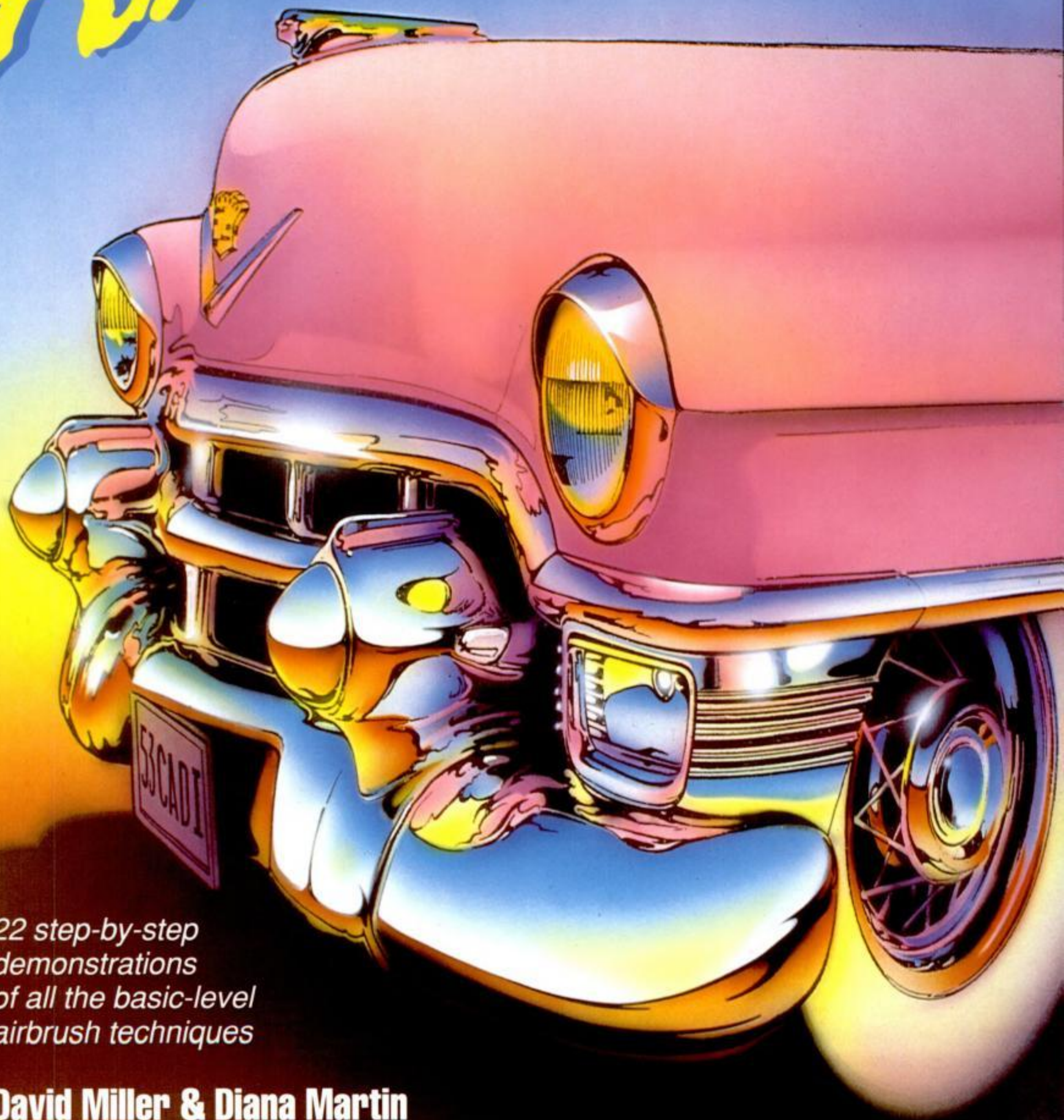


GETTING STARTED IN

Airbrushing



22 step-by-step
demonstrations
of all the basic-level
airbrush techniques

David Miller & Diana Martin

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Chapter 1 GETTING STARTED

The airbrush is a magical tool that lets you turn an ordinary drawing into a rich mosaic of colors, shapes, edges and textures. As an artist, you'll enjoy more creative benefits with the airbrush than with any other artist's tool. With practice you will be able to render rich, brilliant colors or soft, pastel tints; crisp, clean edges or soft, diffused gradations; fine textural details or sweeping expanses of color.

The broad range of airbrush effects makes it possible to render anything imaginable, in any illustration style, on many different surfaces, including the illustration board and cotton T-shirts featured throughout this book.

Getting Started in Airbrush is designed for you, the aspiring airbrush artist, who wants to discover dozens of techniques, tips and projects that will be of great value as your skills develop.

How Commercial Illustration and T-Shirt Art Differ

Some of you may be attracted to both commercial and T-shirt art, which is fine. As a beginner, though, you should give all of your attention to just one area, since airbrushing techniques differ between board and T-shirt work.

Another major difference between these illustration genres is that the commercial illustrator, working from a studio, provides a service for a client who has commissioned the illustration and will use it for advertising or promotion. The T-shirt artist, on the other hand, usually works in a public "retail" situa-

tion and sells T-shirts directly to a customer.

You can choose from many paints for commercial work; T-shirt art is limited to acrylic fabric paint. When you airbrush onto a board the paint isn't absorbed into the surface the way it is on a T-shirt. This reaction affects, then, the techniques you use and the finished look you achieve. You'll see these techniques in action throughout this book.

Choosing the Right Airbrush

There are three kinds of airbrushes used for commercial and T-shirt art: single-action, double-action and turbo. Of the three, the double-action airbrush offers you the best spraying options at a reasonable price. While the single-action is the most affordable, its use is limited and might quickly frustrate you. The turbo is the most expensive and works best for detail work.

Whether you are spraying on illustration board or fabric, the double-action airbrush lets you create a great range of effects and textures just by controlling the airflow, the amount of paint sprayed, and how close you hold the brush to the surface. It lets you spray lines that are broad or thin, cover large areas, grade color and do fine detailing.

Commercial illustrators usually own one double-action airbrush and may have a turbo handy for detail work. The commercial illustrator's brush usually has a paint cup attached to the brush. To change paint, you simply clean out the cup, spray water through the brush to clean it, and add the next color.



The commercial illustrations in this book were rendered using the Iwata model HP-C. Like many commercial illustrator's brushes, this one has an attached paint cup. The tape wrapped around the handle provides the artist with extra comfort.



This Paasche model VL airbrush was used to create the book's T-shirt illustrations. Unlike the Iwata brush above, the T-shirt artist's brush uses paint jars that you attach and change at will. Notice how both brushes are held as you would hold a pencil, with the forefinger placed on the trigger to control air and paint flow.

Professional T-shirt artists, who need to produce finished T-shirts very quickly, may have two to three dozen airbrushes at hand so they don't have to repeatedly clean brushes to change paint colors. The expense puts this practice out of reach for most beginners. You *can* work successfully with one airbrush, but be prepared to clean your brush and change colors often.

As your skills and finances improve, you can purchase additional airbrushes. For T-shirt art you'll find that four airbrushes let you effectively use four common paints: black, white, one warm color and one cool color. If needed, you can easily clean the warm or cool color brush to introduce a new color.

Picking the Best Air Source

Commercial and T-shirt artists rely on the same sources of air to power their airbrushes. Base your own choice of air source on your budget and working environment—for example, is electricity available? An air source must be compatible with your brush so it delivers clean, dry air. Check a local airbrush supply house for manufacturer information on air sources.

CO₂ Tanks. A CO₂ tank is the best choice for the beginning airbrush illustrator with a limited budget. Tanks are quiet, clean and their air is dry. One 15-pound tank will give you about twenty to thirty hours of air,

Tips for Choosing an Airbrush

1. Ask your art supply dealer what spray patterns a brush will give you. Buy a brush that is versatile and sprays both fine and wide lines. Make sure it gives you a consistent stippled effect.
2. Hold a brush before buying it. It shouldn't feel too heavy and your fingers shouldn't feel cramped.
3. Ask your dealer if you can borrow a demo model so you can test it.
4. Buy the best brush you can afford since the more expensive brushes are built better and are more versatile than lower-end models.

depending on your frequency of use. A T-shirt artist working eight hours a day may refill every two to three days. Along with a tank, you'll need a moisture separator and a pressure regulator. The regulator needs two gauges, one showing gas and the other showing the pressure you are using. You'll need about 20 to 30 psi (pounds per square inch). Before purchasing a tank, consider testing the air source by renting one from a local welding or beverage supply company.

Silent Compressor. This compressor is, without question, expensive. You should be very committed to airbrushing before purchasing one. If you can afford one, the investment is worth it. Begin with a $\frac{1}{2}$ -hp motor, which is enough to pressure a single airbrush. With more horsepower you can power more brushes. Silent compressors are either oil-lubricated or oilless, the latter being the high-end models. A lower-end oil-lubricated compressor can work well for you as a beginner as long as you maintain it properly. Whichever model you choose should have a

regulating gauge, a moisture trap and a storage tank. Avoid purchasing a compressor from an art supply store where prices tend to be high. Check your local hardware or home supply store for a better value.

Spare Tires. A spare tire as an air source must include the inner tube and rim. Purchase a special adapter that fits the tire's valve and connects to an air hose. The problem with the spare tire source is the air pressure drops constantly, and the air can be damp and dirty. These disadvantages outweigh its availability and affordability.

Compressed Air Cans. This air source is expensive to use for very long; consider it only for short-term use. The cans are filled with an inert gas, and because of this they sometimes freeze as you use them. Freezing will reduce or cut off your air supply and your painting until the first thaw.

Diaphragm Compressor. This type of compressor seems appealing to the beginner, but it's wrought with disadvantages. Diaphragm compressors typically sold to artists have no holding tank, so they're noisy, they pulsate and they can even "dance" as you spray. These compressors usually are marketed to the hobbyist, not the professional airbrush artist. If you buy one, you can lengthen the motor's life with the purchase of an automatic shutoff valve.

Using Your Air Source. Airbrush manufacturers recommend certain pressures for their brushes that, if used all the time, will likely give you some unsatisfactory results. Whichever air source you choose, experiment and practice varying air pressure to learn how to render the range of airbrush

How to Use an Airbrush

Grip an airbrush as you would a pen or pencil. Your thumb goes on the side and your forefinger on the trigger. The forefinger presses and releases the trigger to control air flow, and back and forth to control paint flow.

effects described throughout this book. Professionals use pressures ranging from 1 to 50 psi for different effects. To begin, use these guidelines:

- 25 psi for straight lines and backgrounds
- 40 psi for an extremely smooth, highly pigmented spray when using opaque paints such as gouache
- 16 psi for fine line work with transparent paints such as watercolor

How Close to the Surface to Work

To determine the correct distance from the painting surface to spray, you must develop a “feel” for the painting conditions. Three major factors determine distance: the line weight you want to achieve, the consistency or mix of the paint and the amount of air pressure. For fine line work, use a thin paint mix sprayed from about one-fourth to one-half inch from the surface at an air pressure of 15 psi. To spray a background, use a thick paint mixture and 40 psi of air pressure. The distance you hold the brush from the surface will vary depending on the size of your illustration. In general, hold the brush from six to ten inches from the surface. Keep in mind that the type of airbrush you use and the absorbency of the painting surface also will affect how close you should work. With practice, you’ll quickly learn the best spraying distance.

Paints for Commercial Illustration

Artists choose from four kinds of paint—gouache, watercolor, dye and acrylic—for commercial illustration. When choosing a paint for an illustration, you should know how it will work in your airbrush, on the painting surface and with other mediums, such as colored pencil.

The Golden Rule of Airbrushing

To produce good-quality steady lines and tones, follow this golden rule of airbrushing: air on first, off last. Begin your spraying motion ahead of your actual target area by depressing the trigger for air only. As the nozzle reaches the target area, draw the trigger back for paint. When you reach the target end point, shut off the paint flow but keep the air flowing just beyond the edge of your target area.

Gouache. As a beginner, gouache is your best choice because it’s readily available, forgiving and easy to clean up. Many projects in this book feature gouache so you can see how it works. This paint is very opaque when applied heavily. The effect is a silk-screen look. The opacity of gouache is useful if you need to rework a portion of an illustration. It will cover the offending area completely, letting you start over. By thinning gouache with water, you can also create a translucent, luminous look for a “tinted” effect.

Since gouache is made from finely ground pigment, you won’t experience many clogging problems. The result will be a more consistent spray. These paints are moderately priced and fast drying. Be careful with a gouache illustration; its water-based quality makes it easily susceptible to scratching or chipping.

Watercolor. Watercolors are an expensive medium. They tend to be bright and produce nice, even tones, which makes them ideal for transparent layering of colors. When sprayed on illustration board, the white surface shows through the transparent paint and makes the color more brilliant. Watercolor generally doesn’t cover other paint col-

ors well. The finely ground pigment lets the paint flow without clogging.

Dye. Dye is a more transparent, purer color mix than watercolor. It has less grain or opacity and so can be sprayed over gouache for a good effect. Dye, however, isn’t without its faults. If you need to cover a dye color because of an error, you’ll be challenged since the dye stains and will probably bleed through the covering color. Keep an eye on these brilliant paints, as they tend to bleed under self-adhesive frisket film masking and may not reproduce in print faithfully.

Acrylic. Acrylic paint offers advantages for the beginning airbrush illustrator, who tends to spray multiple layers of color. Layers of acrylic won’t flake or peel, and generally this paint is the most durable of all. But be careful—this paint is likely to clog your airbrush unless it is thinned considerably.

Other Mediums. Colored pencil is a versatile medium, especially useful for rendering hair, grass, skin, building surfaces and woodgrain. To blend colored pencil with your airbrush work, lightly rub a cotton swab over the pencil work to soften its edges. If you are using frisket film for masking, apply the pencil last or the frisket will pick it up.

White paint is a must-have for tinting, blemish cover-up, detailing and highlighting. Apply white paint with the airbrush or a handbrush. The opacity of permanent white gouache makes it best for covering other paint colors, detailing and highlighting. Zinc white is suitable for tinting since it mixes well with other paints without degrading their colors.

Paints for T-Shirt Art

Make sure you buy acrylic fabric paint; once it's dry it won't wash out. (Enamels may crack when dry.)

Begin with standard colors: red, blue, green, yellow, black and white. White is a particularly useful color to keep at hand, since it will cover painting "mistakes." You can create additional colors by overspraying colors on the T-shirt.

Don't buy more than a six-month supply of paint; the older the paint, the more likely it is to clog your brush. Store the paint in color jars (available at art supply stores) that snap onto the bottom of the airbrush and are interchangeable from brush to brush. Periodically strain the paints in the jars to keep them fluid and to prevent clogging. Don't let the paint get hot since this causes it to thicken, expand and potentially run up and out the jar openings.

Painting Surfaces for Commercial Illustration

Smooth-surface (hot-press) illustration boards, which have little surface variation and withstand techniques such as erasure, are the best surfaces for glossy-looking images with hard edges. Airbrush paper has the same type of smooth surface as the hot-press board and produces similar hard edges. Soft-edged images are more easily achieved on textured (cold-press) board. Frisket film masking may be used over painted board or paper areas without the risk of removing paint from the surface. You shouldn't, however, leave frisket on illustration board or airbrush paper for more than two days because paper fibers on the surface can be pulled up when you remove the frisket. Some smooth-surface boards will tolerate moist removal of paint (that is, carefully wiping or lift-

ing paint from the board surface with a soft, damp rag). Ask your art supply dealer for specific characteristics of the board or paper you buy.

Painting Surfaces for T-Shirt Art

The best fabric for airbrushing is new, 100 percent cotton because it absorbs paint well and gives a fine, silky surface. In a commercial setting, however, most illustrators use a cotton-polyester blend. The T-shirt demonstrations in this book were rendered on such blended fabrics.

About Masks

A mask is any material used to protect the areas surrounding an exposed area to be painted. The mask keeps paint overspray from contacting the illustration surface where it's not desired. They also create the hard edges in an illustration when the mask is removed.

Masking for Commercial Illustration.

Self-adhesive frisket film and clear acetate are the two most widely used masking materials for commercial illustration. Liquid frisket is also convenient for rendering textures.

All of these materials can be purchased at local art supply stores. For more on masking of commercial illustration see chapter four.

Masking for T-Shirt Art. T-shirt artists have had to master freehanding to produce painted shirts quickly. Masks for T-shirts are usually called "stencils" and common stenciling materials are high-impact polystyrene plastic, vinyl, pellon and lightweight cardboard. A lot of T-shirt airbrushing is done without masks, using freehand spraying instead. Masking slows the painting process, but beginners sometimes use masks until freehanding skills develop. See chapter four for more information.

Other Equipment for All Airbrush Artists

The following are items all airbrush artists need.

Water Jug and Spray Bottle. A common problem illustrators face is airbrush clogging. Keep a water jug and spray bottle nearby to clean out your brush. Create a cheap jug by cutting



Create a water jug like this one for cleaning and unclogging your airbrush.

off the top portion of a plastic milk or water jug, leaving the handle attached.

Respirator Mask/Ventilation. Get into the habit of wearing a mask when you work. Most paints have health warnings on their labels. Acrylic fabric paint, though nontoxic, still can build up in your lungs. Also, work in a well-ventilated area.

For Commercial Illustrators Only

For some effects, such as highlights and fine detailing, you'll need to use a handbrush. If your budget allows, purchase a no. 0 or 1 sable-hair brush for detailing and a no. 5 for washes and dry-brush work. Ultimately, try to add nos. 3 and 8 to your collection.

An alternative to the sable-hair is the less expensive, more durable camel-hair brush. This brush is useful for mixing paints and filling an airbrush cup. It's most efficient to have about six camel-hair brushes in the range of nos. 4, 5 and 6 to avoid constantly cleaning one brush each time you change colors. Disposable nylon brushes, no. 0 or 000, are useful for applying liquid frisket masking. To clean dust off your board, it's good to have a dust brush handy.

For T-Shirt Artists Only

There are a few other tools that T-shirt artists need, but commercial illustrators don't.

Corkboard and Easel. A corkboard works well for mounting the T-shirt because it's absorbent and inexpensive. Alternatives are Masonite and cardboard. Put the board inside the T-shirt and wrap the loose fabric to the back of the board so the front of the shirt is taut. To help hold the shirt in place, apply spray adhesive

lightly to the board, position the shirt and press. The adhesive washes out of the shirt. You need something, such as an easel, to hold the T-shirt nearly vertical as you work. You can buy or build one at a fairly low cost.

Heat Press. A heat press sets the paint in the T-shirt. See a local T-shirt shop about using its heat press for best results; some will do it as a courtesy. As a last resort, a very hot iron is acceptable, although it will never get hot enough to permanently set the colors.

How to Clean or Unclog Your Airbrush

Dunk the brush in your water jug beyond its siphon tube, but not so far that the brass fittings in the back are submerged. Spray air to circulate water throughout the brush.

White, brown and fluorescent paints clog most frequently. Black tends to build up on the tip. Each time your brush clogs make a mental note of where the clog is. This will make future unclogging faster, since you'll be more familiar with the eccentricities of your airbrush and paints.

Try these tricks when your brush clogs:

1. Wipe the needle.
2. Increase air pressure 3 to 4 psi.

Keep It Legal

If you look for ideas or visual reference in other artists' work (illustration or photography), remember that every artist's work is protected by a copyright; you can't copy someone else's art and then claim it as your own work or try to sell it. You can copy it as a practice exercise and use it to inspire your own distinctive rendition of the same object or theme.

3. Pull the nozzle off and spray into the water jug.
4. Use a spray bottle to apply water directly into the brush.
5. Attach a paint jar with water in it and spray the water through the brush.
6. Run acetone (nail polish remover) through the brush if paint has dried inside. Always wear a mask when you use acetone to keep from inhaling the fumes. You won't need to rinse out the acetone, as it evaporates quickly.

Finding Ideas

Airbrush artists rely heavily on books, magazines, billboards, ads, toys, greeting cards and maps as sources of ideas and for visual reference. You can create your own references by shooting photographs of objects or people you want to render. A clip file can hold printed photographs or illustrations that you cut out of magazines, brochures and other printed materials.

Turning Your Ideas Into Sketches

Once you know what you want to draw, you can use many techniques to turn an idea into a sketch. Commercial illustrators' sketches are about two times the final reproduction size, while T-shirt artists' obviously work at the final size. The following are sketching techniques you can use:

1. Grid Technique. A grid is an excellent way of scaling an image either up or down in size. Draw a grid of squares to a specific size (for instance, 1-inch square) on thin tracing paper. Place this grid over your reference material, such as a photograph. Draw another grid to the scale you want to do your illustration. (Using the 1-inch example, if you wanted to enlarge your material

200 percent, your new grid would be composed of 2-inch squares.) Using the grid as a guide, you now have reference points to follow to enlarge or reduce your image.

2. Tracing Technique. Find a visual reference that closely matches the image you have in mind. Lay tracing paper over the visual and trace it, adjusting the image as necessary to suit your creative needs. A light table may be useful for dark images.

3. Photocopy Enlarging. The modern photocopier now lets you reduce or enlarge images. Although you can't photocopy onto your actual painting surface, you can size a reference and then make a sketch of it for transfer to frisket, acetate, stencils or painting surface.

4. Projection Technique. If you are using a slide as a visual reference, you can project that image onto tracing paper or your painting surface taped to a wall. Then simply trace the image.

Getting Your Sketches Ready to Paint

You can choose from a number of techniques for transferring your final sketch to masking, stencils or painting surface.

1. Lead Pickup Technique. This method is best suited to commercial illustrations that require hard edges. First, tape your final sketch to a flat surface. Cut a piece of frisket film large enough to cover the sketch. Remove the paper backing from the frisket and place the frisket over the drawing. Using a straightedge, lightly burnish (rub) the frisket-covered sketch; this pressure will transfer the sketch lines to the back of the frisket. Carefully remove the frisket from the sketch and place it on your painting surface. Your surface should be about two inches larger

on all sides than the sketch. Make certain the frisket rests smoothly on the board with no trapped air pockets. Lightly cut along the sketch lines using a no. 11 X-Acto knife and blade, leaving the pieces in place on the board. You should also save each piece as you spray so you can reposition it to protect the sprayed areas.

2. Color-Coded Method. An advantage of using frisket film is the option of reusing the frisket pieces to remask sprayed areas of your commercial illustration. But it can be time-consuming to reposition the pieces. One way to simplify this process is to color your drawing directly on the frisket using markers or some other frisket-adhering color. Do this before you cut the frisket. The color-coded frisket pieces are easily repositioned on your painting. Or when you remove frisket pieces from an image, position them in the matching place on your original sketch. Then you can easily relocate them for repositioning on the painting.

3. Sketch Projection. The Lucidagraph is a tool that projects a drawing or a visual reference onto your painting surface enabling you to "trace" the image directly onto the surface. You can reduce or enlarge the image as desired. Some Lucidagraphs project onto a glass plate on which you place tracing paper. The resulting sketch is transferred to your painting surface via a technique such as lead pickup.

4. Direct Sketching. If your drawing skills are decent or if you want to continue developing them, you can draw directly onto your surface. For a T-shirt use vine charcoal, which is very soft and gives you the flexibility to change or remove the drawing by merely "blowing" it off with your airbrush. To draw on illustration board,

use a no. 2 pencil and a kneaded eraser for cleanup.

5. Freehand Spraying. Some artists "draw" directly onto the painting surface with paint. Although this technique is efficient, it requires well-developed drawing skills.

6. Pouncing. This is a method used by T-shirt artists. Poke small holes along the lines of your sketch using a pointed object such as an ice pick. Place the drawing on your painting surface. Use a pounce pad—a sack made of porous material, usually cotton, that's filled with powdered graphite—and press it against the holes in your sketch. You are left with a series of graphite dots on your painting surface that you connect with vine charcoal, much like the dot-to-dot pictures children draw.

Getting Into Action

Chapters two through eleven are all action, filled with step-by-step demonstrations, tips and tricks, professional techniques, close-up views of various techniques, and galleries of professionally rendered illustrations. All of these features are designed to give you a complete education in the essentials of good airbrush skills.

If you want to re-create the projects for practice, feel free to alter them. You can use different shapes, placement of objects, colors and paint. In fact, you *should* experiment, since there are many ways to render any single illustration, and very soon you'll discover your own personal style.

Chapter 2



AIRBRUSHING FREEHAND



Freehand spraying is airbrushing without any masks or stencils and is used in both commercial and T-shirt art. Commercial illustration relies on freehanding to render effects that need to be soft and diffused, such as sweeping strokes of color, and other qualities you can't achieve with masks.

Professional T-shirt artists use freehanding extensively as a speed technique because it lets them produce and sell the quantity of shirts needed to turn a profit.



Mastery of the freehand technique comes when you can control the airbrush trigger that supplies air and paint, you know how close to the surface to position your brush, and you can hold and move the airbrush with a steady hand. These skills come with practice, perseverance and patience.

The projects in this chapter feature objects and lettering that have fluid lines and shapes and are ideal for rendering freehand.

FREEHAND BASICS

You control the aesthetic quality of freehanding by the way you use the airbrush. By holding the needle close to the surface and slightly pulling back on the trigger you can produce a fine hairline spray or small points of color. As you practice this technique, experiment with lower air pressures for different effects.

As you pull the brush away from the surface, lines and dots widen, and your freehanding becomes more sweeping to cover broader areas, such as backgrounds or skies.

If you freehand with your spraying surface lying flat in front of you, improve your technique by resting your “spraying” elbow on the tabletop; this steadies the brush. If your surface is nearly vertical, use your free hand to support and steady the brush.

Since your freehand spraying can only be as good as your overall control of the airbrush, take every opportunity to practice spraying. Every professional airbrush illustrator began just this way, by spraying hundreds of practice lines, curlicues and squiggles; moving the brush close to or away from the surface; and experimenting with air pressure and paint amount.

No one is born a master of the airbrush. Expect to render some less-than-pretty effects: spidering, uneven line widths and irregular paint coverage are common. Practice and experimentation will eventually rid your illustration of these gremlins.



Freehand spraying can define both shape and texture.



Freehanding gives you the flexibility to render the two styles of puffy clouds shown above.



Soft eye shadows like these are unobtainable any way but through free-handing.



Hair, especially wild or windblown, is the perfect texture to render freehand.



Freehanded color can add drama to an image, such as these sunset-illuminated clouds.

FLAMINGO HEART

Paint: Gouache.

Colors: Ivory black, bengal rose, golden yellow, fluorescent red, fluorescent blue, yellow, violet and white.

Masking: None. Freehand.

Surface: Cold-press board.

Plus: Non-repro blue pencil.



Step One

The simplicity of this illustration lets you free-hand the sketch directly onto the board using a non-repro blue pencil. Using ivory black, outline the sketch freehand and darken the beak. Dilute the black paint to half-strength to render the finer lines on the face, holding the brush about one-quarter inch from the board. Position the brush one to two inches away to create broader lines and add shading and form to the face. Repeat for the second bird.



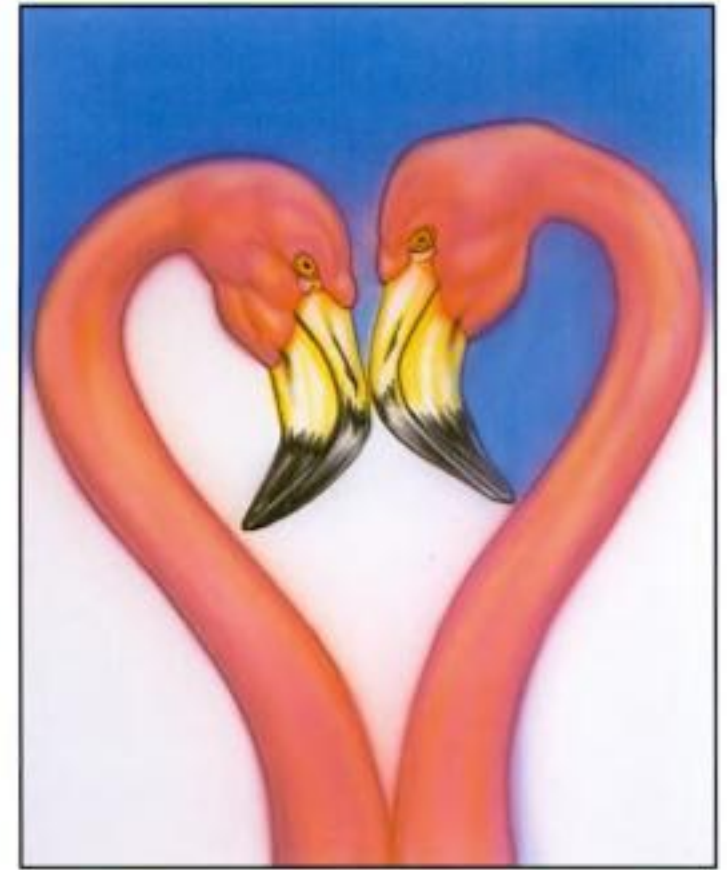
Step Two

Continue adding form and shading by using the same spray technique from Step One, this time using bengal rose and golden yellow.



Step Three

Go over both birds with fluorescent red. In the highlight areas spray yellow.



Step Four

Add exciting contrast by spraying fluorescent blue on the background. Make sure you work close to the board. Starting around the birds' bodies, hold the brush about one-half inch from the board to minimize overspray; work away from the birds. As you move more into the background, you can lift the brush to create a wider spraying pattern and gain more control over the tonal coverage.



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HOT & SPICY

Paint: Acrylic Fabric Paint.

Colors: Black, yellow, red, green, orange, blue and white.

Masking: None. Freehand.

Surface: T-shirt.

Plus: Vine charcoal or soft-lead pencil.



Step One

Draw a square on the T-shirt using vine charcoal or a soft-lead pencil. Inside this box write "HOT"; overlap the "O" with an ampersand, and add the word "Spicy" and the two hot peppers. Hold the brush one-eighth to one-quarter inch from the shirt and outline the drawing in black. Blow off any loose charcoal.



Step Two

Fill in the "HOT" letters with yellow, working from the center outward. When freehand spraying on a vertical surface, make sure you support the brush with your free hand. Don't spray the yellow right up to the outline since you'll cover this area with red paint. Apply the red inside the black outline; fade the color toward the center by holding the brush three inches from the shirt and letting up on the air pressure.



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Chapter 3





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GETTING STARTED IN AIRBRUSH

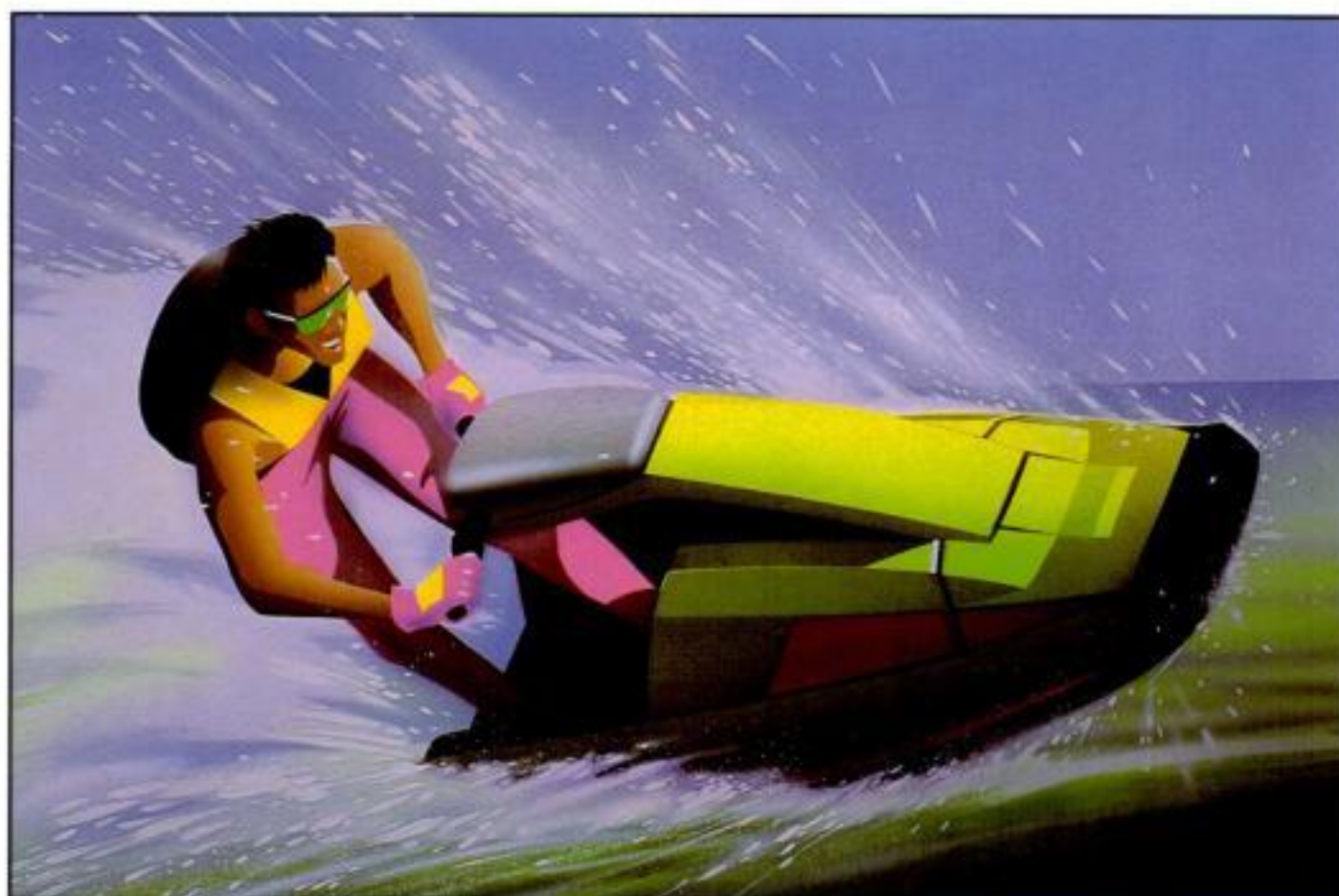
This book includes dozens of airbrush illustrations — plus 22 step-by-step demonstrations of all the basic level airbrush techniques that you can use to create a wide variety of effects when doing a commercial illustration or airbrushing a T-shirt. You'll learn to create popular airbrush images such as fancy lettering, fantasy figures, vehicles, beach scenes and dramatic sunrises.

You'll learn everything to get you started in airbrush, including:

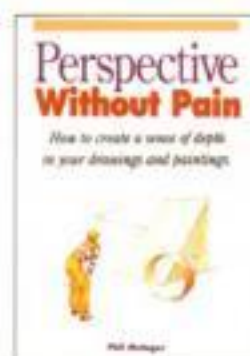
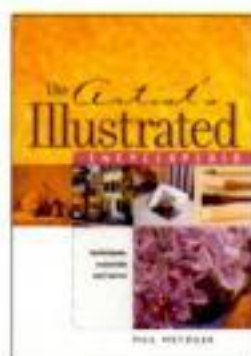
- what equipment you need to get started
- how to airbrush without masks or stencils
- mastering the technique for gradating colors
- masking techniques and materials, and their uses
- how to create edge effects
- the broad range of techniques available to render any texture imaginable
- becoming skilled at putting sparkle and polish into your illustrations
- special secrets to making your metallic effects look real
- how airbrush lets you produce a variety of lettering styles, including script, bubble, metallic and neon
- handtinting and retouching photographs

About the Authors

David Miller is a partner in A.I.R. Studio, a highly successful, Cincinnati-based airbrush illustration studio. Diana Martin is a Cincinnati-based freelance writer and editor specializing in illustration and design books. She has developed and edited ten books and workbooks on airbrushing.



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