

AIRBRUSH

STEP BY STEP

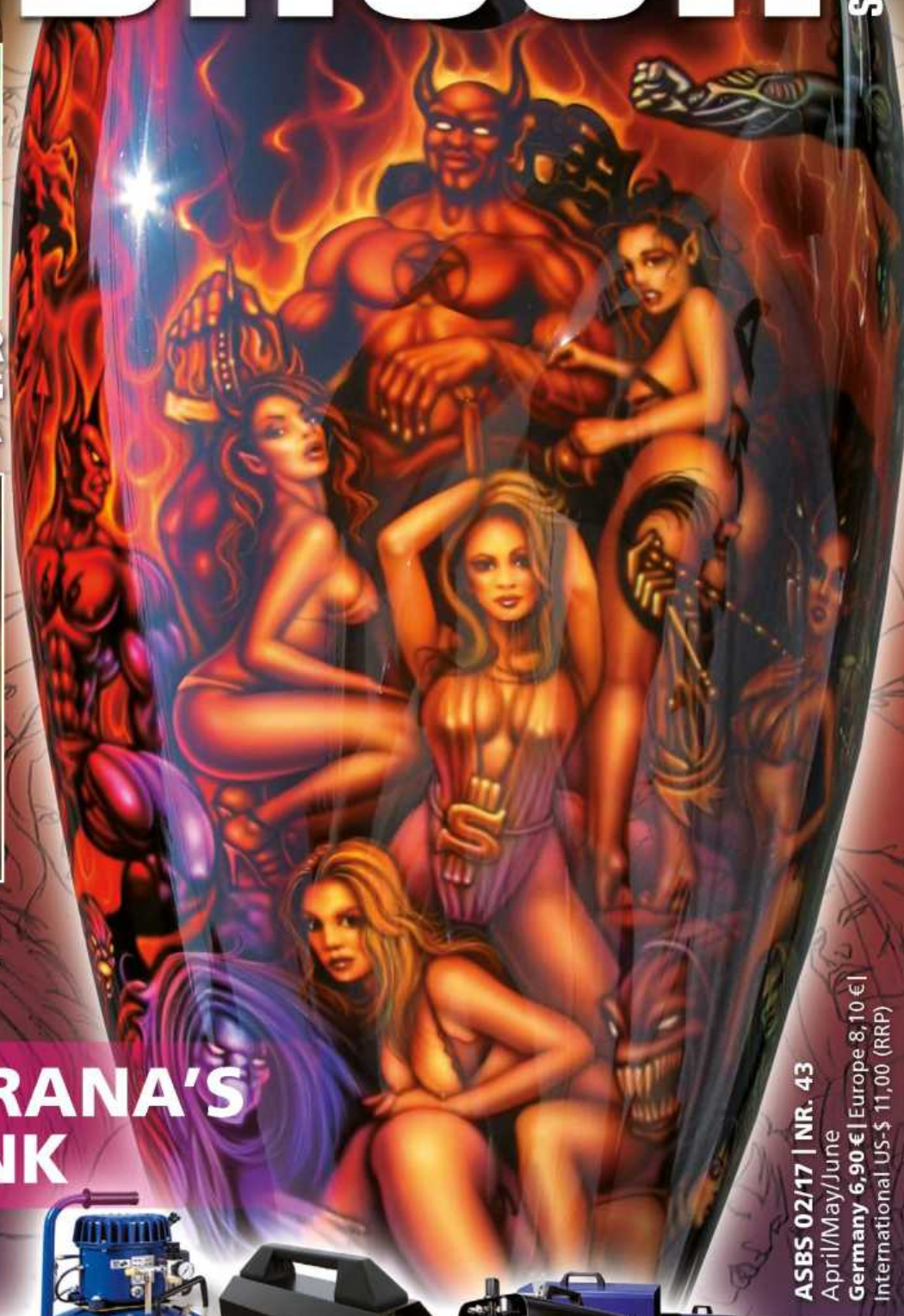


**JOKER SHOW CAR
AUTOMOTIVE PAINTING
FROM MALAYSIA**



**ROD FUCHS
FANTASY ART**

**ALAN PASTRANA'S
DEMON TANK**



ASBS 02/17 | NR. 43

April/May/June

Germany 6,90 € | Europe 8,10 € |

International US-\$ 11,00 (RRP)



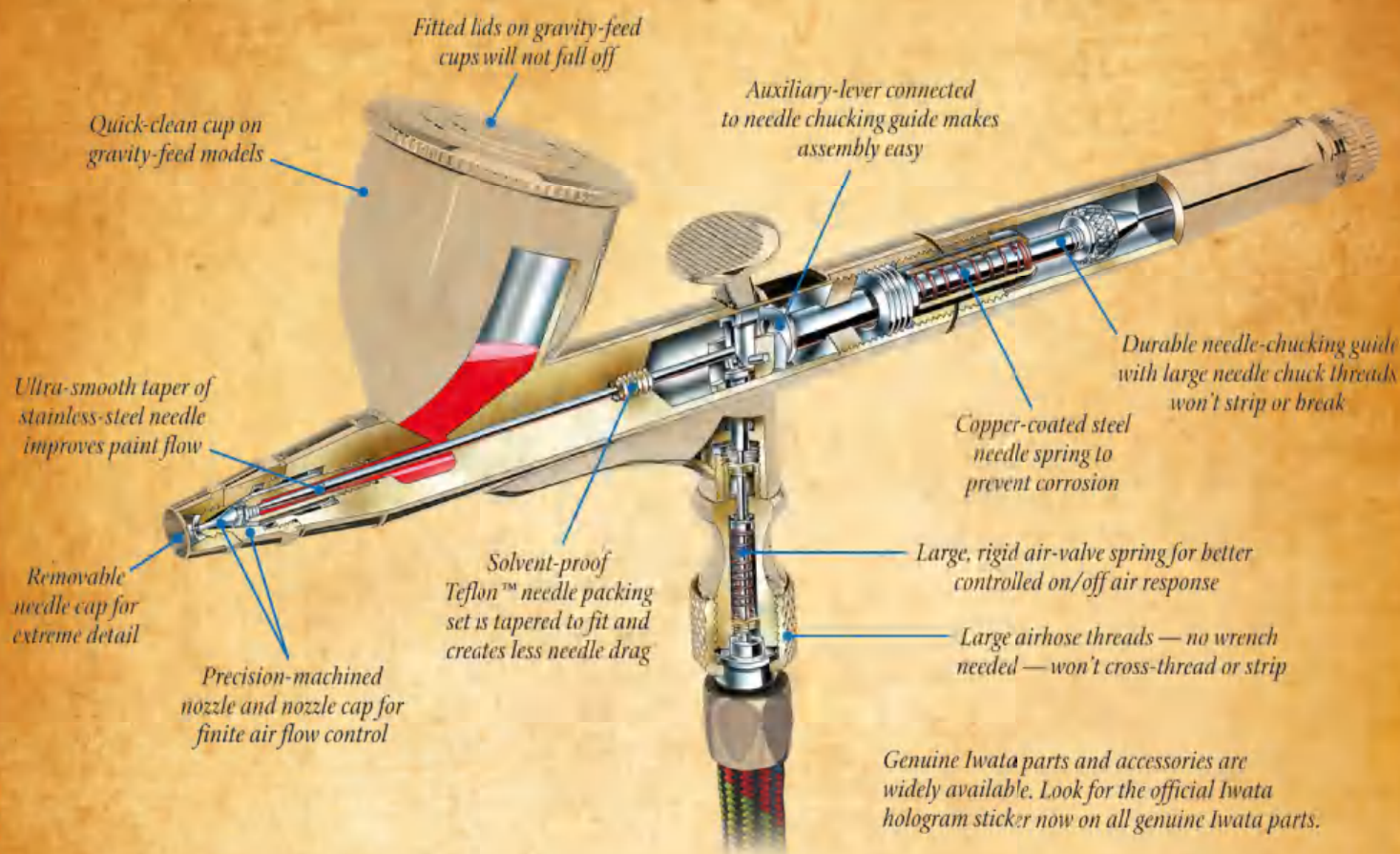
**COMPRESSORS:
HOW TO FIND THE RIGHT ONE**



02

Genuine Quality and Performance

Trusted by the Industry's Leading Airbrush Artists



What Makes The World's Top Artists Insist On Iwata

PERFORMANCE

PASSION

COMMITMENT



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

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

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

Do you remember the time, 2 years ago...

....at the International Airbrush Days 2015? It feels like yesterday, but 24 months passed since the event took place. And now, the International Airbrush Days 2017 are just around the corner. A similar range of artists can only be found in the US at the Airbrush Getaways; the concept of the Airbrush Days is unique. While you usually have to decide for one workshop and one lecturer, you will have the opportunity to learn from all artists at the Airbrush Days. Three of this year's artists, namely Gear Duran, Rod Fuchs and Alan Pastrana will teach for the very first time in Germany, some of them even in Europe. You shouldn't miss the chance of attending the International Airbrush Days 2017, because in this special form they will never take place again. A couple of tickets are still available, so check out the website www.airbrush-days.com!

People who are still not convinced should have a look at the works of the two IAD lecturers **Alan Pastrana** and **Rod Fuchs** in this issue. **Barney Nikolic** participates at the International Airbrush Days as well. In the interview, he talks about his fascinating work as a Special FX Make-up Artist.

Moreover, we will have a look at Malaysia in this issue where **Raj from Tanado Airbrush** can keep up with his American colleagues in terms of Automotive Painting. We will also show you T-Shirt-Airbrush from Spain. **Hugo Maciel** is airbrushing Darth Vader.

Airbrush beginners should focus on the "Toolbox"-article in this issue, which sheds light on diverse compressors: what are the differences between the compressors on the market, what to pay attention to, which qualities should a compressor have? When it comes to the purchase, a useful graphic should help you to decide which compressor is best for you.

As you see: there is a lot going on in this Airbrush Step by Step-issue and beyond! Maybe we see each other at the end of April in Hamburg. We would be delighted if you participate at the Airbrush Days 2017!

See you,

Your ASBS Team



STEP BY STEPS

04 Demon Tank

Custom Painting

Alan Pastrana is showing you how to layout an intricate sketch in black-and-white, bringing it to life with Candy20 colors.

16 Grim Reaper's Bride

Fantasy Illustration

Starting from his sketch book, Rod Fuchs renders a fantastic artwork in airbrush technique featuring delicate details.

30 Joker Show Car

Custom Painting

Malaysian Raj from Tanado Airbrush airbrushed the world's ultimate villain, the Joker, on his Proton Wira for a car competition.

42 Darth Vader T-Shirt

T-shirt airbrushing

Spanish artist Hugo Maciel shows how he draws the character up on a simple, black T-shirt – with the aid of Photoshop, great color effects and details.

48 Harley girl

Motor bike illustration

Brazilian artist Neimar Duarte portrays the wife of a friend sitting on a Harley bike – like she never did before.

BASICS

56 Compressors

With airbrushing, you shouldn't focus only on the selection of airbrush and paints, but rather also on the source of air.

INTERVIEW

27 The Art of Special Effects Make-up

Barney Nikolic

Barney Nikolic has been working as a special effects artist for 30 years. His work and that of his team has already earned him an Emmy nomination.

CLASSICS

23 News

Accessories for all surfaces: From cakes to shoes, from skin to paper.

35 Readers' Gallery

Wow! Win a ticket for the International Airbrush Days 2017!

66 Events

Visiting Createx USA and celebrating Halloween in Spain

69 Shopping Guide

Spring time shopping

70 Preview

Heroes and classics

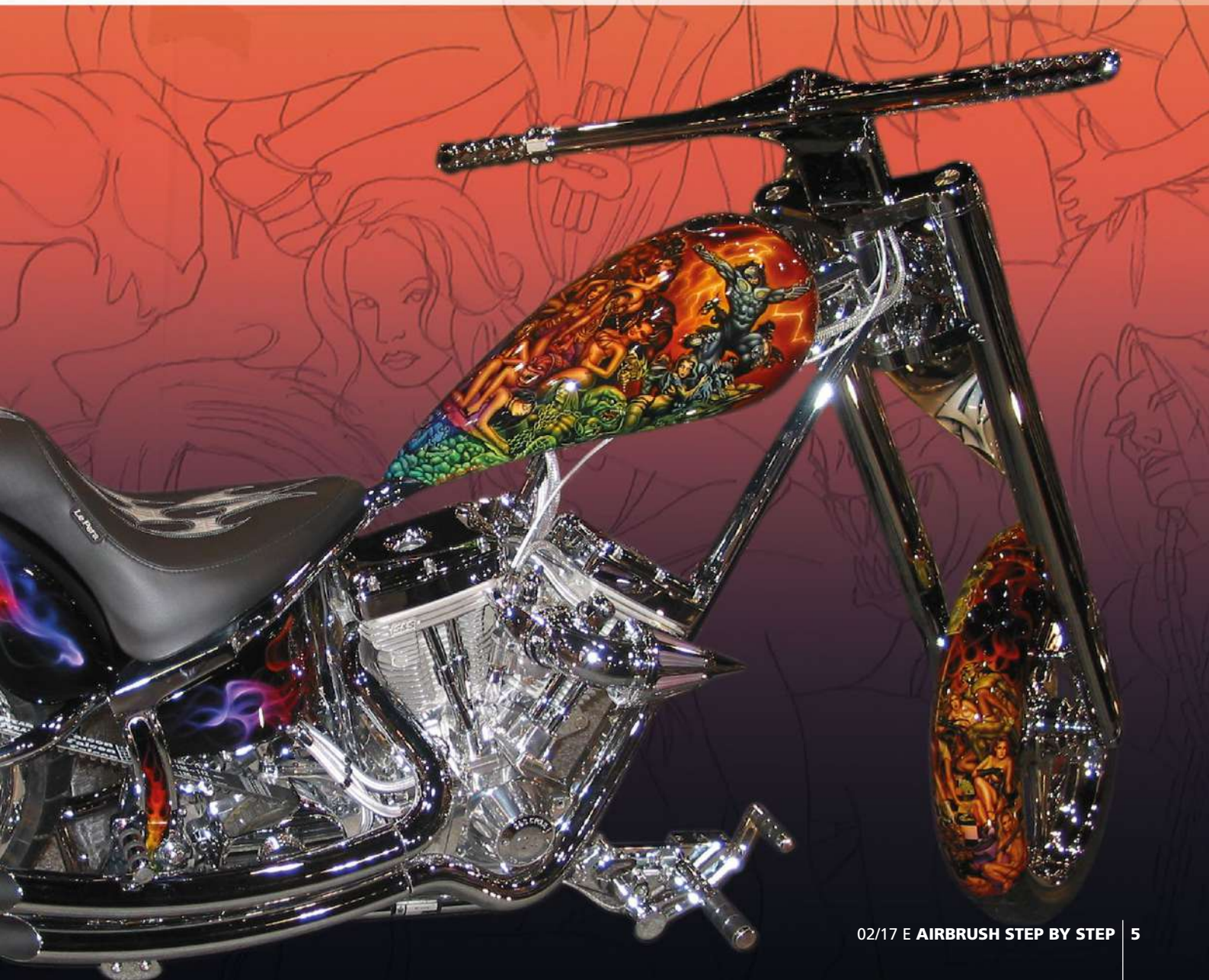


THE

DEMON TANK

In the motorcycle world of Custom Harleys and Radical Choppers, as well as in the Custom Paint Industry, bike builders and their clients alike are always looking to make an impact with unique creations. In this step by step demonstration, Alan Pastrana is going to show you how to layout a sketch in black-and-white, while bringing it to life with the layering of opaque and transparent Candy20 colors by Createx. Since this was going to be an intricate layout of bodies, Alan had to devise an efficient way of rendering everything to save himself some time.

So just sit back and enjoy the ride...or should we just say: **caution! This demo is extremely hot to touch!**



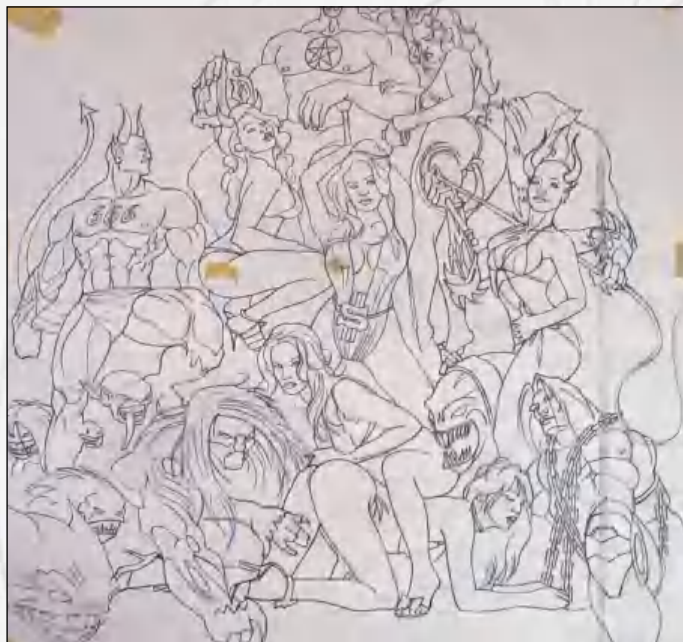
EQUIPMENT – DEMON TANK

Airbrush: Iwata Eclipse HP-BCS

Colors: Candy20 by Createx

Surface: Gas tank

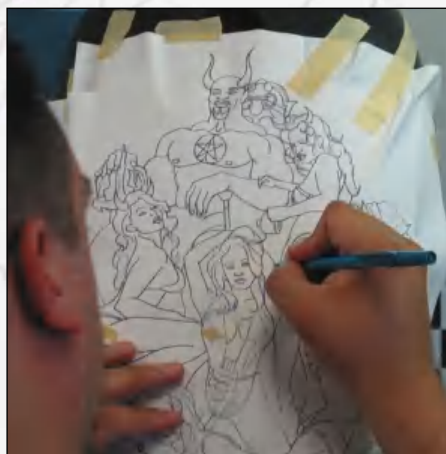
Additional materials: Tracing paper, Saral transfer paper, Stabilo pencil, glass cleaner, silicon, Automotive Reducer, 4030 Balancing Clear, 4040 Non-Reactive Barrier, Clearcoat PPG DC3000, 800 grit wet/dry sand paper



01 Preparation and creation of a sketch

Before I began the airbrush work, the tank was base coated black, then clear coated, and wet-sanded with 800 grit wet/dry sand paper in preparation for all artwork to be applied. Then I created a sketch on tracing paper and transferred it onto the substrate - in this case a gas tank! In addition, Saral transfer paper was used which can be purchased at any art supply store.

My research for creating this art involved material gathered from my own library reference, which consisted of "Sports Illustrated Magazines" and my own personal Comic Book collection. While searching through my reference, I was looking for many different figure poses which I could convert into demon-like fantasy characters and wanted to give a comic book feel to the art.



02 Transferring the sketch

Because of the awkward oval shape of the gas tank, the layout and transferring of the artwork may seem difficult at times, but try to get the sketch as flat as possible. It is sometimes helpful to let wrinkles build up in certain parts of the drawing, so you can curve the paper around the tank (just be careful not to distort the drawing too much!). In some cases you're not going to get your drawing completely transferred. That's when some artistic ability is needed - I whip out my Stabilo pencil and draw in any missing artwork.



03 Outline the drawing

Locking in your drawing! Once you have the drawing completely on the tank, proceed to outline the sketch with Illustration White reduced about 15 % with 4020 Automotive reducer from Createx. Throughout this demo, you may notice that I am using a bottom feed Iwata Eclipse HP-BCS... (to this date, Iwata's are exclusively the airbrushes used at Pastrana Unlimited Airbrush Studios!). At this point you have to be precise as you outline the drawing, as this is going to be the blue print for the rest of the airbrushed illustration. A very important thing to remember is not to apply any light fades or gradients yet, because of the next step.

04 | Cleaning

In this step, glass cleaner is used to wipe off any excess penciling or residue left by the Saral transfer paper. Then a pre-cleaner/wax & grease remover is used to wipe off any grease.



05 | Insert missing parts

When drawing in missing artwork, it's usually practical to leave the easier part of your drawing to sketch in.



06 | Wiping-proof drawing

In this step I move to the side portions of the tank and continue to outline in white, while locking in the drawing. This initial step is important because it makes the pencil lines permanent and it allows me to wipe over for cleaning without erasing my drawing. Since there isn't any soft shading, I can really rub and clean thoroughly. This is also crucial for all the soft layering of airbrushing in later steps to prevent any delamination when the surface is tacked off and cleaned from overspray.



07 | Rendering the tank

The tank is now completely outlined and locked in, ready for rendering. This is a perfect time to breathe in a sigh of relief, because all the preliminary work is done, and you can start having fun now!



08 | Light values

I start by layering in the white base. This is done first, so all of the transparent colors can show up over the black basecoat. White is an opaque color, which is perfect for working over black because of its coverage.

At this point, just concentrate on the direction of the light source, and work in all the mid-tones and highlights, much like an oil painting technique, pulling out all your light values.



09 | Reference picture

As you can see in this picture, I have a picture reference of my grill while barbecuing for an inspired flaming inferno mood.



10 | Black details

Now I come in with some detail black in order to reestablish the drawing, and bring out more features by creating contrast. In the further course you can see the progression with the black.



11 | Layering the colors

Once all of the lights and darks are established, it's best to make sure the overall artwork is a couple of values brighter than usual. This is done to compensate for a decrease in value as transparent color is applied over the design.

We next begin with the background, using Candy20 Tequila Yellow mixed about 30 % into 4030 Balancing Clear and reduced about 10 % with 4020 Automotive Reducer. Candys are transparent colors, so it is at this point that I switch over to a transparent painting technique, by lightly coating, or in this case spraying light coats of Candy over the white base until I have reached the desired hue.



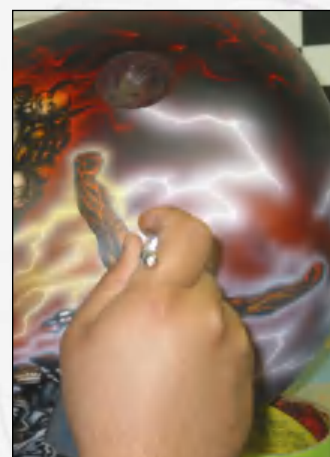
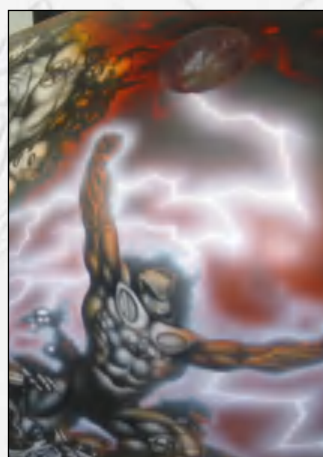
12 | Merging gradients

The background is colored and rendered by adding Grabber Orange Candy (4654) and Blood Red Candy (4650) over the Tequila Yellow Candy to merge the gradients and fades in the dark transitional areas which blend towards the black tank.



13 | Lightning and glow effects

Before adding the next layer of white, I apply a new product from Createx called 4040 as a transparent barrier to avoid any bleeding through the white from the Candys. With this layer of white, lightning and glow effects are established. Transparent layering of color is repeated again over the white, going back to Tequila Yellow.



14 | Smooth transitions

A layer of Grabber Orange and Blood Red is applied over the Yellow to establish a smooth transition of warm hues in the lighter tones.



15 | Removing overspray

After spraying 4040 Non-Reactive Barrier, it's time for clean up on the characters with Opaque White. This is done to cover up overspray from the Candys after spraying in the background.

Here's a look at all the clean up with the white, it's mostly just the edges of the characters that have to be fixed.



16 | Creating the characters

Now it's time to start layering color onto the characters and bringing some of the same background colors into the figures. Once again, we start with Tequila Yellow Candy and progress in the same order of colors like in the background. It's also worth mentioning why it is so important to keep the initial black and white rendering so strong in both contrast and brightness as the new layering of Candys decreases the value of the tones.

17 Creating new shades

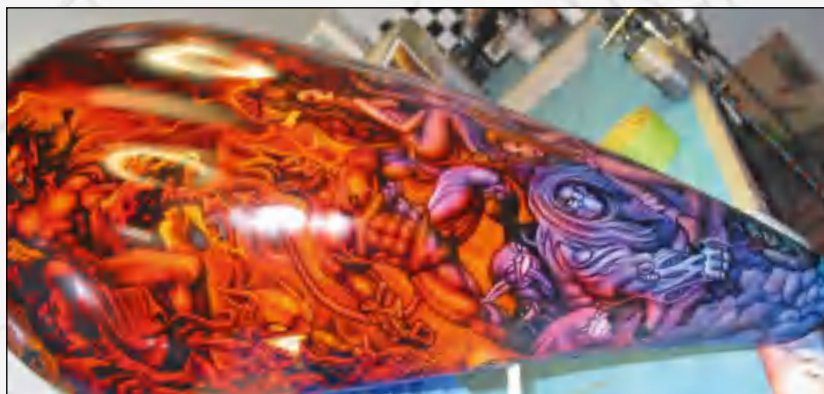
I am switching over to Candy Red Oxide (4663) and introducing some new Candy colors like Sunset Magenta (4651), Deep Purple (4659) and Marine Blue (4655), while also adding Edmerald Green (4661) as a complimentary balance of color within the selected spectrum of hues. Each of these Candy tones are laid over its own area of white within the design, keeping in mind that each color is going to be the predominate tint within its own area.

I let the Candys blend into each other at each transitional spot, creating a new shade naturally. This again is another transparent color technique. It's always fun to create new blends on the surface by layering them and not actually mixing them in bottles. For example: laying yellow, first as a base, then orange or red over it to make an orange red color.



18 Desired hues

Here is the tank finally layered and blended to its desired hue. The other side of the tank has its desired hue, too.



19 Reestablishing lighter tones

At this point the characters are looking a little dark from all the layering of Candys. Because all the figures are getting buried with coats of transparent paint, I can go back with my Opaque White to reestablish lighter tones. However, no color shift to worry about here with the white. Since I will be going heavy with coats of Candy, any shift gets naturally toned back under deep layers of hues (a little bit of 4040 Non-Reactive Barrier is applied to prevent bleeding).



20 | Deepen the characters

Candy colors are reapplied over the re-established lighter tones to push back the illustration and deepen the images.



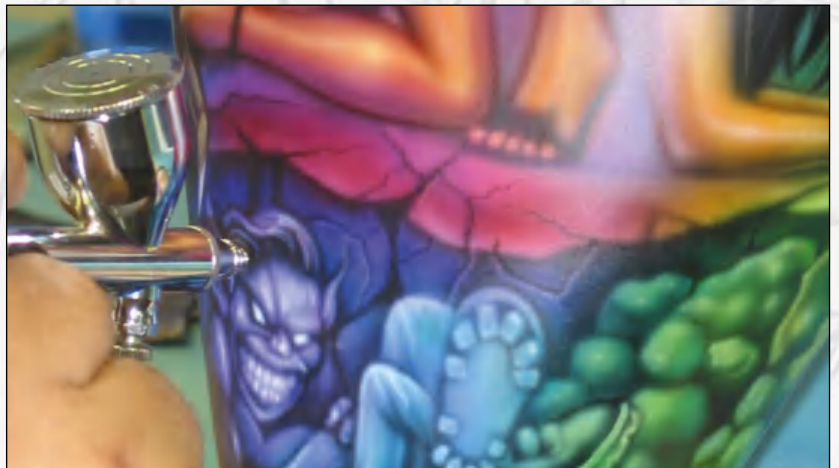
21 | Highlights

Okay, now since I have increased the saturation of color within the tones by applying subsequent layers of Candy, it's time to pull out some highlights for a more dynamic range of tonal values.



22 | Fine Details

Alrighty then! It's now time to whip out the Iwata Custom Micron CM-C and start pulling out some extreme fine detail.



23 | Small improvements

Still not satisfied with the main demon character, he was touched up with some more white and shaded further with Red Oxide Candy. Now reaching the end, the whole illustration is fine-tuned; highlights and accents are adjusted. Edges and borders are tightend by means of freehand shield work. To make it short and sweet, the entire tank was tickled to death, until satisfaction was reached!



24 | Finished artwork

Once the artwork is done, the tank is clear coated with PPG DC3000 high quality clear, baked and polished for a beautiful finish....And there you have it, one very HOT, finished piece of hellish artwork!



ALAN PASTRANA



Founder and owner of Pastrana Unlimited Airbrush Studios, Alan Pastrana was born and raised in the New York City borough of Queens. Alan attended the Fashion Institute of Technology (F.I.T.) in Manhattan where he majored in Illustration. He's proficient with a variety of media, such as oils, watercolors,

acrylics, pen-and-ink, Photoshop, Illustrator, and most of all, airbrushing.

Alan Pastrana has been airbrushing and illustrating for over 25 years. Pastrana Unlimited specializes in automotive airbrushing and custom graphics, painting everything from custom choppers and hot rods, to canvas illustrations and even aircraft.

He has a highly successful instructional DVD, instructor at the Airbrush Getaway workshop program. Alan Pastrana will also be teaching at the "International Airbrush Days 2017" in Hamburg, Germany.

www.pastranaunlimited.com



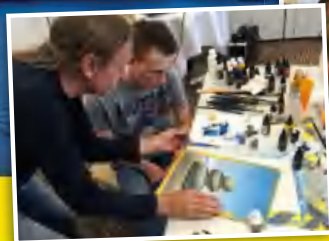
International **AIRBRUSH DAYS** 2017

EUROPE'S UNIQUE WORKSHOP EVENT

APRIL 29 – MAY 01, 2017

HAMBURG / GERMANY

www.airbrush-days.com



>>> All Artists, Workshops and Demos at a glance <<<



Dru Blair (USA)



Airbrush course for beginners

This course will prepare you for the following workshops. The artist will teach you a confident handling with the airbrush, from soft color gradients to precise lines.

Photorealistic airplane illustrations

Dru Blair became famous for his Aviation Art. He will show you how to brush spectacular and photorealistic aircraft.

Detail workshop about the eye

Learn about the details of the human eye and how you can brush them authentically in your artwork.



Alan Pastrana (USA)



Custom Painting Portrait

Learn about Alan's fast and effective portrait techniques for automotive painting.

Skull, smoke and flames

Work on a typical Alan Pastrana artwork: Skull with stylized smoked flames.

How to sketch with an airbrush

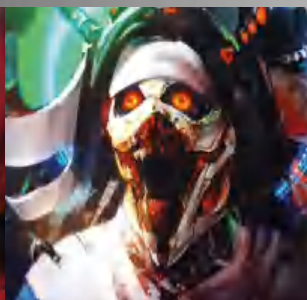
Alan shows you how to draw gesture and simple objects as well as how it relates to more complicated subjects, establishing light and shadow, building three dimensionality.

Eagle illustration

Look how Alan creates an amazing eagle illustration.



Gear Duran (USA)



Gear Duran's Digital Style Illustration

Using proprietary texture templates Gear Duran will be showing how to create a form and style of art that looks like digital concept.

UV Creature Design

Dark room is a must. Learn to create one of a kind uv reactive creature concepts. Gear Duran is also showing how he created original assets digitally to then render in airbrush artwork.

Gear Duran's UV Art

Ultra Violet Black light demo using the fluorescent wicked colors and showing how to achieve a sophisticated color palette with Createx UV colors.

Digital Illustration Techniques

with Corel Painter2017, Photoshop and Wacom Cintiq

>>> All Artists, Workshops and Demos at a glance



Rodrick Fuchs (CAN)



Fantasy/Horror

In two fantastic workshops, Canadian artist Rod Fuchs will explain how you can develop fantasy and horror motifs by yourself and how to transfer detailed airbrush artworks to illustrations or Custom Paintings.

Brushing dragons

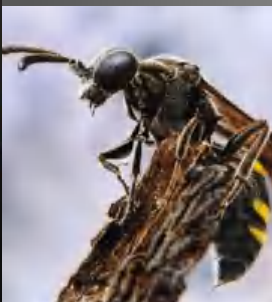
Watch how Rod Fuchs sketches dragons freehand and experience how he transforms his draft to an airbrush illustration.

Skulls and Reapers

...are Rod Fuchs' trademark. Take a look over his shoulder while he designs his classic motifs.



Marcus Eisenhuth (GER)



Macro Photorealism

Learn how to design and present small objects in a photorealistic way. Marcus Eisenhuth shows you important aspects regarding the macro model and its transfer into the airbrush technique.

Airbrush course for beginners

This course will prepare you for the following workshops. The artist will teach you a confident handling with the airbrush, from soft color gradients to precise lines.

Realistic fire in etching technique

Realistic fire looks great on motorbikes, but it is fantastic in illustrations as well. Learn to create realistic fire with the etching technique.



Barney Nikolic (UK)



Realistic skin structure for Special Effects Make up & portrait

In this workshop you will learn the professional techniques of the special effects make up artists from Hollywood. Whether make up artist or illustrator – the shown speckle-techniques and precise color gradients are suitable for any presentation of skin structure.

Special Effects techniques on silicon masks

Barney shows you the professional techniques of Hollywood's special effects make up artists. He will work on silicon masks and create realistic creatures.

Special Effects Make up – Create a Monster

Watch how Barney Nikolic transforms a human being into a monster. Barney Nikolic uses silicon parts and his airbrush technique in order to create a Hollywood-like special effects make up.

Behind the scenes of Harry Potter & Co.

Barney Nikolic provides an insight into his work for cinema and TV productions and reveals useful information.



Bas Maatjes (GER)



Textures: application, possibilities, techniques

Textures such as wood, fur, stone, carbon, scales, corn etc. will be shown.

The perfect background: learn how to present motifs

Learn how your motif stands out from the background, how you can design abstract backgrounds and how to choose the right colors and effects for this purpose.

>>> **LAST FEW TICKETS !!!**
LEARN FROM THE PROS!



APRIL 29 – MAY 01, 2017

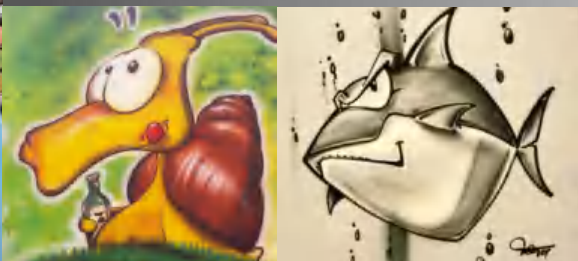
HAMBURG / GERMANY

www.airbrush-days.com

For beginners: 7 hours basic class included



▶ Philipp Klopfenstein (CH)



T-Shirt-Painting

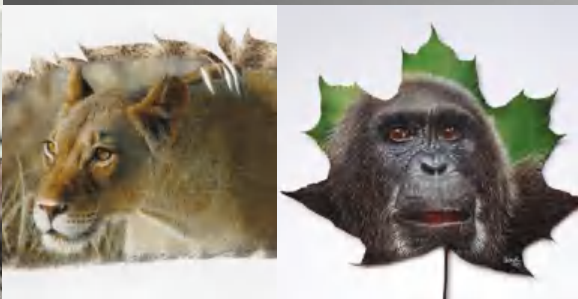
Philipp Klopfenstein will show you how you can design your own T-Shirts.

Comic Art on mousepads

Learn more about this special surface and Philipp Klopfenstein's comic style.



▶ Thomas Olczyk (GER)

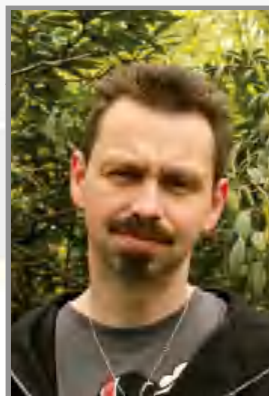


Airbrush on feathers

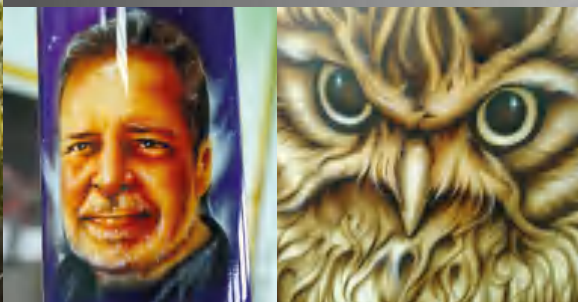
Thomas Olczyk teaches you how to paint photorealistic illustrations on fragile objects, for instance feathers.

Airbrush on foliage leaves

During your next stroll in the woods, you can find an alternative surface for your paintings: foliage leaves! Thomas Olczyk presents his techniques for artworks on this natural surface.



▶ Holger Schmidt (GER)



Custom Painting: Preparing the surface & clear coating

Airbrushing... well and good. However, when it comes to Custom Painting, you should pay attention to a correct pretreatment and a successful clear coating. Holger Schmidt will show you how this works.

Candy colors / Candy20: Basics, effects & Co.

The right handling and usage of Candy colors has to be learned. Holger Schmidt will show you the best way to apply Candy colors and other great effects.



▶ Roger Hassler (GER)



Digital Painting as motif preparation for your airbrush artwork

Roger Hassler explains the basics of digital painting and will show you how you can use your digital painting as a reference for your airbrush motifs.

Airbrush template design: create, design, plot

Create your own airbrush templates with a plotter. Roger Hassler will show you designing techniques at the computer, as well as tips regarding the output of the plotter. Tipps zur Ausgabe mit dem Plotter.

The last 3 days tickets (495 €) & strictly limited day tickets (from 169 €)
on www.newart-shop.de
 further information: www.airbrush-days.com



The sketchbook is an excellent way for the Canadian Rod Fuchs to get an idea out of his head and quickly onto paper. Over the years, it has proven to be both therapeutic and advantageous for him to be able to turn an emotion, concept or even

whim into a real tangible thing. It has been how Rod has found his own voice in his art. His individuality can be seen in this step by step demo, in which he particularly focuses on harmonic colors, convincing textures and delicate details.

EQUIPMENT – GRIM REAPER'S BRIDE

Airbrushes: Iwata HP-CH

Colors: Createx Illustration Colors: Sepia, Burnt Umber, Cobalt Blue, Black, Red, Yellow, Magenta, Violet

Surface: Enamel coated piece of Masonite, 50 cm x 70 cm

Additional Materials: Red Scotch-Brite pad, pencil, Texture FX stencils by Artool, eraser, brushes, clear coat

01 Basic concept

In this case, I had an idea to show a reaper with his bride depicted supporting and possibly even protecting him. The basic concept was rooted in how my wife not only supports me but can also see through the distractions (a.k.a. bullshit) and get to the root of the matter – and often even has her own share of consequence to dole out!



02 Surface

I like to pick my surface based on the intended design and, in this case, opted for an enamel coated piece of Masonite with the design area measuring approximately 50 cm x 70 cm. Thoroughly scuffing the panel with a red Scotch-Brite pad allows me to draw my design out directly on the surface and make changes as necessary. I am pretty thorough with figuring out the details early on, so I'm not surprised by compositional anomalies further along in the painting process. I'm not too worried about pencil marks but do try to clean up any overly erroneous lines before painting. Now comes the pretty difficult but all-important question of what colors to use...



Sale! We need space! Save up to 75 %!

Airbrush Step by Step
issues 2010/2011

Only 1,50 Euro (4 Euro)



Airbrush Step by Step
annual sets 2012-2014

4 issues **only 10 Euro**

Manuel Lunardi

Fühlen – Feel – Sentire

9,95 Euro (39 Euro)



Bodypainting
Fantasies



Bodypainting Fantasies

The Art of Lothar Pötzl

9,90 Euro (19,90 Euro)

Order now at www.newart-shop.de



03 Choose colors

I've decided to incorporate a mix of warm and cool tones and reach for my Createx Illustration paints – and trusty Iwata HP-CH airbrush. It can be a little intimidating trying to start a large project like this but I find making little steps one at a time will eventually lead you to your desired destination.

So, even though I don't have the entire color scheme figured out, I can decide to give the main character warmer tones throughout his bones and start with a well-reduced mix of Illustration Sepia and Burnt Umber. By simply following along and using the pencil lines as my guide, I can start fleshing out the tones that will begin to bring the design to life.

04 Creating the cloak

Before going too far throughout the painting, I move on to the reapers cloak and spray the cooler blue tones using a mix of Cobalt Blue and Black. Because the robe takes up so much of the composition it is a good idea for me to get it established now so that I can base my future color choices on how they will interact with it.

It is a large area to paint, but I fight the urge to just wash the color over it entirely. With several smaller highly detailed areas within the painting, the robe would stick out like a sore thumb if I don't at least acknowledge the smaller details (folds, textures shadows etc.) within it.

One quick way to effectively add a believable, organic looking texture to a surface is by using the Texture FX stencils by Artool. I can't rely on it to totally accomplish my desired look but it definitely is a quick and easy way to add interest to certain areas being overbearing and working them.



05 Textures

Another 'hands-on' way to incorporate texture into the fabric is to use a piece of my scuff pad. Being careful to follow the natural flow of the fabric, I simply drag it over the surface with varying pressure to get the worn, threaded look I am after. As mentioned previously, I am still not completely sure of the overall color scheme but by at least establishing a general look and tonal range, I can move on to other areas of the painting with some degree of confidence.

06 | Bride's Wings

I had initially planned on making the bride's wings black but, after seeing the darkness of the cloak and how much area of the composition is involved, changed my mind to red instead. I thought that the stereotypical white, angelic wings didn't fit with the dark and gloomy atmosphere and subject matter and big dark wings would really darken the painting as a whole. Red was a bit of a welcome compromise and lands well in the middle of the warmer and cooler tones throughout the painting.

I don't want to get the muddy look that spraying red over black would give so I continued to spray my Cobalt Blue and Black mix to establish the layout and foundation of the feathers. I'm not as concerned with fine details at this point as I am with avoiding repetitive motions – and making all of the feathers aligned in shape, size and row. I'd much rather have a slightly disarrayed look to them.



07 | Defining the feathers

Once the feathers are freehand sprayed in, I can go back with my stick erasers to start putting in the definition and highlights required. This is a pretty aggressive and immediate way to remove overspray, add details and form the harsh contrast I'll later be coloring red. The exposed white areas will ultimately be the highlights and lighter parts in the wings once sprayed.



08 | Red

Red is notorious for overspray (especially noticeable when sprayed over or next to a white surface), so I take my time to be fairly precise with how and where it is applied. This is where having the wing design and shadows already laid out comes in handy.

I always find it easier to add red on top of my gradations and shading as a lot of colors will take on a muddy appearance if sprayed on top of a red base. I don't want the red to only be on the higher areas of the composition so I carry it through the lower half of the painting in some feature areas as well.



09 | The Bride's Gown

Time now to move onto the bride's gown. I've decided to go with a warmer, aged lace look to contrast the red wings and reaper's cooler colored cloak. I switched back to my Umber and Sepia mix to block in these areas in some smooth even strokes.

Though I want the dress to have a tattered look, I'm not wanting to give it as much texture as the reaper's cloak. Once it has been laid out I can move on to the background areas with some confidence of how the overall image will shape up. I start with an organic yellow behind the raised collar element and work with increasingly cooler tones (magenta, then violet, the blue-violet, then ultimately back to my cobalt blue/black mix) towards the lower areas and outer edges of the painting.



10 | Details

Now that the entire panel has been addressed to some degree, I can start going in tighter with my details throughout. Going back and forth with my airbrush and eraser stick, I start narrowing my focus and really developing each individual area. One of the biggest advantages I've found with the illustration paints on a hard surface is that they can be easily manipulated with a variety of tools once applied.



11 | Traditional brush

Now to move onto another technique I often choose utilize in my work. I was never intending to achieve a photo realistic appearance with this painting and don't mind the textures and crisper definition a traditional brush introduces. I like the play of the contrast between the softer gradations and lines of an airbrush and the thicker, bolder lines of a traditional brush. It is nice that I can use the same paint I've been airbrushing with and apply it with a brush without having to worry about introducing a whole new type of paint into the situation.



12 Keeping the Balance

As with the other techniques, I am careful to use them consistently throughout the composition. Too much or too little of any particular one in any particular area and the overall balance can be thrown off.

At this point, I can begin to back away from the painting and look at it as a whole. This way I can pick and choose which areas are needing more attention. One by one they can be dealt with by working with any one – or all of the techniques used up to this point.



13 Clearcoating the panel

Once I start wondering whether I have taken it far enough, I typically see this as a good point to clearcoat the panel. Coming from an automotive background, I still often feel that a painting isn't finished until it has been clearcoated. I typically clearcoat my panels twice anyways to ensure a smooth final finish and this gives me the luxury of seeing how the colors will saturate and appear overall once the final clearcoat is applied. It also forces a break of at least a few days and sometimes coming back to a project with fresh eyes can reveal areas that may have been missed and/or need more attention. I can sand the panel smooth, do my last-minute touch-ups and shading and reclear my panel with a semi-gloss finish.

AIRBRUSH

STEP BY STEP

Don't search for us.



Find us...

- on any platform or device
- Print or digital
- Subscription or single issue



MAGZTER
www.magzter.com

magazine.co.uk
www.magazine.co.uk

united kiosk
www.united-kiosk.de

isubscribe
www.isubscribe.co.uk

keosk
www.keosk.de

newart
medien & design
www.newart-shop.de

NEW!

Buy single pages from
any issue from 0.19 €
at www.united-kiosk.de



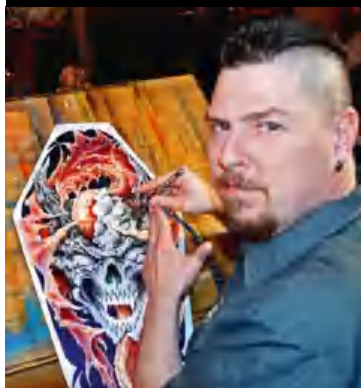
14 Finished artwork

Here you can see the completed artwork!

I hope you have enjoyed taking this journey with me. I can't really call this a typical "How-To", because my process often varies depending on what the project requires. I did use several of the techniques that would make this a typical approach for me. Some projects call for more airbrushing and some require more of a hands-on approach. Each is different and exciting in its own way and keeps me inspired to keep pushing myself to come up with and develop new ideas!



RODRICK FUCHS



Professional freelance artist Rodrick Fuchs from Edmonton, Canada, has been an increasingly popular and sought-after choice for original, custom painted artworks since emerging onto the automotive art scene more than 14 years ago. In addition to custom paintings, Rod creates traditional sculptures, metal sculptures and wood-carvings.

Rod mainly focuses on fantastic motifs, such as dragons, wizards, fairies, reapers, gargoyles and yes, unicorns.

Instruction has also become a passion for Rod and he is proud to have conducted numerous successful seminars in various countries. From April, 29 to May, 01 2017, the artist will participate at the International Airbrush Days in Hamburg where he will provide interesting workshops and demos.

ACCESSORIES

Transferring contour drawings: Graphite Paper from Royal & Langnickel



When creating an airbrush motif, artists often have to transfer a detailed sketch on the painting surface. With the Graphite Paper from Royal & Langnickel, artists can do this in an

easy and comfortable way. Put the transfer paper between template and painting surface and with the embossing pen you will be able to push through the contours. The transfer paper is suitable for almost all surfaces, such as wood, metal or paper. The transfer sheet is available as a single sheet which measures 18 x 36 inch (457,2 x 914,4 mm) and as a set including 4 sheets or 20 sheets which measure 9,01 x 13 inch (229 x 330 mm). In terms of colors, artists can choose between classic grey and white. Therefore, it is possible to transfer contour drawings on dark painting surfaces, such as a black engine bonnet. Undesired lines and spots can be removed with an art eraser. A single sheet which measures 18 x 36 inch (457,2 x 914,4 mm) costs approx. 5 EUR. A set including 4 sheets costs approx. 4 EUR and a set with 20 sheets costs approx. 10 EUR.

Buying source: boesner.com and amazon.co.uk

art.royalbrush.com

SharpenAir: Repairing Defective Needles easily



Bent needles be thrown away, right? Welp, as of now, that kind of thinking is a thing of the past! The SharpenAir is the first tool with which a defective needle can be repaired in a simple manner. The bent needle is pushed into a box, turned a couple of times, and there you have it – it's straight and ready to spray again. What's special about the SharpenAir is that we're talking about a universal tool that can repair needles of different shapes and sizes – without impairing the manufacturers angle of the tip. Founder Chad Elliot often faced the problem of needing a functioning needle, when it was absolutely necessary for his contracted work. Since there wasn't anything comparable on the market that could be used to repair defective needles, he decided to develop one himself – right in line with the motto "Necessity begets ingenuity".

The SharpenAir is established in a unique manner: At the

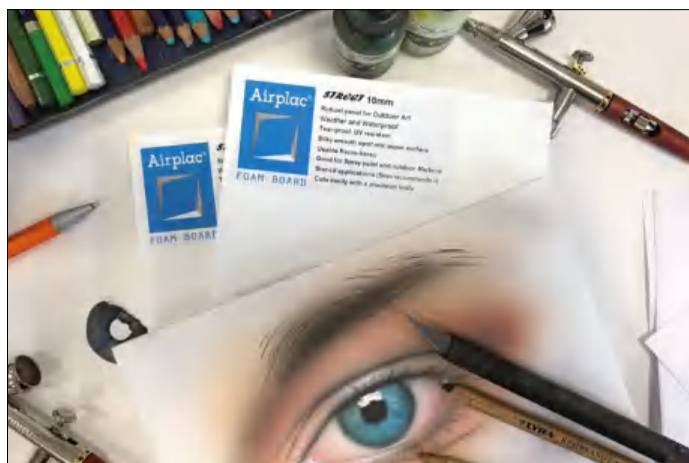


tip of the device, you'll find 4 openings that have different angles. Via the various angles, the needle can be effectively and precisely brought into the respective form. The interior of the SharpenAir consists of four different strengths of lapping plates with diamond grain that are exchangeable and can be purchased separately if necessary. In addition to the lapping plates, the interior of the SharpenAir also features a stainless steel plate that holds the needle tightly on the spot while it's brought back into form. The exterior of the SharpenAir device is made of a structured and tough plastic.

SharpenAir is available in Europe via www.lion-art.nl and costs 59.99 EUR plus shipping and handling.

www.sharpenair.com

Airplac Street: light and rigid foam board



Imagine a surface which offers the qualities of a synthetic paper while being almost as firm as a metal plate. Airplac Street

can be described as a foam board which is laminated with synthetic paper. According to the manufacturer, the board was developed specifically for street art, graffiti- and marker works as well as outdoor areas. Due to its silk mat, smooth and water-repellent surface characteristics, Airplac Street can be perfectly used for airbrush works.

Airplac Street measures 27,5 x 39 inch (70 x 100 cm) and is available in two sizes: 0,19 and 0,39 inch (5 and 10 mm). The board consist of rigid foam with a polystyrene core. It can be painted on both sides and can easily be cut. The board is available in art supplies and costs approx. 16,65 EUR / 19,45 EUR.

www.airplac.fr

Bye Bye Overspray: New Iwata Cleaning Station

Where do you put all the leftovers when you're finished airbrushing or when you switch up your paints? The best thing to do would be to put them in the new Iwata cleaning station. Via the opening, you can throw in all your excess paint, water or cleanser from the airbrush, without creating unhealthy paint mist. A filter cap with exchangeable filters hold the paint mist in the jar while you spray. The cleaning station consists of a dish washer safe and a stable glass jar, which is equipped with a removable, slip-free plastic cover. This means that the jar is well affixed to the lightly slanted surfaces and can survive quite a few falls. An airbrush holder

is also included and is great when you need to set down your airbrush.

The Iwata cleaning station available at specialty airbrush retailers for 41.65 EUR (RRP).

www.airbrush-iwata.de



Harder & Steenbeck Service Kit: Tools in a practical Leather Bag



An airbrush device should always be maintained and cleaned in a proper manner to ensure that it always works properly. When things aren't working properly, it's often stuffed nozzles and worn out gaskets that prove to be the cause of the

malfunctions. Thanks to the Harder & Steenbeck service kit, a compact bag is hitting the market, one that contains all of the tools relevant for maintaining the Infinity, Evolution, Grafo and Ultra models.

The Service Kit contains a cleaning cloth made of microfibers, a nozzle cleaning needle, a cleansing cap for bubbling, four cleaning brushes as well as three nozzle and needle gaskets. A screwdriver is also a key part of the set and allows you to switch out the needle seal in the device. With that, you'll no longer need to let paint flow through the needle port.

The set is available for 33.32 EUR (RRP) at specialty airbrush retail shops.

www.harder-airbrush.de

ACCESSORIES

Sparmax Silver Bullet Plus: Clean and Dry Air is guaranteed!



Thanks to the Silver Bullet Plus from Sparmax, a water separator that may be missing at the compressor can be directly attached to the airbrush device. In this manner, you are ensured that no condensation water drips onto the painting

surface, destroying your work of art. The retrofittable Silver Bullets from Sparmax have long been appreciated for just this purpose. The Silver Bullet Plus can, however, be distinguished from the previous models. It now also brings with it a pressure reducer, which is also missing with a number of compressors. This is how you can quickly minimize the pressure directly below the airbrush from a very reachable spot in order to establish quick special effects such as sprinkles. Above and beyond this, the pressure can also be reduced to apply make-up to the face or to set up a better flow of paint for very fluid color mixtures. You can attach the Silver Bullet Plus to any airbrush thanks to the 1/8" connector.

The Silver Bullet Plus is available now at airbrush specialty shops for 16.98 EUR (RRP).

www.sparmaxair.com

PAINTS

No making crumbs...: Candy20 Master Set

Honestly, who is really happy with just one single bottle of Candy20, the waterborne Candy paint from Createx? For airbrushers who really want to put the pedal to the medal, there's not the Candy20 Master Set with all 15 Candy20 colors plus a transparent base, high performance reducer, and mix additive. Advantage: The paints and auxiliary aids come in convenient 60 ml bottles and with that, they offer the full color spectrum in small doses. Candy20 is a concentrate that needs to be dissolved in clear varnish. The transparent effect

paints are characterized by a high level of color intensity and a very strong level of adhesiveness.

The Candy20 Master Set is available in airbrush specialty shops for 207.25 EUR (RRP).



www.createxcolors.com



AERO COLOR® Professional



Even opaque on black surfaces!

Schmincke

NEW: AERO COLOR® Professional TOTAL COVER – The highly opaque addition for AERO COLOR® Professional

• 12 additional colours, highly opaque even on dark surfaces, 11 one-pigment-colours • 7 new pigments which are not yet in the standard assortment

Now 72 colours in assortment: 36 brilliant colours + 12 TOTAL COVER colours + 24 effect colours! Further information: www.aerocolor.de



New in the Jacquard assortment: Medium and Fluorescent Red



Here's a small product update from American paint manufacturer Jacquard. The Airbrush Colors assortment, made famous primarily through its use in painting shoes and textiles, is now being upgraded through the addition of the color hue Fluorescent Red. With that, Jacquard is responding to the

heavy demand for a red hue coming from sneaker artists. It's a hue that is very similar to the infra-red of the popular, same-named shoe model Nike Air Jordan. At the same time, the manufacturer is starting up a new intensive colors palette of "Sneaker Colors", which will be coming out shortly.

Also fitting for the airbrush colors is a clear extender airbrush medium, with which the paints can be diluted or with which their transparency can be increased. This happens without affecting their flowability or adhesive qualities. The medium can also be used as a textile medium for other acrylic paints in order to improve the washability and durability of painted textiles. It's also serves well as a varnish or binding agent for pigments, etc.

Both products come in a 118 ml bottle for a price of app. 5.95 EUR.

www.jacquardproducts.com

For colorful sneakers: Angelus Leather Acrylic Paint



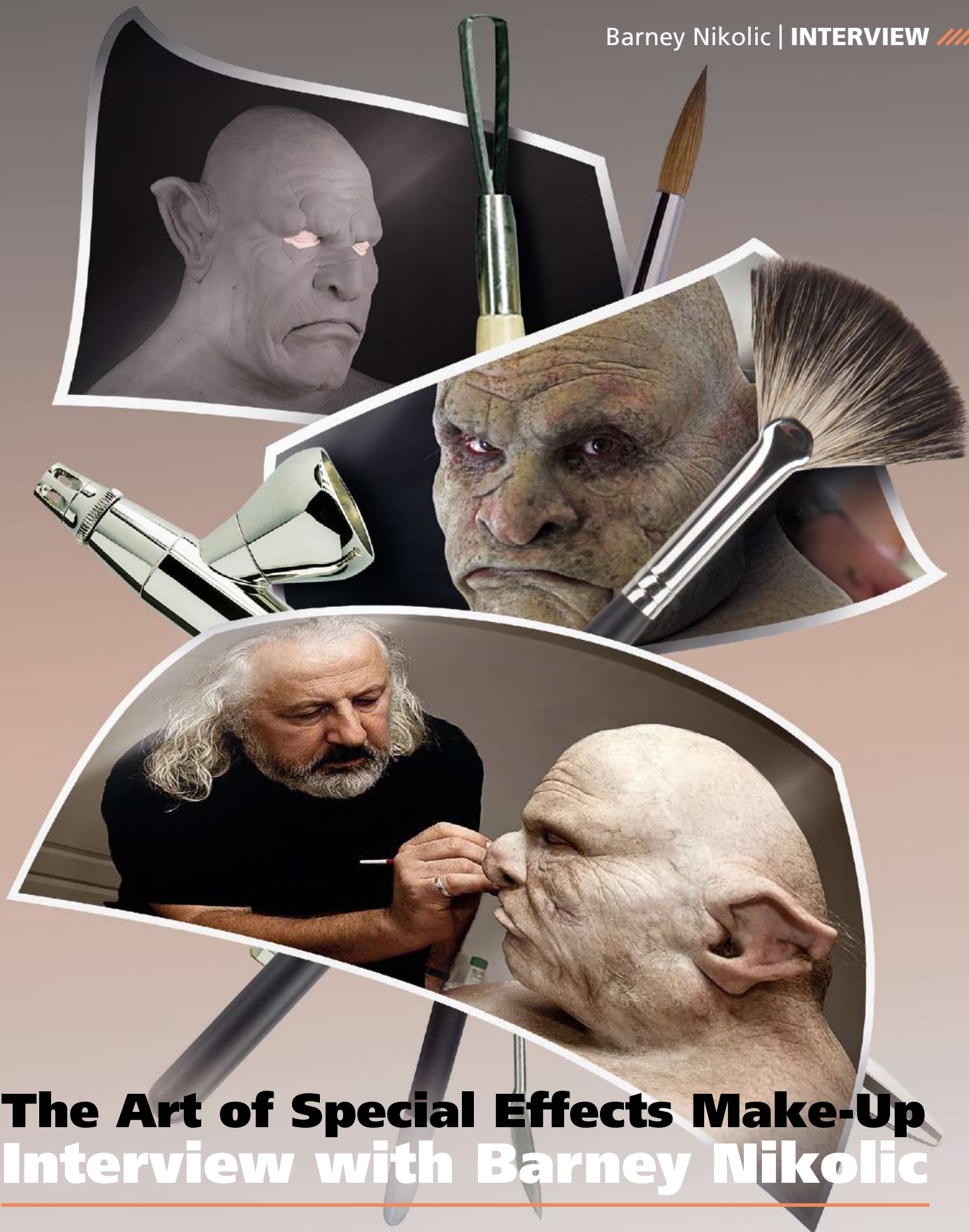
Sneaker customizing is hip as never before. With the new Angelus Leather Acrylic Paints from the US, airbrush artists have the opportunity to individually design and enhance their sneakers. The color was specifically developed for the inking of smooth leather (no buckskin) in order to guarantee a perfect adhesion when applied properly to your custom sneakers. The artist benefits from a broad color palette and can choose between 96 shades, including matt, metallic and neon colors. The Angelus Leather Acrylic Paints are available in 1 oz. and 4 oz. package size. Basic colors such as black and white are even available in pints.

The manufacturer recommends a thorough cleaning of the surface of the sneakers before applying the paint. After the cleaning, the acrylic paint can be applied in thin layers with a brush or your airbrush. When using the airbrush, be aware that the paint must be reduced with the fitting Angelus 2-Thin Thinner. Moreover, the drying time is approx. 6-8 hours between every single coat of paint. When the painting process of your sneakers is completed, apply the Angelus Acrylic Finisher.

You can also use Angelus Leather Acrylic Paint in order to dye cloth and mesh by means of the Golden GAC 900 Fabric Painting Medium. Angelus Leather Acrylic Paint is available at prices from 5,95 EUR (1 oz.). The Thinner can be ordered at prices from 6,95 EUR (1 oz.). Golden GAC 900 Fabric Painting Medium costs 14,95 EUR (8 oz.).

Buying source: otsshoeshop.com

www.angelusshoepolish.com



The Art of Special Effects Make-Up

Interview with Barney Nikolic

Fantasy and science fiction movies have been filling the programs for cinemas for quite some time now. In addition to high-tech filming techniques such as animation and CGI, a whole lot of the magic is created by special effects make-up artists, who make things like orks, trolls, aliens, and other fantasy

beings a reality in movies. Barney Nikolic has been working as a special effects artist for 30 years in primarily Germany and Great Britain. You've surely seen a number of the creatures he's created. In fact, his work and that of his team has already earned him an Emmy nomination.

Barney, you are a special effects make-up artist. Please explain to our readers what exactly that is and what you do with an airbrush.

Barney: An SFX make-up artist is a make-up artist who designs special effects on those acting in films and theater presentations: 3D injuries, aging, 3D masks/prosthetics, meaning parts of the face are created with e.g. silicon and attached to the actor's face. Make-up is then applied or the parts are colored. I do the make-up and coloring with an airbrush.

Tell us a bit about your career. Where have you worked? What projects did you participate in?

Barney: I took a make-up artists class at a school known as "Städtischen Bühnen" in Hagen, Germany, over 30 years ago. It lasted 2 years. It normally lasts 3 years. Before that, I had done vocational training to become a barber, allowing me to save a year. Afterward, I spent several years working for a theater. Seeing as how I always wanted to end up working on movies, I left the theater 16 years ago and moved into the movie industry. Since then, I've been part of a lot of movies, primarily here in England, where I've been living with my family since 2005. "Harry Potter", "The Children of Man", and "Penny Dreadful" have certainly been among my most important projects.

Have there been any personal special highlights while doing the projects, perhaps a favorite project?

Barney: Yes, I worked with Dennis Penkov from Berlin to create the effects for Rammstein's video "Ich habe keine Lust". (Editor's tip: Check out the making-of video at <https://youtube/wi6ZjDvocJE>)

What materials do you do your airbrushing on in your job – perhaps even right on skin? Which paints do you use for this?

Barney: I usually do my airbrushing on silicon, latex foam, polyester, and many other surfaces, but also on the skin. On the skin, we usually use palettes from Skin Illustrator. Otherwise, we work with oil and acrylic paints.

Are there special techniques that are made regular use of for your "Special Effects Make-up Airbrushing"?

Barney: Yes, I really like to use the splatter technique, which refers to sprinkling color with the airbrush itself.

You've taken part in four Harry Potter films. Can you name a couple of the characters or people who you worked on? What did you actually do and how?



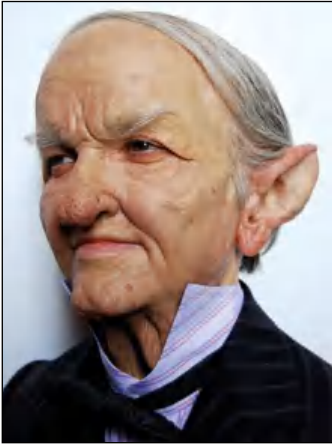
A film dummy with acrylic painting by Barney for TC-Berlin



Before and After: With Barney's help, Diana Amft was able to add quite a few pounds for the production of "Plötzlich fett!" (2011).



Shooting the Rammstein video for "Ich habe keine Lust"



Wigs and make-up by Barney for "Harry Potter" character



Characters for "Harry Potter" under the guidance of Nick Dudmann

Barney: I spent most of the time working in the shop making masks and creatures with the team, including e.g. the characters Mud Eye Moody, Harry Potter, etc.

You and your team were nominated for THE Emmy and a prime time Emmy last year, namely for excellent prosthetic make-up in the series "Penny Dreadful". How does it feel to get such a nomination and well, did you actually win anything?

Barney: It's truly a very special feeling when you get recognized for your work. We didn't end up winning the Emmy, but we sure had a wonderful time out in Los Angeles. The nomination in and of itself is quite a distinction.

You run classes for make-up artists across the globe. What do you teach?

Barney: I teach them what I'm doing on a daily basis – special effects! Modeling, airbrushing, building molds, etc.

You're also going to be at the International Airbrush Days 2017? What do you plan on showing us there?

Barney: I'll be showing special effects techniques on silicon masks as well as realistic skin structures for special effects make-up and portraits. The sprinkle techniques I'll be using and precise paint gradations can be made use of for every realistic presentation of skin structure. I have a presentation where I turn a person into a monster – with special effects make-up. This is done live and up close, so to speak.

Thank you very much for all this insight into your work. We can't wait to see your artwork live in Hamburg.



Modeling, painting, and preparing hair for a model head in "Penny Dreadful"



Turning a man into a woman: Actor Max von Pufendorf has a double role in a comedy for German channel SAT.1 entitled "Zur Sache, Macho!" (2013)



A customer turned to Raj from Tanado Airbrush to airbrush the world's ultimate villain – Batman's nemesis, the Joker – right on his Proton Wira for a car competition. The Malaysian artist hasn't been using the airbrushing technique for all that long, but he sure does whip up some mighty fine results! Due to this very complex design which features a lot of varnishing effects and various motifs, Raj only shows us an excerpt, namely the Joker portrait located on the rear fender.

Joker Show Car



EQUIPMENT – JOKER SHOW CAR

Airbrush:

Iwata Custom CH 0,3 mm

Paints: Black, gray, dark gray, red, brown, violet, dark violet, light violet.**Candy colors:** Red, green and yellow**Surface:** Proton Wira**Additional materials:** Sandpaper (grain size 800 and 1000er), varnish, stencils**01 | Stencil**

I've put together the portrait of the Joker using the picture processing program known as Autodesk SketchBook. I then printed out 2 copies of it. I'm going to use one copy as a stencil while the other copy serves to aid me along the way. I properly cut the stencil to the desired size.

**04 | Face**

In this step, I concentrate on the eyes, ears, and lips. I use Candy Green to establish the effect of the incidence of light. On the green surfaces, I apply some white to create stronger highlights. I also use the white for the eye lens. The skin structures surrounding the eyes and forehead are also established at this point.

**02 | Work with stencils**

I place the stencil on the right door of the vehicle. I then position the stencil on the areas that I had determined when I began the project. I use black to design the important spots, such as the eyes, nose, lips, ears, and finger. At the moment, I'm working freehand with the airbrush device.

**05 | Teeth and lips**

I now focus on the teeth, which I will lighten up. I use the same white hue for the lips, and admittedly, on the spots that I already marked in advance. I then add Candy Red with just a soft bit of opacity so as to transform the color hue into a shade of light pink. For this color hue, I add 2 drops of red so as to emphasize the shady areas of the lips. For this color combination, I've added another 2 drops of black to make a few areas a bit darker.

**03 | Basis and structures**

I begin with white paint, which serves as my basis. I do my airbrushing with white so that the paints come into their own better when I'm finished. In addition, I can then immediately determine the spots I'd like to emphasize.

To establish an effect of depth, I create light gray structures. I mix the light gray with 2 drops of black so that the paint becomes darker. It is important to begin with the lighter paints and then work your way to the darker colors. In this manner, the colors appear to be fuller and come into their own better.

**06 | Hands**

I take white and apply it to establish the lighter areas and highlights on the hand surfaces in order to ensure that the wrinkle structures are generated for the gloves.



07 Darkening the teeth

I use a light brown hue for the teeth and tooth structures. I then keep going here with Candy Yellow, which I use to establish that yellowish and dirty look on the teeth. I apply the paint very carefully so that I don't accidentally change or endanger the color of the lips.



08 Hair

I now turn my attention to the hair and the fire effects. I use a white color to stress the Joker's hair structure. I use the same white hue for the fire effects. The key here is that I now apply a lightly opaque Candy Green on top of them.



09 Dark areas

I then switch to black, which I use to brush on dark shading for the hair, the fingers, the hand surfaces, the nose, and the eyes. I also use this black hue to create the Joker's blazer. In doing this, I start with the darker spots, because most of the areas are covered by darker colors. I use light violet to place highlights on his left hand.



10 Establishing depth

In this step, I brush both the collar and the area on the left of the chest and on the left hand with a dark violet. While doing so, I noticed that I'd like to make a few of the areas that I colored violet a bit darker to get more depth.

11 Final steps

As you can see, I have enhanced the motif by adding some smaller picture elements such as cards, fire, bats, and a logo. Once I've finished the entire car, I apply 3 layers of varnish. I allow this varnish to dry for 2 day. In addition, I rub down the car with sand paper (grain size 600). After that, I add another four layers of varnish and polish the entire car.



12 | **Car hood**
The Joker is also smiling from the car hood.



13 | **Other side**
The other side of the car shows the Joker with his biggest fan.



14 | **The piece of art is completed**
Here's a look at the completed product once again from several different perspectives!

TANARAJ FROM TANADO AIRBRUSH



Raj from Malaysia began airbrushing at the age of 26. He learned how to use an airbrush by watching videos, because there simply weren't any airbrushing courses offered in Malaysia. Using the videos, Raj practiced diligently every day and managed to achieve some good progress within just a few months. In the meantime, the artist has founded his own company: Tanado Airbrush. Tanado Airbrush offers customers custom designs, airbrushing accessories, and workshops. Raj is also busy making airbrushing known throughout Malaysia.

www.tanadoairbrush.com

Our Readers' Artworks

Are you spontaneous? This time, it's worth to be fast when participating in our raffle: Because only until April 9, 2017, we raffle 2 tickets for the International Airbrush Days 2017 in Hamburg at a total value of 990 Euro! Send us your artwork for the readers' gallery until that date and you will participate automatically in the raffle. And maybe on April 29 to May 1, you'll sit in the workshops of Dru Blair, Rod Fuchs, Alan Pastrana, Gear Duran,... Good luck!

READER'S GALLERY
Brush & Win

Rob van Dijk: Owl

Airbrush: Iwata Micron SB

Paint: Etac Marissa

Base: Schoellershammer 4 G, 40 x 60 cm





Andreas Beuge: Gepard

Airbrush: Iwata CM-SB

Paint: M-art-in Acryl

Base: Yupo, 65 x 45 cm



Richard Odwarko: Tyson

Airbrush: Iwata HP-BS Eclipse

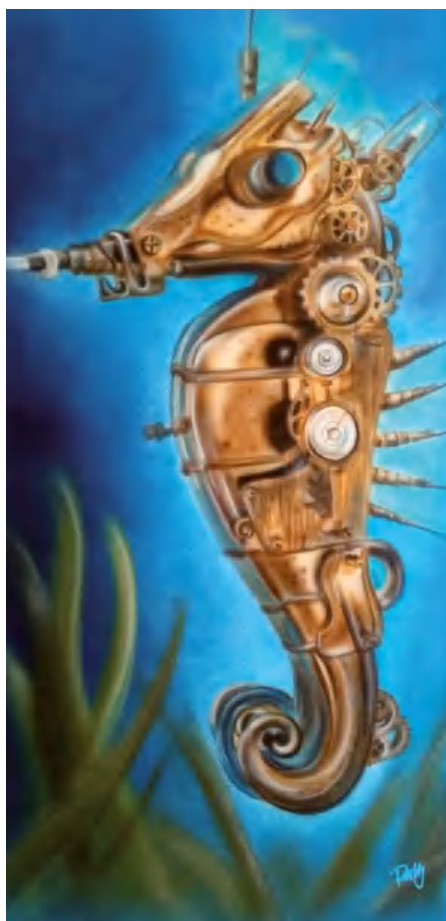
Paint: Schmincke Aero-Color

Base: Schoellershammer 4G,
70 x 50 cm



Ute Morawetz: Seek the dragon

Base: Canvas 50 x 70 cm



Patty Meier: Seahorse

Airbrush: Evolution Silverline

Paint: Molotow

Base: Canvas, 90 x 40 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, Wandsbeker Königstr. 50, 22041 Hamburg, Germany. Photos sent by mail cannot be returned.

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

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



Michael Berlejung: Wine rack

Andreas Werner / Timo Bezold: Garage door

Airbrush: Iwata HP-C, Eclipse, H&S Evolution

Paint: Molotow

Base: Garage door



Zvonko Straus: Jumping dolphin

Airbrush: Iwata HP-B, Iwata Kustom CM, Infinity

Paint: Schmincke Aero Color

Base: Schoellershammer 4G, 100 x 80 cm

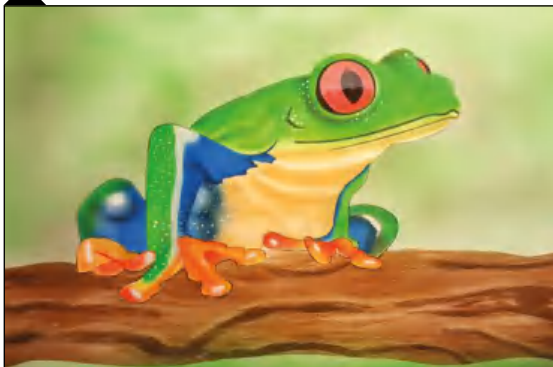


Uwe Horn: Red-eyed tree frog

Airbrush: Evolution Silverline 0,2 mm

Paint: JVR and Schmincke

Base: Illustration board A3



Dennis Buhmann: Malin

Airbrush: Infinity 0,15 mm

Paint: Hansa

Base: Cardboard 50 x 70 cm

Dominik Gerhardt: Medusa

Airbrush: Infinity 0.2 mm

Paint: Schmincke

Base: Schoellershammer 4G, 50 x 30 cm



Dominik Lotz: Terminator

Airbrush: Iwata Custom Micron B2

Paint: Createx Illustration Colors, Hansa pro Color

Base: Cabinet cover panel 50 x 73 cm





Roland Thurnes: American Style

Airbrush: Evolution und Infinity 0.2
 Paint: Schmincke Aero-Color
 Base: Sliding door 100 x 200 cm

Matthias Alsdorf: Bowling Pin

Airbrush: Infinity 0.2
 Paint: Createx Auto Air
 Base: Bowling Pin



**Manuela Schrofer:
 Holy Mary Mother of God**

Airbrush: Evolution
 Paint: Createx
 Base: Canvas



Markus Sondermann: Tiger in Sepia

Airbrush: Iwata Custom Micron

Paint: Yupo 32 x 22.5 cm

Base: Createx Illustration Sepia



Martin „IZM“ Igaz: BMX Helmet

Airbrush: Iwata CM-C+ 0.18 mm

Paint: Auto-Air Colors

Base: BMX Helmet



Silvia Jenniges-Kutzner: Cayenne

Airbrush: Iwata CM-SB2

Paint: Marissa FX paint

Base: ClayBord, 40 x 50 cm



Jens Waldraff: Portrait

Airbrush: Evolution

Paint: Createx Illustration Colors

DARTH VADER T-SHIRT

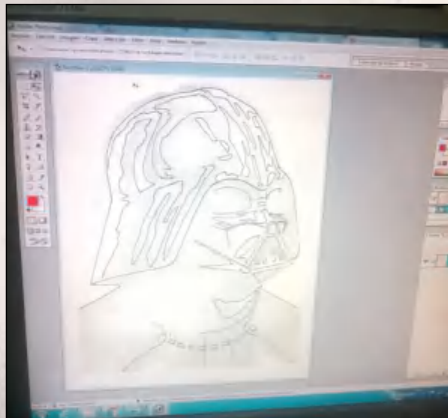


Darth Vader, the emperor's main man, is about the most feared character from the Star Wars saga and one who clearly draws the interest and fascination of fans across the planet. Spanish artist Hugo Maciel is a one of Darth Vader's biggest admirers – and uses this tutorial to show you how he

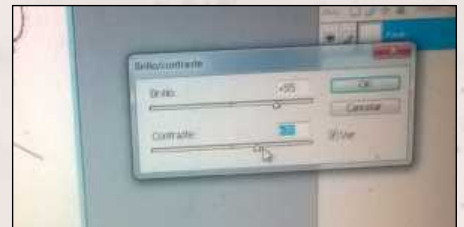
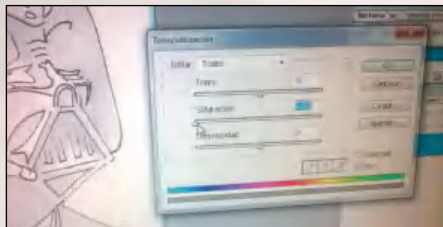
draws him up on a simple, black T-shirt – namely with the aid of Photoshop. In creating this piece of work, Hugo pays special attention to the successful mingling of color effects and details that make the T-shirt very unique.

EQUIPMENT – Darth Vader T-Shirt**Airbrush:** Thayer & Chandler Vega 2000**Paints:** Createx Wicked Colors Black and White, Createx Opaque Yellow, Fluorescent Magenta, Orange, Red Opaque, Transparent Red**Surface:** Black T-shirt made of 50% cotton and 50% polyester**Additional materials:** 3M spray glue, pasteboard, cutter**01** | **Creating a template with Photoshop**

I take a picture of Darth Vader and open it with Photoshop in order to play around with the saturation and lightness of the colors. Using Photoshop, I can also cut the lines for my template the way I want and then ultimately print the picture. The picture must be printed in very dark gray hues, which make it possible for me to mark the lines with a pencil. I trace the lines directly onto the piece of paper per hand.

**02** | **Altering the color saturation**

I scan in the picture and open it once again with Photoshop. I then alter the color saturation and remove the lower, light gray portion of the picture. I lighten up the picture such that only the lines that I've drawn over with the pencil can be seen.

**03** | **Enlarging the picture**

This is how the lines for orientation are created. Now I can print the picture in the desired size. I do not print the picture as a whole, but rather I'd like to get four different pieces of the picture. I will eventually piece together the four enlarged parts of the picture.

04 | Cut out your stencil

I put the individual parts of the picture together and mark the cut lines. I leave out several areas so that I can spray the picture onto the T-shirt. Once I've marked the interfaces, I can cut out my stencil with the cutter.



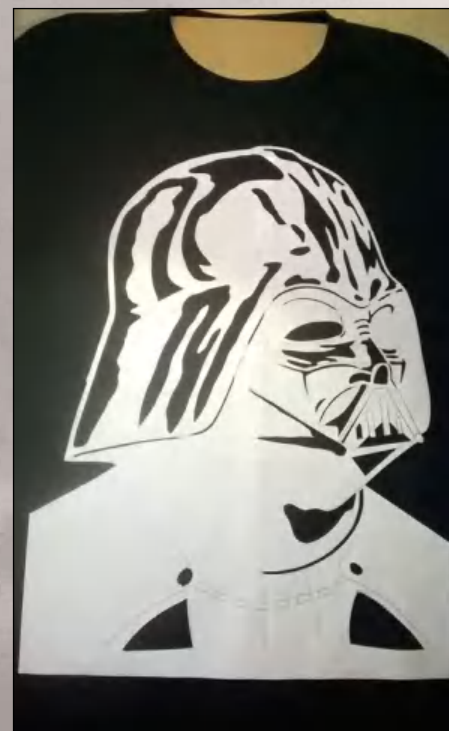
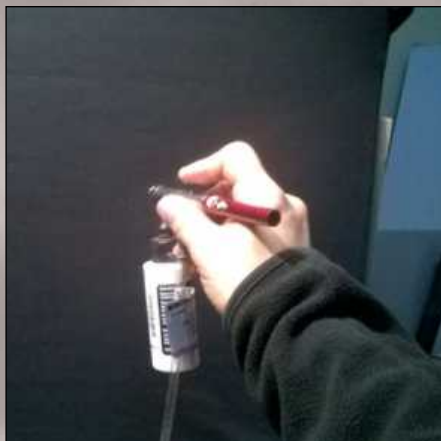
05 | Attach the stencil with spray glue

Once I've cut out the stencil with the cutter, I apply the 3M spray glue with mid-strength adhesive force to the backside of the stencil.



06 | Applying the clear base

I use a small set of pliers to place the T-shirt tightly on a piece of pasteboard. I then add on several layers Wicked Color Clear Base. I then use a blow dryer to dry this clear base. I then make sure the stencil is affixed to the T-shirt.



「Only at Airbrush Step by Step – for free!」

Download high-resolution images and drafts for the how-tos that give you an even better understanding of how the artwork was rendered. Find how-to and product review videos from artists and experts and see them working „in motion“. Read additional articles or extended versions of interviews and reports from the magazine.

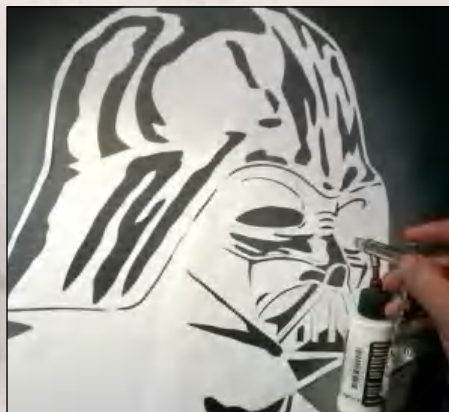
At the ASBS Download Center

<http://airbrush-magazine.net/downloadcenter>

Just enter the password that you find on the Impress/Preview page in each issue!

07 | White base color for orientation

In this step, I apply a white base color, which lightens up the base color that is lightly misting up the contour. I use exactly the same white paint for the cut-out areas in the stencil. This time, I'd like to get a precise result. This is how I get light lines that help me with my orientation.



08 | Removing the template

After having removed the stencil, I can apply the paint in a softer manner in order to form the picture.



09 | Applying the paints

I now switch to Opaque Yellow. Using the paint, I like to make the white background I achieved with white from Createx opaque. To do this, I pay special attention to the lightly fuzzy area up above. This establishes the light

reflections on the rear portion of the helmet. Using Fluorescent Magenta from Createx, I've transformed the yellow-colored area into a lighter, orange-colored hue.



10 | Paint effects

I switch back to a dim red from Createx to intensify a few of the areas of the background. I apply the red outside of the yellow paint before I making parts of the upper black, unpainted area opaque. The reddish effect gives the background more drama. I then use an opaque orange hue from Createx to lighten up the central, lower portion of the equipment as well as the left edge of the helmet.





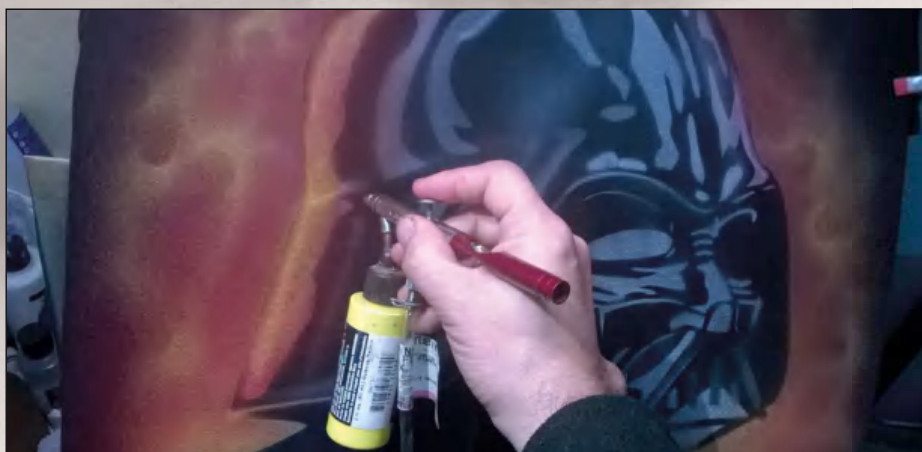
11 "Fire" effect

I dry the paints with a blow dryer. I then switch over to Wicked White from Createx. By doing so, I give the background a smoky effect, without overdoing it. Using a curvy stencil, I design the effect of a realistic fire. I also make sure not to overdo it here as well.



12 Enhancing the paints and effects

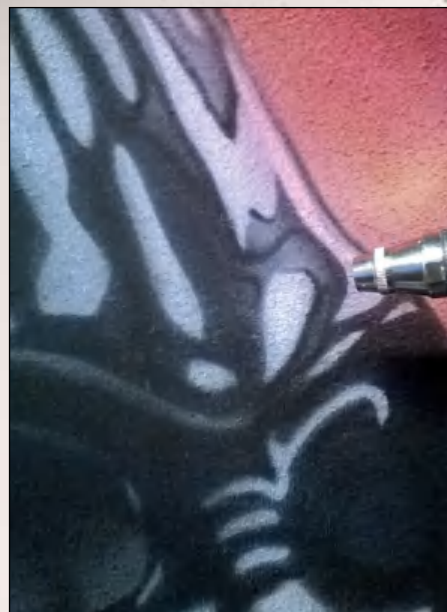
In this step, I once again make use of Opaque Yellow from Createx and enhance the freshly sprayed white as well as the left portion of the equipment. I conduct this procedure for the right side of the equipment as well. I then add a few other additional details to the equipment. I've also applied Transparent Red from Createx again, adding it to the freshly applied yellow and the upper areas of the background.



13 | Additional details

Using the black from Wicked Colors, I've created details in the reflections of the helmet. I leave some parts dark, the other parts are a bit lighter. In addition, I've worked on the contrast of the mask while darkening some of the areas on the visor. I repeat this procedure with white in order to create more

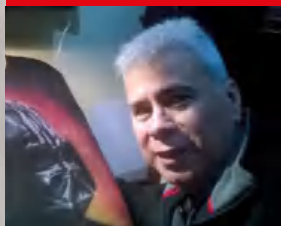
contrasts in several areas, to enhance some of the highlights, and to sharpen the picture in general. To conclude, I design the extensive cloak and the chest protector.



14 | Final steps

Once the paint has dried, I apply several layers of Transparent Base W200 from Wicked Colors to the T-shirt. This is how I ensure that the paint is really, truly dry.

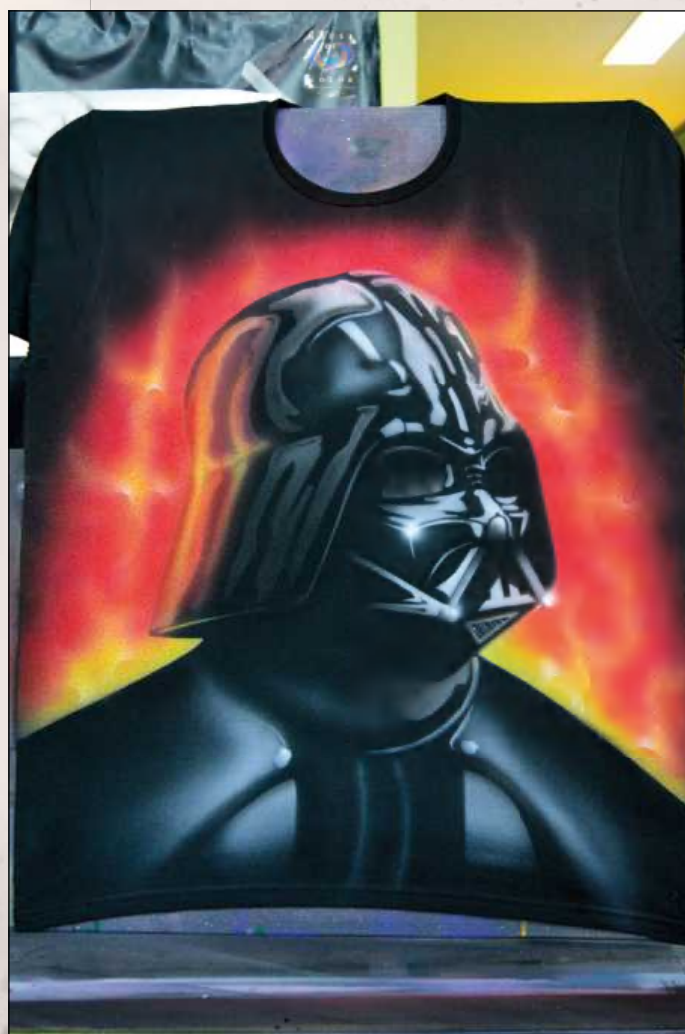
HUGO MACIEL



Hugo Maciel was born in the city of Guadalajara, Mexico. In 1986 he began using the airbrush by learning from videos and books. In early 2001, he travelled to Phoenix, Arizona, to learn freehand airbrushing

techniques. In 2008 he moved to Gijón, Spain, and specialized in airbrushing shirts and other textiles. In 2010 he started to teach airbrushing in different places in Asturias and opened his current the airbrush academy "Hugo Mac Art" in 2013. At the same time he founded the first airbrush association in Spain, the "Asociación Cultural de Aerografistas de Asturias". Today he keeps growing, promoting and teaching airbrushing. His next project is to create the first national association of airbrush of Spain.

 www.hugomacart.com



Brazilian artist Neimar Duarte brushed this artwork for a friend. The artwork is supposed to be a present for Lennon Oliveira's wife named Beatriz Féo – who should sit and pose on her husband's Harley Davidson. Due to the fact that the artwork is going to be a surprise, Beatriz did not know anything about it – and Neimar needed an alternative plan, which he implemented perfectly in this step by step demo!



HARLEY GIRL



Equipment – Harley Girl

Airbrushes: Iwata HP-CH, CM-C

Colors: Blue, Violet, White, Grey, Black, transparent Blue, Red, Yellow

Surface: ACM Aluminum Pannel (45 x 70 cm)

Additional Materials: Transparent base, 2B pencil, 0.3 mechanical pencil, transparent adhesive mask, Exacto knife, adhesive tape, brushes, sanding paper (1200 grit), clear coat with a mat finish



01 | Reference photo

This artwork began when Lennon Oliveira searched for me to create a special birthday gift to his wife Beatriz Féo, and at the same time achieved the desire to have a portrait of his wife posing on his Harley Davidson... As he wanted to make a surprise, it was not possible to ask her to pose on the motorcycle to take a picture. Lennon brought me his Harley and I took some pictures to choose one as a reference to paint. I found a picture of a model that looks like Beatriz and did a work on Photoshop, putting the model seated onto the motorcycle and Beatriz' face on the model. I changed details of the clothes and added a personal shoe that Beatriz has. I did just a rough work on Photoshop. I left lots of adjustments to do during the paint process, such as color adjustments, tones, contrasts, reflexes, etc.



02 | Preparing the surface

I started the work preparing an ACM panel (composite aluminum) which measures 45 x 70 cm. I painted the entire panel in blue. This blue is a result of a mixture of blue, violet and white. Adding white and transparent base to the same blue, I did the soft whitening in the center. With grey I painted the base for the ground, keeping the intersection between the ground and the background very soft.



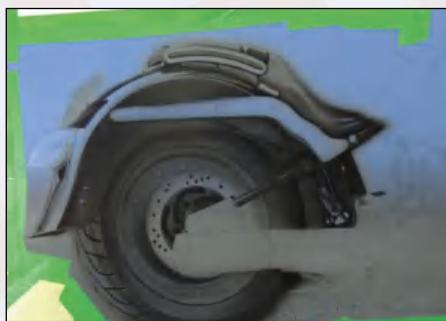
03 | Transferring the image to the panel

To transfer the image to the panel, I printed it at the exact size that I wanted it on the panel. I scribbled the print in the back with a 2B pencil. I placed this print over the panel and traced over the image with a 0.3 mechanical pencil, that way transferring the lines to the panel.



04 | Masking

After applying a coat of transparent base over the traces to protect the lines, I did mask the background with transparent adhesive mask. I cut the contour of the motorcycle with an exacto knife, leaving only the motorcycle exposed. Working with two airbrushes (HP-CH and CM-C), one with grey and the other with low coverage black, I started to render the seat.



05 | Details and lighting effects

I proceed applying grey as a background for the black just where it was necessary. I used the grey to recover details, that way avoiding to lose it, and as well to do some lights. The same way I proceed to the front of the motorcycle, just grey and black.



06 | Remove masking tape

Finishing this step, I took off all the masks, keeping just the leg masked. Now I can have a better view and I'm able to work in the edges, making it softer.

07 | Shine

Now I am working with light grey and white. I carefully gave more shine in everything, mainly to the chrome parts. I returned with black, sharpening some edges, creating some dark details and giving more contrast. I used the black to paint the shadow on the ground, too.

Simply the best for artwork and artist

Elegant, allergy-reduced chrome finish
Solvent proof PTFE seals | Open needle tip
Extra fine spray out | Ergonomic Quick Fix



Infinity X CRplus Meinrad M. Froschin Edition

Double action suction feed,
for 0.15 mm nozzle set

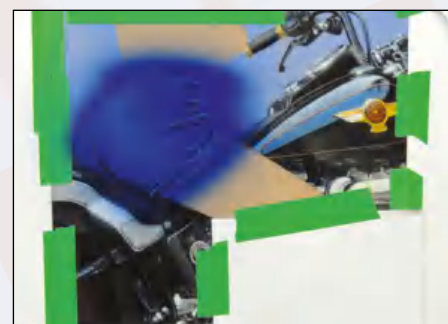
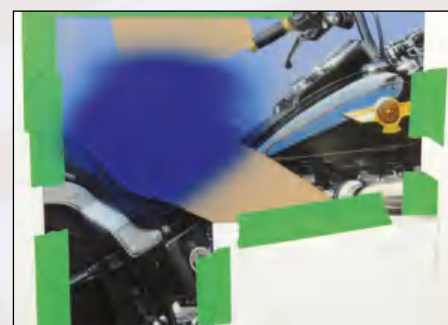
Infinity CRplus

Double action,
for 0.15 mm, 0.2 mm or
0.4 mm nozzle set
// Also as two-in-one version //



08 | Create reflections
Now with transparent blue I created some reflections in some parts of the motorcycle. These reflections are the sky been reflected on the motorcycle. It's projected on the areas facing up. The areas facing down reflect the ground color, in this case grey.

09 | Intensive highlights
The sticker, the stripes on the fenders, the gas tank and the emblem were painted with a brush. The taillight and reflectors were painted free hand with the airbrush. In this step, I did as well the more intensive highlights, using white with transparent base added, spraying from a bigger distance, creating a diffuse light.



10 | Protecting the colors
I applied a coat of transparent base to protect what I already did. Right away I masked everything around the model and the shorts to start to paint the skin.

11 | Skin tone
I mixed and applied a mid-skin tone, where I will work with light and shadows over it.

12 | Painting the clothes
Before proceeding with the skin, I decided to paint the clothes first. I masked the entire area around, keeping just the shorts exposed, and applied a mid-tone of blue on the shorts. Over the blue I worked with light and shadows. Using the same blue with white added to make the lights and the same blue with violet and a little bit of black added to make the shadows. Then I took the mask off the shorts.

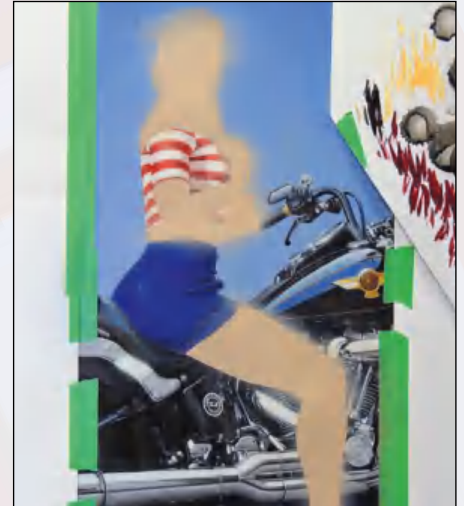


13 Creating the shirt

In this step, I transferred the traces of the model using the same print scribbled in the back that I have used in the beginning, then I masked the area around the shirt. I sprayed a light coat of white over the entire shirt, and then I render carefully the white stripes freehand, avoiding to paint over the shadow areas and the spaces that will be the red stripes.



I render the red stripes freehand, using pure red in the mid tones, red with a little bit of yellow and white added on the lighter spots, and red with a little bit of black added in the shadows. By the end, I returned with white in the edges to reduce the overspray.



14 Brushing the skin color

Now I removed the mask of the shirt and masked the shorts and the shirt to proceed with the skin. I sprayed one more coat of the skin tone to attenuate the traces.

15 Working with two airbrushes

Sometimes I work with two airbrushes, one for the lights and the other for the shadows. That way I avoid having to come back to a tone that I have already used before. I'm able to touch up between one tone and the other until I achieve the desired result. On the picture, you can see how small the difference between lights and shadows is at this moment.



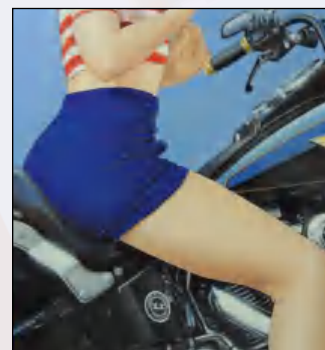
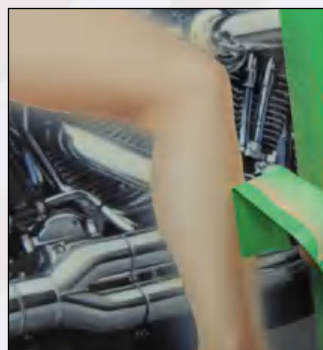
16 Skin tone effects

I rendered the lights and shadows in the skin using those two tones. Slowly I add brown to the darker mixture to make the shadows and add white to the lighter mixture to make the lights until I achieve a satisfactory contrast.

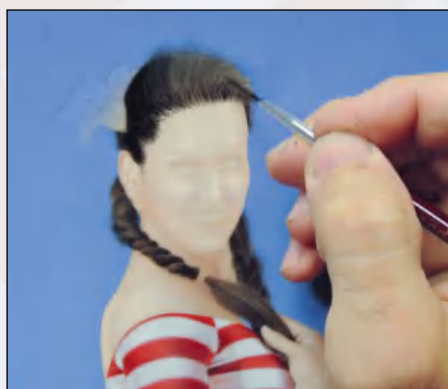


17 | **Tip** Here is a tip! A lot of times it is very convenient to be able to see how is the contrast between what you are painting and what is under the mask, but the paint accumulated on the mask doesn't allow it. If you are using a flat transparent mask, and depending on the paint you are using, you can easily peel off the paint from the mask, placing duct tape over it and peeling off the paint of the mask. That way you are able to see how your paint is looking like before remove the mask.

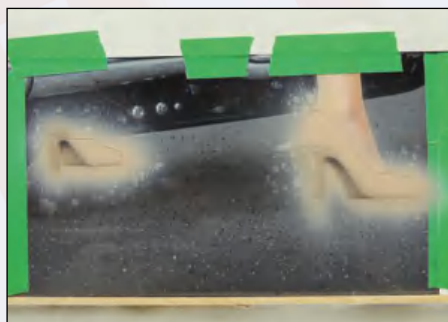
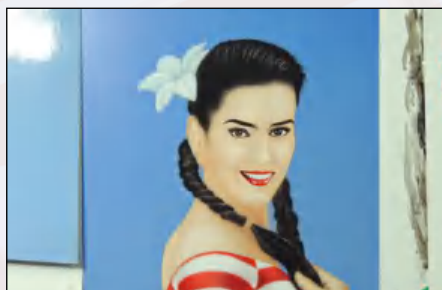
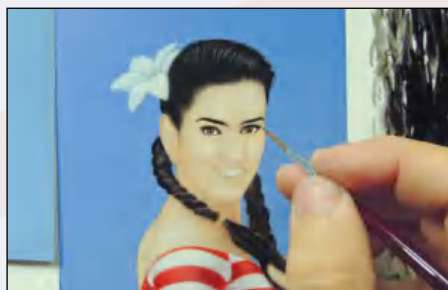
Here you can see that I haven't removed the mask yet, just the paint that was over the mask. That way I can check if something more is needed.



18 | **Painting the hair** Still before I remove the mask I started to paint the hair, using a mixture of black and brown. I decided to render some strands using the brush. I peeled off the mask and did some lighter strands in the hair. I painted the basic shapes of the flower and did the white base for the eyes and teeth. I'll come back to the hair and flower later...



19 | **Creating the face** In this step, I am working on the eyebrows, eyes, teeth and lips with a brush. I always start from lighter tones to darker ones.



20 | **Painting the shoes** Lennon asked me to add a pair of shoes that Beatriz has. I started masking around the shoes and applying a color base. Then I am creating light and shadows.

With the picture of the shoes next to me I carefully render the design using a brush, then applied light over it to give shape. Then I removed the whole mask and improved the shadows on the ground.



21 | Last details

I returned and did the last details in the head region. I am painting the details in the flower, softening the hair with the airbrush, mainly the edges caused by the mask. In addition, I painted the ear-ring and the hair holder. As a finish touch I reinforced the highlights of the motorcycle, mainly next to the model body, because this shine lights have to overlay everything.



22 | Fixing the artwork

To finish this portrait, I applied a coat of clear. After its completely dried I blocksanded it with a 1200 grit and then clear coated again with a mat finish to avoid reflections.

NEIMAR L. DUARTE



Brazilian artist Neimar Duarte was born in Belo Horizonte in 1985. He can be described as an autodidact, because he taught himself to draw by means of magazines, books and the Internet. Due to his passion for classic cars, Hot Rods and Choppers, Neimar discovered the airbrush technique and bought his first airbrush in 2005 without knowing anything about it. His first compressor was self-made – he used a refrigerator engine for this purpose. Neimar continues to learn about the airbrush technique. He does all airbrush and pintstripping works, including portraits,

photorealism, fantasy art, motorbikes, instruments, helmets etc. He works with Harley Davidson retailers and music bands. In portraits, Neimar likes to mix photorealism and fantastic elements in order to stimulate the observers' fantasies. In 2015, Neimar visited the SEMA in Las Vegas, which inspired him in many ways.

www.facebook.com/neimarfa

candy2O™

TRUE CANDY PERFORMANCE

Brilliant transparent colors for custom refinishing and airbrushing. **candy2O** combine advanced water-soluble, urethane resin technology with crystal-clear dyes to create truly exceptional candy colors.

Blood Red



Sunset Magenta



Tequila Yellow



Lemon Yellow



Grabber Orange



Marine Blue



Midnight Blue



Caribe Blue



Ultra Violet



Deep Purple



Poison Green



Emerald Green



Dirt Track Brown



Red Oxide



Black



AUTO-AIR COLORS™

custom automotive paint

CREATEX GmbH

Kirchhoffstr. 7 | 24568 Kaltenkirchen
Phone +49 (0)4191 88277 | info@createx.de

www.createx.de
... EXPERTISE IN THE
FIELD OF AIRBRUSHING!



Compressors

... so that you never run out of air again

Air-Brush – The most important tool is right in the name, namely the air. Without air, nothing is going to happen. That's why you shouldn't focus only on the selection of airbrush and paints, but rather also on the source of air – that is, the compressor.

How could it be any different: The available options are very diverse. The price of obtaining a

compressor can be quite a bit for a beginner. A compressor can actually end up costing more than anything else that an airbrush artist will need when starting up. That's why some tend to compromise between what a person really needs and how much that person is willing to dish out. The very durable, lasting and powerful compressors naturally cost the most.

Buy it on the cheap, buy it twice

Our most pertinent recommendation for beginners is not to go cheap when it comes to a compressor. A truly dependable source of air can really save you a lot of headaches. Not being able to meet a deadline because your compressor breaks down or even a few drops of water make their way to your new work is just about the last thing you need. Many people start off with cheap compressors and then notice that they don't tend to work. You'll only then purchase a better model. But how do you tell which is a good or bad model? Especially an airbrush beginner will have a real hard time evaluating whether a poor spraying job is due to the airbrush, his/her own abilities or possibly even the compressor: If the compressor does not provide enough pressure for a corresponding nozzle size, the spraying result can be gritty or pulsating. If the compressor becomes too hot, condensation will form in the hose. This water is spit out onto the illustration, your fingernails, the face or whatever else you may be painting.



Depending on the intended usage and requirements, some compressors function well, but hit snags and tend to be overwhelmed when used for other areas of applications. Tip: Always get a second opinion from an experienced airbrush artist. Use Facebook, online forums, meet-ups or trade fairs to help you make a sound decision. Things of good quality usually make the rounds and are discovered through the grapevine.

// The criteria //

The pressure

A decisive criteria for selecting a compressor model is the required working pressure of the airbrush, which should sway between 1.4 and 2 bar. Generally, air pressure of 2 bar is recommended for most applications and types of paint and air-

brush models. With that, the average air consumption consists of pressure of 2 bar app. 7 to 15 liters per minute.



Pressure reducer and moisture separator

Regardless of which model or brand you decide on, the compressor should ideally include a pressure reducer for the adjustment of the pressures and a moisture separator for collecting and blocking condensation. If there is no moisture separator, condensation can reach the painting surface and destroy the picture.

A pressure reducer featuring a manometer is practical if e.g. the applied paints require more working pressure, because it is somewhat viscid. Both a moisture separator and a pressure regulator can be retrofitted with accessory components that can be attached.



Automatic shutoff and tank

An additional important feature is an automatic shutoff. It ensures that the compressor only functions when air is actually being used. This ensures that the device does not become too hot, saves energy and decreases lasting work sounds.

If the compressor also disposes of a tank, it will only produce air until the air pressure in the tank has reached a certain

height. With that, the compressor runs even less seldom than a compressor without a tank. The tank guarantees a consistent pressure and contributes to a longer lifespan of the compressor.

Volume and weight

Compressors can be relatively loud. Some vibrate and some even have the tendency to shake around a bit as soon as you have signed up. Some are even so loud that you, well, simply cannot subject your neighbors to it in an apartment building.



Headaches are bound to be on tap. But there are also the so-called silent compressors, which are commonly somewhat more expensive, yet are also extremely quiet.

Another criteria when purchasing a compressor could be the weight of the compressor. Especially when you also drive to the location of your customer, you're more mobile and flexible with lighter devices.

// Beginner devices //

Oil-less piston and membrane compressors

When starting up with the use of airbrushes, oil-less piston compressors and membrane compressors (not seen as often) are the most common. These devices are inexpensive and generally capable of supplying sufficient amounts of air for a number of purposes. The air production for a membrane compressor takes place via a wave, which moves a membrane, and with that, places air under pressure in a cylinder.



A simple and efficient mechanism, which gets its job done with only a few parts. For a piston compressor, this takes place via a piston – similar to that of a car maker.

Membranes and piston compressors are available in a number of price classes and in various scope of equipment. As the price and size gets larger, so too does the probability that the devices feature characteristics such as a pressure reducer, automatic shutoff or even a tank. Thanks to its construction, these compressors are very compact, light models. That makes them perfect for mobile deployment. With 40 to 55 decibels, they generally have a tolerable volume, yet are still a bit louder than e.g. a professional oil piston compressor in the silent series.

If you pay attention to the listed criteria, a membrane or piston compressor is clearly the right device for a beginner. Due to the model's variety, there are oil-less piston compressors with an air pressure tank, moisture separator, pressure reducer and automatic shutoff, fitting for experienced airbrush artists and air-intensive applications. Several even have more than one connection socket in order to be able to work with two devices at the same time, or are integrated in a suitcase of sorts for easy transportation.

// The pro class //

Oil piston compressors

For those who work primarily in a studio, airbrush in long shifts and at a pretty regular pace, paint large surfaces or using viscid paints, it's best to make use of an oil piston compressor. Different from oil-less piston compressors, the pressure-creating piston is greased with oil, much like a car is. That makes this type of compressor much more efficient, very powerful, long-living, and more capable of providing a higher level of pressure. You can actually operate two airbrushes simultaneously with this compressor. During the start-up procedure, the compressor is fed the accompanying oil, which should only be filled up in the case of extreme strain and workloads.

Featuring an air supply tank, pressure reducer, and moisture separator, oil piston compressors possess all of the features necessary for working around the clock. One particularly large advantage of the silent compressor is naturally the extremely quiet operational sound that only measures out to 38 decibels. The sound corresponds to that of a refrigerator consolidator and isn't a disturbance when dealing with customers, colleagues or neighbors.



The most popular compressor

The compressor most used by airbrush artists across the globe is the oil piston compressor Silent Air 20a. While searching for this compressor model, you'll surely discover some similar product names such as i.e. Sil-Air 20a, Eurotech 20A, HANSA HTC 20A. All of these compressors differ only in the details such as color and smaller construction-based alterations. With this device, most airbrush applications can be realized. Longevity, a lot of power, and a low volume make this de-



vice the killer tool for the airbrush artist. Solely the price and weight are much higher in comparison to oil-less entry-level devices.

New or used

While oil-less piston compressors can be easily dispatched per mail, this is much more difficult to do when it comes sending the oil piston compressor as a package – at least when it's filled up. If you'd like to send an oil-piston compressor, the oil needs to be removed. And this just isn't all that possible due to the weight and construction, because the oil has to be shaken out of the gauge glass. If the oil isn't removed, it can seep out while being transported and that would smudge not only the entire package, but also those located around it. Alternatively, the compressor can be sent on a palette via a forwarding agency. But that would pretty much knock a used price right on up to a new price. So pick it up, look at it and then test it – that's the best method when purchasing a used model.

Maintenance tips

You should definitely follow the manufacturer's instructions for any and every compressor. These include taking regular breaks, allowing the device to cool down. This will ensure a longer lifespan for the device.

For oil piston compressors, we recommend that you check the oil status in regular intervals in order to keep the motor in good shape.

For devices that come with pressure air tank, you should check whether condensation has been collected so that the tank does not rust through. A water drain is provided in the form of a small faucet on the upper side of the pressure tanks or on the lower belly of the tank as a screw. Especially in the case of long and intensive airbrush sessions for which the compressor really breaks a sweat, you definitely need to keep an eye on this.



Oil status display



Moisture separator



Screw for condensation

Commissioning an oil-less compressor

Example:

Euro-Tec 10a / Sparmax TC501N

Commissioning this oil-less piston compressor is very easy.



01 You begin by screwing on the black hose between the moisture separator and pressure switch.



02 The airbrush connection is then screwed onto the moisture separator.



03 A quick-action coupling is attached to the end of the hose with which the airbrush can be quickly and comfortably connected. Simply attach the device and you've got your connection in no time flat.



04 The compressor is connected to a power source and switched on via the switch located on the side of the device.



05 You regulate the pressure by first pulling up the control knob.



06 To increase the pressure, turn the control knob in the clockwise direction.



07 Would you like to minimize the pressure in order to apply e.g. paint or make-up to a face, then turn the button in the counterclockwise direction. Should the working pressure now be set, push the control knob down again.



08 In order to release the condensation from the moisture separator, you pull the discharge trigger under the moisture separator upwards with your finger until the water disappears. When you release the discharge trigger, it automatically closes.

Commissioning the oil piston compressor

Example: Sil-Air 20a

The first commissioning of an oil piston compressor is also quite quick and simple. Depending on the manufacturer, a variety of different connection possibilities for the compressor are delivered. Generally, the oil may have to be placed in the compressor and the filter is pinned on before the compressor can be attached to the power source.



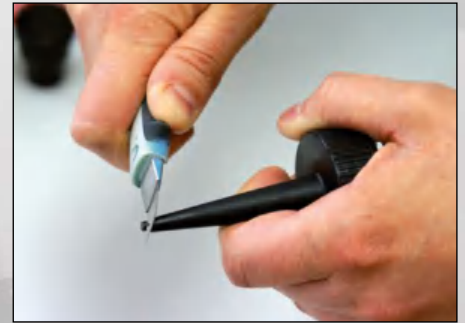
01 Remove the transport safeguard from the paperboard. Simply pull it out.



02 Pull off the oil filling plug and place it somewhere safe in case you may need it for a later transportation.



03 Remove the accessories from the plastic bag. Depending on the provider, there are different parts. In this case: air filters, filling nozzles for the oil bottle, quick-action coupling, push-on nipple, double nipple (is not usually required).



04 Cut off the opening of the filling nozzles with a cutter or scissors. Open the oil bottle and remove the protective film. You can then screw the filling nozzles onto the oil bottle.



05 Now fill the oil into the filler port on the compressor. You generally have to fill in the entire bottle. Read up on this in the manufacturer's operation manual.



With state of the art compressors, the filler port for the oil can be found at the side. Use the provided hose as an additional assistance for filling.



06 After a few minutes, inspect the fill level. You may even be able to correct the oil status.



07 Place the air filter on the filter port.



08 Are you using an airbrush in which the quick-action coupling is not yet installed, wrap the enclosed Teflon tape around the thread. The Teflon tape ensures that the connection is absolutely airtight.



09 Then screw the quick-action coupling into the compressor. Now you can connect a tube, then connect the compressor with the power source, and then turn it on. Make sure that no air escapes through the couplings. You'll notice whether this is the case or not due to a hissing sound or if the working pressure sinks (can be read later with a pressure indicator). If that's the case, inspect the seals and thread once again.



10 Set up the desired working pressure (see the bar in Illustration 2) by pulling the button upwards and turning it clockwise until the desired pressure is displayed. Ideally, you connect an airbrush while setting up the working pressure and keep tugging a bit on the trigger. This is the only real good way to see the actually established working pressure, which can otherwise vary by app. 0.2 bar.

SPARMAX[®]

NEW

ARISM VIZ

Intuitive Design

Universal DC Motor

Quiet Operation



*Patent Pending



- Compressor is paused when airbrush is placed into the holder.
- When airbrush is drawn, compressor automatically starts up back to preset pressure on the Silver Bullet Plus.



*Patent Pending

SILVER BULLET[™] Plus

Moisture filter with a built in bleed valve for easy pressure adjustments.

www.SPARMAXair.com

compressors & airbrushes

Copyright ©2016 Ding Hwa Co., Ltd All rights reserved.

NO.AS112316

Some help for deciding on purchasing a compressor

Here you can find a small, but not complete overview about current and popular airbrushing compressors, sorted by air consumption, size, applica-

tion fields and price. Prices may vary. Most brand suppliers cover the full range of applications. Moreover, there are a lot of similar devices, that



can not be displayed completely. We kindly ask you to get further information at your local retailer or manufacturer. We have highlighted recurring com-

ponents and technologies as well as special features.

HIGH PRICE (MORE POWER OR FEATURES)

Sparmax DC-25 XT

ca. 140 €



- with accu set

Mini Compressor Top Air® MC

ca. 225 €



- with accu set
- adjustable pressure

Iwata Freestyle Air

ca. 380 €



- with accu set
- big range of accessories
- adjustable pressure

Sparmax TC-501N

ca. 170 €



Top Air Ventus V1.2

ca. 196 €



Iwata IS 925 Power Jet Light

ca. 395 €



Sparmax MB 620

ca. 390 €



- in a suitcase with accessories

IWATA IS-975 Power Jet Pro

ca. 570 €



Sil Air 50/9

ca. 580 €



- 9 l tank

Aero-pro HTC 50a

ca. 690 €



- 15 l tank

 Moisture separator, pressure reducer, automatic shutoff

 Oil piston compressor with silent air technology

 special features



A successful surprise visit: Alan Pastrana, Dennis DeLorenzo, Claudia Schopf, Craig Kennedy, Georg and Jeremias Huber.

The Paint Paradise from Createx Georg Huber visits Createx Colors USA

I normally maintain a healthy supply of materials right in my atelier. Nonetheless, I regularly experience a situation where I need to go out and pick something up in order to be able to continue working on a project. That's why it was quite a surprise for me to see such a huge paint supply when I visited Alan Pastrana at his airbrush studio in Plainville, USA (see the report in ASBS 01/17). He had an entire cabinet full of Createx bundles all to himself. This supply of airbrush paints including thinner and painting materials would make not only airbrushers, but even a number of supply shops quite envious.

I originally thought that this might be because there really weren't really any paint supply shops in the general vicinity, but that wasn't the reason for this impressive collection. Nope, quite the opposite. Alan explained it to me in his own personal manner. Before I knew it, we were standing in front of a brownish brick building featuring the gates to the Createx headquarters in East Granby, Connecticut. When I say "we", I am referring to Claudia Schopf, a gallery owner from Salzburg, Austria, my son Jeremias Huber, Alan Pastrana,

and myself. Alan had announced our spontaneous visit per telephone. We were generously greeted by Dennis DeLorenzo, the vice President of Operations, who also quickly introduced us to the CEO Craig Kennedy. Our hosts, having been placed in the situation of having to deal with a spontaneous visit from Germany, not only greeted us kindly, but



then gave us thorough low-down about the many visible and not so visible processes involved with manufacturing and filling the paints and painting materials.

Intensive collaboration with the artists

After chatting for a little while, Dennis took us all to the production area. The first thing we noticed were all the



Dennis is checking the inventory of the large bundles.



At Createx – Airbrush art next to warehouse shelves

original airbrush paintings made by some renowned artists located all around the building, from Dru Blair to Craig Fraser. "We place a high level of importance on an intensive collaboration with the airbrush artists and ourselves as manufacturers", Dennis proudly explained.

Createx isn't only in the business of manufacturing the standard assortment of paints. Dennis told us all about how they are confronted with a number of other tasks, for example, working on a large order for a famous resort in Las Vegas, for which an original color hue is being created and produced in the required amount. We were able to enter the top secret areas like the laboratory, but photographs were not allowed.

Tape from Good Old Germany

Until a few years back, the color hues were inspected and examined for perfection with the naked, yet skilled eye. Despite incredible preciseness, light deviations were always a possibility. This task is now taken care of to perfection by a 100'000 dollar device that seems to resemble little more than a toaster. But a number of tools or useful items were, to my surprise, from Germany, including a tool set with which you can test the adhesiveness of the paints on various surfaces or also the particularly strong "Made in Germany"

tape, as Dennis referred to it.

Thanks to Dennis and Craig's very nice and relaxed demeanor or as well as their perhaps typical American joie de vivre, time just flew by and our surprise visit at Createx turned into an absolute highlight of our trip to America.

 www.createxcoldors.com



Georg Huber in paradise: Georg obviously looked quite happy next to Alan and Dennis and surrounded by thousands of paint bottles!

DO YOU SPEAK AIRBRUSH STEP BY STEP?

**RIGHTS
AVAILABLE!**

We are looking for partners to produce and distribute Airbrush Step by Step magazine in foreign language versions. Rights available for print or web, full or part issues.



CONTACT US: editor@airbrush-magazine.net or +49 40 485 018 63



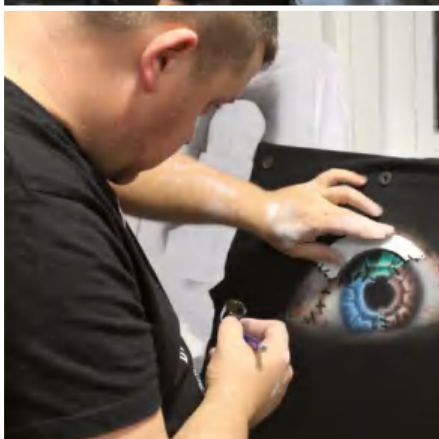
Halloween in Spanish

Things always get colorful on Halloween. And as such, Spanish airbrush artist Hugo Maciel felt very motivated to turn a Halloween party into an airbrush festival. With that, airbrush artists from all over Spain met up on October 31st, 2016 for the 3rd time in a sports bar located in the northern Spanish town of Gijon. In addition to host Hugo Maciel from Gijon, guests included David Guardia from Madrid, Albero Marrondo from Barcelona, students from Hugo's airbrushing academy "Hugo Mac Art" and the members of the Spanish Airbrush Association known in Spain as "Asociación Cultural de Aerografistas de Asturias".

David Guardia, Alberto Marrondo, Arturo Verano, and Javier Tornero presented bodypainting while Hugo Maciel was busy creating airbrush tattoos and Alejandro Lallende created T-shirts. The topic of Halloween naturally got plenty of attention. Luis Lesaola and Osawald Areas decorated children with spooky decor using airbrushes and normal paint brushes. There was then a costume competition that had the little ones amazing the viewers while competing for a prize.

Hugo Maciel already has the fourth edition of the event planned for next year. Yep, we think this Spanish Halloween Airbrush Festival is a simply awesome idea!

www.hugomacart.com



Austria

Sorting by postal code

Retailers



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



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

Denmark

Sorting by postal code

Retailers



The No.1 airbrush webshop in Denmark.
We supply the top products in Airbrush
and pinstriping products.
Iwata, Createx, One Shot, Kafka,
Harder & Steenbeck, Sparmax etc.
Møllebrovej 11, 9280 Stovorde DK
Phone: +45 42333367
Mail: Info@airbrush-shop.dk
www.airbrush-shop.dk

Italy

Sorting by postal code

Producer

Germany

Sorting by postal code

Producer



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

Germany

Sorting by postal code

Retailers



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

Norway

Sorting by postal code

Retailers



Norwegian supplier of everything you
need for airbrush, custompaint and
carpaint.
Jaerveien 151,
4321 Sandnes, Norway
Phone +47 4010 6525
info@scs-norway.com
www.scs-norway.com

United Kingdom

Sorting by postal code

Retailers



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



Airbrush-Pinstriping-Art
Mechelsesteenweg 119
2860 Sint-Katelijne-Waver, Belgium
Phone 0032(0) 15556197
Tuesday-Friday:
10.00 – 12.30 and 13.30 – 18.00
Saturday: 9.00 – 16.00
artobi@scarlet.be
www.artobi-airbrush.be

Anest Iwata Strategic Center Srl

European Distributor of Iwata,
Medea and Artool range of products,
and painting spray equipments
C.so Vigeveno 46
10155 Torino, Italy
Phone +39 (0)11 2274438
Fax +39 (0)11 851944
info@airbrush-iwata.com
www.airbrush-iwata.com

Netherlands

Sorting by postal code

Retailers



For all your Airbrush & Pinstripe products
Dealer of House of Kolor, 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



The UK's leading online stockist of
Airbrushes, Airbrush supplies and Air-
brush Paints. Stockist of Iwata, Badger,
Paasche and Sparmaxx
Unit 1 Levens Hall Park, Lund Lane,
HARROGATE, UK, HG3 2BG
Phone +44 (0)1423 522836
info@graphicair.co.uk
www.graphicair.co.uk

Taiwan

Sorting by postal code

Producer



Established in 1978
Air Compressors and Airbrushes
4B-03 Taipei HsinYi Rd, Taipei,
Taiwan 11011
Phone +886.2.2345.1868
Fax +886.2.2345.3162
Info@Sparmax.com.tw
www.Sparmaxair.com

Schools & Courses



Airbrush workshops, cursus en
meerjarige beroeps opleidingen
Wij doen airbrush voor
beginners, gevorderden,
custom paint, body-art,
muurschilderingen etc.
Kofschip 12, 8223 EZ Lelystad
Phone +31(0)621470176
muurschilderingen etc.

AIRBRUSH STEP BY STEP

THE MAGAZINE FOR ALL AIRBRUSH ARTISTS

Stand out with your products and
services by advertising in Airbrush
Step by Step magazine.



Get our new advertising media pack 2017 now!
www.airbrush-magazine.net/advertising

The World of Airbrush at a glance

The ASBS Shopping Guide
are the Yellow Pages of the
European airbrushing industry.
Clearly-arranged and at a flat
rate price!

4c ads catch the eye of
reader and offer enough
space for important
information.



IMPRINT

newart medien & design

Roger Hassler / Katja Hassler
Wandsbeker Königstr. 50
22041 Hamburg
Germany

Phone +49 40 48501863

Fax +49 40 48501862

Mail info@airbrush-magazin.de

Web www.airbrush-magazin.de

www.facebook.com/airbrushstepbystep

Editor in Chief:

Roger Hassler (V.i.S.d.P.)

Editorial:

Katja Hassler, Theresa Johns

Contributors:

Alan Pastrana, Rodrick Fuchs, Hugo Maciel,
Barney Nicolici, Neimar Duarte, Georg Huber

Graphics:

Roger Hassler, Ronny Willisch

Photos (where not quoted):

Roger Hassler, Jürgen Hansen
pressphotos of the producers and artists

Translation:

Chapin Landvogt

Advertising & Marketing:

Katja Hassler, anzeigen@airbrush-magazin.de

Sales:

Katja Hassler, vertrieb@newart.de

Airbrush Step by Step English edition is a quarterly publication based on the German original.

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

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

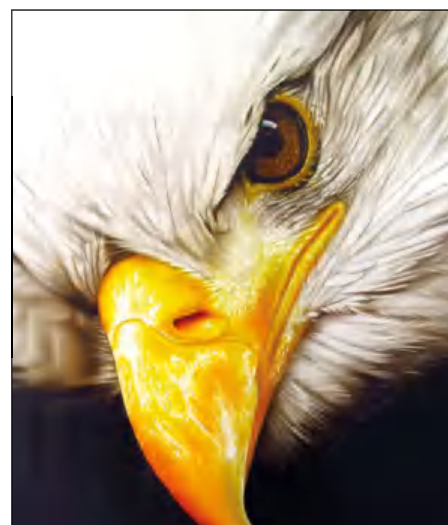
Authors and creators of texts sent in for publication can be held liable for copyright infringement and breach of privacy laws.

Coming up in the next issue:



66 Mustang GT

What works for big cars is also possible for very small ones: Mark R. Wierzbicki shows us the Hot Rod paintwork of a Mustang GT model car. He creates a professional Custom Painting in mini format with Candy colors and adhesive tape.



Colombian Eagle

Colombian Adriano Ayerbe created a detailed portrait of a majestic eagle. He designs his photorealistic work feather by feather with his subtle etching technique on synthetic paper.



Spiderman Skateboard

Christoph Kottmöller from Hamburg designs his skateboard with a mixture of Airbrush design and Comic-Collage-Technique – with a unique result.



Fantastic Creatures

We encounter another Canadian in the interview: Jay Ferguson specialized in fantasy portraits and pin-ups and designs them on diverse surfaces. Whether his own creations or motifs from books or screenland – his figures are always aesthetic and intense.

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

ATTENTION!

The next issue will be available
from June 29, 2017!

FOR SUBSCRIBERS ONLY:

Our gift for you: The Bodypainting Fantasies. The Art of Lothar Pötzl.

While stocks last.

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

THREE EASY WAYS TO SUBSCRIBE:

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



AIRBRUSH STEP BY STEP SUBSCRIPTION CARD

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

Payment Details:

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

Name _____

Country _____

First Name _____

Phone _____

Address _____

E-Mail _____

Address _____

 Date, Signature _____

City, State, ZIP _____

* Terms and conditions: Savings compared to buying 4 single issues through ASBS online shop, depending on shipping destination. Delivery will start after payment with the next issue (quarterly release). Please allow extended shipping times for overseas orders. All prices and payments in Euro only.
Offer ends June 28th, 2017.

Build an Airbrush

YOUR AIRBRUSH –
CUSTOM-MADE AND UNIQUE

3648 options



custom-made
unique
personalised

Your airbrush – custom-made and unique

Do you want to own an airbrush as unique as your works of art? Well, now you can. And you can choose from **3648 different options**. Everything's possible. Create your own individual airbrush, **exactly as you want it to be**. Complete with personalised engraving.

Visit our configurator at
www.harder-airbrush.de

