

AIRBRUSH TECHNIQUE

www.airbrushtechniquemagazine.com

ISSUE #15

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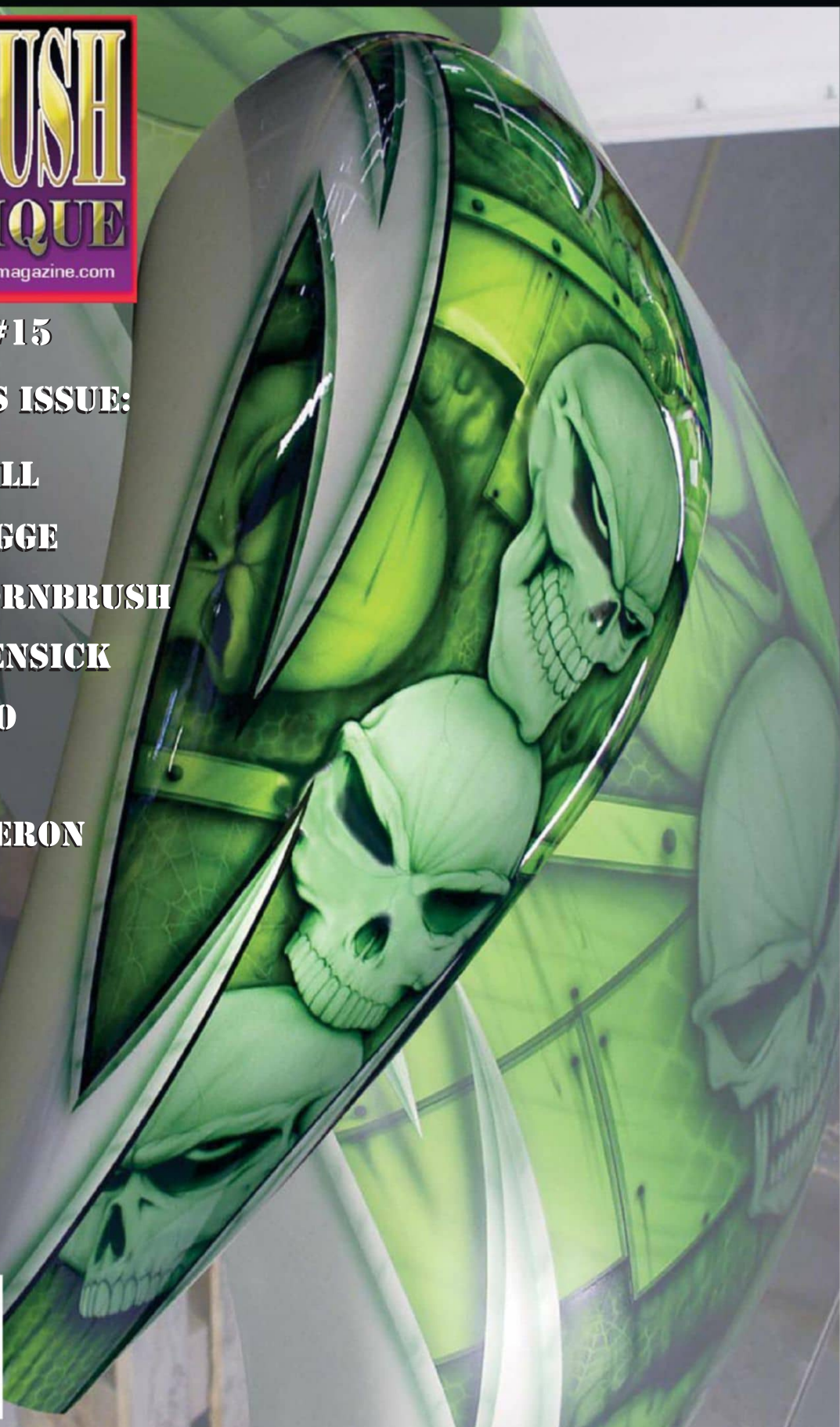
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JAMMER

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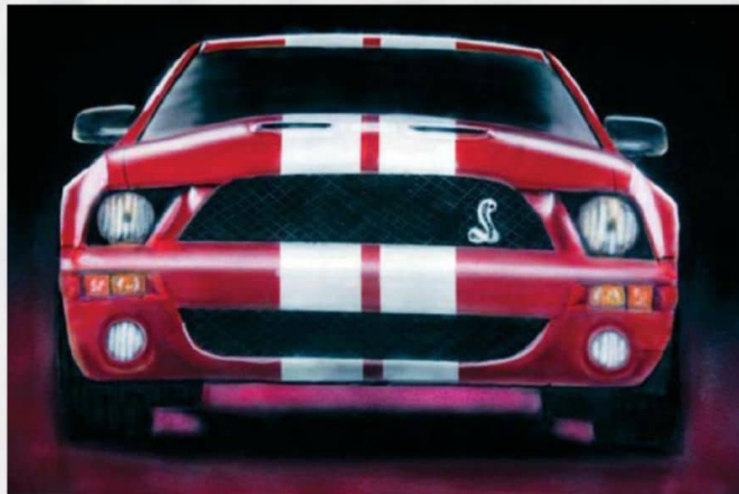




We had a little challenge project, contest on the Airbrush Technique magazine forum web site, www.airbrushtechinque.com, pictured here are four of the T-shirts that where completed as part of that challenge. The challenge was to come up with an Airbrush Technique shirt design that others could airbrush easily at home. From left to right on top the shirts where done by Darla Hagensick, Luc Boivin, Kimmo Jurvanen and the design just to the left was done by Jammer. You will find very good step-by-step directions on airbrushing Darla Hagensick's design on the forum at www.airbrushtechinque.com. This paint challenge is on going so if you have a good design idea please share it with everyone by posting it on the magazine forum.



tank by John Avila



T - shirt by Jeff O



flaming skull by Brian Foreman

To submit your art work to appear in the reader's gallery of Airbrush Technique magazine you can post pictures of your work on the magazine forum at www.airbrushtechinque.com or send it to Airbrush Technique 5378 SE 13th Ter Ocala, Fl. 34480



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Frank Brugge	page 1
Luc Boivin	4
Dan Bizzaro	8
Marge Cameron	11
Carl Tyndell	13
Carlene Dornbush	17
Jammer	19
Neil Roth	20
Blair Elliott	21
Darla Hagensick	22
Harrydidit	25
Gary Fredericks	27

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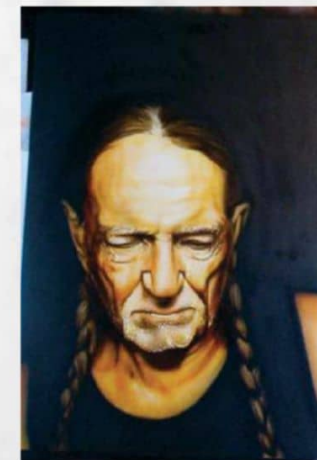
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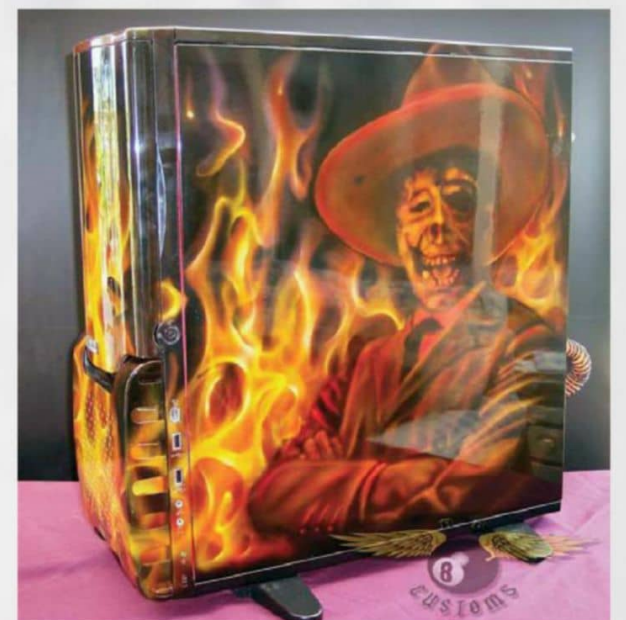
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Welcome to issue #15 of Airbrush Technique magazine I hope you find this issue entertaining and that the articles help you improve your airbrushing, kustom painting skills. For those of you new to airbrushing, kustom painting I publish free On-Line basic airbrush lessons and helpful info on my web site www.howtoairbrush.com. I add articles geared toward those brand new to airbrushing too that web site as often as I can so you might want to check the site often for updates.

A big thank you goes out to all the artist that contributed articles to this issue of Airbrush Technique. Now it's on to issue #16 if you have an article or pictures of your art work you would like published here in Airbrush Technique magazine you can contact via the magazines artist forum www.airbrushtechinque.com, Don Johnson



Willie by Len Cochrane



one hot computer custom painted by Rick Bovill



The making of “Touch of a lioness”

By Frank Brugge
www.flyingart.be



In the next steps I try to make it as clear as possible how I went about rendering this painting.
This painting has a size of 23” by 31” and the materials that where used: Canvas with gesso, pencil, acryl paint by Magic colour and Golden, X-cato knife, eraser pencil and a Devillbiss 63A airbrush.

Step1 I decided to make this painting with a painted border so after I prepared the canvas with two layers of gesso, I taped the outside of the canvas and painted it with a brush.



Step2 With pencil I made the sketch of the lions and then I started with transparent black to paint outlines.



Step3 The result so far....



Step4 ...and a detail of both heads.



Step5 With a mix of ochre and brown I started to build up layer by layer the body colour of the lions.



Step6 The hairs of the lion I painted at this stage of the painting just to get the basic colours in place, the details will come later.



Step7 A detail of the lions ears, still with the same colour mix and taking care that the airbrush is now closer to the surface so the hairs will become sharper.



Step8 Ok...this stage is finished, the result so far...The hair of the lion has more detail then in step 6.



Step9 Before continuing with the lions I first will finish the background, also with transparent black I painted some shadows...



Step10 ...and now to add some colour with a mix of brown, yellow, ochre and red.



Step11 Also layer by...



Step12 ...by layer until I am satisfied with the background colour.



Step13 Now the details...with a sharp knife I scratch the hairs on the lions body...this takes some time. Important thing here is that you take care of the direction you scratch the hairs so it will have a natural look.



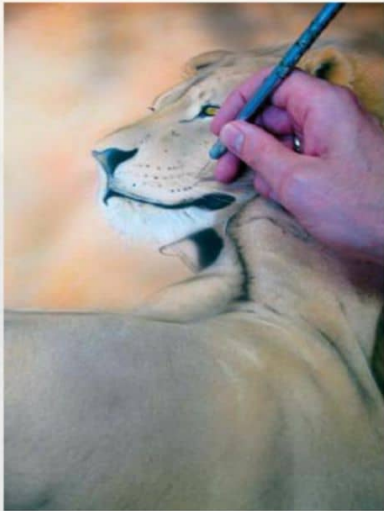
Step14 Now the details on the lions head, also I used the scratch method, but with some dark blue I bring on slightly some more shadows on the lions head. Also the inside of the ears, the nose and the mouth of the lions I give some more dept with blue.



Step15 The result so far...



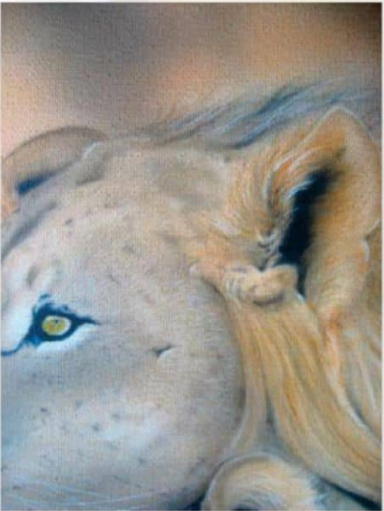
Step16 With an eraser pencil I bring on some highlights on the lions hair.



Step17 And the lion's moustache I scratch again...



Step18 With the colours I used before in step 5 I airbrush the lions again so that the hairs I scratched before will be filled up with that colour, this I will continue till I'm satisfied with the overall colour of the lions.



Step19 + 20 Detail of the heads...



Step21 And the final result.



Sin City T Shirt

By Luc Boivin

Airbrush, paints and other materials: Iwata HP-SB Plus, HP-C Plus, Eclipse SBS. Acrylic paints: Createx opaque and transparent (mostly transparent used), Createx Extender. Paintiing surface 100% cotton medium white t-shirt. List of other material/ accessories used: Clear acetate for hand made shield, stencil cutter, standard masking tape (beige), 3" and 1" in width, X-acto # 11 blade, Artograph Tracer projector, spring type paper clips. Note that an air mask was not used because work was done mostly outside in open air.



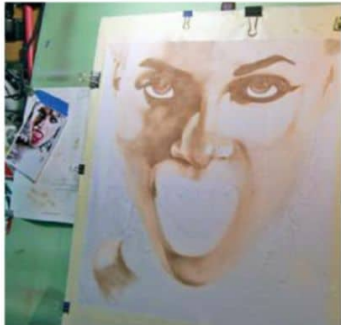
Using a projector and a good clear photograph, I transferred the main defining lines onto the fabric using a 6B lead pencil, making sure not to press to hard since you don't want the lines to show thru the light coloured paints. Another good practice is to use water based colouring pencils, choosing one that matches the colour of the element you are tracing. (To verify your tracing progress, especially if the lines are drawn light, and to make sure you don't overlook tracing some important features, an easy thing to do is simply turn the light back on) The t-shirt is stretched over thick rigid cardboard with the sleeves nicely folded in the back to avoid creating unwanted bulges. Take the time to align the collar with the center of the board. Make sure not to over stretch or you'll end up with a distorted image when you unclip it at the end. I stretch it to the point that when I run my hand over the fabric with a slight pressure, the fabric is tight to the board, not loose and not making any creases. Make sure, the fabric is stretched equally on all 4 sides. I used standard office paper clips to pinch the fabric onto the board. Prior to penciling in the main lines, the fabric was prepped using a 50/50 mixture of Createx Extender and water to spray the entire area to be painted. It is then dried and heat set for five minutes using a hot iron over a pillow case; careful to keep the iron moving. This helps eliminate, as much as possible, the unwanted "fuzzies" resulting from overspray catching on slightly raised fabrics hair.



Using a long straight edge I draw lines to set the boarders of the painting area based on the reference dots previously placed during tracing with the projector. This creates an invisible box outline around the subject. Using masking tape and following the straight lines, I then proceed to cover the entire perimeter of the painted area to protect from overspray and to give a crisp painted edge.(Make sure to press down hard on the tape edge to avoid paint bleeding) Don't install the clips over the masking tape like I did on the sides; as this will result in glue from the tape transferring onto the fabric. This is especially true if your project will last a couple of days and if the weather is warm.(which is what happened in my case, I got a scary surprise when I removed the masking tape at the end) Luckily, I was able to remove all of the glue using some lighter fluid. It gave me a good scare, but this can easily be avoided if the clips are on the fabric directly and the tape goes over like I did at the base of the shirt. If your subject is small enough or self-contained like a sport logo for example, the above steps are not required. If you want to obtain very clean and straight edges to frame your work, then masking is a must.



I started off by using flesh colour paint with some extender (2 drops approx. for 6 drops of paint. I always used this mixture for all my colours to create the shapes and to start giving a sense of depth. I apply more paint in the darker areas. I prefer starting off with this very light colour because I find it helps me build my subject and if I'm slightly off for whatever reason I can easily fix things at this point. I work with more or less 45 PSI of air pressure. Because I'm using a very light colour no mask is being used to protect from overspray. The dark colours of the background will allow me to redefine the contour of the face at a later stage even though I try to stick to my lines as much as possible. I work close to the fabric with my airbrush to do the edges, and I always work with the crown cap removed, allowing me to get very fine lines and allowing me to see where I'm aiming.



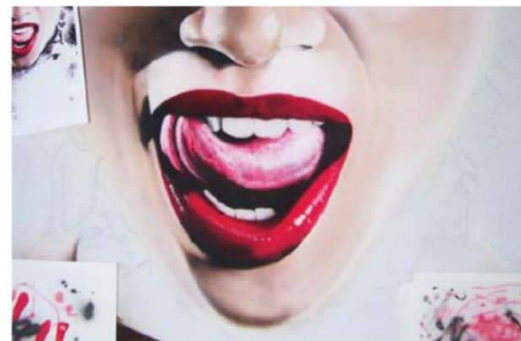
Using a transparent light brown with extender I start to define the darker areas always starting with the lighter values and gradually working the entire face area using the photo as a reference. Remember to work gradually you can always add paint if you're too light but if you're too dark well I think you know the rest. I basically work on the darker zones making sure to make smooth transitions with the lighter areas. This is very important since this is a face and you don't want to have hot spots! I pay close attention to my reference picture to make sure the values are OK. I used a small hand held shield to create the hard edges like the underside of the nose, and a circle template for the eyes. I got some comments from some fellow airbrush artists regarding the highlight on the left side of the nose, telling me that the nose looked liked it just finished 15 rounds of boxing! I agreed with their comments, but that's really the way the photo is. I also feel that because the painting is not advanced enough, it is very easy for the eyes to be drawn to this particular area. I decided to leave it as is because I could always soften the edge at the end if it still looked like a fat nose! I make an effort not to spend too much time in any given area. Remember to step back from the painting and observe your progress to see how it's all taking shape. You want to have the entire face progress at the same time.

Here I have the light brown completed and you can see the face and its features taking shape. It's almost like painting a monochromatic painting and applying the proper values accordingly. I even painted the areas where I know the colour is going to be close to black like the area of the eyes for example.

I apply a slight fog of pink over certain areas of the skin prior to starting with the darker colours. Always work from light to dark colours. Using a transparent dark brown I worked on the chin area and the shaded portion of the face. I then added some black to my dark brown to obtain the darker colour needed to work the eyes. Here I'm very careful not to have any overspray on the lighter areas so I work very close to the fabric (+/- 1/2"). When I spray I try as much as I can to aim the paint spray towards the surface to be painted as opposed to outwards to an adjacent colour. I always work from the edge towards the inside similar to when we played around with colouring books when we were young, taking great care not to go over the perimeter line!

I decided to temporarily move my painting setup outside in the shade on my backyard deck. With the nice hot weather we were having I simply had to try airbrushing outside, and aside for the odd fly or mosquito I enjoyed the experience very much.

The dark brown/black colour is now completed for the eyes and eyebrows. When doing the eyes I made sure to not fully cover the light brown underneath to give some depth to the eyes. The white of the eyes is the actual white fabric. I'm careful not have any overspray in those areas. I didn't do the eyelashes yet because I plan on doing those with the hair at the very end.



For the tongue I started with some pink to define the lighter portions and where the highlights will be. Here it's all free hand work; I'm paying close attention to the reference photo to pick up all the small details and to try to match the textures as much as possible. This is a very important feature of the portrait because of its contrast to the adjacent colours and because it's smack down the center of the painting. I then proceed with the paint mixture for the colour of the tongue. This is a mixture of both the fluorescent red and hot pink as well as some flamingo pink and a touch of red. I then come back to do the dark area inside the mouth using the same colour used for the eyes.

Here is a close up shot of the completed tongue. I came back with some diluted white paint to create the highlights. This helps to give the effect of texture since the tongue is not a smooth surface. I work very close to the fabric and I vary the amount of paint to create various intensities in the highlights. I use a bit of grey to the underside of the tongue as well. I pay close attention the sharp and smooth edges between the dark and the light areas. I started defining the shaded area on the lips prior to painting in the red of the lips.

Here are a few pictures showing my exterior setup. I used an artist's easel that I had. I found it a bit wobbly but liked the feature of being able to adjust my painting surface to various heights. For a side table for my paint and airbrush, I used a mechanic's tool tray that is often used for working on car engines. The outside temperature was close to 85°F in the shade, but, I was able to keep a close eye on my son playing with his friends in the pool, and even once in a while, I would go in for a quick dip too cool off before returning to my project. Now that's my kind of studio! I noticed that because of the very warm weather, the paint in my airbrushes would dry much, much quicker. I often work with 2 or 3 airbrushes at the same time, so to work around this problem, I made sure to use the covers over the paint cups of the airbrushes which resolved the issue. Depending on the amount of paint in the airbrush, it's always a good practice to use those covers so as to avoid paint spills onto your work if you move too fast.

I started painting the lips using the same mixture of colours I used for the tongue, but added some red and fluorescent orange. I made myself a shield for the outer edge of the lips using an acetate sheet which I cut using a stencil cutter. Once in place, I only use it to drop a light coat of paint to get a crisp outer edge. With the shield removed I work on getting the paint into the fabric starting with the perimeter edge. To create a nice smooth and consistent line make sure to hold your airbrush with both hands while leaning the non trigger hand up against the painting surface to give you some stability. The key here is to be comfortable. I have practice sheets all over, these are essential in making sure your airbrush is working perfectly. I always try it out before shooting paint on the real thing. I added some white highlights on the nose, upper lip below nose, dots in the eyes, right side of face and below the eye, after I applied a quick fog of transparent golden yellow mostly in the darker shadowed areas.

I then added the shade on the lips using just a bit of black paint to avoid any hot spots. Only one shot at this with the black so you want to lay it down as thin as possible and make more passes until you have it just right. I also try to create some texture to the lip. With the opaque white, I add the highlights on the lower lip. Have to work close to get this fine and detailed.



For working the background as well as the earrings, I set the painting horizontally on the easel making it much easier to paint. Make sure to have as much of the completed portion of your work as possible above your work area. This way you avoid any accidental paint spillage. I find I work better with horizontal side to side movements to lay down paint as opposed to working vertically. I used black to work the shadows and the entire background around the earrings. This part takes longer to do because I have to work around the contour of each earring as well as between the small hanging shapes. I'll do the smoke later by adding some white on top. I used a hand shield to protect the face from overspray and to get a smooth contour. I have to be honest and say that half the time I was working the shadows around the earrings and neck collar; I did not have a clue as to what I was actually painting! I was simply following my earlier markings. It's only when I stepped back that the metal studs and the details of the collar became apparent to my eyes. So paint what you see and not what you think you see!



With the painting set on its side, I completed the black background on the right side with still a bit of detailing to the neck collar to do. I don't want to cover the entire area in the lower right side with paint, because I want to leave room for the Sin City logo. Using an acetate sheet and my stencil cutter, I make myself a shield with the letters of the logo cut out. I placed my shield to locate the top of the "sin" portion of the logo, to help me figure out where to stop applying paint in the collar area. I'll complete the logo it when I remove the masking tape at the end.



I fixed a small error at the edge of the lip with some white. While still using white, I added the smoke in the background. I can spray white all over the earrings and this is why I kept them for last to avoid having to work around small details. It's OK to have the white paint go on the white fabric. The original picture has some rain coming down at an angle from the left side but I decided to leave this detail out.



With some black and grey, I completed the right side of the neck collar. The earrings were painted using some grey, white and a bit of red oxide. In the end, I came back with some white to work on the highlights.



I added white to the eyes to get rid of the slight overspray and to get sharp edges with the dark adjacent colour. I then fixed the teeth by painting them with some white and doing the shadows with a very light grey. I applied a minuscule amount of paint between the teeth with my needle almost touching the fabric for this process. With very small details like this, I usually bring down the air pressure to around 25 to 30 PSI max.

I gave it a matte gloss coat, and heat set it for 3 to 5 minutes with a hot iron and a pillowcase, careful to keep the iron moving. Kind of wish I had it on canvas! I haven't worn it yet and I'm not sure I ever will!!! I might just frame it. This was my first experience doing a portrait on t-shirt, and I learned quite a bit from the experience. At least for me, the one thing I noticed the most is the confidence I gained controlling the airbrush. This I believe is due to the difference between working on a t-shirt using shields very sparingly, and lets say, an illustration board. This is probably because the t-shirt is more forgiving to paint. No need to worry about those nasty spiders!



MONEY TO BURN

By Dan Bizzaro

Dan Bizzaro started airbrushing commercially in 1974 restoring old photographs. This led to a thirty-year career working with all the major advertising agencies for clients like Revlon, L'Oreal, Coach, Nine West and Joe Camel for R.J. Reynolds. His celebrity roster includes Shania Twain, Cindy Crawford, Melanie Griffith and Halle Berry to name a few. In 1994 he traded his airbrush for a computer stylus and tablet and made the move to digital. On a trip to a car and motorcycle show with his son's he took notice of airbrush art on both bikes and cars and thought, "Hey I could do that." He once again picked up the trusty airbrush after doing some research and finding new

paints that weren't as toxic as lacquer or enamels. "Merging traditional art with digital has opened new avenues for me. Now I can design on the computer, print it and use it as masks to airbrush onto a motorcycle." The new paints have also opened up other area to explore creatively. "Colors can change and shimmer right before your eyes. There are an abundance of tools at your fingertips, and using them creatively opens new possibilities for the artist."

E-Mail dbizz38329@aol.com You can check out more of Dan's work in the gallery at airbrushtechnique.com



A customer wanted his bike painted entirely with one thousand dollar bills, not one of your everyday requests but interesting. Thinking how the heck am I going to do that I came up with this technique using water slide decal paper.

I found a picture of the thousand-dollar bill on-line and saved it to my computer from there I opened it in Photoshop.



In Photoshop mask out all the lighter areas of the bill, sharpen it, add some flames and assemble it to fit 8 x 10 since that is the size of the decal paper. When assembling the images in Photoshop keep in mind that they have to butt up next to each other. Print the images on the clear waterslide decal paper and cut out the extra paper. Make extra decals because some will get damaged when you transfer them onto the tank.



Airbrush the tank a light green color close to the color of money keeping it just a shade lighter as later you will be going back over it with a darker green. I used Createx Auto Air for my project for its ease of use. Using Intercoat Clear I applied three coats to the decals and one to the base color of the tank.



Because of the compound curves of the tank some areas had to be mortised into the tank. The lighter areas are blank and will be filled in with the decal pieces pictured. The red lines are to illustrate where all the butt joints are located with all the decals in place.



Now to apply these decals cut a hole in the waterslide where it fits over the gas filler hole in the tank. Work one slide sheet at a time. Place the decal in warm water for a couple minutes until it slides easily on the backing paper. The tank and decal should be warm to help the decal stretch over the compound curves of the tank. Wet the tank and slide the decal onto the tank. Using a sponge squeegee the decal into position. This takes patience and finesse; if you are too rough or stretch it too much it will tear. Let the first decal dry before attempting to place the second decal.



With all our decals in place we'll now add some color over the entire tank. Mix up a light green money color and lightly spray it over all the decals; this will knock back the blacks in the decals. Next we'll use an iridescent green mixed with just



Now I'll make a shield out of acetate to help add drop shadows to the bills. To attach the shield to the tank I use a hole punch to make holes along the edge. Lay masking tape over the holes, press the shield into place and the masking tape sticking thru the holes will stick the shield to the tank.



Intercoat clear the tank after you finish the shadows; let it dry and lightly scuff the surface preparing it to freehand airbrush the fire. The edges on the decals are very thin so after you clear coat the tank there shouldn't be big edges you'll have to deal with. There you have it I hope this presented you with some ideas you can use on your future airbrush, custom-painting projects.



The finished tank.

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Q & A With Featured Airbrush Artist

MARGE CAMERON

Marge did such a great job with her how to article in issue #14 we thought you our readers would like to know more about her.

My name is Marjorie Cameron, but everyone calls me “Marge”. I’m married and have been living in Salem, Ohio, since the fall of 2003, to be near my husband’s family and raise our baby daughter. My own family is a bit scattered, but most of them are still in Wisconsin, my home state. And yes, I love cheese!

When did you become interested in art and when did it become a passion with you?

I guess I’ve been interested in art since day one. My first word was “free-ee”, which meant “pretty”. I loved to draw on the walls and furniture. It wasn’t a consuming kind of thing until my high school years, though. I would hole myself up in my room and draw pictures of big cats and dragons and never know an entire day or night went by.

What sparked your interested in the arts? (art show, books, movie, friend, family, teacher?) At what age?

There were a lot of people influencing my interest. When I was about 10, my uncle was in a play about Harvey the Rabbit. They needed a portrait of a stately gentleman rabbit in a vest, and they asked me if I would do them the honor of painting it. I was beside myself with rapture when I thought of all the people who might see my painting up on stage. I pretty much knew by then that I wanted to be an artist when I grew up.

My parents also played a big role. I think I was in junior high when my dad started taking the family to Wausau once a year to see the Birds In Art show at the Leigh Yawkey Woodson Art Museum. Walking through the sculpture garden into the galleries was like a holy man walking through the Vatican, I suppose. I was in awe of the artwork. I still try to go when I can, but it’s a lot harder these days.

Is the rest of your family artistic?

There’s a lot of artistic talent in my family, both visual and musical. My father is a photographer, and my mother can sew the most beautiful things. Many of my relatives are or were accomplished musicians. Drawing, music and writing all run deeply on both sides of the family.

When you started out it looks as though it might have been more in the fine art than airbrushing, correct? Did you go to art

The following are some questions we put to Marge and her answers.

school or where you self-taught?

A little of both; I had won a partial scholarship to the School of the Art Institute of Chicago, but couldn’t cough up enough dough to go. So I went to my local college at the University of Wisconsin – Eau Claire to pursue a Bachelor’s Degree in Fine Art. That was pretty much a love/hate relationship. I had to take semesters off all the time to work and save up more tuition money. This didn’t go over too well with some of my instructors. I finally got so frustrated, I quit for good my senior year. My favorite professor, Anders Shafer, taught me more than anyone else, and was the only one who fully supported and understood me. It was his belief in my abilities that kept me from completely giving up a career in art. Unfortunately, no college classes ever taught me all I had to learn the hard way about actually make a living with art in the real world. Experience has been the best (and toughest) teacher.

What did you start your career as an artist painting, subject matter?

Well, I had hoped it would be wildlife paintings in galleries and scientific illustrations in books. That’s all I did, plus fantasy stuff, when I painted for myself. I sold a few drawings of mythical critters at summer art fairs, but I never made a career of it. My first “art career” money was after I started shooting t-shirts. I realized I could get \$50 to \$200 to paint wildlife and pet portraits on sweatshirts and people’s jackets. Getting a hundred dollar bill was like hitting the lottery back then.

What inspired you pick up the airbrush?

Same things that drive most college kids... sex and money! Seriously though, there was this guy, Mark Nelson, in my advanced oil painting class that I always thought was kind of cute. He heard me arguing with my instructor about having to work instead of spending time in the studio, so one day he asked me if I wanted to learn how to airbrush during Christmas break. He and this other guy were going to apply for jobs painting shirts down near Chicago over the summer. He said it was good money, enough to cover several semesters at once, and thought that maybe I’d like to try out with them. I jumped at it. I didn’t even know what an airbrush looked like, but at least I was going to get to hang out with the cute guy!

How did the jump from fine art to painting motorcycles happen, how and why?

Wow. That’s a long one. Short version goes like this. Girl learns to airbrush, sort of. Girl fudges her way through interview, gets hired and actually goes to Gurney, IL, to shoot shirts at Great America. Girl learns to airbrush FOR REAL while there. Girl goes back to school to do “respectable fine art”. Girl runs own Christmas booth at local mall with boy from art class. Girl gets disgusted with “respectable art” attitude and drops out of school with boy from art class. Girl moves to Minneapolis with boy and works a summer at Valley Fair doing more shirts. Summer ends and girl goes broke. Girl takes job in seedy detail shop airbrushing on lowriders and bikes with 1 Shot for several months. Girl never gets paid. Girl gets a “real job” in circuit boards, but finds a high end auto restoration shop in the suburbs to paint at on her days off. Girl learns the finer points of automotive mural painting, gets to work for high end clients, and realizes that some day she could maybe have her own shop. Girl moves to California to work as an engineer in Silicon Valley and doesn’t do much airbrushing for a few years. Girl gets hitched and moves to Ohio and FINALLY gets to open her shop full time to paint people’s rides. (Yeah, that’s the short version.)

Once I knew how it felt when a client flips out to see his custom artwork for the first time on his prized motorcycle, and once I saw how happy I can make him and how proud he can be of his idea actually on his bike, I knew that for me, there was no going back to the concept of quiet galleries and paintings simply for art’s sake. I’m 100% addicted to the emotional response. What can possibly be better than getting paid to make someone’s personal visions come true?

What if any artists have influenced you, your style of painting? Robert Bateman, big time. Also Salvador Dali, with his hard edged, rich colored surrealism. I also love the contrast and drama of Ansel Adams and Simon Bisley. And of course, there are so many excellent airbrush artists, but Vince Goodeve is probably my favorite.

If you where granted three wish’s as far as your artistic career goes what would your wishes be?

Other than the knee-jerk answer of fame, fortune and fun, I would have to say primarily to never stop improving my skills and learning new things. Ya might as well get busy decomposing once you’ve stopped doing that. #2 would be to always have the time and opportunity to do the projects I really want to do, big or small. (Okay, so 20 seconds on a show with Foose or the Tuttles would be unbelievably cool.) #3 to share my knowledge by teaching the next generation of gunslingers. Part time college instructor would be a dream-come-true, with classes at the shop for working folks on the weekends and evenings. Besides, it would be nice to retire my little biz to an apprentice some day.

What advice do you have for those just starting out in airbrush-

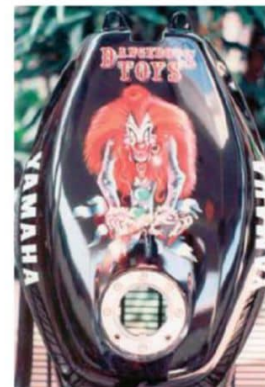
ing?

PRACTICE~PATIENCE~PERSEVERENCE!

~ There’s no physical way to practice too much. If I hadn’t had to learn to swim by launching myself from the boat, I wouldn’t be able to airbrush even half as well today. Do it in your sleep, if you have to. Take a class, buy some videos and books, subscribe to mags, even hang out at a local shirt shop. You can learn a lot from watching as well. Even if you want to do only fine art or customize racing bikes with your airbrush, you really ought to learn to do t-shirt lettering. Just about every skill you need to master the airbrush can be learned in lettering: fine lines, various strokes, soft fades, speed, distance adjustments, color blending... It’s all right there, to be absorbed and applied elsewhere. Then, once you can use the tool, you can focus on developing your own style.

~ Be patient. You’re not gonna learn overnight. The airbrush is a tricky tool. It can get so frustrating when what you’ve just slaved over doesn’t look anything like it was supposed to. That was a really hard part for me. I wanted instant perfection for everything I did.

~ No matter how frustrated you get, DON’T GIVE UP! I can’t count the number of times I wanted to just scoop up all my equipment and throw it in the dumpster. The only thing that kept me from doing it was the time and money I’d already invested. Many things will make you want to quit, and not just when you’re a beginner: unruly brushes, bad paint, impatient customers, no cash for supplies, disapproving family members, broken compressors, time or space constrictions, PMS... Man, you name it. If you really want it bad enough, though, you’ll find a way to work through it.





"Toxic Green"

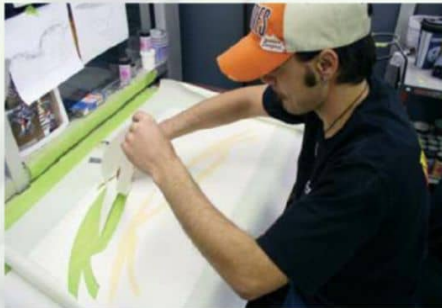
by Carl Tyndell

Carl Tyndell is the Director of Creative Services at Rucker Performance of Fort Worth, TX. He develops the designs for Rucker Performance motorcycles, parts and graphic paint schemes. Carl showed a passion for art and motorcycles from an early age. He started riding at the age of ten and has spent more than 18 years in the airbrush industry. As a promising young entrepreneur, he established his own business airbrushing

apparel and cars. He gained a diverse background in design using multiple mediums as his canvas such as automotive art, ground metal paintings, murals, apparel and motorcycles. Prior to Rucker Performance, Tyndell served as the Pinstripe and Airbrush Supervisor at American IronHorse Motorcycle Company for two years.



This is the frame, which has been base coated in Sherwin Williams Planet Colors Toxic Frost Green and clear coated its now ready for the graphic design layout.



And this would be a picture of me working on the graphics. After the main image is scanned into the computer, sized, and cut on the plotter, I lay out the main graphic. I leave the middle section open for the fill of skulls and patterns.



This is a shot of the main graphic layout before I add the inside fill or art work.

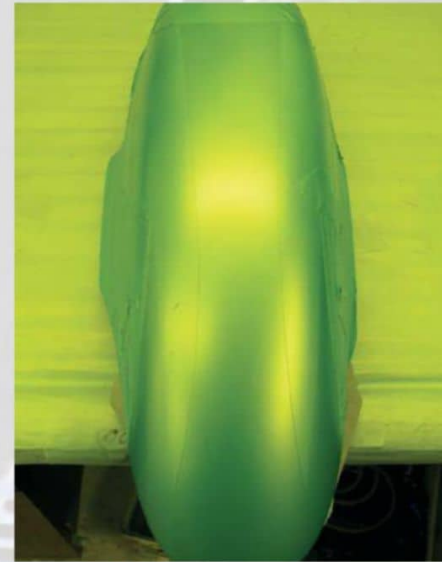


Within this design I would like some of the skulls to be close to the base color. I sketch an assortment of skulls, scan them into my computer and make a vinyl mask, then lay them down within the main graphic design. Pictured above you can see the vinyl masks going down the middle of the design; you can see where I have taped over the cut outs for eyes, mouth and nose.

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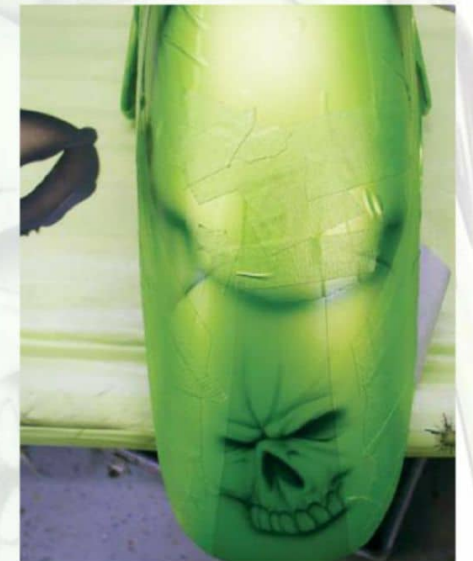


Here you can see the front fender with the design layout in place.



To the left is a picture of the front fender with the color that the graphics will be, Sherwin Williams Toxic Slime Green, which was applied right over the vinyl graphic design in the previous picture.

To the right is my book of assorted hand-made skull and various other type shields from which I'll choose one to add the art work to the front fender.



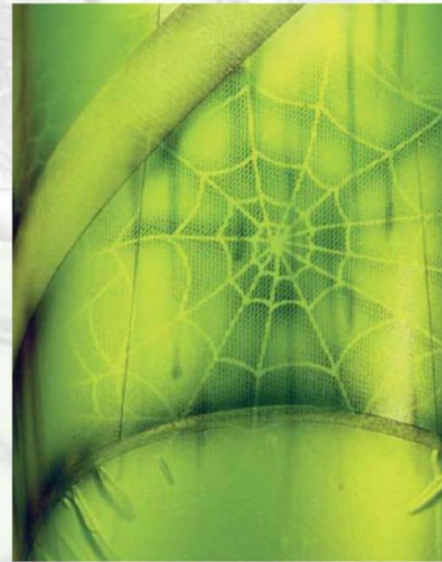
I pick a skull to use and position it on the front fender lightly shading around it with Planet Color Black Green toner just enough to leave a reference from which I can free hand airbrush in the details.



To add a distinct look after I complete the details in the skull I use a netting found at a fabric store and shade around the outside being careful not to shade the pattern on the skull. After I pull off the net I shadow the skull to add depth and use a small free hand shield and some fill at the bottom.



To the left is a picture of another example of a great design I found in a fabric store. To the right is that design applied within my graphics. These fabric designs are very simple and easy to use; I suggest you explore your local fabric store you might be surprised at what you can find to incorporate in your artwork.



I continue this same process throughout the paint design. After all the patterns and skulls are finished, I peel off and detail the vinyl skulls. Then the entire graphic will be shadowed on the inside and all the masking will be removed.



After the graphic has been completely unmasked I apply an airbrush sword style beveled edge and then pinstripe it with black.

A quick check over the entire design and it's back in the spray booth where the final clear coats will be applied.



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CHROME

by Carlene Dornbush

Self bio~

Born and raised in Florida in the 60's, Georgia red clay is now where I call home. I grew up in my dad's body shop; cars/trucks became my passion at an early age. As a young teen by dad bought me a Bluepoint airbrush (badger150) I didn't do much with it at that time, as like most teenagers I was easily distracted. In my late 20's I received a new brush, still a Badger 150 but now with a solid metal body. Books and how to articles were hard to find at that time even our local library had very minimal information concerning airbrushing. The lack of information left me with the task of learning how best to use my new airbrush by trail and error. Using homemade hand cut stencils I gradu-

ally become pretty handy with my new airbrush. I was labeled a realist in high school, I like things to be photographic, freehand airbrushing is not my strong suit. I did manage to start a small business airbrushing art on boats for a few years but the business never got going as I had hoped. Eventually I stopped airbrushing completely for about 10yrs. Now at the age of 42 and starting a car-customizing hobby again I'm starting over again with yet another new airbrush the Omni Matrix this time. Growing up in and around my dad's body shop the only paints I've have ever used were strictly automotive; basecoat/clear coat paints and I'm still using them today.



In this article I will be showing you how I airbrush the chrome look in this emblem project. The customer wanted this to look like the original on a rubber backing. He had seen an emblem I airbrushed on another customers car awhile back and really liked the look so he came to me with his project. He provided me with a picture of what the original factory emblem looked like and I made a stencil from that. I'm a self-taught airbrush artist and use stencils a lot however on big items I'm learning to use free hand shields. Since this project is so small (as shown by the size of a dime later) I kept the postive pieces (the letters) I cut out and used them later in the project.



I start by spraying the 'backing' black. Next I place the main piece in and moved it down just a bit and apply a dusting of grey across the top to create the 'backing', this will not show up until it's clear coated.

I put the main piece back in place and sprayed some white. It doesn't have to be a solid white, the mottled effect actually adds

to the illusion. Hold the edges down as you spray to keep the fog to a minimum, it too adds to the overall glow. Next I fog in some blue being careful not too apply too much. If it doesn't look right, fog over it with the white and repeat the step with the blue.



Here's the only other free hand shield I used as you can see it has a wavy shape to it. I now apply just a little bit of brown making it a stronger tone near the center and fading it down to the bottom of the emblem. Move the shield around remember



Don't put the brown away just yet as you will need it for the next step. Here's where it gets a little tedious. Because these are small I use each number and letter I cut out, the positive parts of the stencil. Decide which direction the light source is coming from and place the pieces opposite of that. I placed them slightly toward the top as most of my light source is coming



Here's a reference shot so you can see just how small this emblem really is. The owner wanted a red stripe inside the K so I cut stripes in the letter before I cut the letter out. If you're using candys or base paints as I am sometimes the red turns pinkish over white so I sprayed some brown and the red over that. It's so small that I can't do much to show depth in the stripe but I did add some rust pearl mica to the red, that ought to do something special, I hope.

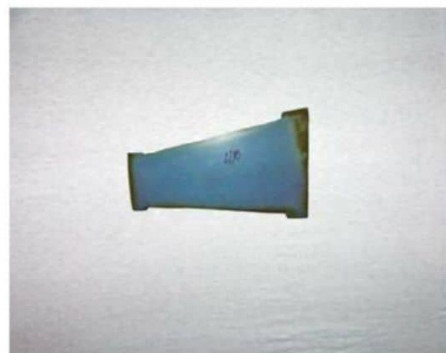


Here are both side plates side by side this is the only time you will see these side by side as once installed back on the motorcycle they are on opposite sides of the bike. This is after three coats of clear has been applied, notice that the dusting of grey I did on the top of the backing you can now see. This is just a basic way of doing chrome I hope you found this article helpful.

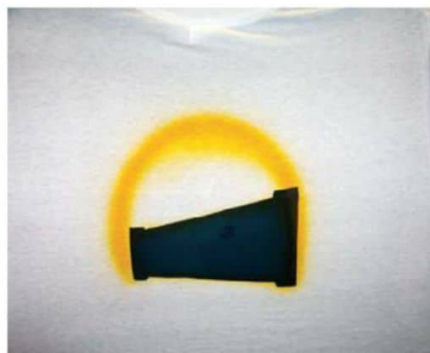
ASK JAMMER

Hey everyone, welcome to this installment of Ask Jammer. I received a few e-mails asking me if I could do a school sports design so I decided to show you all an oldie but goodie that sells very well. You might sell just one, or you might do this design for a whole squads. I'm going to do a cheerleading design that can be customized by changing the colors to accommodate your local school colors. This design was done for one of the local schools where I'm

from, and is also my Alma Mater, the Northern Lebanon Vikings! This design was done on a 50/50 blend white tee, using my Badger Anthems, Vega 2000 and Iwata Eclipse airbrushes. Paint used was Aqua Flow golden yellow and brown and ETAC blue, black, and white. I'm also including pictures of the stencils used for this design, which you can scan and enlarge them to a standard sheet of paper; print them out they will be the perfect size.



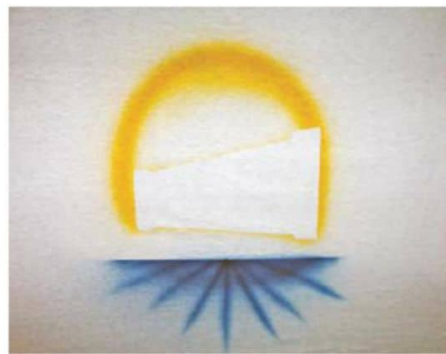
Step1: First thing you want to do is spray some adhesive on the megaphone stencil and place it on the shirt about 1/3 to 1/2 way down.



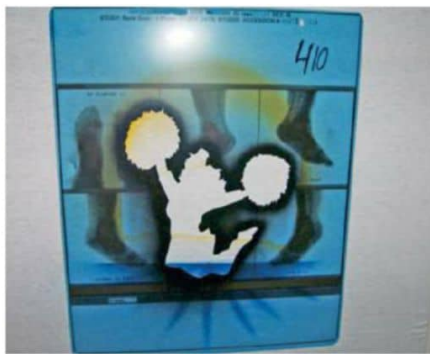
Step2: Take golden yellow and airbrush a half circle over the top of the megaphone followed by spraying a light mist all around the megaphone. By doing this the last bit it will give you a reference where to add your line work later.



Step3: Now you want to use a straight edge, anything will do I used a folder in this picture. Hold it in place about an inch under the megaphone with the opposite hand you airbrush with. Use blue to add dagger strokes in a half-starburst pattern and fade out some of the blue from the straight edge either side.



Step4: Remove the megaphone stencil and this is what you should have at this point. You can clearly see where your lines will go for the megaphone.



Step5: It's time to add our cheerleader for which we will use a stencil to paint her. Place some spray adhesive on the backside of the stencil and try and center it in the design. Once in place use your black and fill in the stencil.



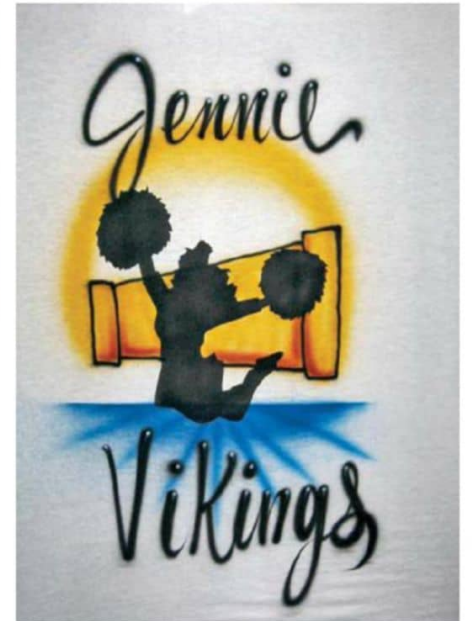
Step6: Remove the stencil and this is what you should have.

Step7: It's time to fill in the lines of the megaphone, to accomplish this just follow the lines left by the stencil. While I have the black I add the name and the team name to the design. This is done using script letters unless requested otherwise.



Step8: The design is almost finished, just a little bit more; use golden yellow to fill in the megaphone. I use a little brown to add some shading to the megaphone to make it a little more interesting. Finally I use the white to add some highlights to the letters. I almost always do this to make the letters pop; plus most customers expect it as part any airbrush T shirt design.

After you've done it a few times this design can be done in about 5 min, but if it takes you longer don't worry about it. A design like this should sell for about \$15 to \$20 plus the cost of the tee. Like I said in the beginning, a lot of the time the whole squad will come in and get this, which will make for some easy and fast cash. That will do it for this issue, if you have an idea or a question you'd like to see me answer here in the magazine, e-mail me at askjammer@evenlink.com. If you'd like to see some of my work, you can stop by my website at <http://www.freewebs.com/airdesigns> Keep Sprayin'



PAINTING A GLOW IN THE DARK TATTOO

by Neil Roth

Black light or UV reactive inks are great for Halloween parties and night clubs using black lights. In this little example I will be

using the Fluro UV inks from Airbrush Body Art and a stencil I cut to my own design.



The first thing we do is clean the arm to be painted with rubbing alcohol to clean any oils from the skin.



We then place the stencil on the arm and we are ready to paint. Our first color is white and we give the stencil a complete covering.



And here is the finished tattoo under the black light.



We then paint the UV green, making sure to get complete and even coverage.



Our last step is to paint a black edge around the stencil design. Here is the finished tattoo and it looks great in regular light.

GET PUBLISHED!!

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Airbrush Technique
5378 SE 13th Ter
Ocala, FL 34480

KICKS KORNER

by Blair Elliott

Hi:

I've only seen two issues of the magazine, but I think it's great, you guys have a little bit of everything. What I'm wondering about is using oil on my spray gun and airbrush parts. Some people say not to that I'll get fisheyes, but I'm sure that when I bought the gun it said somewhere in the literature that I should lubricate it. What do you think?

J.D.

A spray gun should be lubricated after every disassembly cleaning using a gun lube. Using a non-silicone formula gun lube will help prevent air and fluid leaks,... will keep packings and seals supple, and all moving parts working like new.

Place a drop on all moving parts,... the trigger shaft, the threads of the fan control knob and the material control knob,... the air cap ring, the air valve shaft, fluid needle and the fluid needle packing. Less is more in this case, and simply putting a drop on your finger and rubbing it over the for mentioned parts will work just fine.

Don't submerge your spray gun in any solution normally used to clean a spray gun (usually gun wash thinners or cheap reducer), unless a complete overhaul is going to be done. It will remove the lube and cause your packings to dry out and shrink.

To clean a spray gun, use the following procedure,... remove all heavy paint from the gun and cup and replace with 3 to 4 oz. of solvent (thinners or reducer). Percolate the spray gun as follows,... loosen the air cap and using 5 psi or less pull the trigger to the full back position, this action will force the material in the gun head back into the cup. Repeat this until the solvent runs clear. Warning!! Be very careful doing this! To high a pressure can blow thinners out of the vent hole and right into your face and eyes. It's usually a good idea to cover it with a rag. Now wipe off the outside of the spray gun and cup with some solvent and dry. Never use any hard objects such as a wire, paper clip, or welding tip cleaner, to clean the air cap orifices. The air cap is made of high alloy heat-treated aluminium and hard objects can damage the orifices.

To clean the air cap: Soak it in a cleaning solution and use soft objects, such as a round wooden toothpick or medium bristle brush (dental picks work well, not the metal ones),... or reverse blow the passages. Thanks for the letter J.D.

I'm getting some stripes, darker and lighter areas on large flat panels when shooting base coat with a HVLP. Areas with these problems are the hood, trunk, and roof. All other smaller areas, door jams and areas including fenders, doors and quarter panels look covered better. On the bigger areas in question, I usually shoot 1/2 of the panel then head to the other side and do the other 1/2. I overlap at the center.

How do I remedy this light / dark contrast and obtain an even

color all around? Should I shoot closer or further away? Overlap more? The last job I did looked really bad out in the sun.

Paints with high metallic contents can be very hard to spray evenly,... it can be difficult to get away from striping and mottling. Start out by checking your spray pattern. Tape a piece of masking paper on the wall for the test. Hold the gun at a right angle to the wall at a spread out hands distance (about 8" or 22cm). Pull the trigger to completely open for a split second and then close it. You want an on-off, wide open-completely closed in one movement. You should have a cigar (not football) shaped pattern with complete coverage in the center and fading coverage going away from the full coverage cigar shape in the center. The center should be fully covered without any runs. To high a pressure can also cause a split spray pattern which will give you stripes.

When you are spraying a horizontal surface, be sure to hold the gun perpendicular to the surface being sprayed. The biggest culprit is usually tilting the gun (heel or toeing) which will cause your spray pattern to change and end up with one side wetter and one a little drier which will give you the striping effect. If all else fails,... try cross coating your panel after spraying it. Increase your air pressure slightly, move your gun up a little,... and dust some base on the panel at a right angle to what you just sprayed. This will even it out and get rid of the stripes but may give you a slightly mottled look,... hmmm,... can't win 'em all. That's it for this issue! Seeing as how Halloween is coming up,... paint a pumpkin!



Please e-mail your questions to blairair@sympatico.ca



by Darla Hagensick

SCRIPT LETTERING – lower case..

There is something especially attractive about a good piece of script lettering. It catches the eye; it's easy to read and adds a graceful touch to your finished job. A word or two in script adds grace, swing and the necessary curvature to make a pretty layout. Script can be used in almost any instance that calls for creative lettering.

Many are under the mistaken impression that you must be a good penman to learn script lettering. I assure you that is not the case and good script lettering comes from diligent practice. Learning to letter will test you to your limit; after succeeding you should feel a great sense of accomplishment. Hand lettering is a very specialized field and only a few artists will have the passion to dedicate themselves to the practice it takes to learn.

There is an upside and not all is gloom because:

Script is really the easiest alphabet to learn of all, for several reasons: You have more opportunities to modify the letters and express your own personality. Script lettering does not usually have to follow an exact line and you can end any word with a well executed dagger stroke (the easiest way to end any brush stroke). You can work with a free swing, if a letter happens to get half an inch off the line it will still be good, so long as it is graceful.

There are many who look on script as a mystery because most script lettering does not follow any certain alphabet. That is, the artist may use one kind of capital "S" (or any other letter) on one job and an entirely different looking capital on the next job. This also applies to the lower case, in a lesser degree. Anything goes as long as it is graceful and in harmony with the layout and other lettering that it accompanies.

T-shirt airbrush artists find script lettering critical to the success of their business mainly because of the speed at which it can be done, but also because the general public is very fickle and they will give their business to the artist who writes the most attractive name.

Always remember to stand up tall and straight while attempting to letter and move more with your body than your arms. Swinging your arms all about will not get you the graceful motion that is found in pretty script lettering. Your elbows should always be tucked lightly to your waist and that is where they should remain. Your airbrush should be about breast high and you can use your body much like a pendulum by pivoting your hips and shoulders. In truth you will find it takes very controlled movement to create freehand script lettering, you will not be moving all about carelessly of thought and without control of your airbrush.

I will try to explain the lower case alphabet first because I think it takes the most stringent practice.

Those of you who have been practicing the 8 brush strokes to complete the Egyptian alphabet as I described in issue #14 of Airbrush Technique magazine will be pleased to learn that there are only 2 brush strokes in lettering script and if you've practiced your basic Egyptian print alphabet you should already know these strokes and have them etched into your memory.

1st. there is a slanted line (similar to the leg of an "A") and 2nd. there is an oval just like the "O's" you practiced but this time shaped a little more oval and set at a slight slant to the right.

I don't find it any help to practice loops (large or small). There are no words in the English dictionary that have more than two "e's" or two "l's" in a row in them, so you are never going to do more than two at a time in any instance. You will find them very difficult to do even for someone with experience. A whole row of loops will never look consistent or pretty. I think it's wasted effort and teaches you nothing about lettering. As you progress with your practice you will be able to make two loops at a time (anytime you need), but attempting any more than that serves no purpose and drives you a little goofy. Running "c's" is what I think will help teach you the most and you can't practice too many or enough of them. They will teach you spacing which is critical to the outcome of the word you're lettering and they will teach you something about "SWING". You need your lettering to flow with graceful movement and running "c's" set the pattern and help your body pick up the rhythm (or swing) it takes to make a pretty letter or word. The running "c" helps complete six letters and that only leaves twenty to go. We're well on our way!! These letters are "a-c-d-g-o-q". All of the other 20 letters are made with the slanted line either extending up or dropping down (a leg or a tail), or a combination of both the slanted oval and a slanted line together. It is very important when making the running "c" to bring the stroke at the top almost (but not quite) down to the middle of the right hand side. You will find that in doing this it allows you to gain the necessary momentum or "kick" that it takes to come back around (to finish that letter) and flow into the start of the next letter. Sometimes you will make a little bobble (right where I have placed the red line) before kicking it back up and around. You won't know about this elusive bobble until you've practiced enough that you've well mastered the running "c's"; it's a good gauge of your progress. You can't buy this bobble it's priceless and comes only with a great deal of practice. Before going on to the other letters I would suggest practicing lines and lines and lines of running "c's" and then

advancing to all of the six running “c” letters. It’s helpful to make a running “c” and then enter into an “a”–another running “c” and enter into a “c”–another running “c” and enter into a “d”– etc., etc. It will soon become apparent to you that these six letters are nothing more than running “c’s” with a leg or a tail on them. This is a good practice drill because it challenges your mind to think ahead. While airbrush lettering in script you will find it necessary to plan the entry of the next letter just a tad before finishing the letter you’re working on. You will begin to find that hand lettering is a mental challenge as well as a physical one. Practice and experience is the only way to gain success to pretty script lettering.

When you come to a letter with a tail or a loop as in the letters “f-g-j-p-q-y-z”, it’s always best to stop your letter before finishing the loop (there are times when you don’t finish the loop of a letter until the entire word has been lettered). I would never advise continuing the loop stroke into the next letter because this always throws you out of rhythm and ruins your spacing. Stop after dropping the tail down and continue with the next letter all fresh and new—when the word is completed take a step back, let your mind catch up and consider what the most creative way would be to handle the loop—it often looks very attractive to take this opportunity to underline the whole word.

Concerning legs [upward strokes] and tails [downward strokes or loops] it's been my experience that legs look nice if they're at least one size taller than the main body of the letter, while on the other hand, tails or loops look much better if they're at least twice as long as the main body of the letter. This is not something etched in stone but I've found it makes a pretty letter for me.

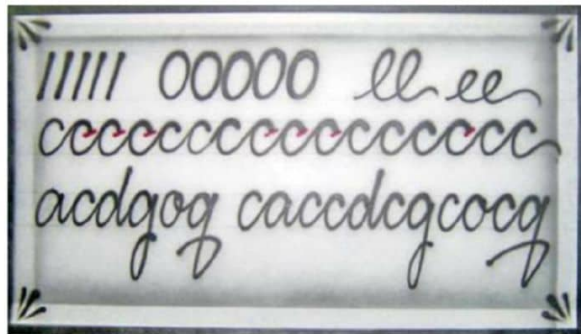
Your entry into a letter determines the success of each letter, while spacing of each letter determines the success of a word in its entirety. Proper spacing needs to be discussed before advancing on to the remaining twenty letters. This is a sample sheet to be copied in your practice. I will tell you that in order to make a nice looking oval without it being in a row of other connecting letters, you will have to take more than one pass at it. With the ones I have here I counted 2-3 passes before I ended up with a pretty enough oval. Running “c’s” are different (as well as any connecting script letters) and with practice you should be able to make one after another without returning for too much correction. You try to go into the first letter with confidence and if you’ve got enough practice under your belt, the other “c’s” will catch the spirit and follow right along, all little clones of each other.

Another helpful drill is a run of “n’s”. This teaches you a lot about your straight lines at a slant and it still maintains smooth flowing, graceful, evenly spaced letters. Running “n’s” is also a great way to teach you how to double stroke your letters in order to give you thick and thin lettering.

I've included a picture of running "n's" before and after they've been double stroked. You will notice a big difference between the two and once again you will find that double stroking your letters takes practice and shows experience. Some artists (including myself) make a skeleton thin lettered word and then

come back to double stroke, but I have seen young artists that were so sharp they handled the job in one pass. It takes a lot of mental thought but it's just a matter of going up thin and coming down thick.

Just remember that any stroke going up is THIN and any stroke coming down is THICK. Completing this with one pass is a lot easier said than done.



Spacing letters properly is one of the most important elements of good hand lettering. You must never cramp a letter you can sometimes stretch letters with limited success, but it's foolhardy to squeeze a letter. It chokes the life right out of the letter itself and makes the word terribly unattractive. I have found that each letter should be allowed as much space as a running "c" or a running "n" would use.

Your lettering can be tall and skinny if your painting area is small, or big and fat if you have a large amount of room to work in, but whichever you choose you must always be certain each letter has it's own space. When you are new to lettering count how many spaces you will need. If you need eight letters to complete a word make absolutely sure that there is room for 8 running "c's" and you will insure success. If you have not left enough space you will have to re-adjust the size of the letters and measure your running "c's" again. Unless you have allowed a space for each and every letter you are doomed to failure. On the upside there's nothing prettier than a name or a word lettered in script, well executed with control and proper spacing.

The 3rd. example sheet shows how each letter uses the same space as a running "c", so if with practice you acquire the necessary control that it takes to develop graceful swing and you can letter a pretty row of running "c's", you will be able to hand letter the script alphabet with ease. I must bring attention to the

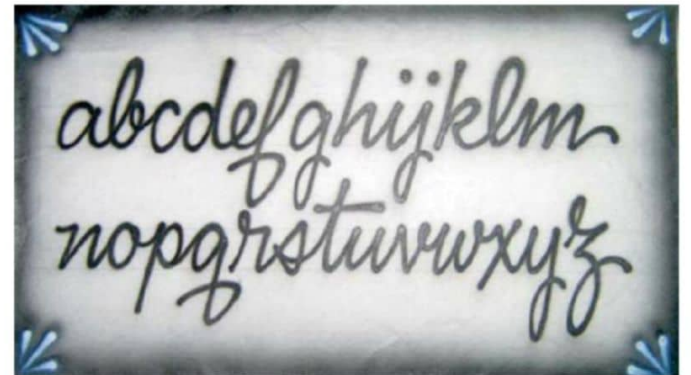
problem with the letter “t” on this sheet. If you notice the leg of the “t” was going to hit and join the tail of the “g” try not to panic in these situations. With practice you will see things like this develop and whenever you have the slightest sense of doubt, simply STOP until your mind has a chance to catch up with your airbrush and the both of you will decide what to do. Situations like this are not uncommon in hand lettering. In this case I pulled my “t” closer to the “s” (not so much as to cramp either one) and picked up the momentum and spacing of running “c’s” as quick as I could. Since I kept the flow, to anyone’s eye you can hardly notice that there was a problem. There is nothing perfect in hand lettering but you must strive to be as precise as you can. Remember the care or carelessness in your practice will determine if you succeed. I believe if you examine this page closely you will be able to see the entry and exit of each of the letters and I hope it’s of some help to you.



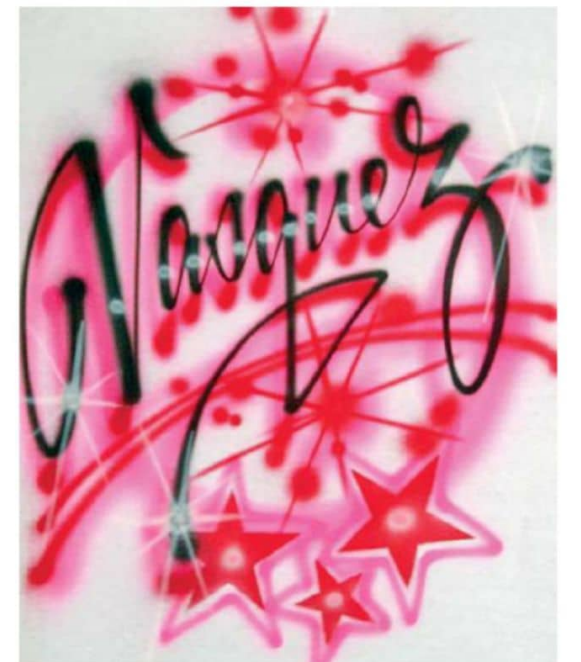
Since we still have twenty letters left in the alphabet to review you might think we haven't made much progress, but in fact you've been learning the remaining twenty letters all the while. By this time I think you have an understanding that the script alphabet only requires two strokes (a slanted line and a slanted oval) the ability to make graceful running "c's" and double stroked "n's". I'm fairly certain you also understand that the entry into a letter is very important, as well as the exit and proper spacing is critical to the overall appearance of the word. With this knowledge and of course many hours of diligent practice you should be able to hand letter all 26 letters of the lower case script alphabet.

The following picture shows the sample sheet you need to try and replicate. It's far from perfect and seems simple enough but you will find it a challenge. Be hard on yourself and learn to see flaws in your work early on in your practice and correct them before they become habit. As you see improvement in you're lettering stand back and savor the feeling of accomplishment.

In the next issue of Airbrush Technique Magazine I will discuss the capital letters of the script alphabet. Many of you who practice both the Egyptian letters and the lower case script letters will find them selves well prepared to handle capital script letters and there would be no reason not to play with them prior to another article. Capital letters can be up to two to three sizes larger than their lower case counterparts; it's attractive to overemphasize capital letters very dramatically if possible.



I've given you a lot to learn a lot to practice. I hope you find it to be a lot of fun!!



BROWNSMOBILE's TRANSFORMATION

by Liz French / Harrydidit

www.lizardco.com

A professional artist will be faced with difficult tasks many times in his career. Sometimes those most challenging can be the most personally rewarding. Artist Hairydidit had just that kind of experience when he took on the task of giving "The Brownsmobile" a new look.

It all started with a phone call. The call came from the local high performance shop, Performance Unlimited, owner Jim Wolf. Jim asked if Harry had the time to come take a look at a hotrod he was working on. The owner, Dan Hesseling, wanted the air cleaner to look like a dog's head, using a plastic head he already had. Jim told him, "I know just the guy."

Needless to say, when Hesseling began talking with Hairydidit, the dog head on the engine was a forgotten topic and the creation of the new looks for "The Brownsmobile" had begun.

It wasn't just the new look, it ended up being a major "reconstruction" of the home made hot rod. The complete job was a team effort between Performance Unlimited (Jim Wolf and Dan King) and artist Hairydidit (aka Harrydidit); Jim, the master mind behind the mechanics, Dan, meticulous with wood work, trim and other cosmetic features and Hairydidit genius with the airbrush. This is "The Brownsmobile" the day it arrived at the shop:



The before vehicle was covered with many different materials. Preparation included removing vinyl, glue, tape, body fill, enamel paint, layers of plywood, one shot, plastic, fur, and some things that weren't even identifiable. Some panels were completely replaced. The wood trim, which King would give a new finish to, was taped off, then everything was painted with a black base and the artwork began.



In the artist's usual style, outline is done in white, then the colors are gone through: yellow, orange, red, green, blue, purple and black. Detail is added in the same manner ending with black then last but not least white highlights. The panels that needed to be replaced were painted off the vehicle, clear coated then installed, as in the interior.



The interior had to stand up to the exterior so besides the replaced panels, carpet was replaced, trim was either replaced or refinished; joins in the wood trim were squared; hardware and instrumentation were replaced. It all made the difference. Even a new sound system was added. Above the before and after pictures.



As the owner of this vehicle drives in parades and shows, his favorite player, the famous #32 Jim Brown, rides right along with him.



The next effort in the visual transformation was the engine area. Pictured to the left above is how it came into the shop to the right after Harrydidit made his changes. The Performance Unlimited crew, besides the mechanical and electrical changes, cleaned up all the wiring and the engine area, while Hairydidit painted real fire flames on the frame, rebuilt the grill, including adding the teeth and gave the firewall a complete new look.



Finally the top above as it came in to the shop and below that is a picture after Hairydidit repainted it. The dogs portrayed in the top are actually the owners, pets. The rest of the "dawgs" in the following pictures represent the "Dawg Pound"



The final outcome is definitely a tribute to the Cleveland Browns by their most dedicated fans Dan and Cyndi Hesseling of Van Wert, Ohio.

COMPRESSOR MOD

by Gary Fredericks

www.dungeonworks-art.com



Here is a quick, easy and low cost modification that can be done to most air compressors. My air compressor a Sears Craftsman 5hp 20 gallon model had a very cheap and hard to use drain plug as it came from the store. With this modification, you will no longer need to tip your compressor and fight with this awkward device. Draining your compressor after each use is essential preventative maintenance tasks that can keep your compressor healthy and may help it last longer.



Tools and Supplies:

All of the supplies were bought at a local outlet for a big name hardware and home improvement center. You can also find them at your local hardware store and purchase all items for less than \$10. I bought some extra's just incase I needed them, but ended up not using everything. One 1/4" elbow (not pictured), One 1/4" x 4" nipple, Two 1/4" x 2" nipple (I had one extral left over), One 1/4" x 1" nipple, 1/4" Ball Valve, Channel Locks (pliers), Tube of "Pipe Dope" or other plumbing thread sealer.



Remove the old drain plug and clean up any rust and gunk from the threads and surrounding area. Mine was

really rusty and actually crumbled apart as I removed it, as you can see in the picture. I just used my channel locks to remove the broken valve.



Apply pipe dope all the way around the 1" nipple covering half of the threads that are going inside the elbow. Insert into elbow and tighten by hand as it goes in fairly easy.

Using channel locks may damage the threads.



Apply pipe dope to the other end of the 1" nipple and insert your assembly into the threaded drain hole on bottom of your compressor using channel locks. Do not over tighten, but make sure it is "snug". Remember, tighten only and do not back off. Stop when elbow is facing in the direction you want your moisture ejected too.



Get your 4" nipple and apply pipe dope to one end. Insert and tighten nipple into the elbow with channel locks.



Apply pipe dope to the other end of your 4" nipple and assemble Ball Valve onto it. The Ball Valve will have an arrow on it indication which direction the airflow should go. It is imperative to be certain that you install the Ball Valve in the correct direction. Here again, tighten channel locks only untill it is "snug", do not over tighten!



making this mod fit your needs.

At the end of your airbrush session, be sure to turn off your compressor and drain the air from the tank until you get to about 20psi in the tank. At this point, you can open your new and improved drain valve and let the remaining air drain from the tank. I find that this modification gives my air compressor a better drain than the stock valve did. I have been using this for a few years now and it has never given me a problem. It is easy to do, cheap to make, and best of all, it is easier to get to. You can modify this design to suit your needs. You can get some 1/4" hose and run it outside or into a drain or other receptacle to keep things tidy. A trip down the plumbing isle of your local hardware store can also give you other ideas on



T-Shirt by Lorin Gipe



truck hood mural by Kimmo Jurvanen
below 8ft by 9ft back drop by Bo Naylor



helmet by Paul Rhyne



by Brian Foreman

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