

AIRBRUSH

THE MAGAZINE

ISSUE #2

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**FEATURED ARTIST
RODINO BAUTISTA
SEMA BIKE
PART 1**

**FEATURED ARTIST
RICK MUNOZ
LOWRIDER
HOW TO**

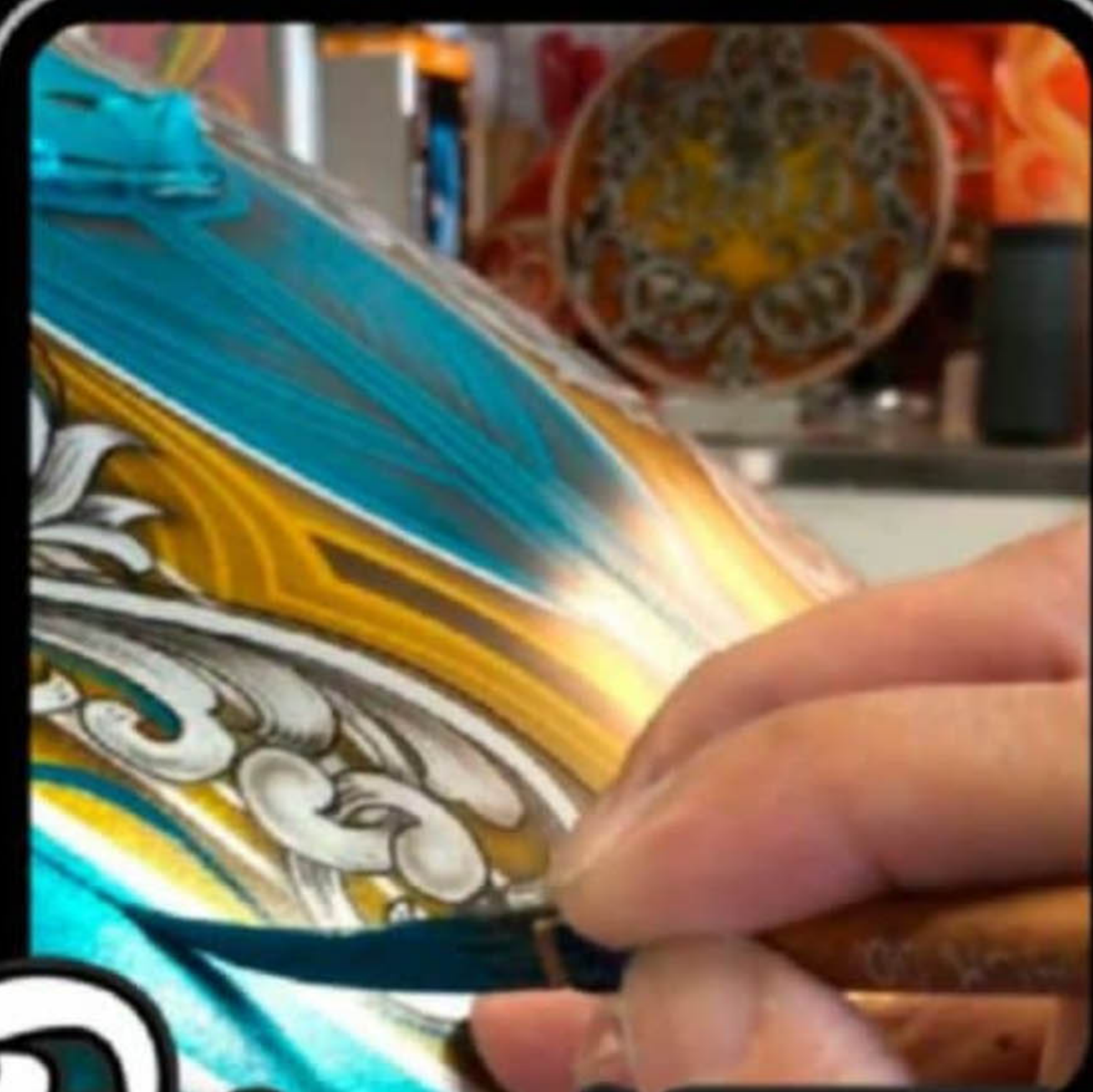
**MARYELLEN VETTORI
VISION ARTICLE**

**PLUS HOW TO BY
FRED WAGNER
MARGRET HOWARD
JOE EBERHARDT**

**ROSMALAN AND
AIRBRUSH ART
CIRCUS ROUND UP
CAT CONTEST
WINNERS**

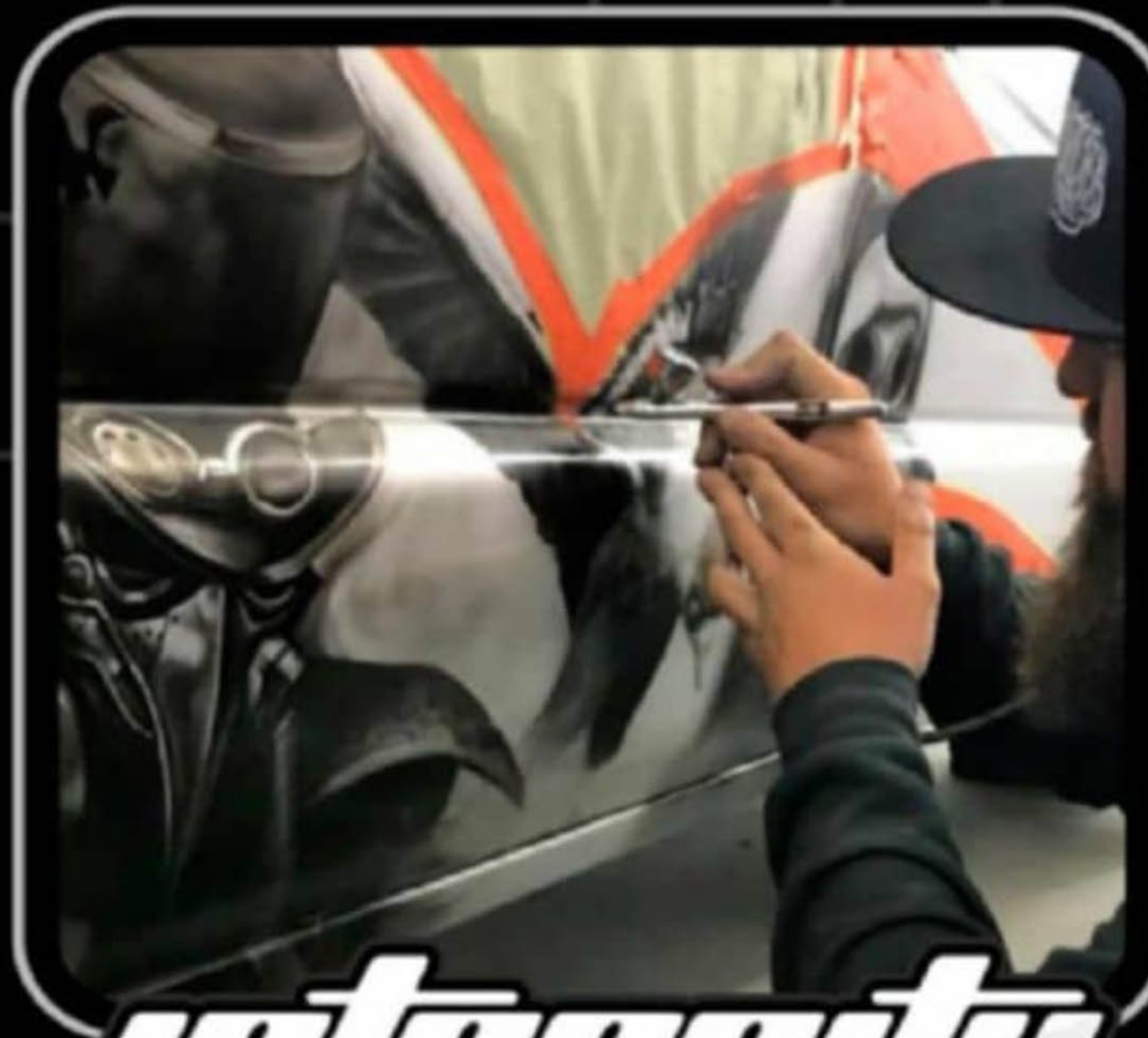


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I work in a very simple set up art studio area. I have a white washed ¾"hardboard that serves as a protective table top which also helps to reflect white light from my Daylight Easel Lamp connected to my Easel. I use a 1hp California Air Tool compressor with a 8 gallon air tank for my air supply and paint with the tools you see in the photo to the left. My airbrush of choice is an Iwata Custom Micron SB V2 with a combination of various erasing tool. In this painting I used a Faber Castell hard and soft erasers, Mono Zero eraser, Euro Tool fiberglass scratch brushes plus an Exacto #11 blade. For my paint I have found E'Tac EFX very effective for the way I paint. My painting surface is a 12x16 inch homemade Clayboard surface which lends itself very nicely to erasing and scratching methods.

STEP 1

I laid out my reference on an 11x14"piece of Strathmore Drawing Paper using a 6B lead pencil. The soft graphite lends itself very well to blending textures and dark shadows. I took about 4 days changing and rearranging until I got to the reference you see. I did use some reference photos to enhance my own drawing being my memory is not that exacting. To transfer the image over to my painting surface I used a photo of my drawing and the Camera Lucida App.



STEP 2

I layout the image with a Rembrandt colored pencil and in this case I used Orange, Blue and some yellow so that my reference lines blend away. I prefer to work from top left to lower right to avoid scratching the painting as I work. In this image I mist in the Golden ochers and green mixtures while adjusting my paint colors as I build layers. In between colors I will use my erasers to adjust highlights and textures. Final stages include mists of blue and magenta tinted clear base extender rather than a straight color. This allows a softer pastel shade without harsh accident. My paint mixture ratio starts with one drop water to one drop extender and one drop of paint. Once I have the image in full detail I work in with my darkest tones and correct any values. At this point it is hard to get a true sense of value working against a white background.



STEP 3

Next is to start the largemouth bass. He is hungry for that poor little frog! I use a lot of soft muted tones in the mouth area since it would be shadowed and slightly out of focus. My colors where custom mixtures with greens, blues, paynes grey and sepia smoke to achieve the blends of the soft flesh inside the mouth. This took four hours of shifting the color directly in my cup rather than pre mixing colors. I kept my reference photos open on my iPad so I could keep a goal in mind for what I wanted. I didn't want bright greens since on a fish most of the colors are very dull earthy colors. Tinting with sepia smoke and violets help deepen the tones subtly to avoid over shooting a target goal. Also taking advantage of colors in the cup I mist in other areas to get a better overall idea of positioning and depth.

STEP 4

Finally the completion of Mr. Bass. I was almost tempted to leave this as is and call it complete, but of course not. Laying out the scale pattern proved very daunting with all its little shapes and values of reflected light. Under the green colored scales I laid out some Golden ochre and blues and then worked in the same method of the mouth. In between layers I would scratch and erase back in highlights on almost each scale, so that each had their own individual pattern. On a fish it is real important to work in extreme values so that the appearance of a wet surface is achieved. Now it is background time.



STEP 5

After looking through a lot of images on the internet I decided that a soft out of focus background worked best. Using the idea of a farm pond with simple water seemed best for pushing the bass and frog out front. I loosely worked in my colors for the water with misting strokes while paying attention to the direction of my spray to avoid covering my foreground image. Once all my colors were laid out I figured I was done, so in my usual fashion I posted it as "Finished" and cleaned up for the day. Of course that was not the end.

BASS ATTACK How To FRED WAGNER



STEP 6

After careful consideration of tonal values and depth of field I found I needed to adjust the foreground to background, plus enhance the water droplets and splashes. It just was not consistent with the action in the painting. Using some dark sepia smoke and paynes grey plus green and blues I deepened the foreground shadows in the water to pop the splash out more. I also added more water splashing up onto the chin of the bass. This was done with the Sakura Electric eraser and some darker tones added back in. Now at least the largemouth bass didn't look so cut and paste. Also the background trees needed to be lighter in value so using a large rubbery eraser I lightly used circular motion to remove some of the paint, but not all the way back to the clay surface. One last color was used at this point which was Extender base tinted with red. The way to achieve a soft pastel color is to place a few drops of red in your cup and then spray it completely out. Now take Transparent Extender base and put it in the cup without mixing and spray onto your image. The clear base will pick up residual paint in the paint chamber and mix on its way out of the brush. Now we are finished. My final step is to clear with Krylon UV Resistant Varnish. Thank you and God Bless.

Just a little about myself. As some have most likely read my bio back in Airbrush Techniques Magazine some years ago, I thought I would give a bit more insight into myself as the artist you know. I grew up very poor in the nice Western NY town of West Irondequoit. Childhood was quite rough being the third son in a home with an alcoholic step father that was very abusive and left our family with hardly anything to eat, let alone have as possessions. Most of the money went to beer. Not mine! LOL. Not only was home life tough school was even more treacherous with being bullied every day by just about every classmate. I won't get into all of it, but let's just say art became my retreat, my fortress of solitude. That and fishing as well when I was a teen.

Thankfully in high school I had an art teacher that took compassion on me and allowed me to raid the used school art supplies, so that I had something to paint with. Art was my thing. At the age of 17 I found the airbrush and life never went back to, so called normal again.

At 25 I gave my heart to Christ after a very disappointing stay in the T-Shirt airbrushing business in Ft. Walton Beach Florida. Moving back to NY proved to be exactly where the Lord wanted me to be. So now I can bless you all with the skills the Lord has equipped me with and to help you on your journey in the world of airbrush art.

LOWRIDER How To RICK MUNOZ

Used for this project - Iwata airbrushes, Createx and House of Kolor paint.

STEP 1

I was commissioned to airbrush a lowrider image on a metal panel by a long time client. The panel was already based coated with silver flake and clear coated. To add my artwork it required I prep the surface by wet sanding it until it was dull and ready to start my fun project.

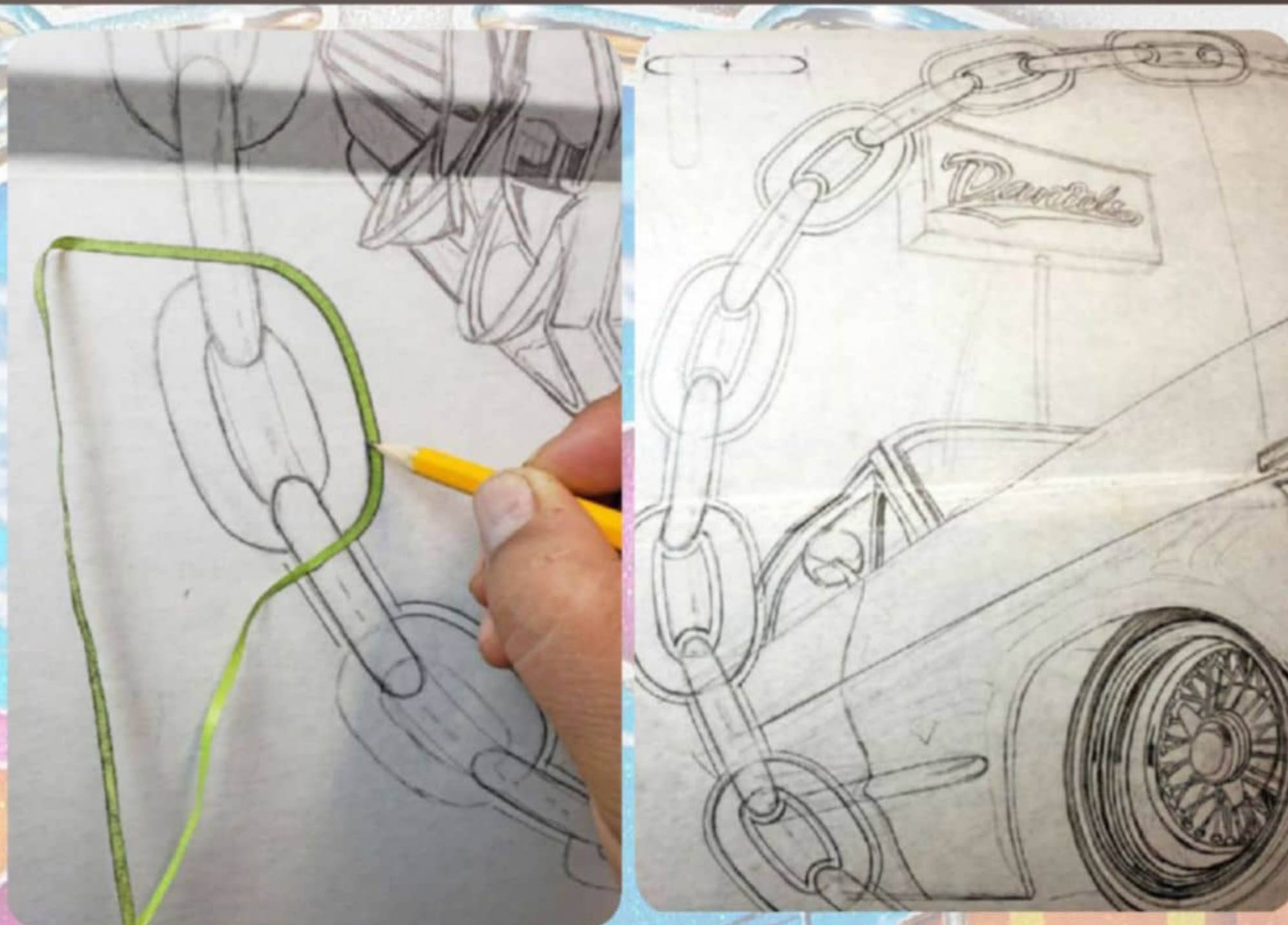
STEP 2

After the wet sanding, I started to lay down the Automask/application tape. It is important I get the mask to lay as flat as possible with no wrinkles to make drawing the design easier. Now I project the image I want on the surface of the masking which I will use just as a rough idea of the design. In this project an automobile, which in this design is a lowrider.

STEP 3

As soon as I get a rough idea of the car image I start to refine the image with darker lines. A #2 pencil works fine for me at this stage of the design process. I also use 1/16 inch fine line tape which works great for curved lines and straight short lines as well.

LOWRIDER How To RICK MUNOZ

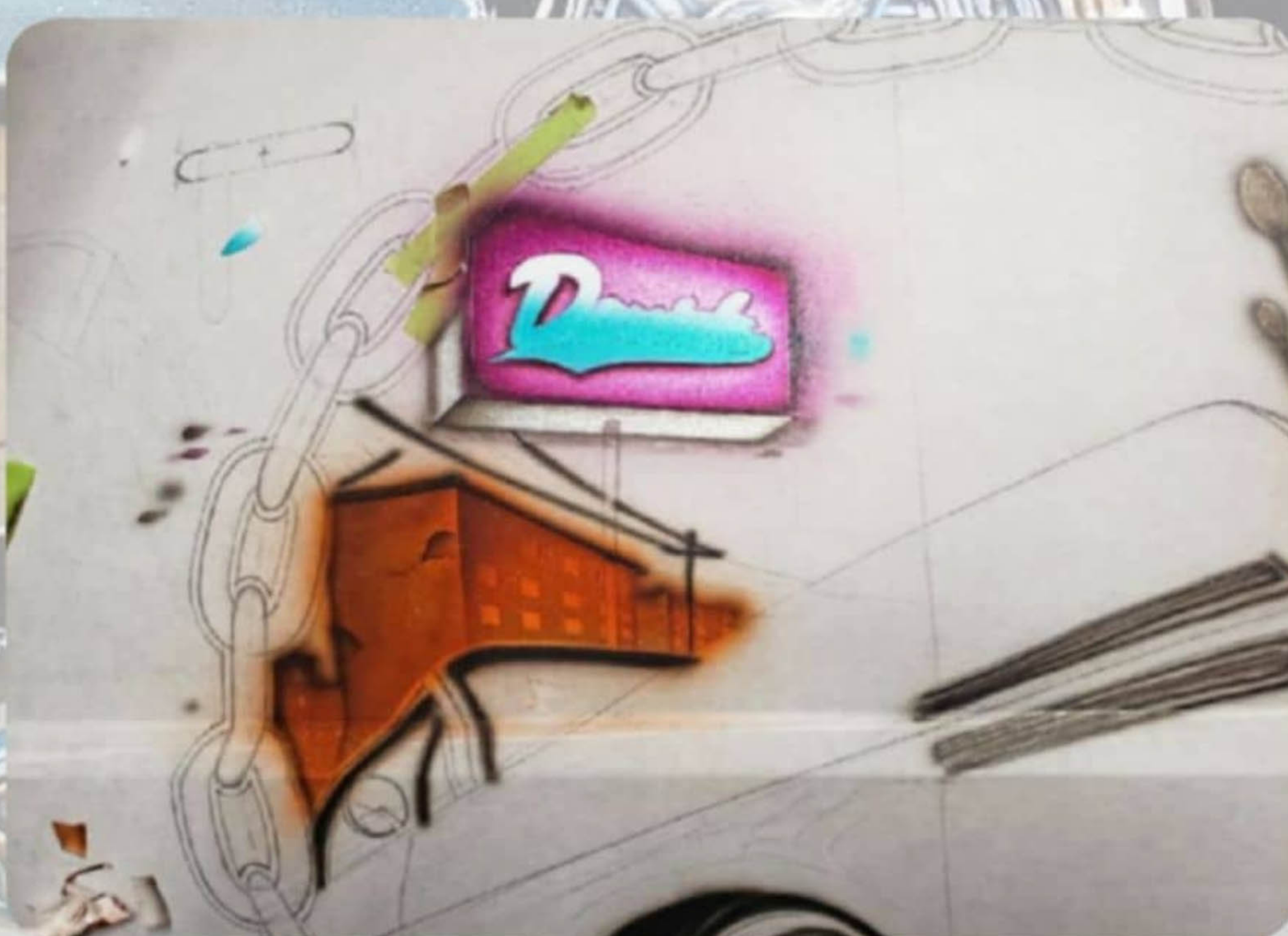


STEP 4

Here is a sample of how I use the 1/16 " fine line tape to help me out with curves and straight lines. In this pic. I'm working on the outer part of the image the circular chain. I will use the chain to frame the whole image. If your wondering why I'm using a chain... it is supposed to be a stirring wheel used in lowrider cars back in the days. In fact, it is still today in many old school lowrider cars.

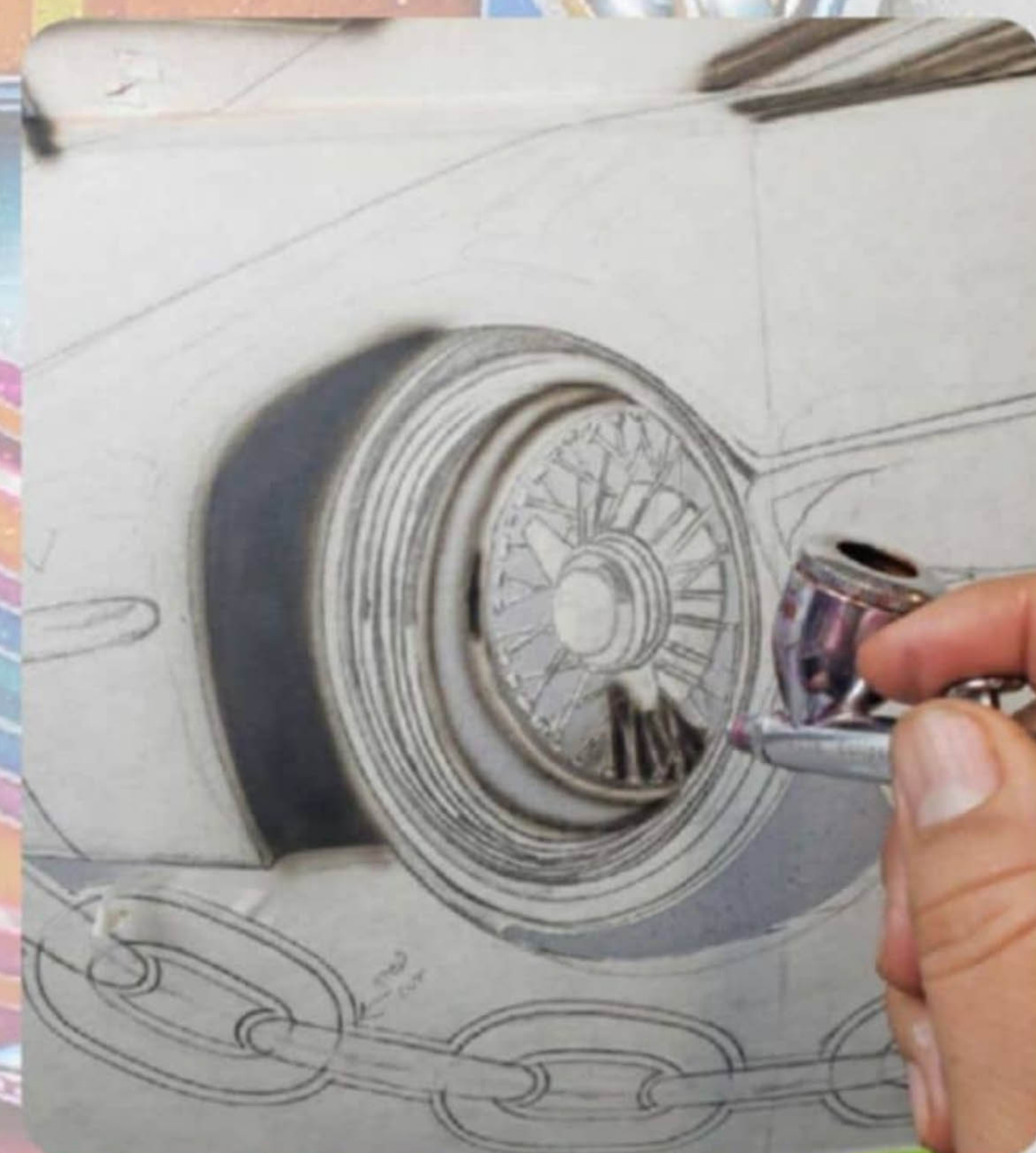
STEP 5

Staring with the wheels I cut the masking with a Xacto knife and take away the negative pieces of the mask to darken the areas that need to be black to give the illusion of depth in the rims.



STEP 6

I start working on the background which includes buildings and sign by using transparent kandy colors to achieve the effect I'm looking for. Using reduced black I outline the building and sign. To add color to these I spray tangerine on the building and pink and blue for the sign and letters.



LOWRIDER How To RICK MUNOZ



STEP 7

I spray the background with oriental blue kandy and a little bit on the rim to give it a reflection from the sky and a chrome look as well. After I just freehand in some clouds.

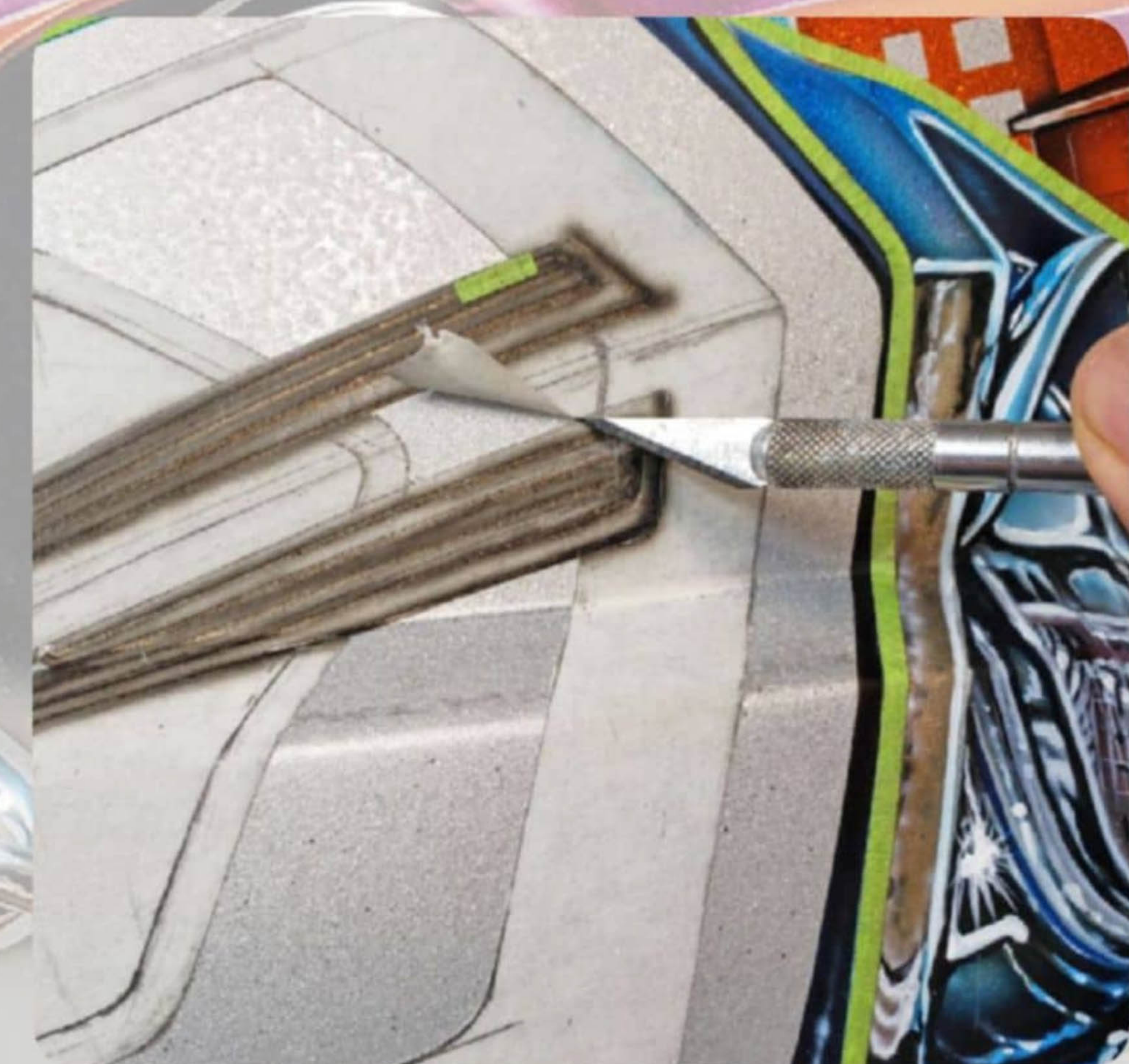
Step 8

On the chrome, I do the same steps I used with the buildings and sign. I used black to mark the shapes and oriental blue for the reflection of the sky. As for the reflection of the ground, I used yellow oxide. Right below the black I add a little touch of tangerine just to give it a two-tone beneath the black. And finally... I highlighted with white to make the sun affect or other sources of light you want to add. The final steps are to add highlights with a thin brush and go over it with the airbrush to give it a reflective effect on the chrome.



STEP 9

Now I start refining my pattern design on the lowrider with a pencil after which I use a Xacto knife to cut out the areas to apply color.



LOWRIDER How To RICK MUNOZ

STEP 10

I start adding the pink transparent candy over the base silver on the patterns. The base silver should really light up this pink candy.



STEP 11

Now I spray the center pattern with oriental blue kandy and fill in the outer space with pink candy to give it some contrast. I also used violet for the pink edges again to give it some contrast basically.



STEP 12

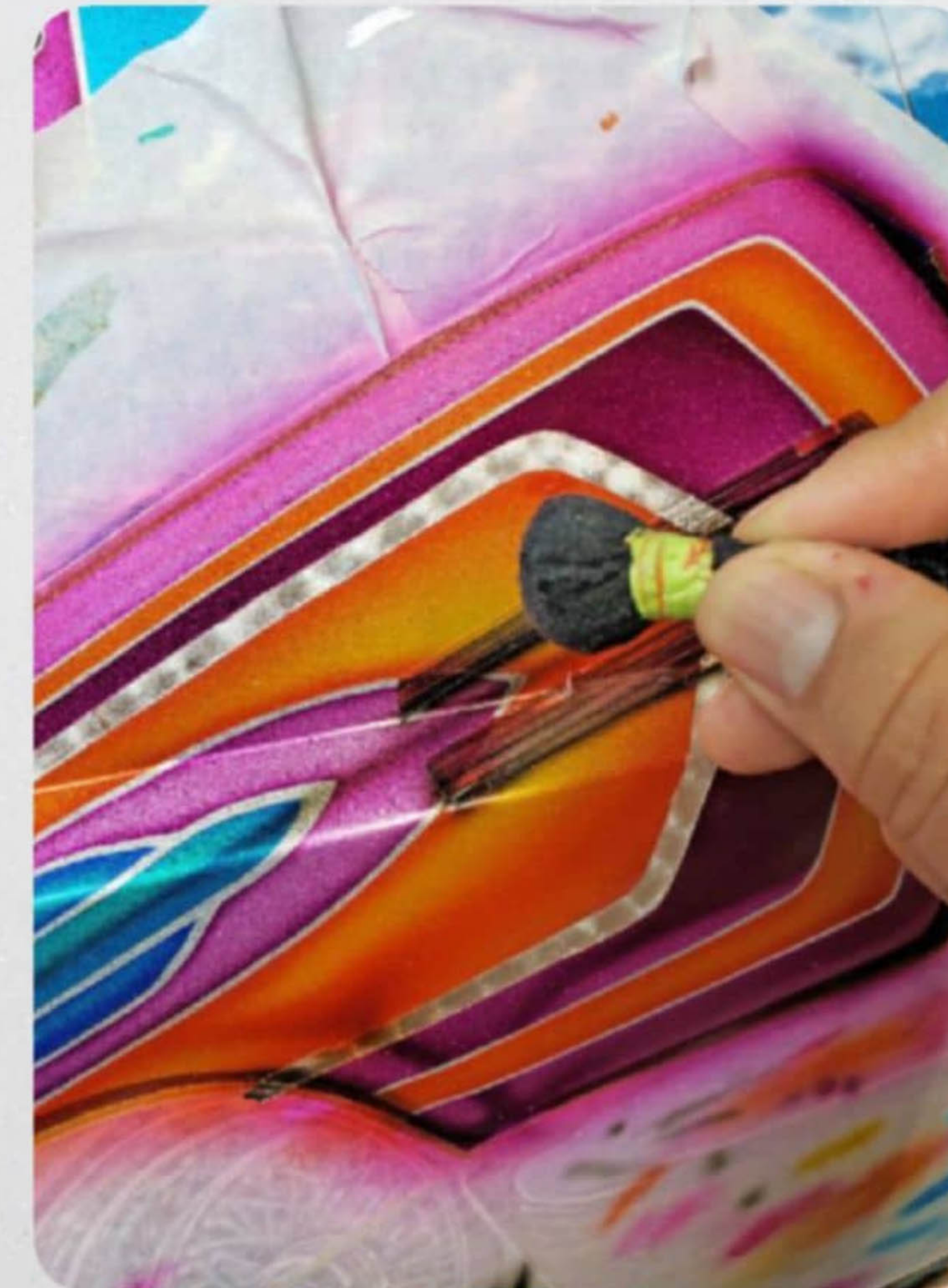
Now, this step is interesting. I decided to add silver leafing on the lowrider to give it a more authentic look like the real cars. Actually, it's the same process you would use on a real car to add silver leafing.



LOWRIDER How To RICK MUNOZ

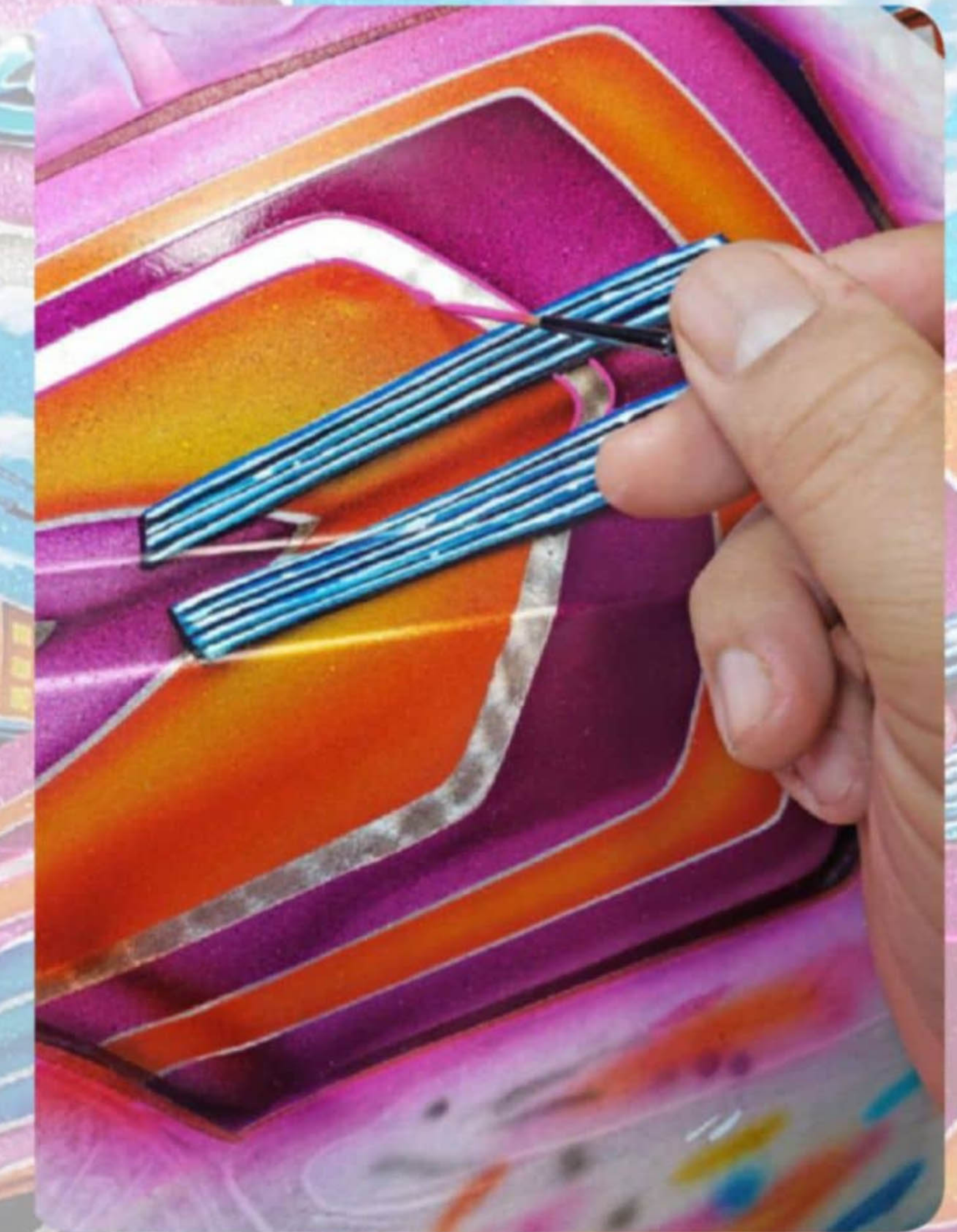
Step 13

After the glue dries and the silver leafing is laid down in place. I start the process to give the engine swirl effect on the silver leafing with a piece of velvet wrapped in small size cotton. This method works great to produce this effect.



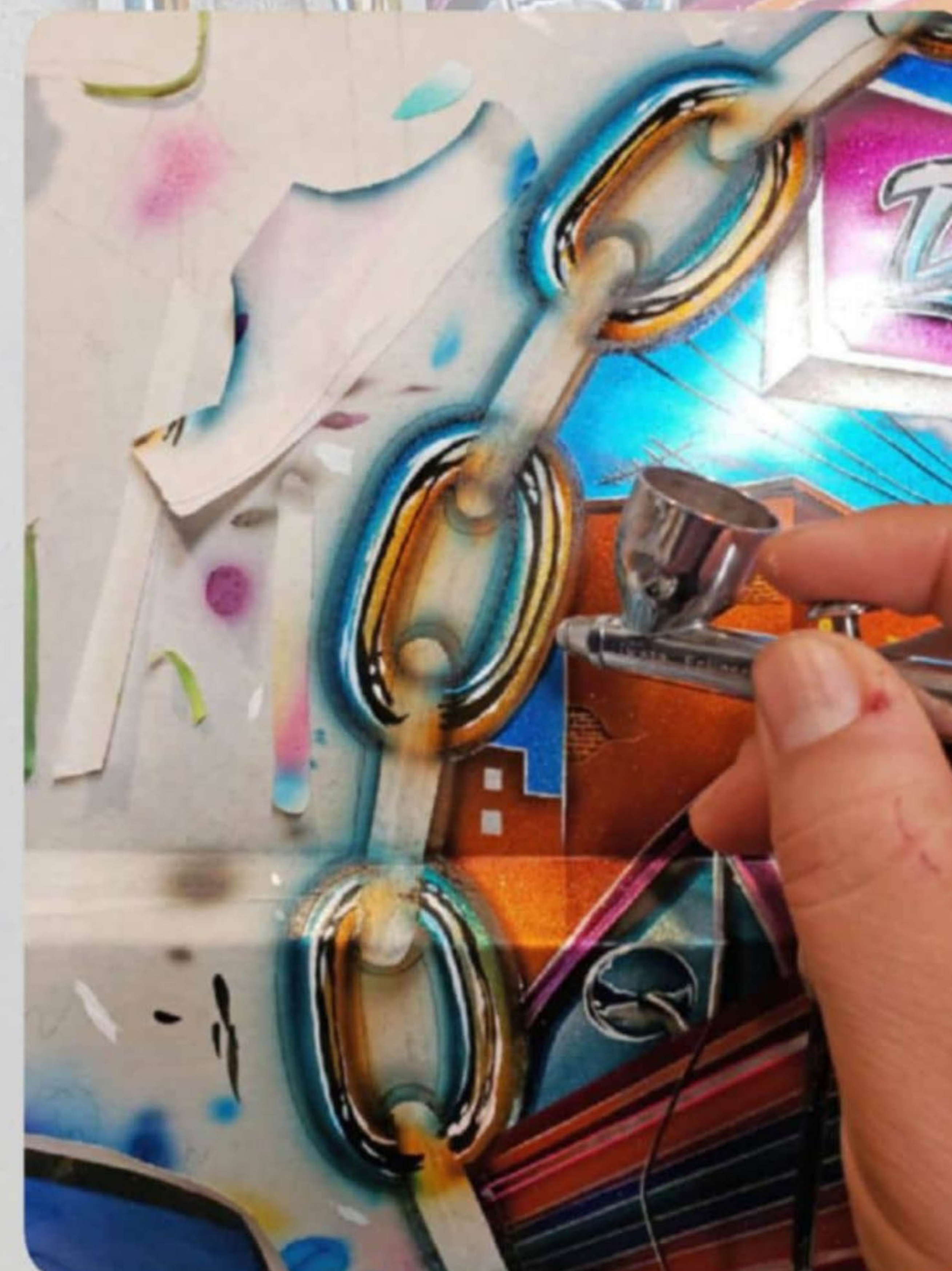
STEP 14

I outline the silver leafing with a magenta urethane striping lettering enamel to give it the pinstriping look. This really adds to the overall design in making it look like a real car.



STEP 15

I'm ready to finish the chain/ steering wheel. I use the same procedure as the chrome rim and bumper... I first use black with a brush. I add the oriental blue candy on one side of the chain and the water base yellow oxide on the other. Right below the black. To give it the ground reflection on the chrome look.



LOWRIDER How To RICK MUNOZ



STEP 16

Now I add the California palm trees with a paint brush or you can airbrush them as well. I personally like using a thin brush because at that size... it gives it a clean look and not a fuzzy look. I call it HD AIRBRUSHING.

FINISHED

And here's the final look all done and ready to be cleared. Hope you like my lowrider theme project I did.



I'm Rick Munoz and my career started at the young age of 12, painting model cars, planes, etc.. then I moved up to t-shirts and leather jackets, wall murals, and automotive.

In the 90's I was the first airbrush artist to travel to South America (Argentina) and introduce the freehand style of airbrushing. My travels took to me to Brazil to teach bodypainting as well.

I also taught airbrushing in China and worked on some custom trucks and cars. It's been a roller coaster ride so far and all the thanks to the wonderful world of Airbrushing!

Feel free to check out my artwork on my Facebook page and Instagram page as well., Facebook - Rick Munoz, Instagram - Rickmunozdesigns

Email... Airbrushrick@gmail.com



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AUGUST - SEPT. 2019

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SPECIALTY EQUIPMENT ASSOCIATION MEMBER

My name is Rodino Bautista, I have been drawing, illustrating and customizing for nearly three decades, I started at an early age learning from books, magazines, and local artist.

I wanted to be just like the famous names in the illustration world of design and customizing world in Hot Rod, Lowrider Magazine and Motorcycle Magazines.

I use to stop by every day to watch a local pinstriper to try and learn his pinstriping technique. One day he asked me if I wanted to pull some lines on a piece of sheet metal. I did not realize how fun and exciting it would be to hold a dagger brush. From that day, I went to the local library to check out all art can offer, to learn all the basics needed.

At the early age of twelve I started helping local artist taping off cars for striping, and eventually, I started pulling lines and simple designs. I decided to venture off on the side to make extra money and joined the art elective in school to learn basic techniques in airbrushing and fine arts, take some technical Illustration to further myself in my new passion.

At age 16, I formed my new company RWD as Rod Water Design, from that day on, I gained popularity as an upcoming artist. I wanted to gain more, so I started entering local and state contest in which I won many 1st places for pant and pinstriping, I wanted to be published in all magazines, book publications.

I started working very hard with my customizing side and learning all I needed to be recognizing in both the world of design and customizing. In 1994 I was awarded the international Bronze Medal in the national acclaimed Society of illustration SILA, from that day on I was published in all the big publication magazines and books around the world. While my career in the customizing world exploded, I was super busy 7 days a week 360 days out of the year, being published on covers of magazines, deadlines after deadlines, I then realize the art and passion I had all these years became a job.

That's when I realize, I needed to retire since I reach the success I was driven to, I needed a job that I can work from 9 to 5 and be with the family. In 2015, I was asked to see if I can still paint, I was challenged to paint a chopper bicycle and enter it in a local bike show in San Jose, we feature the build on You Tube, and we once the "Meanest Bike" went viral the rest is history. RWD Rod Water Design was reborn in the new national platform of Social Media. I currently work for a large company as one of Sr. Manager's which I love.

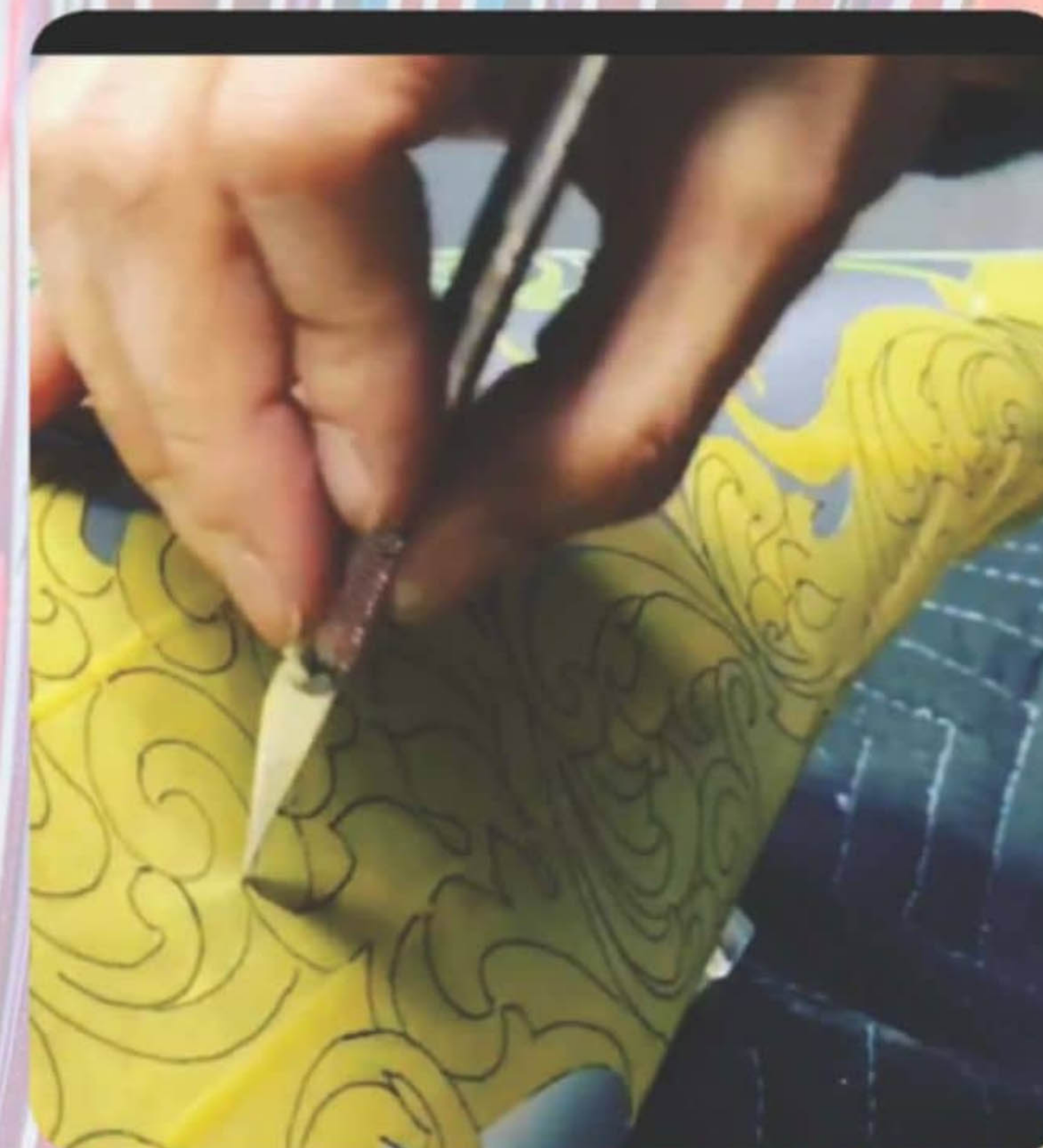
I am illustrating and customizing in part-time bases, choosing the work as needed to keep the fire burning to put out the work I love doing.

I would like to thank Tamco Paint @tamcopaint for being a full sponsor on this paint job and Trulers @trulers for being a part of the exclusive project for @Cali_Custom_Cycles, this has been a great opportunity to show case my work again on a high profile show case. I would like to thank Airbrush The Magazine for the exclusive to showcase my work through your great outlets Airbrush The Magazine!!!

This is part 1 of this bike build part 2 will be in issue 3 Airbrush The Magazine. Rodino is actually painting two sets for this bike. This two part step by step series will bring you the more colorful of the two sets that will be seen at SEMA 2019.



Step 1 I measure the tank with the Trulers measuring tools to plan my layout to cover the entire tanks, fenders and custom seats that will be painted to match the patterns from the tank to the rear fenders.



Step 2 I start dividing pieces into four quadrants, to ensure the design will be laid out evenly. I do this on the tank and fenders in the same fashion. This is

to ensure the design will maintain the illusion of depth once the colors are applied and shodow areas are added. I want to make sure the design once completed will really stand out.



Step 3 I start mixing my colors for coordination in my design to ensure the colors and designs do not clash once completed.



Step 4 Once I have the break down set up, the taping process starts to take place as shown in these pictures. After I have concluded all the required design placements and know where I will use each color I carry on to the next step in the process.



Step 5 I normally start masking from the middle of the tank and fenders. I start working my way downward with the shadowing and where I will place the high lights. Also where colors will cross paths to make a dimensional transition for the effect the shadowing. This masking, layout, painting process will be the same throughout the entire design on the bike.



Step 6 The brushwork will be continued throughout the whole process. I will lay it down before the kandy and then again after the kandy to get the best effect through the transparency and inner coat clear I use through the entire process. I will also add Ultra Flakes in my inner coat clear to get even more depth on my paint jobs. I also have added flakes, pearls in my base coat.



Step 7 Once I finalize the entire color scheme I start laying out the colors from dark to light. Mixing the transparent inner coat clear and colors to meet the desired opacity to allow the artwork to shine through the final clear coat.



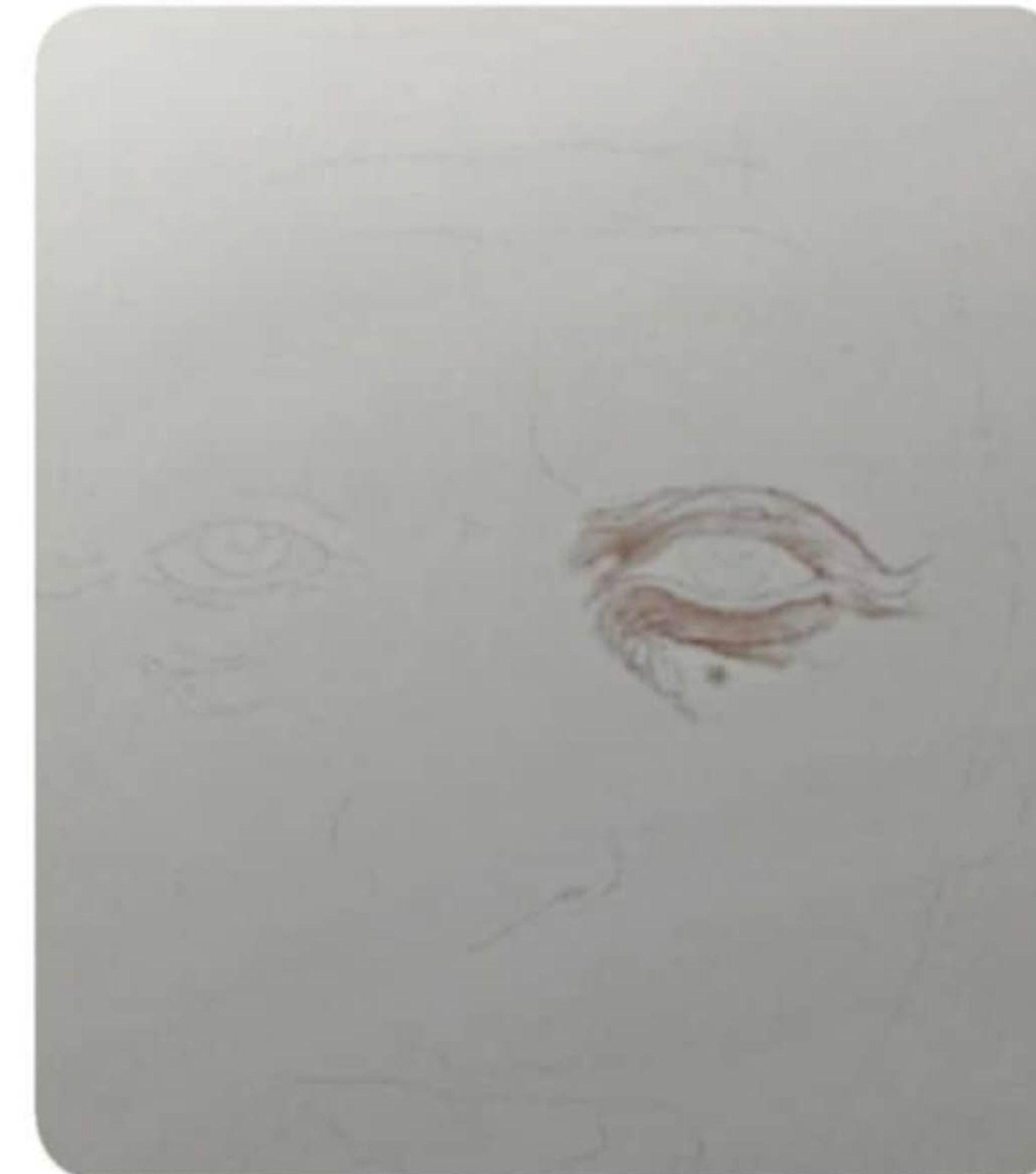
Step 8 Once everything has been finalized I normally wait a week before I cut and buff for the final result. Once I get to this stage of the work then Step #1 starts all over again. I use to do a lot of large work, cars, and trucks, I got no pleasure doing that type of work. I spend to many hours trying to perfect my design on each of my projects so bikes just more fun for me.

Hi, my name is Joseph Eberhardt, I'm an airbrush artist located in Houston, TX. I have been airbrushing for about 3 years. I've been fortunate enough to have attended a couple workshops at Blair School of Realism which has greatly advanced my airbrush knowledge and abilities beyond my expectations. I would also like to

give a shout out to the amazing members of the Orange Airbrush Forum. More of my ongoing projects can be seen on [instagram.com/josephairbrushartist](https://www.instagram.com/josephairbrushartist) and [facebook.com/josephairbrushartist](https://www.facebook.com/josephairbrushartist). You can contact me at josephairbrushartist@gmail.com

Step 1

I began by faintly mapping out the image on the paper in graphite using the scribble-on-the-back-of-your-reference-with-a-pencil technique. Other transfer methods such as Saral paper and projectors can also be used. Once the key features were established I began adding basic detail to the first eye using a mixture of magenta and sepia.



Step 2

Using the same paint mixture I continued adding details around the eye and outlined the shape of the nose. The texture was created mostly by freehand in a very light coat. I used the eraser to gently make minor corrections and softly lighten certain areas.



Step 3

I then moved on to the cheek and nose adding texture along the way. I concentrated in one area at a time until that area had the amount of detail I wanted for this stage before continuing to the next section of the face. More erasing was done to preserve highlights and to lighten areas. Stippling was cautiously added below the nose by reducing air pressure to the airbrush.



Step 4

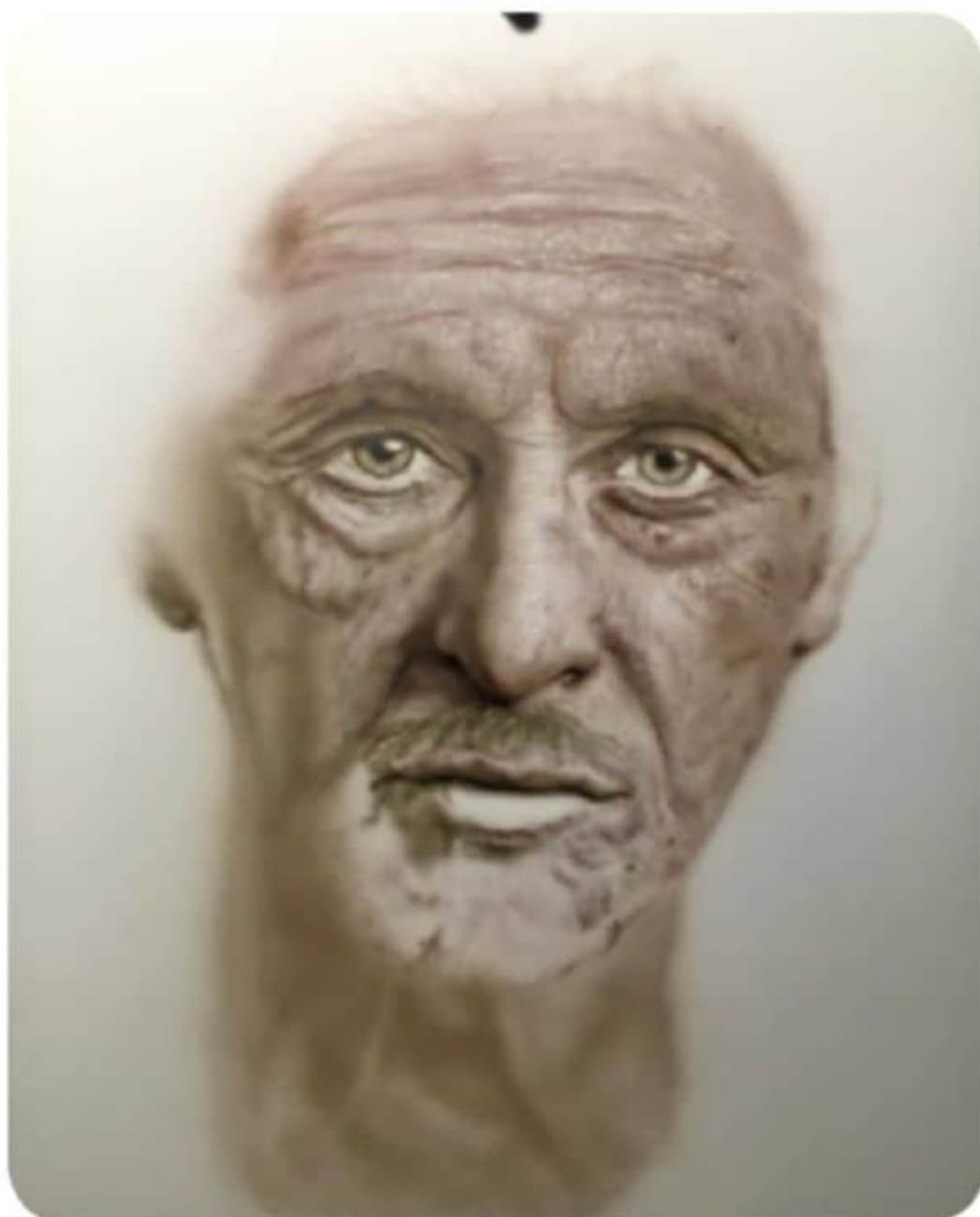
My paint mixture was darkened by adding a little more sepia to my paint cup. I revisited the area under the eye creating more contrast and strengthening details. I also darkened the crease above the eye and colored in the pupil making sure to avoid the specular highlight.

**Step 5**

Next, I moved on to the other side of the face. I repeated the same process surrounding the second eye as I did on the first eye. A light mist was applied to the brow. The texture was created using the eraser. More stippling was added to the nose. The mouth and chin were also started.

**Step 6**

More of the forehead was done by spraying and erasing. Foreheads are not my favorite part of a portrait and they account for nearly half of the face! Using a paint mixture of magenta, sepia, and moss green I added soft features to the second cheek and neck. I also darkened the other cheek, colored in the other pupil, and outlined the irises. The beginnings of a mustache were formed. Highlights in the mustache were suggested using the fiberglass pen.

**Step 7**

A new mixture of sepia and black were used to darken the neck and cheek. Hair was started. Switching to black, pupils got darker and outline around iris. The iris outline should be more bluish but I have a plan. I will use white for the white of the eye. The overspray will cause an intentional blue shift to occur around the iris. I also preserved the specular highlights of the pupils using the fiberglass pen.

**Step 8**

Continuing with black, the shirt is painted using full coverage. More hair gets done and eyebrows added. The fiberglass pen helps to layer highlights in the eyebrows. Some shading was done to the background.

**Step 9**

After using the fiberglass pencil to add highlights to the facial hair, the irises got some shading. White was added to the whites of the eyes. White was also added just below the second eye creating almost a bruised effect. A wash of scarlet toned down by sepia was applied to warm up the entire face. This red was also used for more stippling and detail around the tear ducts. I think this adds life to the portrait.

**Step 10**

Finally, the lips get some color. The eraser helps bring back highlights. More shading is applied to increase contrast. White is added to the background. Small details are added here and there. Final touches are made. And it is completed.

The tools used to create this portrait are an Iwata Micron CM-C+, Faber-Castell Perfection 7058 eraser, and a 2mm fiberglass pen. This painting was done using Createx Illustration Colors on A4 size Terraslate paper. I chose Al Pacino as the subject of this portrait based on the quality of the reference, the level of contrast, and overall composition. This portrait took approximately 6 hours to complete.



vi-sion

/ˈviZHən/

noun

1. the state of being able to see.
2. eyesight, observation, perception
3. the ability to think about a plan with imagination. Imagination.

Ahhh....Vision. We are blessed if we have it. We are near sighted, far sighted, short sighted and we are great at having 50/50 hindsight. In the art world, I do not speak of that kind of vision.

We creatives have a vision of what we want our projects to look like when they are completed long before we even begin. We can envision things that others can't see. We all know that person that says, "I can't paint my living room blue because I can't even imagine what it will look like".

Most of us can imagine exactly what it will look like. We wake up in the middle of the night with a vision of a painting we'd like to paint. We can see it, and, if we are smart, we write the idea down because visions fade. Thus, we keep our sketchbooks at hand. Sometimes we just need to get it down on paper to be created another day.

Sometimes, we can sit down and just create from our thoughts and visions. Usually, I combine these two things. I sit down with visions of my painting dancing in my head, and then it will take a left turn into something, hopefully, even better.

Sometimes that kind of vision escapes us, and we get blocked. Best thing to do is just forge on and begin. Get something down. Anything. Get rid of your cobwebs. Music helps me get past a bad mood or a creative block. Best thing to do is just forge on and begin. Put something on that soothes or ignites depending on what is more appealing. Mood music unlocks whatever is strangling us.

I'll never forget the time I was painting with a good friend, and we were both cursing our inability to capture what we were doing. He stopped, walked to the radio, and stuck on some 80s rock. Our moods changed immediately, and we laughed at how much easier it was to paint.

The other kind of vision I'm talking about is our sight. My only formal artistic education has occurred through my powers of observation. Light plays against dark. There are shapes inside of shapes. There are gradients and color play. Do we see it? What makes one person's painting so different from the exact same subject that is painted by the person next to them? It's a bit because of perspective change, of course, but it is also apparent that one person actually "sees" the subject in a totally different way than the next person.

As my first son showed promise of an artistic direction, I remember pointing things out to him. I taught him how to see things around him. His drawings were always more developed than his peers, and he was fulfilled with being the kid that knew how to draw. I'll never forget his first attempt at chrome. Chrome has bright whites and dark shapes that rarely make sense as to what is being reflected to make such dramatic contrasts. But WOW did it pop! He learned to observe and I loved that light bulb moment!

A few years back, I took an airbrushing plotter class with Chris Johnson and we did a painting of a Triumph tank, on a flat panel, that looked like we painted an actual tank. The chrome was something I thought would kick my butt, and he said, "Just trust it."



It didn't make sense to me that the dark areas were there as they were because I didn't know what it was reflecting. He was right, though. The entire class had a killer project because we were able to go beyond logic of what we know to achieve what was real. It's an old saying, "don't paint what you know, paint what you see", and it was a good lesson.



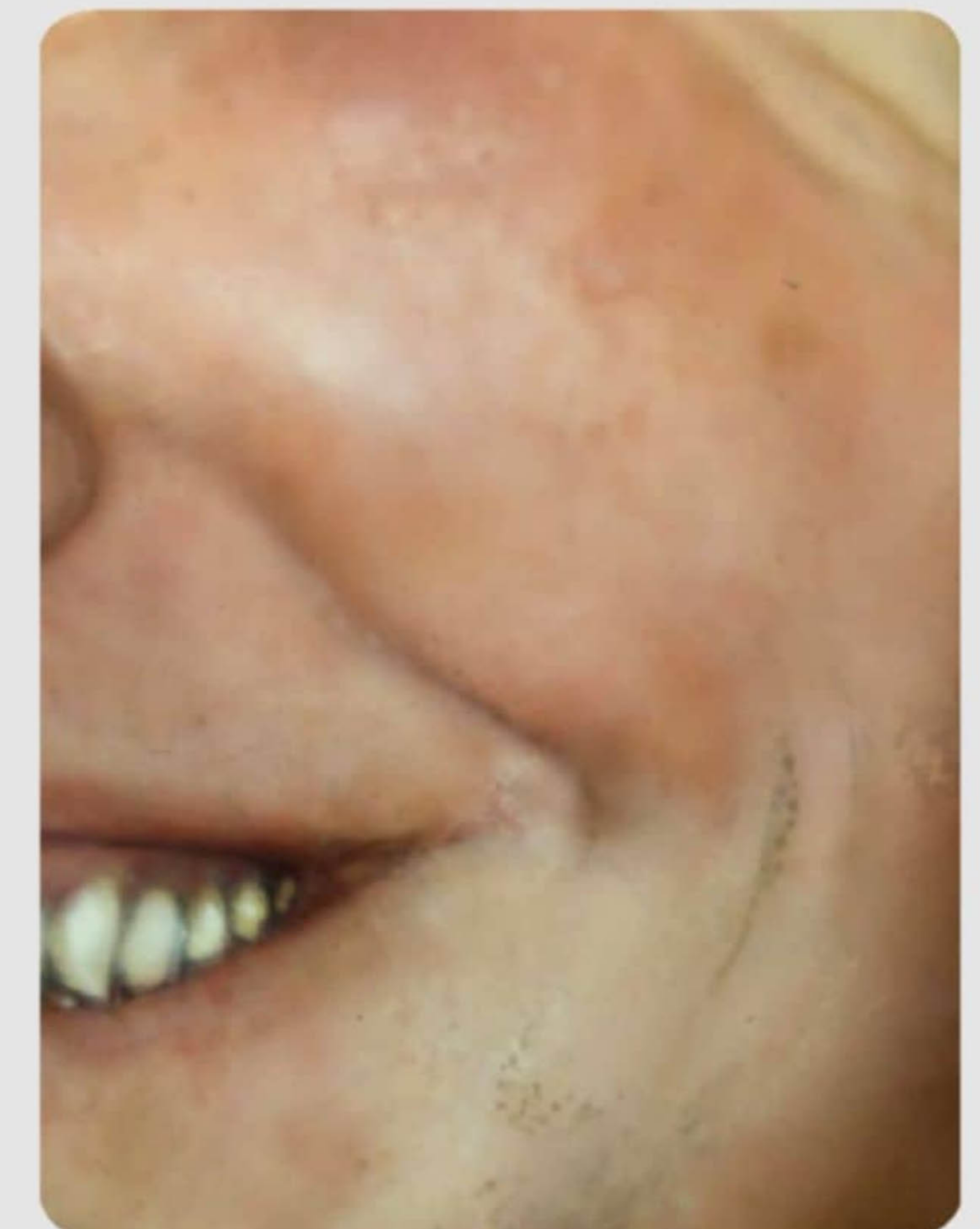
Wherever I go, I notice things. Just this weekend, I was in a hotel lobby. There was a velvet chaise that I found so interesting because of the light play upon it's odd shape. I pointed it out to someone, and they had no idea what I was talking about, which further ignited the idea that this was a good idea for an article.



There are three cylinders here. The seat, the back, and the small one up the center. I notice the shading across the bottom cushions. Mostly, I could see the light source all around, but the sunlight hits on the right side predominately. There is light from above and from the left. Because there is so much light play, the dark areas add a depth that held my eye.

Let's disregard the butt marks on the seat as we notice the evenness of the seat cushion gradient. That created a plane that makes the seat appear flat.

That isn't where it ends. Did you notice the top of the cylinder swirl? It is rounded with no sharp edge. You may not notice this unless you were trying to recreate it. I see it plain as day. Yeah, I'm the dork that stands in hotel lobbies staring at cool furniture!

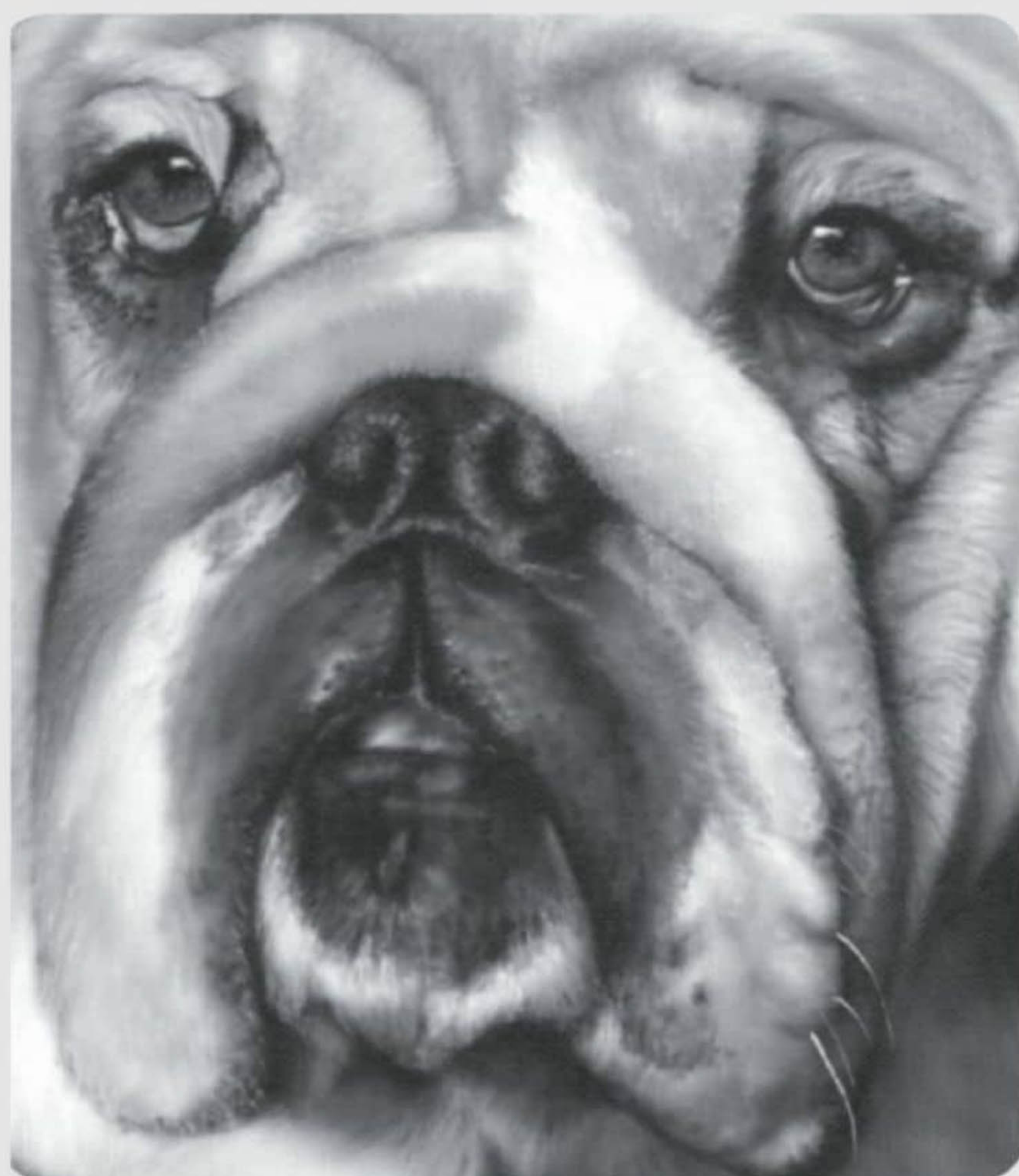


It is the same when I paint a face. This is a current project I am painting. We can see the swell of the cheek and where the cheek makes the dimple, and the crease from the nose that defines the cheek bone. The trick is to see that there is shadow that defines the jaw that rounds the face from the ear. There is also the shadows around the eye creases. They are a shape unto themselves. The entire cheek is rounded not only from top to bottom, but from side to side, and downward. It is harder to achieve, in my opinion, when you are using color. Let's see it differently in black and white.



Can you see it now? It all has to do with shapes, and you need to attack each part of the face separately, and then see it as a whole to make the face realistic.

Believe it or not, this pup is an exaggerated version of what I see in the human face. There's definitive shapes in her face, same as the human example. Each shape needs to be defined in order to capture the true image. Not only are the fur lines showing direction, (I placed each dagger pointing in the appropriate direction to simulate the shape), but these areas are also shaded to make the rolls in her skin look correct.



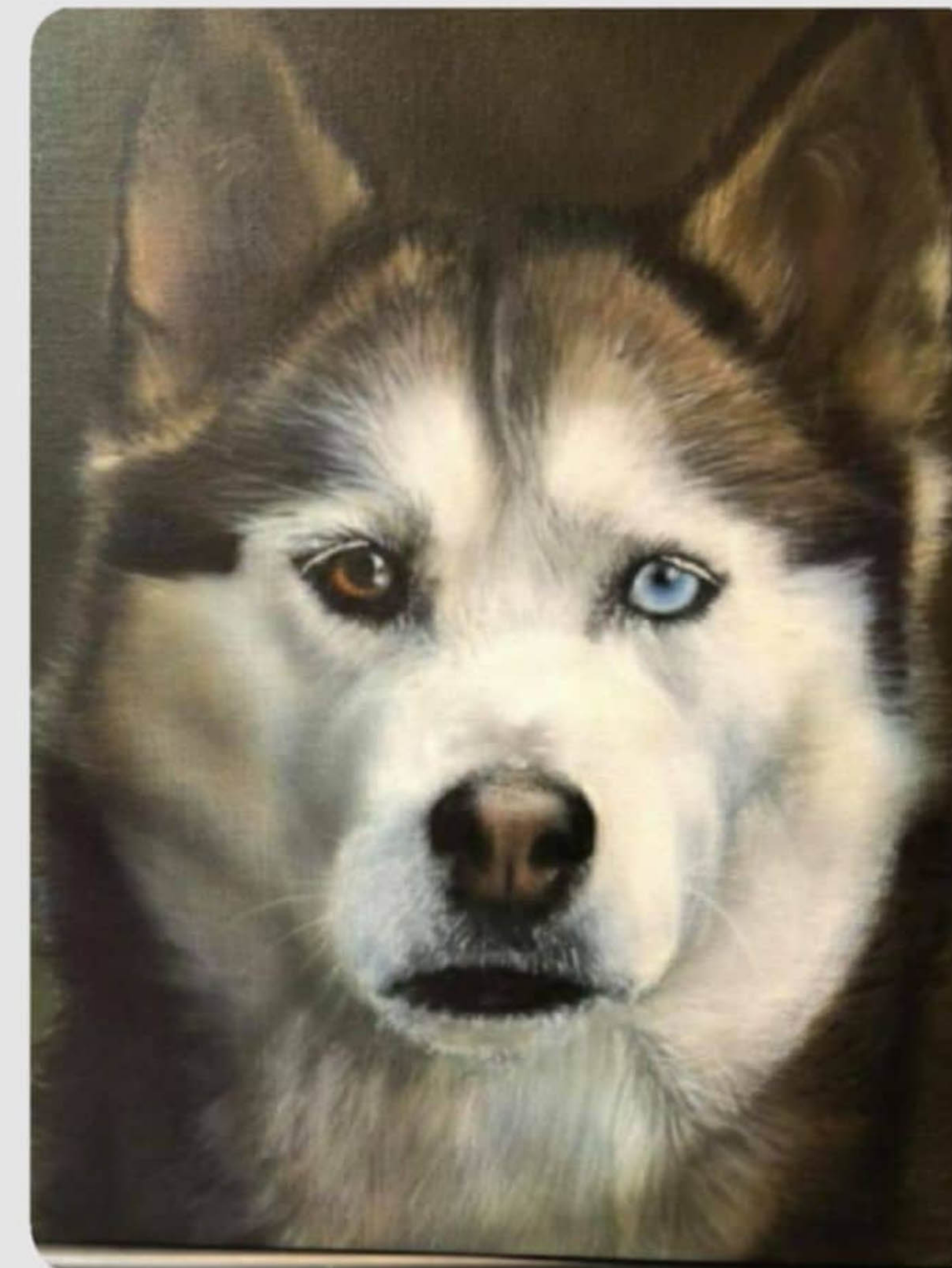
If I hadn't shaded the nose roll, for instance, it wouldn't have the tubular effect and her face would look flat. In short, when airbrushing, you need to change the direction of your stroke in order to sculpt the subject. Come in from all angles, but think of which direction they should start and stop.

I see a lot of artists only using a back and forth or up and down motion in their strokes, and their piece looks unfinished, and they ask why. Envision it like you are sculpting it, and you may have your lightbulb moment! This brings me to seeing detail. Sometimes replicating the detail isn't important in the opinion of some artists who feel that nobody wants to have their skin flaws seen let alone preserved in a portrait. That's fine, and you can certainly capture someone's likeness without showing their flaws. I feel that our flaws are what makes us us. In the first example above, you can see that I have put in the textures of his skin, and the effect is achieved that his skin is translucent, as his skin is in true life. I usually prefer realism when I paint, so in the pup example, I put in all of the dagger strokes I needed in order to show the detail of her fur. There are times that detail can be left out without modifying the effect of the image. Our eye fills in the detail, and we are left to focus on what the artist wants us to see clearly and our brain fills in the rest. This effect is used by photographers that are experimenting with depth of field. When painted, it is true artistic impression, and when done well, I think it's a great effect. It's a careful line we walk in having the painting look unfinished versus having the effect mastered.

With this husky, Notice that there really aren't any defined fur strokes around the bottom of the painting where the dog ends and the background begins. There is color blocking and the suggestion of hair. We notice the dog's eyes; just where I wanted you to focus. With this husky, Notice that there really aren't any defined fur strokes around the bottom of the painting where the dog ends and the background begins. There is color blocking and the suggestion of hair. We notice the dog's eyes; just where I wanted you to focus.

I love pointing things out to people who don't see what I do. While writing this, someone asked, "Aren't you afraid that if you give away all of your secrets, then everyone will know what you know?"

"Only if you can see it...."

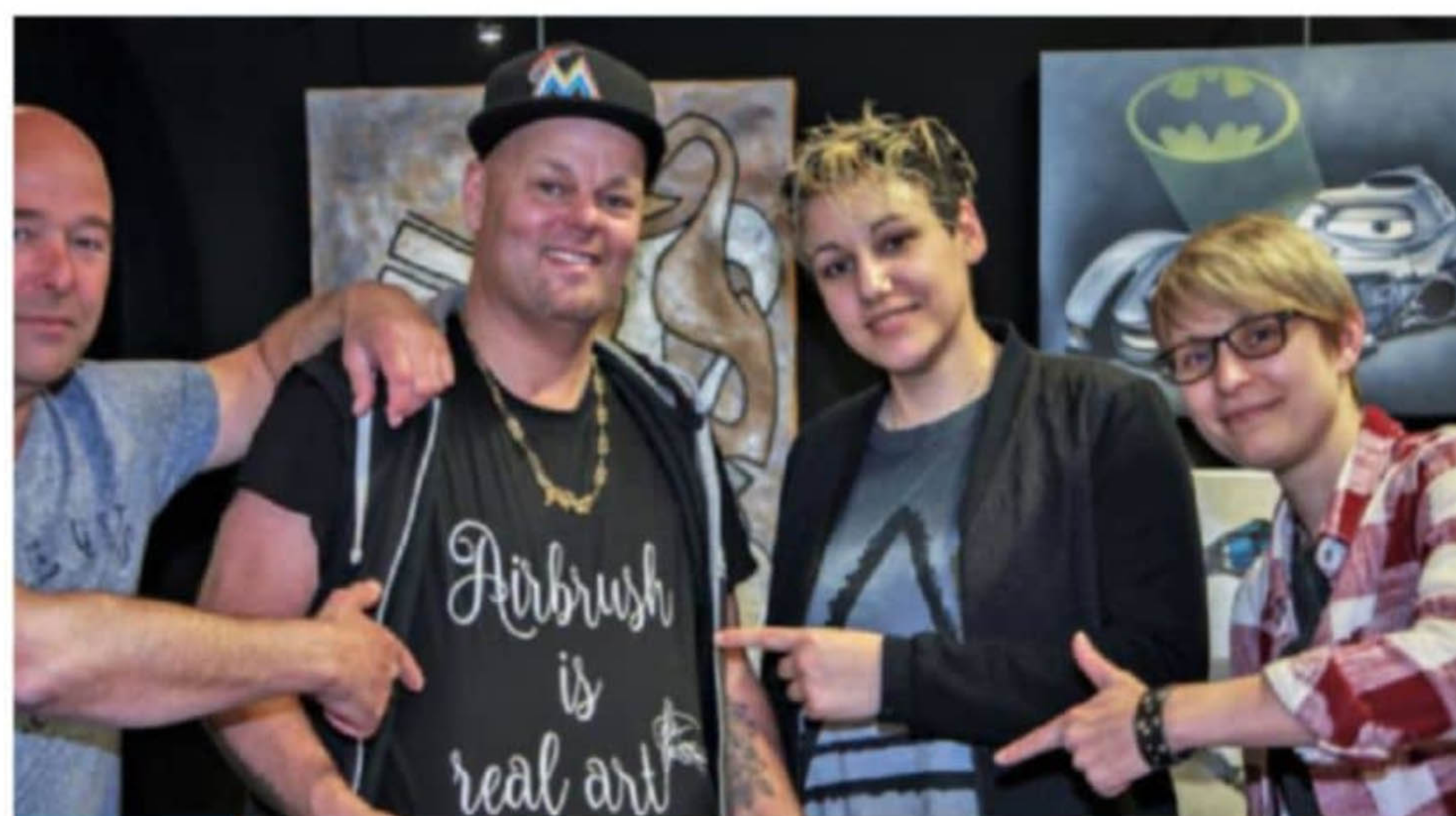


Maryellen Vettori is an artist from the Philadelphia area. She is proud to be a product of the Airbrush Action Magazine's "Airbrush Getaway" program. From student to instructor, she made her way through

each of the classes, honing her skills along the way. She took on the role of assistant instructor and shortly after, she earned her own "Intro to Airbrushing" class while assisting with the "Airbrush Mastery" class. Maryellen was a featured artist in the magazine and they have published several of her articles, as well as being featured in other magazines. She is the illustrator of a book of haiku, "Reflections of a Sacred Dream". Fusing her powers of observation with her natural talents, she is able to master commissioned pieces as well as forge her own artistic vision. She is looking forward to some exciting new projects on the horizon this year. Maryellen's message to the reader lies in her own realization that it is never too late to begin. www.maryellensfinearts.com

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AIRBRUSH SHOWS / WORKSHOPS



THE EUROPEAN AIRBRUSH SHOW THE WONDERWORLD OF AIRBRUSH

This event took place April 2019.

The biggest airbrush, pinstriping and bodypaint show in Europe with more than 80 international artist and two stores, Lion-art.nl and House of airbrush. This in combination with MOTORAMA HOTRODS show. Location- Autotron Rosmalen – The Netherlands.

From 10.00 AM visitors are entering this amazing hall where, on the left, artists presenting and working on their fantastic high quality art. Photorealism, Fantasy, Bike art and Bodypaint it's all there and the people love the interaction with the artists who are open to answer all questions.

Two airbrush and pinstripe stores, each on one side of the hall, supplied visiting costumers with everything they needed. This all in the hands of two wonderful people, Hugo and Daisy Vervliet. Without them this and other shows would not exist.

On the right, you could visit the MOTORAMA HOTROD show. A beautiful selection of hotrods and motorcycles, a long row of pinstripers, customizers, tiki builders and lowbrow artists were presenting their very nice and awesome art. On the top floor a diversity of market stands and even a barbershop to make sure you had a good hair day! A very well visited weekend where contestants and visitors went home with a good feeling and even maybe some new art to decorate their homes. And as Hugo says " We are not a group of artists, we are a family! ".

Article by, Arie Kooman.

Photographs courtesy of, Patrice Salé.

Hugo and Daisy visited with us in San Antonio during the Airbrush Art Circus event . You can watch my interview with them on the magazine website. Hugo and I have been talking for years about a combined European/North American Airbrush show here in America we finally got to do so in person. I will be going to Germany in August to visit Hugo's next airbrush show and continue our talks about a combined show. Stay tuned for more news about this.

AIRBRUSH SHOWS / WORKSHOPS



Orlando and San Antonio class pictures above. Can you name any of the artists pictured? I believe you can as they are some of the best in the business.



AIRBRUSH ART CIRCUS

The premier airbrush workshops, classes, event in the world. The magazine was at both Orlando and San Antonio for the Airbrush Art Circus events. We learned a lot about covering events like this and hope we have the budget to cover all five days for the next one.

Rob Churchill (pictured left) does an amazing job with the Airbrush Art Circus events. So much goes into these workshops, events from hiring airbrush artists, pinstripers with tons of teaching experience to arranging the venue, hotel, sponsors, set up, tear down it is a monster job that Rob and his staff handle just like the professionals they are.

We conducted about 25 video interviews while at both events with artists like Kiwi Terry, Jenn Mayberry, Steve Gibson, Gary Withington, Scott MacKay, Mike Learn and more which you can watch on the magazine website. Some of the best airbrush artists, pinstripers in the world are instructors at each Airbrush Art Circus event. Not only are they great artists but they are also very experienced teachers. Everyone feels included at these events it's like a huge family atmosphere. You could muck about for years trying up your game, produce the artwork you really dream of creating on your own. A better, wiser course of action is to start putting away some money now each week to attend the next Airbrush Art Circus. It will prove the fastest road to being where you want to as an artist. Airbrush The Magazine hopes to be interviewing you at the next Airbrush Art Circus event. You will be very happy you attended no question about it.

Margret Howard, His Painter Airbrush, LLC, Pemberton, NJ, Bio

As the beautiful sunny day in rural Kansas unfolded, my husband and I decided to go for a ride in the mustang car. Rolling down the road, all of a sudden we hear a ‘pop’ sound. Coming to a halt, we saw the right rear tire was flat. Jacking up the car to replace the tire, my husband told me to hold the new tire in place under the wheel well. Something inside said, “NO!” so I let go. He yelled to do this again, so I did unwillingly.

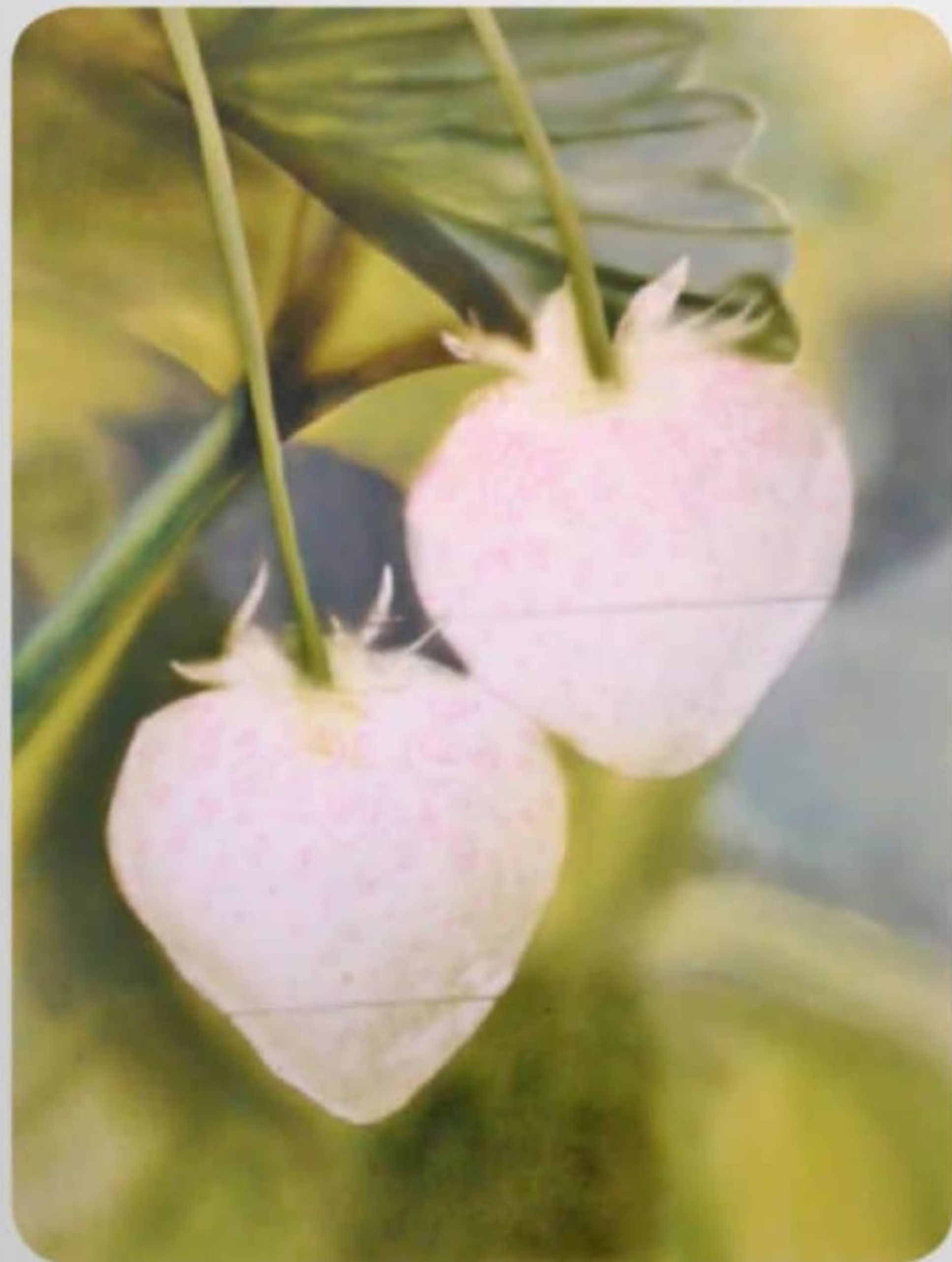
All of a sudden, the jack flew out from underneath the car pinning my fingers between the car tire and wheel well. I screamed out in pain! Suddenly 3 guys from the houses nearby lifted the car up freeing my hands which were bent backwards in a U-shape. In total shock, before I knew it a guy

pushed me into his white truck as we were speeding to the emergency room at the hospital.

All I knew to do was pray. “Jesus, please heal me.” through tears thinking....well I guess I can’t paint anymore. Working on making a fist, finally I was able to do so. I told the driver and he finally believed me to turn around and go back.

Since then, I have named my business His Painter Airbrush. Gratitude leads the way in my daily life. Art can mean so many things to people. For me it means a daily disciplined life of prayer, thanksgiving, painting, and skill. Along the way I’ve met so many fascinating people that I’ve had the opportunity to paint for. Thankful also for my parents who have inspired me to go on. More can be seen at my website: www.Hispainter.com

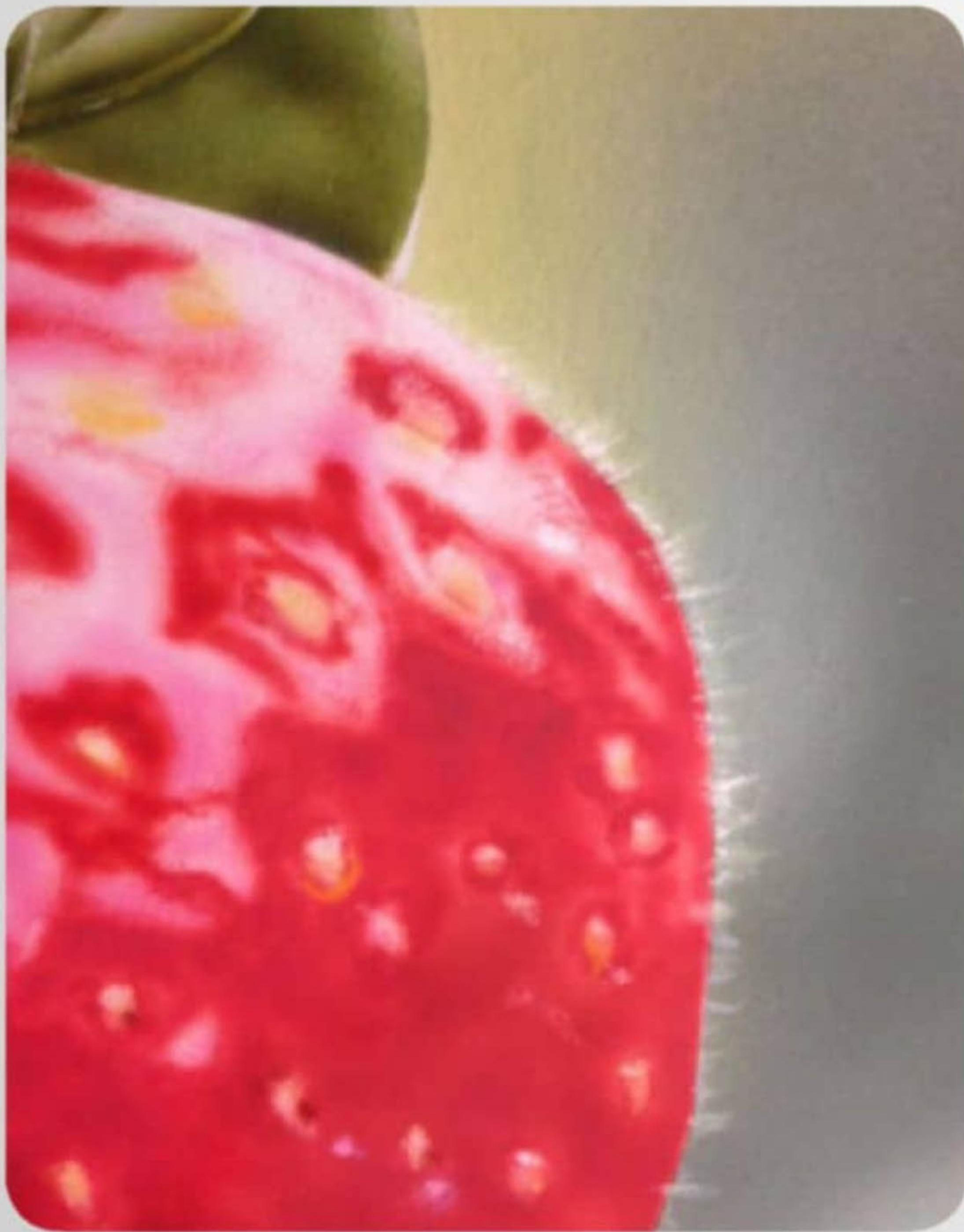
1 This piece was done on Crescent Illustration board. Approximately 15 x 20 inches. I projected sketch onto the board with various water soluble watercolor pencils lightly, using the nearest color pencil to the targeted color. Using a very low tack sign transparent tape, I mask out the strawberries to paint in the background colors. They are mixed colors of various shades of green airbrushed in with my Iwata Micron CM-SB.



2 Here the background is more clearly seen and the cut out stencil created using the transparent low tack sign tape. It’s important to try to keep the masking clean after doing the background.



4 Here I added another couple of colors, shades of red to the strawberries.



6 Completed painting with my signature.

3 Uncovering the mask over the strawberries, I freehand sketch more definition into the details of the seeds in the strawberries. I find it increasingly important to keep your sketching skills strong as an artist. Here I added the mixed colors of the stems, leaves, seeds and the top 2 colors of the strawberries.



5 After completing the strawberries, I added the fine ‘hairs’ to the exterior of the strawberries using a blade carefully. to scrape away some paint revealing the white color of the board.



CAT CONTEST WINNERS



Paul McDonald

Blair Airbrush paper with Createx Illustration paints, Iwata Custom Micron SB



ALINA LAUTENSCHLAGER

Tiger on Clayboard, airbrushed with Holbein Colors and Liquitex Ink.



Venessa Van Dromme

Createx Illustration paint on Synthetic paper using an Iwata Micron CS-SB



Tommy Hamm

Yupon #74 cover stock using Createx paints.

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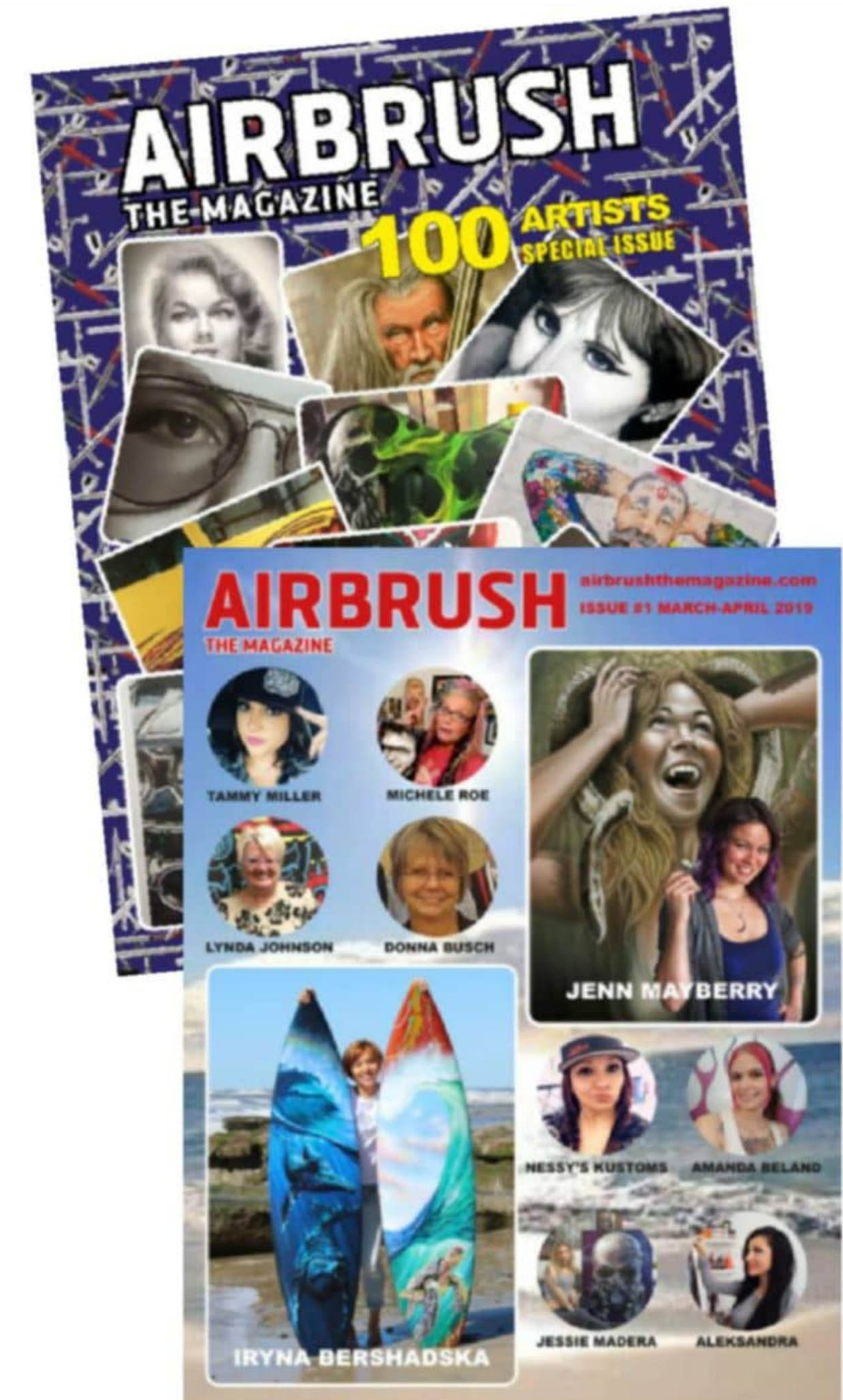
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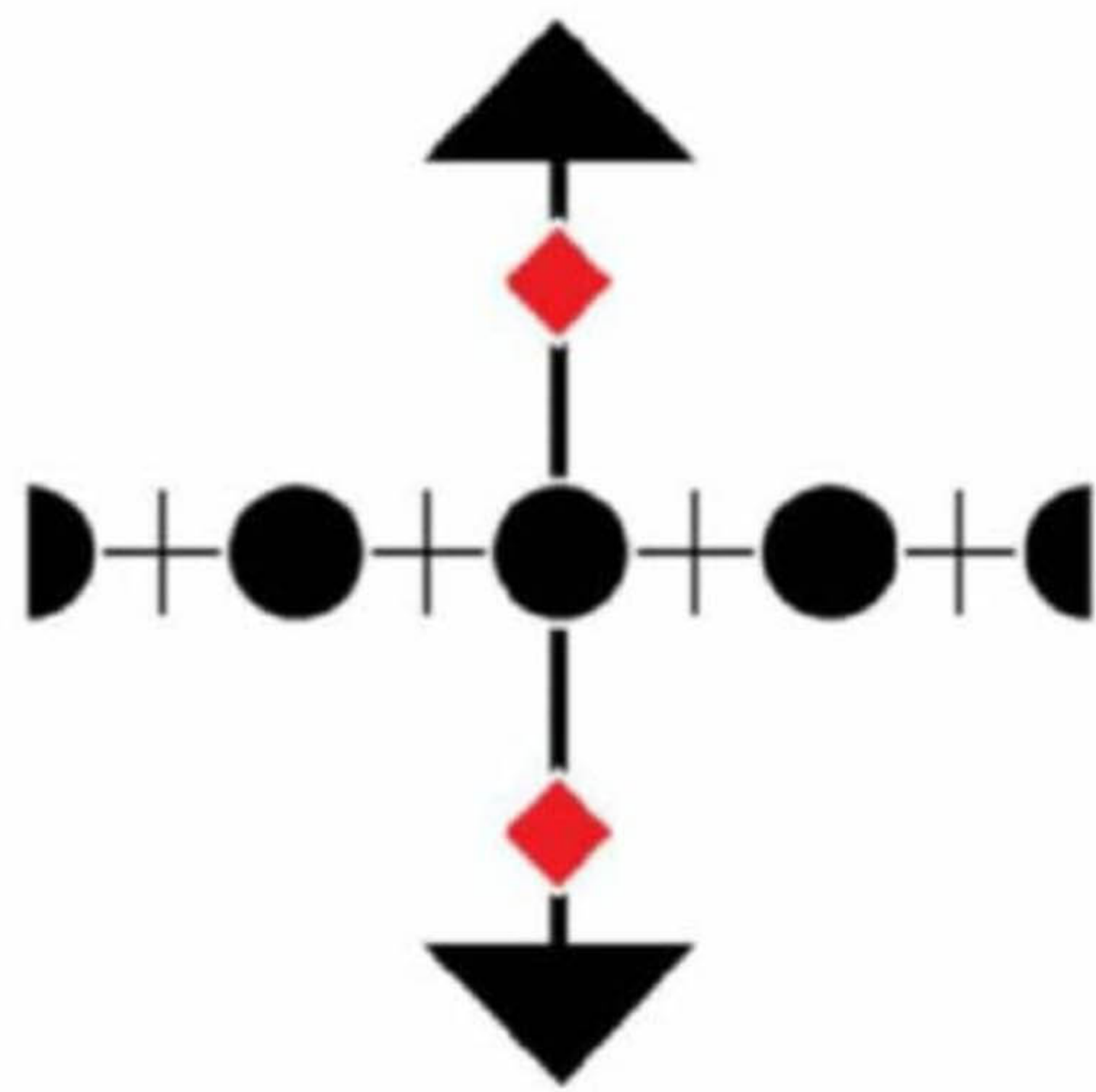
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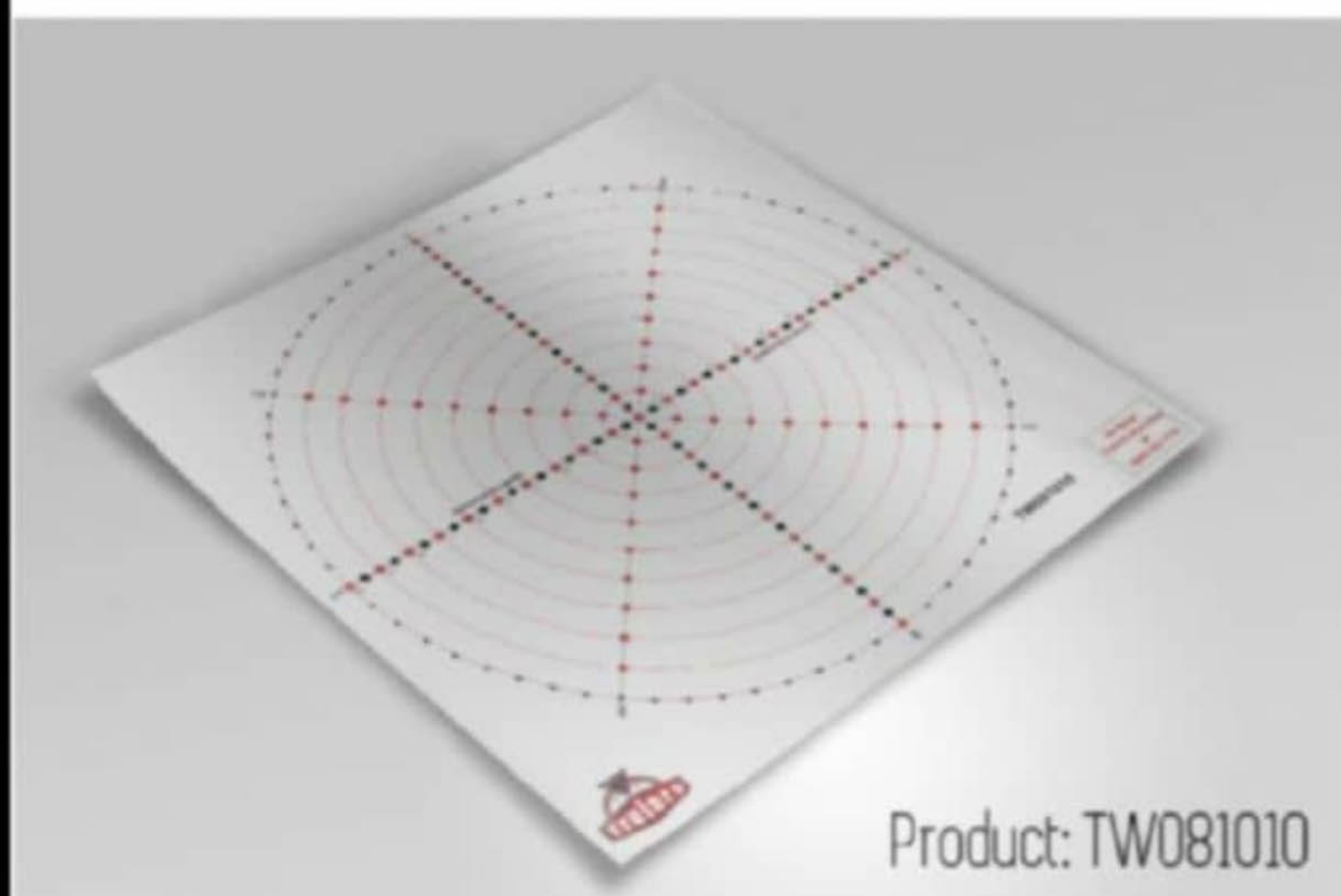
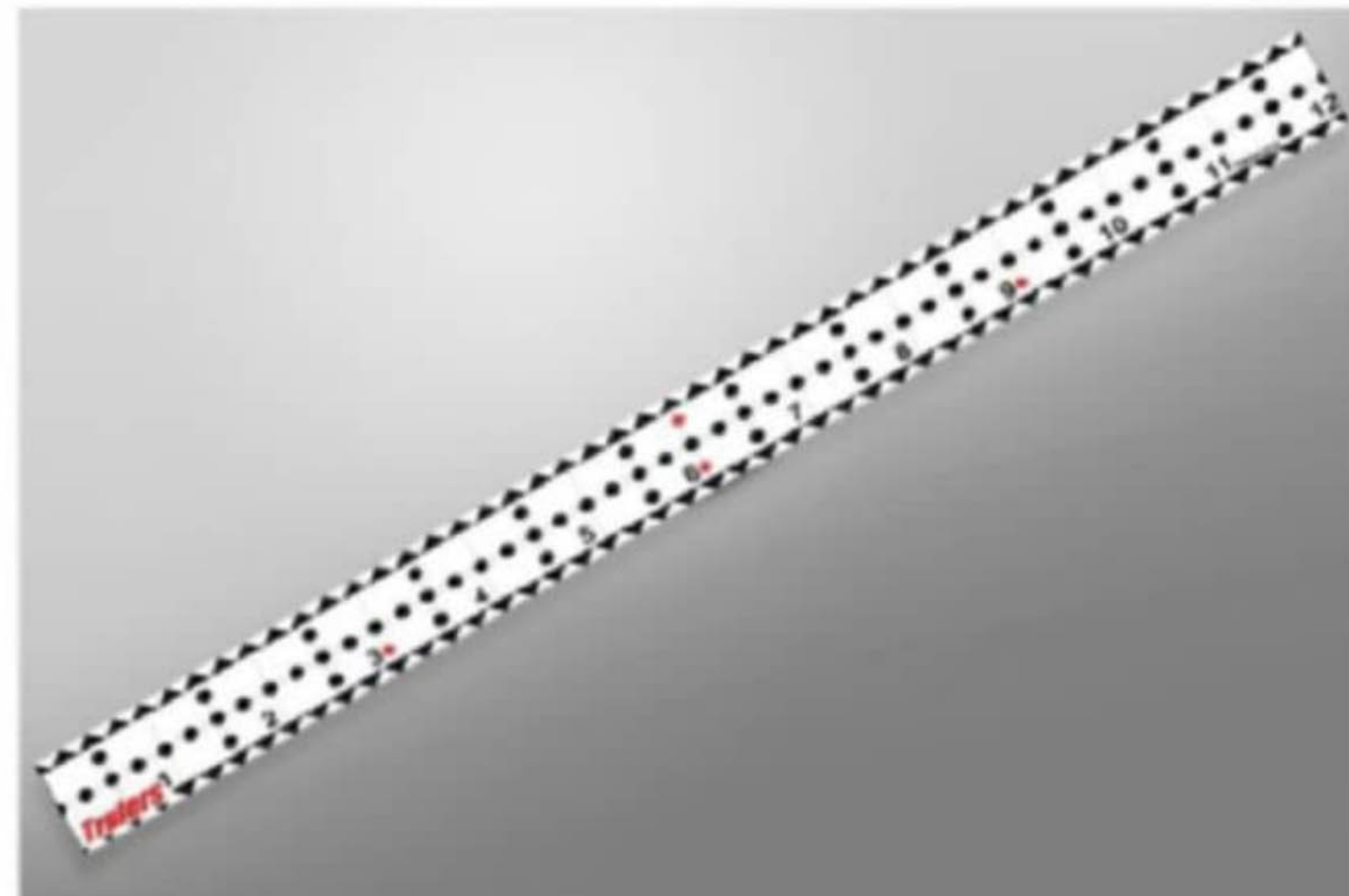
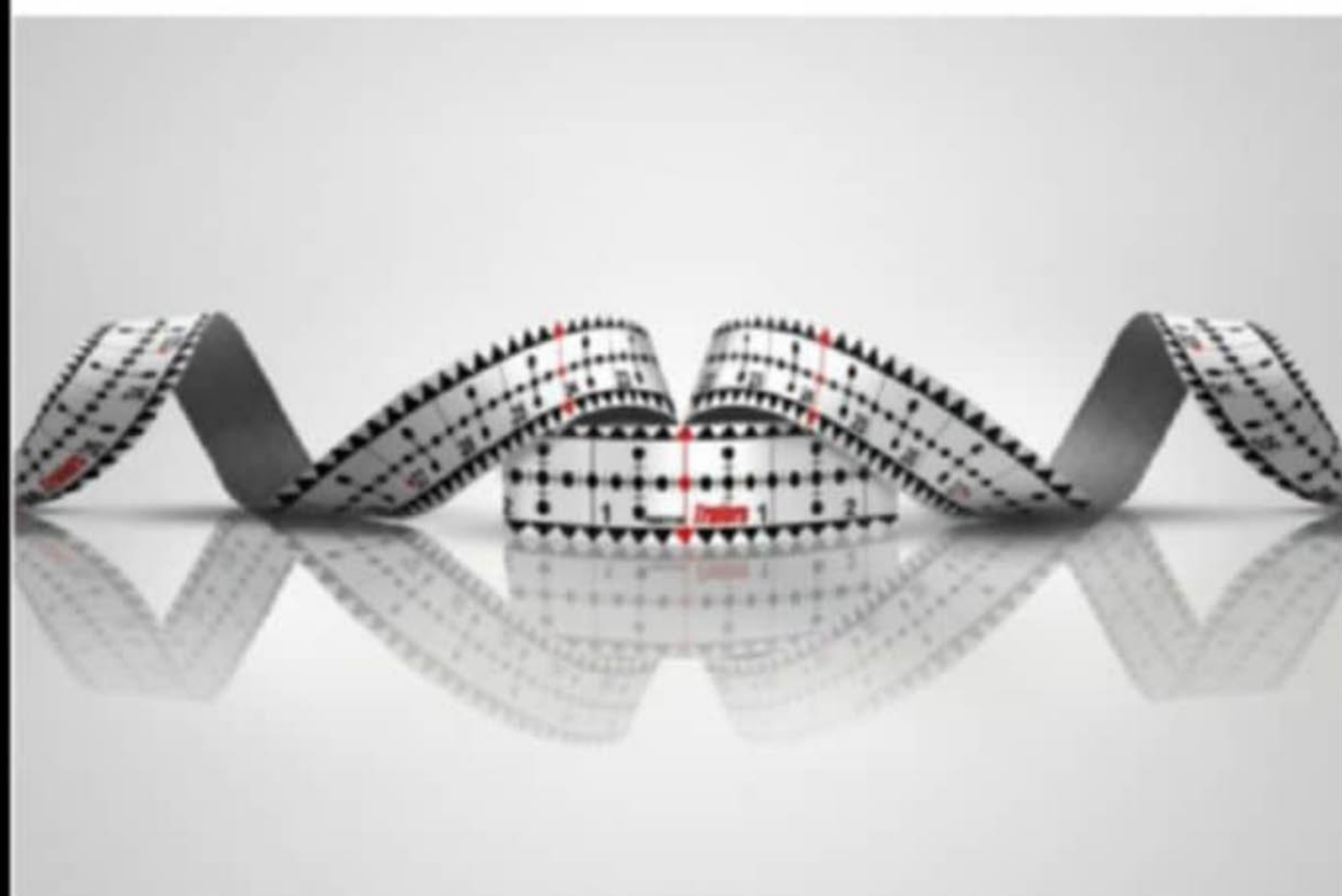
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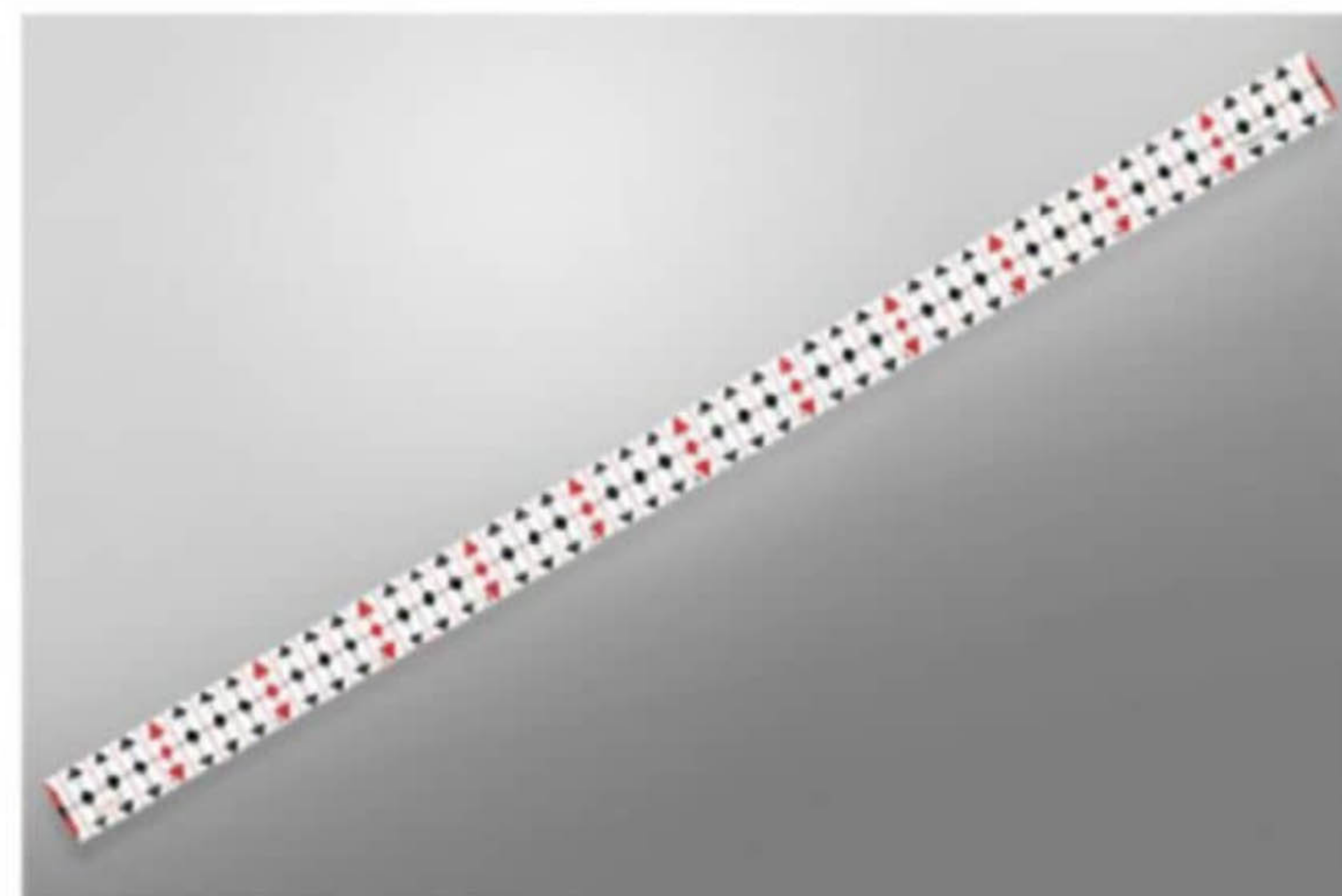


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