

issue #6

AIRBRUSH

THE MAGAZINE

March/April 2020

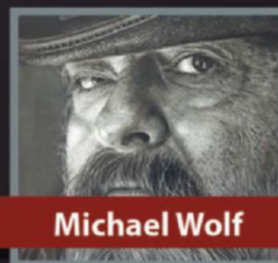
FEATURED ARTIST:

Martin Bouchard
"Fitto"
How to paint

ARTICLES BY:



Tommy Hamm



Michael Wolf



John Salozzo

READERS
GALLERY



Rafahell and Andrew
from Kustomwork Shop



Airbrush Fitto
SHOW TIME





When We think of automotive candies,
words like this come to mind...

ENHANCED
DOMINATING
SUPERIOR
VIBRANT
DEEP, RICH & ALLURING

Basically...

CUSTOM AF



**AVAILABLE
NOW!**

tamcopaint.com

CONTENTS

March - April 2020

AIRBRUSH
THE MAGAZINE

Airbrush The Magazine

5575 SE 56th St,
Ocala, FL 34474
1-352-361-3403

Don Johnson Editor

airbrushmag@gmail.com

Graphic Support

Beata Tapolska

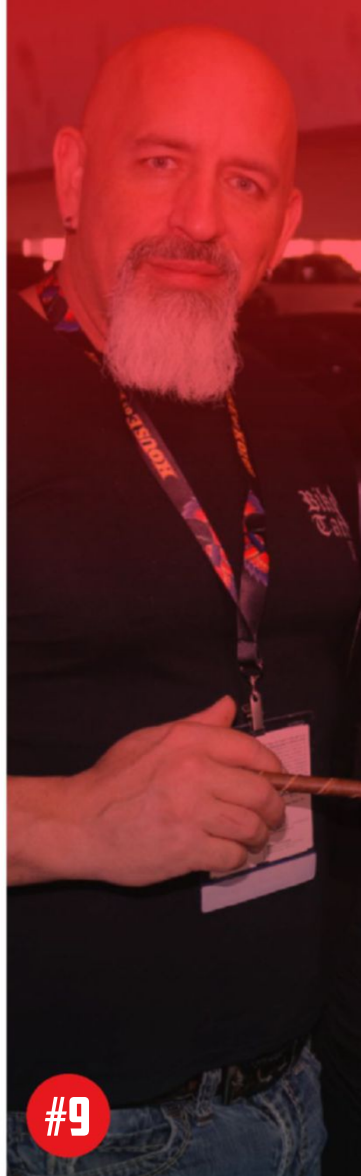
Advertising with us:

1-352-361-3403

 airbrushthemagazine

 @airbrushthemagazine

Copyrights: Airbrush The Magazine Publishing or distributing this issue of Airbrush The Magazine issue #6 in any shape or form be it printed or digital is strictly prohibited. Reserved No part of this issue may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, electrostatic, magnetic tape, mechanical or otherwise, without prior permission in writing from Airbrush The Magazine.



#9

FEATURED ARTIST
MARTIN BOUCHARD
AIRBRUSH FITTO

Our interview with artist Martin Bouchard. I'm sure you will find it very interesting. His history in this business and some advice to those new to all this.

#1 TOMMY HAMM

How To... Coastal painting

#4 MICHAEL WOLF

How To... Portrait of Fred Gartenberg

#8 SUBSCRIBERS SHOUT

OUT - TON JANSEN

#16 SHOW TIME



FEATURED ARTIST
RAFAHELL AND ANDREW
FROM KUSTOMWORK
SHOP

Our interview with these very talented Canadian Artists Rafahell

#17 CREEPY SHOW

#18 READERS GALLERY

#20 AIRBRUSH FITTO

How To... Hooded skull

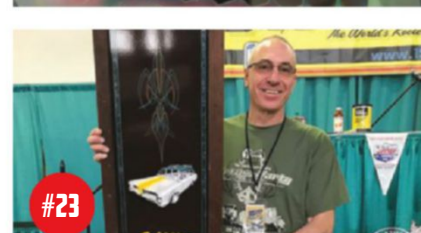
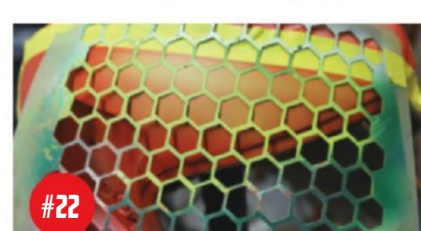
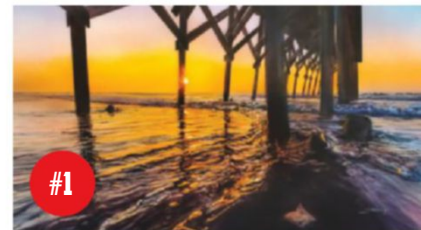
#22 DON JOHNSON

- Helmet painting tips

#23 SUBSCRIBERS SHOUT
OUT - JEFF SIMON

#24 JOHN SALOZZO

How To... The toy project





TOMMY HAMM

Hey Folks, I'm Tommy Hamm. I live in the town of Wake Forest, North Carolina. I've had an interest in art for most of my life but it wasn't until I had a motorcycle did I consider airbrushing.

I watched YouTube videos by Ed Hubbs and some other people, bought myself an inexpensive airbrush and started painting skulls and flames on motorcycles. But life didn't allow it to go much further at the time and I gave it up. It wasn't until my grandson asked me to paint his baseball helmet did I began to think about it again. Over the next few years, I took classes from several different teachers and painted and practiced until I got better. Each painting to me is still practicing for the next one, learning from previous mistakes and figuring out new approaches.

Don asked me to do a step by step on my coastal painting, so here we go...

SOCIALMEDIA:

 /tommy.hamm

STEP 1

The first thing I had to do was transfer the image to the sheet of Yupo Accel, while there are many ways to do this, I chose to trace it on by using a sheet of Saral, a type of graphite paper. Yupo Accel is the fastest-drying synthetic paper on the market which is why I choose to use it.



STEP 2

I begin my painting using Createx Illustration payne's grey. I compare the darker areas of the photo and paint them accordingly, basically roughing in the art. I then started adding some details to the waves coming in, by removing paint, using a wooden dowel sharpened like a pencil. I did the same thing under the pylons to give the illusion of water. I didn't add a lot of

details in the foreground, because it was going to be pretty dark there

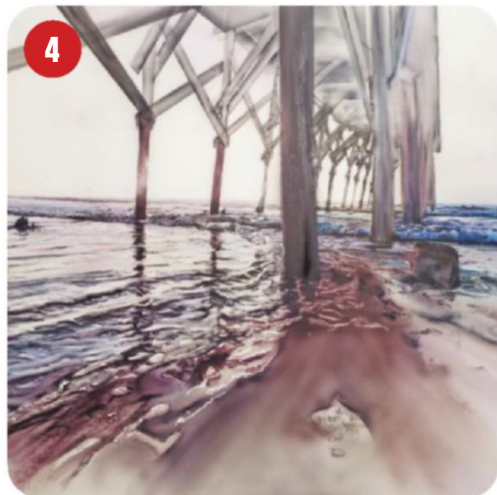
STEP 3

I started to add some color using cerulean blue, which I later added some Magenta to. I erased some areas back to white to keep the water and waves alive.



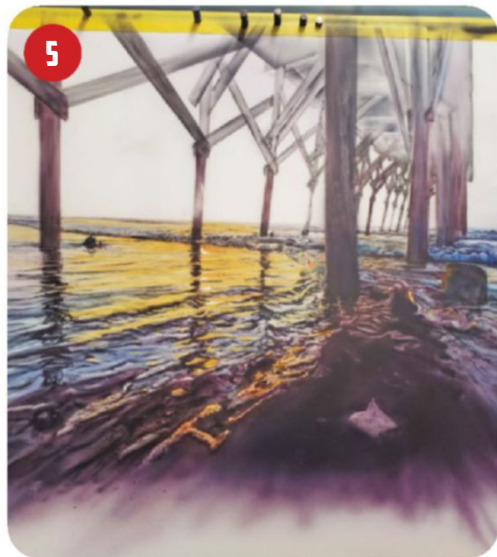
STEP 4

I start adding color to the darker foreground area, but not going to dark yet so the foam and reflections could be added gradually. I used the same mix of sepia, grey, and magenta to begin darkening the pylons a bit. After that, I went ahead and darkened the shadows in the water.



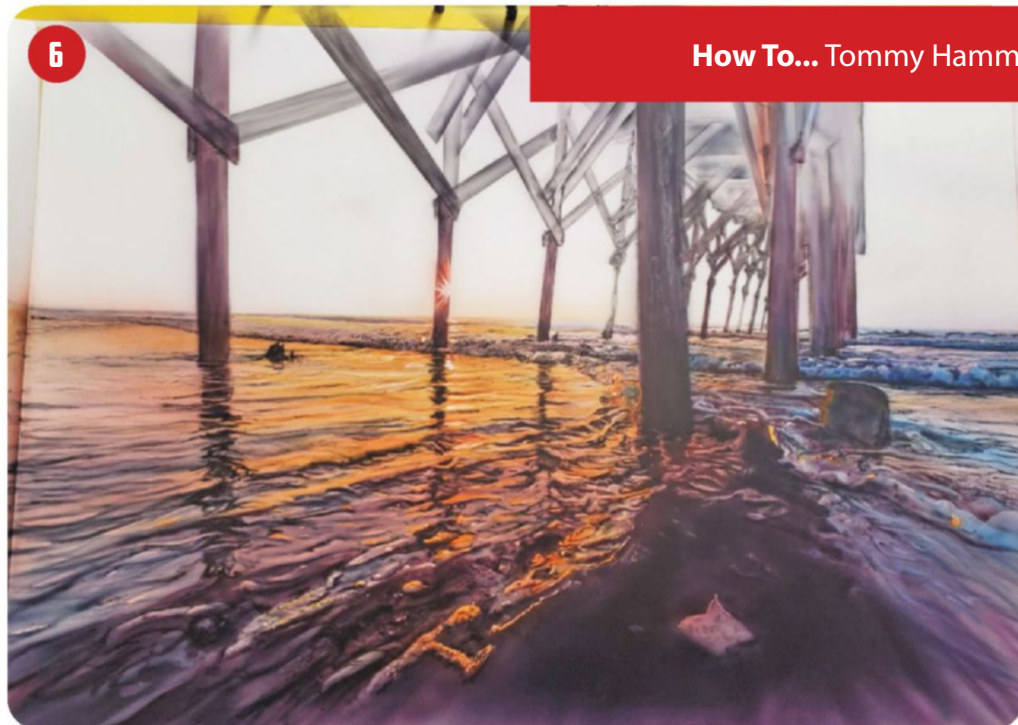
STEP 5

I started adding the reflections from the sunrise in the water using Yellow with some orange added. The whole time using the dowel to bring needed areas back to white for the highlights in the water. Also during this time, I used payne's grey to deepen the darker areas of the ripples in the water.



STEP 6

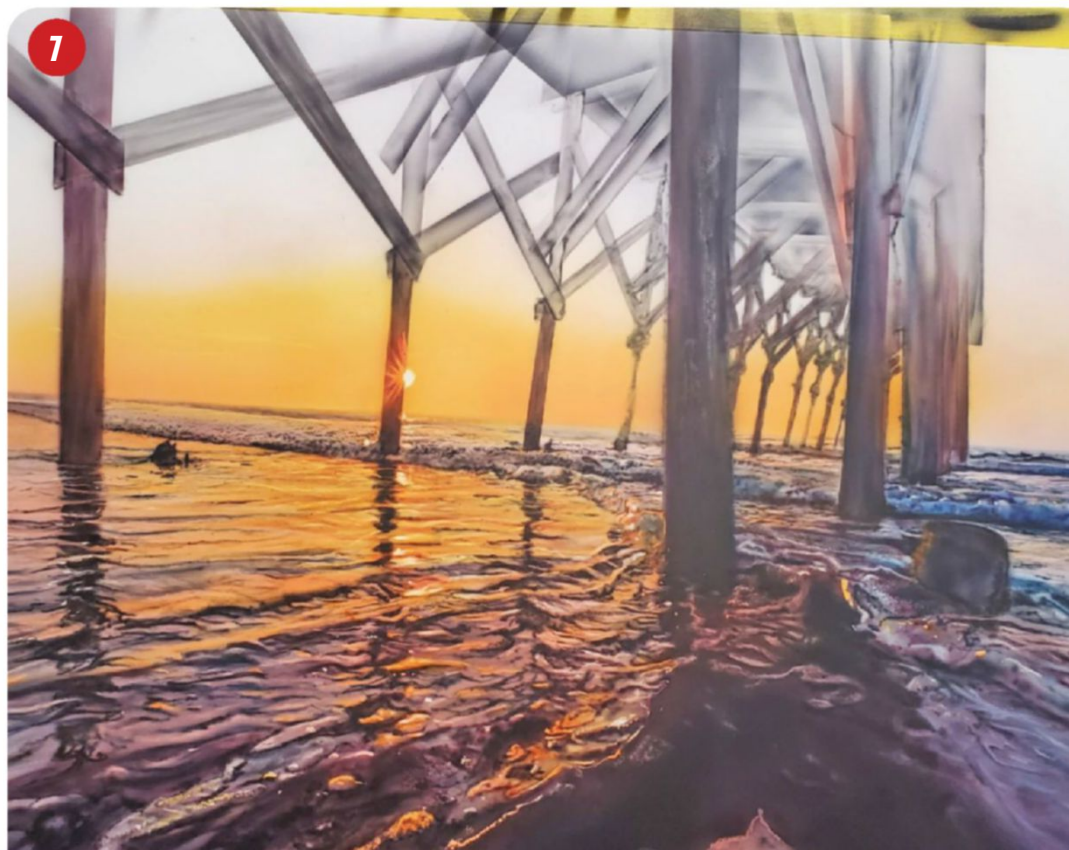
Using orange I added more sunlight to the water while using an eraser to bring back highlights and glisten. I also mixed a bluish Red to add color to waves where needed according to the reference. Basically pushing and pulling the color in the waves with color and eraser.



STEP 7

Next, I start adding the morning sky using the same yellow orange mix. I use the dowel to bring the sun out peaking around the pylon. After which I went ahead and darken the pylons and the pier with a muddy mix of payne's grey, sepia, and magenta. I painted the right upper corner with cerulean blue with a touch of Illustration White added. I do all my mixing in the cup usually.

Being a printer all my life has helped me tremendously with mixing color. *As a side note, the young man who took this photo is the son of the man who first taught me how to run a press. I just realized that writing this. Life comes full circle.* In the upper left corner, I used payne's grey with a touch of white there as well. I pulled that lightly across the top.



How To... Tommy Hamm



8

STEP 8

I deepened the orange in the sky and also the water, again working details in water with a dowel. I then added some Reddish Blue above the orange sky and across the skyline. I darkened the pier up more so the beams and pylons didn't appear to be transparent. Darkened the blue in the sky then I worked the waves a little more with color and dowel. At this point, I'm calling it done. I hope you enjoyed this short step by step.

MORE OF TOMMY'S WORK



Black on white, we only believe what we see! The reference photo was taken by photographer and designer Pablo Pallazzo. The portrait of rocker and club owner Fred Gantenberg was a very special challenge.

In addition to the character in his face, it was also necessary to reproduce the many different textures in the hat and clothes. The brilliance of the eyes, the felt structure of the hat and the reflexions of the metallic objects on the hat, the shirt and finally the skin and hair structures. The most important aspect is studying your reference. Where are the contrasts, where are the transition from soft or hard, how can I create the textures? My first black and white works were sprayed on airbrush paper. I was satisfied with that at the time, but they had a very soft look, like photos from old times. Only when I discovered MDF did my painting technique develop further. I primed the MDF panels with a white-pigmented acrylic-based primer. My favorite is the Capacryl adhesive primer from Caparol. The plate is sanded with a 240 grid and I applied 2-3 coatings of primer. After complete drying, the surface is sanded with 800 grid and cleaned. The surface is then smooth as glass and ideally suited for erasing and scratching.

Preparation

First, make two printouts to use as a transmission medium. For this, I blacken the back with an HB pencil and transfer all lines and shapes with a 0.5mm lead pencil. I only press as much as I have to get recognizable lines on the surface. If they are too dark, they will be very hard to deal with later. I cut out the darkest areas with the scalpel. Eyes, hat, and nose are areas where the right proportions are important

Step 1

I only need very few tools to paint. My airbrush, a Harder & Steenbeck Infinity with 0.15mm set up, an eraser pen, a 2mm fiber pen, a black Polychromos drawing pen (colored pencil) and a scalpel.



Step 2

The template I stick to the top of the picture and spray with very little pressure the cut out areas. Now I have all the necessary information on the ground and work from now on freehand. The basic principle of my painting method consists of applying the colors in thin layers and then manipulating with erasing and scratching tools. I go as slowly as possible avoid it getting dark too quickly.



Step 3

The metal parts: I start here with the hat. First I paint the basic form of the metal clip on the hat. I spray with very close to the painting surface and with reduced pressure. The color is only slightly diluted at this point. Schmincke colors are very fluid and flow very well. This allows you to spray even the smallest details very precisely. I etch and scratch gradually all the highlights to create the shape and set the reflections. I repeat this process until I am satisfied. The goal is the effect of a metal surface.



Step 4

With the hat, it's the soft and felty structure that requires a lot of patience and precision. With small circular movements, I create the textures and later erase to bring highlights back out. The longer I let the colors dry, the harder they can be to erase. But you must work more controlled and softer. If you ease to hard you could destroy the paper. Step by step I go darker.

How To... Michael Wolf



MICHAEL WOLF

My name is Michael Wolf. The paint I used was Schmincke Aerocolor black. Harder & Steenbeck Custom Infinity with 0.15mm nozzle. I was born in 1973 in Saxony. After school, I learned about the profession of mechanics at which I worked for about 1 year when I was called to military service. This time extended to 12 years. I then completed a degree in design in the craft industry and decided to once again learn a new profession. This time painters and varnishers. To complete the whole thing, I attended the master school and acquired master craftsmanship. Since then I have been working as a training master at a private educational institution at the Dresden Chamber of Crafts. I train painters and varnishers, vehicle painters and signs and light advertising manufacturers. Of course, I try to incorporate my experience with the airbrush. I started airbrushing 20 years ago when I started modeling. I always painted my military models with paintbrushes and was never really happy with them. Only the airbrush brought the desired results. Due to relocations, family, and training, there was no time for the hobby and so, after almost 10 years break, I started spraying again. I was motivated by internet videos and the Orange Airbrush Forum, and gradually my pictures got better and better. I hope I can continue to develop as there are so many opportunities and techniques to learn. I would like to continue to establish myself as an artist.

SOCIALMEDIA:



/wolf.fine.arts.de

4



Step 5

The seams of the brim and the metalmark are a combination of fine lines and dots. It requires a steady hand and a lot of discipline. It goes fast and you scratch with the needle (mostly I spray without cap). The lights have been created with a scalpel and glass fiber eraser.

5



Step 6

After the hat is painted, I cut out a loose template for covering the face and body. The background I spray with a lot of pressure and at a distance with undiluted black. This creates a blurred edge from the background to the face. That's good because it brings more attention to the face, the sharper the contrasts and textures become.

Step 7

Now it's up to the eye! I spray the textures freehand and orient myself to my reference picture which hangs next to it. You can see very good the soft, wrinkled structures. But it is only after the etching and scratching of the high lights that the eye awakens to life as you can see.

6



7



Step 8

In the second eye and the nose, I do the same and first, spray the pores and wrinkles with diluted paint and then erase the highlights. But always slowly and layer by layer. If you apply too much to quickly it will get to dark fast. This can be frustrating because it is very difficult to correct!

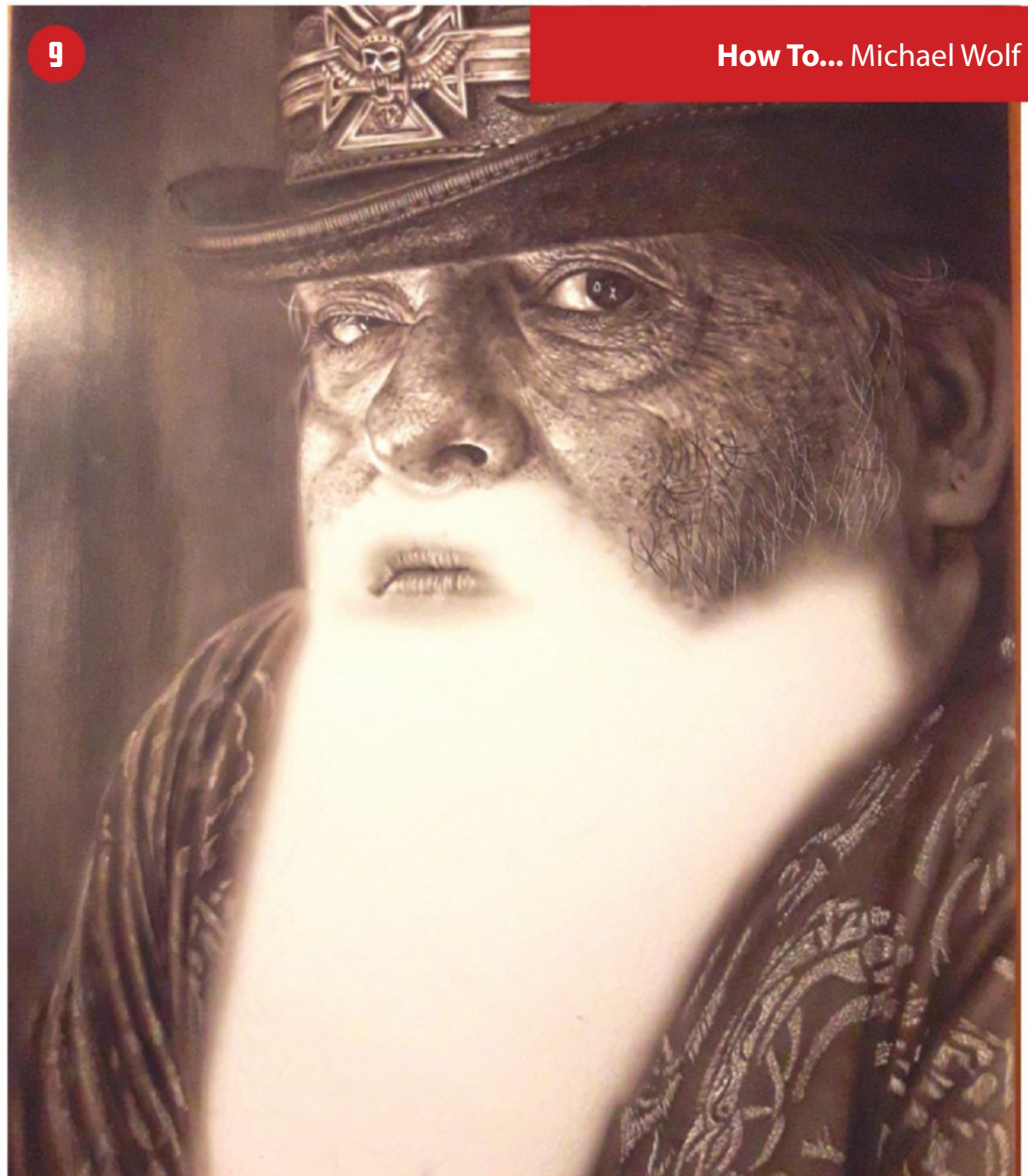


Step 9

Now it's more in the background. The shirt is painted again in thin layers and then the wrinkles are sprayed. After the paint dries, I work on the face. The texture of the cheek, the lips, and the first whiskers are created by erasing and scratching. The ear I spray blurred so it is not in focus. The pattern of the shirt is erased point by point with a soft eraser. It takes time, but it's worth it!

Step 10

Painting the beard consists of 3 steps. Step one is a background that defines the shape and structure of the beard with directional dagger strokes. In doing so, I pay attention to the contrasts. In the second step, I compress the structure again and scratch with the fiber pen the first hair. Step by step, becoming increasingly dense. The third step is scratched with the scalpel to create a tangled beard look. The hair to the left of the eye is erased softly to look out of focus, the whiskers around the mouth razor sharp. Finally, I add a few black whiskers with a black colored pencil.



Step 11

The last steps consist of adjusting the brightness and contrast. I paint to almost 90% finished and adjust the brightness values and contrast again. As I said, staying brighter is not a problem, you can always get darker. Some words about the black I used. The Schmincke black has a warm, nutty touch. The more you dilute the color, the more brownish it seems almost like Sephia. I like it a lot! Since I only work with black here, unlike working with grayscale, I always have to pay attention to the brightness. Maybe I prefer to use black because I'm pretty lazy when it comes to mixing colors and cleaning the gun?



Step 12

Finally, I apply a 2K silk matt clearcoat, this will protect the painting.





TON JANSEN

Education: traditional painting specializing in decorative Painting, marbling-woodgraining, gold leafing, and sign painting.

I started in the mid-eighties with my company in the Netherlands as a decorative and sign painter. I always loved to draw and paint and by accident discovered the airbrush when I saw a fellow artist some 40 years ago working on a mural done by airbrush. He just ordered 2 Paasche VJR airbrushes from the USA, and after asking him numerous times he finally sold me one of them. This was the start of my airbrush career.

With the help of some old airbrush books, I figured out how to use it. I did have to learn it the hard way because at this time there were no teachers for airbrushing. The few who know how to use them did not want to share their secrets and knowledge. Through the years I have worked with almost every brand of airbrush. I have done so just of curiosity what would be the difference between them would be. I discovered that this is something very personal, you choose the airbrush that fits you no matter what brand. The most important thing is that it works for you. I do have Paasche, Badger, Iwata, Efbe, Aerograph, Olympos, Richpen and even some Chinese replicas.

Most of the times I use my Paasche brushes just because I am used to them as I have used that brand the longest. In the last 10 years, I almost only working on paintings of endangered wildlife. It worries me what humans do to these beautiful animals.

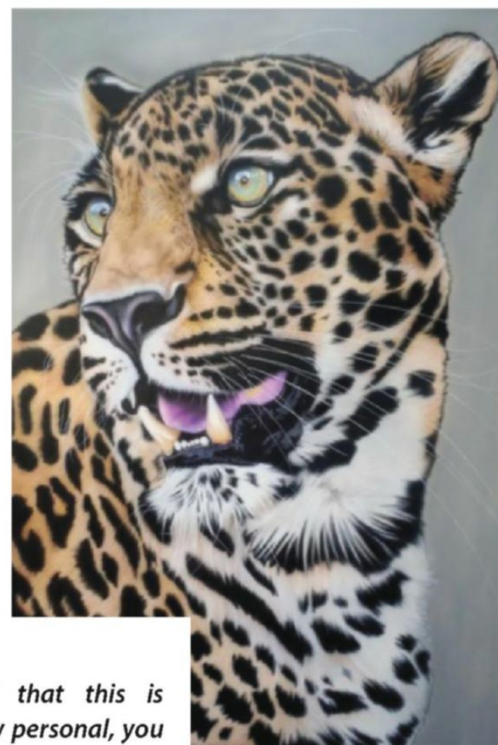
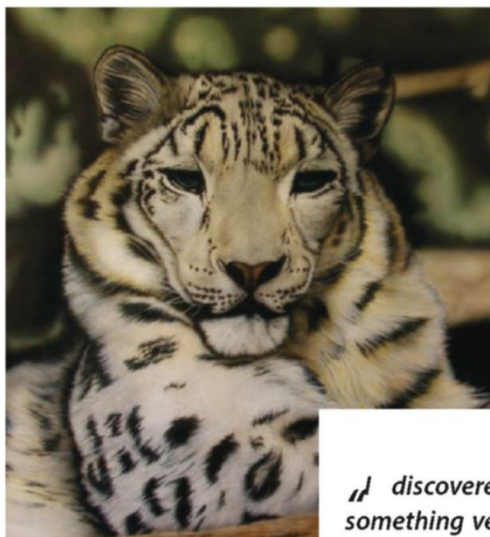
Most of the time I work on canvas and use only acrylic paint, the same thing here I have used almost all the different brands of paint. **My favs are Golden, Jacquard, Paasche Extreme Air and lately a brand from Colombia Aerocryl Profesional.** It is great to see the revival of

airbrushing in the last years. I see a lot of new talented new airbrush artists from around the world. **Keep on brushing everybody!**

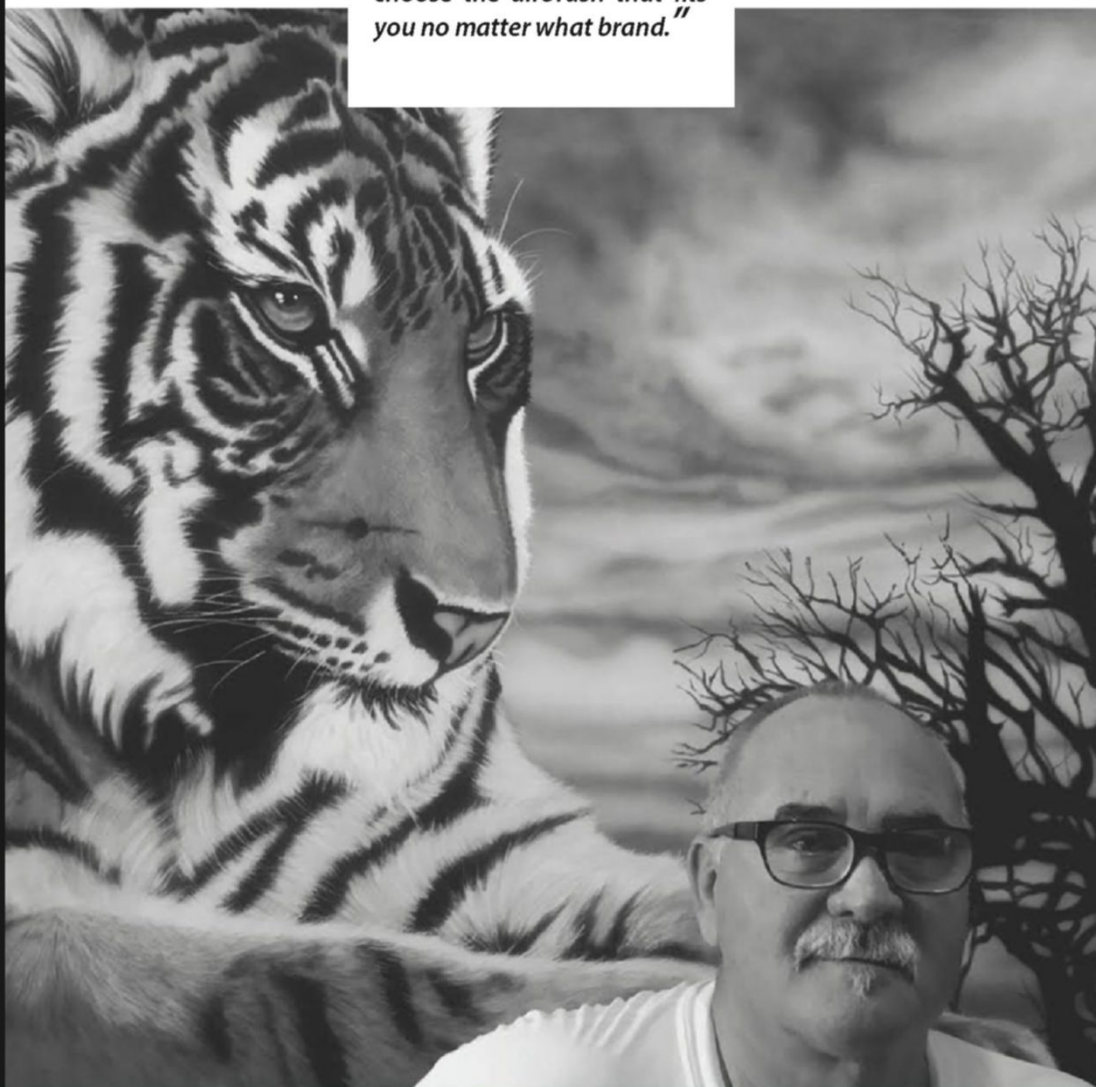
Ton Jansen Art Studio.

SOCIALMEDIA:

 /decoarte.higuey



"I discovered that this is something very personal, you choose the airbrush that fits you no matter what brand."



SUBSCRIBERS SHOUT OUT



INTERVIEW WITH MARTIN BOUCHARD AIRBRUSH FITTO

With Help From Nic Meunier

ARTISTIC PROCESS

What does a day in the life of Fitto look like?

After a day of riding his ATV 4-wheeler in the sand or mud, Fitto hits the gym late evening. Around 10 pm, he usually returns home from an intense 2-hour weight session and gets ready to enter his shop for the next 8 to 12 hours. Fitto loves being focused and undisturbed when he starts his airbrush work. That's why this night owl finds his best artistic vibe when the majority of us are sleeping. It is in the darkness that Fitto finds the right space of mind to paint and create some of the most exclusive and recognizable art in the world of airbrushing.

BACKGROUND

Martin grew up in the Saguenay region of the province of Quebec and moved west of Montreal after graduating High School. During college, Martin studied Fine Arts and Professional Welding. He worked in and around garages, experimenting with painting cars, trucks and motorcycle. This quickly became an obsession with Fitto. He accepted his first custom painting challenge in exchange for the equipment used to custom airbrush jeep. The result not only dazzled everyone; it made his friends ask him to paint more vehicles! Fitto evolved as an airbrush artist by airbrushing leather jackets which led to his first paying airbrush artist position. Not long after his debut with the jeep, he had 10 vehicles exposed at the 1993 Salon de l'Auto at Place Bonaventure in Montreal. The year after, that number grew to 19 vehicles. Fitto's brand was born.

CREEP SHOW BIKE

A few months before I started painting as part of

the Creep Show project, I met the builders of the bike, Speedtrix. After a long conversation with Speedtrix and the bike owner, Adam Bergeron we decided on the background color and other details of the project. Adam wanted to have horror movie characters like Chucky, Freddy Krueger and The Ghost Rider on his bike. For my part, I also proposed to add a character of my creation. The progress of the project would be filmed for a reality show called Chopper Quebec. However, the producers planned to film me during the day, but I work at night. True to my habits, I did not want to change my reality for a show! Several months had passed before it was time to start the drawings on this bike. Unfortunately, many characters we talked about were already used on other bike projects by other builders. So, this kind of sabotaged my idea to be unique and out of the ordinary. Because when everyone has the same ideas, it is decreasing my chances to be unique and stand out from the crowd with my artwork. So I proposed to make a horror movie theme bike and everyone loved the idea.

The first step was the search for quality images on the Internet. It takes a lot of time, but that's what makes the difference in the final result:

- Find images for each of the characters
- Create an image bank as references
- Select the images to use, according to what seems to be the most appropriate.

Virtually all of these images on the bike were done by hand except for a few pencil's drawings I used for bases. The tear in Chucky's head was made with a very clear distinction from surrounding areas to emphasize it. Marking so many characters without overloading it making it look crowded was not easy.

For this project, I opted for just black, white and shades of opaque and transparent red. The black and white drawings are painted using a medium gray. Then I go with lighter colors to highlight them, I end up with very dark and super bright white highlights. At that point, I thought it looked like too much like a collage, it was then that I decided to add scenes from the movie Pennywise. I showed the result to the guests to my shop and they loved it. To find a harmonious link between the scenes, I just let myself go. What I found most difficult in this specific project was creating links between scenes instead of just creating the characters themselves. The whole painting needed to flow from one image to another naturally.

The rear fender is welded to the rear frame of the motorcycle. That fixed placement made it very difficult to work making it hard to do freehand work. It has resulted in way more hours of work on that part than the rest of the motorcycle.





All drawings in red are initially made in shades of gray. Then overlaid with a semi-transparent orange and different shades of red in a specific and progressive way. I mainly use a mixture of magenta and sweet orange. To paint the shadows, I used a House of Kolor red candy from mixed with a magenta base and an orange candy. Controlling the excess spray, overspray required a lot of attention here. Sometimes, I covered a majority of the parts and I remained in black and white so as not to contaminate them with red.

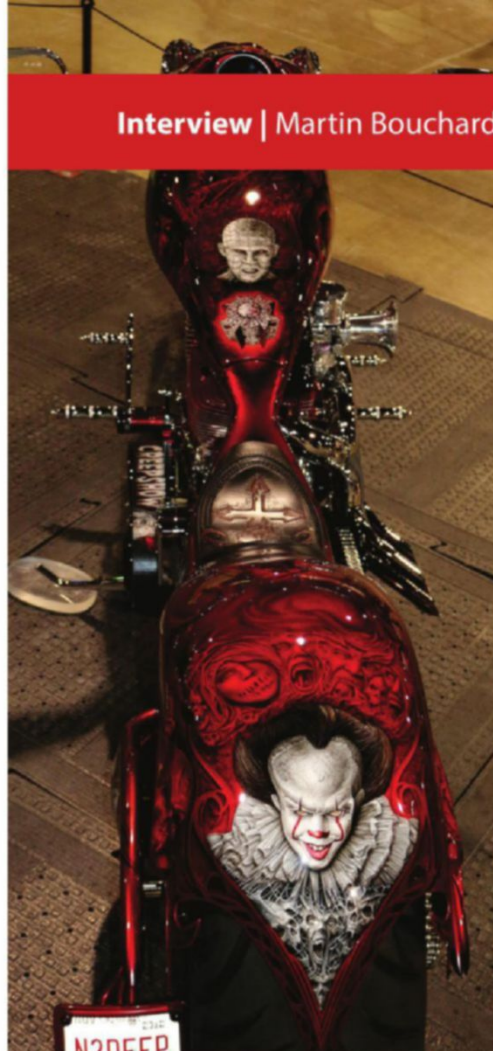
For the base of the back fender and the inside of the frame, I used 3M 1/8 and 1/4 inch tape to create my graphic lines. I put them directly in the background color, draw out the contours. Within these contours, I added some bright red lights to create a 3D effect. For the overall appearance of the bike, I stretched my background landscapes with metallic red paint so that people could always see the metal through my drawings in a subtle way.

I liked doing this project and I learned a lot. Before the beginning of that year, I wanted a project published on the internet to exceed one million views. In January, the bike was presented at the Toronto International Auto Show where the owner filmed his bike and broadcast the video on the internet. The single video was viewed 13 million times within weeks.

This bike was a great project that I am very proud of the results. I believe that the fact that people know the characters has helped. I paint

many of my creations using my imagination and creative mind. These still attract millions of views very often. But in all the shows where the Creep Show was presented it always becomes the main attraction and has won many awards. It was my honor to paint this bike and I'm very thankful to the owner and Speedtrix who gave me the chance to do this project. With every project I do, I learn a lot. This project was one I learned a lot doing and I'm very proud of the finished work.

Interview | Martin Bouchard



WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
brand new books, trending movies,
fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>



INTERVIEW WITH **RAFAHELL AND ANDREW** **FROM KUSTOMWORK SHOP**

RAFAHELL

It started with my father making me a custom drawing table at 4 years old. It was the start of my own little creative world. My mother always told me I stood out artistically from everyone else in preschool. My very first drawings were: bumblebees and ducks I saw next to our little country home in Yamaska, Qc. During my elementary and high school years, every square inch my room walls were covered by my drawings, my freedom of expression covering each wall. By 13 years old I received my first tattoo lessons with artists Jime Litwalk. His new school style of tattooing I fell in love with.

In 2016, I signed up for the Tattoo convention of Nante, France. This is when I found my new neo-traditional and dot work styles. Meeting new foreign artists allowed me to stay updated with the latest tools and materials from around the world. I enjoyed traveling so much I soon purchased my first motorcycle without even having a car license. I put two and two together and it was not long after I decided to paint my motorcycle. In Quebec, our motorcycle season is cut short due to winter which is perfect for a motorcycle painter because we get 5 to 6 months to paint bikes! In these months there are many bike shows like Show Harley in Montreal. I exposed my very own painting and met new painters from around the province. One, in particular, Andrew Thornton, soon became my fiancée and now my husband.





ANDREW

At a very young age, my parents immediately supported my passion for drawing since it would keep me calm and out of trouble with my two older brothers at home. In a Montreal suburb home, my mother worked in educational art supply sales while my dad worked in computers. I was fortunate to have endless materials to experiment with while my mother worked from home.

Drawing developed my early passion for artwork. Montreal was getting bigger and bigger in the graffiti scene and more and more young artists were starting to paint. It wasn't long after that my cartoon characters were being spray painted in my St-Hubert neighborhood. By this point in the early 2000s, my middle brother was attending auto body school. At the same time, The Fast and the Furious era started. My oldest brother drove us down in dad's van to attend the Sport Compact Auto show at the Olympic Stadium in Montreal. I was a 15 years old young inspired artist. I spotted a notorious airbrush artist painting live on a car hood. To me, this was the best of both worlds: graffiti and automotive painting. After getting arrested a couple of times for 'decorating' the neighborhood my parents were looking for a solution and I quickly convinced them this was it. The next Monday morning I had an early

birthday gift: my first airbrush! After doing research on YouTube and reading magazines, I built an 8X12 shed in the backyard with the help of my father and brothers.

Mixing techniques of graffiti paint markers, brushes, rollers, and the airbrush I found my new passion for painting with the airbrush. In high school, I was voted most likely to become an artist in my graduating year. And I won the local city urban art contest for Longueuil's 350th. I continued into College and University where I attained my Bachelor of Fine Arts at Concordia University in Montreal. The art schools opened my mind to creativity with a variety of new materials, techniques, and ideas. In the summer of 2013 right after my graduation, I officially opened my commercial painting shop. It was a big leap and very hard to keep up with expenses, but with a strong passion and dedication, nothing was impossible. Learning the airbrush through a graffiti vision enabled me to paint on any surface: fabrics, plastics, fiberglass, wood, and metal. It wasn't long before I was painting helmets, bikes, and even professional drift cars. By then, I had started exposing my paintings and reaching out to clients through the car and bike shows. That's when I slowly started making my name known in the industry.

In 2017, I won 1st place with my drift car painting in the category of Best production race car at the Salon d'auto Sport in Quebec City. Show after show, year after year we always went to the Show Harley. At the 2018 Show Harley, I fell in love with Rafahell Gauthier who soon became my fiancée, wife.



Interview | Rafahell and Andrew From Kustomwork Shop

Rafahell and I got married and moved into our new country home while setting up a shop. 2019 was a big year for us! Our life goals were a perfect match. A fresh start together in a dream shop to share our artistic passions. Our first canvas was the Galaxy Eagle. Teamwork instantly clicked. Her right hand became my left hand. The stars were lining up for us because we couldn't stop painting together on canvases, furniture, helmets, and bikes. We found a perfect little country shop in Odanak. With a lot of luck, we moved right next to the best neighbor we can ever hope. Rick Obomsawin, renowned Hot Rod painter from MadmanKustom lived there. We called our new shop: Kustomwork Shop. Following our passion is how we're able to get through the highs and lows of being an artist. For us, living from your art means creating your art in your way. For many years, painting for dealerships and others had become a repetitive cycle of clients telling you what to paint. Since we started painting our ideas, clients have come to recognize and appreciate this approach. New confidence between the artist and client is established for the best possible results. Finding the comfort zone and communicating ideas becomes easier for both the artists and clients.

Enough writing, I got to get painting!



SATAgraph® 4 series

The Spray Gun for Creative Designs



German Engineering

The Art of Airbrushing:

Small, easy to handle, for perfect finishes

This airbrush gun is specially made for creating fine dots as well as accurate lines and outlines. Different models are available to suit all application needs.

- **Gravity feed, Side feed or Siphon feed**
- **SATA super grip trigger**, comfortable no slip grip, super smooth trigger, Teflon coated
- **Crosscut reversible air cap tip**, allows air to flow away from tip when close to surface.
- **Solvent proof "O" rings** on front and inside of airbrush.
- **Trigger set knob** at rear of the gun allows you to set the trigger pull at a certain position to control paint flow.



DanAm®

The exclusive independent distributor of SATA products in the US and Puerto Rico

CALL

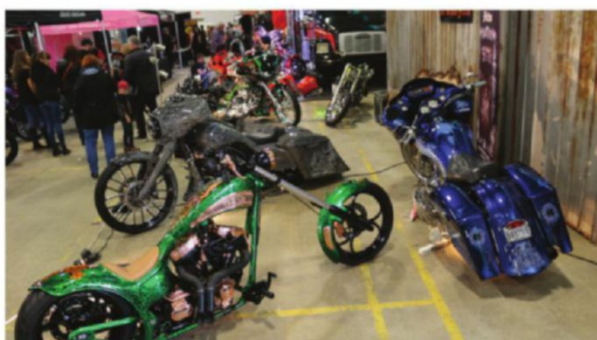
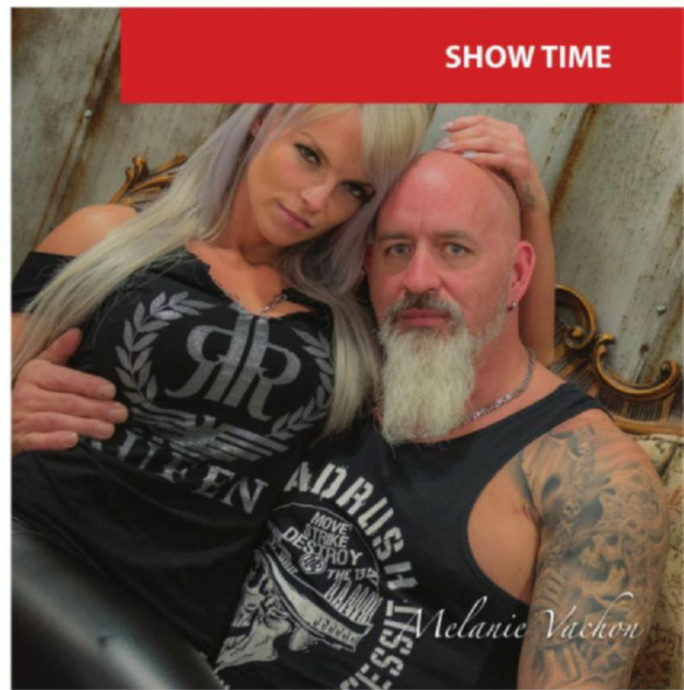
800-533-8016
satajet@satausa.com
www.satausa.com

S004B	SATAgraph 4 B Gravity Feed
S004S	SATAgraph 4 S, Side Feed
S004H	SATAgraph 4 H, Siphon Feed
S004HBS	SATAgraph 4, 3 gun set with case

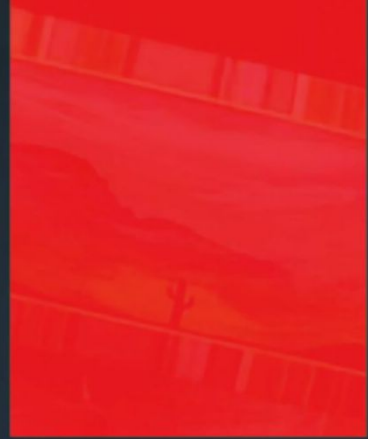
NEW For even finer detail:

S058	Detail Needle/Nozzle, for even finer detail
S057	Detail Nozzle Tip
S056	Detail Airbrush Needle
S055	Detail Refurbish Kit
S054	High Roller Trigger

SATA, SATAjet and/or other SATA products referenced herein are either registered trademarks or trademarks of SATA GmbH & Co. KG in the U.S. and/or other countries.







READERS GALLERY



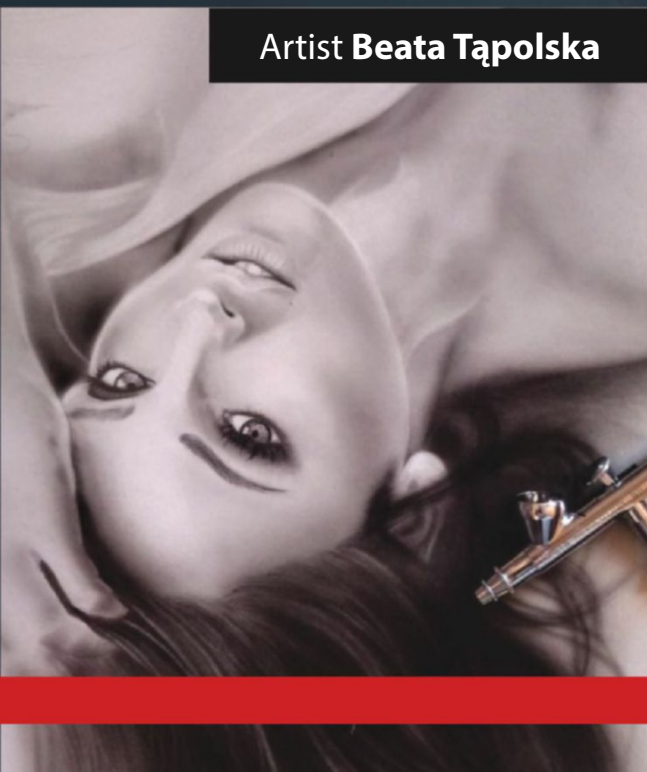
Artist **Steve Dennison**



Artist **Jim Francisco**



Artist **Tim O'Toole**



Artist **Beata Tapolska**



Artist **Rebecca Carr**

SPARMAX®

Air Compressor • Airbrush • Spray Gun • Airbrush Accessories



www.SPARMAXAIR.com



As an artist what allows me to stand out in the field is my ease to improvise and work with nothing but my imagination. But sometimes I overthink things and end up going around in circles on a creative level. By creating a faux stencil I have the opportunity to develop a new way of working.

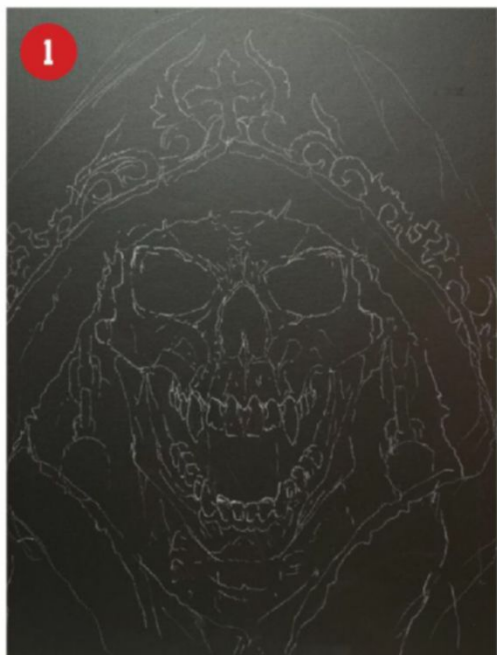
My new side projects involve using old pieces of fabric and for painting surface, I use a 16"x20" canvas. I prepared my canvas with black gesso, I put three layers to ensure that the fabric of the canvas is sealed. To finish the project I pick old picture frames at garage sales and paint them to match my canvas.

It's been a while since I walked around a craft store but on this occasion, I see all kinds of textures that inspire me and I wonder if they would fit well into my drawings. So I bought paper doilies with embroidery, rolls of fine and medium lace tape, wood carving hearts and carpet backgrounds for my textured tool chest.



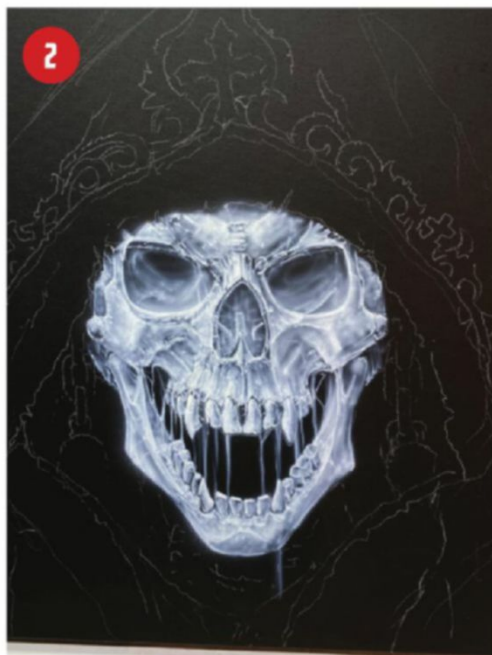
Step 1

I draw my basic lines with a bold white pencil. I could draw directly on the canvas with my airbrush but that day I was having trouble focusing so I played it safe.



Step 2

I make myself a pale gray, never in white, because if I start with white rendering at the end I could not give a real light effect, high light. With this palegray color I start to give shape to the skull.



Step 3

I make a pale gray strip to serve as background or I will apply my lace, I make it a little wider than less to be sure that my lace will not be outside the thinning area.



Step 4

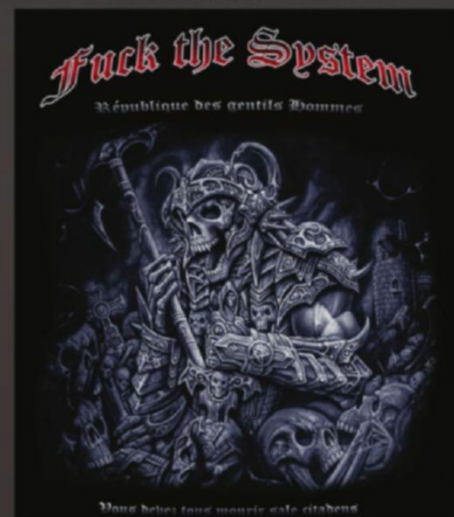
I apply silver on each side of the face for this I use House of Kolor fine silver. I can shoot this with my 2 mm airbrush without any problem and be very precise with it. I cut my embroidery strips to the right length with a blade and I put them as a stencil around the neck of my character. I spray

How To... Martin Bouchard



MARTIN BOUCHARD AIRBRUSH FITTO

FITTO APPREAL
GET YOURS
AIRBRUSHFITTO.COM



How To... Martin Bouchard

a black-gray color through the lace and a little on each side and then I remove the lace from my canvas.



Step 5

In this photo, I used the small wooden hearts as a stencil and embroidery bands of different widths for the lace band. I folded the cloth in such a way so it does not make too many folds. I spray gray-black color on all this, or through this. Once the stencils are removed it remains their shape in pale gray on the black-gray background.



Step 6

I start to airbrush my hand details all over the canvas and around the lace with an intermediate gray, the goal is to make the shadows medium color.

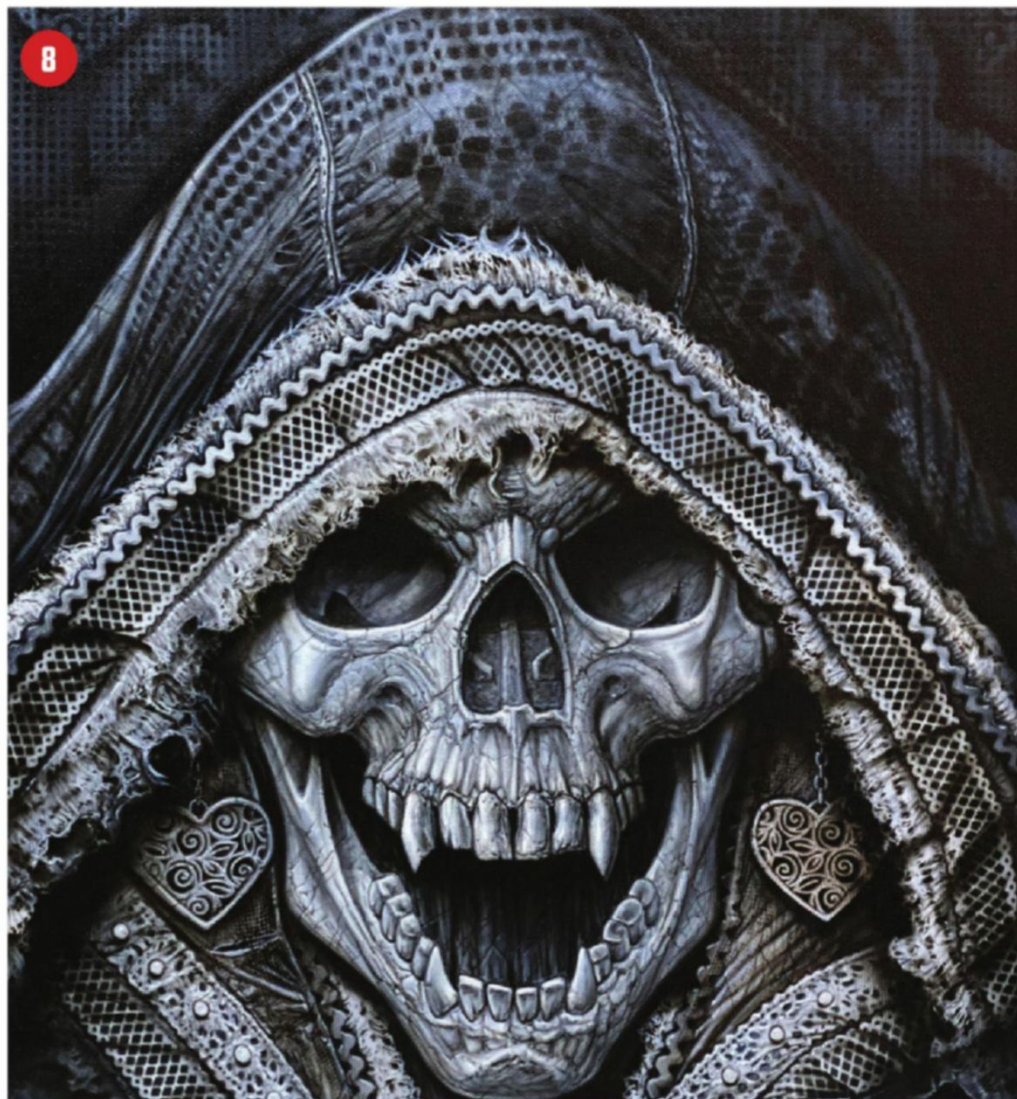


Step 7

Here I make the shadows darker, for the face including the top of the eyes, nose and under the teeth and the chin. I also make the effects more dramatic in his cloths and lace area.

Step 8

To finish this project I add details by hand as I usually do, I make the pearl necklace starting with a gray than the shadows and white high light. I will chain them to the earrings and buttons round the embroidery with the same order of color as the pearls. I make my shadows more pronounced and my highlights of white on the brightest points of my character and his coat.



PINSTRIPE

Pinstripes used to separate graphics and as accents in any helmet design is our first topic. There are many ways to go about including pinstripes in helmet design. If you are proficient with a pinstriping brush that certainly is one way but not many of us are. I prefer to base coat my helmets with the pinstriping color and lay my pinstriping in place on that. This is not always possible as in the case of multiply stripe colors. Here is one way to deal with that problem.

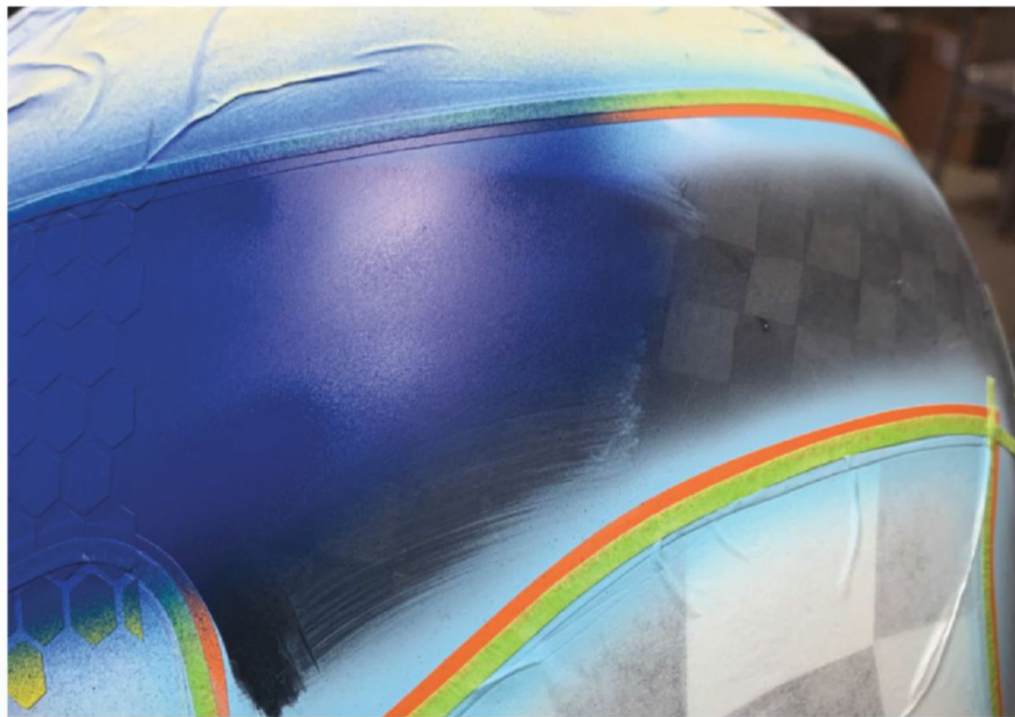


Next apply your pinstripe color along the fine line tape you just placed. Keep the paint thin so as not to build up a thick edge along the fine line tape. Let it dry then apply more fine line tape keeping it butted correctly along the first fine line tape you put down. Back mask the between the fine line tape just in case you failed to keep it butted together properly. Now you have your pinstripe masked off apply your graphic color as I have done in this picture.

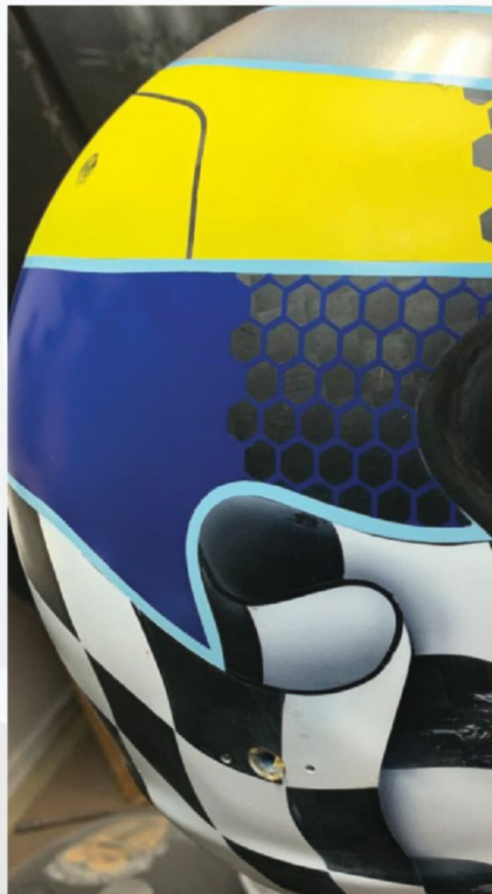


Here I have some of my graphics in place but they need a border pinstripe. Using fine line tape mask off that graphic being careful to keep it on only the graphic.

Pull all the masking off and there you have your pinstripe. If you are done at this point clear coat the helmet, sand it to level the graphics do you do your touch up and final clear.



Now we'll back mask the area we do not want to apply paint to. For this, I use transfer tape.



HELMET TECH TIPS | Don Johnson
@racehelmetpaint

RUBBER

It is always advisable in my book to remove the bottom rubber trim when painting a helmet. It just looks much more professionally done in the end having done so. Removing the trim around the eye-port might be a bigger problem than removing the bottom trim. Getting masking tape to stick to rubber weather it is helmet trim or a car tire differently is not always easy. A quick way to make this easier is to apply a little Tamco HP2010 Adhesion Promoter to the area of the rubber you want to apply tape to. Let it dry a few minutes and apply your good grade of masking tape. Pictured you see a Bell race helmet with the eye-port rubber still on it.



SUBSCRIBERS SHOUT OUT



JEFF SIMON

Jeff Simon here from JT Airbrush Art and Design. I've been involved with art most of my life, experimenting with everything from oil and acrylic paints, pastels, pencils, and watercolors. None of these media motivated me until I picked up an airbrush fourteen years ago. It was by chance I thought an airbrush may help paint a mural in my son's bedroom. Not knowing anything, I bought some used equipment off eBay and began my journey into airbrushing and custom painting. Fascinated by this almost magical tool, I spent several hours every day practicing dagger strokes, dots, lines, and fades. I gathered whatever information I could from magazines, DVDs, and the internet to improve my skills and learn the proper preparation of various types of surfaces.

Slowly, I started airbrushing goalie masks and I achieved a decent following for painting them. I've since expanded into airbrushing motorcycle helmets, motorcycles, cars, as well as sneakers and textiles. These days I do all my clear coating and finishing work, skill and process that I find very convenient to perform by myself. I should also mention that about six years ago I picked up some brushes and 1-Shot paint and began learning to pinstripe. Although pinstriping is a very different skillset from airbrushing, it compliments the airbrush, especially when working on hard surfaces such as motorcycles, cars, and trucks.

For anyone thinking of trying to pinstripe, I highly recommend it and keep in mind a brush and a four-ounce can of 1-Shot is all

you need to learn and it's relatively cheap. As far as equipment, I use mostly **Iwata airbrushes** but also use **Badger and Olympos airbrushes**. I use both water-based and solvent-based paints. For water-based paint, **I use the Createx line of paints**. As far as solvent paints, I use only **Tamco products** from their primers, clear coats and urethane pinstriping paints. **I like the Von Dago line of brushes, Mack and Kafka brushes.**

Thanks for this opportunity to tell my story and for anyone beginning their venture into airbrushing, practice, cultivate your abilities and don't give up. You can see my work on my website: **www.jtairbrush.com**.

SOCIALMEDIA:

 /jeff.simon.5268

 @jtairbrusanddesign

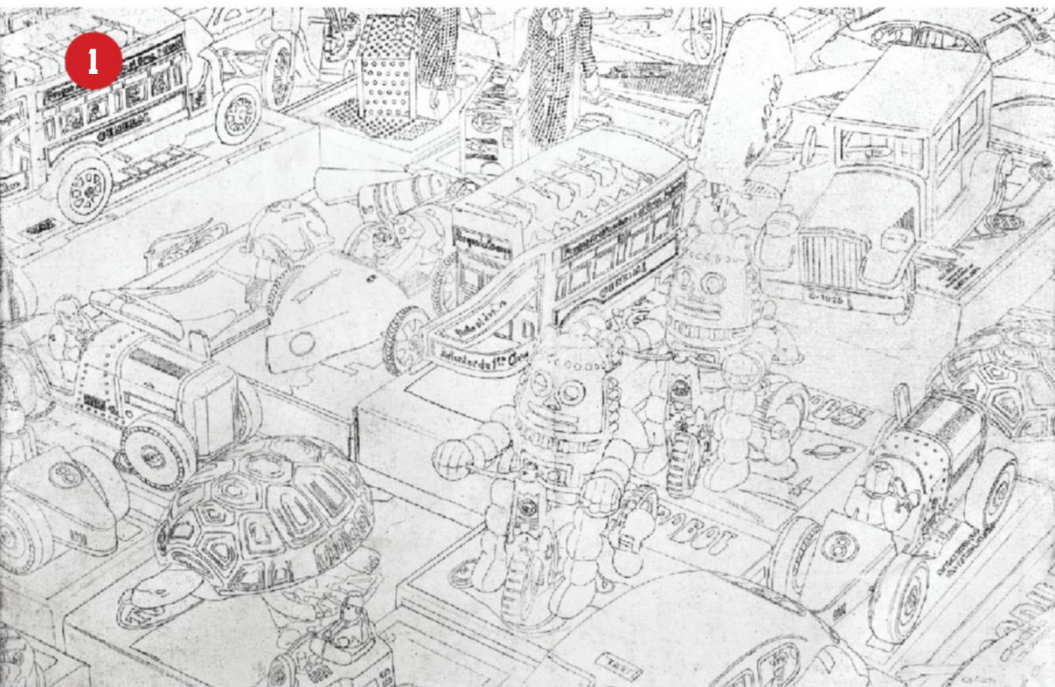


THE TOY PROJECT

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.

SOCIALMEDIA:

f /jsalozzo

ig @jsalozzo

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.

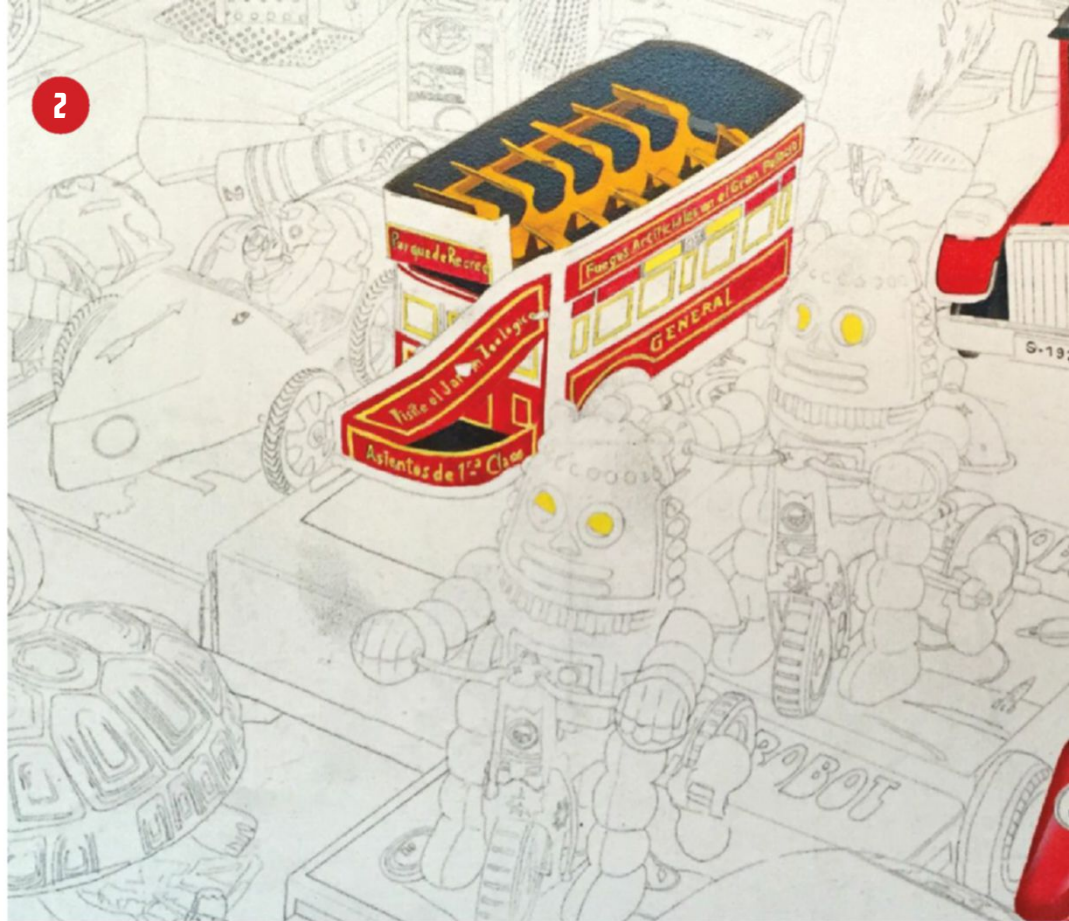


Step 3

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.





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.

Subscribe

So you **never miss**
an issue!

AIRBRUSH

THE MAGAZINE

Printed format delivered to your door

MAGZTER

SUBSCRIBE TO THE DIGITAL FORMAT VIA MAGZTER

Magzter is the ultimate way to read Airbrush The Magazine on your tablet or smartphone; whether it is Apple (iPad/iPhone/iPod) or Android (Samsung Galaxy, Motorola Xoom, Dell Streak, Google Nexus-S, etc.) or just on the web using your browser at www.magzter.com

www.magzter.com - search for Airbrush-The-Magazine

instagram - @airbrushthemagazine

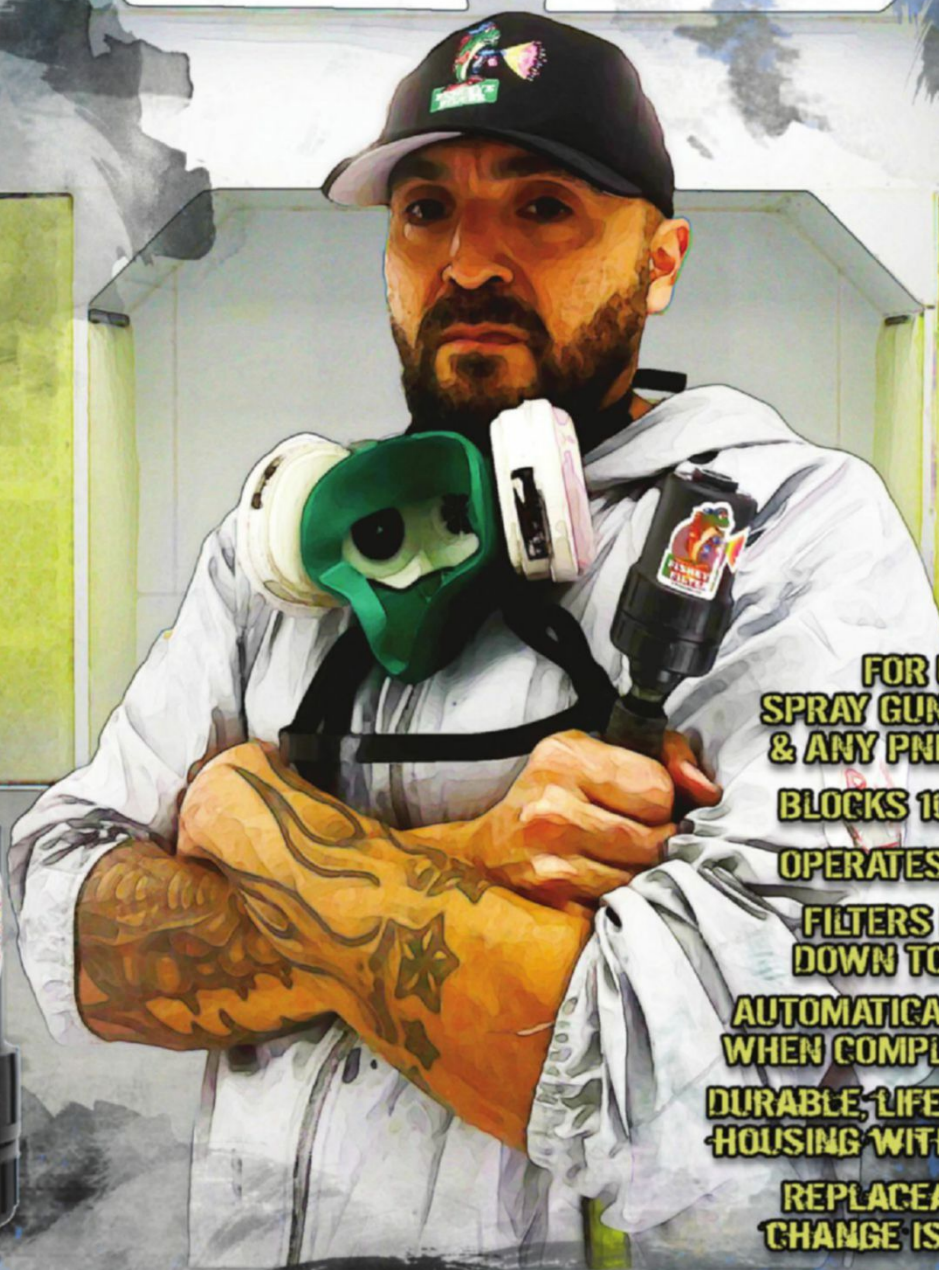
website - www.airbrushthemagazine.com

facebook - www.facebook.com/airbrushthemagazine

FISHEYE FILTER

END OF THE LINE FOR YOUR MOISTURE PROBLEMS

MADE
IN THE
USA



FOR USE WITH
SPRAY GUNS, AIRBRUSHES,
& ANY PNEUMATIC TOOLS

BLOCKS 100% MOISTURE

OPERATES UP TO 125 PSI

FILTERS DIRT AND OIL
DOWN TO .85 MICRONS

AUTOMATICALLY SHUTS DOWN
WHEN COMPLETELY SATURATED

DURABLE, LIFETIME GUARANTEED
HOUSING WITH STEEL BUSHINGS

REPLACEABLE ELEMENT,
CHANGE IS FAST AND EASY

PURCHASE ONLINE AT

WWW.EASTWOOD.COM

WWW.COASTAIRBRUSH.COM

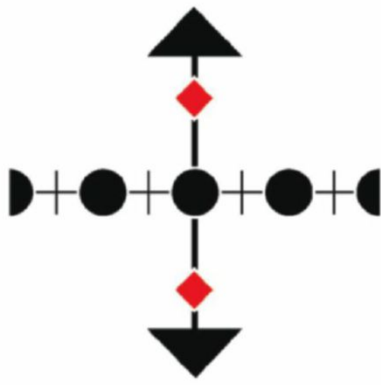
MAPLEAIRBRUSHSUPPLIES.COM

Airbrush
Art Circus

AIRBRUSH
RENDEZVOUS

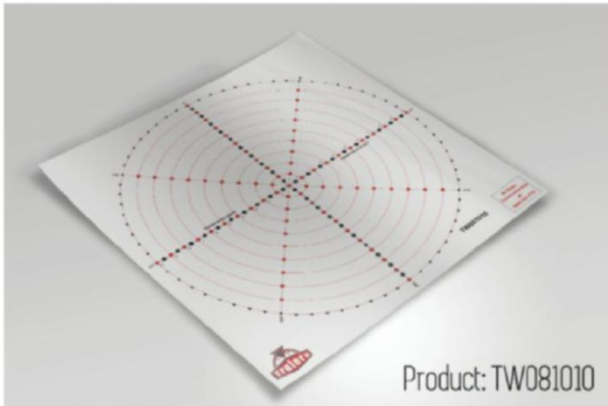
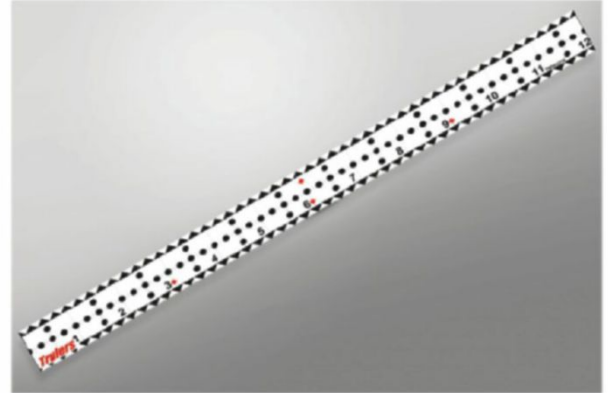
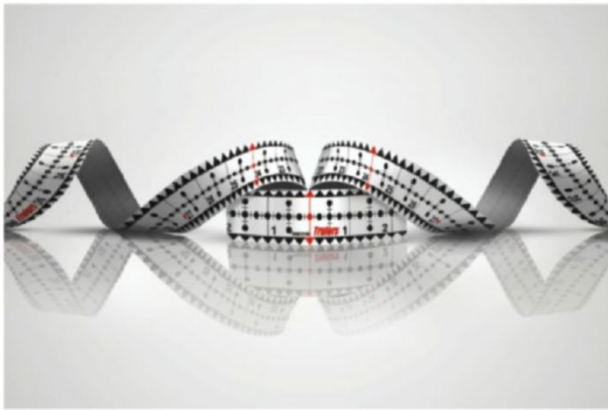


FOR MORE INFORMATION
WWW.FISHEYEFILTERS.COM
PHONE : 1-888-912-9754

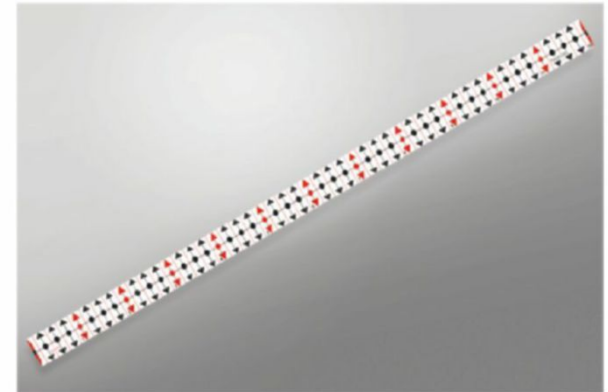


Trulers

Trulers Save Time



Product: TW081010



Trulers are adhesive rulers that temporary stick to flat and curved surfaces.

Designed to speed up efficiency & accuracy. Trulers Save Time.

Lengths up to 72" wide. Widths go down to as small as 1/4".

Prices range from \$10-\$20 for 10 packs. Available at many distributors as well as at ***Trulers.com***

**Airbrushing -- Pinstriping -- Helmets
Tape & Pattern Layout -- Fabrication**

Trulers.com (800) 556-9729

Absolute Solutions -- 145 E Emerson Ave -- Orange, CA 92865
info@trulers.com