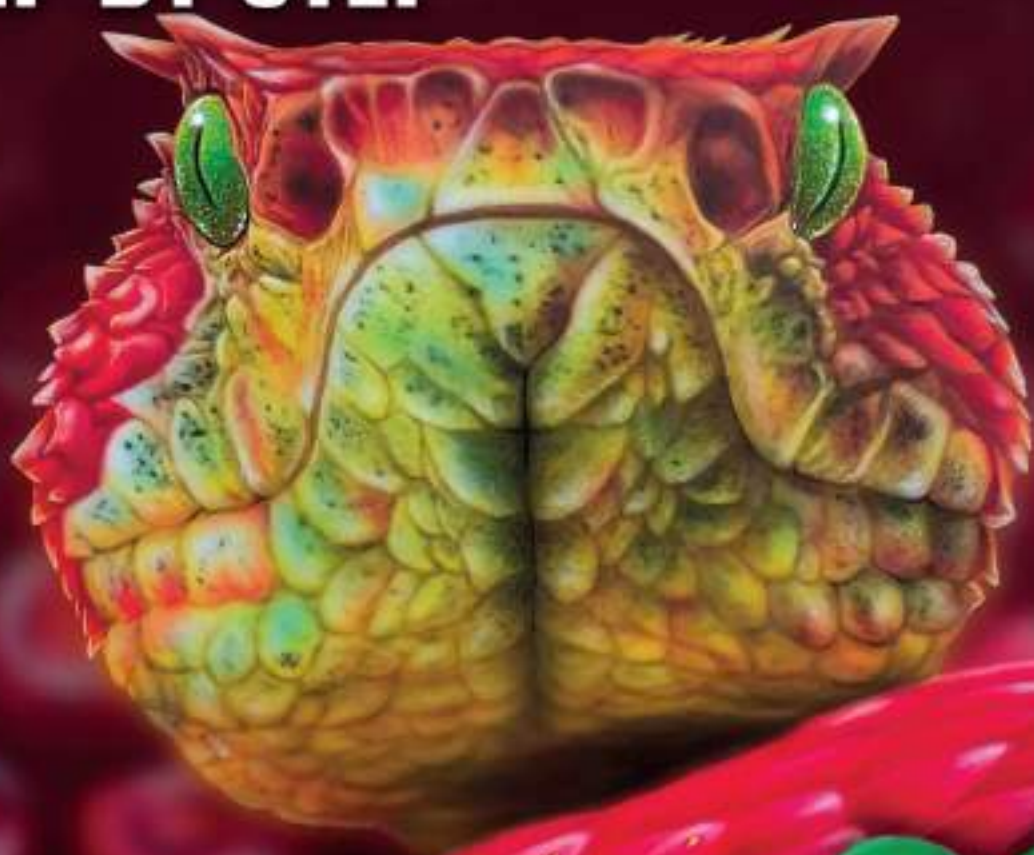


AIRBRUSH

STEP BY STEP

72



ANIMAL ADVENTURE

Snakes | Kingfisher | Wolf | Spider

newart
medien & design



ISSUE 03/24 | NO. 72 | € 6,99

03

9 772192 389003

AIRBRUSH STEP BY STEP –

finest inspiration for airbrushing

AIRBRUSH STEP BY STEP

72



ANIMAL ADVENTURE

Snakes | Kingfisher | Wolf | Spider

Subscribe now!

- Annual print subscription (4 issues)
39,90 Euro
- Annual digital subscription in the
Airbrush Step by Step App
19,99 Euro
- Print/App combi subscription
43,90 Euro



Subscriptions, printed issues and epapers also available at:



www.magzter.com

subscribe

www.isubscribe.co.uk



www.magazine.co.uk



www.pocketmags.com



Back issues bundled
(2017-2021) from

5 € / 4 issues

only at www.airbrush-books.com

Animal Adventure

According to an international study in 22 countries, more than half of all respondents have at least one pet – from cats to zebrafish. Those who like it bigger and wilder, go to the zoo or animal park – more than 700 million people worldwide every year. Whether fur, feathers or scales – animals are also among the favorite designs of airbrush artists, as their textures and colors offer plenty of artistic challenges.

However, they are not always your favorite pet or „cuddly friend“.

For example, this issue focuses on two snakes, a spider, a wolf and a kingfisher. Spanish artist José Luis Parada Caballero designed the cover artwork. He was fascinated by the complementary play of colors between the yellow and pink snake, the red and green cherries and the textures of the snake skin and the shiny surface of the fruit. **Hugo Maciel** was also enthusiastic about a snake winding around an airbrush. However, the Mexican did not use his design as a fine art work, but turned it into an advertising key visual for his business.

Marcus Brazel's cross spider will also probably have few friends in real life. Viewed with an artist's eye, however, it is full of textures and subtleties that invite

for an enlarged photorealistic

interpretation. The wolf by Hungarian

artist Géza Nagy comes a little closer to the

cuddly animal cliché – at least it is the artist's task to make

the fur with all its different tufts of hair look realistic and „cuddly“.

The same goes for **Idola Urrutxurtu's** kingfisher: its colorful plumage turns it into a decorative art object, which the Spanish artist created with all kinds of etching tools.

We hope you enjoy discovering and studying this „beastly“ issue!

Your ASBS Team



LATEST NEWS

- 04 **Airbrushes:** Casubaris 360 Rotatable
- 05 **Paints:** Horadam Supergranulating Watercolors, PaintRack app
- 06 **Accessories:** Money Maker 2, NT Cutter Kirie
- 08 **Digital:** Siser Juliet plotter
- 10 **Community:** Airbrush T-shirt workshop with Argentinian artist Cesar Deferrari

STEP BY STEPS

- 12 **Fruit salad with snake**
Intensely colored snake illustration
This composition by Spanish artist José Luis Parada Caballero is ideal as a texture exercise for ambitious airbrush artists. José has also completely dispensed with masking in this work.
- 28 **The wolf**
Animal portrait
The wolf portrait by Hungarian artist Géza Nagy has a striking painterly style, which he achieves through sharp black contrasts and softly scraped transitions.
- 36 **Cross spider**
Photorealistic creepy-crawlies
German artist Marcus Brazel shows in detailed steps how this tiny cross spider was created using airbrush blending techniques on illustration board.
- 46 **Airbrush Art for Advertising**
Key visual design with airbrush
Mexican artist Hugo Maciel has digitally processed his airbrushed snake design into an advertising key visual and used it on numerous media such as banners, T-shirts and stickers.
- 54 **Kingfisher**
Bird portrait
The Spanish artist Idola Urrutxurtu was keen to portray the beauty and diversity of feathers using transparent colors and numerous etching tools.

MISCELLANEOUS

- 61 **Readers' gallery**
- 66 **Shopping guide**
- 67 **Imprint/Preview**





Casubaris 360 degree airbrush: The airbrush with rotating function

The new model from Sino-Airbrush called "Casubaris 360 degree airbrush" aims to provide the user with all options: Namely, the front section of the airbrush can be rotated, turning the flow system into a side or suction system in the "twinkling of an eye". Corresponding side and suction connections and a glass cup are included, as well as a 7 ml flow cup with lid, a tool for unscrewing the nozzle, a simple hose connection and a pipette for filling in paint. The enclosed quick guide is generously illustrated and text is in English.

For our test, we screwed a standard plug nipple onto the 1/8" thread and connected the device to the compressor using a quick-release coupling. The device has a 0.3 mm nozzle so that most jobs can be carried out with different types of paint. The spray pattern is very good and in line with this price range. The paint can be easily controlled using the clas-

sic wedge-shaped lever. There is an air reduction function at the front of the device and the lever limiting screw on the handle has also been included. This helps beginners when spraying fine lines.

The rotating thread for converting to the side and suction system makes the front area look a little odd. The paint cup nozzle is significantly longer than usual due to the double thread (inside and outside), as is the middle section of the device. The handle is therefore shorter, which makes the device more top-heavy. The first few sprays feel a little unusual in the hand, but you can get used to it after a few minutes. Converting from flow to side or suction system is very quick and easy. Simply unscrew the flow cup and attach one of the other cup systems with the union nut. Everything fits together perfectly and can be securely connected. This means that you can now work with larger quantities of paint at the easel or overhead and save yourself the trouble of buying several devices. The areas of application are very diverse, from classic illustration, cake decoration and wall design to 3D printing.

The device is available for 50 dollars in the Amazon US Store. The Casubaris 360 degree airbrush is available in red and black.

www.sino-airbrush.com





Horadam Supergranulating Watercolors: Great background effects guaranteed

Supergra... what? The term "super-granulating watercolors" refers to 50 special watercolors from the Schmincke Horadam range which, depending on the background and the amount of paint used, create a natural texture. Behind this is the combination of at least two granulating pigments in the paint, which provide a "super granulation" that is further enhanced by rough paper. These shades consist of pigments from different color families, which enables color changes in addition to granulation effects. For the painting result, this means that the color pigments are distributed unevenly and dry "in piles" in some areas, leaving lighter or even white areas in others, which can be compared to a marble-like effect. The watercolors are available as dry paint in half pots or in 5 and 15 ml

tubes. It's recommended to apply the paint with a brush, but experimental airbrush artists can of course also test the effects by spraying the paint. This is also where the appeal of these colors lies for airbrush artists: in mixing techniques, there are no limits to experimenting with the effects and creating exciting backgrounds, for example. For inspiration, the manufacturer has already divided the colors into 10 thematic series of 5 shades each: Deep Sea, Glacier, Galaxy, Forest, Tundra, Volcano, Floodplain, Desert, Fog and Urban. A themed set with 5 x 5 ml tubes costs between 30 and 40 euros, a single tube costs around 7 euros.

www.schmincke.de

THE FLAKE KING^{MINI}

WWW.COASTAIRBRUSH.COM

ANODIZED MACHINED ALUMINUM
(LIGHT WEIGHT / HIGH QUALITY CRAFTSMANSHIP)

PICTURED: IMAHA BLACK-EPS / BLACK-ARROW
FITS SELECT IWATA, PAASCHE, H&S
GREX & BADGER AIRBRUSHES
(VISIT WEBSITE FOR SUPPORTED MODELS)

SPRAY DRY / SAVE MATERIAL & TIME
(NO MORE MIXING FLAKE IN CLEAR, LAYS DOWN FLAT,
EASY TO CLEAR COAT)

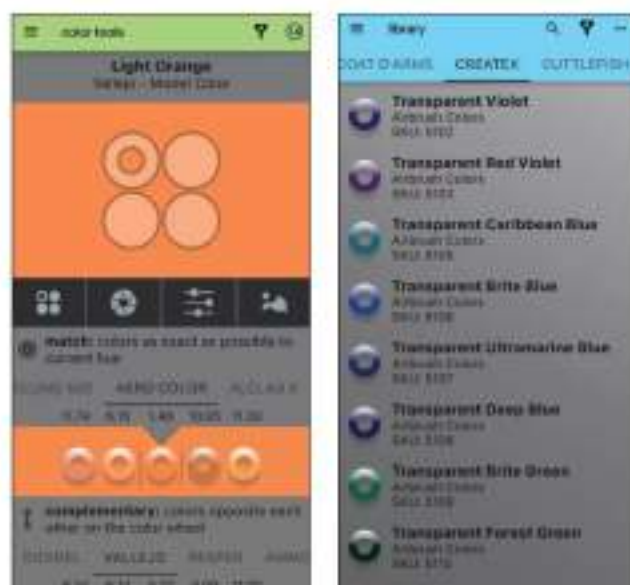
FAN CAP / INCREASE PATTERN
(MIXING CONTAINER OR SUPPLIED CAP)

NOT RESTRICTED BY FLAKE SIZE
(EVEN COATS 2-3MM DIAMOND CO.)



SINCE 1989 | ANAHEIM, CA

PaintRack: The digital paint rack



Working with many colors and types of paint can sometimes be quite confusing: Which color matches or is complementary? Which alternative color brand can I use for the shade if the actual brand is not available? Which color did I use for the last work? The PaintRack app for Android and iOS always provides the necessary overview. The database (library) contains more than 20,000 colors and paint types from over 40 manufacturers. These primarily include model making and tabletop brands, for which the app was originally developed, but Createx, Aero Color, Golden, Liquitex and Winsor & Newton can also be found in the digital paint rack.

With "Sets", the required colors can be selected and saved for the respective creative project so that you can remember later which colors you used for the face, clothing or background, for example. The "Color Tools" are basically a digital, manufacturer-independent color wheel that displays the respective complementary color, the neighboring analog and triad colors for the selected color. However, this not only works within the selected brand range, but also across brands. This means, for example, that the app knows which Aero Color paint corresponds to the selected Createx shade or which Liquitex color can be used as a complementary color to the Vallejo tone. Using the scan function, you can simply scan the barcode of a color on the shelf at home - and the desired color is found in the database without a long search and can be saved in your own project. HEX codes can also be used for searching, e.g. to find the right airbrush color based on a digital design. A wishlist can also be used to compile a paint shopping list for the next shopping trip and, of course, the app can also connect you to the nearest online retailer if you wish.

PaintRack is available to download free of charge from the Google Play Store and Apple App Store. However, to be able to use all the functions, the full version must be activated in the app for a one-off price of USD 4.99.

<https://www.courageousoctopus.com>

Elegant and highly precise: NT Cutter Kirie



The new high-precision knife from Japanese manufacturer NT Cutter is thin, light and maneuverable. The slim shaft of the knife is as narrow as a pencil and weighs just 7.3 g. This makes it very flexible and allows it to cut even the smallest curves and details. The design also ensures a lower center of gravity, so that the knife stands better on the tip and is accurate to the point. The shaft is made of shiny aluminum, optionally in the elegant colors of yellow gold, red gold or white gold. The handle area, where the screw holder for the blade is also located, is reinforced and roughened to give the fingers a secure grip. The blade has a diameter of 6 mm and an angle of 30 degrees. It therefore offers a clear view of the design to be cut at all times. The NT Cutter Kirie is supplied with 20 blades in a white transparent storage box and a protective cap.

The NT Cutter Kirie will soon be available from specialist retailers. The price is expected to be around 30 euros.

www.ntcutter.co.jp

Money Maker 2: The stencil for making money



US airbrush artist Steve Gibson has created a successor to his successful "Money Maker" stencil set: "Money Maker 2" is again about skulls that fit on almost any motorcycle tank and allow artists to create individual designs effortlessly. The two skulls are arranged one behind the other in a kind of dynamic hunting scene and can be connected to each other using various elements such as smoke or fire.

The design uses a multi-layer grisaille technique that allows for seamless color build-up. The stencil consists of 6 parts and the instructions recommend the use of 5 shades of gray for finishing. A comprehensive brochure with detailed instructions

makes it easy to understand the application and let your creativity run wild. The brochure also contains two general mixing tables for solvent and water-based airbrush paints. The stencil is not only suitable for experienced custom painters, but also serves as an introduction to the freehand methods that Steve Gibson has perfected over his two-decade career. As the name suggests, Steve Gibson's stencil is designed not only as an artistic tool, but as what he calls a "lucrative asset" that can be used to generate recurring custom painting income very efficiently.

The stencils are made of sturdy Mylar and are also suitable for solvent-based paints. If they are thoroughly cleaned after use, they can be used again and again for many projects. The "Money Maker 2" stencil set is currently available from Steve Gibson's website and the Airbrush Step by Step online store. The price is 49 USD resp. 59 Euro.



www.airoilandlead.com
www.newart-shop.de

Midwest
AIRBRUSH SUPPLY CO.

Free Shipping on Domestic Orders Over \$89.
1/2 Price Shipping on International Orders Over \$99!

www.midwestairbrush.com
1-827-829-2275 info@midwestairbrush.com

ASBS REFERENCE BOOKS
www.airbrush-books.com



Juliet™

A new love story begins here...

The Italian way of Romantic plotting: The Siser Juliet plotter

The names of the two cutting plotters from Italian manufacturer Siser could not be more romantic: Romeo and Juliet. Romeo is the large 60 cm wide high-definition device, while Juliet is the slim 30 cm version. Both devices cut the finest details from a variety of different materials, from transfer and adhesive foils to cardboard, craft foam and Mylar. Depending on the material, cutting is possible with or without a mat, in sheets or from a roll. The editorial team tested the smaller Juliet plotter, which is the main option for most airbrush users.

The Siser Juliet plotter comes in an unusual white design. The round shape with silver design elements is unmistakable. The

device is very well made, which is not only noticeable in the weight of approx. 7 kg, but above all in the operation of the components. The scope of delivery includes a short instruction manual, power cable and mains adapter, USB cable, cutting mat (12" x 12"), pen adapter, 2 45-degree blades and a 60-degree blade as well as the red blade holder.

Juliet has a large black and white touch display for control. Everything can be set here. The cutting width when using the included light adhesive cutting mat is 30 cm - from a roll it goes up to 35 cm. The plotter comes with the Leonardo Design Studio software, which is suitable for Windows and Mac.





Everything is integrated, from registering the device, tutorials, design and material libraries to the actual design process. Vector graphics can be created here, but also vectorized directly from photo templates. The basic version of Leonardo Design Studio is available to every user free of charge. If you need more and more specialized features, you can subscribe to the Pro version, which includes much more extensive tools and features. Both versions receive regular updates based on customer feedback and a BETA tester group that works closely with Siser. A comparison of the Basic and Pro versions can be found on the Siser homepage.

The plotter can be controlled not only via the included USB cable, but also via WLAN. The connection was a little confusing at first, but then worked without any problems. This means you can position the plotter anywhere in the room and don't need a cable for transferring. If you have stored your plottable designs on a USB stick, you can insert it directly into the device, select it and plot immediately. This is practical, especially if you want to plot the same thing several times and no computer is available. The plot file then already contains all the dimensions and vector data as well as the positioning on the cutting mat. The plottable file is saved directly from the Leonardo software's sending process.

The Siser Juliet already provides preset values for pressure and speed to match the materials available as accessories. However, these can easily be adapted to your own material. This also makes it possible to cut paper or the popular Mylar film as a stencil material. You can then save your own values on

three available buttons so that you can call them up again and again. Those who are already familiar with the so-called hobby plotters will have to switch to the manual setting of the plot start point on the Siser. This is always at the bottom left of the mat. However, the advantage of this is that the starting point can be positioned anywhere, enabling you to approach even smaller cutting materials directly and thus work cost-effectively. The speed of 600 mm per second and the very quiet and pleasant plotting noise are impressive. This means you can still make phone calls or watch TV while plotting, and you won't annoy your neighbors either. The integrated camera also provides automatic contour cutting, for example to produce stickers with a border. The maximum cutting pressure of this device is 800g and, according to the manufacturer, the cutting accuracy is even less than 0.01mm.

Plotting in a dark room is also no problem thanks to the integrated LED light strip in the device, and it looks good too! Material can be fed from the front using the arrow keys on the display and from the rear. The plotter has three professional pressure rollers that can be opened and closed using the lever on the back. This ensures that every material is guided perfectly and safely through the plotting process. An optional long cutting mat measuring 30 x 60 cm is also available as an accessory for the Juliet plotter. Without the mat, you can plot up to 500 cm in length.

This desktop plotter, which is based on professional high-end plotters, costs around 500 euros and is available from specialist plotter dealers. Juliet's big brother Romeo is priced at 900 euros.

www.siser.com





Airbrush T-shirt workshop with Argentinian artist Cesar Deferrari

Fast, precise and freehand - these are probably the biggest challenges when airbrushing T-shirts. The textile substrate does not offer many opportunities for tools such as stencils or masking, and certainly not for corrections such as erasing or overpainting. For anyone who paints T-shirts professionally, time is also a money factor - a T-shirt artwork should not cost the customer a lot, customers are impatient and the more shirts you create in a day, the more money you make by the end of the day.

The Argentinian artist Cesar Deferrari is a master of T-shirt art and - unlike most US T-shirt artists - has also mastered the art of caricaturing people and objects, which makes every single artwork a highlight. He has also created some original shirt designs and tutorials for Airbrush Step by Step magazine - so we are all the more pleased that Cesar is coming to Germany for a workshop in fall 2024.

In his airbrush T-shirt workshop on October 5 and 6, Cesar will show one realistic and one caricature design, which the participants will work on a black and a white T-shirt. The course takes place with a maximum of 8 participants in Büchen near Hamburg. Cesar Deferrari has already taught throughout South America and in Spain - Germany will be a challenge for him, especially in terms of language, but he will master it together with his wife Romina and the Airbrush Step by Step team in a Spanish-English-German mixture. After all, painting is all about seeing - and even watching Cesar working is a real pleasure! The price for the two-day airbrush T-shirt workshop with Cesar Deferrari is 299 euros.

www.newart-shop.de



iwata

by ANEST IWATA



WHAT WILL YOU CREATE?

NORTH & SOUTH AMERICA
ANEST IWATA-MEDEA, INC.
Portland, Oregon
www.iwata-airbrush.com

EUROPE & AFRICA
ANEST IWATA STRATEGIC CENTER S.r.l.
Campo, Italy
www.airbrush-iwata.com

UNITED KINGDOM
THE AIRBRUSH COMPANY LTD
Lancing, West Sussex
www.airbrushes.com



Fruit salad with snake

You certainly wouldn't want this "dessert" on your plate, but as a painting on the wall and above all as a texture exercise for aspiring airbrush artists, this composition by Spanish artist José Luis Parada Caballero is ideal. The reptile is one of José's favorite creatures. He is a fan of illustrating

them, even though he personally has great respect for them. He avoids masking in this work and also likes to use other materials for art, effects, textures, curious, eye-catching and functional compositions that leave him room for creativity.

EQUIPMENT – FRUIT SALAD WITH SNAKE

Airbrush: Harder & Steenbeck Infinity Airbrush No. 2.

Paints: Createx Wicked Opaque White; Amsterdam Acrylics: Flesh, Cerulean Blue; Schmincke Aero-Color: Medium Yellow, Lemon Yellow, Light Green, Phthalo Green, Light Red, Carmine Red, Violet, Dark Brown, Black; Liquitex Acrylics: Raw Umber, Medium Cadmium Red, Deep Cadmium Red; Royal Talens Gouache: Lemon Yellow, Permanent Green, White, Vermilion Red

Other materials: Prismacolor colored pencils: scarlet red, fluorescent orange, light yellow, neon yellow and white, spray primer white

Surface: Galvanized aluminium board, 50 x 50 cm

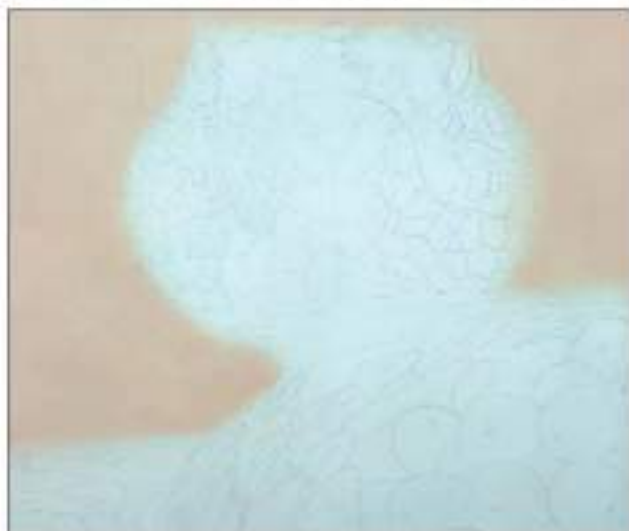
01 The preliminary drawing

After applying about 4 coats of spray primer and removing the excess dust with a palette knife, I apply a few coats of Createx Wicked opaque white to create a flawless white base to work from. I transfer the previously sketched drawing of the horned viper surrounded by red and green cherries. It is a very intricate drawing and it takes time to transfer it to the painting surface.



02 The background

I always start with the background because it takes up a lot of space. I mix 50% opaque Wicked White from Createx with 50% Amsterdam Acrylic Flesh Tone. I think I can emphasize the cherries later by giving them a fleshy look when they should disappear behind the snake's head. I will achieve a maroon red with this background flesh tone as well. When the acrylics are viscous, I see how much pigment I have mixed and add double the amount of water to thin them properly. The ready-to-use airbrush acrylic paints only need a drop of thinner and/or water to be ready to spray immediately.



03 Green primer

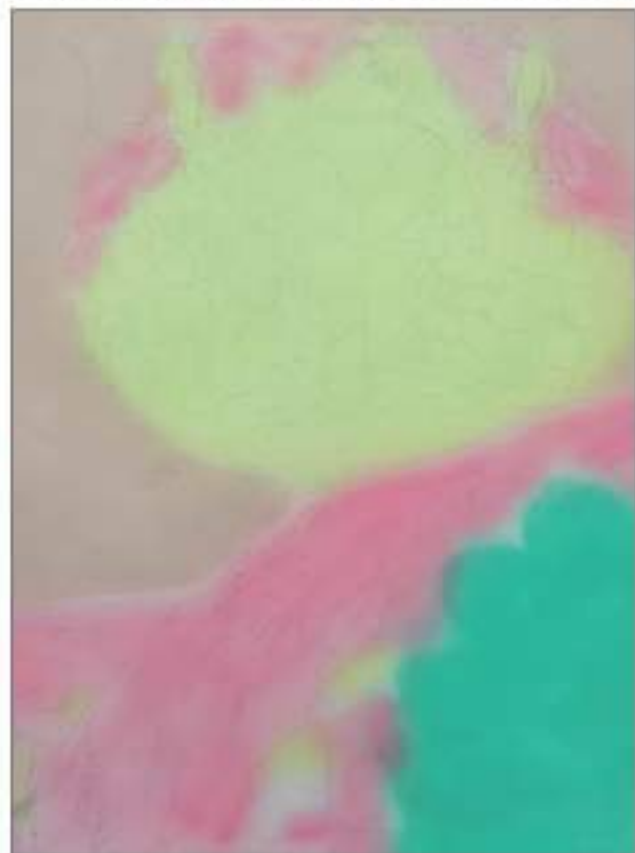
The base of the green cherries is a mixture of 50% Createx Wicked opaque white and 50% Schmincke light green. This gives me a kind of emerald green (similar to an oil tone) so that the green cherries look the way I want them to.



04 Priming the snake

The head of the snake has two basic colors: the first is 50% Wicked Createx opaque white and 50% Schmincke medium yellow. This mixture gives me a pastel yellow that I can work with comfortably. Everything looks like an illegible

sketch, but that's how it is at the beginning. The base color for the rest of the visible body is a mixture of 60% Wicked Createx opaque white and 40% Schmincke light red. This gives me a pink that I can spray onto the drawing straight away.



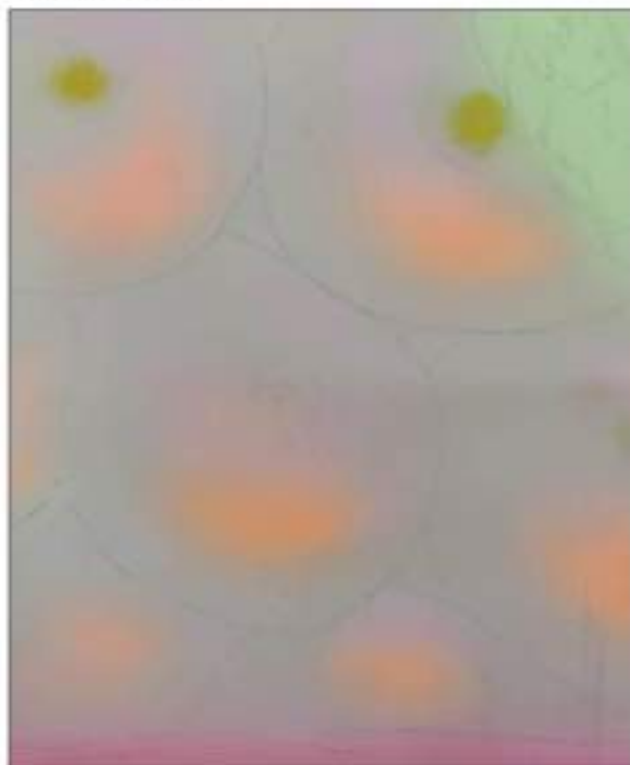
05 Eye of the cherry

I paint "the eye of the cherries" (the base of the stem) with Schmincke's basic yellow, I mark it extensively because these will be the only points that will determine the position of the individual cherries.



06 Highlights on the cherries

I applied the highlights with Createx fluorescent orange, but you can use whatever brand of paint you have on hand. If the cherries are red, it would be wrong to use a different shade or white.



07 Light red cherries

Now, with a lot of patience, you can apply Schmincke Light Red to each of the cherries. If you don't have this brand of paint to hand, you can also use scarlet red from another brand as long as it is similar to the tone I have applied. Once this middle shade is applied, we have a fairly basic and incomplete look to the piece, but without it, it would be impossible to apply the subsequent shades and get the desired cherry shape. The overview gives the impression that everything is badly painted, but in reality this is not the case.



08 Realistic shadows

We must bear in mind that the red color is not a light color. If you look at a color wheel, the red is more of a shadow color. When using Schmincke's carmine red, you immediately notice that the dark tone starts to give volume to each cherry. You need to be careful to paint the shadows where it corresponds to each cherry. Don't paint too much because the overlaid reds react immediately and can become too dark very quickly. Then our cherries will look like plums. Depending on the perspective, we recognize that not all cherries are

perfectly round, otherwise they would look like spheres. If we apply the shadows as spots and not as curved shadows, we gain realism. To achieve this, it is important to look carefully at the template photo, because without this guide we are painting an idea and realism is lost in the process. As we progress, it becomes clear that some cherries are darker than others. They cannot all have the same shape or the same degree of brightness, even if we use the same color tone for all of them.



09 Overview

Now that we have made some progress in one part of the picture, we need to take a step back and look at the status from a distance to look for errors that need to be corrected at this moment. The cherries already have a better shape, but they are not finished yet.



10 Delimit the snakehead

I interrupt the work on the cherries here to integrate the snake's head and separate it from the background. I work without masking and use a mixture of 80% primary yellow and 20% white. I outline the entire head with the airbrush until the reworked edges are visible. I color the upper part of the head with pure Schmincke orange to get a different tone, which will later be followed by a red. Then I spray some highlights on the lightest parts of the head with a mixture of 80% white and 20% Schmincke Ultramarine Blue. I do this because these highlights can be seen in the template. If you have a reference where the highlights look green, don't hesitate to make them that way.



11 Shading cherries

To complete the volume of the cherries, I mix 60% carmine red and 40% violet, both from Schmincke. The idea is to define edges and shadows, making sure that the shadows do not extend beyond the corresponding areas. Generally with this technique, the darker colors are delineated by addition within the previous tone, so you can see at a glance the light color, the middle tone and the shadows.



UNLEASH YOUR CREATIVE POTENTIAL!

SPRAYGUNNER

.COM

FLAKE KING IS HERE!

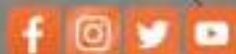


METAL FLAKES, GUNS
AND FINE LINE TAPES
NOW AVAILABLE AT
SPRAYGUNNER.COM

NEW COLORS ADDED TO WICKED OPAQUE SERIES!



Painted with Createx
Wicked Opaque &
Candy2o Colors. By
Nestor Espinoza



BEST PRODUCTS SHIPPED FAST

221 Douglas Rd E Oldsmar, FL 34677

(+1) 877-707-8767

Sales@Spraygunner.com



SCAN ME

12 Highlights

I use Schmincke's opaque white to define the highlights of each cherry. If the white is applied pure and directly, it must be diluted very well so that it does not radically obscure the shapes. The opacity of the white must be handled with care, because to make a mistake would mean painting the

cherry again. That's why I recommend first using the airbrush to only lightly apply paint where you want to achieve maximum brightness. If you are convinced of the effect, then go over it as often as necessary until you achieve the desired effect.



13 Snake texture

I am now starting to tackle the spots, dots, lines and gradients I see in the snake's head with Raw Umber from Liquitex. I like this color because it's an acrylic paint that allows me to paint soft and intense tones at the same time - depending on how many times I work the particular area. But if you don't have Liquitex, you can use whatever brand you have be

cause Raw Umber (brownish color in many countries) is the same in almost all acrylic paint brands and can create the same effect. In any case, it creates a reliable tone for "warm natural shades" that we want to create. I create cool natural shades with Payne Grey, but we won't be using that color here.



14 Freehand work

If we trust our impulse and understand that this is an opportunity to gain skills, we can refrain from using masking to delineate elements. With a good airbrush and a good dilution of colors, you can achieve realism in a subject like this. This example gives us a vision that it is possible. Any airbrush project is nothing if our composition doesn't challenge our

skills. The snakeskin theme evokes a particular challenge in me to paint intricate details freehand, which I enjoy doing on the odd occasion. Contouring and defining each scale of the snake is very enjoyable and nourishing work. The head already has a better shape, although it still lacks a lot of detail.



15 Green cherries

I deliberately used green cherries to enhance the contrast. The idea of combining the sweet and the poison in the same illustration seemed strange to me, rich in contrast, but no less harmonious. Besides, the green color is the complementary (opposite) to red, just as blue is to orange and yellow is to violet. The use of harmonies through contrasts justified by different elements of the composition is very important to achieve a pleasant visual attraction that increases the viewer's receptivity. I don't like to "abuse" black or fire or paint carnival images, and certainly not an element floating in the middle of nowhere. I use the light green from Schmincke to define the first volume. You can also use the medium permanent green for this.



16 Green shadows

To create a green shadow, you can use a phthalo green, otherwise I mix the light green with either ultramarine blue or Prussian blue, depending on how dark I want the shadow to be. The airbrush acrylic paints from Schmincke have pipettes in the lid because they are liquid, in other countries they are also called droppers. About four drops mixed with the green is more than enough to darken it.



17 Green highlights

I create the highlights with a mixture of 80% white and 20% phthalo green from Schmincke. This green is special to me because it is popularly known as water green (mixed with white) and this tone is unmistakable for the sea. It is very luminous and at the same time beautiful when mixed with

turquoise. I mix it with white to create a very intense light. If you don't have it, you can use phthalo green from any brand. As you can see, I used a torn cardboard stencil for some light effects that I will later retouch with white.



WICKED COLORS

MORE THAN
60 NEW COLORS
NOW ALSO AVAILABLE...

IN OPAQUE



IN METALLIC



IN PEARL-FLAKED



IN HI-LITE INTERFERENCE



18 Snakeskin

We continue with the scales in the foreground. I mixed another shade of pink, but this time using 80% white and 20% light red to maximize the light and bring this area closer to the viewer. Using a medium cadmium red from Liquitex, I start defining the lines, spots, strokes and shadows of the scales at the same time. In this way, I already integrate the complex structure of the entire lower part.



19 Red fruit snake

Normally the medium cadmium red or primary red is a deeper tone, but the base of the scales is light pink and so consequently the red reacts lighter towards a strawberry tone, which is exactly what I want. The snake wasn't like this in reality, but I changed it to suit my personal taste. My strawberry red tone has been achieved. Now it looks like the snake is some kind of creature related to red fruits, which is what I wanted from the beginning.



CREATEX
COLORS

WWW.CREATEX.DE

20 Red areas on the head

Using the same medium cadmium red, I continue with the snake's head and its scales. Note the difference in tone in the snake's head - left with the red and right unprocessed. The tone-on-tone technique offers the opportunity to control the desired saturation. I never stick strictly to what I see in the photo template that guides my design. If I feel I can change something to make it look better, I don't hesitate to do it. I recommend you do the same - I call it judgment.



21 Scale shades

Finally, I balance out the red coloring a little. Then I continue with the integration of the head by spraying Raw Umber from the lower jaw upwards. This jaw is separated symmetrically, with the maximum shadow concentrated at the bottom and blurred towards the top. It's important to see that the lower edges of each facial scale contain a shaded line between them, whether they are on top of each other or next to each other. They are not simply hard contour lines. With this analysis in mind, we can proceed with this and all other snakes.



22 Scale texture

Here we can see better how the shadows are created by combining the individual scales. I mix Raw Umber with 2 drops of Dark Brown (Burnt Umber in other brands, it's a chocolate brown or reddish brown like mahogany) and two

drops of Prussian Blue, both from Schmincke. This deeper shade allows us to better define the textures that we are gradually working out. I apply the same concept to the rest of the head as needed.



23 Detail other positions

Once this process is complete, I add two drops of Schmincke black to the previous mixture and detail other areas of the head, the space between the red scales, the depths of the structure such as the pronounced nasal pits and the edges of the eyes so that the figure takes on a menacing character that is so important in the suggestive serenity of the snakes.

**24** The eyes

Now I will explain how the eyes were painted. Originally the eyes were red, but I felt that there were already too many reds in the picture. So I decided to change them to green to create contrast. You'll see that using complementary colors works. To start with, the base of the eyes was yellow.

At this point we could go to orange and red, but we'll go with green to make the yellow base work for this effect. Clearly zoomed in, the photo shows that I used the airbrush to sprinkle the bright green in spots to add texture to the reptile eyes.

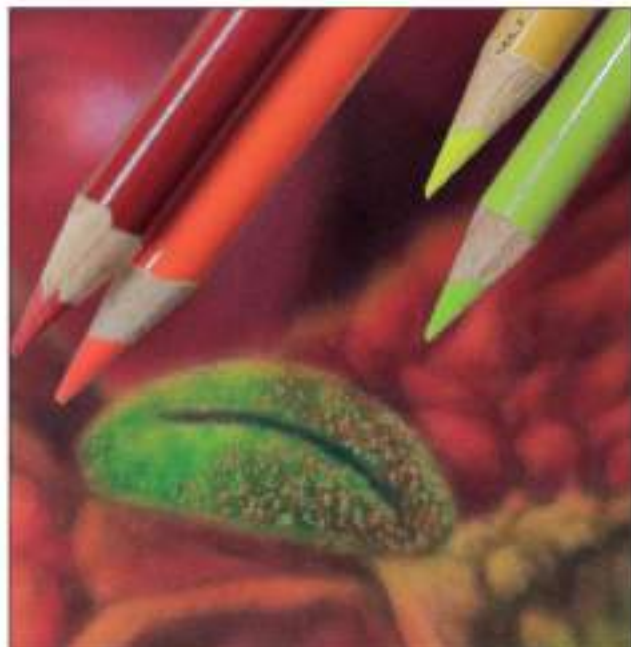
**25** Volume

I still had some of the dark green mixture left over that I had used for the green cherries. I added more water, adding some volume to the previous green to give the eye a round shape. Green alone doesn't work because it makes it look flat.



26 Eye texture

Here I use my Prismacolor crayons to color the eye in the following order: neon yellow, lemon yellow, fluorescent orange and scarlet red. The light colors stay in one place and the shadow colors at the ends. Finally, I apply microdots of lemon yellow, permanent green and scarlet red with a No. 00



watercolor brush. It's important to add the brightest highlights with white gouache, because the eye doesn't live without them. I want maximum amplification. Of course, I go through the same process again with the other eye.



27 Define scales

I define the lower red scales with the deep cadmium red from Liquitex. As I explained earlier, the reds are naturally darker. It is not necessary to add black, gray or purple to achieve visual gradations here. Patience is important to gain

skill and speed. Because once you know how to do it, the repetition becomes automatic. That's how mastery works, that's what these projects are for.



28 Funny decoration

As an addition, I used a brush to paint some lemon yellow dots with gouache in some parts of the scales, as if they were strawberries. In doing so, I give the animal the appearance of camouflage - pure fun decoration, nothing more.



29 Colored pencils application

I want to organically separate the snake from the background, so to speak. The professional Prismacolor crayons work perfectly on the primed aluminum foil, fiberglass or other metal, and when I apply car paint, they stay intact, so I

can confidently add as much detail as I want with them. Illustrating with mixed media is an enriching experience because such a combination gives a much better result than expected.



30 Enriching aids

The colored pencil technique is obsessive and compulsive, meaning that as soon as we see the excellent result, we never stop coloring. But everything has its limits, you can't use colored pencils uncontrollably. Their function is to em-

phasize details, not to paint over the whole picture. But they are a tool that always helps us in places where the airbrush may have overlooked a detail at the last minute.



31 Highlights

Finally, I use the opaque white to give all the details that I want to emphasize the brightness that is still missing. The white atomized with the airbrush integrates the hard traces left by the crayons, which should not stand out. The intention is for the mixed media to create a whole picture, not to emphasize the individual techniques in one and the same painting.



32 Before and after

To understand this aspect, which is so important to me, let's take a closer look at the snake here, without the details from the colored pencils and the final white highlights. And now we see the finished work with the details from the colored pencils and the white airbrush highlights. Voilà!



JOSÉ LUIS PARADA CABALLERO



José Luis Parada Caballero is an artist from Venezuela who has lived in Barcelona for 30 years. He is co-founder of his School of Fine Arts and professional "Airbrushing Action Art Europe" since 1999, together with his wife Sylvia Obregón (director). He is a versatile artist because he uses different figurative and realistic art techniques (drawing, oil, pastel, watercolor, acrylic). His passion is realistic, fantastic and effective airbrushing.

www.jlparada.com / www.actionart.es

THE EUROPEAN AIRBRUSH SHOW 65 International Artists at work THE FANTASY WORLD OF AIRBRUSH

Car-Art, Bike-Art, Portrait-Art, Pinstriping...



Art: Joe Koon (D) | www.facebook.com/joe.koon

GREFRATH (D) 24 & 25 August 2024

EISSPORTZENTRUM GREFRATH - STADIONSTRASSE 161 - 47929 GREFRATH

Info: Hugo & Daisy +32 475 366 334 www.Airbrushshow.com
Stop by Stop +49 4155 8162929



In Zusammenarbeit mit / In collaboration with

17. US-CAR & BIKE SHOW

Wiederholte Präsentation der gesamten US-Teilnahme

geradezu vernehmlich an der Dreiwöchigen auf dem Gelände

Info: +49 (0)2831-153250 - www.us-car-show.de



10:00 - 18:00 Uhr *Eintrittspreis gilt für beide Veranstaltungen!



THE WOLF

The Hungarian artist Géza Nagy is actually a tattoo artist who also likes to use an airbrush from time to time. His wolf portrait has a striking painterly style, which he achieves through sharp black con-

trasts and softly scraped transitions. Apart from the eyes, he works completely without masking and prefers to work freehand.

EQUIPMENT – THE WOLF

Airbrush: Harder & Steenbeck Infinity CR plus

Background: Canvas, 50 x 70 cm

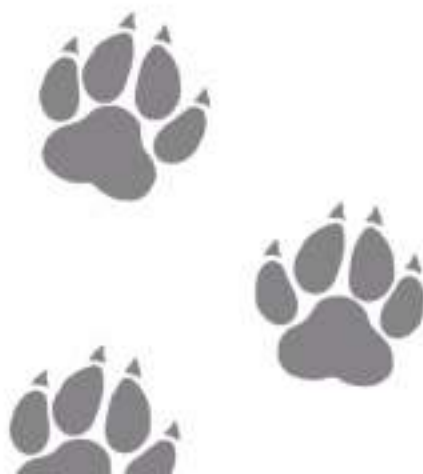
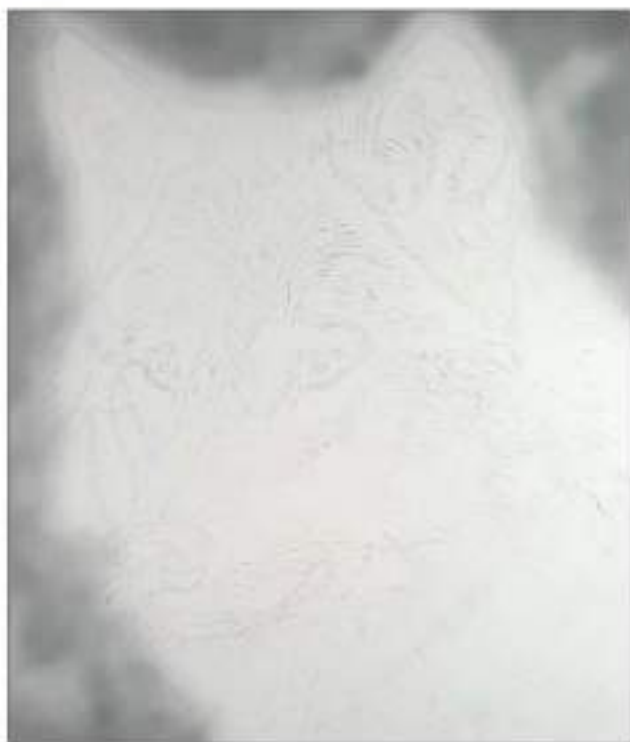
Paints: Vallejo Game Air and Model Air - white, black, medium gray, yellow, red, blue; Vallejo Airbrush Medium, Vallejo Thinner, Cleaner

01 Preliminary drawing

I usually paint on a 50 x 70 cm canvas, as this size is neither large nor small. You should know that the larger the surface we paint on, the more beautiful the end result will be, as it is easier to paint the details - for example in portraits, I mean with wrinkles and skin texture in them. For the wolf portrait, I drew the desired design on the canvas with an HB pencil. Pay attention to the proportions and make sure not to smudge the parts you have already drawn. If you are unsure, draw the pattern very faintly at first. This makes it easier to erase unwanted parts and make improvements. If necessary, you can then draw the lines a little more strongly.

**02** Background

First I apply gray to the background, taking care not to intrude into the main design element. Of course, you can also mask or tape off the subject, but that wasn't necessary for this picture. The gray does not have to form a clean, opaque surface, because a layer of black is applied on top. When airbrushing, I always work from light to dark, as this allows me to build up a picture nicely. I usually dilute my paints with 3 drops of medium and 3 drops of thinner to approx. 8-10 drops of paint.



03 Darken background

Now I start to fill the background with black color - except for the lower left and upper right part. There it becomes blue at the end, so that the background is not so boring and monochromatic and brightens up the overall picture a little at the end.



A sharper demarcation between the background and the main design element must be created at the ears. You can achieve this by spraying the paint very close to the background with low pressure. If you are unsure about this free-hand work (or you need a very sharp line), mask off the part that you do not want to paint - in this case, the wolf's head.



04 Scrape out hairs

As soon as the area is filled, the hairs are scraped out with a scalpel from the inside to the outside. Make sure that the hairs are not symmetrical. After all, you want to achieve a natural, realistic look. Scrape carefully and be careful not to leave any holes in the canvas!



**Your online shop,
and point of contact
for Airbrush and art
supplies.**



Over **30 years** of experience in various concepts of art, and **20 years** as your premier online supplier!

We are happy to assist you with all of your personal Airbrush & art needs!

Tel: +49 9721 474 20 80

Herterich - Airbrush
& Art supplies
Kettelerstr. 22a
97424 Schweinfurt -
Oberndorf, Germany

Opening hours:
Monday - Friday:
10 AM - 6 PM
Saturday:
10 AM - 1 PM

M: info@herterich.biz
T: +49 9721 474 20 80

IG: @airbrush4you
FB: airbrush4you.de

05 Face with gray

Here I start to fill in the inner parts with gray paint. I start with the dark areas of the ears, the nose and some of the flatter areas of fur. I didn't use a brush anywhere in this picture, I just achieved the fur texture with the airbrush. I follow my template and always work in the direction of growth in the fur areas.



06 The eyes

I masked the eyes with masking film and cut out the dark areas. Then I spray the shape very dark. When you look at a portrait, whether it's a photo, a tattoo, a drawing or a painting, everyone always looks at the eyes first. So always design the eyes with the utmost care, because if they are beautiful, then the whole work is beautiful too! :)



07 Mouth, chin and neck

I then work in more areas around the mouth, chin and neck. Here I also use the scalpel again and scratch some hair into the dark sprayed areas - just like I did at the transition to the background.



08 Brown coloration

I don't have a set sequence and the wolf coloring doesn't follow a fixed pattern either. That's why I mixed in some light brown here to make the picture a bit more spectacular. Of course, I could have continued with gray. I spray the paint with varying intensities in wafer-thin, cloudy layers in different areas. Unfortunately, I can't tell you the exact proportions and how much I mixed because I just mixed the colors by feel. But with a little practice, I'm sure anyone can do it.



09 Further details on the face

Here I return to the gray and continue the left half of the face. I'm still only working with the airbrush, but if you want, you can of course draw the hair with a brush. I do as much as I can with the airbrush, because when I draw the lines with a brush, they get a bit thicker. It might not make a difference in a photo, but if you were standing in front of the original image, it would be clearly visible. My template gives me the information about the direction in which the hair should grow and how intense the color should be.



10 Fur texture in the chest area

The right side of the face was a little more difficult, as I not only had to draw lines here, but also make sure that the fur ends in small knots. This makes the end result even more elaborate and lifelike. I also darken the area around the eyes and work the chest area downwards, adding more detail here. As I will cover these areas with black at the end, the gray areas do not need to be completely covered. It mainly provides a little blurred gray shading under the structures that will later be black. When you have gone through all the grey areas, you can set this color aside. This work is done. I take the scalpel and scrape out some hair textures in the direction of growth on the forehead and on the long fur on the right side of the head.



11 Darken brown

Now comes the dark brown, which I have mixed from the three base colors. I go over the previous light brown areas with this - everywhere, but only very lightly and spray from the inside out. It is therefore darker on the inside and becomes lighter on the outside, which is easy to see on the nose, for example. If you only spray on an area for a short time, it

will become lighter, but if you stay on the same area for longer, the color will become darker and darker. This is why airbrushing is easier than painting with a brush! :) And finally, I color the eyes with the same color and scratch in some hair in different areas again. Bit by bit, the fur looks fluffier and fluffier.



12 Black

The last color in my portrait - apart from the background - is black, which is not surprising because I work from light to dark. This is not a rule set in stone, it's just much easier to create a beautiful image. For portraits, I usually start with the black on the head because if it's nice, it doesn't matter what the rest of the piece will look like! :) So I airbrushed the parts of his ears where strong black is needed. I also airbrushed the dark brown areas, but only a little to make the dark brown look a little darker.



14 Nose

I also sprayed the nose with black, but not everywhere, as I also left parts free for the light. A realistic picture will be very beautiful and lifelike if it contains two things: Light and shadow. If we pay attention to these, it is already half the success.



13 Coloring on the forehead

On the middle part of the forehead, I also spray the color freehand from the inside to the outside. I didn't need any stencils or masking for this pattern. If you want to or are not yet sure, you can of course use aids. The most important thing is still to always spray the hair in the direction of growth.



15 Right side of head

Next comes the right side of the head and the mouth. In the knots of fur under the right ear (next to the right eye), I only sprayed black at the hairline, leaving it gray on the outside. To make it lifelike, you need to create a nice transition. Spray from the inside out, just like the other parts. It should be black on the inside and become lighter on the outside.



16 Chest fur

We are on the right track! :) I will work out the lower part of his chest using the same method as around the eyes. In the inner part of the hair bundle it should be black and get lighter and lighter towards the outside. And finally, I'll take another look at the whole piece. Where it's not dark enough, I spray some more, e.g. forehead, face, bridge of the nose and under the chin. I didn't go into the white parts separately at all, but simply left them out. As already mentioned, I scraped small details with a scalpel. Now, at the end, I'm adding the final highlights and structures to the fur.



17 Blue background

As a final touch to give the picture a little life, I add some blue color to the background. Of course, it would have looked good with any color or no color at all. When spraying the background, make sure you don't get any paint on the wolf. Once we have that, there are only two things missing: sign your name and enjoy the end result! Thank you for taking a look at my work!



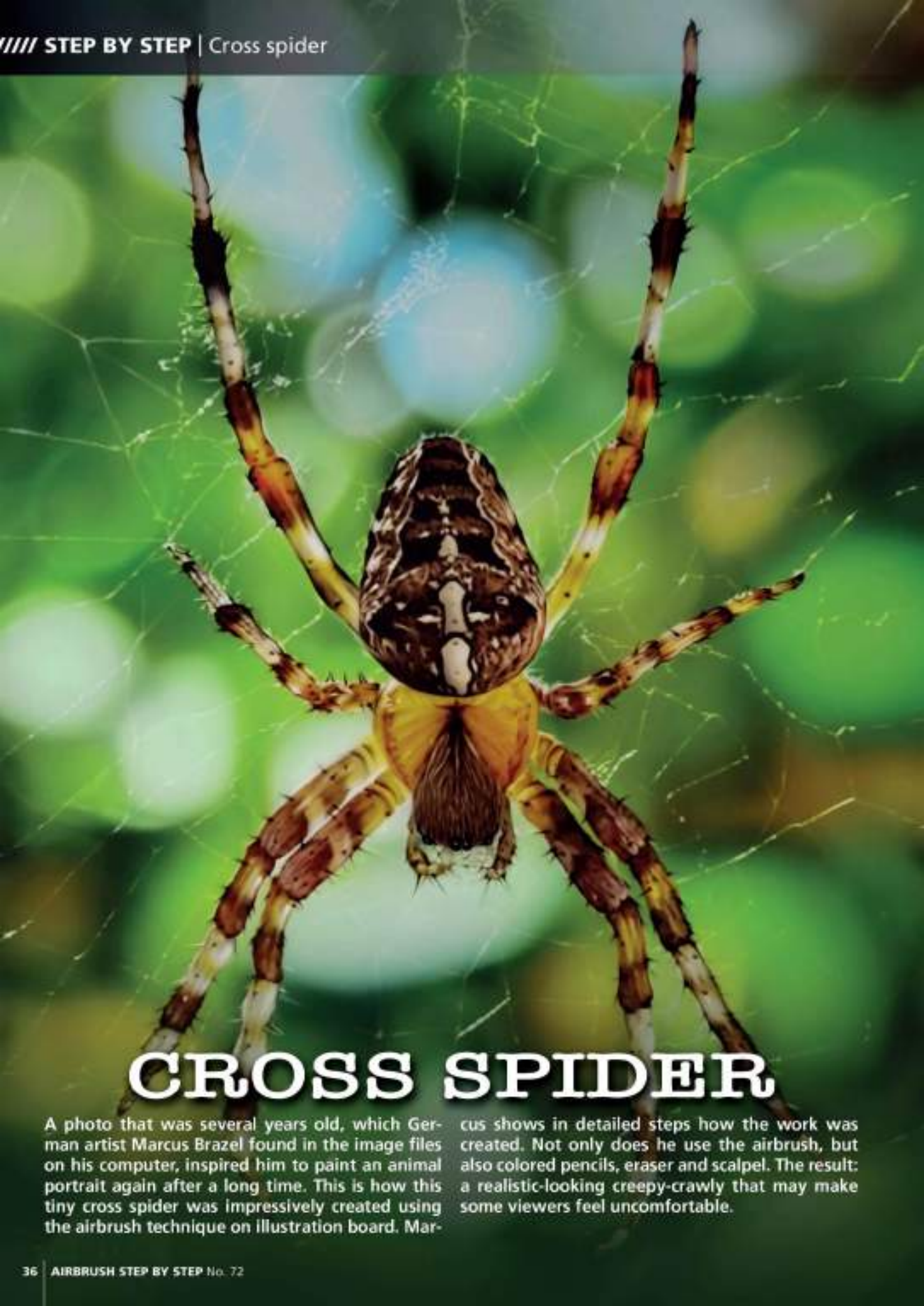
GÉZA NAGY



Hungarian artist Géza Nagy has been drawing since childhood. Years later, he tried out an airbrush that he really liked. When he ordered his first set, he didn't even know how the paint came out. He learned the technique self-taught and all by himself with the help of the internet. After a year, however, he learned a new technique: tattooing. Since nobody in Hungary, where Geza lives, even knows the word "airbrush", he stuck to tattooing and makes a living from it. Back then, he sold his airbrush set and used it to buy his first tattoo equipment. It wasn't until about 12 years later that he felt the urge to paint with an airbrush again. So he bought an Infinity CR Plus and has now been painting again for months - and can no longer live without it.

<https://airbrush9.webnode.hu>
www.facebook.com/geza.nagy.754
 Email: ngeza881@gmail.com





CROSS SPIDER

A photo that was several years old, which German artist Marcus Brazel found in the image files on his computer, inspired him to paint an animal portrait again after a long time. This is how this tiny cross spider was impressively created using the airbrush technique on illustration board. Mar-

cus shows in detailed steps how the work was created. Not only does he use the airbrush, but also colored pencils, eraser and scalpel. The result: a realistic-looking creepy-crawly that may make some viewers feel uncomfortable.

EQUIPMENT – CROSS SPIDER

Airbrush: Richpen Mojo Plus 0.2mm

Paints: Schmincke Aero Color, Createx Illustration Colors

Background: Schöllershammer 4G thick

Other materials: various erasers, kneaded eraser, electric eraser, scalpel, colored pencils

01 The template

As a first step, I edit the photo template intended for the picture on the PC so that the format and orientation of the main design match my painting ground. I print out several copies of the picture in its original size. For this I use the Poster Razor program, with which I can print the picture tiled in several A4 pages and then stick them together with adhesive tape.

I blacken the back of one of these printouts with a soft pencil and trace the most important areas onto a piece of cardboard, which I later use as an outline template. The spider is then cut out of this cardboard with a cutter knife. Both parts of the template (positive and negative) are needed.



03 Green coloring

Once the first layer of neutral gray is finished, I fill the airbrush with a suitable shade of green and rework the entire background in the appropriate places. I always press down the areas around the stencil a little with my free hand so that not too much paint mist drips under the stencil onto the main element.

02 Start with the background

I cut out small squares in the main design with the cutter knife in order to stick the stencil to the painting ground at these points with masking tape. Then I start with the airbrush. Using a neutral gray diluted approx. 1 to 1 with water, the darkest areas of the background are first lightly painted. It is important to leave enough distance to the painting ground so that the background always remains blurred. A slightly larger nozzle size can also be selected for this.



04 The flapping technique

To spray such a blurred background, I attach one of my stitched prints to the painting surface right from the start. By constantly flapping it back and forth, you can see exactly where you have to spray. Using this technique, you can apply parts of the design or, as here, the background, relatively faithfully. The color tone can also be adapted to the template quite easily. This technique may be difficult for some beginners at first, as you have to spray with one hand and cannot use your other hand for support.



05 Light spots in the background

The light spots are created with 1-to-1 diluted cyan. These areas indicate the color of the sky shimmering through the plants. Since much of the important background has already been created, the kneaded eraser is used to etch in the glare spots throughout the picture. Of course, you can also take these light spots into consideration right from the start so that it is easier to erase them later. By constantly alternating between the airbrush and the kneaded eraser, you can gradually work out such areas of the picture or the entire background. A kneaded eraser is really good for this, as you can use it to erase such blurred areas of the picture very softly.



06 Intensify colors

Always alternating between the individual colors, the color intensity is intensified until the color matches the original. Ochre and sienna are also used in this step - on the one hand to spray areas of the picture that have this color tone, and on the other hand to tint the green areas in order

to achieve a somewhat more realistic color tone. Once the background has been worked out, the spider stencil is carefully removed. Any paint mist that has managed to get under the stencil can be removed with an eraser pen.

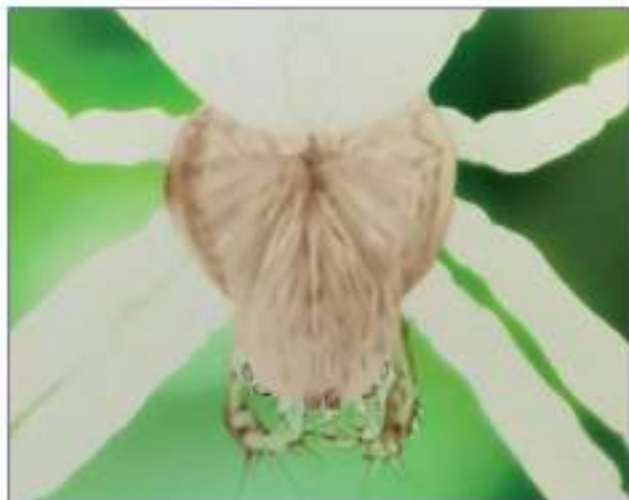


07 Priming the head

I then continue with the main design element. Every now and then I use my negative stencil to work out the spider in order to keep the edges sharp. The spider stencil is broken down into the required image areas as I go along. The first flat area of the front body is created with heavily thinned se-



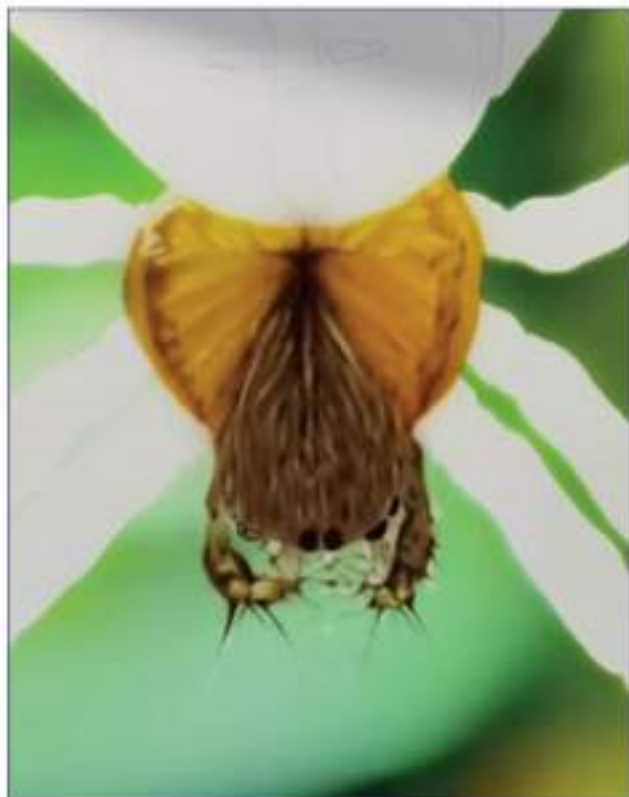
pia. I created the mouthparts with the airbrush and the eraser pen - again with a slight blur. As I have pre-sprayed the front part flat, I can erase the structure with the help of the original printout, which I also move back and forth, and an eraser pencil. This allows me to see exactly where I need to erase. This area is worked out further with the airbrush.



08 Refining structures

Continuing with the airbrush and a 1-to-1 mixture of yellow and ochre, I color the middle part of the spider. You can give the body some volume by spraying the side facing away from the light a little darker. Now that the main features of the middle section have been defined, the structure is further refined. I use sepia to intensify the already defined

areas of the picture, adding a little neutral gray to the darkest areas. Slightly lighter areas are also worked in with the eraser pencil. Colored pencils are very suitable for fine details such as the spines on the mouthparts, which should of course be sharpened very well.



09 Coloring the rump

With my properly diluted sepia, which I have already used on the front part of the spider, I now color the back part lightly and evenly. My template, which is blackened on the back, is again used for tracing the most important parts of the spider's back. The light spots, which are directly etched in, are also very helpful for orientation. The more of them you include, the easier it is to keep track of this mess afterwards.



10 Forming structures

Now that the main features of the rear end have been determined, a few hours of hard work are required. In my opinion, this is the most difficult part of this picture - firstly because this part has to be right, because the overall effect of the picture stands or falls with it, and secondly because it

is such a mess of structure. In the end, however, it must result in a harmonious overall picture. I get to work with an airbrush and sepia. Once again, the flapping method is used. Any paint mist that gets into the light spots is immediately erased.



11 Darkening and shading colors

Once the first layer is finished, the abdomen is fully worked out. As a second color, a part of neutral gray is added to the sepi currently filled in the airbrush. This is the turn of the somewhat darker areas. In the lower left area, the body is given a little shadow to give it a three-dimensional effect. The lower right area is carefully lightened with a soft eraser pencil. The color intensity is increased more and more until it matches the original. As a final color tone, I use a self-mixed orange-brown tone, which can be found between the dark spots. This is applied over a relatively large area. Once everything is in place, the whole area is worked over again with a soft and hard eraser pencil.



LEARN THE SKILLS OF THE PROS!



Airbrushing 101



Airbrushing 102

101 is a complete Intro class in a workbook! 50+ lessons and 4 final projects!

Continue your journey with 102 and add new skills and techniques! 19 beautiful skill-building projects!

Everyone starts at the beginning... you just have to start!

proudly endorsed by:

iwata
by ANEST IWATA

GREX
USA



THE AIRBRUSH INSTITUTE
.com

PRINTS WORLDWIDE!

Get yours at:

Lulu.com or Amazon.com

12 One for eight

In the next step, we take care of the legs. If necessary, I place the negative template on top to keep the edges sharp. As there are eight of the legs and the painting takes several days, I make a note of the colors and color mixtures used on the stencil in the appropriate places.



13 Finishing the legs

Again using sepia, I start by working out the whole leg. First with the airbrush, then I add some shape and structure with the eraser pencil. One leg section after the other is now sprayed with ochre, yellow, orange and brown tones. The spikes on the legs have already been created in advance with the airbrush, but are given the necessary sharpness with a brush or colored pencil.



14 Eight legs complete

With a lot of time, all eight legs are gradually created.

**15** Fine spinning threads

The spider's web is etched in with various erasers. The spider threads, which are only very faintly visible or run outwards, are erased with a soft and slightly rounded eraser tip. Slightly rounded because the threads should not appear sharp.

**16** Coarse spun threads

The next erasing pass will be somewhat coarser. Threads that are shown more strongly are reworked with a hard eraser tip. Individual threads and highlights are then a target for the electric eraser. The tip is shaped with fine sandpaper by holding the electric eraser at an angle to the sandpaper at full speed. This then goes straight into the picture with a little pressure.



17 The eyes

The eyes were darkened again and again during the entire creation process. The only thing missing now is the gloss and the reflections. To do this, I erased the lower half a little again. The resulting lighter half was colored from bottom to top with a green-blue gradient, as these are the main surrounding colors. Finally, the electric eraser is used again and the tip of the cutter knife for the very small highlights.



18 Finished spider in the web

Now the little spider can feel comfortable in its web.



MARCUS BRAZEL



It was around 1997 that German artist Marcus Brazel first came into contact with the airbrush technique. Three years later, between 2000 and 2005, he studied airbrush design at the IBKK art school in Bochum and today enjoys airbrushing realistic illustrations and occasionally custom painting objects in his spare time. For some years now, he has mainly dedicated his work to portrait painting of children. In his work, the artist attaches great importance to emphasizing the realistic impression of the painted pictures by mixing the colors himself.

Airbrushes.com

Your UK HUB for everything to do with AIRBRUSHING!

iwata

SCAN ME



Top brands in stock:

SPARMAX

BADGER



www.Airbrushes.com 01903 767800 sales@airbrushes.com

The Airbrush Company Ltd. 79 Marlborough Road, Lancing Business Park, BN15 8UF



Airbrush art for advertising

If you are in the airbrush business, you also have to take care of your advertising. What better way to do this than to design your "key visual" with an airbrush before using it in all other advertising

media! Mexican artist Hugo Maciel did the same and digitally processed his airbrushed snake artwork into an advertising design.

EQUIPMENT – AIRBRUSH ART FOR ADVERTISING

Airbrush: Iwata Micron Takumi

Paints: XT Line from Hugo Mac Art Colors

Surface: Synthetic paper

Additional materials: Staedtler Mars eraser, brown, green and black colored pencil, X-Acto scalpel, brush, masking tape, loose stencil

01 Preliminary drawing

Using various photo references, I created the basic drawing to realize the idea and draw the final composition. The drawing of the snake was honestly not created by me. Like many other images on the internet, it is a great reference source for my work.



02 Transfer drawing

I transfer the drawing onto my synthetic paper by blackening it on the back with graphite and pushing it onto the painting surface.



03 Refine style

Using a black pencil, I trace the lines to give them strength and to create a striking style and design that resembles

comic book art. It's a thought-provoking design – about why a snake protects an airbrush as it dissolves into bones...



04 Fill black areas

Using a brush and black paint from Hugo Mac Art Colors, I fill the larger areas with black. The rich, sharp-edged

black later supports the painted comic look of the design.



05 Shadow textures

Using the black pencil from step 3 and then another dark brown pencil, I add some texture to the areas where the shadows are most prominent. In this way, I eliminate the feeling of a smooth surface.



06 Making a stencil

I trace the outline of the design on copy paper to create a stencil that helps me to cover the areas that I don't want to paint. I cut out the marked lines with the scalpel and position the masking over the drawing. I attach the drawing and



the masking to a metal base with magnets. Then I expose the area to be painted and leave the areas around the design masked.



07 Yellow snake breast

I start by applying the base color of the snake's chest with a yellow XT paint.



08 Shading

I add volume with dark brown paint by shading with the airbrush. The pencil strokes I applied beforehand provide me with orientation as to where I need to place the shading.



09 Light textures in the mouth

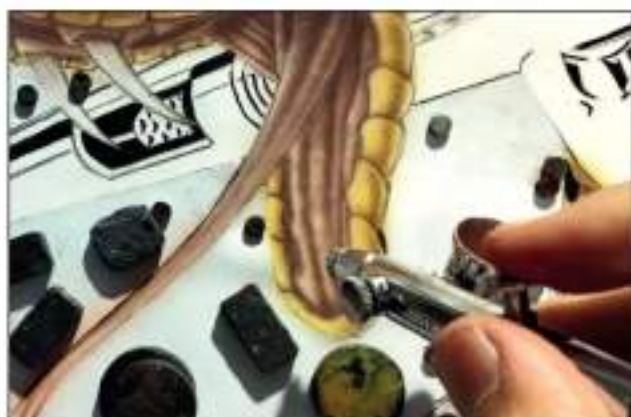
I use the eraser pencil to add textures to the snake's mouth and tongue to give it details.



10 Coloring the mouth and tongue

I color the mouth and tongue with the skin tone II from XT. I also intensify the color that I apply with the airbrush to the areas shaded with pencil in order to achieve vo-

lume and shading. I also use the same skin color to add nuances of color around the eyes.



11 Red snake color

Now I start to color the body of the snake red. I work transparently and in layers until I have achieved the desired shade.



12 Snake reflection in the airbrush

Use yellow to paint the reflection of the snake, which is mirrored in the airbrush. A small but important detail. I also apply shading here with brown.



13 Blurred reflections

Using a shade of gray that I have mixed from white, black and a little blue, I start to paint the blurred reflections on the cup, the body and the valve stem of the airbrush. I use



tape and a stencil to cover the areas I don't want to reach with the paint and create fine color gradients from the edge of the stencil.



14 Precise details

Using the same gray and a brush, I add precise details and sharper reflections. The brushstroke again emphasizes the painterly, comic-like character of the design.



15 Interim result

Here I review what I have done so far to decide on the next step. It's time to add details and highlights.



16 Old School Flames

I use a brush and white XT paint to trace the outline of the snake pattern in the shape of old school flames. Leave some areas unpainted to simulate non-flat textures.



17 Highlights

I continue with the white brush and the details and give the snake and the airbrush white highlights. It is important to refer to photo templates to simulate this type of gloss and place it in the right and logical places.



18 Green eye

I color the eye with a green crayon.



19 Soft light reflections

Finally, I emphasize these points with a soft, white light reflex, which I apply in some places with the airbrush. It is important that you do not use this effect too much.



20 Finished airbrush design

This is where I end my airbrush work. I will process the rest digitally. This gives me the opportunity to flexibly integrate the design into any background and use it for any purpose.



21 Digitize image

I scan the finished image and use Photoshop to crop all the painted elements to give them transparency. Then I save it as a PNG file. I will use this in various ways. I also digitally add the company name "ANEST IWATA" for the airbrush model, which is an Eclipse HP-CS.



22 Digital variations

Now I can play with the design and try out all kinds of variations, elements and backgrounds.



HUGO MACIEL



Hugo Maciel was born in Guadalajara, Mexico. He began airbrushing in 1986, learning the art from videos and a few airbrush books. At first he mainly painted free works and as part of his work as an advertising illustrator. In 2001, he traveled to Phoenix, Arizona, to deepen his knowledge of freehand airbrushing. In 2008, he moved to Gijón, Spain, where he specialized in painting T-shirts and other textiles. He taught the technique in his own airbrush school and founded the first airbrush association in Spain "Asociación Cultural de Aerografistas de Asturias". He also developed his own color line, which he sells under the name "HugoMacArt Colors". He organized two major international airbrush workshop events in Spain in 2019 and Mexico in 2023 with artists from Europe, the USA and Latin America. Hugo has been living and working in Mexico again since 2023.

www.hugomacart.com



KINGFISHER

Kingfishers have many names: „Halcyon Bird“, „Becky“ or in some languages „Ice Bird“, due to their glittering plumage. The Spanish artist Idoia Urrutxurtu was particularly keen to portray the beauty and diversity of the plumage in her kingfisher illustration. She achieves this above all with transparent colors and numerous etching tools.

EQUIPMENT – KINGFISHER

Airbrush: Iwata Micron CM-B

Paints: Custom Creative Juanjo Barón, Custom Creative H2O, Golden

Base: cardboard 30 x 40 cm, 3 mm thick

Other materials: glass fiber eraser, electric eraser, eraser pencils of various degrees of hardness

01 Preliminary drawing and background

For this work I used a 3 mm thick card board in the size 30 x 40 cm. I use this type of base for works that need to have a very fine surface. To transfer the image of the selected photo, I make a black and white copy on paper, which I blacken on the back with graphite. I trace the main lines and shadow areas that define the image and transfer it to the painting surface.

I also use the same copy to protect the area of the kingfisher while I paint the background. To do this, I cut out the shape of the kingfisher and attach it to the background. In this case, it becomes a blurred background to highlight the kingfisher. The background has 2 layers: A pastel green base for which I mix four parts white, two parts green, one part transparent blue and one part gray. I apply it unevenly and without defined shapes on the surface. I spray a darker tone onto this first layer to brighten the central area and draw attention to the object to be highlighted. To darken it, I use a mixture of Candona Green and Gris Shadow Grey from Juanjo Barón's Custom Creative range.



02 Contour definition

Once the background is finished, I remove the masking and start marking the dark lines and shadow areas. I use a transparent gray paint, Shadow Grey by Juanjo Barón from the Custom Creative line, to soften the strokes. With short strokes I outlined the beak, the feathers on the edge of the head, the eye and the wings. With these strokes I define part of the contour line on the one hand, and on the other hand they also define important features such as the eye and beak and separate the head and wing areas from each other.



03 Spring texture

I continue to work with the color and gradually work out the dark areas of the feathers. The feathers have a very fine texture and form an almost straight pattern, especially on the crest. It is important to study the photo template carefully here.



04 Texturing and shading of the branch

I use the same color to paint the outline and texture of the branch. I like to work with transparent colors because they not only flow very well through the airbrush, but also allow me to gradually increase the color intensity. This allows me to control the degree of definition of the lines so that they are not too pronounced for a realistic result.



05 Blue plumage

When I have finished the monochrome work with gray, I apply the transparent colors. I start with Phthalo Blue from Golden. I work with small strokes in the direction of the feathers' growth. I vary the direction only slightly in some places to achieve a realistic appearance of the feathers. Some areas, such as behind the eye, which have a different color in the photo, I leave largely free.



06 Darken blue plumage

Over this blue, I apply a transparent mixture of Phthalo Blue and Violet Dioxazine Purple from Golden to darken the feathers and give them volume. I mix two parts of the blue shade with 1 part violet. I find shaping the small feathers the most difficult and complicated part. I try not to repeat patterns that don't exist in nature, but to make them more realistic.



07 Lights in the feathers

I use a fiberglass eraser to create highlights in the feathers by removing paint in some places. It is a very aggressive eraser that is very suitable for erasing highlights as the eraser marks it leaves behind are very fine. The highlights bet-

ween the beak and eye, at the back of the crest and on the wing are particularly clear to see. These areas are most exposed to the light.



08 Tail feathers

When the upper part is finished, I define the dark lines of the lower tail feathers with transparent gray.



09 Orange plumage

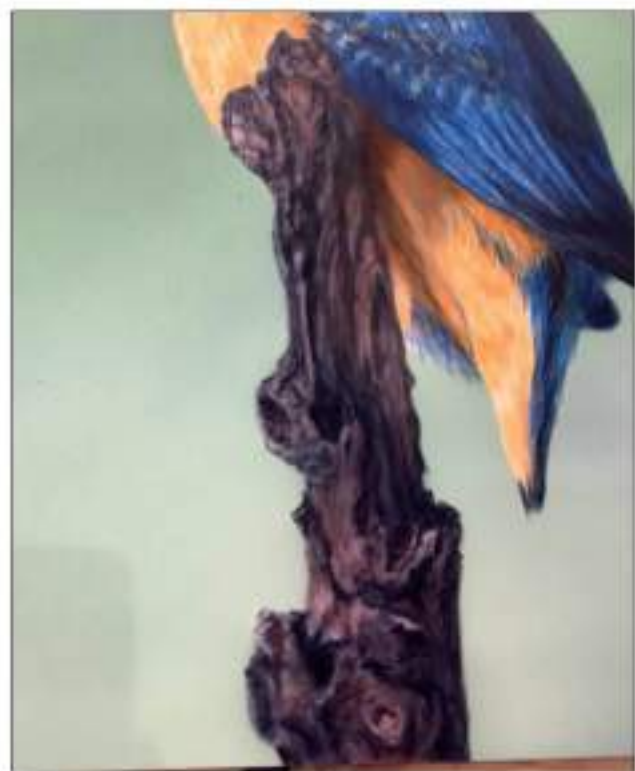
I then start to apply the base color of the orange plumage with small strokes in the head area. I use transparent red oxide from Golden for this. I complete the orange pluma-

ge, following the direction of growth of the feathers, with occasional variations in direction to make it look natural. I apply several coats of this color to gradually intensify the tone. I also add small dabs of color to the blue feathers.



10 Shadow of the branch

In the lower area, the branch casts a shadow on the bird. I darken the shadow areas behind the branch by adding a little violet.



11 Coloring the branch

For the branch, I use a sepla color for texturing and a mixture of red oxide and violet, which I apply in transparent layers and in different intensities to create contrasting colors. They give volume to the branch.

**12** Beak

I work on the beak by alternating between the soft eraser and transparent violet to work out the coloring.

**13** Highlights in the branch

To get the lights out of the branch, I used an electric eraser, which is perfect for simulating wood because you can use it to make the light points different thicknesses.

**14** Embed highlights

Here I apply transparent brown paint to the branch and an opaque white from Custom Creative H2O on top, which flows very well in my airbrush. I use this to emphasize the shiny areas.



15 Highlights in the plumage

I color the white feathers on the neck transparent with turquoise blue tones by mixing four parts white with two parts transparent blue and one part Candona Green from Custom Creative. Using opaque white paint, I apply dots of light to the beak and highlight the small dot of light and the waterline of the eye, bringing the piece to life. It's amazing how these little final details change the result.



16 Finished kingfisher

Here is my proudly iridescent kingfisher.



IDOIA URRUTXURTU ANGUIANO



Idolia Urrutxurtu Anguiano from Bilbao, Spain, has been a fan of airbrushing since 2002. Back then, she learned about the technique from friends who used it to paint model airplanes. For a while, she used airbrushing in combination with a paintbrush on textiles, T-shirts, sneakers, etc. Due to her education, her relationship with drawing is mainly in the field of technical drawing, which has given her knowledge of perspective and volume. In 2012, she met the airbrush artist Juanjo Barón at the Comic Fair in Getxo (Bizkaia) during a live demonstration that fascinated her and discovered another dimension of the technique. Since 2013, Idolia has been visiting Juanjo's studio in Bilbao, where she has had the opportunity to watch other great professionals at work and learn from them. At the moment, what she likes most about airbrushing is the realism, especially in human and animal portraits.

Our Readers' Artworks



Domenico alias Dom Liquido: Lionfish
Airbrush: Harder & Steenbeck Infinity 0,15 mm / 0,4 mm
Paints: Wicked Colors
Surface: Woodplate, 80 x 53 cm



Mickey Austin: Ruby
Airbrush: Richpen 112B
Paints: Createx Illustration Colors
Surface: Leather jacket



▶ Markus Kalenborn: Snickers
Airbrush: Harder & Steenbeck
Evolution 0,2 mm
Paints: Schmincke
Surface: Bristol paper, 29,7 x 42 cm

Thomas Chmielecki: White Tiger
Airbrush: Harder & Steenbeck Evolution
and Iwata Eclipse
Paints: Schmincke Aero Color
Surface: Canvas 80 x 80 cm





Danny Ricardo Ochoa

Burkhard Müller:
Uwe's poisoned
throwing axe
Paint: Schmincke,
Surface: Metall





Svenja Döhring: Wakeskate
Airbrush: Iwata Takumi Edipse
Paints: Airbrush4you, Custom Creative

Claudia Gantenbein
Airbrush: Iwata
Paints: Schmincke

Eddie Zacharek





Heike Birkenbusch: Owl with Rose and Hat
Airbrush: Creos PS-771
Paints: Schmincke Aqua Drops, Molotow White, Supergranulating Watercolor, Albrecht Dürer Watercolor Pencils



Dennis Buhmann: Skull
Airbrush: Harder & Steenbeck 0,15mm
Paints: Schmincke Aero Color, Hansa pro-color
Surface: ArtBoard, 25 x 35 cm

How do I enter?

Simply send photos of your artworks – digital and at least 9 x 13 cm, with 300 dpi resolution – to: info@airbrush-magazin.de or mail (also min. 9 x 13 cm prints) to: newart media & design, Freiherr-vom-Stein-Str. 33, 21514 Büchen, Germany. Photos sent by mail cannot be returned.

Send your images by WhatsApp to:

+49 (0)151 61105440



WhatsApp

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

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

Also available online: www.airbrush-magazine.net/shopping

International
Producers

Anest Iwata Strategic Center Srl

European Distributor of Iwata,
Media and Artcol range of products,
and painting spray equipments
Via degli Aceri n. 1
21010 CARDANO AL CAMPO (VA)
Phone +39 (0)331 73 31 20
Fax +39 (0)331 26 23 38
info@airbrush-iwata.com
www.airbrush-iwata.com

CREATEX

European Distributor for Createx
Colors, Wicked Colors, Auto Air Colors,
Airbrush supplies
Kirchhoffstr. 7
24568 Kaltenkirchen, Germany
Phone +49 (0)4191 88277
Fax +49 (0)4191 85912
info@createx.de
www.createx.de

HARDER & STEENBECK Airbrush

Producer Infinity, Evolution, Graft, Colair,
Ultra and Hansa Airbrushes
Hans-Böckler-Ring 37
22851 Norderstedt
Tel. +49 (0)40 878798930
Fax +49 (0)40 878798931
info@harder-airbrush.de
www.harder-airbrush.de

FBS

Major supplier of specialty hand sprayers,
tools, masking products, and covers for
the Auto Refinish Industry
1110-572 Nicola Place
Port Coquitlam, BC V3B 0K4
Canada
Phone +47 4010 6525
sales@fbs-online.com
www.fbsdistribution.com

International
Producers

Schmincke

H. Schmincke & Co. GmbH & Co. KG
Airbrush, colours, mediums +
sets, Artcol, colours of all kinds
Otto-Hahn-Str. 2
40699 Erkrath
T +49 (0) 211/2509-0
Fax +49 (0) 211/2509-497
info@schmincke.de
www.schmincke.de

Retailers
Germany

SEHULT

Specialty store for all
airbrushing products
Repair + service
Workshops and seminars
Kämterstr. 30-32
45659 Recklinghausen
Phone +49 (0)2361 36035
info@crazy-airbrush.de
www.crazy-airbrush.de

airbrush4you

Your reliable specialized trade & online
store since 2001 - everything about air-
brush, custom painting, painting etc.
Herterich - Airbrush & Künstlerbedarf
Kettelerstr. 22a
97424 Schweinfurt
Phone +49 (0)9721 4742080
info@herterich.biz
www.airbrush4you.de

Retailers
Austria/Belgium

SPRITZWERK.AT

The online shop in Austria
Unterföhrbach 16
8451 Heimschuh, Austria
Phone +49 (0)664 2387220
office@spritzwerk.at
www.spritzwerk.at

Model AIR tools

Mechelbestenweg 117
2860 Sint-Katelijne-Waver, Belgium
Open: Tuesday, Wednesday, Friday
and Saturday
Online 24/24: www.modelairtools.be
modelairtools@scarlet.be

Airbrush Shop

Store and Online Shop for airbrush,
spare parts, paints and fine arts
Authorized dealer for Iwata, Artcol,
Createx paints, ...
Hagenlei 12, B-2900 Schoten
Phone: +32 (0) 496 98 68 71
moussakiers@pandora.be www.airbrushshop.be

TOSWOS.be

The no.1 in Belgium for all your
Airbrush & Painting materials.
Online shop in Dutch, French and English.
Toswos.be
Beekdijling 27B
9600 Ronse (Belgium)
Phone +32 (0) 468 32 25 87
info@toswos.be
www.toswos.be

Retailers
Denmark / Netherlands

Airbrushshop Danmark

The No.1 airbrush webshop in Denmark.
We supply the top products in Airbrush
and painting products.
Iwata, Createx, One Shot, Kofka,
Harder & Steenbeck, Sparmax etc.
Møllebrogade 11, 9080 Storvænne DK
Phone: +45 42333167
info@airbrush-shop.dk
www.airbrush-shop.dk

Lion-Art.nl

For all your Airbrush & Pinstripe products
Dealer of House of Koles, Iwata, One Shot etc.
Store and online shop in Dutch and English
Airbrush & Pinstripe workshops
Smithweg 1.23, 4462HC Goes
Phone +31 (0)11 3785147
Fax +31 (0)65 4797785
Lionart@zeelandnet.nl
www.Lion-Art.nl

School
Italy

Arti

25 years of professional airbrushing. We are
passing on our knowledge to students in the
beautiful city of Bologna. From complete begin-
ners to professional level.
www.scuoladellarti.com
YT: ScuoladellArtiAirbrushutorials
info@scuoladellarti.com
Phone: +39 32701 79506

Retailers
United Kingdom / USA

EVERYTHING Airbrush

The UK's Premier Supplier of Quality
Airbrush Equipment. Stockists of Harder
& Steenbeck and Sparmax Products
Unit C5/C6, The Hailier Centre
Hailton Heath, Poole
Dorset, UK, BH16 6LT
Phone 01202 622579
office@everythingairbrush.com
www.everythingairbrush.com

Airbrushes .com

UK's Distributor of Iwata airbrush equip-
ment. Suppliers of Sparmax, Createx &
Wicked paints. Offering support, training
& servicing.
79 Marlborough Road,
Lancing, West Sussex, BN15 8UE
Tel: 01903 767800
sales@airbrushes.com
www.airbrushes.com

Midwest

On Hand Experience, Knowledge and
Support! Free Shipping on Domestic
Orders over \$55, 1% Price Shipping on
International Orders over \$95!
Phone +1-872-829-2275
info@midwestairbrush.com
www.midwestairbrush.com

SPRAY GUNNER

SprayGunner - large arsenal of airbrush
and spray painting supplies in Florida,
USA.
221 Douglas Rd E
Ocala, FL 34677
Phone +1 877-707-8767
sales@spraygunner.com
www.spraygunner.com

IMPRINT

newart studio & design
 Roger Hasler / Katja Hasler
 Freiherr-vom-Stein-Str. 33
 21554 Bühren
 Germany
 Phone +49 4155 8162529
 Mail: info@airbrush-magazin.de
 Web: www.airbrush-magazin.com
 www.facebook.com/airbrushstepbystep
 www.instagram.com/airbrushstepbystep
 WhatsApp +49 151 51105440

Airbrush Step by Step 72: Animal Adventure, 0024

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

Editorial:
 Katja Hasler

Contributors:
 Nikola Urutseba, José Luis Parada Caballero, Gera
 Nagy, Manuel Brackl, Hugo Maier

Layout/Photo:
 Roger Hasler

Printed in Germany:
 Druckerei Silber Druck oHG
 Otto-Hahn-Straße 25
 34251 Lohfelden, Germany
 www.silberdruck.de

Advertising & Marketing:
 Katja Hasler
 Mail: vertreib@newart.de
 anzeige@airbrush-magazin.de

Airbrush Step by Step (English edition) is a quarterly publication.

Sales:
 Katja Hasler, Mail: vertreib@newart.de

International Distribution:
 www.magazineheadirect.com

Back issues are available at www.airbrush-books.com

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

Preview

Airbrush Step by Step 73 will be available from September 27, 2024



Sugar Skull Bike

You can no longer see it on the bike today, but the path to achieving this design involved a few setbacks for German artist Jürgen Grabowsky. Because the bike workshop hadn't done its homework properly....



Transformers on Ice

In Canada, painting goalie masks for the ice hockey goalkeepers is a lucrative business for airbrush artists. Dave Fried is even putting his main tattoo business on hold to do this.



LeBron sneakers

With these custom sneakers, Italian airbrush artist Davide Salvadori wanted to create a memorial to basketball legend LeBron James and created a design in the team colors of the Los Angeles Lakers.



Flanders Fields

Czech artist Martin Černý was commissioned to design a helmet for a military veteran. He chose a design inspired by the English poem "In Flanders Fields", which was written in 1915 by the Canadian John McCrae for a friend who had been killed in World War I.



Exclusive download center:
www.airbrush-magazine.net
 Pass word: Kingfisher

HARDER & STEENBECK



The
Fine Art
of Airbrush

www.harder-airbrush.eu



HARDER EASYRIDER