



ANOTHER DRU BLAIR JUNKIE FIX

MARCH | APRIL 2008

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BENT NEEDLES

FRASER'S
STEAMPUNK
SPACE SCENE

THE
BUSINESS
OF T-SHIRT
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T-SHIRT COMPETITION!
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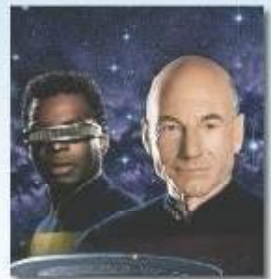
We are pleased to announce that we will be moving to our new location in Blair, SC in 2008. Situated deep in the heart of Sumter National Forest, our school will feature new amenities, such as all-inclusive resort-style accommodations, as well as new automotive classes, for those who are ready to take photo-realism to another level. Construction has commenced, so look for 2008 Workshop dates at:
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For more info go to www.drublair.com
For European classes go to www.marissa-art.com

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[MARCH-APRIL 2008]



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COVER ARTWORK OF JENNIFER JANESKO
BY DRU BLAIR



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

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

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

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

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

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

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

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

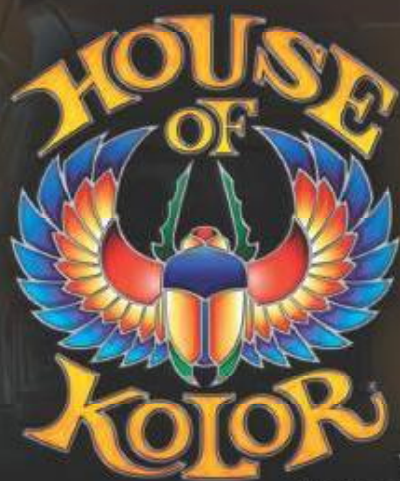
72. BETWEEN THE LINES: AUGIE'S LUCKY 13 PART 2 By **Augie Saccoccio**
Augie Saccoccio demonstrates thirteen techniques—including stippling, gold leaf, silver gold, variegated gold, airbrushed tribal flames—using about twenty-five mixed colors, that culminate in a gorgeous tribal design.

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NEW Getaway Class May 15-18



HOUSE OF KOLOR'S ART OF PAINTING with Brian Lynch

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

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

This course will focus on the most important aspect of art: How to achieve and maintain the structural integrity of your paint job. Here's just a sampling of some of the critical topics that will be addressed: The age-old myth that "It doesn't matter what the paint job looks like, I'm gonna color sand it and buff it" (we'll demonstrate and prove that bad looking paint is a sign of

incorrect drying); how to avoid paint "dye back" (this occurs when the paint has too much solvent in it, thereby preventing the necessary sequence of solvent evaporation and the occurrence of cross-linking—the interruption of cross-linking is why a paint job won't "gloss out!"); how to make your artwork last forever; swirl marks and orange peel; how the paint chemistries work; how to avoid over-clearcoating; color effects and their optical qualities; troubleshooting, and much more.

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

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

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

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

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

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

COST: \$575



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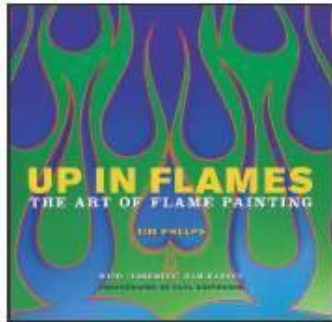
COMING MARCH 2008

Alan Pastrana's Hip Hop Art DVD

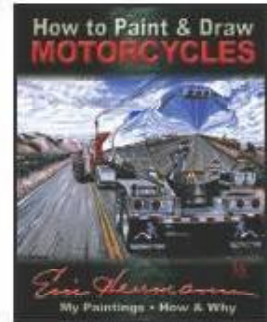
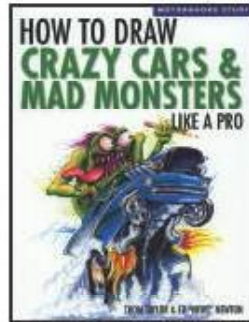
In this intense step-by-step presentation, you'll learn how to paint a complex hip-hop illustration using cutting-edge techniques in airbrushing, paintbrushing, advanced use of vinyl aids, how to render flesh tones, granite, brick, chrome and many other important textures. This advanced course is geared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

» AIR NEWS HELPS YOU DISCOVER NEW EVENTS AND PRODUCTS OF INTEREST TO AIRBRUSHERS. FOR MORE INFORMATION OR A FREE CATALOG AND SAMPLES, CIRCLE THE READER SERVICE NUMBER ON THE POSTCARD IN THIS ISSUE OF AIRBRUSH ACTION.

FOUR EXCITING NEW BOOKS ADDED TO THE ART ESPRIT CATALOG



Up In Flames: The Art of Flame Painting by Tim Phelps profiles 18 of the world's premiere kustom painters and pinstripers whose innovative styles have pushed the envelope of the flame genre in art. *Up In Flames* is a beautiful 160-page, full-color, hard-cover book. Cover price: \$34.95; **How To Paint & Draw Motorcycles** By Eric Herrmann. Eric Herrmann demonstrates how he renders his awesome paintings of bikes. Part biography and part how-to, this 144-page, soft-cover book is a must for students of motorcycle art. Cover price: \$24.95; **How To Draw Crazy Cars & Mad Monsters Like A Pro** By Thom Taylor and Newt. Auto art legends



Taylor and Newt join forces to share their top pro tricks and techniques for painting wicked autos and snarling drivers. Soft-cover, 143 pages; Cover price: \$19.95; **The Hot Rod World of Robert Williams** This book is a super guilty pleasure and must-have for fans of Robert Williams, a truly legendary kustom culture master artist. Included is a full biography and near complete collection of Williams's wildest pieces of art from his personal collection. Hard Cover, 176 pages; Cover price: \$40.00

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

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



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FOUR NEW STENCILS FROM ARTOOL



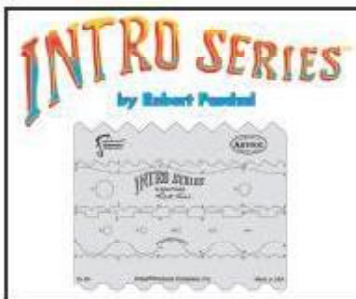
PIRATE GIRLIES, INTRO SERIES, AND TEXTURE FX FREEHAND AIRBRUSH TEMPLATES

Artool Products recently released the *Signature Series Pirate Girlies Intro Series*, and *Texture FX* freehand airbrush templates. Third in the series of Artool's *Pin-Up Girlies*, Deborah Mahan's *Pirate Girlies* are also available in the *Pirate Girlies Mini Series* (FH PG1 MS). All versions of the *Girlie* templates can be

interfaced with each other to create endless combinations. *Pirate Girlies* includes five high-seas damsels: *Pirate Girlie*, *Shanghaied*, *Girlie Chest*, *Girlie Girl*, and *Mermaid Girlie*.



The new *Intro Series* freehand airbrush template (FH IS1) sheet was designed by Robert Paschal, and consists of seven shapes. Each template has a variety of edge configurations, including large and small sawtooths, wavy edges, half-round scallops, fish-scale shapes, square-edge teeth, and seven circle sizes. The *Intro Series*



is useful for all skill levels and applications: illustration, fine art, hobbies, custom automotive painting, and more.

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

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LOGO ON BACK



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Photograph by Allen Gottfried

T-SHIRT DESIGN COMPETITION

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

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

SUBMISSION DEADLINE: MONDAY, MARCH 31, 2008

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

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

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

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

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

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

RULES

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

DESIGN CRITERIA

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

GOOD LUCK!

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



READER GALLERY

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



JIM WILLIAMS
 Calgary, Alberta
 Canada



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

KUSTOM CROSSWORD

By Myles Mellor

1		2		3	4	5	6		7		8	9	10	11
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	68							69						

ACROSS

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

DOWN

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

AUTO-AIR COLORS™

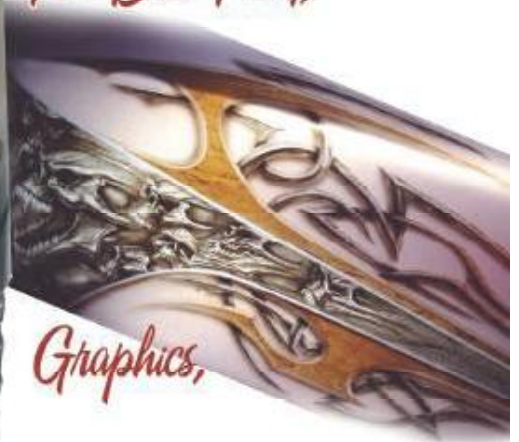
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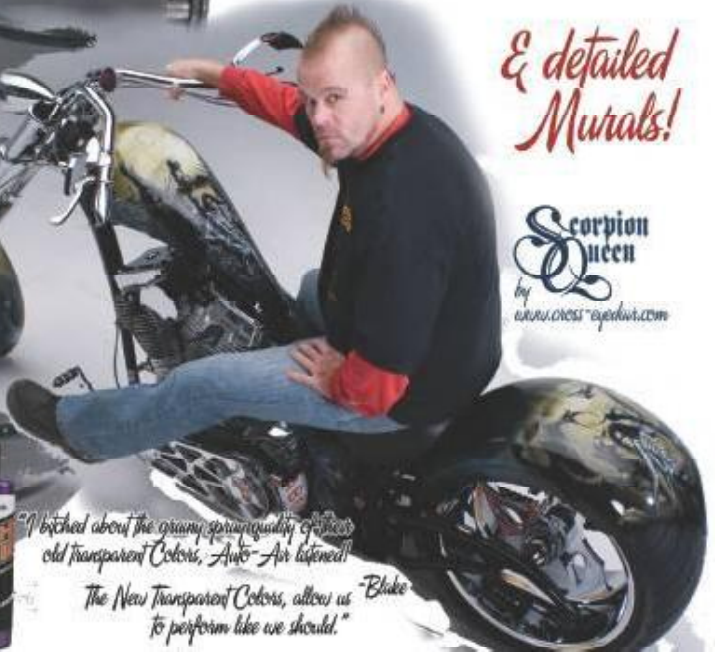
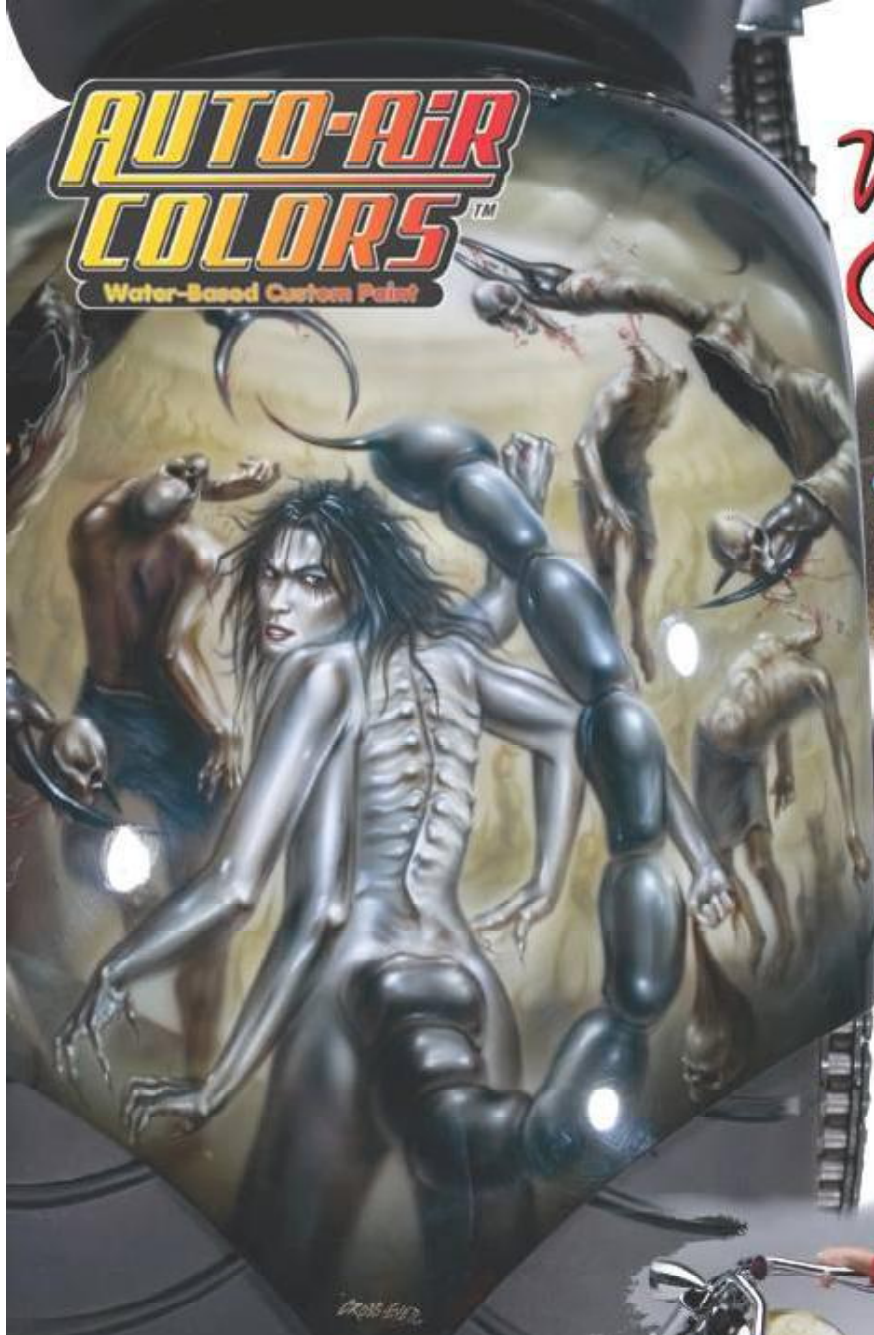
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*"I noticed about the grainy spring quality of these
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-Blake



by CRAIG FRASER

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CREATING SOME COOL EFFECTS ON STEAMPUNK ART USING GERALD MENDEZ'S NEW TEXTURE F/X

REMEMBER THAT JUST BECAUSE THIS IS AN AUTOMOTIVE COLUMN DOESN'T MEAN YOU HAVE TO stick to painting cars and bikes. These stencils can be used for everything from body art, to wall murals, to cake decorating, and they're made with a solvent-proof polymer, so you don't have to worry about what you paint them with because you aren't going to hurt these babies.

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

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

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

16 AIRBRUSH ACTION | MARCH-APRIL 2008

ARTOOL STENCIL SERIES #22



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



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



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



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 Each MINI SERIES Template is approximately 5" x 7"



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Gerald Mendez GMA

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



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



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



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



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



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



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



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



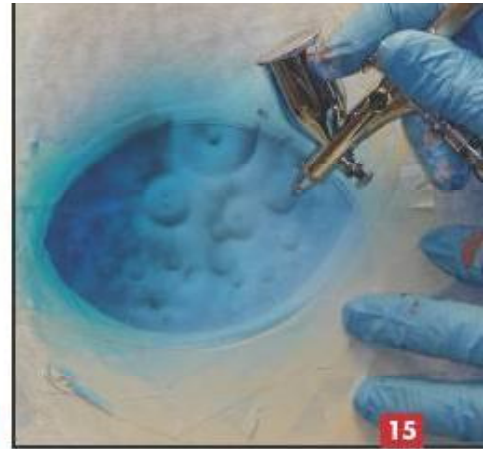
12. Before this step, I airbrushed a mixture of KK-04 Oriental Blue and SG-100 intercoat clear (no more than 20% of the KK to the SG by volume before reducing). The nebula gas cloud effect was created using another of Gerald's new stencils: Cosmic. This black was concocted with a heavier dose of KK-17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



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



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



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



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



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



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

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

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

—Fraser



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

ARTOOL
STENCIL
SERIES #22



FROM BENT TO NEW

HOW TO REPAIR YOUR NEEDLE

By Augie Saccoccio

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



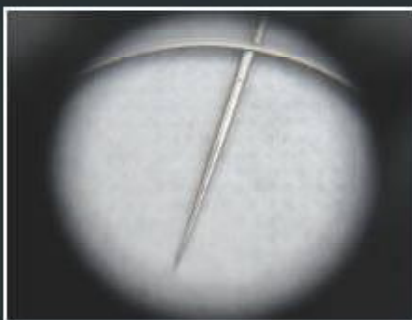
STEP 1

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



STEP 2

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



STEP 3A & B

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



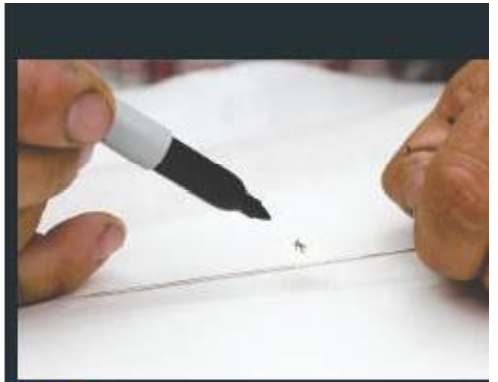
STEP 4

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



STEP 5A & B

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



STEP 6

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

STEP 7A & B

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



STEP 8A, B & C

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



STEP 9

I inspect the needle after each step.





STEP 10A, B & C

Using 1500-grit wet/dry sandpaper (Caution: do not use under 1000-grit sandpaper for this procedure), I apply slight pressure to the center of the needle while maintaining the proper angle as described in Step 4. Then, I rotate the tip of the needle clockwise while drawing the needle toward me (conversely, when pushing in the opposite direction, rotate the needle

counterclockwise, always maintaining slight pressure). Remember, it's extremely important to keep rotating your needle while sanding to prevent flat-spotting, whereby a portion of the needle's taper has been worked flat, rendering the needle useless. Oversanding will remove too much material, causing the needle to extend beyond the needle guard of the airbrush.



STEP 11 A, & B

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



STEP 12

The needle is examined carefully for optimal circumference and integrity.



STEP 13

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

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





STEP 14A, B & C

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

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



STEP 15 / FINAL

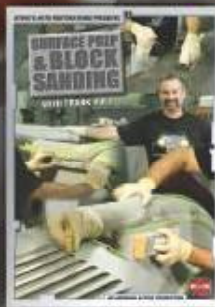
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Scorpion Queen

by Cross-Eyed



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

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

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

One

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



Two

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



Three

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



Four

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



Five

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

Six

I mapped out the images in light dustcoats.



6a



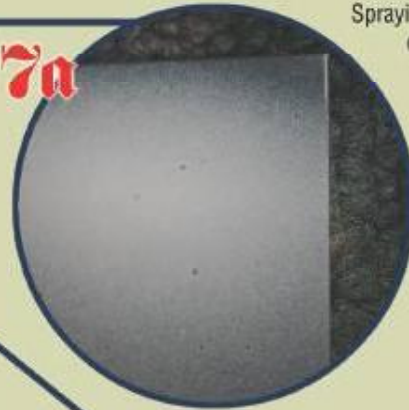
I mixed transparent white with 5% to 15% of brite white with 4011 reducer (this is a real thin paint, kids). It's important to get the consistency right for you. Every artist, depending on their environment and situation, will reduce differently with 4011.

Seven

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



7a



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

I mapped out dark features from my positive stencil

Eight

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

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



7b



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

Nine

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



9a



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

Ten

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



10a



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

Eleven

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



11a



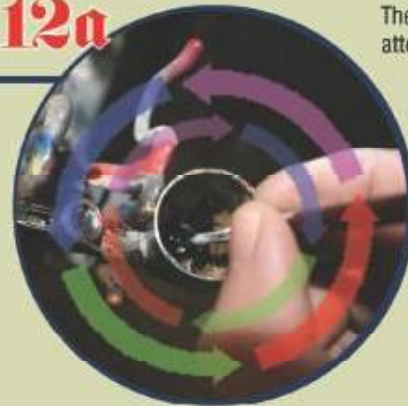
Too much paint, thick layers, heavy spray, thick edges, or pebbled surfaces can lead to poor quality airbrushing.

Twelve

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



12a



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

Thirteen

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



13a



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

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

Fourteen



14a



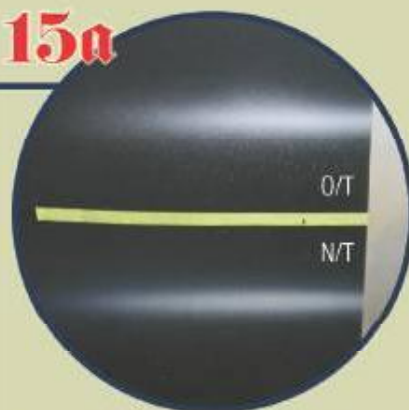
Try this tinting mixture for flesh tones using transparent colors: three parts Sunset Yellow, one part Fire Red, one part Root Beer, and two parts 4011 Reducer. **Note:** the thin consistency of this paint is ideal for application from a distance.

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

Fifteen



15a



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

15b

What's in the pipe Bob?



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

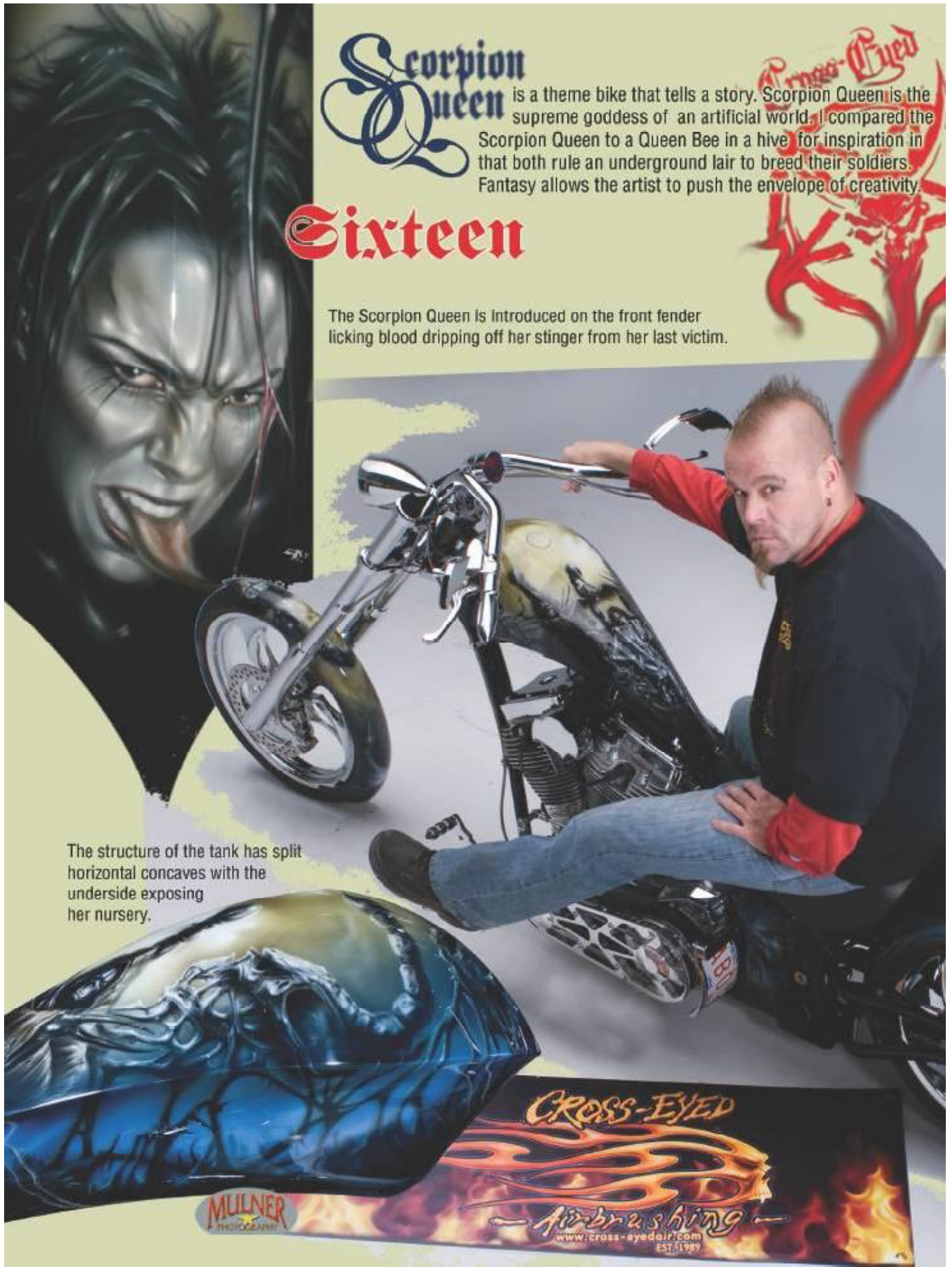
Scorpion Queen

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

Sixteen

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

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



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

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



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



Satan's secrets

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

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

One a



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

b



Two a

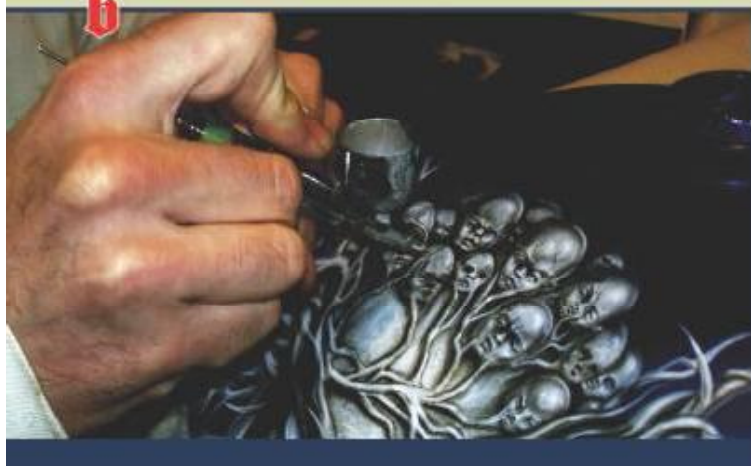
Three a



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

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

b



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



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

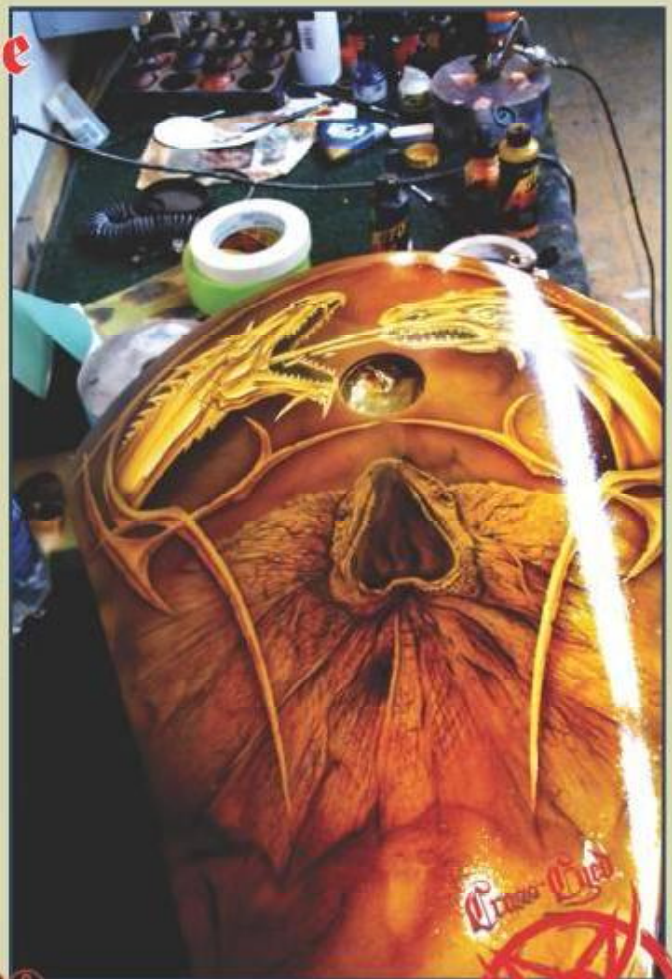


Note: the fancy airbrush holder just got retired after 16 years of service. (now who's the hack)

Zone a



Zone b



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

b



Diablo 4:20

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



VINYL, FEATHERS AND DAGR

By Alan Pastrana



1

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

IN THIS ARTICLE ALAN PASTRANA DEMONSTRATES HOW TO AIRBRUSH A monochromatic eagle on a black panel, rendering different gradations and values along the way. Alan's effective execution of light and shadow, textured effects, and sophisticated use of a vinyl cutter for constructing stencils and shields are among the highlights of this step-by-step. Pastrana also used the exciting new Dagr airbrush by Devilbiss. >>



4

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



2

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



3

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



5

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



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



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



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



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



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



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



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



13 Shields were used to make sharp edges and highlights.



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



15

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



16

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



17

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



18

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



19

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



20

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



21

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



22

22. Some small details were sprayed in.



23

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



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

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



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



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Jennifer Janesko

GETS PINNED-UP BY DRU BLAIR



The RENOWNED PIN-UP ARTIST JENNIFER JANESKO HERSELF BECAME THE subject of my latest painting. I've had the pleasure of knowing Jennifer for over a decade, and she has a huge following of adoring fans, many of whom have requested a portrait of her, so Jennifer and I decided that I would undertake the project (see sidebar on page 41).

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

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

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

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

STEP 1

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

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

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

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

COLOR BUFFER THEORY

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

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

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

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

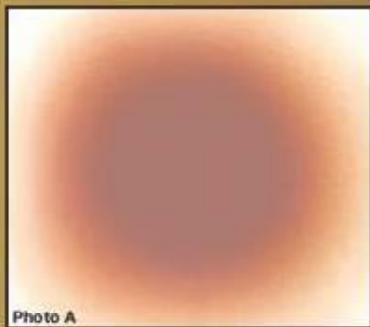


Photo A

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

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

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

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

STEP 2

I replaced the frisket on the eyes to protect the painted areas from overspray, and airbrushed a base color to establish the highlights. The paint was opaque for greater accuracy and even coverage, and the overspray covered the protected eyes. Using the Color Buffer Theory, I began with the lightest colors



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

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

STEP 4

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



first to minimize color shift. Color shift is the phenomenon of a color moving toward blue whenever a lighter color is sprayed over a darker color. Again, the effect of simultaneous contrast makes this highlight appear darker than it will in the end.

STEP 3

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





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

STEP 5

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

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

STEP 6

I rendered the lips (the Frisket was removed first, of course). Frisket was also removed from the eye on the left and more red was added to some areas of the face. I also used purple colors to reduce the intensity of yellow in some areas. Some of the colors I used



are visible on the tape around the edges of the face. I always keep a piece of scrap paper or tape nearby to evaluate the performance of the airbrush just before committing color to my painting.

STEP 7

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

STEP 8

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



and left cheek. It's far easier to reduce the intensity of color than to increase it.

STEP 9

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

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



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12

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

STEP 10

I covered the hard edge on the outside of the



14



15



16



13

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

STEP 11

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

STEP 12

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

STEP 13

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

STEP 14

Here, paint was applied to the upper torso. You can see the subtlety of the highlight of the arm on the left. Also, note the dark shadows being established in the hair at the

bottom right corner. This was merely applied to establish the position of the shadows in the hair to use as a landmark. With complex areas such as hair, it's often advantageous to establish such landmarks as points of reference.

STEP 15

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

STEP 16

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

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

STEP 17

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

STEP 18

The shadows in the hair were rendered



17



18



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

STEP 19

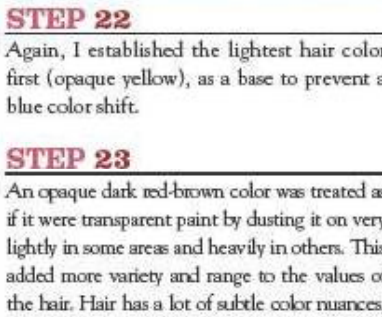
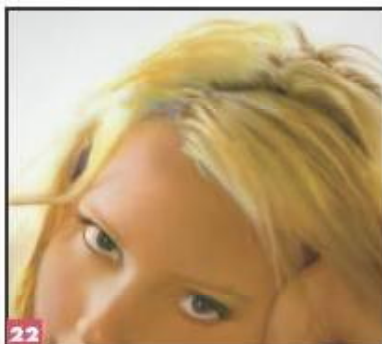
The next darkest series of colors were applied to the arm, giving it shape and form.

STEP 20

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

STEP 21

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



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

STEP 22

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

To be continued... 

STEP 23

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

STEP 24

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



SUBJECTIVE INSPIRATION

By Jennifer Janesko

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

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

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

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DRU BLAIR, MELAME ALEXANDER, AULIE SACCOCCIO

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

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

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

WHAT TO BRING

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



Instructors:

**CRAIG FRASER, RYNO,
JASON BROOKSHIRE**

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Instructors: **GARY JENSON, JOHN HANNUKAIN**

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Prerequisite:

1-Day Intro to Murals class for beginners.

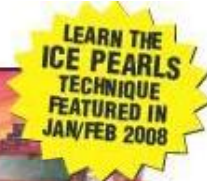
Instructors: **CROSS-EYED, JAVIER SOTO, JONATHAN PANTALEON, CHARLES ARMSTRONG**

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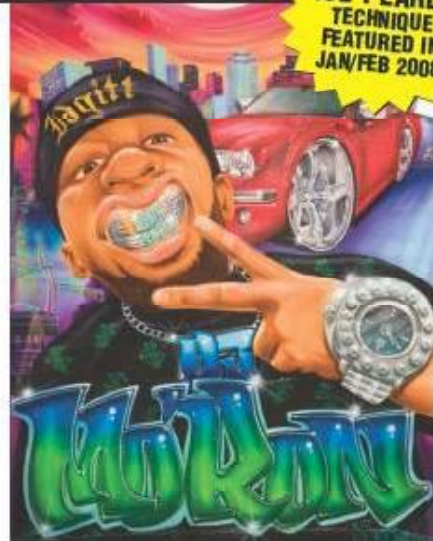
Instructors: **KENT LIND, JENNIFER JORSTAD**

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Instructor: ALAN PASTRANA

Locations and dates:

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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 good understanding of shading, how to render a portrait, and how light affects different shapes.

In this course you'll learn:

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- Understanding and rendering values in grayscale.
- Introduction to plotters and their many uses.
- The many uses of computer-based programs, including Adobe Illustrator, Adobe Photoshop and Corel Draw, and how they may assist you in creating your airbrushed masterpiece.
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- Introduction to color theory and how it applies to the rendering and completion of a project.
- Class project and demo: realistic waiving flag
- Evening Business Forum
- Design and Composition
- Flesh-tones
- Class project and demo: portraits and skin tones
- Class overview, critiques, and evaluations

Instructors: ALAN PASTRANA, HONORIO REYNOLDS, DARRYL STRADER

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Instructors:

LORENZO SPERLONGA, STEVE DRISCOLL

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JAVIER SOTO, JONATHAN PANTALEON, CROSS-EYED

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Let's Talk **BUSINESS...**

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

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

HERE'S MY CHECKLIST:

The schedule reveals my artists' locations on any given day, the hours they work, and the particular shop's operating times. This is important in case I need to inform them of display changes, pricing, new orders,

etc. Knowledge is power and works both ways. Keeping in contact with the different locations daily lets the artists know that I'm always accessible and that I expect the same from them. This also ensures that I'll know in advance of any problems getting a shop opened. Nothing hinders your ability to make money like a shop that's closed because the artist didn't

Valleyfair		Month 2008	
Monday	Tuesday	Wednesday	Thursday
1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	



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

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

Like I've said before, you've got to think big in order to get big. For this reason all of my locations have multiple-artist capacity. Having at least two artists on duty during most of the day allows me to handle any



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

amount of business flow that might occur. On weekends in particular, I'll have three artists working, either all in the main booth or two in the main booth and one in the satellite location. Throughout this article are pictures of each of the locations. Notice that the artists work in the back of the booth. Artists at work are a strong attraction, and this must never be discounted. You can also see that the back wall has tons of display on it, protected by 1/8-inch beveled glass (to keep your display always looking good and easy to clean).

Another big part of my setup is incorporating design space with func-

tionality. For example, my outer display also stores product, and in all locations the front display is angled for easier viewing, and the back sides are empty. This way, the artists can easily grab a shirt to show customers.

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

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



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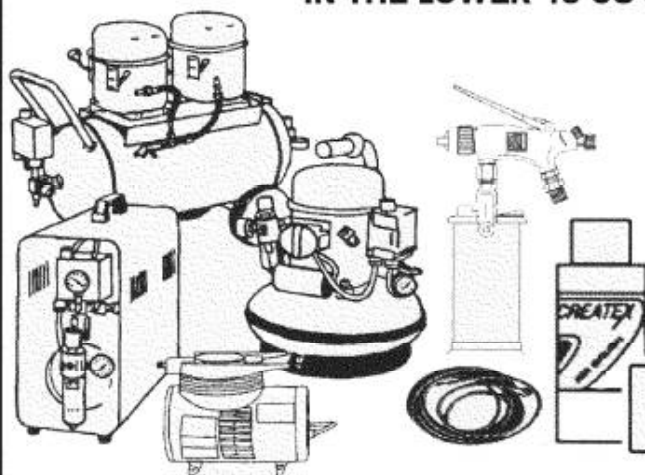
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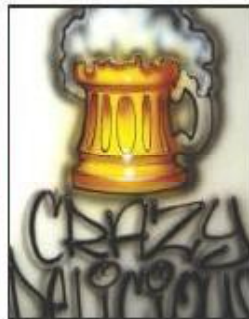
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Concerning booth design, the best advice I can give is to make sure to take into consideration the current elements around you and to incorporate them into your look. Now, this doesn't mean that you want to blend in. You've got to separate yourself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



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

Your display comes down to having vibrant, clean, and relatively easy designs. I like to use two central flip books right up front and saturate the customer with really colorful and bright name designs. Each book holds 12 pages with up to 24 designs. One book is devoted to simple lettering (script, print, slash, tag) while the other is more complex with a sampling of simple cartoons (puppy, butterfly, dolphin, etc.) The back wall is filled with what I consider to be

trendy and current designs usually driven by popular culture (music, movies, TV, internet). The framed display comprises perennial favorites slightly modified from year to year (sports themes, heart and lovers designs, slogans, and more). Remember to keep it clean, people! A vibrant display will significantly improve

your chances of catching that passerby's attention and converting it to a sale.

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

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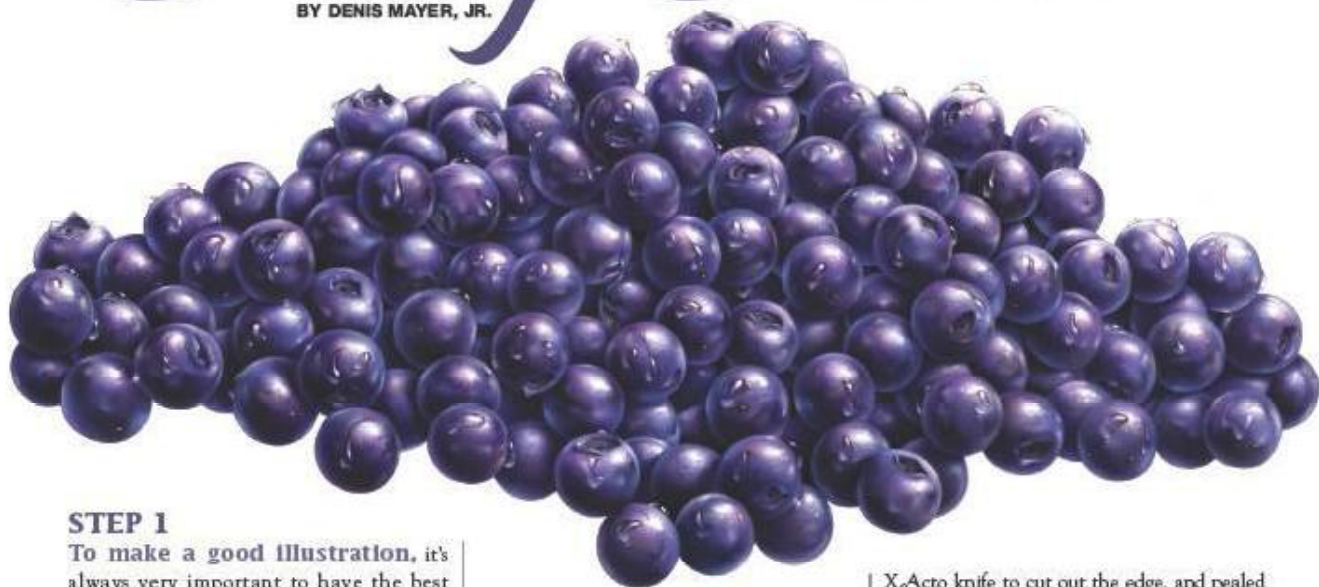
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The Berry Bunch

BY DENIS MAYER, JR.



STEP 1

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

STEP 2

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

STEP 3

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

STEP 4

Using a dark blue crayon (any cheap school crayon works) this time, I retraced the drawing. Simply use the color that matches your illustration. I masked the whole illustration with frisket, and used a swivel

X-Acto knife to cut out the edge, and peeled off the inside. This assures a clean, sharp edge in the painting. Then, I airbrushed the whole illustration with a transparent Purple Lake

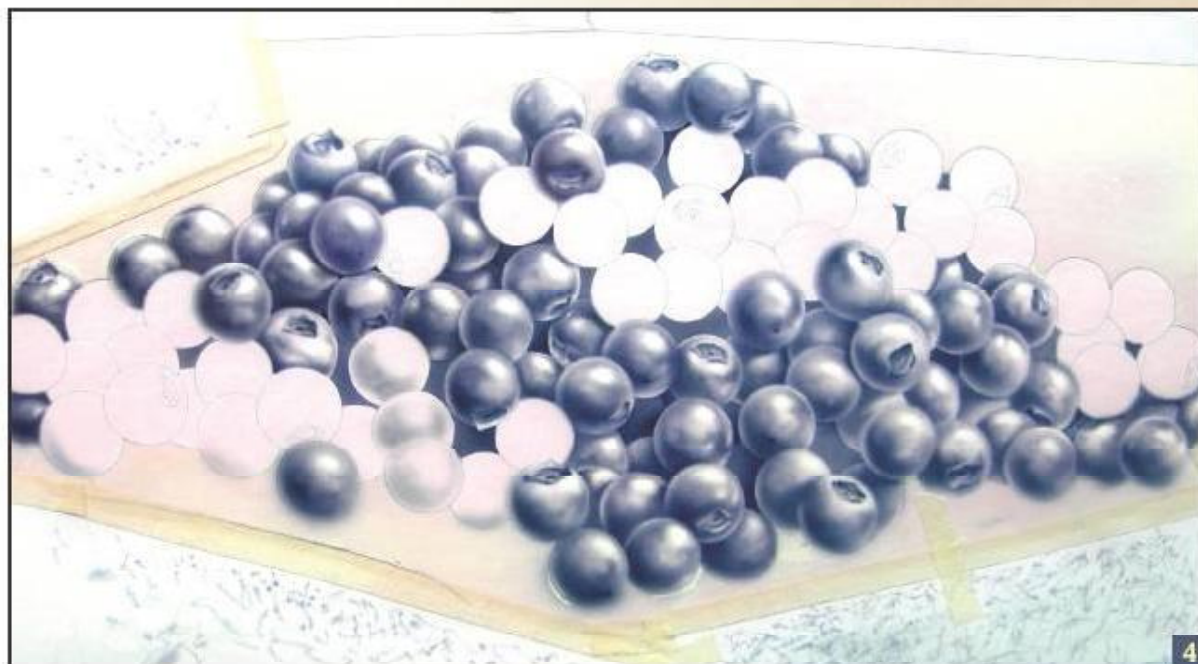
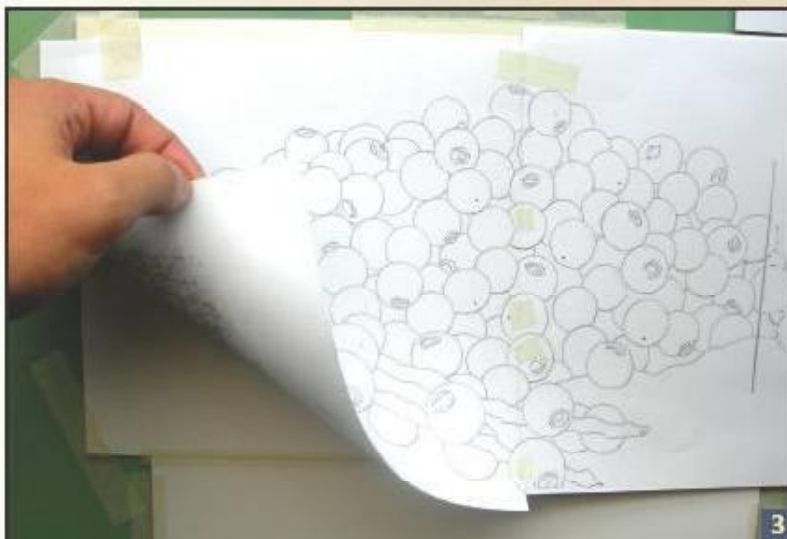


TEXTURE AIR

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

STEP 5

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



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

faster, but rather how to do the job right.

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



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

STEP 6

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



Artist Bio

Denis Mayer Jr. began developing his artistic talent at a young age. Learning from his dad in a commercial sign shop, he began painting lettering and signs. A notable visit to Charles Vinh's studio led him into the field of commercial art and the use of an airbrush. Since then, Denis has specialized in architectural rendering, commercial art, and wildlife paintings. His food illustrations are



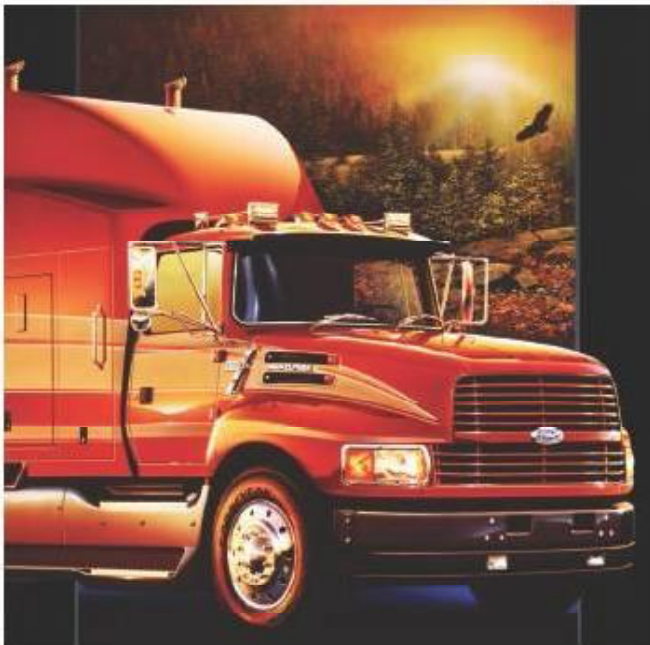
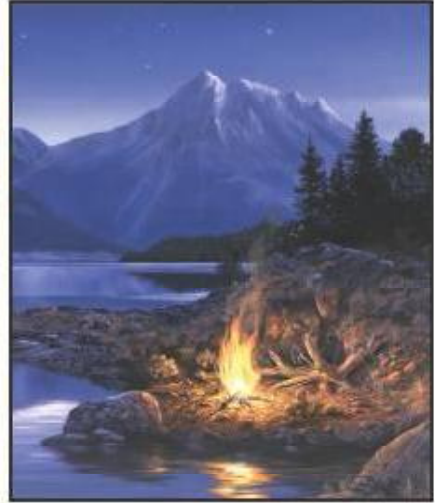
used widely across North America for packaging. He is a selection to the National Art Portfolio 2007, and his distinguished client list includes Hershey's, Roger's Chocolate, Intrawest, B.C. Growers, B.C. Cider, Telus, So-Good, Ford, Air Canada, Lowe's, and Brookside. Denis lives with his wife and three kids in Burnaby, British Columbia. You may see more of Denis's work at www.dmayer.com



TEXTURE AIR

58 AIRBRUSH ACTION | MARCH-APRIL 2008







COMPRESSOR KNOW-HOW

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INTRODUCTION

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

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

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

ASK AN EXPERT

So when I was assigned the task of making an introduction to *Airbrush Action's* annual compressor round-up, I obviously needed to talk with somebody a lot smarter than me. (On a number of counts.) New gear has come out in the 10-odd years since I bought a compressor. I called David Monnig, who runs Coast Airbrush. He has some opinions about brands that he sells that are reliable and have features that he considers to be great. He fixes compressors also, and he knows which models get heavy use but don't come back for repair or exchange. David's willing to talk to anyone that's

buying a compressor and give advice for the price of a phone call. His staff is tuned-in and can assist as well. Thanks for your help on this piece, Dave. His contact information is at the end of this article.

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

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

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

HOW DO I CHOOSE?

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

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

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

General note also here from your writer: A lot of us have a home-improvement-store compressor in the garage to fill the Hadey's tires and blow the dust off of stuff. It probably has a 30- or 80-gallon tank. The thing raises pure noise hell when it runs, and gets hot. These kinds of compressors are generally unsuitable for powering your high-end paint projects, because of well, the ruckus, but more importantly, the heat from the simple diaphragm motor. Moisture condenses in the tank and the lines. Then, if you use an HVLP gun, these compressors usually run constantly, compounding your problems. So think about not using one as your home spraybooth air source, even

with moisture traps and line filters. I know we'll get a million emails from people who do, but just use your head, and it might be better to use your utility compressor for blowing primer on drywall and so on.

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

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

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

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

SMALL DIAPHRAGM (HOBBYIST) MODELS

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

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

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



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COMPRESSOR TYPE	Silent	Silent	Diast-Piston	Diast-Piston	Diast-Piston	Piston	Piston	Piston	Piston
WEIGHT	76 lbs.	56 lbs.	27.5 lbs.	17.5 lbs.	26.5 lbs.	6.3 lbs.	8.4 lbs.	14 lbs.	8.4 lbs.
SIZE (INCHES)	10x14x20	10x14x19	17.5x7.7x15.0	10.5x12x0	13x0.7	6x0.6	7.6x7.5x0.7	20.5x9.1x5.5	7.0x7.5x0.7
MAXIMUM PRESSURE	114 psi	114 psi	70psi	70psi	70psi	30psi	40psi	40psi	40psi
AIR FLOW @ 20 PSI	2.25 cfm	2.15 cfm	1.15 cfm	1.15 cfm	1.2 cfm	.33 cfm	.94 cfm	.84 cfm	.84 cfm
HORSEPOWER	5/8 hp	1/2 hp	1.6 hp	1.6 hp	1/8 hp	1/10 hp	1/8 hp	1/8 hp	1/8 hp
NUMBER OF AIRBRUSHES	4	3	2	2	2	1	1	1	1
NOISE LEVEL	50 db	47 db	55 db	55 db	55 db	40 db	50 db	50 db	50 db
VIBRATION LEVEL	Low	Low	Low	Low	Low	Low	Low	Low	Low
TANK CAPACITY	4 gal	1.5 gal.	.8 Gal		1.5 gal.				
HOURS OF SERVICE	5,000	5,000	5,000	5,000	5,000	500	5,000	1,000	5,000
REPLACEABLE INTAKE FILTER	●	●	●	●	●	N/A	●	●	●
OILLESS			●	●	●	●	●	●	●
COOLING SYSTEM	●	●	Fan	Fan	Fan	N/A	Fan	N/A	Fan
ON/OFF SWITCH	●	●	●	●	●	●	●	●	●
AUTOMATIC SHUTOFF	●	●	●	●	●	N/A	●	●	●
AIR REGULATOR	●	●	●	●	●	●	●	●	●
MOISTURE TRAP	●	●	●	●	●	●	●	●	●
BLEEDER VALVE	●	●	●	●	●	●	●	●	●
UL-LISTED (OR EQUIVALENT)		●	●	●	●	●	●	●	●
WARRANTY	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.	12 mos.
SUGGESTED RETAIL PRICE	\$2,800	\$1,290	\$675	\$440	\$575	\$180	\$230	\$410	\$280

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

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

"SILENT," AUTOMATIC SHUT-OFF COMPRESSORS

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

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

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

David Monnig has a point regarding this phenomenon and some of his compressor models. "Interestingly, the Power Jet Pro is larger but runs a little warmer filling the larger air tank. This can

attract moisture that must be filtered out, so the advantage in capacity can be cancelled out by the moisture issue."

WET, SOGGY STUFF IN THE MIDDLE OF THE NIGHT

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

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



SILENTAIRE

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	DR 150	DR 300	DR 500	ECO 20	Scorpion I	Scorpion II	Scorpion I-C	Scorpion II-TT	SIL-AIR 50-6	SIL-AIR 50-9-D	SIL-AIR 50-15	* SIL-AIR 50-24-T TERRY HILL PRO
8614 Veterans Memorial Drive Houston, Texas 77068 (800) 872-7668 Fax: (832) 327-0668 silentaire@silentaire.com www.silentaire.com												
COMPRESSOR TYPE	3 Beut	3 Beut	3 Beut	3 Beut	Piston	Piston	Piston	Piston	3 Beut	3 Beut	3 Beut	3 Beut
WEIGHT	40 lbs.	44 lbs.	52 lbs.		7.7 lbs.	11 lbs.	14 lbs.	17 lbs.			58 lbs.	72 lbs.
SIZE (INCHES)	8x18x18	8x18x18	8x18x18	14x8x12.5	18.4x5.5x7	11.8x5.5x7	12x8x8	11x12x8	14x14x16	17x8x17.7	15x15x21	26x18x16
MAXIMUM PRESSURE	114 psi	114 psi	114 psi	86 psi	30 psi	55 psi	40 psi	50 psi	114 psi	114 psi	115 psi	120 psi
AIR FLOW @ 20 PSI	.7 cfm	1.0 cfm	2.0 cfm	.61 cfm			30 psi	40 psi	1.8 cfm	1.8 cfm	2.0 cfm	2.15 cfm
HORSEPOWER	1/8 hp	1/8 hp	1/2 hp	1/8 hp	1/8 hp	1/4 hp	1/8 hp	1/8 hp	1/2 hp	1/2 hp	1/2 hp	1/2 hp
NUMBER OF AIRBRUSHES	1	2 (Max.)	3 (Max.)	2	1	2	1	2	4	4	1 (1-air) 5 (Max.)	1 (1-air) 7 (Max.)
NOISE LEVEL	30 db	30 db	30 db	30 db	28 db	30 db	30 db	30 db	40 db	40 db	40 db	40 db
VIBRATION LEVEL	Low	Low	Low	N/A	None	None	None	None	N/A	N/A	Low	Low
TANK CAPACITY	1 gal.	1 gal.	1 gal.	25 gal.			None	1/2 gal.	1.5 gal.	2.25 gal.	4.0 gal.	6 gal.
HOURS OF SERVICE	5,000	5,000	5,000	5,800	2,000	2,000	2,000	2,000	5,000	5,000	5,000	5,000
REPLACEABLE INTAKE FILTER	•	•	•	•	•	•	•	•	•	•	•	•
OILLESS					•	•	•	•				
COOLING SYSTEM				•					•	•		•
ON/OFF SWITCH	•	•	•	•	•	•	•	•	•	•	•	•
AUTOMATIC SHUTOFF	•	•	•	•	•	•	•	•	•	•	•	•
AIR REGULATOR	•	•	•	•			•	•	•	•	•	•
MOISTURE TRAP	•	•	•	•	•	•	•	•	•	•	•	•
BLEEDER VALVE							•	•				
UL-LISTED (OR EQUIVALENT)	•	•	•	•					•	•	•	•
WARRANTY	12 mos.	12 mos.	12 mos.	12 mos.	6 mos.	6 mos.	6 mos.	6 mos.	12 mos.	12 mos.	12 mos.	12 mos.
SUGGESTED RETAIL PRICE	\$74	\$1,024	\$1,175	\$740	\$215	\$388	\$288	\$404	\$1,384	\$1,525	\$1,447	\$1,888

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

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

OTHER COMMON MALFUNCTIONS AND BASIC TROUBLESHOOTING

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

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

Compressor motors, and compressor electrical

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

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

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

tank connections, or a faulty valve is routing air back around the jacket of the tank or elsewhere.

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

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

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

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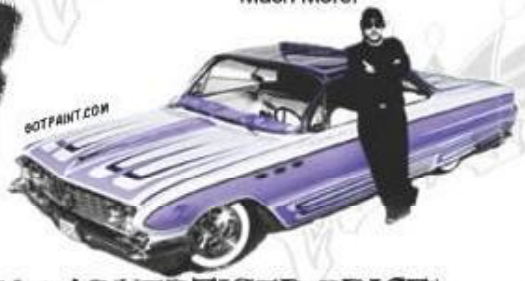
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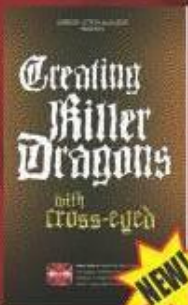
MICRO AIRBRUSHING
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 Airbrush in the smallest possible scale, including the painting of 23 skulls the size of a dime! The ability to micro airbrush is important for achieving great detail in photography, small-scale hobby applications, micro-scale embedded images into your artwork, and sharpened embossed airbrush skills.
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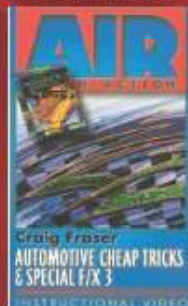
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CRAIG FRASER
 Learn all the top pro tricks to help you get the job done more quickly, easily, and efficiently, including plastering, surface preparation, masking, freckle techniques, and more!
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 Craig Fraser shows you step-by-step how to create a complete hot-selling automotive custom graphic using his top tricks & techniques. Cheap Tricks 3 is designed for intermediate and advanced airbrush users.
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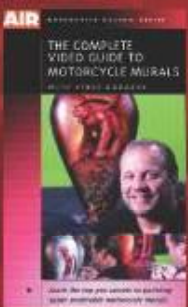
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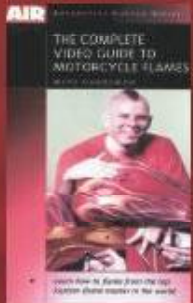
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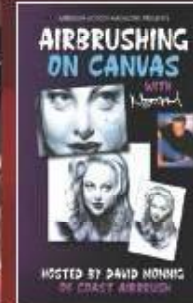
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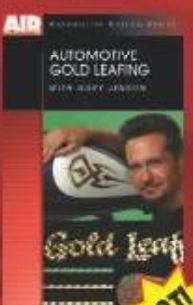
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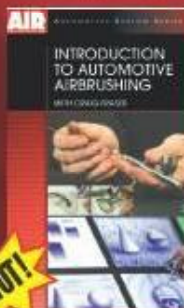
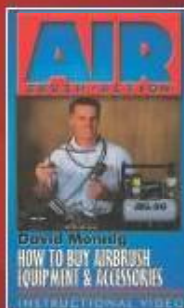
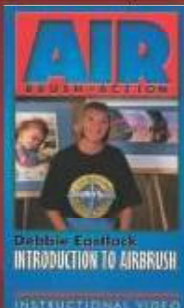
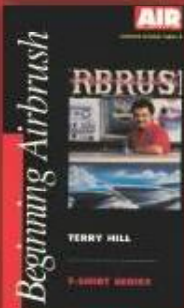


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WIZARD'S PINSTRIPING BOOTCAMP
 SEE PAGE 82 FOR COMPLETE DETAILS.

AIR
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BETWEEN THE LINES

Augie's LUCKY 13

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

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

Part 2

By Augie Saccoccio
Photography by Jeanice Flueckiger

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

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

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

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

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

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

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

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



20



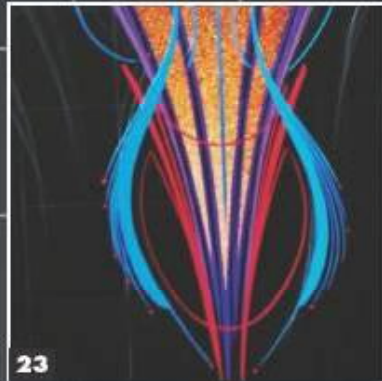
21A



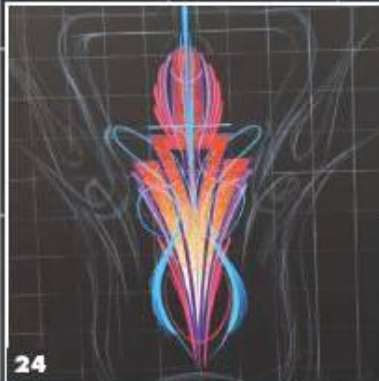
21B



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24



25



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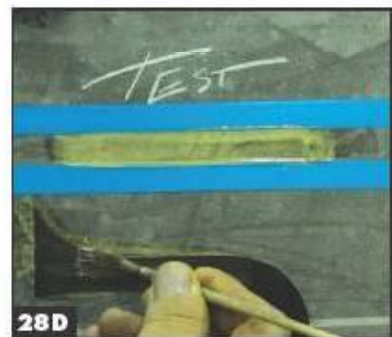
28A



28B



28C



28D

airbrush for highlights and shadows later.

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

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

28A. Gold size application. DO NOT shake the can of size to mix it or it will create a large amount of air bubbles that are difficult to remove during the application. If you accidentally do this, strain the size through

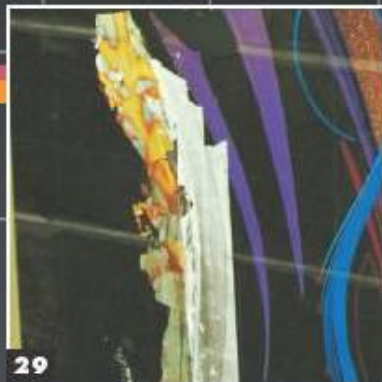
multiple layers of fine nylon. Pour slowly. No reduction is necessary.

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

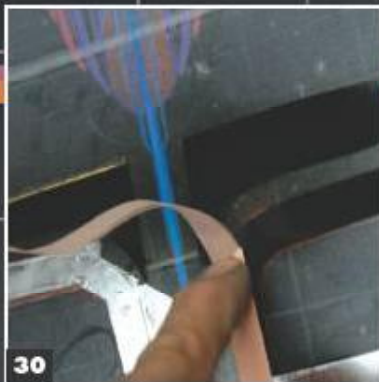
28C. Mix your size slowly with a hobby stick, and then add a little One Shot Chrome Yellow (one drop to half a cup) to the size to “milk it up” to allow you to see the size when it's applied to the surface. Clean and tack, and then apply one even coat of size. Then, smooth out the size with your brush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

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

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



29



30



31



32



33



34

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

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

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

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

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

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

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

35B. Then, use your brush to clean up any loose edges of the leaf by twirling the brush slowly. You can use an air blower with low

pressure to help in the clean-up process, but be sure to keep your distance or too much pressure will remove leaf work.

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

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

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



35A



35B



36



37



38



39A



39B



40



41A

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

39A. After cleaning off the Stabilo grid lines with 409, I mixed HOK violet intensifier with SG 100 (reduced a little more than normal for use in an airbrush) and softened the edges of the tribal flames. Transparent kandy over black cast no overspray of visible color.

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

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

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

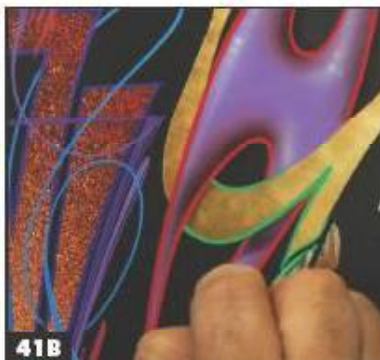
41B. With a cut #1 Mack quill, I added the mint green to the tight areas.

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

line tape, and added paper to bridge and protect the surrounding areas.

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

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



41B



42



43



44



45



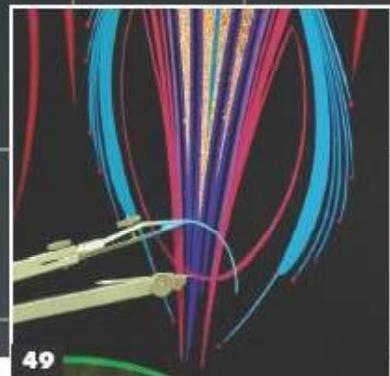
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48



49

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

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

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

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

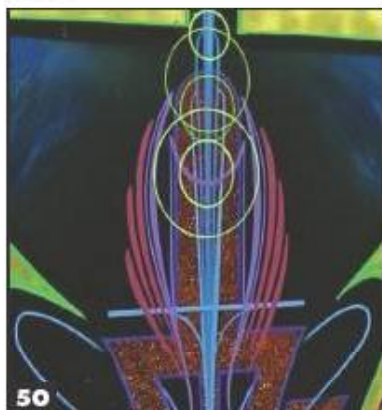
48. With a mix of blue and a little white, I used the fan technique again. Then, I employed HOK burble and oriental blue and darkened the edges to soften them up. Notice my screw up on the variegated gold leaf. It's an easy fix.

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

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

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

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



50



51



FINAL

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KUSTOM CROSSWORD ANSWER KEY FROM PAGE 14

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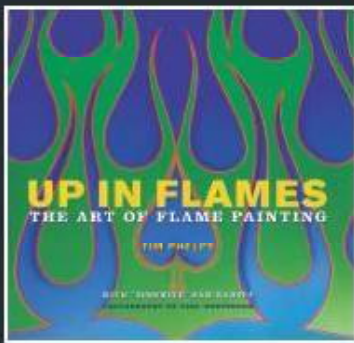
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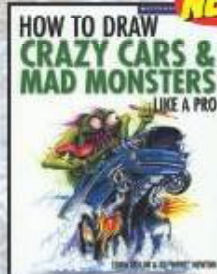
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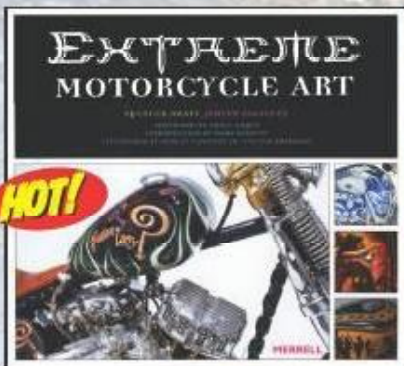
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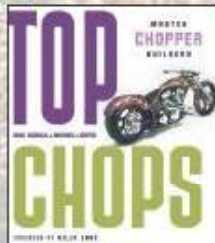
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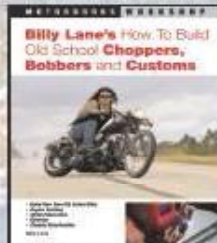
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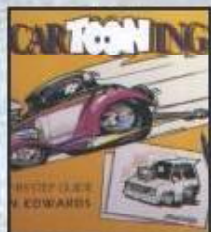
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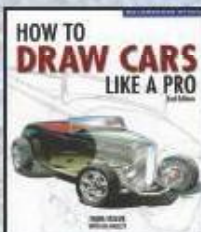
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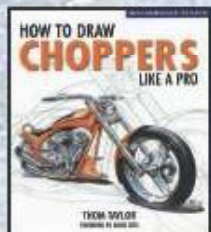
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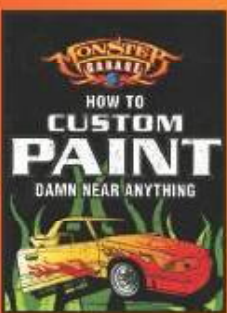
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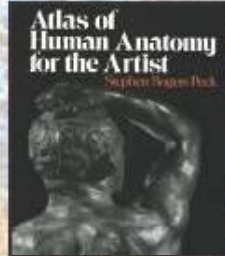
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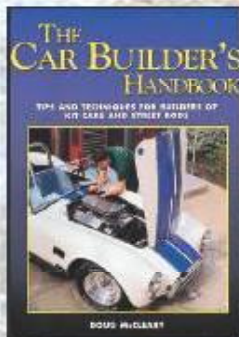
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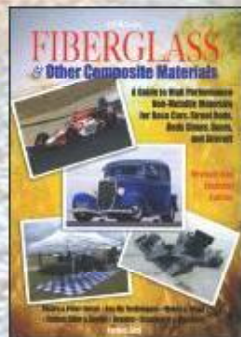
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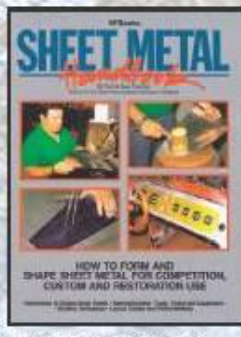
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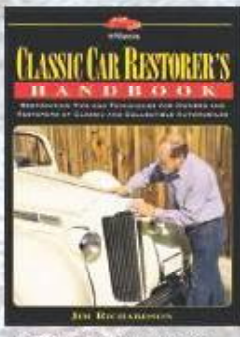
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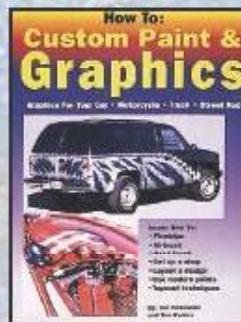
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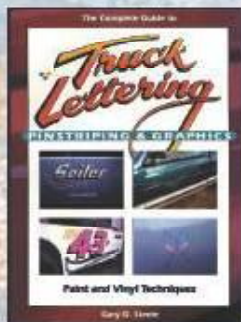
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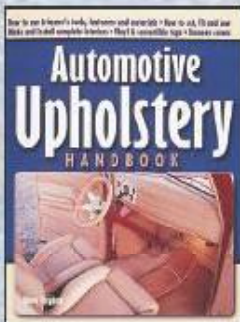
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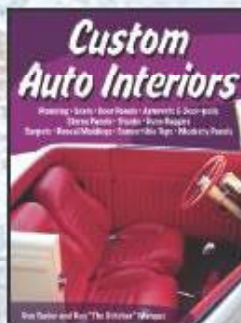
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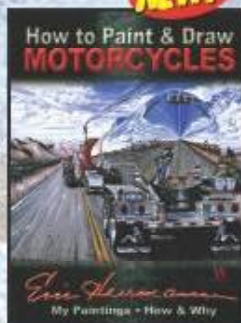
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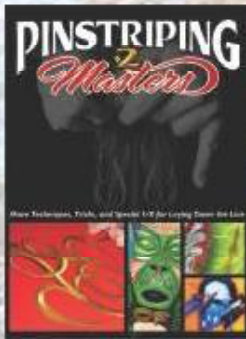


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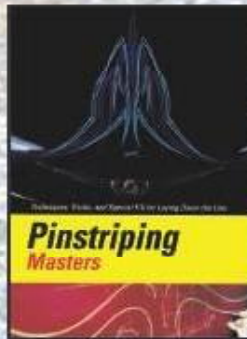


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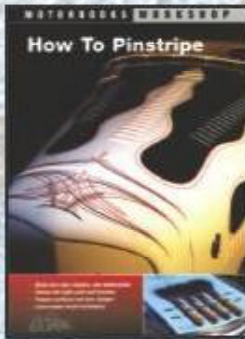
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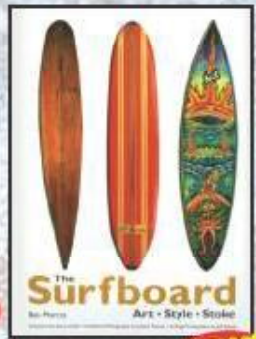
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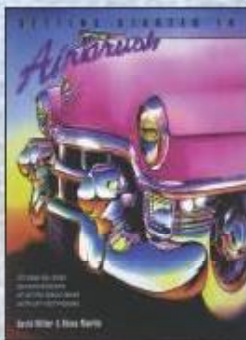
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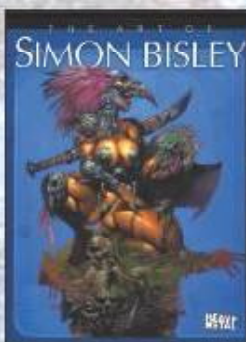
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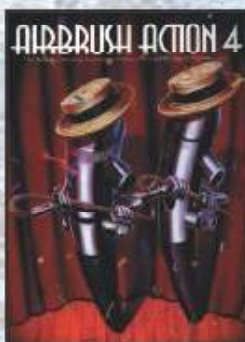
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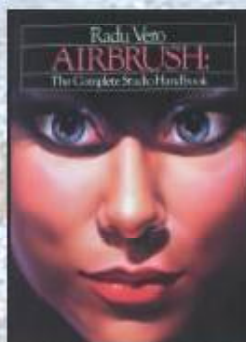
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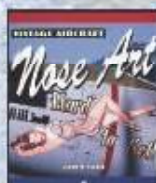
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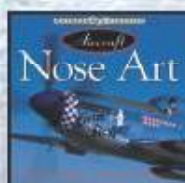
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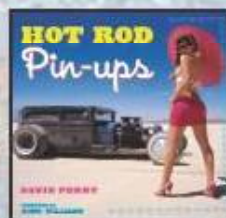
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