



**COVER ART BY
TODD MALCOLMSON**

ISSUE #28

ARTIST THIS ISSUE

LUC SABOURIN

RICHARD MARKHAM

DAN DAIGLE

DEAN WALKER

CURTIS PATCHIN

PATRICK CHARUEL

HARRYDIDIT

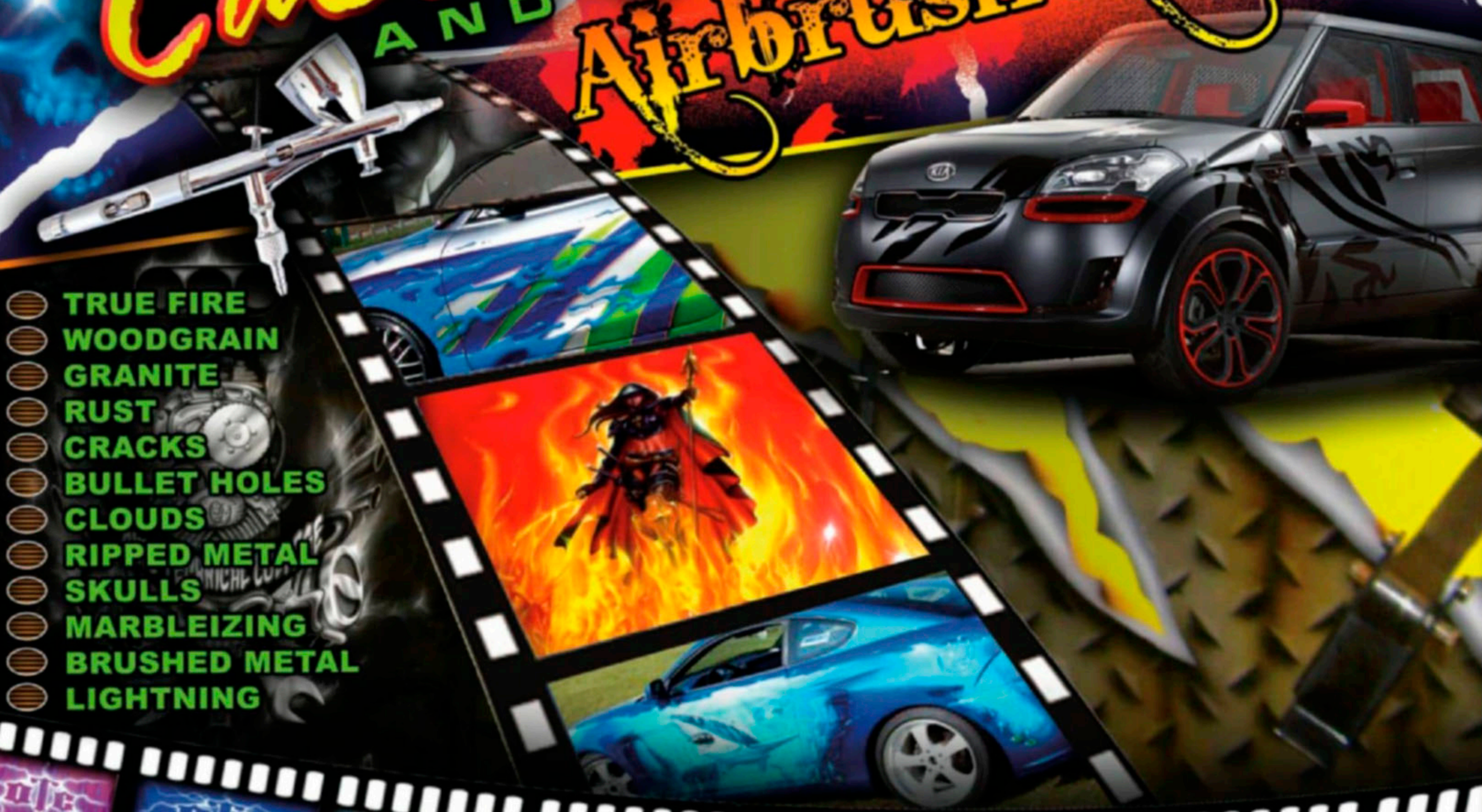




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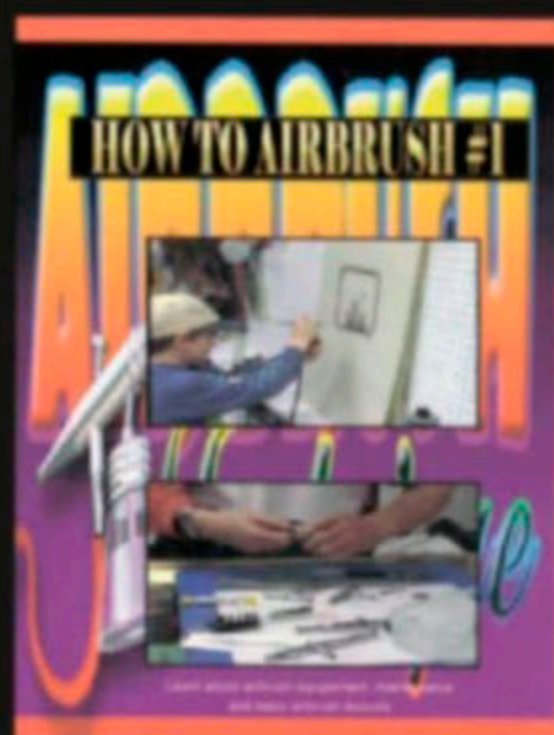
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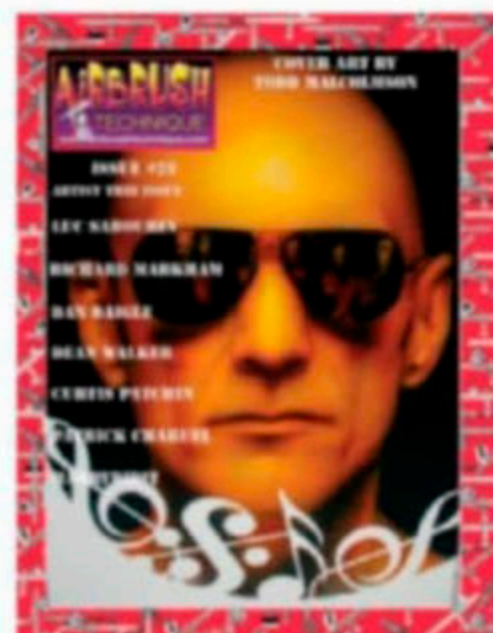
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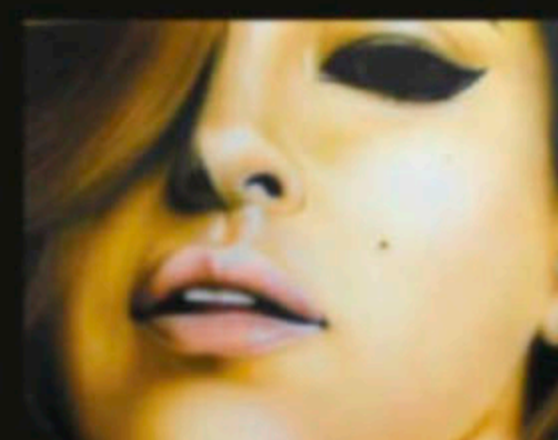
ARTIST/ ARTICLES THIS ISSUE



Luc Sabourin



Richard Markham



Dean Walker



Dan Daigle



Curtis Patchin



Patrick Charuel

Luc Sabourin

I wanted to do a demo panel for a goalie equipment repair shop to entice the kids to have their goalie masks custom painted. I needed a subject that would appeal to them and something that they could relate to. Then it hit me: Video games most kids and young adults (and old ones like me) spend countless hours in front of the screen playing video games. I blended various elements from two famous

games into an design composition for my demo panel. The making of my final reference image could be a tutorial in itself. But briefly using Photoshop I started with a "terrain" unit from Star Craft, removed the left "head-up display" (HUD) on the cheek and inserted a transparent reflection of the classic creature from DOOM. I added some glare to simulate the helmet visor and I was ready to go.



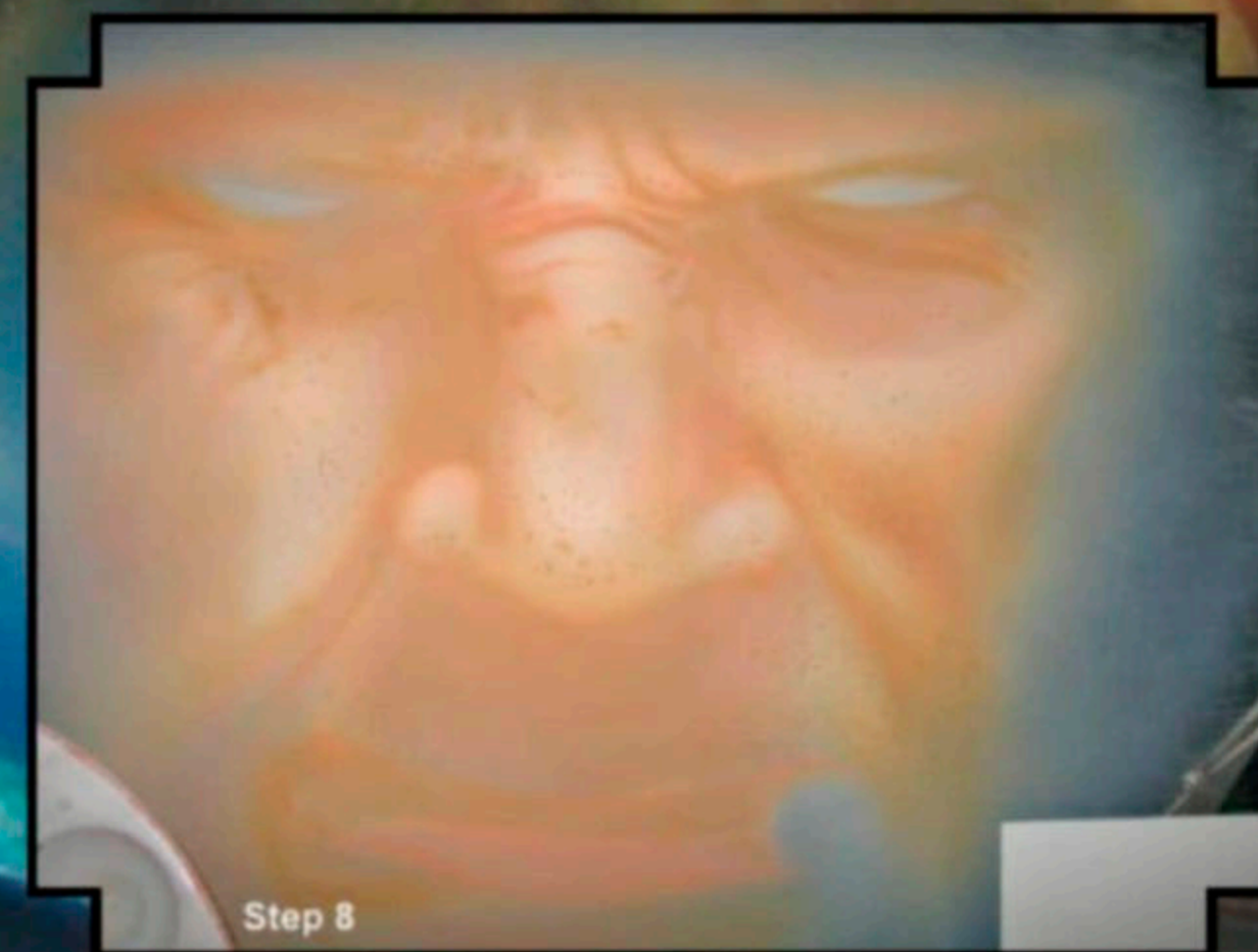
I will be doing this on a 18x16 black ¼ inch thick plexi glass panel. I wet sand the panel with P800 paper and degreased it using Dominion Sure Solv. I then taped the top and bottom edges to be used for lettering later on. Unless you have access to a large printer, print the entire layout in overlapping sections. Using a light box, overlay the matching portions, cut at the joint and tape them together like a puzzle (Step

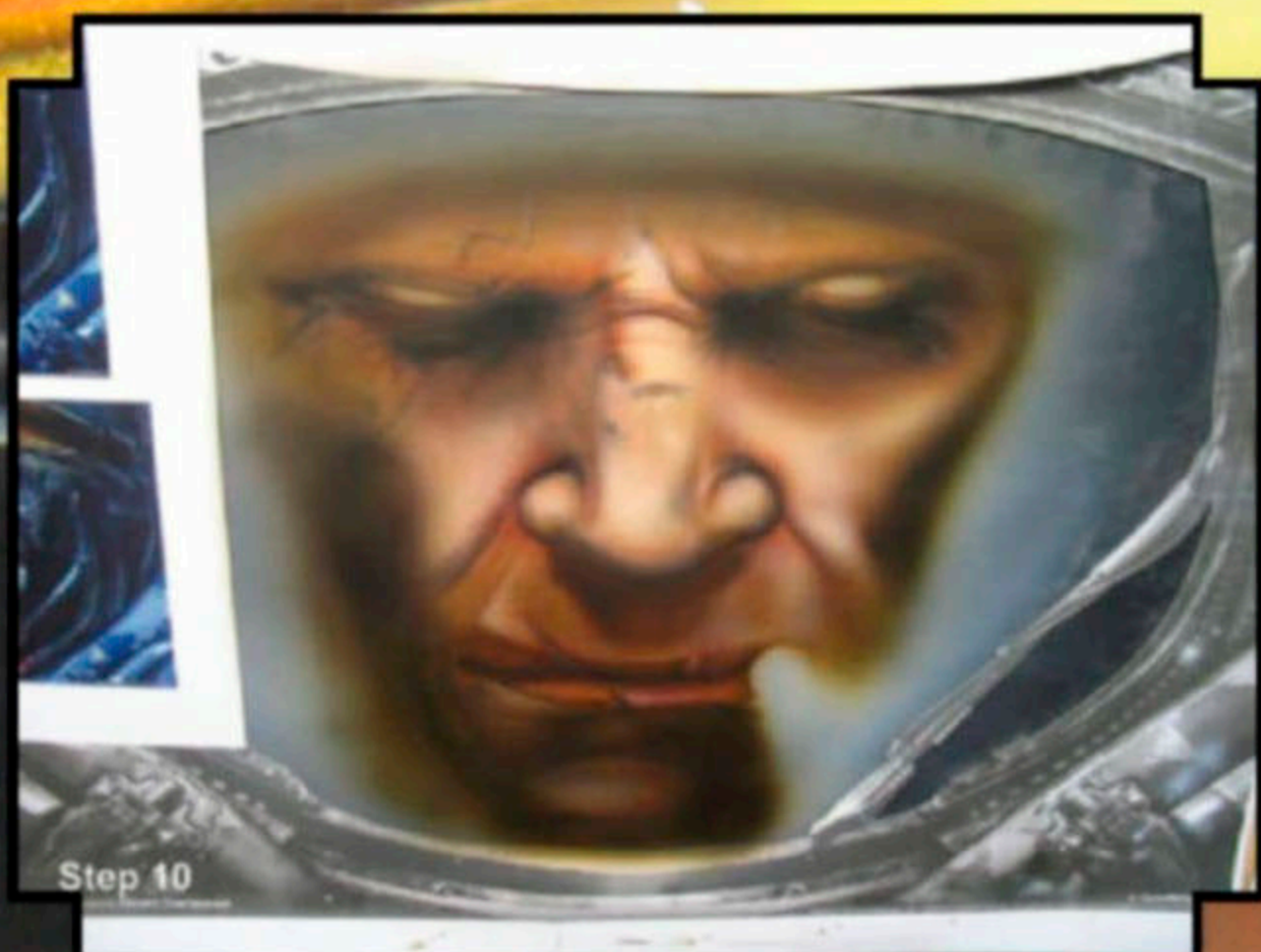
1). If you're careful, this will give you a huge template from which you can pretty much do the whole painting. I start by cutting out the inside of the helmet to work on the face and other elements. Replace the cut out and tape it on the other part of the paper stencil so it acts like a hinge allowing it to flip (up or down) the inside cut out (Steps 2 & 3).



With Createx Auto Borne white I loosely map the light areas. Then I lift up the inside cut out like a flap and insert a clean cutting mat under it. Cut out the eyes and mouth, replace the flap, and shoot some thin white to map their position (Steps 3 to 5). Lift up the flap and start laying down colors. A lot of the colors I will use here are Daler-Rowney

[F.W.] inks. They flow very well through and airbrush and can be thinned with water or several other acrylic paint reducers. They also give very high coverage. Using FW flesh tint I loosely paint the light areas of the face. I then add a couple of drops of FW flame red to that mix and start fading the darker areas into the light ones (Steps 6 & 7).





Using flesh tint with 5-6 drops of FW burnt umber I keep darkening the skin. At this point I also add the skin pores with this mix, using a 3/0 brush (Step 8). Because it's a close up there are hundreds of pores on this. I add a few and let the viewer's brain make up the rest. The other thing that is not quite practical is the highlighting of all those pores. In this case I just faded them into my subsequent colors and lightly mist some "flesh tint" over them.

I follow that up with burnt umber and flame red (2:1) and finally sepia with black at about 1:1. Specific areas are highlighted with a 1:1 mix of flesh tint and white. At this point I hand paint the beard stubbles with a flesh tint: sepia" mix. The top areas of the face have a red or yellow hue; I add that with Auto Air candy brite red and transparent sun gold (Steps 9 & 10). I finally do the eyes using

a circle template, dark blue for the outside and the pupil. After adding the sharp highlights with a paint brush I overlay that with transparent blue. Don't use white in the eyes otherwise you will lose the natural shadowing imparted by the brow of the character. This will give you a zombie look with glowing eyes (but maybe that's what you want...)



If you notice the cigar is not lit in the reference picture. I decided to go with the original and light it up! The cigar is painted along the same lines as the skin but with darker tones. The burnt area is demarcated in black and the burning spots are rendered with overlays of FW flame red, flame orange, Indian yellow followed by Auto Air candy sunset and transparent sun gold. Of course the cinders are rendered in a very light grey (Step 11). The microphone was rendered using a paper stencil that was sequentially cut out to map the different parts. The areas were defined with a very thin white and detailed with FW cyan process, Auto Air transparent blue and finally with a dark blue. Finally the whole thing was cleaned up and shadowed using French curves as shields (Step 12). The left side of the design is simply some white that was fogged in and over laid with transparent blue. Intense light beam coming from the HUD were emphasized with white.

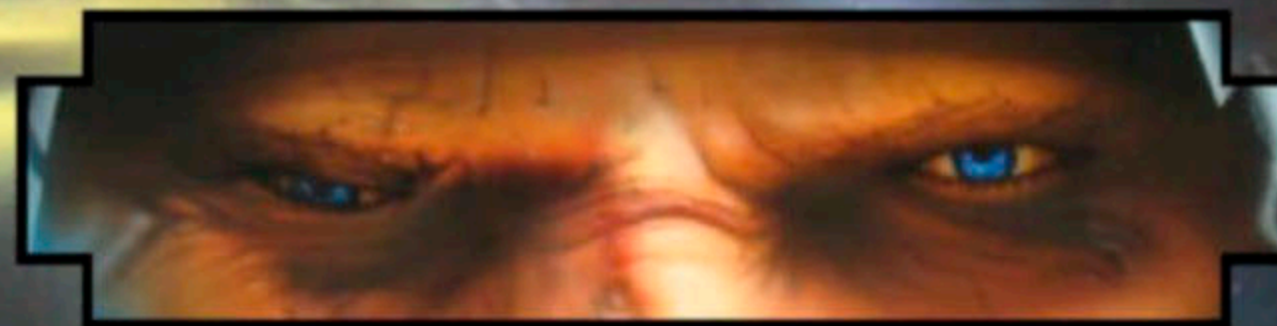


The monster. This creature is from "Doom" and is a reflection in the character's visor. A few things to consider about a reflection: it should look transparent, it should have a tint of the surface it is reflected from and it is usually NOT in perfect focus. Obviously it was rendered using VERY transparent colors to allow a build up of color where it was required. First the position of the creature the eyes and the mouth are mapped using a paper stencil (Step 13). The rest is freehanded using transparent FW yellow ochre, adding Auto Air transparent root beer to the mix and finally 100% root beer (Step 14).

Details in the face were then added with black mixed into the root beer. The mouth was painted using some reds and yellow overlays and the teeth in very light blue. To create the "reflection" look into the blue portion of the visor, the whole thing was covered with transparent blue until it blended in nicely. Thin light blue was misted over the bottom part to bring

back some of the HUD lights. (Step 15). To keep the monster out of focus look I did not use a shield, I let the small amount of overspray do its magic. Finally using some light grey and any curved shield I added the cigar smoke. To give the appearance of a full round visor I cut out a paper stencil and mist some thin white to create sharp reflections (Step 15).





Similar to the microphone I proceeded to render the exterior of the suit with paper stencils and Auto Air transparent colors [Step 16]. The top of the helmet and sides were also painted using paper stencils and French curves for the final clean up and shadowing. The top of the helmet was rendered in yellows and orange whereas the other parts were in shades of blue and greens. I finally added subtle highlights to all the different parts of the helmet and suit using a hand brush and some thin white, easy

to blend in. Texture on some of the parts was made by spraying through a stretched out green dishwashing pad. Add some reflections and glare off the top and bottom and there you have it, the ultimate showdown. Overall, this was a relatively complex piece that took between 20 to 30 hours to complete. Even though this project may seem relatively complex, always go by these words of wisdom [definitely not mine!]: "paint what you see".



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RICHARD MARKHAM

Project #1: The “Devil’s Ride”

While airbrushing at the World of Wheels in Boston, Massachusetts last year, I was approached with a suggestion by one of my former students, Ed Gross of Voodoo Graphics, Keene, NH. He emphasized the fact that there was an extremely crazy, wild ride I should take a look at a few aisles down from my display and that the owner was very interested in having me paint it. Now at the time, I was into my third year of traveling the U.S. doing daily paint demonstrations for tech schools and filling every other waking moment with working at car and bike shows. Basically, I had no time to interest this guy with the fact that I could squeeze in some custom work amongst my busy schedule.

Later at the show, Ed convinced me to take a much needed break and walk around to check out some of the rides from the Northeast. Without warning, he escorted me right over to Archie, the owner of the black 34' Ford that he spoke of earlier and introduced me as "Richard Markham, the guy you want to paint your car"...he threw me right under the bus! We shook hands and I didn't want to seem rude so I began to entertain the idea and proceeded to ask him what he was interested in painting on the car.

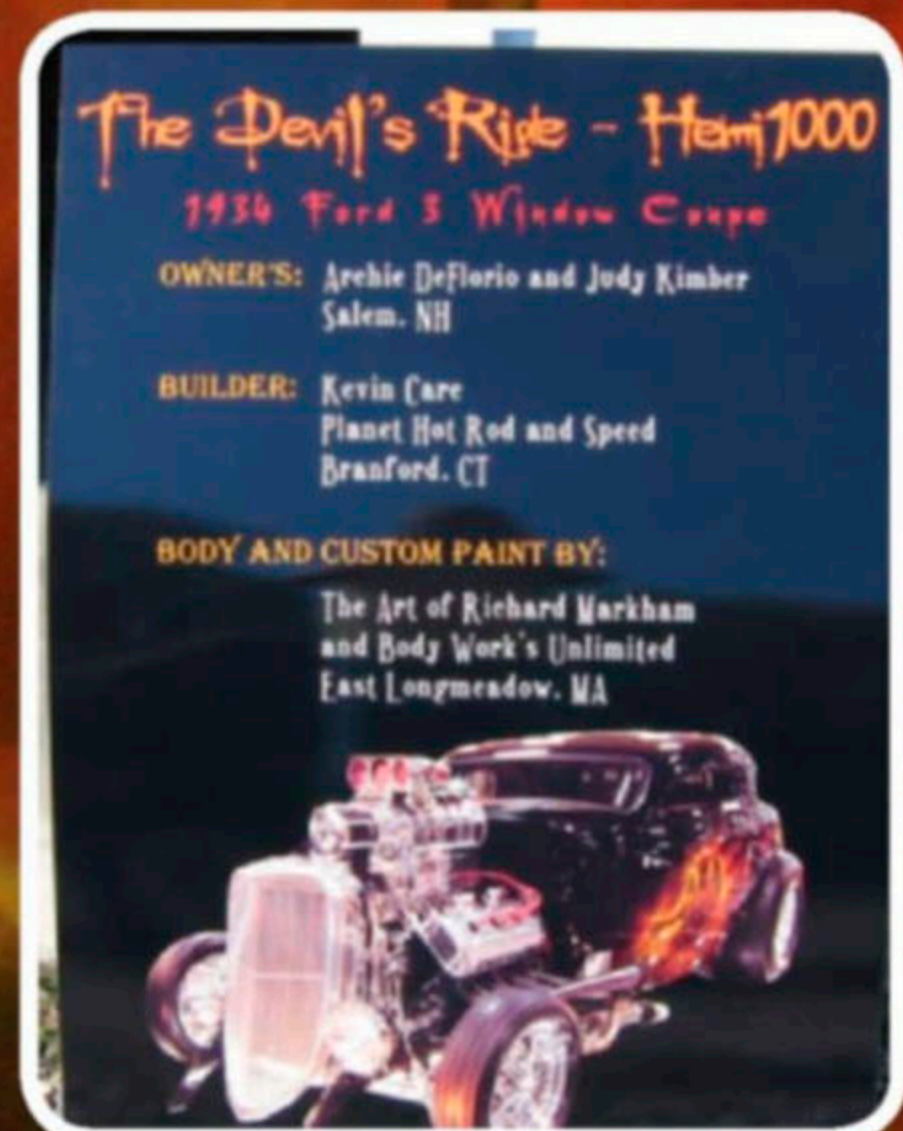
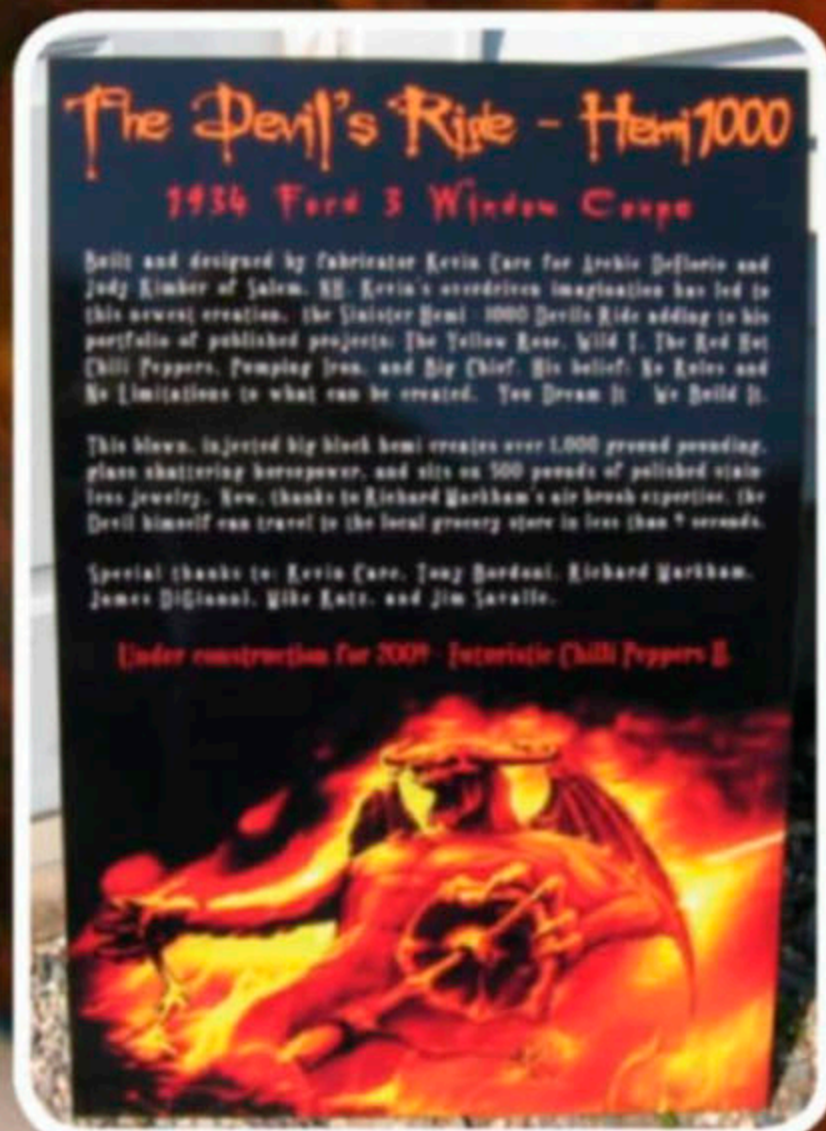
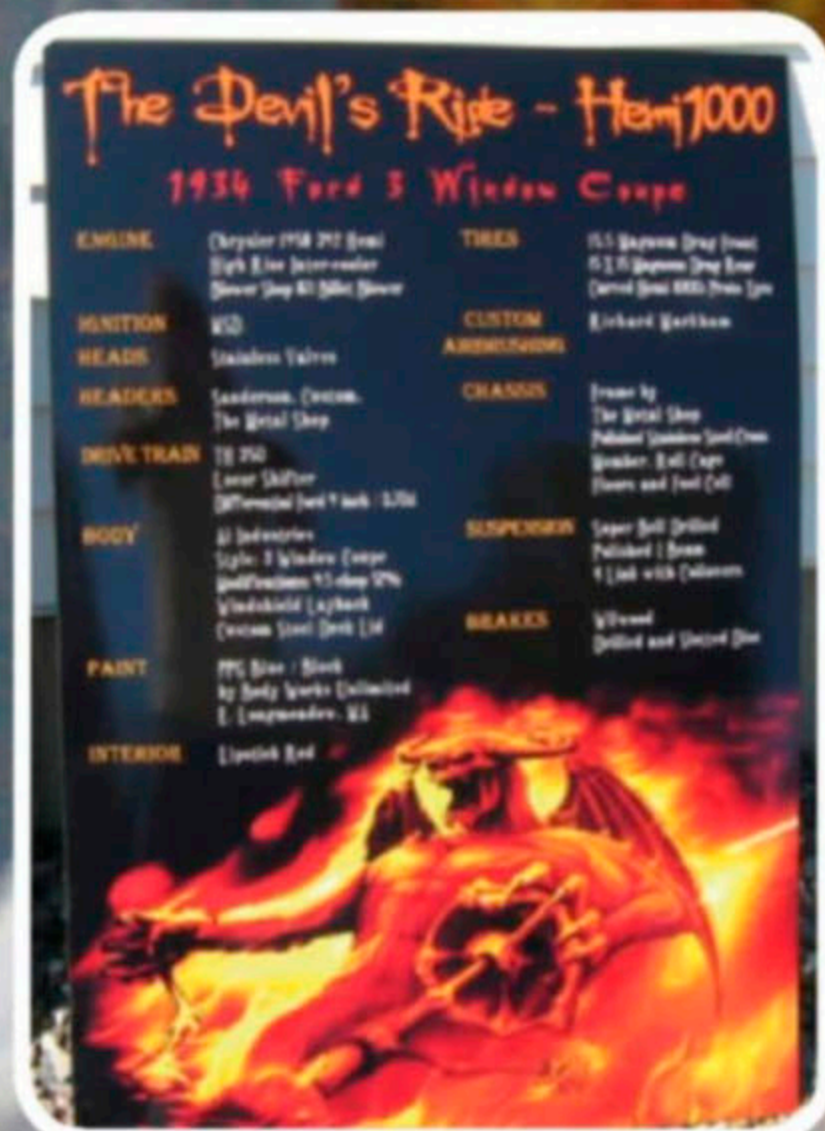
Archie, dressed conservatively in jeans and a sport jacket, and displaying a tan in the middle of winter, looked as if he may have had the privilege of retiring in his fifties. He seemed very mellow and was a bit soft spoken, so in my mind I was preparing to hear that he wanted subtle ghost flames or just a simple pinstripe along the side of his hotrod. To my surprise he was interested in my real fire!

Wow, I didn't expect that! He then began to explain that he loved what I had done to my "Ice Car". In turn, I explained that what I did for the Ice Car worked great on an import car, but would simply ruin this crazy hotrod on steroids.

Archie then came out with the most popular question I have been asked during the 21 years of my airbrushing career, "What would you put on it if it was your car?" Instantly, I replied, "Are you kidding, this looks like it could be the Devil's Ride!" His eyes opened wide and with a sense of clarity he replied, "I love that idea." And the concept of Satan's sled was born.

Now, because of my enthusiasm for painting demons, skulls, and fire, this project had my attention at its peak. It was time to figure out how I could pull this off with my schedule being so full. Then, Archie entices me further by telling me his car will take center stage at the next show he attends, only two weeks away. He goes on to explain that it will sit on a 20 ft. rotating, mirrored floor, and be placed at the entrance of the Frank Maratta car show in Hartford, CT as a feature. I, just like many artists struggling for recognition, would seize any opportunity to take the limelight, so therefore I quickly rearranged what I could to free up a few days and began to prepare for the job.

With the help of Body Works Unlimited, East Longmeadow, MA, I was able to pull the job off. Toni Bordoni (owner) and his crew disassembled, prepped, masked, cleared, buffed, and detailed the car allowing me to put my concentration solely on the artwork. I was able to start and complete my part in only 4 days and we unveiled the "Devil's Ride" at the Frank Maratta show one week later. I never would have dreamed what happened next... (To Be Continued...)





Step 1 – For this project I'll be using Auto Air paint and a double action air-brush. I first spray a light coating of Auto Air's Semi-Opaque Brite White as my base color. This is so my pencil lines will show up when I transfer the image onto the car door. It's actually more of a light gray than white as you can see; it still will be enough of a light color that my pencil lines will show up.



Step 2 – With the car already in the spray booth, covered and prepped for paint, I realized I wasn't going to be able to project the image with an opaque projector directly onto the car, so I projected it onto some large paper I found at the shop. I then continued to scribble on the backside of the artwork, creating a homemade carbon paper. This allowed me to retrace the front artwork, applying enough pressure to transfer the carbon onto the white base color on the door. The design pencil lines don't need to be real heavy here as they might become hard to cover up during the painting process.



Step 3 – Once I had the pencil image on the car, I began to build up the main character (devil) with the same mixture of white so he would be brighter when I was finished. In this stage, I am not focused on creating any detail; therefore I am just quickly fogging in the image.



Step 4 – Now with a mixture of 80% Transparent Violet and 20% Semi-Opaque Black, I begin to outline, shadow, and create detail to the demon. 80-90% of the detail of the character is created in this step.

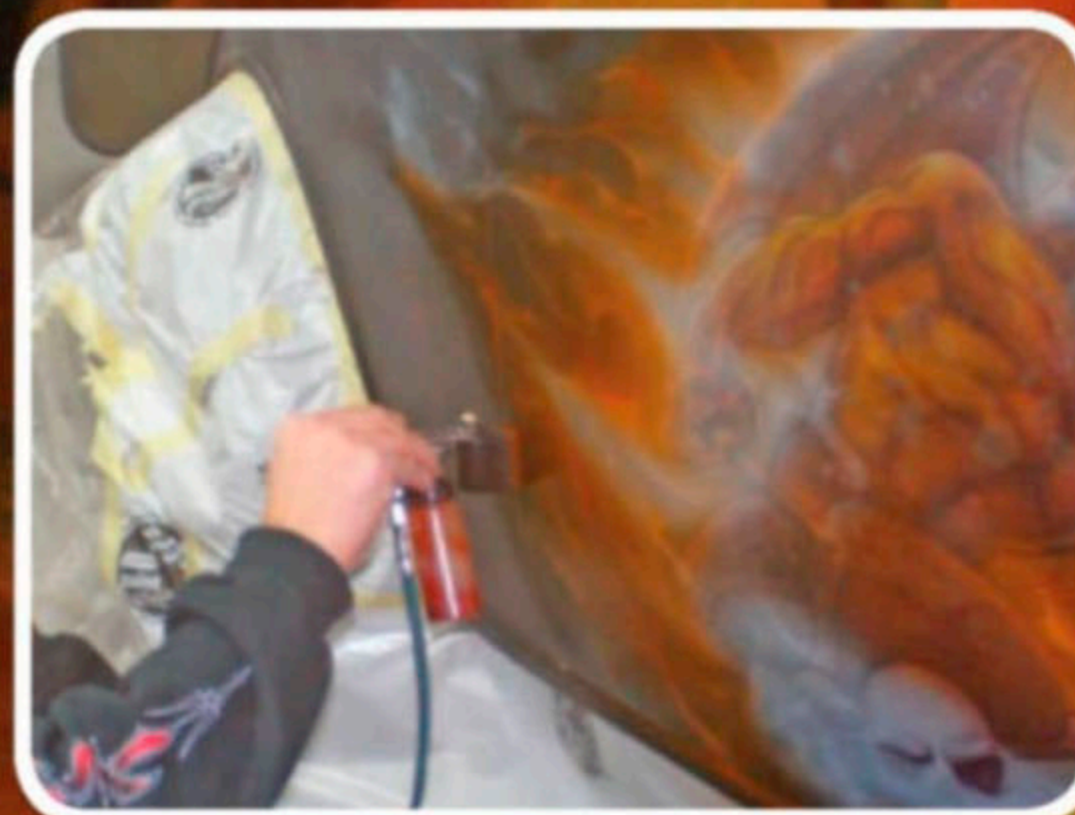
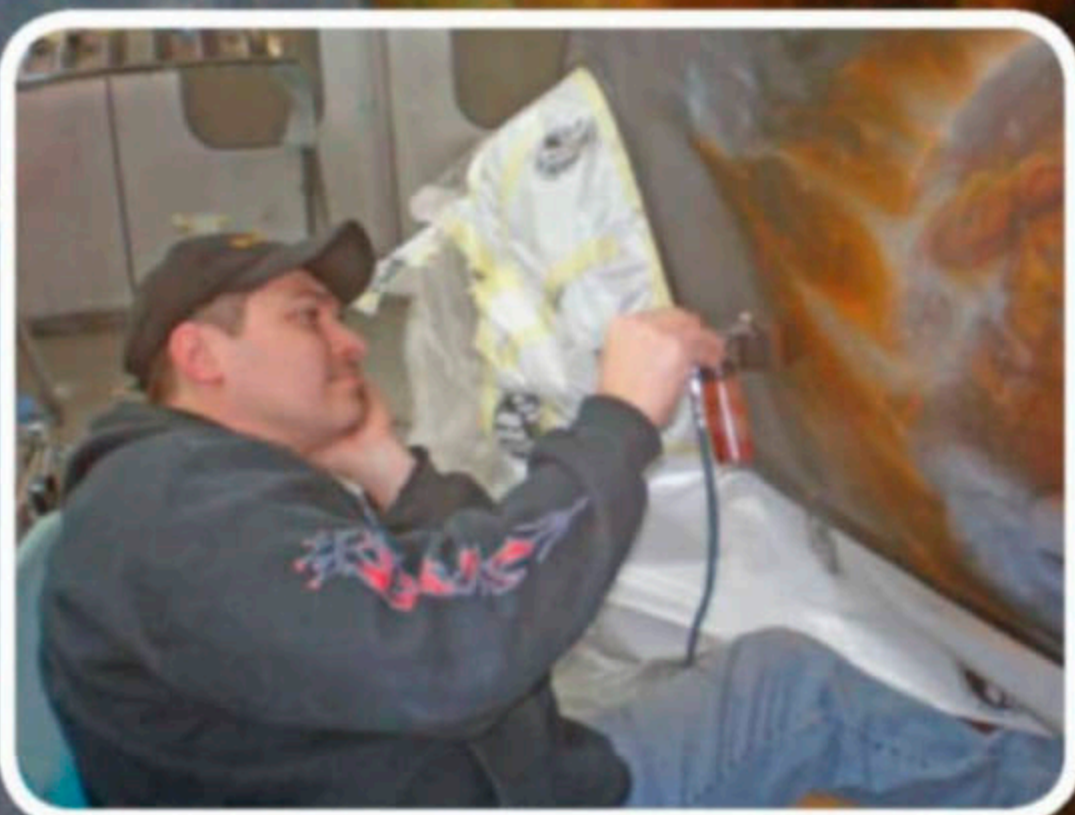


Step 5- In my system of painting murals, I use a very small percentage of opaque colors and mostly use all transparent colors. So, in the next stage I start applying my colors of the beast. Most of him will be the Auto Air Red Oxide formulated for my Real Fire system. This will be followed by the Transparent Yellow in random key areas.

Steps 6- Once I have laid all the Transparent Red Oxide and Transparent Yellow throughout the demon, I then cover him with clear contact paper. This is what I have always used in place of Frisket film; I find it is much cheaper and it has always worked just as well.

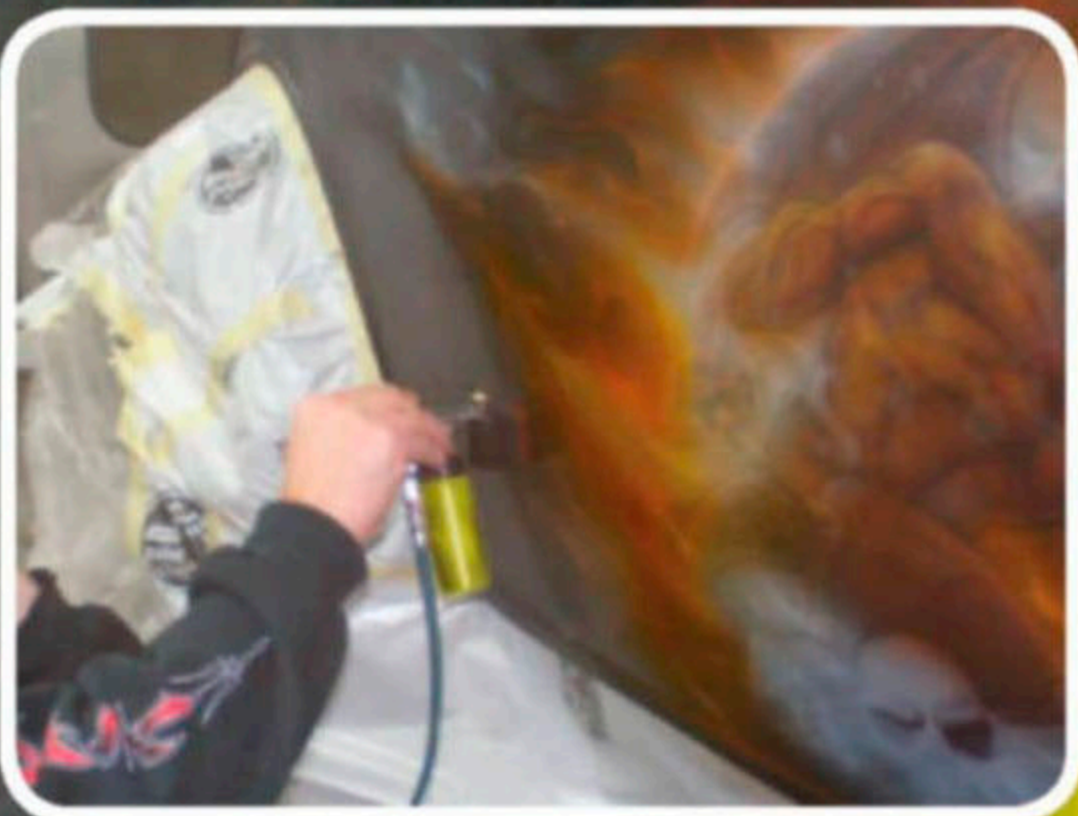


Step 7- Now that the guardian of the deep is covered I begin to layout my Real Fire all around him and create his toasty warm surroundings, I do this using my Real Fire Stencils.



Step 8- Once I have laid out all my initial flame work, I coat over my flames with the same Red Oxide I used to coat the demon. When applying this color you want to work it on in layers until you reach the full potential of the color. I

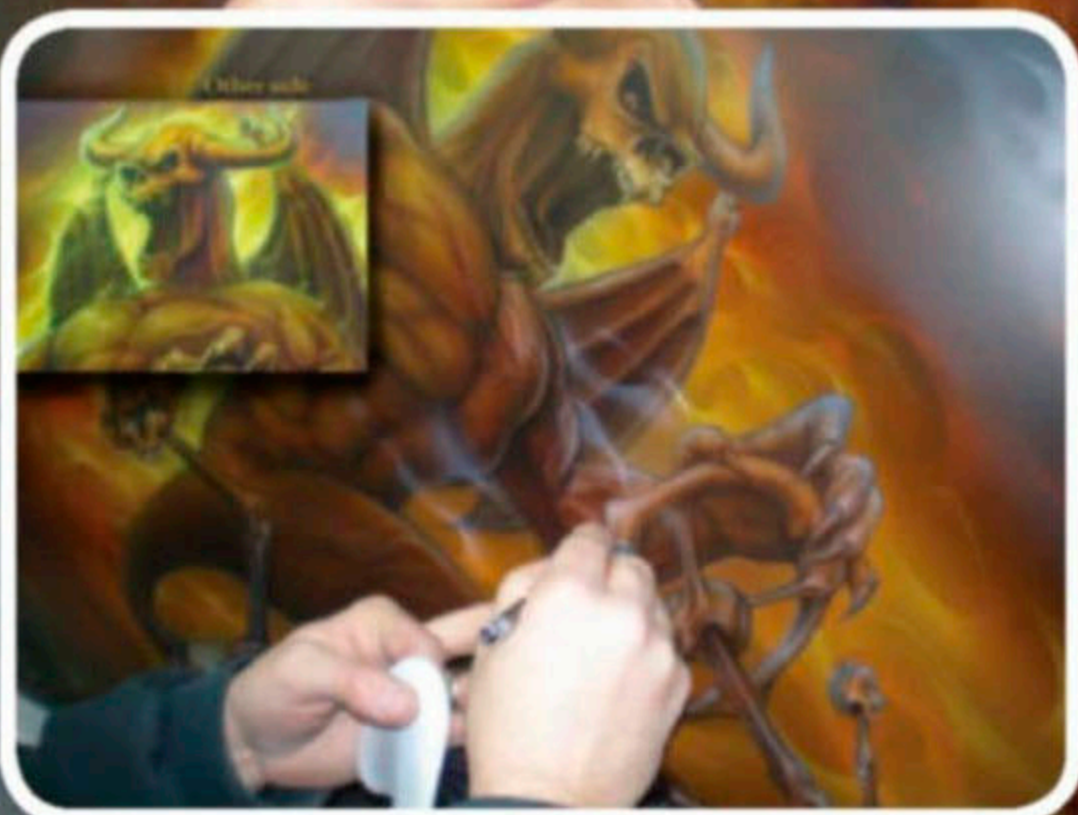
concentrate on mostly going around the outer edges and blending the fire into the black background. This leaves the light area toward the hotter center of the flame.



Step 9 – I now add the Transparent Yellow over the remaining white and blend it into my Red Oxide areas. Also in these light areas I add more flame licks using my flame stencils and color them yellow as well.



Step 10 – Once the fiery inferno is finished, I carefully remove the clear contact masking. Contact paper is used to line your home shelves in your cabinets, found at a hardware store or large department store.



Step 11 – I then using white add more flame work and highlights to the beast blending him into his fiery surroundings.

Step 12 – I then wrap it up by covering all the new detail with a nice generous amount of Transparent yellow. This really makes him pop!

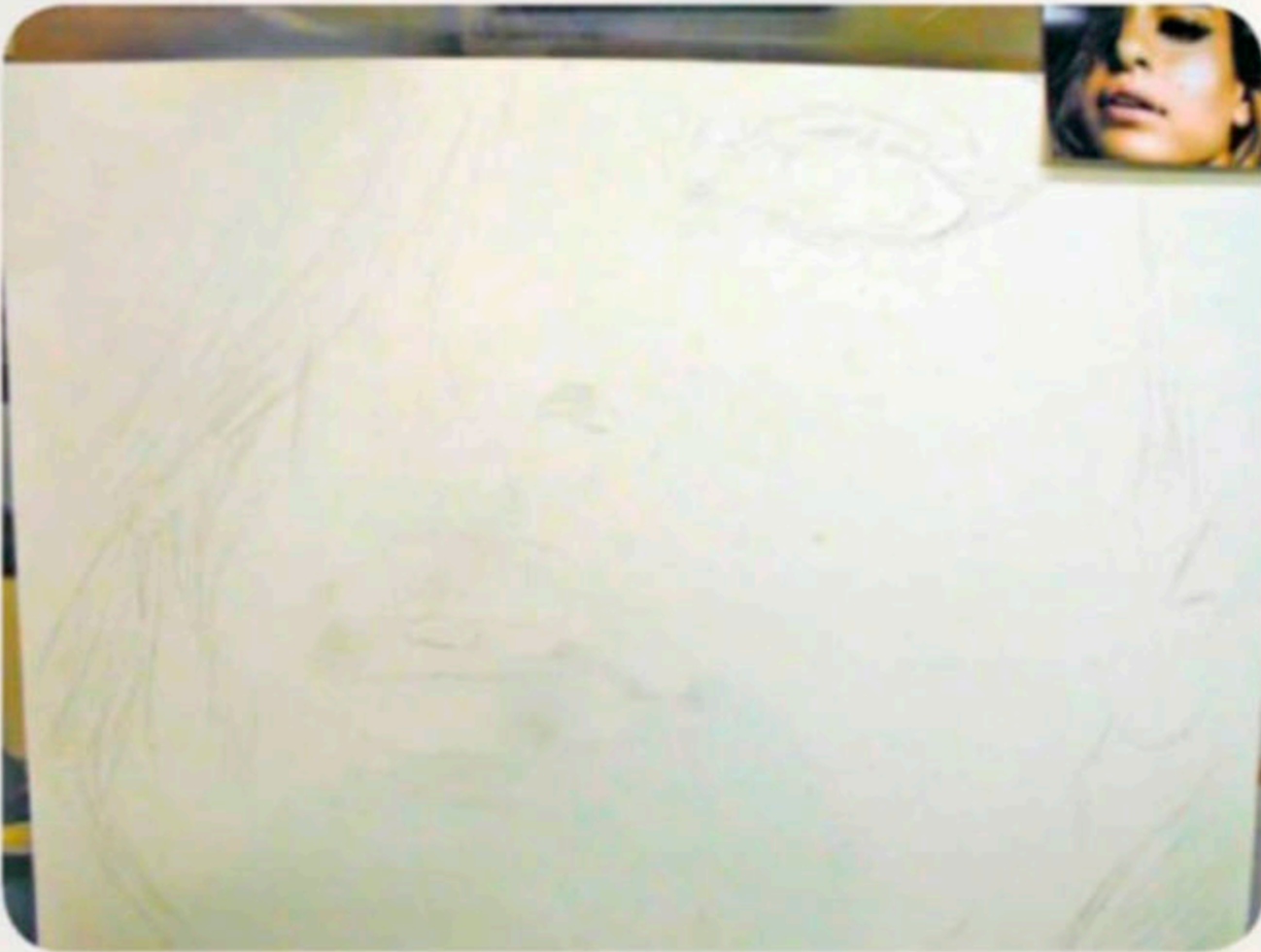


SEXY D'EVA

Portrait of Eva Mendes

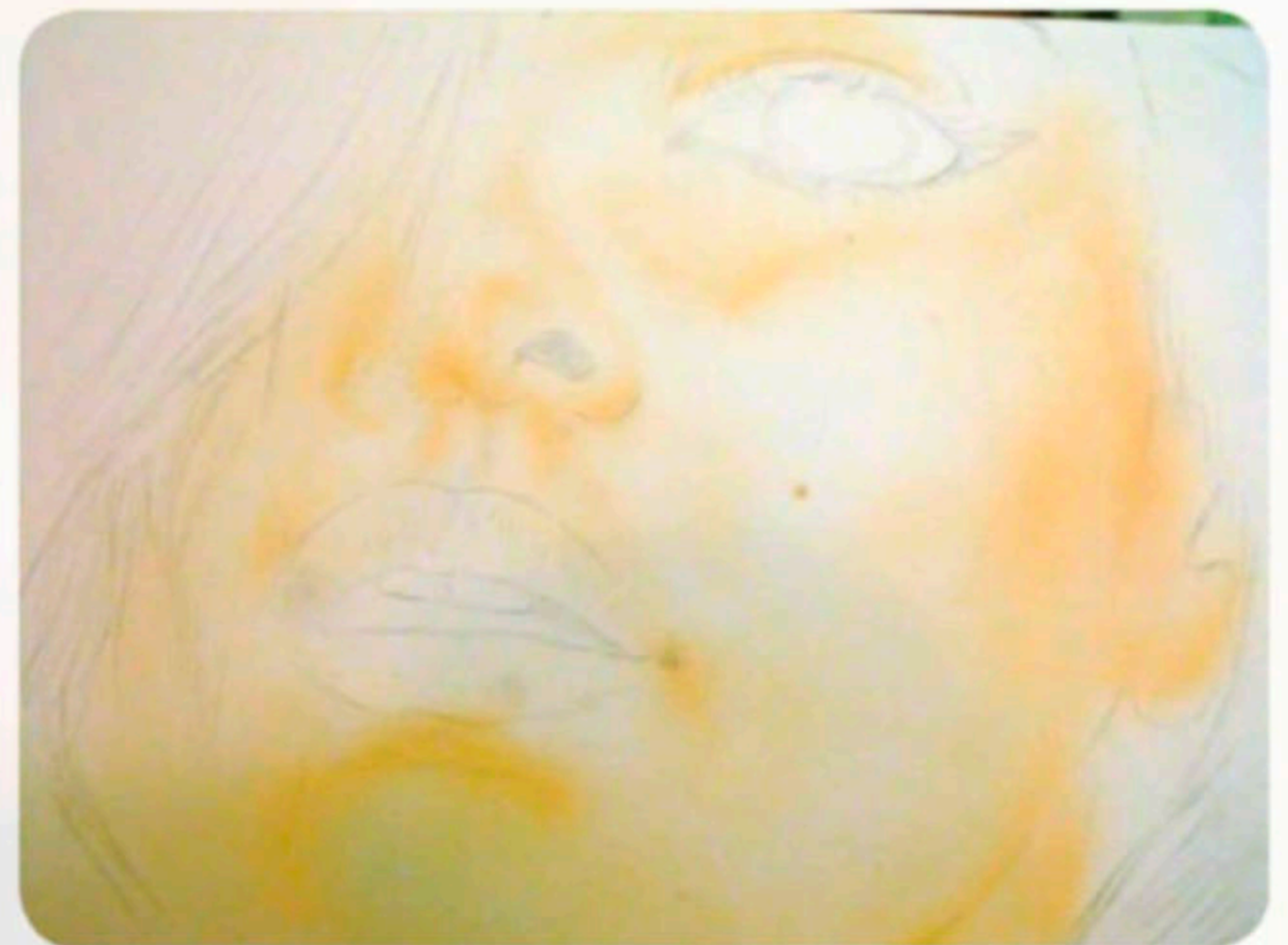
by Dean Walker

Materials: Peak X-5 Airbrush, Paper: 24x36 Heavy Weight Mix Media Artist Paper, Paint: Com Art (Custom Mixed)

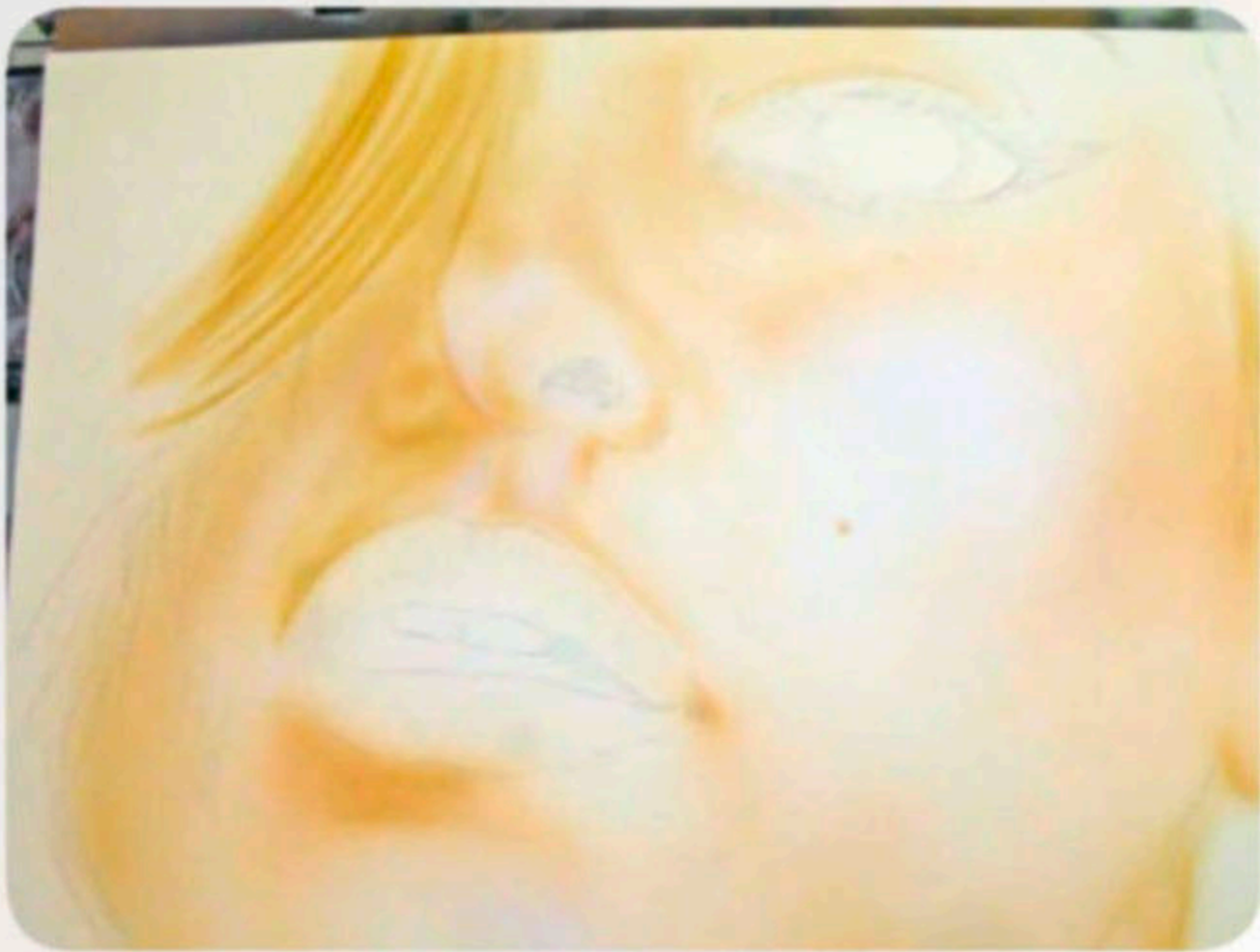


Step1: Most foundations start with a detailed sketch when you're dealing with photorealism as I like to do. But detailed drawings aren't always necessary on some pictures as you'll see. A lot of artists use a projector to transfer the images. That's okay for speed if you have to meet certain deadlines, but always try to use your God-given ability to draw the image. The more you practice, the better you get.

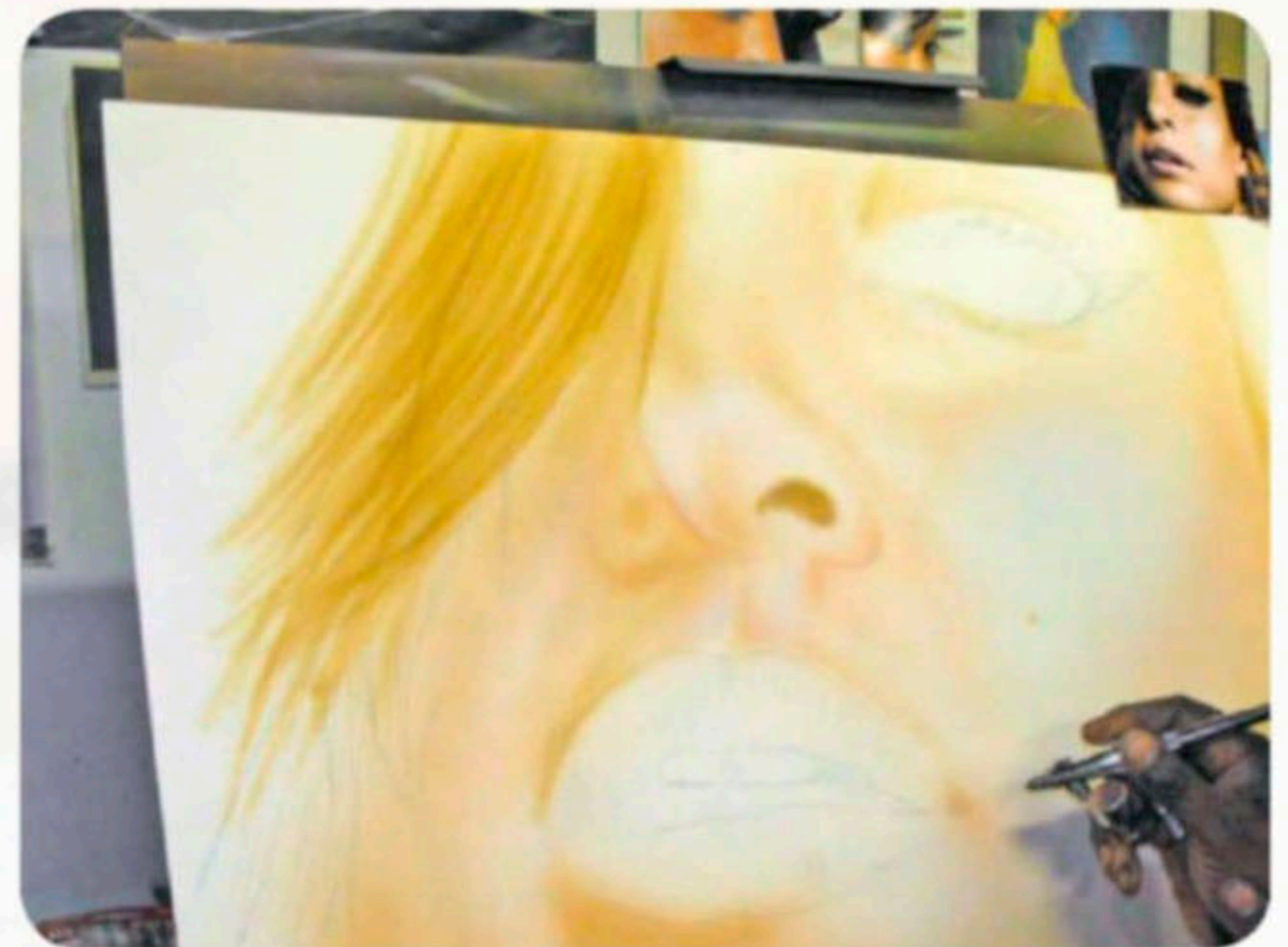
Step 2: At this stage I begin to apply a base color for my skin tone. I usually start by spraying the curves and contours of the face first. My base color is a mixture of transparent yellow, green and magenta, in that order. I usually add one or two drops of transparent white to tone it down to a soft skin tone. I don't use a lot of frisket film (hardly any). It helps me to keep a natural softness to the face. It is very important to remember to always start with the lightest color. Portraits work out much better that way.



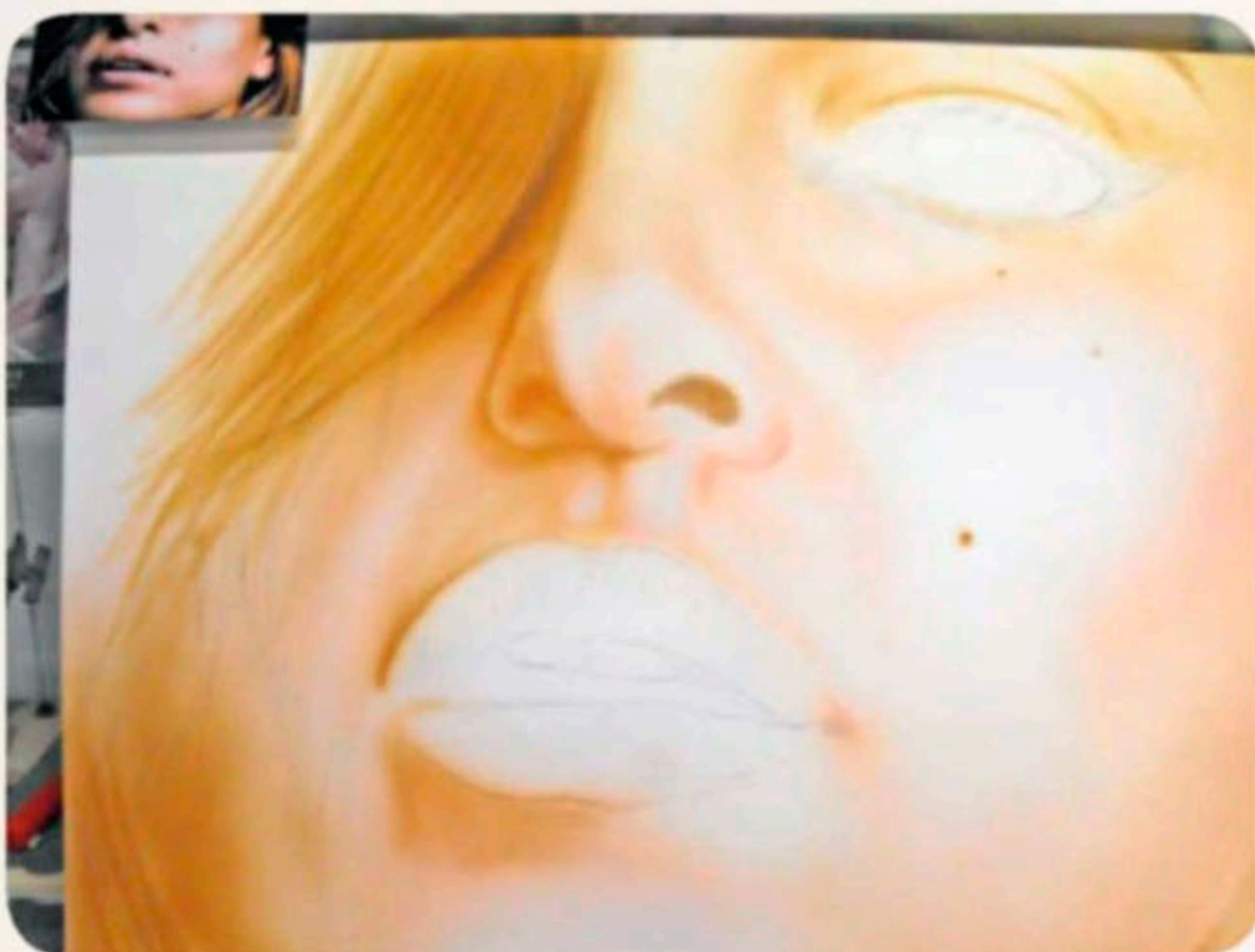
Step 3: Keeping with the same original first step flesh tone, I start my shading and blending techniques to keep a soft tone on the face at all times.



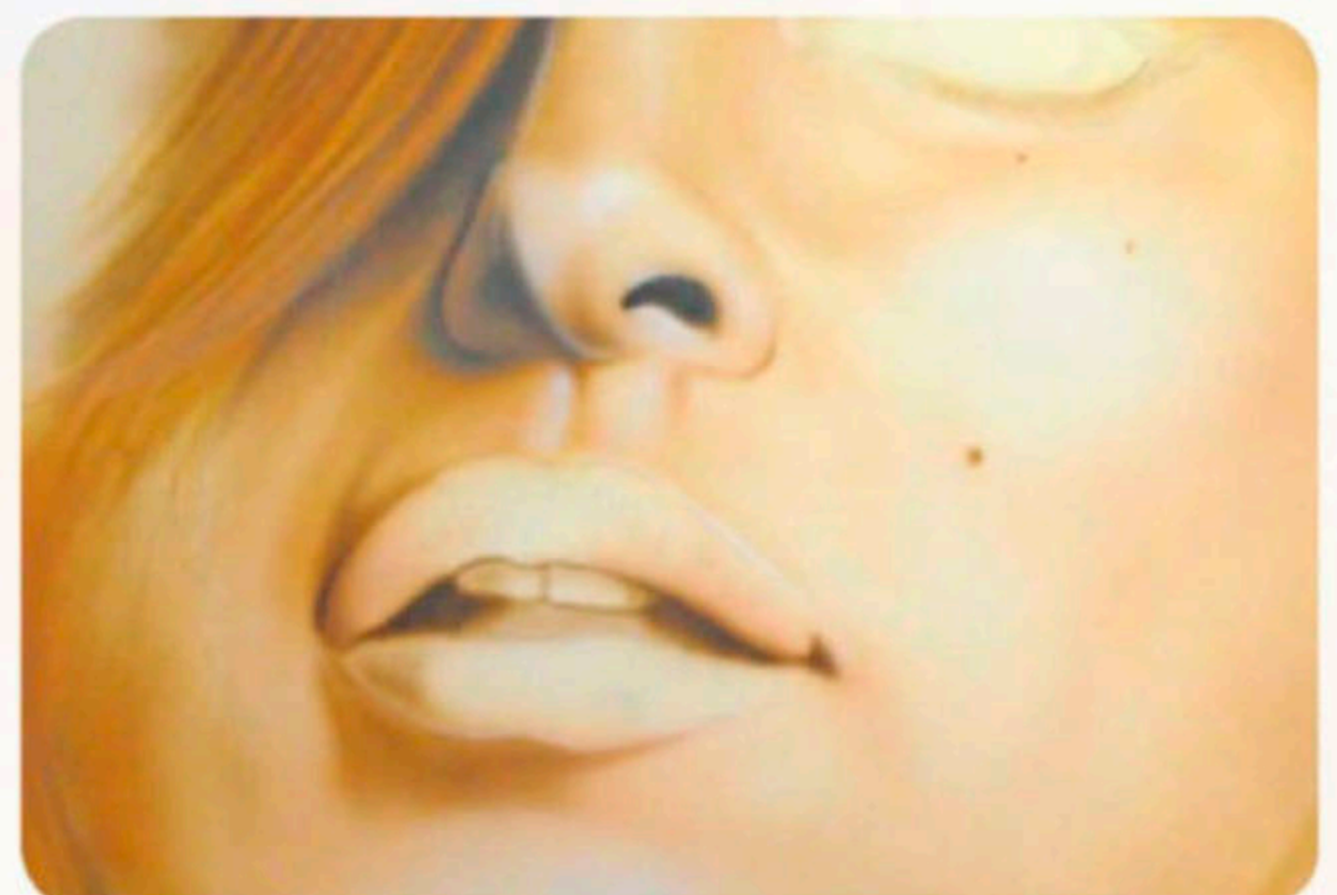
Step 4: This stage is where I can stand back and look at my sketch lines and my actual paint. What I am looking for is the contour under the nose, the area along the bridge of the nose, the dimple area, and so on to see if I'm still in line with the photo or am I starting to loose touch.



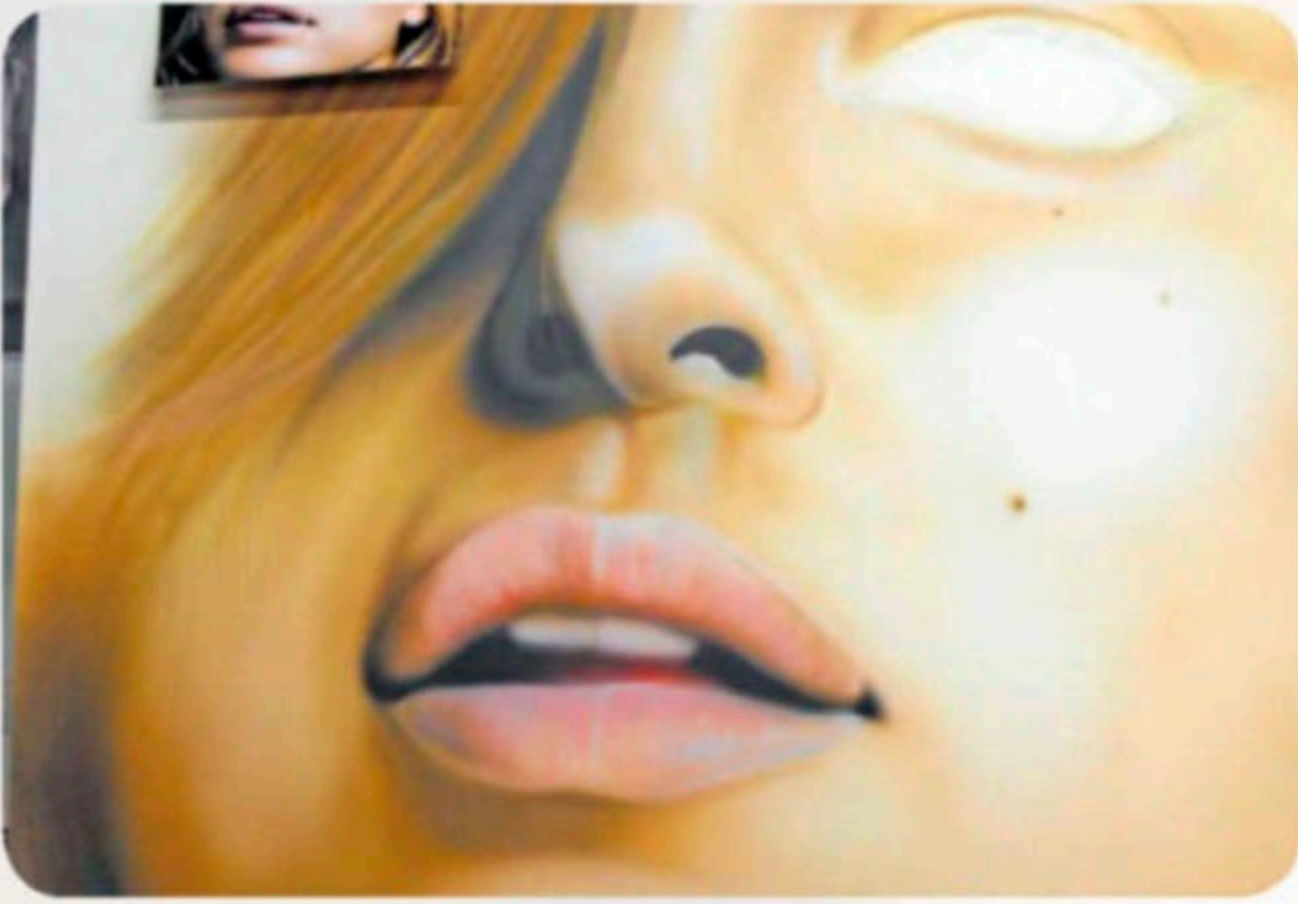
Step 5: The face is still in the beginning stage, and it is at this point that I can begin to give the darker areas more definition, but I don't switch colors. I stay with the same first step flesh tone, and I hit the areas that need to be darker. Transparent paints will get darker as they are layered over, but don't get carried away.



Step 6: Photo This is the stage when I start to add my second step flesh tone. I stay with my original 3 color mixture. By now I'll add one drop of 6K Terra Cotta. This will start to give me that golden glow skin tone with a touch of pink look to it. What was not shown in this stage is the mixture of transparent opaque white I used on the tip of the nose and the cheek and shin area. I often use a soft stippling effect with white and flesh tone to create the pores on the human face. Once this is applied, I can take a soft clean cloth to wipe and press in the paper to create the pores. A soft end eraser can be used afterwards to create the lines and wrinkles in the skin....but be careful, this is a portrait on paper. You don't want to cut through.

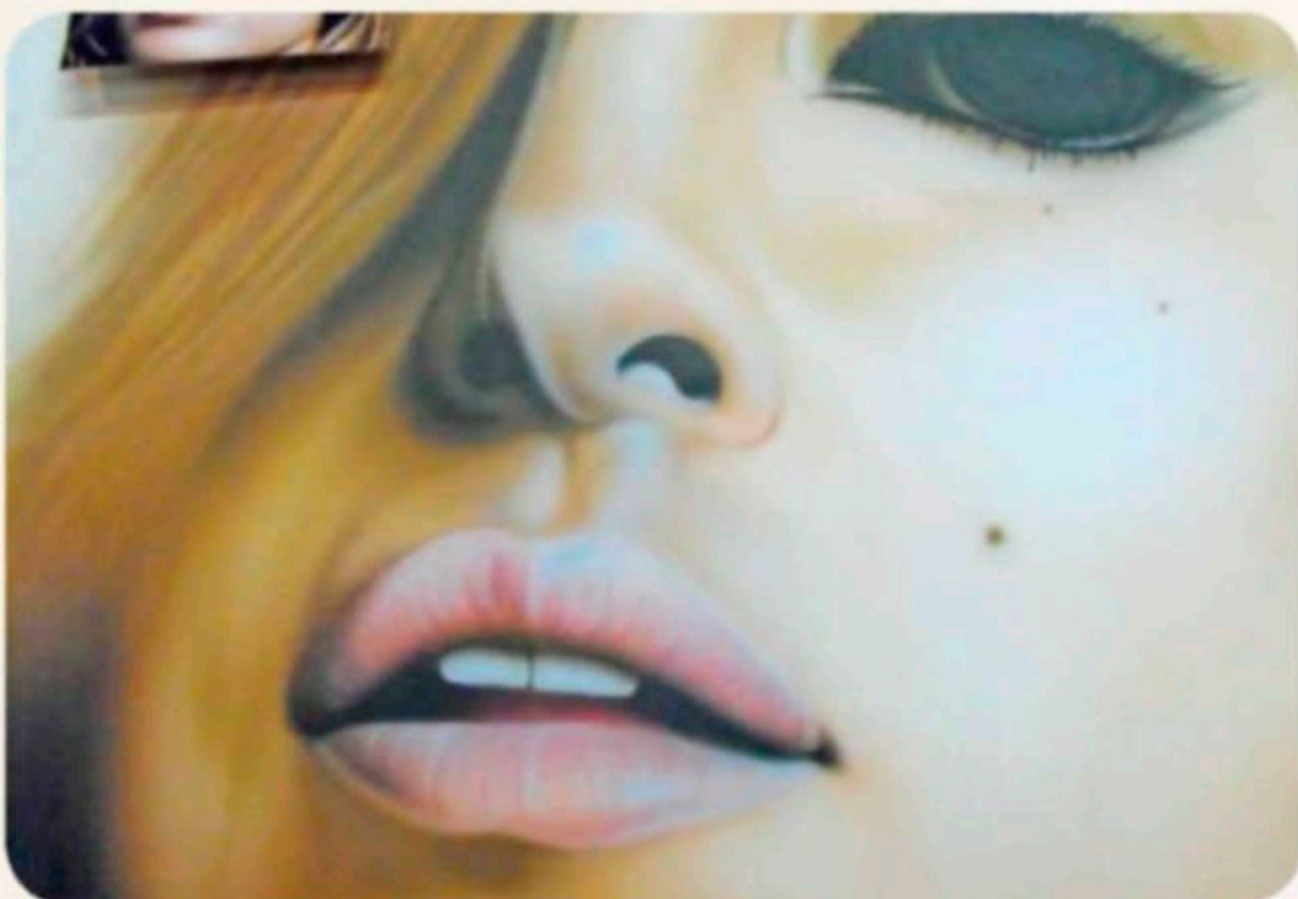
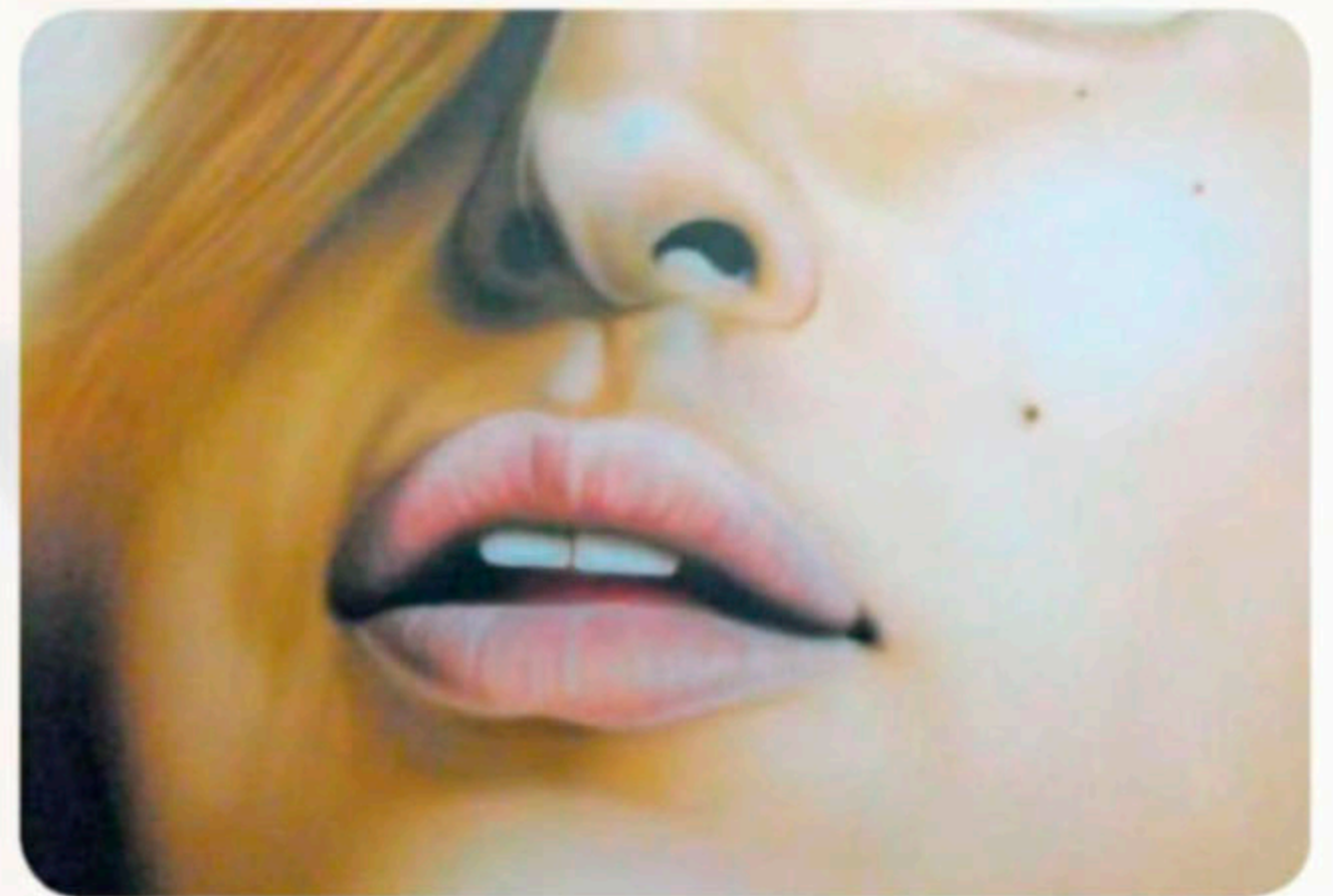


Step 7: At this stage you can apply the 2nd step flesh tone over the pores and the eraser effects and see the realist effect start to happen. You can also begin to darken the nostrils and the mouth by adding one or two drops of black to the 2nd step flesh tone. Remember to darken in stages...you won't over do it. I've also started to add color to the hair, but I'm still only using step 1 and 2 of the flesh tones with just a drop or two of Terra Cotta. If you notice, I have yet to do the eyes (or eye in this case). I try to do the eyes and lips last. This makes it easier to blend in the soft areas without using any frisket.



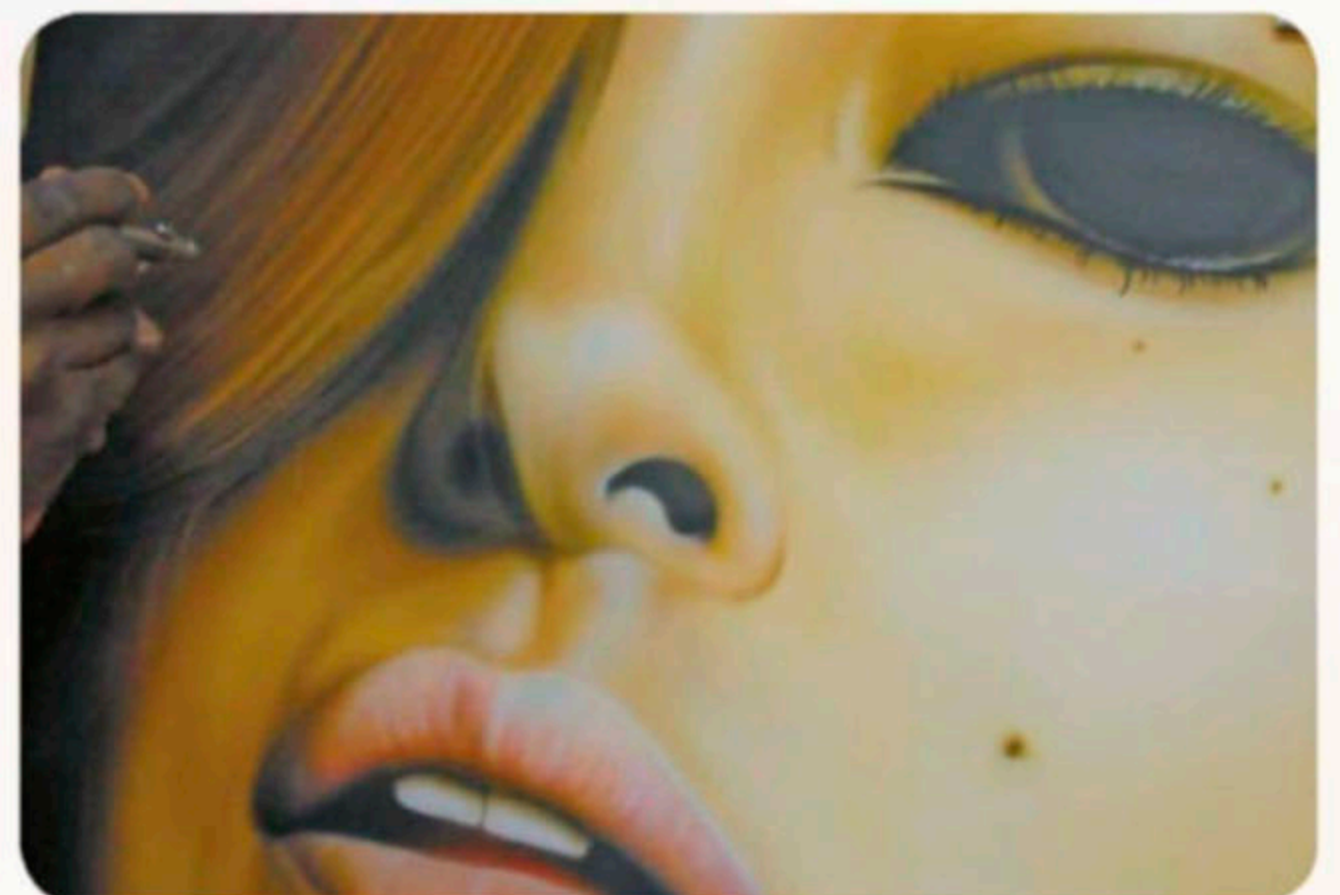
Step 8: This is where I go back to my photo reference and start adding my highlights and my lip colors. To color the lips in this case I go back to step 1 flesh tone and add one or two drops of pink and white. At this point I use my X-acto knife and eraser to add hard and subtle detail to the lips. But keeping to the photo I go in and tone it down to a soft (out-of-focus) look.

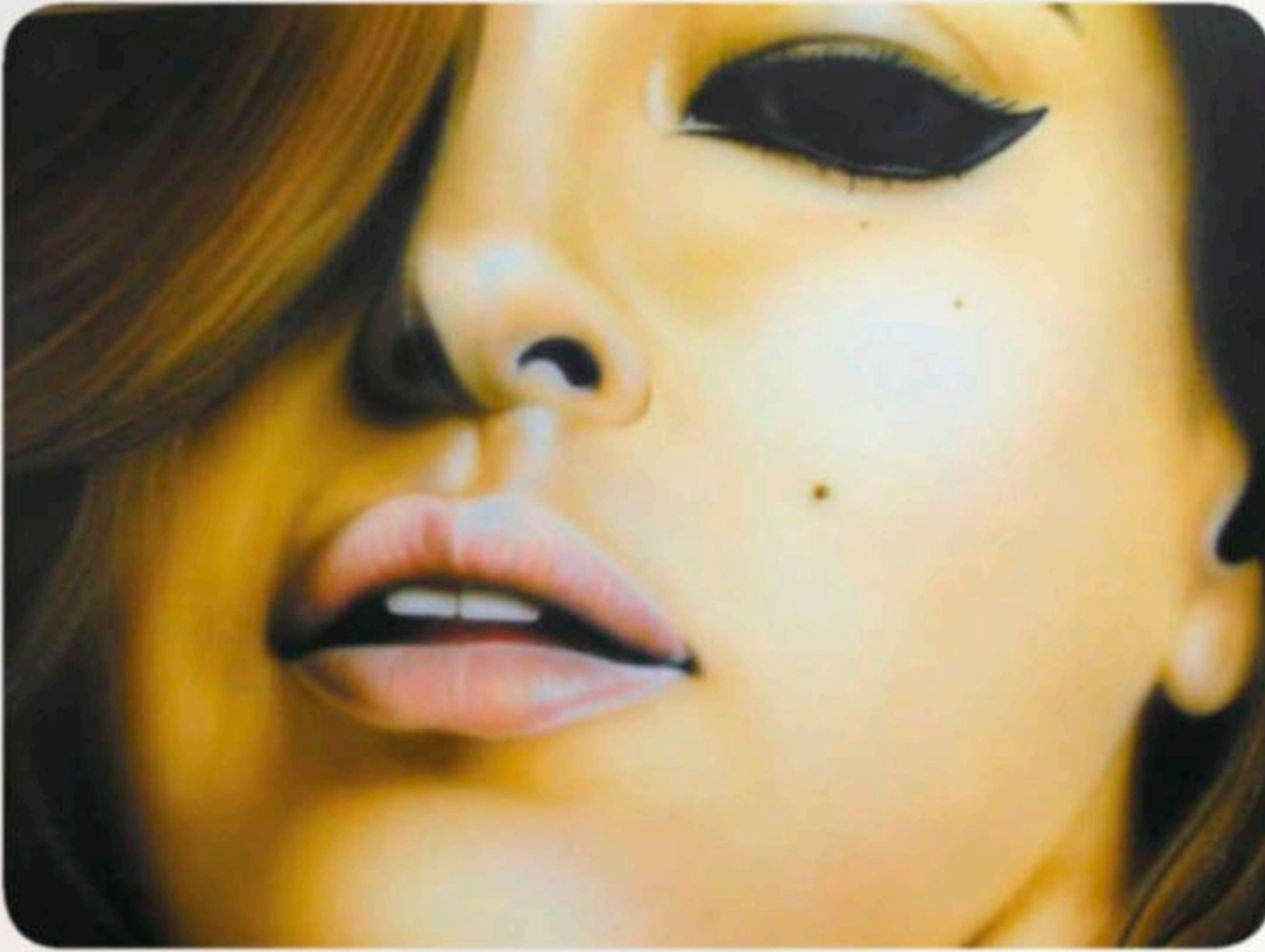
Step 9: This is where I go in and work on the teeth. It is a combination of frisket and freehand. This will give the teeth definition, but also a subtle edge, so they won't look fake.



Step 10: This is where I get to use the black to do the eyes. In this case this no white of the eye will be needed, only the shadow of the eyelids and the dark pupil. Keeping with the same technique (light to dark), I bring the eye into focus, while also darkening the nostril, the mouth and the hair line.

Stage 11: Using the same blend of white, I add white to the area under the eye, the bridge of the nose and the areas around the lips. I can also add highlights to the hair using the same white. Afterwards, I can blend in a transparent flesh tone to the hair to give it texture and depth.





Stage 12: Finally, at the last stage I use a mixture of step 3 & 4 flesh tone to blend in the areas under the lip and where the hair touches the face. The highlights are finalized by using a stronger white to enhance the area under the nose, the tip of the nose and the highest part of the cheek.

I hope you enjoyed this portrait on paper series. To see more of my work please feel free to check out my web site at www.dcdgraphics.com. Drop me a comment or two if you don't mind.

Dean Walker: The Artist, The Teacher, The Man

Growing up in the Mid-South has provided Dean Walker with many opportunities and avenues to experience various forms of art. These opportunities have laid the foundation to nurture the gifts that have been given to him. Through cultivation of his artistic talents, Dean realized that he also had a knack for bodywork and paint. This combination of both art and bodywork helped Dean to initiate in 1995, Dean's Custom Designs (DCD), and allowed him the opportunity to fulfill one of his dreams of making a living while using his natural talent.

A few years after the opening of Dean's Custom Designs (DCD), Dean Walker's named started to gain more popularity within the surrounding area. As this popularity grew, Dean began to notice one particular thing his grandparents instilled in him years ago, "People, no matter the race or the culture, will always take you on two things: your word and your work." They explained to him that "If you can stand behind that, you'll go far in life." Their words and examples of integrity continue to make him strive for an unquestionable standard in his work and life. It is by a man's integrity that he is judged and at DCD, Dean Walker is committed to making sure each customer is delivered the same concern and impeccable quality, no matter what the size of the job.

Dean's grandparents and aunt taught him a lot about the heavenly standards that are required of him. To this day, their words continue to push him to uphold those responsibilities, but the road has not been easy. Dean has often expressed that following his gift and fulfilling his dreams has meant obstacles and many days of loneliness. Although he grew up in a fairly large family with 7 brothers and sisters, the early events of their life proved to be a stagnating factor for their relationships together. An unfortunate domestic violence incident took their mother and left the family estranged to some extent. Growing

up and throughout the years, those unfortunate circumstances and remembrance drew them in separate ways. For Dean, it seemed to leave him without a sibling support system to lend a helping hand with the overwhelming pressures of entrepreneurship. However, despite the obstacles Dean Walker has faced, with the help of his wife, he always presses on toward the higher mark.



As a young man and throughout his adulthood, Dean was constantly told that if you wanted something done right, you have to do it yourself. This philosophy, which Dean says proved to be very helpful in keeping him focused and determined, also proved to be very tiresome over the years. Keeping with his ideals of higher standards has caused him to work on the average of 80 to 100+ hours a week for over 10 years straight. The numerous hours and varying stresses of entrepreneurship, has at times caused Dean to wonder if the hard work has really paid off. At this stage of his life, Dean's local popularity has ex-

panded but the opportunities in his area of expertise are not growing at the rate of his abilities and desires. However, the challenges that he faces have taught him a few valuable things along the way; one of which is to God goes all the glory. Except for God's love for us through His son Jesus, our lives would be worth nothing anyway. It has also taught Dean to give back to his community.



Dean's great journey through his upbringing, struggles and obstacles, is the encouragement to young men or women who also have a vision that seems impossible, that all things are possible. There are many others who have started out in life in the same or worse condition than Dean

has faced. They face the same obstacles of not having anyone there to teach them the ropes on a career choice or make a difference in their lives. Dean works to convey to young people that success is not just about gracing the cover of major magazines or achieving numerous degrees or national accolades for their work; it is about pushing on because you know that your work shall speak for itself. With determination and integrity, you will reach the time and level of expertise in life to soar to new heights.

It is Dean Walker's calling, through his gifts and talents, to reach beyond DCD and the Mid-South, to help others in their artistic aspirations. Dean was faced in the beginning of his exploration with not having any programs, teachers or mentors to help cultivate his gifts. For this reason, he works extensively to offer areas of encouragement to young artists, through workshops, internships and a regional contest, "The Best in the West", in order to highlight talent for the West Tennessee area. Dean has committed to continue to develop programs and activities that will encourage and help those starting out. He sees it as a responsibility, that as he is able to go further in his career, so must his obligations to assist and inspire many other young artists. Dean stands on the fact that his gift was given to him by God for a reason, which is to reach others through his art and tell them about the one who gave it to him. It is through blessing others that we bless God. In that work, Dean's prayer is always that his actions and efforts will help someone later on down the road.

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PEARLS AND METAL FLAKE - WHAT THEY ARE AND WHAT THEY DO.

Most people in the kustom paint and airbrushing industry know the following products. In this article I will explain what the products are and what they can be used for. I'm going to explain dry pearls, designer pearls, ice pearls, ultra mini flake, flake and the mother of all flakes, traditional flake. Although there are a lot of companies that sell these products we use House of Kolor so all the information given here is related to their products. This tutorial is more for the beginners in the field of kustom paint but I'm sure everyone might learn something. So here we go.

Dry Pearls: Are as the name suggests a dry form of pearl. They must be added to a clear basecoat (SG100 or SG150) (SG 100 is used for the finer flakes, SG 150 suspends larger flakes better, therefore it will spray more even) before you can spray them. They come in a wide range of colors and can enhance graphics as well as solid base colors. By their nature they are a very fine pearl and can be easily sprayed with a conventional spray gun and also an airbrush (.5mm airbrush is recommended). The fine pearls & flakes can be sprayed through a gravity gun with 1.3 or 1.4 set up and large flake will need 1.8 – 2.0 mil set up.

Designer pearls: As with dry pearls they come in a wide range of colors. They may be applied over any color base but to keep the cleanliness it is recommended to apply over a white base. Because of the ease of spraying we use them to enhance the insert colors in graphics. The good thing about these pearls is that they are able to be mixed together to make a one of a kind color. If applying to large areas it is advised to apply two to three coats with a 75% overlap to prevent streaking.

Ice pearls: Are made from glass flake pigments, for this reason they are a very clean and bright pearl. They are larger in size than the pearls mentioned above and usually will need to be sprayed with a conventional spray gun. These pearls are supplied in a dry form so must be added to a clear base coat SG 100 OR 2PAC Clear before spraying. The amount of pearl added depends on what you want to achieve, there are no strict rules here so experimentation is the best way to go. We use ice pearls to enhance colors on graphics and to give them that extra pop. When applying ice pearls you want to apply two to

three coats with a 75% overlap to prevent streaking. As with all pearls and flakes they will be much more reflective over a dark base, a general rule is 2 teaspoons added to RFU SG100 over dark base and 3-4 teaspoons over a lighter base. If you mix any more pearl in for faster coverage / effect you will more than likely get streaking and blotching.

Flakes: Are made from ultra thin polyester, and are supplied dry and must be added to clear base coat to spray (SG100, SG150)

These are usually sprayed over a black base but can be even more effective sprayed over a base same or similar color to flake, therefore eliminating the dark spots between flake.

Ultra mini flake: out of all the flakes this is the easiest to spray as it is the smallest but still gives a really good pop factor. When used under a kandy coat they add a lot of life when the sun catches them.

Mini flake: these flakes are bigger than ultra mini flakes and are a little more difficult to spray. But once you have mastered spraying them they add a lot of pop to graphics and when used as a base for Kandy gives a really cool wow factor.

Flake: this is the largest of the flakes; each flake is 1/64th inch in size. For this reason they are the most difficult to spray. When spraying these flakes it is recommended using a 1.8 nozzle on a conventional spray gun.

The above information is only a brief description about these products and their uses. I recommend that you experiment with each product to see what can be achieved. By combining together some of these products you are open to endless possibilities. Below are just a couple of samples of these products in use.

Todd Malcolmson owns and runs his company called kick ass kustom paint and airbrush, which is based in Canberra, Australia. Todd is also a house of kolor accredited painter. To see Todd's work visit his web site, www.kick-asskustom.com



See how many different images, characters you can find in the painting.

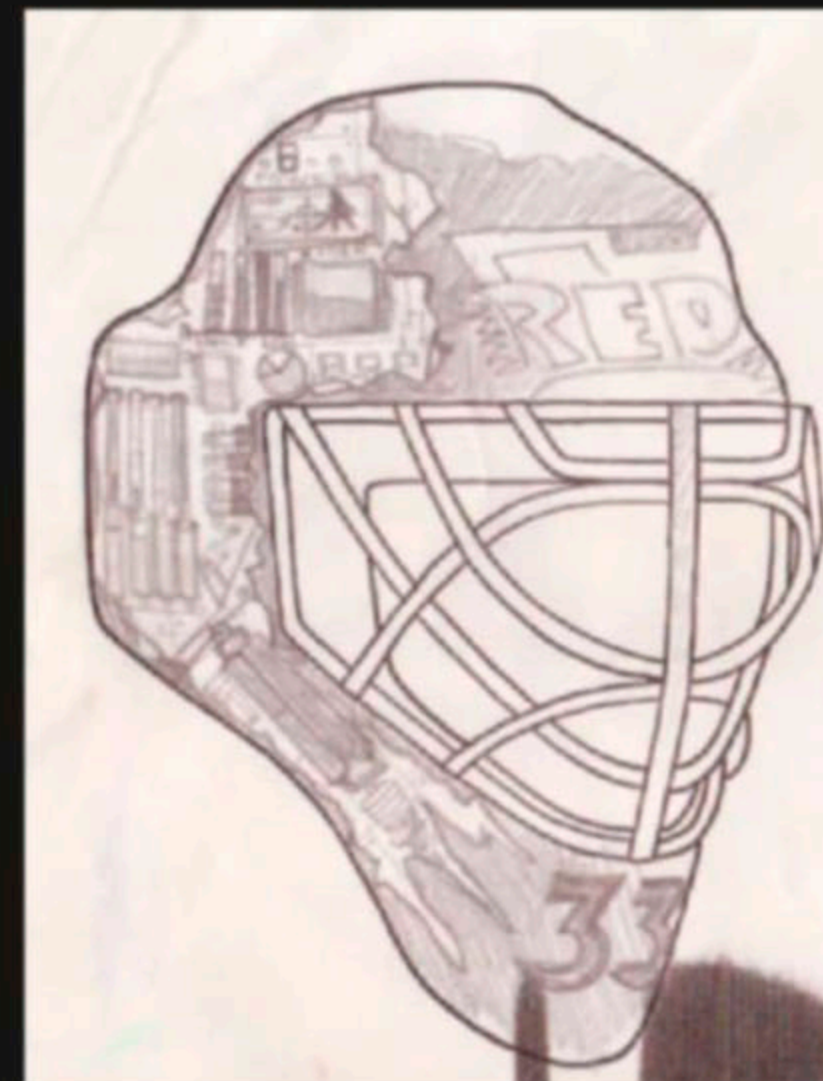




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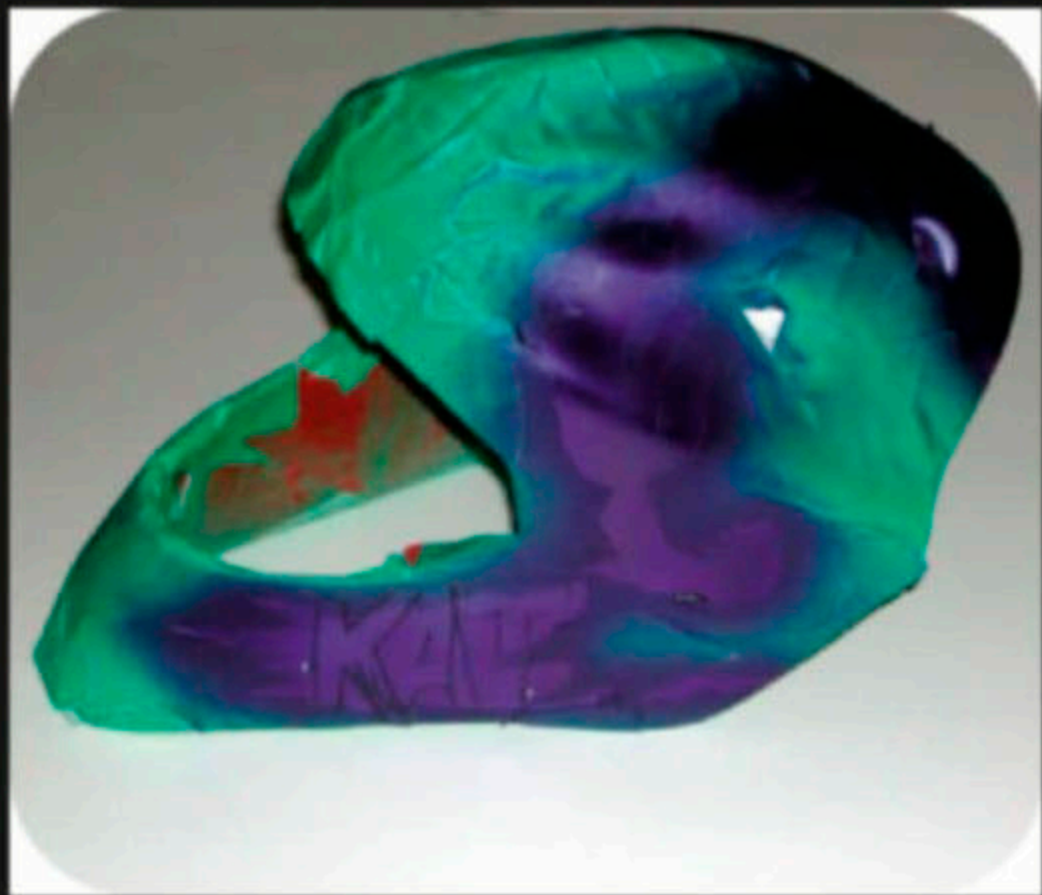
by orangepaint factory

Recently I revived my skills with the airbrush, by painting a mask for my son. I gave up the airbrush for a digital airbrush for my computer illustration business. It was the first mask in 8 years to hit the ice, and the rest is history. I am based in New Brunswick, Canada and have recently opened orangepaint factory, specializing in custom bikes and masks. As the paint laws are soon changing here in Canada, I am forging forward with waterborne and enviro paints to create high impact illusions. This how-to will show you the steps in painting a complex design.



The first step is to take all the straps and snaps off the mask. I will put all of these pieces in a plastic Ziploc bag so I don't lose them. Next mask the inside of the helmet with tape to protect the inside from overspray. This mask was used and it had taken a bit of abuse, so I had a bit of extra sanding to do. I will use 600 grit paper to sand down the clear and any nicks. I will then finish off with a 1000 grit. I wipe the mask down with a degreaser and finally go over it with a tack cloth to remove any dust. Next I will spray the mask white. It is important to spray

many light layers and let each layer dry completely. I will use 2 in green painters tape to completely mask the helmet. Next I freehand the tear cut design on the tape with a pencil and then cut out the first mask with a X-acto knife. I will slowly paint the red in light layers until I get a solid color. For the logo I used my computer and printed various logo sizes to establish exact size. I will then use a copy of the logo and cut out each color to create the various masks.



Here you see the red area masked off and I used 1/8 tape to create many of the dials and display lights. I then sprayed the blue to create the base for the next step. This dark base will help to create the fire effect.



To render the flames, I will build up the flame effect using white. Next I spray over the white with transparent yellow, and then adding red. I like to work the colors gradually and will then go back and add white highlights.



To render the chrome saber-tooth lion, I start by slowly building up a grey to start building detail. Next I work up the design with blue and then black to create depth. I will cut out acetate to use as template to create a few hard lines but most will be freehand. When rendering the eye I started with a freehand spray of the eye. I will later come in and put details around the eye.



Next I will lay down some transfer tape and cut out the KAT logo. Using blue I will spray a solid color. To render the horizon line, I cut a template out of acetate. Using the top piece of acetate I will spray dark blue over the bottom. This will create the horizon line. Next I will use the bottom piece of acetate and cover the bottom of the horizon line and spray white fading up. This will create

the light chrome effect that I am looking for. Before removing the mask, I spray a dark mix of blue and black to create a shadow inside the tears. This will give the rips depth. After pulling all the masking, its time to put the finishing touches on the dials and all the detail. For many of the lights and dials I spray a transparent color over the white to create a glow effect.



To render the dials I will use tape to create masks for each dial and use templates to create hard lines. I will also use a fine brush to lightly add detail if required. I also used a Xacto knife to lightly scratch away the paint to create fine white highlights. To render the rips in the mask I will then use 2 inches, tape to create the masks. Using white I paint the metal effect. I then gently spray a grayish color to add depth and a roll effect. Finally, using white I will add glare spots to create a highly reflective effect. This is where my work stops. My shop is not set up to spray anything but waterbased paint, so I send the mask to a local automotive painter to clear the mask. When I get the mask back, it is ready to go. I put the mask back together, snap a few photos and call the client for pickup. I hope you found this helpful.

Materials used: transfer tape, X-acto knife, green painters tape (2in), acetate, Createx colors, Iwata airbrushes

Dan Daigle

You can visit Dan's web site to see more of this work. orangepaintfactory.com

Curtis Patchin

West Coast Haida Art



Haida Art is very popular here in the west side of Canada, if you were to visit the 2010 Winter Olympics (just days away) in Vancouver, BC. you would see this type of art everywhere, gift shops, art galleries, on clothing, etc. My client Josh Esler is also a fan of this native art and has applicable tattoos to prove it. This is the second helmet that I have airbrushed for Josh. I consider that a good thing as returning work is a good sign that we have a satisfied customer. After spending an evening going over the pieces required to fill the mask and discuss appropriate layouts. I found out that all the different pieces of art host different meanings such as the eagle feather represents "good luck" and the King Fisher represents "Speed and Agility" and so on.



This is a brand new Sport mask model T3 which incorporates the latest in composite technology. Sparing no expense, its construction consists of the best woven composite material utilizing multiple layers of high quality fibre glass and carbon fiber bonded by a specially formulated resin. Working with new as opposed to old is very nice as I had no repair work to do, free of dents and scratches; makes the prep work much easier.

Using a scotch brite pad to scuff the surface was easy , just make sure to take away all the shine and if the shine is gone your surface will have a nice tooth for the paint to adhere to.

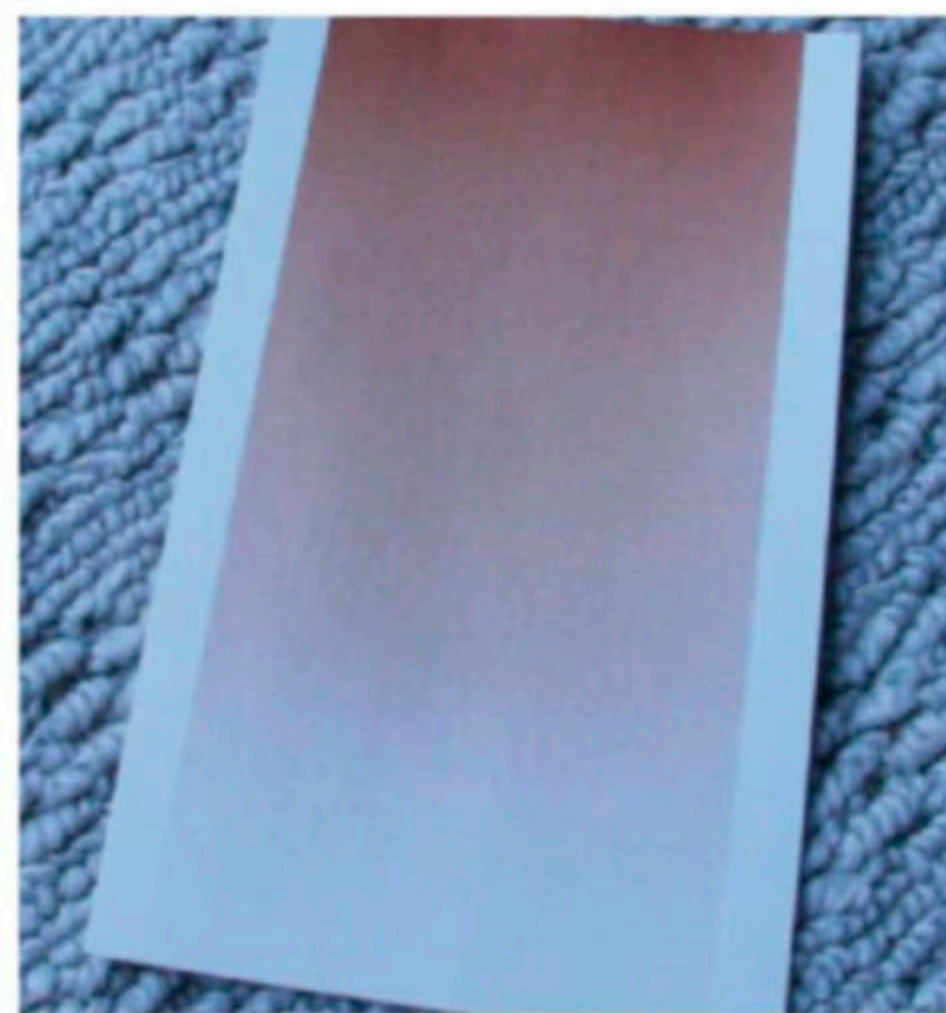


When the scuff is complete, we need to clean the helmet; I use a surface cleaner from Sherman Williams R7K 158. Then air dry and wash with water to get any last possible residue off the surface.



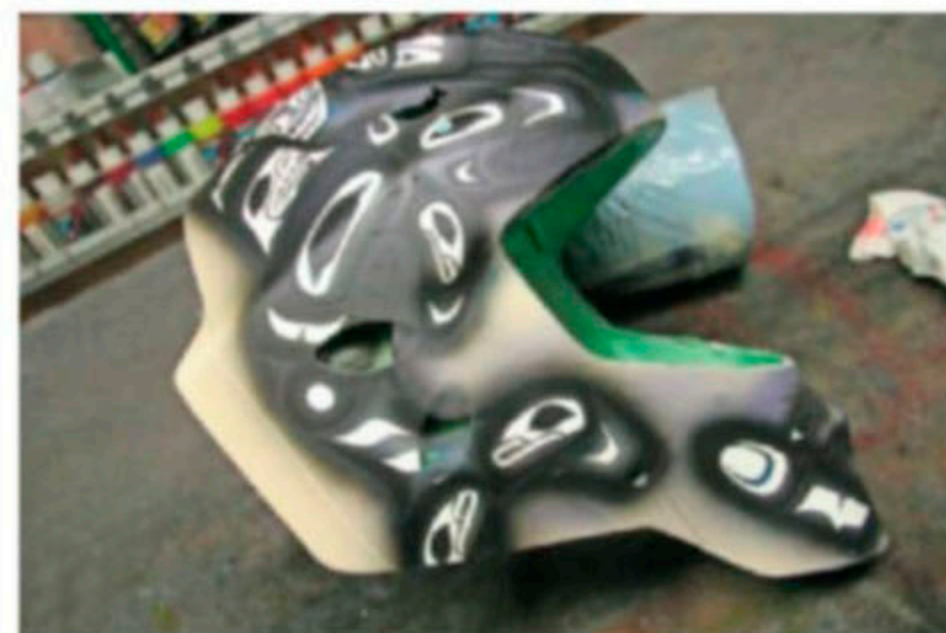
Time to mask off the entire helmet, inside and out for this I use Huskey automotive masking tape for the exterior as I like the way it cuts and the amount of tack it has. Then I use just regular painter masking tape to protect the inside from over spray.

By this time we have already decided what images we are using but the back ground fade was still in the air, I reviewed the options with the client and we agreed on a metallic bronze to white fade, So I spray a swatch to see what it would look like.



Using paper cut outs of the native art I am able to transfer the images onto the helmet for cutting. Using a # 11 X acto knife I cut all the lines, leaving none to be cut later, because when the helmet has paint on it, it would be very hard to try and find out what has not been cut yet. I am careful not to cut into the helmet and cut thru the tape only. I have weeded out the area in which I will be painting black.

Here is where I am glad I cut all the lines earlier. All weeded and ready for the next color.

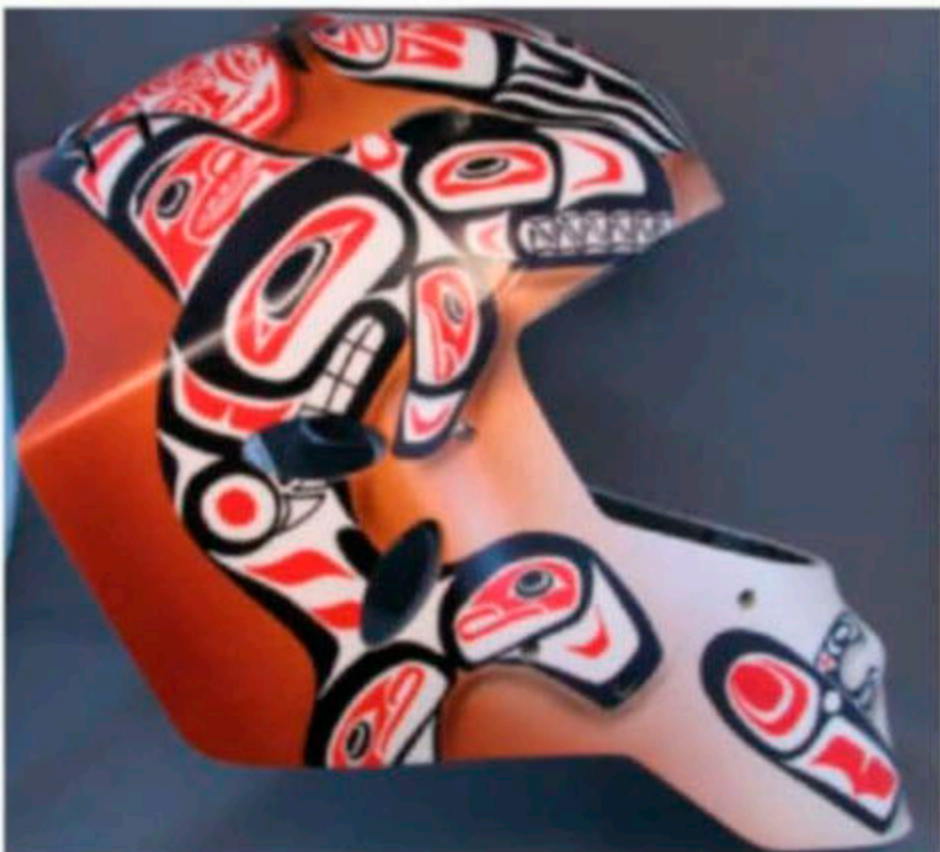


Spraying light coats of Auto Air Transparent Traffic Red with a few drops of Sparklescent Rock Star Red mixed in. I did not back mask the black color, I was just really careful when I sprayed the red and controlled the over spray.

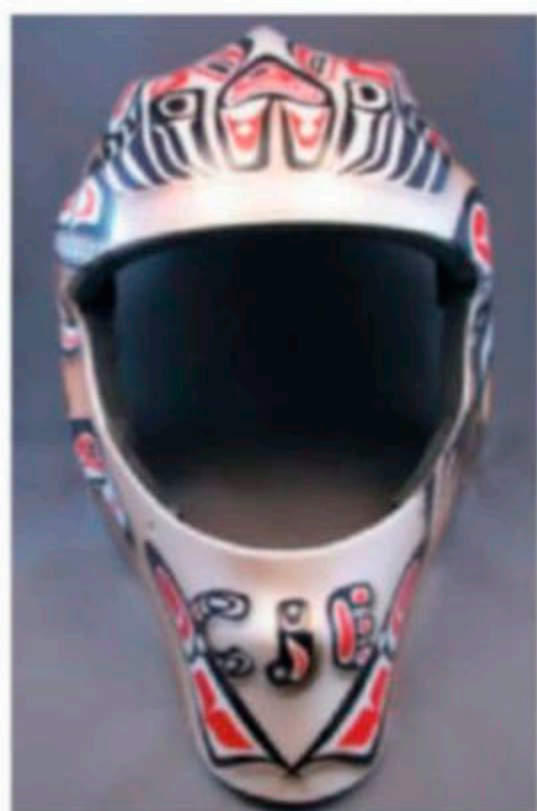


I am using a few different airbrushes, the Iwata HP-C, Iwata Micron, and the Richpen Mojo at approximately 28 psi. I also went back and did a light dusting of straight Sparklescent Rock Star Red, thinned with 4011 reducer.

It's time to do the back ground fade so I will need to back mask all the images; I like to use the clear Con-tact paper for jobs like this. You can get this at any big box building supply store. This works great with water base paints but I would not try this with Uro's. Again using the # 11 X acto blades I carefully cut out around the images and weed out the exteriors.



To get this nice fade I first sprayed a thinned layer (4011) of Auto Air pearl white from the bottom right side corner upward to about the centre area. Next I mixed up 20 drops of Auto Air Transparent root beer brown with six drops of AA metallic Russett, thinned with about 14 drops of 4011. I start to work the fade slowly keeping my airbrush quite a ways from my work as I wanted it to blend really smooth. Upon completing this I went back and dusted straight metallic Russett (thinned) no root beer, to bring up the level of FX. Next was the drop shadows with a thinned mix of root beer, marine blue and black. I then layered in a coat of AA transparent base to smooth out the entire project. Then off it went for clear coat.



Here is some finished photo's , the FX on this helmet are as follows: Pearl white, Metallic Russett, Sparklescent nightmare blue and Sparklescent rock star red. Virtually the entire helmet will glisten especially in the sun.



ABOUT THE ARTIST: Curtis resides in Calgary, Alberta Canada and airbrushes as a hobby, primarily paintin up goalie masks and helmets. He has been airbrushing since 1999.

TECH FILE:

Paints:	Auto Air and FW acrylic inks
Clear:	completed at Scream'n Paint Auto Body
Exhaust:	300 cfm inline filtered exhaust fan
Respirator:	a standard respirator mask
Lighting:	fluorescents and a couple of 100 watts
Airbrushes:	many Iwata's – mostly used HP-C and Micron, richpen Mojo
Spray gun:	Sata mini
Compressor:	Iwata sprint jet (small work) 3 hp Peak twin tank (large work)
Masking:	a mixture of everything – Huskey, 3M green, Blue fine line, transfer tape.

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PATRICK CHARUEL



The Harley tank has received the regular preparation than two coats of black base and two coats of two parts clear. After drying time I have sand the surface with P800 wet grit paper to prep it for paint. The design will be just on the right tank side, so I put transfer paper on this side and protect the rest of the tank with craft paper. I print my butterfly design, cut it and outline the shape with thin black. I cut out all the design parts and remove the transfer tape from those areas. With very thin white, I paint all the parts in order to get a perfectly smooth white base. The butterfly is in the foreground and will be done later, I'll start by painting the background first.



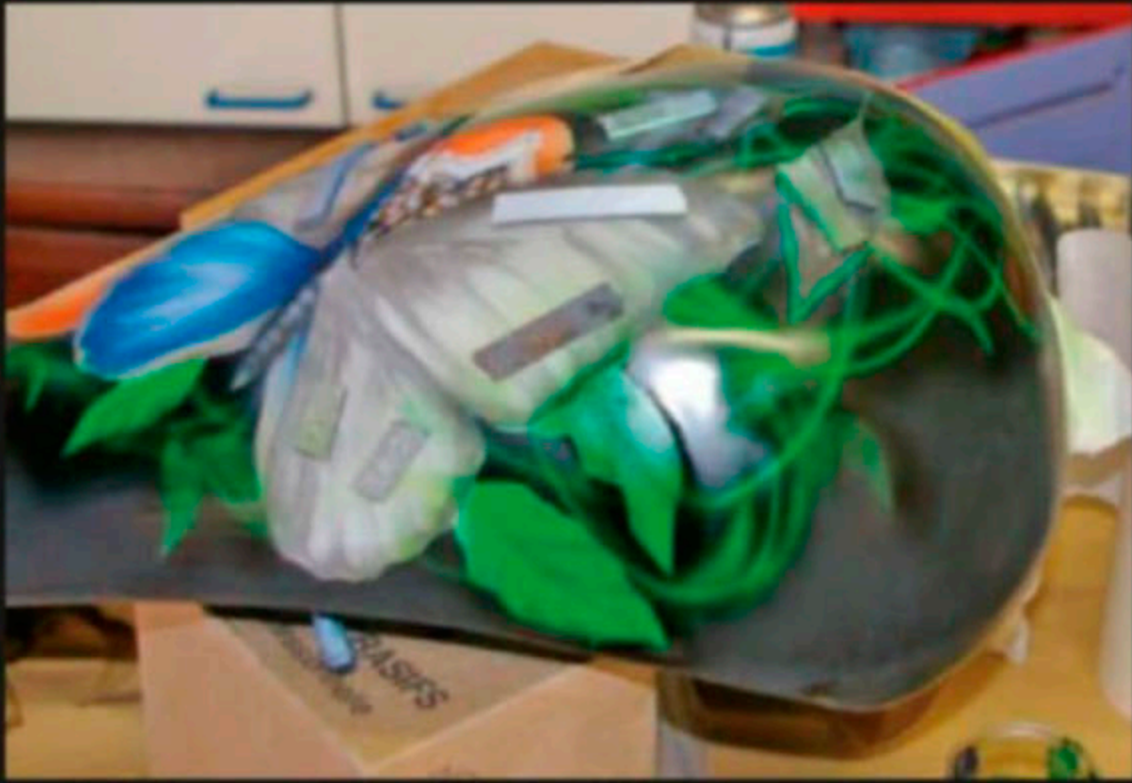
I place the main colours of the design: green for the leaves and orange for the fruit. I continue to paint the background with different shades of green and orange. I also start to paint the seeds into the fruits with brown. I give them more depth with orange, black, and yellow.



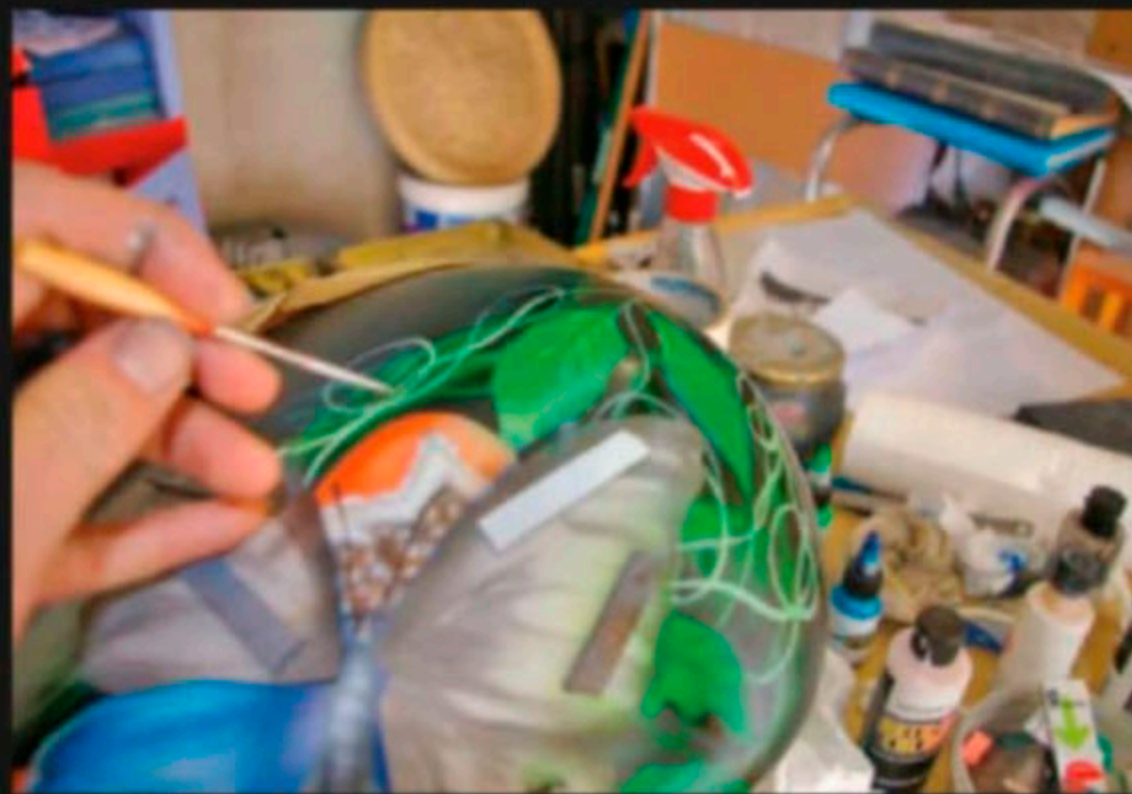
Here the result when I remove the butterfly stencil. With pieces of transfer paper, I mask the leaves I just painted. With transparent Auto-Air blue colour I start to paint the butterfly. Don't need to be precise; the goal is to place the main shapes of the butterfly.



I build slowly my butterfly by spraying alternatively: transparent blue, transparent purple, iridescent blue. With white I add some high lights over the wings. Here you can see the end result.



Now, I'm focus on the background. With thin white and by free hand, I place many creepers. I also place many small leaves (you can see the stencil just front of the tank!) To give a nice colour to my leaves and creepers I spray few coats of SG100 mixed with green candy. I use my cut stencils to avoid overspray over other parts of the design.



The blurred background is finished, I'm focus now on the closer background. With liner and white paint, I paint many creepers, like the scrolling technique design . I come back over it wit green candy.



Now I will add the Harley logo which will be on the other side of the tank. Using my Craft Robo vinyl cutter I cut a nice Harley logo. By using the same colours used for the creepers, I paint the logo. First I paint the white base followed by a nice green colour using green kandy.



I spray three coats of two part clear. After drying time, the tank is sanded and buffed until I get a mirror surface. Hope you like it.

Patrick lives in France where he owns a kustom painting business.

Materials used: Airbrush: Infinity 2 in 1, SG 100, green candy, Paints: Auto Air and HOK, Auto-air : transparent paints, Scroller pin stripping brush

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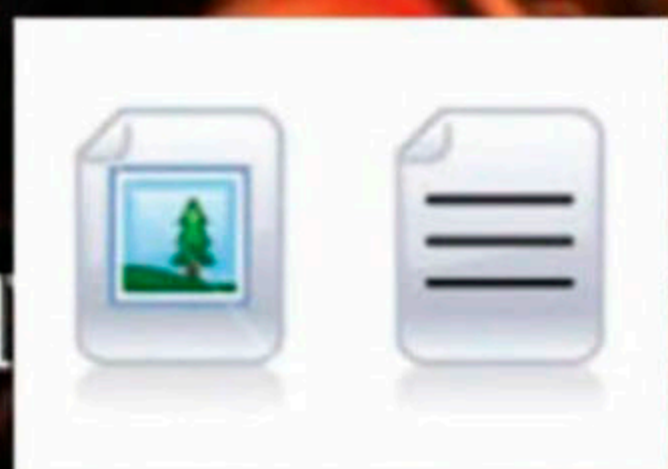
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