



NOVEMBER | DECEMBER 2008

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DIRTY F/X**

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Jan 15th-18thPortrait Class
Feb 5th-8thRealism Class
Mar 19th-22nd ..Portrait Class
Apr 23rd-26th...Automotive Class
May 21st-24th... Portrait Class
June 11th-14th ..Automotive Class
July 23rd-26th ..Automotive Class
Aug 20th-23rd ...Portrait Class
Sept 17th-20th ...Realism Class
Oct 15th-18th.....Pin Up Class

Optional: **Foundations Class** held one day before each workshop for beginners or those wanting to brush up on their airbrush knowledge.

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All images on this page are paintings by Dru Blair
For more info go to www.airbrushworkshops.com



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COVER ARTWORK BY
DRU BLAIR



32.

▲ DRU BLAIR'S VERRRY MERRY X-MAS

The human portrait ranks among the most difficult subjects an artist can undertake. It's also quite demanding in terms of proportion and color matching. However, the application of a little knowledge and a healthy dose of patience can yield amazing results.

9. NEW GETAWAY SPONSORS ANNOUNCED!

The Airbrush Getaway welcomes new sponsors, courses, and an overall exciting and evolving program dynamic.

20. HOTROD BASS By Craig Fraser

Fraser speechless?! When offered the opportunity to paint a dog-house bass for rock legend Lee Rocker, of Stray Cats, our resident kustom maestro was almost too numb with excitement to blurt out, 'YES!'

26. THE BADGER RAGE FROM START TO FINISH By Freddy Sicoli

The new Badger Rage airbrush gets put to the ultimate test by Philly's automotive kustom paint king Freddy Sicoli.

51. WHAT DOES IT TAKE TO SURVIVE? By Kent Lind

Kent Lind's "state-of-the-T-shirt-airbrush-union" address is an important read for artists finding survival especially tough in these challenging times.

56. DOWN & DIRTY TEXTURES:

A BULLET HOLE AND GRANITE By Javier Soto

Here are a couple of easy, fast (as long as you're comfortable with your freehand skills), and fun effects that your clients will love. It may even make your pockets deeper!

62. THE ANNUAL AIRBRUSH BUYER'S GUIDE

The process of choosing the right airbrush to meet your needs can be a complicated task, whether you're upgrading to a better model or simply buying your first gun. To help narrow your choices, we've done the grunt work for you, gathering the facts and compiling them in our user-friendly buyer's guide.

74. LOVE IT OR LEAF IT By Mike Lamberson

This tricky project involves a large graphic in silver leaf incorporating a kandied leaf stripe.

GET SPOILED

TIME TO START OVERINDULGING & PAMPERING YOURSELF.

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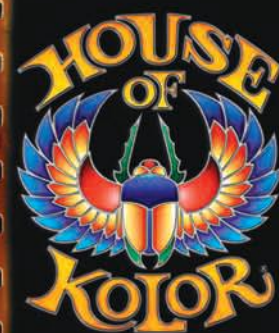
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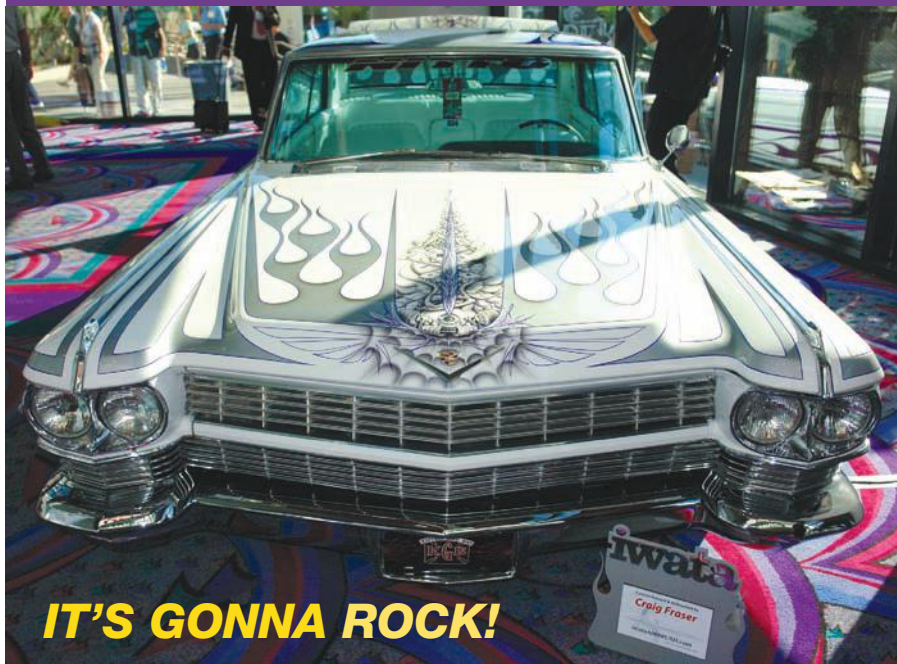
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» AIR NEWS HELPS YOU DISCOVER NEW EVENTS AND PRODUCTS OF INTEREST TO AIRBRUSHERS.

NEW GETAWAY SPONSORS TO BOOST PROGRAM!



In addition to House of Kolor, Coast Airbrush, and Iwata/Medea, Anest Iwata, Auto-Air, Createx, and SEM have signed on as new sponsors of the Airbrush Getaway, the world's most esteemed hands-on workshop program. As a result, "New classes will be added," explained Getaway Director Terry Hill, "and some course agendas will change to include segments on how to use the products of the new sponsors."

"The Getaway is the best place for artists to learn," expressed Craig Kennedy, of Auto-Air and Createx, "so we're honored and ecstatic to be a part of it. Who else offers a weeklong program of this scale featuring the best airbrushers in the world?" Createx Colors, one of the world's most recognized and trusted brand of T-shirt airbrush paints, offers over 76 intermixable colors. Wicked Colors, Createx's new line, is a ground-breaking and exciting technology in waterborne paints for professional artists that's suitable for T-shirts, automotive surfaces, and most other substrates. Auto Air Colors are the original water-based custom automotive paints with over 150 easy-to-use colors (also completely intermixable). Auto-Air creates proven and durable finishes with award-winning results.

SEM's Color Horizons Custom Finishes offers a versatile line of automotive custom paint. According to SEM's Brian Joyner, "With Color Horizons, you can do a lot with very little. We don't have 200 basecoats or 200 kandies, but all of our basecoats and kandy pearls—or hyper-bases, as we call them—are interchangeable. You

can mix them and make your own colors with them. We also have an extensive line of flakes that can be used in all of the above. All of our products are user friendly, and we want to eliminate heartache and just make it easy for end-users to do a first-class custom paint job." SEM's Sure-Coat, a water-borne flexible coating, will be introduced to the T-Shirt class for instruction on how to paint leather. "A presence at the Airbrush Getaway is a big step for our company, and we are looking forward to it," Joyner added.

Anest Iwata, one of the world's largest spraygun manufacturers, boasts a patented LV technology (low volume air consumption) and nozzle. According to Mark Hebbeler, Anest's North American Marketing Manager, "Our nozzle is a hybrid of an internal/external atomization tip that pre-atomizes the paint before it ever leaves the gun. We can atomize the paint at a much lower air pressure, which reduces air and paint usage significantly. Actually, some call it engineered atomization." Anest Iwata offers sprayguns in compact and full-size versions. The line includes the 100, 200, 300, and 400 (the odd numbers are designated for the compact-size guns) in LPH (HVLP), and W (conventional or compliant sprayguns) models. "One of the biggest features of our guns is that many of the parts are interchangeable (the air valves, nozzles, needles, air caps). For example, you can change a 1.2 to a 1.8 nozzle for the LPH-400 and the air cap never changes."

For more information on the Airbrush Getaway, go to www.airbrushaction.com or call toll-free 1800-876-2472.

ARTOOL



NEW ARTOOL FX4 FREEHAND AIRBRUSH TEMPLATES DESIGNED BY CRAIG FRASER

These six new stencils include *WRENCHED* (FH FX4 22), *FRONDS* (FH FX4 23), *SCRAEG* (FH FX4 24), *CLASSIC CAMO* (FH FX4 25), *DIGITAL CAMO* (FH FX4 26) and *GATOR* (FH FX4 27). They're also available as a set (FH FX4 28), and FX4 Mini Series (FH FX4 28 MS), which is sold only as a set. These new stencils are great for filling in those pesky graphics and mural backgrounds that are just screaming for more details! The FX4 Templates are now available at your favorite Iwata-Medea-Artool supplier. For a complete listing of the Iwata-Medea-Artool catalog on the Web, go to www.ArtoolProducts.com

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PHOTOSHOP TECHNIQUES FOR ILLUSTRATORS

WITH JERRY LOFARO:

CREATING ARCTIC KISS

In this information-rich presentation, world-class artist Jerry Lofaro renders a professional illustration in Photoshop from start to finish sharing some of his top pro tricks along the way. According to Lofaro, "Photoshop is such an intuitive program, it effectively mimics the

way I used to work as an airbrush and acrylic painter. It also enables me to eliminate many tedious steps in the creation of an illustration."

In this presentation, you'll learn:

- Working with internet photo references
- Mouse versus Wacom tablet
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- How to resize an image
- How to work with layers
- How to make color adjustments
- Color Balance
- The Lasso tool
- Use of the "F" button
- How to combine layers
- How to render fur texture digitally
- How to make your own custom brush
- Use of a variety of digital brushes
- Feather selection
- How to use the color dropper
- How to use the color picker
- Use of the history box
- How to use the Smudge, Blur, and Sharpen tools
- How to use the Burn, Dodge, and De-saturate tools
- How to save your work
- How to duplicate layers
- How to inverse a selection
- How to render shadows and highlights (warm and cool light)
- How to use the Erase tool
- How to adjust opacity
- Use of shape brush dynamics
- How to merge layers
- How to scale an image in proportion

- How to use the Gradient tool
- Brightness/Contrast function
- Hue/Saturation adjusting
- How to build a reference library
- Use of the Marquee tool
- How to achieve color balance
- How to use the Median filter for blending/smoothing
- How to use the Gaussian and Motion Blur filters
- How to use the Crop tool
- How to create an aurora effect
- How to use the Clone tool
- How to use the Liquify filter
- Composition

And more!

Artist Bio: Jerry Lofaro's art can be seen on the book covers of most major publishers including Random House, Harcourt, Ballentine, Avon, Bantam, Time Life, and Viking Penguin. Jerry has also created advertising and promotional illustrations for a wide variety of clients such as: Coca-Cola, Pepsi, Barcardi, Conoco, Aflac, Levi's, Disney, Claritin, National Geographic, Discovery Channel, Time Magazine, Nike, Panasonic, Air Canada, Minolta, San Francisco Ballet, Haagen-Daz, Trojan, Kellogg's, IBM, AT&T, The Jacksonville Jaguars, and The MGM Grand Hotel. He especially enjoys his relationship with Celestial Seasonings, and has created art for over 50 tea boxes, products, and tins during the last few years.

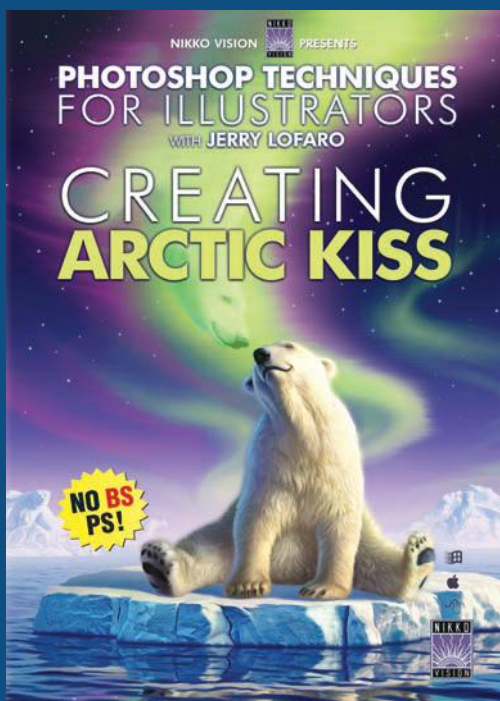
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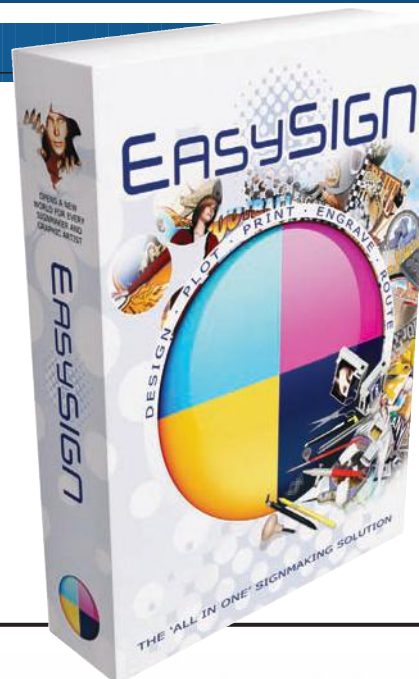
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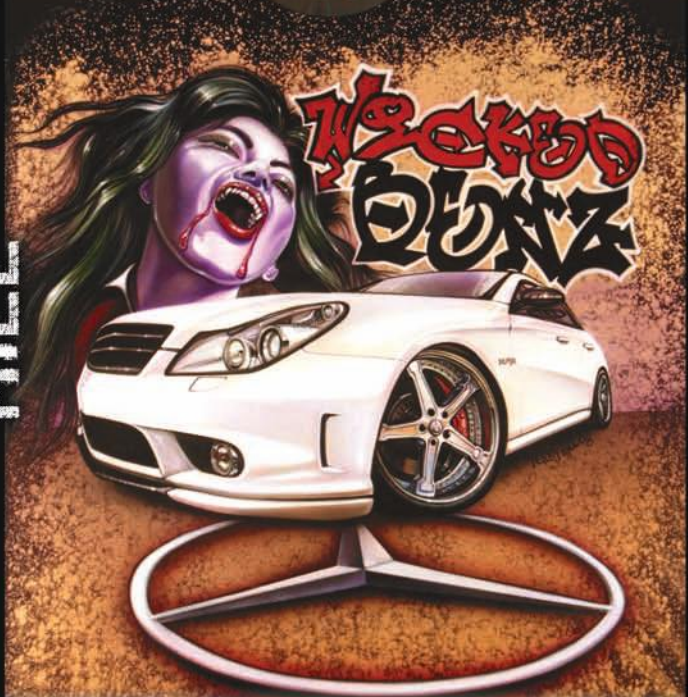
ALSO, WICKED COLORS:

- Can be sprayed straight out of the bottle through larger tip-sized airbrushes and can be reduced for use with smaller tip sizes. Wicked Colors also work perfectly with spray-guns. As with Auto Air, it is recommended that you use a 1.2mm tip size and reduce 10% per volume.
- Reduce with W100 Wicked Reducer.
- Operating PSI varies depending upon tip size and use. Reduce accordingly.
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NEW PACKAGING FOR IWATA MASTER HOBBY SETS

Iwata-Medea has released their newly upgraded Hobby Master Set featuring upgraded packaging and a larger 14-ounce can of Air-Blast propellant. The new hobby set still includes the versatile Iwata Revolution CR, BCR and SAR airbrushes, along with other components (Medea Airbrush Cleaner, Air-Blast Adapter, and a 10-foot Iwata air hose) that will help any hobbyist airbrush like a professional. The Hobby Master Set also features an upgraded durable plastic carrying case for better protection of your contents. Iwata Master Hobby Sets are available through Iwata-Medea suppliers. **For a complete listing of the Iwata-Medea-Arttool catalog on the Web go to www.iwata-medea.com.**

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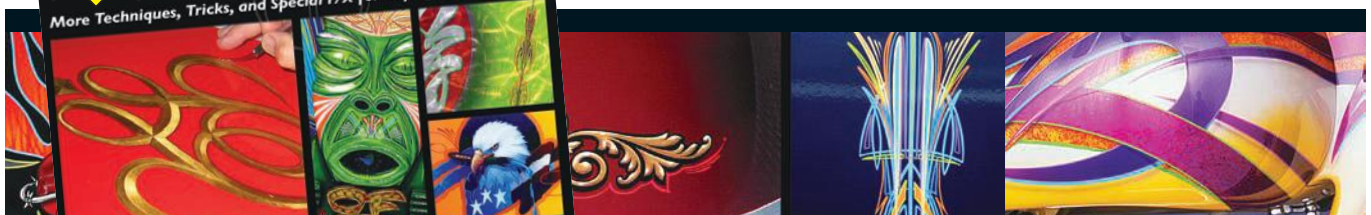
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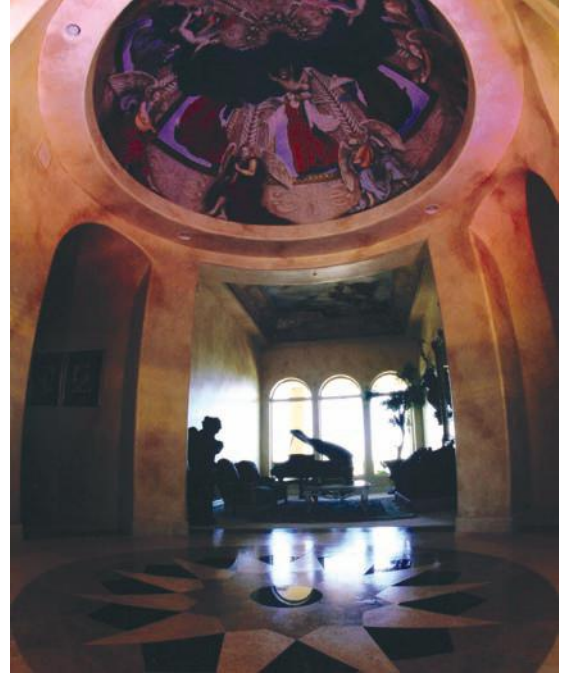


READER GALLERY

» WHAT DEFINES A MAGAZINE BEST?

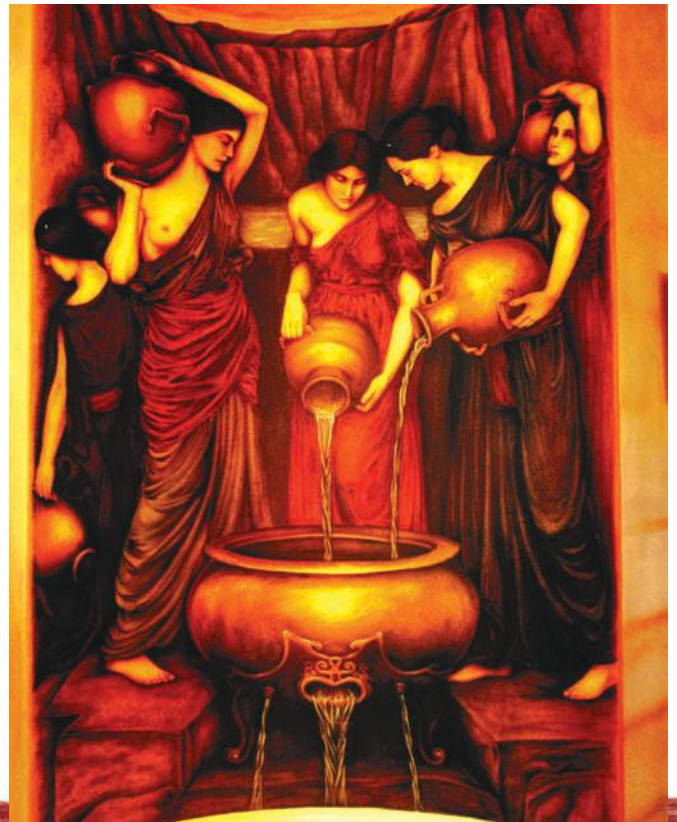
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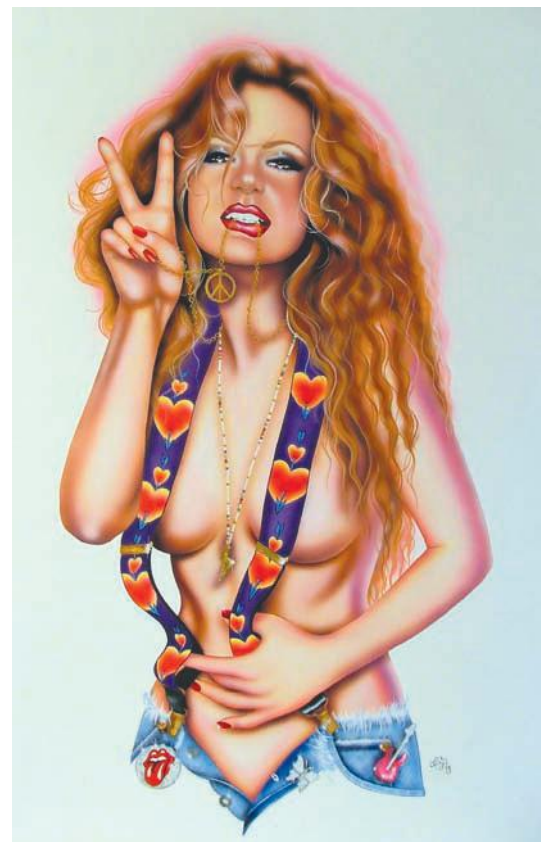
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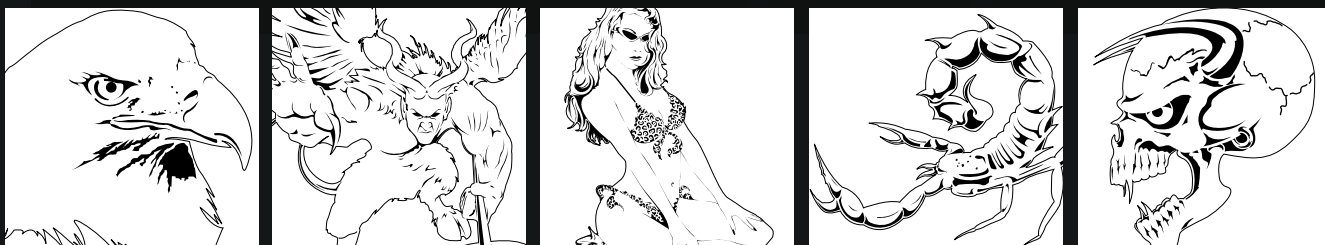
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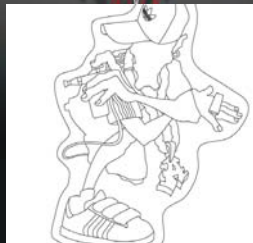
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HOTROD BASS

Kustom painting a dog-house bass for Lee Rocker, and the Troops

By Craig Fraser

W

hen Shawna, the owner of the local Bakersfield nightclub, Fishlips, asked me if I would custom paint an upright bass for Lee Rocker, of Stray Cats, she didn't have to ask twice. Besides being a member of one of the most influential rockabilly bands in history, Lee Rocker is arguably one of the finest upright slap-bass players around.

Shawna's idea was to have Lee Rocker sign the bass at his concert at Fishlips, then raffle it off to raise money for Operation Interdependence (www.oidelivers.org), the organization that puts together care packages for our troops overseas (letters, sports clippings, videos, games, grooming aids, magazines, etc.). So far Shawna's efforts have raised over \$20,000 for OID. The mission

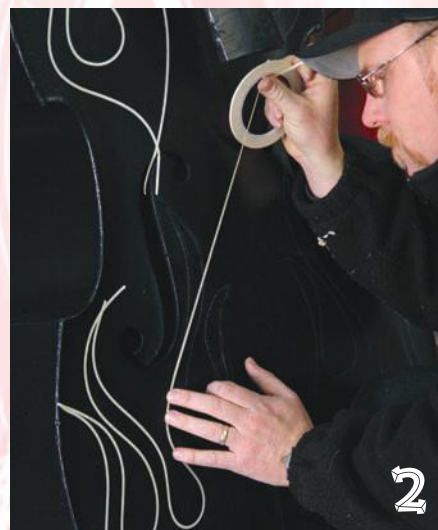
actually called for the painting of two basses; one to auction off, and one to display at Fishlips to commemorate the raffled celebrity instruments.

For this project, I wanted the design to embody the hot-rod/rockabilly style of Lee Rocker for the past 25 years. The first thing I associate with the hot-rod genre is flat black, red, and white Von Dutch pinstriping, and some old school flames. Because I only had about three days to crank out these designs, the flat black became a necessity, and all of the other design characteristics fell into place.

As an important note to anyone considering kustom painting any acoustic or hollow-body musical instrument: Understand that any prep, modification, and painting of the wooden sound box will effect the tone, attack, and sustain of that instrument. In some situations, it may improve the instrument's performance, but know that you will change it by painting it. And, please, by all means, make sure that your client knows this, too. (Warning: if you paint any Stradivari, my wife will kill you!) >>



1. Because both of these basses are more for looks than playing, we weren't too worried about how the prep would affect the sound. Lambie sanded the entire bass with an orbital sander using 400-grit sandpaper, and then, to save a primer step, he sprayed them with Ko-Seal black instead of basecoat.

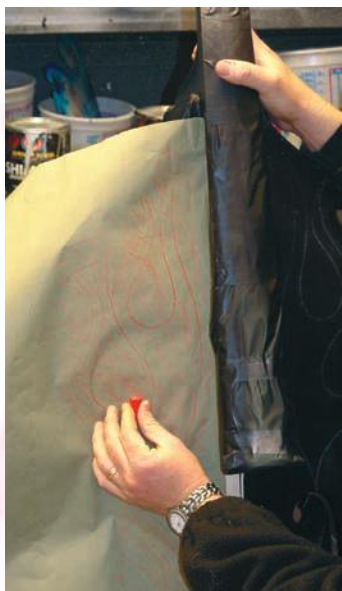


2. Ko-Seal, a catalyzed primer, should sit overnight to fully cure. This is especially important when painting on wood because of the tendency of the reducer to soak into the wood instead of evaporate. With the black cured, I started laying out the flames using 1/8-inch 3M crepe tape.



LEE ROCKER DOING WHAT
HE DOES BEST.





3. I wanted the flames to look like they came right off an old hot-rod. To make them appear free-floating, I contoured them around the F-holes of the body and the overall shape of the bass. To transfer one side to another exactly, I traced the 1/8-inch tape through masking paper using a construction crayon.

3



5. After masking off the flames, I sprayed the flame area with BC-26 basecoat white. Normally, I would use red for the flames, but in this case I decided that a white base would cover the black faster, and allow me to render the dice easier.

5



7. Don't ask me why I used a Micron for shading these flames; I think it was already loaded with transparent violet from another job. Anyway, using kandy violet KK-17 added to some KK-04 oriental blue and SG-100 works great for shading in lieu of black.

7



4. I rolled a pounce wheel over the transferred design to create tiny pinholes along the lines. Then, after properly positioning the pattern on the opposite side, I forced chalk through the pinholes with a pounce block loaded with chalk. This old trick still works great for ensuring symmetrical graphics.

4



6. I masked off the dice and sprayed the entire flame area with basecoat red (a mixture of House of Kolor Euro Red and Blue Blood red) with an Iwata TH-3 airbrush (its fan pattern head is best for a small job like this).

6



8. Ah-ha! Now you can see the dice. Using the FH-01 shield, I quickly shaded the sides of the dice with the Micron, but now with a bit of black added to the kandy (otherwise, they would become purple dice!). Just a little shading and shadowing, and you get a nice 3-D pair of dice.

8

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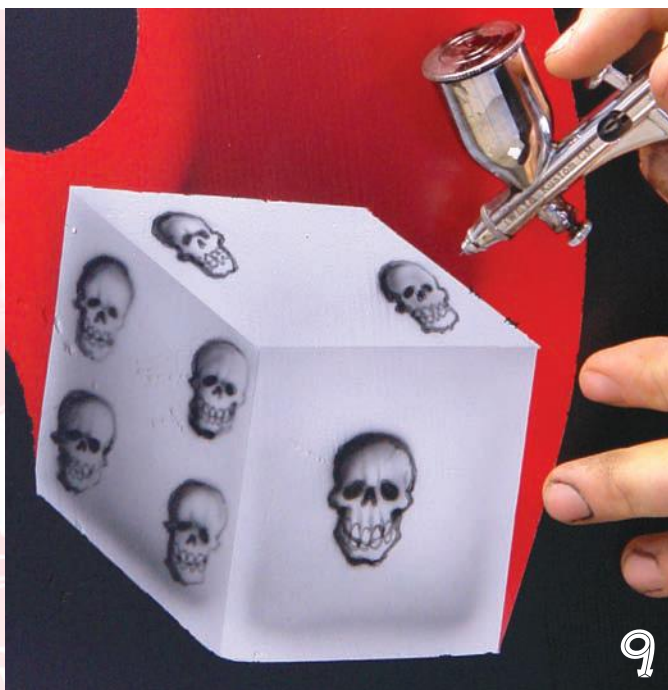


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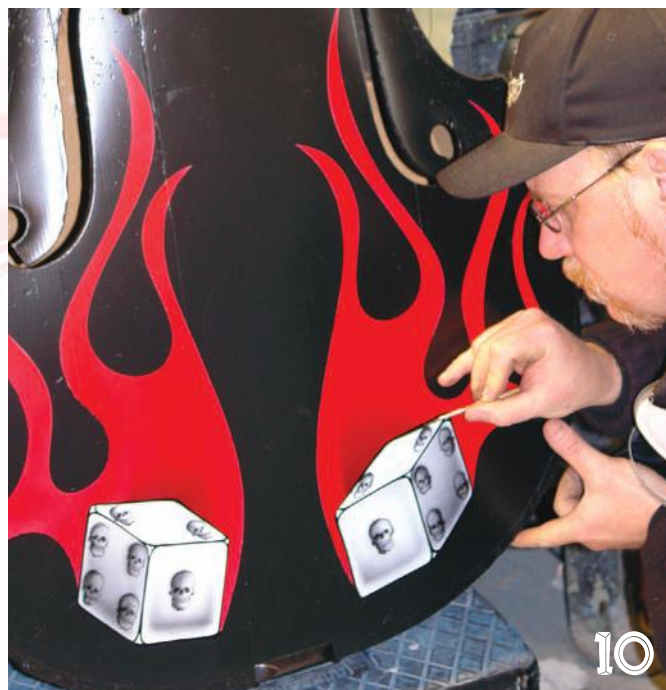


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9. Using the Iwata Micron, I airbrushed a few skulls with the Snake-Eyes/7 pattern.



10. With the airbrush work complete, it's time for pinstriping. Using my favorite Kafka striping brush, I outlined the dice with black House of Kolor striping urethane. Because the base will not be cleared, I added catalyst to the reducer of the striping paint to lock the paint onto the surface better, and to make it more durable.



11. Switching to a Mack series #10 striping brush, I striped the flames with white striping urethane. The Mack sword striper is best suited for outlining flames, and really performs the cleanest lines. The biggest benefit to spraying the flames with the TH-3 airbrush versus a full-sized spraygun is that the edge of the flame is so low it doesn't peak through the stripe.

11



12. The base seemed to beg for Von Dutch-style striping. So, with my brush already loaded with white, I turned the bass on its side and went at it. Although many strippers lay out the design first with a Stabilo pencil or chalk, I prefer to freehand the design for a more freeform look.

12

13. The flames looked a little plain, so I added red as a border stripe. To get the best red, I mixed an equal ratio of Cardinal and Roman Red. This created a similar red to the flames, and made it really pop against the black.



13



14

14. To finish the job, I continued the red into the Von Dutch striping along the sides. It's amazing the effect you can get out of a paintjob using only black, red, and white.

All that was left to do was string it, tune it, and get it into the hands of Lee Rocker at the concert. Both basses came out killer, and I got to write a cool article for the sake of a great charity. Coincidentally, Lee's bass was painted in the same black and red colors as mine. In addition to signing the base, Lee performed a solo with it before handing it off to the lucky winner of the raffle. The concert was fantastic, and the troops got over \$2,000 from the raffle. ❖

Paint to live, live to paint — Fraser

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ABOUT THE PAINTERS:

Dion Giuliano and Craig Fraser have been working together for the past decade as Kal Concepts and Air Syndicate. Brandon Lambie, the owner of Black Sheep Kustoms, is the newest member of Kal Concepts, specializing in bodywork and fabrication. Located in Bakersfield, California, Kal Concepts/Air Syndicate Inc. specializes in kustom graphics, automotive airbrushing, and the fine art of the kustom culture. Craig is a head instructor for the esteemed Airbrush Getaway hands-on workshop program, and writing articles for magazines. He's also the author of the book, *Automotive Cheap Tricks and Special F/X*, as well as a number of instructional DVDs on automotive custom painting. You can check out Fraser's artwork at www.gotpaint.com, or give him at 661-836-3084. Fraser can also be found hangin' out at the kustom paint forum, www.kustomkulturelounge.com



ALL THE RAGE

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MATERIALS USED

- Badger Rage and Velocity airbrushes
- Air supply (air compressor, CO2, etc.)
- Transfer paper
- 3M blue fine-line tape
- Plastic wrap
- 1000grit sandpaper
- Razor
- PPG Black, White, Transparent Red Oxide, Yellow Candy and Red Candy basecoats PPG clearcoat
- Pinstriping Brush 00
- Acid brushes



STEP 1

I applied transfer tape to the entire board and sketched out the design.



STEP 2

I cut out the tribal design with a sharp X-Acto knife. Apply as light a pressure as possible to avoid cutting, or scoring, the surface.



STEP 3

I airbrushed the outer edges with black to create a two-tone effect. I also airbrushed shadows around the tribal design.



STEP 4

I sprayed the outer edges with a mix of white pearl and slow reducer. Then, I applied plastic wrap over the edge for the desired effect. Do each corner edge separately to prevent the paint from drying.



STEP 5

I repeated Step 4 on the remaining corner edges.



STEP 6

I applied the vinyl "Badger" lettering cut from my plotter.



STEP 7

I airbrushed shadows around the lettering with black, and then removed the lettering stencils.



STEP 8

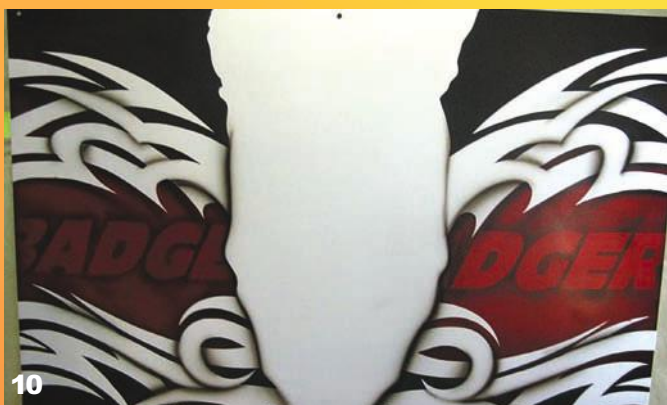
I sprayed Candy Red over the middle section of the board.



9

STEP 9

I peeled away the tribal design transfer tape stencil.



10

STEP 10

With the background layout almost finished, I used an acid brush and splattered red onto the black surrounding edges.



11

STEP 11

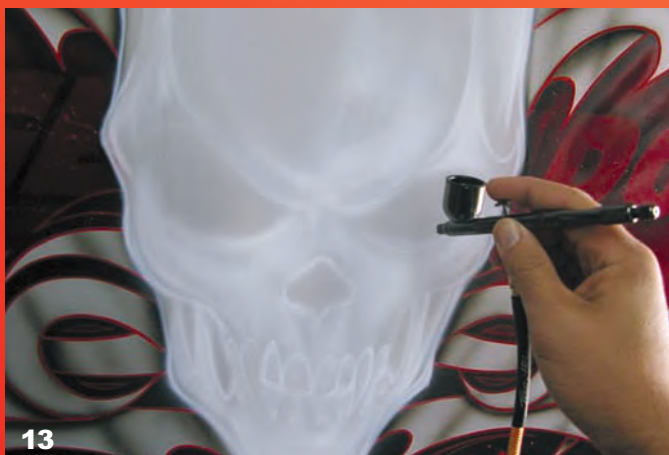
I pinstripe the tribal design with red.



12

STEP 12

I airbrushed shadows with black to clean up any edges.



13

STEP 13

I outlined the skull with white.



14

STEP 14

I used transparent Red Oxide to outline the details.

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15

STEP 15

I airbrushed Candy Yellow.



16

STEP 16

Black was used for the dark areas of the skull.



17

STEP 17

I went back over with white highlights.



18

STEP 18

I airbrushed yellow and Red Candy in the necessary areas.



19

STEP 19

I started on the "Rage" lettering.



20

STEP 20

The lettering was outlined with gray...



21

STEP 21

...And then with red.



22

STEP 22

I applied white again, and repeated Step 18.



23

STEP 23

I pinstriped the outline in red.



24

STEP 24

I added final highlights in white and black, and then clear-coated the panel. Next, I wet-sanded the panel with 1000-grit sandpaper and clear-coated again for a smooth finish. ❏



Fred Sicoli
owner
Killer Kreations
Philadelphia, PA

Fred Sicoli started his first business, Illusions Airbrush (a small T-shirt airbrush operation in South Philadelphia), at age nineteen. After a year, he closed shop, worked for a silk-screen business, and continued airbrushing on South Street and on the Boardwalk at the Jersey shore. In 1996, Sicoli decided to give business ownership another shot, and Killer Kreations was born. Airbrushing T-shirts, hot-rods, and everything in between, Fred would paint anything. Soon, Sicoli's art graced the covers of magazines, and twelve years later Killer Kreations has established itself as one of the better kustom paint shops in the country.





A Verrry Merry X—Miss

The gift of Dru Blair delivers yet another sack of photorealistic secrets

The

HUMAN PORTRAIT RANKS AMONG THE MOST DIFFICULT SUBJECTS

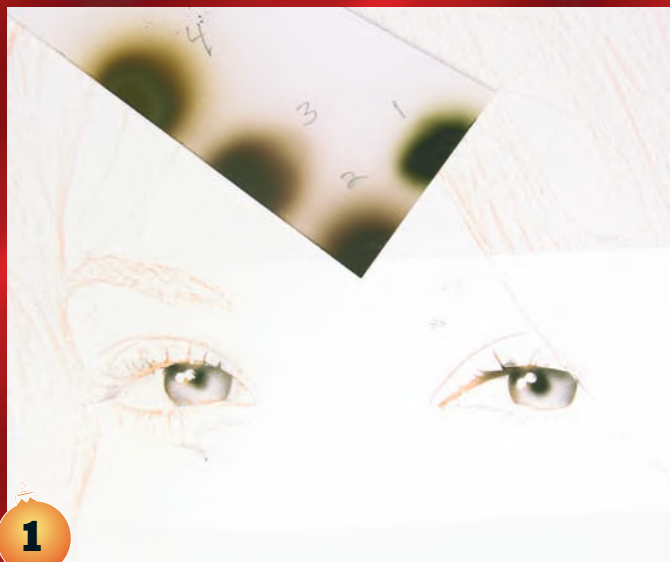
an artist can undertake. It's demanding in terms of proportion and color matching. However, the application of a little knowledge and a healthy dose of patience can yield satisfying results.

I first came across model Francesca Osorio through one of my Airbrush Getaway students, Gary Hammer. Besides being a skilled artist, Gary is an accomplished photographer, and was kind enough to allow me to review his portfolio of photographs centered on pinup models. Upon seeing Gary's photographs of Francesca, I knew immediately that she would make a great subject for my next portrait painting. Gary kindly allowed me to use one of his photographs of Francesca as the reference for this painting.

The unexpected, and quite obnoxious, challenge of this painting presented itself in the form of an uncooperative piece of Strathmore illustration board. I'm accustomed to scratching hair and other highlights with a number 11 X-Acto knife in one clean stroke, but Strathmore's Highline 500 board didn't appreciate the scrapes to its surface, resulting in a torn and mutilated surface. Instead of starting over, I decided to forge ahead and use alternative methods.

For portraiture it's critical that you start with a proportionately correct drawing. Typically, I use an orange or brown colored pencil to create the initial line drawing. If you use regular pencil lead and fail to erase it before spraying an opaque color over your pencil drawing, a blue color shift may become apparent over your pencil work.

As you browse through this first step-by-step installment, you'll notice that I do not finish an element before moving on to the next. Although this sequence of painting might seem haphazard, the strategy is to slowly develop the entire painting instead of focusing and completing one small section at a time. The reason for this is simple: you cannot trust your eye to properly evaluate your progress as long as the white of the board surrounds your efforts. For example, in order to truly know whether you have correctly rendered the lips, you will need to view them in the correct context with the proper skin colors surrounding them. I build the painting gradually, continually tweaking and adjusting everything. >>



STEP 1

I always start a project with the most important part of the face: the eyes. In this case, I mixed an opaque color for the iris using transparent Holbein Aeroflash paint and opaque white paint. The numbers beside the test spray areas on the piece of paper represent my sequence of attempts to mix a satisfactory iris color. In this case, it took me four tries. Before spraying the iris color, I placed a piece of frisket over my drawing and cut out the preferred shapes with a number 11 X-Acto blade. Once the frisket for the iris and the upper eyelashes were removed, I used the iris color to “block in” the areas of darker value as a means of sketching or establishing the areas that will receive still darker colors later.

STEP 2

Using the opaque iris color like a transparent paint, I lightly dusted over the iris to create a faint application of paint that I intend to erase in order to create texture in the iris. Opaque paint is much too resilient to erase once it's sprayed at 100-percent coverage, so I'm careful to apply it lightly.



STEP 3

I alternated the light misting and erasing sequence in order to build a deeper, more complex texture.

STEP 4

I followed with a light misting of transparent burnt umber to deepen the value and then added transparent red-violet to reduce the intensity of the burnt umber. I tend to begin my paintings with stronger, more highly saturated colors because it's easier to decrease a color's intensity than it is to increase it. Also note that I use transparent colors to darken values.



STEP 5

It's important to practice good frisket hygiene in order to draw a more firm conclusion about what you've just sprayed. This requires the protection of frisket from overspray, or the removal of overspray by scraping paint off the edges afterwards. Leaving overspray on the edges of the frisket will adversely affect your ability to discriminate adjacent colors.

STEP 6

To properly evaluate the flesh colors of the face, it's important to bury as much of the white paper as possible. If the model has dark hair surrounding the face, it's important to frame the face with dark hair before you begin trying to develop the flesh colors of the face. Here I used frisket to start establishing the edge of the hair against the face.



STEP 7

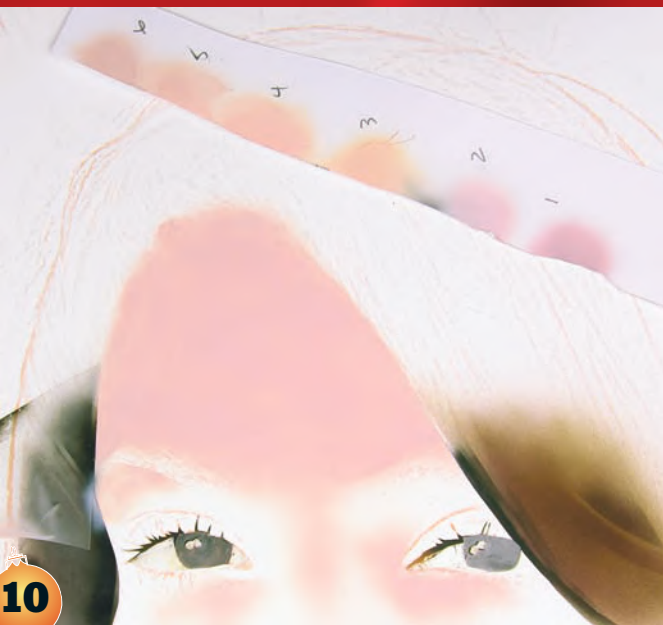
Using both frisket and a hand shield, I continued to render the dark hair around the perimeter of the face. Pay close attention to the edges of the paint you're applying. Some edges will be sharp, while others will have a softer transition. Think in terms of value at this point, and do not agonize over subtle anomalies in hue and saturation. The frisket is removed from the right side of the face revealing a crisp edge. I used black to develop the values of the hair at this point because value is of primary concern, not hue.

STEP 8

Transparent burnt sienna was used to establish a warmer color in both sides of the hair.



9



10

STEP 9

Because the transparent burnt sienna was too “hot” and needed a little more red, I airbrushed transparent red-violet over the highly saturated areas to attenuate the color.

STEP 10

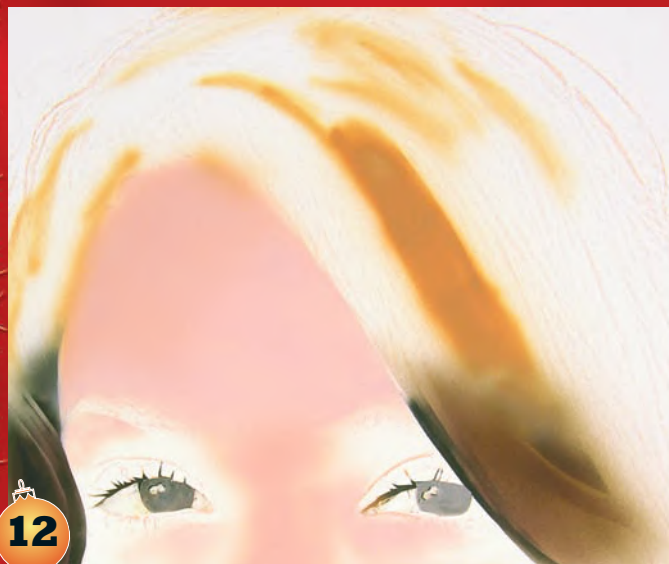
It's time to mix the forehead color, keeping in mind that with the opaque approach, the lightest colors must be applied first to minimize any color shifts. It took six attempts to find the right color for the forehead. When testing opaque colors, it's vital to spray the test swatch with complete coverage for the sake of consistency.



11

STEP 11

Because this is a highlight color, I found other places on the face to apply the mixture. This highlight color is not correct for other places on the face, but as long as it's lighter than the intended final color, it will be useful in burying the white of the board.



12



13

STEP 12

There's a gap in the right side of the hair that seems to have an incredibly saturated orange, so I mixed a buffered color and applied it to the section to the left of the hairline on the right side of the face. I then used the buffered color to establish a base color for the hair highlights that will come later.

STEP 13

Sepia and black are used to establish the groups of darker values in the hair.



14

STEP 14

The white fur of the jacket doesn't appear to be a pure white, so I applied a mixed buffered paint as if it were a transparent color. In other words, paint is applied in small light increments to tint areas rather than sprayed at full coverage. To create contrast, the edges of the fur were rendered using black and painted in the negative spaces.



15



16

STEP 15

I filled in the remaining negative black space with freehand airbrushing. When applying paint without a shield, it's important to keep the airbrush close to the surface of the board to minimize overspray. The black area to the far left gives an indication of the size of the strokes. While it's possible to use frisket to protect the light areas, the complexity of the fur would make cutting frisket excessively tedious.

STEP 16

More transparent red-violet and black further defined the hair. Notice that I gradually darkened painted areas rather than try to finish anything on the first pass. While this is a slower process, the impact of errors is minimized.



17



18

STEP 17

To add detail to the fur, I cut a few hairs from a paintbrush and taped them in a flat bundle in parallel. Here, I varied the length of the brush hairs to reflect a more natural arrangement. If I were to use an intact paintbrush, the equal length of the brush hairs would appear more contrived.

STEP 18

A close-up reveals the results of the brush-hair mask. This technique requires reduced air pressure to avoid displacing the brush hairs.



19

STEP 19

The eraser was used to soften and lighten some areas. Normally, I would prefer to scratch out smaller hairs with an X-Acto blade, but this pesky illustration board prevented me from creating smooth, scratched lines.

STEP 20

I also used the eraser to create highlights and define subtle shapes within the fur.



20



21

STEP 21

To further soften the fur, I sprayed transparent blue violet on the black background area and allowed the overspray to darken the outer tips of the fur. After a few seconds, I realized that the blue violet had too much red in it, and switched to a transparent cobalt blue. Next, I airbrushed transparent violet, allowing the overspray to reach a little further into the light areas of the fur. An eraser was used to lighten some areas.

WHAT HAPPENS AT THE GETAWAY... STAYS WITH YOU!

By Gary A. Hammer

I first met Dru Blair as a student in his Photorealism workshop at the Las Vegas Airbrush Getaway last year. His class was extremely informative and inspirational, and I now consider Dru and his staff my friends. At the Getaway I was able to rub elbows with, and work alongside, some of the best airbrush people in the nation. I had great fun and advanced my skills beyond my wildest expectations. The Getaway is not a tradeshow, but a generous offering of accelerated classes in painting. An atelier, if you will, like classical art training where artists are paired with master painters. It doesn't matter what type of airbrush you use, or your choice of surface (canvas, T-shirts, motorcycle tanks, a car, etc.); it's all art.

If you have never attended a Getaway nor taken a class from The Blair School of Art, by all means do. And if and when you go, I know you'll do it again. I did. Let me dispel a common misconception about The Airbrush Getaway, and Dru's class in particular. I've heard many people say that they're not good enough to take his class, and this is the furthest thing from the truth. Even at the beginner level what you'll learn in a few days would take you years to figure out on your own. Regardless your level, Dru will move you light years ahead in your technique and inspire the hell out of you along the way.

At my second Getaway I took the Pin-Up class with Lorenzo Sperlonga and Steve Driscoll, and it was another exceptional experience. This course, too, was proof that you don't need to be advanced to greatly improve your skills at these workshops.

At my first Getaway, Dru viewed my photography portfolio, and I was honored and flattered that he asked if he could use some of my work as painting references.

I shot Francesca Osorio in my studio on Whidbey Island, in Washington State. Fran is an outstanding model from the Seattle area, and her work and contact information is available at www.onemodelplace.com (model number 168886). While Fran has been seen in other publications, I don't believe she's ever been on a magazine cover—nothing like starting with Dru, one of the best airbrush artists, bar none.

What I learned in Las Vegas has definitely stayed with me. If this sounds like a testimonial for the Airbrush Getaway and The Blair School of Art, it is. It's a great place to network, learn, be inspired, and have fun doing it. The Getaway combines an interesting mix of people coming together for one purpose, and that's to help each other become the best artists we can be.

Gary Hammer is an artist and photographer, and his work can be viewed on www.onemodelplace.com (photographer number 42179).

A close-up photograph of a person's hair, specifically the back of the head and neck area. The hair is dark, possibly black or very dark brown, and is styled in a way that shows the texture and flow. The lighting is soft, highlighting the sheen of the hair. The background is a plain, light color.

22

A close-up photograph of a person's hair, similar to the one above, showing the back of the head and neck. The hair is dark and has a smooth, flowing texture. The lighting is soft, emphasizing the natural-looking finish of the airbrushing.

23

STEP 22

Returning to the hair, I airbrushed a transparent burnt umber, and then red violet to deepen the values. The result is still too "hot."

STEP 23

I darkened the hair with transparent blue-violet to reduce excessive saturation. With hair, it's often advantageous to use a wide range of hues to simulate a variety of reflected light.

24

STEP 24

To create believable hair without going through the trouble of painting each strand, I used the etcetera principle. This principle takes advantage of a visual process where absent content is actually generated in the viewer's mind at an unconscious level. The viewer will unknowingly fill in missing pieces of a scene, or in this case, a painting. All I need to do is add a few dozen carefully placed strands of hair to render the illusion of completion.

To create a number of fine hairs I use what I like to call the split frisket technique. A single cut is made along the frisket's surface, and then one piece of the frisket is moved slightly away from the other, creating a small gap in which to spray. This gap can be as small or as large as you wish.

STEP 25

Overspray on the frisket helps to gauge the width of the gap to be sprayed. If you're careful about placement, you can reposition a single piece of frisket several times without an apparent repeat of the shape.

25

STEP 26

Straight black was applied without shields or frisket to further develop the hair on the right side. Treat the hair as abstract shapes rather than individual strands. Some areas are solid black while others are lighter in value.



26



STEP 27

Returning to the forehead, texture was applied using a stipple technique. You can achieve this by reducing the air pressure to the airbrush. I mash the air hose to create a varied dot size. You can see some of the dots on the dark part of the paper shield on the right side.

STEP 28

Returning to the hair, I used an X-Acto blade to scratch off the top layer of paint to reveal the lighter colors underneath. Because the nature of the illustration board prevented me from creating smooth scratches, the result was more texture in the highlights of the hair. Next, the eye frisket was used to apply an opaque color representing the white of the eye. This is a base color only, since the whites of the eyes contain a variety of reflected colors and shadows.



STEP 29

This close-up shows how the irises remained covered to prevent overspray from the white of the eyes. The problem here is that frisket creates hard edges, and irises have slightly softened edges. This issue will be dealt with later.

STEP 30

Next, I rendered the eyebrows and began placing the eyelashes. In this case, I redrew the eyelashes in pencil because the original drawing was buried beneath the opaque paint. Replacing the frisket over the whites of the eyes protected them from overspray while transparent red violet and burnt umber were used to darken the values around the eyes.

To Be Continued



Artist Dru Blair conducts Photorealism workshops at both the Blair School of Art and the Airbrush Getaway workshops. For more information checkout www.airbrushworkshops.com or www.airbrushaction.com.

AIRBRUSH GETAWAY WORKSHOPS

AIRBRUSH MASTERY

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NEW
CLASS

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Finally, here's the ultimate gateway course that will fast track you to significant and total airbrush control, speed, and mastery. You'll be able to airbrush onto any surface with complete confidence, and drastically increase your profits in all airbrush applications, including automotive custom painting, T-shirt airbrushing, illustration, fine art, hobby uses, body art, and tons more!

Airbrush Mastery is highly recommended by airbrush guru Craig Fraser, David Monnig, Terry Hill, and Brian Lynch as a critically important foundation course and way to maximize your total Getaway experience as you graduate through the ranks of other classes. **Airbrush Mastery** was developed by legendary airbrush guru Terry Hill. *"Although no experience is necessary, this is not your typical beginning course,"* Hill explained. **Airbrush Mastery** is also perfect for experienced airbrush users who have developed bad habits or are in need of a serious refresher program. As a wise man once said, 'You could be doing something for 20 years wrong,' and we have seen this in people with years of airbrushing under their belt. We invite all Getaway alumni, especially automotive and illustration students, to take full advantage of this new and exciting course."



YOU'LL LEARN:

- Anatomy of the airbrush
- Airbrush repair and maintenance
- Troubleshooting all airbrush problems
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- Essential equipment
- The airbrush toolkit
- Types of airbrushes (top-feed, bottom-feed, etc)
- Air pressure regulation
- Soft and hard effects
- The four essential skills of airbrushing
- Dozens of drills
- How to create 3-dimensional shapes
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- How to master the elusive dagger stroke
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- Color mixing
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- How to market your work
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- How to render effects and textures, such as granite, fur, flesh tones, chrome, wood grain, fire, and much more!

Locations and dates: **Las Vegas, NV: Feb 24-27, 2009** (Tues-Fri); **Charlotte, NC: May 14-17, 2009** (Tues-Fri)

Course Fee: **\$575**

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1-DAY CLASSES



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

Instructor:

ALAN PASTRANA

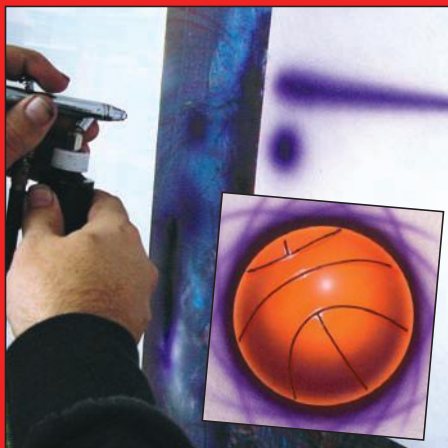
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CHARLOTTE, NC: MAY 13, 2009 (WED)

Seminar Cost: \$150

(Or, \$100 if you also enroll in a 4-day program)



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One-Day Class (Lecture and hands-on)

Explore the different types of airbrushes, maintenance, air sources, safety issues, painting surfaces, preparation, and airbrush media.

This one-day course accelerates the skills of new airbrush artists and provides excellent preparation for the four-day classes.

Instructor:

STEVE DRISCOLL

Locations and dates:

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CHARLOTTE, NC: MAY 13, 2009 (WED)

Seminar Cost: \$150

(Or, \$100 if you also enroll in a 4-day program)



INTRO TO PINSTRIPING

One-Day Class (Lecture and hands-on)

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

Instructor:

GARY JENSON

Locations and dates:

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CHARLOTTE, NC: MAY 13, 2009 (WED)

Seminar Cost: \$150

(Or, \$100 if you also enroll in a 4-day program)

“The Getaway exceeded my expectations. Excellent describes all. I attended three Getaways, and I will continue for sure. I’m an educator, and this is the greatest teaching staff I’ve ever met.”—Jimi Sutton, Pinups class



HILL



DRISCOLL



FRASER



SOTO



PASTRANA



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INTRO TO AUTOMOTIVE MURALS ON STEEL

One-Day Class (Lecture and hands-on)

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

Instructors:

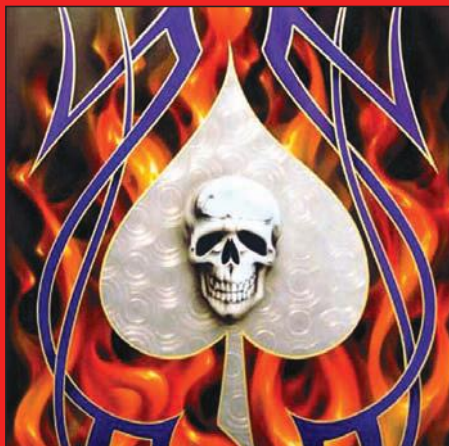
**JAVIER SOTO, JONATHAN
PANTALEON, CROSS-EYED**

Locations and dates:

LAS VEGAS, NV: FEB 23, 2009 (MON)
CHARLOTTE, NC: MAY 13, 2009 (WED)

Seminar Cost: \$150

(Or, \$100 if you also enroll in
a 4-day program)



INTRO TO AUTOMOTIVE GRAPHICS

One-Day Class (Lecture and hands-on)

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

Instructors:

**CRAIG FRASER, RYNO,
"KIWI" TERRY STEPHENS**

Locations and dates:

LAS VEGAS, NV: FEB 23, 2009 (MON)
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Seminar Cost: \$150

(Or, \$100 if you also enroll in
a 4-day program)



**“I learned so much;
the experience was
amazing. I could see a
vast improvement from
the first day to the last
in myself and the other
students. I recommend
this class to any one
who wants/needs to
learn airbrush basics
and mastery and
T-shirt designs.”**

*—Allison Wishcer,
T-Shirt Class*



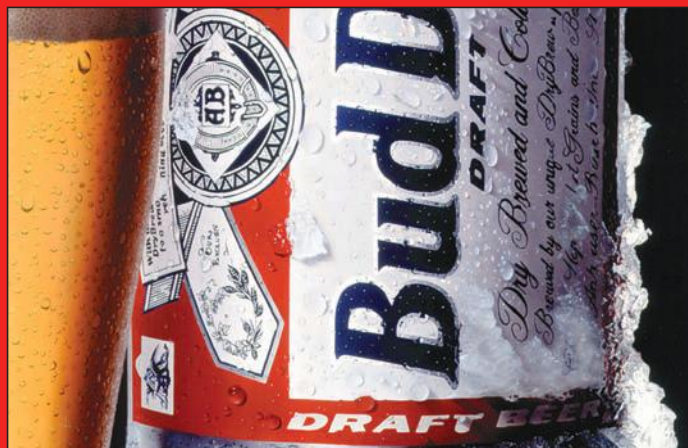
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4-DAY CLASSES



ACHIEVING PHOTOREALISM

Four-Day Class

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

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

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

Instructors: DRU BLAIR, MELANIE ALEXANDER

Locations and dates:

LAS VEGAS, NV: FEB 24-27, 2009 (TUES-FRI)

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Seminar Cost: \$575



AUTOMOTIVE GRAPHICS, CHEAP TRICKS, AND MORE!

Four-Day Class

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

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

Also, you'll be introduced to new products from House of Kolor, SEM, and Auto-Air. Beginners* and seasoned veterans will be equally challenged by this course. **Students without prior airbrush experience are required to take the one-day Intro to Automotive Airbrushing class.*

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

Instructors: CRAIG FRASER, RYNO, "KIWI" TERRY STEPHENS, JASON BROOKSHIRE

Locations and dates:

LAS VEGAS, NV: FEB 24-27, 2009 (TUES-FRI)

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DYNAMIC KUSTOM PAINTING: A MASTERS COURSE

Four-Day Class

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

In this course you'll learn: How to render values in grayscale, the many uses of computer-based programs, including Adobe Illustrator, Adobe Photoshop, and Corel Draw; the rendering of basic shapes to demonstrate their light sources, values, shadows, reflective light, and cast shadows; the introduction to free-hand shields and their many uses; designing and cutting out free-hand shields and masks using the Roland GX-24 plotter; design and composition; flesh-tones; class project and demo: portraits and skin tones; Class overview, critiques, evaluations and more.

Instructors: ALAN PASTRANA, HONORIO REYNOLDS

Locations and dates:

LAS VEGAS, NV: FEB 24-27, 2009 (TUES-FRI)

CHARLOTTE, NC: MAY 14-17, 2009 (TUES-FRI)

Seminar Cost: \$575



HOUSE OF KOLOR'S ART OF PAINTING

Four-Day Class

Painter Beware: If your base and/or clearcoat is not applied correctly, your valued paint job is headed for disaster! This Getaway selection is a MUST, and may be the most important foundation course on kustom painting you'll ever take!

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

Day One: Spray gun handling, control, selection, setup, adjustments, gun mastery, and maintenance. You'll learn how to achieve various effects and maximize output using the ideal air pressure specific to any application and climatic condition (high humidity, arid climates, cold conditions, and more).

Day Two: Surface preparation, including safety, mixing, sanding, blocking, cleaning, and body filler and primer applications. Non-isocyanate products are used in this workshop environment.

Day Three: How to achieve a variety of effects using kandies, metallic sealer, iridescents, MBC metals, various flake types, including how to apply bigger flakes over smaller flakes, pearls over big flakes, etc. Start of the class project.

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

Instructors: BRIAN LYNCH

Locations and dates:

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CHARLOTTE, NC: MAY 14-17, 2009 (TUES-FRI)

Seminar Cost: \$575

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4-DAY CLASSES



PIN-UP ART

Four-Day Class

Learn the secrets and master the techniques to create the female form as a classic pin-up in this one-of-a-kind class. Pin-Ups provides instruction on opaque and transparent color use, flesh tones, how to render many textures, various surfaces to paint on for use in automotive applications, illustration, canvas, mural work, and more.

You'll also produce a professional-caliber portfolio piece using the latest stencils, masking material, freehand work, and a variety of mixed media. With pin-up art and its profits at a fever pitch, this is a class you don't want to miss! Step up to the next level with this intensive hands-on course.

Instructors: **LORENZO SPERLONGA, STEVE DRISCOLL**

Locations and dates:

LAS VEGAS, NV: FEB 24-27, 2009 (TUES-FRI)

CHARLOTTE, NC: MAY 14-17, 2009 (TUES-FRI)

Seminar Cost: **\$575**



PINSTRIPING & LETTERING MASTERY

Four-Day Class

This intensive hands-on course will teach taping tricks, dagger designs, designs that sell, color use, how to successfully market your work, how to create award-winning displays, and much more! You'll also learn how to work bike events, car dealerships, car shows, fairs, and other venues.

This course also includes instruction on sign design, layout, color combos, Jersey Style truck lettering, airbrush blends, fades, chrome and bevel outlines, and more.

Instructor: **GARY JENSON**

Locations and dates:

LAS VEGAS, NV: FEB 24-27, 2009 (TUES-FRI)

CHARLOTTE, NC: MAY 14-17, 2009 (TUES-FRI)

Seminar Cost: **\$575**



SPERLONGA



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T-SHIRT AIRBRUSHING

Four-Day Class

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

What you'll learn:

- Designs that sell
- Pricing guidelines
- Professional lettering and stenciling
- The business side of T-shirt airbrushing
- Custom portraiture, cars, logos
- Shortcuts for fast turnaround & high volume.
- And much more!



Instructors:

TERRY HILL, KENT LIND, GARY WORTHINGTON, JEN JORSTAD

Locations and dates:

LAS VEGAS, NV: FEB 24-27, 2009 (TUES-FRI)

CHARLOTTE, NC: MAY 14-17, 2009 (TUES-FRI)

Seminar Cost: \$575



AUTOMOTIVE MURALS ON STEEL

Four-Day Class

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

Prerequisite:

1-Day Intro to Murals class for beginners.

Instructors:

CROSS-EYED, JAVIER SOTO, JONATHAN PANTALEON, CHARLES ARMSTRONG, CORY SAINT CLAIR

Locations and dates:

LAS VEGAS, NV: FEB 24-27, 2009 (TUES-FRI)

CHARLOTTE, NC: MAY 14-17, 2009 (TUES-FRI)

Seminar Cost: \$575



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Hotel Reservation:

The Las Vegas Getaway is held at:
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9777 Las Vegas Blvd, South Las Vegas, NV 89183

Room Reservations:

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

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

Yes! I want to attend the February 23-27, 2009 Las Vegas, NV Getaway Workshop!

WORKSHOP SCHEDULES

1-Day Mini Courses:

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

Monday, February 23, 2009
9 a.m. to 5 p.m.

4-Day Courses:

- ☐ Dru Blair's Achieving Photorealism \$575
- ☐ Automotive Graphics, Cheap Tricks & More \$575
- ☐ Dynamic Kustom Painting: A Masters Course \$575
- ☐ Murals on Steel \$575
- ☐ Pin-Up Art \$575
- ☐ Pinstriping & Lettering Mastery \$575
- ☐ T-Shirt Airbrushing \$575
- ☐ HOK's Art of Painting \$575
- ☐ Airbrush Mastery \$575

Tuesday, Feb. 24 - Thursday, Feb. 26, 2009
9 a.m. to 5 p.m.

Friday, Feb. 27, 2009 - 9 a.m. to 1 p.m.

All courses are subject to cancellation. Instructions are subject to change.

*** SAVE \$50 if you also attend a 4-day workshop!**



Hotel Reservation:

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

Room Reservations:

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

Yes! I want to attend the May 13-17, 2009 Charlotte, NC Getaway Workshop!

WORKSHOP SCHEDULES

1-Day Mini Courses:

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

Wednesday, May 13, 2009
9 a.m. to 5 p.m.

4-Day Courses:

- ☐ Dru Blair's Achieving Photorealism \$575
- ☐ Automotive Graphics, Cheap Tricks & More \$575
- ☐ Dynamic Kustom Painting: A Masters Course \$575
- ☐ Murals on Steel \$575
- ☐ Pin-Up Art \$575
- ☐ Pinstriping & Lettering Mastery \$575
- ☐ T-Shirt Airbrushing \$575
- ☐ HOK's Art of Painting \$575
- ☐ Airbrush Mastery \$575

May 14-17, 2009
Thurs.-Sat, 9 a.m. to 5 p.m.
Sun. - 9 a.m. to 1 p.m.

All courses are subject to cancellation. Instructions are subject to change.

*** SAVE \$50 if you also attend a 4-day workshop!**

**** Hotel subject to change.**

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Daytime Phone Number (Include Area Code) _____			
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Payment Method (Check one)		Expiration Date _____	
☐ VISA ☐ Master Card ☐ Discover ☐ American Express ☐ Check or Money Order ☐ My deposit of \$100 is enclosed. ☐ Bill me the balance due.		Signature Required _____	
I understand that if I need to cancel, \$50 is nonrefundable.			

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

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Fax this form to:
732-223-2855

By Phone:

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



WHAT DOES IT TAKE TO SURVIVE?

By Kent Lind PART 1 OF 2

ALTHOUGH I STILL GET MANY TECHNICAL QUESTIONS ABOUT how to airbrush T-shirts, the recent trend of inquiry has been much more geared to business survival. Lately, many people have seen a decrease in their discretionary incomes, the money they spend on whatever they want. To me this is evident in foot traffic at the amusement parks and malls where I work. Whatever your situation, I'm sure you've noticed a fall-off in consumer spending as well.

Recently, I had two phone calls in one week from individuals in Virginia and Wisconsin describing to me their difficulties staying in business. Both have had years of experience airbrushing on all types of surfaces and in all types of settings, but now they are hard pressed to make a go of it.

"What should I do?" was the bottom-line question. >>

To answer, I can only draw on my own experience. For although attendance and foot traffic are issues at the parks where I'm located (Valleyfair and Nickelodeon Universe in Minnesota and Six Flags in St. Louis), my sales and per-caps are either holding strong or going up in all three locations. How is this possible? With all of the challenges consumers face today, how am I able to thrive? The answer lies in continual growth and adaptation; I'm constantly looking for ways to improve my operation and my work.

To best answer questions of business survival requires a comprehensive approach. So although I'd need to write a book to cover them, I'm at least going to glance here at the main strengths of my operation. Just a few issues back, I outlined some of the business aspects: booth location and layout, display layout, order forms, and so on. Now I'm going to focus more on the front line of attack: the types of shirts and peripheral items to offer, required equipment and materials, hot new design trends, the approach to selling, and the overall look of the operation. You see, I'm dedicated not only to my own business but to the entire airbrush T-

shirt industry; if I can aid the industry, in the long run I'll aid myself. Let's get busy.

The first thing is the airbrush itself. I've used pretty much every kind of T-shirt brush out there and have settled on what I think is

“ WITH ALL OF THE CHALLENGES CONSUMERS FACE TODAY, HOW AM I ABLE TO THRIVE? THE ANSWER LIES IN CONTINUAL GROWTH AND ADAPTATION; I'M CONSTANTLY LOOKING FOR WAYS TO IMPROVE MY OPERATION AND MY WORK.”

the best: the Iwata Eclipse HP-BCS. Simply put, it is a dependable work horse. Its performance is second to none in the T-shirt world, and it's made by a reputable and forward-thinking company out to advance the airbrush industry as a whole. The price is actually middle of the road, but it is definitely top of the line among T-shirt airbrushes. I like to operate with 12 to 15 airbrushes. I find that's enough to maintain excellent speed and not be overwhelmed in terms of cost, space, or maintenance. The best sources for the

Eclipse and its replacement parts are Coast Airbrush, of Anaheim, California, Dixie Art, of New Orleans, and a couple of others.

Next is the matter of paint. Anyone who's followed this column knows I'm a big proponent of Createx textile paint. Their dedication to continual improvement of their product line and willingness to listen to artists were what attracted me to them initially and kept me coming back. And now, after a year and a half of working with Terry Hill and Craig Kennedy at Createx, I am honored and excited to introduce their line of Wicked™ paint. I hinted at its performance in the last issue, where I wrote about the white I used on airbrushed boots. Craig recently sent me the finished formula to test, and it's perfect. I've tried it on T-shirts, hard surfaces, paper, cardboard, pella—you name it—and couldn't have been happier. As for the kind of line I can pull with this white, I set up a piece of mat board, and after two continuous minutes of swirls, daggers, thick-to-pencil-thin lines and thinner, with no breaks and virtually no tip dry, and without ever stopping paint flow, I was convinced. The paint comes out with a powdery look and feel, with sharp edges. Of course I also painted a quick design to check covering ability; after all, great flow without great opacity doesn't mean much. And, as expected (given 18 months of tests and re-tests), the covering ability is fantastic. I haven't been this excited about a paint since I started airbrushing 21 years ago. Don't take

my word for it, judge for yourself. Not incidentally, you can buy the new Wicked line from Coast Airbrush.

Products like these are great, but you also need to understand how to use them. As I always say, unless you're ready to be successful you won't be. What separates my business from those that are struggling? It comes down to just a few points.

First, you have to be good at everything. I know that many artists can do one or a few things very well: this guy paint portraits like





1

nobody else, that girl can really paint cartoon characters, this dude is off the hook at graffiti. But nine times out of ten that's all they can do. The rest of their work suffers by comparison. There is, of course, room for these people in a niche market, and many do wonderfully within that market. But we're talking about surviving in the airbrush T-shirt world. For that you've got to be good at it all—portraits, caricatures, lettering, cars, bikes, animals, cartoons, etc. This is where most people fail. Many artists are better than me at those things separately, but I know of very few who are superior in all. This does not mean you have to be great at painting on everything. It's a popular misconception that an airbrush artist must know how to paint on T-shirts, walls, cars and cycles, mailboxes—whatever. That doesn't hurt, but at some point you need to focus on one. The assumption here is that your niche market is the T-shirt, but you need to know how to paint any and all types of subject matter within that framework. That's really the thrust of what you're going to see in the step-by-steps that follow. I'm attempting to set a standard here for the subject matters that must be mastered if you're going to make a go of T-shirt airbrushing.

Second is the manner in which you display, advertise and sell your ability to do it all. I know display is extremely important and has been covered by many other

Continued on page 54



2

CARICATURE:

The caricature is not a huge staple of my business in terms of quantity. So why include it in the list of top designs? The reason is its ability to attract customers, based on artistic difficulty and the readily recognizable figure. People are drawn to what, or whom, they know. If you recognize your subject in the caricature, chances are someone else will, too; and they will at the very least come over for a closer look.

As subjects for caricature, choose people you find interesting. I've always been a fan of the Foo Fighters and couldn't think of a better person to caricature than their lead man, Dave Grohl. I've seen the Foo a few times in concert, and the one thing that really stuck out was Dave's energy when he's singing. To



4



3

get that energy across was the most important element in picking a reference. I came across the image below on Google and thought it fit the bill perfectly. And what caricature of Grohl would be complete without him banging away on his guitar? With the layout complete in my head, and my references ready, it was time to get to the fun stuff.

DAVE GROHL 1:

In any attempt to convey Dave's energy, the shape of his head and how it relates to his hair jump out right away. His nostrils flair and he also has pretty formidable choppers, all of which contributes to the aforementioned energy level. His mouth extends downward, but his jaw remains small. I used the top pic-



5



ture as the main reference, but I also like to keep a secondary angle to help me mentally round out the face.

DAVE GROHL 2:

Here's the completed drawing with the first layer of color. I chose to keep the palette black and white, and all shades in between, and focus the color on the background with a bit bleeding into the figure. The first color was medium grey with a squirt of white and just a few drops of light brown. You've got to remember to treat this initial color as though it's the only one you're using to complete every aspect of the figure.

DAVE GROHL 3:

I took that initial color and added more Wicked Black and a few drops of dark brown to give more value. The idea was to build on what I already had to create as much depth as possible. Also, notice I'd been working on the peripheral items as well, like his clothing, guitar, and microphone. Elements such as these are important to the overall feel of your piece.

DAVE GROHL 4:

Here's the completed mono-chromatic figure, without the highlights. The last color in the figure was roughly half medium gray, one third Wicked Black, and a squirt of dark brown blended to constitute the darkest color. It was added to dark existing areas for more depth. Remember to reference your photo often!

DAVE GROHL 5:

Now it was time for the background. I'd already decided I wanted the palette to be blue, so I planned accordingly. Before starting, I sprayed a few pieces of wax paper with adhesive for a mask to cover the figure. Using an X-Acto blade, I cut around the figure and the Foo Fighter's FF logo, which I included to offset the figure itself. A word of caution: use only light pressure to cut around the figure; a heavy hand will shred the shirt. I started with a mixture of Brite Blue and Fluorescent Yellow, with a squirt of white for the lightest color, added depth with Brite Blue, then finished off the effect with a mixture of Brite Blue, deep blue, and a few drops of black. I also did a fade within the FF logo.

DAVE GROHL 6:

Here's the completed background with the paper pulled away. You might get residue from the adhesive, so look for it. If you find any, it's



Continued from page 52

authorities in terms of what to paint, quantity, location, pricing, etc. But what's equally important, and really hasn't been looked at extensively, is the way you move your product. Allow me to elaborate. This summer I was talking to my supervisor at Valleyfair about the way things are going at the park and, specifically, at my location. After mulling it over, we both concluded that the booth was about as effective and diversified, and as saturated with designs and display, as the space would allow.

"So what's the deal? Why are some days busier than others?" I asked.

He answered that, based solely on sales figures, he could tell me what days I, or my assistant, or both of us work, without looking at our schedules. It took me a few minutes to understand what he was saying.

"If you want the booth to perform better, you'll have to work every day yourself," he explained.

Then it hit me. My ability to connect with the customer is what drives sales, my gift of gab some might call it. I call it reading what customers want and directing them towards an actual sale. I put myself out there and talk to people. Yet, that can be harder than it sounds. I try to instruct all of my artists to be this way, but results are mixed. Some get it, others don't. A simple "Hi, how's your day going?" might be all it takes for a customer to stay a few minutes longer and decide to buy. "Let me know if there's anything you need" is so simple yet effective for creating a connection, it's scary. Trust me. Of course, knowing this without the skill to deliver on it will seriously hinder sales. Again, success goes back to being able to do it all.

Now that we've got the selling attitude down, plus the inventory that goes with it, what do we do? It's crunch time; here's where performance and the skill to deliver come into play. I'll say it again: you've got to be able to do it all! So, next, I'm going to run through what "doing it all" might look like in terms of styles. The step-by-steps I've included cover merely the rudiments for each, but that should give you enough to grab onto and run with. Here are the two of the style categories you need to excel at, a sample of each, and why they're top dogs.

Caricature continued from page 53

easy enough to pull off using tape. It will further reduce when you heat-set the shirt.

DAVE GROHL 7: (AND CLOSE-UP PHOTO 8)

Finally, the completed design! I used Wicked White to add further depth and secondary lighting. I achieved the lighting by referencing my photo and understanding where the light was coming from. The hair was the coolest effect. This is where the performance of the new Wicked White really shone. I was able to spray fine line after fine line in the hair, with virtually no line breaks and without having to stop to clean my tip.

The covering ability was perfect, and I was able to range from subtle to completely opaque. After the initial white overlay, all I had to do was add Fluorescent Green for the desired effect. I also added a little atmospheric out-of-focus lighting to complete the rock star look.

Remember that the power of the caricature in your display comes from its ability to attract people to the familiar. However, in your display as a whole, try to have as diverse a look as you can, ranging from complex, as in this one, to simpler, with only the face and a limited background. Pricing on caricatures will range from about \$35 to \$95. ■

LETTERING:

Never underestimate the selling effect of well painted lettering. Here I'm going to give you just a small taste of style, paying close attention to application and composition.

You've seen the two styles here before; the twist is that I did them in exactly the same color palette. Why? Well, these styles and complementing colors are huge sellers for me. The slash style and tag style sell neck and neck and

definitely compete with the all-powerful script. Also, I wanted to give you a look that maybe you hadn't thought of for your current display. The colors were Pearl Silver, Wicked Black, and white. It was that simple. Many of you may not have pearl colors in your arsenal. I like to keep Pearl Silver and Pearl Gold on hand; you'd be surprised how many schools have gold or silver as one of their principal colors. At any rate, it pays to have both at the ready.



TAG STYLE:

This style really ties into the hip hop culture, where it is very popular. I applied it in block style rather than as a straight print to give you another look.

TAG STYLE 1:

First I laid out the lettering with the Pearl Silver. Remember to keep it flowing and to give it some flair.



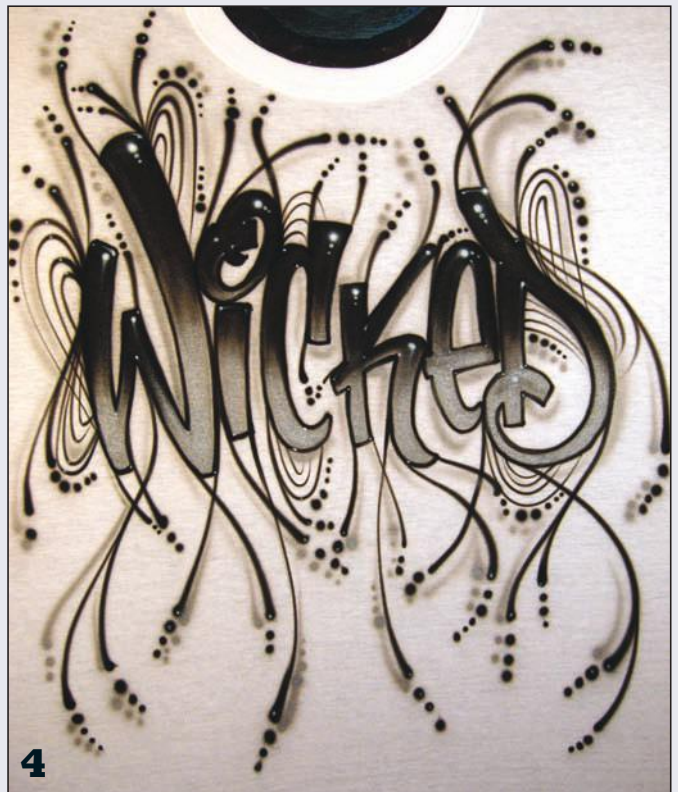
TAG STYLE 2:

Next I outlined and shaded with the Wicked Black. This was the most difficult step. Keep your lines clean and try to move at a consistent rate around the letters. I also added depth by fading with the Wicked Black down from the top.

TAG STYLE 3:

The outside of the letters is really whatever you're feeling.





I like to do a swirl pattern that has somewhat of a pinstripe effect. This is probably the most popular look for us lately, for it spans name, heart, and cartoon designs.

TAG STYLE 4:

The last step was to highlight the design. Remember that less is more, and keep your white really clean and tight. This look is

extremely effective (not to mention quick) in that the price is generally \$20, including the shirt. ✖

Continued next issue!

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BULLET HOLE IN GRANITE

Here's an easy, fast (as long as you're comfortable with your freehand skills), and fun effect that your clients will love. This project was rendered with urethane paints on a cleaned (wax and grease remover) and scuffed (3M Scotch-Brite™ pad) aluminum sign blank. Beyond that, this article really doesn't warrant a long and formal introduction, so let's get to it. >>



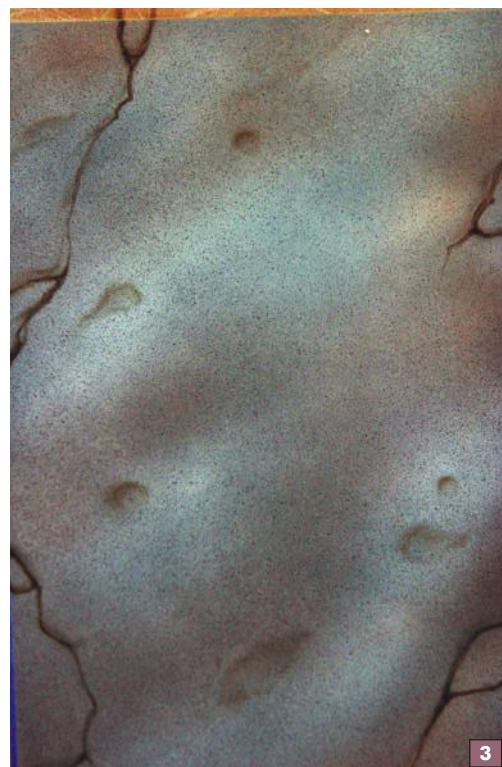
GRANITE 1

On a black panel I airbrushed white in a blotchy pattern to simulate irregularity in the stone texture.



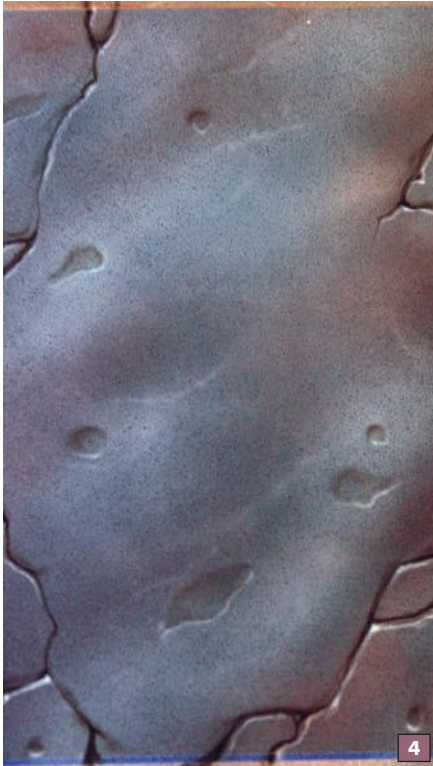
GRANITE 2

I stippled the panel with a dark grey, and then randomly tinted areas in brown, continuing the blotchiness.



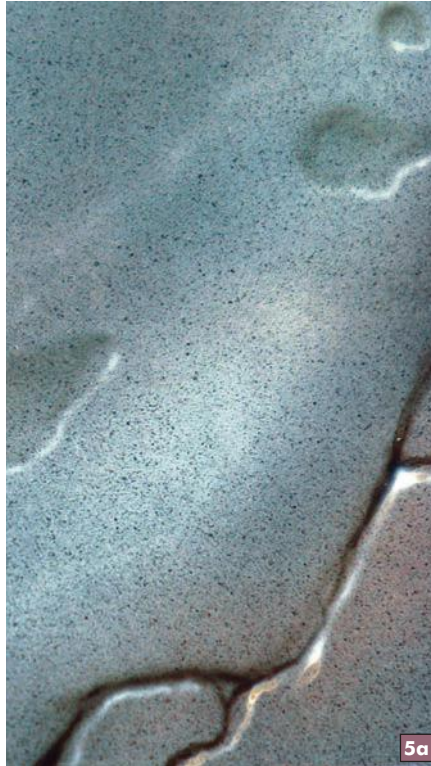
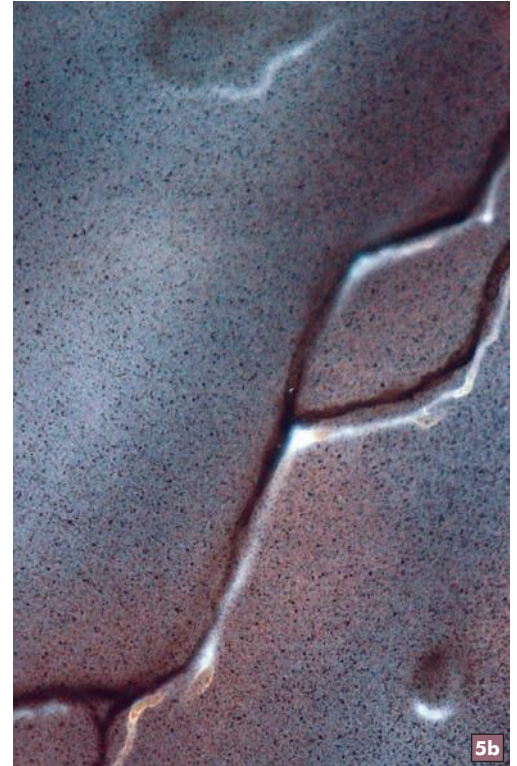
GRANITE 3

Here, I randomly sprayed blue patches, followed with soft black lines and some shading to create the craters. The cracks were airbrushed using sharp black lines with shading. Remember to always keep in mind your light source.



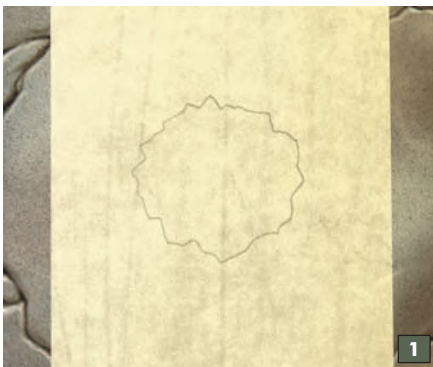
GRANITE 4

White highlighting was added to the lines, craters, and other elements of the painting for depth.



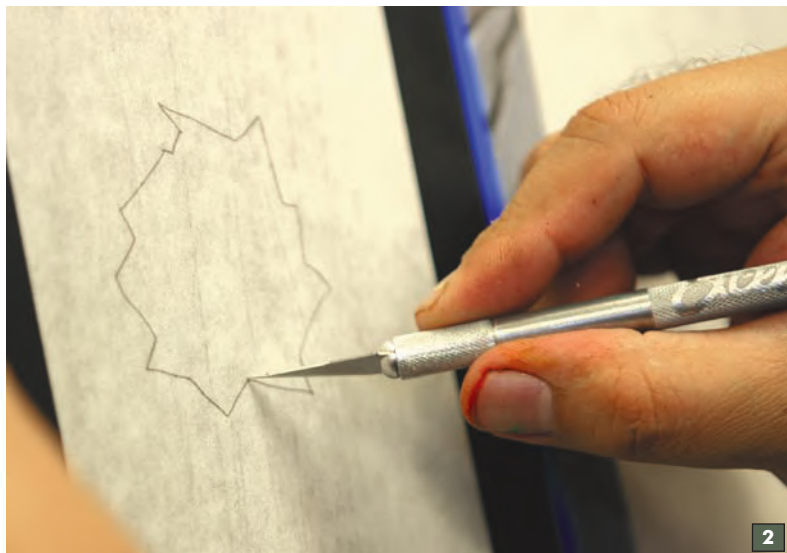
GRANITE 5A & B

Detail shots.



BULLET HOLE 1

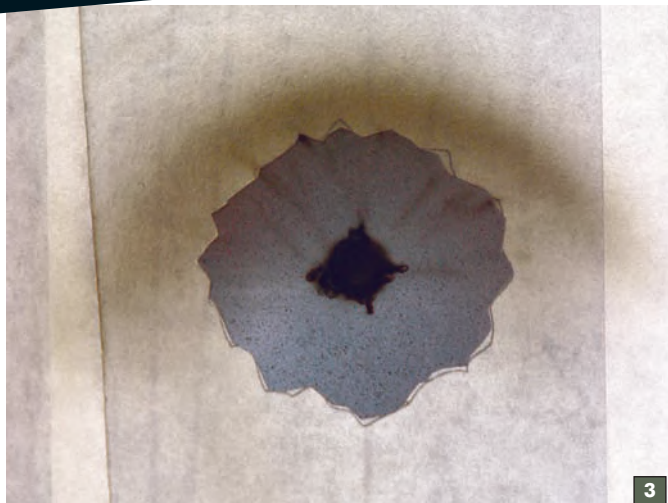
I applied a strip of transfer tape to the panel and sketched in the bullet hole with a pencil.



BULLET HOLE 2

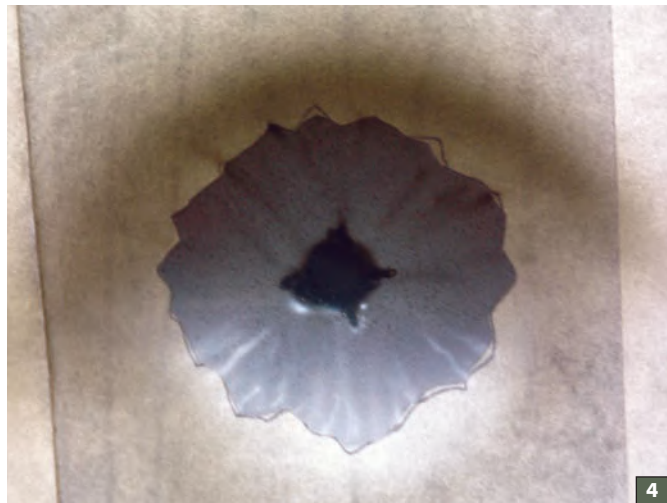
I used a sharp #11 blade to carefully cut out the outline of the bullet hole. Use as light a pressure as possible when cutting directly on any surface to avoid score lines and any damage.

DOWN & DIRTY TEXTURES



BULLET HOLE 3

To achieve the look of a concave hole, I shaded the top part of the hole and added some lines for effect and texture that might suggest high-speed bullet penetration.



BULLET HOLE 4

White highlighting and lines were airbrushed to the bottom of the hole to accentuate the light source.



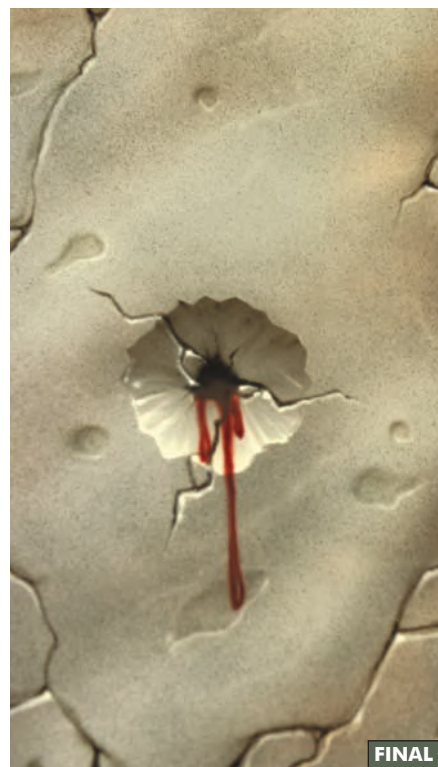
BULLET HOLE 5

After untaping the area, I added more cracks with black.



BULLET HOLE 6

I added sharper white highlights to the cracks and to the lighted section of the bullet hole.



BULLET HOLE FINAL

Blood was added using a deep red kandy. ✖

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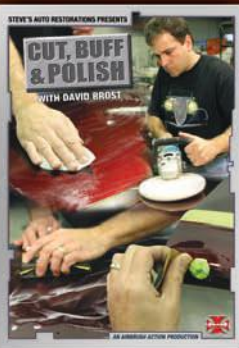
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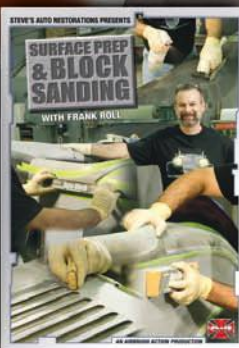
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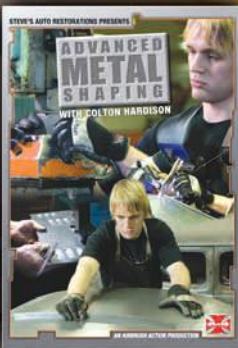
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Comedian & fine artist Martin Mull. Caricature artist Ken Westphal. Ceramics guide. Airbrushing cosmetics.



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



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



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



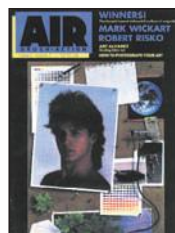
OCTOBER 1986 / \$10
Commercial artist Todd Schorr. B&W photo retouching. Graffiti art. Doll restoration. Legal guide for visual artist.



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



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



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



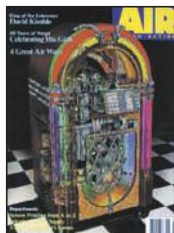
OCTOBER 1988 / \$20
Steve Knitch lifesize celebrity cutouts. Mouse & Kelley. Jerry Lofano, commercial artist. Illustrating water.



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



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



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



APRIL 1991 / \$16
Airbrushed activewear. Pinup illustration. How-to. Truck mural. Successful self-promotion. T-shirt lettering.



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



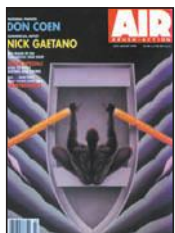
DECEMBER 1991 / \$6
Fine artist Don Eddy. Scenic painting. Air compressors. How to paint car wheels. T-shirt marketing strategies.



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



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



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



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



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



FEBRUARY 1993 / \$6
Lettering king Jozef Sumichrath. Barry Jackson's Cool World. 7th Airbrush Competition. License plates.



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



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



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



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



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



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



DECEMBER 1994 / \$6
Airbrushed glass sculptures of Virginia Gabbado. Patricia Doctor. Bus murals. Picture mats. Classic car illustration.



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



APRIL 1995 / \$6
Steven Driscoll. T-shirt portrait whiz. Automotive mural How-to. Heat press. Cosmetic & fingernail airbrushing. Lettering.



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



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



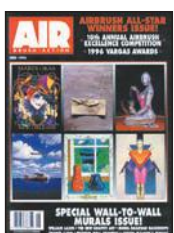
OCTOBER 1995 / \$6
Australian artist Gregory Bridges. Creepy creatures. Scarecrowning. Model painting of H.R. Giger's Alien Queen. Latex masks.



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



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



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



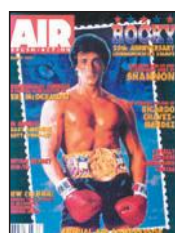
AUGUST 1996 / \$6
Scott Jacobs. Harley Davidson's official artist. Tim Jacobus. Edward Reed. Custom-painted motorcycles. Temporary tattoos.



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



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



FEBRUARY 1997 / \$6
Rocky stamps by Sharron. Medical illustration. Terry McInerrett. Fine artist Ricardo Chavez-Mendez. Guitars. Helmets.



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



JUNE 1997 / \$6
Five artist Andrew Kang Knight. Sonia Hillos. Airbrush Competition winners. Airbrushing racing helmets, canvas, & ties.



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



OCTOBER 1997 / \$6
Timothy Gil revisited. Fine artist Jennifer Janek. Henry Kacera's work on canvas. Symbolism of Richard Montoya. Tim Cox. H'art Creations. Hockey mask how-to.



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



FEBRUARY 1998 / \$6
Illustrator Vance Hartwell. Digital airbrushing of Ken Westphal. Jeff Haynie. Jack Moore & Steve Shamberger. Custom airbrushed snowboards.



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



JUNE 1998 / \$6
Vargus Awards. 31st Airbrush Excellence Competition winners. Craig Fraser. Working on leather. Fingernails. Creating texture. Selling T-shirts at fairs.

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



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



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



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



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



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



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



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



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



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



DECEMBER 2000 / \$6
Body Art Special. Vargas Awards Gala 2000. Playboy paint party. Emilio Sheikh. Memoir Frascini. Sturgis photos. Laveille's '38 Chevy.



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



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



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



AUGUST 2001 / \$6
Tank art mania with Chris Cruz. Projector Buyer's Guide. Jack Giachino master 's'hipper. Duddy-O. Tanks by Panno. Big Duddy tribute.



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



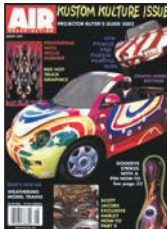
FEBRUARY 2002 / \$6
Vince Goodeve hog custom master. Kim Blackberry images. David Chung's work of fire. Fraser/Matthewson's titi Beetle. R/C How-to.



APRIL 2002 / \$6
Compressor Buyer's Guide. David Fisher's Squawman. Jane Choi body art. Kustom R/C Cars. Jason James ostrich eggs. Beelle. R/C How-to.



JUNE 2002 / \$6
Vargas Awards. Scott Jacobs Exclusive: Harley's 100th Anniversary image. Matt Slope's Fat Boy. Chip Bruzese's R/C car body. Build your own T-shirt kiosk.



AUGUST 2002 / \$6
Kustom Kulture issue. Patrick Leo paints the Austin Powers ride. Preshiper Hills Domes. Vince Goodeve's customized bowling pin. Jeral Tidwell/Weathering trains.



DECEMBER 2002 / \$6
Airbrush Buyer's Guide. Vandemon Flamingo's custom briefcases. Illustration Penny Soto. Advanced masking on Chevy Impala R/C cars.



FEBRUARY 2003 / \$6
Superheroes of Hubert De Lartigue. Fillo's demonic tank art. Fraser's psychotic Wizard. Pinstriping Wizard. Steve Boutte's 1/25 model car. Model train airbrushing. Kustom bus graphics.



APRIL 2003 / \$6
House of Kolor's Prestigious Painters Awards. Vandemon laser flame exclusive. Sanny DePalma's Rat Fink. Baseball helmets. Kustom King Rod Powell.



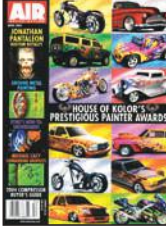
JUNE 2003 / \$6
Vince Goodeve's grinning demon tank mural. Part 1. Queen of custom bike painting. Down Holmes. RC car how-to. Wizard's pinstriping basics.



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



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



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



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



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



FEBRUARY 2005 / \$6
Annual Compressor Buyer's Guide. Fraser and Dion in Tokyo. How to Make Rust Flames. Rendering Shattered Glass. Gary Jensen's Gold Leaf Spectacular.



APRIL 2005 / \$6
House of Kolor's Prestigious Painter Awards. Remling's Ground Metal Mastery. How to Render Smoke, Vandemon.



AUGUST 2005 / \$6
Annual Projector Buyer's Guide. Marcus Pfeil Mastering Dream Plate, Morphing Body Art by Craig Tracy.



OCTOBER 2005 / \$6
Annual Paint Buyer's Guide. Skull Mastering. How to Render Brick and Stone I. Scallobrush Pinstriping.



DECEMBER 2005 / \$6
Wes Core's Skateboard striping how-to. Sin City HOK's 10 Killer surfboards. Fraser's Pray How-to. Driscoll's Skin Texture Clinic. Exclusive! HOK Ice Pearls on T-shirts. Pinstriping: Auggie's Lucky 13.



FEBRUARY 2006 / \$6
Javier Soto's Killer Clown. Annual Airbrush Buyer's Guide. How to photograph your artwork. Dr. Blair's Photo-Realism.



APRIL 2006 / \$6
Javier Soto's Killer Clown. Annual Airbrush Buyer's Guide. How to photograph your artwork. Dr. Blair's Photo-Realism.



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



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



OCTOBER 2006 / \$6
Charles Armstrong is in the house! Details on over 100 new clip art designs. Flame over scallops. Kent Lind airbrushes. 'Hot Dog' Finland paints a pumped-out West Coast Chopper. Kall Houn's fantasy illustration. Annual Paint Buyer's guide. Fur-ocious part 2.



DECEMBER 2006 / \$6
Wes Core's Skateboard striping how-to. Sin City HOK's 10 Killer surfboards. Fraser's Pray How-to. Driscoll's Skin Texture Clinic. Exclusive! HOK Ice Pearls on T-shirts. Pinstriping: Auggie's Lucky 13.



JUNE 2007 / \$6
SOMAX Exclusive! 22nd Anniv. Issue: Hip Hop T-Shirt Art. New Airbrushes Revealed! Helmer Airbrushing How-To; Platter Basics: How to Render Brick and Stone II; Scallobrush Pinstriping.



DECEMBER 2007 / \$6
Wes Core's Skateboard striping how-to. Sin City HOK's 10 Killer surfboards. Fraser's Pray How-to. Driscoll's Skin Texture Clinic. Exclusive! HOK Ice Pearls on T-shirts. Pinstriping: Auggie's Lucky 13.



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



APRIL 2008 / \$6
Another Dr. Blair joins his How to repair bent needles. Fraser's Steampunk space scene. The Business of T-Shirt airbrushing. Pastora's Eagle how-to using a roller. Denis Mayer shows how to Render Berries. Cross-Eyed's Scorpion Queen. Compressor Buyer's Guide.



JUNE 2008 / \$6
Hugh Hefner Interviewed! 23rd Anniv. Issue. How to Flame a shark. Dr. Blair's nude pinup part 2. Fraser's skull golf club. Body art tiger. Terry Hill's T-shirt party animal designs. Master the illusion of water. Jeff McGinn's tribal tank.



AUGUST 2008 / \$6
Comic Art Master Alex Rossi Kiwi Fraser's Statue of Liberty. Fraser's custom comic skateboard. Special Report: Pulling the trigger on CTS. Fur-ocious! Master animal fur textures. Pansche's new Talon airbrush. T-shirt competition winners and more.



OCTOBER 2008 / \$6
Charles Armstrong is in the house! Details on over 100 new clip art designs. Flame over scallops. Kent Lind airbrushes. 'Hot Dog' Finland paints a pumped-out West Coast Chopper. Kall Houn's fantasy illustration. Annual Paint Buyer's guide. Fur-ocious part 2.



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BACK ISSUES. PERFECT STOCKING STUFFERS FOR THE AIRBRUSH ARTIST!



A **HEAD-TO-HEAD** LOOK AT

THE WORLD'S MOST POPULAR AIRBRUSHES.

Airbrush **BUYER'S GUIDE**

2008

It's essential that you have the most current, accurate information on the types of airbrushes available before you purchase one. The process of choosing the right equipment to meet your needs can be a complicated task, whether you're upgrading to a better model or simply buying your first airbrush. To help narrow your choices, we've done some of the grunt work for you, gathering the facts and compiling them in our user-friendly Buyer's Guide.

THE BASICS

There are two main types of airbrushes—single action and double action. Both refer to the function of the finger lever that controls the release of air and paint from the airbrush. With a single action airbrush, the lever is limited to an up-and-down (hence, single action) performance. When you depress the finger lever, you release both air and paint simultaneously, and can only produce one spray pattern at a time as determined by the pre-set. Single action airbrushes are most often used in the hobby field and encouraged for beginners because of their relative simplicity compared to double-action airbrushes. They are also less pricey.

For greater versatility, however, we recommend the double action variety. With double action airbrushes, you depress the finger lever for air and then pull the lever/trigger back to release paint (hence, double action). The farther back you pull the trigger back (this retracts the airbrush needle farther into the airbrush allowing for a wider opening at the fluid nozzle), the greater amount of paint is released.

Airbrushes are also classified by how the paint reaches the airbrush. Side- or top-mounted paint cup attachments use gravity to draw the paint down into the airbrush, while siphon-feed models use paint jars beneath the brush. Color bottles for siphon-feed models can be more cumbersome sometimes, and gravity-feed models are less "bulky" and, depending upon certain applications, easier to maneuver. For T-shirt artists, color bottles are a must for rapid color changing. It would be too time consuming to clean out a previous color for a new one as is required of gravity-feed brushes.

CARING FOR YOUR AIRBRUSH

An airbrush is a delicate tool that requires thorough cleaning after every use. Leaving your airbrush overnight without cleaning it can result in clogging, paint spattering, and flow irregularities. When using water-based paints, spray distilled water through your airbrush until it sprays clear. For other acrylic and/or solvent-based paints, use a solvent such as turpentine or a specialized airbrush cleaner.

Good maintenance will ensure a long life and top-notch performance from your airbrush. Just as you would go to a reputable mechanic if you had car trouble, you should take your airbrush to a knowledgeable technician if you encounter problems with it.

The complete guide
is available for
viewing online at
Airbrushaction.com



Airbrush BUYER'S GUIDE

2008

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\$239
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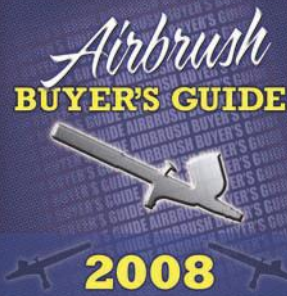
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AIRBRUSH BUYER'S GUIDE

PAASCHE



AIRBRUSH TYPE

LEFT-HANDED
RIGHT-HANDED
DOUBLE ACTION
SINGLE ACTION
GRAVITY FEED
SIDE FEED
BOTTOM FEED
RESERVOIR
TURBINE

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TIP & NOZZLE SIZES

0.10 - 0.15mm
0.16 - 0.20mm
0.21 - 0.25mm
0.26 - 0.30mm
0.31 - 0.35mm
0.36 - 0.40mm
0.41 - 0.50mm
0.51 - 0.60mm
0.61 - 0.70mm
0.71 - 0.80mm
0.81 - 1.50mm

0.10 - 0.15mm																																	
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0.21 - 0.25mm			◆		◆																◆			◆									
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0.51 - 0.60mm				◆		◆					◆				◆						◆												
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0.81 - 1.50mm									◆			◆					◆		◆				◆	◆					◆	◆			

SPRAY & COLOR MEDIA

WATERCOLOR
GOUACHE
ACRYLIC
INK/DYE
OIL
ENAMEL
LACQUER
TEXTILE
GLAZES
GESSO
VARNISH

WATERCOLOR	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆		◆	◆	◆	◆		◆	◆	◆	◆	◆	◆	◆
GOUACHE	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆		◆	◆	◆	◆		◆	◆	◆	◆	◆	◆	◆
ACRYLIC	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆		◆	◆	◆	◆	◆	◆	◆	◆
INK/DYE	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆		◆	◆	◆	◆	◆	◆	◆	◆
OIL	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆		◆	◆	◆	◆	◆	◆	◆	◆
ENAMEL								◆	◆	◆							◆	◆	◆	◆	◆	◆	◆			◆	◆	◆	◆	◆	◆	◆	◆
LACQUER								◆	◆	◆							◆	◆	◆	◆	◆	◆	◆			◆	◆	◆	◆	◆	◆	◆	◆
TEXTILE								◆	◆	◆							◆	◆	◆	◆	◆	◆	◆			◆	◆	◆	◆	◆	◆	◆	◆
GLAZES								◆	◆	◆							◆	◆	◆	◆	◆	◆	◆			◆	◆	◆	◆	◆	◆	◆	◆
GESSO								◆	◆	◆							◆	◆	◆	◆	◆	◆	◆			◆	◆	◆	◆	◆	◆	◆	◆
VARNISH								◆	◆	◆							◆	◆	◆	◆	◆	◆	◆			◆	◆	◆	◆	◆	◆	◆	◆

APPLICATIONS

FINE ART
COMMERCIAL ART
HOBBY & CRAFT
T-SHIRT/TEXTILE
AUTOMOTIVE
SIGNS
NAILS/COSMETICS
PHOTO RETOUCHING
TAXIDERMY
CAKE DECORATING

FINE ART	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
COMMERCIAL ART	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆		◆	◆	◆	◆		◆	◆	◆	◆	◆	◆	◆
HOBBY & CRAFT	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆		◆	◆	◆	◆		◆	◆	◆	◆	◆	◆	◆
T-SHIRT/TEXTILE								◆	◆																				◆	◆	◆	◆	◆
AUTOMOTIVE								◆	◆	◆	◆										◆	◆	◆	◆			◆	◆			◆	◆	◆
SIGNS								◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆		◆	◆	◆			◆	◆			◆	◆	◆
NAILS/COSMETICS			◆	◆	◆	◆	◆	◆	◆								◆	◆	◆	◆		◆										◆	◆
PHOTO RETOUCHING	◆	◆	◆	◆	◆	◆	◆	◆	◆								◆	◆	◆	◆		◆		◆	◆	◆	◆					◆	◆
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					GRAFO T-3	\$263
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					HANSA 181	\$163
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					HANSA 481	\$175
					HANSA 581	\$145
					HANSA 681	\$141
					EVOLUTION	\$154
					EVOLUTION SILVERLINE	\$158
					EVOLUTION X	\$154
					EVOLUTION M	\$187

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MANUFACTURER CONTACT INFO (IN ALPHABETICAL ORDER)

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**9128 West Belmont Avenue
Franklin Park IL 60131
Phone: 847-678-3104
www.badgerairbrush.com
See their advertisement on the inside cover.**

DEVILBISS

1724 Indian Wood Circle
Suite J-K
Maumee, OH 43537
Phone: 419-891-8119
www.devilbiss.com
See their advertisement on page 15.

HARDER STEENBECK

**P.O. Box 10426
Brooksville, FL 34603
(352) 797-0133
www.germanairbush.com
See their advertisement on page 17.**

IWATA-MEDEA

**PO Box 17408
Portland, OR 97217
Phone: 503-253-7308
www.iwata-medea.com
See their advertisement on page 25.**

PAASCHE AIRBRUSH

4311 N. Normandy Avenue
Chicago IL 60634
Phone: 773-867-9191
paascheairbrush.com
See their advertisement on page 13.

SATA SPRAY EQUIPMENT

1 SATA Drive
Spring Valley, MN 55975
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www.satausa.com
See their advertisement on the back cover.

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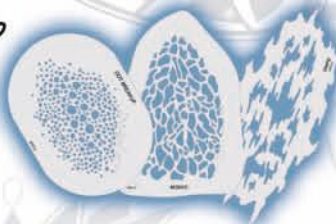
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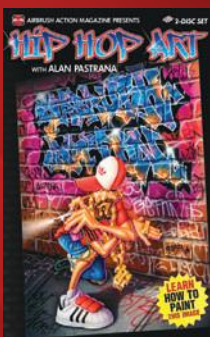
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DVDs LEARN TIPS & TRICKS FROM THE PROS!



MACK BRUSH REVIEW
GARY JENSEN
World-class pinstriper Gary Jensen guides you through the array of Mack brushes from sword strippers to lettering quills to scroll brushes and more. Over 20 years of trial and error is shared with you in this one-of-a-kind instructional DVD. Over 25 designs demonstrated!
#D1GJ04 45 mins. \$29.95



HIP HOP ART
ALAN PASTRANA
This is the most intensive and in-depth instruction on how to illustrate a Hip-Hop image ever. Alan Pastrana demonstrates advanced airbrush, paintbrush, and stencil techniques, and use of employing cutting-edge vinyl applications while creating this one-of-a-kind image.
#DIAP01 4 hrs 45 mins. \$39.95



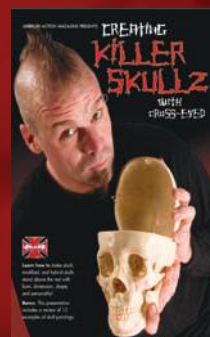
SORAYAMA: SECRETS REVEALED
HAJIME SORAYAMA
This is an extraordinarily rare and exclusive opportunity to witness, step-by-step, the creation of a painting by Sorayama, one of the greatest living illustrators of our time, and perhaps in history. Commentary by Dr. Blair.
#D1HS01 3 hrs. \$49.95



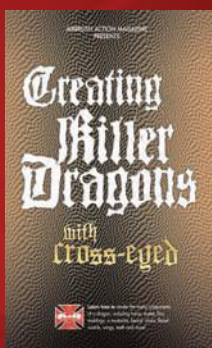
MEDICAL EXPENSES
LORENZO SPERLONGA
Learn to render a sexy and complex pin-up portrait that includes a variety of textures, professional and groundbreaking paintbrush and airbrush techniques, and an overall approach to painting that will alter the way you work.
#D1LS01 160 mins. \$39.95



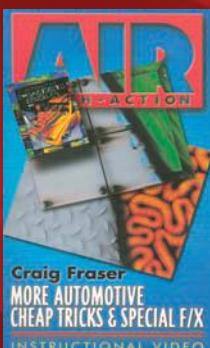
MICRO AIRBRUSHING
ROBERT BENEDICT
Airbrush in the smallest possible scale, including the painting of 23 skulls the size of a dime! The ability to micro airbrush is important for achieving great detail in photorealism, small-scale hobby applications, micro-sized embedded images into your artwork, and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



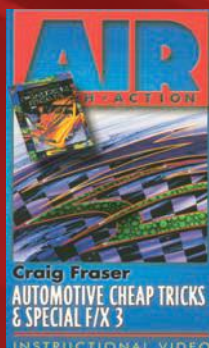
CREATING KILLER SKULLZ
CROSS-EYED
Learn how to make stock, modified, and hybrid skulls stand above the rest with form, dimension, shape, and personality. As a bonus, this DVD presentation includes a review of 12 examples of skull paintings.
#D1BM04 74 mins. \$39.95



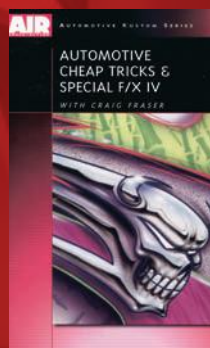
CREATING KILLER DRAGONS
CROSS-EYED
Learn how to render the many components of a dragon, including horns, scales, fins, beard, claws, wings, teeth and more! Find the best reference materials, airbrush techniques, how to add dimension to your work, use of stencils, how to be innovative with your art, how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



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



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



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



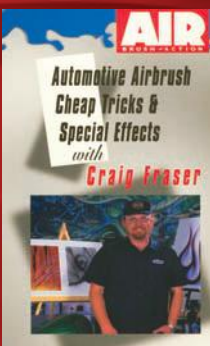
CLEARCOATING CHEAP TRICKS & SPECIAL F/X
FRASER & GIULIANO
Clearcoating is one of the most misunderstood phases of kustom graphics. Craig Fraser & Dion Giuliano demonstrate the top pro tricks of clearcoating on flat and curved surfaces, pearls, ghost images, repairs, and much more!
#D9CF03 41 min. \$39.95



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



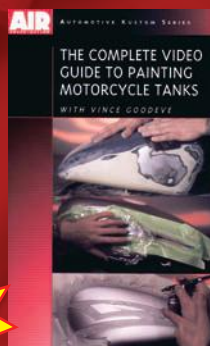
PIN-UPS MADE EASY
DEBORAH MAHAN
Pinups are the latest trend in kustom painting. This groundbreaking 5-stencil system is designed to fast-track you to render sexy, pinups on cars, motorcycles, T-shirts and more. You'll learn how to use these stencils most effectively. (Stencils not included)
#D1DEB01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



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



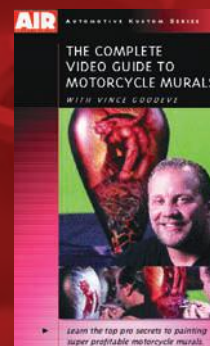
REALISTIC FLAMES
JOHN HARRIS
This title is a must for anyone wanting to master realistic flames—the most sought-after and trendiest of custom painting techniques—John Harris, one of the best realistic flame painters in the World shows how realistic flames are painted on a 180-inch Hummer Stretch Limo.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



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



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



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



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

#D1JS01 59 min. \$39.95



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

#D1BM03 51 min. \$39.95



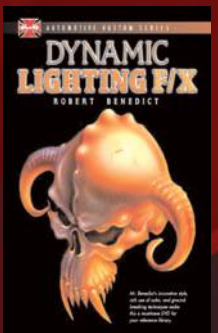
CYBER GIRL
JAVIER SOTO
In this exclusive step-by-step presentation, you'll learn how to master flesh tones, chrome and many more of Mr. Soto's most sought-after and unmatched textures and effects.

#D1JS02 73 mins. \$39.95



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

#D1RB01 70 mins. \$39.95



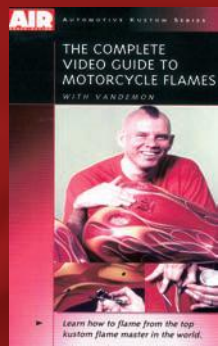
DYNAMIC LIGHTING F/X
ROBERT BENEDICT
Mr. Benedict demonstrates and unlocks one of the most misunderstood and important aspects in art: lighting. Mr. Benedict's innovative style, rich use of color, and ground-breaking techniques make this a must-have DVD for your reference library.

#D1RB02 56 mins. \$39.95



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

#D1HOK01 53 min. \$39.95



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

#D9VD01 89 min. \$39.95



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

#D9VD02 35 min. \$39.95



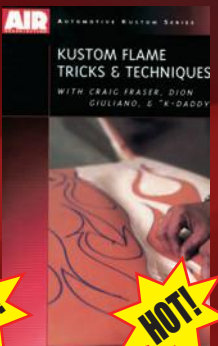
ASS KICKIN' AIRBRUSH ADVICE WITH CROSS-EYED
Tips to be a better, more successful artist. Gain revealing, in-depth and comprehensive pro advice on the business and technical aspects of kustom painting from one of the world's best. This is a must for your reference library.

#D1BM02 47 min. \$39.95



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

#D9CF04 90 min. \$39.95



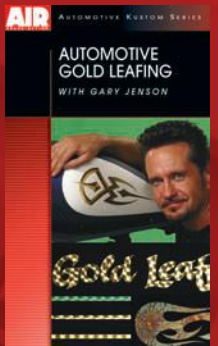
KUSTOM FLAME TRICKS & TECHNIQUES
FRASER, GIULIANO, K-DADDY
Learn from the kustom masters how to create flames on all auto surfaces. Clearcoat prep, tribal flames, layout, troubleshooting, pinstripping techniques, and much more are included.

#D9FDG1 45min. \$39.95



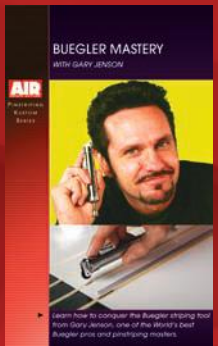
PRO AIRBRUSH & PAINTBRUSH TECHNIQUES
CROSS-EYED
In the first video of its kind, kustom sensation Cross-Eyed reveals how to produce an amazing photo-realistic image using pro airbrush, paintbrush, and ink pen techniques.

#D1BM01 99 min. \$39.95



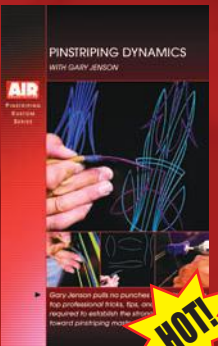
AUTOMOTIVE GOLD LEAFING
GARY JENSON
This world-class pinstripping master, reveals the secrets of gold-leafing for automotive applications as demonstrated on metal panels and a motorcycle tank. In-depth product instructions & top pro tricks make this the only video of its kind.

#D9GJ01 58 min. \$39.95



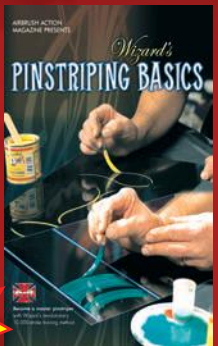
BUEGLER MASTERY
GARY JENSON
Learn how to conquer the Buegler striping tool from Gary Jensen, one of the world's best Buegler pros and pinstripping masters. In this instruction, Mr. Jensen demonstrates the use of the Buegler on a semi-truck, a Chevy Tahoe, and practice exercises on metal blanks.

#D9GJ02 21 min. \$39.95



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

#D9GJ03 53 min. \$39.95



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

#D1SC01 76 min. \$39.95



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

#D1SC02 105 min. \$39.95



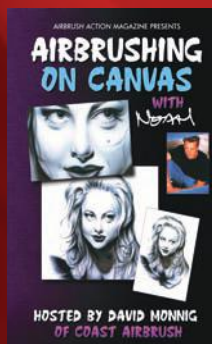
WIZARD'S SCROLLBRUSH PINSTRIPING
Scroll style pinstriping is the fast track to big profits and Wizard reveals all about how to master this intricate art form through a series of designs on panels and a gas tank. This highly detailed step-by-step course is geared toward beginning to advanced artists.

#D1SC03 89 min. \$39.95

WIZARD'S PINSTRIPING BOOTCAMP
SEE PAGE 82 FOR COMPLETE DETAILS.

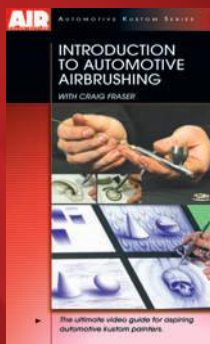


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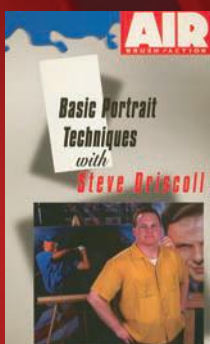
AIRBRUSHING ON CANVAS
NOAH
In this highly-detailed step-by-step, NOAH shows how to render this larger than life black and white portrait on canvas. Hosted by David Monning of Coast Airbrush.

#D1NE01 51 min. \$39.95



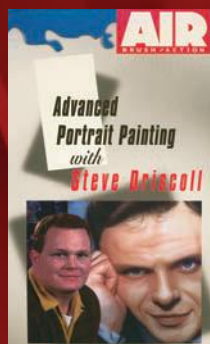
INTRO AUTOMOTIVE AIRBRUSHING
CRAIG FRASER
Here's the ultimate video guide for aspiring automotive kustom painters. Geared for artists with no prior experience in kustom painting, this instruction includes airbrush drills, introduction to materials, paint, hardware, and much more!

#D9CF07 90 min. \$39.95



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

#D7SD01 55 min. \$39.95



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

#D7SD02 140 min. \$39.95



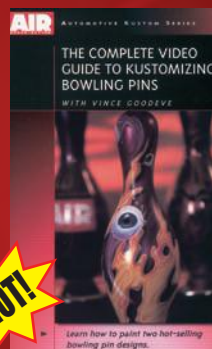
ILLUSTRATION CHEAP TRICKS & SPECIAL F/X
MICHAEL CARY
Vargas Award winner Michael Cary reveals timesaving and innovative "cheap tricks" and special effects from his 30 years of experience. Learn how to render orange peel texture, wisps of smoke, hair, feathers, fur, and more.

#D7MC01 120 min. \$39.95



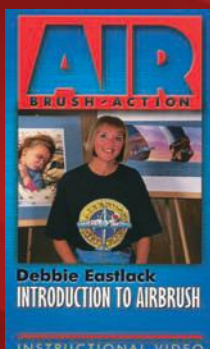
BODYWORK BASICS AND TECHNIQUES WITH "K-DADDY"
Perfect for beginners wanting to perform small body repairs. This video includes all the materials and techniques you'll need for perfect, seamless repairs of scratches, dents, and holes on metal surfaces.

#D9KG01 42 min. \$39.95



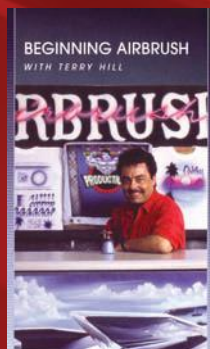
KUSTOMIZING BOWLING PINS
VINCE GOODEVE
Painting bowling pins is one of the hottest kustom culture trends. Watch as Vince Goodeve, IQ's 2001 Painter of the Year, renders 2 hot-selling pin designs in this first video of its kind! Includes prep, layout, and clear coating!

#D9VG01 89 min. \$39.95



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

#D7DE01 90 min. \$39.95



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

#D4TH01 83 min. \$39.95



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

#D8KL04 62 min. \$39.95



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

#D8KL01 135 min. \$39.95



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

#D8KL02 100 min. \$39.95



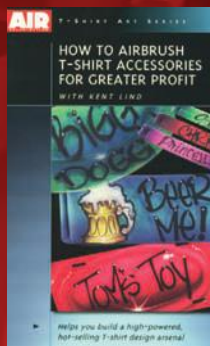
KANDY PAINTING TRICKS & SPECIAL F/X
FRASER & GIULIANO
Kustom painters are often judged by their ability to spray Kandies. Kar Kustom masters Fraser and Giuliano demonstrate the top pro tricks of spraying Kandy urethanes on cars, trucks, helmets, motorcycle tanks, and more.

#D9CF02 33 min. \$39.95



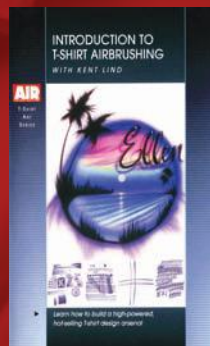
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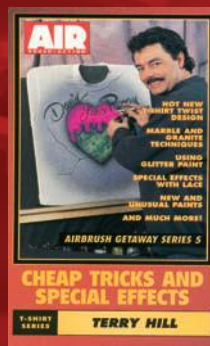
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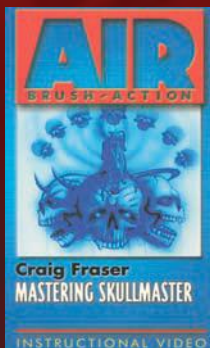
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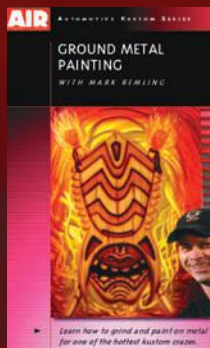
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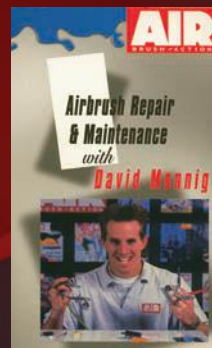
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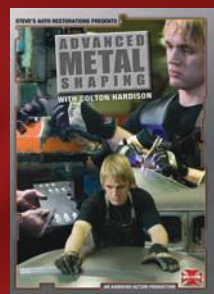


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MARK REMLING
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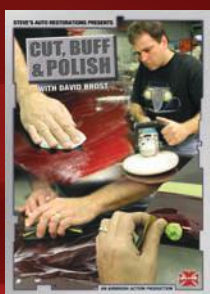
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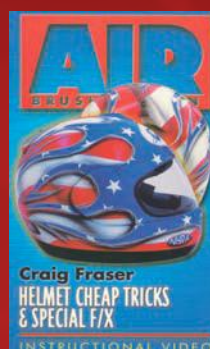
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BETWEEN THE LINES

LOVE IT OR LEAF IT

★ By Mike Lamberson

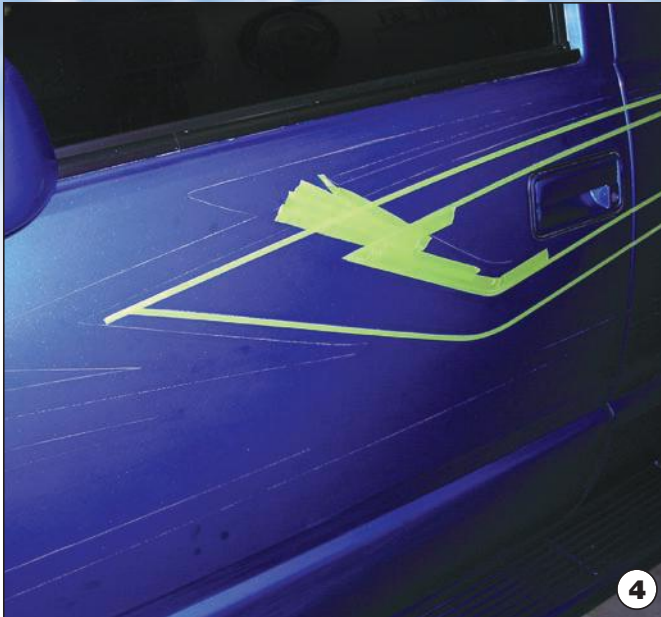
This project is a large graphic in silver leaf incorporating a kandi leaf stripe. Such a project can be tricky because masking tape should never be applied over the leaf.



STEP 1, 2 AND 3

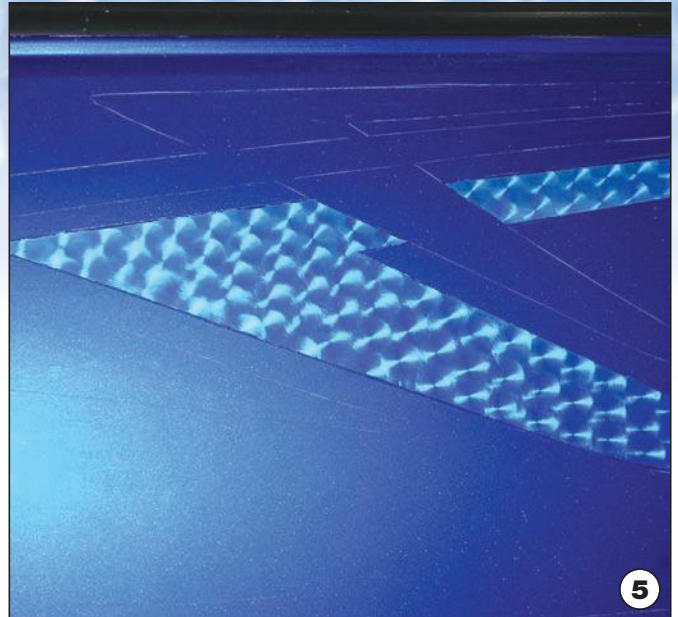
I created a layout with 1/4" green tape, making sure the graphic had balance and flow. After making a paper pattern and transferring the design to the other side, I drew along the tape edges with a Staedtler® Lumocolor Omnichrome marking pencil. It's not as soft as a Stabilo pencil, but doesn't wear out as quickly. Then I removed the tape. The points would be added later.





STEP 4

I masked off only the stripe to be kandy leafed, and then applied sizing inside the masking tape. I was careful not to overlap the tape to prevent the kandy from coming off with the mask.



STEP 5

After applying the leaf, I masked the stripe with paper and sprayed the kandy. Then I taped off the remaining lines with fine-line tape, being careful not to tape over the kanded leaf.



STEP 6

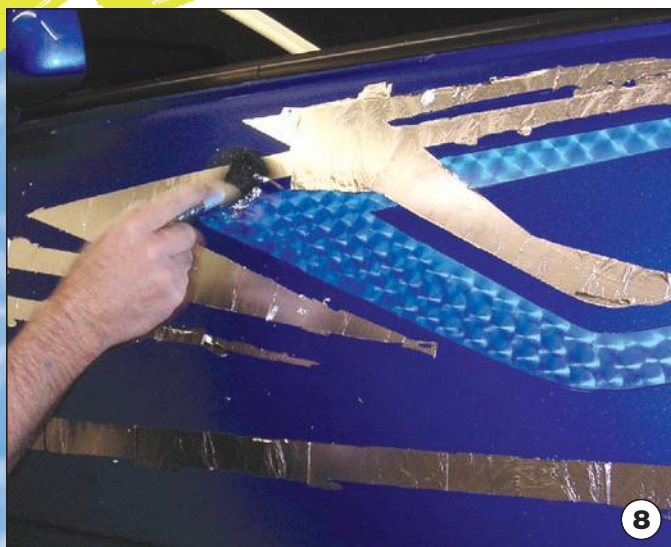
Next, I brushed the sizing freehand through the crossover areas. Because I had used kandy concentrate in an intercoat clear, it dried quickly; the new silver leaf didn't stick to the blue kandy, only to the fresh sizing.



STEP 7

After applying the leaf, I masked the stripe with paper and sprayed the kandy. Then I taped off the remaining lines with fine-line tape, being careful not to tape over the kanded leaf.

LOVE IT OR LEAF IT



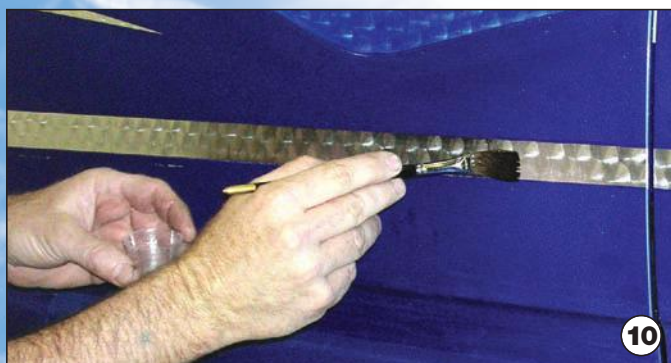
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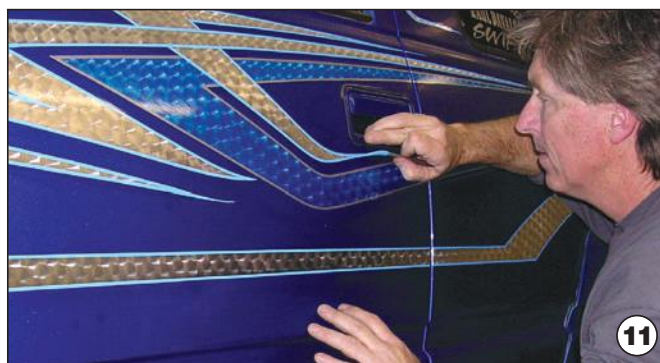
9

STEP 8 AND 9

Some artists prefer cotton, but I like to remove the excess leaf with a soft makeup brush. It doesn't scratch, so you get brighter spins when burnishing. Spinning this much leaf could give you carpal tunnel, so it's best to use a drill-mounted burnishing pad. By the way, a great tool to save your back is the Racatac chair, available online at www.racatac.com.



10



11

STEP 10 AND 11

I brushed on a coat of urethane clear using the fewest strokes necessary; kandy tends to smear if you go over it too many times. You're only trying to seal it so the paint shop can wipe it down later without damage before they clear it.

When the clear dried, I pinstriped with urethane or with One Shot catalyst.



12



STEP 12

Using a business card to prevent overspray, I airbrushed shadows where the stripes overlapped each other to add depth to the design.



FINAL

The finished project was now ready for clear-coating at a paint shop. If it's not going to be cleared at a shop, it's best to brush one more coat of clear over the entire job to help keep its gloss and durability. ■

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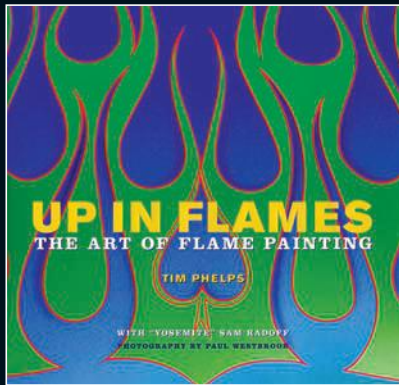
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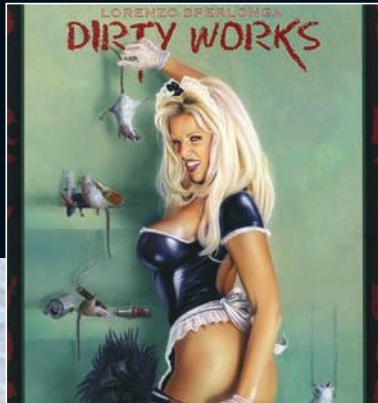
UP IN FLAMES

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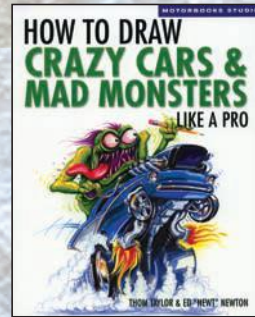
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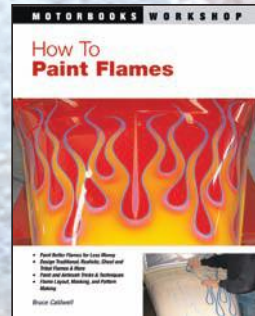


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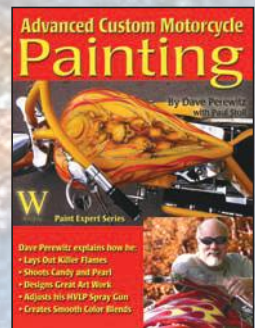


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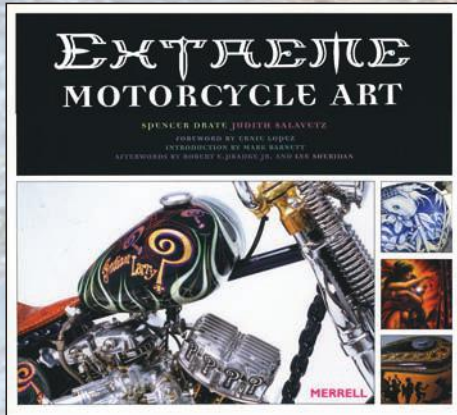
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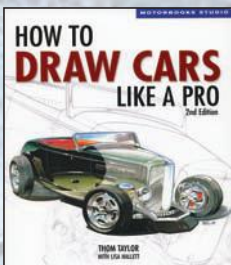
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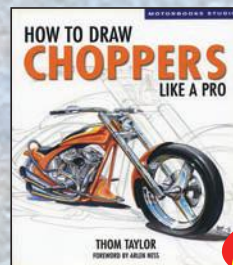
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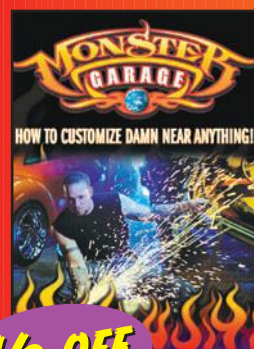
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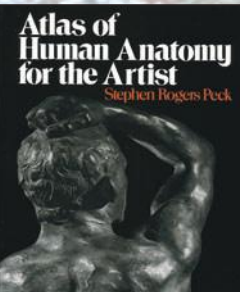
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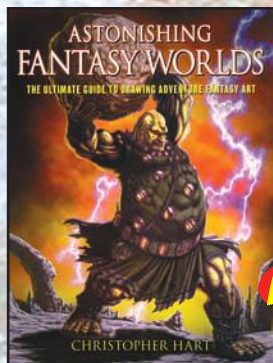
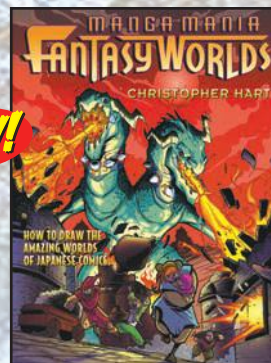
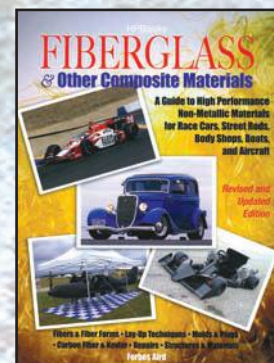
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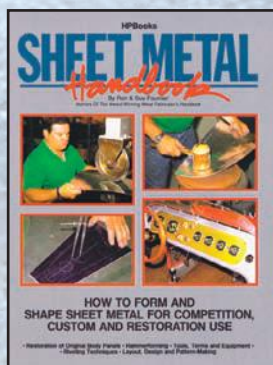
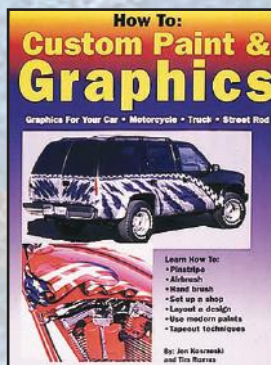
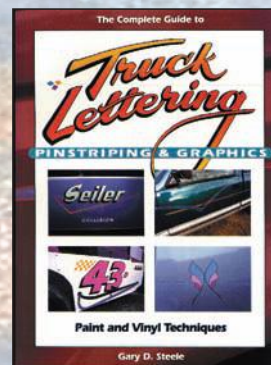
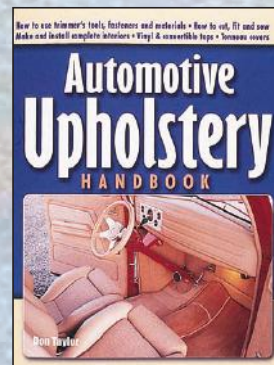
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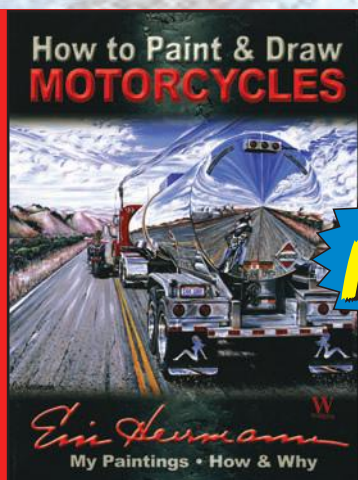
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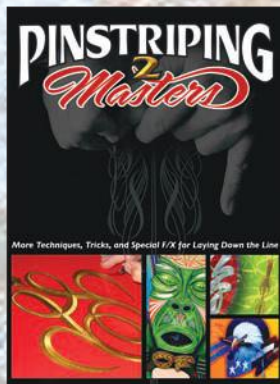
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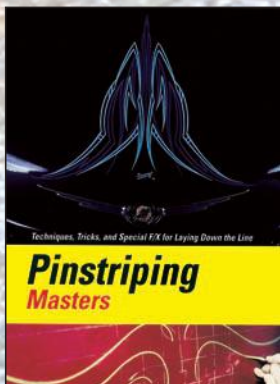


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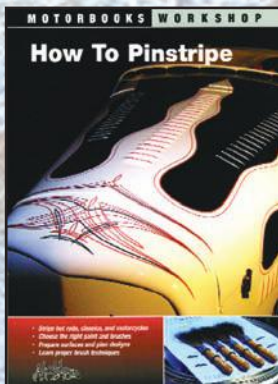


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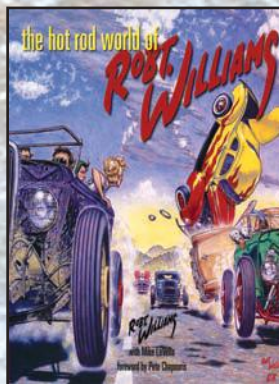
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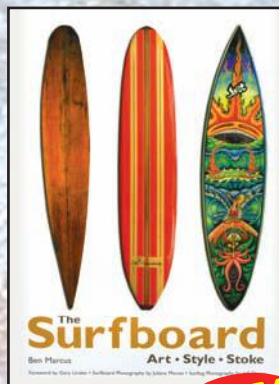
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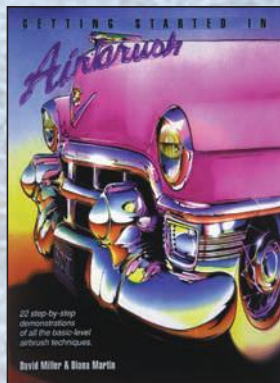


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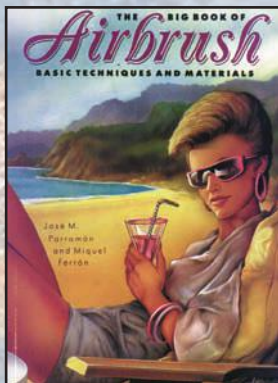
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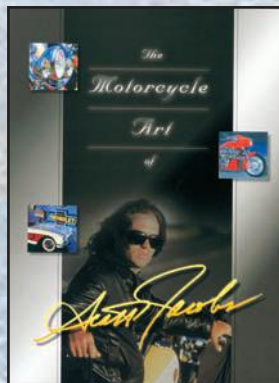
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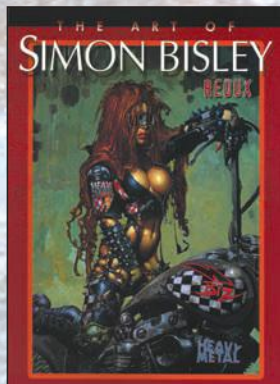
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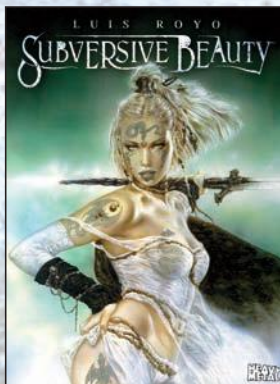
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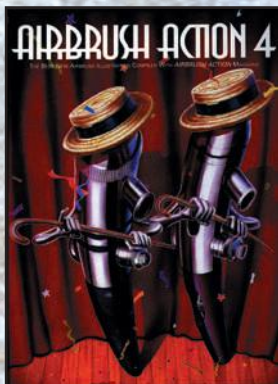


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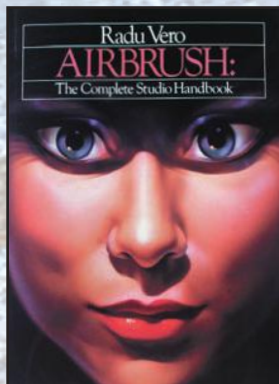
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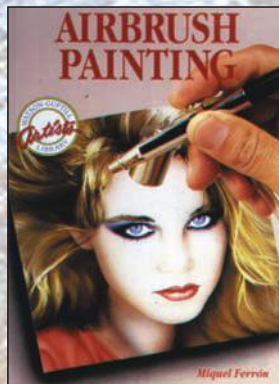
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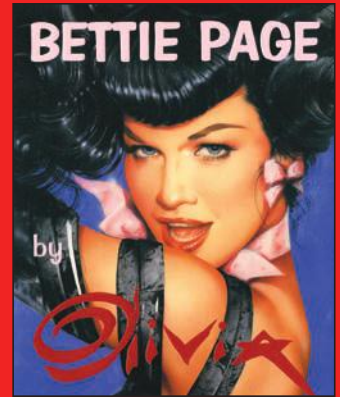
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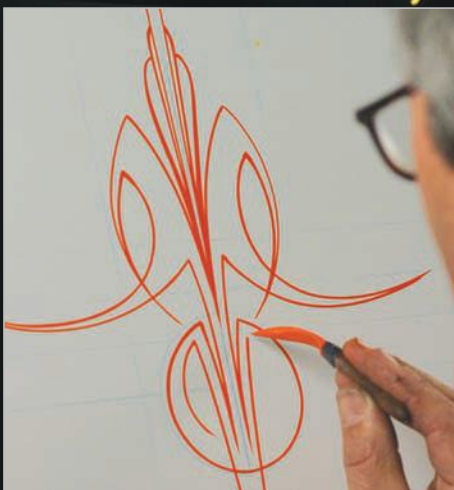


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Skill level: Beginner.

Run time: 76 minutes.

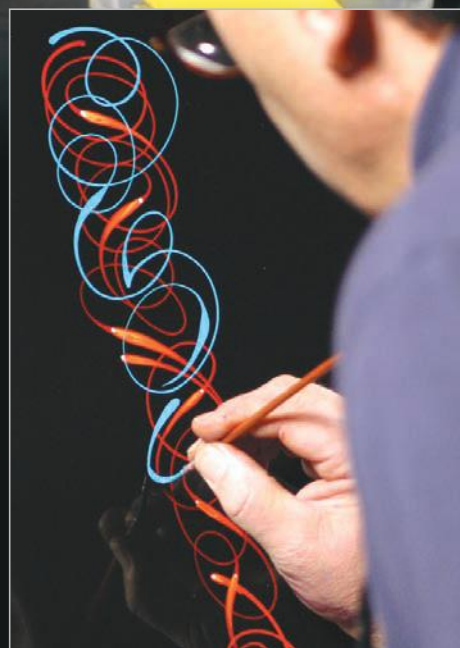


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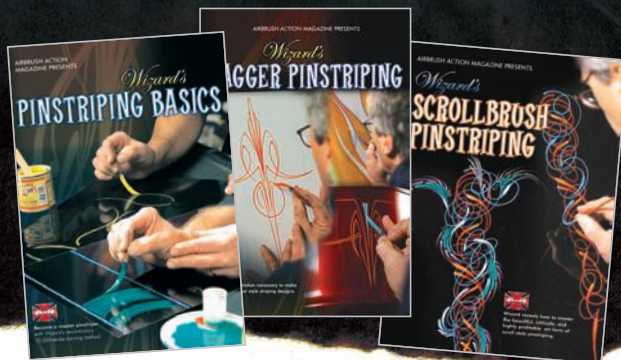


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