

**AIRBRUSH
STEP BY STEP**

AIRBRUSH STEP BY STEP

NEW
in English language

**BASIC
SERIES**

STARS & PLANETS

It's so easy to create galaxies



Automotive Design
from scuffing to varnishing



AIRBRUSH HISTORY

The beginning
of airbrushes



THE SECRET OF PHOTOREALISM

- » Large Basics Special by Marissa Oosterlee
- » Step by Step: Photorealistic Illustration by Luca Pagan

The Motives in this Issue



Photorealistic Illustration

Mokokaikala Hawai'i by Luca Pagan

A simple visit to Hawaii by the Italian-born illustrator Luca Pagan served as the inspiration to this illustration. His original template photo is from a motor bike show in Honolulu.

Page 06



Stars & Planets: How to Create Galaxies

An outer space illustration for airbrush beginners

This motive combines the most important basic airbrushing techniques. Making use of templates and masking film techniques as well as some simple freehand effects, you can create your own final frontier.

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The Secret of Photorealism

Marissa Oosterlee explains the basics of photorealistic work

Her self portrait is a textbook example of photorealism. Marissa shows how you can use photorealism to create illusions and tell a story to the viewer.

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Harley Tank with Airbrush Portraits and Pinstriping

Tank Kids by Marcel Sinnwell

Portraits are one of the greatest challenges in custom painting. Prospect talent Marcel Sinnwell creates a perfectly arranged and simultaneously very personal family design.

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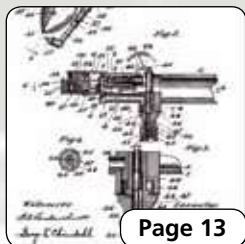
Coating Design Basics from Scuffing to Varnishing

Custom painting classroom by Dennis Mathewson

US custom painting professional Dennis Mathewson presents preparatory works, professional use of colors and varnish, and the proper form of clear coating for airbrush design assignments.

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Plus



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Report: The Early Days of Airbrush Technology

Take a trip into the past with specialty author Mathias Faber to the days when airbrushing became the primary tool for photographers and printers.



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ASBS Check

Airbrush devices from Asia are not always bad; the most important thing is who is selling them. In check: optimized Fengda.eu devices from Gabbert.



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Airbrush-News

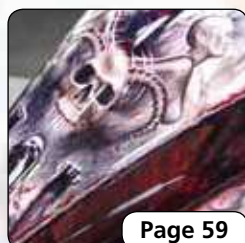
Wonderful special effect varnish, helpful books, innovative airbrush devices and useful accessories – new airbrush products make airbrushing all that much easier and enjoyable.



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Readers' Gallery

Wintertime is also airbrush time. In recent months, we've been sent a lot of creative work from our readers – from initial motives to professional illustrations.



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Events: Bikes and Art

We take a look back at the Custom Bike 2009 and at the Airbrush show in Rosmalen, Netherlands. Coming up: Airbrush Show Schweinfurt and Airbrush Festival Spa.



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Preview 03/10, Imprint

Custom painting from Poland and surfing fun from the USA. Marissa's self portrait step by step and the truth about the economic crisis.

AIRBRUSH STEP BY STEP Books



Bodypainting Fantasies

The Art of Lothar Pötzl

Each of Lothar Pötzl's bodypaintings is a complete artwork in itself: Embedded in the self-created or real coulisse, his body art generates a complete staging. His compositions are often abstract, surrealistic and colourful. The photo volume presents his work on the topics of material, colour, form and humans.

ISBN 978-3-94-165600-0, 96 Pages, Language: German/English, 19,90 €



Airbrush Bodypainting Step by Step

The book offers an introduction into the airbrush technique in body painting and its fields of application such as tattoos, make-up, tanning as well as whole body painting. Following the compact material overview, basic exercises help you learn the different airbrush techniques. The step-by-step instructions show the emergence of popular body painting motifs such as the leopard look, bathing suit, a robot or an alien.

ISBN 978-3-94-165601-7, 160 Pages, Language: German/Englisch, 23,95 €

www.airbrush-books.com

Magazines, Artbooks, DVDs,
and much more

Mokokaikala Hawai'i





Hawaiian motorcycles and Italian photorealism from Luca Pagan

An Italian in Hawaii? The Italian airbrusher Luca Pagan has already visited his friend Dennis Mathewson twice in Hawaii and has worked with him on several projects. In 2008, the two of them visited a motorcycle show in Honolulu. A picture that Luca took there is now serving as his reference photo for this photorealistic illustration: a small, deftly focused section with a good portion of Hawaiian joie de vivre and a whole boatload of artistic challenges, including both depth effects and presentations with chrome and varnish.

ARTIST PROFILE

Luca Pagan



Luca Pagan was born in 1975 in Chioggia, Italy, not far from Venice. After completing his schooling, he purchased his first airbrush and began painting his friends' helmets, wheels, and motorcycles. Airbrush design has been his profession since 2001. He does custom painting and bodypainting, but he most prefers fine art illustrations. His works have been exhibited in Italy, Switzerland, France, and Sweden. In addition, he has also worked in the USA and sold many of his works there.

www.lucapagan.com


 AIRBRUSH
BASICS

GALACTIC AIRBRUSH PRACTICE FOR BEGINNERS

Space – The Final Frontier

It's 78×10^9 light years large, app. 1×10^{53} kg heavy and app. 13×10^9 years old: the universe. Although it can be described in physical data, it is something that is simply inconceivable for the human mind. No-one knows exactly what it looks like or to what extent it reaches. Thanks to pictures of outer space and colorful illustrations, our fantasy does however allow us to envision it – from the form and structure of the planets to the luminosity and accumulation of stars, on to the physical phenomena such as nebulae and galaxies. With respect to airbrushing, outer space offers everyone, especially beginners, a truly simple form and structure. It demands the entire repertoire of basic airbrush skills. A look into space is the truly best airbrush exercise.

Basic equipment SPACE – THE FINAL FRONTIER:

Airbrushes:	Airbrush with 0.2 mm nozzle
Paints:	White, black, orange, blue, yellow, umber, red, magenta
Additional materials:	Masking film, pencil, eraser pencil, erasers, circle cutter, rulers
Stencils:	Harder & Steenbeck Space Landscape stencil, Iwata Artool Structure template
Surface:	Schoellershammer illustration board

Picture 01

You start your project by drawing up a rough sketch or processing the motive according to our digital step by step guide on the computer. Then cut out a suitable picture size from the illustration board. Tape up the corners and edges to ensure that you'll get a passe-partout later. You then roughly sketch the space forms, planets and landscapes with a pencil. The space background is then created with its galaxies and forms on the light background and is processed from light to dark. To ensure that the colors can be erased (if necessary), that color gradients intertwine, and that they do not look like pixels when applying the color, it is necessary to always add water to the color or color mixture. The first color is a transparent yellow. Spray this color left and right from the lightest point of the illustration. You then add a transparent orange, while the yellow should still be a bit visible on the way to the white middle point.



Picture 02

To ensure that the original paper white is once again clearly visible, you use an eraser pencil to work on the source of light (middle point of the galaxy). A couple of cloudy structures can also be established. Spray the orange in a blotchy manner as a background for the rest of color scheme in the other areas of space.



You can start to lightly darken the background. You now mix the blue with umber, red, and some black and water. In the upper right hand area of the motive, you can recognize that it is lightly applied in light shakes to establish a cloudy character.

Picture 05

In the next step, you continue to darken the universe. Use a blue-red mixture to add more of a depth effect into the picture. The light areas of the galaxy can now be further established using white. Shaken lines add lighter structures to the picture. If some of the picture areas have become too dark, they can be lightened up with a transparent white, then fogged over with a transparent, bright color. The blue runs as a color gradient up to the planet landscape lightly towards the bottom.

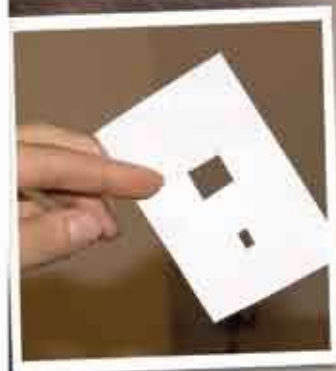
Picture 03/04

Spray the rest of the color areas with red, magenta and blue. At this point, you can also clearly establish the second chink of light in the galaxy. The eraser pencil can also be used here.



The Secret of Photorealism

Marissa Oosterlee presents the basics of photorealistic work using the example of her self portrait (Part 1)



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assisted by Eddy Wouters.
Translated and copyedited
by Katja Hassler.
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Royal Conversations:
The Princess and the Frog

Airbrush and Pinstriping Design by Marcel Sinnwell

The motor is top gear. Two children are smiling at the driver. If you like bike tours, but you don't want to miss out on having a family life, just do it like the customer of automotive painter Marcel Sinnwell: with painted portraits of children on the tank, he's always got his little ones with him and can still live out his need for that high speed feeling. Red and gray pinstripes surrounding the portraits on both the front and rear fenders round out the complete artwork. And the Harley lettering on the side makes it all that much clearer: daddy is the best!





ARTIST PROFILE

Marcel Sinnwell

The 23 year old Marcel Sinnwell is a young, talented custom painter from Püttlingen/Saar, Germany. Marcel discovered his passion for painting very early in his childhood. His interest got even stronger during a motorcycle show that he visited when he was 12 years old. Ever since then, he's taught himself his handicraft. Only two years thereafter, an American biker magazine ran an article on his work. His work also enjoyed some great recognition at various exhibitions. All the while, he worked towards his goal of establishing his own paint shop and started an apprenticeship as an automotive varnisher. That served as a good basis for learning how to use varnish and various backgrounds such as metal and synthetics.

Once he had completed his training in 2007, he established his own company "Sinnwell Design" with which he specialized in bikes, especially Harley Davidsons.

www.sinnwell-design.com



Basic equipment TANK KIDS:

- Airbrushes:** Iwata CM-B (0.18 mm), Iwata Revolution CR (0.35 mm), SATA Minijet (1.0 mm)
- Paints:** ComArt: Black transparent, Ultramarine transparent, Violet transparent, Royal blue transparent; House of Kolor: Snow White Pearl, Marblizer 00, base coats (white, gray, red, black), striping paints (gray, white, red)
- Additional materials:** Cling wrap, eraser pencil, scalpel, diverse sanding utensils, polychrome pencils, masking film, 3M fine line tape, wet sanding abrasive paper (1000, 800), filling material, clear coat, scotch tape, sanding block, Epoxy primer, blow dryer, X-Caliber pinstriping brush, Stabilo All pencils



BASICS OF CUSTOM PAINTINGS

I'd like to begin this new series with the basics of custom painting. In this article, I'll be taking you through the preparations, materials and basic applications. For most custom paintings done on cars, motorcycles or helmets, you have to take certain steps to ensure a proper adhesion. Only these steps will lead you to a high value result and extend the life

of the finished product. Short cuts or disregard for the basics can lead to your painting delimiting, fading or even cracking. In the worst case, you'd maybe even have to restart the entire project all over again or even refund the customer's payment.



Masking and Protecting

In my example, I work with a solid black, factory clear coat motorcycle helmet. Always be sure to read the warning information on the interior of the helmet or send any questions you may have to the manufacturer. Some plastic helmets cannot be painted with solvent-based products, since this may change the material structure, compromising the safety and integrity of the helmet.

To begin, I wash the surface with soap and water. You can also use a spray glass cleaner. I

then mask off all of the areas that I do not want to be painted, including the interior as well as the vents and buttons of the helmet. I use a variety of masking products such as paper and plastic tape, application tape and masking paper. Application tape usually is found in large rolls that can be cut to different widths according to your particular needs. This type of tape is available in most automotive paint stores as well as art and sign supply shops and is usually cheaper than special masking film or paper. I use the plastic tape to maintain crisp, sharp edges, keeping any paint from bleeding through.