



Course Outline

Super Realism in Airbrushing

Sponsored by:

airbrush.com and BearAir

Instructor: Steve Leahy

June 27 – 29, 2007

**Stonehill College
North Easton, MA**

SECTION I - PREFACE

COURSE

The goal of this three-day workshop will be to push the boundaries of your abilities with an airbrush and help you create incredible results by focusing on finer control and attention to details.

PURPOSE

In this workshop you will learn advanced airbrush control allowing you to capture the smallest of details. You will also learn advanced, practical color theory that will add incredible depth and realism to your work and finally, you will learn advanced composition and design to create winning images.

PREREQUISITE

This class is structured for artists who already have working knowledge of the airbrush yet enrollment is open to any skill level. Because the class is limited to ten students, there is great flexibility to meet the needs of each student.

COURSE LENGTH

Three days (24 hours) of hands on instruction and demonstrations followed by evening gatherings where all the ABU students and faculty come together to informally exchange stories and information. Friday evening ABU hosts a closing party for all the students which includes food and entertainment. The ABU instructors provide the entertainment. All students that play an instrument, sing or have any other talent are eagerly encouraged to join in what has come to be known as ABAPalooza '07. Finally, Saturday is the annual Bear Air Airbrush party which takes place at Stonehill College as well. This event is open to the public and there will be an area set aside for the students of ABU to display their work.

TRAINING LOCATION

Stonehill College is a private college in historic Easton, Massachusetts. Included in your tuition is lodging for three nights on campus (double occupancy) Wednesday, Thursday, and Friday and meals for those days as well. Stonehill College is twenty-five miles from both Boston and Providence, RI as well as only an hour from Cape Cod. Please call BearAir at 800-232-7247 for additional details.

DATES

Wednesday, June 27, 2007

8:30AM - Noon

Introductions

Discussion of Materials

Airbrush Control

1:00PM - 4:30PM

Color Theory

Composition and Design

Thursday, June 28, 2007

8:30AM – 4:30PM

Begin final project and develop to 50% complete

Friday, June 29, 2007

8:30AM – 4:30PM

Complete final project

Final Critique

Note

All class times shown are guidelines only. Times will be adjusted during each segment based on student's questions and interest. The goal will be to address each student's level of airbrush expertise. Using that as a foundation, we will continue to build the students knowledge and technique skills to broaden their airbrushing capabilities.

SECTION II - BRIEF OUTLINE

1. Discussion of Materials

As you refine your airbrushing skills and demand more from them, you will find that the choice of materials and tools will have a great impact on the outcome of your work. We will be using a .3mm Peak C5 gravity feed airbrush. This high detail airbrush is perfectly suited for the demands we will be putting on it throughout the course and will be yours to take with you at the conclusion of the workshop. Throughout the course you will also receive PPG and Golden paints as well as various airbrush templates that will also be part of your take home kit.

2. Airbrush Control

In order to complete some of the finest details, the students will learn exercises with the extremes of the airbrush fundamental strokes. Mastery of the advanced dot, line and fade strokes will all be learned. Discussion and exercises on the balance of airbrush and paint. How viscosity, pigment grind, suspension and other factors affect the choice of the right airbrush will also be key parts of the course.

3. Color Theory

Discussion on the practical application of color theory. Exercises include color matching using a limited palette. Students will work with exercises in advanced color blending for use in tinting and repairs in the artwork. Exercises in using color to develop mood and as compositional elements will also be covered.

4. Composition and Design

Too often a very well executed piece of artwork falls short because it was composed poorly. Discussion and examples on effective composition throughout the class will help to simply identify the best composition for the job at hand. Equally as important as good composition, is the ability to find and work with reference materials. Topics that are covered include, finding material, using it for inspiration and how to get the most out of it.

4. Final Project

Once the foundational work is done, the students will begin their final projects on Thursday morning. Each student will be given the same reference photo and will pull their composition from that photo. Students will transfer their images and begin working on their piece. From this point the instruction changes from group instruction to individual, one on one instruction of the specifics. The advantage of having everyone working from one reference photo is that as the paintings progress, the students will encounter similar challenges, then as these problems are resolved, the entire class can benefit from the solution. One of the great things about this method of teaching is that everyone sees things differently so even though each student starts with the same reference photo, the final compositions are usually vastly different.

5. Completion of Final Project

The goal for Thursday will be that the paintings will be taken to the halfway mark by the end of the day. This will include the transfer of the image, all the under painting and the application of some of the details. The third day will see the paintings taken from that stage to completion. While finishing the paintings will be ideal, the goal will be to concentrate on the quality and there will undoubtedly be students that will find that they want to work on their paintings more. This is completely common.

6. Final Critique

At the end of day on Friday, students will display their work together and each will discuss the merits and challenges of each piece. This type of open discussion is one of the most valuable parts of the entire course. Not only does it allow your fellow classmates to help point out strengths and weaknesses in each piece, it also allows students to share similar challenges that were faced and describe similar victories within the works.

If you find you have any questions, please feel free to call me at 781-344-5825 or email me directly at sleahy@earthlink.net. As an additional note, students are also encouraged to bring examples of their own work for display and discussion. This always adds a tremendous amount to the class.