

AIRBRUSH TECHNIQUE

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ISSUE 16

LEN COCHRANE
WHITE TIGER

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FRISKET FREE ART

RODGER HASSLER
BIRTH OF AN AIRBRUSH

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LETTERING PART 3

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Editor:

Don Johnson

Feature Editor:

Liz French

Cover art by Bart Webster

Contributing Editors, Artists:

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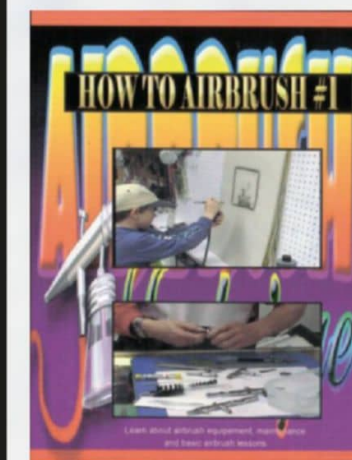
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Ask Jammer

Welcome to this installment of Ask Jammer. Another year has come and gone. Time sure does fly when you're having fun. I hope this past year was as good for you as it was for me. I'd like to thank you all for your e-mailing me your questions and for this column. You've kept me busy and I hope the e-mails keep coming into the next year.

I got this e-mail passed on to me from Don, Thanks! It's from another Don who writes:

I was going thru a few of my issues of Airbrush Technique the other day and came across the OCTOBER 2005 issue which had probably one of the best articles that I've come across THE HIP-HOP GIRL by JAMMER not because of the eye to detail or anything but because of all the fun my two daughters and I had painting up a couple shirts for them and of coarse showing them off afterwards. Next thing you know I had other kids and even parents in the neighborhood asking about one. With that being said I was wondering if Jammer has or is thinking about doing another short article on THE HIP-HOP GUY? If not he should because the girl one was so simple, basic, and quick to do, my

girls and I really enjoyed working on it and it did get very good reviews. 2 thumbs up for JAMMER

Still a newbie Don (jammerjo)

Thanks for the kind words Don. I'm glad you enjoyed the hip hop girl design, and I hope you and your daughters enjoy this design too.

This is a hip hop boy design that I sell a lot of. You can vary the colors to whatever you or the customer wants. I did this design on a piece of pennant felt that I use for displays and for stencils. I will provide a picture of the stencil I used for this design at the Airbrush Techniques Magazine website. The airbrushes used for this were Badger Anthems, Vega 2000, Omni3000, and Iwata Eclipse BCS. Paint used was a new paint that came out a few months ago, ETAC. Colors used were, black, white, red, gray and light and dark brown. I hope to do a review on ETAC in one of my up coming articles.

Alright let's get started.

Don (jammerjo)



Step#1: The first thing I do is spray some spray adhesive on the back of the stencil and place the stencil to the right of where the design will be.



With my black I add the name to the left side using graffiti letters. I add a drop shadow to the lower left of the letters to give it a 3D look. Any block style letters can be used, be creative.



Now I use my gray and a straight edge to separate the street from the wall. I start the gray around the cartoons waist and go down to below his feet. I add the gray heavy under his feet to act as his shadow. I also add some cracks to the ground to give it more of an urban feel. After I finish the ground I move up to the wall and add the brick mortar. All you have to do is, add a few horizontal lines, and then add your vertical lines to make the bricks.



Use red (or any color you choose) and fill in the top of the letters and fade them out half way down the letters. Then use your color and go around the bottom edge of the letters staying a little bit away from the black line. You don't have to do this but I think it gives it a nice effect. It's time to color the bricks. I first make a half circle above the bricks to give it a border. Then I mist over the whole area with the red and add more solid color randomly to each brick to give it some shadows and make it look more 3D.



We're almost done with the stencil but first we need to use dark brown to fill in the eyes and eyebrow, side burn and goatee. After you're finished with the brown use the black to fill in the remainder of the openings in the stencil. Before I remove the stencil I use the white and add highlights to the brick and the letters. I add the highlight to the upper right and side of the letters. While I have the white I add highlights to the cracks on the road too. Pictured to the left is what it should look like after you remove the stencil.



You want to continue with the black and fill in the lines of the cartoon. I use the black for shading the shoes and the shirt. I also made the pants black but you can make them any color you like. I also give him black checkered boxers. Around here black and red are what most people want so I try and make my designs in colors that my customers like. I almost forgot the other eyebrow, use the dark brown for that.

I decide to make his cap red also to go with the black and red theme. Again the color choice is yours or your customers. I don't just fill it in solid I go around the lines and border of the hat and leave some of the white of the felt, or shirt, show through. I try to do this whenever possible so I don't have to use as much white for highlights at the end. I also did this in the pants earlier.

It's time to do his skin tone. I made him have light skin so I used my light brown and just added it to where the shadows would be on his skin. Then I lightly misted the light brown over all his skin. If you wanted to make him have dark skin you can use dark brown instead.





To finish this design I grab the white and add highlights to the eyes and hat and lastly I border the pants to make them show up a little better. With these final touches I call this design complete.

I believe this will be a great addition to add to your display with the hip hop girl we did in a previous issue. This design sells well and there are many variations you can do to it to make it just right.

If you have a design idea you'd like to see, or a question you'd like me to answer in my article, e-mail me at askjammer@evenlink.com I'll try and do my best to answer them for you. If you'd like to see some of my work you can stop by my website at www.freewebs.com/airdesigns

Keep sprayin'

EAGLE HOOD MURAL by Thad Gross



I'm 24 years old from Ohio and I've been airbrushing since around 2002 mainly shirts and other articles of clothing but recently got into the automotive part of airbrushing. I paint out of my garage at home. My uncle donated this wrangler to go under the paint god's power. I never painted a whole vehicle before and he didn't want to pay an arm and leg to have it painted it was a little old and beat up after all. So we both kinda took a risk but it turn out to be a great thing. The jeep now looks great and I even got some compensation for doing it. I used the Iwata HP-BCS and HP-C plus for this job. I decided to go with Duponts Nason line of paint. You can check out some more of my stuff on <http://www.myspace.com/grossgraphix>.



First thing when I received the jeep it was going to need some work. It was a little banged up and the paint was badly faded from what used to be red now looked like pink. After completing all the body work and priming I sanded the jeep with 400 grit wet/dry sandpaper. Make sure you let the sandpaper soak for a while in water before sanding so that you won't get any scratches. After sanding and wiping down the surface with Duponts 3939S Laquer/Enamel cleaner then preceded to spray with Nasons Ful-Base red painting everything but the fiberglass top. I had the dealership check the paint code and give me a pretty close to the original color in Nasons paint. After cure time I sprayed the hood with Hot Hues's Hot clear (intercoat clear). This will give me a safety barrier in case I screw up the design I can just wipe/sand it off and start over again without hurting the red base as long as you don't sand through the intercoat clear. You

will have to scuff the surface after the clear is all-dry to give the next layers of paint something to hold to. I used 600 grit wet/dry sandpaper.

Now from here I taped up the center of the hood where I wanted the eagle to be. The client had a picture of an eagle that he liked and I projected it onto the taped section of the hood making sure it was straight and in the center of the hood. Trace around the image and cut it out with razor blade. Make sure you keep the outside area of the eagle that you cut out you will be using it later. Be careful not to cut through the paint. At this point I also taped up the outer design after the head of the eagle has been cut and weeded out.



I used 1/8 fine line masking tape for the out side design. Then from here all you have to do is fill in everything that you don't want paint on with tape and cut and weed out everything that goes over the fine line tape. You should end up looking something like this. Check and recheck around all your taped edges and make sure there's no tape hanging over the edges and that all the edges are pressed down.



Now that all that is done we can now tape some more what do ya know. This is a good example of what we call sequential masking. Now that all the bigger parts are done we can focus on the flag design on the red left open. You tape off where you want the stripes and the blue area of the flag because I'm painting them all silver you will see why here in a minute. The area where there is red is going to stay red for the stripes of the flag. You will have to tape them off to keep the silver paint off that area.



Now that we have the silver stripes and the base for the blue laid down. You will want to tape off the silver stripes so that you will not get any blue on them. I cut out some stars that were not symmetrical and placed them around the area I will painting blue for the stars. So once we spray the blue kandy over this area the stars will still be silver. After the paint has dried you can start to remove the tape from the stars and the stripes.



Now to break out the airbrush. For this design I wanted the red outside design that we taped off in step 3 to look as if it is hovering over the flag. So depending on the direction you want your light source coming from (top left) you will want to shade the areas opposite (bottom right). You will also want to lightly go around all the edges of the design because your base is red and the stripes are red. For the flag some high lighting and some shadowing to make this area to appear as if it's waving. I took my airbrush and started with my shadows first, making curvy soft lines across the flag. After I felt that it looked good I used white to add some highlights; be careful not to go over board with the white. Pull the tape off that area and it's finished.



For the Eagle I started by reusing the outside area that you should of kept in step 3 and tape around the eagles head. Then pulling off the beak and parts around the eye that were to be yellow and paint those first with white checking my reference for the highs and low spots on the beak and eye(keep those parts you pulled off to retape). Then dust over the area with kandy yellow. Use kandy brown in to the darker areas of the beak to really give it dimension. You may have to add some black to the brown to give you darker shade if need be (I did for the nostril).



After you are happy with the beak and eye retape those areas with the sections you just pulled out of those areas in previous step. Then remove the head section of the eagle for some feathers. I mixed a little black into my white so that way when I go back to highlight the white it will really pop. I started by doing dagger strokes around the beak and eye and worked my way back consistently checking my reference picture making sure that I made the feathers bigger as I went down the head of the eagle. I used a piece of a lucky charms box and made me a freehand template for the bigger feathers.

Mix a little black with the white in your airbrush to get a soft grey color and shade the under side of the feathers keeping in mind the light source (top left). I check back frequently to my reference picture and shade the areas around the beak and right eye with a mixture of black, kandy brown (shadows are never totally black so mix a color close to black). Pull the tape off the eye again to paint the pupil of the eagle black. Once you have all the shadows to where you like them and it all looks good. Pull off the beak and eye sections and high light the areas with white. I even added some little feather around the top of the beak like in the photo, and some veins in the feathers. Pull off all the tape and get ready for some clear.

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SILENT COMPRESSOR

by John Freitas

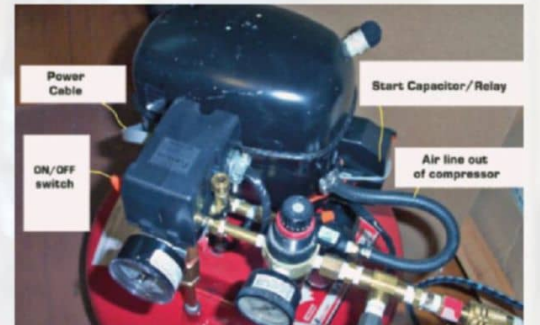
This paper describes how I made my own silent compressor. Due to the high cost of silent compressors I decided to build my own. There are many things to take into consideration when making your own compressor. It does require some basic understanding of electrical wiring and pneumatics. Building something to compress air can be dangerous. I must say don't try it if

you aren't comfortable doing so and I am only providing this as a documentation of how I built a compressor for myself. I spent some time researching and gathering information and for my project. First priority was to design something safe and practical. Second was low noise. Third was reliability and fourth was to operate at my desired air pressures.



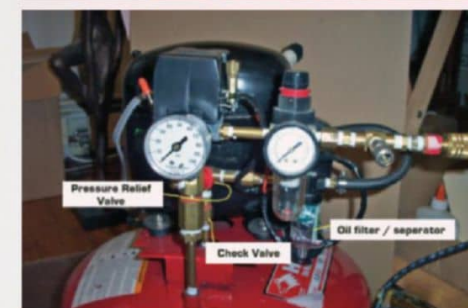
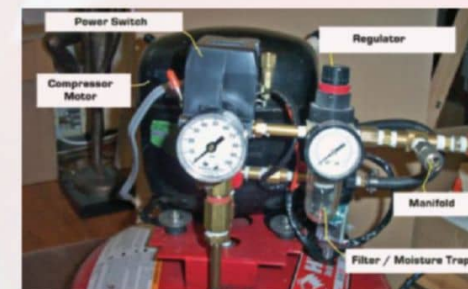
I used a four gallon air tank with a maximum air pressure that exceeds the set pressure of my blow off valve and pressure switch. This does several things. The blow off valve releases air if for some reason the tank builds up a higher pressure than the set pressure of the blow of valve. Blow off valves come with different pressure ratings. I am using a 115psi one. I have my pressure switch which controls the auto on/off of the compressor set to 100 psi. So if everything is working right the blow off valve should never go off.

My next priority was that the compressor be quiet. I wanted a fairly powerful compressor that wouldn't cycle on and off all the time trying to keep up with my airbrush. I was able to get a new 700 watt refrigerator compressor motor. 700 watts is a little less than 1 hp. which is plenty of power for my needs. The reason for using a refrigerator motor that they are very low noise motors. My compressor is quieter than my refrigerator.



Because I want this compressor to hold up over time as it will be my primary air source I used a new compressor motor. I added an air filter for the motor intake and added vibration dampening feet between the compressor and the air tank. I will also have to change the oil in the compressor about once a year.

I am mainly going to use this compressor for illustration and will mainly use air pressure from 5-40 psi. I have my pressure switch set to come on at 60 psi and turn off at 95psi. Below is the diagram and the basic steps I used in the building of my compressor.



SILENT COMPRESSOR DIAGRAM build at own risk

- 1) bolt the compressor to the storage tank
- 2) Attach oil filter separator to the air out line on the motor. Screw the check valve into the air tank. Use an airline to connect the check valve to the oil filter separator
- 3) Hook up the blow off valve to the air line coming out of the air tank. Connect the pressure switch after the blow off valve
- 4) Attach pressure regulator air filter to the air out line on the pressure switch. Attach your air hose.
- 5) Place a filter on the intake of the motor.

Turn on the compressor and let the tank fill up. That is basically it. Please see the other pictures I have included they help explain how everything is hooked up.

NOVELTY HELMETS

BY DON JOHNSON

Motorcycle half helmets and custom painting them for fun and profit is the subject of this article, I hope you find it helpful. Half helmets with T Shirt type designs airbrushed on them is what I'm referring to with the term novelty helmets. Weather the helmet you will be working on is DOT certified or not preparing the helmet for airbrushing is the same. Clean the outer surface of the helmet with warm water and soap or one of the paint manufactures prep cleaning solutions. If you use manufactures prep

clean please check the tech sheet for the type of surfaces it's recommended for. The final step and it's very important don't forget is to blow the helmet off with clean air forcing any water, prep cleaner out of the trim or around visor snaps, rivets. You do not want this coming out of its hiding place during the painting or clear coating process chances are good it will ruin your work up to that point.



On some half helmets the bottom trim can be removed very easily on others it may not be worth the hassle in which case you'll want to mask off that trim. When masking off trim on motorcycle helmets I find it easier to use blue fine line tape on the upper most part of the trim, where the trim meets the helmet. Use a good grade masking tape to mask from the fine line tape down to cover the entire piece of trim. Using the fine line tape on the trim first ensures you will end up with a nice clean line all the way around the helmet.



With the trim taken care of next step is to scuff the entire helmet surface with a medium Scotch Brite pad, this will provide you with a surface the paint will adhere to. Wash the surface off as before and blow air over the surface to ensure no water, prep solution remains behind.



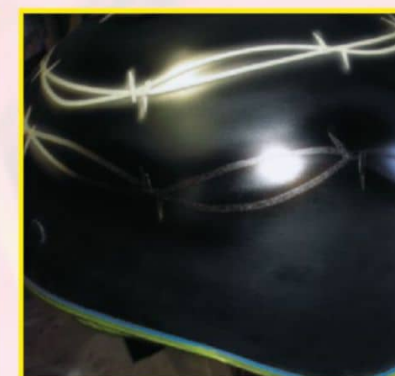
For this design I've chosen a skull, barb wire design that over the years has made me a lot of money; hopefully you can adapt it to your painting style and it will do the same for you. As a novelty helmet design it should be fast and easy to accomplish. First using base white we'll center our first skull in the front of the helmet. For a skull template you can use one of the ones

sold by an airbrush retailer as I'm doing or make your own. The design is just a pile of skulls that cover the helmet with barb wire circling the helmet. I want the barb wire to appear to be under this skull but over all the other skulls so placing this skull is the first step. Just shade the skull in with a bit of white; I will not be adding a lower jaw to most of these.



Ok with our first skull placed in the front of the helmet on center we can now add the barb wire. For this House of Kolor Orion Silver or Auto Air Aluminum Base can be used, I use Orion Silver, either way be sure to follow the manufactures tech sheets. I have no photo reference for the barb wire and just render what I imagine old barb wire might look like. I work my way all the way

around the helmet with two single lines that cross each other to represent one strand of barb wire. Add as many strands as you think will look cool remembering the wire goes under the skull in the front. Do not be overly concerned about over spray at this point as we will take care of that shortly.



Give the silver time to dry and apply a coat of inter coat clear such as House of Kolor SG100 along the barb wire you just sprayed and allow the proper time to flash or dry. Now using your favorite width of fine line tape cover up the strands of barb

wire as pictured, for the barbs use small pieces of fine line tape and cut the end so it is pointed. To take care of that overspray use your base black and spray over the fine line tape you just put down.



Now to add the basic outline for the rest of the skulls we'll use that same skull template. Starting at the first skull we'll just go around the helmet place skulls randomly keeping me mind some will be behind others, it's a pile of skulls after all. At this point you are just sort of sketching the skulls in do not be concerned with

detail. As you can see we are adding these skulls right over the barb wire already in place. If you are not into skulls this same technique could be applied using just about any object flowers, piece signs your imagination is the limit.



With all the skulls roughed in it's time to place the eyes, nose and upper teeth for which we'll use an over reduced base black. Do not spray a solid dark black here just enough to mark where the features will go. Work your way around the helmet placing the eyes, nose in each skull.



Now comes the fun part as from here on in it's all the rest is free hand airbrushing using the same over reduced black. Pick a skull and lightly sketch in the defining features once complete move on to the next skull all the way around the helmet until you've touched each skull. Start with your first skull again

and once again go over each skull this time adding a little more detail and shadowing. To finish the skulls up I work black and white back in forth on each skull until I'm happy with the shadow and highlighted areas. Continue on in this fashion until you are happy with the design.



With the skulls done go alone the bottom side of each stand of barb wire (fine line tape covering the wire actually) and add a drop shadow using the same over reduced base black. Now carefully pull the fine line tape off to reveal the barb wire and the hard part is complete. At this point you can go back over the wire and add detail such as drop shadows where the wires cross each other and define the pointed barb a bit more. Check the skulls over once more and we are ready to move to the next step. Now to add some color over the design using Hose of Kolor KK Kandy Apple Red or one of the Auto Air candy colors. Again fellow the direction on the tech sheet for which ever product you use. Last step is to apply a nice two part clear over the entire helmet and it's finished. I hope you enjoyed this article and I would love to see you post your results on the magazine forum website at airbrushtechnique.com; remember it's just paint, relax and have fun.

There is a video, DVD covering airbrushing this design included in Airbrush Artist Magazine, www.airbrushartistmagazine.com and it's also available on www.airbrushvideos.com

THE BIRTH OF AN AIRBRUSH

This article appeared in the new German airbrush magazine "Step by Step" published by a friend of mine Roger Hassler and his wife. I asked Roger's permission to reprint it here in Airbrush Technique as it's a look at manufacturing airbrushes we as airbrush artist rarely get to see. I also know the owner of Harder, Steenbeck airbrush company, Jens Mattiessen, he visited me here in Florida several months ago, I found him to be very passionate about what he does. He is ever bit as passion-

ate about manufacturing airbrushes as we are with using them. His sister Anke Mattiessen will be running the US operation for Jens marketing his airbrushes here in North America; it was Anke who translated the article from German to English for me. I hope you enjoy the peek inside the manufacturing of Harder Steenbeck airbrushes this article provides.

You can check out Rogers great magazine at www.airbrush-magazin.de.

Needle, nozzle and company:

Do you realize how many parts there are in an airbrush instrument? Many beginning air brushers already feel overwhelmed when they see the pile of parts in front of them while cleaning the airbrush. They believe they have dissected their airbrush down to the last part. However, what you see is only about one

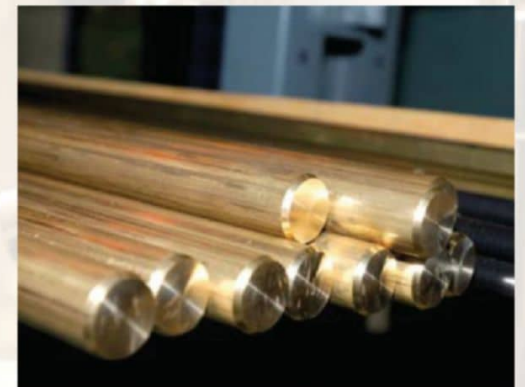
third of all the parts that makes up an airbrush. Not without reason does the manufacture of airbrushes fall into the specialized field of precision engineering.

"Airbrush Step by Step" looked over the shoulders of the "Harder & Steenbeck" staff in Germany and learned how a ready-to-use airbrush evolves from 10 ft long metal rods.

The # 1 raw material for Airbrushes: Brass

Everything begins with 10 feet long, massive metal rods, an alloy consisting of brass, aluminum, stainless steel and copper nickel. 90% of the airbrush instrument is made from these materials and is manufactured directly at the factory. A small number of minor parts such as rubber seals and rings, plastic handles, packaging are purchased elsewhere. The metals are produced in Germany and the Harder & Steenbeck has had best success with them.

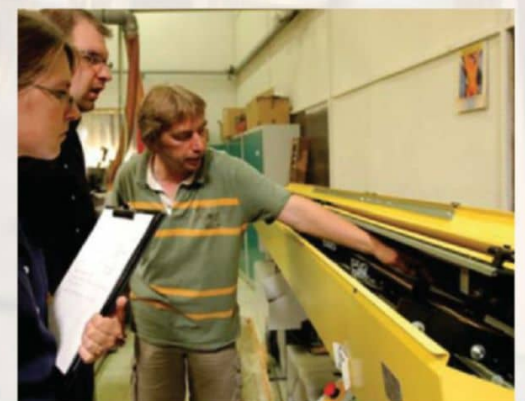
Brass is the most used metal in the production of airbrushes. The bodies and the paint cups are made from it. The sensitive needle are made from stainless steel because it does not rust. For the nozzle copper/nickel is used. This copper/nickel and zinc alloy is known to be very hard and is – just like brass- corrosion resistant. The quick connect is made from Aluminum



Four machines for 1800 parts

The same machine makes all parts of the airbrush; a total of four machines are putting out 1800 different parts for the entire production line. The modern CNC lathes are programmed according to the type of part to be made. Each part is then produced for a period of one to four weeks, depending on the amount needed. The parts are then stock piled until enough parts are made for approximately 6 months of production.

Up to ten metal rods can be placed into the machine, then, one after the other they are machined based on the computer program. One load of rods lasts about 12 hours. The machine drills and mills the end of the rods until the desired shape has been accomplished. Only then it is separated from the rest of the rod and is released by the machine as the finished part. Airbrush bodies, nozzle parts, cups, needle, levers, quick connects and the many little connecting parts necessary for the airbrush to function are made that way.



During the production process a lot of scrap metal is produced. In the manufacture of the airbrush body about 80 percent of the material can be re-used, 20 percent is true waste material. With other parts, for example the cup, the ratio can be reversed. The metal shavings are collected, cleaned and will be given to a metal refinery.



Even freshly milled parts must already show high luster.

A worker checks the finished raw parts before they go to a washing machine in order to have all oils removed. Following this process the parts go into the polishing vat. Here they are tumbled in ceramic granules for 10 to 12 hours until they are shiny. Very sensitive parts such as needles or nozzles will not go through this polishing process. These parts are just put into an ultrasound bath and are then hand sanded and polished.

Quality control – in touch with every component.

After a second cleaning process the parts are then put onto racks. Now it is time for a first detail check with a magnifying glass to check for mistakes, scratches and similar faults. If the problem can be repaired, mistakes will then be corrected manually. If a correction is not possible, the part will be returned to the metal refinery. The percentage of waste material at this production stage lays around 10%.

The airbrush body is completed by manually fusing the stem for the cup and the valve connection to the body. Then components leave the factory for a few days in order to be plated.



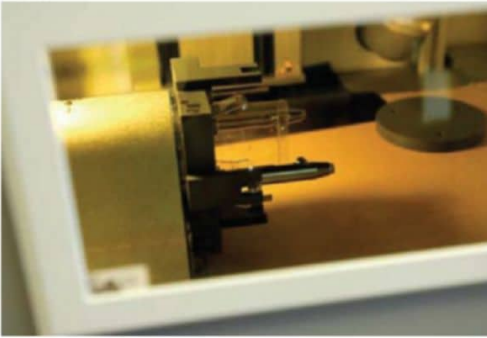
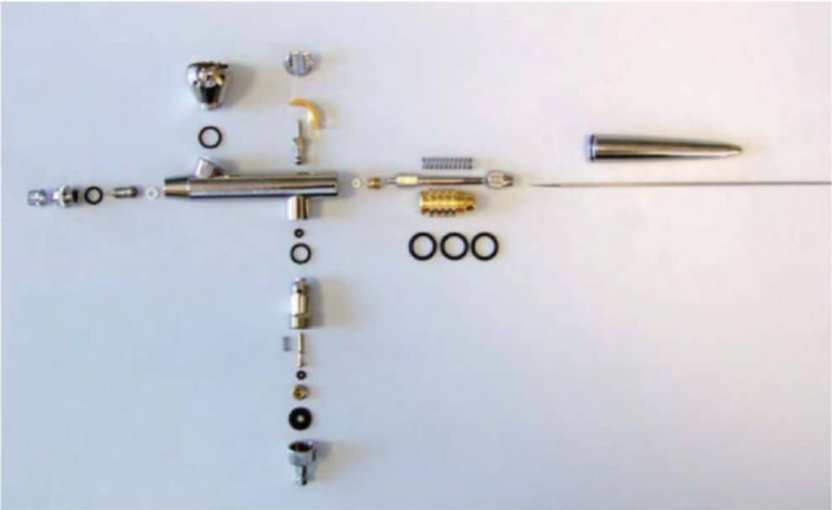
Metal plating determines the look.

During the plating process the originally gold-yellow colored brass parts receive their final coating. A chrome or nickel coat gives the airbrush a silver finish; the black chrome coat creates a black body. The center ring of the Evolution model is even gold plated. During this plating process the airbrush is dipped into various baths, first a degreasing bath, then a copper bath and finally a chrome and nickel bath. Dry and polished the parts then come back where they are inspected once more using magnification to see if any scratches happened during transport.



Assembly: putting the pieces together and polishing:

Before the parts are assembled the airbrush body receives a very special treatment: It receives a laser inscription with the model name and an individual serial number. Each part is placed into the laser-engraving machine individually. Following the laser process the 31 airbrush small parts will be placed into nine assembly groups- by hand, of course. The needle and Teflon seal are screwed into the body. The technician uses specially made fine tools in order to be able to insert the various parts, which measure only millimeters in size. A needle guide and a spring are put into the middle piece and are then tightened with the needle-tension screw. Only that way the needle can later be pulled back with the .

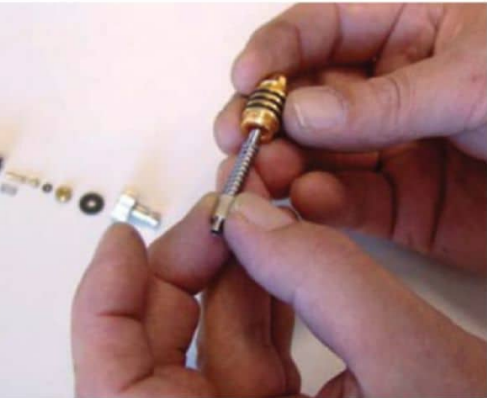


lever. For an additional optical appeal rubber rings are placed over the middle piece.

As a third step the lever and lever guide are put together, the lever head is inserted carefully. The nozzle is connected with a Teflon ring in a special press. The needle cap is screwed on top of the suction assembly. The last step is the connection of the valve to the hose connector.

The spring, which will later open and close the air pressure valve is placed on the valve axle and is then placed into the valve body. A screw keeps everything together.

Now the various assembled groups are ready for final assembly. This is not much harder than putting an airbrush back together after cleaning it. Because Harder and Steenbeck builds airbrushes according to the type and amount of incoming orders, the assembled groups may be stored temporarily pending final completion.



Spraying or Spitting? The user test

After the airbrush has been assembled completely the final moment of truth arrives: the first spray test. All technicians are specially trained in order to judge what the spray pattern should look like, whether something sticks or the instruments produces an unsatisfactory spray pattern. The technician uses blue paint to spray some wider and finer lines and circles. In case the spray pattern does not look right, some of the parts may be exchanged in order to remedy the problem. Only when the instrument is found to be "In perfect working order" it is cleaned and polished again and then packaged.



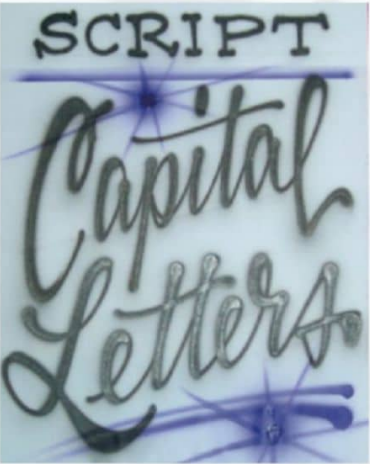
The entire process, from assembly to packaging remains in the hands of the same technician. He alone is personally responsible for the instruments handled by him. This motivates the workers and influences the level of quality. That way Harder and Steenbeck produces and delivers around 2000 airbrushes per month. Before each package is sent out it is sealed, so that the customer can be sure to receive a factory- new product. Fortunately this company has very few complaints, about 2 per month, which is only about 0.1%.



The future of the airbrush lies in the production process.

Although not much has changed in the last 100 years in airbrush technique itself, production methods have changed tremendously within the last 30 years. Until 1980 the airbrush parts were still entirely made by hand. Each part was individually turned in a lathe. No wonder that only about 200 pieces per year – wrapped in old newspapers’ would leave the factory. According to owner/manager Jens Matthiessen the trend to optimize production in order to produce instruments of highest quality will continue. Improvements of airbrushes will mostly be realized in new designs and ease of handling. The factory is constantly coming up with new technological ideas. Many are discarded; others are designed with CAD programs. The machines are frequently producing new parts for prototypes. Only after a new model has passed all in-house tests and various user tests, it will make it into the regular production line. Feedback from users and dealers is important before any changes are made. This leads to fresh ideas and new possibilities in the airbrush technique.

harder-airbrush.de or for sales in the US check out germanairbrush.com

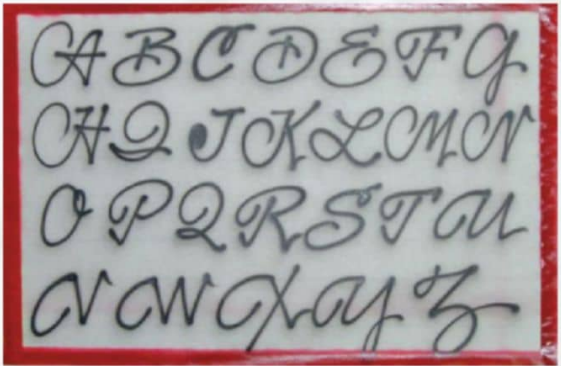


Script Capital Letters by Darla Hagensick

There's hardly anything prettier than a persons initials lettered by hand. It's always been a popular practice to place them on anything of value and because of this they become valuable themselves. One of the most interesting things about freehand capital letters is that they seem to take on the personality of the artist. They become as individual as your own fingerprint. When beginning to learn the capital letters it would be wise to try to adhere to and replicate the sample alphabet sheet as close as possible. Try to make each letter look exactly as described. As you advance and become more comfortable with the general shape of each letter you will find it impossible not to take your own artistic liberties and you will develop a series of capital letters with very own style. The art of hand lettering is yours for the taking all it takes is practice!!

This is a sample sheet of a script alphabet that has stood the test of time. It's very quick to letter and works perfectly for a t-shirt artist. This would be the very barest of alphabets and it leaves ample room for your own variation. There are many ways to make the same letter but these are the simplest and work well for me. You will notice that none of these letters have been double stroked. It's important to learn the basic shape of your letters without the hindrance of double stroking in the beginning of your lessons. Stand tall and straight good posture is a must for pretty lettering. Pay special attention to spacing; I think proper spacing is the most important aspect of good hand lettering and probably the most difficult part of lettering to learn. Capital letters as a general rule look best if severely over emphasized this makes them large and bold. You will have to allow at least double spacing or more to accommodate them.

If you're striving for perfection loosen up!! Practice diligently knowing full well that there is no perfection in hand lettering. Try to spot faults in your early practice and correct them before they become habit. If you memorize the proper shape of each letter and space correctly you can create the illusion of a perfectly lettered word. As long as you make each of your brush strokes harmonious and graceful no one will find fault and instead you will gain praise. I believe it's worth the effort and I encourage you to begin your practice soon.



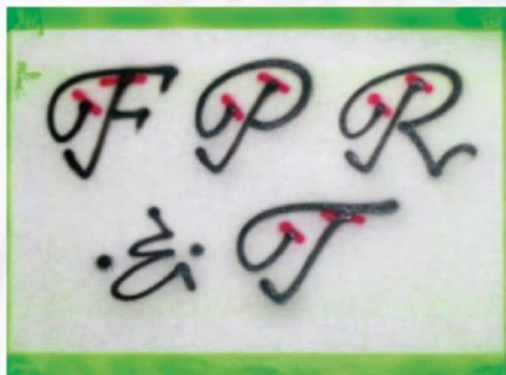
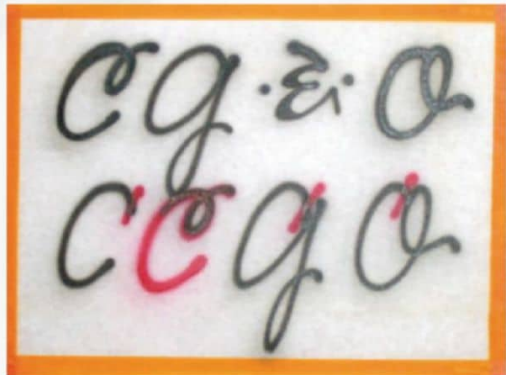
The letter "A" a perfect place to start!!

The most important part of this letter in the s-hook slanted leg. The very top of this brush stroke is critical because if you don't have the hook to catch hold of you're in a world of trouble making the straight leg down. The red marks show where I start each letter and they help show how important this hook is. The brush strokes it takes to make the letter "A" are also the ones you use to make the letters "M" and "N". This is a piece of important information you will need to remember it as you advance in your lettering skills. There are many times you will need a good thick and thin alphabet and these three letters [in script or bold] are the only ones that start out with a thin line on the left hand side. They spell a word, which makes them even easier to remember "M"A"N".

Start your letter with the small s-hook, bringing it down and swooping it into a pretty oval. Pay special attention to this oval it needs to be a pretty one coming all the way

to the top of your letter. In previous articles you learned that each letter in script is made up of only ovals and straight lines. This is a perfect example of three letters that use a combination of both. Return to the top of the letter, catching onto the hook, make a straight leg down, taking the stroke back to the center left side and straight across horizontally. The "M" and the "N" are a continuous up and down stroke until the letter is completed.

I've also given some examples of ovals, lines, and dagger strokes that you will be using to complete the letters. I strongly advise you to practice sharp dagger strokes, as they are very important in the outcome of your script lettering.



“F”“P”“R” and “T” are all the same!!

If you can make one, you can make the others. Start with the same s-hook shaped slanted leg as in the letter “A” but STOP at the bottom instead of carrying it into an oval loop. On these letters the large oval loop is part of the second stroke and not the first. After ending the main leg return to the left hand side to make your pretty oval and finish it off with either a straight line top for “F” and “T” or a pretty curve loop for “P” and “R”.

“B” and “D” are letters that share the same similarities.

Start with a short straight leg at a slight slant about where you want the center of your letter; if this leg is not the right length you will have another opportunity to lengthen it. If you examine the letter “B” it appears to be the number 3 with a lot of flair. To make it easier you can certainly make your fancy 3 first and then put your leg in the center. The most important part of the letter “B” is the top loop, which should always be smaller in size than the bottom loop. The letter “D” is exactly the same but with only one large loop. “C”, “G” & “O” are nothing more than ovals. The “C” is an incomplete oval, the “G” is an oval with a tail, and of course the “O” is an just an oval. The loop at the top of the “C” is NOT the start of the letter. Many times you will find it necessary to trace back over a letter and this is a good example. I start the letter where the red mark is, coming down and back up on the bottom right hand side just a bit, this is where with only a short stop I start my stroke backwards and retrace my letter back to the top giving me the kick I need to go around into a pretty loop.

Make sure you keep the tail of the “G” much narrower than the main fat body. The letter “O” is just the most attractive slanted oval you can make. Special attention needs to be taken with the loop on the finish of an “O”. It’s wise to bring the loop down at least to the center of the letter in a nice sweeping motion. It’s not very attractive to cramp the loop too small or to bring it straight across at the top. If you’ve practiced any of my previous lessons you already have these letters in the bag. Anyone who can make a pretty oval and a straight line can become adept at lettering a script alphabet.



The “H” and “K” are much alike.

Make a small horizontal line at the very top bringing it down and into a nicely shaped oval tucked neatly under the small line. The remainder of the letters are made with straight lines. The “H” is handled the same as the letter “A” and the “K” is made with a stroke to the center and back out again. I need to bring attention to the lovely spidering on my red marks although it’s not a welcome sight this is something that happens even to professional airbrush artists and it’s not something to worry a lot about. Spidering will happen less and less as you practice your lettering skills. Had I lowered my air pressure for this lesson I’m sure this would not have happened. You should focus on the SHAPE of each letter and proper SPACING; anything else will work itself out with practice and experience.

The letters “I”“Q” and “L” are always fun and cause quite a sensation when done well. There are only a few letters that are completed from start to finish with one continuous brush stroke and here we have 3 beauties. Both the “I” and “Q” start smack in the middle of your top and bottom register lines. You start your stroke down, bringing it up and around to make your oval. You will want to drop the right side of your oval lower than your original beginning and then each letter has a fancy loop at the bottom all of it’s own. I strongly think the “Q” resembles the numeral 2 and that’s how I usually approach it. The letter “L” should always show graceful movement. Make sure you drop it low enough that the bottom tail swings a little under your bottom register line.

These letters all require a lot of “swing” and you get that after much practice. I can’t help you much with this other than to give you encouragement and a good example to study. I can tell you that if you move more with your body and not your arms you will have the best results. Tuck your elbows lightly to your waist and although not rigidly stuck keep them there!! Bend your waist, dip your knees, arch your back, stretch your shoulders, pivot your torso, but most important–DO NOT wave your arms all about.



“U”“Y”“V”“W” &“X” are letters that require a double start.

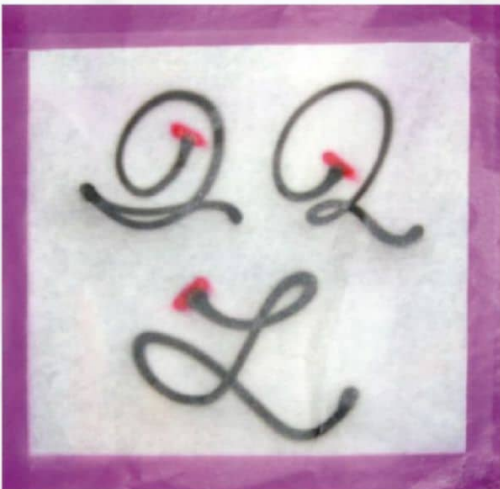
I’ve marked with a red cross where you begin each brush stroke. Your first stroke will move down and continue movement until the finish of the letter you will then return to the same top starting point and move your stroke into a swooping oval to the left side of the letter. Try to give this swooping oval all the flair you can because in truth it’s the only thing that makes these letters attractive. The right leg of the “X” always looks best if you drag it much lower than the register line. Of course this is if space allows and with capitals it usually does.

The remainder of the letters have no similarities to any others so I’ll put them in a little group by themselves.

The best way I can describe the letter “E” is a mirror image of the number 3 we used in the “B” it may even resemble two “c’s”. Again it’s important to keep the top loop smaller than the bottom. You won’t have to retrace the entire letter as in the “C”, but you will have to return to the top in order to finish the loop.

The letter “S” comes with practice; the important part of this letter is that you must retain an oval appearance with the center cross bar touching both sides of the imaginary oval. Remember that each letter must have a pretty oval in it or fit neatly in the allotted space an oval would take. You will have to return to the top of the letter once again to finish your loop. I don’t make a huge artistic statement with my “J” I’ve had the best luck with this

simple rendition because sometimes you can run into problems dropping the “J” down with a tail. The letter can become confusing and sometimes resemble a “G” so as a general rule I stick with this very simple version that can’t be mistaken for anything but a “J”. The horribly scary “Z” is not really frightening at all, one stroke from start to finish. A small loop at the top working to the right always carry your straight cross bar all the way down to the register line and then finish with a pretty oval swoop. And there you have the complete alphabet of all 26 capital script letters. Far from perfect but attractive none the less. On the subject of double stroking always remember that any stroke coming down will be thick and any stroke moving up will be left thin. If your letters are spaced properly this will not be a problem and double stroking will give your lettering a more professional finished appearance. I’ve inserted a sample sheet of the entire alphabet done in double stroke. While double stroking you always take the opportunity to re-shape and straighten up your letters. This is the final chance you have to make your letters more attractive, so take just a moment and stand back to examine your letters closely and then by all means take this opportunity to do any necessary repairs. Practice is what will acquire a pretty hand lettered alphabet and there’s no getting around it.I wish you much luck with this and I assure you that even the practice of lettering can become a pleasant chore. It’s possible to see progress very quickly if you approach your practice with enthusiasm. Happy Lettering!!





Featured Artist KIMMO JURVANEN

I don't know when I discovered my ability to draw; it came naturally, so to speak. I have enjoyed drawing ever since I was a child when I would draw fantasy figures. I believe it's quite common for young boys to try drawing swordsmen and other ac-

tion figures. My teachers were not very happy with me, instead of doing what I suppose to be doing, I drew in my books" thus the beginning of Kimmo Jurvanen's artistic career.

The younger of two boys, Kimmo was born in Finland. Two years later his family moved to the small southern Swedish village of Landsbro, home to approximately 2000 people, where he still lives with his wife and teenage boys.

Studying construction and carpentry at the age of 16, Kimmo was given the opportunity to choose a "free" subject, art was his choice. It was only two hours a week but was enough to introduce him to oil painting. He soon realized art was fun and something he wanted to continue. Taking no further classes, Kimmo continued to teach himself by reading a book about painting with oils.

Oil painting became a big hobby that I continued with for about 20 years. Landscapes painted on canvas were my main subject; I even tried some animal paintings. Around 1997 or 1998 the canvas painting became a bit boring, to make an oil painting can take weeks, it's very slow drying, I wanted something different, a faster medium.

One day while looking through a hardware catalogue, I saw an inexpensive airbrush and compressor. Thinking this looked interesting, I ordered the kit. Once it arrived I read the manual to get an idea on its use; I knew nothing about this tool. With no idea about what kind of paint to use I found some model paint in my sons room, thinned it with paint thinner and soon learned that using these in my basement was not such a good idea. The whole house smelled and I was quite dizzy after a few hours of airbrushing so I put the airbrush away.

A few months later Kimmo bought his first computer and internet connection. "The first search I made on the net was airbrush. Wow! There are loads of web sites and pictures of airbrush art."

One airbrush artist that captured Kimmo's attention was J.W. Baker, "his wildlife paintings are incredible; I wanted to learn more so I wrote him. I never expected any response and was very excited when I checked my email and saw he had replied."

J.W. and Kimmo became friends via email, "he was very kind and helpful, and gave me information about the colors he used and basics on how to paint fur. I found a store in Stockholm that carried the products and ordered black, white, red, yellow, blue, it was enough to get started. I knew I could get almost any color I pleased by mixing these from my oil painting experience.

"There were many trials and errors at the beginning. I never practiced with dagger strokes and dots; I just jumped right in and taught myself how to paint with the airbrush. I struggled, but as stubborn as I am I never gave up and after sometime I started to get the hang of it. It became even more fun to airbrush and I haven't touched the oils since.



I did continue using canvas, but instead of landscapes I painted more and more animals. Lately I've been painting on Canson fine grain paper, it has become my favorite support, no preparations needed, just draw some key lines with a lead pen and start to airbrush. The paintings look very nice under a sheet of glass in a nice frame, passé partout as it is called.

Although Kimmo considers himself a fine art artist, using canvas and paper as his medium, he has found himself painting on other surfaces and realized you can paint almost anything.



I wish I had more time, I make my living as a carpenter five days a week so am only able to paint after work and weekends. I have been airbrushing for about eight years now and still struggle to improve. My favorite airbrush is Iwata Hp-b. It feels good in my hand. I use a Richepen 113CI for larger areas and also have a Passche turbo that I use from time to time for very fine lines. For clear coat on things like bowling pins and helmets I use a Passche VL. The colors

I like are Golden Fluid Acrylics for canvas, paper and textiles or water based auto color called ICI or NEXA for helmets, tanks and other harder surfaces.

Kimmo Jurvanen has been a contributing artist and subscriber to Airbrush Technique Magazine and Airbrush Artist Magazine since April 2003. He is a moderator and valued member of our online forum on airbrushtechnique.com. More of Kimmo's artwork can be seen in our Artist's Gallery or on his home page at www.kjartwork.com.

FRISKET FREE ART

OR HOW TO TAKE "THE EDGE OFF" WITHOUT MARGARITAS

Let me introduce myself, Bart Webster as a proud airbrush artist from the 80's. I airbrushed during the last Photoshop/digital free decade, where if you wanted a movie poster, or a record cover to jump of the shelf, it HAD to be airbrush art. Airbrush artists provided the photorealism, colors, concepts, and stylization that looked better than other competing mediums. In the 80's the hard edges and strange bluish-white highlights that defined airbrush art were considered "high style". Inevitably, airbrush art became oversaturated, and its style clashed with the 90's new digital art flavors. The end result was that for a short time the digital 90's did to airbrush art what MTV in the 80's did to disco music. Here is an example of my frisket heavy 80's art.

Bet you're asking yourself "What does any of this have to do with Frisket free airbrush techniques?" Well here goes, Airbrush art with its hard edges and bluish bleached highlights is having a huge comeback, and before you go killing yourself to rid your art of all its Frisket hard line values, JUST MAYBE you want to be a part of the resurgence of airbrush tribute art. Hard edges and bleached blue highlights in your masterpiece will scream "AN AIRBRUSH ARTIST WAS HERE!!!" And that's becoming very popular again.

If you are deeply determined to hide those pesky, hard masked edges from your masterpiece and you hate spending half your art time cutting Frisket masks. I do have quite a few tools to add to your arsenal. Here is my shopping list.



Use an ultra smooth illustration board (plate pressed, hot pressed, or epoxy-resin C.S. 10 illustration board) or smooth, sanded, gesso-layered canvas (3-5 coats). These surfaces will allow for the best result. Spraying any media without Frisket masking means you MUST establish all detail and edge control reductively by erasing back to the white of the original board. (See my list of reductive tools). The fun is that you get to draw your highlight details and shapes using the white of the board, rather than miserably masking each shape out and then trying to get the edges to look natural. Everyone agrees cutting a Frisket mask is more boring than watching snails sleep, so working with the right surface means you will be working intuitively with every airbrush/drawing tool including erasers. This will feel much more like traditional drawing and give you an unbelievable amount of detail control.



FRISKET FREE AIRBRUSHABLE MEDIUMS

1. LIQUID LEAD- (a fully erasable emulsified graphite grayscale acrylic fluid). Just imagine airbrushing with pencil/charcoal tones that erase with ease. This is by far the best "frisket free" media. (Don't let the fact that I invented and sell this medium for profit, or the obvious self serving bragging influence your own opinion.)



2. COMART TRANSPARENT COLORS- The most erasable acrylics for airbrushing.
3. HOLBEIN AREOFLASH TRANSPARENT COLORS- Best re-ductive color pigments but less forgiving than Comart.



2. SAND ERASER PENCIL

This will be your primary drawing tool when it comes to the details of your art that are done on the white of the board. A good sand eraser pencil must be sharpenable, and have a high grit. My favorite is the Sanford Typewriter erasers. But there are lots of choices out there.



4. THE EXACTO KNIFE

This is the real secret to frisket free art. An exacto knife will give you tighter detail than the sharpest pencil. My best reductive secret is to use the exacto lightly, creating with my wrist a little vibration to the tip of the blade. I can tickle away the softest details without even touching the board. It takes practice, but my best details are done 80 percent of the time with the exacto knife. Used lightly and with a wide light stroke, you can even create soft shading.

5. KNEADED ERASER AND SQUARE PINK PEARL ERASER

Sometimes you need to pull back a wide area or lighten up a pigment. Using a little muscle and a faster, lighter stroke, the large gummy/square pink pearl erasers are magic. I work 20 by 30 most the time and sometimes the larger areas need to be controlled.

Hopefully we have established the reasoning behind working FRISKET FREE, and with most of the core tools, and a few secret weapons listed, I wanted to show you some art in its early then finished stages. An actual step by step would be BIBLE sized, so I am going to skip all of our concept tools, reference library tips, digital assembly tricks, projection notes, and digital stylization steps, and just show you the half way stages and finished art done completely frisket free.

4. UNBLEACHED WHITE ACRYLIC by Liquitex: all other white acrylics will turn the other tones bluish, with the bleach that white acrylic is made out of.

THE FRISKET FREE TOOLS

1. IWATA CUSTOM MICRON AIRBRUSHES- You don't have to mask details that you can render free hand if your airbrush is good enough. Our studios use the bottom fed Eclipses for tinting and wider spraying, and the Custom Micron C (top fed) for all detail and stippling work. I've used every airbrush known to man over 2 decades, and nothing works better for frisket free creativity than this IWATA airbrush combination.

3. PINK PEARL SOFT STICK ERASER

These are pencil stick pink pearl erasers that are softer and wider, obviously for erasing out softer wider shapes. I use a crayon sharpener if they need to be shaped.

6. ELECTRIC ERASER WITH PEN N PENCIL NIBS

The SAKURA electric eraser brand is my favorite tool for special effects. If you need a quick highlight, or you are adding variant texture, the electric eraser is god. I use the ink nibs for the extremely tight highlights, and then the white pencil nibs are used for softer-edged details. Tap it all over to create slight textures. The electric eraser is great for busting up frisket edges too.

7. FREEHAND AIRBRUSH SHIELDS

If you build up your media in transparent layers carefully enough, you won't need these, but from time to time having a hand held mask can make for fast control of heavily pigmented, or opaque, areas. Holding the masks slightly above the surface, or vibrating the shields back and forth as I spray can give me soft edges in large areas, without having to cut a Frisket mask.



“Unfinished” by Bart and Melody Webster

KICKS KORNER

Kicks Korner #16

Hello guys, I'd like to try my hand at putting a green coarse 'old school flake" on my bike. Can you share any tips that might help me out. Love the magazine and thanks in advance.
Dave D.
Tulsa

Old school flake seems to be becoming very popular again. I've seen it applied a few different ways,... but anyway you do it, be prepared to lay down a lot of clear to bury it. These days flake comes in all sizes from mini (1/125), to bass boat (1/16"),... to monster flake (1/16 to 1/8"), and in just about any colour you would like. It can be applied by adding the flake to your clear coat and just spraying it on, followed by more coats of clear which must be cured,... then block sanded to even out the surface, and then recleared for your final finish. You have to be very careful when you are blocking it that you don't cut too deep and sand into the flake, this is extra important if you are using a coloured flake because it will show up silver where you knock the colour off of it. Of course this method will restrict your flake size to the fluid tip size on the gun you are using. Another method is to spray a coat of clear on, (use a slow reducer to slow down your dry time, you want it to stay wet and open, not skin over), and then apply the dry flake on top where it will adhere to the wet clear. This method works best on smaller areas and should be no problem on bike parts. To apply the flake I've seen everything used from salt shakers and mesh strainers,... to body schutz guns. There is a flake gun on the market now called a "Flake Buster",... it looks like a schutz gun to me, but if you were going to be doing a lot of this kind of work, it might be a good investment. Once your flake is on,... spray more clear and repeat as in the above method. The flake does seem to lay down a little better with the dry method and you may use a little less clear to build it up,... but don't count on it. If you're going for green,... maybe try using some green candy before your final clear, it looks great over large flake. Good luck!

I've been spraying with Auto Air for some time now,... but I'm not really impressed with how it is working out (doesn't spray as well as I'd like) and I would like to make the transition to base/clear. What I'm worried about is my health and the type of respirator that I should be using. I'm leaning towards a fresh air type system, can you provide me with any insight.
Thank you.
Thomas K.

Well Tom, I've never used Auto Air so I can't comment on how it sprays,... but it is my understanding that with the new reducer

that they have now that it sprays a little nicer with less tip dry,... I'm wondering if you've tried that. There are also some other paints on the market now that are water based or water bourn that I hear spray almost like uros. Of coarse regardless of what you're using for your base coat,... you still need to clear over it, and no one has come up with that Holy Grail that will someday take the place of two stage clear yet. While an organic vapour respirator will do the job if maintained properly,... I would suggest that you consider spending the extra money to buy the fresh-air system that will,... once installed, keep you healthy for the rest of your career. There are basically two types of fresh-air systems,... ones draws it's air from the compressor that you are using, and the other from an outside source. I prefer the one that draws it's air from outside. It is more expensive, and a little more of a hassle because you have to drag two hoses around, (taping them together helps), but at least you know what you are breathing. If you are using the system that hooks up to your compressor, the air supply must be free from atmospheric contamination such as exhaust fumes and carbon monoxide. A compressor can produce all kinds of toxic fumes and also push a lot of water into your respirator if it is not running properly,... especially if you don't have an inline water trap and drier. These types of respirators do come with inline charcoal filters which will take out impurities to some extent but they must be replace at least every six months at about \$70 a pop.

Hi, I want to paint my garage door to look like granite. I know the spatter effect can be achieved by blowing the paint off of the end of a popsicle stick or clothespin with my airbrush, but this is a very big door. Is there a better way to go about this? Thanks.
A.G.

Borrow, rent, or buy a bigger spray gun if you don't have one,... a gravity feed will work best because you can use lower pressure,... turn the air pressure down until the gun starts to split tiny droplets of paint instead of atomizing it. Higher pressure,... smaller specks,... lower pressure,... bigger specks. Play around on an old piece of cardboard until you achieve the look you're after. I like your idea and would love to see the finished door,... please send a picture when you're done.

Please send your questions to kickskorner@sympatico.ca

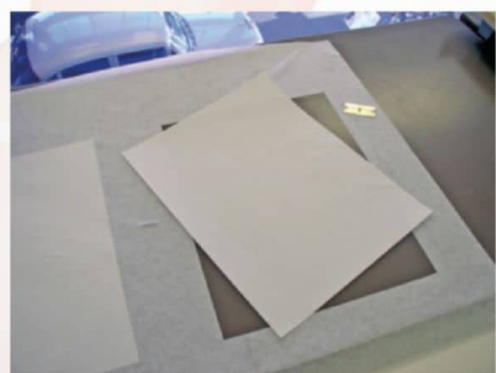
Pullin' Teeth

by Carl Tyndell

Carl is the director of design for Rucker Performance Motorcycle Company in Fort Worth, TX. Rucker Performance designed this bike for a dentist who requested a design with pin up girls in nurse uniforms. This is a shot of the Chopper once the base coat is applied, cleared, and sanded back.



A pinup girl is chosen for this design and I super-impose a vintage nurse outfit on her. I create a mirror image so that both sides are identical.



After the appropriate size is chosen, I take two blank sheets of copy paper and lightly varnish vinyl sign transfer tape to them. Then they are cut with a razor blade exactly on the edge to not jam the printer.



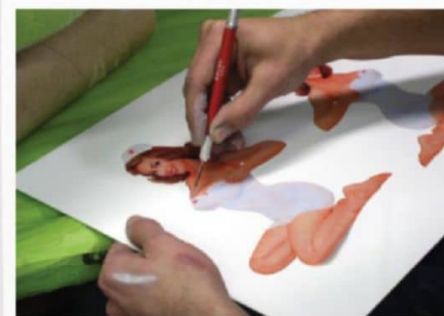
The transfer tape/copy paper is put in the printer with the appropriate side to print the image on the transfer tape side.



After the pinup girls are printed out, they are peeled and placed on an aluminum sign blank where they can be cut out. After placing the images on the aluminum sign blank, the whole image is then cut out and peeled. Notice that the angle of the x-acto blade allows for an easy clean cut around corners and edges.



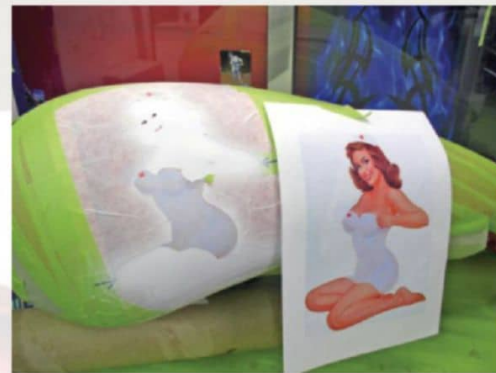
I take the positive image and position it in the correct place. After the positive image is laid down, the outside is laid in place around it.



The inside is then removed and placed back onto the aluminum sign blank. I can now start to cut the details out. I fill the inside with medium wet coats of white paint and lightly tape touch around the edges to avoid a heavy build up.



I put the pin up girl back in place and remove the pieces where the flesh tones will be airbrushed, leaving positives of the eyes, lips, dress, etc.



With Planet Color toners, I mix my first color , 30% Clear Binder with 70% white and very little red oxide (as needed). Next, the mixture is reduced to a 1 to 1 ratio and may be over reduced as much as the painter thinks is necessary. Make sure to over reduce in moderation.

Reviewing the reference material, I shade in flesh tones, starting with the lightest areas first, building up to the next color. I pay close attention to shadows and muscle tones.



The second color is a slightly darker mixture of the first, using more red oxide. I start to use my cutouts of the pinups. Because the pin up is cut out from transfer tape, it has a light adhesive

backing that holds it easily in place. The third color is a very over reduced red oxide to airbrush the darkest parts, shadows and all of the detail.



After all of the flesh tones are painted, I cover the face with the pinup cut outs, peeling the lips and painting them in without concern about overspray. After all of the flesh tones, lips, and details are finished, I peel the graphic and touch up the outer

edge if needed. Once it is peeled and touched up, I airbrush the rest of the pinups using various shields, a lot of freehand, very fine paintbrushes to add detail in eyes and lashes, and some of the cut outs of the pinups for clean up.



This is a shot of the finished pinup. After the pinups are completed, I add a faded ring around them to fill up space. Then the letters for "Pullin' Teeth" are cut out on the plotter and painted in. In the spray booth the tank will have the final clear coats applied. A picture of the completed bike is on the next page.



READERS GALLERY



Michael Savage of Savage Designs working a kart race in Florida. www.savagedesigns.com



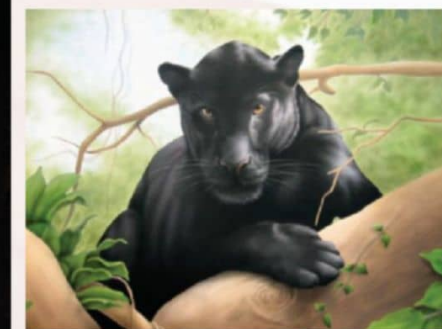
Spidey car painted by Ray Hebert, Ocala , Fl.



T Shirt by Lorin Gipe, Holt, MI.
Iwata HP-BCS, Createx colors



T Shirt by Kimmo Jurvanen
Sweden, Golden fluid acrylics
Iwata HP-B



Paul Shaw
Radcliff, Kentucky
airbrush on bristol board



by Len Cochrane

Materials:
Reference Photo, Iwata Hp-b [XG], Golden Fluid Acrylics...[heavily thinned to spray with airbrush between 12 and 25 psi], Trans-
parent Raw Umber Hue, Transparent Shading grey , Tanspar-ent Quinciderone red, Paynes Grey, Cerulean Blue (transparent colors are mixed from an approx 20-1 transparent extender or water and golden fluid acrylics), Sakura electric eraser and drafting ink erasers., 20" x 30" Bainbridge 80 illustration board.



First thing I do is a very light rough sketch of everything in the painting using trans-
parent shading grey [20-1 transparent extender and carbon black]
If you look at the lower left side of the painting you will notice a dark streak of paint that I will blend into the painting as I work along.



Next I go back over the tiger this time roughing in the tigers stripes and any dark areas. It is very important to keep your layers as thin as possible or adding the eraser marks in the next steps will be very difficult.



Continuing on I add rough freehand hair-
lines to the fur in the ears stripes. At this point detail isn't important I just try to roughly shape in the dark parts; the back shadowy layers of the tiger.



After giving the first few layers of trans-
parent shading grey time to dry I begin to un-airbrush or highlight erase and texture the fur with a battery operated electric eraser and drafting ink eraser refills.Mak-
ing sure to follow the natural direction of the fur I work from the face outwards overlapping the layers of paint with high-
lights from the eraser. The first layers us-
ing eraser techniques usually take the lon-
gest. In the later layers you just maintain parts of or all of the eraser marks from the first layer.



Working around making sure to continu-
ously follow the natural direction of the tigers face. Highlight out the long wispy hairs on the cheeks and ears using long strokes with the sharp edge of fresh eras-
ers and use little dagger type strokes to simulate the shorter hairs on the fore-
head and chin.



After a few hours of erasing I finally finish the first layer. As I work outwards from the tigers face I try to soften the eraser marks to give the appearance of depth. On the left side I don't put any eraser marks at all and on the right side they are scattered and subtler, less sharp than the ones on and around the tigers face.



Next I go back over parts of the tiger with "Transpagnet raw umber hue" and add some color to the edges of the strips and shade into the darker parts of the tiger face and fur.



After the first raw umber layer I go back in with the electric eraser to re-highlight and maintain some of the eraser marks from the first layers.



Now using a 20-1 mixture of Paynes grey and transparent airbrush extender I lightly dust over key parts of the tigers body and face giving a nice blue-ish tinge to over all lighting.



Back in with the electric eraser again for maintenance.



Now another layer of "transparent Paynes grey" and some more highlighting. With each progressive layer the erasing and highlight becomes less and less.



Now for the pink parts of the nose, lips and area's around the eyes.



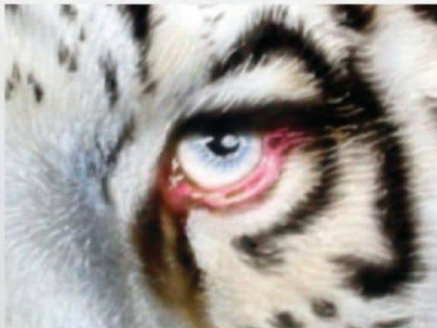
A quick thin base layer of "transparent Quinciderone Red" combined with the white of the illustration board gives a nice pink looking nose.



Now using "transparent Raw Umber hue" I go back over the areas of the nose to add depth, shade and texture, this also helps to blend the nose into the face.



First thing I do with the eyes is to go in with the electric eraser and clean up any overspray as well as sharpen up the pu-
pils and the highlights in the pupils.



Now with some Paynes Grey I add a very light glow around the pu-
pil of the eye and then use the elec-
tric eraser to add some highlight and streaks.



With some "trans-
parent Cerrulean Blue" I add another layer of lighter blue over the pupil.



Back in with the electric eraser to touch up the highlights.



With the eyes and nose finished it now time to move onto the kitties whiskers.



Using a white pencil crayon I add a layer of background whiskers around the chin of the tiger.



Using transparent Raw Umber I paint over the pencil crayon marks to blend them into the shadowy areas under the tigers chin. By adding extra dark spots at the base of the whiskers makes them look like the are popping out towards you.



Now to finish this painting off with white pencil crayon I go over the areas around the mouth of the tiger and add long random whiskers. I hope you enjoyed this article and can apply some of these techniques to your own paintings.



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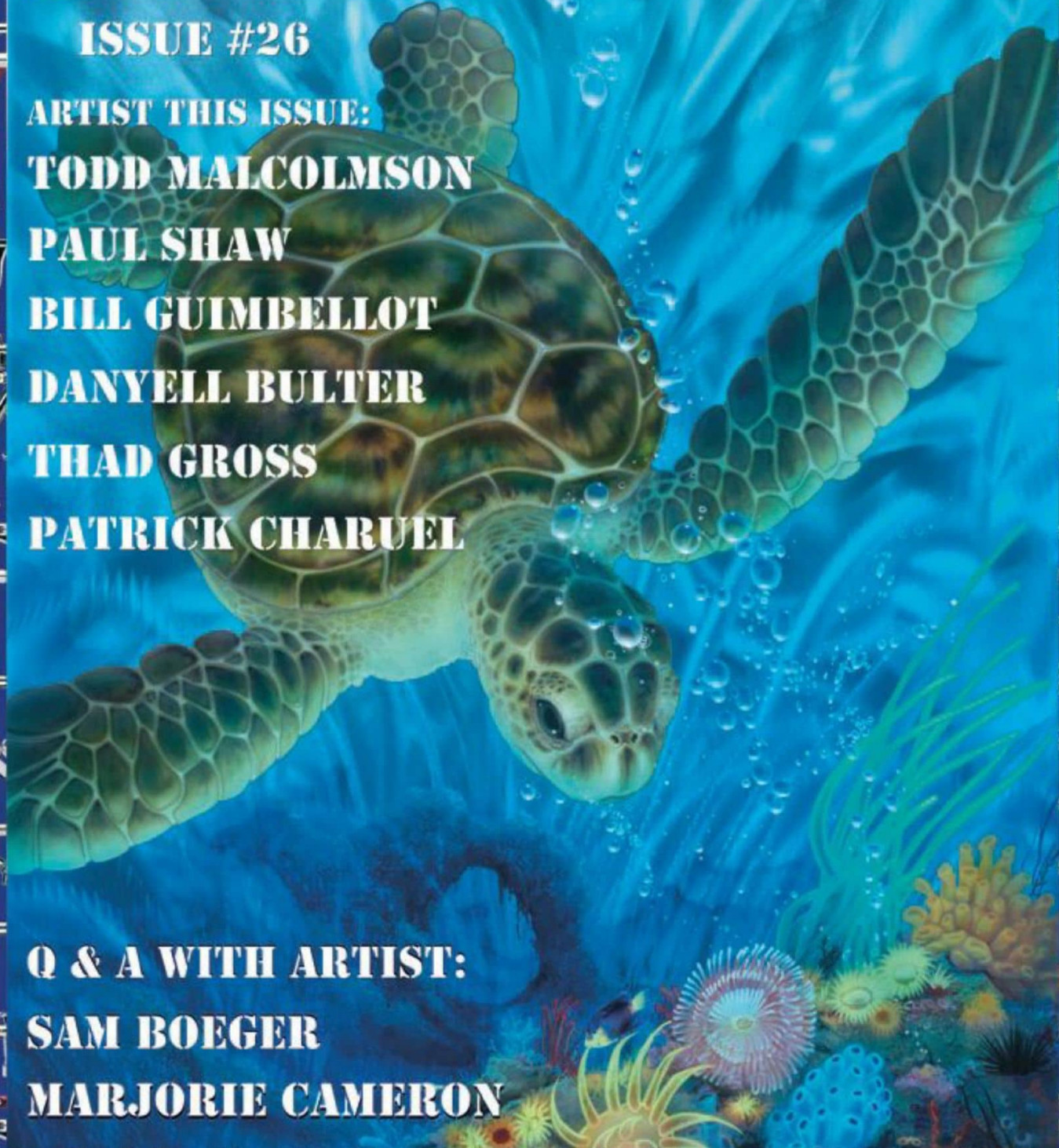


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MIKE ELLWOOD'S FIRE

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HARRYDIDIT'S SHELL

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