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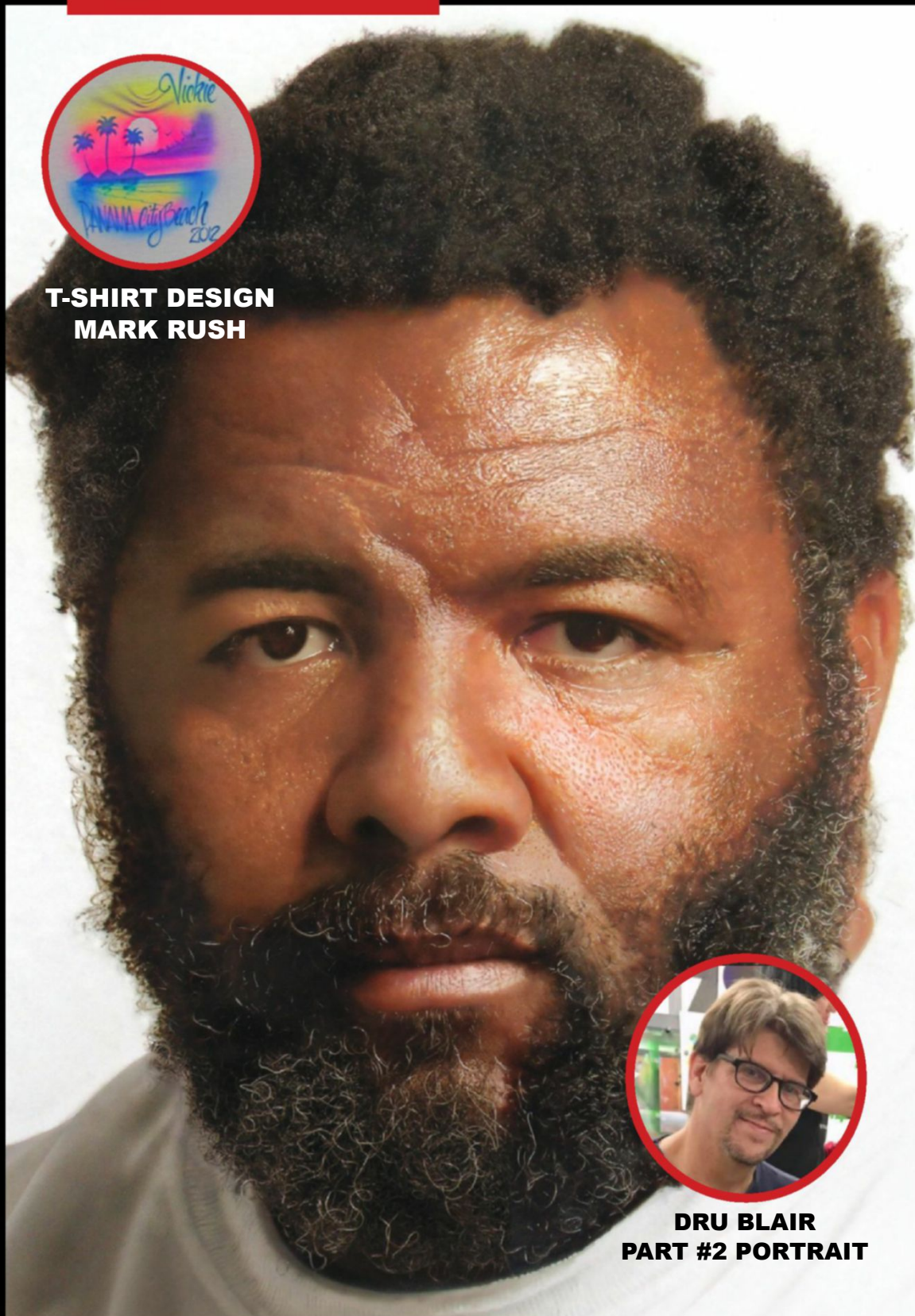
AIRBRUSH

THE MAGAZINE

JAN. - FEB. 2021 ISSUE 11



**T-SHIRT DESIGN
MARK RUSH**



**DRU BLAIR
PART #2 PORTRAIT**

ARTICLES BY



**SKATE DECK
MICHELE ROE**



**LETTERING
ANDY CAPPUCCIO**



**MICKY HARRIS
PATIENCE
READERS GALLERY
TECH TIPS**

**TAMCO INTENSITY
AIRBRUSH PAINT**

**Artist Profile
KEVIN KEGLER**

**CHECK OUT
BIG AIRBRUSH SHOP
MARK RUSH**

**AIRBRUSH BOOK
REVIEWS**

**NEW AIRBRUSH
PRODUCTS**



intensity

AIRBRUSH SERIES

When We think of airbrush colors,
words like this come to mind...

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SUPERIOR
VIBRANT
DEEP, RICH & ALLURING

Basically...

CUSTOM AF



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skills and knowledge.

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Jan. - Feb. 2021

AIRBRUSH THE MAGAZINE

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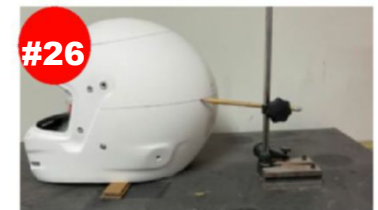
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TECH TIP #26



ISSUE 12 JAY FURGESON



ARTIST PETE SINTES



ARTIST MARCIA IJZERMAN



MICKEY HARRIS

PATIENCE MY ASS



pa-tience ----- /pāSHns/ noun

The capacity to accept or tolerate delay, trouble, or suffering without getting angry or upset.

My uncle Jack told me a joke many years ago about two vultures sitting on a dead tree limb and the one said to the other one. Patience my ass I'm gonna kill something. Do you have patience? I know as a young airbrush artist I didn't. I couldn't learn fast enough. In my defense, in those days I was considered one of the best at it and unfortunately, I believed it. No one was any good back then compared to the talent I see popping up everywhere today. I look back on that early work that everyone thought was so great and cringe. Today I would be a run of the mill mediocre at best airbrusher. This is because of my lack of patience. I didn't want to spend the time and effort it takes to get better. I wanted it now. I look back on it now and see someone who had no idea what it takes to be truly good at something. I hope to think that I do now and I hope my advice can help someone. My big awakening came in 1980. I had been airbrushing for three years professionally and was living in Vegas. I met Dennis Mathewson there and we painted some vans together along with a talented guy named Tim Bruce. I met one of my idols while there an artist named Boris Vallejo. Boris was amazed at how I could use an airbrush freehand as he had only seen it used as an illustration tool for blending. He sat and watched me paint for an hour or so

and we talked. He was a very accomplished artist and around forty years old at the time. He invited me to visit New York and of course I did. While in New York I stayed downtown right off of Central Park. I would ride the subway up to Yonkers where Boris lived. He would pick me up and we would go to his studio. I would sit and watch him paint. He was a famous oil painter and to

get to sit there with him and ask questions was a dream come true. I learned a lot from him about color, composition, and detail. It was truly one of the fondest memories of my art life. When I was leaving he gave me some advice. He told me and I will never forget, "I have never seen anyone who freehand airbrushes like you but you lack patience. Slow down your time will come. Art is something you learn your whole life. Slow down and enjoy the ride. You can not rush fame you must earn it." I have never forgotten what he said. He was so right and I am so grateful.

I hope you can learn to be patient for your time will come too.



Mickey and Boris Vallejo

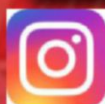


Michele Roe

Michele Roe Owner and operator of Stabin Cabin Airbrushing LLC Got involved in Airbrushing because I thought it would be fun to try. After trying it for the first time, I was hooked. I researched to better myself and found Ed Hubbs on youtube, so I studied his videos as much as possible. I use a variety of paints and different substrates. I use Createx water-based, Tamco, and recently started using HOK paints. This year marks my 10th year in the industry, and I love every second of it. You can find me on Facebook at <https://www.facebook.com/stabin-cabin-airbrushing> Or on Instagram stabin-cabin-airbrushing



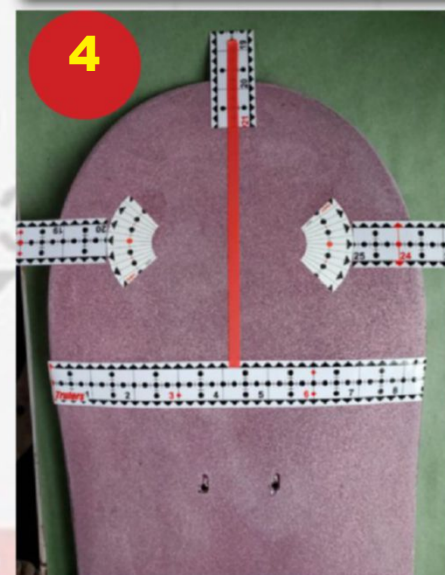
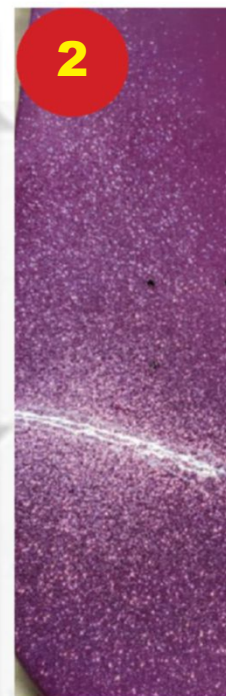
StabinCabinAirbrushing

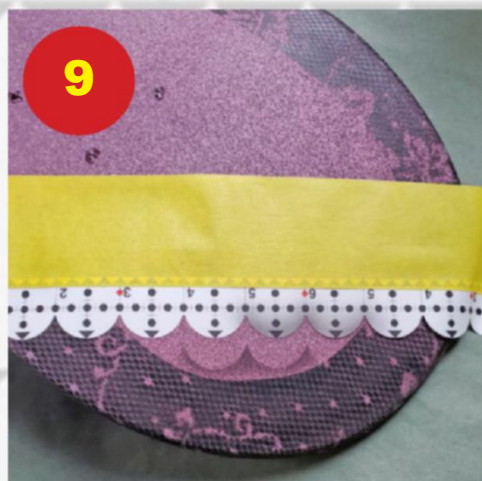
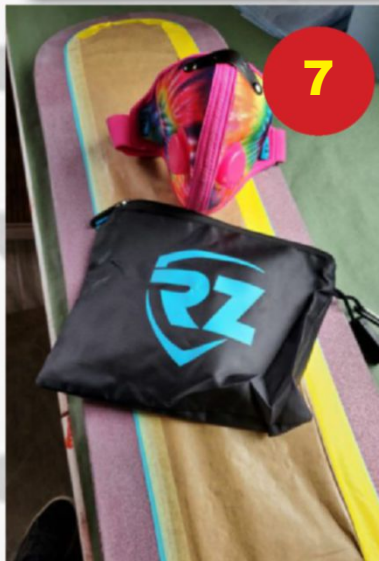
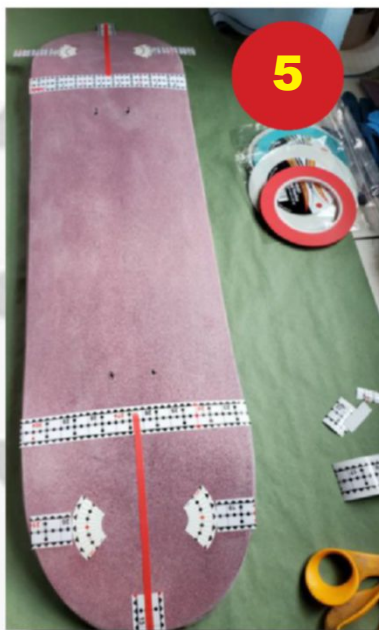


stabin-cabin-airbrushing

(figure 1) I had to prep the deck by sanding the surface to a smooth finish. Once that was done, it was time to lay a base color. Using Tamco Intensity paints, I mixed my color of a mauve/purple blend. Normally, I would have plugged the holes using a straw, so that water doesn't get down into the untreated part of the wooden deck, but for instructional purposes, I did not this time.

(figure2) that was dry, I was able to apply the Roe Z Pink metal flake from Sparkle EFX, which I had mixed with Tamco 895 inter-coat clear. Once that was dry, I cleared it using Tamco 2104 clear coat, which is great for flake jobs. (figure2) After the clear dried for 24hrs and was fully cured, it was time to color sand and start the design process. Using the Trulers radius stickers, I started to lay them out on the board. As you can see in (figure3) they were not lined up yet. As seen in (figure4) using the Trulers as a ruler guide, I was able to place them for perfect alignment.





Once I had the Trulers in place where I needed them to be, (figure 5) it was time to lay down some FBS tape, as a border for the lace, also using FBS pro mask to cover up the center of the deck. (figure6) (figure7)

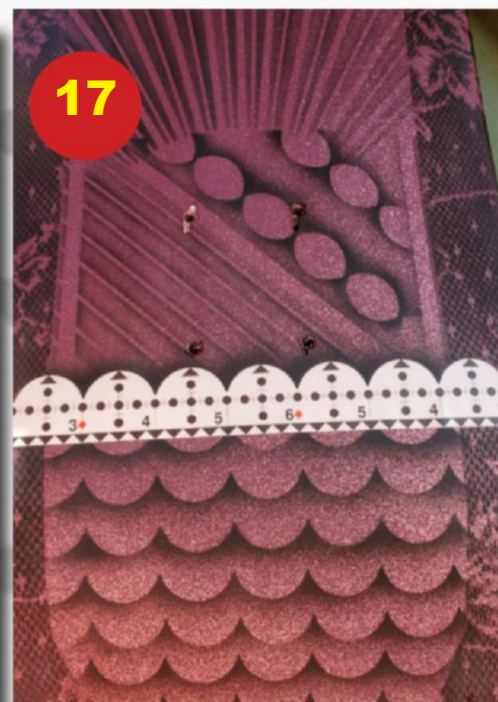
Because Tamco is a solvent-based paint, I wore my new RZ mask (Figure7) health safety is key!!

(Figure8) Now that the lace has been finished, it's time to design graphics using the Trulers stickers.

(figure9) Using the Trulers scallop stickers, and Tamco Intensity Blackout Black, I started in the corner of the deck, until I had the desired amount of scallops.

(figure 10) From there, I flipped the deck around and laid down more scallop stickers.

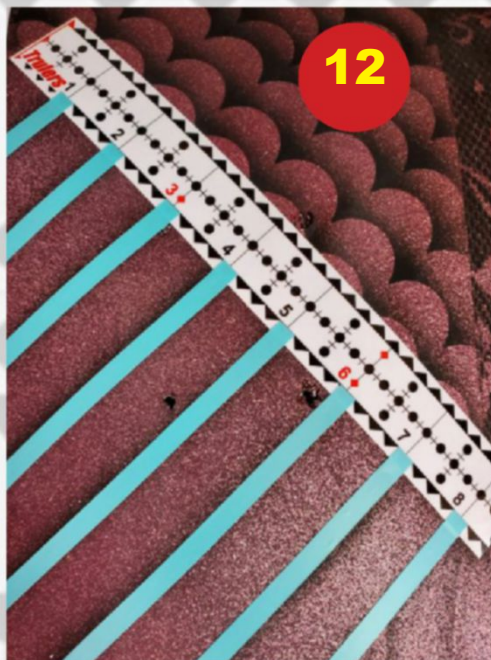
Absolute Solutions



(figure 16, 17) After the desired amount of scallops are in place, I decided to finish the edges off, by simply flipping the scallop stickers in reverse to achieve the “open hole” appearance.

(figure 12) Now, because I wanted a straight accurate line-up, I used the Trulers below the scallops, as well as the side of the skate deck. You will notice that the “Triangles” on the sticker ruler, I applied 1/4' tape. The triangles were designed so that the 1/4' tape, PERFECTLY fits on the triangle, so that every time, you have a perfectly straight, and accurate alignment of your tape lines.

(figure 13) Flipping the deck around, I laid out more Truler sticker rulers. As you can see, the orange FBS 1/8' tape, aligns perfectly inside the triangles, leaving only the corners to be seen. (figure 14) I then place my 1/16' FBS tape in between the 1/8' tape. (figure 15)



(figure18)The deck is finished, and ready for some Tamco clear. (figure19)Deck has been cleared using Tamco 7600 two hour clear coat.

(figure20)After wet sanding the deck, I then had to use a buffer, and CSI cream polish, to bring the shine back. CSI cream polish is fantastic to use, one product, 2 pads, and done! (Figure21) Finished project.

Trulers was first designed on a 12' and 36' ruler. There are arrow points on the top and bottom of the Truler sticker every 1/4'. These are great for lining up masking tape for pinstriping. Along the center of the Trulers sticker, there are 1/8" circles, which are perfect for lining up the 1/8' tape, and drilling holes.

Trulers is sold in a wide variety of shapes and sizes. The standard Trulers ruler role, comes in either 36' or 72'. The 36' starts at one inch, and ends at 36". The 72" has the center point (36') highlighted in RED, with the Trulers logo, so that you know, your at your center point. Every 12' on a roll, is marked in red, so that it's easy to see where each "foot" is at. They are fantastic for laying out graphics on car hoods doing car or truck graphics, murals.

They are also excellent for drilling holes into metal, because the sticker stays in place, no more fighting with a tape measure, and marking off your lines that are needed. Simply apply, and drill your holes. They also leave NO residue on the substrate, which in the custom painting business is KEY!

(trulers3)

They also have smaller sheets, of just a standard 12' for smaller jobs. New this year, is the magnetic Trulers, which are fantastic, and highly durable! (trulers1 and Trulers 2) Scallop and radius sheets.

I use Trulers for everything! No more guessing on accuracy. I have used them to hang shelves on a wall, used them to replace kitchen cabinets, countertops, you name it, you can use Trulers on Everything!!

You can learn more about Trulers at www.trulers.com





Dru Blair

BIO -Dru is the owner of Blair Art Studios / Blair School of Art / Blair Center for the Arts. I'm an airbrush artist and a musician, with interests in Photorealism, Trompe L'oeil illusionism, Faux Finishing, and Color Theory. I reside with my family on a plantation built around 1812 in my ancestral hometown of Blair, SC. I am an airbrush artist, art instructor, writer, and musician. My artwork tends towards Photorealism or illusions of reality and is heavily influenced by the writings of Ayn Rand. I first picked up the airbrush while I was working on my Master's degree at the University of SC, and spent my summers painting T-shirts in Myrtle Beach. Later, I was a freelance illustrator for various ad agencies and painted many novel covers until the late 90's. I continue to publish art and teach at my art school, which was founded in 1997. I recently moved back to the country in Blair, SC.

"Floyd" painting by Dru Blair Using Advanced Portrait Techniques Part Two

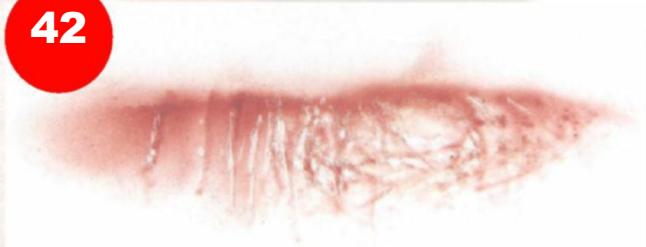
41



Step 41: To establish the lips, an opaque fleshtone with some red-violet added is applied freehand. To create thinner and sharper lines, a paper shield is used. Afterwards, paint is removed with a blade.

42

Step 42 . An aggressive eraser and blade are used to remove paint, thus creating more fine texture in the lips.



43



Step 43 lips: Spraying the same opaque lip color, reduces the contrast and makes the scratched areas more subtle.

44

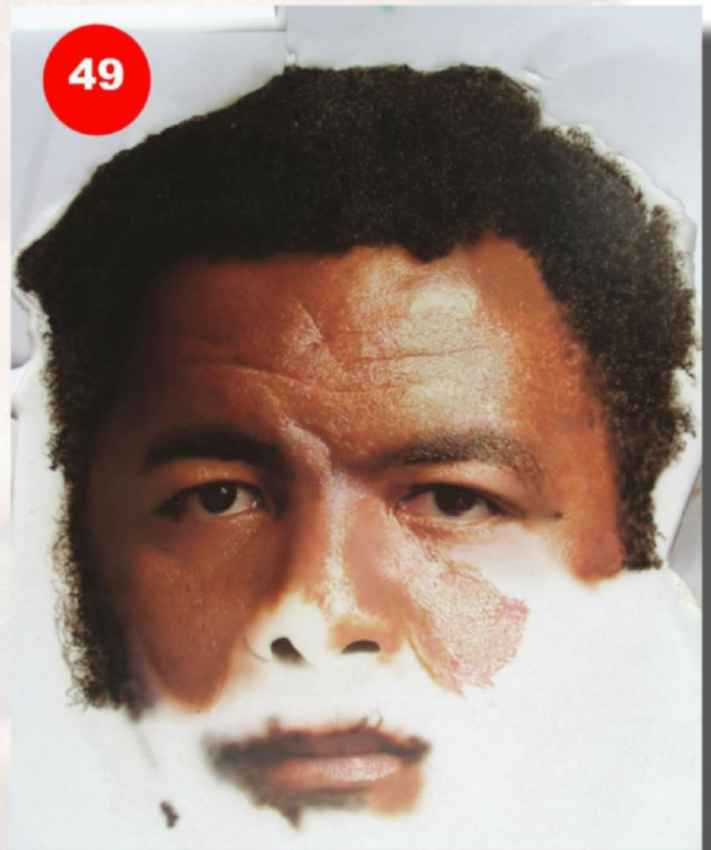
Step 44 lips: An opaque fleshtone and lip shadow color is applied on and to the right of the lips. Light scuffing with an eraser establishes some skin texture below and to the lower right of the lips.



45



Step 45 lips: An even darker opaque shadow color is added in and around the lips. Some of this dark color represents shadows cast by the beard.



Step 46 brow: A transparent red-violet, and sepia is used to darken the right eyebrow.

Step 47 brow: The aggressive eraser sharpened to a chisel point is used to scratch out highlights in the eyebrow hair.

Step 48 head: An overall shot shows the development of the painting. It is better to avoid finalizing details until the colors are all in place. The copy paper surrounding the hair is to shield the background surface from spattering due to tip dry.

Step 49: Part of the nose has already been established with two opaque colors: a dark shadow color on the left and a medium

opaque brown. The highlight down the bridge of the nose is created with a combination of close proximity spraying, and the application of the aggressive pencil eraser. A light pinkish fleshtone is applied freehand around the tip of the nose to reduce the color intensity of the overspray.

Step 50 nose: More of the pink fleshtone is applied to the front of the nose to cover the white of the illustration board, and also along the bridge of the nose to reduce the color intensity of the overspray. The small scratches between and above the nostrils will be easily repaired with opaque paint.



Step 51 nose: An opaque shadow color is sprayed along the left side of the nose. Instead of applying the paint smoothly, I create blotchy areas to mimic variations in the skin texture.

Step 52 nose: After refining the highlight of the nose with a medium fleshtone, the opaque shadow color is used to establish the edge of the left nostril, darken the left side of the nose, and establish the fold on the far right.

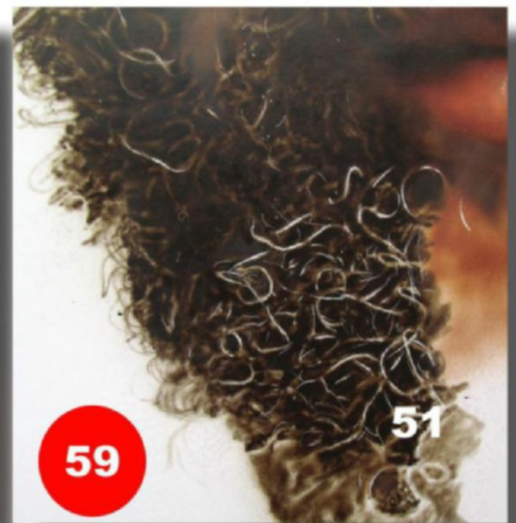
Step 53 beard: The beard on the left side of the face is established by spraying a dark opaque color in the negative spaces between the hairs. A smooth curved paper shield is useful here.

Step 54 beard: After establishing the dark color, a blade is used to

scratch in finer hairs.

Step 55 beard: Application of the same buffered opaque dark brown reduces the contrast between the new hair and old. Alternating passes with the blade and the dark opaque color adds more complexity to the beard.

Step 56 moustache: The moustache is established with two dark opaque colors. A medium-dark shadow color which serves as a background, and a dark shadow color used to render the hairs freehand. Afterwards a blade is used to scratch highlights in some of the hairs.



Step 57 moustache: The medium-dark shadow color is sprayed lightly to fill in the center area between and below the nostrils, and a lighter opaque fleshtone is sprayed with the airbrush held very close to create pores on the right side.

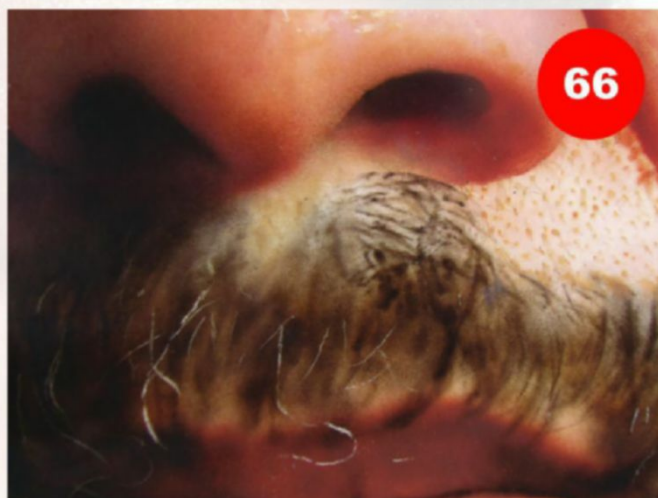
Step 58 moustache: The blade is used to remove paint to create highlights in the hair and on the skin on the right. Afterwards another pass with the medium-dark shadow color will help to reduce the contrast.

Step 59 right cheek : An opaque light fleshtone has been applied freehand to create skin pores to the right of the nose. This same flesh tone is then dusted further to the right and below to establish a background.

Step 60 right cheek: After a light pass with the eraser, the same color is reapplied to darken the cheek area, and making the eraser marks barely discernable. The aggressive eraser and the blade are used near the eye to sharpen and enhance highlights in the skin.

Step 61 right cheek: The aggressive eraser is used to scuff up the lightly sprayed area of the cheek, and establish a stronger texture. Too much pressure with the aggressive eraser must be avoided, because some of the paint should remain on the board.

Step 62 right cheek: A freehand application of a medium fleshtone is used to establish the boundary between the cheek and the beard.



Step 63 right cheek: The aggressive eraser with a sharpened point is used to create highlights in the boundary area.

Step 64 right cheek: To reduce the contrast and make the skin texture more subtle, the same medium flesh tone is applied lightly over the boundary area and feathered towards the eye.

Step 65 right cheek: Still working with a sharpened aggressive eraser, small highlights are established along the boundary. The blade is used to scratch highlights representing the smallest features.

Step 66 right cheek: The opaque darker beard color is applied in a similar manner to begin building the beard structure.

Step 67 right cheek: As in earlier steps, alternating between the aggressive eraser, the blade and the opaque beard color yields more complexity. To reduce overspray, the airbrush is brought closer to the board to render the outer features of the beard.

Step 68 ear: To establish the ear, an opaque flesh tone is sprayed along a curved paper mask. The overspray falling on the dark hair will be addressed after the ear is complete.



Step 69 ear: An electric eraser is used to create small highlights along the texture of the ear.

Step 70 ear: By alternating the eraser with the opaque paint, a complex texture is gradually established. At this point the front of the ear is too dark.

Step 71 ear: An opaque color, seen at the bottom is created to enhance the highlights and lighten the front of the ear. An opaque yellow ochre is used to create the small dots along the edge of the ear, resulting in a less intense color than the test color sprayed on the paper due to a color shift. A transparent orange is then added to the front of the ear to increase the color intensity. Some of the

hair highlights are established with the blade.

Step 72 ear: The color in the front of the ear is finalized, and more highlights are added with the blade and aggressive pencil eraser.

Step 73 shirt: An opaque base color is established for the shadow cast on the shirt. Established parts of the beard that overlap the shirt are disregarded, since attempting to spray in between the beard hair is inefficient. The beard can be re-established after the completion of the shirt.

Step 74 shirt: A darker opaque color is used to establish the folds in the shirt.

Step 75 shirt: Ribs are added to the collar using a paper template and repositioning it for each rib. Afterwards a dark opaque beard color is used to re-establish the hairs that overlap the collar

Step 76 shirt: The beard is further refined alternating the blade and an opaque dark shadow color containing less saturation than in previous steps. The hair is also revisited and adjusted using the same technique. The opaque paint assures control of the values in the darker areas of the beard and hair.

Step 77: Overall image shows completed hair. Areas around both eyes still need adjustment. These types of changes are much easier using opaque paint.

Step 78: Highlights are increased on the beard to the left of the mouth, the small area of neck showing on the right side is adjusted, and a dark opaque shadow color is applied around the left temple and near the left eye. Two small wrinkles below the left eye are added using the split frisket technique with a dark opaque brown color.

Step 79: Using the same dark opaque shadow color on the left eye, the iris is enlarged slightly and shadows are deepened. Highlights are added to the upper eyelashes and eyebrow using the blade, and lower lashes are added using the split frisket method. An opaque fleshtone from an earlier step is used to darken and refine pores visible in the highlight along the nose.

Step 80: The edges of the right eye and the eyebrow shape are refined, and more pores are added to the highlight below the eye using an opaque flesh color from an earlier step. The fine hairs on the inside of the right eyebrow and along the edge of the beard are added using a split frisket method.



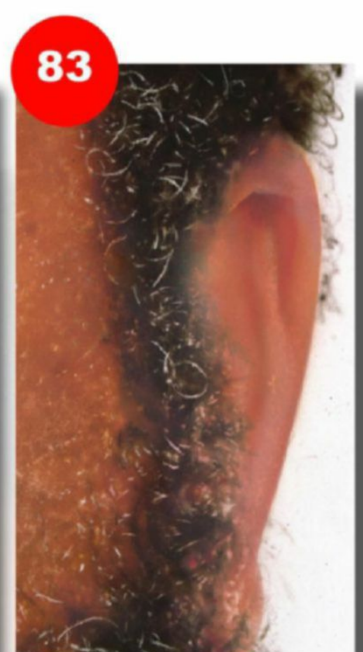
Step 81 - To establish the ear, an opaque flesh tone is airbrushed along a curve paper mask. The overspray falling on the dark hair will be addressed after the ear is complete.



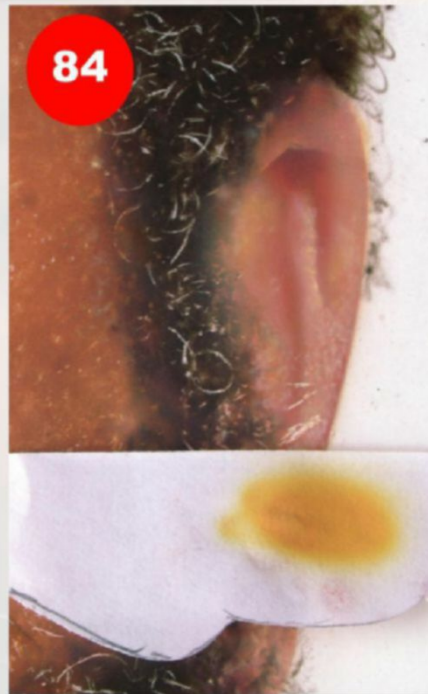
Step 82 - I used an electric eraser to create small highlights along the texture of the ear.



Step 83 - By alternating the eraser with opaque paint, a complex texture was gradually established. At this point the front of the ear was too dark.



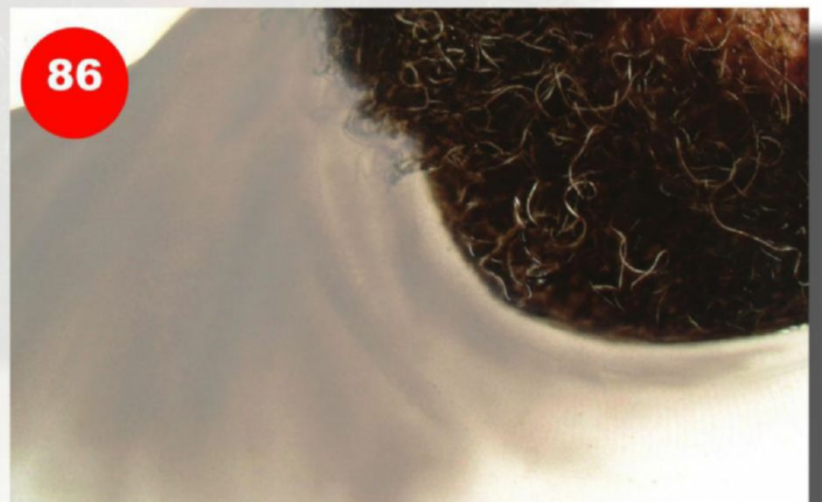
Step 84 - The opaque color seen at the bottom was created to enhance the highlights and lighten the front of the ear. An opaque yellow ochre was used to create the small dots along the edge of the ear, resulting in a less intense color than the test color sprayed on the paper due to a color shift. A transparent orange was then added to the front of the ear to increase the color intensity. Some of the hair highlights were established with the blade.



Step 85 - The color in the front of the ear was finalized and more highlights were added with the blade and aggressive pencil eraser.



Step 86 - Next I airbrushed an opaque color to establish the shadow on the left side of the shirt. I did not attempt to keep overspray from the established parts of the beard that overlap the shirt because it's more efficient to repaint the beard after the shirt is completed versus attempting to mask off the beard.



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Step 87 - I used a darker opaque color to establish the folds in the shirt.

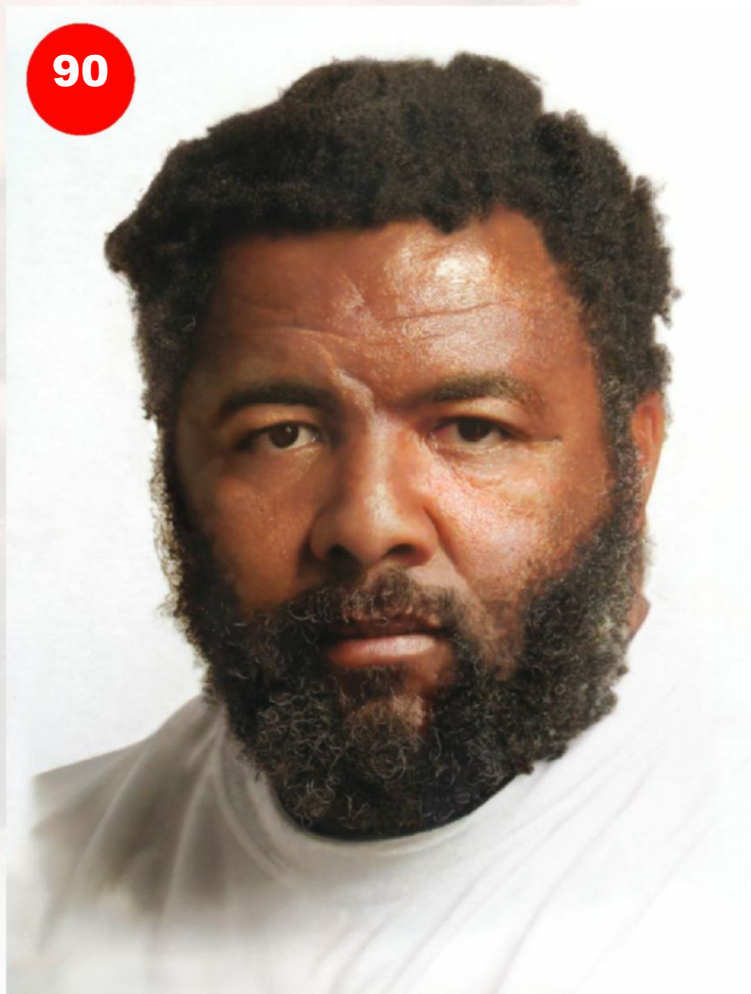


Step 88 - Ribs were added to the collar using a paper template and repositioning it for each rib. Then I used a dark opaque beard color to re-establish the hairs that overlap the collar.



Step 89 - The beard was further refined alternating the blade and an opaque dark shadow color containing less saturation than in previous steps. The hair was also revisited and adjusted using the same technique. The opaque paint assures control of the values in the darker areas of the beard and hair.

Step 90 Finished - The edges of the right eye and the eyebrow shape were refined, and more pores were added to the highlight below the eye using an opaque flesh color from an earlier step. The fine hairs on the inside of the right eyebrow and along the edge of the beard were added using the split frisket method.



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ANDY CAPPuccio

I began my pinstriping and lettering career in 1966. After a short time in art school, I studied at the Bloomfield School of Signcraft while working as an architectural draftsman and illustrator during the day. My wife Lin and I opened Brush Stuff by Pooch in 1974. During the many years since I have been slinging paint on trucks, hot rods, bikes, and offshore racing boats. My artwork has been featured in numerous magazines including Auto Art, Kustom Pinstriping, and Graphics, and several times in Airbrush the Magazine. Brush Stuff by Pooch on Facebook and Instagram. Email, brushstuff@yahoo.com.



STEP 1 - I make patterns of all of my jobs, this allows me to modify my artwork and I now have this pattern for future vehicles. I rough in my size and copy with charcoal then clean it up. When I started lettering I used to draw outlines, shadows, and all small stuff. I now know where the details need to go and snap lines and sketch incidental parts with a Stabilo pencil.



STEP 2 - Using a pounce bag with white chalk I transfer my pattern to the truck. Once all measurements are made on the first door I'm all set for the other side. To achieve crisp edges I tape off the top and bottom and some side areas. This also speeds up the process.



STEP 3 - The first color to be applied is Imitation Gold. I'm using enamels on this, not urethanes. After lettering the opposite side the first door is ready to airbrush. Paint needs to achieve a proper tack so the airbrushing melts into the base. If too wet it will disappear into the gold, if too dry it will sit on the surface and have dry look.



STEP 4 - I will stay on the first door now and complete all of the airbrush steps. When this is complete the other door will be ready. It took quite a while, in the beginning, to know when the tack is just right. Like anything temperature and humidity will affect the timing. Although it's hard to see I sprayed Chrome Yellow into the letters first. This brightens the Imitation Gold and gives a luminous base for the next color.





STEP 5 - Here I've faded upwards with Fire Red over the Yellow.



STEP 6 - In this step, I'm shadowing the bottom with black. However, this is not pure black. I mix Black and Brilliant Blue to attain this. When I outline and shadow in Black my airbrushing will be a different shade. My concept is to have a raised appearance to the letters.



STEP 7 - In this step, White highlights are added. If I wanted a recessed look Black would be used here and White where the Black was. At this point, the rest of the copy is painted on so when I shadow I can just go right down the door. By the time the phone number is complete Logging is ready to airbrush. I'm using Process Blue over Peacock Blue.



STEP 8 - Application of the phone number using Fire Red. Sometimes I'll make it a little more subtle. I don't feel this is as important as it was in the past. People won't remember the phone number but they will remember the name of its dominant enough. They can go online and get the rest of the info on this business.



STEP 9 - Completed outlines, shadows, and graphics.



STEP 10 - Some white hot spots are airbrushed to give some pop to the name.



STEP 11 - Lettering on the dump body was roughed in with a white Stabilo pencil and some pinstriping added to the cab. This is the finished product.

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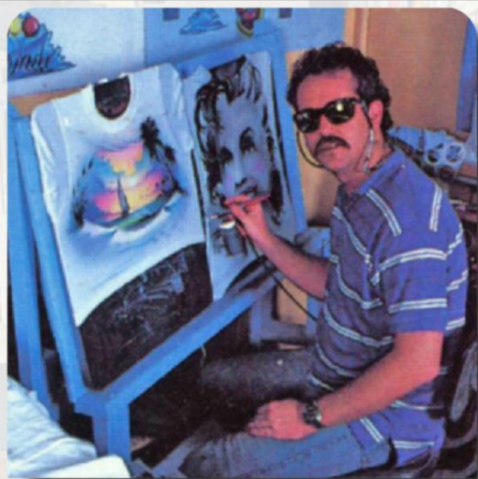
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Mark Rush now 67 years old has been airbrushing since he was 15 years old. I started airbrush in Fort Walton Beach. I was actually the first airbrush artist on the strip back then. Many soon followed. I have always used an airbrush for each color, as it cuts down on paint waste as well as over spray and speed up the entire process.

He has airbrushed in quite a few locations around the world, prior to opening his own shop, Big Airbrush, inside of Walmart on Panama City Beach. He opened stores in Mexico, Myrtle Beach and Orlando and Fort Walton Beach. He now has two stores on Panama City Beach.

His shops have CO2 lasers for cutting our stencils in the two beach stores and Vastex infrared driers. The infrared driers can run 5 shirts a minute through them with no physical labor. Mark designed the SHARK line of compressors for Iwata/Medea. They are still the most efficient and quiet air compressors on the market. He also designed the cutaway handle you see on every airbrush on the market as well as the bullet tip and created the slant trigger for comfort and an ergonomic grip system.



All these ideas have been borrowed by the bigger airbrush companies.

His shops also do sublimation, iron-on, and airbrush. Their painting easels are ventilated and 20 feet long, so we can paint up to a dozen shirts at a time.

The shops paint on Sand dollars, towels, hats, shoes, towels, koozies, face masks and shirts, and Hoodies. Also they paint license plates and anything else that will hold still long enough.

Mark has always called airbrushing T-Shirts EGO art. They put the client's name, their car, their pet, or whatever else they identify with on their shirts. Clients want everyone to know what they do or are into by advertising it on their shirts.

For ten years, they had 8 artists painting in the flagship store. Then, after 2007 and the great recession, they slimmed it down to 4 artists. The economy comes and goes, business fluctuates. They listen to what our

customers want to stay in tune with creating new designs. The shops had one of the best seasons ever, this past spring and summer, even with the Pandemic.



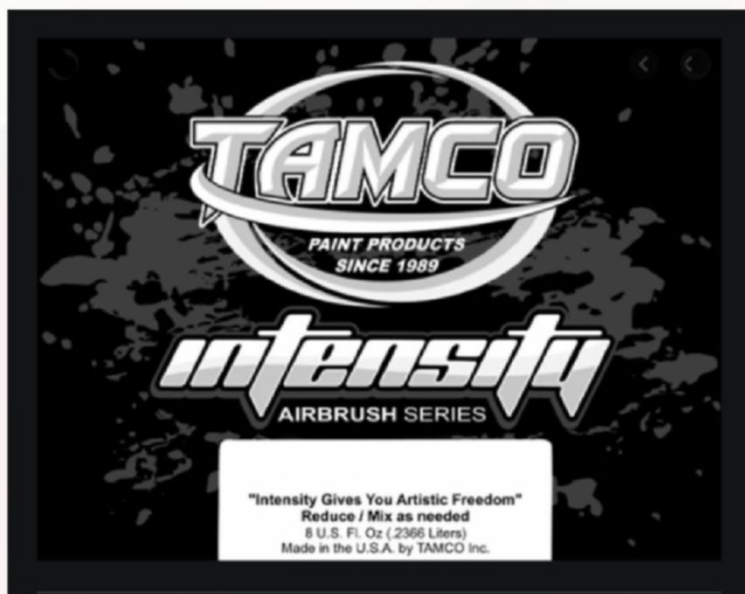
Big Airbrush has developed several systems to make the company run smoother, from taking orders, to their pick up system. They have a laminated photo of each of our stock designs on the wall. When a client orders something, we can pull up a photo and confirm this is what they want. All their designs have a price and number on them. Clients are asked if they want it on the front or back of the shirt. And of course, they make sure the clients' names are spelled correctly. They usually suggest the client get a pocket name with the main design on the back. Each shirt has an order number so they can track the shirts that are for pickup later, like a dry cleaner does. And as with most businesses these days they also have an online shopping site, bigairbrush.com, that is open 24/7 with free shipping. Being versatile and finding ways to meet our client's needs has been key to their success these past 37 years.



Make a hard horizon line using your medium blue. Add some ripples in the water and freehand in the island. Add the palm trees, or spiders on toothpicks, as we call them

and also add the tiny seagulls. Now, add the lettering in blue as well. Use a small bottle cap for the sun and spray hot pink around it. Blast in some hot yellow at the top and then

spray in the dark violet cloud bank and add some ripple clouds at the top. You're done!



Available Colors: Black Out Black, Chalk White, Red Red Wine, Oh My Orange, Yellow Sunshine, Make It Rain Green, Patriot Blue, Silver Bling, Skin Tone

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TAMCOPAINT.COM**

Tamco Intensity Airbrush Paint

"Want a system for airbrushing unlike anything else on the market? Pure, Clean highly intense toners that are solvent-based. These can achieve what no other airbrush paint on the market does now. It literally takes just drops to get many jobs done. So smooth, so clean, so Intense." From the Tamco Paint website.

Yes I publish this magazine, yes Tamco is a sponsor of Airbrush The Magazine. My day job has been for almost 30 years airbrushing, that's how the bills get paid. These days it is exclusively racing helmets for people all over the world. So it is an airbrush artist, a painter I write this.

Tamco Intensity Airbrush Paint comes in 8 different colors from which you can mix any color you can imagine. Each is 6oz can from which after you reduce it gives you 12 or more ounces. So for \$30.00 per color you get 12 ounces or more depending on your reduction of airbrush paint. To make the colors more transparent reduce and then use an inter-coat clear like Tamco HC-895. I always use a slow reducer with solvent-based paint when spraying with an airbrush. This is not as texture dependant as say when you are using a spray gun to paint a car when you match the reducer to the temperature. (slow,fast, ect) Using a slow reducer will allow the paint to flow through your airbrush much better. Play around with the reduction but I found 1 to 1 or 50% paint and 50% reducer works pretty well for airbrushing. But do not be afraid to push it past 50% reducer, like I said play around see what works best for you.



These colors are so Intense they cover very quickly reducing the mils which is always a good..less paint you use the better off you generally are. Say Red over Black or even White over Black you will be very please how well it covers quickly. One of the best properties of Tamco Intensity is how fast you can mask over with the fear of paint lifting when you pull the masking. Generally, you spray it give it a few seconds and it is dry to the touch. This is not dependant on air movement to cure it like water-based airbrush paint.



I found these little paint cups at Hobby Lobby and I find them perfect to mix colors in. Only a couple dollars for 12 and they have top's the snap securely shut. Solvent proof plastic and you can clean them easy to mix new colors. And you literally need just a small amount of Tamco Intensity Airbrush colors to do most projects just as advertised.



ARTIST KEVIN KEGLER

KEVIN KEGLER Owner/operator at AIR-FX Airbrushing & Kustom Paint in Depew ,NY. I run an art studio that doesn't just feature in one genre. I paint motorcycles, hockey goalie masks, lacrosse masks, large scale wall murals, murals on hot rods, speed boats, motorcycle helmets, mailboxes, kitchen-aid mixers, toilet seats and so much more. I'm a self-taught airbrush artist that started airbrushing back in 1988 for fun. In the early 2000's I started to take it seriously and painted my first motorcycle. Now I paint anywhere from 50-80 goalie masks, 10-15 motorcycles plus a ton of oddball jobs every year, and paint full time for a living.

I started using Tamco paint about 6-7 seven years ago and fell in love. I am now one of their feature artists at SEMA every year and a lead instructor at the TAMCO TAKE OVER. I teach the beginner airbrush class and then help fellow instructors Chad Kidder and Ron Jordan teach the intermediate airbrush class. This year all 3 of us plan to instructor both beginner and intermediate airbrush classes. Last year was a huge success and! I take an enormous amount of pride in being a part of of the program being a future airbrush. The TAMCO TAKEOVER is an amazing event with amazing instructors. It doesn't matter if you have never painted before or if you have been painting for years and you just want to further your skills....The TAMCO TAKE OVER is an experience.....not just a paint class.



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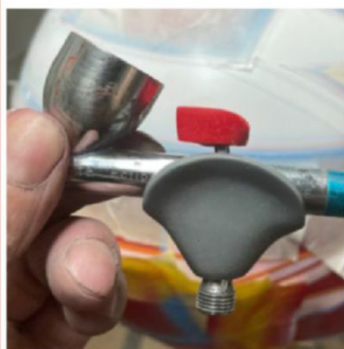
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TRIGGER HAPPY GRIPS

These airbrush grips or cushions are made by airbrush artist Richard Mink. on Facebook - jackedup airbrush ..On Instrgram - jackedupairbrush .

Presently he makes them for the Iwata Eclipse, Iwata HP-c, and HP-B with more designs to come I believe. These will fit or model airbrushed contact Richard via Facebook or Instagram



SKULL AIRBRUSH CAP

Awesome Skull airbrush Caps are made by airbrush artist AJ Thompson up in Alaska. They fit Iwata airbrushes but by using a little sandpaper I got them to fit my SATA airbrushes. Back in Nov. AJ was selling them for \$5.00 plus shipping. Please contact him for more info Facebook - AjThompsonAK or Facebook - ak.blackicegraphics



Mini Skull

Airbrush Artist Tim Lowery makes these mini skulls great for reference for drawing your project. They measure 3x2.5x3.5 inches. There are several different options you can get contact Tim via facebook - tim_lowery_arts or via his website timloweryarts.com. Price \$45.00 basic skull.

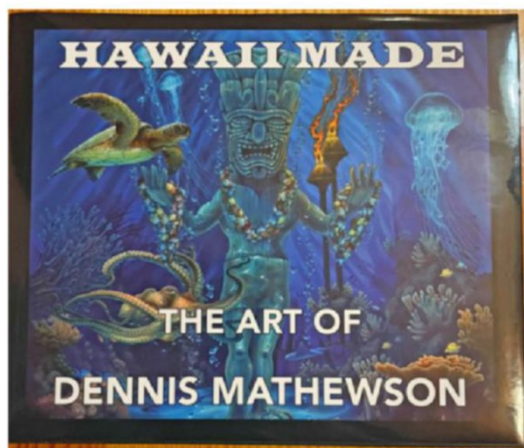


SATA DETAIL NEEDLE - NOZZLE

New detail needle and nozzle for the SATAgraph 4 airbrush. These can be purchased at any retailer that sells the SATAgraph 4.



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This hardcover book is awesome and we highly recommend it to anyone interested in airbrush art and the history of our art form. With over 200 beautiful pages in this book covering his history in our art form, it is a must have. Dennis is one of those artists that when you see his art work you know exactly who created it. He has over the years has created his own very unique style. For more info and to purchase your copy visit his website.



dennismathewsonart.com

To have your new airbrush product, airbrush book on this page in the next issue send info to airbrushmag@gmail.com

TECH TIP

This is something I came up without of necessity years ago and have never shared this before. This came out of clients wanting race helmet designs to run parallel to the ground and as an easy way to be exact in my graphics layout. Side to side on a helmet I like to be with a 1/8th or less in where my graphics are on the helmet. Pick a reference point like one of the visor bolt holes and measure off that to the bottom of graphics it should be exact on both sides to look professionally done. So after much thought, I came up with this tool which is really just ascribe used in machine shops. Cost me about \$20.00 on eBay. The scribe part I took out and drilled the hole bigger so it accepts a pencil as you can see pictured. Place the helmet (or thermal mug, gas tank) on a flat level surface. Set your desired height on the scribe then simply rotate the scribe around the helmet so the pencil draws a line on the helmet. There you have it a perfect line all the way around the helmet that is parallel to the ground. From there you can now layout your design. I can't tell you how much time and frustration this simple tool has saved me over the years. As I mentioned you could use this down both sides of a motorcycle gas tank or on a thermal mug the same way as I do on helmets.



Have a TECH TIP you'd like to share? Send it to airbrushmag@gmail.com for chance to get it published a win a free Airbrush The Magazine T-Shirt.

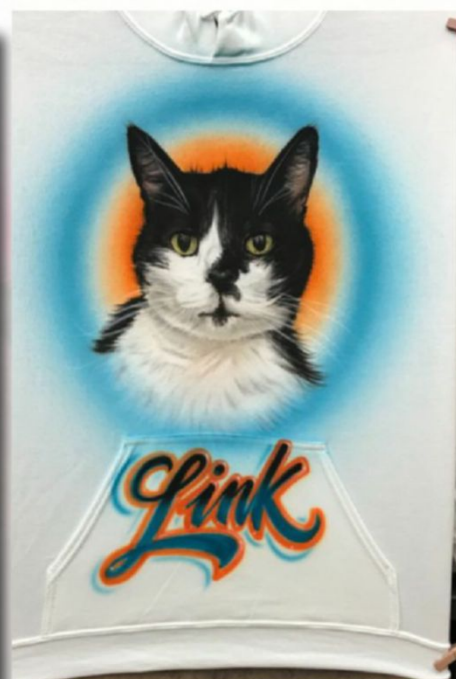


AIRBRUSH THE MAGAZINE ISSUE #0

With 30 plus years in this art form, business, having published about 80 issues of an airbrush magazine, and with over 500,000 views on my video "How To Airbrush" on Youtube I thought it was time to update Issue #0. All new up-to-date info for 2021 Airbrush The Magazine Issue #0 is a complete guide to help anyone get started in the world of airbrushing. This issue covers everything from equipment basics to beginner airbrush lessons. No matter what you want to airbrush the basics are the same. Available soon on the magazine website in printed mailed to you format.

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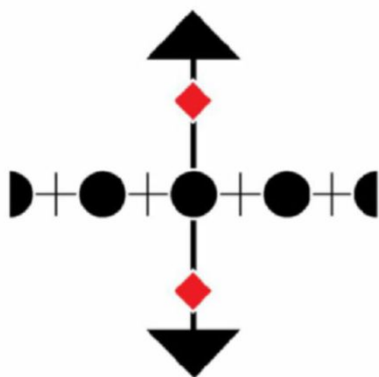
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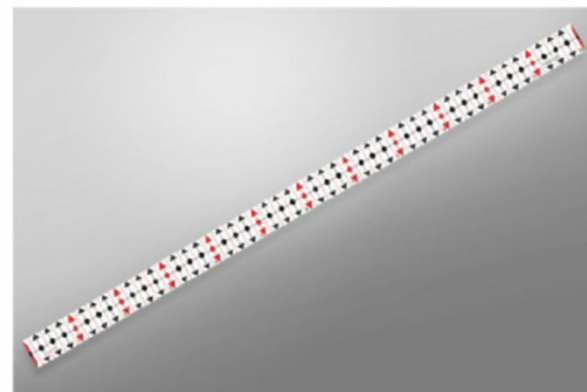
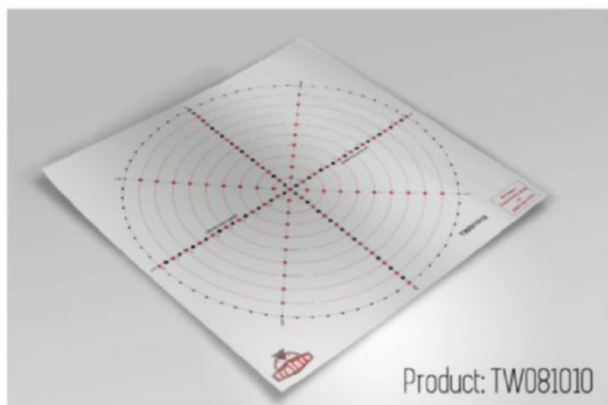
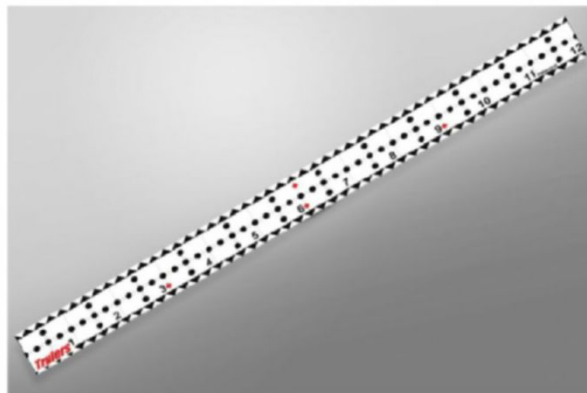
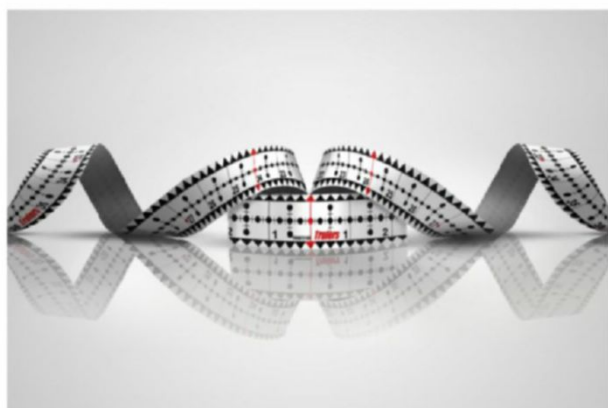
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