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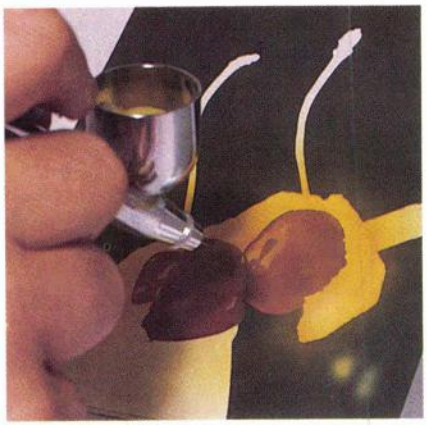
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About the Cover

A close-up of Keung Szeto's *Through*; 1983, acrylic on linen canvas, 45" by 89".

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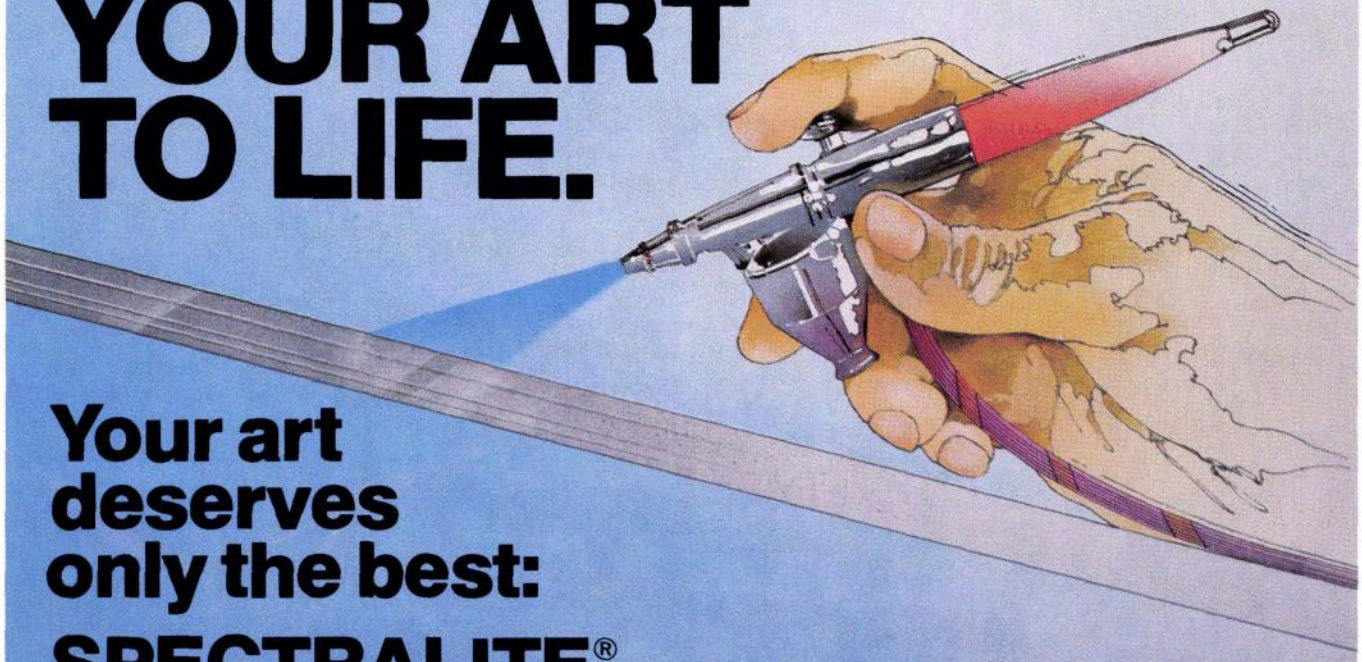
Leon Edel, biographer of Henry James, in an essay, "Portrait of the Artist as an Old Man," published in The American Scholar:

Nature has its own way of inhibiting and stunting art, of forestalling the ripeness of age. Many artists, mere saplings of promise, are cut off in their precocious youth. And those who survive often remain aging versions of what they have been during their earlier years—that is, individuals who repeat their performances and grow rigid and stale. They have consumed their originality.

We can count on our fingers the few artists who surpassed themselves when old, as Goethe did. Among painters, Rembrandt comes to mind. His autobiography, begun early, is spread over many canvases—those marvelous paintings of himself. They show him in jaunty youth, all plumes and velvet jacket; in middle years, with increasing disorder of costume, but the face powerful and arresting; and finally we look upon a watery-eyed and bedraggled old man, but what a magnificent old man! How sure and fine is his self-realization as he confronts his visage in old age! The early swagger gives way to a mixture of resignation and resentment; as an old man he paints himself with an ever greater honesty; the feather and cape have long ago been set aside. There remains only the truth.

The artist addresses himself to his truths: the truth of appearance and the truth of feeling, the reality of wrinkles, the delicacy of bulges under his eyes as they catch the light, the face now set in irreversible lines, yet suggesting wisdom and experience, the acceptance of all life, the recognition that it is usually the journey, and not the arrival, that matters. The artist as an old man knows that life will not offer him any better chance. There is only one chance, and his art has been that chance.

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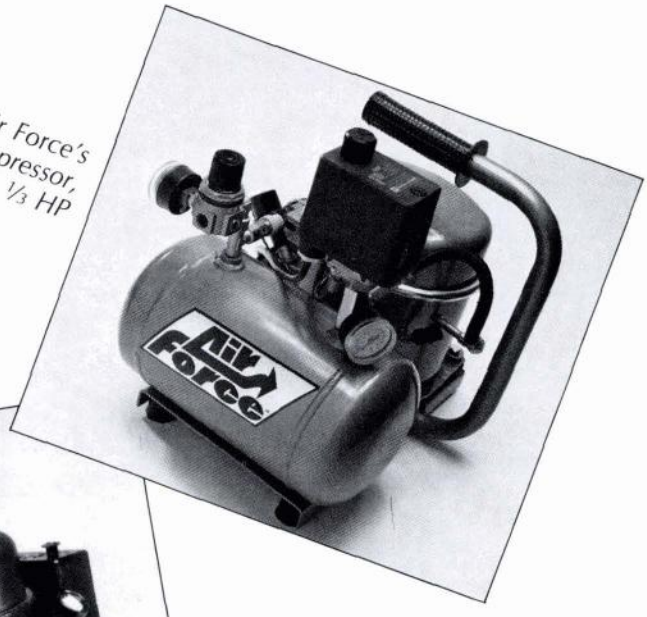
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COMPRESSORS AND OTHER AIR SOURCES

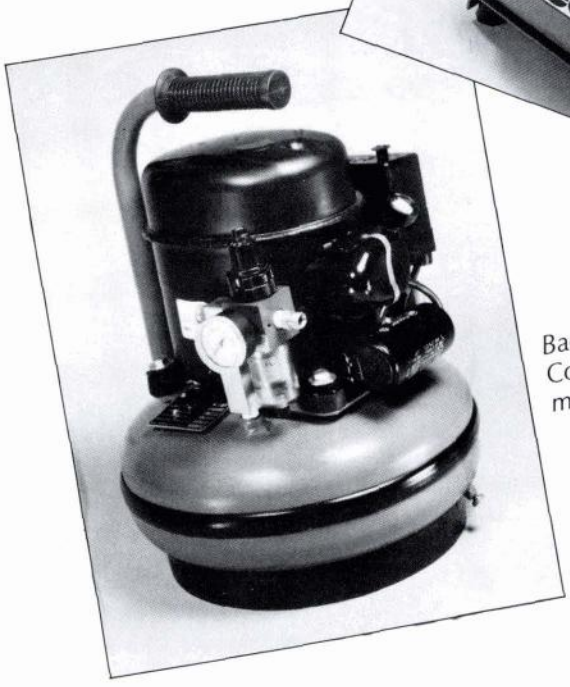
BY DAVID MALONE

Ten years ago, when I bought my first airbrush, I played with the only two choices the salesman had in the store. And he had the same number of air sources as he did airbrushes. First he steered me toward a CO_2 bottle for $60. Great, I thought, I'll take it. Then he indicated that I'd need a regulator that cost $150 in order to get the air out. Not-so-great, I thought. Back then, it took me almost a week to make that kind of money. Then my eye caught a cute little diaphragm compressor lounging in the storefront window. "How much?" I asked. "110," he responded. It was love at first sight. I took my prize home, plugged it in, and thought, what a bargain. Not only did it make air, but the noise it produced drove everyone else out of the room and, best of all, it danced and twirled on the floor for my personal entertainment.

Times have changed since my affair with that little diaphragm compressor. I had very few choices ten years ago. Today, though, there are 40 to 50 kinds and sizes of compressors on the market, plus a number of canned air and CO_2 sources. The question now is which one is right for you?



Air Force's Silent Compressor, 1/3 HP



Badger's Silent II Compressor, 1/2 HP, model 380-2

The Right Compressor For You

I always suggest that once an artist has decided to use an airbrush, even if that use is limited, invest in a compressor. The cute little diaphragm compressors are still available. Joining these are piston-driven compressors, quiet compressors powered by oil-lubricated motors with holding tanks, and big, loud compressors that are generally placed in adjacent rooms. So when someone asks me what type of compressor to get, I always ask what type of airbrushing is to be done.

The spraying time and the kind of spraying done, coupled with the amount of money spent, are general indicators of the most suitable compressor for each individual. More specifically, the following questions should be answered:

1. How much time per day do you plan to spray?
2. How many days per week do you plan to spray?
3. How many airbrushes do you want to hook up to a single compressor?
4. What size airbrush or brushes will you be using and what are their requirements?
5. Will you be spraying alone or with other people?
6. How professional do you want your work to look?
7. Will compressor noise affect you?
8. How much money do you have to spend?

Prospective compressor buyers should note that for the most part, the size of the compressor motor determines how much air is produced. Motor sizes range from 1/15 hp for

an inexpensive diaphragm compressor to 3/4 hp for more expensive, silent compressors. Of course, there are larger, industrial compressors with more horsepower, but these are generally unsuitable for airbrush artwork.

For the Budget Conscious

For the beginner, hobbyist, or student concerned with economy, one of several diaphragm compressors could be the answer. The smallest diaghragm compressor produces about 20 psi maximum. As the motor size of the diaphragm compressor increases, the output also increases slightly. But the major difference among diaphragm compressors is the method by which they are turned on and shut off. The least expensive is turned on and off simply by plugging it in or unplugging it. Others have on-off switches. The most advanced diaphragm compressor has a back-pressure shut-off that turns off the compressor each time spraying is stopped, a rather nice feature.

If you opt for a diaphragm compressor, I strongly recommend the purchase of a moisture separator for about $20. Without adequate moisture separation, artwork will be adversely affected.

Diaphragm compressors have some drawbacks, however. First, they function with a higher noise level than silent compressors. Second, they usually do not last as long as their more expensive counterparts. A diaphragm compressor has no cooling system. In as little as a year or two, the turning on and off and the constant heating and cooling of the motor can cause hairline fractures in its head. Air leaks ensue, with gradual loss of pressure following. But as long as the diaphragm compressor is not used daily for long periods of time, this type of compressor can prove adequate for some artists' needs. Diaphragm compressors generally cost between $100 and $200.

For the Serious Airbrusher

If you are a more serious sprayer—an illustrator or a fine artist—and plan to spray at least 50% of the time, I suggest that you invest in a larger, quiet compressor.

The three major distributors of silent compressors are Badger Air Brush Co., Manoir International, Inc., and Medea Trading Co. All three companies import their motors from Europe, so the primary difference among motors is size. What gener-

AN ALTERNATE PORTABLE AIR SOURCE

BY BILL WARE

When considering a portable air source for your airbrush the obvious answer is not necessarily the best or most cost-effective, particularly if you have a source of compressed air from another hobby—scuba.

A scuba enthusiast might balk at the notion of using his or her underwater air source as an airbrush supply. But it is really an intelligent and advantageous choice, particularly if you already own a tank. And it might be worth considering if you haven't already chosen a portable air source, especially if you know someone with a tank and regulator or you plan to take up the sport itself.

Scuba tanks afford the same quietness of operation and smoothness of delivery as CO_2 bottles. But because scuba is a popular water sport, tanks are readily available and generally cost less than industrial CO_2 cylinders. Air stations (dive shops with special compressors) are fairly common in metropolitan areas and in areas near popular dive sites. The air with which scuba tanks are filled is filtered and dried (because it is intended to be breathed at greater partial pressures than atmospheric air). A moisture trap is virtually unnecessary.

For someone who is not a scuba diver, the principal considerations are the cost and maintenance of the equipment. Scuba tanks come in a variety of sizes. The most popular contemporary tanks are aluminum, hold 80 cubic feet of air, and begin at about $110 (mail order and special sales). Fifty-cubic-foot aluminum tanks are also available. Steel tanks holding about 71 cubic feet are also common. By referring to the volume of air required by a particular airbrush, it is a relatively simple matter to determine how much continuous operation time a particular size of tank will offer. For example, an airbrush that nominally requires .8 CFM could spray up to 100 minutes from an 80 cubic foot tank.

The high pressures of air in scuba tanks may present a problem for the nondiver or the diver who doesn't wish to use the first stage of the dive regulator for connection to a consumer-type air compressor regulator. The pressure of a full 80 cubic foot aluminum tank is 3000 psi. Scuba regulators are designed in two stages. The first stage reduces the tank pressure to 130 to 160 psi. The second stage (the part with the mouthpiece) reduces the first-stage pressure to the pressure of the air or water around it and supplies air at that pressure on demand when the diver inhales. For airbrush use, an adjustable consumer-type air compressor regulator must be placed after the first-stage regulator to regulate and lower pressure to the airbrush.

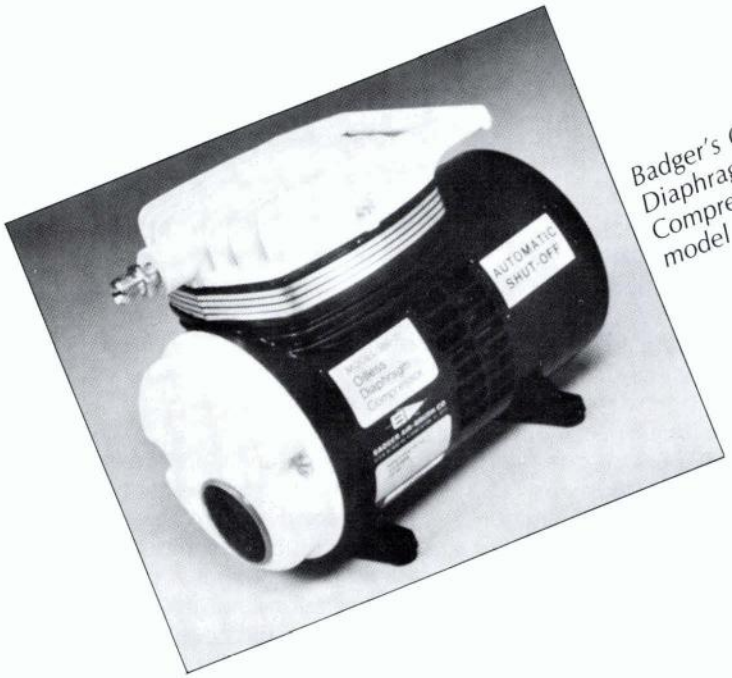
Scuba first-stage regulators attach to the tank with an O-ring and yoke arrangement specific to scuba tank valves. Scuba first-stage regulators typically provide a high-pressure port for attaching a high-pressure hose to a tank pressure guage. First-stage regulators also usually offer at least one low-pressure port (besides the one for the second-stage regulator) for connection of a low-pressure hose (power inflator) for buoyancy control devices. This power inflator hose usually has a quick-connect fitting that can be used to connect to the airbrush regulator by using the mating fitting from the buoyancy control device or by purchasing a spare. This allows the scuba regulator assembly to be used without removing the second-stage regulator or replacing

ally makes the compressors different, however, are the options available with each compressor, coupled with the size of the motor featured.

The smallest, least expensive silent compressor has a 1/12- hp motor. It gives quiet air but generally does not come with an automatic shut-off. This small compressor will run constantly, sometimes with a slight hiss as it bleeds off air. It can power only one airbrush effectively.

The 1/4-hp compressor usually comes with an automatic shut-off, features a small holding tank, has a high enough pressure level to run two airbrushes effectively, and most important, contains a superior oil and dirt filtration system, essential for oil-lubricated and cooled compressors.

The ½- and ¾-hp compressors are the quietest, generally have large holding tanks, and have the best oil



Badger's Oilless Diaphragm Compressor, model 180-11

or adding hoses. (Incidentally, manufacturers make tire chuck adapters for filling tires through power inflator hoses.)

Scuba regulators cost anywhere from about $80 (mail order and special sales) to over $300. It is possible to buy first-stage regulators only, but since these are sold as replacement parts, they will not be found as easily as mail-order or sale tanks. A complete used regulator assembly with tank pressure guage may cost less than a new first stage alone. The power inflator hose usually comes with the buoyancy compensator device for which it is intended, but it may be purchased separately, with prices beginning in the $50 range.

A scuba tank air-fill normally costs less than $5. Although there are no special credentials required to purchase scuba equipment, most dive shops require a diver certification card (indicating the completion of a course in scuba diving) in order to get an air fill. But they may provide special orientation for the nondiver who wishes to use the tank as an air source for painting. To prevent foreign particles (dust, moisture, etc.) from entering the tank, it should never be drained to less than 300 psi as indicated by the tank pressure guage unless it is due for a visual inspection or hydrostatic test as explained below.

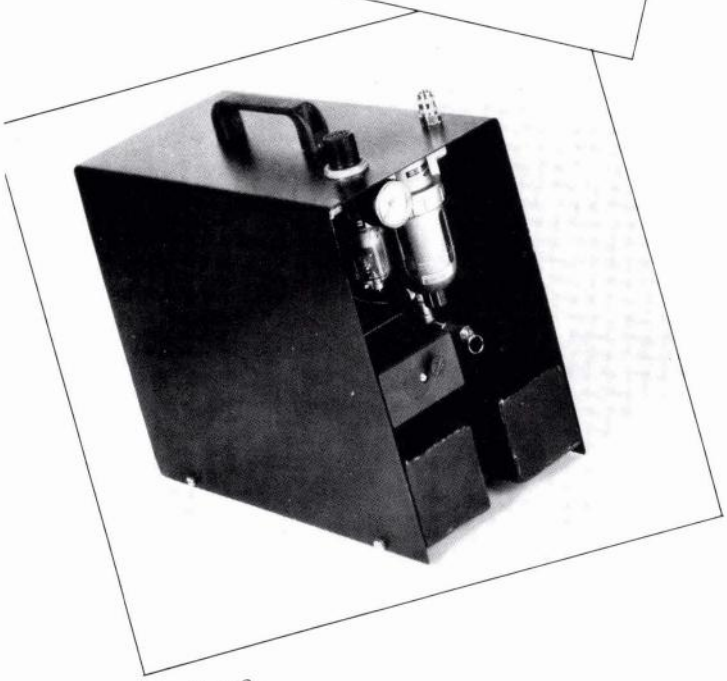
Reputable air-fill stations require an annual visual inspection, by qualified personnel, of the inside of the tank. The visual inspection involves emptying the tank and removing the valve to check the inside for corrosion (not usually a problem with aluminum or properly maintained tanks). The visual inspection can be done on the spot when the tank is taken in for an air fill. The inspector will attach a dated inspection sticker to a tank that passes. In addition, the U.S. Department of Transportation (and its Canadian counterpart) requires high-pressure compressed-air tanks to be hydrostatically tested every five years. The "hydro" test vouchsafes the integrity and safety of the tank by ensuring that it can hold more than its rated pressure. The hydro requires a special chamber and test equipment. Dive shops send tanks to an independent agency for this service. If a tank passes, it is stamped with the month and year of the test. A tank that fails is useless for its intended purpose but can make an interesting lamp base. A hydro costs about $15 and usually includes a visual inspection sticker.

The actual "conversion" of scuba equipment for airbrush use requires only the purchase of a few items: an adjustable regulator (something you might have had to buy anyway to go with an "affordable" compressor) with an inlet pressure of 200 psi or greater; pipe thread fittings to match the airbrush hose to the regulator outlet; and pipe thread fittings to match the regulator inlet to the power inflator hose fitting.

Once a scuba tank has been adapted for use as an airbrush air source, the only precaution is to cover the tank, scuba regulator, and hoses to keep overspray off. Of course, the airbrush could now be used to custom-paint its own air source. For the scuba-diving airbrush artist, getting double duty from equipment that was once used occasionally or seasonally is a nice bonus. Its quiet operation and convenient, inexpensive refills may be preferable to continuously running compressors. ■



Medea's Pro II Silent Compressor, ½ HP



Air Force, Badger and Medea have similar models of this silent 1/4 HP compressor

and filtration systems. Their most outstanding feature is power, power enough to run three to six airbrushes simultaneously—great for studios and multiple airbrush use.

Price Range

Prices for silent compressors range from $200 to $300 for the 1/12-hp models, $300 to $400 for the 1/4-hp models, and $400 to $600 for the 1/2- and 3/4-hp models.

Spraying needs, compressor options, and price should dictate which silent compressor is most suitable for you. Do not expect professional results if you use cheap and inadequate equipment. As a general rule, you get what you pay for when you purchase a compressor. But don't overkill either. If you spray alone, with one airbrush, there is no need to put out $500 for a large compressor when you can achieve the same results with a smaller silent compressor for about $300.

Most airbrush companies offer compressors, and they welcome you to write or call for information or brochures. You can make the proper choice only after you have the proper information and have evaluated your needs.

Other Air Sources

As I mentioned earlier, sources of air other than compressors are available. CO_2 is sometimes used to power airbrushes. Tanks ranging from 5 to 20 pounds may be purchased for $60 to $100. Less expensive regulators for these tanks feature tank pressure only, while the more costly regulators indicate pounds per square inch as well. Prices for CO_2 regulators range from $50 to $200. Two grades of CO_2, fountain and welding, can be used to fill the tank. I recommend welding grade as it is the drier and cleaner of the two. CO_2 is a quiet air source, but it has its drawbacks. CO_2 is a compressed carbonic acid and will sometimes affect paints adversely. Also, if you are spraying on a Sunday afternoon and you run out of air, you are out of air.

The canned air products are good for beginners who have not determined their compressor needs; they also serve more advanced sprayers when a compressor is either impractical or unavailable. These canned air products are great for the new air marker devices, but over a period of time use of canned air can become costly.

Finally, I have heard of an artist or two who use inner tubes with special valves as air sources. That's fine if they are painting graffiti in a sidewalk, but most inner tubes contain a powdery substance that will come through the air valve and airbrush, causing spraying problems.

After you have evaluated your air source needs, you should have little trouble picking a source that's right for you. ■



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Q AND A

What is an Air Eraser and how is it used?

An Air Eraser is a type of airbrush similar in design to a gravity-feed airbrush. It sprays an abrasive powder to remove a media from finished surfaces. It can also be used to achieve special effects by removing media in certain areas for a patterned effect. The air eraser can also be used for cleaning castings and to prepare surfaces for paint.

I am concerned that the solvents and other chemicals that I use in the studio will be absorbed through my skin. Is there anything I can do other than wear rubber gloves?

You are correct in your concern over this issue. Many chemicals pass easily through the skin and are absorbed directly into the blood stream. One line of defense is to use a barrier cream such as Kerodex made by Ayerst Laboratories. It is applied to the hands in lotion form but dries to form a sort of "elastic glove".

I need a stencil material that I can cut over my work but yet won't show the cut lines in the work itself. What type of stencil material should I use?

Using sheets of 5 mil acetate, place the acetate over the work and score (don't cut) the image to be removed. After scoring, hold the acetate in both hands and bend the sheet back and forth a few times. This will cause the scored image to pop out. The stencil can then be fixed to the work by either placing a strip of drafting tape along one side, spraying one side lightly with adhesive or by placing weights around the opening.

"The Air Eraser can also be used to achieve special effects by removing media in certain areas for a patterned effect."

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ARTIST'S PORTFOLIO

MAKING MONEY—PART III

BY VICKI HAY

It's your introduction, your resume and your personal ambassador all rolled into one. You don't have to spend hundreds of dollars to make it work for you, but if you expect your art to find a market, you'd better put it together right. In some cases, it's all a person has to tell who and what you are.

What is it? Your portfolio, of course.

Given the importance of an artist's portfolio and the talent it represents, people who see examples every day express surprise at the careless productions they encounter. "Dog-eared," grouses one artist's rep. "They include pieces that aren't their best, and then they sit there making excuses for the stuff!" Adds a gallery spokesman, "Disorganized portfolios drive me nuts." "They put in everything but the kitchen sink. I don't have time to look at all that," says an art director.

Whether you're a commercial or a fine artist, your portfolio should be carefully organized and should represent only your best efforts. "Rather than showing five years' worth of work," says Joanne Palulian, a New Jersey artists' rep, "sit down and select things that you've really shined on.

"And also show the things you want to do more of. If you did a great job that was a particular challenge but you never want to do it again, don't show it. Because if someone asks you to do that and you decline, you're going to turn them off, make them think, 'Why are you showing me this if you don't want to do it?' "

Choosing your best can be a difficult task, because we all tend to fall in love with certain pieces. Take a hard, cold look at each piece, and try to put yourself in your viewer's place. Palulian tells of one artist who keeps trying to slip a particular piece back into his portfolio, while she tries to keep it out. The artwork represents the solution to a difficult problem. "But if you don't know everything behind it, it's just not that impressive. He was very professional about the way he handled it, and anyone who wasn't couldn't have solved the problem. But that doesn't show to anybody else. It comes off looking 'very nice, fine, ok, no big deal—on to the next thing.' "

"Too many pieces in a portfolio are a turn-off," remarks Jose Apablaza, art director at HCM, a Los Angeles ad agency. "We look for a particular style, and a dozen pieces at most should show what the person can do." However, he adds, you shouldn't offer too few, either. "There are some illustrators who have different styles—show a few for each. And it's good to show your current work, not things you did ten years ago. Styles change, and older pieces can make you look dated."

"Too many pieces in a portfolio are a turn-off."

If you're targeting a New York City market, you should narrow your portfolio to show only what you do best. Because so much talent is concentrated around New York City, buyers tend to look for specialists. "If a buyer wants a black-and-white line person, he goes to somebody who does that and does it great," says Palulian. "If you have a very nice painting technique and you also do lovely black-and-white portraits, those two things would be fine. But don't go all over the map. You don't have to have some cars, some people, some this, some that."

In other regions, this need for specialization is less pressing, and you may do better to show some versatility. Where fewer markets are available, being appropriate to a larger number of clients will help your income.

"The better your portfolio is organized, the better for you," says Shawn Sites, creative services director for Burson Marsteller's Los Angeles office. Display your work by category (fashion pieces, location pieces, etc.) or by medium posters, brochures, magazine ads and the like. "This is much easier and more memorable than looking at one big pile," Sites adds.

This advice holds true for fine artists, too. "We're approached by four thousand people each year," says Joseph Gierick of C.G. Rein's Scottsdale, Arizona, gallery. "The more organized the portfolio, the better the impression it will make." Each slide or transparency should carry a label telling the size of the piece, the medium, and the retail price. "Have a nice folder," Gierick suggests. "It doesn't have to be expensive. Get a binder, and use plastic sheet protectors."

Artist Robert Anderson observes that 35 mm slides have little impact. "Transparencies are the best," he says. "If a gallery will even look at your slides, they hold the sleeve up to the light and glance over three years' work in one minute."

Anderson mounts 4 by 5 transparencies in 8 by 10 black mats, which he then places in plastic sleeves for protection. "This forces the viewer to look at them one at a time." Palulian agrees with this approach but says she keeps a backup portfolio of slides for each artist she represents. These can be sent to or left with out-of-town clients. "The master portfolio of 4 by 10's or 4 by 5's is just too expensive and too precious to be sending around.

"We used to show slides when art directors were more willing to project them," she adds. "But now, they don't have time to set up a projector

and start viewing your slides."

Palulian urges commercial artists to have their work photographed *before* submitting it to the client. This gives you a record of what you did and something to add to your portfolio. Once you have submitted your artwork, you may not get it back for six months to a year—if at all.

Rein Gallery spokesman Gierek adds that you should be sure the photos are good. "If the piece has glass on it, see that it doesn't have a flash reflection."

Unless you're dating one, professional photographers are expensive. Anderson says he taught himself to photograph his artwork. "I bought a used 4 by 5 camera and film, read up on it, and started playing with it. It's time-consuming, but my time's my own." Anderson pays $1.50 a shot for film processing. Studio strobe lights will improve your efforts. Check classified ads in local newspapers or *Shutterbug Ads*, a Florida publication that often lists used equipment.

If you are a commercial artist, include proofs and finished products in your portfolio, but for each project also present a transparency of the original. Some directors, such as

"Take a hard cold look at each piece, and try to put yourself in your viewers place."

HCM's Apablaza, simply have a gut feeling that "it's nice to see all the stages." But Palulian notes that proofs often fail to represent your artwork, particularly if poor printing or cheap paper comes into play. "I've looked at a *Time* magazine cover done by an artist I've known and thought, 'He did this? I can't believe it!' But then I think back, knowing the problems I've had with them and their printing and their short deadlines. Their art director will even change the colors in the printing process to suit his own taste. People will look at that and never take those things into consideration. They assume that's exactly the way the artist did it."

Palulian recommends against carrying originals to calls. "It looks very art-schoolish to bring along a big portfolio of original art," she says, and your work is likely to get dog-eared and shopworn.

Commercial portfolios, like the fine artist's, should be carefully labeled. Mark each matted transparency with a client's signature, the magazine it was published in, or the name of the article with which it appeared—something to show that it is a published piece. "I like to know the extent of the artist's involvement in the project," adds Burson Marsteller's Sites. Indicate how much direction you received from an art director or editor.

Both commercial and fine artists should include a resume with their portfolios. But bear in mind that your education is not as important as your product to either commercial or fine-art markets. Emphasize your published work and your showings. If you are a fine artist, mention any grants or awards you have earned, and list your exhibitions.

Sites suggests that commercial artists have a printed card to leave with potential clients. It should show an example of your best piece and include your name, address, and telephone number.

To sum up, your portfolio should contain the following items:

- Transparencies of your originals, matted and organized in a logical, memorable way
- Labels, telling (as applicable) the medium and size of the piece, where it was published, the extent of art direction you received, and your name and address
- Proofs, if applicable
- Some slides to serve as a backup
- A brief resume stressing your professional experience
- Plastic sleeves or other protection
- A presentable folder
- A promotional card to leave with clients

"The clients' response to your portfolio gives them a feeling about how you would be to work with," says Palulian. Make sure the paper is clean and there are no dog-eared proofs or yellowed newspaper clippings. "If you're a neat, meticulous person, or if you put together a professional presentation that doesn't waste their time, it makes them feel secure about you.

"A lot of times you're not going to be there to make an impression on them. This portfolio is *you*." ■

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QUESTIONNAIRE

Airbrush Action wants to get a good pulse on our creative audience. Whatever area of graphic or fine arts you may fall into, we're anxious to find out your answers to the questions in this survey. Airbrushing, which is now going through an unprecedented period of growth, represents a new and diverse community of artists. It would be extremely hard for us to accurately define this family without a specific survey that goes for hard facts such as this. It would be a great help to us if you would answer this survey and send it to Airbrush Action, 317 Cross Street, Lakewood, NJ 08701.

1. Are you a commercial or a fine artist? (Circle one) Other _____.
2. If fine artist, what area (painter, printmaker, etc.)? _____.
3. Do you use an airbrush? Yes No (circle one)
4. If so, what type (single-action, double-action, etc.)? _____.
5. What brand airbrushes do you use? _____.
6. Do you use large spray equipment—spray guns, air erasers, sand blasting equipment, flocking guns, metal flake guns, etc.? _____.
7. Do you use traditional artists brushes? Yes No (circle one) If so, what type(s)? _____.
8. Do you use acrylic, oil, gouache, watercolor (liquified or tube), retouch colors, ink, pigmented ink, dyes? (circle)
9. Do you use a compressor? Yes No (circle) If so, what type? _____.
   Do you use bottled gas? Yes No (circle) If so, what type? _____.
10. If you use tanks, approximately how many refills per year? _____.
11. Do you have more than one compressor? Yes No (circle) If so, how many? _____.
12. Do you plan to purchase an airbrush related item in the near future? Yes No (circle) If so, what? _____.
13. Do you use a moisture trap? Yes No (circle)
    Air regulator? Yes No
14. Do you use frisket film? Yes No (circle) If so, is it self-adhering, paper, makeown, acetate, mylar? (circle one or more). Other _____.
15. Do you use a frisket knife (swivel and/or fixed), razor knife, mat cutter, scissors? _____.
16. Do you use etching supplies (plates, acid, rosin, brayers)? (circle one or more)
    Silkscreen supplies (screen, inks, solvents, drying racks)?
    Lithography supplies (stones, plates, rollers, inks)?
17. Do you resharpen your own razor blades? Yes No (circle)
18. Do you use rulers, templates, compasses, pantograph, triangles or french curves, paper cutter, staple gun, erasers, pencil sharpener (type _____) technical pens, calligraphy pens, lettering guides, tortillions? (circle one or more) Other _____.
19. Do you use transfer lettering, chart tape or other transfer graphic aids? _____.
20. Do you use art or layout markers? _____.
21. What types of tape do you use: masking, drafting, art, packing, filament? (circle one or more)
    Other _____.
22. Do you use final varnishes or fixatives? (circle one or both)
23. Do you use solvents—turpentine, mineral spirits, other _____?
24. Do you use illustration board, mat board, poster board, drawing paper, newsprint, vellum, tracing, chipboard, 100% rag paper, watercolor, pastel, printing, archival, canvas, canvas board, prepared canvas, other _____?
25. Do you use pastel, oil pastel, conte crayon, colored pencils, drafting pencils, other _____?
26. What does your studio furniture consist of: drafting tables and boards, stools and chairs, work tables, easels, taborets, print cabinets, other _____?
27. Is your studio lighting color balance, drawing table, track, other _____?
28. Do you use air filters, electronic cleaners, exhaust fan, rotary fan, dust masks, carbon filter respirators, rubber gloves, barrier creams, other _____?
29. Do you use an opaque projector, Lucy, other _____?
30. Do you use a light table? Yes No (circle)
    Vacuum table? Yes No
31. Do you use camera equipment: 35mm, large format, tripods, photo-floods or studio strobes, backdrops, other _____?
32. What mail service(s) do you use (Federal Express, UPS, Purolator, etc.) _____?
33. How often do you buy or re-buy airbrush related products? _____.
34. Approximately how much money per year do you spend on supplies—under $500, $500-$1,000, $1,000-$2,000, other _____?
35. Do you subscribe to any art magazines or professional art journals? Yes No (circle) If so, which ones? _____.
36. What type(s) of frame(s) do you use? _____.

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HOW TO ILLUSTRATE GLASS—PART 1

BY DAVID MALONE

In the past ten years reflective chrome was an illusion many commerical as well as fine artists tried to master. Everyone wanted to know how it was done; when they discovered that the airbrush was the magic wand that created chrome, the tool was firmly reestablished in the artist's bag of tricks.

Charles White III was certainly one of the main influences in the development of the reflective chrome look. I met him several years ago and saw a few of his original chrome pieces. His use of acrylic paints, transparent dyes and choice of illustration surface were a revelation to me as a young illustrator.

Now that many artists feel they have the chrome look figured out, here's another one—glass. Just as chrome was mastered by a few several years ago, creating glass is in the possession of only a handful of artists, and most of those hands work in Japan.

In this two-part article, in the simplest terms possible, I will reveal my materials and techniques in rendering transparent objects and in doing so try to save a few innocent airbrushes from unjustifiable homicide.

Selection of materials is an important step in creating the look of transparent, reflective glass. An extremely smooth illustration board, called a plate surface, is necessary and available from one of several companies such as Crescent, Strathmore, Letramax, and Frisk. For this illustration I chose Frisk CS10. An opaque paint that would mix well with a transparent glazing paint and with brush-painted gouache is also essential. Good acrylic-base paints are available from Badger, Com-Art and Liquitex. The gouache used in this illustration comes from Winsor & Newton.

Once materials were selected, the illustration was sketched out on tissue paper and transferred to the illustration board, where the artwork was tightened up (Figure 1). Then all elements in the illustration were frisketed off in preparation for background spraying. The background was sprayed first so that I could tell how dark to paint the areas of glass showing "transparent" to the background and how much transparent black to spray for shading and shadows. I found that the transparent black color was a major factor in the entire illustration.

As in the case of the strawberry (Figure 2), after undercoating with opaque red, I achieved the darker shadows by spraying transparent black. Next I overpainted with a paintbrush to create the texture and I finished by spraying and hand painting the white highlights. The green leafy area was also underpainted with opaque and overpainted with gouache.

Moving from the strawberry to the contents of the champagne glass (Figure 3), I sprayed a black opaque base to match the background after carefully frisketing adjoining areas. Then I mixed white with red opaque and red transparent paints and stippled in the bubbles. Stippling was accomplished with the Iwata HP-C by removing the needle and nozzle cap and adjusting the air pressure to approximately 15 psi. I found that it was important in both spraying and stippling to experiment with the paints' viscosities as well as with color combinations. Even so-called ready-to-spray paints can be too thick when trying to achieve that smooth-as-glass look.

Finishing the champagne glass entailed spraying white highlights along the sides of the glass (Figure 4) and stippling in the foam by spraying over a previously sprayed red-white mix at the top of the glass. The foam was created by masking off the area, stippling in the pinkish-white color, and hand-painting the more detailed bubbles with gouache. Finally, the rim of the glass was frisketed off and sprayed white. The water spots and the shadow over the foam were sprayed last with transparent black, once again.

Next I tackled the two maraschino cherries pierced through by the paintbrush on top of the center glass. I laid down a base color mixture of

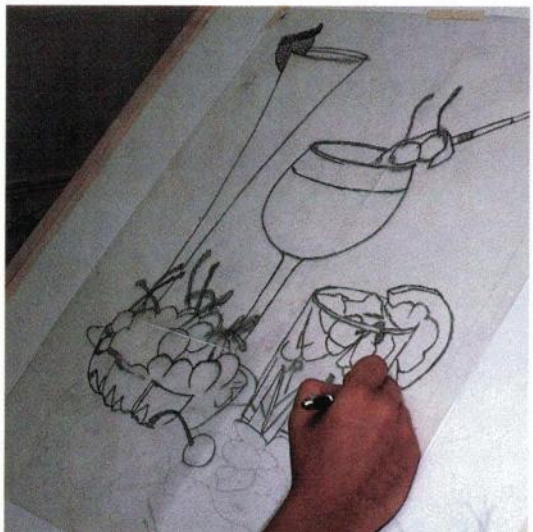


Figure 1

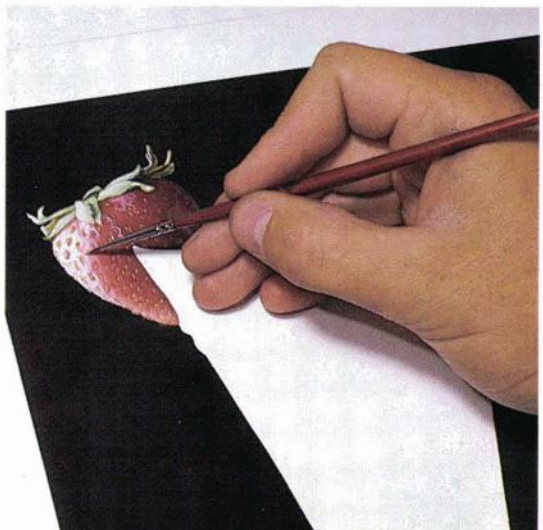


Figure 2

Figure 3



Figure 4



Figure 5

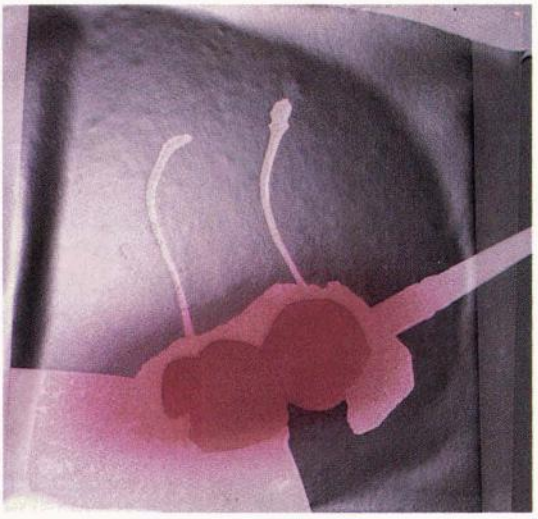


Figure 6



Figure 7

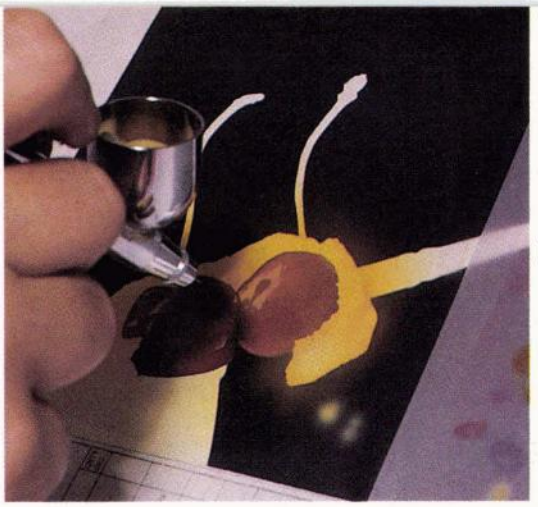


Figure 8



Figure 9

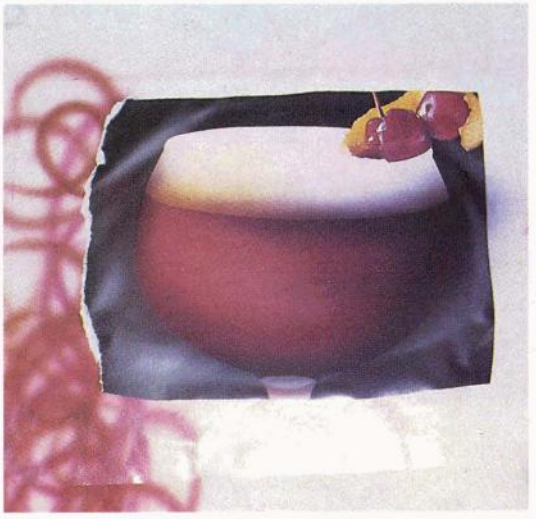


Figure 10

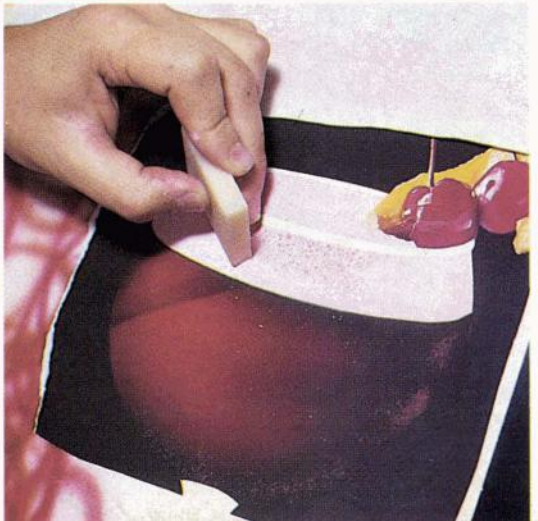


Figure 11



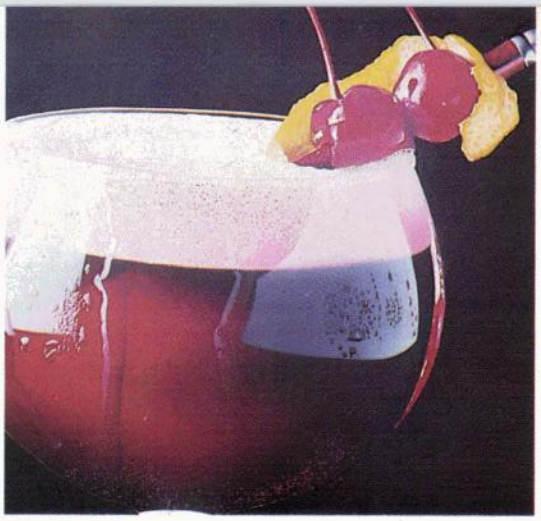


Figure 12

The Finished Piece



transparent red and opaque red (Figure 5), followed by an overspray mixture of transparent violet and transparent black to create proper shadowing. To complete the cherries, I masked each with acetate and sprayed the white highlights, hand-painting with white gouache the top of some of the sprayed white to give a little more contrast (Figure 6). The white areas reflecting the glass on the lower portions of each cherry were sprayed first with transparent red, followed by transparent black to tone down the white.

Iron yellow and bright yellow opaques served as the base mixture for the orange peel (Figure 7). Shadowing was achieved here by spraying a mixture of opaque orange and transparent burnt orange. Hand-painted burnt orange, burnt umber, and white gouache lent texture to the peel.

The paint-brush, divided into three separate parts, included bristles undercoated with iron yellow opaque, oversprayed with sienna brown transparent, and finished with hand-painted gouache; metal bristle holder undercoated with a gray-blue opaque mixture, oversprayed white, and softened with hand-painted gray gouache; and wooden handle undercoated with a mixture of opaque burnt umber, opaque red, and transparent red, oversprayed with transparent black, and highlighted with white, transparent red, and transparent sienna brown.

The cherry stems received much the same color treatment as did the wooden paintbrush handle, rounding out one of the more detailed areas of the piece (Figure 8).

The liquid inside the center glass was created by first frisketing off the black background and foam area and then spraying an opaque base mixture of carmine, toluidine red, and a small portion of yellow. The shadowed areas were formed by overspraying the base color with transparent violet to blend into the darker shadows, sprayed with a mixture of transparent and opaque black (Figure 9).

To get those tiny bubbles in the foam of this glass, I sprayed down a darker red in the frisketed area. Next I stippled in some Luma liquid masking material and allowed it to dry. Then I oversprayed a lighter red-white mixture and allowed the paint and masking material to dry completely. Finally, with a rubber cement eradicator (Figure 10), I removed the stippled mask, exposing the darker paint below. After creating shadows with an overspray of transparent red and black, I had the pleasure of hand-painting little circles around each and every bubble with white gouache.

Finishing the middle glass required special attention to reflecting light (Figure 11). Using an acetate mask, I first sprayed white to capture the strong reflection of a photographer's light box. To create the illusion of water drops, I again sprayed white to form the left side of the drops, followed by transparent black to form the right side of the drops. The black gave each drop dimension, making it appear to cling to the outside of the glass (Figure 12).

In the next issue, I will tell how to create the two most difficult parts of this illustration, the bowl of cherries and the crystal bourbon glass ■

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LEGAL AIR

WORKING OUT OF YOUR HOME: THE LEGAL ASPECTS

BY MICHAEL REDDEN

Many artists have a studio workshop in their home or garage. There are several reasons for this. The most important is probably to avoid the cost of renting a separate studio or workshop. For these artists, I will address the question of whether they can obtain tax deductions for the use of their home in their business.

Before 1976, an artist could deduct the portion of his household expenses that could reasonably be allocated to his or her profession or work. Because of abuses of this deduction, Congress added Section 280A to the Internal Revenue Code in 1976. This law disallows any deduction for the use of one's personal residence except in well-defined circumstances. It is important to understand how these exceptions work in order to satisfy the rules for deductions.

The Requirement of Exclusively

The first exception is for the portion of a residence that is used exclusively and on a regular basis as the artist's principle place of business. Three requirements must be strictly adhered to. First, the requirement of *exclusively* means that the artist may not mix personal use and business use in the area that is used for business. In some recent cases, the courts have ruled that an artist's personal and business uses can share the same room, so long as the part used for business is clearly separate.

The Requirement of Regularity

The *regularity* requirement means that the use of the room may not be merely incidental or occasional. There is no hard and fast rule as to where to draw the line; it would most likely occur at the same point that divides the professional artist from the hobbyist.

The requirement that the home studio be the artist's *principal place of business* is also vaguely defined. To determine whether the home studio is the principal place of business, one must compare the time spent, the amount of activity engaged in, and the income generated at home with the same categories in any other location the artist may use for business.

Recently, the IRS proposed a regulation that would have denied the deduction for the use of the home to a person who, while employed outside the home, conducted a second, smaller business in the home. However, Congress forced the IRS to relent on this regulation. As a result, an artist who has a full-time job outside the home can deduct expenses related to the home studio so long as the studio is the principal place of the business conducted in that studio.

When an artist is in the employ of someone else in the capacity of professional artist, a deduction for a home studio is more difficult to justify. In addition to the test just outlined, the employed artist must use his home studio "for the convenience of the employer." This test would not be met in most cases if the employer provides a studio or workplace for the employee.

If the studio is a structure separate from the principal residence, the requirements for deductibility are less stringent. In these cases, the structure need only be used "in connection with" the artistic business and not as the principal place of business. Nonetheless, the structure must still be used exclusively and on a regular basis as a studio.

If the artist uses a portion of the home for storing art supplies, the requirements are again less stringent. In this case, the dwelling must be the sole fixed location of the business and must be used on a regular basis for the storage of the artist's works or supplies. The storage space need not be used exclusively for business so long as there is a "separately identifiable space suitable for storage" of the artist's works and supplies.

For artists who meet one of the tests outlined here, there can be significant tax advantages. First, an allocable portion of mortgage interest and property taxes can be deducted against the business. These would otherwise be deductible only as itemized deductions. The advantage of deducting them against the artist's business is that it reduces self-employment taxes. With the rate of self-employment taxes at 11.7% and climbing, this can produce a significant tax advantage.

A taxpayer who rents a home and otherwise qualifies for any of the deductions described here may deduct a portion of the rent on the business tax return. Since rent payments would not otherwise be deductible, the overall tax effect is even greater than for the deduction of interest or property taxes.

The Primary Tax Advantage

The primary tax advantage comes from a deduction of all allocable portions of repairs, utility bills, and depreciation. Again, these would not otherwise be deductible at all.

To arrive at the allocable portion of such expenses, take the square footage of the space used for the business and divide that by the total square footage of the house. This fraction is multiplied by the various expense items, such as mortgage interest and property taxes, to determine the deductible amount. A special limitation on the amount of these deductions prevents the taxpayer from deducting more for these expenses than his or her total income. The rules for calculating this limitation are rather complex.

There can be some negative aspects to taking deductions for the

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home studio besides the complexity of calculating them. First, the artist will lose part of their rollover treatment when the artist sells the home. This means that when the artist sells the home, he or she may have to pay a tax on the gain because of past use of the home as a studio.

Another negative is that the taxpayer must in effect put a red flag on his or her tax return in order to deduct the studio in the home. The tax returns specifically ask whether the taxpayer is deducting expenses for an office in the home. Obviously, the IRS is not asking this question for academic reasons. Taking a deduction for a studio in a home increases the likelihood of an IRS audit.

Precautions

Given this increased likelihood of audit, artists should take special care to comply with the rules outlined here and should not deduct for a home studio in doubtful situations. Also, because the computation of the amount of deductions can be complex, it is advisable to consult with a competent tax expert who can assist with these calculations. ■

LETTERS

Dear Publisher,

Thank you for publishing such a fine magazine. I speak for all the thousands of silent readers who read your publication from cover to cover—hungry for new ideas and perhaps to learn that one simple technique or trick we need to know to become better, faster, and more adapt with our unique work tool.

In the September/October issue, the article on airbrush papers by Robert Paschal was very good, but it left out a very important point: There is a big difference in papers in their acid or alkaline content. All fine art should be done on a neutral pH paper—otherwise it will turn yellow with age.

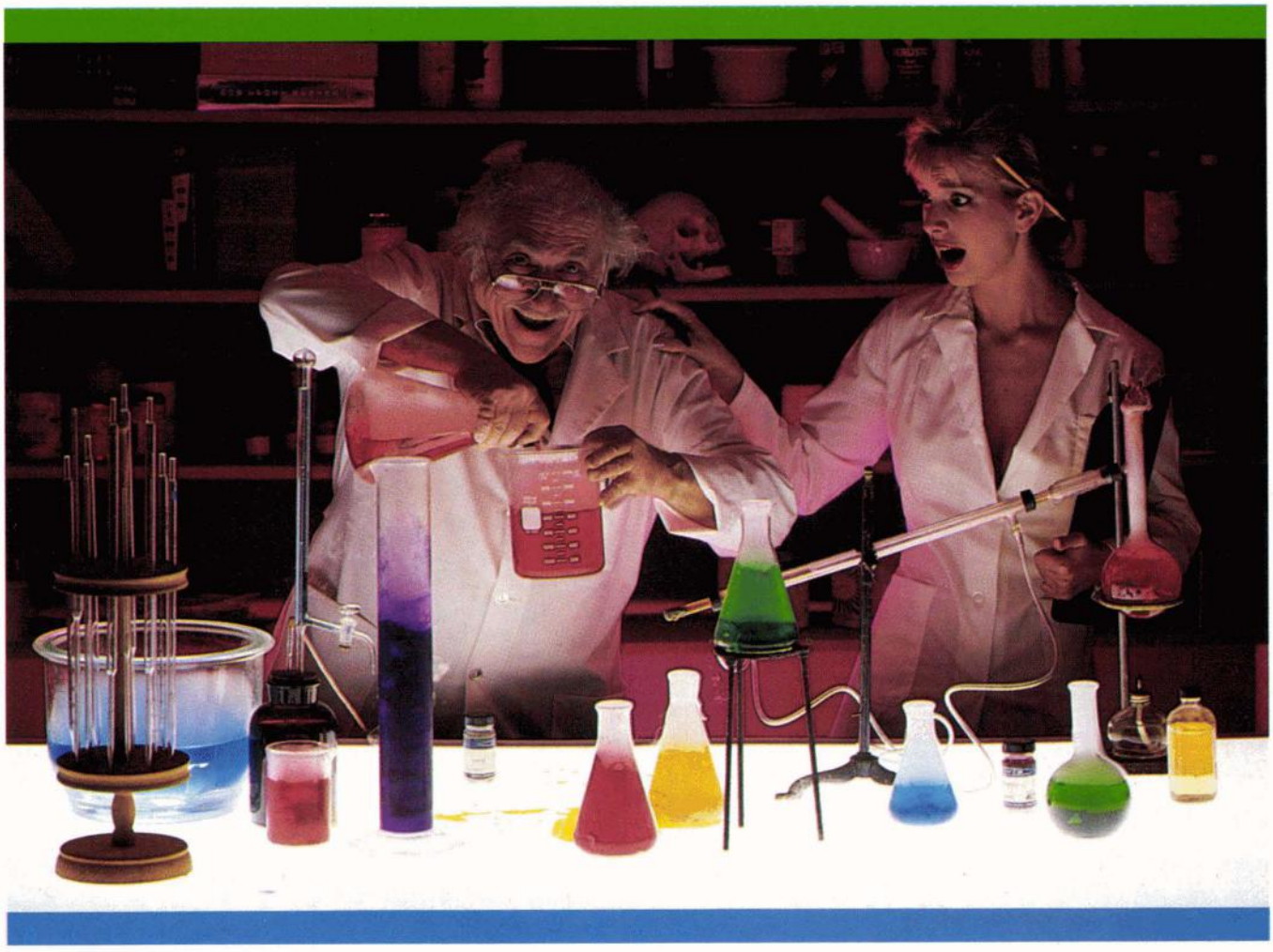
Commercial work, which is meant to be photographed for reproduction within a short period of time, can be painted on any paper or board. But if the picture is to last, a neutral pH paper is mandatory. I use and recommend neutral pH papers for all work—the slight increase in cost is well worth the peace of mind.

Neutral pH papers, also called acid-free or museum-quality paper (or board), come in all "flavors", sizes, and textures. They are archival, and if properly displayed or stored, they will last almost forever without yellowing or cracking. Unless stated, most papers are not neutral pH. You gotta request it!

Any art store worth its weight in compressed air will be knowledgeable about, and carry, several types of neutral pH papers and boards.

Thanks again for a fine publication!

Jeffrey Dobkin
Bala-Cynwyd, Pa.



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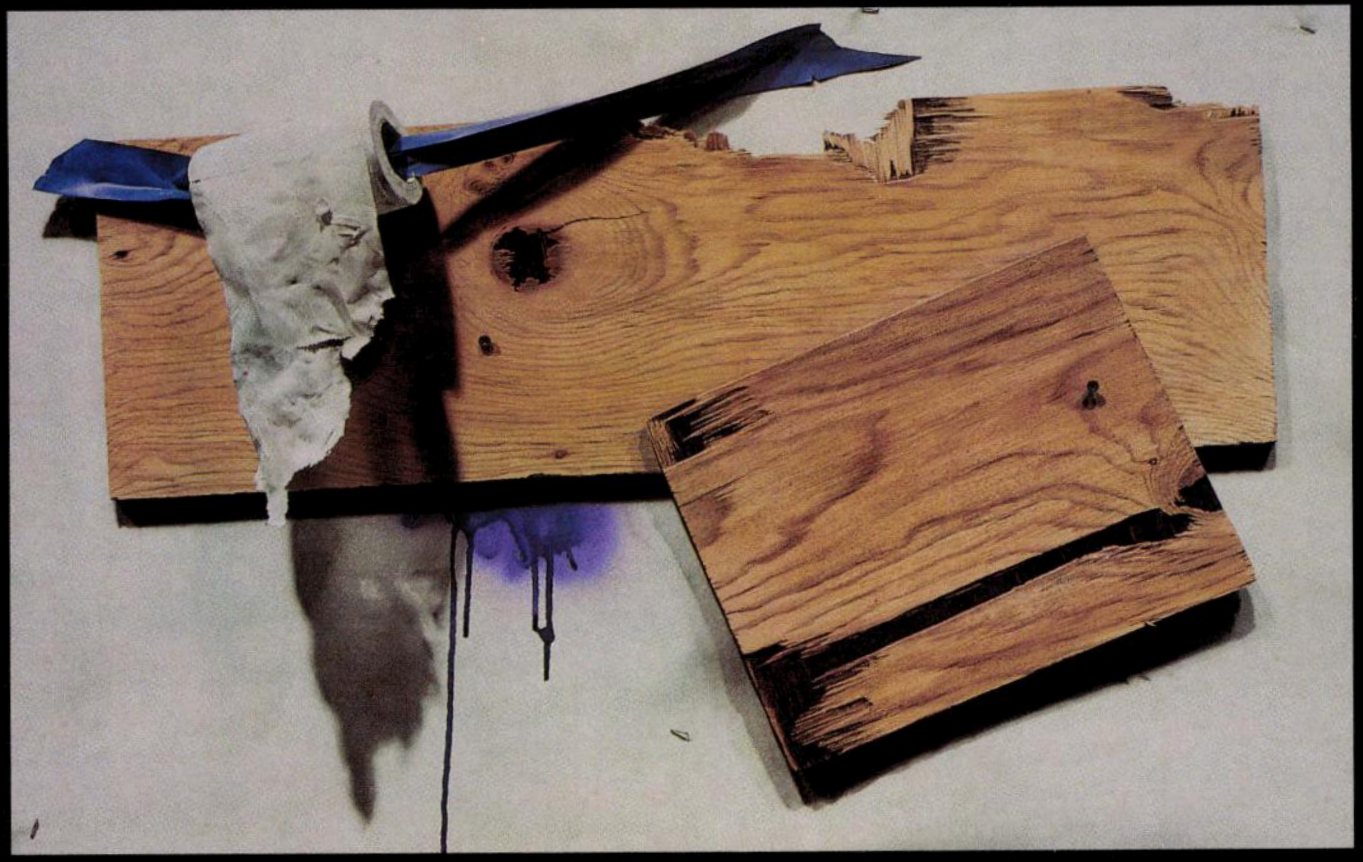
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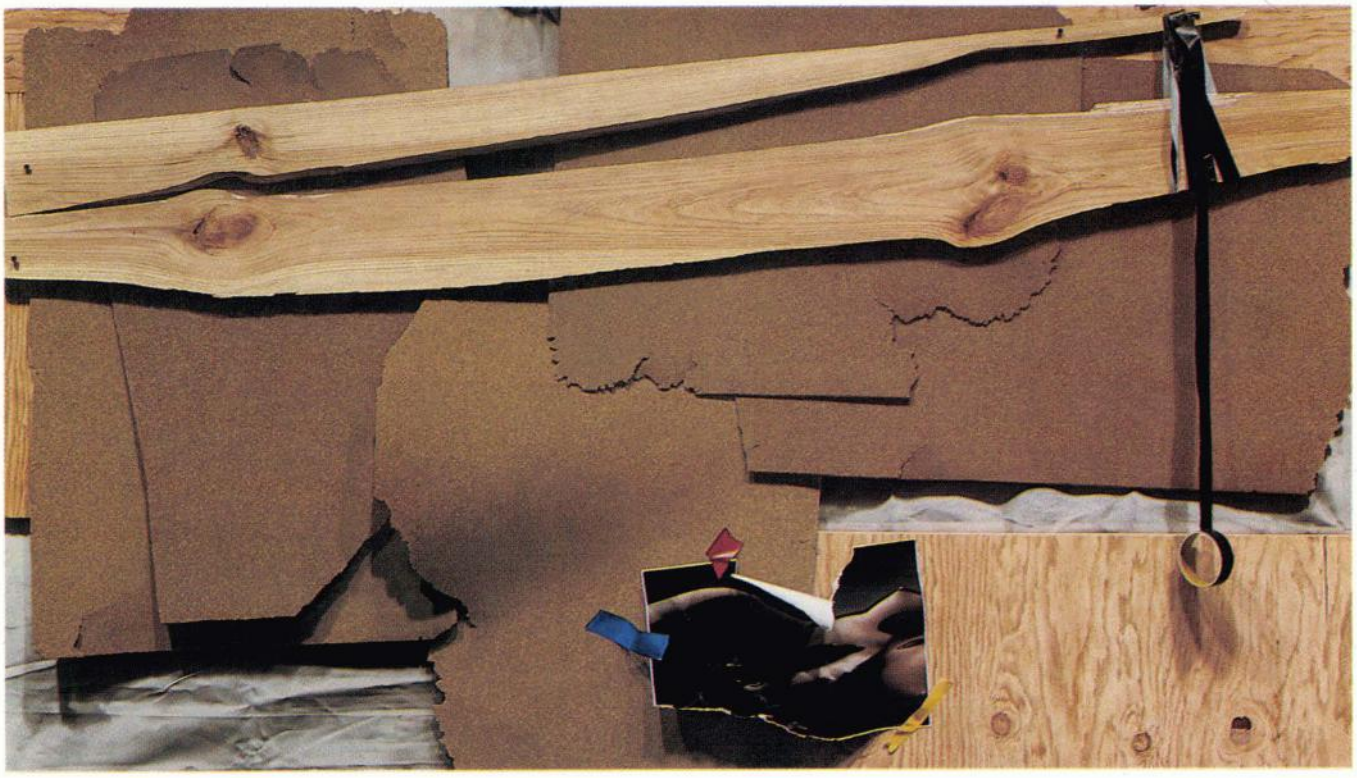
"Indoor Exercise I," acrylic on paper, 21½ × 34, 1985



SZETO

"Indoor Exercise II," acrylic on paper, 21½ × 34, 1985





BY KATE SEAGO

"Incongruous Restraint"
acrylic on linen
50 × 80½
1984

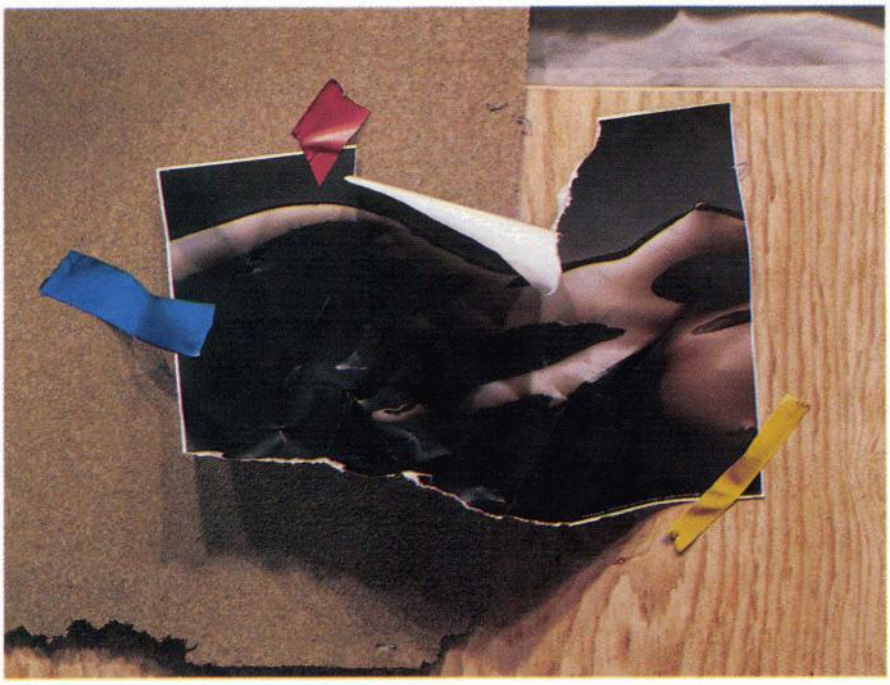
When does a sheet of plywood become fine art? When it is depicted in the paintings of New York artist Keung Szeto.

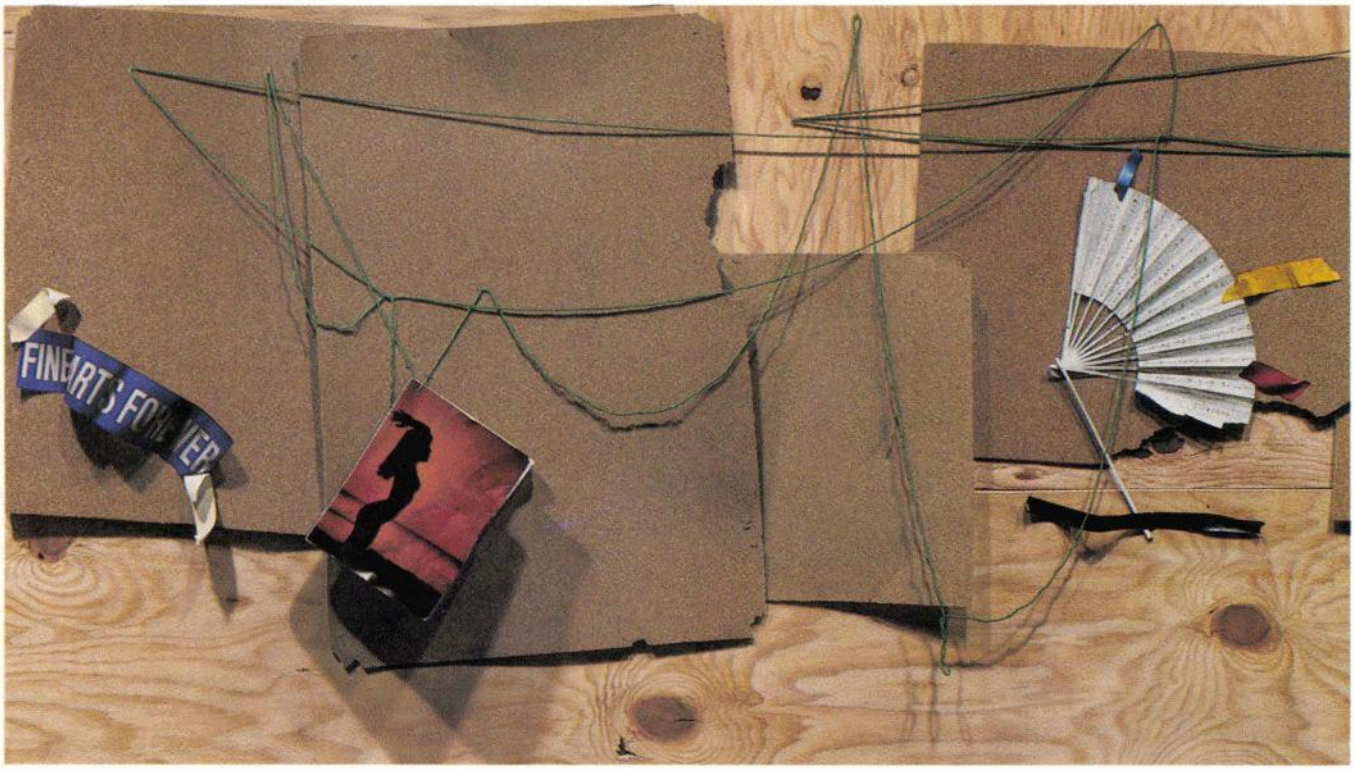
In a style he describes as "hyperrealism," Szeto creates collagelike canvases with such subjects as colored ribbons, plastic tape, crumpled paper, photographs, labels, or trinkets arranged on sheets of plywood or Masonite. When looking at a gallery postcard of Szeto's work, an observer would most likely believe that the various objects had been attached, layer after layer, to the plywood or Masonite. In fact, only the photorealistic images of the materials exist on the canvas, placed there by Szeto with an airbrush.

To enhance the illusion, Szeto stretches his own canvases over custom stretchers, allowing the canvas surface to extend beyond the normal rectangle to support extensions of individual "boards" on the canvas. The finished work rests in a deep shadow-box frame, heightening the illusion that the objects are three-dimensional.

Now in his mid-thirties, Szeto was born on mainland China and educated in Hong Kong. After four years of college art training in Taiwan,

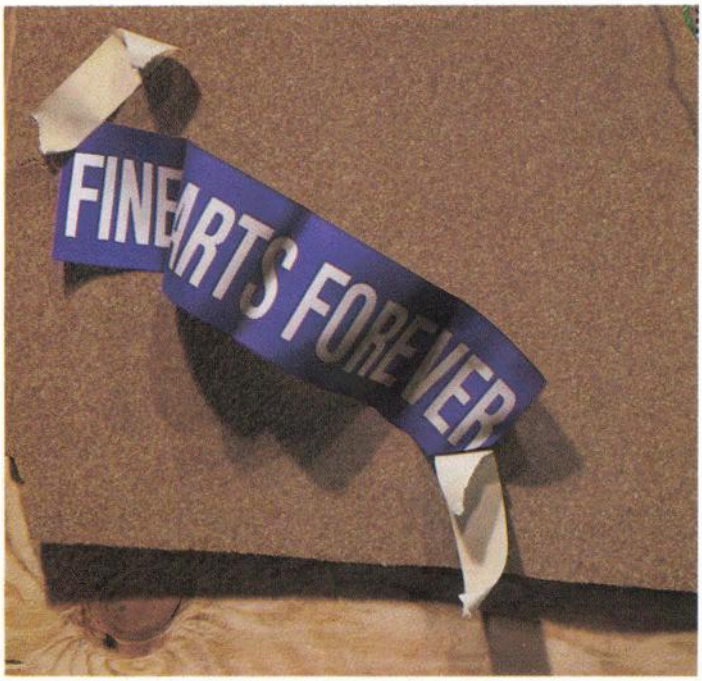
detail of
"Incongruous Restraint"





"Through"
acrylic on linen
45 × 89
1983

detail of
"Through"



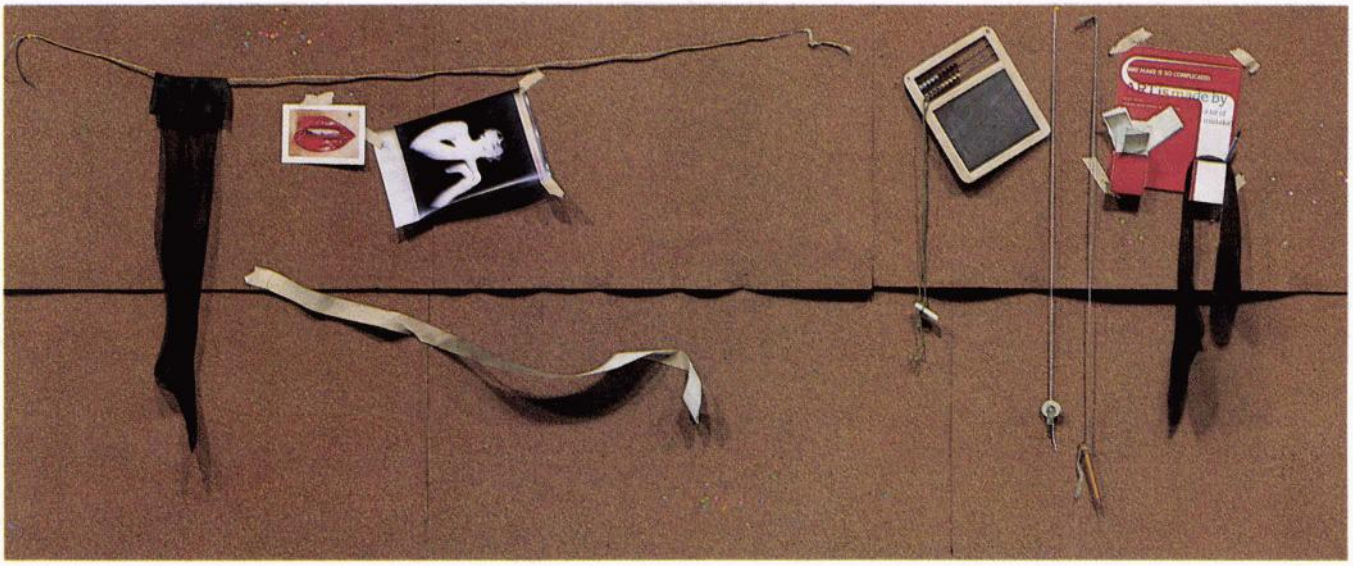
photos of art by D. James Dee

Szeto came to the United States in 1974 to study at New York's Pratt Institute. "At the time I was in Taiwan, I didn't have my own style," he remembers. "I was an undeveloped artist; I saw things through my teachers' eyes."

Szeto calls New York "the most exciting place in the world, especially for artists." Joining his brother, who had preceded him to the United States, Szeto became immersed in the New York artistic community. "Here you set your own standard, to establish the real value of yourself. It is very important [for your art] that you find out what you are, who you are, and why you do this."

Because his early training emphasized the Chinese artistic tradition and his later education was firmly anchored in Western ideas, Szeto's work shows the influences of both. "In my early work I emphasized the past, and I found out that it is not necessary, not that important. You have to face the world; it is difficult to live always in the past."

Many Chinese images still appear in his work, but Szeto says they are only a part of the work he does. "It's a kind of network to my past, but I don't have to have my hair in a long pigtail to emphasize that I am Chinese. My own experiences come



"Art and Sex"
acrylic on canvas
48 × 120

out naturally. I don't want to stop it or emphasize it."

Szeto works for months on a single canvas, putting in long hours. "It's full-time every day, and I don't have Saturdays or Sundays off," he comments. His spacious, light-flooded studio is perched atop several flights of nearlyvertical stairs, up which all equipment, materials, and supplies must be carried. Leisure time is spent mostly with his wife, Cho, also a talented artist, and with other Chinese artists who live nearby.

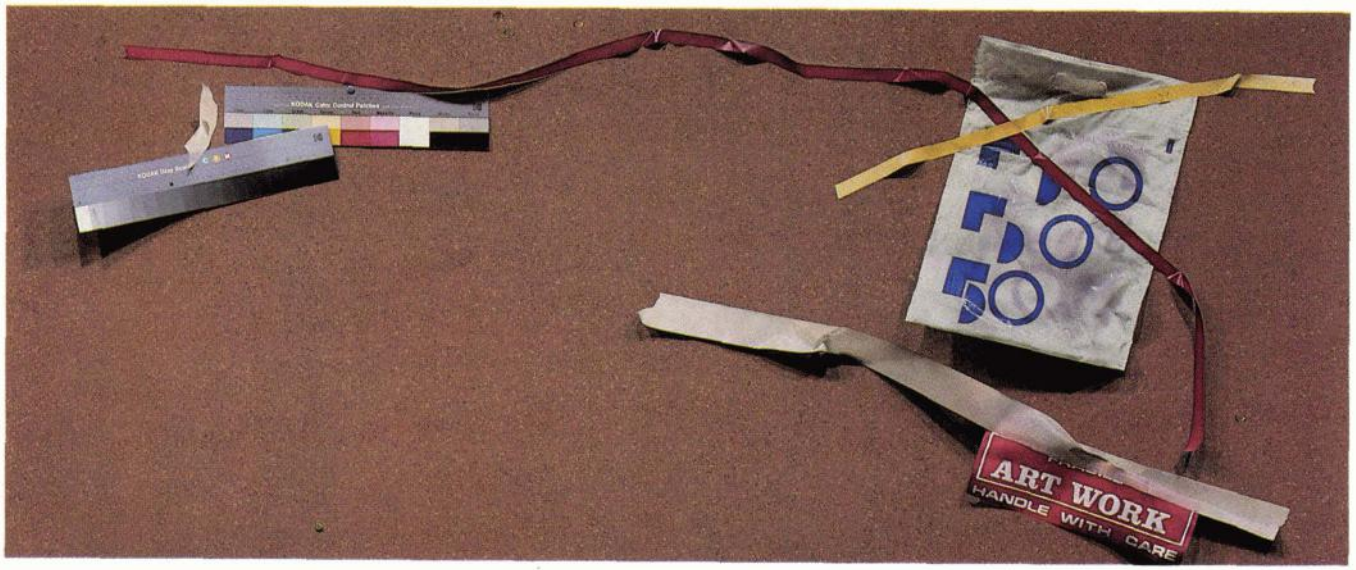
Because each canvas can take six or seven months to complete, Szeto photographs the composition to capture the placement of the objects and shadows before he begins work. "It takes a long time to finish one painting, so I have to use photographs for my composition," he explains. "But when I work, I put the real objects beside me because the real subject matter is always more 'rich-looking' than the photograph."

Once the composition is established, Szeto prepares his canvas by priming it with several layers of hand-applied gesso. He may eventually stretch the canvas three or four times before the work is completed, because he uses sandpaper to create texture in the acrylic medium of the painting.

More than 70 percent of the painting is done with an airbrush, but not always a conventional artist's airbrush. Szeto's workbench holds big automotive paint sprayers and commercial air guns along with Iwata and Paasche VL artist's airbrushes. A Sears

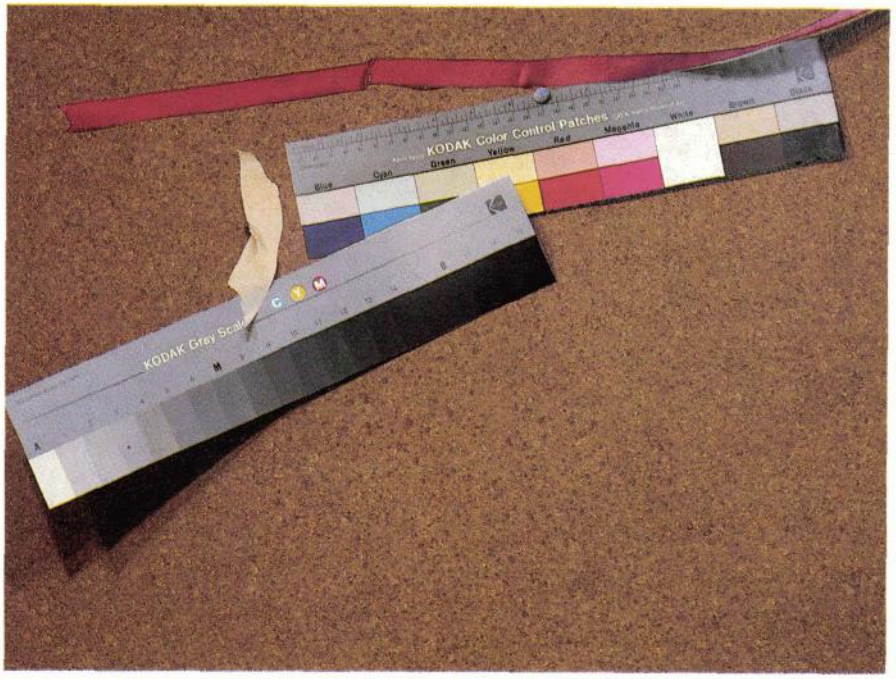
detail of
"Art and Sex"





"Art Work"
acrylic on linen
48 × 72
1981

detail of
"Art Work"



1-hp compressor serves as an air supply.

Szeto uses little commercial frisket, preferring to cut stencils from acrylic sheets or applying various kinds of masking tape to the canvas.

Finished works are sold through the O.K. Harris Gallery in Manhattan, only a few blocks away from Szeto's studio. A recent painting sold for about $36,000; the prices are established by the dealer. "I really don't know business," says Szeto with a shrug. "I like to sell my art, but I don't care if people buy it or not because I paint it for myself."

What he does know is how to channel his own talent. In a recent essay on his work, Szeto wrote: "To understand and accept myself is to know that I can't imitate other people. To imitate is to deny and deceive a part of me." He says he has never considered trying his hand at commercial illustration. "I know that commercial work can give me some good money, but I'm kind of afraid to deal with that kind of pressure. If the boss said, 'You have to have that piece finished by tomorrow,' I couldn't do it."

Even before he graduated from Pratt, interest began to build in Szeto's work. His solo exhibitions have appeared at the O.K. Harris Gallery as well as at prestigious overseas galleries. His work has generated interest in Taiwan also, and he has been invited to take part in several group exhibitions there and has been the subject of Taiwanese magazine articles about his work.

He has been with O.K. Harris now for more than six years. He compares the relationship to a marriage: "You have to like the gallery, and the gallery has to like you. And as in a marriage, if you don't like something, you must talk about it."

Less important, he says, are written agreements between artist and gallery. Saying that the relationship has been good, Szeto laughs and comments, "We are not really married; we're just living together—we don't have a contract."

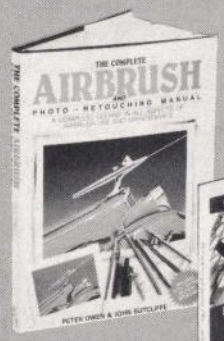
Szeto recently completed some smaller works on paper, using the same style and technique he has used in his major canvas works. But he doesn't see this as a departure from the style he has established. "If I did change, it would come on gradually. I can't have sudden, great change, so I don't really know how I will change in the future." ■



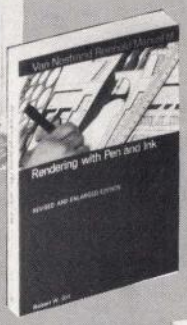
Whatever direction his work takes, it will follow his own nature. In his essay, Szeto writes about his inspiration:

"VISION APPEARS WHEN AN ARTIST IS LOOKING AT THE WORLD THROUGH HIS OWN EYES. WHAT HE SEES IS NOT WHAT OTHERS SEE, SO HIS HEART RESPONDS TO THIS UNIQUE VISION.... UNUSUAL ENVIRONMENTS, OUTSTANDING SHAPES AND COLOURS AND PARTICULAR TEXTURES, ENCOUNTERED AT THE RIGHT MOMENT, CONNECT WITH AN ARTIST'S CHARACTER, STYLE, MOOD, THOUGHT, SPIRIT AND MANNER. HIS OWN VISION THEN APPEARS."

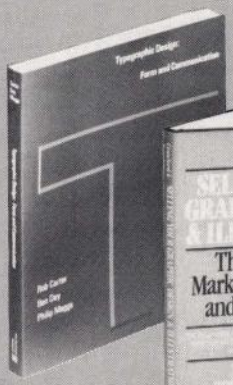
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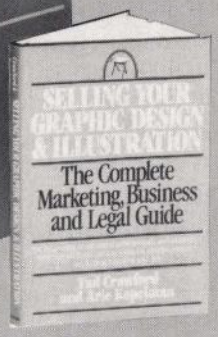


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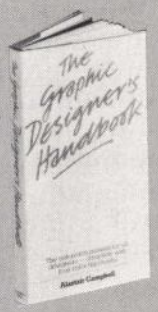
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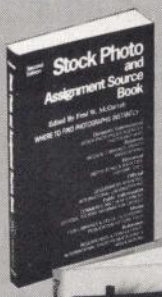


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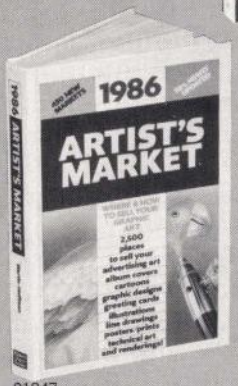
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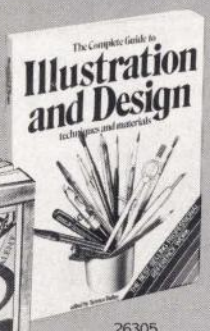
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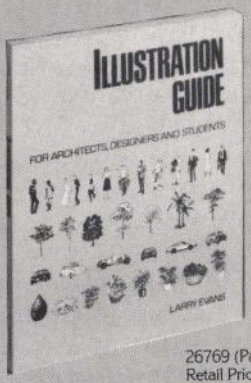
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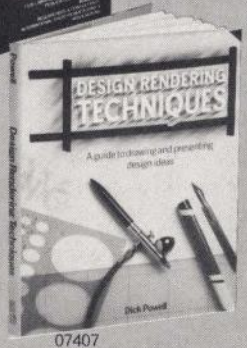
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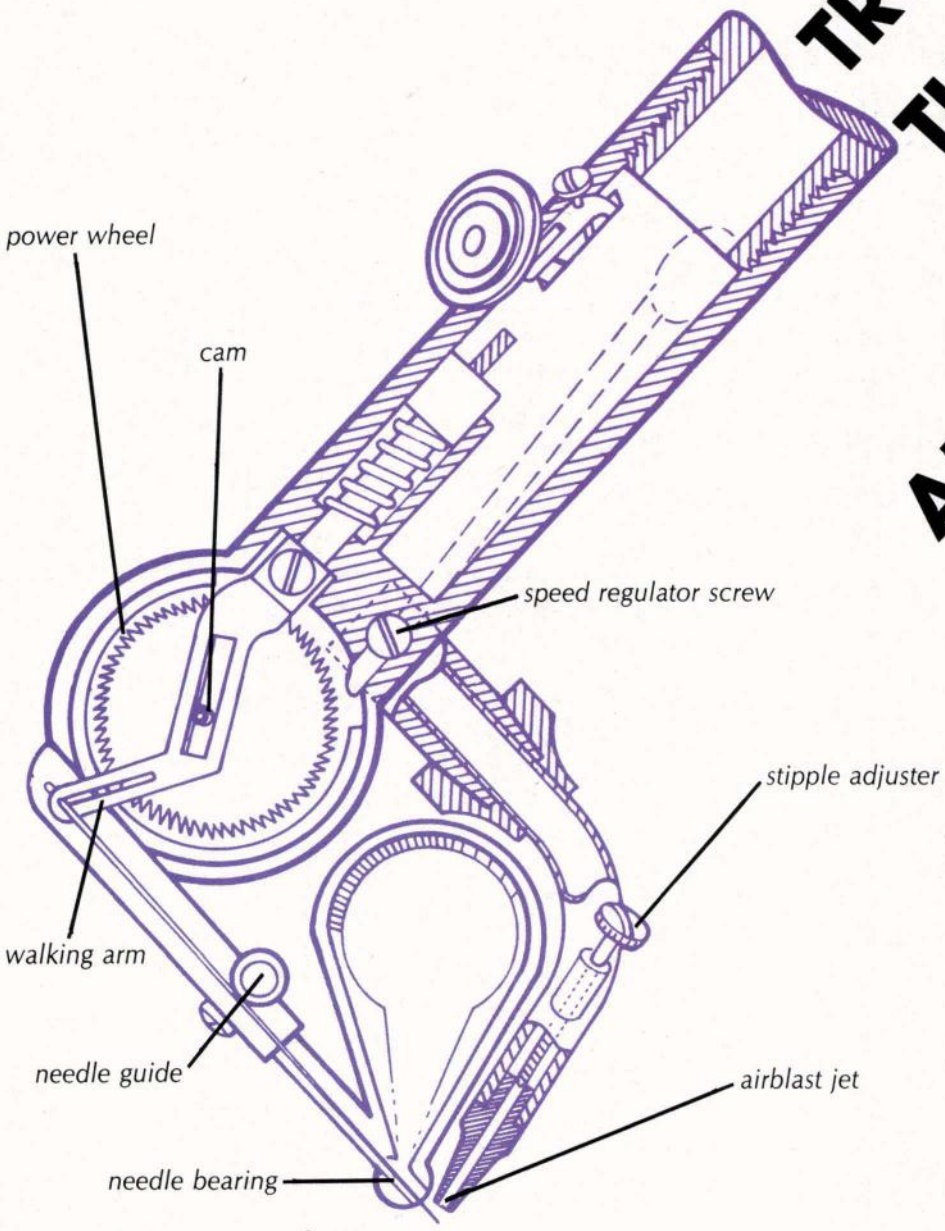
AA64

TROUBLESHOOTING THE PAASCHE AB AIRBRUSH

BY KATE SEAGO

The feelings expressed by devotees of the Paasche AB airbrush may represent one of the greatest love-hate relationships in art: love because a properly tuned AB is one of the most responsive artistic tools available, and hate because an improperly tuned AB can be a nightmare to use.

Fortunately, there is no great mystery in keeping an AB running in top condition. Along with simple maintenance, AB's require attention to the detailed workings of their complex mechanisms while in use and an awareness of how the tool works. The cause of trouble can easily be pinpointed when functions of the various parts are understood.



Points of Control

The needle and its guide, the airblast jet, the stipple adjuster, and the speed regulator screw are the AB parts most likely to come under scrutiny when problems arise, according to New York artist Jerry LoFaro. LoFaro works almost exclusively with AB's; he has three that are more than a decade old but still get almost daily use. "Each AB has its own personality," he comments. "Sometimes I will put one down for the day—or for an hour—and when I come back, it won't be working right."

The Needle

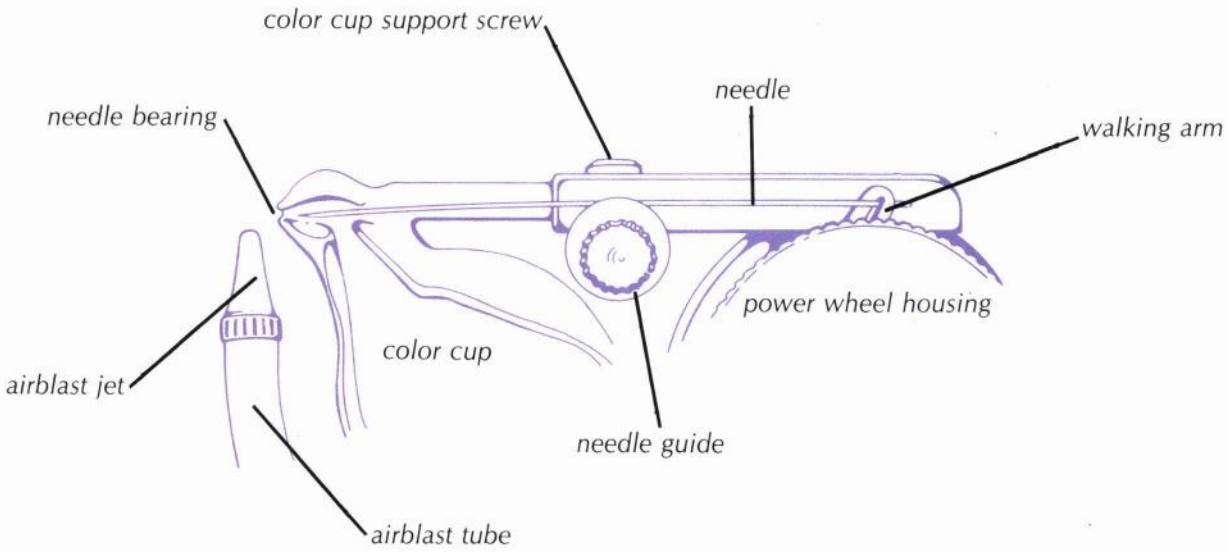
Such "temperament" has simple origins most of the time. "When I start having problems, the first thing I check is the needle," LoFaro says. "It must be very sharp and absolutely straight. Check it with a magnifying glass." LoFaro uses blunt-ended tweezers to hold the needle, rubbing it with his fingers to smooth it and to remove residue. He also checks that the needle arcs slightly to fit under the needle guide. The needle must be very sharp. "I generally plan to change needles after only five to ten hours," LoFaro comments. "I then transfer that needle into another AB, which I use for broader details, so I'm not so concerned about getting a sharp line."

The needle must also be perfectly aligned in front of the airblast jet, and this is the first point to check if excessive spattering is occurring. The needle must be held firmly in place; if it becomes loose, the paint will not be distributed properly, and poor spray quality will be the result.

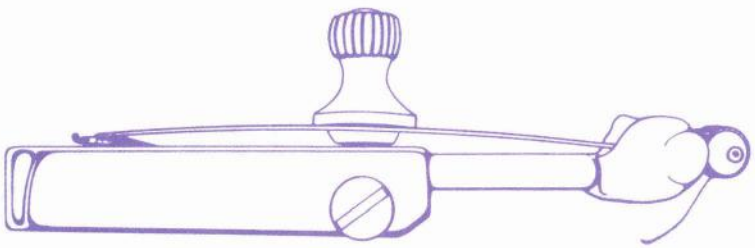
The Airblast Jet

Even a tiny clog of paint on the tip of the airblast jet can bring the entire mechanism to a halt. To remove impacted paint, LoFaro dips a stiff-bristled brush into solvent or water (depending on the medium that caused the clog) and forces the bristles into the jet opening. Only a few of the bristles will actually enter the jet, but the paint will usually be dislodged.

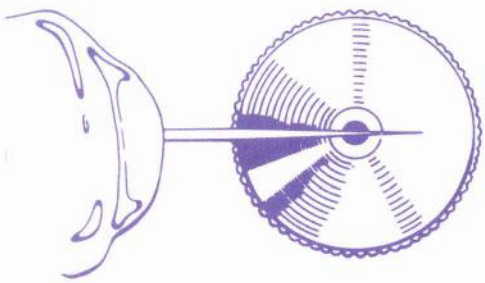
Top view of curve in needle under needle guide



Side view of arch in needle under needle guide



Centered needle



For stubborn clogs, he removes the jet and reams the opening with an old AB needle held in a pair of pliers.

Stipple Adjuster and Speed Regulator

Irregularities caused by improper air flow are corrected by adjusting the speed regulator screw and the stipple adjuster (on the end of the air jet). "Even a fraction of a turn of the speed regulator screw can make all the difference in the world," LoFaro comments, adding that by combining minor adustments of these two screws, very fine control of the spray quality can be attained.

This is especially important with the speed regulator screw. "When I'm doing my finest detail," LoFaro says, "I use two hands to keep myself steady, and I'm constantly checking this screw. You eventually develop a real 'feel' for it."

Another factor that will change the quality of the spray is the alignment of the color cup; an alignment error of only a few degrees can ruin line quality.

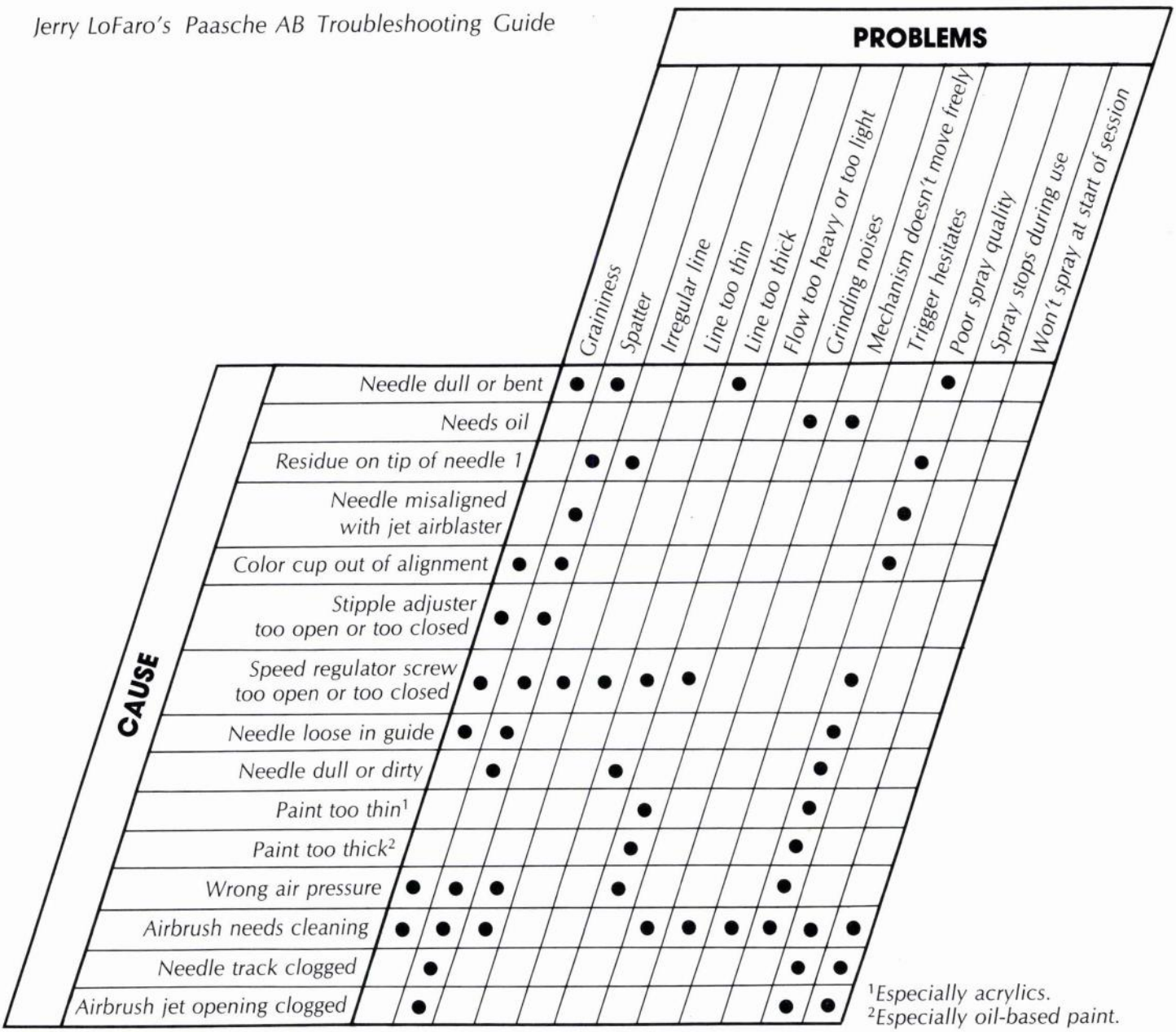
Know When to Call for Help

The Paasche AB is a precision instrument, and complicated maintenance is not for beginners. LoFaro comments that many new AB users begin to disassemble the airbrush at the first sign of trouble, but he cautions that artists who are not mechanically inclined should concern themselves only with basic troubleshooting and repair.

But everyone who uses an AB should be familiar with routine cleaning and maintenance procedures. One of the most overlooked parts of caring for an AB is maintaining the needle itself. LoFaro suggests removing the needle and drying it thoroughly after each session to avoid rusting the tip.

Such routine care will extend the life of the needle and the airbrush itself. A properly tuned and maintained AB will give years of service, as evidenced by the three older models LoFaro uses. ■

Jerry LoFaro's Paasche AB Troubleshooting Guide



[1]*Especially acrylics.*
[2]*Especially oil-based paint.*

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In 1940, Esquire presented the Varga Girl—a vibrantly sensual airbrushed painting by Peruvian artist Alberto Vargas. Shortly thereafter, the magazine began printing Varga Girl calendars in answer to unprecedented demand. The 1945 and 1946 calendars each sold nearly 3 million copies. For soldiers, especially, the Varga Girl represented the ultimate daydream, the perfect contrast to life at war.

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Airbrush Whiz

RICKY PATRICK



Color is an essential part of almost every artist's work, and severe color-blindness would be considered a shattering handicap to most. But not to airbrush artist Ricky Patrick of Smyrna, Georgia.

Patrick was discovered at age 12 to have what he calls a "severe color deficiency," the inability to perceive colors. "I was applying red spot putty to a car, and it appeared green to me. I took a color perception test, and I knew then and there that I had a problem." To make matters worse, his color perception changes. "I can take the same test the next year and get different results," Patrick says.

But Patrick was determined to be an artist, following the example of a cousin who was a custom car painter in the 1950s. He has learned the use of color by rote, saying that "I've really studied a color chart." He premixes enough paint to complete a given project, carefully labeling each container.

Patrick currently operates as an independent airbrusher in rented space in the Creative Imprints shop, Marietta, Georgia. Although he is only 22, he has been airbrushing professionally for seven years.

His work at the shop is primarily T-shirts. Patrick often airbrushes beach scenes, selling for three to ten dollars. But he is becoming well-known for depicting cars, either drawn from a customer's photo or from his own extensive library ($15 to $25), and portraits ($25 to $50).

His specialty is fantasy art, which he sprays on "just about anything; cars, vans, bikes, T-shirts, tags (license plates), and wall murals." He sprays unicorns, dragons, wizards, and other fantasy figures, drawing heavily from characters and settings from Dungeons and Dragons games and fantasy fiction. He describes his creations as "space orientated cosmic artwork that carries a message and evokes a lot of mood."

Patrick also likes art deco/art nouveau style, saying he admires the "very clean line work." Patrick says he enjoys working with the soft pastel shades, but admits that "I do sometimes overdo colors because of the color-deficiency factor.

"Being of a color-blind persua-

sion, I don't have a color scheme for every single thing I do," Patrick says. "The artwork I do doesn't look right to me, but it will look right to everyone else."

Patrick's disability is extensive, but he refuses to consider it a handicap. His deficiency limits his perception of red, green, black, browns, and blue. "The whole spectrum is pretty much messed up," he says, but adds that "I got more determined to use color after the deficiency was discovered."

For his T-shirt work, Patrick uses Deka, Aqua Flow, or "whatever I can get my hands on." He also formulates his own paints from ground pigment with binders and dryers, saying "I'm trying to formulate the ultimate airbrush paint."

Patrick uses a Paasche VL-3, with a Sears Craftsman 1 hp. compressor. He uses two moisture traps, one on the compressor with a built-in regulator, and one close to the airgun on the line. He sprays at 45, 50, or even up to 60 lbs. pressure, saying that "in the shirt business, overspray isn't as much of a problem as getting a fine line because of the way the fabric is knit."

Patrick's work area is equipped with a heavy-duty exhaust fan, and has good ventilation from a nearby window. When the workload is especially heavy, Patrick also uses a respirator.

Like most airbrush artists, Patrick has developed some innovative tools to use in his work. One of the most ingenious is the use of magnetic templates for T-shirt work. Patrick has built a steel-faced shirt board, and cuts his templates from plasticized magnetic material often used for magnetic truck signs. The material can be cut with a razor blade, or scored and broken like acetate. Patrick says the magnetic templates are "rather expensive, but they last forever and can be cleaned with solvent." He even uses them for fine palm tree leaves, saying that the detail is as good as can be achieved with poster stock templates.

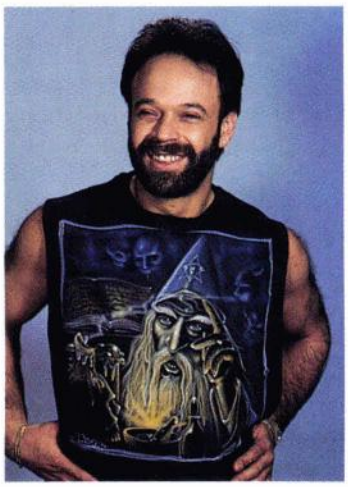
Although Patrick has a distinctive style, he tries to blend his signature into the artwork itself. "I only sign work that I like," he says. His work has sometimes been signed "Dr. Spine," which he describes as a joke signature."

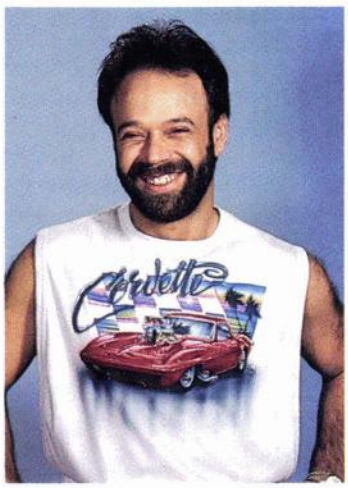
"I'm not an outgoing person," Patrick says. "I'd rather let my artwork speak for itself." ■

T Designs



"The artwork I do doesn't look right to me, but it will look right to everyone else."







T-Shirt Beach Scene Airbrush How-To:

BY RICKY PATRICK

When people ask me what I do for a living, I explain that I'm an airbrush T-shirt artist. Almost certainly, then, I will hear the question, "How do you do that?" There appears to be a certain mystique that amazes the average person about how we "shirt squirters" perform their trade.

A large majority of this occupation involves freehand drawing—that seems to impress people the most. Stencils have their place, especially for very high volume business. However, I feel that to be a true, top-notch shirt artist, a person should not have to rely on stencils as much as on natural drawing ability.

Stencils are great if you have a design that is to be repeated over and over again. Consistency is important to the customer (the design on the shirt should, ideally, match the design on the display). However, for custom, one-of-a-kind shirts, cutting a stencil can be a tedious task and is certainly not cost-effective in terms of time. In this case, freehand drawing is the answer. By the way, if the design you are attempting is very complex, it is all right to sketch it first on the shirt (using vine charcoal) and then use the lines as reference points.

I would like to show you my step-by-step approach on a custom beach design done without the use of stencils. In doing so I hope to clear up any mysteries about how a design is done from start to finish. As I am sure you are aware, beach scenes are very popular in many seaside vacation areas, especially in the Southeast.

1. Starting with blue, draw in the horizon line. Begin blending blue up above line to start drawing the lower-level clouds (Fig. 1).

2. Sketch in assorted clouds in a mostly horizontal manner. Don't be afraid to experiment with different cloud configurations. Moving up the shirt a bit, draw an arc with the blue; then spray in more clouds using a slightly diagonal motion (Fig 2).

3. While you still have blue in the gun, move down to the water. Shade blue down on each side of the horizon line, and very lightly sketch in the shape of the wave (Fig. 3).

4. Switching over to green, shade in the water on each side and draw in the wave (remember that a wave has a definite curve in it, so be sure you shade it in accordingly; Fig. 4). Spray, in horizontal strokes, the water movement in the background and foreground. Note that the farther back toward the horizon you work, the smaller the lines should become—this is, of course, simple perspective.

5. Switching back to blue, shade in some of the area of the spray of the wave, and shade more blue over the green you've just applied. At this point you may add more clouds to

Figure 1



Figure 2



help balance the picture, if you like.

6. A small amount of violet has been added over the blue of the lower clouds to make the blending of the red somewhat easier. The red I use is very strong; when applied over the blue, it has a tendency to cover over and opaque some of the blue. Some reds are available that are not as strong (highly pigmented) and blend over blue very nicely, creating various shades of violet.

7. Switch to red, adding in some more horizontal clouds and then some diagonal strokes of clouds in order to create a better illusion of depth (Fig. 5).

8. Yellow is now added in the sky and the water. Do not allow the yellow to spray on the blue in the clouds, or you will almost certainly end up with some terrible green clouds. Some of the foreground is also sprayed yellow for the next step.

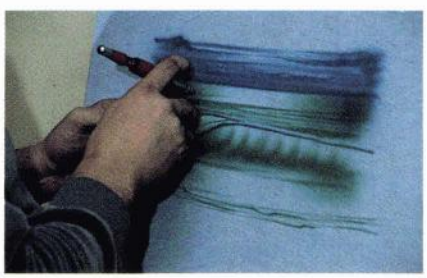
9. Using brown, add a sandlike surface over the yellow of the foreground. Be sure you don't add too much in this area—everybody likes those virgin beaches!

10. The palm trees are the next order of business. Most shirt artists use black for this type of work; however, I feel that, depending on the color shirt you are working on, navy blue is more colorful and not as severe as black (Fig. 6). The palm leaves are started over a basic framework. When drawing your palm trees, try to give some wind motion to the leaves to make the scene seem more alive.

Figure 3



Figure 4



11. Finish up the trees, and add some sea oats in the foreground. I have also added a small island with a few smaller palm trees in the background. I like to add something in the background (islands, boats, lighthouses, etc.) to punch up the depth of the scene.

12. I have now added the chosen name in navy blue, along with a couple of seabirds gliding along. I now switch to white to begin detailing the clouds and to add a sun. While I'm at it, I also highlight the letters of the name (Fig. 7). A few words about lettering are appropriate here. If you are really interested in getting into shirt painting, I suggest that you concentrate a great deal of time and practice on lettering. A major portion of this business is centered around personalization. To be a successful, professional shirt artist, you must have the basics of lettering under control. Practice is the only way to become proficient. Invest in a few good lettering manuals, and practice like mad!

13. Meanwhile, back at the beach, use white to begin detailing the wave, starting on the right and moving along the top edge. When you reach the curl, think of a wave crashing and the action of the water. Go ahead and draw the water spray in detail (Fig. 8).

14. Add white on the top of the smaller waves in the background and foreground. Be sure to add the light reflection of the sun in the water and on the sand of the beach. Now is also the time to add foam on the lip of the wave and on the shoreline where land and water meet.

15. I never like the white of the spray or the foam on the shoreline without a few extra touches; so I shoot some blue over the white very lightly (Fig. 9), then come back with more white, detailing the wave and foam once more. I assure you that there is a method to this madness, as you will see that it enhances the action in the scene.

16. Ta-da! We are finished (Fig. 10)! The shirt is now ready for heat pressing and delivery to the customer. This design generally takes me 8 to 10 minutes to complete, and I'll sell it for about $15. There are hundreds of variations of oceanscapes. Use your imagination, and don't be afraid to be creative. ■

Figure 5

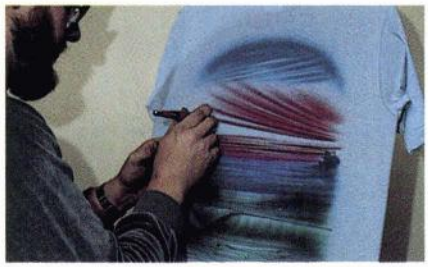


Figure 6

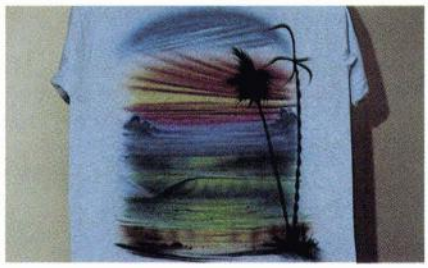


Figure 7

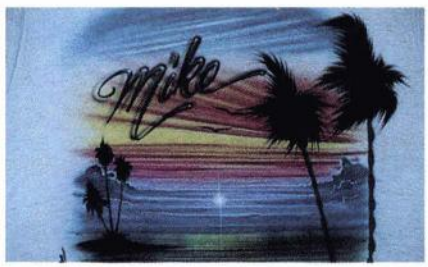


Figure 8

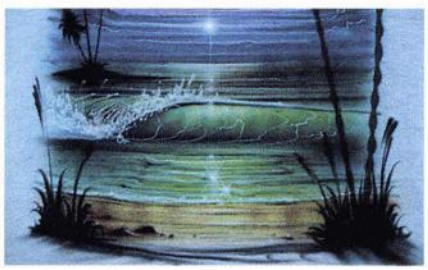


Figure 9



Figure 10



WEAR THE AIR



FINGERNAIL ART

BY KATE SEAGO

New Jersey entrepreneur is packaging profits with an airbrush. Robert Fadil, owner of Jumpeer Nails Inc. of Upper Montclair, New Jersey, has simplified and refined a technique for applying color to fingernails with an airbrush and is now selling equipment, instruction, and promotional materials to manicure shops and fingernail boutiques all over the country.

Airbrushing color onto fingernails is not a new idea; it began in California more than a decade ago. But Fadil, for seven years a colorist with Loreal, has refined the process and made it simpler by creating a stencil that is easy to use and very versatile, even in the hands of a beginner.

Fadil's stencil is made of clear acrylic and has 12 different cut patterns worked along the edge and in the center of the tool. Fadil has produced elaborate posters, brochures, and other marketing aids that show fingernails sprayed with different stencil combinations.

Technique

Fadil begins by applying two coats of traditional nail polish as an undercoat. When the polish is completely dry, he applies Badger AirOpaque or Comart paints with an Iwata or Olympus HP-100B airbrush (Fadil plans to market a line of colors under a house label later this year). He sprays at 38 psi.

No masking or frisket is used. If the client wants to try a different design, the paint is removed with Windex or commercial watercolor solvents, and a new design is applied. When the stenciled design is completed, it is covered with an acrylic topcoat, which seals and protects the stenciled work.

When the topcoat dries, Fadil cleans around the nail and cuticle with a cotton swab attached to an orangewood stick. The color, now sealed under its acrylic coat, is permanent until removed at the next manicure.

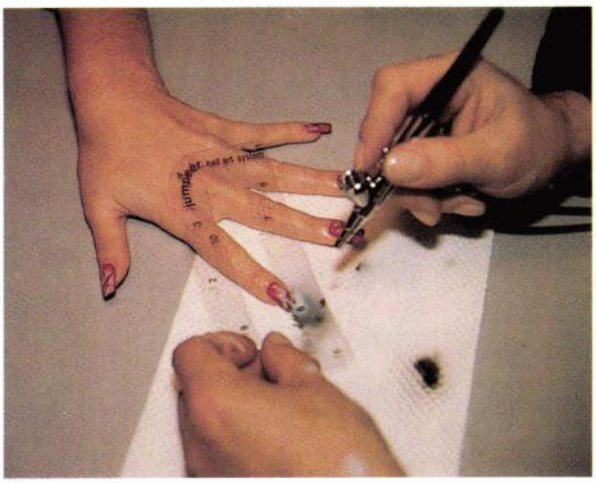
Marketing

Fadil sells his technique to manicure shops and boutiques as a complete system, including stencils, colors, airbrushes, compressor, and promotional materials. In addition, he instructs salon owners in the technique, using paper "practice pads" to simulate fingernails. He estimates that about 100 hours of instruction and practice are required to achieve proficiency with the airbrush and stencil.

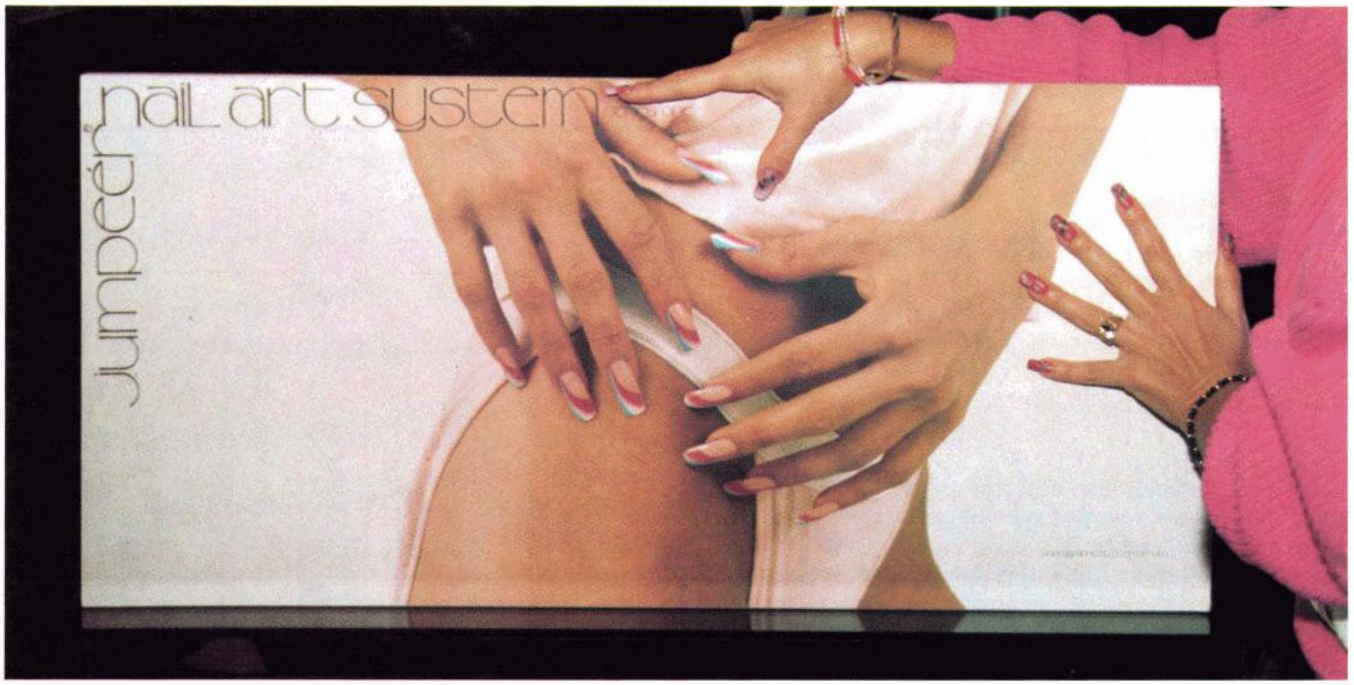
Jumpeer also manufactures artificial fingernails, which it markets through upscale department stores such as Bloomingdale's. Fadil also plans to produce additional stencils that will allow salon personnel to simulate the texture of reptile skins or high-tech designs.

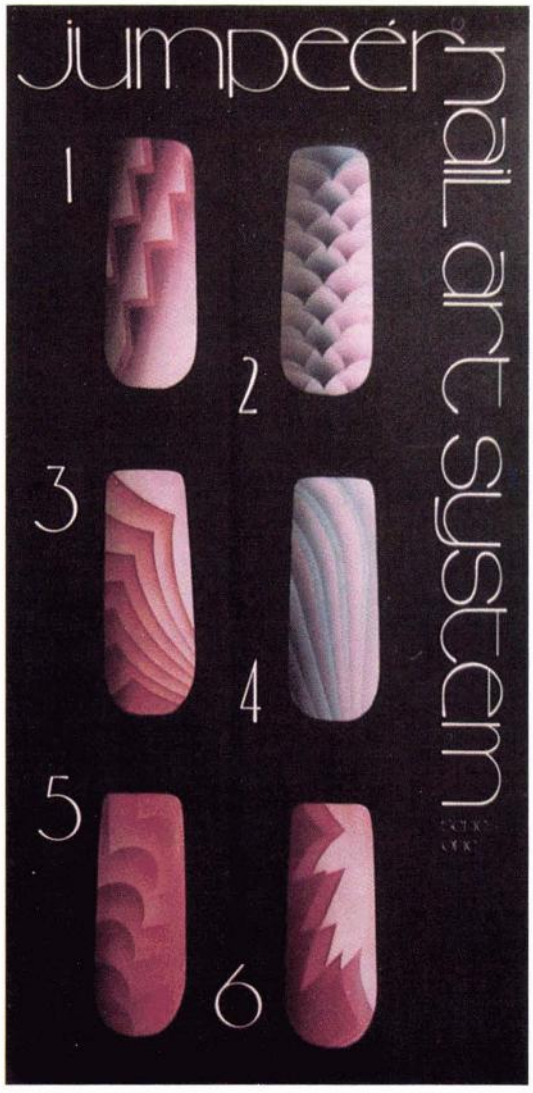
Airbrushing fingernails can be lucrative. A complete set takes 15 to 20 minutes to paint; in his own shop, Fadil charges $25 a set or $3 to do an individual nail. That is good news for the 35,000 professional nail salons in the United States. ■

Photos by Robert Anderson

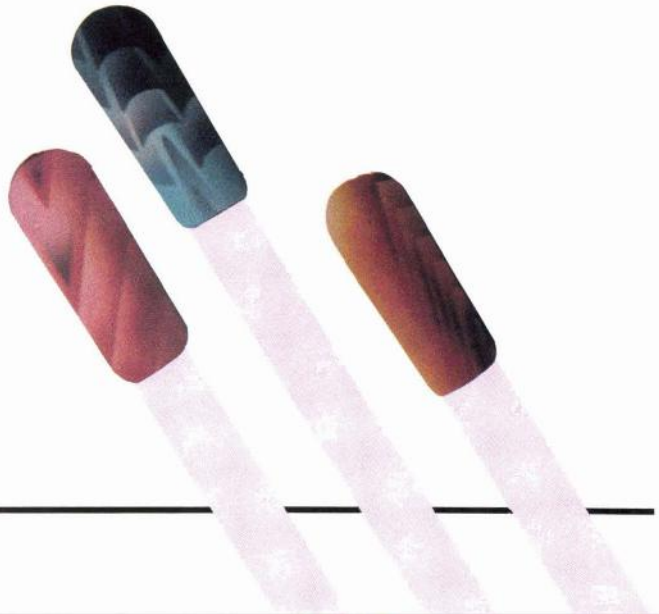








Robert Fadil, a colorist with Loreal, has refined the process and made it simpler by creating a stencil which is easy to use and very versatile, even in the hands of a beginner.



AIR SPEAK

Admirer to airbrush painter: *"Wow, man! What a neat effect. How'd you do that?"*

Airbrush painter to admirer: *"Well, first I put on this chalky stuff and slapped on a layer of this sticky plastic, and then I put the dealy-bobber on the end of my little gadget here and jacked up the air pressure kinda high and. . . .*

Huh? Sometimes the best airbrusher learns about his tools and techniques through trial and error. He knows what he's using and he has a fine idea of what he's doing, but he doesn't quite know the fancy words to describe it all. So in the interest of better communication, we offer the following list of tried and true airbrush art terms:

Continued from last issue

M

Mask/masking: A material or device that blocks medium from certain areas of the painting.

Medium (plural: media): Paint or dye used in artwork.

Moire: A watered, wavy pattern.

Moisture Trap: A device to filter water from the air supply before it reaches the airbrush.

Monochromatic: Using only one color.

Montage: A type of collage, incorporating differnt pictures (such as prints or photographs) in a single composition.

Mouth Diffuser: A spraying tool powered by blowing through a tube.

Mural: A large picture on a wall, or a dimensionalized study.

N

Needle: Internal airbrush part that contols the flow of paint to the nozzle.

Negative Sun: In drawing or painting, an imagined placement of the sun behind the viewer, rather than within or behind the rendering.

Nozzle: Airbrush part that directs the flow of atomized pigment.

O

Oil Paint: Spirit-thinned paint in which pigment is mixed with oil or varnish.

Overlay: Transparent coloring added for effect.

Overspray: Excess overblow of paint spray.

P

Paint: A coating medium made of pigments dispersed in liquid, designed to cover, color or protect a surface. The pigment is suspended rather than dissolved in the liquid.

Perspective Grid: A grid on a clear or translucent sheet used as an aid in representing distance and size.

Photo Retouching: Altering photographic prints, transparencies or negatives by deleting, adding, correcting or restoring details.

Pigment: Coloring particles that are suspended in a fluid to make paint.

Print: A photograph of a mechanically printed reproduction.

Propellant: Air or gas used to power an air tool.

p.s.i.: Pounds per square inch; a measure of air pressure.

R

Reflected Light: In chiaroscuro or light-and-shade theory, one of the six tones by which light is used to describe form.

Regulator: Controls pressure to the airbrush.

Rendering: A two-dimensional graphic work that accurately depicts a subject.

Reservoir: Air storage tank for a compressor.

Resist: A substance that resists coloration or pigmentation; e.g., a protective coating on a fabric that resists dye.

Respirator: An air filter worn over the nose and mouth to protect the airbrush operator from harmful vapors.

S

Safety Valve: An automatic valve that relieves pressure if excessive build-up occurs in a compressor.

Screen: Mesh used in stenciling textures and patterns. In photoengraving, a transparent plate used in half-tones.

Screenprint: A reproduction made by forcing liquid ink through a screen stencil; to reprodue prints in this manner.

Side-feed: An airbrush with the paint receptacle mounted on the side, instead of above or below.

Single-action: A type of airbrush operated by pressing down on the finger lever for both air and medium.

Spatter: A granular effect produced by increasing the ratio of paint to airflow; or an error caused by a bent needle, dirty equipment or incorrectly adjusted spray regulator.

Spidering: Tendrils of paint caused by holding the airbrush too close to the surface or by using overly thin paint.

Spray: Atomized paint mixed with air pumped through the airbrush under pressure.

Spray Gun: A heavy-duty device used to apply pigment over broad areas.

Stencil: A ready-made mask.

Stipple: A grainy, even-textured effect produced by a coarse spray.

Stretching: Making a paper or fabric ground taut, so it will not bubble or warp when medium is applied.

Suction Feed: A system that siphons medium to an airbrush from a cup or jar attached beneath the tool. Compare with gravity feed.

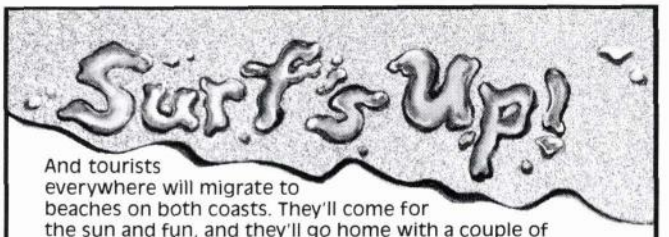
Support: The physical object or material on which a painting medium is applied. A painting may be done directly on the support, or a ground may be applied first.

T

Tank Compressor: A container filled with compressed gas or air; a primitive but quiet method of supplying air to airbrushes.

Template: An accurately formed quide that provides a pre-set, measured shape, often used as a mask.

Tooth: A slightly rough texture, allowing applied media to adhere well.



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Trammel Method: A simple way to plot an ellipse, using a piece of paper marked with points representing the semi-major and semi-minor axes.

Transparent Medium: Allows light to pass through with little diffusion or clouding.

Two-dimensional Plane: A geometric figure characterized by width and breadth but not depth; a straight line joining any two of its points lies completely within its surface.

V

Value: Lightness or darkness of a color; used to create the illusion of three dimensions.

Vignette: To shade off the tone around an image; an illustration or image that has been so treated.

Viscosity: "Thickness" of a liquid; resistance to flowing.

W

Water-color: A paint whose pigments are mixed with water rather than oil. ■



NEW PRODUCTS

BLACK FABRIC PAINT

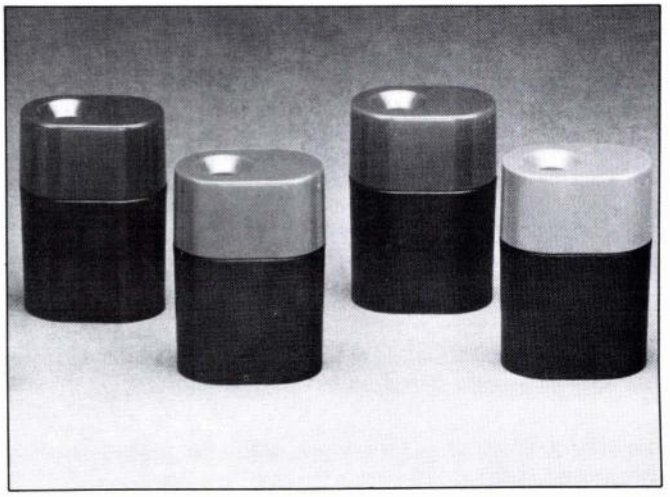
Airwaves, producer of airbrushing systems, announces a totally new formulation for its black fabric paint. The new Air Waves black is said to have excellent color density and can be sprayed consistently without tip build-up or clogging. The new formulation is now available for T-shirt airbrush artists directly from Air Waves or through dealers. For more information, contact: Air Waves, 555 E. Hudson Street, Columbus, OH 43211; or call 614-263-1843.

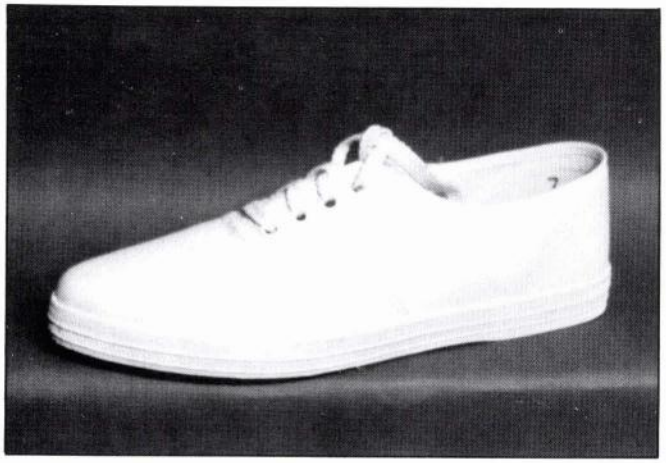
PENCIL SHARPENER

"Prism", the new personal pencil sharpener from Eberhard Faber Inc., 137-year-old manufacturer of pencils, pens and art materials, features a stainless steel cutting blade that produces a sharp point every time. The two-toned plastic sharpener fits easily into a briefcase and is convenient for the home and office. "Prism" comes in six colors—yellow, green, red, blue, orange, violet, all having black matte finish bases; with a suggested retail price of $1.50. For more information contact: Eberhard Faber Inc., Crestwood Industrial Park, Wilkes Barre, PA 18773; or call 717-474-6711.

PRINTABLE PLYWOOD PANEL

With an exceptionally smooth, highly printable surface, Simpson Timber Company's new SIGNAL overlaid plywood panels are perfect for many airbrushing projects. The surface shows few traces of underlying woodgrain or other defects, even when painted with shiny, bulletin paints. SIGNAL also offers an improved core with smaller edge voids than any other overlaid plywood panel, so edges are easier to finish.





While SIGNAL panels cost slightly more than regular medium density overlaid plywood (MDO), the extra cost is offset by assured paintability, longer durability, and lower preparation costs. SIGNAL needs no surface preparation before being primed and one topcoat is usually sufficient. Preparation time is also cut because edge filling is no longer a major undertaking.

SIGNAL can be obtained in 4′ × 8′ or 4′ × 10′ panels and in thicknesses of 5/16″, 3/8″, 1/2″, 5/8″, or 3/4″. Other thicknesses are also available on special order.

For more information about SIGNAL, contact Simpson Timber Company/Panel Products Division. Send inquiries to: Simpson Timber Company, Panel Products Division, Third and Franklin, Shelton, WA 98584; or call 1-206-624-4070.

SIGNCRAFT

Signmaking is a creative, challenging and practical application of your skills as an artist. You can learn more about this profitable field with SignCraft, the bimonthly magazine for the sign artist.

Each issue is packed with information on technique, materials, selling your work . . . as well as profiles of outstanding sign artists and color photos of their work. Featured artists often use airbrush techniques to enhance their lettering and sign work. Subscription is just $21 per year. Write: SignCraft, P.O. Box 06031-R, Fort Myers, FL 33906.

SHOES FOR AIRBRUSHING

SKA-DOO SPORT CO. introduces its line of fashion footwear for women. These American made sneakers are constructed of a cotton/canvas blend for comfort and breathability. Suitable for airbrushing or painting, colors include white, black, pink, gray, navy, light blue, and red. For more information contact SKA-DOO SPORT CO., 485 Fifth Avenue, New York, NY 10017; or call 212-490-0244.

STYLISH ROLLER PEN

"Clipper," the new disposable roller ball pen from Eberhard Faber Inc., fea-



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Suggested price: $215.00

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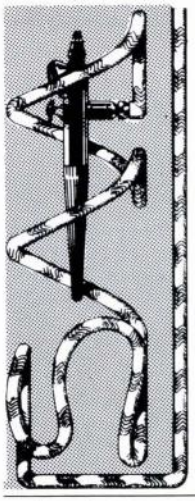
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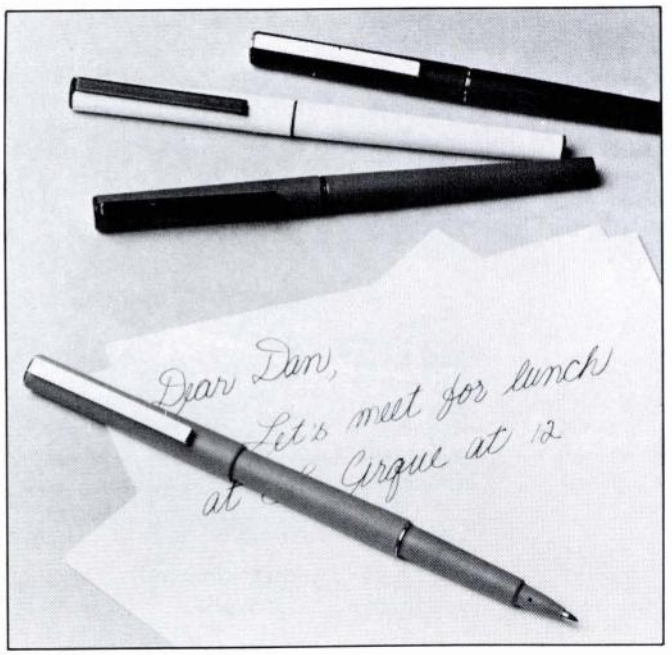
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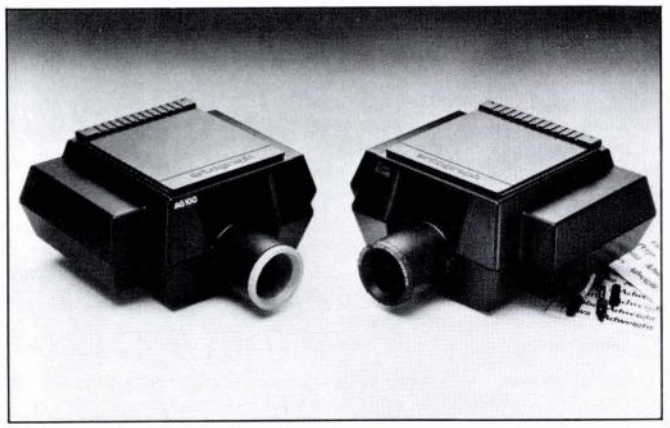
tures high-fashion barrel colors and gold plated and black metal appointments. The new smooth-writing pen is available with a medium point in blue or black ink in two versions: one with an elegant gold plated clip in three barrel colors of matte black, burgundy and silver blue, and another with high tech, black metal appointments in four barrel colors of matte black, burgundy, silver blue and white. Both models have a suggested retail price of $1.99. For more information contact: Eberhard Faber Inc., Crestwood Industrial Park, Wilkes Barre, PA 18773; or call 717-474-6711.

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AIRBRUSH ACTION

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For artists who currently own the ARTOGRAPH AG 100, and would like to upgrade their unit to a Super AG 100, the Super Lens may be purchased separately for $65 retail.

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Product literature and dealer referrals may be obtained by writing to ARTOGRAPH, INC., 2626 N. Second Street, Minneapolis, MN 55411; or call 612-521-2233.

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NOW AVAILABLE! AIRBRUSH ACTION'S mailing list. More than 30,000 names of airbrush users, ad agencies, design studios, art directors. For details write to: AIRBRUSH ACTION LIST, 317 Cross Street, Lakewood, NJ 08701; or call 201-364-2111.

Correction

In the Jan/Feb issue, Stanislaw Fernandes's daughter, Zara, was misspelled as Cara. Zara, we apologize to you for the error.

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The official Airbrush Action logo T-shirts are now available. American made, these 50/50 poly-cotton blend shirts won't shrink or fade. Satisfaction guaranteed.

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NEGATIVE IONS YOU CAN FEEL

The COLLECTOR, an extremely powerful electronic air purifier, cleans the air by causing the paint particles in the air to become *negatively* charged, which are then electrostatically pulled right out of the air and back down to the *positively* charged COLLECTOR panel. This is done by releasing a powerful stream of negatively charged particles called ions into the air. This stream of ions is so powerful you can actually *feel* the cool "ion breeze" by passing your hand over the three ion emitting needles.

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To clean the COLLECTOR panel, simply wipe off with a clean, soft cloth – *no filters to ever replace or clean.* Since the COLLECTOR works on electrostatic attraction, it is as much as *ten times* more effective than the commonly advertised filter-fan units. Yet the COLLECTOR costs only about eighty-five cents per *year* to operate and can help to remove pollutants as small as *.001 of a micron – 1/60,000th the diameter of a human hair!*



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Try this simple test: Spray white gouache or acrylic directly into the air for 30 seconds and watch as, within minutes, you will actually see the particles start to pile up on the COLLECTOR panel! Dramatic, visible proof of its air purifying power!

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A FREE Remote Ion Detector comes with each COLLECTOR to verify the COLLECTOR's super high ion output – an amazing 30 trillion negative ions *per second*. When you place the Remote Ion Detector next to the COLLECTOR and a competitive unit, you will see greatly reduced or NO output from the "competitive" unit.

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Questions? Call River City Graphics at (916) 361-3255. (Sorry, no collect calls.)

COMING NEXT ISSUE

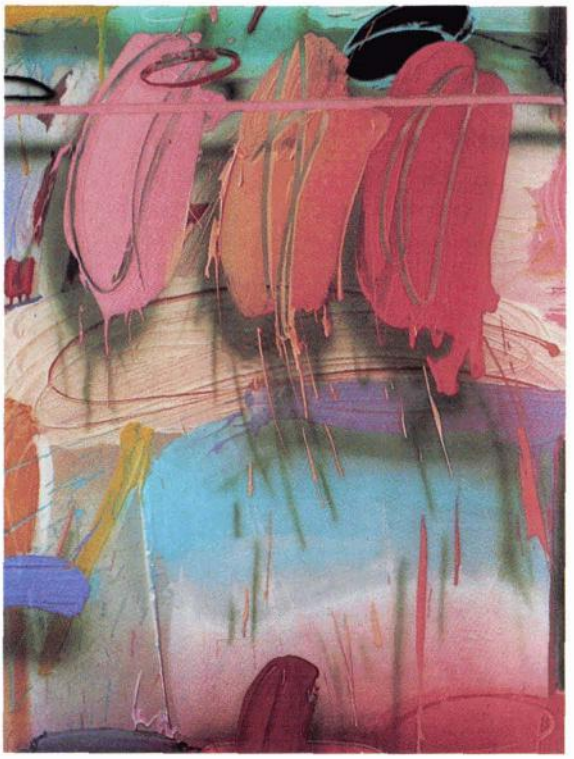
ANNIVERSARY ISSUE!

Kevin Osborn—
Giant, extravagant pottery vessels are produced in the Tucson desert by ceramist Kevin Osborn.

Michael Gallagher—
Renowned abstract expressionist Michael Gallagher's significant career and brilliant work are showcased in Airbrush Action's anniversary issue feature. (Photo at right: *The Greek Mouth,* 30 by 40, 1981).

David Malone—
Part 2 of David Malone's how-to on illustrating glass and other special effects.

Railroad Modeling—
Modeling experts Susan Harris and Evan Roark offer colorful insight into the making and airbrushing of the Big Boy locomotive.



No. This is not a photograph.



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