

issue #7

AIRBRUSH

THE MAGAZINE

May/June 2020

**FEATURED
ARTIST:**

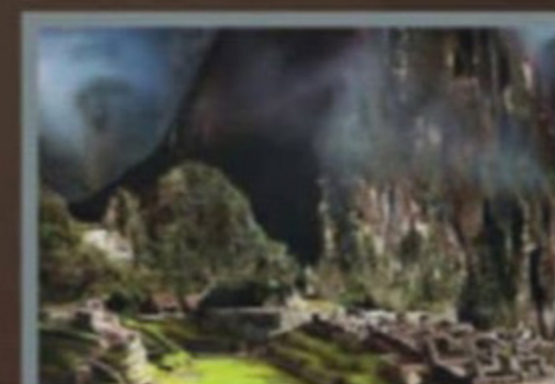
Jenn Mayberry

How To Paint

ARTICLES BY:



Anastasia Romanova



Paul Macdonald



Don Johnson

**ARTIST
PROFILES:**

Steve Dennison
Jason Brookshire
Dean Thompson



STEVE CHASZEYKA

**REMEMBERING
MIKE LAVALLEE**

**READERS
GALLERY**



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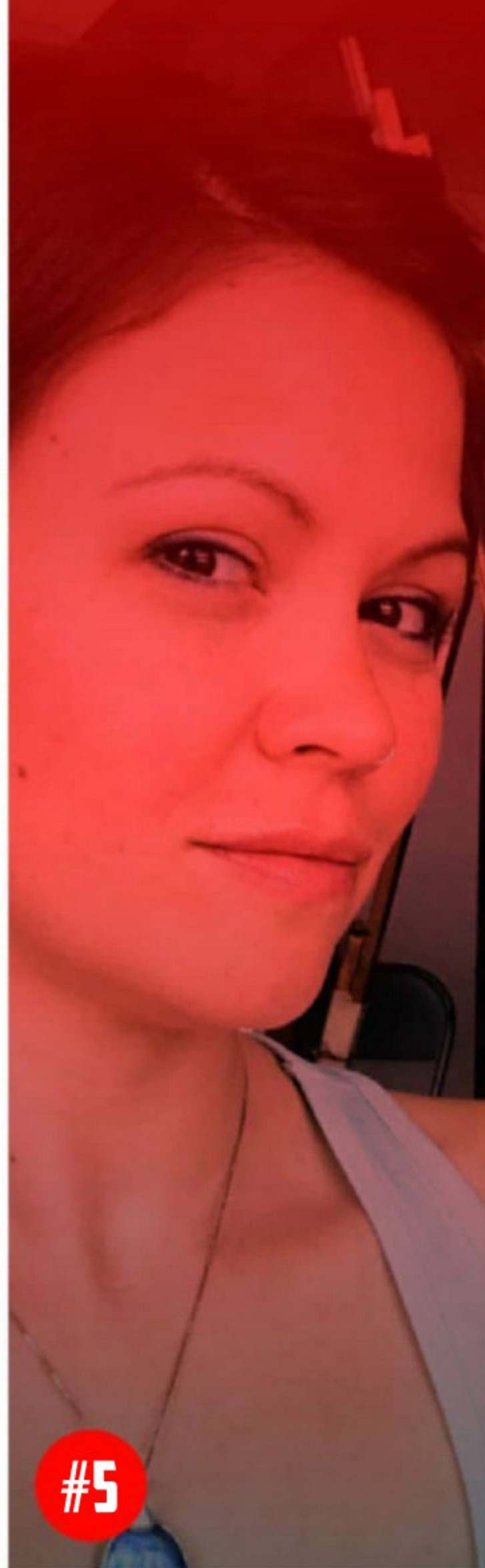
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FEATURED ARTIST
JENN MAYBERRY

Jenn holds a BFA in Fine Arts and a BA in Art History from Buffalo State College in Buffalo, NY. She began airbrushing in 1999, in her junior year of high school, and hasn't put down the gun since.

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FEATURED ARTIST
PAUL MACDONALD

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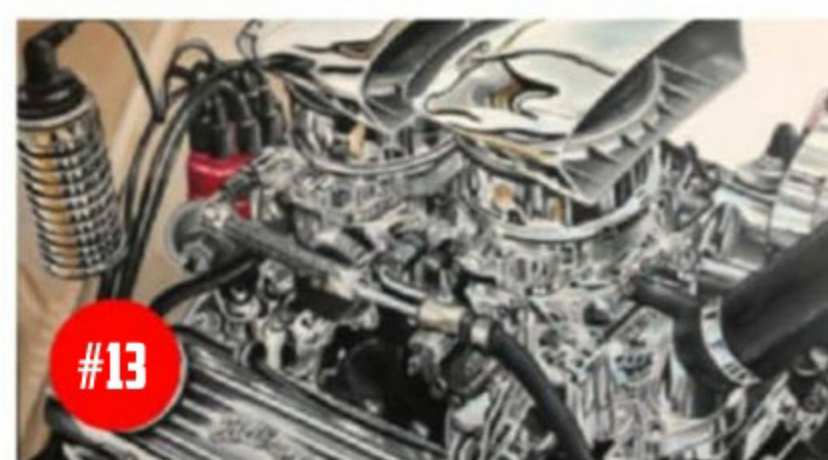
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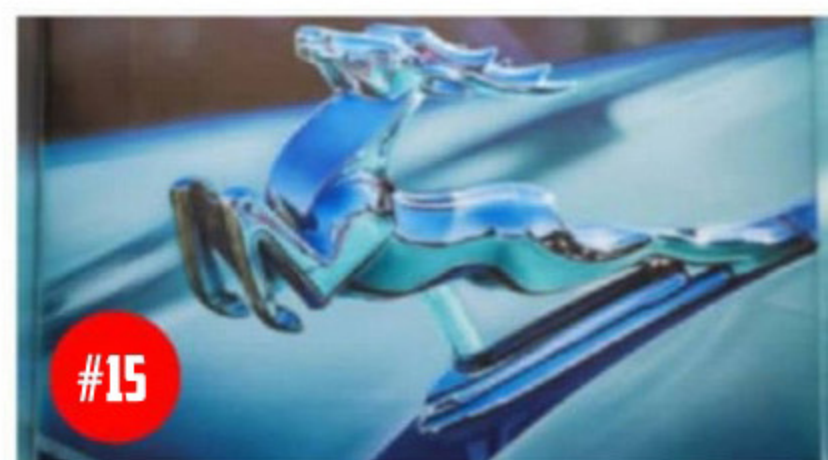
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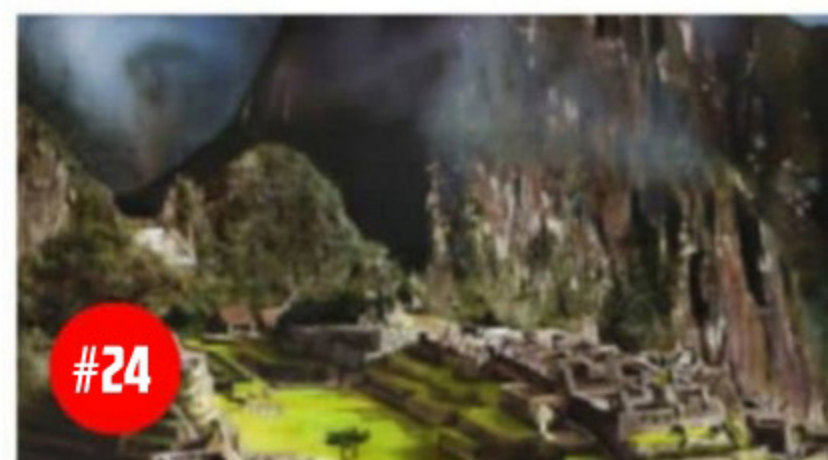
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ARTIST PROFILE



STEVE DENNISON

Steve Dennison of Dennison Hot Rod Art has been a name in the world of pin striping for over 10 years. He's achieved great success in the paint and body world with his work on exotic cars, custom restorations and motorcycles. From time to time Steve breaks out his kit to polish up an old beater giving it some flare with tight line work and ghostly flames. Steve's lifetime experience as artist shines through with his attention to detail and his passion for the craft. But like most highly creative minds a new challenge is needed. In addition to his high level pin striping Steve looks to add freehand airbrush and other forms of custom art to future jobs.

When asked about the future of Dennison's Hot Rod Art Steve replied: "I've spent a great part of my life doing paint and body work. I'm thankful for every job I had. It paid the bills and put food on the table. But time is precious and I'm no spring chicken. In this next chapter of my career I expect to see myself breaking away from the stresses and strain of paint and body and into the and freedom of freehand. I want to collaborate with local artists and build a stronger web presence in the digital media world with a website and YouTube videos. I've got a wealth of knowledge and experience might as well share it on the internet."

SOCIALMEDIA:

 /Steve.Dennison.47

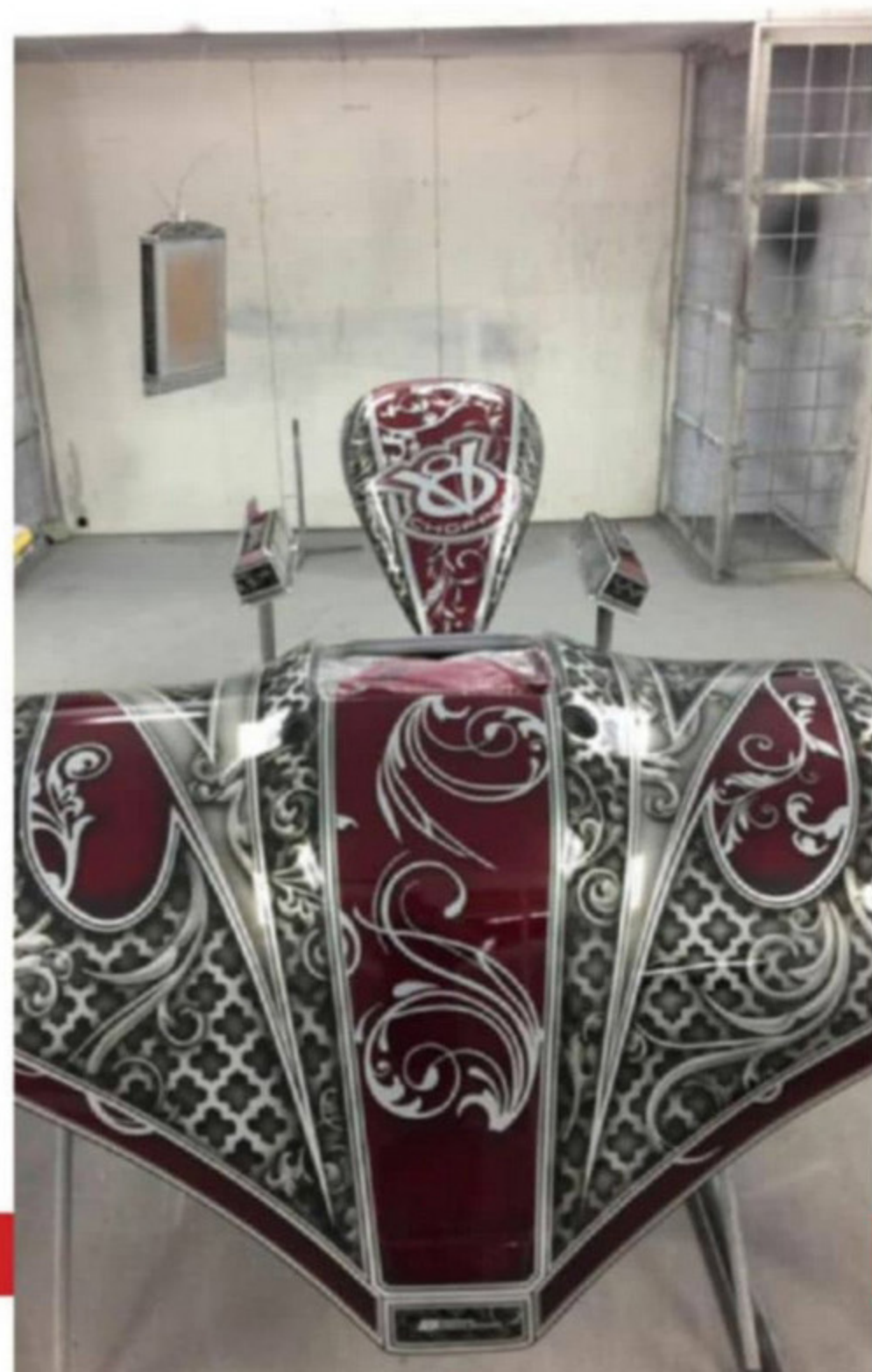




JASON BROOKSHIRE

He has had a passion for custom paint and airbrush art since he was a small kid. At the age of 12, his father bought him his first airbrush and began to coach him on the basics of custom design. From this time on, Jason honed his skills and in 2005 landed a job painting semi-trucks for the CMT hit show *Trick My Truck*. During his time at *Trick My Truck*, Jason painted more than 55 trucks over the show's five-year span. He not only refined his talents but also met contacts that led him to his ongoing career educating other airbrush artists. Jason began teaching his skill-building workshops in 2007 with the *Air Brush Action Magazine's* airbrush getaways and has continued since that time with new classes at the Art Circus workshops. When Jason is not teaching he is busy working on custom paint from his shop in Joplin MO. Since opening in 2009, B Street Paint Works has created a name for itself by generating many award-winning paint jobs as well as having several them published in national magazines. Aside from his time painting, Jason is the proud father of two young boys and works hard to teach them the value of hard work and following your dreams. The world of custom paint is constantly evolving and for Jason, it is an opportunity to learn something new every day. He continues today with a love for airbrush, his business, and his family.

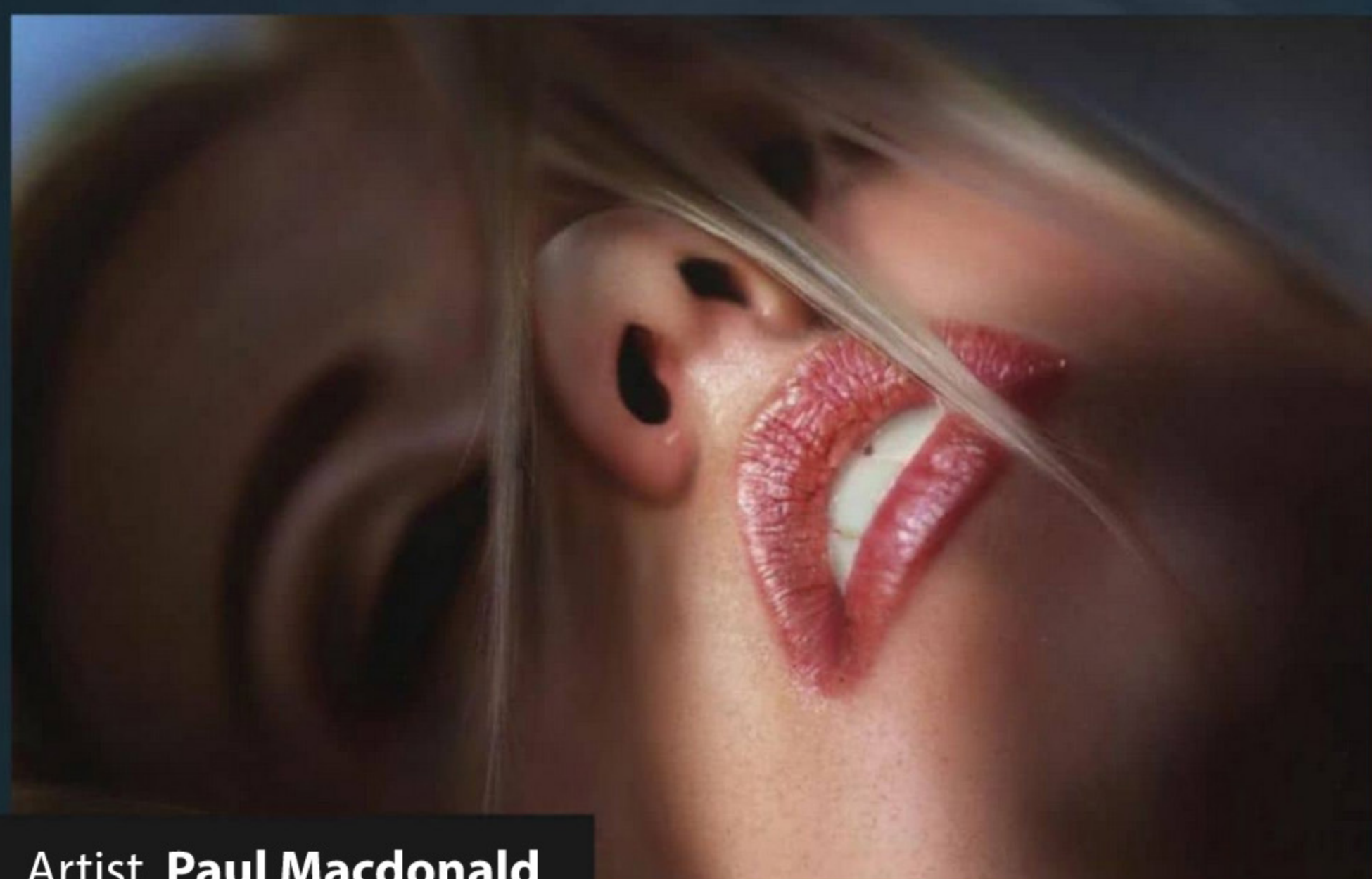
 **ICIALMEDIA:**
/jason.brookshire



READERS GALLERY



Artist **Rene Macin**



Artist **Paul Macdonald**

Artist **Micheal Carter**



Artist **Jason Livery**

FIVE KEYS TO SUCCESS WHILE USING WATER-BASED PAINT IN A CUSTOM SHOP....

1. Air movement, after the exhaust fans go off, the circulating fans go on!
2. Incubation period, allow the paint to "cook" for 7-10 minutes after you mix before spraying. I mix paint / sealer before I put parts in the booth, degrease, and or tack rag off.
3. Apply light coats on Sparklescents and use color matching Autobourne sealers.
4. Adjust your spray gun fluid nozzle to only allow the trigger to be pulled back 25 -30 percent to start with... you can open it up and apply more if necessary but you can't take it off.
5. Gun tip size, for a large spray I recommend 1.2 mm... anything larger will under atomize the paint possibly causing pigment migration and surface tension problems.

Artist **Byron Lawrence**





JENN MAYBERRY

Jenn Mayberry holds a BFA in Fine Arts and a BA in Art History from Buffalo State College in Buffalo, NY. She began airbrushing in 1999, in her junior year of high school, and hasn't put down the gun since. She began co-instructing the Freehand Realism classes around the country at the renowned Airbrush Action Getaways in 2017; and co-instructs the Freedom to Freehand class at the Airbrush Art Circus, held bi-annually in various locations in the United States. She also co-instructs private workshops nationally and internationally; in locations such as California, New Jersey, Florida, and Germany. Her airbrush talents have been called upon as one of a few elite artists whom have represented House of Kolor / Sherwin Williams Automotive, Anest-Iwata Medea Airbrush Company, RTi-PBE DriAir Systems, and FBS Tape Company at the world famous SEMA Show held annually in Las Vegas, NV; of which she is once again scheduled to return this November. Her latest work has been seen on the runway with Ashley Williams design house, during the London Fashion Week 2020. She has also been featured in international magazines out of Germany and England. Jenn's fine art interest are inspired by Neo-Pompeism, Neoclassicism, and Magical Realism; and is currently exploring those themes and ideas in her work. She works in tandem with Air Oil and Lead and co-owns the beachfront t-shirt shop Surf & Spray. Her website is: www.FavAirbrushGirl.com

SOCIALMEDIA:



/favairbrushgirl



Introduction:

The following article walks you through the recent painting and time lapse of Baby Yoda/ The Child. I address many of the questions I often get after posting these videos; and the questions our students ask in our workshops. To see this painting in person, stop by the Freedom to Freehand class this May in Orlando, Florida with the Airbrush Art Circus. I will also have prints on my website; FavAirbrushGirl.com.

Step 1

For paintings I intend to travel with, I usually will paint them on one of these Hardbords from Ampersand. They are durable and lightweight, easy to sand and prime. You can prep them for this grisaille method using Createx Sealer in Grey, or any solvent primer grey is usually a great medium tone to start. You must sand the surface thoroughly before applying sealer, use about a 500-grit paper on a DA/ orbital sander. I have used most of the widths they offer, but prefer the basic flat board, I can frame it easily and the frame is easily replaced if damaged in travel. The thicker widths do not handle travel as well, but they are great if you are displaying them on a wall.

PAINTS USED

- Steve Gibson Grisaille Grey Set 1-9
- Illustration colors:
 - CMYK Magenta
 - Bloodline Injury Ochre
 - Cobalt Blue
 - Moss Green
 - Virdian
 - Burnt Sienna
 - TransBlack
 - Opaque Black
 - Opaque White
 - WICKED COLORS
 - Trans Red
 - Trans Yellow
- All opaque paints reduced 30% with 4011 run at 60 PSI
- All colors reduced 30-40 % with 4011 run at 40 PSI



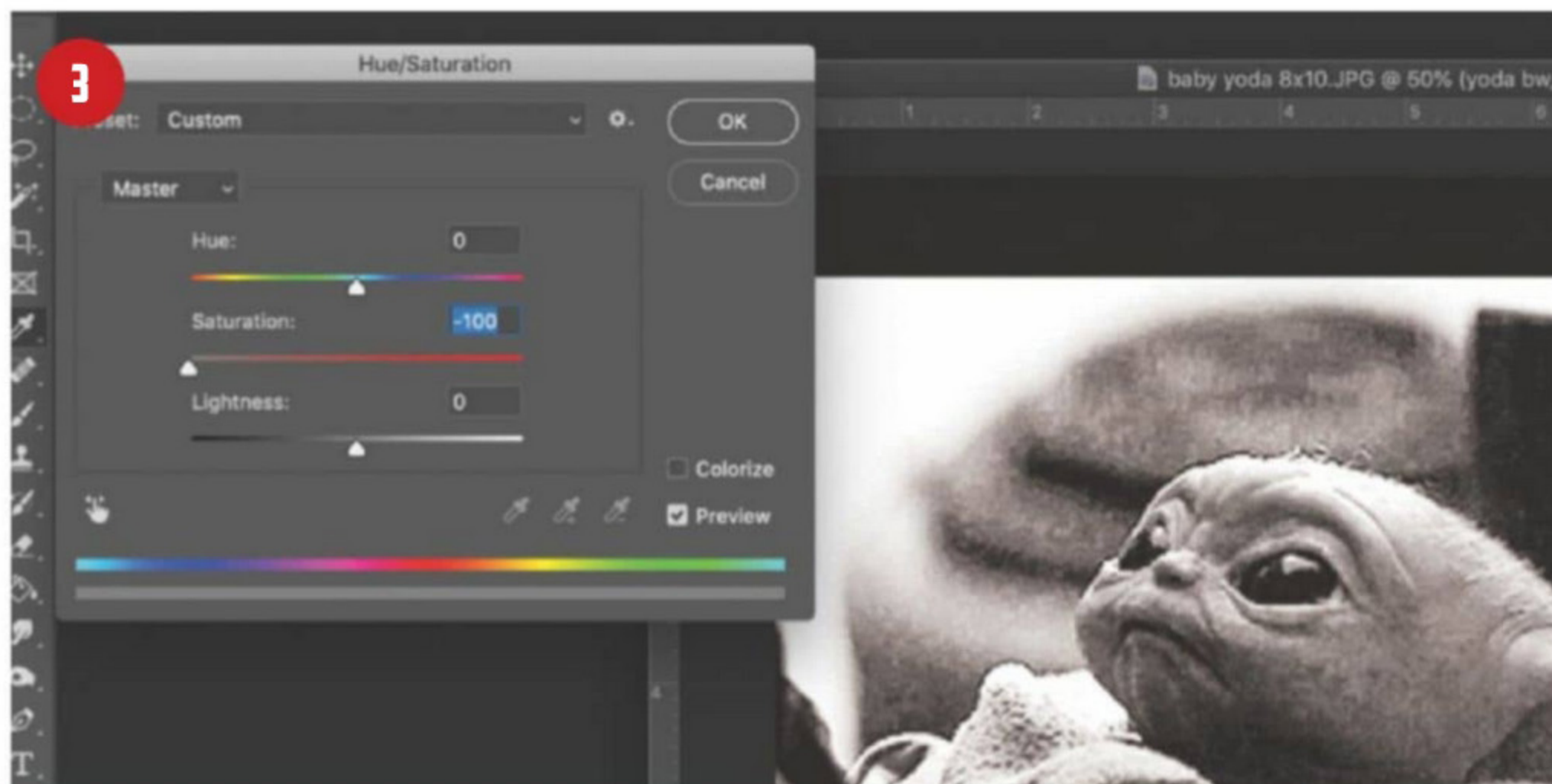


Step 2

In this case I used Createx Autoborne Sealer in Grey, which dries to about a #6 on the Munsell Value Scale (which will be the #6 in the Air Oil and Lead Set, also Wikipedia has a great article on what the Munsell Color System is). I transferred my image to the surface with a complete layer of 8B graphite on the back of the image and then laid my image face up over the surface and redrew the image using a ball point pen. I find this method much better than Saral paper, I get a more accurate image and I find Saral makes my paintings dirty and the lines are unnecessarily dark.

Step 3

To make your image into a black and white version, you can pull your image into Photoshop and adjust the Hue/Saturation levels, taking the saturation levels to zero. This setting can be found under image-adjustments-hue/saturation or with the keystroke "command+U".



Step 4

I get a lot of questions every time I post a time lapse video, so I've taken the Yoda one and broken it down into the steps that you see. Here I've started painting the shadows with value #3, reduced 30% with 4011 and pushing 60 psi. I paint everything I can with this value before moving onto the next.

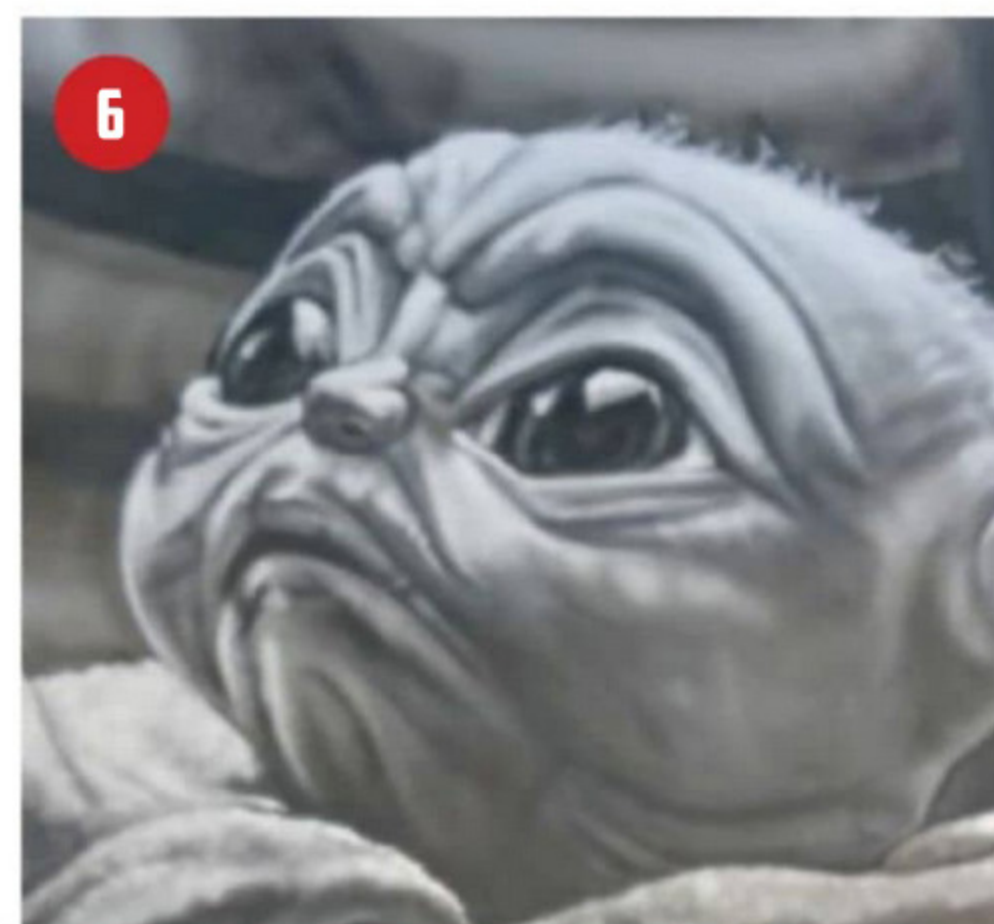
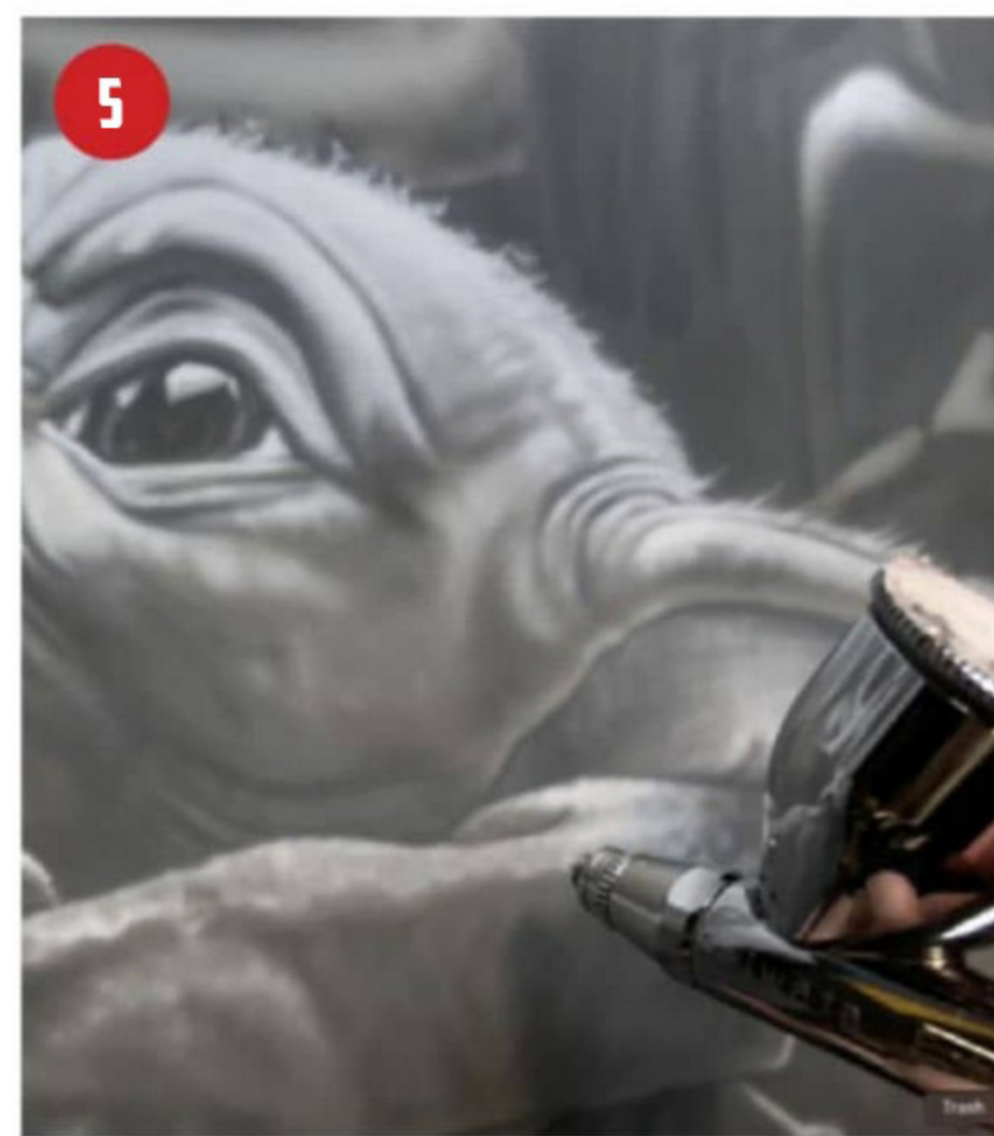
Step 5

Here I've changed to value #7 and am painting the highlights. It's important when first establishing your first three values (the shadow #3, the highlight #7, and the base starting value of #5) that you allow the base value to remain between the shadows and highlights. It's not a big deal if you overpaint the image and obliterate the starting value, you can simply go back in with your #5 value and blend the areas together.

Step 6

Here I've gone in with value #6 and pulled out some of the areas that are exposed to less light, but aren't necessarily in shadow.

Here you can choose a darker value paint and use it at full opacity (but still reduced the 30% with 4011), making it much easier to paint all the details in the shadowy areas. You retain full control over your details in every range of value. I will work between values #3-7 until I'm happy with the details before moving into the darker and lighter greys.



Step 7

Here I've been working in the lightest and darkest values, intentionally pushing the painting a bit lighter than my reference because I know I'm going to be laying color in, which will darken it considerably. It's now ready for color.

Step 8

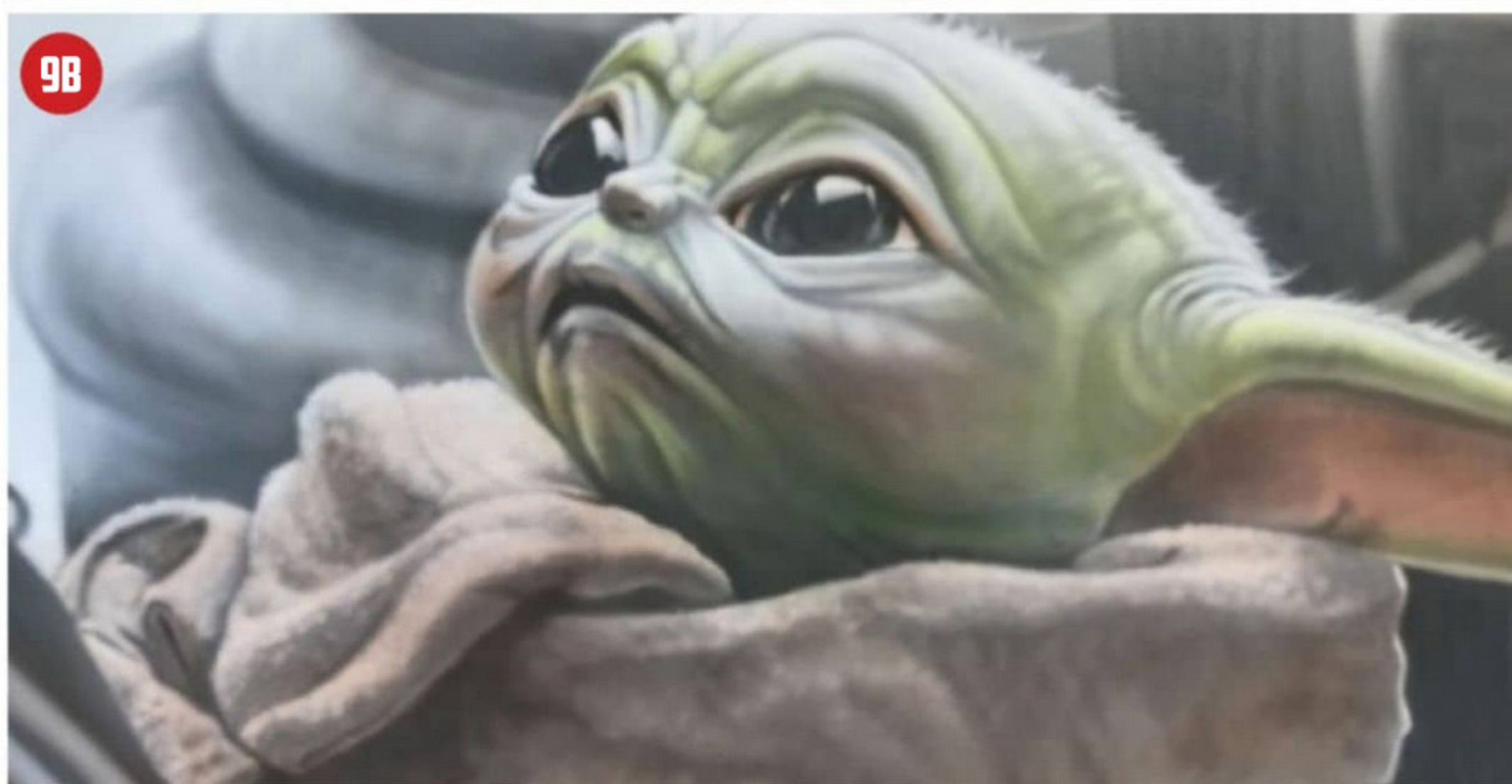
This is the color image I worked from; I wanted to paint an image that I hadn't seen painted yet, I wanted dramatic lighting, and I wanted to paint the light passing through his ear. Those were the stipulations I had while searching for an image. This is a screen shot from the show, and it's pixelated and grainy, but I was able to figure it out and it also allowed me to push the painting in the directions I wanted (such as making the light through the ear much brighter).

Step 9

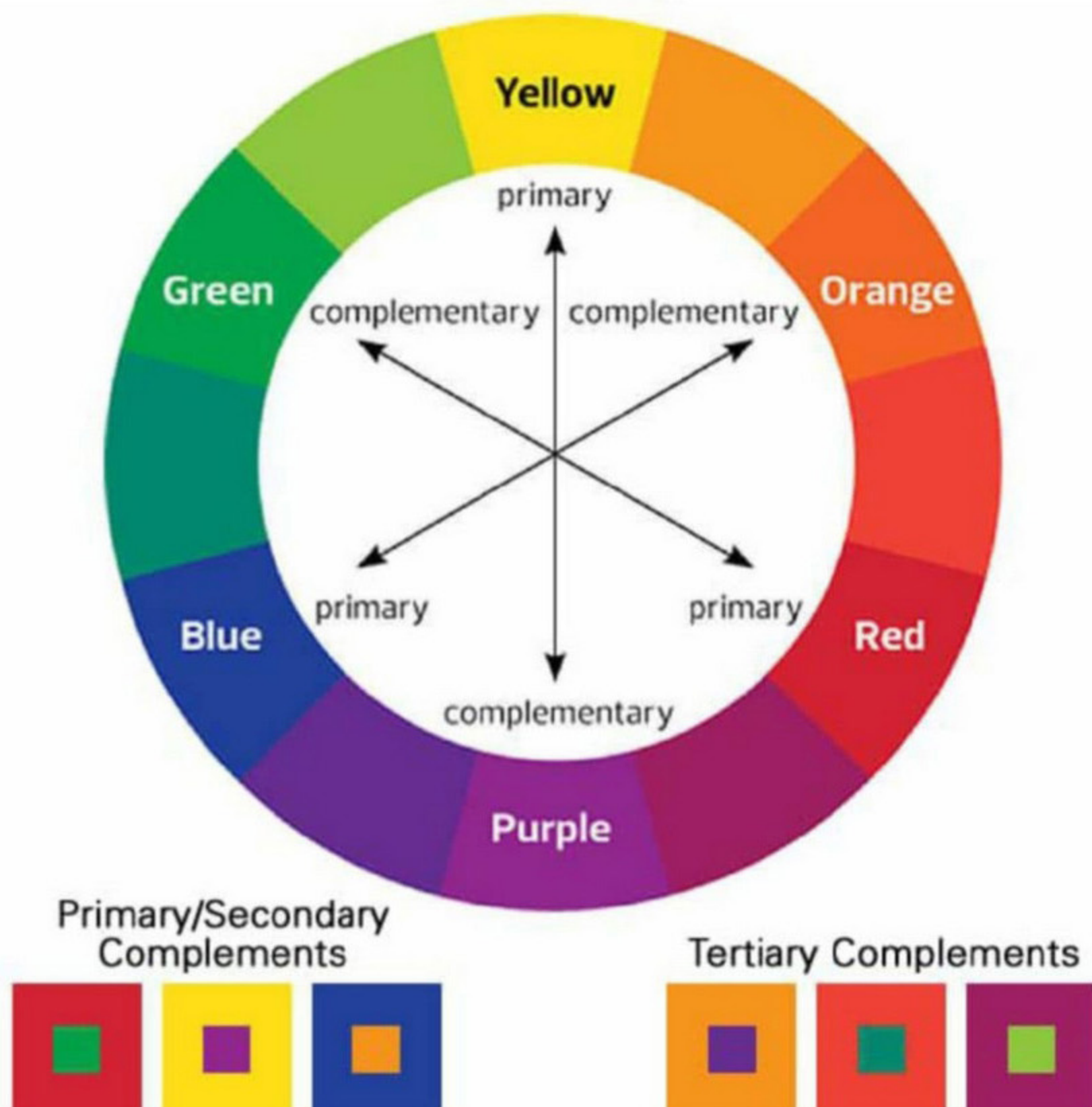
The first pass of color, I made the decision to not make Yoda as green as he appeared in the reference, instead I pushed him towards a more earthy green and used magenta to desaturate the greens I was using. I have included a diagram of colors used in their approximate areas, but I very rarely spray the pure color out of the bottle; I always mix it, usually with its complement (opposite on the color wheel-example red and green are compliments-see image). Colors in



How To... Jenn Mayberry



9A



their bottles are highly saturated, and to avoid making your painting cartoony and unrealistic in color, I recommend knocking your colors down before application. By "knocking down" I mean you can add the complement of a color to make the color less bright. You can always add the pure colors towards the end, and in smaller amounts it will really make them pop. The colors are reduced about 30-40% with 4011, pushing 40 psi. through the ear much brighter).

Step 10

Back in with greys. I'm starting to paint back over my colors with the opaque greys. I'm using #7 first. I will pull back out all the highlighted areas; laying color over them flattens the greys, and you need to rebuild the structure of the values before laying more color again. Unless total detail has been lost in the darker areas (where you originally used value #1-4) I would leave those areas alone, and focus on the parts where you've used values #5-9. This is the rebuilding of the mid-tone highlights and highlights.

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Step 11

Here I am re-establishing the facial structure. It is important to cycle through all the values (#5-9) and re-paint all the areas that are mid-tones and highlights. Otherwise, when you go back over areas that you have not pulled forward with greys it will continue to darken and will begin to look like you have a shadow or dent where you want to have a smooth cheek receding into shadow. Work your values through to #9 again, then go back over with more color. You do not need to completely repaint the grey, there should be some color showing through, you just need to re-establish the structure before moving back into color. Every layer is less and less, focusing more and more on the details.

Step 12

Here is a chart of the approximate areas I used the Illustration colors. Again, I rarely, if ever, use them directly out of the bottle, but you can see where I've laid in my mixes to achieve the colors I was looking for. This is the number one question I get, what colors I used and where I put them. When painting with this method, I am very liberal with my color application, I will put the orange/vermillion color of the ear also in his clothing, cheeks, it's layered in that area with the "A", etc. The greens that are in his face are also in the shadows of his cloak, and in the black mass behind his ear. I put the color all over the painting to achieve harmony and visual cohesion. Plus, it's honestly just fun. When you know you are going back over your work with opaque greys, there is very little stress

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about the application of color. In our classes, Steve (Gibson) and I have had many students apply a ton of color to their painting, thus convincing themselves they've ruined it. Nothing lights them up more than watching it come back from the dead by painting over the structure with the greys again. If anything, the over-saturation of color lends the work a depth they wouldn't have gotten otherwise.

Step 13

The finished piece. Another frequently asked

question is: "how many layers do you do?" The answer is not so simple. This method is adaptable to a time frame or what someone can spend, so you can get a piece fairly quickly, with less detail, but a finished look; or you can keep going, layer after layer, with more and more detail with every layer. For this piece, there are about 6 layers total, and I spent about 15 hours on it. Not until the final pass of paint will I use pure white and black, and sparingly, only in the areas I want to emphasize.

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Step 14

Filming. Last year I purchased a GoPro Hero 7, and have been using that to make the time lapses. It's small and lightweight, which makes it a great tool to make films and it doesn't impede on my painting space, I like to be able to get in close to my work for those really fine details. For this painting, I zoomed in on the area I thought to be of most interest, the face of Yoda, and I was working on it in increments, so between filming I would mark my painting with FBS Kutg Gold tape, which will not damage the surface of my work, so that I could line up the camera again if it got moved.



For more information on this method of painting, I do have an upcoming workshop with Steve Gibson and the Airbrush Art Circus in Orlando, Florida this May 2020. We also teach across the country and world, and will be announcing more venues through social media; **Instagram:** @FavAirbrushGirl and **Facebook:** Jenn Mayberry. This video is also on my website, www.FavAirbrushGirl.com.

Happy spraying!

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ARTIST PROFILE



LB GUZZLER DEAN THOMPSON

It all started about 15 years ago when my wife asked me to paint some frangipanis (flowers) on a canvas for her. I had been airbrushing on and off for most of my life but I had never painted on canvas with brushes before.

I went out and bought some paint brushes, some acrylic paint and a canvas and set about painting her flowers for her. They turned out okay but more importantly I really enjoyed painting them.

I am originally from New Zealand but moved to Australia with my family in late 2001. After settling in for a couple of years, I started to immerse myself in the local hot rod scene. I purchased a 1960 Chevy Impala and started to attend hot rod shows. One show in particular caught my attention, that show was called Greazefest and the promoter Lori lee was and still is a big supporter of local kustom kulture and automotive artists. This inspired me to submit an entry in the Greazefest Art Show in 2011 and to my amazement – I took out the art trophy for "King Artist". My entry was only my second ever painting on canvas and was a friend's "A" Model Ford Coupe.

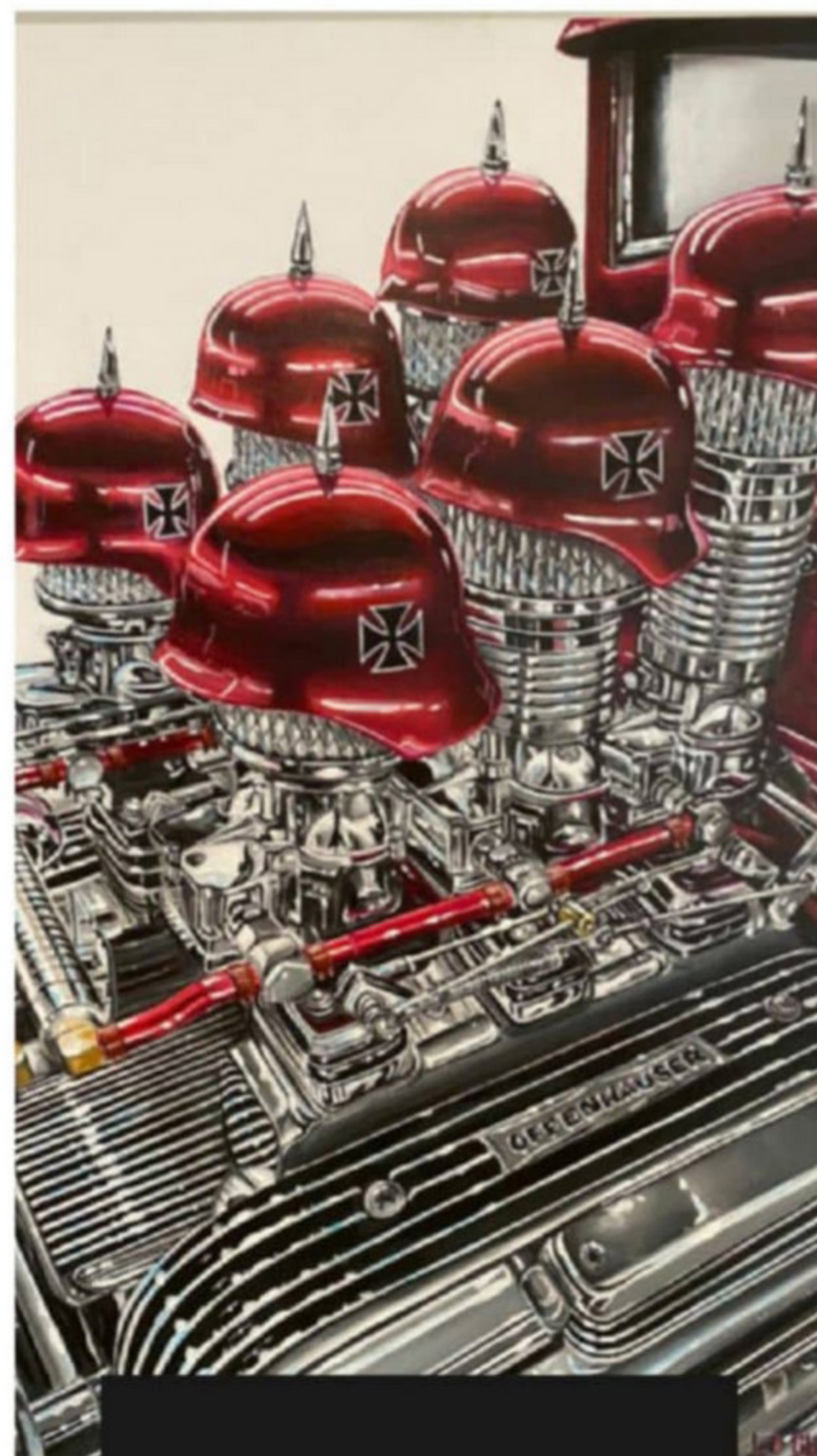
The exposure from that one show was enough to start generating some interest in my work, soon after, people were starting to buy some of my art - not a lot, but up until that stage I had never even

dreamed people would want to pay for my art.

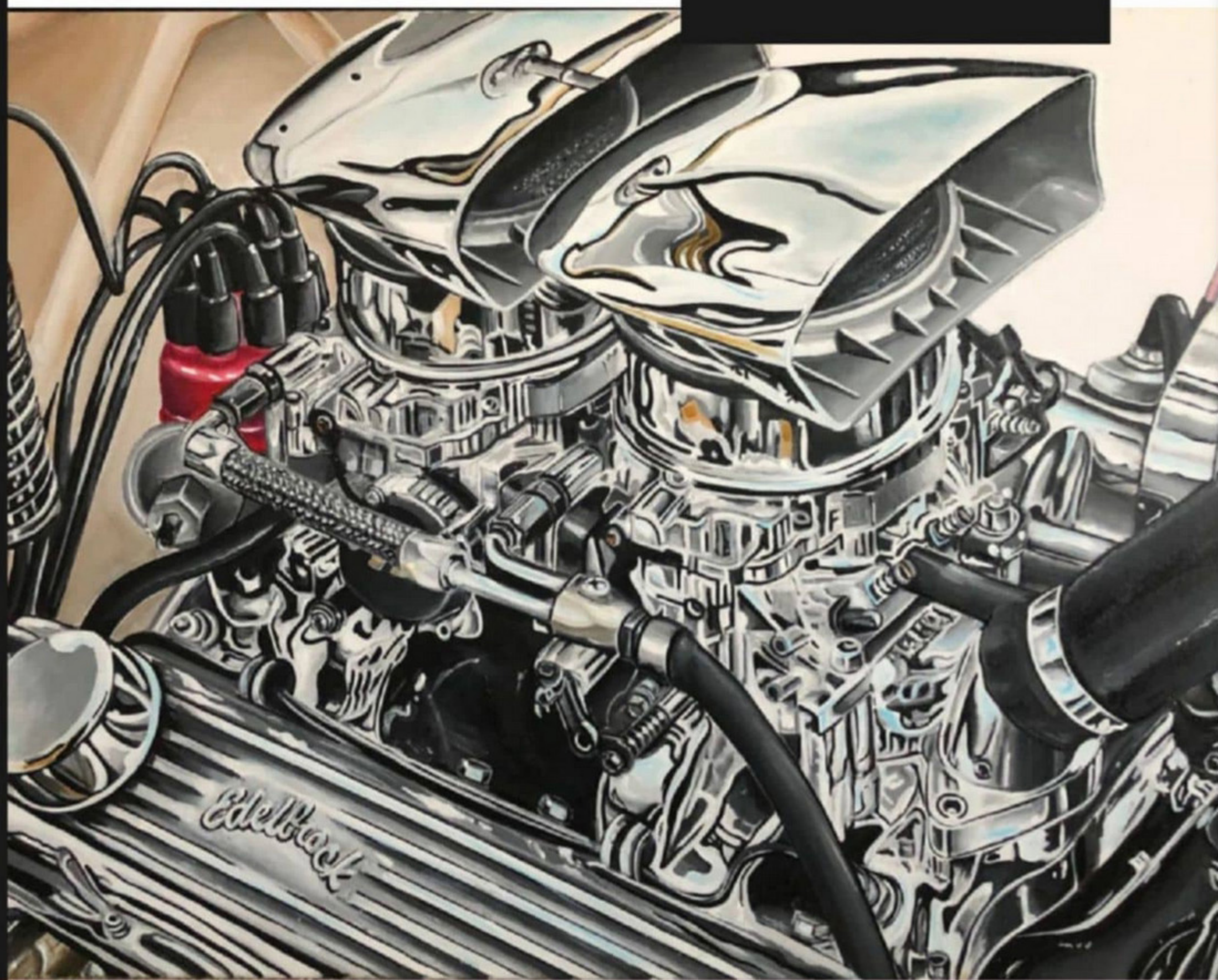
Having no formal training I am extremely happy with my progress over the last couple of years, I'm now doing commission work for people from different countries and have made many new friends from all over the world, some have become very close.

If you're wondering where LB Guzzler came from? The LB stands for lowbrow and the Guzzlers are an unofficial car club I'm a member of. It's also a hell of a lot more interesting than Dean Thompson.

By the way my wife still has the Frangipani painting; maybe it's time to do her a new one.



"This inspired me to submit an entry in the Greazefest Art Show in 2011 and to my amazement – I took out the art trophy for "King Artist".



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How To... Anastasia Romanova



ANASTASIA ROMANOVA

My name is Anastasia Romanova and I'm an airbrush artist. I live in Saint-Petersburg, Russia. I've been airbrushing for 13 years already. This is my hobby, my source of income and a huge part of my live.

I'm always looking for some new tips in airbrushing. In this article I'm going to share my own tips and handy techniques. The first one to start with is that I always go through the whole reference: I'm building the structure, creating the steps I'll have to follow to make the airbrush process easier. This tip helps me save time and extra paint.

These next steps will help you create a realistic chrome object. Let us start and enjoy the process!

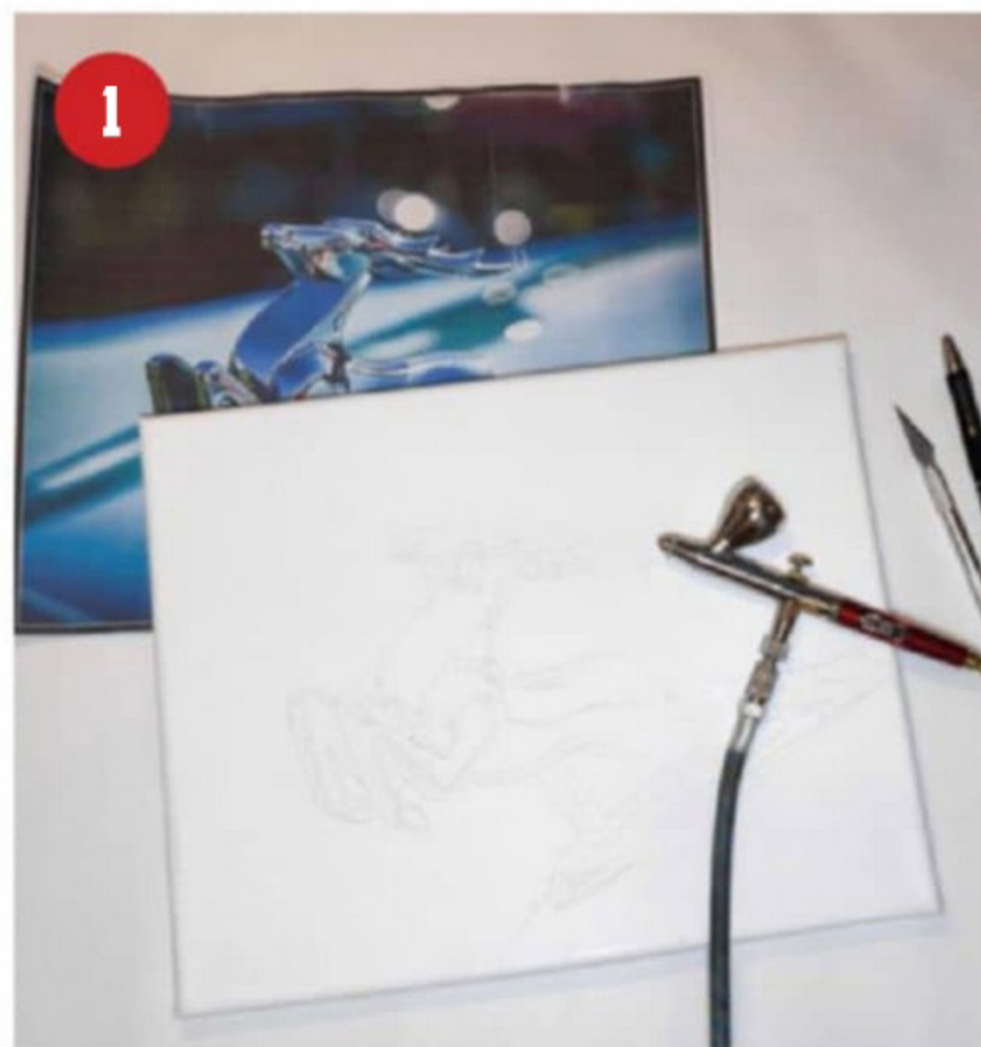


SOCIALMEDIA:

/anastasia.romanova.7758

Step 1

To create this amazing hood ornament I used canvas as a working surface. As for my airbrush, I'm using the Harder & Steenbeck, model Infinity airbrush with a 0,2 mm nozzle set. I found the best combination of paint for myself - black and white from Pro Color by Hansa, multiple colors from Createx. In this very project, I'm using Createx colors: Wicked Deep Blue, Illustration Moss Green, Illustration Cerulean Blue, and Illustration Scarlet. Of course, you'll need a cutting mat, a very sharp knife, pen or pencil and a printed stencil of needed size.



Step 2

For such projects I use this kind of transferring method: I print the stencil, outline all the meaning lines and transfer it utilizing a copy paper. Of course, this is not the only way we are going to work. We will use a printed stencil. While working with a stencil, it gets covered with an over-spray. To leave the main mask clean, I make a handmade copy - just cut out the background and make an outline on a clean piece of paper. We will use this method all our way long.



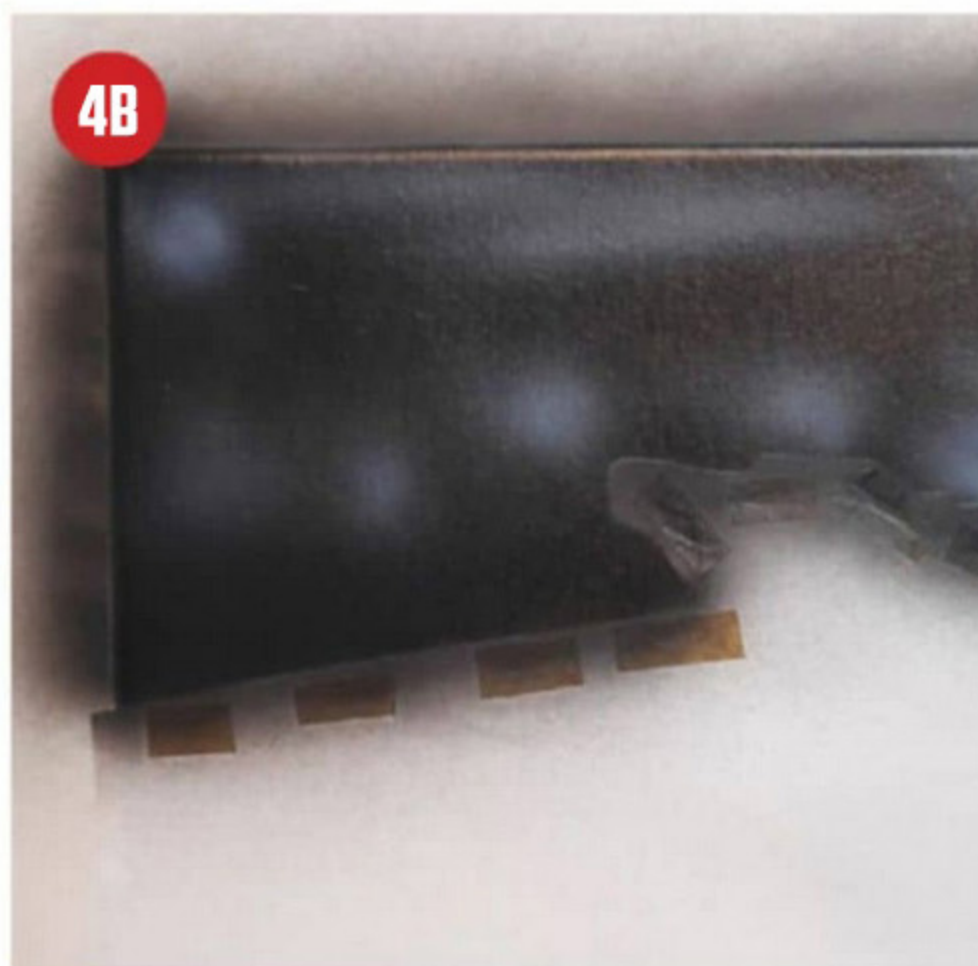
Step 3

Another tip from me: to make a hard edge I'm using a paper stencil. But a paper needs to be fixed to the surface. So I'm using a masking tape and a cutted holes of any form on the edge of the paper. Now the paper will stick even to the canvas surface.



Step 4

Let us start working with paint. To create a background we will need to take the following steps: put a solid layer of black paint, wait till it dries well and put a white base color to make colors work on a black surface.



Step 5

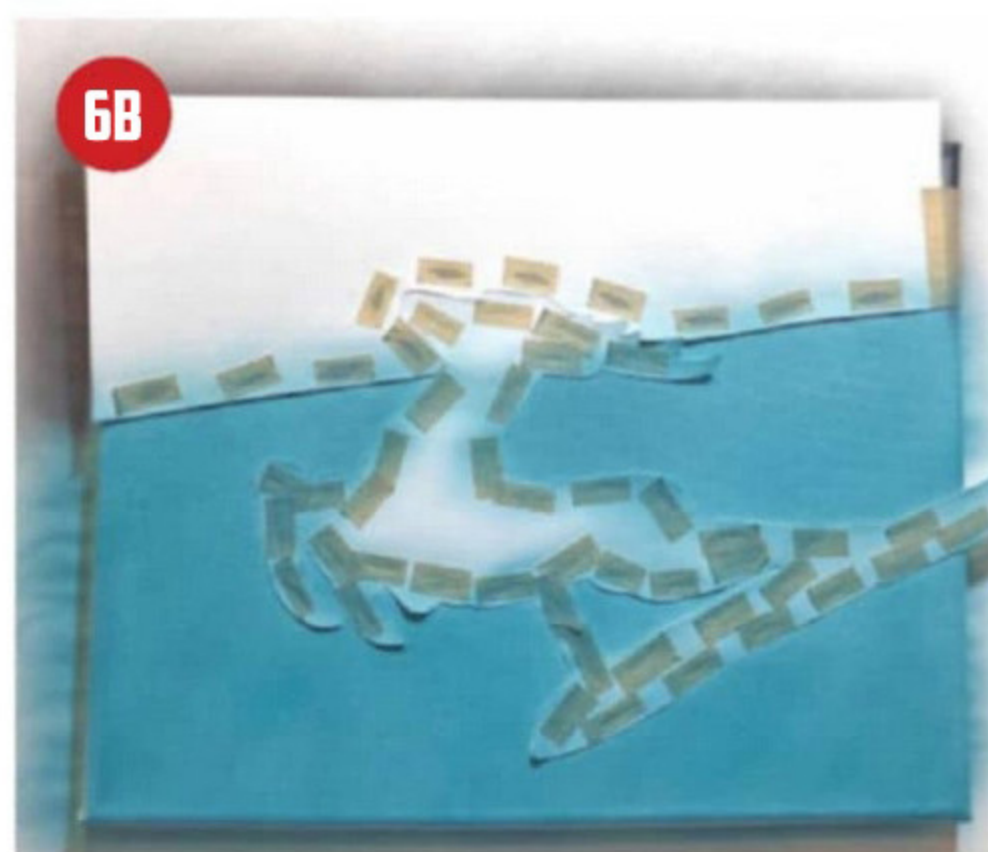
Let us start working with paint. To create a background we will need to take the following steps: put a solid layer of black paint, wait till it dries well and put a white base color to make colors work on a black surface.



Step 6

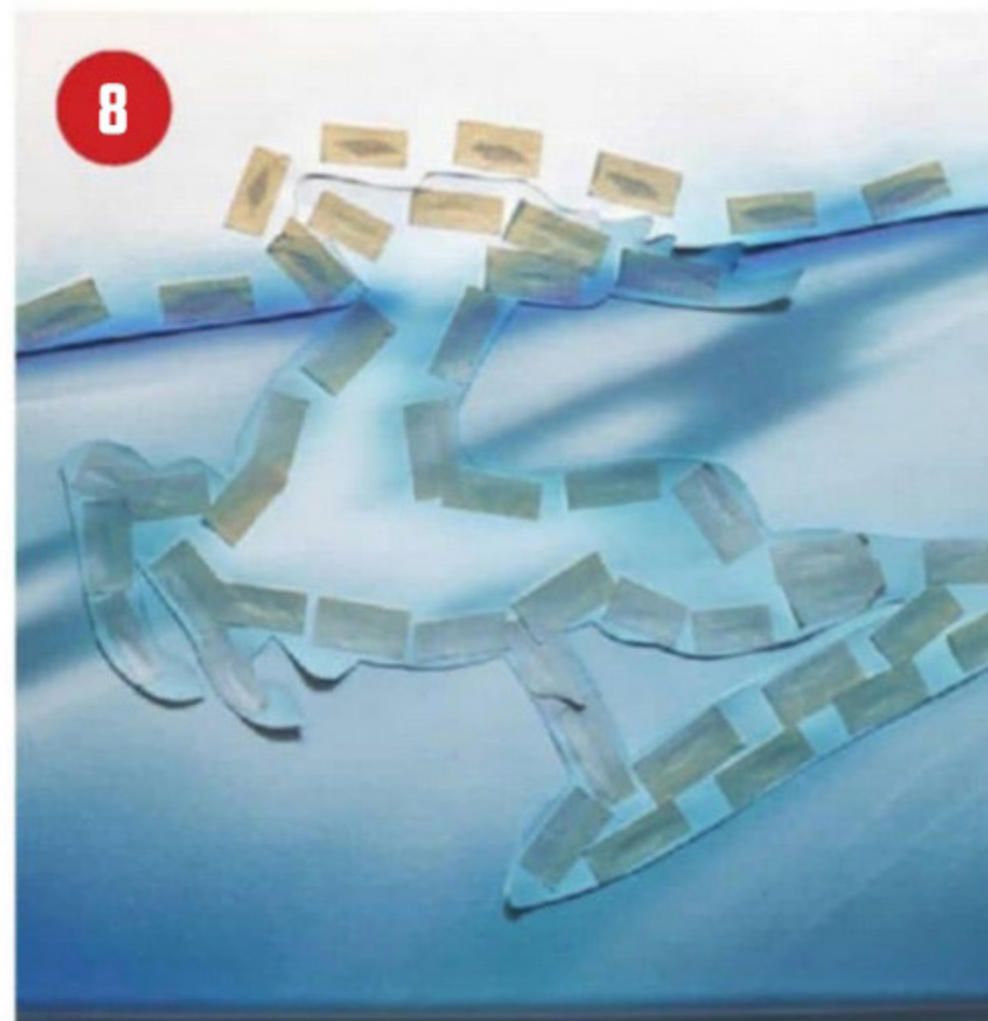
For now, we are leaving our background and move to the hood surface. Cover the background with a paper stencil. You can use a printed variant or make it from a blank paper. Cut out an impala and make a stencil as we did in step #3. When you are ready, mix a basic color for a hood surface. I mixed blue, green, a couple of drops of white and a tiny amount of black to make the color a little bit muted. Spray mixed paint all over the surface without missing a spot.

How To... Anastasia Romanova



Step 7

On the upper and lower part spray a deep blue.. Try not to work heavily, just make the color distinct. Now we start building the structure of the hood - there will be a few steps: dark marine color, white and even darker marine. So let us put a dark marine color. I'm mixing blue and green paint adding one or two drops of white. The basic structure is ready and we are moving to white paint to make light spots.



Step 8

Put white paint where needed - just follow the original painting. If you see a bright area - put some amount of white paint. Make sure you've mixed your white with water - it will let you make layers accurate and smooth.

Step 9

We've already done our hood. Only two steps left: dark marine and bright white for highlights. To create a dark marine for this step you'll need to add a drop of black to our marine color from step#8. Spray this mix only where you see dark lines and spots. As for the second step, we'll put some more white - just highlight the parts that shine the most.



Step 12

The main work starts right now - I take deep blue by Wicked colors and mix it with water to make the paint more transparent. I spray this paint layer by layer to make a smooth shift to white. Use any hard curved stencils you have or make them by yourselves.



Step 10

The very final step for the hood is to make a shadow under the ornament. Let us cut the stencil and put two pieces of paper on the edges of the shadow. It will stop us from the overspray. The color of the shadow is dark blue. Take deep blue paint and add a couple of drops of black paint. Don't forget to add some water to the mixture to make it a little transparent. Work accurately, beware of going too dark. You may also see a white reflection in this shadow. So let us add a few smooth white lines over the dark blue paint.

Step 11

Finally, I move to our chrome impala. Remember I outlined and transferred all dark spots on the object? So now I take pure black paint and color these lines and spots. I use black only in very dark places. Try to be accurate and precise.

Step 13

I repeat step#12 but this time I use a turquoise color I've made myself by mixing blue and green by Createx Illustration colors. This time I don't add any white or black. We need pure and bright paint. Don't forget to add some water for transparency.

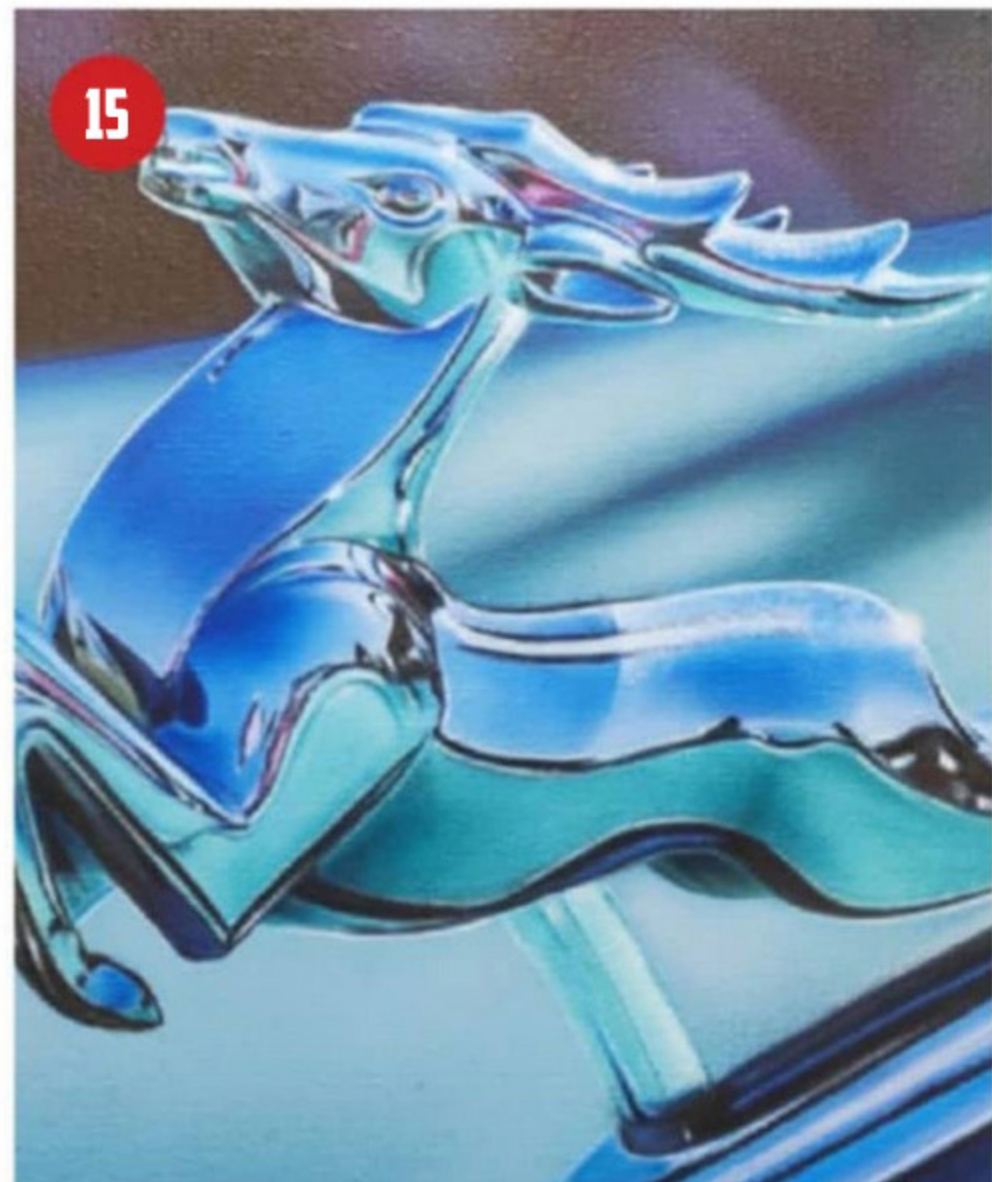
Step 14

As you see the impala is almost ready. But some steps are still left. Take green from Createx Illustration colors and spray it halftone as you see in the photo. I also mix Deep Blue by Wicked colors and black to make a very dark blue. Spray it accurately where needed - all the dark spots that are left uncovered.



Step 15

I add some white in the most bright areas. This is the last time that I use this paint on our impala.



Step 16

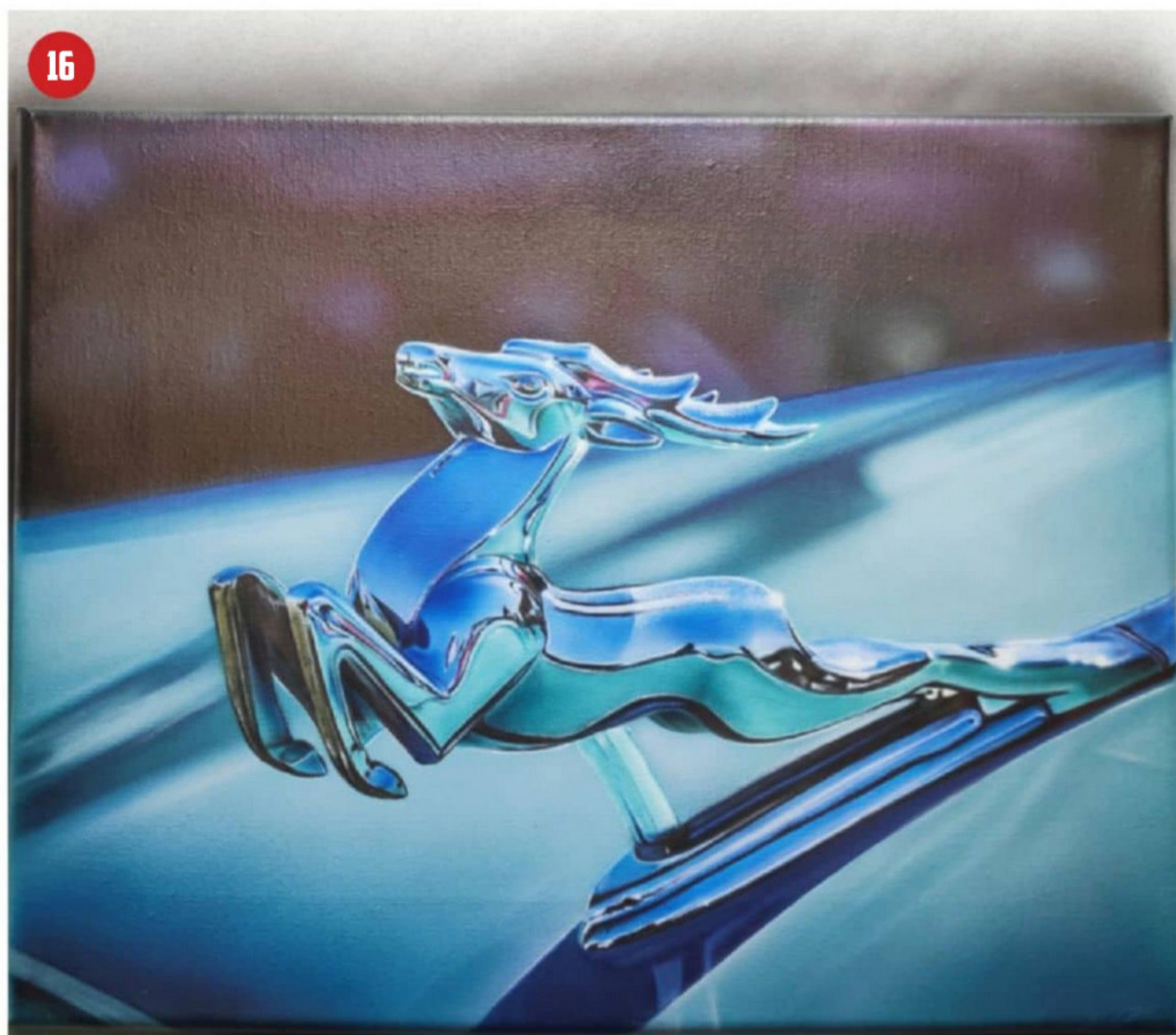
Do you see red, green and deep turquoise colors on the original photo? This is the time we gonna spray them. For red and green I use pure colors Createx Illustration colors. To create dark turquoise paint I mix blue, green and one drop of black.

Step 17

The very final step for this painting is making

those round sun reflections. For accurate round ones I use a hard stencil (as you see in the photo) and for oval one, I've made a stencil out of paper. The picture is not complete! The impala looks realistic and the chrome reflects the surface correctly. Now you know how to create a chrome object easily. Just work accurately, smooth and follow your steps.

Good luck!



17A



17B



FINAL

For more airbrush works go to my Instagram account @sibilla_art. I always welcome new followers and ready to help with any tip or advice.



FOR MIKE LAVALLEE

I first met Mike Lavallee at the Sturgis Rally in South Dakota nearly 30 years ago.

I had never heard of him, nor had he heard of me. We instantly saw in each other a fitting adversary and strong competitor in the rally circuit, but there was an energy and respect that we also felt. We became friends immediately and hung out during the rally sharing meals, and stories. Mike was easy to get to know- funny, witty, always ready with an anecdote, suggestion or helpful tip on how to improve my work. I never took his comments as criticism, for they never were. Mike really wanted to help.

I think Mike was like that with everybody. He and I grew together as artists "on the road" gaining followings and a strong customer base. We met many many times at various events and kept in contact on the phone during the rest of the time.

It was a couple of years after I met Mike that I came up with the Pinhead movement-an informal get-together of pinstripers and airbrush artists where we share ideas and learn from each other. Mike was an eager participant at one of the early meets (where the biggest names in the business converged for three days in my shop here in Ohio) When Mike came for the first time, everything changed instantly. *His talent and enthusiasm intimidated everyone in the room, and his hilarity kept us in stitches for three days. There was no stopping him-he turned out piece after piece of the most inventive, artistic and imaginative art any of us could have imagined.* He shared his talent willingly and his coveted pieces were generously given away to seasoned veteran and newbie alike. We just loved this guy.

Many years later the tru-fire thing happened and changed the custom paint world as we knew it. No longer were flames "old school", nor

just pinstriped with an outline. It was the most exciting development I'd seen in my 25+ years in the business. After Mike made his debut and videos, he flew to my shop in Ohio to show me this technique in person. Who does that? (Of course, he insisted I show him how I did rust in exchange, lol) I was forever grateful, it took me a couple of years to get it down, but I began to see the money rolling in from this amazing style. Yes, like so many of us, *Mike changed the way we look at our art. He pushed us all past our limits. For that we all were indebted.*

I would like to think I was one of Mike's dearest friends, but I know better. He made everyone he touched feel as though he were on our level, piers, equals. That's gracious from a guy who had more talent in his little finger...you get what I'm saying.

I'm limited as to what I can say. I wish I could launch on story after story of the times we shared, the laughs and the inspiration. You all can appreciate that on your own level I'm sure. I'm here to take off my hat to Mike, to express the amazing impact he had on the industry, and the incredible loss I feel at his passing.

Mike had asked me a couple of years ago to work with him on an airbrush recognition project. I immediately drafted Dru Blair and the three of us were laying the groundwork for this project when Mike died. Dru and I are pursuing it still – we're thinking of a scholarship and mentoring program for deserving airbrush artists. The parameters are still being discussed at this time. This will be done in Mike's honor and fulfill his wishes to the best of our abilities. We have not secured permission from the family, but respectfully are letting appropriate time to pass before discussing anything with them. *We hope it comes to fruition and are looking for ideas and sponsors to assist in the effort. It will be a lot of work, but what a beautiful tribute to a man who made us all smile, as well as give it our all to stay in the game.*

STEVE CHASZEYKA |
REMEMBERING MIKE LAVALLEE



STEVE CHASZEYKA

Steve Chaszeyka (formerly Wizard) has been pinstriping and airbrushing since the early '70s (before it was cool) He and his wife Carol made a living for the last 50 + years at their shop in New Middletown Ohio and on the road at car shows and motorcycle rallies. (Sturgis, Daytona and Myrtle Beach to name a few). His passion for pinstriping has made him one of the world's leading authorities on design, color theory, and teaching. His classes have launched many aspiring artists. His work was chosen to decorate the uniforms for the 2014 Socci Olympics (bobsled, skeleton and speed skater teams, as well as bobsleds and helmets) He received the "Legends" award and has designed scrolling brushes for the Mack Brush Company. Remaining humble and dedicated to the furthering of pinstriping as an art form, he is heading up a pinstriping exhibition at the Butler Institute of American Art in 2021 featuring many of the country's leading artists. Known for scrollwork, he prefers dagger work, but will admit "it is hard to decide". Founder of the "Pinheads" movement 28+ years ago, he loves the idea of sharing this talent with new young guns.

I will end by saluting our friend, and bracing myself for the pangs of loss that are sure to roll in like the tide. Thank you all for being Mike's friend.

CUSTOM PANTING SHOVELHEAD

By Don Johnson

HUSTLIN GREEN

Here I will be taking the sheet metal, fiberglass saddlebags from a Harley Shovelhead from looking its age to a nice new Tamco Candy green paint job. I will be using all Tamco products throughout this project. I'm a helmet painter and do not do many bikes anymore but I took this job on just to remind myself why I don't paint bikes anymore. Way too many parts I much prefer a helmet stand to a tank stand, fender stand, saddlebag stand.



This sheet metal and saddlebags have been sitting around for a while off the bike. While I was doing this he was having the motor rebuilt. So we have two saddlebags that have sort of been prepared by the owner years ago. The rear fender was in primer already but I will use mine on it. The two tanks halves and the oil cover and front fender had been painted 25 years ago. Those I will stripe do some minor bodywork, prime, and paint.

There are a lot of ways to remove the paint I guess including bead blasting, liquid stripper, and sanding. I opt for the hard way and use 80 grit on a DA to remove the old paint. Be very careful around the welds if doing this. On Harley factory stuff, it's not as important as working on aftermarket tank and fender as the welds are not very good in most cases. Luckily these were all pretty straight with just very minor bodywork needed to be done.



Once everything is prepped it's hung in the booth then cleaned with Tamco 397 Wax and grease remover. The saddlebags being fiberglass I apply Tamco HP2010 Adhesion Promoter. Next, it's on to Tamco HP-3500 direct to metal primer including the underside of the fenders and inside of the saddlebags. I let that dry overnight. The next morning guide coat with cheap enamel black spray can paint, sand with 800 grit wet sandpaper. And we are ready for the Tamco Silver bling base coat.

The underside of the fenders and inside of the saddlebags I did with black bed liner let it dry completely and back taped it. With everything hanging in the booth I'm ready to apply some silver the base for or Tamco Candy. I use Tamco Bling Silver which out of the can is reduced 50% with reducer. Two coats I applied to everything giving it 15 minute flash time between coats.



With the Silver Bling laid down and time is given for it to flash time for the Hustlin Green Candy by Tamco. (Please read below) This is the easiest Candy I have ever spray. I applied three coats of the green and the coverage was great.

I follow the green with three coats of Tamco 4100 Glamore clear. This is a high solid clear and it rocks a beautiful clear coat as you can see.

Tamco Candies - 8oz Colors available - Teal Time, OG Red, Grapeness, Limeade, Cabernet, Lemonade, Tangerine, Hustlin, Pun Rock Pink, Black Metal, Monaco 8oz makes 2 quarts of sprayable candy and is the **only candy in the industry UV backed it will not fade.**

75% overlap when spraying with about a 6 inch fan pattern with an HVLP gun. I used this as a 1K in other words no hardener was added. It mix's 5 to 1 which is about 20% candy. 5 parts Intercoat Clear 895 to 1 part candy then it's 1 to 1 with reducer. 2K be 5 to 1 to 1 - 5 parts Tamco Candy Carrier 3000 - 1 part Tamco candy and one part Tamco 7605 hardener.

CUSTOM PANTING SHOVELHEAD

By Don Johnson



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Materials used in this painting:

- Createx Illustration Paint
- Blair Airbrush Paper 350x250mm
- Blair Skin 2 and Snap Stencil
- Aggressive eraser
- Dowel
- Plain
- Paper Liquid Kicks
- Factory Top coat
- Reference was made by cropping a photo found on Google, then adjusting the sharpness and saturation to suit.

Step 1

I start by painting the sky, I mixed cobalt Blue,, orange and white to create a buffered colour. This allowed me to spray at 100% and not get too dark. I sprayed the clouds with a reduced white, the blue shift works for me as the background is blue! I sprayed red-violet around the top to create some interest. I made a paper mask to protect areas from overspray. It's important to keep a tight clean edge for the mountains, (this painting has some areas where clouds drift over the peaks, so I can get away with a little overspray). Next, I turned my attention to the distant mountains, they are a dark blue colour which I made using blue-violet, burnt sienna and white, the white prevents the colour from going too dark and gives me confidence to spray at 100% where required. The mountain has texture but its hard to make out, I used the Blair Skin 2 Stencil held a few millimeters from the surface. This gave a soft yet defined texture. I sprayed more paint to sink the texture into the background.



Step 2

Once the background mountains were in, I sprayed the buffered sky colour for the mist, the blue shift again worked in my favor. I created a base colour for the main mountain, using sepia, blue-violet, moss green and some white. Using the Skin 2 and Snap stencil, I created a base of chaos. This lecture will mostly be sunk into the shadows, but, at this stage looks very harsh! I erase highlights using the dowel. The left-hand side is filled in as it's in the shadows mostly, there is some texture there but it's not "in your face". At this stage, I begin building the forest textures. Trees at this distance become small shapes of various sizes. I achieve this by freehanding dots and also using the Snap Stencil which has a variety of dot shapes and sizes. Moss green and viridian were mixed to the mountain colour to create a dark green.

Step 3

Using the darker mountain colour, I added black to darken it further again!. I began mapping out where the darkest shadows were. You can see in this photo how all that effort building textures has sunk into the background of the mountain, without the texture though, it would look sterile and boring. I re-established the clouds and created "shadow" holes in them to give them more realism.

How To... Paul Macdonald



PAUL MACDONALD

I'm 46 years, I've been painting for nearly five years. I discovered art while helping my daughter do her homework. From there I was hooked, I tried all mediums until I found the airbrush, at that moment I knew inside myself that this was my calling! I joined the Orange Airbrush forum then I purchased videos from Coast, mostly Cory St Claire videos, after 6 months I managed to attend a Dru Blair Portrait class. This was the game-changer for me, it gave me a system to study and the ability to make any colour I need!. I've painted over 200 pieces since then, with my goal of being a teacher. I started Airvengers in 2019 to teach the Blair system

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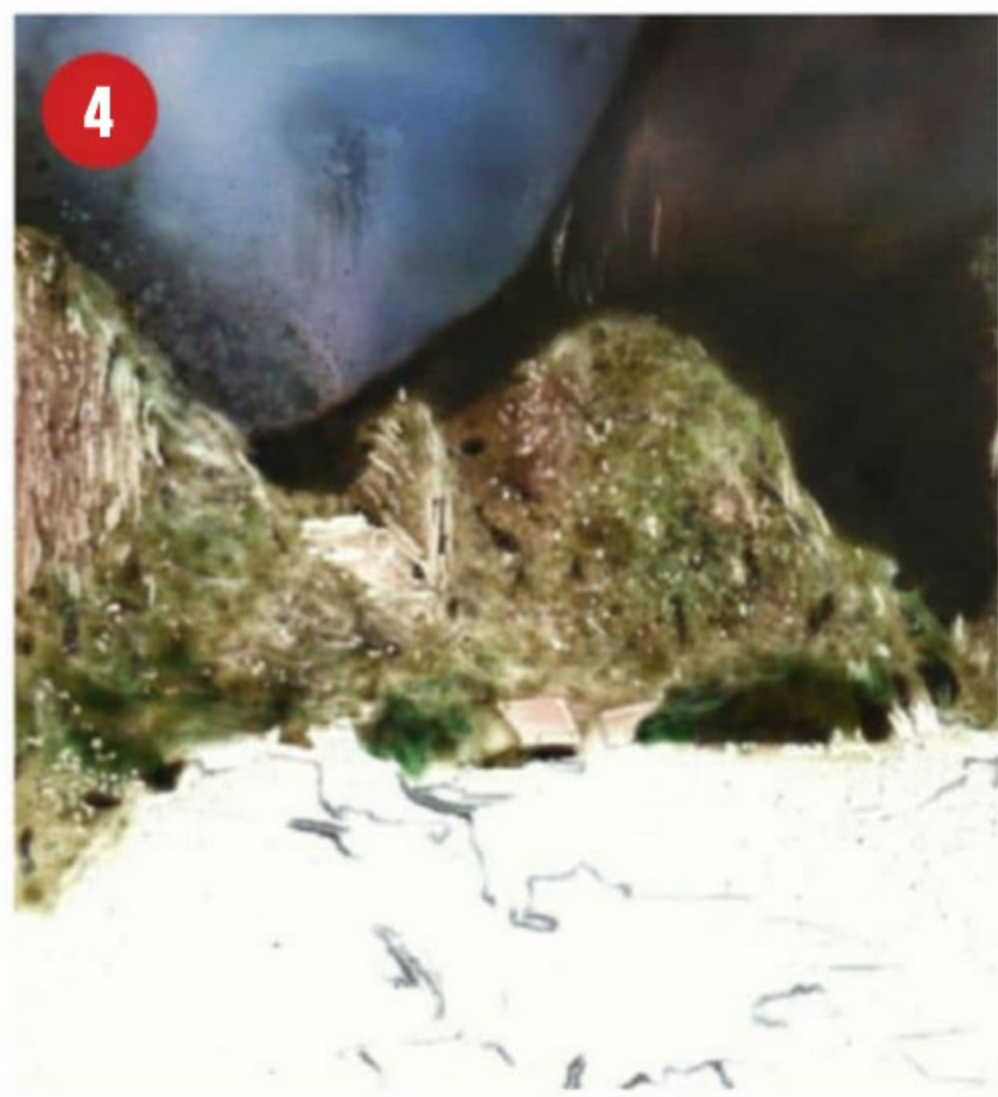


@paul_macdonald_airbrushart/



Step 4

I repeated the process for the forests on the sides, using the same colours and techniques. Then began the real work! The Inca City has textures, but these are extremely small at this scale so I had to find a way to achieve this. I decided on the "Skeet" method where you control the air pressure to force the airbrush to make dots (mac valve works perfectly). I began to build the shadows of the structures, all the time I'm paying attention to the angles of the rocks trying to keep them in the right direction. This process was very slow, I would add more paint for the shadows and carve out the highlights from the overspray.



Step 5

I continued working on the city, bringing it into the forefront. Using the Skeet and Snap Stencil I created a more aggressive texture the closer the city came into sharper focus. I felt that I needed to see how the grass would look, so I laid down some moss green straight from the bottle. Being transparent, it laid over any sprayed textures giving interest to a flat area. While I have the green in the gun I painted in the tree located in the center of the grass.



Step 6

The closer the city came towards us, the more colours were apparent, I like to add these as I go as it gives my mind a break from looking at one colour for a long time! Using the base colour I continued to build the structures, erasing the highlights and creating small dots to add interest.

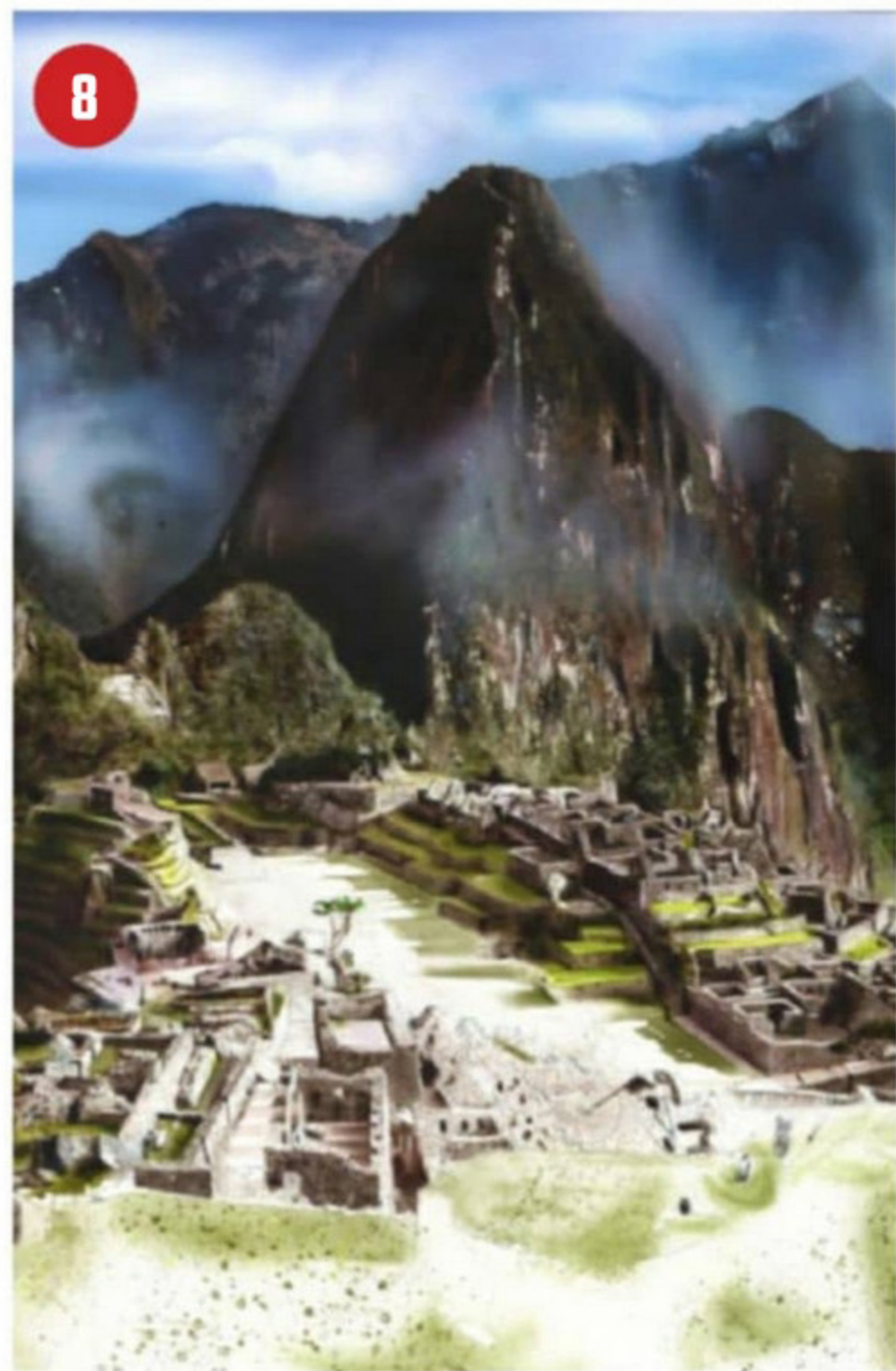


Step 7

I continued working on the city, bringing it to the forefront. Using the Skeet and Snap Stencil I created a more aggressive texture the closer the city came into sharper focus. I felt that I needed to see how the grass would look, so I laid down some Moss Green straight from the bottle. Being transparent, it laid over any over sprayed textures giving interest to a flat area. While I had the green in the gun I painted in the tree located in the center of the grass.

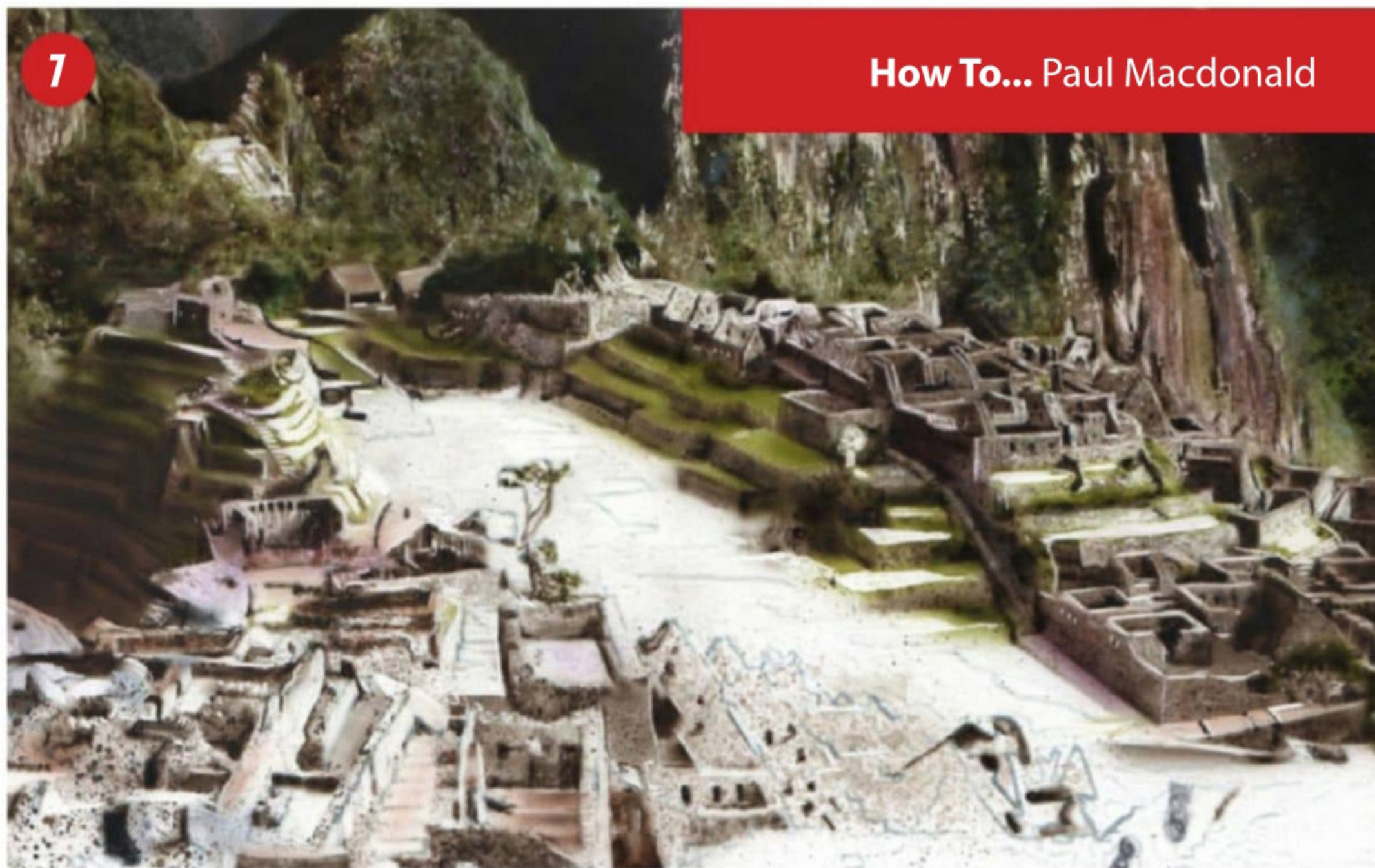
Step 8

The Closer the city came towards us, the more colours were apparent, I like to add these as I go as it gives my mind a break from looking at one colour for a long time! Using the Base colour I continued to build the structures, Erasing the highlights and creating small dots to add interest.



Step 9

At this stage, I needed a break from all the intricate structures, so I decided to start to add the grass and rocks in that lead you into the painting. This has done two things - 1, It helped get rid of the white of the paper, this allows me to make better judgments for value and colours. 2, It allowed my brain to rest for an hour! The grass was made in a similar way to the rock, just not as aggressively. Moss Green was Skeeted, and also sprayed through the snap and Skin2 Stencil. This creates a bit of interest but not too much as my main focus is the city and mountain drop.



How To... Paul Macdonald



Step 10

Using the mountain colour, I build the rocks up. Again, spraying through the Skin2 Stencil a few millimeters from the surface I create a base texture that will hardly be seen! I use the aggressive eraser to carve out "smaller" rocks. As the front develops, it makes the center look extremely bright due to there being no colour present. At this stage, I feel that I want to fill that space in. To do this effectively, I create all the little subtle textures in the grass using a reduced version of the base mountain colour, I render the shadows from the building, and erase the windows from them. I look for the smallest details in the

reference, I find it helps develop perception, which in turn helps me see better the next time!

Step 11

Once I'm happy with all the little details, I set my attention to the green grass, its very saturated and has a yellow hue to it. My first choice was to use Moss Green with a splash of Yellow, Spraying on a sheet of test paper, this proved to be not vibrant enough. I added a few drops of viridian, this is a powerful colour and shifted it in the right direction, I needed to add some more yellow to the mix and bingo, I had a colour that was spot on

to the reference. I sprayed the colour slowly from the center of the painting outwards, I'm very careful to not spray too much and build the colour up slowly and in patches. I erased little highlights from other areas in the city, then I applied the green paint which made the grass "pop". After completing the city, I added some sepia and red to the paint which desaturated and darkened it, I used this to create the shadows from the rocks and darken the front grasses. I take another look at all areas of the painting and use the dowel to create the final highlights. Finally, it's time to sign it and move on to the next piece.



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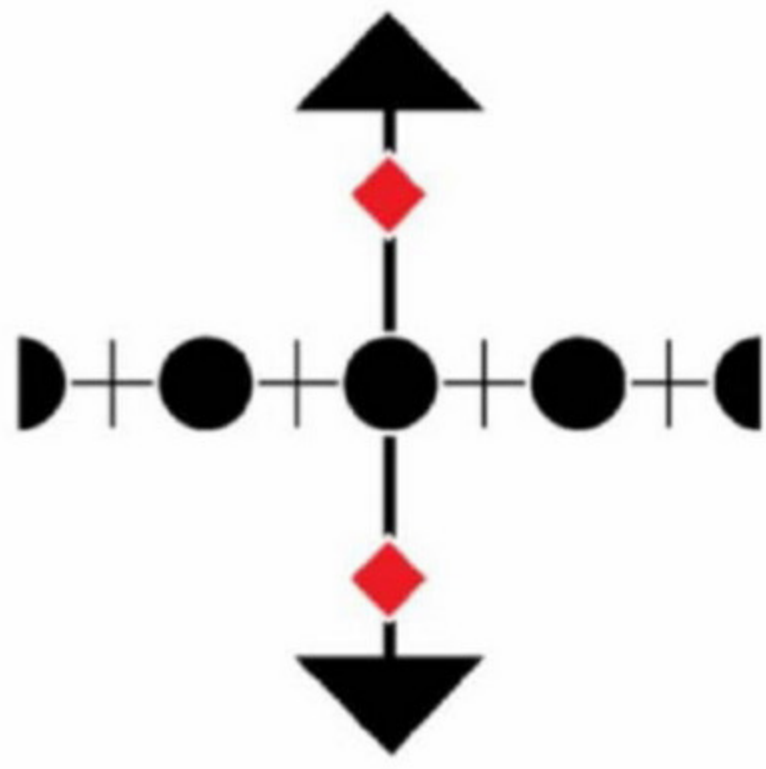
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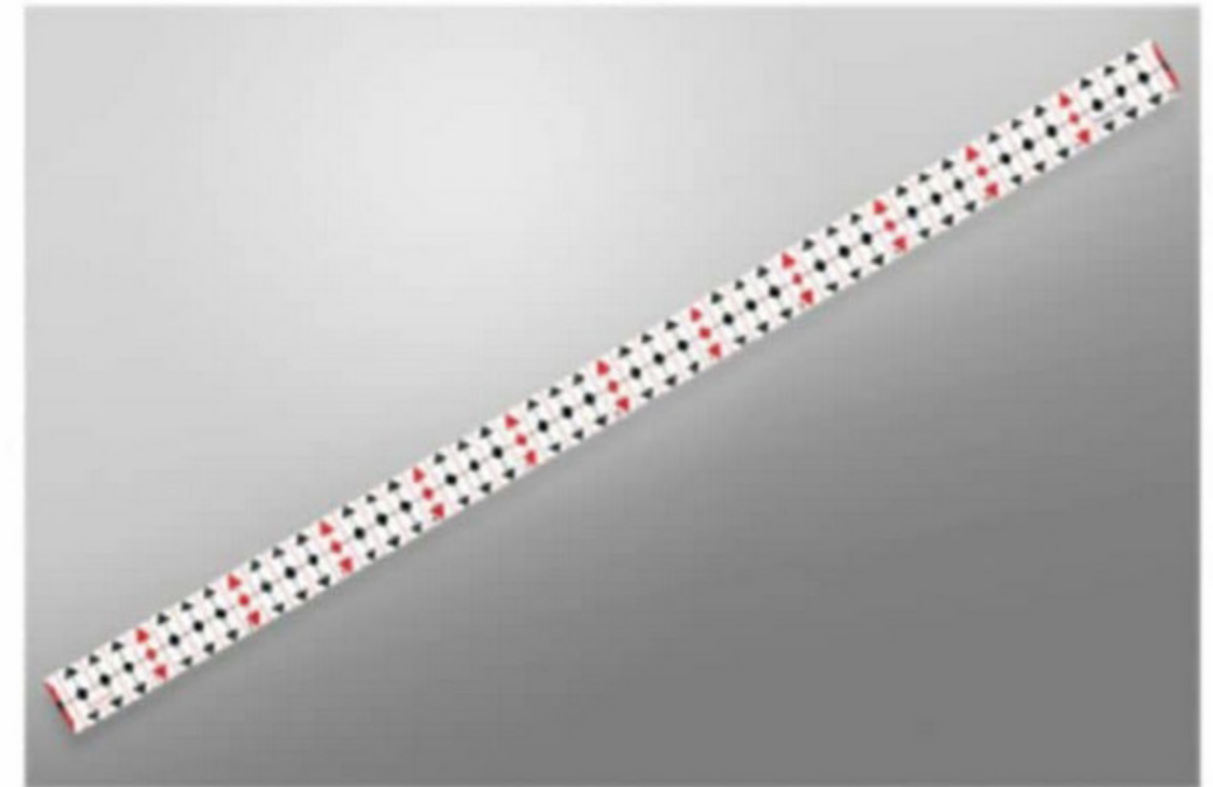
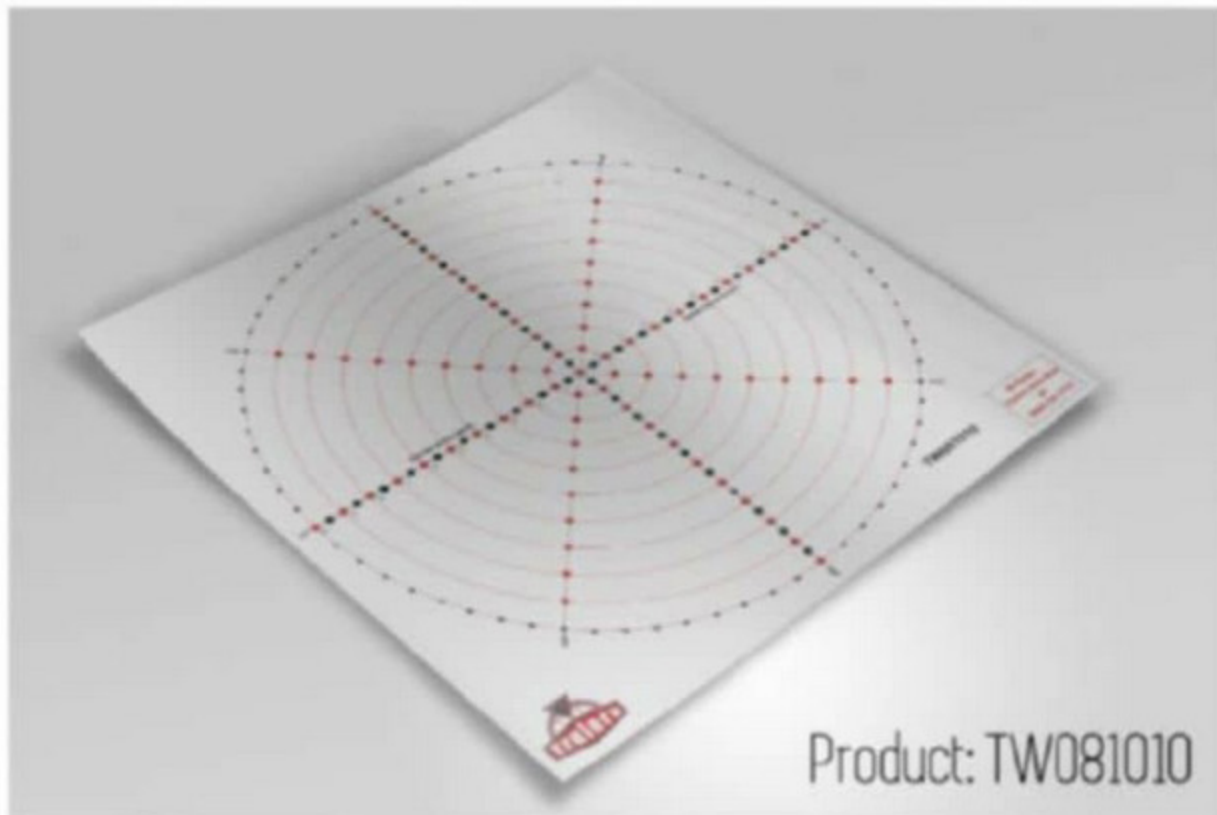
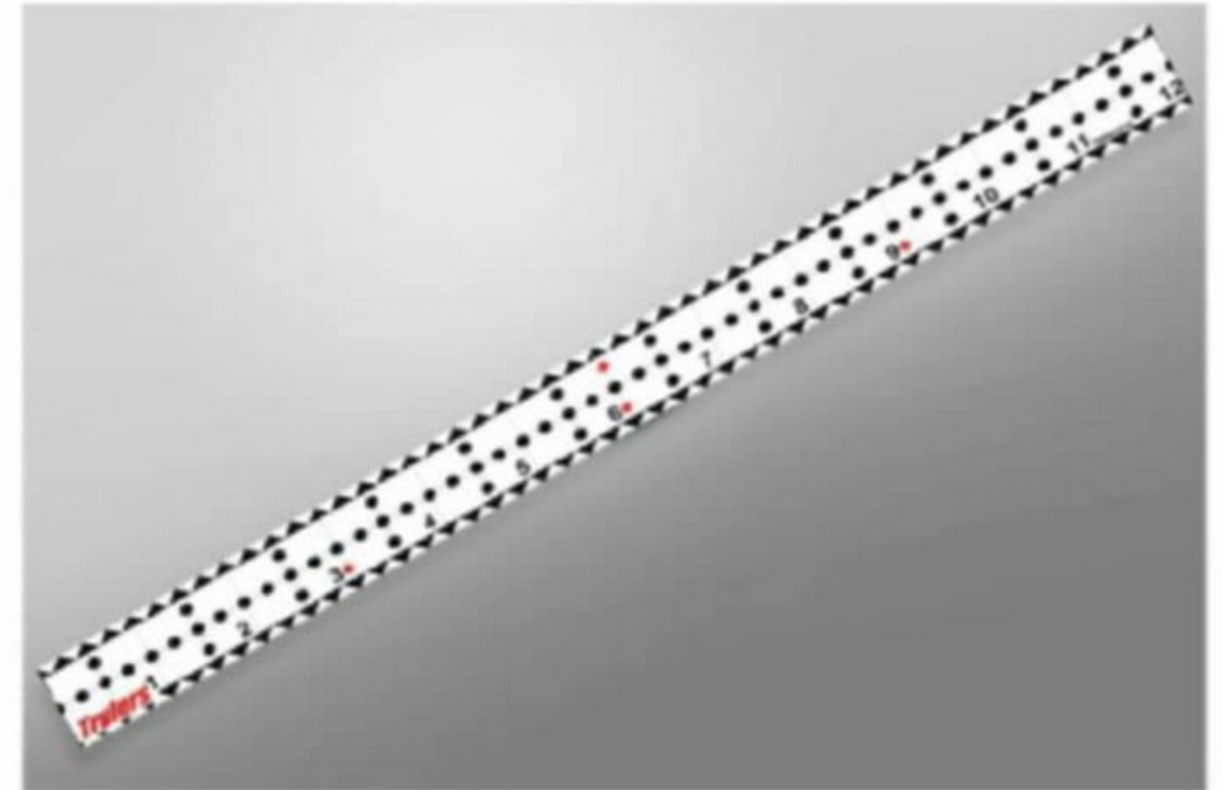
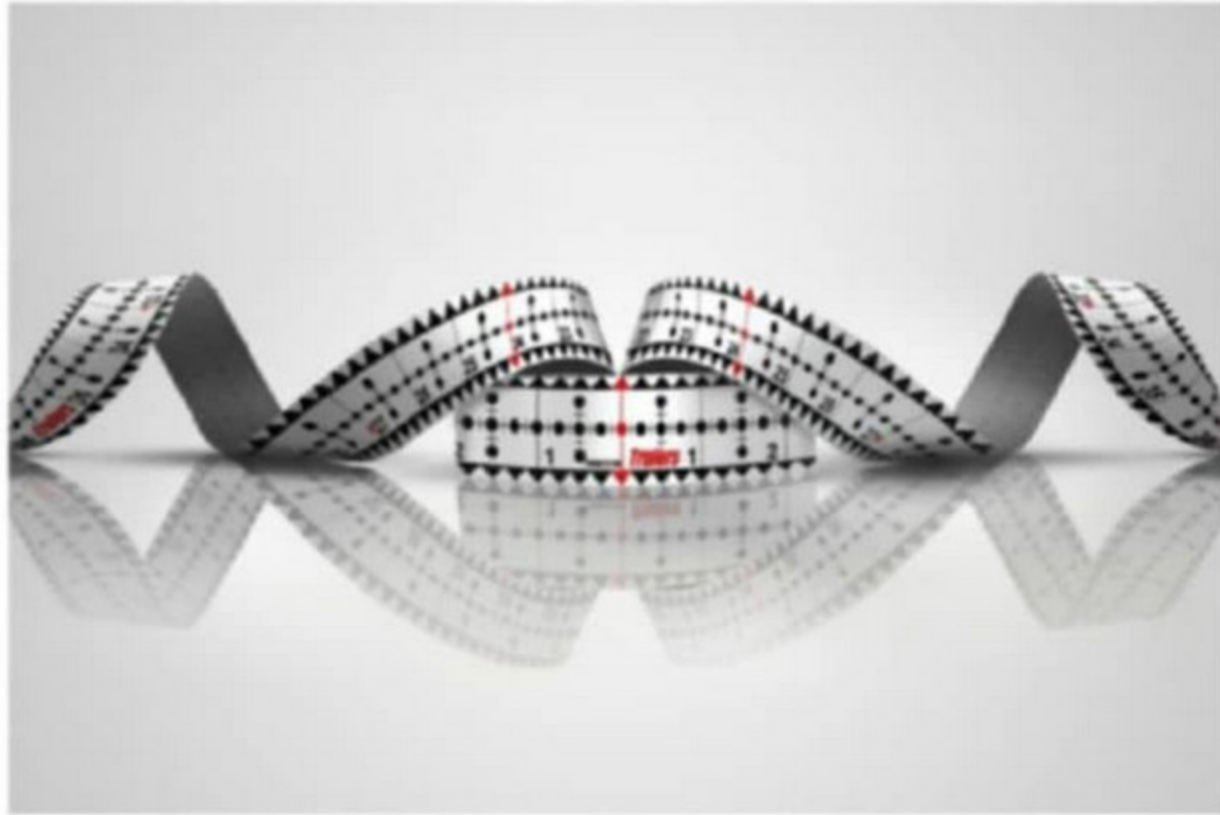
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