



AIRBRUSH

TECHNIQUE MAGAZINE

JULIA LAZARIDI
FEATURED ARTIST & STEP BY STEP

ISSUE 53

**CESAR
DEFERRARI**
T SHIRT DESIGN



**MARK
MORRISON**
ILLUSTRATION
PAINTING



**CLARISSE
PICO**
FINE ART



**GAS TANK REPAIR
BY DON JOHNSON**
BRIAN MCCAFFERY
SAINTS, SINNERS SHOW

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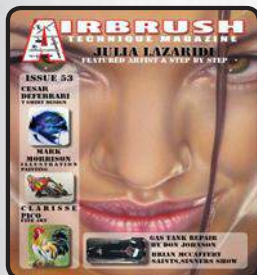
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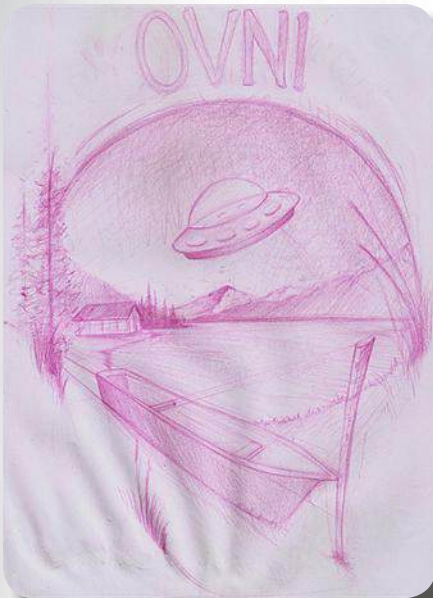
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CESAR DEFERRARI



This step by step I present is a different version of the traditional beach scene, but keeps the essence. As it is a quick design and generates great visual impact it's a great seller. The round shape and the protruding part of the scene provides for a very striking design.

1- I project the image using a prisma color Artograph projector on white paper, it will also serve as a stencil I will use later.

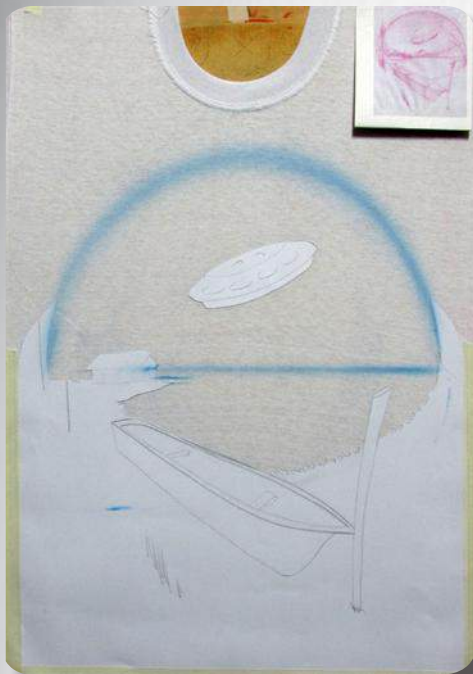


2- Cut out with a hobby knife the shape of the cottage and the lower edge of the lake and grass.



3- In the next step I use the bottom part of the stencil. I placed it on the shirt with 3M adhesive spray. When I'm happy with the location I add tape on both sides.





4 - I add blue in my airbrush Iwata HP-C and freehand draw the horizon line and the circle line, I spray this smoothly.



5 - Starting at the horizon line I start to draw the farthest part of the landscape, mountains and clouds doing everything completely freehand. At this point I also draw mountains reflecting on water.



6 - I shade the sky fading it out at the horizon line. Add some clouds and pines at the entrance to the cottage and this design is coming together nicely.



7 - The scene a bit more advanced in this picture.



8 - I use the same tone of blue to complete the scene.



9- I remove the stencil of the flying saucer gently as you can see in this picture.



10 - Here we see the bottom of the flying saucer I've been working on adding shadow areas to give it the illusion of being round.



11 - The scene with the saucer painted so far.



12 - Here you can see a close up of the flying saucer.

13 - Now I put the top of the stencil back on the saucer to mask it as I paint the dome.



14 - Remove the stencil that was used in the previous step and start painting glitter and lights in the sky, also add some more clouds and lights of the UFO.

15 - I now add magenta to my airbrush and spray this in the sky and some on the water. Then with yellow I paint the lights of a flying saucer and adding lines to the back to get some movement in the painting.





16 - Now I take off the bottom of the stencil and start on rest of the design.



17 - I use again the same shade of blue and paint the cottage and start giving volume to the boat.



18 - Here you can see how we achieve depth in this painting. You can see it when you look at the boat, the cottage that is placed a little further in the back and the mountains in the distance.



19 - Here you can see that I completed in this stage all the blue.



20 - Now I put opaque black in my airbrush and paint the pines on the left side of the scene. The grass that is near the boat and on the right side of the scene.

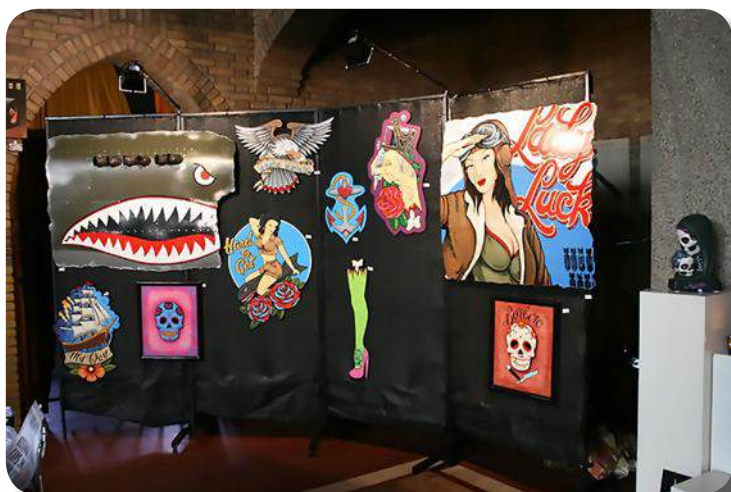
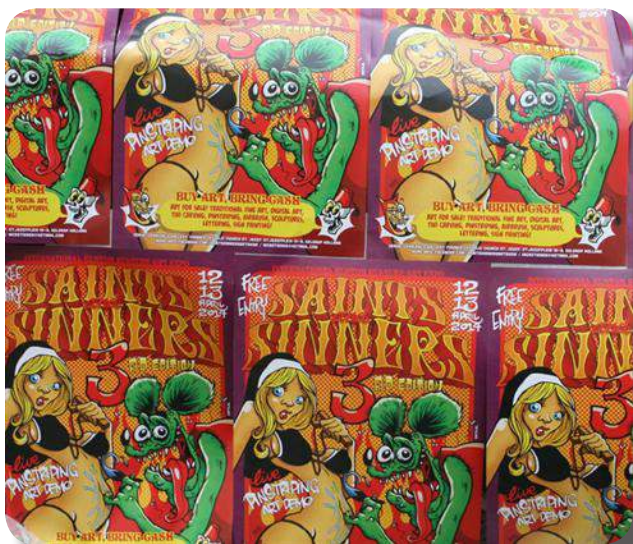
To give the final touch to the painting, I extent with yellow the lines of flying saucer out off the scene, and add also some yellow to the cottage to create lights. Now this painting is finished.

initiative

By Brian McCaffery

Recently I wrote a small piece on European Initiative and how that artists in Europe are taking matters into their own hands and organizing small shows.

And last weekend April 12 and 13 I was able to get along to one such show.





This is the third Saints and Sinners show to be held in Geldrop, Holland, and what a sweet little show it is. In the Kustom Kulture genre 17 artists getting together in a decommissioned Church to show off their art and have a blast. Full on barbecue outside, band

playing on the alter, all in all a great day out. Another thing that I noticed was how many flyers were available advertising Kustom Kulture shows a great number of them being in Germany so it looks like I will be checking out a few German shows this year.



Talking with the organiser of Saints and Sinners Frank Stienen he told that he was very happy with the turn out this year. This is now our third year and the word is getting around we have had more people through the door this year, we want to keep the number of artists to about 20, that way we can keep it a nice intimate show and it also allows the artists to interact with each other exchanging ideas, tips and tricks. But the coolest thing is artists are selling which is always great. I would like to thank Frank and the Saints & Sinners Community for a great little show and I for one will be back again next year.



Mark Morrison

Step by Step Barry Sheene by Mark Morrison

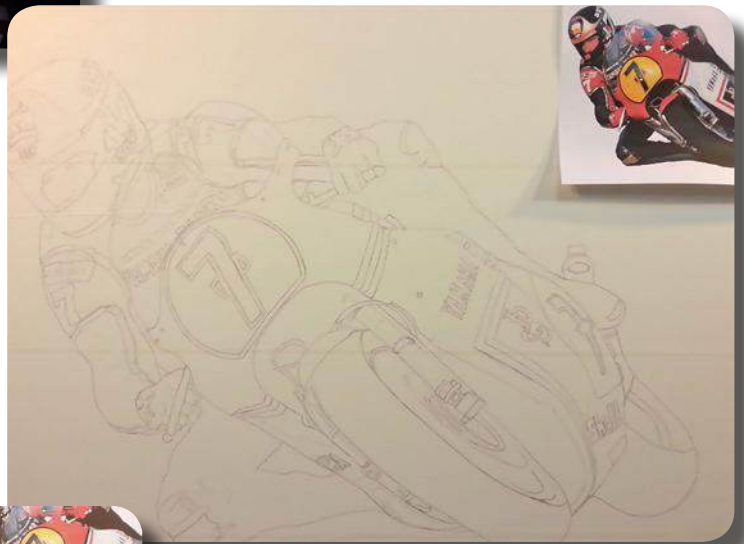
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One of the most handiest tools I have is a projector. I can adjust the colours on old photo's and cut out the piece I want in Photoshop, then project it straight on to a Schoelershamer board that has application tape on top.

I now have a pencilled reference for my portrait. I try to add as much detail as I can from the projection but anything I missed I use a printed A4 reference of the photo to check.



Now I can cut out the application tape with a scalpel all of the darker pieces of the portrait, bike and rider. all of the places for other colours are still protected by the application tape and because I am using Createx wicked colours thinned down I know that the other colours I am applying later wont be a problem over spraying so much on the black.



I'm using some masking here to apply the red to the fairing of the bike and you can see that I have already applied some fine gold metallic to the helmet and stripes on the riders suit. All of the masking is cut by hand with a sharp scalpel blade. If your blade starts to feel blunt, change it for a new one. It is better to get one cut than having to try and go back over what you have tried already.

Now that I have all of the main colour blocked in I can remove the rest of the application tape and get a closer look at how the colours are fitting in. I then cover the board with frisket film so I can cut out the rest of the colour pieces to be done.



I can now add the yellow to the number boards. I add fine detail here on the front board by scratching and erasing and building up the colours to get the desired effect of the sunlight bouncing.

I move onto the front forks and brake disc with the same process as the fairing. Using transparent grey and blue I build up layers scratching and erasing between layer so that the highlights stay on the metal parts. I also added the colour for the then rider kneepads which were nothing sophisticated as today's safety equipment in the Moto GP world. The riders used packing tape to cover the leather because it slid easier than the grippy leather of the suit.





I finish of the helmet and suit logo's before moving onto the face and neck, and the shadow of the bike and rider on the board.



Here i am adding the subtle details of bug splats on the forks and front of the fairings with a dark transparent mix of red and brown. I add the splats at different distances with a quick small burst of paint adding more for variations of the splats.



For Barry's face features I penciled in the dark areas of the eyes and nose and applied transparent black, Then removed the frisket on the face leaving the eyes protected. I mixed a skin tone with some orange and light brown and with this one colour I added all of the skin tone building up the darker areas with more passes.



Me and Gino Assen, motogp-art Marco, Gino 2013

Tools and Materials used.
Iwata airbrushes, Createx paint, application tape and frisket film, scalpels and erasers. Schoelerhammer board.



CLARISSA G. STOICA

As an unknown artist I want to introduce myself and some of my art with you. At my birth my parents decided that my name should be Clarissa, so my full name is Clarissa G. Stoica, but I personally decided to adopt the name as an artist Clarisse Pico. You can find my company under the Web-address: www.nomen-inextinctum.de/ www.nomen-inextinctum.com

Both of my parents are doctors, and because a big part of my family is involved with medicine I decided in my early years to study cosmetic surgery. My decision was made at that time, until one day I accidentally found the splendor of the scalpel in an airbrush gun. I was immediately fascinated and intrigued by the endless possibilities of beauty, combined with creation which can never be achieved with a scalpel. A new passion was born and with smaller pictures and simple forms I trained every day every single minute I had available. Everything I mastered till now I have one and only learned by the "trial-and-error" method.



The great fashionzar Karl Lagerfeld wanted to have an homage to his beloved cat Choupette along with himself. A picture I have made at the end of 2013 and since then it is a fix part of her website (you can see it here: https://www.facebook.com/MademoiselleChoupetteLagerfeld/photos_stream)



At the beginning I have seen art only as a hobby. But the art of Luis Royo became an obsession for me one day to be as good as he is. Even a song I heard, a word, or just a shadow became my own inspiration and my style developed steadily as well as my own personal technique. Since the beginning of 2014 I found a new hobby. "Until the colors dry" I compose music under the name "1122" and related video clips.

Small tools such as a brush, scalpel, various erasers and crayons often brought fantastic effects and extraordinary emotions in my paintings. I love pictures in black and white but the strong and vibrant colors have become my trademark. T-shirts and leather jackets were my first victims, but as a small business woman now, I'm working on all substrates. But even now the one or the other jackets are attacked with the gun and color. Pictures of size DIN A2 (they appeared to me huge at that time!) give way to pictures which are almost my size (we're talking about 165cm!).

What can you do to ensure that you get better, especially as a beginner? What I learned is that you have to be very ambitious and your heart has to be to 100% behind what you love. But parents and experienced artists should support, help and encourage beginners. Especially at the beginning there are many corrections (if you're lucky) and sometimes they are very unfair where you want to plunk down everything. Don't paint when you are too frustrated... don't even pick up the gun. If you have the true love for art you will know the right time to play with the colors again. My opinion is that you shouldn't hesitate to ask someone who has ideas for help.



Before you start a project you should have the finished picture in your head. Which is the best way to start? How do I sign this or figure out what is best? What color combination should I use? In your head everything takes shape and contour step by step. Also very good reference pictures are important. From magazines you better never use human figures because they are often heavily processed so the anatomy is completely wrong. What do I want personally for the future? I definitely want to pursue art professionally and of course make money and help others as fast as possible. I would like to have my own gallery. I want my pictures to move people into another world, in a world where all the dreams can come true. And where do I want to go now? Well I have told you a bit about me but my studio is calling me and the urge to finish my next picture. So I say to all of you who wants to meet me and who have questions for me: See you soon! And I look forward for every single little e-mail!



STEP BY STEP

By Clarissa G. Stoica

Materials used in this painting:

Color: Aeroflash color: transparent scarlet, transparent burnt umbra, transparent burnt sienna, transparent blue green

transparent light green, transparent viridian, transparent yellow

Createx: opaque black, transparent sand, transparent deep red, transparent dark brown

Airbrush pro color: transparent graphite

Aero color: transparent white

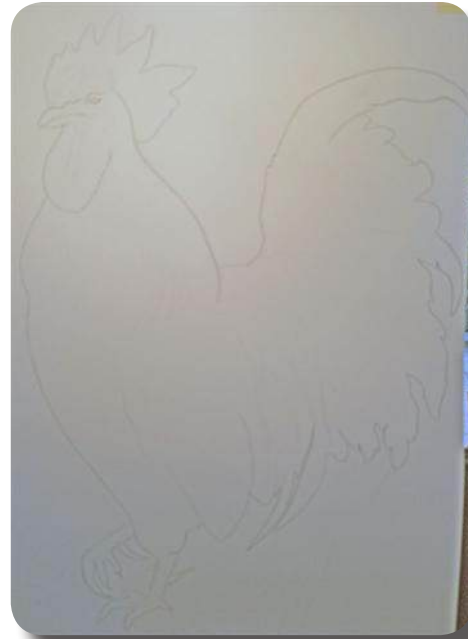
Molotow: one 4 all color nr. 009, one4all color nr. 117

Other material: Scalpel, electro eraser, Schoellershammer board 4G, brushes

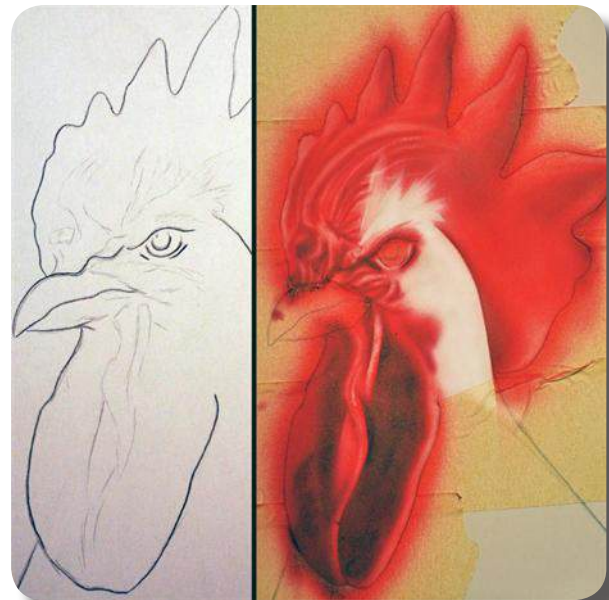
Color pencil: Faber castell: black, different grey scale, deep red, deep scarlet red

Airbrush gun: Haider brush II you also can use any type of airbrush gun with double action system, 0,2mm or 0,3mm

Before you start a project make sure to have really good reference pictures. Use more than only one picture to have sources for details.



I started to sketch the whole picture with the most important details like tail feathers and the crest on Schoellershammer board 4G.



Before I used the airbrush gun for the first color I taped down the whole area around the head and the eye and beak itself. Only the crest and the throat sack remains free. For this whole part you will need

three different colors. The base one is a pure “transparent scarlet” from Aeroflash color. The next one will be the base color for the shadows. It is a mix out of “transparent deep red” and one drop of “opaque black”, both from Createx. It has to be darker than the base color but lighter than the main shadows. The main shadow color will be created out of the

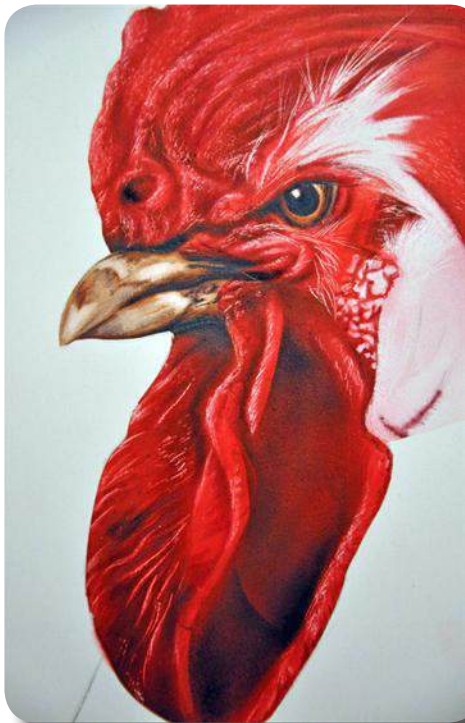
mix color from the base shadow color and a few drops of “transparent dark brown”. If it is still too light add one drop of black. The main shadows mean the darkest areas which are nearly black. Make sure every single layer is perfectly dry and evenly apply before you step on to the next one!!



For good detail work you need a very good and sharp reference picture. As you can see I started with the first details and highlights on the scarlet-colored layer. I used an electric eraser for the bigger parts (but don't push it hard on the surface to take off the color!). To create the small and fine texture, like the pores, I use a very sharp scalpel. Here a little secret. Use only the scalpel tip and flip or jump over the lightest parts. They should look like little commas. Why only the lightest part? Your mind will add the rest and so the realistic effect will be produced. A scalpel can be used just like a pencil and so all the other details like small folds at the throat sack are quickly done.



After finishing this layer it's time for the shadows. Just use a darker color than the base color. This creates the perfect color shift between the light parts and the dark shadows. With the same color I spray very softly over the texture I created before, so they are no longer in the foreground. Then I start creating the pores again but not at the same place. I move around just a little bit and then for a last time I over spray them (very lightly again so you can still see everything). I used the darkest color I mixed before for the darkest shadows. If some parts still look to light I spray carefully with "transparent graphite".



For the first shadows and darker feathers I mixed the second color. I used "Molotow one4all color nr. 117" and 2 drops of "transparent sand". Very sharp shadows (they are especially at the back in direction to the tail feathers) I paint them with a thin brush.

For the beak and the eye I used "transparent sand" from Cre-atex as a base color. As you can see the beak has some details, too. To create the depth I used a brush and the same color with a little drop of "transparent burnt umber" from Aeroflash. I used the same color with my airbrush gun in order to perfectly paint the sharp details and to soften them up. For the highlights I used the scalpel again, and after finishing, I oversprayed very softly with "transparent sand." To link the beak with the rest I used some "transparent graphite" from Airbrush pro-color with "transparent sand." If it is still too light add some drops of "transparent dark brown." For the whole head I used black only for the Iris and the hole over the beak and some shadows for the folds in that area. After taking the tape off step back and take a picture of your work to see how the camera registered your details. This is the best way to see your mistakes.... or how great your work looks! Now it's time for the feathers. At the head they are white. I use my scalpel again and scratch them out. I don't do this for every single feather. This would look very realistic and you would waste a lot of time. After I finished the work on the head I moved my attention to the rest of the feathers.

As for the crest you will need here again three different colors. Use them for the body part on the neck, on the back and over the wings. For the highlights and as base color I mix a color out of "Molotow one4all color nr. 009", 2 drops of "transparent sand" and one drop of "burnt umbra". The breast and the wings remain white. As I said before, don't paint every single feather. Only indicate them with long and some shorter lines and curves.





The darkest and softest shadows are under the throat sack and for the darkest feathers I used “transparent burnt sienna” from Aero-flash and “burnt umbra”. “Burnt umbra” and “transparent dark brown” is also used for the deeper feather at the back. Even here I don’t use black. It would destroy the harmony. If it is necessary use “transparent grey”.

Well you can see there are some really small feathers. I created them with a brush and the base color, mixed with one drop of “transparent graphite”. With fast, little moves I create them. It is important that they are in one direction. Always in one direction with the bigger feathers. For some highlights use the base color mix from before and the scalpel to accentuate some feathers.



I like to jump around the picture so I don’t over work one area. I start to paint the first black feathers at the tail. You can decide with technique is easier for you. To use a brush or the airbrush gun. I prefer a combination. The gun for the bigger parts and the brush for the small and tricky ones.



But our cock needs his feathers on the breast and wings! Here I used my special technique. I call it the “Snow storm effect”. I wanted to make these feathers white. But even white has shadows that are very soft. My special technique is easy. At first I spray all the shadows and some feathers (like over the feet and on the breast) with “transparent graphite”. Depends on how dark they have to be use more or less “transparent graphite”. After this I used my gun “transparent white” from Aeroflash to brighten the whole area. Because of this the grey isn’t so dark anymore. A “snow storm”. But it is very important the white is absolutely clean.



For feather details I use three different types of color pencil. For the lighter shadows I use “warm grey VI” and “warm grey IV”, both from Faber Castell, and for the darker shadows black. Maybe some feathers need extra highlights so I use my scalpel again. But the feathers here aren’t pure white. I took out my gun again and sprayed very softly over the whole area with “Molotow one4all color nr. 009,” and to create a good transition at the colored feathers I used some “burnt sienna.”



Now back to the tail feathers. Some feathers have a wonderful blue-green color. For those I first used “transparent blue green” and “light blue” from Aeroflash and for the greener parts “transparent light green” and “viridian,” also from Aeroflash. Even here don’t look at the details. Just paint the areas with their colors. The details will be created with a very easy technique. You need a bright brush and the black color. Spread the hair bristles and paint with the black color the feather textures at the colored parts. Make sure the brush doesn’t have too much color. If necessary wipe off some color. Than go back to the color areas. The secret here is to touch the paper only with the tip of the brush so you can get very thin lines.





After finishing this I took out my gun again and colored the rest of the tail feathers black.

For the highlights and the white feathers I used my scalpel again. Make sure it is very sharp! With the bright side of the scalpel I scratch the whole part of the white feathers (as you can see the details get out automatically) and if you scratch at the parts from the colored feathers which are covered with black, you can see the color shining through.



Here is a closer look after I finished everything and how the picture looks till now.

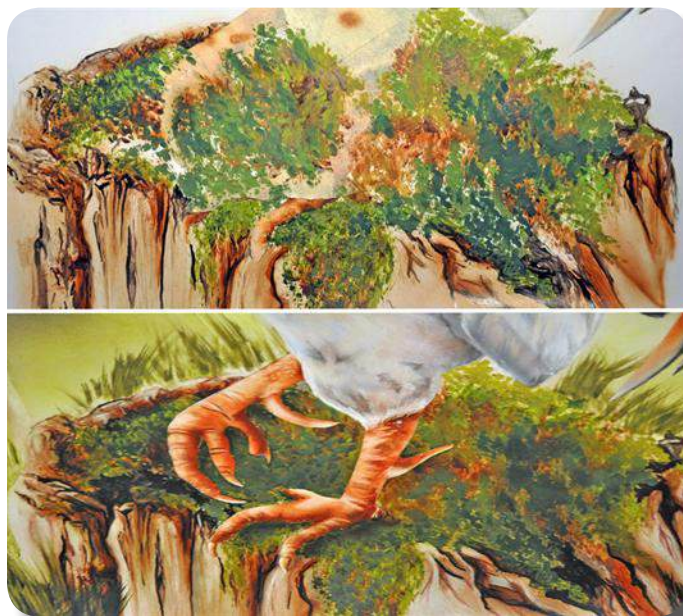


Next step will be the feeds. Once again I used “Molotow one4all color nr.117” as the base color. For the details I used “transparent burnt sienna” and for the darkest shadows “transparent dark brown”. For the highlights I used the electric eraser again. I just jump lightly over the areas to create the scuffs and the sharp highlights are made again with the scalpel. Then I covered everything with a light yellow shine. For this I used my gun and a “transparent yellow” with Aeroflash color.

Our king needs his throne. For this I painted old wood with moss. The wood should be old and dry so I brushed with my gun “transparent sand” and for the wood structure I used an old brush that still has dry color on it. It helps a lot to create the irregular texture. For this you need the same color again (you also can mix one drop of “dark brown”) and then drag the brush from top to bottom. You also can shake your hand a little bit. Use the brush as often as you have color on it. Depends on how much color still is on it you get thinner and thicker lines. For the shadows and dark areas I use “transparent dark brown” which I painted with the brush again. I also use a round brush (it has to be clean) for the moss.



Here you have to work a little bit faster so the color is still wet. For the dark parts you need “transparent moss”, for the lighter parts “transparent light green” from Aeroflash color. Now dab with the brush and the lighter color irregular on the ground and while its still wet dab the darker color even over some parts of the light green. This whole procedure has to be done irregularly. You also can combine this with some “burnt umbra.” Moss isn't pure green!





In the areas between the wood and the moss I used dark brown and for a good transition some black.



I add some more details like grass (just like the wood texture- fast moves as often as possible with the absorbed color) and some boughs. For the background I used “transparent moss” and “transparent light green” which I sprayed carefully (no overspray over the cock... better is to tape him of) and evenly or the overall impression of the picture will be dirty. I hope you enjoy creating this wonderful animal as I do and I hope you picked up a few new tricks. If you have questions or comments you can write me on my e-mail: nomen_inextinctum@yahoo.de





BIO



Hi everyone! I'm Julia Lazaridi, "Love To Airbrush" airbrush artist from Sweden. I've been studying fashion-design at University in Tallinn, Estonia and moved to Stockholm after my studies. 10 years after my studies and no creativity I discovered the airbrush and I'm hooked since 2009. My passion for airbrush is growing and I'm not gonna stop painting anymore and my studio is my sanctuary for me. Now, 5 years later I paint a

lot of realism and do airbrush classes, mainly for beginners and do exhibitions, you can follow my work on my homepage, facebook and on my blog: www.lovetoairbrush.com
www.facebook.com/LoveToAirbrush www.lovetoairbrush.blogspot.se

"Scent of spring" by Julia Lazaridi, Love to Airbrush



E'tac EFX on Schoellershammer illustration board, 51x72 cm

Tulips in March ... They are available everywhere and you can smell that spring has arrived! I always buy a large bouquet of tulips for my dear husband's birthday in March and when my daughter was a little over a year old she thought it was so exciting, she smelled and admired each flower from the bouquet an infinite number of times while she was waiting for her dad

come home ...

That precious memory has become a painting and I'd love to share my step by step of this painting with you.
Materials:

Illustration board, Grafite paper, E'tac EFX, Iwata Micron, watercolor pencils, freehand shields made of thin cardboard, electric eraser, paintbrushes, varnish.

First step is the sketch.

I selected a high resolution photo for the project and printed it in needed size in black and white and in color.

Then I transferred the sketch on to the board using wax-free graphite paper. And I start laying the first layers of paint with my airbrush.

I work with very thin transparent layers because it's always easier to add paint than to erase it. This stage is very important: all lines and shadows and highlights are going to guide me through the whole painting and I have to get it all right from the beginning. I study my b&w photo so I can see all the shadows just right. Because my painting is going to be in full color I start to

add a little color in my base, I always use burnt umber for warm base and grey for cold/neutral base and in this case I start blocking background with cold grey and then started on the child using burnt umber.

I work on the whole painting at the same time so I can see all parts grow together on the same level, this way I can see if everything is in balance or not.

There are a lot of flowers so I cut them out of my b&w copy and used them as a mask. I work through the whole painting freehand just using free hand shields I cut in different shapes when I need to keep sharp lines. I started flowers with burnt umber mixed with yellow ochre and leaves with some neutral grey.

The sketch is now ready.



Second stage is the under painting.

I need to give volume to my painting and I do this with opaque paint. Opaque contains white pigment and that's why it's covering and reflecting the light. I don't need to cover my sketch that's why I mix some opaque flesh tone with a lot of water and mist it over

all warm areas, I leave highlights white and don't spray on darkest spots either. You can see on the picture that shapes start getting volume.

As you can see I have painted a couple of flowers so to establish steps for the rest of the bouquet.



Then I need to start working on the colors to give the painting life and add some more detail. I warm the skin up with red ocher mixed with reducer and a lot of water. Ochters are perfect for the job – warm and earthy tones and very transparent so the skin doesn't look like the color of a tomato. Yellow ocher used on the tulips. And red concentrated ocher for her dress until I'm pleased. I work through the hair as well, the easiest way I find to do hair is to do the base with an airbrush and then work some individual hairs with watercolor pencils.

The flowers are real challenge, I've decided just to do a few at a time. When I do the leaves I mix white with some green to give volume and then I spray some pure transparent green mixed with reducer and a lot of water where it's needed.

Third stage is the over painting.

I add color, detail and contrast. Pure transparent red + reducer + water for the dress and then I use white

for highlights on the folds, white reflects light and gives volume to the folds. And some transparent sepia smoke gives depth to the dark spots.

I use some sepia smoke on the hair and eyes as well and on all dark shadows to give them depth. The dress has some white detail and I took my electric eraser and erased paint on the buttons and other white elements and then sprayed some white paint through a net on the other areas of the dress. I add some white on the highlights of the face, hair and flowers, it gives more volume and softness to the painting.

I add more detail to the hair and scratch the paint of some individual hairs.

I add a little bit of red on the cheeks as well. I mix a drop of paint with some reducer and a lot of water, just to liven up the face a little.

I spray color over whole background and then add some metallic acrylics paint with brushes to give my painting "painted look".

It took a while to paint all the tulips. I used pure yel-

low, a little orange, green, blue and white on the top, I used sepia smoke for the shading and painted white with a paintbrush to give the painted look to the tulips

as well.

Happy with the outcome I sign the painting a spray a couple of coats of gloss varnish over it for protection.



TANK REPAIR

By Don Johnson



This tank is from a Big Dog motorcycle that was purchased in England eight years ago and brought to the US by the owner. The tank was designed to use an insert that turns into the gas filler hole and the gas cap screwed into the insert. The bike has a lot of segmental value to the owner and he wanted it fixed without ruining the existing pin stripe design. It's a limited edition number set tank, fenders, side covers. Gas wicking via the primer lifting the paint is a problem you'll see on Big Dog tanks but repainted Harley's also. Special thanks to Todd Malcolmson and everyone on Facebook for the advice on the best way to repair this tank.

The owner decided it looked better with a flush type gas cap and started using that. Eventually it created a situation where the gas started to get under the paint and the results were the paint started wrinkling on top of the primer. As you can see the tank was painted right up to the edge of the gas filler hole. This was not a problem with the inset type gas cap but the flush style gas cap twisting on the paint caused an issue. So the mission was to clean this mess up and keep it from happening with the flush gas cap again.



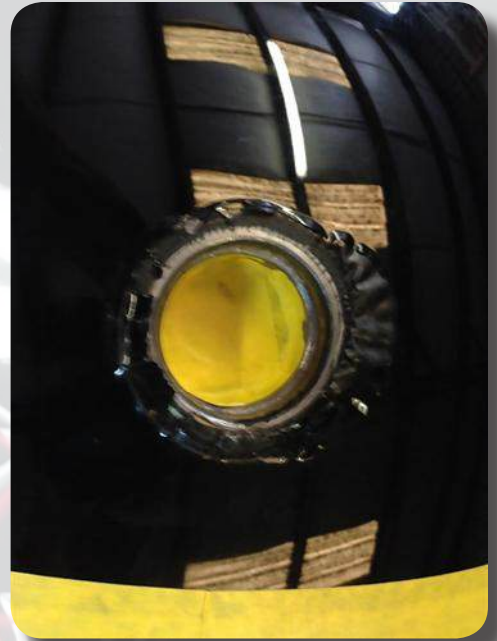
I really don't want to create more work for myself than I have to so the first step is to clean the bottom of the tank in prep for masking. I don't want to have to deal with clear coating the bottom of the tank as it fits on no paint stands I have and would be a huge pain to deal with.



I mask off the bottom of the tank and roll tape the edge to avoid ending up a hard edge when the clear coat has been applied.



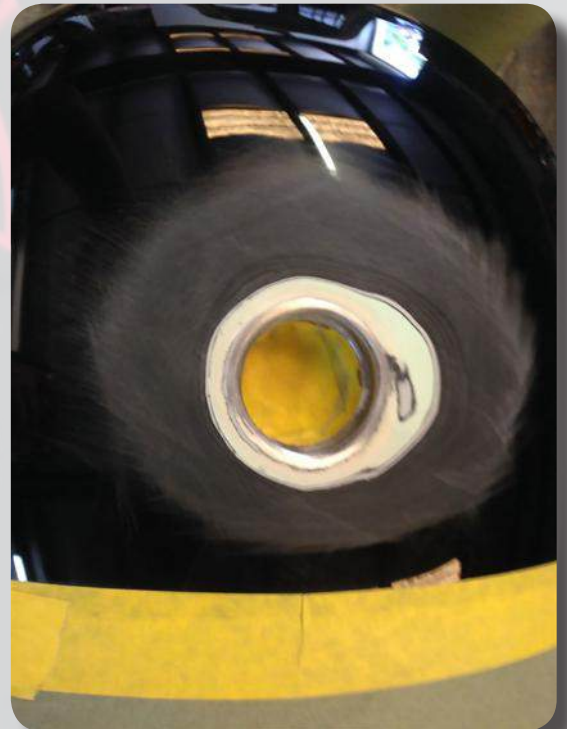
After cleaning the top of the tank I protect the pin stripping while starting to work on the filler opening.



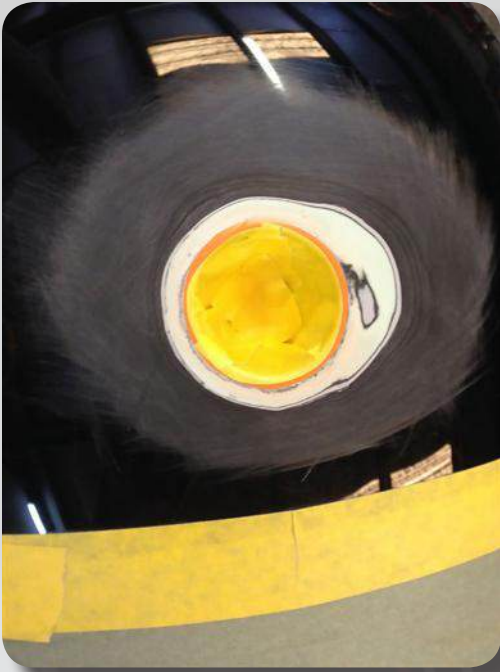
To keep as much stuff as possible from getting inside the tank I seal it off with masking tape.



I carefully cut back the paint that has already separated from the primer.



Now begins the real work using 180 grit sand paper I sand back what's left of the paint around the filler opening starting to feather it back.



Next I use 320 grit sand paper to feather it back even further. Be careful not to sand down thru the primer making more work for yourself than need be.



Once you feel you have the area around the filler hole feathered back good enough use a 2K primer over the area you just sanded. Be sure to clean the area well before applying the primer and stay away from the masking protecting the art work if any. I will be repainting this tank just to the first weld around the filler hole so I use fine line tape and masking tape to mask that final quarter inch or so.



Once the primer is given time to dry completely I use 600 grit wet sand paper to sand the primer. Be careful not to sand down try the clear into the art work. The whole tank needs to be carefully sanded preparing it for the clear coat.



After sanding I find there is a little low spot so I apply one more coat of K2 primer to take care of it. After the primer has dried completely I once again wet sand the area. After cleaning the tank I mask off the pin striping using a clear masking film to protect it when applying the black.



With a airbrush I cover the area around the tank with black. Sense we are working with black base there is no problem wet sanding it just to ensure the area is nice and smooth, level. Anyone who's been custom painting for any length of time knows there are a lot of different blacks out there. To think you are going to just spray the black you have on hand and blend it in, good luck. I prefer to get this done the first time and not have to redo it because the blacks even blended did not match.



In the booth and a coat of Chrome Base Jet black I've had for at least ten years was applied. In the booth and a coat of Chrome Base Jet black I've had for at least ten years was applied.



Here you can see the clear coat has been applied and the area around the fill opening is looking great. After the clear coat has dried and the tank has been color sanded and buffed I use a thin coat of JB weld around the filler hole where the metal meets the paint just as insurance we won't have paint repeating what it did to cause the tank to be fixed.



My repair job complete and clear coated. The owner was very pleased with the results and I look forward to doing more work for him and his riding buddies in the future.

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