

**AIRBRUSH
STEP BY STEP**

AIRBRUSH STEP BY STEP

NEW
in English language

THE SECRET OF PHOTOREALISM 2



CUSTOM DESIGN

Harley meets Muscle Car



SURFIN' USA

Painting a Surfboard

AIRBRUSH EFFECTS HOT ROD FLAMES



STONE STRUCTURE

The Motifs in this Issue



The Secret of Photorealism 2

Marissa Oosterlee's self-portrait step by step

In her step by step article, Marissa shows you that her self-portrait truly is not a photo. She implements the foundations of photorealism.

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Surfin' USA

Surfboard effect design by Eddie Davis

Passionate surfer and airbrusher Eddie Davis gives his surfboard a modern retro design with a steampunk pattern and House of Kolor paints.

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Stone Structure & Masking Film Technique

Basic series for airbrush beginners

Perspective, light and shadow, a stone structure and working with masking film: This simple motif offers one heck of a challenge!

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The Worldwide Economic Crisis in Airbrush Acrylic Technique

Jens Bleul's Gamble with Money, Fire and Chess Pieces

The world stands bewildered and stunned by the economic crisis: Risky strategies failed, money disappears into smoke. Jens Bleul from Dresden, Germany, has some thoughts on the topic.

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Custom Design: Harley Meets Muscle Car

Motor Maniac by Piotr Parczewski

The Polish custom painter Piotr Parczewski made a customer's dream come true: Cult US muscle car made eternal on his Harley – a real motor maniac!

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Airbrush News

Craig Fraser not only presents his new book, he also presents "spooky" stencils. Also: Power Series 2, Createx Workbook, plotters, paints for bodypainting, plastics and textiles, and much more.



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Readers' Gallery

Summer is approaching: Even our Readers' Gallery is showing some unclothed skin...



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Report: Bikes and Flowers

Featuring a bike covered by flowers, Nadine Eichler has won cool biker hearts over for the bright world of flowers at the North Rhine-Westphalia State Garden Show.



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Report: German Airbrush History in the 20th Century

Airbrush technology has not been spared by German history: Mathias Faber details another 80 years of paint spraying art between east and west.



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Hot Rod Flames:

Tips by Dennis Mathewson

Hot rod flames are one of the original custom painting motifs and the predecessor to many flame variations. Dennis Mathewson shows how these classic flames can simply and effectively designed.



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Events: Airbrush Show, Master Class and Bodypainting Event

Despite volcanic ashes: Successful Airbrush Show in Schweinfurt and creative ASBS Master Class. Announcement: Bodypainting Festivals 2010.



Page 62

Preview 04/10, Imprint

It's getting grim and gloomy: Vampire alarm from Sarah Richter and moonshine romanticism from Michael Calandra; brushed tanks and "mountains à la Pandora"



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Oosterlee, assisted by Eddy
Wouters.
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Katja Hassler. Text and Contents
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Royal Conversations:

The Princess and the Frog

The Secret of Photorealism 2 – Marissa Oosterlee's self-portrait step by step

At the first part of "The Secret of Photorealism", I have introduced you to some of the concepts of photorealism. We have seen that color, or rather the judgment and accuracy of using it, is one of the main pitfalls. Part one of this series ended with a highly detailed digital sketch, where most of the problems with color were already solved. But along the way, I will also make many subtle changes as the painting progresses. You can use the first part of this article in order to get a better technical and artistic understanding of the painting process that will be discussed in here. Let's see how all that theory translates into practice.



Basic equipment SELF-PORTRAIT MARISSA OOSTERLEE

Airbrushes:	Iwata Micron (altered)
Paints:	Etac EFX Series, transparent colors and opaque white
Additional Materials:	Various erasers, sandpaper, brushes, masking tape, paper as loose stencils, water color pencils, X-Acto blades no. 11
Base:	Schoellershammer 4 G dick

Picture 01/02

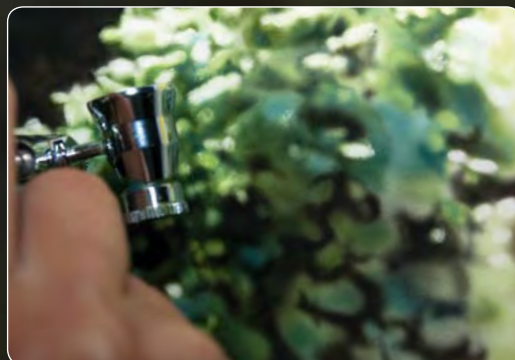
I work on a Schoellershammer 4 G board size 70 x 100 cm but the painting itself is smaller, so I put some masking tape alongside the edge. I make two copies of the colored sketch on an Epson Giclee printer and one monochrome print on very thin paper so I can trace the image onto my board.



I start with the bushes in the background, blocking in overall shapes with four to five different colors that are mixed from beforehand. I will add more colors later on. To avoid the colors from shifting, I add the lightest color first. This looks quite dark already on the white background, but we know that this is an illusion, as explained in the previous issue.

Picture 03

The previous article also mentioned 'depth of field' which in reality is a complex pattern of shapes that makes us see unsharpness as a camera does. At the top (left hand side) I apply this pattern onto the background. Notice that there is not an even blurr. The highlights for example are relatively sharp with a distinct shape. The most common mistake made by airbrush artists, is to simply blurr the background evenly which is a wrong interpretation of reality. The sharp, blown out highlights (as they would appear on a photograph) are erased.



SURFIN' USA

Eddie Davis' Custom paint surfboard

Growing up in the “Sunshine State” Florida and living on the Gulf Coast, Eddie Davis has been blessed with surfing. His love affair with surfboarding and the equipment used for the riding of waves started when he was young. This was the time when surfboard style and artwork changed from “Hippie-Style” to “New Wave”. Great surfboard designers really led the charge in design and style, and everything had an edgy day-glo look that became very famous.

For his own design, Eddie chose a traditional twin-fin “Fish” style surfboard and painted it with modern House of Kolor paint and technique. But in a way, he gave a nod to the past by using Craig Fraser’s Steampunk FX stencils from Artool on this project. The artist wanted to add a Jules Verne “feel” to it, which is linked to the technical ideas of the famous author from the 19th Century.

Basic equipment SURFIN' USA

Airbrushes:	Iwata Kustom CM, Anest Iwata LPH-80
Paints:	House of Kolor PBC64 Ultra Orange Pearl, BC02 Black, BC25 Black, KK11 Apple Red Kandy, BC25 Orion Silver, PBC57 Lite Teal Pearl, RU311 Reducer Medium, SG100 Clear Coat, KC 10 Wax & Grease Remover
Base:	Surftech Randy French Twin Fin Surfboard
Additional materials:	Artool Steampunk FX Stencil, Artool Gerald Mendez Texture FX Stencil, red Scotch Brite, Venture Tape, X-Acto knife No.11, ¼ and ½ inch tape, pounce wheel, t-shirt, blue chalk, tracing paper



ARTIST PROFILE

Eddie Davis

Eddie Davis is from Fort Walton Beach in Florida, USA. In the 80ies, he taught himself how to use airbrush autodidactically, receiving support from Don Ashwood and Terry Hill. During the summer of 1989 he began painting T-Shirts professionally. After working in his hometown for 3 seasons he had the opportunity to travel and paint in the United Kingdom and worked for 3 years with painting Large Scale Carnival attractions in Heinsberg, Germany. He also took on projects in Holland, Belgium and Switzerland. He continues to work in and around the Airbrush Industry as a contributing columnist for Airbrush Action Magazine, Airbrush Step by Step Magazine and is a Master Class Instructor for the Airbrush Action Getaways. Eddie currently lives in Panama City Beach, Florida and works at Big Airbrush on Panama City Beach. He also has starred in his own video "Power Skulls" and just released his first stencil package through Auto Air colors. Eddie is married and has two children.



Picture 01/02

I use a brand-new Surfttech Randy French twin fin surfboard for my project. It is three years old but has never been ridden before and started to yellow a bit. For me it is perfect and it doesn't need a lot of preparation work. I will simply scuff it and clean it using a Red Scotch Brite. I scuff the entire surface top and bottom. It takes time to do this step carefully and even.

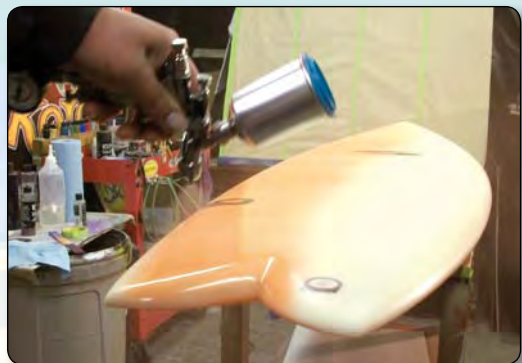


Picture 03

Using House of Kolor KC-10 Wax & Grease Remover, I wipe down the entire surface, top and bottom. Because this board has two removable fins, I make sure to mask off the fin-boxes where the fins mount.

Picture 04

Because this board is being done for the East Coast Distributor for Surfttech Surfboards, I want their logo to be used in the final design. I use Venture Tape, a clear flexible paint mask product from Coast Airbrush. Using a No. 11 X-Acto knife I carefully cut around the logos and serial number info.



Picture 05

For large color areas I use my Anest Iwata LPH-80, at about 55 PSI (3.8 bar). Then I mix House of Kolor PBC64 Ultra Orange Pearl as per the technical manual at a ratio of 2:1 with medium reducer RU311. Because Florida is a bit more humid than most places, I over-reduce just a splash because it makes the paint dry quicker. Now I apply the paint on the whole surface of the surfboard.



MASKING TECHNIQUE AND STONE STRUCTURE



Six sides, twelve equally long edges, and eight corners: These are the features of a cube. In the world of art as well as the world of airbrushing, a cube serves as a perfect object for gaining practice with perspective, symmetry, light and shadow relations, and surface structures. Thanks to its straight edges and its many surfaces, the application of masking film is an absolute must. And one stone cube structure is also part of the package!



Basic equipment MONOLITH

Airbrushes:	Airbrush device (0.2-0.4 mm nozzle)
Paints:	Umbra and various other brown hues, black, white, blue
Additional materials:	Masking film, scalpel, brush, mixing dish, water, permanent felt-tip pen
Base:	Illustration board

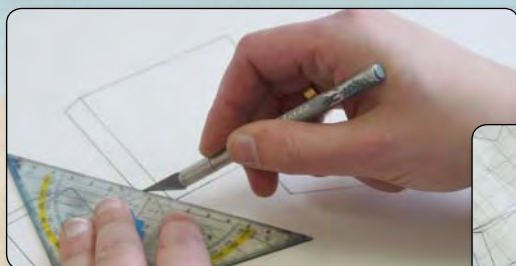
Picture 01/02

You begin by constructing a cube motif using three vanishing points or make use of complimentary 3D software such as, for example, Vue7 from Cornucopia3d.com. As an alternative, you can download this template from the ASBS members area. Then trace the contours of the cube, shade and horizontal line into the desired size on an illustration board. In so doing, make sure that the lines are not too visible. Also, carefully correct them with a rubber eraser, if necessary.



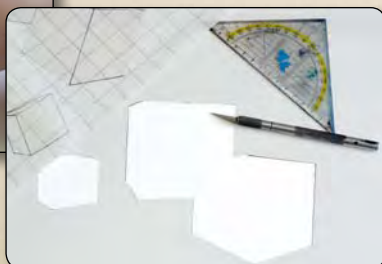
Picture 03

Then attach the masking film onto the sketch and use the permanent felt-tip pen and ruler to once again draw the lines onto the masking film. You can then better see the areas that are to be cut out.



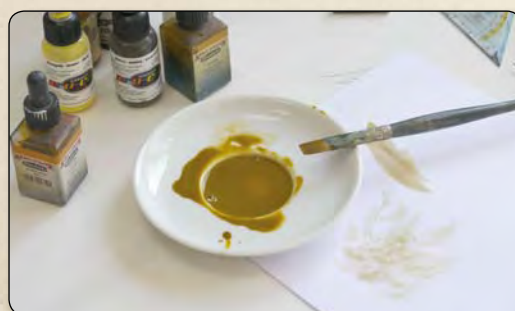
Picture 04/05

Using the ruler and scalpel, you now cut along the exterior lines of the cube and then completely unmask the cube forms. Attach the interior parts back onto the carrier foil of your masking film for later usage.



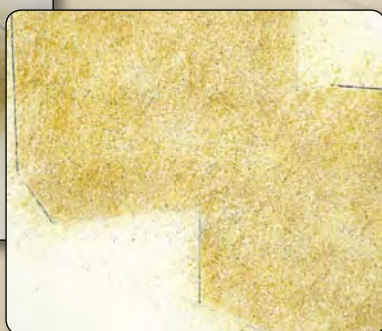
Picture 06

Mix a light brown hue, for example, using umbra, yellow and some water. Then try some other color hues such as ochre or golden sand. Test the mix on a separate sheet of paper to make sure that you're satisfied with the consistency and color.



Picture 07

With a crumpled-up kitchen or paper towel, soak up the paint from your mixing dish and dapple the structures carefully in the exposed cube surfaces. Make sure that you twist and turn the towel every once and again to ensure that no regular imprints remain.

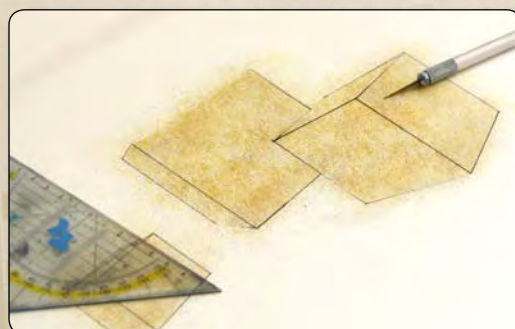
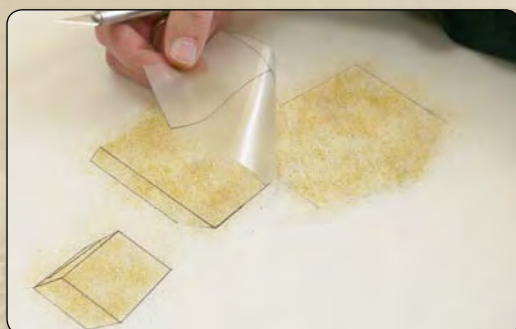


Picture 08/09

Give the stone cube a sandy character by sprinkling some fine points with umbra and then white over the entire surface. Use the hose squeeze method or reduce the pressure on the compressor until the device begins to sprinkle. In the picture, you see my application of an air-adjustable quick coupling.

Picture 10/11

After the paint has dried, attach the masking film appropriately. Then you cut out the front surfaces of the cuboid and carefully deposit the pieces of masking film back on the carrier foil.



THE CRISIS



An Interpretation in Airbrush Acrylic Technique by Jens Bleul

The worldwide economic crisis really had me thinking quite a bit. I kept asking myself the question: Where are all the billions going? Humans are actually quite smart and intelligent, but they just can't ever stop being so greedy! The chess pieces in my picture represent our intelligence. We – the people – simply watch as money is being burned away. We stand helpless and bewildered vis-à-vis this economic crisis.

Basic equipment THE CRISIS

Airbrushes:	Evolution with 0.15 mm nozzle, Hansa 381 with 0.4 mm nozzle
Paints:	Schminke Aero Color red orange, indian yellow, basic yellow, titan yellow greenish, scarlet, light grey, violet, turquoise blue, black, sepia, opaque and transparent white
Additional materials:	Stabilo colored pencils, fineliner, brush size 00, cutter, Schoellershammer transparent tracing paper, projector
Base:	Canvas, 40 x 60 cm

ARTIST PROFILE

Jens Bleul



The 48 year old carpenter Jens Bleul enjoys a profession that many people surely dream of: He is a stage mechanic at the famous Dresden Semper opera house. Nonetheless, painting was always one of his greatest passions. In 1992, he discovered the airbrush and he's been using it ever since. To turn his thoughts into pictures, he often uses chess figures, which he presents in accordance with the motto "Emotions of living in chess". His artworks have already been displayed at several exhibitions including in the Semper opera house. Jens Bleul is married and lives in Radebeul, Germany, a suburb of Dresden.

Picture 01

The best ideas for my artworks seem to be formed while I'm riding my bike, where my thoughts seem to flow back and forth and generally come to mind. Well it was just one such an idea that led to a draft of chess figures, which I sketched on a piece of paper with a pencil.



Picture 02

I then searched for some reference material for the dollar bill online, since the Internet is very helpful in such matters. Game money or also an "original" dollar bill can be extremely helpful, too. The bill is very important for the picture, because it's an essential component of the topic "The Crisis".



Picture 03

I projected the reference picture with a projector onto the 40 x 60 cm large canvas and traced it with a pencil. I begin the work with the Evolution Airbrush and the color sepia, which I thin out in a 1:2 ratio with distilled water. With just a bit of pressure, and being very close to the surface, I spray the forms and patterns of the dollar bill per freehand. If any of the pencil strokes remain visible, I erase them carefully when finished.



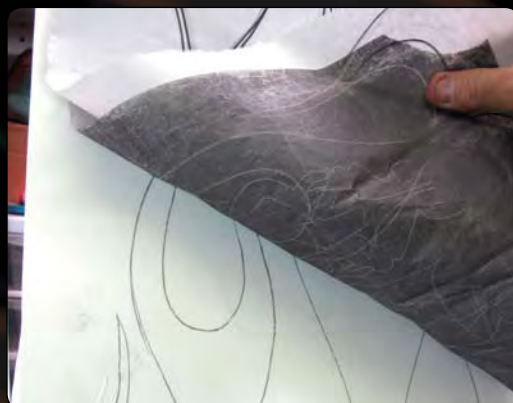
HOT ROD FLAMES

Custom painted flames that are painted on vehicles had their beginning back in the 1950's with custom hot rods and racecars. Great legendary artists like Roth, Kelly, Spina and many others popularized this art in the 1960's. Custom built cars and racecars were painted with a variety of colors and styles from the classic hot rod flames. This classic custom painting flame technique has evolved over the years into different styles. Giving the flame graphic patterns, different textures and backgrounds allows for flexibility into greater possibilities and results. Any artist can use his own creativity to invent a look without it looking common or like everyone else's. As for the classic "old school" look of the classic custom painted flame, it will always live on and will never "burn out".



First I prepare a metal surface panel that has been painted with a white base coat. I scuff and rough the surface with an abrasive red scuff pad or sandpaper (500 grit will work). Then I clean the panel with a solvent cleaner followed by clean water.

I first lay a solid piece of wide application tape over the entire surface, then use a spreading tool to remove all of the air bubbles. Next, on a separate piece of paper, I draw my flame designs with a pencil. I place a piece of Saral Graphite paper under my drawing then use a hard pen to trace the design, transferring my drawing onto the mask which allows me to be able to use the original drawing over and over again for this project or others in the future.





Andrzej has a very special hobby: He collects American cars. This is why he also wanted his Harley to become an embodiment of his personal hobby. Custom Painter Piotr Parczewski was invited to his garage to see the “horsepower stable” and to take some pictures. He used those pictures to develop several designs on the computer. He produced a paint scheme representing the images and highlights of Andrzej’s cars which he is now describing in this very article.



ARTIST PROFILE

Piotr Parczewski

Piotr Parczewski was born in 1976 in Lomza, a small town in eastern Poland, and grew up in Elbląg, where he still lives today. After leaving school he enrolled as a law student, but soon he found out, that he might have been on the wrong career path. He had always been into art and had a soft spot for motorbikes. It was when the two attractions fused that he decided to do airbrush custom painting. His first effort was on an old Jawa fuel tank bought from a scrapyard. He used it for a design from the American monthly Airbrush Action Magazine. In 1998 Piotr published his first works in the major national motorcycle magazine. As there was still no market for custom airbrush work in Poland at that time, his phone started ringing soon and bikers were queuing up to get their machines airbrushed. In 2000 Piotr graduated with a master’s degree in law and dutifully embarked on a legal career in the civil service, which he finally quit in 2004 to start his own business as a painter and dealer for painting supplies.

www.airbrushing.com.pl

motor maniac

Harley meets Muscle Car:
Custom Design by Piotr Parczewski



Basic equipment MOTOR MANIAC

- Airbrushes:** Iwata HP-, Iwata Custom Micron B, Iwata LPH-80, Iwata WB-300
- Paints:** Black and white base coat by Spies Hecker, Yellow Pearl coat, Candy Concentrates, Express Premium Clear Coat by Standox
- Additional materials:** Pneumatic rotary orbital sander by Rupes, 3M Trizact 1000 blending disc, polishing pad, 3M sandpaper (grit size 800), cotton cloth, freehand templates, 3M adhesive tape, 3M tapes, 1.54 mm and 3 mm wide, thick nylon thread, low-strength glue



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