

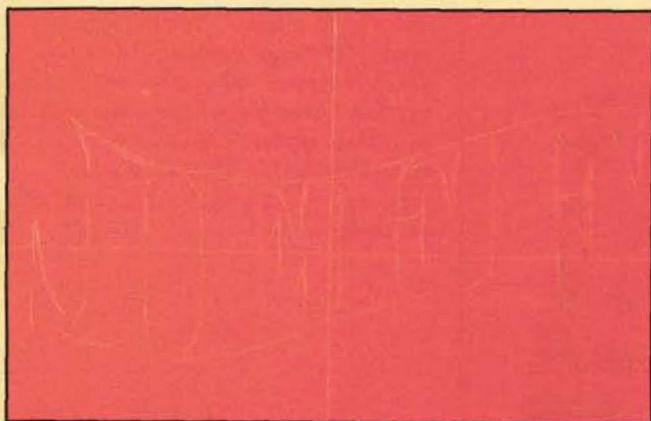
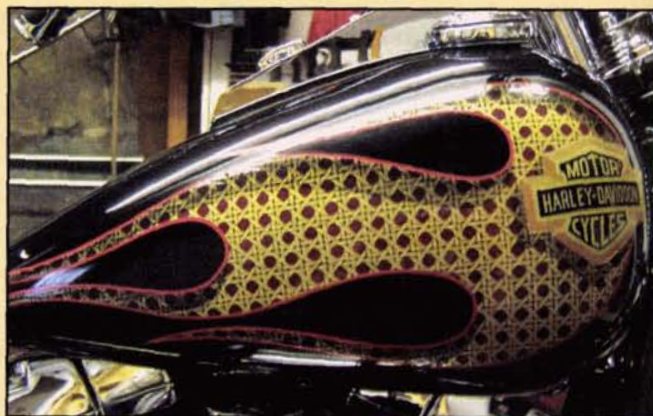
To avoid an annulment, Michael Cacy chose the honeymoon over this issue's submission. We wish to congratulate Mr. Cacy on his new marriage and move to Bermuda, and wish for him supreme bliss. Dewayne Connot was proudly chosen to substitute as guest author.

TEXTUREAIR

PAINLESS CANING

by DeWayne Connot

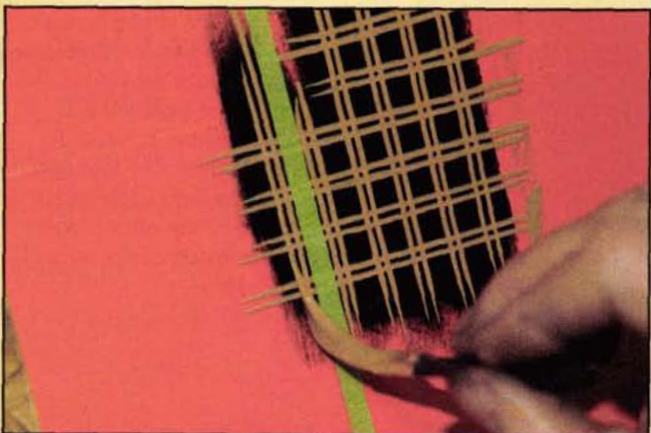
Steve Chaszeyka, Wizard to you, had a customer who wanted the caning texture rendered on his Rolls Royce, and so he asked me to solve the problem. The rest is, at best, obscure history. I've performed this technique ever since, but primarily for show at Pinhead meets or as gifts for friends. There is really no practical application for rendering caning, but I do it because it's not only a neat effect, but it has served well to irritate and frustrate fellow pinstripers. And beside the obvious performance ingredients—brushes, paint, and a decent surface—obsessive compulsive disorder (OCD) is a must. Perhaps my only paying job for this effect was on a Harley-Davidson motorcycle tank (photo at right). I guess if you can brave and master this technique, you'll be able to do anything in pinstriping.



Step 1. With the protective tape still on the metal panel, I sketched my design with a white Stabilo pencil, and cut out the design.



Step 2. Then, using a Mack Mike Lavallee pictorial brush, I blocked out the letters with 1-Shot black lettering enamel for the optimal contrast. I added 5- to 10-percent of 1-Shot UV low temp reducer clear to ensure faster flash times. The normal paint drying time without reducer, and depending upon climatic conditions, is about 45-minutes to an hour.

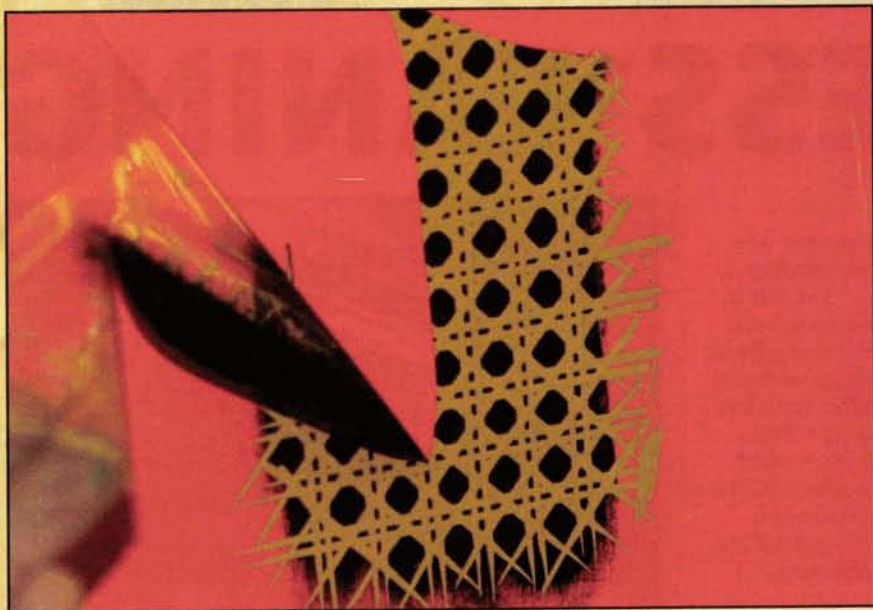


Step 3. With a Mack DC Flatliner size 0 brush—designed to make straight lines—and a shade of beige, I layed down a double row of vertical and horizontal caning lines. I use 3-M 1/4" green masking tape as my spacer.

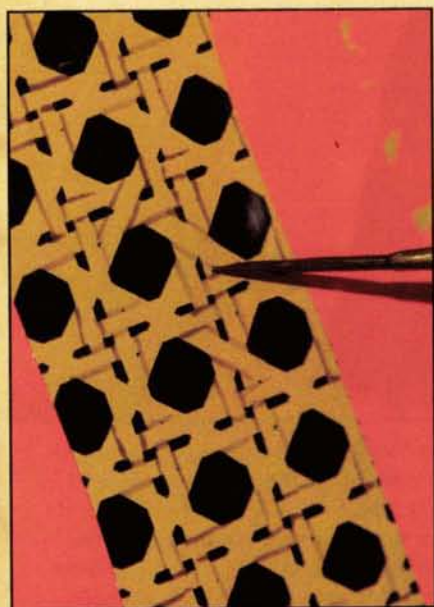


Step 4. Here, I paint the single diagonal lines with the same color.

Photos by Cliff Stieglitz



Step 5. The protective tape is removed.



Step 6. To shadow the intersections, I used a "0" Royal synthetic hair liner—which is a small, \$2 brush—and applied 1-Shot gloss tinting clear with 1 to 2 drops of dark brown for a transparent glaze. This is great for shadows. I usually start in the center of the design.

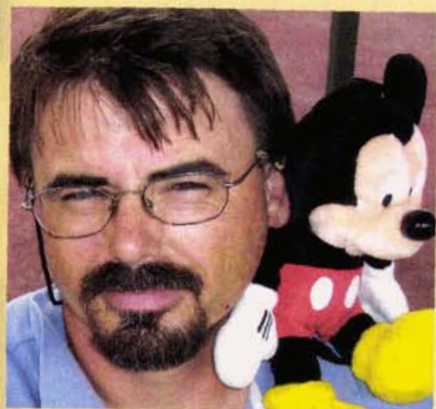
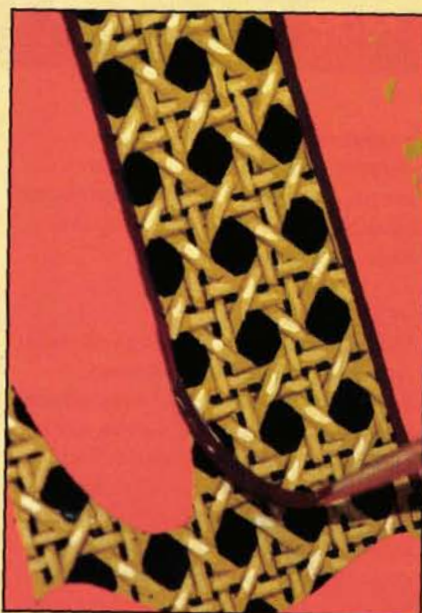


Step 7. I paint the first of two layers of highlights—the hot spots—for dimension and depth using a Mack 444 Virus size 1 script brush. The 1st highlight is a slight lighter shade of tan created by adding a touch of white. The highlights are applied onto the high spots where the cane crosses over the other pieces. Highlights are the fastest component of this image to produce.

Step 8. The 2nd series of highlights are comprised of white with a hint of tan and is applied, in shorter lengths, onto the first series of highlights.



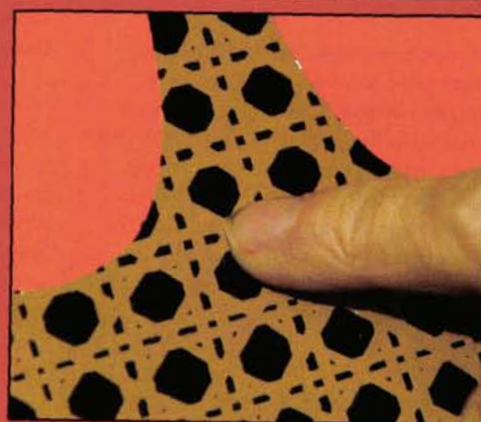
Step 9. I outline the letter with a Mack 444 Virus size 4 script brush. Time: 1 ½ hrs



ABOUT THE ARTIST

Dewayne Connot, of DOA Flatliners, Philadelphia, has been "flatlining" since 1984, and is most noted for his pinstriping, monograms, and pictorial work. And for all you pinstripe trivia nuts, the Mack DC Flatliner paintbrush is named after Connot.

Needless to say, consistency is critical for this design and you will likely require lots of practice to master the cane texture. It's critical that the diagonal lines touch each of the inside corners or you'll have to start over (see error in photo on right). Beginners should wait 45-minutes between each step before applying the spacing tape.



MY RECIPE FOR TAN OR BEIGE:

Mix 50-percent white, 5-percent green, 5-percent yellow, a dot of red (maybe 2-percent), and 5- to 10-percent UV clear.