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At the end of the year

In the last issue of this year – our anniversary year – we don't want to talk that much at this point as we usually do. We leave this to our customers and authors who have been supportig us since 2006 in 46 German and 40 English issues. By the way, this is the 40th English issue! Wow!

A very warm thank you to all of you and a very merry christmas and a prosperous new year!

The ASBS Team

Jörg Warzyceck, Createx GmbH, Germany:
Airbrush Step by Step is an organ for the airbrush scene and an informative trade publlication for airbrush artists and airbrushing beginners. For us as a business partner and contractor, the presentation of new products and the opportunity to promote our products is very important.





Michael Calandra, artist und author:
Over the years, I have built a working relationship with Airbrush Step by Step. The exposure of being published in an industry-leading magazine is essential for any artist, and Airbrush Step by Step offers this opportunity to the airbrush community.

Kerstin Stoltenberg, Harder & Steenbeck:
We already had a good business relation to the newart company before the publication of the first issue. So it was a matter of course for us to support this magazine the best we can. At least, because there was no other magazine about airbrushing in German language. We never had any doubt about the success, because the publishers Roger and Katja Hassler have been very familiar to us and also to the rest of the airbrush industry. This has been acknowleged until the recent issue.





Simon Murray, artist und author:
The main thing I like about Airbrush Step by Step is the reproduction quality and the fact that you guys clearly care a lot about how the layout looks. When I submit an article I just know it will look amazing.

Frank Herterich, Airbrush4you.de:
It's a magazine which takes the reader by the hand and provides him with the variety of the airbrush technique in a intelligible manner.



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Level

BURNING AUTUMN







Sneaker Customizing! Never heard of it? Yep, sneakers that are simply purchased right out of the store are out; individual sneaker design is totally in. In this article, Sven Gugger a.k.a. Sneakers and bonsai, shows us how you can turn a sneaker into a unique specimen. He lets us in on what materials and devices he makes use of as well as how we can best achieve a clean and wearable end product.

EQUIPMENT – Burning Autumn

Airbrush: Harder & Steenbeck Infinity, 0,15 mm

Paints: Jacquard Airbrush Colors Metallic True Gold and Copper, Jacquard Neopaque Black (acrylic paint), Jacquard Finisher

Surface: Black Asics Gel Lyte III sneaker with leather upper
Additional materials: Acetone, cotton balls, adhesive tape, coarse-meshed textile remains, paint brush, microfiber cloth

01 Parts of the shoe

For the individual parts of sports shoes, the whole artistic world usually makes use of the English term, whatever it might be. Here's a little look at some of the most important parts and what they're known as.



02 Material

I have chosen to artfully design a pair of completely black Asics Gel Lyte III. I've made use of water-based acrylic paints from "Jacquard". These paints are perfect for painting and airbrushing shoes, because they adhere very well and they remain flexible when moving.







03 Taping up areas

It's time to get this project started. To begin, tape up all of the areas of the shoe that do not come into contact with the airbrush paint. For more custom design, I want the mid-range sole to remain black. Take some adhesive tape and tape all along the line of the mid-range sole of the upper, covering the edge with little pieces. When doing this, please make sure that you do not place the adhesive tape over the upper.

04 Degreasing and cleansing

After that, I use acetone to clean the surface (upper) of the shoes. Make sure you get all of the nooks and crannies in the upper material. I'd also recommend using several cotton balls. Once you've done this, give the shoe a good 20 minutes to dry.



05 Preparation before airbrushing

The interior of the sneaker should remain black. As such, I've made it easy on myself and have padded up this area with my microfiber cloth. Microfiber cloths have the advantage that they adhere very well to textiles. Should you be a bit uncertain with this and you don't really have much practice, you can protect the interior by taping it up with adhesive tape.







06 The first paint application: Jacquard Metallic True Gold

For the texture, I used the remnants of a broad-meshed tablecloth as a template. You should position the remnants on the desired spot and begin lightly spraying in jolts along the form of the shoe with the airbrush. The movement of the pistol should also follow the form of the shoes and not be moved from top to bottom in some carefree manner. Begin with the airbrush paint True Gold. While brushing, make sure you don't apply too much paint and avoid working with a pressure level that is too high so that the covered areas remain relatively easy to recognize. The metallic Jacquard paints are also very intensive on dark sub-surfaces.





07 Working around the shoe

Once the first area is brushed, you position the rest of the material all around the shoe and repeat everything again until all of the surfaces have the desired texture.







08 The second color: Jacquard Metallic Copper

A great 3D effect can be achieved by spraying on the second color at this point. For this, clean out your airbrush to remove rests from the spraying work to this point. Now fill it up with Jacquard Metallic Copper. Place the remnants back onto the shoe shoe.





09 Establishing gold structures

While doing this, try covering up the black areas of the subsurface as much as possible and keep them covered as well as you can so that they are still recognizable after this work step. What's important is that you should be careful not to cover the already gold brushed areas with the copper color.







10 Snake look

I'd like to establish a snake skin look as a special feature on the toe box of the shoes. I've made use of a fabric mesh for this and stretched it tightly over the toe of the sneakers, then giving it a light paint application.





11 Going with gold again

I would like to lighten up the shoe a bit in some areas and fill my airbrush once again with Jacquard Metallic True Gold. Do not forget to clean out the brush again! Place the material remnants on the areas that should be lightened up. Work around the shoe until you're happy with the result.






12 Black Stripes

In order to give the sneaker more depth, I'd like to paint the stripes on the side of the sneakers black. For this, I use black acrylic paint from Jacquard from the Neopaque product line and apply it in two layers with a flat paint brush. Allow the first layer of application to dry for app. 20 minutes before you apply the second layer.





13 Golden speckles

Speckles can be a nice highlight on a sneaker. I've decided to make the black mid-range sole of the custom sneakers more interesting and to do this, I'm making some golden speckles. There are a number of variations so as to create paint splatter, like with a toothbrush or shoe brush. But since I like to work effectively and in a clean manner, I create them with the airbrush. Using the airbrush, it also functions more quickly, in an energy-saving manner, and cleaner.

For this, you must tape up the area of the outsole, as this should remain black. I cover the upper with a microfiber cloth. Should you not be certain at this juncture, I recommend taping and covering up the area cleanly. I then fill the airbrush with some Jacquard Metallic Gold and turn the pressure of the compressor almost to zero, should you not have some kind of pressure limiter right on the airbrush connection. When you now make use of the airbrush, the Spritzer come out in the way I described they would.



14 Sealing

To ensure that the paint on the shoes remains well-protected, it is absolutely mandatory that you add a sealing after you've completed your work. I recommend taking two days to allow everything to dry before doing the sealing. The airbrush varnish from Jacquard is the sealing of my choice. This is also sprayed on with the airbrush. Set the pressure on the compressor to 3 bar and make use of an airbrush with a large 0.3 mm nozzle.

SUPER TIP

15 If you don't have a large nozzle available, the following trick can be helpful: Pull back the airbrush needle a few millimeters and affix it there. At a distance, spray extensively over each of the painted and airbrushed areas, also over the mid-range sole with the speckles, but in a manner so that no sags are established. Give it a few minutes before proceeding with additional layers. I'd recommend spraying between 3 and 5 layers.



16 **Finished shoe**
You can wear the shoes for the first time the next day. Do enjoy your new 'Custom Kicks'!

SVEN GUGGER AKA SNEAKERSNBONSAI



A 48-year-old native of Mannheim, Germany, Sven began painting his shoes with colored markers at the ripe age of 14. His passion for sneakers and tennis shoes became his occupation. He currently designs sneakers according to customer wish and description, be it for individual customers or stores and customers within the sneaker and shoe industry. Some of his finished models can be viewed right on site at his Customkicks studio. He also enjoys running workshops and works as a distributor for airbrush paints produced by Jacquard, which he naturally makes use of himself.

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www.facebook.com/Sneakersnbonsai/

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Level



Raccoon

With this step by step, our very talented Berlin-based airbrusher Marcus Eisenhuth shows us how to skillfully make photo-realistic motifs using an airbrush. A raccoon that is likely resting on a branch serves as our special motif. Marcus Eisenhuth places emphasis on creating a realistic fur structure. He not only achieves this with an airbrush, but also by making use of erasers and scalpels. The result speaks for itself! A realistic looking raccoon that looks just like the photo template!

EQUIPMENT – Raccoon

Airbrush: Iwata CM-SB

Surface: Yupo synthetic paper

Paints: Createx Illustration Colors

Additional materials: Diverse erasers and scalpels

01 Creating a template

This step by step was put together at the 2015 Leipzig Airbrush Fair. As always, I begin by printing out several copies of my template. I use the first print to trace and draw the motif. I blacken the rear of the print copy with a graphite pencil, position it on my painting surface, and use a grade HB pencil for all of the lines and details that I feel are important. I cut a stencil out of the second print copy for the sake of creating a background. The third print copy will serve as my reference.







02 Establishing the background

I attach and affix the stencil onto my painting surface with magnets. I then establish the background by spraying from a good distance away from the painting surface in order to establish the depth vagueness. I begin with the darkest areas. For this, I use pure Sepia and then make use of Viridian Green, then enhancing it with the lightest green hue, which I've mixed together with Cobalt Blue and yellow. After removing the stencil, I take my various scalpels and eraser pencils to scratch in the raccoon's hairs in the background. This allows me to eliminate the sharp edge.

03 Applying color

Please denote: On this very flat and slick surface, you need to avoid diluting the paint too much, because the paints otherwise will not adhere properly and tend to run quickly! I dilute the paints as little as possible. When I do, I use a maximum of one drop of reducer to 3-4 drops of paint.

Now the fun can begin! I use Sepia (1:4 diluted) and create the branch in the foreground as well as the unclear tree stump in the upper portion of the picture, because these areas should be very dark. At the same time, I establish the left ear and eye while creating the bordering fur structure. I spray in some thick hairs at an irregular pace and work on them with a scalpel and eraser.



04 Placing the initial highlights

In this step, I add in the fine, irregular lines. I repeat this process several times until I'm happy with the result and I've established the desired depth effect. In fact, I do this for the entire fur structure. I also use the eraser pencil and scalpel to apply the first highlights to the eye. In between, I add a lighter brown tone to the branch and trunk. Now I continue along with the branch, the right eye, the surrounding fur structure, and the nose. I proceed here with the same thing I described above.





05 Side feed system

The advantage of the side feed airbrushes is that you can quickly change the color and paint by making use of several cups. I always work with several cups so that I don't have to clean the cup every time I want to use a different paint.



06 Processing the main characteristics

In the next step, I move along with the tree trunk and the hand, because these areas are very dark as well. For the tree trunk, I once again keep an eye on creating a certain vagueness and work with the respective distances to the painting surface.

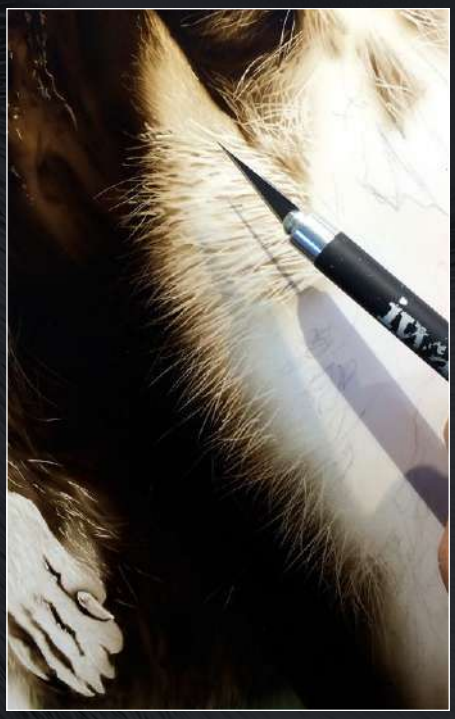






07 Left hand

Attention is now diverted to the left arm and hand. Seeing as how the arm is located in the shady area, we naturally have to create a correspondingly accurate contrast relationship. For the hand, I work very close to the painting surface in order to establish the details properly. Here I spray some paint into the hand and establish a few strands of hair with the eraser pencil to establish a soft, lighter fur structure (I haven't diluted the paint here. I simply pay attention to keeping the paint amount very minimal and with that, only spray on a touch of the color hue).

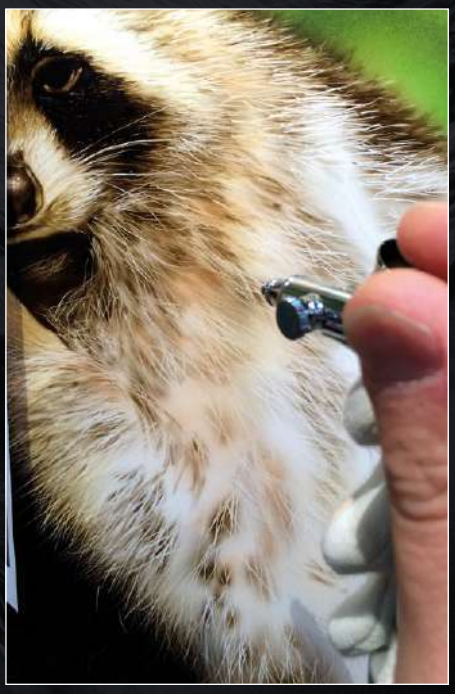




08 Establishing the fur structure

At this juncture, we can now see the main characteristics of the picture and I can start with the nitty gritty work, namely the fur. For this, I spray on some more irregular fur structures, which I then manipulate with the scalpel and eraser pencil. I add variation to much of the fur by altering my distance from the painting surface while spraying on the various hair strands. I'll need to re-work this several times in order to create a certain depth and structure. Since I've pretty much only used Sepia, I can jump back and forth within the picture. This allows me to adjust contrasts where I see fit or enhance areas that still need some touching up, like the hole in the branch. Making use of the scalpel, I can scratch in more and more lighter strands of hair.





09 Color corrections

I now use another color hue for the sections with fur. This hue is a self-made mixture of Burnt Umber and yellow. With this color hue, I also color in the areas of the forehead, the snout, and the hands. I'd like to have the fur in the background section appear a good bit softer, so I stand a little bit away from the surface and softly mist in fur edge with Sepia. I also spray in individual hair strands, which aren't all that sharp. In the fur, I use some Burnt Sienna in order to establish a few color corrections. I apply the paint in a very careful manner. I can always make things darker or more intensive at a later juncture!

10 Additional details

In order to be able to create the fur for the rear leg of the raccoon, I've first got to establish the branch on which the raccoon is sitting. I begin by spraying on the initial structures and the darker areas of the branch so as to be able to scratch in the fine hairs with the scalpel. The more advanced the fur gets, the more I notice that the contrast needs to be adjusted. I continually go back over things and add more dark strands of hair and new areas as well. I also scratch away some of the light hairs.





11 Scraping and erasing

As described above, this is a task that requires a good bit of diligence and a constant back and forth between spraying, scraping, and erasing. Every now and again, I make use of a lighter color hue to get a better dynamic.





12 Creating the branch

Once that's pretty much taken care of, I divert my attention to the branch. The darkest areas of the bark are sprayed first. With the eraser pencil, I add a few hard edges and mist over it a bit in order to reduce the contrast considerably. In conclusion, I take a mixture of yellow and Burnt Umber and apply it to various areas. I establish highlights once again with an eraser pencil and scalpel.





13 Last step

In this last step, I darken the fur a bit at several junctures and use the scalpel to establish some lighter white strands of hair.



14 The final product

Here you see the final product!



International AIRBRUSH DAYS 2017 // ARTIST //

MARCUS EISENHUTH



Marcus Eisenhuth received his first airbrush when he was 7 years old as a birthday present. Although he thoroughly enjoyed painting and drawing, he initially favored creating art with cans of spray paint instead the airbrush. It wasn't until 2007, after almost two decades of wall designing, that the 35-year old really got into the groove with airbrushing.

He kicked off his side job as an airbrusher in 2011 and then opened his own atelier in 2015, making use of school rooms in Berlin to do so. He's also very active with the German Airbrush Fachverband e.V. (an airbrush association in Germany) as well as artist and graffiti accessory shops in and around Berlin, for which he helps instruct customers and employees about the world of airbrushing.

www.berlin-airbrush.de



BADGER Xtreme Patriot 105

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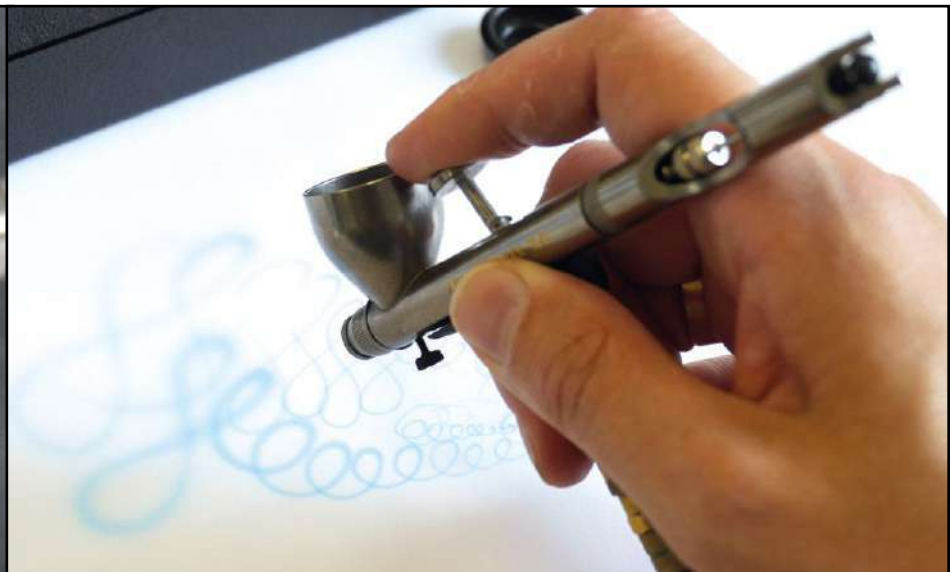
Badger's new model, the Xtreme Patriot 105, will peek your curiosity right at first site. There's never been anything like it. The new so-called High Roller trigger looks to be about twice as high as the previous Badger lever. The manufacturer claims that a better response characteristic and control can be achieved. The second thing that you'll notice right away is the lack of a needle protection cap. The advantage of this torpedo spray cap is that dried up paint on the tip of the needle and cap can be easily and quickly removed. Another third feature is immediately noticeable, namely the small black screw, called a "Precision Air Control" (PAC), used to control the amount of air right on the device.

But we're starting right from the beginning! The Xtreme Patriot 105 is delivered in the classic, typical Badger black and the relatively unspectacular plastic packaging. The pinned transport cap not only protects the needle, but can also be used to bubble through the paint in the paint cup. Be very careful when you first use the device, because this cap can explode off like the cork in a champagne bottle if you pull on the lever after connecting the hose. There's an adapter in a tube that can be used to switch to a 1/8 inch thread from the Badger air connection. This is practical, because the device can be placed right on a quick coupling via a classic 1/8" plug-in nipple.

About the design: As opposed to the classic chrome airbrush, this device does not have any high-luster, but still looks mighty good! The manufacturer calls it "Accurate Dark Ice Finish" and it is an anti-adherence coating, which also feels silky soft. Perfectly fitting for the "Dark Ice" body are the gaskets, the air intake regulator, the lid for the cups, the ergonomic finger rest, and the rear needle element in black. The handle piece has a section, such as the needle clamping nut and with that, also the needle, can be quickly removed without dismantling the handle piece.

Thanks to the long high roller lever, you get the feeling that the amount of paint is easier to control. Despite the mushroom-like button, operating the lever is very comfortable while the finger support allows the Xtreme Patriot 105 to rest well in your hand. A 0.3 mm plug-in nozzle was built in, which together with the torpedo spray cap, the super detail needle, and the diluted acrylic paints, ensures a very fine spray. Via the free view of the needle, dense work is possible on the painting surface and you can maintain a good over-







view when spraying. A fitting needle protector like the Sotar 20/20 would have been nice to have though, which would even allow inexperienced airbrush users to avoid the unintentional poking of surfaces.

You can use the PAC trick screw to minimize the amount of air to acquire e.g. another spray pattern or to make it possible to carefully apply strong transparent paints onto the painting surface. Turning it off completely wasn't possible, and the manufacturer also points out that it logically isn't the work pressure that is being regulated. In addition to the cap, the valve adapter, and a small Allen key for the assembly of the finger support, the device comes with an instruction manual for the brother airbrush Patriot 105 and a pamphlet for the Xtreme Patriot. Due to the nozzles and cup size, the device is basically suitable for all applications, processes most types of paint, and with that, lives up to the daily challenges.

Technical Information:	Badger Xtreme Patriot 105
System:	Double-Action
Nozzle system:	Plug-in nozzle
Paint cup:	7 ml
Surface:	Accurate Dark Ice Finish
Operating lever:	High Roller lever with mushroom-shaped button
Needle protection cap:	None
Paint amount regulation:	None
Special characteristics:	Air reduction screw
Weight:	90 grams
Accessories:	Cap, Allen key, instructions, valve adapter
RRP	193,16 Euro

The double-action gravity feed system Xtreme Patriot 105 is available at a RRP of 193.16 EUR and can be purchased in specialty airbrush shops.

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PAINTS



Natural food colors from TruColor in powder form

The natural food colors from the American company TruColor are now also available in Europe. The company TruColor has focused on developing brilliant and natural food colors, which are manufactured with various fruits, vegetables, roots, seeds, and minerals. In this process, the nature-given colors differ from common food colors, seeing as how they're sold in a dry powder form. As opposed to artificial colors that are water-based, mold and bacteria do not form in these powder paints. In addition, the paints do not contain any artificial preservatives or dyes based on mineral oil.

The TruColor paints can be easily established by mixing them with water (e.g. 2 teaspoons of water mixed with 1 teaspoon of powder) and then evenly apply it from an airbrush or paintbrush without any undesirable paint-splatter. The advantage is that the paints are extremely opaque, last longer, and do not lose the strength of their paint once they've been sprayed onto dry surfaces. TruColor offers a wide pallet of paint including over 20 color hues. Cake designers can select a dull finish (Paint & Airbrush Natural Powder) and a light shiny finish (Shine Natural Powder). Also available are the highly concentrated Natural Gel Paste Powder and the Natural Color Sanding Sugars.

Depending on the type of product, the paints are available in various package sizes (4.5 and 6 grams) for 6.95 €. In Europe, you can order the paints i.e. from the online shop run by Edwin Weimer at:

www.trucolor.org
www.smallvisuals.com

Schmincke: Highly Opaque Color Hues in the Aero Color Series



With the new series *Aero Color Professional Total Cover*, Schmincke is adding another 12 highly opaque color hues into the Aero Color paint assortment. The semi-gloss and highly light-fast tones allow for a direct processing onto dark subsurfaces, even on black. According to the manufacturer, the paint owes its thoroughly opaque character to an innovative binding agent and the selection of special pigments. Total Cover can be sprayed with a nozzle size as of 0.15 mm, but can also be used with the brush and the Schmincke Liner. Accordingly, the new color hues can also be mixed and combined with the other paint assortment. All of the hues are, as usual, available in a 28 ml pipette glass bottle and easily recognizable thanks to the black label. With this addition, the Aero Color Professional assortment now consists of 72 total brilliant, light-fast color hues: 36 bright hues, 12 total cover tones, and 24 special effect paints.

www.schmincke.de

ACCESSORIES

Affordable and light: Dbmier Light Pad with LED technology



Creating templates and motifs is one of the most important work steps an artist is faced with. Light pads, especially layout tables used for drawing templates, make it generally a whole lot easier to design motifs. Manufacturer Dbmier offers high quality and extremely affordable light pads. The minimalistic design of the 17.8 inch (45 cm) USB Mode A4 LED Light Pad from Dbmier is great for anyone who'd like to draw while on the road thanks to its size and light weight.

The light pad is distinguished by its very environmentally-friendly material and long-lasting lighting, which can hold up for roughly 50,000 hours. The user can select between 3 various levels of brightness. The LED technology insures a low level of energy consumption. In addition, the light pad doesn't overheat such that long work processes are possible without any problems.

The scope of delivery includes the A4 light pad, special drawing paper, an AC adapter (12 volt), operational instructions and an 18 month guarantee. Since we're talking about an American manufacturer here, purchasers should order the corresponding electrical adapter for their respective country. The light pad is available for app. 35 EUR on Amazon or from the online shop from Dbmier at:

www.store.dbmier.com

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Further informations at
www.harder-airbrush.eu

ACCESSORIES

Sunday Cap: New possibilities for spray can artists



Sunday Cap from the company Every Damn Sunday is the world's first ever removable and reusable spray cap for spray can, which makes a regulated paint application possible. Artists will not only be able to determine the distance and speed with the spray cap, but also the amount of paint. Using the spray cap is easy as pie. The amount in which you pull back the trigger will determine the amount of paint that is emitted. If the spray cap is then held down, the paint will start flowing out. The deeper the trigger is set, the more paint is released. The controlled paint application is similar to that of an airbrush. As such, particularly users of airbrushes can easily use the Sunday Cap together with the spray can.

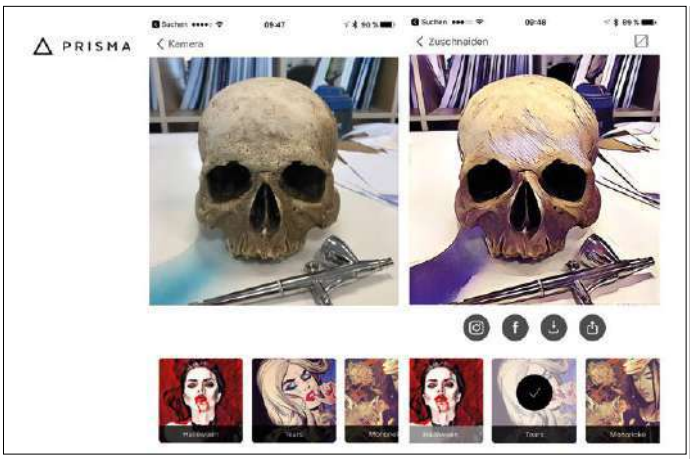
The Sunday Cap is made of aluminum and the solvent-resistant material polypropylene. The spray cap is extremely stable and can be easily cleaned and reused once again. It comes with a standard nozzle as well as a tool that allows you to add and remove the nozzle. Depending on the style of paint, nozzles are optionally available in various sizes.

The Sunday Cap is available in the online shop run by Every Damn Sunday at http://everydamnsunday.com. Customers have the choice between 1 Sunday Cap with accessories for roughly 17 EUR, 2 Sunday Caps with accessories for roughly 30 EUR or 10 Sunday Caps with accessories for roughly 136 EUR (plus shipping and handling).

www.everydamnsunday.com

MULTIMEDIA

Prisma: The app for motif inspiration



By making use of the Prisma app, users can tinker with their own photos right on their smartphone thanks to a number of different effects, allowing them to also alter them to match the style of well known works of art. For this, artist styles such as those of Picasso, Kandinsky or Van Gogh are part of the selection. When working on the pictures, a whole new world of unexpected perspectives and possibilities tend to arise! As such, the app is wonderful for artists and artistically interested people who are looking for new inspiration. The generated artworks can e.g. serve as templates for one's own works.

The app is characterized by its simple functionality while delivering fascinating results. The photos you plan on altering are initially sent to the company's server in Russia. There, the uploaded pictures are analyzed and then transformed by a so-called "Neutral Network" into the desired style. With this app, users can transform their mobile phone snapshots into unique works of art without background knowledge, without professional software, and with just a few button clicks.

The app is free of charge and available for both Android and Apple iOS.

www.play.google.com
www.itunes.apple.com



ADVANTAGEOUS TEMPLATE PREPARATION ON THE PC:

Huion Graphics Tablet H610 pro

If you're looking for an affordable novice graphics tablet, you won't have any trouble finding it, among the devices available from Huion, a manufacturer from China. The devices can't be found at the electronics store around the corner, but they can be found online. We've often encountered devices from Huion and when the manufacturer asked us to test one of their devices, we naturally didn't say no.

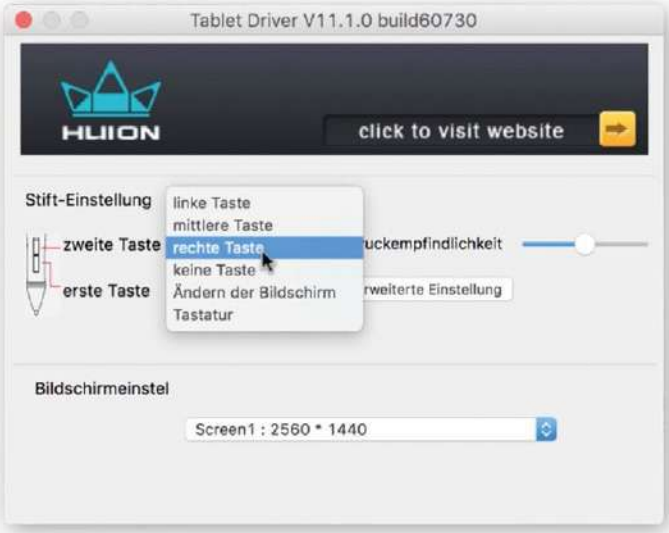
At a price of 69.99 EUR, the Huion H610 pro is part of a mid-range price category for this manufacturer, but does indeed offer a whole bunch of comfortable features for an item in this price range as well as a mid-sized working surface. In addition, it is very well finished. The graphics table comes with a premium hard board basin, which is very uncommon in this price category. The H610 pro is black – as are all the tablets from this manufacturer – and features a dimension of 30.5 cm x 23.9 cm x 1.3 cm. The tablet disposes of an active painting surface of 25 x 15 cm, which is even wider than the A5 format. With respect to the screen-arm coordination, you can work very well with a monitor size of 24 inches.

Thanks to 2048 printing levels, the tablet is truly state of the art and allows for a fine controlling of the line intensity and opacity of its digital brush. The Huion H610 pro has over 8 physical control keys on the left edge of the device, where the functions are already set, but can be individually determined as well. You can also set 16 soft keys on the upper active edge of the work surface in order to start special functions, procedures, or programs.

The accompanying stylus has two control keys, which can be programmed individually as you wish. The pen's rechargeable battery also comes with a USB cable, with which it can be recharged. After 2 hours of charging, you can then work with







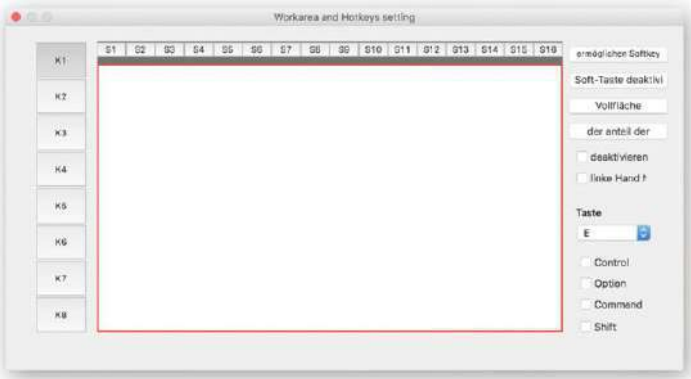
the pen for 450 to 800 hours! Thus, you only need to recharge it once every few months or so. Despite the battery, the pen is light and should sit well in your hand.

The device comes with a CD featuring a driver for Mac and Windows. The settings in the driver menu are available in both English and German. We recommend the most current driver version which can be downloaded from the manufacturer's website, because new operational systems are available for both Mac and Windows. In addition, the scope of delivery also includes replacement pen tips for the stylus. A loss of points comes, because the device is only really made for easy use for right-handers due to the labeling on the control keys. And thus, it's not possible to turn the tablet.

The Huion H 610 pro can be purchased in the Huion Amazon Store for 69.99 EUR.

Huion Amazon Store DE: http://amzn.to/2a4Rk70

http://www.huion.com



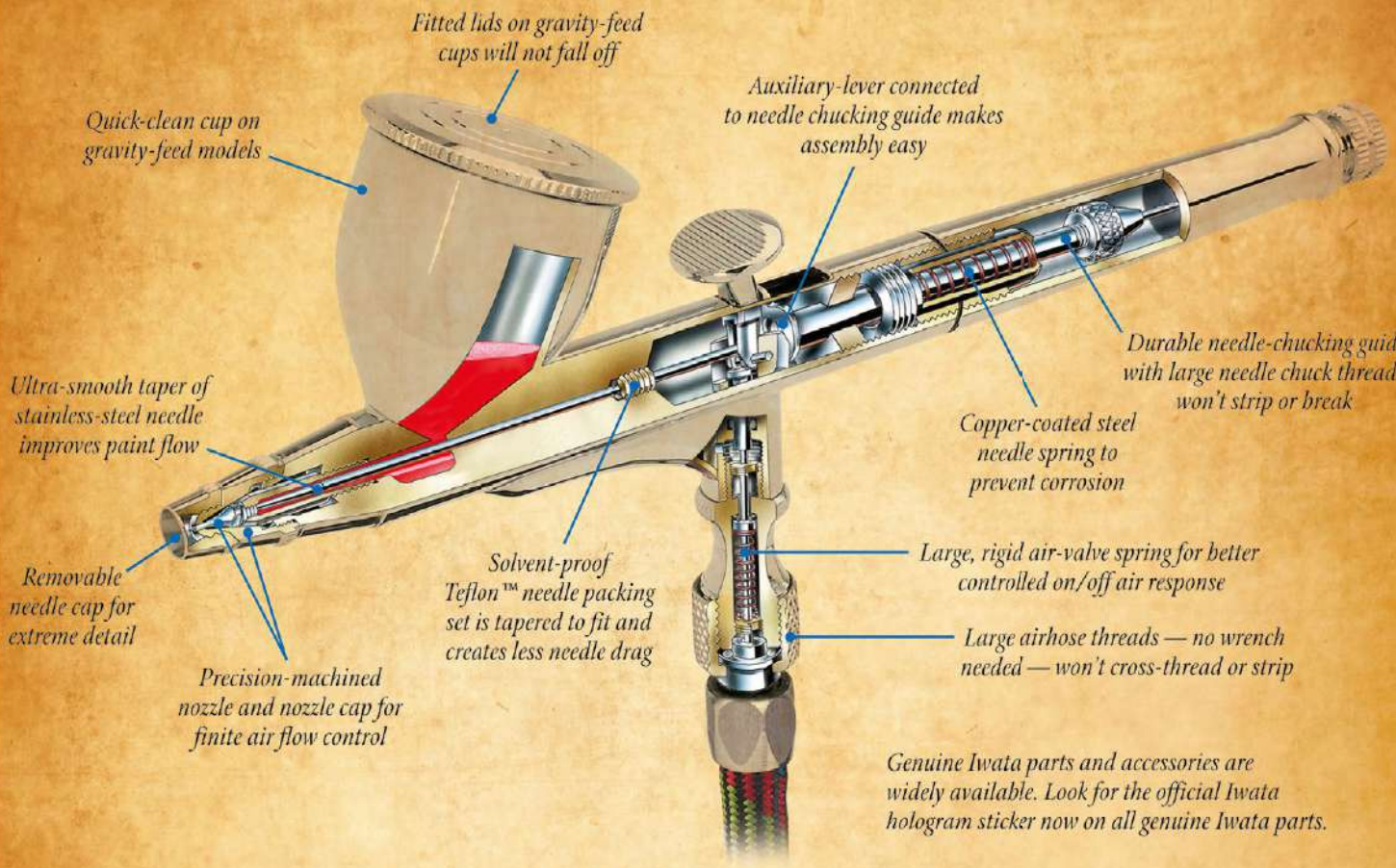




Technical information	Huion H610 pro
Active painting surface:	25 x 15 cm
Size:	30,5 cm x 23,9 cm x 1,3 cm
Tablet resolution:	4000 lpi
Print sensitivity:	2048 pressure levels
Connection:	USB
Control keys:	8 control keys, 16 Softkeys
Weight:	1,1 kg
Type of pen:	rechargeable stylus with 2 keys
Operational system:	Mac und Windows driver
Scope of delivery:	pen tips, driver CD, charging cable for stylus
Price:	69,99 EUR

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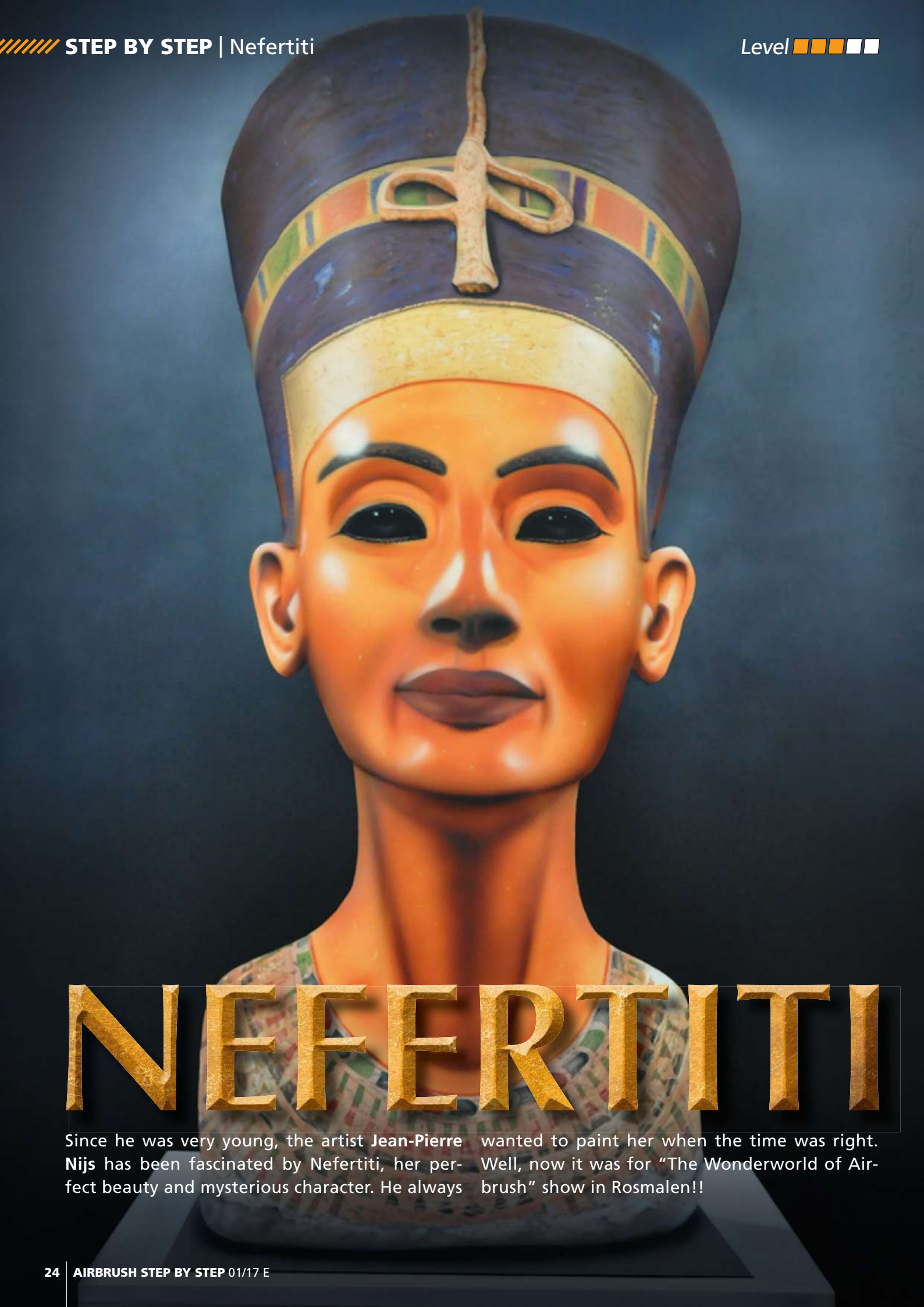
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Level



NEFERTITI

Since he was very young, the artist **Jean-Pierre Nijs** has been fascinated by Nefertiti, her perfect beauty and mysterious character. He always wanted to paint her when the time was right. Well, now it was for "The Wonderworld of Airbrush" show in Rosmalen!!

EQUIPMENT – Nefertiti

Airbrush: Iwata HP-CS, Iwata Micron-B, Olympos Aries SGA 639

Paints: Golden Black and white, Schmincke colors, Standox mat clearcoat

Surface: Dibond panel, 80 x 118 cm, 4 mm thick

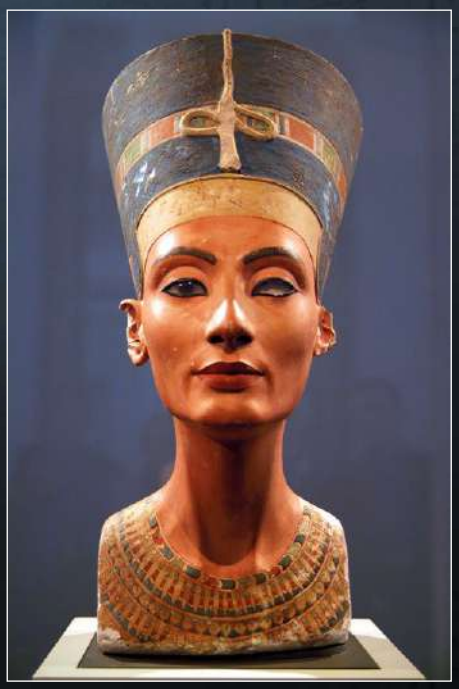
Additional materials: Cif abrassive, dish soap, benzene, transparent paper, Spraymount 3M green, Roland GX-24 plotter, PT-900 foil, eraser Faber Castel, exacto knife, sanding paper, blue eraser, scotch brite green, lining tape green, drafting tape, pencil B-2, application tape

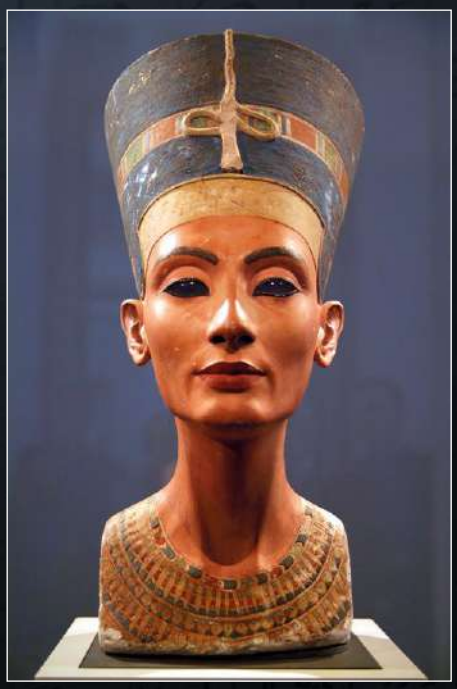




01 Decision on background

For this artwork I use a Dibond panel. It's very light and precoated. First of all, I sand the surface down with scotch brite green and Cif abrasive. I do this several times. Then I wash the surface with dish soap and last step I degrease with benzene.





02 Picture of Nefertiti

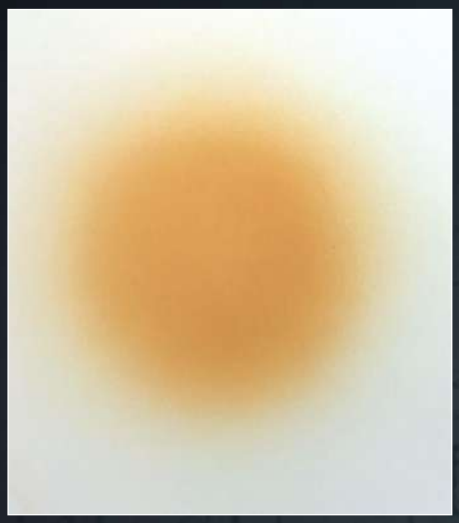
The picture I use from the torso of Nefertiti (Ägyptisches Museum Berlin), I found on https://commons.wikimedia.org/wiki/Category:Nefertiti_bust_%28Berlin%29?uselang=nl
Here you can see that pictures shown are free to use and edit.

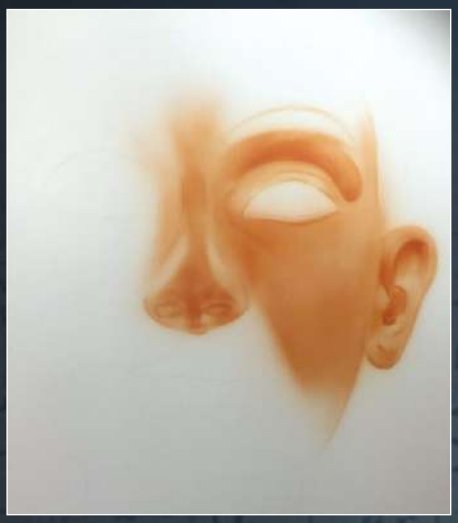
As you can see, the torso is quite damaged. Because I don't want to make an exact copy but give it my own touch, I first restore the torso in Photoshop. I first repare the ear and then give the eyes some mysterious darkness and some cool highlights.



03 Reference

Now I print my new reference and use my good old Ennascope to project the image on the surface. I use a pencil B-2 to draw. After drawing, I take some benzene to wipe down the lines, so they become very light.





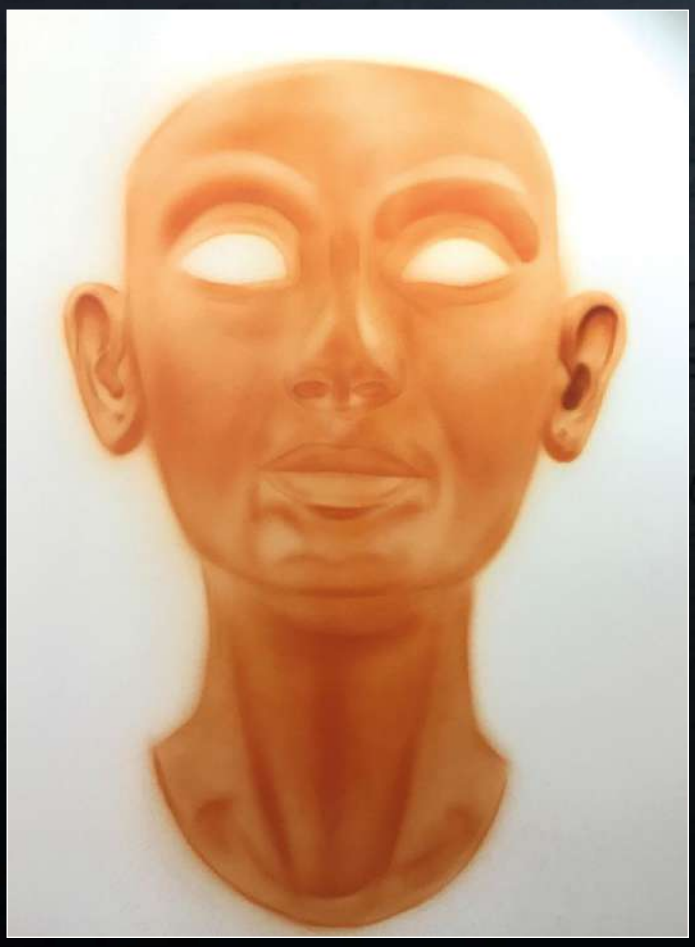


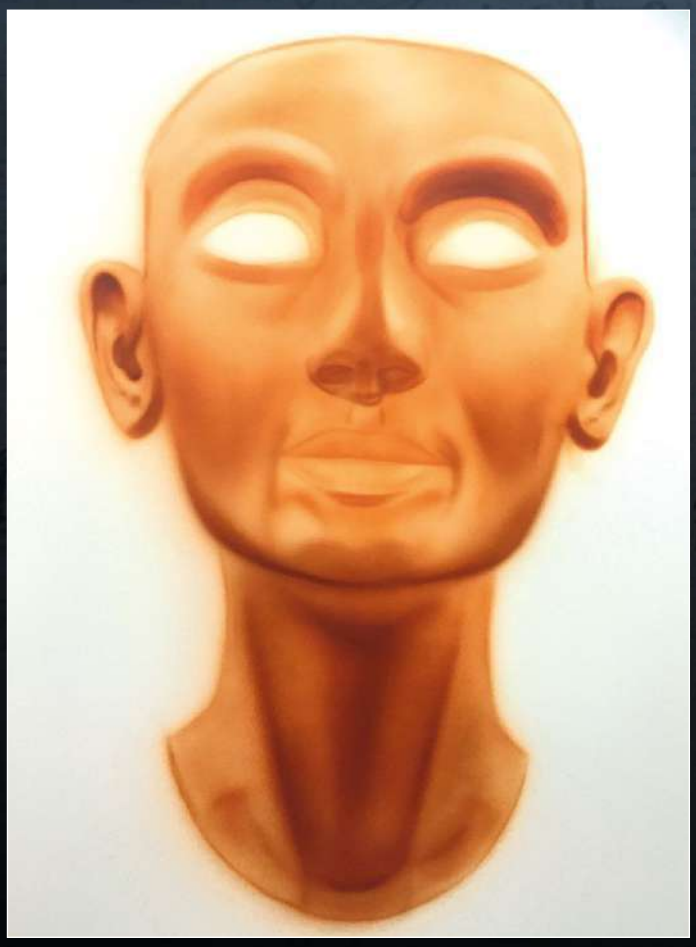
04 Mixing paint

Time to mix some paint! I mix 10 ml Golden White with 30 drops of Burnt Sienna, 20 drops of Magenta and 20 drops of Basic Yellow (Schmincke). Now I lay down my first layer of skin tone.

05 Shadow and depth

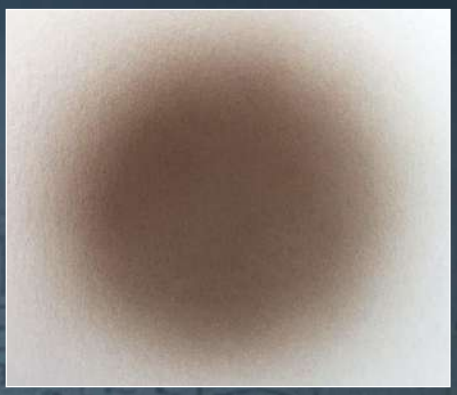
I already sculpt the image with shadow and depth using my Micron B. My next (shadow) mixture of paint is about 20 drops of Burnt Sienna and few drops of black. Color mixing is no exact science for me. I always mix my colors and spray them on a test paper. In this case, when the result is too dark, I would add some more Burnt Sienna. Would the result be too reddish, I add more black, as simple as that!





06 Shadow color

I now start adding my first shadow color respecting my reference, taking care of sharpness and softness. It's no problem to have some overspray on the outside of Nefertiti. Why? Well, you'll find out in one of the last steps.



07 Deepening shadows

To deepen the shadows, I add a few drops of black to my first shadow mix and spray the shadows in the ears, above the eyes, under the nose, chin and neck.

For the lips I add some Red Madder Dark to my first skintone. I spray the upper and lower lip. Then I add a few drops of Indigo and a drop of black for the darker parts of the lips.

After doing this, the lips look too dark, so I spray some Golden White and restart with the first lip color (skintone with some Red Madder Dark), being more careful now not to go too dark.





08 Adding highlights

For the eyebrows I mix some black with some Indigo and some white. Using my Micron B I stay close to the surface to avoid any overspray. I use the same color for the lower lids of the eyes. For a bit of structure in the eyebrows I add some more white to this mixture.

For the eyes I mix some black with Indigo. Adding Indigo to black deepens the black even more!

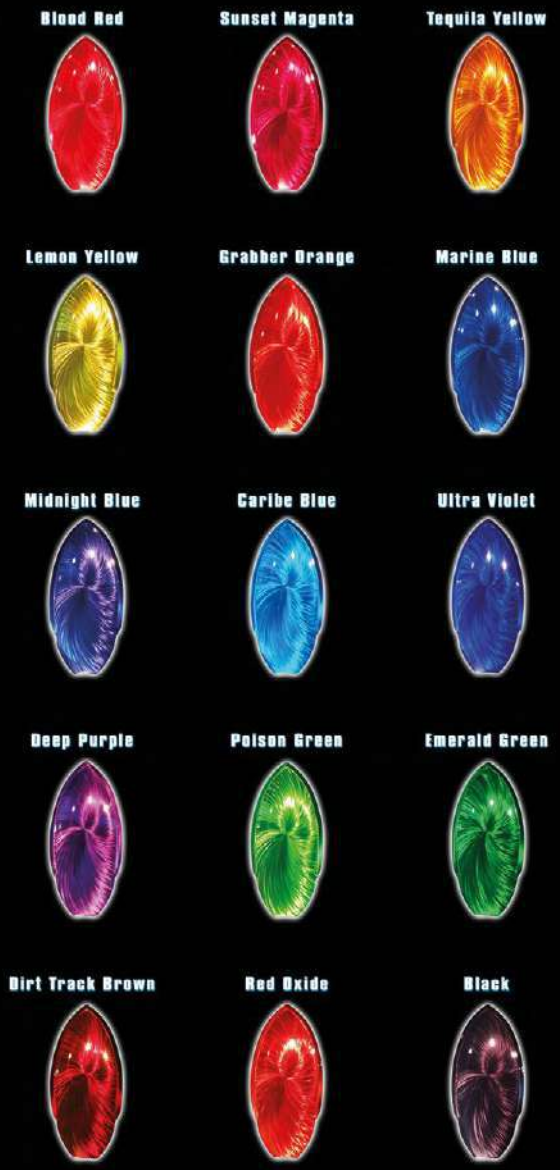
With pure white I add a few sharp highlights in the upper part of the eyes. Notice that for the lower part of the eyes, the highlight is more unfocused!

I also spray the highlights above the eyebrows, eyelids, nose, ears, above the lips and chin. To do this ,the white must be pure! I always use some more pressure (up to 3 bar) to spray the white and use some aceton on a brush to remove tip-dry.

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09 Defining clear lines

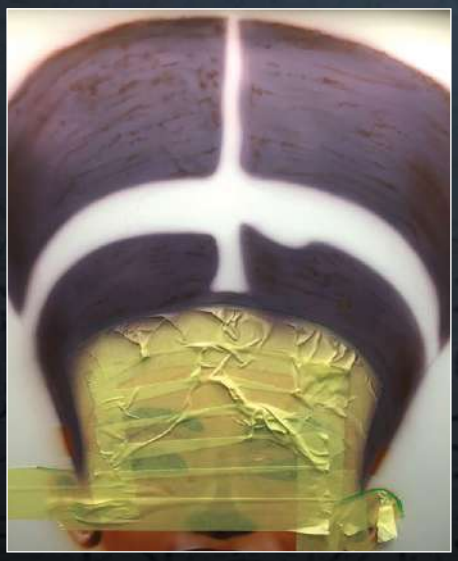
I apply green lining tape to define the edge of the hat and drafting tape to avoid overspray. With a mixture of white, Brazil Brown and a bit of Burnt Sienna I spray the lower part of the hat.

10 Structure and details

For structure and detail I add Brazil Brown and Burnt Sienna to the mixture of step 9.

For spraying the upper edge I add a few drops of black. With white I spray highlights in the stucture and unfocused highlights on both sides. With green lining tape I start to define the left and right edge.







11 Rendering depth

I forgot to take a picture here. But to show you, I did some work in Photoshop, showing how to mask the lower edge of the hat and spray a small shadow with the skin tone and a few drops of Burnt Sienna. Small details like this give the artwork a lot of depth!

I now start defining the edge of the upper part of the hat with green lining tape.

12 Working out the own style

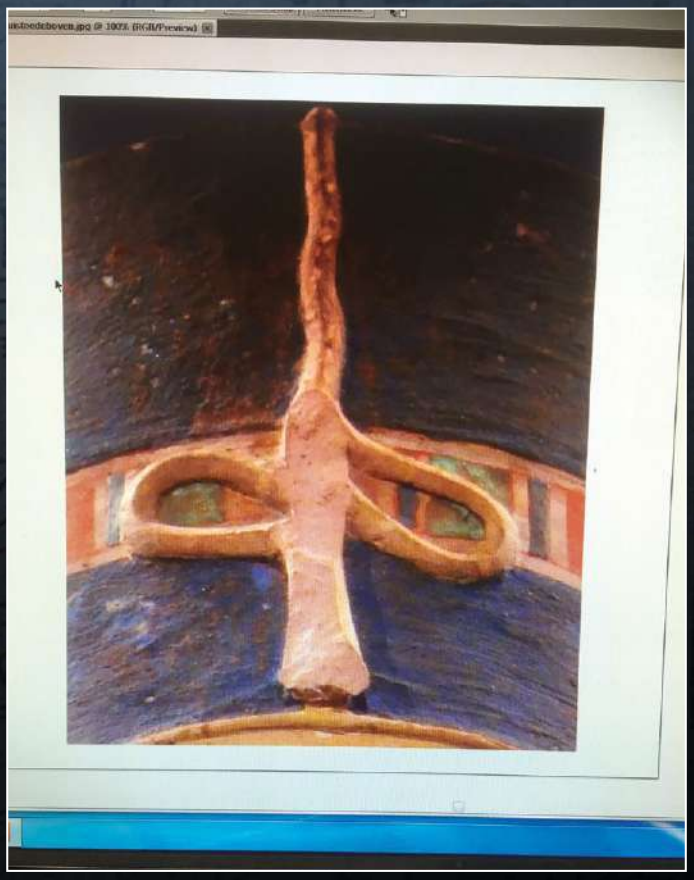
With a mixture of Indigo, purple, black and white I spray the first layer of the hat with my Iwata HP-CS, leaving the ornaments white. Again, I do not care for overspray on the edges! With a mixture of Burnt Sienna, white and some black, I start spraying stucture with my Micron B. With a darker tone I add some shadow beneath the ornament. Again, it's not my goal to make an exact copy. In this step I go back and forth with white and darker details. As you can see even with Light Blue, I go wild and do what ever feels right to me! Finally, I spray an unfocused highlight on both sides of the hat.





13 Stencil

I trace the middle colored graphics on transparent paper and cut them with my exacto knife. As a base, I use the same color as the lower part of the hat (step 09). Next I use some 3M spraymount (green) to position my transparent template. I use the purple mix of the hat top, Olive Green, Burnt Sienna and Ultramarin (all mixed with some white). For the details and structure I use the color pure (without white).





14 Working with Illustrator

For the sign on top of the hat I'm gonna use my very dependable Roland GX-24. First I measure Nefertiti's height (114,5 cm) and give her the same height in Illustrator. Then I cut out the ornament and vectorize it so I can cut it on the Roland PT-900. Now I stick the template in place.

15 Getting rid of sharp edges

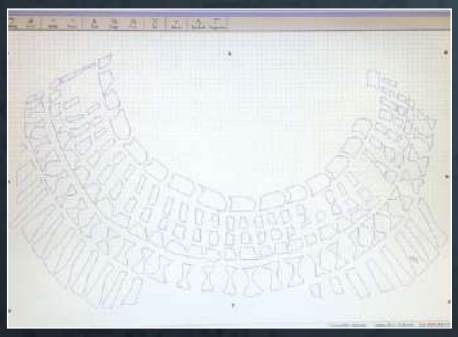
First I mix an opaque color by adding some white to a mixture of burnt sienna and brazil Brown. In this case some more burnt sienna because the color must be more reddish and be sprayed over the ornament. For details and structure I add some more burnt sienna and black. Now I remove the template and add some more details on the edges to get rid of a too sharp edge.



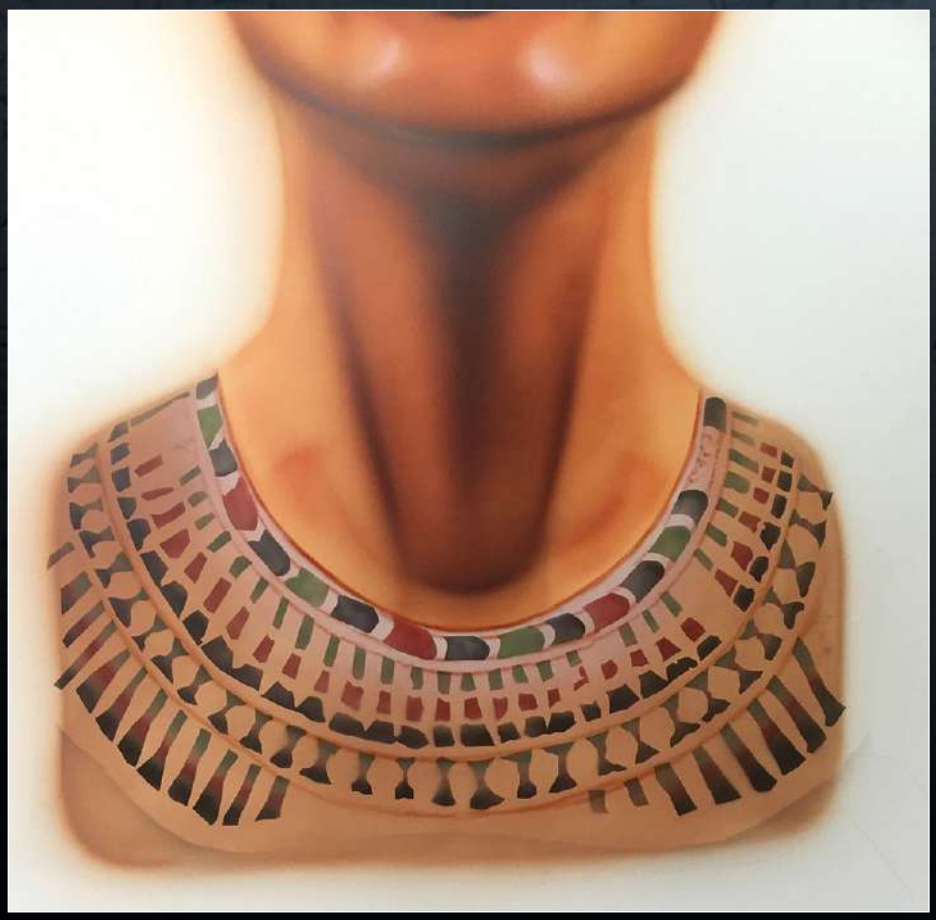


16 Designing ornaments

Now it's time to start painting the shoulders and chest. Again I turn my reference to the same size in Photoshop as on the Dibond and trace (vectorize) all the ornaments. This took about one hour to do this. Of course you can do this by hand, but having the equipment - why not use it! I let my Roland do the cutting work and then I peel out the ornaments. Before putting my template on the artwork, I first cover the neck with lining and drafting tape and spray a base color mixed with white, burnt sienna, brazil braun and a few drops of permanent green. For the graphics, I don't want any saturated or pure basic colors so I mix my colors with a little gray (black and white) and add some secundary color. (When you are not familiar with the color circle, just get a color wheel. It will help you a lot!) Opposite colors are secundary. Of course, you can also find everything about this matter on Youtube. I now spray all the different colored ornaments. For the details I do some freehand work with darker and lighter colors.











17 Scratching and sanding

Time to do some scratching and sanding. For the scratching I use a hard eraser, for sanding dry sanding paper 400 grid. For the bottom I make a mix of white, a drop of burnt sienna, magenta and a hint of black (pinkish white). I spray this freehand with my Iwata-HP-CS, staying very close on the upper edges to get some sharpness here. After adding some black I spray the details…..



18 Tape

Now I cover the whole piece with application tape (normally used for applying plotter template PT-900) and cut the outside of Nefertiti very carefully and precise with my exacto knife (nr 11). With a mix of black and indigo (large batch) I spray the background with my good old Olympos SGA-639. I make sure I do this in thin layers so no paint will run under the application tape. Finally, I spray a light mist of white fading from top to bottom. In this step I get rid of the overspray! ;)

19 Bottom plate

Time to spray the bottom plate where Nefertiti is standing on. With some drafting tape, I tape of the outside of the bottom plate and spray it with pure white. Making sure the white is completely dry, I tape out the front edge and both shadows on each side and spray them with a mix of indigo and a drop of black deluted 50/50 with water. Then I tape off the black plate and spray it with some dark gray, the front edge with black. Finally, I spray a dark shadow under the statue. Time to remove the application tape - always exciting. And I'm happy, no background paint ran under the tape. With some black I give some more shadow on the bottom to get rid of any sharp lines.

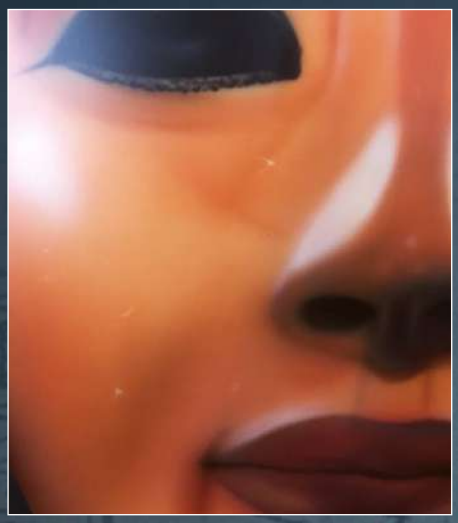




20 Final details

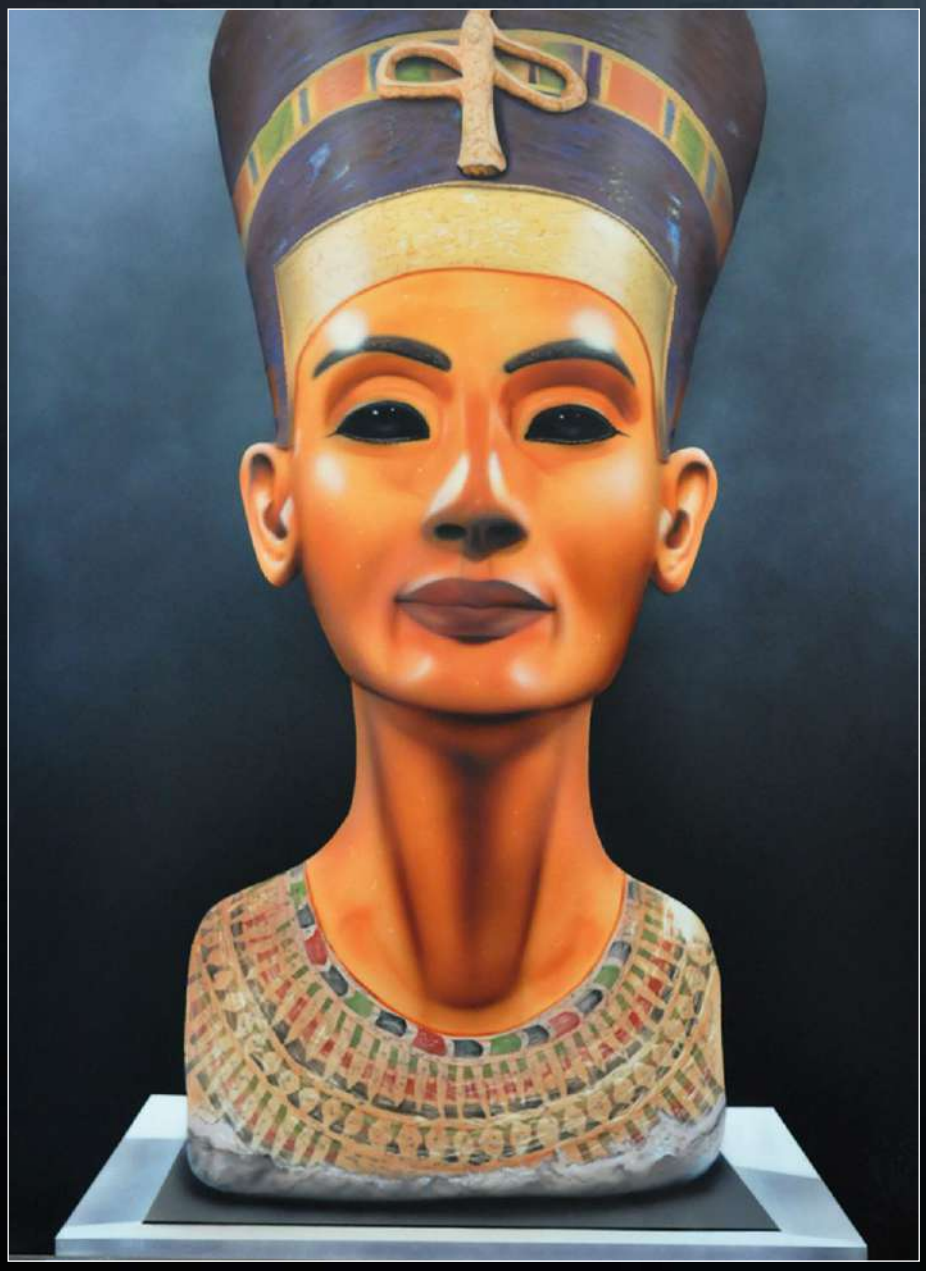
Looking at my artwork I notice that it could need some more shadow on both sides of the hat to get more depth. So I tape it off once more and spray a darker shadow with some deluted black. Finally, I make some scratches in the face to give it a more realistic look. So there she is, my Nefertiti!!





21 Body shop

Time to bring my artwork to the body shop to clearcoat it. First they apply a few layers of highgloss Standox clearcoat. After drying, sand it with 1000 grid and finally put a layer of clearcoat mat from Standox. Ready for the airbrush show in Rosmalen!!!



JEAN-PIERRE NIJS



Jean-Pierre Nijs has been airbrushing since 1993. Since 2001 it's been his full time job. Beside airbrushing orders like portraits on canvas, metal or dibond, wall paintings and custom painting on bikes and cars, he has an airbrush school in Waalwijk and has been teaching since 1997. Together with Hugo Vervliet, he also organises the airbrush show in Rosmalen every year.

www.jpnijs.com

www.jpsairpaint.nl

Our Readers´ Artworks



Demonio Castillo: Tiger
Airbrush: Iwata Micron CM-SB, Iwata Eclipse HP-CS, Iwata TR-2
Paint: Candy PPG, Createx Wicked Colors
Base: aluminum board, 80 x 120 cm



Christoph Kottemölle: Joker
Airbrush: Evolution 2 in 1
Paint: Createx
Base: Fabric bag

Patrick Niklas: VW T1 „Rat Look“
Airbrush: Evolution 0,2 und 0,4 mm
Paint: Schmincke, Tamiya, Vallejo Wash, real rust pigments
Base: Modelling kit, scale 1:24

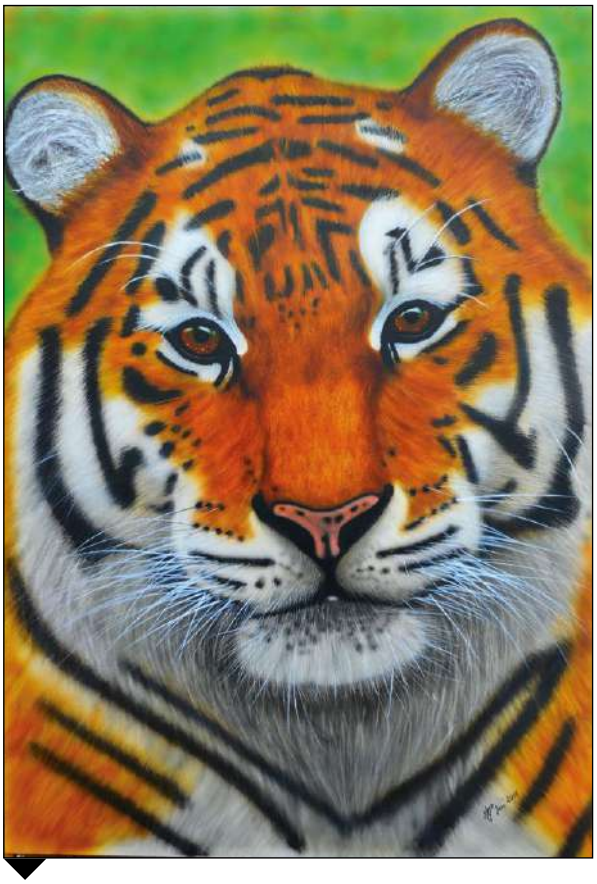


HOW DO I ENTER?

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

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

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



Mandy Pätz: Tiger
Airbrush: Infinity, 0,15 mm
Paint: Schmincke Aero-Color, Hansa Pro-Color
Base: Schoellershammer 4G, 50 x 70 cm



Thomas Ehrhardt: Wolf
Airbrush: Infinity 0,15 mm
Paint: Schmincke Aero-Color
Base: Motor bike tank

Sandra Buchmann: Hands
Airbrush: Infinity
Paint: Hansa Pro-Color
Base: Slate tile, 40 x 30 cm

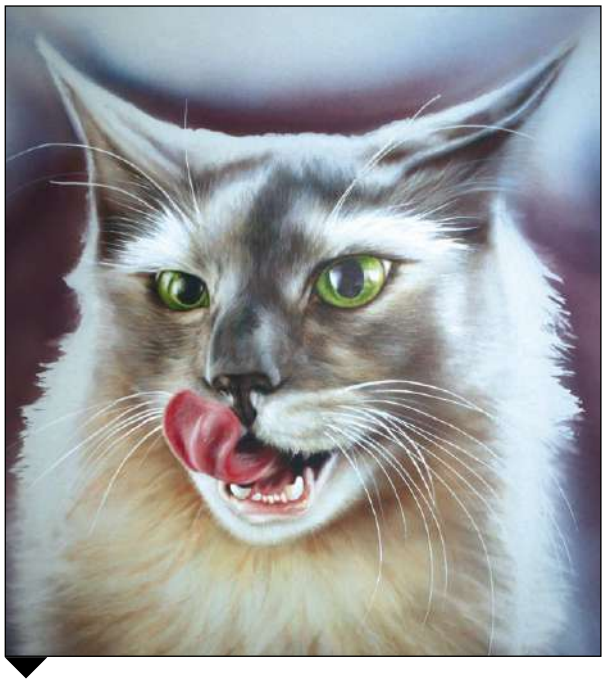


Peter Möller: Emu
Airbrush: Iwata HP-C Plus und CM-SB
Paint: Createx Illustration Colors
Base: Schoellershammer 4G dick





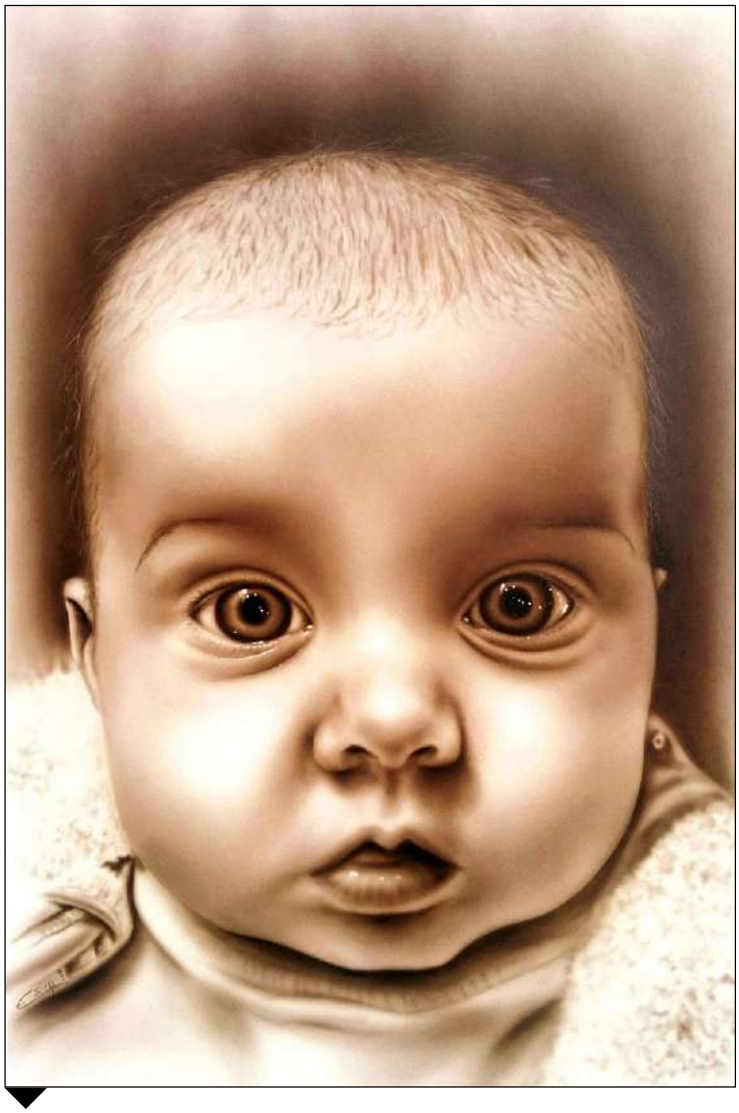
Marco Schmidt: Signs of the time
Airbrush: Iwata Micro SB
Paint: Schmincke Aero-Color
Base: Schoellershammer, 50 x 70 cm



Judith Hillemacher: Sunny
Airbrush: Rich AS 2, 0,2 mm
Paint: Schmincke Aero-Color, Faber-Castell water color pencils
Base: Schoellershammer 4G thick, ca. 50 x 60 cm
Photographer: Susanne Gümüß



Dennis Buhmann: Frog
Airbrush: Infinity, Evolution
Paint: Createx, Lukas, Hansa
Base: Hahnemühle DIN A2



Edgar Sirp: Mia
Airbrush: Evolution Silverline 2in1, 0,2mm
Paint: Schmincke Aero-Color
Base: Schoellershammer No.4, 35 x 50 cm



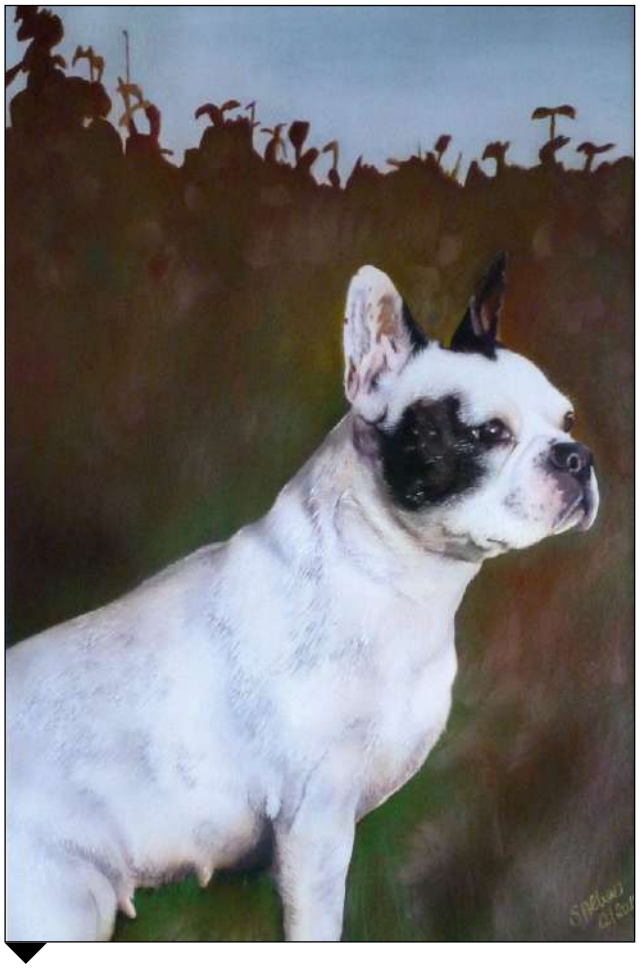
Thomas Willems: Skull with Rose
Airbrush: Infinity 0,15 mm
Paint: Schmincke, Createx Illustration, M-Art-In Acrylics
Base: Yupo DIN A4

Alfred Weber: Space 3D
Airbrush: Iwata Eclipse HP-BS
Paint: Schmincke Aero-Color
Base: Canvas, 24 x 18 cm



Andreas Kölsch: Tool box
Airbrush: Sata Airbrush
Base: Tool box



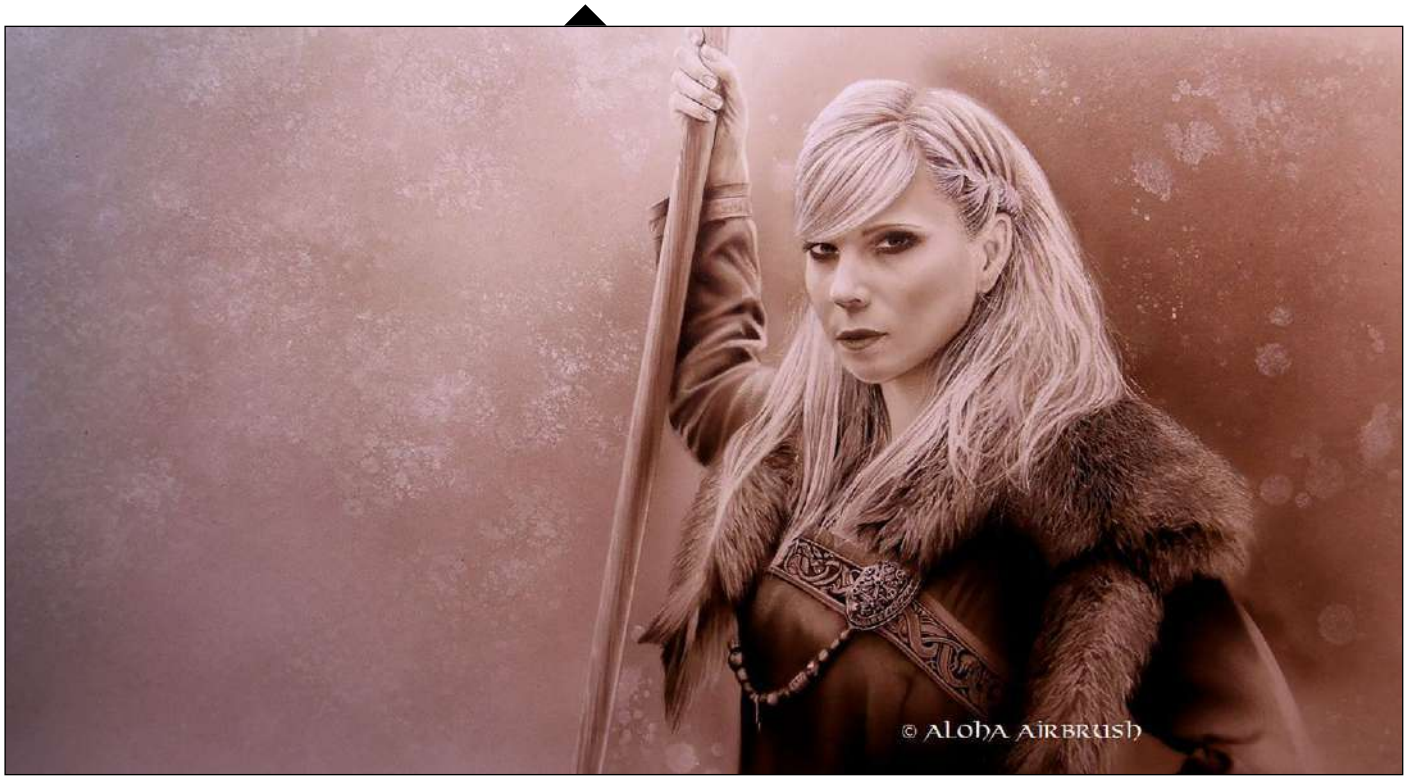


Sarah Alhas: Luna
Airbrush: Iwata CM-SB, Aztek
Paint: Schmincke Aero-Color, Liquitex Ink
Base: Canvas, 30 x 40 cm

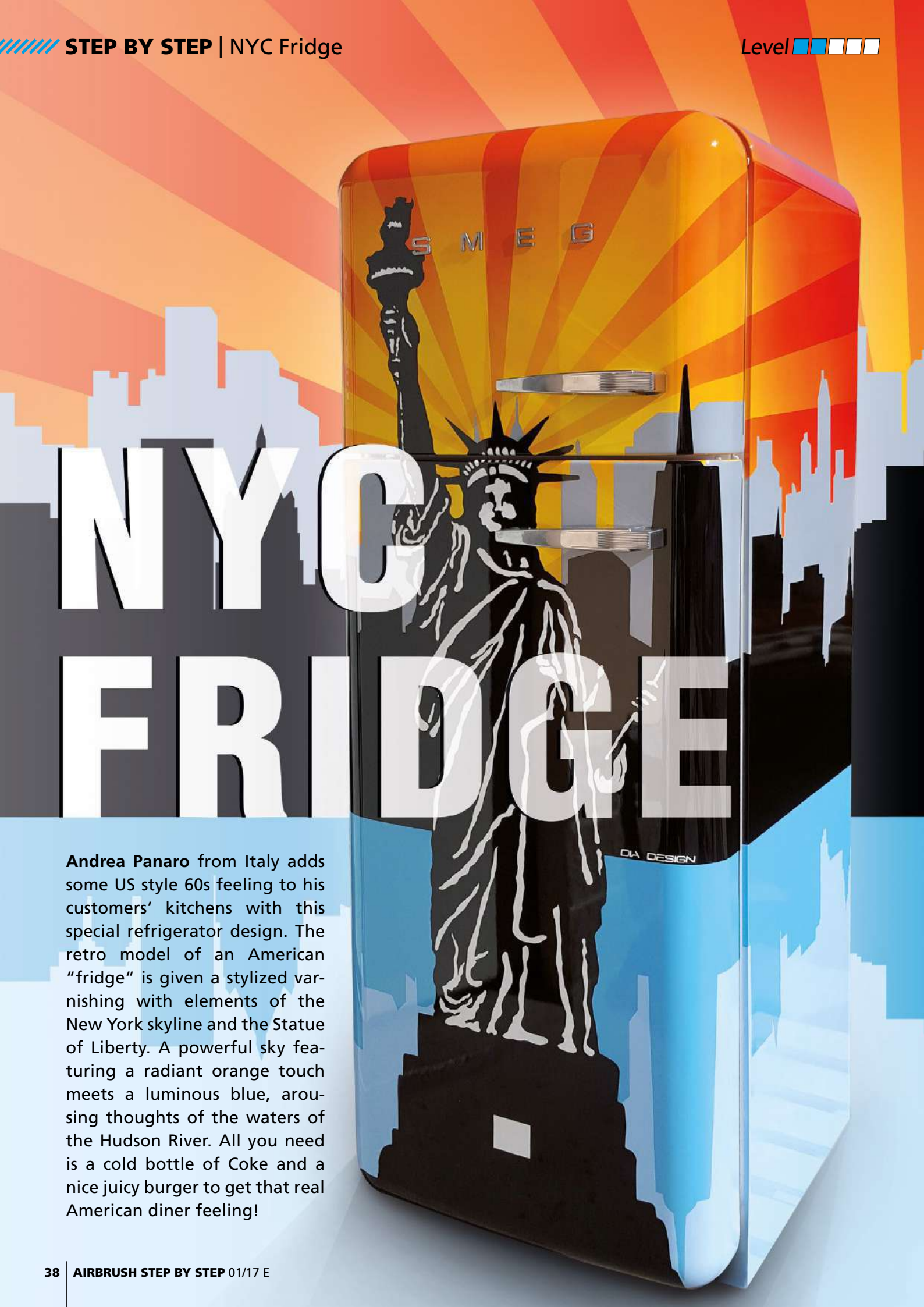


Roman Kamerbeek: Classic little girl
Airbrush: Iwata CM-SBv2
Paint: E'tac Marissa, Liquitex
Base: Canvas, 46 x 36 cm

Rico Pahlig: Viking Queen
Airbrush: Iwata CM-B
Paint: Schmincke
Base: Schoellershammer 4G, 40 x 20 cm



NYC FRIDGE



Andrea Panaro from Italy adds some US style 60s feeling to his customers' kitchens with this special refrigerator design. The retro model of an American "fridge" is given a stylized varnishing with elements of the New York skyline and the Statue of Liberty. A powerful sky featuring a radiant orange touch meets a luminous blue, arousing thoughts of the waters of the Hudson River. All you need is a cold bottle of Coke and a nice juicy burger to get that real American diner feeling!

EQUIPMENT – NYC Fridge

Airbrush: Iwata W 400

Paint: BCustom Color, DuPont Klarlack

Surface: SMEG retro fridge

Additional materials: Projector, fine line adhesive tape 3 mm, masking tape, application tape, scalpel





01 Taping up and whetting

The refrigerator is brand spanking new and comes straight from the store. Using a small screwdriver, I begin to remove the letters SMEG. After completing this, I begin to tape up the entire fridge. I tape up all of the interior seals and the chrome handle. I then mat the entire surface with 400-Grit sandpaper. The goal here is to remove damages (because the fridge is new, there aren't any damages in this case) and to prepare the surface for the application of new paint. If I would skip out on doing this, the entire adhesiveness of the paint would be in danger. We could experience some paint detachment during the designing process.





02 Primer and paint

There are two possibilities: Directly apply white paint to the blue subsurface of the fridge or make use of a gray primer. I prefer the second option and I'll tell you why. The primary reason is to neutralize the blue. If you work with several transits of white, you'll be taking the risk that it'll still shine through or that you'll be creating an unnecessarily thick layer that is difficult to whet. Thus, you won't be getting a good white surface. With a gray primer, you'll be giving the surface better adhesive capabilities and then it's simply easier to cover it in white.







03 Sanding once again

When everything is dry, I begin sanding once again. In this step, I use the 800er sandpaper in order to remove spots or lint from the primer. I then check everything precisely and again conduct sanding with a red Scotch Brite sponge. In some cases, the sandpaper does not function well around the curvatures of the surfaces. In these cases, the Scotch Brite sponge really helps me out. It's soft and very suitable for matting down the surface.

04 Pre-drawing draft and masking

When the white paint has been applied, I can continue sketching the exterior lines. Using the projector, I project the picture onto the fridge and draw all of the exterior lines with a pencil as well as the areas that will need to remain white. Using masking tape, I mask up everything and use the scalpel to cut out all of the areas that will need to be painted.

05 Sunrise and river

After masking it up, I separate the area into two parts, namely the sunrise on top and the river below. On top, I use a light yellow (RAL 1018). Combining white with a couple of drops of RAL 5015, I create a light blue for the water in the river.





06 Sunbeams

I establish the sun-rays using 3 mm of fine line tape. I then mask them up in order to establish a yellow tint at certain points. I mix the orange hue RAL 2004 with some extender to make the paint semi-transparent, and with that, shade the unmasked portions.





07 Light blaze

I then remove the masking from the rays. I thin out the orange color a bit more and shade the entire exterior surface. The closer I get to the center of the rays, the more I reduce the intensity of the orange.





08 Skyline

After finishing up with the sky, I begin with the skyline. I apply the masking of the rays once again and free up the area that I want to spray with gray. Using a mixture of blue paint that I used back in Step 5 with a few drops of gray and green, I begin to color in the area.





09 Water reflections

While drawing the skyline, I mirrored the picture so as to create the effect of a water reflection.







10 Fall of the folds

Using application tape, I've now taped up the fall of the folds in the garment of the Statue of Liberty. The picture should be very stylized. The areas featuring folds and wrinkles will later remain as white lines.

11 Black buildings and the Statue of Liberty

The only paint missing right now is black. I now mask the exterior outline of the Statue of Liberty, which is shining proudly in white, and spray the interior with black.



12 De-masking the white outline pattern

The graphic is now finished and I can remove all of the masks.

13 Varnish

After all of the masking has been removed, I apply an initial layer of varnish. Once this has dried, I do some whetting with the 800er sandpaper to even out the differences in altitude that were caused by the masking. After whetting, I apply a second layer of varnish.





14 Final assembly

Once the varnish has completely dried, I finally remove all of the protective masking and place the letters SMEG back in their original spot. After a week of rain and clouds, the day of delivery ended up being full of perfect sunshine, which allows the final result to shine in all its glory – and fills my customers with satisfaction as well.



ANDREA PANARO

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

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AIRBRUSH STEP BY STEP

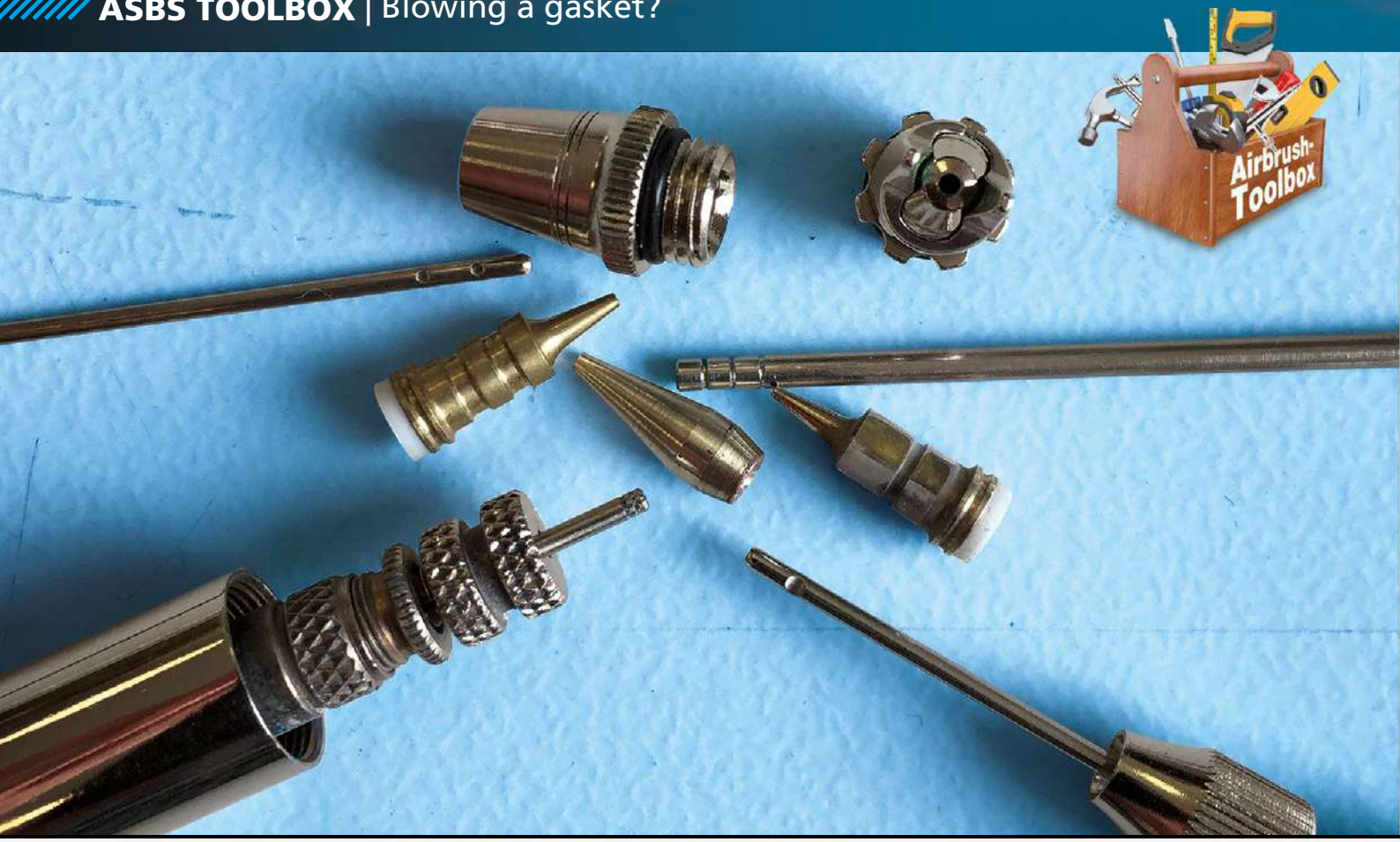
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Blowing a gasket?

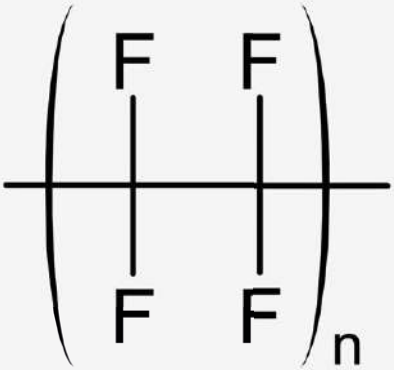
When the paint starts to clog your airbrush

It's a basic question that decides which paints you can or cannot use in an airbrush. It's not he nozzle size, the gravity feed or the operational functions that are decisive in this case, but rather which material the airbrush's gaskets are made of. For many years in the world of airbrushes, materials such as cork and non-solvent-resistant types of rubber were made use of. If, however, an artist would make use of solvent-based varnish and cleansers, you'd often see a situation in which the gaskets are eroded and become leaky. Air and paint that seeped out was what followed. Airbrush artists and The Airbrush Index author **Stefan Kurz** show you how you should really deal with sealing and gasket-related problems.

// Gaskets made of PTFE - or was it Teflon?

For experimental attempts with cold tetrafluorethylene (TFE), chemist Roy Plunkett discovered colorless crumbs in 1938. This crumbs were the original form of what is currently known as PTFE. PTFE is generated by partial fluoridation of chloroform and is considered a thermoplastic synthetic, although it does possess characteristics of duroplastic synthetics.

The PTFE (polytetrafluorethylene in spoken word) is known around the world under its common name of "Teflon" from the company DuPont. It's often said that Teflon is a byproduct of space travel technology, which isn't true.



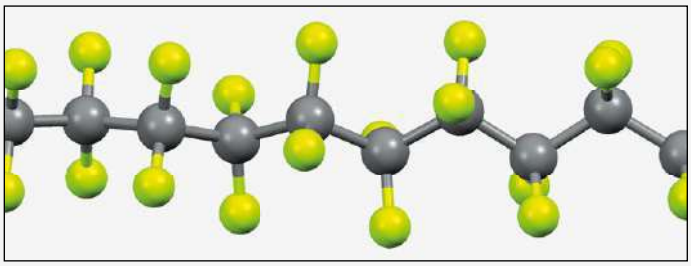
PTFE, better known as Teflon, possesses many special characteristics that allow it to be a pretty all-round product:

- Non-flammable

- Resistant against alcohols, solvents, oils and gasoline

- Inert against aggressive acids

- Extremely low surface tension. Almost no material adheres to PTFE.



Thanks to these characteristics, Teflon found its way into the world of airbrushing in the form of gaskets. Many manufacturers currently place their faith in PTFE gaskets that are solvent-resistant. Nonetheless, not every airbrush manufacturer makes use of Teflon gaskets. As such, the user should definitely make sure that his or her airbrush is resistant to solvent before using paint or cleaning detergents disposing of a solvent as a cleanser.
Manufacturers such as Harder & Steenbeck, Iwata, Badger, Paasche and Rich build Teflon gaskets into their airbrushes to ensure that a solvent resistance is given. Should you have any questions about this, feel free to contact the retailer of your choice or the manufacturer directly.



IMPORTANT:

The airbrush is a precision engineering tool. Screws and threads are manufactured with very high precision. Brute force may damage them. This is why sensitiveness is required at work.

// *What can happen if a PTFE gasket is not part of my my airbrush?*

Solvents are materials that can dissolve, loosen or thin out the gases, solid materials, fluids or strengthened materials. Since water is also a solvent (can dissolve and disintegrate e.g. salt), you'll have to clarify whether diluting, acetone and solvent-based paint is what you're actually talking about in the respective airbrush.
The materials containing solvents place non-positive characteristics in the device, solvating or corroding materials that aren't supposed to be corroded – including gaskets made of rubber, synthetics or cork in the airbrush. If paints and solutions containing solvent that are not suitable are made use of in an airbrush, the solvent attacks the gaskets and corrodes them. In a worst case scenario, the airbrush is leaky. That means that the paint can seep someplace it shouldn't or air could leak out because the gasket can no longer be closed.

// *Switching gaskets in an airbrush*

From time to time, and depending on the strain placed on the fine spraying device, gaskets sometimes wear out, become loose, and experience some "Spiel". This can be determined to be the case when paint makes its way into the body of the airbrush or air seeps out at places where this shouldn't be happening. A tool is then necessary for some gaskets, but not for others. Here are a few examples.
Depending on the gasket and manufacturer, you can get the required gasket individually or as part of a set. An exploded view diagram as well as a specialty retailer possessing a well-documented replacement part archive can be very helpful in determining which gasket is the one you require.
I don't want to talk about whether an airbrush should be expensive or cheaper. However, you see the difference no later than when it comes to the availability of replacement parts.

// *Air cap and nozzle gasket*

Air caps and nozzle gaskets ensure that the air reaches the area it is supposed to. If one of the two gaskets does not seal properly, this leads to a situation where the air does not follow its original air duct, but rather seeps out at the air cap or looks for a way out through the paint saucer. Bubbling in the paint saucer is one consequence and lightly leaking paint with blistering around the air cap is another. You usually do not need any tools to switch these gaskets. Screw off the Air cap and, if necessary, screw off the nozzle and then pull off the gasket with your fingernail. Place a new gasket on it and then you're ready.



// Sealing up the cup connection

Depending on the manufacturer, the airbrush can often dispose of a switchable cup system. If the sealing needs to be renewed, you won't need any tools to do so. Simply pull the old gasket out of the connection with a scalpel, an old needle or some other small and sharp item and replace it with a new gasket. You then lightly press on the new gasket with a dull, blunt item.



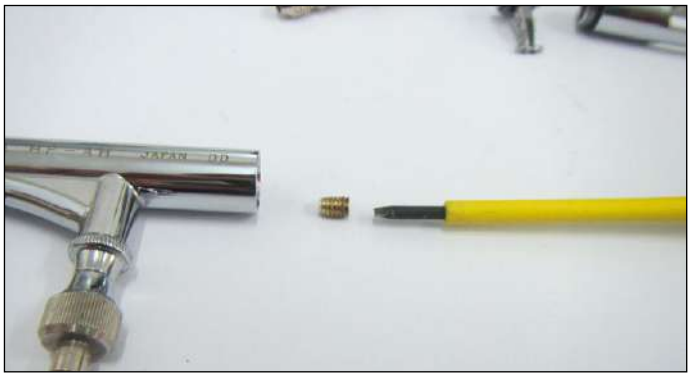
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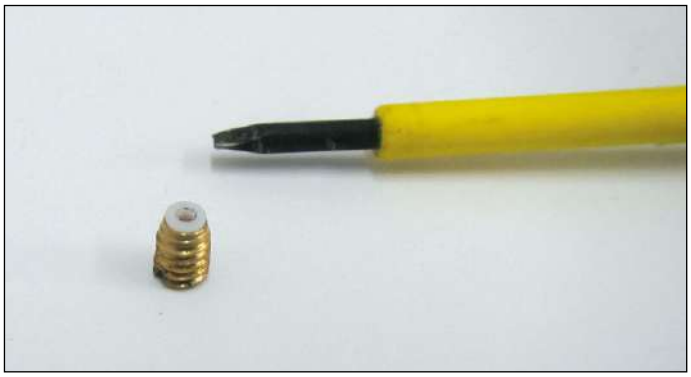
An airbrush is a tool for precision engineers. Screws and threads are manufactured with incredible precision. When there's too much force being applied, fine threads can be damaged. For this reason, a bit of a special touch is required when you use it the next time.

// Sealing up the needle duct

As a final example, we exchange a gasket in the needle duct. This gasket is required to prevent the paint from heading down into the body of the airbrush. The screw in which the gasket is lodged is also responsible for setting the gasket. Should paint manage to find its way into the body of the airbrush, you can first try to tighten the gasket with this screw. If that's not successful, then you'll have to switch the gasket.
To switch this up, we'll be needing a precision engineering screwdriver. The screw is located right behind the paint saucer in the needle duct. To reach it, you'll have to take apart the airbrush. Remove the rear portion of the airbrush, needle, needle clamping chuck, and control lever.







Now unscrew the screw with a a little slot screwdriver with a screwing movement to the left. Once this is done, you'll locate the gasket on the other side right in the screw. Exchange these now and then carefully screw the adjusting screw once again into the body of the airbrush. When turning the adjusting screw, you must make sure that the screw is not screwed on too tightly. It is important to check this with the needle. Place the blunt end of the needle into the body of the airbrush. You should feel a certain



inertia or slowness when pushing it in. If the gasket is too loose, this leads to the paint running backwards, towards the rear. If it is too firm, the needle does not slip from the control lever into its initial position when you let go of it. When you set it, you really only need a minimal turning motion. Once the adjusting screw is placed, the airbrush pistol can be placed together and then you can feel free to test the functions with water.

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SPARMAX® 2016

International Airbrush Competition





The winners

From April 1st to May 15th, 2016, airbrush artists from all around the world had time to enter their best works of art to partake in the International Airbrush Competition held by the Taiwanese airbrush manufacturer Sparmax. There were three categories to enter, namely Model Construction/ Hobby, Fine Art, and Custom Painting (autos, trucks, motorcycles). The participants had the rule of the roost when it came to choosing what their artistic ideas would be. The only condition was that an airbrush had to be the main instrument in making their work of art.

There was a great deal of interest in the International Airbrush Competition: Some 100 participants from 27 countries followed the call of Sparmax and submitted their diverse works. Many even sent several of their works, as every participant was permitted to send a maximum of three entries. Due to the many entries, it was anything but easy for the jurors to select the winners of the three categories. Above and beyond this, the quality of the submitted works of art was very similar – a circumstance, which made the selection of the best works all that more difficult.

The jury consisted of experts in the categories of "Automotive", "Fine Art" and "Hobby/Model": In addition to the chief editor of the Airbrush Step by Step Magazine, Roger Hassler, the various works of art were evaluated by e.g. Cliff Stieglitz, founder and publisher of the Airbrush Action Magazine, Mig Jimenez, publisher of The Weathering Magazine as well as the Brazilian model constructor Vini Pompeo. After a long phase of appraisal and discussion, the jury chose the following winners, who each won an ARISM VIZ compressor from Sparmax and, depending on where they were placed, money prizes of varying amounts.

For the category "Automotive"

1st Place



Name: Christian Silva from Sans Souci, Australia

Work of art: Gates of Hell



Christian Silva on "Gates of Hell":

"The brushed gas tank is part of a total piece of artwork for a motorcycle, which I designed for a good friend. The gas tank, oil tank, the two splash guards for the wheels as well as the rear and front frame are completely painted. I'll begin by mentioning how the project was conceived and with which techniques I created it: I was approached by a friend who said that he'd like to have his own custom chopper bike created for him. He asked me whether I could brush a work of art on the motorcycle. When he went out and picked up the individual parts of the motorcycle, things became serious. So I asked him what kind of work of art he'd like to have and he told me that I could do whatever I liked. What!? He couldn't be serious about that. This friend actually let me paint whatever I wanted on his 80,000 USD motorcycle. Nonetheless, I needed some details like what paints to use, what I was painting, etc., in order to be able to continue. After I've asked him about his ideas, we agreed on a general paint and the topic – a grim reaper. The rest was then up to me. It was a totally new and unique opportunity for me to paint an entire motorcycle.

I began thinking up some ideas about the design and completed some rough sketches before I began with my research. I gained my inspiration from a dark, satanic place where the design developed in the likes of evil grim reapers, demons and the devil, all of which are surrounded by pentagrams and secret symbols. The title "The Gates of Hell" seemed very fitting, because the motorcycle and the individual parts of the motorcycles are painted with an evil grim reaper.

When I showed my friend the design for the motorcycle for the first time, his chin practically dropped on the floor – he hadn't expected such a complex and creative design. Fortunately, he loved the design immediately. To make this design possible for the motorcycle, we decided that I wouldn't be given a time limit for this work. I could only use my own spare time for this project – fortunately, he didn't have any problems with that and agreed to it."









2nd Place



Name: Andrew Slattery from Collinswood, Australia

Work of art: Sin Bin



Andrew Slattery on "Sin Bin":

"I brushed the "Sin Bin" as an advertising vehicle for me, myself and I. I designed it to more clearly point out the versatility of airbrushing: Photorealism, simple stencil techniques, metallic and Candy paints, clear coat, etc. It seems to work. Whenever I'm driving, I get a whole lot of attention from people – without exception."





3rd Place



Name: Holly Hughes from Elanora, Australia

Work of art: Star Wars Car



Holly Hughes on "Star Wars Car":

"After having taken an airbrushing course and then having collected a few important years of experience, I wanted to test my own capabilities on my own car. I spent years calling my car the Yodamobile, because it was small, dependable and green. I now wanted to add some extra oomph in the character department. I began with the hood of the car and then brushed on the design on the driver's side of the car a few years later. I unfortunately wasn't able to completely brush the entire car, because I just didn't have the time. But I'm sure I'll finish up with the whole car one day. Up to now, I've worked for 75 hours on this piece of art (not including preparation and clear coating), but I'm gonna be putting in a whole lot more time before it's complete."





In the Category of Fine Art

1st Place



Name: Joe Giannetto from Gahanna, USA

Work of art: First Ride of the Spring

Joe Giannetto on "First Ride of the Spring":

"In most of my works of art, I concentrate on a lighting that creates a mood, and volume, and the item that has to be dealt with. I love a dramatic lighting and try to capture this in my portraits. "First Ride of the Spring" mirrors exactly that. After a long and very cold winter in Ohio, my daughter simply couldn't wait to get back on her bike and head off. I thought that I should capture the scene in a work of art.

However it's a real challenge to capture moments and to transfer them into a work of art. I don't have the means to afford a full-time photographer who can accompany me the entire time and take photos for me. That's why some of my works are based on my beginner experiences in photographing. I love to design huge pictures and that's why I need a good 100 to 150 hours for a picture. Artists often want to see results right away, but that's not how airbrushing works – at least not for me. I need a lot of patience. In addition, I love to create montages with an airbrush. It's not all about a designer's artistic capabilities, but rather also about his/her capabilities as an illustrator. Dru Blair, Drew Struzan, and N.C. Wyeth are the best in this field. I have collected files from the works of these artists, which I like to see as an inspiration. They belong to my favorite artists."



"First Ride of the Spring"

2nd Place



Name: Christian Silva from Sans Souci, Australia

Work of art: Surfboard



Christian Silva about his surfboard:

"The surfboard was created for a House of Kolor event in Australia in order to raise money for the "Sunrise Villages Cambodia" charity and give the foundation some attention. A total of 10 airbrush artists from all around Australia were selected to design the surfboard. There was no specific topic. The artists were permitted to paint whatever they wanted.

After giving it some thought, I decided to create a design that was closely related to the foundation and would deliver a message. I did some research and then found material from children in Cambodia. Then I began to photoshop some designs. I selected the colors red, blue, and white, all of which are found in the Cambodian flag. In addition, I decided on a picture from Angkor Wat for the upper portion of the surfboard. Above and beyond this, I designed a contour of the country, which frames the little girl who is holding a sign reading "Help" as well as peace doves, which should symbolize freedom in this country that is plagued with civil war. These girls should represent a sort of innocence, purity, and the message "Hear nothing, say nothing", which corresponds to thousands of orphans in need, who suffer from corruption and war."

3rd Place



Name: Steve Gathercole from Bridgwater, England

Work of art: Mallard Duckling



Steve Gathercole about "Mallard Duckling":

"I have befriended an amateur photographer from my vicinity and asked him if I could use some of his photos as a reference. He was enthralled with my asking him about this and permitted me to use his photos. The reference photo was taken in the natural reserve at the end of my town. Due to the water effect and the various levels of focus, creating the work of art was a real challenge for me. I wanted to work in a certain depth into the picture. Painting it lasted a good 20 hours, which I divided into five 4-hour sessions."

In the Category Hobby/Model

1st Place



Name: Veli Vahap Saltik from Ankara, Turkey

Work of art: Ghostbusters Ecto



Veli Vahap Saltik on "Ghostbusters Ecto":

"I've been a Ghostbusters fan ever since I saw the first part of the movie series. I think the first movie was the best. I completed the model in 2010 and I needed a good month to do so. The technique is quite demanding and requires a special attention to detail and method for working. Cleansing it is also a good piece of work. Once I'm finished with a model, it becomes my own child."







2nd Place



Name: Milan Radulovic from Cuprija, Serbia

Work of art: Shengyang F-6







Milan Radulovic on model construction:

"Constructing models has been a hobby of mine for 6 years. I'm most interested in the field of aerospace, especially with respect to the Cold War period.
When I got my first model plane as a child, I knew right away that building models would be one of my main hobbies in the future. Unfortunately, it took quite some time until the conditions were right, but I have since reached my goal."

3rd Place



Name: Ivan Drond from Moscow, Russia

Work of art: Model T34-76



Ivan Drond on "Model T34-76":

"For my model, I was inspired by the historical recordings and photos from WWII. I was also inspired by documentaries about tanks, armored vehicles, and historical literature. I look at photos and think about how I would like to design my next model. The Model T34-76 is not a difficult model, thus I've needed app. 2 weeks for the design.
The works from Miguel Jimenez and other artists inspire me to continue becoming better. Airbrushing is a form of art that I and many other model constructors around the world simply can't go without."



The Airbrush Step By Step magazine team congratulates the winners and has a tip for everyone who didn't have the time to participate in the competition this year or heard about it too late: The International Airbrush Competition from Sparmax will take place again next year.
For more information, check out:

www.facebook.com/SparmaxAir.



FLECKVIEH COW

Swiss artist **Philipp Klopfenstein** provides us with step by step instructions on how you can turn a typical white T-shirt into an extraordinary eye-catcher. The Fleckvieh cow serves as a very special motif, where the focus is placed on the specific characteristics of the cow. Not to be forgotten when all is said and done is fixing the paint when finishing up to ensure many years of joy with your new T-shirt.

EQUIPMENT – Fleckvieh Cow

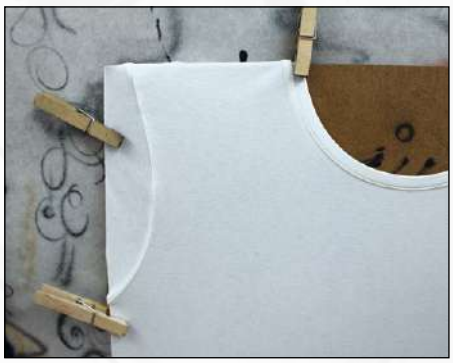
Paints: Createx Transparent paints, Classic paints from Createx, opaque white, transparent base or topcoat

Surface: Hardboard plate (4 mm) or lightweight board (5 mm)

Additional materials: T-shirt, clothespins, overspray, airbrush, spray bottle, soft pencil or black felt tip pen, large sheet paper, anti-adhesive baking paper, irons







01 Preparing the surface

Pull the T-shirt over a suitable wooden plate. I use hardboard plates at a stiffness of 4 mm. Kapa lightweight boards at a stiffness of 5 mm are usually quite good for this, but too light when faced with wind and weather outdoors. In order to be better able to pull the T-shirt over the wooden plate, I round out the corners a bit (this plate was new and thus, not very cornered or angular).



02 Getting the T-shirt right

The T-shirt is still wrinkled a bit and thus, I kind of pull it out a good bit with some clothespins. Even if you only have a few small folds and wrinkles, the overspray can leave some ugly lines behind. We do the same with the overhanging collar.

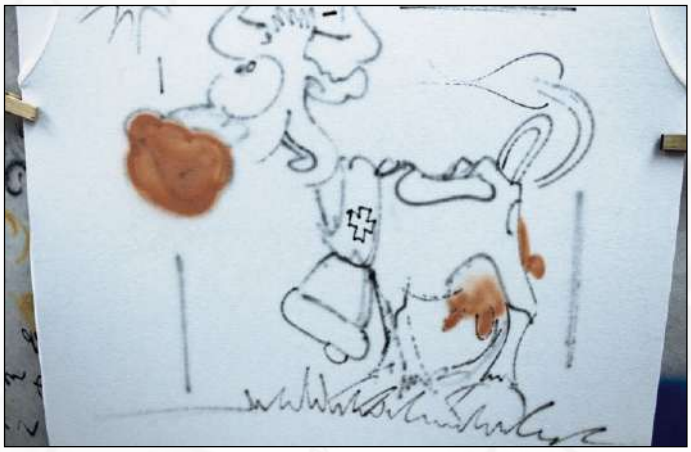


03 Lightly dampening the T-shirt

Don't stretch the T-shirt too tightly. It's better to dampen the material a bit, then the small wrinkles tend to go away on their own. Here I take an old, clean airbrush or spray bottle that I only use for this purpose.

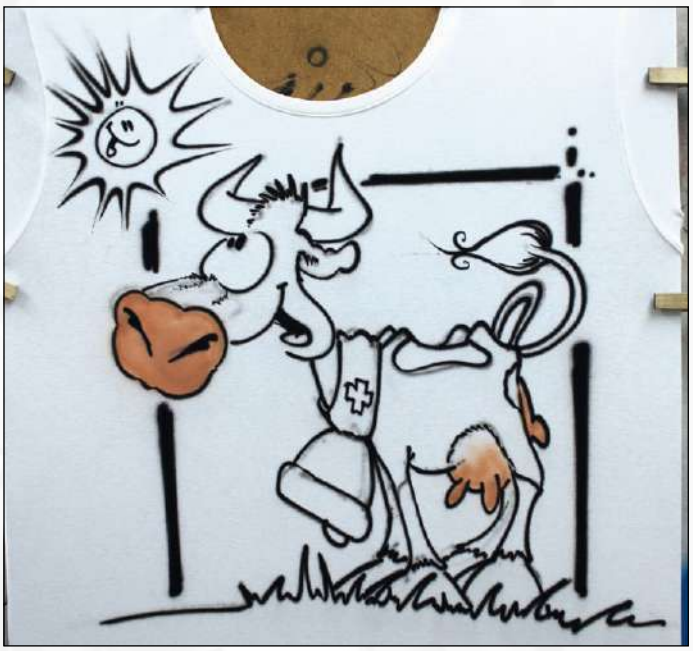
04 Preliminary sketch lines

For simple comic motifs, I spray the black outer lines very strongly ahead of time. For more difficult motifs, like this Fleckvieh cow, I spray lightly with diluted black. You can also preliminary sketch the lines with a soft pencil or a thick black felt-tip pen on a big piece of paper, and then slide this between the plate and T-shirt. In this way, you still see enough in light shirts.



05 Drawing in the contour afterward

The pig pink for the udder and nose has a relatively large portion of white and as such, is no longer transparent. That's why I first make the black contour at a later juncture.



06 Masking the preliminary sketch

Now we're getting to the black contour, which I spray with an opaque black from Createx. Here you can really see that the preliminary sketch is still visible. The shading will be coming later to cover the preliminary sketch or lightly mask it. You can also use the paint to cover the preliminary sketch. If you look very closely, the preliminary sketch can still be seen, but that will change when you look at the T-shirt as a whole.

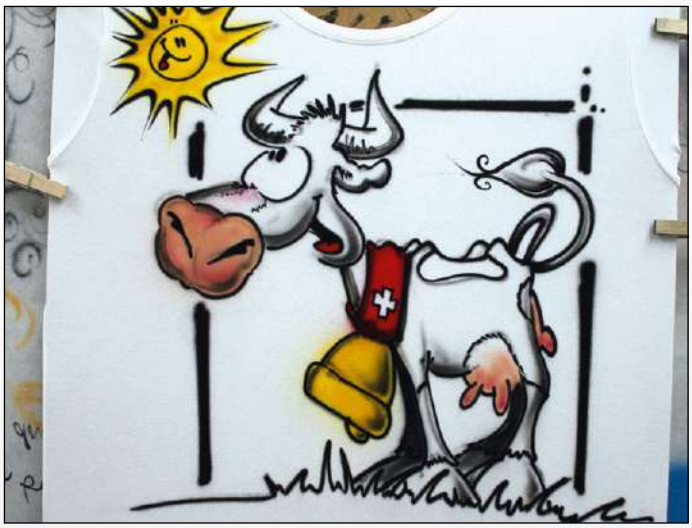


07 Spraying the shadings

I now spray the shadings. I usually get natural light from the upper left (sun) and construct the shading to the lower right. It's important that the shading in the picture always falls on the same side. Otherwise, you'll quickly get that feeling that something's not right.

08 Paint selection

I now begin with the paints. I naturally recommend working as precisely as possible and placing the paint within the black lines. I wasn't so successful at doing this with the cowbell and down below on the strap. Still, as soon as the blue background is painted, that will no longer be anything of note. For the udder and nose, I add just a dash of red. I predominantly use the transparent paints from Createx, with which I have few problems spraying over the black line – the line remains black. I use the Createx Classic paints primarily as they are and not diluted, but they hold perfectly when diluted as well. I could also add some transparent base or clear coat. The durability is only enhanced a wee bit though. I recommend to everyone though that they should make a test pattern and do some comparing to figure out which paints are the most sustainable.







09 Establishing characteristics

I can now use the color hue to place emphasis on the cow's race. As the title says, I'm working on a Fleckvieh cow. When it comes to Comics, it's very important to figure out the most important characteristics and to work on these as well as possible, for example with the horns, udder, and the bell. When doing live works of art, I like to have some fun and first add the most important characteristics upon conclusion. Those watching often make some very interesting suggestions about what's coming.



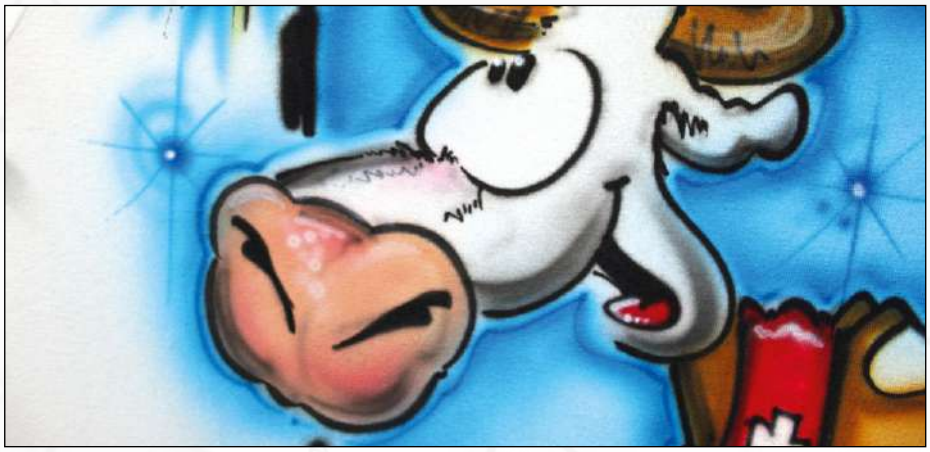


10 Background

Now I spray on a bit of blue background. I begin with a strong blue line on the outside, which I then allow to run inwards bit by bit. I could actually just leave the motif as it is at this point.

11 Template

I enhance the background often with an additional fine line around the motif. I then have the fine line move lightly away from the motif. In addition, I pep up the entire thing with one or two stars, which I draw freehand. It would be simpler to cut out the cow as a template so that I can lay it over the motif and could do away with it over the background. That's actually the standard in America. I make a template for this, which I can usually use as a positive and negative. This guarantees that the motif can be reproduced over and over again. But it won't be easy to switch up the motif according to customer wish. At the beginning, I do however recommend doing it this way, because it's often the case that a successfully created T-shirt can lead to another order with the same motif.



12 Stars & Highlights

Using opaque white, I just add some highlights in the eyes and there where I feel it's necessary. At this juncture, less is often more.



13 Signature

I end my work by adding my signature and the date. This will allow me to see how I worked many years from now and how the naps and quality of my airbrushing changes over time. That's often really funny to look at.



14 Fixing the paint

And last but not least – the most important aspect whatsoever! The paint has to be affixed, otherwise all the fun will be down the drain in no time flat. And then you'll be losing customers, or at a minimum, you'll have to rework your projects. This can be easily avoided by correctly affixing the paint. To correctly affix the paint, I place anti-adhesive baking paper (clean, without pizza crumbs and melted cheese) RIGHT ON the motif and iron it app. 4 minutes long (T-shirts for grown-ups) at the hottest level. If you've got a cotton shirt, it's best to work with a temperature of app. 230 degrees. Do not use steam, and whatever you do, do not affix from the rear. Children's shirts only require app. 2 minutes. Make sure you always keep the iron moving. The hotter and longer you iron, the better your result will be. The T-shirt should remain white, even if some light discoloration can take place because of the heat. This will go away after the shirt cools off again. I add this text to the T-shirt at exhibitions, because I can't usually affix it on site at such events. Shirts that I create at my atelier are affixed with a heat sealing machine at 190 degrees for at least 30 seconds. That's all we need here.

PHILIPP KLOPFENSTEIN



Unlike many other artists who already began drawing and painting in their childhood, Swiss airbrusher Philipp Klopfenstein is a bit of a late starter when it comes to the world of painting. He developed his passion after passing by an airbrusher who was conducted the art of airbrushing in front of a business in Bern. He was so impressed with it that he didn't wait all that long before picking up some equipment. Airbrush T-shirts and comic figures belong to Philipp Klopfenstein's specialties, which can be combined wonderfully with each other. Those interested can check out how he makes his airbrush T-shirts live at exhibitions, markets or other presentations. There's also the possibility of purchasing his unique T-shirts right on site or at his homepage.

www.airbrushphilipp.ch



International AIRBRUSH DAYS 2017 // ARTIST //

Quite literally:

Pastrana Unlimited

Georg Huber meets Alan Pastrana in Connecticut

Those who read our magazine long since know that the Bavarian artist Georg Huber enjoys spending time in the USA. It's not only an inspiration for his own works, but he's been able to experience quite a bit as a "foreign correspondent" for Airbrush Step by Step. Last year, he met up with Dennis Mathewson in Hawaii (see ASBS 04/15). This year he paid a visit to New York based artist Alan Pastrana. As was expected, the two International Airbrush Days lecturers (Georg 2015, Alan 2017) had a lot to tell right away....

My last America mission took me to three US states this past summer. I initially arrived in the States at the airport in Newark, New Jersey. From there, I took a taxi over to Manhattan, which was only a little more than 10 miles away, but located in the neighboring state of New York, where my lodging was booked. After a few days of inspiring impression from the most heavily populated city in the USA, I rented a car and headed out to the third state, namely Connecticut. It took me a good two and a half hours over Interstate 84 at roughly 86 degrees before I reached the town of Plainville.

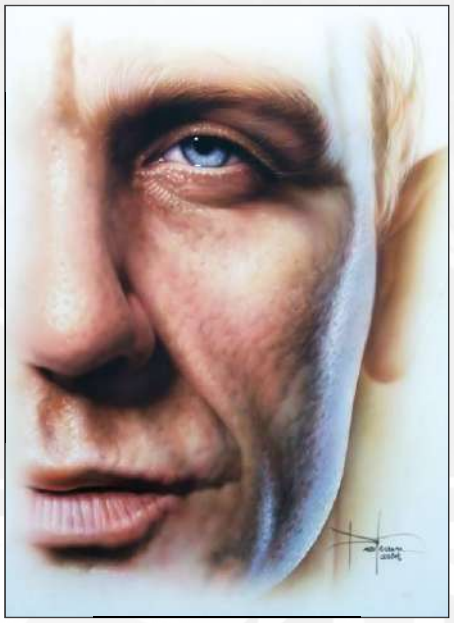
Career start in the countryside

Originally from the busy metropolis of New York City, Plainville was very green and tranquil, featuring 17,000 inhabitants. Still its houses, streets, gas stations and a decorated main street diner had it looking like good old typical small town America. This particularly little town is most well-known for its hot air balloon festivals held in August. However, I was there for a very special reason as I had an early morning appointment with artist Alan Pastrana. He too originally comes from New York, more precisely from Queens, and has set up his airbrush studio here, which goes by the name of "Pastrana Unlimited".

Georg: How did you go about getting your first airbrush ever?

Alan: My father bought it for me. I was 14 and he took me to museums. He then provided me with art supplies and





materials. He supported me and pushed me along. I was always drawing, be it with markers on jeans and jackets, short quick led drawings of people and places around Queens or in the metro. At just about that time, I was heavily impressed with the works of T-shirt artists.

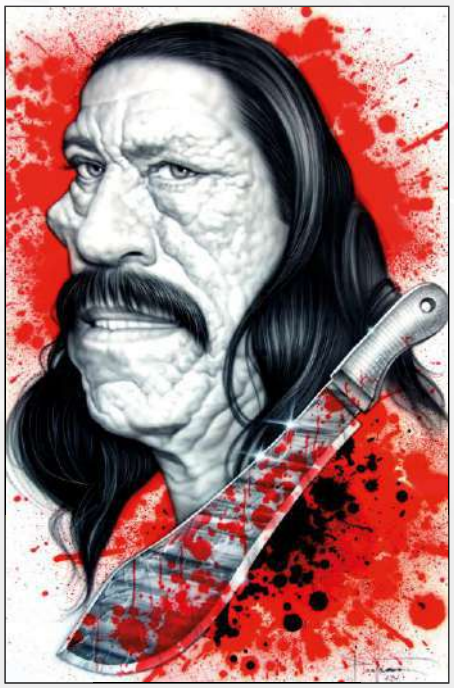
Georg: What brought you and your airbrush studio to Plainville?

Alan: During my time in High School, I was already taking on as many orders as I could, including wall paintings. I also renovated pictures in old churches. I was out and about a lot and I often slept right in my car next to my paints and materials. But this helped me save up money for the studio I was planning.

Alan, the all-round talent

"Unlimited" - it's a word that isn't too excessive in this case, because Alan is indeed quite the all-round talent and feels right at home with his many artistic techniques. He draws extremely well and paints with watercolor, oil, and acrylics. His focus for many years has nonetheless been airbrushing, something that is quite clear when you enter his office. He's got pictures, magazines, and news clippings hanging all over the place and they're all about him and his work. You can also see Alan's impressive works of art in his studio work shop, where the bulk of his work is done. I was particularly fascinated by the realistic portraits of famous actors such as actors Leonardo Di Caprio, Machete, Al Pacino or icon Marilyn Monroe. These pictures were not sprayed onto cardboard or drawing board as is usually the case, but rather on aluminum composite panel and then faintly over-lacquered for their protection. We immediately got caught up in a discussion about the various types of artwork and my well-mannered host happily explained that this provided his work with much better protection, allowing him to take them to exhibitions and whatnot much





easier. He then showed me his archive with all sorts of watercolor paintings, India ink pieces, old drawings, and various drafts from when he was a student in college in New York. After having completed his designer studies there, his goal was clear. Alan wanted to work as an illustrator.

Georg: You studied at the Fashion Institute of Technology. This is an internationally recognized school of its kind. One doesn't necessarily think about brushed motorcycles?

Alan: Back when I first introduced myself to the institute, the other applicants all came with high gloss pads, in which their works were organized in a clear cut manner. I, on the other hand, placed a loose stack of unsorted sheets full of drawings on the table and took off. Still, the school called me right away and I got in. After my studies, the order situation was a bit up and down, and people were constantly asking for airbrushing works. Thus, I had to listen to their wishes and became an airbrusher who was more and more in demand, turning this technique into my profession. What should I say, I simply love working on motorcycles. That was my most serious source of income for many years until it kind of fell by the wayside due to the financial crisis. Since then, I've been doing more illustrations, though things have taken a swing for the better since back then.

Georg: Still, it must have been like jumping into cold water seeking an artist's life outside of the metropolis of New York, right?

Alan: I just wanted to try it. Either it would be a success or it wouldn't. I didn't have a Plan B in my pocket. I began setting up a functioning network here in Plainville back in 1997. I can't do everything alone of course. For example, I've got my varnisher right across the street. I don't have far to go for my custom artworks. My core team consists of three people, artist Honorio Reynolds, and my vehicle bodywork specialist John Kaplan, who takes care of the preparatory work. Together with my family, we lead a pleasant life without the hectic lifestyle of the big city.

A Man of Action

Nowadays, all sorts of bikes feature an unmistakeable Pastrana design. Only his own Harley, which is located in the middle of the room, has gone untouched from his own airbrush, solely due to a lack of time. Alan is a man of deeds. You see that right away. He's a doer. While I find myself wondering when he possibly had the time to do all these wonderful works of art, much less in this excellent quality, Alan tells me about one of his most recent orders. He got a call late in the afternoon from an American celebrity, asking whether he could brush 3 portraits on T-shirts, but that celebrity would need them the next morning. Alan asked for 5 minutes to give it some thought, then called back, named a price, and put on a pot of coffee in preparation for a work-filled night – one that required lots of coffee. That's how it goes...

Georg: When I see your pictures, I immediately feel your love for detail and your feel for form and color. Every dash of the brush is just perfect. What's your secret?

Alan: I give my all with every piece of work. The result still may not end up being perfect. You can always improve or change something. But I want to be able to say that I've given it my best. I have great fortune that I'm able to do what I love, namely a creative form of work. I work hard, but with joy. Art – that is all I can really do.

Georg: You'll be coming to Germany in 2017 to be part of the International Airbrush Days. Can you tell me now what you plan on showing the participants?

Alan: I don't want to give anything away, but it will be something quite extraordinary.

Georg: Alan, thank you so much for your hospitality and sharing your thoughts and stories with us.

Alan: I thank you too for traveling halfway around the world to visit me!

READERS TIP

For anyone who wants to read even more about USA adventure from Georg Huber, check out his book "Marderschaden in Manhattan" (ISBN 978-3000317095) – with all sorts of pictures inspired by his journeys.

We also had a step by step from Alan Pastrana in Airbrush Step by Step, where he showed us how to design and create a fire tiger on a quad in issue 04/14.

Photos: Jeremias Huber





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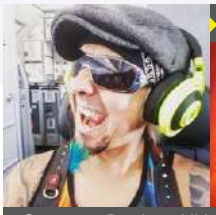
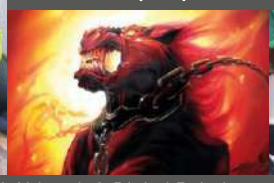
Alan Pastrana (USA)





Automotive Airbrush and Custom Graphics

Gear Duran (USA)


Creature Design, UV-Airbrush & Digital Painting

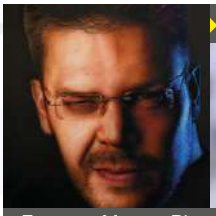
Rodrick Fuchs (CAN)





Fantasy Illustration

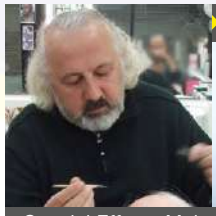
Marcus Eisenhuth (DEU)





Extreme Macro, Photorealism

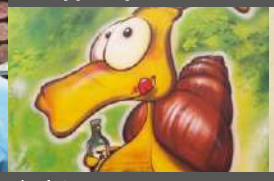
Barney Nikolic (UK)





Special Effects Make-Up, Skin Structure

Philipp Klopfenstein (CH)


T-Shirt-Airbrush, Comic Art

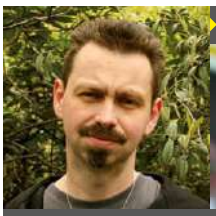
Thomas Olczyk (DEU)





Airbrush on Natural Materials

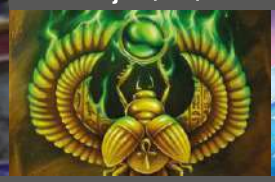
Holger Schmidt (DEU)





Custom Painting, Varnishing

Bas Maatjes (DEU)


Custom Painting, Effect Painting

More Information and Artist on: **www.airbrush-days.com**



The 10 Most frequently asked Questions about the International Airbrush Days 2017

It'll be that time again in just 5 months – that's when the 2nd International Airbrush Days will be taking place from April 29th to May 1st, 2017. This event will feature some of the scene's top international stars including Dru Blair, Alan Pastrana, Rod Fuchs, Gear Duran, Marcus Eisenhuth, and many more. As we always get a bunch of questions about this extraordinary event, most of which are dealing with conceptual issues and organization, we'd like to take this opportunity to answer the 10 most frequently asked questions.

Are the International Airbrush Days a fair or an exhibition?
No, the International Airbrush Days are not a fair or an exhibition, but rather a workshop event. That means, you can participate in workshops or watch presentations for three whole days. Visiting a workshop means that you'll actively be brushing along as well. A presentation means that the artist/lecturer presents a certain technique and you view the presentation. You can choose from a program offer of over 30 workshops and presentations.

What does the ticket cost? Are there discounts?
The 3-day ticket costs 495 EUR. The early bird price has unfortunately already come and gone, but there's a 50 EUR discount for those who participated in the IAD 2015 as well as for members of the World Bodypainting Association. In addition, there's currently a limited Christmas special. Get more info on this at:
www.eng.airbrush-days.com/christmas-special

Can I reserve workshops with certain artists in advance?
No. You'll be selecting your events right on site at the event. A couple of days before the event begins, we'll have our fixed course program from which you can construct your desired course program consisting of 4 or 6-hour workshops and 2-hour presentations. You can "visit" as many artists as you'd like.

Where can I check out the course program?
You can find a few excerpts from our course program at our website www.airbrush-days.com under the rubric "Agenda". As 2016 comes to a conclusion, we'll make an initial preliminary course plan. Please denote that changes to the exact times of the individual workshops may change leading right on up to the event itself.

Are there enough spots in the workshops for every participant?
Yes. Every participant will be guaranteed a spot in one of the 5 workshops or demos that will be taking place at the same time. The number of participants per workshop/demo will likely be limited to a maximum of 20. Since every lecturer will be offering several workshops and presentations, everyone will have the chance to experience his or her "favorite" artists.

I don't speak any German. Will I even be able to understand what's going on?
Don't worry. The event takes place in Hamburg/Germany, but it will be completely bilingual. Every workshop and/or presentation will include English-speaking assistants who will be











able to lend you assistance whenever you need it. It's often enough though to simply watch and learn. At least, there will be 4 artists teaching in English language anyway and others will be happy to also make explanations in English, if necessary.

My airbrushing isn't all that good yet. Is it even worth it for me to visit the Airbrush Days?
But of course. If you're not feeling all that comfortable with the airbrush at the moment, then feel free to participate in the 6-hour airbrush basics course on the first day of the event. No less than Dru Blair and Marcus Eisenhuth show you the most important airbrushing techniques and spend time practicing fine lines, soft color gradients and the so-called dagger stroke, a stroke that runs to the tip, until you have a dominant control of the airbrush. You'll then surely be ready for the workshops that follow throughout the event!

Why are the International Airbrush Days only taking place in Hamburg?
Because this event requires a great deal of logistical preparation and we can only manage all that sufficiently right here in our home town. We can very well understand that everyone would love to have an event of this nature right in their front yard. But do believe us when we say that it's much easier for you to come to lovely Hamburg than for us (that is, a team of 30 people!) to come to you. And it's certainly no cliché when we say that Hamburg is always worth a visit! Bring the whole family – take a look at what Hamburg has to offer: **http://www.hamburg-tourism.de**

I can participate in the International Airbrush Days next year as well, right?
No, because the next International Airbrush Days event won't take place for at least 2 years. And it certainly won't feature the line-up we have this year. The concept of the event is to bring in different international pros and artists each and every time. So if you want to see this year's lecturers live, then it'll only be possible at the International Airbrush Days 2017.

Is there a deadline for signing up?
Yes, for organizational reasons, we've had to set a deadline for signing up in order to calculate and plan accordingly for materials, rooms, etc. **The deadline for signing up for the International Airbrush Days 2017 is March 4th, 2017.**

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Coming up in the next issue:



The Ultimate Villain
Raj aka Tanado and his Malaysian team created this Joker Show Car for a competition. They mastered not only the paint job, but also whole set up of the car. In his article, Tanado tells about the highlights of his airbrush work.



The Harley bride
Brasilian artist Neimar Duarte created a very special birthday gift: A friend wanted a portrait of his wife sitting on a Harley bike – but she has just never taken a seat on it! With the help of a model and a photo Neimar could finally make this wish come true.



Darth Vader T-Shirt
The Spanish artist Hugo Maciel is a big Star Wars fan and fascinated by the character of Darth Vader. So not surprisingly, he painted his portrait on a simple, black T-shirt. Detail and color effects are mindblowing and make this piece of clothing unique.



The Art of Special effect Make-up
Barney Nikolic has been working as a special effects make up artist for 30 years – mainly in Germany and the UK. You might recognize a couple of creatures that he has created with the airbrush and other tools from some blockbuster movies and TV series such as „Harry Potter“ and „Penny Dreadful“.

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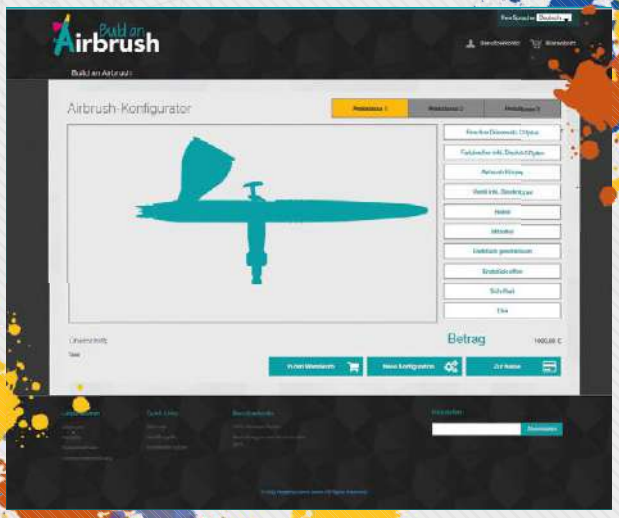


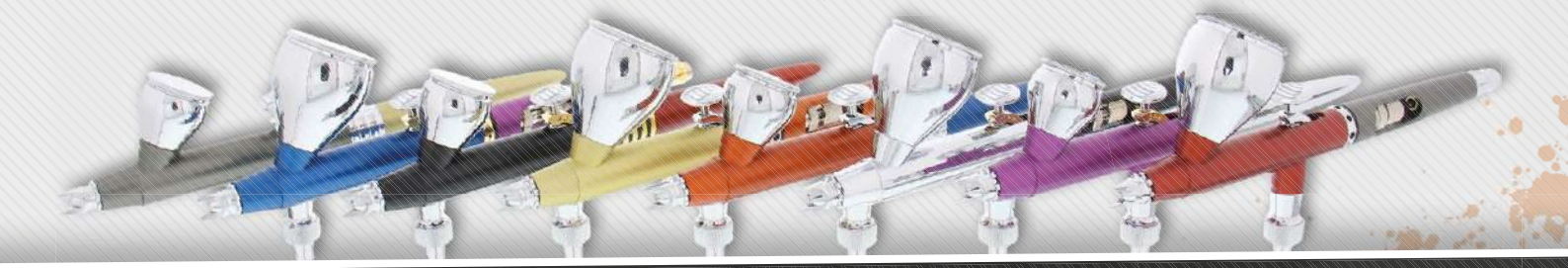
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