AIRSICK BIOMECH

PAINTED BY SEAN CAHILL

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STENCILS USED IN THIS PROJECT

AVAILABLE AT AirSickStencils.COM

BIOMECH 1

BIOMECH 2

BIOMECH 3

BIOMECH 5

BIOMECH 6

TENTACLES

ALIEN SKIN 1

BIOMECH MAYHEM

GRUNGE 1

GRUNGE 3

PROJECT & SUPPLY OVERVIEW

Although Biomech style artwork has been around since the 1970's, it has never been more popular than it is right now. With the Airsick line of Biomech stencils, it has never been simpler to create amazing Biomech machinery, highly detailed alien backgrounds and intricate textures and details.

This project overview will demonstrate how quickly and easily you can create a complex Biomech composition using the AirSick Biomech templates. Remember, there are unlimited compositional possibilities with these stencils. So have fun and experiment!

ADDITIONAL MATERIALS

18" x 24" Panel

Masking Tape

Paint

We are using the following House of Kolor Paints:

- Black (BC25)
- White (BC26)
- Cobalt Blue (KK05)
- Oriental Blue (KK04)
- Pagan Gold (KK12)
- Limetime Pearl (PBC38)
- Organic Green (KK09)

AIRBRUSHES

BADGER RENEGADE VELOCITY
BADGER RENEGADE KROME
BADGER OMNI 4000

We used BADGER airbrushes exclusively for this project. For easy color switching we used all three of these airbrushes throughout this tutorial. All three brushes handled with the control and precision we have come to depend upon from the BADGER airbrush line

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Preparing the Panel

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We start off by applying a green base coat to our standard 18"x24" panel. This will serve as our ripped alien-flesh border, so we decide on a pearlescent lime green from House of Kolor (PBC38)

STEP 2

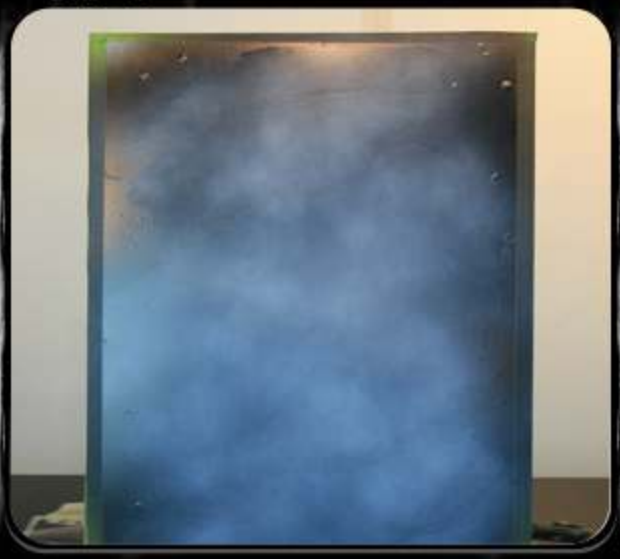
Our "ripped alien-flesh" graphic is cut and applied to our pearl-green panel. We are using Avery paint mask, which is plotter-cut on a Roland GX-24 for this project. The paint mask will remain on (and be painted over) for the majority of the project

*this graphic will be available on our website for anyone following along with this tutorial

STEP 3

With the paint mask applied, and the borders properly taped off, we apply a coat of Black to the entire panel (BC25)

STEP 4



Then a light dusting of white (BC26) is applied to the panel. By keeping this a light application of paint, we create a more neutral grey backdrop on which to begin building our composition with white

STEP 5

This center-placed skull (from our "Biomech 5" set) will serve as the main focal element in this panel, so we lay it out first and then begin building the composition around it (STEP 5). The Biomech stencils easily work together, allowing you to build complex looking machinery and laying in intricate background elements with ease

STEP 6

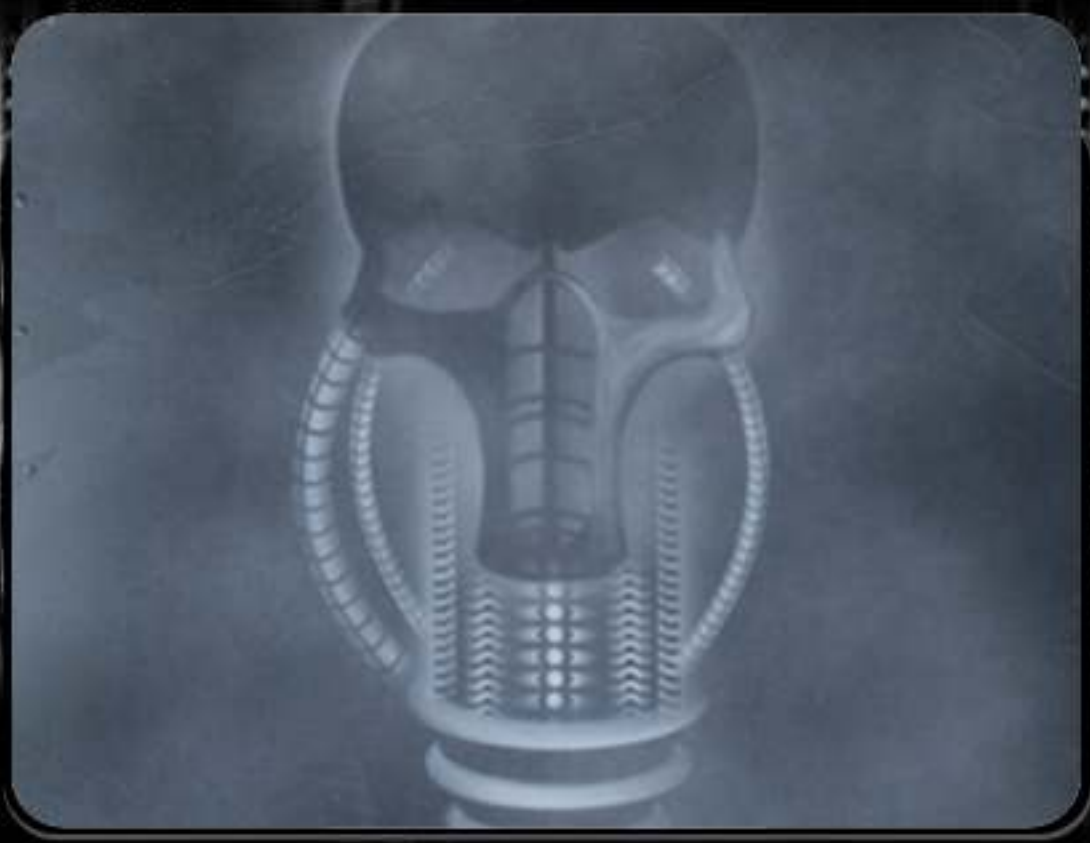
STEP 7

The "Biomech 3" stencil is used to create the dimensional looking pipes running through the skull and around the center-piece. This stencil is awesome for getting perfect looking pipes and hoses every time

STEP 8

The borders of the stencils contain an assortment of useful curves. Here we are using the outer edge of the stencil to define the hard edges of the pipes and rings.

STEP 9



STEP 10

STEP 11

With the central image laid out with the stencils, we begin to think in advance about the rendering, as well as the light source. Biomech style artwork relies on the fusion of organic and mechanical elements. The picture above (STEP 9) shows some pre-rendering on the right side of the skull. The contrast between the organic skull, and harsh geometry of the mechanical apparatus feeding into it, is exactly the look we are going for, so we begin making those distinctions at this early stage in the painting

We add some additional pipes and hoses around the border (STEP 10), and continue on with the skull rendering (STEP 11). The stencils save a lot of time in the layout stage, allowing more time to focus on overall detail

STEP 12

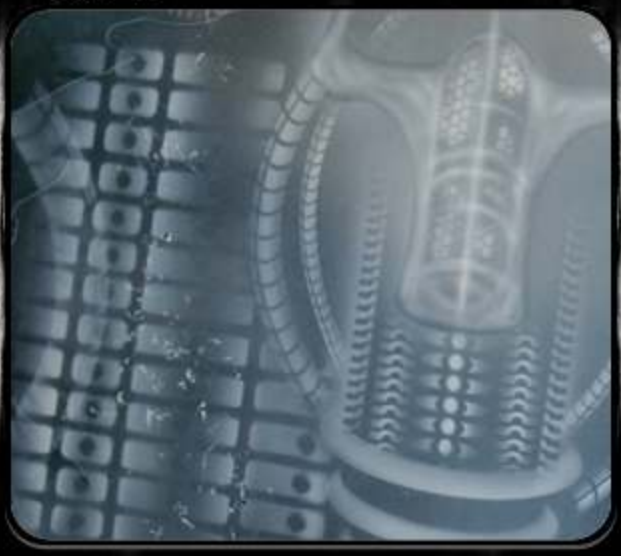
One of the prominent features of Biomech artwork is the gritty nature of the textures, we want this to look as if the machinery has been long abandoned and begun to decay. Here we start adding some distressed effects by simply spraying some white paint into a crumpled plastic bag (STEP 13) and dabbing it around the panel

These effects will become less pronounced as more layers are added to the painting

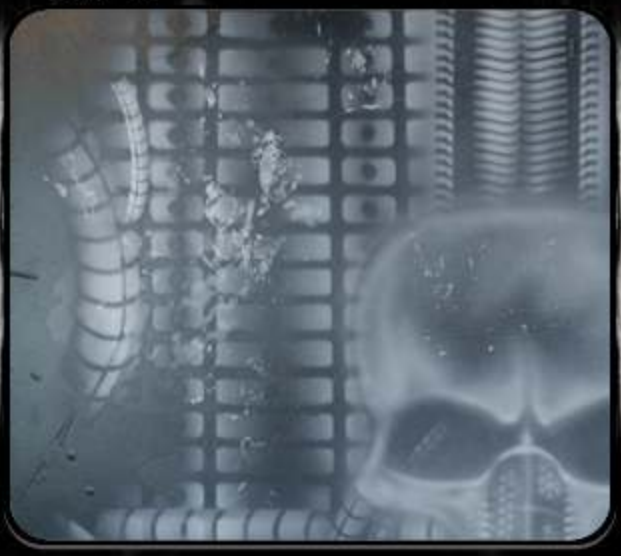
STEP 13

STEP 14

STEP 15



STEP 16



After filling in more of the background using the "Biomech 1" stencil, we use the same method detailed above to add some additional texture

STEP 17

After taking a look at our overall composition, we decide to deviate slightly from the original plan. We decide to transform the "nose" holes on our Bio-Skulls into liquid chambers containing the fuel for our Bio-mech contraption. After blacking out the holes (STEP 18), we fill them in with a light dusting of white, then add some rising bubbles (STEP 20)

Be sure to experiment with different ideas, the fun part about using these stencils is the ability to infuse your own imagination into the design

STEP 18

Using the stencils, we go back in and begin to reinforce and define the hard edges of the skull (STEP 21). Because we are using quite a few layers to build up the distressed look of the piece, we are going back in with the stencils quite often to keep the edges nice and clean

STEP 19

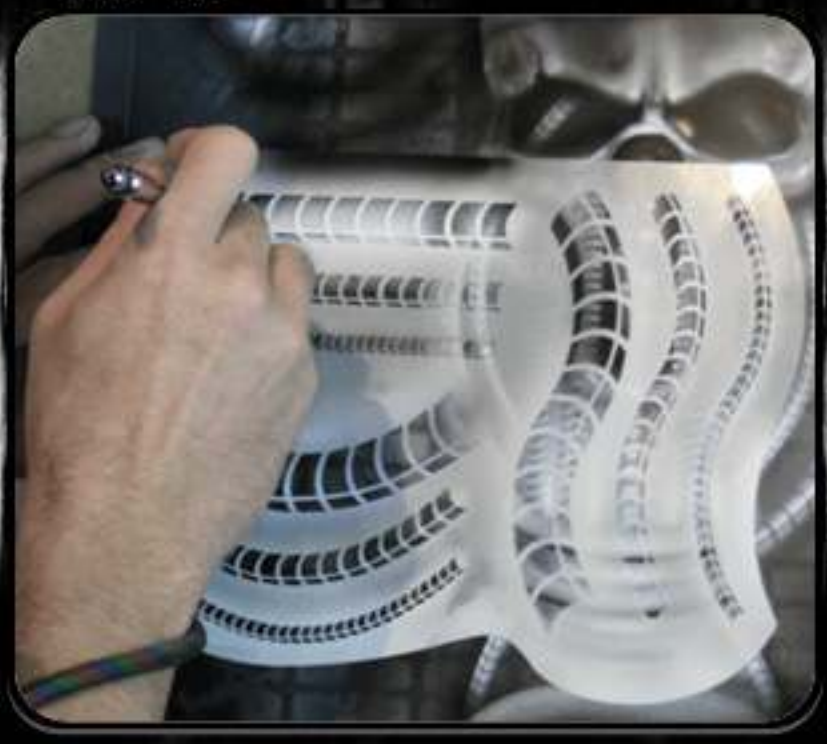
STEP 21

STEP 20

STEP 22

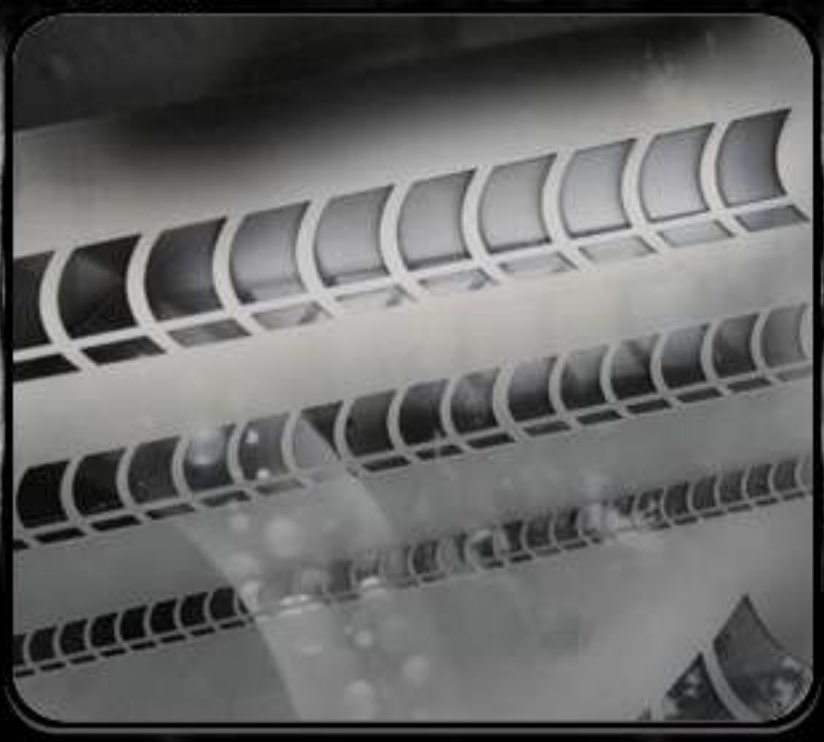
Having switched over to black (BC25), we begin to define the darker portions and shadows. This step will really seperate your foregound elements from the background

STEP 23



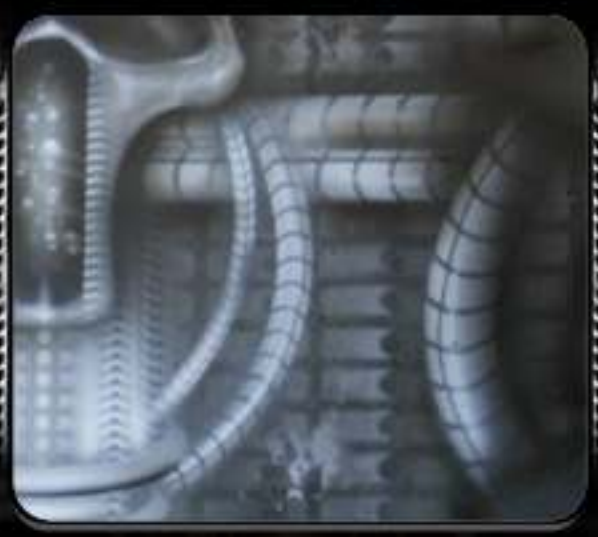
To add further separation between the elements in the composition, we go over the pipes with white. This causes the pipes to really jump forward

STEP 24



STEP 25

This stage will really make a difference in the overall look. Contrast is extremely important to this style of artwork, so take your time working the shadows, as well as the highlights. With proper use of shadows, you can really make the pipes appear to be twisting over and under each other

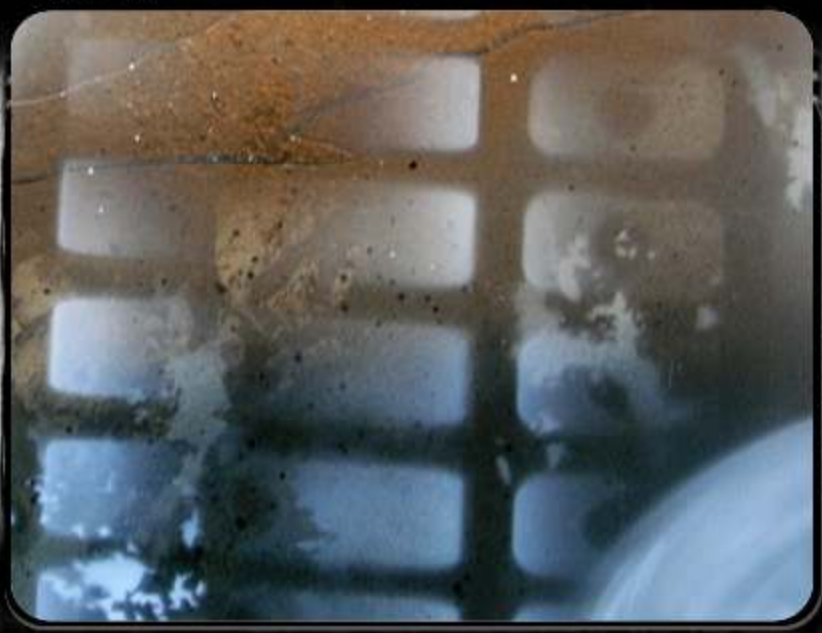


The contrast is looking really good at this stage. The brighter elements have the proper amount of differentiation from the background and really seem to be floating over the composition

STEP 26

Airsick Grunge stencils really come in handy for quickly adding natural looking textures to your paintings. Here we are using the "Grunge 1" stencil. You can see where the layering of these textural effects are starting to work together. The pipes appear to be pitted and corroded, and the small spots and blemishes on the skulls add a much higher level of realism

STEP 27



Detail shots showing the effects of the "Grunge 1" stencil

STEP 28

Its time to add some color and breathe some life into this long dead machinery. We spray the liquid chambers with a layer of Cobalt Blue (KK05). We chose this particular blue in order to keep with the cool tones of the painting and to compliment the green alien-skin border

To give the liquid a convincing glow some additional blue shading is added to the skulls as well, mainly around the eye sockets

STEP 29

STEP 30

STEP 31

With the layer of blue applied, we re-work the bubbles with white and Oriental Blue (KK04) (STEP 29), Next the edges around the liquid chamber are darkened with black (STEP 30) and some glossy high-lights are added (we did a quick online search for reference pictures of glass bottles to ensure a proper looking highlight for the chambers). we then used the same process for the additional liquid tubes in the painting (STEP 31). Finally, we fog in a light layer of Cobalt Blue over the background elements to provide a little more separation from the skulls and pipes (STEP 32)

STEP 32

STEP 32 contd.

STEP 33

At this stage we are happy with the progression of the project, and decide that it is time to pull away the paint mask (STEP 34) and start working on our ripped alien-skin

We still have some minor touch-ups and finishing details, but we will save those for a little later on

STEP 34

STEP 35

STEP 34 contd.

Once again, the Avery paint mask works like a charm. It leaves no residue on our panel, and the lines are perfectly sharp and crisp

Because of the random nature of rips and tears, this style of design can be easily cut by hand if you do not have access to a plotter or paint mask

STEP 36

STEP 37

Before starting the process of rendering our alien skin border, we re-mask the inside artwork (STEPS 36 & 37) . We are luck enough to have access to a plotter, and are able to re-cut the paint mask for this - but once again, due to the random shape of these cut-outs, it would be fairly easy to tape off this section again by hand.

With our artwork protected, we move on to the rendering (STEP 38)

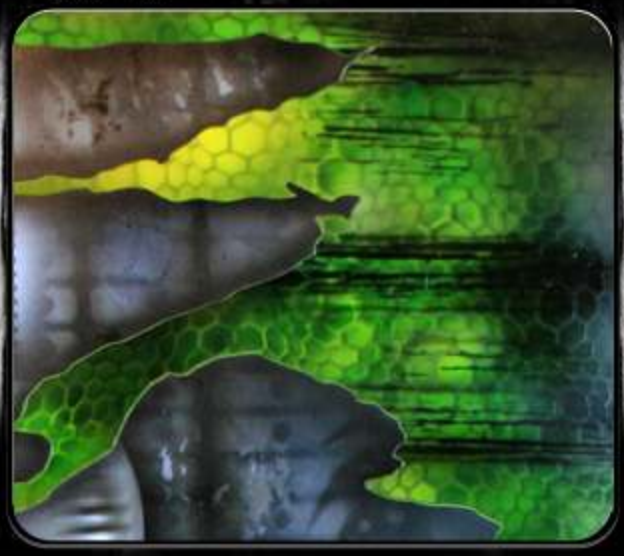
STEP 38

Using the "Alien Skin 1" stencil, we begin to completely fill out the border with light dusts of Organic Green (KK09). The Alien Skin stencils willl provide you with a very interesting reptilian-like result with a hex-based pattern of scales which appear to have depth and movement

STEP 38 contd.

STEP 39

STEP 40



With the addition of shadows and deepening some areas of the alien-skin (STEP 39), you can really enhance the illusion of an undulating or wavy nature to the surface. The added highlights (STEP 40) enhance the bulging effect of the pattern as well, for these we used light layers or Pagan Gold (KK12). We also used the "Grunge 3" stencil to add some slashed-looking distress marks around the outer portion of the panel (STEP 40). With the alien-skin rendering complete, its time to unmask our main artwork and see the results (STEP 41)

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Carefully pulling away the masking (STEP 41), we get our first good look at the overall effect that the rendered border has on the piece.

At this point we take a good overall look to ensure that we are happy with the image's contrast, as well as the levels of our shadows and highlights. In the next few steps we will be making minor adjustments and putting the finishing touches on our panel

STEP 42

STEP 43

STEP 44

We decide that no Biomech machine would be complete without an outrageous power source, so we decide to electrify the rings below the main skull. The lightning is created by simply spraying some tight, thin strokes followed by a light haze to give them a glowing effect

PRINTER
FRIENDLY

AIRSICK BIOMECH

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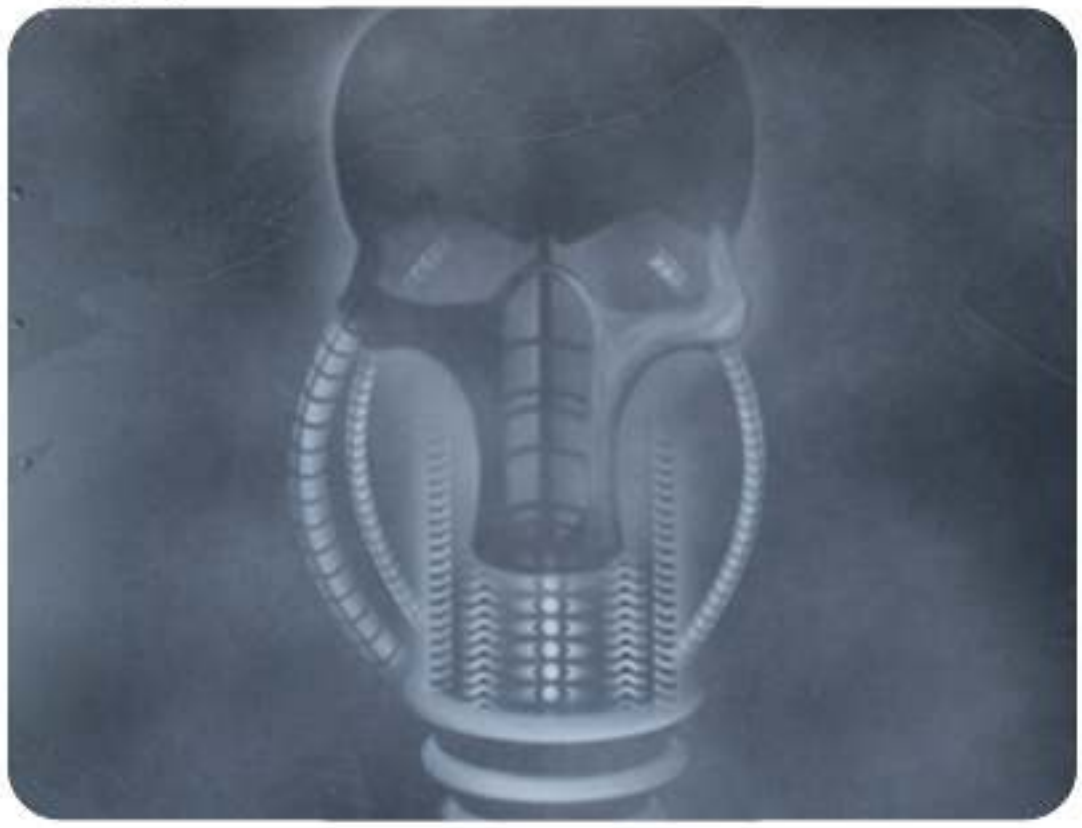

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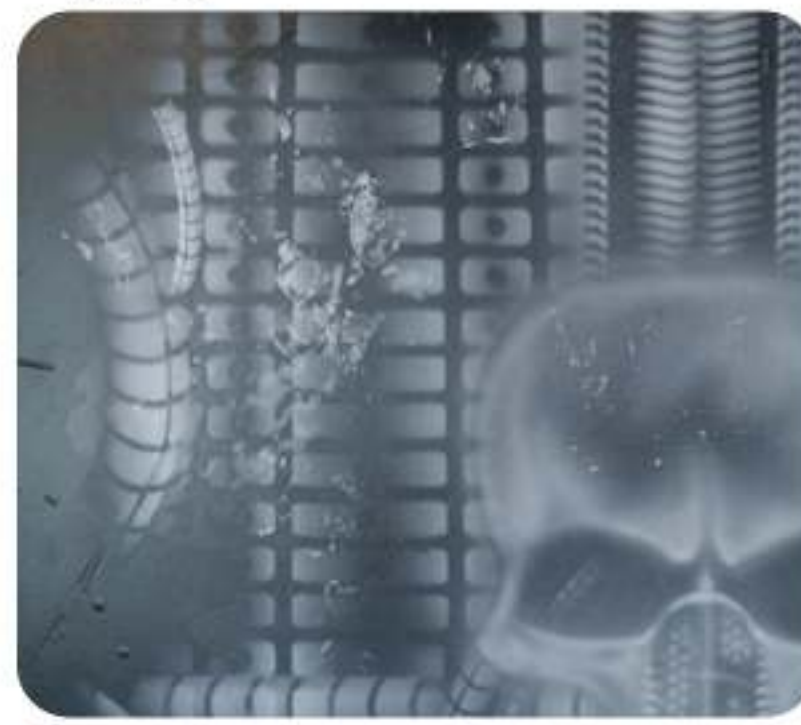

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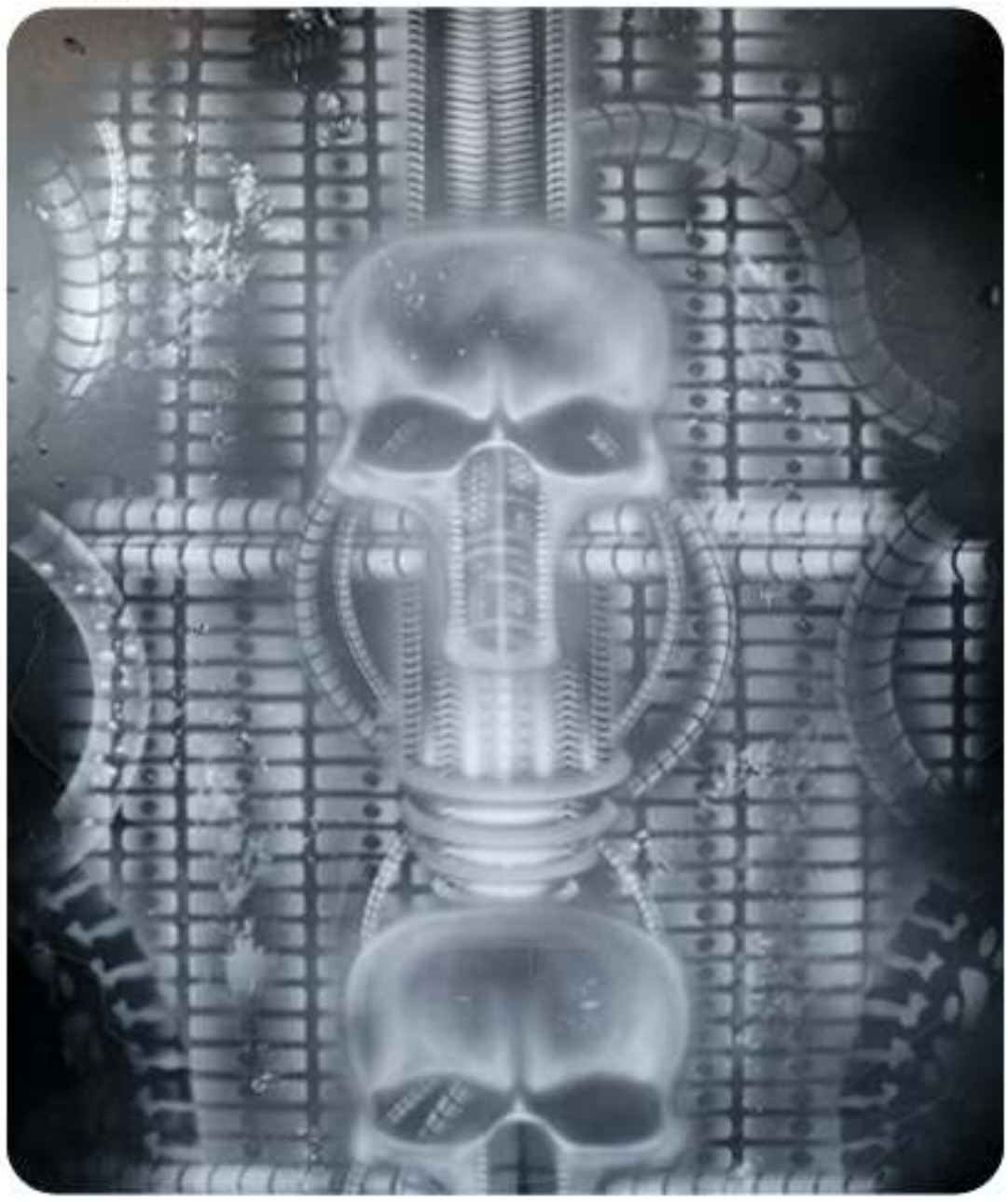

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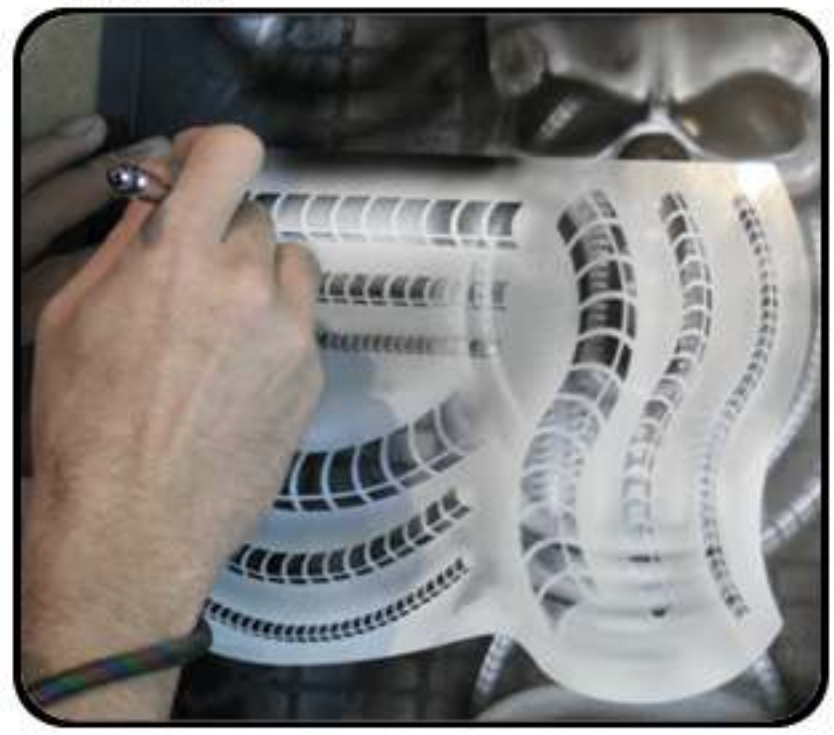

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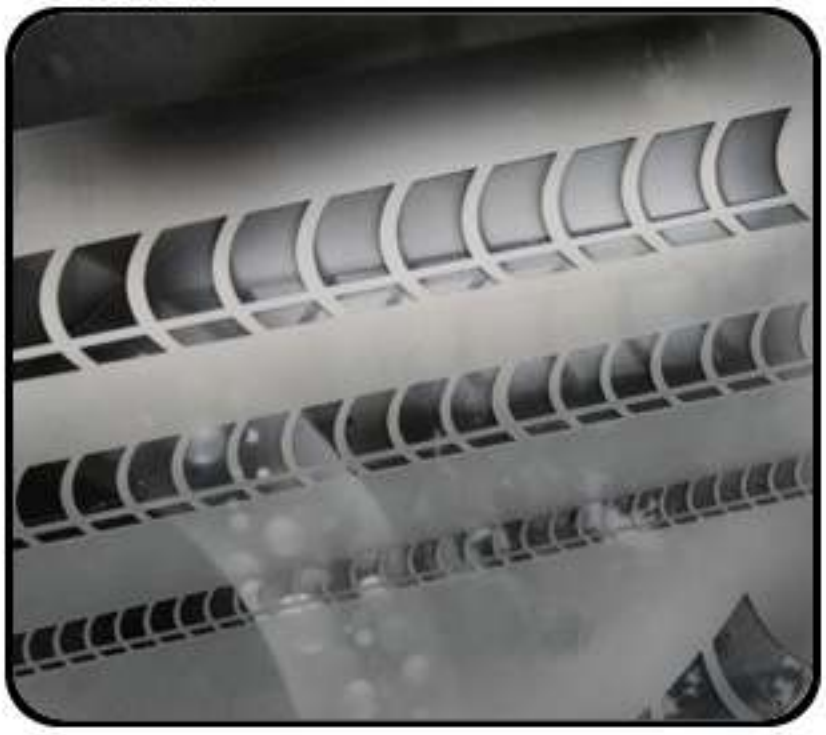
STEP 24



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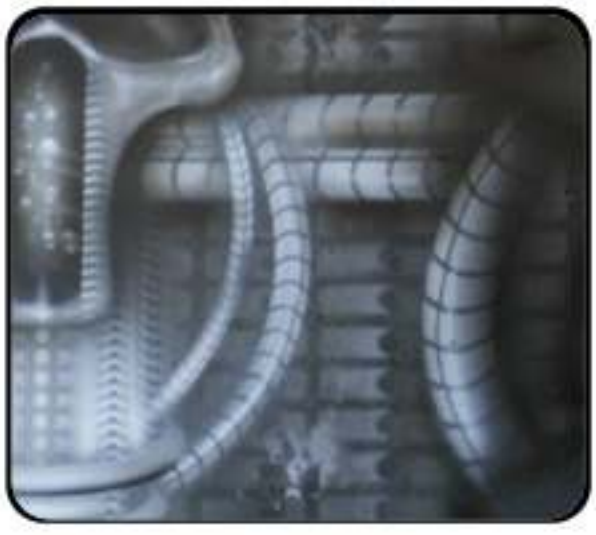

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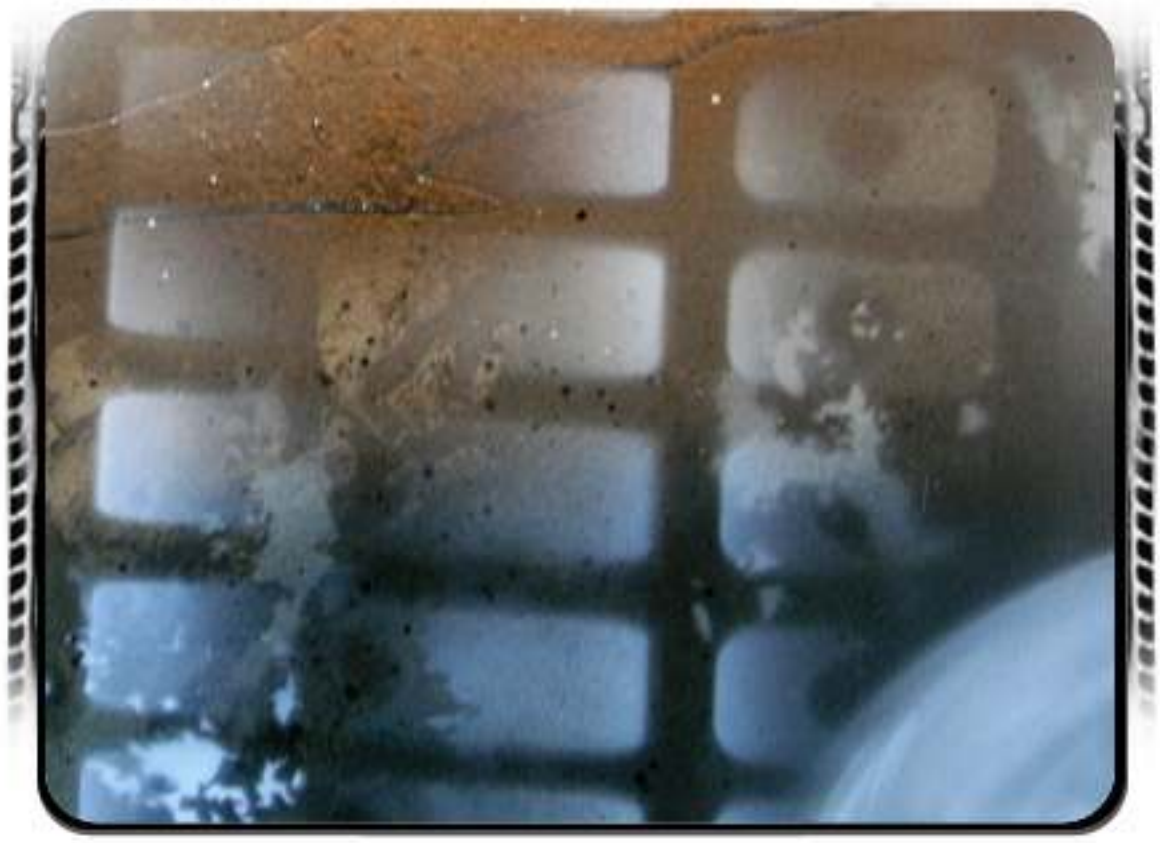

Detail shots showing the effects of the "Grunge 1" stencil

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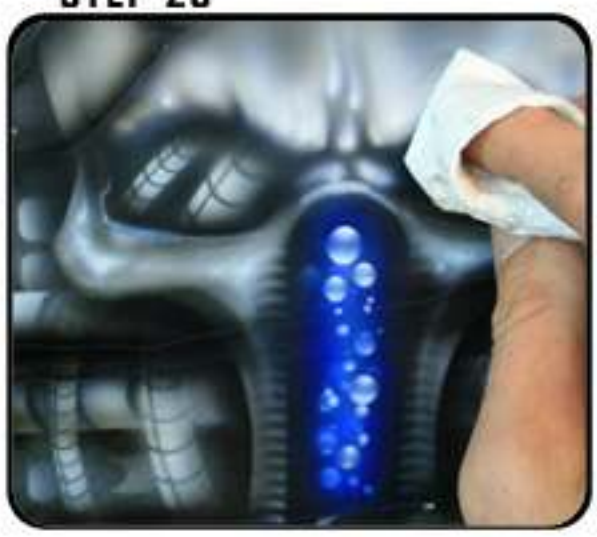
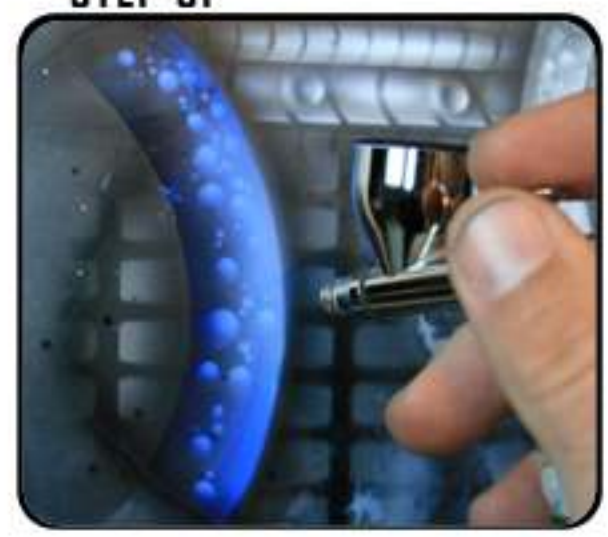
STEP 29



STEP 30

STEP 31



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STEP 32

STEP 32 contd.

STEP 33

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STEP 35

STEP 34 contd.

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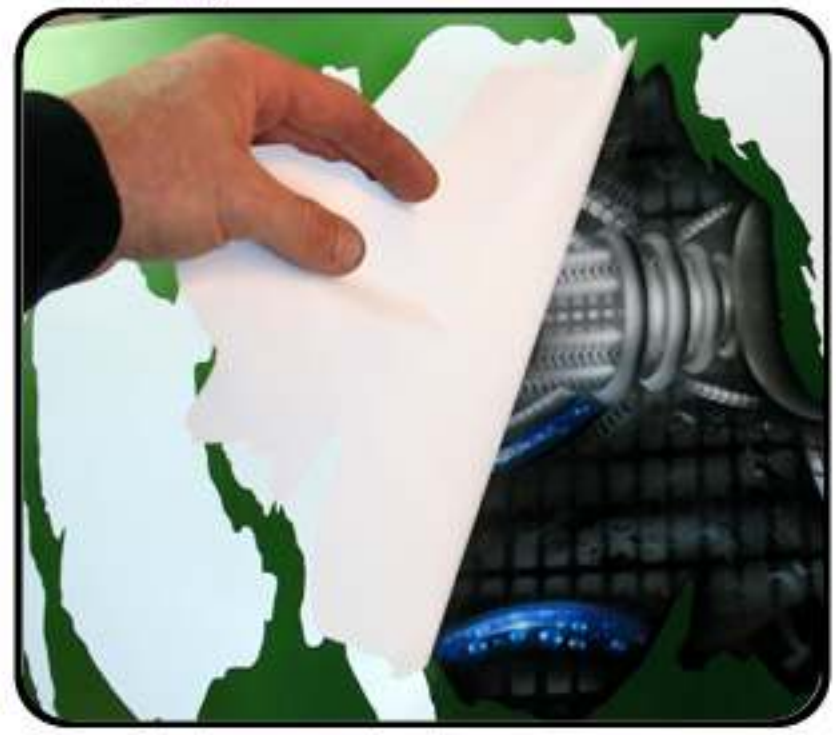

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STEP 38 contd.

STEP 39

STEP 40

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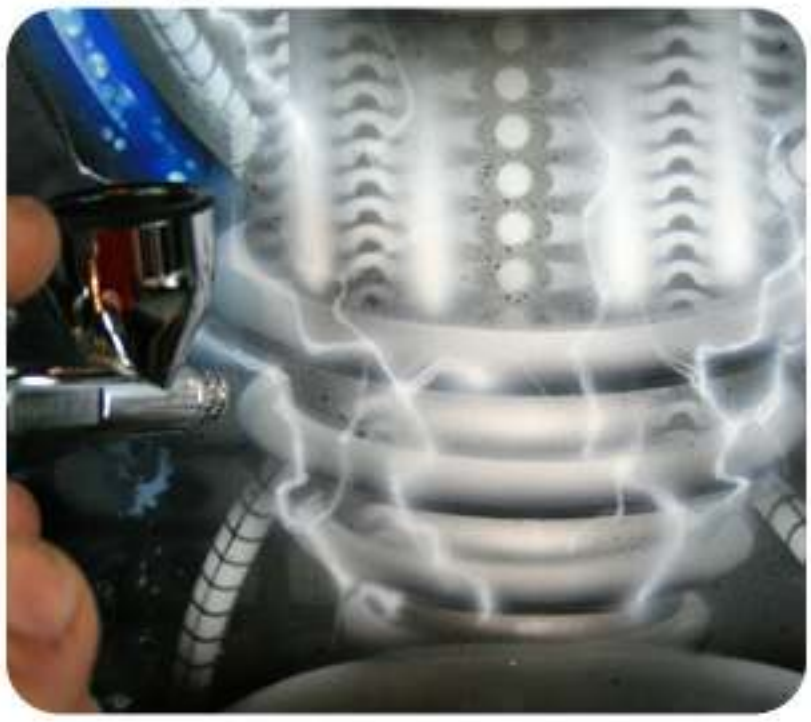
STEP 42

STEP 43



STEP 44

We decide that no Biomech machine would be complete without an outrageous power source, so we decide to electrify the rings below the main skull. The lightning is created by simply spraying some tight, thin strokes followed by a light haze to give them a glowing effect