

LEARN HOW TO AIRBRUSH OR EXPAND ON YOUR PRESENT SKILLS AND KNOWLEDGE

AIRBRUSH

THE MAGAZINE

SEPT. - OCT. 2020 ISSUE 8

ARTICLES BY

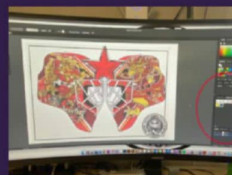
FEATURED ARTIST

STEVE LEAHY

STEP BY STEP
THIS PAINTING



JOHN BOOTH



JASON LIVERY



A.J. THOMPSON



READERS GALLERY
12 ARTISTS

PLUS TECH TIPS



ARTIST PROFILE
KRIS DEAN



When We think of automotive candies,
words like this come to mind...

ENHANCED
DOMINATING
SUPERIOR
VIBRANT
DEEP, RICH & ALLURING

Basically...



AVAILABLE
NOW!

tamcopaint.com

Learn how to airbrush
or expand on your present
skills and knowledge.

CON TEN TS

Sept. - Oct. 2020

AIRBRUSH THE MAGAZINE

Airbrush The Magazine

5575 SE 56th St,
Ocala, FL 34474
1-352-361-3403

Don Johnson Editor

airbrushmag@gmail.com

Graphic Support

Beata Tapolska

Advertising with us:

1-352-361-3403



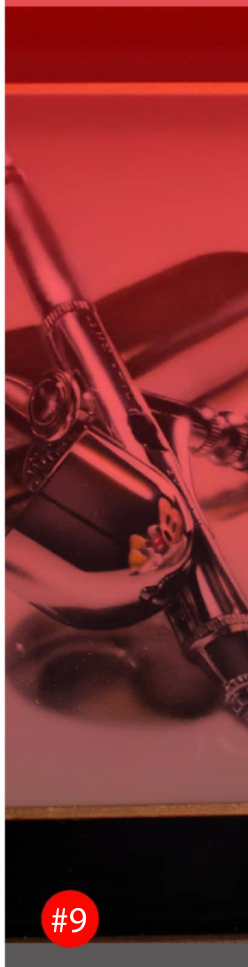
airbrushthemagazine



@airbrushthemagazine

www.airbrushthemagazine.com

Copyrights: Airbrush The Magazine
Publishing or distributing this issue of
Airbrush The Magazine issue #6 in any
shape or form be it printed or digital is
strictly prohibited. Reserved No part of
this issue may be reproduced, stored in a
retrieval system or transmitted in any form
or by any means, electronic, electrostatic,
magnetic tape, mechanical or otherwise,
without prior permission in writing from
Airbrush The Magazine.

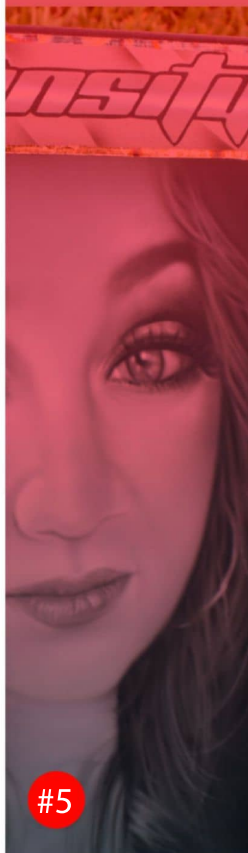


FEATURED ARTIST STEVE LEAHY

#2 Readers Gallery

#4 Artist Profile KRIS DEAN

#22 How To JASON LIVERY



FEATURED ARTIST JOHN BOOTH

#28 Readers Gallery

#28 Tamco Take Over

Tech tip

PROTECT INSIDE HELMET



FEATURED ARTIST A.J. THOMPSON



READERS GALLERY



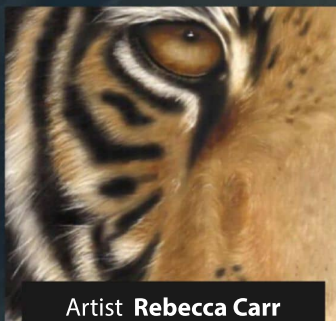
Artist **Mark Harmon**



Artist **Ryan Litjen**



Artist **Pete Sintes**



Artist **Rebecca Carr**



Artist **Juan Chavez**



Artist **Rene Macin**



Artist **Timothy John
-Luke Smith**

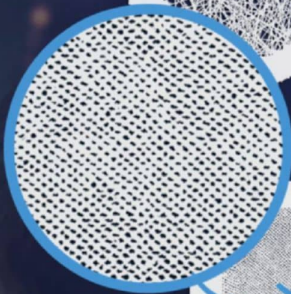


STENCILS BY DRU BLAIR

THE #1 AIRBRUSH INSTRUCTOR IN THE WORLD
BRINGS YOU THE VERY BEST
AIRBRUSH STENCILS ON THE MARKET!!



Blair
SCHOOL of REALISM



Made on 10ml **flexible Mylar**.
Highly detailed laser precise cutting
Flexible and Reusable
Plastic - not paper
Solvent-resistant
Translucent - hazy / milky
Thickness: 7ml

GET YOURS **TODAY!**

visit: www.schoolofrealism.com

ARTIST PROFILE



Kris Dean

Location: Hondo, Texas
Specialty: Custom Artist
Experience: 10+ years

I enjoy creating all types of art, from photorealism to abstract; incorporating all types of mediums- mainly airbrush, but including paintbrush, pens, pencils, pastels, and fluid art. I have always loved to draw and several years ago I saw something painted on a motorcycle. I was curious as to how it was done, so I bought myself my first-of now many- airbrush (an Iwata Eclipse) and I have been hooked ever since. In the beginning, I was self-taught, until some of my friends encouraged me to take an airbrush workshop. That truly opened up a whole new world to me. I met, learned from, and eventually collaborated with some amazing artists! I would have to say I learned the most and gained the most confidence in my work from Dru Blair. This is mainly because once you understand color theory and realize you can fix any mistake you become more adventurous in your work. As I continue to grow as an artist, I always try new techniques and mediums and then find unique ways to incorporate them into my work. My art does not necessarily fit into any one category, although all of my paintings lean towards photorealism. My favorites are the ones where I add my stylized twist. Most of my art is commissioned so I paint on anything from motorcycles to helmets to firetrucks to murals to a fine art. I have been a Firefighter/Paramedic in the San Antonio Fire Department

since 2006 and I create on my days off.

I am a native Texas who enjoys fishing, hiking, traveling, and being with friends, and coffee...! I do LOVE coffee!!! I love my job as a firefighter and I am extremely passionate about my art. I believe one never stops learning and I would like to continue to grow as an artist, have a positive impact in the art community and the world, and share what I have learned with others.

Contact:

e-mail: krisartworks@yahoo.com

Website: krisartworks.com

 @krisartworks

 @krissartworks



Step 1

As it is the foundation of any good painting good reference pictures are a must. I had to find the perfect picture of Tammy that would fit the panel and was good at showing all the details of her face, etc.

Step 2

I bought a 12x 18-inch metal panel, sanded it with 600 grit sandpaper, then mixed Tamco Intensity chalk white and Tamco Black Out Black until I found a charcoal color, I added some coarse sliver to give it a metallic look and that was the basecoat.

Step 3

I was sketching the portrait on to the middle of the panel after it was base coated with a light-colored pencil, then I masked the portrait off completely with orange tape, then shot the metallic base



Step 4

Would be vectorizing the intensity and the Tamco logos and cutting them out of vinyl. I made a positive and negative set of vinyl stencils so I could create depth and a 3d look to these logos. I came back and did a lot of freehand highlights on the logos.

Step 5

I unmasked the portrait and I mixed the Intensity Chalk White with a few drops of blackout black to a 1:1 mix of slow reducer and Tamco HC-895 Intercoat Clear and Blending Clear for a lighter grey color to start to bring out the portrait.

How To... John Booth



JOHN BOOTH

Location: New Orleans Louisiana

Specialty: Custom Artist

Experience: 10+ years

I am 33 years old born and raised in New Orleans Louisiana, I started airbrushing tennis shoes in 2001 because in high school every kid had the same shoes. I always wanted to be different so I made myself shoes nobody would have. It was a big hit, that grew into kids asking me to do their shoes. So I started charging \$20 and then adults started wanting them, so I started getting \$50-\$60. I would be in the mall and next thing I know I'm going home with \$200 and in my socks because I would sell em right off my feet. After four years I'm doing shoes for New Orleans rappers such as lil Wayne and C-murder. I decided to start to learn to airbrush shirts, shirts turned into helmets, helmets turned into motorcycles and cars. I love to create, I'm obsessed, I want to be the best artist I can be. My drug is seeing my customers face when I have impressed them and went above and beyond their expectations. I'm in pursuit to make people's dreams come to a reality one painting at a time. So this Christmas of 2020 will be 20 years airbrushing, I started December 28th, 2000 that was my gift my dad gave to me that year.



Step 6

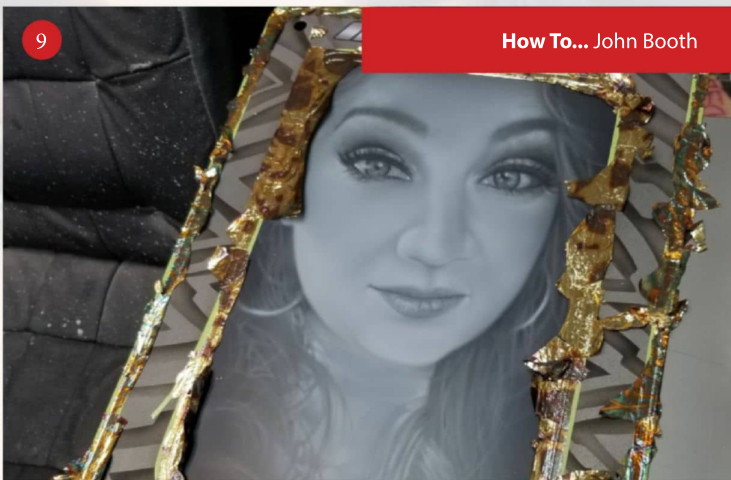
Once the face is mapped out, I dropped a few more drops of the Chalk White to work the lighter areas over top of this layer. Adding a few more drops brought the intensity up a little for the highlights. Now we have created depth, using more of the reducer to make the paint flow better. Adding Tamco HC-895 to make the paint more transparent helps to achieve perfect transitions.

Step 7

Is the opposite of step 6, we have our light greys worked in, now I drop in more Blackout drops to get a darker grey for the eyes and hairs, this will also be a few layers, darker and darker with each layer. Again using Tamco HC-895 to help the dark greys to be more forgiving.

Step 8

Once the highlights and shading are all in a happy place, with this particular panel there is no real straight white or straight black it is just greys, I wanted everyone to see how subtle this paint can be, and how beautiful the transitions can blend. Everything on this panel is only two colors which are Chalk White and Blackout Black. I did add some sliver to the base coat but that's it. After I was happy I taped a frame around the portrait and the outside of the panel and did two different gold leaf, one-shot sizing glue and a blue-green and a red burgundy leaf.



Step 9

In this step, I laid down the sizing gold, waited 40 mins, and set the leaf and brushed them clean.

Step 10

The panel is done and ready for clear, all intensity paints and only two colors Chalk White and Blackout Black.



FISHEYE FILTER

END OF THE LINE FOR YOUR MOISTURE PROBLEMS

MADE
IN THE
USA



FOR USE WITH
SPRAY GUNS, AIRBRUSHES,
& ANY PNEUMATIC TOOLS

BLOCKS 100% MOISTURE

OPERATES UP TO 125 PSI

FILTERS DIRT AND OIL
DOWN TO .85 MICRONS

AUTOMATICALLY SHUTS DOWN
WHEN COMPLETELY SATURATED

DURABLE, LIFETIME GUARANTEED
HOUSING WITH STEEL BUSHINGS

REPLACEABLE ELEMENT,
CHANGE IS FAST AND EASY

PURCHASE ONLINE AT

WWW.EASTWOOD.COM

WWW.COASTAIRBRUSH.COM

MAPLEAIRBRUSHSUPPLIES.COM

Airbrush
Art City

**AIRBRUSH
RENDZVOUS**



FOR MORE INFORMATION
WWW.FISHEYEFILTERS.COM

PHONE : 1-888-912-9754

PHONE : 1-888-912-9754

You can't be involved with an airbrush for very long without coming across the name Gerald Mendez. Gerald's skill and attention to detail are evident in all of his amazing artwork. What sets Gerald apart is his passion to educate the world about the airbrush. He offers workshops around the world and his live feeds are always filled with great information. He is truly our international airbrush ambassador.

There was a point in our friendship that we decided to swap a piece of artwork so

I started the process creating a painting that personifies Gerald. I was trained as an illustrator so I find this brainstorming process of the painting to be very enjoyable. It started with looking back at his comments on my work to see what appealed to him the best. One of the paintings that he had noticed of mine was a self-portrait of sorts that I had done a while ago. The painting was of a Richpen airbrush and a blank single edge razor blade.

HOW TO.....



Steve Leahy

Steven is currently painting his hyper-realistic, detailed artwork out of his studio in Beloit, Ohio. He uses Createx Wicked Colors on various substrates including prepared aluminum, hardboard, and paper. The subjects for the paintings vary but the attention to detail, color, and the challenge of creating art on a miniature scale is where he finds his passion. Steven's work is in collections throughout the world and he hosts a weekly open studio on Facebook at StevenLeahyArt.

Equipment:

- Createx Wicked Colors,
- .063 aluminum,
- Iwata Custom Micron CM-C,
- Winsor and Newton Series 7 watercolor brush size 0,
- SilentAire 50-15 compressor,
- Fisheye Filter

1



Step 1

The painting 'Air and Steel' was a way for me to illustrate my artistic life. That was the beginning. From there I knew that I wanted to paint another airbrush still life. One of Gerald's favorite airbrushes is the Iwata Custom Micron C. I wanted something more for this painting so I started looking deeper and decided to highlight Gerald's other airbrush passion which is collecting and preserving the history of the tool.

Step 2

The airbrush to include with the modern Iwata was an 1883 Walkup Liberty. 002 The Liberty was one of the very first commercially available and patented airbrushes, so its contrast to the newer Iwata would show the wide range of the history of the airbrush. What I needed to do now, was to make it a little more personal. That involved a trip to the Disney Store. Gerald has a great collection of custom Mickey Mouse figures and it seemed appropriate to add in the mouse to this painting. Since I wanted Mickey to be in the reflections of the chrome, I needed to buy a small figurine so the reflections would be accurate.

2



Step 3

This painting is very involved and a how-to article that would cover the entire piece would take several issues so I decided to focus on one specific part of the painting. By focusing on the color up of the Iwata airbrush, I can show you how I develop the illusion of chrome as well as the distorted reflection of the figurine.

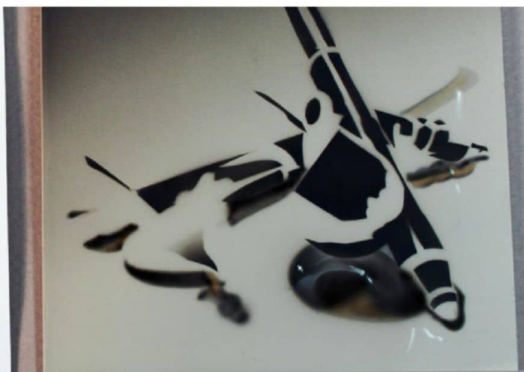
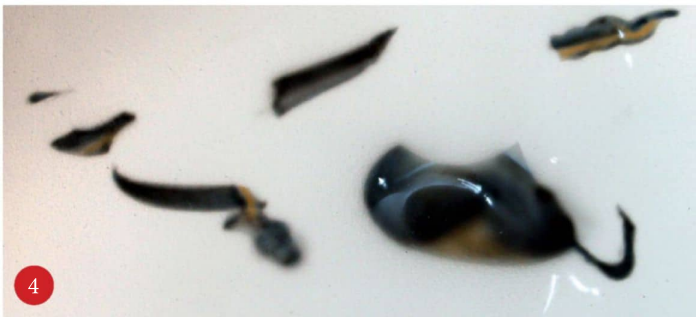
For this painting, as with all of my paintings, I am using Createx Wicked colors. I am also using the 4030 Balancing clear in all the paint and reduction is done with the 4012 reducers. The airbrush that I am using is the Iwata that is featured in the work itself. The traditional paintbrush that I use is a Winsor and Newton Series 7 watercolor brush, size 0. The compressor that I have in my studio is a Silentaire 50-15 and that is protected with a Fisheye Filter.

Step 4

We pick things up after the background and shadows are completed and I am ready to block in the first color in the chrome.

Step 5

To place the shapes accurately without drawing directly on the surface, I make several black and white photocopies that are the same size as the painting. From there I can cut out the areas that I want to apply color. The great thing about this method is accuracy. All the photocopies are the same size so each area goes in exactly where it should. The gray that I use to block in the bulk of the chrome is a medium gray made up of 50% opaque white and 50% Jet Black.



Step 6

The next step is to add a bright highlight. This is done with Opaque white

Step 7

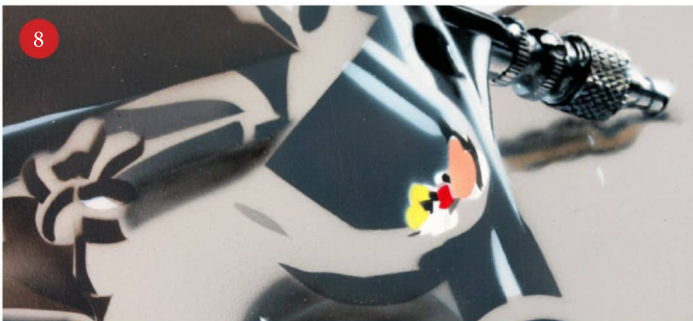
With the white still in the airbrush, I cut out a new stencil of Mickey and block in the figurine. The reason that I do this is that I want the colors of the figure to be very bright. If I had just sprayed to following colors on the gray background, they would be slightly grayed out because of the background showing through.

Step 8

The next step is to block in the primary colors of the figure in the reflection. I cut out each section for the yellow, red, and skin tone and black from a new photocopy and airbrush each color in.

Step 9

Before moving on to the reflections in the cup, I need to clean up the overspray around the edge of the mouse. For this, I use a darker mixture of the gray. Instead of using the airbrush for this, I use a small paintbrush. I also use the paintbrush to paint in some of the details like the eyes and hand details.



Step 10

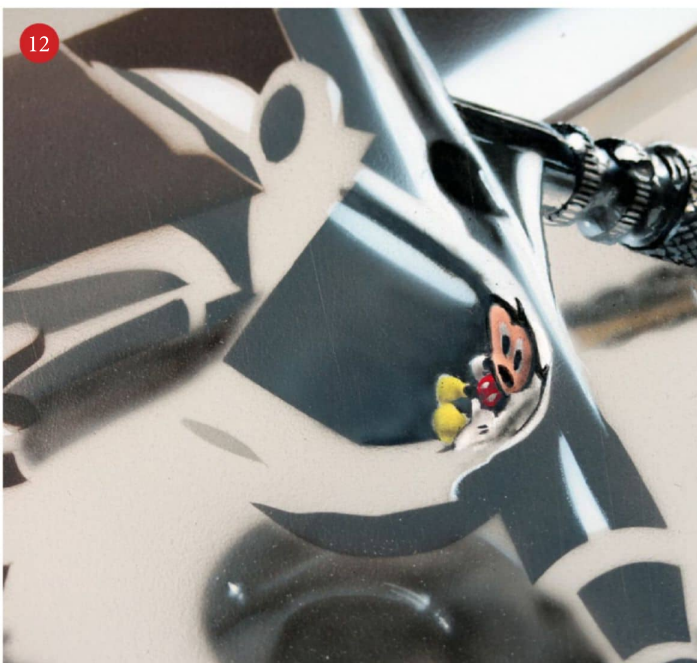
With the paintbrush, I then put in the whites of his eyes and the buttons. I reduce the paint with 4012 high-performance reducers when airbrushing but when using a paintbrush, I reduce the paint with 4011 reducers. 4011 is a high temp reducer so its slower drying time allows the paint to stay fluid in the paintbrush longer.

Step 11

Now that the bulk of the figure is blocked in, I can start to add the shading. For this, I use the same dark gray that was used to clean up the overspray around the figure. This color will allow me to blend out the hard edge around the top of the figure as well as develop the shading on the lower half of the figure.

Step 12

With the paintbrush, I then use a very dark gray mixture to set up the edges of the darkest areas. I can also use this color to paint in the reflection of the nose of the airbrush.



Step 13

Using the same photocopy cutout that I used to paint in the gray areas, I then use the same dark gray to blend out the sharp paintbrush lines from the previous step.

Step 14

The next thing to do is to add the highlights in the reflection of the airbrush. This is done with a mixture of very light gray. The method of getting these details is the same as all the other areas. First I use the paintbrush to get the sharp edges in and then the same mixture in the airbrush to blend them out.



Step 15

The glowing white reflection is next and this is done lightly with pure white along the edges of the highlight.

Step 16

One of my favorite sayings is 'It is in the details where angels and devils dwell.' This next step is a great example of this. The bright white highlight from the overhead lamp could easily be left as it is, but there is a soft gold haze around the outside edge. Adding this detail gives the piece that extra sense of realism.





Step 17

The process that I use to complete the rest of the painting is the same as what I used in these previous steps. Each section is loosely blocked in with mid-tones and then the details are developed as the lights and dark are developed. When the painting is completed, the next step is to have it clear coated.

Step 18

I use the time that the painting is out at Hanson Custom Design getting clear coated to build and finish the frame as well as to gold leaf the accent panel.



Step 19

Here the painting is the completed painting in the frame and ready to ship out

During this whole process, I also took the time to have the painting professionally photographed and set up to have high-

quality giclee prints produced. It was important to me to have this painting captured before it was shipped out. Now they will be available for everyone to enjoy. I hope this how-to gives you an insight into how I go about painting one of these miniature pieces. In the end, it is all about relying on the strengths of the different tools

like the traditional brush and the airbrush. It was an honor for me to be able to swap a piece of art with Gerald and I hope you enjoyed following along in the process

19



SATAgraph® 4 series

The Spray Gun for Creative Designs



The Art of Airbrushing:

Small, easy to handle, for perfect finishes

This airbrush gun is specially made for creating fine dots as well as accurate lines and outlines. Different models are available to suit all application needs.

- **Gravity feed, Side feed or Siphon feed**
- **SATA super grip trigger,** comfortable no slip grip, super smooth trigger, Teflon coated
- **Crosscut reversible air cap tip,** allows air to flow away from tip when close to surface.
- **Solvent proof "O" rings** on front and inside of airbrush.
- **Trigger set knob** at rear of the gun allows you to set the trigger pull at a certain position to control paint flow.



DanAm®

The exclusive independent distributor of SATA products in the US and Puerto Rico

CALL
800-533-8016
satajet@satausa.com
www.satausa.com

S004B	SATAgraph 4 B Gravity Feed
S004S	SATAgraph 4 S, Side Feed
S004H	SATAgraph 4 H, Siphon Feed
S004HBS	SATAgraph 4, 3 gun set with case
NEW For even finer detail:	
S058	Detail Needle/Nozzle, for even finer detail
S057	Detail Nozzle Tip
S056	Detail Airbrush Needle
S055	Detail Refurbish Kit
S054	High Roller Trigger

SATA, SATAjet and/or other SATA products referenced herein are either registered trademarks or trademarks of SATA GmbH & Co. KG in the U.S. and/or other countries.

Step 1

I work up the Drake in a sketching software using AutoDesk Sketchbook for Windows, but there are many good ones out there. Working with the sketch this way allows me to get the flow and feel of the painting to my liking. At the same time, I get a solid foundation before I move to the next step. Note that the last layer I work within the sketch is where I make a bold solid black tracing with the ball-point pen brush, set to 2 px for use in Adobe Illustrator.



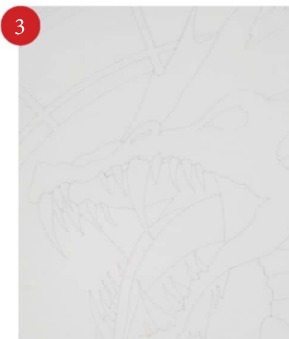
Step 2

Here I have imported the sketch into Adobe Illustrator and traced it using the Line Art option. I have to go back and clean it up a little, paying close attention to sharp points. This technique saves me time over using the pen tool and tracing out the image as a whole. Then I add in a ring to add dimension to the finished piece.



Step 3

After applying the mask I use a slight dusting of red pearl powder. Any color will work; just remember a little goes a long way. I apply the color, wiping it across the cut lines. This will help me find the edges easier.



Step 4

Mixing up a solvent-based medium blue, I then lay in the ring. Next, I use Killer Grunge over the top of the ring to add texture. If you use water-based paint, a similar effect can be made with wax and grease remover to get an organic texture on the panel. This step can be repeated many times with different colors and values, but for this piece, I just wanted to break up the background a little. So I limited it to one color and applied three light layers.



A.J. Thompson BlackIce Coatings & Supply

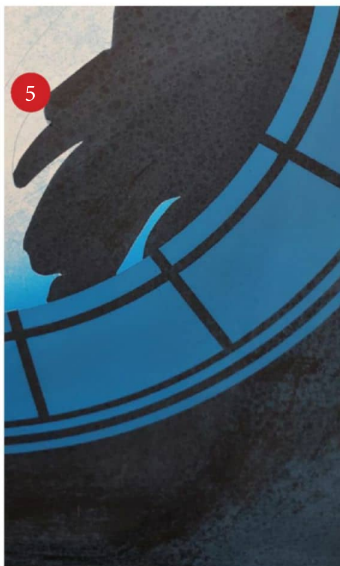
Getting my start with model cars and miniatures I began using the airbrush in 2009. Being in Alaska makes it hard to get supplies or instruction. I was lucky and could go to the Airbrush workshops. But others may not have the time or resources, so now I run a small paint supply and custom art store and offer monthly workshops so others can have it a bit easier...

Materials:

- 11x14 E-Panel - black is a great substrate for those who like to paint on a hard surface. It is easy to cut to any shape, low cost, and very durable. So if shipping the panel is required, it will have a good chance of making it through, especially if packed properly.
- Vinyl paint mask - cut on Roland GX-24 to give good crisp underpainting.
- French curves (or similar freehand shields).
- House of Kolor paints - colors: Black, White and Blue.
- Auto Air Candy 2.0 paints - colors: Carib Blue and Tequila Yellow.
- Createx Colors paints - colors: Burnt Umber, Burnt Sienna, and Illustration Black., Mike Lavallee's Killer Grunge

Step 5

Starting with solvent-based white, I lay in the first layer of flames then coat over them with the Candy 2.0 water-based Carib Blue. I do this solvent water combination to avoid the candy dying back into the white, and this gives me a crisper color. You can also achieve this with a layer of inter-coat clear or bleed checker. I repeat this twice to give the flames a little depth, making sure to give the illusion that some of the flame licks appear to be set 'behind' the ring while others are 'in front.'



Step 6

Since I am working on a dark background, I start with the brightest areas. I peel one area at a time using white. This way, as I work any over-spray will just add brightness and not wash out my image as I establish an underpainting. I also work the teeth a little with a traditional brush for added texture.

Step 7

Once all the vinyl masking has been removed, I have a good roadmap and can begin to establish values. Always keep in mind your light source as you proceed. For this image, I strayed from the reality of the flames being the light source and went with the more traditional lighting (from the upper left) to give the Drake more of a fire feel.



Step 8

Thinking outside the box, I grabbed the bubble template and gave the Drake scales. Never let a label tell you how to use your tool; always be looking for new and inventive ways to create. I just dust in a little white, making sure to find areas on the template that will flow with the overall shape.



Step 9

Switching to an over-reduced black and allowing the air to 'push' it just a little will lend a more organic texture and feel to the individual scales when finished. I define the scales, beginning to give a little shape to the image.



Step 10

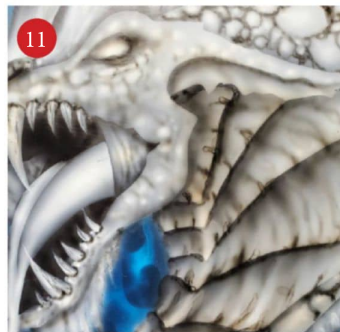
Not wanting to overwork any one area, I go over the entire painting 'pushing' with black and 'pulling' with white. I layer in the details - starting loose and working tighter - with each 'trip' around the painting. Make sure to step back from time to time and take in the piece as a whole.

Step 11

Not wanting to overwork any one area, I go over the entire painting 'pushing' with black and 'pulling' with white. I layer in the details - starting loose and working tighter - with each 'trip' around the painting. Make sure to step back from time to time and take in the piece as a whole.



How To... A.J. Thompson



Step 12

Color! Tequila Yellow Candy over the tongue and a touch on the teeth. By doing most of the detail work in grayscale, I can use the super transparency of the candies to my advantage. The tongue may seem like a strange starting place for color, but by starting there, if I don't like how the Tequila Yellow works with the blue I can layer in more reds and still have the option to go with a green or teal for the main body.



Step 13

Mixing up a few drops of Burnt Umber and Burnt Sienna to get an earthy orange color, I layer in some shadows on the tongue and gums, using a traditional brush in some of the tighter areas for added control.



Step 14

Back to the Candy Tequila Yellow, taking into consideration that candies tend to get darker with more layers. I tint the sail and other areas I know will be darker first before working the rest of the image.



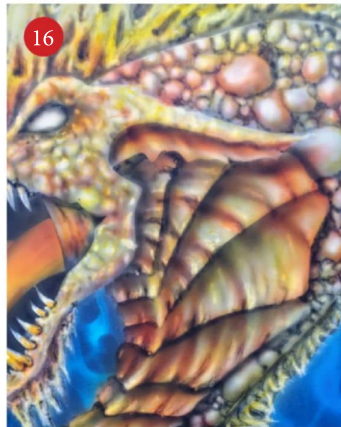
Step 15

I pull a couple of highlights out with white. Then working with the candy, I ensure that I have full saturation of color so that I don't get any color surprises later. Without getting full saturation you may end up with a pink or green (or some other color) after clear coating that was not intended.



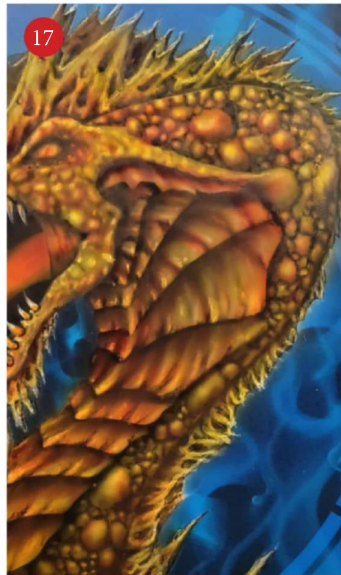
Step 16

By adding a drop of Createx Illustration Black to the Umber/Sienna mixture, I darken the shadows to define the shape and flow, all while keeping the light source in mind - but also each scale.



Step 17

Next, I apply a layer of inter-coat clear. Using white and candy blue like before, I add in one more layer of the brighter blue flames over the Drake. This gives the image more depth by making the Drake appear to be weaving out of the fire ring instead of just floating on top of the bottom lip of the ring.





.All done clear, level sand, re-clear, cut, buff, and sign.

(Author Note: You can leave this part out, but shortly I will be assembling this project as a "Peel-n-Paint" package, containing a precut mask, panel, and instructions; to be available for order on the BlackIce Graphics Facebook page.)

A.J. Thompson BlackIce Coatings & Supply - Bio

Getting my start with model cars and miniatures I began using the airbrush in 2009. Being in Alaska makes it hard to get supplies or instruction. I was lucky and could go to the Airbrush workshops. But others may not have the time or resources. so now I run a small paint supply and custom art store and offer monthly workshops so others can have it a bit easier...





Jason Livery

Head Strong GrafX LLC

Part 1 of 2

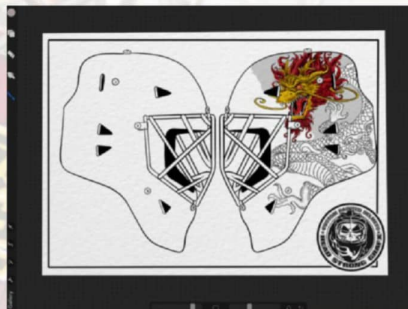
Its time for the next article I promised ya'll about. This will be a 2 part How-to using Illustrator to better enhance your artwork. (PLEASE NOTE this is not an entry-level article, you will need to at least know a little of how Illustrator works). Since 98% of all my work is goalie masks, this how-to will be again with a goalie mask much like the last article in the previous issue. If you haven't seen that article and want to know more about painting goalie masks I highly suggest you check it out. Be sure to contact Airbrush the Magazine to get information on previous issues.

So this article will be on a goalie mask I completed for Jeremy Smith in this 2020- 2021 season in the Kunlun RedStar in the KHL in Europe. Jeremy has been a long time client and you may have seen him play on many teams in the AHL as well as NHL teams like Boston Bruins, and Colorado Avalanche. Jeremy likes to push me with crazy ideas and details so I figured this season's mask would be a great article since I will be using a few different computer programs to help me along the way. As I said in my previous article, this is how I do things which are not the end all be all way of doing it. It's just how I feel comfortable doing it and maybe this article you will learn something new. This article won't get too in-depth on how to use illustrator but will show steps on how I used it for this mask. It will also show a little bit of a program called Procreate as well.

Spoiler Alert.... My next article will be how to use Procreate.

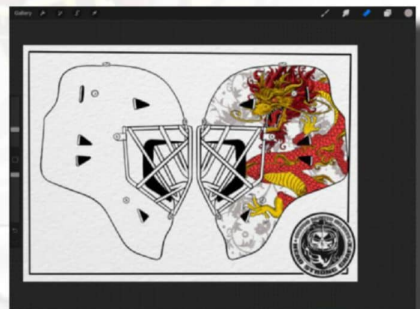
Lets start off this article with well, a look at last years mask for Jeremy. (image 2020_mask). This season he wanted the same sort of theme but on steroids. (note I do not condone steroid use in professional athletes ☹ disclaimer... *no steroids were used during the making of this article ha ha

Like I said Jeremy likes to push me to get my creative juices going. First, Im going to show a little bit of a program called Procreate for the Ipad Pro. I initially did my mock up in this program so I can draw my renderings for clients. Yes, I can use Photoshop and have for many years but that requires me to be in my shop all hours as my MacPro is in my office. Obviously my wife would not have that! So I went with a 12" Ipad Pro and started to draw my renderings and still be able to spend time with family. Remember kids... "Happy Wife, Happy life!"



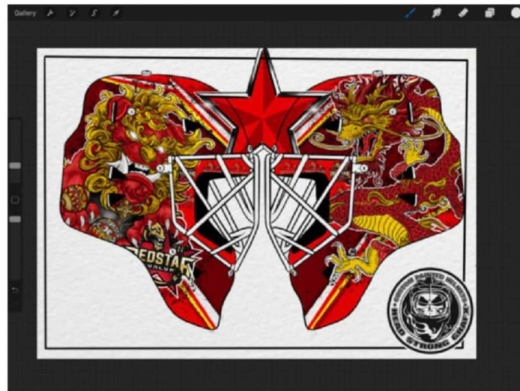
Jeremy gave me some ideas to go off of this year and like I mentioned earlier he wanted something similar to last year but even better. Now it was up to me to make it all come together. We went with another Dragon on one side and we went color instead of greyscale.

Jeremy threw out the idea of possibly using a Chinese porcelain pattern in the background so I threw it up there but nixed that idea.

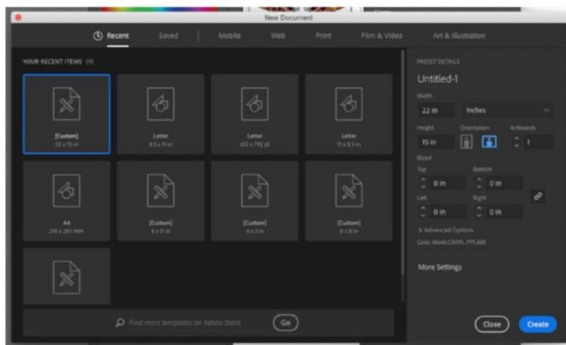




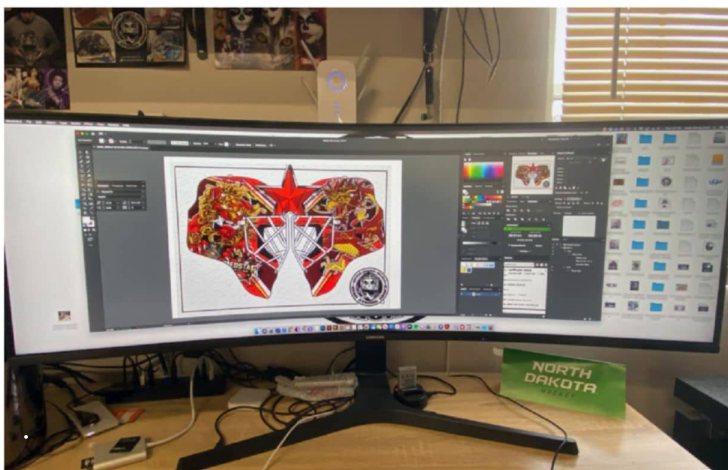
Next I thought... Chinese guardian lions (Foo Dogs) that would be sick.



I did a few variations of the design but ultimately we decided on this one and Jeremy signed off and that's when the paint process began.



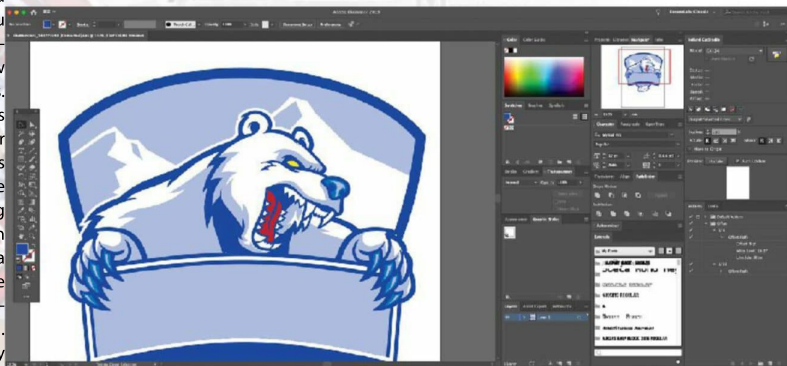
Now that I had the design ready it was time to bring it into Adobe Illustrator. You can open the image in Illustrator or you can create a document and just drag the image into that document. I do the latter because I already created a document size of my Roland cutter and its just easier for me that way.



I like to use a 46" wide monitor due to the fact I jump around from program to program a lot and its easier for me to just have 2 or more open at once instead of minimizing programs to bring up others and so on. Just my personal preference. I now I have doc created in Illustrator and dragged my rendering onto the artboard.

When using a vinyl cutter such as a Roland GX-24 you have to remember that it only sees lines. So whatever lines you send to it, "it will cut." If you send overlapping lines, double lines etc... it doesn't know the difference and it just cuts. That's when you have a mess on your hands and the cutter cut to deep, or the small details peeled up and it just looks like garbage. This is why I'm doing this article so you can get an understanding of this and a few tips to help you along the way. People think, well the image is vector that's all I need. Not necessarily correct. Many graphic artists that use illustrator have no idea how a vinyl cutter works. Yes they may be able to do a cool vector image but can you use it direct from them and cut it out? 99% of the time NO!!

Your going to have to tweak it so your cutter can do its job the way YOU want it to do it!



This polar bear is all vector and looks cool, you would think I can send that right to my cutter and it will cut it just like that. WRONG!

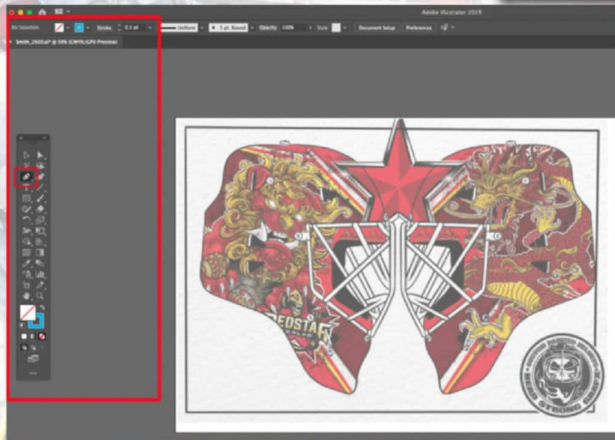
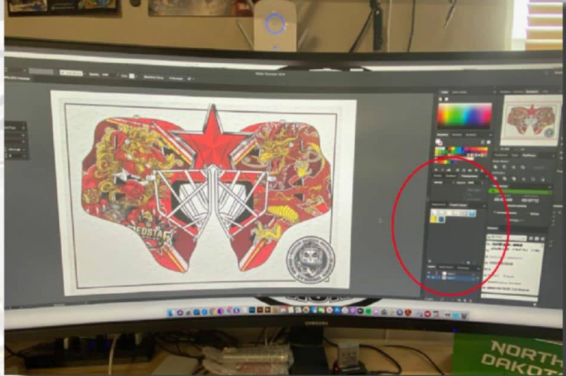


This the same design with all the color fills taken out and wow what a mess of lines! This is what your cutter will see and it will cut each and every one of those lines. Talk about a headache! I used to contract graphic designers to help with my workload doing 100+

masks a year but they could never get this no matter how many times I explained it. Even after I redone their work and showed them how. So now I just do it all myself. It will be done right the first time and less of a headache.

Ok back to the design, now that I have the artwork I drew in Procreate on my artboard in Illustrator. I go ahead and reduce the transparency of the design and lock the layer so it won't move as I start to create the vector lines I need on top. I like to reduce the transparency so my trace lines I'm about to show you, are easily seen.

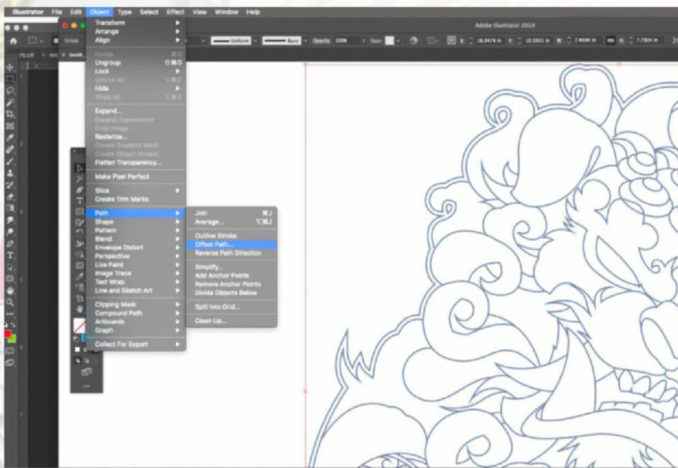
I also create a new layer on top of the locked layer with the artwork, this will be the layer I trace my lines on for my cutter to read.

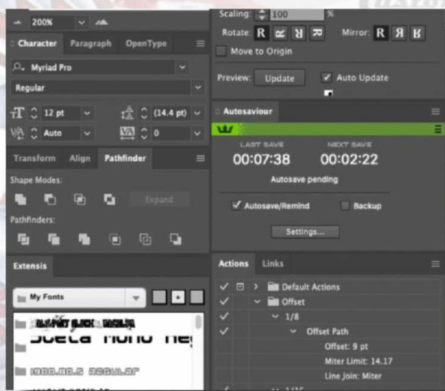


I now select the Pen Tool located in the example image in the small red box. Once the Pen Tool is selected I then go to the top where it shows the fill color, your stroke color and the line weight of the stroke. I select NO FILL color, I choose a complete contract color stroke so its easily seen and I drop the weight down to either .5pt or .25pt.

PICTURED BELOW - At this time all the fun starts.. I begin to trace my drawing in a way that my lines don't overlap, and my cutter will cut the way I need it to be cut for the paint process.

I do a lot of hard line edges on the work I do, and outer bevels so I found that if I first trace the whole outside of the image then I can create an offset path say 1/16" or 1/8" and its easy to do and you don't have to try to trace a new outline by hand. Let Illustrator do that for you.





Before this plugin was recommended to me I would at times forget to save my doc every so often and let me tell ya, there is nothing like spending a couple hours of this stuff and the app crashes or closes or whatever and you didn't save all the work you did over the past hour or so and its all LOST! Trust me ive been there done that and its not fun!!!

Now that we have the outline of the image traced and I added a offset stroke, I now begin to trace the lines on the inside of the image. Again by doing this, I can control what lines will be cut, how they will be cut and make my cutter do exactly what I want it to do instead of drawing all this on the mask and using an exacto knife to cut out all my lines. That's old school and sloppy. I don't care how good you are, your cut lines with an exacto knife will not be perfect. A machine will outperform you on that so why not use it and bring your art to the next level? Nothing like looking at another artist work, and seeing exacto knife cuts in the paint, or circles cut that are all jagged. Yuk. Clean and precise will make your work look so much better! Believe me.

Ok this should get you started and keep the suspense for the next issue when I show you tips of what some of the features Illustrator has to

help when you are tracing your artwork to make things go faster and how to make things so clean and crisp!

AIRBRUSH

THE MAGAZINE

***WE COVER THE WORLD OF AIRBRUSHING, CUSTOM PAINTING LIKE NO OTHER MAGAZINE!**

*AIRBRUSH ART, HOW TO'S, CUSTOM PAINTING TECHNIQUES, NEW PRODUCTS, ARTIST PROFILES, READERS GALLERY, AIRBRUSH AND CUSROM PAINTING EVENTS. TWO 100 ARTISTS SPECIAL ISSUE'S PER YEAR

DON'T MISS AN ISSUE SUBSCRIBE TODAY!!

SUBSCRIBE PRINTED FORMAT:
www.airbrushthemagazine.com

SUBSCRIBE DIGITAL FORMAT

MAGZTER

www.magzter.com



WORK ORDERS

HELMET WORK ORDER

Don Johnson racehelmetpainting.com.....airbrushgallery.com
1-352-361-3403 text or call
airbrushmag@gmail.com

This intended to be a guide for both myself and you to understand the helmet design and painting process. Below is my understanding of what you wish as far as your helmet design, the cost, and what I will do for the quoted amount. If you wish to adjust or change anything below please contact me now.

Once I get your helmet I temp layout the design on your helmet send you a short video of that. We discuss the design to make any changes you want, once you are happy I paint it and continue to send you updates.

CLIENT NAME AND CONTACT INFO

PROJECT DETAILS:

Shipping address -Don Johnson 5575 SW 56th St, Ocala, FL 34474

Don Johnson

WORK ORDERS

One of the best ways to cut down on the stress involved with custom painting and dealing with clients is to use work orders. I'm approaching this as a painter, not as a lawyer this example probably would not be legally binding but hopefully, it will not come to testing that.

Below is the simple work order I use in my custom painting helmets business. I try to cover everything including the price, exactly what is to be done for that price, as much detail as possible about the design I received from the client, colors to be used, type paint to be used, time to completion, deposit required, final payment requirements, shop rate for the client adding to the design above and beyond what is written in the work order.

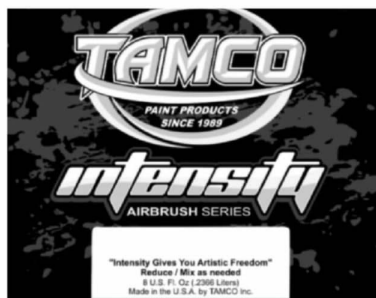
Just talking about the details of the project with the client is not the way to go you want everything in writing to reduce the possibility of a misunderstanding down the road. It also shows a greater level of professionalism to use well-written work orders. It doesn't matter what you are painting be it a helmet, t-shirt, car mural I would use some form of a written work order.

This is part of educating your client as to what can be accomplished and for what they will pay for that. Make sure to go over the work order and get them to agree to the written order. Again this will reduce the chance of any misunderstanding when it comes to getting the final payment and gives you a path to earn more money by doing anything beyond what is not written and agreed to in the work order.

SUPPORT SMALL BUSINESSES

BEST AIR FILTER ON THE MARKET

FISHEYE FILTERS
fisheyefilter.com



TAMCO INTENSITY
AIRBRUSH PAINT
8 AWESOME COLORS
MIX TO MAKE ENDLESS COLORS
TAMCOPAINT.COM

READERS GALLERY



Artist **Jason Brookshire**



Artist **Margret Howard**



Prints on HammeAir Art 

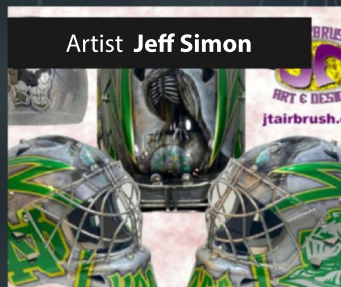
Artist **Tommy Hamm**



www.airbrushartcircus.com



Artist **Byron Lawrence**



Artist **Jeff Simon**

TAMCO Take Over 2020

11/3-11/6 2020 8:00 AM TO 5:00 PM DAILY

COST PER PERSON \$300.00 FLAT FEE

1 THOUSAND PEOPLE MAX AT THE VENUE, SOCIAL DISTANCING REQUESTED



11 DALE LEMONDS DR. HAMPTON, VA 23666

THE WHOLE POINT OF THIS OUTSIDE, COMPLETELY HANDS ON EVENT, IS TO SHOW GARS TAMCO BEING USED IN ALL OF THE ABOVE APPLICATIONS AND TO ALLOW YOU A COMFORTABLE, RELAXED TRAINING ENVIRONMENT. EVERYTHING YOU'VE WANTED TO LEARN IN AN AUTOMOTIVE ASPECT, ALL AT THE SAME LOCATION, NEVER HAS THIS LEVEL OR RANGE OF INFORMATION BEEN TAUGHT AT ONE LOCATION, FOR A FLAT LOW FEE. NOW, BRING PRETTY TO AND FROM TRAINING CLASSES AND BRING THE THE SHARPER BRIGHTER

TAMCO Take Over 2020



Food Trucks, Beer & Wine daily



- A ONE STOP LEARNING CLASS, USE TAMCO PAINT LEARNING HOW TO: TAMCO TECH AND HANDS ON TRAINING.
- CSI TECH AND DEMONSTRATIONS DAILY BY TOM HORVATH THE OWNER.
- WATCH A MINI TRUCK BE PAINTED USING THE NEW GRABBIN COLORS LINE. (A PRO TEAM WILL BE BUILT BY MATT HUTCHESON)
- AIRBRUSH (INTRO, INTERMEDIATE, AND ADVANCED) VARIOUS INSTRUCTORS
 - BODY WORK, PRIMING, BODY FILLER, SANDING HOW TO'S.
- GRAPHICS, VARIOUS STYLES, AND VARIOUS INSTRUCTORS.
 - CUSTOM PAINTING GENERAL HOW TO
 - PINSTRIPPING & LETTERING VARIOUS INSTRUCTORS
 - GOLD LEAFING
 - TUMBLER PAINT CLASS
 - HOW TO CLEAR CARBON FIBER
 - PAINTING HOW TO ON HELMETS
- COLLISION REFINISHING DEMO'S AND GENERAL KNOWLEDGE
- HOW TO USE YOUR EQUIPMENT, BYOE (BRING YOUR OWN EQUIPMENT) AND LEARN FROM THE PRO'S HOW TO BEST DIAL IT IN.

Brought to you by

WITH SEMA CANCELED THIS YEAR JOIN TAMCO PAINT AT THE TAMCO TAKE OVER 2020

The \$300.00 entry fee allows you to pick 1 main class. Learn to paint helmets, basic airbrush skills, painting car graphics, paint tumblers, fina art, and much more.

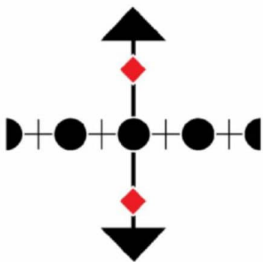


Protecting the inside of a helmet during the painting process is made easy following this simple method.

Once all the padding inside the helmet that can be removed has been taken out it is easy

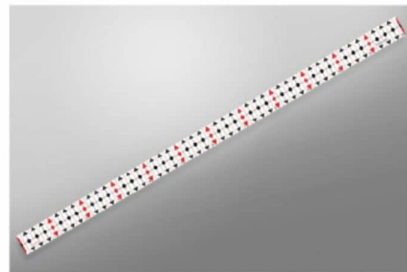
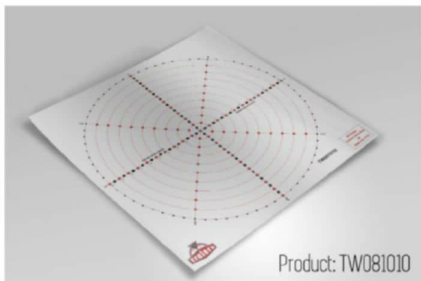
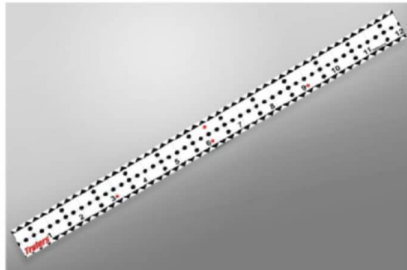
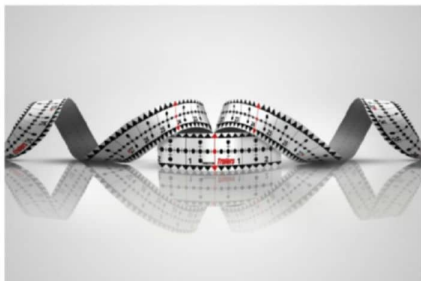
to protect the rest. I do not like using tape alone to do this it can cause a lot of problems when trying to remove it. I use plastic grocery bags for this purpose. All you need is two bags and a plastic burnish tool like pictured. Those you can buy pretty cheap at any art

supply place. I use the burnishing tool to force the plastic bag down in between the helmet interior shell and the outside of the helmet shell. Work your way around the helmet and you are all set the interior of the helmet is protected.



Trulers

Trulers Save Time



Trulers are adhesive rulers that temporarily stick to flat and curved surfaces. Designed to speed up efficiency & accuracy. Trulers Save Time. Lengths up to 72" wide. Widths go down to as small as 1/4". Prices range from \$10-\$20 for 10 packs. Available at many distributors as well as at ***Trulers.com***

**Airbrushing -- Pinstriping -- Helmets
Tape & Pattern Layout -- Fabrication**

Trulers.com (800) 556-9729

Absolute Solutions -- 145 E Emerson Ave -- Orange, CA 92865
info@trulers.com