

AIRBRUSH

THE MAGAZINE

ISSUE 19 - 2022 - Vol. 77



**STEP BY STEP
BY CESAR DEFERRARI**



**STEP BY STEP
BY
DAVIDE SALVADOR**



**WALL MURALS
ARTIST KEVIN BURDICK**



**INTERVIEW
ARTIST ELLENA OLSON**



**INTERVIEW
ARTIST FREDDY SICOLI**



**STEP BY STEP
BY DEREK BANEAGAS**





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ARTIST THE MAGAZINE

Our new magazine is coming out in Nov. 2022
We cover all types of art, from tattoo art to fine
art—an artist lifestyle magazine.

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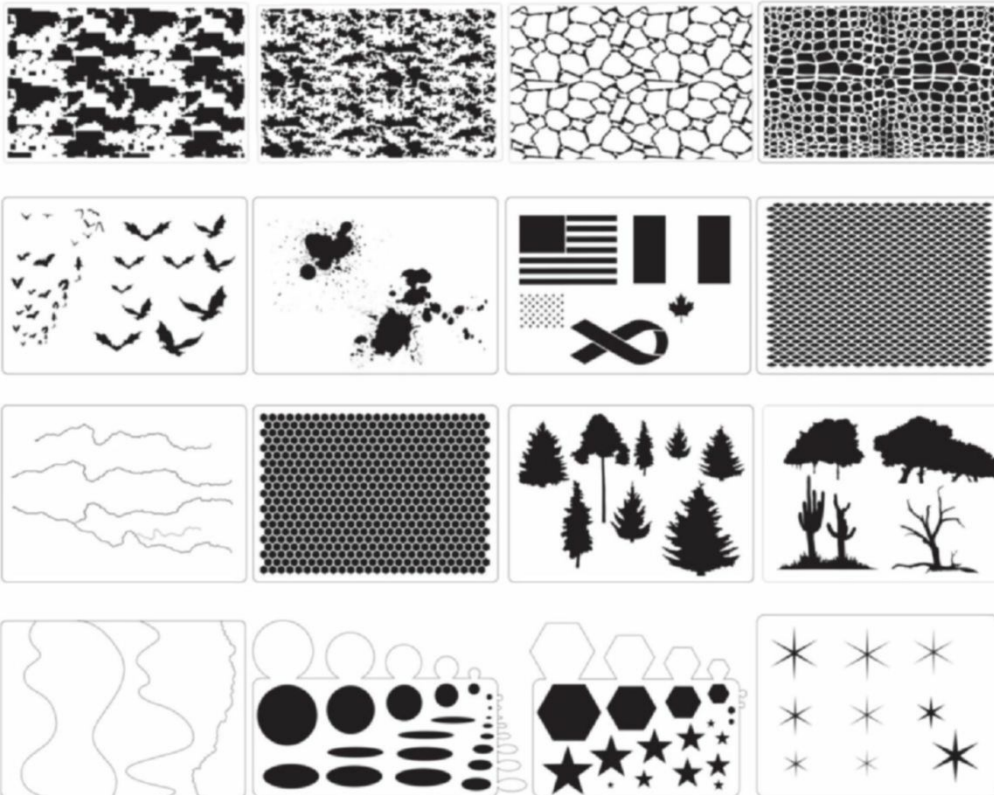
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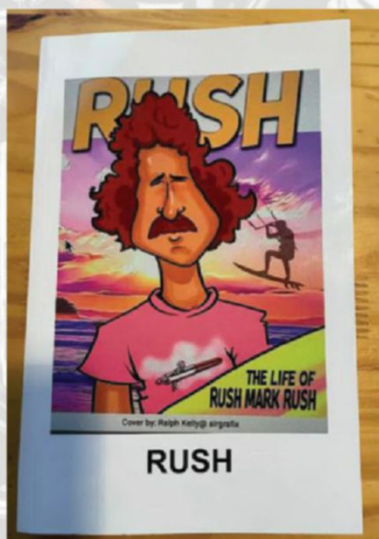
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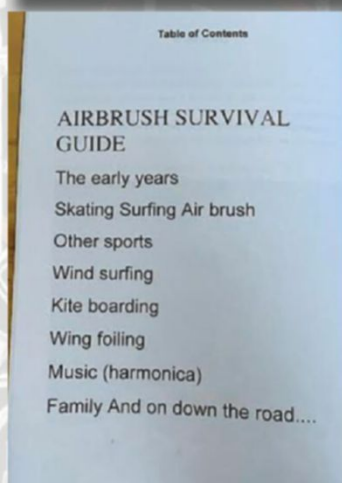
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RUSH



Mark Rush's Book

"The Life of Rush Mark Rush"

"I had had a very interesting life, and everyone that knows me has said I need to write a book. My wish is for it to guide any airbrush artist down the right path to success. There are some wild stories thrown in here and there, so buckle up."

The book outlines Mark's life from age ten when he started airbrushing shirts. In addition, the book traces Mark's history and the history of airbrushing T-Shirts. His big break came when he was published in Airbrush Digest in 1982. Airbrush Digest was the first airbrush magazine published in the USA.

This book is a fantastic read, and I recommend you go to www.bigairbrush.com and order a copy, the best \$20.00 you'll spend this year.



ARTIST THE MAGAZINE

Our new magazine will be in print and digital formats and published four times a year.

"Art is a highly diverse range of human activities engaged in creating visual artworks expressing the author's imaginative or technical skill and being appreciated for their beauty or emotional power."

And so this new magazine will cover all types of art from tattoo to fine art and everything in between. As artists, our interests lay beyond how we usually create art, and so the birth of this new magazine.

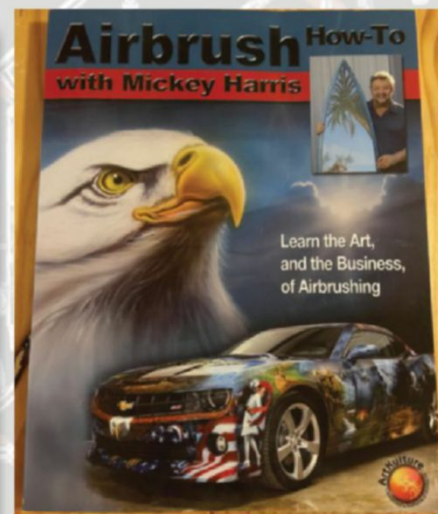
With over 75 issues of an airbrush magazine published over the years, we are very excited to expand into this new magazine.

The first issue is underway now with cover art by artist Marta Pitchuk. This magazine will be more of an artist's lifestyle magazine virus, a step-by-step format for content.

And if you like your mags with more ads than articles, sorry to disappoint you. When you see one of the select few ads in Artist The Magazine, it's from a company that loves all types of art as much as you do. We're not trying to be the best at selling advertising pages—we don't even have a sales team.

But it won't be available on newsstands. Get it on the magazine website or not at all. For more info, check out the magazine website

www.artistthemagazine.com.



Airbrush How-To by Mickey Harris

This book was first published in 2015 by Wolfgang publishing. I've read my share of How To Airbrush books and this one is different in a good way. It's part "How To" with a lot of info just on the business end of this art form. That subject in itself is very hard to find written documentation of. The book starts with Mickey's history in the art form. In reality, it is the very history of this "industry". This in itself is well worth the \$20.00 this book costs.

From a SKILL ASSESSMENT section, the book then moves into the history of the airbrush another fascinating read in itself. The next chapter is a FAQ with Micky that covers a lot of business topics, very cool.

The rest of the book has 5 or 6 step by step articles, a section about plotters written by Scott McKay, a section written by Mike Lavalle, a big section on airbrushing T-shirts by Pat Gaines is included. After Mickey's history in the art form 11 other artists helped out with the book. Pat Gains, Mark Rush, Mike Lavalle, Dru Blair, Scott Mackay, Tom Davidson, Ergun, Gary Worthington, Ken Johnson, Mike Terzlaff, Kent Lind. Like a who's who in this art form amazing.

To buy your copy of this book visit Mickey's website.

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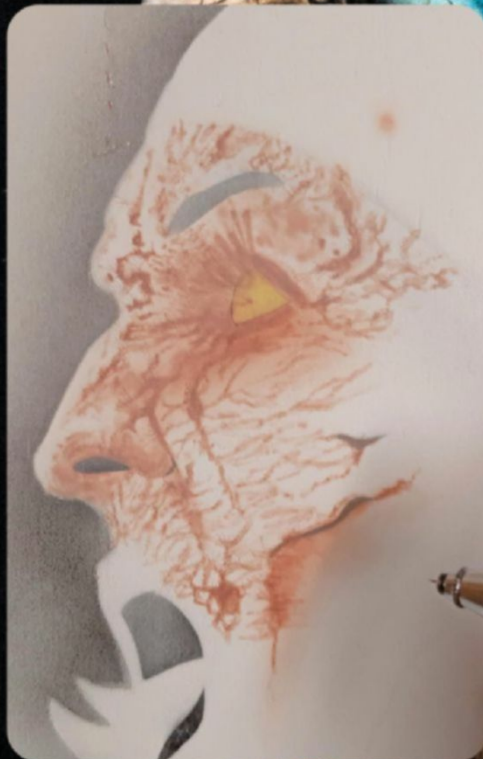


GRIZZLY AIRBRUSH AIRBRUSH HORROR PAINTING

Hi, my name is Davide Salvadori, aka Grizzly Airbrush. I am an airbrush artist living and working in Bardolino (Verona - Italy). I do customizations of various kinds, and my favorite style is Horror! Like many, I started my journey working on helmets and motorcycles, but for the past few years, I have been developing and studying my technique for working with airbrush on clothing. In addition,

I create original works and paintings on canvas and other surfaces as well! This painting is the first of a collection representing various mental disorders, reworking famous works in horror, painted entirely by airbrush!

INTRO: This painting was born with the idea of sensitizing a very delicate subject, psychic disorders. To make it, I took a famous work and reinterpreted it in Horror style, painting it entirely with an airbrush.



STEP 1: I prepared my image on the PC, a draft, of course, from which I could start to create my work. Once printed, I cropped out some key points, such as eyes, nostrils, etc., so as not to lose the right proportions of the 'image; this is a step I always do for any realistic photo. From this point, I can start working, as in this case, I am sketching the skin textures with a light color, then working by overlays.



Step 2: Having created the skin base, which has a very special effect as we create a monster, I continue by adding color tones. I am including them now as they will be part of the skin base. For the best work, we need to create a wide range of colors and overlay them to make excellent shades and gradations. For example, if we are working with a yellowish pink, we need to create lighter and darker shades of the same pink to achieve areas of shadow and light and create realistic textures. A very common mistake is to use black and white directly to make these transitions, but you will not get the correct effect.



STEP 3: Now, we begin to create contrast with a darker color; I did not use black (as mentioned earlier), but a darker shade of the same color used earlier. We could also use a less dark tone, but the contrast I want to achieve in this painting has to be high, and I start with that immediately.



STEP 4: We add more shades, with tones of color in areas such as cheeks and eye sockets, and chin, others darker to continually increase the contrast. We begin to shape the face and get a sharper picture of the work.



STEP 5: As mentioned earlier, we can work with white to achieve lighter shades and light reflections. Obviously, we will never use pure white; it is something that would always be avoided (I always recommend using it and keeping it pure for small highlights, for example, on metal ornaments, etc.). Instead, I will work with transparent colors that will not make me lose either the effect of the shadow areas or the effect of the light point or lighter areas. We will achieve a colored white that will blend perfectly with the rest of the painting.



STEP 6: Here, as you can see, the white previously given is gone, colored by my transparencies. In some places, however, I added more small details with a slightly soiled white, to get some more intense highlights and achieve a better result.



STEP 7: Having finished the face, I now turn to the blue bandana. The work is almost all done freehand, but to restrict the work areas, I decided to use masks; I felt it was the correct operation for my goal. As with everything else, I found the primary reference color, a very light blue, and then worked in shades of the same, lighter and darker.



STEP 8: What makes a job beautiful is the attention to detail, and the details are also in the subtle shades of color. I added some shades of green and yellow to recall the original painting, or rather, the photo of the original artwork that appears in this particular color, with some changes to accompany better the face that I reinterpreted



STEP 9: We remove the masking between the bandana and face. It is very important in this step to blend out the hard-line the masking left behind. After that, I added other shadows and the famous earring of the painting, an important detail I kept as original.



STEP 10: Apply masking and move on, with the veil falling on our monster's back. The steps taken are the same as described above, but at this point I decided to add some very special details; I'm talking about the cracks of the urinal painting. I reproduced them as they are both there and on the bandana. As you can see, another shape compared to the original picture; I'm talking about the horns. I had already added some details of shadows and lights on the blue bandana that recreated the shape of the horns under it. These are the details I'm talking about; you don't add things without inserting them correctly, the horns had to end up under the bandana.



STEP 11: I begin to work on the dress after removing the masking and adding shadows and high lights. The same procedure is done before we start with the base color of reference.



STEP 12: The painting is almost finished. In the horns areas of high lights, I used a different method than the use of white. I scratched the color away to return it to the white of the canvas below. As before, some transparent colors softened everything. To conclude, I also started to create the background. I chose to do this last because many of my paintings are improvised.



STEP 13 – THE END: Here is the finished picture! Unfortunately, the photos of the various steps have slightly staggered colors, but this is the painting as it is presented in reality, softer as if it really had hundreds of years. To give a unique touch, I used a product that created these cracks on the protective finish, another detail that makes the painting even more interesting.



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For paints, we always recommend Createx Airbrush Colors, these are acrylic based-paints that you dilute with their 4050 to create your desired consistency. These paints can be sprayed right out of the bottle with a 0.5mm airbrush.



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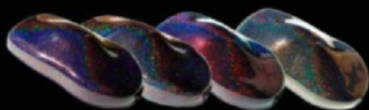


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Cesar Deferrari was born in Argentina in 1970. In 1994 he began his artistic studies in Buenos Aires (Mitre Institute), where he learned the basic drawing and painting techniques. There, he discovered the airbrush, a tool that caught him completely,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

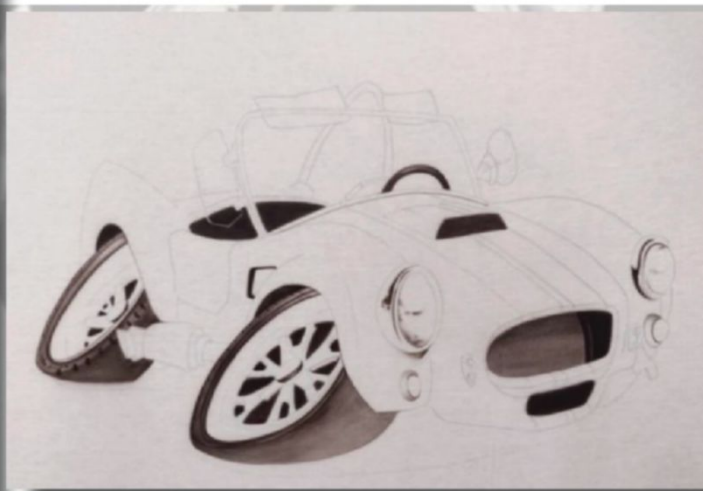
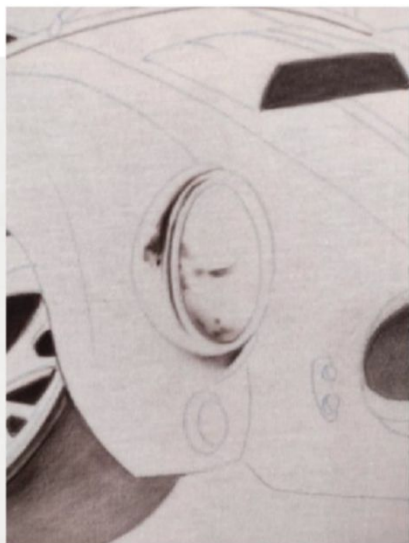
Surface: white cotton t-shirt
Airbrushes: Badger Sotar 20/20;
Badger Renegade Krome
Paints: Eterna Soft (water base)
Projector: Artograph Prism
3M masking tape



This time, I had the pleasure of doing a caricature of a Shelby Cobra. Since, in general, I don't do so many car drawings, it was somewhat challenging. In the first image, I show you the sketch of the car. It was casual, and since I liked the result, I wanted to paint it with an airbrush on a t-shirt. I always try to have several photographic references when making the design.

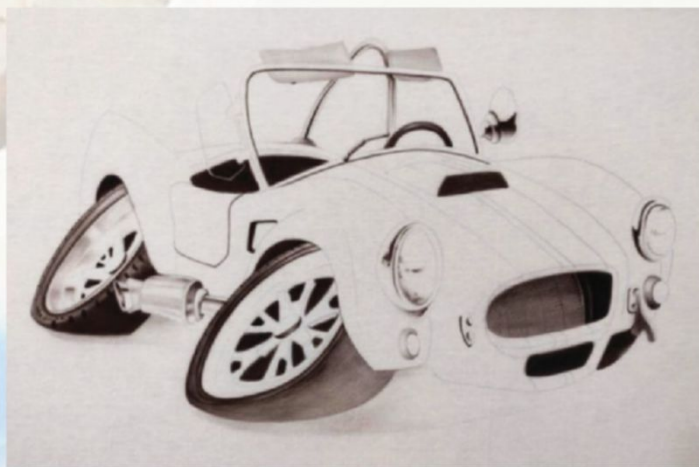
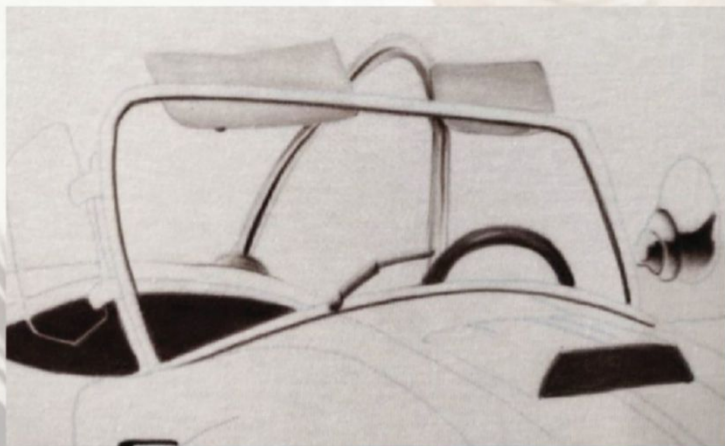
2- I start by painting the car's darkest parts; for this, I prepare a relatively translucent black mixture: 20 drops of transparent base, 20 drops of reducer, and two drops of black. With this mix, I have much more control over the details and excellent precision. Next, I start to paint the front wheel. I am using Badger Sotar 2020 airbrush.

3- I keep moving towards the back of the Shelby. I try to keep the precision as high as possible.



4- In the headlight, I do some texture, small fades, and dots.

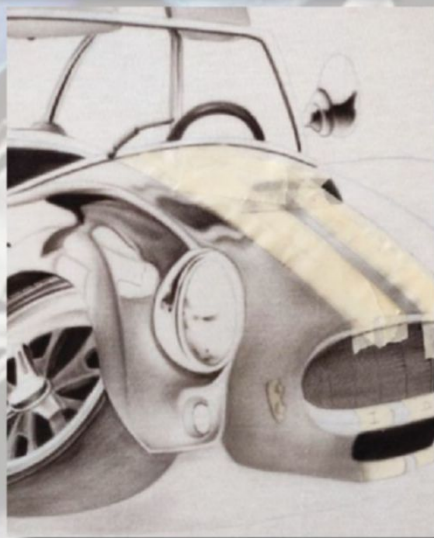
5- In this image, already assembled the entire bodywork, wheels, steering wheel, and front grill. It already looks like a car; this is just the base.



6- Now, with the same mixture, I paint more fade effect in the part of the sun visor, and I detail the frames of the windshield and rearview mirror.

7- With soft fades, I shape the exhaust pipe that looks chrome, and I also shade the rims.

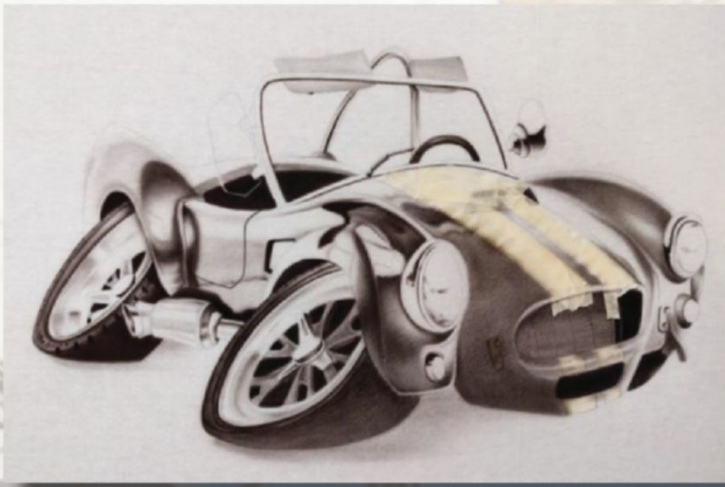
8- The whole car begins to take on volume and details



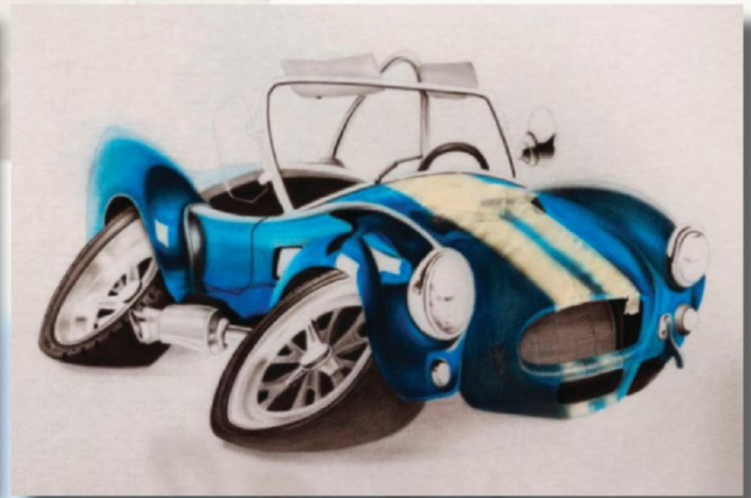
9- Before continuing shading the bodywork, I mask two lines that cross Shelby's hood with paper tape. With this, I ensure that it does not fade; thus, the work is very clean and precise. Then I shade the fender and the hood, already achieving different gray values.



10- I do the same on the side of the car.



11- In this image, we can appreciate the different shade values of the whole car. It is ready to start with the color.



12- I prepare a mixture of 20 drops of transparent base, 20 drops of reducer, and five drops of cerulean blue, and I give a smooth and tight base, making smooth blends.



13- To give it more intensity, I make a mixture of one drop of black, a drop of bluish violet, and three drops of blue, plus 10 of transparent base and 10 of reducer, and I start painting the front of the car.



14- Now, the whole bodywork looks well saturated and robust.



15- I start to darken the darkest parts with pure black to get more definition and contrast. I start with the wheels and continue through all the black car parts, including the car's interior and front grille.

16- I paint the headlights orange with a mixture of five drops of white and two of orange.



17- The car looks impressive. I have removed the hood tapes, only the highlights are missing, and it is ready to start with the background.

18- I cover the entire Shelby with paper tape to be able to work on the background and paint the beach scene. This method guarantees me a spotless job. It takes a little more time, but the result is excellent. Next, I draw a soft oval with cerulean blue to delimit the sky.





19- With the same blue, I make a gradient from top to bottom in the part of the sky. I also paint the sea.. With lemon yellow and fluorescent orange, I begin to give it the effect of sunset in the sky. I add some fluorescent pink and use these colors to reflect the water. Next, I add the mountains on the horizon with a dark brown, almost black. It is essential to have a range of warm colors in our background; this will make a lot of contrast with the cold tones of the car.



20- I add more detail to the background with some clouds in red-violet tones, and I also add white clouds in the upper part of the sky. Then I give shine to the sun and paint tiny sparkles on the water with small waves.



21- To the beach scene, I add the typical Caribbean palm trees, I use opaque black, and with this, the background is finished, ready to remove the mask from the car.



22- This is what our Shelby design looks like, very clean and sharp, thanks to the masking. Now it only remains to give it the final shine.



24- It is exciting to achieve the glass effect, making a fine outline with white all around. At the tip, I made a star-like glow and vertical fade lines in the center of the glass.



25- I continue with white, adding shine to the rims, tires, optics, mirrors, and bodywork.



26- Now, the finished work on the shirt. Shelby Cobra caricature!

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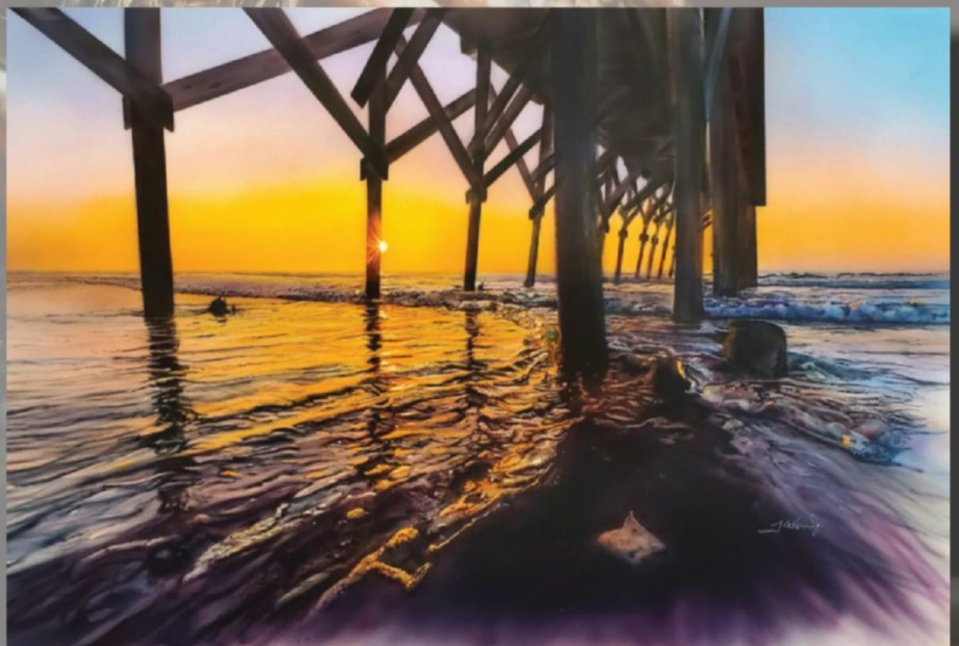
Tommy Hamm



Like many others, I grew up interested in art in one form or another. I was evolving over the years through different mediums until finally settling into the airbrush. After purchasing a motorcycle in 2005, I began thinking and dreaming of becoming an airbrush artist and painting some cool bikes. It wasn't meant to be then, as my life became somewhat busy with my full-time job and running kids up and down the road to ball games. But I did continue to watch many youtube videos from various artists. But it wasn't until later; that my grandson needed a baseball helmet painted that I dove in. Challenge accepted. So I painted a bulldog head on his helmet. I impressed myself and my grandson. Well, I had the bug then. My genuine interest was in realism. So I chose to take a course with a well-known teacher, Dru Blair. Classes help, but you still have to put in the work. Thousands of hours painting, succeeding, failing, learning from mistakes, learning from the gained experience, and most importantly, learning to be patient with yourself and the airbrush.

Through the years, I ventured out to try to do things to help others. I began making stencils in 2019. I would see all kinds of available stencils and think about how I could make them better or how I could make them more affordable so that everyone could enjoy using them. So I began making various texture stencils in many different sizes. It has been a pleasure making them and building off customers' ideas and suggestions to create exactly what people ask for. Feel free to check them out at www.HammAirStencils.com.

I hope to resume painting daily next year, hire someone to make stencils, and get back on track with my art. Unfortunately, I had a few surgeries over the past year, which have affected my slow recovery. As a result, I missed creating and look forward to doing more this year.





Bio: Derek Banegas, owner of 9 to 5 Airbrush. I was raised in Hanford, CA. Derek got into art very young, building and painting models and airbrushing shirts for family members. As with many airbrush artists, he stoped airbrushing for a while. In 2004 at the age of 20, Derek picked airbrushing back up and made it a full-time hobby while working as a house painter. In 2008, he quit the house painting business and pursued being a full-time airbrush artist. Looking to further his skill set, Derek took two years of online digital art classes that have helped him further his artistic skills. Derek, and his wife Erica, have been running a growing, successful airbrushing business for the last 12 years that specializes in custom airbrushing on T-shirts, Hats, Batting Helmets, banners, and so much more.

Artwork Description: Anime fan art-custom piece of Kanji Mitsuri from Demon Slayer



1. I like to work out my designs digitally for precision and detail on more complex paintings. It's a very forgiving way to work and helps streamline my creative process. Afterward, the artwork is projected onto the T-shirt for exact placement using a LED projector and a 6b pencil.



2. I begin by laying out a color pallet using my iPad and procreate. Using the color picker and painting a swatch helps me find a good starting point to work from. I am mixing the first color mainly using transparent white followed by a couple of drops of fluorescent orange and fluorescent violet for a bright glowing skin tone. As I finish the initial tone, I tint the color and stick with a three-value approach light, medium, and dark throughout the piece.



3. Now that I have my pallet figured out, I can Start by laying down the foundation working from light to dark. I use the bird shape stencil in some areas throughout the painting for hard edges. This step is relaxing and an excellent way to start warming up to the painting. Once the tone is blocked in, I will begin to darken the remaining color with a few drops of Burgundy. Using the second tone, I start adding some details to define the features of the body and face.



4. I continued rendering the hair using mostly transparent white and a few drops of fluorescent strawberry for soft pink color. At this point, my main focus is on keeping everything light and soft. I also stay loose in the beginning stages and will slowly get tighter and tighter as I add more details. The last thing I want to do in the early stages of a painting is to get lost in the details too early.



5. Gradually, I start building up my values, adding more fluorescent strawberry/raspberry to achieve a darker pink to start defining the shape and flow of the hair. When painting hair, I like to treat it as a shape rather than individual strands of hair. As a result, I stay loose and bold with my strokes as I work my way down and around the sword's edge.



6. I now start adding a custom mixed green to the lower portion of the hair and the stockings. I avoid the pink color, knowing I will use another color for the transition. The pink and green are complementary colors and look great next to each other, causing the two colors to vibrate side by side.



7. I add fluorescent yellow to harmonize the colors creating a gradation of pink, orange, yellow and green. Painting with the medium value of green, I start to build up the saturation around the shadow areas. Knowing that my light source is coming from the upper right, I can decide where my core and cast shadows are going.



8. The robe is intended to be white, so I selectively added a very light blue color to the garment. The little bit of color will give me something for my opaque white to show up on. The light blue will also act as a reflection of the atmosphere from the background color once applied.



9. I continue working on the darker values of the skirt using a medium gray with a couple of drops of pure blue. Using the bird stencil, I separate the arm from the shirt to avoid any overspray on her robe. On the inside of the sleeves, I add a basic pattern of rings to show some texture. The high part of the stockings is darkened, and I left the center lighter following the light source.



10. I can start rendering the sword using the cool gray I mixed. I am working on the blade; my focus is on edge quality to help with the foreshortening of the pose.



11. Before I go any darker, I decided to mask off the background. I mask off the shirt using masking tape and a hand masker (traditionally used for house painting). I followed this by masking the character with wax paper and spray adhesive. Don't forget to keep a light hand with the Exacto knife.



12. While it was masked, I could paint the gradation smoothly using broad strokes without the fear of tainting the anime character colors. I also added a subtle drop shadow followed by some subtle stencil work to show a little texture.



13. I added a custom light yellow to the sword's guard, followed by a light brown color to create an illusion of gold. With the darkest brown, I outlined the sword's guard and introduced the color to the blade.



14. I am getting pretty tight and detailed with my work. I start adding darker colors to the character, pushing and pulling the contrast around the painting. I try to stay calm and patient during these final steps to avoid mishaps that can quickly wreck everything I have been trying to preserve.



15. I start mixing in a few drops of transparent black to other dark colors like burgundy, navy, blue, and brown, avoiding pure black as much as possible. I slowly add more transparent black as needed.



16. The eyelashes are the only thing I decide to paint with pure black as the face is naturally the main focal point of the painting. It's the highest point of contrast and is what I want my audience to view first. Next, I add some light washes of pure fluorescent orange and pink from far back to add some warmth to the skin tones. Finally, the mouth is finished up in this step, with the only place we see some red.



17. A close-up of adding the finishing highlights and final details. My favorite part of the painting is making the painting pop and bringing all my details forward.



18. The shirt was heat pressed at 350 for 45 seconds, and the brightest highlights were painted a second time for that final push. Finally, I finalized the design with my signature.



Each of us has a dream that we want to make a reality.
We become better when we live our dream and go to it with outstretched arms.

Hello, my name is Ellena Olson, I am from Odesa Ukraine, and I want to tell you about my path in airbrushing, why I do this, and I love this business. At the age of 15, already having a primary art education and some experience behind me, I was unsure in which direction to develop my skills and where it would lead.

One day I came across a book by John Cosmosky, 'Automotive Airbrushing: Stunts and Special Effects'. It was one of the turning points in my life. I realized that I could combine two hobbies - art and cars! Since childhood, I adored colorful, beautiful car models, not dolls :)

In his book, John talked about the unique possibilities that allow you to turn production cars into unique and inimitable.

This idea inspired me a lot, and I wanted to contribute to the development of culture in general and airbrushing in particular. In addition, I wanted to create beauty.

For my 16th birthday, my parents gave me the best gift - a German airbrush. By that time, I already had enough theoretical background, But the practice turned out to be much more complicated than I could imagine. The first steps in airbrushing were challenging, through nerves, stress, hours of work, liters of paint, various pitfalls, and unobvious difficulties.



Behind me are 100's of painted cars, motorcycles, helmets, walls, and portraits. I was also unafraid to take on non-standard orders, such as windsurfing boards, a sniper rifle, and a spinning reel. Motorcycles have dominated my work for the last few years. However, I like the fact that clients express their hobbies, interests, and character with the help of airbrushing.

Now I am 28 years old, and I live with my friends in Poland, the city of Warsaw. I ended up here because of the war in my

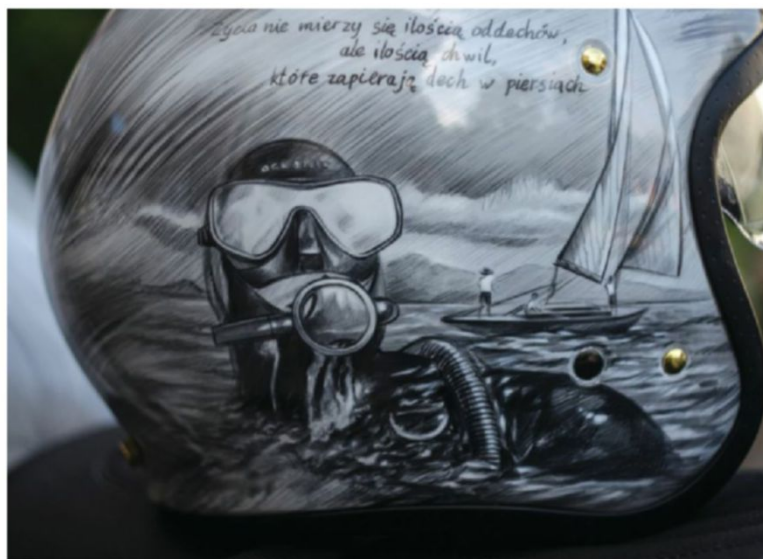
country, and I have to start all over again. It wasn't easy leaving your family, boyfriend, or old life. But here, I was met with support from friends, artists, Poles, and Ukrainians who live here. Awesome people. I was introduced to the Polish branch of Iwata; thanks a lot to Wojtek Niedźwiedź for helping me with the tools. From the bottom of my heart, I thank everyone for their help and faith in me and my work!

I'm finishing a bright airbrush on an ENDURO KTM 690, and I have already

completed a fancy airbrush (combined with pencils) on a HONDA CB1100 motorcycle. You should have seen with what admiration the owner looked at his motorcycle.

What are my future plans?

Reborn like a phoenix, getting used to a new reality, but already in Poland. Trample the path step by step and wait for the war to end to return to Ukraine and hug my family.



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FREDDY SICOLI KILLER KREATIONS

Our Interview with Freddy Sicoli

How long have you been painting?

About 30 years, I started the business when I was 19. I went to an art high school for four years and worked part-time at a pizza place. I saw the advantages of working for yourself and owning a business through the owner. So I decided then that's what I wanted to do. I was doing artwork, but I wasn't really into automotive art. I was doing graffiti-style art, lettering, and signs. That was the big thing back then. There really was no social media, Youtube back then. So seeing new art styles was hard unless you picked up a magazine. I learned a lot from magazines while in school and afterward. I kept at it after graduating high school and started doing t-shirts, beepers, and stuff on South Street in Philly. At that time, Angel Schrock was the best in Philly, and she was the one I looked up to. She had a shop called Angel's The Airbrush Place. I would go by there after she closed at night just to look in the window at what she was doing. I always tried to figure out how she created her art. Was she using a paintbrush in this area or an airbrush, that sort of stuff.

I wasn't into cars and had no desire to take my art in that direction until my father, who was really into cars, suggested I should try. So I tried painting one motorcycle which belonged to a friend of my dad's, and it just took off from there.

Strange how Killer Kreations came to be. I got into a car accident and took my car to a body shop. That's when I met Darrell, who was painting cars there in the body shop. Together in 1996, we formed Killer Kreations and started doing a lot of race cars, tow trucks, and motorcycles; we started getting a name for ourselves, and it just kept growing. Darrell taught me a lot about bodywork and using automotive paint and clear coats. I'm still friends today with Darrell, although we parted ways as far as Killer Kreations went. I really wanted Killer Kreations to become a household name, so I went to get certified by PPG in 2000. And as it turned out, PPG sponsored me back then and still does today. About that time, I met an old Italian guy named Vinny who was very old school, and I mean old school. He told me stories like spraying cars with a pump-up bug sprayer; he taught me a lot. Thru the years, I've learned a lot by keeping good people in my circle.



Unfortunately, during those years, there were not many places to learn from, so it was thru making mistakes I grew as a painter. There was no social media; you had to go to CBS or Rite Aid to pick up magazines in hopes of learning. Finally, in about 2005, the business was in a good position because of all I had learned and the excellent team of people working in the shop. I had knowledgeable guys doing bodywork and other stuff around the shop so I could concentrate on running the business and doing the artwork. The shop never did insurance-type work; it was always just custom stuff. It was seasonal. I would do choppers, then motorcycles, and for about five years, it was sports bikes. In between, I was still doing murals and heavy tow trucks. I bounced around so much that I constantly stayed busy. At times I go work at other shops I had created good relationships with over the last 15, 20 years to do bigger jobs. I eventually closed the shop in Philly and moved about an hour outside the city. It just got too crazy living and working in the city, so I moved. Now I have an art studio in the North East area of Philly. I'm in a building that is an old factory built in the 1900s to produce dye for clothing. What the owners have done with the building is renovate it into spaces for artists of all kinds, including living areas. I've been here seven years now, and I love living here; it's pretty awesome.

So how do you handle those big jobs like tow trucks?

Sometimes I do quick sketches but hardly ever do a computer rendering of the design. People don't realize how long something like that takes. Most of my clients now know my work, and many are sort of grandfathered in. Most clients say do what you do; I trust you. They give me a basic idea and instructions and let me go from there. I tell the client to provide me with anything visually to help me understand what they like. Any cars, trucks, or artwork they like. That way, I'll see through their eyes what they like and expect the outcome to be. I have a dialogue: "listen; I need to be realistic; this is not going to happen in the time frame you want." You always need to be honest right from the start. Don't put yourself in a spot where you are under a lot of pressure to get a job done fast.

Who had a big influence on you?

Terry Hill and, of course, Angel, who I mentioned before. I also got a lot of inspiration from tons of Airbrush Action magazines I collected over the years. All the artists published there were outstanding and very inspirational. Finally, of course, Ken from Badger airbrush has always had my back, and I've been using his airbrushes forever. Of course, I use other airbrushes also when the job calls for it but mostly Badger. In 2008 he introduced me to SEMA, and things started taking off after that.

What advice do you have for those starting out?

Not saying it's tough, but the world moves so quickly; now, you really have to have a niche. You have to learn and stay up to date with the new technologies—Photoshop, illustrator, etc. and incorporate that into your painting. Just be very knowledgeable about what you're doing and be honest with clients.

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KEVIN BURDICK



It takes a lot of patience, talent, and dedication to make your way to the top of your profession and as hard to keep that position. Let's take Kevin Burdick, aka "Scraps," as an example of those traits. Kevin has dedicated most of his life to becoming one of the top aerosol muralists in Flint, Michigan, focusing on realism on a large scale. But aerosol is not how Kevin's journey began. Kevin unknowingly started his art journey in high school, where he would be doodling in notebooks, and people began noticing his talents. At that point, Kevin knew where he wanted to steer his future journey. He started to his further college education in Flint, Michigan, at Mott Community College, where he studied basic art. He was later accepted to the Art Institute of Pittsburgh and studied Animation and Illustration, where he decided he didn't want to be sitting at a

desk all day! Kevin wanted his talents to be presented in different settings and mediums. So airbrushing became Kevin's first step in his art career, where he worked with a shop called T-Rods, which first provided him the opportunity to airbrush professionally. Kevin has painted over a hundred motorcycles and cars in his airbrushing career. He has become widely known for his attention to detail and how well he could bring the clients' requests to life. His airbrushing skills would then get him into competitions where he could showcase his work on another level and win several of those. As a career-high, he was invited by Custom Paints Inc. to airbrush live at SEMA in Las Vegas! Even though Kevin has expanded his career to large-scale murals, his talents have stemmed from his airbrushing past.





When painting large-scale murals, the process is a little different than your average image transfers for airbrushing. Some artists use projectors, but I use an old-school grid method when the buildings are too big or in an area where you can't get back far enough to situate the projector angle—simply scaling the image of your reference photo to the size of the wall, ex. A 12in. X 12 in drawing would be scaled to 4' squares. So the whole wall would be 48' x 48'.

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