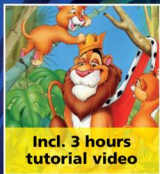


THE HIGHLIGHTS OF SEMA SHOW 2017 / INTERVIEW WITH STEVE VANDEMON

AIRBRUSH

AIRBRUSH

STEP BY STEP



Incl. 3 hours
tutorial video

COMIC ART
FROM CHILE



MICKEY MOUSE
ROBOT STYLE



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THE ART OF SEBASTIAN KAUFHOLD

Gear Duran: *Cover Artwork
Step by Step*
Venetian Custom Bike
Plus: Gear live in Germany in May!

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Creative = Relating to or involving the use of the imagination or original ideas to create something

Airbrush is just a painting technique beyond others, a tool just like paint brush, pencils or markers. If you have passed the initial stage of airbrushing, mastering gradients, freehanding and masking, you will face all creative options of designing, experimenting and mixing techniques. No matter if it's digital art, airbrushing or graffiti – US artist **Gear Duran** is a master of realizing artworks in different techniques. In this issue he'll show you how he started creating a motorbike design with a digital mock-up and then painted an amazing Venetian style portrait on the rear fender. Dutch artist **Ramon Kamerbeek** has been inspired by old Flemish artists and is demonstrating how the old Flemish oil painting technique can be adapted for airbrushing.

Many artists struggle with developing their own motives. One of those who succeeds perfectly in this field, is German **Sebastian Kaufhold**. He told us about the ideas behind his portraits where various objects are melting on the heads of the characters. And also Chilean artist **Mariano Soto** creates whole new worlds and stories within every single artwork. His airbrushed comic art has a quality which usually can only be achieved with digital painting techniques. At least, **Adriano Ayerbe** from Colombia shows you that even popular motives can be reworked in a very individual and creative manner: He painted Mickey Mouse as a shiny metallic robot.

A whole bunch of creative ideas and inspiration – especially for automotive painting – can be found every year at the SEMA show in Las Vegas. That is where the best automotive painters from the USA as well as the leading suppliers of airbrush devices, paints and materials meet. **Neimar Duarte**, airbrush artist from Brazil, visited the show and took some photos of some of the best artworks and most famous faces of the show. Also the industry keeps on providing some good inspiration by introducing new products: Don't miss to play around with Molotow's new Liquid Chrome as well as the new fluorescent paint Glow in the Dark from Createx.

If you also like to experiment and try something new, then you should share your results and experience with other artists. Take photos of your process and note down a tutorial for our magazine. Or just send us a photo of the finished artwork for our readers' gallery. The editorial team as well as thousands of readers would appreciate very much.

Have lots of fun with being creative!

The ASBS team

STEP BY STEPS

04 Look into the light

Illustration

The Dutch artist Ramon Kamerbeek loves to experiment with different "old" painting methods and airbrush techniques. For this portrait he used the Flemish method.

10 Mickey Mouse

Illustration

Everyone loves the famous Disney comic star – so does Adriano Ayerbe from Colombia. But he decided for a very special version, rendering a metallic robot style.

30 The Spirit of Venice

Automotive Painting

An automotive paint job from the famous Venetian Casino in Las Vegas: US artist Gear Duran was hired to paint a complete motor bike with „the spirit of Venice“.

50 Jaguar Shirt

T-Shirt Painting

Brazilian artist Carlos Mourart has managed to perfectly depict the strength and grace of a jaguar on what was originally a plain white T-shirt.

INTERVIEW

24 Soft-Boiled

The Art of Sebastian Kaufhold

Why is Sebastian Kaufhold so keen on portraying various objects on or around people's heads? The German artist grants us a little look into his world of airbrushing.

46 Adiós Chile – Hola Europe

The inspiring journey of Mariano Soto from Chile

Mariano Soto amazes people with his colorful and multi-faceted artworks on various surfaces, but especially with his comic art which he is selling worldwide.

58 Do you know....

Steve Vandemon

Get to know the famous pinstripping and airbrushing artist from the US.

CLASSICS

18 Airbrush News

Lots of new paints, books and a digital device

38 Readers' Gallery

Automotive Painting is coming up!

60 Scene / Events

SEMA 2017, airbrush show Rosmalen and Gear Duran in Germany

65 Shopping Guide

Find your favorite store

66 Preview

German precision meets Spanish temper

Look into the Light

For centuries people love to make art, and over the years the techniques and styles have changed. To achieve the skills of those styles and techniques would take years of dedication and practice. The Dutch artist Ramon Kamerbeek was introduced to the possibilities to combine the airbrush with the traditional brush by Marissa Oosterlee. Since that day he loves to experiment with different "old" painting methods and airbrush techniques. For this portrait he used the Flemish method, because this method has many similarities with making a transparent airbrush portrait.



EQUIPMENT – LOOK INTO THE LIGHT

Airbrush: Iwata Custom Micron SB V2

Surface: Lefranc & Bourgeois Extra fine linen canvas

Paints: Marissa FX E'tac, Liquitex softbody acrylic paint

Further materials: Raphael Precision brushes, Saral paper, frisk film

01 | **Transferring the image**
To transfer the reference photo onto the linen, I used red Saral transfer paper and tracked it with a pencil. I prefer the red colour Saral because it's easier to remove and it will blend with skin tones.



02 | **Protecting the drawing**
I placed a plastic mask/frisk over the drawing to protect the subject from the background paint.



03 | **Painting the background**
For the background I use an acrylic soft body black paint and apply it with a Spalter brush to give it that heavy full body look. You can keep the paint thick to give it more body, or you can mix it with medium or water to give it a smoother look.



04 | **Removing the frisk**
When the paint is still wet, I carefully remove the frisk. If you remove the frisk when the paint is dry, you will take the risk of tearing and cracking the paint. After removing the frisk, you will have an edge between the background and the drawing.



To remove those edges I used a fine sandpaper with a 1000 grit, and carefully sanded it down to a smooth result.

05 | **Underpainting**
By using a brush and a very, almost water-like diluted umber paint, I painted the general shapes of the portrait. This layer will give structure and will contribute to the old painting like style.



06 | Grisaille / The Dead Layer

Like the famous historical painter Jan van Eyck I like to make a monochromatic Grisaille underpainting that I have done to establish the values, shapes and forms of the portrait. For this layer I only use an airbrush and some E'tac grey. By using a greyscale meter I try to stay 3 values lighter than the reference. I try to capture all little details and use a shield to make nice clean lines, especially around the nose and eyes.



07 | Giving the dead some color

Once the Dead Layer has dried, the old masters would apply thin layers of flesh colors on top of the Dead Colour Layer. To mimic the old masters, I used a very diluted/reduced flesh tone to fill in the white spots to make the portrait more alive.



08 | Heavy shadows

This modern Flemish style portrait contains some heavy shadowing. So like the old masters, I only could use umbers with black to make those shades. While giving it thin layers of shadows, I regularly check my values with the greyscale, because it's easy to go to dark.



09 | The body and dress

Now we do the same to the body by adding a very diluted layers of skin tone onto the body of the girl. Again I try to keep the lighter parts untouched. To make the shade I used umbers and black. It can take several layers until I got the right greyscale value. For the tank-top I took an ivory black softbody acrylic paint and painted it with the "regular brush".



10 | Glazing with an airbrush

As many oil painters know, the final glazing layer will make your portrait alive. Glazing with oil paint is adding very transparent layers of color onto your painting to enhance colors. The airbrush is an excellent tool to make glazing very easy. For this portrait I only airbrushed some very diluted warm ochre layers on the skin area.

One of the final steps for the face is giving some color to the eyes and some small highlights. I don't want really detailed eyes so I just airbrushed it with some burned umber. The highlights are some carefully placed opaque white spots in the eyes and on the lower lip.

**11 | Painting the hair**

For the first hair step, I used a bleached white softbody paint and painted with a regular brush.



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!

12 | Airbrush shading

Next step will be airbrushing umbers between the hairs. You can take out the paint directly from the bottle to make the progress faster.



13 | Next hair layer

Again, I made more hair with unbleached white and the brush.



14 | Creating depth

To make more depth, I sprayed over the previous painted hair and added highlights with the brush.



15 | Final step

The final step is airbrushing the lower hair very dark, but keeping the hair on top of the head lighter.



RAMON KAMERBEEK



Ramon Kamerbeek (aka Freakaziot) accidentally started with airbrushing 4 years ago, when his employer asked him to paint medical cases for the hospital he works in. He played his first airbrush paint set and Ramon fell in love with the art tool. He bought many books about airbrushing and started to visit airbrush conventions, where he met the open and friendly airbrush community. Later on, he got in contact with Robert Haasdijk, a custom and fine art airbrusher, and became his student. Through the years he became more and more confident about his skills and started to explore several techniques with a mixture of art tools and mediums. Recently he started composing and making his own art by using the classical rules, but with modern models and messages.

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MICKEY MOUSE

Whether young or old – everyone loves Walt Disney's oh so globally famous cartoon character Mickey Mouse. He can be seen in all sorts of variations, but artist Adriano Ayerbe has decided to put him out there in a totally different light. The Columbian airbrusher presents us with this step by step, detailing how he brushes together a robot version of Mickey Mouse with metallic effect, and what you have to pay attention to.



EQUIPMENT – MICKY MAUS

Airbrush: Badger Sotar 20/20

Surface: Aluminum panel

Paints: Spectra-Tex Airbrush paints Jet Black (146), Patriot Blue (119), Tint White (141), Intense White (145); **Strokes:** Violet and Magenta

Additional materials: Rubber eraser, stencils from AR-TOOL, X-Acto knife, electric eraser, cardboard (for stencils).



01 Creating some sketches

I begin this piece of artwork by drawing my sketch on my aluminum panel. I then create a negative stencil made of cardboard with which I can frame the picture. Keep the positive stencil in order to hold the illustration and then later design the background.



02 Metallic effect

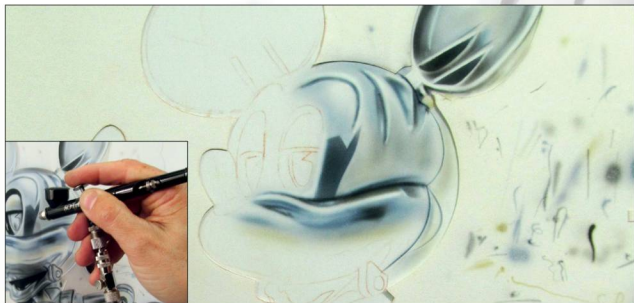
By mixing 2 drops of black, 6 drops of blue, and 1 drop of a reddish violet, I achieve a basic color hue for the metallic effect. I mix together the paint mixture, keeping the white subsurface as a foundation.



03 Creating depth and volume

In this step, I work my way up to the head and apply the paint in heavier layers. I give the picture some depth by leaving the white areas and spots untouched. I then make

use of a saturated dark hue to give the picture more volume. All the while, I use my Badger Sotar 20/20 to make sure that I do not paint too close to the image carrier.



04 Sepia hues

I continue in designing the picture with additional areas of emphasis, ultimately creating the reflections by applying hues of Sepia.





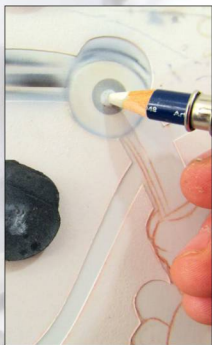
05 Working on the head and ears

At this point, I use my base color to design the head and the ears. I can now apply the glaze with blue and a red-dish violet.



06 Using additional stencils

I attach the stencil with magnets. The process is continued with the aid of other stencils in order to create volume, reflexes, and gloss.



07 Designing illuminated dots

In the area around the arms and hands, I use my stencil to help me place a focus onto the details. Using the eraser, I'm then able to create illuminated dots on the rivets.



08 Stencil for more volume

I make use of a stencil from ARTOOL to give the rivets a particular sort of volume.



09 Creating shade

In order to draw the shady regions, I add some black to my basic hue. I continue with the previous process by using my base colors and creating glaze with Sepia and violet hues until the robotic mouse in the upper portion is completed.



10 Feet and pedestal

I now direct my attention to taking care of the legs, feet, and the base plate of the robotic mouse statue. I continue here in the same manner as in the section above: I go about things in a transparent manner with a base color hue for the metallic effect and also make use of the white sub-surface in some of the lighter areas. Bit by bit, I continue to darken the shady area and add Sepia or blue-violet hues to the reflective areas to further create them accordingly.



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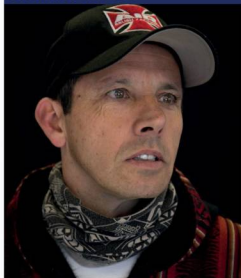
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Da spricht die Vorderrhein

11 The finished work of art

Here you can see the entire finished piece of artwork!



ADRIANO AYERBE



Born in Bogotá, Columbia, Adriano Ayerbe studied marketing at the University of Jorge Tadeo Lozano. He then took a drawing class at the Pittsburgh Academy, which he completed by having the second-best grade in the class.

At the end of the 1970ies, he started to develop a fascination for cinema posters that were painted via airbrushing. Since there wasn't a whole lot of info about airbrushes and airbrushing in his country back in the 1980s, he decided to just teach himself as much as possible. He then took a number of airbrush seminars such as those conducted by Dru Blair in New York. Now he's one of the most respected airbrush artists in all of Columbia.

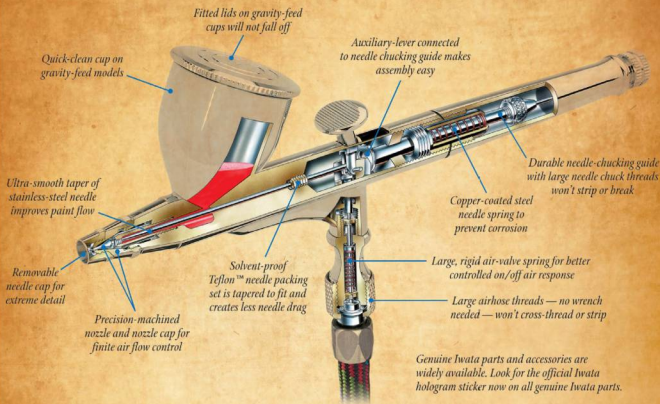
Adriano is dedicated to teaching airbrush techniques at various universities in the city as well as in his own studio, known as the Ayerbe Airbrush Studio. There he teaches the fundamentals that he feels are the most important in working with airbrushes.

www.facebook.com/AyerbeAirbrush

[Instagram: adriano_ayerbe](https://www.instagram.com/adriano_ayerbe)

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Airbrush Portfolio No. 1: 31 Artists and their Airbrush Art



What could possibly depict airbrushing better than a collection of some of its finest works? That's a question that Jorg Warzyceck, the Chairman of the Airbrush-Fachverband e.V., the European Airbrush Association based in Germany, asked himself at the begin of the introduction to the new, book *Airbrush Portfolio No. 1*. And that's what it's all about in the small, but fine illustrated book. 31 artists from the association display their pictures on paper, canvas, automobiles, motorcycle parts, house walls, human skin, and various objects. The spectrum stretches from animal and human portraits to landscapes and fantasy motifs to decorative graphics and illusionary paintings.

Those works were have been submitted in the fall of 2017.

The sole prerequisite: A membership in the association. As such, the book features members of the old guard such as Roland Kuck, Marcus Eisenhuth, Christine Dumsbky, Marco Stolz or Sascha Kohler as well as beginners and hobby artists such as Martin Karwata, Thomas Wiegand, and Günter Borgartz. Each of these artists introduces him or herself not only via their pictures, but also in a short write-up, sharing a bit about how he or she developed as an artist, what their motivation is, and where they get their ideas from.



The diversified illustrated book *Airbrush Portfolio No. 1* (ISBN 978-3-941656-51-2) has been put together by the Airbrush-Fachverband e.V. and published by newart medien & design. The book is available for a price of 12.95 EUR.

www.airbrushfachverband.de

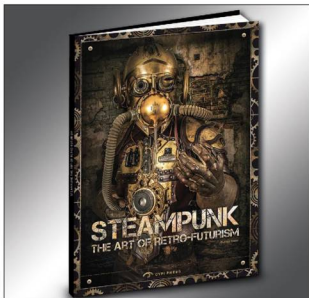
www.newart-shop.de

Past meets Future: Steampunk – The Art of Retro-Futurism

Via the unusual connection between futurism and technical functions with materials aging back to the Victorian age, Steampunk is considered one the most recognizable artistic movements of the 21st century. The elaborately illustrated book *Steampunk – The Art of Retro-Futurism* offers fans and interested readers a comprehensive collection of various works of art on the topic of Steampunk. In addition to draft drawings, the book features completed projects in the fields of fashion and jewelry, sculptures, toys, props, and much more. The illustrated works are from artists such as e.g. Samuel Gomez, Kazuhiko Nakamura, Nicole Stengel, and Z-Far Playthings, who also discuss their take on the topic of Steampunk and report on the creation and meaning of their artwork.

The English language book *Steampunk – The Art of Retro-Futurism* (ISBN: 978-1-908175-61-8) is published by the publishing house Gingko Press and is available at their online shop or at book stores at a price of 39.90 EUR/39.90 \$.

www.gingkopress.com



PAINTS

2018 offer: Schmincke Aero Color Candy



German paint manufacturer Schmincke never fails to think up something new for its long-standing Aero Color assortment. Kicking off the new year, the company introduced nine new Candy paint hues. Like all other Aero Color paint, the Candy paints are created based on pigment and water. As such, they differ from most of the other Candy paints based on solvents and dyes. The paints are highly transparent and ideal for light and effect backgrounds. The paints can be mixed together, used directly from the bottle, and sprayed with an airbrush. The Candy paints are filled up in the well-known 28 ml pipette bottles and are available individually and as a set. The individual bottle is available as of app. 7.80 EUR. The nine-piece set can be purchased for app. 60 EUR.

www.schmincke.de

Gold, Silver, Copper: Vallejo Liquid Metallic Set

Not everything that shines is gold. But if you want something to at least look golden, then this *Metallic Set* from Spanish manufacturer Vallejo features just the right alcohol-based paints you're looking for. As opposed to water-based metallic paints, the liquids prove to be considerably more brilliant and durable. The 4-piece set consists of Liquid Gold, Liquid Old Gold, Liquid Silver, and Liquid Copper, each coming in 35 ml tubes. All 4 hues can naturally be acquired individually, as are four additional golden hues (Rich, Red, Green, and White Gold). The liquids have been especially developed for model and diorama constructions and were originally thought to be applied with a paintbrush. Of note is that the colors are quite fluid and can be diluted with 96% alcohol, allowing you to optimally prepare them for use with an airbrush. Before applying the liquid paints, you should nonetheless have already created a foundation with either white, gray or black.

The Vallejo *Metallic Set Gold, Silver, and Copper* is available at specialty shops for app. 19 EUR. The individual bottles can be purchased for app. 6 EUR.



www.acrylicosvallejo.com

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Molotow Liquide Chrome: For Perfect Mirror Effects



With *Liquid Chrome*, Molotow is introducing a special form of ink to the market, which creates a mirror effect. This liquid chrome is the result of the longstanding further development of Molotow's very well-known BURNER™ ink. Liquid Chrome is available in the form of a marker and as a refill featuring 30 ml. The refill is most suitable in being used with an airbrush. The ink can be sprayed without problem via the finest of nozzles. In order to achieve the best mirror effect result, you will require a flat, non-suction surface.

The alcohol-based, highly pigmented special ink creates a real mirror effect and thus, is extremely popular in graffiti, hobby, and DIY scenes. It's no wonder that a big-time hype has been generate for most especially the marker, according to the manufacturer. Nonetheless, the ink can naturally also be used for custom painting, illustrations or model construc-

tion. When it comes to custom painting, anodic colors can also be achieved in combination with Candy paints. For model construction, buffer bars and related items can be set up and arranged realistically. The ink is highly opaque, permanent, and features a strong UV resistance. Liquid Chrome is almost entirely scratch and abrasion-proof, but sealing with clear varnish can be a recommendable step to take.

The markers are available in 4 sizes ranging between 1 and 5 mm starting at 4.90 EUR (RRP). The 30 ml Liquid Chrome refill paint costs 19.90 EUR. All Products are available in specialty retailer shops or directly from Molotow.

www.molotow.com



Liquid Chrome Marker on synthetic paper



The ink can even be sprayed with small nozzles and provides reflective results shortly.

Things are nice and shiny at Createx: New Clears and Glow in the Dark



Do you like shines and glows? Take a chance to test out the new glowing colors and clear varnishes from Createx: *Wicked Glow in the Dark* is a transparent glow base, which you simply apply over your finished picture. After 2 to 4 hours of being exposed to direct light, the painted surface will begin to glow in the dark. The fluorescent color is determined by the paints it covers. The glow lasts 30 to 60 minutes – without any help from black light, etc. The strongest effects are achieved with the application of the Glow Base on bright and vivid colors. *Wicked Glow in the Dark* comes in bottle sizes 60 to 960 ml and prices start at 11.90 EUR/7.40 \$ (RRP).

To ensure that the picture shines brightly in lighter areas too, Createx has now also brought out 3 new clear varnishes. *Gloss Clear*, *Satin Clear*, and *Matte Clear* are the 3 high level luster-to-matt water-based acrylic clear varnishes that

are perfect for use on all Createx paints. In and outdoors, they are extremely resilient and dependably protect painted works against dirt and scratches. They do not however possess the standards seen with clear varnishes in the automobile industry. The clear varnishes can be applied with both an airbrush and paint spray gun when diluted with 5 to 10% High Performance Reducer.

The three Createx Clears are also available in bulk containers sized 60 to 960 ml for a price starting at 9.87 EUR / 5.85 \$ (RRP).

www.createx.de
www.createxcolors.com

EQUIPMENT

2 Colors in just one Pen: Chameleon Artist Colored Pens



For every color hue, there's a light and shadow hue. This realization has been made a practical reality by the company Chameleon Art Products, which have added it to their marker assortment. The Chameleon Artist colored pencils feature two different color hues on both ends of the pencil, which are perfectly coordinated with each other. Just quickly twist around the pencil and

whoopsy doop, fascinating color mixtures and transitions are brought to life. The soft, permanent wax leads feature a high level of pigmentation and dispose of a very strong color brilliance. The pencils are 3.8 mm thick and can be used on all sorts of surfaces. The pencils are produced in Austria and come in a high-quality set with 25 pencils, thus 50 color hues. Alternatively, you can also purchase the pencils separately and individually. The Chameleon Artist colored pencils set is available in artist specialty shops or directly in the Chameleon Online Store for a price of 69.99 EUR / 49.99\$.

shop.chameleonpens.com
store.chameleonpens.com



Gaomon PD 1560: Right up there with the Market Leader

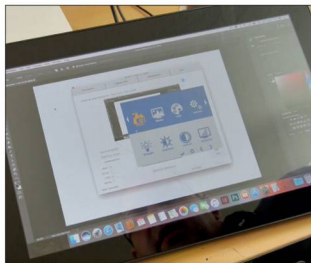
Imagine a pen display sized 15.6 inches that is used for digital painting and designing and that is available at relatively low price. Well, our editorial staff was very curious about what such a product could be like when it only costs 369 EUR. Since it's difficult to test or even purchase a pen display, thus a mixture of a graphics tablet and monitor, in a store, you basically have to purchase this product blindly. We did so and the package that we ordered from Amazon was quickly delivered to our office. In addition to the PD1560 device from Gaomon, the product includes a pen,

pen holder, USB charging cable, pedestal, electrical cable, and additional connection materials. There's also a special glove as well as a transportation bag for the device, which are special gifts that come with the device.

To ensure that the device can be set up on the desk, you'll have to begin by installing the pedestal. The subsequent 4 screws and even the Philips screw driver are included with the delivery. The installation is simple and can be done quickly. With the pedestal, you have the opportunity to position the display at various work angles. This allows you to set up the PD1560 straight or at a comfortable drawing angle. You'll then need to download and install the current driver for Windows or Mac right from the manufacturer website. In such cases, we always recommend de-installing any previously used graphic tablet drivers, because you could otherwise experience some sort of undesired errors or indeed, the product may not function at all. You connect the Gaomon PD1560 with an HDMI cable as well as an USB cable for transferring the pen data. If your computer does not have an HDMI portal, you can make use of a respective adapter. The manufacturer recommends using a high-quality adapter so that the picture data can be transferred correctly to the graphics card.

An IPS full HD monitor featuring a resolution of 1920 x 1080 pixel is incorporated, which is a very fine for a screen of this





size. The color space, contrast, and the brightness can be adjusted as desired right on the device. Using the menu button on the device, you reach the corresponding settings menu right on the display. The surface of the monitor is lustrous, providing incredible color, but also causing some problems with light sources that could have a mirroring effect when they hit the screen.

The PD1560 is equipped with 10 control keys which can be allocated as desired, allowing you to equip the device your own personal workflow.

With 8192 compression stages, the Gaomon pen display is very sensitive and has definitely caught up with the market leader Wacom. The slender pen is light in weight, sits well in your hand, and possesses two adjustable function keys. The pen has a built-in rechargeable battery that needs to be charged every once and a while with the included USB cable. The battery lasts for over 100 hours, meaning that you won't need to recharge it all too often. The charging status is displayed by a small lamp in the pen. Like many other features, the pen pressure can be adjusted via the driver menu. The

included pen holder can be opened up and contains another 8 pen tips. A tool for pulling out the pen tip is integrated into the lower section of the pen holder. The PD1560 works as of Windows 7 and Mac OS X 10.11. New operating systems like Windows 10 or Mac OS X High Sierra also work just fine. The device is compatible with most large drawing programs such as Photoshop, Photoshop Elements, Corel Painter, SAI, Illustrator, Sketchbook Pro, and much more.

The Gaomon PD1560 can be ordered straight from the manufacturer, but it's easier and quicker to simply order it via Amazon. It's available for 489.99 EUR / 409\$. If you're eligible for a rebate, it can even be had for less. Working with the device is a load of fun and when taking the price and performance into consideration, we highly recommend it for your initial work in this type of picture processing.

www.gaomon.net

[Amazon: http://amazon.to/2c3nuk3](http://amazon.to/2c3nuk3)





Soft-Boiled The Art of Sebastian Kaufhold

One thing is for sure: portraits created by Sebastian Kaufhold jump out at you right away and get you thinking. You can't help but wonder where he gets his unusual ideas and motifs from, and why is he so keen on portraying various objects on or around people's heads? Sebastian Kaufhold grants us a little look into his world of airbrushing, which is definitely full of exciting contrasts.



Sebastian Kaufhold: This very popular question is one I can comfortably respond to with the answer "Yes". I was already interested in painting and drawing when I was a child. At the time, I was really impressed with the graffiti scene, which led to me trying out spray paints for the first time. I eventually discovered airbrushing via my training to become an automotive painter.

Had you had any experience with the airbrush before encountering it at the IBKK school, Bochum?

Sebastian Kaufhold: The first few times I ever used an airbrush were at the end of 2007 in a course at the local adult education center, where I basically tried it out via learning-by-doing. In 2010, I started my studies to become an airbrush designer.

For you as a native of Bochum, the courses at IBKK were just around the corner. Did that end up being an advantage?

Hello Sebastian, we've had the fortune of viewing your paintings at airbrush shows and at Facebook. We're all that more excited to have met you in person at the airbrush show in Grefrath, Germany. Would you be so kind as to inform our readers on whether you (as is so often the case) already started painting as a little boy and how you discovered airbrushing?





Sebastian Kaufhold: I was originally born in the very small but mighty town of Siegen. During my studies as an airbrush designer, I travelled from Siegen to Bochum. As I was able to make use of the option to conduct my studies on weekends, this worked out quite well for me. I eventually moved to Bochum once I started up my full-time studies with a major in Illustration and DTP Computer Graphics at IBKK.

What was your first piece of equipment?

Sebastian Kaufhold: My first pieces of equipment were a Schmincke Aero Color painting set and the Rich AB 200, operated with the Super Silent 20a. I still make use of that very Rich AB 200 to this very day. Over the course of time, the only piece of equipment I've added to that collection is an Iwata HP-B. When I'm working, I actually use one airbrush for opaque paints and the other for transparent paints.

An observer can tell that you like to make use of a mix of techniques. When and on what do you use the paint brush and what do you then use the airbrush on?

Sebastian Kaufhold: I only use the paint brush and acrylic paints for the background of my pictures. I take the paint brush and establish the picture elements in the respective basis hues and in an areal manner. I then go over this area with the airbrush. Working in this manner, I am able to directly establish sharp contours in the picture. Using the airbrush, I add in light and shadow, progressions and structures.

In newer works of art, I have focused on leaving the rough paint brush stroke as part of the picture so as to break down the realistic form a bit and have it dissol-

ved. By working this way, I am able to create a continual interaction between paint brushes and the airbrush. In addition, I also like to use a paint roller for certain structures and effects.

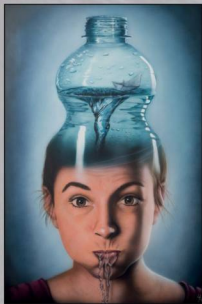
Your unique motifs reek of surrealistic satire. Where do you get your ideas from?

Sebastian Kaufhold: Where do I get my ideas from? Good question! It's usually societal situations or human character attributes that inspire me, like those in the movie "Liar Liar" or the development of our major dependency on smartphones. By combining items with a human portrait, I am able to express these topics in a whimsical manner.

About your current line of portraits with flowing objects... what's behind all that? What was your motivation for creating this line of work on this topic?

Sebastian Kaufhold: In general, this series of pictures goes back to the fears and insecurities that accompany life in general. I imagine them symbolically via the merging of the items. It's about the fear of not being able to move forward in life, not being able to create new things, and not being able to conquer some of life's hurdles.

The fear of the new and unknown plays a role here. Every item itself contributes its own statement/symbolism, which results from its purpose of usage and the place of usage of the respective item in the picture. Via the merging together, I bring about and express the combined fear being portrayed. It has an oppressive and constricting effect.



The side of the face that has fallen a bit into the shadows creates a high level of contrast between light and dark, with which I could build up a certain amount of tension in the picture. In this case, the shady side of the face symbolizes the forsakenness or uncertainty. Everything has its shady sides that bring about notions of fear.

Do you take photos of the people you paint in advance? Do you have your own photo studio to do this in?

Sebastian Kaufhold: Since I really enjoy indulging myself into photography, so I do incorporate it into my artistic work. This leads to me starting off by making a photographic picture composition and then using it as a template for painting throughout the course of the work.



Using my photo template, I can create some extremely realistic illustrations with the airbrush. To do so, I use a digital mirror reflection system, which offers me the opportunity to make manual adjustments to the camera. This affords me every possible freedom in setting up my picture. By making use of several system flashes, I acquire the opportunity to create the light direction in the picture itself.

I do not have my own studio for photography. The pictures are usually just developed in my atelier.

Do you make use of picture references of flowing products or what exactly have you done to simulate stuff flowing on a head?

Sebastian Kaufhold: In order to create this picture series, I invited a few models from my group of friends or





circle of acquaintances. In this particular case, I dumped yogurt over my model's head in order to get a feel for how the flow of the then runny substance would end up being.

Do you make use of digital processing?

Sebastian Kaufhold: Yes! I do make use of photography and digital picture processing to assist me in my artistic creations. The photomontage makes it possible for me to find a suitable composition in a quick and easy manner.

So, what comes after that? Do you create sketches and transfer them? What about the background? Tell us a bit about your workflow!

Sebastian Kaufhold: I begin by placing the background onto the canvas in acrylic using the paint brush and/or paint roller. I draw a pencil sketch onto it, which I transfer using an overhead projector.

I generally then begin my work with the face, which I then first create with the airbrush and an opaque skin



tone in an areal manner. To do this, I use a mixture of Supra White opaque and the skin hue from Schmincke. Since this mixture leads to a rose-like red, I add in some Indian yellow and a bit of violet to even things out. After this opaque establishment of the skin hue, I begin defining and adding details to the face. This is then followed up with transparent paints.

I also create the skin structure in a transparent manner. I initially create the hair in the portrait with acrylic paints and the brush. In so doing, I make note of the exact manner in which the hair is hanging. Using the paint brush, I define the initial rough structures in the hair. As I continue on, I alternate back and forth between the paint brush and airbrush, with which I work over the entire picture. This leads to a quick and efficient manner of working, and the pictures get their own character.

Can you make a living from your artwork?

Sebastian Kaufhold: I'm currently in the middle of re-discovering my occupational call. After having earned my degree as an Airbrush Designer in 2014, I discontinued my job as a professional automotive paint designer in order to gain a foothold in the world of creative artistic endeavors. Thus, I decided to add on studies in Illustration and DTP Computer Graphics, which I should be completing by the end of the year. After that, I'm planning on becoming a freelance artist and illustrator.

Do you teach courses?

Sebastian Kaufhold: My time and energy is currently being invested in my studies and putting together my plans for the future, but I certainly can't say that I won't be teaching courses at some point in the future.

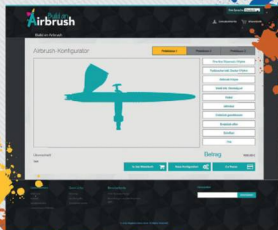
Thank you for the very interesting interview, Sebastian!



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THE SPIRIT OF VENICE



An automotive paint job from the famous Venetian Casino in Las Vegas – who would ever reject this? Gear Duran got this job from a friend who owns the motor bike shop Cycle Tech. Gear and his customers had good vibes and so he was hired to paint a complete motor bike with „the spirit of Venice“. They gave him pretty much a hundred

percent creative freedom. The only condition was their love for certain colors such as corals and blues. So after giving them the digital illustration and mock-up for the entire paint job, they gave him the green light to go ahead and bring their vision to life.

EQUIPMENT – The Spirit of Venice

Airbrush: Iwata Kustom CM, HP-C 50th Anniversary Limited Edition Airbrush

Paints: Createx Sealer Black; Createx Illustration: Colors Opaque White, Opaque Light Blue, Opaque Dark Blue, Viridian, Opaque Red Orange, Opaque Chrome Yellow, Opaque Yellow, Opaque Orange; Createx Candy 20: Blood

Red, Grabber Orange, Lemon Yellow, Caribe, Tealiscious, Dirt Track Brown; Auto Air Deep Black, Automotive Reducer

Surface: Motorbike rear fender

Further materials: Brushes, copy paper, knife, Arttool Stencils, computer



02 Digital mock-up

What I have here is my digital mock-up that I created in Corel painter and what I call "Photobashing": That is a digital paint over on top of an existing real photo.



01 Editorial note

We never had such a „hot“ tutorial: At our editorial deadline, the bike paint job was not even finished. Despite of time pressure and lots of work, Gear took down his work on the portrait on the rear fender of the bike. This is the reason why we can not yet show the finished bike as well as the final details on the fender. But the portrait alone is an awesome artworks, which can stand for itself and can also be painted on any other surfaces.

03 Making stencils

I used the color copy and cut out a stencil. This is a bit time consuming, but this step is vital as it creates a road map for you to be able to freestyle parts of the image.



04 Paints and primers

Before I go on, I would like to mention that I used Sealer Black by Createx to base the parts first over a urethane primer. The white I'm using is Createx Illustration Colors Opaque White, mixed 70/30 with Automotive Reducer, to lay down my main areas of white. This step is used as an underlayer for the rest of the colors to sing and dance on top of the white.

05 White underlay

Here you can see the white underlay. This is not just the stencil doing the work, but also some Arttool free-hand shields and freehand airbrush as well.



06 Color range

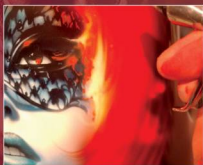
At this stage we used a combination of Opaque Light Blue, Opaque Dark Blue, a sprinkle of Viridian and Opaque White to make a sort of ocean-like palette of blue tones.



07 Coloring details

I further start rendering in the details with various tones and values using the colors I stated earlier. Being mindful of not going in with too much detail on the outer edges as I want to focus the viewers eye right in the middle.





09 Darken the edges

Now we get to see what I am talking about when laying down the Blood Red Candy2O colors. I will even put some Dirt Track Brown mixed with Auto Air Deep Black to darken the outer edge of the red glow.

08 Glow effects

Now we get to set it all on fire! Well, metaphorically speaking. I use a combination of Opaque Red Orange and Opaque White as an underlay with about 15% of Automotive Reducer. This part is the most important to me and I'll tell you why. A lot of time, people's biggest mistake is not laying down enough of the dark ambient glow. Example: The color that I'm working with now. You need to provide a strong and solid base for all the rest of the glow and fire effects to bounce on top of. Do not allow the next lightest color to go over the one set before it as you will lose the glowing effect or illusion. I emphasize this as I see it commonly overlooked. Be generous in this step.



10 Underlay for the next candy layer

Now we have to be a bit tighter in for application if you want this part to kick ass. It will require a more steady and concentrated hand. Using a combination of Opaque Red Orange, Opaque Orange and Opaque White I create the next underlay color and set it up for the next candy layer.



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11 Fire effect

So without turning this part into a true fire demo, moving this right along, I used Grabber Orange on top the custom opaque orange that we made. Then Opaque Chrome Yellow with a dash of white and the next underlay going in even more tighter as to not let it spill over the previous glow. Remember that's important!! Then I apply Lemon Yellow over that and finally the lightest highlights using Opaque Yellow and Opaque White.

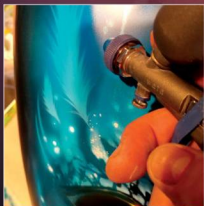
12 Sparks

Right here I am using an external mac valve to give me a real cool effect. I learned this from my good friend Cory Saint Clair and Gerald Mendez. What you do is lower the pressure on the valve system and pull the trigger still and it will give you these small droplets or sparks. Naturally the lower the pressure, the bigger the sparks - the higher the pressure, the smaller the sparks due to a higher degree of atomization. Also reduction of paint plays a factor as well. So be mindful of that.



13 Adding saturation

At this point I should mention that I used a combination of Caribe and Tealicious candy colors to add a bit of saturation.



AIRBRUSH with STEP BY STEP GEAR MASTER CLASS DURAN

„Known from the reality TV show Skin Wars,
Skin Wars „Wet paint“ and
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Venue: Hamburg, Germany

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14 Lip textures

Using the same candy colors just a bit more on the Teal side, I saturate the lips and then, in the same airbrush, I use a 90/10% ratio of Opaque White and Tealiscious to add some highlights to the lips.



15 Highlights and effects

Right here I busted out my HP-C 50th Anniversary limited edition airbrush for some highlights and tonality in the mask, also rendering in some glow like effects in the mask and other high reflective areas.



16 Brush work

I will also go in with a paint brush as well to add minute details.



17 Finished portrait

Here we have the final image. Its was a bit of a challenge to photograph a curved surface, but with a little bit of Hollywood computer magic, I was able to take a photo of it on a tripod. I would take more then several shots, the light held in different angles, and composite them in Photoshop. With erasing various areas of each layer that had the light reflection, I was able to composite a perfect non glare image. I hope you liked the information and that it was helpful. I look forward to seeing all of you real soon in my workshops in Hamburg, Germany!

18 On the way to the finished bike

Like mentioned above, the bike job is not completed yet. Here are some impressions of how Gear's work on the fender went on.



GEAR DURAN



The airbrush artist Gear Duran started to design T-Shirts in a shopping mall in California in his youth in order to improve his pocket money. Today he lives in Las Vegas, where he creates huge wall paintings and inspires the audience during his live paintings. However, Duran is not only a talented airbrush artist. He works with oil colors and acrylics as well and designs digital artworks with computer programs, such as Photoshop and Corel Painter. After the digital work, Duran airbrushes the image on different materials, for example on a piece of aluminum. He's also successful in body painting as he was contestant in the famous US TV show „Skin Wars“ as well as one of the mentors at „Skin Wars: Fresh paint“. In May 2018 he will teach in Hamburg, Germany.

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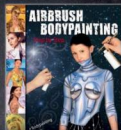


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Our Readers' Artworks



Oliver Scheucher: Car wing

Airbrush: SATAglyph 3, 0,25 mm nozzle

Paints: Createx Wicked Colors

Surface: VW Golf 4 Car wing

HOW DO I ENTER?

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

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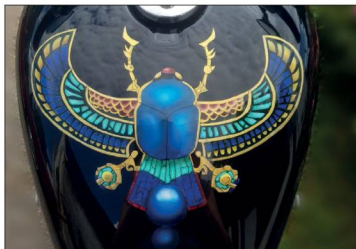
Zvonko Straus: Harley Tank

Airbrush: Iwata Micron CM-SB 2

Paints: Schmincke Aero Color Professional

Surface: Harley Tank





Anna Fiedler: Scarab

Airbrush: Badger No. 150

Paints: Schmincke / Auto-Air Colors

Surface: Motorbike tank Honda Steed 400



Jürgen Dirnberger: Dog

Christian Anschütz:

„Custom Painting – passion in the veins“

Airbrush: SATAglyph 3

Paints: Schmincke Aero Color

Surface: Schoellershammer Illustration board, 100 x 70 cm





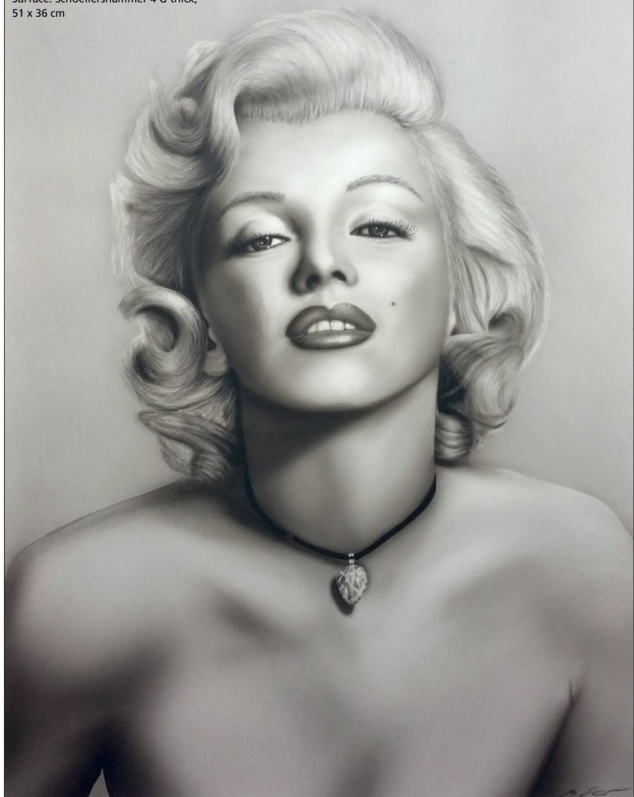
Jakob Duppel: Elektra
Surface: wooden panel, 60 x 80cm

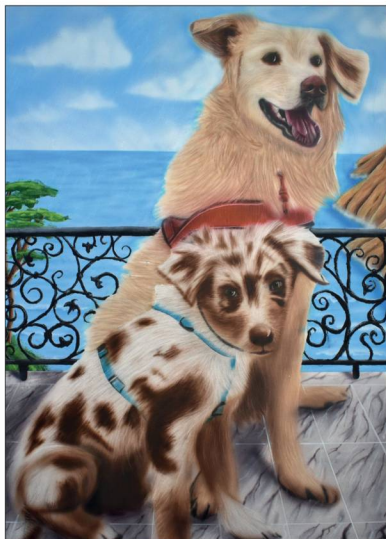
Michael Schlösser: Marilyn

Airbrush: Harder & Steenbeck Infinity

Paints: M-Art-In

Surface: Schoellershammer 4 G thick,
51 x 36 cm





Martin Potter: Dog
Airbrush: Grafo T1
Paints: Pro Color



Sascha Martin: Laila und Filou
Surface: Schoellershammer 4G
Airbrush: Infinity
Paints: Schmincke, pro-color



René Hohmann: Corsa
Airbrush: Evolution 2 in 1
Paints: Common automotive base coats
and candy green
Surface: Opel Corsa car hood



Sebastian Hey: Dragon

Airbrush: Iwata Micron SB
Paint: Sepia; Surface: Aludibond



Sebastian Eckert: Merlin

Airbrush: Iwata High Performance Plus
Paints: Createx Auto Air; Surface: wooden panel, 50 x 70cm



Katharina Ils-Kelber: Supernova
Airbrush: Rich AB 300, Iwata Revolution CR
Paints: Schmincke Aero Color
Surface: Schoellershammer, 50 x 70 cm



Matthias Miethke: Daenerys Targaryen
Airbrush: Iwata CM-SB2
Paints: Schmincke Aero Professional
Surface: MDF panel 40 x 30 cm

Heiko Schieche: Blues after Midnight
Paints: Createx Illustration Colors
Surface: card board, 61 x 86 cm



Tanja Mross: Happy Elfie
Airbrush: Iwata HP-B Plus; Paints: M-Art-in
Surface: Dibond DIN A3





Kai Schübeck: 96 Busses
Acryl on canvas, 80 x 100 cm



Patty Meier: Leopard
Airbrush: Evolution
Paints: Marissa
Surface: Canvas, 60 x 40 cm

Michael Blum: Spider
Airbrush: Infinity 0,2
Paints: Schmincke Aero
Color; Surface: Lana-
vanguard





Adiós Chile – Hola Europa

The inspiring journey of the Chilean
airbrush artist Mariano Soto

The slim South American country of Chile is not only recognized for the Andes mountains, the Atacama desert or alpacas – it is also represented by some very talented artists. One of them is the airbrush artist Mariano Soto who amazes people with his colorful and multifaceted artworks on various surfaces. We were lucky to meet the Chilean artist during his European tour in Hamburg, Germany where he told us about the beginnings and difficulties of his airbrushing career in Chile. Moreover, he talked about the reasons for his trip to Europe and his major dream to immigrate to a European country one day where he can make a living from his art.

3 hours
Video tutorial with
Mariano Soto
in the ASBS Download-Center
(see impress for login details)





Hi Mariano, it's a pleasure that you stop over here at the Airbrush Step by Step publishing house while visiting Europe. So we are able to talk a little about your airbrush art. We first met you at the airbrush show in Grefrath, Germany, where we saw your amazing comic art for posters and post cards. I remember me standing in front of your artworks thinking „These are nice printed vector graphics made in Adobe Illustrator!“ Later on, I got to know that they were real airbrush artworks on airbrush paper – awesome! Please tell us why you are in Europe and why we could see you at the Wonderworld of Airbrush in Grefrath?

Mariano Soto: Well, I contacted Hugo Vervliet and Daisy van den Bergh (the hosts of the airbrush shows in Grefrath (D) and Rosmalen (NL)) at the end of 2016, communicating with them by email and Facebook, and thus I was able to follow the activities carried out in Europe, which kept me very interested. Then, one day, I received an e-mail inviting me to attend the airbrushing event that would take place in the city of Grefrath, Germany, on August 26 and 27, 2017. When I received this email, I asked myself, would it be possible to attend this event? How could this benefit me? Would my art be well received? In short, I soon realized when talking with my partner, that attending this event could be the opportunity I was waiting for, an opportunity to create contacts, make friends and most importantly, I realized that in the not too distant future I would find a way to establish myself somewhere in Europe, and to continue developing as an artist.

Let's go back to your very beginnings. What did you study and how did you come to airbrushing?

Mariano Soto: I have a technical background in advertising and graphic design. Once I obtained my degree, I worked in advertising agencies for a while, but I realized working for others was not what I wanted to do. It didn't feel right. So that's how I started to draw and paint business cards and postcards for different companies in Chile, but only with mixed media. In my country at that time, the airbrush was not known and you could not find materials associated with this technique.

After working for a few years, they started selling Badger airbrushes with air cans in 1988, which was the only possibility of working my style at that time. So with a lot of enthusiasm I bought one and started experimenting with it. It seemed to be an extraordinary tool to put down on paper all those ideas that floated around in my imagination. I was self-taught from the beginning. Over time I was contacted by a German company, Reprolith GmbH, that bought originals from different artists around the world and then commercialized them in more than 60 countries. It was a time of great artistic creation. I could create and invent every type of designs and characters that were related to the activities of children and adolescents up to 14 years. These designs had to deliver a positive message,



one of respect, fun, love, friendship and furthermore convey these messages on a single sheet of paper. It was a great school that helped me develop my creativity to the maximum and at the same time helped me to become the most experienced airbrush illustrator in this field for more than 20 years.

I know that you don't just produce art for licensing, but that you also work on other surfaces.

Mariano Soto: I work on all kinds of surfaces and I have done work on the most diverse supports such as fiberglass, aluminum, plastic, PVC, trovicel, metal, iron, galvanized, leather, cake, human bodies, paper, wood, etc. Therefore, I have acquired so much knowledge, especially in the preparation of surfaces to work with automotive paint that helps me to expand my target market. I paint high-end bicycles in carbon fiber, all brands and models in existence in the international market.

Which airbrush devices do you use in Chile? What was your very first equipment? Which paints do you prefer?

Mariano Soto: Today I work with airbrush brands such as Iwata, Paasche, and Devilbiss. My first piece of equipment was a Badger 100 GXF, with a handmade compressor made with a refrigerator motor to make it silent. Throughout my career I have had the opportunity to work with various brands of liquid acrylics for airbrushing. The first few years, it was Winsor and Newton, then I switched to Magic Color; Paasche, Aerocolor, Golden high flow line and today I have the possibility to work with the Createx illustration line.

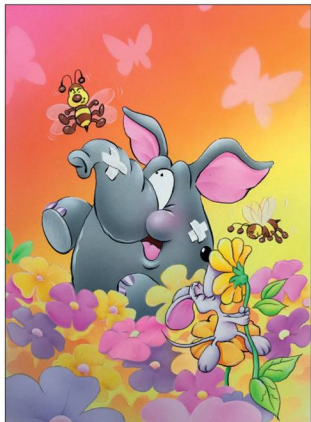
You are teaching a lot in Chile. Which classes and topics are the most popular there?

Mariano Soto: Yes, I am lucky that today the interest in studying airbrushing has increased. I teach classes in automotive airbrushing, cake decorating, makeup and illustration. The most popular themes are compositions of skulls with flames, portraits, fantastic art, textures and some comic work.

Your comic art is made with airbrush stencil techniques. How is your process?

Mariano Soto: Most of my comic work is done in its entirety on paper support with Frisk film matt. The way of working is as follows: On a drafting table, I draw the design that I am going to work on, with soft lines of graphite 2B. Then I fix the paper to the drafting table and I place on the whole drawn sheet a piece of Frisk film of the same size. Then I carefully remove it and the drawing drawn with graphite pencil is printed on the adhesive part of the Frisk. I turn the sheet over and place Frisk film on the clean side of the paper and it sticks to the drawing. Next step, with a scalpel I cut all the line drawing, leaving the work as if it were a puzzle





of several pieces. At this time you can start painting by removing the cut pieces. Once they are painted, they are covered again with the piece of Frisk that corresponds to them, and this work is done several times until the complete design is finished and all the stencils are removed to see the final result. If necessary, you can use other materials such as fine brushes for contour drawing, eraser for lights and others.

Where do you get your idea from for those funny and cute artworks?

Mariano Soto: Since I was a child, I have been a fan of Disney animated films. I like to observe and retain funny situations and then transfer them to paper, create my own characters and sometimes observe the work of other artists who inspire my new creations. But mostly they come from my own imagination. The most difficult thing is to create the situation and the message that one wants to convey and communicate through only one illustrated page.

Where can people see your art?

Mariano Soto: You can see part of my work by visiting my website www.aerografia.cl, and also by Facebook: Mariano Soto Lahr.

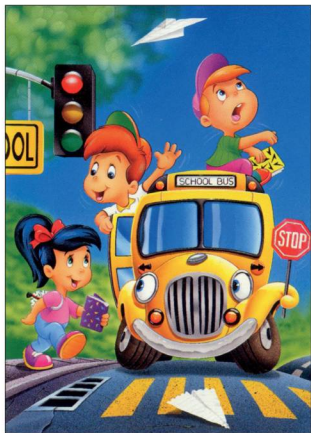
What are your plans for the future? Will you come back again to Europe?

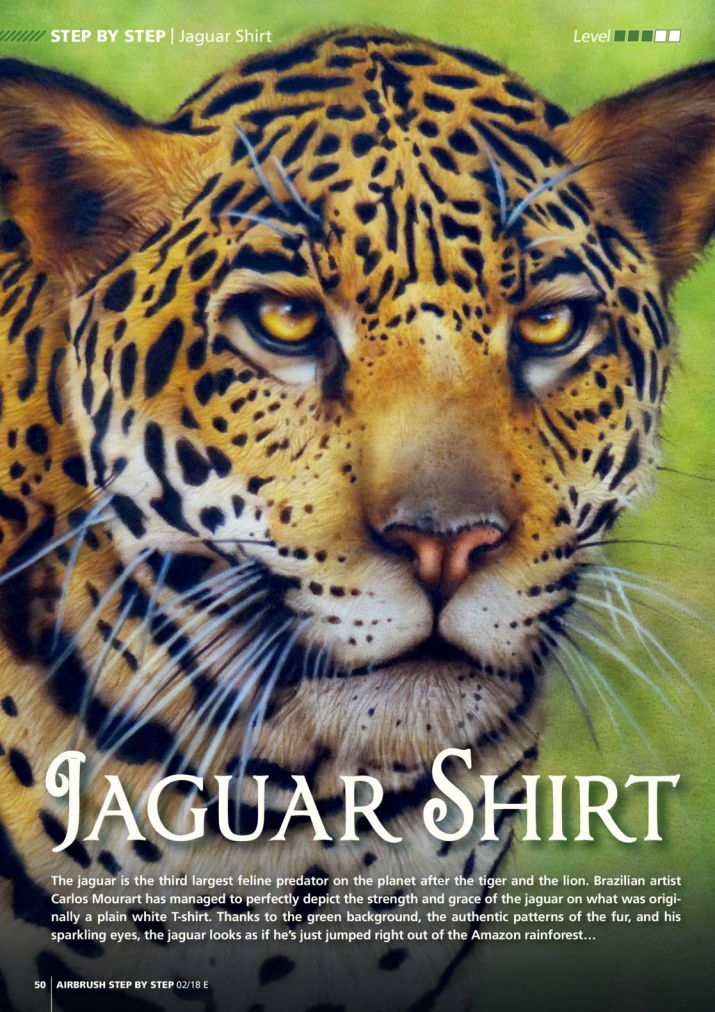
Mariano Soto: I plan to return this year, 2018, to participate in a new meeting of spray paint artists and keep showing what I can do. The most ambitious plan is to stay indefinitely somewhere in Europe, doing classes, showing my work and working on the customisation of all types of surfaces.

This is wishing you good success and we thank you, Mariano, for this interesting interview.

➔ www.aerografia.cl

➔ <https://es-la.facebook.com/mariano.s.lahr>





JAGUAR SHIRT

The jaguar is the third largest feline predator on the planet after the tiger and the lion. Brazilian artist Carlos Mourart has managed to perfectly depict the strength and grace of the jaguar on what was originally a plain white T-shirt. Thanks to the green background, the authentic patterns of the fur, and his sparkling eyes, the jaguar looks as if he's just jumped right out of the Amazon rainforest...

EQUIPMENT – JAGUAR SHIRT

Airbrush: Iwata Neo CN

Paints: Sericryl Aerográfico Gênesis (Brazilian brand)

Surface: T-shirt made of wool, 3 mm MDF plate (55 cm x 70 cm)

Additional materials: Pen, permanent tape (used with a silk screen print), hair dryer, nylon fabric (silk screen print), water for diluting the paints

01 Applying glue on the MDF plate

I use a spatula to lay down a thin layer of permanent glue on the MDF plate. This glue is used for the silk screen print. It serves the function of attaching the substances and other items while they are being imprinted.

I take a hair dryer with warm air to dry the glue. A thermal fan can be used for this as well, or you can just wait a good 20 minutes. Once the glue is dry, it becomes see-through and can be used several times. Should its adhesiveness start to die down, I just repeat the entire procedure again.



02 Using the T-shirt as a canvas

Now I just need to take the MDF plate to the T-shirt and set it, stretch it, place pressure on it in every direction, then attach it. The glue will not end up staying on the material. I can remove the T-shirt whenever I like.

Using tape, I've taped the T-shirt's sleeves to the rear. I've isolated the area on the front side that will not be painted (i.e. the sleeves).



03 Transferring the motif

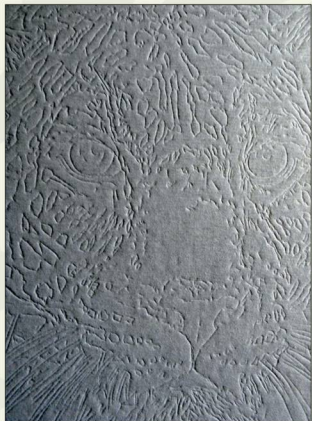
The motif can now be transferred from the A4 paper to the T-shirt. The print was made with templates in Corel Draw. I place the printout on the T-shirt. Using a pen, I draw the contours by making a copy of the strokes of the drawing that I'd like to have on the T-shirt.



04 | Bas-relief strokes

This is the result once the drawing has been transferred: Strokes in bas-relief. The glue doesn't only help to fasten the T-shirt, but also to create these strokes. I discovered this technique when I started brushing T-shirts. Thus, I've always used glue, but when it came to transferring the picture, I used to use carbon.

This method is suitable for anyone who likes working with diluted or see-through paints and wants to achieve some lovely effects. You don't need to worry about any carbon or pencil lines being visible. These lines will disappear when I remove the T-shirt from the MDF plate.



05 | Filtering colors

Before I begin with applying the paint, I make a point of filtering the paints that will be flowing through my airbrush. They remain without residues, flow better through the airbrush, and ultimately do not clog up as much. I do this with all of the colors regardless of whether the paint is solvent or water-soluble. In this piece of work, I make use of water-soluble paints. To filter them, I use a nylon fabric, which is very often used in silk screen print.



06 | Starting the background

I begin by painting the background with Leaf green. I do this while maintaining a distance of 10 to 15 cm from the material. Applying an air pressure of 1.4 bar, I spray very softly; this allows me to avoid irritating the material and minimize the overspray. At the beginning, I brush on two of what will become a whole lot of layers.



07 | Finishing up the background design

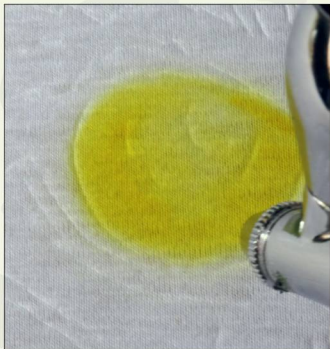
In the airbrush cups that are still a bit "dirty" from the green color, I add some dark yellow and brush the areas of my choice. I end up giving the picture two or three layers of paint. I airbrush everything with an air pressure of 1 to 1.7 bar.

Afterwards, I use a mixture of 5 drops of Leaf green and 3 drops of dark brown, having then used it to spray 3 layers. The distance between the airbrush and the material is roughly 5 cm. The pressure is fixed at 1.7 bar. I then add 3 to 5 drops of water to the mixture, because this prevents the material paint in the interior of the airbrush from becoming too thick while conducting the work.



08 | The eyes

I now add some golden yellow to the base color of the eyes, followed by a layer of brown. Using a dark brown, I then work on a second layer, but nothing final. I've made use of an air pressure of 1.0 to 1.4 bar at this juncture.



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09 The fur

I've mixed 1 drop of golden yellow with 1 drop of dark yellow and then used this mixture to create the first layer of the fur. With that, I've already worked in dark and light hues. Much like in the background, I've brushed in several layers, as the layers are that which will ultimately contribute to the T-shirt picture's continued existence.

**10** Nose and blotches

I use this salmon red paint to paint the nose. The paint is a mixture of 1 drop of orange and 1 drop of pink. I then apply the brown paint to give the nose some shape and to organize the blotches found around the fur.

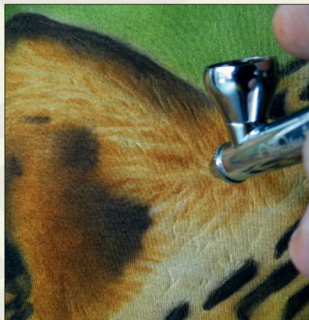
**11** The light areas of the fur

I mix 2 drops of white, 2 drops of brown, and 1 drop of golden yellow. Right afterwards, I spray this mixture onto the light areas of the fur at a distance of 5 to 10 cm away from the T-shirt. Up to now, we've just been dealing with priming the shirt. We'll define the fur more intensively later.



12 The ears

I work on the ears with brown to give the fur depth and volume. Using dark brown, I bring out the darker hairs. I'm working with 1.4 bar and bring the airbrush very close to the material.



13 The fur's direction of growth

When we spray the fur, we definitely want to make sure that we're spraying in the fur's direction of growth. The brown paint is the same color paint I used for the ears. I don't just stick with the fur – I keep using the same paint to work on other areas of the artwork.



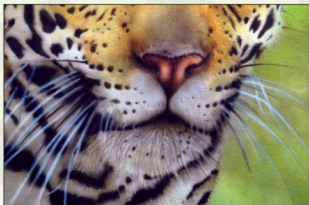
14 Brown hues in the fur

I process the dark hues of the fur again with the brown paint. Using dark brown, I add another layer onto the upper sides of the nose, the ears, and the mouth.

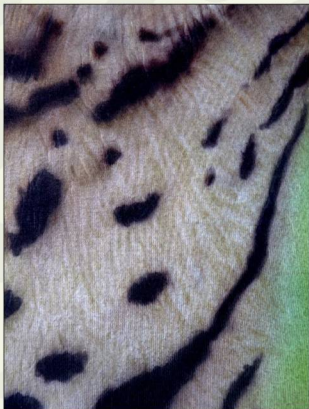
I mix 1 drop of black and 1 drop of dark brown, then use it to add another layer to the blotches and the dark regions of the eyes. In this step, I've applied 1.7 bar of air pressure.

**15** The whiskers

I work on the mustache using the colors white and brown. For every white whisker, I've applied four layers of paint. I do this, because I'll want to use other paints around the whiskers in the course of my work. The white color would disappear with just one layer.

**16** Defining the white fur

With an airbrush air pressure of 1.7 bar and a whole lot of patience, I start defining the color of the lighter shades of the fur. For this color, I've gotten very close to the material and applied a mixture consisting of 1 drop of golden yellow, 2 drops of brown, and 2 drops of white.



17 Adding gloss in the eyes

For the shine in the eyes, I do not make use of any pure white. I mix 2 drops of yellow with 10 drops of white. Using the same paint, I continue brushing around the eyes here with low pressure.



18 Final steps

To conclude my work of art, I also conduct a little examination and enhance the picture where needed by adding a few hairs here and there, and spraying the entire piece of work with a highly diluted paint. I do this at a distance of 30 cm and again an air pressure of 1.7 bar. In this manner, the colors become a bit cooler and just plain lovelier. As soon as the work is finished, you won't require any fixer or varnish. You can even wash the T-shirt as soon as three days after completing your work. The various layers of the applied paints serve to provide the work of art with more contrast.

Airbrushing on T-shirts requires a TON of dedication – any one error could be deadly, because you can't just polish it off and paint over it again. At the same time, it's a wonderful way for any and everyone to learn how to command an airbrush.



CARLOS MOURART



Carlos Mourart was born in Forquilha, a small town in the countryside of Brazil. He's 47-years old and self-educated. At the age of 15, he began with drawing, painting, and other forms of artwork. He got to know how to airbrush at the beginning of the 90ies by observing pick-up trucks that traveled through his town. This form of art immediately caught his attention, as it was different than everything he had previously painted. Years later and with the help of the Internet, he finally found out what this form of art is called, namely airbrushing. However, he only just started with airbrushing back in 2011. His specialty lies in T-shirts, of which he's painted hundreds over the course of time and for which he's developed his own technology. For Carlos Mourart, airbrushing is an addition for Carlos Mourart – an addition for which there is no cure.

 carlosmourart@hotmail.com

 www.facebook.com/CarlosMourart

Do you know... Steve Vandemon?



How did you start airbrushing?

I first started airbrushing on t-shirts in about 1993. Early on, I met Craig Fraser and started working with him on some automotive projects. To this day we are the best of friends. I then began producing countless paint jobs on custom motorcycles, show-trucks and hotrods that have appeared in many magazines. I also have appeared on the cover of about 60 magazines in the States and have been on Pimp my Ride, Monster Garage, Rides, Chop Cut Rebuild and have even appeared on a German TV show called „Auto Motor und Sport TV“.

Have you ever had an artistic education?

I am completely self taught with no formal art education whatsoever.

What are you specializing in?

As far as what I specialize in now, I do a large amount of antique restoration. Mostly for clients with private museums. Lots of lettering and pinstriping. Although, I still do many motorcycles and hotrods. I prefer to create my own pieces as opposed to recreating a photograph or pre-existing piece of artwork.

Which surfaces do you prefer?

I will and do paint on just about any surface, from a piece of paper or a brick wall.....

You have been teaching for many years – in the next few weeks, you will be here in Germany and you will also teach and demonstrate. What exactly will you show and teach?

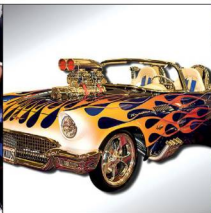
What I would like to show people is my many different forms of masking techniques, transferring of images, creating custom personal templates and basing your own artwork. Also, making your own colors with some of the new materials available.

For your Germany trip, you have been invited by Createx Germany. So I assume that's your favorite brands. What do you like about those products?

I have always been thoroughly impressed with Createx as a company. They never settle and are always improving upon their products and coming up with new ones. Iwata has always been my go-to for airbrushes and sprayguns. Having an incredible array of products.

Thank you very much for the interview, we are looking forward to seeing you in Germany soon!

 <https://www.facebook.com/steve.vandemon.5>

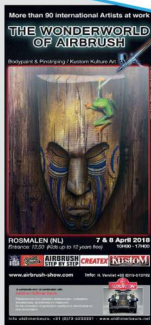


The Wonderworld of Airbrush in Rosmalen: Airbrush meets Kustom Kulture Art

SAVE THE
DATE

The Wonderworld of Airbrush will take place on 7./8. April 2018 in Rosmalen in the Netherlands. What separates *The Wonderworld of Airbrush* this year from last year: The airbrush exhibition will not only take place in combination with the oldtimer exhibition, but also with the Kustom Kulture Art Show called Saints and Sinners. The art show takes place for the seventh time as well and features 27 artists from the fields of Handlettering, Sign Painting Pinstripping, Tiki Carving, Digital and Fine Art. On the whole, there will be more than 90 artists from 7 different nations who will meet in the former car museum Autotron in order to show and sell their artworks. Commercial exhibitors providing a large variety of airbrush accessories will attend the Wonderworld of Airbrush as well, for instance Lion Art, Schmincke, House of Airbrush, Fibreglass Artist Blanks, the British Pinstripping & Kustom Graphics Magazine and – of course – Airbrush Step by Step. Colorful bodypainting shows will complete the program of the *Wonderworld of Airbrush*. The event will take place on both days from 10 am to 5 pm. The entry fee is 12,50 € for adults (12 years and older).

www.airbrush-show.com/ / www.saintsinners.nl



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SAVE THE
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4 days digital and airbrush fantasy characters with Gear Duran

The American artist Gear Duran from Las Vegas is one of the most multifaceted artists of the airbrush scene and surely one of its most colorful characters. Starting as a T-shirt painter and graffiti-sprayer, Gear Duran attended the well-known Gnomon School of Visual Effects in Hollywood. Today he is able to combine almost everything: character design in 2D and 3D, artistic realization with airbrush and spray can from canvas to house facades. He was able to demonstrate his bodypainting skills in the TV show *Skin Wars* (5th place) and later even established himself as a juror and mentor in front of the camera. In the digital field, Gear works today with famous manufacturers such as Corel, HP and Wacom. When it comes to airbrush, Gear does everything – from gallery art and custom painting to unusual interior design

projects.

From 24th to 27th May 2018, the bizarre all-rounder will come to Hamburg on invitation of Airbrush Step by Step and will conduct one digital workshop as well as one airbrush workshop in order to give insight in the development of his fantasy art. The digital workshop will take place on May 24th and the airbrush workshop will take place from 25th to 27th May 2018. The workshops can be booked individually (125 or 350 €) or as a combination offer (425 €).

Booking and more information at:

www.airbrush-zeitschrift.de/en/workshops



If you wanted to come into contact with one of the most famous US American airbrush pros whatsoever at some point between October 31st and November 3rd, 2017, then you didn't likely have much success, because they were basically all in Las Vegas at the SEMA Show. The fair event for automobile manufacturers and tradesmen is the yearly highlight and "class reunion" of the American automotive painting scene. Usually invited by the big concerns such as Anest Iwata and Iwata Medea, SATA, Grex, Badger, Createx, House of Kolor or PPG, the artists present their automo-

tive projects and artworks there, many of which are often created for just this event. They also work live on site and are happily available to their fans for meet & greets right on site.

It's no wonder that other airbrush and automotive painting artists from around the world make their way to Vegas as well to see their friends, idols, sponsors, and suppliers at the SEMA show. Among them this year was Brazilian artist Neimar Duarte. He spent three of his four days in Las Ve-





FBS Tapes booth



Byron Lawrence at Badger's booth



The House of Kolor booth

gas at the SEMA, where he encountered two of his biggest passions right at one spot, namely automotive painting and classic cars. This was Neimar's second time at the SEMA show and while there, he naturally used every opportunity to chat with luminaries such as Dennis Mathewson, Alan Pastrana, Javier Soto, and Steve Stanford. He was also able to get a really good impression of how important airbrushing and custom painting techniques are in the custom car industry. He saw a ton of enthusiastic people at each of the stands and was happy to witness how much space the artists disposed of as well as how much the artwork was appreciated. The SEMA show also features a large gallery for various fine art techniques and drawings called the "Art Walk".

Neimar made use of his stay in the USA to visit a number of friends and colleagues after the SEMA including artist and motorcycle constructor G. Targino, lowrider pro Alejandro Vega, and airbrush artist Gerald Mendez. He even immediately got to assist Gerald with his live Facebook show, which was of course a huge honor for him. But Neimar can definitely recommend this journey to SEMA show for each and every airbrush artist out there, because it's a great opportunity to come into contact with big companies from the airbrushing industry, get a hands-on feel for their products, and discover new products and developments. Coming from Brazil, this experience was absolutely unique, because he'd never have had this opportunity in his country, where he



Halloween atmosphere at PPG



otherwise has to "pretty much blindly purchase his products online", as he puts it. "It would be lovely to see German brands there such as Harder & Steenbeck", concludes Neimar. "And naturally, the people from Airbrush Step by Step! It's an absolute paradise for everyone who loves cars!"

Neimar, thank you so much for your travel report and the great photos. And who knows, maybe we'll see you at the SEMA show in Las Vegas someday!

www.sema-show.com



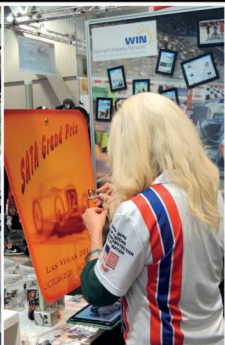
Mike Lavalley at House of Kolor



Anest Iwata shows the art of Steve Gibson, Javier Soto and Darin Stockwell



Leah Gall with SATA



Dennis Mathewson with Iwata



Artworks side by side on the Art Walk



Neimar Duarte meets Dennis Mathewson



Neimar visiting Gerald Mendez



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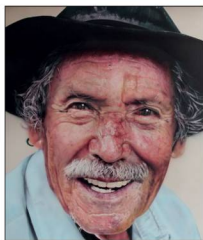
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Coming up in the next issue:



El Colombiano

The grandpa of Colombian artist Rafa Fonseca must be a fun-loving man. This is actually what he looks like in the charming portrait, that Rafa has painted with lots of details and love.



The Joker

Hugo Maciel became a regular contributor of T-Shirt art in our magazine. This time, he is painting a hoodie with the most famous enemy of Batman, the Joker.



Steampunk Camaro

From PC game on the car – that was the assignment for Andras Bathory when painting this Chevrolet Camaro. So Andras not only painted the game character onto the hood, but designed a complete Steampunk theme.



Underwater world

Have you ever taken a look into your garden pond? German Wolfgang Gers-temeier did, starting with a GoPro camera and then painting the scene with the airbrush. It turned out with a great result, but also a big challenge.

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