

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

# AIRBRUSH

THE MAGAZINE

Oct. /Nov. 2021



**MATT  
GARDINER**



**Jim  
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**KIERYN  
HYDE**



**DAN  
FALCONERDECK**

**STEVE  
PARKER**



**JUAN  
MUNCH  
GONZALEZ**



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25

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

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DOMINATING  
SUPERIOR  
VIBRANT  
DEEP, RICH & ALLURING

Basically...



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or expand on your present  
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Oct. - Nov 2021

**AIRBRUSH**  
THE MAGAZINE

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**Herman Duang**



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## ARTIST PETE SINTES



I began drawing at around 7 or 8 years of age, fascinated with hot rod cars, Rat Fink and Disney. I graduated from Fort Walton Beach High, in Fort Walton Beach, Florida. Then attended Okaloosa-Walton Community College (now Northwest Florida State College) then on to The Art Institute of Fort Lauderdale. My career has spanned over 40 years as a technical illustrator, graphic designer, multi-media and digital content creator, and visual, conceptual artist/illustrator for private industry and US Government (USAF DOD Civil Service). Throughout my career, I've utilized both traditional and digital media/techniques in developing my art. In 2015 I decided to resurrect my airbrushes and restart creating airbrush art. Due to the break of over about 20+ years, there was a slight learning curve in the new surfaces and paints now available. So, to shorten the learning curve, which proved to be the best decision. I chose to take workshops from Dru Blair (on-site), Gerald Mendez, and Steve Gibson (Airbrush Art Circus), which proved to be the best investment I could have possibly made. Not only did it shorten the learning curves, but I was exposed to new and advanced techniques from the "Master" themselves. "PRICELESS." I now combine my skills in digital and traditional media to create my art. I usually begin with sketches on paper or sometimes on my iPad or computer.

Once I settle on the concept, I'll begin researching reference photos from my collection or the internet. I'll then composite the images and manipulate them in Photoshop until it resembles what I envisioned in my head. It's only been recent that I've begun to display my art to the public. I've been recognized by Airbrush the Magazine as one of the top "100" Airbrush Artists for 2018,

2019, and 2020. I have recently published in Airbrush the Magazine a "How To, Step by Step" article for my "Bald Eagle" painting. I was also selected to display my airbrush piece "BB Sings the Blues" at the Southeastern regional art exhibition, ArtFields 2019 in Lake City, SC, where over 300 artists from the Southeastern US were represented. I'm also a regular participant at Pensacola's Gallery Nights (Pensacola, FL) and Pensacola's Seville Quarter's Artist's Gallery Night since 2018, along with other shows and events across the United States.

I was selected to display two pieces, "Balboa Guitarist" and "Maverick's Left," at Fifth Avenue Art Gallery, in Melbourne, Florida, in the 100% Pure Florida Artist Exhibition. Concurrently, I was also selected to participate in the Cultural Arts Alliance of Walton County Exhibition at the Emerald Coast Theater Company, Miramar Beach, FL. Those pieces were titled "Sea Turtle II" & "Sea Turtle III." Recently on my work, "Maverick's Left" and "Bald Eagle" were on display at the 58th Annual Bay Area



Arts Exhibition in Panama City, FL.

Most recently, my works titled "Maverick's Left" and "Mavericks" were selected to be in virtual art display, "Surfing the Pacific Rim" at Huntington Beach Art Center in Huntington Beach, California. I was one of only 7 out of 30 other artists with a maximum of 2 pieces selected from over 500 international artists' works curated by the legendary surf artists and fellow airbrushers Rick Rietveld and Phil Roberts.

My work can be purchased along with ordering prints at my website: <https://www.34pro.com> and followed on Facebook (@34pro) or Insta (#34pro34).

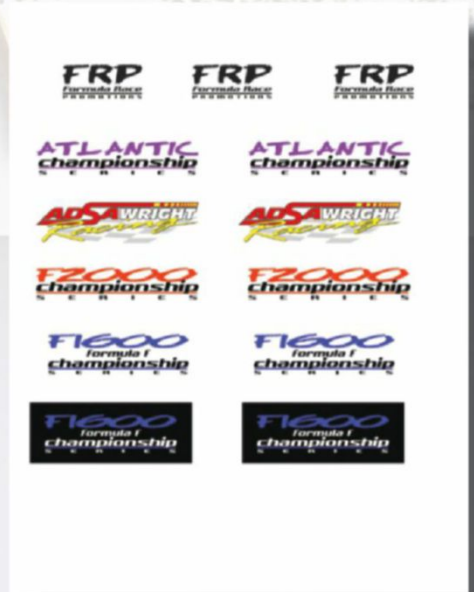
Mahalo!



Many of us grew up building models, our first custom cars, trucks even though just models. In that process, we used decal paper to add graphics, etc. That decal paper is a waterslide decal paper. You know the flames or other type of graphic that came with the model. In this little article, I'll show you how

this can be used in many custom painting projects on all types of surfaces. I have used many different brands but pictured to the left is the best I have found. You can buy one for use in inkjet or laserjet printers.

I always use high res images when printing on a waterslide. So your pictures, graphics will come out much better than if you were to use a low-resolution one. To accomplish this, Photoshop is the best program out there. You also need to size the picture and graphic to the correct size; again, Photoshop works excellent.



Once you have your waterslide printed time to protect the ink from the water, you will need to slide the decal onto the surface. Intercoat clear is the best solution. Spray several coats over all the printed pictures, graphics. Allow plenty of time for this to dry completely, I generally wait over night.

Just as we did when building models and using the decals, cut the picture, graphic out. Now soak the decal in warm water for a few seconds. Now slide your graphic onto the surface and work all the air and wrinkles out of it. I generally leave it dry overnight before clear coating. It's that simple and will work on any hard surface, from helmets to motorcycles, thermal mugs, etc. I would keep these three inches or smaller or you might have trouble using it without having wrinkles.



A4 SIZE 20 SHEETS  
8.3 X 11.7" / 210 X 297 MM



## MICKEY HARRIS

### Perspective Of A Career

Forty years as a professional airbrush artist, I can hardly believe it. I'm amazed that I have been able to make my living doing what I love. So for those who have been making your living as an artist, I want to salute you.

zYou work alone in a competitive field. Maybe full of doubt when times get tough, and they will. You will second guess your decision to do this for a living many times. Am I good enough? What am I doing? How do I price? Am I as good as I think I am? Do I need my shop? On and on it goes.

First of all, if you are making a living as an artist, then you should be very proud. But, unfortunately, less than one percent who try succeed. If you think you will get rich doing this, then you are mistaken. Don't get me wrong, you can make an excellent living money-wise, but the wealth comes from doing what you love.

The one certainty I can share is that things never stay the same; everything changes. I can only give you my perspective. I worked the first fourteen years of my career painting T-Shirts in the summer and vans, cars, and motorcycles the rest of the year. After that, along with my wife, we published an airbrush magazine for six years. I then went back to painting full-time. I stopped painting T-Shirts. I wanted to teach and paint automotive. Please don't get me wrong, and T-shirts are a great way and the easiest way to

make a living with the airbrush. You will develop skills that are invaluable to the professional. I just wanted to teach and paint automotive. I taught seminars all over the world and have loved it for decades. I now don't teach anymore. I now dedicate the rest of my life to being a student of art once again full time....you can call me grasshopper. Only the old will get that.

My point here is that all of those changes I made were adaptations to the situations at the time. They weren't calculated moves but reactionary to the times and situations. So be adaptive and flexible. Be proud that you are doing what very few are capable of. It is not an easy path. You may have to do other work to survive, so what. Do what you have to and don't think you have it any worse than everyone else who does this for a living.

And this fame thing everyone seeks for their salvation is overrated. When you are walking among your idols at SEMA or wherever remember these people are going through the same doubts and fears about their careers. We are a unique brotherhood of misfits and talent that are the envy of those who can't. So kudos to you, my brothers and sisters of the airbrush. May we meet on the path to enlightenment.

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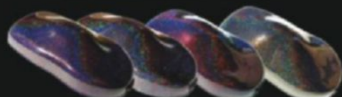


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## QUICK BEACH T-SHIRT DESIGN By Fred Wagner

Fred Wagner was born in 1961 in Rochester, NY. He grew up in the town of West Irondequoit. Fred spent most of his younger years fishing and drawing. His talent started to develop at the age of 8, working in Tempera paint, pencil, and markers.

Fred concentrated most of his efforts on oil painting and drawing during his high school years. At the age of 17, Fred took a home study course in taxidermy. One of the projects was to taxidermy fish. The best way to paint the fish was to use an airbrush. After saving up a few dollars, Fred bought his first airbrush, a Paasche H single-action airbrush. He began to experiment with inks on paper and was very excited about his newfound medium.

Several years later, at the age of 19, Fred bought a copy of Airbrush Digest Magazine, and in that issue was an article about Mark Rush and his work on textiles. And that's when this lifelong obsession with T-Shirt airbrushing began.

Fred hooked up with Mark in 1983 and spent the following summer season airbrushing in Fort Walton Beach, Florida while learning the ropes. It also was a particular time for Fred because he was a newlywed. He married his beautiful bride Dawn, and they are still together to this day.

Now Fred and his family live in Fairport, NY, and enjoy the atmosphere of a small canal town. Fred is still airbrushing away and expanding his talents to automotive and helmet work. He strives to push himself towards excellence in photorealism and the perfection of his skills. Fred's home page can be found on the internet at <http://home.rochester.rr.com/fredwagner>, and he always enjoys hearing from fellow artists and patrons to ensure questions they may have, so do not hesitate to contact Fred at any time. Fred's best advice is to always push your talents past what you think you can do, and you will always surprise yourself.



For this quick beach T-Shirt, we will be using Aqua-Flow paints, Iwata HP-BCS airbrush, and a torn sheet of paper. To prep the 100% cotton T-shirt, first, stretch it over a proper size T-shirt board. And spray with a light coat of Top Binder while wiping with a sandwich baggie over your hand in a downward motion to lock down the nap of the shirt. This will make a smooth surface to paint on. Then you can heat press the shirt for 30 seconds at 350 degrees if desired.



First, tear a sheet of paper to the desired curve to match the beach area and mist some blue for the shadow edge of the water.

You are now using the same blue to create a shaded edge as a border to your image. This will help direct the eye towards the center of your design. Don't go too heavy at this point; this also helps to cover the edge of your stencil if you had over sprayed. It helps to have a sheet larger than the T-shirt. Angle the airbrush toward the center of the shirt while spraying.





Now you can loosely spray in your cloud shapes. Large puffy clouds tend to frame the design and create a depth working toward the center. Use any type of cloud you wish, like some nice sweeping Stratus clouds to big puffy Cumulonimbus. They do not need to be extremely dark.

Paint in a nice wave starting level with the base of the wave and curving up to create the curl with a long dagger stroke. Shade the water at the bottom and pull some jagged dagger strokes up from the base of the wave. The wave tube in this image will curve to the left, and the break on top will turn to the right. You can also pull some ripples in the water using dagger strike and fade strokes. Just remember it will be darker to the outer edge than the middle where the sun reflects. Now the fun part of beach scenes! I always love the bright Fluorescent yellow as a base for the setting sun. Make sure to cover the sky in the water. The overspray of the Yellow will mix with the blue and create a beautiful hot green.



Next, add Red for the distant clouds on the horizon and mist some into the outer edge of the water. You can use a bottle or bottle cap to block out what will be your setting sun. Misting a bit of hot Pink will give some beautiful oranges in the sky and water reflections. At this point, go back to your Yellow and intensify the vibrancy of your sky.

Now you can paint in the foam of the crashing waves and bottom edges of the upper clouds plus the top edges of the lower clouds. The crest of the wave is also highlighted. Don't try to cover it all in one shot; rather build up the layers of Opaque White. Pulse the trigger of the airbrush to create sporadic droplets of water. You can mist some blues and yellows and then some more white to create depth.





Now switch to Black and create your Palm Tree and Sea Oats. The trunk is just a solid thick line, so no dagger stroke is needed. Pull some long dagger strokes from the tree out to create the spine and dagger strokes from the spine outward for the fronds. Sea Oats and grass at the base of the tree are just long dagger strokes as well.

Mist in some shadows on the beach around your tree and sea oats. And now you are ready for the name or words in the design. How to do killer lettering would be another whole article or two, so we'll call it done here. I hope you found this helpful.



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5/5/2021 UPDATE: Please be safe in all this craziness going on now around the world. We are still hard at it here working publishing the magazine no worries.

We publish airbrush and custom painting "HOW TO" articles by some of the best artists in the world, learn the techniques the Pro's use. Airbrush, and custom painting product reviews. **Video interviews** with some of the best artists in airbrushing and custom

**Visit the magazine website to stay updated on the magazine, buy back issues, subscribe to the magazine, share your artwork in the gallery, talk to other airbrush artists on our forum, take part in our contests.**

**WWW.AIRBRUSHTHEMAGAZINE.COM**

## HONORABLE MENTION SKATE DECKS



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Ruiz**



**Brandon  
Dellinger**



**Chad  
Kidder**



**Christian  
Lachance**



**Chris  
Wilson**



**Kylie  
Heslop**



**Patrick  
Napolitano**



**Ricky  
Kikin  
Garica**



**Robert  
Howell**



**Tylor  
Holmes**



**David  
Nutton**



**Michael  
Cossey**



**Bertram  
Stach**



**John  
Kokenda**



**Chris  
Pitt**



**Jeff  
Simon**



**Danny  
Riddle**



**Kris  
Estment**



**Chad  
Sinkhom**



**Mike  
Richardson**



**Rod Tickle**



**A.J.  
Thompson**



**Clayton  
Duford**



**Kirsten  
Clare**



**Lee  
Mathews**



**MATT  
GRADER**



**JIM  
McSHEA**

**KIERYN  
HYDE**



**DAN  
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**STEVE  
PARKER**

**JUAN  
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## NEW PRODUCT REVIEW

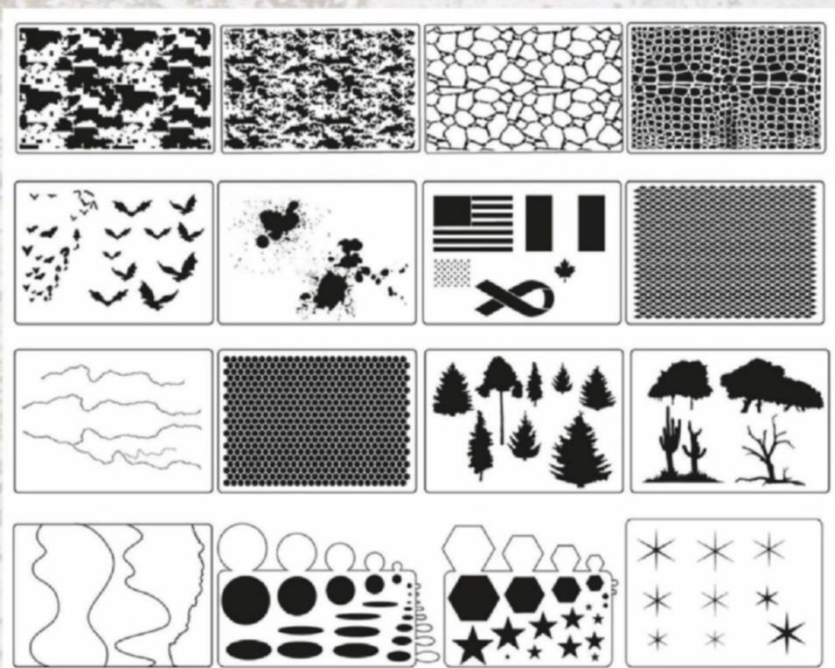
### HARD HITTING MINI'S STENCILS Designed By Jason Livery Sold By SATA

Jason Livery owns and operates Livery Art Studio, LLC in Gulfport, MS. For years Jason has designed and painted goalie masks for the best in the NHL and at the college level. Recently he just signed a contract with the NFL to do some special helmets for the league. His resume in this business is very lengthy and very impressive. He was our featured artist in the July/August issue. As part of team, SATA Jason worked closely with SATA Dan-Am to design and produce this awesome set of stencils.

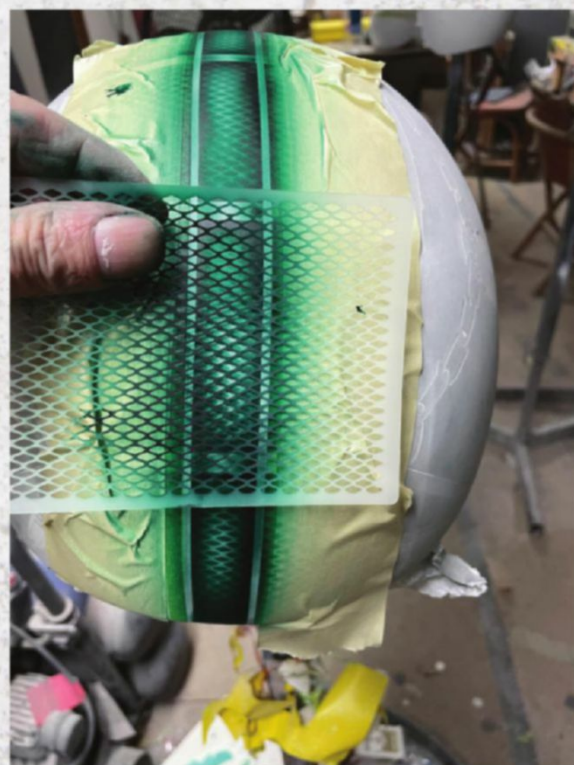
These stencils are made on 7 ml mylar and can be used with both solvent and water-based paints. There are 16 different stencil designs, each measuring 3.5 X 5.5 inches. These are the perfect size to use on helmets, goalie masks, thermal mugs, models, and any other small project you might be working on.

The Hard Hitting Mini's are available through our authorized online SATA distributors. Authorized online distributors can only sell the SATAgraph airbrushes and accessories, stencils online and must advertise them at our suggested list price:

[www.darksideairbrushsupply.com](http://www.darksideairbrushsupply.com)  
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Above the different stencil design in this set



Above I use these stencils everyday in my helmet painting business

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## D.A. SHORT BUS

**Chris Pulley**

started in 2015. The mission of Beyond D.A. Bus is to promote opportunities for persons with disabilities. To help them learn about and participate in activities they may have thought were otherwise out of their reach because of a disability or impairment. Beyond D.A. Bus will serve as a liaison between the disabled community and other non-profits to promote activities and engagement to encourage people with disabilities to become or remain active. The goal is to change the mindset away from what they may feel excluded from or unable to do and focus their attention and energy on all the fantastic opportunities and experiences available to them through these organizations.

Chris is very active in the disabled community, and the most significant obstacle he sees faced by the disabled community is access to events and activities. Private handicapped accessible transportation is costly (think a minivan with a Porsche price tag), and accessible public transport can be hard to find, especially outside of large metropolitan areas. For some people, the idea of "riding the short bus" conjures up nightmares of taunting from childhood bullies. A gear

We've all heard the song. We know the wheels on the bus go-'round and 'round. D.A. is a 1957 Ford B500 short bus. The bus itself goes up and down, too, thanks to its fully bagged air ride suspension. This is definitely not the bus you rode to school. Every hot rod project starts with an idea this bus is the brainchild of Chris Pulley. Chris was diagnosed with spinal muscular atrophy (SMA), a degenerative neuromuscular disease similar to muscular dystrophy, in 1986 at the age of 12. At the time of his diagnosis, doctors thought he might not live past his 30s. Chris is now mid-way through his 40s and still going strong. Never one to let his physical limitations shape how he lives his life, Chris adapted as his disease progressed. In college, he transitioned from walking to cane assistance to a manual wheelchair, which he currently uses. Each transition presented new challenges, and Chris has

met all of them head-on, refusing to let his diminishing mobility sideline him from the activities he loves. If they handed out merit badges for adaptive sports, Chris would have earned them all. Adaptive water skiing, wheelchair soccer, adaptive hunting and fishing, and scuba diving are just some of the activities Chris has enjoyed despite his physical limits. Chris also has a passion for cars, especially muscle cars, rat rods, and older trucks, and he is an avid patron of car shows (the in-person and television kind). His "other car" is his handicap-accessible modified 2010 Dodge Challenger SRT (nicknamed the Friday Car). He has driven on multiple Hot Rod Power Tours, taking the scenic route and leaving a bit of rubber on the blacktop along the way. Chris's goal is to help others in the disabled community learn about the various adaptive activities he's been fortunate to experience. He's achieving that goal through Beyond D.A. Bus, a 501c3 non-profit organization he



head at heart, Chris figured what better way to shatter the negative stereotypes applied to persons with mental, physical, or emotional challenges than to build a badass short bus. One that able-bodied folks would line up to take for a ride also!

The D.A. The short bus was envisioned to be the calling card of Beyond Da Bus, and it makes a damn good impression.

The D.A. The short bus began life as an ordinary 1957 Ford B500 short bus with a Wayne body. Found in a Eureka, Montana boneyard (where buses go to die) and brought down to Texas for reincarnation. It's been a labor of love for several years in the making. The 1957 body and chassis have been well preserved and paired with a modern 7.3L diesel engine. In addition, convenience features such as Vintage Air (air conditioning) and power steering have been added to create a unique ride

with vintage looks and the reliability and comforts of a new vehicle.

It's no easy task transforming an old short bus into a modern-day hot rod. The original short bus did not have and never intended to have the type of handicapped-accessible features required and commonly found on modern-day body styles. The fabrication work that has been done to incorporate the accessible features while maintaining a sleek profile was a massive undertaking for the crew at Nfamus Metal and one of the builder's fav builds. Wheelchair access is achieved through a Braun commercial-grade transit ramp located at the rear of the bus. The rear swing door is the perfect design to allow the ramp to unfold and provide easy entry into the bus. To overcome the challenge presented by the rear axle, a one-of-a-kind bagged interior ramp was designed and fabricated. This allows the

ramp to lower into the floor, providing open space for maneuvering wheelchairs within the interior. The fully bagged bus sits low on tucked-in 24x10 Big Bore Tennessee Wheel and Tire dually wheels powder coated in Black Label Coating's custom Oxblood Red. A bespoke front visor gives D.A. Short Bus a menacing appearance. Red tinted windows complete the mean street machine image. Inside the bus, you'll find room to secure up to 4 wheelchairs, with custom bench seating molded into the rear corners for friends and family. Four Kicker subwoofers housed under the seats offer free massages to passengers. The added six Kicker tower speakers mounted along the interior roof give concert-like performances for the other cars sitting in traffic. Independence drives Beyond D.A. Bus's mission, so it is no surprise the driver's seat moves to accommodate the ability for drivers to transfer from their



wheelchair to behind the wheel, allowing for self-driving with the aid of hand controls. Under the hood is a fully revitalized 7.3L power stroke turbo diesel engine liberated from a Ford E450. The engine is tuned for "go fast" mode, thanks to the fine folks at Diesel Dynamics. The renovated transmission provides a modern drivetrain.

The typical short bus is bright yellow. Fortunately, this is not your typical short bus. After stripping off the 1950s brown paint, the bus was prepared and protected with Tamco primer in black. In primer black, the bus stood out from the crowd; however, Tamco Paint partnered with Beyond D.A. Bus to create a unique, one-off color guaranteed to make heads turn.

The roof is sprayed in a Sinister Black with a red pearl that carries over into the front visor. The custom mixed Short Stormy Grey on the body sets off the red side rails and tint. Tammy and Tamco worked their magic to bring a vision on a sketchpad to life, and D.A. Short Bus's color scheme highlights the creativity flowing through the Tamco doors. When finished, D.A. the short bus will advance Beyond Da Bus's mission by changing stereotypes of how disabled people view their transportation opportunities and access to transportation within the disabled community. The greatest compliment to the build's success will be when people question why it's parked in a handicapped spot.

D.A. The short bus made its debut at the 2018 Lone Star Throwdown and was well-received. Although a considerable work in progress at the time, the bus was able to show off the functionality of the wheelchair ramp, allowing visitors to get a feel for what it would become. After an appearance at SEMA in 2019, the D.A. Short Bus returned for the 2020 Lone Star Throwdown, driving in under power. Recently, the D.A. The short bus was selected as a finalist in the Hot Wheels Legends Virtual Tour and came away with the Fan Favorite award. Look for D.A. Short bus to be promoting Beyond Da Bus at an event near you.





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By Pat Dry  
Technical Service Director of Tamco Paint

One of the most important products anyone should have available in their shops always is Tamco's TOP DAWG adhesion promoter! HP-2010 Top Dawg is a multi-use adhesion promoter that is water-clear in color with no pink hue like many others on the market. This product can be used on raw plastics such as bumpers in the regular refinish industry before applying primers or topcoats. Another use is in door jambs. Once correctly cleaned, our adhesion promoter can be sprayed and top coated in jambs without sanding or used on any other hard-to-reach areas without the risk of delamination. In the custom side of painting, HP-2010 has a wide variety of uses. It can be applied directly to metal with no need for sanding. Polished aluminum looks amazing, but not long after, it will begin



to lose its luster. Our adhesion promoter can be applied directly to polished aluminum and then clear-coated for a lifelong durable shine. Since it dries clear, it will not add any discoloration. Custom painters often find that they have exceeded the recoat window for the next coat of paint. All you have to do is apply HP-2010, and you can start back on your work after a short flash time—no need to sand and ruin what you've already done. Tamco HP-2010 is a must-have for the collision, restoration, or custom paint world.

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**1** - Ready to Spray- NO REDUCTION.

**2**- Spray very thin dust coats! It should be sprayed so thin that it should flash off in seconds! NO WET COATS!!!! Wet coats = failure.

**3** - this product It's direct to all cleaned plastics, yes, like automotive bumpers. But it is also direct to metals

**4** - Great for cut-thru's to prevent lifting. Just dust a little Top Dawg over the cut-thru, and you can resume painting without fear of lifting.

**5** - Stackable: Multiple thin

coats will build a film that can bridge a re-coat lift issue. Just 2-3 dust coats is all that is needed! Allow it to sit for 20 minutes. It will powder when dry sanded with 600.....

**6** - Forever pot life! No worry about it getting hard if you keep it in a tightly sealed container. Unsealed, the solvent will evaporate, and it will thicken.

**7** - Excellent for added adhesion when using panel bond or two-part plastic repair products.

**8** - Helps with custom tape-outs. Allow to dry 30 minutes, and it makes fine line tape stay on the hard blends and curves HP-TOP DAWG is really the TOP DOG of adhesion promoters.



**Dru Blair**

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## Never use this to clean your airbrush cup.

During one of my workshops, a student experienced a blocked color cup. Despite all efforts, we were unable to clear the paint passage of the cup. We swapped to a brand-new cup, and 10 minutes later, the new cup was also clogged. We strained the paint and found no issues, so we attached another brand-new cup to the airbrush. Within 15 minutes, this cup was also irreparably clogged, but with what? In an attempt to clear the paint passages, we deployed an arsenal of tricks, including soaking the cup in glass cleaner with ammonia, using a hypersonic cleaner, dental wires, and high air pressure. None of these attempts were successful, and the cups could not be resuscitated. What was the culprit that destroyed 3

cups? A simple cotton bud is known generically as a Q-tip. Tiny cotton fibers broke off each time the interior cup was cleaned with the cotton bud, and those fibers found their way into the paint passage, where they created a blockage at the weld joint of the pipe to the cup. Chemicals could not dissolve the cotton, and the cups had to be abandoned. Fortunately, gravity feed cups and siphon feed airbrushes are not susceptible to this problem, but this revealed a design vulnerability inside cup airbrushes. The lesson here is never to use cotton buds to clean the interior of side feed cups. It's better to use a twisted paper towel instead.

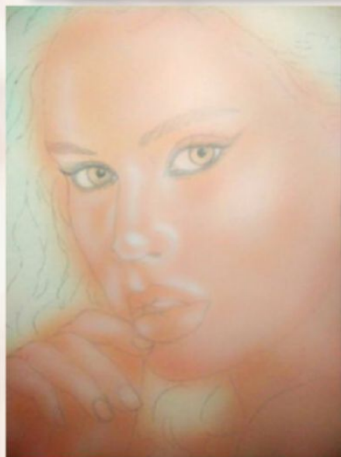
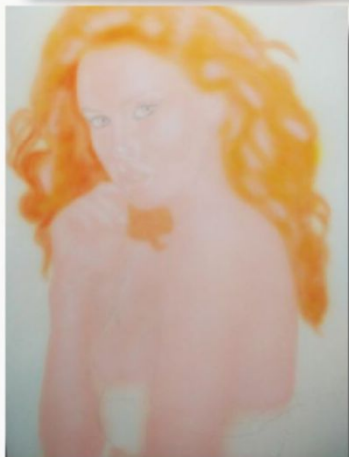
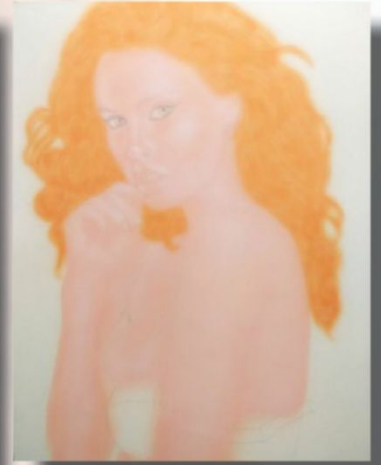




## Sexy Airbrush Koi Tattoo

**José Luis Parada Caballero**

Beauty and ambiguity come together in harmony, forming a unique concept to recreate an atypical Pin-Up. In the world of airbrushing, this beauty is possible, and we will learn how to do it. **Materials.** Airbrushes: Infitiy Harder & Steenbeck, Paasche Talon # 2, **Pigments:** Aerocolor Schmincke, Candy colors Schmincke, Liquitex.



**1)** We have a 60 x 80 cm porous lacquered white wood, previously primed and covered with an extra opaque white acrylic layer on which we copy the drawing in detail.

**2)** We paint the base of the body with my preferred color for white skin with a porcelain look: Liquitex Light Portrait Pink with 50% extra opaque white and 50% of this color, atomizing the entire body. **3)** On the base of skin color, we spray opaque white to create a light pink tone and rescue the

lights of the body and face, a second layer on the highlights such as cheeks, nose, shoulders, fingers, lips.

**4)** This hair will be exceptional. I want to create a natural tone. My wife Sylvia advised me to imitate a "copper" tone, familiar in feminine dyes but not very easy in Painting. After thinking about it, I decided to start with orange color as a base in all that area.

**5)** We want to find the natural "copper" color used

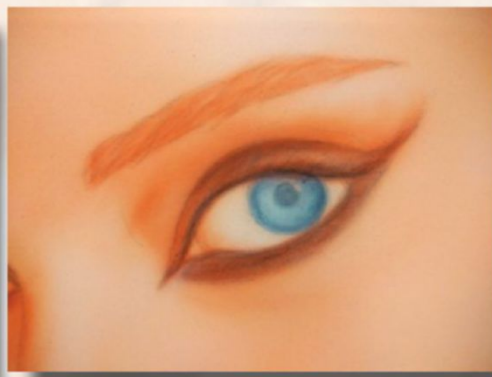
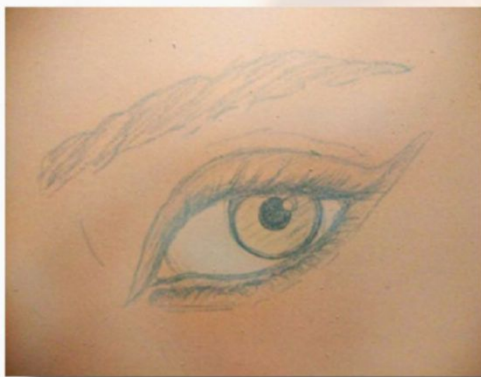
by women, so we then paint with Schmincke Candy Color (yellow-orange, and orange). The intensity achieved is very high. On top of this combination, I apply spots with opaque white to highlight substantial shine.

**6)** We can see the white color's effect on the skin base; the lights allow us to see where the shadows will be quick, the volumes to put the missing tones.

**7)** The next color to start the

body volumes is Cadmium Red Light by Liquitex. Very dilute, this gently applied intense red begins to mark and then define the pink tones that give white skin a lot of natural beauty.

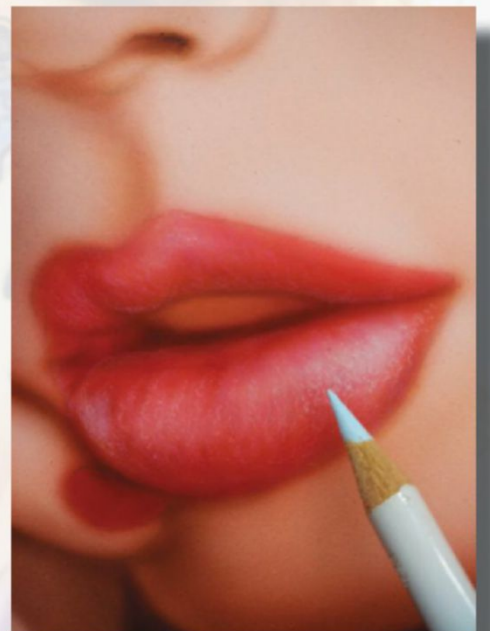
**8)** In this detail, we can see how the diluted Cadmium Red Light gives volume to the parts of the face that require it.



**9-11)** We will see how the process of the eyes changes to understand how we achieve the desired realism. First, we see the skin base on which we apply the opaque white and the beautiful pink tone due to these layers. Using diluted Cadmium Red Light gives us the first shape and shows us the first volumes where the following shades will be painted. After

that, the whole body carries the same process. We want beautiful eyes, that's why we have mixed: Opaque White and 50% Payne Gray, the result is a strange bluish-gray as the base, just what we want. We can save time, as it is white skin with two dark tones we can already finish. For this, we can use the Light Oxide Red very diluted to define hard contours.

Then, we use the Payne Gray directly for the iris and pupil and the eye contour to continue with the eyes. Interestingly, the same Payne gray reacts differently in the eye and the skin, but the effect is what we want. With colored pencils and a touch of white Gouache, we give the necessary details to give life to the eyes.



**12 -14 )** On the lips, we already have base skin color and white highlights. We now will apply Cadmium Red Light keeping in mind not to cover the high lights on the lips. With the same more concentrated red, we define

the anatomy of the mouth, taking care not to paint the teeth. Finally, with the Light Oxide Red, we paint the hard contours and shadows. With the same bright red, we color the lips to create this "lipstick" effect.

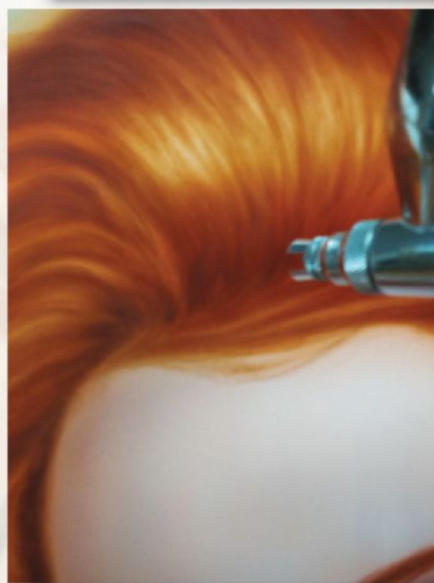
Finally, with a touch of Carmine red, we touch up the lips. I always work by freehand without templates to avoid the mouth looking as if it were stuck to the face and not being a natural part of it.

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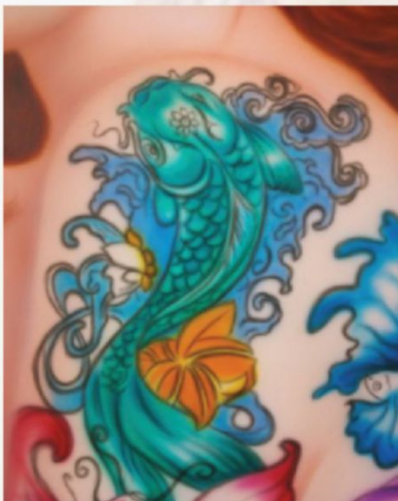
**15-16)** With the eyes and mouth explained, let us return to the face and body to continue the process—Cadmium Red Light to shape the face and body parts. Again, with the same more concentrated red, we define contours where necessary. The very diluted mix of Payne Gray and Cadmium Red Light achieves a strange light blue tone. Although it is a neutral tone with which I paint the darkest volumes, this faint shade immediately solves the final contours of this luminous skin.



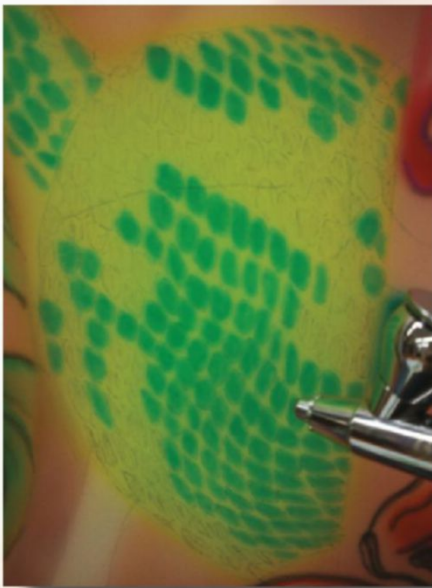
**17- 19)** We have explained eyes, lips, and skin. We must continue with the hair to complete the figure. To paint the hair “natural copper color,” we have combined three Schmincke Aerocolor: (Burnt Sienna, Red Madder Dark, and Brown Brazil). We can intensify the tones and accentuate the

shades towards deep red or brown with these three mixed colors. Finally, we paint the hair, trying to respect its natural fall and natural forms. The reaction of this mixture on the basis previously explained is an unusually positive result because the tone does not look brown or red, but what we are

looking for is a copper effect. After hours of dedicating ourselves to the hair we lack the dark areas, we quickly solve it by adding to the previous mixture: Sepia. In this way, a “deep reddish-brown” is obtained that is not black.



**20-21)** Painting the hair has given more work than the figure itself, but we are barely half the way. We are missing the tattoos and then the clothes! The tattoos are outlined in black and completely freehand colored, without stencils, I use flat colors mixed with transparent white that I then individually reinforce with the “Candies” colors of Schmincke, which raise the tones to the maximum creating a very realistic effect cool and beautiful. I used turquoise, cyan blue, and orange.



**22-23)** Now for rendering the clothes. I like challenges; that's why I drew snake scales. First, I applied a Green-Yellow base on which I painted Schmincke's Candy Yellow to intensify to the maximum, then "scale by scale" is painted with Permanent Green. Mixing the permanent green with black, we obtain a very dark green, almost black. With this tone, we paint other scales to vary their shape and attraction.



**24-26)** With black, we paint the bra straps, and with a brush, we touch up some edges of the tattoos with metallic colors of our preference. Again, the idea is to create diverse and attractive effects. We begin to see the result, the face. I improvised an earring with a brush using: Indian ink, pearl orange, and details with a chrome marker. We finish the nails with colored pencil and glitters with white Gouache by brush. I completely finished face.



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tip for you. Use your airbrush needle to position the part by pushing the needle with the packing screw on it in and pulling out from the front (nozzle detached). When it is in place, tighten it with a screwdriver. If you feel too much tension when pushing the needle back in – the packing screw overtightened. Rotate it counterclockwise 1/8 turn and try again. I hope it helps to fix your issue!

### Paint in the trigger section = bad needle seal.

Today I'll explain how to squeeze some more life out of the old seal if you don't have a new replacement available. The great part is that most airbrushes on the market share the same design: a mini packing screw pushed against a tiny white ring. White is PTFE (Teflon) seal or black (rubber) on cheap/older airbrushes.

Now, what can you do to replace or temporarily fix the issue? You will need either a small flat screwdriver or a special tool, like the NO-NAME NN-AC20 set. Disassemble the back section of the airbrush (remove the needle, trigger, needle chuck), and you will gain access to the seal. It is easy to detach with a screwdriver or tool. Sometimes the seal itself gets stuck inside the airbrush body, which will require some extra effort to extract, where pre-soaking and toothpick can help.

Once the seal is out, you can replace it with a new one if you have it. When ordering new seals, make sure to order a couple at least. If you don't have a new one and must use the old one for now, here are a couple of adjustments that will help:

1. Flip the seal around (not the screw) and install it back to the airbrush. Simple trick, but it often helps.
2. Tighten the packing screw a little more. In most cases, if you squeeze the seal by tightening the packing screw, you will get more use out of it. When tightening, be careful not to overtighten; this will cause more problems. The tool I mentioned earlier helps with that. It is like a screwdriver with a rod. The rod helps to position the seal and helps with avoiding overtightening it, which can lead to trigger disfunction.

If you do not have the tool, here is another



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2021 was the year of our big travel across the US – SprayGunner's 48-state tour. It was planned before COVID, and of course, we had to adjust to the new reality. We missed a few shows and meetings, but overall, we are happy with the results. Most importantly, we put our Team to the test, and it passed! We are still a young company. It has been a challenge splitting our Team with so many members who are out of the office constantly attending shows/expos while keeping the full 7-day operation of the Spraygunner warehouse and customer service. That was challenging, but with that separation, we brought our company together like never before!

The tour itself brought many positive results. We discovered a few niches for us to work on, learned a lot about the industry and its needs, all while meeting some fantastic and talented people along the way! We tried to catch as many events as we could. That often led to a difficult path across the country. Sometimes stationary in one location for a long time, sometimes crossing three states in a day to get to the next location. Not everything was covered, of course! We still have a few states waiting for us and a few areas where we did not have much time for that we are eager to come back to. We will continue traveling and will cover some more western states this year.

That leads us to the year 2022. We need to reopen our airbrush studio and relaunch workshops. It all was shut down due to pandemic restrictions, but now we are full of ideas to bring it back better than ever. This is our mission until at least Fall of '22. But... as soon as it's done, we're planning to be back on the road with more action, meetings, and fun!! The best way to know all the updates is to message our meet@spraygunner.com email to connect at potential events and meetings. The holiday season is coming, and our Team is ready to fulfill your orders timely! I appreciate your support! Artem Raa





**Steve Chaszeyka**

The customer has had me paint 5 two trucks so far over the past five years. But, he trusts me enough to "come ready with your ideas" Driving here this morning, I had NO idea what I was going to do. He and I looked over this "94" 50-ton tow truck, and he mentioned King Kong in his comments. "I've got X amount of dollars to spend. I will leave the money on the counter. Have a ball" That's all I got. Launching into this project with King Kong in mind, I figured I'd

try to knock his socks off. He never says much and doesn't get excited, so there are few "cues" about satisfaction. But, he keeps calling for more work, so, there's that!. Anyway, this was a great day to be an airbrush artist - standing in front of a space heater in a cold, un-insulated building in 40-degree weather outside. Moving along with the drone of the space heater blowing away the overspray, I thought.."Mama said there would be days like this!"



**Step One** - Dust in the white base for the sky. Mix in a light shade of blue and blend. Pretty much a loose rendering. I'm thinking of adding some clouds here, so I leave some white showing.



**Step Two:** Working around my "Stabilo" sketch, I add in some loose tree lines. Again, I keep these soft and fuzzy, indicating a background, far away, out-of-focus feel. Depth of field, some will call it. I am looking at a photo on Google at this point for the composition but adapting it to the shape of the doors on this truck.



**Step Three** - I add some yellow and white to my darker green and show some highlights on the trees, just a little, then black for the branches of trees in the middle ground, vines, and then highlight with an even lighter shade yellow-green and white mix for highlights. This step added drama and interest between Kong and the background.



**Step 4:** Looking at the photo, I rough in some soft grey areas on Kong. Keeping it loose allows me to adjust details where needed. No shields or masking at all here are used. This truck will seldom be seen sitting still, and I love working freehand anyway. The budget didn't allow for tons of detail either. He wanted quantity instead of quality, so I just kept it loose for the short time I had to do this.



**Step 5-** Slightly more detail here. I began to get closer with my airbrush, paying attention to adjustments from the photo. This step forces me to look closer, add color gradually, and focus on the picture.



**Step 6:** Admittedly, I was kind of lost and overwhelmed at this point. I had to flounder around with dark grey and black to get greater detail and just experimented with placement of the black. After that, I started slowing down and paying more attention to the photo.



**Step 7-** I'm thinking to myself here..." this could go either way"...Not happy with the progress so far, but the black re-defined the edges and some of the areas where shadows were needed. Forging ahead... hoping for a miracle. lol



**Step 8:** Probably a half hour passes, and the details of the mouth, scars, and fur give me more confidence. I appreciate your patience here. Confidence is building, and motivation is increasing.



**Step 9-** Adding the color of fire and some slight reflections add greater detail and make the ape more convincing. Then, poking around looking for places that the fire might be casting a reflection.



**Step 10** - 20 minutes later, with fire completed, sufficient reflections on Kong, slight details on scars, I'm happy with the final result. From 20 feet away, it looks fantastic. Of course, I get close and see the flood strokes in vines, details in mouth, etc., but the overall impression makes the difference in this low-budget endeavor. I don't disclose my rates, but I was pleased with the day's work.



**Step 11** - The other side nearly completed- same process, same "flavor", limited detail. Just enough to make it look cool going down the road. Thanks for looking.

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