

issue #6

AIRBRUSH

THE MAGAZINE

March/April 2020

FEATURED

ARTIST:

Martin Bouchard

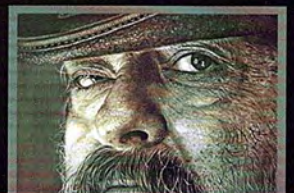
"Fitto"

How to paint

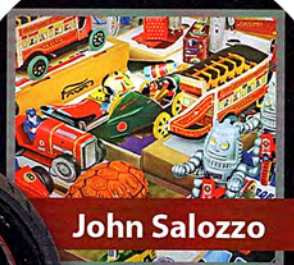
ARTICLES BY:



Tommy Hamm



Martin Bouchard



John Salozzo

READER
GALLERY



Rafahell and Andrew
from Kustomwork Shop



Airbrush Fitto

SHOW TIME

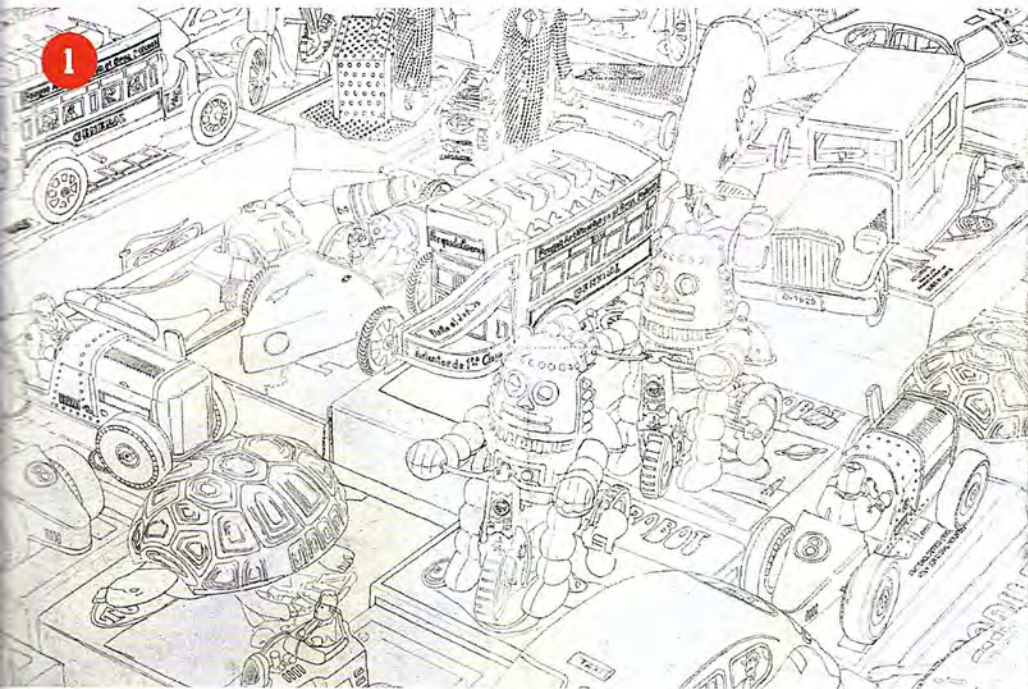


THE TOY PROJECT

I started with a reference photo (from several views) I received from a friend that lives in Spain. I've always loved toys and his images inspired me. I use a variety of liquid-based acrylics- available at local art stores or online. This toy painting was accomplished on a primed 30" x 40" canvas. I always add at least 3 coats of white primer that I sand after each coat is dry to help fill in some of the canvas texture. My airbrush of choice is an Iwata for the small details and a Paasche for the larger areas. I use expensive #11 Xacto blades, the sharpest they sell. I go through a lot of them on a project. It is very important to let the sharpness of the blade do the cutting, with a gentle touch, not with a dull blade and hand pressure that can cut through the frisket into the canvas or board. I use two knives, one to cut the frisket and the other, (old blade) to pull up the frisket from the canvas surface. The frisket I use on canvas has changed through the years. Most commercial frisket papers either will not stick to the canvas once the section is cut out or are so

aggressive that they will pull up dried paint in finished areas. Through experimentation, I have found that a graphic lamination film works best. This lamination film is used at large format digital printing houses. It is ultra-thin, comes in large sizes, doesn't pull up paint, cuts well and picks up well too. The only downsides are that it is rather expensive and is only available in gloss surface.

For a painting like this, I also use small hand brushes, I mostly use a #1, 0, or 00, to render fine lettering and details that are too cumbersome and time-consuming to render with an airbrush. Once all the toys are rendered, I go after the cast shadows, spark up highlights and fix the mistakes in many cases only I can see. The hardest part is knowing when the painting is finished. As a commercial artist, there were always deadlines but as a fine artist, I must make my own and try to stick to them or the painting will never be finished. Once completed, the painting is photographed and sent to one of several galleries that exhibit my work.



Step 1

The transferred drawing on canvas with more refined details are drawn in. I went back to my early training to draw the artwork on a very thin mylar. This is where I make all my drawing mistakes. I then painstakingly transfer the drawing using a hard #6 pencil and pressure to transfer the image to the canvas. It has carbon paper glued with rubber cement to the back of the mylar so it won't slip during the long and tedious

transferring process. When I work on a complex painting like this Toy painting, I make a list for each session I will work on. I projected this would take about 25 sessions, about 4-5 hours per session, to complete. Because I generally don't do an underpainting this list allows me to use transparent acrylic paint and the white of the canvas for brilliance, color temperature, values and to break up the work into smaller segments for efficiency.

How To... John Salozzo



JOHN SALOZZO

I started airbrushing in the late 1970s and had a very successful career as a commercial illustrator. Commercially speaking, I made the transition to digital processes in the late 1980s but always kept my analog kit around. Something is invigorating looking at an original finished painting done with an airbrush. In the last 10 years, I have transitioned to the fine art world and gone back to analog painting with my favorite tool, the airbrush. All those years of painting for art & creative directors, publications, and corporation advertising the image rightfully so was what the client had in their mind for me to bring to life. Today I paint things I have a passion for and create paintings that fall into different visual series. I'm told by the galleries that represent me that my paintings "pop". This is a result of my training having to paint for reproduction and the use of hard masking areas and a white base to paint transparently over with acrylics.

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 /jsalozzo

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Step 2

I start with the red and roughly paint in the lettering I start with the transferred pencil drawing on the canvas, then render tighter details. I try and do the first pass on each toy choosing those elements that don't touch so I can reduce the number of friskets I use. I'll rough in lettering where it makes sense and in later passes refine it. My first 15-20 sessions are about getting all the elements largely painted in, I prefer my values lighter than darker. My experience has taught me that it is easier to darken than lighten. Lighting, using opaque white tends to dull and muddy the color, I find it best to sneak up on the values in stages.

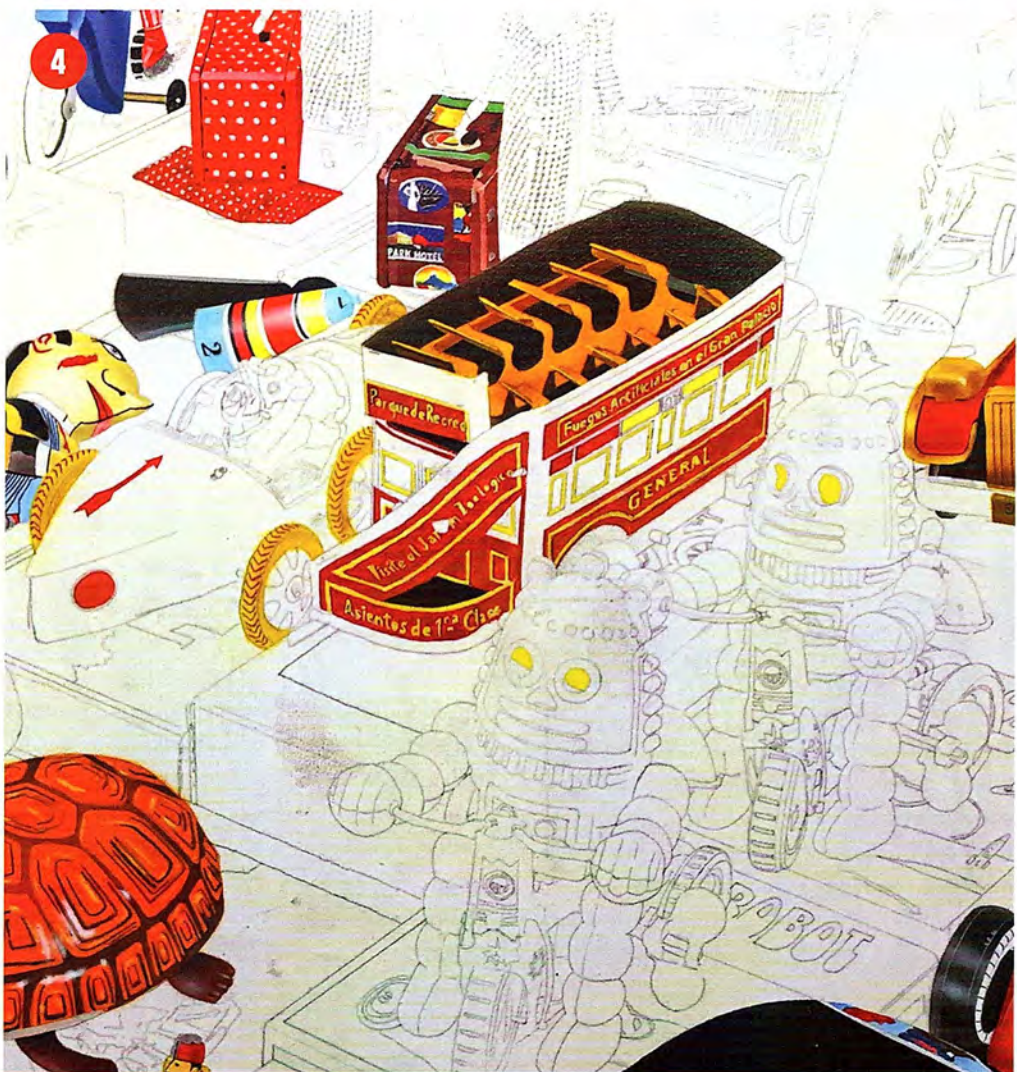
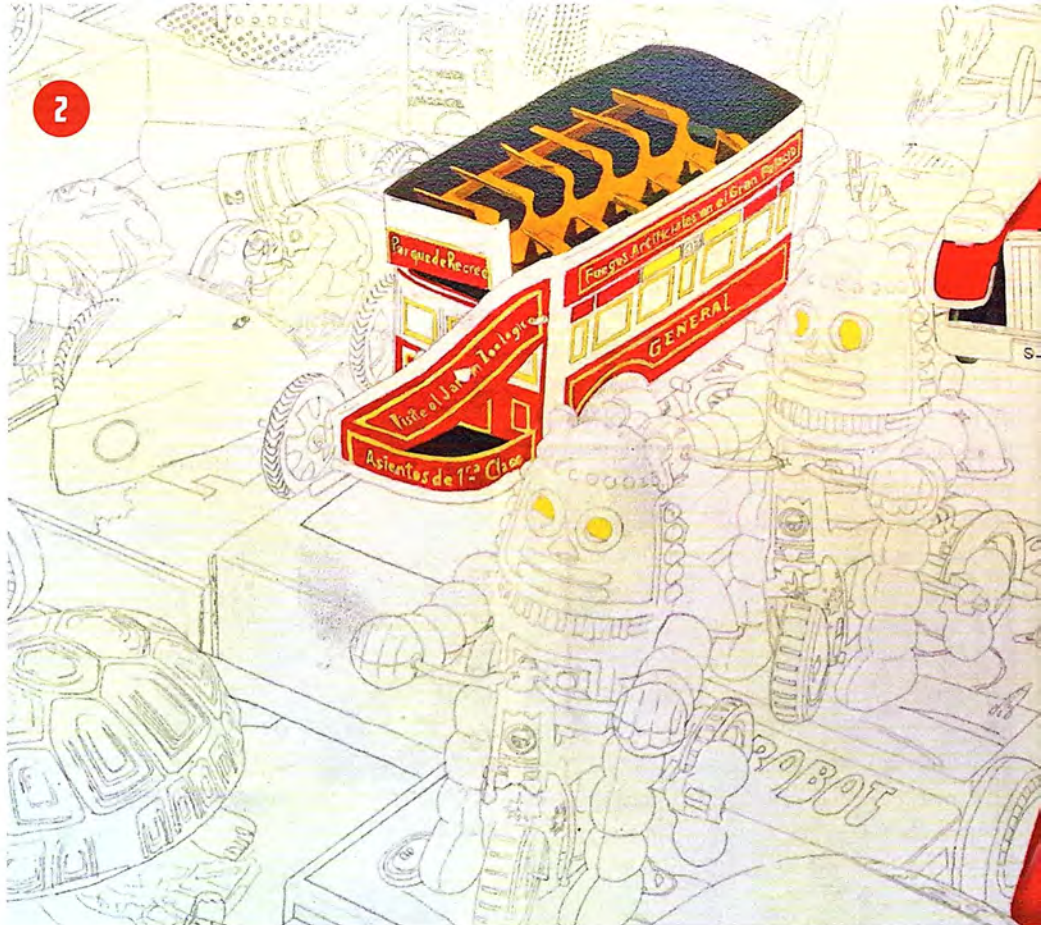


Step 3

Adding detail to the model car and rendering the cab. At the top, I use a liquid frisket as a resist for the dots.

Step 4

Adding additional elements again rough painting in the lettering.



Step 5

More toys enter the painting where elements touch each other. This is where accuracy is key when cutting the frisket. If you are not exact and don't exactly meet the touching object you'll have a sharp white space that is hard to correct and if you overlap it can create a dark segment that also isn't ideal. This is a reason for using sharp Xacto blades, good lighting, and a firm but light frisket cutting touch.



How To... John Salozzo



Step 6-9

Rendering the toys, boxes they sit on and the labels on them that are illustrations within the boxes -very time-consuming. This is also the time for working on challenging areas of the painting.



How To... John Salozzo



Figure 10

I add darkening colors and tones where needed, refining cast shadows, tightening up the toy lettering. And I call this painting done. I hope you found this helpful, interesting.

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