AIR BRUSH ACTION

MARCH | APRIL 2008

ANOTHER **DRU BLAIR JUNKIE FIX**

HOW TO **REPAIR BENT NEEDLES**

FRASER'S **STEAMPUNK SPACE SCENE**

THE BUSINE$S OF T-SHIRT AIRBRUSHING

PASTRANA'S **EAGLE HOW-TO** USING A **PLOTTER**

TEXTURE TUTORIAL **RENDER BERRIES**

AUGIE'S **LUCKY 13** PART **2**

+PLUS **CROSS-EYED'S SCORPION QUEEN**

$5.99 USA / $7.99 CANADA
www.airbrushaction.com

ANNUAL COMPRESSOR BUYER'S GUIDE

SEE THE CHARTS ON PAGES 63-65

T-SHIRT COMPETITION!
OVER $1,500 IN PRIZES! PAGE 13

World's Most Exotic Finishes

Alsa Signature Series

ALSA

The Alsa Corporation

Hawaii's own, world renown artist and custom painter, Dennis Mathewson
• in tandem with the Alsa Corp., a cutting edge custom paint
• manufacturer, known for their many exciting breakthroughs in the
• industry, have together harnessed the essence of the islands with
• hot, new base and graphic colors called Hawaiian Hues. Designed by a
• custom painter and formulated with rich, intense pigments to ensure
• solid coverage for the needs of custom painters everywhere.

www.AlsaCorp.com

Tel: 323.581.5200 • Fax: 323.589.4400 E-mail: info@alsacorp.com

2640 E. 37th Street, Vernon, CA 90058 U.S.A.

Circle Reader Service no. 110

The Mona Lisa is not the only painting with a secret.

The portrait on this page is not a photo, it is an illusion of reality.

The portrait that you see here is a painting, created by Dru Blair. It is an example of what we can teach you to achieve at the

Blair School of Art.

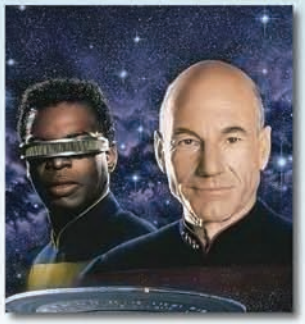
We provide unprecedented Photorealistic training at our facilities built and dedicated exclusively for the airbrush.

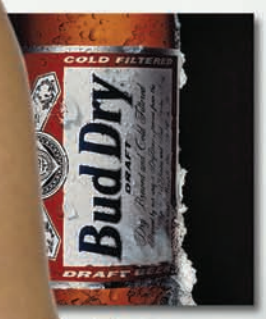
What we offer:

- Supervision by Dru Blair and his assistants.
- Dedicated one-on-one training.
- All equipment and supplies provided.
- Custom-built airbrush workstations.
- Quality ventilation system.
- Full-spectrum, color corrected, lighting.
- State of the art audio-visual system.
- On-site lodging and food.

We're Moving!

We are pleased to announce that we will moving to our new location in Blair, SC in 2008. Situated deep in the heart of Sumter National Forest, our school will feature new amenities, such as all-inclusive resort-style accommodations, as well as new automotive classes, for those who are ready to take photorealism to another level. Construction has commenced, so look for 2008 Workshop dates at:
www.drublair.com
www.airbrushworkshops.com





Blair School of Art
1 (800) 828 - 3634

For more info go to www.drublair.com
For European classes go to www.marissa-art.com

Circle Reader Service no. 162

All Paintings by Dru Blair Budweiser is a registered trademark of Anheuser-Busch, Coke is a registered trademark of The Coca-Cola Company, Star Trek is a registered trademark of Paramount Pictures All rights reserved

CONTENTS

[MARCH–APRIL 2008]

36.

72.

56.

16.

▲ PORTRAIT OF THE ARTIST: *JENNIFER JANESKO* **By Dru Blair**
Turnaround is fair play as renowned pin-up artist Jennifer Janesko became the subject of Dru Blair's latest painting. Blair's color theory alone is worth the price of admission.

16. ARTOOL'S TEXTURE F/X **By Craig Fraser**
The new *Texture F/X* stencil is put to the test in rendering Steampunk, a neo-Victorian genre that's sort of a cross between biomechanical and retro-futuristic art. And guess what? No skulls!

20. FROM BENT TO NEW: *HOW TO REPAIR YOUR NEEDLE* **By Augie Saccoccio**
This article may put a dent in replacement airbrush needle sales, but, believe it or not, most bent needles are salvageable.

24. SCORPION QUEEN **By Cross-Eyed**
As a custom painter it's your job to find the strengths and weaknesses in every product you use, and then make them work. "Yes, Virginia, research and development, not 1-800-help-my-sorry-ass!" Learn step-by-step how Cross-Eyed painted the *Scorpion Queen* bike, including tips on how to use Auto Air's new line of transparent colors.

32. VINYL, FEATHERS, AND THE DAGR **By Alan Pastrana**
In this article Alan Pastrana demonstrates how to airbrush a monochromatic eagle on a black panel, rendering different gradations and values along the way. Alan's effective execution of light and shadow, textured effects, and sophisticated use of a vinyl cutter for constructing stencils and shields are among the highlights of this step-by-step.

50. T-SHIRT TACTICS: *LET'S TALK BUSINESS* **By Kent Lind**
Without good organization and foresight, all aspects of your T-shirt business will suffer. Kent Lind pauses from the design aspect of T-shirt airbrushing to share his views on the business side.

56. TEXTURE AIR: *THE BERRY BUNCH* **By Denis Mayer, Jr.**
According to special guest contributor Dennis Mayer, Jr., "To make a good illustration, it's always very important to have the best reference possible." So what do you do when a great photo reference isn't easily available? In this article, Mayer shares his approach to improvising useful references and how to render a subject that's more difficult than you'd expect.

62. 2008 COMPRESSOR BUYER'S GUIDE: *COMPRESSOR KNOW-HOW* **By Pete Johnson**
Discover how to successfully match your application to its rightful air source in this excellent primer and guide to the often bewildering world of compressors.

72. BETWEEN THE LINES: *AUGIE'S LUCKY 13* PART 2 **By Augie Saccoccio**
Augie Saccoccio demonstrates thirteen techniques—including stippling, gold leaf, silver gold, variegated gold, airbrushed tribal flames—using about twenty-five mixed colors, that culminate in a gorgeous tribal design.

DEPARTMENTS

9. AIR NEWS
13. T-SHIRT COMPETITION
14. READER GALLERY
42. AIRBRUSH ACTION DIGITAL
43. GETAWAY INFO
60. BACK ISSUES
68. DVDS AND VIDEOS
77. CLASSIFIED ADS
78. BOOKS / ART ESPRIT

COVER ARTWORK OF JENNIFER JANESKO BY **DRU BLAIR**

YOUR LEVEL OF PRIDE

...OUR LEVEL OF QUALITY. WITH THE RICHEST COLORS, MOST PAINTER-FRIENDLY PRODUCTS, AND THE ONLY COMPLETE SYSTEM DESIGNED WITH HIGH FILM BUILDS AND FINISH LONGEVITY IN MIND, WE ARE THE NEXT LEVEL.

HOUSE OF KOLOR® KUSTOM PAINT SYSTEM.
TRUSTED BY THE WORLD'S BEST ARTISTS SINCE 1956.

HOUSE OF KOLOR®

www.houseofkolor.com

PHOTOS PROVIDED BY: MARCUS PFEIL CUSTOM DESIGN • WWW.MARCUSPFEIL.COM

marcus pfeil EST. 1992 custompainting

210 Crosby St. • Picayune, MS 39466 • www.houseofkolor.com ©2006 the Valspar Corporation. all rights reserved.

Circle Reader Service no. 3

CUSTOM PAINTERS SHOP AT COAST

Coast Airbrush is your source for all of your Createx and Auto Air Paints. We stock small and large quantities of both Createx and Auto Air colors. We can supply all your needs, weather you are the Garage Painter or the Mass production artist. We have it all!

KUSTOM KOLOR

Coast Airbrush Is now a distributor for Valspar's Line of KustomKolor hobby enamel paints.

Dealer Inquiries welcome

714-635-5557

New Artool Templates!
Nano Templates
Wrath of Skull Master

WE WILL MATCH OR BEAT ANY ADVERTISED PRICE!

888-KOLOR-IT

WWW.COASTAIRBRUSH.COM

airbrush

WHERE WE KNOW THE PRODUCTS WE SELL

GROUND METAL KIT

COAST

GOLD LEAF KIT

STRIPING KIT

CHROME CRYSTAL FX KIT

KUSTOM

FINE ART KIT

FLAKE KIT

AUTO INTRO KIT

KITS

REAL FLAME KIT

T-SHIRT STARTER KIT

312 N. ANAHEIM BLVD.
ANAHEIM, CA 92805

NEW Getaway Class May 15–18

HOUSE OF KOLOR'S ART OF PAINTING *with Brian Lynch*

This may be the most important course on kustom painting you'll ever take!

***PAINTER BEWARE:** If your base and/or clearcoat is not applied correctly, your valued paint job is headed for disaster!*

This course will focus on the most important aspect of art: How to achieve and maintain the structural integrity of your paint job. Here's just a sampling of some of the critical topics that will be addressed: The age-old myth that "It doesn't matter what the paint job looks like, I'm gonna color sand it and buff it" (we'll demonstrate and prove that bad looking paint is a sign of incorrect drying); how to avoid paint "dye back" (this occurs when the paint has too much solvent in it, thereby preventing the necessary sequence of solvent evaporation and the occurrence of cross-linking—the interruption of cross-linking is why a paint job won't "gloss out"!); how to make your artwork last forever; swirl marks and orange peel; how the paint chemistries work; how to avoid over-clearcoating; color effects and their optical qualities; troubleshooting, and much more.

DAY ONE: Spray gun handling, control, selection, setup, adjustments, gun mastery, and maintenance (bring your gun if you own one). You'll learn how to correctly spray to achieve various effects and maximize output using the ideal air pressure specific to any application. You'll be able to recognize if your gun is working properly and adjusted to its targeted purpose under any climatic condition (high humidity, arid climates, cold conditions, and more). You'll learn the various critical air supply topics, including compressors, valves, and piping requirements.

DAY TWO: Surface preparation, including safety, mixing, sanding, blocking, cleaning, and body filler and primer applications. Non-isocyanate products will be used in this workshop environment.

DAY THREE: How to achieve a variety of effects using kandies, metallic sealer, a variety of iridescents, MBC metals, use of different flake types, including how to apply bigger flakes over smaller flakes, pearls over big flakes, etc. Start of the class project, and more.

DAY FOUR: Project continuation, including taping for design, masking, spraying against masks, layering, drying, fading, clearing/flow-clearing, and polishing..

BIO: Brian Lynch, Training Manager for House of Kolor, has been involved in the automotive kustom painting industry for 35 years in the capacity of painter, chemist, sales, and training. "The opportunity to work with chemists in paint manufacturing really bolstered my knowledge," Brian explained. After spending 20 years with three major refinish manufacturers, Mr. Lynch's unique and massive experience will provide students with the fantastic opportunity to learn from a technical wizard and accomplished professional who stresses consistent project performance while preserving the creative ability kustom painters need.

DATE AND LOCATION: MAY 15-18, 2008 CHARLOTTE, NORTH CAROLINA
REGISTER TOLL FREE: 800.232.8998 INTERNATIONAL 01.732.223.7878

COST: $575

COMING MARCH 2008
Alan Pastrana's Hip Hop Art DVD

In this intense step-by-step presentation, you'll learn how to paint a complex hip-hop illustration using cutting-edge techniques in airbrushing, paintbrushing, advanced use of vinyl aids, how to render flesh tones, granite, brick, chrome and many other important textures. This advanced course is geared for all paint surfaces (automotive, illustration board, T-shirts, etc.)

www.airbrushaction.com

MARCH–APRIL 2008
VOLUME 23, NUMBER 6

publisher and executive editor **Clifford S. Stieglitz**

art and production director **Brian J. Woodruff**
associate editor **David Monnig**
contributing editors **Melanie Alexander, Dru Blair, Craig Fraser, Allen M. Gottfried, Terry Hill, Pete Johnson, Kent Lind, Brian Lynch, Denis Mayer, Jr., Alan Pastrana, Auggie Saccoccio, Blake McCulley, Javier Soto, Mike Wilbert**
customer service **Linda Furiato**
circulation **Lia Rosado**
advertising director **Clifford S. Stieglitz**

AIRBRUSH ACTION MAGAZINE
P.O. Box 438, Allenwood, New Jersey 08720
(732) 223-7878; Fax: (732) 223-2855

Airbrush Action (ISSN 1040-8509) is published 6 times per year: January-February, March-April, May-June, July-August, September-October, and November-December by Airbrush Action, Inc., 3209 Atlantic Avenue, Allenwood, NJ 08720. Periodicals postage paid for at Allenwood, NJ and additional entry offices.

Postmaster: Send changes to *Airbrush Action*, P.O. Box 438, Allenwood, NJ 08720.

Contents copyright 2008 by *Airbrush Action*. All rights reserved. Nothing may be reprinted in whole or in part without written permission from the publisher.

SUBSCRIPTION INQUIRIES
Send all remittances, requests, and address changes to: Airbrush Action, P.O. Box 438, Allenwood, NJ 08720. Subscription rates:
One year $26.95, two years $42.95.
Canadian orders: One year $33.00, two years $48.00.
All other foreign orders:
One year $50.00, two years $88.00.

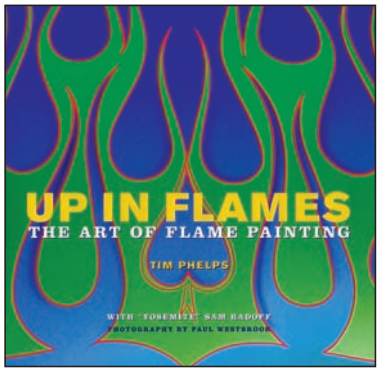
Return postage must accompany all manuscripts, drawings, and photographs submitted if they are to be returned. No responsibility will be assumed for unsolicited material. All rights in letters sent to *Airbrush Action* will be treated as unconditionally assigned for publication and copyright purposes and is subject to *Airbrush Action*'s unrestricted right to edit and comment editorially.

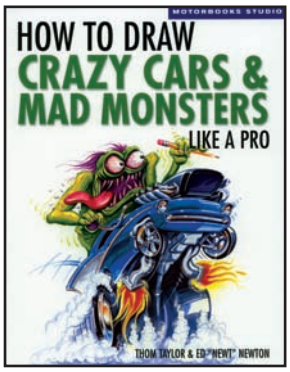
Manufactured and printed in the United States of America.

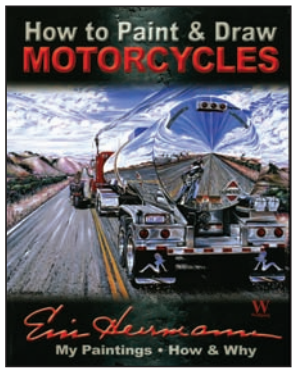
» AIR NEWS HELPS YOU DISCOVER NEW EVENTS AND PRODUCTS OF INTEREST TO AIRBRUSHERS.

FOR MORE INFORMATION OR A FREE CATALOG AND SAMPLES, CIRCLE THE READER SERVICE NUMBER ON THE POSTCARD IN THIS ISSUE OF *AIRBRUSH ACTION*.

FOUR EXCITING NEW BOOKS ADDED TO THE ART ESPRIT CATALOG

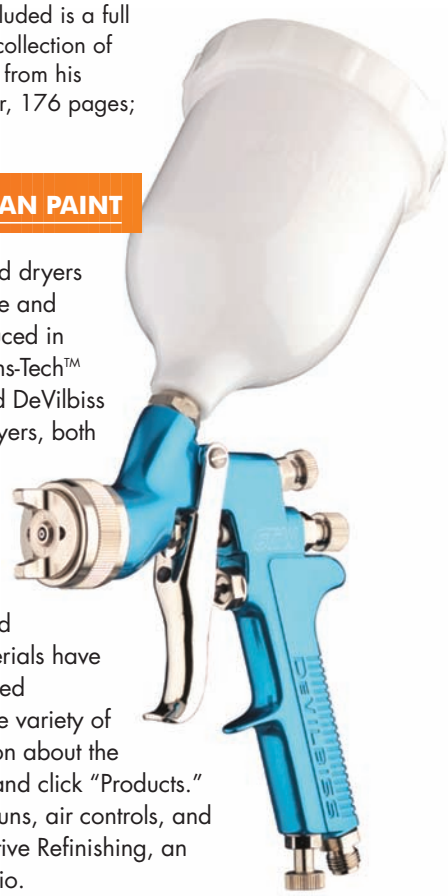






Up In Flames: The Art of Flame Painting by Tim Phelps profiles 18 of the world's premiere kustom painters and pinstripers whose innovattive styles have pushed the envelope of the flame genre in art. *Up In Flames* is a beautiful 160-page, full-color, hard-cover book. Cover price: $34.95; ***How To Paint & Draw Motorcycles*** By Eric Herrmann. Eric Hermann demonstrates how he renders his awesome paintings of bikes. Part biography and part how-to, this 144-page, soft-cover book is a must for students of motorcycle art. Cover price: $24.95; ***How To Draw Crazy Cars & Mad Monsters Like A Pro*** By Thom Taylor and Newt. Auto art legends Taylor and Newt join forces to share their top pro tricks and techniques for painting wicked autos and snarling drivers. Soft-cover, 143 pages; Cover price: $19.95; ***The Hot Rod World of Robert Williams*** This book is a super guilty pleasure and must-have for fans of Robert Williams, a truly legendary kustom kulture master artist. Included is a full biography and near complete collection of Williams's wildest pieces of art from his personal collection. Hard Cover, 176 pages; Cover price: $40.00

NEW BLUESYSTEM™ BY DEVILBISS DESIGNED FOR WATERBORNE AND EUROPEAN PAINT



The DeVilbiss® Blue System™ series of sprayguns and dryers has been specially designed for the new waterborne and European paint technologies currently being introduced in North America. The system includes an all new Trans-Tech™ high efficiency air-cap design, as well as GTiW and DeVilbiss SRiW HVLP gravity spray systems. DMG surface dryers, both stand-based and hand-held, complete the system.

According to Tom White, General Manager of DeVilbiss Automotive Refinishing, "Painters will find that spraying waterborne paints and the new European coatings will require different spraygun setups. The Blue System™ technology was developed and field-proven in Europe, where waterborne materials have been used for years." Blue System™ will be distributed throughout the United States and Canada by a wide variety of refinishing and tool distributors. For more information about the BlueSystem™, visit www.autorefinishdevilbiss.com, and click "Products." DeVilbiss®, Camair®, FinishLine®, and Binks® sprayguns, air controls, and accessories are manufactured by DeVilbiss Automotive Refinishing, an Illinois Tool Works company based in Maumee, Ohio.

IWATA-MEDEA

THE AIR-PORT HANGER™

The Air-Port Hanger™ hangs most styles of airbrushes, and its adjustable hanging positions accommodate the most varyied types of airbrush shapes and feed types. Air-Port Hanger™ is constructed of solid 18-gauge steel for long lasting durability and is mounted by a solid magnet with a pull rating of 65 pounds.

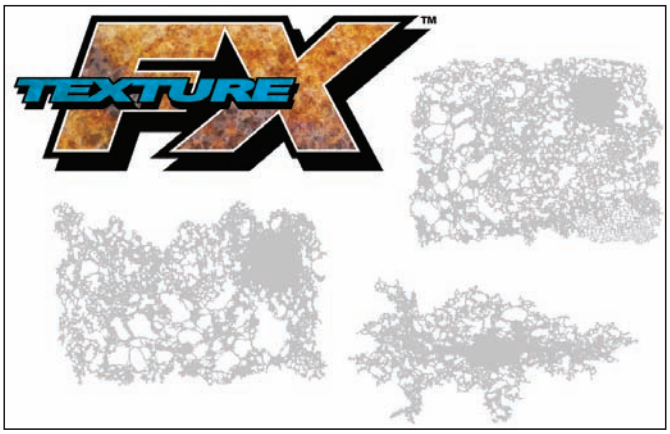
MODEL KJ 100, $24.95 list. *Airbrush and accessories not included.*

ADJUSTABLE SLIDING ARMS ACCOMMODATE VARIOUS AIRBRUSH STYLES

CREATEX ROT HOD SPARKLES

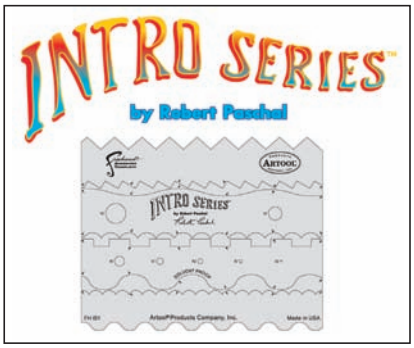
Createx introduces Hot Rod Sparkle Colors, large pearl flakes that are available in a variety of colors that are compatible with Auto Air and Createx paints. Pre-mixed in a transparent solution, Hot Rod sparkles don't require mixing and are ready-to-spray over any color for pearl-popping effects. Cosmic Sparkle Colors are available for smaller tip-sized airbrushes. For more information, please visit www.autoaircolors.com or call 1.800.509.6563.

FOUR NEW STENCILS FROM ARTOOL



PIRATE GIRLIES, INTRO SERIES, AND TEXTURE FX FREEHAND AIRBRUSH TEMPLATES

Artool Products recently released the *Signature Series Pirate Girlies Intro Series*, and *Texture FX* freehand airbrush templates. Third in the series of Artool's *Pin-Up Girlies*, Deborah Mahan's *Pirate Girlies* are also available in the *Pirate Girlies* Mini Series (FH PG1 MS). All versions of the *Girlie* templates can be interfaced with each other to create endlesss combinations. *Pirate Girlies* includes five high-seas damsels: *Pirate Girlie*, *Shanghaied*, *Girlie Chest*, *Girlie Girl*, and *Mermaid Girlie*.



The new *Intro Series* freehand airbrush template (FH IS1) sheet was designed by Robert Paschal, and consists of seven shapes. Each template has a variety of edge configurations, including large and small sawtooths, wavy edges, half-round scallops, fish-scale shapes, square-edge teeth, and seven circle sizes. The *Intro Series* is useful for all skill levels and applications: illustration, fine art, hobbies, custom automotive painting, and more.

The *Texture FX* freehand airbrush templates (FH TFX 1 & FH TFX 1 MS Mini Series), designed by Gerald Mendez, are also now available. With *Texture FX*, you can create an unlimited array of natural and organic illustration effects like never before, including stone surfaces, outer-space scenes, splashes, an endless variety of backgrounds, graphics, detailed reptilian skin textures, and much more! For a complete listing of the Iwata-Medea-Artool catalog on the Web, go to www.ArtoolProducts.com

NOW AVAILABLE!

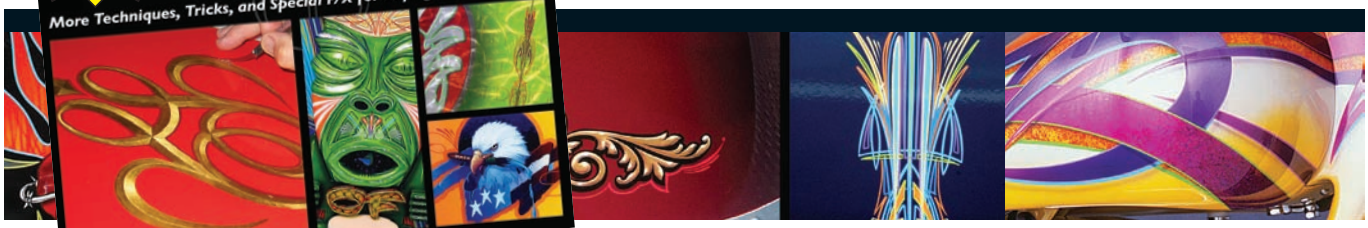
Build your mastery of pinstriping

ONLY $29.95
Plus shipping & handling

PINSTRIPING MASTERS II

More Techniques, Tricks, and Special F/X for Laying Down the Line, the long-awaited sequel to Pinstriping Masters, is NOW available! 25 top pinstriping professionals offer step-by-step instruction, insider tricks, techniques, and their galleries!

CALL NOW TOLL-FREE 1-800-876-2472.



KUSTOM STENCILS MADE FAST & EASY!

ROLAND GX-24 VINYL CUTTER

SAVE $300!

- COMPLEX SHAPES.
- REPEATED PATTERNS.
- PERFECT LOGOS & LETTERING.
- INSTANTLY RESIZEABLE.
- ALL ARCHIVABLE & ON DEMAND!!

ONLY $1,695 *(Reg. $1,995)*
(Plus shipping & handling)

CALL TOLL-FREE TODAY! **800-232-8998**

INTERNATIONAL CALLERS 732-223-7878

CREATE *INCREDIBLE* GRAPHICS FOR VEHICLES, BANNERS, SIGNS, & MORE

The new GX-24 Servo is Roland's fastest and most precise desktop vinyl cutter ever! Powered by a digital servomotor, it achieves cutting speeds up to 20 inches per second.

The GX-24 features a built-in optical registration system that accurately aligns pre-printed material for contour cutting, and comes fully loaded with everything you need to create professional-grade graphics on reflective vinyl and paint mask, twill, heat transfer and sandblast material.

Simply connect the USB to your computer, pan through features and functions on the easy-to-read LCD screen, and use the included CutStudio™ drawing software to create incredible graphics for vehicles, banners, signs, and more!

ONE DEVICE FOR A WIDE VARIETY OF APPLICATIONS

EXCLUSIVE!

ORDER NOW BEFORE THEY ALL SELL OUT!

SORAYAMA MERCHANDISE 800.876.2472

SORAYAMA: THE GYNOIDS REBORN
BGY202
$69.95

SORAYAMA
BLATGAL
$59.95

SORAYAMA: METALLIC
BMETALLIC
$134.95

SORAYAMA: TORQUERE
BTOR300
$74.95

ALSO AVAILABLE
HAJIME SORAYAMA: NAGA
BNAGA
$69.95

SORAYAMA POSTERS

$5.95 EACH OR 2 FOR $10!
PINK OR GREEN BACKGROUND
The sexy robots of Sorayama began to evolve in 1978 and have grown in popularity ever since. Originally inspired by the C3PO character in the Star Wars movie, the robots now display more human qualities and more creative engineering. Each quality Sorayama.

ORDER ONLINE! WWW.AIRBRUSHACTION.COM CLICK ON THE **MERCHANDISE** BUTTON

RIPPIN' CLIPZ

Skullology

51 unique, cutting-edge skull designs that can generate kustom adhesive stencils, masks, and decals in any size and scale at the push of a button!
Call toll-free 1.800.876.2472 Int'l callers 1.732.223.7878
Endless creativity for ONLY $69.95

NEW SWEATSHIRTS

Stay Warm in one of these great styles:

- Hooded w/ Zipper - M, L, XL, $45 XXL $48
- Hooded w/ NO Zipper - M, L, XL, $45 XXL $48
- No Hood / Crew Neck - M, L, XL, $43 XXL $45

Prices do not Include Shipping.

Call Now! 1.800.232.8998

Online: **www.AirbrushAction.com**

Photograph by Allen Gottfried

T-SHIRT DESIGN COMPETITION

To celebrate *Airbrush Action's* twenty-third year in business, we're launching our first T-shirt design competition!

Because our readers are a creative and future-forward bunch, we thought it a perfect opportunity to see what they can do. Show off your design skills, promote airbrushing/kustom kulture, and win some fabulous prizes in the process!

SUBMISSION DEADLINE: MONDAY, MARCH 31, 2008

FIRST PLACE PRIZES: Iwata Micron ($630 retail value!), $100 Coast Airbrush credit, *Airbrush Action* cover or cover inset of winning artwork, $500 cash; **SECOND PLACE:** $300 cash, $50 Coast Airbrush credit, coverage in *Airbrush Action*; **THIRD PLACE:** $100 cash, plus coverage in *Airbrush Action*.

HERE'S THE LOWDOWN: We're planning to produce T-shirts made of 100% cotton, using a FULL-COLOR printing process. We are looking for designs that are cutting-edge, creative, and incorporate either the *Airbrush Action* magazine or Airbrush Getaway themes.

The winners will be announced and featured in the May-June 2008 issue of *Airbrush Action* magazine.

SUBMIT your design(s) on disc, as jpegs, at 300- to 600-dpi, along with your name, e-mail address, phone number:

Airbrush Action Magazine
3209 Atlantic Avenue, P.O. Box 438
Allenwood, NJ 08720

RULES

1. You may enter as many designs as you like.
2. Designs will be selected on the basis of merit and feasibility.
3. All winners will receive a copy of the T-shirt design.
4. Your design can not infringe on anyone's copyright, and by entering the competition, you agree that your work is your own.
5. By entering the competition, you agree to give *Airbrush Action, Inc.* exclusive rights to publish your work on our website and magazine and/or use your design on our T-shirt. All submissions become the sole and exclusive property of Airbrush Action, Inc. and may be used for any purpose without further permission and without incurring any further obligation of or by Airbrush Action, Inc. to the submitting applicant/artist.

DESIGN CRITERIA

1. The design should fit within a 14-inch wide by 16-inch high format.
2. Designs can be full color, and should be created in either Adobe Illustrator or Photoshop. If you can do an incredible design in 1 color, so be it.
3. Designs can fit ANYWHERE on the T-shirt body (except the seams), and creative use of the T-shirt space is encouraged.
4. We seek designs that are fabulously eye-catching and creative, but also wearable and practical. Design something you would be proud to wear yourself.

GOOD LUCK!

JUDGES: Scott Fresener, Andy Anderson, Cliff Stieglitz, Allen Gottfried, Brian Woodruff, Javier Soto

Airbrush Action, Inc. will copyright and own the artwork but the artist will be given credit and his/her signature will remain on the design.

READER GALLERY

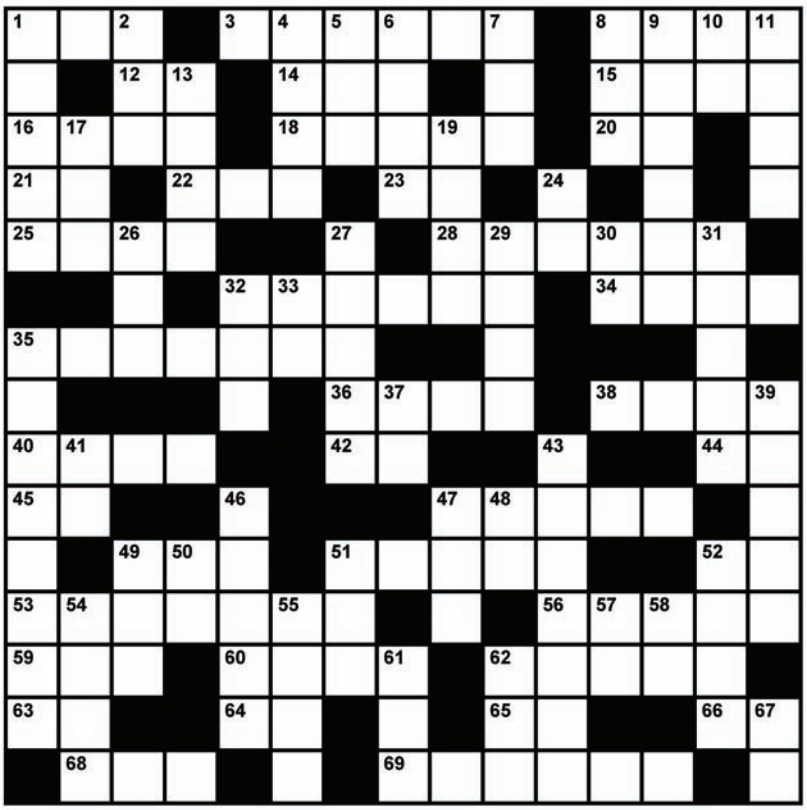
» WHAT DEFINES A MAGAZINE BEST? WE THINK IT'S THE TALENT THAT READS IT!

JIM WILLIAMS
Calgary, Alberta
Canada

SHOW US WHAT YOU'VE GOT Send your artwork to: Airbrush Action, Reader Gallery P.O. Box 438 Allenwood, NJ 08720
*Images must be 300dpi, at least 5"x7" and saved as .jpgs on disc.

KUSTOM CROSSWORD

By Myles Mellor



ACROSS

1. Compressor measurement (abbr.)
3. ___ feed, airbrush model that uses paint jars beneath the brush
8. In reference to, (2 words)
12. Stomach muscle
14. Fish eggs
15. Hummer opposite?
16. Airbrush canvas, perhaps
18. Popular airbrush equipment brand
20. Promissory note, (abbr.)
21. Golden Gate city, for short
22. Jose's two
23. Titanium symbol
25. Pro-skater, with Hawk
28. ___ action, airbrush type that offers a lot of versitility

DOWN

1. ___ Airbrush, brush company
2. Welcome rug
4. Eye section
5. Superhero punch sound
6. High temperature
7. Dr. Dre's former group
8. Electric guitar's sound-maker
9. ___ action, airbrush type that is encouraged for use by beginners and hobbyists
10. Nashville locale
11. Airbrush paint types that provide intense and durable colors
13. ___ painting, way to obtain muscle definition without going to the gym, maybe
17. Flying mystery
19. Ocean flow
24. Sports utility vehicle, with V

Answer key on page 77.

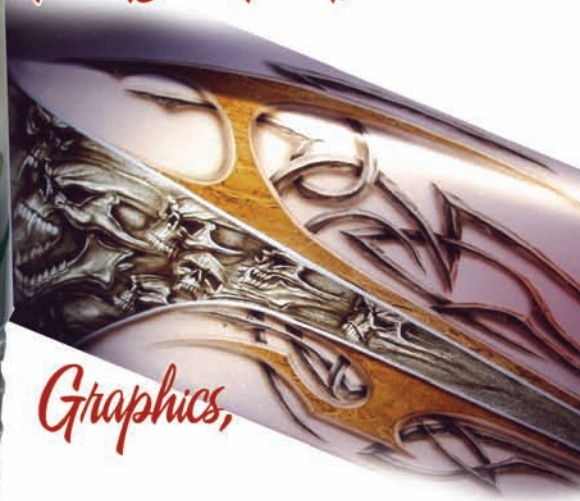
AUTO-AIR COLORS™

Water-Based Custom Paint

"Proven Experts in Water-Based Paints..."

Since 1978

For Base Paint,



Graphics,

& detailed Murals!

Scorpion Queen by www.cross-eyedair.com

Check out our New Transparents

www.autoaircolors.com

1-800-509-6563

"I bitched about the grainy spray quality of their old transparent Colors, Auto-Air listened! The New Transparent Colors, allow us to perform like we should." -Blake

by Craig Fraser

The Opti-Enhancing Supra-Ethereal Cosmic Gazing Device

Creating Some Cool Effects on Steampunk Art Using Gerald Mendez's New Texture F/X

Remember that just because this is an automotive column doesn't mean you have to stick to painting cars and bikes. These stencils can be used for everything from body art, to wall murals, to cake decorating, and they're made with a solvent-proof polymer, so you don't have to worry about what you paint them with because you aren't going to hurt these babies.

For this 22nd installment, I wanted to introduce *Texture F/X*, the new stencil line by my good friend, Gerald Mendez. For those unfamiliar with Gerald's work, he's an innovator in fantasy artwork and airbrush master for as long as I can remember. Killer space scenes are one of his trademarks. So, in honor of Gerald, I'll render my own take on a space scene. And guess what; there won't be a skull in it!

I'll also demonstrate a relatively reborn style of airbrushing I've been experimenting with lately: a neo-Victorian style of art known as Steampunk, which is a cross between biomechanical and retro-futuristic. You've all seen variations on this style in the films *20,000 Leagues Under The Sea*, *Brazil*, *Wild, Wild, West*, *Water World*, and *The Golden Compass*. It has also been used in the games *Myst*, *Riven*, and *Bioshock*, the newest X-Box sensation. There's also a complete Steampunk subculture centered around sculpture, clothing, music (Dr. Steel), and more.

So, why am I bringing up Steampunk, you might ask? Simple. Because I received such a positive response from the previous installment, the *Piracy* stencil, I decided to continue in a similar direction of creating innovative artwork with varied and unique styles. Also, Steampunk focuses heavily on the appearance of aged, or borrowed technology. One of the best uses of Gerald's new *Texture F/X* stencils is to create patinas and worn surface effects. Perfect fit. Plus, with all the brass and antiqued patinas used in Steampunk, it gives me another good reason to use the House of Kolor Kosmic Krome paints. >>

1. For this demo, I painted on a black powder-coated sign blank. First, I scuffed it up a bit, and performed some minor masking with 233 3M masking tape, and Automask. I decided to render a retro-futuristic gizmo that gazes at the stars. The gizmo will be composed of brass fixtures, aged and textured metal, switches, gears, and a broken gauge or two. Oh, and lots of pointless rivets.

2. I airbrushed a nice coat of House of Kolor's Kosmic Krome Bronze to the exposed areas of the panel. Using a TH-3 Iwata, I have better control than with a spraygun, and get higher volume than an airbrush. By sequentially unmasking different areas of the panel while spraying, I create different intensities and depth with the bronze. Very cool.

3. Using Gerald's *Organic* stencil from the *Texture* series, I sprayed a mottled texture that instantly gives the bronze an antiqued, aged look. To achieve this effect I sprayed a little over-reduced black with some SG-100 and violet. Notice the nice thrashed texture this stencil creates.

ARTOOL STENCIL SERIES #22

Freehand® Airbrush Templates
Texture FX™ by Gerald Mendez

TEXTURE FX™

aerografika.com

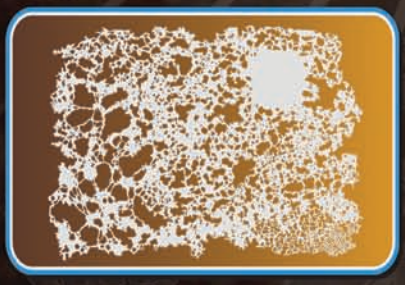
SOLD ONLY AS A SET: FH TFX1

"Let your imagination soar!"
— Gerald Mendez

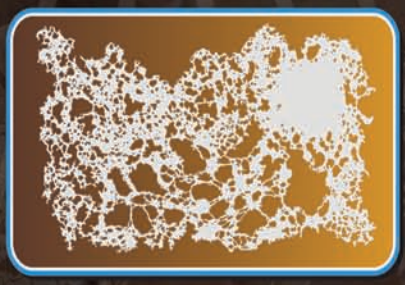
Signature Series Artool® Logo by Gerald Mendez

Radically Original®
ArtoolProducts.com
EST. 1992

Because of an advanced proprietary technology from **Artool®**, you can now achieve natural and organic illustration effects like never before with the **Texture FX™ Freehand® Airbrush Templates by Gerald Mendez.**



ORGANIC



MASTER

COSMIC

Each template is approximately 8.5" x 11"

...also in a smaller size!

MINI SERIES

SOLD ONLY AS A SET: FH TFX1 MS

Each MINI SERIES Template is approximately 5" x 7"

PRODUCTS ARTOOL® COMPANY, INC.

#1 Templates in Airbrushing™

Freehand® and Radically Original® are registered trademarks of Artool Products Company, Inc.

©2008 Artool Products Company, Inc.

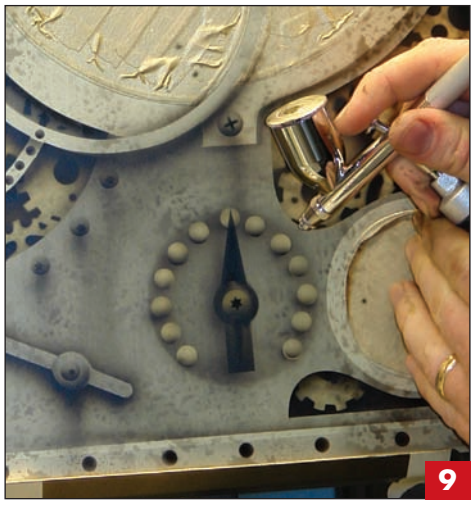
4. After spraying more of the Kosmic Krome Bronze over the texture, I applied layers of the Bronze through the mini version of the same stencil. The original texture is visible underneath, and the additional texture with the smaller stencil gives a very interesting effect. It looks like a thrashed bronze panel that someone hopelessly attempted to clean, which is exactly what I was looking for!

5. With the texturing finished, I brought in *Gearhead* (my old faithful stencil) from the *FX2* series. Nothing says Steampunk like a complicated mesh of gears providing mysterious functions. This is done with the same black-violet mixture that I used on the texture. I also added a bit around the border of the masking to create a natural shadow effect that recedes the gears into the panel.

6. With the majority of the piece unmasked, I added a few more details. At this point I used my most trusted circle stencil to outline a switch area: a roll of tape! Remember, a stencil can be made of anything you choose. Take a look around your work area next time you're painting!

7. I used a Berol circle template, to create assorted screws and rivets. Oh, yeah, I also did a quick mask, and sprayed a switch knob inside my previous circle area.

8. I added a series of electric contact points to the switchknob. With the positive circle template from Scott Mackay's pocket stencils. I love the screw-heads and goodies in them.



9. I added texture to the rest of the surfaces with the *Master Texture* stencil and the black mixture. I re-stenciled the contact points with the bronze to give them a worn metal look.

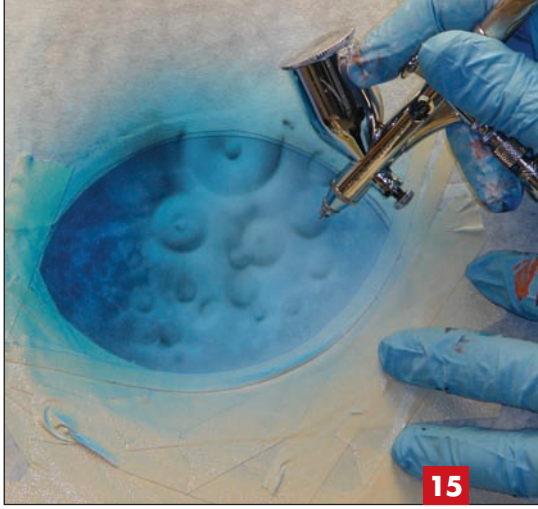
10. I masked it all off with Automask and rendered in the magnified space scene. Of course, what's a space scene without a moon? Hence, my trusty moon stencil to the rescue. I get a lot of mileage out of this one!

11. I stippled and splattered white with the Eclipse airbrush, making the space scene pop to life. After making a few of the stars really stand out, I cast a nice fog over the rest of the area with over-reduced BC-26 basecoat white. Kandies won't appear on a plain black base, so a white base is necessary.

12. Before this step, I airbrushed a mixture of KK-04 Oriental Blue and SG-100 intercoat clear (no more than 20% of the KK to the SG by volume before reducing). The nebula gas cloud effect was created using another of Gerald's new stencils: *Cosmic*. This black was concocted with a heavier dose of KK-17 violet in it.

13. With the coloring and texturing complete, I added the final highlights to the moon and additional details to the overall piece with white. Be careful and sparing with your final whites or they'll kill the details.

14. With the primary viewing port finished, I worked on the magnification lens over the screen. Since the moon is magnified, I added a lot more texture in the white with the mini version of the *Organic* stencil.



15. With a mix of kandy blue and over-reduced black I added some texture and shading. You must always be mindful of your primary light source. In this image, the light source comes from the lower right-hand corner.

16. After adding the final highlights to the moon, I unmasked the surrounding area, added a few stars, a little glass reflectivity, and more texturing. For the gas cloud I used the mini *Organic* again, spraying very lightly—I didn't want to overpower the scene because the moon is the main focus of the painting.

17. Last, I used the most valuable stencil of them all: the business card. We all have 'em and use 'em for everything from stippling to shading to picking one's teeth. Here, I used the card to render a nice reflective light cast on the lens of the magnifier.

FINAL. No matter how you slice it, Steampunk looks pretty cool. Keep an eye out for more of this style of artwork in the future. Not only is it getting quite the internet following, but I also have a few interesting Steampunk projects currently in the making. If you're interested in the performance artwork mentioned earlier, or would just like some killer music to read this article by, visit www.doctorsteel.com

I highly recommend that you check out Gerald's new stencils. Regardless your style—faux finish artist, chopper painter, or whatever—these very clever texture creators are a must-have.

Please submit any comments, suggestions, or requests to Craig Fraser at Fraser@gotpaint.com, or www.kustomkulturelounge.com. See ya there.

Peace, isocyanates, and robots.

—Fraser

Craig Fraser has been airbrushing for more than twenty years, is the owner of Air Syndicate Inc., and, since 1992, has been the in-house airbrush artist and designer for Kal Koncepts, of Bakersfield, California. Kal Koncepts/Air Syndicate specializes in automotive kustom graphics and the fine art of the Kustom Kulture. Craig divides his time between the shop, teaching workshops (the esteemed Airbrush Getaway, House of Kolor, Coast Airbrush), and writing articles. He's also the author of *Automotive Cheap Tricks and Special F/X*, and the star of 15 instructional DVDs on kustom painting techniques. You may view more of Fraser's artwork at www.gotpaint.com.

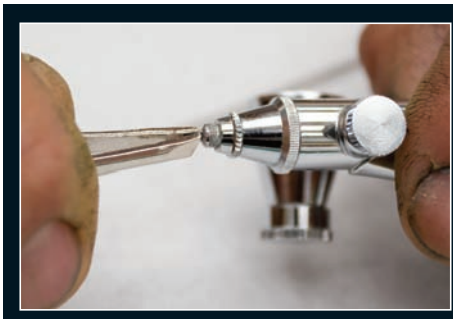
ARTOOL STENCIL SERIES #22

FROM BENT TO NEW

HOW TO REPAIR YOUR NEEDLE

By Augie Saccoccio

This article may put a dent in replacement airbrush needle sales, but most bent needles are salvageable.



STEP 1

Before removing the damaged needle from the airbrush, it's important to first straighten the tip as much as possible to avoid damaging the fluid nozzle. Here, I used a tweezer. This step is applicable to most airbrushes.

STEP 2

To remove the needle, you must first loosen the locknut and then carefully and slowly remove the needle from the airbrush body.

STEP 3A & B

To assess the extent of damage to the needle, I examine the tip through a 52-power forensic loop. A photographer's loup or magnifying glass should also do the trick.

STEP 4

Before attempting this repair, make sure that the needle is held consistently at the angle shown: the back of the needle is raised about a 1/4-inch from the table. To determine the proper angle of the needle during this repair, you must pin the needle tip to the table and the back of the needle will raise to its appropriate height. In this case, the needle raised itself to a 1/4-inch.

STEP 5A & B

Needle repairs must be made on hard surfaces only. Using the handle end of a craft knife, and starting above the needle's tapered end, roll the craft knife handle slowly and with slight pressure toward the tip while rotating the needle. This assures an even—and rough—repair around the needle's tip.

STEP 6

Flagging the needle with any masking tape and marking it allows you to visually gauge the rotation of the needle while shaping the tip.

STEP 7A & B

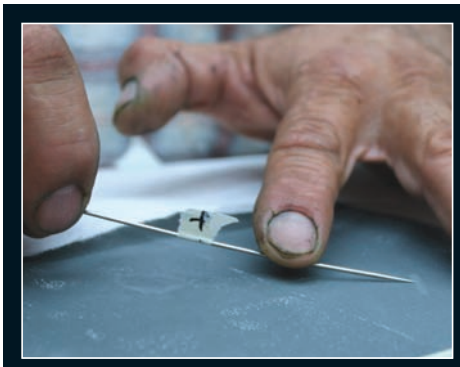
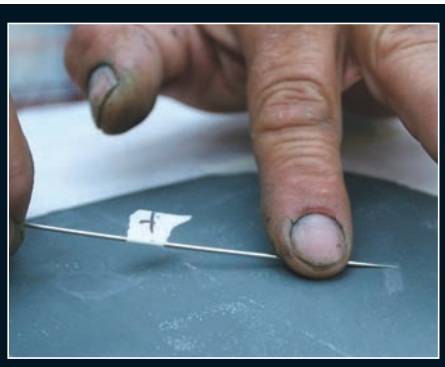
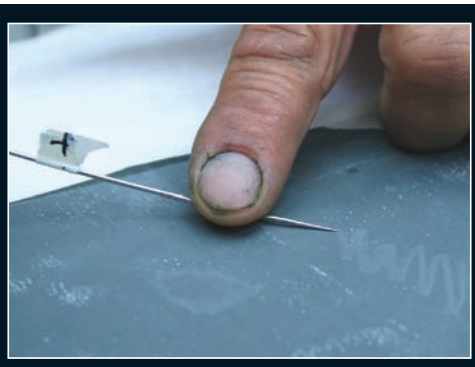
Tapping. For more severely damaged needles, slight direct tapping with the end of the handle to the damaged area at the location of the bend may be necessary to achieve the desired result.

STEP 8A, B & C

Using a pair of pliers with a rounded top surface creates better pressure for correcting a bent needle tip. Rotation is still critical throughout this straightening procedure.

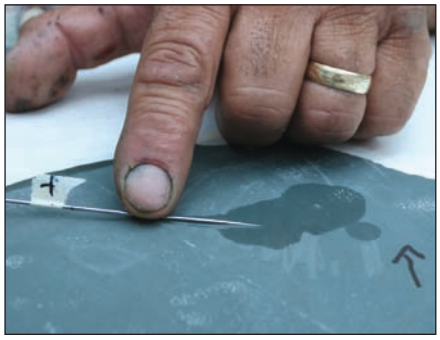
STEP 9

I inspect the needle after each step.

STEP 10A, B & C

Using 1500-grit wet/dry sandpaper (Caution: do not use under 1000-grit sandpaper for this procedure), I apply slight pressure to the center of the needle while maintaining the proper angle as described in Step 4. Then, I rotate the tip of the needle clockwise while drawing the needle toward me (conversely, when pushing in the opposite direction, rotate the needle counterclockwise, always maintaining slight pressure). Remember, it's extremely important to keep rotating your needle while sanding to prevent flat-spotting, whereby a portion of the needle's taper has been worked flat, rendering the needle useless. Oversanding will remove too much material, causing the needle to extend beyond the needle guard of the airbrush.



STEP 11 A, & B

After shaping the needle's tip, I added lubricant (I use Windex or vegetable oil; petroleum-based products are not recommended because they will contaminate your paint), and repeated Step 10. The lubrication helps fine-tune the needle tip in preparation for polishing.

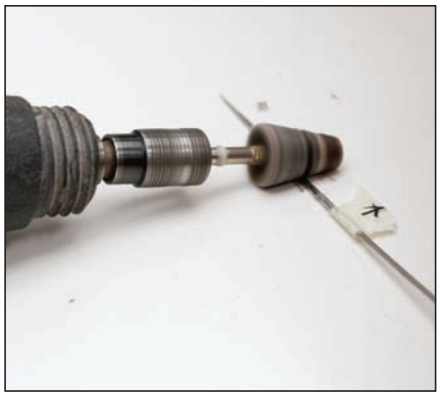
STEP 12

The needle is examined carefully for optimal circumference and integrity.

STEP 13

I use a hard-packed cotton polishing tip on a high-speed Dremel tool and red jeweler's rouge (a clay that serves to reduce friction and increase polishing performance) to polish the stainless steel needle to a chrome finish; even better than the original! **Note:** This technique is not recommended for use on chrome-plated needles.

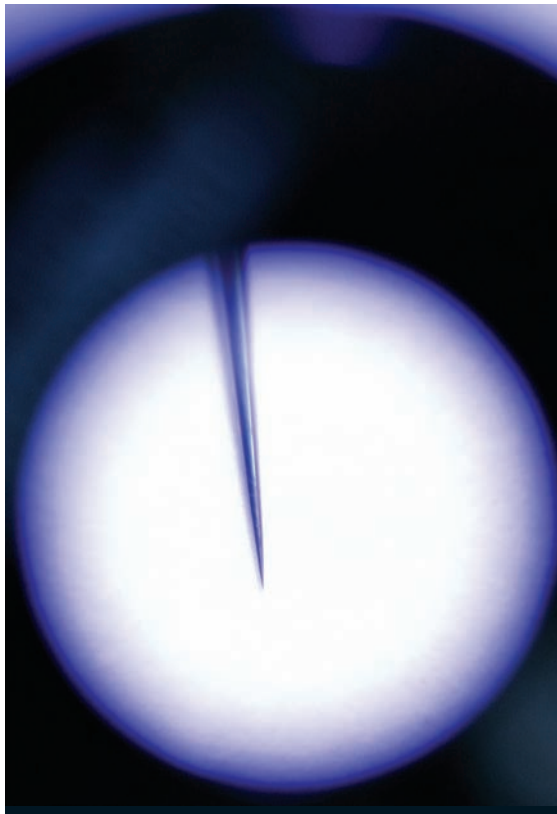
With the Dremel™ set at 1000-rpm, the jeweler's rouge is softened and saturated into the cotton. Be sure to turn off the Dremel after coating the cotton tip, and use your finger to evenly distribute the rouge.



STEP 14A, B & C

Holding the needle at the proper angle on a hard surface, and away from the direction of your body, I again operated the Dremel at 1000-rpm and slowly polished the needle starting from the center of the needle forward to the tip.

Making three to four complete passes, and continuously rotating the needle, I gradually increased the Dremel's speed to 3000-rpm. A great benefit to a high-polished needle is less resistance or sticking in travel through the packing nut (verify location in your owner's manual), and better seating in the fluid nozzle, thereby reducing trailing (occurs with dual-action airbrushes when paint releases on an air-only finger-lever setting. This happens because the needle is unable to seat properly in the fluid nozzle/tip) and tip dry.



STEP 15 / FINAL

Repaired and better than new!

Scorpion Queen by Cross-Eyed

This article demonstrates, step-by-step, how I painted the Scorpion Queen bike, including tips on how to use the new transparent line by Auto Air Colors. Last Spring, Craig Kennedy of Auto Air solicited my input on how they might improve their transparent line. I offered three recommendations.

1. Make the paint ready to use right out of the bottle so it performs more like ink. I used to reduce the old transparents (O/T) as much as 50% with 4011 reducer in order to get them to perform to my needs. I work my "image bikes" with reduced white, and then tend to add reduced colors. It's imperative that the paint is very thin, even with solvent-based paints. I need the paint to be on the edge of skating, spidering, or blowouts.
2. It was also very important to reduce the tip dry. The lead chemist at Auto Air has developed a new blend that has almost eliminated tip dry in the new N/T's.
3. Auto Air has massively reduced the excessive over spray issue in the N/Ts. The O/Ts, especially would create a large dot pattern well away from the area you were spraying, thereby creating a clean-up situation. The N/Ts now lay flat and smooth on the surface, The O/Ts could, if not massaged in the proper way, leave a textured surface.

As a custom painter it's your job to find the strengths and weaknesses in every product you use, and then make them work. Yes, Virginia, research and development, not 1-800-help-my-sorry-ass. I will also provide random tips using Auto Air's New Transparents (N/T) from other random projects, and then feature the booty from the Scorpion Queen.

One

I received a call from the client, and he said, simply, "paint my bike."

Two

The first client meeting established the idea for the paint job. The client's a dubious sketch of a scorpion was so pixilated that it competed with 'Pong' graphics. We soon agreed that the bike's purpose was to ride, show, or beat the hell out of.

Three

The second meeting developed a far cooler idea and determined approval, budget, and time frame.

Four

Time is money, so I had to get a vision and all my drawings completed as quickly as possible. I compiled and photographed all related references.

Five

I photocopied, and cut-and-pasted photos to drawings and taped them to the bike for placement.

Six

I mapped out the images in light dustcoats.

6a

I mixed transparent white with 5% to 15% of brite white with 4011 reducer (this is a real thin paint, kids). It's important to get the consistency right for you. Every artist, depending on their environment and situation, will reduce differently with 4011.

Seven

I sprayed repetitive light coats of white, concentrating on highlight areas to be brighter. This creates natural shadow tones over my dark base.

7a

Spraying too heavy in volume, or too fast, the paint will skate, run, or bead up, or possible result similar to fish-eyes.

7b

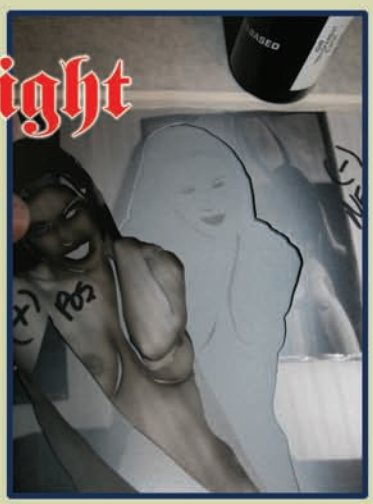
It's a good idea to keep your hair dryer close by to speed up the process because this paint takes longer to dry than urethanes. Be careful to not overheat the paint with a hair dryer or heat gun on thick, fresh coats, as paint has a tendency to skim over.

Eight

I mapped out dark features from my positive stencil

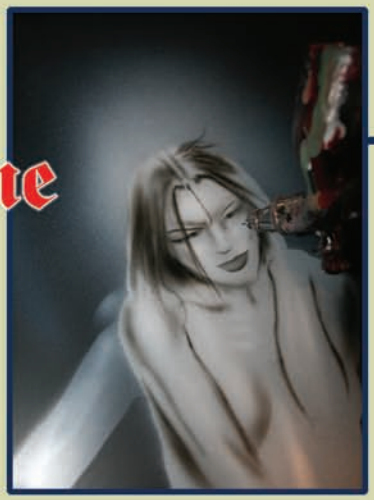
(**Note:** I cut out the dark areas that are important in mapping or plotting the image)

I sprayed translucent black paint sparingly so that I don't create a hard edge. If you spray heavy it'll look like a stencil, and the stenciled look looks cheap most of the time.

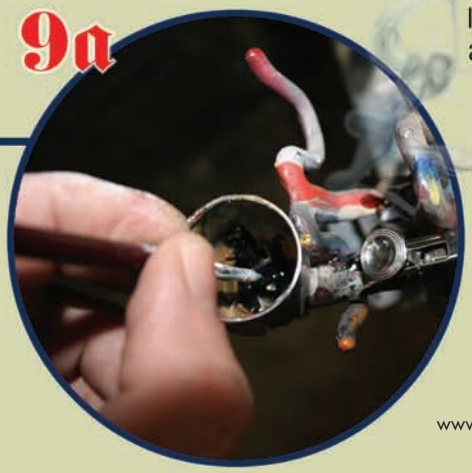


Nine

I freehand-blended the dark areas with the same mixture. Please show some control, my little grasshoppers.



9a



I mixed the paint in the airbrush's color cup for each specific area. For example, if it's a blue shadow or even a brown shadow,I strive for an accurate color mixture. And remember to shake your bottles before spraying.

Ten

With my white mixture, I freehand-airbrushed the highlights to develop volume and to brighten the image. You must be patient and use multiple light coats. The N/Ts will lay flat and feel smooth.

10a

If you spray too wet, the N/T paint tends to glaze or get shiny, which should be avoided. However, if needed, I give the shiny areas a light scuff pad to give the surface some bite. When working with super translucent paint, it's good to have the prior layer be porous to absorb the next layer of paint.

Eleven

I strive for detail as quickly as possible in order to meet my budget. In most cases the least amount of paint used the better.

11a

Too much paint, thick layers, heavy spray, thick edges, or pebbled surfaces can lead to poor quality airbrushing.

Twelve

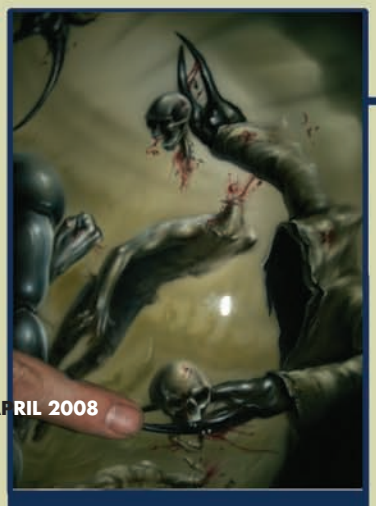
My custom brewed mixtures not only help me create greater details, but also add more color to a monochromatic image.

12a

The N/Ts require more attention when mixing multiple colors, so stir or shake your mixture thoroughly.

Thirteen

I worked this piece for the next 70 hours striving to make it sing for Daddy.



13a

Sidebar: This image was painted on a hockey mask for Tyson Sexsmith of the San Jose Sharks hockey team.

I spray light tints similar to glazing (grisaille) in oil painting. It will help you unify your painting and blend your highlights into your midtones. These are quite often applied farther away from the surface.

Fourteen

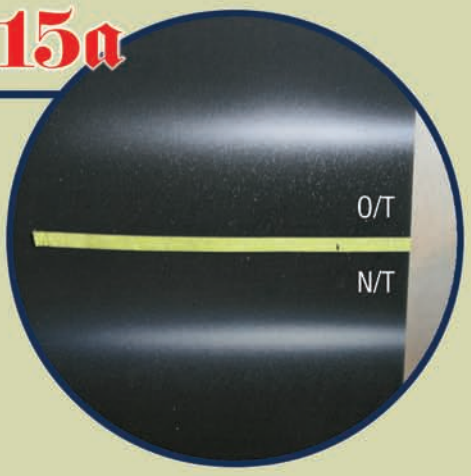
14a

Try this tinting mixture for flesh tones using transparent colors: three parts Sunset Yellow, one part Fire Red, one part Root Beer, and two parts 4011 Reducer. **Note:** the thin consistency of this paint is ideal for application from a distance.

I reaffirm the highlights with ultimate precision. The N/T whites can now be reduced 5% to 15% to be ultra-translucent. I make multiple passes over the same area to build up a natural highlight with minimal overspray. Too thick a mixture in your final highlights can look amateurish.

Fifteen

15a



The best part of these new mixtures is that straight from the bottle you'll notice that large dot-patterned overspray is absolutely minimal. The new transparents atomize like a solvent-based paint if worked properly. Above: the pinstripe tape shown is 1/8-inch.

15b

The tip here is to build from your own references whenever possible!

Scorpion Queen

is a theme bike that tells a story. Scorpion Queen is the supreme goddess of an artificial world. I compared the Scorpion Queen to a Queen Bee in a hive for inspiration in that both rule an underground lair to breed their soldiers. Fantasy allows the artist to push the envelope of creativity.

Sixteen

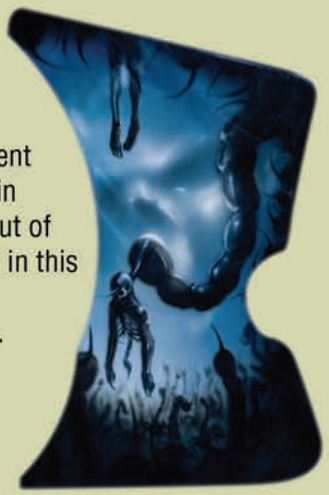
The Scorpion Queen is introduced on the front fender licking blood dripping off her stinger from her last victim.

The structure of the tank has split horizontal concaves with the underside exposing her nursery.

MULNER PHOTOGRAPHY

CROSS-EYED airbrushing
www.cross-eyedair.com
EST. 1989

Her nest continues on to the oil bucket. Mass consumption of bodies reoccur in my bikes, so why not feed her babies with humans.



The top of the tank explores her throne and proud environment complete with her twin guards. I dig the hell out of morphing so everything in this bike is built out of Scorpion parts.

The rear fender ends the story with a blood bath. I had to get the guards in action. The best tidbit is in the top right hand of the Scorpion Queen. The client blanched at my gratuitous titillation, and censored a hot butt and left breast. Y'all quick enough to figure out what she's gots in her hand yet?

Satans Secrets

Great detail work is achievable with practice, the right color mixture, and the new Iwata CM Micron.

One a

This was followed with a 20/0 paintbrush using both the "old" and new transparent colors.

b

Pay attention to the posture, position of tank, angle of approach, and supporting reference. This, too, will lead to more success.

Two a

Here, I'm detailing the baby heads. Note the grip, angle, and distance from the project. This allows you to achieve better detail.

Three a

b

Stone texture can be applied by many methods, such as low air pressure spattering, spraying onto an object that deflects the paint onto the surface (a clothspin, for example), or you can just flick a toothbrush. I mix trays of Auto Air O/T, N/T, and semi opaques, and then dab into it with a sponge or plastic food wrap. Different colors, consistencies of paint, and order of application will yield different results.

Note: this method often gets thick, so multiple clearcoats and wet-sands may be necessary.

b Spraying at less than 3-psi to achieve this result.

c The positive stencil is used as a sheild so texture doesn't srcew up my reptile.

Note: the fancy airbrush holder just got retired after 16 years of service. (now who's the hack)

Four a

I often employ a subtractive system of painting, using erasers, airbrush cleaners, or Fantastic all-purpose cleaner with various random tools to remove paint. At times I experiment with two different paint systems in order to achieve cooler surfaces. Always test before doing this or it can come back and feed you your own ass.

b

Five

Diablo 4:20

As an artist and an educator I try look deeper than just, "how to paint this image". I hope my approach can add depth and principles that refine your skills and help mature you as an artist.

VINYL, FEATHERS AND DAGR

By Alan Pastrana

1

1. With the aid of Adobe Illustrator software, I first vectorized an eagle design on my computer, and cut it out with a Roland GX-24 plotter on Avery brand vinyl paint mask. I then weeded (removed) the negative areas of the stencil, and applied transparent transfer film over the vinyl.

In this article Alan Pastrana demonstrates how to airbrush a monochromatic eagle on a black panel, rendering different gradations and values along the way. Alan's effective execution of light and shadow, textured effects, and sophisticated use of a vinyl cutter for constructing stencils and shields are among the highlights of this step-by-step. Pastrana also used the exciting new Dagr airbrush by Devilbiss. >>

4

4. A light mist was airbrushed to indicate the bald eagle's head.

2

2. The stencil is then lined up and taped to the panel.

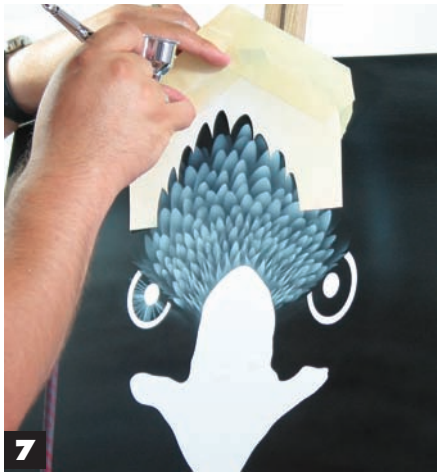
3

3. Once satisfied with the placement and composition, I pulled off the backing to the vinyl and carefully applied the stencil to the board. Next, the transfer paper is removed leaving the positive portion of the stencil adhered to the panel.

5

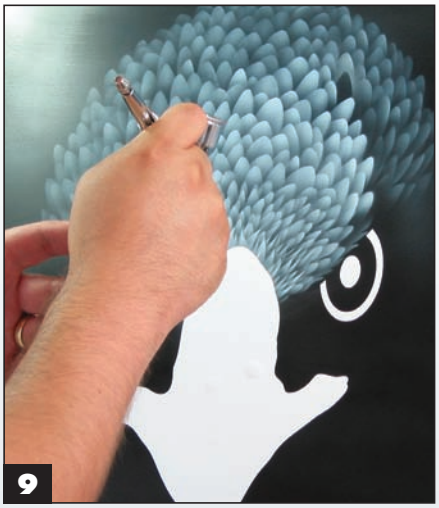
5. Hand-held shields were cut out and used to create a textured feathered look on the head.

6. As I drew closer to the larger areas I increased the size of the feathers. This creates extra volume and adds more realism in the way feathers lay on a bird's head.



7. There were two important considerations to keep in mind for this illustration. First, the eagle's head is really a giant sphere and so I treated it as one. Second was the direction of light coming from the upper left side.

8. By overlapping shields, and using varying shield sizes, a random pattern was produced.



9. There's more emphasis on the feathers that are closest, and less on the ones farther upon the eagle's head or horizon line.

10. The center of the head was tinted lighter in value to accentuate the three-dimensional surface of the sphere.

11. More white was airbrushed around the iris and bottom eyelids.

12. With the white so dominant, more contrast is added after the stencils are removed.

13. Shields were used to make sharp edges and highlights.

14. Some free-hand airbrushing here achieved soft gradations and highlights in the eyes.

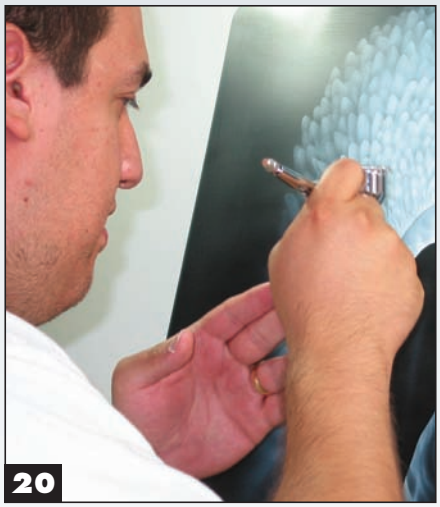
15. White was airbrushed around the beak to generate contrast and bring out more feathers.

16. Alan followed the direction of light to form a cast-shadow produced by the beak.

17. Dagger strokes were airbrushed to bring out the subtle highlights of the feathers

18. The lower jaw was removed and white was sprayed to highlight the direction of the light.

19. The upper beak portion of the stencil was removed for rendering, leaving the nostrils in place (they'll remain black).



20. The center piece of the beak was removed for white.

21. Using more shields, the bottom half of the mouth was created and the rest of the foreshortened beak was airbrushed.

22. Some small details were sprayed in.

23. Switching to black, I used a shield to accentuate the edges that warranted emphasis.

24. The shaded areas were very minimally accented with black to establish the darkest darks on the eagle.

25/FINAL. With the white, I airbrushed subtle gradations around the bird so that it blended into its background. The eagle is now complete and clear-coated.

NEW CLASS!

AUTOMOTIVE ART & ILLUSTRATION TECHNIQUES

LEARN FROM THE HIP HOP BIKE ARTIST

Looking to improve your skills painting illustrations on motorcycles and cars? **Alan Pastrana** will teach the brand new one-day Intro and a four-day **AUTOMOTIVE ART & ILLUSTRATION TECHNIQUES** workshop at the upcoming Las Vegas Airbrush Getaway (February 25 through February 29, 2008).

Alan's amazing hip hop bike was featured in the July/August issue of *Airbrush Action*. Now you can work with the artist in person and get in-depth exposure to his cutting-edge style and techniques.

FOR MORE DETAILS OR TO SIGN UP, SEE THE COMPLETE PROGRAM FOR THE AIRBRUSH GETAWAY STARTING ON PAGE 39

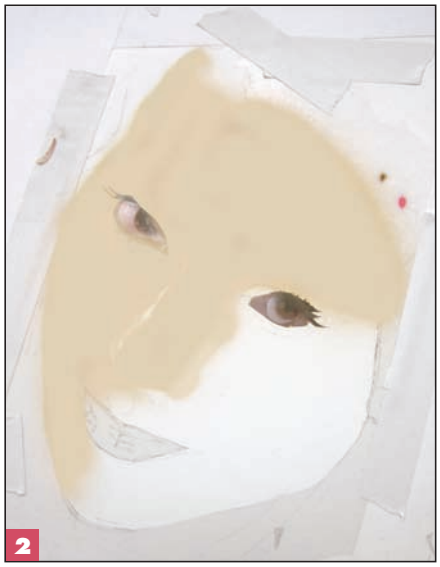
CALL 800-232-8998 TO REGISTER TODAY. (OUTSIDE THE U.S. CALL 01-732-223-7878)

PORTRAIT OF THE ARTIST

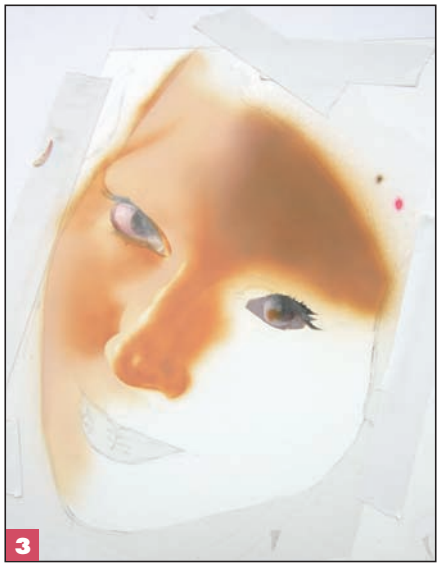
Jennifer Janesko

GETS **PINNED-UP** BY DRU BLAIR

1



2



3

The renowned pin-up artist Jennifer Janesko herself became the subject of my latest painting. I've had the pleasure of knowing Jennifer for over a decade, and she has a huge following of adoring fans, many of whom have requested a portrait of her, so Jennifer and I decided that I would undertake the project (see sidebar on page 41).

Since I was not available to take the reference photos of Jennifer, the challenge was to find a photographer who was capable of capturing the essence of her beauty and character. The first series of nude photos she submitted missed the mark a bit. However, after many months and dozens of test shots later, Jennifer sent me a series of brilliant images from photographer Mark Daughn that would serve as the photographic reference for this painting.

Because I was more interested in creating a romanticized painterly image versus a photorealistic painting, I decided to manipulate the color intensity for more richness, and defocus the image slightly to give the painting an overall softer look. To create a composition to my liking, I employed the "Frankenstein" method, whereby I cut out parts of one image and attached them to other images. Before the advent of computers and digital editing, I would cut up black and white photocopies and glue them together to create my compositions.

Satisfied with the composition, I then created a master reference print to work from. Because computer monitors rarely reproduce colors accurately, arriving at the right skin tone involved a lot of trial and error with my printer.

And because I wanted this painting to be more stylized, I also avoided the use of an opaque projector. This allowed me to work more interactively, as I would with an oil painting. »

STEP 1

I began the painting with a light line drawing to establish proportion before using frisket to render the eyes. With portraiture, proportion is critical, so it's essential to spend extra time getting the line drawing right before applying paint. The photographic reference image may be transferred to the painting surface using tracing paper, an opaque projector, or in this case, drawn freehand.

I used Crescent 9208 hot-press illustration board because it possesses a smoother surface than its cold-press counterpart, and is friendlier to the airbrush.

Since I wanted this painting to have a soft-focus "painterly" feel, frisket was used sparingly because I wanted to avoid sharp edges. I painted the eyes first, because they're the most recognizable feature of an individual and therefore the most important. After rendering the eyes, I removed all but the frisket covering the lips and outer edges of the face.

Notice how dark the eyes appear. They're actually the correct color, but the surrounding white of the board creates an effect known as simultaneous contrast,

COLOR BUFFER THEORY

To help create a more refined look to my paintings, I often add opaque white paint to transparent paint, thereby creating an opaque color. I call the system I use for creating and managing opaque colors with the airbrush the "Color Buffer Theory." The method is much slower and more deliberate than working with transparent colors, but opaque paint yields a much more accurate and polished painting.

The smallest amount of white paint transforms a transparent paint into an opaque paint. To adjust the value (lightness or darkness) of the paint, simply alter the ratio of white paint to transparent paint. This method is known as buffering, as the white paint controls or limits the darkness of transparent paint.

However, the introduction of white paint into the mix is not without consequence. There is an inherent characteristic of ALL white paint to shift toward a blue hue. The blue shift is especially noticeable when working with flesh tones since they usually fall into the orange side of the color wheel, which is a complementary (or opponent) color to blue. The color shift appears in two manifestations. One is when white, or an opaque color buffered with white, is sprayed over a darker color. The blue shift is instantaneous, often occurring even before the affected area starts to change to a lighter value. The second instance of the blue shift phenomenon occurs when paint coverage of the board approaches 100 percent. At about 97% to 98% coverage, there's a sudden blue shift in the sprayed area. In the surrounding area where the coverage is lower, there's no blue shift, and colors are noticeably more intense from the overspray. To describe this more highly saturated ring, I coined the term "halo." (see photo "A")

In flesh tones, this halo is usually an orange that's too intense, and can be managed by lightly spraying a color with a lighter value over the affected area, thus creating an intentional blue shift.

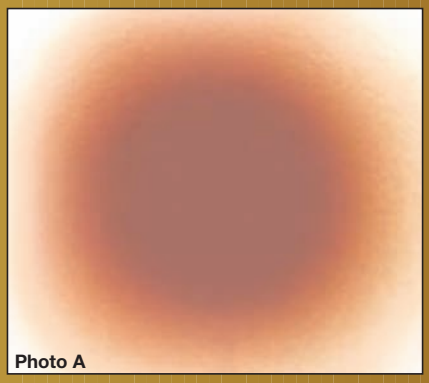


Photo A

I use the Color Buffer method to mix and match opaque colors before applying them to the board. Color matching directly onto the painted surface is difficult due to the vast amount of white board surrounding the subject, which tends to throw one's eye off. The contrasting white of the board makes everything appear darker than it should be.

For more information on my Color Buffer Theory go to http://www.drublair.com/comersus/store/workshops/buffer.htm

which makes the eyes appear much darker than they really are. Simultaneous contrast has a huge impact on the manner in which we perceive color. Once the surrounding skin and shadows are rendered, and the white of the board covered with paint, the eye color will look more appropriate.

Also notice how the white of the eye on the right has more brown in it, and the left eye has more pink. These objects appear to be out of context against the white of the board, but the accumulation of these small subtleties will create a convincing painting in the end.

STEP 2

I replaced the frisket on the eyes to protect the painted areas from overspray, and airbrushed a base color to establish the highlights. The paint was opaque for greater accuracy and even coverage, and the overspray covered the protected eyes. Using the Color Buffer Theory, I began with the lightest colors first to minimize color shift. Color shift is the phenomenon of a color moving toward blue whenever a lighter color is sprayed over a darker color. Again, the effect of simultaneous contrast makes this highlight appear darker than it will in the end.

4

STEP 3

Here, I blocked in the next darkest colors. The Color Buffer Theory dictates that the lightest colors should be applied first in order to avoid unwanted color shift. This approach yields less gratification during the process than working with transparents, because with opaque colors the painting does not take on an appealing appearance until it nears completion.

I applied a strong red-orange opaque color that was sprayed at full coverage on the darkest areas of the nose, but dusted lightly over the outer cheek and forehead. I sprayed another, still darker, color at full intensity on the darker area of the forehead. Afterwards, I reduced the intensity of some areas, by lightly misting opaque white paint over the cheek and highlight of the forehead. Opaque white lightens and shifts all colors toward blue. Since blue and orange are complimentary colors, they neutralize each other, leaving only the red that's in the red-orange mix. The result is a slightly more pink color in the left cheek and forehead.

Blending the colors gives the appearance of many more colors than the three that were actually mixed.

STEP 4

The next darkest color was applied to the face in this step. If you look closely, you can

5

6

7

8

9

see that the area around the eye is more saturated than the other areas. This is due to the fact that I had not sprayed the color to 100 percent coverage, and it remained unshifted. In actuality, this was not the final color I used in this area, but whenever I have extra paint remaining in the airbrush, I use it to bury the white of the board. Due to simultaneous contrast, the white of the board is notorious for creating color misjudgments. As long as this area is destined for a darker color, I can freely cover it with paint knowing that I can always darken with opaque without the consequence of color shift. The dark parts around the mouth were also established. Note that I avoid detail until I'm satisfied with the skin tones. Otherwise, any corrections with opaque colors will obliterate details.

STEP 5

Here, I added the correct color to the right side of the face covering the previously applied lighter color. Because this color is darker than the previous color, the color shift is negligible. The color around the eye was still too intense, but was corrected with a darker color in the next few steps.

Notice that I scraped off the overspray from the frisket covering the lips and part of the left cheek. I generally try to keep the surrounding areas free from overspray to prevent the frisket from curling.

STEP 6

I rendered the lips (the Frisket was removed first, of course). Frisket was also removed from the eye on the left and more red was added to some areas of the face. I also used purple colors to reduce the intensity of yellow in some areas. Some of the colors I used are visible on the tape around the edges of the face. I always keep a piece of scrap paper or tape nearby to evaluate the performance of the airbrush just before committing color to my painting.

STEP 7

The edge around the lips left by the frisket was too crisp, and a darker opaque color was used to soften the edge of the lips and deepen other shadows in the face. In addition, a small amount of opaque white was misted over some areas to lighten them and create more color variety in the face.

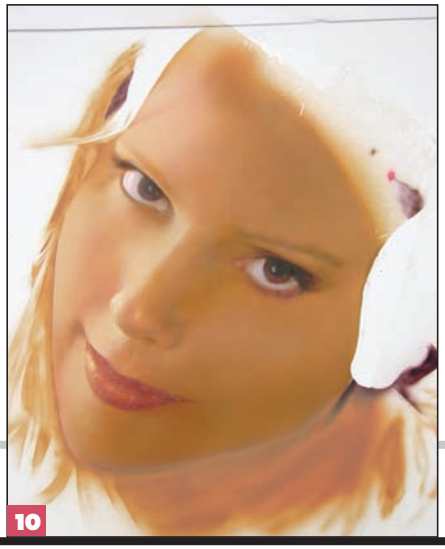
STEP 8

The frisket from the eye on the right was removed, revealing a sharp edge that was later softened. Frisket was placed over the left eye to protect it while the lashes were rendered, but they turned out a little too dark and thick. Another pass of red further darkened some areas of the face. The next phase was to begin addressing some of the saturation issues by reducing the color intensity in certain areas, such as the forehead and left cheek. It's far easier to reduce the intensity of color than to increase it.

STEP 9

Using a mixture of opaque white and orange—an opaque correcting color—I adjusted the thickness of the lashes on the left eye. To reduce the amount of red in the cheek and forehead, I added a little bit of green to my correcting color. When mixing opaque and transparent paints on the board like this instead of in a cup, it's more difficult to achieve desired colors. Often, I have to work back and forth until I'm satisfied with the hue, saturation, and value of the color. If I had used the Color Buffer method exclusively by premixing all the colors, color matching would have been much more straightforward. However, I wanted to approach this painting with less fidelity to the photo reference and more interaction with the colors.

I also removed most of the frisket and started to establish hair below and to the left of the face. I also attempted to soften the severity of the jawline on the right


10

11

THESE KARAJEN PRODUCTS ARE AVAILABLE EXCLUSIVELY THROUGH IWATA-MEDEA.

AIRBRUSH AND ACCESSORIES NOT INCLUDED

AIR-PORT HANGER™

Patent Pending

The ***AIR-PORT HANGER™*** with its adjustable hanging positions will accommodate the most varying types of airbrush shapes and feed types. It will attach securely to most metal surfaces by its powerful mounting magnet, or it can be bolted permanently to any work area.

ADJUSTABLE SLIDING ARMS ACCOMMODATE VARIOUS AIRBRUSH STYLES

AIR-PORT™

AIRBRUSH WORK STATION

Patent Pending

The ***AIR-PORT™*** AIRBRUSH WORK STATION provides a simple and convenient way to keep you organized. Easily mount your ***AIR-PORT™*** with its sturdy mounting magnets anywhere you work or bolt it permanently!

BY KARAJEN CORP.

iwata MEDEA

www.iwata-medea.com

Triple-Action Handle

Invented and Patented by Gentry Riley

1. Quick Needle Release

2. Quick Flush

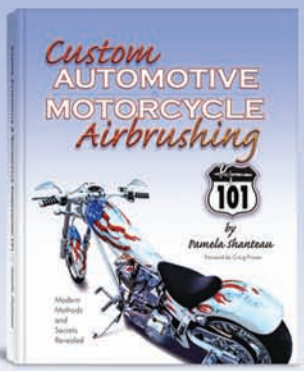
3. Pre-Set Handle

** Works with Iwata airbrushes only*

Bonus! **Needle Cap Holder**

Sold as a set with one silver handle or with 5 colored handles

Custom AUTOMOTIVE MOTORCYCLE Airbrushing



101

by

Pamela Shanteau

- **Foreword by Craig Fraser**
- **160 page includes glossy photos and examples of work**
- **A must-have for anyone interested in custom painting**
- **Hardbound cover**

Available where Iwata, Medea and Artool products are sold and at select bookstores!

12

13

caused by the frisket. The hard line delineating the cheek was unintentional.

STEP 10

I covered the hard edge on the outside of the left side of the cheek with an opaque red to conceal the white gap. However, this opaque red was too intense, and had to be adjusted in the next step. I continued to soften the jawline on the right with an opaque color. I also established the hair using a freehand shield and removed the frisket covering the hand on the right.

14

15

16

STEP 11

I continued to develop and darken the area below the jawline, and removed the remaining frisket above the forehead. A lot of the effort at this point had been to soften the hard edges created by the frisket. Using freehand shields would have reduced the severity of the hard edges. I added more green paint to reduce the red intensity on the cheek, forehead, and neck

STEP 12

After establishing darker shadows in the hair, I used a yellow and green transparent mix to establish the lighter areas of the hair on top of Jennifer's head. While the first impulse was to use a straight yellow color, blonde hair actually has more green in it than most people suspect.

STEP 13

Using similar techniques, the chest area was rendered down to the forearm, which was defined by a piece of frisket. The green overspray at the bottom indicates areas where I reduced the intensity of the red color.

STEP 14

Here, paint was applied to the upper torso. You can see the subtlety of the highlight of the arm on the left. Also, note the dark shadows being established in the hair at the bottom right corner. This was merely applied to establish the position of the shadows in the hair to use as a landmark. With complex areas such as hair, it's often advantageous to establish such landmarks as points of reference.

STEP 15

The shadow on the left arm was rendered and the paper shield used to create the highlight was placed back into position at the edge of the arm to contain overspray. A paper shield was favored over frisket here because it creates a softer edge. The intensity of the color may seem too strong at this point, but will be addressed in the next step. Even with opaque paints, it's always easier to darken and reduce saturation than it is to lighten and intensify colors.

STEP 16

The last dark color on the arm was applied, and the paper shield was moved aside. Against the white of the board, the highlight of the arm appears to have changed to a darker color.

The frisket was also removed from the sheets above the forearm and solid shadow colors were established.

STEP 17

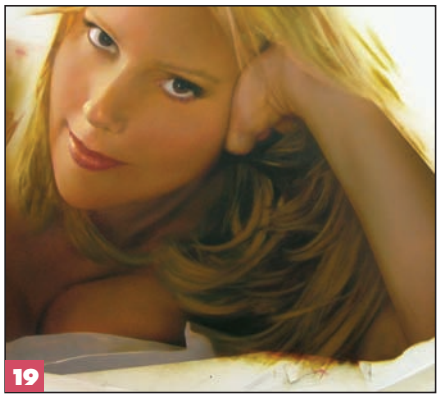
The base color of the hair in shadow was rendered. Visible at the bottom is the test sheet I used to arrive at the proper color.

STEP 18

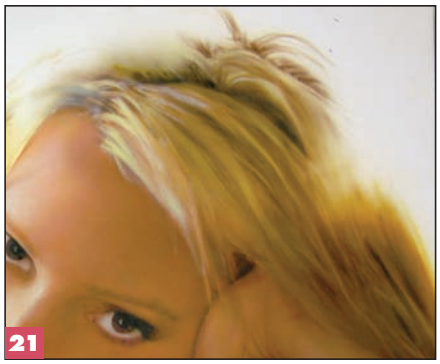
The shadows in the hair were rendered

17

18


19

20


21

using a combination of freehand and paper shield techniques. An opaque color established the arm on the right.

STEP 19

The next darkest series of colors were applied to the arm, giving it shape and form.

STEP 20

The hair on the right side of the head was rendered using a combination of opaques: yellow-green, and red-brown paint, starting with the lightest color first.

STEP 21

Turning my attention to the hair at the top of Jennifer's head, I was careful not to render too much detail at this time. The impact of using opaque white over a darker color and the resultant blue color shift is clearly visible here.

22

23

STEP 22

Again, I established the lightest hair color first (opaque yellow), as a base to prevent a blue color shift.

STEP 23

An opaque dark red-brown color was treated as if it were transparent paint by dusting it on very lightly in some areas and heavily in others. This added more variety and range to the values of the hair. Hair has a lot of subtle color nuances, and I wanted to reflect this in my painting.

STEP 24

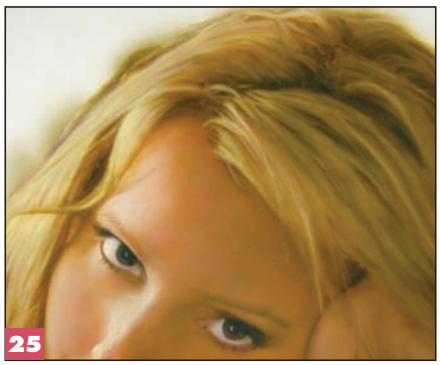
The next step was to switch to another opaque color with a little more red-violet in it to give more variation to the hues of the hair and deepen the shadows. I ended up going too dark in the highlights of the hair, and made corrections in the next steps.

STEP 25

To correct the errors in the highlights of the hair, I have to mix an opaque color with a little bit of extra orange in it to counteract the blue color shift inherit in the paint when spraying a lighter opaque color over a darker color. The ratio of orange to add to the mixture is often hit-or-miss, so I will often test the formula on a separate piece of paper before committing it to the original. I also used the dark brown opaque paint to darken the hair overall.

To be continued...

24


25

SUBJECTIVE INSPIRATION

By Jennifer Janesko

Dru has a way of taking your imagination to another world. We met when I agreed to be an instructor at his school and we developed a strong friendship. One evening, our conversation led to self-portraits. Knowing that I would never attempt a self-portrait again (I was required to paint one in college), Dru had an idea to do the portrait on my behalf. He had seen some photographs of me taken by Mark Daughn—a remarkable photographer—and was interested in creating a portrait from one of the images.

A couple years had passed since our initial conversation and I thought that Dru had put the portrait idea on the shelf. It was almost a relief not to see myself in Dru's hyper-real style with all my flaws in micro detail! Then, one day, Dru called to say that I should come to the school to see something—my portrait. It wasn't the hyper-real image that I expected. There was a softness to it that felt like an oil painting. He was incredibly kind to his subject and the technique was flawless.

Having Dru as a friend has been rich and rewarding. I continue to be inspired and energized by his friendship and, in some small way, I hope I contribute something to his life. I am honored that Dru wanted to collaborate on this project. Dru and I may approach our work from different standpoints, but our goals are similar. We both hunger for inspiration and desire the thrill that comes from creating art. I am convinced that to thrive and be successful, a creative mind must be inspired. Through this collaboration, I have learned that a successful artistic creation is not about the source of the inspiration as much as it is about the passion of the inspired.

Now, you can read AIRBRUSH ACTION ONLINE

Looking to get your copies of *Airbrush Action* **FASTER**?

Want to get all the great info in *Airbrush Action* **FOR LESS**?

Want to have access to back issues without searching through stacks of paper?

Then our digital subscription is for you.

With a digital subscription, you get:

- Automatic delivery of every issue to your e-mail sooner than the printed issue hits the newsstands or arrives in the mail.
- Quick links to additional editorial content.
- Direct links to advertiser web sites.
- Keyword searches that help you locate information faster.
- Pages flip just like a print magazine.
- Zoom in and out to make text and photos easier to view.
- Do all this without taking up valuable hard-drive space.
- Substantial savings over the price of a print subscription, especially for international readers.

Sign up for a digital subscription at www.airbrushaction.com for just $24.95

Print subscribers can get an on-line subscription for just $11.95 annually

AIRBRUSH GETAWAY HANDS-ON WORKSHOPS

CHARLOTTE, NC-MAY 14-MAY 18, 2008
LAS VEGAS, NV-SEPT. 22-SEPT. 26, 2008

AIRBRUSH SEMINARS FOR ALL SKILL LEVELS NOVICE TO PROFESSIONALS

Whether you're a complete novice or a seasoned professional, spend five exciting, information-packed days learning from top professionals in one of the best airbrush seminars you'll ever attend.

Be a part of the traditional comradery and bonding that develops between students and staff at every Getaway. Of course, there's always the opportunity for a much-needed social break at the end of the day—in the hotel lounge or out on the town.

Our seminars have attracted students from corporations as diverse as AT&T, Boeing, Texas Instruments, Ball Aerospace, Hallmark, and many others, as well as free-lancers, small business owners, and students of all skill levels.

CLASSES

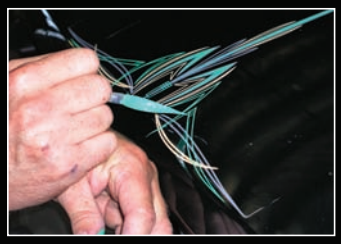
4-DAY CLASSES:

- HOUSE OF KOLOR'S ART OF PAINTING
- ACHIEVING PHOTOREALISM
- AUTOMOTIVE GRAPHICS, CHEAP TRICKS AND MORE
- AUTOMOTIVE ART AND ILLUSTRATION TECHNIQUES
- PINSTRIPING & LETTERING MASTERY
- AUTOMOTIVE MURALS ON STEEL
- T-SHIRT AIRBRUSHING
- PIN-UP ART

1-DAY CLASSES:

- INTRO TO AIRBRUSHING
- INTRO TO MURALS ON STEEL
- INTRO TO PINSTRIPING
- INTRO TO AUTOMOTIVE GRAPHICS
- INTRO TO AUTOMOTIVE ART AND ILLUSTRATION TECHNIQUES

REGISTER TOLL FREE:
800-232-8998
INTERNATIONAL: 732-223-7878
WWW.AIRBRUSHACTION.COM



SPONSORED BY

HOUSE OF KOLOR
Official Paint of the Airbrush Getaways

iwata
Official Airbrush of the Airbrush Getaways

AIRBRUSH GETAWAY

HANDS-ON WORKSHOPS

CHARLOTTE, NC • LAS VEGAS, NV

REGISTER NOW! TOLL FREE: 800-232-8338
INTERNATIONAL: 732-223-7878
ONLINE: WWW.AIRBRUSHACTION.COM

ACHIEVING PHOTOREALISM

(Four-Day Class)

Dru Blair's groundbreaking course reveals the secrets of painting photorealistic fire, ice, metal, water, glass, fur, and many other subjects that often challenge artists. Students will learn to quickly match colors with extreme accuracy and precision through Mr. Blair's Color Buffer Theory. Class projects offer a variety of subjects designed to heighten a student's visual perceptions and serve as a springboard to the mastery of photorealism in the media and field of ones choosing.

In this course you'll learn:

- Mastering color through the application of Dru Blair's Color Buffer Theory
- Transparent vs opaque techniques
- Understanding white and the impact it has on your images
- Dru's 8 rules of photorealism
- The 12-point photorealism checklist
- How to really understand light
- How to survive catastrophic painting errors
- How to automatically discern problem areas in your paintings that might otherwise go unnoticed
- How to develop observation techniques that allow you to expand your visual discrimination

Achieving Photorealism is open to artists (and non-artists) of all skill levels. Even artists with no prior airbrush experience will learn to apply these techniques! The color theory taught in this class is in no way limited to just airbrushing; it crosses over to every aspect of life where choosing and/or manipulating color is important.

Instructor:
DRU BLAIR, MELANIE ALEXANDER, AUGIE SACCOCCIO

Locations and dates:
CHARLOTTE, NC: MAY 15-18, 2008 (THURS-SUN)
LAS VEGAS, NV: SEPT 23-26, 2008 (TUES-FRI)

Seminar Cost: $595

AUTOMOTIVE GRAPHICS, CHEAP TRICKS, AND MORE! (Four-Day Class)

This high-energy workshop is only limited by your imagination! Kustom legend Craig Fraser and Ryno of TV's *Trick My Truck* fame have partnered up to offer one of the hottest automotive kustom painting classes ever. Craig Fraser has developed this high intensity workshop to encompass every aspect of kustom painting in one class. Students will work on multiple projects that demonstrate some of the latest, cutting-edge techniques and effects, including basic freehand tricks, faux F/X (wood, water, metal, and much more), multiple approaches to rendering realistic fire (including their negative and positive use), Artool's hidden secrets, biomechanical art, tribal graphics, methods for working on large surfaces, time management secrets for meeting tight deadlines, and more.

Each class is geared toward the latest kustom trends and therefore changes with every Airbrush Getaway. And, as an added bonus, Fraser and Ryno will welcome any special requests to meet your unique needs.

Also, you'll be introduced to new products from House of Kolor, including Kosmic Krome, Ice Pearls, and more. Beginners* and seasoned veterans will be equally challenged by this course.

**Students without prior airbrush experience are required to take the one-day Intro to Automotive Airbrushing class.*

WHAT TO BRING

Your creativity, a note pad, dual-cartridge respirator (also available at the Getaway), and a digital camera (optional). All equipment (Iwata airbrushes, air hoses, air supply, art materials, etc) are provided. Students may bring their own airbrushes.

Instructors:
CRAIG FRASER, RYNO, JASON BROOKSHIRE

Locations and dates:
CHARLOTTE, NC: MAY 15-18, 2008 (THURS-SUN)
LAS VEGAS, NV: SEPT 23-26, 2008 (TUES-FRI)

Seminar Cost: $575

BLAIR | ALEXANDER | FRASER | SOTO | SACCOCCIO | REYNOLDS | PANTALEON | CROSS-EYED | RYNO

TRAIN WITH THE TOP GUNS • NETWORK WITH YOUR PEERS • BECOME WHAT YOU DREAM

*** Instructors are subject to change without notice**

BRING YOUR IMAGINATION

BECOME WHAT YOU DREAM

PINSTRIPING & LETTERING MASTERY
(Four-Day Class)

Hands-on, you'll learn taping tricks, dagger designs, designs that sell, color use, how to successfully market your work, how to create award-winning displays, and much more! You'll also learn how to work bike events, car dealerships, car shows, fairs, and other venues. This course also includes instruction on sign design, layout, color combos, Jersey Style truck lettering, airbrush blends, fades, chrome and bevel outlines, and more. Software, plotters, and other sign equipment will be demonstrated in detail.

Instructors: GARY JENSON, JOHN HANNUKAINE

Locations and dates:
CHARLOTTE, NC: MAY 15-18, 2008 (THURS-SUN)
LAS VEGAS, NV: SEPT 23-26, 2008 (TUES-FRI)
Seminar Cost: $575

NEW LEGENDARY GUEST INSTRUCTOR

AUTOMOTIVE MURALS ON STEEL
(Four-Day Class)

Murals on steel is the hottest and most lucrative of kustom applications. Conducted by world-famous custom masters, this class will teach you the top pro tricks for creating high-impact images on hard surfaces. This hands-on course raises the bar for serious artists seeking the next level in kustom excellence and mastery of color. As a bonus, business aspects, client consultations, pricing, and more are all addressed.

Prerequisite:
1-Day Intro to Murals class for beginners.

Instructors: CROSS-EYED, JAVIER SOTO, JONATHAN PANTALEON, CHARLES ARMSTRONG

Locations and dates:
CHARLOTTE, NC: MAY 15-18, 2008 (THURS-SUN)
LAS VEGAS, NV: SEPT 23-26, 2008 (TUES-FRI)
Seminar Cost: $575

LEARN THE ICE PEARLS TECHNIQUE FEATURED IN JAN/FEB 2008

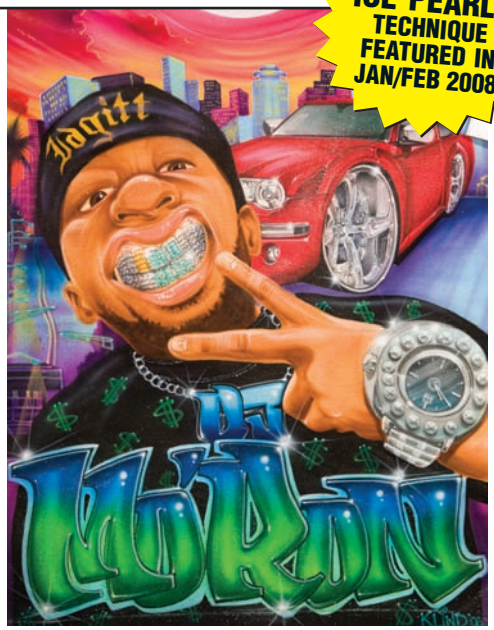
T-SHIRT AIRBRUSHING
(Four-Day Class)

This dynamic and completely hands-on course is a must for anyone wanting to master the secrets of T-shirt airbrushing and maximize their earning power. Designed for the serious beginner to professional shirt artist who wants to improve in all areas, this class lets you work at your own pace.

What you'll learn:
- Designs that sell
- Pricing guidelines
- Professional lettering and stenciling
- The business side of T-shirt airbrushing
- Custom portraiture, cars, logos
- Shortcuts for fast turnaround & high volume.

Instructors: KENT LIND, JENNIFER JORSTAD

Locations and dates:
CHARLOTTE, NC: MAY 15-18, 2008 (THURS-SUN)
LAS VEGAS, NV: SEPT 23-26, 2008 (TUES-FRI)
Seminar Cost: $575



LIND | JORSTAD | STRADER | CROSS-EYED | DRISCOLL | ARMSTRONG | HILL | SPERLONGA | JENSON

TRAIN WITH THE TOP GUNS • NETWORK WITH YOUR PEERS • BECOME WHAT YOU DREAM

* Instructors are subject to change without notice

AIRBRUSH GETAWAY

HANDS-ON WORKSHOPS

CHARLOTTE, NC • LAS VEGAS, NV

REGISTER NOW! TOLL FREE: 800-232-8338
INTERNATIONAL: 732-223-7878
ONLINE: WWW.AIRBRUSHACTION.COM

AUTOMOTIVE ART AND ILLUSTRATION TECHNIQUES

Four-Day Class (Lecture and hands-on)

This new advanced course is designed and conducted by Alan Pastrana, one of the top custom painters in the world. "As a veteren instructor of the Airbrush Getaway," Alan explained, "I wanted to offer a class that fills the voids of the other automotive-related programs. This course is heavy on color theory, learning how to mix colors, in-depth use of a computer and plotter to aid in generating art and custom stencils, flesh-tones, how to create dynamic art on cars, motorcycles, helmets and flat surfaces, how to render a subject in black-and-white and color, and lots more." You'll also gain a good understanding of shading, how to render a portrait, and how light affects different shapes.

In this course you'll learn:

- Introductions and class overview
- Understanding and rendering values in grayscale.
- Introduction to plotters and their many uses.
- The many uses of computer-based programs, including Adobe Illustrator, Adobe Photoshop and Corel Draw, and how they may assist you in creating your airbrushed masterpiece.
- The rendering of basic shapes to demonstrate their light sources, values, shadows, reflective light, and cast shadows
- The introduction to free-hand shields and their many uses.
- Designing and cutting out free-hand shields and masks using the Roland GX-24 plotter.
- Introduction to color theory and how it applies to the rendering and completion of a project.
- Class project and demo: realistic waiving flag
- Evening Business Forum
- Design and Composition
- Flesh-tones
- Class project and demo: portraits and skin tones
- Class overview, critiques, and evaluations

Instructors: ALAN PASTRANA, HONORIO REYNOLDS, DARRYL STRADER

Locations and dates:
CHARLOTTE, NC: MAY 15-18, 2008 (THURS-SUN)
LAS VEGAS, NV: SEPT 23-26, 2008 (TUES-FRI)

Seminar Cost: $575

INTRO TO AUTOMOTIVE ART AND ILLUSTRATION TECHNIQUES

One-Day Class (Lecture and hands-on)

This intro class will teach you how to use an airbrush, including the mastery of basic strokes, troubleshooting, maintenance, and how to render a variety of shapes. After taking this class, you will have a strong handle on the use of your airbrush.

Instructor: ALAN PASTRANA

Locations and dates:
CHARLOTTE, NC: MAY 14, 2008 (WED)
LAS VEGAS, NV: SEPT 22, 2008 (MON)

Seminar Cost: $150 (Or, $100 if you also enroll in a 4-day program)

PIN-UP ART

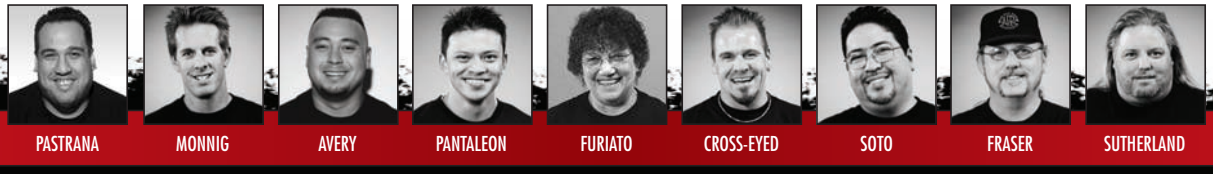
(Four-Day Class)

Learn the secrets and master the techniques to create the female form as a classic pin-up in this one-of-a-kind class. Pin-Ups provides instruction on opaque and transparent color use, flesh tones, how to render many textures, various surfaces to paint on for use in automotive applications, illustration, canvas, mural work, and more. You'll also produce a professional-caliber portfolio piece using the latest stencils, masking material, freehand work, and a variety of mixed media. With pin-up art and its profits at a fever pitch, this is a class you don't want to miss! Step up to the next level.

Instructors:
LORENZO SPERLONGA, STEVE DRISCOLL

Locations and dates:
CHARLOTTE, NC: MAY 15-18, 2008 (THURS-SUN)
LAS VEGAS, NV: SEPT 23-26, 2008 (TUES-FRI)

Seminar Cost: $575



TRAIN WITH THE TOP GUNS • NETWORK WITH YOUR PEERS • BECOME WHAT YOU DREAM

*** Instructors are subject to change without notice**

BRING YOUR IMAGINATION

BECOME WHAT YOU DREAM

INTRO TO AIRBRUSHING
(One-Day Class)

Explore the different types of airbrushes, maintenance, air sources, safety issues, painting surfaces, preparation, and airbrush media. This one-day course accelerates the skills of new airbrush artists and provides excellent preparation for the four-day classes.

Locations and dates:
CHARLOTTE, NC: MAY 14, 2008 (WED);
LAS VEGAS, NV: SEPT 22, 2008 (MON)

Seminar Cost: $150 (Or, $100 if you also enroll in a 4-day program)

INTRO TO PINSTRIPING
(One-Day Class)

Designed for beginners, this course provides detailed information on product knowledge, including paints, brushes, solvents, tapes, and more. Hands-on instruction will guide you through surface prep, practice strokes, and completion of basic designs with and without a pattern. You'll learn both primary styles: nostalgic dagger and scroll. This course establishes an important foundation toward striping mastery.

Locations and dates:
CHARLOTTE, NC: MAY 14, 2008 (WED);
LAS VEGAS, NV: SEPT 22, 2008 (MON)

Seminar Cost: $150 (Or, $100 if you also enroll in a 4-day program)

INTRO TO AUTOMOTIVE MURALS ON STEEL
(One-Day Class)

For beginners and intermediates, and a MUST for beginners taking the four-day murals class. If you're just starting out, and you want to spray in the big leagues of custom painters, *Intro to Automotive Murals* is a mandatory prerequisite to the four-day *Murals on Steel* class. This hands-on course is designed to deliver you up to speed with basic airbrush techniques, equipment, and the execution of a project.

Instructors:
JAVIER SOTO, JONATHAN PANTALEON, CROSS-EYED

Locations and dates:
CHARLOTTE, NC: MAY 14, 2008 (WED);
LAS VEGAS, NV: SEPT 22, 2008 (MON)

Seminar Cost: $150 (Or, $100 if you also enroll in a 4-day program)

INTRO TO AUTOMOTIVE GRAPHICS
(One-Day Class)

This excellent primer for the four-day course is designed for beginning and intermediate kustom painters. You'll learn the basics of graphics, types of airbrushes and paints, safety issues, and much more. Hands-on projects include basic layout, masking, the transfer of designs, faux finishes, special f/x, and materials! This has quickly become one of the most popular classes!

Instructors: CRAIG FRASER, RYNO, JAY AVERY
Locations and dates:
CHARLOTTE, NC: MAY 14, 2008 (WED);
LAS VEGAS, NV:
SEPT 22, 2008 (MON)

Seminar Cost: $150 (Or, $100 if you also enroll in a 4-day program)

LIND | JOHN HALL | RYNO | CROSS-EYED | DRISCOLL | ARMSTRONG | HILL | SPERLONGA | JENSON

TRAIN WITH THE TOP GUNS • NETWORK WITH YOUR PEERS • BECOME WHAT YOU DREAM

*** Instructors are subject to change without notice**

REGISTER NOW

Yes! I want to attend the May 14-18, 2008 Charlotte, NC Getaway Workshop!

WORKSHOP SCHEDULES

1-Day Mini Courses:

- ❍ Intro Airbrushing $150
- ❍ Intro Auto Grahphics $150
- ❍ Intro Murals on Steel $150
- ❍ Intro to Pinstriping $150
- ❍ Intro to Automotive Art & Illustration $150

Wednesday, May 14, 2008
9 a.m. to 5 p.m.

4-Day Courses:

- ❍ Dru Blair's Achieving Photorealism $595
- ❍ Automotive Graphics, Cheap Tricks & More $575
- ❍ Automotive Art & Illustration Techniques $575
- ❍ Murals on Steel $575
- ❍ Pin-Up Art $575
- ❍ Pinstriping & Lettering Mastery $575
- ❍ T-Shirt Airbrushing $575
- ❍ HOK's Art of Painting $575

May 15-18, 2008
Thurs.-Sat, 9 a. m. to 5 p.m.
Sun. - 9 a.m. to 1 p.m.

All courses are subject to cancellation. Instructions are subject to change.
*** SAVE $50 if you also attend a 4-day workshop!**
** Hotel subject to change.

Hotel Reservation:
The Charlotte Getaway is held at:
The Ramada Inn
212 Woodlawn Road
Charlotte, NC 28217

Room Reservations:
Call The Ramada Inn,
800-847-7829
704-525-8350

Yes! I want to attend the September 22–26, 2008 Las Vegas, NV Getaway Workshop!

WORKSHOP SCHEDULES

1-Day Mini Courses:

- ❍ Intro Airbrushing $150
- ❍ Intro Auto Graphics $150
- ❍ Intro Murals on Steel $150
- ❍ Intro to Pinstriping $150
- ❍ Intro to Automotive Art & Illustration $150

Monday, September 22, 2008
9 a.m. to 5 p.m.

4-Day Courses:

- ❍ Dru Blair's Achieving Photorealism $595
- ❍ Automotive Graphics, Cheap Tricks & More $575
- ❍ Automotive Art & Illustration Techniques $575
- ❍ Murals on Steel $575
- ❍ Pin-Up Art $575
- ❍ Pinstriping & Lettering Mastery $575
- ❍ T-Shirt Airbrushing $575
- ❍ HOK's Art of Painting $575

September 23–26, 2008
Tuesday - Thursday, 9 a. m. to 5 p.m.
Friday - 9 a.m. to 1 p.m.

All courses are subject to cancellation. Instructions are subject to change.
*** SAVE $50 if you also attend a 4-day workshop!**

Hotel Reservation:
The Las Vegas Getaway is held at:
South Point Hotel & Casino
9777 Las Vegas Blvd, South
Las Vegas, NV 89183

Room Reservations:
Call The South Point Hotel & Casino,
(866) 796-7111

For Las Vegas only: Students under the age of 21 must be accompanied by an adult.

Registrant Information

Name (please Print) _____ Company _____

Address _____ City _____ State _____ Zip _____

Daytime Phone Number (Include Area Code) _____

Payment Method (Check one)

- ❍ VISA
- ❍ Master Card
- ❍ Discover
- ❍ American Express
- ❍ Check or Money Order
- ❍ My deposit of $100 is enclosed.
- ❍ Bill me the balance due.

I understand that if I need to cancel, $50 is nonrefundable.

Credit Card Number _____

Expiration Date _____

Signature Required _____

Register Today!

By Mail:
Send this form to:
Airbrush Action, Inc.
P.O. Box 438
Allenwood, NJ 08720

By Fax:
Fax this form to:
732-223-2855

By Phone:
Call Toll-Free:
800-232-8998
732-223-7878 (Int'l callers)

Courses are Tax-Deductible! Expenses for registration fees, travel, and lodging are fully deductible if the instruction is to maintain or improve professional skills, or required by your employer.

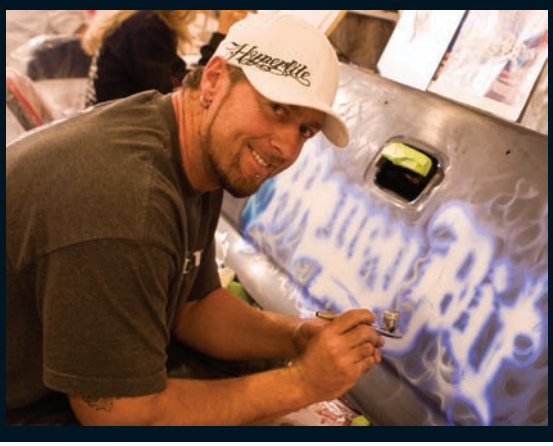
SPONSORED BY

HOUSE OF KOLOR & iwata

HANDS-ON AWESOME!

Absolutely NOTHING Compares to the Original Airbrush Getaway Hands-On Workshops!

PASTI EARL, PIN-UPS



"I really liked learning different ways of achieving the same results; Steve's way versus Lorenzo's way. Very good!" — *Carol Murison (Pin-Ups)*

"It far surpassed what I expected. All my questions were addressed, and the instructors sprayed with us into the wee hours of the morning." — *Michael L. Simon (Murals On Steel)*

So MANY Reasons... So FEW Excuses.

Let's Talk BUSINESS...

LET'S TAKE A STEP AWAY FROM THE DESIGN aspect of T-shirt airbrushing, and focus on the business aspect this time. Afterall, without good organization and foresight, all aspects of your T-shirt world will suffer. Creativity needs space and an environment that's free of stress and clutter to really flourish. Imagination can't take flight if your mind is constantly preoccupied with thoughts of, "Uh oh, I need to take care of inventory!" Any type of procrastination in this area delays the artistic process and prevents you from really achieving your creative pinnacle. So for this issue, I'll share my business experience in an attempt to help you with yours.

Keeping your day-to-day responsibilities in order requires discipline and repetition. For me, a daily structure is critically important for continued achievement and meeting goals. Even if I know that I just took care of something, I still won't deviate from my checklist regimen. Allow me to break down those jobs and tasks that I address daily, weekly, monthly, and yes, yearly.

HERE'S MY CHECKLIST:

The schedule reveals my artists' locations on any given day, the hours they work, and the particular shop's operating times. This is important in case I need to inform them of display changes, pricing, new orders, etc. Knowledge is power and works both ways. Keeping in contact with the different locations daily lets the artists know that I'm always accessible and that I expect the same from them. This also ensures that I'll know in advance of any problems getting a shop opened. Nothing hinders your ability to make money like a shop that's closed because the artist didn't

show up. Each amusement park has unique operating hours based on time of year, ridership, attendance, and past experience. It's my job to make sure that we all abide by those guidelines.

The next daily job is to mentally run through your inventory. I really hate when someone wants to buy a particular item and I'm out of it! Just a quick thought into what you have at each shop makes all the difference. Although most T-shirt airbrush artists don't run multiple locations, I really believe that you need to think big before you can become big. For some of you that may mean moving out of your home studio and into a flea market situation, or into an existing T-shirt store, or graduating from an employee into your own store or kiosk, or expanding your current single location into several locations. Whatever your scenario, you've got to envision it, plan for it, and be ready when opportunity knocks.

Independent Contractor Invoice

Artist _____

Date of Project _____

Day	Date			Retail	Non-Tax Art	Tax/Art	Total
Mon							
Tue							
Wed							
Thu							
Fri							
Sat							
Sun							
TOTALS							

Bill To:
Air 2D Difrent

Signature

Date of Invoice

Total Taxable Art

Divide by sales tax figure — div. by 1.065

- Total Tax' Art Less Tax

+ Total Non-taxable Art

= Total Art

Multiplied by Commission % — X %

TOTAL AMOUNT DUE

Sample Copy of Artist Invoice

Because I have multiple locations, it's vitally important to have trusted employees to help me with these daily tasks. Needless to say, I can only be in one place at a time. Gene Abel—my manager at Six Flags in St. Louis—and I have worked together on and off for more than 15 years. Holy buckets! Because I'm based in Minnesota, I rely heavily on Gene for the day-to-day operations at that booth. He's my eyes and ears to what's going on with the artists and park management. Jen Jorstad, my Minnesota manager, has been with me since the summer of 2001 and is quite integral in helping maintain my sanity. She handles scheduling, helps me with inventory, booth renovations, and anything that comes down the pike. As your business grows, it's important that you develop the ability to fully understand and identify your strengths and weaknesses. Although I may be more than capable of handling the daily grind and details, the advantage and benefit of delegation is that it empowers you to focus on, and achieve, larger and future goals.

Next is bookwork. Bookwork involves collecting artist invoices and paying those invoices (artists are always broke and need that next check as soon as possible!), reporting my weekly totals to the parks (don't let this get ahead of you or you could wind up with an entire season backlog to contend with. It's happened to me!), paying bills, and more.

Every week also entails keeping up with the latest designs, and the physical appearance of the booth. Make sure that all of your equipment is clean and running at peak performance. This may be the hardest thing to get across to each artist. Some of them, and maybe you, too, are blessed with a gene that forbids cleaning. A messy booth or studio just aggravates everybody involved, and it amazes me that some artists just can't see it. But then, I might get a glimpse of their apartment or home or studio and it all becomes crystal clear. You'd be surprised at how one's personal lifestyle transfers to their business style. Keep it clean, people. Simply put, the cleaner and more efficient your work space, the easier it is to make money and to keep those creative juices flowing.

Then, I address my monthly and yearly

responsibilities, which include long-term goals and direction—expansion, contracts, taxes, surpassing last year's sales, etc. You should also look at how you want to grow as an artist. Adding new designs to the current display is necessary to stay fresh. I constantly talk to my artists and students at the Airbrush Getaway workshops about expanding your comfort zone. This is how it works: everything that you feel comfortable painting is contained within a circle. Anything that

The backside of Kent's booths are empty and act as storage space for T-shirts, hats, etc.

makes you nervous is outside of that circle. The cool thing is that any time you successfully tackle something outside your comfort zone, your circle expands. Ultimately, you can grow to the point where your comfortable tackling anything.

Now, let's examine some of the physical aspects of running a business or studio. First up, the booth or studio set-up.

Like I've said before, you've got to think big in order to get big. For this reason all of my locations have multiple-artist capacity. Having at least two artists on duty during most of the day allows me to handle any amount of business flow that might occur. On weekends in particular, I'll have three artists working, either all in the main booth or two in the main booth and one in the satellite location. Throughout this article are pictures of each of the locations. Notice that the artists work in the back of the booth. Artists at work are a strong attraction, and this must never be discounted. You can also see that the back wall has tons of display on it, protected by 1/8-inch beveled glass (to keep your display always looking good and easy to clean).

Another big part of my setup is incorporating design space with functionality. For example, my outer display also stores product, and in all locations the front display is angled for easier viewing, and the back sides are empty. This way, the artists can easily grab a shirt to show customers.

Equipment is another huge consideration. My airbrush of choice is the Iwata Eclipse HP-BCS, with an 8- to 10-foot braided hose. My paint of choice is Createx. I use all transparent colors in my lineup except for opaque black and white. I also like to organize my colors in order of use and color family. Going from left to right, closest to the work area, are:

> "AS FAR AS DESIGNING YOUR PARTICULAR BOOTH, THE BEST ADVICE I CAN GIVE IS TO MAKE SURE TO **TAKE INTO CONSIDERATION THE CURRENT ELEMENTS AROUND YOU AND TO INCORPORATE THEM INTO YOUR LOOK."**

Satellite location booth

DIXIE ART SUPPLIES

Since 1935

5005 Bloomfield St., New Orleans, LA 70121

- experienced
- knowledgeable
- dependable

1-800-783-2612

visit our site: www.dixieart.com

WE HAVE DISCOUNT PRICES ON EVERYTHING OFFERED BY ...

ARTOGRAPH
WWW.ARTOGRAPH.COM

BADGER AIRBRUSH
WWW.BADGER-AIRBRUSH.COM

CREATEX COLORS
WWW.CREATEXCOLORS.COM

AUTO AIR
WWW.AUTOAIRCOLORS.COM

IWATA/MEDEA
WWW.MEDEA-ARTOOL.COM

PAASCHE AIRBRUSH
WWW.PAASCHEAIRBRUSH.COM

SILENTAIRE TECHNOLOGY
WWW.SILENTAIRE.COM

THAYER & CHANDLER
WWW.BADGER-AIRBRUSH.COM

...AND A WHOLE LOT MORE, INCLUDING AIRBRUSH ACTION VIDEOS AND STENCIL BURNERS

All domestic orders of $60 or more are shipped freight free
IN THE LOWER 48 US STATES, UPS GROUND

FREE CATALOG

44 Pages of Discount Airbrush Supplies

Opaque Black, Opaque White, Caribbean Blue, Violet, Brite Blue, Deep Blue, Brite Red, Yellow, Fluorescent Pink, Fluorescent Violet, Fluorescent Yellow, Fluorescent Orange, Fluorescent Green, Forest Green, Aqua, Burgundy, Light Brown, Dark Brown, and Medium Gray. This arsenal can easily handle any design challenge. In addition, I do like to experiment and use specialty colors from season to season. Last season it was Leaf Green and Maui Blue (the latter will find a permanent place in my set up this season; it's an awesome color!). I'm not big on opaques, but will do all of my work with Opaque White first and then paint over it with color if need be.

Concerning booth design, the best advice I can give is to make sure to take into consideration the current elements around you and to incorporate them into your look. Now, this doesn't mean that you want to blend in. You've got to separate yourself from the crowd. A great way to accomplish this is to have some eye-grabbing signage. Consider having 3-dimensional aspects to your sign. You may have to comply with the constraints or context of a theme park. For example, at

my Six Flags location, the booth itself is called the "Wild West Airbrush Store," so I had to design accordingly. But, it has to be functional as well.

Your display comes down to having vibrant, clean, and relatively easy designs. I like to use two central flip books right up front and saturate the customer with really colorful and bright name designs. Each book holds 12 pages with up to 24 designs. One book is devoted to simple lettering (script, print, slash, tag) while the other is more complex with a sampling of simple cartoons (puppy, butterfly, dolphin, etc.) The back wall is filled with what I consider to be trendy and current designs usually driven by popular culture (music, movies, TV, internet). The framed display comprises perennial favorites slightly modified from year to year (sports themes, heart and lovers designs, slogans, and more). Remember to keep it clean, people! A vibrant display will significantly improve your chances of catching that passerby's attention and converting it to a sale.

Well, this is just something to get you started. At the Airbrush Getaways, I'll typically spend three to six hours talking nothing but business. Things like product and manufacturer contacts, websites, the different styles and quantities of shirts, how to negotiate a contract with an amusement park or mall, and much more are covered in detail. So you might want to consider attending a Getaway. Plus, you can always find Jen and I willing to chat over a beer… or two. Ultimately, experience is the greatest teacher. I'm just here to give you a little push. Till next time!

THE AIRBRUSH ACTION GIFT CARD IS NOW AVAILABLE

STARTING AS LOW AS $10

REDEEMABLE TOWARDS:

- AIRBRUSH GETAWAY WORKSHOPS
- SUBSCRIPTIONS
- BACK ISSUES
- DVD'S

AND TONS MORE!

NEW

CALL TODAY TO ORDER THE EXCLUSIVE AIRBRUSH ACTION GIFT CARD

TOLL-FREE: 1.800.232.8998 INTERNATIONAL 01.732.223.7878

2 NEW BADASS T-SHIRTS FROM AIRBRUSH ACTION

Design on Back (Shown)

Sweatshirts also available!

AIRHEAD SKULL

Design on Back (Shown)

Sweatshirts also available!

AIRHEAD BIKE

T-SHIRTS: S, M, L, XL - $24.95 (Please add $2.00 for 2XL, & 3XL sizes)

Plus Shipping

Call Now Toll-Free! 1.800.232.8998 Int'l: 732.223.7878

Online: www.AirbrushAction.com

The Berry Bunch

BY DENIS MAYER, JR.

STEP 1

To make a good illustration, it's always very important to have the best reference possible. Unfortunately, because Açai Berries grow in South America I didn't have access to great references; so, this is when your creativity has to kick in. By following the layout from the art director, I simply assembled red grapes against a sheet of corrugated cardboard, sprayed them with water, and took some digital photographs for my pencil sketch.

STEP 2

I applied clear tracing paper on top of the printout of my photograph of the grapes, and traced the basic round shapes, shadows, and highlights with an H-B pencil. I didn't need to include too much detail because this was used to make a presentation to my client. Always make sure that you and your client are on the same page, and have a very clear understanding of what's to be done. It's far too inefficient to keep changing and correcting your painting because of misunderstandings.

STEP 3

Once approved by the client, I'm ready to transfer the image onto Crescent 9218 illustration board. I colored a white sheet of paper with a graphite pencil (this is my homemade carbon, or Saral paper) and wiped off all excess residue (you don't want too much dirt on your board). I then transferred the image by tracing the sketch over the "carbon" sheet with a 4-H (hard) lead pencil.

STEP 4

Using a dark blue crayon (any cheap school crayon works) this time, I retraced the drawing. Simply use the color that matches your illustration. I masked the whole illustration with frisket, and used a swivel X-Acto knife to cut out the edge, and pealed off the inside. This assures a clean, sharp edge in the painting. Then, I airbrushed the whole illustration with a transparent Purple Lake

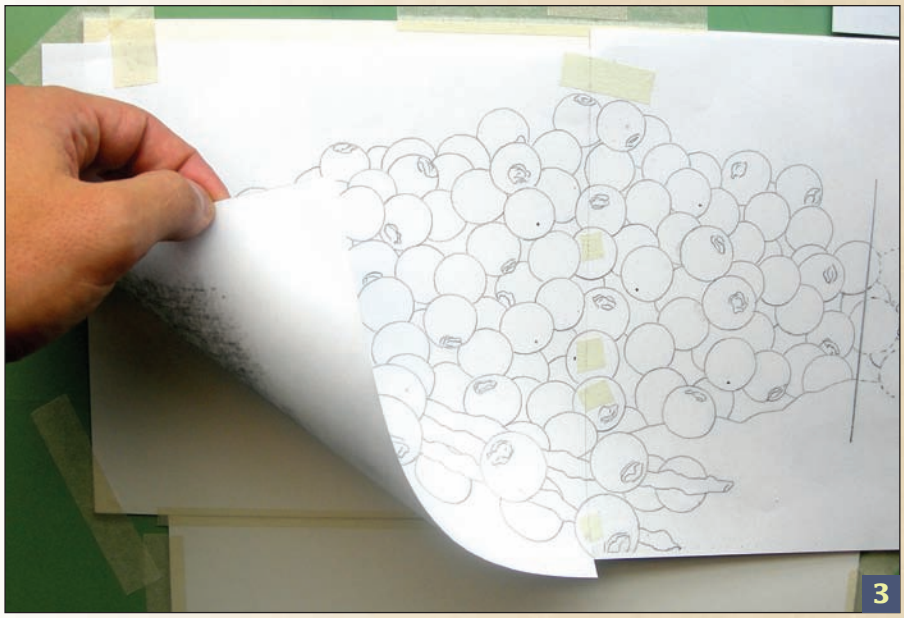
1

2

acrylic paint. I freehand-airbrushed a mixture of Purple Lake, Rowney Blue, Process Magenta and Black India for the shades and highlights. Erasers are my best way of making natural highlights because white paint always appears bluish and chalky on any color.

STEP 5

At this point there are no short cuts because I wanted color variations of dark blue and purple on each berry and had to render them individually. I felt it was important for dimension, effect, and believability to give each berry its own look. This approach takes a lot more time, but I'm not trying to teach you how to work faster, but rather how to do the job right.



3

4

"ALWAYS MAKE SURE THAT YOU AND YOUR CLIENT ARE ON THE SAME PAGE, AND HAVE A VERY CLEAR UNDERSTANDING OF WHAT'S TO BE DONE. IT'S FAR TOO INEFFICIENT TO KEEP CHANGING AND CORRECTING YOUR PAINTING BECAUSE OF MISUNDERSTANDINGS."

With my basic shading and highlights complete, I airbrushed a richer dark blue (a mixture of Purple Lake, Rowney Blue, and Black India). Using black can be tricky, so you have to use it at the right place or it'll make your artwork appear flat and dirty. Knowing this, I returned with a very thin layer of Purple Lake only for a more vibrant color to the berries. You'll notice that most of my work has strong contrast, which is what you want to achieve a three-dimensional effect.

Notice that I used an electric eraser for the strong highlights, and for the skin texture (your highlight should not be smooth and perfect, but natural-looking. Remember that you're not doing highlights on balloons!). Sometimes, I render highlights with a little piece of Staedlter eraser for better control because electric erasers may give too hard an edge. I've seen a lot of food illustrations in my time, and all too many are so smooth and perfect that they almost look like plastic toys. Yes, you do need to make it clean and appealing, but don't over do it.

STEP 6

So far, I've airbrushed everything freehand, but now I need some hard edges around the berries for greater definition. Don't risk using frisket or it could remove paint from the board. Instead, I always use clear plastic. Normally, illustrators use acetate, but you can go to any florist supplier and obtain the clear plastic they use to wrap flowers. It's easy to cut, comes in rolls of varying widths, and it's very cheap. As a beginner, I thought that I always had to buy my supplies only from art stores, but being creative can save you a lot of money.

5

Artist Bio

Denis Mayer Jr. began developing his artistic talent at a young age. Learning from his dad in a commercial sign shop, he began painting lettering and signs. A notable visit to Charles Vinh's studio led him into the field of commercial art and the use of an airbrush. Since then, Denis has specialized in architectural rendering, commercial art, and wildlife paintings. His food illustrations are used widely across North America for packaging. He is a selection to the National Art Portfolio 2007, and his distinguished client list includes Hershey's, Roger's Chocolate, Intrawest, B.C. Growers, B.C. Cider, Telus, So-Good, Ford, Air Canada, Lowe's, and Brookside. Denis lives with his wife and three kids in Burnaby, British Columbia. You may see more of Denis's work at www.dmayer.com

6

7

GET SOME BACK!

Here's your chance to build a valuable library of airbrush reference material or fill the gaps in your own *Airbrush Action* archive!

DECEMBER 1985 / $10
Comedian & fine artist Martin Mull. Caricature artist Ken Westphal. Ceramics guide. Airbrushing cosmetics.

FEBRUARY 1986 / $10
Commercial artist/designer Stanislaw Fernandes. Photo-retoucher Louis Grubb. How airbrushes are made. Taxidermy.

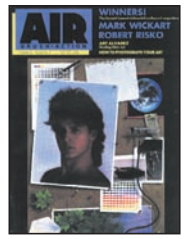
APRIL 1986 / $30
T-shirt whiz Ricky Patrick. Keung Szeto. Fingernail art. Illustrating glass. Trouble-shooting the Paasche AB. Air sources.

JUNE 1986 / $10
Fine artist Michael Gallagher. Ceramic artist Kevin Osborn. Model locomotives. Illustrating/airbrushing on glass.

OCTOBER 1986 / $10
Commercial artist Todd Schorr. B&W photo retouching. Graffiti art. Doll restoration. Legal guide for visual artist.

DECEMBER 1986 / $10
Artist H. N. Han. Illustrator Robert Anderson. Step-by-step architectural rendering. Medical illustration.

JUNE 1987 / $10
Fine artist Jerry Ott. Garfield. Artist Peter Stallard. Airbrushed Rolls Royce. Taxidermy & surfboard art.



JUNE 1988 / $10
2nd Airbrush Competition. Caricature artist Robert Risko. Airbrushed guitars. Paasche AB Turbo. Photographing art.

OCTOBER 1988 / $20
Steve Knitch lifesize celebrity cutouts. Mouse & Kelley. Jerry Lofaro, commercial artist. Illustrating water.

APRIL 1989 / $6
Kim Whitesides, commercial artist. Movie poster magic of B.D. Fox & Friends. Automotive. Taxidermy.

JUNE 1989 / $30
3rd Annual Airbrush competition. Fine artist Daniel Tennant. How to render liquids. Paintbrushes.

DECEMBER 1989 / $20
T-shirt airbrushing in the Florida Panhandle. Textile paints. Graphic artist David Keller. Garie Blackwell demo.

APRIL 1990 / $30
Fine artist Gary Prettyman. Tim Mitchell's T-shirt art. Sign painting How-To. Colored Pencils.

OCTOBER 1990 / $6
David Kimble: Airbrush master & cutaway king. 50 years of the Varga Girl. Screen printing from A to Z.

APRIL 1991 / $6
Airbrushed activewear. Pinup illustration How-To. Truck mural. Successful self-promotion. T-shirt lettering.

OCTOBER 1991 / $6
Thomas Blackshear. Illustrator John Ceballos. Electopounce. Rendering chrome. Abstract art. Airbrushing signage.

DECEMBER 1991 / $6
Fine artist Don Eddy. Scenic painting. Air compressors. How to paint car wheels. T-shirt marketing strategies.

FEBRUARY 1992 / $6
Sorayama. Exotic muralist G. Byron Peck. Rendering woodgrain. Lighted signs. Airbrushing T-shirt stencils.

APRIL 1992 / $6
Jurek. Sign art by Mr. J. Fine artist Ralph Sanders. Illustrators Jerry Lofaro & Andrea Mistretta. Leather airbrushing.

AUGUST 1992 / $6
Don Coen, pastoral painter. Commercial artist Nick Gaetano. Painting on drums & guitars. Buying paintbrushes.

OCTOBER 1992 / $6
Illustrator Chris Hopkins. Student artists. Creating full-color logos. T-shirt design solutions. Paint Buyer's Guide.

DECEMBER 1992 / $10
Fantasy illustrator Michael Whelan. Movie posters by John Alvin. Rendering stone & granite textures. W.E.T. Studio.

FEBRUARY 1993 / $6
Lettering king Jazef Sumichrast. Barry Jackson's Cool World. 5 lettering How-To's. Prepping art surfaces.

JUNE 1993 / $10
Fantasy art of Richard Corben. Painting lips & eyes on fabric. 7th Airbrush Competition. License plates.

AUGUST 1993 / $6
Helmet graphics by Troy Lee. Abstract illusionist, George Green. T-shirt name designs. Joey Buttafuoco's boat.

APRIL 1994 / $6
Terry Hill's T-shirt art. Painting dark surfaces. Bicycle frames. Opaque Projector Buyer's Guide. Leather jackets.

JUNE 1994 / $6
Dean Mitchell Paints from the soul. Airbrush Excellence competition winners. How to build a low-cost T-Shirt work station

AUGUST 1994 / $50
Jim Henson Creature Shop. Spray Booth Buyer's Guide. How to airbrush on license plates, surfboards, & swimming pools.

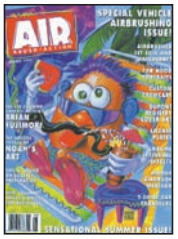
OCTOBER 1994 / $6
Fantasy illustrators Fastner & Larson. Bill Mayer. Face painting. Monster model kits. Steve Driscoll & Michael Astrachan.

DECEMBER 1994 / $6
Airbrushed glass sculptures of Virginia Gabaldo. Patricia Doktor. Bus murals. Picture mats. Classic car illustration.

FEBRUARY 1995 / $6
Illustrator Andrea Mistretta. Robert Rodriguez. Carlos Torres. Jeff Lefever. Cool snowboards. Hockey masks. Model planes.

APRIL 1995 / $6
Steven Driscoll, T-shirt portrait whiz. Automotive mural How-To. Heat presses. Cosmetic & fingernail airbrushing. Lettering.

JUNE 1995 / $6
10th Anniversary Issue. Marc Greeblum's anamorphic art. Cake airbrushing. Windshield logos. 9th Airbrush Competition.



AUGUST 1995 / $6
Brian Fujimori. Noah's Art. Corvette illustration demo. Surface preparation and priming. Airbrush license plates. Jet skis.

OCTOBER 1995 / $6
Australian artist Gregory Bridges. Creepy creatures. Scarebrushing. Model painting of H.R. Giger's Alien Queen. Latex masks.

FEBRUARY 1996 / $6
Fantasy art of Luis Royo. Process-color portraits. Water-based murals. Models and taxidermy.

APRIL 1996 / $6
Sorayama, renowned illustrator. Andreas Nottebohm's cosmic creations. T-shirt stencil techniques. Fingernail airbrushing.

JUNE 1996 / $6
Muralist William Lazos. J. K. Potter's terrifying photo retouching. Graffiti art. Saving Wyland's whales. Mural graphics.

AUGUST 1996 / $6
Scott Jacobs: Harley Davidson's official artist. Helmets. Leather airbrushing Custom-painted motorcycles. Temporary tattoos.

OCTOBER 1996 / $6
Illustrator Broeck Steadman. Superman: The Animated Series. Tin toy fine art of Cesar Santander. Hood mural. Models.

DECEMBER 1996 / $6
Andrea Mistretta, Jack Moore, Janet Woolley, Carlos Cartagena. Suede jacket. Snowboard. Airbrushing family portraits.

FEBRUARY 1997 / $6
Rocky stamps by Shannon. Medical illustrator Teri McDermott. Fine artist Ricardo Chavez-Mendez. Guitars. Helmets.

APRIL 1997 / $6
Body airbrushing by Linda Love. T-shirt art of Michael Astrachan. T-shirt portraits. Leather jackets. Easter eggs. Mobil home mural.

JUNE 1997 / $6
Fine artist Andrew Kong Knight. Sonia Hillios. Airbrush Competition winners. Airbrushing racing helmets, canvas, & ties.

AUGUST 1997 / $6
Artist Von Franco. Steve Stanfordis. David Kimble's Corvette cutaway. Jurek's airplane mural. James Gucwa.

OCTOBER 1997 / $6
The Petty Girl revisited. Fine artist Jennifer Janesko. Henry Ascencio's work on canvas. Symbolism of Richard Montoya. Tim Cox. H'art Creations. Hockey mask how-to.

DECEMBER 1997 / $6
Editorial illustrator Gary Smith. Artist Tim Jacobus. Edward Reed demonstration. Portraits on leather. Bruce Parrish's digital art. Airbrushed fingernails.

FEBRUARY 1998 / $6
Illustrator Anita Bice. Digital airbrushing of Ken Westphal, Jeff Haynie, Jack Moore & Steve Shamburger. Custom airbrushed snowboards.

TOLL FREE 1-800-232-8998

Ask about our Special Back Issue Offer!
Credit Card Orders Accepted!

APRIL 1998 / $6
Vance Hartwell: Airbrush behind the scenes. Studio Aliso students. Terry Hill. Richard Sturdevant canvas demo. Gina G's hood mural. John Rodgers portrait techniques.

JUNE 1998 / $6
Vargas Awards. 13th Airbrush Excellence Competition. Richard Sturdevant. Craig Fraser. Working on leather. Fingernails. Creating texture. Selling T-shirts at fairs.

AUGUST 1998 / $6
Automotive Annual Airbrush overview. Surrealist Robert Williams. Artist Punz Wolfe. Rat Fink artwork. Airbrushed clocks. Pinstriping details.

DECEMBER 1998 / $6
Kruger's artwork. Alan Rogerson's sculptured fantasies. Santa's airbrush workshop. Airbrushed tile work. Ceramic magic of Douglas Kenney.

FEBRUARY 1999 / $6
Harley Issue! Scott Jacobs: Master of the motorcycle. Airbrushing temporary tattoos. Flaming skull tank. Airbrushing leather jackets.

APRIL 1999 / $6
International spotlight featuring work of Duncan Gutteridge. Airbrushing quill portraits. Air Compressor Buyer's Guide. Creating dinosaur hide effects.

JUNE 1999 / $6
Artist Henry Asencio. Vargas Awards. 14th Anniversary Issue. Airbrush Excellence Competition Winners. Broeck Steadman. Mastering Murals.

AUGUST 1999 / $6
Second skin swimsuits by Joanne Gair. Special hot rod issue. Projector Buyer's Guide. Artist James Guckwa. Kustomizer George Barris. Tiger T-shirt

OCTOBER 1999 / $6
Sci-fi/fantasy art issue. Artist Boris Zlotsky. Paint Buyer's Guide. Doug Stewart's movie posters. Robert Anderson's westerns. Dan Colonna.

APRIL 2000 / $6
History of Airbrush II. Kustom kars & trucks. Photo-realistic artist Phil Chalk. William Lazos mega murals. Lettering T-shirts with the airbrush.

JUNE 2000 / $6
15th Anniversary. Vargas Awards 2000. 14th Airbrush Excellence Competition. Mark Daehlin. Kent Lind caricature.

AUGUST 2000 / $6
Automotive issue. Scott Jacobs paints Scott Parker. Alberto Ponno's realism. Projector Buyer's Guide. Ed Newton. Steve Driscoll. Craig Fraser's plane.

OCTOBER 2000 / $6
Science Fiction issue. Marc Gabbana. Paint Buyer's Guide. Psycho Clown Mask. Alex Seminara. Airbrush Italian style. Mike Lavallee's '38 Chevy.

DECEMBER 2000 / $6
Body Art Spectacular. Vargas Awards Gala 2000. Playboy paint party. Emilio Sheikhan. Meinrad Froschin. Sturgis photos

FEBRUARY 2001 / $6
Vargas Girls. Andy Wenner's bottom time. Craig Fraser's kustom briefcases. Les Wilson's antique treasures. Wayne Barlowe. Kent Lind's bad boy designs.

APRIL 2001 / $6
Compressor Buyer's Guide. A.D. Cook's Indian How-To, Part 1. Naoto Hattori. Claudio Stabile. Tobi Britton body painting. Jan Larkman guitar.

JUNE 2001 / $6
16th Anniversary Edition. Vargas Awards 2001. A.D. Cook's Indian Summer sequel. 15th Airbrush Excellence Competition.

AUGUST 2001 / $6
Tank art mania with Chris Cruz. Projector Buyer's Guide. Jack Giachino master 'striper. Daddy-O. Tanks by Ponno. Big Daddy tribute.

OCTOBER 2001 / $6
Fanasty Issue. Hung Mac's fantasy dreamscapes. Sci-fi art of Stephen Youll. Paint Buyer's Guide. Terry Hill's beach scene. Craig Fraser komputer.

FEBRUARY 2002 / $6
Vince Goodeve hog kustom master. Kim Black visionary images. David Chang's wheel of fire. Fraser/Matthewson's tiki Beetle. R/C How-To.

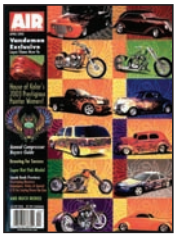
APRIL 2002 / $6
Compressor Buyer's Guide. David Fisher's Saucerman. Jane Choi body artist. Kustom nitro R/C cars. Jason Janes ostrich eggs.

JUNE 2002 / $6
Vargas Awards. Scott Jacobs Exclusive: Harley's 100th Anniversary image. Matt Slape's Fat Boy. Chip Bruzzese's RC car body. Build your own T-Shirt kiosk

AUGUST 2002 / $6
Kustom Kulture issue. Patrick Ceo paints the Austin Powers ride. Pinstriper Willis Dormer. Vince Goodeve's kustomized bowling pin. Jeral Tidewell.Weathering trains.

DECEMBER 2002 / $6
Airbrush Buyer's Guide. Vandemon flames. Sturgis 2002 tank gallery. Illustrator Penny Soto. Advanced masking on Chevy Impala R/C cars.

FEBRUARY 2003 / $6
Super Heroines of Hubert De Lartigue. Fitto's demonic tank art. Fraser's psychotic wagon. Pinstriper Wizard. Steve Boytte's 1:25 model car. Model train airbrushing. Kustom bus graphics.



APRIL 2003 / $6
House of Kolor's Prestigious Painters Awards. Vandemon layer flame exclusive. Sonny DePalmo's Rat Fink. Baseball helmets. Kustom King Rod Powell.

JUNE 2003 / $6
Vince Goodeve's grinning demon tank mural, part 1. Queen of kustom bike painting, Dawn Holmes. RC car how-to. Wizard's pinstriping basics.

AUGUST 2003 / $6
Excellence Competition results. Mike Lavalle on rivets, rawhide, rust, & more. Goodeve's demon, pt 2. Terry Hill's kid's T-shirt designs. Roger Hurtado paints Keith Richards.

DECEMBER 2003 / $6
Jesse James of West Coast Choppers. Syracuse Nationals Car Show. Sturgis tank gallery. Goodeve's Lord of the Rings Bike. Wizard's pinstriping.

APRIL 2004 / $6
Jonathan Pantaleon's kustom showcase. House of Kolor's Painter Awards. Michael Cacy's water droplets. Snowboard kustomizing. Hill's T-shirt Viper. Ground metal painting.

OCTOBER 2004 / $6
Mike Learn's motorcycle murals. Dennis Mathewson's painting chrome. Punisher Bike part 1. Skullmaster. Javier Soto's metal skull. Honda Shadow how-to.

DECEMBER 2004 / $6
Airbrushing blood and leather. The Punisher Bike part 2. Skullmaster. A.D. Cook on canvas prep. Airbrushing fine-scale models. Airbrush Buyer's Guide.

APRIL 2005 / $6
Annual Compressor Buyer's Guide, Fraser and Dion in Tokyo, How To Make Rust Flames, Rendering Shattered Glass, Gary Jenson's Gold Leaf Spectacular

JUNE 2005 / $6
House of Kolor'sPrestigious Painter Awards, Remling's Ground Metal Mastery, How To Render Smoke, Vandemon.

AUGUST 2005 / $6
Annual Projectors Buyer's Guide, Marcus Pfeil, Mastering Diamond Plate, Morphing Body Art by Craig Tracy

OCTOBER 2005 / $6
Annual Paint Buyer's Guide, Skull Master's Kustom Kulture Stencils, Fantasy Metal, Heatsetting Fabric Paint.

DECEMBER 2005 / $6
Annual Airbrush Buyer's Guide, Vandemon Flames a Plane! Caricature How-To, Fraser's Sacrved Heart stencils.

FEBRUARY 2006 / $6
2005 SEMA, Legendary Jon Kosmoski, How To trim pinstriping brushes, House of Kolor's 50th Anniversary

APRIL 2006 / $6
Javier Soto's Killer Klown, Annual Compressor Buyer's Guide, How to photograph your artwork, Dru Blair's Photo-Realism

JUNE 2006 / $6
21st Anniv. Isuue. House Of Kolor' Prestigious Painter Awards. Pinstriping Masters 2 Sneak Preview. How to Render Clouds. Dave Perewitz's Guide to Flames.

AUGUST 2006 / $6
Super-illustartor Mark Fredrickson. Biker Skull part 1. Dru Blair's how-to on skin. Pinstriping perfect circles. HOK's Kosmic Krome paints reviewed.

FEBRUARY 2007 / $6
The Arresting Art of OLIVIA! Dru Blair's Skeet Technique. Fraser Paints a Drum Kit. SEMA pictures 2006. Pam Shanteau's Queen of Hearts. How To Shade & Blend. Coast's Party Pix.

APRIL 2007 / $6
Aweswome Auto Issue! HOK's PPA; Cory Saint Clair; How to Render Brick and Stone 2; Kent Lind's T-Shirt Tactics featuring Hugh Hefner; Grand National Roadster Show; Annual Compressor Guide; Pam Shanteau's Queen of Hearts 2.

JUNE 2007 / $6
SORAYAMA Exclusive! 22nd Anniv. Issue; Hip Hop T-Shirt Art; New Airbrushes Revealed; Helmet Airbrushing How-To; Plotter Basics; How to Render Brick & Stone II; Scrollbrush Pinstriping.

AUGUST 2007 / $6
Alan Pastrana's Hip Hop Bike! The ABC's of T-Shirt Lettering. How To Render Patriotic Pinstripes. Airbrushing an RC Car. Annual Projector Buyer's Guide. Sorayama Exclusive Part 2 of 4.

OCTOBER 2007 / $6
SEMA Show Preview! Dagr & Infinity ReviewedThe ABC's of T-Shirt Lettering, Part 2. Fraser's Wrath of Skullmaster. A Hot Panel Pinstriped. Rick Lovell's Ornamental Textures in Spanish Priest Part 1. Annual Paint Buyer's Guide. Sorayama Exclusive Part 3 of 4.

DECEMBER 2007 / $6
Wes Core's Skateboard striping how-to. Fraser's Stretch Face demo. Dru Blair explains the 'color shift' phenomenon. 2007 Airbrush Buyer's Guide. The conclusion of Sorayama's 4-part series. T-Shirt tactics blending dynamics.

FEBRUARY 2008 / $6
Massive SEMA Special. All the best from SinCity. HOK's 10 killer surfboards. Fraser's Piracy How-to. Driscoll's Skin Texture Clinic. Exclusive! HOK Ice Pearls on T-shirts. Pinstriping: Auggie's Lucky 13.

COMPRESSOR KNOW-HOW

Silentaire
Sil-Air 50-6

Iwata
Hammerhead

Silentaire
Scorpion II TT

INTRODUCTION

Looking at a matrix of compressors and their attributes on a printed page can be challenging. When I bought my first compressor, I had read a zillion articles (this was pre-Internet) but ended up calling a knowledgeable retailer and saying, "Help!" My needs were easy to diagnose and I got a compressor. A few years later, I bought another. With special gear, you tend to trade up as you know more, or because your business grows, or both. You musicians reading this know what I'm talking about.

I'm not here to push one product or another, but rather, present experienced viewpoints that touch on compressors in general as well as some specific models. You may like others; write or email us and tell us why.

Also, some disclosure here. I own a Silentaire TC-30. It's a portable (well, luggable) oil-and-piston compressor that fills a small reservoir tank and has an auto shut-off valve. I had a Silentaire 20 that was a little smaller. I used the daylights out of it, never had a lick of problems, and gave it to my brother, who happily uses it to paint woodcraft items like duck decoys. He's pushing thinned oil paints with it, I might add. But my TC-30 is perfect to take with me to do detail work on everything from leather to metal or the occasional small mural. In my book, the money you pay for a quiet compressor with a reservoir, filter, and automatic shutoff is worth the investment if you're doing any kind of professional paint work, or want to. But if your needs are smaller, your compressor can be, too.

ASK AN EXPERT

So when I was assigned the task of making an introduction to *Airbrush Action*'s annual compressor round-up, I obviously needed to talk with somebody a lot smarter than me. (On a number of counts.) New gear has come out in the 10-odd years since I bought a compressor. I called David Monnig, who runs Coast Airbrush. He has some opinions about brands that he sells that are reliable and have features that he considers to be great. He fixes compressors also, and he knows which models get heavy use but don't come back for repair or exchange. David's willing to talk to anyone that's buying a compressor and give advice for the price of a phone call. His staff is tuned-in and can assist as well. Thanks for your help on this piece, Dave. His contact information is at the end of this article.

The usual beginning is, "I want a compressor. Where do I start?"

David Monnig hears this all the time. He begins, "First let me talk about my experience with, and preferences for, some models of compressors. I sell Silentaire models and even the small, light duty models for nails and tattoos.

"But for a comparison, I like Iwatas also. They are excellent products, designed and supported by a very experienced company. Very rarely do these compressors come back for service or return. I'm partial to the Studio series, and I'll discuss some of them as we talk."

HOW DO I CHOOSE?

Monnig feels that there are some first-order questions and answers.

First question in choosing a compressor: What price do you want to pay, and how many cubic feet per minute (CFM) of air are you looking to move?

David proposes, "We'll address price differences later, but CFM is important if you intend to also power a spray gun from a compressor. If that's the case, then a small studio compressor just won't do. Especially if you're using an HVLP gun, which might have a low nozzle pressure of 10 pounds-per-square-inch (psi), but eats up three times the volume of air that a conventional spray gun uses."

General note also here from your writer: A lot of us have a home-improvement-store compressor in the garage to fill the Harley's tires and blow the dust off of stuff. It probably has a 30- or 80-gallon tank. The thing raises pure noise hell when it runs, and gets hot. These kinds of compressors are generally unsuitable for powering your high-end paint projects, because of well, the ruckus, but more importantly, the heat from the simple diaphragm motor. Moisture condenses in the tank and the lines. Then, if you use an HVLP gun, these compressors usually run constantly, compounding your problems. So think about not using one as your home spraybooth air source, even with moisture traps and line filters. I know we'll get a million emails from people who do, but just use your head, and it might be better to use your utility compressor for blowing primer on drywall and so on.

Second question for compressor shoppers: What kind of paint do you spray, and on what surface?

"If you're doing two kinds of work, say T-shirts and automotive," Dave answers, "get a compressor for the heaviest load, which is fabric paint. As a rough estimate, you'll probably need a compressor that handles a steady 30- to 35-psi for automotive work, and 50- to 60-psi for textile paints if you do T-shirts."

And the third question: What's the difference in compressors?

"These things [compressors] are basically just refrigerant motors that have been tuned and improved. But each is a little different," Dave offers. "Let's talk about the major kinds."

SMALL DIAPHRAGM (HOBBYIST) MODELS

"Well, they're inexpensive," Dave starts. "However, the manufacturer might say it produces air at, say, 45 psi, but when you press the trigger, the pressure drops significantly. So if you're just doing small hobby jobs, it might be OK. Some of them pulse and deliver surges of air that make paint flow unpredictably."

"One problem is that some manufacturers and retailers sell these small diaphragm compressors for 'beginners.' Unfortunately, these models might not be up-to-speed for a beginner who, say, is starting to do T-shirts or auto work. Any time your airbrushing requires a constant flow of air, with the trigger down, you need a larger compressor with a reservoir. And that description fits a whole lot of artists buying a new compressor," he adds.

"Here's what I find. A new artist buys one of these small, diaphragm compressors because it says 'beginner.' Then the artist starts having problems. Paint won't flow. There's moisture coming out of the airbrush and ruining the job. Then the newbie, because he or she doesn't know any better, blames the airbrush, the paint, or both. Sometimes people get frustrated and give up. When in reality, a better compressor for a few more dollars would provide

iwata MEDEA

P.O. Box 14397
Portland, OR 97293
(503) 253-7308
Fax: (503) 253-0721
info@medea-artool.com
www.iwata-medea.com

	GREAT WHITE SHARK	HAMMERHEAD	POWER JET IS-900	POWER JET LITE IS-925	POWER JET PRO	SILVER JET IS-50	SMART JET IS-850	SMART JET IS-875	SPRINT JET IS-800
COMPRESSOR TYPE	Silent	Silent	Dual-Piston	Dual-Piston	Dual-Piston	Piston	Piston	Piston	Piston
WEIGHT	76 lbs.	55 lbs.	27.5 lbs.	17.5 lbs.	26.5 lbs.	6.3 lbs.	8.4 lbs.	14 lbs.	8.4 lbs.
SIZE (INCHES)	19x14x29	19x14x13	17.5x7.7x15.9	10.5x12x6	13x9x7	6x6x6	7.9x7.5x6.7	26.5x31x15.5	7.9x7.5x6.7
MAXIMUM PRESSURE	114 psi	114 psi	70psi	70psi	70psi	30psi	40psi	40psi	40psi
AIR FLOW @ 20 PSI	2.25 cfm	2.15 cfm	1.15 cfm	1.15 cfm	1.2 cfm	.33 cfm	.64 cfm	.64 cfm	.64 cfm
HORSEPOWER	5/8 hp	1/2 hp	1/6 hp	1/6 hp	1/6 hp	1/10 hp	1/8 hp	1/8 hp	1/8 hp
NUMBER OF AIRBRUSHES	4	3	2	2	2	1	1	1	1
NOISE LEVEL	50 db	47 db	55 db	55 db	55 db	40 db	50 db	50 db	50 db
VIBRATION LEVEL	Low	Low	Low	Low	Low	Low	Low	Low	Low
TANK CAPACITY	4 gal	1.5 gal.	.9 Gal		1.5 gal.				
HOURS OF SERVICE	5,000	5,000	5,000	5,000	5,000	500	5,000	1,000	5,000
REPLACEABLE INTAKE FILTER	●	●	●	●	●	N/A	●	●	●
OILLESS			●	●	●	●	●	●	●
COOLING SYSTEM	●	●	Fan	Fan	Fan	N/A	Fan	N/A	Fan
ON/OFF SWITCH	●	●	●	●	●	●	●	●	●
AUTOMATIC SHUTOFF	●	●	●	●	●	N/A	●	●	
AIR REGULATOR	●	●	●	●	●	●	●	●	
MOISTURE TRAP	●	●	●	●	●	●	●	●	●
BLEEDER VALVE	●	●	●	●	●	●	●	●	●
UL-LISTED (OR EQUIVALENT)		●	●	●	●	●	●	●	●
WARRANTY	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.
SUGGESTED RETAIL PRICE	$2,000	$1,200	$675	$440	$575	$199	$330	$419	$280

PLEASE VISIT www.AIRBRUSHACTION.com TO VIEW THE COMPLETE GUIDE

steady air pressure, filter out a lot of the moisture (or never produce it to begin with), and in the bargain run a whole lot quieter.

"In the small compressor category, the Iwata Smart Jet develops around 35-psi. It's simple and could be a good choice for a hobbyist, nail artist, or other light work. It even has a moisture trap and is head-and-shoulders ahead of some of the cheaper models. But automotive work and T-shirts need more air pressure from a larger compressor," Monnig advises.

"SILENT," AUTOMATIC SHUT-OFF COMPRESSORS

Regarding this type, Dave begins, "These come with an auto shut-off switch. When the compressor fills to a certain capacity, the motor shuts off. This is good for motor life, and keeps the compressor from getting hot. Heat can create problems with moisture cycling through and into the air line."

"There are two basic kinds, those using oil for piston pressure, and oil-less. There are a number of different ways that a compressor regulates pressure and lets the air flow. Some models come with a diaphragm regulator, versus a spring-loaded bleeder. Also, there are single-piston models, and twin-piston. The twin-pistons build up pressure faster, for sustained airflow."

Basic physics says that the temperature of a gas has a direct relationship with pressure when volume is constant. If temperature increases, then pressure increases, and vice versa, when volume is constant. But as we've mentioned, it's usually direct motor heat, generated by the friction of moving parts, that has to be dealt with.

David Monnig has a point regarding this phenomenon and some of his compressor models. "Interestingly, the Power Jet Pro is larger but runs a little warmer filling the larger air tank. This can attract moisture that must be filtered out, so the advantage in capacity can be cancelled out by the moisture issue."

WET, SOGGY STUFF IN THE MIDDLE OF THE NIGHT

"On that note, let's really get to moisture traps. I think they're critical if you're serious about airbrushing," Dave cautions.

We'll add to David's advice for a moment. Use your imagination; it's 2:00 am and you're finishing a tricky, beautiful job, and your airbrush blasts a spurt of water along with your paint and ruins everything. It's a mural of 'Mom' (isn't all popular art a variation on tattoos?), on a big-twin motorcycle that belongs to the Prez of the local chapter of the Death Dudes motorcycle club. He's picking it up when your shop opens at 8:00. A good moisture trap might have come in handy.

PLEASE VISIT www.AIRBRUSHACTION.com TO VIEW THE COMPLETE GUIDE

SILENTAIRE

8614 Veterans Memorial Drive
Houston, Texas 77088
(800) 972-7668
Fax: (832) 327-0668
silentaire@silentaire.com
www.silentaire.com

	DR 150	DR 300	DR 500	ECO 20	Scorpion I	Scorpion II	Scorpion I-C	Scorpion II-TT	SIL-AIR 50-6	SIL-AIR 50-9-D	SIL-AIR 50-15	* SIL-AIR 50-24-T TERRY HILL PRO
COMPRESSOR TYPE	Silent	Silent	Silent	Silent	Piston	Piston	Piston	Piston	Silent	Silent	Silent	Silent
WEIGHT	40 lbs.	44 lbs.	52 lbs.		7.7 lbs.	11 lbs.	14 lbs.	17 lbs.			58 lbs.	72 lbs.
SIZE (INCHES)	9x18x19	9x18x19	9x18x19	14x8x12.6	10.4x5.5x7	11.8x5.5x7	12x6x8	11x12x9	14x14x16	17x8x17.7	15x15x21	29x16x16
MAXIMUM PRESSURE	114 psi	114 psi	114 psi	85 psi	30 psi	55 psi	40 psi	50 psi	114 psi	114 psi	115 psi	120 psi
AIR FLOW @ 20 PSI	.7 cfm	1.08 cfm	2.0 cfm	.61 cfm			30 psi	40 psi	1.8 cfm	1.8 cfm	2.0 cfm	2.15 cfm
HORSEPOWER	1/5 hp	1/3 hp	1/2 hp	1/5 hp	1/8 hp	1/4 hp	1/8 hp	1/6 hp	1/2 hp	1/2 hp	1/2 hp	1/2 hp
NUMBER OF AIRBRUSHES	1	2 (illus.)	3 (illus.)	2	1	2	1	2	4	4	1 (T-shirt) 5 (illus.)	1 (T-shirt) 7 (illus.)
NOISE LEVEL	30 db	30 db	30 db	30 db	20 db	30 db	30 db	30 db	40 db	40 db	40 db	40 db
VIBRATION LEVEL	Low	Low	Low	N/A	None	None	None	None	N/A	N/A	Low	Low
TANK CAPACITY	1 gal.	1 gal.	1 gal.	.25 gal.			None	1/2 gal.	1.5 gal.	2.25 gal.	4.0 gal.	6 gal.
HOURS OF SERVICE	5,000	5,000	5,000	5,000	2,000	2,000	2,000	2,000	5,000	5,000	5,000	5,000
REPLACEABLE INTAKE FILTER	●	●	●	●	●	●	●	●	●	●	●	●
OILLESS					●	●	●	●				
COOLING SYSTEM				●					●	●		●
ON/OFF SWITCH	●	●	●	●	●	●	●	●	●	●	●	●
AUTOMATIC SHUTOFF	●	●	●	●	●	●	●	●	●	●	●	●
AIR REGULATOR	●	●	●	●			●	●	●	●	●	●
MOISTURE TRAP	●	●	●	●	●	●	●	●	●	●	●	●
BLEEDER VALVE							●	●				
UL-LISTED (OR EQUIVALENT)	●	●	●	●					●	●	●	●
WARRANTY	12 mos.	12 mos.	12 mos.	12 mos.	6 mos.	6 mos.	6 mos.	6 mos.	12 mos.	12 mos.	12 mos.	12 mos.
SUGGESTED RETAIL PRICE	$874	$1,024	$1,175	$749	$215	$308	$288	$494	$1,394	$1,525	$1,447	$1,999

*Collapsible handle, dual-filtration for water and oil, no-rust tank, & pneumatic wheels

Dave continues, "Iwata, anyway, has a coiled hose underneath some of its Studio compressor bodies (the Smart Jet Pro and Power Jet models come to mind), which then feeds into the moisture trap. This is great, because it allows the air to cool, then the remaining moisture is removed more efficiently in the moisture trap. This means very little water getting into your final air line and onto your work."

OTHER COMMON MALFUNCTIONS AND BASIC TROUBLESHOOTING

This isn't that last word, because compressors have many moving parts and a number of stress points. But here are some common sense ideas from the *Airbrush Action* brain trust.

POWER. Check that the compressor is plugged in. (Not kidding here. You'd be surprised, or you wouldn't.)

Compressor motors, and compressor electrical cords, draw lots of amps. They could overheat and cause mayhem. 110-volt compressors can quickly max out a home or light-duty electrical system. Try not to use extension cords; plug the compressor in close to a power source that's built to code. If you must use an extension, make it as short as possible, and use a heavy-duty cord.

Of course, if your compressor is some big suckah putting out shop air, you already had a qualified electrician run 220-volts to the thing. But most of you reading this guide are shopping for a smaller machine.

AIR LEAKS. Make sure that if the compressor has a moisture trap, the airtight drain is closed and locked against air leaks. All air connections should be tight. Check the intake filter. Then try to run the compressor and put your finger over the intake (minus the filter). There should be a steady suction. If there isn't, it's possible that there is a leak in the tank connections, or a faulty valve is routing air back around the jacket of the tank or elsewhere.

DIRT. This seems simple, but keep the outside of your compressor clean. Dirt, oil, and other foreign substances can seem benign, but can keep heat inside your compressor instead of it transferring though the outer metal to the air, cooling the components.

OIL. If you're using your oil compressor off and on, 9-5, every day, professionally, change the oil every six months. For heavy use—such as shirts in a mall, running day in, day out, change the oil every three months. But for average studio or home use, one change per year is usually sufficient.

If you find any discoloration, or especially a burnt smell in the oil, it is breaking down and needs to be changed to ensure the full future life of your compressor. And use the oil that the manufacturer recommends, not the stuff you pour into your powerboat or ATV engine.

SILENTAIRE (continued)

SIL-AIR 50-24-V	SIL-AIR 100-24	SIL-AIR 100-50	SIL-AIR 150-50	SIL-AIR 200-100	SUPER SILENT 20	SUPER SILENT 30-TC	SUPER SILENT 50-TC	VAL-AIR 50-15-AL	VAL-AIR 50-24-AL	VAL-AIR 100-24	VAL-AIR 100-50	VAL-AIR 150-50	VAL-AIR 200-100
Silent	Silent	Silent	Silent	Silent	Silent	Silent	Silent	Silent	Silent	Silent	Silent	Silent	Silent
					31 lbs.	40 lbs.	44 lbs.		65 lbs.	110 lbs.		160 lbs.	
16x16x27	27x13x26	41x13x27	41x13x27	53x20x32	8x18x12	12x11x11	12x11x11	15x15x27	16x16x27	32x15x28	41x13x30	45x15x28	53x20x34
114 psi	114 psi	114 psi	114 psi	114 psi	85 psi	115 psi	115 psi	114 psi	114 psi	114 psi	114 psi	18 psi	114 psi
1.8 cfm	3.6 cfm	3.6 cfm	5.4 cfm	7.2 cfm	0.6 cfm	0.9 cfm	2.0 cfm	1.8 cfm	2.15 cfm	4.3 cfm	3.6 cfm	6.45 cfm	7.2 cfm
1/2 hp	2X1/2 hp	2X1/2 hp	3X1/2 hp	4X1/2 hp	1/5 hp	1/3 hp	1/2 hp	1/2 hp	1/2 hp	1/2 hp	2X1/2 hp	1/2 hp	4X1/2 hp
7	10	14	18	22	1	2 (illus.)	4 (illus.)	5	1 (T-shirt) 6 (illus.)	2 (T-shirt) 14 (illus.)	14	18	22
40 db	40 db	40 db	45 db	45 db	30 db	30 db	30 db	40 db	40 db	42 db	40 db	45 db	45 db
N/A	N/A	N/A	N/A	N/A	Low	Low	Low	N/A	Medium	Medium	N/A	Medium	N/A
6 gal.	6 gal.	13 gal.	13 gal.	26 gal.	0.4 gal.	0.93 gal.	0.93 gal.	4 gal.	6 gal.	6 gal.	13 gal.	6 gal.	26 gal.
5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000
●	●	●	●	●	●	●	●	●	●	●	●	●	●
●	●	●	●	●				●		●	●	●	●
●	●	●	●	●	●	●	●	●	●	●	●	●	●
●	●	●	●	●	●	●	●	●	●	●	●	●	●
●	●	●	●	●	●	●	●	●	●	●	●	●	●
●	●	●	●	●	●	●	●	●	●	●	●	●	●
					●								
●	●	●	●	●	●	●	●	●	●	●	●	●	●
12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.
$1,783	$2,415	$2,656	$3,500	$4,210	$799	$984	$1,140	$1,565	$1,667	$2,866	$2,993	$3,887	$4,576

ADVANCED MALFUNCTIONS

Dealing with thornier compressor problems might tax your ability, tool set, or both. When in doubt, contact a warranty repair facility, but David ran through some common mechanical problems that he's seen and repaired.

■ BURNT OR CORRODED VALVE PLATE

If a silent compressor keeps running, or has other flow problems that aren't obvious, it's possible that you have a burnt or corroded valve plate, and air could be leaking out into the motor housing instead of remaining sealed. Take the intake off and put your finger on the intake tube while the compressor is running. Make sure there's suction coming in. If not, it's repair time.

■ BALL CHUCK OR ONE-WAY VALVE

This valve can get dirty or overheated. In the latter case, the valve components can actually swell and stick, keeping the valve in the open position. This can be a source of your airflow or motor malfunctions.

■ SEIZED MOTOR

The piston can stick in its cylinder if an oil compressor runs low, or runs out of oil. This can be tricky to fix, but sometimes not impossible. When the components cool, the piston may respond to progressive traction or pressure, depending on where in the cylinder the piston is stuck.

■ HEAVIER ELECTRICAL PROBLEMS

On a bigger motor, a starter relay or capacitor can fail, and the motor won't start or run. Some compressors also have circuit breakers in the form of a thermal switch, which heats while under excess load, then resets. If the element or metal inside corrodes or breaks, the compressor doesn't start. A lot of motorcycles have a main breaker up under the seat or elsewhere that functions the same way, if that helps you visualize this. The main breaker is usually the first place you start with electrical problems, besides making sure there's electricity.

CONCLUSION

Naturally, there are entire programs in compressor maintenance taught at community colleges across our land, and so it's hard to squeeze the topic into a buyer's guide introduction. But we've presented a new buyer some ideas, and experienced artists are encouraged to look at some of the new compressor models. You might be surprised at the range of innovations.

And we'll probably ask David Monnig to come back in future issues to discuss this topic. He knows compressors (and every other piece of airbrush hardware) backwards and sideways. You can contact David Monnig and his staff at Coast Airbrush at (714) 635-5557 during business hours in the U.S. Pacific time zone. His web site is coastairbrush.com. We wish you the best of success in your next art adventures, with your new compressor.

PLEASE VISIT www.AIRBRUSHACTION.com TO VIEW THE COMPLETE GUIDE

Coast Airbrush

KUSTOM PAINT WHERE WE K

WE CARRY EVERY ARTOOL TEMPLATE!

Roland Plotters

ROLAND GX24

We stock Roland plotters, Vinyl software and clip art.

iwata

AIRBRUSHES, SPRAY GUNS, COMPRESSORS, PARTS AND ACCESSORIES

HOUSE OF KOLOR

FLESH TONE KOLORS BY DEBORAH MAHAN

DAGR BY DEVILBISS AIRBRUSH

DEVILBISS DAGR AIRBRUSH

The Double-Action Dagr Airbrush offers interchangable cups in various sizes to suite your airbrush needs.

Scharff Brushes, Inc.

LETTERING QUILLS, LINERS AND STRIPERS

ANDREW MACK SINCE 1891 BRUSH COMPANY

YOUR SOURCE FOR THE COMPLETE LINE OF MACK BRUSHES

KILLER PAINT AIRBRUSH STUDIO

TRUE FIRE KITS

Fully loaded with everything you need to master the art of true fire. True fire kits are available in many arrangements and sizes. Check our website for details

TOM KELLY'S STRIPING BRUSHES

Daggers, Liners, Sword Stripers, Scroll Brushes, Lettering Brushes, Cleaning Supplies. Much More!

KILLERPAINT.COM

TRUE FIRE REFERENCE CD

GOTPAINT.COM

WE WILL MATCH OR BEAT ANY ADVERTISED PRICE!

WWW.COASTAIRBRUSH.COM

TERS SHOP AT COAST AIRBRUSH, KNOW THE PRODUCTS WE SELL.

HOUSE OF KOLOR
AUTHORIZED SPECIALTY DEALER

YOUR ONLY SOURCE FOR LARGE AND SMALL QUANTITY HOUSE OF KOLOR PRODUCTS.

All HOK paints are available in small quantities. 1oz, 2oz, 4oz, 8oz, 16oz and small jars. Exclusively from Coast Airbrush. (All sizes are NOT pre-reduced, allowing proper mixing to be done with the correct temperature reducer and proper ratios for both spraygun and airbrush.)

HOK URETHANE KITS BY CRAIG FRASER

Each kit comes complete with an arrangement of HOK products and Eye-Catching color assortments.

see website for pricing

1 SHOT

TOP QUALITY PAINT FOR TOP QUALITY PAINTERS

SIGN PAINTERS, WE STOCK QUARTS!

ALSA

Meguiar's

SYSTEM ONE

SATA

Dura-Block

VIRTUS

OLD SCHOOL FLAKE

BADGER

paasche

Thayer & Chandler

AND MUCH MORE!

Kafka Brushes

LINERS, LONG LINERS, SCRIPT LINERS, KITS AND BRUSH CARE

Scriptliner

COAST

SHOP ONLINE! WITH OUR SECURE SHOPPING CART
WWW.COASTAIRBRUSH.COM
OR CALL: 1-888-KOLOR-IT

BRUSH ACTION

WE STOCK EVERY AIRBRUSH ACTION DVD!

COAST AIRBRUSH

312 N. ANAHEIM BLVD. ANAHEIM, CA 92805
PH 714.635.5557 FAX 714.999.6785

AIR BRUSH ACTION DVDs LEARN TIPS & TRICKS FROM THE PROS!

NEW!

SORAYAMA: SECRETS REVEALED
HAJIME SORAYAMA
This is an extraordinarily rare and exclusive opportunity to witness, step-by-step, the creation of a painting by Sorayama, one of the greatest living illustrators of our time, and perhaps in history. Commentary by Dru Blair.
#D1HS01 3 hrs. **$49.95**

NEW!

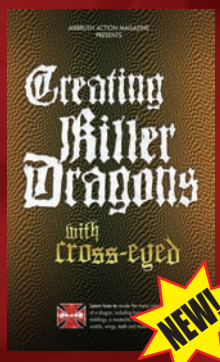
MEDICAL EXPENSES
LORENZO SPERLONGA
Learn to render a sexy and complex pin-up portrait that includes a variety of textures, professional and groundbreaking paintbrush and airbrush techniques, and an overall approach to painting that will alter the way you work.
#D1LS01 160 mins. **$39.95**

NEW!

MICRO AIRBRUSHING
ROBERT BENEDICT
Airbrush in the smallest possible scale, including the painting of 23 skulls the size of a dime! The ability to micro airbrush is important for achieving great detail in photorealism, small-scale hobby applications, micro-sized embedded images into your artwork, and sharper and enhanced airbrush skills.
#D1RB03 90 mins. **$39.95**

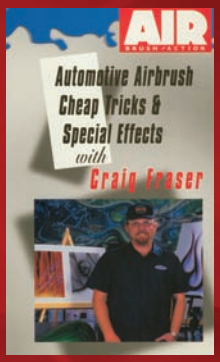
CREATING KILLER SKULLZ
CROSS-EYED
Learn how to make stock, modified, and hybrid skulls stand above the rest with form, dimension, shape, and personality. As a bonus, this DVD presentation includes a review of 12 examples of skull paintings.
#D1BM04 74 mins. **$39.95**

PRO AIRBRUSH & PAINTBRUSH TECHNIQUES
CROSS-EYED
In the first video of its kind, kustom sensation Cross-Eyed reveals how to produce an amazing photo-realistic image using pro airbrush, paintbrush, and ink pen techniques.
#D1BM01 99 min. **$39.95**

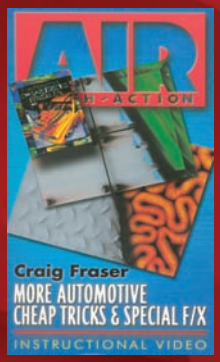


NEW!

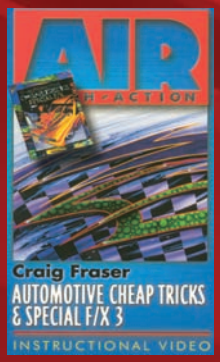
CREATING KILLER DRAGONS CROSS-EYED
Learn how to render the many components of a dragon, including horns, scales, fins, beard, claws, wings, teeth and more! Find the best reference materials, airbrush techniques, how to add dimension to your work, use of stencils, how to be innovative with your art, how to pose your dragon, and much more.
#D1BM05 82 mins. **$39.95**



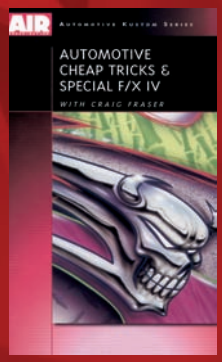
AUTOMOTIVE AIRBRUSH CHEAP TRICKS & SPECIAL F/X
CRAIG FRASER
Learn all the top pro tricks to help you get the job done more quickly, easily, and effeciently, including pinstriping, surface preparation, masking, freehand techniques, and mixing.
#D7CF01 115 min. **$39.95**



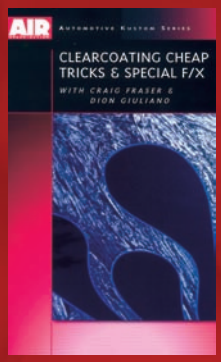
MORE AUTOMOTIVE CHEAP TRICKS & SPECIAL F/X
CRAIG FRASER
This is the hot sequel to Craig Fraser's original Automotive Cheap Tricks & Special F/X. In this video, Mr. Fraser demonstrates four top-selling designs in a clearly presented step-by-step format.
#D8CF01 83 min. **$39.95**



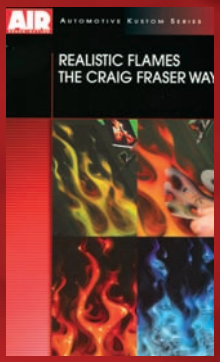
AUTOMOTIVE CHEAP TRICKS & SPECIAL F/X 3
CRAIG FRASER
Craig Fraser shows you step-by-step how to create a complete hot-selling automotive kustom graphic using his top tricks & techniques. Cheap Tricks 3 is designed for intermediate and advanced airbrush users.
#D8CF04 70 min. **$39.95**



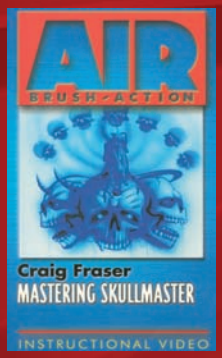
AUTOMOTIVE CHEAP TRICKS & SPECIAL F/X IV
CRAIG FRASER
Kar kustom guru Craig Fraser takes you step-by-step through a complex and high-end automotive graphic. This advanced video includes top pro airbrush techniques, pinstriping, layout, textures, and more!
#D9CF01 75 min. **$39.95**



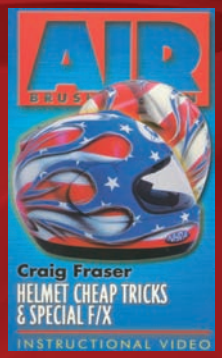
CLEARCOATING CHEAP TRICKS & SPECIAL F/X
FRASER & GIULIANO
Clearcoating is one of the most misunderstood phases of kustom graphics. Craig Fraser & Dion Giuliano demonstrate the top pro tricks of clearcoating on flat and curved surfaces, pearls, ghost images, repairs, and much more!
#D9CF03 41 min. **$39.95**



REALISTIC FLAMES FOR AUTOMOTIVE PAINTING
CRAIG FRASER
Realistic flames are heating up the auto and motorcycle kustom market. In the first video of its kind, Vargas legend Craig Fraser reveals all on how to render killer regular and blue flames. For beginners to advanced artists.
#D9CF06 30 min. **$39.95**



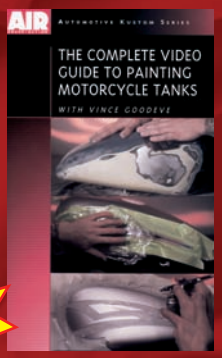
MASTERING SKULLMASTER
CRAIG FRASER
Craig Fraser shares his top pro tricks using Artool's Skullmaster stencil series. Mr. Fraser developed Skullmaster for T-shirts, automotive work, tattoos, and more! Create top-flight, professional designs with Skullmaster and this video!
#D8CF02 58 min. **$39.95**



HELMET CHEAP TRICKS & SPECIAL F/X
CRAIG FRASER
Don't miss this incredible video on helmet airbrushing and pinstriping featuring Craig Fraser. Watch as Mr. Fraser takes you step-by-step through the painting of two helmet designs using freehand masking and loose-shield techniques.
#D8CF03 58 min. **$39.95**

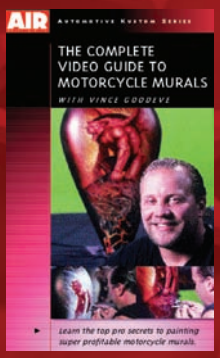
HOT!

REALISTIC FLAMES
JOHN HARRIS
This title is a must for anyone wanting to master realistic flames–the most sought-after and trendiest of custom painting techniques–John Harris, one of the best realistic flame painters in the World shows how realistic flames are painted on a 180-inch Hummer Stretch Limo.
#D1JH01 68 min. **$39.95**



COMPLETE PAINTING MOTORCYCLE TANKS
VINCE GOODEVE
Vince Goodeve, *VQ's* 2001 Painter of the Year, demonstrates how to prep, paint, and finish a motorcycle tank, including prep, design layout, airbrush techniques, advanced highlighting, clear coating, and much more!
#D9VG02 84 min. **$39.95**

COMPLETE PAINTING MOTORCYCLE HELMETS
VINCE GOODEVE
VQ's 2001 Painter of the Year shows you the top pro ways to produce two hot-selling designs. Prep, layout, painting, clear coating, and more are included.
#D9VG03 82 min. **$39.95**



COMPLETE GUIDE TO MOTORCYCLE MURALS
VINCE GOODEVE
Goodeve's inner demons are unleashed as he shows you how to render the most complex imagery, including textures, color theory, airbrush techniques, professional tricks, special f/x, and tons more!
#D9VG04 113 min. **$39.95**

800-232-8998

Please specify if you want DVD or Video when ordering

KILLER KLOWN
JAVIER SOTO
The rendering of clowns, particularly of the killer or psycho variety, are a growing trend in kustom painting, There's something for everyone in this instructional DVD, including how to employ brilliant color, how to render a variety of textures, use of kandies, realistic fire, highlighting, and much more.

#D1JS01 59 min **$39.95**

TOP PRO STENCIL TECHNIQUES
CROSS-EYED
During the painting of a dramatic & evil skull, Cross-Eyed demos all you need to know about hand cutting stencils for faster execution of artwork, special f/x, flexibility, design accuracy, and precision.

#D1BM03 51 min. **$39.95**

HOT!

CYBER GIRL
JAVIER SOTO
In this exclusive step-by-step presentation, you'll learn how to master flesh tones, chrome and many more of Mr. Soto's most sought- after and unmatched textures and effects.

#D1JS02 73 mins. **$39.95**

BIKER SKULL
ROBERT BENEDICT
With more than 30 years of airbrushing experience, Robert Benedict shows you loads of cutting-edge tips and techniques. Some of these methods have never before been captured on DVD. This is an absolute must-own for any kustom artist's library!

#D1RB01 70 mins. **$39.95**

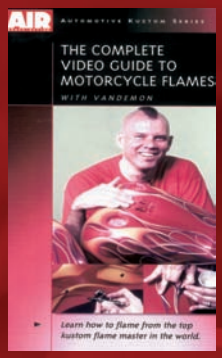
HOT!

DYNAMIC LIGHTING F/X
ROBERT BENEDICT
Mr. Benedict demonstrates and unlocks one of the most misunderstood and important aspects in art: lighting. Mr. Benedict's innovative style, rich use of color, and ground-breaking techniques make this a must-have DVD for your reference library.

#D1RB02 56 mins. **$39.95**

KOSMIC KROME
CRAIG FRASER
Kustom master Craig Fraser introduces this incredible new paint system with detailed, step-by-step instruction on flat and curved metal surfaces using a spraygun and airbrush.

#D1HOK01 53 min. **$39.95**



COMPLETE GUIDE TO MOTORCYCLE FLAMES
VANDEMON
In this can't-miss instructional video you'll learn simple and complex flame layout and design, multicolor execution, masking, pinstriping, airbrushing, and tons more as demonstrated on a motorcycle tank and fenders!

#D9VD01 89 min. **$39.95**

GHOST FLAMES
VANDEMON
Flame master Vandemon de-mystifies one of the trendiest and profitable flame styles in an easy-to-follow instruction on a black Dodge Ram. Learn advanced taping techniques, how to create symmetrical designs and a 3-D look, mixing ratios for ghost flames, and much more!

#D9VD02 35 min. **$39.95**

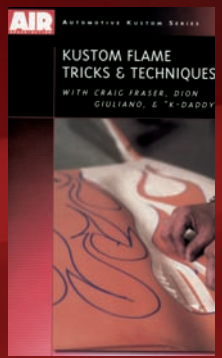
HOT!

ASS KICKIN'AIRBRUSH ADVICE WITH CROSS-EYED
Tips to be a better,more successful artist. Gain revealing, in-depth and comprehensive pro advice on the business and technical aspects of kustom painting from one of the world's best. This is a must for your reference library.

#D1BM02 47 min. **$39.95**

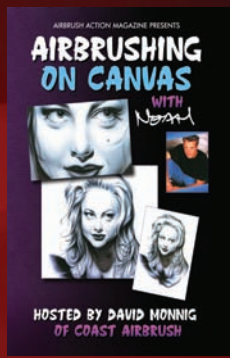
BASIC PINSTRIPING TECHNIQUES
CRAIG FRASER
Here's the complete video instruction on pinstriping from Craig Fraser, one of the top kustomizers in the world. Recommended for beginners and intermediates, this is a must for the auto painter's video library.

#D9CF04 90 min. **$39.95**



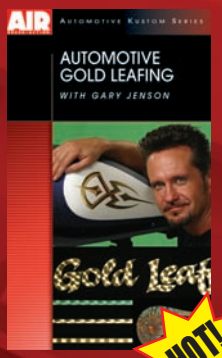
KUSTOM FLAME TRICKS & TECHNIQUES
FRASER, GIULIANO, K-DADDY
Learn from the kustom masters how to create flames on all auto surfaces. Clearcoat prep, tribal flames, layout, troubleshooting, pinstriping techniques, and much more are included.

#D9FDG1 45min. **$39.95**



AIRBRUSHING ON CANVAS
NOAH
In this highly-detailed step-by-step, NOAH shows how to render this larger than life black and white portrait on canvas. Hosted by David Monning of Coast Airbrush.

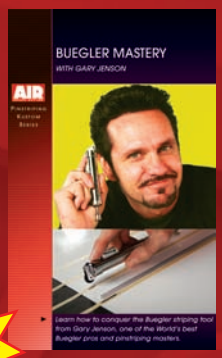
#D1NE01 51 min. **$39.95**



HOT!

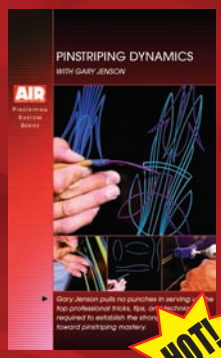
AUTOMOTIVE GOLD LEAFING
GARY JENSON
This world-class pintriping master, reveals the secrets of gold-leafing for automotive applications as demonstrated on metal panels and a motorcycle tank. In-depth product instructions & top pro tricks make this the only video of its kind.

#D9GJ01 58 min. **$39.95**



BUEGLER MASTERY
GARY JENSON
Learn how to conquer the Buegler striping tool from Gary Jenson, one of the world's best Buegler pros and pinstriping masters. In this instruction, Mr. Jenson demonstrates the use of the Buegler on a semi-truck, a Chevy Tahoe, and practice exercises on metal blanks.

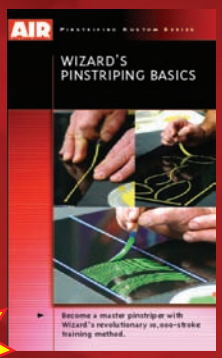
#D9GJ02 21 min. **$39.95**



HOT!

PINSTRIPING DYNAMICS
GARY JENSON
Here's the ultimate guide for beginning to intermediate pinstripers and artists alike. Featuring Gary Jenson—one of the World's best—as your guide!

#D9GJ03 53 min. **$39.95**

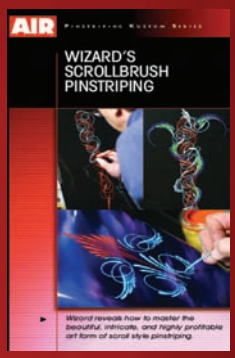


WIZARD'S PINSTRIPING BASICS
Become a master pinstriper with Wizard's revolutionary 10,000-stroke training method. The 10 basic strokes are broken down in complete detail. This is the most thorough video on the fundamentals of pinstriping!

#D1SC01 76 min. **$39.95**

WIZARD'S DAGGER PINSTRIPING
Learn all the strokes necessary to make beautiful dagger style striping designs. This video includes paletting techniques, how to roll the brush, how to pinstripe a circle, painting without a grid, asymmetrical and symmetrical designs, and tons more!

#D1SC02 105 min. **$39.95**



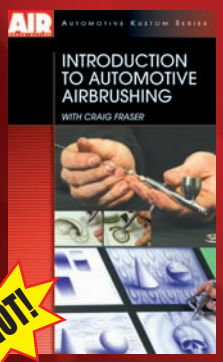
WIZARD'S SCROLLBRUSH PINSTRIPING
Scroll style pinstriping is the fast track to big profits and Wizard reveals all about how to master this intricate art form through a series of designs on panels and a gas tank. This highly detailed step-by-step course is geared toward beginning to advanced artists.

#D1SC03 89 min. **$39.95**

WIZARD'S PINSTRIPING BOOTCAMP

SEE PAGE 82 FOR COMPLETE DETAILS.

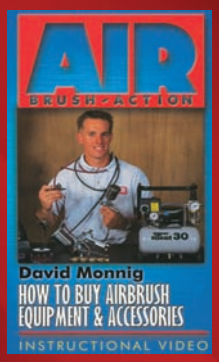
AIR BRUSH-ACTION DVDs LEARN TIPS & TRICKS FROM THE PROS!



HOT!

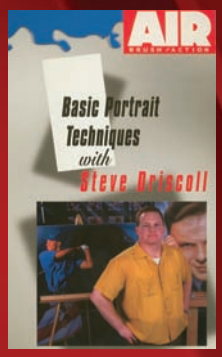
INTRO AUTOMOTIVE AIRBRUSHING
CRAIG FRASER
Here's the ultimate video guide for aspiring automtoive kustom painters. Geared for artists with no prior experience in kustom painting, this instruction includes airbrush drills, introduction to materials, paint, hardware, and much more!

#D9CF07 90 min. **$39.95**



HOW TO BUY AIRBRUSH EQUIPMENT & ACCESS.
DAVID MONNIG
WARNING: Watch this tape before you buy your first, or next airbrush equipment. Mr. Monnig shares with you the valuable and critical inside information you must have to purchase the best setup for your individual needs.

#D7DM03 50 min. **$39.95**



BASIC PORTRAIT TECHNIQUES
STEVE DRISCOLL
In this video, Steve Driscoll shows you how to use airbrush techniques to render eyes, teeth, and hair for perfect portrait paintings every time.

#D7SD01 55 min. **$39.95**

ADVANCED PORTRAIT TECHNIQUES
STEVE DRISCOLL
Learn to render incredible and advanced photo-realistic portraiture! Includes working with reference photos, formulas, advanced highlighting, and more.

#D7SD02 140 min. **$39.95**

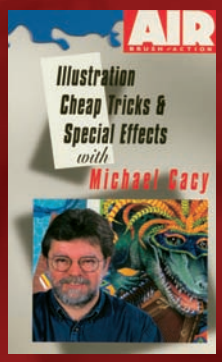
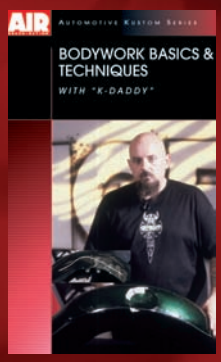


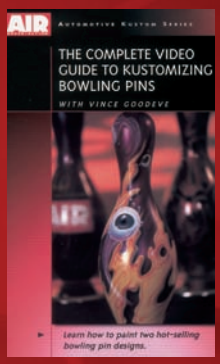
ILLUSTRATION CHEAP TRICKS & SPECIAL F/X
MICHAEL CACY
Vargas Award winner Michael Cacy reveals timesaving and innovative "cheap tricks" and special effects from his 30 years of experience. Learn how to render orange peel texture, wisps of smoke, hair, feathers, fur, and more.

#D7MC01 120 min. **$39.95**



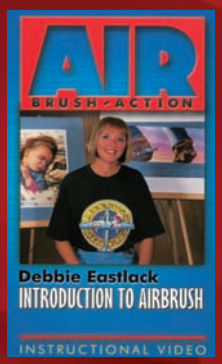
BODYWORK BASICS AND TECHNIQUES WITH "K-DADDY"
Perfect for beginners wanting to perform small body repairs. This video includes all the materials and techniques you'll need for perfect, seamless repairs of scratches, dents, and holes on metal surfaces.

#D9KG01 42 min. **$39.95**



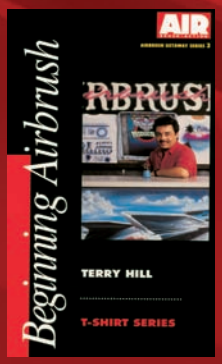
KUSTOMIZING BOWLING PINS
VINCE GOODEVE
Painting bowling pins is one of the hottest kustom kulture trends. Watch as Vince Goodeve, *VQ's* 2001 Painter of the Year, renders 2 hot-selling pin designs in this first video of its kind! Includes prep, layout, and clear coating!

#D9VG01 89 min. **$39.95**



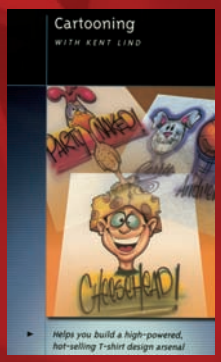
INTRODUCTION TO AIRBRUSH
DEBBIE EASTLACK
Debbie provides the best beginning airbrush instruction ever seen on video. This presentation is a must for beginning airbrush artists. The techniques and principles demonstrated here can be used for all airbrush applications.

#D7DE01 90 min. **$39.95**



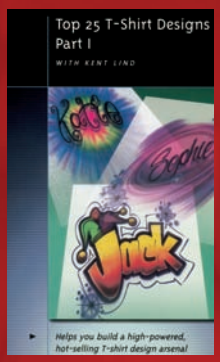
BEGINNING AIRBRUSH
TERRY HILL
The perfect video for beginners! Terry will show you all of the basics you need to get started, including freehand control, airbrush assembly, rendering clouds and chrome, doing dagger/flare/rat-tail strokes, maintenance, and much more.

#D4TH01 83 min. **$39.95**



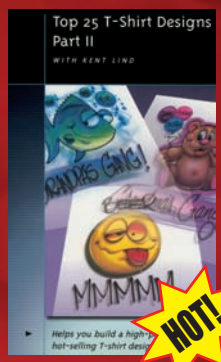
CARTOONING
KENT LIND
For beginning and advanced "airheads," world-class artist Kent Lind shows you step-by-step how to tap into the very lucrative business of cartooning for T-shirt airbrush operations. Includes Lind's detailed demonstrations of five hot-selling designs.

#D8KL04 62 min. **$39.95**



TOP 25 T-SHIRT DESIGNS, PART I
KENT LIND
Kent Lind helps you build a high-powered T-shirt design arsenal in this information-packed video. Learn from the master and get on track for higher dollar profits than you ever imagined!

#D8KL01 135 min. **$39.95**



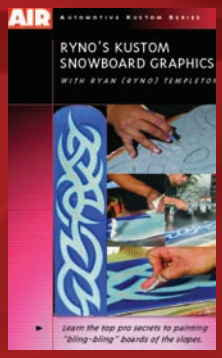
HOT!

TOP 25 T-SHIRT DESIGNS, PART II
KENT LIND
Join world-famous T-shirt airbrusher Kent Lind for Part II of this exciting series. In this revealing video, Kent kicks it up a notch with 10 high-end designs for advanced airbrush pros.

#D8KL02 100 min. **$39.95**

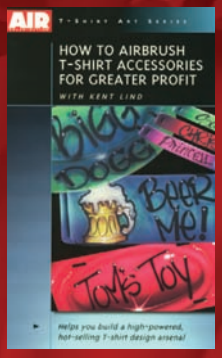
KANDY PAINTING TRICKS & SPECIAL F/X
FRASER & GIULIANO
Kustom painters are often judged by their ability to spray Kandies. Kar Kustom masters Fraser and Giuliano demonstrate the top pro tricks of spraying Kandy urethanes on cars, trucks, helmets, motorcycle tanks, and more.

#D9CF02 33 min. **$39.95**



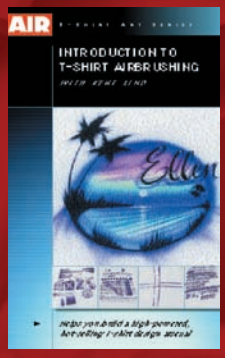
KUSTOM SNOWBOARD GRAPHICS
RYNO
Let Ryno show you how to create "bling-bling" boards of the slopes in a fun and fast-paced presentation that includes bonus techniques for applying flakes and pinstriping.

#D1RT01 35 min. **$39.95**



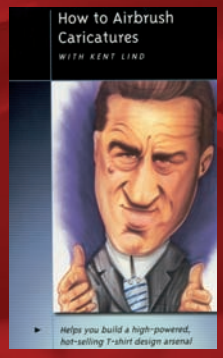
HOW TO AIRBRUSH T-SHIRT ACCESSORIES FOR GREATER PROFIT
KENT LIND
Take your T-shirt business to the next level with world-famous airbrusher Kent Lind, as he shows you how to paint killer wristbands, key chains, license plates, and other T-shirt accessories for maximum profit.

#D9KL02 45 min. **$39.95**



INTRODUCTION TO T-SHIRT AIRBRUSHING
KENT LIND
In this information-packed video, Kent Lind shows you invaluable practice drills, such as the zebra and dagger strokes, rainbow and pinwheel exercises, lettering drills, tips on paint blends, fades, shadows, and more!

#D9KL01 62 min. **$39.95**



HOW TO AIRBRUSH CARICATURES
KENT LIND
Caricatures are an important attention-getting device for attracting bigger crowds and bigger profits! Join T-shirt guru Kent Lind for a highly detailed step-by-step on how to create these top-selling masterpieces!

#D8KL03 68 min. **$39.95**

CHEAP TRICKS AND SPECIAL EFFECTS
TERRY HILL
Terry Hill reveals his bag of tricks for airbrushers of all levels. Learn timesaving and money-making tips with a hot new T-shirt twist design, marble and granite techniques, and more. This video covers a broad array of useful techniques.

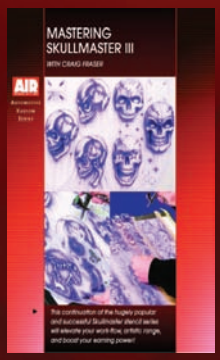
#D2TH07 82 min. **$39.95**

800-232-8998

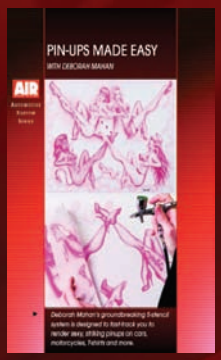
Please specify if you want DVD or Video when ordering

MOTORCYCLE TANK SCULPTING
DENNIS MATHEWSON
Motorcycle tank sculpting is a sensational new trend and a powerful profit center. Mathewson shows all the steps—from carving, to adhering your molded shape, to full completion—to create a one-of-a-kind 3-D object on a tank or fender.
#D1DM01 40 min. **$39.95**

SKULLMASTER II
CRAIG FRASER
The art of the skull landscape, and much more, to new heights in this continuing DVD series about the best, most innovative stencil line available. This DVD guides you step-by-step through Skullmaster II's 5-stencil solvent-proof system. (Stencils not included)
#D8CF05 75 min. **$39.95**

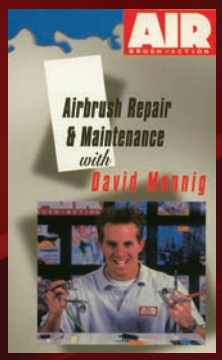


SKULLMASTER III
CRAIG FRASER
A continuation of Skullmaster I (the most successful stencil set ever) will elevate your work-flow, artistic range, and earning power! Stencils demonstrated include Return of Skullmaster, Frontal II, Screaming Skull II, Multiple II, and Lucky 13, a bonus stencil. (Stencils not included)
#D8CF06 48 min. **$39.95**



PIN-UPS MADE EASY
DEBORAH MAHAN
Pinups are the latest trend in kustom painting. This groundbreaking 5-stencil system is designed to fast-track you to render sexy, pinups on cars, motorcycles, T-shirts and more. You'll learn how to use these stencils most effectively. (Stencils not included)
#D1DEB01 58 min. **$39.95**

GROUND METAL PAINTING
MARK REMLING
This highly detailed step-by-step shows you how to grind and paint on metal for one of the hottest kustom kulture applications and art crazes. This instruction culminates with a bonus trendy tiki image.
#D1MR01 78 min. **39.95**



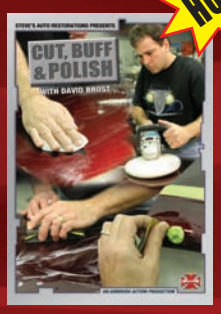
AIRBRUSH REPAIR & MAINTENANCE
DAVID MONNIG
After viewing this program, you'll never again want to throw away your airbrush! David Monnig, one of the leading authorities on airbrushes and compressors, demonstrates critical airbrush repair and maintenance techniques.
#D7DM01 90 min. **$39.95**

AUTO RESTORATION SERIES

ADVANCED METAL SHAPING
Colton Hardison of the internationally esteemed Steve's Auto Restorations, introduces the many aspects and techniques used in automotive and other applications of metal shaping.
#D1CH01 32 min. **$29.95**

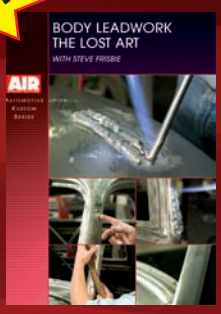
METAL REPAIR & COLOR MATCHING
Here's a comprehensive DVD guide to metal repair and color matching on an vintage car from the staff of Steve's Auto Restorations, one of the world's leading hot rod builders.
#D1FR02 81 min. **$29.95**

SURFACE PREP & BLOCK SANDING
This unique DVD guide to surface preparation and block sanding from the staff of Steve's Auto Restorations of Portland, Oregon, one of the world's leading hot rod builders.
#D1FR01 72 min. **$29.95**

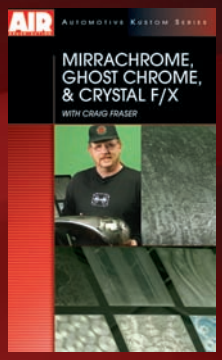


CUT, BUFF & POLISH
Auto restoration masters David Brost and Frank Roll demonstrate on a dark-colored door and a light-colored side panel of a car how to achieve professional show-quality finishes on any automotive surface.
#D1DB01 110 min. **$29.95**

HOT!



BODY LEADWORK
STEVE FRISBIE
Steve Frisbie, considered one of the premier custom hot-rod builders in the world, demonstrates top professional leadwork techniques on a 1934 Ford 3-window coupe with repairs on the windshield's apiller, dent on the fender, and the sealing of a welded body seam.
#D1SF01 48 min. **$29.95**



MIRRACHROME, GHOST CHROME & CRYSTAL F/X
CRAIG FRASER
Chrome is in! Alsa's amazing MirraCrome and GhostChrome paint systems are in strong demand, and Craig Fraser introduces you to their uses and nuances for bigger shop profits and competitive edge.
#D9CF05 43 min. **$39.95**

CALL TOLL-FREE TO PLACE A PHONE ORDER:

800-232-8998 INTERNATIONAL ORDERS: CALL 732-223-7878

TO SUBMIT AN ORDER THROUGH THE MAIL:

Clearly print your name, full street address, and telephone number. List the item number, video title, and state DVD or VHS format. Include credit card information, check or money order made payable to Airbrush Action Inc. All orders must be sent in US funds ($). See list below for shipping charges, and NJ residents, please add 7% sales tax.

SHIPPING AND HANDLING CHARGES:

UNITED STATES: (UPS Ground) $7.50 1st Video; $1.50 for each additional video
AK & HI: $7.50 1st Video; $3 for each additional video
CANADA: (Air Mail Only) $9 1st Video; $2 for each add'l
FOREIGN: (Air Mail Only) $12 1st Video; $5 for each add'l
Additional charges for expedited shipping. Call 800-232-8998 for details. Prices subject to change without notice.

SEND ORDER TO: Airbrush Action, Inc., P.O. Box 438, Allenwood, NJ 08720

Augie's LUCKY 13

Part 2

By Augie Saccoccio
Photography by Jeanice Flueckiger

FOR THE THIRTY OR SO YEARS THAT I'VE BEEN INVOLVED WITH PINSTRIPING AND AIRBRUSH WORK, I'm repeatedly asked by my customers and students, "how do you come up with ideas to create your designs?" For me, and most of my fellow artists, time, trial and error, and experience help in getting the ball rolling. When I get my base idea laid out, and start applying color, my project usually mushrooms from there.

I don't think I've ever done a project that hasn't been altered to some degree—additional techniques, colors added to it, etc.—from the original concept. For those of you who are just getting started, there's an amazing amount of reference material available, such as *Airbrush Action*, for great inspiration. I do suggest that if you're going to copy designs from a magazine or digital reference, concentrate on creating a clean and uniform piece. There's a great learning curve to mastering pinstriping, but the pay-off trumps the frustration. Consistency, knowledge, and repetition are key. Practice is the mother of skill.

20

21A

21B

22

OK, now I'll pick up where we left off in Part I. Here are the tools and materials you'll need for the first and last part of this project:

20: Brushes: 00 and 0 Mack Tricksters, Mack Jenson Swirly Q JS-1, #1, #2, #6 Mack lettering quills, 179 series tack rag, clear and medium tack white application paper, Stabilo pencils, 3M 1/8-inch beige and blue masking tape, 1/16-inch green tape, tape measure, home-made straw fan, Arco compass with ink tip, any assortment of HOK pearls and flakes.

21A: Iwata HPSB airbrush, House of Kolor SG100 mid-coat clear, RU 311 reducer, KK04 Oriental blue kandy Koncentrate, cutting mat, Xacto knife with #11 blades, paper or poster board for a loose mask

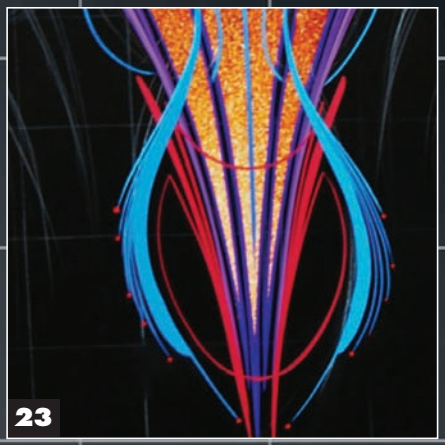
21B. One Shot 4008 fast gold size, and HOK striping colors and reducer.

22. Patent gold leaf, white gold leaf, and variegated gold leaf (rolls or sheets, it's your choice). A large blush make-up brush, plastic spreader, cotton balls, and a swatch of velvet.

23. In Part I, we left off adding some outlines and simple dagger strokes with a 0 Mack Trickster to our stipple-based graphic. Using the grid to stay symmetrical, I used a white Stabilo pencil to set a guide for the next layer of stripes and used light blue to expand out and weave a few lines through the openings down and out. I mixed a drop of white to my blue to lighten it to contrast the dagger strokes.

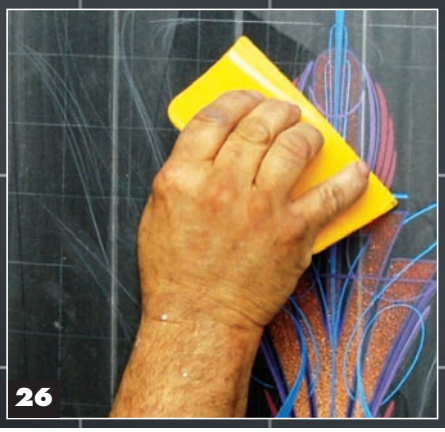
24. Taking the panel to the next level, I roughed the tribal and leaf layouts with the Stabilo pencil.

25. Using a violet-magenta mix with a slow reducer, I rendered the tribal flames with a #6 Mack quill. The slow reducer enables a clean and smooth flow of paint. You could use an airbrush for this part, but for closed quarters you don't want to have to deal with all the overspray. I'll use the


23

24

25

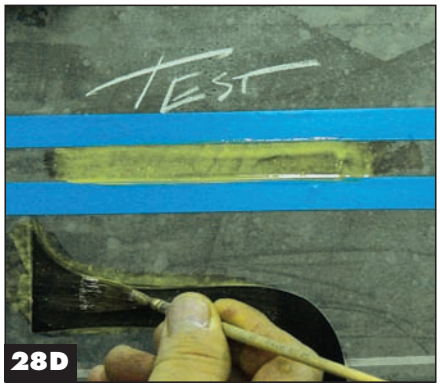

26

27

28A

28B

28C



28D

airbrush for highlights and shadows later.

26. After the tribal color dried, I wiped and tacked down the panel, and then covered it with clear medium-tack 6-inch Tranferite mask. Using a 4-inch squeegee, I assured good adhesion and removed any air bubbles. Now it's ready to cut.

27. Using an X-Acto knife with #11 blades, I removed all the areas to be sized and leafed. Be sure not to apply too much pressure on the blade or you may cut into your substrate.

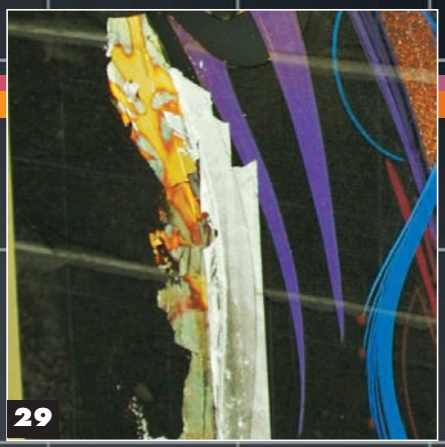
28A. Gold size application. DO NOT shake the can of size to mix it or it will create a large amount of air bubbles that are difficult to remove during the application. If you accidentally do this, strain the size through multiple layers of fine nylon. Pour slowly. No reduction is necessary.

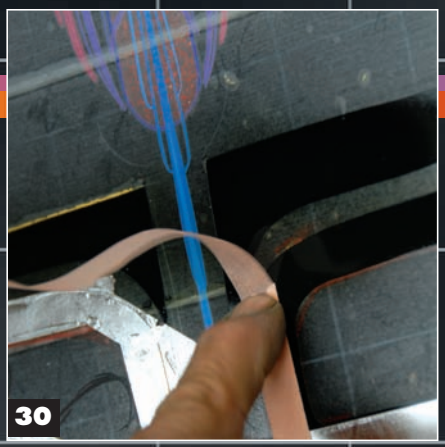
28B. I recommend using a new brush—free of contamination—to apply gold size. If you must use an "old" brush, clean it repeatedly to assure removal of all old paint, oils, and contaminants.

28C. Mix your size slowly with a hobby stick, and then add a little One Shot Chrome Yellow (one drop to half a cup) to the size to "milk it up" to allow you to see the size when it's applied to the surface. Clean and tack, and then apply one even coat of size. Then, smooth out the size with your brush and look for any dust or lint to remove with the tip of your brush. Make sure the application looks smooth and slick, and then wait.

28D. To accurately gauge the readiness of the size, add a test swatch of size at the time of your application on a covered area of your project (or a scrap piece of the same material you're working on) before the gold leaf application. The size is ready when it's just dry to the touch and squeaks when you run your thumb across it. At 70-degrees and low humidity, the drying time is about 35 minutes to an hour. Gary Jenson's DVD, *Automotive Gold Leafing*, is an excellent instruction on gold leaf application.

29. With the size ready, I moved to the variegated gold leaf. Variegated gold is heavier than standard gold, aluminum, white gold, and silver leaf, so you may have to press on it a little harder for optimum adherence. When applying multiple types of gold at one time (three in this case), you must be very

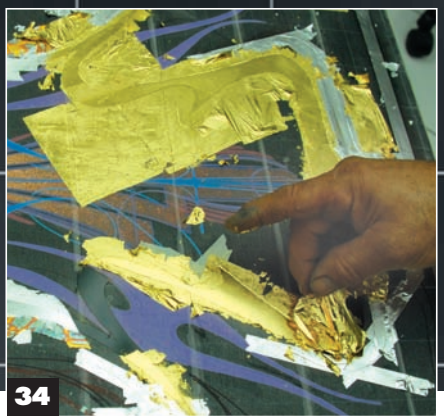

29


30

31

32

33


34

careful not to contaminate the wrong place with the gold scraps. Leaf is extremely delicate so be sure to take your time and plan properly.

30. Using a half-inch roll of white gold, I worked in the borders around the panel. Stretching out a comfortable length of leaf (which is still attached to the paper) I applied it to my sized areas. Then, I pressed it down using the paper backing until the leaf was firmly applied. I worked from the outside in to avoid dirtying or marking up the drying size.

31. When the leaf is laid down properly, it should have an even satin shine.

32. An area that's missing some leaf is called a "holiday." You can take some clean scrap of that color and press it in place. Then, use a fine make-up brush to remove the excess and make sure the repair is complete.

33. The gold leaf application is identical to the white gold. Again, check for holidays.

34. There are a few different types of gold leaf. The easy one to use is patent gold, which comes on white sheets in a booklet (Photo 22). I used glass gold, which is more difficult to control and is usually applied with a gilding brush.

35A. With our leaf work complete, I slowly removed the mask protecting the stripe work. Be sure to peel the leaf at an angle to help break the edge of the size and not tear the leaf from the project. If you have to, use a knife to help in picking up the mask, and try not to pick at it with your fingers.

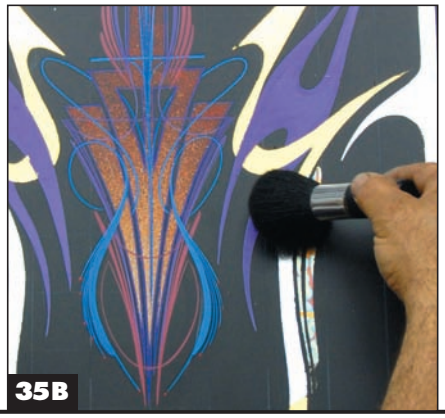
35B. Then, use your brush to clean up any loose edges of the leaf by twirling the brush slowly. You can use an air blower with low pressure to help in the clean-up process, but be sure to keep your distance or too much pressure will remove leaf work.

36. I made a very simple engine turning tool made of a ball of cotton wrapped in a swatch of black velvet to burnish, or twirl, the gold and white gold leaf.

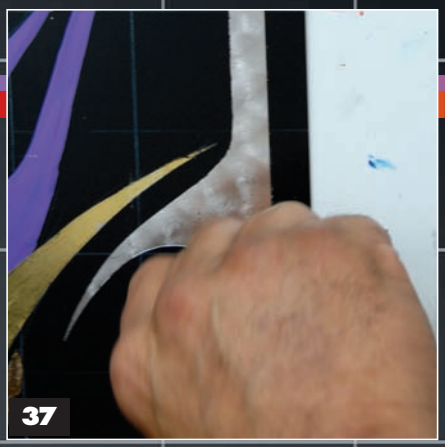
37. In a very deliberate motion, rotate the ball on the leaf twisting away. If your size dried properly, the only marks you'll see are a circular machine finish to your leaf. If the size is still wet or soft, you will likely tear off the leaf leaving a circular holiday.

38. If you don't like the way a spot looks, wipe the leaf once with a clean finger. This will flatten the leaf for you to make another run with the velvet. If your size is allowed to dry too long, you won't be able to burnish it. As a remedy, you can

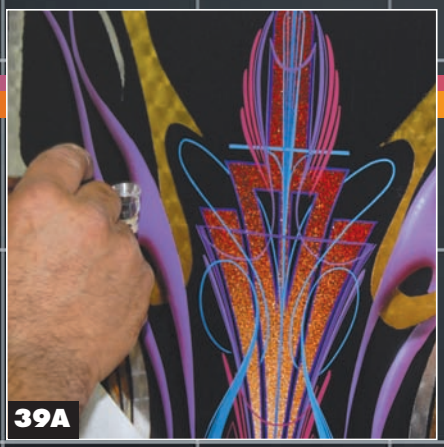
35A


35B

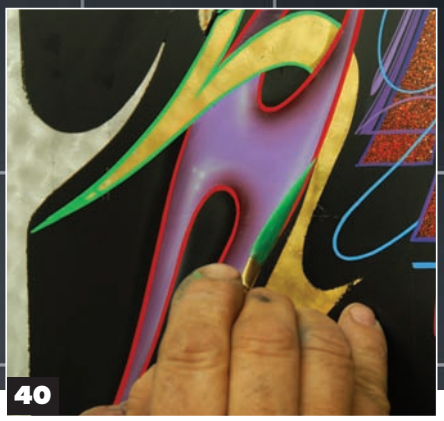
36

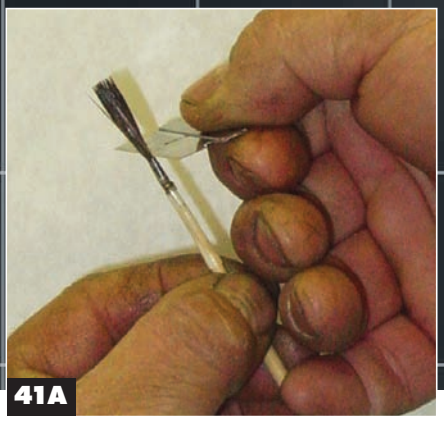

37

38


39A

39B


40


41A

try making a few passes with a hair dryer to soften the size under the leaf.

39A. After cleaning off the Stabilo grid lines with 409, I mixed HOK violet intensifier with SG100 (reduced a little more than normal for use in an airbrush) and softened the edges of the tribal flames. Transparent kandies over black cast no overspray of visible color.

39B. I applied a small splash of HOK-reduced striping white for the highlights, and some black to cast a shadow over and under the gold leaf and to add depth to the graphics. I used a paper shield to keep the shadow's edges crisp.

40. With a Mack 0 striper, I used red for the tribal, and a mint green to outline the gold leaf.

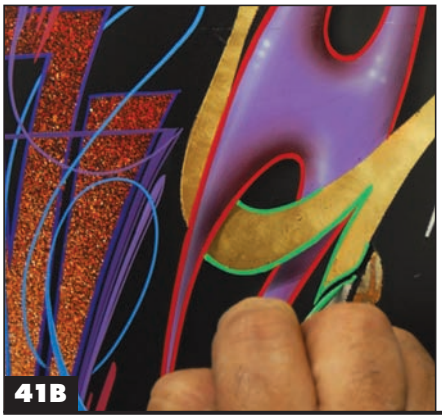
41A. An old sign painters trick is to cut or trim a quill to create a finer point at the end of the brush to remove some of the chiseled edge and create a rounder and sharper surface tip. With a fresh blade, trim the brush just above the ferrell being careful not to remove too much at a time. Cut a little and check the action. Repeat this until you achieve the desired result. Don't be in a hurry, or you'll trash a good brush with one slip of the blade.

41B. With a cut #1 Mack quill, I added the mint green to the tight areas.

42. The next few techniques are not new by any means, but if you take the time to execute them properly, they look great. I very carefully masked off an additional graphic on the panel and avoided making contact with the gold leaf. I made a starter border with 3M 1/8-inch fine-line tape, and added paper to bridge and protect the surrounding areas.

43. Usually, the marble effect is achieved by applying color to the surface and working it with plastic. In this case, I laid out a panel of pearls of varying colors—violet, blue, spectra flair green, red, white, white ice, and gold—and applied a 50-50 mix of SG 100 and slow reducer to the colors to attain the effect. **Caution**: wear hand and eye protection at all times to avoid chemical contact with your skin. Latex gloves work well. Using a ball of plastic Saran rap, I swirled the SG100 mix with the pearl.

Going directly to the project, I dabbed the ball lightly until I reached the desired effect. Be sure not to let it build up too thick. If you feel it's drying too quickly, add a little more reducer or retarder to slow it down. This will give you more time to work the marble effect.

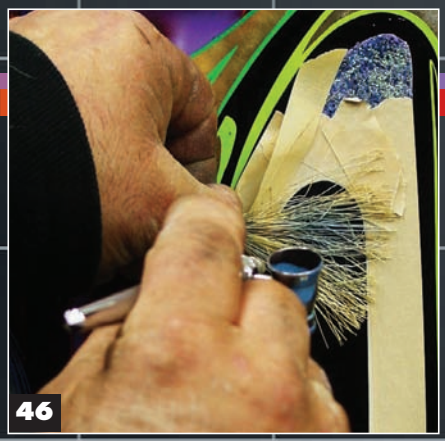

41B

42

43

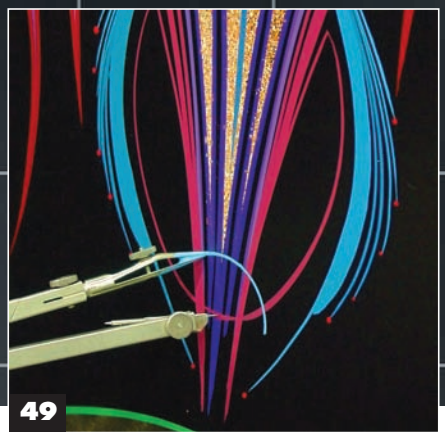
44

45


46

47

48


49

44. I used the Spectra Flair and Ice Pearl as a top-coat for some snap.

45. I added a quick charcoal outline to clean up the edges and roll to the next technique.

46. Again, careful masking is important here. I filled a few small areas with a neat, yet simple method. I made a fan of bristles from an old brush (you can buy pre-made fans of all sizes at craft stores), and using HOK Light Blue reduced, I dusted a little color through the fan to the desired effect.

47. Next, I used a piece of self-adhesive sheet-rock tape with transparent black, and dusted it lightly with the airbrush to get the impression of the tape.

48. With a mix of blue and a little white, I used the fan technique again. Then, I employed HOK burble and oriental blue and darkened the edges to soften them up. Notice my screw up on the variegated gold leaf. It's an easy fix.

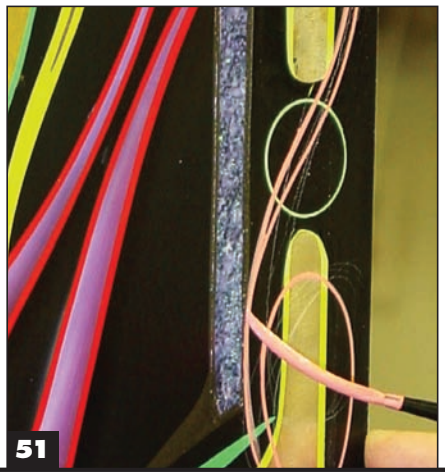
49. Using an architect's ink compass loaded with HOK paint, I created perfect circles (make sure that the needle and nib are at even length, and that the needle is set well on the surface before you start to turn the compass). If you're working on an actual job, protect it by placing a piece of tape underneath the needle to keep it from sliding accidentally and causing damage.

50. Using multiple colors adds a nice effect and can be used as a starting point for a project as well as an accent.

51. Using the Mack Swirly Q brush, I mixed a coral color for the last part of the project, and painted a few long dagger strokes down both sides of the panel and rapped them around the side of the gold leaf. Notice the soft shadows I airbrushed with the Iwata HPSB cast by the red and yellow stripes.

FINAL. The finished panel boasts thirteen techniques and twenty-five colors. This has been a fun project for me and I hope you enjoyed it. If you have any questions, please contact me at augiesart.com.

50


51

FINAL

ADVERTISING INDEX

Airbrush Action Back Issues . . .60–61
Airbrush Action DVDs 68–71
Airbrush Action Digital 42
Airbrush Getaway 43–49
Alsa 2
Art Esprit 78–81
Artool 17
Auto Air Colors 15
Blair Scool of Art 3
Coast Airbrush 6–7, 66–67
Dixie Art Supplies 53
Harder & Steenbeck 55
Hot Plates 77
House of Kolor 5
Iwata-Medea 39
Moseart.com 77
Rippin' Clipz 12
Roland GX-24 11
Sata . . . . . .Back cover
Silentaire 83
Sketchme.com 77
Wizard Video Boot Camp 82

KUSTOM CROSSWORD ANSWER KEY

FROM PAGE 14

C	F	M		S	I	P	H	O	N		A	S	T	O
O		A	B		R	O	E		W		M	I	N	I
A	U	T	O		I	W	A	T	A		P	N		L
S	F		D	O	S		T	I		S		G		S
T	O	N	Y			P		D	O	U	B	L	E	
		O		B	U	F	F	E	R		B	E	R	G
S	U	R	F	A	C	E			B				R	
P				R		I	N	K	S		F	O	O	D
R	O	D	S			L	O			K			R	I
A	K			C				S	K	U	L	L		R
Y		L	I	L		D	R	O	P	S			G	T
G	R	A	V	I	T	Y		X		T	E	R	R	Y
U	S	S		P	E	E	R		S	O	L	V	E	
N	V			Z	S		I		E	M			W	E
	P	S	I		T		O	P	A	Q	U	E		P

BLANK BOWLING PINS
$21.95 or two for $39.95
Plus shipping & handling
800.876.2472 (International 732.223.7878)
www.airbrushaction.com

OWN A PONNO MASTERPIECE!
SIGNED, LIMITED EDITION GICLEES!

EXCLUSIVE

Alberto Ponno is the world's leading Formula 1 artist, and this Ferrari-commissioned painting is now available exclusively through *Airbrush Action* magazine.

These signed & numbered limited-edition fine art Giclées are printed on 140-pound Somerset Velvet Fine Art Archival stock.
Size: 28 1/2" x 20". $295! (Plus shipping & handling).

Order Toll-Free
800-232-8998
International Orders: Call 732-223-7878

HOT PLATES COMPANY
FLAT FINISH BLANK AUTO TAGS & LICENSE PLATE ACCESSORIES
Tag Blanks: White or Black Aluminum • Fast Drying • No Prepping • No Sanding • Ready For Paint
Acrylic Mirror • European • Half Highs • Motorcycle • Colored Aluminum
Acrylic Bubble Covers • Metal & Plastic Frames • Clear Plastic Shields
Phone: 888-810-8247
E-Mail: hotplates@verizon.net www.hotplatesco.com

CUSTOM-MADE VINYL STICKERS!
★ Virtually any shape and size
★ Full range of colors available
★ Inhouse design team ready to rock!
CALL TOLL-FREE 800-876-2472

GET NOTICED!
PLACE A CLASSIFIED AD IN *AIRBRUSH ACTION*
CALL NOW!
1.800.232.8998

NEW!
AIRBRUSH ACTION
T-SHIRTS

Large logo on back
*Front of shirt has small logo on pocket

S,M,L,XL $20.
XXL, XXXL $23.

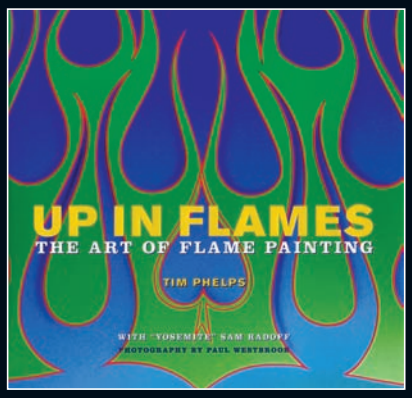
CLASSIC KUSTOM CULTURE LOGO T-SHIRTS ALSO AVAILABLE

EARN $100 an hour! Order Now!
DRAWING CARICATURES
COMPLETE INSTRUCTIONAL VIDEOS!
with Professional Animator Jim van der Keyl

Including the *Classic* One Minute Caricature!
4 Awesome Videos! Buy the 1st three get the last one FREE NOW ON DVD!
CHECK US OUT order online today!
WWW. SKETCHME. COM

Moseart.com
Flakes • Pearls • Brushes
EZ Pour • Videos • Books
Airbrushing Lacquers
NEW ★ SpectraFlair Liquid Silver & Night Glow pigments available
Contact us on the Web or Call Sid
800-628-2194 11-11 Est.

GOT FLAMES?



NEW!

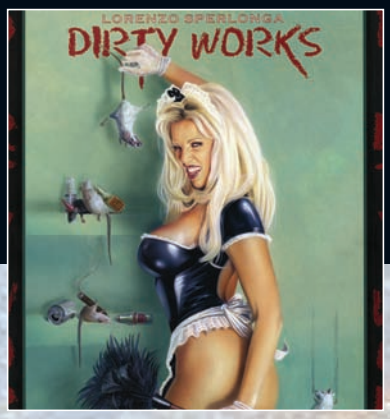
UP IN FLAMES

The Art of Flame Painting

By Tim Phelps With 'Yosemite' Sam Radoff

Profiling 18 of the world's premiere airbrush artists and pinstripers whose innovative styles have pushed the art form to it's greatest heights. Includes beautiful, full-color images of some of their greatest works and the stories behind them.

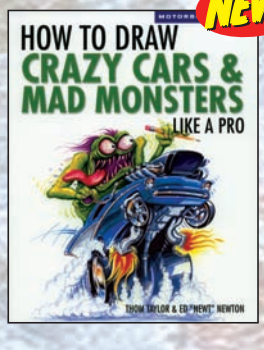
Hard Cover 160 pp. **#BMBUF01 - $34.95**



DIRTY WORKS BY LORENZO SPERLONGA

Lorenzo Sperlonga's *Dirty Works* is a splendid collection of more than 100 paintings and drawings of some of the hottest pin-ups and fantasy images in recent memory. As a bonus, Sperlonga offers a fantastic detailed step-by-step of White Wings, a very sexy angel with, you guessed it, wings! Airbrush Action considers this an absolute bargain and must-have book. Sperlonga will soon be featured in Airbrush Action, with more of his revealing pieces continued on www.airbrushaction.com. 106 pages, full color

#BHM01 - $19.95



NEW!

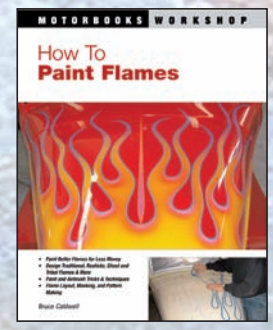
HOW TO DRAW CRAZY CARS & MAD MONSTERS LIKE A PRO

By Thom Taylor and Ed 'Newt' Newton

The award-winning car designer teams with the kustom kulture legend to reveal the tricks and techniques top artists have used to render these wicked autos and snarling drivers!

Soft Cover 143 pp.

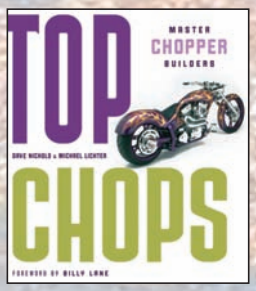
#BHT110 - $19.95



HOW TO PAINT FLAMES

Currently, no form of custom painting is hotter than the flame job. This book explains how to design the best-looking flames for any vehicle, how to transfer designs to a vehicle, and how to apply the paint. The process of painting flames is divided into major segments so the reader can go as far as their skill and confidence will allow. 160 pp.

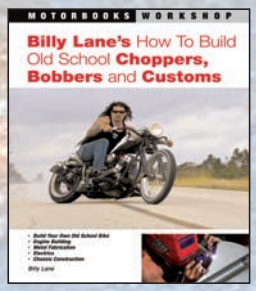
#B137414 - $19.95



TOP CHOPS MASTER CHOPPER BUILDERS

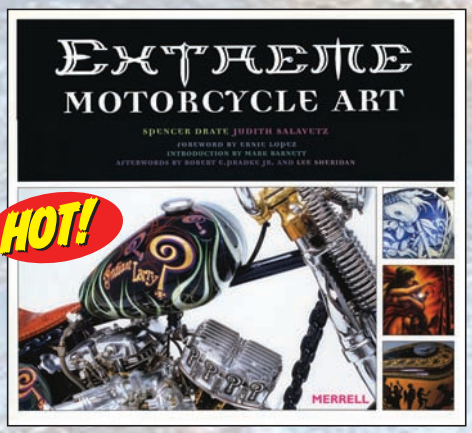
Several of the most popular custom bike builders featured on the Discovery Channel TV show *Biker Build-Off* are featured in this book. The book features stunning photography as well as photos from the builder's personal photo collections. 240 pp.

#BMB9928 - $40.00



BILLY LANE'S HOW TO BUILD OLD SCHOOL CHOPPERS, BOBBERS AND CUSTOMS

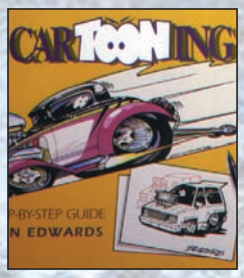
Billy Lane is the fastest-rising star among high-profile customchopper builders, and in this book he offers many of his secrets for building a chopper that will stand out in a crowd. This is the ultimate resource for any chopper builder, a book designed as a step-by-step guide to building any type of custommotorcycle. 176 pp. **#BMB9346 - $24.95**



HOT!

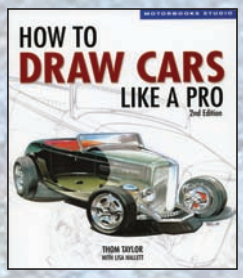
EXTREME MOTORCYCLE ART

This lavish book showcases more than fifty of the top international motorcycle artists, studios, custom bike-builders, and bike shops. It captures the original thinking and stunning creativity that have come to characterize this genre, and finally gives motorcycle artists the recognition they deserve. **#BEM01 - $34.95**



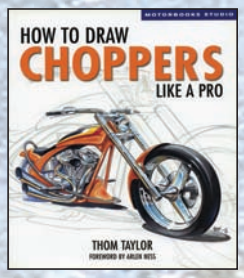
CARTOONING

#BCA901 - $12.95



HOW TO DRAW CARS LIKE A PRO

#BHT107 - $21.95



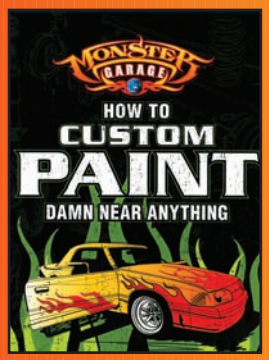
HOW TO DRAW CHOPPERS LIKE A PRO

#BHT108 - $21.95

JON KOSMOSKI'S KUSTOM PAINTING SECRETS

House of Kolor founder shares his more than 40-years experience in the automotive kustom field **#BKU833 - $19.95**

SUPER SPECIAL!!



1/2 OFF

HOW TO CUSTOMIZE DAMN NEAR ANYTHING!

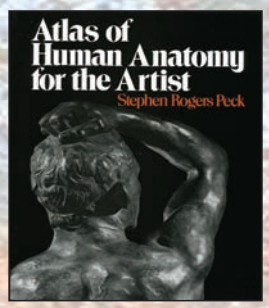
Monster Garage turns ordinary vehicles into mind-bending machines. Jesse James and his crew show you how to customize your car, motorcycle, pick-up truck, & more!

#BM0488 - WAS $19.95 - NOW $9.95

HOW TO CUSTOM PAINT DAMN NEAR ANYTHING!

Learn step-by-step how to apply the base coat & add incredible custom touches like pinstriping, flame jobs, and graphic F/X featuring master painter Craig Fraser.

#BM0489 WAS $19.95 - NOW $9.95



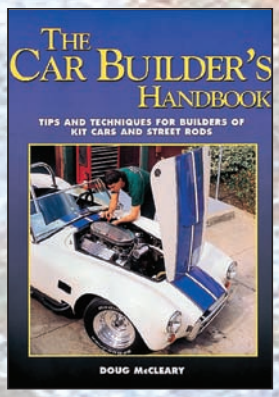
HOT!

ATLAS OF HUMAN ANATOMY FOR THE ARTIST

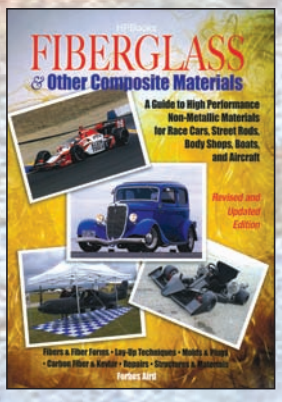
By Stephen Rogers Peck, remains unsurpassed as a manual for students exploring human design. Includes sections on bones, muscles, surface anatomy, proportion, equilibrium, and locomotion. Plus many unique features such as physique, age and race.

#BAHAA - $19.95

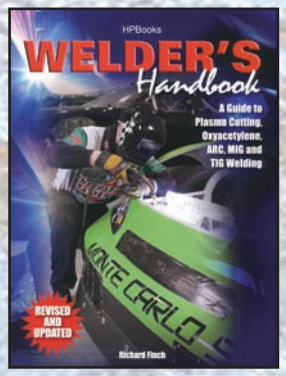
*ADDITIONAL SHIPPING CHARGE



CAR BUILDER'S HANDBOOK
A fully illustrated handbook to guide a novice or first-timer through the process of assembling a full-sized, street legal car or hot rod from a pre-manufactured kit. Subjects include: selecting the right kit, assembly, donor cars, chassis, engine, transmission, and more. 176 pp.
#BHP1278 - $18.95



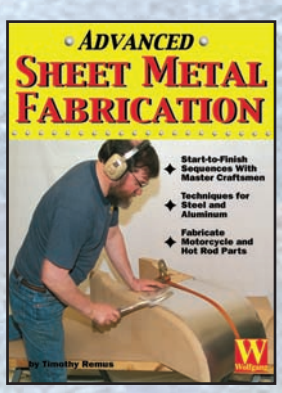
FIBERGLASS & COMPOSITE MATERIALS
A complete guide to the theory, manufacture, construction, repair and application of fiberglass and composite materials, including Kevlar, carbon fiber, and other reinforced plastics. Sections include: Building molds, resins, gel coats, & much more. 176 pp.
#BHP1239 - $19.95



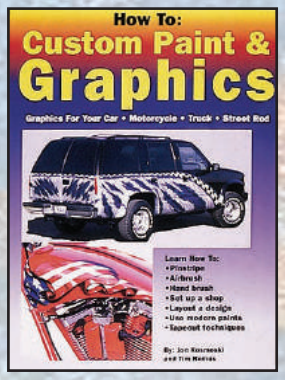
WELDER'S HANDBOOK
The revised and updated classic handbook with the latest information available, with sections on welding, brazing, equipment safety, fitting and jigging, gas welding, cutting, soldering, arc, MIG and TIG welding, plasma cutting, and special welding and cutting procedures. 154 pp.
#BHP1264 - $19.95

SHEET METAL HANDBOOK
Detailed information on how to form and shape sheet metal for competition, custom or restoration use. Chapters include hammer forming tools, terms and equipment, riveting techniques, layout, design and pattern-making. A great companion to the *Metal Fabricator's Handbook*. 144 pp.
#BHP5757 - $18.95

CLASSIC CAR RESTORER'S HANDBOOK
Tons of general tips and techniques on restoring classic and collectible cars. Topics include engine rebuilding, bodywork, gasket making, fuel and cooling system repair, restoring chrome, restoring vintage radios, & much more. 176 pp.
#BHP1194 - $18.95

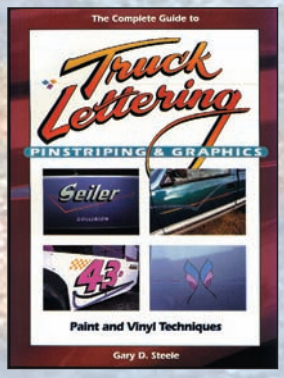


ADVANCED SHEET METAL FABRICATION
Learn from master craftsmen how to form aluminum and steel into the one-of-a-kind parts. This book is lavishly illustrated with quality photographs, as the author takes you through a number of start-to-finish sequences with the finest metal workers in the field. **#BAD312 - $24.95**

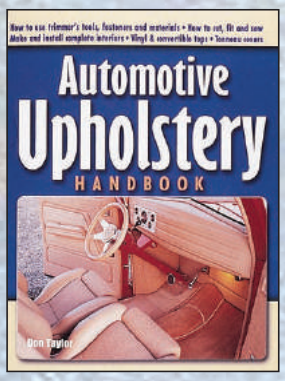


HOW TO: CUSTOM PAINT & GRAPHICS
By Jon Kosmoski and Tim Remus
Jon Kosmoski offers all the information you need to create your own custom flames, scallops, and pinstripes, as well as stencil cutting and mural painting.
#BCU585 - $24.95

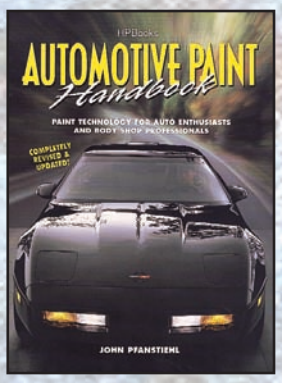
ADVANCED CUSTOM PAINTING TECHNIQUES
By Jon Kosmoski
This intense how-to book is filled with photo sequences and supporting text that explain the best techniques for the preparation and application of custom paint to cars and motorcycles.
#BAD146 - $24.95



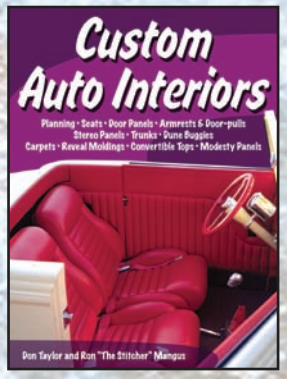
THE COMPLETE GUIDE TO TRUCK LETTERING
Learn many valuable painting and vinyl techniques. Including pinstriping and graphics.
#BC0041 - $29.95



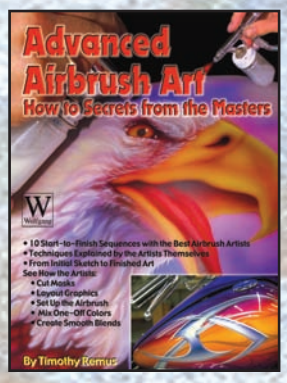
AUTOMOTIVE UPHOLSTERY HANDBOOK - Don Taylor
In this revised edition, learn how to make and install complete interiors.
#BAU006 - $19.95



AUTOMOTIVE PAINT HANDBOOK
"One of the best paint books I've ever seen," says Dale Pearman, National Corvette Restorers Society Book Review. A comprehensive book that covers the entire field of automotive paint technology, from types of paint and how to perform a complete paint job, to advanced OEM factory paint techniques, paint care and inspection. 176 pp.
#BHP1291 - $18.95

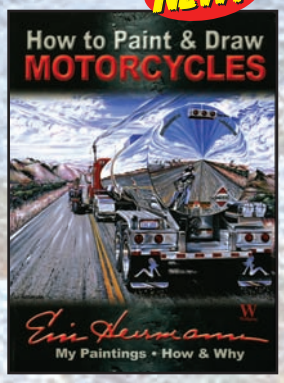


CUSTOM AUTO INTERIORS
Expert trimmers Don Taylor and Ron Mangus share two lifetimes of auto upholstery experience and secrets. Included are more than 800 color photographs of precise step-by-step instructions on how to produce your own exciting and award-winning custom interiors. This is an advanced-level book.
#BCU197 - $24.95



ADVANCED AIRBRUSH ART
A how-to compilation from top kustom artists revealed in great detail. 144 pages; 500 color photos.
#BWP52576 - $24.95

NEW!

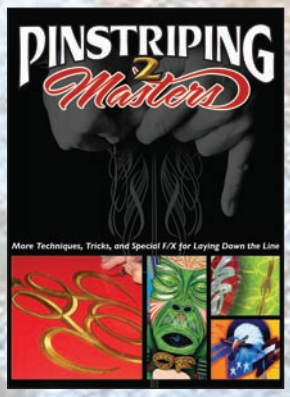


HOW TO PAINT & DRAW MOTORCYCLES
By Eric Herrmann
In this book, Eric shows how he creates the awesome images of bikes that has made him a recognizable name in the industry. Part biography and part hands-on how-to, this book can't miss!
Soft Cover 144 pp.
#BHTPMW01 - $24.95

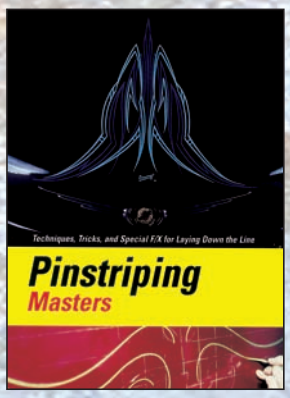
HOT!

AUTOMOTIVE CHEAP TRICKS AND SPECIAL F/X - By Craig Fraser
The most comprehensive how-to handbook on automotive airbrushing and kustom graphics. Kustom master Craig Fraser leads you on a journey to kar kustom nirvana with a book that has quickly become an industry standard.
#BCF099 - $34.95

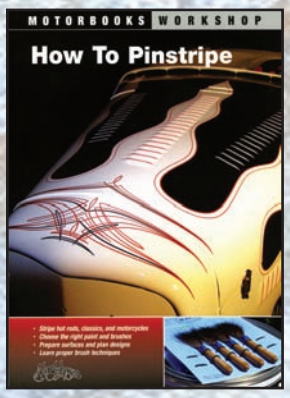
ART esprit LEARN VALUABLE TIPS FROM EXPERIENCED PROS!



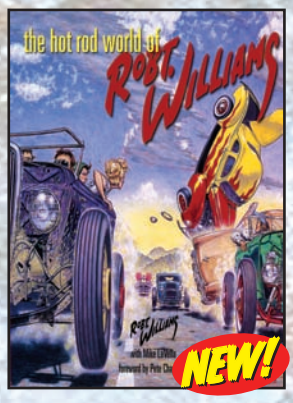
PINSTRIPING MASTERS 2
The Long-Awaited Sequel to *Pinstriping Masters*!
Full-color. Featuring 25 more top international artists, each offering step-by-step instruction,tricks and techniques, plus galleries!
#BPI337 - $29.95



PINSTRIPING MASTERS
Techniques, Tricks, & Special F/X for Laying Down the Line.
Full-color. Featuring 28 top international artists, each offering step-by-step instruction and super tricks and techniques of the trade.
#BPI336 - $29.95

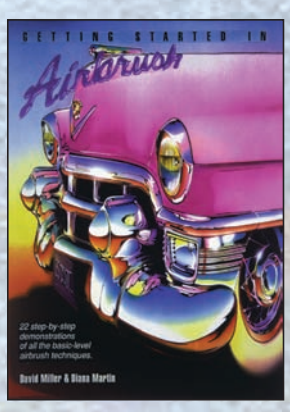


HOW TO PINSTRIPE
In How to Pinstripe, acclaimed veteran striper Alan Johnson teaches you everything you need to know to get started, to further your mastery of the form, or to simply understand how a good design comes together.
#BMBHTP - $25.95



THE HOT ROD WORLD OF ROBT. WILLIAMS
One of the legends behind every fascinating facet of lowbrow/ underground/hot rod/rock & roll culture. A full-on biography and near complete collection of Williams wildest pieces of art from his personal collection. Hard Cover 176 pp.
#BMBRW01 - $40.00

THE SURFBOARD NEW!
Art • Style • Stoke
Follow history, from the first "wave-riding" redwood planks to the vacuum-sealed, technological marvels of today. Beautifully illustrated with historical prints and engravings, as well as the latest surf photography and detailed closeups.
#BSURF - $35.99

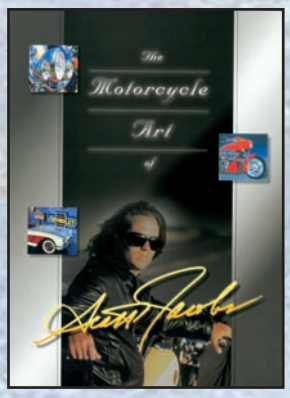


GETTING STARTED IN AIRBRUSH
The perfect gift for any newcomer to airbrushing. Featuring 22 comprehensive step-by-step projects, this book is a must for anyone wanting to establish a complete understanding and firm base in airbrush illustration.
#BGE102 - $24.99

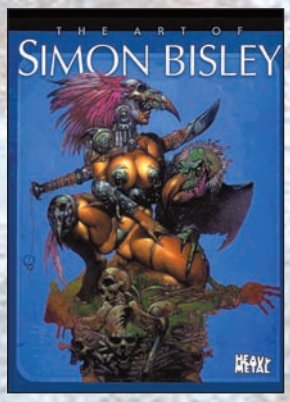
HOW TO PRINT T-SHIRTS FOR FUN AND PROFIT
Here is the updated "bible" of the screen printing industry. This book covers step-by-step T-shirt printing and details techniques on heat transfers, business practices in the industry, and more!
#BHO904 - $39.95

THE BIG BOOK OF AIRBRUSH
Comprehensive, illustrated, and loaded with step-by-step easy to folow instructions, this book is for budding illustrators and graphic designers seeking a basic guide to the art of airbrushing.
#BBIGBOOK - $24.95

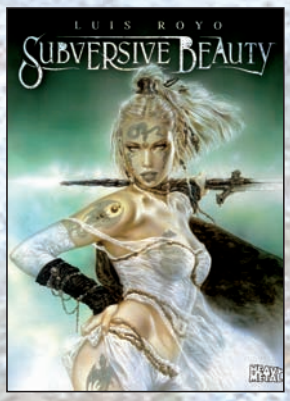
T-SHIRT AIRBRUSHING
Learn T-shirt airbrush techniques from professional artists. Geared for amateur airbrush and T-shirt entrepreneurs with easy-to-follow, visual instructions. Create dynamic T-shirt art—techniques, materials, tools, and equipment are all referenced for each project.
#BTS601 - $34.95



MOTORCYCLE ART OF SCOTT JACOBS
A full-color showcase of the most famous Harley artist in the world. Scott Jacobs's photo-realistic paintings of Harleys on canvas have helped transcend the Hog culture. Hard-cover.
#BSJ001 - $34.95



THE ART OF SIMON BISLEY
Awesome and aggressive fantasy art by the Biz!
#BHM02 - $19.95



SUBVERSIVE BEAUTY BY LUIS ROYO
Breath-takingly beautiful illustrations along with sketches that inspired them.
#BHM03- $19.95

AIRBRUSH ACTION 4
This full-color book introduces a wealth of airbrush images from world-class talent, including Fredrickson, Fernandes, Mayer, Lackow, Lofaro, and many more.
#BA1905 - $34.95

AIRBRUSH: THE COMPLETE STUDIO HANDBOOK
#BAI312 - $24.95

AIRBRUSH PAINTING
#BAI321 - $19.95

***ADDITIONAL SHIPPING CHARGE**

ORDER TOLL FREE: 1-800-232-8998

CHEESECAKE CHRONICLES #1- THE ART OF OLIVIA
#BCH801 - $19.95

LET THEM EAT CHEESECAKE - THE ART OF OLIVIA
#BLE801 - $29.95

SECOND SLICE - THE ART OF OLIVIA
#BSE801 - $34.95

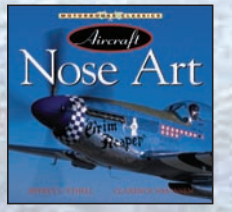
AMERICAN GEISHA
#BAM643 - $29.95

NEW! BY OLIVIA!

BETTIE PAGE - By Olivia
Ozone Productions and the inimitable Olivia—internationally acclaimed pin-up artist extraordinaire—introduces this 80-page full-color, hard-cover book of the delectable 1950's pin-up icon Bettie Page. Bettie Page by Olivia features a forward by Hugh Hefner, an interview with Ms. Page, and comments by Olivia herself. This is the ultimate must-have addition to your art library.
#BPP801 - $29.95

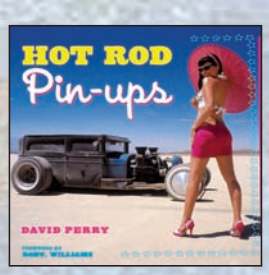
STARS
Considered as one of the greatest caricaturists in the world, Sabastian Krüger brings his amazing talents to this mesmerizing collection of celebrity images. Extra large 10" x 14" hardcover format.
#BSTARS-$34.95

STONES
Over 80 full-color caricatures of the hottest band rock and roll's history. An awesome example of technical prowess. Extra large 10" x 14" hardcover format.
#BSTONES-$27.50



VINTAGE AIRCRAFT NOSE ART - By Gary M. Valant
Here is an unprecedented collection of the unique art that graced military aircraft in World War II and the Korean War. Hundreds of examples are shown in a combination of archival photos and museum collections. **#BVI087 - $24.95***

AIRCRAFT NOSE ART: FROM WORLD WAR I TO TODAY - By Jeffre L. Ethell and Clarence Simonsen
This photo-filled collection takes readers on an extraordinary journey through the hearts and minds of the pilots, crews, and artists who used cowlings for canvas. Stories behind the greatest nose art of all time, including over 400 photographs from World War I, and World War II, The Korean War, Vietnam and today. **#BAI695 - $22.95***



HOT ROD PIN-UPS
144 pp. **#BMB9305 - $34.95**

NAME

STREET ADDRESS (U.P.S. WILL NOT DELIVER TO A P.O. BOX) APT. OR SUITE NO.

CITY

STATE ZIP PHONE E-MAIL

BILL TO ADDRESS (IF DIFFERENT FROM ABOVE)

QUANTITY	ITEM NO.	DESCRIPTION	PRICE

SHIPPING & HANDLING CHARGES - MAY VARY DUE TO POSTAL INCREASES.
CONTINENTAL U.S.: **$7.50** FIRST ITEM; **$3.00** EACH ADD'L ITEM. POSTERBOOKS: **$7.00** EACH.
ALASKA & HAWAII, POST OFFICE: **$7.00** FIRST ITEM; **$3.00** EACH ADD'L ITEM.
CANADA & MEXICO AIRMAIL.* **$12.00** FIRST ITEM, **$3.00** EACH ADD'L ITEM.
EUROPE & ISLANDS AIRMAIL.* **$24.00** FIRST ITEM, **$8.00** EACH ADD'L ITEM.
OTHER INTERNATIONAL AIRMAIL.* **$30.00** FIRST ITEM, **$15.00** EACH ADD'L ITEM..
SOME AREAS MAY BE HIGHER THAN PRICES QUOTED. FURTHERMORE, CANADA, MEXICO, AND ALL OTHER FOREIGN COUNTRIES MAY IMPOSE ADDITIONAL CUSTOMS AND IMPORT DUTIES.
***OUTSIDE THE U.S., ADD $5 TO SHIPPING CHARGES FOR POSTERS.**
***ADD $3.00 TO ABOVE SHIPPING AND HANDLING CHARGES**

METHOD OF PAYMENT
❑ VISA/MASTERCARD ❑ AMEX ❑ DISCOVER ❑ CHECK OR MONEY ORDER

CREDIT CARD NO.

EXPIRATION DATE AUTHORIZED SIGNATURE

❑ **My order is over $100. Send me a $25 Gift Certificate for every $100 in merchandise I order, good towards any Airbrush Getaway Workshop.**

IF YOU ARE ORDERING BY PHONE, MENTION THIS SPECIAL OFFER TO THE OPERATOR.
AIRBRUSH GETAWAY CERTIFICATES MAY BE USED ANY TIME DURING THE UPCOMING YEAR. NON-TRANSFERABLE.

PLEASE NOTE THAT BOOKS AND VIDEOS RETURNED ARE SUBJECT TO A 15% RESTOCKING FEE.
Not responsible for typographical errors.

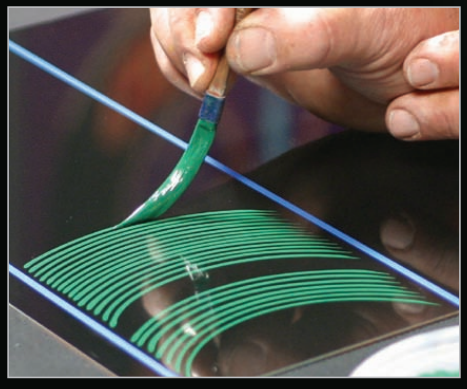
MAKE CHECKS PAYABLE TO **AIRBRUSH ACTION, INC.** *CHECK ORDERS WILL BE HELD FOR 2 WEEKS PRIOR TO SHIPPING.*

SUBTOTAL	
New Jersey Residents Add 7% Sales Tax	
Shipping & Handling See Chart at Left	
TOTAL U.S. CURRENCY ONLY	

TO ORDER BY CREDIT CARD, CALL TOLL-FREE
1-800-232-8998
24 HOURS A DAY • 7 DAYS A WEEK
OR SEND THIS ORDER FORM TO:
AIRBRUSH ACTION, INC.
P.O. BOX 438, ALLENWOOD, NJ 08720
TEL. 732-223-7878 • FAX 732-223-2855

Wizard's PINSTRIPING BOOT CAMP

TRIED AND TESTED! THIS MONUMENTAL 3-DISC SET WILL HAVE YOU ON YOUR WAY TO CREATING ONE-OF-A-KIND LINES JUST LIKE THE PROS!

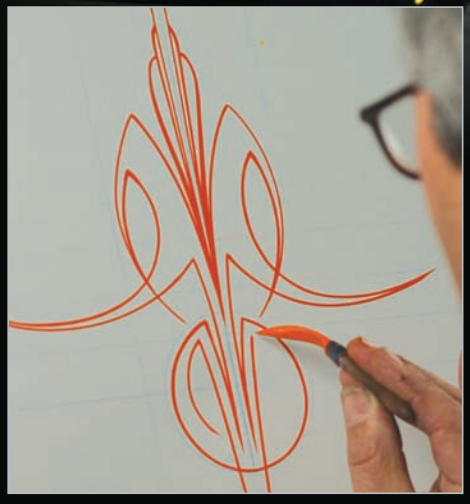


WIZARD'S PINSTRIPING BASICS – D1SC01

Become a master pinstriper with Wizard's revolutionary 10,000-stroke training method. The 10 basic strokes—vertical straight line, horizontal straight line, left-handed "C" curve, right-handed "C" curve, top horizontal "C" curve, bottom horizontal "C" curve, right "S" curve, left "S" curve, horizontal top "S" curve, and horizontal bottom "S" curve—are broken down and demonstrated in complete detail. This is the best and most thorough video ever produced on the fundamentals of pinstriping.

Skill level: Beginner.

Run time: 76 minutes.

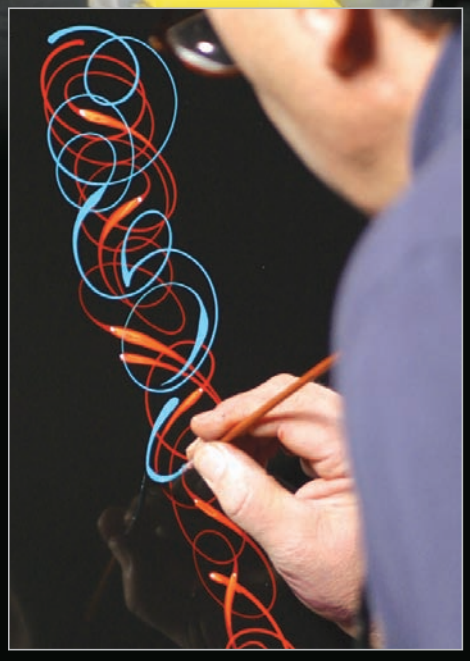


WIZARD'S DAGGER PINSTRIPING – D1SC02

Learn all the strokes necessary to make beautiful dagger style striping designs. This video will elevate any intermediate into a polished pro, and benefit even advanced "pinheads."

Skill level: Intermediate to advanced.

Run time: 105 minutes.



WIZARD'S SCROLLBRUSH PINSTRIPING – D1SC03

Scroll style pinstriping is the fast track to big profits in car and motorcycle custom painting, and Wizard reveals all about how to master this beautiful and intricate art form through a series of designs on panels and a gas tank. This highly detailed step-by-step course is geared toward beginning to advanced artists.

Skill level: Beginner to advanced.

Run time: 89 minutes

$39.95 EA. OR $99.95 FOR THE SET – DVD ONLY! (PLUS SHIPPING AND HANDLING)

AIRBRUSH ACTION • 3209 ATLANTIC AVENUE • P.O. BOX 438
ALLENWOOD, NJ 08720 • CALL 800-232-8998 / 732-223-7878

AIR POWER

from SILENTAIRE Technology

The complete airbrush workstation designed by Terry Hill

★★THE ELITE SQUADRON★★

The Val-Air Silent Compressors are equipped with an AL Compressor Pump (with cooling fins), built-in cooling fan (on most models), moisture trap/filter, line pressure regulator with gauge, tank pressure gauge, coalescent filter (oil removal), air intake filter and safety valve, plus, the air tank is painted on the inside to prevent rusting. Certain units feature wheels for portability with a specially designed handle for ease of rolling. These are the Ultimate Airbrush Workstations!

"When you're ready to soar with the eagles, you're ready for the Val-Aire series from SilentAire Technology."

VAL-AIR 50-24-AL	VAL-AIR 100-24	VAL-AIR 150-50	VAL-AIR 50-T-AIRE
1/2HP, 6 GAL. TANK	2X 1/2HP, 6 GAL. TANK	3X 1/2HP, 13 GAL. TANK	1/2HP, 6 GAL. TANK
2.15 CFM FREE AIR	4.3 CFM FREE AIR	6.45 CFM FREE AIR	2.15 CFM FREE AIR
84-114 PSI OP-PRESSURE	84-114 PSI OP-PRESSURE	84-114 PSI OP-PRESSURE	84-114 PSI OP-PRESSURE
SHIPPING WEIGHT: 65 LBS.	SHIPPING WEIGHT: 110 LBS.	SHIPPING WEIGHT: 160 LBS.	SHIPPING WEIGHT: 70 LBS.

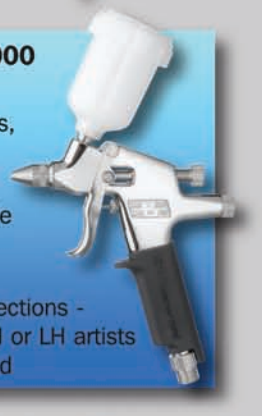
CALL 1-800-972-7668

Circle Reader Service no. 49

SATA the finest selection for creative ideas

Superior Spray Guns = Superb Results

SATAgraph™ 1 & 3 airbrush
- Double action trigger system
- Variety of nozzle sizes
- Extremely fine lines and points
- Gravity and siphon fed versions



SATA® dekor™ 2000 artbrush®
- Perfect for hobbies, graphics or vehicle designs
- Round spray nozzle sizes from 0.2 to 1.0mm
- Two air inlet connections - both suited for RH or LH artists
- NEW! Nickel plated

SATAminijet® 4
- Wide range of applications from design to blending
- Wide selection of nozzle sizes from 0.3 mm to 1.4 SR
- Designed for right or left handed painters
- QCC™ - Quick Cup Connector™
- Waterborne ready

Colored Air Cap Ring made under U.S. Patent No. D-459,432

SATA

Exclusive Independent Nationwide Distributor of SATA Products:

Dan-Am Co.®

Toll Free 800-533-8016

www.satausa.com • e-mail: prod@satausa.com

Mike Ellwood
Twisted Designs Airbrush Studio

"I know when I use my SATA Spray Guns, I will get the results I want each time."