



# *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](http://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



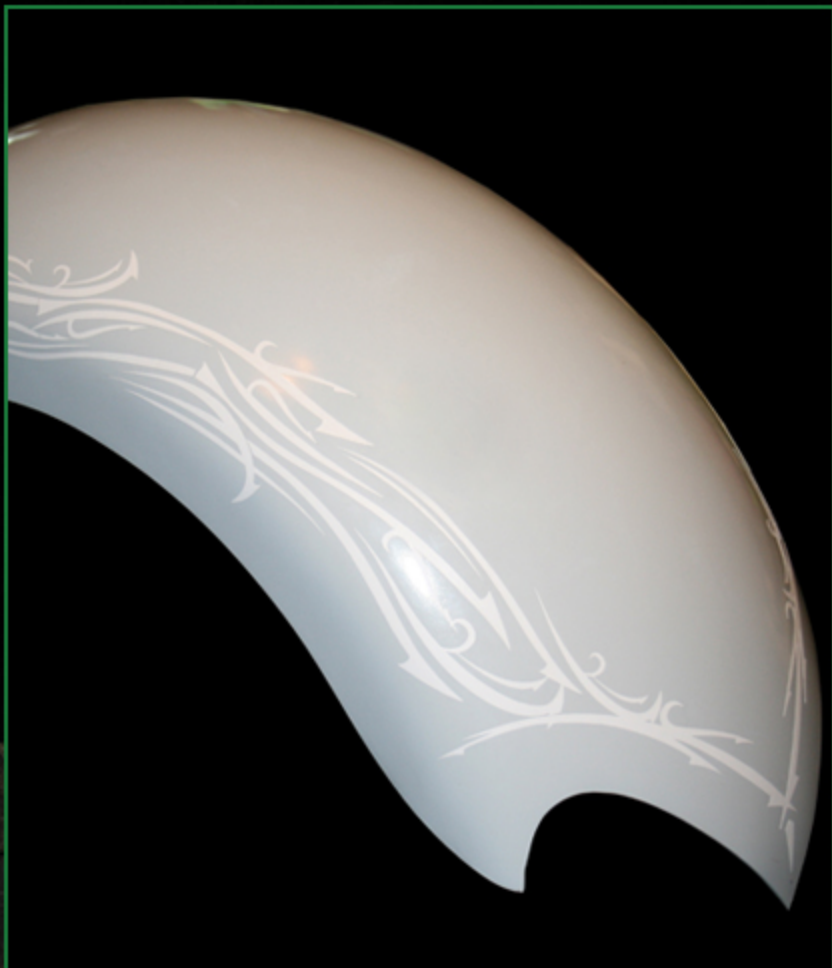
WICKED YELLOW



WICKED WHITE



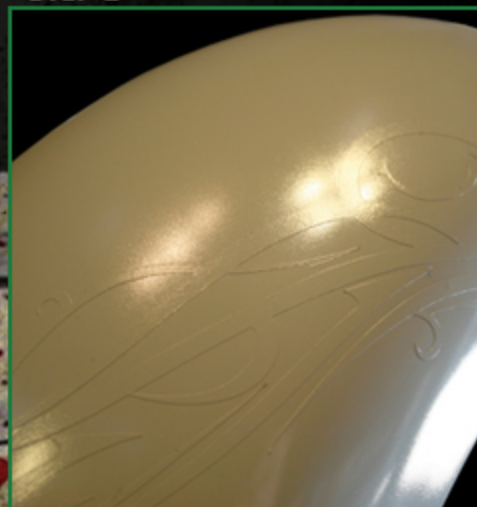
## STEP 1



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



. 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 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





*AirSick*

**PRINTER  
FRIENDLY**





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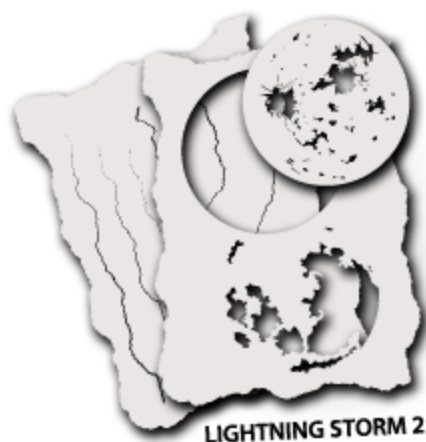
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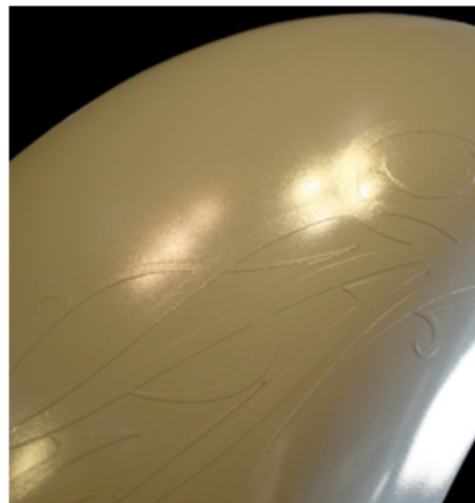
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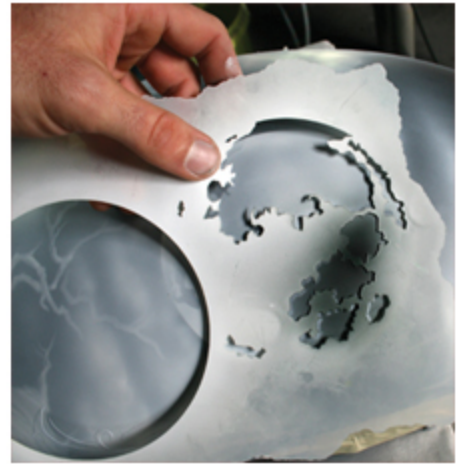
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