



AIRBRUSH BASIC'S FOR THOSE NEW TO AIRBRUSHING

ISSUE 0



BASIC LESSONS

AIRBRUSH EQUIPEMENT BASICS



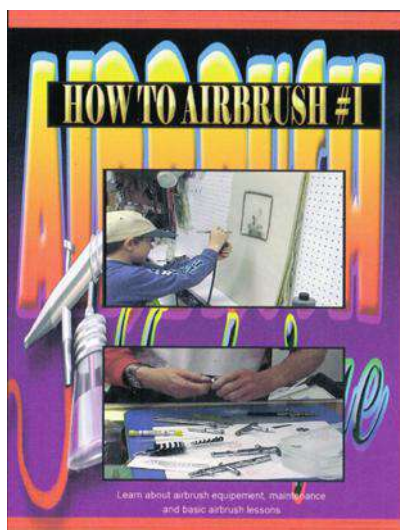
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Don Johnson

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From the editor

Welcome to Airbrush Technique Magazine issue #0 I hope you find this issue helpful in your quest to learn how to airbrush, kustom paint. For those that are new to Airbrush Technique Magazine we are now in our fifth year of publication and growing faster than any other airbrush publication. Airbrush Technique Magazine is published in both a printed format and digital format magazine.

With Airbrush Technique Magazine issue #0 we start with the very basic's of airbrushing covering both basic airbrush lessons and equipment/supply information. By covering the basics of airbrushing, custom painting here in issue 0 we believe you will be better prepared to make use of the more advanced techniques published in Airbrush Technique Magazine regular issues.

One thing I believe you will find refreshing is the lack of advertising in Airbrush Technique Magazine compared to other airbrush publications, which are overwhelmingly full of advertising content. Our goal is to overwhelm you with information you can put to use to improve your airbrush; custom painting skills and knowledge not beat you over the head with pages full of advertising.

The articles in our magazine cover topics for those who airbrush as a hobby and pros alike. Auto Art, T Shirt, helmets, illustrations, canvas, fine art, body art and more you'll find each issue of Airbrush Technique Magazine to have a nice balance of articles covering most surfaces. The publishers of Airbrush Technique Magazine airbrush, custom paint for a living; we are passionate about what we do and I believe you will find that reflected in the articles we publish in our magazine.

Some of the articles found here in issue #0 are reprinted from the web sites where we publish free basic airbrush and custom painting information, www.howtoairbrush.com, www.howtocustompaint.com. We will continue to update those web sites with new information; lessons so please check those web sites often.

I hope you find this issue helpful.

It's just paint, relax and have fun.

Don Johnson

Editor Airbrush Technique Magazine

Yes you can learn how to airbrush

By Don Johnson

"I can't even draw a straight line"

"I'm just not very good when it comes to art, I'm no artist."

"I can't learn how to airbrush, I'm just not artistic."

"I never could draw"

Above are just a few of the statements I've heard over the years when talking to people about learning how to airbrush. I also had a lot of the same kind of sediments creep into my head years ago when I was first contemplating learning how to airbrush. Had I listened to myself saying those same kind of things years ago I would not be doing what I love to do now "Airbrushing" If you like you can view some of my artwork on www.airbrushgallery.com and www.airbrushairhead.com. I hope you will stop coming up with excuses like above and pick up an airbrush and give airbrushing a try; with a little coaching, support I know you can learn. After all I taught myself to use an airbrush and if I can do it you certainly can. It's just paint if you make a mistake so what you simply start over or better yet figure out how to turn a mistake into a positive move. Don't pressure yourself too much NO ONE was born knowing how to airbrush it's a learning experience, relax and enjoy it, have fun. Pictured below is my son Cody when he was 8 years old airbrushing in the T Shirt shop I had back then. You are never too young or old to start learning how to airbrush.



But I Can't Draw!!

There are tools you can make use of to over come the "I can't draw" excuse, art projector, light boxes, stencils, templates are some of the most commonly used artist tools. Start out using these tools and before you know it you won't need to use them. Drawing is learning to look at an objects proportions and how its proportions relate to surrounding objects, perspective in other words. How large an eye is in relationship to the nose; where objects line up in relationship to each other.

Or it could be a car door and the edge of a windshield on a car. Using a art projector will help you understand these relationships while you practice both airbrushing and drawing. It's just a matter of learning, practicing the basic skills until you gain confidence in your airbrushing and drawing skills.



Pictured above are two examples of art projectors made by Artograph, prices on these type of art projectors range from \$100.00 to several hundred dollars.



Using a art projector is fairly straight forward and easy; in the model by Artograph above you place your photograph or drawing on the projector. Project your image onto the drawing surface, trace you're out line onto your drawing surface, refine the line drawing and your pretty much ready to airbrush the design. Using a art projector to lay a design out is a technique used by many of the well know airbrush artist so don't sell using this tool out as cheating, it's just another tool many artist use.



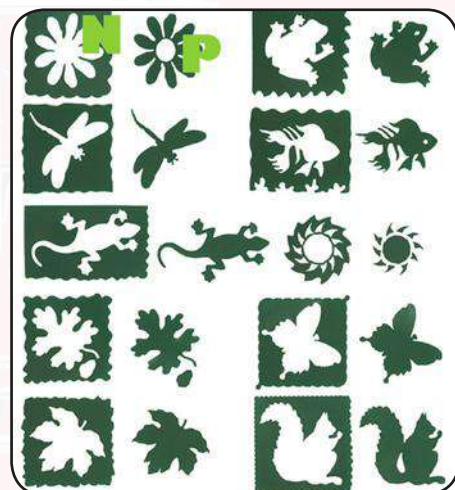
Using a light box to backlight your photographs, tracing is a great tool to help you refine your design into a line drawing. The light box pictured above is made by Artograph, you can check out all Artograph products on their web site www.artograph.com

STENCILS, TEMPLATES

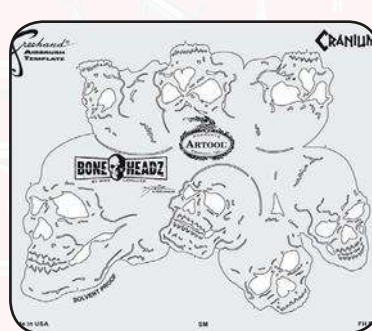
Now that we have the "I can't Draw" excuse covered lets move onto some other tools to help you down the road of learning how to airbrush, stencils and templates. In this section we will just touch on using these tools from a beginners prospective and delve deeper into these tools later in issue 0.



One of most common stencils you've most likely come across is a simple lettering stencil. The kind of stencil you would buy to spray paint your address on your mailbox or to use in making a school project. Chances are very good at one time or another you've used these kinds of stencils so you are familiar with stencils already.



Decorative stencils like those pictured above can be purchased at any hobby/art store and are great for use in airbrush projects. The stencil need not be marketed specifically for airbrushing to be useful in your airbrush projects so look in other departments at your local hobby/art store for stencils. The only requirement would be if you're using solvent type automotive paint in your airbrush project that the stencil be solvent proof.



Pictured above are airbrush templates by Artool, there are thousands of styles of these type templates manufacture by several companies marketed for the purpose of airbrushing, custom painting. Any of the On Line airbrush retailers should have a great assortment of these to choose from.

Airbrush Equipment

And what you might want to consider before purchasing.

One of the reason's I started the web site Howtoairbrush.com over ten years ago is to try and help those new to airbrushing make their first experiences airbrushing a fun and positive experience. Far too often people interested in trying to learn how to airbrush buy equipment that does more to hamper their efforts to learn how to airbrush than help. They buy the wrong equipment; try airbrushing with it and have a horrible experience. That equipment gets thrown in a closet and they give up on learning how to airbrush; the whole art form loses when this happens.

With a little of research you can make purchasing your first airbrush and compressor a positive experience and end up with equipment that will serve you well for years. To jump right in a buy the cheapest equipment you can find might well end up ruining your first experiences airbrushing.

First off what is it you want to airbrush? That will determine what equipment will be required to accomplish what you wish to create. Every reputable airbrush manufacture publishes suggested uses for every airbrush they market; that information should be posted with the airbrush listing. A good quality airbrush is going to cost you any where from \$60.00 to \$140.00; a good compressor several hundred dollars.

Purchasing airbrush equipment is like purchasing any tool it always pays in the long run to invest in quality equipment from the start. Doing business with a retailer that is in it for the long haul rather than some person on an auction web site generally will generate better results for you.

Saving money by buying used equipment is certainly an option that you should look at to save money just take into account the cost of a new nozzle and needle to ensure the airbrush functions at its best, as it was designed to do.

Buy a good quality airbrush and it will make learning a much more enjoyable experience and take the hassle you'll encounter with an airbrush made from inferior materials out of the equation. With a quality airbrush the parts are made from better material under more quality control than an inexpensive, cheap airbrush. Let's take the airbrush needle as an example you don't want to have to deal with a needle where the tip bends very easily it will make your learning experience a very tough one. No matter what you want to airbrush you'll need the following: airbrush, air hose from the airbrush to your air source, airbrush holder and of course paint. So how do you go about researching what will best fit your needs? Check out the airbrush product reviews on www.airbrush-technique.com; post on the forum and ask members for suggestions, feedback on products.

AIRBRUSHES

Basic airbrush information dealing with airbrushes made by the leading airbrush manufactures Badger, Paasche, Iwata, Grex, Harder Steenbeck. This is a very quick overview of the different types of airbrushes.

Airbrushes can be either internal or external mix, single action or double (dual) action.

SOME AIRBRUSH DEFINITIONS

EXTERNAL MIX - Combine air and paint after they exit the tip of the airbrush. Paint volume is controlled by a knob on the airbrush.

INTERNAL MIX - Combine air and paint inside the airbrush (tip actually).

ACTION - How the trigger is used to control the airbrush functions which affect the spray pattern of the airbrush.



SINGLE ACTION

Pushing down on the trigger gives you both paint and air. To stop paint being applied (flowing) just let up on the trigger. Amount of paint applied is controlled by a separate knob (pictured below). Single action airbrushes operates much the same as a can of spray paint but with the added ability of being able to adjust the amount of paint applied and the air pressure. To control the amount of paint the single action airbrush will apply when you push down on the trigger you would adjust the paint volume adjustment knob. Turning the knob clock wise decreases paint flow and turning it counter clockwise increases paint flow. Which means during the painting process to adjust paint flow you must stop and adjust the paint volume knob to increase or decrease paint flow. Very slow process painting anything in this manner, very limiting.

The air hose would just screw onto the post marked air hose connection in the picture below. The other end of the air hose screws onto the compressor.

DOUBLE ACTION

Pushing down on the trigger gives you air, pulling back on the trigger gives you paint. The amount of air used should be controlled at your compressor setting not by feathering the amount of pressure you apply by pressing down on the trigger. Amount of paint applied is determined by how far back you pull the trigger.[pictured below] This gives you ability to paint non stop and increase or decrease paint flow simply by how much you pull the trigger back or push it forward. Giving you much more control during the painting process than the single action airbrush. Double action or dual action is great for applications where constant adjustments of spray widths and volume are required. The spray pattern as with a single action airbrush is determined by how far from the painting surface you are. The closer you are the smaller the spray pattern the further away you are from the painting surface the larger the spray pattern will be.



Siphon Feed - The advantage of this style airbrush is the ability to use many different size color cups and bottles and to change colors quickly. Nozzle sizes range from 0.1 to 0.5mm. Pictured above an example of a Siphon Feed airbrush the Grex XB.



Side Feed- The advantage of this style airbrush is the color cup attached to the side will rotate 360 degrees giving you the ability to work at just about any angle or even over head. Nozzle sizes range from 0.10 to 0.35mm. Pictured above an example of a Side Feed airbrush the Grex XS.

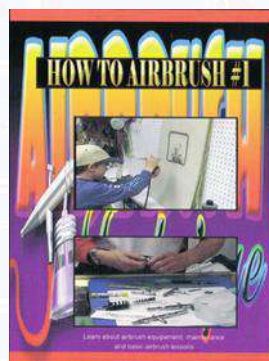
Airbrush Styles

There are three different style airbrushes available. Gravity feed, siphon feed and side feed. Most airbrush manufactures will list best use for each style they sell so be sure to take note of that information before you purchasing the airbrush.



Gravity feed - The most detail oriented airbrush style available. As the paint is stored directly above the airbrush nozzle, needle and it is gravity that draws the paint to the needle, nozzle this style airbrush the most consistent and responsive style airbrush. Nozzle size range from 0.10 to 0.35 mm. Pictured above a Grex XN airbrush.

How To Airbrush #1 DVD \$39.95



How To Airbrush #1 the DVD is 45 minutes in length and covers airbrush basic lessons, airbrush equipment, airbrush cleaning and maintenance. Everything you will need to know to get you off to a great start in the world of airbrushing.

Paypal, Visa, Master Card accepted via secure server on the magazine web site.

www.airbrushtechniquemagazine.com

AIR SOURCES

Paint is propelled through and out the airbrush tip in a controlled manner by compressed air. The higher the viscosity of the paint [the thicker the paint] the higher PSI will be required to get the job done. An illustration type airbrush paint like Doc PH Martins or Golden Airbrush Colors both of which we would call low viscosity paints would require 10 to 30 PSI with a 0.18 to 0.35 nozzle/needle to give you good results. Where as Createx textile paint being higher viscosity paint would require 40 to 60 PSI to give you good results.

Any compressor or CO2 tank will work for airbrushing. Pictured below is the typical set up for compressor and airbrush. (picture provided by KB Kustoms, thanks Kevin).



AIR SOURCE OPTIONS

CANNED AIR (Propellants) – Most expensive type of air source and not very effective. I do not recommend buying this as it will not give you a good feel for what airbrushing is all about.

ELECTRIC COMPRESSORS – Come in all shapes and sizes. Please research what will be required as far as PSI for the type of airbrushing you will be doing. Will you be using high viscosity paint for airbrushing t-shirts or will you be doing illustrations with low viscosity paint? These are some of the things you should consider before buying a compressor.

Electric compressors can be piston driven or diaphragm, oil lubricated or non-oil lubricated, have a air storage tank or none. I suggest staying away from diaphragm type compressors for anything other than using very low viscosity type airbrush paints.



Two small airbrush compressors

Diaphragm Compressors - Very inexpensive type compressor. For about the same amount of money these days you can buy an oil less mini piston compressor like the Phantom 100, a much better deal for the money. Diaphragm compressors use a reciprocating diaphragm to pump air to your airbrush. One of the big draw backs to this type of compressor is the pulsing effect created by these types of compressors. One airbrush at a time can be used.

Piston Driven Compressors - Pretty simple an electric motor turns a piston that pumps air usually into a storage tank than to the airbrush. With a large enough storage tank several airbrushes can generally be used at one time. Well suited in most cases for spraying high viscosity type paints. These compressors are often pretty loud so try and hear it run before you buy one. There are silent compressors made for airbrushing but are general much more expensive than a compressor like you can buy at Home Depot, hard ware stores.

Air pressure regulators, moisture traps/filters should be used on any type compressor used for airbrushing. An air pressure regulator controls the air pressure at which the paint is sprayed. Moisture trap/filter captures the moisture created by the flow of the hot air cooling in the air storage tank or airbrush hose. For oil lubricated compressors a oil filter should be used to capture any oil from the compressor before it gets into your airbrush.

COMPRESSED CO2 TANKS - Perfect for airbrushing in many cases if the size of your projects are not huge. No need for a moisture trap or oil filter are needed for CO2, just a regulator. For a regulator you should use a welding type regulator which screws on top of the tank.

Air Lines / Hoses– The best kind is rubber covered by braided nylon which generally comes in 10 ft. lengths. The compressor end of the hose will screw right on to the out let side connection of your regulator.



Air Regulator

AIRBRUSH COMPRESSORS

Your airbrush doesn't know what where the air comes from so any compressor pretty much will work for airbrushing not only the ones marketed to the airbrushing community. The biggest factor is getting a compressor that will accomplish what you need it to; provide you with a steady, dry source of air at the correct PSI.

Several factors come into play when figuring out what PSI will be required to airbrush your chosen surface.

1) Type of paint you will be using. In very simple terms paint that is thinner requires less PSI to use than paint that is thick. The correct term is viscosity actually but we'll go with thin and thick. An example of thin paint would be Comart, DR PH martins, Golden Airbrush Colors, House of Kolor. These require less PSI to be used properly in your airbrush; 10 to 20 PSI generally speaking. Examples of thick paint might be Createx, textile airbrush colors, Auto Air. These require a higher PSI to be used properly in your airbrush; generally speaking 40 PSI to 60 PSI.

2) Type of airbrush you will be using. Airbrushes with floating nozzles, big needles like the Paasche VL will require more PSI than a small, screw in type nozzle like the Iwata HP-CH. Each type of airbrush has its use. Be aware thou that a Passche VL spraying textile colors would require a larger compressor than say a Iwata HP-CH spraying Comart illustration paint.

Other considerations:

Is a noisy compressor acceptable to use in your case, would it hinder your ability to airbrush in other words. If you have a studio in your home or apartment a noisy compressor might not be the way to go. If you have a shop or studio outside your home, apartment a noisy compressor might work out well for you.

How much money do you have to spend is always part of the mix when purchasing art supplies, equipment. That's why it's so important to do your home work now before you make a buying decision, spend your money wisely.

Most compressors marketed toward the airbrush community are rated for specific use by the manufacture, be sure to read those recommendations before you purchase a compressor.



Airbrush Hose



Pictured above is a Paasche D500 airbrush compressor. This is oil-less diaphragm type compressor; this type compressor does not supply a good steady flow of air but rather a pulsing air flow. Use a gravity feed airbrush with very thin paint for best results with this type compressor.

SprintJet



This is oil less piston type airbrush compressor which is great for use with thin (low viscosity) type paints such as Comart, Golden Airbrush Colors and a fixed nozzle, gravity feed airbrush. This set up will not work well with say an airbrush like the Paasche VL and textile colors.

PowerJet



Here we have oil less piston type airbrush compressor with a metal case, a suite case style airbrush compressor. These are great for in home or apt. studios to be used with thin paints (low viscosity). Very quite running if that is one of your requirements you might want to give these style compressor a look.



Here we have a half horse power compressor that runs very quite made by Silent Air for the airbrushing market. This size compressor will do limited T Shirt production, provides the PSI required for using textile colors. It will not provide enough air for base coating or clear coating but would work great to the art work. Silent Air makes larger models which will provide enough air for base coating/clear coating.



Finally we have the type of compressor you buy at Home Depot, Lowes or Sears. These will work fine as long as you have a regulator and filter attached. The draw back is they are noisy and before you purchase one ask to hear it run so you know just how noisy they are. One good point is with a big air storage tank as pictured the compressor should not run often when using it for most airbrush applications.

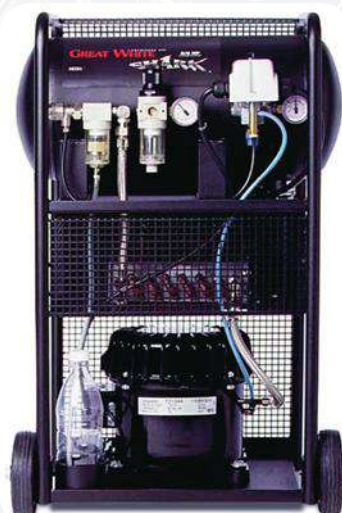
Airbrush Paint

Here is a brief run down on the different types of paints most commonly used in an airbrush. Most of the following can be purchased in most art stores, craft shops.

As you begin to learn "How To" airbrush its best to use a paint made specifically for airbrushing. A few good ones are DR PH Martins, Golden Airbrush Colors. The pigments in these colors are ground finer than those in craft paints allowing for easy use in an airbrush. Craft, textile paints are fine to use after you learn the basics but when first learning to airbrush using an airbrush ready paint like Golden Airbrush Colors will make the learning process much more enjoyable believe me.

Most of these paints fall into two categories either Transparent or Opaque. For learning purposes it really does not matter which you use; the best color to start out with is Black as it's very unforgiving.

Opaque - is defined as "not transmitting light" or "impenetrable to sight". In simple terms spraying an opaque color other another color the second color applied will cover the first color, not blend well. Opaque colors generally have more pigments in them than transparent colors making them more likely to clog up your airbrush and dry on the tip of the needle.



Pictured above is the Great White airbrush compressor which I personally used for years in my mall T Shirt shop. It will run two to three airbrushes at the same time using textile colors with very little problem. These type compressors use's a refrigerator type compressor and are very quite.

"The Great White is perfect for studio use or for production T-shirt and textile artists, and is powerful enough to drive small spray guns. It features superior moisture separation. A fan blows air across the head of the 5/8 hp motor, a radiator cools the air before it reaches the coalescent filter, and a large capacity 4-gallon air tank sits at the top of the unit, allowing moisture to drop out of the line before reaching the tank."

Transparent - is defined as "allowing light to pass through so that bodies can be distinctly seen" or "easily seen through" Transparent colors blend much easier to produce a new color. Yellow over red should give you an orange color for example.

AIRBRUSH PAINT LIST

WATER COLORS - As the name states these are water based colors well suited for use in an airbrush. Available in pre reduced form airbrush ready or in tubes. Water colors best reduced in most cases with distilled water and are very transparent type paint.

GOUACHE - All so sells under the name Tempera is also water based but with a white pigment added to make it more opaque. Because of the white pigment added you might find it a little harder to use in an airbrush than water colors. Gouache like water colors can be reduced with distilled water.

ACRYLICS - These come in both opaque and transparent colors. There are many manufactures but you will find it much easier to use these if you stick with a brand made for use in an airbrush. Usually can be thinned with water or if the manufacture makes a reducer that should be used. Acrylics can be cleaned up with water or a cleaning agent if the paint manufacture makes one. Long lasting on just about any surface, be sure to read the manufactures tech sheet on surface prep, best uses before you use them. As with the above Gouache do not allow these to dry in your airbrush, clean right after use. One category of Acrylic paints is textile paints made for use of course on textile products like T Shirts, jackets, sweat shirts. Most require heat setting to be permanent again please read the manufactures tech sheet as to use for best results.

OIL PAINTS - A solvent based paint can be thinned with turpentine, minerals spirits and cleaned up with same products. Oils can be either opaque or transparent depending on how much you thin them. Oil paints have a very slow drying time.

SIGN PAINTS - One Shot is one such product. Be very careful using these products, use in a well ventilated area, wear a mask. Again a solvent based product. There are other manufactures of these products. Care should be taken with these products to follow the manufactures tech sheets.

AUTOMOTIVE PAINT - like House of Kolor, PPG, and Dupont work very well thru an airbrush but for the purposes of learning how to airbrush they are not a good choice.



Example water based airbrush paint for metal, hard surfaces.

www.airbrushhowto.com



Example water based airbrush illustration paint.



www.airbrushhowto.com

Example water based airbrush textile ink.



Example water colors used in airbrush.



www.airbrushhowto.com

Example water based airbrush paint for crafts, textile paint.



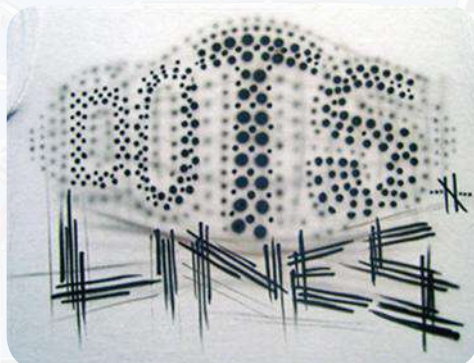
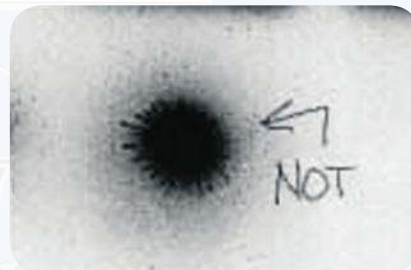
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Example water based airbrush illustration paint.

LEARNING HOW TO AIRBRUSH

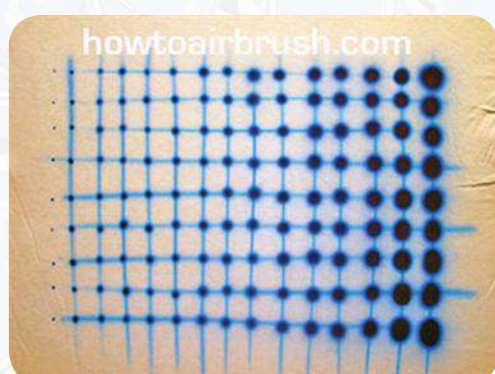
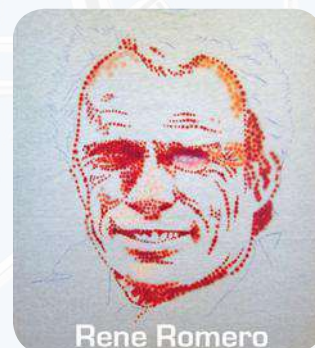
by Don Johnson
with art work by Rene Romero

No doubt you found your way here to this article because you are interested in learning how to airbrush, kustom paint. I hear most often from folks who are new to airbrushing or those who at some point bought airbrush equipment found it to frustrating trying to learn on their own and the equipment was stuffed into the closet. Either way I'm here to provide



you with a bit of guidance to finding your way thru what can be the maze of information about airbrushing. I'm sure I can get you up and airbrushing, kustom painting just like the thousands of others I have helped over the last fifteen plus years. No matter what it is you want to airbrush, kustom paint the steps you must go thru to learn how to use your airbrush are the same. No matter the type of paint you are using water based, solvent based, no matter the type of airbrush; single action or double action learning the basic fundamentals of how to get your airbrush and mind (creative side) in sync are the same. I'm not going to try and mislead you here learning the fundamentals can be a bit on the boring side but as I'm about to show you it's a chance to let your creative side take over. I have to give a big thank you to T Shirt guru Rene Romero for providing the images for this article. Rene is one of the best T Shirt airbrush artist on the planet in my book and I'm honored to have his help for this article. Other tutorials in this publication cover airbrush equipment and basic airbrush lessons #1 thru #6 so here I want to cover some examples of what could be referred to as the most basic of all airbrush strokes the dot. In lesson #1 will go thru in detail just how to go about getting your airbrush to create the basic airbrush strokes here I want to try and convey just how important they are and why you need to take the time to practice, learn them.

Pictured above you see a picture of airbrushed dots and lines; the one picture is of the simple dot done correctly the other picture is of course the dot not done correctly. In the bottom picture too much paint was applied causing the paint to spider web which is cool if that's the effect we where looking to create but in this case we where looking to make perfect dots. The dot as simple as it might look is the beginning of most of the basic airbrush strokes you'll need to learn in order to master the airbrush. If you where to magnify any airbrush painting you'd see it actually is made of thousands and thousands of tiny, tiny dots which are produced as the paint is atomized via your airbrush. For that matter if you where to magnify the dot you just airbrushed you'd see the same thing tiny, tiny dots of paint making up your dot. So as you can see the dot is fundamental in rendering any and all airbrush art work taking the time to learn how to create perfect dots is fundamental to your learning to unleash your creativity using your airbrush. When I asked Rene to provide you with an example of just how powerful the dot can be and how you can turn practicing airbrushing a simple dot into some fun check out what he came up with. I think you'll agree from the simple dot some very amazing art work can be created.



Basic Airbrush Info for Beginners

by JoAnne Kenne

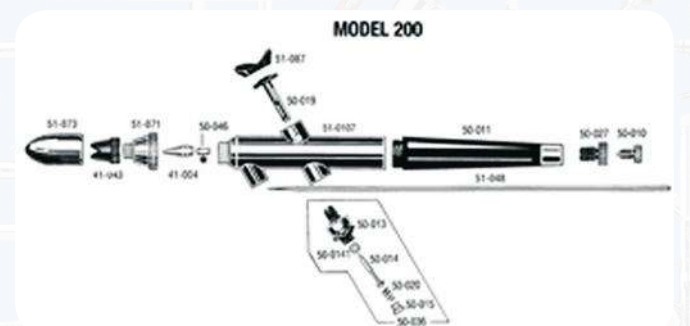
My name is JoAnne Kenne, also known as "heartless". I live and work in Central Wisconsin, USA. I started my airbrush journey in 2005, but don't get to play, spray as much as I would like.

Anyway, I hope to help with some of the more basic questions that a newcomer to airbrushing may have. First off, I want to say that the "Airbrush Products Reviews" section of airbrushtechnique.com can be very helpful in trying to decide what to get. There are many helpful reviews on everything from airbrushes to paint posted there.

The first and most common question is "What kind of airbrush do I get?" That is kind of like asking which do you prefer - Ford, Chevy, Dodge...you get the idea. What I can tell you is stay away from the cheap knock-off's - they are not well built and often chase off new airbrushers because they don't work well and the newbie thinks it is them, not the airbrush, that is the problem. Save your money, and a lot of headaches, and don't buy them.

Best advice I can give, is do your research and get the best airbrush that you can afford. Badger and Paasche both make very affordable brushes that are great for beginners.

Once you get your airbrush - take the time to become familiar with all of its parts by taking it apart and putting it back together again a few times. Having a parts diagram - a "blown apart" picture showing all the parts - is very helpful for this. You may get a parts diagram with your airbrush, but if not, they can usually be found online at the manufacturers website [some online retailers also have them available] Pay close attention to how everything fits together and be careful not to lose anything! There are little tiny parts in there! An example of a Parts Diagram for a Badger 200 Single Action. [I own one of these, which is why I have this particular diagram.]



Next question is usually "what kind of compressor should I get?" Again, kind of hard to say specifically, but "where" you will be painting can help you decide. If you are in an apartment, or going to be painting in a house where noise would be a factor, then you will probably want to get a "silent" type compressor. There are several brands on the market, or if you are the handy type, you could build one yourself (directions for this project can be found elsewhere).

If noise is not a big concern for you, a regular home garage type compressor works great. A compressor with an air storage tank is best; the compressor won't need to run as often. Whichever type of compressor you get, you will want to add a second moisture filter to the system. Compressing air creates heat, as the air cools, it condenses, or creates moisture, and that moisture needs to be removed before the air reaches the airbrush.

Yeah, yeah, I know, there is a moisture filter built right on to the compressor, right? Well, guess what, it is too close to the source of the heat to do any good at all. You need to give the air time, and distance, to cool off. Adding at least 8 feet of line and then a moisture trap will remove MUCH more moisture than the trap that is right on the compressor. You should be able to purchase a second moisture trap, filter from the same place you get the compressor. You may also need to purchase some additional fittings, adapters to get everything put together. Also, it is recommended to "seal" the threads on all fittings with either Teflon tape, or beeswax to prevent leaks - just be careful to not get it in the air passages.

Here is a picture of my "indoor" compressor with the second moisture trap installed. The coiled hose that runs between the compressor and the trap is about 8 feet long and came with the compressor.



A word or two about air pressure settings... Most "newbie's" make the mistake of not setting the pressure high enough because they are afraid of damaging their brush. A good place to start is a "working pressure" of around 35-40 psi. Working pressure is set by pressing the trigger of the airbrush and checking the pressure gauge on the compressor. Adjust the knob to get the pressure around the 35-40 psi mark while air is blowing thru the airbrush. You may need to adjust up or down from that point depending on what you are painting and the type of paint being used, but this is generally a good starting point.

Another question that comes up frequently is "What kind of paint?" Here again, it is more a matter of choice - and what you plan to paint on. There are two basic types - acrylic paints (water based), and solvent based paints (urethanes, or "uros"). For most projects there is an acrylic paint available that will do the job, and for a beginner - acrylics are probably the best way to go.

That being said, for the beginner needing a cheap "practice paint" there are a couple of very economical options. One is food coloring & water - super cheap and easy to get. The other is "India Ink" - not quite as cheap as food coloring, but still very reasonable. It also has a little more "substance" to it than food coloring, water, making it a very good choice for practicing with - a bit more like "real" paint.

Don't go buying the cheap craft paints at Wal-Mart or Hobby Lobby and think they will work in your airbrush - they don't work very well at all. The pigment in these paints is not ground fine enough for airbrush use, even when thinned down, and will cause you more frustration than anything. Save your money and get paints that are intended for airbrush use, there are plenty of them out there. Figure out what you want to be painting on - T-shirts, autos, motorcycles, fine art (canvas or illustration board) and purchase the appropriate type of paint for that surface.

A few other tips... Where ever you plan on painting, take the time to protect the walls and floor against paint spills and overspray if needed - and take my word for it - there will be spills and overspray! A basement or garage it may not be needed, but a spare bedroom - you may want to use a drop cloth or two.

Keep your painting area well ventilated - we want you to stay healthy! An open window with a box fan blowing out will help keep the air clear. Get a good respirator - a cheap dust mask is NOT enough!! Breathing paint fumes and overspray is not a good thing! Again, we want you to stay healthy!!

And most of all - Have FUN!! Sure, practicing the basics is important, but you can have fun with those basic strokes, too!

Jill of all trades, mistress of none

SO YOU THINK YOU WANT TO USE AN AIRBRUSH

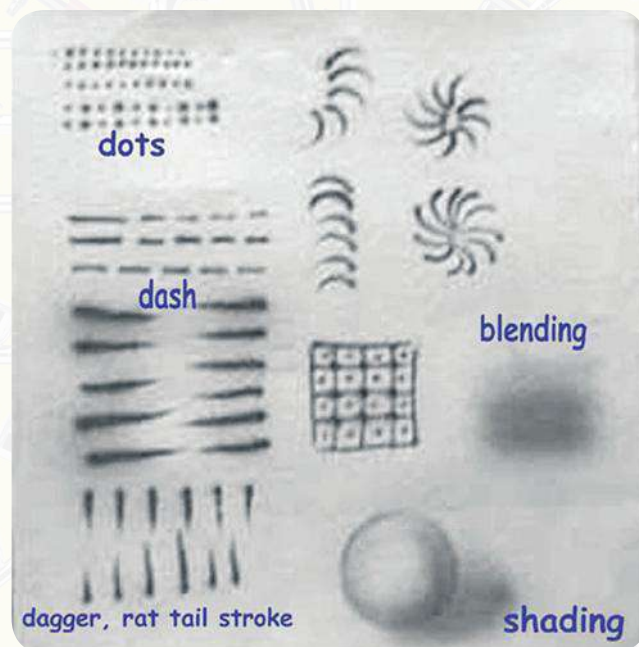
by Cher Pearson

Airbrushing can be a most rewarding and pleasurable art form. It can also be the most aggravating, irritating thing you will ever attempt. The desire to work with the airbrush is only the first step. The airbrush is a tool, as with any other tool, learning its limits should be a part of your basic lesson plan. Many people see an artist producing T-shirts or other art work and think, hey that looks easy, forgetting or not realizing that the artist has a lot of time and money mastering his or her airbrush technique. If you do not wish to put in the time and effort with the airbrush you will most likely give up. However, with practice and time you can produce some really great art. Once you have decided you would like to dive into airbrushing you will need a few tools to start with. I am not going to get into the types and styles of airbrushes, compressors or paint. I am only going to give you a general list of items that you will need to get started. You will need: Airbrush, air source with pressure gauge/filter, paper towels or Pellon, some paint to start out with (paint, ink etc.). For the time being that is all you need. No one has to go out and buy thousands of dollars worth of equipment. Learn how to use what you have and then add as you go.

Once you have your airbrush and air supply you will need to "get the feel" of your airbrush. Learn to control it, or it will control you. Study the diagrams supplied with your brush, so you will know how to take it apart and put it back together. Read the book... LOL do that first instead of last. Hook up your air supply to your airbrush and practice starting and stopping the air flow, pulling the trigger back and forth. You want to teach yourself to do so it becomes second nature. Try not to stop and start abruptly. A word about air pressure (psi). Different materials require different air pressure settings to achieve the best results. 10 to 20 psi works great for inks and thin material but 30 + psi is required for the VL and most fabric paints. This is an area where experimentation with your own equipment will guide you. You will be able to increase your psi settings as your speed in painting increases. I am using an Anthem airbrush and silk black by Aqua Flow at 50 psi when painting t-shirts.

When you are ready to paint add paint to your airbrush paint cup or bottle. Just a small amount will do to start out with. For those who don't have any paint handy, you can use water and food coloring. Hey it is cheap, handy and easy to clean the brush when you are finished for the day. Get your paper towels out and start by just spraying a bit of paint through the airbrush onto the paper towel. Don't be concerned about trying to do anything specific, just press for air, ease back on the trigger and get the feel of it. OK, see it is not going to bite you. Some of these drills are as follows:

It is recommended that each drill should be done at least a hundred times. Make dots and then connect them with lines. Make little dots and then big dots. The trick is to get the size and position you want where you want it. Just a note to you; in the middle of these drills, no one said you can't get a bit crazy and doodle. LOL these drills are tough on the patience and doing a bit of silly stuff in between will help you relax. Relaxing is important and will come with time and practice. Try not to be too hard on yourself. Rome was not built in a day. Okay you have painted dots and dashes and daggers until you are sick of them. Did you paint them some more? Good. Another fun thing; try painting the drills with your eyes closed. The things we think about when bored. LOL



Here are a few rules to remember, I came up with some of them the hard way:

Don't throw the airbrush, bad to do and costly. Don't loan your airbrushes, unless you can afford to have them repaired or replaced. Don't lay your airbrush down on its side with the paint jar attached. Don't forget to flush (clean) out your airbrush after practicing. It is often not necessary to completely dismantle and clean your brush after painting each time, but you do not want to leave paint in the brush over night. I have seen where others say they leave their brushes attached to the paint bottles when using textile paints. I do not disagree with this practice if they are going to be using the brushes the next day. However, if you are not sure when your next session will be CLEAN the brush. If you become tired or frustrated stop for the day, don't try to force yourself, it only adds to the frustration level.

I am sure there are many more tips that others can share with you regarding your journey into airbrushing. I also know that you only need to ask and there are lots of folks that will try to help you. Remember to keep your questions specific and clear.

Okay you have practiced and want to try to make something that sort of resembles art. There are a lot of ways to begin. This is one of the simple methods. If you're drawing skills are not the best. The first exercise (wait don't shoot me) will allow you to paint a picture, but will also help you to learn control lines and blending techniques. Get a hold of a coloring book; trace a couple of the drawings on to the paper towel. Remove the page from behind the paper towel and proceed to paint the picture. It is okay, for now, to draw the lines in with a marker. Just practice filling in the color, trying to stay within the lines. The goal is to paint the color in so it is smooth looking. Try adding a bit of color over one another, to see the effects. Try adding a bit of shadowing to give it more appeal. Trace another with pencil and practice airbrushing the lines instead of using a marker and then coloring it. This is a simple fun exercise that will build your skills. Yes you can still use the food coloring. Red, Blue, Yellow and Green.. Red/Blue = purple, Red/Yellow = Orange etc.

Another is a free hand exercise that is fun and will cover just about all of the drills mentioned above. It is the freehand beach scene. I know you have seen them; they are still one of the most popular requested designs.

Keep it simple: Sunset, Water, Beach, Palm Tree. While you will need to start practicing you lettering we are not concerned with it at the moment, only the picture itself.

The sunset and the water will give you the blending and fading practice and the beach and Palm tree with give you line practice and dagger strokes.

Start off with a horizon line (where the water meets the sky), then determine where your shore line will be. Once you have determined this you simply blend the water color to the beach and the sky colors from the horizon line up.

Once the sky and the water have been placed you then add you beach color. Then the palm tree and a few sea oats or grass if you like on the beach. Now, you can also paint in the palm tree and sea oats if you are using black or dark color for them.

I did not go into placing clouds or waves or any of the hundreds of the other details that can be added to this type of scene. This is just to practice. I don't really care what colors are used, try them all. You will learn what colors will look great together and which will look like mud. You can even do the whole scene just using one color. Color theory is not a part of this article. Manuals can be written and have been on color theory and color rules. This article is about just fun!

Let me address something that I found very frustrating and difficult to deal with when learning to airbrush. Worrying about what I wanted to paint or what I wanted to do with the

airbrush. Unless you are already in the art field and want to use the airbrush to enhance your art, try not to worry about these things.

Everything else will come with time and you will know it when it happens. Everyone is different and what is wonderful to one is a pain in the neck to another. Don't try to fit into someone else's mold, let yourself discover your niche'. Some folks pick up the airbrush with the intention of starting a business; others just want a fun hobby. Both of these are great reasons. Just remember you get out of it what you put into it.



CLEANING YOUR AIRBRUSH

A major factor in having an enjoyable experience airbrushing is keeping your airbrush clean and functioning properly. The smallest speck of dried paint on your needle or in your nozzle can lead to a very frustrating situation especially when you are new to airbrushing. I'll say it again using the correct airbrush ready paint is critical to reducing the amount of frustration you experience plus properly cleaning your airbrush is much easier with airbrush ready paints. Use a textile water base paint like Createx and you'll find it much harder to clean your airbrush than if you use Golden Airbrush Colors or Comart paints. While learning the basics of airbrushing using the paint I suggest will make it much easier to clean your airbrush, that paint is Comart or Golden Airbrush Colors. We won't even touch on Craft type paint as you should NOT be using that while in the airbrush basic's learning stage.

What to clean your airbrush with:

There are all sorts of home made cleaning solutions posted all over the Internet; some are good, some are way out in left field. Be aware that your airbrush is made mostly of brass

plated with chrome and many of these home made solutions will damage that plating and brass. Never use ammonia based products like Windex to clean your airbrush, never soak your airbrush in any cleaning solution for long periods of time. Check with what the airbrush manufacture and the paint manufacture to see what they recommend you use to clean your airbrush equipment. If you must use a glass type cleaner use one that contains no ammonia like Glass Plus. Both Badger and Iwata make airbrush cleaning solutions that work great for most water based paints.



For solvent based paints like House of Kolor you can use reducer or lacquer thinner to clean your airbrushes, do not soak them in either for any length of time.

TAKING YOUR AIRBRUSH APART:

On www.howtoairbrush.com I've post videos on taking apart and putting back together again correctly the most popular brands, models of airbrushes; I will continue to post more of these videos as time allows. If you tear your airbrushes completely apart to clean them you should find those videos helpful. Weather you take your airbrush completely apart each time you clean it or not is really personal preference with most airbrush artist. Personally I do not take my airbrushes completely apart after every use but clean them the way I'm about to show you. I use my airbrush just about everyday and once a month or so I will take them completely apart and give everything a good cleaning,

If you do decide taking your airbrush apart completely is the way you want to go make sure to do so over a towel not over the sink. There is nothing worse than losing a part down the drain and it happens all the time to folks. Take care to notice how each piece comes off and don't lose any parts.

BACK FLUSHING YOUR AIRBRUSH:

This is one way to quickly clean your airbrush either at the end of the day or between color changes. This technique works for both gravity and siphon feed airbrushes equally as well. With cleaning solution in your color cup (gravity feed airbrushes) or in a bottle (siphon feed airbrushes) place a paper towel over the end of your airbrush and hold it fairly tightly against the front of your airbrush, push down on the trigger and pull back as if applying paint. You will notice air bubbling in the color cup or bottle if done correctly. This back flushes your airbrush cleaning the inside passages, nozzle and needle. One further step would be to take the needle out to check that it is clean before putting the airbrush away. This technique works great in between color changes also preventing the old color you just used from contaminating the new color you are about to use.



Gravity feed airbrush wash the color cup out with airbrush cleaner, spray some thru the airbrush to change colors



On gravity feed airbrushes using a small artist paint brush or q-tip to clean the color cup will speed the cleaning process up substantially.



AIRBRUSH LESSON #1

by Don Johnson

For syphon feed airbrushes having one bottle you keep cleaning solution in all the time makes cleaning your airbrush pretty simple and quick. Just plug your clean solution bottle in and spray the solution until it comes out clear.

WHERE TO SPRAY CLEANING SOLUTION:

As you clean your airbrush you certainly don't want to spray any type of cleaning solution, reduce, lacquer thinner just out into the air, that's the air you breath folks take care of yourself, your health. You could spray it off into a paper towel but you'll find it gets pretty messy doing so. The best solution is to buy a airbrush cleaning station like the one pictured below or build your own.



To build your own find a plastic jug like the one pictured fill it with paper towels and use that as your cleaning station.



No matter what you want to airbrush be it finger nails , Harley's , illustrations , helmet's , any type of surface the basic airbrush skills needed to achieve good results are the same .The following exercises will help you achieve good results by teaching you how to apply color where you want , when you want , giving you the desired effect. Put aside one or two hour's per day for a week to practice these and in no time you'll be airbrushing like a pro.

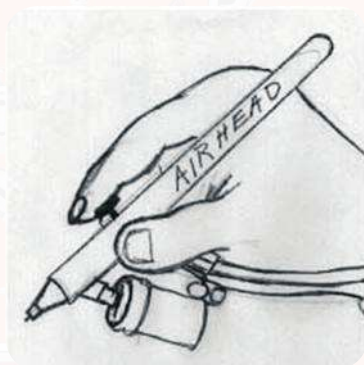
If you have questions about airbrushing or kustom painting beyond what Airbrush Technique Magazine issue 0 provides answers too please take part in our AIRBRUSH FORUM on Airbrushtechnique.com. Registration is FREE and you'll find the most helpful airbrush artist on the Internet there to help answer your questions.

What you will need to complete this lesson: A good double action airbrush , either gravity feed or bottom feed, air hose , air source be it a compressor or CO2 tank , pad of news print (this you can buy at most art or hobby stores get the largest size pad you can) , one bottle black airbrush color either Golden Airbrush Colors, Dr Ph Martins airbrush colors, Comart will work the best for this lesson, an easel or something to lean your pad of newsprint against . You might find these easier to do standing up , an easel is a great help if you have one.

Pictured above you can see Cody is holding his airbrush much the same you would a pen, relaxed and loose in his hand at this point. Please use airbrush ready paints while learning either DR Ph Martins, Golden Airbrush Colors or Comart will work for this. You will learn much faster and enjoy it more if you didn't have to hassle with paint that's hard to use. The paints mentioned above are the best to use, craft paint, textile paint, hobby paint are all fine to use after you learn the basics. Make life easy on your self in this respect, trust me use the colors I suggest, please.



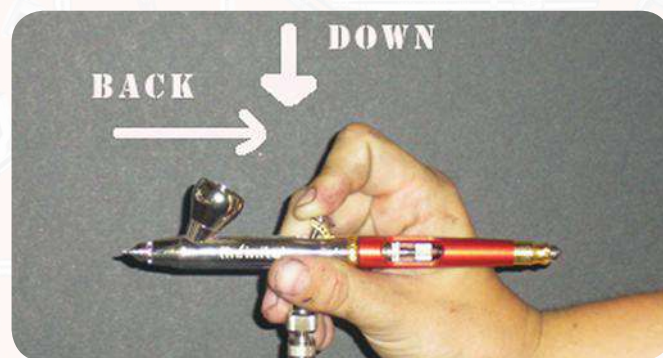
Newsprint is a great inexpensive paper to practice these lessons on. Relax and have fun with these exercises, by doing these you are training your mind, finger to control this tool called the airbrush. If I can learn to airbrush anyone can.



Hold your airbrush much the same you would a pen but with your index finger on top of the trigger as pictured below. You can drape the air hose over your forearm to keep it out of your way. Airbrush should feel comfortable in your hand don't hold it real tightly, relax. Both your hand and upper body should be relaxed. For now always hold the airbrush perpendicular to your painting surface.



Pictured above Cody is gently pushing down on the trigger of the airbrush. At this point you should only have air coming out of your airbrush. Get in the habit now of always leaving the air on while airbrushing, even between strokes or applying paint.



Pictured above you can see Cody is not only pushing down on the trigger but has also pulled the trigger back, at this point you should have not only air but paint coming out of your airbrush. With a double action airbrush the further you pull the trigger back the more paint you will apply. So the amount of paint you spray with a double action airbrush is regulated by how far you pull the trigger back, the further back the trigger travels the more paint will be applied. The amount of air or PSI as it's often referred to should be regulated at your compressor not the airbrush trigger; you always want your index finger to depress the trigger fully downward.

Summary: With a double action airbrush pushing down on trigger gives you air, pulling back gives you paint, do both you get both air and paint. While airbrushing always leave the air on trigger fully depressed, air always on.

Now let's look at how the distance you are away from the surface you are spraying paint onto comes into play. If you have ever played with spray can's of paint you know that the further you are from the surface the larger an area you cover and the paint pattern is very fuzzy or defused. Move closer with the spray can to the surface and you will notice the paint covers a smaller area and becomes more defined.



The same holds true with an airbrush as with a spray can. In the two pictures above in the top picture my airbrush is several inches away from the paper: notice how large the dot is I sprayed. In the lower of the two pictures my airbrush is half an inch or less from the paper; notice how small the dot is I sprayed.

Summary: The further you are from the surface the paint you spray thru your airbrush will cover a larger area and not be well defined. The closer you are with your airbrush the smaller an area you will cover and the pattern will be more defined.

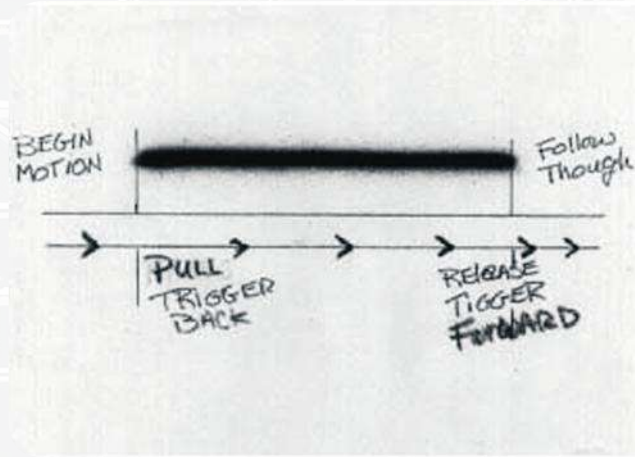
Next we'll be going over the first basic strokes you'll need to master, lines and dots.

1: First thing we will do is airbrush a simple line across the page. Keeping your wrist locked move the airbrush with your hand and whole upper body keeping your wrist locked .Use both hands to steady the airbrush as you move slowly across the paper. AIR ON FIRST AND THEN START MOVING YOUR AIRBRUSH THAN APPLY COLOR. (You apply color by pulling

gently back on the trigger while keeping the trigger of the airbrush fully depressed]

Refer to diagram below.

1. air on
2. start motion
3. pull back on trigger for paint
4. push forward on trigger to reduce paint flow
5. follow through with air on off edge of paper



2: Lines: Now airbrush small lines straight across the page about 3 or 4 inches in length. Air on, start moving your airbrush then apply paint as you near the end of the line start forward with trigger shutting the paint flow off and follow through with the air still on. As you go from making one line to the next keep the air on. AIR ON FIRST THAN START MOVING YOUR AIRBRUSH THAN APPLY COLOR.

Do several pages of just these lines trying to keep them as straight as possible all the way across the page.

DOTS

3: DOTS: Now that you have mastered straight lines lets move onto DOTS. Again going across the paper make nice

round dots not spats but nice round uniform dots all the way across the paper. With airbrush square to the paper

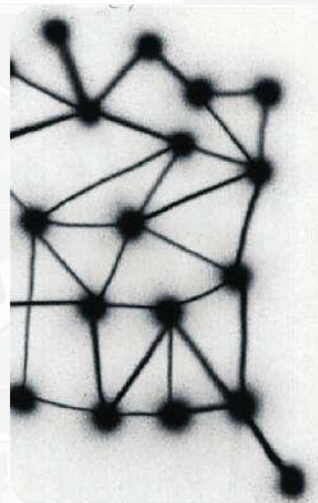
(1) air on

(2) pull back on trigger just a little making a nice round dot

(3) push trigger forward paint off

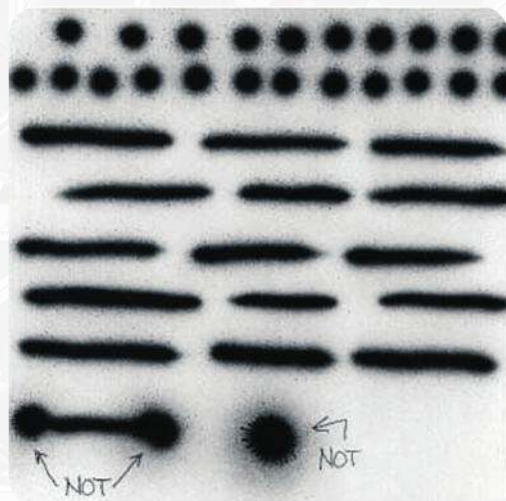
(4) air still on move to the right a little make your next dot

Keep going all the way across the paper slowly. Do several pages of these until you feel comfortable with rendering nice round dots.

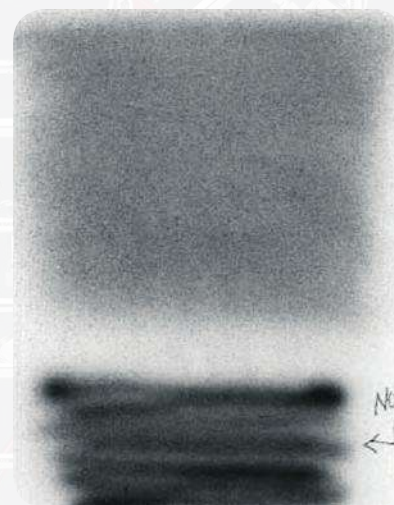


DOTS and LINES

4: PUTTING THEM TOGETHER: So you have now mastered dots and lines, let's put the dots and lines together. Airbrush nice round dots all over your page, in no order just all over the place. Now connect all the dots with nice straight lines. With the air on all the time, even between lines airbrush a line from one dot to the next dot, stop on that dot before going on to the next dot. Nice straight lines from one dot to the next, do not change the shape of the dots as you go. Again notice how the distance of the tip of your airbrush from your paper affects the line you are airbrushing. Close - small tight line, far away - big fuzzy line.

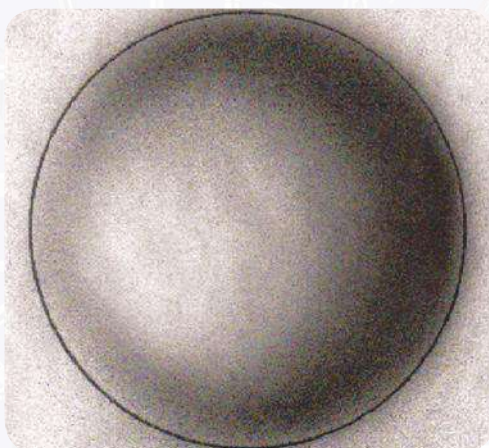


Your goal is to airbrush nice round dots with no spider webbing. If your dots look more like a spat than a dot reduce the amount of paint you are using to create your dots.



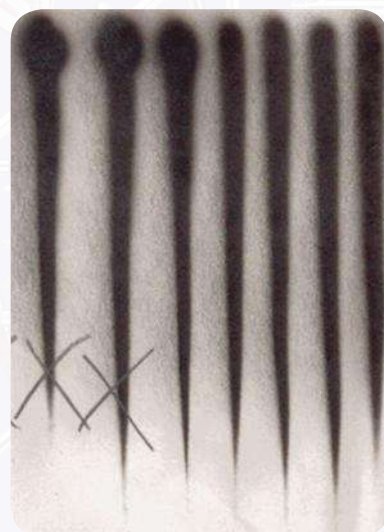
Shading

5: SHADING: Next we will work on shading techniques with the airbrush. Now put your airbrush shading skills to work with this circle. First consider which direction your light source will be coming from then apply shading as the light source would indicate it to be. By pointing the tip of your airbrush in towards the center of the object you can contain most of the over spray within the circle. Make sure to follow the shape of the object, in this case the circle. Do not try shading the circle by going straight across the circle but around with the shape of the circle. Going straight across the circle will produce a flat round dot on the page not a nice round looking circle. Imagine it to be a ball and try to bring it to life with your airbrush. Put your shading skills to work on other objects as well, a children's coloring book is the perfect place to test your shading skills.



Dagger Strokes

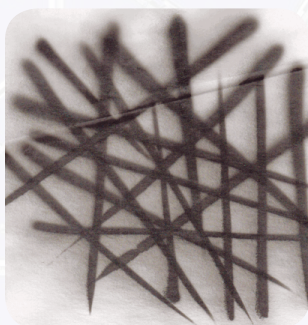
Dagger stroke: is next and is a very useful skill rendering hair for example or in lettering. The dagger stroke goes from wide to a very thin point. At the widest part of this stroke you want to have your airbrush back away from the surface and as you travel down the paper move your airbrush closer while reducing the amount of color you are spraying. This is done with your whole arm and upper body not just your wrist keep your wrist locked. Dagger strokes should look like the 4 on the right, dagger strokes on left is how they should not look. The 2 examples on the left below the paint was applied before I started moving the airbrush, not what you want to do. Once you get the dagger strokes down from wide to thin try them thin to wide, right to left etc



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Summary: Dagger strokes or rat tail strokes are very important to master so practice them until they become 2nd nature before moving on. Review the above relating to how the distance from the surface your airbrush is determines the results. At the top of the dagger stroke your airbrush will be further away from the surface than it will be when you are finishing the dagger stroke or bring it to a point. In the two pictures you can see at the widest part of the dagger stroke (top picture) my airbrush is further away from the surface than at the narrowest part of the dagger stroke.



Once you have mastered the dagger stroke in a down ward motion practice them going right to left and then left to right.



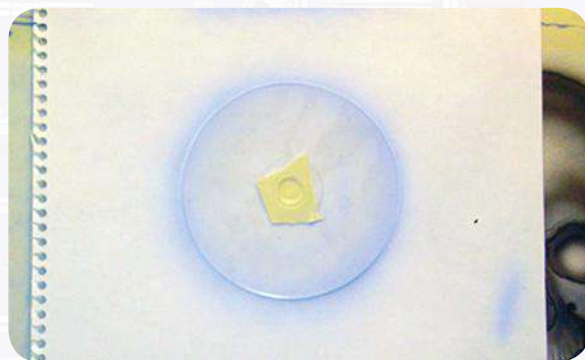
7 LOOPS: Practicing doing loops is another good exercise for helping you learn to control your airbrush. The goal here is to airbrush loops all the way across the paper keeping them all leaning the same direction and all the same height and width. Once you are comfortable doing that try rendering them fat on the down stroke and thin on the up stroke.

LESSON TWO

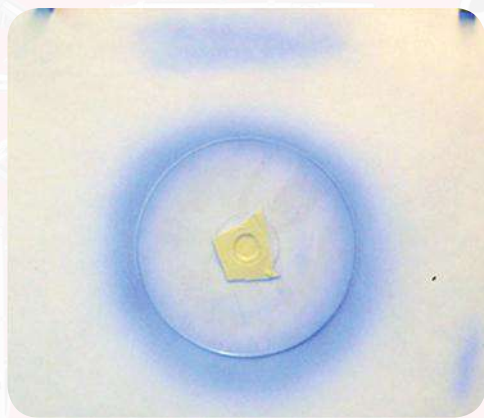
Airbrush Lesson Two will cover shading and rendering a sphere putting to use the shading skills you learned in lesson one. What you will need to complete this airbrush lesson: double action airbrush, airbrush ready colors, round template, paper, easel. I just used a round piece of plastic as a template feel free to use anything round you have on hand. With airbrush ready paints (Golden Airbrush Colors, Com-Art) and using gravity feed airbrush 10 to 20 PSI should work fine for this lesson.



Step #1] Secure your round template to your painting surface, paper in this case. This is accomplished much easier standing up with your paper mounted on an easel versus sitting down.



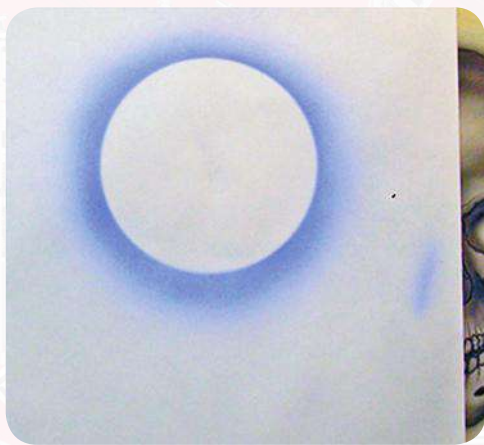
Step #2] With the color you've chosen to use airbrush a nice even circle around your template. Notice off to the right where I've tested my airbrush by spraying some color before start to work on the good portion of this painting. It's always a good idea to test your airbrush to ensure it's working correctly before applying color to your project. Also notice I follow the contour of the round template and did not apply color by airbrushing across the template.



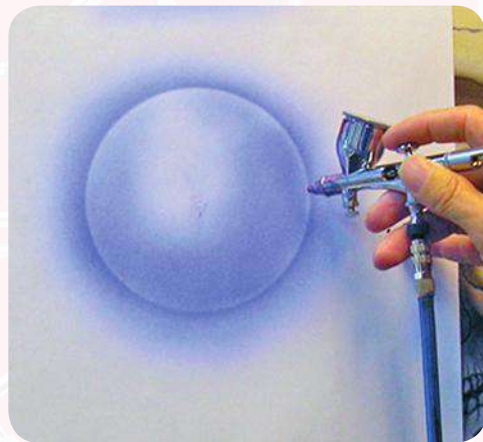
Step #3] Continue to apply color until you have built up a nice even dark tone around the template.



Step #6] Continue to build your colors up keeping in mind the direction your light source is coming from and following the contour of the sphere.



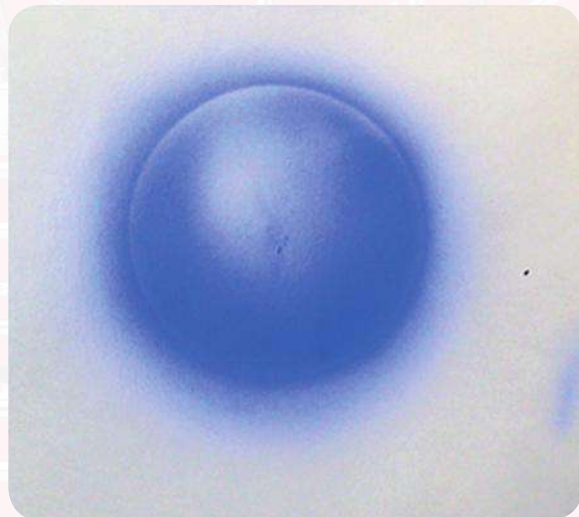
Step #4] Pull the template off your paper and your painting should look as pictured above.



Step #7] To help control over spray keep your airbrush directed in ward, into your sphere as pictured above.



Step #5] Now we will test your airbrush control along with your airbrush shading skills by turning this into a sphere by applying color inside. As you airbrush color into the sphere continue to follow the contour of the sphere. As you approach the top of the sphere you want to apply less paint as this will be the direction our light source will be coming from.



Step #8] Build your color up slowly until you are happy with your results. Pictured above is my completed sphere.

AIRBRUSH LESSON #3

Here in airbrush lesson number three we are going to render a palm tree, island using the dagger strokes you have been practicing, water and an island using the shading tech-

niques.

You will need: pad of news print, double action airbrush, compressor and color of your choice (black is what I use here).



To start we will render the two palm trees. In the middle of your paper put a dagger stroke going from fat on the bottom to thin at the top. Make the stroke 4 or 5 inches long.

Now to the left of the first dagger stroke let's put another one. These will serve as our palm tree trunks. At the bottom of the palm tree you'll be further away from the painting surface than you will be at the top of the palm tree. The motion is sort of like an airplane coming in for a landing.

Now at the top of each of those dagger strokes add small dagger strokes going both right and left of the palm tree trunk. These will act as our palms so place them randomly at the top of each dagger stroke.



At this point your painting should look similar to mine above with the small dagger strokes at the top of the palm tree. Don't over do it here keep your small dagger strokes nice and clean and sharp well defined top convey each small dagger stroke is a palm leaf.

Now at the bottom of the palm tree put a dagger stroke going from fat at the base of the tree to thin away from the tree. This will serve as our ground or top of our Island.

Now do the same going to the left airbrush a line which will be our island.



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Pictured above we will add small dagger strokes going from fat at ground level to thin in the sky. These of course will serve as our grass on the island.



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You might want to add a few mounds of grass else where on your island as I'm doing above.



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Now we can add our water line where the waves will be breaking on the beach.



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With the water line in place we can now add some waves by using big fuzzy lines going across the page.



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Above add a shadow for your trees going down the island and out into the water.



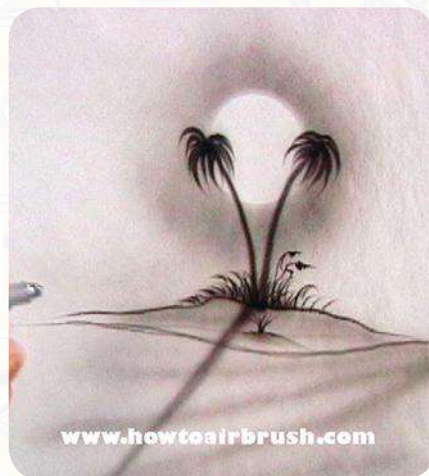
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To render a sun or moon which ever you prefer to call yours we will use the top from a can of spray paint.



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Hold the can top in between the two palm trees add a little color all the way around the can top.



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Pull the can top off and your painting should now look like mine above or better.



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Now within your sun using small dagger strokes add some birds. Your first airbrush painting completed.

AIRBRUSH LESSON #4

Making & Using Stencils, Template

Here in airbrush lesson four I'm again going to keep it very simple and fully expect you to out shine me here with your finished painting. I will show you the very basic's of this simple painting, it's up to you to take it a step further by adding different colors etc. Once again we will be using news print as we did in previous lessons and the color black. Please

remember to use good airbrush ready paints like DR PH Martins or Golden Airbrush colors. For this lesson you'll also need a piece of thin card board and the top off a rattle can of paint. Here we will be using home made free hand shields practicing the skills we learned in lessons one thru three in the "How To" airbrush series.



Taking our piece of card board cut the out line or rolling hills or mountains. Do so using the bottom one third of the card board leaving two thirds above the rolling hills, mountains. To get more jagged mountain peaks you can also tear the card board as opposed to using scissors like I'm doing above.



Now take your home made free hand shield about in the middle of the page.



Apply a thin layer of color spraying half on the free hand shield and half on the newsprint. Bring your rolling hills, mountains down below the card board defining one hill, mountain being in front of the others.



Moving the free hand shield up the page place some hills, mountains behind the your first row of hills, mountains you just created.



Now with two rows of hills or mountains we will go in to further define the shapes using very thin lines to out line the hills or mountains.



Starting with the hill, mountain that will be in the back ground of your painting we will add some shading to help create the look of depth to our painting. Stay back a few inches with your airbrush from the paper and apply nice even tones to create your shading.



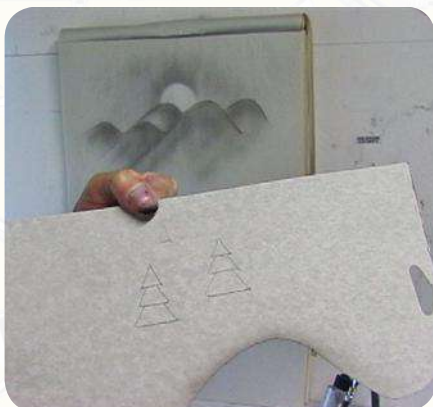
Its time now to use the top off the rattle can of paint to create your moon or sun.



Place your can top at the top of the hills, mountains about in the middle of them. Apply a nice light even layer of color around the can top that extends above the mountains, hills.



There you have it our nice round moon or sun which ever you prefer to call it. Notice how I did not follow the out line of the can top down into the mountains.



Now we will make a very simple free hand shield to add some trees to our little painting. Draw three triangles one on top of another. The top triangle being the smallest and getting bigger as you draw the triangles below that. Use a craft knife to cut the out line of the trees out.



Now as we did with our hill or mountain free hand template hold the tree template at the bottom of the hills, mountains add a little color.



Now as we did with our hill or mountain free hand template move to the right or left making another row of tree's. Apply more color at the top of the tree fading it down to the bottom.



To add more trees move your tree template alittle to the right or left and apply some color. Vary the amount of color you apply to each tree to distinguish or separate the tree's in your painting.



Now to complete our simple painting we will go back and add a little more shading within or forest, hills, mountains. There you have it your second completed painting.

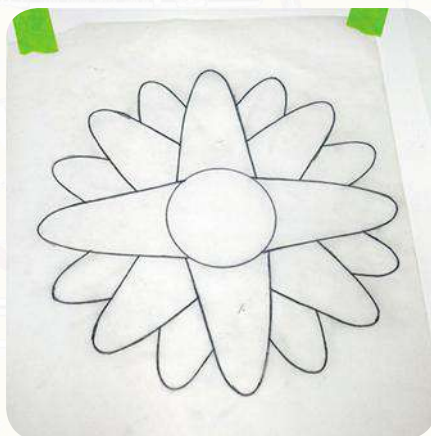
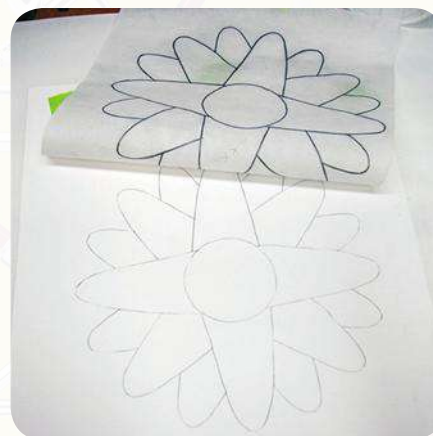
AIRBRUSH LESSON #5

Here in lesson #5 we will cover blending colors, which colors to use for shadowing, working on a complex airbrush project progression and shaping the skills we learn in airbrush lessons #1 thru #4. Materials required: *Bristol board, Frisket film, hobby knife and new blade, Comart or Golden airbrush colors: Yellow, Violet, Red, Card board, poster board to make

free hand shield or a plastic freehand shield, tracing paper.

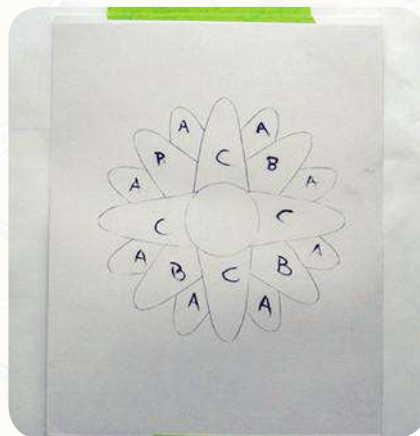
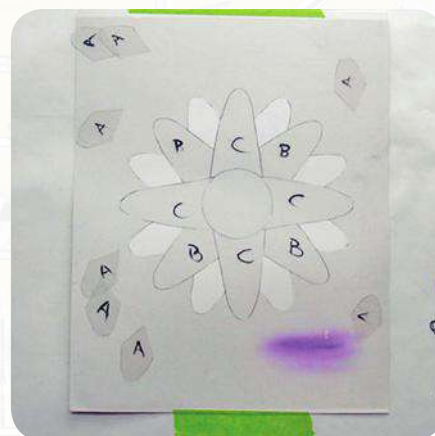
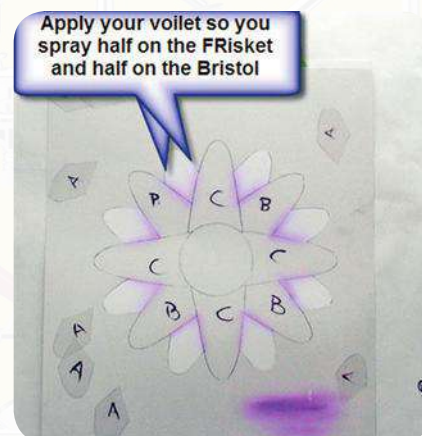
*Bristol board is sold in most art stores/ craft stores and is a card board type surface thats great for airbrushing.

The first step will be to transfer this simple flower design onto the Bristol board.



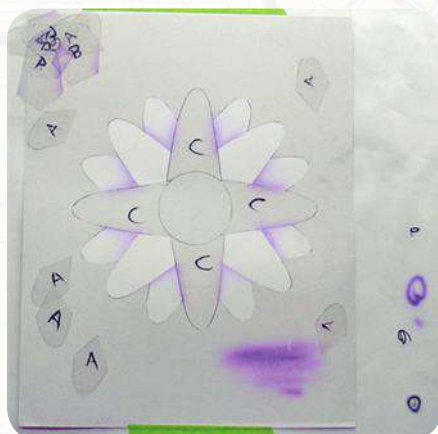
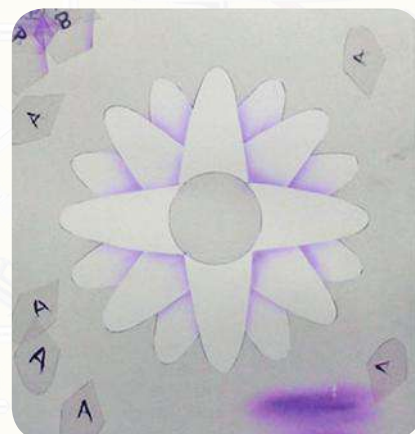
There are numerous ways to accomplish the transfer I'm going to show you the one I use on just about all hard surfaces I paint. I draw most my design on tracing paper as you can make changes, add to the design very easy. You want to keep your painting surface as clean as possible so drawing on the tracing paper allows you to ease, make changes that if done on your drawing surface would make a mess. We'll

draw our design and than flip the tracing paper over and re trace the design on the back. Position the tracing paper on the Bristol board and once again trace the design this time transferring the pencil lead onto the Bristol board. There you have your design ready to go on the Bristol board, a pretty simple clean way to transfer a design.



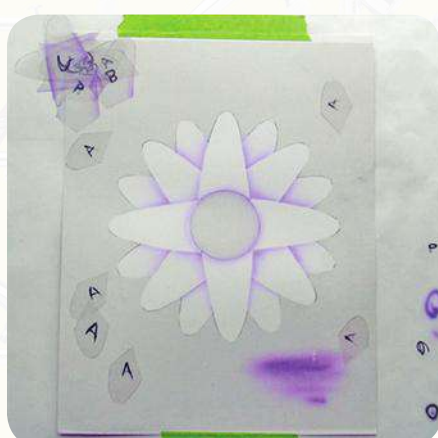
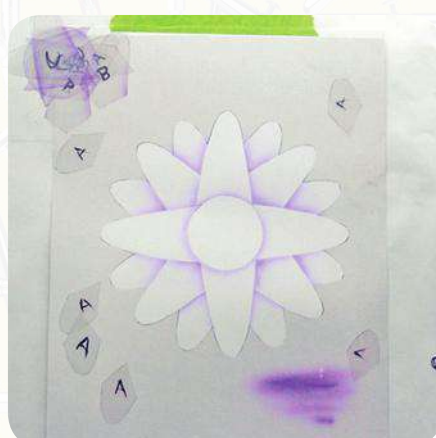
I realize a flower might not be your cup of tea but stick with me and use these techniques in your subject of choice later. Apply your Frisket film to the Bristol board and cut the simple flower out line out using your hobby knife and attach the flower to your easel. As you can see I have labeled the flower pedals A, B, C; A being the pedals in the back, B being the middle pedals and C being the pedals in the foreground. In most case's you will work your airbrush projects from back to front so we will start by removing the Frisket film off pedals labeled A first. Now using violet and staying back from

the Bristol board about two inches apply color from where the Frisket intersects out toward the outer edge of the pedal just as I have done in the picture above. We are really just misting the violet in you do not want to add a lot of color just one light pass of your airbrush will do. We are using violet to add a drop shadow here as it's one of the best colors to use for changing the tone of an over laying color in areas that are in shadow. By adding the drop shadow here we will be creating the illusion this flower has depth and structure as you will see at the end of this lesson.



Now remove the pedals labeled B as pictured above. Now mist in some violet stay about two inches from the Bristol board; half on the Frisket and half on the Frisket film. Now remove the pedals labeled C from the flower and apply the violet as we did with A and B. What we are doing is painting

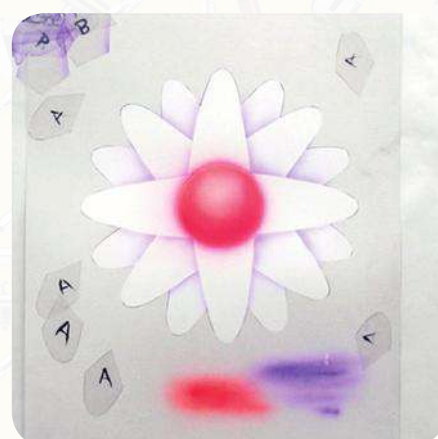
what I call an under painting. Because when sprayed thru an airbrush paint is very transparent this technique works very well. You can actually airbrush an entire complex design in just shades of black and white and apply color over it to complete your painting.

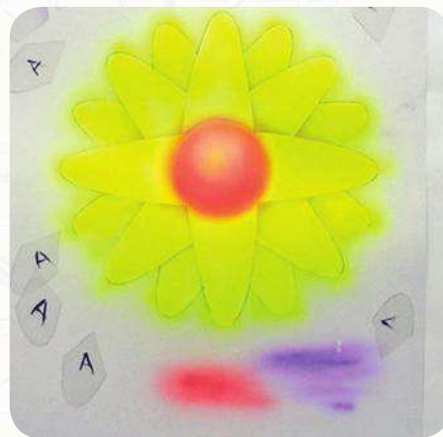


This time we will mist in violet following the center of the circle; half on the Frisket and half on the Bristol board. This will serve to act as a shadow on the pedals from the center part of the flower. Next remove the Frisket covering the center part of the flower. Now to give the illusion our flat

circle is really the round center of a flower we will use our violet to give the impression its round and has depth. Just as you did in lesson #2 with the sphere apply your color in very light layers following the shape of the sphere.

Now changing color apply a thin layer of red over the violet you just airbrushed in the center of the flower. Had we applied the yellow first and then the red the red would appear on the yellow where as the yellow we apply to the pedals will not appear on the red. The beauty of using an airbrush is the ability to apply transparent colors and blend colors together right on the painting surface. Seldom will you mix colors in a cup but rather blend colors together to come up with your desired color right on your painting surface. As you'll notice even colors that say Opaque on the bottle spray pretty much as transparent colors. This is because as the paint atomizes and hits the painting surface it does so as hundreds, thousands of color dots leaving some of the surface color to show thru.





Ok lets finish the flower, using yellow lets add some color the our flower pedals. Airbrush the length of the pedals not a crossed them please. Notice how over layering the yellow over the violet produces a great area of shadow on the pedals. Complete the pedals in yellow, you can use just the air of your airbrush to help dry the paint if need be. Notice how

any yellow you might get on the red center does not show up on the red very well. On the very outside of my center you will see where it started to turn a bit orange from over laying the yellow on the red. Add a touch of yellow the center of your flower, pull the Frisket off and there you have your completed first complex airbrush project.

Because your color cup fold X amount of paint does not mean you must fill it to the brim with paint.



Important point to be made here: As it says in the picture because your color cup holds X amount of color it does not mean you must fill it to the brim with color every time. In most case's just a few drops of color will do. Filling your color cup up to the brim the tendency for most people is to use every drop of paint in the color cup, not good. In airbrushing there is a saying "less is more" meaning the less paint you use the better the out come.

AIRBRUSH LESSON 6

For lesson 6 we will be using this same flower design as in lesson #5. I believe going thru the many different techniques we went thru in lesson 5 and now lesson 6 it makes sense if we carry them out with the same design. It will help you understand the effects each technique is capable of creating more clearly if we work on a design you are very familiar with. I know you'd like to be airbrushing skulls, fire or some other object than a flower but hang with me on this as it will lead you to the skills sets you will need to render anything

you want.

We will be taking that same flower design we airbrushed in lesson #5 but this time add some texture to the center and areas of shadow on the pedals. What I expect you'll get out of this lesson is to improve on your ability to use free hand shields, knowledge about adding shadow areas to your art work and what colors to use, a basic understanding of creating an under painting which you'll over spray with transparent color, building structure in your art work.



Materials, supplies needed for this lesson:

Double action airbrush

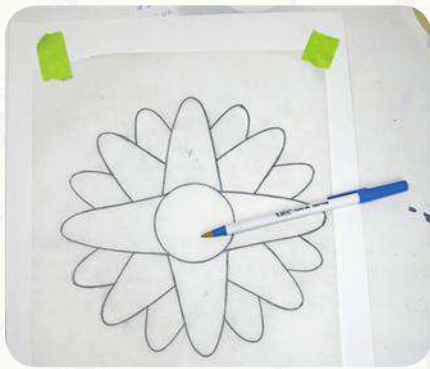
Red, Yellow, Violet Comart or Golden airbrush colors

Hobby Knife

One sheet of Frisket film

One sheet of Bristol Board

Artool Free Hand Shield FH 4 - The 45° Shield if you have it



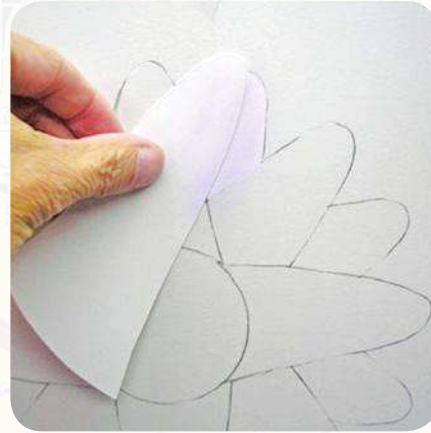
We will transfer our flower to the Bristol board using the same technique as in lesson #5. You could if you want first apply your Frisket film to the Bristol board and transfer the flower design onto the Frisket film. You'll find the pencil out line will smear every easily on the Frisket film which can be

a problem if you where working on a large complex project. Attach your Frisket film to the Bristol board and work all the air bubbles out; I use a plastic squeegee for this. At this point you can go thru and cut the flower design out with your hobby knife using a new blade of course.



Attach your Bristol board to your easel and pull off the Frisket film from the smallest pedal, the pedal that will be furthest back on the flower.

Now placing your pedal free hand shield about in the center of the pedal as pictured airbrush a very LIGHT coat of violet which will act as a shadow area on the pedal. Violet or dark blue you will find generally works very well for shadow areas and will be the colors you use most often to accomplish this. Black on the other hand is a horrible color to use as it's far to strong a color and will often times look muddy when you layer colors over the black, The violet on the other hand is a color you would mix with yellow (a tiny bit) to get a darker value of that yellow.



Now pull all the Frisket off all the small pedals and add your violet just as you did in the step above. Notice on the left side of the flower I continued to render the shadow area on the bottom half of the pedal.



With the first layer of pedals completed move onto removing the Frisket from the second layer of pedals and again using violet airbrush your shadow areas. Keep in mind I went just a bit dark with the pedal shadows here to get it to show

up good in the photo's for you. In your version of this your shadow areas on the pedals should be barely visible just a hint of your shadow color.



Pull the Frisket off the last four pedals and airbrush your violet which will act as areas of the pedal in shadow.

Cleaning your airbrush out and adding yellow we will now apply yellow to all the pedals we just added shadow areas to. Stay back about four or five inches and apply the yellow in very light coats. Notice how our shadow color works now overlaid with the yellow. This technique is called under painting and you'll find yourself using it all the time as the airbrush is the perfect artist tool to pull this off.



If you don't have the Artool free hand shield I mention at the beginning of this lesson you can make one pretty easy from Bristol board as pictured here. We'll use this free hand shield to help you add texture, structure to the center of the flower.



Switching to red now and using your small free hand shield we'll add some structure to the center of the flower. Keep adding to the center in a random manner as you don't want

it to look mechanical. Start with bigger shapes around the outside of the center and reduce their size as you work your way into the middle. Most importantly have fun with it.



Pull the remaining Frisket off to reveal your completed flower.

Compare this flower to the one we did in lesson 5; this flower looks much, much better don't you agree? I hope you can take the techniques you learned here and apply them to your own airbrush projects. Remember to relax and have fun it's just paint.

COMPRESSOR SET UP

I thought compressor set up was important enough to go back over it once again. You will notice in both pictures here a length of hose is run from the compressor to a moisture trap and the airbrush hose it connected at that

point. As the air goes thru the compressor it's heated the length of hose provides an opportunity for the air to cool down before it flows thru your airbrush.



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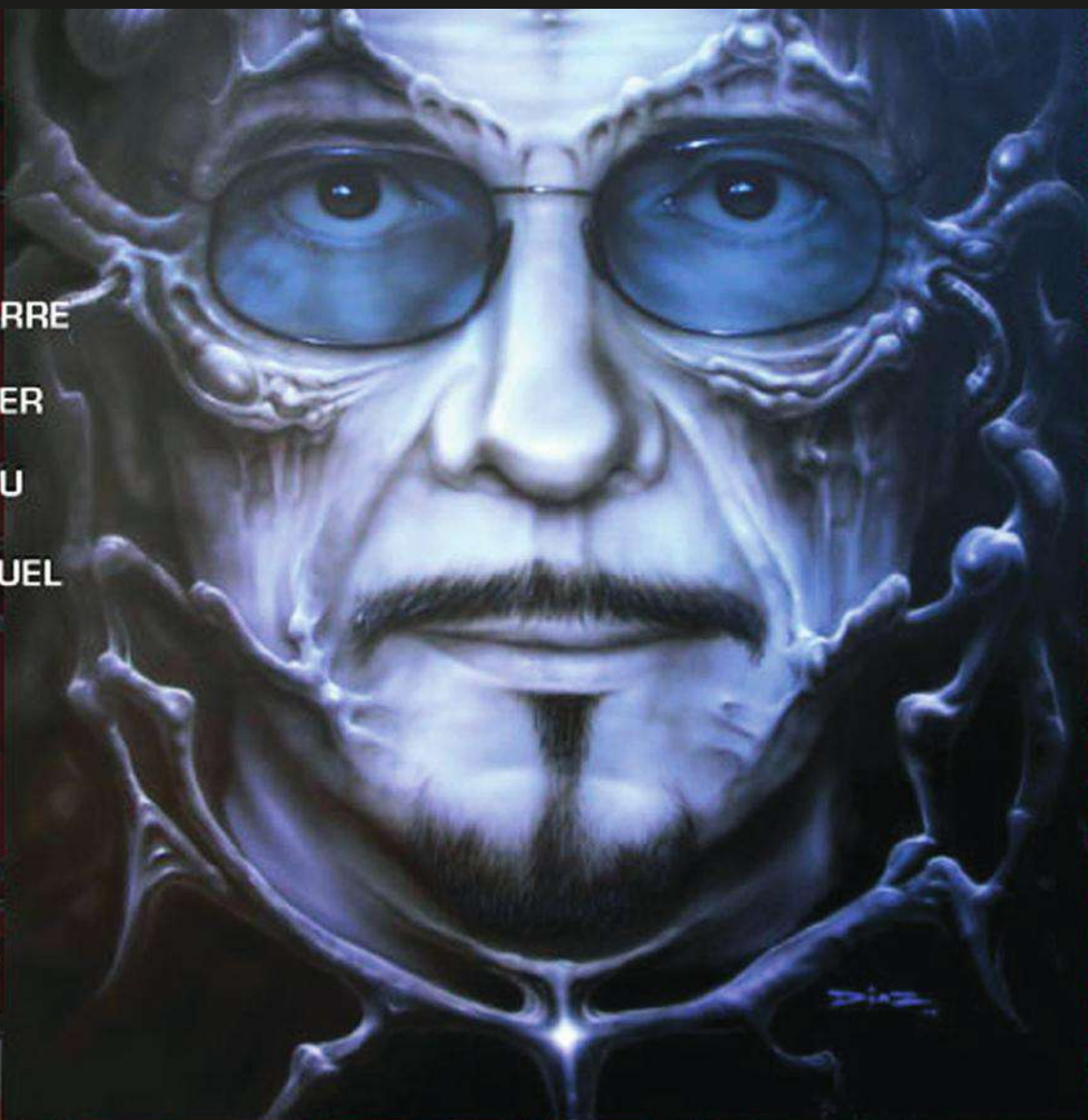
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