AIRBRUSH STEP BY STEP

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ASBS 01/16 | NO. 38
January/February/March

Germany 6,90 €
Europe 8,10 €
International US-$ 11,00 (RRP)

ISSN 2192-3892

4 198937 206902 01

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Painting fur differently



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- Winter landscape with historic train
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Bye, bye 2015!

Alas, another year is nearing its end. This issue provides you with just the right motifs for Christmas and the wintertime: Our cover motif invites you to the fairy tale world of Little Red Riding Hood, artistically interpreted by **Rico Pahlig**. The work of young up-and-comer **Clarisse Pico** tells of her childhood dream of snowy landscapes and historical locomotives. Speaking of dreams, **Jason Hulfish's** work deals with making them true. The American is a specialist in extraordinary living and spatial area designs with which he also fascinates the viewers of the TV show "Extreme Makeover: Home Edition".

Another focus of this issue is on the two beginner topics, which give primarily beginners a good bit of material to chomp at: South African **André van Wyk** designs his nation's flag in a simple, but effectively brilliant manner. Using a whole bunch of masking work and an intensively organized procedure, his work is exemplary for every beginner. ASBS chief editor **Roger Hassler** goes about explaining the tricks of the trade with wooden structures in his texture series.

Some may then ask: What's going on next year? No fret, a whole lot of exciting, new basics and topic-related series await you in 2016. A number of new and old step by step authors are already at the starting line. In addition, it's our birthday! Airbrush Step by Step is turning 10.

Get yourself safe and sound into the new year! We'll be seeing you soon!

Your ASBS Team

Airbrush Step by Step: Release Dates 2016

02/16	March 31
03/16	June 30
04/16	September 29
01/17	December 22



CONTENT

STEP BY STEP

04 **Childhood Dream**
Winter landscape
Clarisse Pico brought her childhood dream of snow and old train tracks to life.

24 **House, M.D.**
VIP portrait
With transparent paints and high sensibility for color values, Andrea Panaro rendered this VIP portrait.

30 **Buzz, buzz, buzz**
Bee illustration
Marcus Eisenhuth is painting an unusual fur bearung animal. The bee's „fur" demand a great deal of precision with a paintbrush, scalpel and electric eraser.

42 **Squalo**
Painting miniatures
Angel Giraldez turns a 28 mm sized plastic miniature into a realistic SciFi war machine.

52 **Little Red Riding Hood**
Fabulous portrait
With his own picture material, photographed with a mocel, Rico Pahlic creates his own fairy tale world.

BASICS

14 **South Africa**
South African André van Wyk paints a great artwork of his home country's national flag.

62 **Wooden structures**
Roger Hassler shows you how to make use oft he loose stencils technique to present wood.

INTERVIEW

47 **Jason Hulfish**
Home Improvement Extreme
By airbrush, woodwork and foam sculpting, the American artist makes home decoration dreams come true – even on TV.

CLASSICS

20 **News**
Paints for every surface & custom made airbrush devices.

37 **Readers' Gallery**
Simply beastly!

58 **Scene / Events**
Airbrushing in Czech Republic and The Netherlands.

65 **Shopping Guide**
Supplies for a new year of art.

66 **Preview**
Hot guys and sexy dolls!

Level



Childhood Dream

Snow and old train tracks fascinate both young and old – and the same is the case for young artist **Clarisse Pico**. With this wintertime work, she's brought a personal dream of hers to life and didn't spare any details in the process. Particularly impressive is the perspective composition of her picture.

EQUIPMENT – Childhood Dream

Airbrushes: Hansa 381 chrome, Iwata High Performance plus

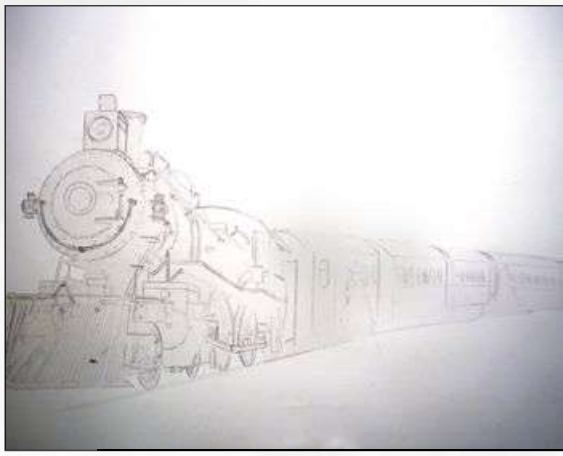
Paints: Pro Color (Graphite Transparent), Schmincke Aerocolor Professional (Sapphire Blue), Createx Colors (Black Opaque, Transparent Sand, Deep Red Transparent, Deep brown Transparent, White Opaque), Wicked Colors by Createx (Detail white, Crimson), Molotow One4all refill (No. 117, 009, 115), Aeroflash Color (Burnt Umbra transparent)

Surface: Schoellershammer 50 cm x 70 cm, 250g, 4G

Additional materials: Schmincke colored masking film, scalpel, painting paper, electric eraser, eraser blue/red, Burmester stencil, eraser pencil Faber Castell Perfection, absorbent cotton, absorbent cotton swab, round brush size 2, 4, 6, Faber Castell colored pencil black, sponge

01 Rough draft

Like a real locomotive, this picture is also based on a skeleton. It's a very detailed sketch that includes as many small details as possible. Afterward, I cover the entire locomotive and its wagons with masking tape such that I can begin with the background worry-free. Something that will prove to be a very difficult aspect in this picture is getting the right perspective. You really have to keep an eye on the vanishing point, something that you should envision as situated somewhere outside of the picture. You can easily draw in little guidelines for assistance if you feel you need to. If you observe that you've got the correct proportions, then a 3D effect is quickly established: The locomotive is the largest object and immediately draws the viewer's attention. The wagons get smaller and smaller, establishing the picture's "main dynamics". You've also always got to keep an eye on the size of the "secondary" picture elements. If they remain the same size, then the locomotive might as well be as perfectly done as possible... but the entire picture remains flat and just plain false.





02 Mix the tree/snow colors

Now I can direct my attention to the landscape in the background. For this, I begin with the largest trees that are closest to the observer. Since everything takes place in a really cold, snowy landscape, the trees have to be heavily covered with snow. At this juncture, I am primarily working with a round paintbrush, a sponge, and three to four various gray tones. I suggest mixing several reserves full, because we'll continually be making use of these paints:

1. An "almost black" color in which 2-3 drops of black are mixed with the Transparent Graphite from Pro-Color.
2. A gray in which I mix only one drop of black into the graphite.
3. Graphite pure, just as it comes in the bottle.
4. A light gray that consists of white with 2-3 drops of graphite. Since the graphite is transparent, it gives the white just a light darker nuance.



03 Trees and snow

I first begin by painting on the darkest parts of the trees with the tip of the paintbrush. While the paint is still wet, I use the somewhat lighter color and also move very lightly into the shady areas. There, I dapple the paint more so that I can create the first fluffy structure in the snow. I proceed with the other colors in exactly the same manner. I work from the darkest color to the lightest and make sure that the individual paints are still a bit wet. When they are, you can combine and mix them much more easily. On the picture to the left, you can very well see how I've created the darker spots. On the picture to the right, you can see how I've created the fluffy snow with the white-gray paint mixture. What's important is that you just dab it on. But the airbrush is also made use of. After all, the trees are – despite everything – not purely white or grayish. Due to the light that I want to create in this picture, they have a light brown glimmer. For this, I use Transparent Sand from Createx and only spray a very light bit of paint, since we don't want to "smutch" the snow.

04 Atmospheric perspective

I continue with the other trees much like with the initial two trees. But there's something very important to observe here: Since these continue to get smaller, because they get further and further away from the viewer, they also get lighter, and the details are less and less clear. Here as well, I only dash the individual layers of paint – with the only difference being that I only use the lightest paint mixtures for the trees that are the furthest away (thus, not the "almost black" color).

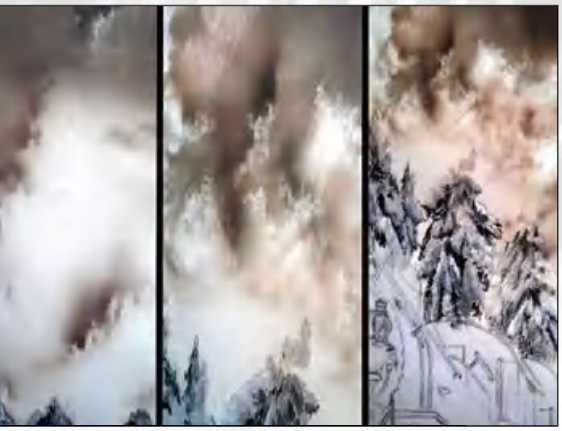


05 Smoke

The smoke created by beautiful old locomotives almost covers the entire sky and the tips of the trees. The airbrush is made full use of here. To make sure the smoke melts away to the right half of the picture with the dark sky, receiving its typical structure and color, the basis color and structure must be in accordance. For this, I use a paint mixture out of Aeroflash Color Burnt Umbra (app. 2–4 drops), Createx Colors Sand, and a few drops of Pro Color Graphite Transparent. It's best to mix enough of this mixture, because we'll need it again later. With this color and the airbrush, we create the first curvatures and shading. These are created through quick circular movements. Some forms of smoke are only possible with quick movements being generated from the wrist, like big commas.







06 Details und Highlights

For the finer forms, you get very close to the subsurface and only use a little bit of air. You should also take a look at ensuring that, at the beginning, the paint isn't applied too thick and as such, too dark. It's best to do in a way that you can just barely still see the white of the paper. Darker colors are set-up and established bit by bit. For the remaining structures that show a somewhat "shredded" form, I use toilet paper and cotton balls, both of which I've given fringes to by ripping them up a bit. Next, I get to the highlights in the smoke. These are created with the scalpel (for the particularly fine highlights) as well as with the white side of the Faber Castell Perfection (for the bigger surfaces).







07 | Embedding colors

And now we're getting to the funny part: After having finally finished off all the highlights with a boatload of long and hard work, these are all covered up again. But don't worry! We'll also be using transparent paints here so that you can still see everything. The hues and color values will be better integrated and create more depth. As a first color, I use my transparent sand paint, applying only a very thin layer here. Coming after that is the One4all No. 117 refill from Molotow, which I spray over the entire picture. This is how the trees are are inserted throughout the remainder of the picture. After I've enhanced a couple of highlights (you can feel free to work on some that were already created), I spray another layer of Molotow One4all No. 009 refill when done – but only above the smoke here too.

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08 More highlights

Seen as such, creating the smoke is a constant cat and mouse chase of creating highlights and then covering these with transparent paint until you've got the desired depth effect. On these pictures, you can see that I establish the highlights by also using the electric eraser (for the larger and sharper surfaces) as well as with a Q-tip and a little Wicked Detail White (for the fluffy effect).



09 Light box

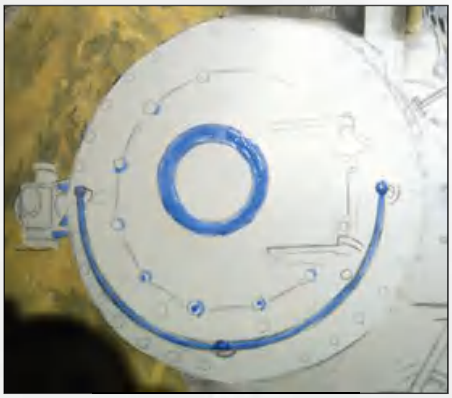
Now it's high time to begin working on the locomotive. I begin with the smokestack and the light box in the front section of the picture by pulling down the masking film a bit and covering up the area around that with painting crepe. With that, you don't need to have any fear of overspray creeping into the background. The base color of the locomotives is once again my beloved Transparent Graphite, which becomes heavier due to the layers that are applied one after the other and thus, also becomes darker. Transparent paints are wonderful, because you can maintain control of them very easily, especially when it comes to the intensity of the paint. With that, a wonderful depth can be created, since the previously established highlights are not completely covered up. On these pictures, you can see exactly this effect very well: First a layer of paint, then highlights, and then once again paint on top of that. On certain points, the paint becomes particularly concentrated, such that the really dark areas are generated. I establish highlights using the scalpel and then the white side of the Faber Castell eraser pencil again.













10 Boiler

I now move up to the front portion of the boiler. I continue working here like I did before. Smaller areas that need to be protected from paint are hard to cover up with the film. For this, I've discovered a new love: The colored fluid masking pen from Schmincke. It is an absolute must when it comes to particularly small or complicated areas that have to be covered up. This can also be used on an already painted surface free of problem, because the paint beneath it is not attacked. It is applied to the desired surfaces with a paintbrush just like normal paint. Here you can see how the masking film looks once dry (blue color).



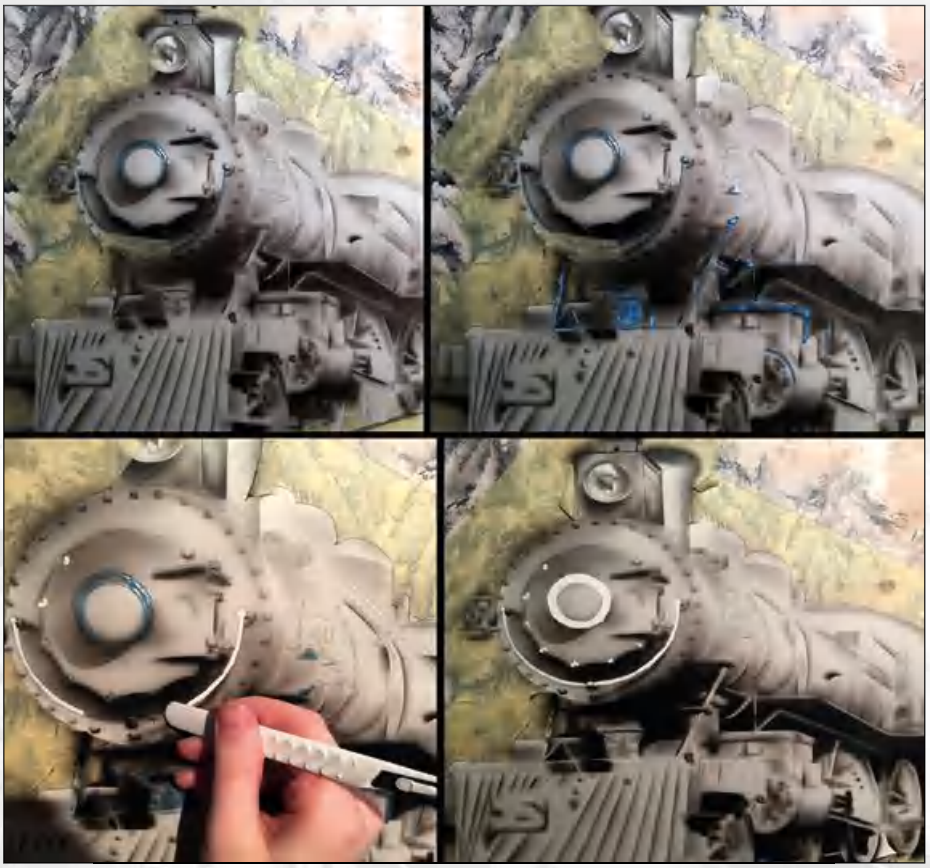
11 Wheel base

At this point, you can see how I've removed the masking film, covered up the exterior areas, and refined more and more locomotive details. In all of the steps up to now, I haven't used black a single time. But don't worry – black will come into play soon enough.



12 The base color of the locomotive

In this row of pictures, you can see how the locomotive was completely painted (please make sure you apply the base color evenly). I first applied some more masking film onto the previously applied paint. Afterward, I scrape the first areas of the masking film with the other end of the scalpel (naturally not the sharp side). Before I completely remove everything, I grab my airbrush and Black Opaque from Createx. Here you've got to proceed carefully to create as little overspray as humanly possible. I really only use this color for the absolute darkest areas of the locomotive, such that the depth of the individual parts is once again enhanced.



13 Rivets, screws & pipes

With the tip of a very sharp scalpel, I establish the initial rivets and screws as well as a couple of highlights on the pipes. Here I use the flat side of the scalpel. You can also use the eraser pencil, although only the white side is actually capable of having much of an effect. With the scalpel, you can maintain a strong control of the intensity of the highlights: The greater the pressure, the stronger the highlight will be. With a very well-sharpened black colored pencil, I touch up and perfect the especially fine dark areas. I personally love using several materials, because with that, the picture is given even more dynamism.







14 Paint

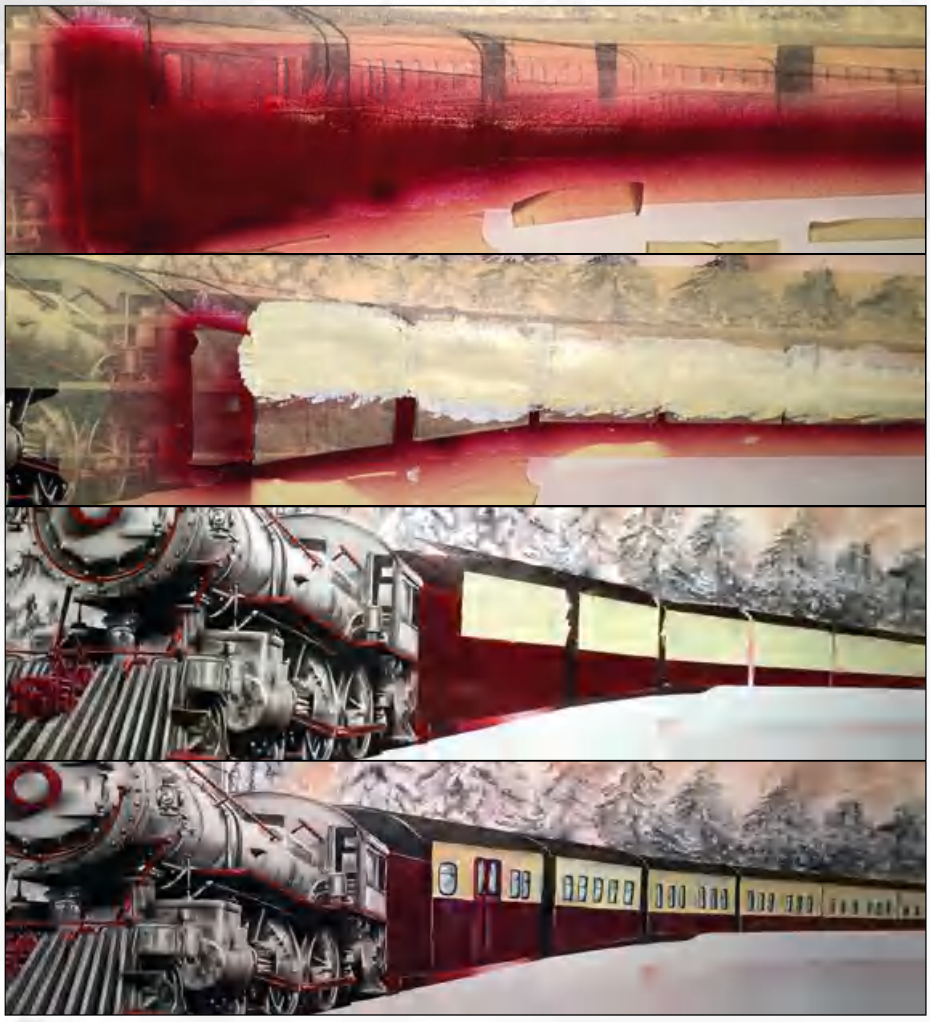
Now our locomotive gets its first coat of paint. For this, I mix a special color hue. I make use of Wicked Crimson as a base color, where I then mix in app. 4 drops of Transparent Deep Red from Createx and a drop of Opaque Black. With this paint mixture, I color certain areas that I picked out in advance. For small and very fine spots, you can usually also use a thin paintbrush when you're not so certain about using your airbrush.

15 Texture

After I'm finished with the red areas, I get back to the highlights and the special structures in the locomotive. For this, we once again need the super sharp scalpel and the electric eraser. The locomotive is built and formed by hand. That's why we should be able to see typical traces of wear and tear from hammers and other tools. For this, I take the electric eraser and tap on the painting surface with quick movements so that the background is hardly touched. I keep jumping between the thin, sharp edge of the eraser and its very flat and wide surface. This leads to different "traces of wear and tear". For the screws and rivets, we go back to using the scalpel. For additional highlights, I once again use the white side of the Faber Castell eraser pencil.







16 Wagons

It's now time to prepare the wagons for the guests. Using painting paper, I cover up the entire surface and make a few final corrections so that the perspective is 100% correct. I then carefully cut out the individual areas, which are painted in their typical color one after the other. To begin, I start off by using the same red that I also used for the locomotives, but add another drop of black. For the area in which the windows are located, I create a priming with an Opaque White from Createx. Afterward, I spray over this with the airbrush using Molotow One4all No. 115 refill until everything is evenly covered. Then the entire masking film and the painting paper are removed, and the final details such as the windows and doors are created with the paintbrush. Shading and shadows are added with graphite and transparent dark brown from Createx while highlights are built in with the scalpel.

17 Smoke

I now start working on the typical locomotive smoke. We established the foundation of the smokestack and the rear area of the dark cloud at the beginning. Now we're going to deal with the powerful smoke for which I first take a sponge and Wicked Detail White, dabbling it in irregular intervals and soft, round movements onto the subsurface. It is important that the movements are made from the left to the right, since the train's flow of air moves in this direction. We then need the same gray hues that we used at the beginning for the trees. As was the case with the trees, we also start here with the darkest paint, creating the first darker shading and then using paints in a lighter and lighter sequence. Once the basic structure is created, the initial paint comes into play.





18 Coloring the smoke

Here I once again make use of Burnt Umbra and my airbrush. I then begin to brush from the smokestack onwards. Explained simply: The spots that were previously dark gray are colored over with Burnt Umbra. For the darkest spots in the smoke, I use Createx Transparent dark brown and a drop of black so that an even darker brown and a perfect paint is generated for the shading in the smoke. I then take Molotow No. 117 again and spray over the entire smoky area so that the brown paint doesn't come through too strongly and is weakened a bit. Regardless of whether you now begin creating things with the sponge or the details with the airbrush: You always have to make sure that when creating the entire field of smoke, you use circular movements and always work in one direction.







19 Foreground

To conclude, I turn to the foreground. We'll want to have a real cold snow landscape here too and I go about creating this with a sponge and paintbrush. Here I also make use of the now very well-known gray hues. It's still important that everything located in the foreground is more detailed and what's further away is less so. For the scattered snow, I take my sponge and a little bit of white paint and create this with quick movements in the direction of the airflow. Always make sure that everything is pointing in one direction and that you work from dark to light.



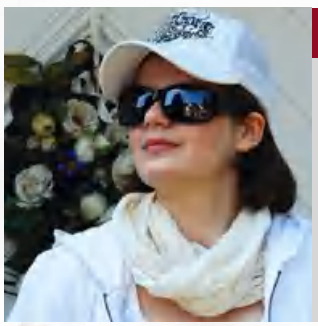
20 Cold effect

Once I'm happy with the landscape, I brush a thin layer of white over it so that the areas previously brushed with a paintbrush don't have such a hard effect and the snow has a more scattered, blown look to it in some areas. At the end of things, I spray a thin layer of Aerocolor Sapphire Blue over the entire plain of snow and trees, effectively creating the final effect of the cold. Any and everyone who has already seen snow and ice knows that a blueish shading is generated by light refraction.



21 Finishing up

Shortly before finishing the picture, I give the locomotive and the wagons a couple more icicles and snow, that obviously have been created by the cold and the wind. Some small corrections can be taken care of now too. If everything is perfect to your taste, then its time to sign your masterpiece and frame it. I hope you've had as much fun as I have in creating this childhood dream and I also hope I was able to give you a useful tip or two along the way. An instructive video for these pictures, which goes into better detail in clarifying what to do with some of the more tricky challenges, is ready for viewing at the ASBS download center.



CLARISSE PICO

Clarisse Pico alias Clarissa Stoica has been working as a freelance artist since 2010. She began with black-and-white pictures, but in the meantime it's strong colors that have become her trademark. She works with a mixed technique, especially enjoying the combination of brushes, colored pencils and airbrushes. Above and beyond this, she's made a name for herself as a leather and textile artist, having created unique works of art of high quality – to be worn.

www.nomen-inextinctum.de



South Africa

In April of 1994, the Republic of South Africa decided on a new flag. The Y-formation with the green stripes in the middle symbolize the country's unity upon the end of apartheid. The interpretation of the colors should otherwise be left to the observer. But it nonetheless remains true to the many different ethnic groups and cultural influences of the country. South African artist **André van Wyk** has his home country's national flag waving in a simple, but very aestethic manner

EQUIPMENT – South Africa

Airbrush: Iwata Eclipse HP-CS

Paint: Com-art Opaque Payne's Grey, Opaque Deep Red, Transparent Ultramarine Blue, Transparent Moss Green, Transparent Cadmium Yellow, Medium/Transparent base

Surface: Illustration board

Further materials: Artool Stencil "The Bird", frisket, Olfa AK3 knife, Saral Artists Transfer paper



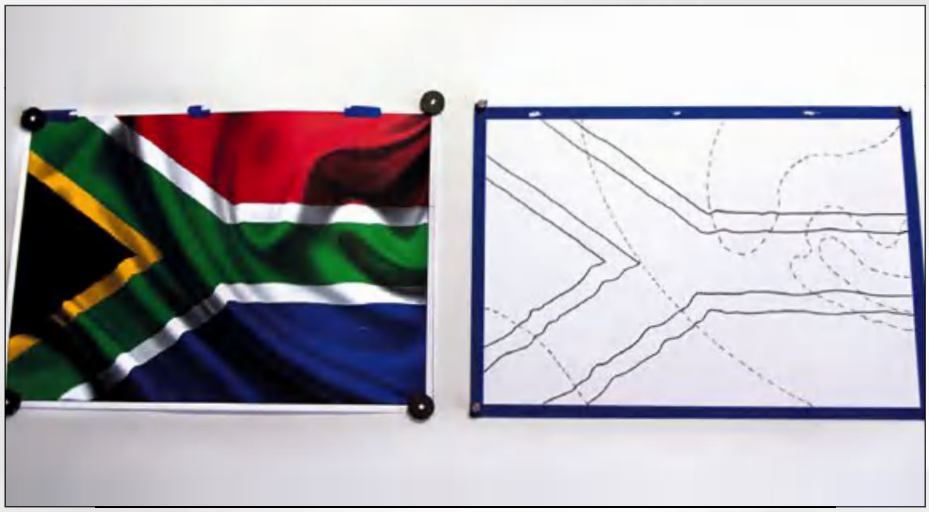


01 Reference photo

Source your desired photo or take one yourself. Size, crop and print it out the size you would like to paint it.

02 Tracing the image

Using graphite paper, trace your image. If you are not able to print it the size you will be painting it or it will be on a curved or uneven surface, then draw it as good as you can with a removable pencil.



03 Line drawing

This is basically what you will be left with. I also drew in some of the folds with dashed lines. This will distinguish between cut lines and folds. The more the dashes are spaced apart, the softer the edge. Keep the reference nearby, you will need it throughout the painting.

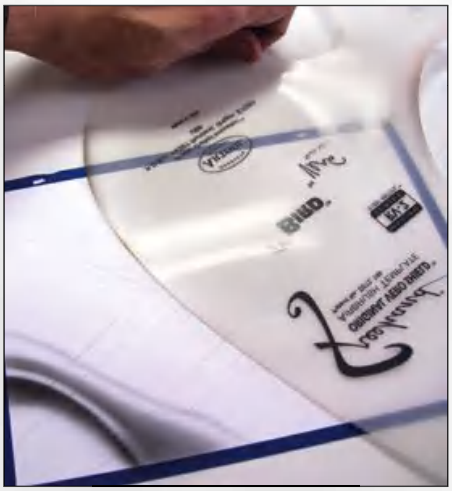


04 Folds

Using an opaque Payne's Grey and mixing it 1:4 with medium (paint: medium), you start filling in the folds. I've found that Payne's Grey makes a cooler black than regular black that tends to turn brown when you reduce it.

05 Freehand stencils

Some lines have hard edges so you should use a shield. In this case I used "The Bird". You can also use a second printout and just cut the shield from that. Continue with all the folds keeping an eye on the reference.





06 Shading

Use the airbrush at an angle to get a sharp edge on the one side and a blend on the other. Then you are done with all the shading. If you need more highlights, you can put them in by using an eraser.



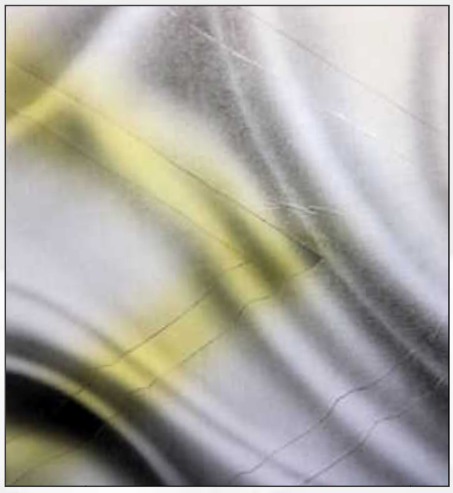


07 Masking

Cover the entire image with frisket and cut all the cut lines. Start with the lightest colour. In this case, the white is already done and will stay covered for the entire project. The yellow is next.









08 Yellow

The yellow is a transparent yellow so you will not need as much medium as what the opaque grey required. It is a 1:2 (paint:medium) mixture. Start building it up till you've reached the minimum value as per your reference. You can then build up the other values as per your reference. Go over the grey blends so that you can shift their colour from the grey to a dark yellow. Remember to keep your highlights clean.





09 Blue

Cover the colour you've just done and open the next. In this case the blue. If you are confident that the paint is dry you can use the frisket mask you removed earlier. But you have to be sure to put it back perfectly as you might get overspray if there are any gaps. With the blue being a darker colour then the yellow, you reduce it more. In this case it was 1 paint to 3 medium. Start building up the whole surface to the minimum value on the reference. Again, fill in the darker bits and colour the grey shading.

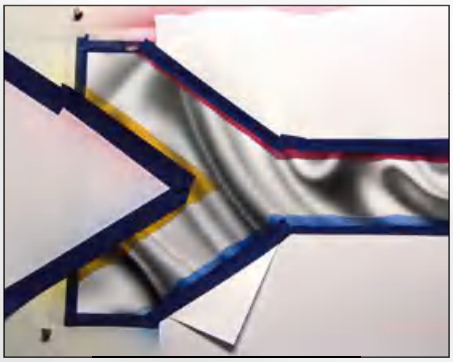


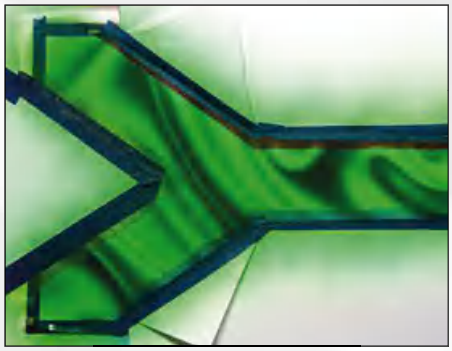
10 Red

Repeat the process with the red. Although the red is an opaque paint, it is not very strong so a 1:1 mixture of paint and medium was fine.

11 Green

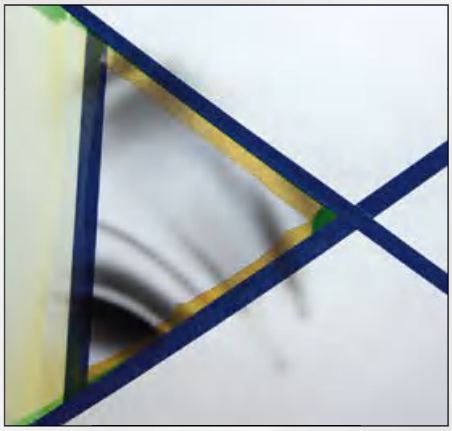
Again, repeat the process with the green. The green was mixed with a bit of yellow as well. So it was 2 parts green, 1 part yellow and 4 parts medium.





12 Black

Last step is the black. In the reference there is no detail in the black so you have to make it up. Remember, here you are using opaque grey so reduction will be more but not as much as in step 5. Use a 2:5 mixture. Again, cover the whole area and darken the shadows.





13 Finished

Remove all the masking and you are done.





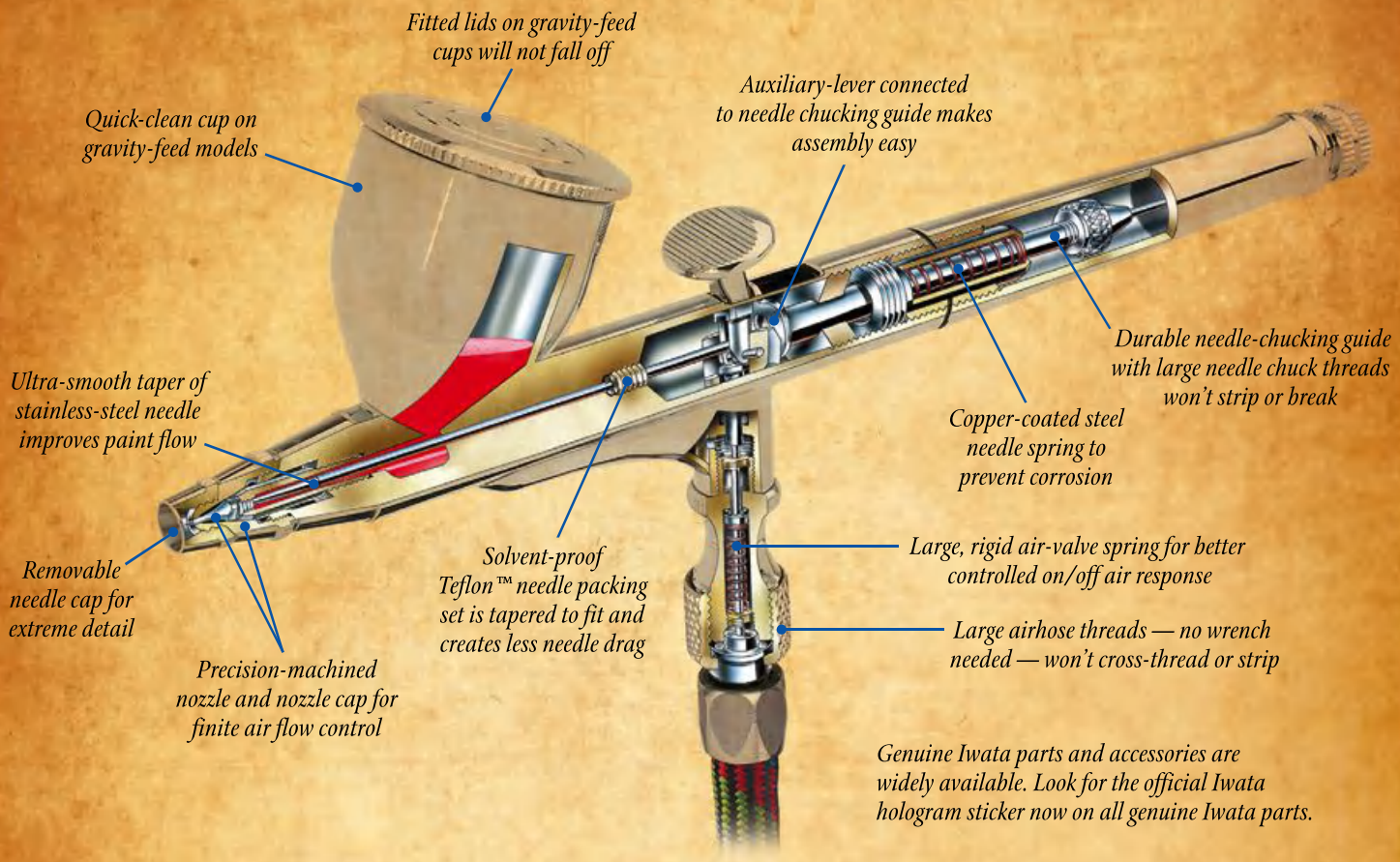
ANDRÉ VAN WYK

44 years old André van Wyk is a graphic designer from Johannesburg, South Africa. After seeing airbrushing done by signwriters, he became an apprentice signwriter in 1991. He tried his hand at airbrushing but gave it up and pursued a career in computer graphic design instead. In 2011 he decided to try again and in 2013 while on holiday in Europe, he attended a portrait course with Marissa Oosterlee at Foxy Studio in The Netherlands. Since then, he has been painting portraits in his spare time.

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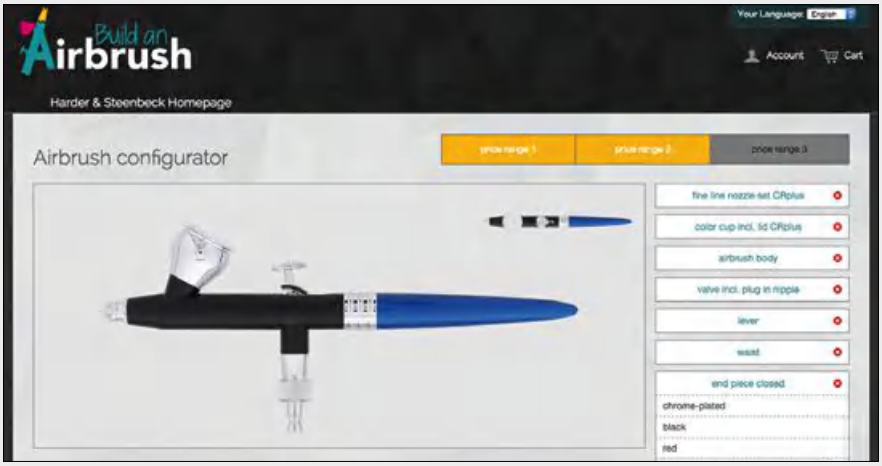
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EQUIPMENT

For Airbrush Designers: "Build an Airbrush" from Harder & Steenbeck





We've never seen this before! How do you like the sound of building your own dream airbrush consisting of various components and paints, and then adding a personal engraving. With Build-an-Airbrush.de from Harder & Steenbeck, the airbrusher now has the opportunity to make use of an online configurator to select amongst 3648 possibilities. We put this new airbrush option under the microscope and gave it a good little look-see:

You can use the airbrush configurator around the clock to put together your individual device. The customer can select between various nozzle sizes and paint cups. The basic parts consist of the well-known Evolution and Infinity device components. These have been enhanced with additional color variations and of the airbrush body the end piece. All in all, in addition to the chromed variation, seven additional colors (black, red, blue, gold, gray, orange, and purple) are available. You can also select various levers, middle section, and quick fix options. To conclude, you'll also be asked about individual wishes for a laser engraving and the etui.

Putting together the device with the configurator is easy to do and the desired configuration is displayed in real time – with a view from the side and from above. For the laser engraving, the customer has the option of selecting from three basic typefaces. A red accentuation shows when the maximum amount of letters has been surpassed. Here you have to try things out a bit until you have your desired text. For an optimal individualization, the typefaces could be made a good bit more optimized and enhanced with additional fonts.

Depending on which configuration you decide on, there are three price classes. Price class 1 costs 165 EUR, price class 2 costs 195 EUR, and price class 3 costs 215 EUR. If you, for example, select a colored airbrush model made of aluminum instead of a chrome-plated model, you move from the 1st price class to the 2nd. If you then also select an open end piece, the configurator jumps – like with our test model – into the highest price class 3. If you like the selected assortment, just click it into the purchasing basket and head towards the checkout line. *Harder & Steenbeck* accepts pay via advance payment, per Paypal or per Amazon payments. The delivery is made as a UPS package within three work days after payment is received. With that, even short-term, individualized gifts are possible.

For our test order, the device arrived at our office in a securely packaged box. Due to the selected base components, there was a general Infinity instruction manual, a tool for loosening the middle section, the needle protection cap for the fine line nozzle set as well as a lid for the paint cup. The laser lettering has a white/pastel beige look on the black airbrush frame. The selected font is fairly large and somewhat bulky, but as such, it's clearly legible. At least it will never be mixed up with a colleague's device. The airbrush has the usual fine spraying pattern





EQUIPMENT





of a 0.2 mm Infinity nozzle. With the Quick Fix on the open end piece, the artist has the opportunity to limit the lever and with that, to set a desired line width. If you no longer need the pre-set lever delimitation, you can rescind the setting by pulling back the Quick Fix unit. With the level adjustment screw freely accessible in the handle piece, you can – when necessary – adjust the sensitivity of the trigger. The fine line cap serves as a needle guard and, when cleaning the device, allows you to access the needlepoint without a prior unscrewing. For those who already own *Harder & Steenbeck* devices, can also further individualize his or her "build an airbrush" device at home and enhance it with available components.

www.build-an-airbrush.de

Createx TC 20C: The Priceworthy Beginners Compressor



A priceworthy begin to the world of airbrushing can be enjoyed by airbrush users with the high performance oil-less reciprocating *compressor Createx TC 20C*. The compressor is delivered with a 1.80 m textile hose featuring a 1/8"inch connection on both sides. The compressor is equipped with important features such as a pressure reducer, moisture separator, and an automatic shut-off function. The *TC 20C* has an output rate of 23–25 liters with a maximum of 4 bars, such that – depending on the side of the nozzle – at least 2 bars are available. The unit weighs 3.5 kg and is great for mobile use. Thanks to the four rubber feet, it is very secure and also very quiet for this product category, coming in at 45 dB (A). The *TC 20C* is available in specialty retail airbrush shops for 133.77 EUR RRP.

www.createx.de

PAINTS

Badger Minitaire Paints for Table Top Figures

Minitaire Airbrush Acrylic paints from *Badger* Air-Brush Co. have been available in retail stores for some time now. These special paints are especially intended for artists who'd like to paint table top figures or other miniatures. The paints can be used right from the bottle and make it possible to establish a very fine paint application without dripping off. In addition, the paints can also be applied with paintbrushes and diluted with water to establish even more effects. A paint palette of 80 paints specifically coordinated to meet Wargamer standards allows for a wide variety of designing possibilities, from monsters to battleships. Amongst the 80 paints are 12 transparent so-called ghost hues, which make extremely delicate colorings possible. The paint comes in 30 ml bottles. The bottles are reinforced with an evaporation protection such that the paints don't dry in the warehouse. In addition, there are



3 sealants and a drying inhibitor in the Minitaire program. Also available is a starter set with 12 paints and the Ghost Set, also featuring 12 paints. The paints and mediums are available for purchase in airbrush specialty retail stores.

www.minitaire.com
www.intl-trade.eu

Createx for the Skin: New Tattoo Paints



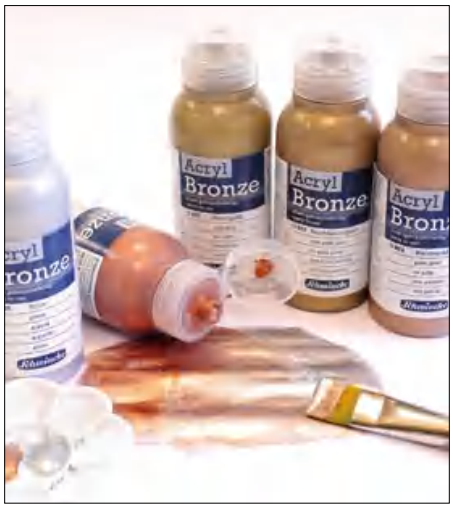


Createx Germany is enhancing its paint assortment to include paints for tattoos and as such, is offering airbrushers a paint that can be used on the body. *Createx Tattoo paints* are available in classic black and yellow, red, green, and blue. According to the manufacturer, the paint can effectively remain on the body for 2 to 7 days, depending on the skin type, area of the body, and usage. The paint has an alcohol base, is quite watery, and can be processed with 0.2 mm nozzles. If you're not happy with the results, the tattoo can be easily washed off the skin with isopropyl alcohol. For cleaning your airbrush device, Createx Tattoo Cleaner is recommended. For optimal results and longer sustainability, one should make use of the Createx Tattoo Powder, which is applied with a paintbrush or with fingers. The colors yellow, red, green, and blue are available in bundles 30 ml (14.90 EUR) and 60 ml (25.89 EUR) bottles. Black is available in 30 ml (14.90 EUR), 60 ml (25.89 EUR), 120 ml (35.90 EUR) and 960 ml (219.50 EUR) units. The Createx tattoo cleaner is available in 30 ml (5.75 EUR), 60 ml (7.34 EUR), and 120 ml (9.84 EUR). A 40 gram bottle of Tattoo Powder can be purchased for 9.29 EUR.

www.createx.de

PAINTS

Schmincke Bronzing Paints: For Refining Motifs





For a touch of gold, silver or copper, you need look no further than the new acrylic bronzes from *Schmincke*. The brilliant aqua bronzes with solution are perfect for dampening paintings and bronzing. The paints are ready-for-use and can be made use of for effects on acrylic pictures and other fat-free surfaces such as paper, wood, metal, plastic or plaster. Mixed with water, the paints can also be sprayed with an airbrush. This is how transitions and glossy shadings are turned into precious metal optics. The bronze paints are available in five color hues (silver, copper, pale gold, rich pale gold, and rich gold) in bottled carrying 150 ml. *Schmincke bronzing paints* are available for purchase in artist goods and specialty airbrush shops.

www.schmincke.de

ACCESSORIES

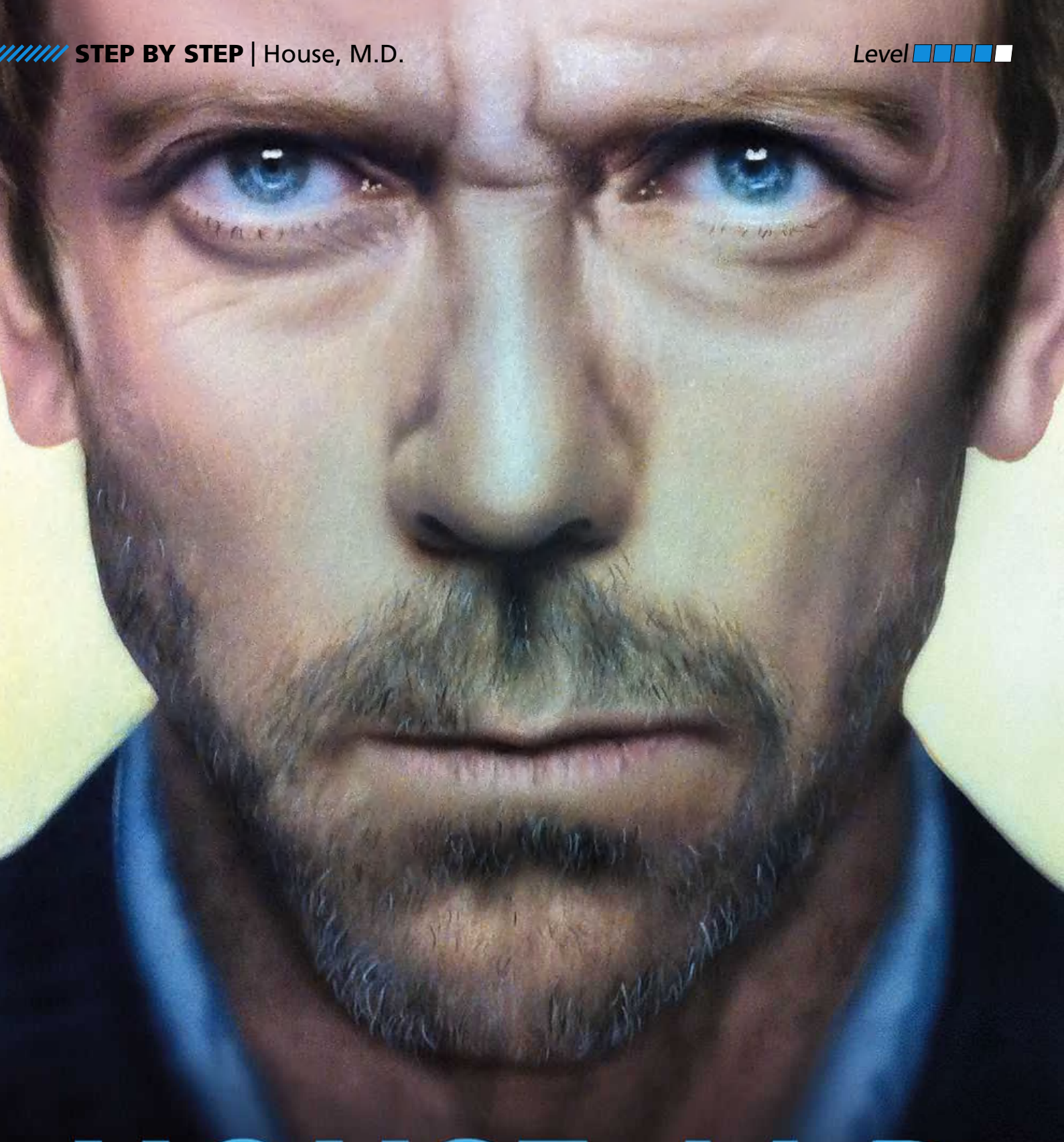
Mixing Technique Assistant: Water-based Colored Marker from POSCA





When it comes to small, fine details or filling in a quick, hard-edged surface, then it's time to think about using a colored marker. The markers from the French manufacturer *POSCA* are an excellent addition to the paint world of airbrushing and adhere to a number of various porous surfaces – from canvas to textiles to glass and ceramics. All of the paints can be mixed and diluted with water. They also cover each other in an opaque manner. *POSCA* delivers 7 various widths from 0.7 mm to 15 mm. The color spectrum consists of over 40 opaque colors, including 8 metallic and 6 neon color tones. Depending on the subsurface, the paints can be fastened for permanent creations in various ways and manners i.e. with clear varnish. A corresponding guideline is delivered by *POSCA* with the product. The prices begin at 3.30 EUR for the fine liners and range up to 11.45 EUR for the widest pencil tip. The pencils are available in creative ware businesses.

www.posca.com



HOUSE, M.D.

For 177 episodes, Dr. Gregory House made some of the most astonishing diagnoses, put down all sorts of patients and their family members, and drove his colleague absolutely crazy. The face of the British actor Hugh Laurie will forever be connected to House, M.D. across the planet. Italian airbrush artist **Andrea Panaro** created a head profile portrait of Dr. House and did so with the same precision as a physician making a diagnosis.

EQUIPMENT – House, M.D.

Airbrush: Iwata HP-CS

Paints: E'Tac Burnt Umber, Brown, Skin Tone, Light Blue, Black, Red, Yellow

Time: 6 hours

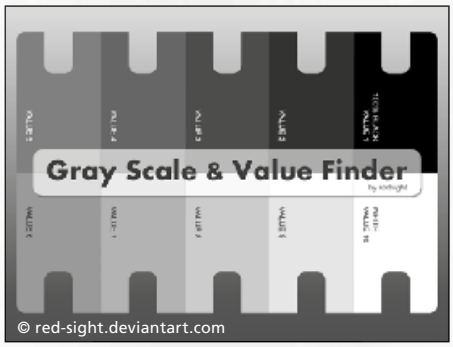
Surface: Illustration board

Further materials: Grey scale, scalpel, paper, white Stabilo pencil, electric eraser, pencil, computer, mobile phone, printer



01 Line drawing

In this step I have seen professional airbrush painters behave in different ways. Some use graphite paper and some carbon paper. I think that there is no fixed rule. I think we should use the one that leads to the best results in the long run. I have always preferred to use the same image (printed on normal paper) shaded with the lead of a pencil on the back. In line drawings, I try to pick as many details as possible (wrinkles, folds and shadows). This particular phase takes a long time but taking shortcuts right now would mean losing quality in the final image.

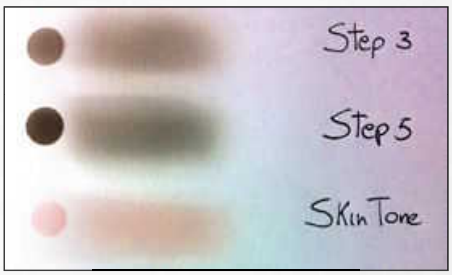


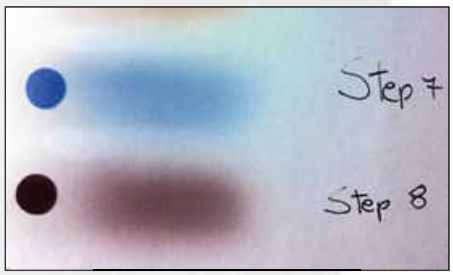
02 Values

What people generally forget to do is to fix the darker areas of the portrait first. The best way to do this is to convert the image from color to black and white. Then removing the saturation will be much easier to frame the dark areas. With a normal greyscale I measure the value/intensity of the shadow and I note on a piece of paper the corresponding number so you can have a reference during the shading. This is probably the most important step.

03 Hues

Because what people don't understand is that the target of the skin color is not as much important as the position of the shadows and their value.





04 First shading

After marking with a dark gray eyes and nostrils I don't remove the reference image, but I am using it for flipping. What is flipping? It is a technique based on the image that "imprints" on the eye's retina, when we focus intensely on a photo. When we are looking immediately on a white paper sheet afterwards, we realize that for a few seconds, we can see the image on the white paper. So while leaving the print above the drawn portrait I flip up and down the original figure repeatedly. This gives me the opportunity to perceive easily where the darker areas and the lighter that currently shouldn't be airbrushed, are positioned. At this point I start shading with the airbrush loaded with a medium brown tone and extender.



05 Hair, eyebrows and beard

For the realization of the hair, eyebrows and beard, I use an electric cable devoid of the sheath that covers the copper wires. I position it on the portrait modeling the wire and with a very low pressure going to veil. This makes some hair texture. This will serve to give me an overall view of the project.





06 Shading

Now I start adding one or two drops of burnt umber and medium and proceed to make the shadows darker. After that I start with a skin tone and begin to veil.

SUPER-TIP!

07 If you are not sure or afraid to darken too much, you can use this simple technique: Take the piece of paper with notes of value shadows (step 2). Take the gray scale and place value on the airbrushed shadow. Take your mobile phone, take a picture and with a simple application that converts the image to black and white, it can be immediately reflected and you can see if the shadows are to dark or to light.



08 Highlights / Texture

After the skin tone, I proceed with an electric eraser removing the color from areas in full light. I am adding highlights close to wrinkles and create the effect texture of skin pores. Now is the moment to do the beard. I paint white hair with a white Stabilo pencil, rendering "small commas".



09 Eyes

I apply the skin color on the scope of the white part of the eye, creating the sphericity. Next I am veiling the iris with a slightly colored blue. Do you remember that we applied some gray in step 1? This helps me to easily reach the targeted value with the final color. I take the electric eraser and I create the texture of the iris. The rubber has to be very sharp.



10 Lips

I load the airbrush with a medium brown adding a few drops of black and red. I start to split the lips. This can be done free hand or you can use simple loose masks to get clean lines without overspray. I also add the vertical folds of the lips and I empty the airbrush, but I don't wash it. I put 1 drop of skin tone in the dirty cup, mixing all together with a few drops of extender and start to veil the lips. After this I take the electrical eraser creating the lights that will be veiled with the same color on the edges to give sphericity.

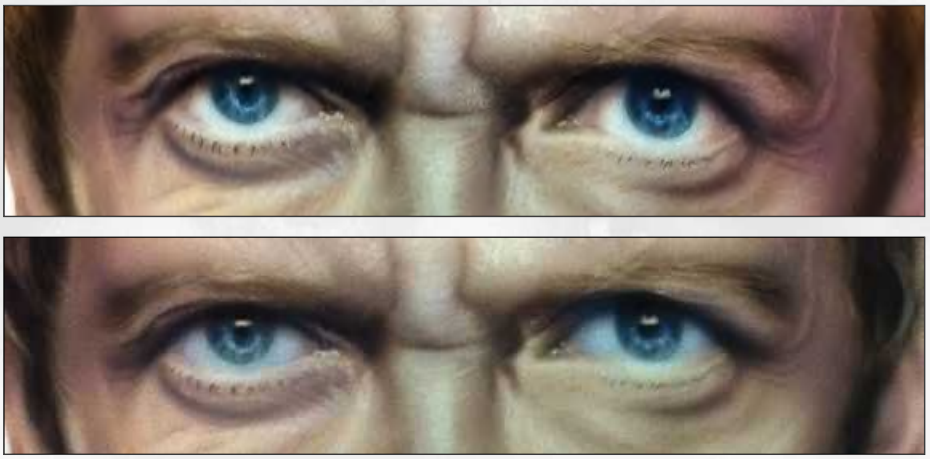


11 Contrast

The same color that I took to split the lips is been used to create additional contrast. I'm going to darken the hair, the beard and the eye. We are near the end of the portrait, but we have not finished the real color yet.

12 Eye ball

What I do not like to see is the annoying white colour of the paper in the eye. I take 3 drops of white and dirt with a hint of black, cover the iris with a stencil and spray the rims slightly gray. Using the skin tone I give again the sphericity and with the dark tone of step 8 define the depth.



13 Jacket and shirt

At this point I create a blue sky and begin to color his shirt. I add the dark blue to give the shadows of the folds, then I take a dust cloth, which was already used in the pre-painting phase. I unfold it and use it as a stencil to do the texture of the jacket.



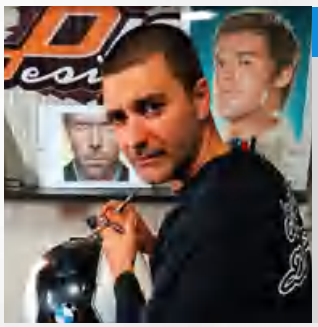
14 Finishing touches

The portrait can be considered almost finished. The last phase is very delicate. With the printed image color reference I try to intercept the red areas. I will use a drop of red and extender and I am covering areas with the very diluted paint where I think more presence of red is needed. I use the same technique with orange and yellow.





15 | **Background**
The background is usually done in the first phase, but this time I do it at the end. I get the mask that I used for the flipping and with the yellow color I do the last glazes. Having reached the end I want to thank my friend Professor Zsolt for supporting me all these years and I dedicate this article to my mother Piera (always proud of my art), who died in 2013.



ANDREA PANARO

38 years old Italian Andrea Panaro started his airbrush passion in 2000. It soon became his job. In his company Dia Design he customizes any kind of surface, generally Harley Davidson, custom bikes, racing helmets, guitars and bicyclesIn the last five years he got interested in photorealism, perfecting his technique by taking part in a course with Marissa Oosterlee and Carlo Tedesco from the Foxy Studio. Since then, he has been creating many portraits in his artworks.

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Level

Buzz, buzz, buzz...

Wolf, Tiger, Dog – they are the most popular practice objects for airbrushers when it comes to the topic of fur. Berlin-based **Marcus Eisenhuth** has decided to go for a more unusual "fur bearing animal" – a bee. And its "fur" is really something special! The fine little hair strands demand a great deal of precision with a paintbrush, scalpel, and electric eraser.



EQUIPMENT – Buzz, buzz, buzz…

Airbrushes: Iwata High Performance plus

Paints: Createx Illustration Colors, Schmincke Supra white

Template: Photo template from Yudy Sauw

Surface: Doree Bristol Board

Additional materials: Schmincke Liner No. 2, graphite pencil, scalpel, crepe tape, natural sponge, watercolor crayons, electric eraser

01 Tracing

Once I've cut my template into the desired size, I print out three copies of it and then blacken it on the back with the graphite pencil. I then position the printout on my painting surface and draw in all important contours as well as all important details with the pencil. From the second printout, I cut out a stencil with which I can cover up the branch and the bee. The third printout then serves as my reference.









02 Stencil & background

Once I've got my stencil all set up, I fasten it to the painting surface with the aid of magnets. I now spray on a non-diluted black in a very patchy manner on the background. To the right below, I use white and mist it into the black, lightening up this area again, thus provoking the blue shift here on purpose. In conclusion, I color in the white area with Dermatitis Tan.



03 Scraping in little hairs

For this project, I wanted to try out a painting surface that was new to me, but had been recommend to me many times. This is when I get to test how the cardboard can be worked on with the scalpel... I begin doing this by scraping little fine hairs into the head, the body armor, and on the rear. But I'm not all that satisfied with the results and now I have to think about how I'm going to present all those fine little hairs, etc.



04 Wooden textures

I now remove the stencil and turn my attention to the branch. Here I begin creating the first fissures and recesses with a diluted Sepia. In between, I dabble in a few textures very carefully and irregularly with the sponge. While doing this, I try to keep the very long hairs on the legs separate. In the broken off part of the branch, I add the initial grains of the wood with a red-brown colored pencil.



05 Coloring in break points

With my pencil, I've now gone about separating the branch and the bee from each other and then cover up the branch again, in order to lightly establish the legs with Sepia. The stencil is moved away again right after this. With a mixture of Burnt Umber and a little yellow, I now add more detail to the breakpoints. At this juncture, you can very well see how the watercolor pencil progresses together with the airbrush paint. Since I'm working with two Iwata CM-SBs and six cups, I can quickly change from one paint to another. Simply pick up the cup, rinse it out with water, and mount the cup with the next paint.



06 Textures in breakpoints

The paint mixture of the breakpoints is made use of again here, but I darken it up a bit now with Sepia and enhance the bark from the branch even further. Every once and a while, I use the electric eraser with which I add a whole bunch of little textures, which I then touch up with the airbrush. In some areas, I spray on a bit more Burnt Umber to the bark to give everything a bit more depth.



07 Bee fur

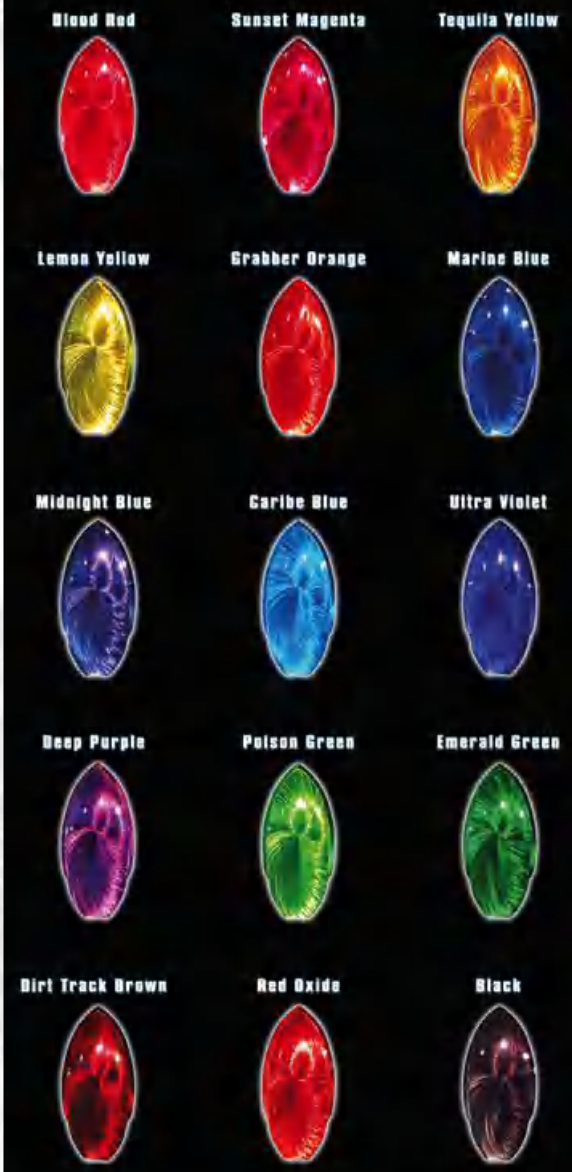
I now start working on the bee. I spray the darkest areas like the legs, the lower side of the body from the rear side, and also the area towards the head with Sepia. I now try to establish very little hairs with the hard eraser pencil. I think they're looking far too weak for my taste and I'm finding myself having to think long and hard how I can present everything in a realistic manner. I first work on further developing the darker areas, but for these hairs, I've tried a whole bunch of different paintbrushes... I ended up getting the best result with Liner No. 2, which I filled with Supra white. This allows me to paint very fine, opaque little hairs.



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08 Dagger strokes

After adding in some dark areas to the rear, I use the liner to paint a whole bunch of small "dagger strokes". I have to be very attentive here and make sure I don't rub off the painted hairs with my hand.



09 Head

In the next step, I cover up the eye to avoid overspray. Even in the head area, all of the dark spots are defined with Sepia and then the little hairs are established with the aforementioned liner.





10 Defining the colors

I go back to using colored pencils to give the rear, the back, and the head some hard hairs with orange and yellow. I then continue using Sepia. I spray some unfocussed spots around in the back area. I also work on the front leg and the antennae, making them stick out more. In the front leg, I also use a mixture of Burnt Umber and Blood red, designing the upper range of the little leg. I also use the liner here to paint the finest little hairs.





11 Wing

Using a Burnt Sienna and Sepia mixture, I divert my attention over to the wing. I like to work here in a bit of a shaky manner and very close to the painting surface so as to define the fine textures on the wings. In addition, I use the electric erasers to establish a few light points and create textures that are deeper. Afterward, I take the same paint mixture and spray the progressions into the wing. I then repeat this process of erasing and spraying.



12 Blue shift

I use white, which I spray on transparently to once again lighten up some of the areas in the wing and to get a shift to blue. The blue shift is then processed transparently with magenta so as to establish a soft purple tint. After that, I add in a few more textures to the wing with the electric eraser.



13 Antenna & eye

I work on the antennas with a mixture of orange and Cobalt blue, which results in a neutral gray. I also place this gray in the eye to spray the initial structures. With the soft eraser pencil, I break up the gray structures in the eye again. Now I spray in Cerulean blue, which I've mixed with a whole lot of transparent base in order to create a very light gleaming blue. Then I lighten up things a bit here and there with white.

14 Eye structures

Next, I once again take a lot of transparent base and a drop of yellow, which I use to color in a few areas with light yellow. Some light blue colored spots receive some yellow too, which leads to a color movement towards green. I once again work on some spots in the eye with the soft eraser pencil to bring out the structures once again. In the upper portion of the eyes, in the gray structures and also in the antennae, I make use of transparent violet to strengthen up the coloring.





15 Coloring the fur

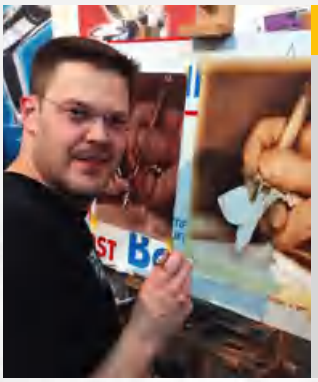
Now I'm finally getting to the bee's "fur". For this, I first use yellow. I spray the body, the rear side, and some areas on the head with this color and then create a few little hairs using the hard eraser pencil. I now take the yellow and red to create a very light orange hue with which I continue working on the "fur" and then create some more depth. I spray in a few gradients, but also a few fine hairs.



16 Final corrections

To conclude, I make use of Sepia to make a few concluding corrections and place a bit more contrast into everything.





MARCUS EISENHUTH

At the age of seven, Marcus Eisenhuth got his first airbrush tool for his birthday. Although he really enjoyed painting and drawing, he still preferred spray paint over the airbrush back at that time. Only 2007, after having spent roughly two decades in designing storefronts, the 34 year old finally discovered an interest in airbrush art that has never let him go. In 2011, he started up as a part-time airbrusher, in 2015 he opened his own studio with class room in Berlin. He is an active part of the German Airbrush Association as well as with artist and graffiti accessory stores in and around Berlin, where he helps customers and employees become familiar with the topic of airbrushing.

www.berlin-airbrush.de

Our Readers´ Artworks



Andrea Pischel: Erdmann´s World
Airbrush: Toricon
Paint: Molotow spray One4all
Base: Wooden panel, 2,50 x 1 m

Rob van Dijk: Reflections
Airbrush: Iwata Micron SB
Paint: Etac Marissa FC Colors
Base: Schoellershammer 4 G, 60 x 40 cm



HOW DO I ENTER?

Simply send photos of your artworks – digital and at least 9 x 13 cm, with 300 dpi resolution – to: info@airbrush-magazin.de or mail (also min. 9 x 13 cm prints) to: newart media & design, Wandsbeker Königstr. 50, 22041 Hamburg, Germany. Photos sent by mail cannot be returned.

Please make sure that you have the personal, as well as intellectual property rights at your disposal.

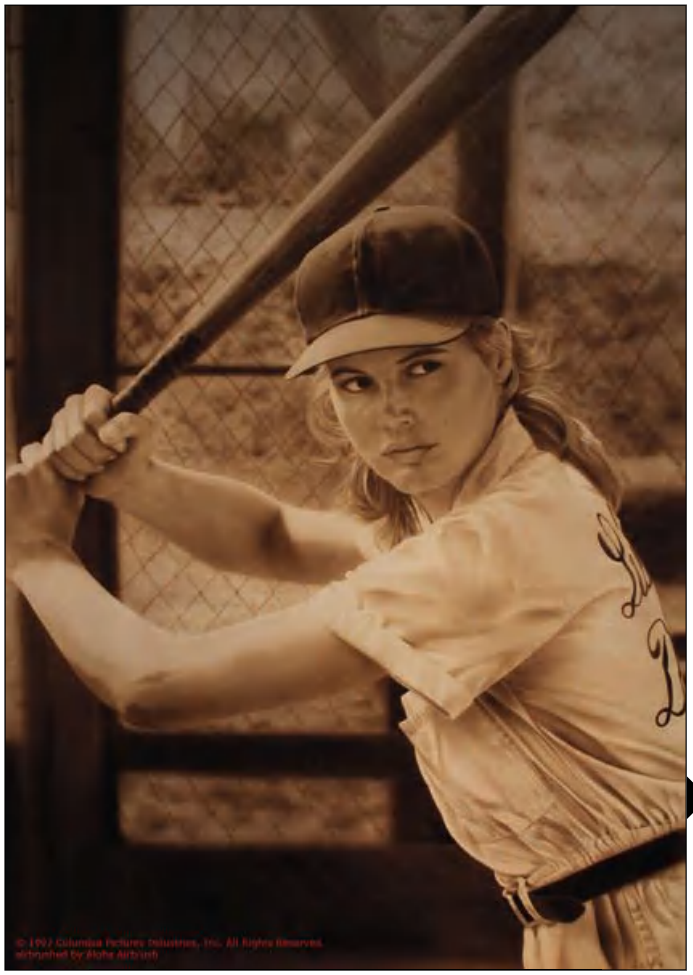
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John Kiernan: The Blues
Airbrush: Iwata
Paint: Golden
Base: Undercoat
Polyflax Canvas



Maik Steidten: Cry of the Wilderness
Airbrush: Tiger Airbrush
Paint: Aero Color
Professional Schmincke
Base: Drawing board, A3



Rico Pahlig: A League of Their Own
Airbrush: Iwata CM-B
Paint: Schmincke
Base: Schoellers-
hammer 4G, 50 x 70 cm
www.aloha-airbrush.de



Roman Kainz: Maori Bike
Airbrush: Iwata HP-B
Paint: Golden
Airbush Colors
Base: Tank



Claudia Bicking: Bear
Airbrush: Iwata HP-B plus
Paint: Schmincke
Base: Cardboard,
35 x 50 cm



Frank Kochanskí: Galaxy of Antlia
Airbrush: Badger Modell 100 GM
Paint: Createx and Vallejo
Base: Water color, A3

Sascha Kohler: Blue Moon
Airbrush: Harder &
Steenbeck Evolution
Paint: Schmincke Aerocolor
Base: Board, 100 x 100 cm

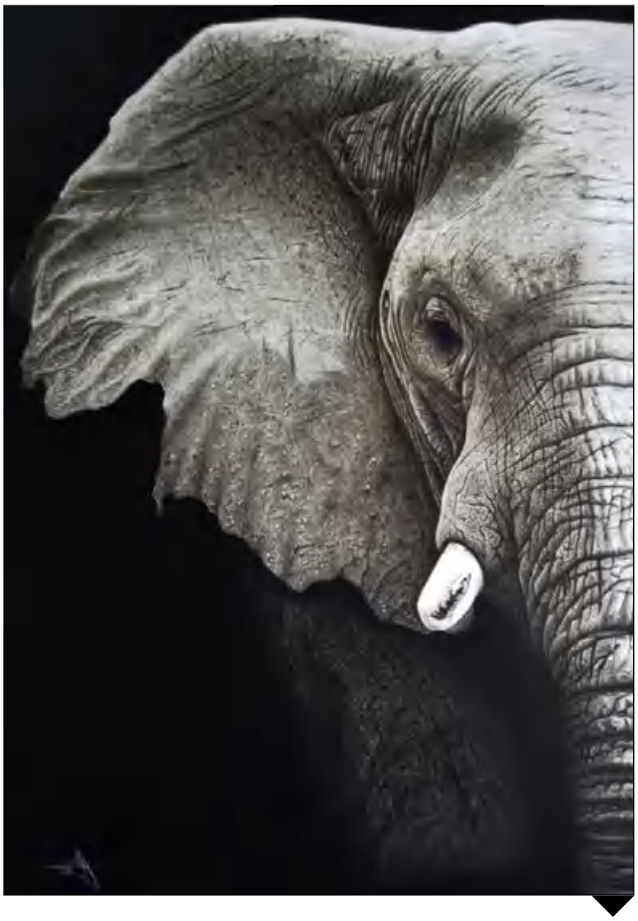


Rob Schmitz: Custom Controller Playstation 4
Airbrush: SATA Mini Jet,
H&S Silverline
Paint: Createx
Base: Controller PS4





Patrick Bruns: The Schmincke Aero Color Test Bird
Airbrush: Iwata HP-B Plus
Paint: Schmincke Aero Color
Base: Harder & Steenbeck Airbrush paper, 50 x 35 cm



Alejandro Macho: Elephant
Airbrush: Iwata CM-B
Paint: E'tac Marissa FX Colors, Schmincke
Base: Schoellershammer 4G, 36 x 51 cm
www.facebook.com/TriskelAerografia

Robert Haasdijk: Mr Cutypie
Airbrush: Iwata CM-SB / Iwata CM-C / Iwata BC-R
Base: Schoellershammer 4G, 72 x 50 cm
www.dutchairbrush.nl





Tamara Fehr: Dangerous
Airbrush: Evolution AL
Paint: Createx
Base: Photo paper



Claudia Rijnvis: Cee art
Airbrush: H&S Infinity
Paint: Magic Color, Schmincke
Base: Canvas, 80 x 60 cm
www.c-artatelier.nl



Christof Groll: Skull
Airbrush: Iwata HP-CH
Paint: Schmincke + Lukas Acryl
Base: Stairs
www.crushed-colors.de
www.facebook.com/Crushed.Colors

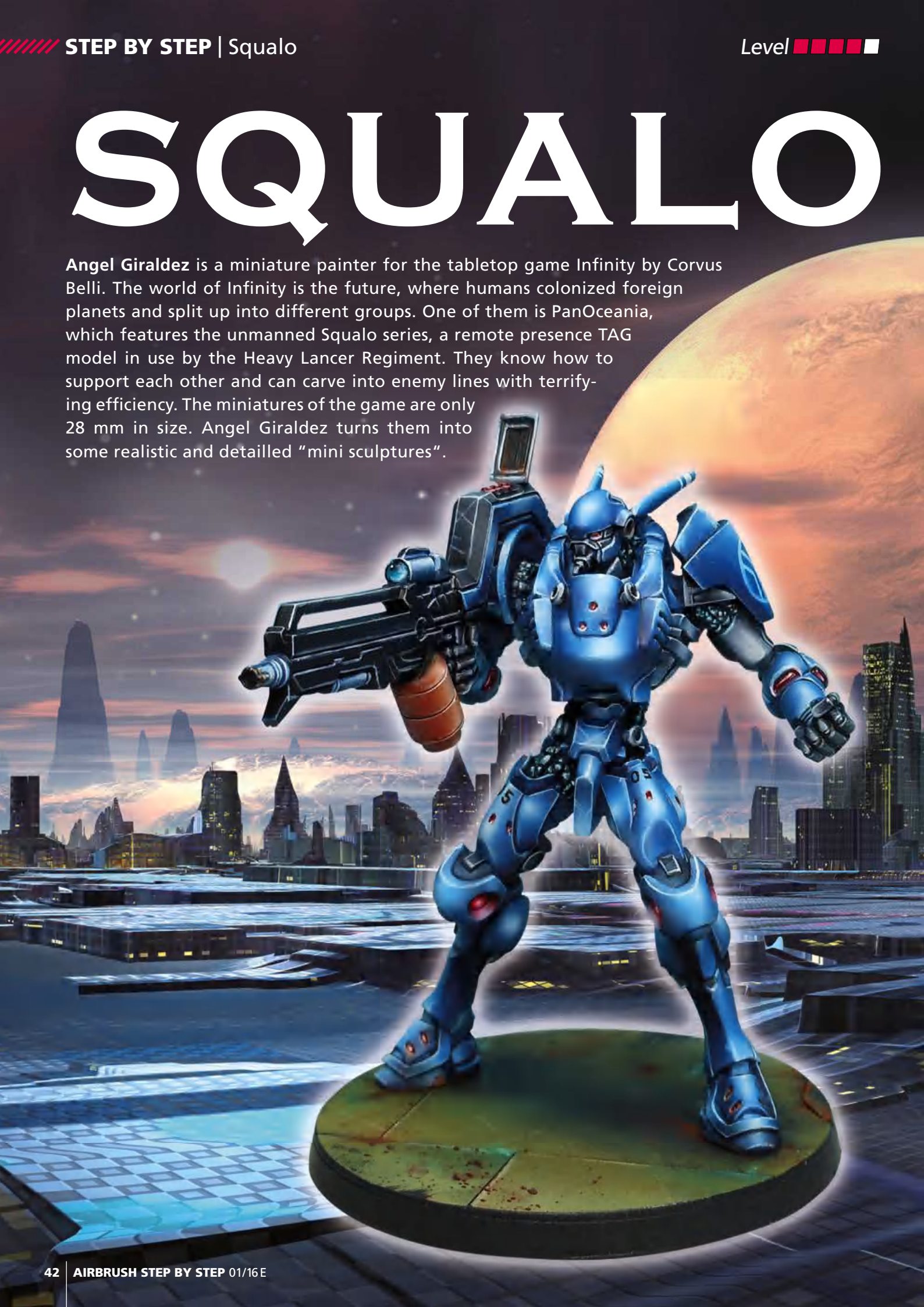


Zvonko Straus: Water lily
Airbrush: Iwata HP-B,
Iwata Kustom CM, Infinity
Paint: Schmincke Aero Color
Base: Schoellers-
hammer 4G, 70 x 50 cm

Level

SQUALO

Angel Giraldez is a miniature painter for the tabletop game Infinity by Corvus Belli. The world of Infinity is the future, where humans colonized foreign planets and split up into different groups. One of them is PanOceania, which features the unmanned Squalo series, a remote presence TAG model in use by the Heavy Lancer Regiment. They know how to support each other and can carve into enemy lines with terrifying efficiency. The miniatures of the game are only 28 mm in size. Angel Giraldez turns them into some realistic and detailled "mini sculptures".



EQUIPMENT – Squalo

Airbrush: Harder & Steenbeck Infinity CRplus

Surface: Infinity Tabletop miniature, 28 mm

Further materials: Brushes, tape, pigments

Paints: Vallejo Model Colors, Vallejo Premium Airbrush Colors, Vallejo Game Air. Colors: Dark Prussian Blue, Blue Green, Candy Racing Blue, Dark Grey, Cavalry Brown, Orange Brown, Yellow Green, Deck Tan, Green, Orange, Black, White, Primer Surface





01 Base Color

I painted this miniature with my method which is the combination of airbrush and painbrush. Polished effects, highlights and quick blurring can be achieved by using the airbrush, meanwhile the brush is used to paint details. I primed the model by applying three thin layers of Primer Surface. Using Dark Prussian Blue and my airbrush, I applied the base color with three thin layers.



02 Metal look

The first lighter color is a mixture of 70% Dark Prussian Blue and 30% Blue Green to render some volume and metal look. After that, I added more Blue Green to paint the second highlight layer.

03 Highlights

To get the third highlight I added 20% of White to the previous mixture.







04 Grooves and edges

With a thin brush I outlined all the grooves of the armor using a mixture of 50% Black and Dark Prussian Blue. I outlined the edges of the armor using White. Finally, I applied some glazes with candy racing blue.





05 Grey areas

I painted all other parts of the model with black that are not armor. I added lighter tones to render the volume. The first tone is a mixture of 70% black and 30% dark grey. After that, I added more and more white to lighten up further.





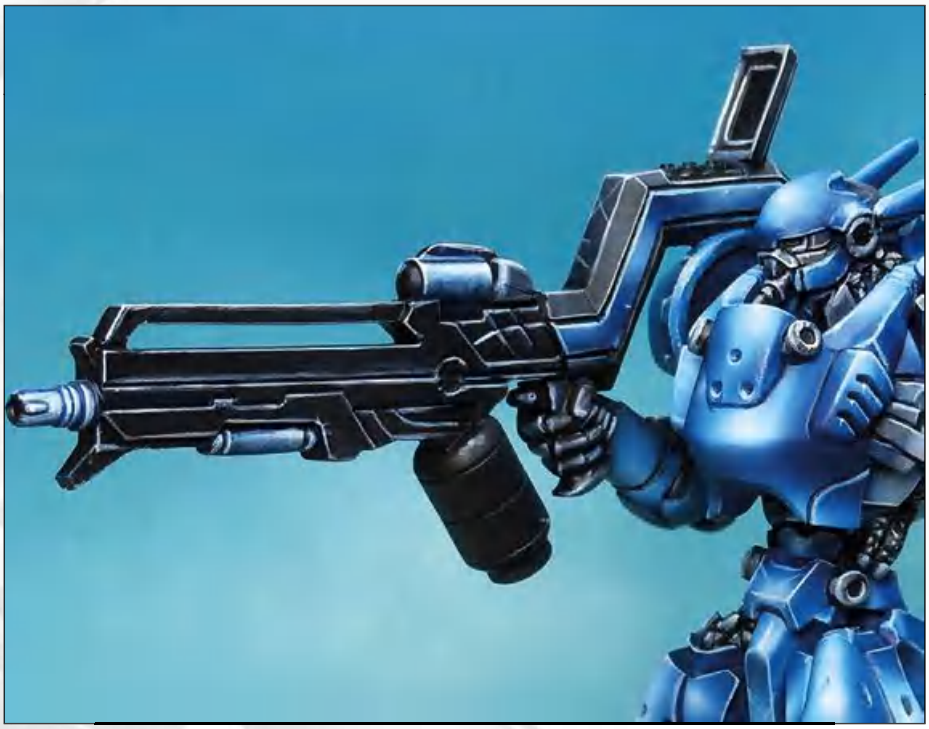


06 Grooves and edges

I outlined all the grooves with black and the edges of the armor using White.







07 Weapon / Chest

To provide the base color of the weapon and the inner part of the chest I used Black. Once finished I highlighted them by adding successive layers of White. I applied some glazes to the weapon using Dark Prussian Blue to visually separate the different parts. Then, I also applied some glazes with green and orange to the inner areas with the paintbrush.

08 Magazine

I placed some masking tape and painted the magazine using a mixture of 50% of Cavalry Brown and Orange Brown. I applied thin layers of Orange Brown to provide the first highlight. To paint the second highlight I added 80% white to the previous mixture. I then applied washes of Sepia Ink and Cavalry Brown in the shadow areas. To round off, I outlined the edges of the magazine with White.







09 Lamps

For the small lamps I first painted a white point and then applied the base color with scarlett blood. For shading I applied glazes with ink red and hull red and then painted a white highlight point.

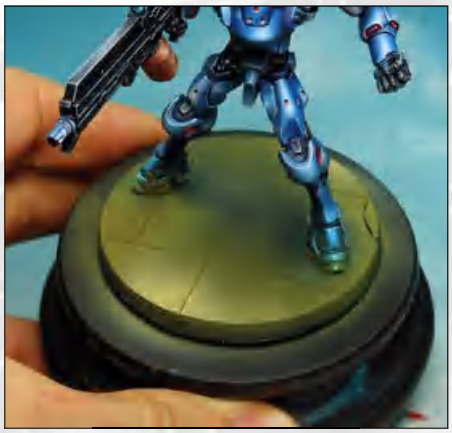
10 Logo

For the logo on the shoulder I painted a circle and lines with white and then applied glazes with dark prussian blue.



11 Ground

I used Black to paint the base color and then added Yellow Green. I painted the first highlights with Deck Tan and outlined all the grooves of the base using Black. Then I outlined the edges of this one using White. The final step was to apply some pigments to simulate a rusted and dirty effect.

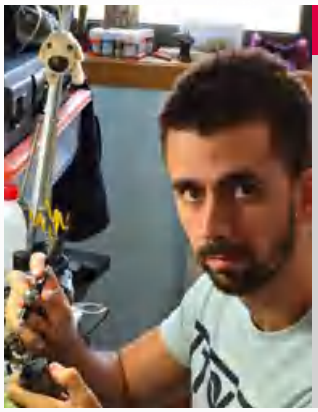




12 Finished

Squalo is complete. Here you can see his size compared to the airbrush and paint bottles.





ANGEL GIRALDEZ

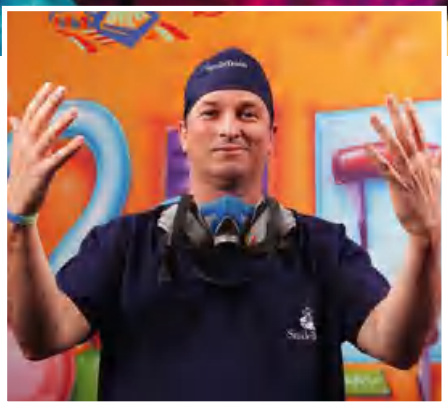
Angel Giraldez was born in 1983 in the Spanish city of Vigo. Since 2003, he's been working as a leading miniature painter for the board game manufacturer Corvus Belli S.L.L. There he developed the painting style of the "Infinity" series as a mixing technique out of airbrushes and paintbrushes. Every year, he painted over 200 miniatures there. In 2007, he also opened his side project business studio Giraldez in which he offered a painting service for over 30 different customers such as Privateer Press, Studio Mcvey, and Cipher Studios. Since 2014, he's been working exclusively for Corvus Belli. For the model construction paint manufacturer Acrylicos Vallejos, he has also developed paint sets and step by steps. His first ever instruction manual was released this year.

studiogiraldez.blogspot.com.es **www.facebook.com/StudioGiraldez**

Home Improvement Extreme

Interview with the TV home improvement expert Jason Hulfish





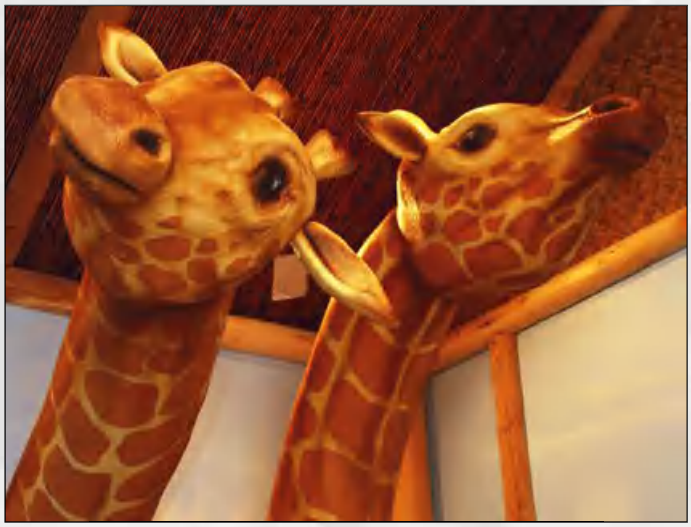
The American artist **Jason Hulfish** from Tampa, Florida, specializes in extraordinary home decoration and mural painting. He makes dreams come true for both children and adults by designing living spaces not only by airbrush, but with woodwork and foam scultping. Not surprising, that his art is also very much in demand by multiple TV shows. For this special purpose and thanks to his airbrush device, he can realize his projects in only just one week for TV requirements!

// Hi Jason! You have been featured at the TV show „ABC Extreme Makeover Home edition" (EMHE). Can you tell us about the projects? Was it only once or for a couple of episodes?
JASON: I have been featured on ABC EMHE twice. The first time I was asked to help create a treehouse loft bed with an animal theme. The tree bed was constructed from sculpted foam (which we did on-site during the build) and coated with an industrial 2 part urethane coating. The walls were painted to resemble a "free range" zoo that featured rhinos, monkeys, zebras and elephants. The second project was very similar, in concept. I was asked to create a 3D foam elephant and giraffes for a multi-use children's playroom. The room featured an African safari theme with wall to wall murals, a play loft area, and of course the 3D animals to make the design come to life.

// How did you get this assignment?
JASON: I was contacted by EMHE's talent scouts who look for companies or artisans who have the ability to help them meet their design goals and needs in a very short amount of time. EMHE is a very challenging show to work on. Yes, the house is actually built in 7 Days! You are not only working against a very aggressive timeline, but you are battling whatever elements (rain, heat, snow..etc) working in make-shift tents and structures with limited resources...all while designing for a room that isn't even built yet. Very tough!







// Which other clients are you working for?
JASON: We are very fortunate to have celebrities, professional athletes, affluent business owners, corporations and a variety of television shows as clients that employ or request our services.

// Are you a trained painter or even interior designer? How have you come to specializing in home decoration?
JASON: I am a strictly self taught artist and designer. I believe art comes from a want or need to create within the individual and is a skill that it is only improved upon by constant practice and pushing your mental and technical boundaries

// Are you involved in the whole decoration process from the idea through wood working and modelling as well as painting?
JASON: Yes, I am involved in all aspects of the project. I enjoy the entire process from the concept to the installation. I find that participating in the entire process allows me to adapt or improve the design along the way and keep the creative process a little more organic and fluid.

// How many people are involved? Do you have employees?
JASON: Currently I have 3 employees. They are mostly responsible for the carpentry work, sanding, and installation... but this type of work always requires a very versatile employee willing to step outside of their comfort zone and do whatever is needed to meet the common goal of creating an amazing room for the client. The phrase "not my job" is never spoken at our studio!





// How long does a full room decoration need?
JASON: Most rooms take about 2–4 months to complete. There are many factors that dictate the timeline, and the scope of work (size of project) determines the length needed.

// Where do you get your ideas from? How do you start when a customer orders a room decoration featuring a special theme?
JASON: Typically I let an idea roll around in my head for a couple days after meeting a client. The next step is I begin doing research on the specific theme, usually by searching the internet. I never research rooms or other art when doing this. I find it best to let your own ideas come to the forefront and design the room (or art piece) without a bias or influence from someone else's design. Since I consider most of my room designs "functional art", I try to design and least one interesting piece for the room then build the entire concept from there.

// Do you have favourite themes?
JASON: I don't really have a favorite theme... but I do enjoy working on projects that challenge me as an artist and designer. I like the challenge of creating something that nobody has ever seen.

// What is most important or the most difficult aspect about wall painting from your experience?
JASON: The most important and difficult part of decorating a wall or room is composition. How you arrange your







piece will determine the success of your creation... it is also the aspect of the project that will make it uniquely your own.

//What are the advantages of airbrushing at your work?
JASON: Speed... speed... speed. Airbrushing when done properly is the fastest way to achieve depth and dimension in the shortest amount of time. Airbrushing is a process of "layering" paint versus "blending" paint with a brush. The airbrush will allow me to paint multiple objects with the same color which dramatically reduces my working time.

//When and how did you start airbrushing?
JASON: I started airbrushing in 1991. I was in my early twenties at the time and used it to paint t-shirts to sell for extra money. T-shirts are a great way to learn airbrushing. They are inexpensive, a very forgiving material to work on,... and frankly, even your worst design as a beginner will still have some value to a friend or family member who will want to encourage your art.

//What airbrushes and paints do you use?
JASON: I only use Iwata airbrushes. I use the Iwata HP-BCS for all my mural work and the Iwata HP-CS for the majority of my smaller projects. I also have every spray gun from Anest Iwata from the LPH-80 to the Supernova... now that I think about it, I think I have every airbrush too! I only use Createx paints and have now for 20 plus years. I really enjoy painting with the Illustration colors and recently have been using their new Autoborne line for all my 3D and structural pieces. The Autoborne line has been a real



time saver since it is a sealer and base color paint in one shot.

// Are you also doing free airbrushing art like on canvas or other custom painting projects such as T-Shirts or motor bikes?
JASON: I do like to paint smaller projects... I have done a few t-shirts over the years for fun, but recently I have been painting skateboard decks. Most of which I give away to charity or via social media contests. The skateboards are a great way to work on my airbrushing skills and also help break up the monotony of longer projects. I find a quick unrelated painting or project helps free up the mind and is a quick sense of accomplishment.

// What does your home look like? Colorfully painted or blank walls?
JASON: I don't spend any time decorating my home with my own art. I enjoy collecting art from many of my talented friends I have met over the years. I find myself very critical of my own creations, which is a both a blessing and a curse. Its a curse because I am never satisfied, and a blessing because I am happy to sell it and get rid of it :)

// Can you already tell us a little about your upcoming projects?
JASON: Sure. In January 2016, we will start our own web series called "The Hulfish project". This will be my kind of own "Makeover" format on the Internet. There will be 5 epicodes in the first season. Don't hesitate to watch the trailer at Hulfish.co!

// Thank you, Jason, for this interesting insight into your work and we wish you great success for your new project!

www.jfishart.com





Little Red Riding Hood



Is there anyone who isn't familiar with the fairy tale of Little Red Riding Hood... The picture idea of the little girl in the red cape has spooked **Rico Pahlig** for many a day now. With his own picture material, photographed with a model, he went hard to work. In the phase of designing, he is assisted by glazing paints that help establish a harmonious total package.

EQUIPMENT – Little Red Riding Hood

Airbrushes: Iwata HP-C, Iwata CM-B

Paints: Schmincke Aero Color: Prussian blue, Sepia, deep madder red, carmine, base yellow, light madder red, black, base magenta, neutral gray, burnt Sienna, cyan, olive green

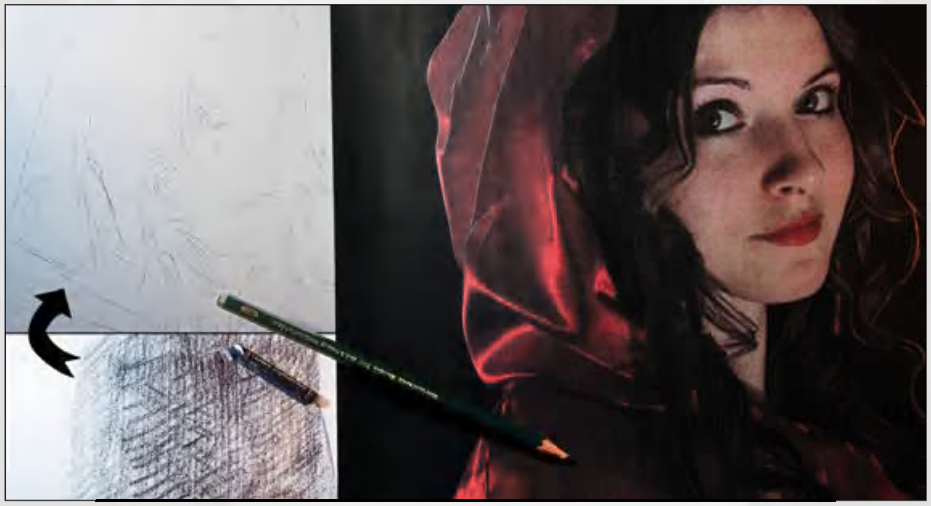
Surface: Schoellershammer 4G, 50 x 35 cm

Additional materials: Graphite pencil 9B, pencil HB, crepe tape, drawing paper 190g/m², eraser pencil, round paintbrush Gr. 0



01 Research & shooting

After a few sketches on the topic of picture set-up, I had a guideline to accompany me through the shooting with Little Red Riding Hood. I gathered together the required requisites. I was able to interest a friend of mine to help me out as a model. We did a photo shooting as well as a restrained processing of several pictures. The established material was observed and I decided to make use of a horizontal format.



02 Template

The airbrush picture find space on a piece of Schoellershammer board sized 50 × 35 cm. In this format, I also print the template on normal paper. For transferring the template, I rub the backside with a graphite pencil 9B. The printout is affixed to the painting board with crepe tape. Using an HB pencil, the required contours are added and with that, transferred to the painting surface.



03 Loose mask

Since I will be beginning with the background for this work, it is necessary to protect the drawing on the painting board from the paint mist correspondingly. For this, I create a loose masking. The printout blackened with graphite is now affixed to a piece of sketch paper. The exterior contour is spaced out a bit again. Since the lines from the transfer to the painting board are not yet visible on the template, I achieve a 1-to-1 copy. I cut out the contour that now results from this with a scalpel and will use this as a stencil of Little Red Riding Hood. With little rolled up tape on the backside of the masking, I fix these to the painting surface.

04 Background

I begin coloring in the entire background with Prussian blue. For this, I use the Iwata HP-C. This is perfect thanks to its big gravity flow cup and the 0.3 mm nozzle, which allows us to get close to the surface. I then follow up on this with a layer of Sepia. I repeat this until the desired tinge has been achieved. To conclude, I put on a heavy mixture of deep madder red/Sepia. This gives me a background that is almost black, which does not however have a dead appearance. The madder red harmonizes later with the warm tones of the hood of the cape and the facial color as well as the brown hair. After the last application of paint, the mask is removed. With the "loose masking", small to hard edges are established. The portrait melts later into the background all that much better.



SUPER-TIP!

05 While applying the bulk of the paint, I rub here and there over the layers with a soft paper towel to remove loose fibers and pigments. These could otherwise be the source of some unattractive white points when all is said and done. But be careful with hard household paper towels: This kind of paper can also cause scratches when used to rub too strongly.

06 Hood of the cape

For the red hood of the cape, I start with a mixture of carmine and base yellow 1-to-1. With this mixture, I carefully create the highlights and the progressions into darker tones. Now and again, I bring out the highlights more with an eraser. To better emphasize the darker areas of the wrinkles, I add some carmine into the mixture and strengthen this by superimposing the paint layers.



07 Intensifying the red

With a mixture of 4 portions of light madder red, 1 portion of Sepia, and 1 portion of yellow, I continue designing the hood of the cape and intensify the darker areas of the wrinkles. In several layers, I create gradients and blend the paints into each other. The highlights are again given more emphasis with an eraser pencil. On the rest of the paint, I add another 1-to-10 dilution of black drops. Afterward, I color it in with a mixture of scarlet, yellow, medium, and water. I play around carefully until I get the desired color hue.







08 | Further darkening

With deep madder red, magenta, and a shot of Sepia, I darken the shady areas according to my gut feeling. The highlights are really starting to come to life now. Light areas need a bit of dark in order to shine.





09 | Sketch of the face

To avoid losing the draft of the face and to maintain an overview, I create the facial section as well as the hair structure with highly diluted neutral gray.

10 | Hair

With a mixture of 2 portions Brasil, 2 portions magenta, 1 portion of scarlet, and 4 portions of Sepia, I create the hair structure. The dark areas receive more depth due to the addition of Sepia. You can keep or create the structure here via an eraser pencil. By leading the airbrush, I already create a basic structure. For this, I remove the nozzle cap to get closer to the painting board. Individual strains of hair are touched up or enhanced with an eraser pencil. I often repeat the process of erasing and adding lines.

11 | Adjusting the hair color

To get more color going in this picture, I mix together Burnt Sienna, Sepia, and some magenta. The hair area will be covered over with this mixture. If the magenta touch is too strong here, just add a drop of yellow to the mixture. I'm admittedly using the photo for the structure, but am trying to control the paints according to my own taste and am adding a drop of the mentioned colors here and there. The highlights are brought out more with the eraser pencil. There's a jump between the hard and the soft tips that are being used here. I conduct this step without a stencil in a very careful manner. If you want to, you can – similar to Step 03 – create a loose masking for the hood of the cape and then protect this against paint mist. Since I want to deal with the hair once again before finishing up, I don't conduct this step until the final result is in question.



12 Facial color

I don't have any recipe for the skin tone. In the foreground, I mix some magenta, yellow, cyan, neutral gray, and black in an empty bottle with distilled water in a 1-to-10 ratio. The first layer and contouring is established with magenta/yellow in a 3-to-2 ratio. To get more depth, I add two drops of neutral gray to this mixture. If you feel this is too watery, just add some medium into the mixture. By the way, I'm working here with an air pressure between 0.8-1.0 bar. This is how I go about forming the face, by further establishing the shady areas.





13 Lips

The face seems a bit peculiar at this juncture, because the lips and eyes are missing. By enhancing and finishing up the mouth, I'm heading up to establishing the face. I start with a mixture of light madder red and yellow in a 2-to-1 ratio, thinned with the medium and water. I carefully create the first layer per freehand. For the structure in the lips, I use a sharpened eraser pencil. The soft and hard side is made use of here in turns. I repeat this establishment of color and the ensuing erasing until the desired tinge is achieved. In the area of the mouth corner, I add some neutral gray to the paint mixture. This once again creates more depth and keeps things from getting dirty.



14 Eyes

Differing a bit from the template, I make things a bit more gaudy. I create the pupils with neutral gray. I give the iris a circular gradient with highly diluted yellow. To achieve a full green, I now spray a highly thinned out cyan onto a yellow base. That initially gives us a brash green. To tone down everything a little bit, I create the structure of the iris with olive green. Below the upper edge of the eyelid, I now apply neutral gray. This gives the eye more plasticity. I use the neutral gray to create the eyeball.



15 Details

The eyelashes and the eyebrows are created with a paintbrush and diluted Sepia. By superimposing the layers of paint, I get the desired volume or the desired color hue. The hair is also further formed in the step. Much like Step 11, I darken the deep areas with several layers of this color hue. For details, I once again make use of the paintbrush.

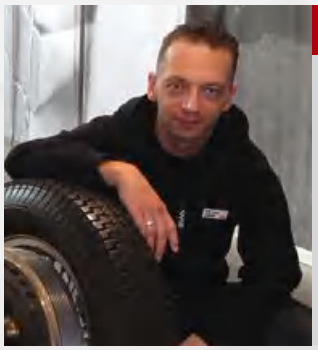
16 Last steps

In this step, I go back to working on the hair. With the already mentioned paints, I work on a number of hair strands. Those that haven't been finished around the lower part of the hood of the cape are now enhanced. Now and again, I make





use of the paintbrush. The darkest areas become even more emphasized. With that, I'm referring to the hood of the cape and the hair. I'm now pretty satisfied with the result. Even after having slept a night and then reviewing the work, I don't feel the need to change or add anything. So to conclude, I seal the picture with fixative for acrylic paints from Schmincke right out of the can.



RICO PAHLIG

The 37 year old German Rico Pahlig discovered airbrushing some 20 years ago thanks to his interest in model construction and painting. Despite interest in painting and especially in works by Luis Royo, his big passion remained a thing yet undiscovered. It was first in 2010 that he received a course sponsored by his girlfriend - and that's when things really took off. Already shortly after that, he began his airbrushing studies at the famous IBKK in Bochum, something he'll soon be concluding. His pictures have already been exhibited at various airbrushing shows.

www.aloha-airbrush.de

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Karsten Kleinbongard chatting away


Tonny Kessler establishing texture


Gina Lollobrigida Vespa from Peter Schorb


Imaginative portrait by Marina de Jonghe

Between Sun, Rain, and Paint Mist:
The Fantasy World of Airbrush

Whether it was raining cats and dogs outside or the sun was roasting away, it didn't matter one way or the other to the approximately 60 airbrush artists who were at the Ice Arena in Grefrath, Germany, on August 15th and 16th. In the best of moods, the artists brushed, drew, chatted, and shopped all day long. To be seen was photorealistic illustration and some abstract art, from custom and bodypainting to tattoos – everything the airbrusher´s heart desires. How about taking a look for yourself: Pictures say more than a thousand words…

www.airbrush-show.com

Photos: Harald Rettich


Silvia Jenniges-Kutzner and Alexandra Keller


Airbrush tattoos by Anita Rorije


Always in a good mood: Anja Tielens


He's back again: Chris Morrell


Custom Painting by Vera Sistig


Cooler pick-up by Andras Bathory


The critical view by Christian Erdmann




Tim Slooten at work

KEEP THE DATE!



Rosmalen calling Visitors to the 16th Wonderworld of Airbrush

On January 10th/11th, 2016, the yearly Wonderworld of Airbrush will play host to 65 artists from throughout Belgium, France, Germany, and Holland. With that, the Dutch event belongs to the largest and longest lasting airbrush shows in Europe. If you'd like to take a look beyond your normal airbrush borders, then you're at the right spot in Rosmalen: All of the artists work right on site and love to do it while the visitors are watching them. There's a laid-back and open atmosphere as well as a cheerful mixture of languages in Dutch, English, French, and German. Those entering the hall will be a bit astonished at first as there will be thousands of motorcycle parts spread out on tables and the floor. Taking place at the same time on the ground floor of the event center will be the "Oldtimerbeurs" (oldtimer exhibition fair). The airbrush show takes place on the second floor. There are surely more lovely locations, but the quality and variety of the exhibited works will be unique. After all, it's no wonder that experienced pros like Marissa Oosterlee, Frank Stahlberg or Peter Evers always make their way to Rosmalen.

The Wonderworld of Airbrush will be opening its gates on both days from 10 am to 5 pm. The entry fee is 15 EUR. Discount coupons for 2.50 EUR are available at the event website.

www.airbrush-show.com



A shot of the beginner's course















In the course for advanced students with Marcus Eisenhuth

Czech-German Friendship at the International Prague Car Festival 2015

On August 29th/30th, 2015, the 4th International Prague Car Festival took place on the PVA Expo Prag Letňany exhibition grounds. Tuners, collectors, and traders of cars and automobile accessories all had the opportunity at the event to see over 300 unique vehicles from all areas and to inform themselves about tuning techniques and tools.

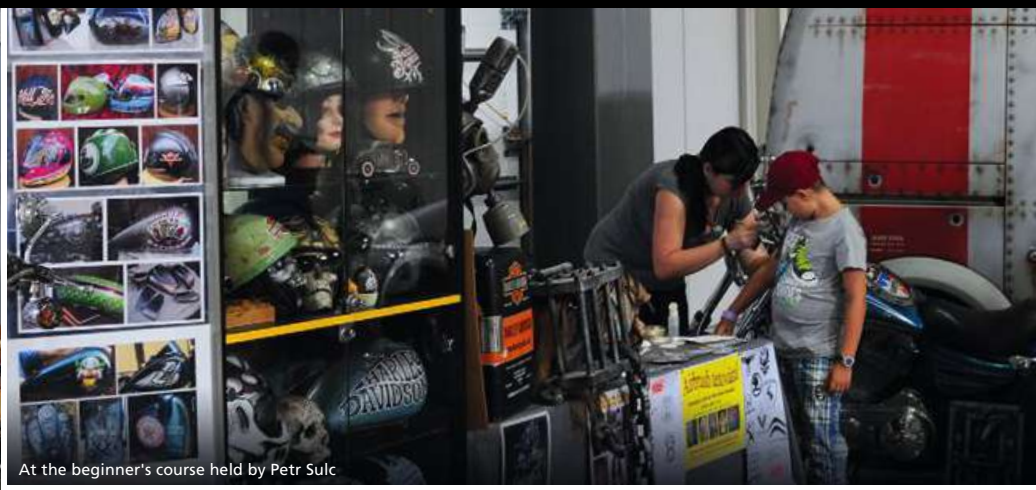
Also in attendance was the company Createx as a supplier for Iwata and Createx products. Together with the Czech trading partner Toplac, the company organizes airbrush workshops for beginners and pros alike. In his course for pros, ASBS author and pro artist Marcus Eisenhuth from Berlin showed how to present realistic fire in no time flat on an aluminum sandwich panel. The results were sealed on site with clear varnish upon conclusion of the course.

On tap Sunday was the beginner's course with the Prague-based pro brusher Petr Sulc. This is where he created a shark motif on airbrush paper. At his own stand, Petr also presented the impressive custom works from his "Color Shock Airbrush" atelier. Toplac and Iwata also provided all sorts of competent consultation. Personal support was provided by Createx Germany's head boss Jörg Warzyceck. The Czech-German cooperation functioned perfectly both on site and in the workshops, allowing the weekend to come to a successful conclusion for all involved.

www.praguecarfestival.cz

Photos: Marcus Eisenhuth





At the beginner's course held by Petr Sulc













Inquisitive and talented: The pro course held by Marcus Eisenhuth

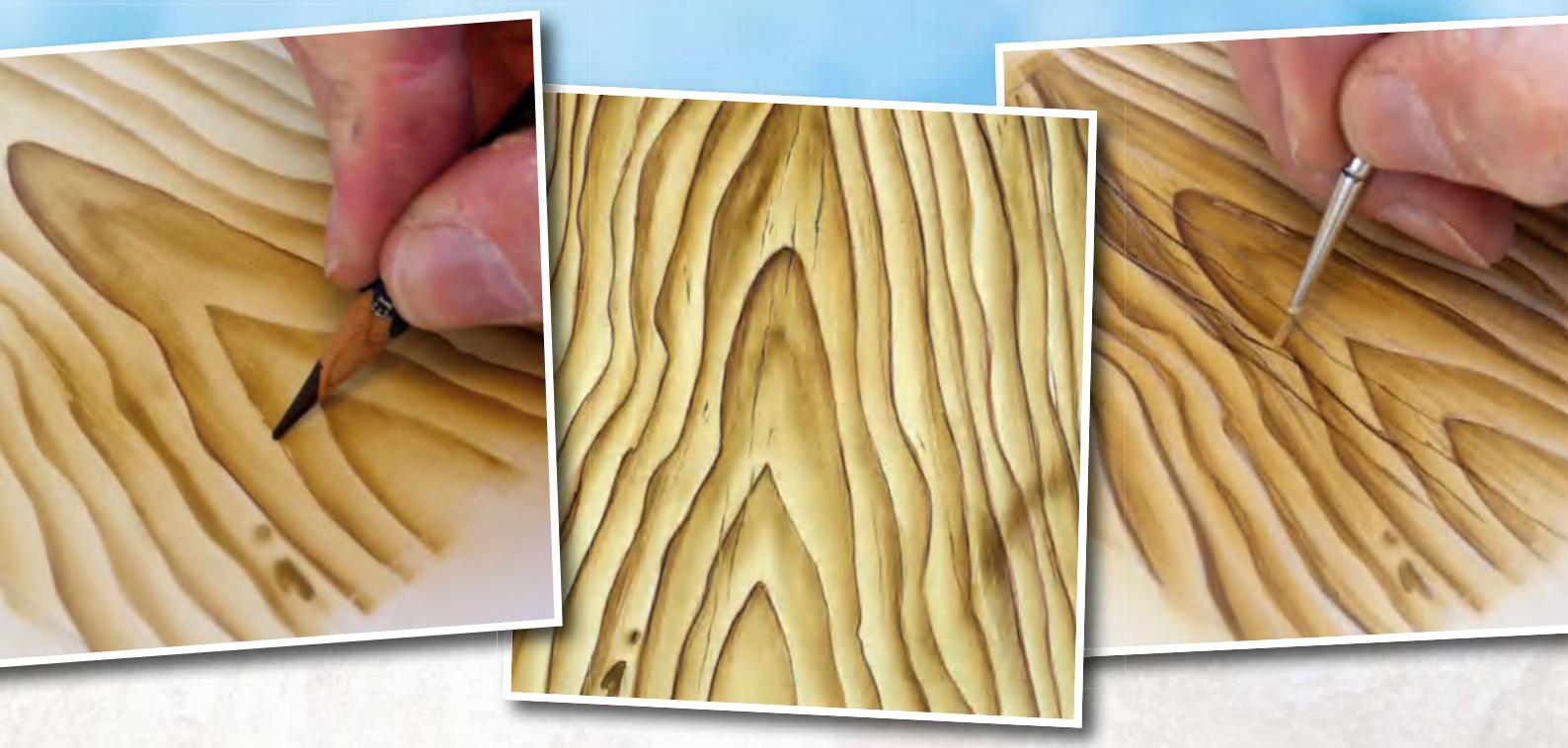


Results worth being proud of

WOODEN STRUCTURES

Roger Hassler's TEXTURE EFFECTS PART 6

The recreation of wood is, from a technical standpoint, a form of illusion painting that goes all the way back to the 14th century. There are dozens of possibilities for simulating wood just as there are naturally numerous forms of wood to be found in nature. In the following instructions, **Roger Hassler** will show you how to make use of the loose stencil technique to present wood.









01 Surface priming

Start off by priming your surfaces. As a basic hue, you should use a light beige tone. Spray this on evenly.

02 Drawing and cutting shapes

Draw wooden shapes on transparent paper. This is how you can determine precisely how the tree rings are to flow. Make use of photo material or available planks for orientation. Then use a sharp scalpel to cut out the first inlaying curves. Since this portion is unfolded to add color, it should remain there on the lower edge of the transparent paper.



03 Initial paint

Here you fold up the inner part. Then first spray the beige brown along the interior edges. When doing this, the previously sprayed background paint should remain for the most part in the middle. Afterward, you spray again over this with a darker brown so as to increase the contrast of the shapes.



04 Additional tree rings

Now cut out the next portion of the stencil and unfold this as well. Then first spray with a light brown and then again with a darker brown along the edges to make the wood structure visible. You spray all of the interior edges in order to receive the basis for wood contours.





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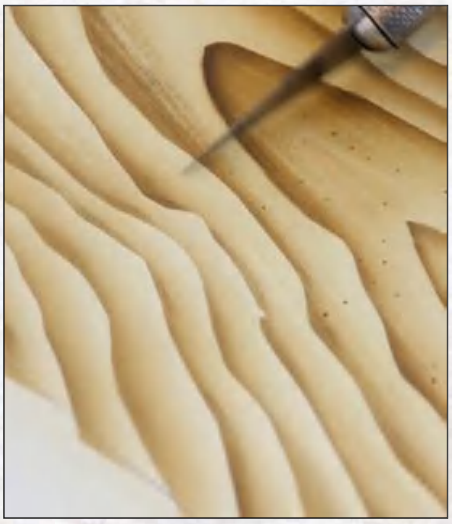
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05 Erase and scratch structure

Using an eraser pencil and scalpel, I now add perpendicular structures ("scratches"). This process interrupts the smesth airbrush gradients and makes the wood look more realistic. Depending on the surface, an abrasive fabric or a wire brush could be made use at this juncture. With transparent brown, you can also go about spraying on additional shady areas and spots. For this, take a look at your reference material, do some of your own interpreting, and enhance your motif with the airbrush.





06 Nooks and crannies

To elaborate on contour edges and other structures, you should use a brown colored pencil. If it would help, don't hesitate to make use of a paint brush in order to add nooks and crannies. Light lines and structures can always be scratched in with a scalpel. Here's wishing you a whole lot of fun in playing around with various wood interpretations.

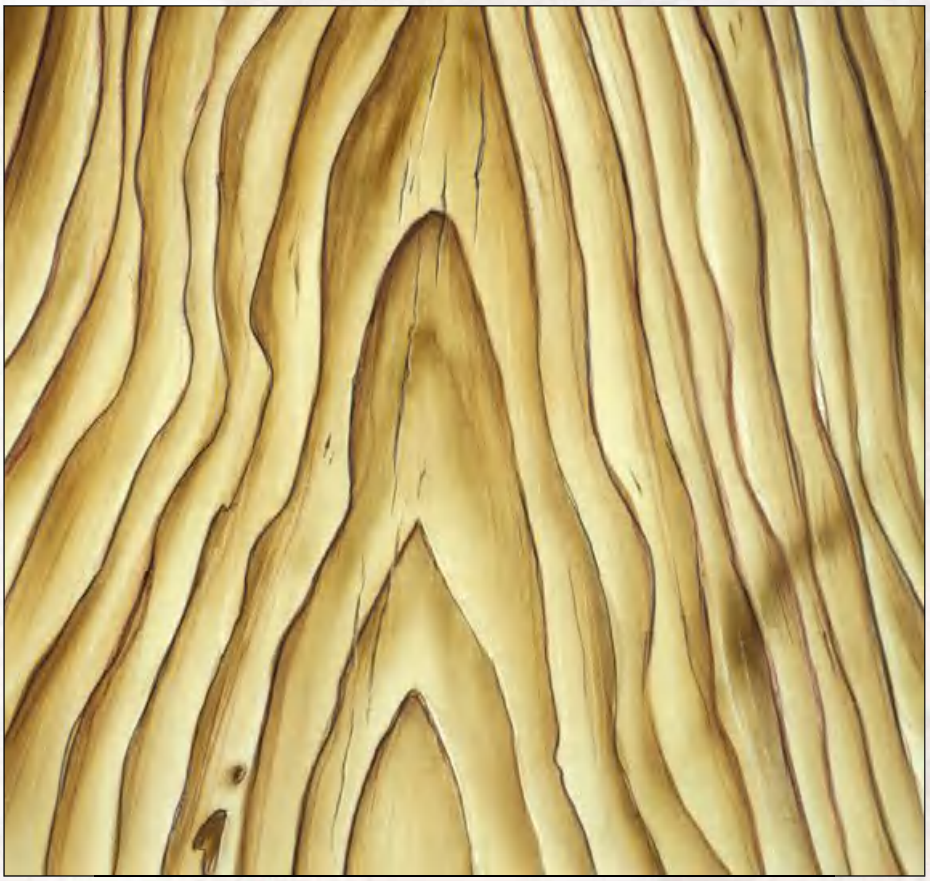




In the next issue: Hair

Roger Hassler's TEXTURE EFFECTS PART 7





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Coming up in the next issue:



Mexican Pin-up
An airbrush workshop in Mexico had US artist Jonathan Pantaleon design a typical American pin-up Mexican-style. With Aztec ornaments, the Mexican flag, and a sombrero, the hot-blooded and smiling beauty decorates the upcoming ASBS Cover.



Iron Man in Flames
The mask from Iron Man flares with dazzling flames: Mexican artist Edgar Guerrero has designed this motif with PPG basecoat and Candys on a black metal background. A firecracker for every marvel fan!



The perfect eye
"The eye is the gateway to the soul", or so they say. Australian Mitch Lowther designs an eye that can be seen as nothing less than "perfect", both in reality and as something artistic.



Denim
An open waistband, a shiny thong sparkling out of it... Despite all that stimuli, the field of wrinkles in the jeans proved to be the biggest challenge in this motif for Frenchman Michel Mezzadri. It was made possible by using various erasers and scratching techniques.

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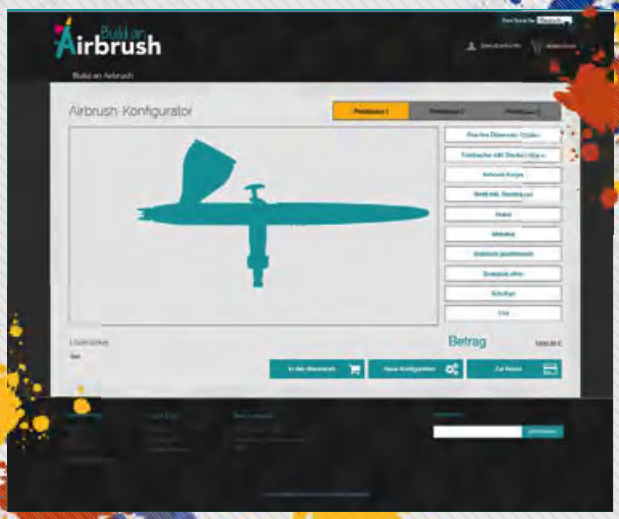


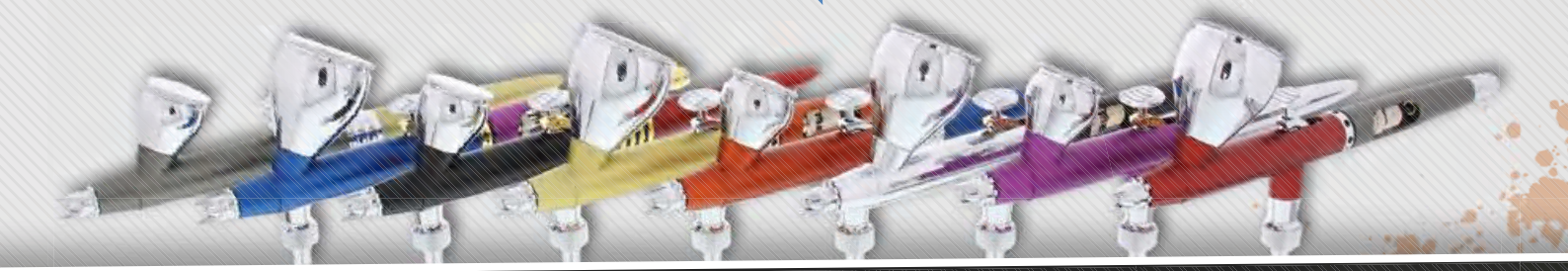
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