

AIRBRUSH

THE MAGAZINE

OCTOBER-NOVEMBER 2019

\$9.95 US 9 EURO

**FEATURED ARTIST
TERRY STEVENS**

**INTERVIEW
RAFA FONSECA**

**A.J. THOMPSON
HAWK "HOW TO"**

**HELMET PAINTING
BASICS PT. 1
DON JOHNSON**

**GREG ANDREWS
PIN-UP HOW TO**



**CESAR DEFERRARI
T-SHIRT HOW TO**



**READERS
GALLERY**



PART #3

**RODINO BAUTISTA
SEMA BIKE**

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CANDIES, WORDS LIKE THIS
COME TO MIND...

ENHANCED
DOMINATING
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AIRBRUSH

THE MAGAZINE

Airbrush The Magazine
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airbrushthemagazine.com

December 2019
Marcus Eisenhuth



FEATURED ARTIST KIWI TERRY

Our interview with artist Kiwi Terry I'm sure you will find it very interesting. Terry's history in this business and some advice to those new to all this.

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FEATURED ARTIST RODINO BAUTISTA

Part #3 Wicked Beauty SEMA Bike. Rodino continues to share with us his painting, leafing and pinstripping techniques as used on the Wicked Beauty custom Harley.

You can see this bike in person in the Trulers booth at SEMA this year.

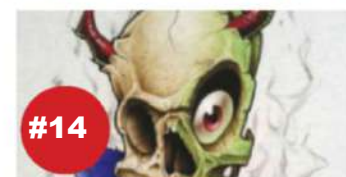
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INTERVIEW ARTIST RAFA FONSECA

Airbrush The Magazine interview with the very talented airbrush artist Rafa.



READERS GALLERY



Artist Byron Lawrence



Artist Tommy Hamm



Artist Thomas Williams



Artist Ron Gibbs



Artist Mike O'Brain



INTERVIEW RAFA FONSECA



facebook.com/Rafaairbrushschool

Bogotá, Colombia

1. Have you been interested in drawing, art since you were a child?

Yes, since I was 5 years old, I started to draw. I'm passionate about drawing. At that time he drew comics and cartoons, Like Dragon Ball and Knights of the Zodiac.

Si, desde los 5 años, empecé a dibujar. Me apasione por el dibujo. En esa época dibujaba comics y caricaturas Como dragón Ball y Caballeros del Zodiaco

2. When was the first time you saw someone using an airbrush?

To be honest, I never saw anyone, I had already painted something with body guns and that sort of thing and I started painting with an airbrush intuitively. After that, I became interested in the tool and I tried to find references online by Youtube, to know the artists who used the airbrush.

Para ser honestos, nunca vi a nadie, ya había pintado algo con pistolas de carrocerías y ese tipo de cosas y empecé a pintar con aerógrafo por intuición. Después de esto me interese en la herramienta y intenté a buscar referentes por internet por youtube, para conocer los artistas que utilizaban el aerógrafo.

3. How did you learn to airbrush?

I learned basically with the test and the error. I am an empirical self-taught. Basically by the same intuition I approach the airbrush. I started to practice and with my knowledge that I had drawing and some painting I started to throw myself to discover this new tool. This is how I trained so far, I have not studied with anyone and I have trained with lots of practice.

Yo aprendí básicamente con la prueba y el error. Yo soy empírico autodidacta. Básicamente por la misma intuición me acerque al aerógrafo. Empecé a practicar y con mis conocimientos que tenia de dibujo y algo de pintura empecé a lanzarme a descubrir esta nueva herramienta. A sí me forme hasta el momento no he estudiado con nadie y me he formado a punta de práctica.

4. So how long have you been airbrushing?

I dedicated 100% to the airbrush since January 2014 about 5 years ago.

Me dedique 100% al aerógrafo desde enero del 2014, hace 5 años

5. What is your favorite surface to airbrush on?

Love painting on canvas and aluminum panels mostly.

A mí me fascina pintar sobre lienzo y los paneles de aluminio

6. Which subject matter is your favorite to paint?

I like to paint, above all, personal projects, my compositions, which give other artists and spectators a different idea and a slightly more reflective concept about art. Besides this, I like to get involved a lot what is portraits, animals, the human figure. Initially, I started painting personal and realistic portraits of famous or popular figures.

Me gusta pintar sobretodo proyectos personales composiciones propias las cuales le aporten a los demás artistas y espectadores una idea diferente y un concepto un poco más reflexivo sobre el arte y sobre las obras. Además de esto me gusta involucrar mucho lo que es el retrato, animales figura humana. Inicialmente empecé pintando personales y retratos realistas de figuras famosas o populares.



7. How popular is airbrushing where you live?

I would say that the popularity of the airbrush in Colombia is increasing. That's precisely why I have a school where I teach airbrushing. We focus on making airbrushing more and more popular here.

Yo diría que la popularidad del aerógrafo en Colombia está aumentando, precisamente por eso tengo una escuela donde enseño y pues básicamente nos enfocamos en que esto sea cada vez más famoso, pero yo creo que la popularidad sería de un 30%

8. Do you use a traditional artists brush in any of your artwork?

Yes, I use mixed media, I use normal ordinary brushes to achieve some details that my works require. The use of the brush I would say is 5% or 10% and 90% everything else is done with an airbrush.

Si, utilizo técnicas mixtas, utilizo pinceles normales comunes y corrientes para lograr algunos detalles que requieren mis obras, pero el uso del pincel diría que es del 5 % o 10% ósea que el 90% todo lo realizo es con aerógrafo

9. How do you feel social media has helped you as an artist? Getting new fans following your artwork?

Quite a bit, since in my country the support of art is not very good. The truth is that there are no places for one to show his work here. There are not enough such places for people to know about artists. Social networks have opened a door. Not only in my country but also worldwide where all artists can show what we do and spread our art without barriers.

Of course, it has helped I now have 30 thousand subscribers on Youtube. People who follow me, people who support my art among which there are artists, there are fans, amateur art lovers. that is a blessing.

Bastante, ya que en mi país el apoyo hacia el arte no es muy bueno, la verdad no hay espacios para uno integrarse, para uno mostrar su trabajo No hay espacios

suficientes para que las personas puedan conocer de los artistas. Las redes sociales han abierto una puerta, no solo en mi país si no a nivel mundial donde todos los artistas podemos mostrar lo que hacemos y divulgar nuestro arte sin barreras. Claro que sí, es más ya ahora complete 30 mil suscriptores en you tube. De personas que me siguen, personas que apoyan mi arte entre los cuales hay artistas , hay fanáticos, amantes del arte aficionados, bueno de todo público tenemos en el canal.

10. What is your long term goal with your art? Do you hope to teach others someday?

My long-term goal is to get exposure for my works in the most important museums in the world, God willing. Of course, I love teaching, I teach in my school in Bogotá Colombia and I have also given some online workshops.

Mi meta a largo plazo es llegar a exponer mis obras personales en los museos más importantes del mundo, si Dios lo permite vamos a llegar allá . Claro que enseño , yo enseño en una escuela en Bogotá Colombia y también he dictado algunos talleres online.

11. Who do you think influenced you the most in your art? Which artist?

Good question I would say that the artists that have really marked my art and what I have learned so far or in style would be Cory Saint Clear, he is one of my biggest inspirations when I started to learn about airbrushing. Alan Pastrana, he is also Colombian, I followed his work a lot and I think it's great in terms of cleanliness and design. Dru Blair has been a great inspiration

as far as hyperrealism.

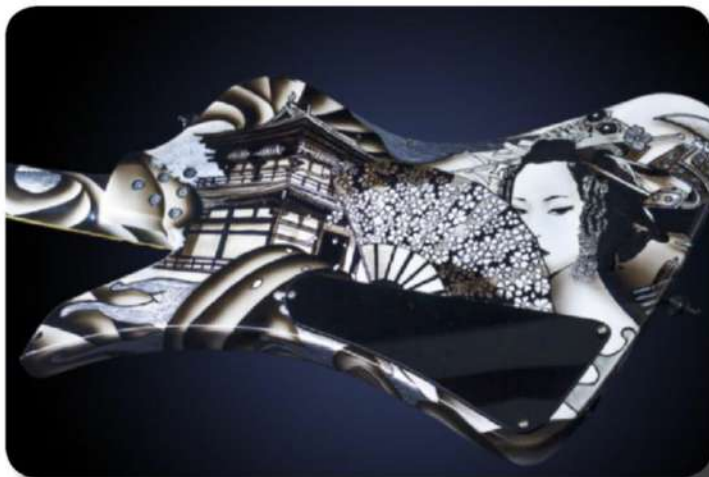
Buena pregunta, yo diría que los artistas que han marcado de verdad mi arte y lo que he aprendido hasta el momento o en el estilo sería Cory Saint Clear, me parece que ha sido brutal el trabajo de él y fue una de mis mayores inspiraciones cuando comencé en esto de la aerografía, el trabajo de él y fue una de mis mayores inspiraciones cuando comencé en esto de la aerografía, ografía, Alan Pastrana, precisamente él también es colombiano seguí mucho su trabajo y me parece Alan Pastrana, precisamente él también es colombiano seguí mucho su trabajo y me parece genial en cuanto a su limpieza y su trazo. Y por otro lado yo creería que él me marcó mucho como esa posición a dominar no tal vez igualar el manejo del mucho como esa posición a dominar no tal vez igualar el manejo del hiperrealismo que maneja hiperrealismo que maneja Dru Blair.

12. What advice do you have for your fellow airbrush artists?

Work hard to persevere what you practice, your style of painting. The only way to raise the level, the only way to progress, the only way to get far is by working hard without rest and putting your heart into what they are doing.

Trabajar mucho que perseveren que practique mucho. La única manera de subir nivel, la única manera de progresar, la única manera de llegar lejos es trabajando duro sin descanso y metiéndole el corazón a lo que están haciendo.





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It is all about the art. What brand airbrush you use, type of paint you use has no bearing on you being published in our magazine. Anyone and everyone are encouraged to take part with Airbrush The Magazine.

We are always seeking "How To" articles or Step by Step articles as some call them. We understand writing a "How To" article is time-consuming and for your work, sharing your knowledge we offer artist not only the issue the article is published in but the next five issues to be published. A one-year subscription to the printed format of the magazine delivered right to your home FREE.

To send us your "How To" please use wettransfer.com and send it to airbrushmag@gmail.com. We will review your article and get back to you ASP.



Greg Andrews



facebook.com/gregandrewsart

Greg is a professional illustrator based in the Tampa Bay area of Florida USA. He has been working in the commercial/production art industry for nearly 40 years. He started painting Vans in 1979 then went on to airbrushing t-shirts for the next 15 years on the Gulf Coast beaches. After a year off in the South Pacific, he began the commercial branch of his career. He worked in house for various companies doing varying things from paste-up to full-blown murals to architectural rendering and even some film posters and set work. Eventually, he found himself back in the T-shirt industry doing illustration and photo manipulation. He is now in self-imposed exile from the commercial industry and is concentrating on his fantasy and pinup illustrations.



I started my illustration by choosing a photo reference from my vast archive of reference material. I've learned to use the reference at full size because this keeps the placement of the vital elements of the pic in the right place and size. Especially the faces. I make a tracing on a light table to the paper that I'll do the original sketch on. I then make all the modifications and additions, clothing and weapons, etc to the image in a tight sketch. Using a light table, I'll transfer that sketch to the final heavyweight hot pressed watercolor paper. I then prime the paper with gesso over the original penciled lines.



I use transfer paper as the masking. I use a roller to make sure it's flat and adhered properly working from the center out. The sketch should show faintly through the paper. Using a fresh standard #11 blade, I cut the masking for the separate main elements of the picture. Be careful not to be too heavy-handed and cut through to the watercolor paper. FOR THE NOVICE I recommend using the transfer paper on primed illustration board or wood if that is your preferred material to work on. It's also would be safer for the novice because it takes practice not to cut through transfer paper into the watercolor paper.



I like to work from back to front in most cases. I peel the masking from the background elements first. It's good to have a plan on which areas are dark and light etc. On this piece, I peeled the masking from the sky first. I then brushed in a base of cerulean blue and in the dark areas aquamarine. I took a stiff sign painters brush called a fitch and used it to flick some white of the sky to for the stars by using the finger on the bristles slingshot method. Be careful not to overdo it. I'll sometimes flick it once off the pic to minimize the running. Doing this while the pic is flat can be helpful as well.



Next, I peeled the moon mask. I brushed in the base mixing grays and blues. I airbrushed the edge of the moon to make it appear more round. I used a pre-cut stencil that I used to originally trace the diameter of the moon as a stencil to confine the shading of the edge of the moon. Then I airbrushed in the details of the moon. I used a brush for the highlighted edges of the craters then feathered the highlighting with my turbo airbrush.



I peeled the border and painted in the planned gold using a metallic gold. It was too bold so I put a black ring on the inside to break it up and then painted in the rivets. For the chair, I brushed in the outline and deep details using a "0" diameter liner brush. The gold-trimmed areas are still masked. I used a flat brush to paint in the chairs base color using transparent black, cerulean blue and lime green. I put the other colors in to break the black up some. It gives it a more interesting look. I then peeled the masking for the gold trim and painted it with the same gold that I used on the sky boarder. Using the turbo airbrush I shaded it with some burnt sienna.



Now to the fun part, the model. I generally like to paint the clothing first It's easier to repair from overspray than the flesh. I peeled the boots and gloves. I brushed in the details again with a 0 brush with a medium brick red. Then I laid down a light red base. The reason that I paint the detail in first is that the base color will often cover the pencil lines. This way I can still see the details. I painted in the details again with the red to give me some tight edges then airbrushed in the red for the shading. I repeated this with a darker red in each step. In this case, it was three steps. Red, brick red and a dark shading red. Keep in mind as you paint each darker step to keep your shading closer to the edges than the previous step. This will keep the art from going too dark and give you a nice round look. Depth is always important. Last I painted in my highlights using my highlight red. (light coral). Final highlights will be added later on in the final stage of the painting.





I used the same technique on the flesh of the model that I did on the clothing. You'll notice the patchwork masking. I didn't follow my rule on saving the masking the original pieces were damaged so I needed to cut some fresh ones. Save your masking and avoid this situation. Double cutting is never a good idea. So if you need to cut again be very careful. I painted in the details again using a 0 brush with my medium flesh color. Then I brushed in the base with a custom mixed flesh base color. All my flesh colors are custom mixed. Don't be afraid to experiment with mixing colors to see what works best for you. I painted in the details again using my light flesh shading color and airbrushed in the shading.



With muscle structure, you'll have the high and low areas throughout the body. Having a good reference and a little experience can be extremely helpful. Again like on the clothing I painted going darker with each step keeping each step closer to the edge as I go. I use a fine "000" detail liner brush for painting in the details in each step using the color that I'll be shading with. I brush in the details very carefully for the eyes, nose, lips, etc, then I shade them with my turbo. I painted in the iris of the eyes using a brush with a medium blue and outlined them using a transparent gray. I will highlight them in the final stage. Next, I detailed the lips starting with a brick red then my dark red. I glazed over the lips with bright red. It takes a little practice but it creates a great look. I like to lightly airbrush a rouge color over the cheeks, nose, elbows, fingertips, it gives the model a nice glamorous look and breaks the flesh color up a little. A very light splash of a purple maybe some orange and even blue at times can make things more interesting. But be very subtle, it's very easy to overdo it.



Painting the gold breastplate and ornamentation was next. I peeled the masking and using a burnt sienna I brushed in the details. For the base color, I use raw sienna mixed with my medium flesh color. Next, I used a medium brown and burnt sienna mix to brush in the details then shaded it with the same color using the airbrush. I held off the highlight at this point because I'll use the same highlight color for both the flesh and the gold.



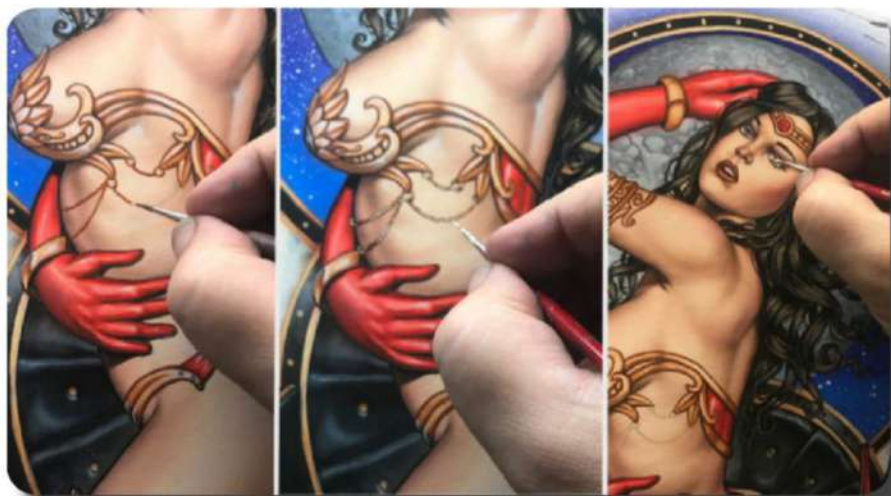
Hair is the trickiest part of an illustration for me. Where you lay the highlights and deep curves are crucial. I use a small "0" diameter liner brush to lay the base detail on the hair. I use the same technique as the rest of the picture painting in detail using transparent black. I then paint the base color over the entire hair using a transparent medium brown and transparent black mix. For the transparent black, I mix the black with some transparency medium. It's still dark but isn't as intense and the raw carbon black. I then went back in with the transparent black with a brush and then feather the shaded areas with the airbrush. I highlighted is using a brush with my medium flesh color which is opaque. I've been asked in the past why I use a traditional brush and not an airbrush for most of the hair, it just has a tighter look is the answer.





The next step is crucial for the depth of the illustration. The deep or dark shading. The difficulty here's is getting the really deep darks without the muddiness or overpower nature the black can have. This goes back to my transparent black which I'll use in the gray and blue areas. Be careful to put it in just the deepest areas. The secret for the flesh and warm areas isn't black but a dark phthalo turquoise. It creates a really deep dark shading without being muddy and will often show up better in the detail than the black. Again don't be afraid to experiment and find a solution that works for you.

The final step and THE MOST CRUCIAL is highlighting. The highlighting is what makes the illustration pop. I use my base flesh color acrylics mixed with a flesh color gauche to make sure that it's very opaque and won't fade. I'll use it in the eyes and all the flesh highlights as well as the gold elements and the red in the illustration. Since it's a warm color it works great for the three elements. I'll brush in the tight areas with a 000 and then come back with my turbo and feather in the other areas. Note that I'm not using white for my highlighting.... yet.



There's is a step that I purposely left to this time. The chains. This takes a little practice. The reason I waited until this time is so that I could get all the highlighting on the model uniform. The chains are on top of everything. Using a 000 liner detail brush I brushed in the chains using burnt sienna mixed with some medium brown. Using the same brush I painted in the gold color using opaque medium flesh mixed with raw sienna. I don't paint to the edges of the chains purposely leaving some of the original color showing around the edge. Then I went in with the flesh highlight mix to highlight the high areas of the chains. It takes a little practice to get this right.

Now I put in the white. Again with my smallest (000) brush, I highlight the eyes and some very small areas on the face as well as the very highest points on the gold and chains. Highlighting metal can be very tricky. Take a metal chain and drape it over a cylinder and study the way the highlights and reflections work.

The illustration is finished.

I'll let the illustration sit overnight then take a good look at in the morning to see if I missed anything before I scan it. In this case, I missed some of the gold rivets on the chair. I painted them in and let them dry for a few minutes then I scanned her.

I want to say thank you to Don for the opportunity to share my work here and to all my fans both old and new for all the support.





My medium of choice is liquid acrylics on watercolor paper. I use Paasche airbrushes for my work. The VL (the Tank) for large work like murals and a Vision for medium work and AB Turbo for tight detail. The Vision will give you really tight detail but after using a turbo for so many years I'm accustomed to the way it feels. Before I go any further I want to give a shout out to Chuck Paschen for all of his support. I also use conventional paintbrushes for underpainting and detail work. After working so many years in the commercial industry doing camera-ready illustration, I'm conditioned to make everything really tight.

You can find more of my work at:

Website, <http://www.gregandrewsart.com>

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TERRY STEVENS



kiwiterrry_airbrush



facebook.com/KiwiTerry

Ventura, California

**Paint- House of Kolor and Createx
Airbrush - Iwata**

Instructor Airbrush Art Circus

Most know me as Kiwi Terry, my aka Airbrush artist name.
Passionate about painting, motorcycles, and music.

While Terry was a young lad in high school, as he recalls, he had seen a painting in Art class. It had super smooth shading and he was amazed at how someone could create such a piece with a paintbrush. He asked his teacher how it was created, to which she replied, "It was created with an airbrush!" From that very moment, Terry was inspired. He began saving his paper route money so he could purchase an airbrush. Kiwi had spent quite a bit of time in his early years crafting his blending of colors with a paintbrush. But when he discovered the airbrush, he knew that was his weapon of choice. He followed his passion for airbrushing for several years in his home country of New Zealand, using stencils in the beginning, as he slowly developed the ability to control the airbrush. Terry worked in New Zealand for several years, until he realized that airbrushing in the states had evolved substantially more than in his home country. America was the place to be, and once he arrived, he learned to airbrush properly. He settled into Ventura, California, and this is where he was able to hone in on and correct his techniques. Terry's early airbrushing jobs in America were mainly creating custom art on trucks, and he wasn't necessarily focused on a specific subject matter. But as he continued his art, his gift proved to be creating skull images with the airbrush. His client base grew and continues to lead him down that path today. Terry's enthusiasm for his art took off when he joined the airbrush community through going to shows, sharing techniques and ideas with his peers, and eventually teaching others how to airbrush. "Many times, even as an instructor, I didn't realize the amount of information I had picked up at the classes until I returned home to my studio and

began to create! " We just grow so much from each other at every event."

Fast-forward to the present, and you'll find Terry instructing at the Airbrush Art Circus events and Coast Airbrush events.

Terry's class generally focuses on his specialty, which is creating various skull artwork. However, he plans to shake things up a bit in future classes. Rather than teaching his students to create a single piece, his redesigned course will focus on teaching specific techniques that they can take with them. "We are thinking that if students bring their various ideas and passions on the subject matter, we can teach them how to take their ideas and create composition, layout, and a flowing story within their piece, which provides a deeper insight into the creative process for them."

1) Terry your art teacher turned you onto airbrushing but how did you go about teaching yourself to use it. That was back in days the before the Internet boom.

My art teacher introduced me to the airbrush, but 1st information was gained from the Badger Airbrush hobby book. I also found one other book exposing me to world top airbrush artists. This gave me a perspective on what was possible with this wonderful instrument. The rest was blindly trying to teach myself thru trial and error. I relied very much on homemade stencils and masking.

2) How long were you in the USA before you felt your career, business took off? What was the turning point do you think?

It was probably a good 10 years in the US before I hit my stride. Most of the time I was working for a company that was using me

to elevate their business (the owner was on a quest for television fame). Not really my thing, much more prefer the art to represent itself rather than the person.

Anyway after some sizable projects being exposed at a variety of car and truck and motorcycle shows I started building a modest client base. This doesn't happen in a constant climb, but more ups and downs in a variety of waves.

I can't say if there was one absolute launch project, but several successes in a variety of sizes.

I would have to say as scary as it was, the recession which dried up pretty much most artist's client base allowed me the time to work on my own paintings and really stretch my legs in art. I believe this is when I did my most successful painting to date, the orange chrome chopper. That also was my first serious effort to work with Createx's new formulation of waterborne paint and the introduction of their first Autoair range with a reducer. The painting went crazy on the airbrush the chat site Craig Fraser run. As well as magazine articles and the biggest compliment of all a late entry to the Createx workbook being published out of Germany. Craig Kennedy had been told when he contacted them about my step by step "it's too late and the book was already edited and about to go to print". Well, Craig told them he was sending it anyway. When they received it they liked it so much they stopped the book from going to print and revised the book to get it in. That was huge for me.

3) With all the subject matter out there how did you find yourself gravitating to the skull work you are now so famous for?

Skull work I believe found me because of a couple of reasons. The first would be my passion for custom motorcycles and the popularity of the skull image within that world. Also, the shop I started at the boss had a liking for skulls. I think the popularity of them is born from the power statement they make. Treating death upon anyone that dares mess with their tribe and basically throughout history was used to ward off any unwanted visitors.

I then became a little possessed with a relatively simple image and how could I work to perfect my version of it. Also giving skulls character and themes became an exciting challenge. This was mostly done by adding accessories and themed backgrounds.

4) How do you think social media has impacted being an artist? A good influence or bad do you think?

Social media is a double-edged sword for sure. I very much enjoy the commodity and friends I've made from it. Also, I have been exposed to new customers through social media networking. So that's all great.

The downside would be the odd little dramas when some people perhaps wear their heart on their sleeves or just become keyboard bullies.

Good and bad is also the availability of world-class art being viewed can inspire or intimidate many of us. It can give potential clients a very exaggerated expectation of what is available to them because they are judging art worldwide and not so much what is in their region.

5) What advice do you have for those just entering the world of airbrushing?

I would advise entry-level artists just starting to focus on education and learn, practice and strive to reach a certain standard before jumping out into the public eye. Remember that the first work you do will not be the quality your future self will be capable of. In this day and age, those early works will still be representing you years later and so maybe not so good for your portfolio. You only get one chance to make a first impression.

Focus on education, I highly recommend the Airbrush Art Circus and Rendezvous for hands-on instruction. With world-class

instructors being able to pass on their knowledge and troubleshoot you in real-time is absolutely an advantage to your growth as an artist.

When it comes to learning I believe focusing on getting good at one thing first and once confident with that move on to your next challenge. I firmly believe if you try to learn it all at once this can inhibit your growth. Once you have one image or technique locked in and then move on to the next you will find you will grow expeditiously and build on lessons learned. There are two elements to the learning process. First is knowledge, when you are introduced to techniques that you can quickly use. The second element and the hardest yet the most important is building muscle memory and control which is where practice practice practice is necessary.

6) How much pre-design work do you do before you start a project? Hand drawings, computer-generated layout?

I try not to do too much pre-design because it can be a real time-eater. However, when necessary and there is no choice it can be a fantastic building block in the process.

I usually use photographs sometimes building a concept with a colleague of photocopies.

If necessary and should a client require a rendering, each one must be charged for as these can take some time. One must educate the client (nicely) to understand what is involved to do these. Sometimes the hardest and most creative part of a painting is the design part, after that you become the technician.

More often than not a simple discussion using samples from my portfolio can appease a customer and accelerate the time in planning the project and then painting it.

7) We all have people that come into the shop that wants a deal. "If you just paint this for me for free or a discount price I will send you a ton of work" How do you handle this and what advice to do you for others on how they should deal with this.

The client that wants a deal, oh how we all have these. When I was younger and maybe not as confident I would get sucked into these. On the inside, you justify it to yourself that it's necessary to get your name out. Unfortunately, all it does gives you the reputation of doing cheap work. Besides,

it deflates prices throughout the industry. Please please don't be this guy, you will only be killing your future financial potential.

When dealing with these customers (and it takes some biting of one's tongue) I politely try to explain the complete process and amount of work involved to do a great job. Sometimes they will say that quality isn't their priority. Don't forget that quick bad job is going to be out there representing you. If I can't convince them to pay an amount that makes the job worth doing, I politely decline the work. In my experience, the bargain hunting client also ends up being the fussiest one.

I have never done this, but I do have a dream scenario of when asked by a potential client "can you do a better deal?" To go up in price. Telling them that is a better deal, FOR ME.

Another technique I have used to some degree of success is when their want list doesn't align with their budget I suggest we take out some of the elements in the concept allowing us to put the focus on keeping the quality. Nine times out of ten they agree with this logic, but then they realize "oh, but I want to put this bit back in". This is when each time they add an element I add the appropriate dollar amount. One by one this can add up to getting the appropriate amount.

BOTTOM LINE! I would sooner starve than undersell myself and yes I have gone without. That stuff just eats the hell out of your soul.



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CESAR DEFERRARI

Diabolic Skull Step by Step



Cesar Deferrari, from Buenos Aires, Argentina, I have more than 20 years of painting experience, I am illustrator and cartoonist, I specialize in airbrushing. Also, I paint using other techniques such as oil paint, acrylic, pencil, ink, digital, among others. I made contributions, publishing my art and tutorials in many different magazines. I also contribute to Foro de Aerografia, in which we organize monthly competitions. I participate in workshops, fairs, and conventions in different provinces and countries...



/aerografia.deferrari

Airbrush - Badger Patriot 105

Paint - Eterna

Surface - White T-Shirt

Air-Source:
Sparmax Compressor



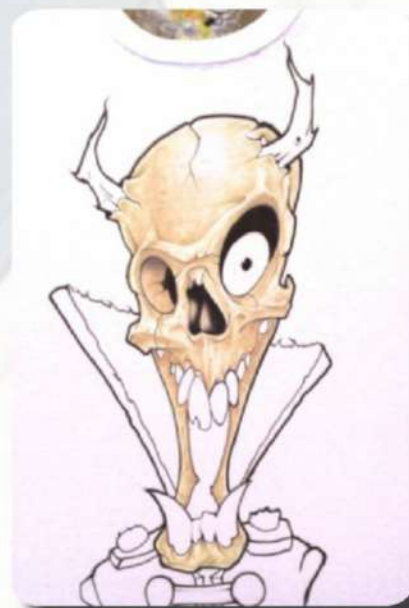
1) On the eve of participating in the Kustom Art 9 event (Buenos Aires, Argentina, November 2018) and knowing that for the occasion I was going to paint live, I prepared this design in "new school" style which I named diabolic skull.



2) In this style "New School" lines are very important so I use the technique of the modulated line that consists of making lines of different thicknesses, in general, the contour lines of the figure are thicker than internal ones. For this outlined I used a Badger Patriot 105 airbrush and transparent black paint (Eterna brand) I also painted full black inside the eye cavity and nose.



3) Now I start painting with a base skin tone, mixing in the cup of the airbrush half of white, 5 drops of medium yellow, and a drop of red. I spray softly on the whole skull, do not saturate the area, it is very important that this step is smooth and flat.



4) To the mixture that we have left in the airbrush we add 6 drops of toasted sienna (brown) and a little black to make the color a little more gray, with this color I model the whole skull adding all the possible texture. In this step is where I do the detail to the maximum since the next steps will depend on the detail you paint here.



5) I give depth to the mixture of step 4, I add more toasted sienna and a little violet and with this color, I emphasized the shadows a little more.



6) With a mixture of toasted sienna and transparent black I give shape to the eye and the horns giving it a "tree branch" aspect. With this tone, I deepen even more some sectors of the skull.



7) Continuing with the previous step I finish giving shadows to the whole skull. Also with the mixture of toasted sienna and black, I give shade to the teeth.



8) Putting a little color with fire red and a few drops of toasted sienna I paint the horns and eyes. Note: I always try to alter the colors and not use them as they come from the bottle so that the tones are customized to my liking.



9) Time to paint the jacket. In this case, I use transparent ultramarine blue, to apply the texture to the jacket. I need it to look like something thick then I cover with blue again in some parts so that it is more intense, always textured with vanished points.



10) I finish painting the jacket, with light blue I paint the edges of the lapel. Using a bluish-gray I give shape to the buttons on the clothes.



13) To finish I add smoke, this it is very similar to painting fire. This separates image of the background achieving a 3-dimensional look in the illustration. I use smoke black (Createx Wicked Colors) and with a fire template, I make this background smoky. Finished.

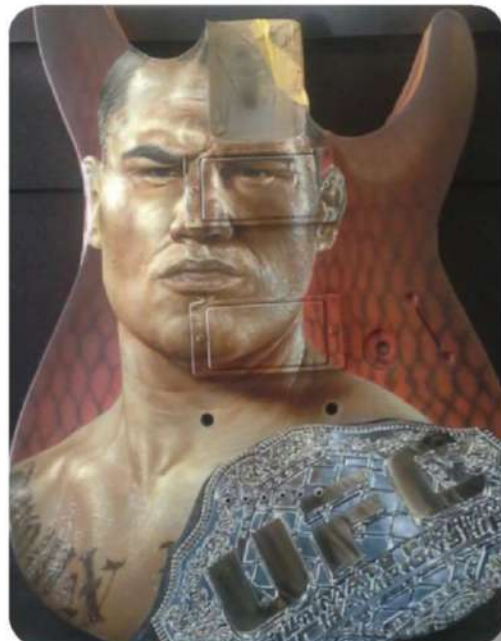


11) To create a more impressive look I add an extra shadow on the right side of the skull and also on the jacket using fluorescent green (Createx Wicked Colors). With this trick, I enhance the whole image.



12) "Creating brightness". For this step, I change of airbrush and I use the Badger Renegade Krome that allows me to make the last details with more subtleties. Whenever I use white for brightness I try not to overdo it. I then add glitter on the horns, eyes, nasal septum, teeth, and add that intimidating slime to create a very crazy look, which goes from the upper teeth to the lower teeth.





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RODINO BAUTISTA



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Airbrush - Iwata

TAMCO PAINT, BRUSH FX, CLEAR COATS USED

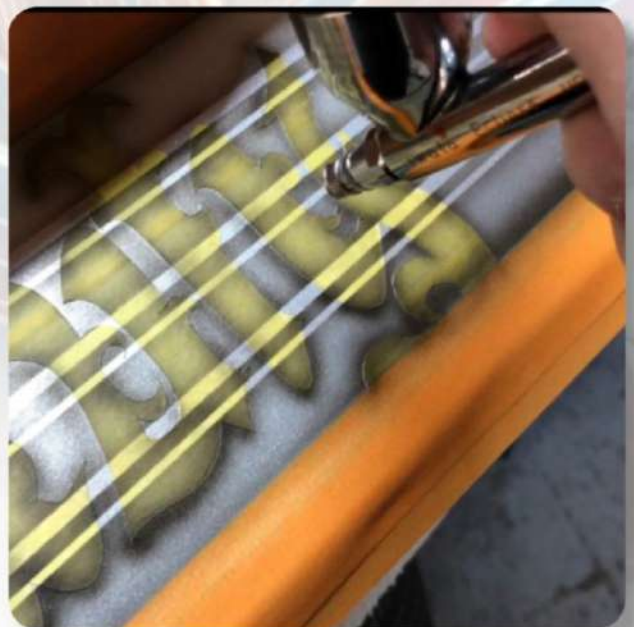
Rodino has over thirty years in the custom painting business. Back in the day, this was his full-time occupation and he was at the very top on the list of custom painters. He gave that up and retired opting to get a corporate job which he still has to this day.

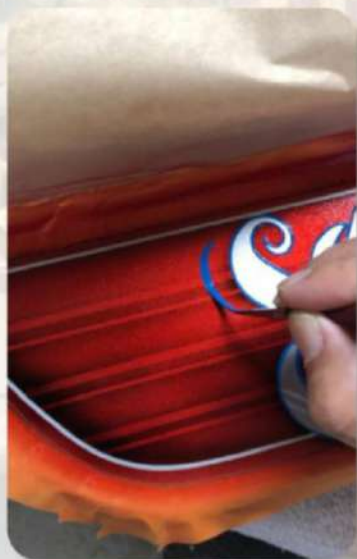
Meeting project deadlines and stress that comes with being one of the most sought after custom painters in the country took all the fun out of it for him. For a long time, he didn't even paint but is back now only taking on projects he has a real passion to be part

of. The "Wicked Beauty" custom Harley is one such project. You can see this bike in person at the Trulers booth at SEMA 2019. This is part three of the series where he shares his techniques used to custom paint this beautiful bike. The first two parts are in the two previous issues of this magazine.

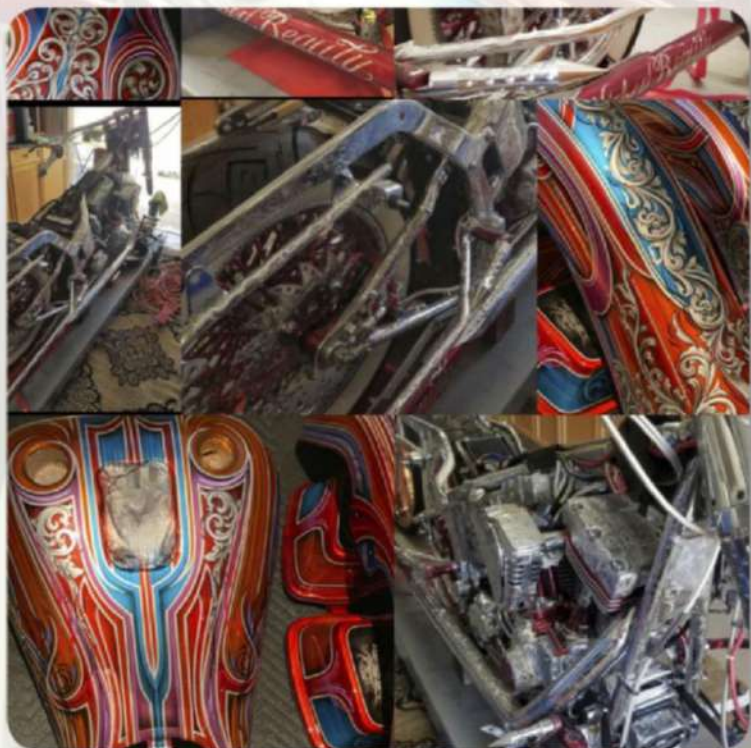


At this stage, I am nearing completion of the project, the custom fabricated fenders arrived later than expected, but the design layout was already preplanned so I was prepared. With the tank design, my thought was to have the entire bike complement it design wise. The paint job I painted is designed to be looked at every angle.





In this section of the project, I have the complete design layout with the patterns for front and rear fenders. I'm starting to spray the color scheme similar to the seats, which will take a few days to layout all the colors. Once completed, the new phase of work, the detailing, airbrush work for the shadowing and the final details. Lastly, pinstriping the Brush FX to compliment the artwork and patterns.



A.J. Thompson



I started airbrushing in 2009, painting model cars. I have drawn most of my life, so I figured why not combine the two. After a few failed attempts, I got some DVDs and templates and started to put paint down. I then went to the AirBrush Getaway in Las Vegas to perfect my art and have returned two times since. After I moved to the Palmer, Alaska area I had room to practice my art every day. Now I get up early every morning and spend time in the studio painting or prepping the next piece.



[facebook.com/00smoker](https://www.facebook.com/00smoker)



1 - The panel choice came for this project when a fellow artist friend got his CNC plasma cutter and was making some practice cuts. Although the panel is a little smaller than I normally work on for my wildlife paintings, the shape was too perfect to pass up and would be a good challenge for the HP-CS I would be using throughout the project.

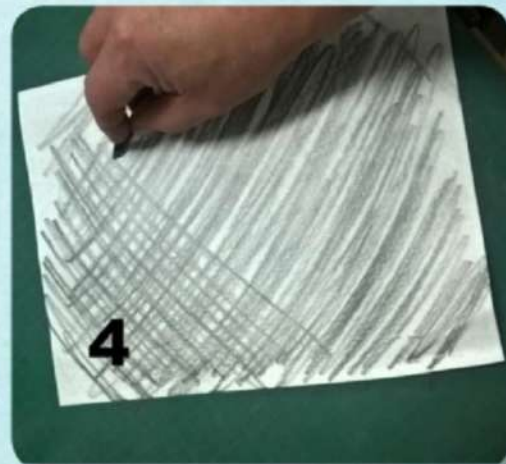
Used - Createx Colors, electric easer, hobby knife, several other easers.



2A - 2B I isolate the hawk image, using photo-editing software print out one full-color image for reference and a few black and white (B&W) images to use as templates, always making sure that I have more than I need for the project.



3 - I prep and seal the panel with Autoborn sealer white using Iwata's LPH80 with the fluid control about 1 and 1/5 turns out and fan control 1/2 to 3/4 turn out. The panel I am using this time is a plasma-cut maple leaf from a sheet of steel.



4 - After the leaf is fully dry, I transfer the hawk image onto the panel using the graphite method. To do this I: rub graphite on the backside of one of the B&W templates; position the image where I want it on the panel; secure the image with masking tape, and trace the important landmarks of the image to give a solid roadmap for the painting.



5 - Using my razor knife, I cut a positive mask from one of the B&W templates, and register it over the graphite-transferred hawk. I use magnets to secure the mask in place. Then I fog in a light layer of yellow ocher.

6 - Adding a drop or two of burnt umber to the yellow ocher, I then give some texture to the leaf using the Artool Gerald Mendez F/X templates.



7 - I use a hard eraser to pull out some highlights along the veins of the leaf and I push some of the darker areas back with the ocher/umber mix, adding a little shape to the stem.

8 - Removing the positive mask, and posting my full-color image close-by for reference; I paint a light layer of yellow over the wing, tail, talons, and eye areas.



9 - With raw umber, I start giving shape to the feathers and log, again using an eraser to rough in some of the lighter details.

10 - I add a few drops of black to my raw umber and start to lay in some of the darker details of the under-painting. For the log, I use the F/X template to add texture. I also use the tip of a razor knife to scratch in some crisp highlights.





11 - Using my hard eraser and raw umber, I employ the push and pull method to tighten the shapes, repeating many times. Here you can really start to see the image take shape.



13 - After the burnt umber, I use my hard eraser to again create highlights and texture. This not only adds to the depth and realism of the painting but also lightens it up again.

I then step back to get a wider view and realize I need to erase out some lighter spots on the top of the log and fog in shadows on the underside. It is always a good idea to step back and look over the whole image many times during the process, this helps to keep it all together and not overwork any one area. I then sign my work and apply the matte clear.



12 - After working with the raw umber, I'm getting some green undertones in the lighter spots. To correct this, I layer in some burnt umber.



14 - I create even finer detail in the feathers and talons, using my razor knife to scratch some of the paint away. Using my original yellow color with a couple of drops of orange added, I lay in shadows on the talons, and then erase out some highlights. Focusing on the log, I apply my dark umber mixture, using the F/X template for texture. I pull out random highlights with an electric eraser, allowing the rotation to "grab" the surface and pull tool helping to guide the paths.



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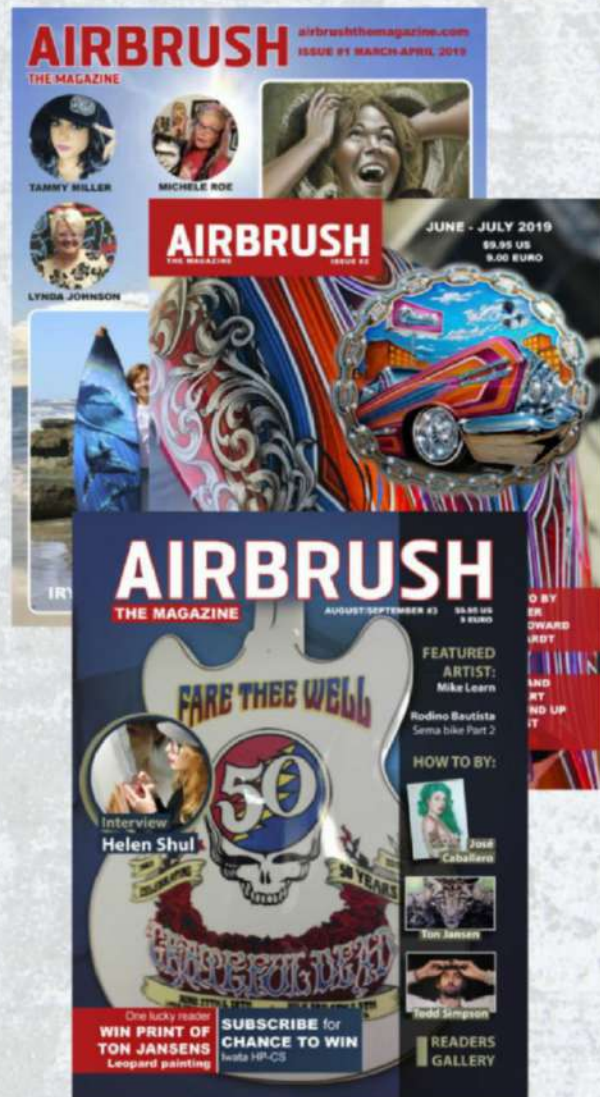
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DON JOHNSON

Helmet Basics Part #1



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Ocala, FL

I started out airbrushing by opening a t-shirt shop in a mall 25 years ago and airbrushing t-shirts seven days a week. Pat Gains and his T-Shirt design portfolio saved my butt as I had no clue what I was doing. From there it was onto motorcycles and car, truck murals. Lucky I found my true passion and niche

and that was designing and painting race helmets. My first helmet was 20 years ago for my son who at that time was four years old. I used 1 Shot paint through my airbrush I almost killed myself doing so, nasty stuff back then 1 Shot was.

I still design and paint helmets exclusively

along with publishing this magazine. No more motorcycles, car murals the passion just is not there for doing that anymore.

In the next couple of issues, I will provide you with some of what I have learned through trial and error over the last twenty years of painting helmets. I hope you find it helpful.



In this part one, I'm just going to go over helmet prep my way. For this article, I chose a used motorcycle helmet with factory graphics. How you price doing helmets is up to you but for doing used helmets I charge more than doing a new helmet, who wants to work on helmet someone wore, not my fav. Additionally, if the helmet has factory graphics it is an additional charge because of the extra work required to make sure those graphics do not bleed through the new design. Time and material cost people is what it about.

If the customer has yet to purchase a helmet and ask for your advice then that is great. For a motorcycle helmet, I always look for helmets with as few vents as possible and keeping in mind my design layout on the helmet. Is there enough open area to do my design, will the helmet molding interfere with my design layout is what I look at. As far as color goes I prefer white or silver to start with. Modular helmets are a pain in the butt to do so I charge more to do those, like an extra \$100.00 or so.



Step 1 Is to remove the visor. Depending on the brand, model of the helmet they all come off differently and generally are not hard to figure out. Next, remove as much of the interior padding as possible again different helmets will require a different way of handling that. You want as much of the interior out as possible it reduces the risk of getting paint on it and reduces amount of masking required. All goes into a helmet bag right away to keep it all in one secure place.

Remove all the exterior vents as much as possible. Again they come off in a different manner depending on the brand and model of the helmet. Why remove the vents? Because I want my paint and clear coat to be continuous on the helmet as much as possible, In other words, it will be under the vents. Having hard lines around vents and such where paint and clear stopped is the mark of an unprofessional job and provides a great place for the paint or clear to start delaminating.

You can go back and put the vents back on temp for the design layout and then paint them separately. In many cases, you can see through the vents and you want the design to continue under the vents as well as over the vents. This will all make a more professional looking helmet paint job and you should charge according to that level of professionalism.





Now onto the rubber trim around the bottom of the helmet and eye-port. Again this goes to turning out work that is done at a professional level enabling you to get paid as a professional should be compensated. Taping the rubber trim off to me just does not provide the level of quality paint job I want leaving my shop. You end up with the paint and clear stopping at the edge of the trim which to me never looks good or like the helmet was professionally painted. Removing the rubber trim is not that hard if you take your time.

Helmet companies attach the rubber trim in many different methods. Some use a lot of glue, some almost none, others a thin double-sided tape. Once the interior padding is out you should be able to roll the trim from the inside edge up exposing the underneath part of the front of the trim. From there you can use a hobby knife to gently release the trim from the helmet.



Now that the vents that could be removed are removed and the rubber trim has been removed it's onto preparing the helmet to be primed and painted. As you can see from these pictures there is very little that needs to be masked off. This part of the helmet painting process is the most important as your paint is only as good as what is underneath it. So proper prep at this point is most important for primer and paint adhere properly.

One of my helmets

On this helmet, the factory graphics are silkscreen on. Some older helmets use a form of vinyl for their graphics which must come off. Most of the time painting a new design over those they will bleed through the new design. The silkscreened graphics you can prep the helmet and not fear the graphics bleeding thru. Since we will be using adhesion promoter and primer, sealer I won't fear using 320 grit to sand the helmet. Only if you are an expert with a DA would I use it, be careful as it's easy

to flat-spot the helmet doing so. So that leaves hand sanding with and without a block. The important thing here is to get every inch of the surface scuff or sanded. Any shiny spots you leave will lead to problems with the paint adhering properly. This holds true for both solvent-based and water-based paints.

I will end part one here and continue of with this in the next issue of the magazine.





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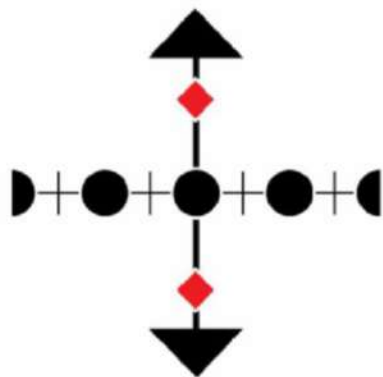


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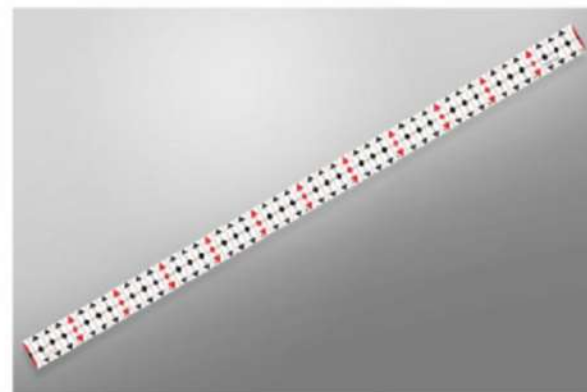
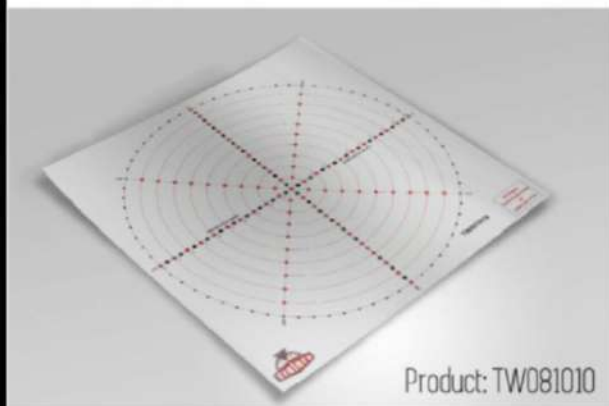
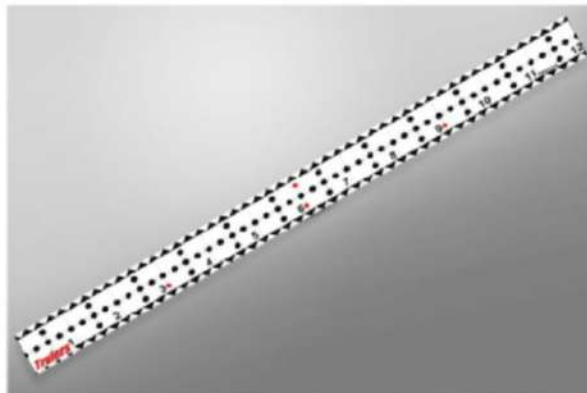
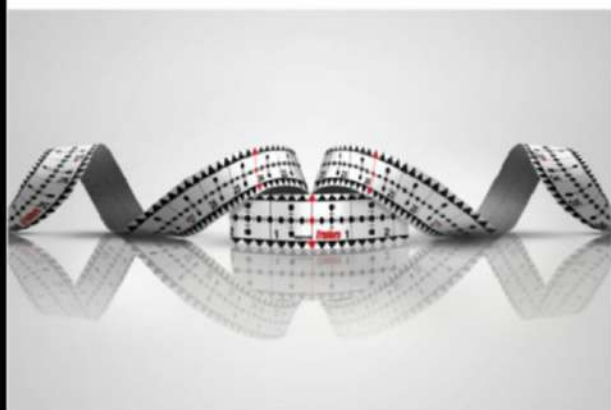
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