

LEARN HOW TO AIRBRUSH OR EXPAND ON YOUR PRESENT SKILLS AND KNOWLEDGE

AIRBRUSH

THE MAGAZINE

ISSUE 16 - Dec. - Jan- 2022 - Vol. 74



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BODY PAINTING**

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Wessmark**

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CLASSROOM IN A BOX**

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We owe him so much for what he did for our artform, never forget.



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or expand on your present skills and
knowledge.

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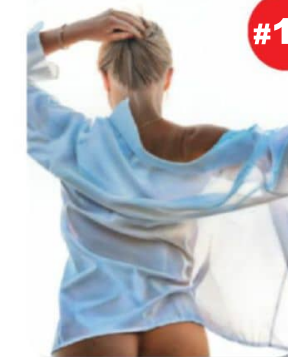
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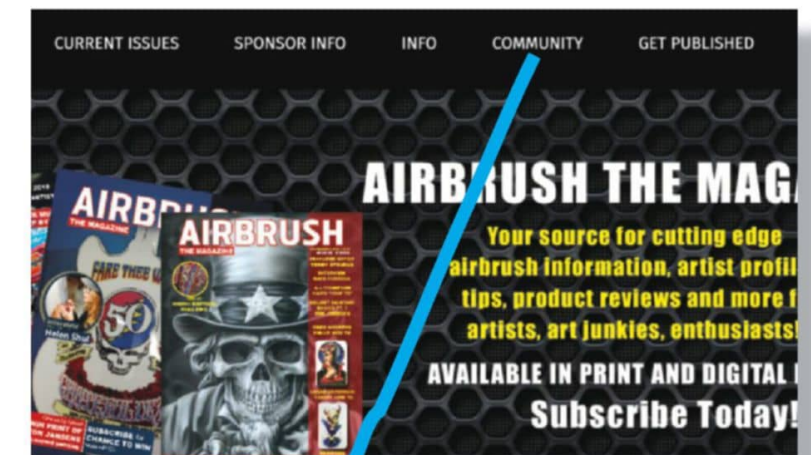
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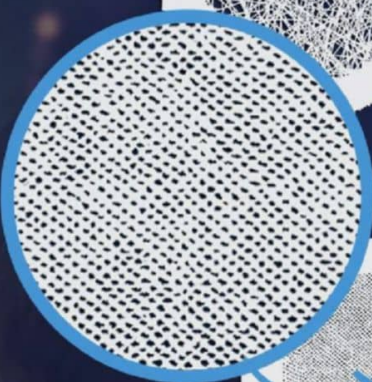
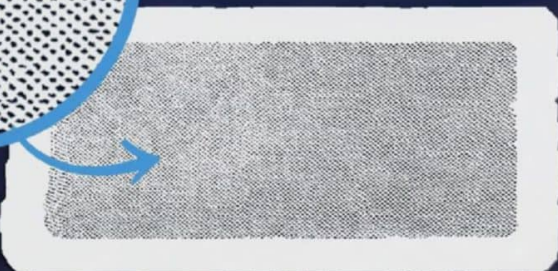


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MICKEY HARRIS BALANCE

I have had a long career in airbrushing, and over that time, I have made many observations about our industry. One I would like to discuss today is something I have noticed, as I am sure many other pros have as well, and that is how the quality of work has affected the income you can make.

What I am referring to is when I started airbrushing, our work quality was nowhere even close to the quality today. That is a good thing; as we learn and teach better techniques, we progress into an art form that can no longer be ignored. Some of the work I see by so many pros and even newcomers is amazing. This is one of the reasons that after teaching for decades, I have given it up to become a student once again. I feel I must spend more time on my education.

There is a price to pay for the new levels of quality, and that is time. Ah yes, time. It rears its ugly head once again. Time vs. price, time equals price; time is price. These two things are completely intertwined for the professional or anyone wanting to become a pro-full-time. There is no escaping that inevitable fact, and you don't ever want to forget their relationship if you're going to have a chance to make a living at it.

If you can't get a certain price for the time you put in, you will fail. What is that price? Well, that is determined by you. Some people with low overhead may not need as much money per hour like others. What I am saying is greater quality can bankrupt you without price adjustment. If not, you can paint yourself into the poorhouse.

How do you deal with this if you don't believe your customers will pay more? Well, I can only give you how I deal with it. First, I let the customer choose how much they want to pay. Now you must remember I paint automobiles and motorcycles. These are more expensive jobs, so I ask clients what they have in mind as a budget. Some

people claim that he who mentions price first loses. This may be so in some things, but not here. You are trying to determine what price the customer would be comfortable with. They all have an idea of what they want to spend, and you need to convince them that they should share it with you. Once you know this, then you, as a professional, can provide options of what you can do for that price, so they get what they want, and you give them the quality and time to meet the price.

Do I do every job to the best of my ability? HELL NO! I do the caliber of work to fit the customer's budget, make them happy at a price that won't bankrupt me. I know how much I want to make an hour. You can't go by that because I may much faster paint at a higher quality. You must determine your own worth and find.... the balance.



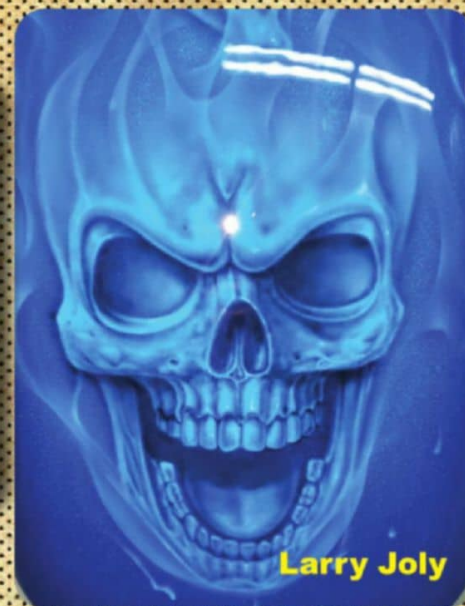
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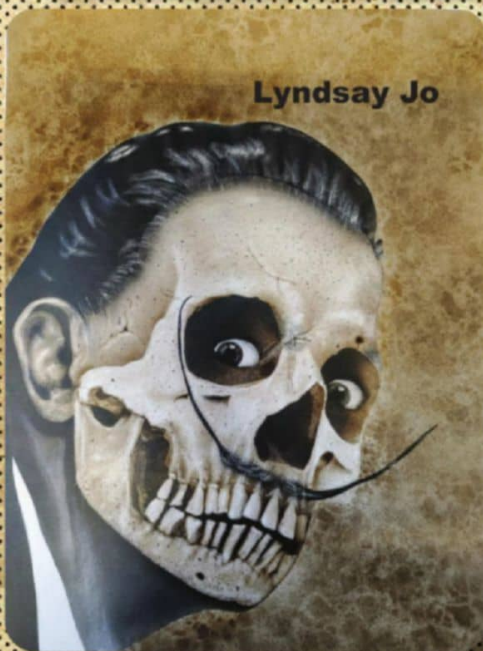
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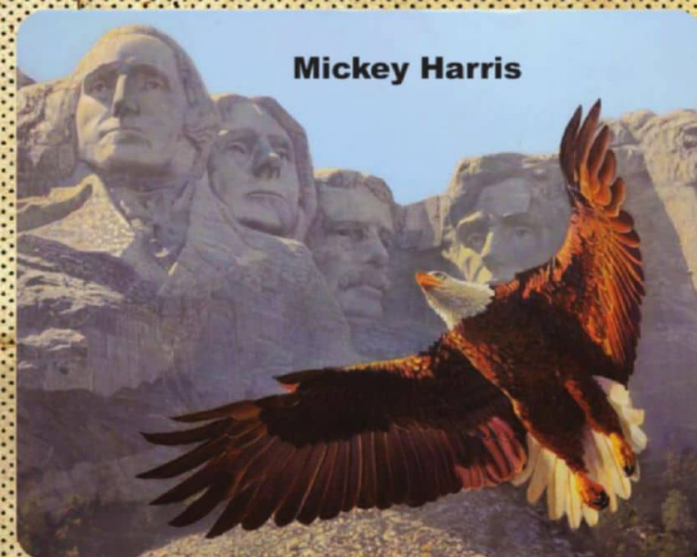
Mike O'Brien



Larry Joly



Lyndsay Jo



Mickey Harris



Sandra Goggins



Rene Macin



"Portrait of an Alien Woman" T-Shirt Design by Iranatelier Caro

on a white t-shirt, 100% cotton, entitled:
Materials: White cotton t-shirt one size
Support 80 x 60 MDF or PVC, 4 millimeters
thick.
Water-based acrylic paints for Airbrushing
brand Iran Atelier Color, colors; basic blue,
turquoise blue, black, primary yellow,
fluorescent yellow, green, magenta red,

fuchsia, violet, and the additives, gel,
fixative, Frisketh (glue for templates).
Cardboard for the template, tape, exact
blade for cuts.
Iwata Eclipse and Paasche VL-3 Airbrush
Fine bristle brush.
Graphite pencil for drawing B.
Hairdryer and Toothbrush.



1- Once the t-shirt is well pressed on our support, we mask the contour using cardboard. To this, we add a layer of our Frisketh stencil glue. In this way, it will be fixed on it, and it is essential that it is well dry before putting it on. Finally, we draw on it with a type b soft graphite pencil, the face of our alien.

2- We mix the red magenta and fuchsia, we add water and gel to give it transparency. The color must be paste-like. Next, we add

our textile fixative approximately 5% to the mixture; we will do this with all the colors. Be careful to create pastel colors. We will not use the white color, only gel, water, and fixative. This will prevent our shirt from being rigid and stiff to the touch. We will paint the face freehand with this mixture, leaving only a part of the eyes masked as we see in image -01.

3- With the primary yellow colors, fluorescent yellow, green, and turquoise

blue, we will paint the lines and textures of the face, neck, and part of the body. Try not to oversaturate; then, we will add a touch of black to the mixture of turquoise blue to darken and give a little more contrast, as we see in images -02 and -03. It is very important to respect the brightness and the white parts of the face and part of the body.



4- With the same mixture of turquoise blue and black, and with the help of a template of circles, we will paint the two eyes, then we go over very carefully the contours of the eyes and the lower part of the nose, images - 04, -05, -06.



5- We will continue painting little by little with the same mixture, adding just a touch of the violet color. We will give more contrast to the face, upper right, head, ear, eyes, nose, mouth, neck, and part of the body. Don't use so much paint that the shirt gets wet. We will help ourselves with a hairdryer to ensure that our paint dries at each step.



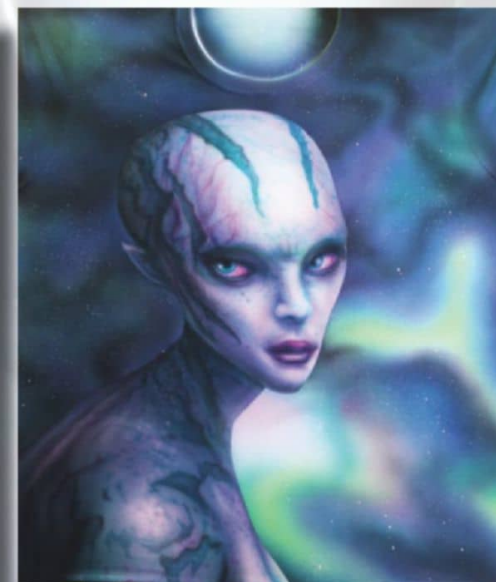
6- With the white, we will give highlights and textures to the arm, back, neck, face, and the brightness of the eyes. We remove

the template with the help of a dryer to remove the consistency of our Frisketh paste from the template, and that's how it

should look.



7- With the same colors and tones that we use to paint our alien, now we will do it on the background. For that, we mask the face very carefully, and step by step, without oversaturating, we will paint our background, helping us at each stage with our hairdryer to prevent it from getting soggy and wetting our shirt.



8- With a toothbrush and the white, we will splash very carefully, creating the effect of stars, then we remove the template.



9- With the fine bristle brush and white and with great patience, we will paint the

texture of the arm, back, neck, head, the brightness of the eyes, nose, and mouth.

This will give our illustration much more realism and strength.



10- Now, with the airbrush, we will give some shine to the stars at your own discretion. This is how it should look. Picture, -19. It is essential that we have to heat set it when we finish the shirt. It is necessary to iron it on the wrong side, leaving approximately 10 seconds and exerting pressure on all the painted areas. On the front

bone, add a damp cloth and repeat the same operation. This we have to do at least two to three times. When washing our garment, use high-quality detergents and preferably turn the garment over before washing it. I preferably sent them to a professional dry laundry. This way, my shirts last for years maintaining color and quality.



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BRAD DE LA TORRE - BODY PAINTING

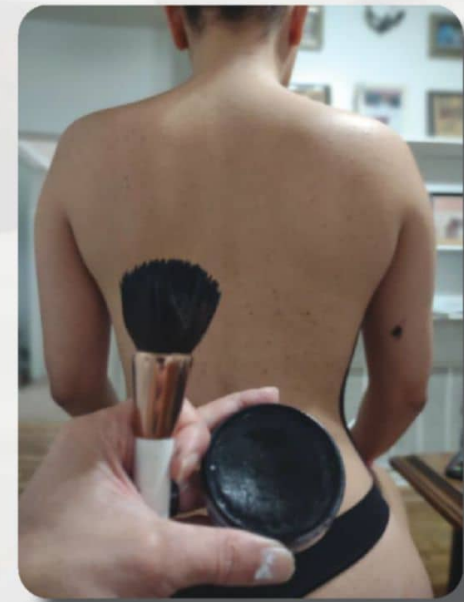
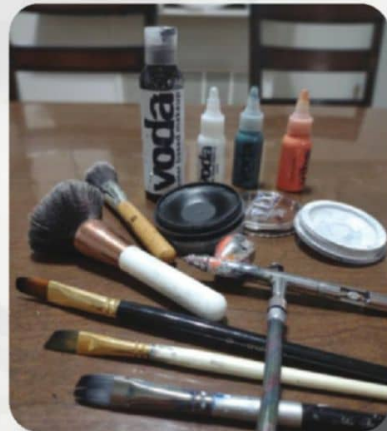
My first goal in doing this body painting would be to develop an idea. When coming up with an idea, you pretty much have to delete all the ideas that everybody's always telling you about. Most of them have been done. So if you're looking to do a body painting, just look anywhere and everywhere but body paintings. For example, do you know how many people have suggested I paint a unicorn? So if I'm going to paint a unicorn, I'm going to paint a dark, evil unicorn. Yes, skulls can also be redundant, So how do I make this unique and different? I can completely



Now we're on to something! We all love skulls, but it seems that we've already seen them all. I've drawn many characters with a lot of expressions in my life. I've drawn a lot of stagnant skulls also. I always noticed the ones that actually have character are usually just freehand. You'll find yourself putting expression into their faces by doing this. So give that part a try on paper, at least. Speaking

of paper I don't like to render my drawing completely perfect. A loose sketch usually gives you freedom of creativity. This helps when you get to the real-life human canvas because everybody is shaped differently. So be prepared to make alterations to your game plan.

Next up, what will I need? Well, let's start with the proper paints. Which isn't paint at all, it's make-up. Do not use paint on a person! You can really hurt a person by doing so. Also, please make sure that they aren't allergic to any ingredients in the make-up. With that disclosed, pick yourself up some good airbrush make-up. The kind I'm using is called Voda; it's made by European performance make-up. The base coat(32gr Diamond FX) that I'm using is brushed on in a very loose fashion with a few different size brushes. My airbrush and Iwata eclipse hp-cs.



The first thing I usually like to do is just go for it! I already have an idea of where things are supposed to be placed, Although I will leave myself a little room for adjustments. So I will start with this large round make-up brush. And my black Diamond FX make-up. I'm looking to make coverage quickly because body paintings can take some time. The average human is about 25 ft worth of coverage. A lot of full-body

paintings take about 6 hours. So I'm going to start blocking things that create optical illusions and ensure that the overall shape will be suiting. Next, I lightly sketch in some basic skull shapes with a smaller brush. Keeping in mind, I want this to look very animated. It's kind of comic book-like per se. It must have a lot of character.



I've got some bass guidelines and a slightly shaped her to fit the skull. I need to double-check if her pose will work the way I need it to with where everything's placed at the moment. I can double-check the animated part if the pose works by lifting her shoulders and moving her legs and arms. So I start choreographing her right then and there on how to animate this. I make a video of it to look at the video and make adjustments, and we make edits and mental notes to the character animation. The chicken wing became the keyword for the horns to look curved. Just pop meant to move one butt

Next, I will use my airbrush and the water-based airbrush make-up. Since I already have a lot of darks down, it's time to start with some white.

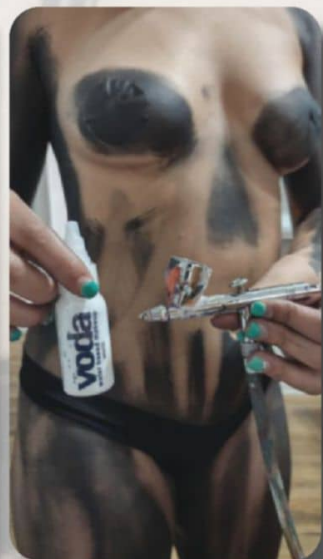
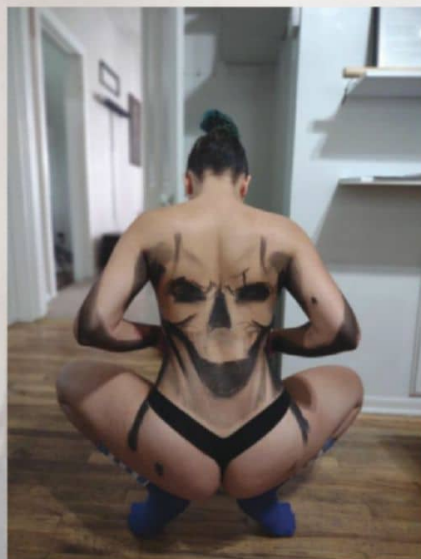
I don't want anything to be super bright white now, but sometimes it's okay to get it a little too white accidentally. Especially if you know there's color going over the top of that, and you want a high color value later.



I make sure to leave room for mid-tone areas and my shadow and darkest dark areas. But, of course, her exposed skin will come into play later on that.

Sometimes, I'll ask my model if she can shake the paint. It lets her know that we're a team. But more importantly, she's using her muscles, and her blood is circulating. So here I'm using my color, which is light blue. I'll start with that because I know I can add dark blue. Later, It's easier to cover a light blue than a dark blue. Always try to build forward; it's hard to go backward. This is not acrylic paint one color doesn't easily cover another.

Usually, the warm colors are on top in regular light settings. However, scary movies use a lot of cool colors. Cool colors are also often used in shadows. So for the painting I'm working on since it's supposed to be somewhat eerie, I want my cool colors on the top and my warm colors coming from below. Imagine being around a campfire on a fantastic night.



cheek up at a time. Respect your models, and remember you are creating a work of art on a beautiful human. So check on them now and again when you're in a zone. Ask them if they need any food/water or have to go to the bathroom. It's tough for both the model and the artist. I get blazing hot when painting, and I'm a hot-natured person. She's not just cold because she's almost naked she's cold because she's standing still too long sometimes. Sugary snacks can bring them back to life.



Time to have the model pose again. Have her test out all the functions of the skull. Keep in mind this keeps her moving. So break time, Give her some time to be an average person.



I like to add some of my whitest whites and details. I keep in mind that some of this is going to soak in. So even though I'm making harsh lines at the moment. They will fade to soft, and I will likely have to go over them one more time later.

Here, I'm working on the opposite side, the warm colors. After this, I can further form the art of the skull. I know they say not to use black in regular painting for many reasons.

When you're working on a body, it absorbs the black make-up. Trust me; you're going to need a lot of blacks to reach those contrast levels that you would expect.



I can see the optical illusions are working; I can see what I like and don't. It doesn't take much to change what I dislike into what I like. Right now, I'm not liking the eyes on the front skull. But, of course, when you're up close on the model, you think you're doing one thing, and then you step back and realize that you've done a little bit differently. Still, it's not far off. Now I'm back to using white. I'm starting to put areas in the skull where the light hits. Also, I corrected the eyes and the flow a bit. And the same goes for the back of the model.



After I've done a basic hit of all the main spots that will require the brightest brights, I do the same thing with the black. Again, I quickly brush in some of the details. The black doesn't soak in as bad as the white does, though, so don't overkill the details.



After I've done an essential hit of all the main spots that will require the brightest brights, I do the same thing with the black. Again, I quickly brush in some of the details. The black doesn't soak in as bad as the white does, though, so don't overkill the details.



Finally, when done with this, or you think you're pretty much done with your painting, you need to have your model pose again. Again, you will see areas that you might want to touch up. In addition, you will see areas of weak color, lack of detail, or little things that matter that are just simply off.



We didn't have a veil to use, but we did find some Halloween mesh. We want her to kind of have a grim reaper feeling. It would have been nice to have a few other props, but when doing body painting, you're going to find out there will be surprises or things that you may have forgotten. So always be prepared to improvise. Everything is good and ready for the photo shoot, and the model knows her routine well by now. It looks good in the regular light against a black

backdrop with dim light, and it should look pretty good under UV light. For the UV light, I kept in mind that white, light blue, and flourasant orange light up well and contrasted against the black background. I hope you enjoyed this special body painting presentation. You can find it on TikTok @brad_artist1 and @brad_artist. The model is @tatyrenee. Feel free to message me and reference this article if you have any questions.



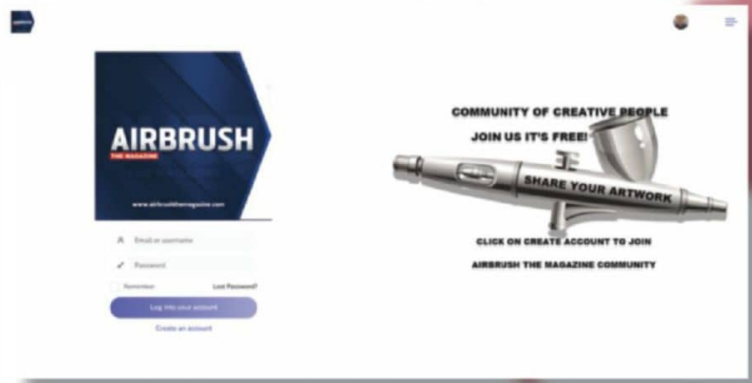
Hey, I'm Tatyanna, I'm 24 years old, and I live in Kentucky. I've wanted to get painted for a while now, and I could finally do it! Alright, guys, I can't lie to you; I was super nervous about being painted. You are incredibly vulnerable, and if you don't know the artist or know someone who the artist has painted, I can fully understand why you would be concerned. So first, there is planning on your end as the model that needs to be done. You will need a black thong bathing suit. You will want as much skin showing as possible to make it easier on your artist. After all of that, it's time to get painted. Brad was extremely professional; he constantly asked if I was okay and needed anything. He let me take smoke breaks, and when I said

I needed a minute, he would give it to me. Be fully prepared to do many different poses and be up and down constantly. It would help if you were hydrated, and I would suggest stretching before you get started. Being painted was honestly a very excellent experience. Walking around and being art makes you feel terrific about yourself as well as the art you are portraying. If you consider ever getting body painted, I give it a 10/10 recommend it. I will be modeling for brad again anytime he asks. It was a fantastic experience!

Photos by Michael E. Miller ...



SHARE YOUR ART



Here is a place the magazine started just about ART, being an artist. I don't need to point out the craziness on Facebook and even Instagram; you have witnessed it yourself. This is a lot like both of those; you have a profile, follow people, like, comment, private message, post pictures, see activity line with everyone included. But with no algorithms to control what you see and no data collection. We invite anyone who wants to relate to each other as artists to join; it's free.

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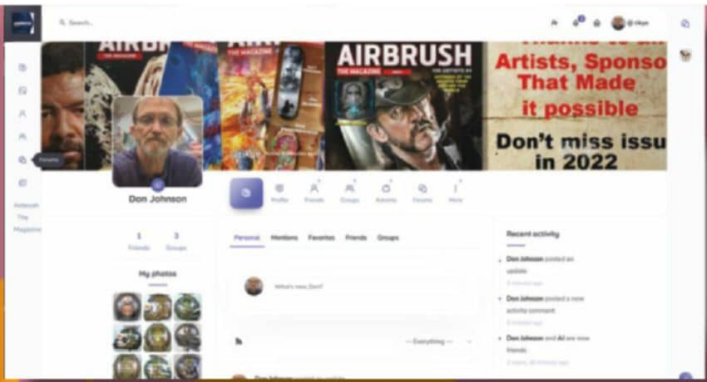
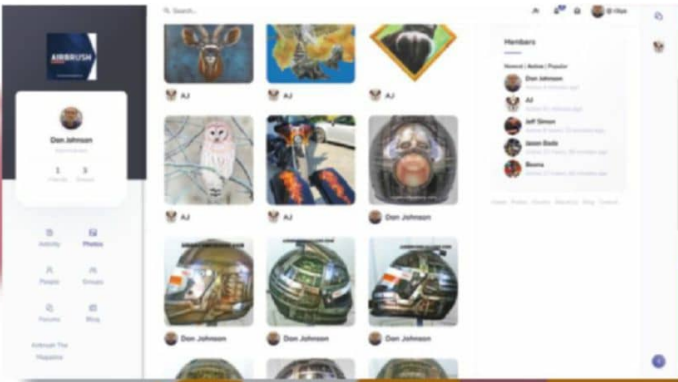
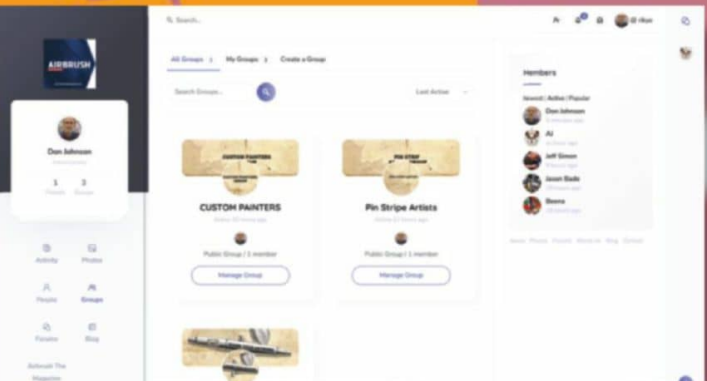
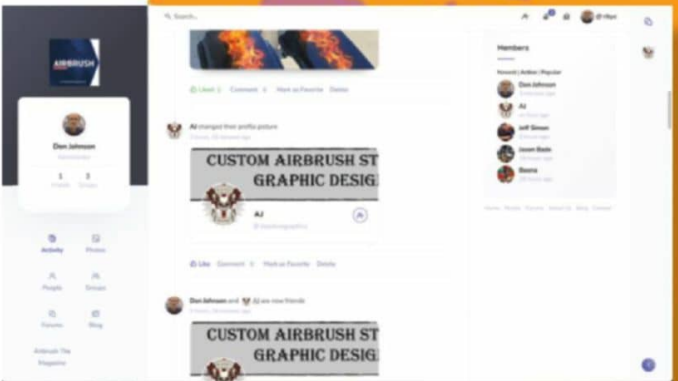


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Pat Dry
Technical Service Director of
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Mottling: Refers to a streaked appearance that might appear in transparent or metallic finishes. There are four things that can create mottling in a finish. 1.) A bad pattern by your spray gun. 2.) the wrong choice of speed in reducer or hardener. 3.) an opaque or transparent color/ covering too fast- not covering. 4.) your technique/ overlap, gun distance, gun speed.

Bad Spray Pattern

People often ask me what my favorite spray gun is. I have many favorite spray guns that I prefer. The most critical choice in a spray gun for me is the gun that cleans up easily and sprays consistently. It doesn't matter the brand or the cost as long as I'm not fighting a broken pattern when I spray or sticky trigger needle. I clean my air cap thoroughly after each use, and I do not leave a gun with solvent in it. This allows me to be ready to paint the next time. It's also easiest to clean the gun properly after each use because nothing is allowed to cure inside or on the spray gun. No, my spray guns aren't like brand new in appearance, but they spray like they are. A dirty air cap will have a broken pattern almost every time. Before each spray, a trigger pull test is necessary to ensure the atomization is balanced. The job doesn't fix itself if the pattern is fighting you. Stop and fix it before continuing.

Choice of Speed

A can of paint is just that. We have to choose

the speed of components to make the paint be what we need. Temperature, humidity, and job size are critical to determining our component's speed. "A perfect choice of components becomes an effortless spray." It's a feeling that should become consistent the more you paint. If our components are too fast, it makes us slow down. We slow down to overapply a mix that is too fast. If our components are too slow, we speed up—a greater chance of runs and miss overlaps. Job size is essential because of the length of time it takes you to pull the trigger. Experienced painters know the "pulled trigger time" before mixing components. Knowing it's a 20-second spray or a 2-minute spray is critical in choosing the speed of components. Here's an example,..... you're spraying a cabin full of parts (fenders, doors, hood, deck lid,.....) It's 75 degrees and 50 percent humidity. The tech sheet says use medium in these temps, but the tech sheet doesn't know this is a 2 1/2 minute spray. This is 2 1/2 minutes of pulling the trigger. This isn't the time between when you're guiding your air hose around stands or moving stands around to fit the cabin's airflow. So there's more time than you think from the time you start a coat to the time you finish everything with a coat. Slower components could make this a more effortless spray. The first piece sprayed with basecoat could collect the overspray from the last amount sprayed. Metallics/ pearls can lay wrong if drying too fast or "slide" in the film if drying too slow. Both of these are forms of mottling.

Opaque or Transparent

It's tough, if not impossible, to achieve a perfect metallic or pearl paint job in 1 coat. Solid colors are possible. Your mindset is to know that you'll have to apply 2 to 3 coats and sometimes even more. If your color is covering too fast, opaque, there's a greater chance of having to reduce more or add a colorless base (like HC-895) to not mottle. If you spray an opaque color too wet, it will mottle. If you spray an opaque color too dry, it will mottle. You'll have to choose a form of dilution (more reducer or adding HC-895 with reducer) in an opaque color to eliminate the mottling. Transparent colors are critical to the speed of components as well. If your color is fine and needs more than three coats for coverage, it's vital that your first coats are applied as even

and smooth as possible, which means not too dry to create texture or not too wet to make the pigment "slide." Once a transparent color is mottled, it's tough to fix the mottling with the same transparent color. It usually just keeps getting worse. There comes the point where you have to stop and sand the base back smooth with 600 or 800 grit sandpaper. There's no rushing a color that doesn't cover. You can make the color "thicker/ less visc" by using less reducer, which helps in coverage, but you'll have to spray it a little wetter and higher psi. Transparent color is effective for blends or drops coats/ orientation coats as long as coverage has been achieved where needed.

Technique

We all spray differently, and there's nothing wrong with that. The goal of a great paint job is what's essential, and anyone with many different techniques can achieve this. Technique effects mottling usually in the beginning stages of painting because let's face it, we didn't start painting like a professional. We learn from our successes and failures and become better at our trade. The closer you are to the panel, the faster the gun has to move. The gun speed should slow down as you back away from the panel (remember, the orientation coat is furthest from the panel). The overlap should be 75% to 85%, no matter your gun speed or distance. Being the opposite of these techniques will create mottling. You don't want to be close and slow or away and fast.

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Johannes Wessmark

www.johanneswessmark.se

I grew up in a big family with five siblings and a few dogs and cats. My parents were active and took us children skiing, canoeing, playing, etc. There was always something going on.

I was a happy child, but my personality was more of the kind who preferred peace and quiet—observing without interacting too much.

When I was ten years old, I decided I wanted to clean my own room to make sure it was done the way I liked it. I also sorted all of my toys in straight lines and in color order, and of course, I drew and painted a lot with much more details than other kids my age.

My mother noticed my artistic and creative interest, and one day my little brother and I got to choose one music LP disc each. My brother went straight for a popular rock and roll artist, and I chose Beethoven's 7th symphony - the Fate Symphony. Not a typical choice for a 10-year-old but typical for me.

That's how I was and in some way still am. My mother wanted to encourage my artistic vein, and one day she bought me the book "The boy who wanted to paint the world's most beautiful painting". Of course, nobody knew then that I would become one of the worlds leading hyperrealist artists, but it was probably a gentle push in the right direction by my mother. My pedantic way of ordering my life is no longer obvious, but you will still see it in my paintings, where detail and perfection are always essential ingredients.



I usually paint on canvas, but in this case, it is a Schoellershammer 4G illustration paper that works fine for both airbrushes and other tools. At the beginning of the work, when the sketch is done, and all frisket films are cut, I start airbrushing the major shapes in a blue-ish color. The shirt is white, but the reference photo was taken outdoors, so the color of the sky is reflected in the fabric.



Here I have started adding some darker shadows with Payne's grey. Again, I use frisket film for the sharpest edges, but most wrinkle features are pretty soft and, therefore, freehand airbrushed.



Some of the white sunlight that hits the woman's skin picks up warmer colors and bounces off into the fabric. You can see some subtle warmer colors on the right side shining through the fabric. Small things like this add to the realism of the painting.



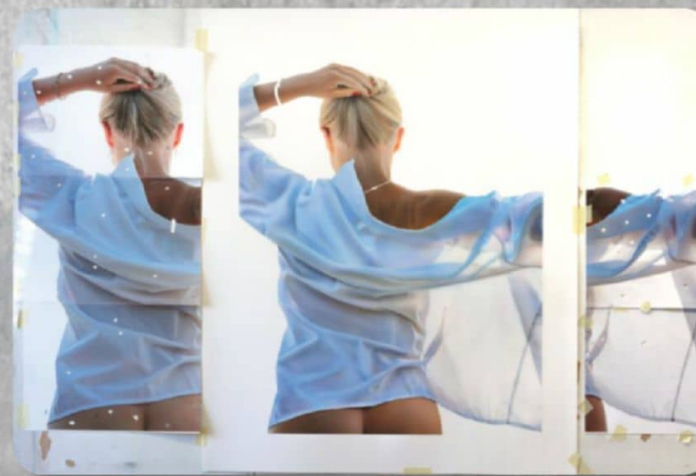
I continue building up the shapes of the shirt by adding both darker blue for the shadows and white for the light areas. In this case, blue-shift isn't a problem. Everything I want to airbrush on the shirt is now done. Later on, I will add some details and adjust some minor errors with a traditional paintbrush.



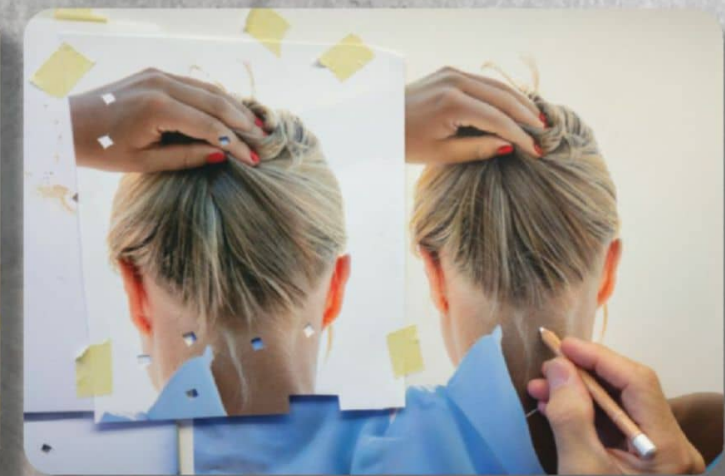
The frisket film is back on the shirt and removed from her skin. Her hand is close to finished, missing only some last paintbrush work. I keep a close eye on my reference photos, trying to mimic them as accurately as possible. Notice the small holes I have cut in the picture. Then, when I flip it onto the painting, I can compare the colors on the photo with the ones I see through the hole.



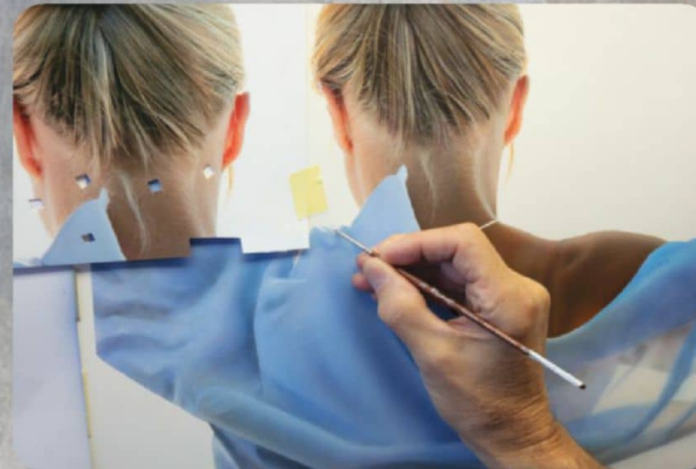
I continue adding to the skin and hair, leaving the minor details for later.



The airbrushing part is finished, and the frisket films are removed. As you can see, I have printed my reference photos in full size of the painting. This way, it's easier both to make the sketch with the help of a light table and flip the images to get everything in its correct positions.



The paper I am using doesn't allow for scratching with a knife, so I am instead adding the tiniest hairs with a soft colored pencil. The pencils are also suitable for adding minor irregularities and texture to the skin.



Other details, like the very bright hi-lights on the shirt and the dark areas in her hair, are added with a paintbrush. My oldest airbrush paints that have become too thick to use in the airbrush come in handy here. As retired, they are perfect for paintbrush work like that. Glad I never throw them away.

Finished





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Don Johnson – You are considered a grind metal artist with acrylic foreground imagery. Does this accurately explain the art of Curtis Patchin?

Curtis Patchin – By trade, I am a journeyman sheet metal mechanic, which provides a solid background for working with metal. I use many different types of grinding wheels to create all different kinds of effects, mainly for the backgrounds, (I really like when someone comes into the gallery and comments on how much my artwork moves due to the ground metal and the candy layer) and then to be a photorealistic acrylic artist I went to Art College about twenty years ago—combined with art and airbrush classes and learning from friends such as Dennis Mathewson, Shane Baker, and Blake McCully and many more that have helped me know to tighten the details.

Interview with Artist – Curtis Patchin

Don Johnson – I was recently in Old Town Scottsdale, Arizona (Main Street Art District) and checking out art galleries when I came across a “Creative Gateways” gallery upon my gaze. I noticed work from artist Curtis Patchin. He has been featured in our magazine many times prior. I also noticed that this gallery was different from most as it had high-end glassworks, exclusive wall art, and Curtis’s grind metalwork. I also saw a copy of our magazine Airbrush The Magazine 100 Artists Special Issue #3; you never know when you will come across one of our issues!! This sparked my interest in interviewing Curtis as we needed to catch up and see what he has been up to.

Don Johnson – Hello Curtis, it’s time to see what’s new in your world and how COVID has affected you. You have a series of paintings called the COVID quarantine collection; can you explain this?

Curtis Patchin – Hi Don, being a snowbird and living in Arizona for months of each year was cut short in March of 2020 when COVID was reaching a pandemic level. My wife and I had to head for the Canadian border sooner than usual because our Prime Minister called all Canadians to come home; we had to quarantine for 14 days upon arrival. So I decided to get busy and start painting. I didn’t know that the shutdown would keep everyone from being as mobile as previous, and for so long, this equates to much more time in my art studio. So as I painted eighteen new paintings before we headed back to the Phoenix area. I titled these paintings my COVID quarantine collection.

Don Johnson - Your paintings have an Arizona flair. Is this your inspiration?

Curtis Patchin – To the most part, I would say that 75% of my paintings are Arizona-related. I have been coming to Arizona for a couple of decades now, and I am amazed at the botanicals. The cactus that bloom in spring are genuinely fantastic; mother nature provides brilliant colors. Often, the bloom is coloring opposite on the color wheel, the landscapes and rugged terrain are amazing, and the sunsets are unique, just mind-blowing. My camera is busy all the time gathering reference photos for future paintings.





Don Johnson - What do you use for equipment and paints?

Curtis Patchin - I have a few Iwata microns for smaller and tighter details, but my studio's Iwata HP-CS is the workhorse. I have a handful of spray guns - Iwata and SATA. As for paints, I primarily use the Createx line of paints, Candy 20's, Wicked, and Illustration, I have used these since the beginning, and they continue to improve their product. When it comes to grinder equipment, I try to use all cordless equipment, and Milwaukee is primarily the brand from the polisher to side grinder to angle drills, then for tight, I use a Dremel. The clear coating is done by Doug at "Scream's Paints." He does a fantastic job of getting that high gloss, buff, and polish look!! Doug doing the clear coat allows me to stay creative on the artwork.

Don Johnson - Tell us about your studio.

Curtis Patchin - I have two studios. The outside studio is fully screened in, so I can grind on the aluminum panels and keep the aluminum dust in control. Also, I can still work if the weather is not cooperating. My indoor studio is equipped with a wall easel and a crank arm to instantly raise or lower my work. The lighting that surrounds my easel is bright fluorescent tubes. This is, so I don't cast a shadow on my work as I paint. I also have a complete surround of blacklight tubes to paint under the black lights. The rest is typical studio stuff, exhaust systems, paper storage, drawing and drafting area, paint storage, stainless steel sink, etc.

Don Johnson - Can you explain how you became involved with the "Creative Gateways" gallery, as this seems to be a good fit for you?

Curtis Patchin - You would think getting into a gallery would be easy, but it was not at all easy. Many, many galleries turned me down. I always felt that I had a good product for the Arizona market, but busting through a door was tricky. My opportunity to be part of the "Creative Gateways" gallery came by chance. It was a rainy day, and my wife and I were shopping at the Scottsdale Fashion Square, where "Creative Gateways" has another gallery. After some conversations, we struck a deal, they were looking for a grind metal artist, and I was looking for a high-end gallery. Brett Labit, one of the Gallery owners, has welcomed me. They are always looking at ways to better the community and attract visitors to the gallery and art walk. Creative Gateways has three galleries in total (one in Sedona titled "Kuivato" - Creative Gateways at the Scottsdale Fashion Square and the "Creative Gateways" in the Old Town Scottsdale art district). Thursday evenings are art walk night, and sometimes Brett will bring in musicians or have live painting demonstrations and always wine, champagne, and tequila.

Don Johnson - Well, this was very informative, and we look forward to catching up with you again in the near future. I will be stopping by the "Creative Gateways" gallery once in a while to see what's new for you.

Curtis Patchin - Thanks to Don, always a pleasure!!

facebook.com/curtis.patchin



DRU BLAIR

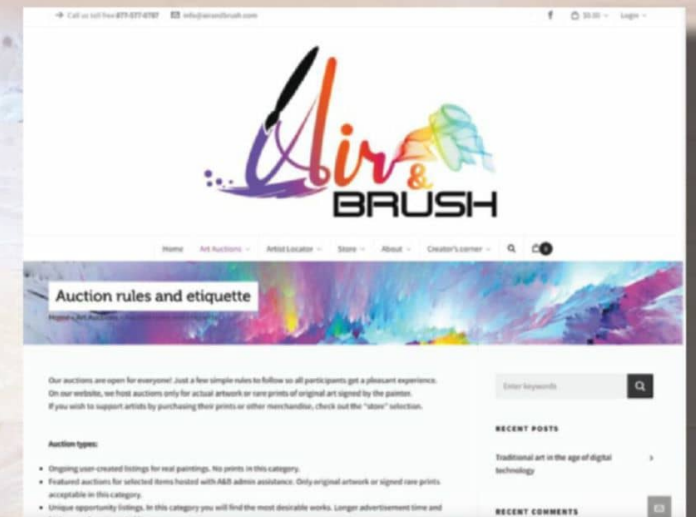
CLASSROOM IN A BOX

About the Classroom in a Box series from the School of Realism. Now you don't have to leave home in order to raise your art skills to new levels. Classroom in Box kits are shipped directly to your home, complete with paint, stencils, reference photo, tools, airbrush paper. All you need is an airbrush and compressor. If you don't have those items, you can purchase them too. Each Classroom in a Box comes with access to 1 or more online instructional hi-definition videos by Dru Blair specific to the kit. And the best part is that the videos never expire, so you can watch the videos over and over for years to come. The videos are shot from the vantage point of the instructor rather than over the instructor's shoulder, so you get the benefit of seeing the project develop as Dru sees it. The step-by-step instruction is comprehensive and designed with the novice in mind; however, even veteran artists will benefit from the instruction.



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www.schoolofrealism.com



Between October 2020 and December 2021, I've visited over 40 US States under SprayGunner's 48-State Tour. Met a lot of artists, attended shows. I had the opportunity to see and better understand the art community, its needs, and its challenges. I know artists who are booked for years ahead, as well as talented newcomers who are just trying to put their name on the map. Artists who admire the artwork of their colleagues, but due to inconvenient valuation topics, they're not enjoying ownership of it.

That's why I decided to create this Platform. Air&Brush Art is designed to bring artists of all levels together by:

We are hosting art auctions. Here we have a unique approach, encouraging artists to bid on each other's work. How? By making "0" (zero) commission on vendor-created auctions, which means that as long as the funds stay on the Platform, there is no interest of any sort. You can sell artwork and use the funds to purchase another one with no fees. A small charge will apply only when the funds are cashed out (transferred to your bank/PayPal account).

Provide shipping services. Selling artwork remotely can lead to a lot of shipping challenges. Due to the size of the package with a canvas for example, shipping charges for retail customers can be high. We have specially negotiated rates to help that. Not only rates, in some cases we can provide special packing as well.

They keep the most up-to-date database of all the artists available for commission work. This resource will help prospects find available creators in their area. For artists, it can be a great alternative to making their website. It's easier and provides more visibility!

Advertise the Platform to fill it with potential buyers and keep the sales going!

I hope that helps you to understand the mission of this online resource. So join us, and let's grow the art community together! Artem Raa

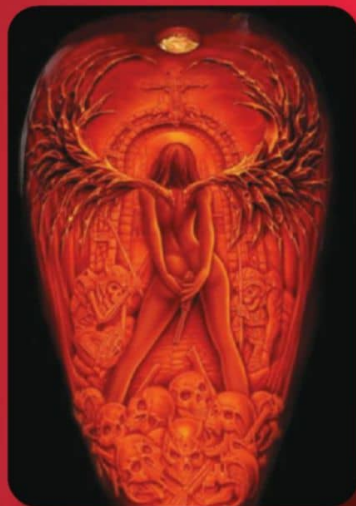
www.airandbrush.art



Dec. 2021 Artist Of The Month - Martin Bouchard Fitto

We choose Airbrush Fitto because he has created his unique style of airbrushing, painting. So often copied, but there is only one master of this style, which is Fitto for sure. His bikes regularly wins bike shows all over Canada with his excellent bike-themed paint jobs.

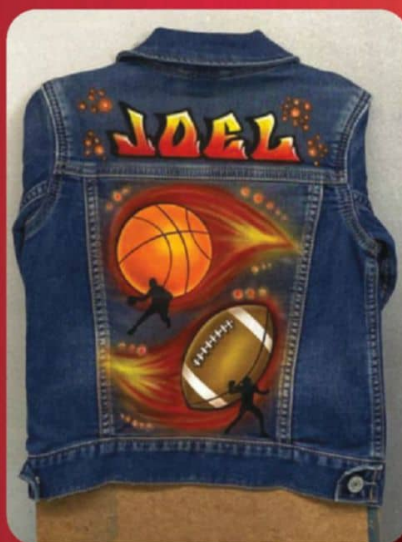
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Jan. 2022 Artist Of The Month - Jeff Simon

We choose Jeff because of his all-around airbrushing, pinstriping skills, and support of our magazines for many years. Custom airbrush and pinstriping on cars, motorcycles, helmets, goalie masks, T-shirts, and murals.

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Here is a different way to create a wood look. I hope you find it helpful. This technique can be used on any hard surface, thermal mug, helmet, or door in your house. I actually did the enter ceiling in my house using this same technique. I like that the gain can be

reworked as much as you wish as it is a water-based glaze. You may want to choose one piece of wood to copy the gain look, but I winged in here, no wood example to emulate. - Don Johnson



1 - For this article, I will wood grain a piece of interior trim from my S10 Xtreme. This trim piece is plastic and has a textured surface, so I sand it as much as possible—180 grit on a DA sander. I want to get as smooth as possible before priming it.

2 - Once sanded, I applied a couple of thin coats of Tamco Adhesion promoter before priming with high build primer. The primer is how I will achieve a nice smooth surface to paint on.



3 - With premier laid down, I block it with 180 grit followed by 320. This plastic is very molded, so blocking it will give us a nice flat, smooth surface texture free.

4 and 5 - I have based the trim piece in my wood base color. I came up with this color by taking a piece of wood to the local auto paint store and had them shoot it with a camera. You need to choose your wood carefully as if it's full of dark grains. It will be hard to develop the formula to make the base color. I used a solvent-based base coat on this but have done the same by taking the wood to Lowes and mixing it with water-based house paint. After base coating, I cleared coated it and block sanded it with 320. I like to work in layers like this as now, any color or design I apply over the clear coat, I can always wipe it off and change it without hurting my base coat.





6 - 7 - This technique differs from most custom painting wood grain in our art form. I use Modern Masters Glaze, a water-based glaze commonly used in Faux painting in homes and offices. This glaze has an incredible color palette which you can see on www.modernmasters.com. No matter the color of wood or grain, they have a glaze that will work. I use Chippy Brushes to apply the glaze, but I guess you could use an airbrush. You can easily achieve any grain design with these brushes pretty easy.

8 - I measure and tape off the trim piece so there are three pieces of wood along with seams in the wood. I use one chippy brush to apply the glaze and a second one which I keep dry and clean to paint the grain. This being water-based glaze and working over a clear-coated surface, you can use a bit of water to rework the grain until you get the look you like. Play around with this. You can't mess it up if you don't like it; wipe it off and start over. You can allow as much of the base wood color to show thru as you want.



9 - Here, you can see where I have gone over it several times. Allow the first application of the glaze to dry and reapply more to come up with a look you like.



10 - 11 - Here is what I end up with. I like the look and will clear coat it as is. So here is what it looks like after clear coat but before it is wet sanded and buffed. I hope you enjoyed this, found it helpful, and you will give it a try.



NFT ART

Artist Keith Jette has the following to help us understand this all.

Some people may or may not have heard of the term NFT. Headlines of some of them going for hundreds of thousands or even millions of dollars. But what is an NFT? The term stands for Non-Fungible Token, a one-of-a-kind digital asset stored on the Blockchain.

So what is all the noise about art NFT's?

Could it be anyway to earn money from your airbrush artwork, artwork in general? There are a lot of artists who believe it is and are jumping on board. To understand NFT's, we need to understand what Blockchain is as that NTF's are transactions that take place.

So what is Blockchain anyway?

According to codecademy.com, "A blockchain is a digital collection of transactions in its simplest form. This is also called a ledger, which is why this word is often used when describing blockchain technology.

When you have many different data collections, they're stored together using a system based on blocks of data chained together. Because each block is chained to those around it, they interact with each other.

This creates a system where an adjacent block will immediately catch the error and prevent invalid transactions if a block is altered. As a result, transactions on the Blockchain cannot be changed — creating a permanent record that's shared with everyone on the network.

The Blockchain has the potential to unlock how we view and spend money and how we'll legitimize a variety of agreements, contracts, and technologies." If you know Bitcoin, that is who bought Blockchain to the forefront. To learn more about Blockchain check out codecademy.com.

The most common cryptocurrency used is Ethereum, but many other tokens are used in the minting process. "But it's just a JPEG. I can screenshot it or right-click save." With NFTs, there's a digital contract associated with the art. You can take a picture of the Mona Lisa, but you don't actually own it. With the minting process, you have verifiable proof that you own the asset and can sell it if you choose.

So what makes this different for artists?

This is an opportunity for artists to sell their art and earn royalties on every future transaction. Like the number of different tokens, multiple marketplaces sell your art. Some of the most common are Opensea.io, Rarible.com, and NiftyGateway.com. Once you have the artwork ready, you set up your collection on one of the sites and start selling your art.

NFTs are a very community-based space. Twitter and Discord are where you'll find the greatest opportunity to find others in the NFT space.

So, what type of artwork do you sell?

The artwork you'll see for sale ranges from line drawings to abstract or photography. But the most significant projects are a collection of 5000 to 10,000 rendered images that usually share a common design. And they have a specific utility for each project. Ranging from special event passes, access to exclusive experiences, early access to products, airdrops, exclusive invites to events with top celebrities/athletes, and much more.

As a custom painter and airbrush artist for the past 22 years and a gamer since I was a kid. I was immediately drawn to NFTs. Given the obvious opportunities to make money. I was also drawn to the community aspect of it. I started learning as many programs as

possible to help me in this next chapter of my artist's career. Programs such as Adobe Illustrator, Photoshop, After Effects, and 3D rendering software like Blender.

So is it too early to get started into NFTs?

The good news is we're still early to this technology! It's estimated that close to 90% of the population hasn't even heard of the term NFT yet..so what's that mean? We have the opportunity to get in on the ground floor. The floor that seen a 22,770% growth year/year. Trading 85.7M in 2020 to over 19.6B in 2021. With more and more high-profile celebrities and companies getting in on the action.

I have a project that will be released in late January that will help new artists coming into the space to learn and help promote each other. You can follow me on Twitter @KJette77, and we'll see you on the Blockchain!

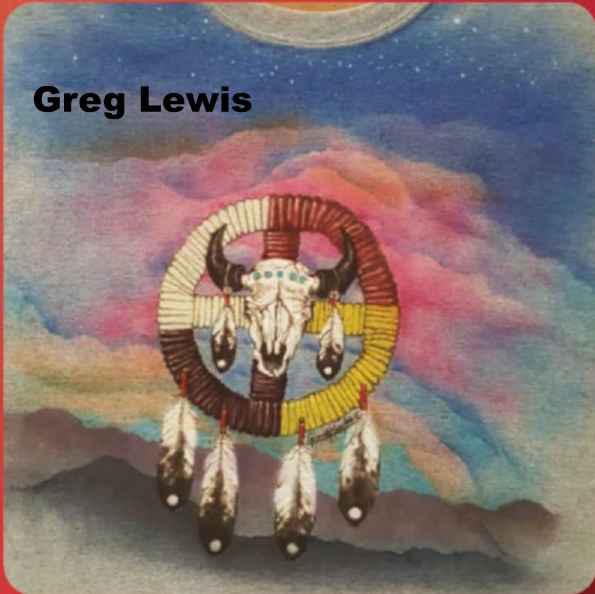
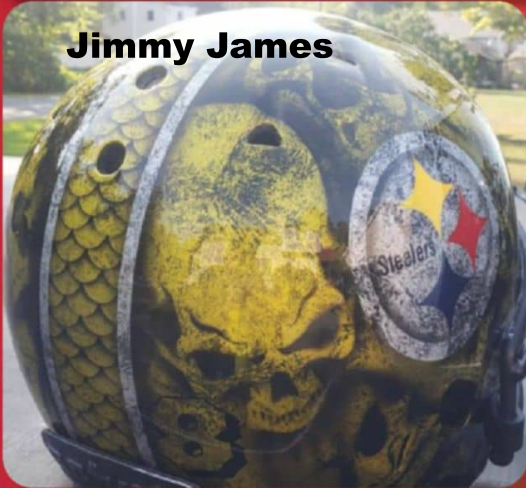
According to Webster Dictionary:

Non-Fungible Token "is a unique digital identifier that cannot be copied, substituted, or subdivided, that is recorded in a blockchain, and that is used to certify authenticity and ownership (as of a specific digital asset and specific rights relating to it)

Some Examples of NFT Art Sales

In early March, a group of NFTs by digital artist Beeple was sold for over \$69 million. The sale set a precedent and a record for the most expensive pieces of digital art sold thus far. The artwork was a collage comprised of Beeple's first 5,000 days of work.

Twitter's Jack Dorsey tweeted a link to a tokenized version of the first tweet ever written where he wrote "just setting up my twttr." The NFT version of the first-ever tweet has already been bid up to \$2.5 million



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Spray gun with 0.3 l RPS multi-purpose cup Standard (2x, 0.3 l cup)	–	198168	198176	198184	–	198192
	1114131G	202390	198358	198366	1065136	–
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