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PINSTRIPING & KUSTOM GRAPHICS

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FINLAND

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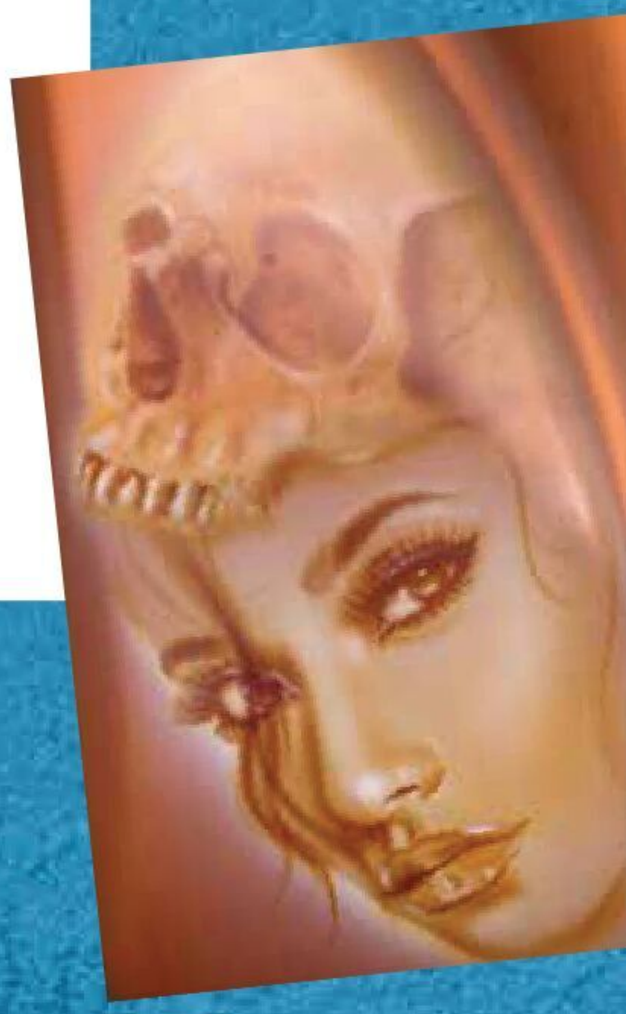
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Now then...

AT LAST! Spring has sprung in the UK and we are basking in 18 degree heat something we do not ever get in March! The show season is making its first steps back to normality following 2 years of lockdown and I am delighted to see that plans are moving ahead for both the Wonderworld of Airbrush in Grefrath, Germany and the awesome Airbrush Rendezvous, at the Coast Airbrush Training Facility in Anaheim, CA. Please support them where you can.

We have been researching more and more Auto Artists and we are delighted to bring you a wide selection ranging from the UK to Brazil, Austria to USA and many places in between. This certainly establishes us as the No.1 multi discipline Auto Art magazine in the world.

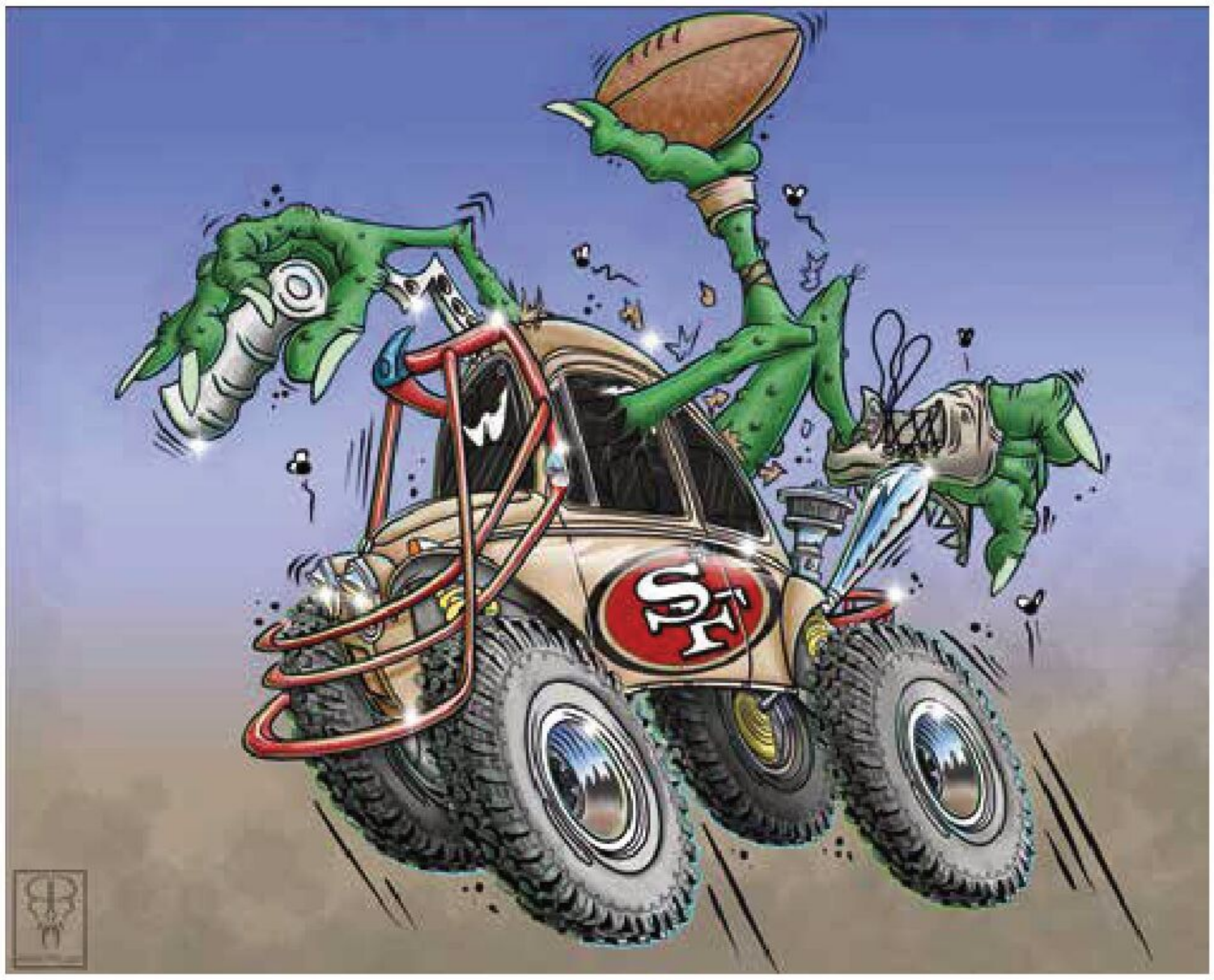
We are really excited to launch a whole new interactive section this issue. Many of the leading artists have their own YouTube channels and from this issue you can access these both in digital or hard copy, simply by clicking the link (digital) or scanning the QR codes which will take you straight to the channels. Please remember to subscribe to their channels so you keep abreast of these great informative videos as they are added.



On a more sober note, it cannot be ignored the fact that these current times are certainly going to go down in history as the most disruptive for years. With everything from Covid to the dreadful events in Ukraine. Domestic and commercial costs of living have become a matter of concern to us all. Our thoughts and prayers go to all our Artists and their families affected by the war and we pray for better times for us all.

Until next time

Lynda, Kris and the PKG Team



Ron Reust - Page 68

THE Lowdown

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Bob and Tammy Barney are at the table.

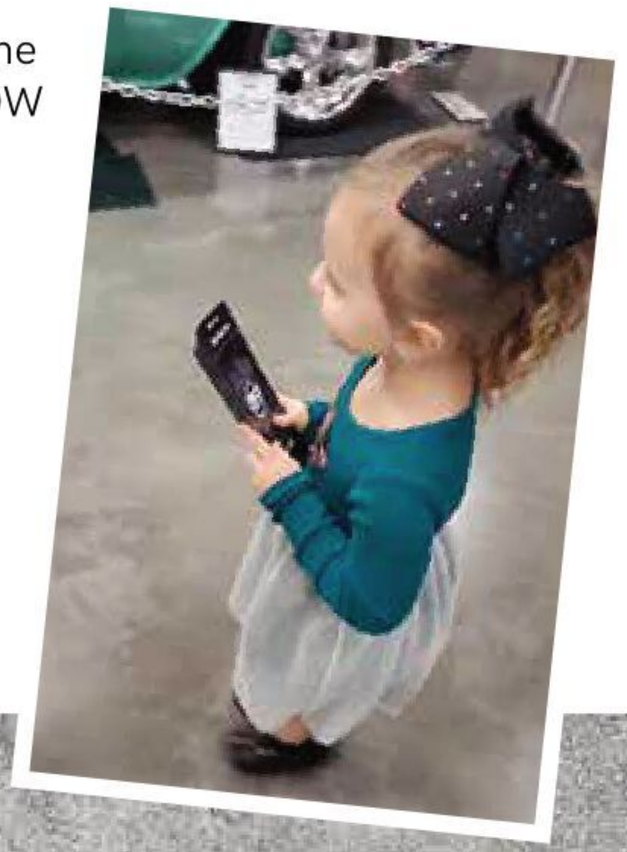
#TAMCOKIDS HELP OUT

Shout out to the Tamcokids helping out at the recent ASPHALT ANGELS AUTO CLUB SHOW in Doswell, VA. There was a great turnout for the 3 day event on 4 February - 6 February.

Isabelle would show customers colors and little Abigail would hand out brochures to passers-by.

See the full range at www.Tamcopaint.com

Abigail Hayward



Isabelle Barney-Hayward (left) and Aislynn Posey (right)



Iwata Arkhitect ARC Plastic Model Kit

Airbrushes.com are super excited to announce the **Iwata Arkhitect ARC Plastic Model Kit**. The **Advanced Research Colonizer** is a limited edition 1:3000 scale airbrush spaceship model kit. It is based on the Iwata HP-C Plus and inspired by the artwork "Out of this World" by Gerald Mendez.

The model kit is officially licensed by Anest Iwata and includes 177 plastic parts, 22 LEDs, 6 circuit boards and a metal rod. The size of the finished model is 272 x 70 x 41 mm.

It can be connected to a power source via USB port to make the LEDs light up **(USB not included)**. The model parts can be easily plugged together.

The Arkhitect model kit is a must-have for all Iwata fans and limited stocks available now at **www.Airbrushes.com**

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FEATURED ARTIST

Vintage style lettering is my favorite, and especially those flowing acid style hippie letters makes my brush dance. I am working with traditional lettering quills and outliner, using 1-Shot lettering enamels. Sometimes the work requires gold leafing, that may vary from variegated gold to 23 ct real gold leaf, often engine turned for an extra cool look.

Vintage drag racing is growing here in Finland and those drivers like to have some of the weirdest phrases on their cars, that's exactly what I love! I do my sketching with a pencil or computer, enlarge the picture with a copy machine, make a pattern out of it and use chalk to transfer the sketch onto the surface. Vinyl is a no-no for me!

The majority of the work is done in clients' premises or at different shows, indoors and outdoors, which is fun because I get to know a lot of cool people and hear their interesting stories. Besides lettering, I do pinstriping and occasionally full custom paints, using candies and flakes, pinstripes, scrollwork and gold leaf, although I leave the clear coating for the professionals.






"old Lilly"


purple Vorsin
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by MIRK











For more information on Pekka Mannermaa's work visit

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Art by Melina

Name: **Melina Wuggonig**
Location: **Carinthia in Austria**
Speciality: **Highly detailed realistic wildlife paintings and portrait art**
Experience: **Airbrushing since 2018, drawing my whole life**

Social Media links:
Website: **https://www.artbymelina.com**
Patreon: **https://www.patreon.com/artbymelina**
Instagram: **@artbymelina**
Facebook: **Art by Melina**





Melina is known for her photorealistic and extremely detailed colored pencil and airbrush works. She combines her great passion for animals with her creative abilities and uses special techniques to make her artworks appear articularly lifelike and expressive.From an early age, she spent many hours observing animals closely and trying to show her perception with her pencils.

My name is **Melina Wuggonig**, I am 20 years old and I live in the south of Austria. I grew up on our little farm, surrounded by many different animals. In addition to my great passion for horses, I have loved to draw ever since I was a child. Over the years, I increasingly discovered my creative skill-sets. In 2014 I was given my first drawing set and spent many hours observing animals closely and trying to show my perception with all kinds of art materials. I immediately enjoyed capturing the characteristics and expression of a particular animal. Of course, the initial drawings were far away from perfect... but I just kept practicing. A few years later I started to publish my drawings on social media and so the first small orders came my way.

A completely new path opened when I first discovered the airbrush technique in 2018 and kept immersing myself in the airbrush scene. After graduating from high school and doing a degree in graphic design in 2020, I dared to turn my hobby into a job and have been living my dream ever since.

My everyday work includes painting animal and human portrait commissions and high-quality wildlife art with the airbrush. Also I love to design customized logos and corporate identities and to beautify facades of houses with individual airbrush designs. However, what makes me feel happy and particularly motivates me, are the emotional reactions of my clients, when presenting them their personal portraits. Last year I got the opportunity to work on a Harley Davidson Airbrush project, which I really enjoyed. Unfortunately I don't have suitable facilities for doing preparation and clearcoat jobs so far - this is why I am currently not doing a lot of custom painting.

What is really important for myself: When I do original airbrush paintings, I produce 100% airbrush-only works. I don't like using additional materials like blades, erasers and pencils in combination with my airbrush and I prefer to work on linen (this surface doesn't allow scratching etc...) I want to clearly represent the art of freehand airbrushing and precise

airbrush control because this is what fascinates and challenges me the most. Also I feel like it makes my work the highest quality. In my workshops of course, I am demonstrating beginner techniques and using helpful tools as well, as I know that these techniques help a lot of airbrush artists out there.

What sets me apart is definitely my ambition. As soon as I've finished a painting, I already know what I want to improve or do differently on the next project. Making my works as realistic and expressive as possible is my main goal. However, all that perfectionism can also be quite hard to deal with - for example I constantly feel the urge to make my artwork even better and I am usually never really 100% happy with the result. So, in order to not lose my motivation and push through these kinds of art blocks, I constantly have to remind myself how far I've come and stop comparing my work to other artists' work all of the time. That is some advice that I would give to everybody! Create art because you love it and never let anybody destroy this passion. Turning your creative hobby into a career can be a dream come true, but could also drastically change the circumstances and put a lot of pressure on yourself (not everybody can create high quality artwork under pressure) - this is something that you should keep in mind.

Talking about the future, I have some huge plans and new ideas. I want to create more original wildlife work and make my art more accessible to collectors all over the world. I have had some minor exhibitions and magazine features but would love to work together with some galleries as well (which is really difficult in the countryside where I live). As soon as the Covid situation improves, I am looking forward to finally starting workshops here again.

Since 2021, I have been passing on my knowledge and special techniques in the form of video tutorials online. On my Patreon you can find far more than 100 hours of airbrush tutorials, step by step and in real speed. I am also giving exclusive insights into my huge wildlife paintings on there.

> What sets me apart is definitely my ambition









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MIKE LEARN

SMOKIN' SKULL

From Belt Buckle to Motorcycle Tank



1

This project was done for a local guy who came to the shop with a set of sheet metal and belt buckle that he liked.

It was an interesting ask. I figured the easiest way to translate the object into a tank mural was to create a vinyl mask. I took a digital picture of the belt buckle. In order to make the image easier to draw, I turned it to grayscale and adjusted the contrast. I like to use the curves settings to get the best contrast.

Next I imported the picture into Corel and drew the main shapes that I needed for a good mask. I used the drawing tool and node editor and drew right on top of the image. I then copied it and flipped it so I would have a mask for each side of the gas tank.





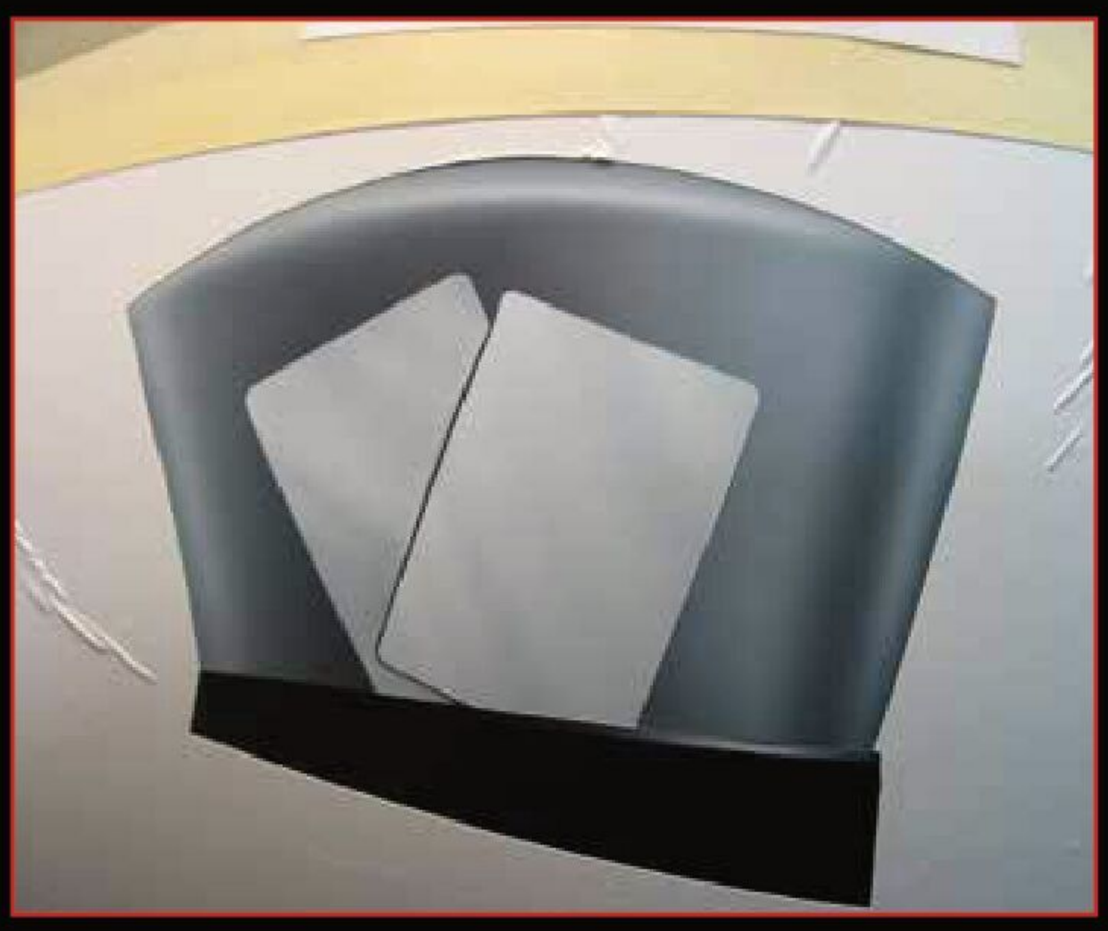
2

TIP: To draw on top of a photo like this, it is helpful to lower the opacity. In CorelDRAW you hit the image with the Interactive Transparency tool and adjust in the dialog box. In Illustrator, pull up the Transparency Pallet and adjust to your liking.

3

I sent the finished file to the plotter and then applied it to the tank. There is a bit of a challenge putting a large mask like this on a surface with complex curves. It is only necessary to make sure it is smooth where the actual cuts are. I did a few relief cuts around the edge to get it to lay flat enough. I decided to start the rendering with the playing cards, so I pulled that part of the mask out.



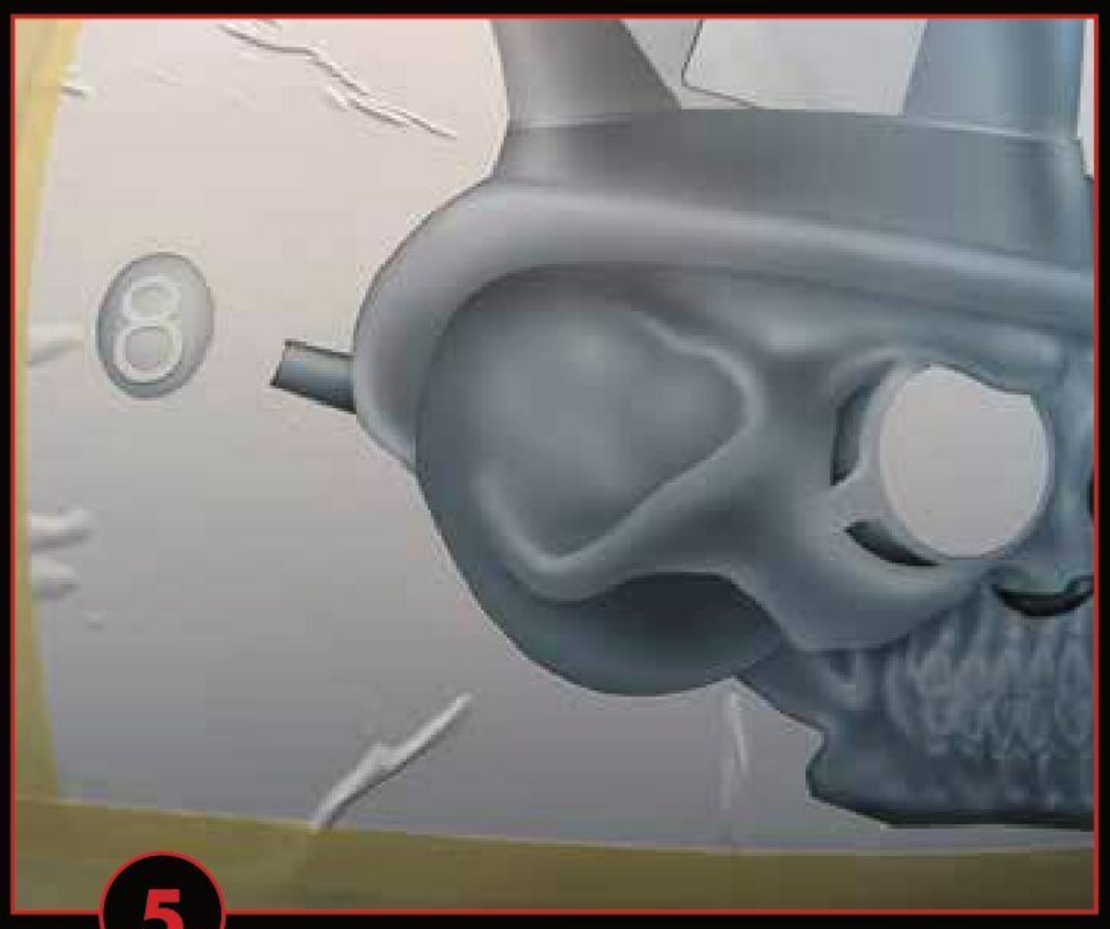


4

Notice that I did not just blast white into the cards. Even though they need to be primarily white, I still wanted a bit of variation to give them a look of being slightly wrinkled. Once the cards were in place I started working with the mask, pulling off pieces of the hat and spraying the white in to build up the shape and volume.

You can see the primary light source is from above and in front. The secondary light source will be from behind and will have a red glow. Notice the core shadows that are defining the shapes in the hat. It is very important to maintain consistency in the lighting with any piece, however an object like this with all its complex curves will really start to look awkward if the rules of lighting and core shadow are not followed.





5

I keep moving down the skull pulling off pieces of the mask, giving it a quick ghosting to define the mask lines, and then filling in with the volume, lighting and shadows. Because I want a sharper line around the monocle, mustache, nose and eye orb, I will leave them masked while I do most of the rendering in the white.

I added the teeth in freehand just following the jawline that was defined by the mask. When rendering teeth, you have to think of each tooth individually as a rounded object following the rules of core shadow, as well as in the group following the jaw line. If you miss one or the other, your teeth can end up looking flat or unnatural.





6

Here I am finishing up the white that will be defined with the mask in place. The composition objects, such as the 8-ball and the cigarette will utilize sharp lines to define them and pull them to the front of the mural.



7

After working through the entire mask I softened up some of the edges, added the glass look of the monocle, a reflection in the mustache and an eerie glow from the uncovered eye orb. The smoke is sketched in wispy and soft to keep it in the background of the mural. I used a bit of free hand shielding to create the "bevel" along the top of the hat band. Most of the other sharp lines were defined by the original vinyl mask.



9

Notice here how the teeth are defined and the core shadow is reinforced. I also use the detail color to add texture to the skull and shadow to create dynamic contrast.

The detail color really brings out the shapes that were defined in the first step.



8

Once the white was done I used a wash of kandy apple red and gave the secondary light source its color. I wanted it to appear that a red light was shining from behind it and also a slight red glow coming out from inside the skull. Notice that I replaced the mask on the cards here to keep any color from getting in that area.

Once the little bit of color was blown in, I went right to work with the detail. I used a transparent purple and black mix for the color. As always, the definition merely follows the white rules that were set out in the beginning. I just reinforce and redefine the areas that were mapped out in white.



10

Now it's time to finish up the cards. I just pulled the parts that needed the darker color and sprayed it in, maintaining the slightly curved look. These edges need to be very sharp.



11



That is it for this job! This was a fairly easy project, but the simplicity of it is probably what has made it so attractive.



Mike provides hours of detailed instruction both on his website at: **www.MikeLearn.com** and on our YouTube Channel at: **www.YouTube.com/c/MikeLearnStudios**.

Look through hundreds of photos for inspiration, read articles and watch hours of videos detailing numerous techniques. You can even watch several full length features that follow projects from start to finish. As much as Mike enjoys creating meaningful pieces of art, he feels honored to pass along what he has ***"LEARNed"*** to others who are looking for motivation and encouragement.

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TONY CONTRERAS

Location: **Odessa, Texas, USA**
Specialty: **monochromatic portraits**
Years of experience: **since 2009**
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My love for the art has always been there since I was a kid. I never really thought I was that good at it: as I saw others more advanced than me it was very discouraging to even try! So I thought to myself "why even bother?"

I have always had love for anything kustom! Taken from its original form with a krazy twist always makes it different. As a kid, my older sister took me to my very first car show in California. I was truly blown away!! I had never seen a low rider, I basically didn't even know that type of car existed. It was truly my first phase into this.

Eventually we moved back to my original home town Pecos in Texas. Still at this point I was really up to no good. Eventually things started getting better as I found the love of my life, now my wife. It was her that bought me my very first airbrush, an Iwata Eclipse from Hobby Lobby.

I had this airbrush and never used it. I had no idea where to start. There were no help groups, no YouTube so my airbrush just sat in its box never being touched up until 2008-2009.
I was all over YouTube the first time I saw my first video. "I still sucked"

It was the first time I saw Cory Saint Clair being interviewed by Ryan Townsend. His style was just mind blowing to me.
I thought to myself man how awesome would it be to be able to meet a great airbrush artist then "BOOM!!" took my very first class at Coast Airbrush. So apparently I had skill. I just needed guidance.

To this day I continue to learn. I love growing, and meeting new people that want something I do on their bikes, cars etc. My goal is NOT money, it is to one day sit at a table with some of the greats and see what it feels like to be on the other side of the fence. And have others look at me going "wow", the way I did to the artists I look up to.

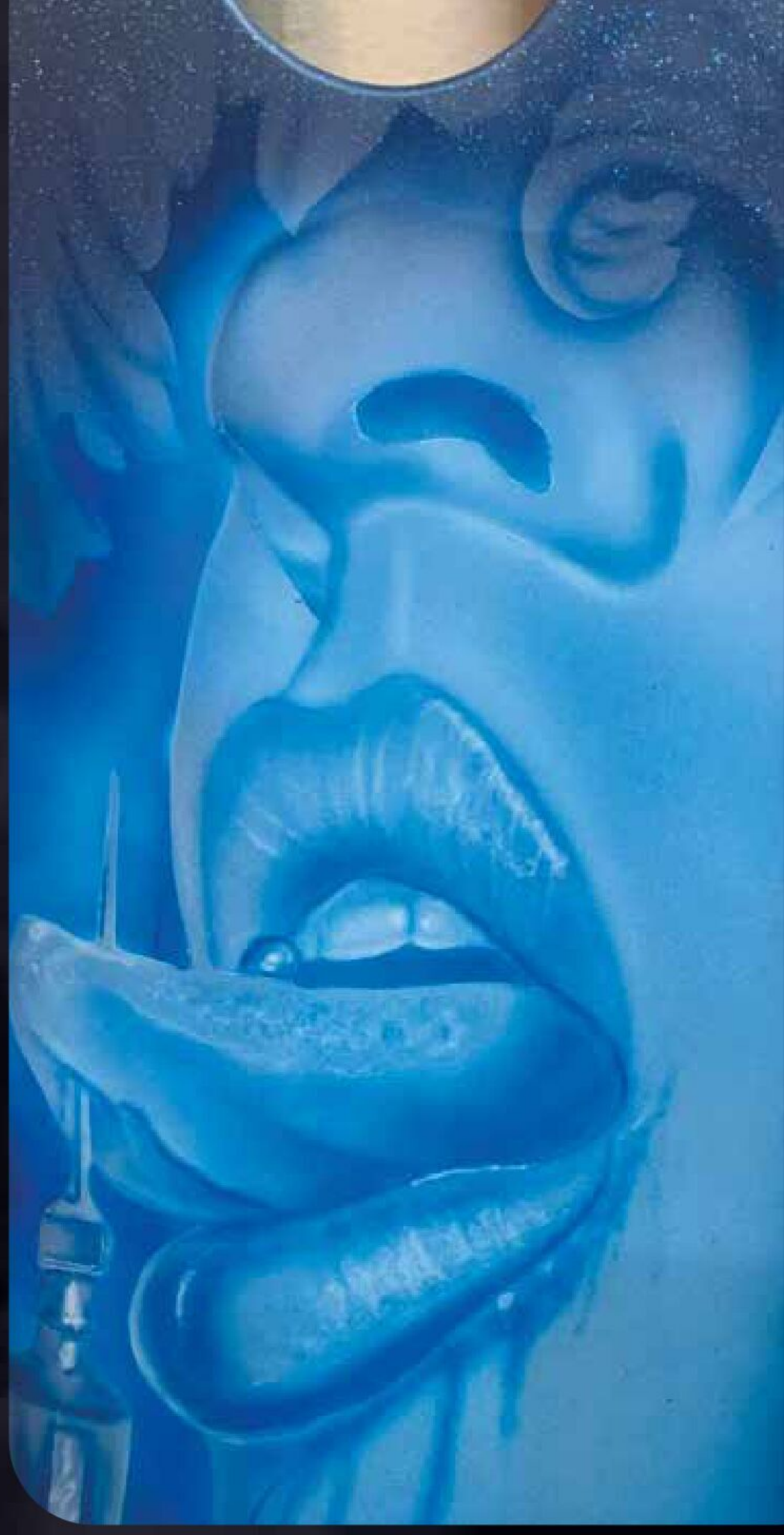
Creating a new style is what separates every artist and it is so hard to come up with one when you feel like you've seen them all. Somehow, eventually something new always pops up.

It's funny how even though I have done many art pieces I still get nervous before I start any of them. Even if it's just a test panel or even just for me I have to psych up myself to do the best I can. I will continue to push myself for bigger, better future projects and hopefully make a pretty decent name for myself.

My goal in this is to be the best I can be and teach my 2 sons: "you can go as far and as high as you want IF you leave the word "can't" behind you and never give up." With that being said, my advice to anyone trying this art or anything else is keep pushing, keep trying! Be stubborn and persistent with anything you do. You will look back one day and realize sooner or later how far you have come from the starting line.















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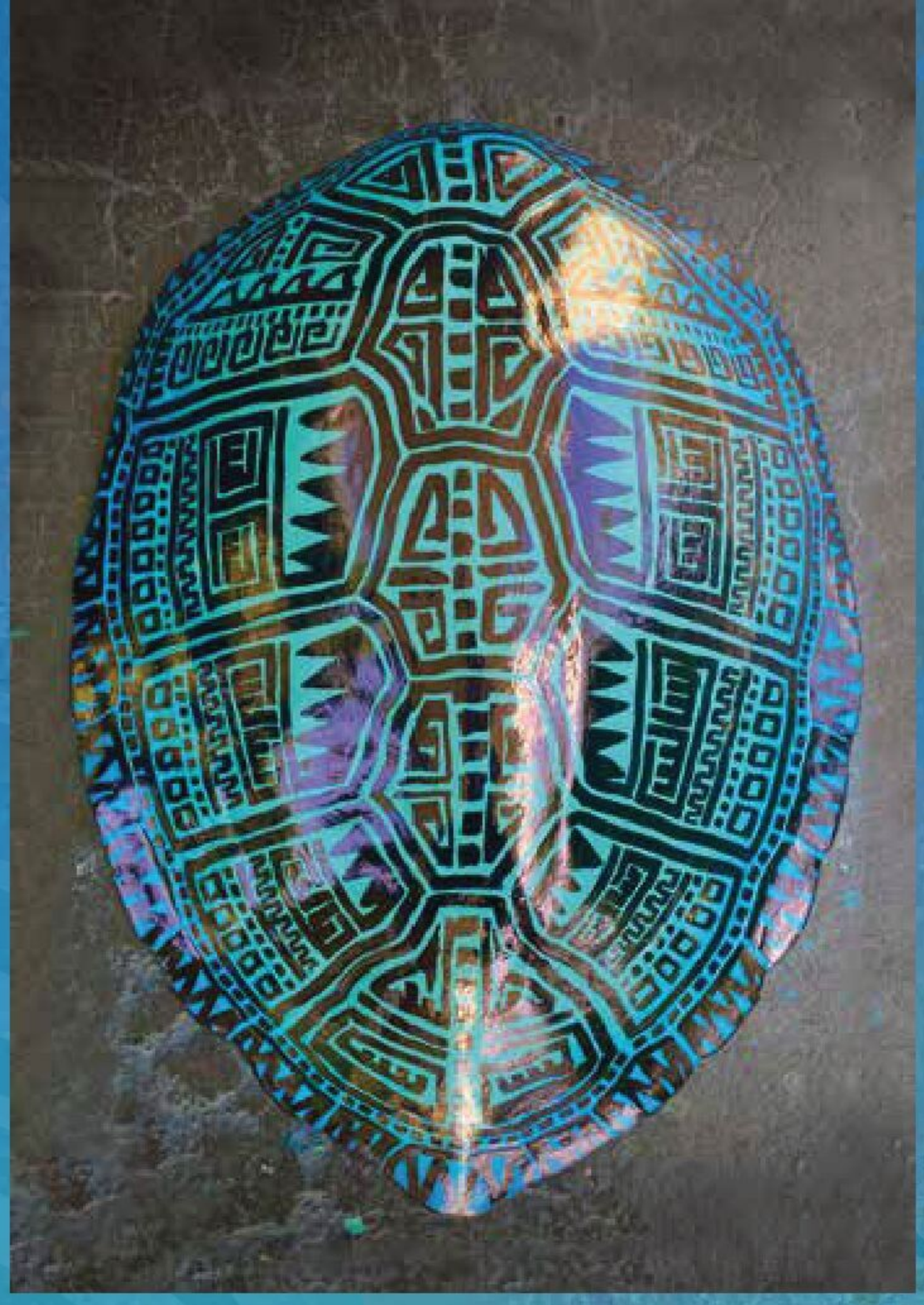
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FEATURED ARTIST

Creating hand-carved surfboard art inspired by the sea. Born in California, Jake Jones is an award-winning artist based in sunny Naples, Florida. His love of "all things ocean" shines through in his artworks of sea life on unique canvases. Made from actual reclaimed surfboards that once carved waves themselves, these handmade creations are ready to hang in your home, beach house or lanai.

Surfboards are made from fiberglass, foam and a wooden stringer. To carve the foam I have to remove the fiberglass. Once the carving is done I use automotive paints and spray a ccombo of candy colors, pearls and metallics to capture the beauty of the ocean in my carvings.

I left my "sure thing" job 2 years ago to pursue my art and it was the best thing I've ever done, although at the time I was terrified. I am now living my little dream, a simple life of creating art and being happy and the freedom to create on my terms. I generally work 7 days a week because when your job is your passion it doesn't feel like work! Take that jump and live your dream!







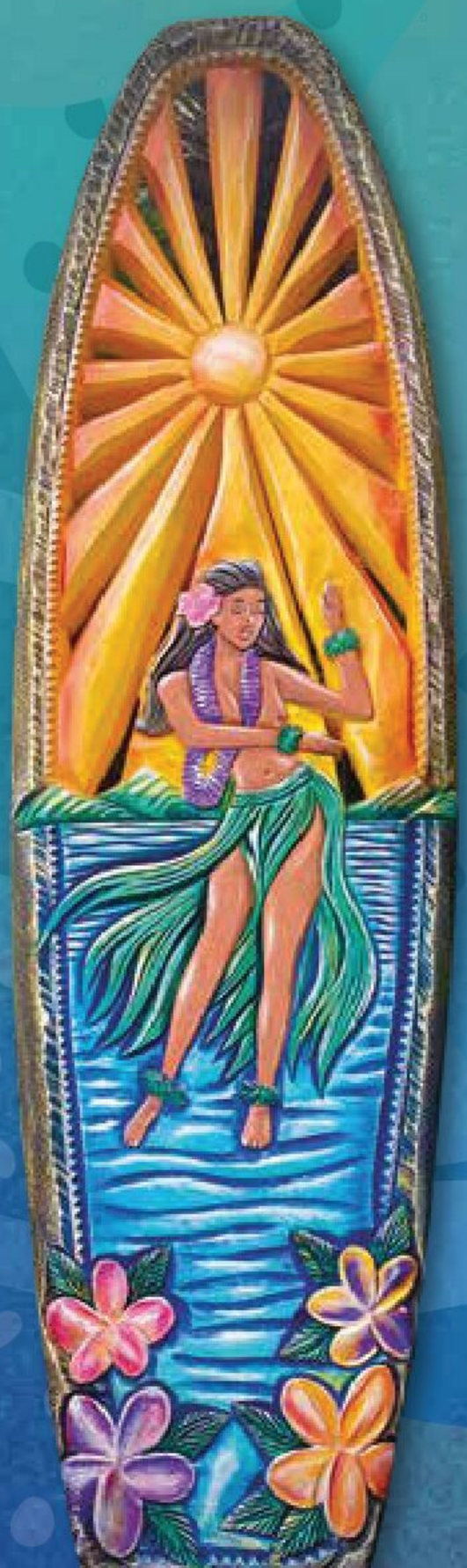
FEATURED ARTIST







"ALL OF MY ART IS HAND CRAFTED WITH LOVE MY LOVE OF THE OCEAN AND MY LOVE OF CREATING SOMETHING BEAUTIFUL FROM SOMETHING BROKEN











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Contact:
nigel@pandkg.com



Steve has been pinstriping for more than 50 years and has gained a worldwide reputation. A charter member of the PINSTRIPING HALL OF FAME, he has pioneered many new looks in pinstriping and has taught many newcomers to perfect their own style through both group and 1-2-1 classes as well as his popular Wizard Pinstriping DVD tutorials and signature brushes. The aim of this column is to inspire pinstripers of all levels in their use of colour and design.

Between the Lines: Steve Chaszeyka

This issue we are going to look at an addition to an airbrush painting of an American Indian on a very colorful and interesting background.



PHOTO 1

Taking into consideration the subject matter, I have decided to go with some more organic, natural colors, keeping with the culture and "flavor" of the Indian, as well as the background. I have also picked a larger size Wizard Vortex (my design brush) for the job. I thought the lines and turns should really jump out, to compete with this "noisy" background. The pattern will be asymmetrical, of course, and lead you to the face trying not to clash with the focal point of the piece.
Beginning with the upper corner, I am adding the first color (Alphanamel) - A yellowish tan color.

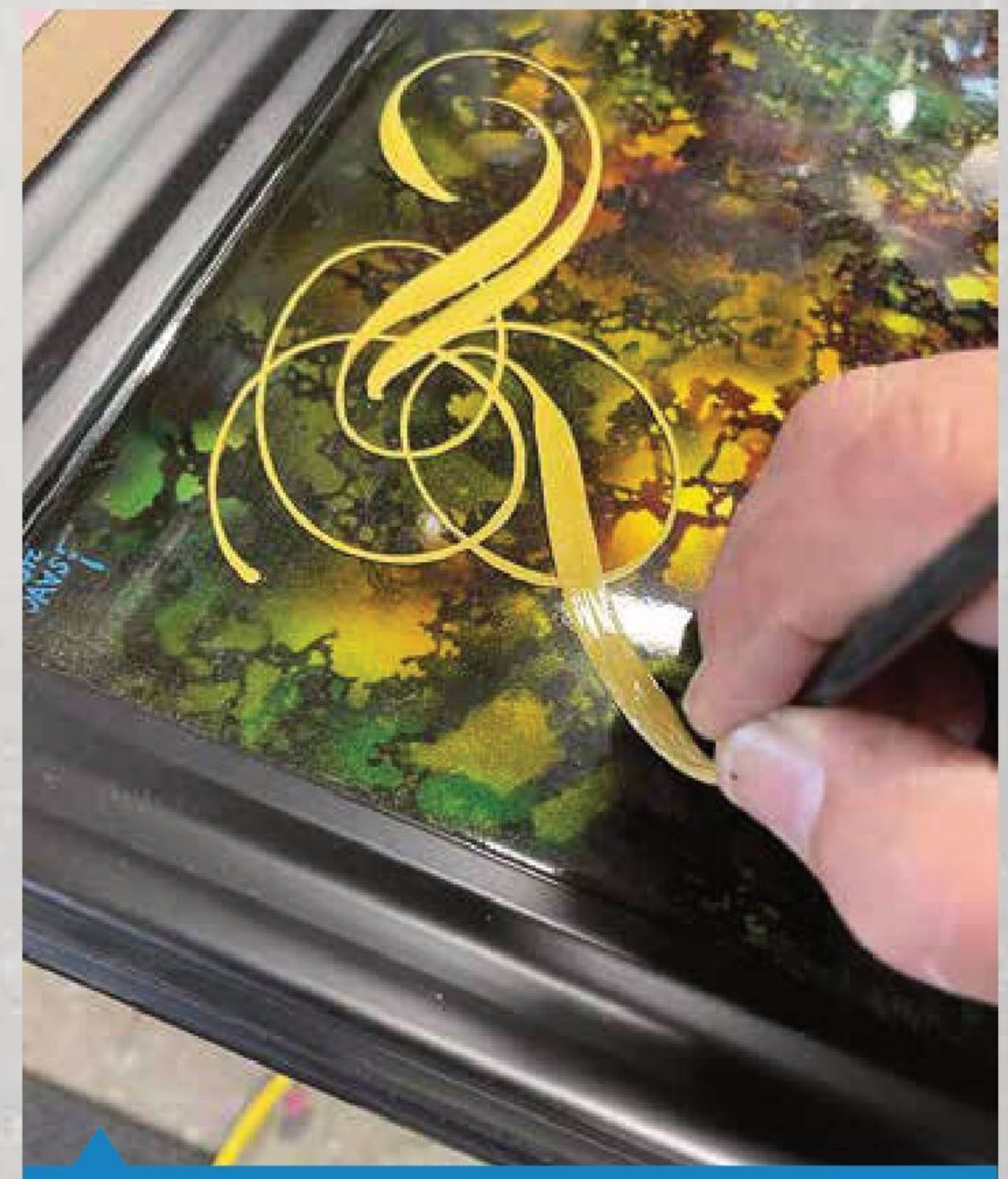


PHOTO 2

Swinging out of the second flare, going the opposite direction, I am gaining bulk and interest. I have watched several scrollers and gained much from their inspiration. Hats of to these dedicated artists - These thick flares give so much interest and direction.

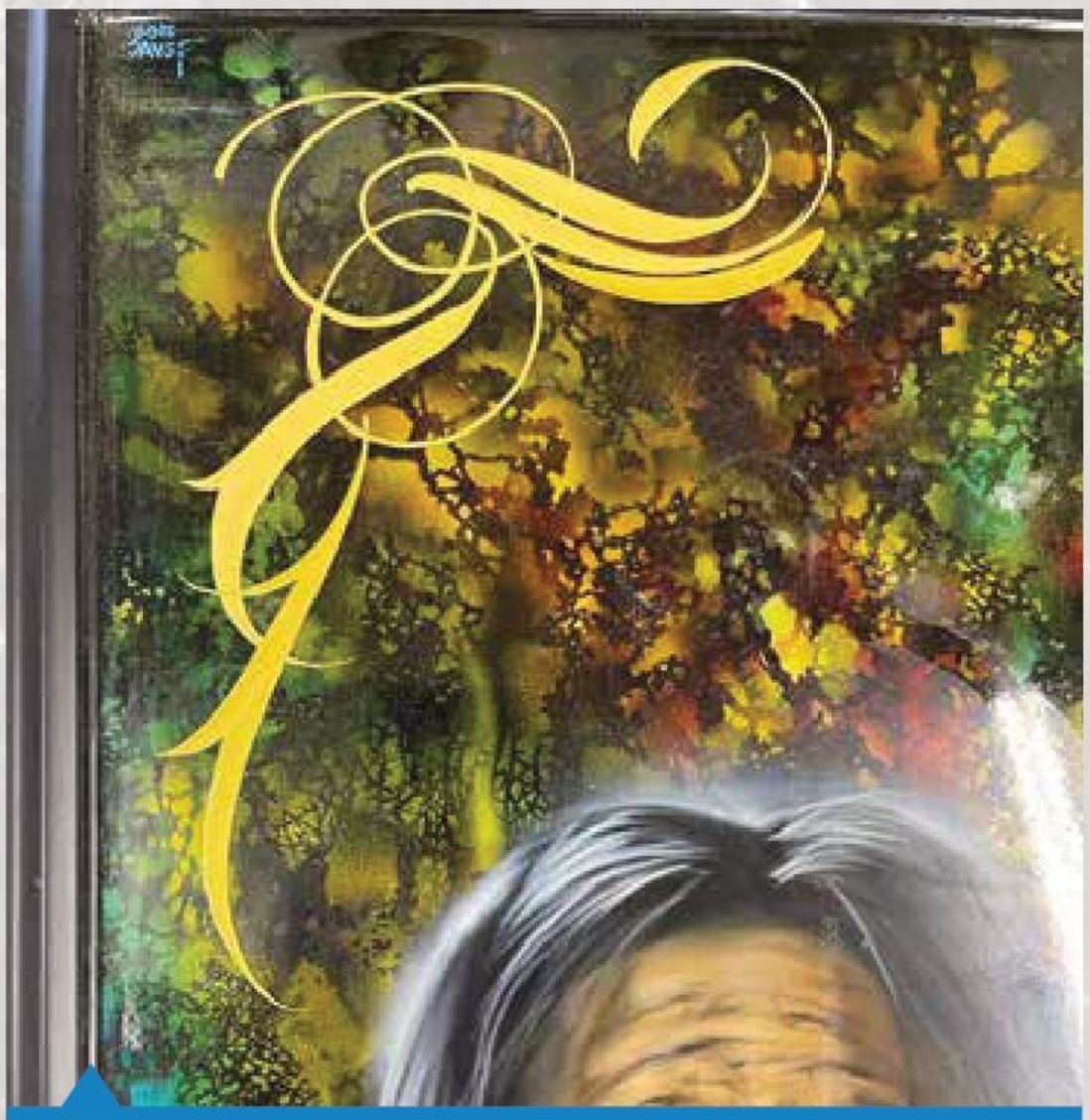


PHOTO 3

I took a little olive color and slightly blended it into my yellow/tan to gradually darken but hardly noticeable. This second flare, will be the first in the series of blended strokes. Remember to do this in all locations where you add these pieces.

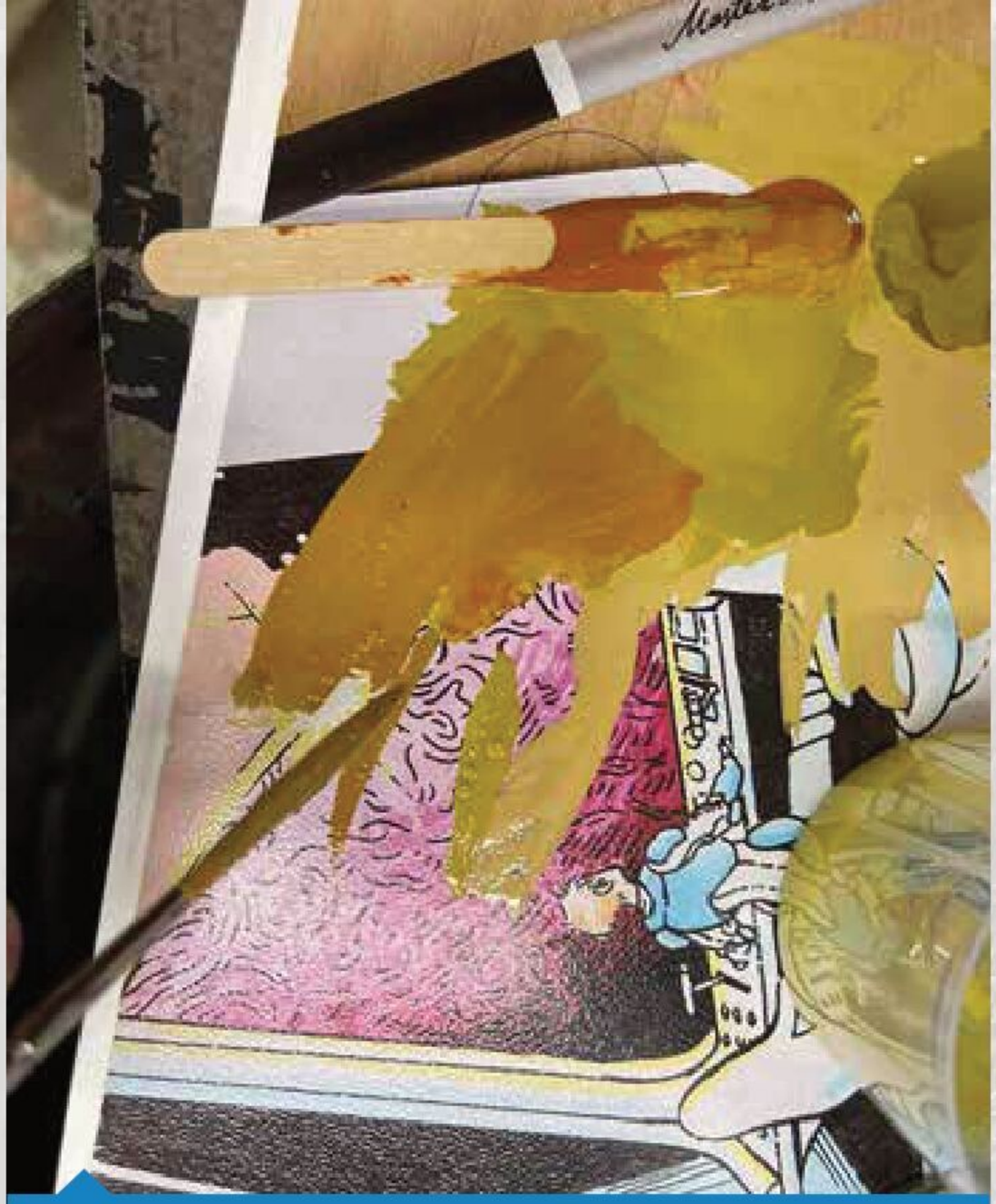


PHOTO 4

The pallet shows the slight difference in color. A nuance really, rather than a complete color change. Keep in mind how many spots you need to mix for.. dont run out!

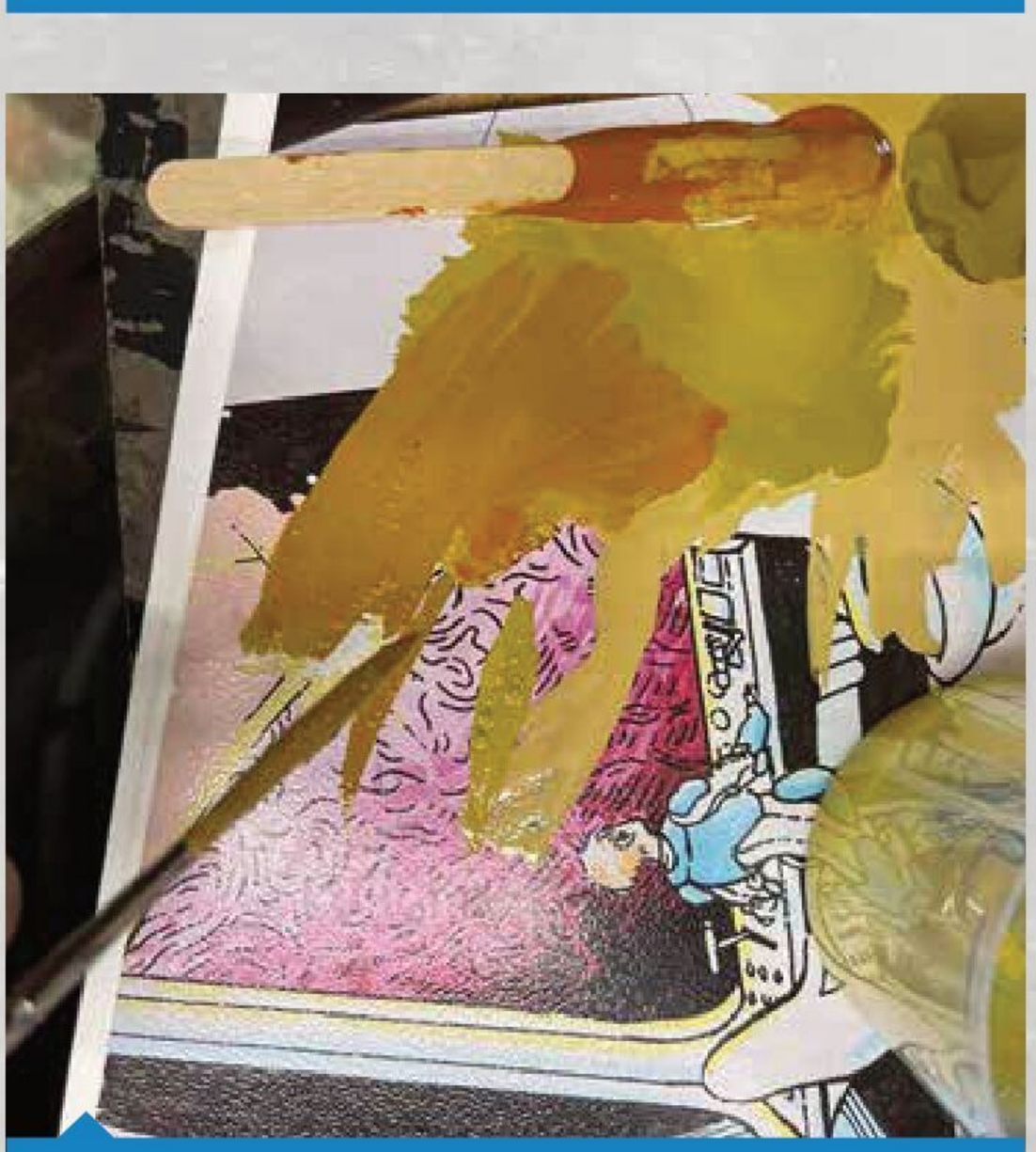


PHOTO 5

Gradually adding more and more variants, Here I am adding a more deep clay tone to the mix. I will eventually bring in some purple. (my STEVE CHASZEYKA GRAPHICS ACADEMY does a deep dive into this color theory) These blends take time but add so very much interest.



PHOTO 6

I added a small piece to the bottom while doing the top....this more symmetrical piece , I feel, doesn't distract too much from the asymmetry on top....what do you think?



PHOTO 7

I used a drop of two of purple here to darken, slightly, the mix. It will be blended more and more till I finally get a pretty "pure" purple on a couple of lines later on.



PHOTO 9

These little "kicks" off the flares are something new for me. These were "appropriated" from another artist, and I really like the feel of them here and there. Notice the purple is contrasting with the ocre tone.

This looks like a good place to add some purple.... not quite random, but it fits. The risk of just jumping in head first with no planning could easily wreck the piece. Stop here and make sure it will work before adding a spot like this. I considered the empty space on the right side of the painting and thought some directional lines would be sufficient, especially the darker lines.

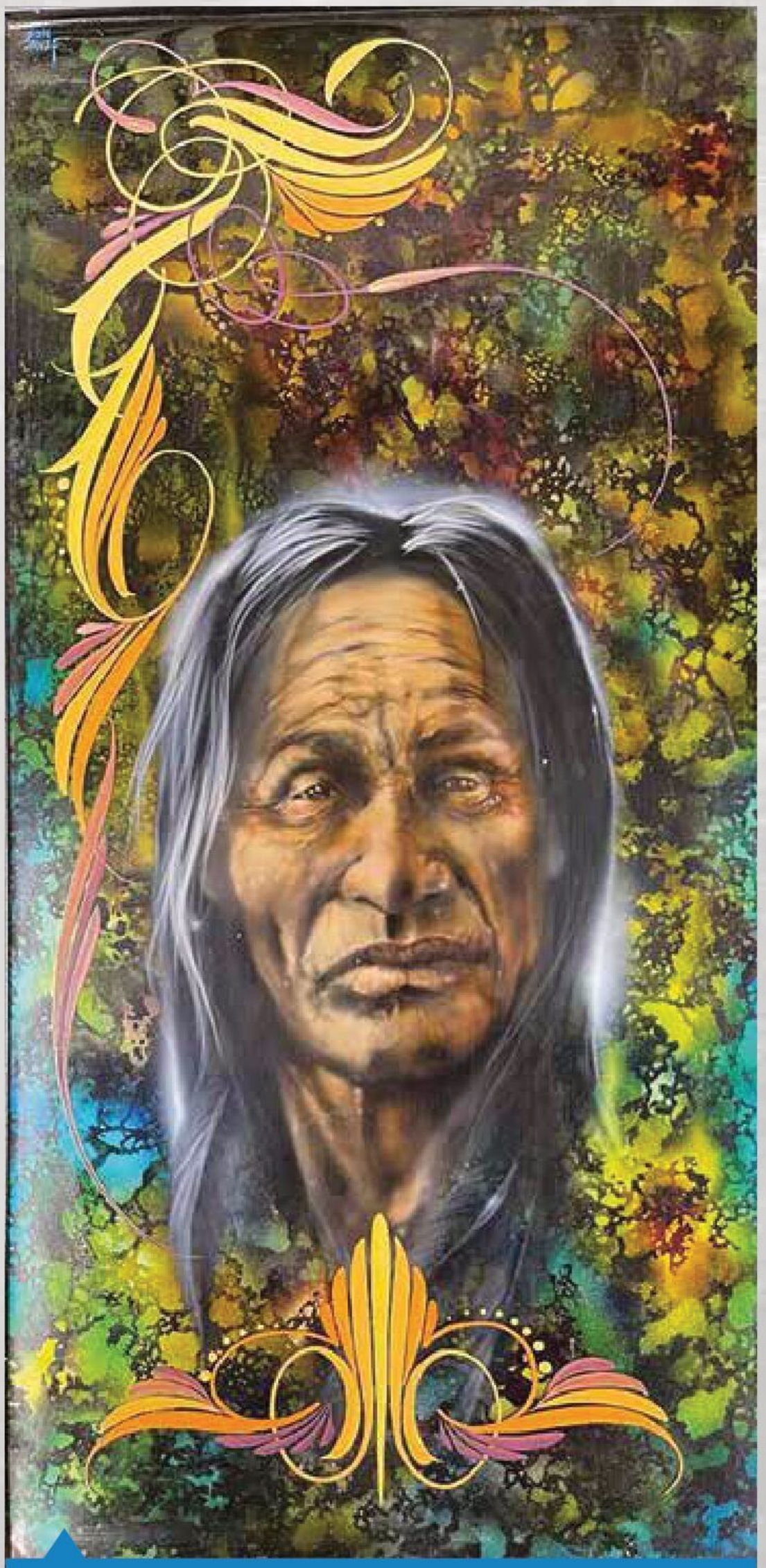


PHOTO 10

Bringing the purple down to the bottom is essential for balance as well. Keep looking at your piece as you make progress, you will see areas where you need to do this. Carry the color throughout for balance.

Done for now. I will let this sit around for a couple of days and study it...randomly looking at it and noticing what impact it has on me before letting it go out of here.

Thanks for looking today. I hope you are inspired and motivated to stretch out and gain technique. Till next time.....

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ABOUT ME

This is the hard part! I started airbrushing about 4 years ago. I'd been around drag racing and cars my whole life and I always wanted to do custom work but got out of racing real cars and started racing RC cars. This is where I got into airbrushing to paint my own bodies. A guy at work told me to do fishing lures cause nobody around here did them. My art work wasn't the greatest. So I grabbed an old lure out of my tackle box and painted it. I took it to show to the guy at work and he said "dude you need to do this, it's awesome looking!" So that's how I got here today.

I love to do realistic lures and I keep pushing myself with airbrushing skills. To be where I'm at is definitely a dream come true, that I worked my ass off for. It takes time to learn airbrushing. It has helped me in so many ways and feels good to accomplish what I have done. There are many artists I look up to: Steve Leahy, Mikesbrush, Kelly O'Bear to name a few that have helped me out tremendously. I want to say thank you to be able to have this opportunity!

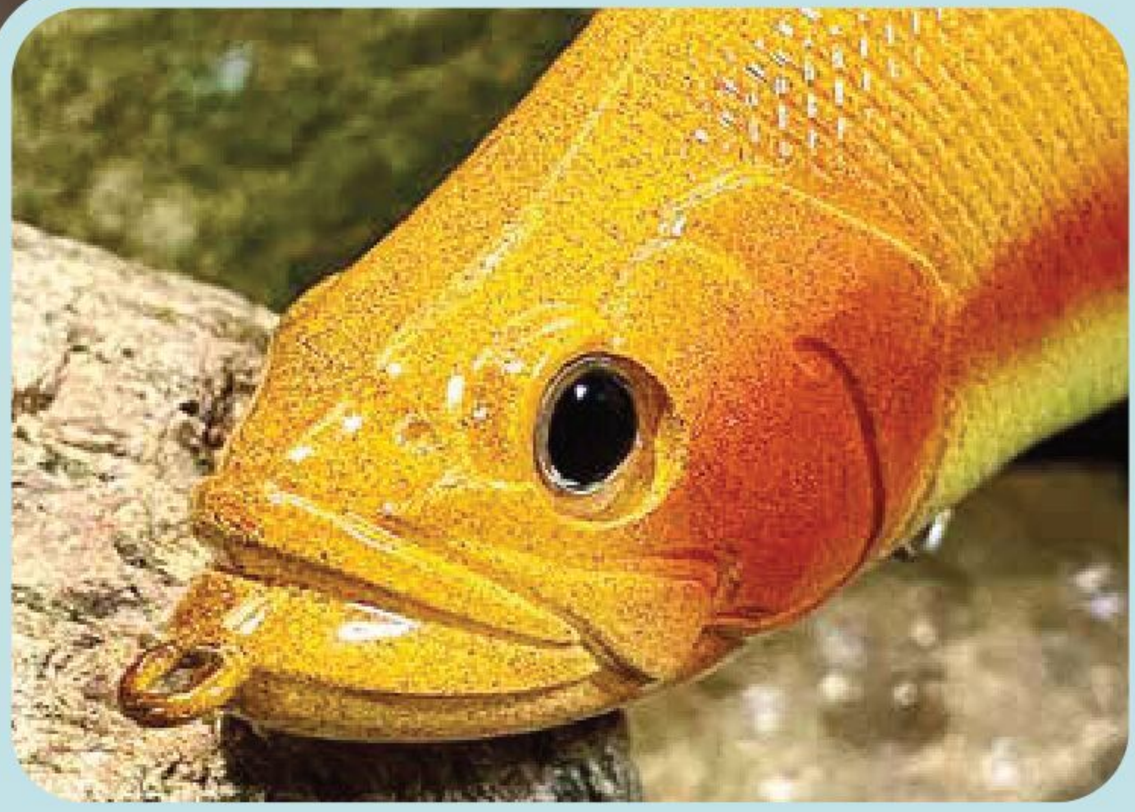
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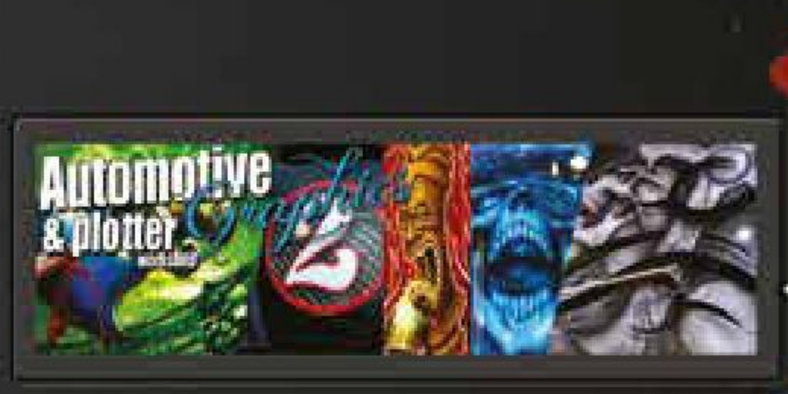
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ARTIST TECHNICIANS

I was born and raised in New York. The name "Artist Technicians" came from my old graffiti crew. They were close friends of mine from high school, we all could draw and were very creative. I kept on with the name past our school days.

I started off learning about airbrushing through my high school art class (teacher Ms. Linda Schere) then started airbrushing jeans and jackets.

I was then asked, by a good friend of mine that was into car racing, to airbrush his Ford Mustang GT car hood. If I did well, he would give me $200, if it didn't come out good, he would just sand it off and repaint the hood, so there was no pressure on me. I used all the wrong paints, but he loved it: that's what started me off on automotive airbrushing and painting.

I would go to local shops and just ask questions, learning the do's and don'ts of automotive painting. Once I felt comfortable with using a gun, I started my journey on custom paint, flakes, candies & pearls. I reached out to the west coast painters to guide me through. Thank you to the DeAlba family, Sal Manzano, Big Ed, Danny D, Bugs, Armando Serrano, Lokey, Pistelero... too many great painters to list, but all of them helped mold my style and kept me creative.
I've been fortunate enough to have multiple magazine covers & features on the cars & motorcycles that I have done, too many to even count at this point. I was featured in The New York Times twice.

I also had my work displayed in the Petersen Automotive museum in California for their lowrider exhibit; "The High Art of Riding Low". I've done work on Lowrider of the Year cars, "Orgullo Mexicano" 1979 Monte Carlo and "Double Trouble" 1957 Chevy Bel air.

I am also the Founding President of Drastic Auto Club **(@drasticautoclubny)** since 1994. It's the oldest New York lowrider club & one of the top east coast lowrider car clubs.

Thank you to my wife (Marsha), family, friends & customers for all the continued support I receive.





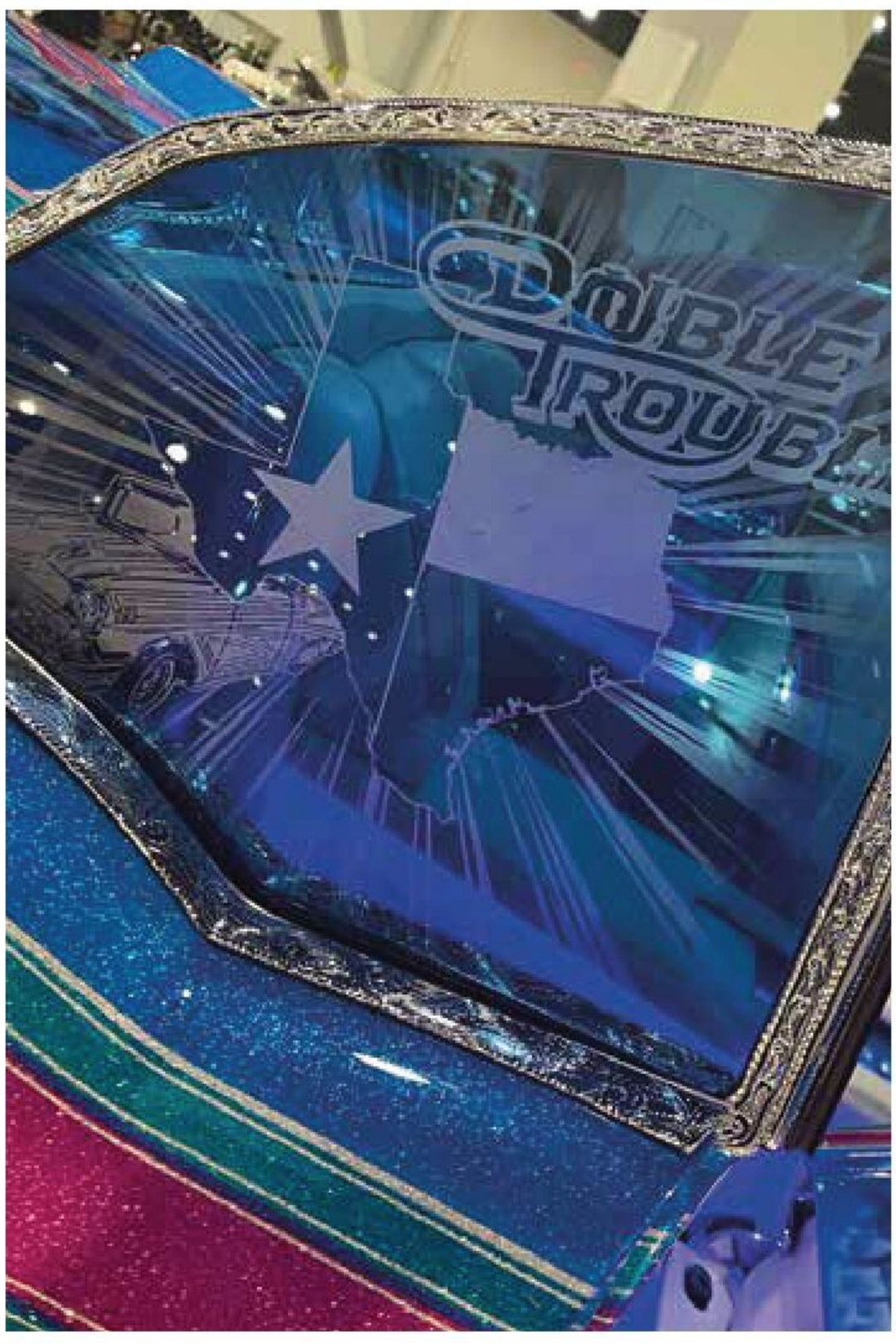


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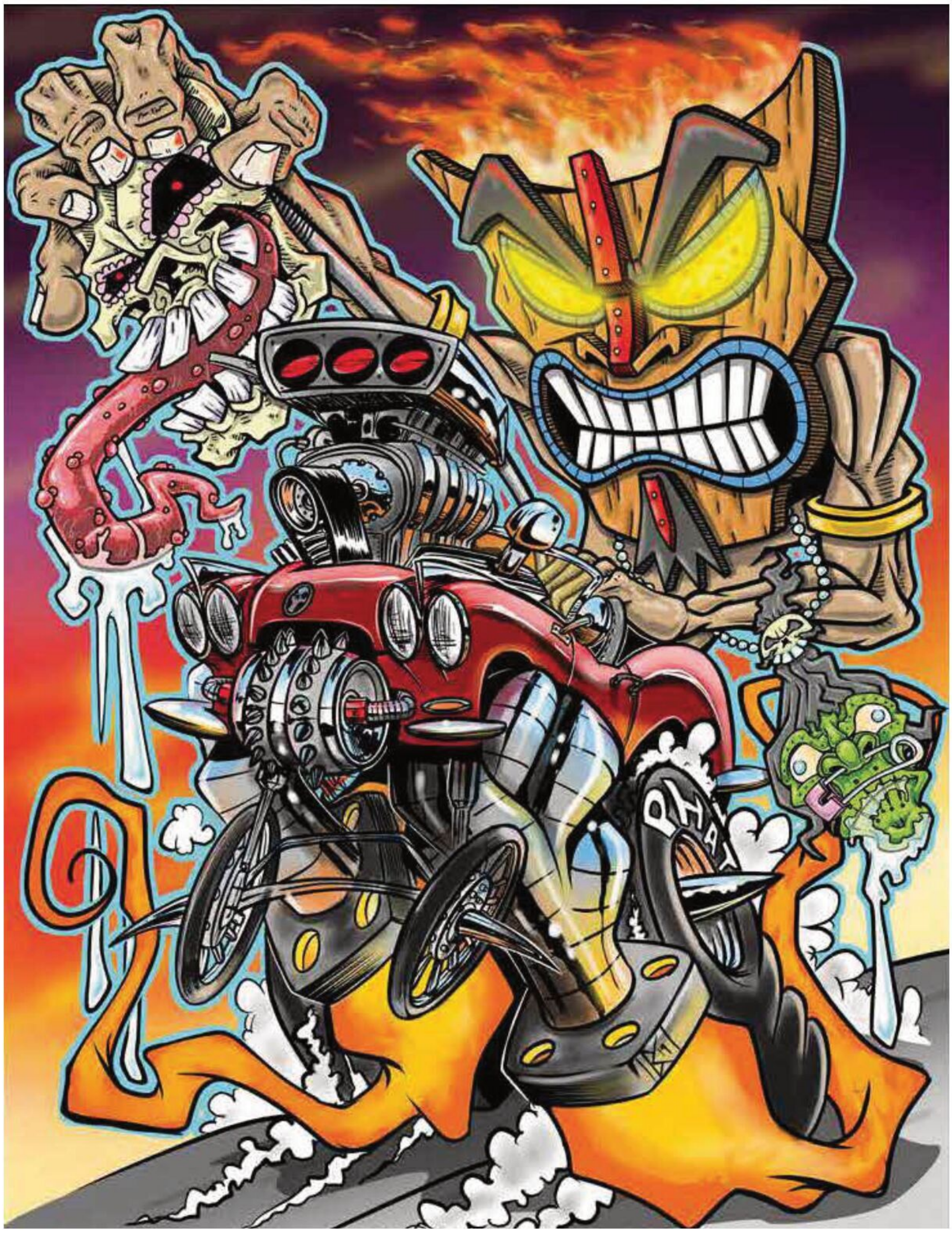
FEATURED COLOR: "PURPLE POP PEARL"

DAN FALCONER

www.facebook.com/daniel.falconer3/about

Hello Readers. I'm a line bender that paints weird shit (skulls/monsters/hot rods). When I was growing up in the 90's culture was a huge influence on me. Great art was everywhere; skateboards, CDs, movie cases and concert posters. Artists that stuck out to me during this time period were Jim Phillips, Robt Williams, Todd Schorr, Big Toe and Ed Roth. All these artists had a huge influence on me. Music has always played a huge part in the creation process of my art. I'm currently working on a piece with Ministry (Last Sucker), Iron Butterfly (In-a-gadda-da-vida), Wu-Tang Clan (36 Chambers), Rancid (Out Come the Wolves), and Cypress Hill (Black Sunday) on random, blasting in my 5 disc player. That's right, I still buy CDs. I call my art room "The Lab" because in there I pull from 90's music, skateboard, and hot rod culture to cook up a piece. I also do a lot of collaborations with other artists because I believe it helps me grow as an artist. The last five artists I have worked with are Adam Lewis, John "Drag Daddy" Mitchell, Micah Claycamp and Greg Panneitz.

One of the things that a few artists have told me over the years is that a person looks at a picture for 2-3 seconds and moves on. I have always viewed that as a challenge to make them look longer. Most of my work has hidden things in it or double images. I think this rewards the viewer for spending more than 2-3 seconds looking at a piece. If you only look at one of my pieces for 2 seconds you're not seeing my art.







The last couple of years of covid haven't really affected me. Isolation? Most artists I know and talk to live in isolation, working long hours in art rooms putting out badass artwork! Over the last couple years I have been taking on both personal and commissioned projects. One of the bigger projects I took on was a 27 foot long window banner for a local hot rod tire company. I'm currently working on a skateboard design for Amateur Athlete, for their 40 years in business anniversary. It's gonna be badass! After that I got a couple skateboards I'm gonna paint. I also have a big project doing a full wrap design for a pro street funny car. My next personal project is an Alice in Wonderland piece based on the Rabbit, and it will be a dark, twisted, sad tale... Trust me!




DAN


KEVORKIAN

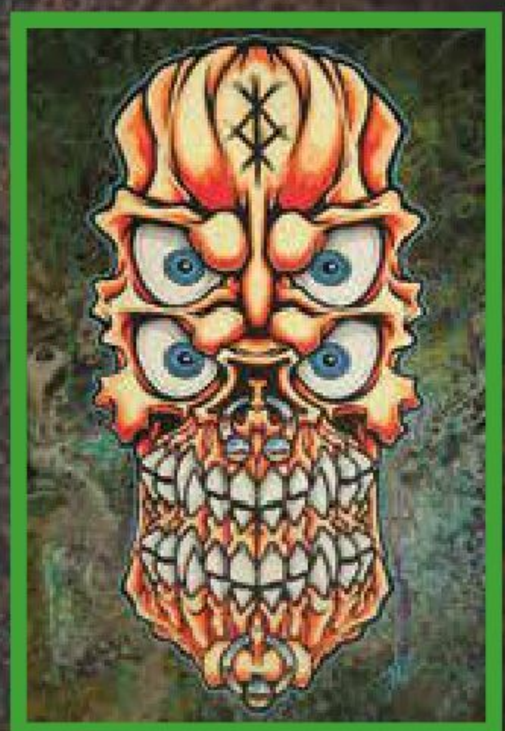

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LET'S CREATE TOGETHER

Luiz Hostyn





When you think of Kustom Kulture and Pinstriping you do not automatically think of Brazil. While the rest of Latin America has its lowrider community to drive the enthusiasm for remarkable paint effects, Brazil is now opening up to wider kustom art and auto art.

We were delighted to get a selection of work to show you from one such new exponent of the art, Luiz Hostyn, who told us "I've been painting for about 25 years. My mother is also a plastic artist and has always encouraged me to paint since I was little. I live in the south of Brazil, in the state of Rio Grande do Sul in a small town called Palmeira das Missões."

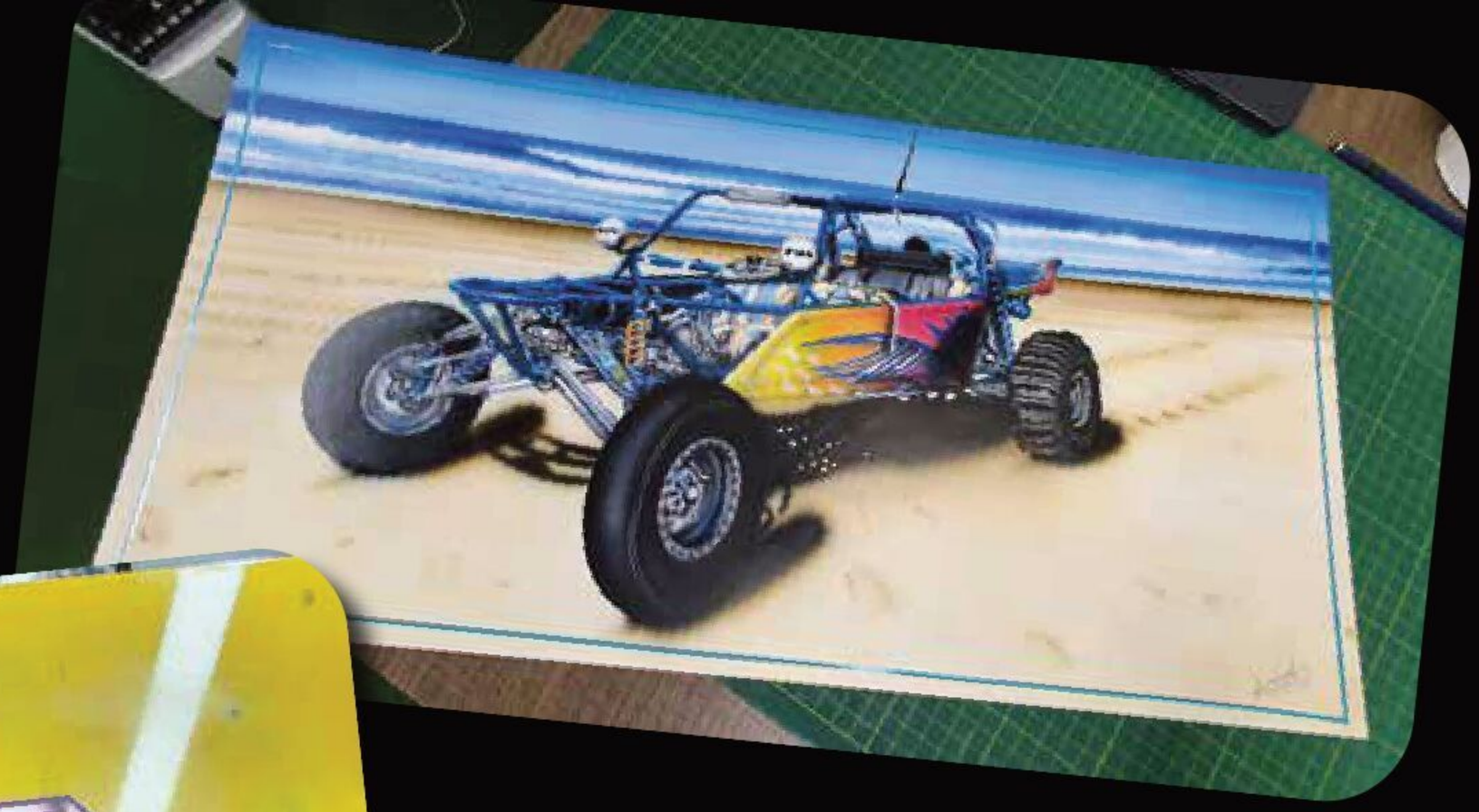
Luiz says the scene is growing and developing: "The kustura kustom scene in Brazil is starting to gain traction with several small artists appearing. In Brazil, there is not much support or correct materials to do various works. But new companies have appeared, some private, providing some materials. It has great artists who stand out in the scene and even abroad."







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Matt's Pinstriping

My name is **Matthew Alcock** and I'm from the UK. I have been doing Pinstriping for about 6 years.

It started off as a hobby then certain friends saw what I was doing. They started to sort of encourage me and it all just progressed from there. I'm actually self-taught because nobody else does it in my area.

The artists that inspired me were Big Daddy Roth and von Dutch because I always loved my cartoons and HotRods. I was drawing before I was reading and writing because I was labelled as dyslexic and put at the back of the classroom. I was told I never would make a good artist.

So when I left the high school I went into motor vehicles because I always loved old classic cars so I decided to become a panel beater. I still carried on with my art as an oil painter, just like my dad, and I started to do a lot of tattoo art and design.









I have always been into the kustom scene because I like to be a bit different and a bit like a black sheep. I like owning one of a kind things and being unique.

The thing I love about my art is that it's an escape from reality where I can let my fantasies run wild and that's why I always have some projects on the go.

How did I get into Pinstriping? Well, I have always been into garage art and I found it fun to paint my own signs and design my own cartoon characters such as dead head which I do a lot. I started messing about with painting on all my old tool boxes and any piece of metal, car parts, old road signs, etc.

I have always used Oneshot paint and some old Rigger brushes until one day my friend showed me those nice natural pinstriping brushes. I did some of my own research and I bought my first one. The best is a Mack 00 which I used on everything I could find. And of course after that I bought many more brushes.

All my work can be found on instagram: @matts_pinstriping_



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James studied graphic design at college and has applied his passion for art and creativity to all that he has done, which has turned out to include a variety of occupations: artist, market trader, pyro-technician, cook, hairartist, stonemason, mouldmaker, and sign maker. James has always been interested in tattoos and tattoo culture and many years ago worked in Camden Lock Market at NotJustCuts as a hair artist. Inspired by what the punks had got up to, he painted leopard spots and patterns into client's hair, which they referred to as hair tattoos. Eventually resulting in a double page spread in Time Out Magazine and opening his own salon, Hairageous, next to Cold Steel on Camden High Street.

After a few career changes, most recently as a mould-maker he was made redundant at the end of the first lockdown. He decided it was time to get back to his love of art and by this point having had the experience of having a tattoo and following the proliferation of tattoo culture James tried to find a tattoo apprenticeship. Harder said than done, so he went back to his illustrating but decided to apply some lateral thinking. Rather than using paper as his medium, he chose to use leather gloves and so was born 'DeadEasy Custom Gloves'.







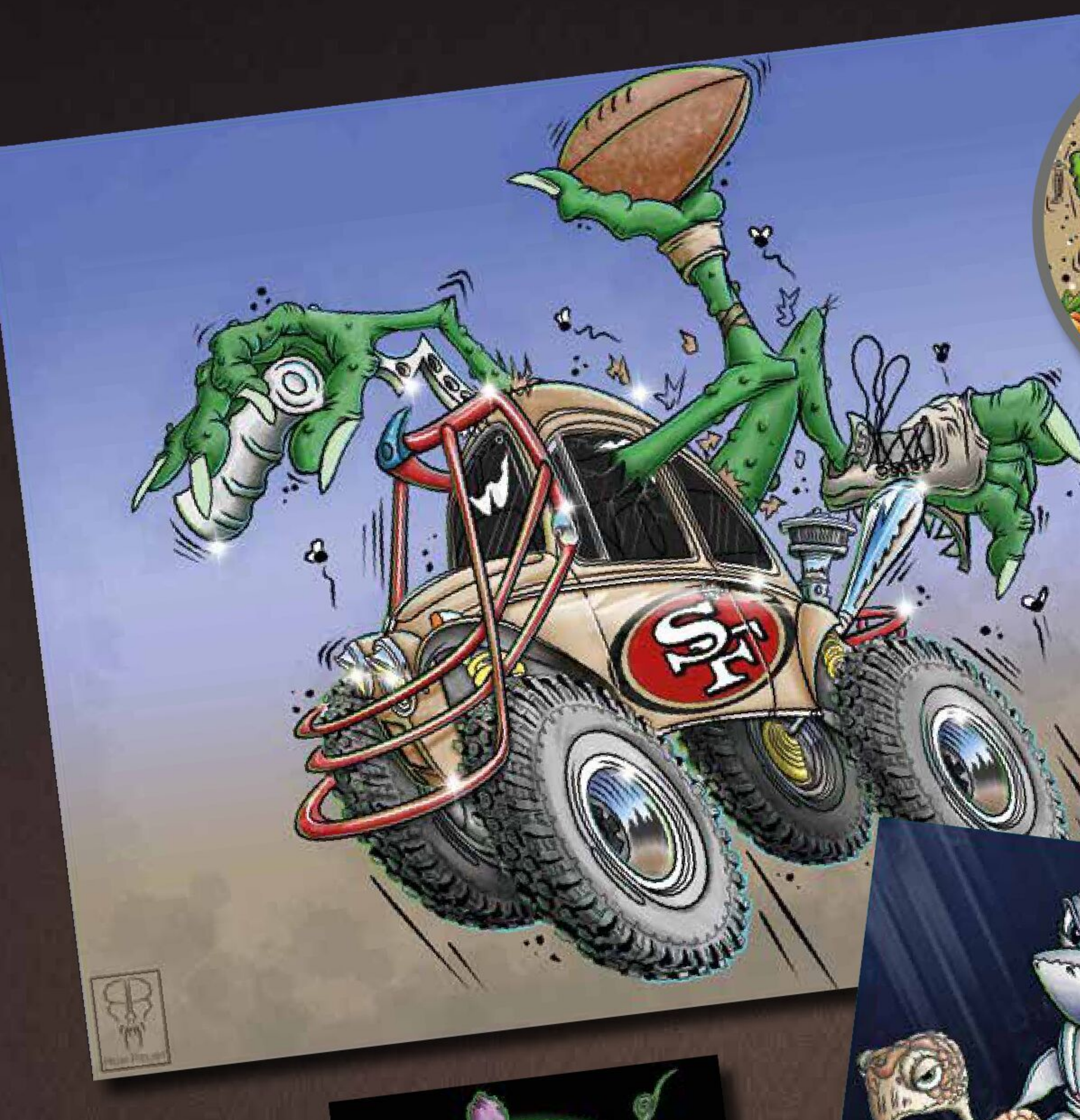
DeadEasy is a character James created as part of a project inspired by Disney, animation and his love of vinyl toys. DeadEasy is a Cyberseraph Soul Surfer and surfs the waves between James' conscious and subconscious thoughts. He is his familiar, like that devil and angel on your shoulder, DeadEasy is never far away. The other reason was that the letters in the words DEADEASY fitted perfectly across the knuckles of the fingers of a pair of gloves. DeadEasy: Not just a way of life, but a chance to wear your life away.

You don't have to know what you want, you can use the gallery of gloves in James' online shop as inspiration. Every pair is different as they are all one offs. Give James a design, he will create your very own style. If you have a theme, a favourite tool, a love of skulls, a preference for just black or maybe a bit of colour, he will work with the information you provide. The Gloves VIP bag comes with an enamel badge, a silk screened Mechanics Rag, a ZeroDollar, a Lucky Coin, cards and some stickers.

DeadEasy Custom Gloves are promoted as leisure gloves and only offer the protection that a sturdy pair of leather, work gloves would do. They have been spayed with a water resistor and so are partially water resistant.



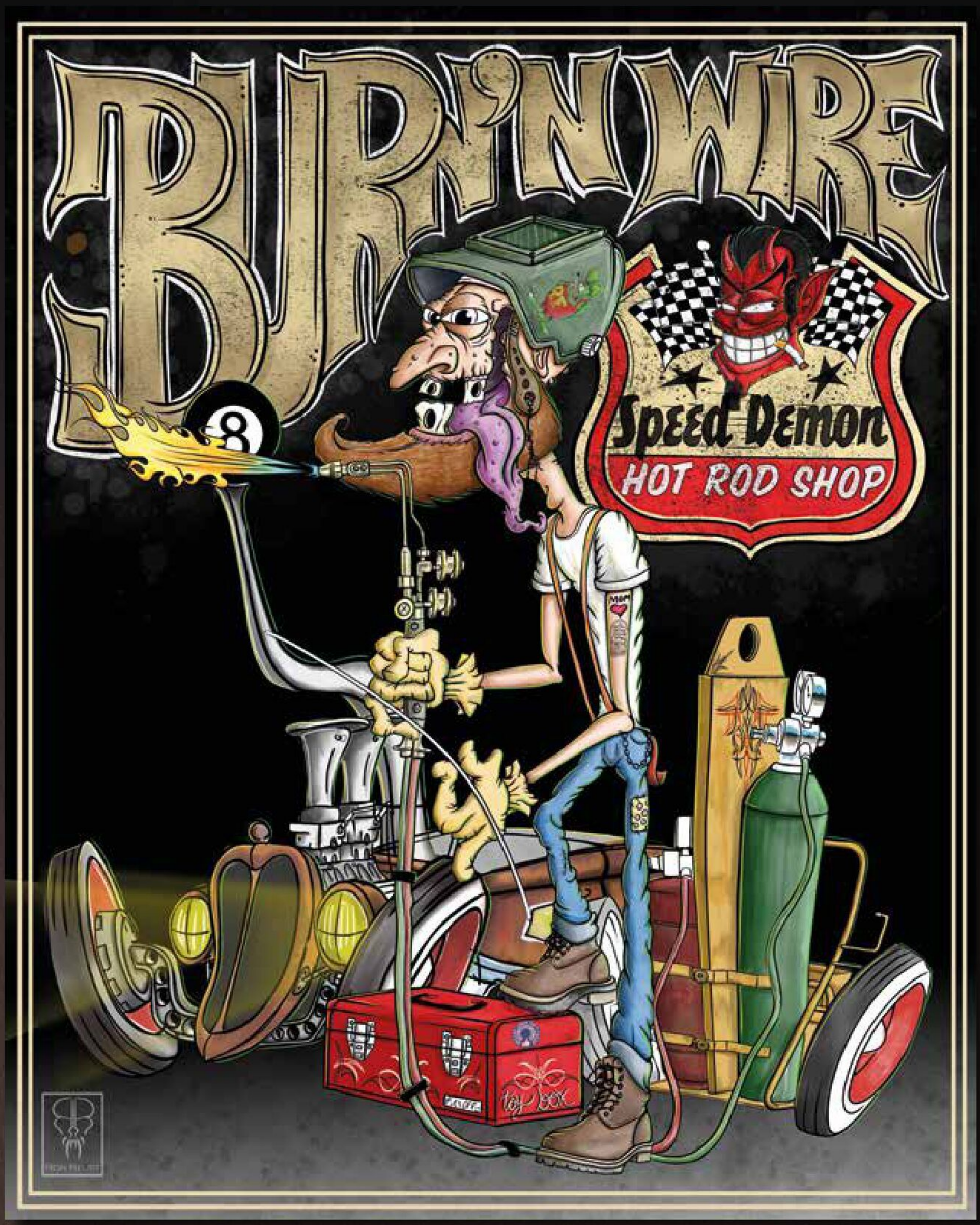
RON REUST





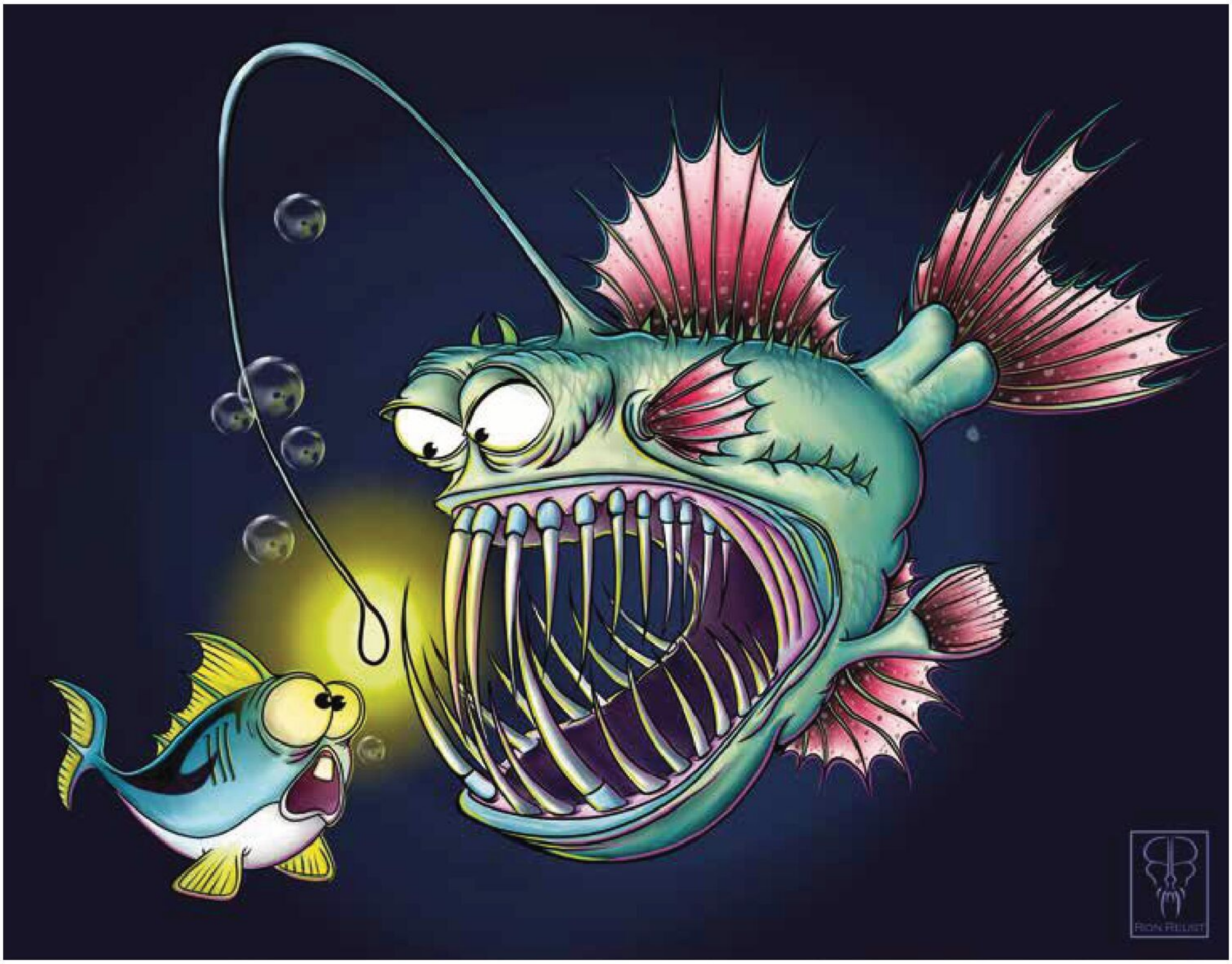






My name is Ron Reust. I was born in Santa Fe, New Mexico 48 years ago. Made the big move to Albuquerque in 1982. I have always been an artistic person as long as I can remember, always drawing and painting on anything I could get my hands on. I only took one real art class in middle school and for some reason I never did in high school. Graduated in 1991 from Del Norte High School and immediately went to the Art Center Design school. Graduated in 1993 with a degree in Graphic Design.

I started out doing freelance work for the first few years and finally landed a job as a graphic designer. After a few years I moved on and started working at a sign shop here in Albuquerque. I worked there for a few years when my cousin asked me to work at his landscaping business as a graphic designer/landscape designer. There I did everything from logos, web design and everything in between. Through the years I played guitar in many local bands doing everything from Rockabilly, country, rock and metal. I still am playing guitar with Duke City Riots. In the last few years I switched from traditional media to digital. I now use a Wacom Cintiq using Photoshop and Krita for my illustrations. The Kustom Kulture has always been a big influence on me and once I got everything in order I hit the ground running and haven't stopped since. I'm doing everything from designs for T-shirts and posters, to flyers for car shows, and commissions for anyone who needs some kick ass art. I am inspired by Mr. Ed Roth and his buddy the Rat Fink. I am also influenced by so many talented artists on social media. Just seeing their art makes me want to grab my pen and go to work.













Website: **http://dbddesigns.weebly.com/** Instagram: **@rondo50**

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