

AIRBRUSH

THE MAGAZINE

ISSUE #1
MARCH-APRIL 2019
#supportartists



TAMMY MILLER



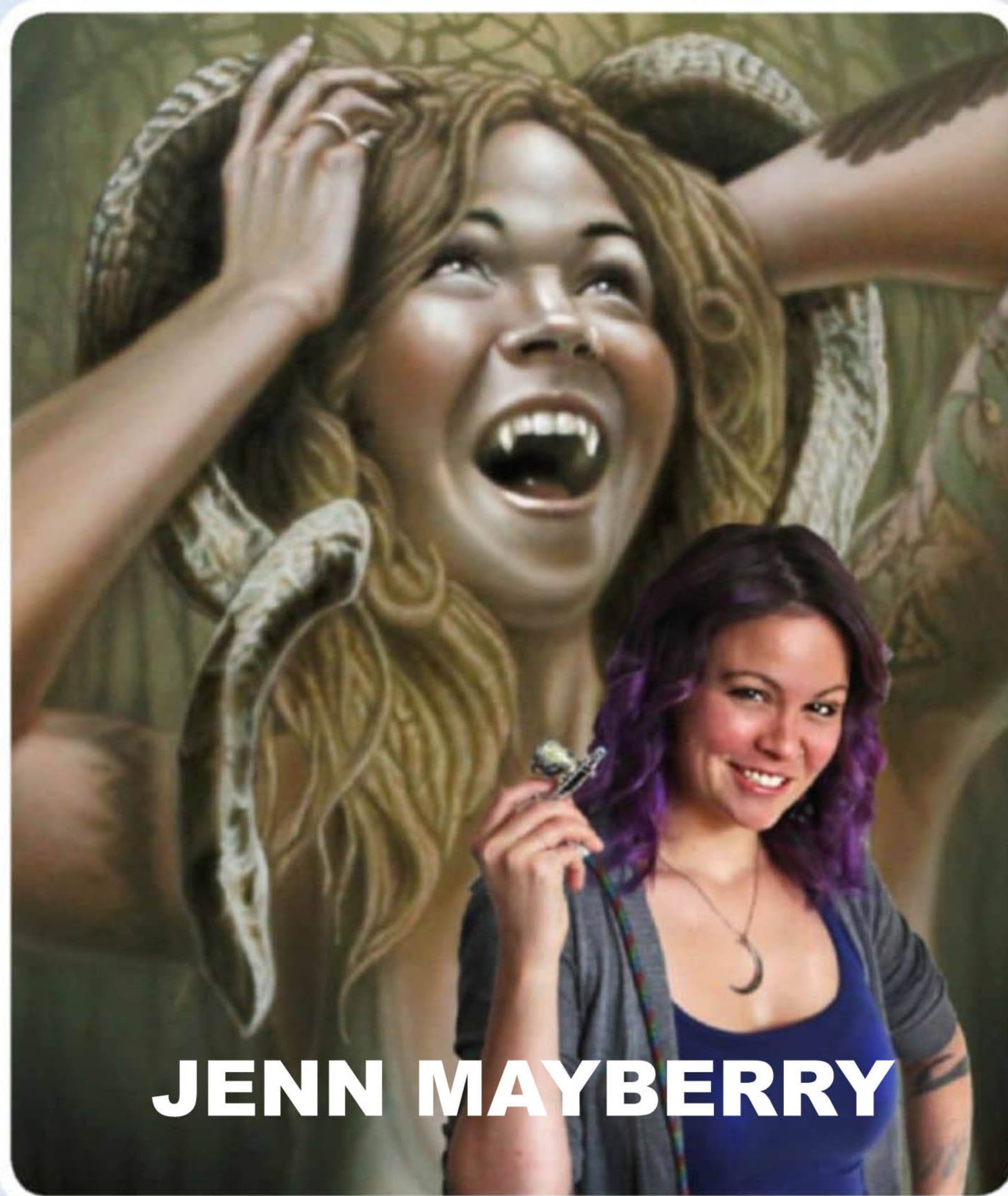
MICHELE ROE



LYNDA JOHNSON



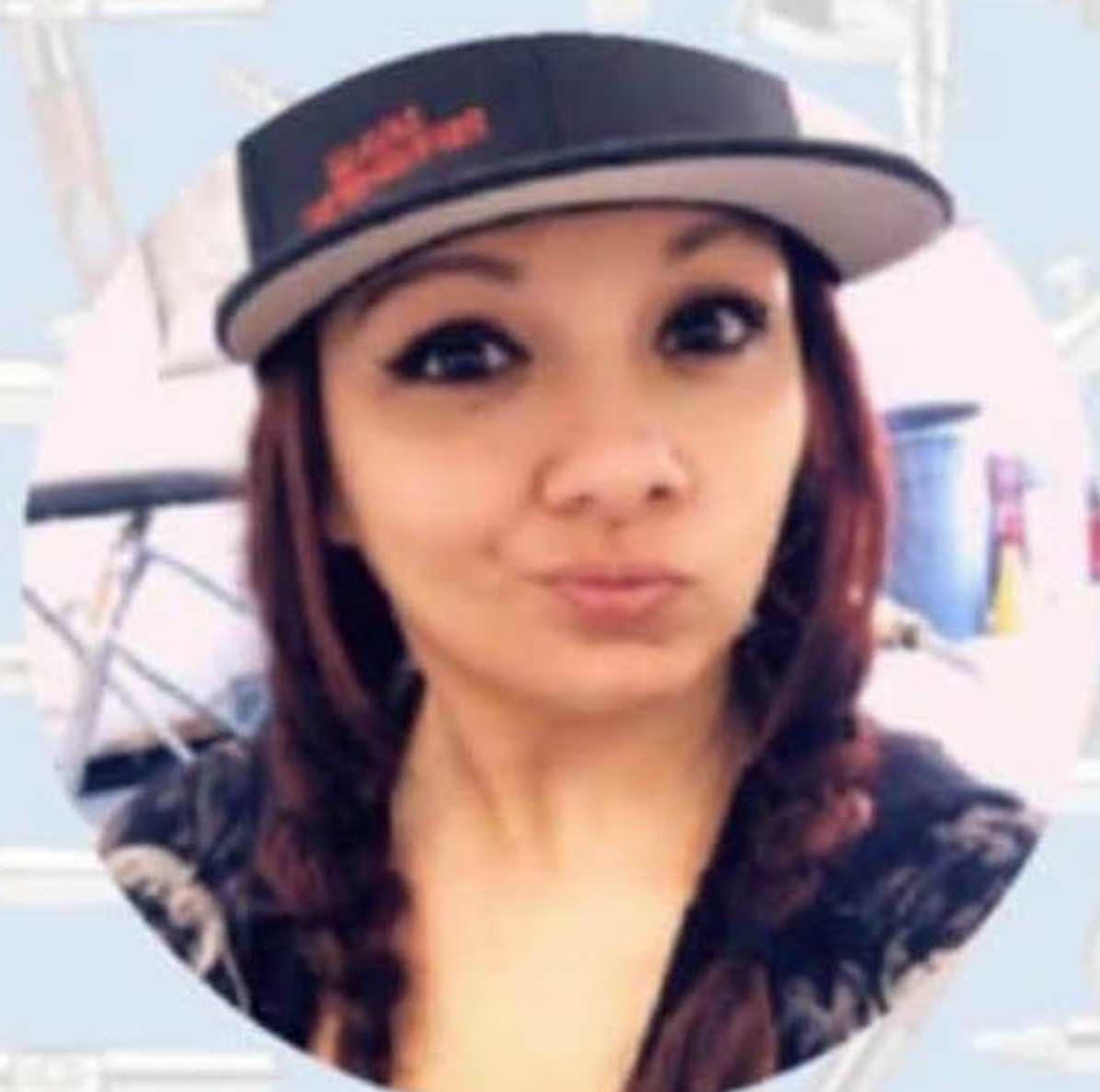
DONNA BUSCH



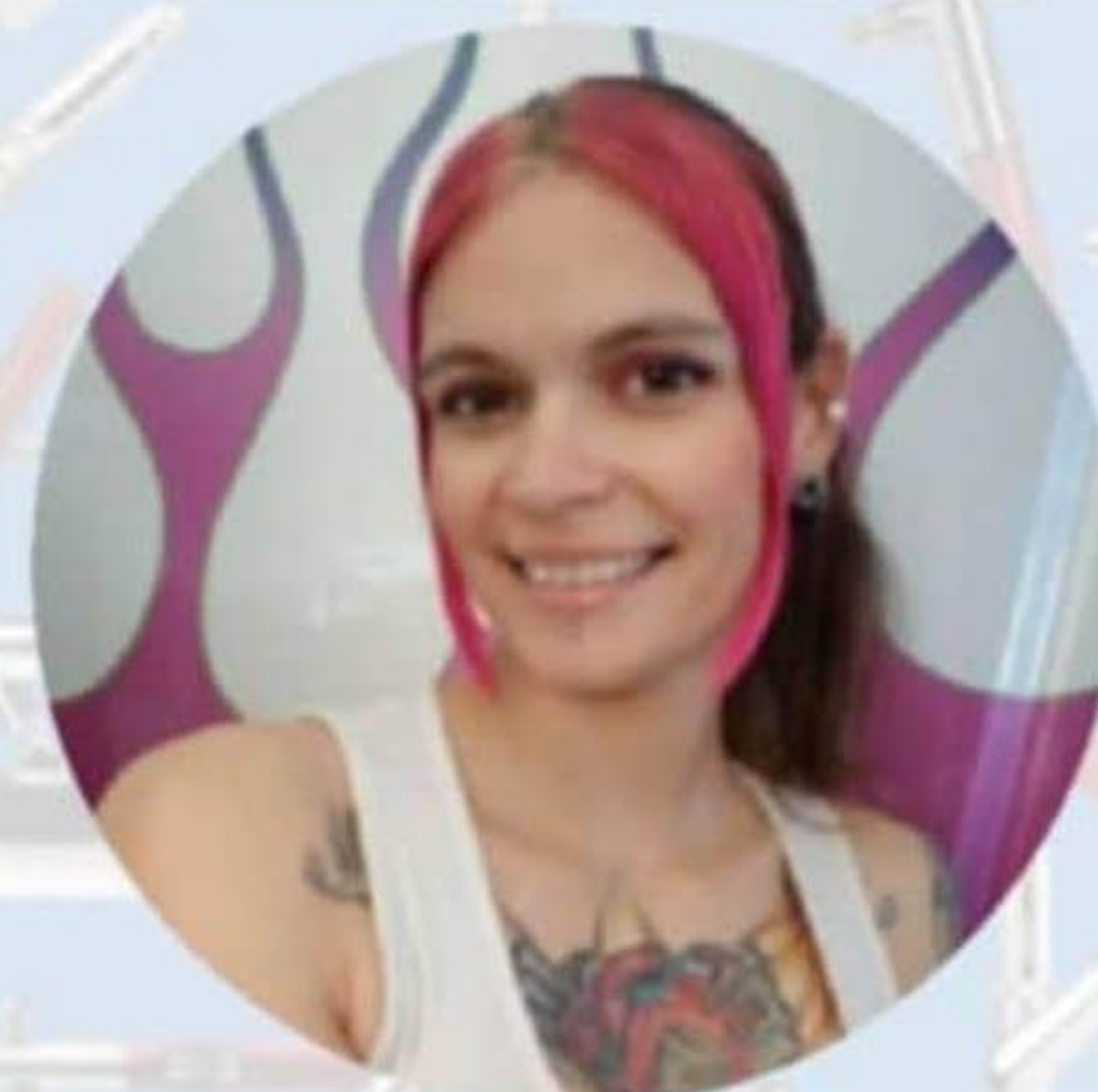
JENN MAYBERRY



IRYNA BERSHADSKA



NESSY'S KUSTOMS



AMANDA BELAND



KATRIN AERO



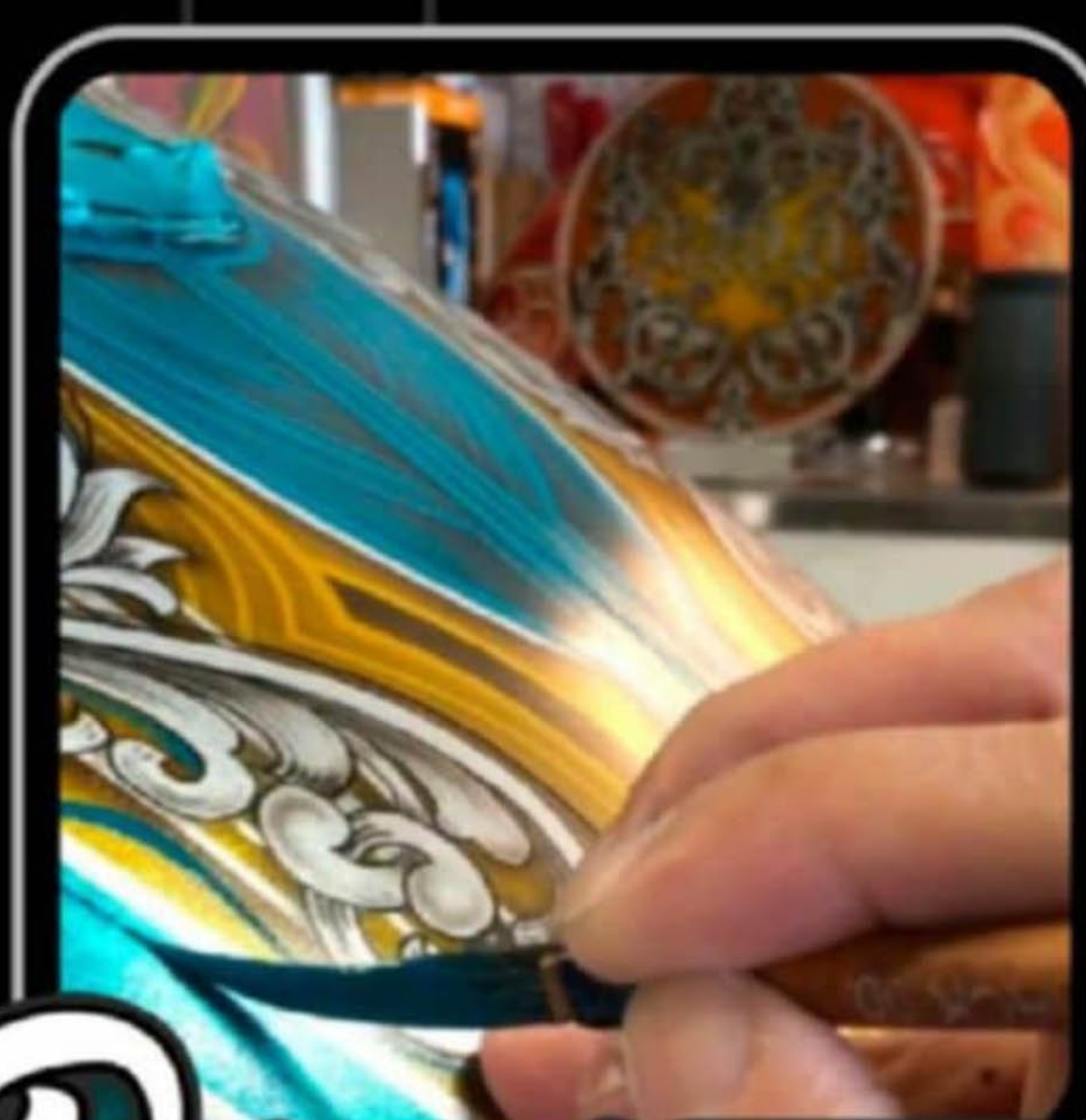
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"To preserve and promote the art of airbrushing and custom painting"

Welcome to Airbrush The Magazine Issue #1 which features only the women artists and businesswoman in airbrushing and custom painting. Included in this issue are the ladies who answered the call to contribute to this the first issue. We hope you enjoy this very special issue of Airbrush The Magazine.

Airbrush The Magazine
Created on an iMac
5575 SE 56th St
Ocala, Fl. 34474

Don Johnson
Artist, Editor
airbrushmag@gmail.com
1-352-361-3403

Shannon Murphy
Head of Advertising, Marketing
shanmurphy1988@gmail.com

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Viktoriya Kurtyukova

Have you been interested in art all your life, since being a child?

I grew up in the beautiful village of Padise in Estonia. There was nothing much to do after school, so I spent time watching Disney movies. I tried to draw my own characters and I think that was the time my drawing skills started to develop. I dreamed to draw my own animated movies in the future. Another reason to keep developing my drawing skills was for people to have reason to like me. I made illustrations for my classmates and friends and they were very grateful for that. I liked making them smile. That is why my drawing skills really started to improve I believe.

How long have you been using the airbrush in your artwork?

For 7 years now. My first gun was Hardner & Steenbeck 281. This gun is my good old friend and is still working good to this day.

Where did you first see someone using an airbrush in their artwork?

I do not remember my first time because I did not know anything about it and could see an illustrated on a car or motorbike, but thought that it was just a sticker. My first time was in Saint- Petersburg, Russia. I went there to visit this city with my future husband when I was 19. One of my friends told me - "If I could draw like you, I would learn airbrush-art. This art can make incredible results and also feed you." My family told me to stop dreaming to be an artist as it would not feed my family and I would not survive. But when I heard my

friend saying this, I went online to see what exactly is airbrush-art. This was the moment that I knew what my future will be like. I went to learn airbrush-art in Saint-Petersburg.

Is it hard to buy airbrushes and paint in Estonia?

Yes, it is. But I am working to change that. The problem is there are no professional shops, because of the lack of airbrush artists here. Usual art shops and other hobby stores are selling cheap airbrush guns for big prices, but these guns cannot provide the needed result. Paint, on the other hand, is easy to find if you know where to look. But there is not much to choose from.

5) Your airbrush class's can you explain why you started teaching? Has there been a lot of interest there in your city for the classes?



I knew that there will be some point I would want to start teaching. I kept my eyes open to find the perfect place for teaching students. It took me five years to find that place. As my goal was to create art on motorbikes and cars, I kept searching for a car- painting workshop that will take me in. For five years I painted in different workshops each of job. Local car- painting workshops have

lots of work and no spare room for this kind of painting. In 2018 I posted on Facebook, that I will make my art for free to the person, who will lead me to a good workshop. It helped. One of my clients from Finland told me that a good friend of his has several car- painting workshops in Tallinn. He gave me his number. When I came to meet the owner of this place, I was told, that they know who I was and always kept me in mind for clients who would ask for airbrush service. He showed me around and when I saw an empty office room on the second floor that was covered in dust, something snapped in my mind. I asked him if I could use it for classes and he agreed. Now I am here teaching the first month from the second January. It is a big road to take and I just started..



6) Your car murals, motorcycle murals are beautiful. Do you draw them out on paper or on the computer before you paint them on the car or motorcycle?

I use the computer to make designs for clients. I play with the colors and composition to suit the taste of my client. It should look close to the result will be because usually, people do not have a good imagination. They need to see what it will be like they can not picture it in their head.

Viktoriya Kurtyukova
Victoria-art.eu





MICHELE ROE

1) This was a commissioned piece the customer wanted a 10-inch aluminum clock face. To create the creepy clown effect that I am going for, I will be using Createx Illustration and Createx Candy2O. After I have sanded and primed it with Tamco 5310 primer I base coat it with white and transfer the design to start to freehand my painting.

2) Using my Iwata CMB Micron, I start to fill in the pink areas. Because I over reduce my paints, I am able to build up the layers creating the shading I desire.

3) Once the basic color shading is down, I then switched to the Iwata HPB Plus to start creating the fine lines in the eyes, and outlines.

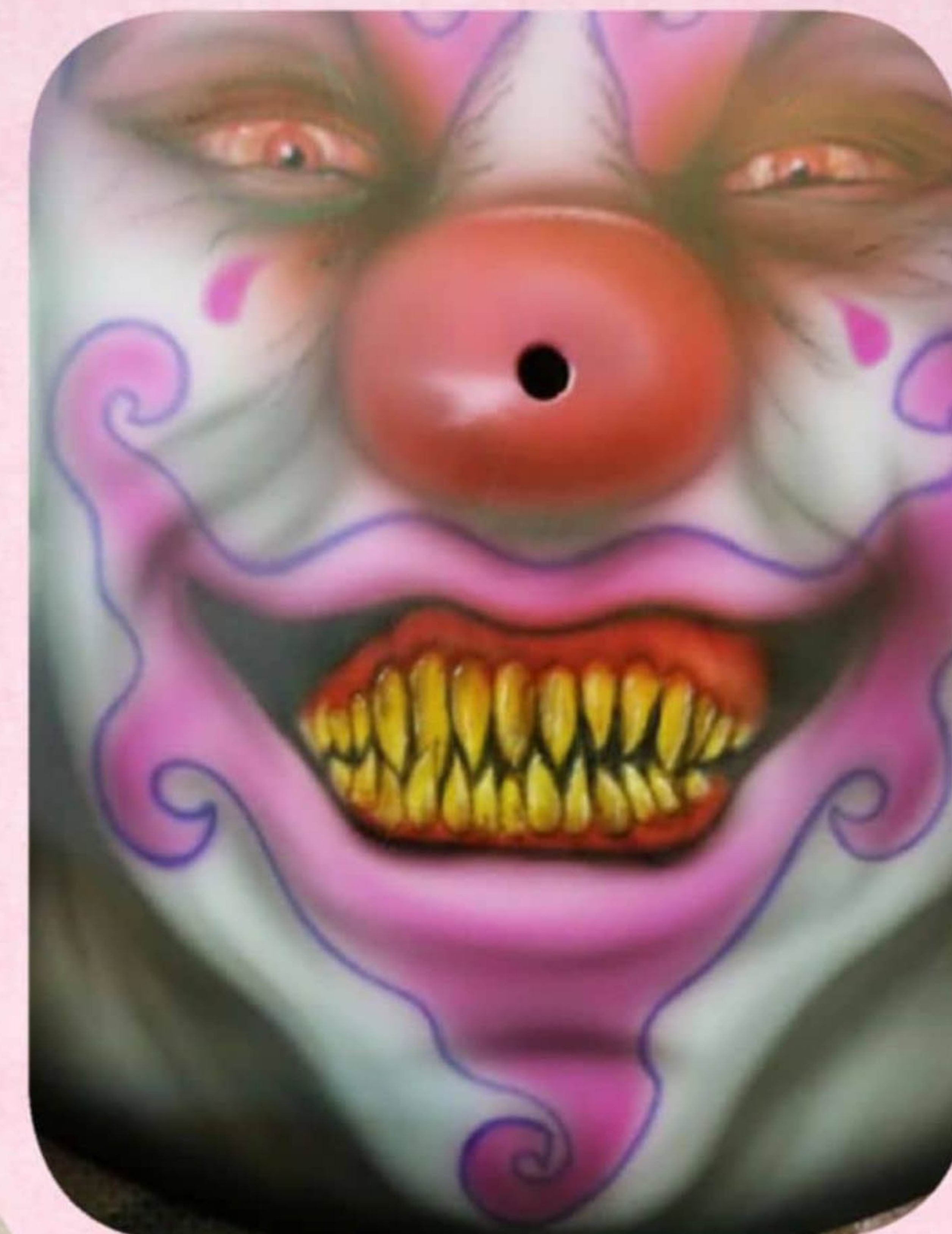
4) After that, I switched over to my Badger Patriot Extreme. I over reduced my Candy2O blood red to start filling in the gums and add more detail to the eyes.



6) I start to fill in the teeth using Tim Gores injury ochre. Because my paint is over-reduced, I am able to move the Candy into my ochre color, creating more of a flowing effect. To detail the gums and teeth, I used illustration sepia, and Tim Gores bone white.



5) Now that I have the hair laid out as I desire, I start to add fluorescent raspberry as a good base color.



8) Once I was satisfied with all of the shading and highlights, I decided to add a mix of fluorescent raspberry with some blood red candy and shade more of the eyes, and hair. Now he is ready for Tamco 9500 clear coat.

2019 marks the 8th year of airbrushing for me. Living in a very small rural town in Northern Michigan, there wasn't any information available locally. So I went to YouTube and found Ed Hubbs. I studied as much as I could from him and set a goal for myself to be half as good as him someday. I have airbrushed on everything from toilet seats, golf carts, RV's, automobiles, to recently, a helicopter. I love my job and enjoy meeting helping people as much as I can within the airbrush community.

Michele Roe
Facebook- Stabin Cabin Airbrushing
Instagram-Stabin_Cabin_Airbrushing



DONNA BUSCH

mapleairbrushsupplies.com

Maple Airbrush Supplies was founded in March of 2013, by Cathy Dragon and me, Donna Busch. The e-commerce website was launched in May of 2013, almost 6 years ago, while Maple is still a young business; this is only true in name and product, its roots are somewhat older. The Roots of Maple are far-reaching, for this we must go back in time, long before I knew what airbrushing was.

I thought I would share a little history and some little-known information about me. Way back in 1981, I started working for the University of Alberta (U of A) a 3-day temporary position that didn't end until I resigned in 2002, to be a stay at home mom. I worked in various departments on Campus, from mailrooms to the Deans office, the learned skills from; stuffing envelopes, payroll, purchasing, managing grants, balancing large budgets, gave me a skill set that would give me the tools I needed to manage and operate Maple. I am wife to Greg (going on 26 years) and mom to Alex (25), Elyssa (21) and Tiana (19).

I have always enjoyed painting and crafting, in the late 90's a good friend, Corrine Treit-Chorney mentioned she had signed up for a painting class, I was excited to hear about it and she invited me to join her. This was the catalyst that started my love of painting. As my skills improved and my experiences broadened, I naturally migrated to teaching small groups of novices from my small home-based studio. I offered a small line of products in my studio which quickly expanded to meet the demands of my students. I explored expanding online, however, research suggested the existing markets were already saturated and my finances were not robust enough to break into them. This was neither the time nor place to make a bold move. I would have to satisfy myself exploring marketing strategies; business tax law;

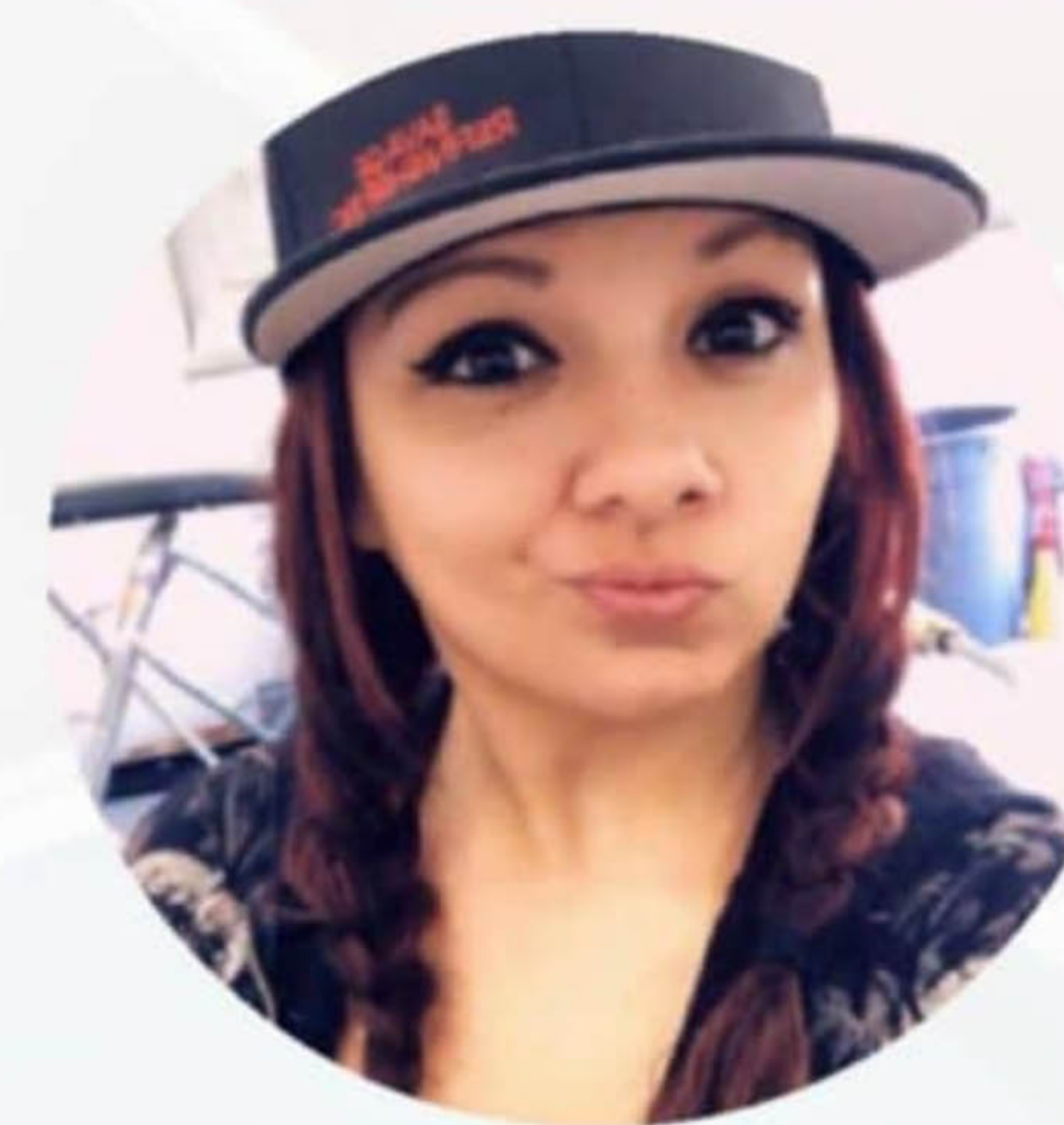
import tax regulations and the like, if I was to have a hope in hell in pulling off a successful venture. Besides, there was this airbrush thing that Corrine showed me, it piqued my interest and in short order, a small group of "us girls" registered for an airbrush class, through the continuing education evening program.

The little painting studio gave way to me tinkering with the airbrush, thinners, and mediums. The market surrounding the Canadian airbrush industry suffered from the very same frustrations I encountered in other mediums: product selection, shipping delays, exchange rates, and excessive cross border duties. The local stores lacked experienced sales staff that couldn't break down an airbrush if their life depended upon it.

My travel through this maze of frustration was not in vain. A sudden opportunity and years of research and learned skills came together. A flurry of paper, phone calls, business permits, and registrations, in 2 very short months, Cathy and I launched, the e-commerce website, Maple Airbrush Supplies in May 2013. In March of 2014, Maple hosted a good friend, Daniel Power, who is also the creator of our logo! Shortly after the class, Cathy retired to warmer climates and I purchased her share of the business.

Maple continues to grow, in March of 2018, I moved Maple from my basement to a retail storefront, I really wanted to be able to offer classes as well as offer more product. The search eventually brought me to my current location in a retail strip mall, which has great classroom space. I am now offering regular introductory classes as well as hosting airbrush instructors from around the world.

Maple is not just another Airbrush Supply store, customers are simply friends in the making, I want to share, help and support where ever I can, I have come to learn that I have an amazing airbrush community supporting me, I call on many of you for answers and learning as I help and teach others. Maple offers competitive pricing, classes, and product knowledge, I ship daily worldwide. I hope you check out my website and don't forget I'm always here for questions and assistance what I don't know I will find out for you!



NESSY'S KUSTOMS

2005 I'll never forget it was the year my last child was born and I was trying to figure out what the heck I was going to do the rest of my life.

I had a Honda Accord and my ex-husband had a civic. We would go to the monthly racetrack meet up's in Boise Idaho and that's when I got the 'bug'. Seeing all the customized cars and amazing paint jobs I was really inspired. Now I never was a car girl, as long as it had wheels and worked that's all I needed. This whole world just opened up to me and I couldn't get enough of it.

I started to slowly fix up my car, my cousin had a little shop and painted it for me. The color was Barbie pink with silver metalflake ...lol yea that was me.

I ABSOLUTELY loved it. Then the comments came that my husband fixed my car or who did the work implying that a girl couldn't do it. It really pissed me off. Everything but the paint I did myself but no one would believe me. At that point, I enrolled in the auto body class at the college and for two years I soaked up all the knowledge I could. I still remember the first time I held a paint gun and sprayed a panel, that was the moment my passion was set for life.

Fast forward 13 years and I'm still doing what I love. I've expanded my skills to bodywork/restorations and custom paint. Doing restorations is a love-hate kind of relationship. You'll question your knowledge and push yourself way past what you thought was your limits. But seeing it when it is completed and on the Barrett Jackson stage or at the SEMA show there are just no words for how exciting that is. It's what keeps me going back for more. I've been able to open up my own shop Nessy's Kustoms and start teaching women custom

paint and bodywork classes at Bogis Garage. I worked with Bogi on her 57 chevy truck with 90 other women, many that had no automotive experience. Being able to show them how to do simple repairs and painting and seeing their face light up is almost better than seeing my car on stage. That's when Bogi and I decided to start some basic classes for women. To provide a safe non-threatening environment for them to learn with positive reinforcement. Something our industry severely lacks.

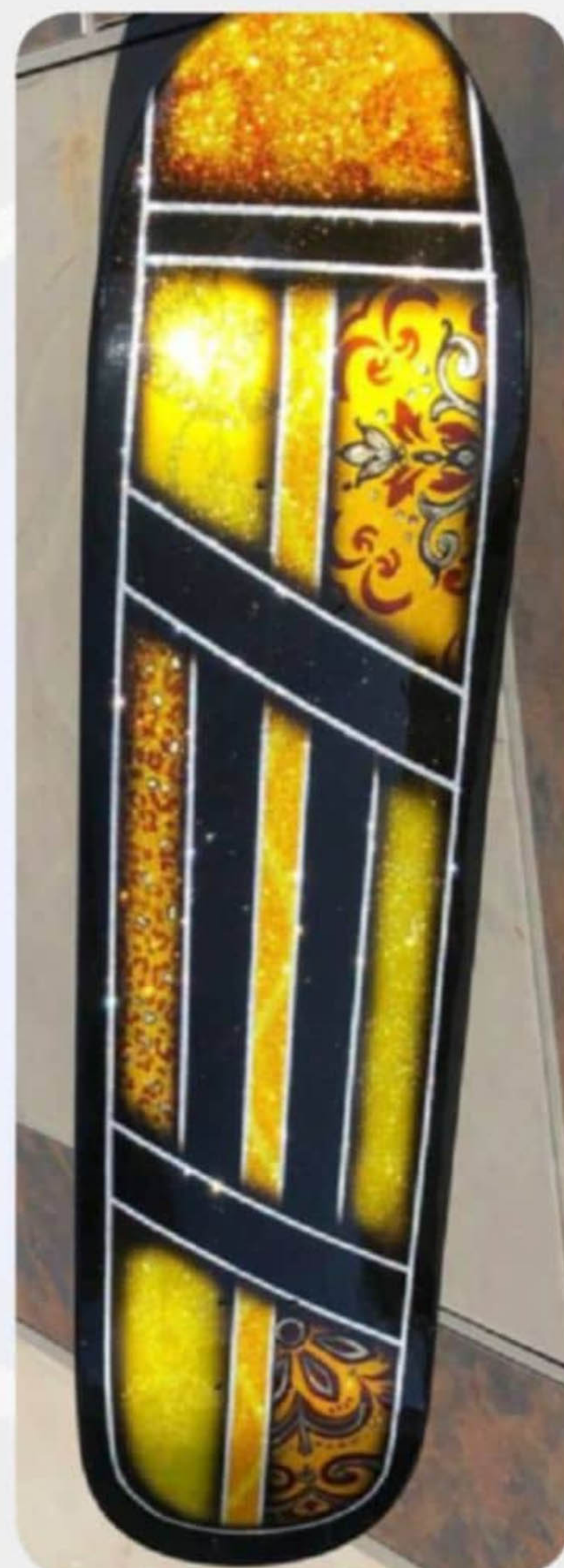
So many stories I heard of how the women were mistreated in the shops or never given a chance because they were women. How the cranky old painter or bodyman refuses to properly train them in hopes they'll fail and leave the shop to the men again. Or how the women would love to take the local paint classes offered by other talented artists but it was a male-dominated class and they felt uncomfortable to ask questions or felt intimidated. So I try to teach in a way that is welcoming and in an encouraging way. To remind them that we all fail but to keep trying.

I think our industry is not for the weak, it's hard, it's physical, it's dirty, it'll push you every day and question your life choices. So if this isn't your passion you'll never survive. Harsh but true. And I tell my students that and the girls who reach out to me asking for advice. I won't sugar coat all the hard times and all the doors that were shut in my face and laughs I receive when I tell them what I do. Social media has been a godsend in connecting us but it's also painted this unrealistic illusion that we only have success with few failures to achieve our goals, and that's simply not true. Our industry is constant learning and trial by error type environment and takes a stubborn strong willed person to keep pushing forward.

Single Source, Switch Suspension /McGaughys, Fury Metalflake with a few more to come. I'm still in need of some parts and help for it, anything is appreciated. Check out my social media pages for current status on the build and other projects.

I've recently signed up with the Dopeness Brand. It's a community of artists of all talents celebrating each other's successes and helping one another. There's been too much divide and hate and jealousy going around that something positive and inspiring needed to happen. I'll be bringing women together, to help them navigate through the industry, mentor, and encourage them to embrace being different. We will also be hosting co-ed classes, events, and have a workspace to come together and just create.

Currently, I have a '78 Chevy C10 that I'm restoring as my shop truck and will be taking it to the car shows, tech schools, career day events to promote the classes and shop. Being able to show the youth something cool and useful to hopefully inspired them into looking at our industry as an option for their future. I've been able to partner up with some amazing businesses to achieve this goal of mine that includes BASF paint, Summit Racing for my engine parts, Vintage Air, Classic Instruments.

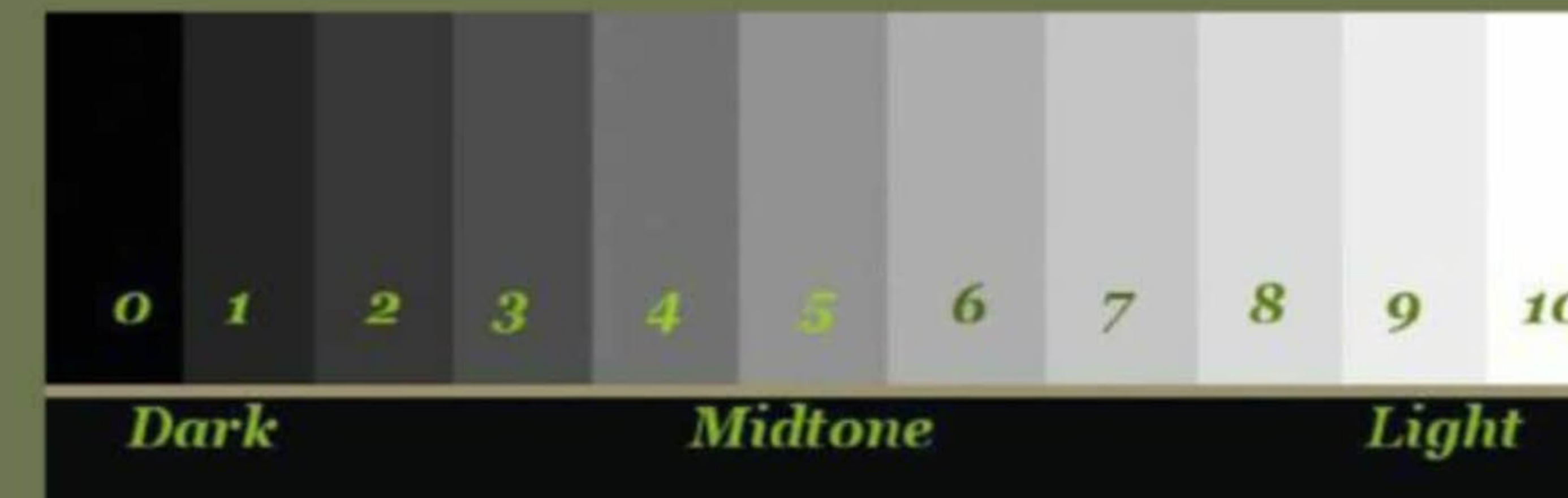


JENN MAYBERRY

tempestairbrush.com

@favairbrushgirl

facebook.com/painted.jenn



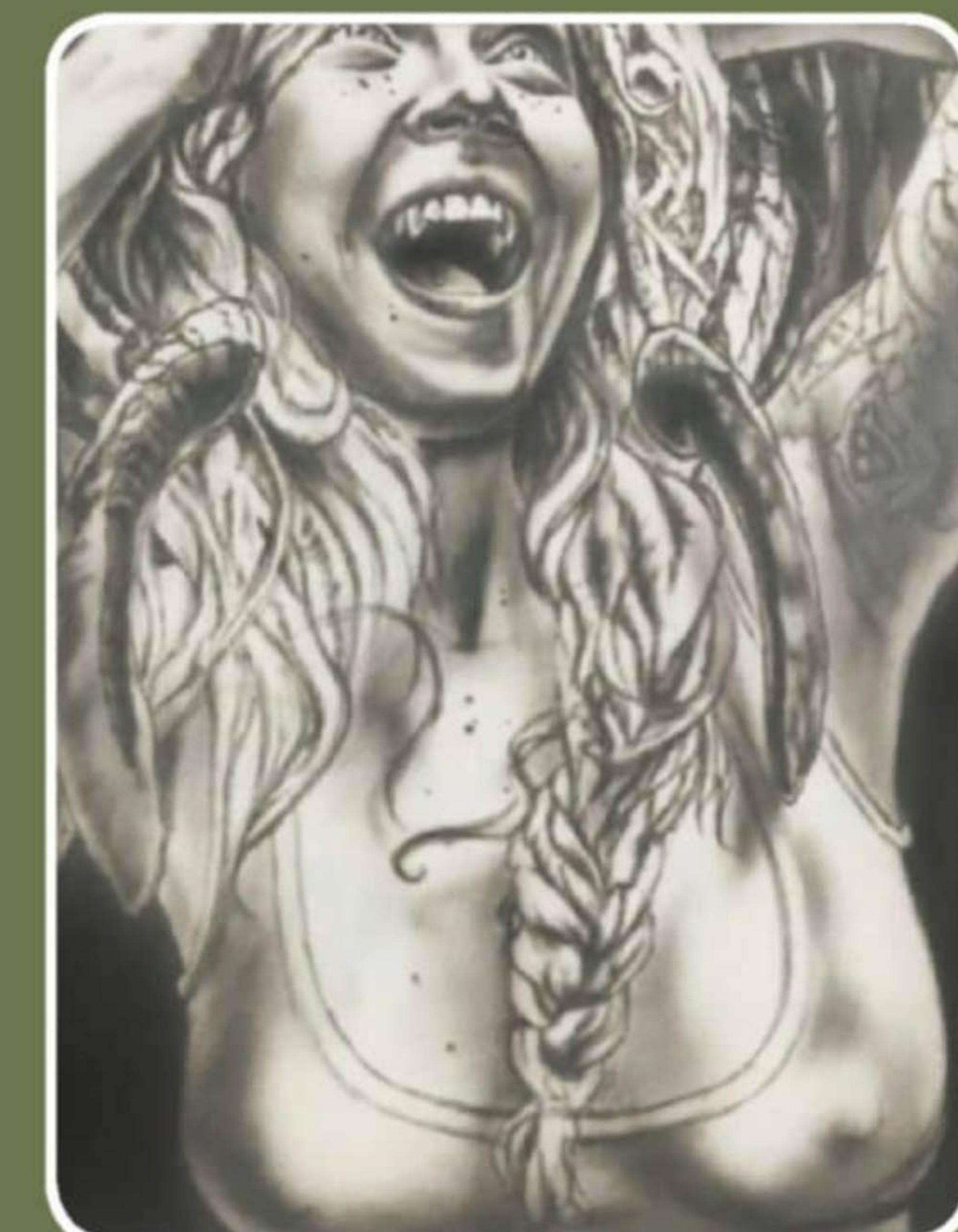
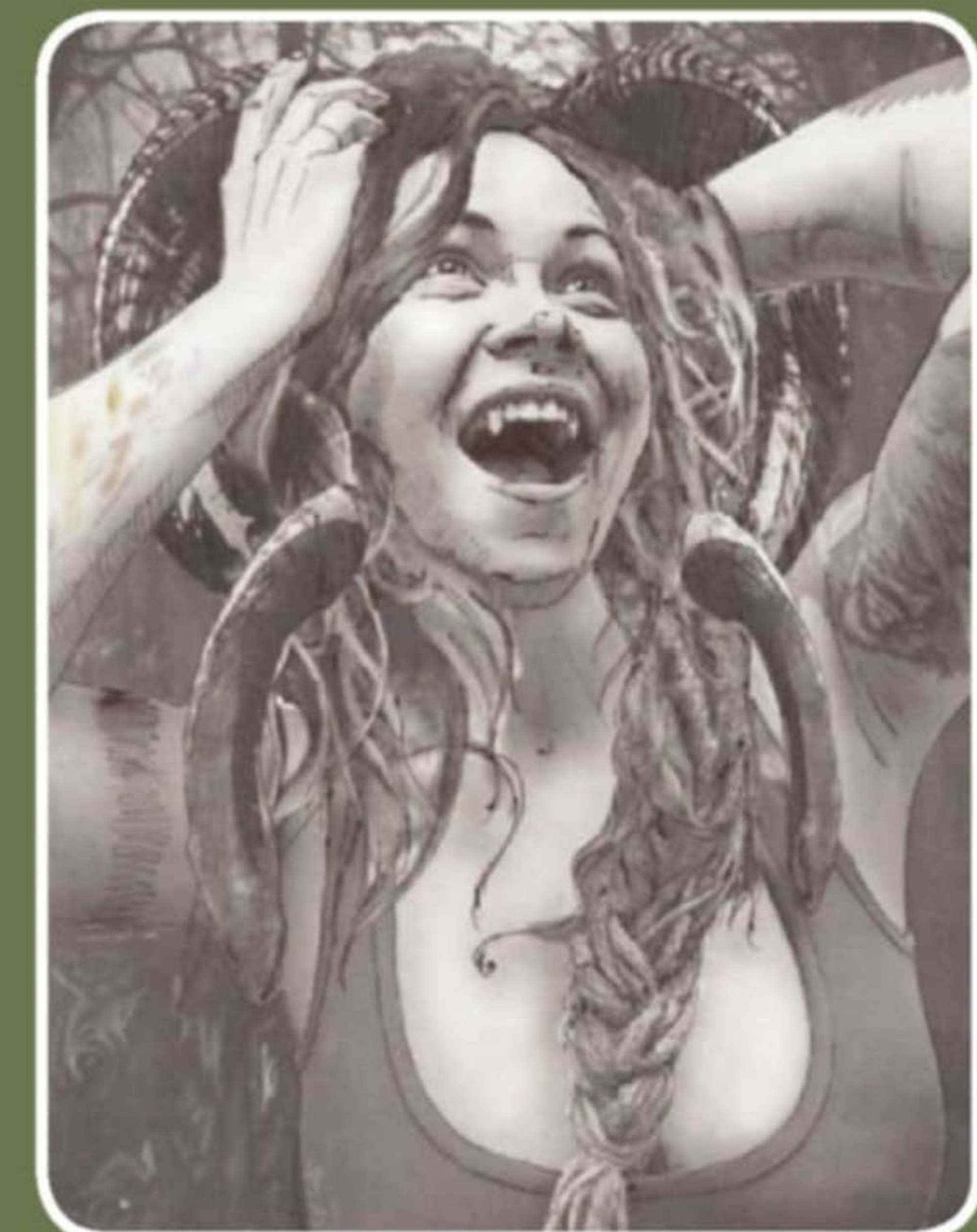
(Step 1) I prepped and primed my panel with a mid-tone #5 value. All paints are Createx Colors.

(Step 2) I used an 8B pencil and colored the back of a black and white ink-jet printout and placed it onto my panel; then used a ball-point pen to redraw the image, thus transferring it to the panel. This image is an original design I pieced together in Photoshop.



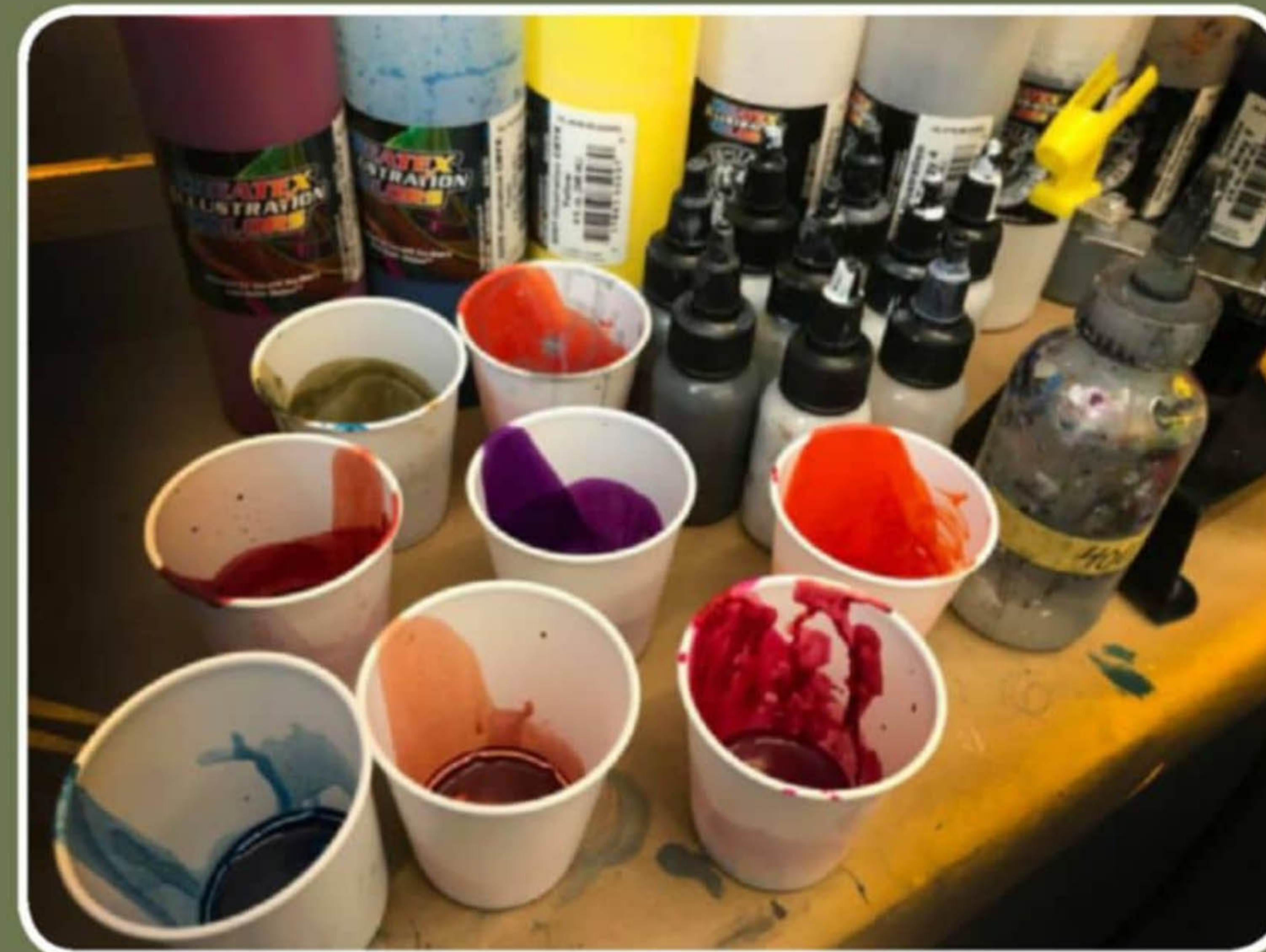
(Step 3) After an initial pencil transfer on the mid-tone grey background, I'm working loosely with value #3 to establish the overall image and shadows. This is a sketch layer, meaning I'm focusing on developing the larger areas of value rather than detail. I'm running with fairly thick paint, reduced about 20 - 30% with Createx 4011 Fast Reducer pushing around 60 PSI.

(Step 4) Here I've exhausted the value #3, painting in all areas that I deem in shadow and darker. Because it's an opaque paint, it will only stack to its own level of darkness, where a transparent paint will stack unevenly and most of them will layer to black. Here I can work liberally with the value putting lots of paint down, which will only help me later when I begin to move into detail, the more layer a surface has, the easier it accepts more paint; and things like spidering and blowouts become less likely.





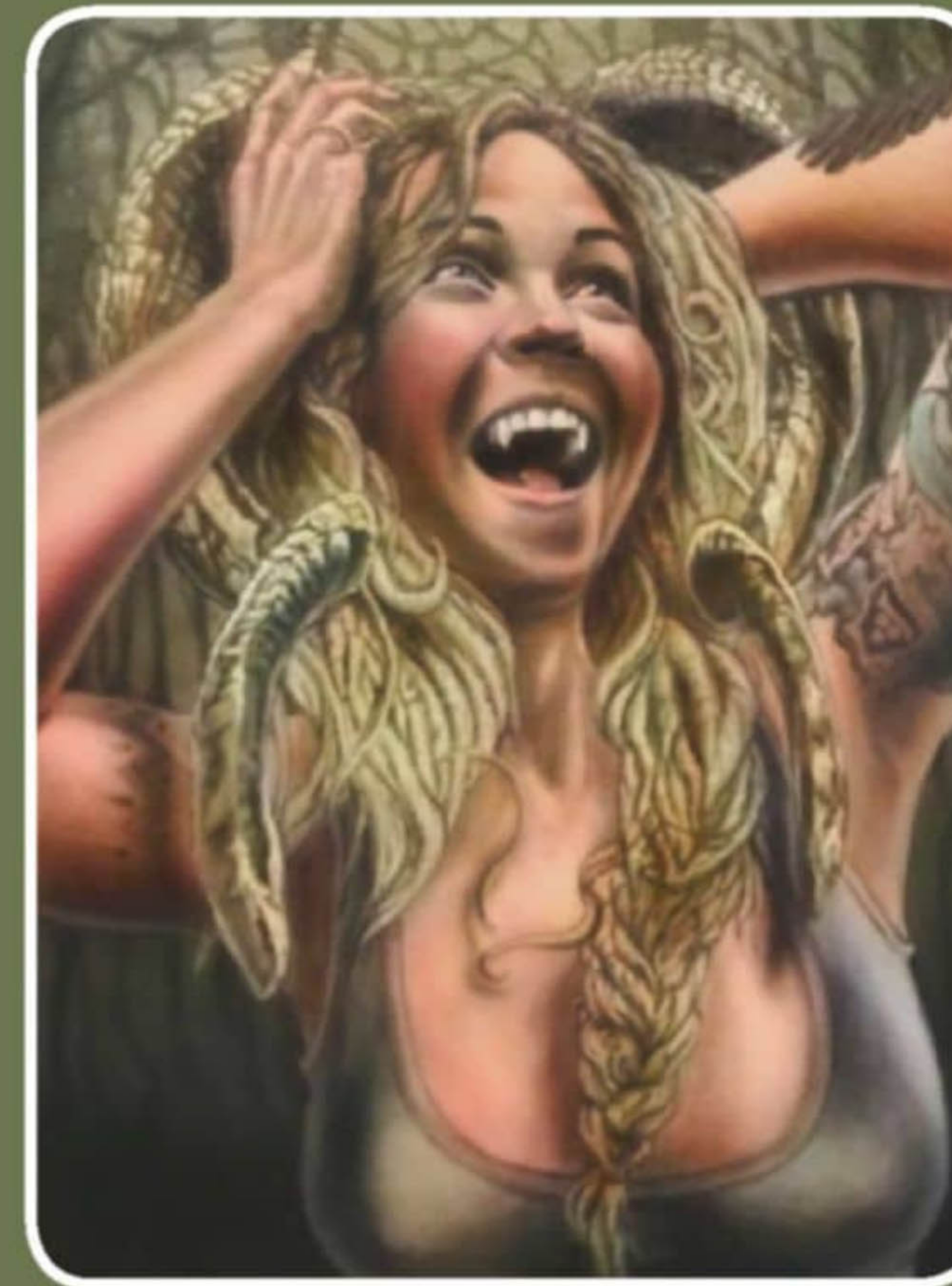
(Step 5) Here is a fully realized underpainting. I've pushed the values from 1-9 and white, reserving black for final details. If I were going to leave this painting monochromatic I would have worked darker and developed the values I would deem in the 1-4 range more fully, but I've purposely left the painting lighter so that the colors will be more vibrant and also I know that the colors will stack, because they are transparent, so I'm allowing for that effect.



(Step 6) Pictured here are the colors that I've mixed for this painting. I want to have a very muted and earthy feel, with a lot of greens and yellows, but I'm still mixing my usual palette, and will just lean heavier on my desired colors. As of right now, I like a full range of colors in every painting.

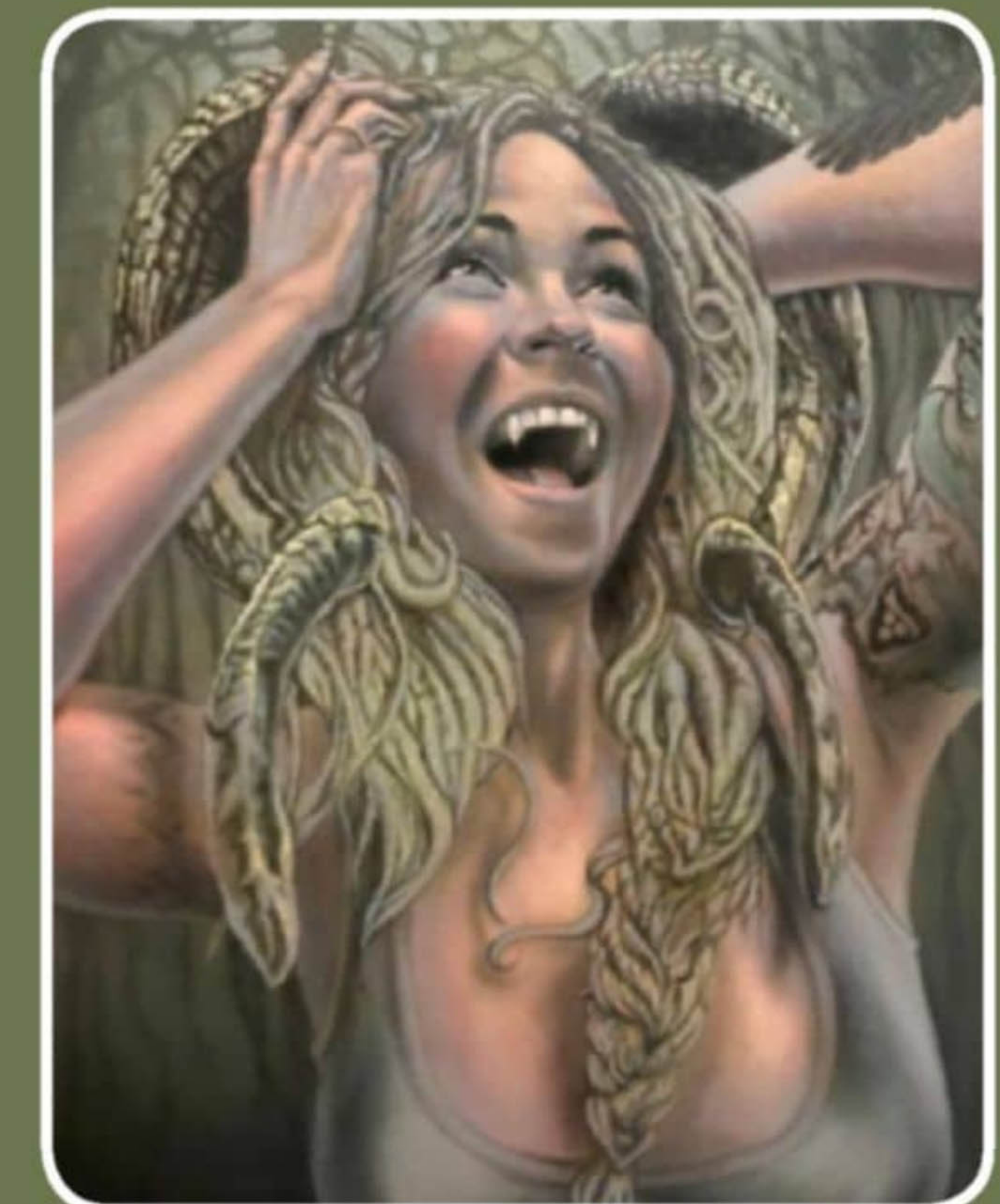


(Step 7) This is my basic palette. I'm using Createx Illustration CMYK colors from Steve Gibson's Grisaille Grey Master Set (also where the greys for the underpainting came from), Candy 20 (Grabber Orange, Tequila Gold, and Caribe Blue), and a sometimes I will use the Tim Gore Bloodline Coagulated Crimson and Vile Green. For this painting, I did not use the Bloodline colors. When I mix, I usually use Dixie cups and then do swipe tests on white paper. I do swipes for a couple of reasons, first it gives me a look at the pure color I have, but also it gives me a good idea how the color is going to stack, and since I'm using candies, which will stack to black fairly quickly, I want to have control over the density and darkness of the colors I mix before committing them to my painting.



(Step 8) Cartoon level coloration. This is the first pass of color, and I've gone really bright. Now I know that the candies will bleed into my successive layers of paint, so I'm giving the eventual next grey layer something to sit on. I also have full control over the level of bleeding into each layer, for example, the teeth, I hit them with green and yellow and red, and wasn't overly careful about over-spray. When doing color, you're essentially tinting your detailed grey layer, so very little if any detail is done in color. So when it was time to go back over her teeth with lighter values, I simply hit that area with a coat of Createx's 4040 Bleed Checker to put a barrier between my color layer and the value layer, thus stopping any bleeding. I put the 4040 in an airbrush so I can do only sections of my painting and allow the bleeding to occur in the places I want.

(Step 9) Here's the "ugly middle". Here I've pushed color into the entire painting and am now going back over it with greys. I'm working in the mid-tone areas first and hovering in the 4-6 range until I'm happy with the details I've pulled back out and the surfaces I've redefined. When you lay in color it will flatten the area and now you are re-establishing your structure and form.



(Step 10) Now I'm floating around the highlight values of 7-9 and even a little white and pulling out where the light is striking and areas that I want to pull into the foreground a bit more. The focal point of a portrait is always the face, so even though I'm paying close attention to the entire painting, I'm making sure the face is the most dynamic area.

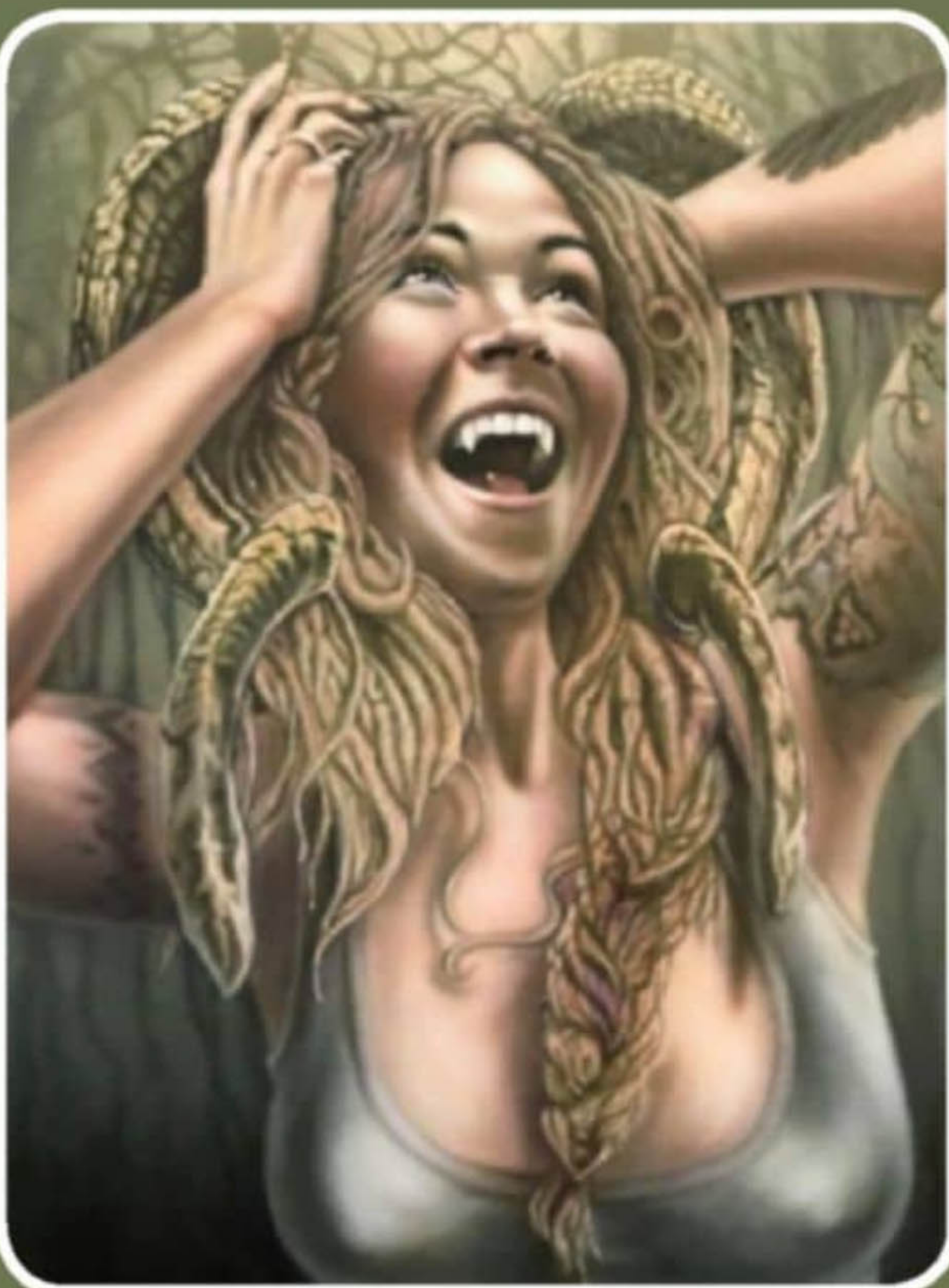


(Step 11) Here I've pushed back a lot of the color and made the image lighter again because I intend to put more color into this. I've redefined the mid-tone darks and darkest areas and now I'm ready for another layer of color.



(Step 12) Back at it with color. So here I'm much more selective about where I'm putting color, but I'm by no means attempting to do detail. I'm using my knowledge of traditional portrait painting and alternating warm and cool tones, which help trick the eye into thinking that an object turns in space. In the areas that are the darkest, I'm firing in the solid color, because I want these areas to be dark, but alive with color as well.

(Step 13) Almost finished? Here I'm nearly at completion, I'm very happy with the color and richness of the piece and overall feel. I could push the whitest and blackest areas and call it done; but the image doesn't seem dynamic enough, time for a critique. So I thought the horns were really too close in color and value to her hair, and they were getting lost rather than serving as a vehicle to move the eye around the canvas; so I showed it to a few trusted and respected artist friends, and they agreed. This is a great way to improve your work, a constructive critique. You can have someone with fresh eyes take an honest look at your work. When I ask for an opinion, I really don't wanna hear "Oh that looks so great!" or something of the like, what I'd much rather hear is "Looks good, but this part is unsuccessful/ isn't dynamic enough/lacks full realization" because then I can improve on that area and produce a much better work. You can also self-critique, which I do a lot, and the easiest way to do this is to take a pic of your work and transfer it into a monochromatic image. You can "desaturate" the color in Photoshop, or simply use a "tonal" filter on your phone. Usually, if your image doesn't still look dynamic in monochrome, it lacks something in the color version. The tonal painting is far more important than the color to set up the visual weight and balance. For this piece, I used the formula of 60:30:10; mid-tone:dark: light, but the ratios can be mixed however you want. {(Dark (60): mid-tone (30): light (10) for example.} The color draws the viewer in, but the tones make or break a good piece. (Examples of the tonal formula of 60 (dark):30 (mid-tone):10 (light) can be seen in the painting of DaVinci's Mona Lisa.) A solution for the flat horns? Some more grey paint and a few more layers of color.



(Step 14) The layering process. After addressing the horns, I continued to fine-tune the tiniest details and overall appearance of the piece. I went in with black and white, and really defined the areas of the mouth and eyes. I made sure to push back areas I still found too light while pulling forward areas that I thought weren't seeing enough light. In the comparison of the two faces, you can see how much of a difference this makes. The left image is before I addressed the issue with the horns, and the right is very close to completion. Here is



where I painted in her eyelashes, the fine hairs of her eyebrows and really made the back of her open mouth fade into complete darkness. I used white sparingly, in the highlights of her eyes, the point of her nose, the edges of her teeth and the one spot on her lip. I left areas like the piercing in her tongue alone because even though some light is illuminating it, it is still in a shadow area, and wouldn't be as bright as something that is being struck by direct light.



(Step 15) Completion. I usually will leave a painting to sit for a night and come back to it in the morning and take one final look and tweak anything I feel still needs a little. At this very last stage, sometimes I will mix up straight Illustration colors to match my original candy mixes and do some final color details. The candies are not finely ground and aren't meant to do detail, and you will most likely get a lot of spitting if you try to do fine details with them. The Illustration line, on the other hand, is perfect for fine details. I still run very thick paint even at this stage, around 50 PSI and at about a 30% reduction, again with 4011.



In this all-woman issue of Airbrush The Magazine, I'd like to give props to all my fellow female colleagues who continue to push into greatness with their work and continue to be a source of inspiration to myself and so many other women. Often other women who are taking courses with me come up and tell me that I've inspired them in some way or they never would've taken the course if I weren't a part of it. It's such an honor to be part of this emerging group of artists and professionals and look forward to growing this community together. My experiences in this male-dominated industry have been overwhelmingly positive and welcoming. I work hard and try to push my work out there as my driving force first, secondly

that it's a female hand creating it. By letting my work speak for itself, I have seen the success and opportunities I only dreamed of manifest themselves into my reality faster than I dared to dream. Some of my woman-crushes who may or may not be a part of this issue are Olivia (Jeana) Cook, Kate Cook, Hot-Rod Jen (Jen Thomas), Vanessa Power, and Bombshell Deluxe. This is by no means a comprehensive list, just some of my fellow creatives who inspire me. Pictured here is the FBS Tapes and Sprayers booth from the 2018 SEMA Show where I had the opportunity to showcase my work among some of the industry's best; a huge accomplishment I am proud of.

Jenn Mayberry holds a BFA in Fine Arts and a BA in Art History from Buffalo State College in Buffalo, NY. She began airbrushing in 1999, in her junior year of high school, and hasn't put down the gun since. She began co-instructing the Old School Realism classes around the country at the renowned Airbrush Action Getaways in 2017 (now defunct); and co-instructs the Freedom to Freehand class at the Airbrush Art Circus, held bi-annually in San Antonio, TX and various locations in the United States. She also co-instructs private workshops nationally and internationally; in locations such as California, New Jersey, Florida, Germany, and Canada. Her airbrush talents have been called upon as one of a few elite artists whom have represented House of Kolor/ Valspar Auto/Sherwin Williams, Anest-Iwata Medea Airbrush Company, and RTi-PBE DriAir Systems at the world famous SEMA Show held annually in Las Vegas, NV; of which she is once again scheduled to return this October. She has also been featured in international magazines out of Germany and England. Jenn's fine art interest are inspired by Neo-Pompeism, Neoclassicism, and Magical Realism; and is currently exploring those themes and ideas in her work. Her website is: www.tempestairbrush.com



Aleksandra Amidžić

Aleksandra Amidžić is an artist from Belgrade Serbia. She has 10 years of experience painting with the airbrush. Together with her husband she makes the MysticAirbrush team.

Alex loved art for as long as she can remember. In her childhood she already knew she wanted to become an artist, just not exactly what kind of an artist. Because of her free and unconstrained spirit, she knew she could never work in an office or any kind of 9-5 routine job.

During her education, she did a lot of pencil and charcoal drawing and traditional painting, but at her first contact with the airbrush, she knew that was it!

She felt the versatility of the airbrush was supreme to any other painting tool and immediately fell in love with the technique.

A big white canvas is a surface she likes best and lately, she is focusing on creating original art on large size canvas. When she paints she loves to put on some nice music, sipping her coffee and forget about everything else. Very often her beagle Buddy keeps her company in the studio.

Alex is primarily a freehand airbrush artist, but

she also uses traditional paint brushes for small details, hairs etc.. She paints with waterborne airbrush paints and doesn't have a favorite brand, instead, she uses 5 or 6 different ones and takes what's best from each one. In her arsenal, there are mostly 0.2 nozzle airbrushes, a couple of 0.3 and even a 0.5mm mostly for larger surface background covering,

She also loves making and editing videos for their MysticAirbrush Youtube channel where they try to bring airbrush closer to their customers and audience but also inspire and offer advice to young airbrush artists.

A huge success in her career was airbrushing an airplane and that was a springboard for MysticAirbrush. She feels that the trust your client gives you is a direct confirmation of you as an artist.

Her next business challenge is opening a studio in Munich, Germany which is already being set up and finishing a series of paintings she has planned and can't wait to get to work.

In her words, advancement is very important and makes artists always fresh and interesting to their customers.

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Airbrush The Magazine we will try and include the native language text for any artist that English is not their native language. We believe the artist

Aleksandra Amidžić je umetnica iz Beograda. Ima deset godina iskustva u airbrush oslikavanju. Zajedno sa svojim suprugom čini MysticAirbrush tim. Aleks je volela umetnost od kada zna za sebe. Već u ranom detinjstvu znala je da želi da postane umetnik, ali nije znala tačno koja vrsta umetnika. Zbog svog slobodnog duha znala je da nikada neće moći da radi u kancelariji ili na bilo kakvom rutinskom poslu od 9 do 5.

Za vreme svog obrazovanja mnogo je radila olovkom i ugljenom, kao i klasičnim četkicama, ali u svom prvom kontaktu sa airbrush-em znala je da je to to. Osećala je da je univerzalnost airbrush-a bila moćnija od bilo koje druge slikarske alatke i odmah se zaljubila u tehniku.

Veliko belo platno je njena omiljena površina i u poslednje vreme se fokusira na stvaranje autorskih slika na platnima velikih dimenzija. Kada slika voli da pusti neku dobru muziku i zaboravi na sve. Često joj njen bigl Badi pravi društvo u studiu.

Aleks je primarno freehand airbrush umetnik, ali koristi tradicionalne slikarske četkice za sitne detalje,

family, friends, fans in their country should be able to read their article also. Below is Aleksandra text in her native language.

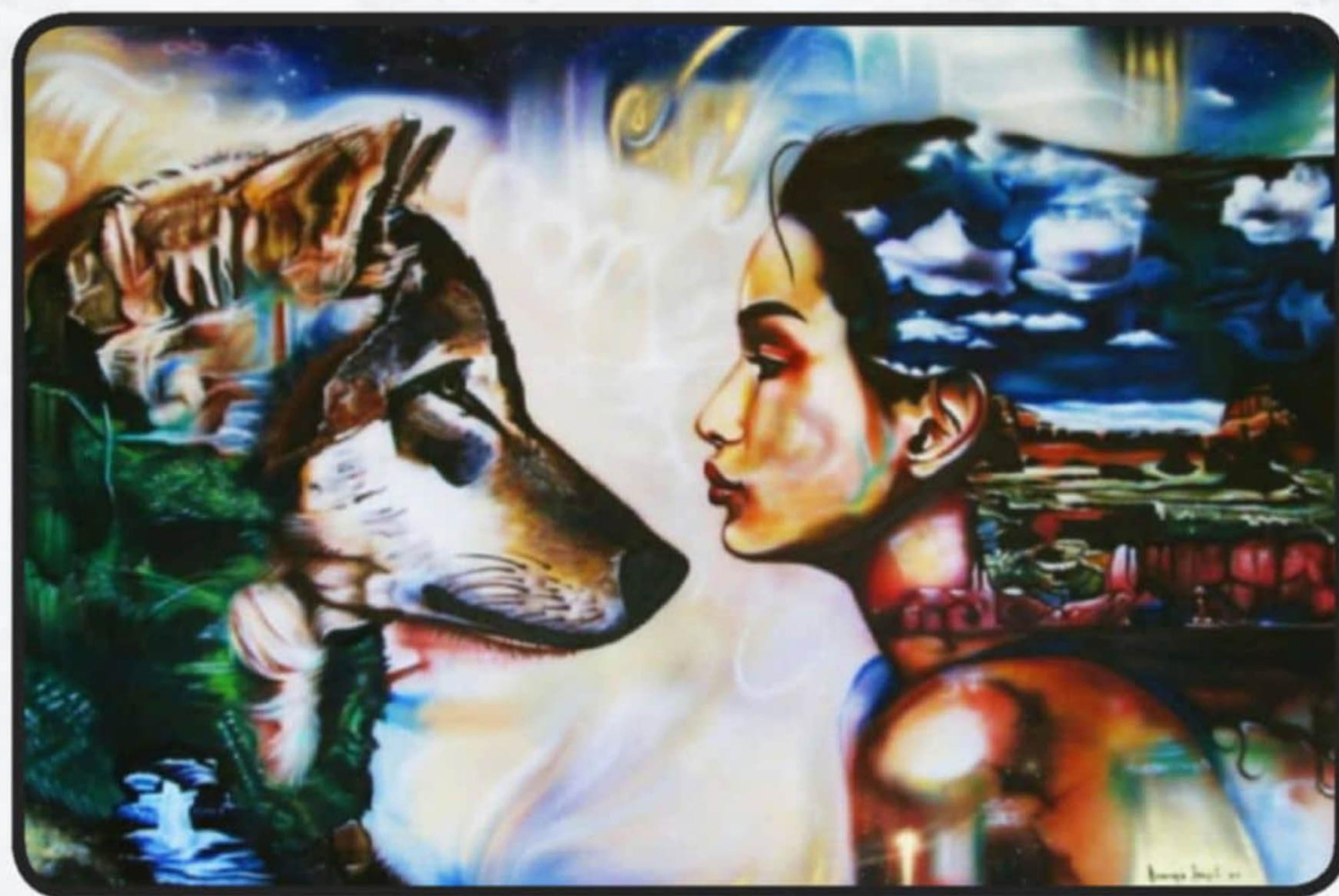
dlaku itd... Slika bojama za airbrush na vodenoj bazi i nema omiljeni brend. Umesto toga ona koristi 5,6 različitih brendova i uzima najbolje od svakog. U svom arsenalu ima uglavnom precizne airbrusheve sa diznama od 0.2mm, nekoliko 0.3 dizni, pa čak i 0.5 za veće pozadinske površine.

Takođe uživa u pravljenju i montaži videa za njihov Youtube kanal - MysticAirbrush na kojem se trude da približe airbrush svojim klijentima i publici, ali i da inspirišu i ponude savete mladim umetnicima.

Veliki uspeh u karijeri doživela je oslikavanjem aviona, a taj projekat je bio i odskočna daska za MysticAirbrush. Smatra da je poverenje koje vam daju klijenti direktna potvrda vašeg kvaliteta kao umetnika.

Sledeći poslovni poduhvat je otvaranje studia u Minhenu koji je već u povoju kao i rad na seriji autorskih slika koje je već osmislila i jedva čeka da počne sa radom.

Po njenima rečima napredovanje u poslu je veoma važno kako bi umetnik uvek ostao svež i interesantan svojim klijentima.



CORRINE CHORNEY

My first airbrushing experience was when I was 14 and taking a ceramics class, and used to add shading and depth to my pieces. I did not experiment until 20-25 years later when I decided I would like to try painting my jet ski. At the time there were few avenues to learn the trade or to start as a career so I never picked up another airbrush until just a few years ago when my good friend, Donna Busch, started her on line business of Maple Airbrush Supplies. To support her, I enrolled in my first ever seminar with the world renowned artist Daniel Power. I fell in love with the form of art and what one can accomplish with an airbrush and have been painting as a hobby for the past 4 years.

I am from and live in Alberta, Canada and in 2017 I entered three of my pieces (as a series) in a local gallery show and was thrilled that I was awarded the "People's Choice" award.

Since I only paint 5-10 pieces a year, I tend to prefer monochromatic, starting with black and building with white. I still find I have the best results with this method but am trying to expand my skill levels with other methods. Although I have painted on surfaces such as panels, canvas paper, guitars and skateboards, I would have to say painting on slate, is my signature style.



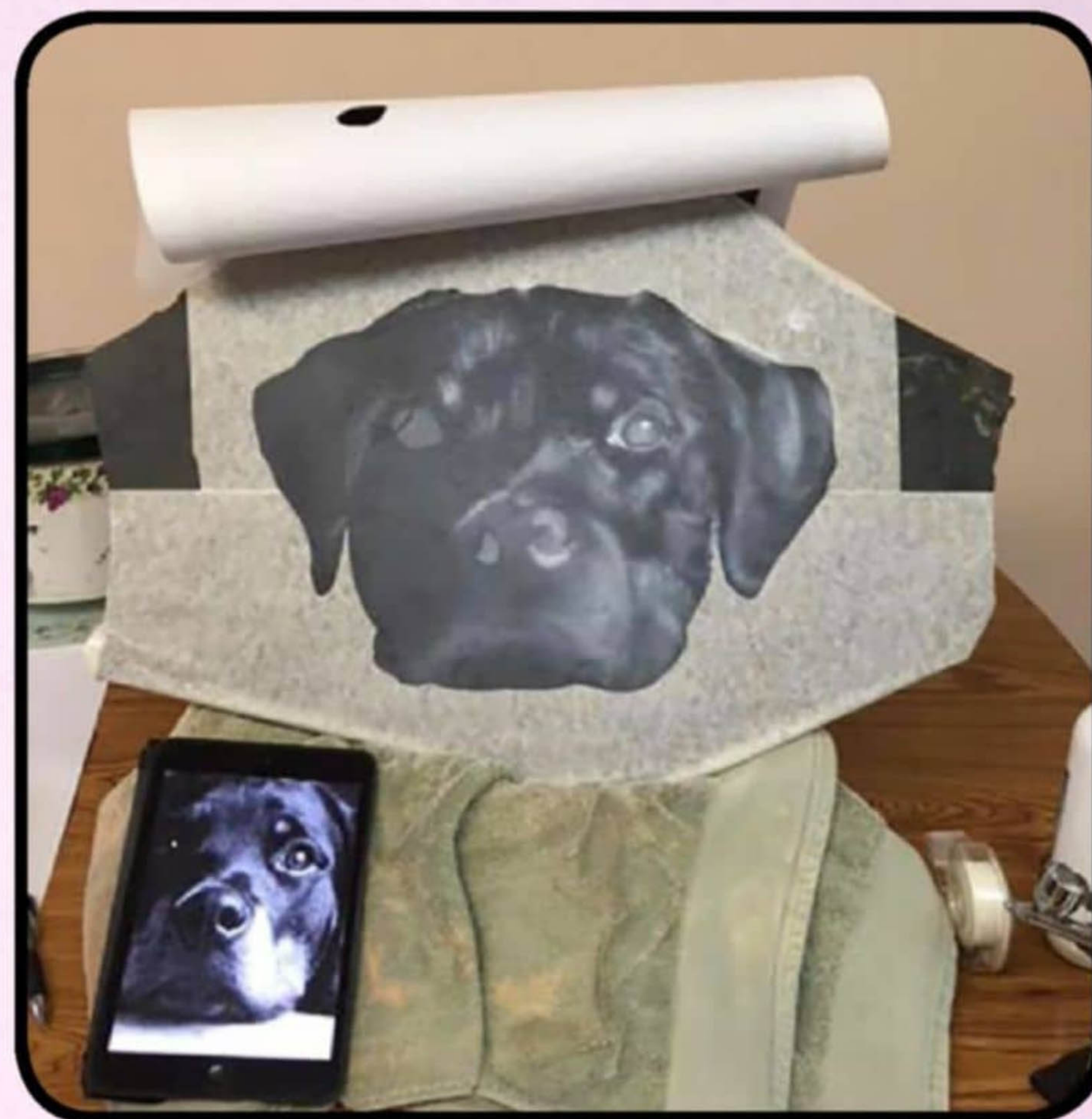
Process of the Rottweiler

I take a very simplistic approach to creating my monochromatic pieces. It is all about depth perception and working from dark to light, with the darkest areas being the furthest away and lightest shades being the closest. Because I paint monochromatic, I always convert my reference photo to black and white.

Pic #1: Start off by my masking my entire piece. Aligning a photocopy of my reference picture onto my piece (as to where I want to place it) and then using carbon paper I outlined the subject matter and use an xacto knife to cut the outline out. Typically I use the 12 inch wide masking.



Pic #2: On my reference copy I cut out key parts (eye, nose/nostrils etc.) re-align the copy back over my piece and spray a light mist of white to map these areas to ensure that I get correct proportion and placement.



Pic #3: Referring to my reference picture I will start building white and highlighted areas. On my slate, for white paint, I prefer Trident, but will also use Createx Illustration.



Pics #4 & #5: Once I have a good foundation of my piece, I will go back in with black and charcoal grey mixtures to redefine shapes, shaded areas and add depth. I will work back and forth with the whites and grey/black mixtures until I am happy with the results. Before I am completely finished, I will remove the masking and work to soften the hard line created by the masking, by either adding light

spray for shading, adding background/foreground detail and/or hair detail (depending on the piece). I also tend to move around on the piece and work on several areas at a time to assist in drying time and giving a fresh eye when you back to the original area. Stepping a few feet back periodically while painting also helps give an overall view as to how the painting is coming along.



Pic #6: Is my final result. I currently follow these procedures for 99% percent of my pieces.



We would like to congratulate Corrine on her very first gallery showing. Her work was displayed in Gallery 501, Sherwood Park, AB. Canada.

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Melina Wuggonig

Hello! I am Melina, a 17-year-old self-taught girl with a passion for colored pencils and airbrush. I was born and raised in Austria and always loved to draw. Over the last few years, I developed a great love for animal drawings and tiny details and continually improving my drawing-skills ambitiously day by day. About 3 years ago, at the age of 14, I slowly took up Commission-painting and had the opportunity to bring a great number of unique pets to live with my pencils since then.

People are always like: She can draw because she has a talent for drawing and that is the only reason for her ability to draw realistic. I don't like this statement.... I think it would be too easy to say that it is nothing more than talent... based on my experiences I can say, that it is a hard and long way you have to go if you want to draw this realistic. It is about observing the things in real life and trying to bring the pictures you have in your memory on paper. With the time you will develop a more precise way to see the things in nature and you will learn to transmit this on the paper. But this requires a lot of practice and patience, day by day. For me it is sometimes really challenging, to keep up drawing and with school work, but my willpower is very strong.

I was fascinated by airbrushing ever since I first had the opportunity to hold an airbrush in my hands. In late 2017, when I coincidentally came along some airbrush-painting, I was immediately overwhelmed by this technique and wanted to learn more about airbrushing. So I decided to buy some basic equipment and give it a try. I loved painting with an airbrush from the very first moment. Since then I use every free minute to improve my skills and find out more about this great technique. Over the year 2018, I have finished several realistic paintings of animals and humans and got the chance to paint wall murals for customers as well.

What I really love about the airbrush-technique? You can paint on every surface, at every size, and you can even combine it with other materials just as colored pencils or pastels. I found out that it improves the

quality of my commission-works if I put a base-layer of airbrush-paint before adding details with colored pencils I started to make use of my airbrush on nearly every animal-portrait. This combination of smooth airbrush-layers followed by detailed pencils-strokes made my drawings look way more realistic.

For the next years, I hope to improve my airbrush skills by trying out different things and techniques. When I will finally have graduated school this summer I would like to do some big size wall-paintings as many people already asked me to do this for them. I would like to turn my hobby into a career, even if it won't be too easy. But I think I will go for my dreams.

However, I will continue with following other airbrush-artists to get inspiration and motivation and also to find put about some useful tips. I consider social media as a great opportunity to get in touch with other passionate artists and to learn from each other. You can also find my works on facebook and Instagram (@art_by_melina) if you are interested In seeing more of my artwork.



LYNDA JOHNSON

stripers of today say they started due to his course and the starter kits we pioneered.

So where does the magazine come into the story? Well, as I was learning so much about this wonderful world and our customers wanted to broaden their knowledge, I started an email newsletter for our customer base. Just under a year, the newsletter had transformed into a 32-page PDF document including hints and tips, showcasing Kris' latest work and new products.

It was around this time that I was hit by the first of my eye problems. I discovered I had a hole in my retina and macular problems, and I was only in my early 50s. Everything was incredibly distorted, and my depth perception was shot.

Soon after, my full-time job made me redundant and we decided to move out of London, and head more North to be closer to the shows we loved going to.

We eventually ended up in Leicester in 2005, with a fairly substantial redundancy package and a huge dilemma. Should we turn the newsletter into a bona fide magazine or just kill off the newsletter completely?

Having worked in publishing for most of my life, from Yellow Pages to London's prestigious Living South Magazine, I knew it wouldn't be a huge leap. It was then, in March 2006 that our first volume was printed.

Initially, I was the publisher, editor, advertising manager but did not have any graphic design skills whatsoever. I can't even draw a straight line with a ruler, so pulled in some favors and out-sourced the design.

After becoming tired of resting my feet on stock boxes, in 2007 we decided to take the plunge to move to a new warehouse unit, which is the office we still occupy. Over the years, my role has changed with each new addition to our staffing. Nigel Hewitt, who has been with me almost 9 years, looks after our advertising and Debs Tetlow, keeps our finances under control. My graphics are now dealt with in the house, as I'm a control freak but the magazine has weathered three recessions over

The origins of Pinstriping & Kustom Magazine started back in London, 1998. Having met my husband Kris, who was an artist, we decided to head to the bright lights of London town to start our lives together.

Kris bought his first motorbike and soon became a member of the renowned Ace Café. Having signed up to their newsletter, we came across an article on a guy known as WeirDo, feted as one of the only Pinstripers in UK.

Suddenly, Kris had a huge outburst: "He is not the only Pinstriper, I'm one too." I just looked mystified and asked: "you're a what?" and that was my first introduction into the world of Pinstriping.

After an intense, but short education into the art form, we set up a MySpace page to try and get Kris's artwork out into the online world, as there was obviously no Facebook back then. As all interfering wives do, I built the website with the aim of getting people to commission more of his work. However, all the enquires were people asking: 'how do I get started doing this myself?' 'Where do I get the brushes from, and what equipment do I need?'

Of course, we dutifully answered the inquiries, and after a while, it dawned on us that there was an opportunity to start a small business. It was a lightbulb moment and we realized we could start supplying these elusive products that everybody wanted to get their hands on.

So, from the cupboard under the stairs, Pinstriping UK born. My husband, Kris 'PuK' Johnson and I then began taking products to as many of the rod runs we could find. Kris soon became one of the most prolific Pinstripers around.

Our success even took us to Las Vegas, to one of the early Airbrush Getaways – organized by Airbrush Action. The trip was incredible, and it was where Kris first met Steve Chasyke and learned how to teach beginners to pinstripe. Kris taught well over 1000 people at home in the UK how to pinstripe, and some of the most renowned pin-

the last 12 years, and we are still here.

Unfortunately, my optical problems returned in 2010. My other retina shredded and needed to be buckled together and caused further macular problems. I'm now registered blind/severely sight impaired, but I get by. I live with grants, a sighted assistant in the office, and lots of magnifiers and I keep on doing what I love best.

PKG is a great vehicle, which incorporates everything from airbrush, tattoo, pinstriping, lettering, lowbrow art, and we have seen tonnes of body painters too. We are a hybrid, and proud of it. Kustom art comes in many forms and we like to showcase the adaptability of the art form. It can come in paint, sculptures, metal and even leatherwork. The magazine is now available all over the world, either directly from our unit in Leicester or via outgrowing independent news outlets and dealers. It's certainly not easy running a niche market magazine.

Unfortunately, Kris no longer stripes. In 2010, he was diagnosed with Dementia and has sadly forgotten how. But he was the inspiration and catalyst for both PKG and our annual Kustom culture show www.kkbo.co.uk. Pinstriping UK was sold

and is now operated by AS Handover Ltd, so his legacy still remains.

We are a very different magazine, embracing and exploring many genres. I choose to stay quietly behind the scenes, researching all the new wonderful talent emerging around the globe. 2019 marks not only our 12th anniversary. We welcomed on board the Wizard himself Steve Chaszeyka who now writes our inspirational pinstriping column 'Between the Lines'.

Our move to digital now brings hundreds of new readers each month, and we can be found at Magzter and Readly.

Recently I have reduced my office hours so I can spend time looking after Kris, but my passion still remains for providing a platform for artists to showcase their work both in print and at the show. I'm definitely not slowing down yet, physically maybe so, but I have no plans to retire for a long time yet. There are exciting times ahead.

Advice to other women

Be prepared to have to fight harder for respect in your industry, stay focused, embrace change, and Never Never give up. Be the best you can be.



Catia Trovarelli

Live's in Marcellano, a little medieval village in the green heart of Italy, Umbria. From early childhood drawing with pencils was my passion. I enjoyed scribbling on every surface and as an adult, I've experimented with different painting techniques such as oil, acrylics, pastels, and watercolors on different supports.

I've learned about airbrush by chance, it crossed my path and it was as if I was hit by a thunderbolt; it was love at first sight. One day my attention was caught by a woman wearing a Venetian mask painted on the side of a truck. Which technique, which brush could have realized such a work of art? Airbrush of course.

Breathless and spellbound I admired the amazing intensity of the shades, the colors and the details of that picture. So it was that I started browsing the Internet for video-tutorials, images of works of more-or-less well-known artists, characteristics and using an airbrush tool.

I was so excited that I couldn't stop thinking about how I could be able to realize those pictures, that seemed to be standing out against the background, with light and shadow, dark and bright tones. Months passed when finally I realized the only thing to do was, to buy an Airbrush (2008). I was looking at the much-desired tool for days before I decided to face the challenge.

Lots to be done all at the same time, regulate the amount of air and paint and on with dots, lines, curves, and shading skills. My emotions ran high because right in front of me there was an unexpected new world that I could never have imagined. I could express my feelings freely with this. Unfortunately, for professional reasons, I couldn't practice regularly, but airbrushing has always been on my mind.

In March 2018 I saw by chance an ad on the internet: Dru Blair was coming to Bari (Italy) in April for an airbrush workshop. How could I think

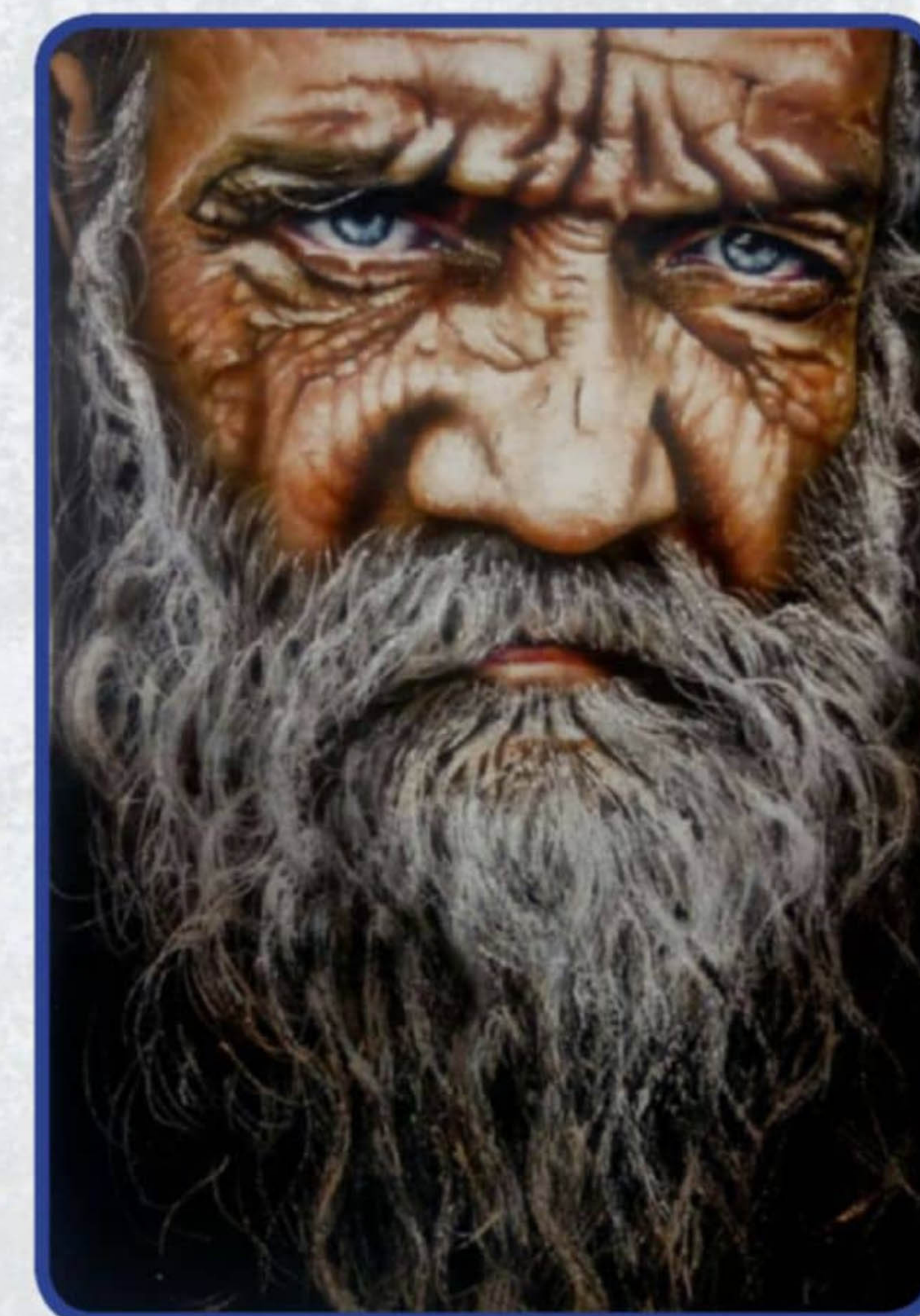
to join such a demanding seminar without ever having attended one? I decided to listen to my heart, signed up and realized a dream.

This experience has awakened and nourished a never faded passion, giving me back the energy and the determination to return to do what I love most painting and practice airbrushing. Perseverance, iron will, and practice are the secrets to improve and achieve ones sometimes surprising final aims.

Each artwork I realize is an exciting challenge: choose the picture, study the colors, capture the details, draw freehand and apply maskings to give strength and realism to my piece of work.

Currently, I practice airbrushing almost every day and when I can't spend my time with my favorite activity I feel suspended. The desire to follow the evolution and the blossoming of my work is always on my mind. The shapes, the light and the colors of the world around me stimulate a new project every day, gifting me with new emotions every time.

As a self-taught airbrush artist, it also gives me much satisfaction to paint on commission. When I'm asked what I do for a living I reply "Business Agent". And then Gianni, my husband always adds: "...and she is airbrushing too" [facebook.com/catia.trovarelli](https://www.facebook.com/catia.trovarelli) [instagram @catiatrovarelli](https://www.instagram.com/catiatrovarelli)



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MEMBER

Iryna Bershadska

To begin this project I use wax and grease remover to clean the surfboard, prep the surface and base coat it a dark metallic blue and then applied several coats of clear. After giving the clear coat proper time to dry I wet sand the surface with 600 grit wet sandpaper preparing it for airbrushing.

Первый шаг подготовка поверхности, нанесение базового цвета - темно синий металлик и лакировка. Через пару дней шлифовка по мокрому наждачной бумагой 600.

I start my artwork with what will be the curl of the wave toward the top of the surfboard. For this, I use cobalt blue with a touch of white and a few drops purple. With this, I want to show the motion of the wave curl and some of the over-spray coming off the top of the curl.

Мой базовый цвет в начале работы синий кобальт + белый+пара капель фиолетового. Рисую движение волны, туб и ветер с берега.

Next using opaque white I start added highlights to the wave and using an almost black blue the shadow areas. Moving down the painting and using reduced white I add sunlight streams that appear to be under the water.

Следующий шаг это прорисовка бликов на волне, пены и брызгов плотным белым. И затем черно- синем тени и рефлексy на волне. Потом сильно разбавленным белым пишу лучи солнца под водой.

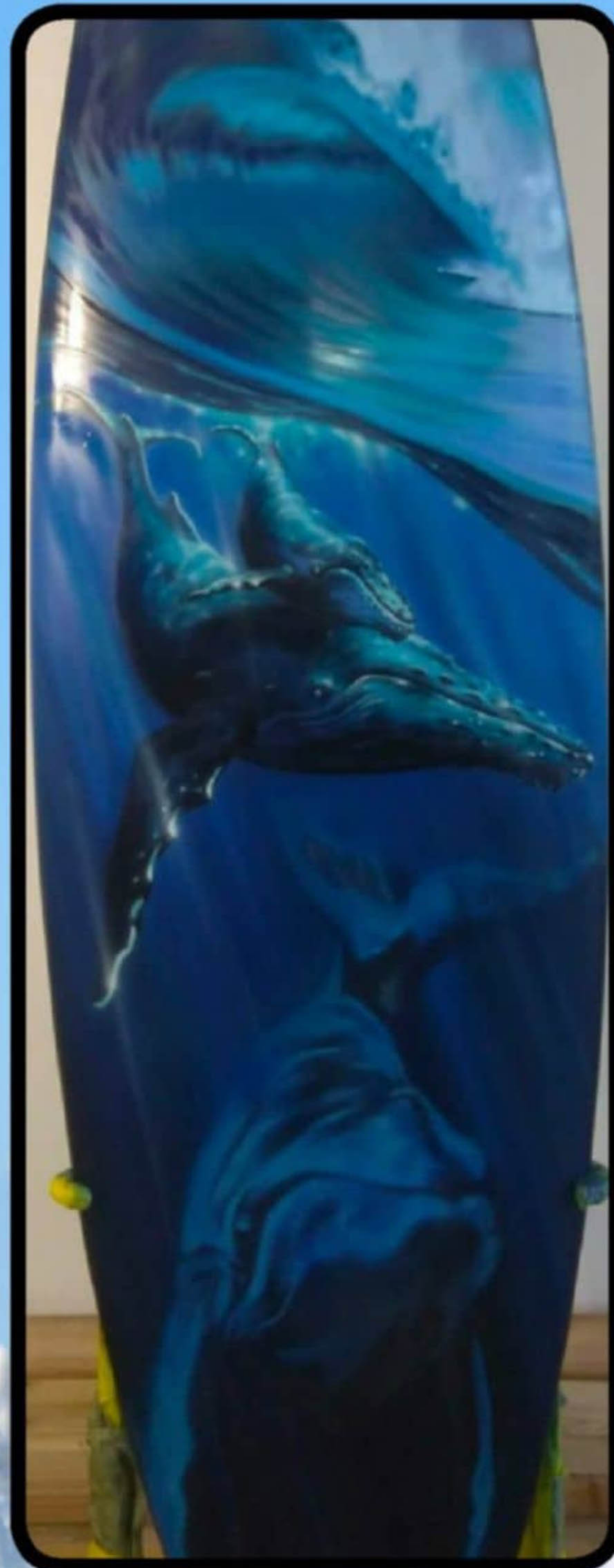
Now to start on the whales I use a white watercolor pencil to faintly draw my whales. At this point, I do not get to detailed with my drawing just sort of an outline.

Рисую очертания китов белым акварельным карандашом, детали не важны, только силуэты.

Starting with the bigger of the two whales and using gray and blue I slowly paint the body of the whale. At this point I do not use any straight white or black I use them only for adding details later.

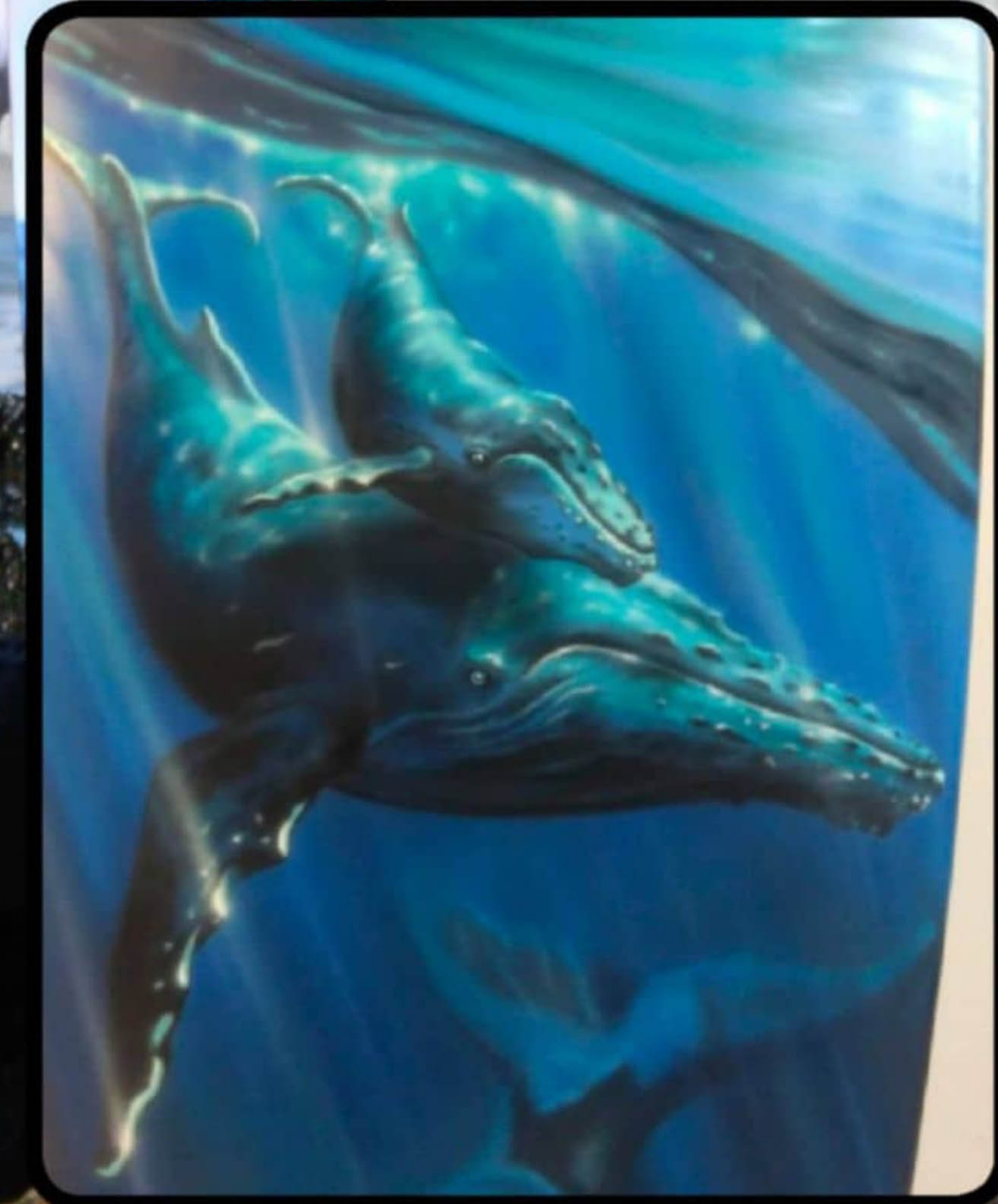
Начинаю с большого кита. Работаю двумя цветами серым и голубым для построения тела. На этом этапе не использую чистый белый либо черный, их я буду использовать при детализовке.

The bigger of the three whales almost done so I move onto the three smaller whales.



I start on the smaller whales (mother and baby whale) using the same colors as the bigger whale. To paint the highlights in all the whales I use a mixture of white, oriental blue and teal for the high lights on the whales.

По тому же принципу работаю с мамой китом и китенком. Светлые пятна прорабатываю смесью белого голубого и бирюзы.



Now it is time for more details. With black + a little bit dark blue I paint the darkest spot on faces and fins. I do not spray any dark colors on the tails because the tales are far away and need to be a little bit fuzzy looking. That gives the effect of the animal's size. A couple coats of clear coat, sand and buff and this surf board is done.

Проработка деталей на маме ките и китенке. Смешав черный с темно синим прописываю самые темные пятна на мордочках, плавниках и брюшках. Хвосты не пишу темными цветами, они должны оставаться чуть размытыми, не контрастными, это даст эффект удаленности и размера животного.



Iryna Bershadska

San Diego, Ca.

Airbrush Artist, Painter

kustompaintbycosmo.com



AMANDA BELAND

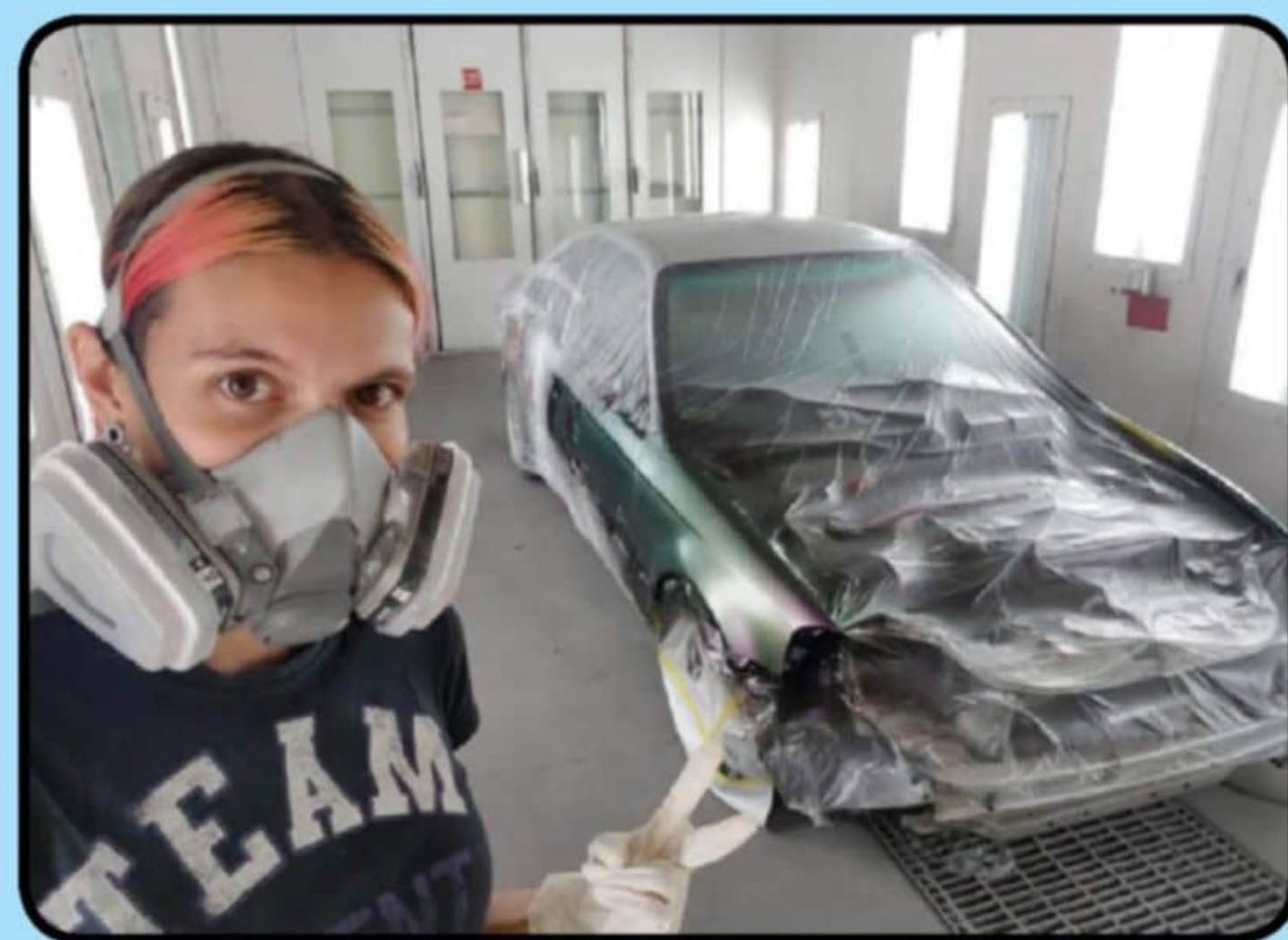
I was born and raised in Northern Arizona and I am a 5th generation Automotive Painter in my family, but the first woman. I first began working for my father at age 15 just sweeping and cleaning up the shop. From day one I wanted to learn to paint cars. My father soon had me prepping cars, priming, then cutting in parts, then finally began painting completes on my own. Quite often I was getting inquiries on airbrush work so I decided to give it a shot. It was not a pretty start, many times I would quit for months and pick it up again but eventually, I found my groove and gained the confidence to start my own company known as “Ms. Conception Paint”.

I am a huge art fan and have always been of a creative mind; once I discovered how vast the airbrush community was and how close everyone is I was overjoyed with not only how far I could push myself and my own limits, but also have incredible support all along the way.

I tend to put my art all over whatever it will stick to, and I’m still experimenting all the time with new ideas and how to make the mundane “Custom”. Majority of my airbrush work trails along with the automotive painting, going on cars and motorcycles, but painting animal skulls are my favorite. Being in the southwest painted skulls are everywhere and easy to come by so I wanted to spice it up and express myself and my passions at the same time. My skulls have been in two art galleries and have won two awards. I attend lots of art and trade shows, car shows and the like; I enjoy the smiles people get when I present them with something I created, it drives me to make more and go bigger and better, something different. I consider

my career is still in the early stages but my sights are set high and I love mixing the automotive custom world with the contemporary art world for a fun interesting mix. Nothing is going to stop me from expanding on this.

For women wanting to be in the industry or just starting out my piece of advice is to learn as much as you can from as many sources as you can. Find which methods are best for you and work harder than is expected of you. Be prepared for those who doubt you or try to put you down, but just have confidence and let your work speak for itself.



JESSIE MADERA

At the age of 18, my art career would begin not because there was a desire to be an artist but because art was all I had left. I had fallen incredibly ill and homebound for 4 years as I fought chronic Lyme Disease and I would paint to ease my mind from the intense treatment process.

The proceeding 10 years focused on honing self-taught skills and establishing who I am as an artist and what exactly I wanted to create in an already over-saturated field. Later down the line, you realize it’s just about creating works that I would hang in my own home.

I create various types of custom and original art from acrylic paintings to digital design for independent brands, the music industry, and apparel companies. Only within the last 3-4 years have I discovered airbrushing and really kind of ran with it. I knew it existed but wasn’t exposed to it enough to realize just how transformative it could be to my career.

Starting with water-based to enhance the paintings I was already creating, it was also then important to transition into solvent-based paints to take on projects in the automotive field as well as instruments and other surfaces.

traditional style paintings, and even when airbrushing, my approach is very congruent with that. When I paint a motorcycle tank or helmet, I want to create miniature paintings, not just traditional airbrush imagery.

With a focus on acrylic and airbrush, using a mix of hyperrealism techniques and pop surrealist tones, I am able to demonstrate disguised macabre themes in a whimsical execution. This allows for a resonating moment of connection to childlike innocence with the ripened angst we deal with as we cultivate maturity.

I believe it’s important to keep the work fun, bright and sometimes straight up sexual to challenge the idea that art doesn’t always need to be regal and stiff to be respected. These philosophies translate throughout all fascist of my custom art projects from canvas painting, to digital design as well as automotive airbrushing.

I enjoy creating art that allows the whole of society to relate to at least one point in the works establishing a subconscious unifier to not only others who view the piece but to all other works in each collection.

At the end of the day, I want to create things that make me happy and the airbrush community has allowed me to flourish my inspirations in a way that is refreshing to my creative process.

10 years later and I’m just scratching the surface of what it means to be a successful full-time artist, and I’m always questioning what that means at the same time. This next year will be spent reaching out to more conventions, events, galleries, and publications to expand my physical presence. Social media can’t last forever...

JessieMadera.com
@thepaintingbuzz
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Many wonder how did a woman like yourself end up in the automotive paintwork. I'm asked this almost every day. Simply put, I was born into this!

My father likes to tell everyone my entry into the paint world was at 5, in 1988, when I was helping him package hardener in our garage in South Florida.

I was born in Ft. Pierce Florida, and grew up in Jupiter. My father worked in various different kinds of paint growing up. Marine, industrial and automotive. So from a very young age, I was around this industry and picked up on a lot of various levels of knowledge.

In 1996 I moved to Virginia. I spent my summers working at the large automotive jobber store my parents ran. I ran the front counter, took orders and mixed paint. This is where my true love for automotive paint developed.

I would spend time, when I had it, mixing up variations of custom colors. I would make colors into basecoats that always normally needed to be tri stages. Even at 15, I was pushing the boundaries of what paint could do. This experience helped me create the Tamco Custom Colors line.

Recently at a car show, I saw a color I made for a guys truck when I was 16. I made him a custom blue, and a pearl orange base for his flames. People wonder, where did you learn the Autobody and paint aspect, not just the "paint part". When I was 17, I worked in a large super body shop in Virginia Beach, VA.

Every day at 11 am, I would get out of school, and mix paint for them at this shop. I would be done in less than an hour, and would become extremely bored! Three painters worked there, preppers and detailers. Every day they taught me what to do, showed me and guided me. Just for fun, and to learn. I remember the first time I completely chemically stripped a hood! It stunk and was a mess!

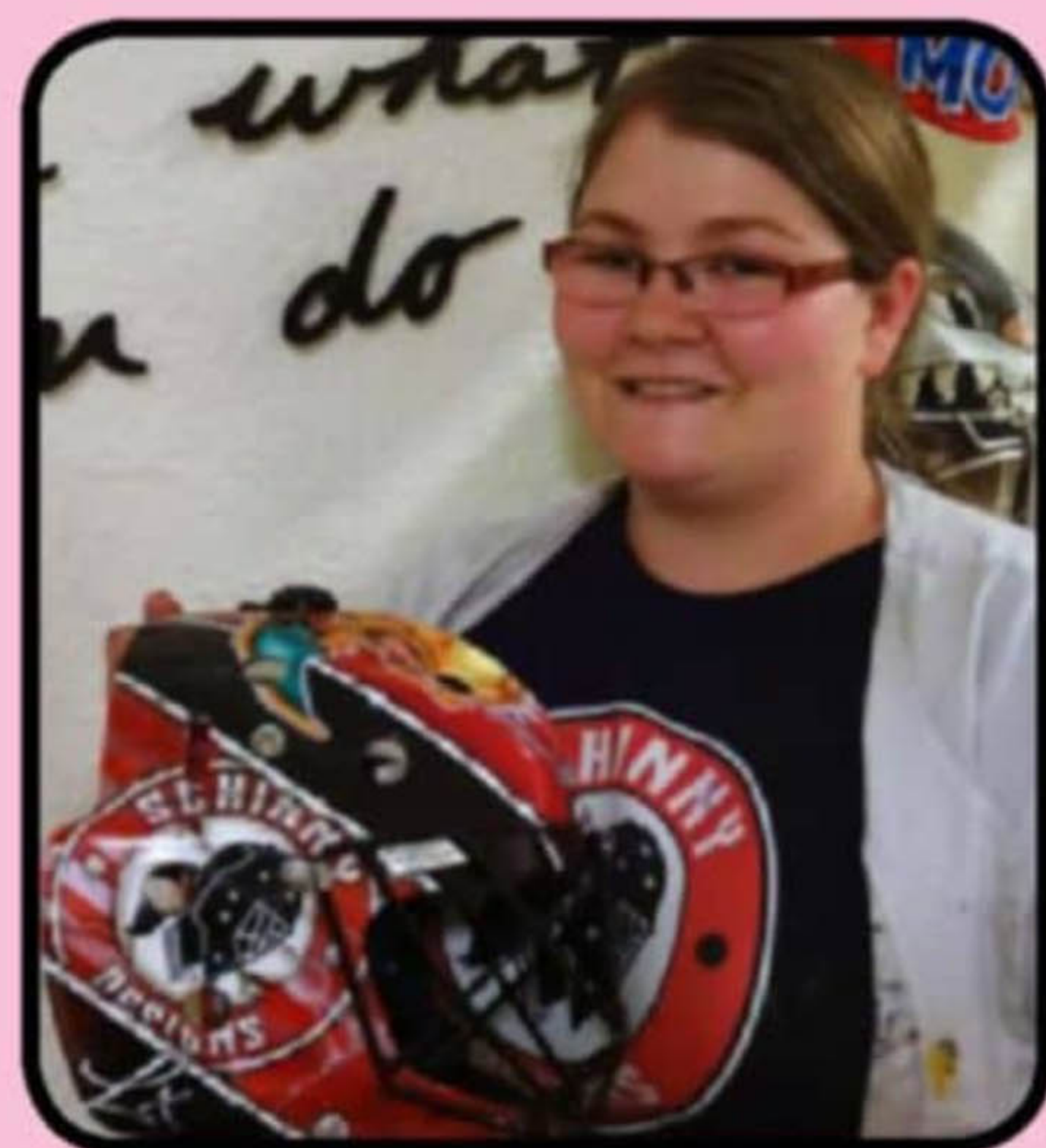
In 2001 I had graduated from HS, and my parents had started full-fledged manufacturing Tamco Paint. That brought me into a whole new level of paint. You think you know paint until you start making it! You learn a completely different level of the industry. How it's made, what the chemicals do.

What they can't do. You learn that so much of what you thought you've heard or been taught about paint, was actually factually incorrect. There are so many myths in the paint. And I've tried with my Facebook Group, Tamco Paint Automotive 411, to break those myths.

Being a woman in this industry of primary men can be hard, and you have to prove yourself. And I found out a long time ago, knowledge is the key. Sharing knowledge and teaching. Once you prove you have the ability to fully explain what you make and sell, you can prove yourself and the product time after time!

Fast forward to 2019, with my background, on hands experience and the serious help of social media. I've been able to grow Tamco into something I only dreamt about. People are using the product, people I only hoped might hear the name in passing. We've grown it into a highly popular Custom line as well. With a line for Airbrushing, a line of urethane Pinstriping colors, Custom Colors, what is discussed as some of the beat clears and primers in the industry!! We aren't just doing the same old thing everyone else does. We feel we do it so much better! And that's the foundation of Tamco. We won't touch it unless we can perfect it. A line of candy concentrates will be coming out, but again, not until it's better than what's currently on the market!





Morgen Schinnour

I began practicing on old mask shells and wood planks. In 2007/2008 I entered the Design a Goalie Mask contest for the IIHF World Juniors for Team Canada. With another winner from Montreal, QC won out of roughly 1500 entries! Steve Mason, an unrestricted free agent in the NHL, wore my design and Canada went on to win gold! Seeing a mask that I designed on TV only strengthened my love of airbrushing and designing goalie masks!

I attended SAIT in Calgary, Alberta for a Graphic Communications and Print Technology diploma and graduated in 2012. This course helped strengthen my designing skills and gave me a better understanding of how to make the designs flow smoothly.

As for my airbrushing skills, I am mostly self-taught but I have had lots of excellent tips and help from some really great airbrushing friends throughout the years! I use Createx and Wicked colors since I do the majority of my painting from home.

I'd say my favorite part of the painting process would be when I get to peel away all the masking to reveal the artwork underneath. I enjoy the feeling of even surprising myself with a mask when I step back and have a look at it. Also, I really love to either see the reactions or read the reactions from my customers. I enjoy bringing them happiness when they receive their freshly painted mask!

My biggest goal would be to get a mask that I've airbrushed into the NHL, which would be a dream come true!

In early 2014 I began the process of getting even closer to my dream, I started my business 'Schinny Designs' and haven't looked back since. I've painted masks for goalies in the WHL, NCAA, Juniors, College/University as well as many minor hockey and beer league goalies! I've even shipped a couple masks overseas to Switzerland, Germany, and Hong Kong! My customers have been amazing as well as a very supportive family to help my dream grow. I look forward to what the future brings and meeting all my future customers!

As for advice to other women who want to airbrush... My best advice would be to never give up, have patience and always keep practicing. It is tough to be in a mostly male-dominated industry but as long as you work hard to improve your skills and build your reputation good things will eventually come your way!



WHAT'S YOUR PASSION?

By Maryellen Vettori

pas·sion
/paSHn/

1. a state or outburst of strong emotion.
2. a strong sexual love.
3. an intense desire or enthusiasm for something
4. a thing arousing enthusiasm.

PASSION. It is the thing that drives us all to do the most amazing things. It is the root of our enthusiasm and fulfillment, if we harness it properly. What's your passion? If it is art, then you understand the drive, downright mania at times, and the inspiration we get from creating a beautiful piece from a blank canvas. It's our heart and soul, isn't it?

There's nothing more intimidating than sharing our work with the world. Nothing! Each piece becomes a reflection of ourselves, as they say, our children, of sorts. Opening ourselves to criticism is the hardest thing to invite into our lives. Why do we do it? What drives us to want that kind of rejection or glory? I believe it is passion.

We stress while working on it ~ Is it done yet? What is wrong with it? How can I fix it? We're our own worst critic, and it is a form of torture to bring the piece to our vision. But it's so fulfilling when it does reach our expectation. It is all the more fulfilling when we receive accolades for our effort. However, being satisfied with myself is what I find most important and ultimately fulfilling.

My passion for art was something I was born with but never nurtured it past high school instruction. PTA President and Band Mom status had me drawing on my creativity ~ making signs and sets for plays and such, but it wasn't until after my children were raised that I rediscovered my passion, when I was asked to illustrate a book of haiku. "Reflections of a Sacred Dream" hit the shelves in 2013, my first professional endeavor as an artist. It was just about the same time that I discovered the airbrush, and my passion was further ignited.

My airbrushing journey has been very short compared to my peers, but I feel that each piece I choose to create has taught me something and has allowed me incredible growth as an artist. I'd like to share some of that journey with you in a sort of "what brought me here" kind of approach. Not by means of a typical step-by-step article but more of a step into my airbrushing journey, perhaps.

One of my first portraits that inspired me to keep on airbrushing even through diversity, was my Daniel

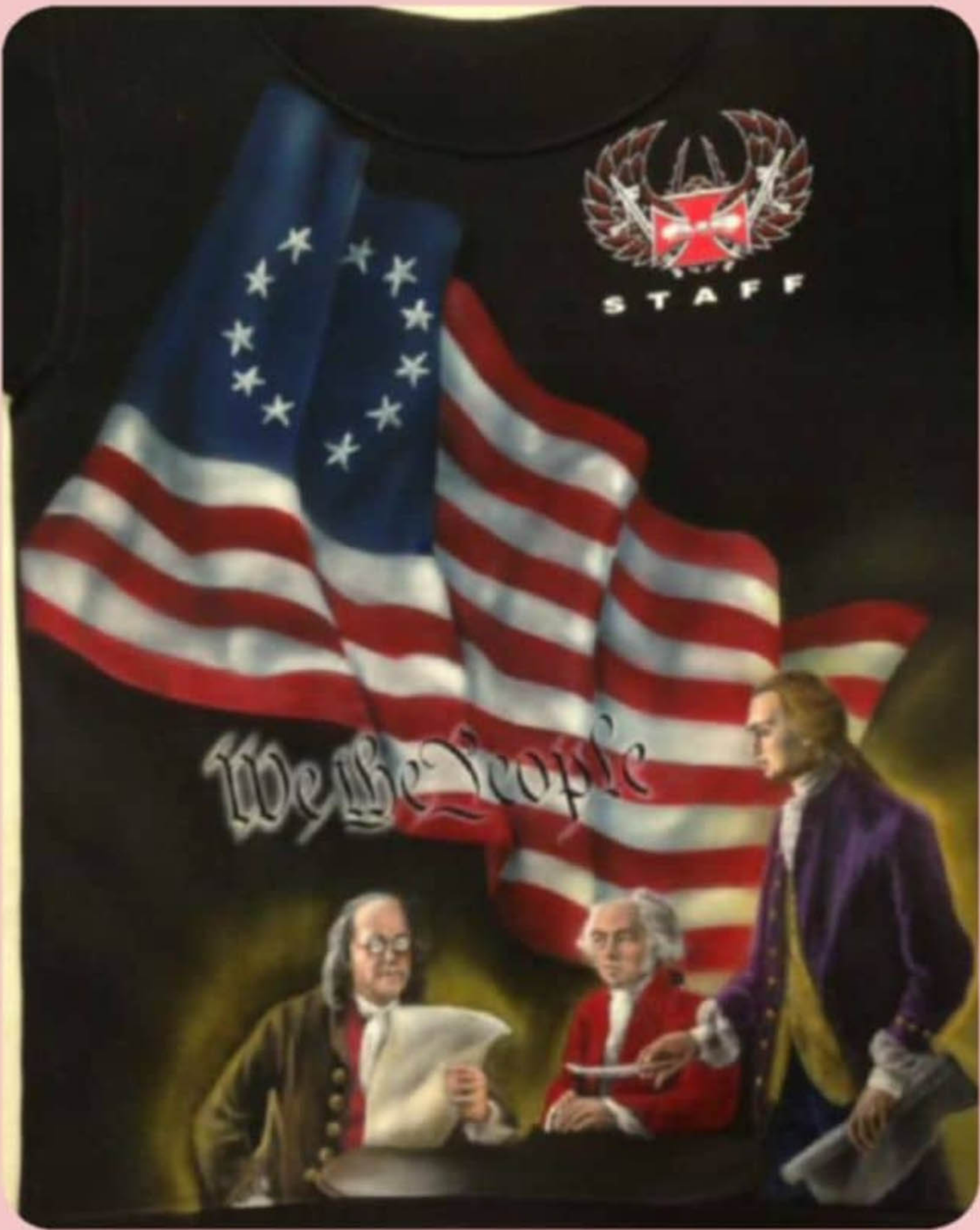
Craig. I mean, how can you not feel passionate about staring into his gorgeous eye for the duration of the painting? Wait. Not that kind of passion. I had only just begun airbrushing, and although I began the painting in a portrait class at an Airbrush Getaway, I brought it back to my studio to finish because it wasn't going so well. In fact, I nearly dumped it at the airport. At one point during the class, I got reducer and pulled all of the paint off his cheek, just his cheek, so I could start it over. It was only because I felt I learned something during my struggle that I didn't give it up; just that spot simply had to go.



I learned what I wanted to do to create the porous texture of his cheek, and I had confidence I could pull the paint off entirely, and still bring it back to life. I don't know where that confidence came from, and I still laugh about it, but it actually did work out well. He's a very textured fellow, and it pushed me to the limits. Determination is a kind of passion that gets us through hard times, and it was a fantastic lesson for me as a budding airbrush artist.

Because of my affiliation with Airbrush Action Magazine, it's fitting for me to be asked to write this article in the inaugural issue of this magazine, which is featuring the women of airbrushing. I'll skip ahead a few years where I found my passion of teaching with the Airbrush Getaways. From student to assistant instructor, I was proud and driven to do it well, never dreaming that I

would be given the opportunity to have my own “Intro to Airbrushing” class after assisting only a few times. I am still so honored to have been one of a sparse handful of women who had become a full-fledged, primary instructor with their own class. I was elated at the opportunity and so honored to be a woman who was accepted into the realm of arguably the highest ranking male airbrush artists in the world. With my own style and presentation, I prepped myself for being the same kind of instructor and mentor that I had been gifted, and to whom I will be forever grateful, through my own airbrush journey.

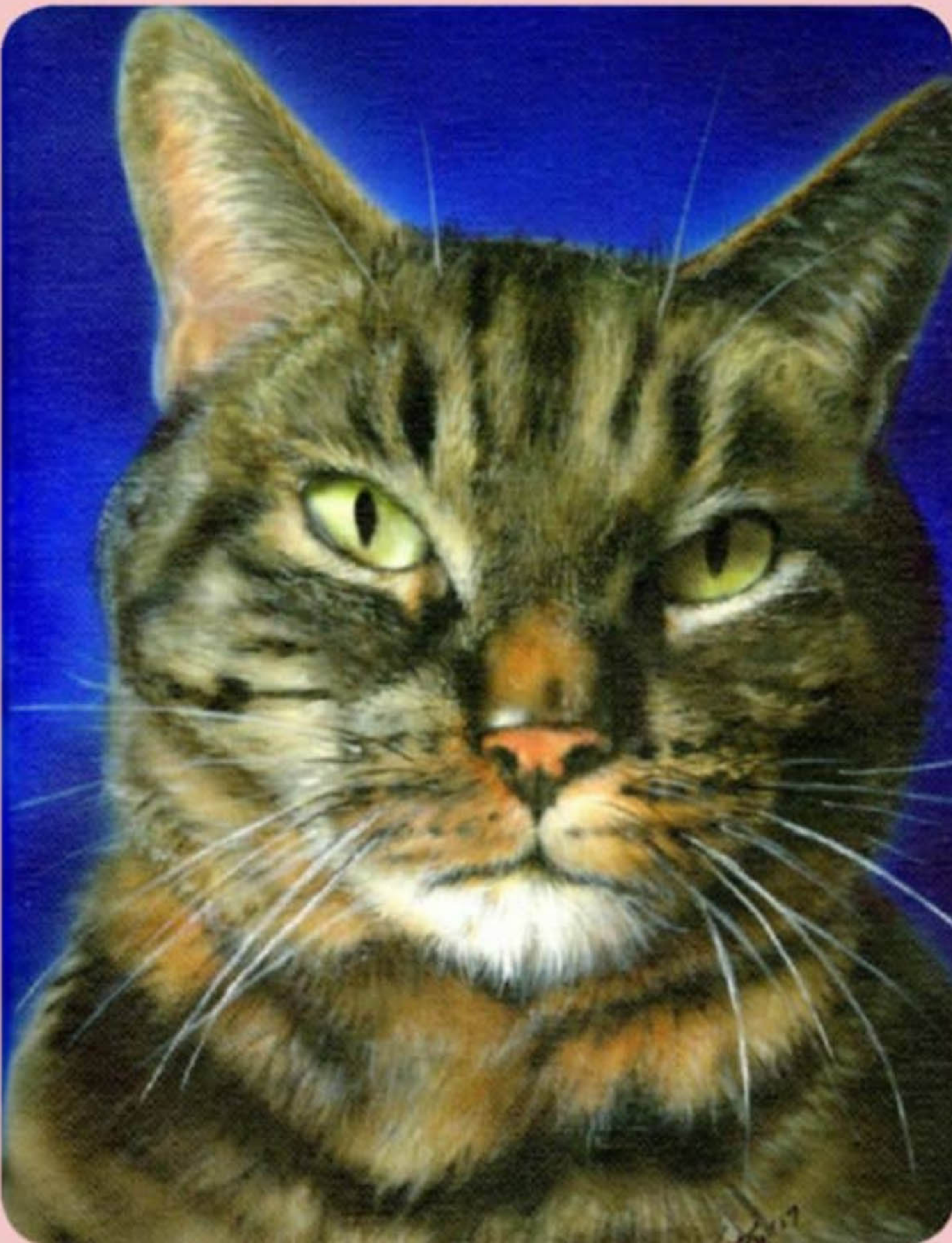


With that, I decided to “represent” Philadelphia, my home town and America’s birthplace, by airbrushing my staff shirt. I wanted my students to see what they would be able to achieve if they stuck with their training. An inspirational piece, per se. I was like them at one time, a student, and I hoped to drive them to find their airbrushing passion.

I loved this piece, and what it meant to me, and it was very unusual to see a staff shirt made into a piece of artwork. It was kind of ballsy to wear it, I felt, but it was so well received, I knew I had hit my mark.

The next piece I would like to share is my first paid job as a pet portrait artist. The customer was a young girl who lost her cat, and was devastated by her loss. I was honored to present her with the portrait, because I think I truly nailed the cat’s personality. It was so difficult and such a triumph because to do bristle hair with an airbrush was so frustrating. Literally every other hair was thick and blunt. There’s nothing about a dagger stroke that emulated this kind of blunt

hair. Around the eyes, the hair was very thick and stubby. They needed to appear carved out so it would look like the eye was deeper set into the fur. In the end, I used the same paint, but used a super fine paintbrush to achieve the bristle effect around the eyes.



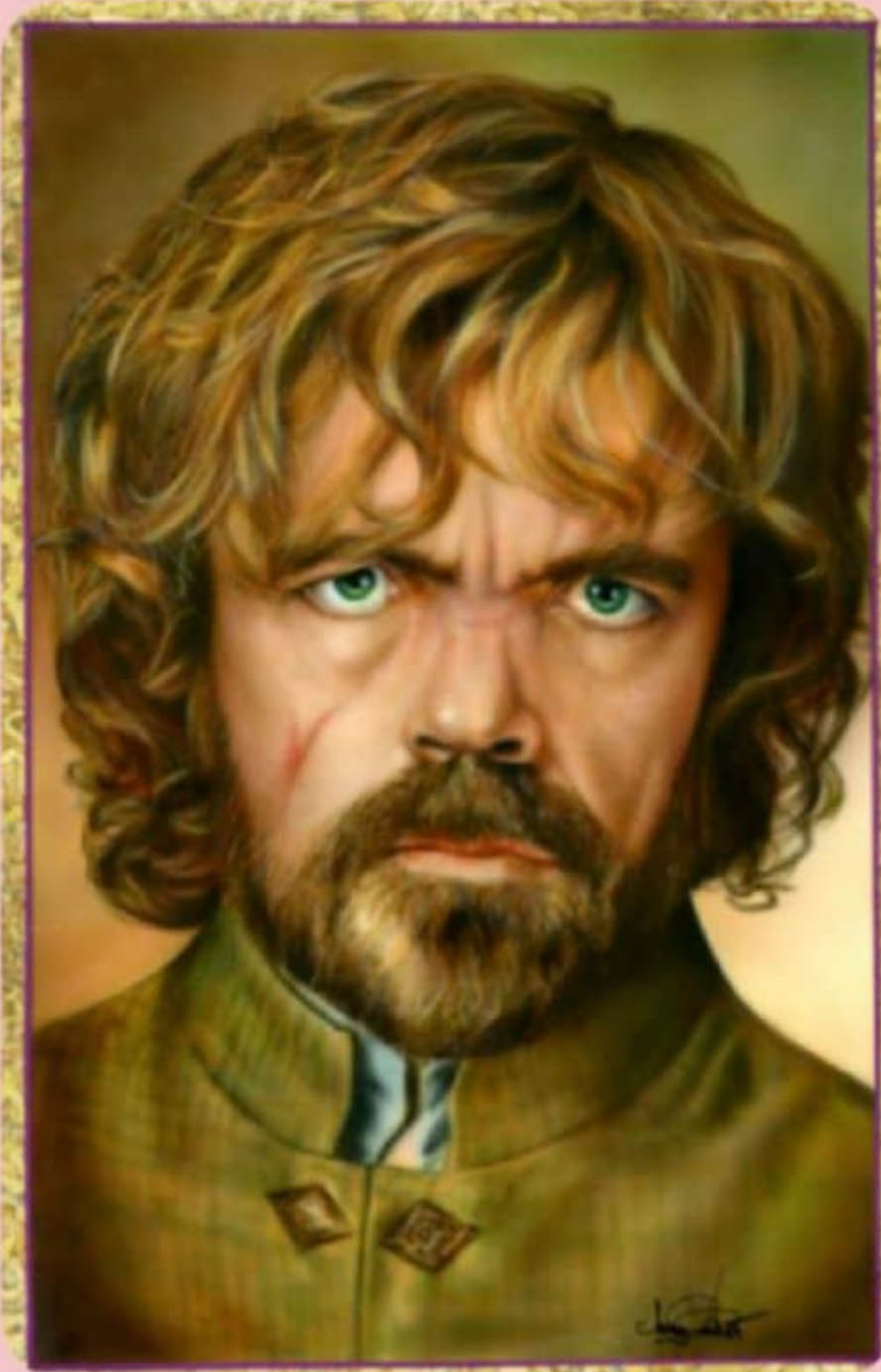
The direction of the strokes lent to that depth I was seeking. Then, I airbrushed around them to achieve the shadows and darker under hairs. What I loved best about this piece was how the eye on the right is in shadow, as is the head on that side, and the bristles under the eye and the highlight on the nose made it all pop. The cat looks like it’s bored but could probably rip your face off if it wanted. I was very much driven to do a good job on this piece because of what it meant to the owner, and I truly do love capturing the personality of each pet I portray. I realized I had a knack for pet portraiture with this piece, and it was very satisfying and drove me to a new direction in my career.

Easily, my deepest passion is humor. I love to laugh more than anything, and this next piece just cracks me up. I have no idea what even made me think of it, but once I got the idea in my head, I couldn’t leave it go. I have been accused of being girly, and the lack of skulls in my paintings has held me back as a “trendy” artist. It’s not that I can’t do them, clearly, it’s just that my visions aren’t of dead stuff! I’m more about life and nature and the beauty of the human form. This piece invokes a chuckle, or a shake of the head, from the viewer when I reveal the title, “Waited Too Long”. It’s on a t-shirt, because it was easy to pack in a suitcase and take with me to display at the Getaways. I enjoyed the anatomy of the skeletons and the satin of her gown and how his

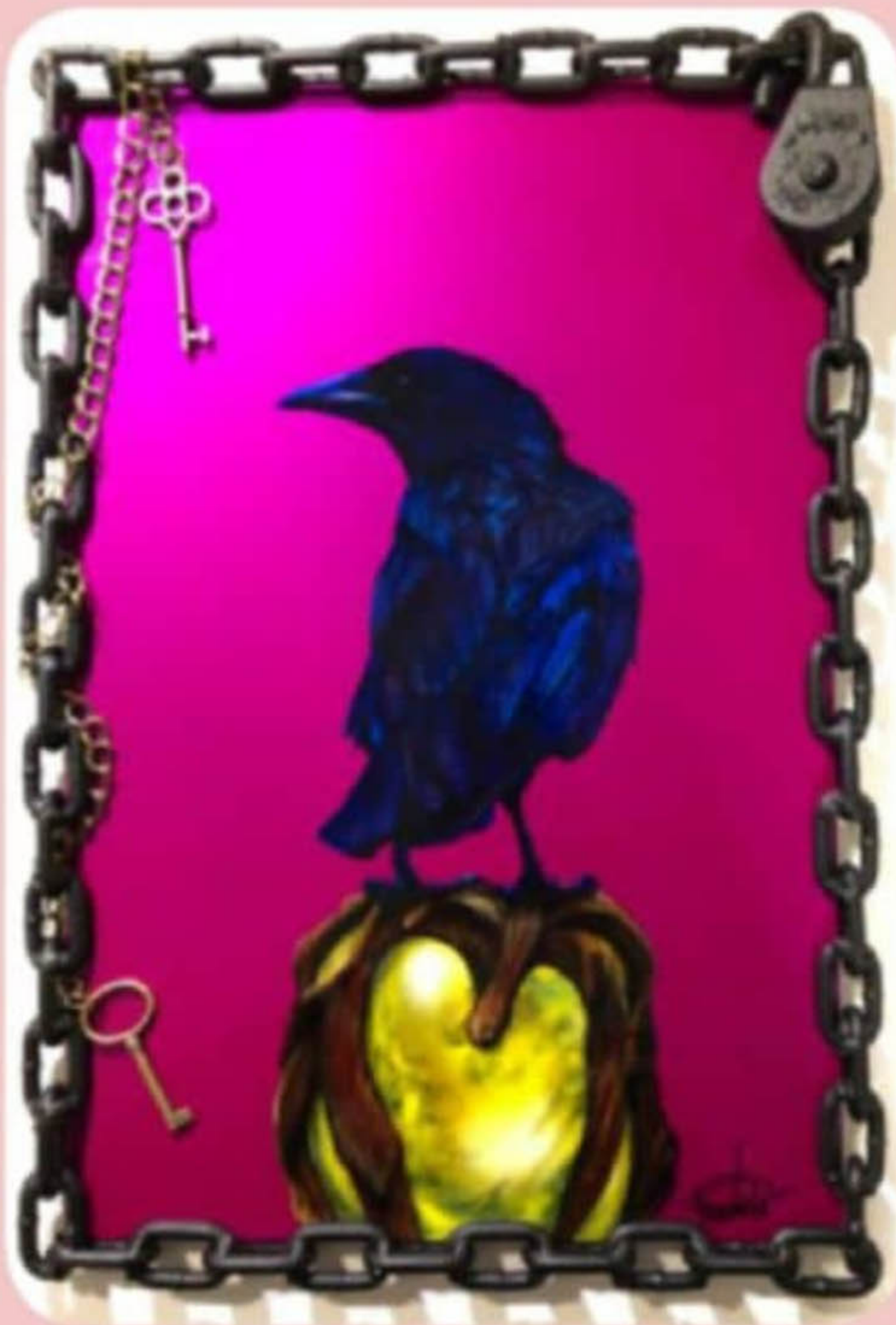
hand sinks into it where it is touching her. This piece was a risk for me in that it was out of my comfort zone. Not a lot of people have even seen it, but I enjoy the humor of this piece and seeing the reaction of the viewer.



How do you bring yourself to tackle a difficult portrait? You go into it knowing you’re pretty much going to be working beyond your ability. You have to have the passion to bring it to completion once it gets so far under your skin you can’t stand looking at it anymore. Then you bring it to life. This is my Tyrion Lannister from Game of Thrones. The actor’s name is Peter Dinklage, and I believe him to be one of the most gifted actors, and it meant a lot to me to be accurate in my portrayal of his face.



He has such interesting features, and their atypical qualities proved to be a challenge. What I love about portraiture is color. I think it’s much easier to do a monochrome portrait. I am not mocking them, but there is no color matching or subtle nuances. When you add a flesh tone, it makes the subject come alive and adds a lot of detail specific to the subject. I love matching skin tones. People speak as if there is just one skin tone. There’s no such thing. In one person’s face, there are virtually thousands of colors and hues ~ shadows and highlights, capillaries and pock marks; I love it all. I also enjoy making it look like a painting instead of just a photograph. Artistic license, as they call it, is what makes a portrait a piece of art. Sometimes, I like to add a different color reflected light on the face, or have the clothing gradient to darkness, as in this portrait, or blur the background or hair strands. Choosing a subject matter that creates an inner drive is fun, as this one was for me. However, when it’s a commissioned piece, I’ll find something in the photo that challenges me or feeds me, and I start there.



There’s nothing better than a finished piece, unless adding a frame project to your painting adds further fulfillment. In this case, the Raven was a striking piece that I began at a car show, where I was invited to paint and display my work. The panel was one I had lying around - already painted metallic fuchsia, and when I saw it, I could ‘see’ the raven perched on a sorcerer’s staff. The piece was quite satisfying, because black is not black. Someone even said, “Now THAT is how you do blacks”.

The painting was very plain even though the background was very vibrant, and in the end, I needed to frame it to put it in an art show where every piece must be framed and ready for sale. It needed a goth look. If you can’t find what you need, having access to a collision shop and a husband who can

weld certainly comes in handy. I've done it in the past, creating a striking frame, and it is just what this piece required. With my vision and his craft, I had exactly the right look for my painting. I must admit it has sparked something in me to do it more often. Keep that creative spark lite there's the trick to keeping your enthusiasm.

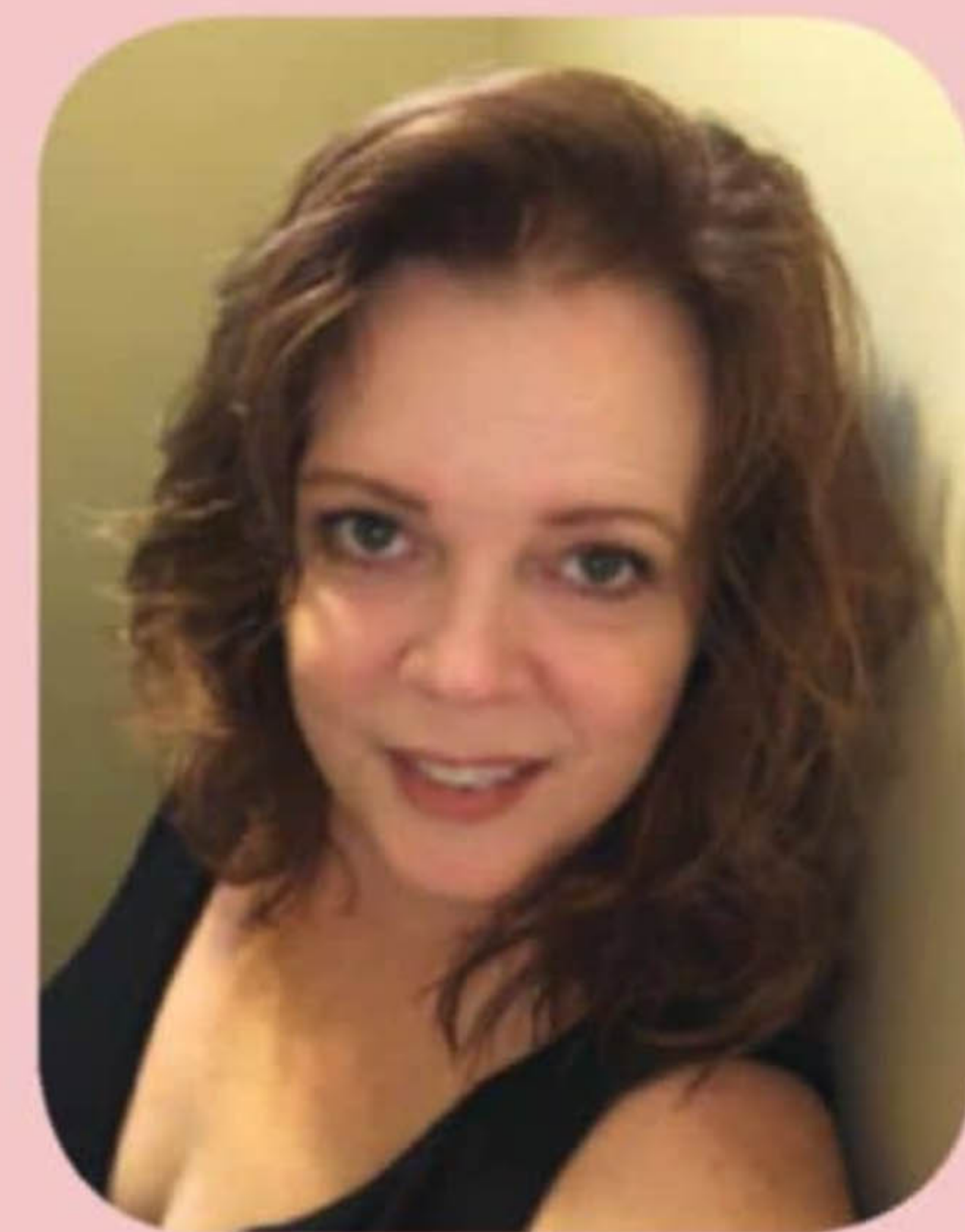
This brings me to my final, and most recent, leg of my journey. How do you go beyond grief to create a most important remembrance? Preserving a memorial of a family pet is one thing. Presenting a gift to a grieving family in the loss of their mother is something else entirely, especially when it is a beloved family member of mine. On what would be my last visit with my Aunt, she said the most beautiful thing to me. "I have been enjoying your art on facebook, and it is so beautiful. I love roses. Perhaps you could paint a rose and whenever you see it, you'll think of me." I was overwhelmed and elated to hear that my Aunt was closely following my career as an artist. It touched me so deeply, and upon hearing the news that she was terminal, I began working on her last request to me, but did not share it with any of her seven children. It was a whisper between us, and I wasn't ready to share.



In my mind, the rose needed to be white, with the light she was reaching towards reflected in the petals. It painted itself, really. I needed to get this piece done quickly, and I was thankful it went so easily. Given my emotional connection to it, I wasn't sure how well I'd be able to render her request. When she passed, I shared my conversation with her children, and each cousin received a canvas print of the rose. It meant everything to me to give it to them. There is passion in remembrance.

Adversity. Pride. Empathy. Humor. Reaching beyond yourself. Creativity. Adoration. Whatever drives you, harness it. Use it. Let it fill you. There's passion in a moment or a thought, and you need to capture it...it's waiting so you can continue your journey.

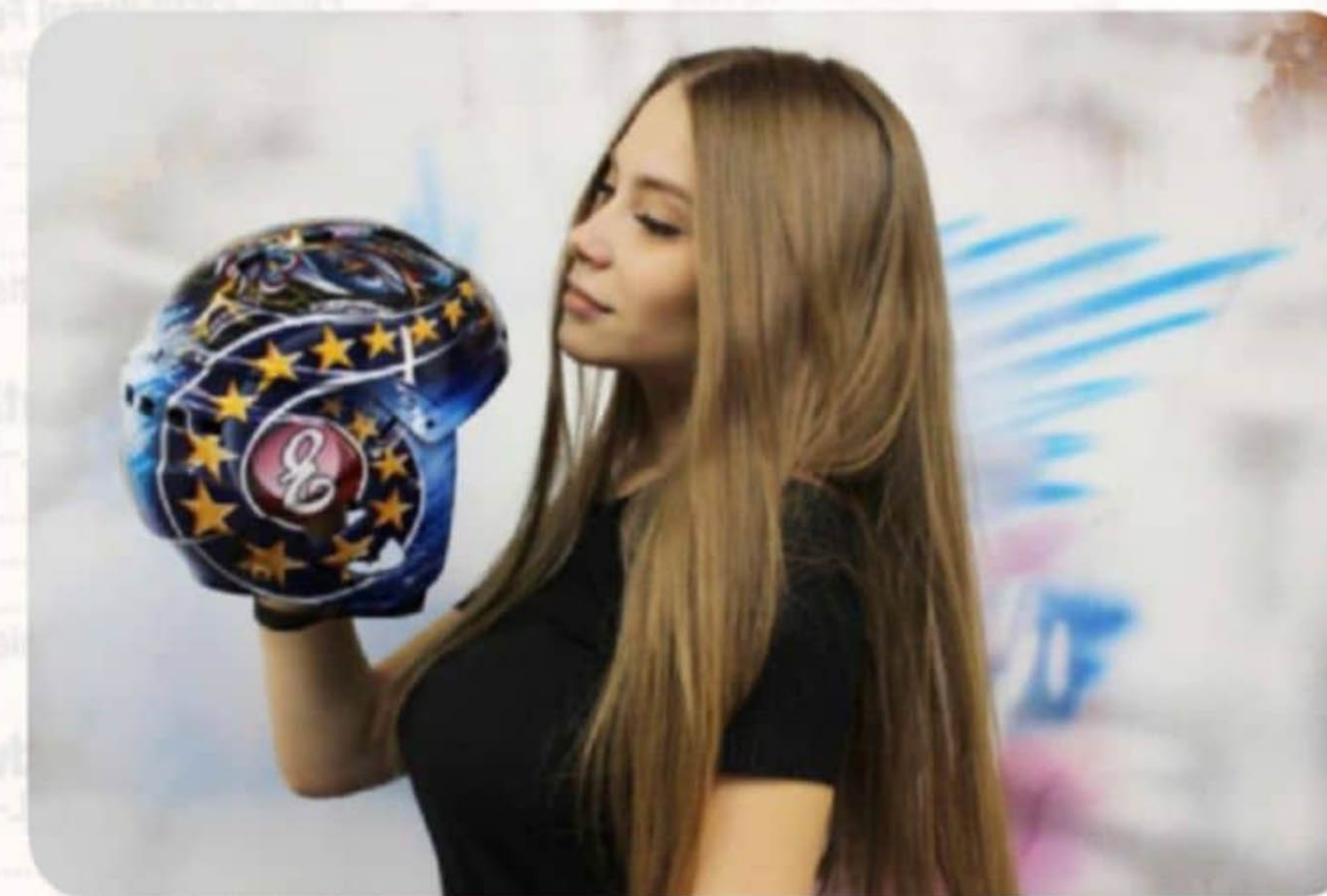
Maryellen Vettori is an artist from the Philadelphia area. She is proud to be a product of the Airbrush Action Magazine's "Airbrush Getaway" program. From student to instructor, she made her way through each of the classes, honing her skills along the way. At her tenth Getaway, she took on the role of assistant instructor and shortly after, she earned her own "Intro to Airbrushing" class. Knowing what it felt like to be a woman in the man's world of airbrushing, she developed a successful Ladies'



Lunch at the Getaways in order to foster networking opportunities and friendships to the female attendees. Maryellen was a featured artist in the magazine and they have published several of her articles. She was the first-place winner of the magazine's Skull Contest, and is the illustrator of a book of haiku, "Reflections of a Sacred Dream". She was a featured artist in the

SDVoyager online magazine in an article titled, "Art and Life with Maryellen Vettori". Fusing her powers of observation with her natural talents, she is able to master commissioned pieces as well as forge her own artistic vision. She is looking forward to some exciting new projects on the horizon this year. Maryellen's message to the reader lies in her own realization that it is never too late to begin.

www.maryellensfinearts.com



Airbrush The Magazine interview with Katrin Aero.

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

Yes, I have been drawing from my childhood. My parents have noticed my art abilities when I was a child and thanks to them I graduated from art school.

Я рисую с самого детства, всю свою жизнь! Прекрасно вспоминаю свои первые работы в 7 лет. Именно благодаря своим родителям я начала заниматься творчеством с самого детства, а также окончила художественную школу.

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

It was at high school. As I remember, I just was looking for some airbrush information and finding some airbrush artists. So after that I began to find out all about that art. I was truly in love with first sight!

Это было в школе. Насколько помню, я искала что то в интернете и совершенно случайно наткнулась на статью про аэрографию. Мне стало очень интересно и после этого я начала искать любую информацию про этот вид искусства. Я действительно влюбилась с первого взгляда!



How did you learn to airbrush?

It was special courses at my city Krasnoyarsk in 2014. It lasted about 3 month. Also I always increase my airbrush skills. Last year I graduated from international airbrush school at Saint Petersburg in Russia. This is the best airbrush school ever, they gave me a huge growth opportunities.

Я заканчивала специальные курсы по аэрографии в городе Красноярск в 2014 году. Дллись они около 3 месяцев, это было волшебное время! Также я всегда повышаю свои творческие навыки. В прошлом году я закончила курсы в международной школе по аэрографии в Санкт Петербурге. Это одна из самых лучших школ в России, они дали мне очень большой рост.



So how long have you been airbrushing?

I have been airbrushing for 5 years.

Занимаюсь аэрографией на протяжении 5 лет.

What is your favorite surface to airbrush on?

I airbrush on absolutely different surfaces. Most of them is the plastic surface. In my opinion that is very comfortable material for airbrushing. But it is important to prepare the surface before drawing. It will depend on your result. The paint is covering great, I like it!

Я рисую абсолютно на любой поверхности. В основном это пластик разного типа. По моему мнению это наиболее качественная поверхность для нанесения аэрографии. Краска ложится отлично. Также не мало важно качественно подготовить поверхность перед рисунком, от этого и будет зависеть итоговый результат.

Which subject matter is your favorite to paint?

There are lots of helmets in my portfolio. Certainly I like painting helmets. Moreover I admire with art walls. It allows to draw big pictures. But honestly I do not have favorite subject for drawing. All my orders are favorite in any surfaces!

В моём портфолио очень много шлемов. Определенно я люблю их рисовать. Более того Я восхищаюсь росписью стен. Ведь это огромное пространство где можно включить фантазию и поэкспериментировать. На самом деле у меня нет определенного любимого объекта для росписи, все мои заказы любимые, и не важно какая поверхность!

How popular is airbrushing where you live?

Unfortunately not so popular. I live in the center of Russia. Not so many people knows about that art, but I try to develop that way of art. There are just several airbrush studios where people can learn airbrushing and work.

К сожалению не так популярна как хотелось бы. Я живу в самом центре России и не так много людей знает про аэрографию, но я стараюсь развивать этот вид искусства. Есть только несколько студий аэрографии в моем городе.



Do you enjoy drawing?

For sure! I am in loved with airbrushing so much! Each my order I draw with a huge pleasure! The result of each art work is very important part for me. I like seeing the admiration of my customers. That is the best reward!

Естественно! Я очень сильно люблю аэрографию! Каждый свой заказ я рисую с огромным удовольствием. Самое ценное - это видеть счастливые лица своих заказчиков, ведь это лучшая награда!

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

Yes I always use just airbrush brush in any of my orders. It is hardly ever when I use paintbrush or another type of brushes. Moreover I use lots of different technics.

Да, в основном я всегда использую аэрограф в своих работах. Крайне редко пользуюсь обычными кистями. Так же в аэрографии есть множество интересных техник, которые я пробую и применяю!

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

Yes!

Instagram is the most popular platform for getting known as an artist. It helps me so much!

Да! Инстаграм является самой популярной платформой продвижения на сегодняшний день, которая помогает мне стать узнаваемой среди художников.



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

Now I am opening my own airbrush studio for teaching people and taking more customers with great art projects! Sometimes I take part in different art exhibitions with my art. I have three upcoming shows this year. Well what about my future, honestly, I would like to travel around the world with my art. Dreaming to leave my creativity in as many countries as possible.

На данный момент я открываю студию аэрографии, где люди смогут учиться этому виду искусства, пробовать разные техники! Также у меня теперь есть возможность принимать больше заказов и делать крупные проекты на авто и мото технике. Иногда я принимаю участия в различных выставках

. На моем счету уже 3 творческих выставки. Как я вижу свое будущее, честно, я мечтаю путешествовать и рисовать по всему миру, чтобы в каждой стране был именной проект Katrin Aero.

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

Honestly I do not have favorite airbrush artists. I know many great talented artists from over the world. And I keep in touch with most of them, we share experiences and different technics.

Честно сказать, у меня нет любимых художников аэрографии. Я знаю множество талантливых и творческих людей, с которыми поддерживаю связь и обмениваюсь опытом.

What advice do you have for your fellow airbrush artists?

I advice never give up. Always follow your dreams and do not fear any difficulties.

Я желаю, никогда не сдаваться, всегда следовать своим мечтам и не бояться трудностей!

My name is Katrin Aero and I am 24 years old. I am an airbrush artist from Russia. I have been airbrushing for



5 years and I declare that airbrushing is the score of my lifetime. I have found airbrushing to be a great way to express myself. I graduated from special airbrush courses at my city in 2014 and after several months went to the USA for an airbrush practice. It was an amazing time I spent there. I have been working as an airbrush artist for half a year in

Ocean City, MD. That gave me a lot of great experience and I was fortunate to work with some great people who love airbrushing as much as I do.

So thanks to America I took the first steps in airbrushing and got a huge opportunity of developing that art and lots of good life skills!

Moreover, I always try to increase my airbrush skills. Recently I graduated from the best international airbrush school in Russia.

I truly love airbrushing so much and can not imagine my life without that amazing art!

ARTWORK KATE COOK



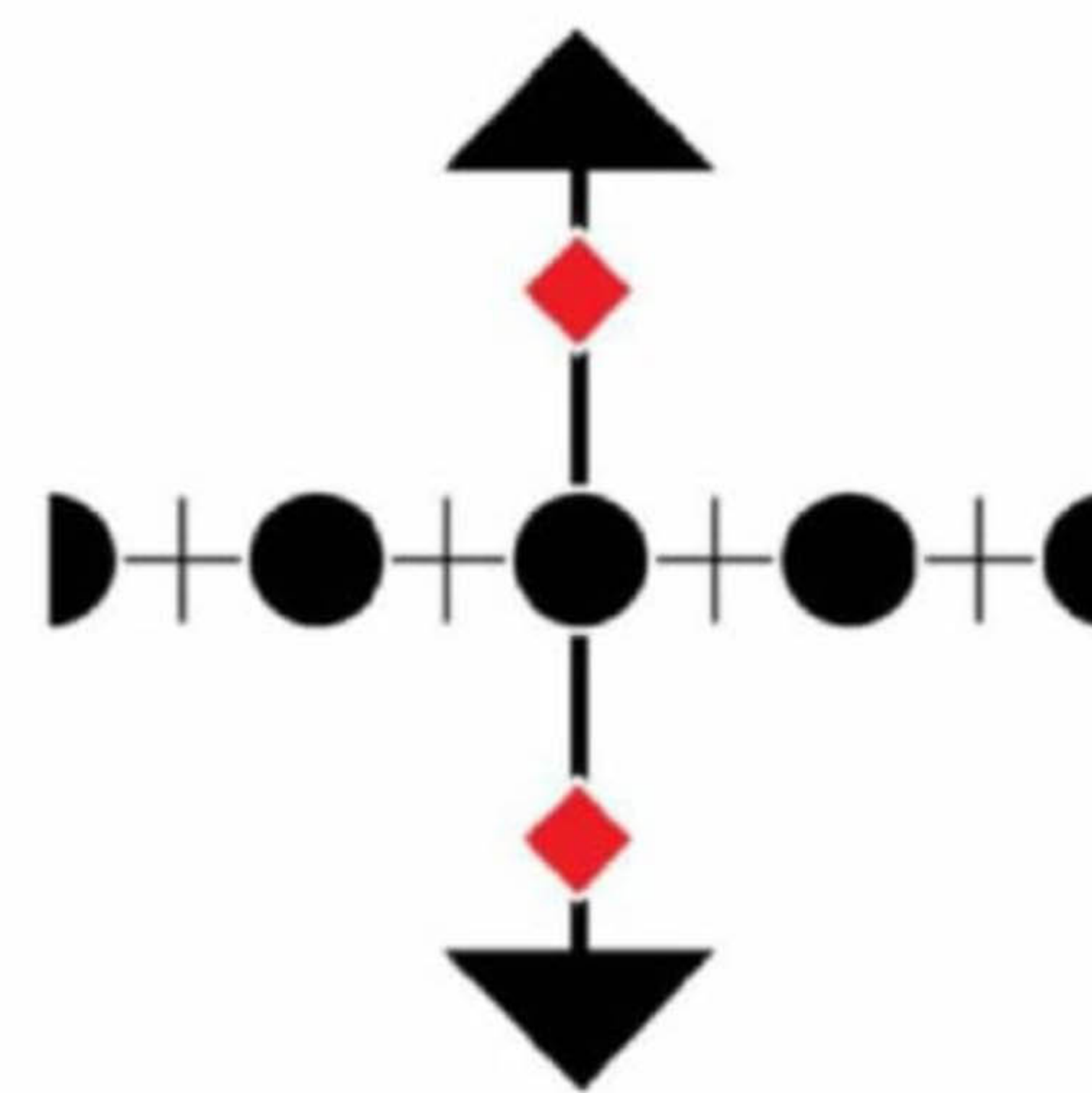
KATE COOK

It wasn't until Kate graduated college that she picked up her first pinstriping brush and dipped it in 1shot paint. Originally from California, Kate moved to Texas in 2010 and graduated from the University for Mary Hardin Baylor with a bachelor's Degree in Fine Art. She brought with her a love for painting and drawing vintage inspired pin-up girls and hot rod related images in oil paint, pencil, and ink. Growing up, Kate had always been artistically inclined, and her family extremely encouraging. She credits the style of her work to the combination of traditional art training and her upbringing. She was born into a car loving family who enjoyed cross country road trips, restoring muscle cars, and all things Americana.

Having always admired the pinstripers and airbrush artists at car shows, she began to study their techniques and practice the medium. After many frustrating evenings of practice, her first paying pinstripe client hired her to paint his pulling tractor used in competitions. The challenge was worth it because the client was thrilled with the final artwork. Since then, she has specialized in portraits, logos and book illustration, to hand painted motorcycle tanks, and pinstriping on cars. With her artistic strengths in drawing, color theory, and oil painting, Kate believes she has found her fit in the industry by combining her classical art training with the art of pinstriping to create what her husband now coins as "pinstripe illustration."

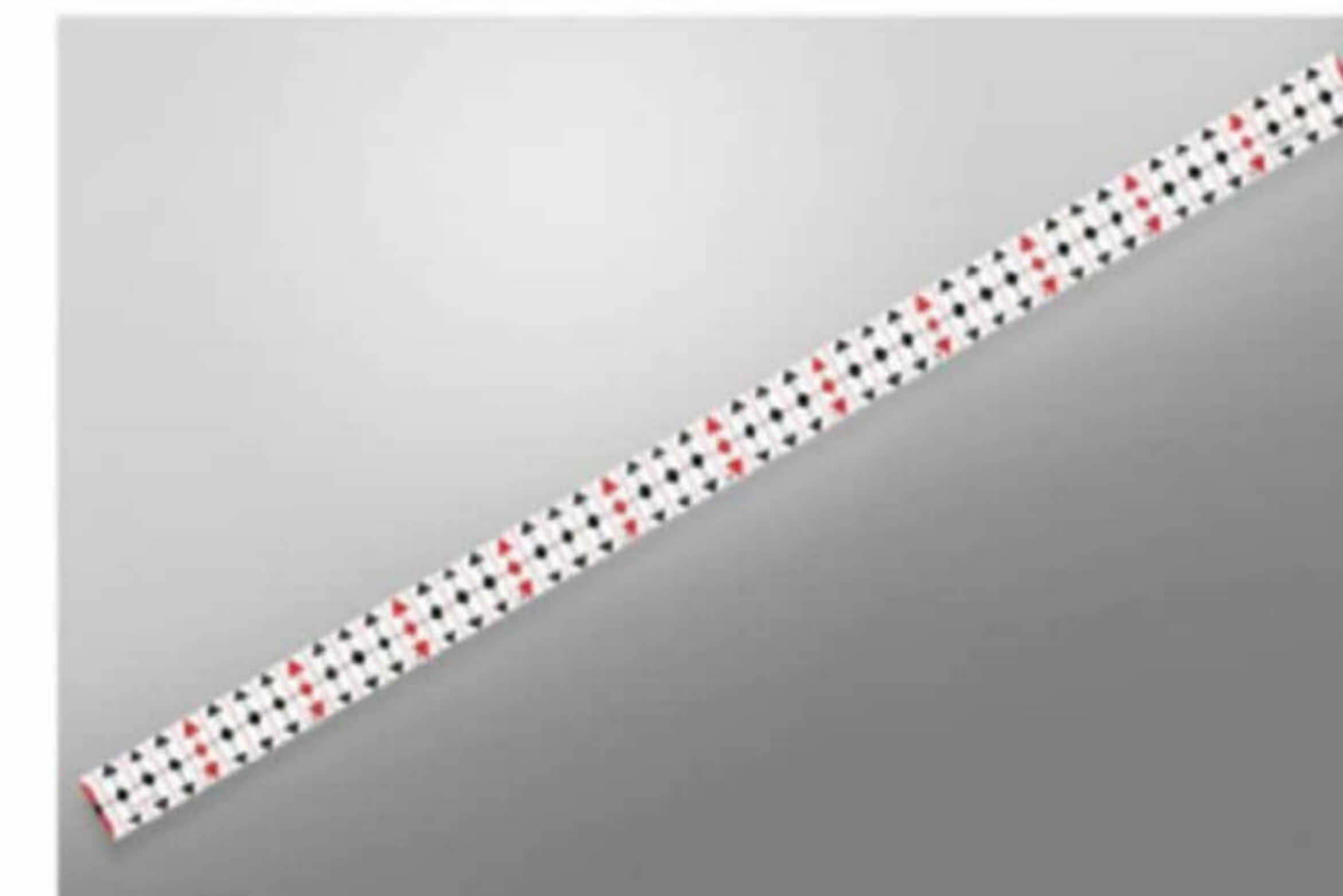
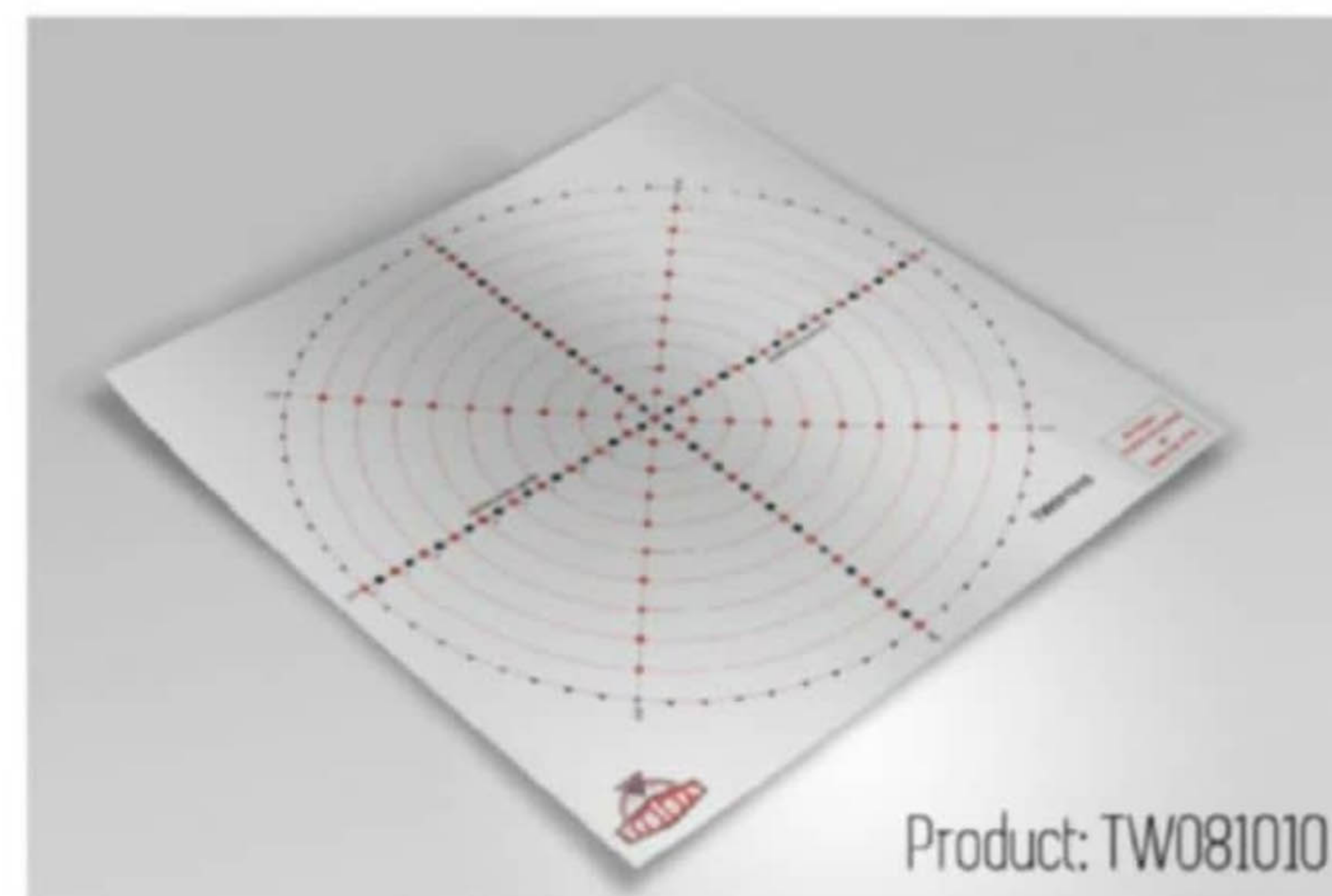
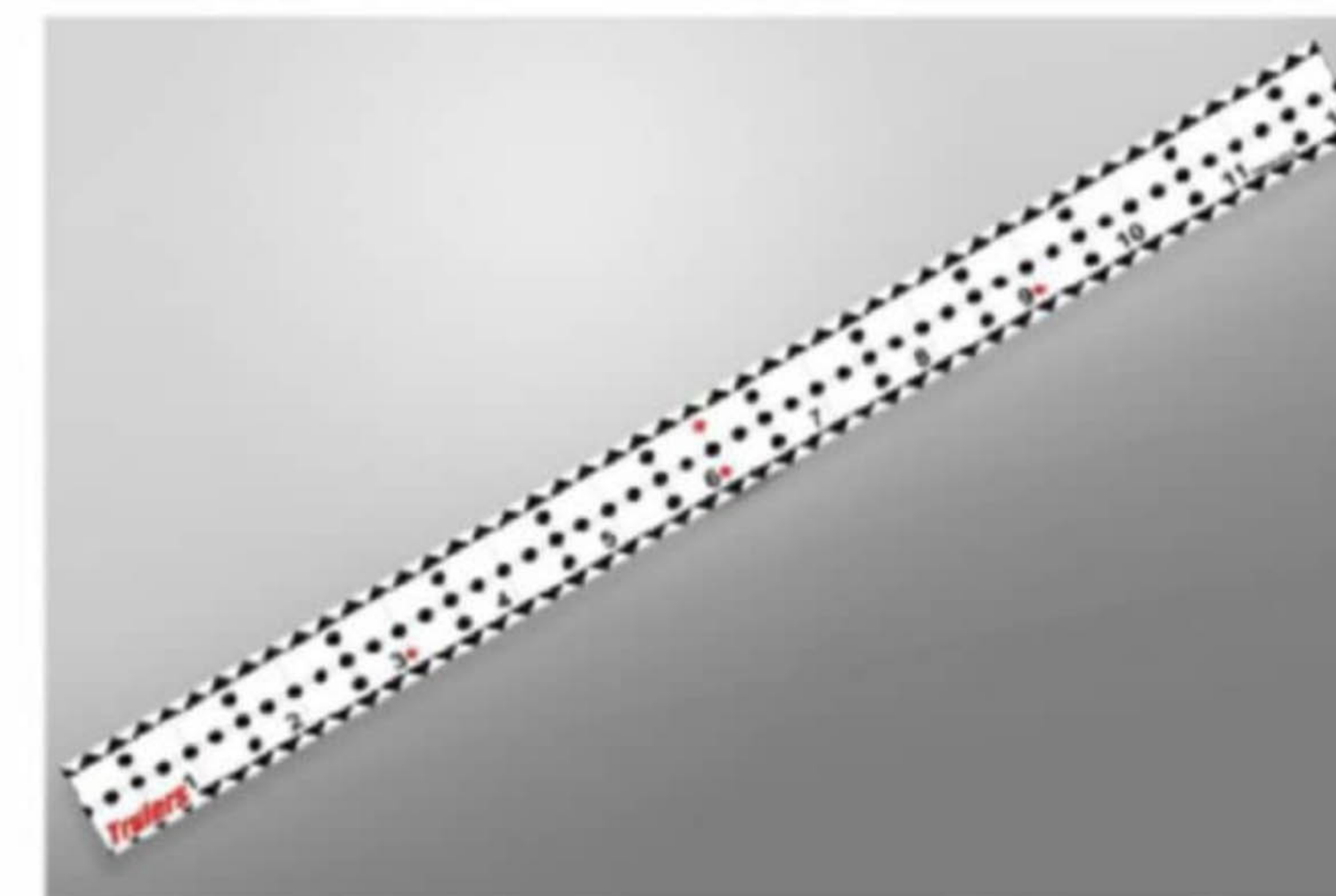
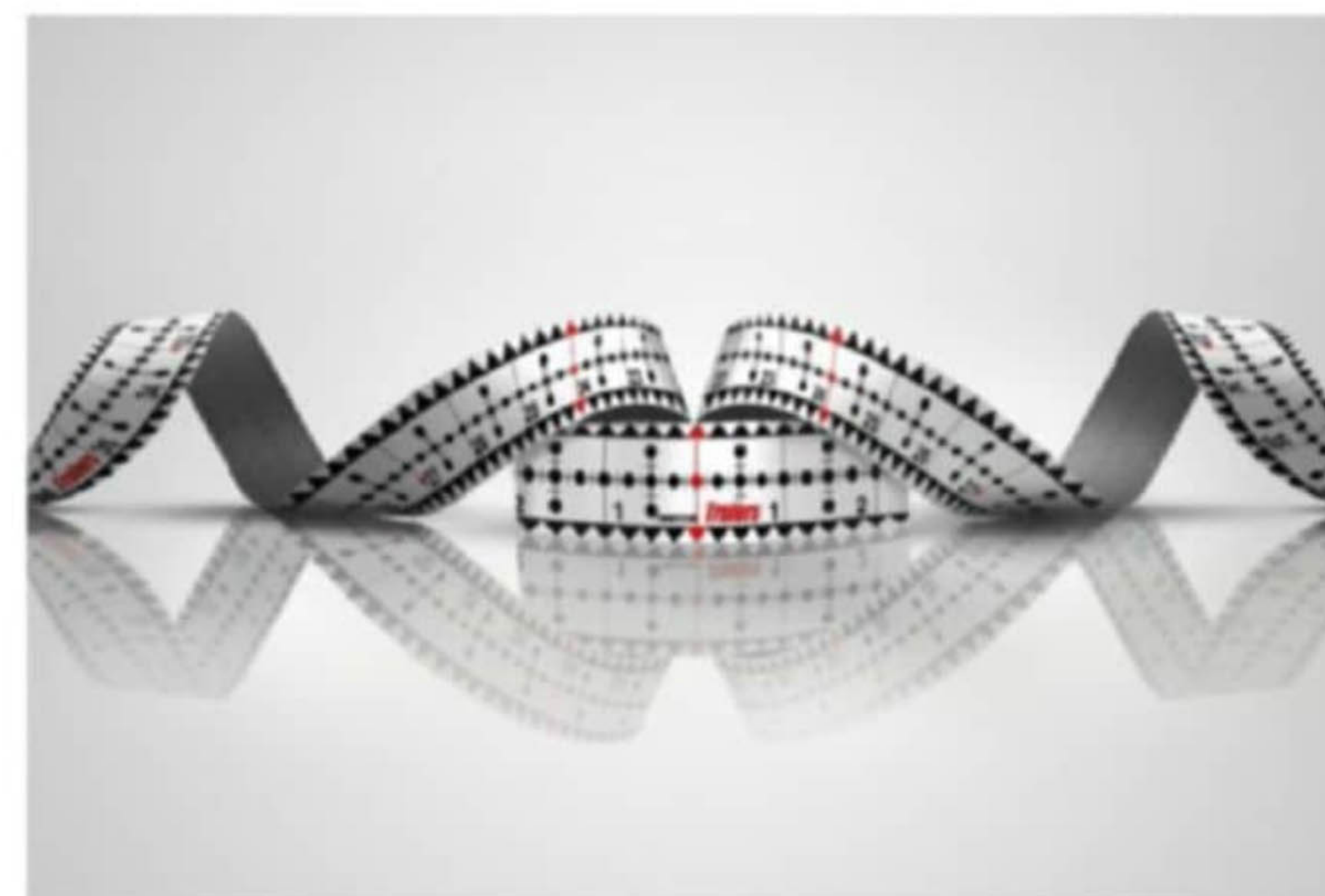
Kate is now a full time commission based artist and opened Asphalt Canvas Custom Art LLC in January 2018. Her portfolio is filled with a wide variety of custom pieces for clients from all over the country. Her artistic style in each piece is captured by her use of vibrant color, strong composition, and clean line work. She enjoys playing with color, using a range of shades to bring a painting to life. Her attention to clever detail and custom additions to client work makes Kate's artwork unique. She finds joy in creating custom artwork for clients inspired completely by their own ideas. In each commissioned piece of artwork, she is honored with the knowledge that her client appreciates her skill and trusts her to interpret their idea into a meaningful piece of art.

Being a self-taught pinstriper, Kate hopes to advance her skills in custom paint workshops such as the Airbrush Art Circus in San Antonio, Texas. She is thankful for the artists and entrepreneurs in the custom paint and automotive industry who share their stories and their knowledge to help future generations of pinstripers and custom artists like herself succeed as professional artists.



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