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issue #8

AIRBRUSH

THE MAGAZINE

July/August 2020

FEATURED ARTISTS:

Jason Livery
Byron Lawrence
Jason Brookshire

ARTICLES BY:



John Salozzo

ARTIST
PROFILES:
Margret Howard

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GALLERY



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INTERVIEW

YAMASHA

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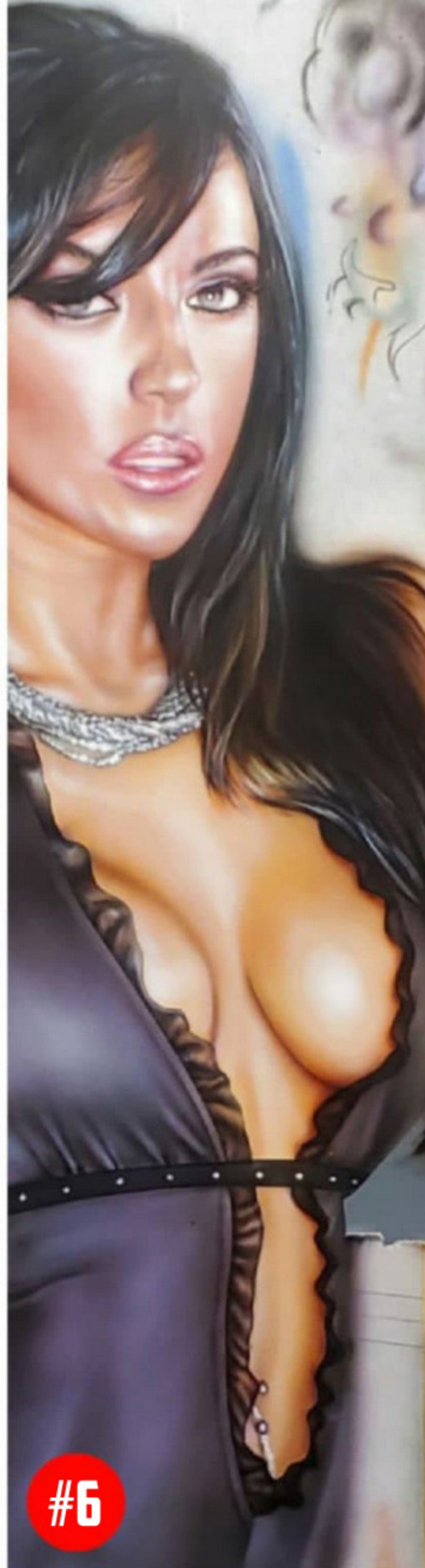
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COMPETITION 2020



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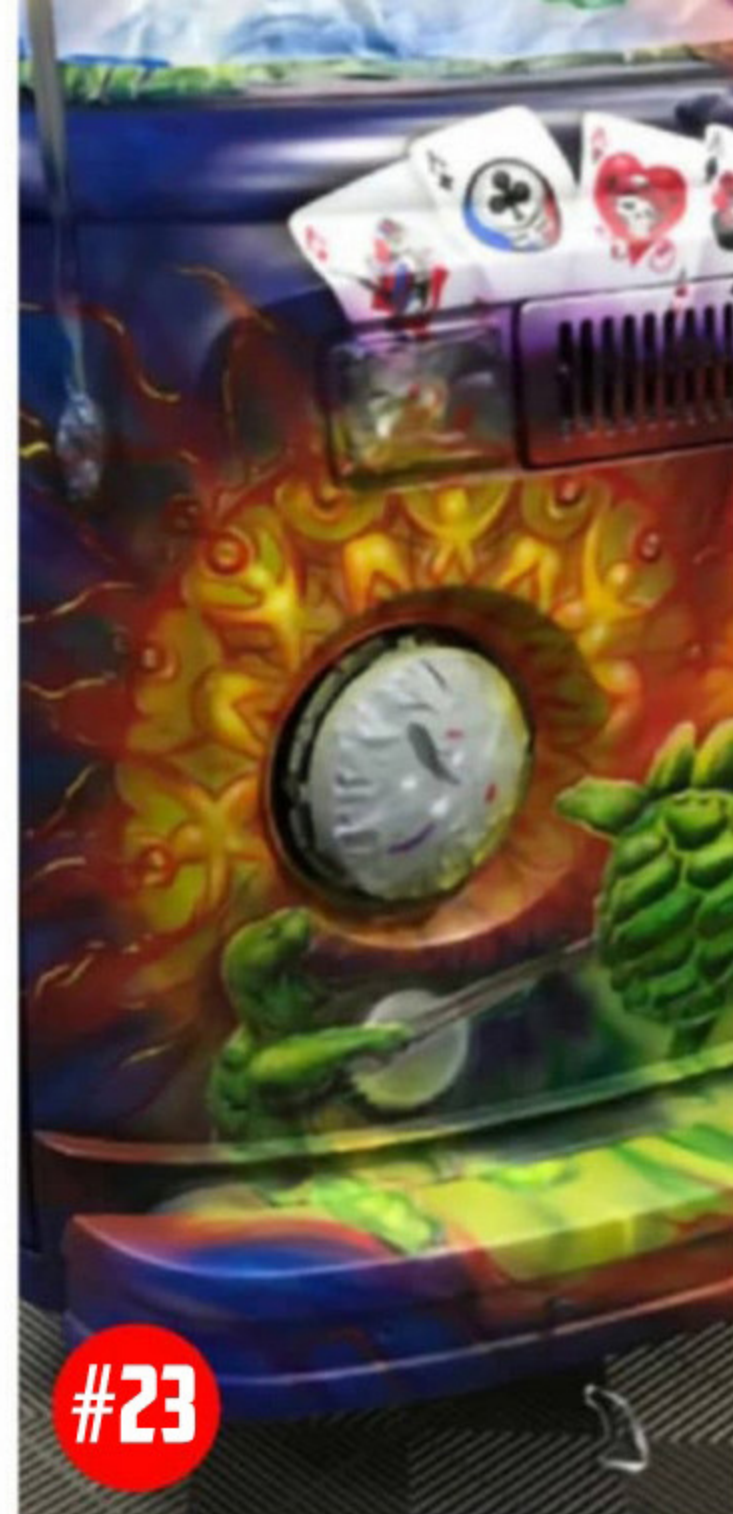
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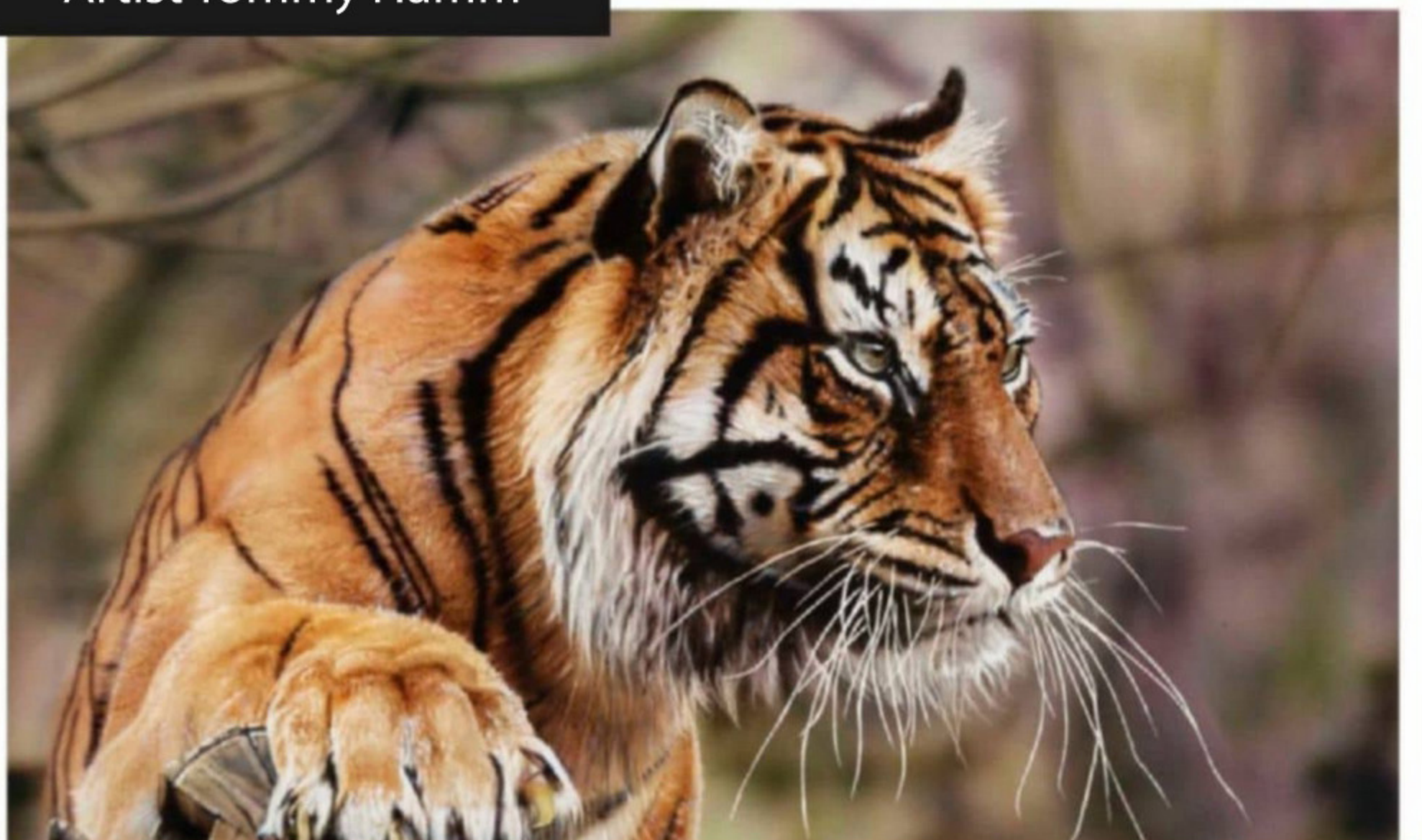


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Artist Andy Pooch
Cappuccio

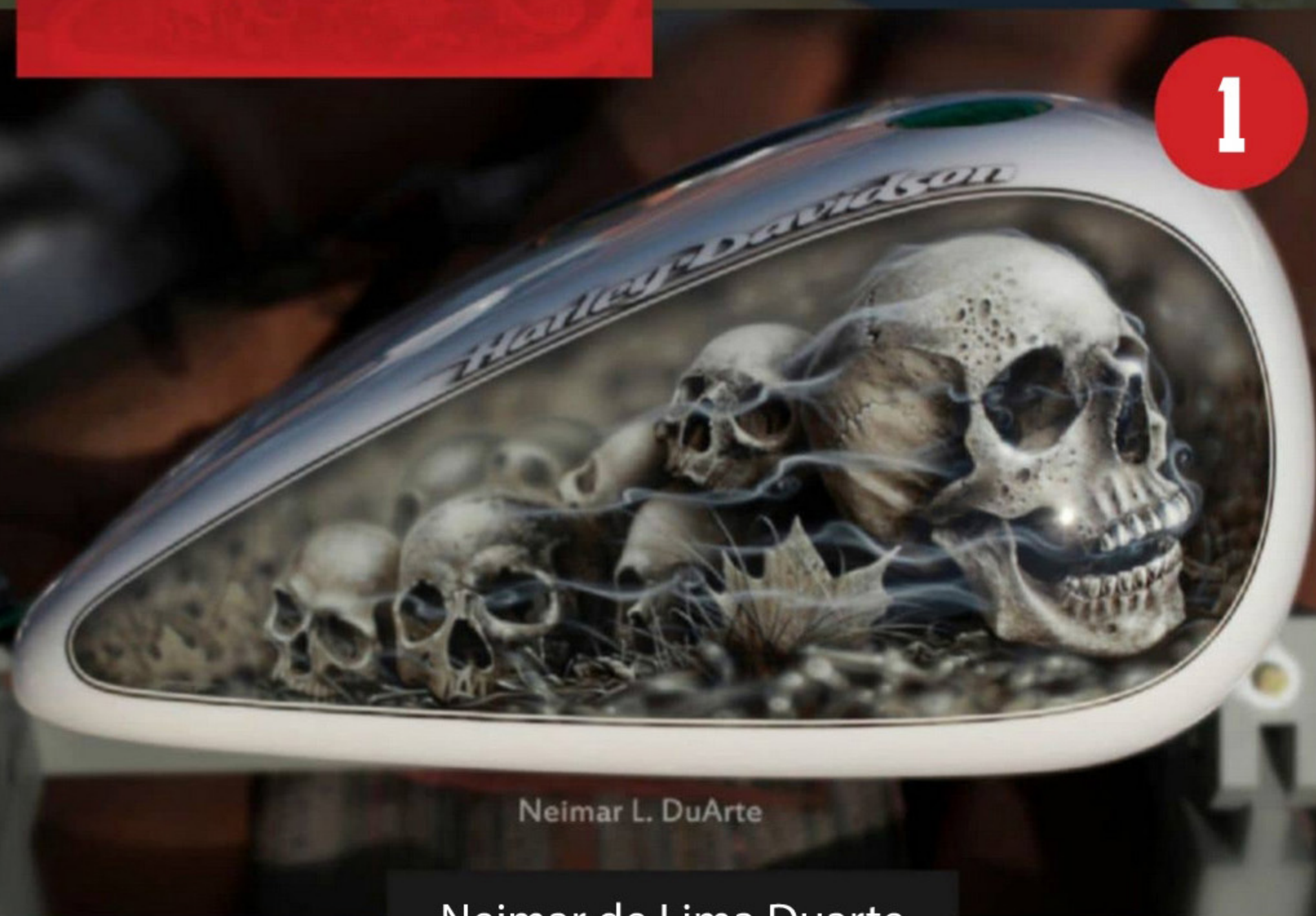
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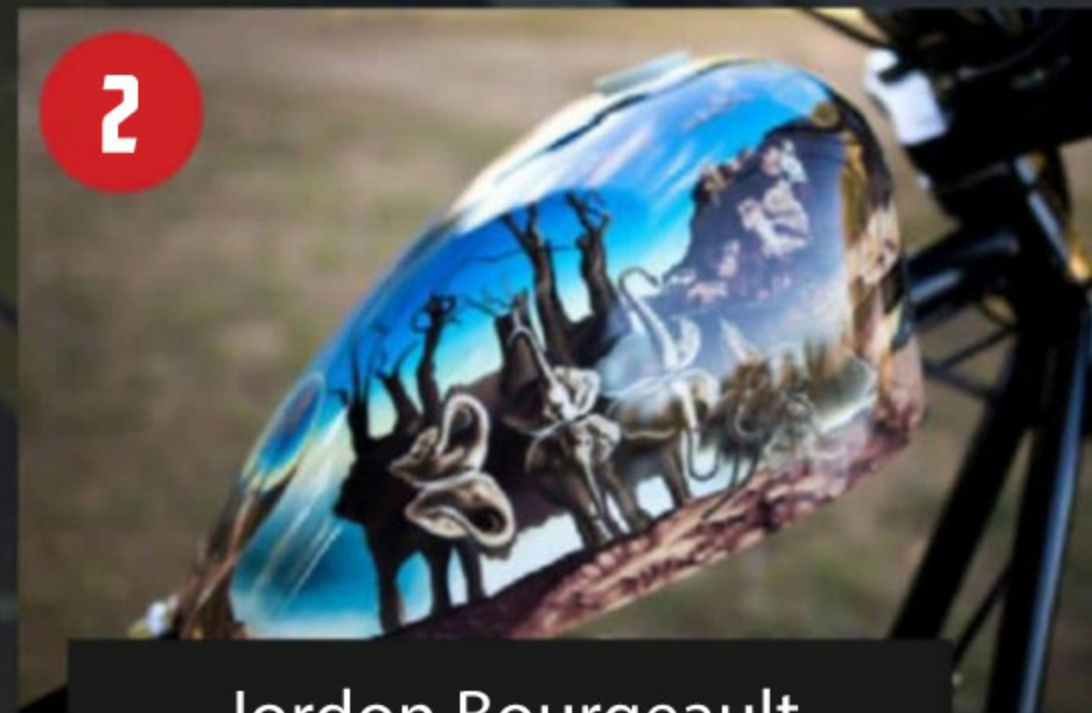


AUTOMOTIVE

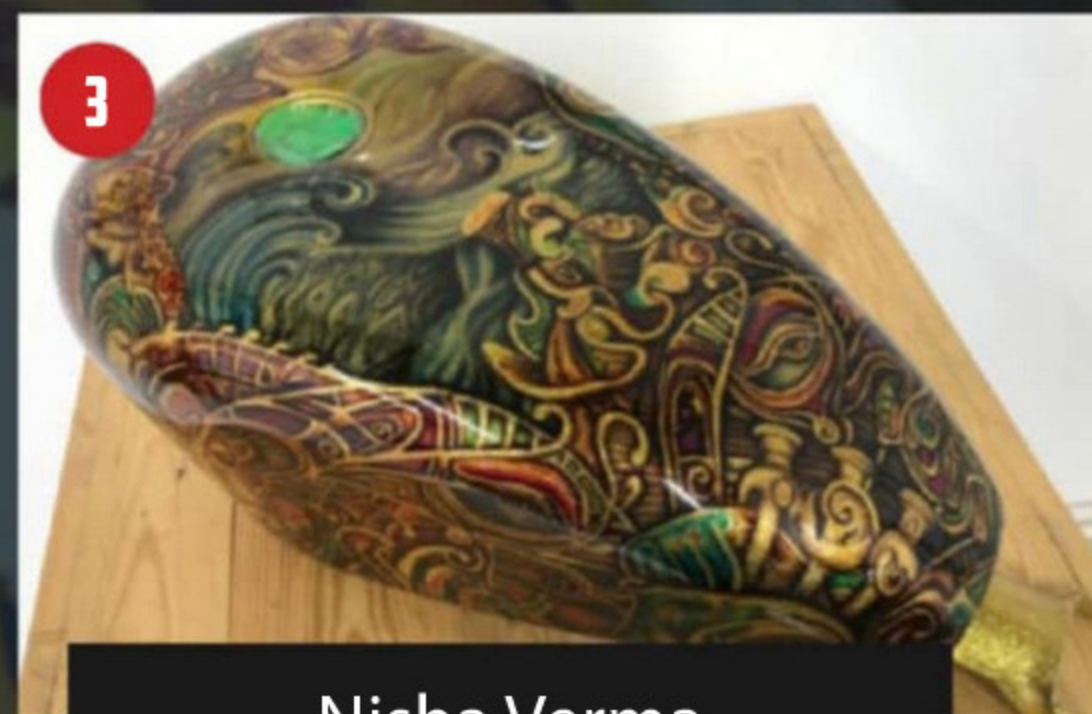


Neimar L. DuArte

Neimar de Lima Duarte



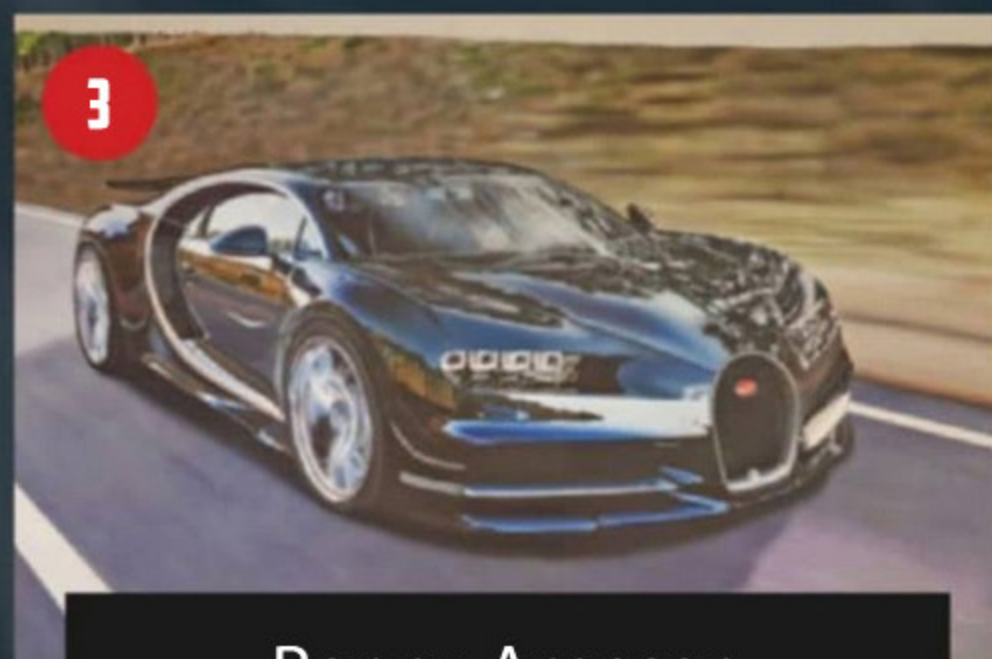
Jordon Bourgeault



Nisha Verma

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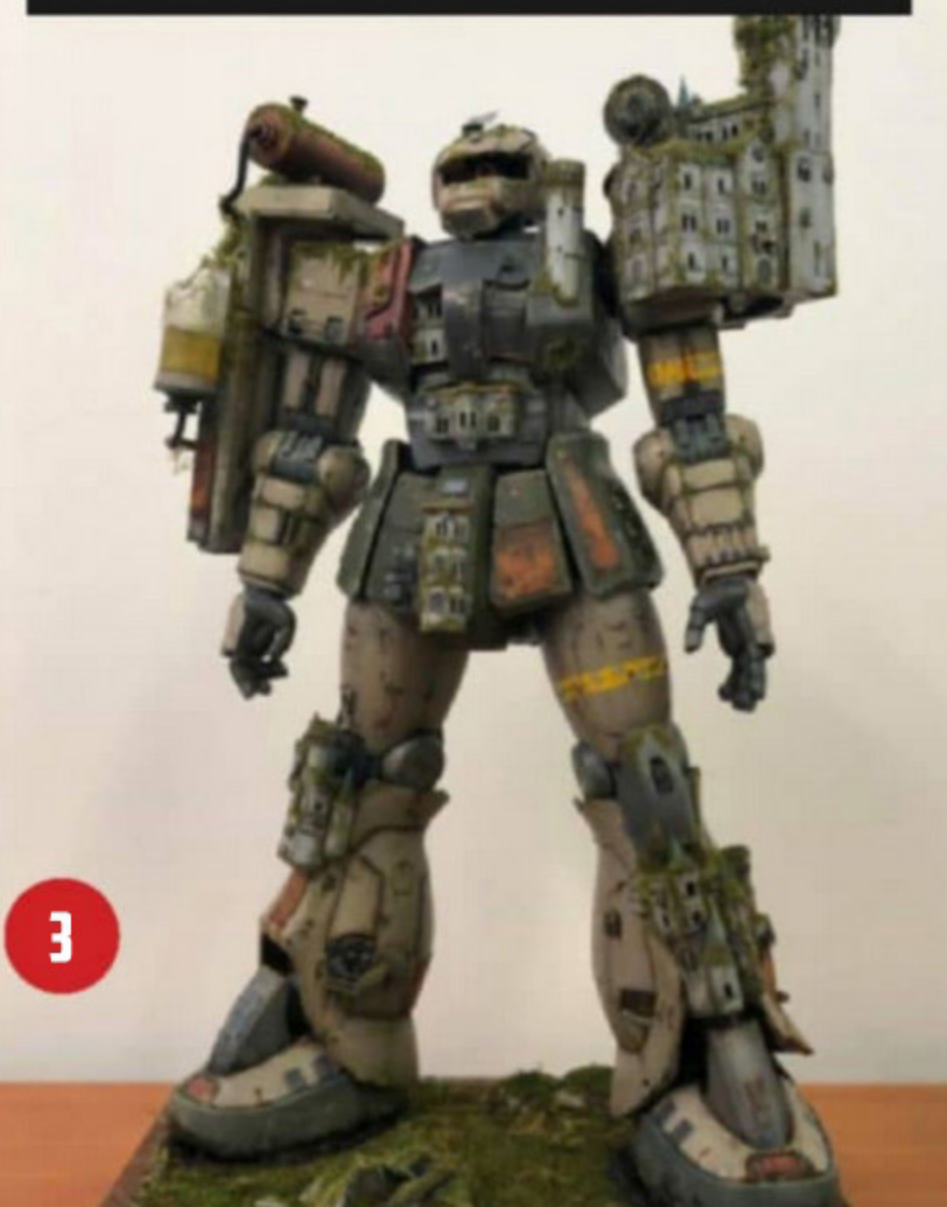
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ARTIST PROFILE



MARGRET HOWARD

Hello! My name is Margret and welcome to my profile. After almost losing my fingers in an accident one day, God miraculously healed me to continue painting. Although I've been an artist for most of my life, I started using an airbrush in 1990 and I love it! I have been commissioned to work for the US Army, USAF, Rainforest Cafe, Pizza Hut, Nordstrom, Rainbow Direct, Rowan, and Temple University as well as valued friends and customers.

I want to thank you for looking at my artwork. The tools I use are mainly Iwata Airbrushes. I'm able to work with regular paintbrushes, although airbrushing is my passion. I work by commission, sell original paintings, and sell high-quality prints of my paintings also.

Margret Howard
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Step 1

For this project, the customer wanted three specific ladies in the painting and provided the reference photos. The ladies were to be gathered around a pool table in a room with gray walls. I drew the ladies and pool table to the correct size and proportions with the help of Photoshop to put them all together. The customer requested this be done on a 26 by 69 inch aluminum panel. As most of the painting would be gray I base coated the panel gray. I used transparent wax paper to pencil trace the line drawing onto the transfer paper already in place on the panel. I cut out the shapes of the 3 ladies and base coated them white so I would have a good surface to paint them on. For each girl, I reapplied the masking/transfer paper that had the basic tracing so I could cut out and isolate the sections I needed to work on while keeping sharp edges without overspray. Throughout the whole piece, I'll be painting a large portion freehand with a combination of the masking paper and loose posterboard curve stencils to achieve a combination of sharp and clean edges.



Step 2

With the first lady, I started with her outfit, first peeling off her shorts section, upper strap, hand inner fold, and "frill" border because these were the darkest parts and need sharp edges. So I started painting those sections before peeling the rest, spraying House of Kolor black to get the basic details, form, and shading before moving onto tinting her clothes with transparent blue and the purple House of Kolor candy. I then transferred the lace pattern on her stockings by the pencil rubbing technique (rubbing the back of the line drawing and tracing over the lines so they will transfer to the painting surface). I freehand painted in the lace pattern and shaded the rest of the stockings in black. Next up was adding skin tone using mixtures of transparent yellow, orange, and purple along with small amounts of black, transparent purple and brown for the darker details, shading, and shadows. Painting the highlights and lighter areas with white then carefully fading in the appropriate transparent color into the white so you're not left with a bunch of white areas.



How To... Byron Lawrence

BYRON LAWRENCE

My name is Byron Lawrence and I operate under the name ByronicArt along with my painting partner in Orange County, California. I primarily work in the custom automotive airbrush field, specializing in airbrushing art on motorcycles as well as helmets and automobiles. Although my main focus is custom motorcycle airbrushing, I also paint numerous hockey goalie masks as I am a certified OTNY goalie mask painter but work on other brands as well. I also do fine art on metal, illustration board, canvas, etc.

I've been working in the custom paint industry for about the past 25 years although I've only been doing work under my name for the past few years or so. I was previously working for other shops in relative obscurity and under conditions that didn't foster artistic "growth" as everything was a product of those shops under their names. I now do my projects for customers as ByronicArt as well as paint work as a hired gun for other custom shops. So, in a sense, I'm new to the industry in terms of name recognition.

My interest in airbrushing started about a year after I graduated high school when I visited the student art show at my old school. I noticed some students had done some airbrush paintings. Despite having been heavily into art since I was a little kid I had never seen this before. So the next day I went out and got a starter airbrush set and started my long journey of understanding and refining airbrush techniques. It was hardly a smooth process as when I started there wasn't a vast amount of easily accessible airbrush learning resources. So for many years there was a lot of hit or miss and stumbling around in my quest to improve in different aspects. Like many other airbrushers, I'm primarily self-taught and have picked up various techniques here and there.

Badger airbrushes have been my brushes of choice for several years and most of my "metal art" is done with House of Kolor urethane candy paints. My goal is to paint more fantasy-based art and characters but I'm usually busy with customer work at least 5 days a week. I would love to have or make more free time to paint what I want but I need to keep my customers happy... and pay the bills. I consider it a blessing to be busy with customer work even at the expense of doing even higher quality work on my own time.

I'm blown away by the incredible talent of numerous artists out there who post on social media who are light years ahead of me. I feel inadequate alongside these masterful artists. Although I'm never really satisfied with what I paint I always strive to improve wherever and however I can.

How To... Byron Lawrence

At this stage I'm working on the upper portion, using the pencil rubbing technique to transfer the facial details and doing the basic skin tone as I did with the rest of the body. Then I used black to block in the hair shape and structure. I move on to painting the facial details-black and purple with a touch of brown in and around the eyes and nose plus red and pink for the lips with the slight addition of purple. I then added preliminary highlights to the face then used white to detail strands of her hair with thin strokes.

Step 4

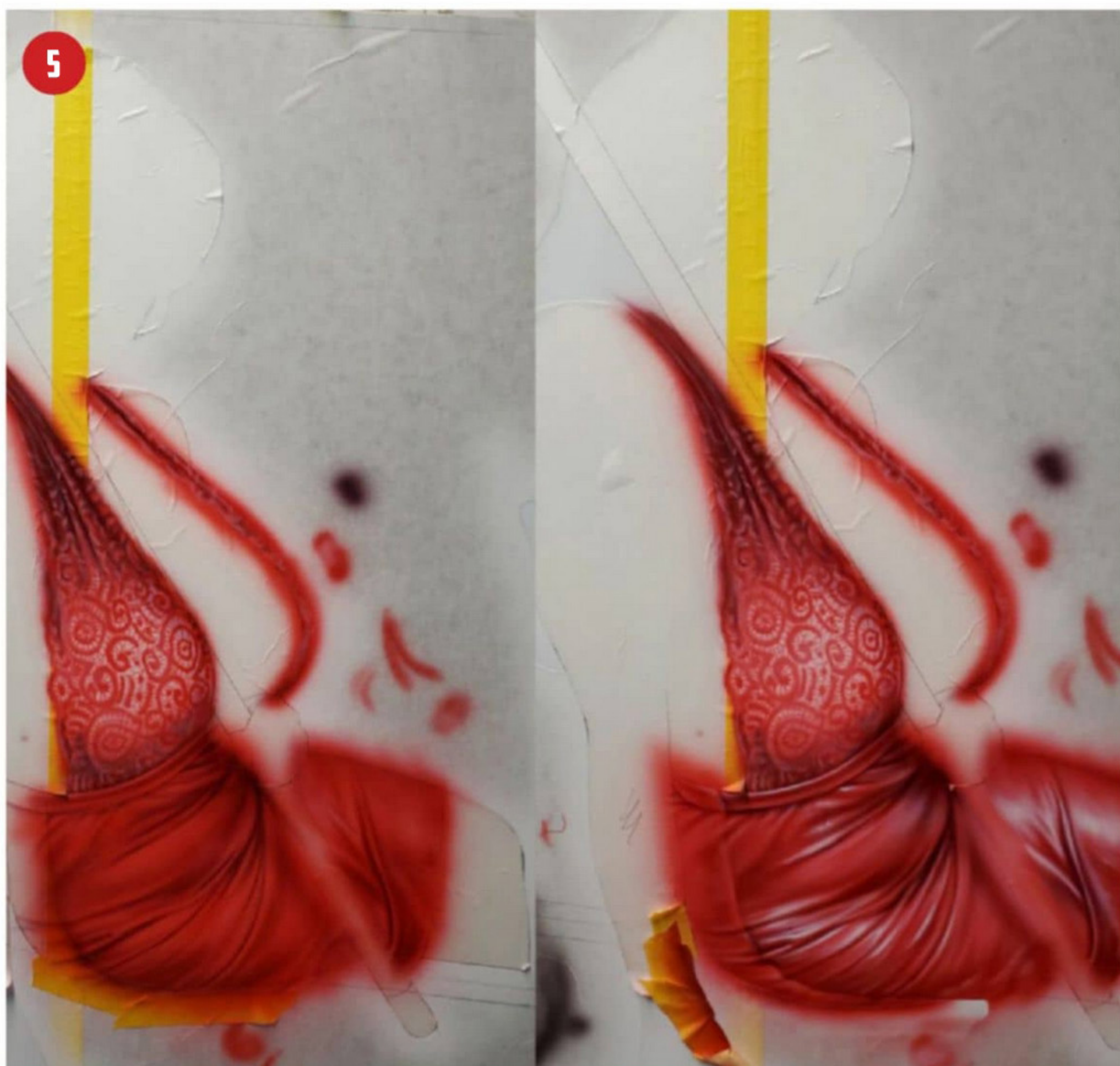


Step 3

After fading where appropriate transparent skin tone colors to the whiter areas of the face I subtly did the same for whiter areas of her hair primarily with purple and brown. Next, I did the final brightest highlights. I then peeled the masking paper off the jewelry portions and detailed the jewelry with a combination of gray, black, and white. I added bright, shiny jewelry highlights to finish it. On to the pool clue which I painted with a mixture of yellow, brown, and purple. The tip of the pool clue was done with pink.

Step 5

This step I start on the lady in the red dress. Again using the pencil rub technique, I transferred the lace top pattern and painted it freehand using a House of Kolor opaque red base coat paint. I then sprayed the same opaque red over the skirt or bottom portion of the dress. Next, I detailed the fabric folds with transparent red and purple mixture for the darker portions on the top and bottom.



The next step was to paint white highlights in the skirt to give it a red leather-like look. Then I used a black and purple mixture to darken some of the sharper and deeper folds.

Step 6

Here I start spraying in the skin tones, again using a transparent yellow, orange and purple mixture, then darken the darkest areas with purple/black. Certain areas I accent with subtle transparent yellow and yellow/orange. I spray in white for lighter and highlight areas before I lightly fade a yellow/orange mixture to blend out some of the white. At this point, I complete the right hand and peel the masking paper off the left hand and paint it from start to finish. There's not a reason I left the hands until after I painted the skin on the main parts of the body. I just did. I don't always follow a logical progression when I paint something. Next, I start blocking out some of the hair in black. Then I move to the face and transfer the details again with the pencil rub technique so I can follow the faint lines of the eyes, nose, and mouth.



How To... Byron Lawrence



Step 7

Now I start painting in the facial details with a black/purple mixture as well as some brown and opaque red for the lips. Next comes white for preliminary highlights on the face and details in the eyes and lips followed by subtle transparent yellow/orange coverage to blend some of the white-out. I detail the hair strands with thin white strokes followed by layering transparent brown and purple into the hair to kill the bright white. Then I rework some white back into the hair to bring out the brightest and sharpest sections. I also use white at this stage over all the skin in my brightest highlight areas. Then I peel the masking paper off the pool cue and paint it like the previous one with yellow, brown, and purple followed by some black in the darker areas then handle the highlights in much the same way as other sections. This lady is now completed.

Step 8

I'm skipping the steps for the third girl as it's repetitious and follows the same basic process as the first two girls. At this stage, the three girls are finished so I cover them with transfer/masking paper and back mask them by cutting around their shapes so I can work on the background. Before peeling off the wall section, I cut out the various sections

How To... Byron Lawrence

of the pool table and painted in the brown areas followed by painting in the white netting for the table pockets. Then I painted in the pool balls and detailed the gray table felt with black and white.

Step 9

Now I masked off the pool table so I can cleanly work on the walls. My goal was to make the walls look like gray woodgrain panels. So I started by painting a series of black vertical lines to represent the slats of wood. Next, I alternated painting fairly loose black and white vertical strokes. I paint some larger area's a shading black color before unmasking the pool table.



Step 10

Now the girls get unpeeled and I go through the whole picture to do touch-ups anywhere it's needed. I sharpen or soften edges of objects accordingly and blend out their hair by adding hair strands and volume by extending and primarily softening the edges of their hair and adding overall shadowing where applicable. Now it's off to clear coat from here.



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MASHA NEPOMNYASCHAYA - BEREZOVSKAYA

There is hardly anything in the world that can tell better about me than my paintings do. However, a classic way of making acquaintance binds me to share, among other things, some background information. Well, let's get acquainted.

I'm Masha Nepomnyaschaya-Berezovskaya. My artist's name is Yamasha. I'm 29, my homeland is Ukraine and I live in Kharkiv. Painting is my first memory. This must have been the reason why I chose it for my career. Now the reason itself is no longer important, the main thing is that I can't imagine myself without canvas, oil paint, and brushes.

I truly enjoy my work that helps me not just to fulfill my potential, but also to make PHOTOREALISM - the style I work in - more popular. In a word, it's a style of detailed and full copying the reality with brushes and oil paint.

If you ask me Why this style? I'd say without a doubt that it fully reflects things I love and get inspired by.

All you can find on my canvas are my inspiration: retro-cars, custom motorcycles, hotrods, and everything related to auto and motorcycles.

My heart chose everything related to custom culture! They're not just objects for painting; they have their own character,

story behind them, and, of course, a soul. Cars and motorcycles open the world where designers put their hearts and soul in offsprings.

The culture is highly developed in the US and there are lots of people who share such an attitude. This is the reason why 80 percent of my works find their home there. The rest 20 percent go to Europe.

In an ideal scenario, I would love to see this culture gain more traction in my home country too, and this is the goal towards which I keep moving.

I put my mood, my heart, and soul into works, and I do my best to convey the beauty of the machine which is usually treated merely as a means of transport. Try to look at a painting, not with your eyes only... Then you might sense its mood, character, and even hear its story. Open up and it will do the same.



HELLO MARIA OR YAMASHA???

My full name is Maria, but it sounds too formal for me. Therefore, in everyday life, friends and relatives call me Masha. After getting a pseudonym, many people online treat me like Yamasha. Masha and Yamasha sound similarly good to me. Sometimes I'm haunted by the idea to change the name not to confuse people.

PLEASE TELL ME WHO ARE YOU? HOW DID YOU GET THE NAME YAMASHA?

I'm Masha Nepomnyaschaya - Berezovskaya. I was born and I live in Kharkiv, Ukraine. I got

my pseudonym by pure accident. I started working and there was a need for a name as a signature. My last name is very long, and I've never had a nickname. So it was not an easy task to do. But, a lucky accident! Once I was having dinner with my husband, and I accidentally said: "Я Маша" (literally - I'm Masha, but "I" in my mother tongue sounds like 'ya', so it sounded like "Ya Masha"). It turned out cool, we translated it into English and it sounded just right. It turned out just the way I wanted: it is easy to pronounce, to memorize and is associated with me.

HOW OLD ARE YOU? HOW MANY YEARS HAVE YOU PAINTED?

I'm 28 years old. I have been painting from my childhood, I remember myself from 3 years old. The peculiarity of my memories is that I do not remember myself without pencils and markers. So, 25;) When I went to kindergarten I was given a big paper sheet and I could draw all day long. At that time,

there was no specific subject in my drawings. These were different bright pictures. Then I drew various clothes design and wanted to be a fashion designer. I always fancied devising, creating something, and then putting it into practice. However, photorealism came into my life later.

WHAT IS/ARE YOUR TECHNIQUE/ TECHNIQUES?

Photorealism is a direction in painting, in which an artist reproduces images as realistic as possible, focus on the details of items. Paintings in this style display real objects with additional, subtle details that create the illusion of reality. Classically, this term



applies only to the works of American artists belonging to the late 1960s - early 1970s, but now it is used for paintings of all artists using photographic technique and seeking the most accurate reproduction of the image. In other words, it's detailed and full copying of reality with a brush and paints.

FOR YOU, WHAT IS ART?

I enjoy painting and the process itself makes me happy. Metaphorically speaking, paints are my emotions, brushes are my actions, the canvas is my life, and models are my soul. This is not just an integral part of my life, but this is indeed life itself!

DO YOU EXPRESS YOURSELF THROUGH THESE PAINTINGS? OR WHAT DO YOU EXPRESS THROUGH YOUR PAINTINGS?

I think my paintings can tell you more about me than anyone else. The main thing is to look not just at the picture and the object in it, but a little deeper. For example, elaboration and the number of parts (each bolt in its place) can say that I'm diligent, patient, and very passionate about my work. Color always conveys the mood, because the oil feels everything, it can not be fooled. The composition conveys mood and character. Well, if you dig using psychology? The motorcycle is freedom, state of mind, lifestyle, sense of freedom ... it has no boundaries and protection from the outside, it is open to traveling and communication this is also about me. Also, each painting

has its story that is very close to its owner, intimate, and was once entrusted to me. But only we will know about it. After all, with the help of canvas and brushes, I help to capture the memory, moments dear to the heart and pleasant. And they will delight clients throughout their lives finding their place in the canvas. I paint pictures, and pictures paint me if you know what I mean.

WHAT DO YOU PREFER? CARS OR MOTORCYCLES?

It's a dilemma. I choose with my heart. I love painting motorcycles, cars, and everything related to custom culture! For me, it does not matter whether they will be cars or motorcycles, they must have their character, the story behind them, and of course - soul.

COUNTRIES WHERE YOU HAVE TRAVELED OR SEND YOUR PAINTINGS?

I keep dreaming of getting a scratch map where I would mark the places where my paintings live. I certainly can't compete with them in traveling and the scope of countries and cities. It is America (Phoenix, Arizona; Cleveland, Mississippi; Tucson, Arizona; North Hollywood, California, Santa Maria, California; El Monte, California; Decatur; Los Angeles), Canada. At the moment, the farthest point where my painting lives is in Honolulu, (Hawaii) 15592 kilometers away! My husband and I have a dream-and-goal - to make a tour of the places of my paintings. Someone travels around the world, someone goes on a cruise to the Caribbean, and we will have a painting tour.

WHAT DO YOU THINK ABOUT ART THESE DAYS?

Nowadays there are many different directions in art. Such as Video Art, Installation, Mail art, and others. Many began to use special gadgets that help to create illustrations and shift to the world of

Interview | Yamasha

computer graphics, prints. Now the native talent of a person is combined with the latest technology, by creating a fundamentally new direction in art. Of course, there were no such opportunities before as nowadays are. I'm for painting and handwork. Where every artist strives to come up with something special and wants to contribute to the development of art.

TELL US ABOUT YOUR COLLABORATION WITH HELMETS FOR INDIA.

The project objective: to collect 1000 helmets and distribute them to people all over India who cannot afford to buy a helmet. 20 artists from all over the world have worked on painting the helmet to show that riding in a helmet is not only safe but also beautiful! The helmets will be presented at exhibitions in Bombay, Goa, Europe, and the United States. I think projects like Helmet for India are very important. A helmet is not simply style or an attribute in moto culture, this is a credible guarantor of security, the absence of which can lead to terrible drama. For me, this project is a great joy and pride. The organizers draw attention to the safety of themselves and others. It's an honor to be a part of this. If the helmet I have painted saves at least one life it is a success for me.

AND FINALLY, WHAT'S NEXT FOR YOU?

To be honest, there is no specific plan. I just feel I'm going my own way in the right direction. I don't have a specific plan. Every day I do my best to comprehend all the intricacies of the industry in art. The sky's the limit, so no full stops, full ahead so far. Then we'll see.



How To... Jason Livery

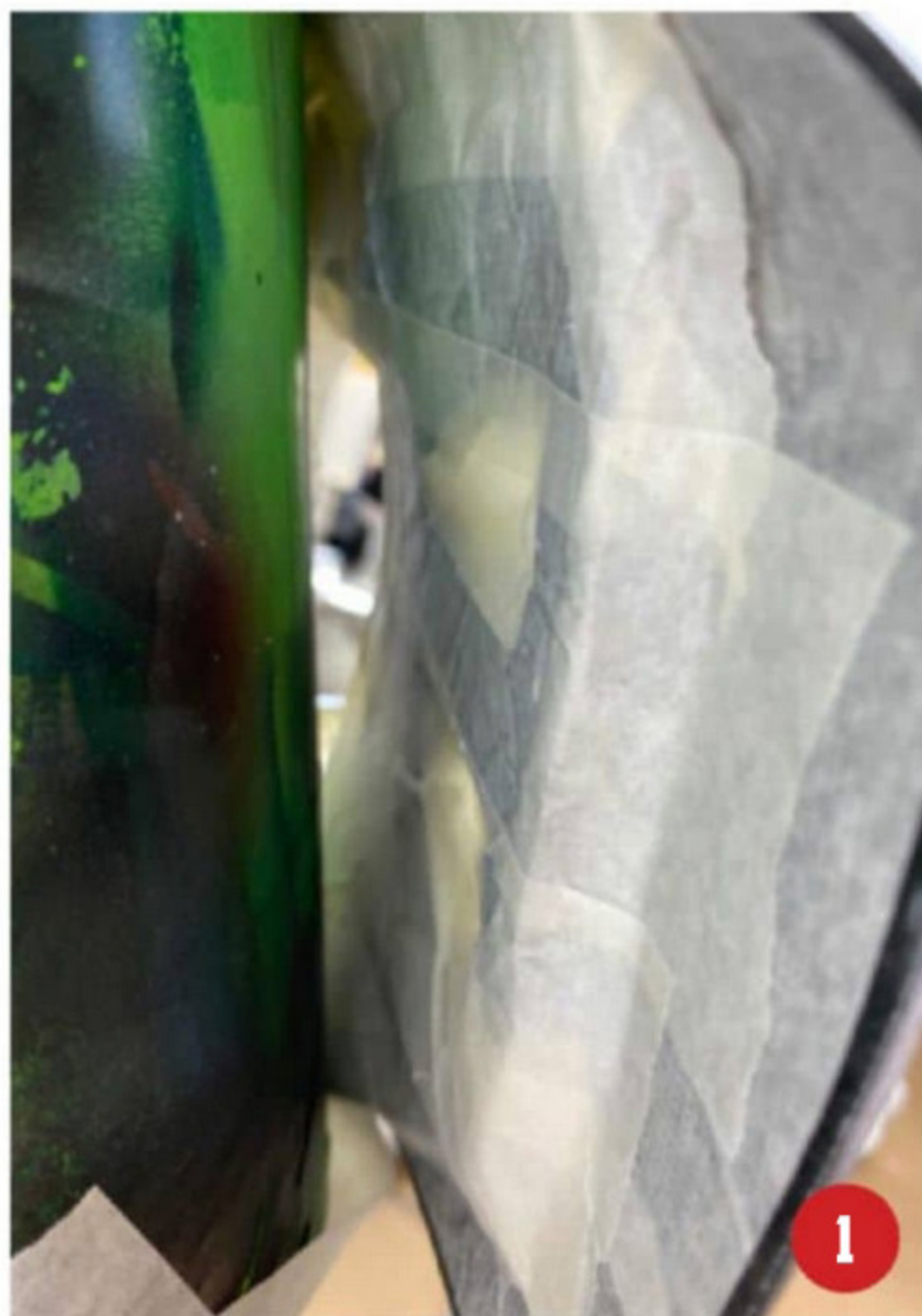


JASON LIVERY

Hey guys, this article is some steps to creating goalie mask art that will last. I won't be going into every aspect but this article will get you started. Some of the steps provided will be more in-depth in future articles. There are many ways to paint a goalie mask however this is how I do it here at Head Strong Grafx LLC. I have painted hundreds of masks over the years from pee-wee youth masks to the NHL. I have seen first hand how paintwork holds up throughout an entire season especially at the NHL level. Keep in mind this is a high impact sport you have hard rubber pucks being shot at a goalie at very high speeds and some of these shots are direct hits to the dome. There will be some inevitable chipping but the steps I'm going to explain in this article will help keep this to a minimum and in some cases flawless all season long. Don't beat yourself up if a mask does chip, keep in mind there are many variables and scenarios in which it is completely out of your control and not even a paint issue but a mask integrity issue. These masks are not bulletproof and can crack or severely chip complete sections off and that is not paint related. Ok, enough of all the boring chit chat and let's get down to business...

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Preparation

For this step, I will be using Jtape masking tape. This first image inside the mask shows the inside edge where the tape line is about 1/4 of an inch inset. This is one of the biggest mistakes I see with many amateur mask painters. Typically, you can tell that the inside of a mask was taped to the very edge. You may be asking yourself why is this important? The edge of a goalie mask is the most vulnerable area of the mask believe it or not. When you tape to the very edge of a mask it's very easy for something to catch that clearcoat tape edge and start chipping. So how is masking 1/4 inch inside the mask help? Simple. When your final step of clear coating the newly painted mask arrives, simply give a pass or two along the edge of the mask so that your clearcoat rolls over the edge onto the inside tape line. Now you have no tape edge on the edge of the mask that can get hung up on anything and not as easy to chip. Ok let's move on... so obviously masking the mask is important, next is prepping the mask to get ready for art. The mask for this article is a brand-new mask so the prep would be much easier than say a used mask that has damage that would need to be repaired. Image two showing the side of the mask in this example the mask has the padding already assembled and not removable. For that reason, taping will be a Lil more difficult but I can't stress this enough... for a clean profession looking finish product don't skimp on the masking tape. Take your time to get good adhesion and clean edges that overspray will not get onto the padding. It will be very difficult to get that overspray off without damaging the padding inside.



After you mask off the inside of the mask, it's time to get the shell ready to paint. Since this is a new mask already painted from the manufacturer I typically will use my 3" sander from Dynabrade with 800 grit sandpaper and sand as much as I can without going deep. You just need to knock down the shine of the previous paint to give the new paint your about to apply something to grip onto. So, once I get as much sand as possible to finish the job I use a red Scotch-Brite pad to get into the tight areas. A very important step when using a scotch brite is to make sure you scuff the edges of the mask on the outside edges and in the face opening of the mask. I can't stress this enough this is VERY important. I then like to blow out any sanding dust that may have gotten into those mask vent holes so it doesn't blow all over your new paint. I then will wipe the entire mask down with a water-based wax grease remover with a blue Scotts shop towel. Why water-base you ask? Water-base wax and grease remover do not build up and static that your light mists of paint will stick to then you have a mess trying to get it off and may destroy what you have painted so far. I then use a tack rag to fully clean the mask for any small dust or fibers from the towel left behind. I will give the entire mask a quick coat of Custom Paints Inc clear adhesion promoter.

ART

Ok, let's get down to the fun part... For this mask, I'm leaving the white base in the design so there was no need to basecoat the mask white. That was already done for me so why create more work for myself. I did however lay what's called White Flash from

Motorcity Refinishes with a dust coat to give the final product a nice deep rich look with a neat bright shimmer pearl. **See Image 28.** I mean this is the whole reason you even reading this right?

For this mask I just kind of winged the design as I went with the basic elements this client wanted. Typically, a rough sketch or rendering would be done on my iPad in the app Procreate which is a wonderful tool! This client was very easy going and trusted whatever I would come up with so I just went with it. The first element I decided to do was a 3D red ribbon cross. The client liked some of the elements of one of his fav NHL goalies' masks and I just added my twist to it. I applied Jtape Gold masking to the top and chin of the mask and used a Stabilo pencil to draw how I wanted the ribbon to flow. **See Image 3.** With Custom Paints Inc Candy red, I started to paint the ribbon. I chose candy red so the white flash I applied would shimmer through. To achieve the shadows in the ribbon I used a black cherry candy. I mixed this myself with Custom Paints red and black candy. Again, I didn't want to use solid black basecoat because that would not let that shimmer through. One of the many mistakes amateur painters make is the use of BLACK! They use black to do all their shadows and depth in their art but this just makes things look muddy and unrealistic. I rarely use black in any of my art but then again there are acceptations. In this case, I didn't use it for the reason I explained already. Using darker colors of the current color you are using gives your art a much more natural look and that was what I was going for here.

Once I completed the vertical ribbon I then proceeded to do a horizontal one as well with the same process. **Image 4. Image 5** the ribbons complete.



How To... Jason Livery

Now let's move onto the next element of the design. The client liked what is called the window effect on his mask. This is where you paint the area under the cage around the opening of the mask to match the caged area once reassembled. I went one step further to give the mask some dimension and did the window behind the ribbon.

To achieve this window and have it line up to the cage when assembled, I like to assemble the cage and use a Stabilo pencil and trace the outside edge of the cage. I then take the cage off and use Jtape fine line tape to butt up against the traced line I just created. Then applied more Jtape Gold to the rest of the window area. This area will stay white so that is all for this part of the design. **See image 6 and 7**

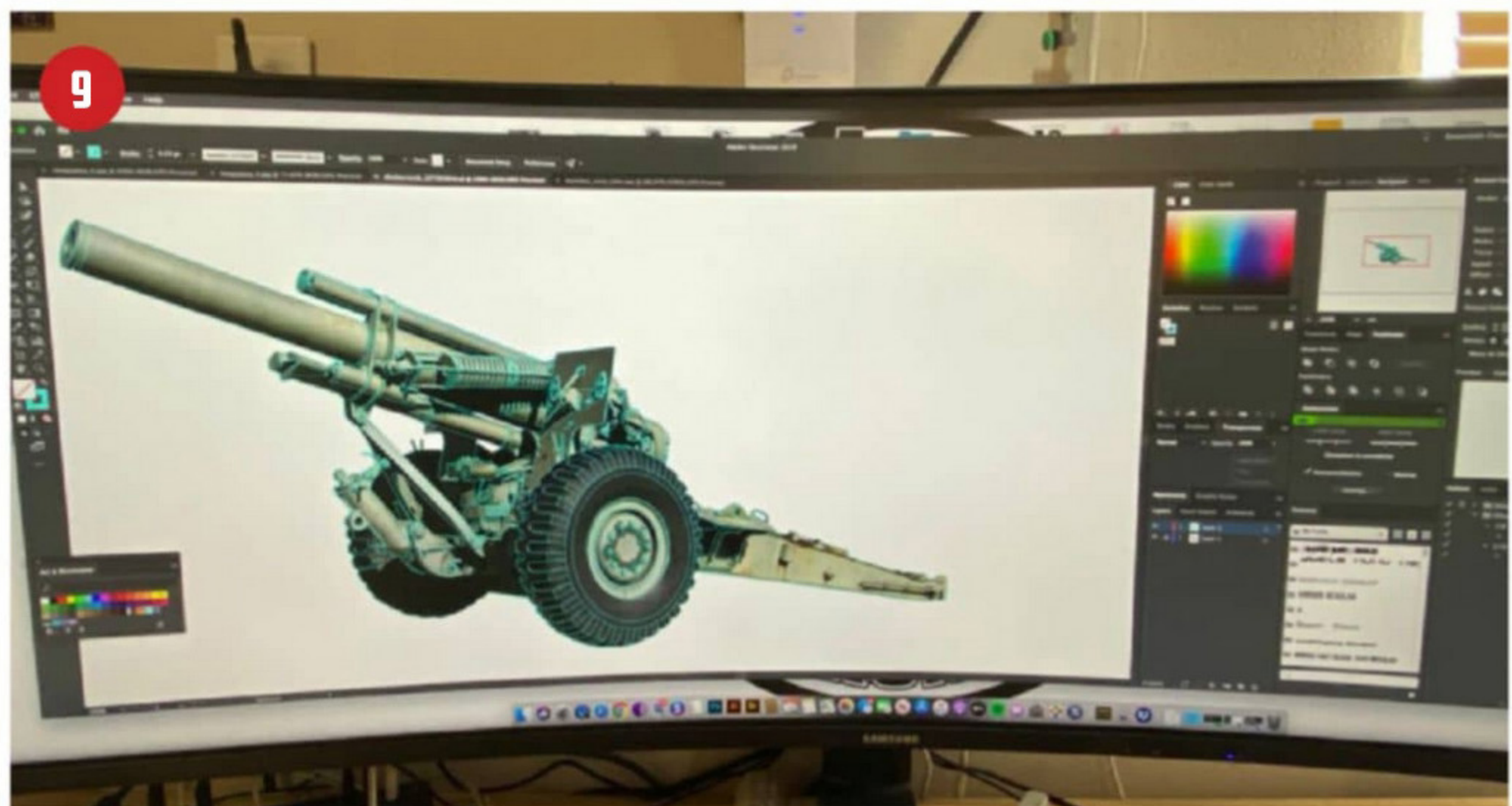


At this point of the design one of the requests from the client was to use the gatlin gun that is a symbolic piece for the school the mask will be represented for. For this I used Adobe Illustrator and traced by hand the entire gun.

The steps on how I did this will again be saved for a future article as I get in depth on how I use Illustrator to create vinyl masking. **See image 9 and 10**



To protect the ribbons, I just painted I then applied more Jtape Gold since it is very transparent and I could see the ribbon through it I used my Exacto blade and cut the masking tape along the edge of the ribbons. Now the window and ribbons are fully masked off and time to move on to the next element of the design. Many goalies request some sort of break between design areas of the mask so I laid down some fine line tape to do just that. **Image 8**





Once all the elements I need like logos and numbers and Gatlin gun are complete in Illustrator I then send them to my Roland GX-24 Vinyl cutter. This method not only gives you a flawless vinyl mask but saves a ton of time trying to cut all this by hand with an Exacto knife. Not to mention cutting by hand will never give you a perfect cut like a vinyl cutter does.

Once cut I proceed to what's called "weed out" the vinyl that will not be used in the design. Then vinyl application tape is applied over the remaining vinyl so it can be transferred to the mask. I like to tape my vinyl masking to the mask to make sure I get the right positioning and see if I may need to alter sizes and such. **See image 11.**

Now that I have the vinyl masks in place I will apply them and work on the back-ground elements as the images from the vinyl masks will be at the forefront of the design.

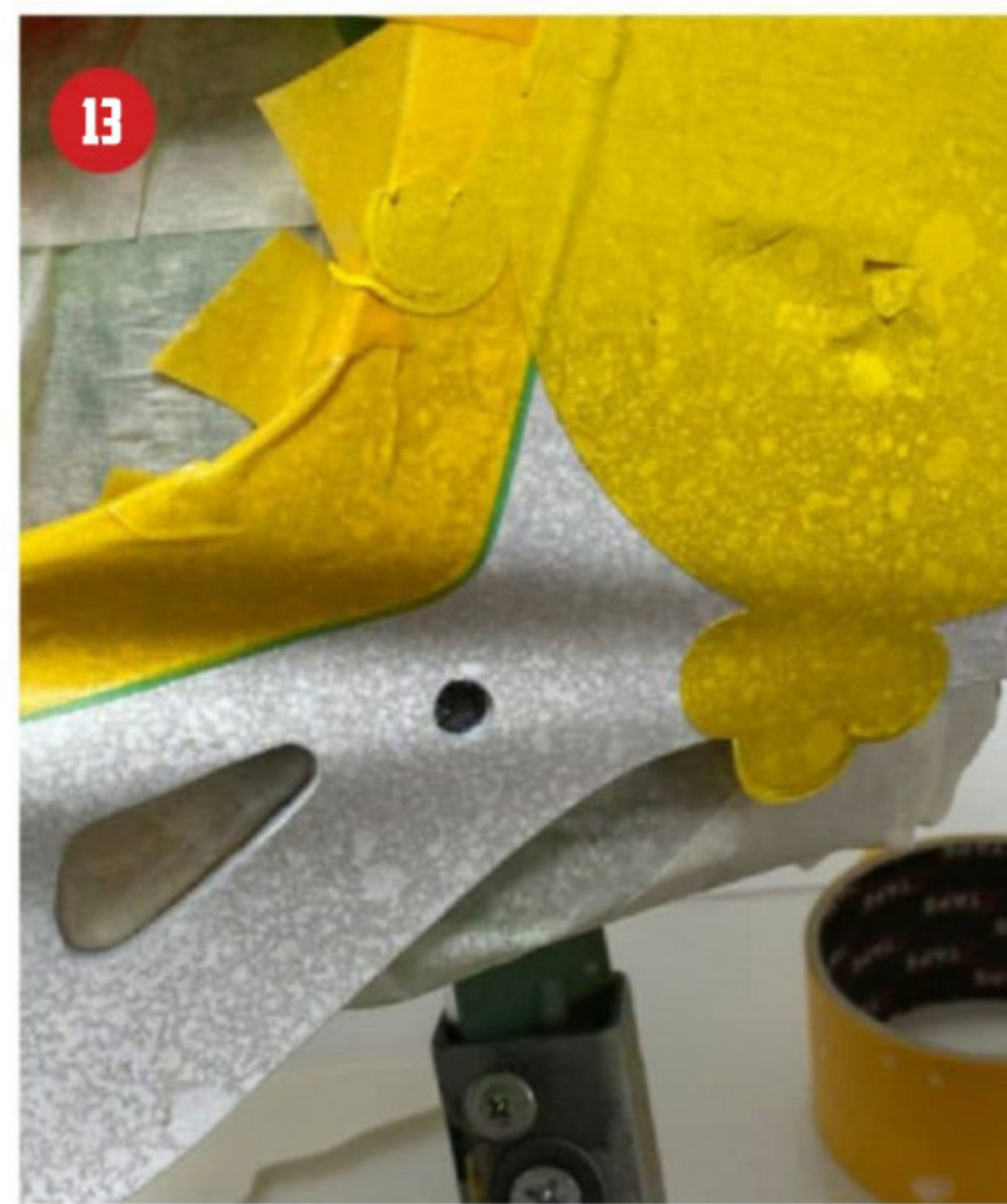
One design filler that many of my clients request from me is a slight grunge or splatter effect. To do this I will take an aerosol window cleaner such as SprayWay glass cleaner which will shoot foam out of the nozzle. I spritz this foam in the areas I want to get the effect then take a color I want to use and, in this case, I used a candy black. **See images 12-13**

I lightly spray that color over the foam then immediately wipe the foam away and this is what the result looks like. Now, this method I use with urethanes as I don't use water-based paints. I'm not sure if this will work



with the water base so you might have to try that on your own.

Next since this school is a military school the client requested some camo integrated into the design. Again, I used Illustrator to break apart a vector camo pattern I had and cut each color separately. I laid the white portion down as this will be the last part I will peel up when the rest of the pattern is painted. In doing this I often like to use candy colors or very weak mixed basecoat and I start with the darkest color first. In this case black. I did use a solid black basecoat for this from Custom paints Inc. Once the black was done I peeled up what would be the grey portion of the pattern and I lightly misted a very weak black basecoat. Since the dark black was already applied when I mist the weak black over it will not affect the black that already there. **See image 14**



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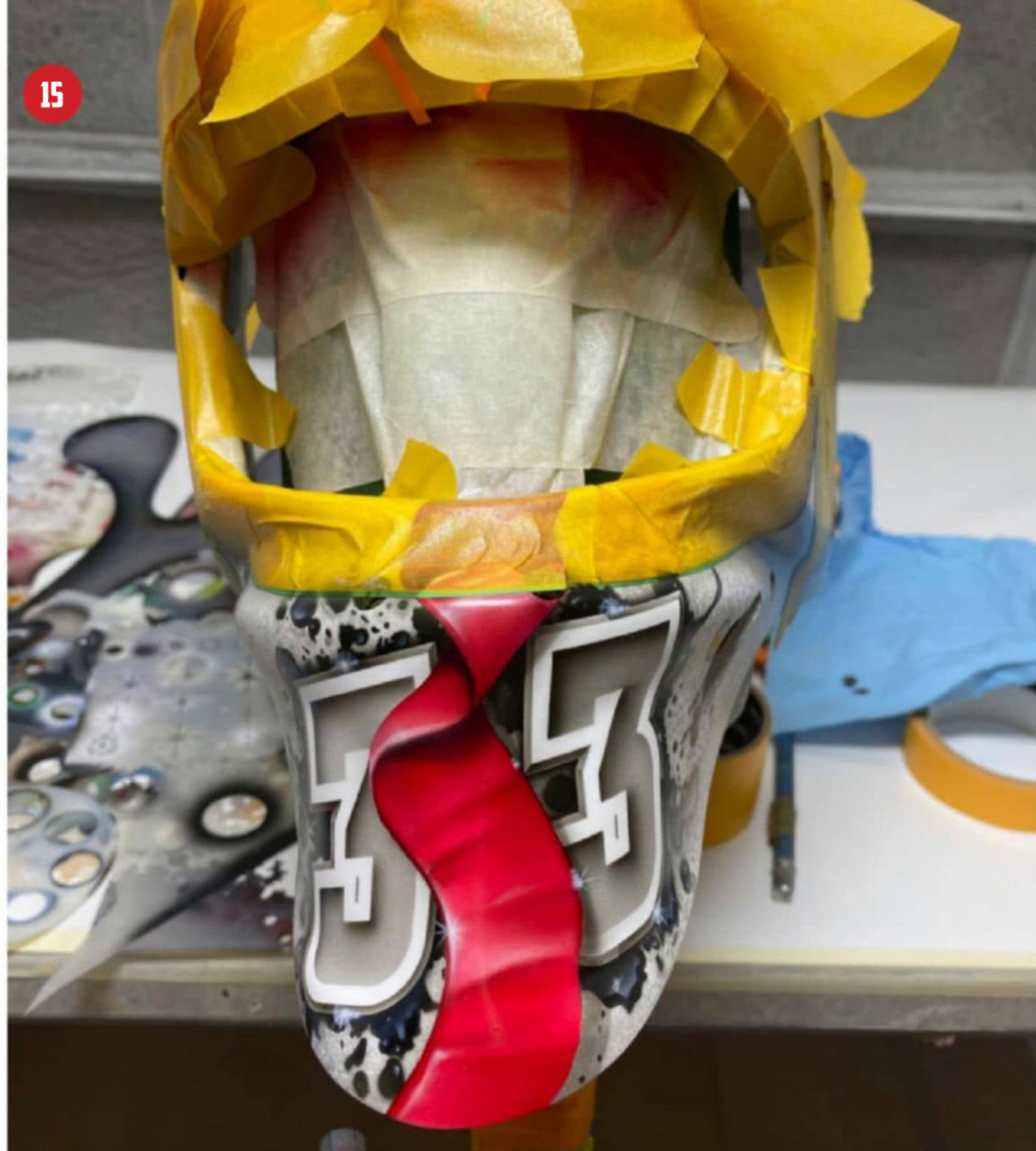
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15



16



I then proceed to the chin of the mask and work on the number of the client, in this case, was 33. I like to play around with numbers and names on the chin with different effects to just add character to the design. For this example, I did some bevels and shadows inside the numbers. This gives the effect that the bevel edges sit higher than the grey color in the numbers. I also did some fun black splatters just to have a Lil fun. I also like to go back and play with different light sources and highlight the splatters to

just give it added flair. Once this portion of the mask is complete I unmasked the ribbon and did some drop shadowing to give the appearance that the ribbon is above the design. **See image 15**

I move onto the top of the mask where I cut a neat looking star. I mean this is a military theme mask and you can't have a US military design without our US iconic stars! I unmasked the interior of the star and sprayed some candy black to give some

How To... Jason Livery

shadowing effect then applied more of the White Flash I spoke about earlier. This makes the stars pop over the base black used in the camo pattern. **See image 16**

I completed the stars so I now move onto the school's crest. You can kind of see a pattern here, notice how I have worked my way up in the design? I worked on the background filler elements and worked my way up to the most prominent images. For the crest, I again like to start with the darkest color and work my way up. I'm sure many people do things differently I'm just telling you how I prefer to do it. I try to keep the pieces I unmasked in as good of shape as I can and place to the side as I will apply it back on top of what I just painted instead of using masking tape and try to cut all that over again by hand. On image 18 you will see this example. **See image 17-18**

17



18



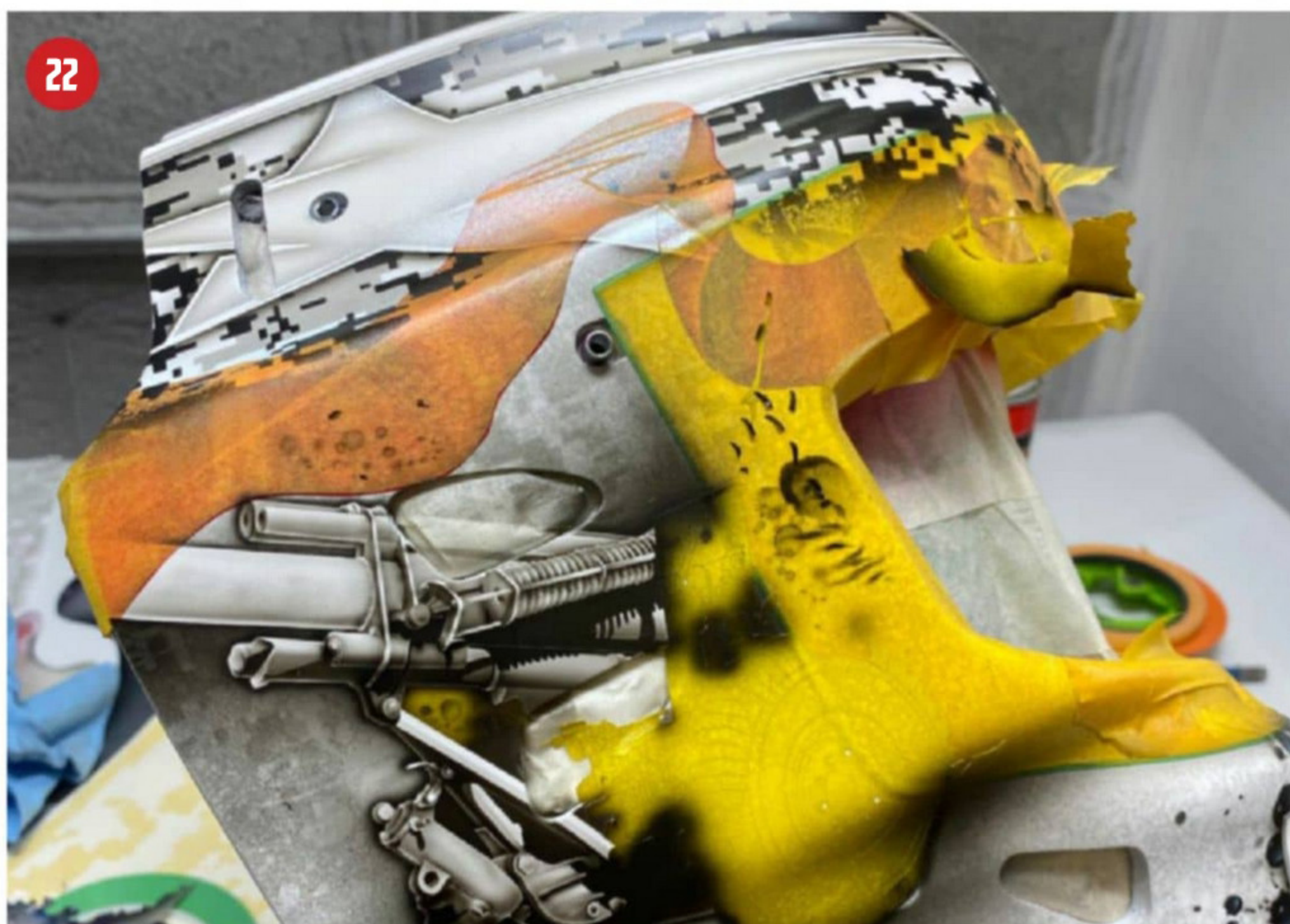
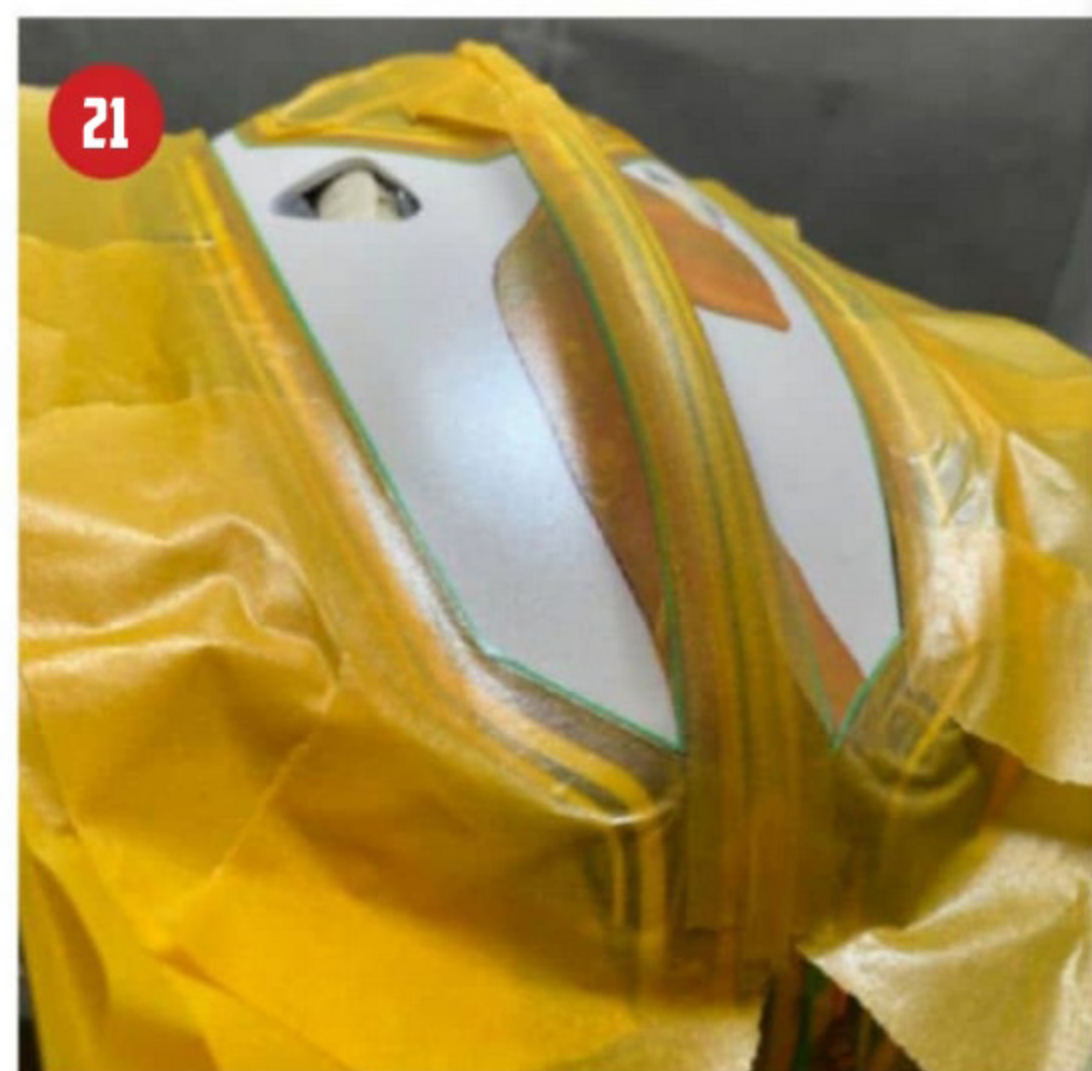
How To... Jason Livery

Time to move onto the other side of the mask. This is the Gatlin gun I showed earlier that I traced in Illustrator. This image is probably the most tedious part of the design and takes a lot of thought and a game plan ahead of time. I often explain to people why I'm so drained after a long day of painting because my mind has been puzzle solving all day and now I'm just mentally drained. Why do I say this? Well if you unmask and paint the wrong area first you will alter the whole image and it won't look the way it should. Again, in this process, I start from the furthest away elements and work my way up to the areas that are the closest to you. If that makes sense. It does in my head but sometimes I have a hard time explaining my craziness. I'm going to try just a Lil more and hope it clarifies what I'm trying to say... Look at the gun... take your time and dissect it. There are barrels behind others and gears and pistons and all kinds of mechanical stuff going on that are in front of each other. This is what you want. Start with the furthest part of the image first. Make sense? Look at the tire that was probably the last piece I did. It's the most prominent part of the image and appears to be the closest in the foreground. This is why it was painted last. Just like the how the design of the mask is. Start from back and work your way up. **See Image 19 and 22**



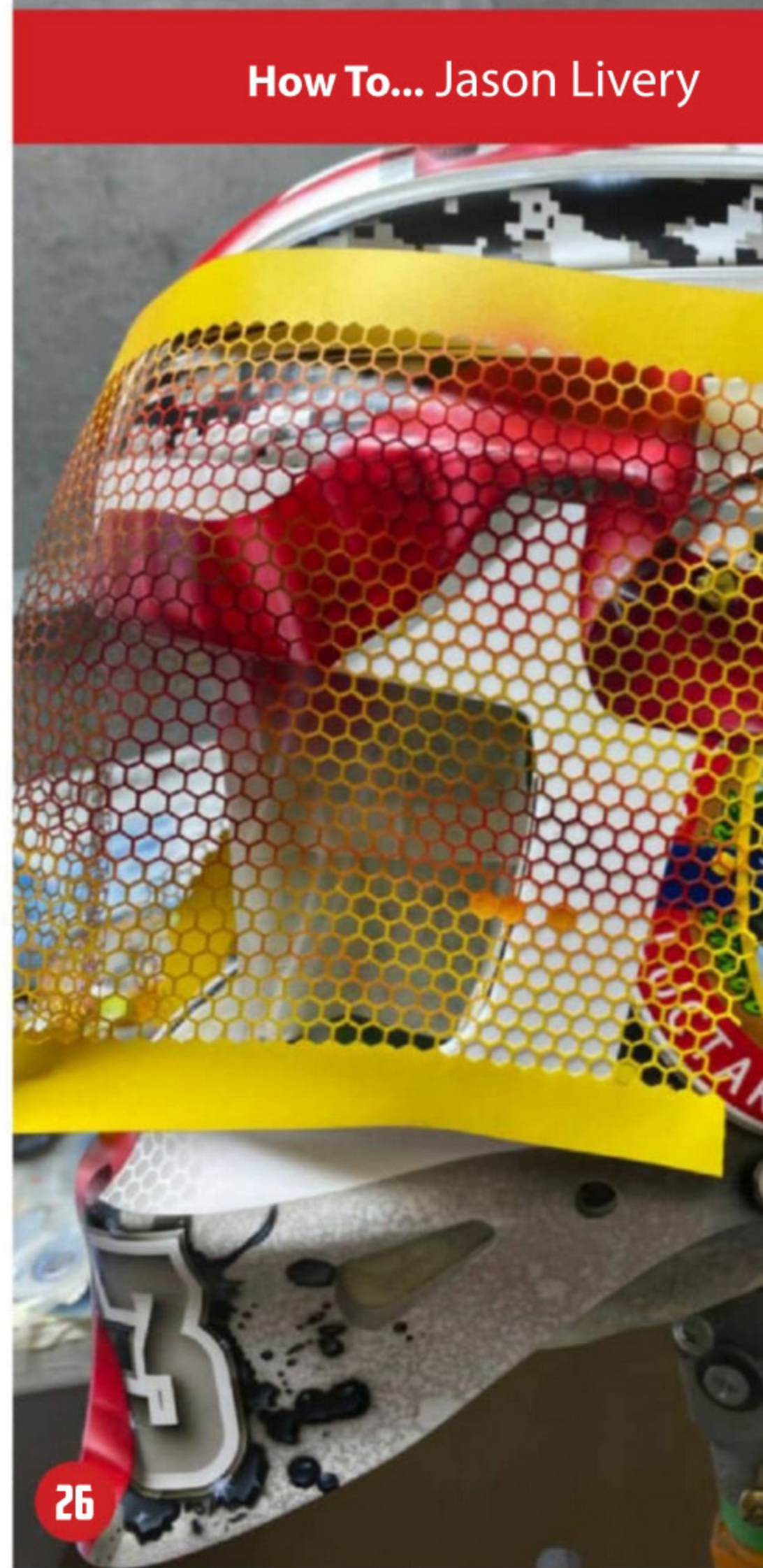
So now the gun is complete but I still have a whole section on the top on the inside of my fineline I applied earlier. I had no idea what to put there so I just had fun and laid a pattern with no rhyme or reason. Just though it looked cool. To do this I like to use Trulers measuring tape strips. **See Image 20.**

With the Trulers product I can get perfect lines that line up exactly from one side of the ribbon to the other. Why eyeball it when you can have it perfect. I proceed to make off what I laid out and the main part of that design I again put down more White Flash to really make it pop. **See Image 21.**



I again did the grunge/splatter effect in that section then pulled up each tape line and gave it some bevel looks. Then it was time to unmask everything because now the mask at this stage was complete. **See Image 23,24,25.**

Time for final touches... I added drop shadows to rest of the ribbons and thoughtout to push the depth of the design just a lil further then added some much-needed white highlights throughout and cut a honey comb pattern out on the Roland Gx-24 and misted some candy black in small areas of the window just for the heck of it. **See Image 26 .**



Finally, what we all have been waiting for... final clearcoat. For this step I use My Sata mini jet 4400 B HVLP spray gun. **See Image 27.**



How To... Jason Livery

When polishing I use a variety of products it just depends on the mood that day ha ha... I like to jump around from my cordless AC Delco mini polisher ArS1212 and my Rupes Bigfoot Nano HR81M For polish my go to is CSI ceramic-X polish but occasionally will use a variety of other like 3M, Mcguires, and Adams Polishes. Hope you enjoyed this How-to and it helped you with questions you had and gave you a few tips and tricks to improve your skills. This was my first How-to and won't be the last. Insert Mic Drop here. Ha ha



Enjoy the final photos of the mask prior to shipping back to the client.

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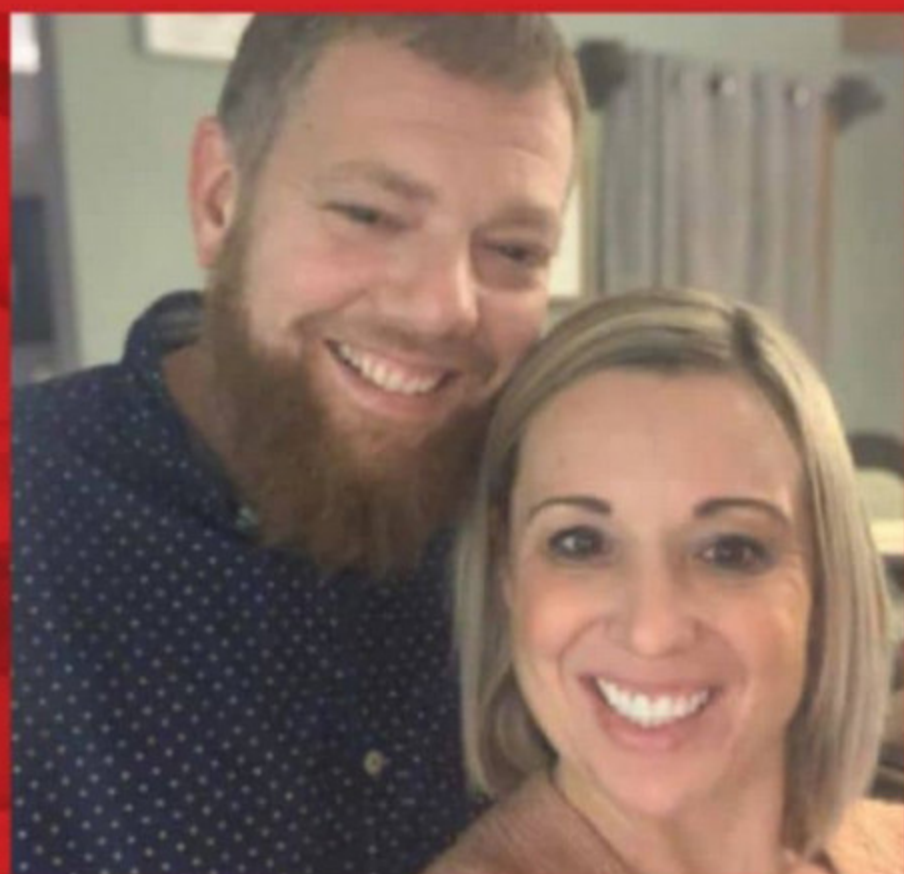
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How To... Jason Brookshire



JASON BROOKSHIRE

Jason 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 air brush and began to coach him on the basics of custom design. Jason owns and operates B Street customs in Joplin, Mo. 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.



Okay, here it is. On day one in our shop. Any project of this caliber and size I insist on outsourcing the prep work. This one came into the shop in a medium/light grey which was perfect for the way we planned to execute the paint job. One of the best things about this project was the owner of the bus, a huge Grateful Dead fan. He was so excited for every step and his enthusiasm got us through the magnitude of airbrushing. With the VW 100% ready to go I was ready to begin loose freehand airbrushing 20 minutes after the owner dropped it off. He had created a photo road map of where he wanted each album cover. It was our job to recreate the covers and make them flow together without leaving any grey.



Day one ended with blasting a variety of Createx Candy 2.0 colors through an Iwata LPH 80 mini spray gun. Most of the front was freehanded. The exception was the bones on the rider, playing cards, and the emblem I taped off and used as a stencil. This is the way I typically do large mural scenes. Blasting the composition loosely and bringing in details as I go.

Day two was spent bringing in Createx illustration colors to start loose detail. At this point, I decided to bring in Rob Churchill, Airbrush Art Circus. Along with him came his collection of Artograph digital projectors. With four projectors, we were able to loosely freehand the images with Createx Illustration White, giving us a basic layout to begin shading with various tones of grey.



The Ship of Fools was both my favorite and most time-consuming image.. While Rob was at the print shop I started roughing in the psychedelic image of Gerry Garcia on the driver's door. You can see the loose apathetic graffiti-style beginning. Right next to the start of Rob's beautiful Blues for Allah. After the layout of the ship was complete but before too much detail was mapped, we decided to back mask the ship, flying eyeball and the wolf to blast in the background with mini spray guns. You Can see the ship and half of the eye still taped off while the wolf was exposed. Sometimes the unmasking is my favorite part. With the front end and 2/3 of the sides roughed in with color and the images 75% detailed, it was time to move on to the rear end. Knowing that the background colors of the rear end would have to tie into the grey around the quarter panels, we decided to leave the foot of the skeleton and paint it back using background colors as low reflective lights. After the Candy 2.0 Caribe Blue was faded down the back it was time for a Lemon Yellow to Grabber Orange to Blood Red candy fade. This was for the sun to live on top of. It was blown in with Illustration White and candied over again with Lemon Yellow. Everything on the rear was freehanded besides the silhouette dancing animals. The bus was a blast. Just like all of the other projects Rob and I have teamed upon. The expression that you make when you realize the art is going to carry on to the entire top. This worked out well because it was removable and could be body worked and painted separately. The day it left to be clear coated at another location. This was the same shop that did the prep work.

How To... Jason Brookshire





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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.

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30" x 40" Acrylic on Canvas - Frisket is a laminating film used in the large format printing industry. It sticks to the canvas and doesn't pull up already, dry, painted areas. The image is a composite from several photos I took, all roughly the same time of day. The Lifeguard Shack was one, the water another, the sky and sand also from different photographs. I wanted to get as much pop as possible, so I chose a hard lighting time of day and bright colors for the Lifeguard Shack.

Step 1

Drawing is transferred from mylar to a primed canvas

Step 2

Cut friskets and lay in the yellow. It is easier to go lighter then go back and darken then darker to lighter.



Step 3

Take the Frisket off the yellow areas and background then airbrush the purple. Light tones first, then darker areas for the shadows.





Step 4: Pul the Frisket off the yellow, purple, and background, then lay in the bright green colors.

Step 5: Make shadow adjustments for the yellow and hard cast shadows for the stairs and underneath the structure.

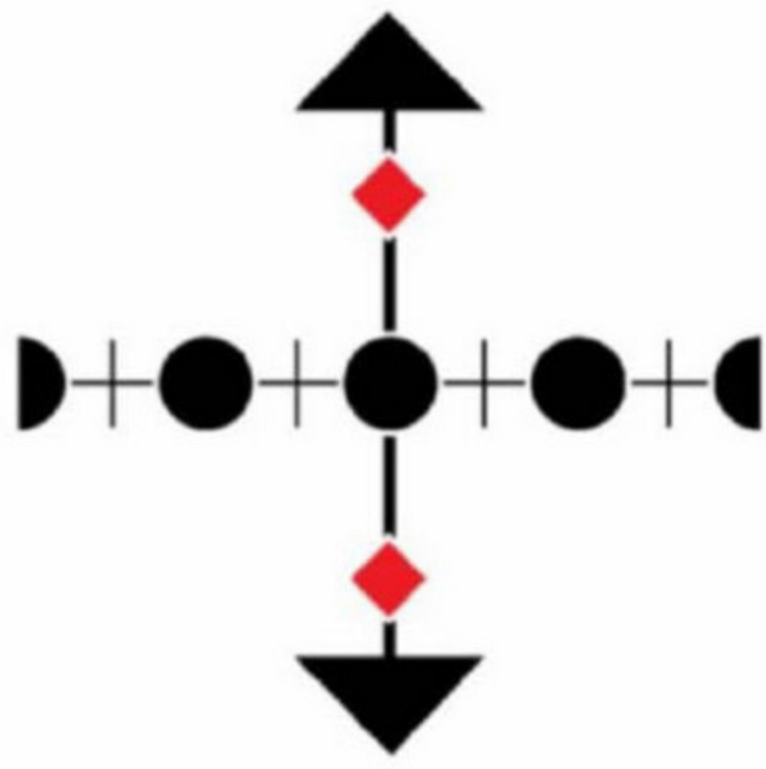


Step 6: Add more cast shadows

Step 7: Frisket out the Lifeguard Shack just leaving openings for the ocean. Using a piece of cut cardboard to establish the horizon with the correct tone, making sure not to create a hard line. The sand remains unmasked. I use a liquid frisket to create the crest of the waves then airbush the ocean blue with multiple coats of a thin light blue, medium blue and darker blue.

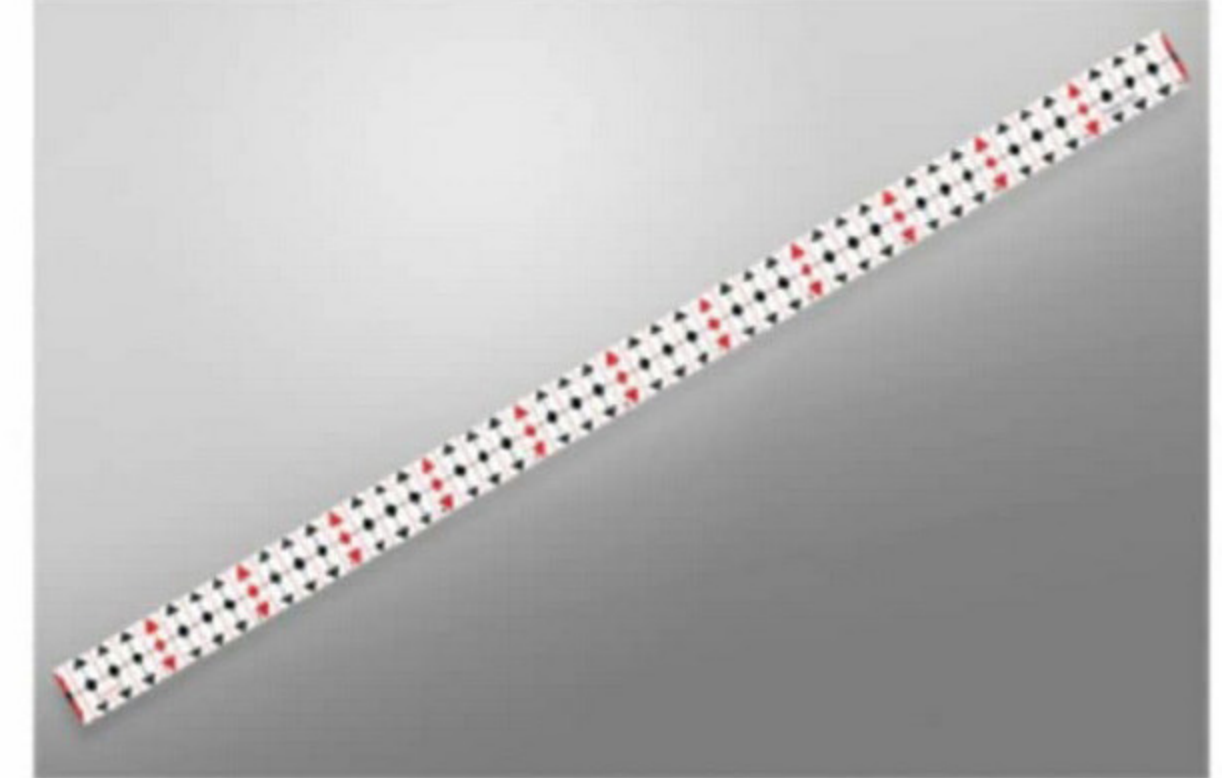
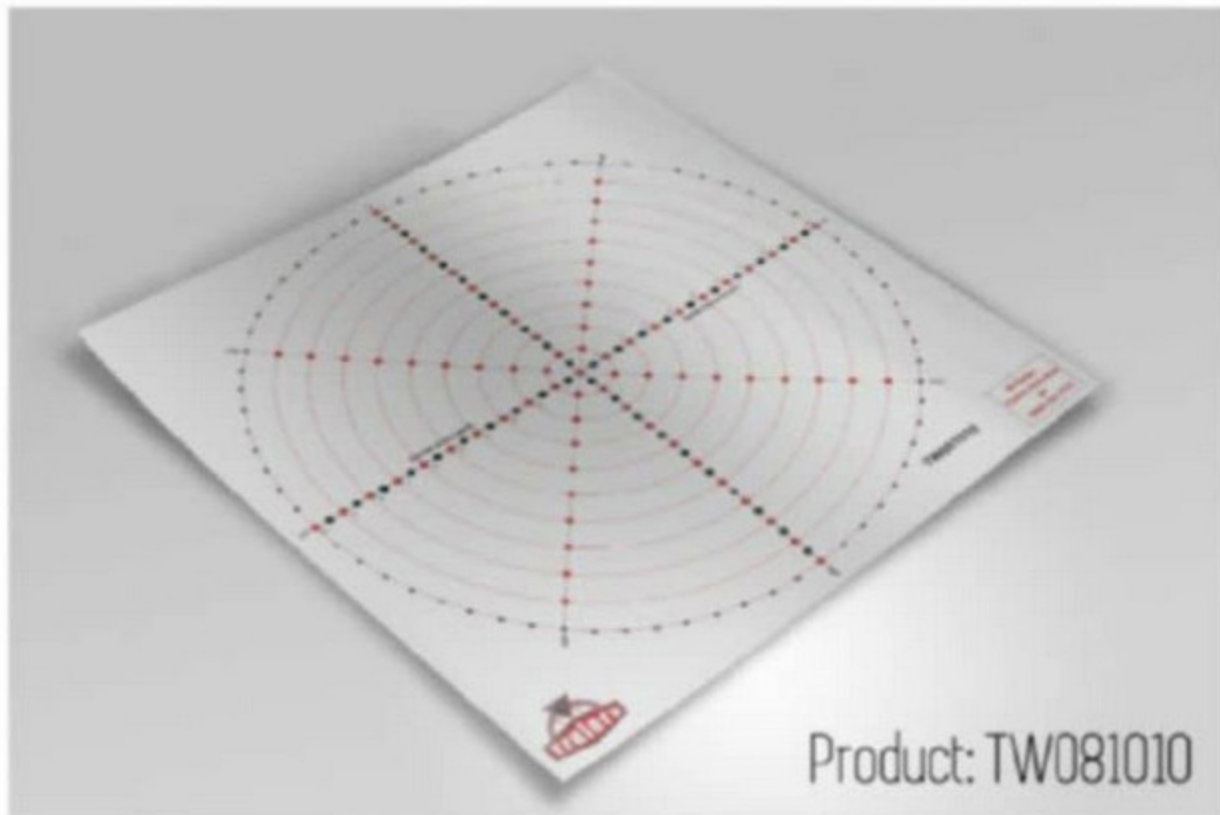
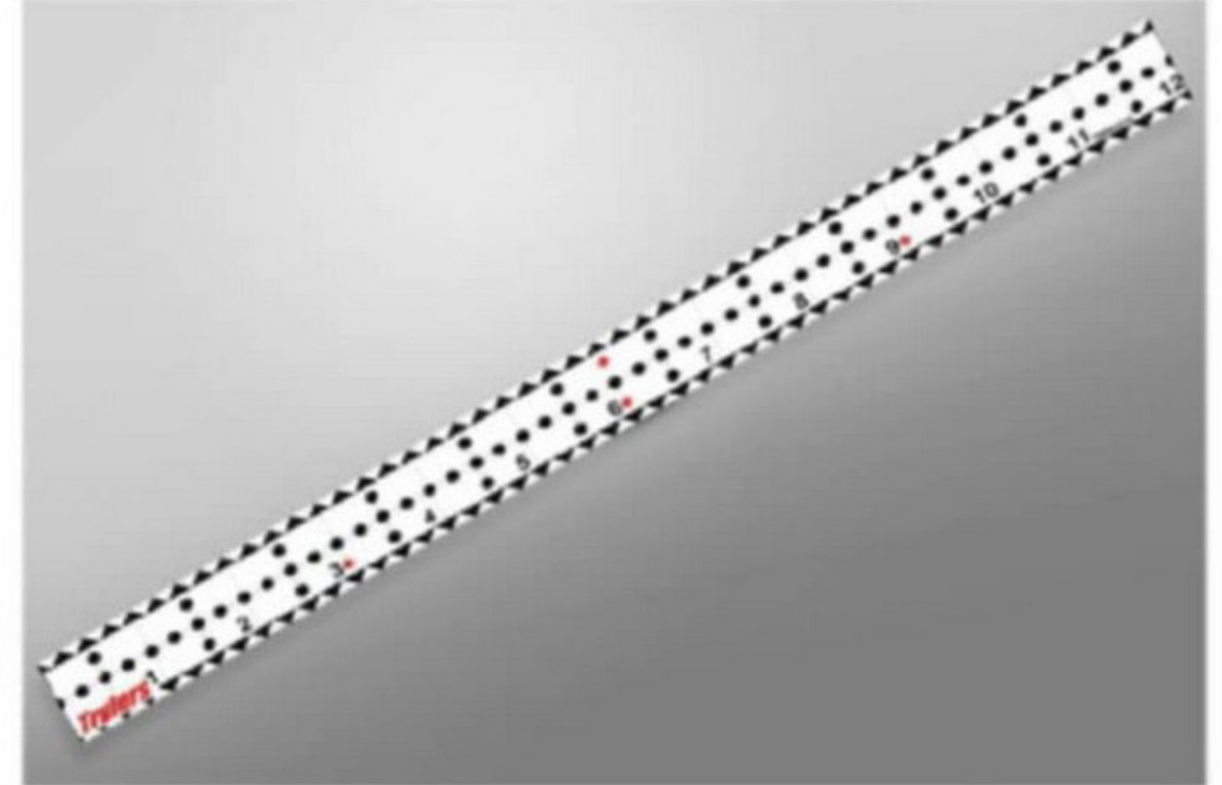
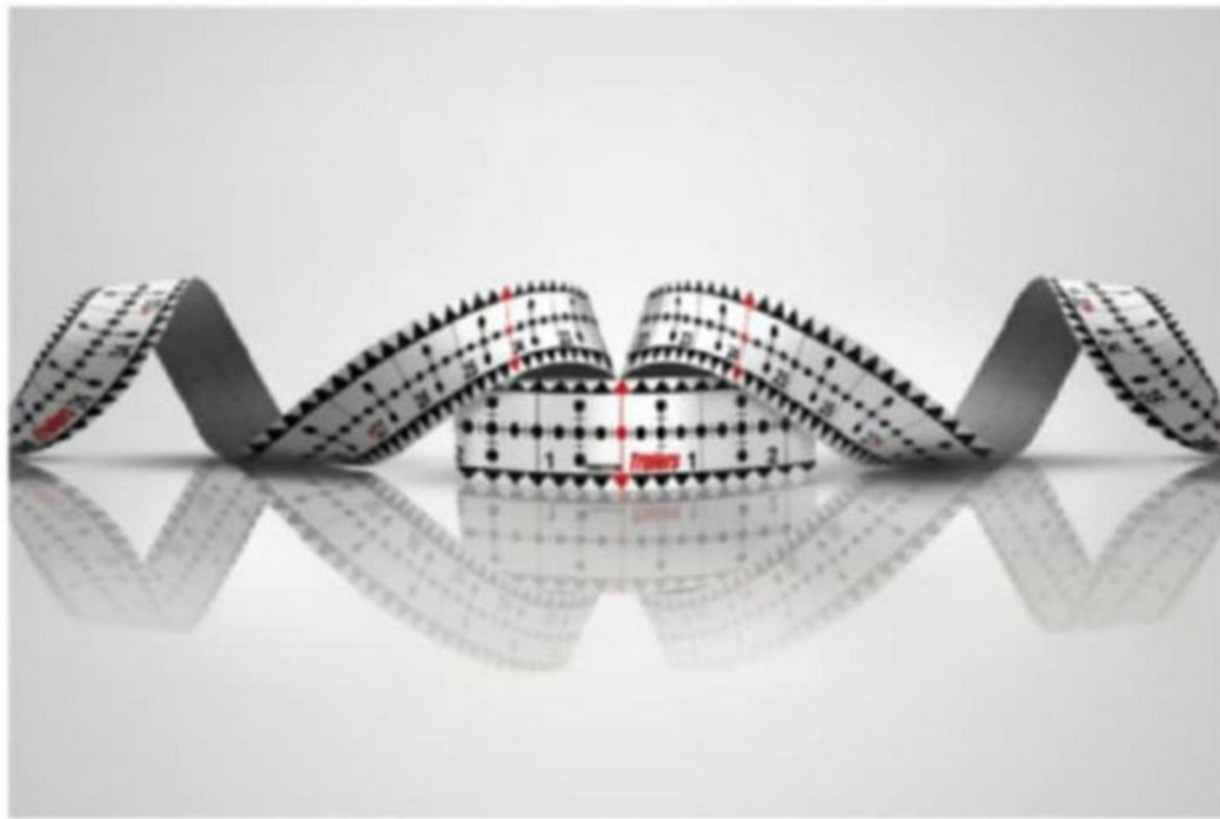


Step 8: Keep the frisket on the lifeguard shack and use the piece of cut cardboard to softly mask out the ocean that was just rendered. Create the sky by using loose handheld friskets and thick cotton that is pulled apart to make a cloud shape, held to the canvas with a thin coat of rubber cement- only needed to establish the cloud shape against a darker blue sky. Remove the cotton, and any remaining rubber cement, the continue airbrushing. Add the "No Lifeguard On Duty" text. Keep the Lifeguard Shack frisket in place. Render the sand and seaweed. Add the shadows from the Lifeguard Shack that are cast onto the sand. Brushwork to take care of any missed frisket areas or for enhancements were needed to make the painting pop.



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