

**AIRBRUSH
STEP BY STEP**

AIRBRUSH STEP BY STEP

Landscape in Mixed Technique



First Steps into the Universe of Airbrushing



**BASIC
SERIES**

Airbrush T-Shirt Business



PIN-UP & PORTRAIT

Sexy Aviator Girl • Monochrome • Portrait in Custom Painting

Evolution Airbrush:

One instrument, eleven models and thousands of applications.

Evolution Silverline
The robust universal genius
Evolution Silverline Solo
Evolution Silverline Two in One
Evolution Silverline M
Evolution Silverline fPc Two in One

Evolution CRplus
The high-quality chrome model
Evolution CRplus 0.15
Evolution CRplus 0.2
Evolution CRplus 0.4

Evolution
The successful basic model
Evolution Solo
Evolution Two in One

Evolution X
The suction system for large paint surfaces
Evolution X Solo
Evolution X Two in One

Today Custom
Painting...

Tomorrow Fine-Art

The name Evolution is your guarantee for universal airbrush instruments made in Germany: Eleven models in four product series provide every user with a suitable instrument for his or her favourite area – encompassing everything from fine art, model construction and bodypainting to nail art. In addition to this, the modular technology design means that an unending range of expansion, conversion and exchange options can be taken advantage of. Every instrument can therefore be retrofitted with other cups and nozzle sets, equipped with paint or air control systems and, in part, even converted from a flow system to a side fitting connection or suction system. Evolution airbrushes and the comprehensive range of accessories are available from well-assorted specialised airbrush retailers.

HARDER & STEENBECK
Airbrush

EVOLUTION

Further information available at www.harder-airbrush.de

■ We point it out!

Do you ever ponder about just how much this or that step by step motif from our magazine actually corresponds to your own airbrushing capabilities? We've got a solution for this: for each of our articles, we'll now be providing a 5 point ranking system, which is intended to help serve you as a guideline of sorts. This should hopefully help you approach the individual works. At the beginning of each and every step by step, you'll find five boxes in the upper right corner. 1-5 of them are colored in. This is how we'll go about determining just how difficult we think it is to recreate what is being discussed in the step by step. This assessment of a motif is always a bit iffy, since every artist has differing preferences, strengths and goals. Nonetheless, we still felt it was time to take on this kind of ranking challenge and would like to emphasize that these points DO NOT serve as some type of evaluation of the performances of the respective artists. What does play a role is more or less extensive details on the paints that are to be used, which and how many work steps are actually involved, and what knowledge about color composition, perspective, etc. is required. Other aspects include the desired degree of realism (i.e. for portraits) and how much time needs to be invested into working out the details.

We've put an effort into making sure that a motif is available in this issue for just about every level. Our experienced airbrushers can look forward to Paul Butvilas pin-up instructions and fans of German comedian Kaya Yanar can test their portrait-making skills with the step by step from Tobias Mönninghoff. Just as time-consuming and yet somewhat more relaxed is the landscape in mixed technique by

Jackie Mestrom. Coming exclusively from the ASBS editing staff and created explicitly for beginners is the outer space landscape from chief editor Roger Hassler. For those who feel hands are a major challenge, whether they belong to someone who is 'dead or alive', they are getting just the right instructions from Christian Anschütz. Last but not least, there's a classic from the world of airbrushing from Uwe Scheuten: the T-shirt. Admittedly, the dagger stroke needs to be done fairly correctly to be successful in this case, but with a stencil, lettering and some practice, you can relatively easily and quickly create your own airbrush work or whip up a special present for your loved one(s).

Completely free of points, but filled with a number of lines for the right perspective, artist Claudia Rijnvis provides us with a look into motif development and the creation of a Steampunk factory hall in her 'making of' segment. She explains how she goes about working from making a pencil drawing to selecting the color scheme to completing her work with the airbrush. The report on the creation of her work entitled „The Factory“ was part of her dissertation to complete her studies at the IBKK art and design school.

No matter what level you feel you're at, the main thing is that you're having fun! Maybe you'll even be able to surprise yourself and successfully master a piece of work you'd normally think is just too difficult?!

Here's wishing you the best of luck in your painting endeavors!

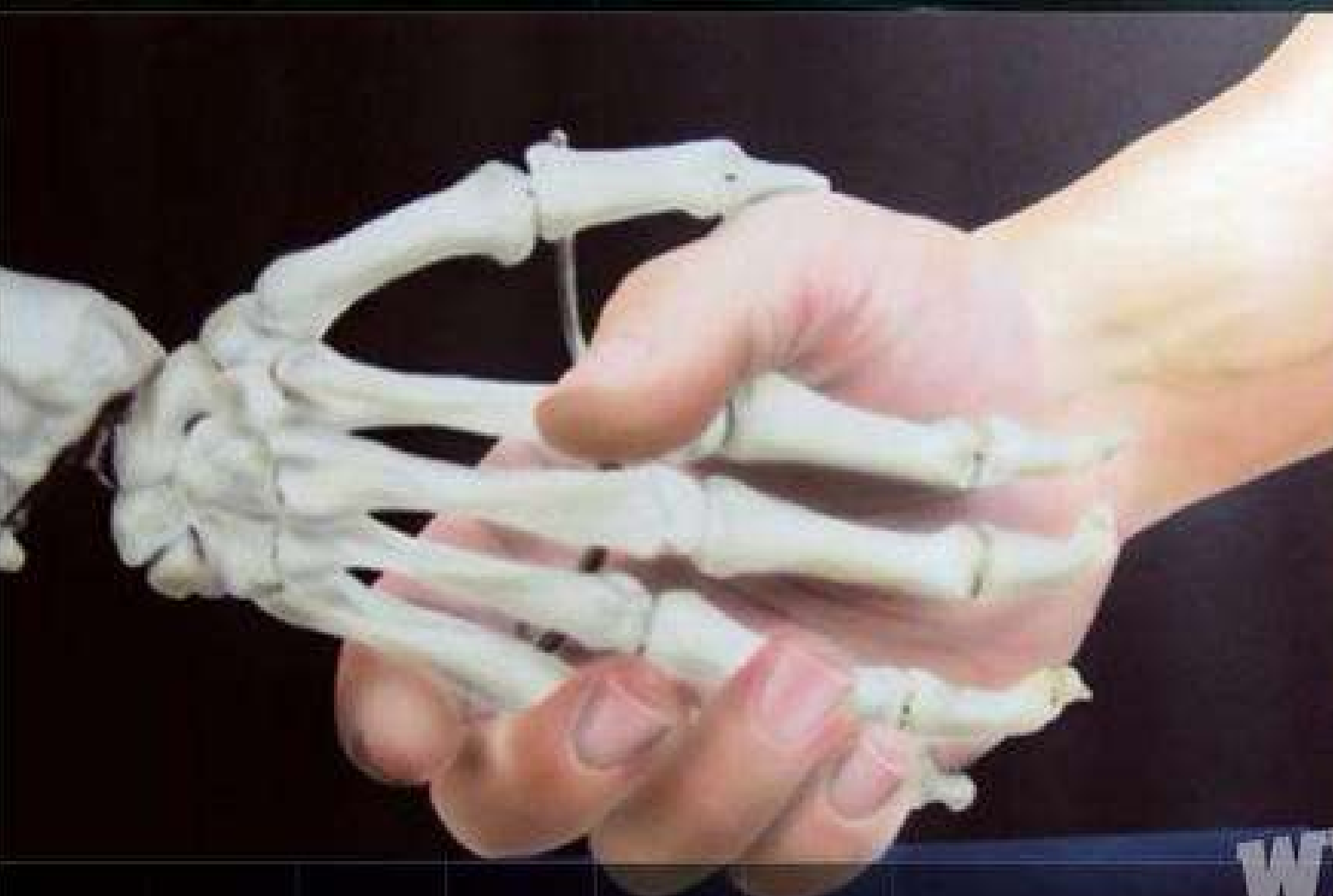




06 **Burning Desire**
Landscape Illustration on Drawing Cardboard



24 **Behind the Horizon**
Space Landscape on Drawing Cardboard



21 **Hand in Hand**
Illustration on Drawing Cardboard



50 **Comediana for Charity**
Illustration on Drawing Cardboard



12 **The Factory**
Making-Of by Claudia Rijnvis



43 **Victory Flight**
Pin-up Illustration on Aluminum

Content

Step by Steps

- 06** **Burning Desire**
Landscape Illustration on Drawing Cardboard
In her step by step, Jackie Mestrom shows us the secret behind an idyllic landscape.
- 21** **Hand in Hand**
Illustration on Drawing Cardboard
Christian Anschutz combines two exercises about the human anatomy in one picture.
- 24** **Behind the Horizon**
Space Landscape on Drawing Cardboard
A detailed step by step article for airbrush beginners by chief editor Roger Hassler.
- 36** **The Colorful Air Tour**
Interview and step by step
Uwe Scheuten talks about his career and presents his T-shirt art in a step by step.
- 43** **Victory Flight**
Pin-up Illustration on Aluminum
Paul Butvila stages a blonde parachutist and brightly polishes the chrome.
- 50** **Comedians for Charity**
Illustration on Drawing Cardboard
Tobias Mönninghoff creates a portrait of German comedian Kaya Yanar for a good cause.

Reportage

- 12** **The Factory**
Making-Of by Claudia Rijnvis
All there is to tell about the establishment of a light-flooded Steampunk factory hall.

Classroom

- 56** **The 2 Hour Portrait**
Be fast when custom painting
Holger Schmidt once again explains the aspects of reduction and saving time.

Classics

- 18** **Airbrush-News**
Product novelties and secret tips
- 31** **Readers' Gallery**
Brush & win with readers' works
- 60** **Scene/Events**
What's going on in the world of airbrushing
- 62** **Preview**
Coming up in the next issue



ARTIST PROFILE

Jackie Mestrom

Jackie Mestrom was born in France in 1978 and currently lives in Holland. She first found herself actively participating in the world of art in 2011. Her creative side, which was lying somewhat dormant until this point in time, now receives her full attention. She began right off with airbrushing and in addition to acrylics she also works with gouache, graphite, pastels and colored pencils. Her works are most definitely defined by the mixed technique, which has allowed her to create her own individual style. Her work with an airbrush has given her works that final touch and an additional dimension. Jackie is a multifaceted artist with a great love for details. The motifs in her pictures show a great variety of still life, portraits of people and animals, landscapes and city views. She loves those little things in a picture, namely being precise and recreating things just as they truly look like. These characteristics are typical for her works and give her pictures a high degree of realism.

www.airbrushbyjackie.nl



BURNING DESIRE

Landscape Illustration on Drawing Cardboard

Jackie Mestrom has captured a fascinating light ambient in her picture: The sun is slowly rising on the far-off horizon and appears to be gaining an edge on the still cloud-covered sky. In her step by step, the artist shows us the secret behind an idyllic landscape. Burning Desire was created with a mixed technique out of airbrushing and handheld brush work.

Basic Equipment BURNING DESIRE

Airbrush:	Harder & Steenbeck Infinity 0,15 mm
Paints:	Schmincke Aero Color
Surface:	Schoellershammer 4G thick - Format 50 x 35 cm
Additional materials:	Pencil 6B and 2B, flat brush No. 4, eraser, eraser pencil, round brush No. 1

Note about the mixed technique

The first part of my picture (cloudy sky) has been predominantly made with an airbrush (pictures 01-07). The second part, which I explain in pictures 08-21, was primarily created with two brushes. One of them is a flat brush in which the bristles are slanted (No. 4) while the other is a round brush (No. 1). At the time of the painting, these were the only two brushes that I had available at home, because it was the first picture that I created in this manner. For the design of the landscape, I used my Schmincke airbrush paints – just like with the airbrushing portion of the work. I just thinned them out a bit with water. I mixed the various paints on a palette and use them as quickly as possible, because they tend to dry very quickly.

Preparation

I begin by printing a template out of my reference picture (photograph “Suddenly the sun came out” by Dana Mallon). With a 6B pencil, I blacken the backside of the template. I then add the template to my carton and lightly trace the most important lines with a 2B pencil. This creates a sketch on my painting surface. I then draw over all of the created lines with the pencil, thus darkening the ones that are important for the total picture, but which weren’t yet dark enough. With the reference picture on my computer screen, I continue my work. This is how I can increase its size if I need to.

**Pictures 01/02**

On this picture, you can see that I have only assumed the main lines or contours of the landscape in the sketch. In the portion where the sky is, I brush the clouds without using any lines for assistance – thus per freehand. I work with transparent colors in order to build up the formations in the sky step by step. Since they are transparent colors, I brush from dark to light. I first take a dark blue color (Prussian Blue) and use it to establish a number of shadows in the clouds. This also creates the structures of the clouds at the same time. I achieve this effect by not spraying all that evenly. I make small arcs, lines and quivered lines, as you can see on the left side. Here and there I spray on more paint for the dark spots. Otherwise, I hold back a wee bit on the paint in order to retain some level of contrast. Then I take a lighter color hue (China Blue) and add a few light clouds. Afterwards, I erase some further structures into the clouds by leading the eraser in turning movements over the painting surface.

Picture 03

In this step, I’ve added even more dark paint into the shadow areas of the clouds and spray on some base cyan so as to add even more clouds. I now give them a bit more gray (a mixture out of black and water) so as to add more volume. I spray the gray into the “lower” area of the clouds, there where it gets lost behind other clouds. Afterwards, I take an eraser pencil (with a hard and soft eraser end). I begin in the upper left in the picture, creating very small circles with the eraser pencil (the soft side) at the spots where I have sprayed light colors. This creates the cloudy structure. I continue with that over the entire upper half of the picture, where I want to have the lightest areas.



Picture 04

I've now added even more gray to give the clouds their definitive volume. With the gray, I also spray in the areas towards the middle of the picture where there previously weren't any clouds. Upon conclusion of the sky, I add some indigo to a few select parts of the clouds that lie even more in the shade. This leads to even more volume or a 3D effect. With the eraser, I edge out the various "layers" of the clouds lightly by setting a lighter contour edge to the upper edge of the clouds. This is how I proceed in the grayer areas that I've sprayed in order to add even more structures there. The area in the middle should become a focus of sorts later in the process. I'll create it with an even lighter paint.



Picture 05

To get the picture as light as possible in the middle, I leave the white of the painting surface just as it is. I now spray the next lightest color around this white zone. For this, I use a strongly thinned basic yellow. I'll now apply the paint where no other color has been added and then mist it out in the cloud areas (into the already sprayed gray). You need to be very careful that you do not create too much overspray/paint mist here. Otherwise the blue of the clouds may become a bit green. A tip: I usually use my hand as a masking of sorts to cover up the area where I don't want there to be any overspray. However, I have to be careful that I don't get any undesired lines left behind by my hand. Thus, I don't put my

hand too close to the surface. I now once again take the eraser and add some light highlights in the yellow and gray areas where the light of the sun makes the clouds lighter.

Picture 06

In the previously erased highlights, I now spray an orange (mixed from yellow and red) as an overflow from yellow to gray, below some clouds. Spot for spot, I spray on some more paint. This allows me to make the clouds "warmer" and with that, they jump out of the picture a bit more. Afterwards, I take a strongly thinned out red and underline a couple of areas where the cloud formations are the brightest. This gives me more volume in the areas that I just worked on and the paints practically "leap" out of the picture.



Picture 07

At this point, I've made a few small changes to the clouds. At junctures, I spray some dark blue so that it delves back into the background a bit more and becomes a bit softer. You can see this very well on the left side in the middle of the clouds. I then add some more highlights again with the eraser. The various contours of the individual clouds are enhanced with some work with the eraser pencil (this time with the hard side). I proceed like this until I'm happy with the clouds, their volume and their form. If I end up erasing away too much, I just use some strongly thinned out paint and brush over it again. Always keep an eye on how much paint you mix and where you have used it. For me, it's important, because I have a lot of blue values in my sky. The sky is now finished.



Picture 08

I have begun in the upper left with the trees and the house. I have painted these with the No. 1 brush. When mixing the paint, I started off with a mid-range green hue, having mixed some lighter and darker variations of the color along the way. This has given me a variety of colors, which have been necessary for the small piece of land. I've mixed together other colors and color hues using brown and yellow. I use these most especially for the trees and the bushes. I first paint the dark colors and then construct more and more lighter colors. This leads to a good bit of contrast and the individual picture elements just appear to be more realistic. As you can see, I continue to paint one piece after the other. Like a puzzle, the whole picture comes into existence piece by piece in this way.



Picture 09

In the next step, I use brush No. 4 in the mid-range area of the picture to make a small pasture. Here I've added green as a basic color and then some other colors (red, brown, yellow and olive green) so as to gain more chrominance. I've strongly thinned out the colors with water such that the basic paint continues to shine through. Fundamentally, this is how you proceed with the airbrush. In this case, I've solely made use of the handheld brush. With green, I paint until I get further into the right section of the picture, where the pasture flows into the landscape of the background.

Picture 10/11

As you can see here, I've taken the time to paint around the silhouettes of the trees. I don't want to lose the sketches of the contours and thus, I save them in order to find them easier later on when I'm ready to complete them. In this step, I continue painting on the hedge and add some warm colors here and there (red, yellow, and orange). With that, the viewer gets the impression that the sun is shining on them and lighting them. On the right, I've added a small tree. Using the No. 1 brush, I try to give the tree lots of volume. For this, I have to use different paints in designing the foliage and details. I paint the contours on the left side of the tree lighter and then warmer and only add but a little bit of paint whatsoever on the right side. I maintain the middle in dark colors. Here I need to be very careful and make note of where I paint which colors, because the sun is located behind the three large trees and all three are lighted in a different manner.



Picture 12

Next I paint the pasture in the foreground of the picture. For this, I use the No. 4 brush. I've mixed a dark green to create the shadows. At the points where you see the shadows of the trees, I have relatively quickly added the color with horizontal and vertical brush strokes. Make sure you pay exact attention to where the light source is coming from and based on that, where the shade would have to be. The paint is strongly thinned out and once I'm happy with the basic strokes of the shade, I add a few layers of paint over it. I then mix a lighter green

and use it to enhance the grass. I admix the light green with some orange to establish a warmer green hue. I dilute it strongly again and apply it in several layers. Here and there, I have now added highlights with thinned yellow applications. With a mid-road green hue, I create small shadows. This generates high grounds and surfaces in the pasture. Via the line game with the shade, I achieve a pretty good aura of depth for the entire picture.



Picture 13/14

In this step, I paint in some small bushes using red and orange. Since they too are being affected by the light of the sun, it is important to keep them in warm colors. Afterwards, I would like to make the pasture somewhat softer. You can still see some edges that are too sharp from the individual brush strokes. For this, I take a light yellow green, which I then thin out very strongly. Over the entire surface of the

pasture, I add a very thin layer of paint. I repeat this step here and there. This has my color hues intertwining in a more harmonious manner. This only functions when the paint on the lower level isn't totally dry and can be connected with the paint lying above it.

With the No. 1 brush, I have painted the left tree, some bushes and a small tree. For the tree trunk of the left tree, I use a dark brown. The branches move in a line from the trunk, which I pull out to the side, allowing the lines to get thinner in each case. The sun ensures that all of the leaves get a warm, light color. On the branches with leaves, I create individual contours with yellow, orange and red. Towards the middle of the foliage, the colors become somewhat darker. They flow over into a warm brown and green.



Picture 15

In the last step, I paint the mid-ranged tree, using the No. 1 brush once again. I begin with a dark green in the middle. At this juncture, I have to carefully observe where the sun is shining through the branches. For these spots, I'll retain the white of the surface and add a lighter color all around it. I mix my green again with some brown and construct my foliage. On the contours of the tree, I add some yellow and orange. I also do this around to the white areas. In order to give the tree some more volume, I paint more thick foliage in the middle with a cooler green/brown. With a bit of distance, I then observe the picture in total. Where necessary, I work in some more highlights, shade or additional details.

Picture 16

The landscape is now finished! I call it 'Burning Desire'. I hope I was able to help you with this step by step, giving you a glance at my artistic world. Here's also hoping you too have a lot of fun with your creativity and the creation of your own landscape paintings.



THE FACTORY



Making-Of by Claudia Rijnvis

There's much to discover in the Steampunk factory hall from Claudia Rijnvis, in which steam-operated fantasy vehicles form the focus under a huge glass roofs. The Factory served as the IBKK art and design school student's diploma work. In this making-

of, the artist explains how she realized her picture from the preparatory work, the stage of the perspective, to the sketches on a computer right on up to the step by step work with the airbrush.

ARTIST PROFILE Claudia Rijnvis

In the mid '80ies, the artist Claudia Rijnvis discovered airbrushing for herself and immediately began to create her first illustrations. She read a number of topical books, teaching herself how to work with the airbrush along the way. After her career as a technician with the Dutch air force, she decided to dedicate herself to art and then studied the topic of Airbrush Design at the Institut für Bildende Kunst und Kunsttherapie in Bochum, Germany. In 2011, she completed her studies with a degree. Fascinated by the possibilities of creating chrome and luster effects with the airbrush, she exercised the presentation of feminine robot motifs. In the meantime, she has come to paint vehicles of various types as well as animal portraits and landscape pictures. She has presented her works regularly at airbrush exhibitions in Germany, Belgium and the Netherlands.

www.c-artatelier.nl



Inspiration Steampunk

This work is dedicated to the topic of Steampunk. This original literary genre has been making its way through many fields of art and culture since the 1980ies. One major characteristic is the combination of modern and futuristic technical functions with means and materials from the Victorian age (from 1837-1901: the governing period of the British Queen Victoria). The created works present fantasy worlds and utopias, in which steam power determined the life of people. Not only cars, vehicles or trains were powered by steam machines, but also space ships and computers. Modern materials such as synthetics were replaced by copper, brass or wood.



Source: Hofi0006 at de.wikipedia

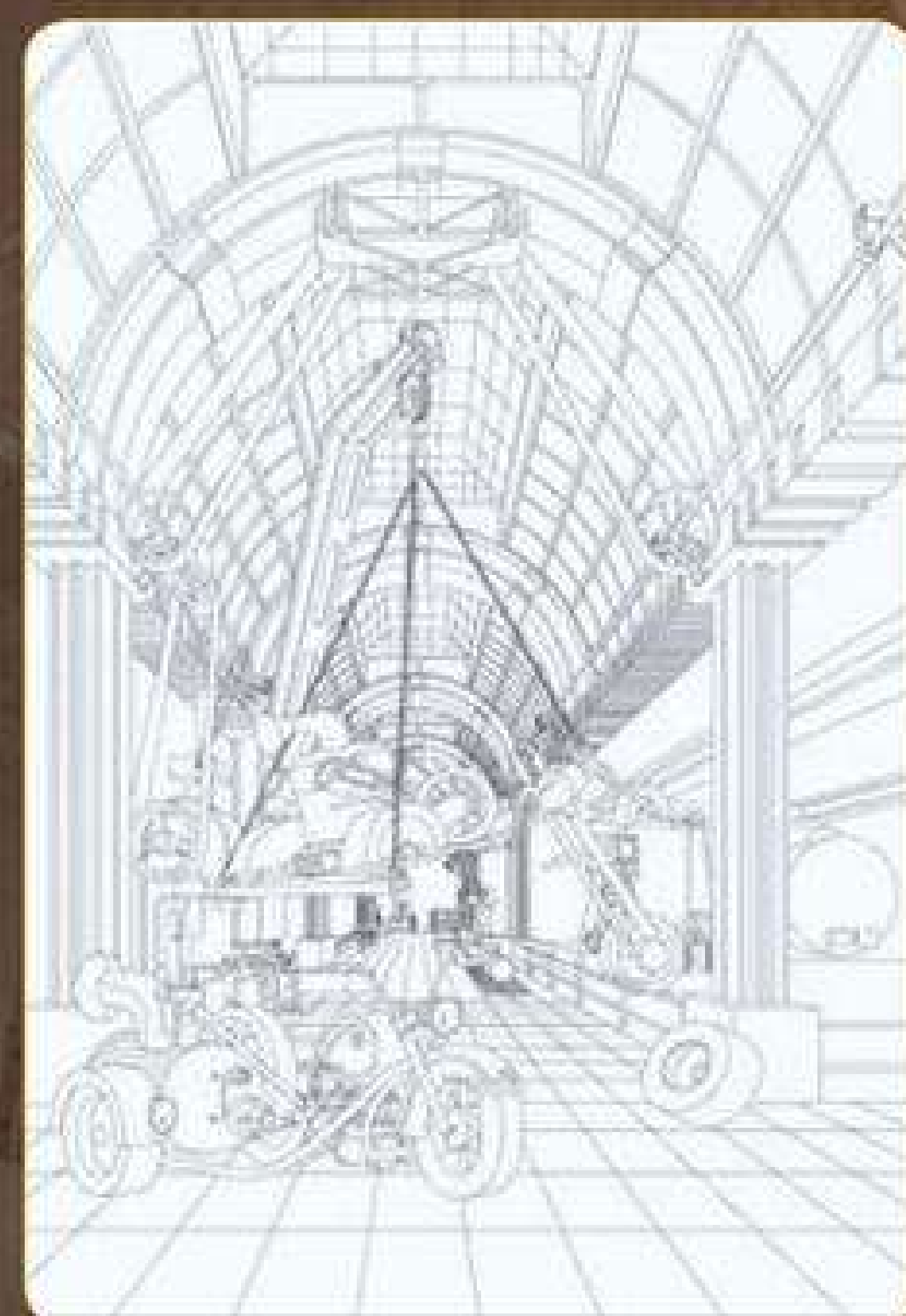
Preparation

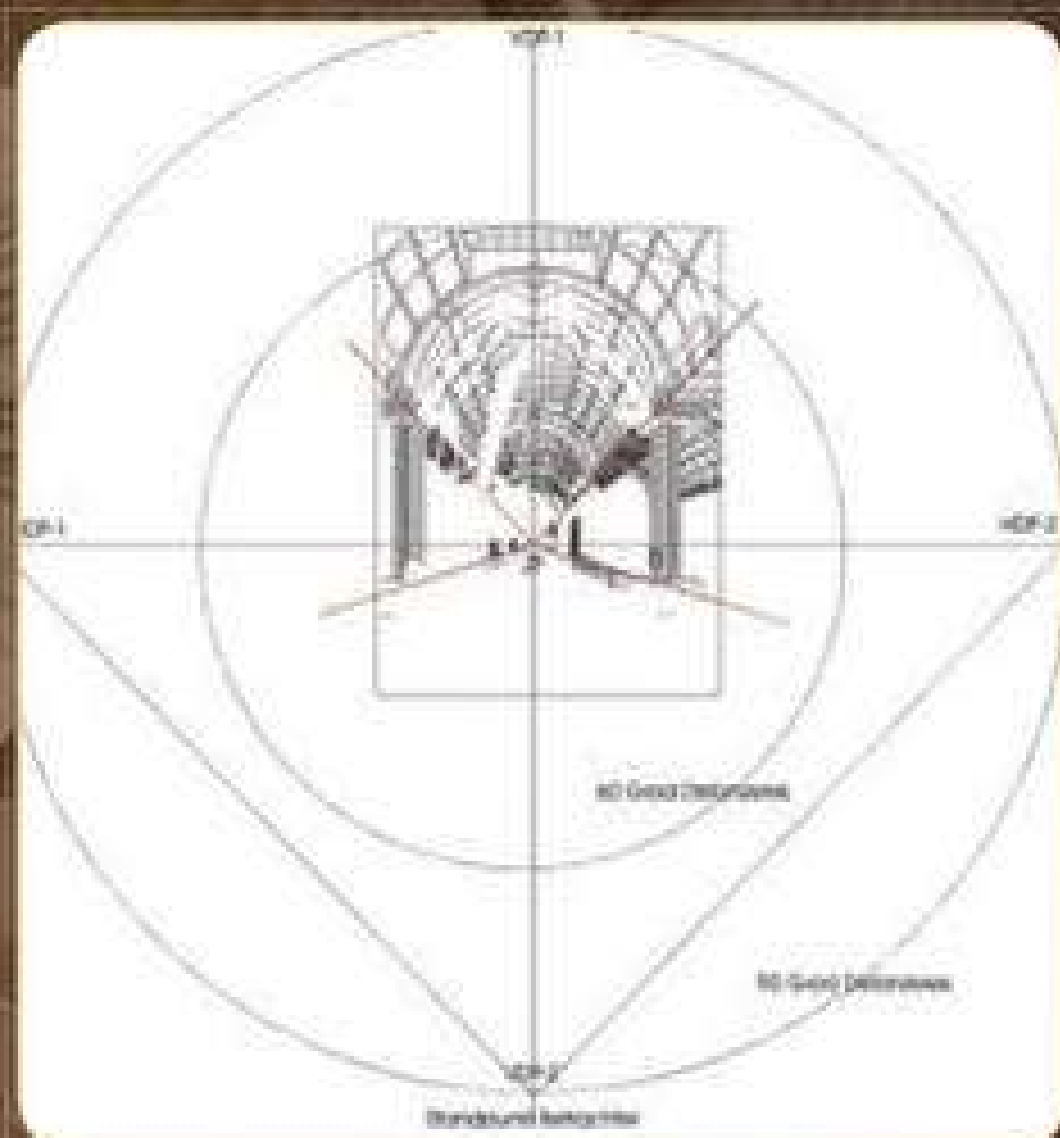
The picture provides the viewer with a look at a factory production hall in which fantasy steam-powered vehicles are manufactured. With such a detail-filled picture, the manufacturing of a sketch is an absolute must. To begin, I had the idea of making the factory production hall in the style of a cathedral made of iron and steel. This hall should

feature various steam-operated vehicles. The sketches resulted in that the light relationships in such a building just didn't correspond with my expectations, because things just seemed too dark or morbid. So I gave up the first idea and selected a hall with large windows in the roof area, which flooded the room with light. For this hall, I was inspired by the architecture of a painting gallery from the Louvre (in Paris).

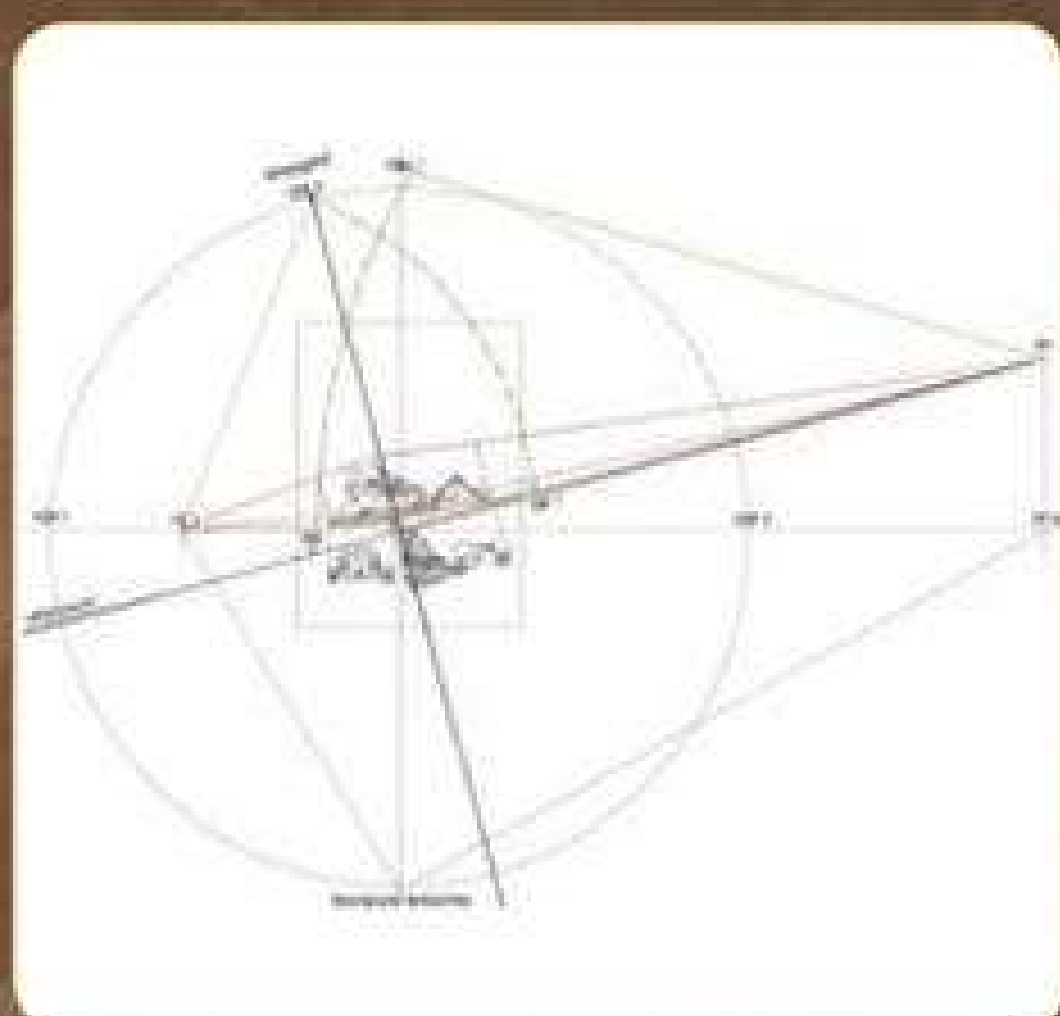
Perspective

Creating the drawing in my desired size (detail) is just about impossible on paper. Thanks to the many lines of help that are constantly required for construction and





When constructing the picture, the right perspective is a very important component. I've constructed the factory production hall in the central or frontal perspective. That means that all horizontal lines meet in a central vanishing point on the horizon. Some objects in the picture such as the round hopper window in the adjacent hall are not positioned straightly, but rather crooked. For the construction of a crooked level, you place the vanishing point above or below the central vanishing point.

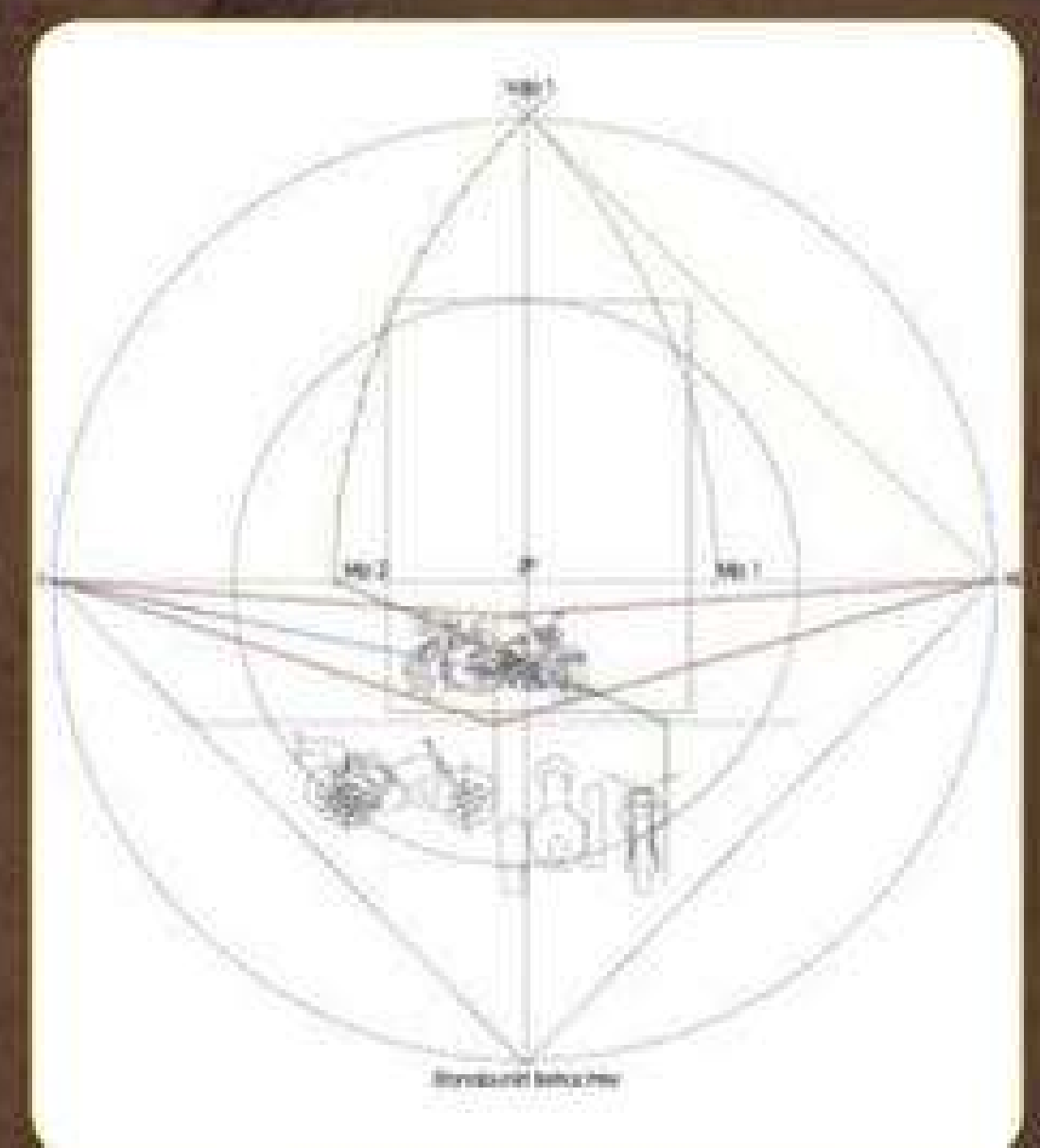
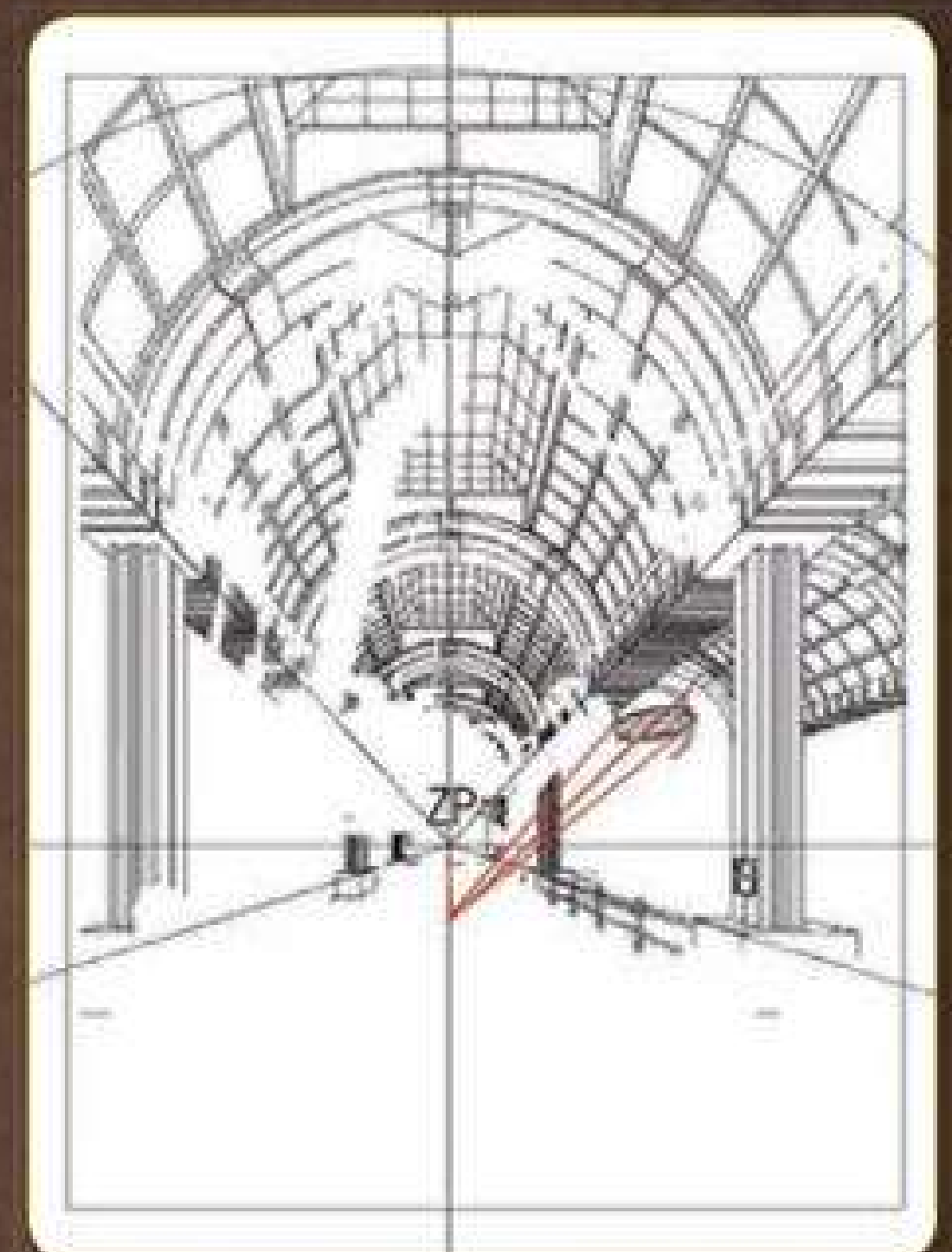


The motorcycle with the sidecar and the crane behind it are slanted. For the objects in this slanted perspective, the horizontal lines meet at two different vanishing points on the horizon. The trike in the crane is hanging a bit in the background. In such a case, the horizon is a bit tilted, as you can see on the picture. To explain how the exact construction of the parts takes place would be going a bit too far here. If you have become curious about this aspect, I recommend to have a look into specialized books about perspective drawing.



The Pencil Drawing

I've drawn and printed the lines with a wide format printer at a scale of 1:4. This corresponds to the sizes 50 x 70 cm. To get a better view of the desired gray scale relationship of the picture, I've further worked on this printed line drawing it in with pencil. In the process, I've noticed that the gray scales would become too dark to the right in the adjoining room with the steam boiler and the steam engine. This was primarily due to the fact that windows (the light source) are not positioned in the roof area. To deal with such a problem, I've simply redesigned the adjoining room. To also ensure the reception of light from above here, I have constructed the adjoining hall in the same manner as the main hall.



The Color Study

As soon as the draft is finished, you've got to think a bit about the coloring. In order to be able to create a number of "color tests" in a short period of time, I have determined to complete this work on the PC. For this, I have used the Ado-



be Photoshop 7 program. This software also makes it possible to work with several layers. If a separate layer is created for every color, I have the option of creating several color probes in a short period of time. For the color studies, I photographed the pencil drawing with a digital reflex camera and then colored in the picture that I uploaded into Photoshop. In these pictures, you see three of my color samples. I finally decided in favor of using the third color variation.

#1 Templates in Airbrushing™

ESSENTIAL ARTOOL® TEMPLATES

"Let your imagination soar! Deja volar tu imaginacion!" — Gerald Mendez

FX™
TEXTURE

by Gerald Mendez

SOLD AS A SET FH TFX1

Templates measure approximately 11" x 8.5"



ORGANIC

MASTER

Because of an advanced proprietary technology from Artool®, you can now achieve natural and organic illustration effects like never before with the Texture FX™ and Splatter FX™ Freehand® Airbrush Templates by Gerald Mendez. Finalmente (las texturas Organicas y Naturales pueden ser reproducidas como nunca antes gracias a la tecnologia utilizada en las plantillas Artool® Texture FX™ y Splatter FX™ de Gerald Mendez.

...also in a smaller size!
MINI SERIES

SOLD ONLY AS A SET FH TFX1 MS
MINI SERIES measure approximately 5" x 7"

Freehand®
AIRBRUSH
TEMPLATES

PRODUCTS
ARTOOL®
COMPANY, INC.



Artool® Signature Series Logo by Gerald Mendez



Radically Original®

ArtoolProducts.com

EST. 1992

SPLATTER™
FX™

by Gerald Mendez

SOLD AS A SET FH SFX 1

Templates measure 10" x 8"



HI IMPACT

XTREME



MULTI SPLATTER



GA

www.aerografika.com

Coming Soon!
TEXTURE FX 2™ by Gerald Mendez

Preparation of the Painting Surface

With that, the preparations have been completed and I am able to begin with the actual picture. I have selected an MDF plate sized 100 x 140 cm as a painting surface. I sanded down the plate with 600 grit sanding paper to start off, making it a bit rawer. To ensure some good adhesion, I've covered the surface with four layers of a special MDF adhesion base that features an acrylic basis. The created white opaque adhesive layer will now be grinded until it is flat with 600er sandpaper. This surface is then leveled twice with a layer of Acrylic Gesso Primer, thus receiving a lightly suctioning characteristic.



Transferring the Tracing

To transfer the drawing on the painting surface, you can use various methods:

- The drawing is printed and then projected onto the painting surface with a projector and redrawn.
- The drawing is traced onto the painting surface.



With the method first mentioned, the entire drawing is enhanced considerably. The lines are projected very widely onto the painting surface. This makes it difficult to trace the lines. The process is also very work and time-intensive if you really want to pull over all of the lines. Another disadvantage of this method is that the picture needs to be taken over completely and without interruptions, because otherwise there's the danger that the pre-stationing will slip away a good bit.

To get around these disadvantages, I've decided to trace the drawing. For this, the drawing needs to first be printed onto a sheet of paper per plotter or a wide format printer at a scale of 1:1, in this case in size 100 x 140 cm. To ensure that the painting surface doesn't become too dirty, I have blackened the backside of the paper with an H1 pencil with the help of a light-table (instead of coating the entire surface). Afterwards, the drawing is placed on the painting surface and the lines are transferred to it with a hard pencil. Once all of the lines have been transferred, the lines will be dulled down a bit on the painting surface with an eraser.



The Rendering

I'll now do the rest of the picture using an airbrush. I spray the largest section per freehand, but I do use some masking film and hard maskings at various sections. The floors in the foreground are made partially with the dabbling of a sponge. Air and clouds are created with a mixed technique out of airbrushes and erasing. For the chrome parts of the steam-operated motorcycles, I have partially used pencils and paint brushes. The areas that are worked on with pencils will need to ultimately be covered with a watery heat-resistant sealant.

I begin with some larger surfaces in the roof region. These surfaces should be sprayed evenly, which demands that you hold the airbrush at a greater distance from the painting surface. To avoid overspray, I add a hard masking. The entire roof, including the iron steel structure, is finished in this manner. One disadvantage of hard maskings is that sharp edges result in the course of the work. To avoid this, I take the masking off just a bit earlier than usual and spray over the edges again



per freehand. I then erase the overspray that is almost always generated when doing this.

Once all of the gray sections have been worked out in this manner, the larger colored parts are painted. With these parts, I continue just as described above. The gray on both the walls and the floor in the attached hall are created per freehand. In the parts in the background, the "sharpness" is dulled down a bit, something that supports the depth effect (atmospheric perspective).



I then work on my main elements: the steam-controlled motorcycle and the trike. These parts are developed step by step. I further spray them per freehand and I partially design them with brushes, pencils and colored pencils. There where the pencils or colored pencils are made use of, I have to also use a heat-resistant sealant, because it would otherwise be smeared by a simple touch. To conclude, I work on the floor of the main hall. In the front area, the structure of the bricks is dabbed with a sponge. I spray everything else with the airbrush. Before the entire piece of work is set with a layer of watery, shiny sealant, I work on some of the little, individual spots once again, where I coordinate paints and details with each other.



AIRBRUSH STEP BY STEP & MASTER CLASS

CREATEX WORKSHOP

Photorealism in 4 days with Dru Blair

Dru's back!
Register now!



Portrait Workshop

Course length: 4 days
Date: 31.10. – 03.11.2013
Location: Kaltenkirchen
Price: 595,- Euro



Wildlife Workshop

Course length: 4 days
Date: 09.11. – 12.11.2013
Location: Kaltenkirchen
Price: 595,- Euro



Photorealism

Course length: 4 days
Date: 04.11. – 07.11.2013
Location: Kaltenkirchen
Price: 595,- Euro

Sponsored by:



Registration and further information:
www.createx-workshop.de | info@createx.de
Call +49 (0)4191 – 88277 | Fax +49 (0)4191 – 859 12

Prym Tracing Paper: From the Tailor into the Spray Booth



Ideal for dark metal sub-surfaces is the *tracing paper* from the company for cutters' needs, *Prym*, which can be diverted by airbrushers for their

custom paintings. One package includes a yellow and a white sheet sized 82 x 57 cm. With that, contour drawings can be made simply with a ball point pen on tanks, hoods or car doors. The transfer paper is simply placed between the tracing and the surface. The sketch is then transferred to the surface with

just a minimal bit of pressure. The tracing can be added to or removed from the desired motif or with cleaner. The sheets can be reused as often as you wish. The *Prym Dressmaker's Tracing Paper* is available for only 5 EUR at specialty shops for cutters.

www.prym-consumer.com

Vallejo Model Wash: Making Something Old out of Something New



Traces of age and wear on objects are something you usually want to prevent. For model builders and their miniatures, these side effects are actually a beloved and required designing as-

pect. With the *model wash paints* from *Vallejo*, you can present rusty tanks, surfaces dulled down by the sun, or ground, dust and moss-covered items in a truly realistic manner. The transparent *Model Wash* can be superimposed very well into the color scheme of the respective model and can also be mixed with other paints to enhance the color palette as often and far as one would like. Depending on the desired effect, you can use them with the airbrush or a paint brush, be it flat or pastose. *Model Wash* has been formulated with a modified acrylic resin, which is similar

to the surface tension of the traditional solvent-containing "wash" or filter. Its advantage is however, that it works as a water-based medium. The average drying period consists of approximately 20 minutes. If several layers of the wash are to be applied, a drying period of 40 minutes between applications is recommended. The painting tools can be easily cleaned with water. The *Model Wash* from *Vallejo* is available at specialty shops in 12 different colors à 35 ml, each for 4.50 EUR.

www.acrylicosvallejo.com

Not Just a Feast for the Eyes on a Cake: Stencils from Jacobi Decor

Thanks to the motif stencils (Mylar) in various designs from cake decoration manufacturer *Jacobi Décor*, it's not only the sweet baking that is individually garnished. Airbrush artists can spray tattoos or beautify smaller items with animal patterns (leopards, crocodiles, tigers, and giraffes), music no-

tes, noble lace, detailed ornaments or floral elements as they wish. Since the stencils were actually manufactured for cakes or cake decoration, they are held in a certain form and size (elongated and round). The four animal patterns ("Animal Skin Set") are sized app. 13 x 25 cm. The curved lines of the music

notes are some 30 cm long and the ivy tendrils are created on a circle template with app. 29 cm diameter. The pinnacle set consists of three parts with app. 27 x 9, 32 x 9 and 37 x 12 cm. The stencils are available between 12.90 and 34.90 EUR.



www.torte-foto.de

Steam-driven: Craig Fraser is spinning the Cogwheel



Full steam ahead! The stencil arsenal from *Artool Products Company Inc.* now includes two new free-hand templates from airbrushing icon Craig Fraser, namely 'Steamdriven' and 'Steam-punk FX 2'. With

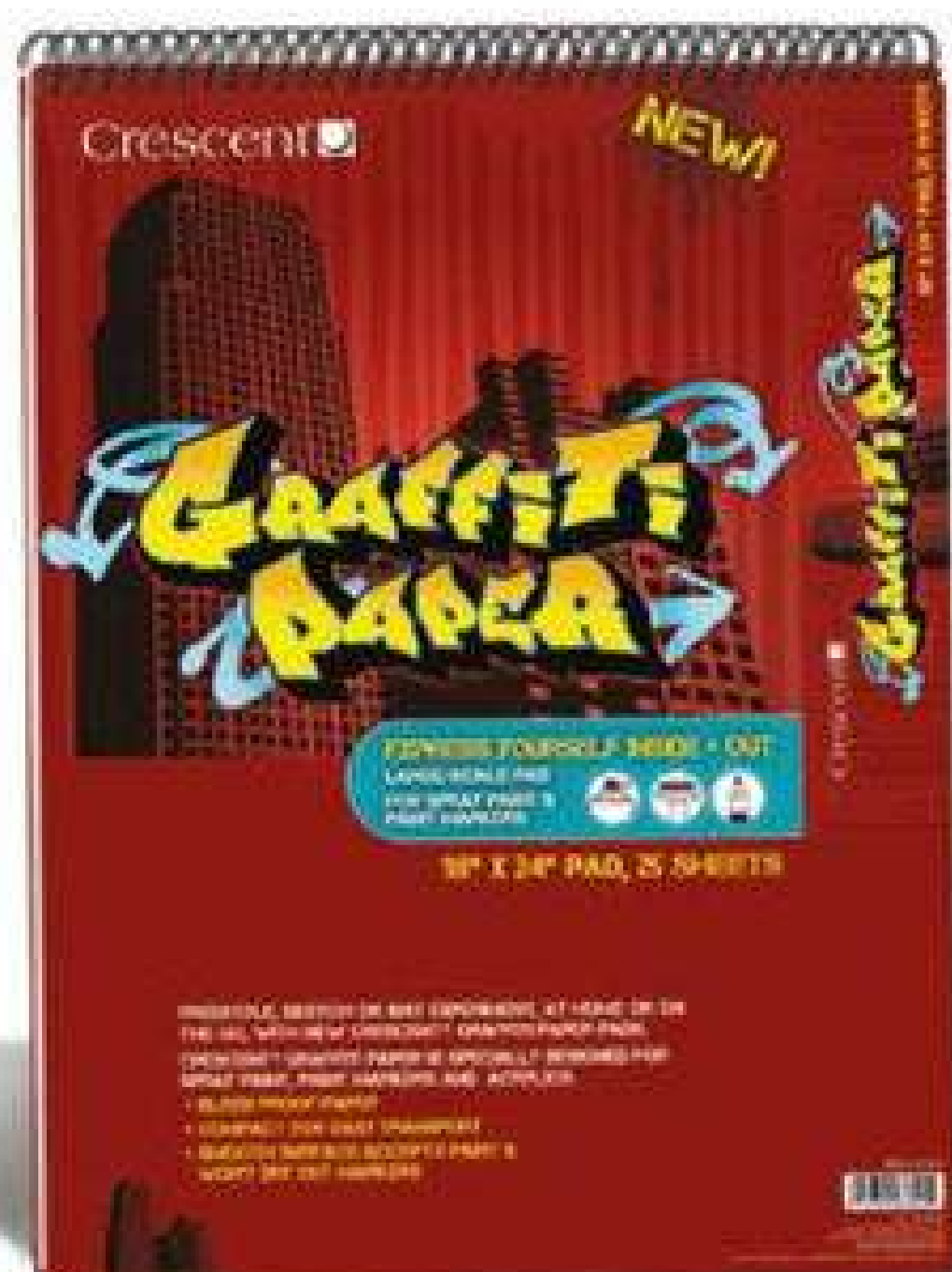
its predecessor 'Steampunk FX', Artool already landed a blockbuster and now offers four additional templates with the multi-part *Steampunk FX 2* including clockworks, pipes moving through and past each other, laboratory equipment and radiator grills (*Klockworks, Jerry Rig, The Lab, Grills*). The detailed skull and bones of the *Steamdriven* series are available in three different versions: *Sprung, Steam Skull and Tick Tock*. The stencil parts are available either individually or in sets. They consist of stable, solvent-resistant material and can be reused multiple times. Every package contains step by step photos and an instruction manual by Craig Fraser. The templates will soon be available in specialty shops. The expected US price will be between 25 and 99 USD, depending on the stencil.

www.artoolproducts.com

Graffiti to Go: Paint-Hungry Sketching Paper

Whether freestyle or sketches, the *Graffiti Paper* from *Crescent* has been manufactured for the special demands of graffiti artists in mind and is particularly suitable for illustrations of airbrush artists. It features a very flat

surface that is suitable for spray paint, markers or acrylic paints. Markers do not dry out on it; ink or paint does not run or smear. The very stable paper can even handle several layers of paint without it "seeping through". The *Graffiti Paper* is available as a spiral block in three different sizes (45 x 60, 18 x 25, 23 x 30 cm) and as a roll in two different sizes (102 cm x 9 m, 76 cm x 4.5 m). The blocks are available in specialty shops starting at 8.99 EUR. The rolls cost 13.39 EUR and 33.39 EUR respectively.



www.crescentartist.com

Glitter Glamour with the Mini Flake Buster

The specialist for innovative custom painting equipment *Old School Flake* has – in the *Mini Flake Buster* – designed a tool that gives smaller objects such as helmets, tanks or protective plates that special something. The *Flake Buster* is simply placed on the tip of the airbrush. You can fill the connecting glass that is screwed onto the

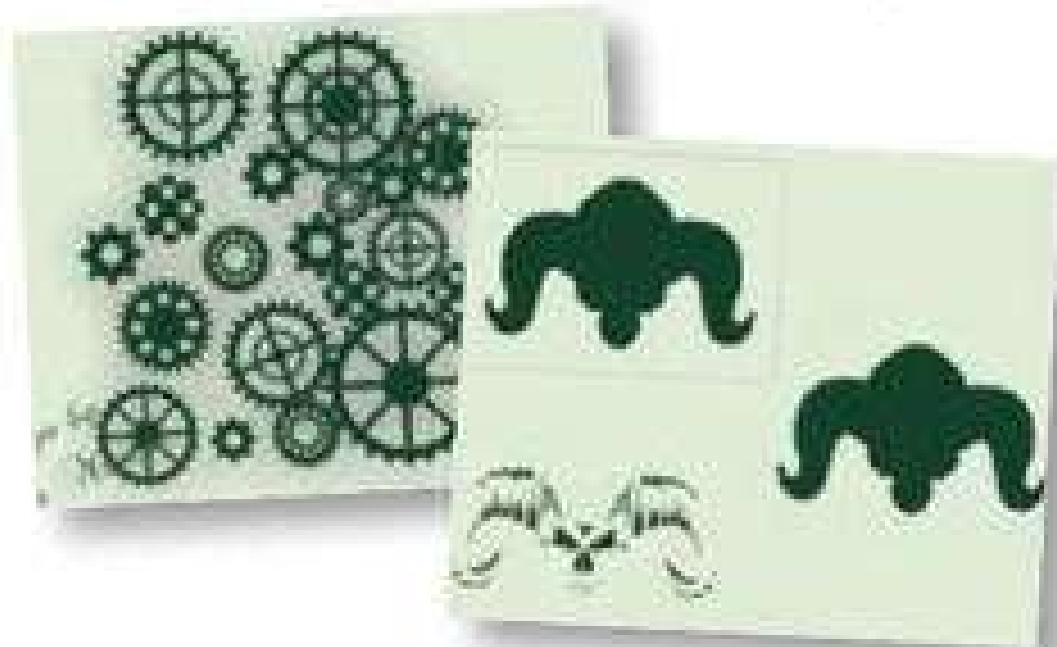


Flake Buster with dry flakes and distribute them via the air of the airbrush onto the moist surface. Excess flakes can then be "dusted" with the air from the airbrush. A setting layer of varnish ensures the necessary hold and protection on the object. The *Mini Flake Buster* is solvent and can be simply cleansed with a common cleaner. It fits on the Iwata Eclipse, but can be adjusted with corresponding attachments with other airbrush devices. A detailed instruction manual is provided by the manufacturer. The *Mini Flake Buster* is available at specialty airbrush shops for app. 129.00 EUR.



www.oldschoolflake.com

Stencils with Motifs by Artist Bas Maatjes



Exclusive Design for *Kronis Schablonen Shop*: the airbrush artist Bas Maatjes has designed four high value Mylar stencils for the manufacturer, all of which can be used on either flat or

uneven objects. The motif 'Rose' consists of two steps on one sheet in the sizes 10 x 15 cm and 15 x 21 cm. Aligning aids simplify the correct positioning of the motif. With the *stencil Skull 1*, you can spray a skull with curved horns in just three steps. It's available in the sizes 13 x 8 cm and 24 x 15 cm. These two stencils include a step by step instruction by the artist as a PDF file that can be downloaded. Perfect for an attractive Steampunk work (like Bas Maatjes' 'The Steampunk Devil') is the template

'Zahnräder' (Cogwheels) measuring in at 18 x 20 cm. The stencil 'Geometrie' also offers templates for *circles and ellipses*, a square and four parallel arrows. They are located on a sheet with the size 16 x 24 cm. All stencils consist of a 0.2 mm thick Mylar film that is bendable, slightly transparent, solvent-resistant and can be reused at any time. They are available starting at 9.95 EUR in *Kronis Schablonen Shop*. More Bas Maatjes-motifs are in planning.

www.airbrush-schablonen.net

Wildlife, Walls, Real Flames and Skulls and Bones: Harder & Steenbeck Stencil Templates

Being added to the collection of stable and solvent-resistant Mylar stencils coming from the stencil template series from *Harder & Steenbeck* are now five additional motifs. The *Eagle Wildlife* and The *Iguana Wildlife Stencil* enable artists to create profiles of proud eagles or iguanas. With the *mural structure* template, artists can create realistic concrete or stone wall structures. It consists of a sheet sized DIN A4 and can be placed on a number of surfaces or items. Even the 5-piece *Real Flames* stencil can be used individually and in a variety of ways i.e. in connection with a fiery skull and bones. For this very

popular airbrush or custom painting motif, there is now the *Skull Set 2*, which is a two-piece stencil intended for the quick realization of a bleak skull. For all stencils and their application, *Harder & Steenbeck* provides extensive step by step instructions at their homepage. They are available in specialty shops starting at 14.95 EUR.



www.harder-airbrush.de



Schmincke Supra White Special Offer: A Big Bottle at a Small Price

For almost every airbrush creation, opaque white will be made use of at some point. Adjusted to the commonly high rate of use, there's now the *Aero Color Professional SUPRA White* from *Schmincke* available in a specially sized 125 ml bottle. The fluid acrylic paint is available for a limited period of time at a special price of 11 EUR at specialty shops.

www.schmincke.de

HAND IN HAND

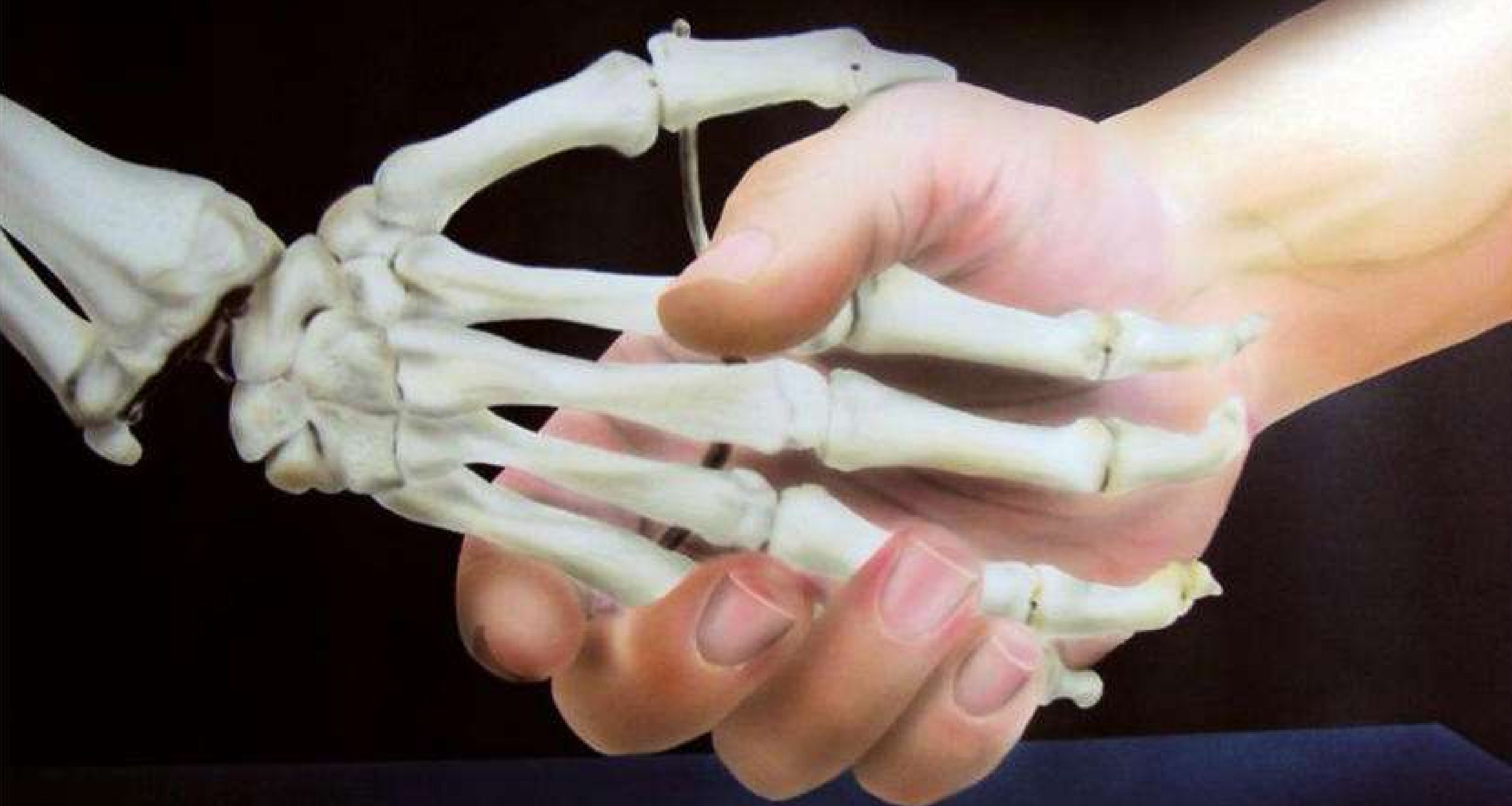


Illustration on Drawing Cardboard

Life and death go hand in hand. With this conciliatory gesture, the artist Christian Anschutz has found an interesting motif for his Step by Step

article and shows us how two practices with respect to human anatomy can be combined in one picture.

ARTIST PROFILE Christian Anschutz

Christian Anschutz was born in 1978 and grew up in the town of Osnabrück, Germany. He enjoyed drawing and painting even as a child. On his 18th birthday, he received his first car and at the same time his work with the airbrush began. He had become inspired by a few various tuning meetings that he had visited. After his training as an automobile mechanic, he also trained to become a vehicle painter. By attending courses offered by a line of paint manufacturers, he continued to work on himself and began his studies in Airbrush Design at the IBKK in Bochum, Germany, in 2007. While there, he also attended the Master's Class held by lecturer Roland Kuck.



www.airbrushbychris.de / Facebook: Airbrush by Chris

Basic Equipment HAND IN HAND

Airbrushes:	SATAglyph 3
Paints:	Schmincke Aero Color
Additional materials:	Magnet board and magnets, eraser pencil and eraser, masking film, scalpel, polychrome colored pencil
Surface:	Schoellershammer 4G

Preparation

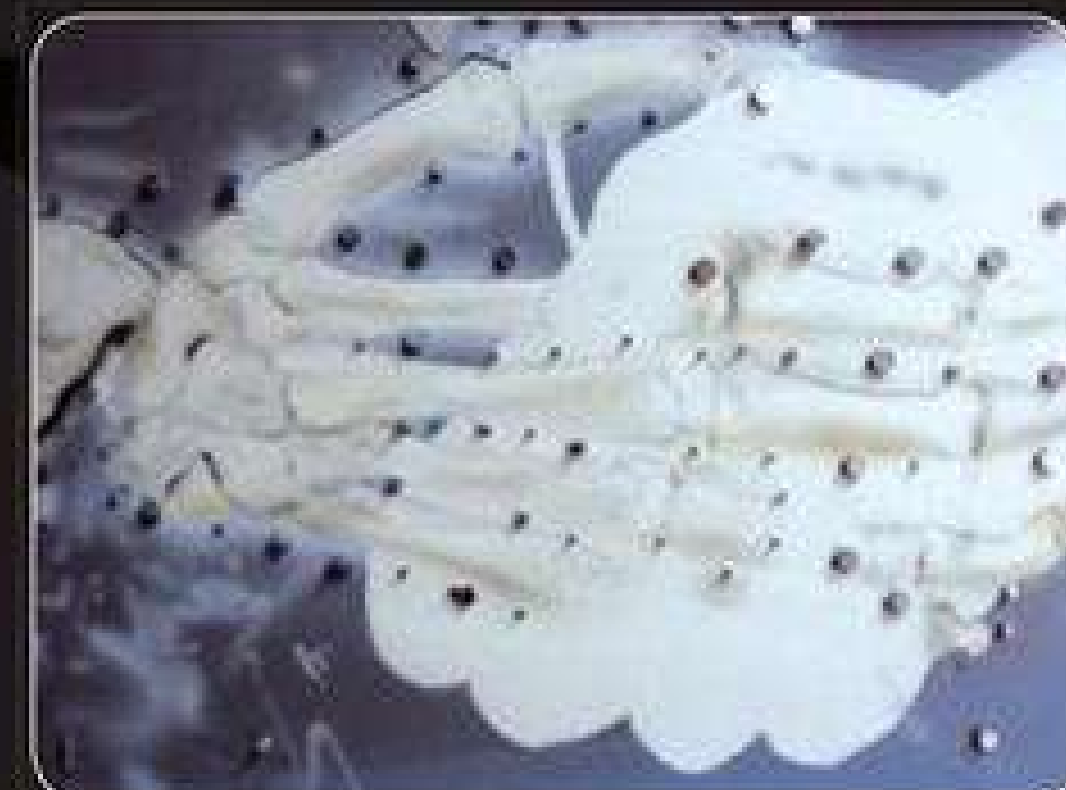
For this picture, I have used a photo template that shows the handshake between hands – one dead, one alive – in a central perspective. I enhance the size of the photo and create some positive and negative templates for the hands and the background. When you cut attached stencils (the masking film) on their painting surface, you need to be careful not to cut into the surface with the blade. Otherwise, the paint finds its way into the fibers and this error is very difficult to correct later in the working process.

**Picture 01**

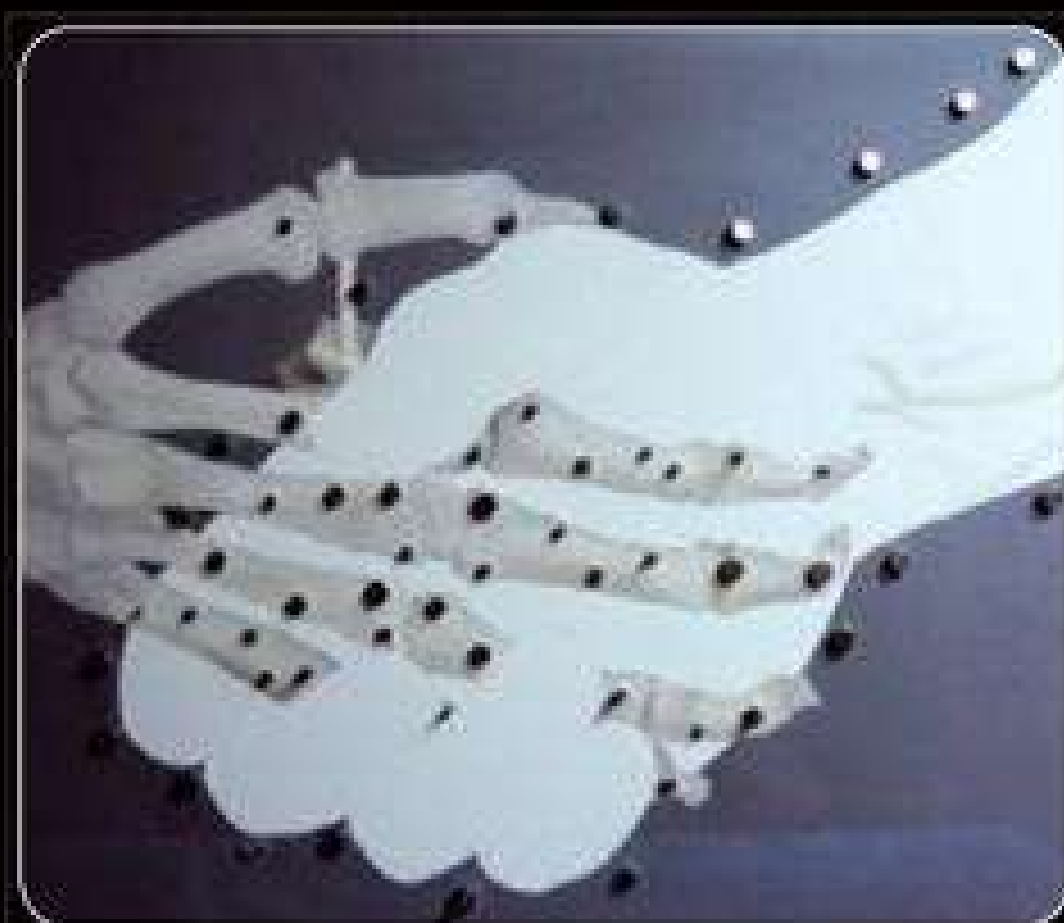
I then begin with a masking of the upper half of the picture and leave the lower portion free, which should portray the table. I then add a black-cyan-water mixture (at a 1:2:6 ratio) flow in this area with the airbrush pistols. I get the ripple structures in the table in that I use a straight, loose stencil and mist over it step by step until the desired structure is achieved. I then cover the freshly painted surface and the two hands with the masking film and spray a black flow into the background (with various gray-black tones) in order to present a very dark curtain.

Picture 02

The skeleton hand consists of white and gray, with a bit of yellowish chrominance. Using a mixture of white, black and water (at a 10:1:10 ratio), I have put in the light-dark structures dependent on the light and shadow of the skeleton hand. Using an eraser pencil and an eraser, I create bone structures that I continue to enhance with the same paint mixture. These structures are erased with the soft side of the eraser pencils or of the erasers, work over it again with the airbrush and then, if necessary, erase it again until the desired effect has been achieved. For the presentation of the yellowish areas, I make use of a mixture of 10 drops of white and a strongly diluted Brazil brown.

**Picture 03**

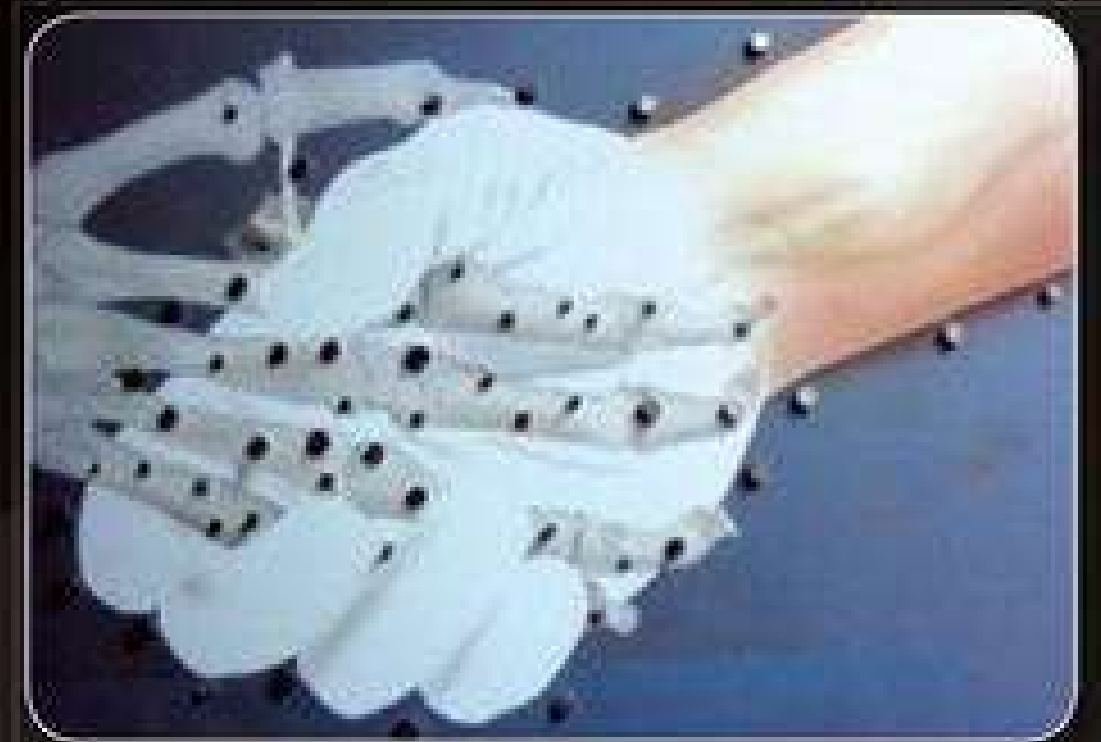
Here you can see the intermediary phase of the picture after the masking was removed from the background.

**Picture 04**

I place a second, loose stencil around the right hand and begin to spray the vein on the lower arm per freehand with neutral gray. The contour edge of the vein is erased correspondingly. For the exact color hue coordination, I spray diverse color patterns and compare them with the original color hue of the photos to find the right tonal value.

Picture 05

The right arm has been sprayed in various magenta and brown tones. Light points and lighter structures are added in this area with the eraser pencil. With a mixture of yellow, magenta, white, black and water (at a 30:40:6:4:40 ratio), I've just brushed the arm in "skin color" and erased it at points to establish the natural light reflexes of the skin surface.

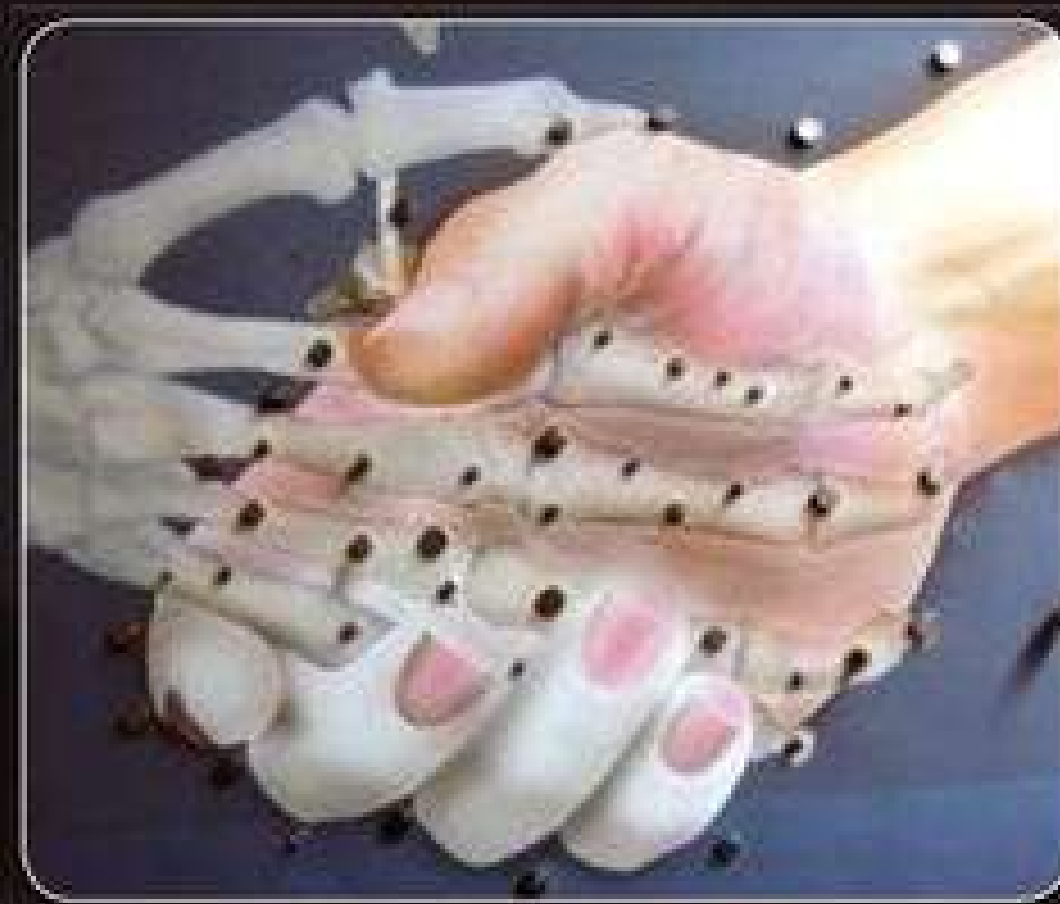


Picture 06

With a mixture of 10 drops of white and a drop of black, thinned out with 6 drops of water, I've added shadow and wrinkles in the skin of the hand. With magenta, yellow, violet and water (at a 10:6:1:30 ratio), I brush the red shadow region in the interior hand surface.

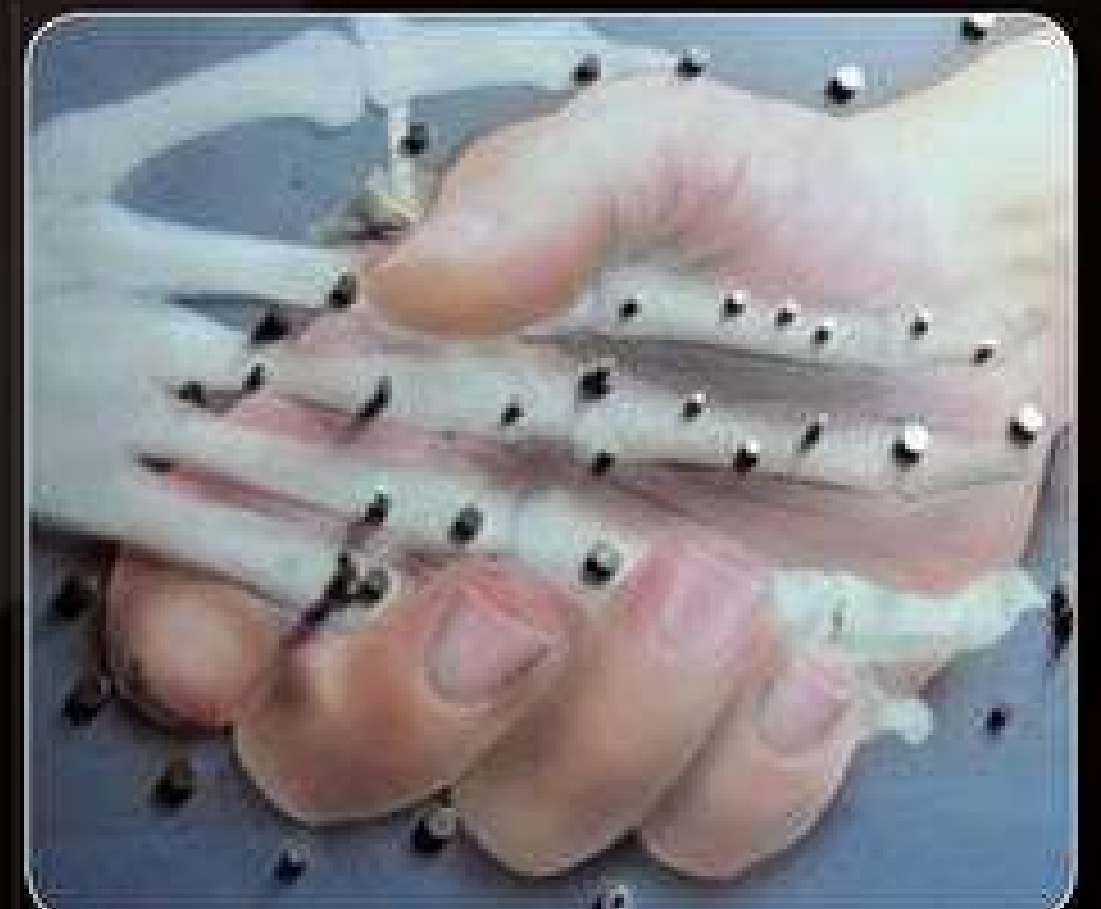
Picture 07/08

With a few additional drops of magenta in the color mixture that was just made use of, I take the light and shadow effects into consideration while working on the fingernails. I would recommend spraying the fingernails with a loose stencil and continue working per free-hand. The fingernails have a light structure and the lighter tips of the nails are erased. When erasing the nail structure, you must proceed with just a little bit of pressure. An almost white fingernail tip would look too fake. You can change this a bit with the aid of polychrome pens. After that, I complete the rest of the hand. I spray the thumb with the same paint mixture that I already used for the underarm. By working with two airbrushes in parallel, I furnish more and more the fingers with the light/dark contrasts. This manner of working is more effective, since it saves time in comparison to the constant color exchange when working with only one airbrush. The color of the shadow is dependent upon the color of the skin, where I add a complementary color (green) and a small drop of blue to my mixture. That is the most important paint for the shadows.



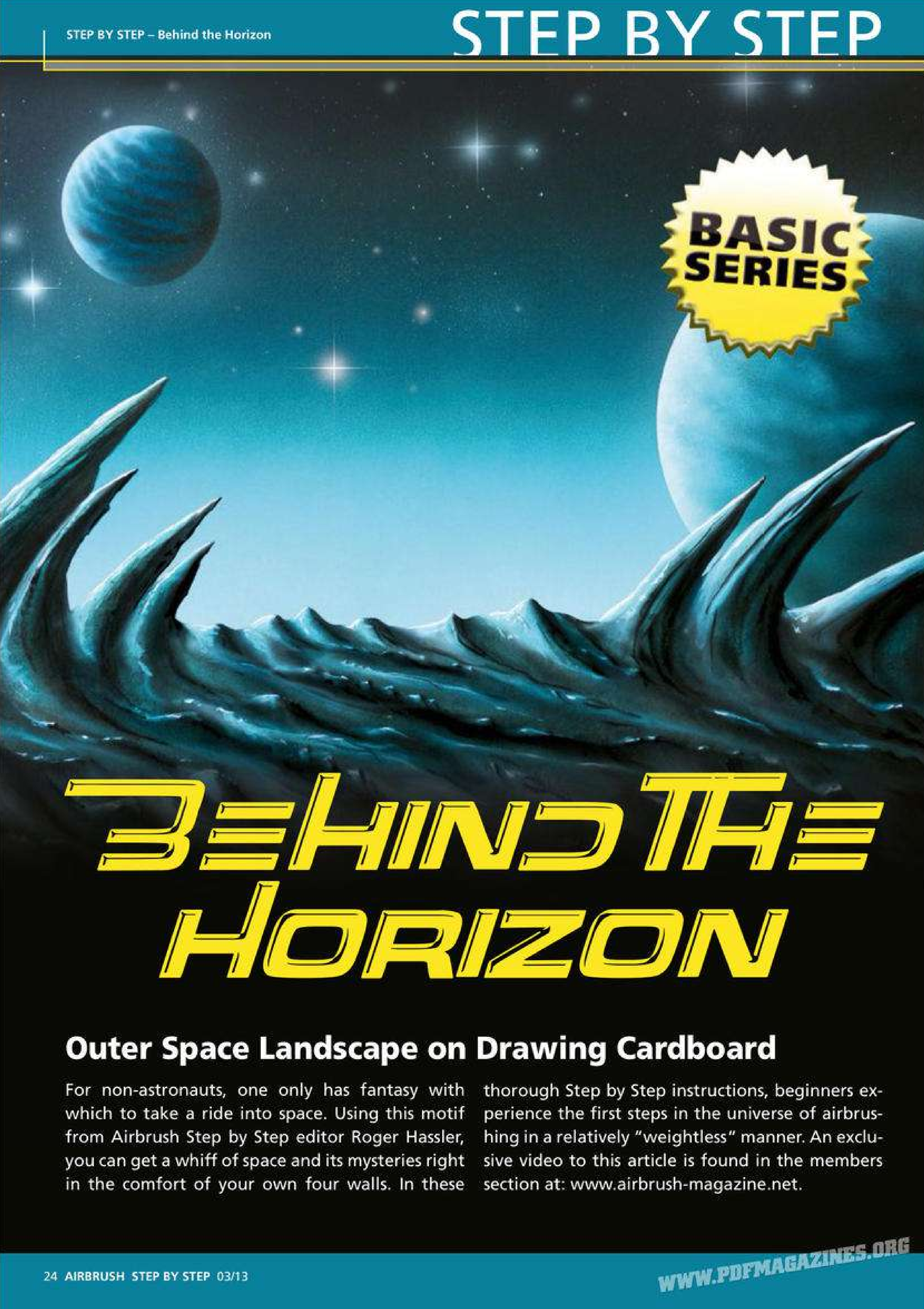
Picture 09

First with the interaction of light and shadow do the fingers appear real and 3D. Erasers and eraser pencils help me to enhance the effect of the light areas such as i.e. on the fingernails (contour edges). The original template was photographed in a room in which the light was coming directly from above. As such, the shadow areas always remain on the lower half of the finger or the arm.



Picture 10

Once everything is created, at least with respect to the color scheme, and the details have been worked in, you can remove the loose stencil. I process the tie rods on the hand and in the wrist of the skeleton with a mixture of white, black and water (a 10:1:10 ratio). I hope you'll have a lot of fun creating your own motifs. Enjoy and keep brushing!

**BASIC
SERIES**

BEHIND THE HORIZON

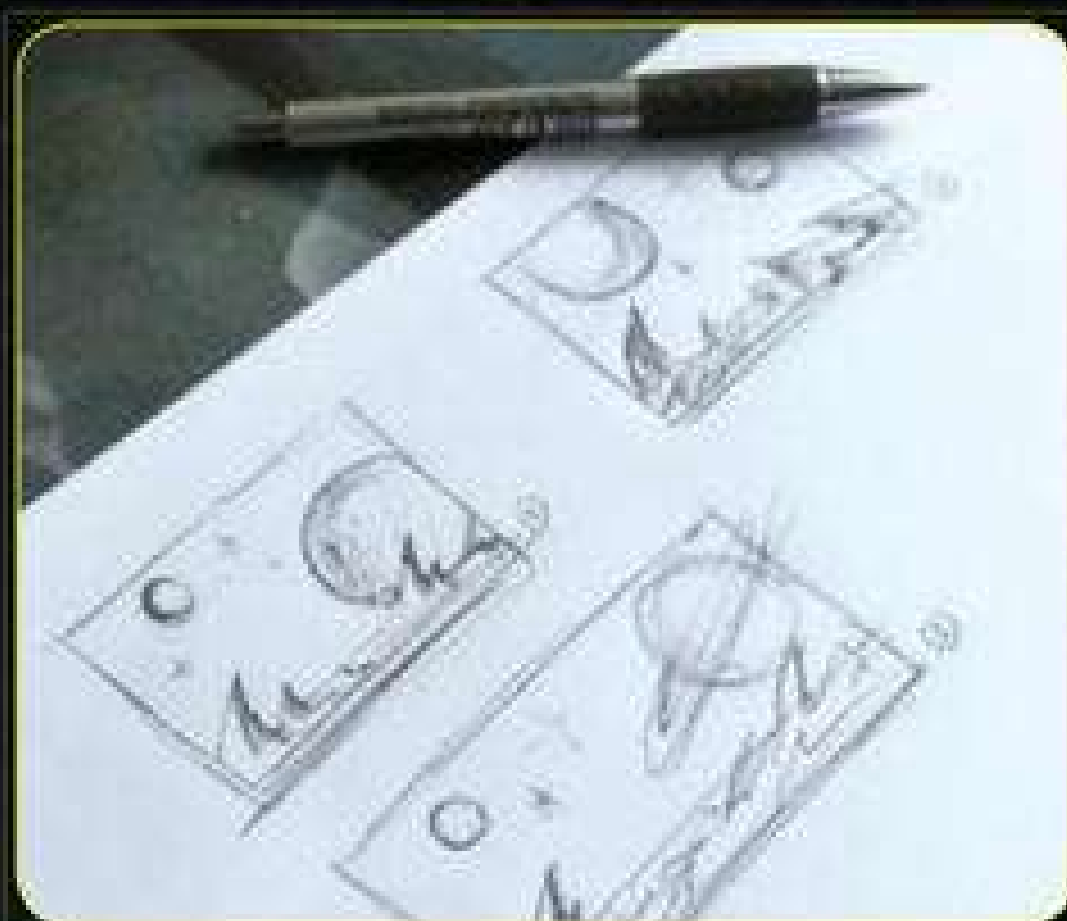
Outer Space Landscape on Drawing Cardboard

For non-astronauts, one only has fantasy with which to take a ride into space. Using this motif from Airbrush Step by Step editor Roger Hassler, you can get a whiff of space and its mysteries right in the comfort of your own four walls. In these

thorough Step by Step instructions, beginners experience the first steps in the universe of airbrushing in a relatively “weightless” manner. An exclusive video to this article is found in the members section at: www.airbrush-magazine.net.

Basic Equipment BEHIND THE HORIZON

Airbrushes:	Harder & Steenbeck Evolution CRplus, 0.2 mm nozzle
Paints:	Black, white, ice blue, citrus yellow
Surface:	Schoellershammer 4G
Additional materials:	Scalpel, masking film, circle cutter, ball point pen, pencil, fine-liner, fine brush 3/0, plate

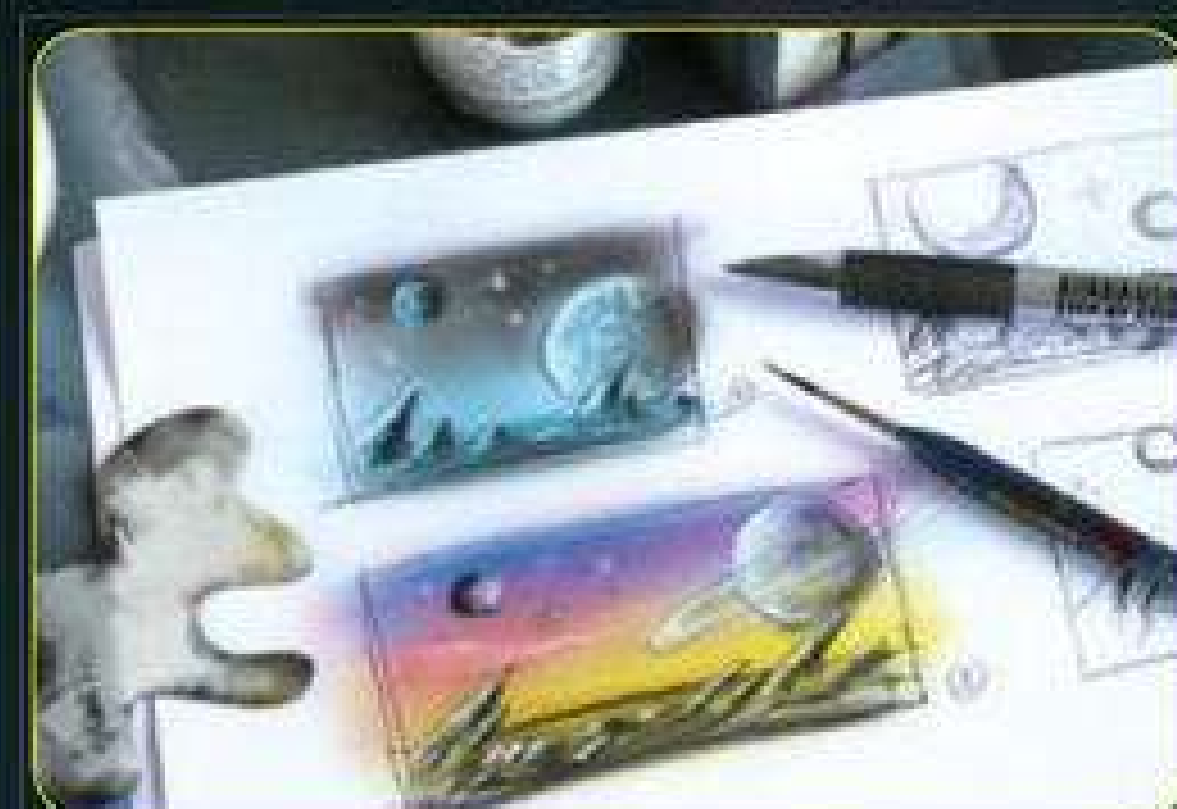


Picture 01

The realization of an idea very often begins with a sketch. The distribution of the objects that are to be arranged can be done visually in advance in this manner. This, it is unimportant if you work with a pencil, fine-liner or the ball point pen. So-called thumbnails (small preview pictures) can be quickly put on paper and are more than sufficient in quickly trying out various variations of an idea. Of particular importance in this motif were, for me, the contours of the mountains and the positioning of the planets.

Picture 02

Once you've made a decision about a sketch, you can now test the coloring of the motifs. For this, take markers, watercolors or even your airbrush. Small freehand stencils can help to mask partial areas. However, it's not that much of a problem if a bit of overspray is established, because we're just doing a trial run for color, light and shadow formation. With a paint brush, you can already put in some highlights or indicate structures.



Picture 03

I've now decided on the variation of the motif done in turquoise. It becomes a monochrome (one-colored) landscape with tips, thus mountains silhouettes designed over time by the wind. But a few color hues like black, white, ice blue and citrus yellow are good enough. I set up the motif using the masking film technique, because most objects should be given sharp edges.



Picture 04/05

My painting surface is a Schoellershammer illustration board 4G thick and is completely wrapped in masking film. If you want the motif to be smaller than the board (thus, quasi with passepartout),



you first draw in a square in which you plan on painting the landscape. Then draw the contours of the mountain silhouette. In the next step, you remove the upper portion of the masking film. Only the mountains remain masked up. Later, the upper masking film portion is made use of once again and thus, you can tape this up again on the backing layer of the masking film.

**Picture 06**

Start with black for the color gradient in the background from the upper edge. Dilute the paint with some drops of water. With that, the paint becomes somewhat more transparent and supple. Later, it doesn't look all that "pixilated". Let the black in the area around the tips of the mountains kind of run out softly.

Picture 07/08

Now we're going to add paint. Mix 10 drops of ice blue and 2 drops of citrus yellow as well as 10 drops of water to make a transparent turquoise and spray it from out of the black area downwards until the black is connected to the turquoise and a lovely flow is established.

Afterwards, I mix some more turquoise with a large percentage of white together and spray from the mountain silhouette upwards a bit to design the color gradient a bit softer. Spray and correct the color gradient until you're happy with it.

**Picture 09**

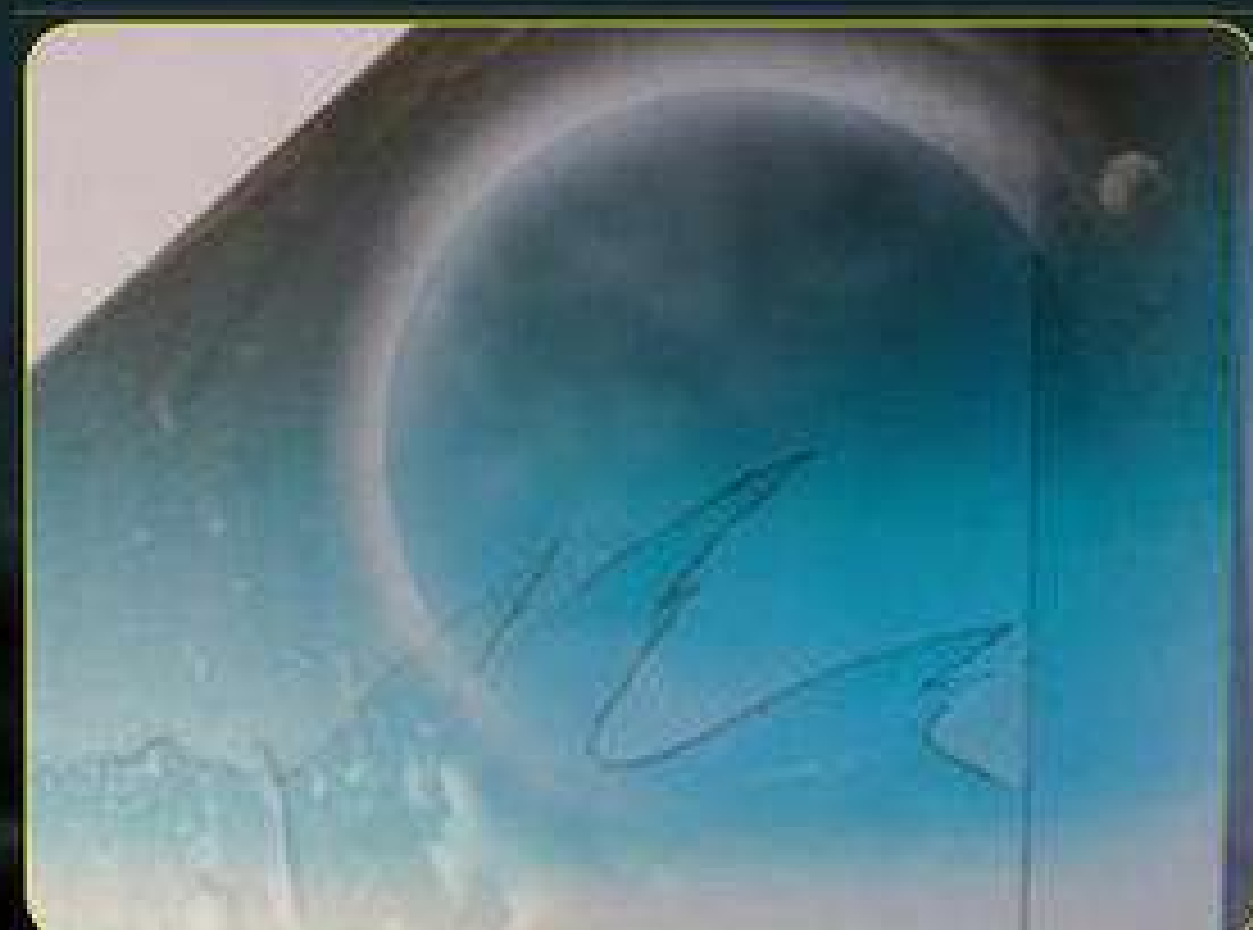
While you allow the just sprayed color gradient to dry, you can cut out one large and one small circle out of masking film, which you will then create the planets with. Cut on the masking film side and not on the backing layer. That is simpler for the circle cutter, because you only have to cut through one layer.

**Picture 10**

Now tape and position the exterior masking of the large planets on the right side of the motif. Then press down the masking film edge with your finger so that no paint can get underneath. Then protect the other areas of the picture from overspray with additional paper.

Picture 11

Use opaque white to spray on the contour edges of the planets on the left side. The first rough structures are also established in this step in that you use the airbrush to create roughly shaken lines and cloud-like structures with some paint distributed on the left half of the planet.





Picture 12/13

To make additional structures visible on the planet, you next use the dabble technique over the course of the painting surface. With a crumpled paper towel or something similar, together with an opaque white, carefully dabble on the structures (at the same time, always turn your hand so that things don't look like they've been stamped on).

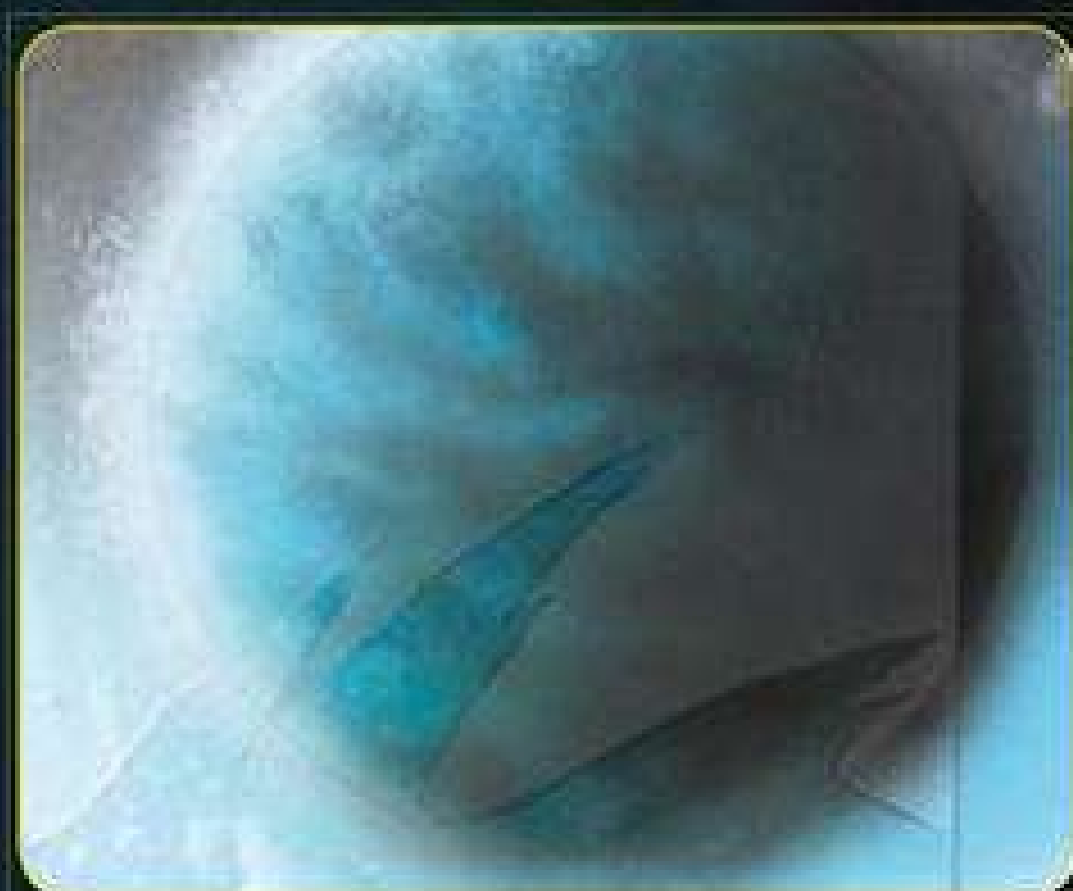


Picture 14

Work on these now dabbled structures with the airbrush and the color white. Also spray on some roughly quivered lines and connect them with the dabbled elements so that this area becomes more "atmospheric".

Picture 15/16

To finish up the planet, you spray some transparent black (at a 1:1 mixture with water) on the right side of the planet, making a dark and scribble in some atmospheric clouds. Make sure that you do not pull through the dark lines completely through the left edge, since this may take away from the spherical character from an optical



(infinity)

The Fine Art of Airbrush

Design, Function & Comfort

ergonomic quickfix • adjustable lever resistance
open needle tip • plug-in needle cap
extra fine spray out • distance cap for accurate lines



Infinity CRplus

Double action gravity feed,
solvent resistant PTFE seals,
optional nozzle sets 0.15 mm,
0.2 mm or 0.4 mm



Infinity Solo / Two in One

Double action gravity feed,
0.15 mm nozzle set, 2 ml
paint cup, two in one set with
extra 0.4 mm nozzle set and
5 ml paint cup



**Infinity Meinrad M.
Froschin Edition**

Double action suction feed for
plug-in paint bottles or cups,
0.15 mm nozzle set

HARDER & STEENBECK
Airbrush

Further information available at
www.harder-airbrush.de



standpoint. You then spray some transparent turquoise over the structures so that the planet gets a bit more coloring. Upon conclusion, spray on some white again, where needed, along the contour edge on the left of the planet, because this should be the lightest spot on the planet.

Here you can see the intermediary result of the motif once the masking film of the first planet has been removed. As you can see, the mountains in the lower regions are still masked.

Picture 17

Now before putting the second planet in the motif, add some white points for distant stars in the upper section of the picture. There are various methods of sprinkling (i.e. toothbrushes, air reducers, sprinkle caps, etc.). I use the hose-kink technique. For this, I kink the airbrush hose and pull back the airbrush trigger all the way. In order to always allow a little bit of air for sprinkling into the device, open and close the hose bend by pumping it. You also spray some white mist in the area where you are going to put the second planet.



Picture 18/19

Spray the second planet in the sequence of the individual work steps, similar to the first one. Naturally, you can also design it any way you'd like. I haven't bothered using the dabble technique here and have scribbled on the structures with the airbrush slightly bent (Picture 18). Afterwards, I have also worked with black from the right side and colored some individual areas a bit with turquoise.



Picture 20

Here you see the intermediary status. Some spraying points with white allow a star or two to light a bit more. To avoid creating any blotches, position the airbrush app. 5 cm completely vertically over the painting surface. Now push down the trigger completely so that the air flows. Then pull the trigger very carefully backwards so that only a very little bit of paint comes out of the device.



Picture 21-24

In a space motif like this, you naturally have to have some shiny stars. However, they also shouldn't be too many, but two to three can't hurt. Cut out a very thin cross from masking film with a 1-1.5 mm diameter. Then attach the masking film onto the painting surface and spray some paint very carefully only into the middle. Thus, don't paint the whole

thing! The paint then runs automatically into the grooves through the soft spray edge outwards to display the star. With a spray point in the middle of the cross, you finish up the star.



Picture 25

Now I've removed the masking on the mountains and you can see the status of the motif at this point. You should either attach the masking removed from the background at the beginning or cover up the complete surface once again with fresh film and cut the mountains out again so that everything is well-protected.



Picture 26

The mountains now get their first batch of light and shadow so that they can be given their 3D style effect. In the picture, you can recognize how the right sides of the mountains have gotten a shading with transparent black. The left side of the mountain is still dominated by paper white. With the shadings, make sure that the lines of the shadow do not cross each other, but rather flow fluently in the foreground.



Picture 27

Just like with the large planet, the mountain scenery can be given a dabbed structure. This time you use black with water to create the structures.



Picture 28/29

After you've done some dabbing around, you spray over the structures again with some transparent black and there you can add some additional cracks and effects with shivered lines, also with the airbrush.

With a torn paper stencil, you create additional hills in the raw planet landscape. Spray the transparent black along the edges and with that,

you form some additional elements, depending on the torn structure. With that, the large mountains are given a better transition to the foreground and this creates a more spatial impression.



Picture 30

With opaque white and a brush, you paint the light structures and highlights. This lets you define the mountains even more. Then take white and spray over the brushstrokes. With that, you connect the rough stripes with the background and you can further work on other details.



Picture 31/32

Now color the mountains with the transparent turquoise. In so doing, spray from the darkest to the light areas so that you can leave one or two contour edges in the original status. Now take off the masking film from the upper area.



Picture 33

In this last step, you can now optimize the contour edges of the mountains and the hill or deal with errors that have occurred in the course of the masking (i.e. paint that may have made its way beneath the masking).

On the left side of the mountain, you should use white and then black on the right side. Add some other objects, levels, planets or stars, whatever you fancy. Here's wishing you all the best in making this picture and while exploring your own outer space fantasies!

Our Readers' Artworks

"The best thing an artist can give is a reflection of that which he or she loves." (Ernst Eckstein)

With their pictures for this issue, readers have once again participated in full in our continuing Brush & Win initiative. The lucky winners this time are Thomas Ernst, Josef Schuder, Chris Fiedler and Manuela Henkelmann. We congratulate the winners and look forward to send Georg Huber's signs from his Road-Side Art series to their new owners. The artists who we will be selecting for the Readers' Gallery in the next issue will have the opportunity to win a set of stencils from Schneidmeister. The set consists of templates for an elegant tiger, an evil clown and the head of an Indian chief. For this, just send us your works by July 31st, 2013. Best of luck to you and here's hoping you keep on having fun with all of your airbrushing endeavors – Your ASBS team!



Thomas Oßwald: Curious
Airbrush: Toricon H2
Paint: Schmincke
Base: Schoellershammer 4G, DIN A3

Readers' gallery brush and win

Bernhard Deuerling: Spider
Airbrush: Harder & Steenbeck Infinity
Paint: Hansa Pro Color, Schmincke
Base: Schoellershammer 4G, 35 x 50 cm



Roland Ernst: Friends
Airbrush: Harder & Steenbeck Infinity
Paint: Schmincke Aero Color
Base: Schoellershammer
www.roland-ernst.com





Claudia Pfersich-Schöneshöfer: Triumph TR6
 Airbrush: Rich AS 200
 Paint: Schmincke Aero Color
 Base: Illustration board 4 G, 50 x 70 cm
www.cps-airbrush.de
 Photo reference: Sonja Allocca



Chris Fiedler: Charly
 Airbrush: Harder & Steenbeck Infinity
 Paint: Schmincke
 Base: Board DIN A2



Alexander Wetzel: Betty
 Airbrush: Triplex
 Paint: Schmincke Aero Color
 Base: Illustration board
www.Wetzel-Design.de.tl

Matúš Krempaský: Batman
 Airbrush: Harder & Steenbeck
 Infinity 2 in 1, Fengda BD203
 Paint: PPG
 Base: 5L Beer barrel



Clarissa Stoica: Portrait of a mature lady
 Airbrush: Haider Brush II
 Paint: Aerocolor professional, Aeroflash, Createx
 Base: Drawing board
www.nomen-inextinctum.de



Manuela Henkelmann: Tree frog
 Airbrush: Holbein Toricon H2
 Paint: Schmincke Aero Color
 Base: Schoellershammer 4 G

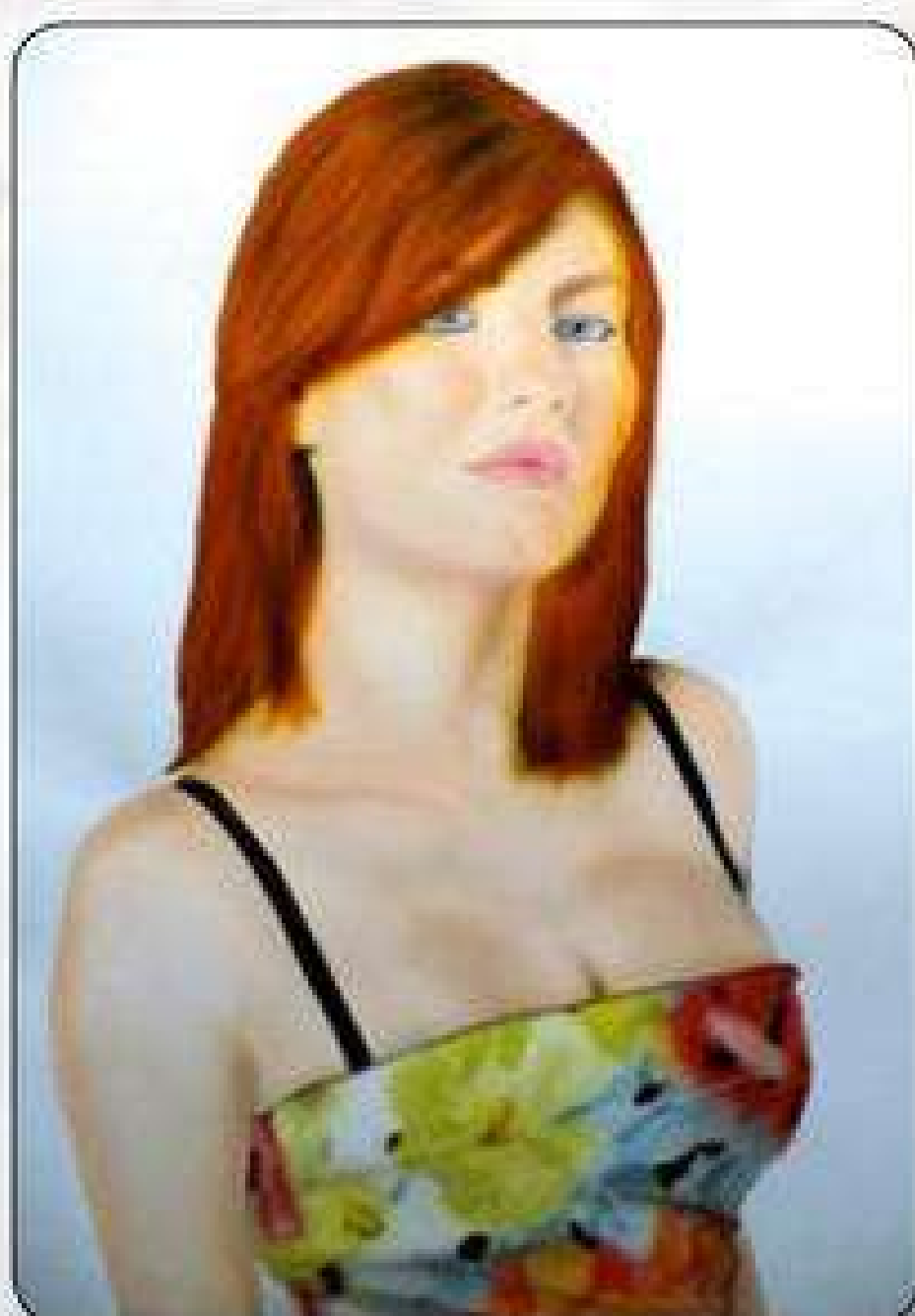




Thomas Schönheit: Barbara with Hannah
Airbrush: Harder & Steenbeck Infinity
Paint: Etac FX
Base: Hahnemühle Airbrush-Board DIN A4



Thomas Ernst: Porsche
Airbrush: Evolution 2 in 1, Iwata HP-C
Paint: Schmincke Aero Color
Base: Schoellershammer 4 G, 33 x 77 cm
www.AirbrushThomas.de



Martin Schimkowitsch:
Summer
Airbrush: Harder & Steenbeck
Infinity
Paint: Van Gogh Acrylic
Base: Vang Airbrush-
Papier, 42 x 58 cm



Josef Schuder: The Crow
Airbrush: Harder & Steenbeck Infinity
Paint: Createx Wicked Colors, Klarlack
Base: Toilet lid (Kunststoff)

Frières Pipo: Salamander
Airbrush: Paasche
Paint: Autolack Dupont/Centari
Base: Petrol cap



Martina Fuchs: Drake Hansi
Airbrush: Harder & Steenbeck Evolution
Paint: Molotow
Base: Canvas 80 x 100 cm
www.mfuchsairstbrush.de



Daniele Marzocchi: My funny Valentine
 Airbrush: Harder & Steebeck Evolution,
 Infinity, Grafo; Badger Model 150
 Paint: Schminke Aerocolor, Schminke Academie
 Base: Canvas on wedge, 80 x 100 cm

Marlon Navarro Duran: Hulk
www.facebook.com/precisionaerografia



Winy Wohlwend: Guitar



Lukasz Ryzanowski:
 Portrait
 Airbrush: Iwata Micron
 Paint: Createx
 Illustration Colors
 Base:
 Aluminium-Panel A3
www.lucasdesigns.pl

Oliver Dombrowski: The Snake
 Airbrush: Iwata HP-B
 Paint: Schmincke Aero Color
 Base: Canvas 40 x 30 cm





Herbie Betschart: Baby
 Airbrush: Olympos Spezial SP-B
 Paint: Illu Color
 Base: Schoellershammer 4G, 35 x 50 cm
www.airbrush-pur.ch



Tamara Schneider: Phoenix
 Airbrush: Harder & Steenbeck Evolution
 Paint: Pro-color und Magic Color
 Base: Honda CRX hood



Heike Birkenbusch: Puddle
 Airbrush: Harder & Steenbeck Evolution 2 in 1
 Paint: Molotow
 Base: Metal plate
 150 x 80 cm
www.artandair.de



Rene Walther: Guitar
 Airbrush: Harder & Steenbeck Evolution
 Paint: Schmincke, ProColor
 Base: Canvas 70 x 110 cm
www.rw-brush.de

Rene Holzmann: Twilight
 Airbrush: Iwata Revolution/Harder & Steenbeck Infinity
 Paint: Schmincke, spray can
 Base: Garagenmauer rauh
www.voodoopaint.at

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.





THE COLORFUL AIR TOUR



Interview with T-shirt artist Uwe Scheuten

It all began at a Christmas market in Altona, one of the districts in the city of Hamburg, Germany. In ice-cold temperatures and actually only for the sake of killing some time, Uwe Scheuten began brushing his first T-shirts. The visitors watched him with curiosity while he was "practicing" and then promptly bought some of his first shirts. Highly motivated, packed with a 'sunbrella' and 4 pistols, he headed to the Baltic Sea for the summer. Ever since then, he's been continually expanding his company called "Bunteluft" (colorful air). In the meantime, the T-shirt artist has a store in the Hamburg district of Bramfeld and runs a mobile sales stand for his summer tours through Northern Germany's calendar of events.

www.bunteluft.de / Facebook: Airbrushladen BUNTELUFT

ASBS: How long have you been an airbrusher?

UWE: I've been airbrushing since 1985. Thus, it's been 28 years now.

ASBS: How did you get involved with airbrushing?

UWE: I began by feeding off of my curiosity and simply trying it out. I read a book about it and found the topic to be very exciting. I purchased an airbrush and started working according to the "Trial and Error" principle and of course, my first attempts looked pretty typical for anyone who's trying it out for the first time. During my school days I had the time to practice. I had advanced art education classes. At that time, I had the opportunity to select a specific topic for my high school diploma, so I chose to work with my airbrush. Ironically, I turned in a step by step document as my final project. After school, I continued working on it and trying things out. However, that was a long time ago.



ASBS: There really aren't many T-shirt artists in Germany. How did you start up brushing T-shirts?

UWE: I didn't really get very far with works done on non-absorptive surfaces. In an American magazine, I just happened to notice how some artists were able to do some amazing things with T-shirts. I just tried it out and noticed that I was simply much more successful with this painting surface. That's how I got started spraying T-shirts.

ASBS: So the USA serves as a model. Which artists there do you think are the most fascinating?

UWE: Back in the 80s and 90s, it was definitely Terry Hill, Pat Reynolds and Jürek. At that time, the idea was just taking off. Those were the boys who were spearheading it and also produced instructional videos. Pat Reynolds is clearly my favorite though. He has good instructions in which he explains his techniques in precise detail. It was very difficult to get information here in Germany. No-one here could tell me anything about the dagger stroke (more on that in the following step by step) or show me exercises on how you can improve your motor skills. It's important that you command your device to the point that you don't need to think about how it is used, but rather just what you do with it. It needs to become automatic, like when you're learning how to play musical instruments. I best like to compare it to playing the guitar. You can quickly play some Blues with three chords, but if you want to play like Carlos Santana, you need to continually practice and learn to have a command of your instrument.

ASBS: So you basically learned how to do this using instructional videos?

UWE: Exactly. I simply conducted the offered exercises to learn this stroke. That ended up working.

ASBS: How long do you need to complete a T-shirt?

UWE: Between 2 and 15 to 20 minutes, but the latter would be for quite an extensive piece of work. I mostly sell very simply created motifs at my sales stand. That is the art of it all at events: working quickly. That makes it interesting and that's what you can earn money with. But if a person has a specific wish, i.e. portraits, naturally I can be contracted to do it. I then send it per mail from my store.

ASBS: About how many T-shirts do you do per day?

UWE: You need to be able to at least make about 30 shirts a day. My record is something like 75. Naturally, in this case, there aren't any real time-consuming shirts amongst those being made, usually just names. They sell well, because it's a lovely present or souvenir. I offer simple, quick motifs, some of which have been prepared with stencils (negative or positive) and can be quickly turned into a product. When things are moving quickly, I can also keep the prices down and thus, sell even more.

ASBS: How important is your sales stand for business and what features does your rolling empire have to offer?

UWE: The sales wagon is very important and naturally serves best in gaining customers. At events, you get the most attention and the most glances. It is always interesting to watch an artist at work. You then have the need or start thinking, "Wow, that's really great. You can't get that everywhere. That's pretty unique. I'm going to buy that!" My wagon is a fully equipped work station. It contains a 100 liter compressor, because I'm using air all day long and the device simply has to function properly. Even if it isn't recommended that you make use of continual air like that, as these things aren't continual air providers, but it does seem to work alright. The Sil-Air compressors are robust, and you actually only have to refill the oil. In addition, I have a hot press for setting the shirts, a whole lot of shirt boards and an easel. I called the



boards on which I stretch out the T-shirts 'shirt boards'. I've got at least one for every size and with that, almost a whole tense canvas. With that, I no longer need to tape up the shirts or attach them with a bunch of clips and clamps. I wouldn't have had the time. We have nine different textile models, from bodysuits for babies to 4 XL shirts, very normal standard T-shirts, but also models for women, called girly shirts. I have a display that has about 80 motifs to look at, three portfolios (more don't fit on the counter) and an LCD monitor that is 32" large in the background. I can leave a slide show running on that the whole time so that people who are standing a bit further away can still see something. That has been one of my best investments. Naturally, we always have a laptop close by. We keep some more complex motifs on it that we don't necessarily want to exhibit. Spraying these right on site would just cost us too much time. That would be too much to fit into a full event.



ASBS: What paints do you like to use?

UWE: Createx. Only Createx! It's like this: I haven't had even one complaint in 15 years with respect to the washability. The prerequisite is always the pressing. I simply have to say that at this point. You often hear, "Just throw it in the dryer." I don't think much of this practice, because it directly destroys the fabric. The shirt can also be ironed by hand. You need really good nerves for this! No one really trusts themselves to hold an iron on the material as long as would actually be necessary. Here in my store, I use a press with lots of pressure and heat. The shirt is pressed for approximately 30 seconds and that makes it indelible, because the Createx paints become rubbery so easily. If you dip the entire textile into the paint, then you use the press to "weld" out this lightly rubbery paint around the fibers, the T-shirt becomes washable. I don't even bother using other products. All these additives or mediums that are offered – they're all nonsense.

ASBS: Should the T-shirt have been washed in advance?

UWE: Yes, you should wash the T-shirts before airbrushing them. We do use T-shirts that are not pretreated, so-called printables. They are not sealed with chemicals (fabric finish)



as is the case with textiles from apartment stores. They probably need to conserve the textile due to shipping-related reasons. Our shirts remain stable in their form and are true to color. When I get T-shirts from customers, they need to have already been washed, because I don't know what kind of materials are in the fibers.

ASBS: At what kind of events can we find you? We know about the fair here in Hamburg (known as 'Dom') and the famous Kieler Woche (event for the sport of sailing). Where else might we find you?

UWE: I attend the Harbor Birthday in Hamburg and a number of various street, town and folk festivals. There's a calendar of events in which all of the events are planned and entered. Afterwards, I put my tour together. I primarily stick to Northern Germany.

ASBS: Can you tell us what it costs to set up a stand at a town festival or something like that?

UWE: Yes, that varies quite a bit though. The Harbor Birthday is i.e. very expensive. Of course, much has to do with how well you get along with the organizers or hosts. If they want to have you there, the costs to attend often drop a bit. They of course want the guests to take a positive impression of their event home with them. You'll always find the sweets stand there as well as the beer and French fries stands. That's not very exciting. In comparison, my stand is a bit of an attraction and the event organizers try to get me to be at their events with some nice prices. For a spot on the grounds, I then pay between 300 and 600 Euro for a weekend (3 days). At top events like the Kieler Woche, that can cost up to 3'500 Euro for 10 days. That's quite a bit! That's why there are so few airbrush artists who actually have such stands and go to events like these. You have to put a lot into it – alone the equipment, the supply of blank T-shirts, etc. all adds up. Sure, I spray simple motifs, but it's also about being able to do this while it's windy and perhaps stormy while 50 some people are watching your every move and then doing this 10 hours per day. That's really something different from sitting in a studio and creating illustrations comfortably at your own desired pace.

ASBS: What do you like to do when you're not brushing T-shirts? You're probably not on the road all that much in the winter time.

UWE: Yep. I've also got my Christmas business, which runs right out of my store. I make screens, banners and just about anything someone orders from me. However, I don't do things like motorcycle parts or stuff like that. I've tried it out, but all the work with taping stuff up, playing around with film and foil... that requires so much time just to ultimately end up only spraying for 10 seconds or so. I don't have any fun with that. I simply see airbrushing a bit differently.

ASBS: Can you also be booked as an „event“, perhaps for private celebrations or festivals?

UWE: That's also possible if the date doesn't collide with other events. It's usually not worth spending a whole week-end running with the hares and hunting with the hounds, so to speak. But it is generally offered. I also offer airbrush tattoos. They also belong to the special features of my sales stand. On the one side of my stand, I spray the T-shirts. On the other, I do the tattoos.

ASBS: Do you work alone at this stand or do you have some help?

UWE: Sure, I have some help. When there are good tattoo conditions (meaning the weather is good), my assistant does that all day long. The corner is also completely equipped with Sil-Air compressors and every other thing that is necessary.

ASBS: Do you change the prices depending on the event?

UWE: No, I do not change the prices. If I tape a new price sticker over a previous one, that pretty much means that I don't really know what I want. Or I clearly show the customers that I want to steal them blind. No one complains about my prices. With tattoos, prices start at 2 Euros for small motifs. This allows i.e. parents to make pretty quick decisions for their children. Depending on the size, it may cost a bit more. The paint will generally hold for three to five days.



ASBS: Do you also run some seminars?

UWE: Yes. I run some beginner seminars, where I explain how to use the airbrush as I've learned to use it. We don't spend much time drawing, nor do I whittle with stencils. In the courses, I'm concentrating on the dagger stroke and how to use the airbrush. I show exercises that allow a person to add to their motor skills. In combination, there are basically three things to observe: the amount of paint, the distance to the surface and the speed with which you can move something. That is comparable to a robot arm. Everything has to be coordinated and this can be very well achieved with targeted exercises. The seminar lasts approx. four to five hours, depending on when the students' fingers start to hurt. In a second workshop, I work a bit more with the stencils, dealing with simple motifs and maybe some lettering. The workshop builds on what is learned in the first one and also takes place on one day.

Invest in yourself as an Artist.



Marissa Oosterlee

Airbrush Master Workshops

FACEBOOK.COM/MARISSAARTSTUDIO
WWW.MARISSAOOSTERLEE.COM



IN THE HEART OF ST. PAULI

Airbrushing onto T-shirts

St. Pauli is a famous quarter of Hamburg, Germany. It's renowned for the harbor, its soccer club as well as a legendary party and red light district. Airbrush Step by Step paid Uwe Scheuten and his Bunteluft stand a visit at the spring fair in Hamburg. The artist showed us on site how a classic souvenir comes to life and how small works of art can be brushed between eating some cotton candy and corn on the cob.

Basic Equipment IN THE HEART OF ST. PAULI

Airbrushes:	Badger Omni 3000 (suction system)
Paints:	Createx (transparent): black, dark brown, yellow, light brown, pink, white
Additional materials:	Sandblast film (stencil), hair dryer, shirt board, clips
Surface:	White T-shirt



Preparation

Before the T-shirt is stretched onto the shirt board, I place it under the hot press to pull out the rest of the humidity from the fiber and to flatten it at the same time. I also attach the stretched out shirt with four laundry clips to be certain that it doesn't slip during the spraying procedure.

Picture 01/02

I place my prefabricated sandblast film with the St. Pauli skyline in the middle of the shirt. It also simultaneously constructs the horizon line. The material of this stencil has the characteristic of being able to 'stick' to the surface.

Even after multiple usages, it continues to stick well to the textile. With transparent black, I can now spray the symbol of St. Pauli: The Millerntor Stadium, the Michel Church and the Heinrich-Hertz tower.



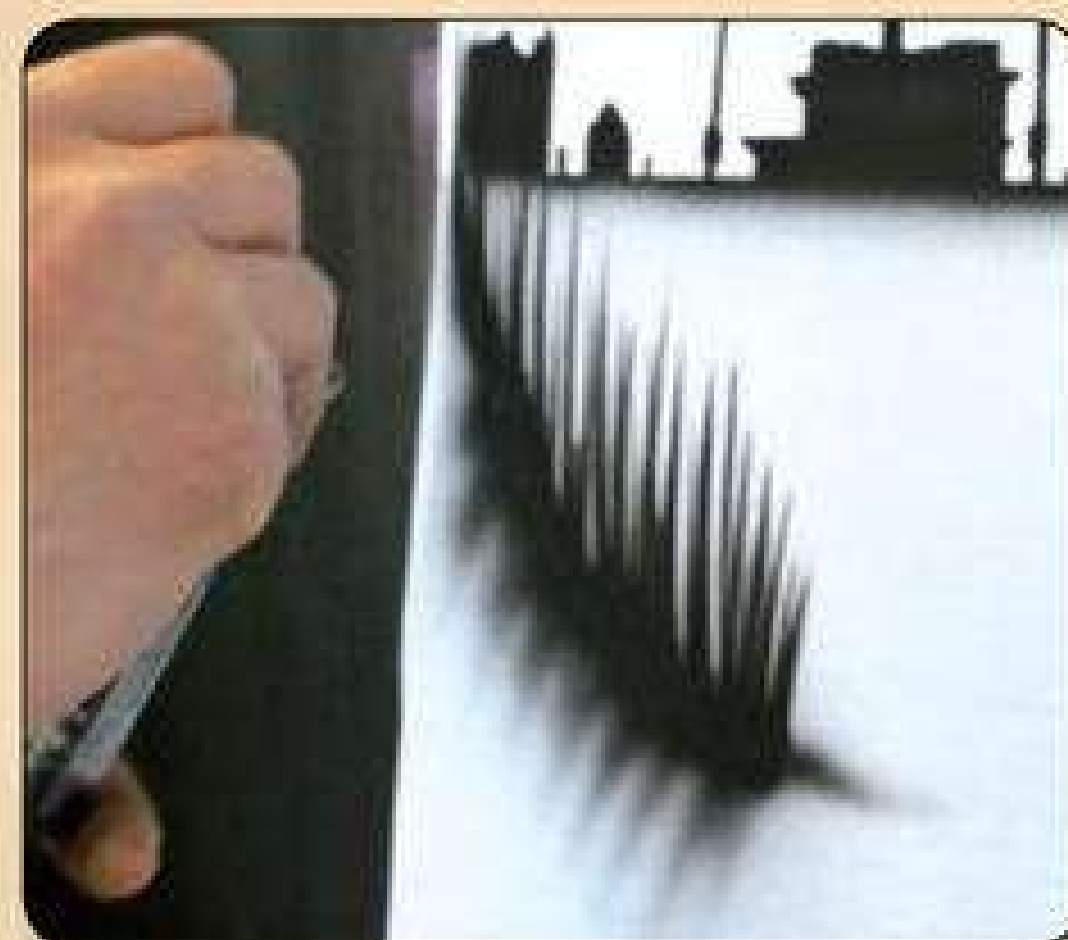


Picture 03

I now continue per freehand from here on out. I work additional details into the spray result of the stencil. Amongst these are i.e. the tip of the TV tower, the small pillars of the Michel Church and a sailboat, like the many that can be seen in Hamburg's harbor.

Picture 04/05

I'd like to present water under the skyline later. In order to create an optical delimitation, I spray semi-circle like reeds left and right or some large tufts of grass growing upwards. This is best achieved with the dagger stroke technique. The dagger stroke is a stroke that begins nice and wide and ultimately ends level by level in a small point. This technique is great for spraying hair, fur or even grass. On the outside, along the reeds, I add the respective casted shadows.



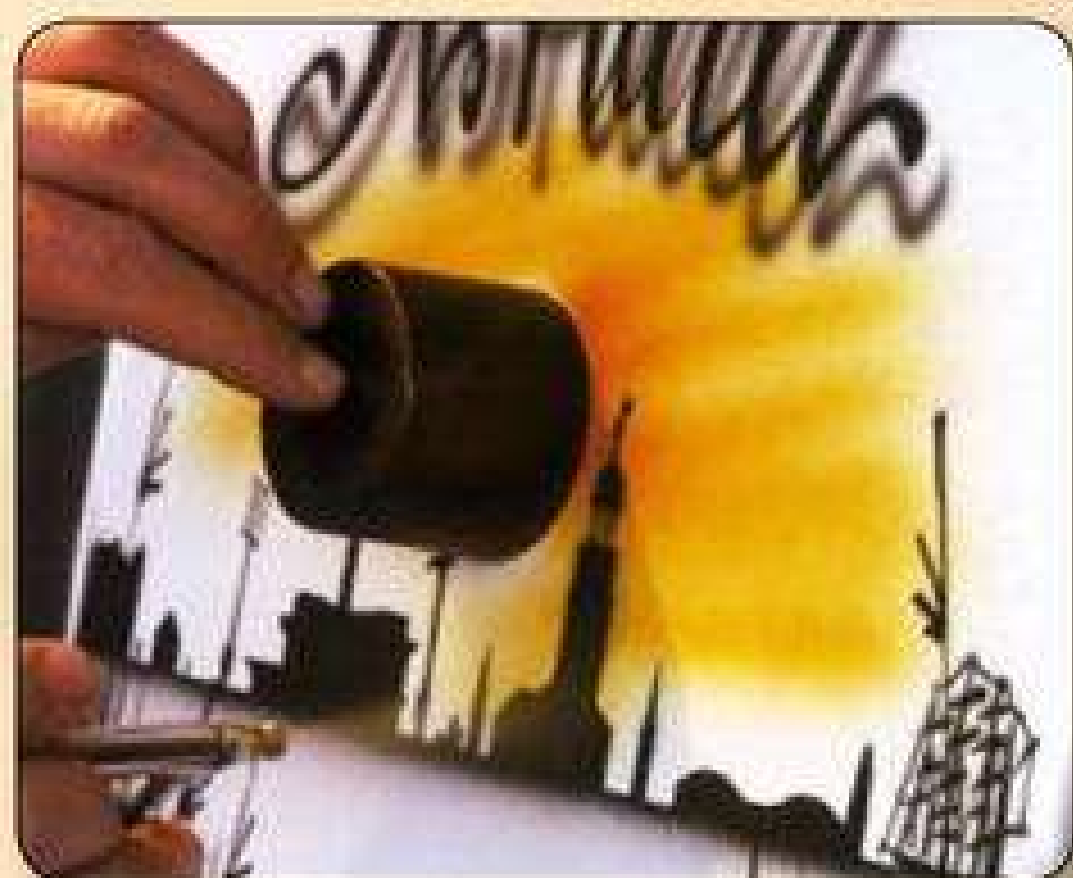
Picture 06/07

Here and there I add some small details such as the reed leaves with a few simple strokes.

Picture 08/09

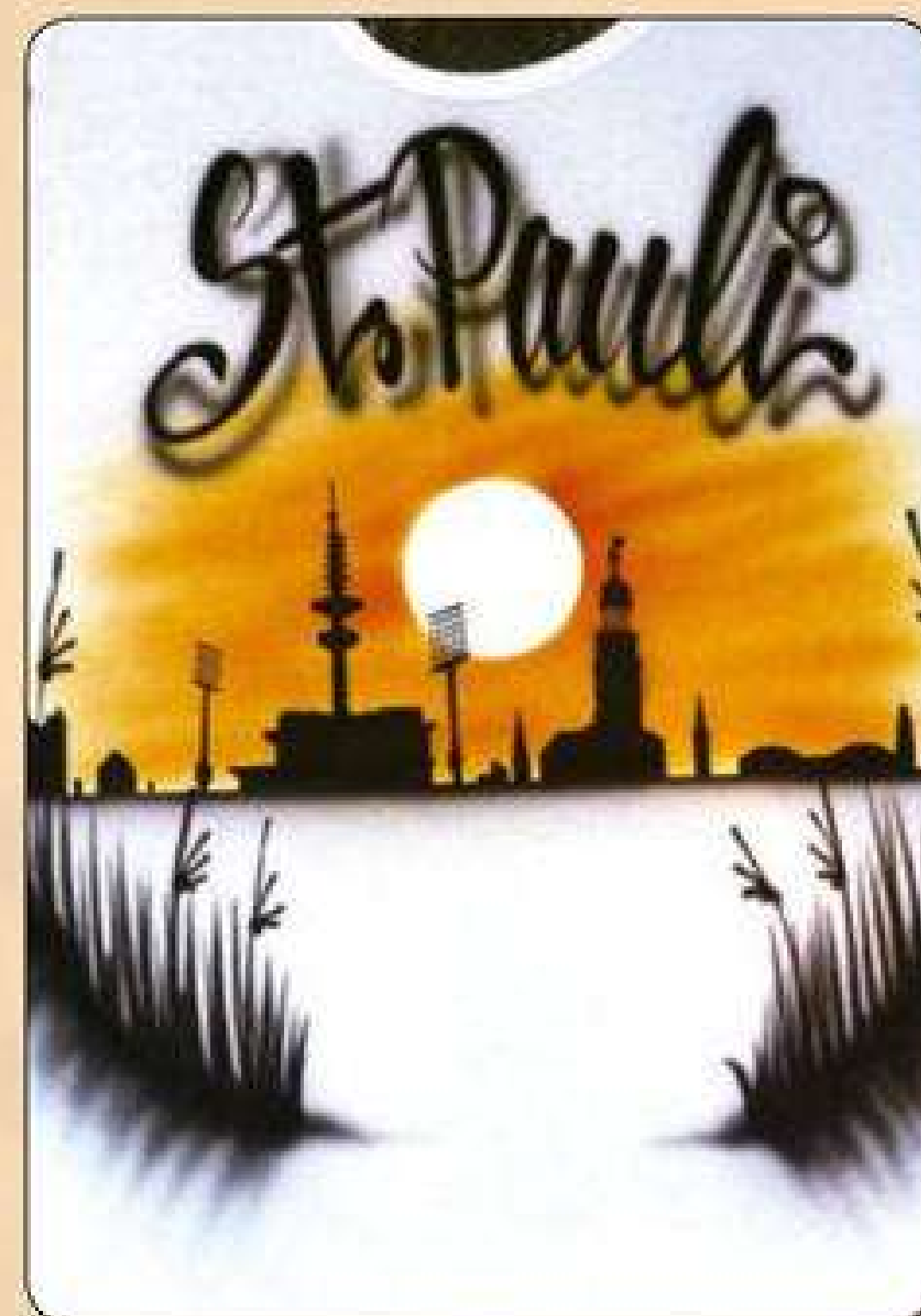
Next I place the St. Pauli lettering above my skyline. For this, I first spray the actual letters roughly and with thin lines. In the next step, I design the form of the letters. The lines should be somewhat thicker or stronger at various junctures. Once I'm satisfied, I spray a shadow under the lettering.





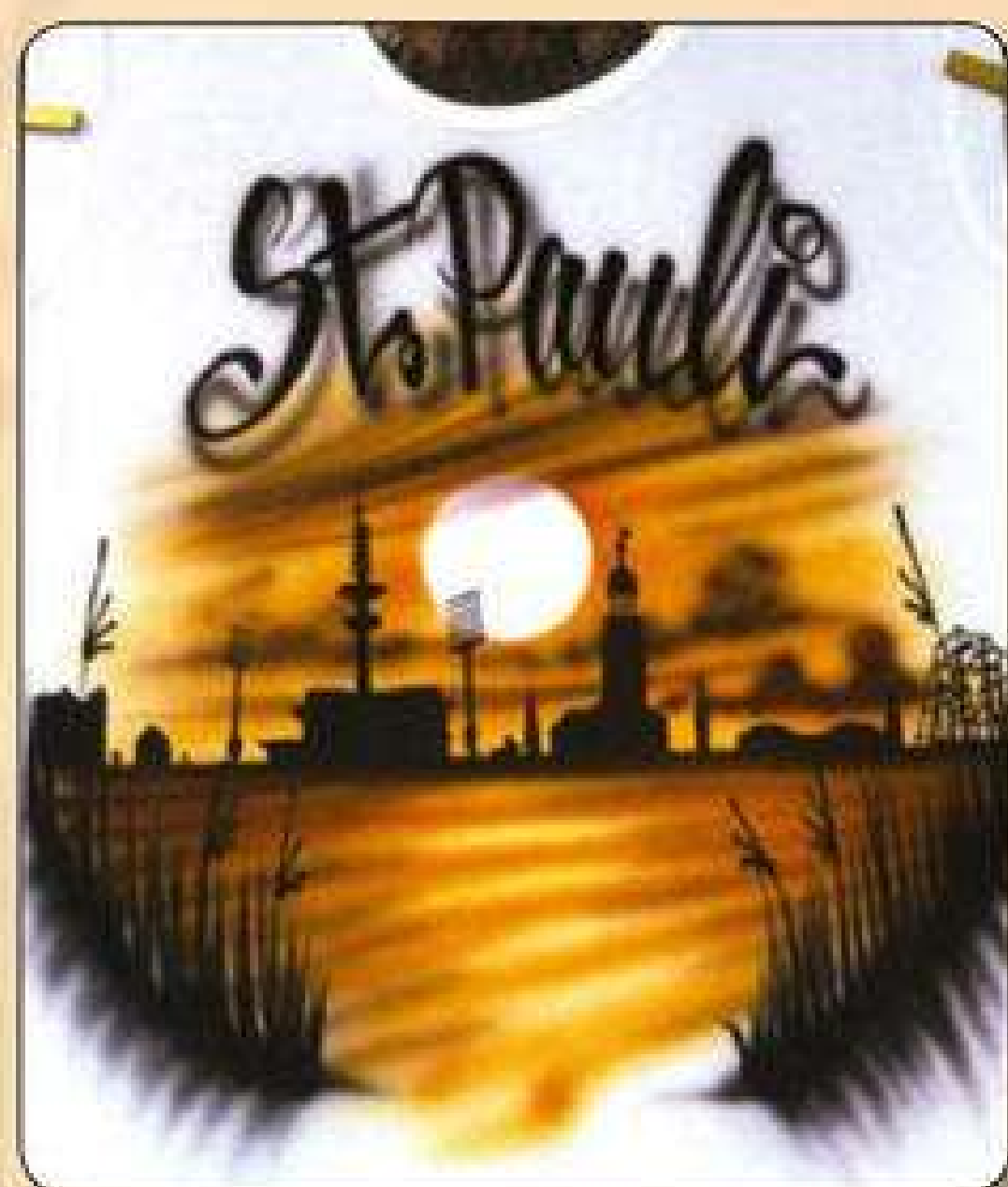
Picture 10/11

I've decided to present St. Pauli at night, because I can create a nice little atmosphere with that. This is done primarily with the moon, which shines upon the rest of the motif. It is also the light source according to which I will then design my shadowing. For the moon, I use the cap of a spray can as a stencil and spray the sky around it with a mixed light brown (dark brown, yellow, pink, white). I try not to spray too evenly so that the sky retains some more structure and with that, appears more realistic.



Picture 12

I also spray the water with the same paint. The illusion of waves is created simply by switching between spraying more paint in strong, wide lines and then less paint in light, transparent stripes. With dark brown, I spray some more shadows under the lettering and no cloud formations in the sky. In more layers, I build up the coloring bit by bit and add shadows here and there.



Picture 13

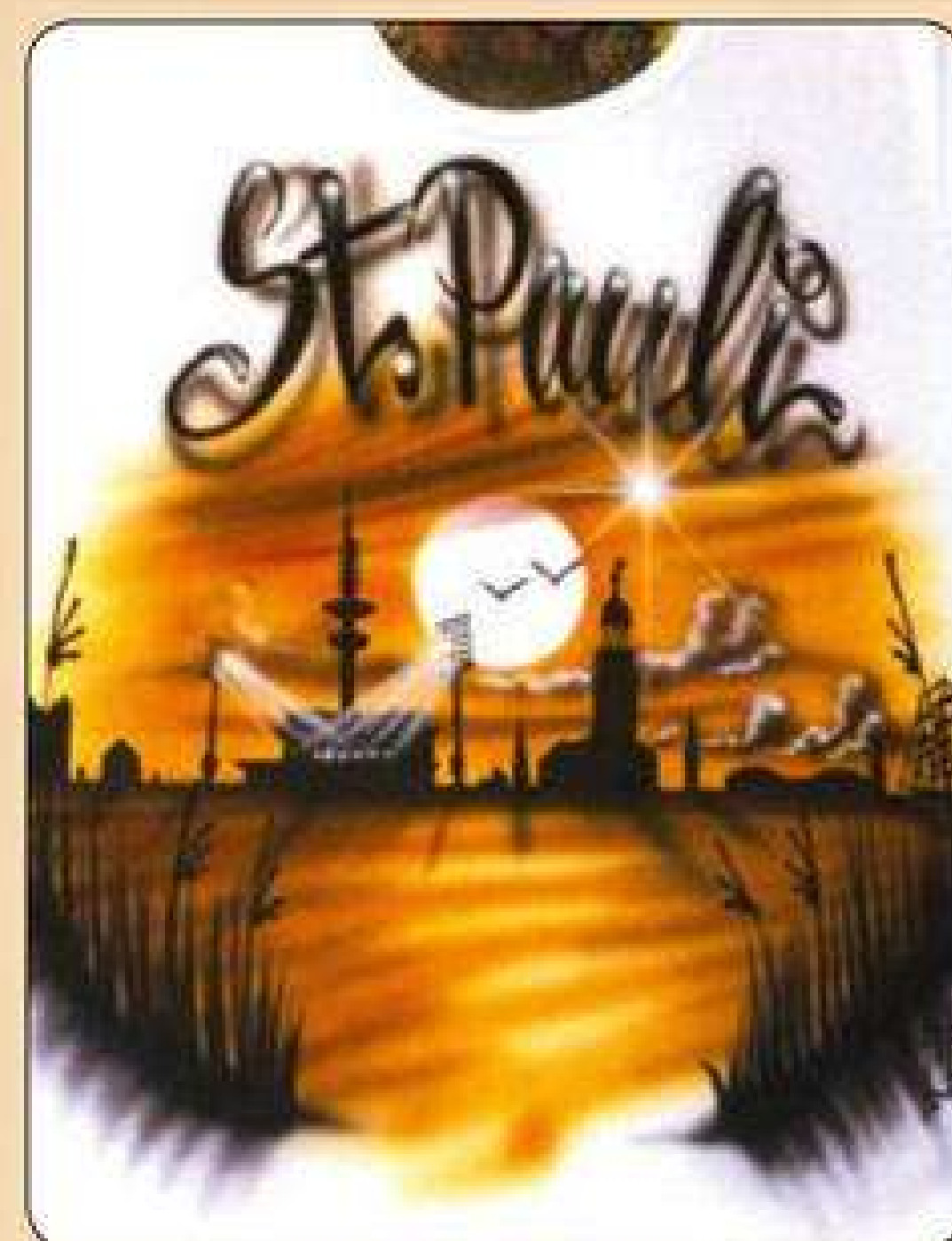
Now at this point, I've sprayed in the light ray coming from the stadium floodlight with white and added some contour edges into the clouds where they are being lit up by the moonlight. The two birds in front of the moon prevent the white surface from looking all that prominent.

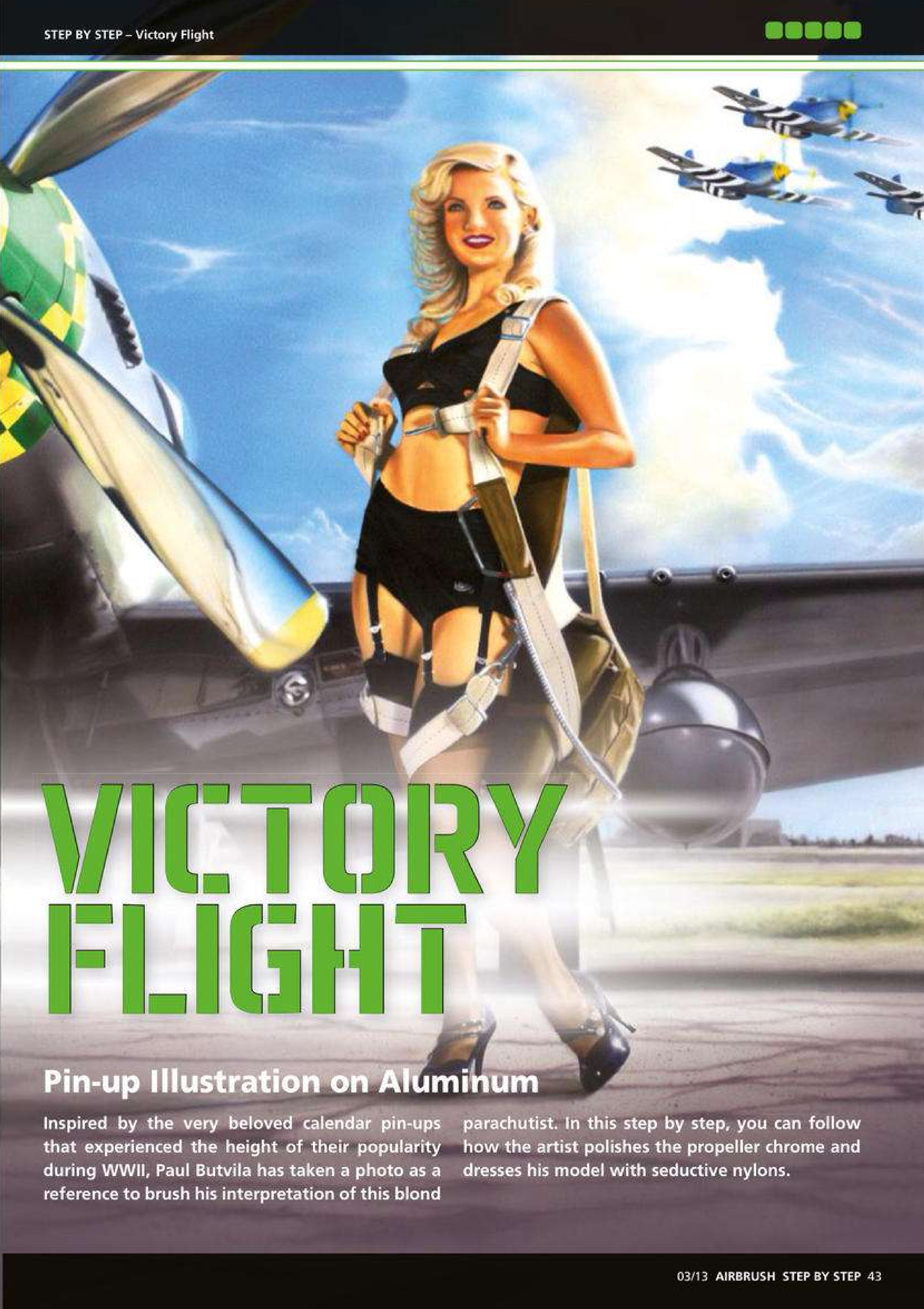


Picture 14/15

With the white, I add some more small highlights in the lettering and spray in a star that is intended to give my motif the last little polish. While spraying, I grab a hairdryer, because the hot air allows the paint to dry more quickly, thus allowing it to have a more opaque effect and it doesn't penetrate the material too quickly.

In Picture 15, you can see the finished T-shirt. All in all, I've needed about 10 minutes for this. To seal it up, I place it under my hot press and my customer can already take it home.





VICTORY FLIGHT

Pin-up Illustration on Aluminum

Inspired by the very beloved calendar pin-ups that experienced the height of their popularity during WWII, Paul Butvila has taken a photo as a reference to brush his interpretation of this blond

parachutist. In this step by step, you can follow how the artist polishes the propeller chrome and dresses his model with seductive nylons.

ARTIST PROFILE

Paul Butvila



Born in England, Paul currently lives and works in Westbank, British Columbia (Canada). He never had any formal university education in the field of art, but he did spend some time in New York with the artist Boris Vallejo, from whom he learned quite a bit while watching him work. Paul Butvila has been working with oils for over 30 years now and discovered airbrushing thanks to an airbrushing magazine. Initially a bit shy about this artistic option, he caught the airbrushing bug and replaced oil with acrylic. The artist prefers to paint pin-ups, but dedicates himself increasingly to applying a realistic style of art. His wife Stacey supports him and his work heavily. His nine year old son Simon has also already begun airbrushing and really wants to become an artist just like his father.

www.butvilailustrations.com

Basic Equipment VICTORY FLIGHT

Airbrushes:	Iwata HP-CS 0.35/0.5 mm nozzle
Paints:	Golden Acrylics, Wicked Colors from Createx
Surface:	Aluminum panel
Additional materials:	9H pencil, Mac Paint masking, toothbrush, Winsor & Newton brush No. 0

Picture 01

Here you see the photo references for my pin-up illustration. The pictures were provided by photographer Michael Malak (www.malaphotography.com). Notice that I have also made close-ups of the important features like her face. The aluminum panel has been sanded with 220 grit and then four coats of gesso. The final coat of gesso has been sanded with 400 grit to give it a nice smooth surface.



Picture 02

Here I am working on the pencil sketch with a hard 9H pencil which allows me a lighter result and less smudging of the lead.



Picture 03/04

Always follow your reference material closely. The pencil sketch is now completed. As you can see there is not too much detail, only enough to aid in airbrushing the model later on. The pencil sketch helps in creating the right proportions and the direction of growth of the hair. It also provides a better orientation for the color transitions.



Picture 05

Now it's time to start the masking process. I am using Mac paint mask from my local sign shop. I like this masking as it is fairly transparent and offers a very light tac so I won't need to be concerned with the masking damaging my paint surface when it is removed.

Picture 06

First I paint the sky. I always start from the background and work my way into the foreground, overlapping each layer as I paint. The white clouds are actu-

ally the white board showing through. I will go back in and spray some grays and lighter blues into them as needed, following the reference material of the clouds closely. For the clouds I use a freehand mask which I made by loosely tearing a piece of paper in the shape of the cloud I wanted and placing it on the board. While holding down the edges I spray away from the edge so as not to let any overspray get under the shield. I use an opaque paint for the sky, a mix of cerulean blue and white with some cobalt blue in the top section to darken it.



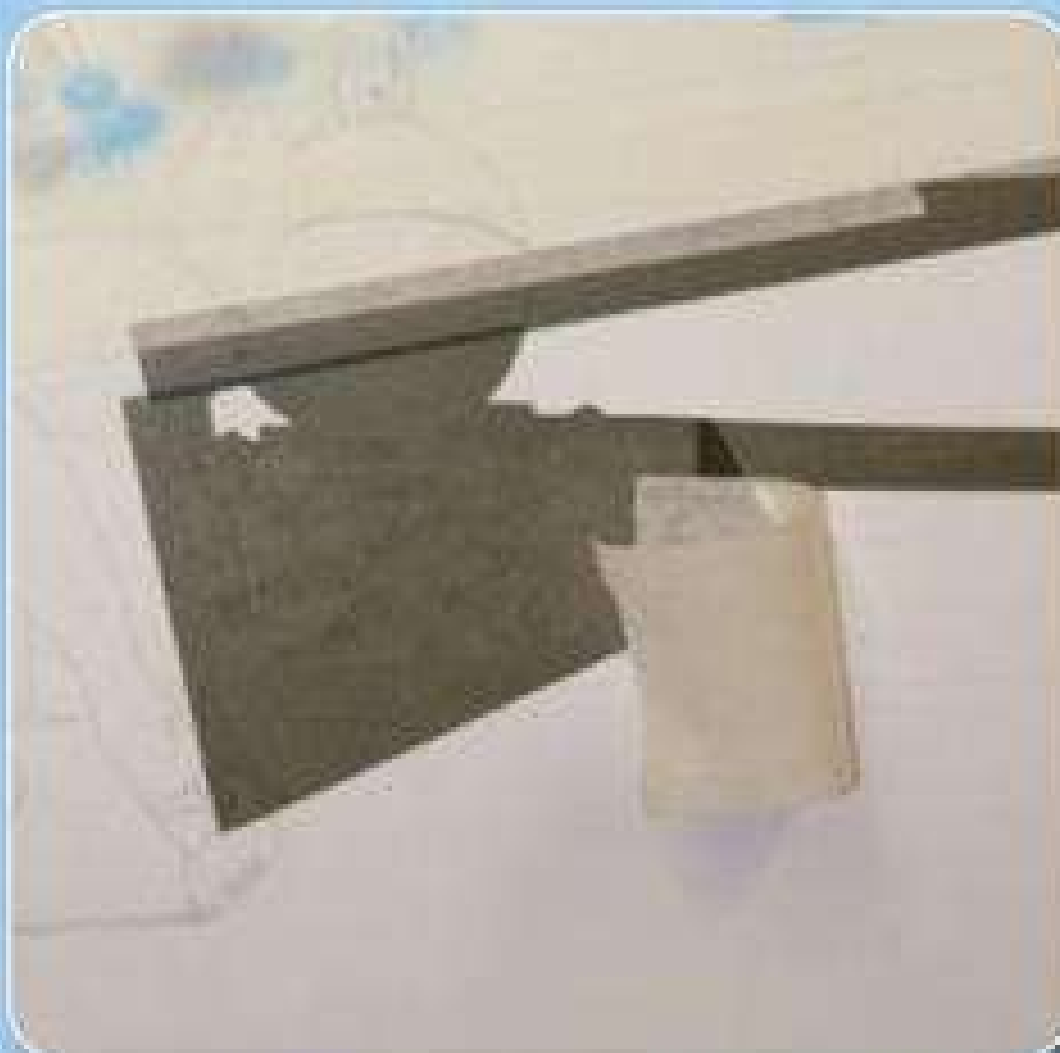
Picture 07

I start working on the propeller. Chrome is always fun to paint, again just follow your reference material. There are lots of reflections here to deal with, add them all as this will make your chrome look like you can touch it. I added some other reflections as I felt a few more reflected colors would really make the chrome "pop".

Here I used some paint mask or frisket to cover the background while I painted the propeller. I also used opaque paint again. Although thinning the paint did make it somewhat transparent it was still opaque paint.

Picture 08-10

Here the propeller is finished and I have started to mask the distant horizon, to be painted next. There is also a small amount of sky that needs to be taken care of at the same time. The check pattern was done with frisket and I hand cut each section to be painted. This was done using Wicked Colors.



**Picture 11**

I paint the underside of the left wing freehand using fairly thin paint. I use a 50/50 mix of paint and reducer. I pretty much use this ratio throughout the entire painting. I also begin painting the distant buildings and smaller details, as well as a portion of the runway.

I used Wicked black magenta for the fuel tank as well as paying close attention to my reference material to make sure all the reflections and proper colors were added. Those are mostly colors that surround the tank.

Picture 12

Here I have painted the fuel tank which hangs under the wing. I will go back to it a little later and add a few more highlights and details as needed.

**Picture 13**

I continue painting the runway and small grassy areas using a mixture of blue and green with some black added to darken my colors as needed. I use a splatter technique to get the texture of the runway by using an old tooth brush (well old now) and flicking the paint off the bristles (my wife is still looking for her tooth brush he he).

Picture 14

This was a little trick I came up with: by cutting out the distant planes from my reference photo (actual size) and taping them in position I was able to get a good visual of how it would look. I was able to move them around in different locations to find what I thought would be the best spot for them. Once that was established I took a photo of the location for reference later.

**Picture 15/16**

I decided to just leave the images stuck to the painting while I worked on the other blade of the propeller. First I masked off the area and began painting with the same blue I used for the sky, adding all the details and reflections from the original photo. Then I unmasked the propeller again.

Picture 17-20

I saved the negative portion of the cut out to use as a loose mask. I lightly sprayed a light grey color through the mask to locate the planes. Once removed I began painting each plane with a small no. 0 Winsor and Newton paint brush. I painted each one following my reference photo. In picture 20 I airbrushed the colors to eliminate some of the brush strokes from the earlier stages. I also used the airbrush to paint the prop freeze (the blurry effect of the props in rotation).



Picture 21

Onto the Model, I first detailed a bit more in the face area with a paint brush, then masked off the image and began airbrushing the colors. I always go much lighter than the reference material shows. You can always go a bit darker a little at a time. It's harder to go back so be patient! It's not a race, enjoy the ride.

Bild 22

For the face I always paint the eyes first. No particular reason I just choose to. I work my way out from there, painting the hair last. I used wicked paint for the face and reduced it with water about 50% even more when working on fine details. Remember to also reduce your air pressure when thinning your paint. The colors are a mix of white, ochre, and burnt umber. All this so far was done with the airbrush. I used a traditional brush in other areas.



Picture 23-25

I applied this strategy for the balance of the skin tones and her clothing, only adding light passes with the airbrush in a few layers to achieve the desired effect. For the arms I used another "homemade" mask by using a piece of tracing paper which I layed over the image and carefully cut the shape. Tracing paper makes it easier to see your drawing underneath. I used thin layers of opaque paint. I mixed enough paint

to finish all the skin tones. I started with the lighter colors first then slowly adding darker tones until the desired color is achieved. The hair was done with the airbrush. I didn't want any hard edges here so the airbrush was perfect to use. Her underwear was done with the Wicked black magenta, using some white added to paint the highlights in the folds of the fabric.



Picture 26

Here I have finished the nylons. Again with a few light passes I was able to achieve the look of nylons. Again, follow your reference closely it tells you what you need to do so "listen" to the photo. The nylons were painted freehand. Just so I wasn't thinking about trying to create actual nylons I treated her legs as though they were that color. I used thin layers of a darker skin tone to give the appearance of nylons.



Picture 27

Here I painted the shoes, first with a hand brush and then masked around the shoes and airbrushed them. I added highlights with a paintbrush and then lightly gave them a glow with the airbrush and highlighted them. The parachute was done with shades of moss green and ochre, with some dark brown in the shaded areas. I did use some hand painting here for the buckles and texture in the belts. Most of this was done freehand.

Picture 28

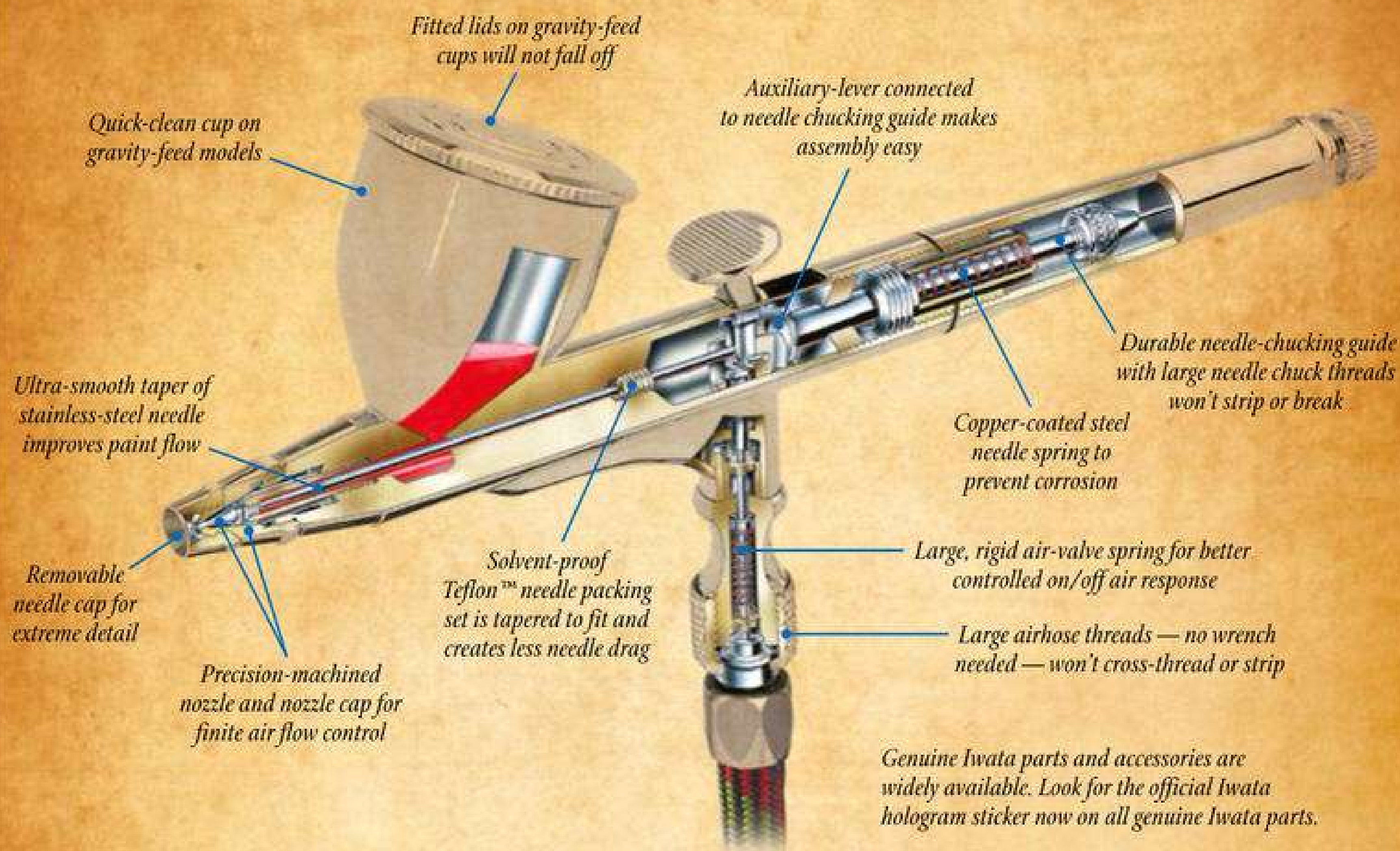
TaDa!...The final picture! Now off to the scanners to have it professionally scanned for use later as Ltd. Edition prints. The original is displayed in the Pinup Point Gallery in Las Vegas and is for sale.

I hope you enjoyed the step by step and that you were able to get some good tips from it. I enjoyed sharing it with you...now go paint something!



Genuine Quality and Performance

Trusted by the Industry's Leading Airbrush Artists



What Makes The World's Top Artists Insist On Iwata

PERFORMANCE

PASSION

COMMITMENT

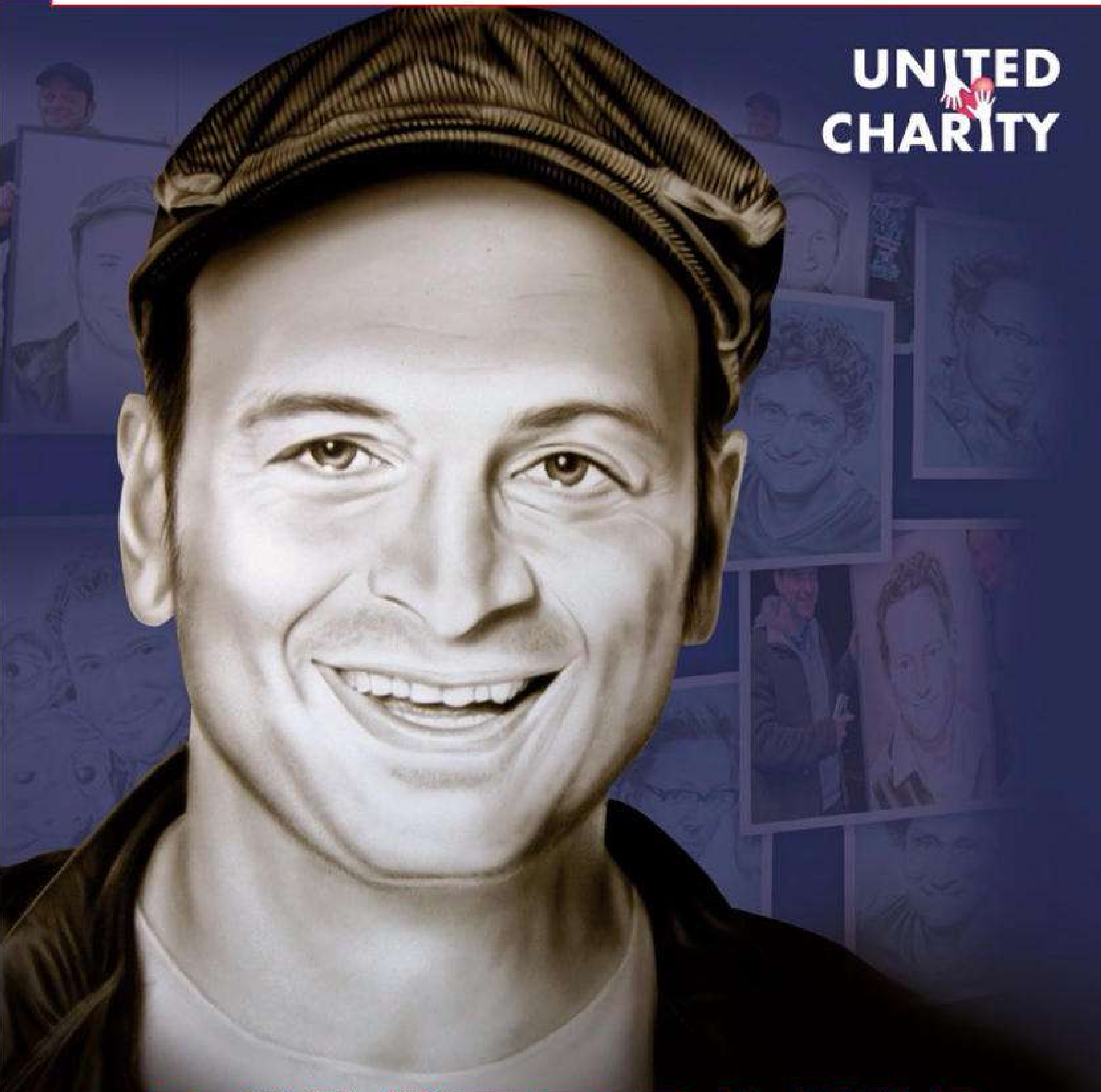


NORTH & SOUTH AMERICA
IWATA-MEDEA, INC.
1336 N. Mason St.
Portland, OR 97217
tel: 503-253-7308
www.iwata-medea.com

EUROPE & AFRICA
ANEST IWATA EUROPE s.r.l.
Corso Vigevano, 46
10155 Torino - Italy
tel: +39 011 24 80 868
fax: +39 011 85 19 44
www.airbrush-iwata.com

UNITED KINGDOM
THE AIRBRUSH COMPANY LTD
Unit 7 Marlborough Road
Lancing Business Park
Lancing BN15 8UF
United Kingdom
tel: 01903 767800
www.airbrushes.com

UNITED
CHARITY



COMEDIANS FOR CHARITY

Illustration on Drawing Cardboard

The portrait of the well-known German comedian Kaya Yanar in this step by step was the first of a series that Tobias Mönninghoff is creating in cooperation with some other German comedians – all for a good cause! The stars get the original for their own living rooms while a high quality pos-

ter reproduction with the original signature are auctioned off at United Charity, Germany's largest online charity auction portal. 100% of all proceeds go to establishments that enable children in need to have a shot at a better life.

ARTIST PROFILE

Tobias Mönninghoff

Tobias Mönninghoff was born in 1978 in Bochum, Germany, and was always busy drawing, even back when he was going to school. As he himself says, his talent for this was passed along by his father, who was also artistically active. In any case, a brush in his hand is something that felt very natural for Mönninghoff right from the beginning. From 2005 to 2007, he went to the IBKK art and design school in Bochum and got acquainted with the artwork techniques of airbrushing. This 'friendship' has lasted until the current day and age. The artist quickly discovered his love for portraits when he watched with fascination how other artists were able to create strongly expressive portraits on paper. Under the guidance of portrait expert and lecturer Roland Kuck, he was able to learn exactly this discipline. Chiefly working as an administrative employee at a university clinic, the artist has been happily married for the past 12 years and has one son.

www.pinselaffe.net/ www.unitedcharity.de



Basic Equipment KAYAR YANAR FOR CHARITY

Airbrushes:	Haiderbrush 1
Paints:	Schmincke Aero Color: Sepia transparent
Additional materials:	Reference photo, Schmincke Aero Color Professional Liner (empty pen), watercolor pens in various sepia hues, art eraser, electro-eraser, eraser pencil
Surface:	Schoellershammer 4G, 102 x 75 cm
Work time:	App. 20 to 25 hours



Picture 01

To begin, I process the reference photo (press photo) on my computer with Photoshop. There I cut out unnecessary picture areas. Since I would like to work in a monochrome (black and white) manner for the portraits, I alter the photo in Photoshop into a pure gray scale image. This allows me to more easily concentrate on the tonal values. When transferring the picture to my painting surface, I make things simple for myself: In advance, I create a 'pencil drawing' in Photoshop from a photo. With a poster-print program, I print the photo to the size of the Schoellershammer carton (16 sheets sized DIN A4). I then tape the individual sheets together and rub the backside with graphite powder. I then trace the most important areas of the face. Amongst these are all of the visible outlines. I've traced the shady areas very delicately as edges.

At this point, I need to mention that I work completely per freehand when it comes to portraits. For me, I get the most natural impression of a face in this manner. My selected carton size naturally makes the freehand work easier. The smaller the motif, the more tedious the work with the airbrush gets. You can naturally use a stencil to prevent overspray.

Illustration on Drawing Cardboard

The portrait of the well-known German comedian Kaya Yanar in this step by step was the first of a series that Tobias Mönninghoff is creating in cooperation with some other German comedians – all for a good cause! The stars get the original for their own living rooms while a high quality pos-

ter reproduction with the original signature are auctioned off at United Charity, Germany's largest online charity auction portal. 100% of all proceeds go to establishments that enable children in need to have a shot at a better life.

ARTIST PROFILE

Tobias Mönninghoff

Tobias Mönninghoff was born in 1978 in Bochum, Germany, and was always busy drawing, even back when he was going to school. As he himself says, his talent for this was passed along by his father, who was also artistically active. In any case, a brush in his hand is something that felt very natural for Mönninghoff right from the beginning. From 2005 to 2007, he went to the IBKK art and design school in Bochum and got acquainted with the artwork techniques of airbrushing. This 'friendship' has lasted until the current day and age. The artist quickly discovered his love for portraits when he watched with fascination how other artists were able to create strongly expressive portraits on paper. Under the guidance of portrait expert and lecturer Roland Kuck, he was able to learn exactly this discipline. Chiefly working as an administrative employee at a university clinic, the artist has been happily married for the past 12 years and has one son.

www.pinselaffe.net/ www.unitedcharity.de



Basic Equipment KAYAR YANAR FOR CHARITY

Airbrushes:	Haiderbrush 1
Paints:	Schmincke Aero Color: Sepia transparent
Additional materials:	Reference photo, Schmincke Aero Color Professional Liner (empty pen), watercolor pens in various sepia hues, art eraser, electro-eraser, eraser pencil
Surface:	Schoellershammer 4G, 102 x 75 cm
Work time:	App. 20 to 25 hours



Picture 01

To begin, I process the reference photo (press photo) on my computer with Photoshop. There I cut out unnecessary picture areas. Since I would like to work in a monochrome (black and white) manner for the portraits, I alter the photo in Photoshop into a pure gray scale image. This allows me to more easily concentrate on the tonal values. When transferring the picture to my painting surface, I make things simple for myself: In advance, I create a 'pencil drawing' in Photoshop from a photo. With a poster-print program, I print the photo to the size of the Schoellershammer carton (16 sheets sized DIN A4). I then tape the individual sheets together and rub the backside with graphite powder. I then trace the most important areas of the face. Amongst these are all of the visible outlines. I've traced the shady areas very delicately as edges.

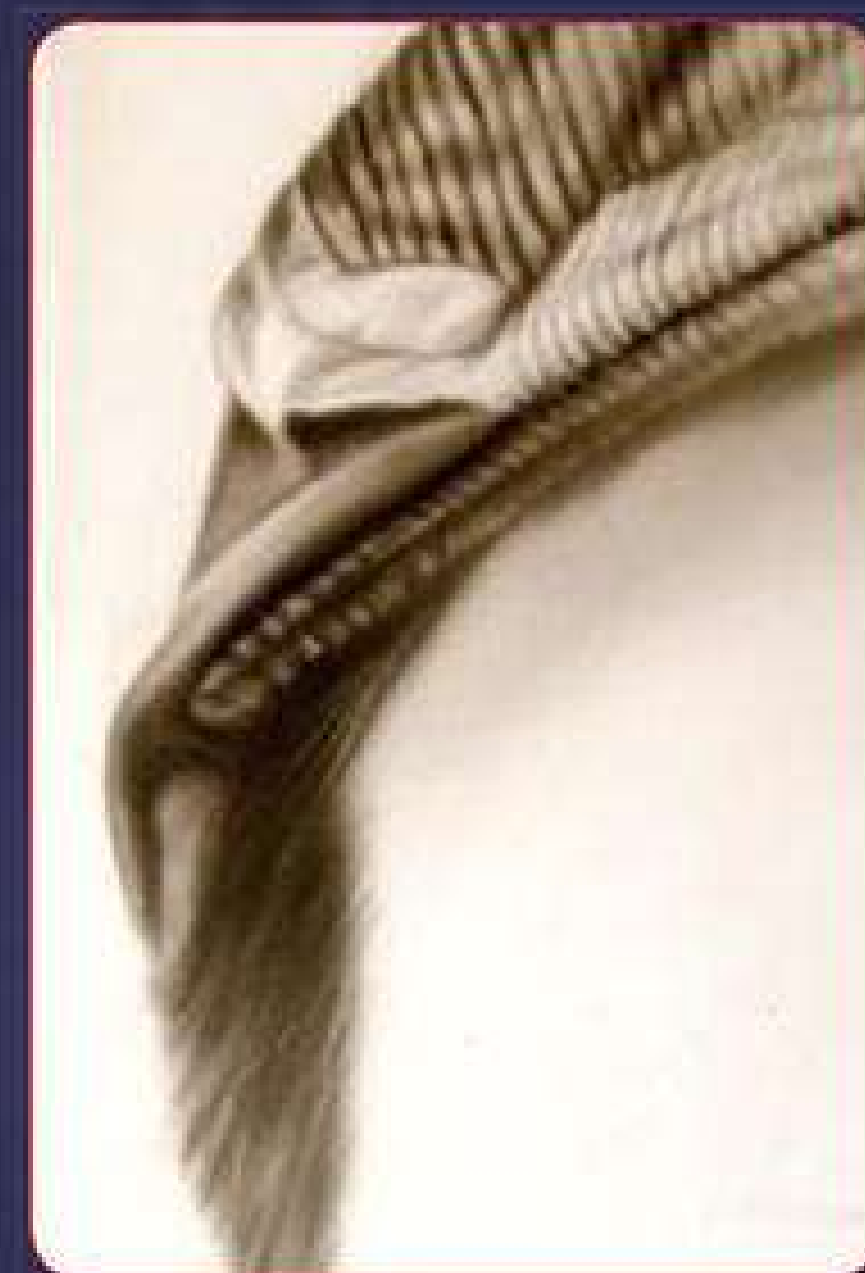
At this point, I need to mention that I work completely per freehand when it comes to portraits. For me, I get the most natural impression of a face in this manner. My selected carton size naturally makes the freehand work easier. The smaller the motif, the more tedious the work with the airbrush gets. You can naturally use a stencil to prevent overspray.

**Picture 02**

After the tracing, I begin with the darkest areas in the portrait. In this case, these areas consist of the hair. I move through this with a few dabbles of thinned Sepia (1 portion of paint: 10 portions of water). In the first application of paint, I roughly create the hair in the direction of growth and add in some structure with the eraser pencil. A switching up of spraying and erasing creates a lovely balance between the colored regions and the light reflexes. You should generally make sure that you carefully work out the tonal values. You can always add more paint later. It is more difficult to erase at the areas where too much paint has been applied. On this picture, you also recognize parts of the tracing.

**Picture 03/04**

Beginning with the hair, I work on the hat and keep moving to the other side of the head. I also create the darkest sections here first. However, I don't dilute the paint too much this time (at a 1:5 ratio). Since the darkest shady areas do not have any structure, you can't really go wrong here. The individual stripes of the hat can get on your nerves though. It feels like a 1000 stripes. I create these very thinly (at a 1:10 ratio) and add some shady areas to the hat. To at least somewhat "sharpen" the lines, I use the Schmincke liner. This is an empty pen that can be filled with airbrush paint and thus, can be wonderfully used in the brushed areas.

**Picture 05/06**

The next step would be establishing the jacket, continuing onwards with the darkest areas. The jacket has folded pleats that can be created by freehand free of problem once you've had a little practice. I roughly spray a couple of deep pleats, and exactly next to these, I erase some light reflexes with the art eraser. This contrast between dark pleats and lighter light reflexes - located right next to each other - leaves a plastic optic of ups and downs. The wrinkles are very dark, so show some 'courage under colors' at this point. I dilute the paint in a 1-to-3 ratio here.

Picture 07

I establish the seam of the jacket with the eraser pencil. For this, I erase several areas again and place the individual stitches with the watercolor pen. In the lower area, I do not complete the jacket up to the edge of the picture, but rather I allow it to flow a bit, thus just indicating that it "runs out". Otherwise, this area would become too dark in comparison to the rest of the picture. For me, it is also a stylistic device in retaining the hand-painted effect.





Picture 08/09

Now it's time for the face! I don't have any predetermined starting point. I observe the face as a whole, thus I create the contours of the eyes, nostrils and mouth opening (again doing the darkest areas first) in a highly diluted color (a ratio between 1:13 to 1:15). On Picture 08, you clearly recognize the tracing and the first layer of applied paint in the eye sections. Have no fear – the tracing lines can be easily, but carefully erased after the first application of paint. Picture 09 shows the eye at an advanced stage. The light reflexes in the eyes and structures of the iris are somewhat erased in at this section with the eraser pencil, and the eyelashes can be worked on very well and in detail with a watercolor pen. In the meantime, I'm no longer using multicolored pens. A watercolor pen produces a much more similar effect to that of the airbrush paint and allows itself to be added better to the total picture, in my opinion.

Picture 10-12

Now I'll be switching back and forth between applying color in the face and erasing in the lightest areas. This is how I will form the cheeks, the chin and the nose. Here I vary in the use of the art erasers and eraser pencils as I see fit. All



the while, I produce a soft transfer from light to dark with the art eraser and a hard transfer with the eraser pencil. It is important to give yourself a lot of time! Dilute the paint until it is highly transparent (at a 1:13 ratio), because nothing is more bothersome than to have to determine that the result has become too dark. Erasing is always very important, even if the Schoellershammer carton is a bit indulgent. Try not to spray any paint on the lightest parts in the face.

**Picture 13/14**

Establishment of the ears is also done according to the stated principle. To begin, I create the darkest parts of the auricle. Then I once again pick up my eraser to delimit the dark areas from the light or to establish a pathway or progression in the darker areas.

Picture 15

I work on the mouth region switching between the electric eraser and eraser pencil in order to create the various light reflexes on the tongue and the lips. I place small edgy spots on the tongue to make them look moist, as if I would be breaking up the light in the saliva. Here I do not put any value on highly meticulous detail work, because the viewer is not going to notice from two meters away whether the lip has three or four little wrinkles. What's important to me is however, that the row of teeth is done properly. This is something that is unique to each and every person and is part of their character. These teeth are not only white, but also have a highlight to the left and to the right next to the interdental spaces and a shady area. I take a 2:10 mixture of paint and carefully add it, then erasing in the contour edges with the sharp edge of an eraser.

**Picture 16-17**

Now I come around to working in the structure into the skin. This structure is created with the eraser pencil. Since I had to seriously enlarge my reference photo, some of the smaller details got lost. As such, i.e. I can only guess about the beard stubble. I've just added this based on my "gut feeling". I now spray on a layer of highly diluted paint (at a 3:10 ratio). I then switch between my two pens for the beard stubble. Using the watercolor pen, I add the stubble. The eraser pencil lightens the areas in between that. In the meantime, I spray paint over the worked on area until I have the feeling that everything is just right.

**Picture 18**

To conclude, I once again check whether the (gray) tonal values are just right throughout the whole picture. The portrait and background need to build a unit and if necessary, I add some very thin layers of paint here and there and correct details with the eraser or watercolor pen. Here you can see the finished portrait. I hope you've enjoyed my step by step. Come on by and check out United Charity every now and again. Maybe you'll find yourself grabbing one of my comedian portraits!



Tobias' Comedian Gallery

In addition to Kaya Yanar, Tobias Mönninghoff has also created portraits of other German comedians such as Paul Panzer, Sascha Grammel, Dr. Eckart von Hirschhausen and Atze Schröder. All five have personally accepted and signed their likeness.



ASBS SUMMERTIME

We wish you a pleasant summer!

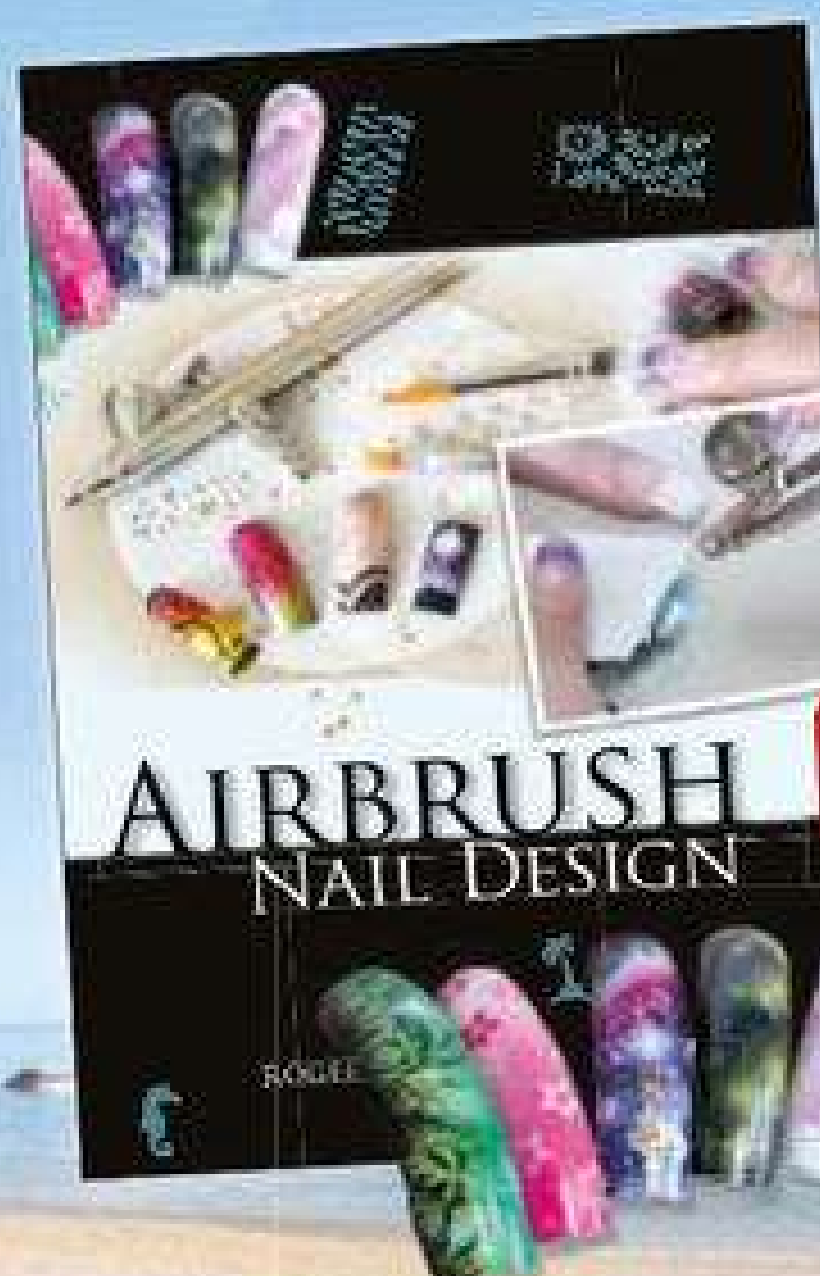


The official ASBS T-Shirt: Dennis Mathewson's Vitruvian Tiki.

Size S-XXL
19,95 €

Introduction to airbrushing for bodypainting, tattoos, make-up and tanning.

160 pages, 23,95 €

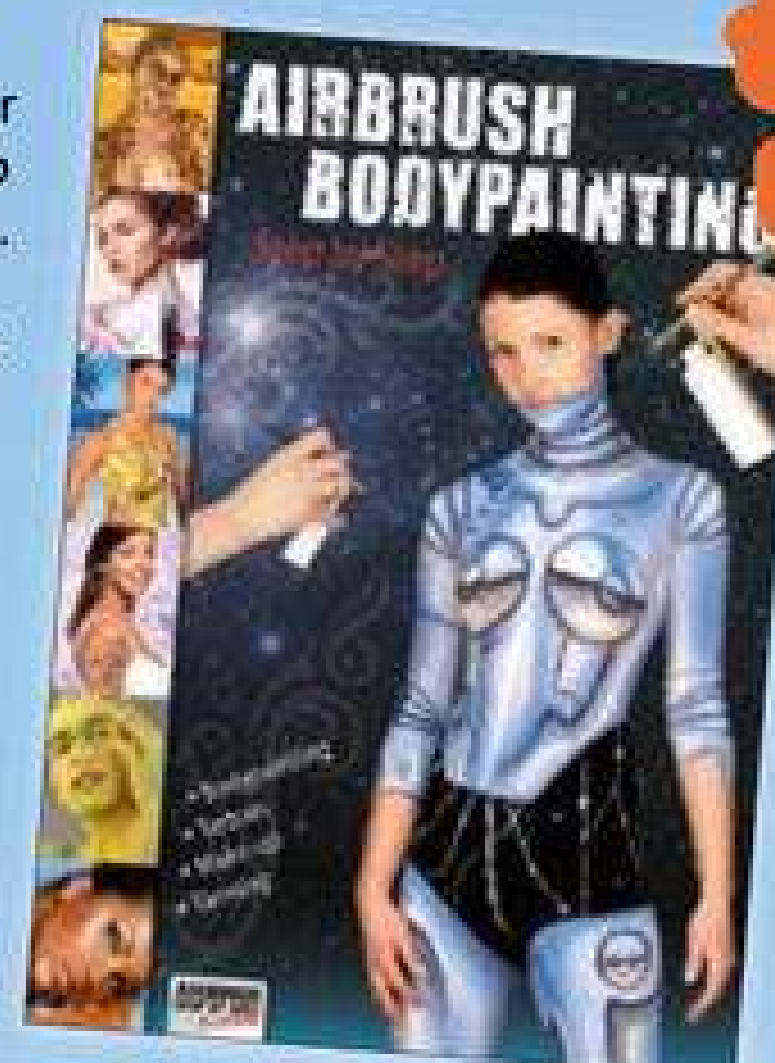


NEW!

Airbrush Nail Design for business or private use:

Basics and first exercises for beginners.

E-book, 68 pages
14,95 €



www.newart-shop.de

PayPal

MasterCard

VISA

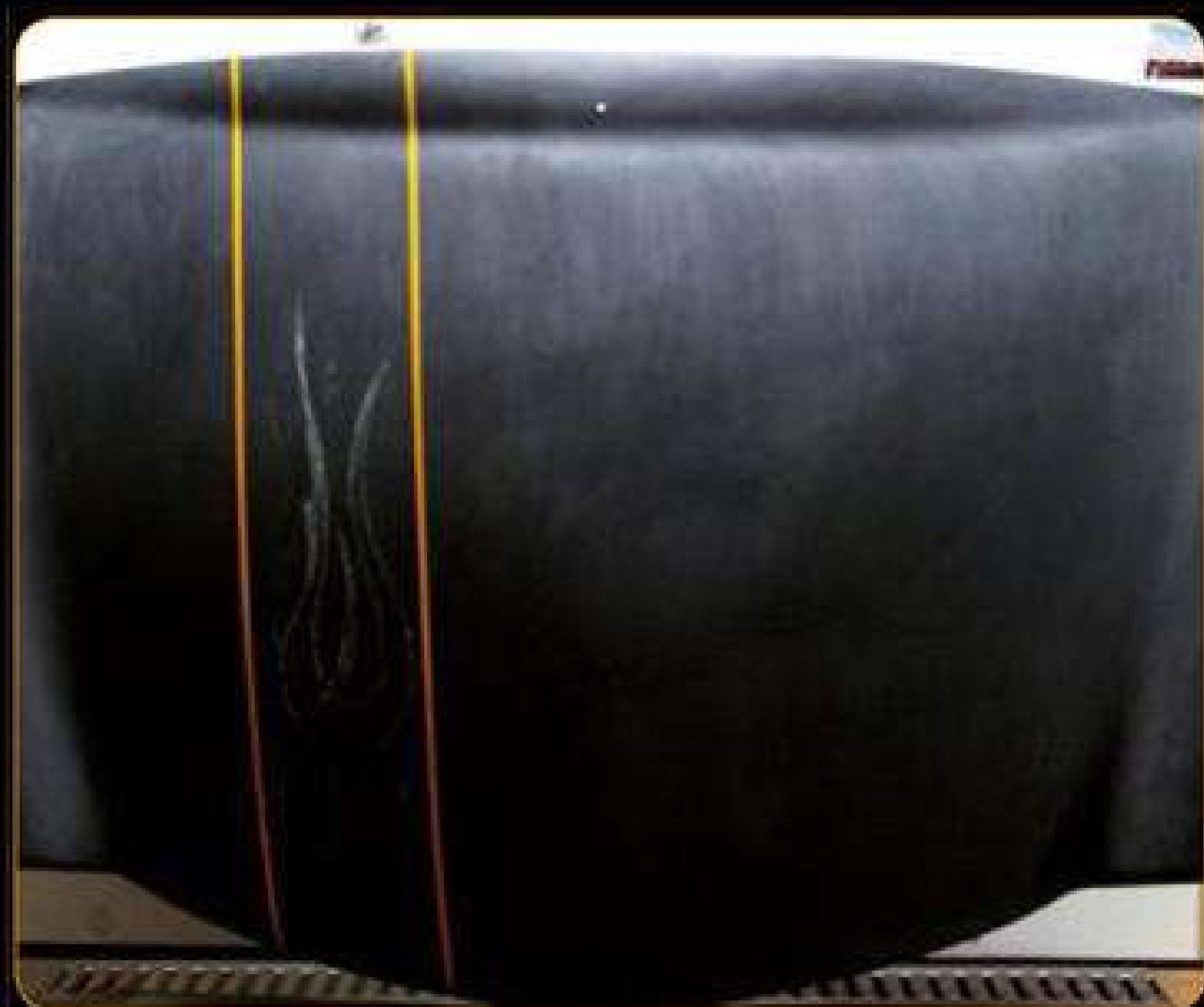


The 2 Hour Portrait

Be fast when custom painting

Maybe you remember my old Trabi hood that I used to show you how to properly prepare a surface in the 04/12 issue? Today I'd like to begin with the colorful designing of the hood before we continue with the flames in a future issue.

With respect to the portrait motif being worked on now, you really have to pay attention to the aspects of reduction and saving time, just as I explained in the previous issue.



Picture 01

Since I want to show you a bunch of different techniques for this hood, it's going to become a bit of an art collage. I'm not sure how exactly, but I'm planning with a flames motif. For this, I am preparing a surface so that it won't get all dirtied up in airbrush works that will follow. My actual motif that I want to show today is being placed exactly to the right of the flames. With 6 mm wide trim line tape from Kent, I border up some stripes in which classic flames are going to be created. Now I've drawn in some flames with chalk. Chalk is excellent, because it's natural and can be removed free of residue.

Picture 02/03

Afterwards, I tape up the chalk contour with a 3 mm wide trim lining and cover the flames from the lettering with transfer foil.



Picture 04/05

Then I once again cut the flames on the trim line band with a cutter knife. Since the flames are first painted later, I now cover the stripes with sodium paper from the car paint finishing shop and some tape in order to protect them.



Picture 06

Now we move on to our actual portrait. I've drawn a sketch of it in advance on paper and now search for the right position on the hood.



Picture 07

I then cut out the main parts of the drawing and attach the existing stencil on the hood. I cover the surrounding surface with sodium paper to protect it from overspray.



Picture 08/09

With a self-made green hue mixed out of white, yellow and a drop of pink, I lay down the cut-out skin areas. For the entire painting, I use the Wicked series from Createx. Since these are extreme-





ly pigmented right out of the factory, I make them a bit more fluid using W200 Transparent Base and W100 Reducer. I already rubbed the backside of the template with ochre-colored chalk beforehand and with that, traced the remaining motif contours onto the hood. When removing the masking, the lines become visible. With the same basic hue, I also roughly sketch in the hair.

Picture 10

With a mixture of Wicked Driscoll Tone and Carmine Red, I add on the facial lines per freehand. You've got to work over the face entirely with this hue, like with all the other things that follow, since the next skin tones are dependent on the ones that have come before. If you forget something at this point, you can ruin the whole picture.



Picture 11

With the next mixture out of Driscoll Tone, Violet and Moss Green, we are going to deepen everything. The color gradients that the human brain requires will now finally become recognizable in order to recognize the depth impression. Details? As mentioned in the last issue, they aren't really necessary for a work of this nature...



Picture 12

With the third mixture consisting of Wicked Red Oxide and Cobalt Blue, the color gradients are now given some shadow and eyes, nostrils and mouth corner are sharpened. When this color hue is now in the pistol, I use it directly for the details in the hair.



Picture 13

Now going back to the basic hue made of white, yellow and pink, I add the highlights in the face and work on the hair. After this work step, I'm pretty much finished, because the coloring of the hair is dependent on the fire that I am going to add later. You'll first see that in one of the upcoming issues. Thus, it'll pay off to keep up with this one. Since speed plays a good role in my way of painting, the hair will be painted together with the fire. This will save on color switches and time. The time needed for this portrait wasn't even a total of two hours, but this was also due to us leaving out the details and delimiting the picture to just the bare minimum. To be continued...



CREATEX

Airbrush paints for all surfaces

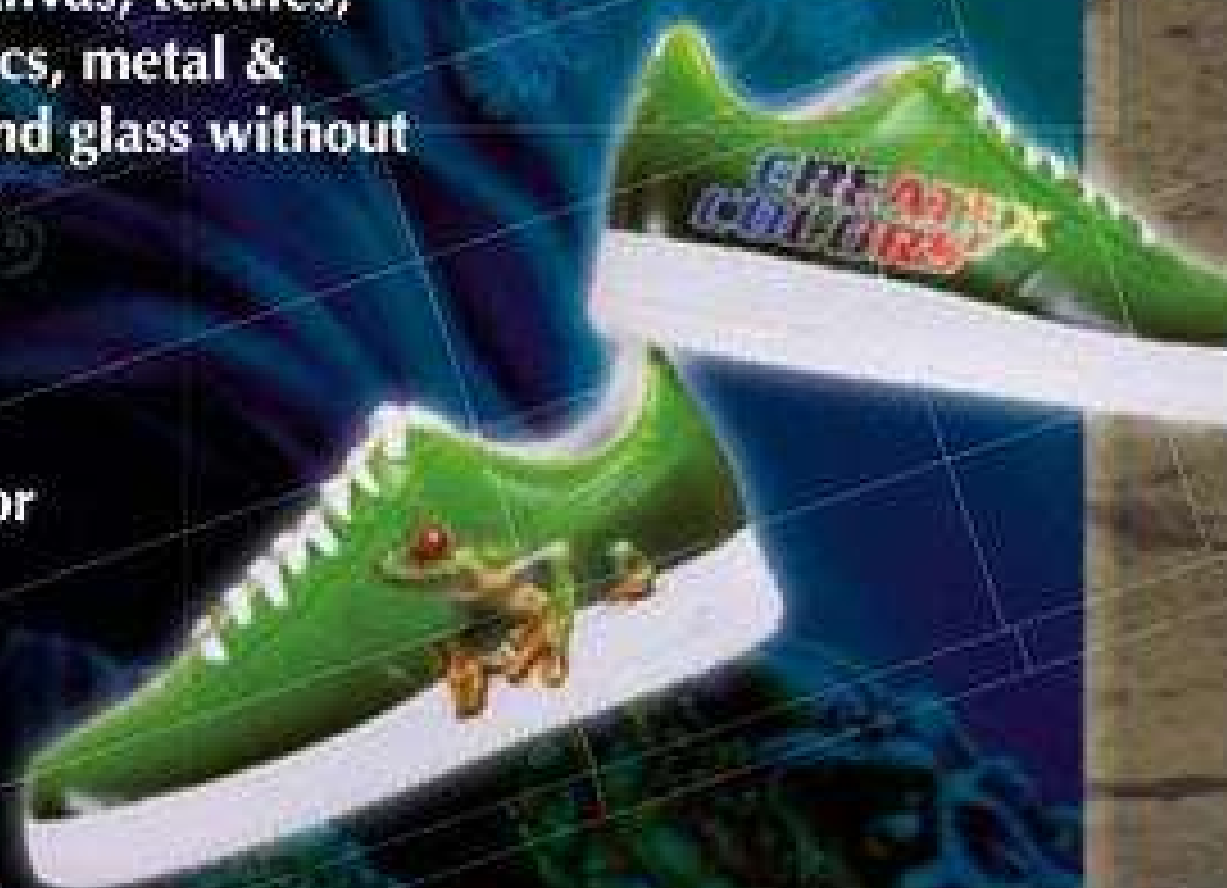
CREATEX COLORS



CREATEX Colors

Adheres very well to paper, canvas, textiles, leather, wood, Lexan, synthetics, metal & fingernails, also to ceramics and glass without the aid of adhesion promoters

- 31 glazed shades of color
- 14 metallic shades of color
- 10 fluorescent shades of color
- 8 iridescent shades of color



AUTO-AIR COLORS



AUTO-AIR Colors

Work well for graphics over existing finishes and for complete paintjobs

- 16 semi-opaque shades of color
- 28 transparent shades of color
- 14 pearlescent shades of color
- 17 candy pigment shades of color and much more



WICKED COLORS CREATEX



WICKED Colors

For all surfaces. The perfect substitution for solvent based colors.

- 16 semi-opaque & opaque shades of color
- 23 detail shades of color
- 11 fluorescent shades of color
- 7 pearlescent shades of color
- 4 metallic shades of color



European distributor

For further information visit www.createx.de



Skull, Wood and Old School Flames: Ryno and Cory showed us how to do it!

Right in time for the outbreak of winter in northern Germany, the sun-blessed airbrush artists from the USA, Ryan "Ryno" Templeton and Cory Saint Clair, arrived in time to lead the *ASBS Master Class 2013*. During the two day workshop on March 9th and 10th, our participants didn't worry about the snow falling outside and brought their full attention with them inside the cozy rooms of Createx to learn about the right way of handling an airbrush. On the first day, the 10 participants practiced a number of spray techniques such as the dagger stroke and learned how one quickly and simply applies the contouring tape on a Dibond panel. Then came the individual works. On the schedule was the designing of a panel with wood grain and the stylish old school flames (Ryno's specialty). Two different techniques were shown for the wooden structure. There was work with the structure roller where previously added paint is removed through able upwards and downwards movements. For the second technique, the participants used the bristle brush with which they carefully placed paint on the subsurface and created the realistic wood effect through a subsequent scratching technique and tinting with the airbrush.

On the second day, the Old School Flames on wood were completed and, with Ryno's support, all of the participants were able to take a proud look at their results. Afterwards, Cory christened the learn-hungry

students into his ways of working. Marked for the second half of the Dibond panel was a gloomy skull surrounded by curveted lines. For this, Cory showed everyone how you go about making a stencil with a scalpel and then how to spray the motif per freehand with the aid of the contours that were sprayed before with that stencil. The course participants watched Cory's demonstrations with excitement, seeing as how he masterly placed bone structures and shadowing into his work while constantly glancing at his photo reference. In their own work, the airbrushers were regularly consulted and supported by Cory and Ryno with helpful tips. Even if the panel wasn't completely finished upon conclusion of the workshop, the course and the successful results helped one and all find the motivation to turn on the compressor at home right away in order to continue crafting their learned airbrush skills. It was a whole lot of fun with Ryno and Cory, and so too will surely be the next ASBS master class!

www.blast-of-air.com / www.facebook.com/cory.saintclair



mark
this date



Airbrush and US Cars in Grefrath

This year will also see the ice arena in Grefrath, Germany, play host to a couple of exhibits that simply belong together. The proven consolidation of *US-Car & Bike Show* and *The Fantasy World of Airbrush* is entering the next round and will be taking place on August 17th and 18th, 2013. Located right on site will be over 50 airbrush artists from all around Europe representing the whole bandwidth of genres, from classic portraits to custom and bodypainting, right on up to airbrush tattoos. The outdoor area will serve as the grounds for owners of Cadillacs, muscle cars and pick-ups as well as the Show & Shine contest. The entire event program will once again be rounded out by rock bands and show acts in compliance with the motto 'Rockabilly'. The ice arena will be open on both days from 10 am to 6 pm. Per day, the entry fee is 8 EUR for adults and 5 EUR for adolescents. Entrance is free for children aged 12 and younger. The family ticket costs 23 EUR.

www.us-car-show.de / www.airbrush-show.com

mark
this date



Dru's back! 3rd ASBS Master Class with Dru Blair in November, 2013

The master of photorealistic portraits is back! Indeed, Dru Blair is coming back to Germany to hold his third ASBS Master Class full of tips and tricks about the techniques of masking, paint bases and photorealistic perception. His course plan in November consists of a total of three workshops. The Portrait Workshop will take place from October 31st to November 3rd and will spend four days dealing with the fundamentals of photorealistic portraits. Photorealism will also be the topic of the second workshop held by Dru from November 4th-7th where the technique's aspects will be expanded on all kinds of motifs. Totally new is Dru's third course. The Wildlife Workshop, which will take place from November 9th-12th, will be all about animals, fur and feathers, naturally combined with his very special painting theory. All three courses will take place at Createx in Kaltenkirchen just up the way from Hamburg. The course runs for 595 EUR per workshop incl. materials and boarding. Applications and further information are available at info@createx-workshop.de or by calling the number Tel. +49 (0) 4191-88277.

www.createx-workshop.de



argentine
professionals
airbrushers

1st. INTERNATIONAL AIRBRUSH COMPETITION
Categories "Beginner" and "Advanced"

Deadline for submitting photos: June 21th
Judging and Awards: July 12th

For competition rules contact us:
apacompetition@yahoo.com.ar

Invited judges:
Gerald Mendez
José San Juan

International Airbrush Competition held by the APA - Argentine Professional Airbrush

The airbrushing icons Gerald Mendez and José San Juan from South America will be examining - as of immediately - the works of aspiring airbrush artists twice a month. This has been made possible by the organization APA (Argentine Professional Airbrush), which is hosting its first ever international airbrush competition in 2013. Beginners and advanced airbrushers can submit their works to the APA and with that, shall receive a platform for sharing their art and passion with others while also having a shot at winning attractive prizes. In addition to certificates, manufacturers like Iwata, Createx, Sparmax and other high value

airbrush equipment producers will be sponsoring prizes. For airbrush beginners, there are no specific requirements with respect to the painting surface. For advanced artists, there are categories such as T-shirts, canvases, vehicles, murals and "Miscellaneous". You can participate in several categories at the same time. The winners will be presented on Facebook and are automatically entered into the selection for the grand prize, which will be determined in the "1st International Airbrush Show" in Buenos Aires, Argentina. The rules and participation form (in English) can be obtained by requesting them from apacompetition@yahoo.com.ar.

www.facebook.com/apa.aerografia

Imprint

newart medien & design
Roger Hassler/Katja Hassler
Wandsbeker Königstr. 50
22041 Hamburg
Germany

Tel +49 40 48501863
Fax +49 40 48501862
Mail: info@airbrush-magazin.de
Web: www.airbrush-magazin.net

Editor in Chief:
Roger Hassler (V.i.S.d.P.)

Editorial:
Katja Hassler, Berit Sliwinski

Contributors:
Christian Anschütz, Paul Butvila, Jackie Mestrom, Tobias Mönninghoff, Claudia Rijnvis, Uwe Scheuten, Holger Schmidt

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:
Katja Hassler, abo@airbrush-magazin.de

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

The publisher maintains the copyright for all published contributions. Uncredited articles do not necessarily reflect the opinions of the editorial staff. Reproduction of this publication in part or whole is allowed only with written permission from the publisher. Product names have been used without guarantee of their application.

We claim no liability for unsolicited articles. Upon receipt of a contribution intended for publication, the author releases exclusive publishing rights to the publisher until the expiration of the copyright, unless otherwise agreed upon. This also includes the right to produce electronic versions and/or storage within a database, as well as duplication and distribution online and offline without additional compensation.

Authors and creators of texts sent in for publication can be held liable for copyright infringement and breach of privacy laws.

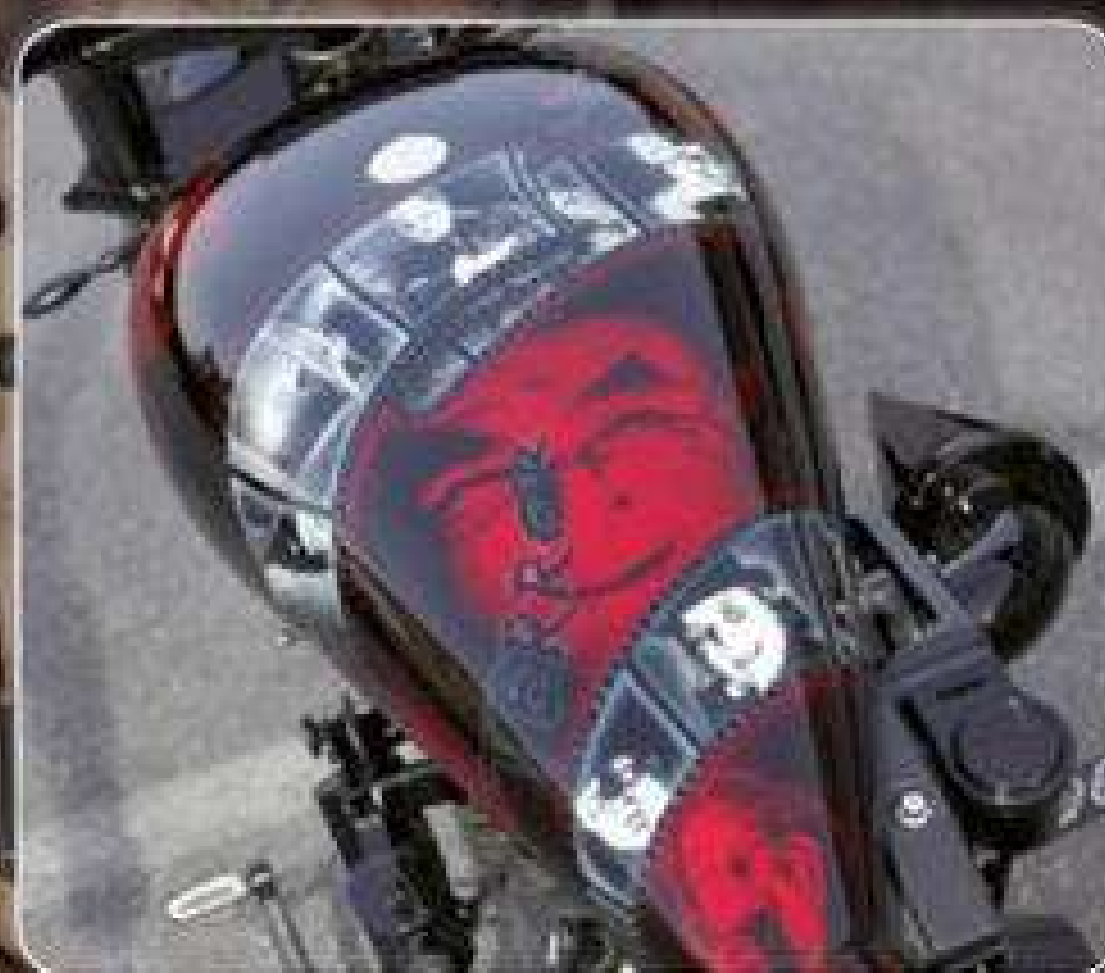
Login Details for the Members' Area
www.airbrush-magazin.de/member

User: Weltraum
Pass: Landschaft

Coming up in the next issue:

Motörhead on skin

Bodypainters Fabio Bosco and Giorgio Uccellini are paying tribute to the British band Motörhead in their step by step. With the band logo, a template and some hellish colors, they've put together a pretty rocking bodypainting. A professional photo shooting has eternalized the piece of work so that not everything would disappear once the model steps in the shower.



Past Exists

Custom painter Bernhard Laschober uses his work on a black steel chopper to show that you don't always have to use skulls and bones on the tank in order to be pretty dog-gone creepy. Inspired by horror films from the day and age of silent films, dark portraits are wriggling in tape around the bike's tank.

Eye, Nose, Mouth: Portrait Basics

In the next issue, we'll be presenting you with a contribution from airbrushing artist Uwe Fischer on the topic of portraits. In this step by step, you'll learn how to correctly create your tracing properly based on a photograph and what's to be observed when designing the most important features of a face.



Dru Blair's Horse Workshop

Artist Dru Blair is known for his fascinating photorealism. In the next issue, he dedicates himself to creating the presentation of a horse and will explain what techniques are used to realistically bring to life the typical characteristics of the animal on the drawing cardboard.

The next issue will be available in October 2013.

NEVER EVER want to miss AIRBRUSH STEP BY STEP again?

Subscribe now

and you get a free Schneidmeister set
"Masterskulls" including CD-ROM
with 100 other skull motifs!

Benefit from the advantage of an
Airbrush Step by Step subscription:

- 4 copies per year, jam-packed with airbrush art, techniques, news and tips!
- Save up to 20 percent!
- Delivery direct to your home, fresh from the printer!
- No extra costs, worldwide shipping included!
- Never miss an issue again!

THREE EASY WAYS TO SUBSCRIBE:

1. Online: Use our online store at
www.airbrush-books.com
2. E-Mail: Send us a message at
editor@airbrush-magazine.net
3. Post the form to:
Airbrush Step by Step
c/o newart medien & design GbR
Wandsbeker Königstr. 50, 22041 Hamburg, Germany



Airbrush Step by Step Subscription Card

- ☐ Yes, I would like to subscribe to Airbrush Step by Step magazine *
- ☐ One Year Subscription **Europe:** 35 Euro ☐ One Year Subscription **Worldwide:** 40 Euro

Payment Details:

- ☐ I enclose a cheque for Euro _____, made payable to newart medien & design, Katja + Roger Hassler GbR
- ☐ Please send me an invoice for bank transfer.

Name _____

First Name _____

Address _____

Address _____

City, State, ZIP _____

Country _____

Phone _____

E-Mail _____

☒ Date, Signature _____

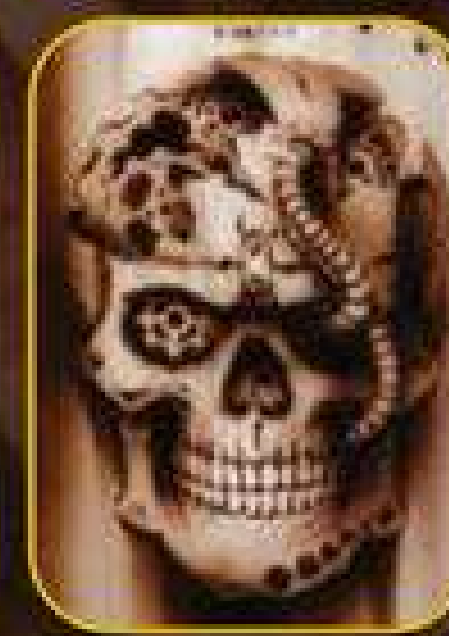
* Terms and conditions: Savings compared to buying 4 single issues through ASBS online shop, depending on shipping destination. Delivery will start after payment with the next issue (quarterly release). Please allow extended shipping times for overseas orders. All prices and payments in Euro only.
Offer ends September 26th, 2013.

#1 Templates in Airbrushing™



STEAM DRIVEN™

SKULLMASTER® SERIES



"Even the Skullmaster® Series needed a bit of Steampunking! Incluso la serie de Skullmaster® necesita un poco de Steampunking!" — Craig Fraser



STEAM SKULL
FH SDSK 1



TICK TOCK
FH SDSK 2



SPRUNG
FH SDSK 3

Craig Fraser's Steam Driven™
SkullMaster® Series Skull™
Step-by-Step in
English and Spanish
INCLUDED on Front of Package!

Se incluye demostración en español
paso a paso de el uso de La plantilla
de Craig Fraser's Steam Driven™,
Skullmaster® de las Series Steam
Skull™ al frente de este paquete!



Each template measures 8" x 10"

SOLD AS SET
FH SDSK 4

Artool® Signature Series Logo by Craig Fraser

...also in a smaller size!
MINI SERIES
SOLD ONLY AS A SET FH SDSK 4 MS
MINI SERIES measure approximately 5" x 7"

Freehand
**AIRBRUSH
TEMPLATES**



Syndicate
KUSTOM PAINT
www.gotpaint.com

**"MODERN-DAY STENCILS
CREATED IN THE TECHNICAL
SPIRIT OF THE VICTORIAN AGE.
MODERNAS PLANTILLAS PARA
AERÓGRAFO CREADAS CON EL
ESPÍRITU TÉCNICO DE LA EPOCA
VICTORIANA!" — CRAIG FRASER**

Radically Original®
ArtoolProducts.com
EST. 1992



Craig Fraser's Steampunk FX® 2
Step-By-Step in English and Spanish
INCLUDED on Front of Package!

Se incluye demostración en español paso
a paso de el uso de La plantilla
de Craig Fraser's Steampunk FX® 2
al frente de este paquete!



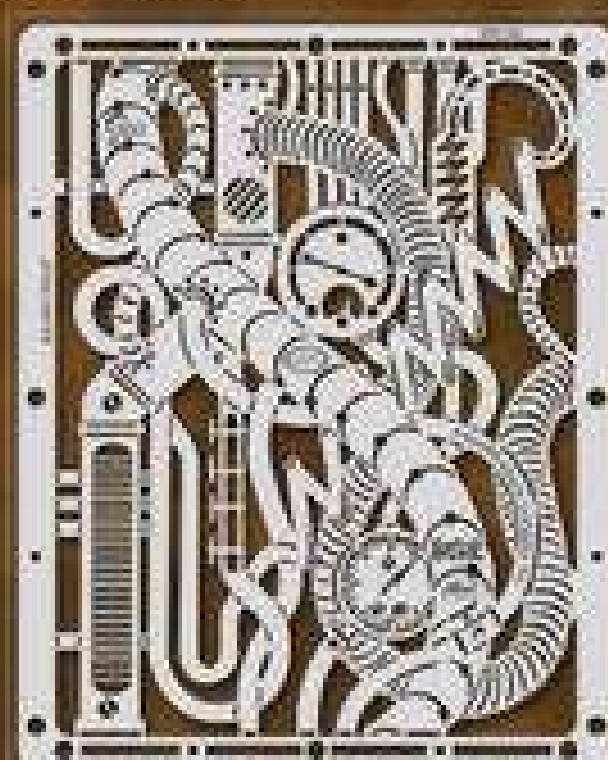
...also in a smaller size!
MINI SERIES
SOLD ONLY AS A SET FH SPFX2 5 MS
MINI SERIES measure approximately 5" x 7"

Each template measures 8" x 10"

SOLD AS SET
FH SPFX2 5



KLOCKWERKS II
FH SPFX2 1



JERRY-RIG
FH SPFX2 2



THE LAB
FH SPFX2 3



GRILLS
FH SPFX2 4

