

**AIRBRUSH
STEP BY STEP**

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FOR DIGITAL AND ANALOGUE AIRBRUSHING

SPACESHIP CONSTRUCTION

This is how you create your own Spaceships

THE WISDOM OF AN OWL

Airbrush Design on Leather

REALISTIC AGING EFFECTS

Expert Tips for Modelbuilders

DANCE OF THE JELLYFISH

Underwater World on Aluminum
by Dennis Mathewson



FASCINATION SPEED

Formel 2.0 Renault Racing Car by Patrick Dodde

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Many are fond of motor sport and fast cars. Patrick Dodde from Holland expresses his enthusiasm in his illustration of a formel 2.0 Red Bull racing car which fascinated him in particular because of the huge sponsoring logo.

Patrick's inspiration is naturally the Italian artist Alberto Ponno who without doubt has been the master of the racing car painting for years. Patrick learned from him how to work with reference pictures and to design photorealistic illustrations with various techniques. The special charm of his picture comes from the cutout and the dynamics of the speed. Furthermore, he uses only two colours for brushing and performs the whole magic on the mere 55 x 32 cm.

ARTIST PROFILE

Patrick Dodde

The 38-year old Patrick Dodde from Holland felt fascinated by the airbrush technique already as a child while it was mainly found in the advertising. Years later, close to the end of 1994, he found an ad of a toy shop offering a Revell Single Action Airbrush Set. He bought it and made the first steps with a help of a book, taught himself the technique and purchased better equipment later on. A year passed and he already exhibited his pictures – mostly Indian motifs in black and white – in a shop. Since then he has been working on various custom painting jobs and series such as animal or star portraits. Currently, he is working on a portrait series of music performers from Holland and brushes e-guitars. His profession is driving simulator teacher which takes up to four days a week, leaving Patrick with three days for airbrushing. He lives with his partner in 's-Hertogenbosch.



www.airart.nl

Basic equipment FASCINATION SPEED:

Airbrush pistol:	Iwata Custom micron B
Paints:	Metalflake
Additional materials:	masking film, hard and soft etcher, paintbrush, coloured pencils
Base:	Ivory cardboard, 55 x 32 cm
Working time:	ca 50 hours

The Charming Underwater World
of Dennis Mathewson

Dance of the Jellyfish

I live on the beautiful island Hawaii in a wonderful tropical environment. I enjoy to the full the unique, casual lifestyle, the special music and art, and the extraordinary food. I can do no different than get inspired by all these surroundings.

I have a special preference for painting jellyfish. Since I could see it with my own eyes for the first time while diving, I was immediately crazy about them. Since then, I have been making photographs of all kinds of jellyfish in aquaria all around the world and naturally also here on Hawaii. These photos are the samples I use for my artworks.

When I paint these breathtaking creatures of the seas, I prefer to work on a metal plate. I use the same technique as for the custom painting on cars. The only difference is that these metal artworks are no commercial art like the projects on cars or motorbikes which I produce with my business.

Basic equipment DANCE OF THE JELLYFISH:

Airbrush pistols:

Iwata Custom Micron Airbrush

Paints:

Hawaiian Hues (white, grey, blue, orange and yellow as well as Burnt Sienna and Burnt Umber), transparent metal effect varnish, 2K clear coat car varnish, brown and blue pinstriping paints

Additional materials:

Angle grinder, etching solution, aluminum cleaner, adhesion-promoting agent, 600 grit sandpaper, masking film, razor, thinning agent, stencils, fine paintbrush, small stick, water-based cleaner

Base:

Aluminum plate

ARTIST PROFILE

Dennis Mathewson

Dennis Mathewson has been engaged with airbrush and custom painting for about forty years. He works as a manager in his successful custom paint shop "Cosmic Airbrush" in Honolulu. Dennis also developed his own paint line – the "Hawaiian Hues" by ALSA, and a stencil line which is being produced by Artool. Dennis became famous due to the vivid usage of colour and his typical Hawaiian motifs. In the last years, he extended his career also into the field of fine arts. His pictures decorate the walls of the more refined galleries in Honolulu and Lahaina/Maui, and have been enjoying great popularity and demand.

Dennis has been communicating his knowledge in airbrush and custom painting courses in Asia, Europe and America. He also has been writing for several magazines in Europe and America for years. He introduces his work, gives step-by-step instructions and published practical articles. All around the world he gained respect as a talented artist, teacher and writer. He also is famous for his ever-present smile and willingness to help others.

www.cosmicairbrush.com (Custom Painting) oder www.cosmictiki.com (Bildende Kunst).





The mask-like effekt

Exciting Insights Into the Work with Social Make-up Effects

The airbrush technique has been accepted already in many fields. Besides custom painting, illustration, modelbuilding, bodypainting and nail art, there are many more possibilities for the use of the spray gun. In our current reportage, we would like to show you how the special make-up artists in Hollywood & Co. – using an airbrush – bring into existence whole new creatures or make artificial faces and how body parts appear alive. The 3D Make Up Art School SKINART in Berlin which is the first school for special make-up effects in Germany, allowed us to look over their shoulders.

Not everything that looks like 3D computer graphics must necessarily have been done with a computer. In the pricy productions such as "Star Wars", "Harry Potter" or "Spiderman", the CGI graphics is combined with real actors. The rule is that computer graphics is used in the fast action sequences. But to allow the phantasy creatures in the movies to perform naturally, especially during the so called close-up views, or to perceive an injury in a natural way, individual special make-up effects (or shortly special make-up FX) are created for the actors.



Could you show how models can “age” thanks to the airbrush?



Airbrush & Paints:

For my model railways to age, I use the Iwata HP-B (0,2 mm nozzle) and the Evolution (0,2-0,4 mm nozzle). It actually does not really matter which airbrush device you choose. More important is the choice of paints: Principally, every paint for the airbrush as well as for plastic and metal surfaces is suitable. Both the airbrush and in the modelbuilding specialised trade offer a wide assortment of these. The advantage of the special modelbuilding paints is mostly found in the choice of the colour tones which are partially attuned to the particular fields of modelbuilding such as for example the military models (camouflage colours) or even the aging, and are based on the RAL colour space system. RAL is a colour space system which came into existence already in the 20s and which has been since then used by many car manufacturers and operators as well as the military to define the colours. Thanks to this system, a particularly lifelike, original design has become possible also in modelbuilding. Moreover, the various paint products differ in their chemical consistency, i.g. they can be solvent based, water based or alcohol based.



I prefer water-based acrylic paints and therefore use Oesling Modellbau Acryllack (acrylic varnish) as well as, only recently, Vallejo Model-Air paints. The acrylic varnish from Oesling is certainly well known in the modelbuilding community but it is usually used with a paintbrush. This almost creamy paint is too semifluid for the airbrush and must be thinned with an ample amount of water. To reduce the surface tension of the paint, I sometimes add a drop of alcohol. Being applied, the paint dries very quickly and adheres very well.

Vallejo Model-Air paints are delivered ready to spray and they are very opaque. The initial poor adhesion increases enormously as the paint dries. This also offers advantages when the paint should be partially stripped

again as it is the case of my favorite technique. The colour chart delivered by Vallejo offers values which can be compared not only to RAL but also to the other modelbuilding manufacturers such as Tamiya, Humbrol, Revell and others, and so supports the search of the right colour tone. In addition, three Vallejo clear varnishes ranging from matt till high gloss are on offer.

The ASBS team of experts answers your questions

Describe your airbrush problem and simply mail your questions to: info@airbrush-magazin.de

Wisdom of an Owl

Airbrush Design on Leather by Stefanie Gronau



Owls, the mysterious birds of the night, have been fascinating the people all around the world since the primeval times. With their strikingly big eyes and their considerate and sharp sight, they often stand as a symbol for wisdom. That is why they are often pictured with glasses, doctoral cap or also sitting on the book.

The airbrush artist Stefanie Gronau picked up this symbolism and brushed this owl motif fittingly onto a black leather folder. In her step by step, she explains how she prepared the uncommon working ground and how she painted the motif with special caution.

Basic equipment WISDOM OF AN OWL:

- Airbrush pistols:** Aztek A470, beige and grey nozzle (ca 0,2 mm + 0,3 mm)
Paints: Schmincke Aero Color: Supra-white, Pen Black, Indian Yellow, Orange Red, Geranium red, Ochre, Umbra, Blue Violette, Prussian Blue
Base: Leather briefcase
Additional materials: Water colour paintbrushes of various size, a wide hair brush, water colour pens, graphite pen, transparent varnish 1-UV from Lascaux, benzine, silicone remover
For the stencils: a thicker paper (190 g/sq)

ARTIST PROFILE

Stefanie Gronau

Stefanie Gronau is 29 years old and lives together with her husband in Bad Salzufen. Drawing has been her most favorite hobby since her kindergarten times. During her holidays she saw a car passing by which was decorated with an airbrush and she immediately felt fascinated by the unique impression of this painting technique. Several years later, there was a special Christmas present under the tree – her first airbrush pistol. Henceforward, Stefanie felt sure that the field of airbrush will be her future. And so in the summer of 2005, she decided to take up the studies in the field of airbrush design by Lars Dian Ollison at Kunstforum für Art und Design in Bad Driburg. She has completed her studies and was awarded a diploma.

www.stefanie-gronau.de

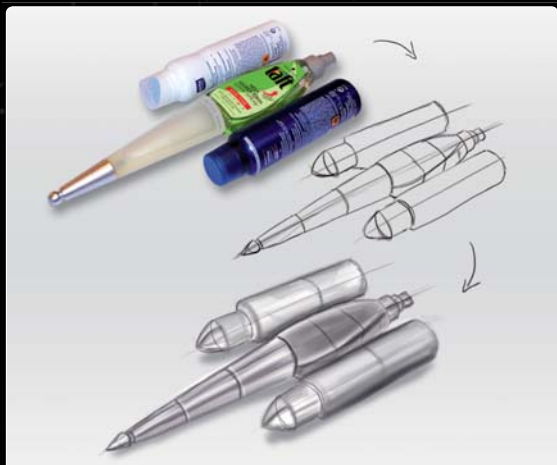


Picture 01

First of all, I clean the leather with a silicone remover and benzine to remove potential dirt and fat which could impact the adhesion of the basecoat and of the paint in a negative way. Before getting on with the work, the working surface should also be dust-free. As a basecoat I evenly spray the Lascaux transparent varnish (1:1 thinned with water) with the grey nozzle to obtain a better adherence for the paint. I work from a distance of ca 20 cm to the painting ground. These preparatory steps should also have had been tested on a test sample of the same leather or on a an invisible spot before to verify if the material can stand this handling.



CONSTRUCTION WITH PRIMITIVE MEANS AT HAND



How do we define the design of a spaceship? With primitive base body objects? - Well, Why not! The perspective correct drawing of a draft is not always easy. Sometimes, the right ideas are just missing. Simply grab the objects in your household and construct a flying object out of those. The industrial and package designers have come up with many forms already and so do the deodorant and fragrance bottles, hairspray bottles, an iron or water bottles offer an inexhaustible repertoire of object forms. A photo of the combined objects made from various perspectives will offer you a starting point for the development of the contours and of the construction illustration, and for simplifying and adding new forms. Depending on the quality of the picture and according to the light source, you can also already integrate the light and shades. A black & white colouring defines the first light and shade effects for the picture composition which becomes a complete illustration later on.

PHOTO SAMPLES OF THE MODELS

Not everyone is the born chief designer. Naturally, creating your own drafts is not easy and demands some patience and practice. Because the spaceships can unfortunately not be photographed in the wild very often, you might use the modelbuilding spaceships as a good cover.

You will find a sufficient amount of material for these purposes in the toy shop and in the specialised trade. Place the model onto a relatively neutral background so that the contours are clearly visible later. Take picture from various angles to be able to fit the object into an appropriate environment. You can also vary the position of the light source.



The sample photos have the advantage that the perspective, basis construction as well as the light and shade conditions are already defined.

With an appropriate sample photo you can work on according to the technique: If you work digitally with the digitiser tablet, draw the contours directly in the image editing software copying the photo onto a new layer. If you want to copy the draft onto a illustration board, coat the flipside of the photo sample with graphite and draw then with a hard pencil or a pen the contours through the sample. Alternatively, you can also work with a transparent paper to copy the contours from the photo.

Of course it is also possible to change the forms based on the photo sample according to your own wishes. You can for example reduce the size of the wings, enlarge the body or add some more components.

SPACE PLANE ORION

How to illustrate a spaceship according to a draft –
using an airbrush or PC

Basic equipment SPACE PLANE ORION:

Digital: graphic tablet, Photoshop Version 4 or higher,
if needed a scanner for the drafts

Analogue: scalpel, massing film, illustration board,
airbrush device with a 0,2 mm nozzle,
fine paintbrush (e.g. 3/0)

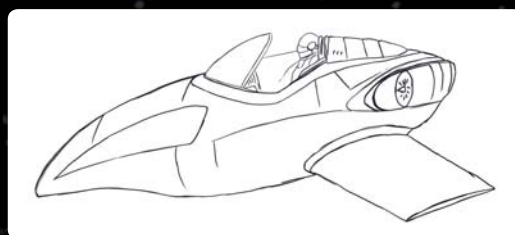
Paints: blue, black, white, brown, yellow



Picture 01

Digital: Start with a clear drawing of the contours which you created with the one or the other construction technique or which you simply downloaded from the website of our magazine. Load the draft into your image editing software.

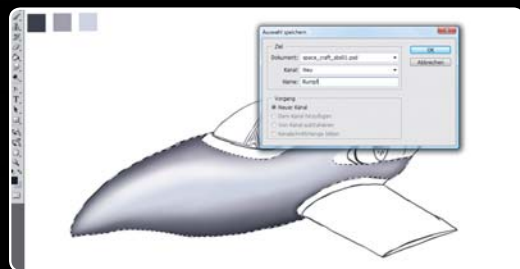
Analogue: Create a draft of a spaceship in the above described manner or print the draft you downloaded from our website. To copy this sample onto the airbrush paper or the illustration board, coat the flipside of the draft paper with a graphite layer and draw the contours through onto the painting ground.



Picture 02

Digital: Produce a mask for the ship body with a selection tool. There are various tools you can use for this. First of all, you can create a fast selection with the polygonal lasso (L) click by click. Refining of this selection was then done in the masking mode (Q). In this mode, you can see the outer masking marked "pink". Using an airbrush round hard paintbrush you can then optimise the curves of the selection. Remember to set the opacity and the flow on 100% to be able to widen the masked area with black and make it smaller with white.

Analogue: Mask the painting ground completely with a masking film and leave only the ship body open for now. Remember that this inner masking is to be used one more time later on. Draw the indentation in the front part of the spaceship body onto the masking film before you remove it. This will later allow you to brush exactly this area.



Picture 03/04

Digital: Create a new layer for the spaceship body (SHIFT+CTRL+N) to keep the possibility for corrections. Choose three gradational colour tones out of the chart of colour range. You can for example paint these directly onto the layer to be able to grab them with the pipette later again and again. For the metallic impression, choose grey tones with some blue part. Begin with the lightest colour tone and use a 100 px airbrush round hard paintbrush with medium flow and opacity to fill the spaceship body. Then create a dark shading at the contours with the middle colour tone – the object will obtain more

plasticity. Now using the darkest colour tone and a somewhat smaller paintbrush, work along the edges of the object on more shadings and on the shaping. When you want to light up some areas again or to give the spaceship body more curves, work it over with white. If you think you will need your selection masking again, you can simply save it (Save/Save Selection) in your Photoshop document. ►►

