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Don't be shy!

Here at the editor's office of Airbrush Step by Step magazine, we are in touch with artists from all over the world, day by day. And actually, the German artists are a 100 percent what the rest of the world tells about Germans in general: They are much more critical, fussy and scrupulous than their artists' colleagues from other countries. How many times we have been hearing phrases like „no, I am not good enough“, „I don't dare“ or „I need some more time for this“. Overmodest, perfectionist or lacking self-confidence – what ever you want to call it. At least at exhibitions, trade shows or at airbrush beginner classes, seeing the amazed and admiring faces of the ordinary people, some airbrush pros realize what level they might have already reached. With pros, that's (just) nitpicking.

The artists featured in this issue have no reason at all to be shy and – look at that! – we also got three German artists in here: **Andreas Werner** takes the challenge of photorealism and paints a glass bottle of Whiskey with all its reflections, transparencies and many details. **Wolfgang Gerstemeier** tried to capture an image of Koi fishes in his garden pond, which turned out to be a very ambitious project – right at the beginning from getting a good reference photo. **Pia Achtenhagen** is not the classic airbrush artist, but her art of building models of phantasy animals is not less intricate. It's the airbrush finish that makes her models coming to life.

Looking at airbrush artists from all over the world, you find that love for detail, diligents and self-challenging attitude with all of them. Let's take Colombian **Rafa Fonseca**: He painted such a lovely and gentle portrait of his grandfather. Spanish artist **Hugo Maciel** put a lot of effort in creating an effectful swarm of bats, just to enhance the Joker portrait on a shirt. Last but not least, the European „queen of photorealism“, **Marissa Oosterlee**, shows us in the interview how airbrush art can still be highly in demand even for TV promotion purposes, if you just put that much portion of talent and care into your artwork like she does.

So the message is: Keep it going. Believe in yourself. Accept critics, take it as an advice and learn from the pros to improve your own abilities. But you may also accept admiration. Be proud of what you are capable of. Because in any case, it's so much more than just ordinary people can do!

Have fun with this new issue and with learning, admiring and trying!

The ASBS Team

**AIRBRUSH
ARTIST**

STEP BY STEPS

04 Hidden Underwater World

Illustration

German artist Wolfgang Gerstemeier had to deal with a couple of difficulties when preparing and painting his Koi illustration, starting with taking pictures of swimming fishes.

18 Whiskey

Illustration

It took 50 photos of a Whiskey bottle for German artist Andreas Werner until the right template was found. He just needed a real life image to master the colors and glass reflections.

38 The Joker

T-Shirt Painting

The Spanish artist Hugo Maciel is painting another legendary movie character on a sweat shirt: The evil grinning Joker, the supervillain from the Batman movies.

54 El Colombiano

Portrait

The Colombian artist Rafa Fonseca is showing the process of painting his beautifully smiling grandfather with lots of realistic details.

INTERVIEW

35 Parfum

A TV Job for Marissa Oosterlee

The famous Dutch airbrush artist Marissa Oosterlee was literally taken off her holidays in Italy in order to paint the movie poster for a huge German TV production in only 3 days.

44 Fantastic Beasts

The magical airbrushing and model construction art of Pia Achtenhagen

Pia Achtenhagen from Berlin, Germany, builds amazing fantasy animal models. It's the airbrush finish that makes her models coming to life.

MAKING-OF

60 Steampunk Camaro

Automotive Painting by Andras Bathory

This is what comes out if you give the artistic green light to Hungary born artist Andras Bathory to paint your car with your favorite game hero.

CLASSICS

24 Airbrush News

11 pages of product reviews

48 Readers' Gallery

Sweet pots

66 Scene / Events

Airbrush, Bodypainting and Kustom Kulture events throughout Europe

69 Shopping Guide

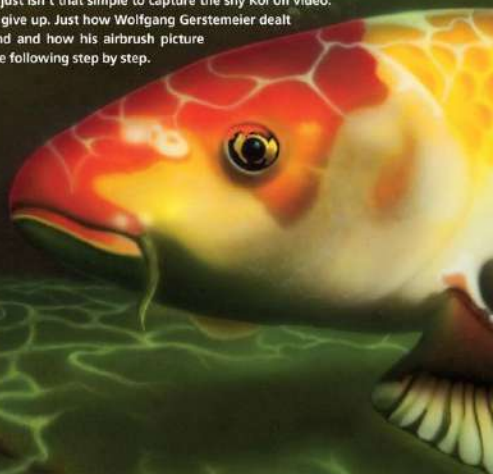
These are your sources of supplies

70 Preview

From European portraiture to Indonesian automotive painting.

Hidden Underwater World

Have you ever asked yourself what the concealed underwater world of a garden pond looks like? Artist Wolfgang Gerstemeier decided it was about time to create a picture of Koi under water. For this endeavor, he wanted to take a photo with a GoPro camera, print it out, and then establish it as an airbrush piece of art. Since, however, there were no Koi to be seen on the photos, he decided to make a video with the GoPro camera. But when he later viewed the video film, it became very clear that it just isn't that simple to capture the shy Koi on video. He certainly didn't want to give up. Just how Wolfgang Gerstemeier dealt with the difficulties at hand and how his airbrush picture came to life is detailed in the following step by step.







EQUIPMENT – HIDDEN UNDERWATER WORLD

Airbrush: Airbrush from Colani with a 0.6 mm nozzle, airbrush Custom Micron with a 0.23 mm nozzle, Infinity from Harder & Steenbeck with a 0.15 mm nozzle

Paints: Permanent green, white airbrushing paint, titanium yellow, olive green, Prussian blue, Sepia, ultramarine, Indian yellow, opaque white, natural Sienna, carmine red opaque medium, orange, yellow, transparent white, magenta, Brazil brown, burnt Sienna

Surface: 70 x 100 cm large canvas

Additional materials: GoPro camera, Tape, PC program GoPro Quick and GoPro Studio, Photoshop CC from Adobe, PosteRazor, gesso, rinsing agent, wide bristle brush, 360er sandpaper, sanding block, scalpel, black cardboard, magnets, hole-punching pliers, premium painter's tape, reducer, natural sponge, eraser pen, electric eraser, graphite pen, baking paper, effect brush from Da Vinci in sizes 12 and 16, hard pencil, white Saral paper, colored pencil, elastic bands, silhouette Cameo plotter, transparent film for the overhead projector, polychrome colored pencils, #2 fine hair brush, varnish, drying retardant from Schmincke

01 | Video images

I affixed the camera to a point in the pond and let it film for 30 minutes without knowing what it was going to record. I was excited and curious. There ended up being a lot of goldfish, but no Koi in the recordings. Then I remembered that the camera features a red recording light on its tip that is constantly blinking. That must have scared off the Koi. I turned off the blinking light and gave it another try. And voila! I had some very promising video material.



02 | Working on the PC

Using the computer program GoPro Quick, I can establish individual photos from the film material. Since the GoPro has a fish eye objective, the pictures can end up being pretty warped. Fortunately, this situation is regulated by the GoPro Studio program with an evaluation filter and this is turned into a normal photo.

In order to be able to create the final photo, I open the Photoshop CC program from Adobe on my iMac computer. I download my three reference photos on four different levels. Now I place all of these levels on top of each other and use a couple of level filters. This allows me to get to my final picture. Now, I'm not going to delve any further into picture compositions on the computer, because it's a complex topic and I'd be straying from my project.

The final picture composition will now be realized in Photoshop CC and then imported into the PosteRazor program. In this program, it is transferred into a poster in a format of 70 x 100 cm and then presented as a PDF file so as to be able to print it out in 16 Din A 4 formats.





03 Canvas preparation

In this step, I prepare my canvas by washing it with warm water and a bit of cleaning agent to free it of any possible grease or dirt. For my picture, I feel like it would be wise to even out the surface of the treated canvas even further. The advantage to doing this is that my motif has a very smooth appearance and I really don't need any undesired surface structures on the fish. The second advantage is that the spray mist then won't adhere to the structure. I mix

60 ml gesso, 10 ml water for diluting, and 20 drops of permanent green, and then apply the mixture evenly with a wide bristle brush. So why do I color the gesso? By coloring it, I will be able to better see where I've already applied the gesso on the white canvas.

04 Grinding the surface

After the initial layer of gesso has dried, I grind down the surface with 360er sandpaper and a sanding block – and I do this wet. This wet grinding doesn't dust up and the grinding process is much easier, since the Klotz moves more smoothly. I repeat this step three times until I've got a very flat surface in which you hardly notice a surface structure whatsoever. The drying period between these work steps should ideally be 2-3 hours.

Afterwards, I take a dust cloth and wipe it over the surface to remove any water and grinding dust. The canvas can dry for now.



05 Creating a poster

While the canvas is drying, I make use of the time to cut off some of the white edges of the Din A4 sheets of paper with a scalpel so that I can better incorporate the 16 sheets in just one 70 x 100 cm poster.

I could also just project the photo onto the canvas with a beamer or paxiscopes. This leads to the disadvantage that I do not have any 1-to-1 stencils at my disposal and will either have to spray everything per freehand or very carefully tape up some areas in the picture with crepe. I wanted to avoid this.





06 Cutting out stencils

Now I take the scalpel again and cut out the two large Koi fish and place them on black cardboard with the non-printed side (i.e. the backside) facing upwards. I attach the Koi with magnets and use my Colani airbrush to spray white airbrush paint and water in a 1-to-1 ratio all along the edge.



I take the scalpel to this edge once again and this gives me somewhat of a more stable positive and negative stencil. The reason for this is that I do not want to be spraying on my original at a later juncture in the work if I use it to cover something or as a loose stencil.

07 Putting holes in the fish stencils

In this step, I made use of a pair of special hole-punching pliers to put holes in my two fish stencils just once, all around.



08 Placing the stencils on canvas

I place background printout onto the 70 x 100 cm large canvas and affix my perforated black cardboard stencil to the non-used, partitioned areas. I then attach them with lightly adhesive premium painter's tape.

I now remove the background printout and see that my fish are perfectly placed on the canvas.



09 Painting the background

In this step, I make use of my Colani airbrush featuring a 0.6 mm nozzle to brush the background per free-hand. Since I created two copies of the fish stencils, I'm not worried about spraying over them. I keep my original printouts for later observation and transfers.

Now I start creating the background of the picture. Using a mixture of titanium yellow and reducer in a 1-to-5 mix relationship, I use my Colani airbrush featuring a 0.6 mm nozzle to spray the initial application of color onto the background. I then spray a mixture of olive green and reducer (1-to-2 ratio) into the darker areas of the picture. For some areas in the picture, I still use a mixture of permanent green and reducer (1-to-5 ratio).





10 Designing the water's surface

For the gleaming water surface in the upper left-hand portion of the picture, I mix Prussian blue and Sepia with reducer in a 1-to-1 ratio and apply them. I then mist everything over once again with an ultramarine and reducer mixture (1-to-10 ratio).



I then take an olive green that is heavily diluted with reducer in a mix relationship of 1-to-20 and simulate circular motions to form typical water turbulence. I repeat this step a number of times to get some really nice progressions.

At some junctures, I decided to add glaze over a large area with titanium yellow. I now leave things as they are for the moment to avoid making the background too dark.

11 Creating algae structures

In order to give the floor of the pond an algae structure, I take a small natural sponge and dab an olive green mixture thinned out with water (with a 1-to-2 ratio) onto the surface. I always twist the sponge while doing this to prevent an unnatural pattern from emerging.



12 Placing points of light

For the initial points of light in the water, I take an eraser pen and sharp electric eraser. The way in which you use an eraser on canvas is truly untypical. You'd typically only be erasing the uppermost fibers of the canvas sheet. However, since I established a very smooth surface (in one of the prior steps), erasing remains an option for me. Still, I will lightly spray over these sections again at a later juncture of the work.



13 Applying graphite to the stencil

Now I shade the rear side of my originally cut-out stencil with a thick graphite pencil. I use a piece of paper towel and distribute the graphite, spread it over the entire surface of the stencil.

14 Covering the background

I again cover up the background of the picture and do this with the black cardboard stencils I created earlier and some baking paper. You definitely shouldn't be thrifty here, because the spray mist covers more area than you may think.



15 Designing the initial Koi

I brush the initial layer with a mixture of Indian yellow and opaque white in a 1-to-1 ratio and 5 portions of reducer. I then also fully spray the yellow Dotsu Karashi Yamabuki, which only has the one color.



16 Creating the preliminary drawing

In this step, I trace the printout of my Koi fish with the hard pencil onto the canvas. This isn't much for the Dotsu Karashi Yamabuki fish, but it is for the Sanke, because you can see a whole lot more details in this type of fish. Once I've traced the preliminary drawing, I continue to work on the Sanke. This consists of three colors, namely red, white, and black. I spray over the whole Sanke with the same mixture, but I leave the white and red areas open. Now I glaze over both fish with Indian yellow.



17 Tail fin structures

I now concern myself with the tail fin of the Dotsu Karashi Yamabuki. Using an effect brush from Da Vinci in sizes 12 and 16 as well as a mixture of opaque white and the drying retardant from Schmincke in a 1-to-3 ratio, I paint the initial structures of the tail fin. Just as is the case with hair, it is important to keep an eye on the flow progression.



18 The tail fin color

I once again repeat the procedure shown in Step 17, this time with olive green and drying retardant in a 1-to-3 mix ratio, so that the tail fin can be better fit in the picture, will appear transparent, and doesn't have the effect of being superimposed.



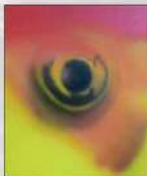
19 Working on the tail fin

Now I make use of my Custom Micron 0.23 airbrush. I work on the tail fin again and brush the hair structures at a very close distance to the surface. I then spray from a greater distance with a mixture of white mixed with a reducer (1-to-5 ratio) and a mix of Indian yellow and neutral gray (5-to-1 ratio) added with 10 parts reducer. I then glaze all of it over with a mixture of natural Sienna and reducer in a mix relationship of 1-to-20.



20 Designing the head of the Sanke Koi

I keep working on my main character here, namely the large Sanke Koi. Using a mixture of carmine red and opaque medium (2-to-1 ratio) and 10 parts reducer, I further establish the red areas of the head with the airbrush. For the flow progression from the head to the eye, I mix 1 drop of orange with 10 drops of reducer and 1 drop yellow with 10 drops of reducer. From these two mixtures, I then take one drop and mix it with 20 drops of reducer.



21 The eye of the Sanke Koi

I design the eye with a mixture of neutral gray and reducer (1-to-5 ratio). For the lower area of the large Koi, I add a mixture consisting of 1 drop of olive green together with 10 drops of reducer and then 1 drop of Sepia together with 10 drops of reducer. I then mix these two mixtures with – in each case – a ratio of 1 drop together with 20 drops of reducer.



22 Removing inconsistencies

Since the large Koi's scales could not be seen well in the color printout of the original template, I've transformed the template on the computer (using Photoshop CC) into a black-and-white picture and played around a bit with contrast values. Later, I printed out the template on 2 Din A4 sheets.

I place this printout on the picture and push some white Saral paper under the printout in order to transfer the scales of the Koi. The advantage of Saral paper is that I can recognize it better than graphite on darker sub-surfaces. In addition, I can remove it with a damp cloth.



23 Establishing the chest and pelvic fin

Since I can see the scale structures better now, I spray it again with transparent white and reducer (1-to-10) ratio. For the orange scales that are cutting, I mix 1 drop of orange with 10 drops of reducer and then 1 drop of magenta with 10 drops of reducer. I take one drop from each of these two mixtures and mix them with 20 drops of reducer. I glaze it all later with Indian yellow and reducer in a 1-to-20 mix ratio. I repeat this work several times until I am happy with the result.

I now work on the chest and pelvic fin a bit more. The front pectoral fin is given some sharp contours with the colored pencil, because it is located closer to the viewer than the pelvic fin. Even the anal fin and the tail fin are very soft (quality contrast), since these are located further away from the viewer.



24 Authentic reflections

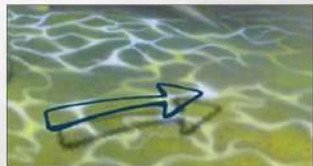
Since the sunlight from the water surface gets broken up, it has to reflect from the bottom of the pond and the upper side of the Koi in order to appear realistic. Using a mixture of transparent white and reducer (1-to-10 ratio), I spray the broken up, scattered sunlight onto the Koi and pond's flooring, all per freehand.

Up front, the pattern is larger than in the rear, because the pattern is shortened towards the rear, from the standpoint of the perspective. I spray mist over all of it with a mixture of olive green and reducer (1-to-20 ratio). I then darken it with a flow progression towards the background with Sepia and reducer in a ratio of 1-to-30 so that everything kind of subsides towards the rear.



25 Creating highlights and depth

In the spots that are the lightest and where the sun-ray are the strongest on the bottom of the pond, I spray in some more highlights using undiluted transparent white. Seeing as how I'd like to give the picture more depth, I've decided to integrate another Koi in the distance and to round out this whole picture in the scope of the compositional scheme.



In addition, I want to achieve an uneven number so that the viewer can develop more interest in the situation, so that the eye doesn't start putting together couples, and it just seems too boring. I make another little stencil to locate the correct position of the smaller Koi.

**26** Integrating a third Koi

I use the thirds rule and make use of four elastic bands, which I align on the position of the third Koi on the canvas. This gives me my point of intersection again and I know where I can place the little Koi so that it fits very harmoniously with the composition. I attach the negative stencil and lightly spray over it with transparent white and reducer in a mix relationship of 1-to-10.

**27** Contrast in quality

In order to be able to embed the Koi softly and without sharp edges from the stencil, I spray transparent white over the fish. I then glaze it once again with a mixture of olive green and reducer in a 1-to-10 ratio and add it to the scene in a soft and blurred manner (quality contrast).

**28** Adding oxygen to the pond

To get even more dynamic in the picture, I now brush the pond's oxygen supply. Unfortunately, the air bubbles in my composition in the original picture were not good. Some couldn't even be seen. So now I create two air bubble stencils on my iMac and plot them with my Silhouette Cameo Plotter on a transparent film for the overhead projector.





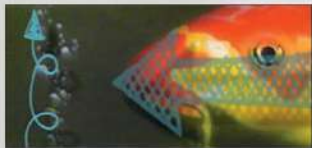
29 Creating oxygen bubbles with stencils

I now take the loose stencils and spray along the exterior edge of the bubbles with transparent white and reducer (1-to-10 ratio). Every individual bubble gets a light reflection from above and its own shadow along the underbelly to make sure there's the right plastic look. Since the luminosity naturally becomes less potent in the depth of the pond, I weaken the light intensity of the bubbles in the lower section. These bubbles are located directly on the left vertical side of the third graduation.



30 Diverting the eye of the beholder

Since the Koi is shaped a bit like an arrow and would lead the viewer out of the picture to the left, I've worked in a second form of air supply in the Koi pond. Via these upward-bound air bubbles, we get a limitation of the Sanke Koi. The viewer remains in the picture and the eye is diverted upwards, then brought back in the distance via the Koi.



31 Designing sparkling stone

Since the bubbles of air don't pop up just anywhere in a pond and are artistically created, we need a sparkling stone. I paint this with a white polychrome-colored pencil and a stone stencil on the exit point of the air bubbles.



32 Creating stone structure

With a mixture of Brazil brown and burnt Sienna, mixed in a 1-to-1 ratio, as well as drying retardant in a 1-to-5 ratio, I take a little natural sponge and dab in a stone structure, always slightly twisting the sponge when I make contact with the surface.

I repeat all of this again with a size 12 effect brush from Da Vinci. I now take the Infinity airbrush from Harder & Steenbeck (with a 0.15 mm nozzle) and spray a mixture of neutral gray and reducer (mixed in a 1-to-5 ratio) into the gaps and the shadows created by the stones. Now, I naturally could have used my Iwata Custom Micron, but I try to make use of the Infinity in all of my projects, since this airbrush was a gift from my mother.



33 Painting additional details

I now take a mixture of olive green and drying retardant in a 1-to-1 ratio and paint the algae growth on the stones with a #2 fine hair brush. All I'm missing now are the light reflections from the sunrays on the sparkling stones, which I then spray on with a mixture of transparent white and reducer in a 1-to-5 ratio.



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34 Adding in the Koi's scales

I now go back once again to the couple of scales on the side of the Doitsu Karashi Yamabuki Koi and place them further into the skin. With a mix of transparent white and reducer at a ratio of 1-to-5, I spray a progression of white to yellow skin on the Doitsu and glaze it all with yellow and reducer mixed (1-to-30 ratio) over the entire fish, including the tail fin. The yellow from Schmincke has a little touch of green – and this actually works to my advantage. The color can be very easily added to the picture.



35 Final improvements

The work of art is now almost finished. But I'm still thinking that the large Koi is a bit too yellowish and the pelvic fin is a bit too green. But then I think it actually really isn't. Thus, I decide to lighten up the Sanke once again in the area of the lower chest and fins with a mixture of transparent white and another mixture of olive green with reducer in a 1-to-20 ratio. You can look at the two pictures and easily recognize the difference.



36 Sealing of the artwork

To conclude, it's time to seal the picture. You normally do not need to seal the picture, since the airbrushing paint can dry in a water-resistant manner. By sealing, thus making use of a glossy or matt varnish, you can protect the paints from UV light and other negative influences in the surrounding environment. Would you like it to be matt or glossy? I decided on a matt varnish, because the picture may end up being reproduced for possible replications.

WOLFGANG GERSTEMEIER



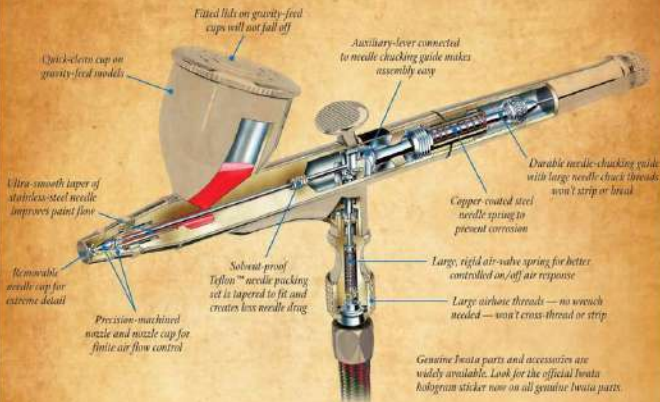
Wolfgang Gerstemeier was born in Bochum, Germany, in 1971. The graduate Airbrush Designer has many, many years of experience in the field of graphics and art. He learned all about animation and picture processing with computers as an AV media assistant. He also learned how to work with video and TV at the Medienhaus Essen. He studied under Roland Kuck at the IBKK, where he became a Graduate Airbrush Designer. His spectrum stretches from bodypainting to portraits to custom painting. Next year, he'll be heading a number of different airbrush seminars for beginners and advanced students.

Wolfgang Gerstemeier just loves to see his computer-based ideas come to life via 3D picture composing and then airbrushing. His works have always gone to show that the observer will most likely always be surprised.

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WHISKEY



This step by step is not about Whiskey, but rather about the bottle that houses the noble drops of liquid. Once artist Andreas Werner decided on a bottle of Jack Daniel's as his motif, he checked out a few pages of a catalog featuring Whiskey bottles to find out how exactly a bottle should be presented. With this knowledge in his hands,

he started photographing a sample template. He photographed the bottle app. 50 times and then selected a template. The template was not altered with Photoshop or a similar program so that the color will look just like it does in real life.

EQUIPMENT – Whiskey

Airbrush: Iwata HP-SB Plus 0,2, Iwata Micron CM-SB 0,18, Harder & Steenbeck Grafo 0,15, Iwata HP-TH 0,5

Paints: Schmincke Aerocolor: black, Sepia, Brazil brown, Sienna, base Yellow, base magenta, gold ochre, brilliant green, Createx Illustration Colors: black, Lascaux medium 3 semi-gloss

Surface: Schoellershammer 4G, 510 x 362 mm

Additional materials: Highly transparent drawing paper, Createx masking film, various scalpels, mask master, folding stick, tubular drawing pen 0.7, electric eraser with various erasers, Emery file, eraser pencils in red and white, various erasers, baking powder, photo template in black and white as well as in color, distilled water, Isopropanol

01 Initial preparations

I start off by printing the picture on DIN A4 photo paper. I do this in color and in black and white at the maximum resolution. Alternatively, you can upload the photo on an iPad and make use of it there. I print out another template in a scale of 1-to-1 so that I can transfer the important contours. For this 1-to-1 template, I use the PosterRazor to print out the picture in the desired size. Afterwards, these are put together via a light layout table.



02 Transferring the contours

When transferring the contours, I make use of transfer paper, because then I'll be able to recoup lines that possibly go "lost" in the course of the work at any time. Please make sure that you don't accidentally transfer the lettering backwards when transferring it in this manner.



03 Working with the folding stick

I use a folding stick to transfer the picture onto the airbrush board. Make sure that the lines on the airbrush board are not too strong, because these need to disappear under the motif. Lines that are too strong can be weakened a bit with an art eraser.

04 Determining the further procedure

I now completely tape up the bottle with masking film. I cover up the rest of the airbrush board with paper. The next step is to look at the photo very carefully and figure out how I'm going to proceed:

1. The label
2. The banderole on the neck of the bottle
3. The wooden knob to cap the bottle
4. Establishing the glass in black and white
5. Coloring areas of the bottle
6. Background/shadow



05 Using the Mask Master

I've decided that when it comes to the label, I'm going to cut the lettering with the Mask Master. You can naturally also use a cutting plotter for this. However, I think you should be able to recognize the handwork in the picture at a later juncture.

**06** Removing the masking film

Remove the masking film on the spots where the label is black. In the case of the label, I've decided on using the black from Createx, because it's more intense. Please make sure that none of the paint gets under the film, because this paint is very difficult to erase away. I've diluted the paint in a 1-to-1 ration with reducer. You can then remove the masking film from the lettering.

**07** Coloring the lettering

I've colored the lettering with a mixture of Sepia (2), gold ochre (20), and Brazil brown (6). After that, I lightly darkened up the label from the top with Sepia. Warning: Please darken the label just a little bit so that the lettering is recognizably visible later.

**08** Designing the banderole

I've removed the masking film from the banderole and then worked on the bars and the lettering with an ink pencil (with black from Schmincke). For this, I diluted the paint 1-to-1 with water.

**09** Mixing paints for coloring

For the sake of coloring, I've mixed together a mixture of base Yellow (1), base magenta (2) and brilliant green (1), then thinning it 1-to-1 with water.



10 Establishing structure and shadow

In this step, I remove the masking film from the wooden knob of the cork and cover up the banderole below it. I now work on the structure and the shadow area with Sepia. I choose to use Sepia here, because the knob is made of wood and black would just be too dark. In order to be able to recognize the individual areas better, I use the black and white template at this juncture. When I'm ready to do the coloring, I use Brazil brown.



11 Protecting finished areas with masking film

I remove the masking film from the entire bottle. To ensure that the already finished areas of the work are protected, the seal, the banderole, and the label are once again taped up with masking film.



12 Dividing up the bottle

I'm now going to establish the glass in black and white. To do this, I need to spend a good long time intensively looking at the template so as to divide up the bottle in various areas.

1. The glass between the banderole and wooden knob
2. The banderole up until the point where we begin to see the whiskey
3. The remaining lower section of the bottle

This division of areas forces me to, from now on, just concentrate on little portions of the bottle and to avoid having the complete view of the bottle in my eyes the entire time.



13 Adding detail to the picture

Now I want to add some detail to the work and for this, I use the black from Schmincke, because it can be more easily erased whenever I want to do so. I thin out the paint considerably with water (and a 1-to-6 ratio) so that I can slowly go about constructing the picture. I begin with the darkest areas and continue on step for step. At this point, I'm now working completely without stencils, since these would create edges that are just too hard for this particular motif. I follow my template very precisely and constantly decide which erasers I use for which transition:

- Electric eraser = harder transition
- Red eraser pencil = softer transition
- Baking powder = very soft flow progression

Warning: In this step, you should make sure that you do not create the glass as something that is too dark and when working on the details, various areas do not have any edges.



14 Coloring the cork and whiskey

When it comes to coloring everything, I start with the cork, which I paint with a mixture of Siena 1-to-1 with water. Please make sure at this point, that you slowly build up the paint to ensure that it will not be too dark. I

use the following two color hues for the whiskey:

1. Sepia (2), gold ochre (20), and Brazil brown (6), thinned 1-to-1 with water. I colored the lower portion of the whiskey with this mixture.
2. Base Yellow (5), base magenta (7), and brilliant green (1), thinned 1-to-1 with water. I used this mixture to color the upper area.
3. The lower portion of the bottle features the glass with a lightly green gleam, which I've created with a form of neutral gray together with base magenta (1) and brilliant green (2).
4. I work on all of the highlights with the eraser pencil or the electric eraser once again.



15 Masking the lower area of the bottle

I now remove the entire masking and mask the lower region of the bottle. For this, you can use masking film or make yourself a loose stencil out of paper.

16 Painting the shadow on the bottle

For the shadow, I mix together a neutral gray out of base magenta (1) and brilliant green (1), then thin it out 1-to-1 with water. I now spray the bottle's shadow, but definitely not too dark. The shadow is very dark in the lower right-hand corner. I achieve this with Sepia. You can now remove the masking you've used on the bottle.

17 Signature and framing

I'd like to conclude by giving you all a few tips on the signature and framing:

1. Signature

There's no concrete info out there about when and where an artist should sign his or her work. I am of the opinion that the signature should be part of the picture. That is, do not make a signature that will jump out right away the first time someone sees the picture. Sign the picture in a part of the picture in where it fits with respect to the area and colors at hand.

2. Framing

When it comes to framing, please select a passe-partout that offers a wide fringe edge. At a picture size of 510 x 362 mm, I select a passe-partout featuring an overall dimension of 700 x 500 mm. The frame should also be unpretentious (not cheap) so that the viewer isn't distracted from the picture.



ANDREAS WERNER



Andreas Werner was born in 1973 in Rülzheim, Germany, and has been living in Rhein-zabern since 2006. The graduate engineer discovered airbrushing in 1999 and initially wanted to make use of it in the field of model construction. He quickly became even more fascinated with the world of airbrushing seeing as how it made fine and sharp lines as well as the finest paint progressions on various surfaces possible.

Andreas Werner went on to purchase his first airbrushing equipment and taught himself how to use the device with the aid of several books on the topic. That was followed by a handful of courses, usually on weekends. Finding himself unable to enhance his repertoire of airbrushing skills on his own, he decided to take up studies in Airbrush Design in 2012, having begun the foundational courses at the community college in Schifferstadt in 2013. Between 2014-2015, he completed the primary studies in officially becoming an Airbrush Designer. He then spent 2015 and 2016 attending Master's studies, adding pinstriping to his portfolio in 2016.

 www.airbrushstudio-andy.de

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QUICKSILVER CHROME

Effect Paints to Experiment with

Issue 01/18 included an article in which we presented the new Quicksilver Chrome from Createx. Varnishing expert Holger "Candyman" Schmidt has since tested out the product usage and all of the possible effects of the new chrome paint in detail.

When it comes to the new Quicksilver Chrome from Createx, we're talking about a special-effect paint with which you can create various effects. The bandwidth stretches from chrome-like surfaces to metallic Candy effects and right on up to anodized effects. The basis for all special-effects is Createx Gloss Black, which should be placed as a base coating under all such works. The reason for this is that the Quicksilver is made with an extremely fine silver pigment, which snuggles itself onto the subsurface and with that, makes all grinding marks, fingerprints or anything of this nature visible. That is why you'll need Gloss Black to cover such grinding marks and streaks, and to even out the subsurface. You also need the shine of black for the special effect. You use the undiluted Gloss Black right out of the bottle. It should be sprayed while still wet so that it fills in

all possible grinding marks and everything can be smoothed out. The drying period is amazingly short, which is an advantage in this case.

Chrome-like effect

Once you've prepared the subsurface, there are various possibilities in achieving wonderful special paint effects. The first thing I take care of is the chrome-like special effect. For this, I spray on some spray-ready Quicksilver in thin progressions. But you have to be very careful here, because the less material you evenly apply, the better the mirror effect. If you apply too much, you'll only receive a very fine silver. The Quicksilver Chrome is pretty stable and smudge-proof. A coating with varnish is possible, but also a bit of a problem. As is usually the case with "chrome varnishes", the pigments swim to the surface and a bit of the mirroring effect is lost. Even if you were to isolate the work in advance with a watery binder, this wouldn't be that much of a help.



1. Step: Gloss Black



2. Step: Quicksilver Chrome 1. pass



3. Step: Quicksilver Chrome 2. pass



Effect options with Quicksilver Chrome and Candy20

Quicksilver and Candy20

If you top the Quicksilver Chrome with Candy20, you'll get metallic Candy hues. That'll of course cost you a small bit of the mirror effect, but there is quite a difference between this Candy product and a normal silver paint. Should, as opposed to a normal silver subsurface, the Quicksilver have hardly any granulation at all (i.e. you don't see any metallic pigment), then you have a metallic, flowing subsurface with a strong light/dark flop. When colored with Candy paint, you can create color hues in this manner, which simply can't be presented with common paints. You can really bring out Candy special effects with a high-gloss 2K varnish.

Anodized colors

A highly interesting variant of the Quicksilver Chrome is the creation of anodized colors. For this, you mix Quicksilver in a 1-to-1-to-1 ration with the Createx 4040 Bleed Checker and Candy20. This mixture is also applied in thin layers onto the surface prepared with Gloss Black until the desired color hue has been achieved. A coating with 2K clear varnish brings out the special effect even more here as well. I personally prefer a matt coating for anodized colors. The interior simply requires a layer of pure 4040 Bleed Checker. Otherwise, you can use a matt 2K varnish.

Summary

The new Createx Quicksilver Chrome is easy to work with, especially in comparison to earlier "chrome varnishes", since the spray proficiency setting is really quite good. Simply polishing away spray rests is a step that is no longer necessary. The material consumption of the Quicksilver is very minimal, which relativizes the price, which seems to be quite expensive at first glance. But you can't really compare the price to that of a common airbrush paint, because we're talking about a special effect varnish, with which you can create special color effects, which go above and beyond the possibilities of normal paints. It's yet another component in the Createx paint assortment and first shows its strengths in connection with the Candy20.

If, however, your expectation is that high class mirroring surfaces with clear varnish coating can be created with one paint, you are going to be disappointed, just like with other manufacturers. This just isn't possible in the current day and age.

Check out the following site for more information on the listed products: www.createx.de / www.createxcolors.com



4. Step: Quicksilver Chrome 3. pass



Anodized color with Candy Poison Green.



Anodized color with Candy P. Green & clearcoat



Silhouette Cameo 3: A Lot of Power and Comfort while Plotting

If you like airbrushing logos, then you know there's no getting around using a cutting plotter as no less than cutting out small logos in the desired font is just about impossible per hand. For approximately 100 EUR/USD more than the successful little brother "Silhouette Portrait", the "Silhouette Cameo" offers even more important features in its new Version 3 while also offering more creative surfacing at a cutting width of 12 inches. This allows for wider and larger templates than those that were possible with the little brother product.

The delivery includes the "Silhouette Cameo 3" with a 12 inch cutting fabric (quadratic) for plotting foil and fixed materials. The box also contains an AutoBlade cutting knife, which sets the cutting depth automatically via the software. The knife is simply integrated right into the red shaft and everything else is then taken care of by the software. A min-

imal disadvantage of the automatic knife is that the cutting process begins very loudly, which probably is due to the calibration of the knife. A second tool head allows for an additional assembly of a second, optionally available knife for pens. There's naturally also the connection material and, as a bonus, a fly knife tool as well as 100 free designer templates.

The software "Silhouette Studio", which is part of the scope of delivery, can be downloaded directly from the manufacturer website, and thus you'll be up to date with the latest status. The design and plotter software is comprehensive, but nevertheless easy to use. If you should import a graphic from Adobe Illustrator for Corel Draw, you must first convert it into the exchange format .DXF. This is the only format available for vector graphics, which can be integrated/imported into Silhouette Studio.

Otherwise, the rest of the typical digitalization process looks like the following: To begin, the graphic is painted as a Silhouette black on white (i.e. with Photoshop Digital) and then called up a picture in Silhouette Studio. With menu point "Tracing", you can select the area from the picture that creates a vector graphic. With the integrated tools, alterations to nodal points can be easily made to achieve the desired size and position. Tools that allow mirroring effects are available for creating an outline, which is important for work with shirts.

Once you've created your motif and placed it in position, you start up the cutting process by pressing on "Send". The software will automatically recognize whether the plotter is connected or not. When you're in the sending process, you select the desired knife for the pen. You can also take a look





at a comprehensive list of materials to select the material (including preset values for the blade depth, speed, and press-down pressure). You can, however, make adjustments whenever you want and feel like it. For thick materials (paperboard, cardboard, etc.), several cutting cycles are possible. A test button is helpful for quickly determining whether the cutting depth fits the inserted material.

In my initial tests here at the office and together with the colleagues at the Northern German Airbrush Roundtable Meetings, it was quite apparent that the plotter possessed immense cutting powers. Put differently, if it wasn't used properly, the device would make a hole in the more than stable cutting fabric in no time flat. There is an option for ordering various cutting fabrics for the plotter. Common template material for synthetic paper is very suitable for the accompanying cutting fabric. For copying paper and other cardboard and paper materials, you may want to make use of a cutting fabric with a lower adhesive ability.

The Cameo 3 can be operated on either Windows or Mac systems. Drivers or plotter software is available for both systems. The device is connected with an USB cable. Alternatively, the device can also be connected with Bluetooth. As such, the artist is capable of setting up the 57 cm wide device in a somewhat distant manner and completing his or her plotting endeavor free of cables. The Bluetooth sender



is installed down below in the device and then activated in the settings menu. In our test, the Bluetooth connection unfortunately didn't work with a Mac. However, the manufacturer is apparently already working on a solution for this issue.

The touchscreen with integrated assistance and a built-in accessories drawer is incredibly practical. The barcode-scan function and the automatic fiducial recognition camera, with which printed materials can be cut precisely, are things we didn't take a look at in this test.

Summary: The Cameo 3 is a ton of fun and, thanks to 3 meter long 12-inch roll featuring a square cutting area of 30.5 x 30.5 cm, it offers a wonderful size for plotting airbrush templates as well as logos and T-shirt designs. At a price of app. 270-300 EUR/USD, you'll be getting a wonderfully simple to use plotting solution, the refined strengths and cool functions of which can be had on either a Mac or PC.

Check out more info at:

 www.silhouetteamerica.com





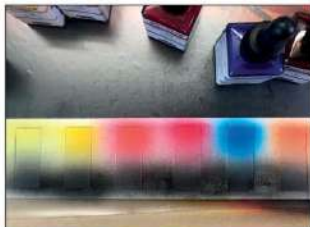
Bright Illustrations with Schmincke Candy Colors

If you've ever wanted to work with Candy Paints, you know you'll have to make use of solvent-based or dye-based paints. But the Candy paints in the Aero Color Professional series are taking a different route. These are based on water and pigments as well as binding agents. As such, our

editorial staff was very curious about just how good these paints are. On the one hand, we wanted to see how well they work on this painting surface. On the other hand, we wanted to see how well they can be sprayed and how well they make their way through fine nozzles.

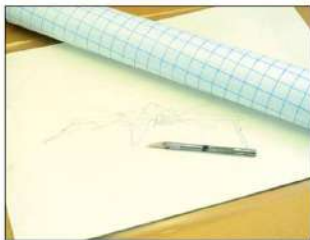
How the paints spray

The first thing we notice is that the consistency is somewhat more fluid than common Aero Color Professional color hues. The paints can be made use of straight out of the bottle, that is, they can be sprayed right away. Especially when it comes to darker color hues such as Poppy Red, Teak Brown or Smoke Black, you notice the pixelated pigments on a lighter painting surface right away. If you mix the color with water, they become much smoother in the spray pattern. But that's all dependent on taste and naturally on the motif. In our application tests, we didn't really encounter any clogged nozzles despite not having diluted the paints.



Painting surface "illustration board"

In this test, we used the Candy paints – as is Schmincke's tradition – on cardboard, which we've documented in a couple of steps in the following write-up, after all, Candy paints are most well-known in the field of custom painting. How these Schmincke Candy paints work on metal is something artist Lios-Marie Wilhelm will show us in one of the next issues.



Paint palette fire

The very glazy Aero Color Professional Candy paint set consists of 9 color hues, which are used primarily for flames, fire, explosions, and similar occurrences. As such, we decided to develop a motif that fits well with the colors available in the set. We started working on the motif layout with the aid of some 3D software. We downloaded a free 3D spaceship object onto the iOS Smartphone app "Matter" and gave it a

suitable background. The software makes it possible for the background to reflect in the object and this gave us the opportunity to alter the position, angle, and size. The finished motif is then exported as a JPEG file and printed on a large sheet so as to transfer it to a Schoellershammer board.



Erasing

After we transferred the sketch, we masked up the spaceship and a frame. We then began with the first application of paint with the lightest color hue in the Candy paint set, Sunflower Yellow. We sprayed the color hue to roughly cover the lightest areas of the motif. The motif background and the flaming corona of the planets were sprayed with a quivering hand. The border of the fire planet should remain light and that's why we applied erasing techniques with the electric eraser and a normal eraser to lighten things up. We discovered that this functions very well with the Candy paints.



Painting from light to dark

In the next step, we've given more finish to the background by working from light to dark and touching up the rough areas. We follow this up with the somewhat orange color hues Sunbeam Yellow and Yellow Gold when applying the paint, moving towards the outside to the yellow paint application. These paints are also sprayed on in a quivered

manner so that a cloudy atmosphere is created behind the spaceship. Still moving towards the outside, we continue with the reddish hues Poppy Red and Flame Red as well as Teak Brown and black. For finer paint graduations, I've combined the red color hues once again with the orange yellow hues in the paint cup.



Color contrast

In combination with the contrast-rich Smoke Black, the color-intensive Candy paints can also be used very well on an illustration board, where their many possibilities can easily be brought to fruition. Finer transitions will become more visible with numerous glazing layers in the course of the background.



Avoiding color shifting

The fire planet is also to be created from light to dark. We begin with the yellow color hues, then darken things up with the red paints. We follow that up with the Teak Brown and Smoke Black for the darker spots. Thanks to the many paint applications, the erased sun eruptions have pretty much disappeared. That's why we made use of the opaque white to give this area better dynamics and to lighten things up. Using yellow and yellow-orange hues, this area is once again misted over so that no paint shifts into green regions are visible.



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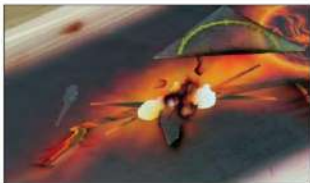
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Using paint transparency

The background is masked up once again and parts of the spaceship are freed up. Here we started with the wings. Since the background is mirrored in the spaceship, reflections from the background as well as light and shadow creations still need to be achieved. We were also able to establish the spaceship just about completely with the Candy paints.



After the wings, the main body of the ship was created with the adhesive stencil and a few other loose stencils so as to start forming the edges and forms of the spaceships. This is all concluded with the engines and their details, which are airbrushed per freehand and with some stencils. For the entire spaceship, the lighter areas are based on the white of the paper background.



Scraping

To conclude, we're going to use opaque white to add some points of light to the spaceship and some details to the planet. Some areas of the spaceship have been scraped with a

scalpel in order to work in some light edges. Now the little test motif is finished. It proves that the Candy paints function wonderfully and are a lot of fun to use.



Conclusion

The highly glazing Aero Color Professional Candy paints can be easily erased and scraped away on drawing board. It's easy to use them straight out of the bottle and the paints can be perfectly combined with other color hues and brands. The fire color spectrum lights up nice and bright right on drawing board. The Sky Blue that is part of the set allows for additional motif spectra, also when mixed with Sunflower Yellow, and makes for a truly practical enhancement to

yellow-red palettes. We did think it would have been great to have a few more enhancing colors such as Magenta or a turquoise green. The paints are perfect not only for airbrushing, but also for the Schmincke liners, paintbrushes, and pens. A 30 ml bottle costs 7.50 EUR. The set can be had for app. 60 EUR right in your local painting goods shop.



LINKS

Video instructions for the color test (German language) are located in the download area at:

www.airbrush-magazine.net/downloadcenter

Check out the company website for more information:

www.schmincke.de



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Holbein Acrylic Ink: A New and Finely Pigmented Ink for Illustrations



Japanese brand Holbein has been well-known worldwide for its Aeroflash paint line. The Osaka-based company has now brought out something new, namely Holbein acrylic ink. The paint is based purely on a pure solvent acrylic, which ensures that the color hue isn't altered when it dries. The dried

ink corresponds in a 1-to-1 level to wet ink. In addition, the manufacturer states that the ink provides a high light fastness. The ink is pretty thin and easy to work with, which is due to the fine pigments (pigment size between 0.001 and 0.004 mm). That means, there are hardly any blockage problems, even with the finest nozzles.

Our test was done with a little sci-fi illustration, using only inks from the basic ink set (primary ink set). The high value bottles possess a fastener to twist them open and closed, but which also permits drop-counting for when you'd like to achieve a repetitive identical mixing result. A ball in the bottle makes it possible to shake up the ink. After shaking things up, you should carefully twist the spout, because ink can squirt out.

To ensure better transitions in the motif, we added water to the white ink. At this juncture, we've needed to be more careful when spraying to ensure that the ink doesn't form beads on the painting surface. But you can also use and spray with the inks straight out of the bottle. They deliver a fine spray pattern. The paints were also scraped and erased in our motif. To be denoted is that the erasing quality when superimposing several layers of paint can decline. When adding water, the colors can be erased even better. Instead of water, a colorless painting medium can be added to increase the transparency.

As opposed to Aeroflash, the Holbein acrylic ink has been

specially designed for mixing techniques. Correspondingly, it can not only be sprayed with an airbrush, but also used with paintbrushes, markers or nibs. The mountain structure in the motif is speckled and a bunch of details are painted on with a thin paintbrush in order to achieve additional details. Using airbrush cleaner, the paint can even be dissolved from the subsurface so as to achieve additional structure effects. The acrylic white ink needs to be shaken well, but can be applied in a fine manner and has a very strong opaque character. You can see this right on the dark building and the beam from the spaceships.

The Holbein acrylic ink is available in 48 color hues in individual bottles à 100 ml, each according to the color hue at a price between 13.50 and 18.50 EUR. The Acrylic Ink Primary Set featuring 5 inks (each 30 ml) costs 34.90 EUR while the 10-piece set with 30 ml ink bottles costs 59.90 EUR. The perfectly corresponding colorless medium can be purchased for 4.95 EUR.

You can download a short test video with the motif in the download section of our website.

For more info, check out:

www.holbeinartistmaterials.com





Parfum

A TV job for Marissa Oosterlee

„‘Parfum’ has been being the most intricate programme for ZDFneo. With an intransigent story and a top-class cast in front and behind the camera, ‘Parfum’ belongs to the European top series 2018“, says German TV channel ZDF’s program director Dr. Norbert Himmeler about the new mini series which will be on screens from fall 2018. How this is connected to airbrushing?

The famous Dutch airbrush artist Marissa Oosterlee was literally taken off her holidays in Italy in order to paint the movie poster for this production. In this interview Marissa tells us how she got this exciting project done in only 3 days and which requirements she had to meet.

Hi Marissa, we have seen on Facebook that you designed the promotion artwork for the German TV mini series „Parfum“ (working title) which will be on TV in fall 2018. Could you tell us a little about this amazing project. How did you get this project?

Marissa Oosterlee: The company approached me. On a Sunday morning while I was on holiday in Italy, I got this phone call. Because we were on holiday, I initially didn't pick up as it was a strange number. After they tried to reach me several times, I decided to pick up. A total surprise as you would not expect a company to contact you on a Sunday. It turned out to be a rush job as the deadline was a week from there on. I was only able to work on it for 3 days when I came home, so I made long days to make sure it was good.

Did the company had already some precise ideas?

Marissa Oosterlee: They wanted their actress with the baby on a huge, bigger then life-size poster for the bus stops. The reference of her and the baby was delivered to me and I needed to make her look real and painterly at the same time.



Why didn't they just use a photoshopped image for the poster?

Marissa Oosterlee: Digital is a complete different feeling than an original artwork on canvas. The textures are never the same and you see it when you are in front of the painting, a screen is quite small and compresses everything. This is designed for a large size format. The original has even more textures than the final movieposter, which is "cleaned up" a little in order to become a poster and get rid of reflections in the darks from scanning.

Did you have some references? Was it necessary that the actress was recognizable?

Marissa Oosterlee: The actress is the first victim of the murderer. He strips them from their scent in order to try and capture it in a bottle as perfume. The perfume has crazy effects...

Did you make a mock-up in advance? Have you been asked for any corrections?

Marissa Oosterlee: After approval of the figures and colors they wanted me to extend her dress 30 cm downwards. So I gave her more clothing and patterns to make the format fit to their wishes.



How was your working process? Which techniques did you use?

Marissa Oosterlee: The company specifically asked for airbrush. They looked around all over Europe to find an airbrush artist for their specific assignment and thought I fit best to that profil. It's the first time a customer specifically asked for a painting to be airbrushed I must admit. Normally they just order a portrait or illustration and let me use whatever materials and techniques I see fit.

How much time did you have to finish the artwork?

Marissa Oosterlee: 3 days (actually 7 days, but I was not at home for several days). Plus a day for some adjustments such as hair color and extra dress etc.

What happened after you finished the artwork. Did you have to hand over the original to the company?

Marissa Oosterlee: I still have the original artwork and it will be for sale in the future. After the shootings of 6 months, they send me back the artwork. They had made a professional scan of it so they can use it for their advertising purposes.

Where can the poster be seen?

Marissa Oosterlee: At bus stops in Germany, I believe, but it could also be outside in neighbour countries such as the Netherlands and Belgium. Also in the series itself, you will most likely see the painting somewhere. They needed the original during shooting as well, but I'm not sure what and where you can see this in the series itself. The series will also be on Netflix and can be seen in many countries.

Thanks for giving this insight into your work, Marissa! We wish you good luck for your further projects...

Marissa Oosterlee: The pleasure is mine, thank you for your interview. The series are based on the book „The perfume“ by Patrick Suskind and Constantin Film made a movie in 2006 of the book. Due to the big success of the movie,



they now made the thriller mini series of it. I hope that everyone who wants to follow the series, enjoys it very much!

www.marissaosterlee.com

PARFUM (WORKING TITLE) | Crime series with 6 episodes from fall 2018 on German TV ZDFneo

Story: What if reality is catching fiction? What if emotions can be manipulated – and there's nothing left to lose? 2018 in Germany: lower rhine river area. A brutal series of murder, a young profiler with strange investigation techniques and a trace that leads back into the past: to five boarding school students, experimenting with the secrets of human scents while searching for power and love.

Actors: Wotan Wilke Möhring, August Diehl, Ken Duken, Trystan Pütter, Friederike Becht, Christian Friedel, Juergen Maurer, Natalia Belitski, Marc Hosemann

Idea: Oliver Berben

Script: Eva Kranenburg

Direction: Philipp Kadelbach

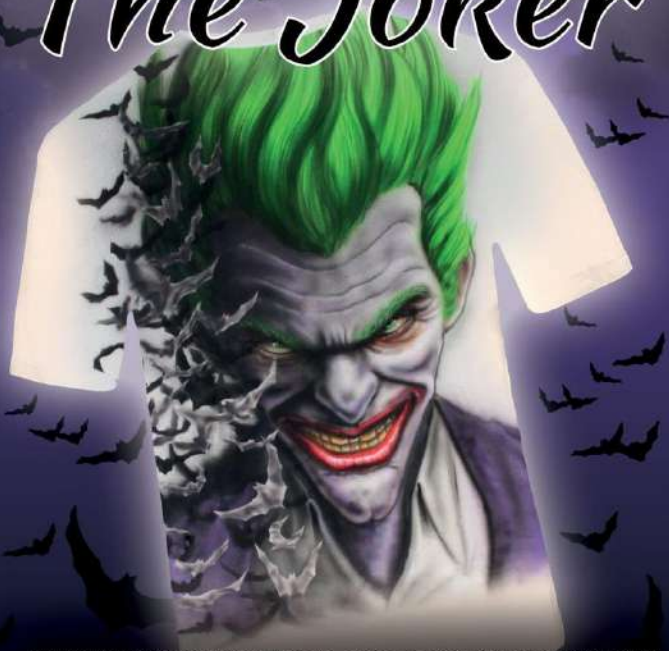
Production: Constantin Film and MOOVIE in co-production with ZDFneo/ZDF and ARRI Media in cooperation with Netflix

Producers: Sarah Kirkegaard, Oliver Berben

Shooting: 2017 in Germany and France

Source: ZDF

The Joker



Following Darth Vader and Ironman, Hugo Maciel is painting another legendary movie character on a sweat shirt. The evil grinning Joker, the supervillain from the Batman movies, fascinates us by his evil grin, his frown and his shining

green hair. Beside the detailed creation of the Joker, the Mexican-born artist concentrates on the dark swarm of bats which was designed with the help of many small stencils - definitely the icing on the cake!

EQUIPMENT – The Joker

Airbrush: Iwata Eclipse HP-BCS

Paints: W002 Wicked Black, W003 Wicked Opaque White, W0011 Wicked Golden Yellow, W069 Burnt Umber, 5101 Createx Fluorescent Violet, 5404 Createx Fluorescent Green, 5106 Createx Transparent Brite Blue und 5117 Createx Brite Red. 0200 Wicked Transparent Base.

Surface: White 50% cotton and 50% polyester sweatshirt.

Additional materials: white cardboard, cutter and ballpoint pen.



01 First steps

The first step was to choose the image and download it from the internet. After adjusting the image by removing the color saturation and lowering the gray tonality, I printed it in the desired size.



02 Line drawing

I attach the image on the white cardboard and mark the lines with the pen that I will cut out.



03 Making stencils

I proceed to cut the image, knowing that these will give me the templates that I will use as a guide to do the free hand drawing.



04 Bat stencils

I am also making stencils of flying bats. I am keeping all the pieces that I cut out, because they will also be used as individual bat templates.



05 Applying the first color

I am applying a couple of layers with 0200 Wicked Transparent Base as a base. Using the Joker's main template, I choose the right place on the sweatshirt. With the airbrush I apply some W002 Black on the left side, where the group of bats will go.



06 Group of bats

This is when dozens of bat templates are used to cover a part of that area. The idea is to have a large group of shadow figures, without repeating the pattern of the template.



07 Airbrushing lines and contours

I am placing the Joker template again. This time, I am spraying all the outline and lines that define the drawing in black. I am trying to use a weak color tone.



08 Freehand airbrushing

After having marked the lines with the help of the stencil, I start to freehand some strokes.



09 Working on textiles

The outline has to be airbrushed carefully. Remember that you can not make corrections when painting on this kind of surface.



10 Grisaille look

The next step is to detail and shade the different parts of the drawing. The idea is to create a drawing in grisaille, where shadows define the required volume and depth.



11 Painting the hair

The hair is also taking shape. And it also requires to create it in a visually appealing way. I am creating layers in order to give it a clearer appearance, rather than just painting hairs randomly.



12 Finished grisaille

This is the finished grisaille painting.



13 Applying colors

Now we start to apply color. It is not a rule, but I usually start with the eyes, followed by the lips and teeth.

14 Creating hair texture

I continue with coloring and defining the hair texture. For this, I apply 5404 Fluorescent Green from Createx. I make fine strokes with more intensity rather than shaded ones, to help give more volume.



15 Creating contrast

I still need more contrast on the hair. Therefore, I add a few drops of Createx 5106 Brite Blue to the Fluorescent Green to increase the intensity of the green, thus maintaining the same range of greens.



16 Painting the eyebrows

I also give color to the eyebrows, so that they look finished like in picture 17.



17 Shades in the face

With the Createx 5101 Fluorescent Violet, I blend the shadows on the face. This way I maintain visual interest within the range of the color palette that I chose. If I kept it in gray tones only, it would not be so attractive.



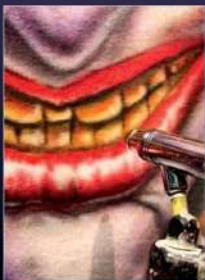
18 Creating details

This is where I start to add details such as the brightness in the eyes. Using the same white I create more shine in the dark circles beneath the eyes.



19 Lips and teeth

The lips and teeth also require a contrast that can be achieved with the white.





20 Contrast and volume

The contrast reaches to the dark tones. Thus, using the black, I emphasize the basic volume of the face and let it fade into the dark part of the drawing.



21 Using the bat stencil

It's time to use the bat template. Without removing the small templates that I put down at the beginning, I'm filling the silhouettes of bats in this area with black. Here you can see the image so far. But there is still lots to be done.



22 Visual effects

Now I start to remove the small templates of the bats. The contrast between the white and black silhouettes helps to multiply the bats visually. But it would not be a good idea to leave them blank.



23 Detailing the bats

I can not paint them black either, because they would lose their effect. Instead, I paint some shadows to give a certain volume to the bats. Not too detailed, remembering that together, they are an element of adornment. It's not worth detailing too much.

24 The finished shirt

Here we have the final piece. The last step is to cover the image with a couple of layers of the transparent base of Wicked Colors.



HUGO MACIEL



Hugo Maciel was born in the city of Guadalajara, Mexico. In 1986 he began using the airbrush by learning from videos and books. In early 2001, he travelled to Phoenix, Arizona, to learn freehand airbrushing techniques. In 2008 he moved to Gijón, Spain, and specialized in airbrushing shirts and other textiles. In 2010 he started to teach airbrushing in different

places in Asturias and opened the airbrush academy "Hugo Mac Art" in 2013. At the same time he founded the first airbrush association in Spain, the "Asociación Cultural de Aerografistas de Asturias". Today he keeps growing, promoting and teaching airbrushing. His next project is to create the first national association of airbrush of Spain.

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Fantastic Beasts

The magical airbrushing and model construction art of Pia Achtenhagen



For us here at the Airbrush Step by Step editing staff, it's always a joy to encounter new and unusual areas of application for airbrushing techniques. This was the case back in the fall of 2016 when we got to know Pia Achtenhagen from Berlin at the Airbrush Expo in Leipzig. Pia builds fascinating fantasy animal models and paints them with an airbrush.

In this interview, she tells us all about how she works and the materials she likes to work with.

Pia, how did you start up with constructing fantasy animal models?

Pia: For as long as I can remember, I've been drawing, color-

ing, painting, and building models. I've always been particularly interested in sculptures. As some point, I wanted to make figures become more alive. I didn't like having them just stand around looking bland, but rather wanted them bending and moving in every possible position imaginable. In the course of time, I started developing various ideas about combining and uniting different figures together. This is how I first discovered my passion for fantasy animal models.

What materials do you use to create the models and how are they built?

Pia: They are generally constructed with a wire or puppet skeleton. I felt some fiberfill on top of that using a felting needle. That's how I design the form of the figure. The more time I spend doing this, the stronger and more precise the animal musculature can be designed. I sew the "skin" by hand, using cloth or faux fur, directly to the body. Every once and a while, I create the skin according to self-created cutting patterns and stretch them over the figure afterwards. The animal's head is made of modelling clay or synthetic resin and is connected to the body. It's then plastered with bits of fur or flock powder, and then painted with the airbrush.

What made you decide to start using an airbrush?

Pia: When I was a child, I was given a very simple start-up





airbrush set and my results got better year for year. As such, it never popped into mind to use anything else.

How exactly do you use the airbrush with the animals?

Pia: I use it to paint every part of the animal; the heads and the fur or other substances.

Which colors, paints, and devices do you use?

Pia: I use the paints produced by Schmincke and Createx, which I've started using recently. My airbrushes are the Iwata Micron 5B and Evolution. My compressor is the Sil-Air 20A.

Is there anything that you keep a close or careful eye on when airbrushing?

Pia: Yes, I can only darken things. If I use too much white, it finds its way to the hair and doesn't look natural. With the fur, I have to spray carefully, because otherwise things could get caulked up or stick together.

Do you paint other things using an airbrush?

Pia: Yes, portraits!

Are you contracted by customers to create these mo-



odels or are they your own ideas and personal projects?

Pia: Well, both.

How much time do you usually require to complete a model?

Pia: It depends on the animal, most importantly how detailed it is going to be. On average, I need app. 40 hours for an animal.

Where do you get your ideas? Do you work with photo templates?

Pia: I walk through life with open eyes. Movies, TV, magazines, photos, museums, zoos... I gather inspiration all the time and from all around me.

Do you have a favorite figure, animal or character?

Pia: Dragons of all sorts. This interest has been inspired by the movies "Dragon Heart" and later "Game of Thrones" as well as the book "The Art of the Dragon Lance saga".

Who are your customers and what does such a model tend to cost?





Pia: Most of them are lovers or aficionados or cosplayer enthusiasts. There have been some artists too who have me create finished models out of their designs. Thus, I'm responsible for the making the finished product. Depending on the size and what's needed for the model's realization, a figure can cost between 300 and 650 Euros.

Do you live off of fantasy figures or do you also have a so-called "normal" job?

Pia: This year, all of my work has been dedicated to working on my puppet figures. Seeing as how I'm a bit thrifty, I can manage to live off of this work.



We had the pleasure of getting to know you in 2016 at the Airbrush Expo in Leipzig. Will you be setting up an exhibit there again or better, what events can we find you at this year?

Pia: Oh, I'll definitely be at the Airbrush Expo in 2018. Otherwise, I also plan on being at the Teddybär Total and the Comiccon in Berlin as well as several fantasy festivals.

Super, Pia, we're really looking forward to that! Thanks so much for the interview. And you've put together a step by step for us for our next issue. This will give us a detailed look at how you go about creating a cute turtle model.

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♦ Fine Art(Realism)



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♦ Fine Art(Fantasy)



Emanuele Diletti
Real in Wood



Rico Pahlig
Rausch



Eyon Higgins Jones
Bubo virginianus - Great horned owl



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Congratulations to the winners and a huge **THANK YOU** to all participants!

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Our Readers' Artworks



Günter Borgartz: Oil Bottle on Mirror
Airbrush: Harder & Steenbeck Infinity
Paints: Schmincke / Aero Color
Surface: Schoellershammer illustration board, 50 x 70 cm

HOW DO I ENTER?

Simply send photos of your artworks – digital and at least 9 x 13 cm, with 300 dpi resolution – to: info@airbrush-magazin.de or mail (also min. 9 x 13 cm prints) to: newart media & design, Hamburger Str. 26, 21493 Schwarzenbek, Germany. Photos sent by mail cannot be returned.

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Alfred Weber: Australia
Airbrush: Iwata Eclipse HP-BS
Paints: Schmincke Aerocolor
Surface: Wooden Boomerang



Tamara Fehr: Dog
Airbrush: Iwata
Paints: Createx
Surface: MDF Board 60 x 80 cm

Hendrik Grönert: Tina + Mai
Airbrush: Harder & Steenbeck Evolution, Iwata NEO CN
Paints: Schmincke Vandyckbraun
Surface: Plastic board, 4 mm white, 300 x 400 mm



Marc Poppeke: Taran
Airbrush: Iwata HB-B
Paints: Createx
Surface: H&S airbrush paper, 250g





Matthias Mierhake: The Dragonfly
Airbrush: Iwata CM-SB 2
Paints: Schmincke Aero Color Professional
Surface: Carvas 20 cm x 20 cm,
Pouring Acrylic technique



Uwe Horn: Grass hopper
Airbrush: Evolution Silverline Two in One 0,2 mm, Evolution Solo 0,2 mm
Paints: Pro Color, Createx illustration
Surface: H&S airbrush paper 250g, 35 x 50 cm



Martin Koller: Cow
Airbrush: Evolution AL plus
Paints: Hansa pro-color
Surface: Airbrush Board, 40 x 50 cm



Sandra Zimmermann: Saxophone
Airbrush: Iwata
Paints: Schmincke
Surface: Schoellershammer, 50 x 70 cm



Andre Eilers: Gallopway caly
Airbrush: Iwata HP-8, Iwata CM-B
Paints: Schmincke
Surface: illustration board, 50 cm x 70 cm



Peter K. Möller:
Chevrolet Apache



Michael Schlösser: Percy
Airbrush: Harder & Steenbeck Infinity
Paints: M-Art-In
Surface: Schoellershammer 4G dick, 51 x 36 cm

Julian Joel Messar: Girl in the moon I
Airbrush: Harder & Steenbeck Evolution Silverline
Paints: Schmincke Aero Color Professional

Andreas Haginger: Skull
Airbrush: Iwata CM
Paints: Aero Color
Surface: Aluminum board, 24 x 20 cm



Dirk Heinemeier: Great green macaw
Surface: Canvas, 80 x 100 cm





Lars Ullrich

Airbrush: Evolution 2 in 1

Paints: Pro Color

Surface: Suzuki Tank



Maurice Morjeu: Under the Sea

Airbrush: Harder Focus

Paints: Createx Classic

Surface: MDF Board, 60 cm



Rob van Dijk: Hot Rod

Airbrush: Iwata Micron SB

Paints: Etac

Surface: Schoellershammer 4G, 50 x 70 cm



El Colombiano

The Colombian artist Rafa Fonseca has specialized in airbrushing portraits of humans and animals. In this step by step, he's going to show us the process for creating a very special work of art. The portrait is that of his beautifully smiling grandfather. It's amazing how visibly accurate the many realistic details are such as the reddish skin hue on the nose, the light shadow under the eyes, and the fine lines and wrinkles, which Rafa Fonseca is able to make a reality with his airbrush, an eraser, and a scalpel. The only question left is what his grandfather thought of his grandson's illustration...

RAFA FONSECA



Rafa Fonseca, hailing from Columbia, was born on May 17th, 1988, and has specialized in realistic artwork. When he's not working on art, Rafa Fonseca is an architect and musician, having studied architecture at the Catholic University of Columbia. He discovered airbrush art in the final semester of his studies. In 2014, he decided to concentrate almost entirely on the creating airbrush artwork, which he taught himself step by step along the way. In the meantime, he's got his own YouTube channel to which he uploads speed art videos and displays the creation process of his realistic works of art. In the process, he concentrates almost entirely on portraits of people and animals. Rafa Fonseca is the owner of an airbrush school in Bogota, where he teaches students about the world of airbrushing.

 rafafonsecaart.wixsite.com

EQUIPMENT – El Colombiano

Airbrush: Common Airbrush PZ 0.2 Gravity Double Action

Surface: Synthetic paper sized 30 x 50 cm

Paints: Createx Illustration Colors

Additional materials: Graphite paper, (electric) eraser, scalpel, eraser, liquid frisket/masking film, clear lacquer or varnish

01 Tracing the template

We begin with tracing the template onto the surface. There are various ways of doing this, for example, carbon paper, graphite paper, projections, etc. I personally most like to work with graphite paper to make the transition to the surface as soft as possible, like when drawing with a led pencil. I now begin to add as many details as possible to get a precise result.

**02** Applying the initial paint

Let's start by covering up the foreground motif of the picture to avoid any overspray. In order to draw in the background, I first prepare all of the paints in plastic vessels and then begin working in freehand from the darkest to the lightest paint. With that, I spray with open partitions at a distance of 15 cm.

**03** Designing the eyes

I start working on the eyes with a paint mixture of 50% paint with 50% thinner. I do the brushing per freehand and with a low level of air pressure to achieve more details.

**04** Putting shadows in the eyes

Once I've painted the eye and a couple of wrinkles, I use a dark violet paint mixture to brush shading onto both the eyelids and the eyebrows. I then continue on with a more reddish mixture for a portion of the eyelids and the wrinkles.



05 Working with an eraser and scalpel

Once I've applied these color hues, I begin defining some textures and points of light. I use an eraser and scalpel to prepare the spots where I'll be adding the upcoming lighter hue.

**06** Designing the cheeks

I continue with the same reddish mixture and start applying a soft and transparent layer to the cheeks as a base. I then create textures by working per freehand and with an eraser.

**07** Creating depth and volume

It's now time to take a mixture of violet and black to add some shadow to the cheek around the nose so that we can create some more depth and volume. To conclude, I apply a skin color (a mixture of Sepia, orange, yellow, and white) to the upper portion of the cheek just outside of the eyes and their surrounding area.

**08** Painting the shadows

I begin this step by defining the shadows on the side of the face near the hair. I continue this above the eyebrows and on the forehead by applying the darker color hue first so as to create textures. I then add the lighter color hue.



09 Creating textures

After I've applied the dark color hue to the right side of the forehead, I establish some more texture using the electric eraser. The electric eraser is more suitable for establishing the pores on the forehead. I then apply the reddish and skin-colored hues per freehand.

**10** Painting shadow lines

The process continues on the right side of my portrait in the same manner. With this point in the work, I already begin placing some shadow lines onto the cheeks and the nose. My portrait is starting to come to life.

**11** Reddish hues on the nose

There are several reddish hues right on the nose, which I initially brushed per freehand in order to get a softer result in the texture. I draw even more textures with the eraser. I apply the color hues in the following sequence:

Shade: A mixture of black and violet

Mid-range colors: A mixture of red, orange, and red-violet

Skin hues: A mixture of white, violet, yellow, and orange

**12** Protecting the work

With the assistance of a stencil or masking, I protect the upper portion of the nose in order to be able to brush the shading that leads to the schnauzer and to the nostrils. I protect the teeth in the same manner with masking film.

13 Textures for the lips

In this step, I brush the lips with a dark tone and then with some more mid-range hues. I add texture with the aid of an eraser.



14 Designing the chin and mustache

I fill in the beard with black as a basis when working on the beard, which makes it possible to do some scratching with the tips of the scalpel and with that, defining the individual hairs. I then add a transparent black (10 drops of thinner + 1 drop of black), which gives me a soft, natural gray. I brush the chin in the exact same manner as the cheeks, forehead, and nose, going from dark to light.



15 Defining the face

To design the face, I protect the shirt and the throat with masking film and the copy that I've used as a template. I complete the face per freehand with the right ear. I put together the hair in this section with the scalpel and in the same manner I worked on the beard.

I also use this step to paint the dog. I do this by covering up the entire background and the face to prevent any overspray from spreading about. I throw in some white highlights using the scalpel, which gives the portrait more depth.



16 Designing the throat

I draw his throat per freehand and make sure I protect the shirt in the process. Using a stencil, I draw a couple of shadows.

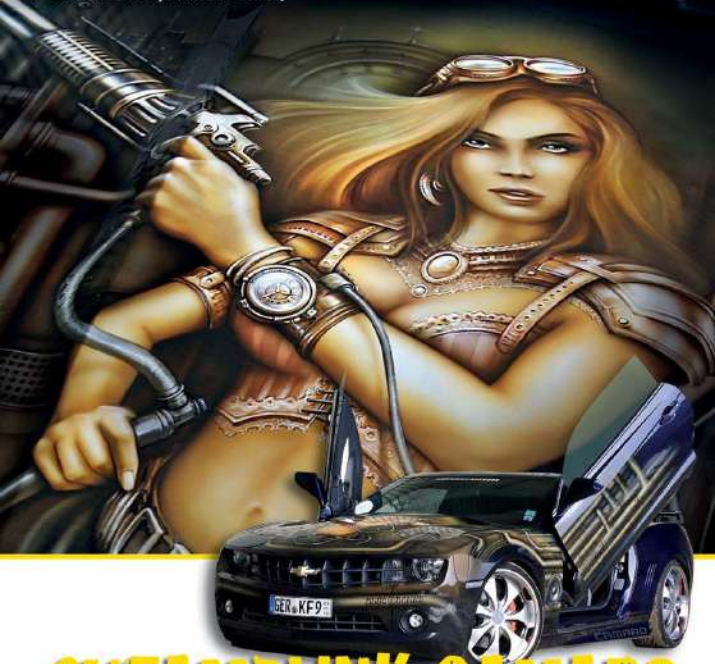
17 Painting the shirt

The face is complete. Now I finish the hand in the same manner, namely going from dark to light. For the shirt, I make use of a mixture of blue, green, and a bit of gray so as to somewhat desaturate the paint.



18 Final steps

It's now time to start removing the masking tape, which I had used to create the frame, and add some layers of protective lacquer or varnish to even out the surface.



STEAMPUNK CAMARO

In the step by step, Hungarian artist Andras Bathory shows us how he goes about making a customer's wish reality, from figuring out a topic and motif to designing the style and finishing the product. The customer wanted to have one of his favorite characters from a computer game placed on the engine cover of his Chevrolet Camaros. Andras Bathory was given the artistic green

light to do whatever was necessary to make his customer's wish a reality and decided to go the Steampunk route in order to give the artwork a true personal touch. The result not only flabbergasted the customer, but tuning experts as well! The proud owner of the Camaro has racked up more than 50 trophies for his car at various fairs and exhibits.

// Discussing things with the customer

Sometimes, it's not easy to find common ground with a customer, for example, then when he or she can't give the artist a visual idea of what he or she wants to have done. An artist may then have to navigate the customer, especially if the customer hasn't really picked out – in my opinion – a good looking or doable motif. Alas, it's still quite fun and very interesting finding that common ground for an art project.



The initial idea from my customer Kevin was to do flames. Then he suggested a feminine toy figure from a computer game, which he wanted to have on the engine cover. My customer Kevin likes action-based games for the computer. It's a good topic, but it's a bit too impersonal for my taste and not a strong enough symbol for such a show car. He wanted to keep the foundation color on his car. I naturally showed him some examples and we eventually agreed on an idea. I recommended a different topic on a larger surface and suggested to integrate some personal things. Possible are, for example, Hi-Fi topics or numbers that Kevin would feel connected with and that are important to him. In this manner, the design becomes a bit more personal. For me, it's not only important that the customer likes the design. In my opinion, the customer should also have a personal connection to the design.



I think that when it comes to custom painting, it's best to make the customer's vision a reality in the best style possible so that the design gives the customer that nice, personal touch. I as an artist have to be careful of course, but I ultimately want my abilities to show up in the artwork. This style is simply that which I'm best at and can best establish every little detail.

// Steampunk

For a couple of years, steampunk has been being my great passion – not only in painting. I am inspired by this style also with my installations and interior designs. Steampunk is very variable. Every artist uses this style in a different way, which is great in my opinion. This is why I suggested this topic to my client in this case and realized the project with a steampunk design. This style fits best to me and I can elaborate every single detail. Kevin also liked that idea and he began to look around the Internet for pictures and parts. This is the best procedure to follow when going about creating a common picture. When it comes to things that I don't like doing, I don't even try to do them. When necessary, I also do things in a style that I like. Lovely and satisfactory results are only really achieved when you work on a piece of artwork that is fun.

I like to think in a more complex and wholistic manner rather than in bits and pieces. I don't want to simply paint a picture onto a car or motorcycle parts. Whenever doable, I want the topic to be visible on the entire vehicle, from the beginning to end, so that a harmonious total picture ensues. Naturally, the main topic will be depicted on the engine cover, but the remaining motifs and the background should fully and fluently complete the entirety of the work. Kevin generally has the same thoughts as I and is leaving the details to me. So now it's time to get to work!

// Preparation

Whenever you do custom painting or varnish the vehicle, the preparation is just as important as the final touches of the work. When it comes to motorcycles and cars, parts that are not going to be painted usually have to be removed. This includes the rear lights, the door handles, the headlights or the radiator grill. Everything that is even going to get a drop of color has to be worked on professionally.

The complete car must be polished and then covered with varnish via the airbrush after the paint is applied – from the initial millimeters right on up to the last corner and edge. No-one likes to do this, but it has to be done. The smallest imprecision and everything that hasn't been correctly polished can end up pushing up the paint over the course of time and thus, cause problems. This means that all of the parts that are not going to be varnished need be masked up and then polished. Whether with the machine or by hand, a very matt surface needs to be achieved. But make sure you don't overdo it and do not by any means wear out too much. In this phase, it's best that we keep the automobile out the customer's site. The risk of suffering a heart attack



would be increased heavily if he were to see his car in this condition. But that's just the way it is.

I work together with a professional varnisher. In general, varnishers conduct the general preparations. In fact, I completely pass the final task of applying the clear varnish to my varnishing partner. With that, I have a whole lot more time and energy to concentrate completely on the work with the airbrush than I would if I were to file or level things out on my own. If necessary, I can also put on the varnish on my own.

// Placing the main motif onto the engine cover

I always begin with the main topic, but that is something that every artist has to decide on his or her own. I began by taking a real good look at the engine cover and tried to find the best position for our main figure. In this case, we're talking about a scantily clad woman holding something in her hand. As so many times before, I was now dependent on the help of my wonderful wife as a model. She posed



with a spray gun in her hand, but I'm not going to show you these pictures. If you don't have a wife or girlfriend at your disposal, you can find a lot of really nice pictures of women online in all sorts of positions and poses.

When it comes to anatomy, the poster and proportions are very important. If the proportions of the body are incorrect and the main figure has hands that are too small or slanted and unattractive legs, it'll be pretty doggone difficult to correct these errors at a later point in the work. The position of the main figure and the proportions can be added via

enlarged copies or with a beamer onto the object. In most cases, this doesn't work at first, but keep at it until it does, because it is pretty important.

I've dismantled the engine cover and attached it to a scaffold in order to be able to work on it more directly. You need to be able to keep an eye on the correct image. You'll never be able to see the completed picture via a direct aerial view. So, you'll have to pay attention to the engine cover even when it's dismantled to ensure that it is to be worked on when it isn't exactly even, but rather slightly inclined. In such cases, I work with the beamer. This allows me to easily trace the contours of the motif or spray the main characteristics via the pistol with diluted paint (such as, for example, the eyes, mouth, chin, ears, hands, feet, etc.) or you work out the entire base all at once.

// The actual airbrush work

Once my concept exists, I begin with the multitone separately. I also mask up body parts such as the hands, face, stomach, etc. I spray these with a lightly mixed ochre color, but NEVER with yellow or another color hue that is too strong. Also begin with the light color hues, as these will be darkened up a bit later. The masking is then switched up and the other colored parts, like the clothing, are brushed. To conclude, I process the hair that covers the face and the hair that we see in the background.

Once I've just about finished applying the paint and am where I want to be, I refine and establish the fine details. With that, I seldom use classic templates. I prefer airbrush art that I create per freehand. I do indeed use my own templates in order, for example, to establish the general direction of the flames, but I always add the finishing touches per freehand. Geometrical forms such as circles or screws or logos and lettering are created with the plotter on masking tape, but I don't make use of real stencils. In my opinion, you become too dependent on them. I prefer having my own hand determine the direction of the work and not a stencil.

What's important here is that you only establish the figure on the external edges halfway. Later, it's then easier to ad-





just the background and the progression. In this case, the engine cover is reattached, continues to be figured out and refined – and I drink a coffee. Afterwards, I mask the half-way finished chief motif with the blue masking foil from Avery so that the chief motif doesn't get misted up when designing the background. Afterwards, I start planning the background as well as the side and secondary motifs on the doors.

// The background

For the background structures, I make use of the foil technique (foil effect), which gives the surrounding area a lovely structure. Sometimes, you can create forms and long, continuous lines. For this, I take thin, water-solvent paints and mix them with some binder so that the paints will be transparent and not opaque. I then spray the surface with



a large airbrush. As long as the paint is fresh, I add a sheet of foil (nylon sack) on it in a very encompassing manner. Sometimes the work has to be done together as a team.

It's important that the background paint isn't too high-contrast. You've only got one opportunity to do it right. If you spray several layers on top of each other, the structures become very small. Our goal is a rough structure. In some cases, a small structure may actually be desired. However, I like airbrush artwork that clearly sticks out. As such, it's important that we work very carefully on the edge of the chief motif in establishing the fine transitions to the background. I always find a way to blend the edges with the background. It's really not that good at all when you can see how the artist has made his or her figures because of these sharp edges in the picture.

That is just one possibility for applying the background and the motifs. The even lines are made with masking tape. The topic of Steampunk is naturally represented more by a brown coloration that requires warm hues and a blue sub-

surface. To conclude, I've established the transitions with original paint, as my customer has desire to continue varnishing the rear tailpiece.

// Customer satisfaction

The customer waited for the final product with great expectations and admittedly full of curiosity, because he left everything up to me. His wish was to have a car that he could display at exhibits and that he could be real proud of. My customer wasn't only satisfied with the result, he downright loved it! His Camaro has already collected more than 50 trophies at fairs and exhibits. Thus, I think that even the critical viewers and tuning experts were happy with the result. And when a customer returns to me as a friend and not just a customer, that's a great feeling for me as an artist. The car owner Kevin and Andras say thanks for the support to Audio Vibes – Uli Förderer (all about car hifi), fotografie-schwichtenberg.de and Detailing Crew- Michael Marx (coat finish).



Photos: Pages 60, 61 bottom, 64 right – Fotografie Schwichtenberg, all other images – Andras Bathory

ANDRAS BATHORY



Andras Bathory was born in 1972 in Budapest, Hungary. It was in his childhood that he developed an interest in visual artwork, especially via drawing and coloring, which then grew into a passion for photography by the time he was a teenager. By 1996, he was working as a camera man and film producer in professional movie production companies. This work included digital movie picture processing. By 2002, Andras Bathory worked for various graphics companies as a graphic artist and designer, and was even a chief graphic designer at one point. Since this time, he's been busy with airbrush art, having learned various technicians and developed his own style. In 1998, he decided to become a freelance airbrush artist. Since then, he's worked not only in Hungary and his adoptive country Germany, but also internationally. As such, he's gained experience throughout Europe, Australia, and in the US.

www.bathory-pictures.de

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Springtime in the Netherlands: The Wonderworld of Airbrush

With pleasant spring weather conditions, the Airbrush exhibition "The Wonderworld of Airbrush" welcomed more than 90 artists from seven different countries in the Dutch city of Rosmalen on 7th and 8th April 2018. More than half of the gallery at the Autotron event center was occupied by the artists this time, while on the main floor there were vintage cars, their individual parts and other collectibles to see and buy. Of course, the largest group consisted of artists from the Netherlands, including "established exhibitors" such as Rob van Dijk, Peter Evers, Jean-Pierre Nijs, Tonny Evers and Erik Velthuis. From Belgium arrived - among other artists - Benny Saenen, Jan Peeters and Danny Croughe; from Germany came Frank Buchleither, Lies Maria Wilhelm, Manuel Pötsch and Silvia Jenniges-Kutzner. With Amandine Petieu, Pascal Laville, Patrice Salé, Philippe Bohl, Philippe Szmuga and Sébastien Mercier, a large number of French artists participated at the Wonderworld of Airbrush this year as well. The longest journey had Regina Schröder from her adopted country Sweden as well as the Israeli artist Elad Yehezkel.

The colorful exhibition has not only been complemented by the no less diverse range of airbrushing products by manufacturers such as Lion-Art, House of Airbrush, Schmincke and Airbrush Step by Step, but also by the Kustom Kulture Art exhibition "Saint & Sinners". Here, two dozen artists also showed their works from clothing, painting, pinstripping,

signs and objects to hairstyles and body art. Visitors could also meet Lynda Johnson, who presented and sold her magazine "Pinstripping & Kustom Graphics".

A special highlight for the exhibiting artists was the task which was given to them by the Lion Art team: Within a few hours they had the opportunity to paint a prepared tin can. A jury consisting of several judges evaluated the results on Saturday evening, so that the award ceremony took place on Sunday morning. Lion-Art had donated numerous color sets, airbrushes and other accessories for the top three, and was finally able to hand them over to the winners Christian Erdmann (1.), Sabrina Volkerink (2.) and Jan Peeters (3.).

The number of visitors left much room for improvement on Saturday. On Sunday, however, much more visitors attended the Wonderworld of Airbrush. Many airbrush fans came specifically from all over Holland, Belgium and Germany to exchange views with like-minded people. In this respect, the relocation of the event from January to April since last year has certainly been worthwhile: The nice weather puts visitors in a good mood and makes it easier for participants to get to Rosmalen.

www.airbrush-show.com



Marc van Zoggel



Andy de Bruin



Peter Evers



Regina Schröder



Andy de Bruin



Erwin Vremer



Banny Saenen



Jean-Pierre Nij

The results of the Lion-Art contest



Melke van der Zande

Kustom Kulture Blast-Off
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www.kkborncoln.co.uk
THE KUSTOM ART & TATTOO WEEKENDER

In addition to traditional and kustom painted vehicles, the Kustom Kulture Blastoff offers a unique mix of (kustom) art and lifestyle. Participants will enjoy the very best in live music and art including airbrush, pinstriping, tattoo, body & face painting and tiki graffiti as well as burlesque, rockabilly and steampunk. The colorful festival also offers the

A special highlight at this year's Kustom Kulture Blastoff will be the "Wall of Art" which will show more than 150 small fridge magnets which were painted and de-

signed for the good cause by the best artists of all genres from all over the world. Each of the individually designed fridge magnets will be auctioned to raise funds for charity. People who are interested in the fridge magnets and want to participate in the auction can bid online or personally at the Kustom Kulture Blastoff.

The Kustom Kulture Blastoff offers different festival tickets (Camping Tickets, Day Tickets and Panel Jam Tickets) which vary in price. Day Tickets, for instance, are available for £22.50.

www.kustomkultureblastoff.com

SAVE THE DATE

[illegible]

before the aerial world championship. The training program offers various workshops with experts from the fields of bodypainting, photography, special effects and make-up. The workshops are accompanied by side events such as exhibitions, parties, excursions and cozy "get-togethers" in numerous bars in Klagenfurt. After one week with new experiences and impressions, the world championship ends for the 300 teams from over 50 nations on Saturday with a spectacular award ceremony.

In addition to the world championship of bodypainting artists, the World Bodypainting Festival is the largest music festival in the south of Austria. National and international musicians provide the best entertainment on the main and smaller side stages. The colorful program will be complemented by the Bodypainting and Make-up Fair, where colors, accessories and make-up can be tested and bought.

The Festival Pass includes all concerts and shows from July 12-14, 2018, and is available for 49 € (discounted price). Day tickets can be purchased for 21 €.

www.bodypainting-festival.com

SAVE THE DATE

The festival starts with a training and party program at the beginning of the week (Sunday July 8 – Wednesday July 11)

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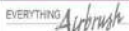


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Coming up in the next issue:



Abraham Lincoln

Almost like the original portrait from the oval office at the White House. But the Dutch artist Erik Velthuis used the portrait photo of Lincoln which can be seen on the American 5 dollar bill. In terms of colors and background, he tried to match historical references.



Airbrushing meets Pouring techniques

The pouring technique is an artistic method of pouring paint on a canvas which currently marks a big trend in the DIY community. Chief editor Roger Hassler, of course, has also tried this technique and used the result as a background of an underwater scenery with a turtle.



Tribal Eagle

From the far Indonesia, our editors received this amazing automotive painting. The artist Yadi Liem created a design with eagle and tribal graphics on a Yamaha RX King Tank.



Sexy Tattoo Pin-up

Spanish artist Jose Caballero chose a portrait, that stands out: He airbrushed this pretty young lady with green hair, piercings and tattoos on a coated wood board. At the same time, he redesigned her tattoo graphics.

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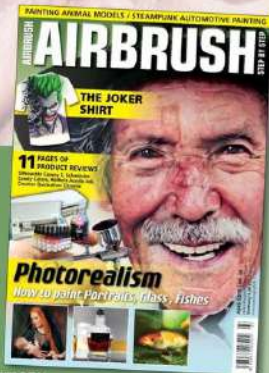
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