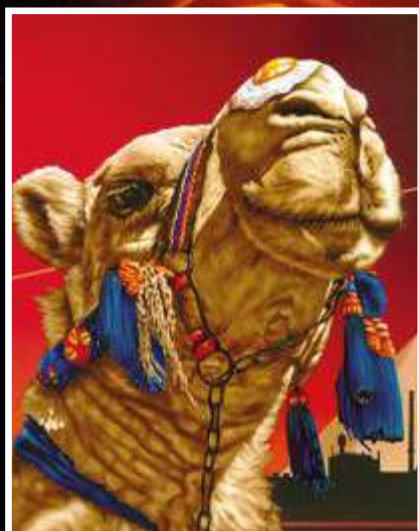


BRUSHING UP ON THE BASICS



KAREL KOPIC

From LP Covers to
Computer Games



FIRE & FLAMES

Fireball ■ Miniature Hot Rod
Flaming helmet for Usain Bolt



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What is that?

This is still your trusted and hopefully adored Airbrush Step by Step magazine. So how do you like the news look? We've tidied up our cover and made some space for even more information all in one glance. The bar element in the magazine's interior has been modernized. In the step by steps, we've exchanged the picture count with a step count and given each step a title. We felt the time was ripe for this makeo-ver, and now we've also made some changes with respect to the content. In the Reader's Gallery, your pictures will now be shown in an even bigger capacity and the events will be given more space than ever before. In the future, we'd also like to spend more space reporting about smaller events being held by individual artists and groups, as both are an important component of the airbrush scene in Europe. More pictures provide even more of the activity atmosphere. You're also par-taking in an interesting exhibition or show? Then let us know about it and send us photographs and information for our 'Scene' column (see below).

Despite the new layout, the contents (and especially the step by steps) continue to be what's most important to us. At our focus in this issue is the topic of fire. You surely noticed Marcus Eisenhuth's fireball coming at you right off the cover. Tatjana Bösl has brushed a flaming lion on a quad bike helmet – for none other than multiple sprinting world champion Usain Bolt. It's adorned with millimeter-large flames from Angel Giraldez, who paints such figures for tabletop games as a profession.

We have a special spot for airbrush fundamentals. Three articles about fundamentals are in this very issue. Mitch Lowther faces the challenge of creating full, red lips. Roger Hassler shows readers how to design scales for animal illustrations and Holger "Candyman" Schmidt gives his Custom Painting series a fantastic "Finish" with – and how could it be any different? – the topic of varnish.

We also hope that we and our magazine will be able to accompany you for a good long time as well.

Your ASBS Team

The link for your contribution to ASBS Magazine
http://www.airbrush-magazine.net/editors_department

- Reader's Gallery
- Step by Step
- ASBS@home
- Events
- Interview/Portfolio

Drop us a line!

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USAIN BOLT'S FLAMING LION

One day, the Nuremberg-based airbrush artist **Tatjana Bösl** received a request from the sports article manufacturer PUMA. Then in a personal conversation with the company, she found out what the request was really all about: Two high quality helmets were to be individually adorned

with Tatjana's design of a "flaming lion" as well as a design of the Jamaican flag created by PUMA – for none other than the world's sprinting champion and six time Olympic champion Usain Bolt. How she went about doing this is explained in the following Step by Step.

EQUIPMENT – Usain Bolt's Flaming Lion

Airbrushes: Rich AB 300 (0.3 mm nozzle), Colani (0.6 mm nozzle), small spray gun (0.8 mm nozzle)

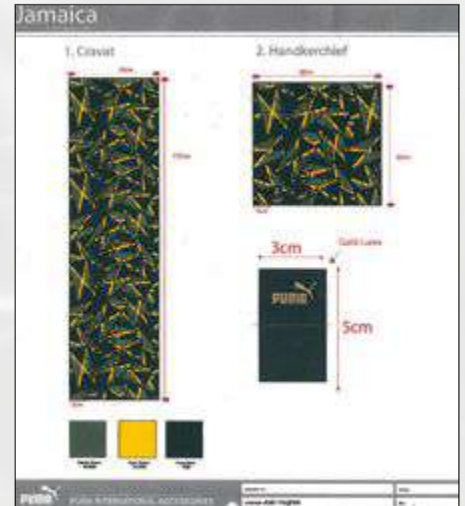
Additional materials: Regupac RCS 2 foil, Jaxell pastel stick beige

Paints: Starpaint Color Uni Special Black, Color Uni Dark Brown, Color Uni Snow White, Color Uni Speed Yellow, BC Candy glaze: red, blue, yellow, BC 1K transparent varnish from the company Mipa. BC thinner

Surface: Motorcycle helmet Schubert C3

01 | Order and surface

The only layouts that were provided were the letterings and the Jamaica design and I was given a lot of leeway and artistic freedom in selecting the lion's head. I was also free to choose the source material, which is why I decided to use a helmet without a base color and inner lining due to the relatively simple further processing. The helmets from the brand Schubert were delivered directly from the factory with gray whetted fillers. As such, the initial material for the direct processing is very suitable, since no parts needed to be taped up and whetted. On the other side, the helmet didn't have any sort of base color and clear varnish layer. To begin, I cleaned the surface with a silicon remover.



02 | Template

I started off by looking for a lion head with a mean, dangerous look. Once I had found a suitable picture, I created the flaming background with the common graphics programs. Together with the writing, I placed the individual elements on the computer. The contractor accepted my draft and released it with approval.

03 | Lettering I

For the provided lettering, I plotted a template on a Regupac RCS 2 transfer film. Thanks to its stability, this foil is perfectly suitable for transferring fonts. Due to the lightly adhesive character, there's only a very small risk that the layers of paint can be ripped or damaged when pulling the material off. With the airbrush pistol Rich AB 300, I applied a wide white stripe onto the helmet.

🔥 SUPER TIP!

In order to have the white font that looks softer and more noble at a later point, I covered it with a thin layer of nacre varnish, which I created through a mixture of a painted teaspoon of metal effect pigments from the company Guardi, 40 ml BC 1K varnish from Mipa as well as 30 ml of BC thinner. My note on this: BC varnishes from other manufacturers (e.g. the Starpaint company) are somewhat thinner and thus, require less thinning! Once the varnish was dry after a good 15 minutes, I transferred the plotted letters to it.



04 | Priming Lettering II

Fire and similar motifs end up being most effective on black surfaces. As such, I apply the base black paint with a small spray gun (0.8 mm nozzle) onto the complete helmet. After drying, yellow paint is applied with the Colani (0.6 mm nozzle). When doing this, you need to recognize that the paint flows softly into the black.



05 | Candy red

The Candy red varnish is applied all over this, such that an orange tone is established and no yellow paint can be seen anymore. For the Candy glaze, I select a mixing ratio of 20 ml BC transparent varnish, 40 ml of BC thinner, and 7 ml of Candy red. The procedure is repeated so often until the desired color nuance is established. Tip: It's better to apply the paint repeatedly in thin layers to doing it once in a manner that is too wet. Otherwise, the danger exists that the lower yellow color layer is attacked. Afterwards, the lettering is carefully removed.



06 | Undercoats

To protect the individual layers of paint from damages and to fill possible unevenness on the letter edges, I seal the helmet with 2K clear varnish. Once the varnish has hardened, the helmet is given a wet sanding with 1200er sandpaper. I finish this off by taping up the letters again.





07 | **Pre-drawing the lion**
There is a helpful method to apply outlines onto the round surface of a motorcycle helmet. For this, the reference picture is printed onto a thin piece of paper. The backside of the print is now rubbed in with a pastel stick (beige). The lines are traced on with a pen or metal pencil afterwards. In this step, I delimit myself only to the outlines of the head so that I somewhat know where the animal's mane should begin later.



08 | **Fire Mane I**
In order to achieve a 3D effect, I work in several layers: From the most blurred one in the back to the front, detailed portion. For this, I begin with the fire that you want to have representing the mane of the lion. For this, the Rich AB 300 (0.3 mm nozzle) is the most suitable. Using yellow paint, I establish the flickering flame tongues. Here you must also observe that these fade softly and in a transparent manner to the black background. In this step, I also work simultaneously on the helmet's chin protection strap. In order to remove dust particles, I use a fine sanding pad and a dust binding cloth.



09 | **Fire Mane II**
With the Rich AB 300 airbrush, I now apply the Candy glaze red again on the yellow areas. The effect should be somewhat like that displayed on Picture 9. In this step, I leave the area blank where I want to paint the lion's face.

10 | The Lion's Face

In the next step, the lion head is transferred once again with the aid of the photo template – this time with all visible details. With the brown paint, I create the facial features in the further course of the animal's facial features.



11 | Creating Transitions

To ensure that the dark brown fits with the later layers of Candy glaze, I mix some Candy red and Candy blue with the brown paint. To have the lion looking as if it would "jump" directly on me, I darken the transition to the mane. For this, I work in thin, transparent layers.



12 | Fur

For the lighter facial areas, I mix the yellow with some white. The fiery "fur" is to be established with the same paint. With that, you need to make sure that the paint does not make its way onto the black surface, but rather remains in the red area. For the mixed Candy glaze red, I apply some Candy yellow. This leads to a lovely orange glaze, which I then spray on the already created yellow areas. For the darker parts, I mix some Candy Blue in with the orange glaze. For the very darks areas, I use a dark brown color.





13 | Whiskers

I establish the hard edges of the whiskers with the yellow-white mixture as well as with a long hair brush.



14 | Clear Varnish

Once I'm satisfied with my result, I place the helmet in the paint shop of my choice to have it recoated with 2K scratch-proof clear varnish.



15 | Jamaica Helmet

Here you also can see the second helmet, which has been established with the graphic design of the Jamaican flag.



TATJANA BÖSL

For the past 12 years, the certified airbrush designer (degree from the IBKK) has lived and worked in Nuremberg, Germany. Tatjana has beautified the helmets of racecar drivers and go cart pilots, ice hockey players and other professional athletes. Nonetheless, she can't always be found in the comfort of her own atelier, because she gets orders to work on objects all across Germany. The artist is happy to share her knowledge and experience with airbrushing and pinstriping. She most likes painting animal portraits, but when it comes to her order works, she really gives her all and works as long as it takes for her creativity and the customer's wish lead to a perfect piece of artwork.

 www.airbrush-nuernberg.de

KUM RIDER



The earth in 2200: The inhabitants of earth have colonized new planets and nations have come together to form six rival groupings. Confrontations with battling alien species are part of everyday life. This is the world and reality of KUM Rider. It is the world of the board game "Infinity". The miniatures in the game are only

28 mm, largely sufficient for **Angel Giraldez** to be able to paint the figurines in rich detail and effect with the airbrush. The Spaniard is active as the official miniature artist and book author for game producer Corvus Belli.

EQUIPMENT – Kum Rider

Airbrushes: Harder & Steenbeck Evolution AL Plus

Surface: KUM Rider miniatures from the game "Infinity"

Paints: Model Color and Game Color from Acrylicos Vallejo

Additional materials: Paintbrush



01 | Painting Miniatures

Some people think that it could be impossible to paint a miniature of only 28 mm in size with a good result. They think it could work with larger figures of 54 or 75 mm... Because you could easily continue painting the textures, tattoos, eyes, etc. But you're wrong! If you have enough patience, you can also achieve some good results. The more often you paint miniatures, the better you'll get over time. The miniatures in the board game "Infinity" are just right in showing this, because they were very rich in detail and have elaborate features. For this reason, I have used a miniature from Fausto Gutierrez for this step by step, who is truly a wonderful sculptor.



02 | Priming

In order to define the contours and the design of the miniatures and to simplify the establishment of the highlights, I first spray the entire figure in black as a base color.

03 | First Highlights

With dark gray, I establish and enhance the first highlights, especially on the motorcycle and on the other parts that are supposed to have a metal effect later.



04 | Additional Highlights

With a mixture of 30% dark gray and 70% white, I lighten up the areas even further. While doing so, I work in an even more focused manner and in small partial areas.



05 | Light Edges

With the brush and white, I design the light edges to enhance the form even further. I then work over the highlights once again with the airbrush in order to create soft transitions.



06 | Shadings

I now dedicate myself to the shadings and apply thin layers of black onto the motorcycle.

07 | Metallic Effects

To underline the chrome-metallic effect of the motorcycle parts, I spray a thin layer of Prussian Blue over the light areas.



08 | Yellow Flames

With yellow, I create the first layer of fire on the bike.



09 | Orange-Red Flames

After that, add a scent of orange and another layer with a mixture of Hot Orange and Bloody Red.





10 | Skin Tone
Out of a mixture of 50% Brown Sand and 50% Medium Flesh Tone, we get the basic skin color. I apply this comprehensively over the available areas. For the shading on the skin tone, I use a mixture of 50% Flat Earth and 50% Black Red. With that, I define inter alia the "six pack" and the arm muscles as well as deep-set areas such as the eyes and wrinkles around the mouth, nose, and throat.



11 | Highlights
Now it's time to deal with the highlights in the skin tone. For this, I use a mixture of the basic skin tone and the Sunny Skin Tone. This is how the head and muscles receive more volume. Round things off with a mixture of 30% Medium Flesh Tone and 70% Basic Flesh Tone on the lightest spots.

12 | Skin Shading
I design the details in the face such as the scar, the eye sockets, and the ear depths with Cavalry Brown and Orange Brown. I paint the beard with 40% basic paint and 60% Dark Prussian Blue.



13 | Tattoos
I paint the tattoos on the chest with the brush and a color hue made of 20% basic skin color, 10% black, and 70% Dark Prussian Blue.

14 Clothing

The pants, boots and the gloves consist of four different shadings – basic paint: Chocolate Brown and Military Green (for the initial highlight color), Russian Uniform WWII (for the second highlight color), and then Sunny Skin Tone (shading), black and Military Green.



15 Tires/Surface

The tire profile gets some depth with dark gray on the lightest spots. I paint the surface with Cavalry Brown and Field Drap as a basic color, German Cam Orange Ochre as an initial highlight color, and then Dark Sand Tone as a second highlight color. In addition, I use the Dark Red Ochre pigments, which I carefully dab on. Finished – the game can now begin!



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 Mcvay, 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 will be coming out next year.

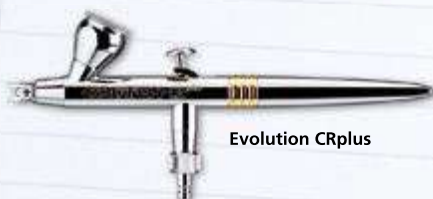
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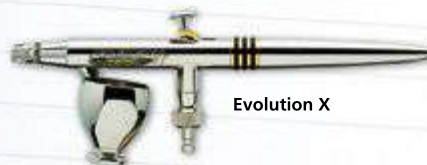
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www.harder-airbrush.eu



Parkside Airbrush Set PABK 60 A1 from Lidl

Every once and a while, the discount grocery stores sell airbrush sets at a specialty price. For the airbrush trade and brand manufacturers, this is often seen as a nuisance. For those interested in starting up with airbrushing, it's a practical deal. But just how good is the discount set really? The Airbrush Step by Step editorial staff wanted to know and took a much closer look at the *Parkside Airbrush Set PABK 60 A1*, which was sold at Lidl Germany in August of 2014.

For 64.99 EUR, the purchaser would receive a set consisting of a single-action airbrush device, oil-free reciprocating compressor, connection tube, air blow gun, basic paint set, and additional accessories. The single-action device is made of plastic and is constructed pretty much just like the devices commonly found on the market with an external mixer. If, however, you think you'll be able to create illustrations, custom paint-

ings, etc. like a pro, you're in for some disappointment. As can be expected from single-action devices, only a rough paint spray is possible with the Parkside Airbrush and the amount of paint being sprayed can only be set in advance and not during the process. As such, the artist can only spray single-color varnishes, rough color gradients, and templates. Since the typical spray pattern is really quite rough and irregular, the details and freehand works are not possible.

On the other hand, the accompanying compressor with its performance values (3 bar work pressure/15 liters/minute) even fulfills the demands of operating a normal double-action device with a 0.2 mm nozzle being suitable for details. The automatic shut-off function ensures that the device automatically turns off when no air is required. A pressure reducer with a manometer for setting the required work pressure as well as a moisture separator for occurring condensation water is, as expected, not obstructed



in this price class and delimits work time and other techniques with the realization of complex motives. Suction feet in the compressor ensure that it remains safely on the intended site and doesn't wander off. The exact noise level isn't indicated by the manufacturer, but consists of a



Technical Data for the Compressor

System:	Oil-free reciprocating compressor
Installed power:	app. 300 W
Work pressure:	max. 3 bar
Output power:	app. 15 l/Min
Suction capacity:	app. 39 l/Min
Mass:	app. B 22 x H 22 x T 14 cm
Rotational speed:	app. 1.400 – 1.440 min – 1
Weight:	4,1 kg
Accessories:	Air pressure accessories: air blow gun, air hose (app. 1.6 m), 3 valve adapter, German language instruction manual



Technical Data for the Airbrush

System:	Single-action suction system with an external mixer
Nozzle:	0,8 mm
Paint cup:	2 suction paint cup made of glass
Control lever:	Fungiform to be pressed down
Paint regulation:	Can only be set in advance on the external mixer
Tube connection:	M5 external thread
Solvent-resistant:	No
Weight:	22g (with filled glass container app. 88 g)
Accessories:	Airbrush accessories: gun, hose (app. 1 m), 6 basic paints (+ thinning), 2 glass mixing container and pipette

EQUIPMENT

typical rattling that artists are used to from compressors of this sort. The enclosed paints are more similar to a paste and must be brought into a milky or watery condition in advance by using water or the thinner and pipette coming with the set. The very detailed and comprehensive instruction manual that is included and in German discusses how to do this. For beginners, for whom this set is intended (in light of the price and equipment), this is still a pretty big hurdle if you don't have any experience with mixing and thinning paint. In addition to the mentioned components, the set consists of additional accessories in order to use the compressor to, for example, pump up balls. The provision of replacement parts and service is taken care of free of problem by a local service

company. What can also be seen as positive is the included informational video, which introduces the most important handholds for operating the device and the set's area of application.

Summary: The price-performance relationship is, due to the comprehensive amount of accessories, certainly quite coherent and makes sense. The compressor corresponds to similar budget models that are also available in specialty airbrush shops. The single-action airbrush device does indeed function as described, fails to meet with the standards for normal airbrush motifs and applications, as the average airbrush artist and interested fan expect it.

www.lidl.de



FIGHT line P 2.0 CRplus: Infinity with a slick Look

Airbrush specialty dealer airbrush4you.de is introducing a new high end airbrush device to the market called Fight Line P 2.0. The device was exclusively designed and produced for airbrush4you.de by the manufacturer Harder & Steenbeck and is based on the well-known Infinity model. As opposed to the Infinity, the *Fight Line* model does not make use of the open red handle, but is equipped with a simple black end piece with a paint amount delimitation function. According to specifications from the airbrush specialist dealer, many users actually prefer to use a closed end piece. This form of construction is also more cost-efficient, which has a positive effect on the store price. One thing that is completely identical to the basic Infinity model is the individually adjustable operating trigger and the open protective cap for a con-



tinual control of the needlepoint. As the annex "CRplus" already indicates, the Fight Line is wrapped in a high-gloss chrome finish and thus, is suitable for people who e.g. have a nickel allergy. The device can be combined with additional nozzle sets, beginning with 0.15 mm to 0.6 mm, as well as paint cups. *The Fight Line P 2.0 model*



comes with a 0.2 mm nozzle and costs 169 EUR. The device is also available as a Fight Line 2-in-1 set with an additional 0.4 mm nozzle set as well as 5-ml cup for 219 EUR. The product can be purchased straight from the airbrush4you.de on-line shop.

www.airbrush4you.de

Colorful War Game: New Paint Sets from Vallejo



Camouflage, rust, and steel and figure painting – with the newest paint sets from Vallejo, you can create realistic aging effects and establish color hues according to RL, RAL and FEDERAL STANDARD on all sorts of vehicle mod-

els, objects, and other miniatures. Depending on the topic, the sets offer a palette of paints, pigments, brushes, and detailed instructions for historically correct reproductions. That is the case, for example, in the *Weathering System Set Rust and Steel* for aging and weather effects, which is available for 39.29 EUR (RRP) at specialty airbrush shops. It contains 7 model color paints, 1 wash, 1 pigment, and 2 brushes. The *Vallejo Model Color Set Black & White* contains 8 x 17 ml paint bottles for the light and dark side of the force, thus for painting "black" and "white" figures. This set is available for 21.81 EUR (RRP). For various tank models, there

are new *AFV Armour Painting System* sets with the themes "US Vietnam Olive Drab", "Nato Camouflage", and "German Camouflage 1943/1944". These each contain a total of 6 x 8 ml of *Model Air paint* and cost 13.09 EUR (RRP). For your collection of British, German, Soviet, and US American armies, there are the *Model Color Wargames* sets that each contain 6 x 17 ml of *Model Air paint* and are especially suitable for the topic of miniature soldiers, tanks, and other military vehicles. These sets are available for 16.85 EUR at specialty shops.

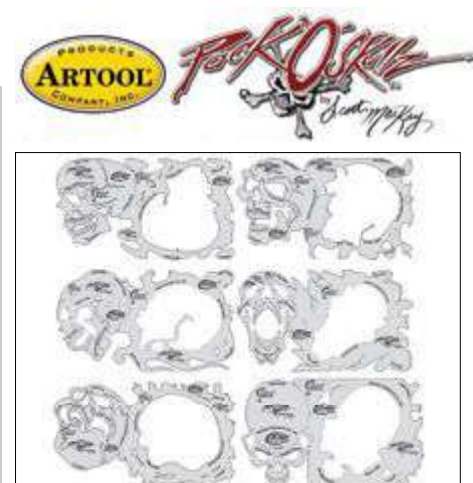
www.acrylicosvallejo.com
www.createx.de

Artool Pack-O-Skullz: Face to Face with Death

With the new *Artool Pack-O-Skullz templates*, you can even com face to face with death from several different perspectives: The new skull freehand motifs are available in 2 sets that each includes three templates. Every template features a positive and negative part and shows the skull formation once from the front, then from the side, then from below or from an intermediary angle. Then there are also forms for old school flames, bullet holes, circles, rips and tears, broken glass, and smoke

effects. The *Pack-O-Skullz series* were designed by US American airbrush artist Scott MacKay. With his company Thin Air GrafX, which is located in Massachusetts, he offers customers from the USA and Europe high value custom painting. The template sets contain step by step instructions in English and Spanish and will soon be available at specialty airbrush shops.

www.ArtoolProducts.com
www.createx.de



Paints from the Model Construction Pro: Mig Jimenez Acrylic Colors

When it comes to painting military models and weathering effects, you just can't get past artist Mig Jimenez. Mig is one of the leading military model constructors on the planet and works exclusively for the company *Ammo of MIG*, in which he applies his specialty knowledge into the development of new products. Very new on the market are now the *Mig Jimenez Acrylic Colors*. The paints are created such that they can be perfectly made use of with both a paint brush and an airbrush. Mig Jimenez Acrylic Colors are odorless, can be thinned out with water, and are

completely dry after 24 hours. With that, numerous acrylic paint sets are, in addition to the individual bottles,



available with specially assembled paint palettes for various countries and applications. The acrylic paints are available in over 80 different color hues. The 17 ml bottle costs 2.30 EUR at specialty shops. The 60 ml primers are available for 4.50 EUR. The paint sets cost between 6.90 EUR and 13.80 EUR, depending on the color hues. Numerous thinners and sealers round out the model paint assortment from Mig Jimenez.

www.migjimenez.com

ACCESSORIES

Acrylic Paints in every Form: Amsterdam All Acrylics

Royal Talens is presenting a large palette of acrylic paints with *Amsterdam All Acrylics*. In the form of tubes, spray cans, and pens, a number of options are being provided to artists. Many airbrush motifs come about through a mixing technique and as such, the tube paints and paints from the can are suitable for the airbrush device and can be incorporated well in the mixing technique. Especially when it's all about quickly filling a canvas background, you can work very precisely with the spray can and some large paint brushes. The can paints can also be directly sprayed into an airbrush for further processing. The acrylic paints from the tube can be mixed with water and then placed in the airbrush cup with a pipette or paint brush. All of the paints have a high degree of light fastness of at least 100 years under museum conditions. Dependent on the pigment types, the paints are either (half) transparent or (half) opaque.

The *Expert Series* assortment consists of 70 color hues in tubes or bottles measuring 75 ml, 150 ml, and/or 400 ml. The *standard series* with the specialties (reflex/metallics) consists of 80 color hues in 120 ml or 250 ml tubes, 500 ml or 1000 ml bottles. There are 46 color hues available as a 400 ml spray paint and acrylic markers. The markers are available in three sizes and there are exchangeable caps for the spray paint.

www.royaltalens.com



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MULTIMEDIA

Sugar Skull Beetle "on air": New Auto Air Colors User Guide DVD



In the last two issues of ASBS, readers had the opportunity to marvel at the creation of Simon Murray's "Sugar Skull Beetle". You can now view this project in moving pictures thanks to the new DVD "Auto-Air Colors User Guide – Version III". In simple and easily understood steps, Simon Murray explains the entire painting process with

the Auto-Air Colors product palette. With that, he demonstrates the many possibilities for water-based Auto-Air paint and also the application of the newly developed AutoBorn sealer. The complete painting of the VW beetle consists of the prepared measures as well as the use of templates for graphic layouts, paint shadings, the

paint mixing relationship, and the spraying of portraits. Additional topics include drying and hardening, compatibility with other paints, error corrections, and polishing and clear varnish. The

DVD is available in German and can be purchased at airbrush specialty shops. It's 57 minutes long and costs 14.99 EUR. Also available is the complimentary Createx Colors catalogue with a total overview of all paints including notes on application.

www.createx.de

SPECIAL TOOLS

Cheap and Battery-Free: Bosto Kingtee 22HDX



As was the case in the last issue, the ASBS editorial staff has encountered yet another cost-effective alternative to the well-known brand pen displays. Pen Displays are very helpful for designing templates and also for retouching airbrush works. The advantage vis-à-vis normal graphic tablets is that you can see where you're painting. The *Bosto Kingtee 22HDX* is 22 inches large, has a full HD resolution of 1920 x 1080 pixels and is the manufacturer's latest and largest model.

The device is suitable for both right and left-handed people, as there are 10 function keys and a zooming wheel on both sides of the monitor. The included battery-less entry pen features a basic

three-corner form and is comfortably held. The device also has an eraser function and 2048 printing levels. Also built-in is an H-IPS panel that covers an Adobe RGB color space of 72%. The colors shine very brightly and the angle is indicated as being 178 degrees. The *Kingtee 22HDX* is delivered with a pedestal and places the artist in the situation of being able to set various angles of the pen display from almost flat to standing up. This allows you to use the *Kingtee 22HDX* as a main or second monitor. The device can be attached via HDMI, DVI, or VGA. For the pen data, you'll require a free USB socket on the computer.

In the test operation with Windows 8 and Photoshop CS5, the drawn lines

sometimes had very light step constructions and even setting the function keys didn't always run all that easily. The manufacturer needs to add a driver update. Another little hiccup is the very reflective surface of the screen, which comes into effect at each angle. As such, it can be recommended that you work without an overhead light and in a lightly darkened room. The *Bosto Kingtee 22HDX* comes with a comprehensive set of accessories. It costs 899 USD when brought straight from the manufacturer. With that, it is positioned in the lower price segment for pen displays.

www.bosto-tablet.com

FIREBALL



The soccer fever that consumed this past summer was something definitely felt by Berlin-based airbrusher **Marcus Eisenhuth**. While the German national team was battling its way into the final,

Marcus created the fiery atmosphere in an airbrush work. Using templates and some erasing, he turned the summer fairy tale into a memorial.

EQUIPMENT – Fireball

Airbrushes: Iwata CM CP and CM SB

Additional materials: adhesive tape, scalpel, eraser pencil, art eraser, prints of the reference picture, magnets

Paints: Schmincke Aerocolor: Black, Sepia, Brilliant Red, Cadmium Orange, Indian Yellow, Basic Yellow, Supra White

Surface: Schoellershammer airbrush paper No. 4, 50 x 35 cm



01 Preparation

I print out several copies of my photo reference in the size I want in order to make some templates. As a first step, I apply the motif to my painting surface and make sure that I don't forget any of the details that are important to me. Afterwards, I soften the sketch with the art eraser such that the pencil drawing can only be seen very weakly, since I'm working in a completely transparent manner and I don't want to have any unattractive pencil strokes.



02 Background

I begin with the background by cutting a template out of one of the copies that contains both the ball and the light (yellowish orange) flames. I position these and attach the sketch in a corresponding manner onto my painting surface. To start things off, I spray the deep, glowing, dark red that is blazing in the background. For this, I use the Brilliant Red, which I take right out of the bottle, and spray it onto the surface very irregularly and blotchy all around my template. With the eraser pencil, I add some structures into the red areas and create a bit of chaos! I then use black, which I also apply without having thinned it out, and work from the corners to the red areas.

The closer I get to the background flames, the more transparent I apply the black to get a lovely, soft transition. At spots, I mist and plot the black in a transparent manner into the red and color it simultaneously a bit to make it even darker. Once I'm satisfied with the background, I remove the template and then move onto the ball.



03 Ball template

I now finish another template in which I cut out the darker areas of the ball and position the template on the picture again. With some thinned out Sepia, I now spray the darker surfaces of the ball in a very transparent manner. Completely covering the surfaces would lead to an edge that is too dark after I remove the template, which would make the ball look like a sticker!



04 Increasing the contrast

After I have also removed this template, I work on the dark areas per freehand with a mixture of Sepia and Brilliant Red. For this, I work on the edges very closely to the painting surface in order to avoid overspray, but nevertheless I have been able to achieve a soft edge. Every now and again, I enhance the highlights in advance with the aid of the eraser pencil.



05 | Exterior flames In this next step, I cover up the ball and begin to create the yellow-orange flames. With a strongly diluted mixture of Indian Yellow and Cadmium Orange, I establish the blazing flames as precisely as possible and while doing so, try to spare the highlights. Here you can carefully make use of the eraser pencil as you see fit in order to enhance the highlights.



06 | In addition, I create some structures here too, establishing some more chaos in the flames. Afterwards, I add a second layer with a mixture of Cadmium Orange and a bit of Brilliant Red (once again strongly diluted). Since I am still working in a transparent manner, it wouldn't be much of a problem if I'd moved a little bit into the red portion of the background with the yellow/orange.



07 | Interior flames After the template has been removed from the ball, I use the strongly diluted Indian Yellow to create the flames that are generated on the surface of the ball. Since there are also many structures, I work here with a lot of thin layers and make sure that I don't color the light spots! At the same time, I use this hue in order to bring the ball into better shape.

08 | Color intensification

I now mix a dark, diluted red with Brilliant Red and a bit of Sepia and work on the flames again. Here it's important to work in a very restrained manner with the red, because too much of it could destroy the liveliness of the fire! The dark fields within the ball are given more shape very carefully with this color and some shading is added. The darker fields behind the flames are also rounded out at this point!



SUPER TIP!

09 | By the way: As you can see, I most like to work with airbrushes that have a larger cup, since I can then mix the necessary paints (a bit more if needed) real well right there in the cup. I can always fill the paint rests in an extra container if I will want to be using them later!



10 | Luminescence

With a strongly thinned out Yellow base, I carefully mist over the light flames and then color them in with the very light, luminescent yellow. This step really gets the flames shining! Here you should once again very carefully work in thin layers and with wide distances from the painting surface, since the paint is extremely thin and could easily begin running. The highlights can be once again enhanced with the eraser pencil.





11 | Smoke

Now we get to the smoke. I apply this with a lightly thinned out Supra White per freehand. The blue shift that is generated when you spray white over a darker color is something that is coming in quite handy at this point. This somewhat blue smoke gives the entire picture some more brilliance! At the beginning, I had thought about correcting the blue shift, but I like just how it is now.



12 | Finished!



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 33 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 and is currently an active part of the Airbrush-Fachverband e.V. as well as with artist and graffiti accessories in and around Berlin, where he helps customers and employees become familiar with the topic of airbrushing.

www.berlin-airbrush.de

Our Reader's Artworks

It's already Christmas for Eckhard Scheunemann! He's the winner of our Brush & Win-lottery from the 04/14 issue and the new owner of a unique airbrush surprise package! Congratulations! Would you like to be rewarded for your creativity? Then send your airbrush artwork to us at info@airbrush-magazin.de by December 15th, 2014 and have a shot at winning an entire basket full of Amsterdam All Acrylics products! Good luck!

Your ASBS-Team



David Hensel: In Memoriam HR Giger

Airbrush: Evolution ALplus Solo
Paint: Schmincke
Base: Engine hood (metal)

Bernd Pfeiffer: Cat in wicker chair

Airbrush: Iwata CM-SB
Paint: Schmincke Transparent
Base: Schoellershammer
4G, ca. 35 x 50 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.

Notice: Airbrush Step by Step does not take any responsibility for misuse of personal or intellectual property rights associated with the pictures and motifs presented. All of the published works have been sent into the magazine voluntarily and the artists received no monetary compensation for them. Airbrush Step by Step decides on the choice of motifs based on purely aesthetic and publishing aspects. There is no guarantee of entries being published.



Dominik Gerhardt: Buddha

Airbrush: Evolution 0.2 mm
Paint: Schmincke Aero Color
Base: Canvas, 50 x 70 cm



Pascal Granger: Cat

Airbrush: Iwata CM-SB
Paint: Createx Illustration Colors
Base: Glossy paper, 30 x 40 cm



Jürgen Hansen: Gevater Tod

Airbrush: Airbrush Efbe
Paint: Schmincke
Base: Schoellershammer 4G dick



Caroline Hufnagel: Zombie

Airbrush: Infinity Two-in-One
Paint: Createx Wicked Colour
Base: Airbrushpaper Hahnemühle A3



Eckhard Scheunemann: Toxic Beauty

Airbrush: Iwata CM SB
Paint: Marissa FX Paint
Base: Schoellershammer 4G
www.es-airbrushdesign.de

Robert Schmitz: USA Rebel

Airbrush: Vega 2000 0.5 mm,
H&S Silverline 0.4 mm,
SATA Mini Jet 0.8 mm
Paint: Createx, 2K-Klarlack
Base: Scooter



Marina Aschenbrenner: Boy

Airbrush: Evolution
Paint: Pro-Color
www.airbrush-allgaeu.de
Photographer: www.foto-by-katrin.de





Christof Groll: Mona Grollisa

Airbrush: Iwata HP-CH
Base: Canvas, 50 x 70 cm
www.crushed-colors.de
www.facebook.com/Crushed.Colors



Peter Bechler: Flynn

Airbrush: Iwata Custom CM-B
Paint: Schmincke Aero Color
Base: Schoellershammer 4G,
50 x 70 cm

Gerhard Eujen: Mexico

Airbrush: Infinity
Paint: Schmincke
Base: Schoellershammer
4G dick



Mario Prietsch: Josy

Airbrush: Evolution with 0.2 and 0.4 mm nozzle
Paint: Wicked Colors, Schmincke
Base: Leather vest



Martina Fuchs: Bodypainting Kim

Airbrush: Evolution Silverline
Paint: Kryolan
www.mfuchsairbrush.com



Matthias Appel: 300

Airbrush: Iwata CM-C
Paint: Createx Wicked
Base: iPad Hardcase



Vera Sistig: The end of the song

Airbrush: Evolution 0.2 mm nozzle
Base: Canvas, 20 x 30 cm
www.verasistig.jimdo.com



Jörg Wolf: Black Pearl

Airbrush: Toricon H2
Paint: Hansa Pro-Color
Base: Engine hood



Christian Anschütz: Screw

Airbrush: Sata Graph 3

Paint: Schmincke

Base: Schoellershammer 4G

www.airbrushbychris.de / www.facebook.com/AirbrushbyChris



Heinz Nettler: Filled pepper

Airbrush: Rotring

Paint: Schmincke Aero Color

Base: Drawing paper

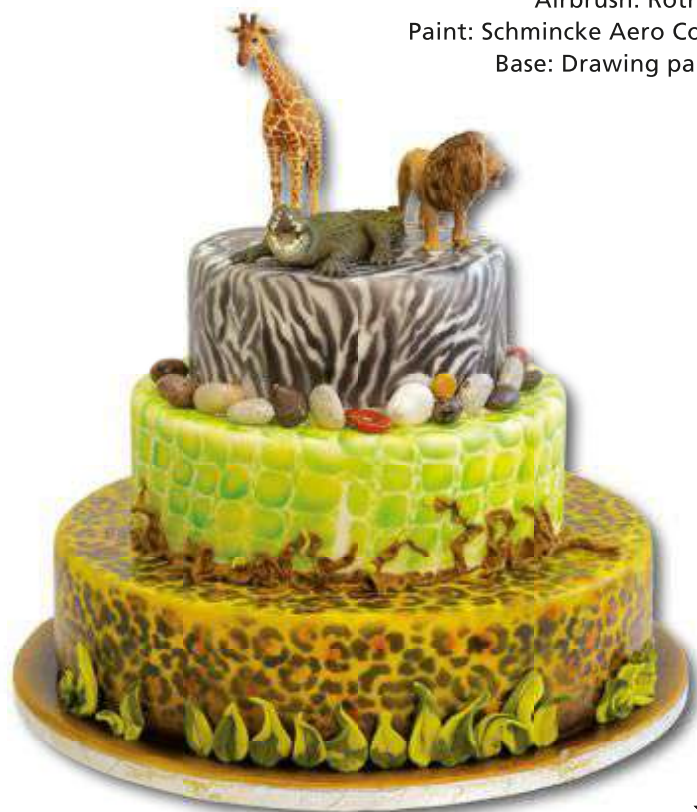


Sebastian Zapfe: Ship

Airbrush: Evolution 0.2 mm

Paint: Hansa Pro-Color

Base: Toilet lid



Roger Hassler: Cake

Airbrush: Double action airbrush with 0.2 mm nozzle

Paint: Jacobi Decor

Base: Fondant



Roland Kernhof: Coffee break

Airbrush: Iwata HP-SB Plus

Paint: Schmincke

Base: Schoellershammer

4 G, 51 x 36,3 cm

Andreas Werner: Jennifer

Airbrush: Iwata HP

Paint: Schmincke Aero Color

Base: Schoellershammer

4 G, 51 x 36 cm

Wim Biere: Leopard

Airbrush: H&S Infinity

Paint: Schmincke and Etac Paint

Base: H&S Airbrushpaper, 30 x 45 cm



THE SCALES



Whether an iguana, snake or dragon, in order to portray animals and fantasy creatures without fur, you need to know how to work with and create scales. In this edition of the Texture Effects

series, **Roger Hassler** shows us how you can realistically create scales, from the pre-drawing to designing items in black-and-white to establishing the finished light effects.



01 Sketch

Begin by making a sketch or using a photo template as a model in designing a contour drawing with a pencil. This establishes a basis for a realistic look.

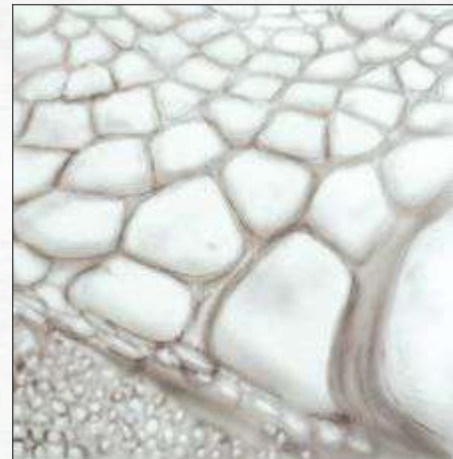


02 Scales in black

Then mix 1 drop of black and at least 10 drops of water for a transparent black water mixture. As a result of this mixture with the paint, the black paint can then later be erased from the painting surface once it has dried. Thanks to the tender gray gradient of the paint, you'll have the opportunity to spray on the scale outlines and the fine shadings layer for layer. Start with the exterior lines of the scale formations and then also spray on your first shadings within the scale formations.

03 Erasing structures

You then use the eraser pencil to add some points of light and the first initial structures. In this case, pay attention to your template motif or determine the source of light yourself.



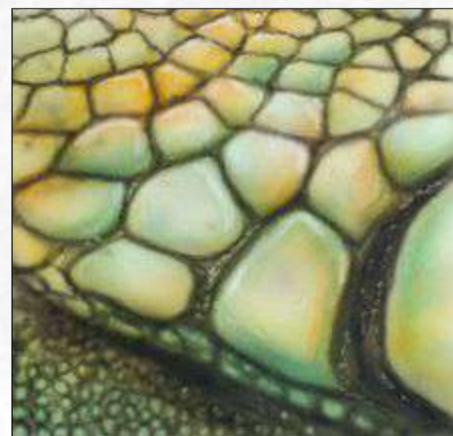
04 Increase the contrast

Next the outlines and the black areas are filled in and enhanced with light transparent black. You can use an eraser pencil and electric eraser to then add in more highlights. With that, you get a black-and-white construction that only needs to be colored in during the next step.



05 Coloring

With transparent green and brown tones, you should partially spray over the scales area in accordance with the reference or your own wishes. As you can see, the contrast, contouring, and depth are present and will now be colored with the transparent paint application. Afterwards, you can once again erase in important highlights with the eraser pencil and electric eraser.



06 Details

Upon conclusion, make use of a lightly thinned out black and a black colored pencil to darken the contours. For additional structures within the scales, you can dab on some strong transparent paint with the paintbrush or a paper towel.





07 | **Finished**
To finalize the scale surface, add some light highlights with the electric eraser and opaque white. In the next issue: Metal



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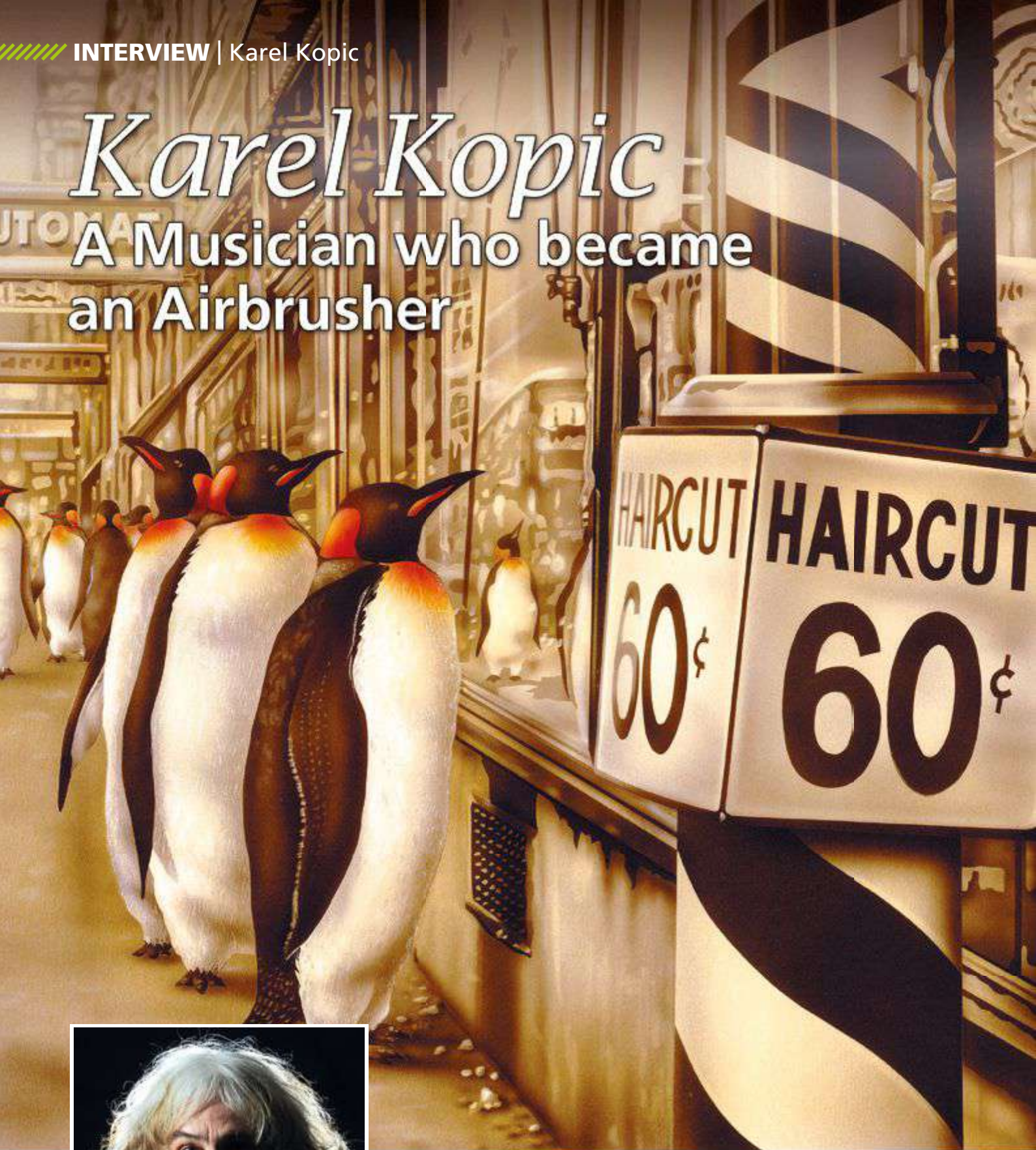


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Karel Kopic

A Musician who became an Airbrusher



If you ask **Karel Kopic** about how his career began, he always points to earlier articles from German and English language airbrush magazines. He's already been asked about it and his art and story has been published on countless occasions. Much of that is already more than 20 years old. That's reason enough for us to browse through the old magazines once again and to talk with the Czech illustrator about more than just his beginnings...

As a reminder...

Karel Kopic was born in 1958 in the former Czechoslovakia and already as a child he painted fantastic landscapes and later portraits of the family. He would have loved to study art back then, but the political system there prevented him from doing so and thus, he could only get training as a technical drawer. His teachers at that time quickly recognized Karel's talent and the fact that it went far beyond his "job". Thus – with such irony of fate – he got the order to paint propaganda posters for the communist party. After his training, Karel turned to another passion that would have a big effect on his way: Music. As a professional drummer in a band, Karel was successfully active in record studios and concert stages for 10 years. In a television show in the GDR, he found himself being more inspired by a stage decoration than his band's performance. For the first time, he encountered the word "airbrush". Despite all of his efforts, an "American" device like an airbrush just wasn't to be found in his Czech homeland. He didn't get his hands on one until he met actor J.L. Weinberg in West Berlin, who later visited him and gave him a DeVilbiss airbrush as a "souvenir". Karel used refrigerator parts to build the corresponding compressor and then he was "already" ready to go...

How has airbrushing changed for you, your art, and in and of itself?

KAREL: The technology is currently much better. And I can create my pictures much quicker than I used to be able to. I could think up new motifs and create new works on my own when I have the time.

Your career curiously began with orders from the communist party. What role did or does politics play for you personally?

KAREL: None whatsoever. Politics don't interest me in the least.

**How did things go with your illustrator career later on?**

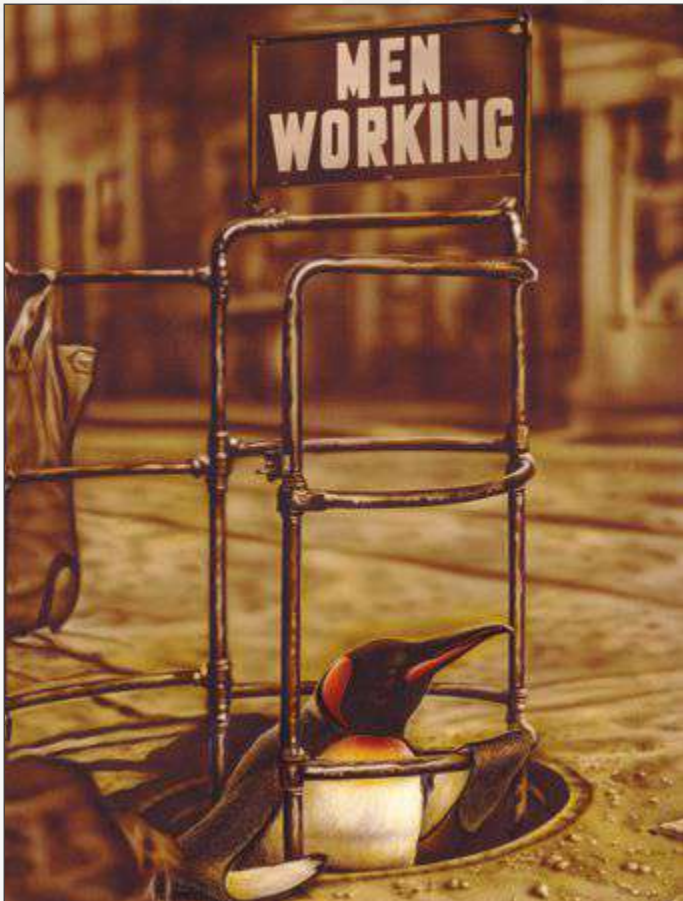
KAREL: In the 90s, I was commissioned for a lot of jobs – for advertising agencies, for book illustrations, and, for example, with record covers. That more than met my needs.

How did you decide to do the penguin series?

KAREL: I love penguins. They are like people and fit very well with my topics. I have a lot of fun painting the penguin pictures and I'm happy that people love these pictures. That is very meaningful for me.

You have some pictures on your website that show your work for Jacobsen Butter Cookies. Could you shortly tell us about this project/order?

KAREL: I've been working for Jacobsen's for many years now and the relationship is still going strong. The order came from





the art agency Walter Holl from Aachen, Germany. This cooperation is running really well and I'm still very happy about it. In addition to the butter cookies, I've been doing some other projects together with this agency, for example, book covers, puzzles, etc.

Who else do you do orders for? Who are your clients?

KAREL: I work for various clients, for example, Czech bakeries, CD labels, and publishing houses. In the past, I've worked for companies like Milka, Coca Cola, Pepsi Cola, Danone, and many other customers.

Do you also have international customers?

KAREL: Yes, like I said, I've been doing a number of different things with Walter Holl from Germany. Two years ago, I painted a CD cover for Ken Hensley, the former keyboarder from the band Uriah Heep. With that, a dream of mine was fulfilled.



Many illustrators have jumped from airbrushing to digital design. How do you see that?

KAREL: I only work with my hands. I don't use computers for my work.

How do you manage to assert yourself against digital art artists nowadays?

KAREL: There are lots of people and companies that prefer handy craftsmanship. For these people, digital art is cold and impersonal.

How would you describe your own style?

KAREL: My style is to cut and cut and cut thousands of templates...



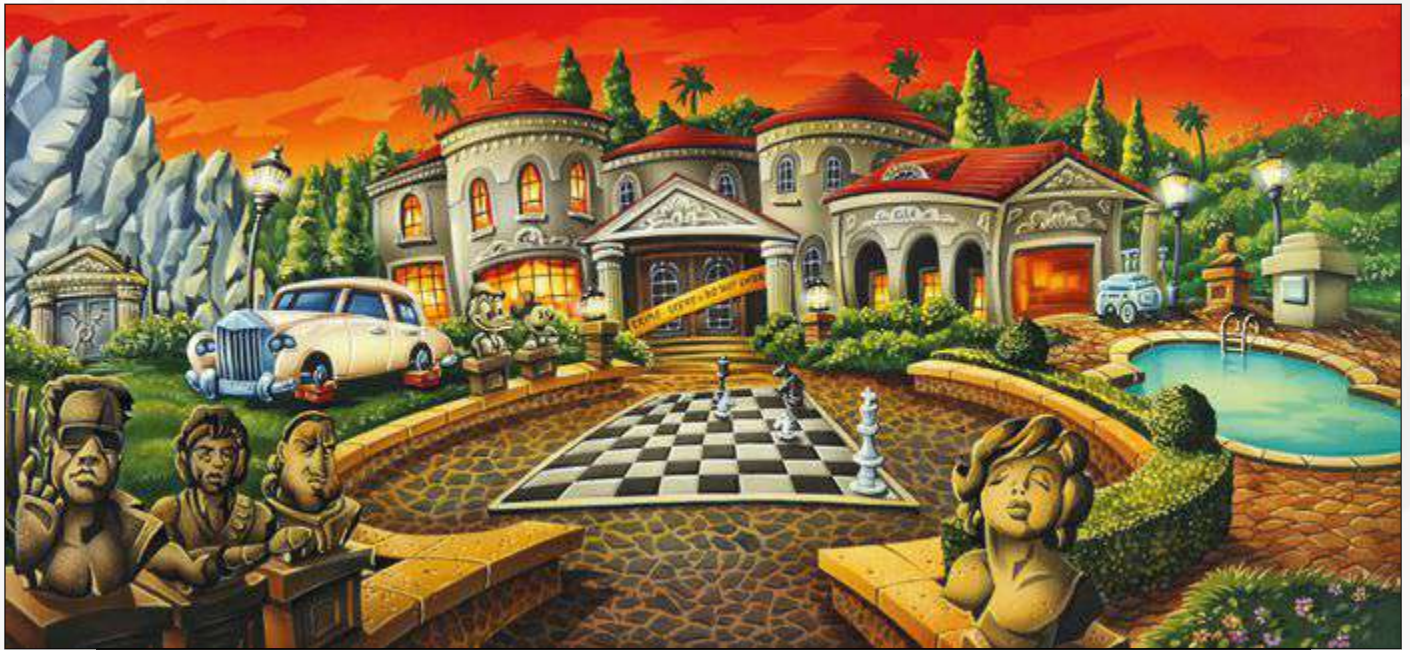
Do you have a favorite airbrush device?

KAREL: Yes, I work with a DeVilbiss Airbrush that I've had for 15 years already. It's still working just fine. Otherwise, I use an Evolution device that I think is really good.

What materials, other than the airbrush device, do you also use for your pictures?

KAREL: I use paper from Schoellershammer, paints from Schmincke, matt frisk film for masking and various other things such as Faber-castell colored pencils, scalpels, electric erasers, etc.





Do you have any sponsors?

KAREL: No, I don't have any sponsors, but who knows... maybe after this interview is published.

Do you also teach airbrush or painting courses?

KAREL: I do not hold or teach any courses. My atelier is simply too small...

What does your everyday painting life currently look like? What are you working on?

KAREL: I am currently working on backgrounds for a PC game. I've been working all year on this order. It consists of almost 40 pictures that I had to make up and design sites and settings for. I sketched them with a pencil and then further developed them with some airbrushing. It's a very interesting work, which will soon be concluded.

Do you primarily spend your time creating your own works or do you do more commissioned illustrations?

KAREL: At the moment, I'm very busy with commissioned work and really don't have any time or desire to work on new pictures and paintings. But that'll come soon...

What do you have planned for the future?

KAREL: Once I'm finished with this game, I think I'm going to have a bit of recreational time. Maybe I'll paint something with penguins and then we'll see... In 2015, I'll be working on a new PC game. It will require more than 100 backgrounds.





RED LIPS

Red, voluminous and shiny: Australian **Mitch Lowther** chose a real pout for his tutorial. Especially the volume and the fine texture often cause problems when painting lips. Mitch has focussed

on nothing but lips in this article and shows in small steps, how he made them the highlight of a portrait.



01 | Masking The majority of the opaque skin tones have been laid out on the portrait, the hair is 90% complete – now it's time to airbrush one of the most rewarding areas of the image – the lips! While looking closely at the reference image, it becomes apparent that the edge of the lips are extremely sharp and because of this I've decided to use a frisket mask, large enough to ensure that none of the red colour will go beyond the frisket film. For any areas of the lips that aren't razor sharp, we will fix these areas using erasers, scalpels and translucent paints!



02 | Erasing highlights with scalpel

Two steps have been made here – the first is self explanatory. You are to mix a lip colour based on your reference. To achieve this colour I simply used the three primary colours, majority red, a small amount of yellow and even smaller amount of blue. Using this colour, I cover the lips in around 75% opacity. This gives me a good base to erase the subtle textures (using the reverse side of a scalpel blade) in the lips and room to apply more of the same transparent colour over the lips to achieve an accurate base. After the colour is applied to 75% I erase the strongest highlights and begin to look for the more subtle highlights to erase which will become the base textures of the lips.



03 | Erasing highlights with pen erasers

While the scalpel provides for the strongest and sharpest highlights, you may use pencil erasers for a little more control. Use this eraser to soften sharp edges, to create "rough" textures and even use small figure 8 motions to create depth and realism in the base of the lips.

04 | Building up colours

In this step I've simply covered the lips in another 50% layer, building up the transparent colour to around 125%. This is because the colour I had mixed was a little light and I felt needed to be darker. I have paid a little attention to the main shapes in the lips also and have added only a small amount of dimension.



05 | Working on edges

Time to go in with the darker colour. These lips only consist of two base colours and transparents. For the darker colour I simply added two drops of blue to the already mixed colour. While carefully studying the reference I decide to use a loose stencil for the sharp edge starting from the top edge of the bottom lip. However, to promote a more organic edge I have torn the paper. Imperfection becomes perfection.



07 | More highlights

The strongest highlights are added. If there are no soft edges in the highlights then only the reverse edge of a scalpel blade will be used.

06 | Creating dimension

The secondary colour is applied and careful attention is paid to the shapes in the lips. I study the reference to determine which airbrush effects I will use to create the dimension with the secondary colour. It is only to be applied at 100% in certain parts of the image!



08 | Intermediate result

The frisket film is removed to reveal what look like painted-on lips as the edges are all extremely sharp. We will fix this in the next step.



09 | Finish

By carefully studying the reference we can see that the highlights at the top edge of the lips extends down and into the lips. To give the effect of a soft edge I use a pencil eraser and do very small, fine figure 8 motions. This is only done on the very edge of the lips and with great care! You may also see on the very right of the bottom lip that the texture moves from the lip and into the face. As these are sharp textures a scalpel blade is used. The last step is to load a burnt umber/sepia colour into the airbrush with a strong yellow influence (the shadow colour based on the reference). I then create the darker shapes around the lips exactly as I see them, the difference here is that these shapes overlap slightly onto the red area of the lips. As this is a transparent colour it blends nicely into the lips and gives a much more natural feel to the edges. Once this step is done, take a step back and admire your work!



MITCH LOWTHER – "Airbrushtutor"

Australian Mitch Lowther hosts the website airbrushtutor.com providing free as well as paid airbrush information and tutorials. The site is dedicated to those who either can't reach or simply can't afford to do a physical course. Mitch has been airbrushing on and off for 11 years after taking his first course at age 16. He is far from self taught and believes in investing in his own education to improve his airbrushing constantly. He loves doing full colour portraiture and aims for realism, however it's a long and challenging journey.

www.airbrushtutor.com

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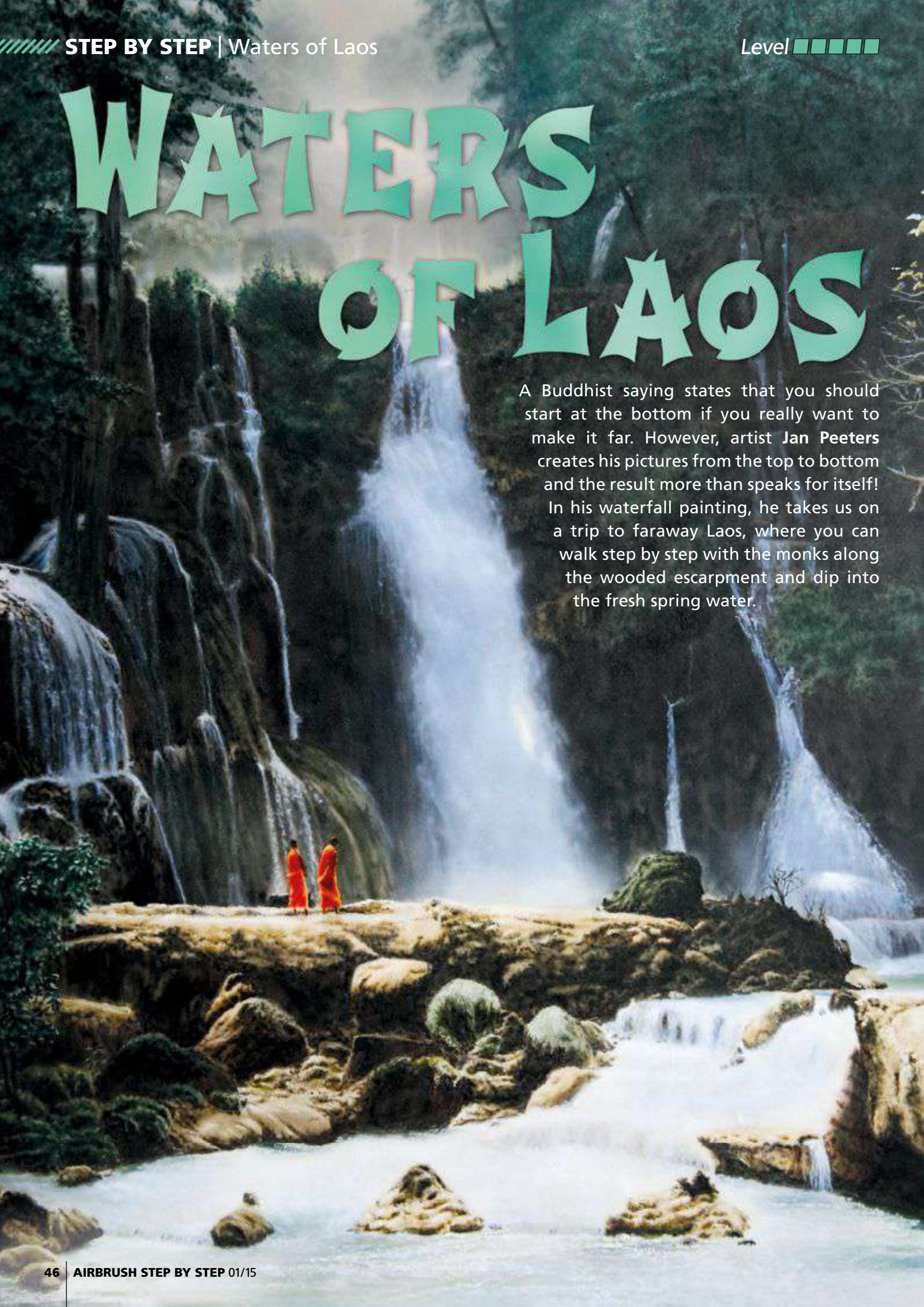
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WATERS OF LAOS

A Buddhist saying states that you should start at the bottom if you really want to make it far. However, artist **Jan Peeters** creates his pictures from the top to bottom and the result more than speaks for itself! In his waterfall painting, he takes us on a trip to faraway Laos, where you can walk step by step with the monks along the wooded escarpment and dip into the fresh spring water.



EQUIPMENT – Waters of Laos

Airbrushes: Iwata CM-B 0.18 mm for fine details, Iwata HP-C 0.3 mm for the rough spray to match colors, H & S Evolution 0.2 mm mainly for white

Further materials: Pencil, masking liquid (Winsor & Newton), detergent in spray bottle

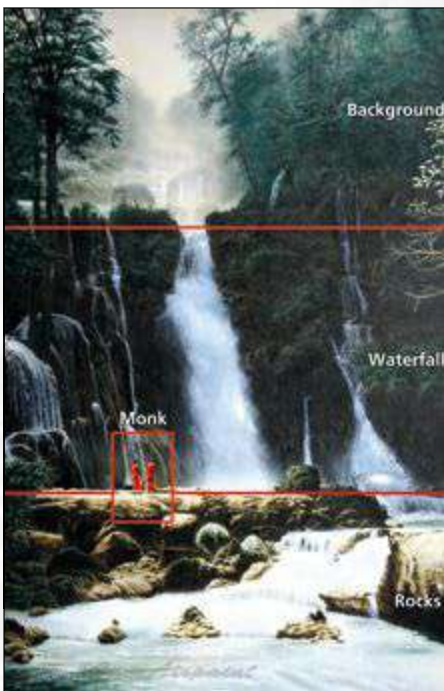
Paints: Golden transparent: Permanent Green Dark, Yellow Oxide, Red Oxide, Shading Gray, Phtalo Blue, Quinacridone Red, Raw Umber, Carbon Black, Naphtol Red, Naphtol Red light, Titanium White

Surface: Airbrush carton board 70 x 50 cm



01 Reference

This work is based on a picture I took in Northern Laos. The photo was taken with an 'Analog Camera' and it was developed on a CD in a local shop. Unfortunately, I got an image that was too poorly pixelated to enlarge. I had wanted to give it a spot in my home back in Belgium. I decided that making an airbrush portrait of it would solve the problem. I start by sketching the rough outlines with a pencil on carton or a canvas and build up the painting with the airbrush. If the shape is critical for the end result, like portraits, I start outlining the full painting with highly diluted color tints so as to be able to correct the dimensions, proportions in the early stage of the work. The example in this article has less criticality in the shapes and therefore, I choose to build it up from top to bottom, starting with only a couple of pencil lines to point out the layout. Three airbrush pistols were used at the same time in order to establish the right color tints.



02 Main sections

On an airbrush carton (70 x 50mm), I add some limited and rough outlines to divide the page in the main sections, reflecting the big tree position, main waterfall, the monks and the rocks. Given that the color of the monks' cloaks have to pop up afterwards, I masked the figures with art masking fluid (Winsor & Newton) using a fine paintbrush. I then start spraying the far end of the landscape with a mixture of Permanent Green Dark, Yellow Oxid, and Shading Gray (Golden Transparent).



03 Background

In the following images, I aim to show you how I created the forest and waterfall – I recreated the part of the forest and waterfall to give you a more detailed look at how I work. Colors and shapes will deviate from the original painting. For this part, I spray in very light colors the structure of the far end, using a color mix of Permanent Green Dark and shading Gray (same ratio).



04 Base structure

I add some basis structure by spraying soap on top of it and dipping it with a tissue. I then accentuate the details (still very lightly). For the darker parts, I mix Permanent Green (1 drop)/ Shading Gray (1 drop) and Raw Umber (1 drop) – see Pictures 2 and 3. I repeat these steps a couple of times until I reach the right effect. In the meantime, I paint the small waterfalls.



05 Misty effect

The way this background is set, it is still too dark and detailed for the final effect in the painting. By using Titanium White, I push this part more to the background. In a later stage, it is important for achieving the right sunlight effect on the big waterfall so as to create a color difference with white. As such, I add a yellowish shine on top of it. Given that Yellow Oxide is not a dominant color, I fill 1 drop each of Red Iron Oxide and Permanent Green Dark into the airbrush and spray it until it's empty. I then add in a couple of drops of Yellow Oxide, giving me the color I want.

06 Green tones

I used the three airbrushes for this section, mixing the dark green color in the Iwata CM-B for detail spray (thus, a mixture of Permanent Green Dark, Shading Gray, Phthalo Blue, Quinacridone Red, and Raw Umber). The lighter Green color in the Iwata HP-C is based on the same colors, but less dark colors and a bit of Yellow Oxide. White, used for the small waterfalls, is currently in my H&S Evolution.

SUPER TIP!

If you are painting a detailed structure of nature, it is always tricky to avoid painting in a fixed pattern that later appears to be artificial. Therefore, I sprayed some surfaces with the lighter tint of green that I over-sprayed with a detergent in a spray bottle. Dipping it with a tissue, the soap creates a structure as a base. Now it is a matter of accentuating that structure with the darker color to simulate the leaf and branch structures. The final color is achieved by spraying it with the lighter color.



07 Forrest structure

Next, I place the branches from the trees on top of the background. I have a mixture of Permanent Green (3 drops)/Phthalo blue (1drop)/Naphthol Red Light (2 drops)/Shading Gray (2 drops) in my 0.2 mm Evolution. I put the same mixture into the Iwata 0.18 mm with 2 extra drops of Shading Gray and 1 drop of Raw Umber. I paint the detailed leaves and branches with the Iwata and overspray it all with the lighter color.



08 | Leave structure

In order to add the leave structure, I paint a surface with the lighter green that is in my Evolution airbrush and spray soap on top of it with a normal spray bottle. You should use a strong soap to get the right effect! I use a cleaner liquid intended for barbeque grills & ovens. Afterwards, I start accentuating the leaves and trees with the different airbrushes.



09 | Intermediate result I

Here's the result up to now with the finished backgrounds and middle grounds. Still, we're currently missing the big waterfall.



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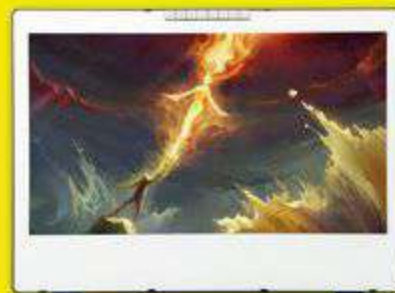
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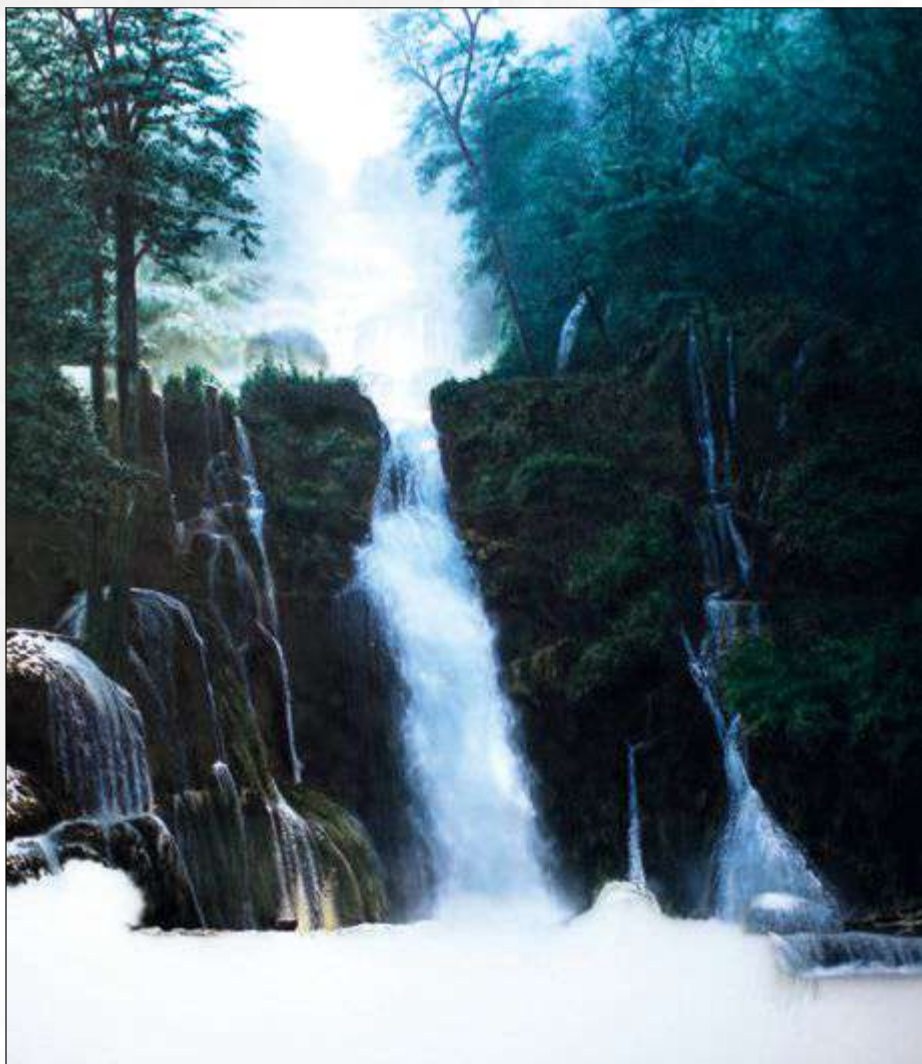
10 | Waterfall

Once the trees and the steep rocks are painted, I start up with the main waterfall. For the rock coloring, I have used a mixture of Carbon Black (1 drop)/Permanent Dark Green (2 drops)/Raw Umber (4 drops) put together with the darker green used in the forest set-up. You should also spray the dark color on the spot where the water lands so as to create some visible water streams – see Picture 8. With Titanium White in my Iwata airbrush, I paint the initial water flow – see Picture 9 – all the while respecting the flow of the water and without creating too much detail (besides of course where the rocks jettison out of the water stream). With Blue (3 drops Phthalo Blue/4 drops Naphthol Red light/1 drop Red Oxide), I spray the shadow tint over the water. Bringing in details with white and repeating these steps a couple of times.



11 | Intermediate result II

I hope this recreation helps you understand how I created the forest and waterfall. On the original drawing, I had spent a bit more time on the details. But still, if the sketch seems to be roughly sprayed, the picture below gives an idea of the size of this sketch.





12 | Rocks The creation of the rocks is fairly straight forward. You basically need to outline the shadowy parts with a mixture of Carbon Black and Raw Umber. The structure is made with a combination of detailed spray and the use of a pencil eraser. I then build up the desired color effect by spraying different layers, lighter and lighter, and in combination with erasing when necessary.



13 | Bushes / monks I build up the Dark Green bush on the left side in the same way using different shades of green. The next thing is to spray the monks. Given that the figures have been masked and the background is fairly dark, I could spray the orange dresses without creating too much visual overspray.



14 | Water To paint the water, I start off again with a green tint, using it to outline the rocks in the water and then add base structure by erasing. The details in the water and water drops on the right are created in the same way as the waterfall: details are sprayed on using a white color while shades are added with a green/blue color to establish the structure, applying different layers until I reach the desired effect. Once finished, I bring in some extra dimensions by adding in the leaves on the right side. I first spray the shape of the leaves with white and then color them in.





15 Finished

Below you can see the end result in comparison with the original picture. Due to the way I work, there will always be a difference between what I make and the original. But who cares as long as you are satisfied with the painting you've created and are having fun while making it! I had about 60 hours of fun with this one and the painting has a nice place in my living-room. I hope you enjoyed the article and hope you've gotten some inspiration out of it.



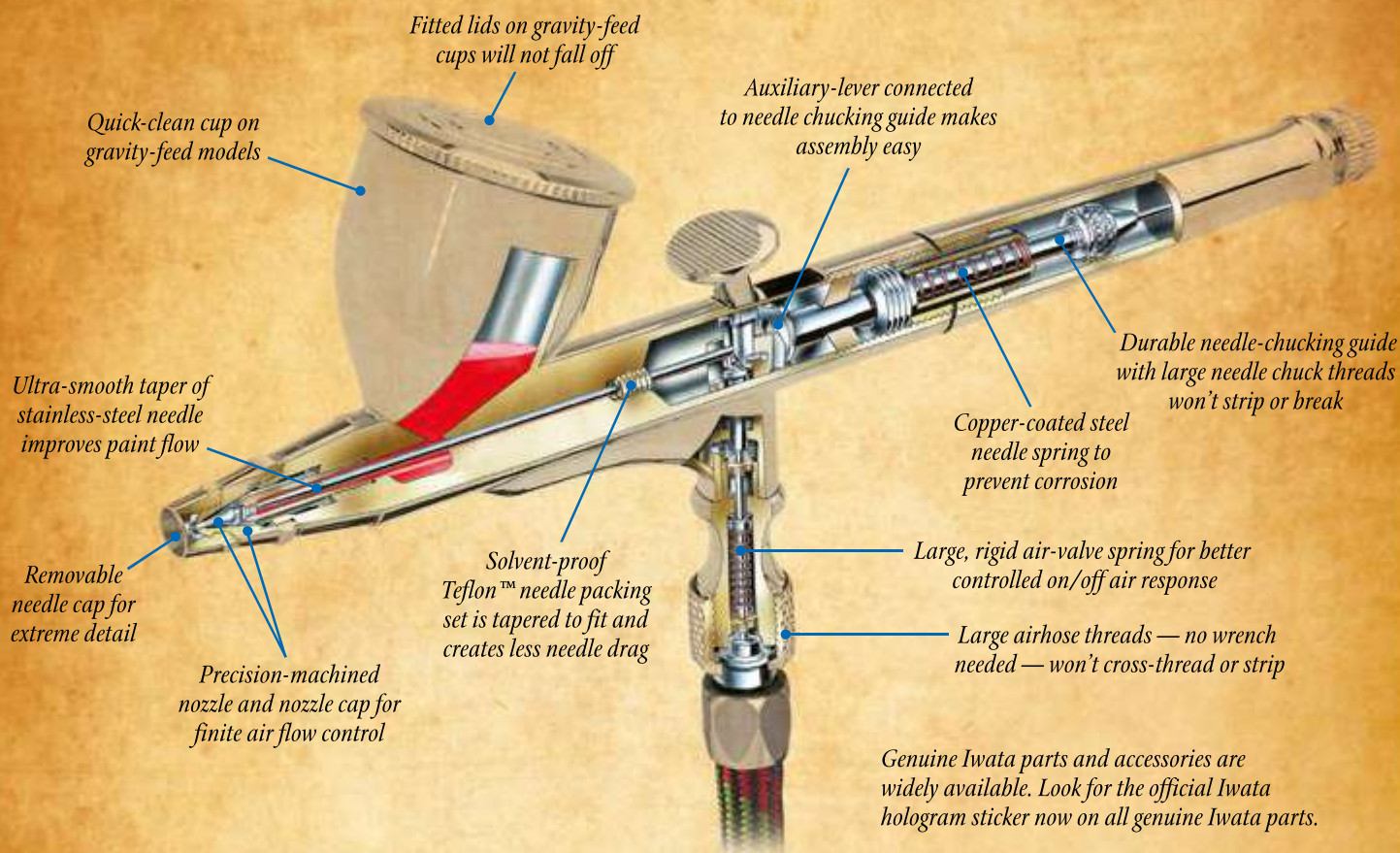
JAN PEETERS

The way in which I create my airbrush works has a lot to do with my background before and during my use of the airbrush. Since I was a kid, I have been into drawing, creating sketches, and comics. Once I moved along to other painting techniques like oil painting, aquarelles, and pastels, I started to create "paintings". 2002 was the year I started playing around with the airbrush. During my first years, I evolved in airbrushing by self-exploring with limited to no insights as to how others used the Airbrush technique, since I had moved to Vietnam and India. As such, to this day I use the airbrush as a drawing and painting tool and nearly never use additional techniques, like projectors, graphite paper, or masking foils.

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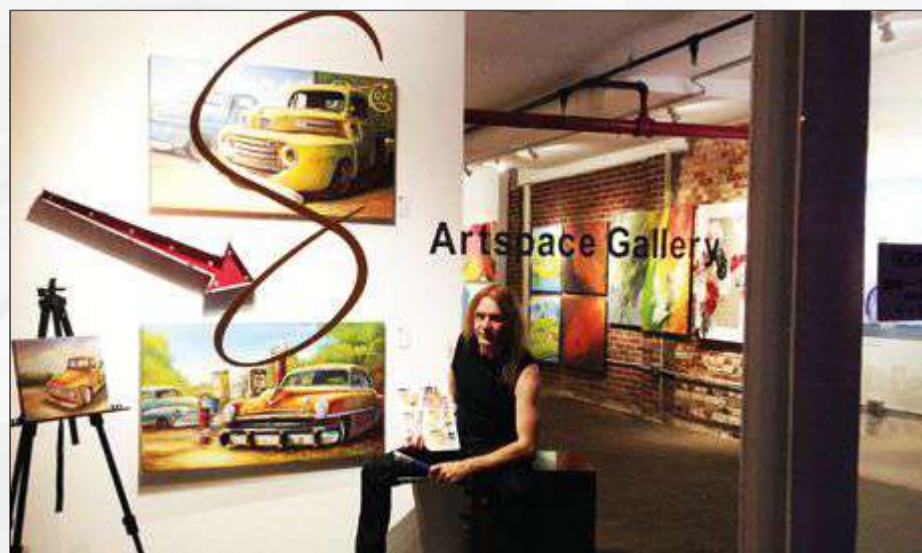
American Roadside

Georg Huber presents his acrylic mixing technique in New York

Do you also dream about your very own art exhibition in New York? But of course you do. What artist doesn't? Bavarian airbrush and acrylic painter Georg Huber had just that honor this past August. His exhibition was called

"Modern European Art" and took place in the Artspace Gallery located in the Broome Street in the district of Soho, only one block away from the city's famous Chinatown. There, Georg Huber presented new pictures from his

"American Roadside" series featuring still lifes, vehicles, and incredible landscapes. The exhibition was organized by Rudolf Pigneter, a gallery owner from Kitzbühel, Austria. Although Georg Huber has been travelling regularly to the USA for over 20 years, his excitement about being part of this exhibition in the "city of cities" was immeasurable.



On the other side of the gallery was the beginning of "Little Italy", which features a number of Italian cafés, pizzerias, and souvenir shops that all serve as tourist magnets. "When I showed up with my pictures, a whole bunch of people were already interested in seeing what I was doing", reports Georg Huber. "When I then answered their questions about what I was up to by telling them that 'I'm an artist and it is my great honor to be able to show you my pictures in this incredible city



of yours', the next question was always 'So where do you come from?'. I simply wasn't able to hide my Bavarian accent." After having gone through the Broome Street with his works several times, a few of the locals had already come to recognize him. "But once I began painting a picture in front of the gallery – as I surely didn't want to pass up on the opportunity to create a piece of art here – I was regularly greeted by a number of the locals. The manager of a little Indian restaurant and his cook immediately wanted a souvenir picture with me and my paintings."

Georg found a very well-assorted artist's supply shop in the close vicinity, which he visited and then exited full of canvases, brushes, and paints. "I immediately



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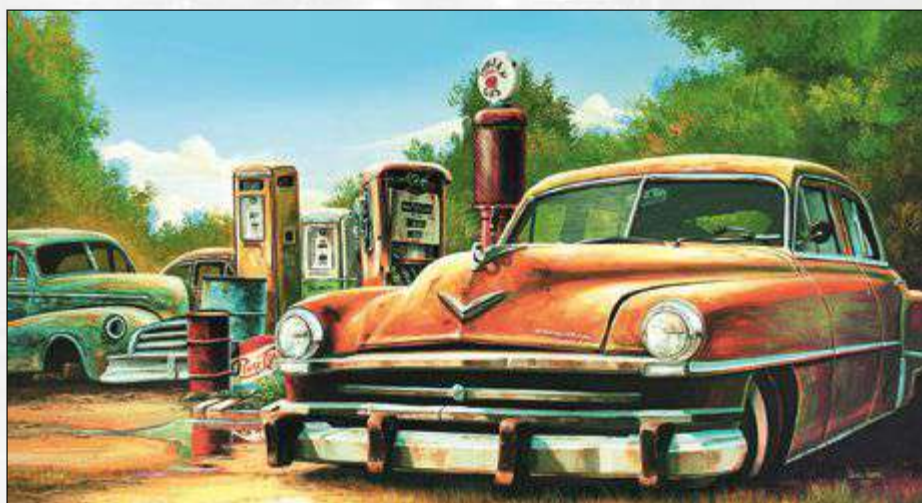
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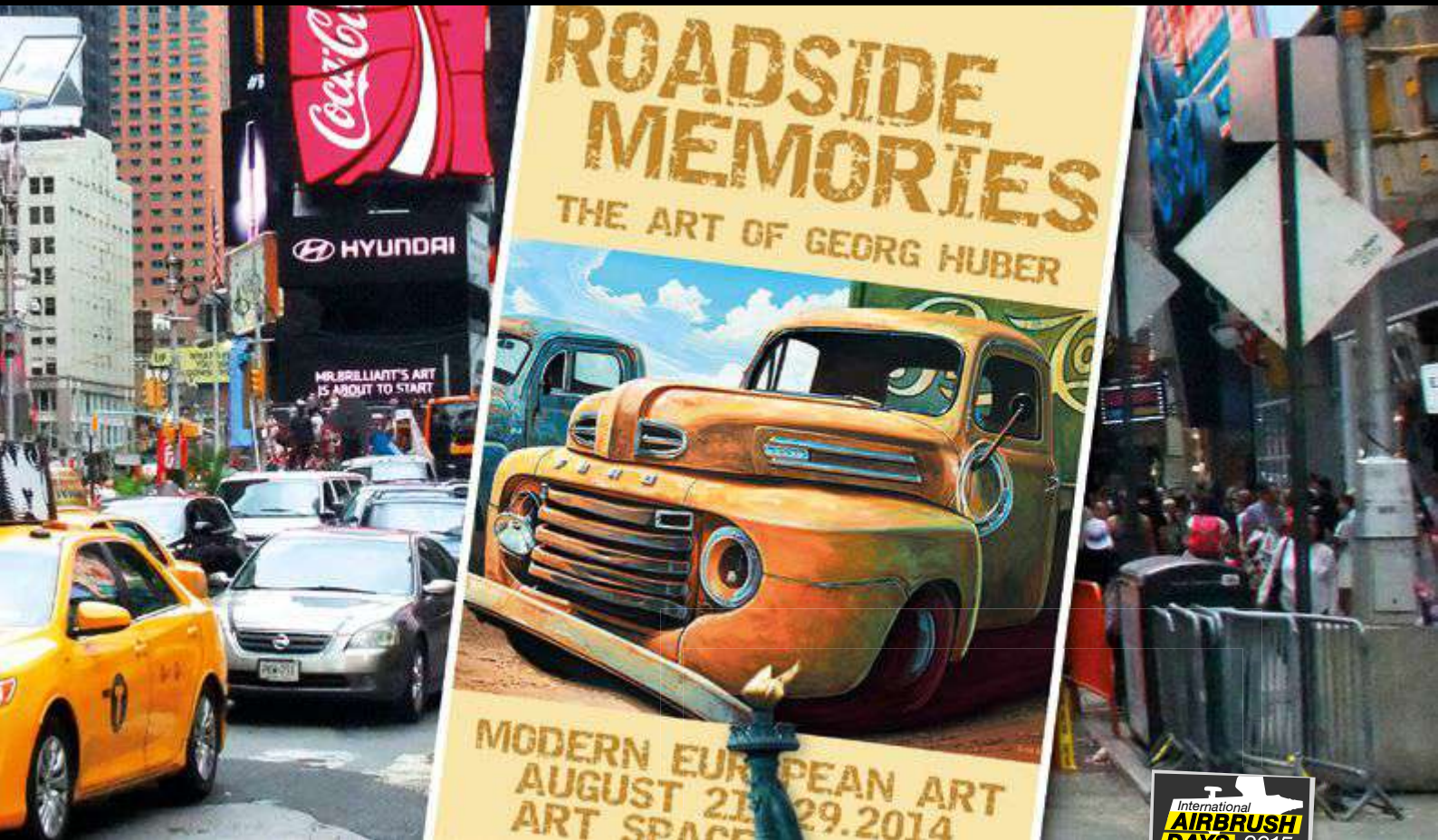
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sat down in front of the gallery with my newly purchased easel and began with my work. Just sitting here in New York and designing a new piece of art was an incredible feeling", remembers Georg. "It was very pleasant to have my easel anchored in this city that never sleeps, giving me a proper spot of calmness and centeredness. As an artist, you tend to find inspiration and ideas for new works everywhere. There's always something new to discover. The creative energy of this metropolis is simply unique to me."

The temperature was very hot over the course of the entire exhibition, usually over 30 degrees celsius. It was often a few degrees more in the street canyons. Thanks to air conditioning, it was a truly pleasant 21 degrees celsius in the gallery. This served as an oasis in the flow and current of the city. Since New York doesn't have any off-times, the exhibition remained open until late in the evening on a few occasions. In the darkness outside, the wonderfully lighted pictures seemed to have an even greater effect. "Whenever I stood there in front of the windows and took a deep breath, I felt that sense of being out in the great big, wide open world. That was simply wonderful." Thankful for the many discussions





he had with people from all around the planet and for the contacts that he made along the way, he wistfully made his way back home after 10 days between art and a city of millions.

Georg's summary:
"The old German saying, 'Once New York, always New York' totally applies to me too."





Picture: Cromax and Holger Schmidt

CLEAR COAT: The Best for Last

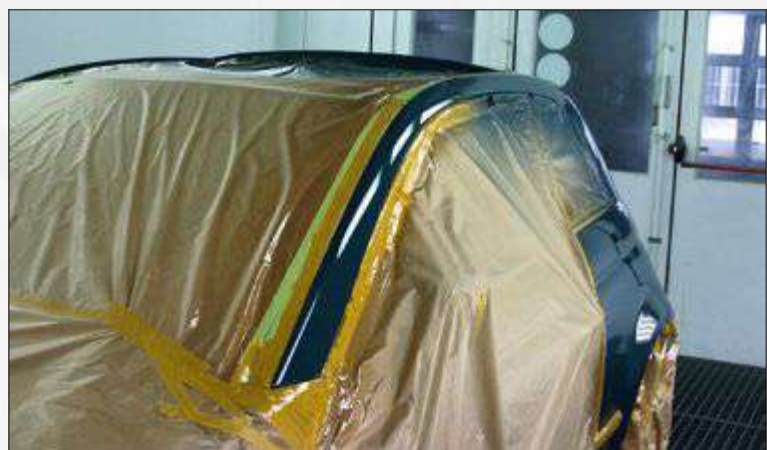
The last part of the Custom Painting Basics series is also the last step in the custom painting process: clear coating is THE topic for paint and varnish expert **Holger "Candyman" Schmidt**. As a trained and educated painter and varnisher, he is very close to the topic. The ASBS editorial staff continually also comes to the realization that the need for infor-

mation about this is considerable in the airbrushing community. Holger provides a small technical look at things and attempts to share some foundational knowledge, even if the topic goes deep into his occupational field for the professional vehicle varnisher. But beware: We're raising the warning finger this time!

Fact is, a few of you, the readers, will likely never undertake a varnish sealing. But it certainly won't hurt to read through what it's about and what you need to watch out for, because even if you end up outsourcing varnishing and lacquer work, you can approach the varnisher in a manner that lets him or her realize that you have a good idea about what's going on. You can clearly define what you're looking for, and you can also plan your time and the costs better. This protects you better from scary surprises!

Why even use clear coat?

A clear coat sealing in custom painting helps in serving two purposes: A) It protects your airbrush work from exterior influences and B) it allows the paints to really come to fruition,





as was discussed in the last article "Special-Effect Paints". Only after clear coating do we really come to see the airbrush paints in their actual color hues and with that, the sharpening of contrasts. Especially if you've been working with black, this becomes very clear. What fundamentally applies is that the better the clear coat is, the more high quality the painting will be. A perfectly established airbrush work can be quickly ruined by a poorly done finish. In contrast, a smooth, thick coat layer develops a magnifying effect, which brings out the best in special-effect paints. The varnishing can mean the difference between lower quality, standard or show quality. When varnishing, you're talking about a classic manual activity, and you can learn to do any and every piece of work if you truly want to. The question is whether you also have the required technical prerequisites to take things into your own hand.



Equipment and prerequisites

The airbrush / spray gun

The airbrush is the wrong tool for applying clear coat. This substance has to be applied wetly with a flat jet in order to give the material the time necessary to warp. The material amount and application speed required for this cannot be provided by an airbrush. For smaller parts, you require at least a mini spray gun with 0.8 mm nozzle and a spray gun with a 1.2 mm nozzle for larger things. That naturally also means that you also need a correspondingly large industrial compressor. An airbrush compressor isn't sufficient for this.

The spaces

Varnishing works are done professionally in paint spray cabins at a paint shop. These types of facilities are expensive and are subject to strict governmental conditions. As airbrush artists, we don't generally have access to things like these cabins. Auto varnish is actually only intended for professional



use and you must never forget that we're talking about a hazardous good. Thus, fire protection and environmental protection each play an important role. So if you are planning on doing varnish works on your own, then this needs to take place in well aired rooms, far removed from possible ignition sources. In the course of time, I have seen some dreadful situations, for example, when there was a gas oven in the corner or when people have tried to construct suction units out of vacuum cleaners or exhaust hoods. Since the motors that are built in them create sparks on the carbon brushes, things can get life-endangering real quick! Another error is when such works are conducted in basement spaces, because solvents are heavier than air and tend to pool together on the floor. Since the solvents can leak, the air can fill up with toxins real quick. If you reach the lower explosion limit, then the use of a light switch with a spark can lead to something that'll burn the house down...



Environmental protection

Varnishing and thinning rests have to be disposed of correctly. Environmental offences are generally very strictly dealt with and can lead to hefty financial penalties. You should also make sure that you are not bothering any of your neighbors, otherwise you can expect to be paid a visit by the police or local regulatory agency.

Protective clothing

When painting and varnishing, you become exposed to toxins and poisonous gases. Solvents, for example, are absorbed by the body via the skin and then make their way to the bloodstream. They also remove the fat from your skin. The hardening component in 2 component varnish contains isocyanate, which is a nerve gas. You shouldn't be breathing in



either. Protective gloves, a good respirator mask with a pre-filter and carbon filter (A1/P2) as well as a spray suit are an absolute must. Spray suits are available in specialty varnishing and painting shops and are made of fabric or even paper, making them a disposable suit. This paper model is currently sold in just about every construction store. When it comes to respirator masks, you should definitely make use of the products produced by name brand manufacturers such as 3M. You can't make any compromises in this department. You just can't afford to cut corners here. Comparatively, these necessary items do not cost all that much.

Selecting the clear coat

1 component varnish

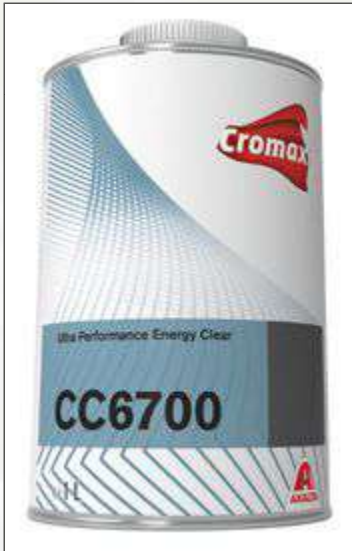
1 component varnish is a material that makes due without a hardening component. This varnish dries in a purely physical manner through the evaporation of the solvent. It is reversible, meaning that it can be dissolved in the dried status with the right solvent. The chemical reliability e.g. against hand sweat and gasoline is minimal, which is why the 1 component varnish is always the worst solution as a final sealant of an airbrush work. Especially when it comes to small parts like smart phone covers, towels for glasses, zippos, etc., this minimal fi-



nal hardness featured by 1 component varnish is a problem and it can't stand up to the burdens of everyday life. Unfortunately, it's exactly this material that is available in most spray cans and thus, is used by airbrush artists around the world. Especially custom painting beginners attempt to save money by making use of a spray can. You can often read the indication "2 layers" on these cans, but that doesn't have anything to do with 2 component varnish and often gets mixed up, especially by beginners.

2 component varnish

2 component varnish is a material that consists of the actual varnish and a curing agent. As soon as both components are



number of spray courses, and the pre-defined layers densities are listed there. Every varnish producer must maintain this TDS (Technical Data Sheet). This is required by law.

Common bundle sizes for 2 component varnish are 1 liter and 5 liters, smaller units are also offered in airbrush accessory shops. For a few years now, there have been 2 component spray cans featuring an integrated hardening cartridge. Once activated, the varnish can be used in the next 12–24 hours, depending on the manufacturing, and can serve as a good

mixed, the varnish hardens through a polymer-chemical reaction. There's a so-called pot life, thus a window in time in which you can process the mixed varnish. There's also a window in time as of which the parts that are sealed with varnish can be firmly gripped and ready for assembly. This data can be gathered from the technical data sheet of the respective varnish. The data for the respective mixture relationship, the pistol sizes to be used, the num-

ber of spray courses, and the pre-defined layers densities are listed there. Every varnish producer must maintain this TDS (Technical Data Sheet). This is required by law.

alternative for airbrushers who do not have a spray gun or a large compressor. For sealing a motorcycle tank or a toilet seat, this is more than sufficient.

The current situation for 2 component clears is UHS (Ultra High Solid) or VHS (Very High Solid). This means that the varnish has an extremely high percentage of solids and a reduced percentage of solvent. As such, environmental laws have done us custom painters a real favor, because the high percentage of solids has the advantage that you can reach the desired layer thickness e.g. for covering masking edges or special-effect paints with considerably fewer spray courses as was the case with earlier MS varnishes (Medium Solid). These varnishes also dry at a considerably quicker pace. Brand new on the market are the super quick drying varnishes like e.g. the Ultra Performance Energy Clear CC6700 from Cromax. This is the newest development with respect to saving energy and productivity. When it comes to the drying process, the air moisture doesn't play a role here: The greater this is, the quicker the varnish will dry. At a room temperature of 20 degrees Celsius and the corresponding hardener, this takes less than 60 minutes. At 60 degrees Celsius for the object temperature, it only takes 5 minutes.

Expensive or inexpensive?

Experience has shown that especially alleged cheaper 2 component clear is actually anything but cheap or less expensive. Weak splendor, a higher consumption of material, poor drying charac-

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OLD YELLER



HEAD DOWN



teristics, and with that, also poor polishing characteristics are unfortunately nothing unusual when it comes to inexpensive varnish. Name brand manufacturers who supply vehicle varnishes and painters can't go that route because gears and operations require materials that work quickly and efficiently. The money that is distributed can be saved in other areas. So why would you want to chance anything with inexpensive varnishes? It's just not worth it....

How much clear coat?

In order to seal an airbrush work in a high quality manner, you should always plan with at least two coating procedures, thus with an intermediate sanding course. When painting, spray dust is automatically created and lies roughly on the surface. This stuff loves to absorb varnish. Even masking edges are normal for airbrush work and they have to be enhanced with clear coat. Workers often attempt, so as to save money, to apply thicker layers of varnish so as to save themselves a second varnish procedure and the intermediate sanding course. But exactly that is wrong. Varnish always has a wet layer thickness (directly after being applied) and a dry layer thickness (after the complete drying period and the evaporation of the solvent). A certain portion is lost and the varnish falls apart like a soufflé or cake. If you watch this for a couple of days, you can determine how the surface keeps becoming worse and worse, loses its luster and how the masking edges become visible again. Thus, it's always best to leave the clear coated parts lying around for a few days before you start doing the intermediate sanding course and the final sealant. What you've flatly sanded here can no longer fall apart. The time you take for this is an absolute must

for top-quality. You should also make this clear for pushy customers. If you want quality, you have to invest time and money for the double coating. If you try to fit all your varnishing work into one varnish process with force, so to speak, you may very quickly generate an overcoating effect. This leads to a situation where the varnish can no longer dry thoroughly in a reasonable manner. This leads to a loss of shine, the surface becomes more scratch-sensitive, and then it's even more difficult to polish. You won't be doing yourself any favors here.

The finish

Despite what is commonly thought, a clear coating procedure is seldom free of dust, even in the best varnishing cabin. Even



irregular spots can occur and thus, more work needs to be done. In specialty shops, the so-called finish is a conclusive work step that simply is part of the job. A good varnisher can indeed reduce the time necessary for the finish to a minimum, but he or she can't go without it. Dust inclusions are only visible if they pop out of the varnish. You can wetly grind away any such 'pimple' with a small block and 2000-2500 grid sanding paper and then polish it. There are actually extra sanding discs for this in varnish accessory shops that feature the right blocks, also known as pucks. I prefer the Kovax system. This consists of small abrasive discs featuring granulations of 2000, 2500, and 3000. These Kovax system discs are indeed a bit expensive, but they're used in a dry situation and for me, that means I'm saving time.

Poor spots such as "orange skin" or even a rounded of runner can be post-processed with a 2000 grid wet sanding paper and then polished. For this, you need a good polishing machine, polishing attachments that are coordinated with the used polishes, and polishing towels. In most paint shops, 3 different levels of polish are made use of:

- **Fast cut polish:** A relatively rough grinding paste that polishes away the smoothed spots and spray mist
- **High gloss:** A mirror polish that eliminates the traces of a fast cut polish and ensures a lovely shine
- **Anti-hologram:** Often used for dark surfaces in order to avoid circular polishing traces that are only seen in sunlight.



Polishing works are a science for themselves. When it comes to doing them, you simply have to try a lot of different things until you've achieved the desired result. And if I'm honest... I hate this kind of work!

Summary: Do it yourself or let someone else do it?

If you look at all of this from a purely economic standpoint, it's often cheaper to just submit the things to a specialist paint shop. You save on work and risk. The clear coating costs have to be calculated in the price of your work one way or another. That's something the customer simply has to pay. If you've got money for an airbrush painting, then you've got to have the money necessary for the pre and post-process works. Don't let people tell you anything different or talk you into something. Your name is going to be on the work! If you find

a dependable partner for this, it's as good as gold. He keeps you from having to do the rough work and you can then concentrate on the design works. In fact, it's often the case that such a cooperation leads to you getting contract work via the painter and you can use his spaces.

When selecting the coating company, you need to know a few things: Good and continually dependable painters are very uncommon. A good paint spray cabin and a high quality material cost a lot of money. If you're just going to look for the inexpensive, local painter or varnisher, things can start out well, but you'll surely eventually pay the price in the long run. The readiness to voluntarily pay a few Euros more can bring wonders at this point. A long-term partnership has to pay off for both sides.



HOLGER SCHMIDT – alias „Candyman“

Holger Schmidt, alias "Candyman", has been providing helpful tips & tricks for years in various Internet forums and has become 'the' expert in custom painting in Germany. In 1988, he discovered airbrushing for himself, but working on a canvas wasn't really his thing. His love for cars led the talented craftsman artist to custom painting. From 1990 to 1993, Holger was trained as a vehicle varnisher. For about six years, he then worked in the exposition construction business where he was responsible for the construction, restoration, varnishing, and painting of carnival rides and constructions. Amongst his most spectacular orders have been the designing of promotional trucks for German television channels or the worldwide famous Coca-Cola Christmas trucks. For the past six years, the artist has worked for the oldest tire dealer in Essen, Germany, where he conducts painting and varnishing work and creates vehicle graphics of all types in the on-site paint shop. Custom Painting is something Holger currently only does as a hobby, once he truly enjoys, because then he can do exactly and only what he really wants to do. Nowadays, he's the initiator of the custom painting meet-up in Delbrück, which is a sort of art panel jam where like-minded artists meet up and create joint-venture motifs.



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Airbrushing at the Frankfurt Book Fair 2014

You can bet it really caught the eye of a number of visitors to the Frankfurt Book Fair 2014: Between dictionaries, children's books, thrillers, and calendar publishers, ASBS chief editor Roger Hassler also swung the airbrush on Saturday, the 11th of October, at the small stand held by newart medien & design. Over the course of the entire day, he worked on the painting of a fantasy motif while answering questions from interested visitors. Many had already selected to see the presentation in advance from the event program of the fair and failed to allow Roger Hassler even a moment's break. He and his team presented the ASBS Magazine as well as a number of other books and DVDs published by his company at the fair for the first time. They were all about airbrushing, digital painting, and body art. So as to cover the entire topical spectrum, the live demonstration from Digital Painting and "Painting with the iPad" followed on Sunday, which also proved to be very popular. Some fun stuff on the side: Right next door, at the neighboring stand, there was also a whole bunch of hubbub and admittedly all about the Greek folk singer Costa Cordalis who was presenting his new biography there, giving out autograms, and posing for pictures with fans!

www.buchmesse.de

KEEP THE DATE!

The Wonderworld of Airbrush 2015: Airbrush Meeting in the Netherlands

A woman with spaghetti Napoli on her head is the face of "The Wonderworld of Airbrush 2015", which will take place on January 10th/11th, 2015 in the Dutch town of Rosmalen. This motif that appears somewhat strange at first glance is one of the many incredible food motifs produced by Dutchman Jos Rijff, who will also be one of the approximately 50 international exhibitors participating in the airbrush show (see the Step by Step by Jos Rijff in ASBS issue 02/2014!). The annual event will take place together with the International Oldtimers Market for mopeds and motorcycles, and has come to establish itself not only in the Netherlands, but also across Europe, as one of the largest and most cherished airbrush meet-ups whatsoever. Rosmalen is centrally located near s'Hertogenbosch and also quickly reached from Germany and Belgium.

www.airbrush-show.com





Grit Jentsch



Herbert Spindler and Brigitte Plüschke



Johnny Poppe



Visitors in hall 5



Karina Sturm at the work

Modell-Hobby-Spiel 2014: Farewell to the Airbrush Exhibition?

Some exhibitors and visitors already knew about it in advance. Many only found out about it right on site. The Airbrush and Artwork Exhibition 2014, thus part of the Modell-Hobby-Spiel from October 3rd-5th in Leipzig, was most likely the last edition of its kind. The reason for this: Organizer Brigitte Plüschke is quitting for health and personal reasons. For 18 years, she has run the event honorarily with and for the Leipziger Messe. As such, exhibitors and visitors enjoyed this year's familial event and the large amount of works on all sorts of surfaces and objects all that much more. Artists such as Uwe Starke, Georg Huber, Frank Stahlberg, and Mario Lindner have been "regular guests" of the Leipzig-based exhibition for many years now. In addition to 25 other artists, they too wouldn't miss this event for the world.

Things were just as creative in model construction hall 5 as there were in the airbrushing area. At the Harder & Steenbeck stand, Enrico Lein presented body and T-shirt paintings while model construction expert Matthias Faber discussed special issues concerning hobby constructors. On blank canvas as well as in short workshops, visitors were also able to try out an airbrush device for themselves. For Createx, Peer Elshoff, Heike Kohn, and Marcus Eisenhuth presented their airbrush techniques on metal, model tanks, and paper. Consultation and information could be gathered from Duese.de and shopping at will could be done with the Theis Airbrushservice. For the Airbrush-Fachverband e. V., ASBS chief editor Roger Hassler explained the fundamentals and areas of usage for airbrushing at the 'Model Construction' meeting. Ulrich Lenz joined in the fun a day later and discussed the special challenges of airbrushing in the world of model construction.



Georg Huber under conversation



If and how there will be another Modell-Hobby-Spiel airbrush exhibition has yet to be determined. There are a number of interested, potential successors, and dedicated helpers, but the organizational talent, the connections, and the dedication shown by Brigitte Plüschke are very difficult to replace. Discussions, suggestions, and solutions will surely come in the course of the new year. As such, ASBS chief editor Roger Hassler thanked Brigitte Plüschke on behalf of the Airbrush-Fachverbandes e.V. with a bouquet of flowers for her invaluable achievements and service to and for the German airbrushing scene. We too here at the ASBS editorial team would like to do the same and we wish Brigitte all the best, lots of luck, and most importantly a great deal of health now and in the future! And maybe there'll be a reunion get together once again in 2015 in Leipzig – with someone else guiding the way...

www.modell-hobby-spiel.de

Pictures: Harald Rettich/Roger Hassler

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Anest Iwata Cup 2014 at the Prague Car Festival

On August 30th/31st, 2014, automobile, old-timer, tuning, and US car fans from the Czech Republic, Germany, France, Poland, and Hungary met up at the Prague Car Festival. At the focus of the event in the Prague area of Letňany were not only the many high value vehicles, but rather also the 2nd Anest Iwata Cup, an airbrushing competition hosted by the eponymous Japanese airbrush and painting accessories manufacturer. In the two categories of "Pro" and "Open", both professional and custom painters as well as part-time varnishers brushed to win valuable prizes from Anest Iwata and other sponsors. The topics for the works were "Speed" for the pros and "Colors" in the open category. The establishment of the artworks could viewed by the visitors on Saturday at the artist stands. The work was done by freehand and with various template materials. The top-class jury consisted of Jörg Warzyceck, the German wholesaler for Iwata Airbrush products, as well as the two renowned Czech artists Karel Kopic and Václav Jankovský. They ultimately announced Milan Jaroš, Petr Špera, Petr Pokorný, Jiří Macek, Lukáš Bureš and Zuzana Chrátová as the winners of the competition. For the Czech airbrush scene, the Prague Car Festival proved to be a successful and important meet-up that served to inspire all participants for future works.



The Jury



www.anest-iwata.de

Pictures: Anest Iwata Deutschland



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IMPRINT

newart medien & design

Roger Hassler/Katja Hassler

Wandsbeker Königstr. 50

22041 Hamburg

Phone +49 40 48501863

Fax +49 40 48501862

Mail info@airbrush-magazin.de

Web www.airbrush-magazin.de

www.facebook.com/airbrushstepbystep

Editor in Chief:

Roger Hassler (V.i.S.d.P.)

Editorial:

Katja Hassler

Contributors:

Tatjana Bösl, Marcus Eisenhuth, Angel Giraldez, Karel Kopic, Mitch Lowther, Jan Peeters, Holger Schmidt, Berit Sliwinski

Graphics:

Roger Hassler, Patricia Peters

Photos (where not quoted):

Roger Hassler, Patricia Peters
pressphotos of the producers and artists

Translation:

Chapin Landvogt

Advertising & Marketing:

Katja Hassler, anzeigen@airbrush-magazin.de

Distribution:

Diana Böge, vertrieb@newart.de

Airbrush Step by Step is a quarterly publication. Original version in German language is published with a circulation of 10.000 copies.

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Coming up in the next issue:



The Lord of the Sea

The dragon imperiously stretches his wings across the frothing waves. Dutchman Robert Haasdijk has created an impressive dragon with a whole lot of detail and character. In his step by step, Robert displays how he establishes the dragon and the various textures of scales, water, and rocks making use of different photo templates.



Achilles

To be a hero just once: That's just what Austrian custom painter Bernhard Laschober's customer might have been after. Inspired by the cinema film "Troy", he wanted to have his Harley duded up in a Trojan style reminiscent of the hero Achilles. In noble black, featuring copper and a Greek decor, Bernhard went about developing his heroic artwork.

A Bit of a different kind of Portrait

Portraits are a difficult thing to make – anyone who has ever tried to do so knows that very well. For the observer, even the most perfect portraits can sometimes appear a bit boring. Columbian John William Florez pepped up his portrait of US actor Morgan Freeman with interesting texture effects, color switches, and picture segments. Quite an eye-catcher!



The Mixing Technique Pioneer: Lars Oschatz

Thanks to his airbrush-spray can mixing technique, the Berlin-based Lars Oschatz has achieved a bit of a cult status in Europe. With his touring workshops, he's even gone as far as South Africa while remaining busy breaking surface records with his façade designs. But Lars can also capably establish his art even in small spaces such as canvases, bike covers, and milk churns. In this interview, Lars talks all about his everyday business.



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