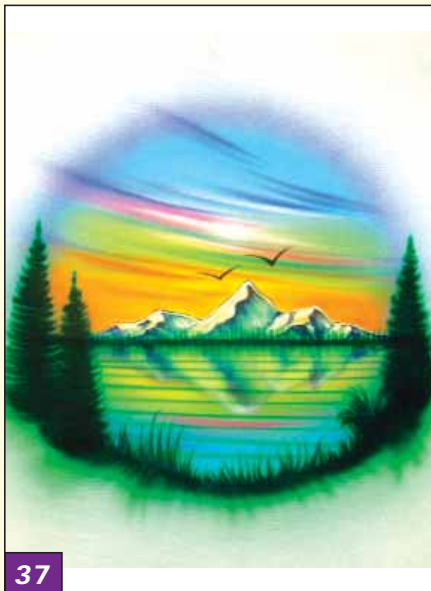
**FIGURE 35**  
When viewed close-up you can see that the line of trees on the horizon are created by a series of dagger strokes.



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**FIGURE 36**

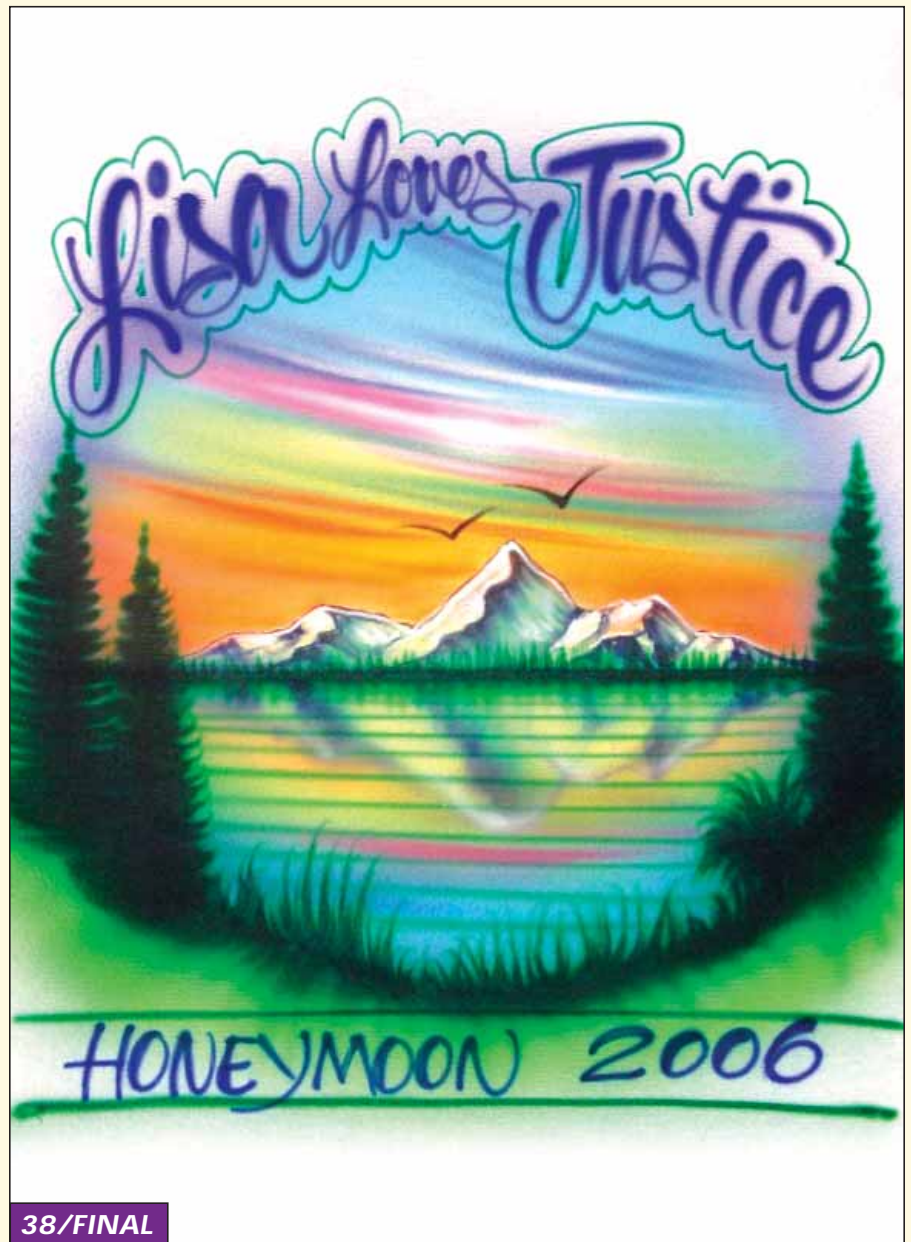
Trees are added using dagger strokes, and horizontal lines help to create perspective in the water.



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**FIGURE 37**

White highlights help to define the edges and accent the sky and mountain.



38/FINAL

**FIGURE 38/FINAL**

The addition of some simple lettering can make a big difference in the salability of a shirt. This design can sell for \$16 to \$18, plus the shirt, at any mountain resort area.

**Terry Hill** has been airbrushing T-shirts in the Florida panhandle since 1981. A leading force in the airbrush world, Terry co-designed the air compressor for Silentaire that bears his name, and he has become a leading innovator of new products for the airbrush industry. When he's not working at Airbrush Headquarters in Destin, Florida, he is the director of the distinguished Airbrush Getaway workshops.

