

AIRBRUSH

THE MAGAZINE

ISSUE 20 - 2022 - Vol. 78



FEATURING THE ARTWORK
AND INTERVIEW ARTIST
DEREK TURCOTTE



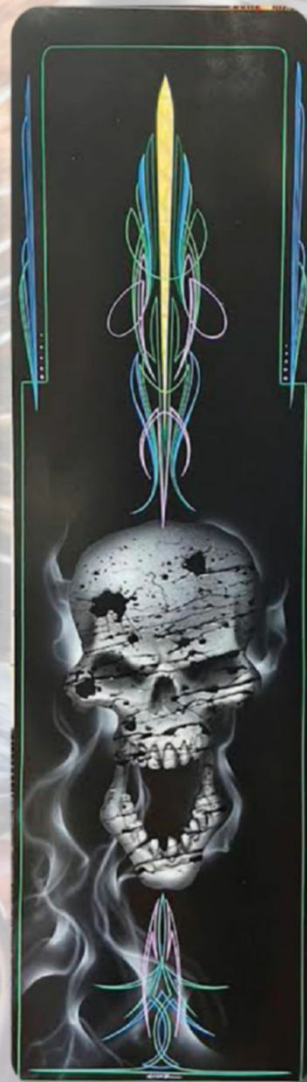
ARTIST IAN McKENNA
SKULL STEP-BY-STEP

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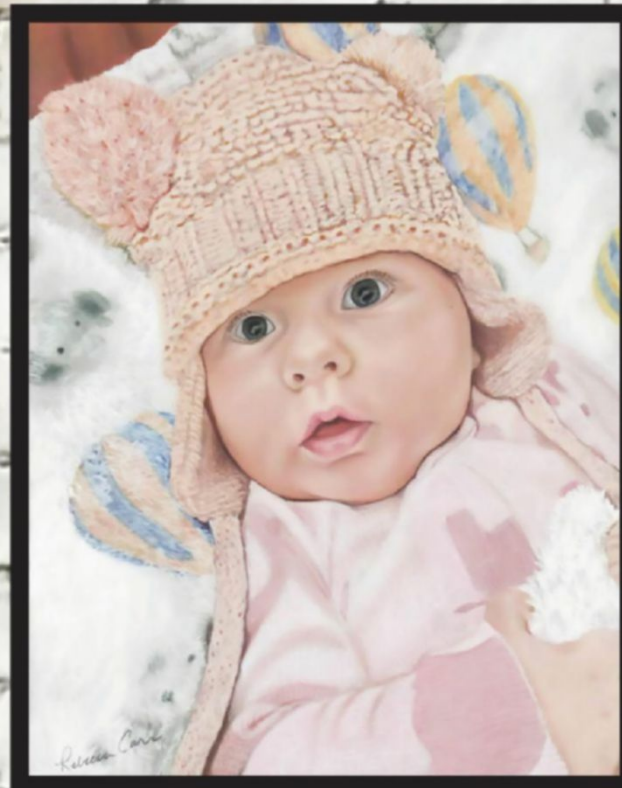
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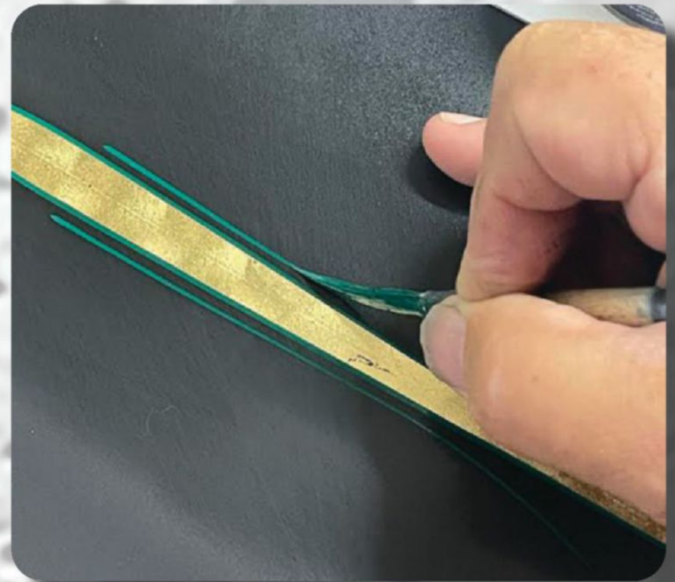
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Steve Chaszeyka is a 55-plus-year veteran of custom hand pinstriping and airbrush graphics. His full-time business has taken him to car shows, motorcycle rallies, and homes of hundreds of private customers. His shop in New Middletown is the home of the first-ever Pinstriping Panel Jam, where PINHEADS (Pinstrippers International Network of Historic, Exotic, Artistic Design Stylists) was conceived by Steve some 35 years ago. His love of this craft has won him design awards, teaching commissions, and the honor of designing the uniforms for the 2014 Olympic Bobsled, Speed Skater, and Skeleton teams. He now shares his many years of experience with his students in his online school "STEVE CHASZEYKA GRAPHICS ACADEMY."



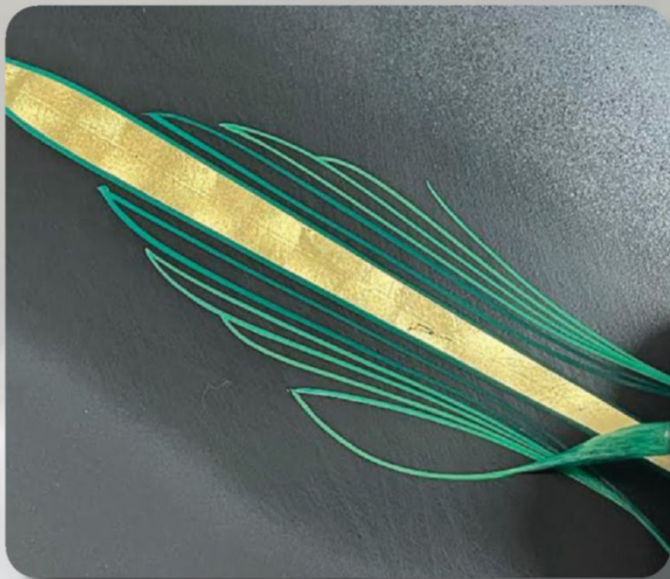
1- To begin, I have added a "spear" of gold leaf, engine turned the gold leaf, and clear coated the panel. Next, I will be using a couple of colors of green urethane and probably a couple more colors once I get started. I will use an Excalibur brush from Mack Brush Co. and medium urethane thinner for this design. I like this brush for its thin lines and excellent control. My outline is a darker green, and let's see what happens as we develop this design.



2- The following line is parallel to the outline, and I added the slightest bit of brighter lime green to the dark green to create a progression of dark to light values and extend the design horizontally from the center.

3- I use the stock lime green and go farther out from the center this time. This is because I always anticipate the next series of colors in building designs and leave room for them to cross and intersect this original color.

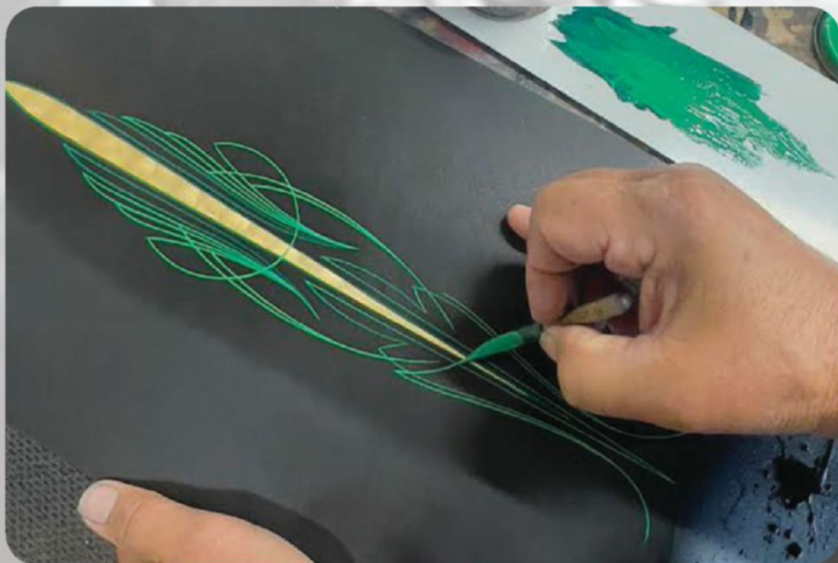




4- Swinging out from the center requires a bit of practice. Getting the sides to match is no easy task. Also, did you notice the sloppy corners in a couple of places? Those need to be addressed with black to clean them up. Some pinstripers use an "eraser" tool available from Mack brush. Either way is acceptable. Just don't forget them!



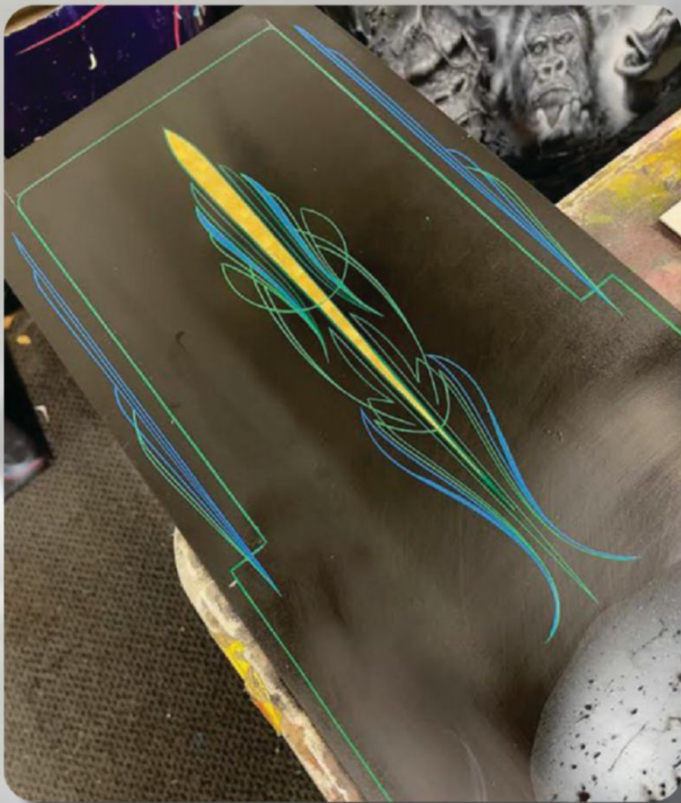
5 - Seeing the design so far, I think I need to carry it downward towards the point. Still using shades of green, I will thin it out, bring it to the point of sorts toward the bottom, and still think about subsequent colors. Urethane dries very quickly, allowing you to get your fingers in the work after a few minutes, not that you need to, but it is very forgiving.



6- These crossovers may look easy, but be careful not to rush them. I made many errors doing these before I got good at them. However, they add a lot to the design, so practice them.

7- Here, you see the simple outline treatment and the airbrush artwork center of the panel. I occasionally add the two together because it makes for a fascinating piece. You can also see the blue added to the design complementing the greens.

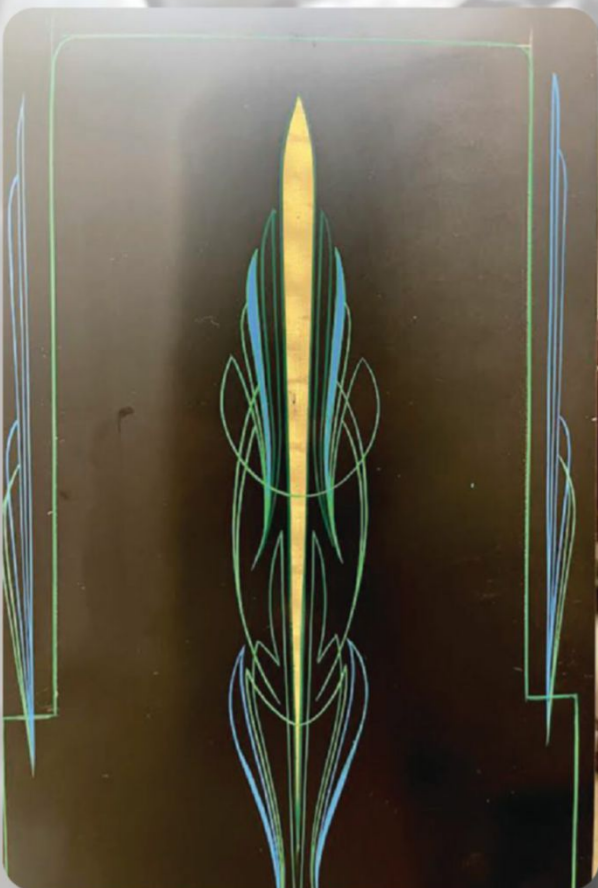




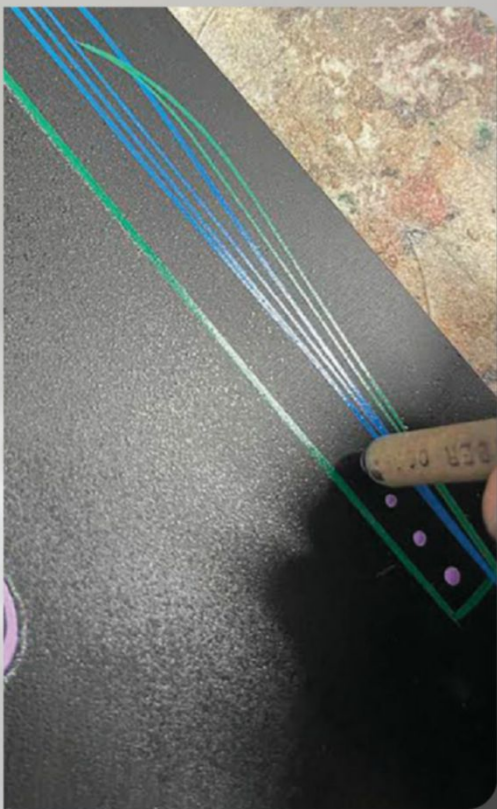
8- You can see that I like to mess with the outline, also. Why not? These little additions make it even more attractive and keep me amused. Measure for accuracy, however. Keep symmetry in mind when executing.



9- Balancing the top design with a smaller but similar piece on the bottom makes your eye dance all over this piece. There was a plan, in the beginning, to put something here, so I think it has appeal.



10- It may not seem like a big thing, but these "fills" (the blue inside the original green color) add a lot to the design, giving it the bulk and making it more interesting. Don't overdo these, but don't forget them. Also, if you happen to go outside the lines, take your original green and repair that mistake.



11- Not happy with this color choice, but once it's on, too late! This lavender is kind of loud compared to the other colors. I wish I had toned it down with a darker purple. The "dots" are done with the butt end of the brush, progressively getting smaller as you space them out because smaller and smaller amounts of paint remain on the brush after each "touchdown"—a pretty cool effect.

Finished! A quickie coat of SprayMax clearcoat allows me to handle this without scuffing the airbrush and not having to worry about spilling something on it in my messy shop. Lol. This piece was pretty fun, and it features some airbrush artwork as well. I won't be doing that all the time, but I will promise to show you all my tricks and tips. Happy striping!



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Bio:

My introduction to airbrushing began shortly after completing an apprenticeship as a tattoo artist. I was working as an artist when I was involved in a car wreck that prevented me from tattooing. My mentor at the time, Sean Bergstrom, taught me just as much about creating good art as he did about tattooing, so while recovering, I decided to explore other mediums until I finally found airbrushing. Although I am primarily self-taught with an airbrush, I had some well-known airbrush artists like Ryan Townsend reach out with some advice when needed to guide me in the right direction. Within the first few months, I was able to start producing commissionable work and unintentionally started booking clients almost immediately. While most of my airbrush clients are motorcycle related, my passion for creating art goes much farther than skulls and dark art. I love painting anything to do with wildlife and creating surrealist pieces. I have been airbrushing for ten years and currently work at Vancouver Island Tattoos on Vancouver Island, doing both tattoos and custom paint.

Equipment used: California Air Tools 1 Gallon compressor, 2 x Iwata Eclipse .35, Createx Illustration colors, Stencils 100% handmade



Step #1 Design/Stencil

Using photoshop or procreate, and with the help of a 3D modeling program, I will design a quick concept for the client's approval. Once a design has been approved, I will

size it appropriately and begin making the stencil. For this particular design, I removed the eye sockets, nose, hood, teeth, and general skull shape of the skull. This design can be flipped and used on the other side of the gas tank.



Step #2 Basic outline

Running around 30 psi, using my Createx Illustration colors reduced 1:3 (one part paint, three parts reducer), I will lightly

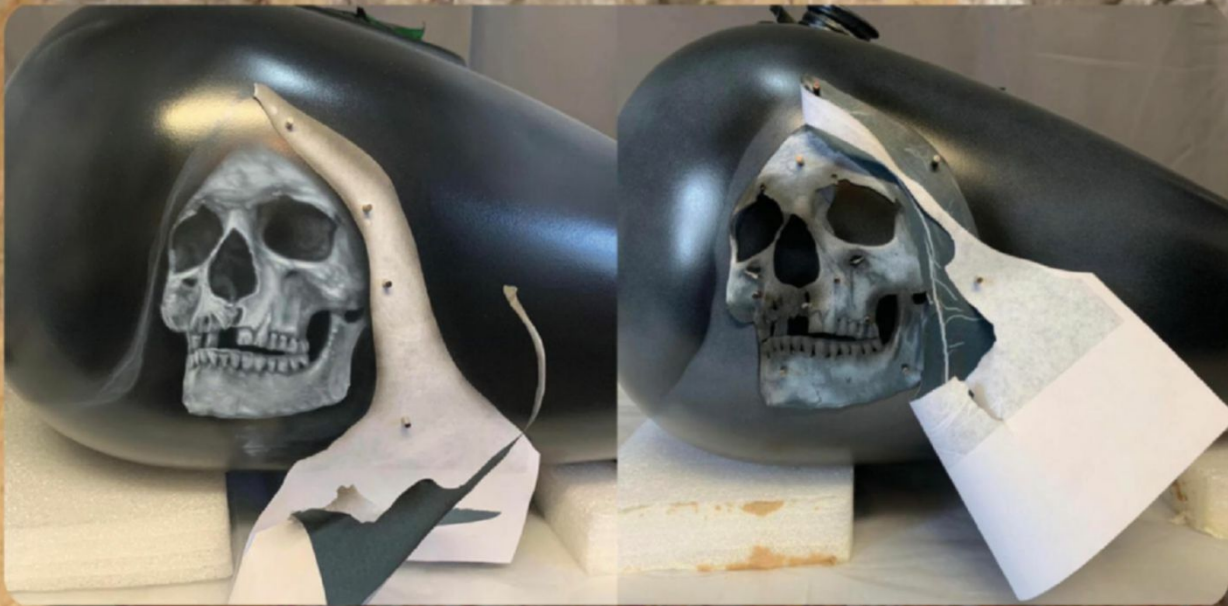
fog white the area, place my stencil with magnets and then use unreduced black out the entire tank. This will leave behind a very light outline of the design on the tank.



Step #3 Applying the white

With my 1:3 illustration white mixture and my reference close by, I will first begin with the brightest areas of the skull to establish the contrast I'm looking to achieve. That will guide me in creating the proper tone with the rest of the design. Next, I will work around the skull following the reference from those areas to render the general layout. Working over reduced will allow me to slowly build up details and minimize any corrections needed when I start the black work.

Note: While doing the white, I will also fog in areas where some additional smokey skulls will be laid out later.



Step 4: Blackwork begins

Using unreduced Createx illustration black, I will use the stencil to re-establish any lines that may have been compromised due to some white overspray.



Step 5: The Blackwork

Using 1:3 reduced illustration black, I will slowly build all the dark details as I did with the white referring; my reference

often. I am comfortable making any minor design changes I feel fit the design. Additional cracks and rips in the cloak. Etc

Note: Now that I am close to finishing the main skull, I will repeat step #2 with the other smokey skulls.



Step 6: Finishing touches

With all the black work established, I will switch back to my Createx illustration white and create some final details and highlights in the skull, hood, smokey skulls, and lastly, freehand smoke to tie everything together.

Note: While each step is immediately repeated on the tank's second side to ensure a certain symmetry with the prominent skull, I will change the smoke and different skulls to create a better overall design.



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Derek Turcotte

I live with my family, wife beth and daughter Isla, in the rocky mountains of Canada. In Canmore, which is an International tourist town, it has the three sisters mountain range looming over the town. We are beside the Banff national park and Kananaskis. Here we see grizzly bears and mountain sheep, and elk. Our shop is called Electric Grizzly Tattoo, a mid-sized custom shop, but very comfortable. Over the years, we have been fortunate enough to have many amazing artists resident and guest artist work at the shop. My favorite part of owning a shop is being surrounded by great artists and seeing how they approach the craft of tattooing and their different mediums of artwork as well.

My bio:

I began drawing at a young age. I started with pencils, crayons, and sketchbook paper. I loved creating my drawings mostly referenced from national geo for wildlife and comic books. I became interested in painting in high school art class and started painting canvases. As a teenager, I also began painting murals of Biomech, people, and creatures, all with acrylic paint and a traditional paintbrush. When I was 18, I got an apprenticeship at the local shop in my hometown Wasaga Beach, Ontario. The shop owner, Cyé Delaney, introduced me to airbrushing and tattooing around the same time. I became obsessed with the soft blends and capabilities of the airbrush. I tried painting old car fenders, lunch boxes, walls, canvas, and anything else I could practice on. While learning the ins and outs of tattooing, after about eight months, I started painting mural's around town as a side job.



I spent a few months painting a buddy's show truck which was my first attempt at such a big project; it turned out great. I learned a lot in these early days; it was a lot of trial and error. When I was about 20, I moved to the west side of the country (Alberta, Canada) and got an airbrush apprenticeship with Blake McCully, Crosseyed Studio, in Calgary, Alberta. For about a year, I learned the ins and outs of painting high-detail work on metal, bikes, and cars. He introduced me to House of Color and Createx Illustration Colors. I learned how to use reducers more effectively, stencils, and masking techniques to achieve small-scale details and soft blends.

After this, I refocused on tattooing and moved out to the mountains in Banff. I worked for about six years at a street shop named Perfect Image in Banff in the Rocky Mountains. During this time, I often took months off to focus on painting large-scale canvases and refining my airbrushing craft. During this time discovered that I loved painting large-scale canvas more than anything and put most of my focus on creating various canvas series. These ranged from comic-inspired and different tattoo-inspired series, Biomech, women, Indian headdresses, etc. In Banff, I met my wife, and we had our daughter Isla and moved to the smaller, more family-oriented town just a bit up the valley, Canmore.

In Canmore, eventually, I moved on to my friend Damian Robertson's custom shop (Robertson Tattoo Company). I worked there for about a year and a half and then opened my shop. I teamed up with fellow artist Mike Brito and formed the shop Electric Grizzly. It has been open now for over eight years. Over these years, I have traveled for tattooing and have had paintings sold in most countries worldwide.

Over recent years I have concentrated heavily on wildlife paintings and different headdress-inspired works. I also painted landscapes of various mountain ranges and scenery around our home. In these paintings, I combine

airbrush techniques and traditional paintbrush techniques. For this, I used Createx paint with a traditional paintbrush, painting landscapes of various mountain ranges and scenery from around where we live. I combine airbrush techniques and traditional paintbrush techniques in all these paintings. I also like to use liquid Golden acrylic paint, which takes about a day to dry, so they imitate the quality of oil paints.





I have been working on more headshots inspired by our family trips to Bali. In the future, I hope to keep pushing and evolving the craft of airbrushing and painting.

A few years ago myself, and a buddy went down to South Carolina and took Dru Blairs' realism course. Learning Dru's methods and approach to realism were super cool. However, the greatest knowledge I gained from the course was his approach to color matching and building up layers of opaques to create saturation and color matching. Over the last few years, I have had less chance to travel with the state of the world but have kept striving to find new sources of inspiration. I have also started teaching seminars on tattooing, which has always been a goal of mine. And also hope to teach my approach to airbrushing someday in the future.

How did you go from Tattoo art to airbrush art?

As stated, I became interested in both around the same time. As my knowledge and craft evolved in tattooing, it carried over into my airbrushing and vice versa. Usually, I find both art forms have a lot of similarities, as the technology in tattooing has evolved. I find it more similar to the application of soft blends and layering that one can achieve in airbrushing. As I learn to make my painting more dynamic or apply light or contrast, I often bring these elements into tattooing. Developing these skills over the years has constantly pushed me to refine each craft simultaneously. I do love tattooing for the fact that it's interacting with a person and a person's skin. I love airbrushing large canvas because it's my creation, and I don't have to worry about the client's preferences or reactions to the art.

Can you explain your great use of color in your artwork?

I have always loved using bright colors and have been intrigued by how color schemes elicit different moods or contrast in paintings. Early days I used to try to use as many colors as possibly made sense. However, over time, I have loved learning to create more contrast using a more limited palette. I prefer to use a few bright colors offset by muted tones; I find it makes the painting or tattoo more appealing overall.

What direction do you want to take your art in the future?

I want to keep pushing the envelope of what kind of imagery I can create. I want to branch out possibly to more traditional brush painting landscapes. Also, create more comic and video game-inspired paintings, similar to the direction I have been tattooing lately. Finally, I would like to eventually paint a canvas that's 10 ft tall by 10 ft wide and try to put an insane amount of detail in it, even if it takes half a year or a whole year.

What advice do you have for new artists?

My biggest advice is to try to create every day and look for new inspiration. Try to create what you love and be inspired by other artists but try to find your own voice. Creating something unique and dynamic is the driving force of art and is what often motivates me through time.

If you have sponsors in the tattoo industry, mention them and whatever else you want people to know. Cheyenne tattoo equipment-- they create machines and cartridges of a crazy good quality, German engineering. They have supported me for years and helped me travel to many cool places and tattoo. My favorite technology they have put together in their machines. The best I have ever used, they make tattooing become more like airbrushing. I love all the artists I have met working with the Cheyenne team. Fusion ink creates excellent ink and colors for the tattoo industry. I love how the colors heal over time. They are a tremendous family-type company, and I have been with them for four years. One of the most excellent parts of my tattoo career was working at the London England show with the fusion team. Butterlux originating from the UK, create excellent products that assist tattoo prices like soaps, washes, and sprays that clean, prepare, and numb the skin. Createx colors, for many years, supported my art and sent me paints and reducers. I love the variety of bloodline colors and lifeline tones they have released.



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José Luis Parada Caballero is an artist from Venezuela with 30 years of career in Barcelona, Spain. Co-founder of his School of Fine Arts and Professional Airbrushing since 1999: Action Art Europe, with his wife: Sylvia Obregón (Director). He is a multi-faceted artist because he executes several figurative and realistic art techniques (Drawing, Oil, Pastel, Watercolor, Acrylic). His passion is realistic, fantastic, and practical airbrushing. If you want to know him too, visit: www.jlparada.com or his school: www.actionart.es



For me, it is incredible that an animal can reflect all the colors of the solar spectrum in its body, and when it moves, those colors change and continue to be reflected indefinitely. When that animal is a giant boa constrictor, its fascinating beauty and deadly nature are a dangerous and hypnotic temptation for the eyes. A challenge and a highly complex task worth painting with the only technique capable of daring to match such power; airbrushing. Let's start: Materials.

Airbrushes: Infiniti Harder & Steenbeck, Paasche Talon # 2, Paasche VL # 3. Pigments: Aerocolor Schmincke, Candy colors Schmincke, Liquitex.



1 - We have a lacquered and porous white wood of 88 x 65 cm, previously primed and covered with an extra opaque white acrylic layer on which we copy the drawing in detail. Copying that drawing to the support can take several hours.



2 - We paint with light cadmium yellow on the brightest scales. So everything that later will be orange or red needs a very intense yellow base (Cadmium yellow Light) from Liquitex; when the base is white, the red ones go towards the pink. When the base is yellow, the reds go towards the orange and to a very intense red. That is why yellow is very important to achieve very intense effects.



3 - Painting a multicolored snake is complicated and can be confusing. That's why we paint all the scales that will be blue with a base of a Liquitex, Light Blue Violet; it is a beautiful blue color that goes towards bluish lilac.



4 - An overview of this first stage with yellow and light blue violet, much remains to be done.



5 - When we paint a snake, we can mistake using a single base of equal color for all scales. For example, if we use a single yellow color for all scales, the result will be a snake showing no movement. To give the illusion of movement, I use Liquitex's primary yellow (cadmium yellow) to paint other scales. With this, I get the reds to "change," as does the rainbow boa in real life.



6 - We continue painting the bases with orange yellow (cadmium yellow Deep of Liquitex). Again, we see different yellow sections. It can be seen that the change of tone from light to dark is where the subsequent volume will give us the curved shapes.



7 - It can be confusing and undefined, but the areas painted with yellow will be red scales and intense oranges, and the others will be blue. Ordering them is the only way so they have logic later.



8 - Once all the yellows are painted, I paint with a color that makes the reds more intense, Light Oxide Red of Liquitex. This color is brown, but before reaching its maximum saturation level, it behaves like an intense and bright orange that gives the appearance of a bright red. Then I start painting "flake by scale" with the infinity airbrush by hand.



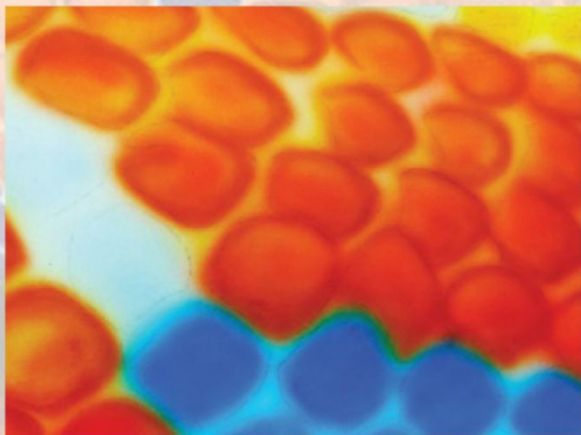
9 - We can see that when the Light Oxide Red is applied on the yellows, it changes depending on the below yellow. That tonal change helps to create a vital illusion of movement; analysis and patience are essential.



10 - After a few hours, we can see how the creature begins to appear little by little. The empty spaces painted with light blue-violet will be the blue ones.



11- I paint the red scales with the intense red Candy of Schmincke. The intention is to exaggerate the intensity of the red ones greatly. This is achieved with this incredible color for special effects. I have to spray the scales a little to create this effect, and the change is immediate.



13 - We begin to paint "scale by scale." For example, the blue ones will be with Schmincke's Candy blue directly because I want that blue to be very electric. The Candy is not a fluorescent color; I use it because I can easily control the intensity of each scale. I don't use templates; everything is hand free, with a lot of patience.



15 - When painting the shadows of each scale, the shape appears in some curved parts of the snake. The color changes; when applying lilac and then the ultramarine little by little on each scale. When completed, you can see the movement of the snake.



12- Now, we see the change of red with Candy, and for now, we can continue with the blue scales.



14 - The only way to make it look natural is to analyze and respect the shadows and the position of the light reflected in each of the snake's scales. We use the ultramarine blue of Aerocolor Schmincke because it helps to darken. But it's very bright, just what I want.



16 - When all the shades of the blue scales are painted, it is time to define the complex contours. The color defines the blue scales: Schmincke's Aerocolor Prussian Blue. It is a very dark and deep blue color. But since it is not black, it will not look flat or hard. This snake has no black in its body, so we can not put it.



16 - To define all the red scales, we paint with a mixture of Dark Brown, Burnt Sienna, and two drops of black from Aerocolor Schmincke. The edges of the red scales are to be painted where the shadow is. Reserve the centers to act as highlights.



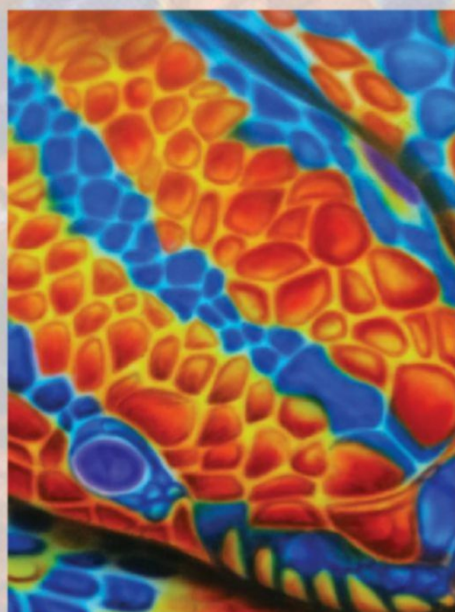
17 -The play of light and shadow begins to differentiate the position of the snake rings and to know what is in front and behind.



18 - To further darken the shadow areas I add just a few drops of black to my mix.



19 - Here you can see the effects of areas with the darken shadow color and highlighted areas. We are close to being done now.



18 - We intentionally painted the eyes with lilac; black is a tricky color and would take away sensuality from the animal. Violet gives us a more interesting result, although, in real life, it is not so.



19 - Our obsession to create a realistic effect on the "points of interest" are enhanced with touches of colored pencil. The head of the boa is the most critical part, and we want that to draw your attention.



20 - All the paintings have different points of view. The viewer will come to see it and find these details. Use white, primary yellow, orange, and fluorescent pink to give more brightness to some highlighted points on the scales.



21 - We have highlights, the shadows that create the contours. But we have not yet put "the glitters," all the snake's scales. By their nature reflect brightness in all their scales when moving. So, with the infinity airbrush and a mixture of 50% transparent white and 50% opaque white, we begin to paint each of those glitters on each scale.



22 - The light is very erratic. It goes where it wants, which is why each brightness can be on different scales, not always on the same side. But where appropriate, we do not want to make a snake with a toy or "plastic" appearance.



22 - Pictures of all our hard work from afar to close-up views. Very slow process but great results. You need to be patient and great results will come. Depending on where it reflects the light, the effects of color shine with its exuberance and elegance.





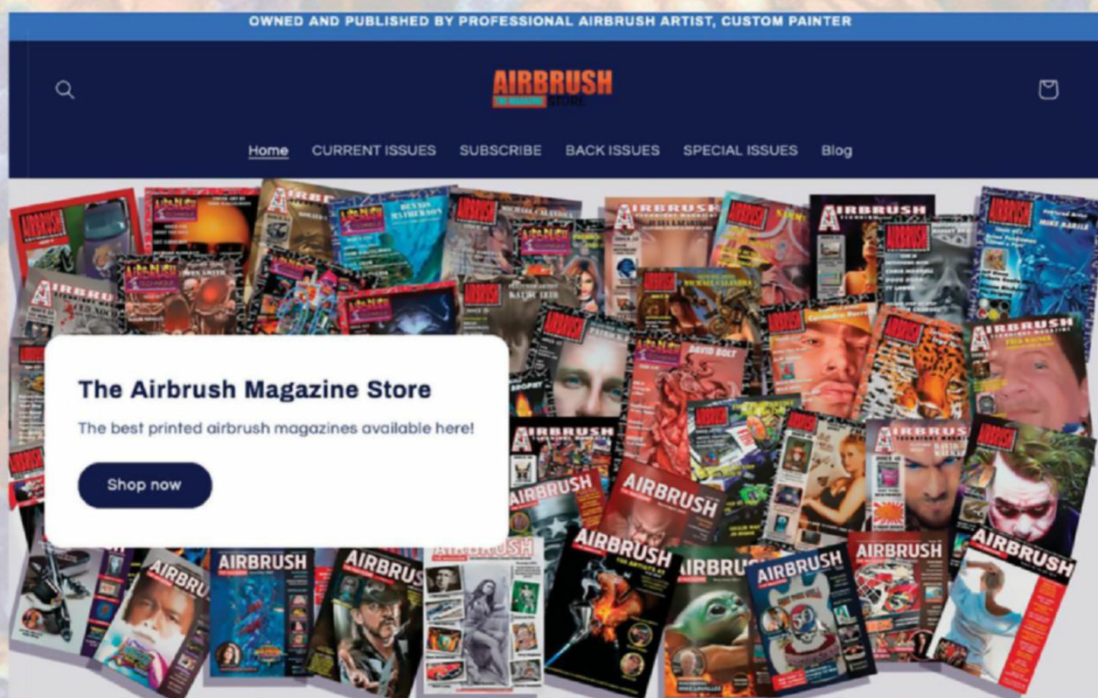
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MS. CONCEPTION**



Michele Roe

Owner operator Stabin Cabin Airbrushing.

I have been doing arts and crafts for as long as I can remember. However, my passion has always been painting. So the first time I picked up an airbrush, I was HOOKED!

I wanted to learn how to airbrush because I didn't want to paint cars or work on them anymore. So when I first started, I said, if it's bigger than me, I'm not doing it. Of course, that went out the window fast!! Since then, I have painted and airbrushed helicopters, cars, boats, bikes, and helmets. You name it? I've painted on it.

I love my career choice, and I am truly blessed with the talent I have given me. Stay tuned. You never know what will be next!!

Michele Roe

MISSION 22 JEEP PROJECT

This all started when I attended a Bigfoot convention here in Ohio, and they had a bunch of Jeeps there. Among them was a Jeep done in an American flag theme with a sign stating the artwork was airbrushed, and I had to go check it out. The Jeep owner was a woman, and during our conversation, I mentioned I was a professional airbrush artist. She stated I should talk to my boyfriend as he wants his entire Jeep airbrushed. It turns out her boyfriend wanted the Jeep repainted as it had some chips in the paint, etc., and theme the artwork airbrushed on it. I showed him some pictures of my work, and he stated he wanted me to do his Jeep. However, it set me back for a few minutes when he told me he wanted it to be a Mission 22 theme.

I couldn't reply to him, for it seemed like forever. I was so stunned by his request. He was looking at me like I was crazy or something. I apologized and requested that he give me a few minutes to gather my thoughts. Finally, I told him, "my son did not make it." He looked at me funny, and I tried to explain what I meant. I explained I was a massive supporter of Mission 22 because my son served and for what he went thru after leaving the service, which ended in him taking his own life. I showed him the tattoo on my arm honoring my son and told him I would be honored to do the Jeep. He said, "you know us meeting like this is God's way; he wants you to paint this Jeep." After our conversation, I wondered if I would hear from him again,

as many would-be customers say they will contact you but never do.

This time, I did hear back from the potential customer, and I was excited about this opportunity to do this project. Finally, he was ready to bring me the Jeep, and I explained I was going to Arozion for two weeks to work. He responded he needed it completed by Sept. 30th. This was Sept. 1st, and we agreed he would bring it on Sept. 15th when I returned. As it turned out, by the time I got back from Arozion, I had only twelve days to complete the project. It would take very long days and nights to complete this project on time.

I almost died when the Jeep arrived at the shop; it had every possible exterior light on it you could imagine. In addition, he just had a \$25,000 stereo system installed, which was still in the Jeep. I tried to remove the lights, but some, like on the cowl, just couldn't be removed, which proved to be a huge pain during the painting process. Also, it was a wiring harness nightmare with all those lights; I couldn't take them off.

They bought me some reference pictures for the Mission 22 theme but told me, "you are the artists; have fun and run with it." I used just about every Tamco product I had in the shop, as there was no time to order anything and complete the job on time.



The Jeep was black base color with minor paint chips and a few tiny dents. Because of all the lights, electronic running boards, etc., it took me nearly five days to prep it. However, I quickly fixed the paint chips and minor dents and applied Tamco High build primer to those areas. Next, I just scuffed the rest of the Jeep with Scotch Brite pad as the entire Jeep needed to be based with Tamco black basecoat again. Once the whole Jeep was base coated with Tamco black, it was ready for the airbrush artwork. For all the airbrush work, I used Tamco Intensity colors. I prefer to clearcoat the base coat, scuff it, then do the artwork, but there just wasn't time for that.

They found a picture online of a memorial to the Mission 22 soldiers. It looked like Stonehedge, but they were giant metal cutouts instead of stone. So I decided to replace the memorial metal shapes with dog tags and added seven silhouette soldiers. So on each side were the seven silhouette soldiers with tree backgrounds. I did not realize I was placing seven soldiers. To be honest, I just cut them out and placed them. Afterward, I thought that was weird as, for many reasons, the seven soldiers all related to my son somehow (his birthdate, two years since he passed away, etc.), and I had a meltdown of sorts. Being able to paint this whole Mission 22 theme was like a calling

to me personally, very therapeutic for me in a lot of ways. The other thing that makes me think God's hand was in this is I did not have one issue with anything. If you custom paint big projects, you know somewhere along the line, something is going to go wrong. Paint or clearcoat issues, paint bleeding under tape lines, paint lifting after masking, etc. Not one problem occurred.

I worked sixteen hours a day on this to complete it on time. I did both sides first, as that was the central part of the design. Nothing was planned out; I just went with the flow guided by God and my



son, I believe. I did the project in sections and jumped from working on one side to working on the other. They requested the military cross be placed on the left front quarter panel. After I got that done, it looked naked, so I back-taped it and put the American flag behind it. It looked perfect when done. Then, I added the Mission 22 lettering underneath all that. I didn't want both sides to be the same on the driver's front side quarter panel, so I did a military boot with an American flag behind it with dog tags.

On the hood, I again did an American flag; the customer was adamant that it be big enough to cover the cowl. On the cowl were mounted all those lights I could not remove, so it was a huge challenge to accomplish. After I finished the flag, it just looked like it needed more. So I mixed a bunch of Tamco candies and sprayed it over the flag. While doing it, I had a slight mishap and tried to dab it with a towel. It looked, so I sprayed the towel with my candy mix and did the whole hood like that. It looked perfect, so my trying to fix a minor mishap led to what I think is a perfect outcome. So often, this happens as a screw-up, and trying to fix it adds a lot to a design.

When it came to clear coating the project, I again did it in sections and back taping areas to avoid overspray. It was such an important project that it seemed more sense to do it this way. I cut and buffed it, and it went smooth as glass, thanks to the Tamco clear coat. I was so happy I pulled it off on time; it's just amazing.





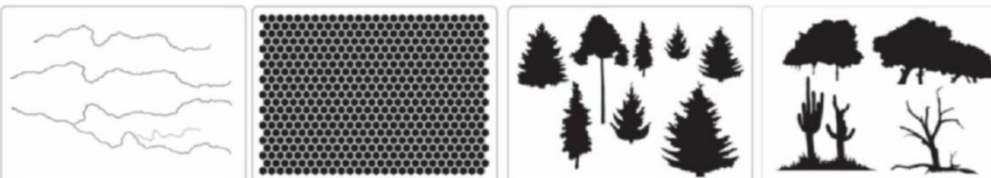
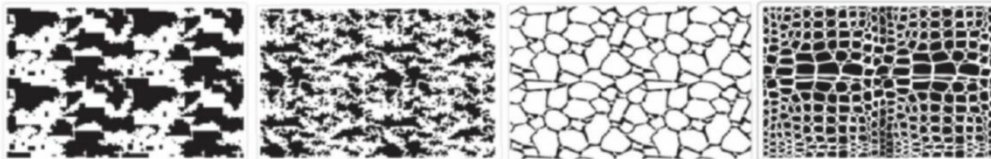
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