AirSick

ZOMBIE FENDER

STEP BY STEP

BY SEAN CAHILL

FEATURED IN

AIR
BRUSH·ACTION
AIRBRUSHACTION.COM

We wanted to show you how easy it can be to create a creepy scene using AirSick's Zombie Stencils. The versatility of the Zombie Series allows you to use each element individually or quickly combine them for a complex layout. This series was designed in order to give the artist an infinite array of compositional options. In this tutorial we will walk you through the steps of painting a rear fender for a custom chopper. So lock your doors, board up your windows and lets paint!

PROJECT SUPPLIES

- DUEL ACTION AIRBRUSH
- MEDIUM TO FULL SIZED BASE COAT GUN
- MASKING TAPE
- AUTO MASK
- RAZOR BLADES
- XACTO KNIFE

STENCILS USED

AVAILABLE AT AIRSICKSTENCILS.COM

LIGHTNING STORM 2

CREEPY TREES 1,2

ZOMBIE TORSO 2

ZOMBIE TORSO 3

TOMBSTONES 1

MAUSOLEUM 2

ZOMBIE SILHOUETTES 3B

PAINT

WICKED BLACK

PTHALO GREEN

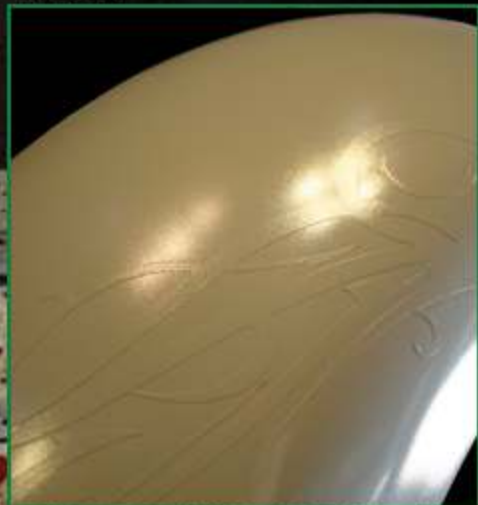WICKED YELLOW

WICKED WHITE

WICKED COLORS

STEP 1

I start this project with a rear motorcycle fender that has been based in a light grey made from a mix of 10% black to 90% white. I have carefully applied a decorative plotter cut paint-mask border.

I used a mixture of 30% black to 70% white to base the fender a second time directly over the mask. The end result will be a lighter grey border.

STEP 2

STEP 3

STEP 4

. My composition will be contained within the plotter cut border. Using auto mask, I tape off both sides of the fender, following the inside lines of my plotter cut border. I base the inside area with light passes of black, to avoid building up too much paint.

I begin to build my composition. I strategically place each stencil, and then fog them in with white. I will have to move the stencil around in able to follow the contours of the fender, so I attach a small piece of tape to the top.

STEP 5

Having already measured and mocked-up this design, I have a solid idea of the exact placement of the stencils. I continue to place the AirSick Zombies around the fender.

STEP 6

I want the outside arm of each zombie to extend beyond the border. Here I have fogged in the arm with green, to let me know where I need to modify the masking a little later on.

STEP 7

I continue to lay elements into place and build out the scene. Using the "Mausoleum 2" stencil quickly creates a sense of space in the composition.

STEP 8

As I work the different elements into place, I am careful to keep the edges of the stencil are firmly pressed down before filling them with white. This will keep the lines as sharp as possible. Here I am using the "Creepy Trees 1 & 2 stencils, along with the "Mini Zombie Silhouettes".

Step 9: Using the positive shapes from the "Tombstones stencil" quickly creates a row of eerie grave sites. Placing the tombstones strategically will create the illusion that the tombstones are behind the Mausoleum. Step 10: This Zombie's arm will extend past the paint-mask border, creating a cool 3-D effect. I mask the surrounding area with tape and then carefully cut the arm out using a razor blade. I only press hard enough to cut through the outside masking, not the paint. Step 11: With the arm cut out and the masking removed, I can lay the stencil back down and fog in his arm and hand.

STEP 11

12. Moving to the top of the fender, I begin to work on the placement and rendering of the moon and clouds. I will be using the moon stencil from the AirSick "Lightning Storm 2" set. 13. With the main composition fully laid out, I start to fill in the empty areas of the ground and sky. I use light passes to build up layers in the empty ground space, and begin to fill the sky with clouds. 14. I am using a mix of 80% black to 20% phthalo green as my main shading color. This gives me a nice dark green to render with. 15. I spray my dark green mix through the moon stencil. I am being careful to keep the stencil firmly pressed down during the painting.

STEP 15

I include some stipple and texture onto the surface of the moon to add visual interest. A good reference picture will really help during this stage.

STEP 16

17. I switch to Wicked phthalo green, reduced 40% and gave the entire fender a light coat. This turns my green into a transparent color, allowing me to cover entire piece and still have the brighter whites show through. 18 The rendering process I use in the next 5 steps is the same for each element. We are just going to focus on the zombie for this tutorial. Using white, I begin to build form, in each of the elements. I am reapplying the stencils to keep the artwork tight. 19. With my light source established and applied to all the elements, I use reduced Wicked Yellow to wash over the entire design. This will brighten the hottest areas where the white is the strongest.

STEP 18

STEP 19

STEP 20

20. I have given my transparent yellow wash a few minutes to dry before wiping the surface thoroughly with a tack cloth to remove overspray. Coming in close and tight, I render the shadowed areas with the same black/green color I used in the sky and moon a few steps before. 21. With each element rendered, I switch back to white and revisit my bright areas. This will bring the hand, face, and parts of the zombie's chest forward. 22. After punching up my whites, I give the entire piece another even wash of transparent yellow. After the paint has had a few minutes to dry, I give it another wipe down with my tack cloth before moving on.

STEP 21

STEP 22

STEP 23

STEP 24

STEP 25

23. With white I add the final hot-spots and highlights, working in small tight sections. Here I am adding small highlights to the zombie's entrails to give them a shiny wet appearance. 24. With the artwork complete, it's time to unmask the bordered edge. The trick here is to remove only the auto mask and not the plotter-cut paint mask. 25. I add a drop shadow to the paint mask's bottom edge. I stay as close and consistent to the design as possible. This step is a lot more difficult than it looks and will require some patience. It's always best to practice a few drop shadows off to the side before committing to the real thing.

26 With the drop shadow complete, I can now begin to, slowly and carefully, remove the final masking. 27. It's now time to take a step back and get an overall look at the entire project.

STEP 27

STEP 26

www.AirSickStencils.com AirSickStencils 2013

PRINTER
FRIENDLY

Air Sick

ZOMBIE FENDER

STEP BY STEP

BY SEAN CAHILL

FEATURED IN

AIR
BRUSH·ACTION
AIRBRUSHACTION.COM

We wanted to show you how easy it can be to create a creepy scene using AirSick's Zombie Stencils. The versatility of the Zombie Series allows you to use each element individually or quickly combine them for a complex layout. This series was designed in order to give the artist an infinite array of compositional options. In this tutorial we will walk you through the steps of painting a rear fender for a custom chopper. So lock your doors, board up your windows and lets paint!

PROJECT SUPPLIES

- DUEL ACTION AIRBRUSH
- MEDIUM TO FULL SIZED BASE COAT GUN
- MASKING TAPE
- AUTO MASK
- RAZOR BLADES
- XACTO KNIFE

STENCILS USED

AVAILABLE AT AIRSICKSTENCILS.COM

LIGHTNING STORM 2

CREEPY TREES 1,2

ZOMBIE TORSO 2

ZOMBIE TORSO 3

TOMBSTONES 1

MAUSOLEUM 2

ZOMBIE SILHOUETTES 3B

PAINT

WICKED BLACK

PTHALO GREEN

WICKED YELLOW

WICKED WHITE

WICKED COLORS

STEP 1

I start this project with a rear motor-cycle fender that has been based in a light grey made from a mix of 10% black to 90% white. I have carefully applied a decorative plotter cut paint-mask border.

I used a mixture of 30% black to 70% white to base the fender a second time directly over the mask. The end result will be a lighter grey border.

STEP 2

STEP 3

. My composition will be contained within the plotter cut border. Using auto mask, I tape off both sides of the fender, following the inside lines of my plotter cut border. I base the inside area with light passes of black, to avoid building up too much paint.

STEP 4

I begin to build my composition. I strategically place each stencil, and then fog them in with white. I will have to move the stencil around in able to follow the contours of the fender, so I attach a small piece of tape to the top.

STEP 5

Having already measured and mocked-up this design, I have a solid idea of the exact placement of the stencils. I continue to place the AirSick Zombies around the fender.

STEP 6

I want the outside arm of each zombie to extend beyond the border. Here I have fogged in the arm with green, to let me know where I need to modify the masking a little later on.

STEP 7

I continue to lay elements into place and build out the scene. Using the "Mausoleum 2" stencil quickly creates a sense of space in the composition.
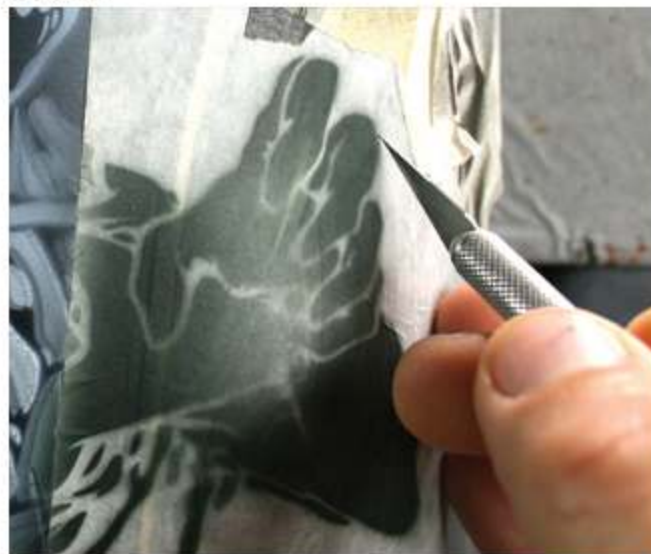
STEP 8

As I work the different elements into place, I am careful to keep the edges of the stencil are firmly pressed down before filling them with white. This will keep the lines as sharp as possible. Here I am using the "Creepy Trees 1 & 2 stencils, along with the "Mini Zombie Silhouettes".

STEP 9

STEP 10

Step 9: Using the positive shapes from the "Tombstones stencil" quickly creates a row of eerie grave sites. Placing the tombstones strategically will create the illusion that the tombstones are behind the Mausoleum. Step 10: This Zombie's arm will extend past the paint-mask border, creating a cool 3-D effect. I mask the surrounding area with tape and then carefully cut the arm out using a razor blade. I only press hard enough to cut through the outside masking, not the paint. Step 11: With the arm cut out and the masking removed, I can lay the stencil back down and fog in his arm and hand.

STEP 11

STEP 12

STEP 13

STEP 14

12. Moving to the top of the fender, I begin to work on the placement and rendering of the moon and clouds. I will be using the moon stencil from the AirSick "Lightning Storm 2" set. 13. With the main composition fully laid out, I start to fill in the empty areas of the ground and sky. I use light passes to build up layers in the empty ground space, and begin to fill the sky with clouds. 14. I am using a mix of 80% black to 20% phthalo green as my main shading color. This gives me a nice dark green to render with. 15. I spray my dark green mix through the moon stencil. I am being careful to keep the stencil firmly pressed down during the painting.

STEP 15

I include some stipple and texture onto the surface of the moon to add visual interest. A good reference picture will really help during this stage.

STEP 16

STEP 17

17. I switch to Wicked phthalo green, reduced 40% and gave the entire fender a light coat. This turns my green into a transparent color, allowing me to cover entire piece and still have the brighter whites show through. 18 The rendering process I use in the next 5 steps is the same for each element. We are just going to focus on the zombie for this tutorial. Using white, I begin to build form, in each of the elements. I am reapplying the stencils to keep the artwork tight. 19. With my light source established and applied to all the elements, I use reduced Wicked Yellow to wash over the entire design. This will brighten the hottest areas where the white is the strongest.

STEP 18

STEP 19

STEP 20

20. I have given my transparent yellow wash a few minutes to dry before wiping the surface thoroughly with a tack cloth to remove overspray. Coming in close and tight, I render the shadowed areas with the same black/green color I used in the sky and moon a few steps before. 21. With each element rendered, I switch back to white and revisit my bright areas. This will bring the hand, face, and parts of the zombie's chest forward. 22. After punching up my whites, I give the entire piece another even wash of transparent yellow. After the paint has had a few minutes to dry, I give it another wipe down with my tack cloth before moving on.

STEP 21

STEP 22

STEP 23

STEP 24

STEP 25

23. With white I add the final hot-spots and highlights, working in small tight sections. Here I am adding small highlights to the zombie's entrails to give them a shiny wet appearance. 24. With the artwork complete, it's time to unmask the bordered edge. The trick here is to remove only the auto mask and not the plotter-cut paint mask. 25. I add a drop shadow to the paint mask's bottom edge. I stay as close and consistent to the design as possible. This step is a lot more difficult than it looks and will require some patience. It's always best to practice a few drop shadows off to the side before committing to the real thing.

26 With the drop shadow complete, I can now begin to, slowly and carefully, remove the final masking. 27. It's now time to take a step back and get an overall look at the entire project.

STEP 27

STEP 26