

Learn how to airbrush or expand on your present skills and knowledge.

issue #13

AIRBRUSH

THE MAGAZINE

June/July 2021

FEATURED
ARTISTS:

GERALD MENDEZ
"BEHIND THE MOON"

ARTICLES BY:



Cesar Deferrari



Ivanhoe Loperana



Walter Cano



Juanjo Baron

TECH TIP: PAT DRY
TECH TIPS

MICKY HARRIS
BEFORE I GO

READERS
GALLERY



ARTIST PROFILE

NATASHA PONOMAREVA

Gerald Mendez

TAMCO

PAINT PRODUCTS
SINCE 1989

intensity

AIRBRUSH SERIES

When We think of airbrush colors,
words like this come to mind...

ENHANCED
DOMINATING
SUPERIOR
VIBRANT
DEEP, RICH & ALLURING

Basically...

CUSTOM AF



**AVAILABLE
NOW!**

tamcopaint.com

Learn how to airbrush
or expand on your present
skills and knowledge.

CON TEN TS

June-July 2021

AIRBRUSH
THE MAGAZINE

Airbrush The Magazine

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

Don Johnson Editor

airbrushmag@gmail.com

Graphic Support

Beata Tąpolska

Advertising with us:

1-352-361-3403

 airbrushthemagazine

 @airbrushthemagazine

Copyrights: Airbrush The Magazine
Publishing or distributing this issue of
Airbrush The Magazine issue #13lt w in
any shape or form be it printed or digital
is strictly prohibited. Reserved No part of
this issue may be reproduced, stored in a
retrieval system or transmitted in any form
or by any means, electronic, electrostatic,
magnetic tape, mechanical or otherwise,
without prior permission in writing from
Airbrush The Magazine.



**FEATURED
ARTIST
GERALD MENDEZ**

**#2 READERS
GALLERY**

#10 ARTIST

**PROFILE NATASHA
PONOMAREVA**



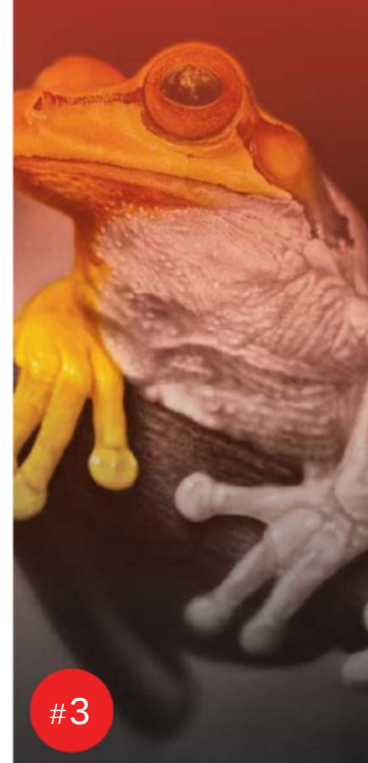
**FEATURED
ARTIST
CESAR DEFERRARI**

**#12 How to
JUANJO BARÓN**

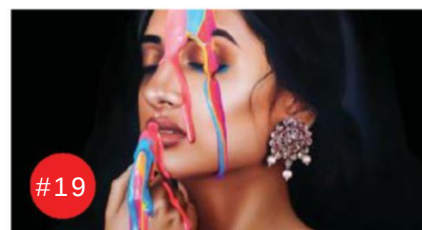
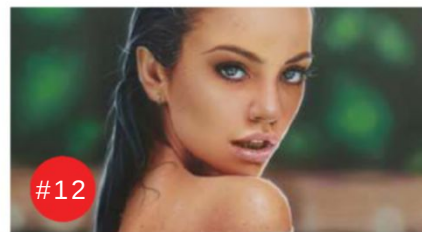
**#17 BEFORE I GO
MICKEY HARRIS**

**#19 How to
WALTER CANO**

**#29 Tech Tip
Pat Dry**



**FEATURED
ARTIST
IVANHOE LOPERANA**



READERS GALLERY



DARREN WILLIAMS



JASON LIVERY



JASON BROOKSHIRE



TOMMY HAMM



MELESSA
TAYLOR



JEFF SIMONS



IVANHOE

VISUAL ARTIST

I was born in the Heroic City Córdoba Vrz. Mexico. I started my art studies at a very young age. I believe it was an unconscious need to express myself. When I had the opportunity, I chose to study the Visual Arts career and later the Graphic Design career at the Maximum House of Studies The National Autonomous University of Mexico (UNAM). Since then, I have been learning and working tirelessly, sometimes by trade and many others, by the requirement to seek my form of expression. I am very attached to photorealism, an artistic genre that, due to its

intrinsic characteristics, allows me to live in a more conscious world. With a demanding and unique technique, airbrushing is one of my favorite ways to capture reality and magic in the same shot, making everything seem incredibly natural. My paintings can be characterized as expressive portrayals. A mixture of figurative realism with nostalgic monochrome, properties that make everything possible in my work, and any attached component called color can be fused.

Project Introduction: "Srita. Crocky"

Airbrushing is an artistic discipline that involves technical development and impressive mental strength. It carries an emotional charge in which the artist combines his thoughts and emotions with the action of the airbrush. In my perspective, I consider the color "Gray" as the new "Green," for this reason, when making this painting, it obtains an autonomous value and symbology between a black/white environment and a fabulous accent of color. This symbiosis between two aesthetic perceptions denotes a close and persistent relationship between what we consider

memories, longings, and endless times of creativity. I believe my project named "Srita. Crocky" to have achieved my artistic goal.

MATERIALS

Substrate: Polyester Acrylic Paper

Pigment: Createx Illustration

Cutting tools: Exacto 360 - Cutter Olfa. 9mm

Tapes: Adhesive Tape of Rice Paper

Airbrush: Custom Micron CM-C PLUS .23mm

Gravity feed gun: G-Series Iwata-Medea Eclipse HP G3

Mechanical pencil .5mm HB, 2mm 2H and pencil rubber

Neodymium and ferrite **magnets**

Protective Varnish: UV Matte Liquitex



1

Step 1

I begin by drawing intermittent lines that will help us make a global scheme, so our mind adds the missing elements, and we tend to "close" - complete with the imagination the perceived forms. Looking for the best possible organization in the transfer to my substrate (material) in this case occupy 12"x 12" Polyester Paper.



2

Step 2

As a second step, we will focus on the fit of the graph with the stencil. I synthesize the reference image in simple drawing lines and thus facilitate execution when cutting; without the need to have complex and exaggerated lines that harm its production. The stencil was made on 60 lb paper and cut with exact 360o mostly. The clamping of the stencil will be by ferrite and neodymium

magnets. Note. In the following steps, you will appreciate a remarkable number of magnets. The protective mask is made of cellulose and cotton paper, which, when subjected to humidity, turns to undulate, which would not lead to deformation and subsequently wreak havoc on the line synchrony in our substrate and positioning with the stencil.



Step 3

The first representation to paint is the stereo vision reflected in your pupil. Since from the semantic point of view, we find the eyes the main icon of expression in our portrait, I start there. Using Createx Illustration acrylic paint (Transparent Black, Viridian Green, Burnt Sienna, Red, and Yellow), Each shade is deduced at the required intensity, made up of its tertiary colors. Affirming that color is not a fixed and stable value, something that makes it a challenge to paint this symbiosis project "Color Vs. Monochrome"



Step 4

I generally start painting with the main characteristics that stand out more in the model or archetype. In my opinion, a uniqueness of painting anurous amphibians is their incredible vibrant and saturated colors. The first mix I make in this step is yellow and orange to make a uniform or muffled color. I continue to add the first shades of gray in low-density black pigment and a large amount of 4011 Createx solvents.



Step 5

In this step, I implement a fundamental part of the dark gap opening and preserving "whites." There are many methods to open targets and maintain them. Mentioning some Frisket from liquid Frisket movie, erasers, wear tools, among others. Part of my methodology in every project to be painted is to carry out the action that I designate as "Guards of Light or "Highlights" It consists of leaving - taking care of the lights and highlights of the graphic when painting. It will not be enough to achieve a pure white due to the contamination produced by the airbrush spray, but it will be enough to create soft and organic light areas. As for the high beams, I use the pencil eraser as a resource. Its task is to decontaminate areas affected by the ink spray and convert them into highlights or elements without information. You could define the eraser as a good correction tool rather than determine it as a graphic element creator tool.



Step 6

Using transparencies with a percentage of black pigment, we will provide the painting with an atmosphere of tonal values that helps us designate two of the essential elements of work: Light and Contrast. The diluted pigment has little covering capacity, but when working with gradual glazes, we obtain a darker color by overlapping it. The black pigment represents one end of the value scale; when we dilute it in large percentages and various proportions, we obtain a wide grayscale (intermediate value).



Step 7

The tonal value is one more element of the visual language. It allows us a much more detailed perception of the shape. Any optical appearance that a surface has at any given time is defined as Hue or Value. I have to limit this definition to this specific step of my project since the lighting conditions we work with are a factor of the utmost importance. Our perceived tone can vary both with new integrations of lighting systems or with the reduction of light sources. This means, if we add a light source, we will have less perceptual information of indicated value to deduce. In this step, I removed part of the stencil that covered the trunk and added more a value of tone designated high shadow that will help us to define the direction of the primary light and as a subject of the area in high light contrast.



Step 8

This project considers the primary lighting of my reference, which consists of four lights to represent: main, fill, clipping, and accent. Using halftones to paint the background, dark areas allows us to detach the subject from the background or include it in. We have, as a result, an excellent depth of field in the image that we can see in sharp areas and other de-focused areas. Painting the effect out of focus determines a softly out-of-focus background. I create a subjective and aesthetic warmth between the planes and the distance between the elements of the graphic composition. That is the area in front and behind Srita Crocky. This step has two notable features: The first is never but never leave hard edges between the protagonist and his background when he is characterized by having organic shapes and without hard edges. The second is to emulate or interpret the analog grain effect

in photography, achieving a more or less irregular texture with gradual tones. I reduce the air pressure and use the pigment in high density. This way, I can paint aesthetic transitions and a formidable optical texture finish.

Step 9

Finally, I put all my attention to manufacturing-painting the most utmost amount of information, reasonably constructing all the elements of the graph to be represented. Thus I manage to capture a pictorial scene with a more significant distinctive impact between light and shadow. Created using mini brush strokes of air and paint, I can thus attribute an aesthetic quality to my work, the set of elements preserving ample detail in the shadows or the areas of low light.



Step 10

Encapsulating and varnishing our project helps if you have large sunken areas, opaque and flat in your original painting. Varnishing will match the finish between layers and areas that are already reasonably uniform. But if you have areas that are high gloss along with areas that are sunken due to variations in pigment density and media used, then applying a varnish High solids finish can match the finish as you might expect. Apply Liquitex UV Varnish first in columns (along the vertical axis of the frame)

and then in rows (along the horizontal axis of the frame). I painted one column at a time, first in one direction and then again on the same line with the Iwata Eclipse HP G3 gun in the opposite direction. Once we cover all the paint in this way, column by column, we will rotate the paint 90 degrees and repeat the layers of varnish in the same pattern back and forth along the axis horizontal, row by row, but this time without reloading (overlapping) the varnish outlet after each pass.

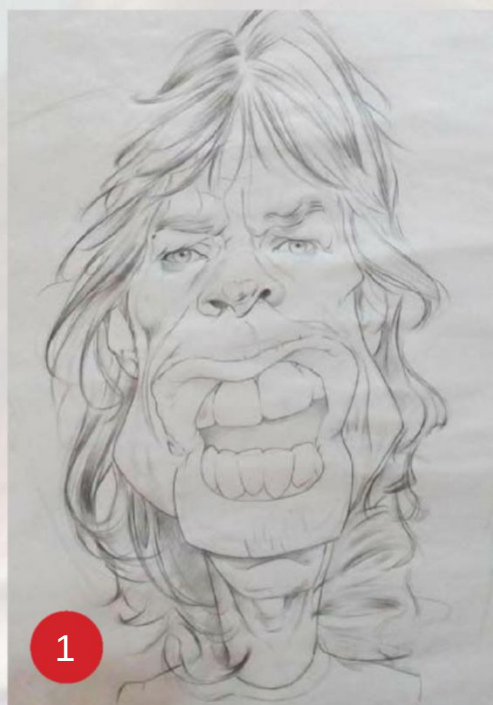




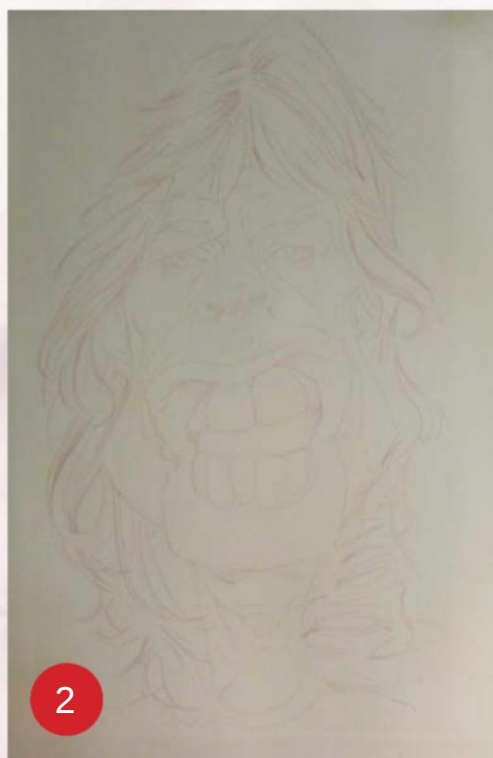
Cesar Deferrari was born in Argentina in 1970. In 1994 he began his artistic studies in Buenos Aires (Mitre Institute), where he learned the basic techniques of drawing and painting. It was there that he discovered the airbrush, a tool that caught him completely. He decided to take more courses to improve in this technique. In turn, he studied illustration and caricature in different places. Since 1999 he has a studio where he gives airbrushing and drawing courses regularly. He currently participates in various individual and collective exhibitions showing his art and holds airbrush workshops in Argentina, Colombia, Ecuador, and Spain.

MICK JAGGER STEP BY STEP

For this tutorial, I had not defined which character I was going to caricature, so I looked through my backup photographs and found this photo of Mick Jagger. What I liked most about this picture was his typical "Rolling Stone" gesture. In this case, the sketch came out on the first attempt (sometimes I tried several sketches before reaching the final result). So far, all was good, the only thing that didn't convince me was that the original image was in black and white, so I decided to paint my cartoon in color, a little difficult challenge, so I had to resort to other reference photos.



Step 1 Pencil sketch on A3 sheet.



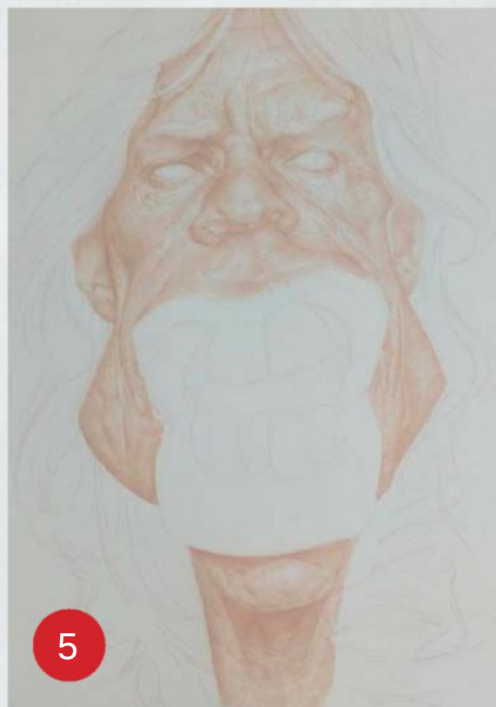
Step 2. In this second step, I have already transferred the image to a smooth 150-gram paper. The method to transfer the drawing was with a light table; if you don't have one, you can use a window in broad daylight. The pencil to make the drawing was terracotta color so that it can melt well with skin tones. Thus, the strokes do not look good since they were made very smoothly to lose the lines easily to the time to airbrush.



Step 3 In this step, I start modeling the cartoon. I always start on the left side since it is good to follow and not waste time. With a mixture of white, medium yellow, toasted Siena, and a pinch of red, I start painting the shadows first. At the end of this tutorial, I leave the color chart of all the tones I used.



Step 4. I continue modeling part of the nose and cheekbones, doing many details that my Badger Renegade Krome airbrush allows me.



5

Step 5 - You can see already painted with the first skin tone the entire face and the neck that has many wrinkles. This step is very important because my next skin tones will depend on the details I made first.



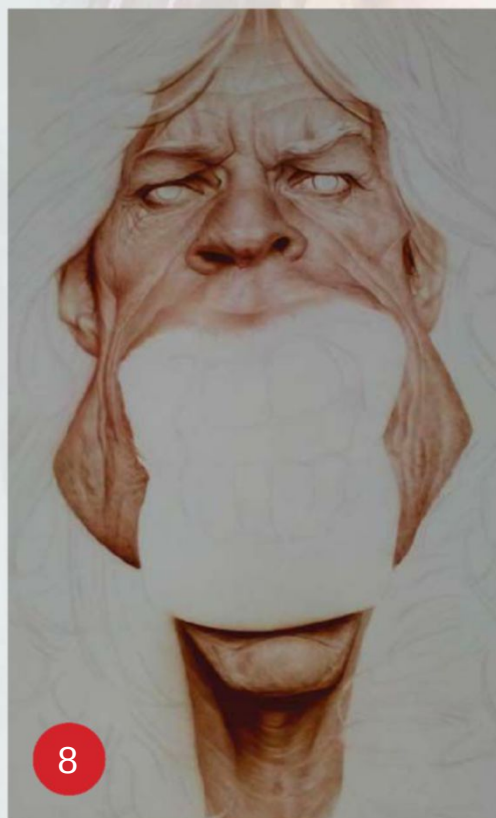
6

Step 6 - Using a darker skin tone, I start modeling the left eye, part of the nose, and cheekbone. The cartoon is already beginning to have a definition.



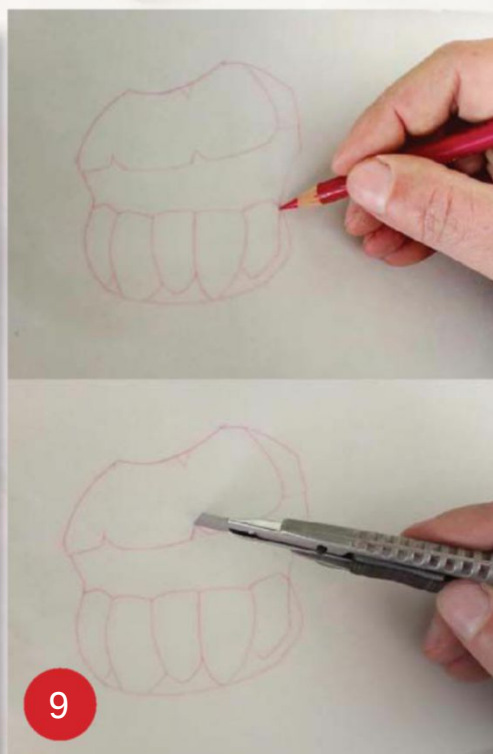
7

Step 7 - In this step, we can see all the caricatures modeled with the skin tone 2. Please pay attention to the skin; there are almost no smooth parts. It always has texture.



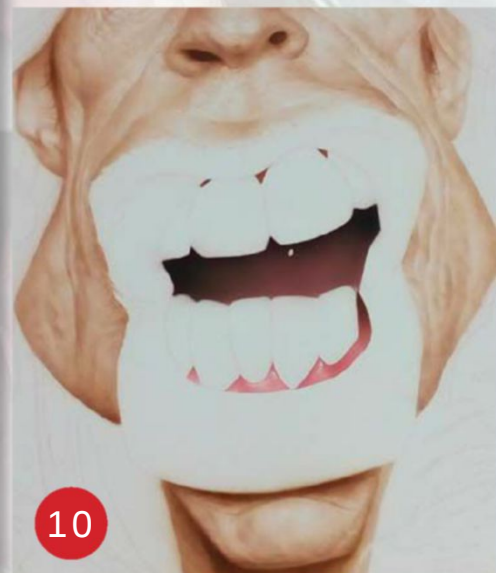
8

Step 8 - Skin tone 3 in this step, we will give depth to particular areas such as the eyes, eyelids, nostrils, under the lower lip, and neck. Also, the shadow of the tufts of hair on the forehead sideburn and ears.



9

Step 9 - Already having almost finished skin tones, I paint the inside of the mouth. I will make some mobile templates of the teeth and the space between them. I use 130 grams of vegetable paper and cut all parts of the teeth one by one and the inside of the mouth.



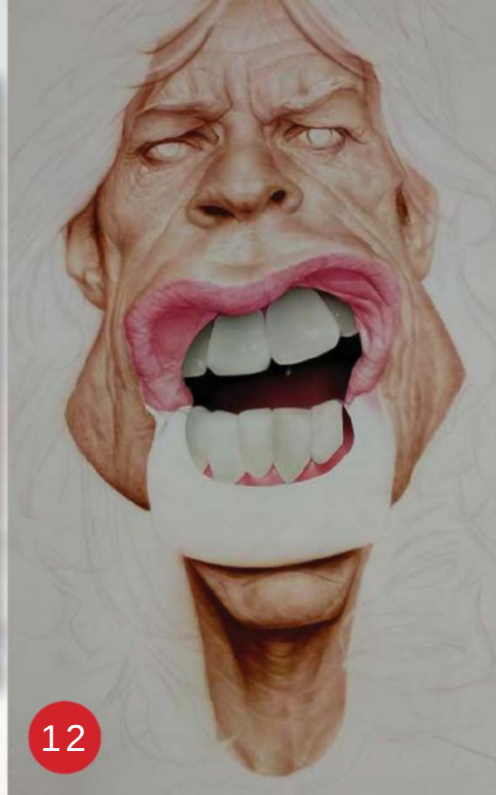
10

Step 10 - The first I paint is the inside of the mouth using a very pink skin tone and then black on both sides of the mouth. I also paint the gums, and with a rubber pencil, I generate some high lights. To place the templates, I hold them with my fingers. I don't use glue.



11

Step 11 - Time to paint the teeth. Using a greenish-gray, I make a soft gradient from top to bottom on the upper teeth. Notice that the upper teeth are a little darker than the lower ones. It is essential to add shine to them as there is always a lot of moisture in the mouth, which creates an enameled effect.



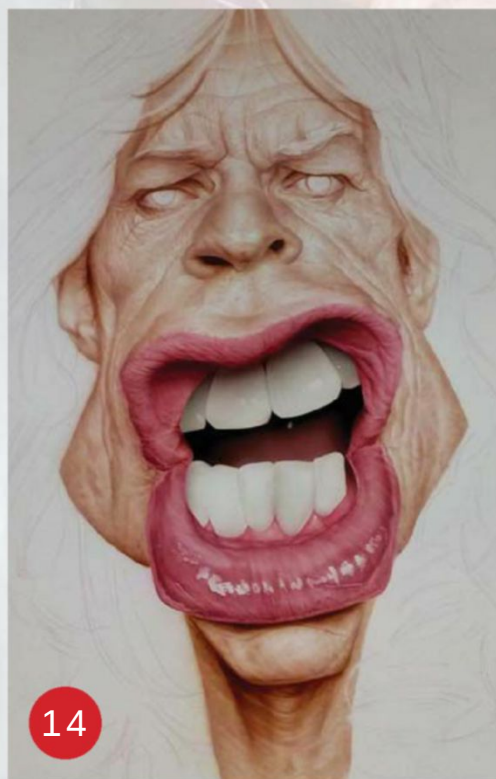
12

Step 12 - Now we paint the lips; Mick's lips have a lot of texture. With a pink skin tone, I model first the upper lip and then the lower lip. To give gloss on the lips, I used the Winsor & Newton liquid masker.



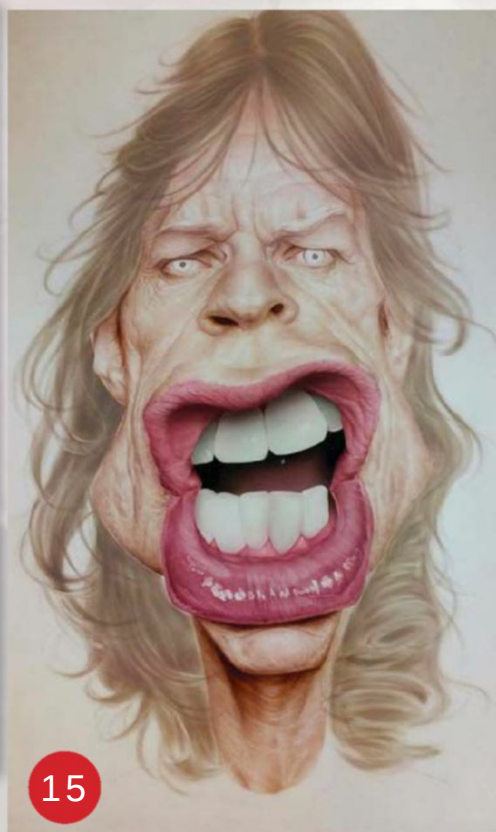
13

Step 13 - With the same previous tone but darker, I give depth to the lips, especially to the upper lip (do not forget that the primer is all the colors used in this well-detailed cartoon). With this color, I also give the upper teeth a little more depth.



14

Step 14 - With a light brown grayish, I paint all the hair that has a lot of movement. It is essential to make strokes with good movement, many lines with great looseness, and dagger strokes at the end of each line.



15

Step 15 - Before finishing the hair, I start painting his eyes, giving them a light blue base, leaving them darker in the shine.



16

Step 16 - With a white gel pen (Sakura), I generate texture around the pupil, on the iris, so that when I put the bluish tone, it generates depth and transparency since the details made with the gel pen will continue to be noticed on the new layer of paint.



Step 17 - We can appreciate the eyes already painted at this point.

Step 18 - I show this image very closely to appreciate all the details made in the eyes.

Step 19 - It's time to paint the background. I cut the outline of the figure to cover the entire caricature and be able to paint without getting my work dirty. In this template, I don't use glue, just holding it in place.



Step 20 - With a shade of water green, I paint the bottom in a flat way, then add a little white and paint shapes simulating smoke to create a sort of atmosphere. With dark brown in my airbrush, I begin to define all the hair. Notice the contrast generate with the face, which makes the skin look lighter. In this case, I must adjust the skin tones.

Step 21 - I already painted all the hair and made the corrections in the skin tones giving it a little more darkness in some sections and contours of the face. Also, throughout the neck and in the eye area (eyelids); Finally, I paint the shirt with black.

Step 22 - Finally, I add lights to both sides of the hair, first using white and illuminating several strands around the hair, and adding more backlights. To enhance the illustration, I add light to both sides of the face; I use Wicked magenta and fluor green and thus be able to create a more atmospheric effect.

FINAL: I like the variety of textures that I used in this illustration, from skin tones to wrinkles and marks, such as the texture of lips and teeth, hair, stencils, liquid masks, gel pens for more detailed shapes. A caricature with expression and a lot of variety of textures !!!

Hi everyone! Today Airbrush The Magazine would like to tell you about Natasha Ponomareva, whose artwork you can see all over her native country Russia.



Natasha started to airbrush in 2004. She learned the basic skills of airbrushing while working at a race car service center. From her studio in Moscow, Natasha creates her masterpieces. Apart from her studio work,

Natasha actively participates in motorcycle and car shows and exhibitions here in Russia. In her work, Natasha seeks to use various techniques such as using stencils, freehand airbrushing, adding traditional brushwork, and creating the effects of multiple textures.

She uses as many different materials and colors as possible: mother-of-pearl, flakes, candies on different base layers, brushes, textured stencils, gold leaf, and many more. Natasha is well known for her highly detailed work using a wide range of textures and brushes – these are the critical features of Natasha's style. People drive over half of the continent to give their monsters to Natasha trusting her skillful hands to make them more unique and impressive. Natasha's clients trust her implicitly to bring their visions to life. Natasha chooses the image which is best matched to the personality of the owner. Like all genuine artists, Natasha exchanges her experiences and knowledge with her colleagues and students. She is quickly gaining international recognition for her unique style and highly detailed artwork created on the motorcycles and cars of her clients.

@ironheart

www.ironheart-aero.com



THERE'S NEVER BEEN A BETTER TIME
to learn from home.
RAISE YOUR GAME
with our Classroom in a Box™ kits



Fur Kit

AND MORE!...



Each Classroom in a Box walks you through
each project STEP-BY-STEP just like being at a Dru Blair workshop
- includes HD video and narrated by Dru Blair.

Classroom in a Box projects available on the website.
Kits require airbrush, air hose and air source. (not included)

REALISM
is within your grasp!

www.schoolofrealism.com

Juanjo Barón

WET GIRL - STEP BY STEP



Juanjo is a self-taught artist who discovered the airbrush in '89 and knew right away it would be his tool for life. He lives in Bilbao (SPAIN), where he has his studio and covers all types of work, from murals, custom painting, portraits, cartoons, etc. He also dedicates part of his time to teaching this technique, spreading his enthusiasm to hundreds of students.

MATERIALS Iwata, Eclipse CS (background) and Micrón SB (small) airbrushes. Custom Creative paints J.Barón range. Composite support size 50x74 cm. Graphite bar for transfer.

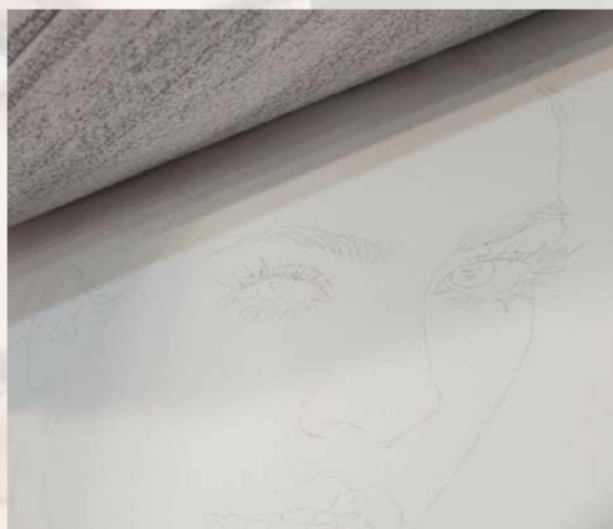


PHOTO 1 and 2. In jobs where the proportions must be pretty exact, as, in the portraits, I photocopy the image to the size that I will paint it. I apply graphite to the back of the photocopy. I place

the photocopy in its place and review Millimeter the image with the help of a pen.

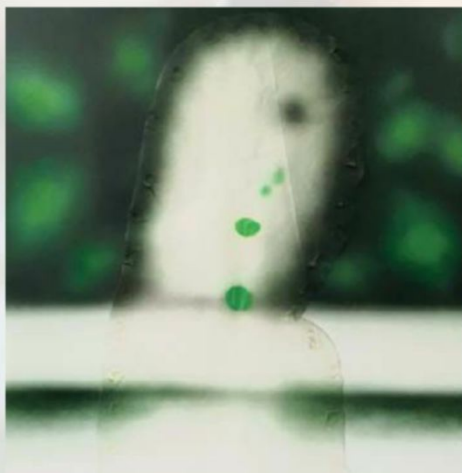


PHOTO 3. I cut out a template of the girl's outline on paper. I pierce it each 2-3 cm. It can be held in place with masking tape. This way, work the background calmly. I start with different greens creating out-of-focus shapes, which will give it greater depth.



PHOTO 4. Once finished, I go down, painting the brown edge of the pool, including the circles formed by the blur effect photographic.

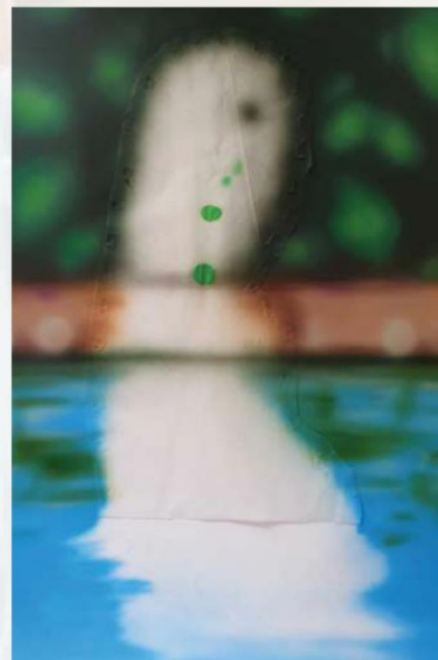


PHOTO 5. I apply the blue and green colors imitating the reflections in the water.



PHOTO 6. I detail the reflections in the water and remove the template that has protected the figure of the girl, slightly shading the dress.



PHOTO 7. The real challenge of this project begins, the skin! In this case, I apply a base skin tone made with ten drops of white, 1 of sienna, and one network oxide.

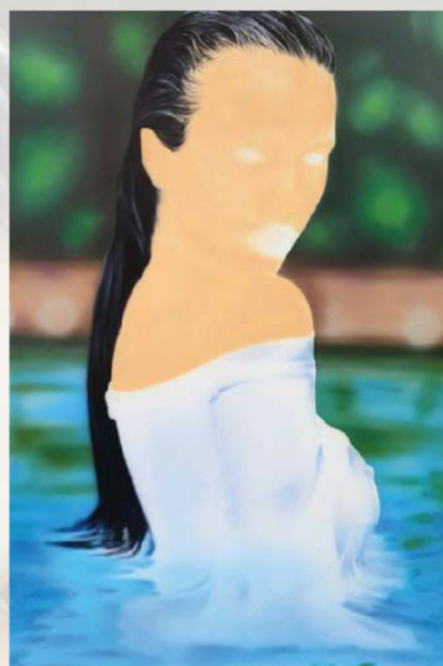


PHOTO 8. I mix ten drops of shadow gray with 1 of black to paint the hair, with fine lines with pointed ends.



PHOTO 9. It is one of the most trying phases, working closely to achieve an excellent result.



PHOTO 10. To shade the hairline and some parts of the face, I use ten drops of red oxide with one black.

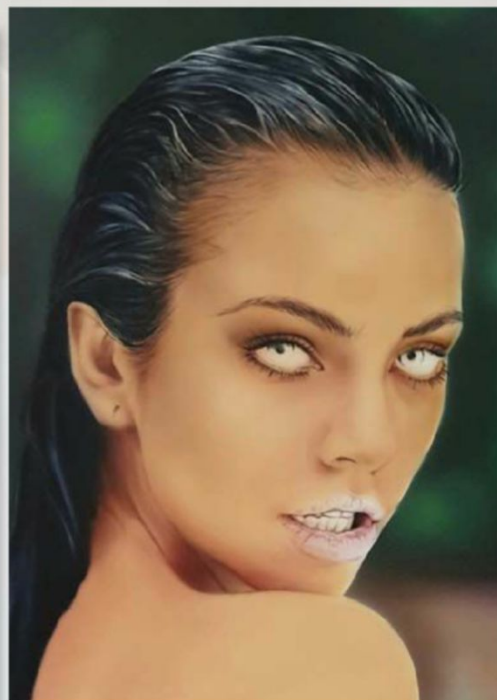


PHOTO 11. Going more to shade the face, I add a reducer to soften the color previously.

WHAT IS AVAXHOME?

AVAXHOME-

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

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



AVXLIVE ICU

AvaxHome - Your End Place

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

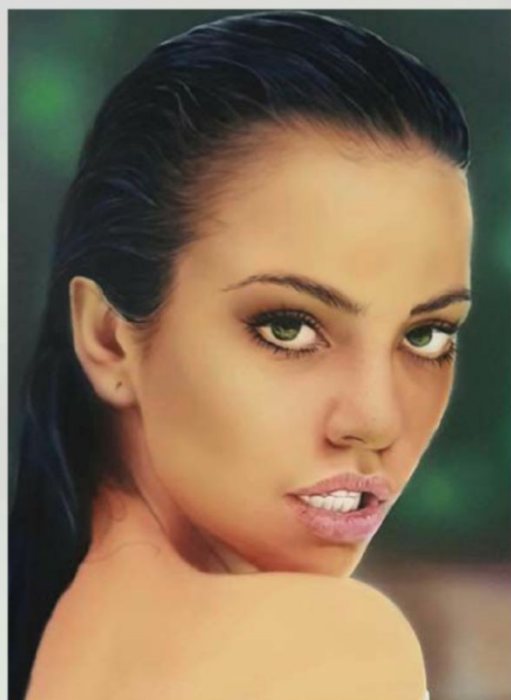


PHOTO 12. Now I paint the irises imitating their organic and radial texture and the lips with their folds.

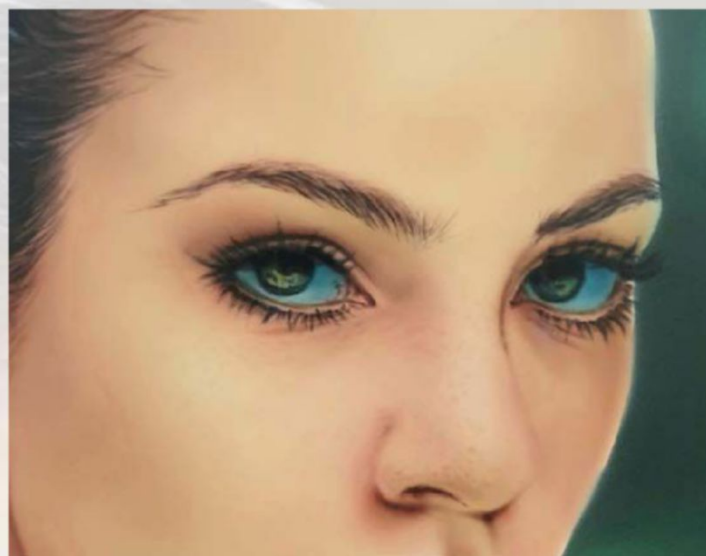


PHOTO 13. For the eyeballs, I use a system that consists of darkening first with a greenish-gray, to which I later apply a translucent white until achieving a gelatinous effect.

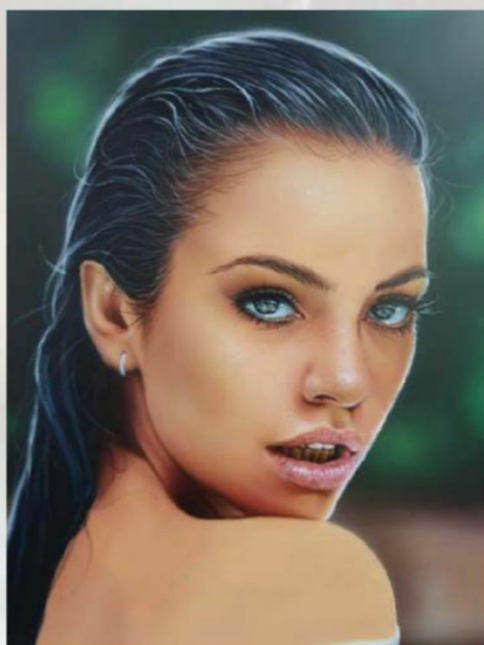


PHOTO 14. Once finished, I use the same white for the leather highlights. Being translucent, it allows the skin tone to breathe, creating an effect. I also paint the hair highlights, and one of the things not in the reference, but I like to add is that reflected light around her hair. I love the touch it gives!

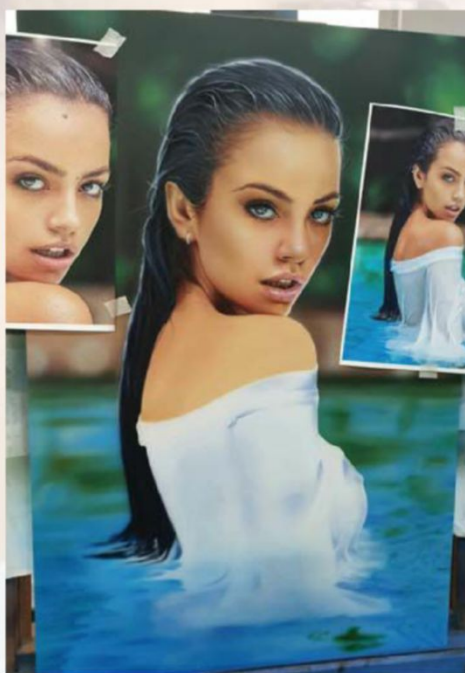


PHOTO 15. I always work with the references very close and expanding the areas I need to study in more detail.



PHOTO 16. As the final part of the girl, I paint the drops of water, first the outline with soft brown and then the highlights with white.

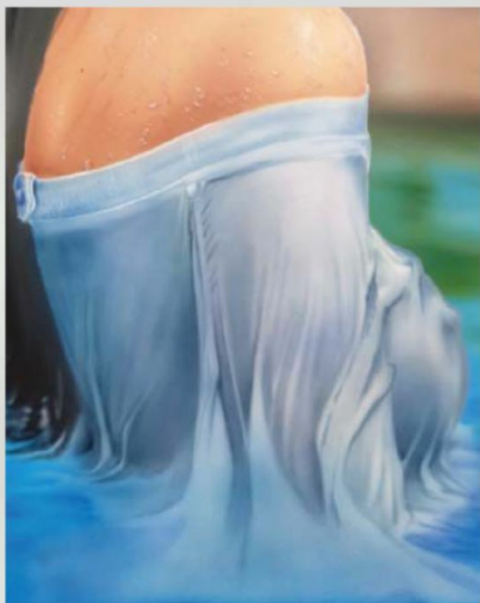
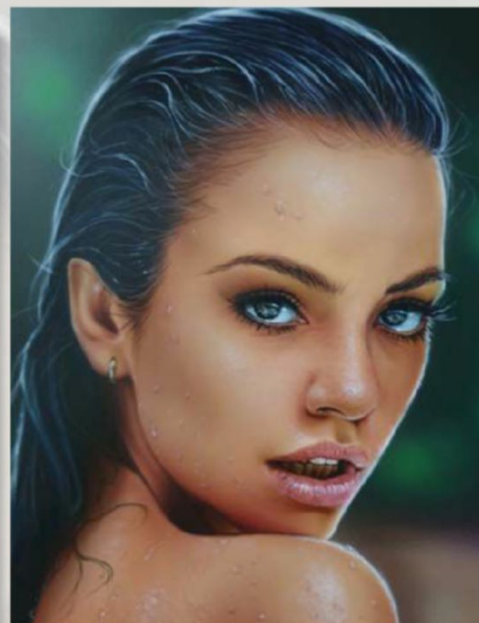


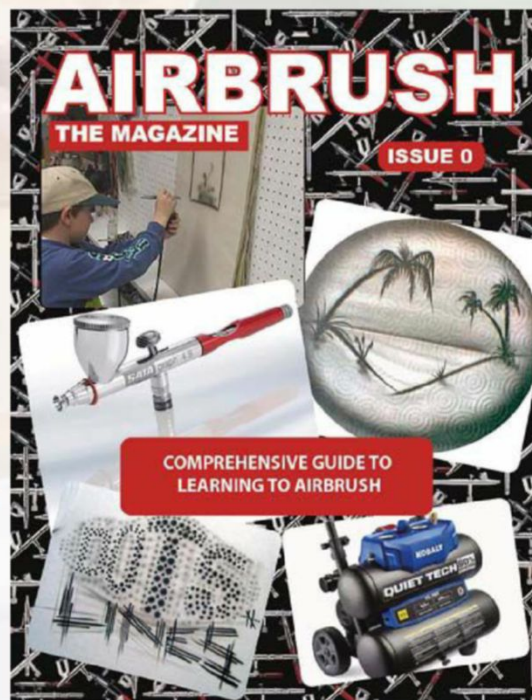
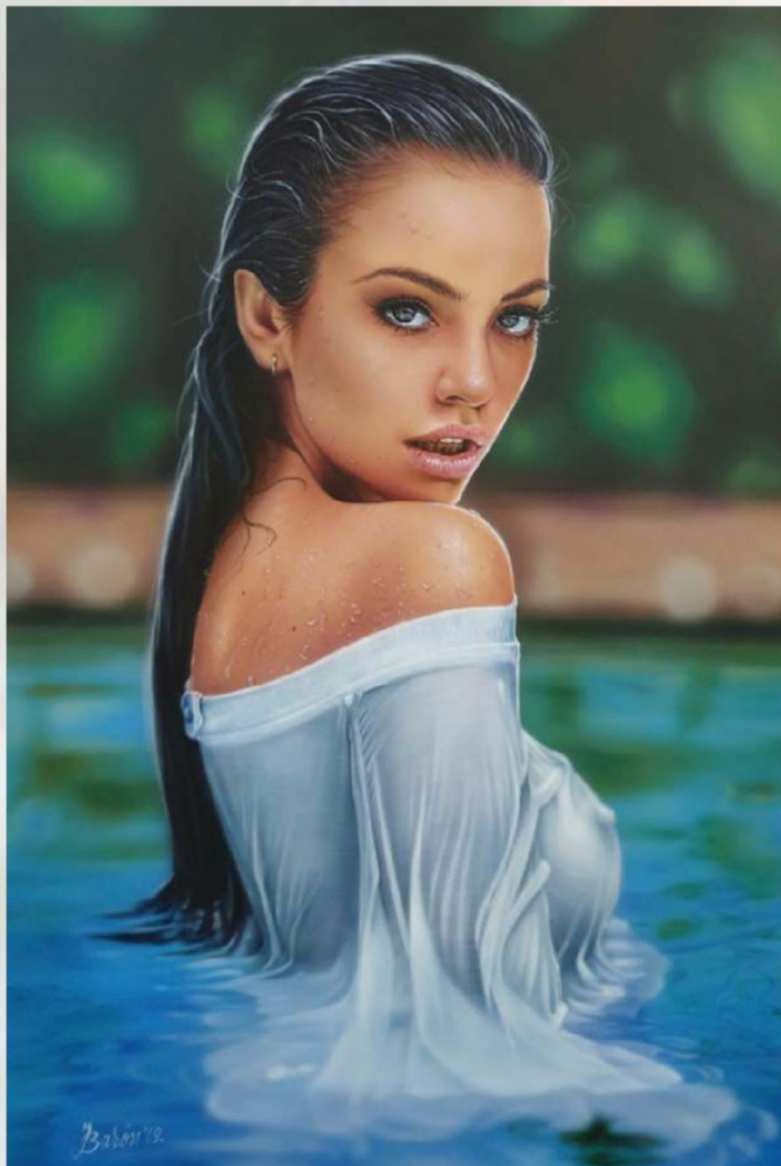
PHOTO 17. Let's go for the dress. I start with various shades of blue, respecting the shadows and folds.



PHOTO 18. And finally, with white, all the lights, brightness, and textures until achieving that silky, wet result.



PHOTOS 19 and 19bis. Here you have the final result, now a good coat of lacquer, and look at a wall where you can show it off!



Airbrush The Magazine Issue #0

Issue 0 is our complete guide to learning how to airbrush. This issue covers the very basics, from airbrush equipment to six basic airbrush lessons. Just \$19.95 plus \$3.00 shipping to USA address. Order on our website

www.airbrushthemagazine.com



Keep It Simple

One product, two pads
www.clearcoatsolutions.com

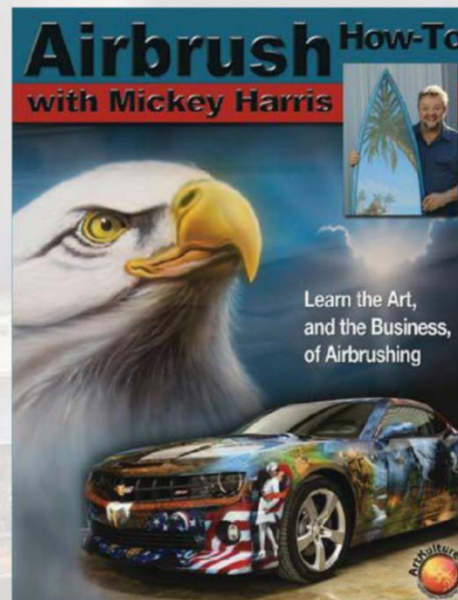
The fastest way to polish paint

MICKEY HARRIS BEFORE I GO!



I ask the question on Facebook for people to comment if I had any influence on their airbrush career. I must say I was overwhelmed with the responses. In this article, I don't have any airbrush advice; what I have is a moment just to let you know how grateful I am to be part of this wonderful industry. I am so lucky to have been blessed with the opportunity to do what I love my whole life. I try not to take it for granted, and I want to acknowledge a few people who were a massive part of that. First want to thank my wife, who stood by me no matter what and always believed in me. I have to thank the following folks: Joe Carter, who damn near had to drag me in to talk with the man who gave me my first job. Roger Martin was the first airbrush artist to share his knowledge with me and encouraged me to excel. His wife, June, taught me about work ethic. I never saw an airbrush artist that worked as hard as she did. Mark Rush toughened me up by torturing me early in my career. He wanted to see if I had what it takes. These people were my early influences and are still my friends to this day. I have many artistic influences; in fact, too many to name here. I must say, though, that the older I get, the more sentimental I seem to be. I will be 65 in a few months, and my life has been a speedy one. I have no idea how that happened. I have no intentions of retiring; I will paint until I die. My goal in life is to keep learning to be a better artist. One of my greatest joys is to see the success and talent of some of the next generation of airbrush artists, some of which I may have had a small part to play in their careers. I know this almost sounds like a suicide note, but it is not. We all lost a great friend and fellow airbrush artist about a year ago, Mike Lavallo. He was my friend, and he is missed by us all. I wrote this article because I felt I needed to acknowledge some people and thank them. I also want to thank that little tool, the airbrush, for a great life. I did not want to die without expressing my heartfelt gratitude.

Live to paint....Paint to live.



Get
Mickey's
Book !!

www.darksideairbrushsupply.com

#spraygunner

SPRAY GUNNER

.COM



Airbrush?

SprayGunner.com
got you covered!



Huge variety of models to choose from. Multiple brands from all sides of the Globe. Knowledgeable consultants.

Full warranty and service support. Everything from our own facility in Florida!

877-707-8767
sales@spraygunner.com

SprayGunner • 201 Douglas Rd E • Ste 4,5,6 • Oldsmar • FL 34677



WALTER CANO

Instagram: @walcano

Walter Cano is a Colombian painter who was born in Pitalito, Huila, in 1985. He dedicated his life to painting since he was very young. His first introduction to canvas oil-painted technique allowed him to encounter color and shape. Years later, he met the aerography technique and its vast possibilities. In November of 2013, he was exposed to the airbrush at VI Colombian Paint Festival. This important festival counts with the participation of more than 300 artists and 36 invited countries. A vigorous and creative artist, his work is constant. He continues to experiment with different techniques and art tools. He art strives to stimulate and captivate the viewer's senses. He is creating women in their most erotic ways using aerography techniques. His passion is to awake the human senses with special attention and emphasis and set a mood and

atmosphere. His hyper-realistic technique and his capacity to create irresistible Latin American muses images have generated a huge group of fans worldwide. The recent uses of paint and fluoresce glaze helped bring a shiny finish that drips through the subject's image. It brings Walter's painting a multidimensional layer increasing the beauty and the mystery in his art piece. In reality, this last element added to Cano's art piece made it possible for him to pass to the next level. He has achieved his desire to perfect the feminine body and weave together illusion and mystery. Currently, Walter Cano lives in Medellín, Colombia. He sells his art pieces in different galleries and countries worldwide as EEUU, Singapur, India, China, and Europe.

Description/Analysis/Interpretation, Dimensions. 52 x 63 inches,
Materials used: Airbrush
Year, 2020 This art piece was created under Artitude Gallery projection and curatorship for an art exhibition in Mumbai - India.

It is a mixture of figurative and contemporary elements of plastic arts which generate to the viewer sensations and a continuity about what the artist proposes.



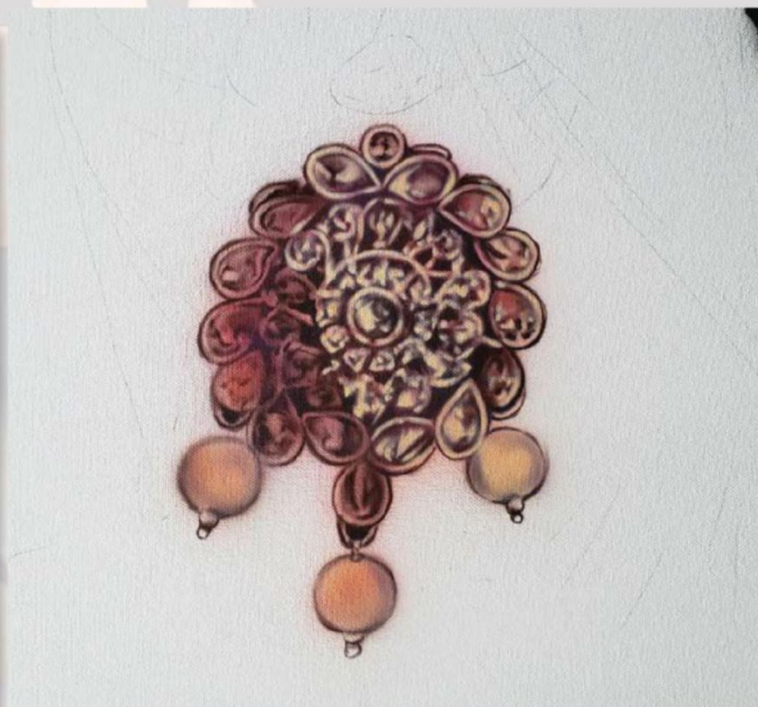
Step 1

In this project, I used a printed paper template adjusted to the black and white canvas. I transferred in lines and points design. Afterward, I cut the paper image silhouette to paint the background in black. I begin with strokes sketching the flower.



Step 2

In this step, I proceed with elements found in the foreground as the hibiscus flower (Chinese rose). After structuring with a base tone, I apply the general filling and lighting details over the flower.



Step 3 and 4

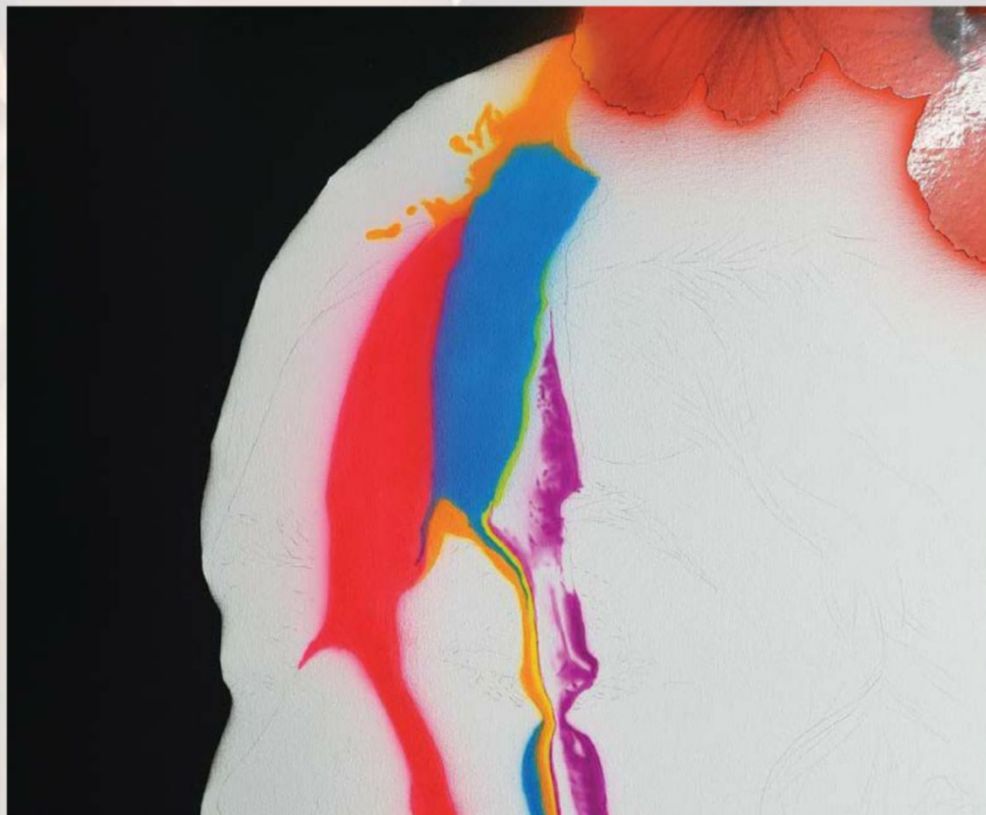
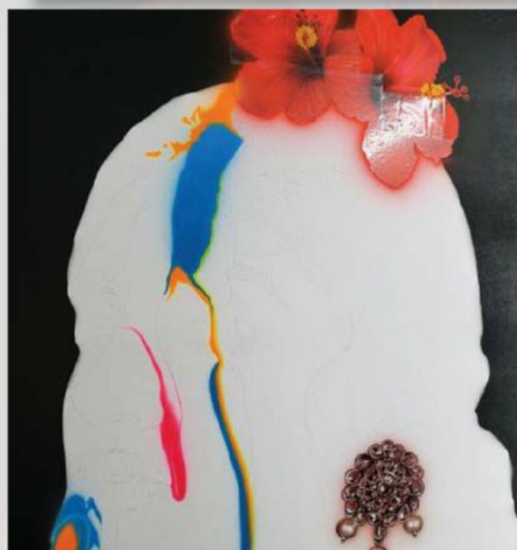
Now, I focus on creating the detail of the earring which ornaments our indian model. I apply a base with the purpose of creating the shapes and textures which give the visual effect of the jewels that composes

it. Furthermore, I apply a bright tone highlighting the radiance of this piece, then I proceed with masking the earring as the flower with a transparent adhesive.



Step 5,6,7

The handling and the palette of colors are as important as the same observation to generate effects and textures. As I continue, I start to fix the areas of the painting that drip over our model with a mixture of fluorescent and vivid colors. Then, I apply the tone variation corresponding with lights and shadows to proceed with masking the painted area.





Steps 8, 9 & 10

It's time to focus on the details of the face and give structure with a brown tone over the brows, hair, and facial expression to direct this project into its realization.



Steps 11 & 12

After creating basic shapes of the face and hair, I commence giving the structure of our Indian model's skin. I use the appropriate tone according to the volumes and organic lines, arms, neck, shoulders, and face.



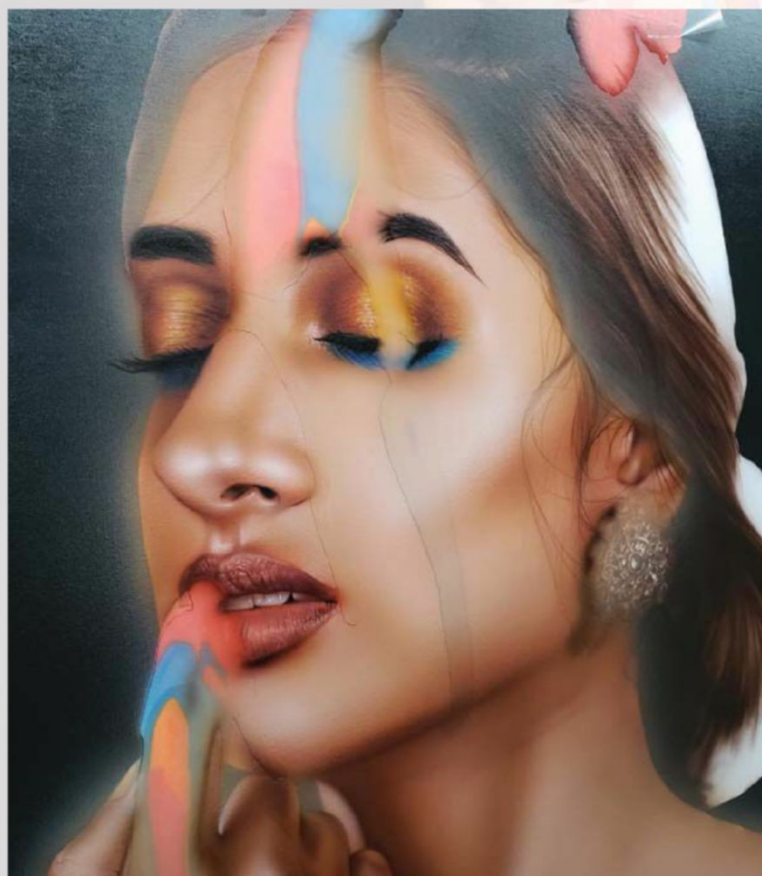
Step 13

At this point of the art piece, I make a medium corporal tone to apply at least two layers. This will result in the force over the tonality of the skin of my desire.



Step 14

I advance with creating strong shadows of the body, starting initially with the hands and arms. As I continue, I extend over the other parts with a medium-dark tonality



Step 15

I take time to analyze and choose the formula of the colors that I will paint over the Indian model's face. Because I should interpret her ethnic factions and facial expressions when she feels the paint dripping, in this step, I am cautious to keep in mind the details of her face, eyelids, nose, and in general.



Step 16 & 17

After defining and concluding the important shapes of the project, I remove the adhesive and paper masks with the purpose of freehand polishing every detail of the art piece and eventually, I apply a satin varnish for its protection and finishing.



Gerald Mendez is a Mexican artist with over 25 years of experience who creates artwork related to Fantasy Art and the Beauty of the Universe. After his Graphic Design education in Mexico City, Mexico, Gerald Mendez move to Southern California, where he undertook the challenge to master as many art techniques as possible. The goal was to improved the quality of his work, including professional Airbrushing and Digital Illustration.

Now Gerald operates his art studio called "Gerald Mendez Art Studio" in Chino, California. From there, he teaches professional airbrush classes and workshops from beginners to professional artists.

He is also working as a freelance artist and Illustrator for companies like Walt Disney Co., Dream Works, Wacom Technology, Anest Iwata, and Artool, to mention a few. He also keeps busy as a digital and airbrush illustrator instructor, presenting demos, webinars, teaching classes, and conferences in art shows and universities in different countries worldwide. In addition, he is a creative professional airbrush artist specializing in custom paint. Gerald has developed his style, e.g., the combination of the human form, beautiful woman faces, and fantasy landscapes, what he calls "Surreal Art."

To see more Gerald's artwork, visit:

www.geraldmendezartstudio.com

www.facebook.com/aerografika

www.instagram.com/geraldmendezartstudio

Gerald Mendez can be reached at aerografika@mac.com



GERALD MENDEZ "BEHIND THE MOON"

Faithful to the Creativity and Style of Gerald Mendez, "Behind The Moon" is the artwork that reflects the Fantasy of the Universe accompanied by the Beauty of the Woman Figure.



1 The Concept

The creation of the concept is a significant step in the process of any project. It is the quality, originality, and style that makes our artwork different than any other artist. I created a fantasy world where a beautiful woman represents the Moon. Beyond her, is a Fantasy Universe where luminescence's Jellyfishes are floating in the middle of an unreal cosmos. After many rough sketches of my crazy concept, I ended with this final layout; here you can see the line art and the final Photoshop composition that allows me to visualize the full project.



2 The Model

Close communication with the Model is essential since she will be the main subject that reflects the concept and the expression of the final illustration. I contacted my good friend, a very professional Model from Medellin Colombia, Laura Lozano Romero. I explained to her the concept of my illustration, and we work together in the possible poses and facial expressions, achieving the look that I need for my airbrush work.



4 Grinding the Background

I use my 2" Proxxon and my 6" Makita grinders to custom grind the aluminum plate according to the flow of the scene. I take into consideration the high movement and reflection that I need for the background.



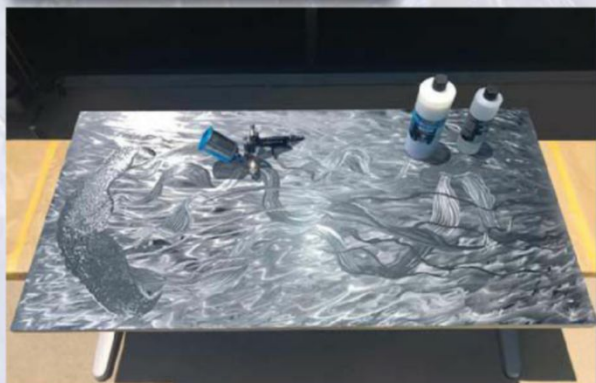
3 Aluminum Panel

I will be painting on a raw 24" x 48" aluminum panel, which was attached to a wooden frame. This was done to avoid distortion and for ease of handling. As you can see, the images of the Jelly Fish and the line art have been printed to full size and are ready to use for transferring.



5 Grinding the Jellyfish

Once the background effect is completed, I positioned the paper stencil on the panel and transferred the contour with a fine line Sharpie Marker. With my 2" Proxxon and 6" grinder, I mark the details and special effect reflections on every section of the Jellyfish.



8 Preparing the surface for the Artwork

I applied about four coats of Createx UVLS 4050 Gloss Clear, an Ultra-Violet Light Stabilizer, and color protection; it has been reduced with only 10% of 4011 to flow improvement.



9 ,10, 11 Preparing the Jellyfish Mask

A light color sanded has been done, and then I covered the panel with transparent transfer film. Then, I outlined with a sharpie the contour of the Jelly Fish. At this point, I'm able to cut and peel off every masked section as I need it.





12 Painting the Jellyfish

I prepared all my Createx Candy 20 colors by mixing them with the Createx Mix Medium UVLS 4050 Clear Gloss and spray them using an airbrush or spray gun.



14 The Studio Set Up

It is essential to be surrounded by all the necessary reference images and materials to achieve the textures, details, contrast, and values, under good light and organized space.



13 Adding Color

I applied a blending of Caribe Blue and Sunset Magenta Candy 20 Colors to create volume on the Umbrella of the Jellyfish, taking advantage of the ground effect on the aluminum reflection. Using my Iwata Custom Micron - C, I airbrushed Createx Illustration White on top of the candy-colors to create textures and highlights. Most of the textures were created with the Artool Texture FX stencils.



15 -16 Finalizing the main Jellyfish

Once I finished the main tentacles and the Jellyfish Umbrella, including all the details, I removed the mask of the second thin tentacles. I spray a few coats of Createx 4040 Bleed Checker to protect the candy-colors from bleeding. Then the Secondary tentacles have been airbrushed with Sunset Magenta Candy 20 Color and white textures.

17 -18 New Jellyfish Mask

Now I'm ready to paint the background; it's time to protect the Jellyfish with a new mask, with the transparent transfer tape. It is allowing seeing through the painted Jellyfish and being able to cut the contour of it. (pictures to the left)

19 Painting Background

With the protection mask on the Jellyfishes and few planets, I proceed to paint the background. In this step, I spray the background with my Anest Iwata LPH-80 for easy coverage and smooth blending of the following Createx Candy 20, from top to bottom, Marine Blue, Caribe Blue, and Tealiscious. I always mix my Candy Colors with the Createx Mix Medium UVLS 4050 Clear Gloss to give binder to the Candy 20's.



20 Airbrushing Side Jellyfishes

The small Jellyfishes situated on the sides of the panel have been airbrushed with White Illustration paint first. I added color and depth by spraying and blending the respective Candy 20. Colors.



21 Airbrushing Planets and Nebulas

Three planets a circle mask to preserve the natural reflection of the aluminum panel has protected these areas. The Nebulas have been painted a White base color. Once the definition of the Nebula has been defined, I used a Candy Color to complement the background.



22 Finishing the Background

As you can see now, the background is complete. A full Candy 20 color Fantasy Scene shows the bright reflection of the ground aluminum panel, contrasting with the beauty of Jellyfishes, Planets, and Nebulas. Lines on the Jellyfishes were done with a Kafka Pinstripping brush and diluted Createx Illustration paint.



23 Protection Clear Coats

To ensure the protection of the background is essential to clear the full panel. With my Anest Iwata Super Nova, I applied Five coats of UVLS 4050 Clear Gloss to the artwork.



24 Preparing the Mask for the Model

After a light color sanded of the clear, I placed a transparent mask on the panel. Then a print cut out of the model profile is placed over to define the final position. I spray with White color the model's contour, allowing me to see a clear, sharp edge on the mask. At this point, I'm able to cut the silhouette of the model.



25 Basecoat Color for the Model

Please note that the Model mask is also protecting the Jellyfish tentacles that cross her body. A mix of Createx Pearl Plum, Pearl Blue, and 4011 Reducer has been sprayed over the whole Model area as a Basecoat.



26 Detail and Definition

I start defining the face with white color and slowly shading with Blue Violet Illustration Color and Ultra Violet Candy 20 color for blending. I return to make final details and definition on her face, body and adjust the contrast according to the light source coming from above. Then the mask has been removed, and a coat of 4040 Bleed Checker has been sprayed for protection and avoids Color Bleeding.



27 The Hair

A new mask has been placed over the full panel and exposes only the hair and the veils on her body. The hair area has been sprayed with black and highlighted with white color, then Marine Blue, Oriental Blue, and a touch of Orange Candy 20 colors. The veils have also been tinted to define the movement and light source before the final look.

28 The Complete Artwork

The finished piece creates a tridimensional holographic effect that is hard to describe in words; it's interesting to see the reflections moving when you walk by in front of this piece. It wasn't easy to capture the beauty of the model in the middle of this Fantasy World, where she represents a mystical Moon which is glowing as an earring on her ear, hidden a mysterious universe where luminescence's Jellyfishes are floating in the middle of an unreal cosmos, all Beyond the Moon.

Airbrushes-Iwata High Performance HP-C Plus, Iwata Custom Micron CM-C, Iwata High Line HP-TH, Anest Iwata LPH-80, Anest Iwata LS-400 Super Nova.

Paint-Createx Illustration Colors, Createx Candy 20 Colors, UVLS 4050 Clear Gloss, 4040 Bleed Checker, 4011 Reducer.

Stencils-Artool Texture FX, & Texture FX-3 by Gerald Mendez Artool Small Big Shield from Artool & many other Artools Shapes stencils.

Tapes and Mask

Transfer Position Tape (transparent), Wide Variety FBS Custom Tapes.

Art Tools

24"x 48" Ground Aluminum Panel.



SATAgraph® 4 series

The Spray Gun for Creative Designs



German Engineering

The Art of Airbrushing:

Small, easy to handle, for perfect finishes

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

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



DanAm®

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

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

S004B	SATAgraph 4 B Gravity Feed, 0.4
S004S	SATAgraph 4 S, Side Feed, 0.4
S004H	SATAgraph 4 H, Siphon Feed, 0.4
S004HBS	SATAgraph 4, 3 gun set with case, 0.4
For even finer detail, 0.25:	
S058	Detail Needle/Nozzle, even finer detail, 0.25
S057	Detail Nozzle Tip
S056	Detail Airbrush Needle
S055	Detail Refurbish Kit
S054	High Roller Trigger

www.darksideairbrushsupply.com

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



Pat Dry; Support Tech for Tamo Paint, years of experience in the Body Shop Industry

Understanding basecoat flash times a little better. Different pigments hold or absorb solvents differently. For example, carbon (raw material for the color black) absorbs solvent and water. Carbon swells and releases quickly from whatever solid state it's in. This is evident by how quickly the color black cleans out of your paint gun. White (titanium Dioxide) does the opposite. It takes longer to clean white out of your gun because white doesn't absorb solvent quickly. Heat/ UV acts the same as solvent. A black car is hotter in direct sunlight than a white car because carbon absorbs and holds the heat. Titanium Dioxide absorbs less but retains what it has absorbed longer—now thinking of this for custom paintwork and taping out many designs and colors. Tape isn't prejudiced towards color, but colors flash differently no matter what brand the base coat is. White is a longer flash time before taping than black because of these characteristics of the raw material.

AIRBRUSH

THE MAGAZINE

Learn to airbrush, custom paint, or expand on your present skills and knowledge.

Get six issues per year in both printed and digital format per subscription.

To subscribe via the website
www.airbrushthemagazine.com

BY CHECK OR MONEY ORDER

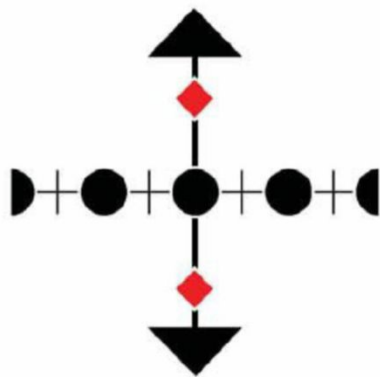
\$49.95 to:

Airbrush The Magazine
 5575 SW 56th St
 Ocala, FL 34474



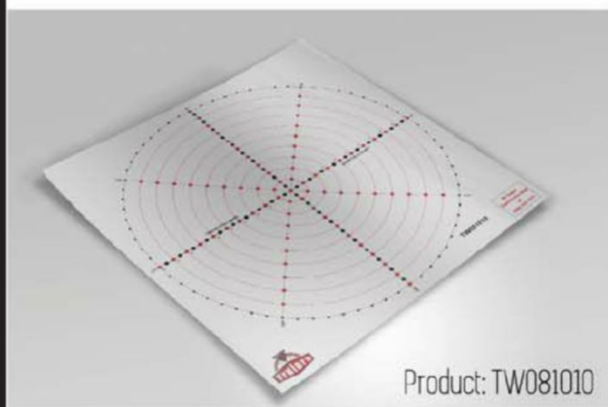
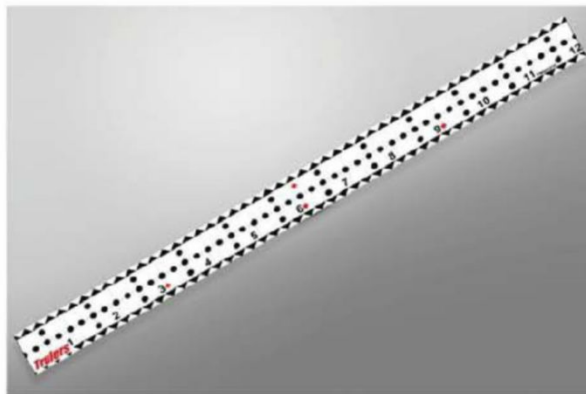
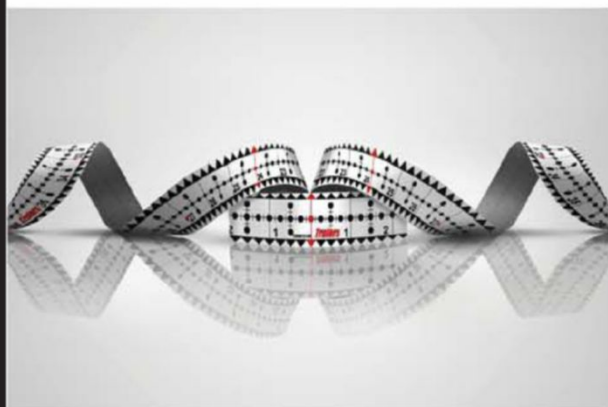
The digital format of the magazine can be found on

Magzter.com

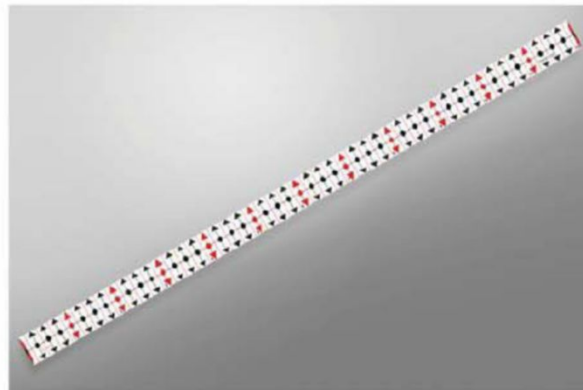


Trulers

Trulers Save Time



Product: TW081010



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

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

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

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

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

Trulers.com (800) 556-9729

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