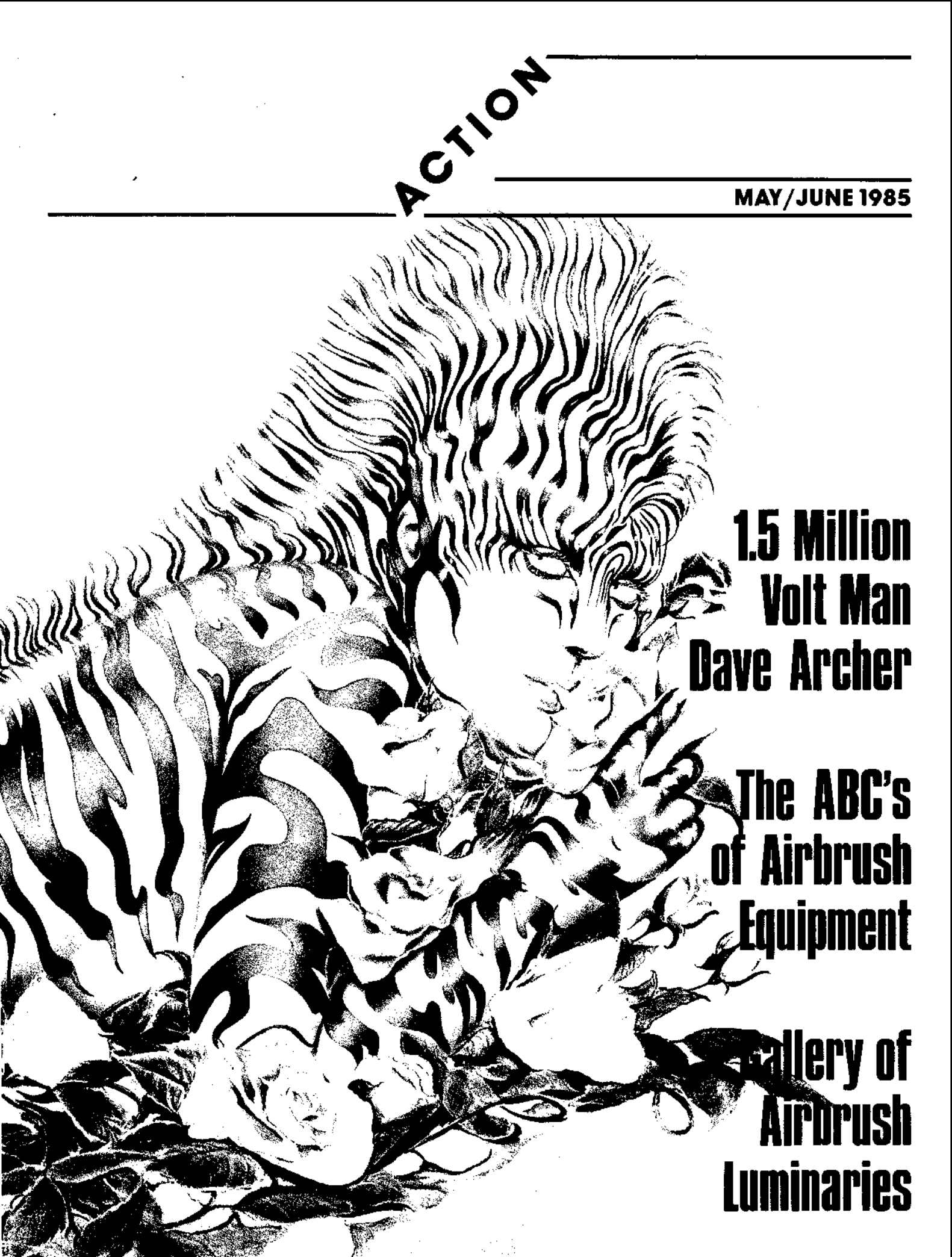


ACTION

MAY/JUNE 1985



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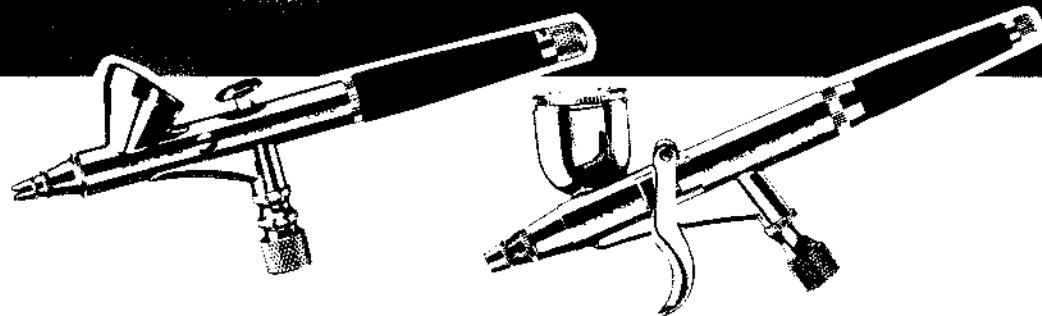
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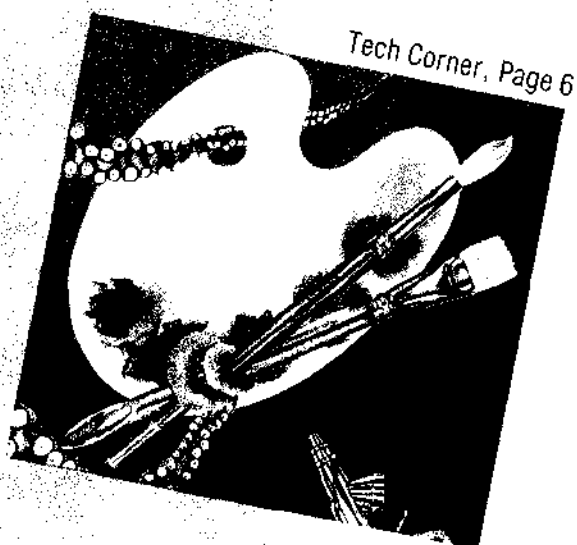
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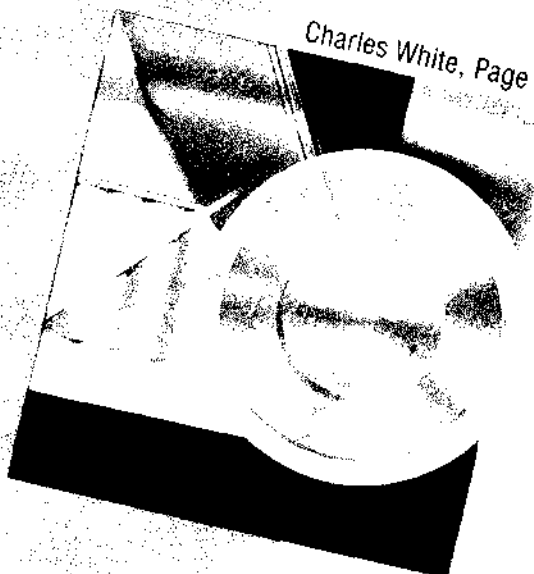


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Charles White, Page 32



ACTION

Moisture Separation and Air Regulation

Let this serve as a manual for two crucial aspects of technical airbrush operation by Dave Malone.

Basic Equipment for Airbrushing

Noted author in the airbrushing field, Robert Paschal, lays down a clear blueprint to the fundamentals of the art.

Safety, Health and Airbrushing

Guidelines of precautions, warnings of hazards and answers to questions usually overlooked by the airbrusher.

High Voltage Airbrush Artist Dave Archer

Archer's unusual technique in reverse glass painting is quickly being recognized as a benchmark in the art field.

Airbrush Gallery

A diversity of perceptions from distinctive airbrush artists such as: Olivia DeBerardinis, Charles White, Dave Kimble and Robert Anderson.

Ode to the Newcomer

A warm consultation for the prospective airbrush artist entering the airbrush battlefield by Andrea Mistretta.

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About the Cover

Olivia DeBerardinis is provocative to say the least. Her subtly inviting zebra lady seemed a natural for AIRBRUSH ACTION'S first cover. See more of Olivia's work in our Gallery.

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MESSAGE FROM THE PUBLISHER

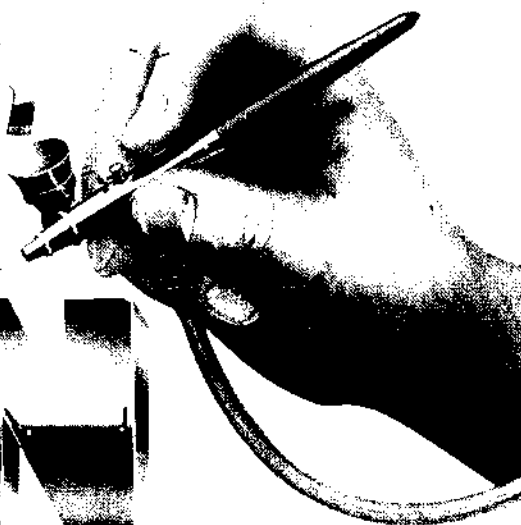
Everything's relative. What was once considered highly advanced technology, is now generally accepted. In the past, a video camera or a computer were instruments limited to specialized use. Now, every practical and creative aspect of life is influenced by these mechanisms. At the same time, the technical realities of the airbrush no longer seem bewildering in a world where we do our banking at home with an IBM.

AIRBRUSH ACTION looks at expression today and the pervasive role airbrushing plays in it. In a society which has become more image oriented, airbrushing rides this tide. As airbrushing expands into more forms of communication there is a need for a source, a chronicle to reflect the current evolution of this provocative medium.

Our focus is to present airbrushing as a cultural vernacular sweeping into our awareness. We're excited about the diverse nature of the airbrushing community, ranging from the modest amateur to the advanced professional. This is our cue to encompass everything from the "specs" and the facts, to the ideas and the sensitivity of airbrushing.

We're ready to mold ourselves to all the needs of those involved in this art. Remember, you too are the experts, not just us; our ears are wide open to enrich airbrushing for everyone.

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MOISTURE SEPARATION AND AIR REGULATION

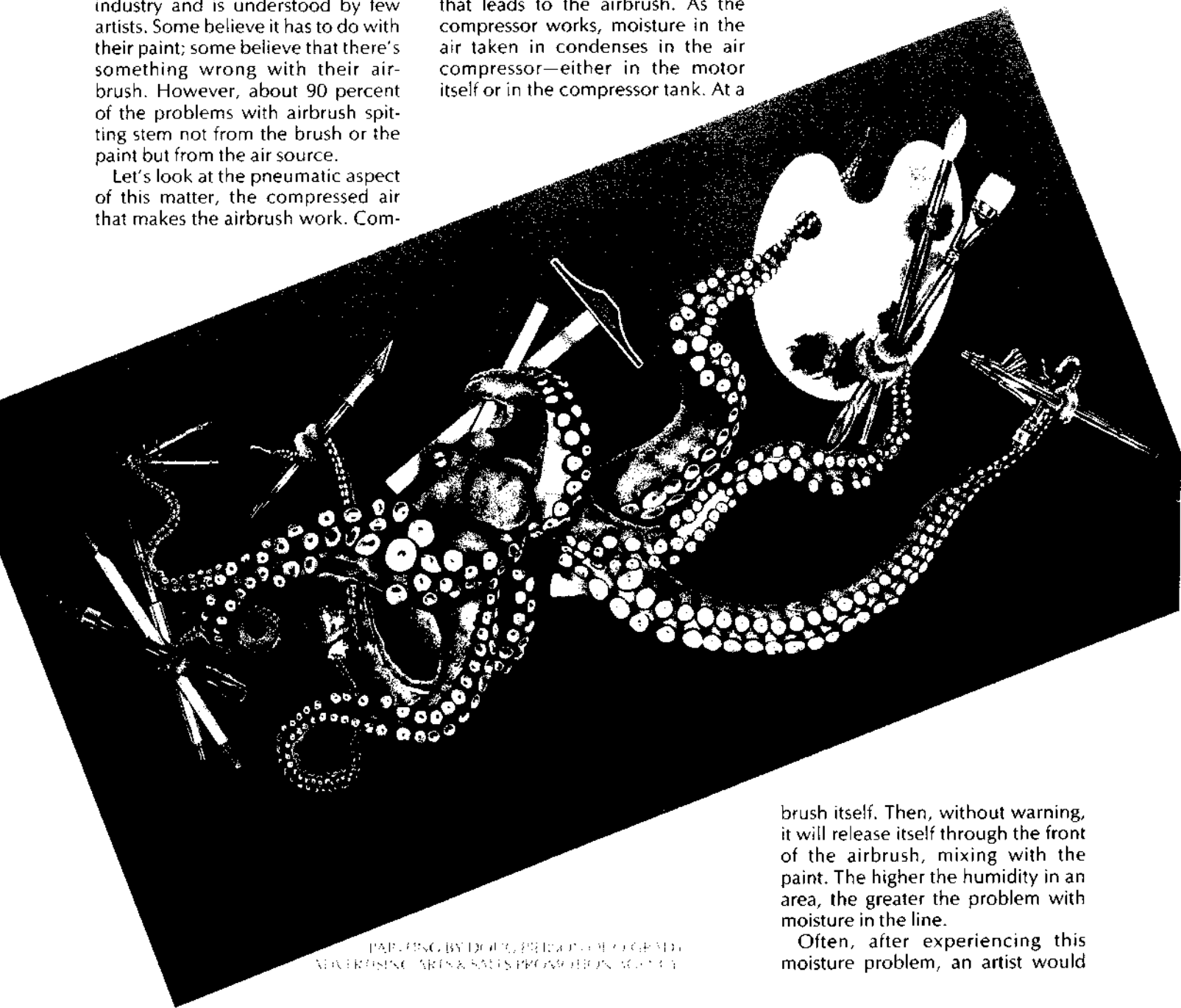
BY DAVE MALONE

All airbrush artists have at one time or another suffered the frustration of the airbrush spitting on an illustration. This is something that has caused problems in the airbrush industry and is understood by few artists. Some believe it has to do with their paint; some believe that there's something wrong with their airbrush. However, about 90 percent of the problems with airbrush spitting stem not from the brush or the paint but from the air source.

Let's look at the pneumatic aspect of this matter, the compressed air that makes the airbrush work. Com-

pressors create moisture as they work; they draw air from the outside into the compressor, compress it, and then either put it into a holding tank or force it out into the tubing that leads to the airbrush. As the compressor works, moisture in the air taken in condenses in the air compressor—either in the motor itself or in the compressor tank. At a

certain point the moisture can no longer be contained in the compressor and has to find a way out—usually through the tubing that leads to your airbrush and eventually into the



brush itself. Then, without warning, it will release itself through the front of the airbrush, mixing with the paint. The higher the humidity in an area, the greater the problem with moisture in the line.

Often, after experiencing this moisture problem, an artist would

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This illustration was rendered on Fisk CS 10
illustration board.
Masking film: Frisk'film
Airbrush: Iwata HP-C
Background Airbrush: Iwata RG-2
Color: Com-Art Opaque and Com-Art Transparent Dyes

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take the "defective" airbrush back to the dealer. The dealer would check it out in the store and find nothing wrong with the instrument. Nowadays, however, as airbrushing becomes more popular, more and more people—both dealers and artists—are learning about such problems as spitting.

Several devices are already being sold to nab the culprit; the two most common are moisture traps and moisture separators.

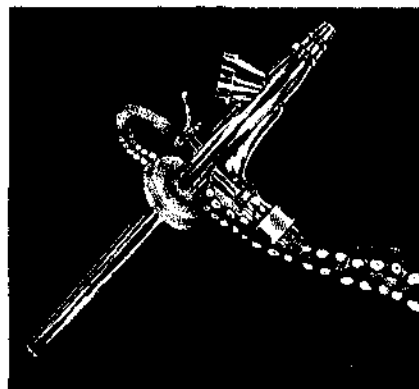
Moisture traps are, as the name states, traps. They are fairly inexpensive. They are made by two of the major airbrush manufacturers in the United States, and they go directly into the airbrush line. The moisture that comes out of the compressor goes into the moisture trap, into a brass or paper filter. The air is relieved of its moisture on its way to the airbrush. But the moisture trap is good for only a short period of time, until it gets dirty. And it *does* get dirty: Dirt in the air comes through the line with the water and the mixture of moisture and dirt in the moisture trap soon renders it useless. I have actually seen people with two or three moisture traps attached to their line. When the first trap started to falter, they attached a second one and, eventually, a third. Inevitably, the first one cuts the air pressure, and as additional moisture traps are attached and get dirty, the air pressure drops even more. With a small diaphragm compressor— $\frac{1}{15}$ or $\frac{1}{12}$ —the air pressure reduces to the point where the airbrush no longer gets enough air to force the paint out, resulting in stippling. The air line must be kept clear, and it's best not to clutter it up with dirty moisture traps.

By far the better means for taking moisture out of your line would be a moisture separator. Moisture separators generally cost a little more than moisture traps, approximately \$20 to \$25. A good moisture separator is one that attaches directly to your compressor. It should have a male-to-male $\frac{1}{4}$ -inch fitting that makes it possible to attach your airbrush tubing to the moisture separator. The best moisture separators on the market feature a clear polyethylene ball in which you can see the filter. The filters on the market are either brass or fiber. These will separate out fairly fine dirt particles—1 to 5 micron in diameter—allowing the airbrush to

function properly without getting moisture through the line.

Be aware that moisture can accumulate inside the airbrush tubing overnight, so when you start out in the morning, you should drain your airbrush for 3 to 4 minutes to clear the line. After draining, any moisture that accumulates in the compressor will be taken by the moisture separator. The filters inside the moisture separators on the market today can be changed or cleaned when they get dirty. And they last quite a bit longer than the separator filters in moisture traps. Fiber filters can be replaced fairly inexpensively, and brass filters can be cleaned with water from a tap. Spending a few extra dollars to put a moisture separator on your compressor will save you a lot of headaches and keep the moisture out of your line more effectively. This will keep your airbrush in good running condition with nice dry air.

In the case of CO₂, moisture develops in a different manner. As the very cold compressed CO₂

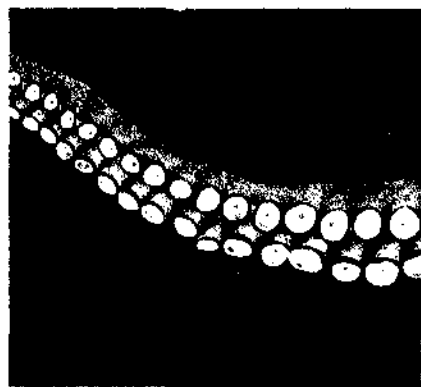


comes out of the tank, it meets the warmer air on the outside. Eventually, it hits what might be called the dew point, and condensation forms on the outside and the inside of the tubing. You can sometimes see moisture developing on the outside of the CO₂ tank; if you're spraying a large background or have a large volume of air coming out of your CO₂ tank, you'll actually see the moisture start to freeze up on the outside of the tank.

The only adequate solution for CO₂ tanks is the L-100 moisture evaporator, made by an American manufacturer, Nakoda Air Systems. The L-100 works on a somewhat different principle from that of the moisture separator, actually removing the air from the CO₂ tank and spinning it, a motion that warms the

air and separates out the moisture at the same time. This is used on compressors because it's made of solid brass. Brass is ideal because it can withstand much higher pressures than moisture separators, which can take only some 200 pounds of pressure before the polyethylene ball will explode. In several cases people have put these on CO₂ tanks and then accidentally turned the tanks up to full pressure—as much as 1,800 pounds. The danger can be severe because the separators can go off like hand grenades, exploding into several hundred pieces. If you do have moisture problems with your CO₂ tanks, I highly recommend the L-100. It costs approximately \$40 and has replaceable filters. Since CO₂ tanks have CO₂ in them, it's a lot cleaner than the air that will be filtering through an air compressor. And its brass interior design gives more accurate moisture separation than the less expensive moisture separators.

Airbrush artists who are spending more time airbrushing would probably like to invest in a slightly larger air compressor and be able to hook up an air regulator. Air regulation is different from air moisture separation in that you regulate the level of air pressure from the compressor to match the viscosity of your paint. The kind of regulator you get



depends on the compressor you have. Diaphragm compressors, the smallest, generally have a range of air pressure from 20 to 28 psi (pounds per square inch). This is adequate for all basic spraying.

An artist who graduates to using both opaque and transparent media will probably need a larger air compressor with a holding tank or one that puts out a higher pressure. Compressors without holding tanks can push out up to 50 psi, which is too

(Continued on page 18)

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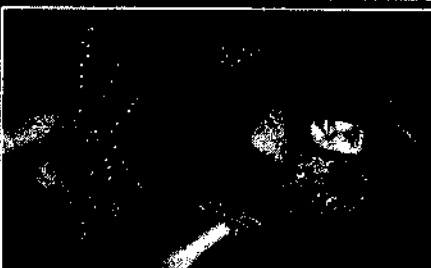
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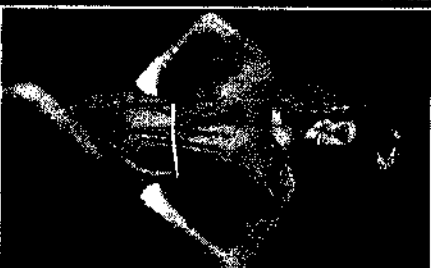
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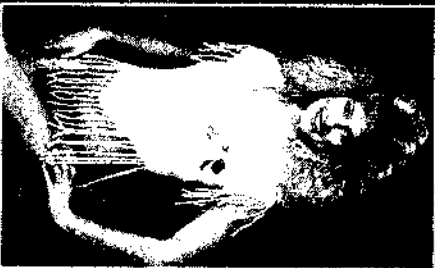
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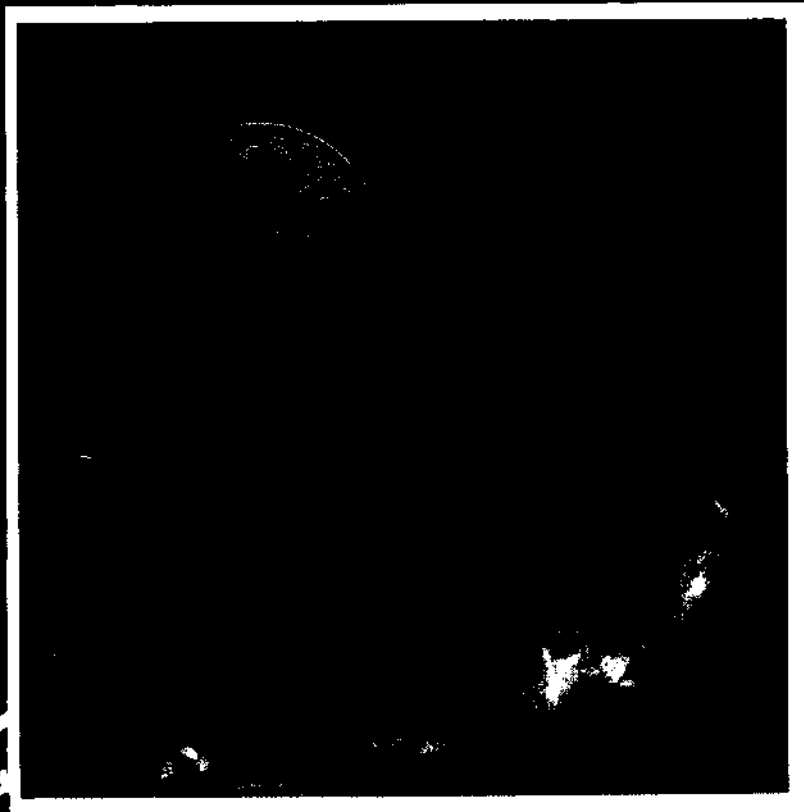
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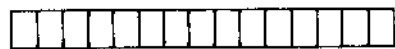
The original painting is done in reverse on glass. The finished piece has a three dimensional effect of brilliant images viewed in a dark mirror.

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AIRBRUSH Q and A

What is a frisket knife?

A frisket knife cuts frisket film or paper and is sold in a fixed blade or swivel style. The swivel knife is more elaborate with the capability of easily following short curves and intricate patterns.

Should I be concerned about the health aspects of using an airbrush with a shadow spray gun?

Airbrushing pollutes the studio environment by introducing harmful particles of paint or pigment. These dust particles must be trapped by safety masks. The same holds true if you are using a solvent other than water. You will then create fumes which must be absorbed by a carbon filter type of respirator. It is also strongly recommended that you work in a well ventilated studio.

How often should the airbrush be cleaned?

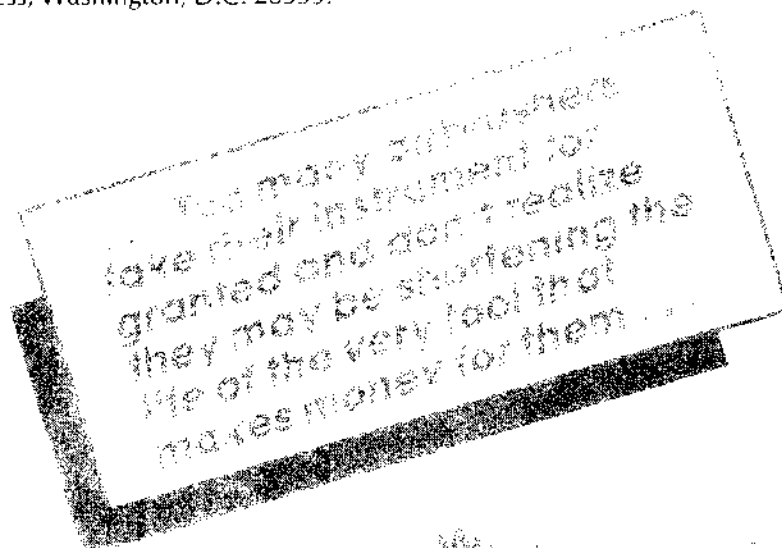
AFTER EACH USE. Too many airbrushers take their instrument for granted and don't realize they may be shortening the life of the very tool that makes money for them. Reading the manufacturer's instructions on care and maintenance and following them religiously will keep your airbrush performing at optimal levels.

How is airbrushing done on black t-shirts?

Generally, textile airbrush paints, with the exception of white, are not opaque enough to stand out on dark fabrics. The most effective way to airbrush onto dark shirts is to spray a few layers of white paint for a base, wait for the paint to dry, and then apply the colors.

How do I copyright my work?

Briefly, retain a photograph of the work and affix the copyright symbol and date somewhere on the work. This does not have to be visible but must be in a location that is accessible; i.e., not under a heavy piece of sculpture. The art work need not be registered by the copyright office unless an infringement takes place. Not having work registered, however, may delay legal action. For a free copyright information kit write to: Copyright Office, Library of Congress, Washington, D.C. 20559.



What is gouache and how is it used with the airbrush?

Gouache is an opaque watercolor widely used by airbrush artists. Because of its opacity Gouache's light colors can be overlaid on dark and vice versa. Gouache is available in tubes or jars and must be diluted with water for airbrush use. A great advantage to using Gouache is that it is reworkable. Where minor changes must be made, Gouache can be wetted and renewed.

Masking tape sometimes picks up paint or ruins the illustration base when I remove it. Am I or am I doing wrong?

There is a drafting tape available that has less tack and is designed for use on art work. When removed from the art, the tape won't pick up the pigment, tear the work, or leave any adhesive residue. 3-M offers Post-It tape, which has a reduced adhesion perfectly suited for extremely delicate surfaces.

What compressor is best for airbrushing and how much do they cost?

The compressor we recommend is of the lightweight, portable, and quiet variety. It should feature an air regulator and moisture trap—the regulator to control the air output in your airbrush and moisture trap to prevent moisture from entering your air supply. The price range falls roughly between \$50 - \$1,500 for compressors in general. Size, horsepower, and quality determine cost. Good sources for compressors are Badger Airbrush Company, Manoir International, and Medea Trading Company.

BASIC EQUIPMENT FOR AIRBRUSHING

BY ROBERT W. PASCHAL

What is an airbrush? I describe an airbrush as a small, precise spray tool that delivers paint from point a to point b without the user's touching the surface of the artwork with this tool or leaving any marks (brush strokes) in the paint. This is achieved by means of air that is forced through the airbrush, mixed with paint, and carries it to the work surface. There are three types of airbrushes, and each one has a unique method of mixing air and paint.

The most popular airbrush is the internal mix airbrush. The air and paint mix inside the tip of the airbrush—hence the term internal mix. This type of mixing inside a confined area results in thoroughly atomized paint. Because of this thorough mixing of paint and air, the resultant spray is comprised of miniscule specks of paint

that appear as dots and mimic a photographic surface. This type of soft, sensual spray is used most in photo retouching, technical illustration, and art in which an exacting, photographically real image is desired.

A second type of airbrush is the external mix airbrush. As the name implies, the air and paint mix outside the airbrush. The air draws the paint up and out of the airbrush and mixes with it in front of the tip. This mixing causes the dots that comprise the spray of paint to be larger than those of the internal mix airbrush. This type of spray is less usable in the visual arts, where the image to be developed has a photographic precision to it. However, in the realms of crafts, hobbies, general applications, automotive work, or in visual arts, where soft, granular sprays are not required, external mix airbrushes are suitable.

A third type of airbrush is the oscillating airbrush. This

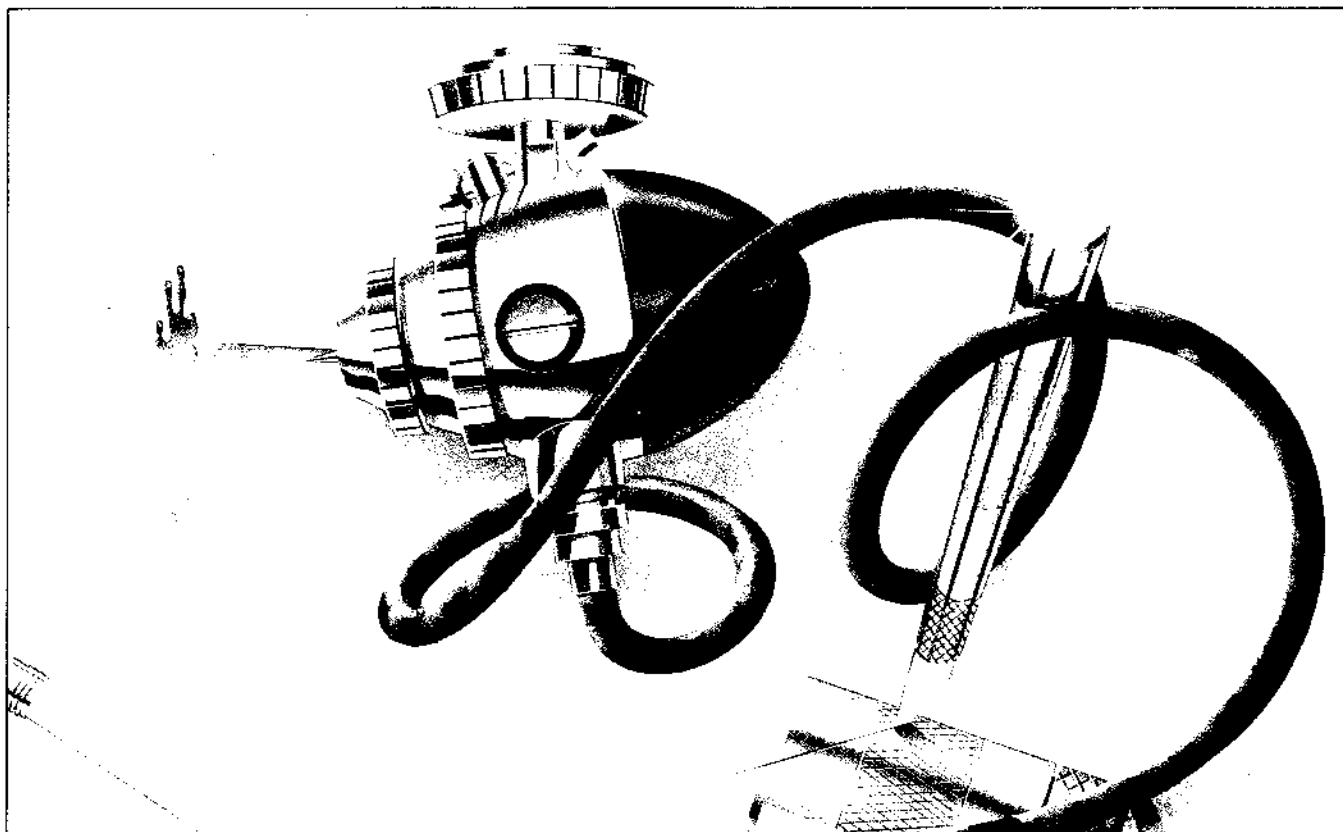
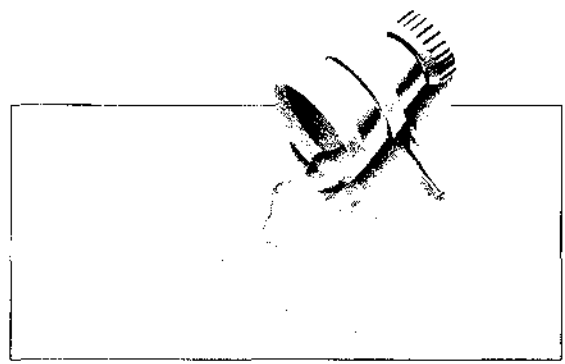


ILLUSTRATION BY GARY PENCA



airbrush delivers paint by blowing it off a fine needle that feeds the paint to the air in an oscillating or pulsating motion. This is the most complicated of airbrushes, both in maintenance and in use. The oscillating airbrush is used primarily by illustrators and artists whose images require fine line work.

Two other terms to describe airbrushes are dual-action and single-action. These terms refer to the operation of the airbrush trigger. With the single-action trigger, the user simply presses down to release a set amount of air and paint simultaneously. This type of triggering is available on both internal and external mix airbrushes. Dual-action triggers are operated by pushing down for air and, while the air is on, pulling back on the trigger to release paint. This triggering is available on both internal mix and oscillating airbrushes but not on external mix airbrushes. The dual-action triggering allows the user to control the volume of paint being sprayed by simply pulling back more or less on the trigger while the air is on.

In addition to the three types of airbrushes and two types of triggering, there are three methods of feeding the airbrush with paint. One method is gravity feed. A gravity feed airbrush is one in which the paint is fed from the top, either by placing paint into a permanently attached color cup on the top or a machined reservoir slot at the top of the airbrush. A second style of feed is side feed. This is the oldest and most common method of feeding paint to the airbrush. The paint is held in a color cup the shape of a funnel and is usually plugged into the right-hand side of the airbrush (it may be plugged into the left-hand side if preferred).

Unlike gravity-feed airbrushes, the color cups on side-feed airbrushes are removable and available in various sizes. A third method is bottom feed, in which a jar or color cup is forced-fit to the bottom of the airbrush. This method is quickly becoming the most popular, since it allows the artist to premix colors and lay out a palette in siphon-fed jars to expedite a quick color change.

All airbrushes except the oscillating airbrush are adaptable to various tip sizes. Manufacturers have numerous methods of labeling tips to indicate the size of line attainable. The small, XF, or No. 1 tip will achieve the finest of lines; the IL, medium, or No. 3 tip gives the medium-size line and HD, large, or No. 5 tip gives the widest of lines. These tips are not interchangeable among manufacturers nor, in some cases, within a manufacturer. When tips are changed, corresponding-size needles must also be changed.

The airbrush must have an air source to operate. Some specifications of the air source are dictated by the airbrush. As a rule of thumb, the airbrush requires an air source that will deliver 0.5 cubic foot of air at 25 pounds per square inch (psi). If you drop below these requirements, the spray will be affected, resulting in larger sprayed dots. Therefore, a regulated, nonvarying pressure is required for consistent airbrush spraying. The two methods of supplying regulated air to the airbrush are (1) the compressor, either piston-

(Continued on page 15)

About Robert Paschal

Mr. Paschal holds a Master of Fine Arts and a Bachelor of Fine Arts in painting, both from the State University of New York at



New York. He has taught painting, illustration, and airbrush technique at several institutions. Mr. Paschal is currently a technical consultant for the Badger Air Brush Company and lectures on airbrush and holds workshops throughout the United States.

Mr. Paschal is the author of *Airbrushing for Fine and Commercial Artists* and co-author of *The Art of the Dot—Advanced Airbrush Technique*, both published by Van Nostrand Reinhold, Inc.



BY DONALD J. DAWIDOFF

Member of the New York Bar

Being Businesslike

Art is a business. The artist has to know the rules of the game when dealing with people who purchase or take consignment of his or her work.

First, the artist must be aware that most dealers or patrons are in business to make money. They will try to maximize profit. While some will have enough empathy for the artist's plight to play fair, others will take as much financial advantage as they can. Accordingly, though a deal should not be quashed because of extreme artist demands, the artist should usually insist that the bargain be put in writing and that at least the range of payment and its method be stated.

The Contract

Contracts should include clauses on how long the artist's work will be on exhibition in a gallery and where it will be placed in the window and on the walls. There should also be clauses on exclusivity of representation and rights over sale (whether the artist can sell out of his or her studio without paying dealer commission). It should be made clear whether the dealership is time-limited (so that the artist can go elsewhere if he or she chooses) or open-ended (terminable at will). It must be agreed that pictures or sculptures will be returned at the end of the exhibit in the same condition as when received. There should also be a statement about publicity and advertising provisions (including wording and tone) for the

exhibit. The cost of opening receptions should be in the contract and a list of invited guests provided. Most important of all, the contract must spell out which pictures or sculptures will be exhibited and when they must be completed. Approval rights should also be outlined.

Bargaining

Bargaining on price is more difficult. The beginning artist or sculptor who has had a few sales can be misled by his or her financial need and personal aspirations.

Everyone dreams of being discovered. Modest hopes, however, are a better starting place than grandiose fantasy. If you are worth your sale, people will come to you.

How, then, do you deal with the gallery or private purchaser?

It is better to set a price than to say, "What will you give me for it?" By setting a price, you establish your dignity as well as a basis for later discussion. It is all right to back away from the opener, gently, when you sense you will lose the sale if you do not. Remember, the first few sales are the most important events in your commercial life. They establish your currency and your identity.

After you get started, you'll know what people are willing to pay for your concepts. You will have comparative prices, a track record. Therefore, talk to your friends about what they've been paid. Sense the market and live by it. Your work will probably improve with sales.

Do not under any circumstances violate your faith in yourself. If you

sell your paintings or sculpture too cheaply, you will end up destroying your self-esteem instead of fostering it. You may either be way ahead of the market or way behind it. In either situation, taking your best examples to some of the better, and lesser, galleries will prove its own reward. Skilled eyes do not usually lie. These people know what sells. They will take risks. They were once beginning themselves.

Go modestly. Arriving takes a long time. You should consider part-time work, maybe in a gallery or a school. Enter competitions where you live. These lend currency and exposure. Above all, do not lose your courage. If you really are as good as you think or hope you are, you will find a way to make an impression.

One thing is paramount: sense the limits and expectations of whom you are dealing with, whether dealer, single purchaser, or contest director. Do not impose your ideas on this person; if you do, you will drive him or her away. You are in business to make money. Be receptive to what people are looking for and give it to them. Take a little or a lot to begin with. The important thing is to get in the ball game, to sell, if that's what you want. Your work may have limitless prospects but be fundamentally wrong for the market. Consider, then, painting for two audiences, for profit and for posterity. If you really want to sell, there are ways for in which you must fall in line. Ask for advice when you need it. Remember, art is a business. Realizing that is the first stop. ■

(Continued from page 13)

operated or diaphragm, and (2) the carbonic gas tank. Desirable characteristics of an airbrush compressor are silence and regulatable, non-pulsating air. The carbonic gas tank is both quiet and consistent but eventually empties and must be refilled. This is not characteristic of the compressor. Another common but less reliable method of propelling the airbrush is the propellant can. This has the attributes of small carbonic gas tanks but none of the advantages. Propellant cans exhaust quickly with continuous use and are not refillable.

A regulator is used to set the pressure of propellant for an airbrush. When the gauge of the regulator is set at 25 psi, that is the pressure at which you are airbrushing. A regulator cannot increase the maximum air pressure deliverable by an air source; it is needed to lower the capacity of an air source. For example, a diaphragm compressor that delivers a constant 25 psi cannot have its pressure increased to 30 psi with the use of a regulator. The regulator on this type of compressor may only be used to lower the pressure for special techniques such as stippling.

Once you have an airbrush and an air source, you need an air hose to connect the two. As with other airbrush equipment, a selection is available. Airbrush hoses are available in any length desired, made of various materials (braided or plastic), either straight or coiled, and with or without moisture traps. Be sure the hose is long enough to allow freedom of movement in the work area but not so long that it gets in the way.

When you consider the fact that any medium that can be reduced to the consistency of milk or below is airbrushable, the realm of applications is limitless. The method in which the user utilizes the airbrush as a tool to develop a particular image or to perform a given function is called airbrush technique. Airbrush Technique will be explored further in future issues of Airbrush Action. ■



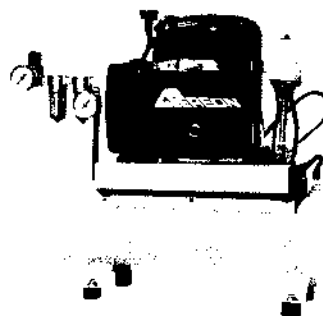
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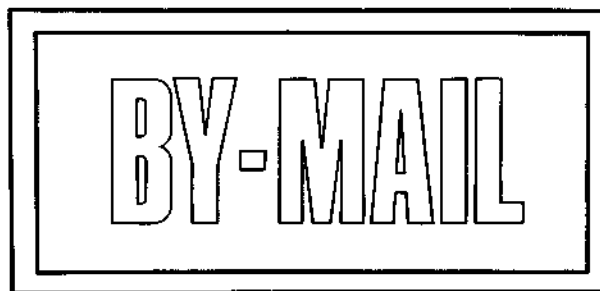
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AIRBRUSH REPORT

SAFETY, HEALTH & AIRBRUSHING

BY PETER SIEGEL

The questions least asked about airbrushing are usually how safe is it and what are the health hazards involved? The main reason these questions aren't asked is because the dangers of airbrushing aren't always noticeable to the naked eye.

When you direct your airbrush toward the surface you're spraying, most of the paint will adhere to the canvas, but some will bounce off and drift into the air. The particles that don't adhere to the surface are called overspray. Factors affecting the amount of overspray include the size and design of the airbrush, working pressure, and the distance the airbrush is held from the material being sprayed.

Overspray can be potentially dangerous to your work if it lands on areas where it's unwanted. But it can also be extremely hazardous to your health if you inhale or otherwise ingest the paint mists. To some degree, many of the pigments, dyes, binders, solvents, and additives used in artists' paints are toxic, and can sometimes cause eye, nose, and throat irritations. Repeated exposure to some paint mists can also result in asthma attacks or other respiratory allergies, and long-term effects may include chronic lung disease. Some paint substances have been shown to cause cancer in human beings; others have produced malignant tumors in laboratory animals and are considered suspect in humans.

However, by using common sense and following a few simple guidelines, airbrushing can be very safe. New information and research is available periodically on this fairly new topic of concern, and you should frequently contact the Center for Occupational Hazards (COH) or similar organizations for the latest professional advice on the subject. If you suspect that you have been exposed to any potential dangers,

contact your doctor immediately. The degree of risk involved in airbrushing depends upon the amount of exposure; the relative toxicity of the paint; the individual's susceptibility to particular materials, as well as other variables.

Amount of Exposure

Except for several highly toxic pigments containing lead, arsenic, mercury, and solvents in some paints, there is not much immediate danger of poisoning from inhaling, swallowing, or ingesting many small paint mists produced by airbrushing.

**...the
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However, inorganic pigments, containing lead and other heavy metals, are either toxic or have been linked with cancer. And both natural and synthetic organic pigments—such as lakes and aniline colors—have not yet been researched thoroughly to determine long-term effects on the body. Therefore, both should be handled with the same caution used with pigments that may be highly toxic. Paints containing solvents also present dangers which vary depending upon the particular solvent in the paint.

Local exhaust ventilation captures toxic materials at the source before they get a chance to be inhaled by the artist. The ideal way to prevent being exposed to paint mists is to use a ventilation system removing spray from in front and around both sides of your work. If you plan to do more than a little bit of spraying, purchase or build a spray ventilation booth that meets this requirement (publications for constructing such an item are available from the National Institute for Occupational Safety and Health, R. A. Taft Laboratories, 4676 Columbia Parkway, Cincinnati, Ohio 45226).

The next best alternative to a spray booth is to use a window exhaust fan in front of your work directing spray away from you and out a window. Having a window open without an exhaust fan is insufficient, because a breeze from the window could blow paint mist into your face instead of away from it. It's important to choose a fan providing correct air flow (i.e., strong enough to capture all the overspray, but not deflect spray from the work surface). It's also necessary to provide a source of replacement air behind you—an open door or window is usually sufficient. Information about planning this type of ventilation system can be found in the COH guide called *Ventilation: A Practical Guide*.

If large amounts of solvent-type paints are used in your work, both

explosion-proof spray booths and ventilation fans may be needed. Electrostatic particle precipitators using negative ion generators to gather particles on a collecting panel or a filter, can be used with a ventilation system, but will not replace it, since negative ion generators provide no protection against solvents. Air-conditioners also don't provide proper ventilation, because they recirculate almost all the air, and their filters are not designed to efficiently collect airbrush mists.

Respirators offer protection against inhalation of paints, but should be used only as a last resort. A respirator mask guards only the wearer and not others who may be in the room. Furthermore, airbrush spraying creates extremely small paint particles that can continue to float on air currents long after the spraying is completed and the respirator is removed. Also, not everyone can safely wear a respirator. If you have any respiratory or heart problems such as emphysema, asthma, or high blood pressure, consult your doctor before using such a device.

If you do use a respirator, be sure it fits correctly and you use the correct type for the paint being sprayed. When working with water-based paints, a NIOSH-approved toxic dust and mist respirator is usually sufficient. When spraying solvent-based paint like oil, lacquers, or enamels, you'll need a paint-spray respirator. And if you spray bleach, use a combination dust, mist, and acid gas chemical cartridge. Be sure to follow all manufacturers' warnings and instructions, always clean the respiratory filters and cartridges, and store them in a sealed container such as a zip-lock plastic bag.

Relative Toxicity of the Paint

Each paint has its own unique potential hazard. When judging the safety of paints you use, consider the relative toxicity of the pigments, vehicle diluents, and additives. For example; it is relatively safer to spray black acrylic paint than black oil paint because oil paint is diluted with large amounts of turpentine or mineral spirits, which are moderately toxic by skin contact and inhalation, highly toxic by ingestion, and can cause allergies. Acrylic emulsions are usually safe, but some con-

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(Tech Corner continued)

high for spray media such as aniline dyes or transparent media. At this level, you will not have the control of airbrush and paint that you would have with the lower air pressure. So at this point you will need an air regulator to hook onto your compressor to be able to reduce the amount of air pressure coming out of the compressor. Air regulators will generally work anywhere from 0 to 200 psi. The safety zone for airbrushing is generally not over 50 psi, and this would be with a large airbrush spraying a large background. Being able to adjust the air gives a lot more control. For the use of transparent media or thinner media, you can reduce your air down to a good running pressure of about 15 to 20 psi. This lets you get in tighter and closer with your airbrush without the commonly seen spidering effect, which occurs when the paint coming out of the airbrush has too much air behind it and consequently spreads paint unevenly across the illustration surface. Reducing the air pressure gives a better ratio of air to paint. With thicker opaque paints such as acrylics or hydrocarbon resin-based paints, a higher air pressure is needed for spraying. (A lower air pressure with opaque paints causes a stippling effect or a grainy spray). Thinning the paint and adjusting the air pressure permit a smoother and

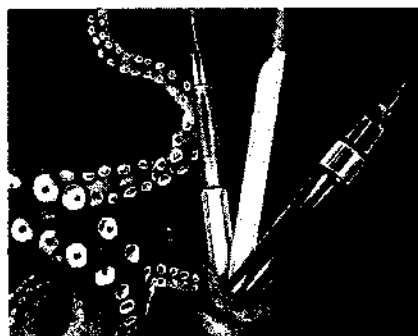


more controlled spray pattern.

For air regulation on CO₂ tanks, an air regulator is almost a necessity. This can be either a T-type bar with which you can adjust the air or a little nut that you turn with a screwdriver. An important thing to understand about CO₂ tanks is that the CO₂ inside the tank is condensed or compressed carbonic acid. There are times when this acid will react with alkaline and acrylic paints, so you have to play with the paint and the CO₂ to see if there will be problems. If the paint tends to gel up or spray in globs more than usual, you may be having a carbonic acid reaction. This

should be your cue to buy a compressor. This does not happen with all acrylic paint; some paints react with the carbonic acid more than others.

Note that on larger compressors that are oil lubricated, the air regulator may be attached with a moisture separator in it. If this is the case, you may need a separator that has a coalescent filter. Coalescent filters are designed to remove not only moisture and dirt but also oil from the line. The oil will stay in the bottom of the holding tank and eventually work its way into the line. The regular moisture separators on the market are not adequate for taking out the oil, and you must ask for a coalescent separator. The newer silent compressors generally have synthetic oils in them. These synthetic oils react differently to the different kinds of coalescent separator filters on the market. To avoid problems, look for a silent compressor that has a very good separator in it. The better the separator on the filter, the fewer problems you will have in the long run. A silent compressor that is oil lubricated and does not have an adequate coalescent separator will cause major problems. One is that it



will keep oil in your airbrush, and if the oil ever comes out of the airbrush onto the illustration and gets mixed with the water-based paints, it will spell disaster.

If you live in an area that has high humidity, any compressor you buy will need a moisture separator on it. Also, silent compressors or oil-lubricated compressors need coalescent separators on them. Air regulators are needed when you spray at least 50 percent of the time. By taking care of these air-regulation and moisture-separation problems, you will find that your airbrushing will be a lot more enjoyable and you will be able to increase your ability and your talents in airbrushing without the annoyance of airbrush spitting or uneven spraying. ■

(Airbrush Report Continued)

tain ammonia, formaldehyde, or other toxic preservatives. If used without ventilation, acrylic spray mists can cause irritation of the eyes, nose, and throat. Also, formaldehyde is a strong sensitizer which causes severe allergic responses in some people.

Each pigment also has its own potential hazard. For instance, Ivory Black watercolor is relatively less hazardous than Lamp Black watercolor because Lamp Black pigment is a human carcinogen. Repeated skin contact with Lamp Black may lead to skin cancer, and chronic inhalation may cause respiratory irritation. By comparison, Ivory Black pigment presents no significant dangers. However, it is not entirely harmless because it contains gum arabic as a binder, which can cause respiratory allergies (Printers asthma). Therefore, caution should be taken when spraying gum-water solutions containing large amounts of gum arabic, which is often also used in photographic retouching.

In order to find out what chemicals are in the paints you use, write to the products' manufacturer for a Material Safety Data Sheet. Makers of quality paints will tell you exactly what pigments are in their paints, using Color Index names. When you learn the exact names of the ingredients, you can determine their relative toxicity. (This information is available from COH or in the guide called *Artist Beware*.) After you learn more about your paints' compositions, you may want to eliminate the more toxic pigments, such as chrome yellow (lead chromate), which is considered so dangerous at least one major manufacturer of watercolors has discontinued producing it. Even paints labeled "non-toxic" should be used with caution as the "non-toxic" tag is based on studies involving laboratory animals who sniff the chemical for a two-week period, not on findings determining the long-range effect of exposure to the substance. By the same two-week test, highly dangerous asbestos would also be labeled "non-toxic".

Individual Susceptibility

Individual susceptibility depends on several factors, including age, state of health, environment, and the (Continued on page 44)

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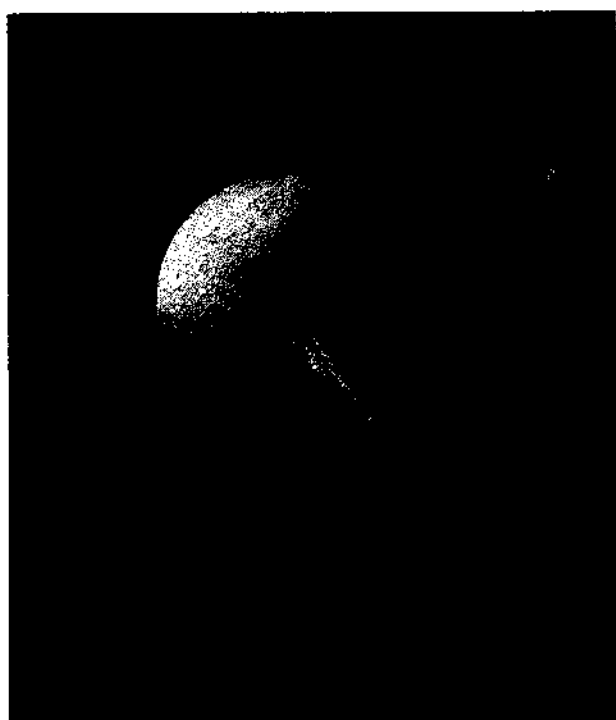
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Blasting paint and lacquer over glass with a million and a half volts of simulated lightning isn't exactly what you'd call delicate precise airbrush control. Yet it is the unique technique internationally acclaimed artist Dave Archer uses to create his famed paintings depicting outer space.

"I never claimed to be a middle-of-the-road man," Archer laughs.

"For me, it's either one extreme or the other."



AGE

AIRBRUSH ARTIST DAVE ARCHER

By Pat Summers

An enormous Tesla Coil with a nine-foot electronic "lightning brush" dominates Archer's unconventional Marin County, California studio where he develops his uncanny artistic interpretations of the cosmos.

Veils of swirling nebula forming the backgrounds and foregrounds of gleaming, traditionally-airbrushed galaxies are made as the innovative painter nonchalantly swings the lightning brush over a triple-strength piece of glass supported by a frame of ceramic insulators, and steps on a floor switch.

Archer's concentration when he turns on the juice is absolute. "I can't make any mistakes," he deadpans. "With a million and a half volts there aren't any second chances."

Roaring, sizzling, fiery eight-foot bolts of magenta electricity arch from the machine, the raw power respectfully controlled and directed

with the "brush". As the high voltage contacts the glass the first layers of Archer's paintings erupt, streaming and spewing in every direction like molten lava bubbling with primal volcanic force.

During this stage of his work the eerie confines of Archer's studio feels, sounds, and smells like thunderstorms. Fields of energy permeate the atmosphere, resulting in a visual spectacle that almost physically charge the mind and body of anyone daring to look on.

In the next phase of Archer's work, without the use of frenzied electrical current, he meticulously airbrushes white highlights behind his initial layers of vivid baked-on color. "My paintings are a thousand times more vibrant than they were before I began using the airbrush," he says. "The many brilliant layers are finally backed with the black of space and, without the highlights, many of the

paintings' subtleties would be lost."

Archer's glowing planets and golden-cratered moons are also created with airbrush techniques he began teaching himself in 1977. He has relied on the Paasche VL-1 and VL-5 for quite some time. "I discounted the VL-3 immediately," he jokes. "Nothing middle-sized for me!" Iwata equipment is a more recent addition to Archer's repertoire. He prefers the HP-C for fine, freehand work, the HP-S for general all-purpose work like shading, and the RG-2 to cover large areas, such as putting the glow around moons and planets and back-painting the final void of space.

Archer was first introduced to airbrush art in the Mouse Kelly Studios, which was noted for its "Grateful Dead" creations during the 1960's and 70's.

"I used to sit there and watch Stanley Mouse and Alton Kelly do things

With a million
and a half volts
there aren't any
second chances."



PHOTO BY JIM GARRETSON

like slop rubber cement all over a piece of paper to make their own friskets, and come up with some incredible masterpiece," he recalls. "I thought you were supposed to make it up as you go."

Archer experimented extensively for years with aerosol cans, spray-painting on glass. But they were clunky, unreliable, got paint over everything, and he soon realized the time had come in his work when he needed the airbrush. Though it's hard to imagine, the man who now swings the tail of a huge lightning brush was once afraid of the small tool.

"I was scared to death of all those little parts," he admits. "I went to visit Perry Paradiso of Perry's Art Supplies in San Anselmo, California—who's everything an art supplier should be—and said, 'Perry, I guess I'm going to have to do some airbrushing. Help!'"

"He took me in the back room, demonstrated an airbrush, and made it all sound simple. I didn't even buy a book. I just went to my studio and started spraying, making it up as I went along, and within two days I was deeply in love with the airbrush."

The biggest problems Archer encountered were learning what consistency to mix the acrylic and how to regulate the flow. Some of his methods might shock the more tidy of airbrush artists. "I never take my tools apart and clean them like you're supposed to," he smiles. "I just flush them out with water and have someone else clean them occasionally. I look at it like laundry—if I can get someone else to do it why bother?"

Archer finds himself depending more and more on the airbrush as he continually develops his technique, but he doesn't really consider himself an airbrush artist or a master of the tool. "I love the airbrush for what I do, but the guys who are truly airbrush artists are in a class of their own. I like to look at their work, but if I intended to do it—which I don't—I'd have to study intensively."

Archer also doesn't consider himself an "electric artist", as he has often been called. "I am a reverse glass painter," he states emphatically. "Though the art of reverse glass painting has existed for thousands of years it has never been fully explored. I am continually experimenting, developing my art form in a

whole new way. Electricity and airbrush are only two of many techniques I use in my work."

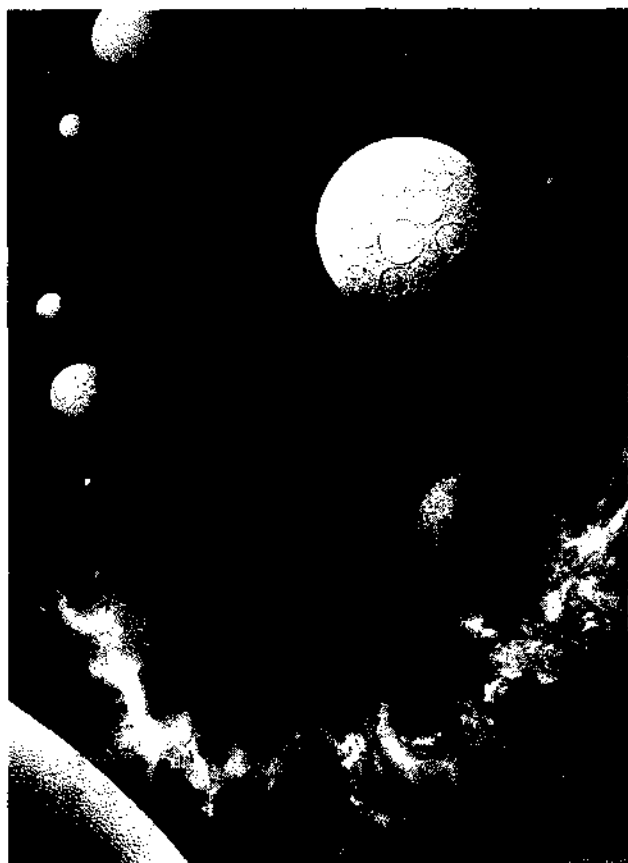
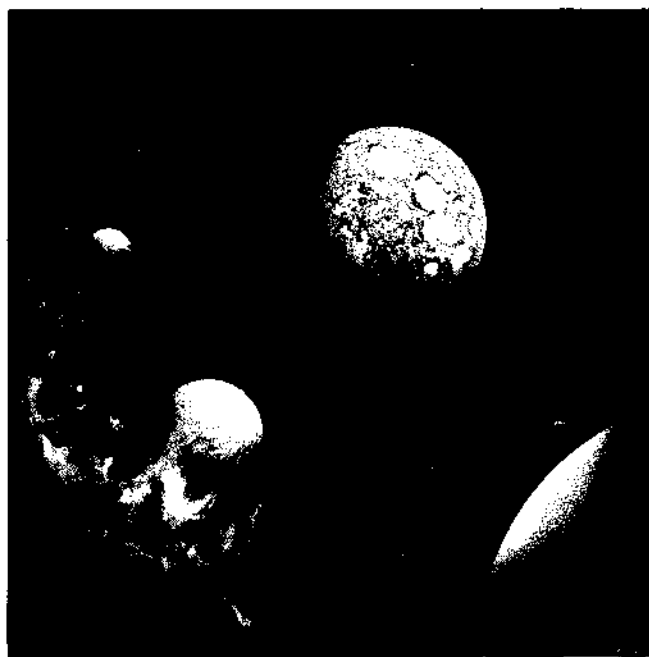
Painting isn't merely a chosen profession for Archer, who describes himself as a "California folk artist", it's an integral part of his restless, driven character.

"I don't want to paint. I have to paint," he avows. "The physical act of painting is my passion. I don't think my way into painting, but paint my way into thinking."

The journey that led to Archer's unusual artistry and unconventional techniques began early in his life. "In grammar school when my teacher commented one day that yellow wasn't a good color I was really offended and my hand just shot up. 'Why not?' I blurted out. She pointed at me and said to the class, 'Look at him. He's an artist.'"

Later, in high school, Archer entered the annual "Christmas window contest" and his stained glass design was placed in a section of the school's big arched window the first year he won and the entire window the next year.

"It was the first time in the 28-year history of the contest anyone had won twice in a row," he recalls.



LEFT: VISION FIRE
TOP: BLUE MOON



Photos By Rob Cherwink

"They asked me to step down and give someone else a chance. When I said no they were horrified."

A high school scholarship to study with noted artist Phil Paradise of Cambria, California also helped Archer define himself as a painter. And a round-the-world Christmas present trip from his uncle Rudy Truesdale, one of Trans World Airline's original six pilots, enabled him to see the earth's great art and further directed his path.

"Visiting places like Paris, Rome, Cairo, and Bangkok, the Temple of the Emerald Buddha and Gold Buddha in Thailand, influenced me deeply," Archer recalls with obvious reverence.

He later rejected traditional study in favor of painting and experimenting on his own, immersing himself in San Francisco's North Beach bohemian culture during the late 1960's and hobnobbing with personalities like Janis Joplin, Hoyt Axton, and Tim Hardin.

"We spent hours at North Beach coffee houses talking about art, drinking wine, reciting poetry, listening to jazz. I worked in the topless joints, at a variety of odd jobs, as manager of a coffee house called the Fox and Hound, and I painted everything in sight," reminisces Archer. "It was a tremendously exciting time for me."

During the early 70's, Archer and fellow painter Ron Russell founded a studio and formed a tremendously

successful partnership in Sonoma, California. There they studied and experimented with the ancient art of reverse glass painting, and added a new wrinkle with the energy of electricity. Russell drove a truck during the week to support the studio while Archer painted. Still the best of friends, Archer and Russell worked together for three years before growing in their own directions.

During the partnership, Archer primarily painted landscapes. But the skies gradually began to dominate his work, and his paintings soared toward the heavens where the stars began to shine.

Since he's been concentrating on his electrically-created masterpieces, Archer has been featured on

national and international television, in exhibits like the San Francisco de Young Museum's Rainbow Show and at the prestigious Omni Magazine Art Show in Chicago.

His paintings are owned by celebrities like Mark Hamill of "Star Wars" fame, former Apollo 9 astronaut Russell Schweickart, and science fiction writer Frank Herbert, author of "Dune".

"My paintings don't illustrate space," emphasizes the artist, "but express visions from my heart acquired from journeys through inner rather than outer space."

"... we are slowly getting the big picture about space," Schweickart wrote in a letter to Archer, "and somehow you seem to have gotten there before most."

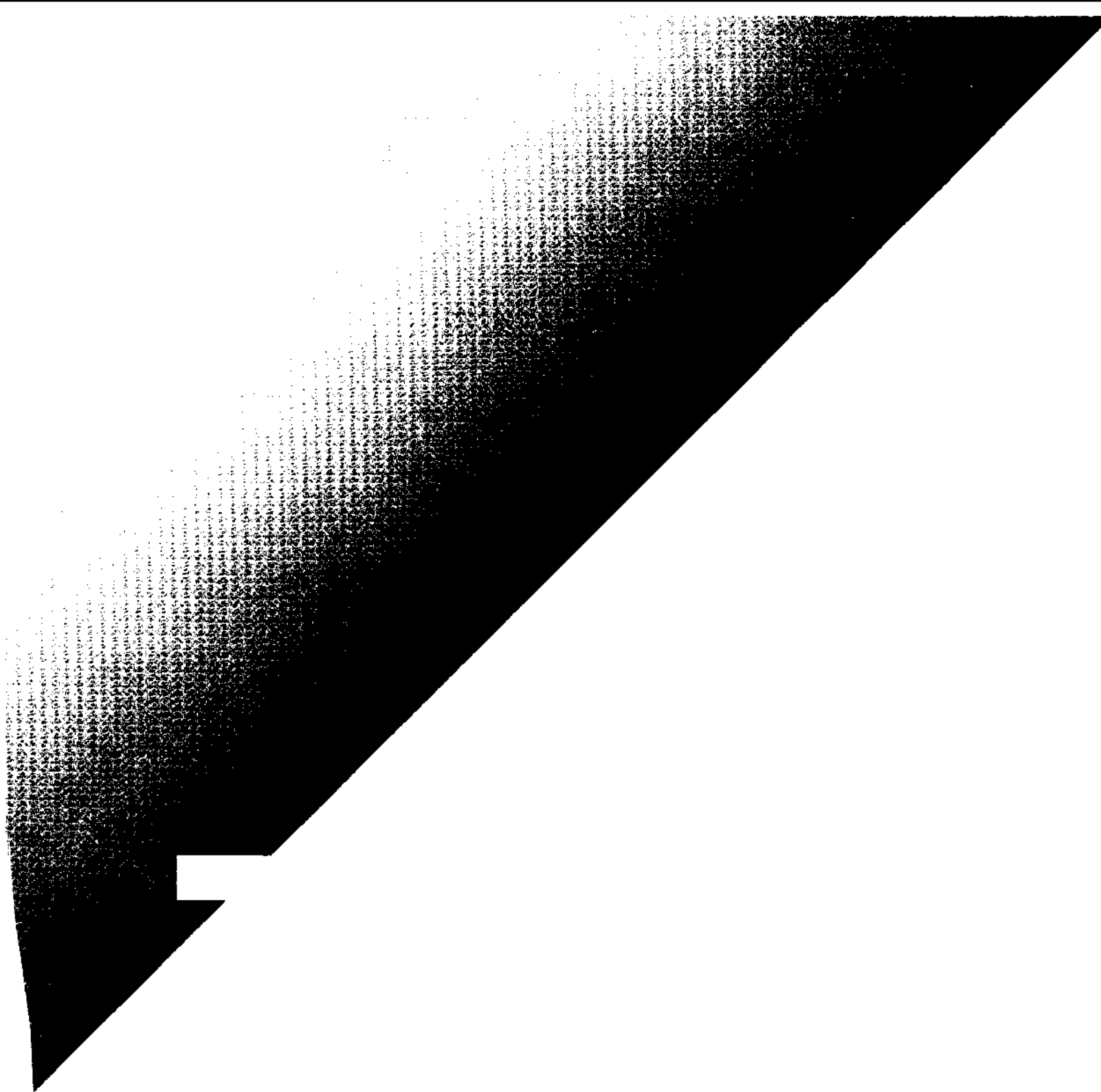
Archer sees the future of his art as a continuing experimental evolution of reverse glass painting using airbrush, electricity, traditional brush, palette knife, and other techniques.

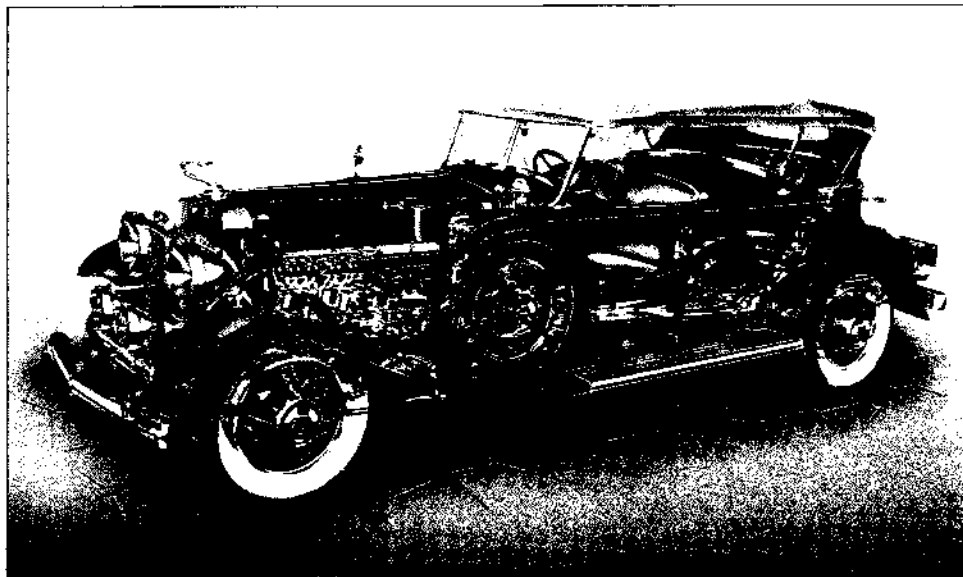
"I'm generally happy with my work, but never completely satisfied," confides the prolific painter. "Reverse glass painting is a totally unforgiving medium."

Archer accomplishes his finishing touches first and works into the background, layer upon layer. The nature of his unique art form presents tremendous problems for the airbrush—nothing can be fixed or changed because it's impossible to get back under the layers—what is there is there to stay.

"My discoveries and changes must always come on the next painting," Archer explains, "and my work is therefore never completely finished." ■







DAVE KIMBLE

1931 Model 452A

V16 Cadillac;

26 x 48;

November, 1984;

Gouache;

Courtesy: Bob Larivee

of Group Promotions,

Pontiac, Michigan.

DAVE KIMBLE

1984 Turbo

911 Porsche;

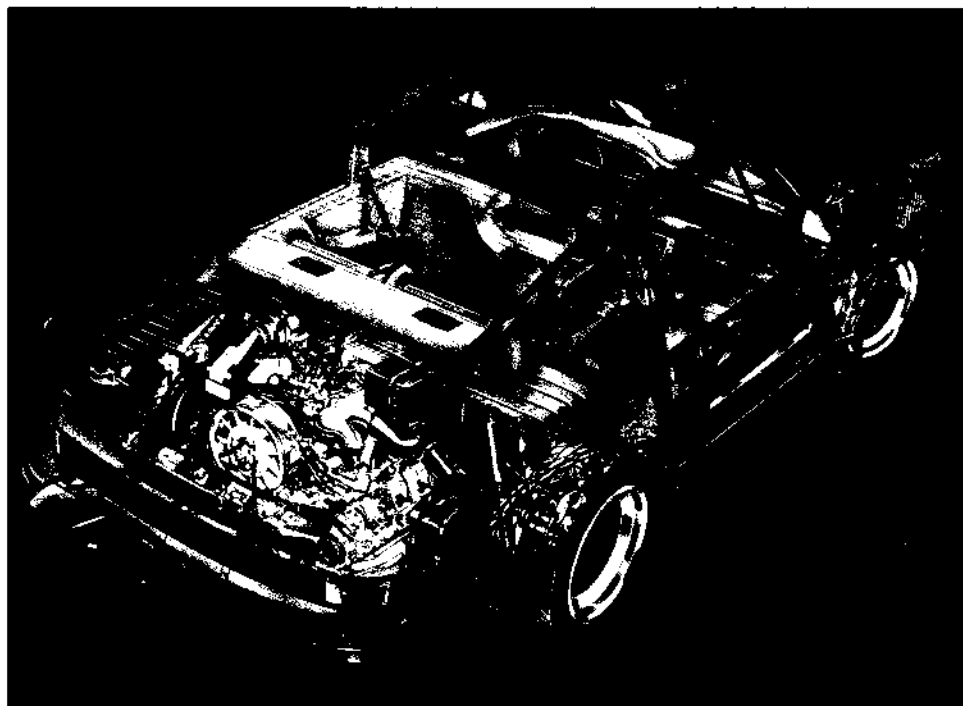
24 x 36;

February, 1984;

Gouache;

Courtesy: Petersen Publishing

Motor Trend Magazine.



AL GROVE

No Title;

30 × 40;

January, 1985;

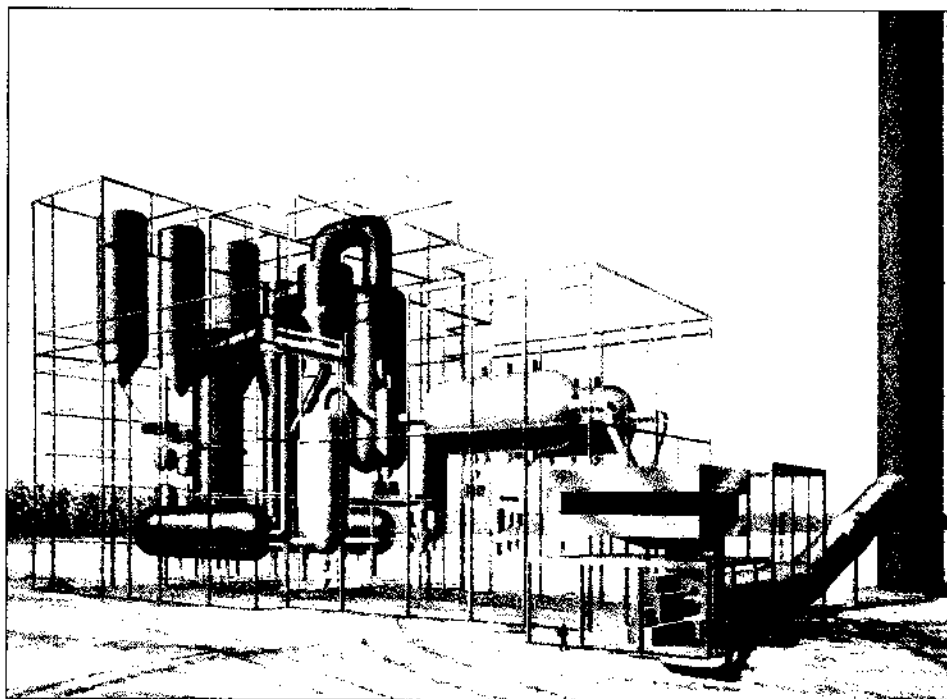
Acrylic on Bainbridge

#172 Poster Board;

Courtesy:

Combustion Engineering,

Windsor, Connecticut.



Good & Plenty;

50 × 50;

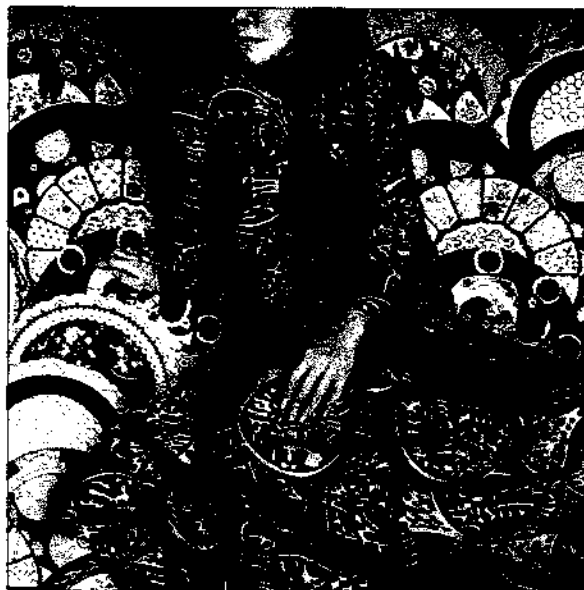
September, 1984;

Acrylic;

Courtesy: Jack Gallery,

New York, NY.

ROBERT ANDERSON



China Girl;

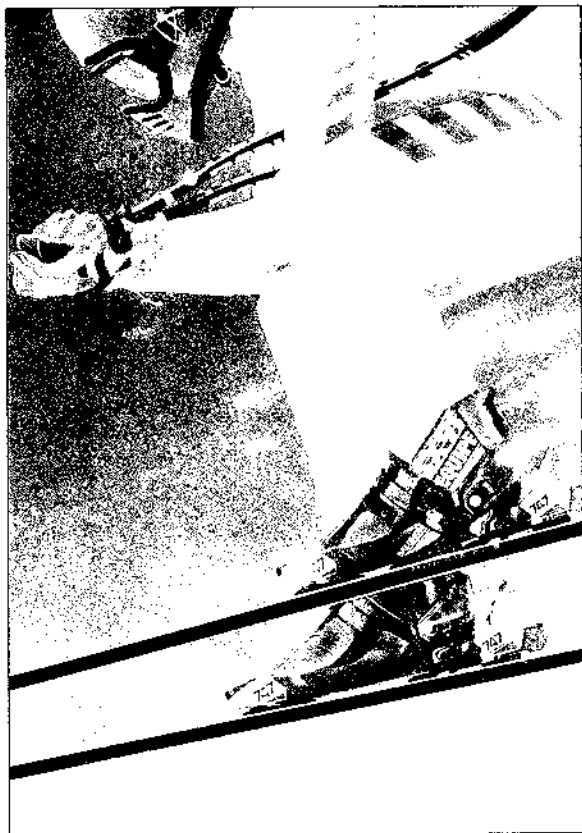
50 × 50;

September, 1984;

Acrylic;

Courtesy: Jack Gallery,

New York, NY.



BRYAN ROBLEY

Skier;

January, 1984;

Acrylic on frosted mylar;

Courtesy: Solomon,

North America.



THOMAS A. GIESEKE

Flamingos;

November, 1984;

Watercolors on

Crescent Board #215;

Courtesy Ensslin and

Hall Advertising.



ET STEADMAN

How to Survive

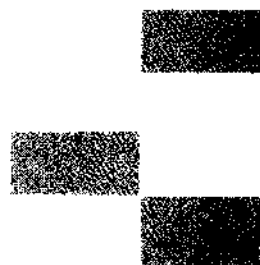
An Airline Disaster;

19 x 19;

June, 1982;

Watercolor on hot press paper;

Courtesy: Tania Kimche.



ET STEADMAN

The Public Ivy's;

16 x 24;

December, 1984;

Watercolor on Bristol Board

Courtesy: Tania Kimche.



GARY SMITH

Girl Sliding;

27 x 30;

August, 1984;

Gouache;

Courtesy:

Platinum Pictures.



GARY SMITH

Woman Boxer;

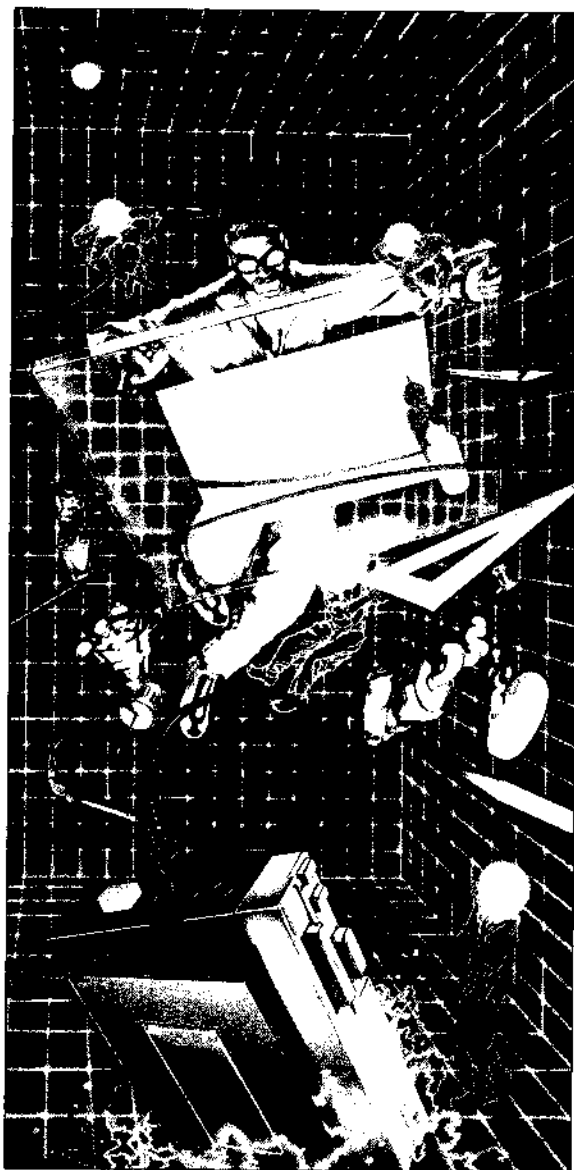
27 x 30;

1983;

Gouache;

Courtesy:

Melvin Van Peebles.



SEAN DALY

Working Dream;

12 x 24;

August, 1982;

Gouache on

Strathmore cold press board;

Courtesy: Pamela R. Neail Assoc.

OLIVIA DEBERARDINIS

No Title;

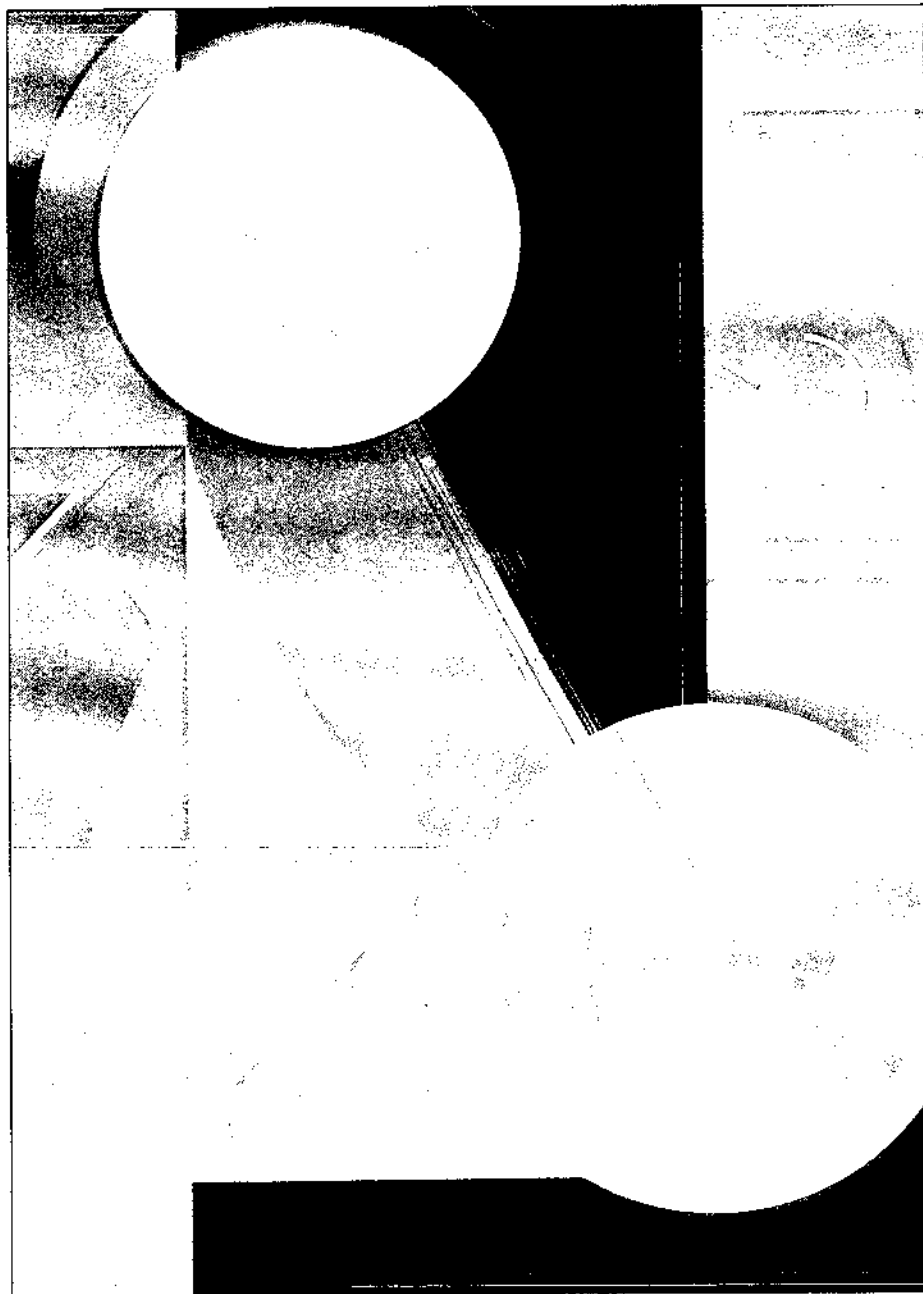
16 x 21;

1982;

Oil;

Courtesy: O Card Corporation.





CHARLES WHITE

No Title;

30 x 24;

December, 1983;

Acrylic;

Courtesy: United States

Information Agency.

The AIRBRUSH ACTION Gallery is dedicated to reflect the most distinctive of all airbrush art today. That is why we must review as wide a range of airbrush artists as possible. We cordially invite airbrush artists of any style to submit their work for possible publication in the AIRBRUSH ACTION Gallery. Please send transparencies and/or information to AIRBRUSH ACTION GALLERY, 317 Cross Street, Lakewood, NJ 08701.

WEAR THE

AIR

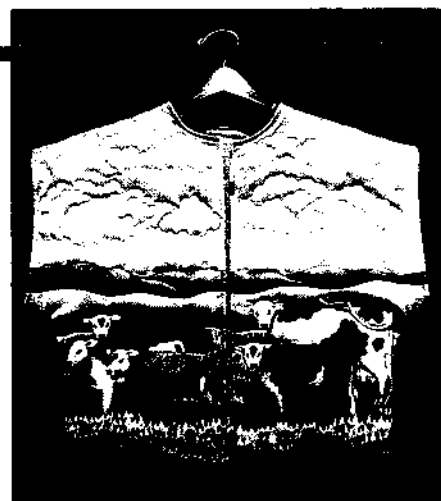
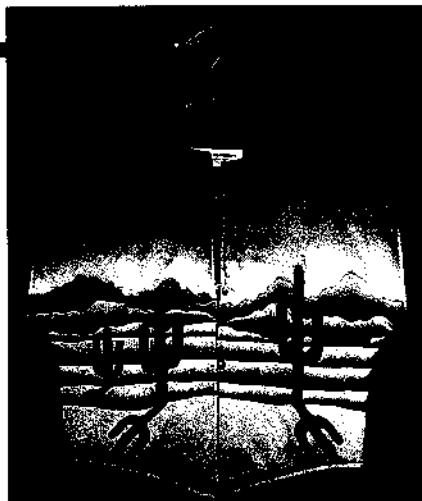
Cow In The Kitchen Wearables

Each COW IN THE KITCHEN garment is a collaboration of the talent and energies of Ginny Brush and Susan Savage. Since 1979 Susan's expertise in designing, fiber arts and sewing have combined with Ginny's skills in designing, airbrush illustration and photography to produce limited-edition and one-of-a-kind garments. Each COW IN THE KITCHEN vest, jacket, and jacket-vest is individually handpainted with permanent, fiber-reactive dyes and then airbrushed with permanent airbrush inks. These garments display fine detailing, unique images, and distinctive designs that range from whimsical scenes of farms and nostalgic interiors to elegant floral designs. COW IN THE KITCHEN designs display striking graphic images that exhibit a definite "trompe d'oeil" effect. The play of light and shadows within each gives these designs their distinctive spatial qualities and demonstrate the photographic influence on Ms. Brush's airbrush style. This strong suggestion of depth is further enhanced by the tactile qualities of the fabric and by Ms. Savage's meticulous craftsmanship in painting, trapunto, hand-stitching and machine-quilting.

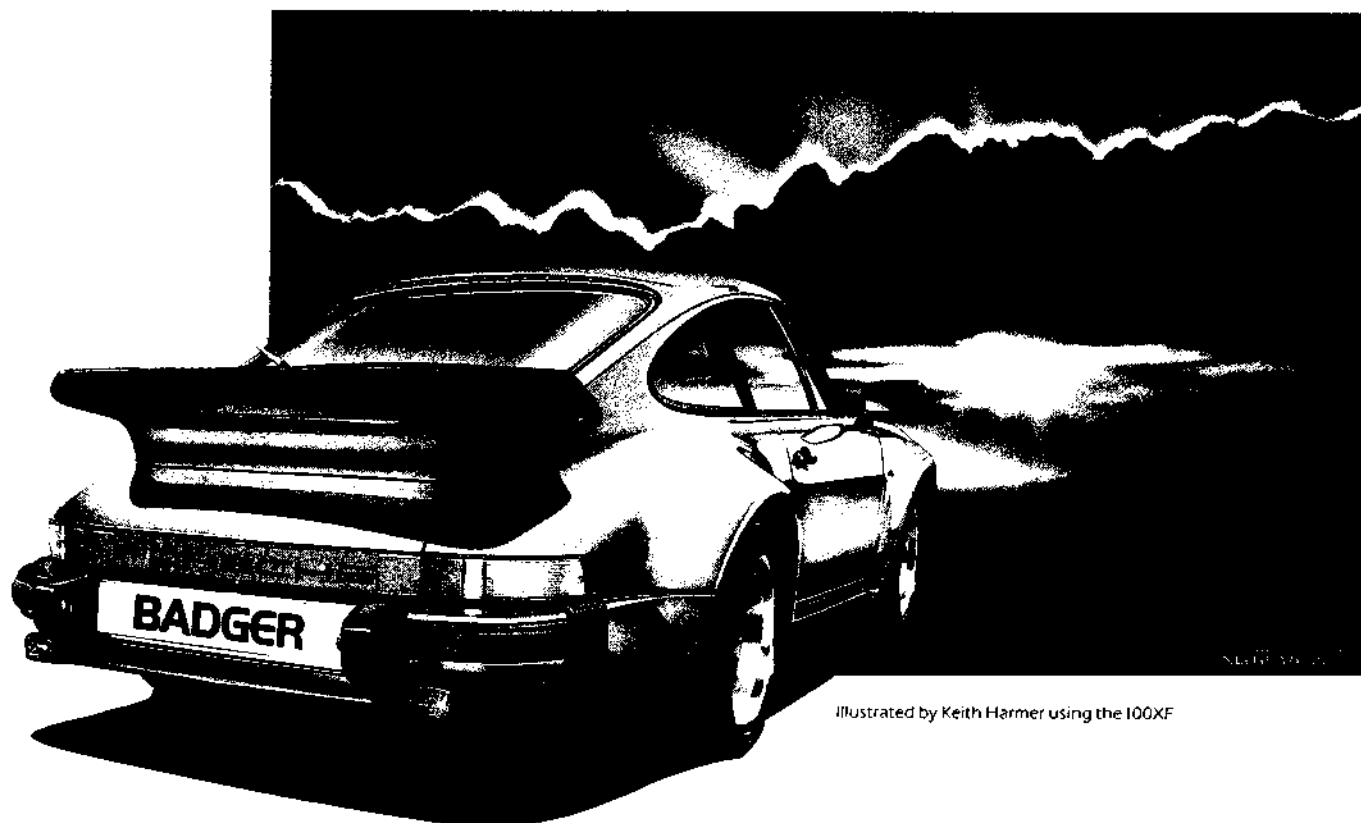
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From left to
right, the 100XF,
100GXF and 150IL

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NAMILO



BY ANDREA MISTRETTA

ive years ago, the airbrush was still a "magic wand" that not too many artists were familiar with. "What contraptions make these things tick?" and "Can you call what you do with this little metallic myriad of moving parts bonafide art?" Darn right it's art! If you can get a tool called the sable brush to glide just so over Fabriano watercolor paper, then getting the right image on a Bainbridge board by controlling an airbrush is art by all means! After all, airbrush is the modern version of art in its most primitive state, which was blowing vegetable pigments through reeds onto cave walls while using the hands as stencils.

These days the airbrush has lost a bit of its mystique. What was once a small subculture of airbrushers contacting one another to exchange bits of information on where to buy parts and trading secret techniques is blooming into a major force in the fine and commercial arts. No longer are there many untried secrets, and you can go down just about any main street and choose from a worldwide selection of airbrushes, compressors and accessories.



(TOP)

Clinet:

Gianettino &

Meredith,

Art Director:

Bob Defino

(MIDDLE)

Client:

Kwasha Lipton

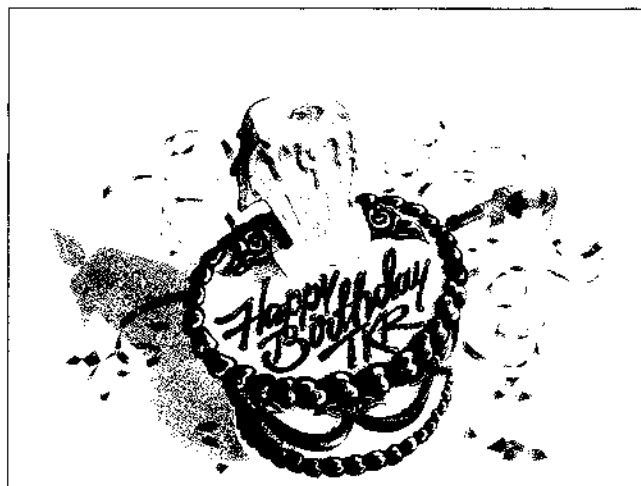
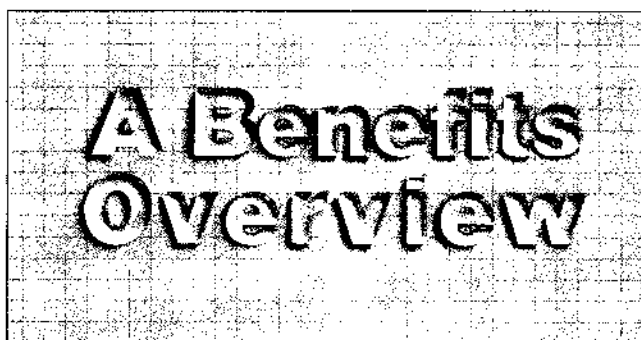
Art Director:

Irene Lieberman

(BOTTOM)

Client:

FBI Records



A Benefits Overview



I admit to being attached to my homemade silent air compressor, made with a refrigerator motor, and I remember the days of waiting for parts to be sent from manufacturers while panicking through a breakdown in the system. I've had no formal training, but I've learned from the best. Vero, Vargas, White, Willardson, Zick, Hiener, Harumi, John-

son, Palombi, Castle—I've studied under them all, through album covers, greeting cards, books, and posters—any visual I could get my hands on and stare at and dream about being able to do the magic myself, then experimenting with my own hands for hours on end. You know, what I'm reminiscing about is a mere seven years ago. Communica-

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tion on the airbrush scene has moved forward fast since then, and the fact that I'm writing for a publication devoted exclusively to airbrush tells me that there is a large enough audience of relatively new fans out there.

Some of us have found that whoever plays this instrument best gets the gig in the commercial illustration field. There are always new ways of improving technique and

gaining speed by listening to others, reading books, studying catalogs for new gadgets, watching videos, and attending seminars and classes. Still, the bottom line is, what can the mind and hands do with all this fun stuff? And how do I deal with all the competition as a free-lance illustrator?

I have strong beliefs in flexibility of style and subject matter for beginners, contrary to what many

schools preach about narrowing a student's approach to art into one direction. Specialization in subject and style work for a handful who have paid the dues or for the few whose styles have been carefully honed by big-name instructors with good connections. I have personally found flexibility to be a successful strategy as I gladly fluctuate between the editorial and advertising ways of com-

mercial art. We all must decide for ourselves which roads to take, what are real opportunities and what are dead ends.

This formula has worked for me so far, given what opportunities there have been in my working time span. I've always been an advocate of self-promotion; I leave samples wherever I've shown my book, postcards, flyers, business cards—and yes, I scrimped and saved for the ultimate a few years back, a color page in the *Black Book*, which was my career's greatest boost. Now there is an array of directories to choose from, presenting the new problem of which to go into. These directories display some of the best current talents in airbrush illustration.

Still, it's not just how you render ideas visually but how you balance that with a good working attitude. Do you deal in the proper manner with your client? Is it the kind of client you should be dealing with—one who dispenses purchase orders before the job without your having to beg for them? I believe you must carefully mold a good communicating relationship with the person who hires you for the duration of the project, with all due respect and fairness to yourself. You go at it like gangbusters, feeling it's got to be the best thing you've ever done. There will be times when you are the hands of another creative mind, but there will also be compensating times when your conceptual creativity is needed to accompany your own special brand of technique.

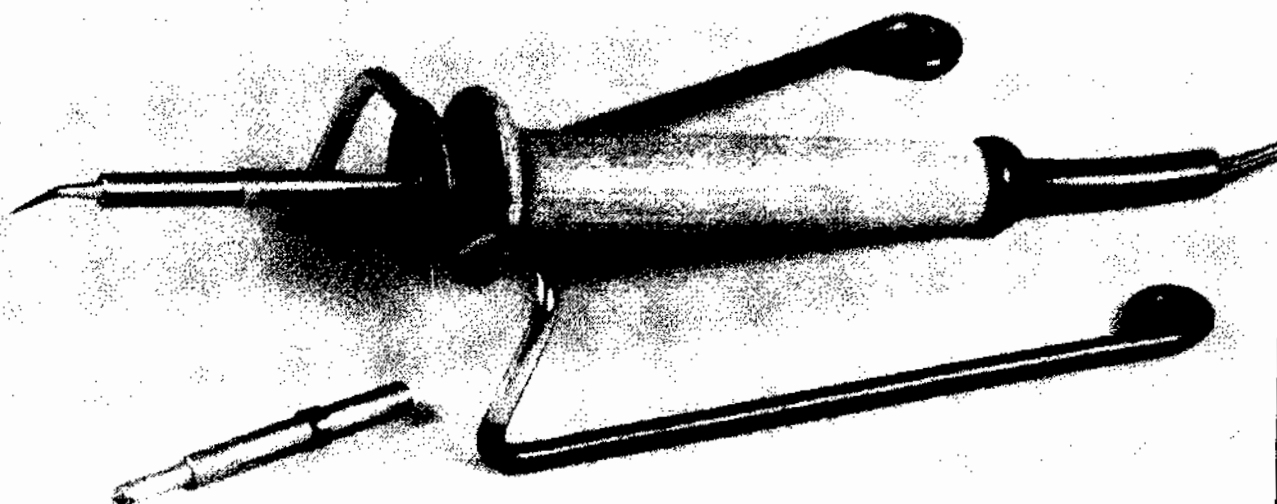
No matter how many people can maneuver an airbrush in this very competitive field of illustration, career success is going to depend on your flexibility in dealing with the wide variety of personalities and subject matter. ■

"MARDI GRAS" BY ANDREA MISTRETTA



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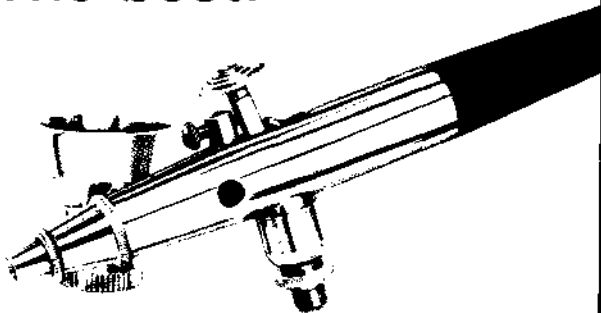
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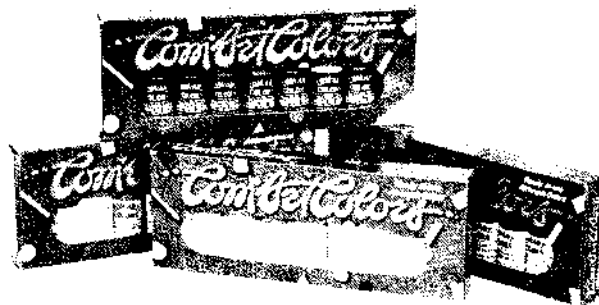
COM-ART airbrush colors are unique in that opaques and transparents can be mixed together in the bowl or during spray. The fine pigmentation sprays rich and color sepa-

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used on drawing, water-color, and print papers, illustration board, gessoed surfaces, acrylic paintings, metal surfaces, glass, glazed ceramics, and photographic papers. Both Gloss and MATTE Foto-Frisket Film are available in 8 1/2" x 11" packages of 10 sheets for \$7.00, 100 sheet packages for \$65.00, 12" x 15" roll for \$12.00 and 24" x 15" roll for \$22.00. For more information contact: Badger Air-Brush Co., 9128 W. Belmont Avenue, Franklin Park, IL 60131.

Badger Air-Brush announces the addition of fourteen new colors to the Air-Opaque line of ready-to-use airbrush colors. Seven of the new colors are Pearl Blue, Pearl Gold, Pearl Red, Pearl Silver, Pearl Yellow, Pearl Bronze and Pearl Green. Pearl Air-Opaque gives surfaces an iridescent sheen. Badger Air-Opaque, unique ready-to-use opaque airbrush colors, are colorfast, waterproof, vibrant, non-bleeding, and quick drying. All Air-Opaque TM colors are non-toxic, organic pigments in a water based acrylic copolymer, pre-reduced for instant use. Air-Opaque TM colors are completely intermixable to create an almost endless selection of colors. Pearl Air-Opaque is available individually or in sets.

Each set contains seven one ounce bottles of Pearl

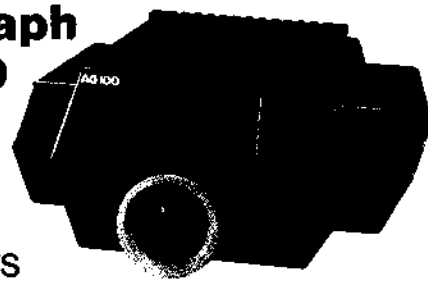
Air-Opaque in unbreakable plastic bottles with no-clog, easy dispensing caps. Badger also announces the introduction of Air-Opaque cleaner in economical 1 quart bottles. The 1 quart has the same specially designed nozzle cap as the 4 ounce bottles. For more information contact: Badger Air-Brush Co., Dept. ABA-85, 9128 W. Belmont Avenue, Franklin Park, IL 60131.

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patible with friskets and frisket cutting and may be removed from the backing board very easily for color laser scanning. For more information write: P.O. Box 88189, Atlanta, GA 30338.

Savoir-Faire introduces their new TEXTICOLOR range of fabric paints. These paints are available in two types, Regular and Iridescent. The colors are vibrant and versatile, being ideal for airbrushing and other application media.

Both types are non-toxic and available in 32ml (1 oz.) and 250ml (8 oz.) sizes. They retail for \$3.00 for the smaller, and \$9.80 for the larger with the Texticolor Iridescent being slightly more expensive. The Regular Texticolor offers 24 colors, while the Iridescent Texticolor line has 12. For more information contact Savoir Faire, P.O. Box 2021, Sausalito, CA 94966.

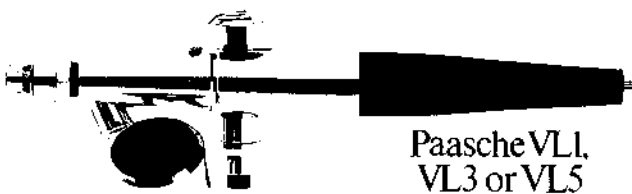
CLASSIFIED

CLASSES: AIRBRUSH PAINTING, PHOTO-RETOUCHING, PHOTO-RESTORATION

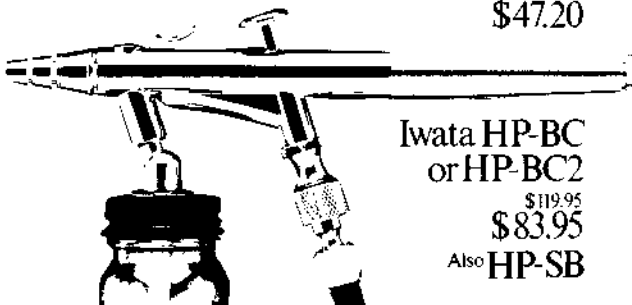
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(Airbrush Report Continued)
target organ of the material. Children, for example, are an extremely high-risk group, and should never be allowed to "play" with an airbrush.

Additional Hazards

Additional hazards may include hearing damage created by noisy compressors; getting paint in the eyes (do not wear contact lenses when airbrushing; eyeglasses give additional protection); and penetration of paint into skin pores, causing blood poisoning or blood clots. (Avoid spraying at high pressure against your skin.)

You can protect your health when airbrushing by working in a well ventilated studio; avoiding toxic pigments; never eating, drinking, or smoking in the studio, and washing your hands everytime you clean your airbrush. Also, use of color-corrected lights such as Vita Lite by DuroTest or G.E. Chroma 50 and adequate illumination will produce less eyestrain, fatigue and color distortion. ■

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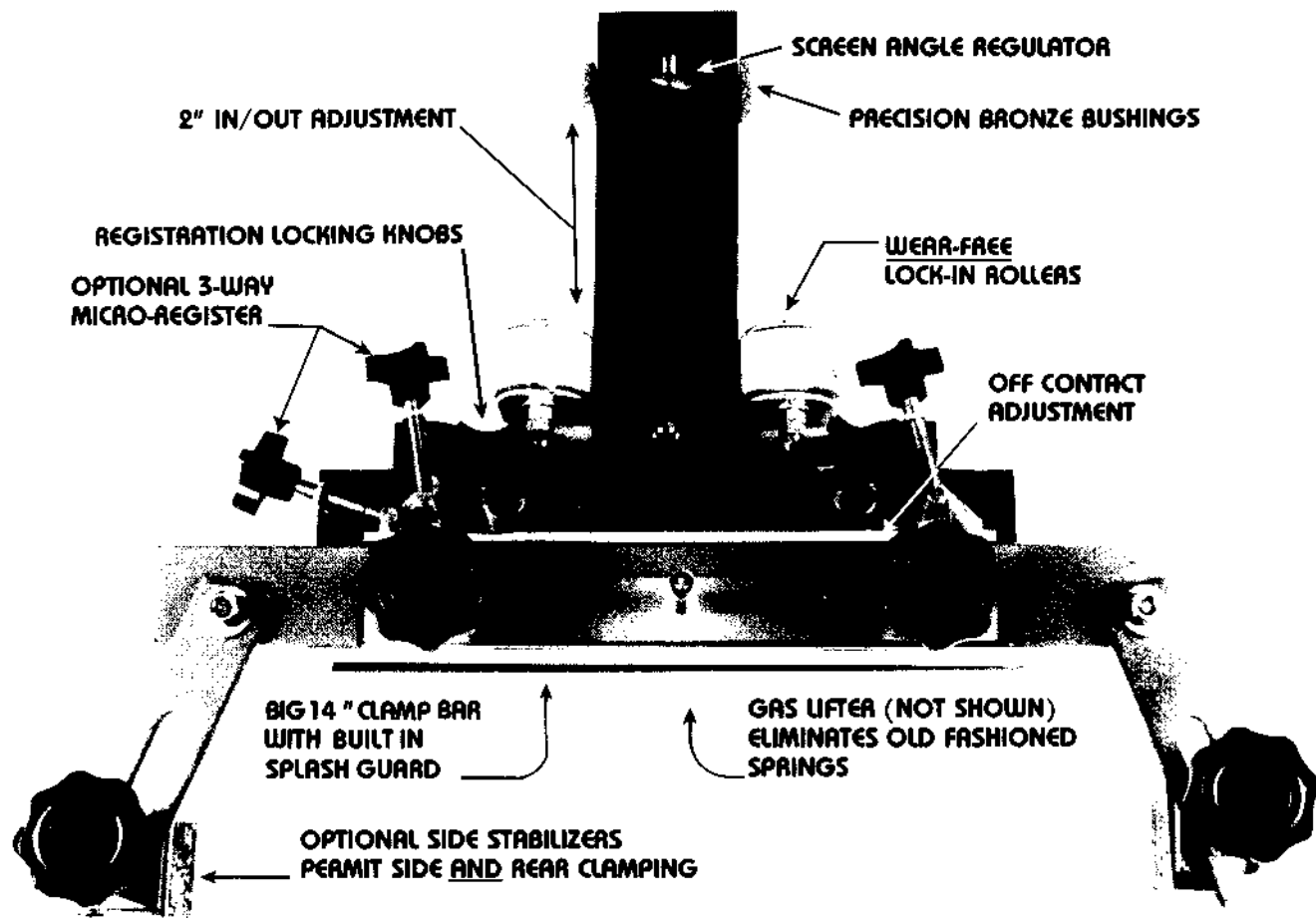
EXPO

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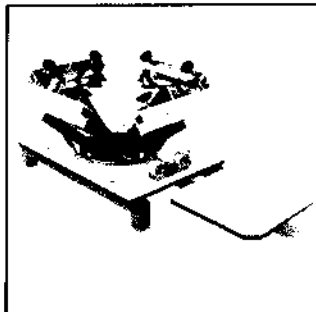
COMING

LET'S FACE IT!

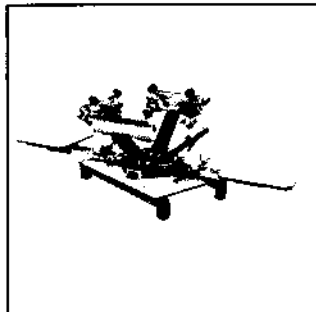
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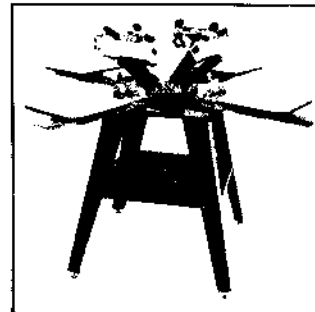
We've also got super bodies, terrific legs, and very attractive features! *
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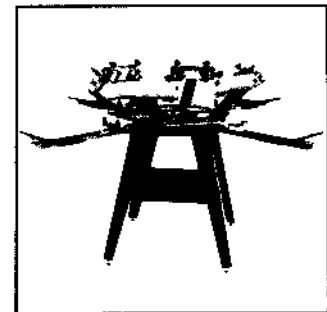
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Bench Model



Model BA-24
Two Station, 4 Color
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Four Station, 4 Color
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Model FA-46
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Rotary Load

* These attractive features include unique jacket hold-down, innovative cap attachment, sleeve platens, and lots more. A really pleasant feature is our modest price schedule.

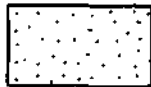
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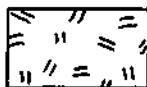
Calendar of EVENTS

May 7-11

Grafex—Trade Show
Svenska Massan Stiftelse
Gothenburg, Sweden



May 15-19



International Reprographic Association—Trade Show
Contemporary Resort, Lake Buena Vista, Florida
Ray Good, Franklin Park, Illinois

May 16-18

Mega Art—Trade Show
National Art Materials Trade Association
Montreal Convention Centre 201-546-6400



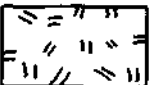
July 21-27



International Grapho Analysis Society National Meeting
Palmer House, Chicago, IL
312-930-9446

Sept. 12-14

Graphic Arts/The Charlotte Show
Civic Center, Charlotte, North Carolina
704-334-0708



Sept. 17-23



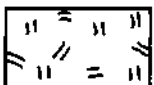
Norgraph—Northeast Graphics Conference and Trade Show
Hartford Civic Center, Hartford, Connecticut
203-247-8363

Oct. 27-30

Graphic Trade Show
Toronto International Centre of Commerce
Toronto, Ontario, Canada 416-445-6641



Nov. 6-9



Screen Printing Association International—Trade Show
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Indianapolis, Indiana 703-385-1335

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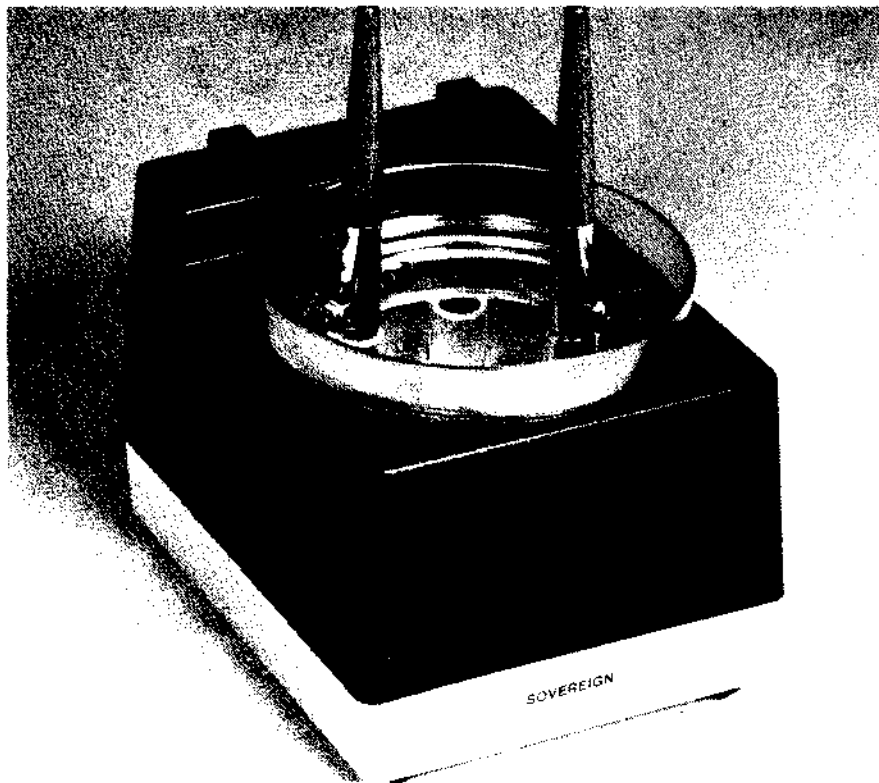
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How did this unique airbrush colony develop?

THE AIRBRUSHING BEHIND BROADWAY'S CATS—The fantastic costumes that have enchanted audiences in this hit musical were meticulously accented with the airbrush.

Other articles: **COLOR**—by Robert Anderson
HOW TO CLEAN YOUR AIRBRUSH
MAKING MONEY IN T-SHIRT AIRBRUSHING

Dickran Palulian

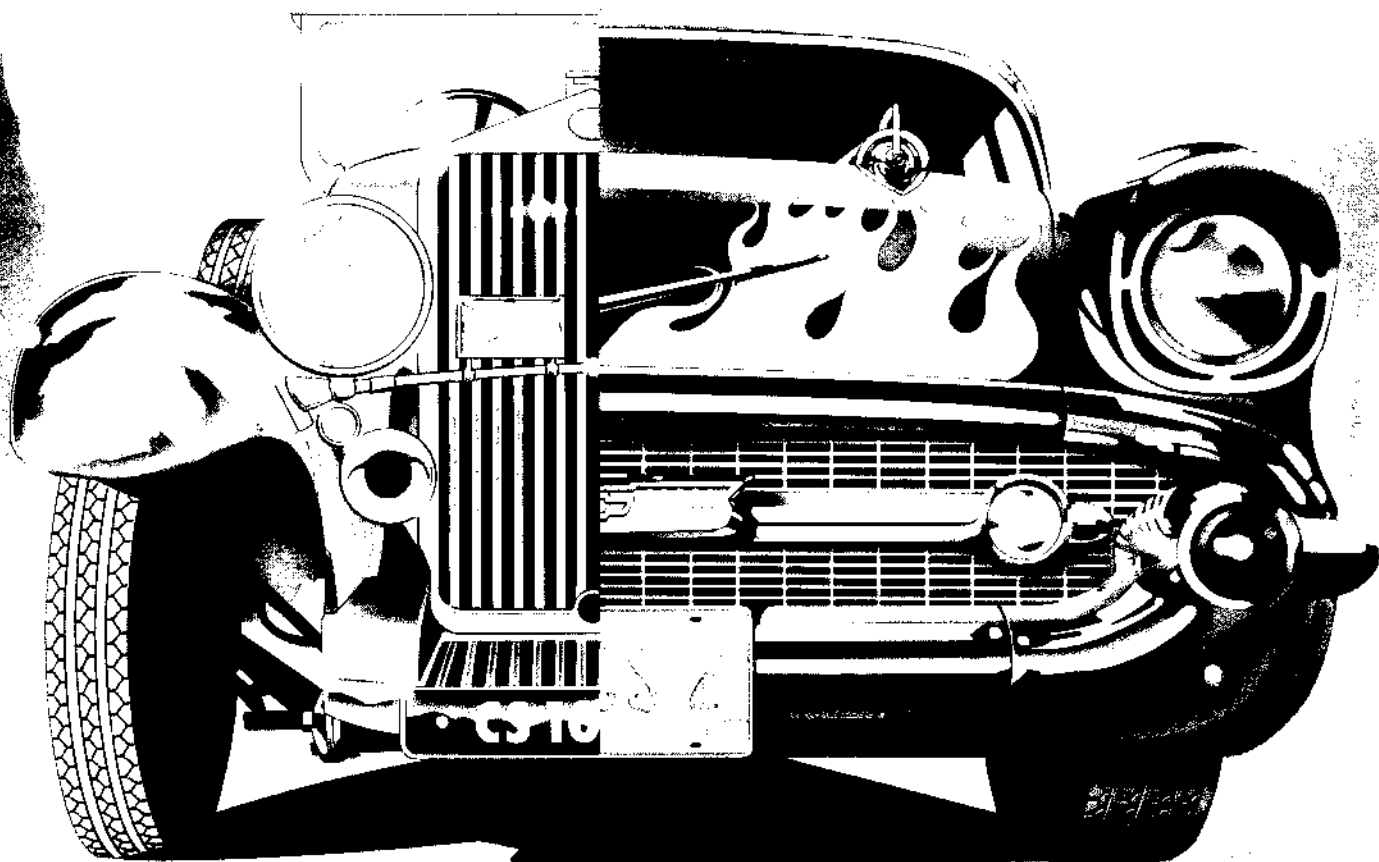
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The airbrush illustration of the sportscar was rendered by David Davis (Artfarm) on C.S. 10 plate finish airbrush board.
The illustration of the '57 Chevy was rendered by Michael Gacy (Artfarm) on C.S. 2 textured surface airbrush board.
Matt Finish Friskfilm was used by both artists.

STUDY 2

