

AIRBRUSH

AIRBRUSH

STEP BY STEP



**POURING TECHNIQUE
FOR BEGINNERS**



**AUTOMOTIVE PAINTING
FROM INDONESIA**

**AIRBRUSH PAINTS
and how to use them**



Realistic portrait

Techniques by Erik Velthuis
and José Parada Caballero



ASBS 04/18 | NR. 49
October/November/December
Germany 6,90 € Europe 8,10 €
International US-\$ 11,00 (RRP)



AIRBRUSH

STEP BY STEP

READ US WHEREVER YOU WANT

NEW! The Airbrush Step by Step App



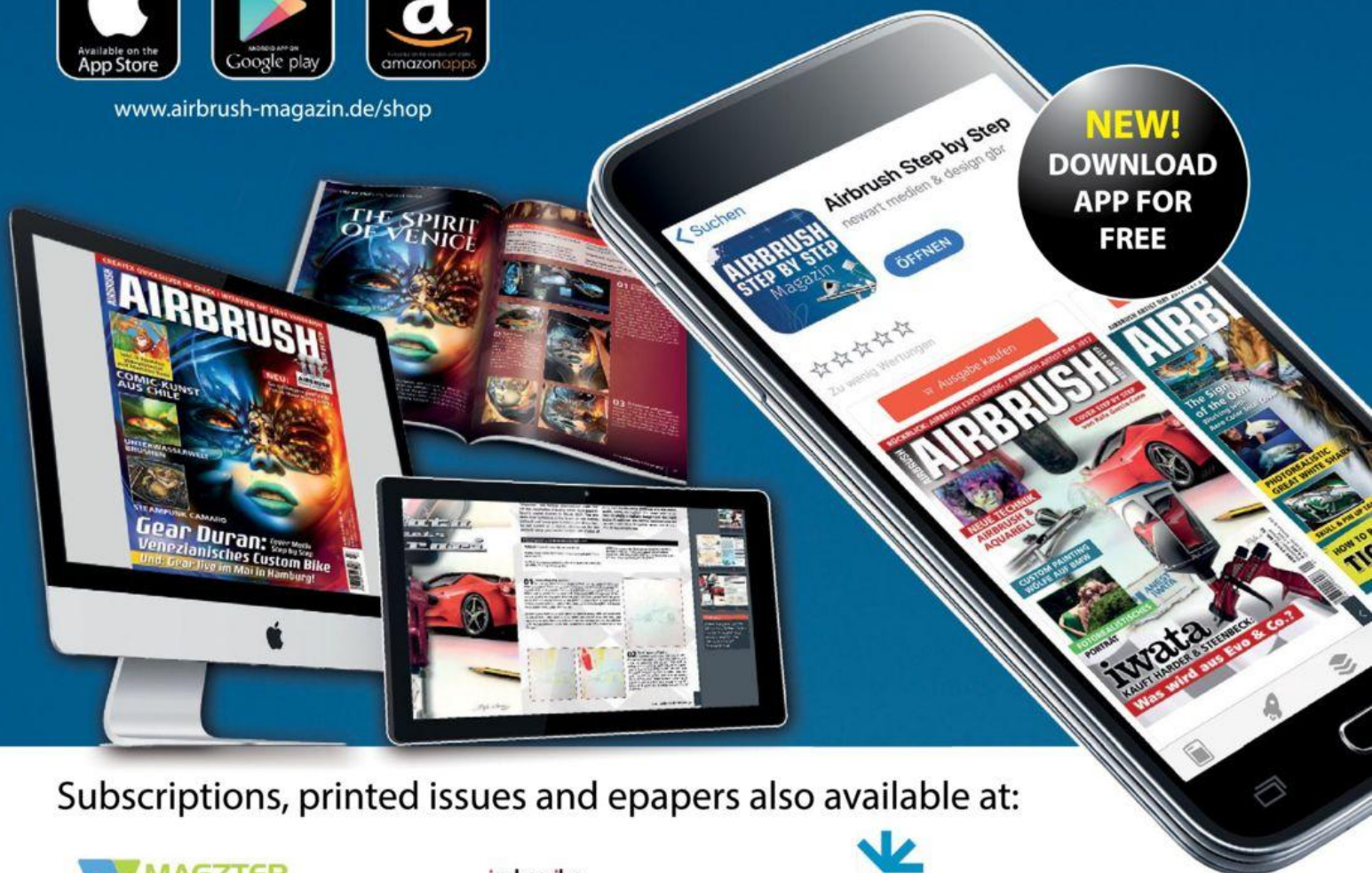
on any platform or device

Print or digital

Subscription or single issue



www.airbrush-magazin.de/shop



Subscriptions, printed issues and epapers also available at:



www.magster.com

isubscribe

www.isubscribe.co.uk



www.keosk.de



www.united-kiosk.de



www.magazine.co.uk



www.newart-shop.de



135th anniversary of the „Air Brush“

Since the invention of the airbrush technique, its followers have been being very talented to reinvent themselves even in hard times: From photo retouching through commercial illustration and automotive painting to fine art, cake decoration and make up – the airbrush technique has yet survived a number of ups and downs.

Also in the passed few months, there have been some historical incidents: With Harder & Steenbeck and Sparmax, the Iwata company has acquired two of the world's most important airbrush brands. After decades, the German paper mill Hahnemühle has stopped producing its popular airbrush paper. Also the continuation of the American airbrush magazine „Airbrush Action“ seems currently to be uncertain. Not forgetting, that the airbrush community has recently and very surprisingly lost two great airbrush artists who had also contributed to Airbrush Step by Step magazine: The Dutch artist Jeroen van Nijhoff and US artist Steve Driscoll. Rest in peace, guys.

However, this issue shows some great examples, how young creative people, are eager to develop the art of airbrushing and to brave even bad conditions: Despite their internal turbulences the Sparmax company has again encouraged and inspired hundreds of airbrush artists to create some spectacular artworks for their international airbrush contest. In this issue, we are introducing the 13 winners. Airbrushing finds its place all over the world. This will be shown by Yady Liem and Steek. Yady is a custom painter from Indonesia and easily keeps pace with the popular pros of the industry. Steek aka Benoit Bottalla brought back the World Bodypainting Award even twice to the small Caribbean island of Gouadeloupe. Another airbrush story of success is currently starting in the US with the Airbrush Art Circus event: The annual workshop event is gathering the most popular and professional artists of the industry and develops to become the new airbrush mega event.

By the way: On October 6, 2018, the airbrushing community all over the world is celebrating the 135th anniversary of the airbrush technique on „Airbrush Artist Day“. In detail: On October 6, 1883, the name „Air Brush“ has been documented for the very first time related to the production of correspondent products. Unfortunately, the former American president Abraham Lincoln which was portrayed by Erik Velthuis has not lived to see this day and this new field of art. It's even more fascinating that Erik is able to bring him back to life by this means.

As you can see: Despite of all backlashes, there are a lot of reasons to celebrate within the airbrush world. Join in on October 6 and post your activities on the event's Facebook page at www.airbrushartistday.com!

We wish you a happy Airbrush Artist Day 2008 and lots of fun with this new issue!

The ASBS Team



STEP BY STEPS

- 04 Iron Tribal Eagle**
Automotive Painting
Automotive Painting from Indonesia at its best: The artist Yady Liem is showing his work on a rusty Yamaha bike tank from prep to clear.
- 10 Tattoo Pin-up**
Pin-up Portrait
Her green hair and colorful tattoos are catching the eye immediately. Jose Luis Parada Caballero was inspired by the unusual look of the model.
- 26 Abraham Lincoln**
Portrait
Abraham Lincoln is one of the most popular presidents in US history. The Dutch artist Erik Velthuis is bringing this historical person back to the present day.
- 52 Sea Turtle**
Pouring Illustration
The blue background made of poured paint hardly didn't leave another choice to ASBS editor Roger Hassler than creating an underwater scenery.

INTERVIEW

- 60 The Art of Guadeloupe**
Interview with Steek. He made it twice. The bodypainting champion 2017 and 2018 comes from the small Caribbean island of Guadeloupe: Steek aka Benoit Bottalla.

REPORT

- 42 Sparmax Airbrush Contest 2018**
4 categories – 13 happy winners
13 artists stood up to more than 600 participants from 30 countries. Let's take a look at the winners and their artworks.

BASICS

- 35 Airbrush paints**
An important component when airbrushing is deciding on the paint you're going to use. We supply you with an overview of types and applications.

CLASSICS

- 20 Airbrush News**
Lots of stuff you long for
- 39 Readers' Gallery**
From beginner to pro
- 64 Scene / Events**
Airbrush Art Circus and a surprising joint venture
- 73 Shopping Guide**
Time to go shopping
- 74 Preview**
Fantastic and real characters

IRON TRIBAL EAGLE

If you check out airbrush-related topics on Facebook, chances are you've encountered one or two airbrush artists hailing from Indonesia. Yady Liem is one of them. He's originally from

the city of Bogor located on the western portion of the Indonesian island of Java. His iron eagle design in metal look is custom painting ability at its greatest!



EQUIPMENT – Iron Tribal Eagle

Airbrush: Iwata CM-C, 0,23 mm nozzle

Paint: Spies Hecker

Surface: Yamaha RX King motorcycle tank

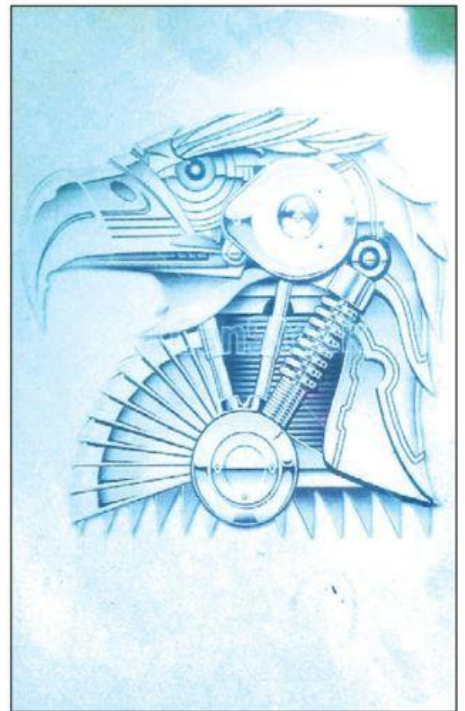
Additional materials: Pencil, paper, sanding paper, filler and spackle, masking tape, cutter, flashing varnish HS8100

01 Preparing the tank

The motorcycle tank needs to be filled out, spackled, and then sanded in order to establish a flat surface. I then add a white basecoat from Spies Hecker.

**02** Design

I then begin by drafting the design on paper. I print several samples of it as a template as well as to create the stencils.

**03** Masking

I now tape up the motorcycle tank with masking tape and then apply the design on top of it. Using the stencils and my airbrush, I spray the contours of the motif onto the masking tape. The motif is then cut out in a manner that allows the red background color to be applied to the sides, yet the tribal designs and the eagle remain protected. Using black, I also spray on the shadow areas of the tribal designs. After that, the masking of the iron eagle is removed for the rest of my work.

**04** Masking certain areas

I establish the eagle and the metal effects per freehand. In so doing, I use the colors black, white, and blue. Taking the masking material that I've removed, I cut out partial areas I'd like to work on piece by piece, and apply the masking into other areas once again, in order to protect them from overspray.

**05** Metal effect

Using light and shadow coloring and tricks, I go about forming the 3D effects, reflections, and the overall metallic look.





06 Both sides
I place and finish an identical eagle head on both sides of the tank. Now I can remove the masking from the tribal form in order to get a better view on the result. I choose to work on the tribal located in the background a bit more and admittedly with the same technique and in the same metal look.

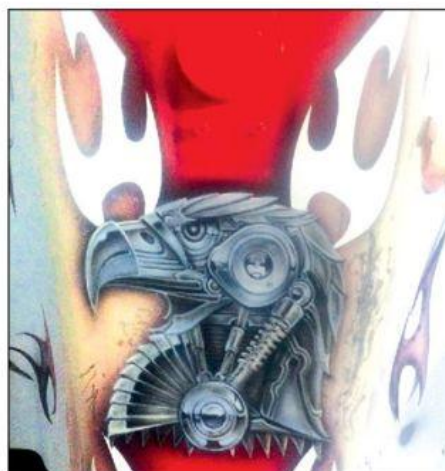


07 Upper side of the tank
I proceed on the surface of the tank in exactly the same manner as I worked on the sides. That means, I first mask the entire surface and then trace on the contours using the airbrush and stencils. To begin, I cut out the areas for the red background color and apply the color. Afterwards, it's time to work on the eagle's head. To begin doing this, I naturally remove the masking.

08 Partial areas of the eagle's head
I continue working bit by bit in masking and demasking various portions of the work in order to establish the metal effect, define light and shadow, and thus bring about volume while also establishing the metallic effect.



09 Tribal designs
Once the eagle's head is completed, I demask the four tribal designs on the upper side and further work on the metal look.



10 Iron Eagle Tribal Design

This is what the finished upper side of the tank looks like.



11 Varnish

I now go about cleaning and cleansing the tank of the motorcycle very carefully, sealing it with varnish after everything dries.



Sale! We need space!

SAVE UP
TO **75%**

Airbrush Step by Step
issues 2010 - 2013



Only 1,50 Euro (4 Euro)

Airbrush Step by Step
annual sets 2011-2014



4 issues only 5 Euro

Airbrush Step by Step
annual sets 2015/2016



4 issues only 10 Euro



Order now at www.newart-shop.de

12 | Finished

This is what the finished, varnished tank looks like.



13 | Spider and the finished bike

Belonging to the total design here is also an iron spider right on the fender. Terrific, right? This is what the assembled bike looks like when all is said and done.



YADY LIEM



Yady Liem lives in Bogor, Indonesia, and works at his own airbrush and custom painting studio Y2M Airbrush.

www.facebook.com/tomtam.koronk

www.facebook.com/Y2M-Airbrush-Airbrush-2048397522060099

AVAILABLE
NOW!



Beetle
Air Compressor



LIGHT. POWERFUL.
QUIET 30 Decibels Whispers 40 Decibels SPARMAX Beetle
(Air Compressor)

SPARMAX®

www.SPARMAXair.com



NEW!

COMING
SOON FLYER
AIRBRUSH

f SPARMAXair

ANEST IWATA SPARMAX Co., Ltd.
NO.A5080718

Tattoo Pin-up



Pin-ups are a repeating element throughout the airbrushing community and enjoy great popularity. Venezuelan artist José Luis Parada Caballero is inspired by beautiful women, which pushes him to create complex works of art. The pin-up in this Step by Step is a prime example of just that and the its green hair and bright tattoos will immediately jump out at you. One of the many challenges in conducting this work was, according to

the artist, achieving a realistic look for the pin-up. The pin-up should look authentic and not be something that reminds you of an artificial puppet. That's why José Luis Parada Caballero had to pay particularly close attention to the color and structure of the hair, the establishment of the light skin as well as the jewelry, which certainly could not be allowed to look like plastic...

EQUIPMENT – TATTOO PIN-UP

Airbrush: Double-Action airbrush, Airbrush Paasche Talon

Paints: Rusty Transparent Black, Light Portrait Pink, white opaque, transparent white, Phtalo green, permanent green, sap green, Prussian blue, sky blue, Payne's gray, jaune yellow, cadmium yellow (light), cadmium red (light), cadmium red (mid-range), purple/deep magenta, Raw Sienna, Raw Umber, fluorescent orange, fluorescent yellow, Acrylic: Liquitex, Grumacher, Createx fluorescent.

Royal Talens (gouache), Prismacolor markers, Vallejo (Opaque-Acrylic)

Surface: White or gray varnished wooden plate (80 x 60 cm)

Additional materials: White gouache, water color brush 01, drawing pencils 9B, HB and H, white priming spray, cleaning brush, masking fluid, #3 needle

01 Working on the template

I selected and enhanced this template, put it together and then traced it from the backside with a pencil (9B) in order to place it on the subsurface. For this, I take a varnished wooden plate, 3 mm thick with a size of 60 x 80 cm, which I then spray with a priming white paint. Once it's dry, I rub it down with 3000 grit sandpaper. I remove residues and dust with the cleaning brush.

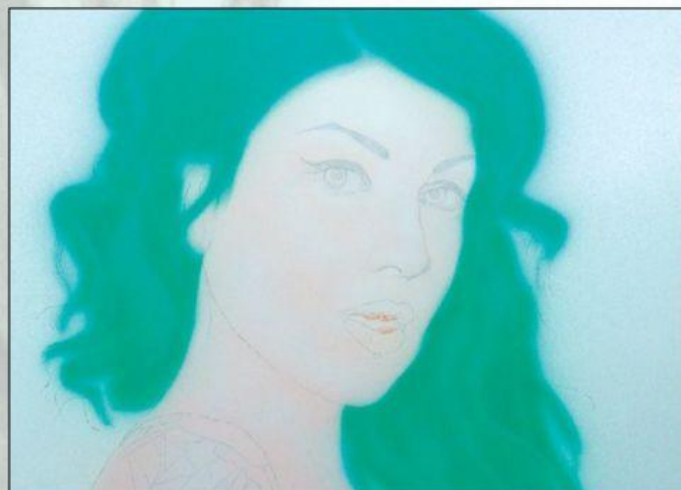
Afterwards, I take the airbrush and apply a second opaque white primer. This gives me an excellent foundation. I now put the picture onto the plate.



02 Painting skin and hair

I begin here by spraying a foundation for the skin. For this, I mix 50% opaque white with 50% light portrait pink, which gives me a soft, light skin hue. This will give the skin a very tender appearance on the picture.

For the admittedly very unusual green hair, I've mixed together 50% opaque white, 40% Phtalo green and 3 drops of black to get a greenish gray. This form of gray base will help me prevent negative color effects. That means that unnaturally shining, galvanic color effects will be avoided. This prevents the hair from looking like that of a puppet, but rather much more like colored, real hair. It just simply looks more realistic this way. Phtalo green is a color that shines very lightly with light white reflexes. It is ideal for just this kind of work.



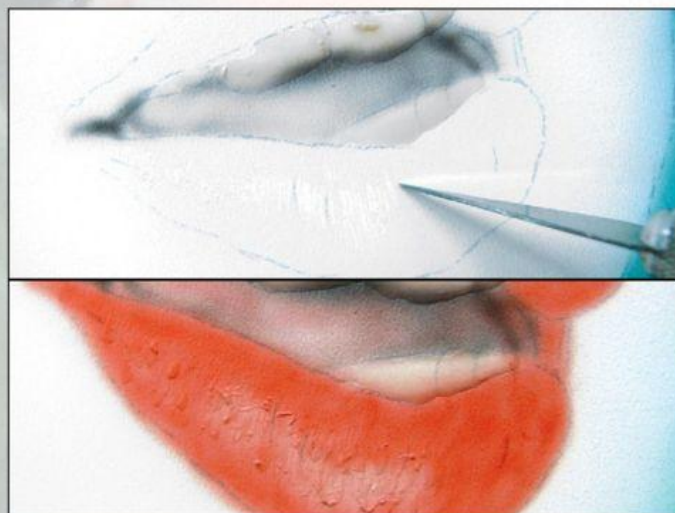
03 Masking teeth

Before I start working on the face, I need to place fluid masking onto the teeth so that they'll retain their clean, pure look and I can work on them separately at a later juncture. This allows me to be able to keep the teeth's mojo and now I won't be endangered by the possibility of them becoming too white or too angular and unrealistic, like the typical "piano key teeth".



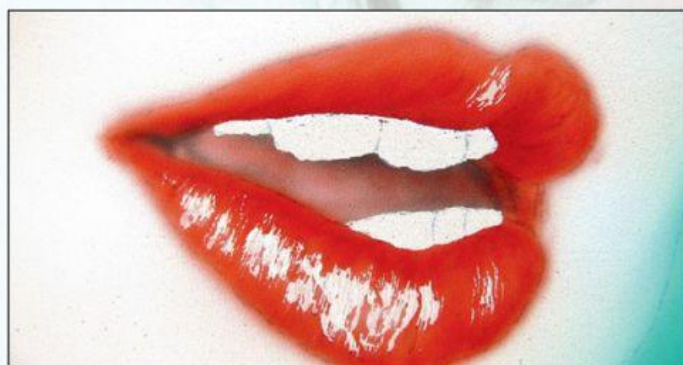
04 Texture for the lips

Using abrasive sandpaper, I add some texture to the lips. I then apply the light cadmium red such that the lips become nice and red.



05 Working on the lips

I add 4 drops of purple to my red mixture. This gives the red color a natural depth, which provides the lips with more volume. I also use this red hue to color the tongue and I refine the mouth with Payne's gray. It's now time to carefully remove the masking from the lips and teeth.



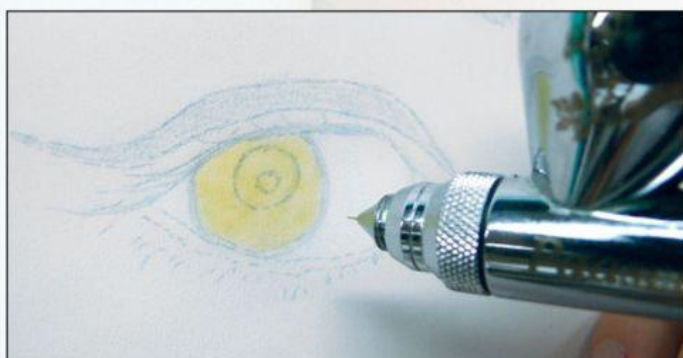
06 Tips and tricks

Now it's time for one of my little tricks. I spray with a color that is perfect for special effects – fluorescent orange. That sticks out and looks absolutely fantastic. Then I take Payne's gray and do some airbrushing so that the mouth becomes a unified area. Now I head over to the other areas.



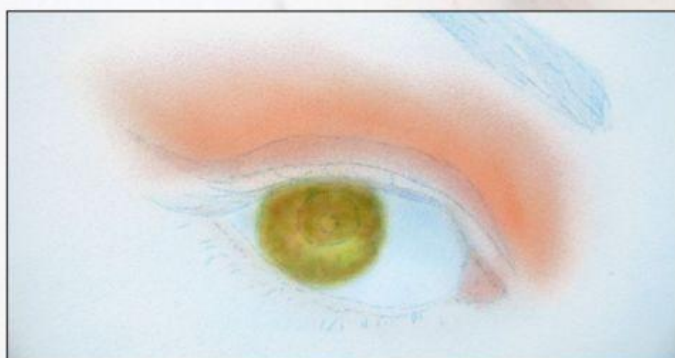
07 Designing the pupils and iris

I begin with the left eye and spray on Jaune yellow, because this is a bit opaque and a sun yellow would shine too much, and that would remind us too much of a puppet. This way, it looks a lot more natural. If it happens to be too dark upon conclusion, I can always lighten it up. But for now, I only spray in the pupil and iris.



08 Applying eye make-up

Using the light cadmium red, I spray the eye make-up onto the lid. Make sure that the lid is darkened, which would be caused by it being pre-drawn with the 2B. This interesting color hue develops, because it mixes together with the red. This is fully intentional, because this leads to the establishment of special effects.



09 Defining the details

At this point, it's time for the "rusty black" with three instead of two portions of water. Thanks to the higher percentage of water, the black becomes very soft. I can use it without having to worry about ruining anything. Feeling better about everything, I define additional details such as the eyelashes below the eyes. I first practice a bit on a second sheet of paper, then I risk it on the original. Whatever you do, do not spray straight onto the picture, but rather from the side and with a tilted hand. This prevents the pressure from coming too much from the side and the lines become more visible and, at the same time, softer and more natural. And that's exactly what we want to achieve.



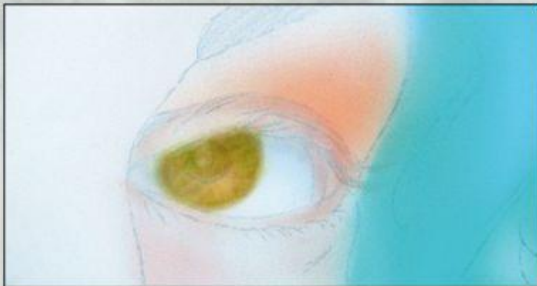
10 Creating fine details with colored pencils

With this technique, I can work on the finest details with colored pencils (light green and terracotta with very sharp tips). I use pink and terracotta for the outlines. For the sharpest eyelashes, I use a water color brush (01) as well as black ink. As such, I achieve a very lovely fine black hues. And yet another trick: Using the fluorescent orange, I lightly spray over the red make-up. For the reflection of the pupil, I spray in a small point of white gouache.



11 Working on the right eye

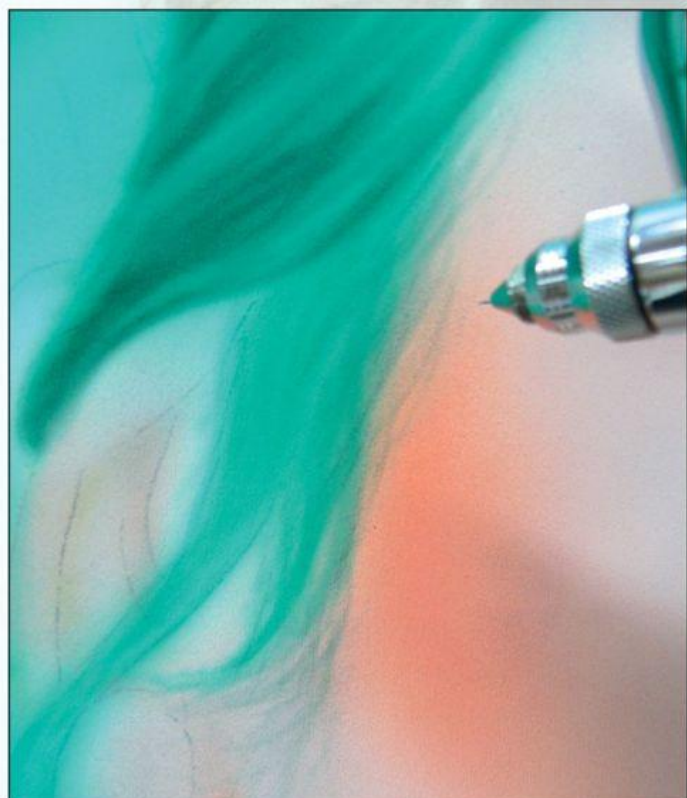
I repeat this procedure in the exact same manner for the right eye. I spray with Jaune yellow and add Sap green over the yellow. Shadows are produced via the application of Raw Sienna. I also spray on light cadmium red as well as some fluorescent orange. I work with the transparent oxide black and observe that the right eye stands in a proper relationship to the left eye.



12 More eye details

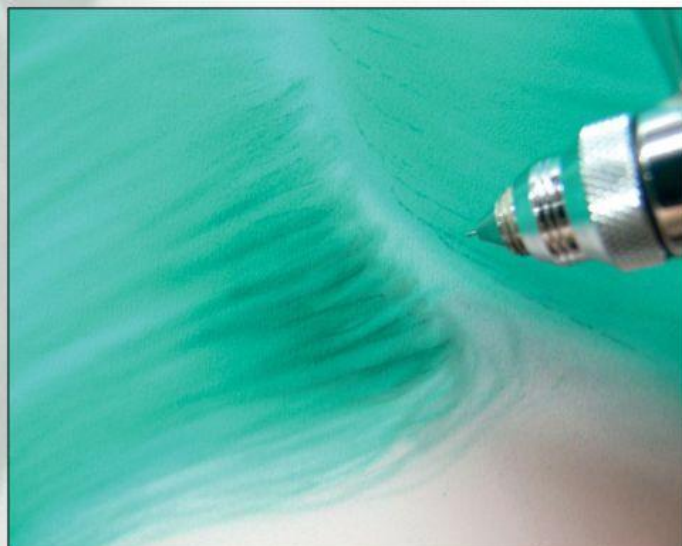
With colored pencils featuring the colors light green and terracotta, I add in details. For the eyelashes, I use India ink and water color brush No. 1. The gloss effects are established with white gouache – diluted for the lids, thick for the glance in the pupils.





13 Designing the hair

In order to really complete the detailed and combed hair, I need to take Phtalo green and create some orderly, drawn-through lines over the already applied gray foundation. In trying to stay true to the template, it is possible to copy the hairdo as it is originally (as part of the artistic freedom).



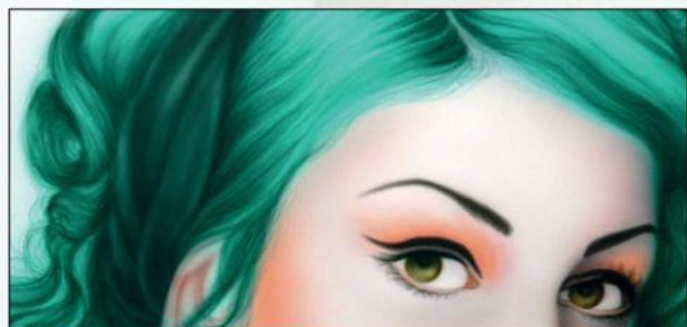
14 Working on ribbons

The ribbon that is holding the hair has the same color as the hair itself. I can now also paint in the ribbon. But I go about this differently than I would with hair. By establishing the right form of shading, I awaken the impression of tense material. I paint the edges and accentuate them without painting on clear distinctions. Otherwise, I have the edges flowing towards the middle, thus allowing for some points of light to stick around.



15 Creating falling hair

The very curvy strokes are essential, every bit as much as the precise observation of falling hair. For this, I first make use of Phtalo green, only to then darken it up a bit with a mixture of Phtalo green and Prussian blue. When I'm at the end, I then decide to mix some oxide black into the dark green to differentiate it from the hairs that don't feature that small loop.



16 Defining facial expressions

I take close a look at the Payne's gray and observe how much realistic volume it actually adds to the red of the face. Applied to the face, it has a lightly violet taint and makes the face prettier. With a little fluorescent orange, it's possible to make up some shining. With the correct application from Payne's gray, the facial expressions will be clearly defined.



17 Coloring the body

Let's take a look now at the coloring of the body. At this juncture, I make use of a pastel base, a mixture of 50% opaque white with 50% light portrait pink. I carefully spray on a very subtle light portrait pink to get a natural skin tone. Then, after having used transparent white to add lights to the shoulders, arms, breasts, and the hands, I apply some light cadmium red in a very fine manner, in order to make the skin a bit redder. I spray until the color of the body and the head are coherent.

I then spray a soft layer of Payne's gray over the cadmium red, which allows the skin to get a pinkish look to it. This slowly starts to make the form of the skin more visible. It's a pretty white skin in this case, and I don't want to overdo it.



18 Designing the shadow

I see the alterations step for step, which come into being thanks to the Payne's gray. Once the Payne's gray has provided the form, I begin to create shading with raw umber. Mixed with water in a 1:3 relation, I get contours with a shallow application thereof. With these paints, I achieve perfect contours and shadows and shading. Thus, black is not required for this.



19 Designing lighter skin

I'd like to remind that light-colored skin is clearly more difficult to paint than dark skin. Dark hues that have been applied too strong can be destructive. A mixture with a greater percentage of water creates a situation where the risk of errors isn't that great. It's like working with watercolors as opposed to acrylic paints. During the process, it's always important to take a break, take a step back, and look at the picture from abroad, so to speak. This is the only way you'll be able to recognize whether you're on the right track. When you've spent many, many hours on a project right at one time, it's advisable to take a break and to continue at a later point in time. A good piece of work isn't finished in a single day. Nonetheless, I continue my work at this point.



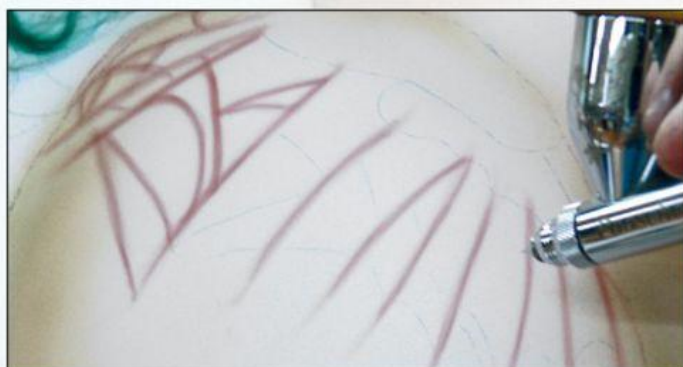
20 | Designing the initial tattoos

In this step, I begin working on the first tattoo with some light cadmium yellow on the pencil drawing. Working with yellow first makes it easier to establish form later with dark hues. Using permanent green, I draw other parts of the tattoos.



21 | Airbrushing even more tattoos

Using the light cadmium red, I begin working on the tattoo on the shoulder, line for line. I move along the pre-drawn lines with the HB pencil to make sure I avoid making a mistake. Then I finish off the wider areas exactly like my template shows me how to do it. I also draw the red spots on the other tattoos with the light cadmium red. For this point in time, the colors do look very messy and flat, but please do not forget that I will draw the outlines and forms later with black and thus, I'll be defining everything.



22 | Adding more detail to the tattoo

Using the oxide black, I paint the details, finish off the tattoo, and paint all of the areas that require this darkness. The challenge in doing this is that I am doing it completely without a stencil and masking.



23 | Working on the darker areas

I now take black and work on the underarm while also touching up all of the dark spots – where necessary.



24 | Tattoos on the wrist

I design the area around the wrist using sky blue while adding the details with black.



25 Intermediate result

I now take time to look at what my total impression is at this point and I am honestly pretty excited about how much the tattoos enhance the entire picture. Not bad, eh?

**26** Generating volume

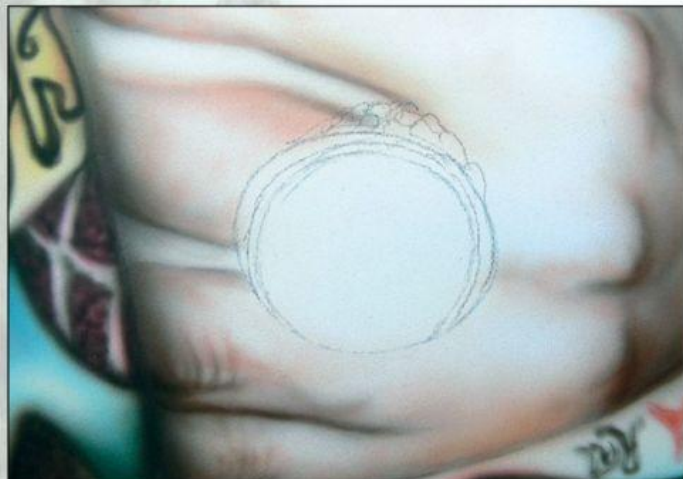
At this juncture, you see the parts of the body that haven't yet been processed. It's now time to give this area some volume while getting closer to our desired realism. Using Payne's gray, I paint on the previously applied red, giving me some light violet hues. I generate volume by doing this such that, allowing the viewer to recognize that the hand is located on the breast.

**27** Possible corrections

Looking at a picture from far away is important so as to avoid painting in a manner that is too dark. I stick to my template as a comparison. If necessary, it's possible to work on various parts of the body where some color may need to be added. This is a decision to be made by every artist, depending on his taste. I take a look around and see where I need to draw in some shadow without actually creating any outlines.

**28** Retracting the ring

I draw the ring again with the HB pencil to determine where I want to paint. For such a complex picture, I can't expect the airbrush to draw and paint simultaneously. I just feel like I'm secure in knowing what's coming whenever I draw the picture in advance.



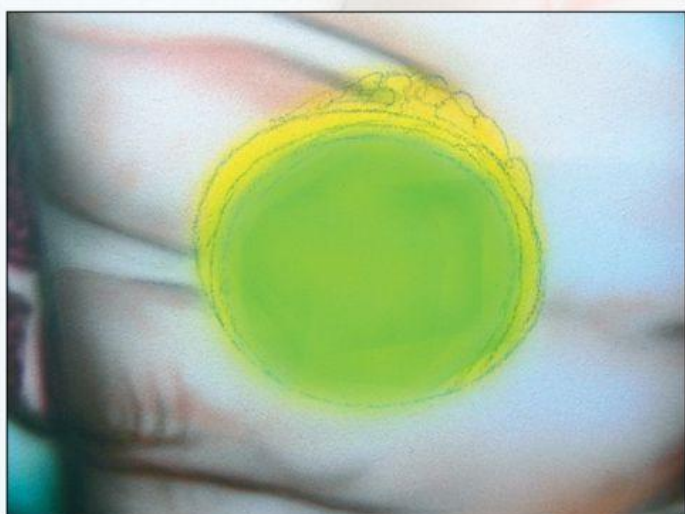
29 | Light effects for the ring

I paint the outlines extensively and full of color with the mid-range cadmium yellow color. Here's another trick for light effects: I've painted the foundation of the ring with fluorescent yellow. Using this color, I receive a green cast yellow hue that shines very loudly – but I can apply as much I'd like, because the subtleties are still to come. Using the ochre color, I spray over the edges of the ring once again.



30 | Working with even stencils

Even if it appears a bit fuzzy, I now use stencils to apply luminous green. The stencils, which cross each other, are avowed by the reference. "No experiments" is our calling card here. Simply follow what the reference shows you. Shiny elements brake the light in a fairly abstract, yet very precise manner. If you do not it like this, the ring will end up looking like a plastic ring, pale and anything but convincing. It's now time for the permanent green. Using some additional, straight stencils made of cardboard, I pull out the gem's volume. Using Raw Umber, I work on the ring's ferrule.



31 | Even more colors for the ring

Upon conclusion, I mix the permanent green with some Prussian blue. The dark green rounds out the volume. The last little touch is given to the Raw Umber with a shot of black.



32 | Brushing in the gloss effects

In this step, I take a step back and get a total impression in order to see whether or not I like the ring. I then take a white colored pencil and paint in the gloss effects of the ring and the gemstone. Using a small, triangular stencil, I spray the white highlight onto the gemstone.



33 Final details and glossy highlights

Using a paintbrush and white gouache, I paint in the glossy highlights of the piercings and the earring. Continuing on with the paintbrush and gouache, I also establish the details on the hairband, which enhances the effect of the woven material. With a black colored pencil, I cultivate the eyebrows and their surrounding areas.

**34** The finished piece of art

Here you see the finished work of art. To conclude everything, I take the airbrush and spray on two layers of clear coat. The mix relationship for this clear coat consists of 50% varnish and 50% water. Finished!

**JOSÉ LUIS PARADA CABALLERO**

José Luis Parada Caballero is an artist from Venezuela. He can look back at a career that spans over 25 years and he currently lives in Barcelona, Spain. He and his wife Sylvia Obregón are the founders of the School for Visual Arts and Professional Airbrushing (Escuela de Bellas Artes y Aerografía Profesional, known as Action Art Europe since 1999). Due to his multifaceted use of techniques (oil painting, pastel, watercolors, and acrylics), he is indeed a multifarious artist. His passion is realistic, fantastic, and sensational airbrushing. For information about him and his work, just visit www.jlparada.com or his school's website www.actionart.es.

 www.jlparada.com



Royal Talent Ecoline: A Watercolor Paint for Spraying

It never fails to surprise us just how many paints there are on the market, which can be applied using an airbrush. The foundational prerequisite is of course that the paints be sufficiently thin to get through the fine airbrush nozzle when sprayed. When it comes to the Royal Talens Ecoline, which has been on the market since the 1930s, this is absolutely no problem whatsoever, because the Ecoline is a watercolor that comes ready-for-use. The formulation consists on the basis of dye and gum Arabic. According to the well-known paint manufacturer Royal Talens from Holland, which opened shop in 1899, the paints are particularly clear and brilliant. The assortment of the available bottles sized 30 or 490 ml consists of 60 paints, most of which are transparent paints and two are opaque (white and gold). There are primary color hues such as citrus yellow, magenta, and sky blue (cyan), and thus you can mix a whole lot of color hues with primary colors on your own.

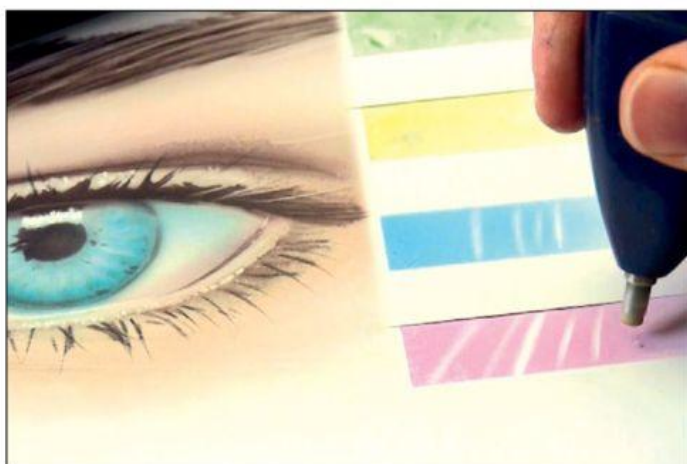
When doing some test spraying, you'll immediately notice that the paint can be sprayed very well. Due to the recipe, we see a very fine and soft spraying pattern. For additional nuances, water can also be added. The colors can, when dry, be erased with either a common eraser or electric eraser on

a painting surface such as i.e. airbrush paper, illustration board or synthetic paper, or it can also be scraped with a scalpel. If you'd like to go about making additional structure, effects or corrections, the paint can be loosened and dissolved again with water. The paint can also be applied with a paintbrush, belt tension quills, markers, a sponge, and other painting utensils.

The Ecoline bottle is stable and thanks to its large opening, you can pick up paint right with the paintbrush. In order to be able to fill up your airbrush, there's a pipette in the lid with which you can also count drops in order to mix according to a recipe or if you'd just like to keep track of them.

If you'd be interested in first testing the paints, you can pick up the Ecoline set that comes with the five basic colors à 30 ml for app. 16-20 EUR. Individual 30 ml bottles are available starting at app. 3 EUR. The 490 ml bottles start at app. 16 EUR per bottle.

www.royaltalens.com





Sparmax Zeta Compressor with patented Smart-Stop Holder

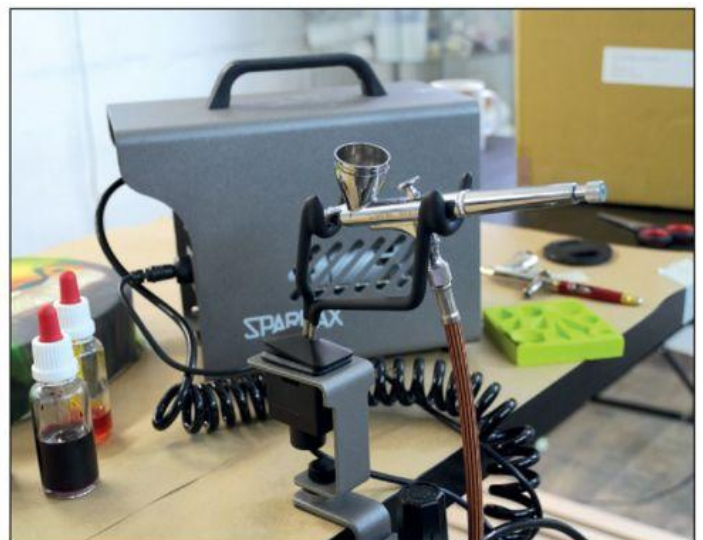
Did you think that there was nothing more that could be done to improve compressors? Well, you thought wrong! The inventive construction work of the worldwide known airbrush and compressor manufacturer Sparmax has now brought along a new compressor made with an innovative Smart-Stop holder. Ideally, an airbrush artist uses a compressor with an automatic switch-off program. So, once you don't need to use any air anymore, the classic oil-less compressor turns off automatically. This is a bit different with the Sparmax Zeta, because in this case, the compressor only stops when the user places his/her airbrush into the table stand. If the airbrush is then removed again from the holder, the compressor starts up automatically once again. This reduces the kind of pressure fluctuations that are often experienced with common compressors featuring automatic switch-off functions (and which don't have an air tank of any sort). Thus, you can immediately resume your work at the same pressure as you paused at. According to the manufacturer, this function increases the lifespan of the compressor, since the device is turned on and off much, much less than common models. In the special table stand that comes with the delivery, a trigger is built-in, which reacts to weight. The weight of the airbrush presses on the trigger when in the correct holder position and the compressor stops immediately. A moisture separator and a pressure regulator are also integrated into the stand. This construction can be affixed to any typical table top.

The Sparmax Zeta compressor weighs 4.6 kg, making it easy to transport. Thanks to a compact size of 24 x 14 x 21.5 cm, it also doesn't take up a lot of space. The compressor features an air performance of 14-18 l per minute and is delivered with all of the hoses you'll need in order to operate it immediately. You can work uninterrupted for 40 minutes with the compressor, but then you should turn off the device by using the on/off switch or by hanging up the airbrush in the stand for 10-15 minutes. Since you're usually always mixing paint or working on templates in between,

the normal stationary phases for many motifs should usually be sufficient enough to comfortably spray motifs without having to bother looking at the clock. The pressure is sufficient enough to supply airbrushes with a nozzle size of up to app. 0.4 mm with enough air. In the editorial test, we've been able to operate an Infinity with 0.4 mm as well as a Neo for Iwata without problems. The background noise is common for this type of compressor and the manufacturer declares it as being 45 dB.

The Sparmax Zeta, with its unique Smart-Stop holder, was specially developed for the English specialty retailer "The Airbrush Company" and its resellers. It costs 199 Pounds (i.e. 225 EUR). If you'd like to purchase it for use in other countries, you'll definitely need to make use of a power adapter. We're excited to see if even more compressors featuring the Smart-Stop technology will be showing up on the market in the years to come.

www.airbrushes.com



For Steampunk and Horror Fans: Craig Fraser's FrankenSteam Box Set

After Gerald Mendez and Cory St. Clair did it, US airbrushing legend Craig Fraser is now presenting his own characteristic paint and template set from Createx. The "FrankenSteam Box Set" contains everything you need to design one of the famous Frankenstein works from Craig Fraser. It comes with five Candy20 and eight Illustration colors, incl. primarily color hues from the Bloodline series. In addition, it also includes the chrome paint AutoAir Quicksilver as well as three mediums for adjusting the color characteristics, if desired. For setting up your motif, the set comes with a FrankenSteam color template, an outline drawing, the Artool Steampunk, and a Gear Head template sets as well as a texture stencil by Gerald Mendez. The set is available at specialty Airbrush shops for a price of 198 EUR (RRP) resp. 157 USD.

www.createxcolors.com

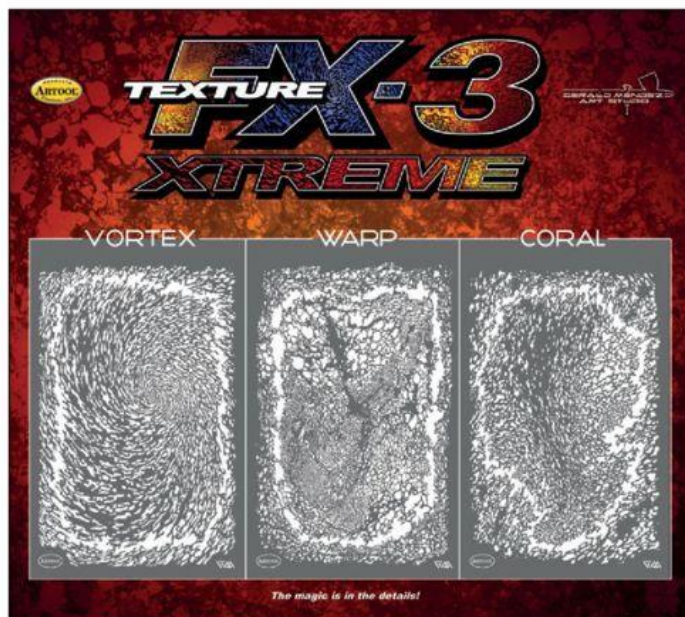


Good things come in threes!: Gerald Mendez Texture FX3 stencils

Hardly another stencil was as successful as the Gerald Mendez Texture FX series. With Texture FX 3 Extreme, Gerald Mendez is now presenting a set consisting of 3 new textures for natural and organic structures. The individual templates are Vortex FX, Coral FX & Xtreme FX and were established with the highest of laser precision. The material has a special metallic polymer-varnished surface and is also resistant to solvents. Thus, you can continually use the templates again and again. The set also contains a step by step instruction manual with a ton of tips and tricks from Gerald Mendez. The set, which comes in a template format measuring 22 x 28 cm, is available at specialty airbrush shops for a price of 47 EUR (RRP) resp. 30 USD or also in a

mini-format measuring app. 13 x 18 cm, all for a price of 23.20 EUR (RRP). If you like it even smaller, you'll find the Texture FX Nano templates from Gerald Mendez at specialty shops. The three-piece set contains the Organic, Master, and Cosmic Stencils in visiting card format – especially for small surfaces and motifs such as i.e. those in model construction. Yep, even when it comes to model construction, you sure don't want to go without step by step instructions from Gerald Mendez. The Nano-Set costs app. 17.85 EUR (RRP) resp. 13 USD at retail shops.

www.iwata-airbrush.com



MEDIEN

Upgrade wanted? The new Airbrush Step by Step app

Read Airbrush Step by Step digitally or per mobile – this has actually been possible for years now. But now, the new Airbrush Step by Step app is available fully independent of what device and provider you have. Whether Android, iOS or Amazon, smartphone or tablet, you can now read it anywhere. Every issue of Airbrush Step by Step since 2006 is available in both English and German language – either as an individual magazine or in a digital subscription, which can be ordered directly from your device. If you'd like to read the printed edition of the magazine, but you don't want to go without your mobile phone edition, we've now got the combi-subscription. For just 4 EUR more per year, you'll not only get the printed copy, but also access to the app for the subscription issues. The combi-subscription can be ordered nice and easy in the ASBS online shop. If you've already got a print subscription, you can now upgrade: Head on over to the website <http://airbrush-magazine.net/upgrade-app>, simply enter your name and/or subscription number as well as your email address, and you'll receive your activation code for the app within just a short days. Up until the current runtime concludes, regular subscribers even get it free-of-charge.



www.airbrush-zeitschrift.de/en/airbrush-step-by-step-magazine/subscription

www.airbrush-magazine.net/upgrade-app

BÜCHER

For fans and illustrators: The Art of SOLO – A Star Wars Story

If you're into illustrations, concept-drawings, and Star Wars, you're not going to want to miss out on the book "The Art of SOLO - A Star Wars Story" (ISBN: 9781419727450), coming out with the latest cinema film in the Star Wars series. As you can imagine, it delivers the highest level of designer quality and inspirational sources. No matter what you think about the movie, the contents of this book, which includes drawings, illustrations, and matte pictures, are things of incredible beauty and provide readers with insights into how the film was made, its characters, aliens, weapons, worlds, spaceships, and oh so much more. Whereas a whole lot of analogous painting techniques were made use of in the initial illustrated books in the "The Art of Star Wars" series, these latest series works are almost entirely digitally-painted concepts and illustrations. Due to the tight production time intervals, you'll actually recognize some of the already casted actors in some of the drawings.

The hardcover book features 256 pages with preface authored by Neil Lamont and James Clyne. The introduction into the book is written by author Phil Szostak, who has been working with the Star Wars Art Department for almost 10 years now. You can purchase the bound edition in English from the American publishing house Abrams for 28.87 EUR at book stores.



www.abramsbooks.com



Sparmax is becoming an Iwata subsidiary

Harder & Steenbeck a year ago and now Sparmax! The tour of acquisition being conducted by the Japanese company Anest Iwata continues to be in full force. The manufacturer of "Sparmax" products, the Taiwanese company Ding Hwa Co. Ltd., announced the formation of a new joint venture company with the Japanese corporation Anest Iwata at the end of June. The new company is now called Anest Iwata Sparmax Co., Ltd. With that, Ding Hwa transfers its manufacturing, patents, employees, and services to the new company, which is positioned on the world scene as the leading manufacturer of most particularly small compressors and

vacuum pumps. Together with the specialization of Anest Iwata in the field of compressors, air-operated equipment, varnishing and vacuum systems, market growth should now be accelerated while the product offer will be enhanced. The change in company name will not have any influence on the customer at this point in time. The company is very vocal about its hopes to improve on its products and services in the future.

www.sparmaxair.com

MULTIMEDIA

Adonit Ink Pro: Creative Stylus with Business Function

Adonit, a manufacturer known for its stylus, is bringing out a new stylus called the Adonit Ink Pro, which can be operated not only with Windows 10 and Microsoft Surface 3, but also with other devices from Microsoft, Asus, HP, and more, which support the Microsoft Pen protocol. The 18g and 10.5 mm lean stylus is pressure-sensitive and sits well in your hand. The pen also comes with a very elegant loading station, which holds the pen in a stable position via magnetic power, and provides electricity per USB cable. The initial loading process doesn't take long. According to the manufacturer, you can enjoy up to 24 hours of uninterrupted work time with the stylus.

Connecting the pen to Bluetooth is no problem whatsoever thanks to the accompanying quick-start instruction manual. Once installed, simply activate the on/off switch to experience the pen's next connection. The second shortcut button can i.e. be used to flip slides during a presentation. The Ink Pro has two additional, unexpected features: It comes with a laser pointer, which is also interesting for presentations, and it disposes of a built-in microphone in order to be able to communicate with Cortana.

The pen reacts very quickly and is very, very precisely on the surface (depending on how it's held/slanted) thanks to



the 1 mm fine tip. The pen is very delicate and the flow is smooth and free of shaking. The pen is compatible with all common paint and picture processing programs. In our editorial test, the free SketchBook Pro from Autodesk as well as Photoshop CC 2018 from Adobe were used on an ASUS ZenBook. The input worked precisely for both and it was a lot of fun.

The Adonit Ink Pro is available in black or white and costs roughly 104.99 EUR (RRP) resp. 108.95 USD.

www.adonit.net

HARDER & STEENBECK



The
Fine Art
of Airbrush

www.harder-airbrush.eu



HARDER EASYRIDER

ABRAHAM LINCOLN



Abraham Lincoln is best known for the abolishment of slavery and therefore one of the most popular presidents in US history. Dutch artist Erik Velthuis wanted to bring this well-known historical person back to the present day. In contrast to earlier black-and-white photos and artworks, the artist decided to

airbrush Lincoln in color. At the same time, however, it was important to him to give the artwork some old features and details. The portrait is completed by a noble, oval frame and a brass doorplate engraved with the year of birth and death of Lincoln, which makes the artwork very special.

EQUIPMENT – Abraham Lincoln

For the artwork

Airbrush: Iwata Custom Micron 0.23, H&S Evolution 0.20

Colors: Createx Illustration Colors / Etac GXFX 500 Serie

Surface: Oval MDF Panel (50 x 70 cm)

Additional materials: Createx 4012 Reducer, Spraymax 2K matte, Faber Castell Polychromos pencils, eraser, 3M Micro Sandpaper, Roland plotter foil, custommade copperwire, Skintone Structure Hoodfilter

For the frame

Airbrush: H&S Evolution 0.6

Colors: Primer Createx Sealer White / Createx Metallic Gold, color mixture consisting of 10 % 4030 Balancing Clear / 30 % 4012 Reducer

Surface: Oval classic mild frame (50 x 70 cm)

Additional materials: Custom Paint 2K Clearcoat, wet cloth, engraved brass doorplate (font: Edwardian Script, black coated)

01 | The Idea

I always wanted to make a project to bring back historical figures to the present day. So I did some research on Lincoln, a phenomenal character and as we know the accountable man who has abandoned slavery in 1865, the same year he was murdered.

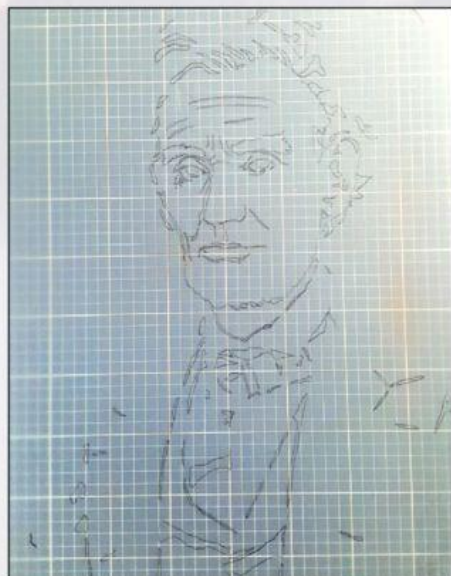
At the time he was living, there were no colored images but only black and white pictures in very indistinct conditions, so I try to create this in color as if he was living at the present time. Therefore, the overall art piece should be having a classical view of scenery. So I did some research on painters and techniques they used at that time. To give it a classic look, I decided to make this portrait on an oval framed



panel with the color settings used in the 19th century. The background alludes to the North-South conflict situation. I used a five dollar bill as a reference photo.

02 | Reference points

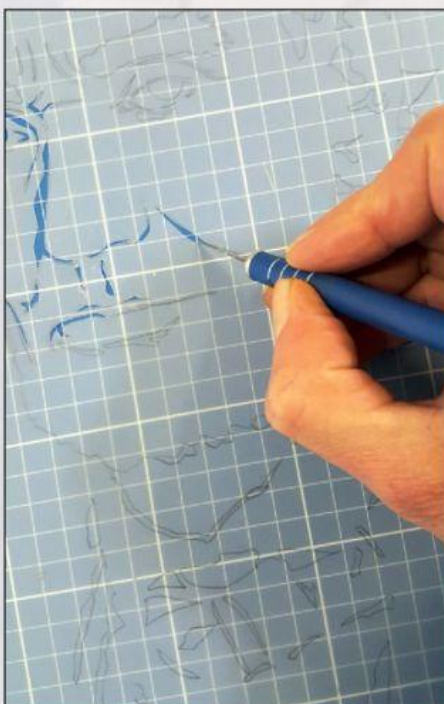
I am starting up to draw on plotter foil from the old black and white reference photo by drawing contours and details – just enough to get reference points estimated from the portrait.



03 | Cutting the template

In this step I am cutting out the dark regions I drew in to make a

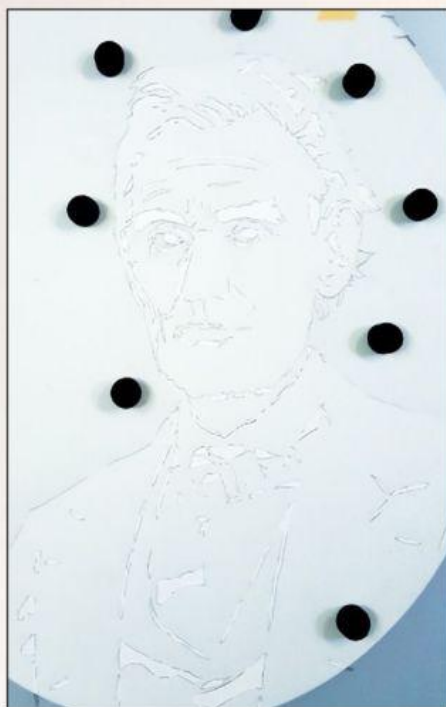
global reference masking sheet. Here you can see the result of the cut out version.





04 First color application

You have now at least three masking sheets, such as the one I showed before. I make one masking sheet extra by just cutting out the outline of the portrait. At the hair region there should be a minimum of 5 mm inside the outlines. When ready, you have now an inside protection mask, an outside protection mask and a detailed portrait mask – that makes three. The spray color is Etac Burned Umber with reducer up to 75 %. I also added Etac GXFX 500 Reduce Air to get a nice and soft paint flow. This also gives you a better suturing.



05 Details

Now it is time to draw certain details as much as possible, using logical interfaces in eyes, nose, lips etc. This brings me to a natural style to bring in details you won't find at the reference photo. So when you have problems to add details without references you can check other similar images to compare. Some people (like I do) have natural drawing techniques to fill in these details.

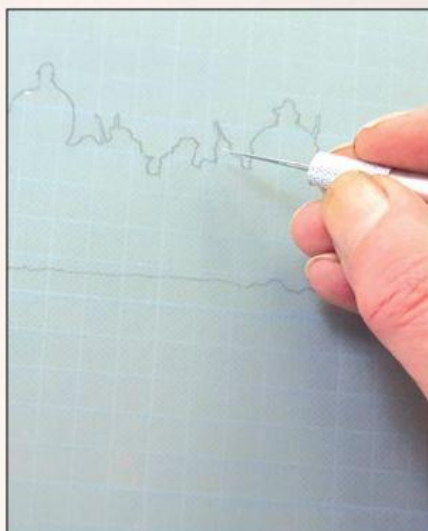
06 Masking the portrait

In this step I am masking the portrait with the plotter cut-out sheet to separate the portrait from the background. Now I can easily make a background. I have cut out some tapestripes in order to past it on the panel. Magnets are not working here because of the panel's thickness.



07 | Creating the back-ground

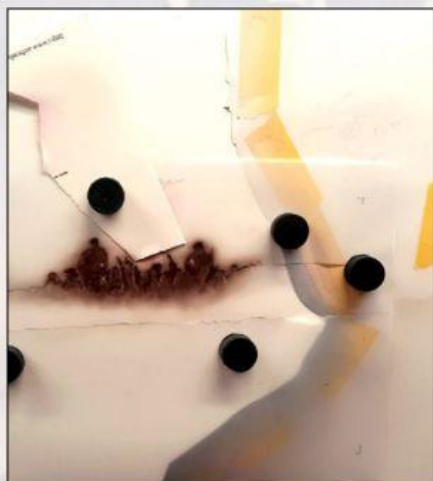
Now it is time to design a background that will combine this portrait drawing with a scenery of soldier silhouettes and some flags and weapons to create a smoky, but classic background scenery. The contours should be recognizable as Northern and Southern army troops. I drew a line-up and afterwards cut out a mask shown on the image. A second line-up will be added, too.



08 | Background details

I'm airbrushing the background using Etac Burned Umber. Because of the distance comparing to the portrait, the details can be made smoothly. After the first line-up is done, I added the second one in a

similar way, but a little more to the front. The dimension of the persons should be a little bigger, but again smoothly. You can see the final result on the image. The small detail outlines from all the persons and weapons can be erased.



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
Tel +49 (0)4191 88277 | info@createx.de

www.createx.de
... KOMPETENZ IN
SACHEN AIRBRUSH

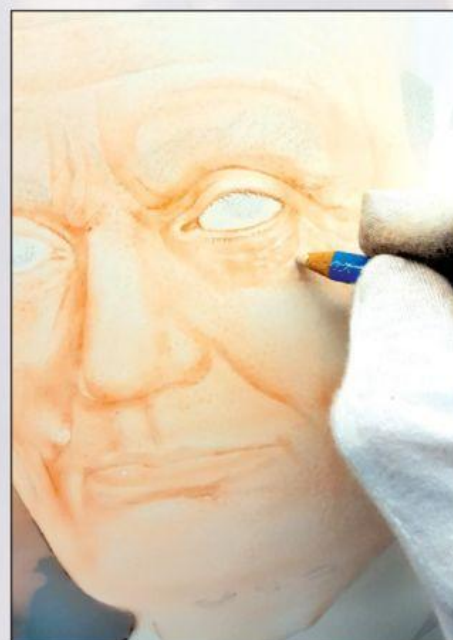


09 **Creating transitions**
In this step I added some more freehand details such as a flag and a cannon. Then I gave it a misty touch to combine both line-ups by using Createx Illustration White. The orange glow is added afterwards by using Candy20 Red Oxide. Several layers are needed to get this result. Again, I come back to the Burned Umber to create the transition of the total passepartout glow around the whole panel.

10 **Removing the masking**
On the images you can see the final result with the total soft framed rounding. The darkest regions can be found at the outside and behind the portrait. After removing the mask from the portrait, you can see that the lines appear to be sanded and are barely visible.



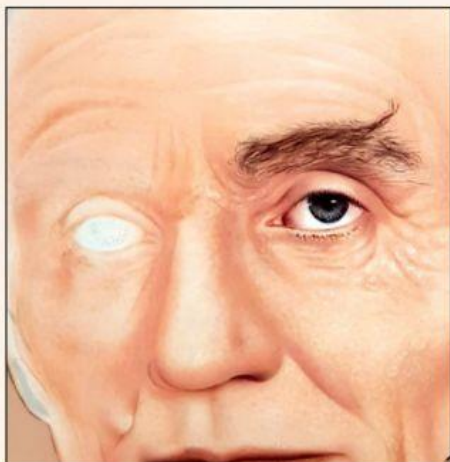
11 **Texture of the skin**
I added the outside masking for overspray protection and to prevent the artwork from dirt and spots. For the skin tone I used a mixture of Illustration White and Burned Sienna. Then I set up first details freehand, starting with the eyes, nose and mouth – so I will work from the inside out. The skin structure can be added with an eraser or 3M sandpaper. The MDF panel allows great eraser work. Actually, you can create very soft details on this surface.



12 Eyes and lips

Slowly, the first skin layer is getting visible. The eye color is made with Burned Umber with Transparent White afterwards over it. This gives you a color shift, which you actually don't want to have but for now we make use of

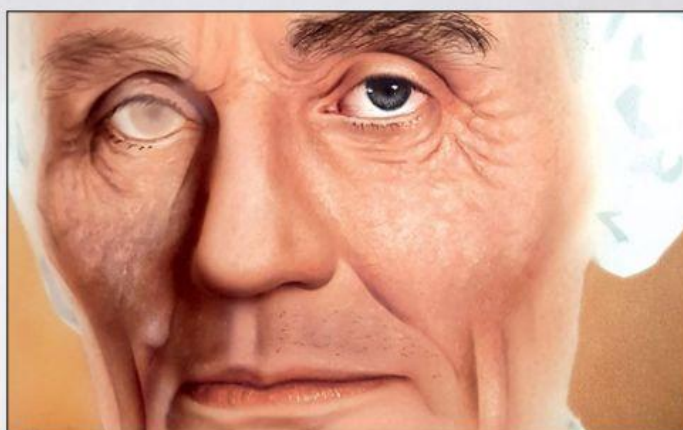
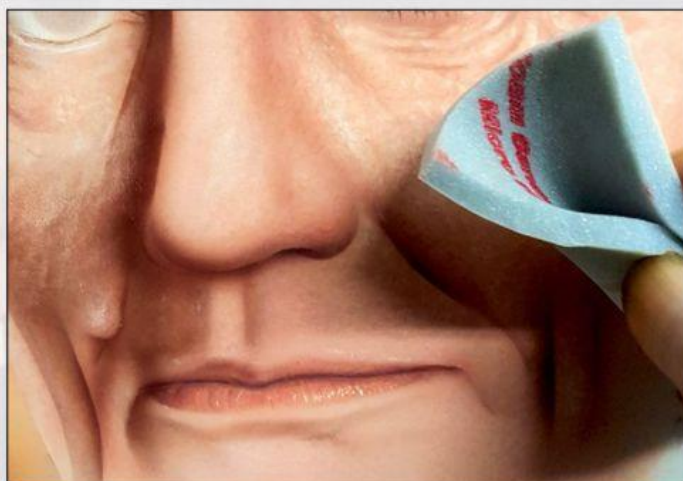
the color shift to get the real blue eye tone. So I forced this advisedly. The lips can be made with the skin tone mixture added with a small drip of the color Blush from Tim Gores Lifeline. The eyebrow daggers are made with Burned Umber again.



Please note: The whole portrait should be made of a very reduced color mixture for making a first layer which has a very pale look. This is only to secure the reference points to get a good result in the first layer. When the overall portrait is correct and similar to your reference and your wishes, then you can start with the next layer and bring the color mode and the details up.

13 Highlights for the skin

I am using 3M sandpaper to give a smooth accent to the skin structure and add some highlights. I don't want to make a full photorealistic piece of work, because this will not upgrade the artwork. I want to have a pretty realistic panel, but it is made by hand so that's what you are getting to see. The artwork can be designed according to your own fantasy.





DESIGN - AIRBRUSH - FINE ART - COURSES

**PROFESSIONAL AIRBRUSH COURSES
&
MASTERCLASSES**

WWW.EVAIRBRUSHART.NL

ERIKVELTHUIS.AIRBRUSHART@GMAIL.COM

0031 (0)6 421 216 21

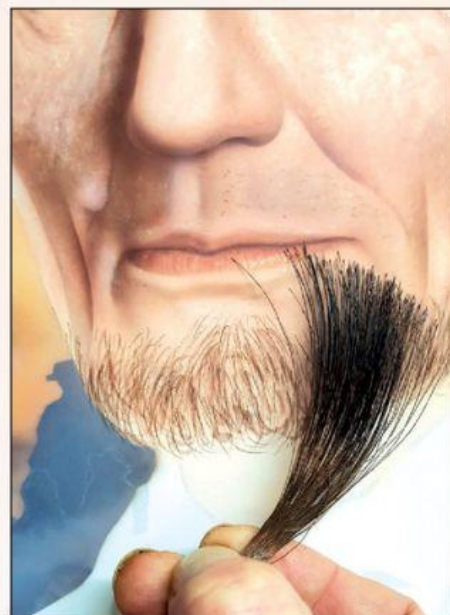
**RUSTOORDLAAN 36
7211AX EEFDE
THE NETHERLANDS**






14 Creating the beard

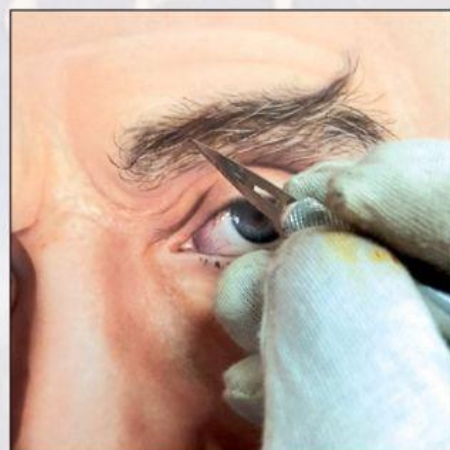
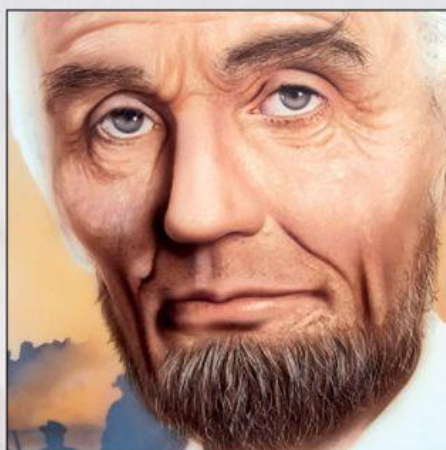
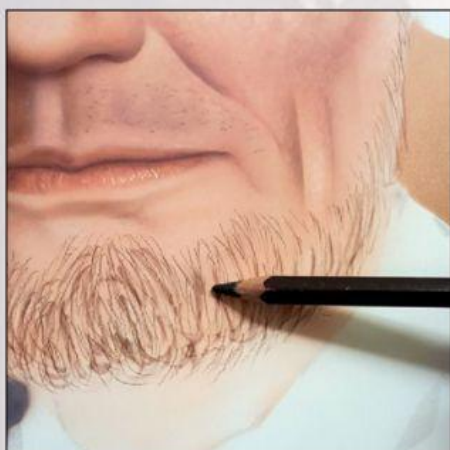
I create the beard with dagger strokes in Burned Umber. Then I make a basic, coarse underlayer to fill in more layers afterwards. For a nice beard look, you can use a copper wire bundle. I made this myself from an electric wire. There are several thicknesses of copper wire, so you can make a lot of different pieces to a bundle and solder it.



15 Increase beard growth

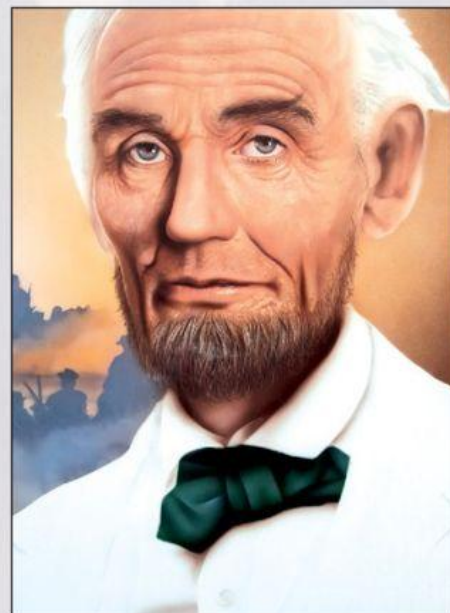
Adding more beard layers will give you a thicker beard grow. In combination with erasing highlights, I am spraying with the copper wire or dagger strokes. I use a Faber Castell pencil in Walnut Brown to give more ac-

cents to the tiny hairlines and a scalpel knife to erase the tiny highlights. The photos give you a good impression, but I'm not completely finished yet. You can also use this technique for the eyebrows.



16 Creating the shirt and bow tie

In this step I start with the shirt and bow tie. I'm mixing green with grey to get a classical color mixture to cite the historic time. I used some stencils to get a smooth but solid line. Then I add more grey to get the shades.



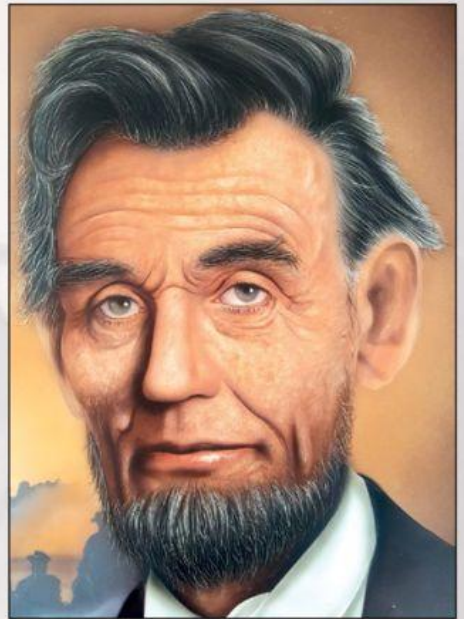
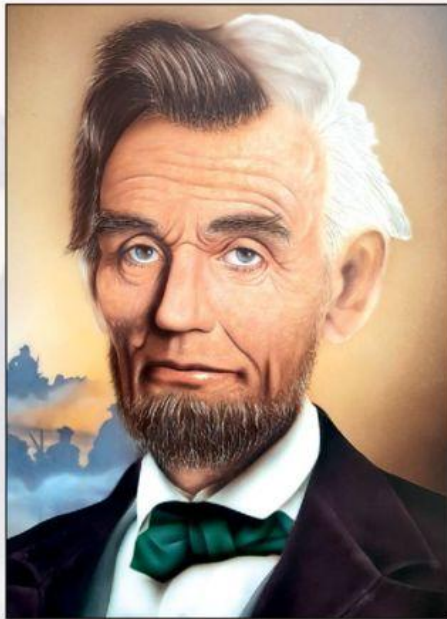
17 | Designing the jacket

To make a clean shirt, I will use the plotter mask to prevent spots and overspray. The white shirt can be made with the grey 60 % reduced. Then I add some smooth details and light shade zones and erase some detail highlights. I choose an old purple color for the jacket, a mixture from Crimson and Blue reduced with 4012 up to 60 %. I apply several layers until the color level is reached. I use Transparent Grey for shades. At the end I erase the structure details like seam and grease lines.



18 | Creating the hair

I finish the hair with Burned Umber reduced up to 50 %, then I apply dagger strokes and hard lines. Afterwards I am making a dark grey look added with Monster Grey from Etac. This color is very transparent, so several layers are needed to get the best result. Afterwards you can add the highlights using a scalpel as I did for the beard. At the end, I'm finishing all details and fine-tuning all elements. I clearcoat it with Spraymax clear coat (matte).



19 | Oval frame

The oval frame is made of MDF and is specially mild with some old looking relief. I painted it with Createx Metallic Gold, using an Evolution 0.6. I need several layers before the complete gold look is ready. After some dry time I sealed it with 4030 Balancing clear. To give it a really old look, I

added some Burned Umber paint in the relief zones with a wet piece of cloth. Then I softened the edges with some dark color as if it was a very old frame. After some dry time I clearcoated it with Kustom Cans 2K Brilliance.



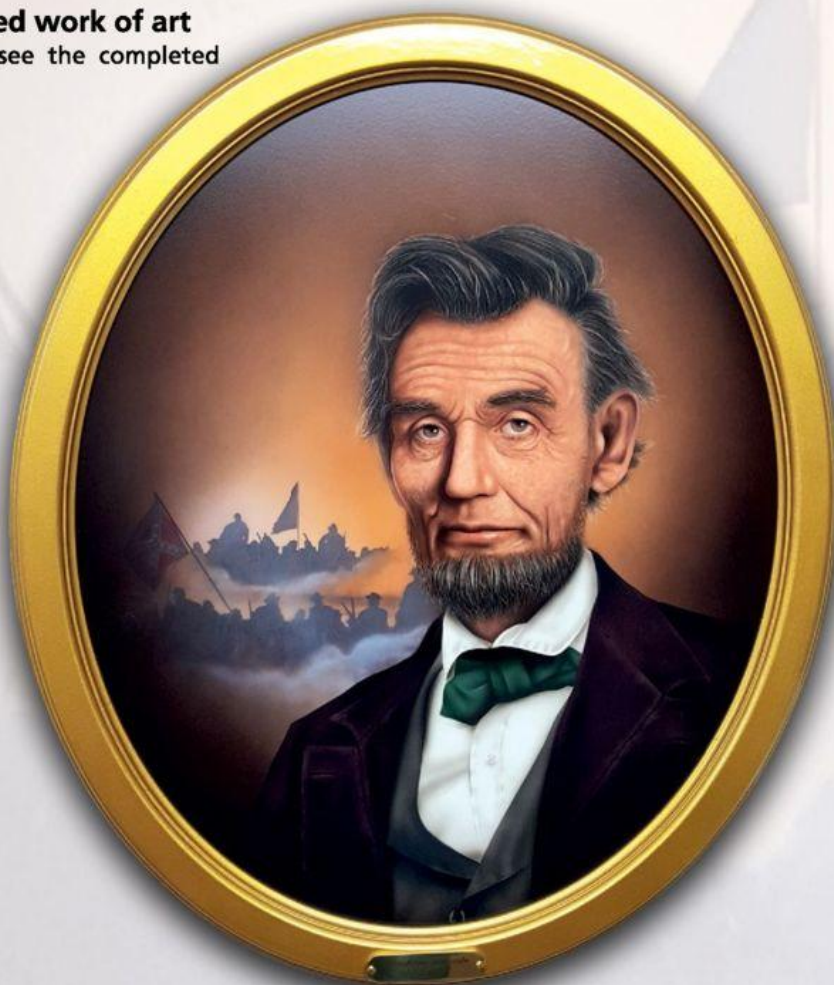
20 Brass doorplate

I am using a brass doorplate engraved with the name and lifetime of Abraham Lincoln. The screws are both mounted in the same way.



21 The completed work of art

Here you can see the completed work of art!

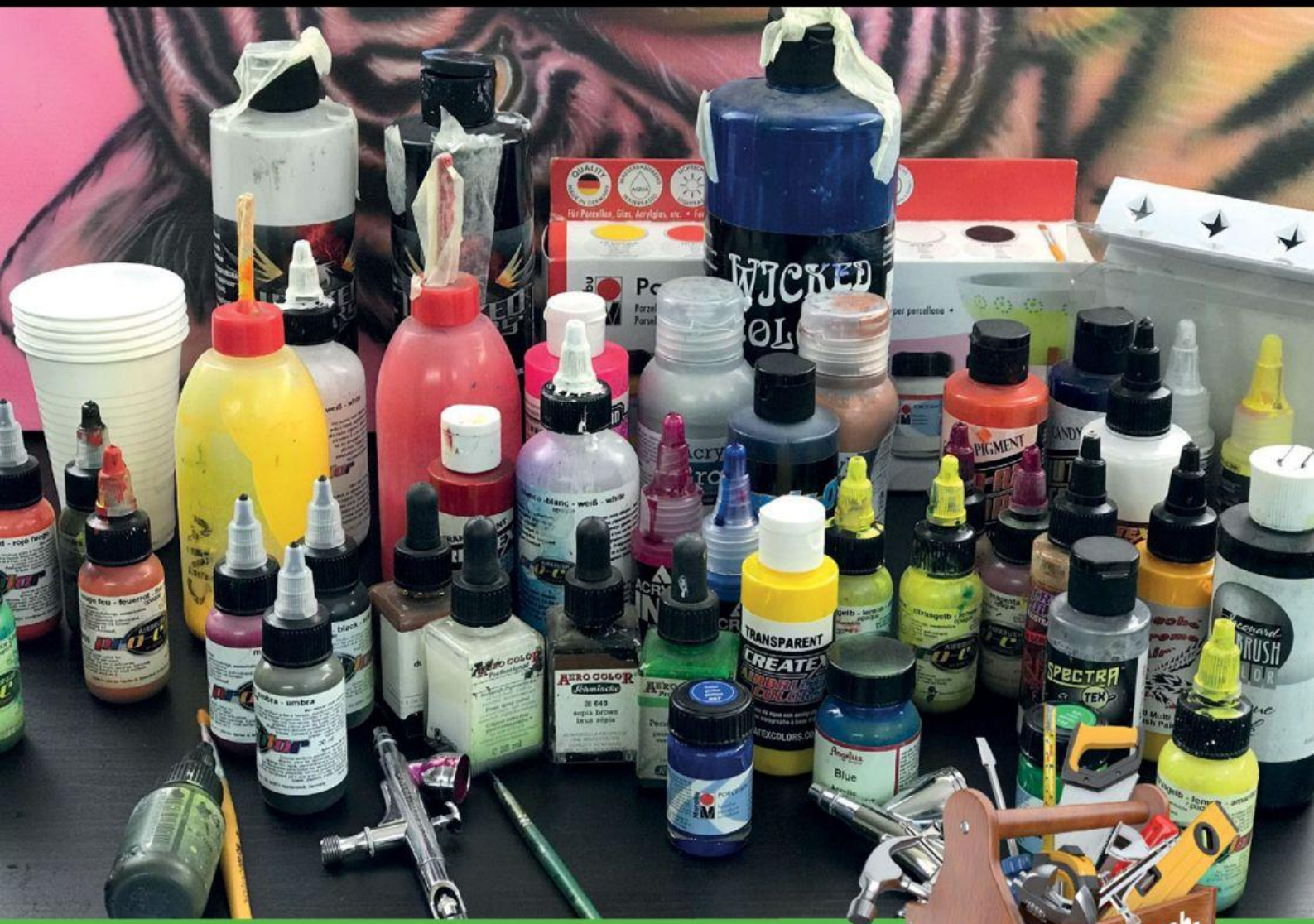


ERIK VELTHUIS



Dutch artist Erik Velthuis worked as a graphic designer in the packaging industry for 20 years and realized many design works as a freelance artist. In 2003, he became aware of the many possibilities that can be achieved with the airbrush technique. After just one year as an airbrush artist, Erik Velthuis started his own business and offers weekly airbrush courses in his studio in the Netherlands. In combination with his airbrush courses, the artist realizes art projects for customers. Since 2016, he has been teaching special master classes in the Netherlands, Germany, Belgium and in many other countries.

www.evairbrushart.nl



Paints for Airbrushing

An important component when airbrushing is deciding on the paint you're going to use. Especially for beginners, this area of painting could pose the first little problems and interrupt the general joy for a new hobby. However, eve-

rything that can be turned into a watery or milky form can actually be sprayed. Thus, the type of paint users decide on should depend on the surface, application area, and nozzle size that come into questions.

// ACRYLIC AIRBRUSH PAINTS

The paints that are most commonly used for airbrushing are special airbrush acrylic paints that have been optimized with respect to the pigment size for spraying with small nozzles. Most acrylic airbrush paints are ready for spraying, thus ready to be made use of directly with an airbrush. They can be mixed with a respective medium or often also be diluted with water in order to get a finer spraying pattern, increase the transparency or improve the spraying characteristics. Airbrush acrylic paints are used primarily on paper, cardboard, and canvas, yet are also suitable for plastic, metal, and textiles. This is why they've become very popular in areas such as model construction and establishing automotive painting.

Three major brands have spent several decades establishing themselves as the big three in Europe, which can be ordered from every specialty airbrush retailer and which already cover many areas of application and surfaces: Schmincke Aero Color, Hansa pro-color (Golden paints) as well as the paints from Createx. Due to their high level of acceptance and availability, we'll be taking a closer look at these products. There are naturally numerous other airbrush acrylic paints with similarly specialized characteristics from manufacturers from all over the world. Some of these brands are e.g. Etac, Holbein, Lukas Illu-Color, Iwata Medea Com-Art, Liquitex or Vallejo. Specialty airbrush retailers offer a wide spectrum of these paints. Trying them out and comparing them can eventually pay off for a more advanced airbrusher in order to find just the right paint assortment.

SCHMINCKE AERO COLOR PROFESSIONAL

The Aero Color Professional paints have a long tradition in Germany. Using the Schmincke Aero Color Professional paints, you can paint very well on airbrush paper, canvas, and drawing cardboard. But plastic and metal as well as some other surfaces that are clean, dry, and free of grease can also be painted well with these paints. The Aero Color paints can also be applied with paintbrushes, markers, tubular drawing pen or drawing pen. If the paints are diluted with water and then applied, these can then be easily erased or scraped in order to make additional structures possible.



The assortment currently consists of 36 fine, very brilliant bright colors, 12 brilliant Total Cover color hues (opaque on a dark subsurface), 24 effect paints as well as 9 Candy color hues. A number of the bright hues are glazing, such that they result in an even greater number of brilliant intermediary hues when combined with each other. The Aero Color Professional paints come in stable glass pipette bottles à 28 ml. 24 color hues are also available in 250 ml and 5 hues in 1000 ml plastic bottles.

GOLDEN

Also very popular are the pro-color airbrush acrylic paints from HANSA which is actually a German rebrand of the airbrush colors made by the US company Golden. These are also perfectly suitable for airbrush paper, drawing cardboard, and canvas. They are very adhesive and thus are great with plastic and metal. The pro-color paints can be sprayed free of problem through any and all nozzle sizes, even with 0.1 mm nozzles. Especially the white color has a very opaque effect on dark sub-surfaces and doesn't lead to any plugging or blocking problems. When diluted with water, the colors can also be easily erased and scraped.

The assortment includes 26 opaque color hues, 10 transparent color hues, 4 neon color as well as 4 metallic colors. Most opaque paints are also somewhat semi-opaque and don't really establish a 100% opaque effect on darker surfaces.

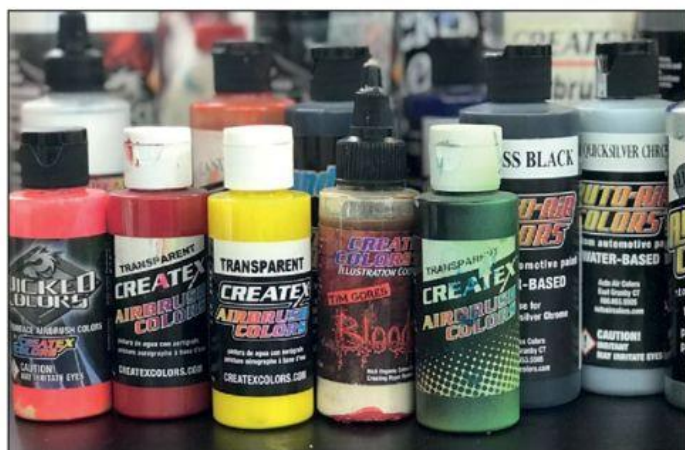
The 30-ml bottles have a quick-turn fastener and, even when



open, won't completely pour out, should they happen to fall over. Some basic paints are also available in 125-ml color bottles. The little pellet that is contained inside allows for the mandatory shaking up of the pigments in order to get a professional spraying result.

CREATEX

The manufacturer Createx hailing from the USA is specialized in airbrush paints. Since there are so many various areas of application and thus, demands of paints in the world of airbrush art, Createx has a number of various color brands in its program. There are paints for custom painting, for textiles, and for classic illustrations. All Createx paints are water-based and can be sealed easily (chemical reactions) with varnish.



Createx Airbrush Colors

The Createx Airbrush Colors are particularly perfect for textiles and leather, but also adhere well to wood, plastic, metal, ceramics, cork, and much, much more. If the paint is affixed in a warm manner, it becomes indelible. All professional T-shirt painters use this brand. There are numerous transparent and also opaque color hues in various packages from 60-ml bottles to 3.8 l cannisters. They are also available in effect colors such as pearl, fluorescent, and iridescent color hues.



Wicked Colors

The great thing about Wicked Colors is that they can also be made use of universally and are suitable for beginners too, thanks to their strong flow characteristics. The Wicked Colors are available in transparent, opaque, pearl, and fluo-



rescent, in everything from 60-ml bottles to 3.8 l canisters.

Auto Air Colors

If you're working in automotive painting, then the paint series Auto Air Colors is just the right brand. Numerous primers, effect paints, and basic color hues can lead to some truly brilliant color experiences. The Auto Air Colors are continually being updated to meet the latest in technological standards. Some of the effect paints such as metallic colors or the Pearl Flakes Colors nonetheless require rather large nozzle sizes or a paint spray gun.



Createx Illustration Colors

If you're planning on working with very detailed illustrations in which the mixing technique such as erasers and scrapers can be used, then you're in very good hands with the Createx Illustration Colors series. Even in the case of lower level work pressure, these paints can still be sprayed through the finest of nozzle sizes. By applying an additive, you can transform the Createx Illustration paint into an acrylic urethane paint and thus, receive a fairly strong adhesive effect on hard surfaces. There are opaque, transparent, and semi-opaque color hues in 30-ml, 60-ml, and 240-ml bottles.

// Acrylic paints from a tube

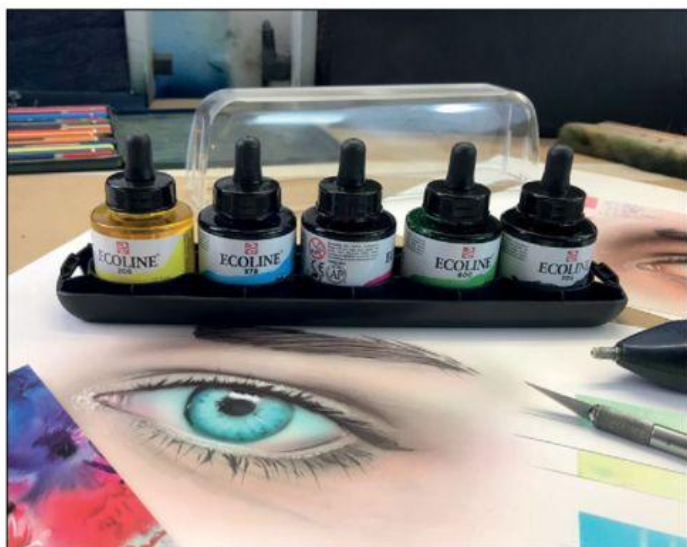
The most well-known packaging form of acrylic paints for artists in general is the tube. The pasty tube paints that are usually applied with a paintbrush can also be sprayed. However, they need to be solved with water or diluted so that they are sprayable. Due to the pigment size, you need to keep in mind that congestion can build up if you're spraying the paint through small nozzles. In general, acrylic paints that are produced by different manufacturers can also be mixed with the special airbrush acrylic paints. However, you



should definitely try out or test any such mixtures. Nonetheless, it should be tested beforehand so that there aren't any problems when painting your actual motif.

// Tempera / Gouache / Inks / Watercolors

When practicing, and should you want to dabble in special mixing techniques, both tempera and gouache paints can also be used with an airbrush. Diluted with water, these can also be sprayed free of problem. Depending on the composition of the paint type, these paints can be dissolved from the painting surface by using water and make special effects and textures possible. The tube paints are diluted in a very fruitful and yielding manner, so to speak, and thus offer a low-budget entry into this field of work. Tempera and gouache are extremely suitable for airbrush paper and drawing board. Inks and fluid watercolors can actually also be sprayed with an airbrush. The paints are characterized most particularly by their brilliance and transparency.



// Solvent-containing varnish

The fields of custom and automotive painting also make use of solvent-containing varnish and effect paints. The advantages are reliability and adhesiveness as well as color effect options. But you have to make sure to only use these paints in a room with air ventilation and when using a respirator. You've also got to take into consideration that the used airbrush device and the built-in gaskets are solvent-resistant. If not, they will ultimately corrode. When it comes to effect paints, House of Kolor is a very popular brand. But also common varnish brands from the automotive industry such as Standox, PPG, Spies Hecker or Mipa are suitable.

// Bodypaints

If you'd like to spray a human body, dermatologically tested bodypainting paints are available on the market. These can then be easily removed from a body with water and soap. Current bodypainting paints such as i.e. Senjo Colors can also be processed with even a 0.15 mm nozzle. As opposed to bodypainting paints, airbrush tattoo paints need to hold for as long as possible on a body's surface. These generally remain for 2-3 days. Airbrush make-up paints that are alcohol or silicon-based can also be sprayed and used for day-long



make-up, photoshoots, movies, and TV. So-called sugarcane-based airbrush tanning lotions make a bronzing of the skin possible for up to 10 days.

// Food paint

You can paint on food like cakes and chocolate as well! You will however need to use fluid food paint. Fondant, marzipan or chocolate – the motif can always be eaten at a later point in time. The colors are very thin like ink and go about establishing a brilliant, transparent look. There are generally no nozzle congestions and cleaning them can be easily done with water or special foodstuff cleaning agents.



Our Readers' Artworks



Tonny Kesler: Old Fisherman

Airbrush: Iwata Micron; Paints: Pro Color, Golden
Surface: Airbrushcardboard

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.

NEW! Send your images by WhatsApp to:

+49 1520 7879744



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.

Martin „IZM“ Igaz: Triumph Rocket III (873 Skulls)

Airbrush: Iwata CM-C+ 0.18mm

Paints: Auto-Air, Candy20 & Createx Illustration Colors,
PPG Varnish; Surface: Triumph Rocket III 2200 CC



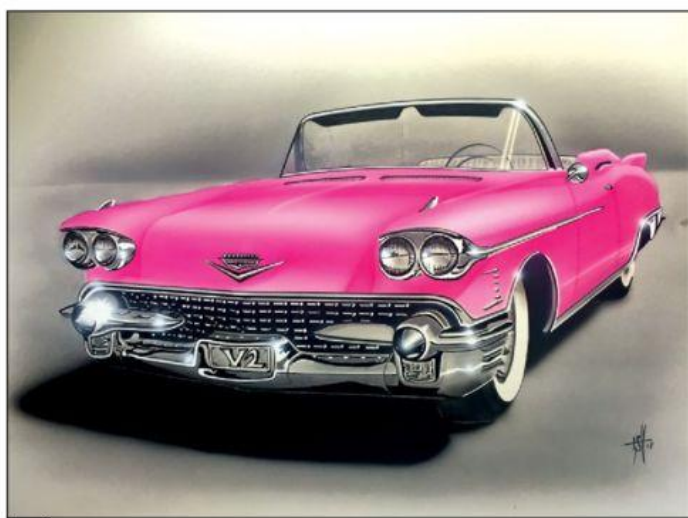
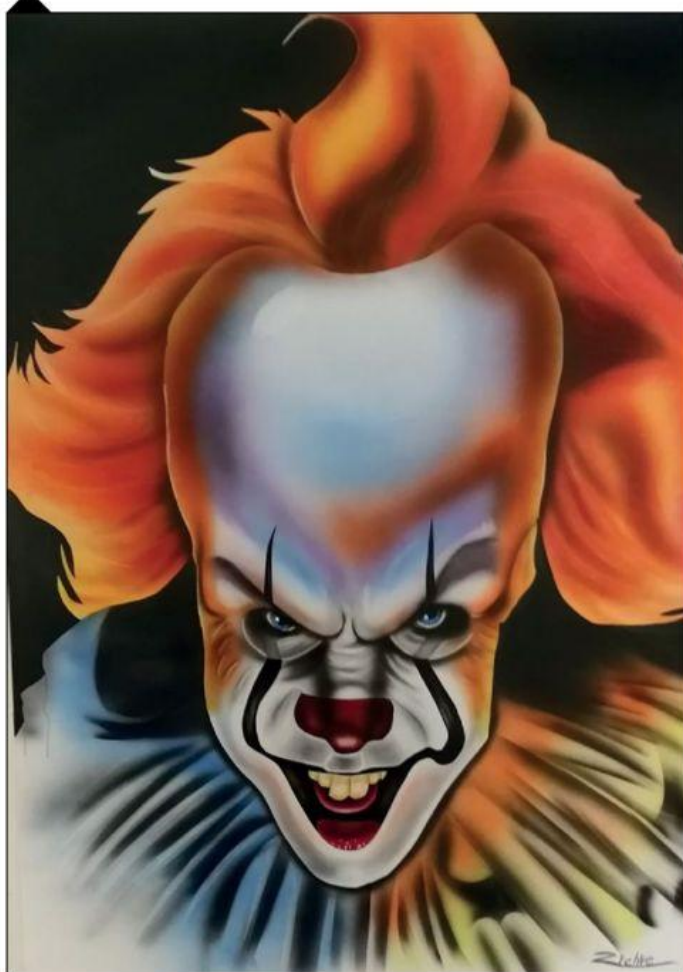
Wilton Sarmiento: Tomás

Airbrush: Badger Renegade Krome
Paints: Createx Colors, Spectra Tex
Surface: T-Shirt



Richard Odwarko: Pennywise

Airbrush: Iwata Neo
Paints: Createx
Surface: Schoellershammer 4G, 70 x 50 cm



Heiko Schieche: Pink Cadillac for my Baby

Airbrush: Iwata Micron CMC
Paints: Createx Illustration Colors
Surface: Schoellershammer 4G

Tobias Frey: Davy Jones

Airbrush: Evolution Two in One
Paints: Vallejo Model Color



Thomas Nimpsch: Fish
 Airbrush: Iwata HP-C Plus
 Paints: Createx Illustration Colors
 Surface: Synthetics paper, 33 x 48 cm



Roland Ernst: Spiegelung
 Airbrush: Infinity; Paints: Schmincke
 Surface: Schoellershammer, 35 x 50 cm



Yvonne Ible / YvissArt: King Leu
 Airbrush: Iwata HP-SB plus; Paints: Schmincke Aerocolor
 Surface: Schoellershammer 4G, 50 x 70 cm

Sparmax Airbrush Competition — 2018 —

4 Categories - 13 Happy Winners



Now in its 40th anniversary, the Taiwanese airbrush and compressor manufacturer Sparmax once again included contestants from across the globe in its International Airbrush competition. More than 600 participants from 30 countries followed the call to participate and submitted works in the categories of Fine Art Realism, Fine Art Fantasy, Model Construction/Hobby, and

Automotive Art between November, 2017 and February, 2018. 13 happy winners from Canada, the USA, Russia, Italy, Germany, Brazil, Denmark, South Africa, and Australia were awarded some wonderful prizes sponsored by Sparmax and other sponsors. Airbrush Step by Step also had a prize to award. The publishing house presented four annual subscriptions.

Category of Automotive Art

1st Place



Jordon Bourgeault (Canada): Blue Eyed Angel

The artist: A few years back, a couple of colleagues talked Jordon into getting himself an airbrush and teaching himself how to use with instructional videos and books. He began working in a paint shop as a part-time job and the shop was often a place where large

figures such as dinosaurs for museums, dummies for movies sets or props for pageants were painted. As the amount of orders grew some 8 years ago, Jordon decided to become a freelancer and has worked ever since in his own shop.

www.jboairbrush.com

The project: The bike is a piece of memorabilia for a woman, who lost her 3-year old daughter in a traffic accident. As such, it was a difficult topic, which Jordon didn't take easily. He tried to make every detail to be as good as possible. He just began painted – without any drafts or a particular concept. The design ended up being developed in the course of the painting process and contains portraits and memories of the girl, retained in sepia, and imbedded in floral patterns. The heart of the work is the girl in the form of an angel in a blue sky. It was the most difficult piece of work that Jordon has ever done, both technically and with respect to the concept. The project took roughly 300 hours.



Neimar Duarte (Brazil): Travelling Skull

The project: Skull & bones are part of a Harley Davidson design. It was an order that came from a discussion. Neimar was given free creative reign. The work was based primarily almost solely on the content of the discussion such as motorcycle culture, freedom, journeys, and wilderness. This led to him designing this elegant, monochrome design consisting of

skull & bones, streets, compass, clock, and birds. As always, Neimar initially created a digital design that he had approved by his customer before he got busy with his airbrush work – from the metal works to the varnish. He worked on the skull & bones for a good week and required 2 months in total to do the whole bike.

2nd Place

The artist: Neimar has been painting since he was a child and began doing so more intensively when he was a teenager. Thanks to this love of custom cars and motorcycles, he made his way to airbrushing, buying his first device in 2005, and built himself a compressor. He wasn't able to take courses at an art school, so he taught himself how to work with an airbrush via magazines, books, and instructional videos.

www.neimarduarte.com

3rd Place

Thomas Andreassen (Denmark): Noir



The artist: Thomas primarily works as a 3D artist, but started making use of an airbrush in the 80s as part of his model construction hobbies. From custom effects on Hot Rod models, he eventually discovered airbrush illustrations, which led him to an

education at an advertisement agency. In the 90s, the computer became prevalent and it wasn't until 2012 that Thomas returned to using an airbrush. He enhanced his know-

ledge via videos and in courses with Mike Lavallee and Dru Blair. He has in the meantime conducted a few paid airbrush jobs.

<http://airandink.dk>

The project: Thomas had full rein in the Noir project, but the black basis varnishing had to be part of it. He wanted to do something that stuck out between all of the flames, skull & bones, and pin-ups. That's why he selected a one-color, classic motif, inspired about a work from

Ryan Townsend. With reference material from the Internet, he designed a Photoshop collage, which was printed out in the original size which then served as a guideline. The project ended up taking some 50-70 hours.



Category of Fine Art Realism

1st Place



Keith Goodson (USA): Silver Tablet

The artist: Keith has been working as a professional artist in Florida for more than 25 years. He began airbrushing at the ripe young age of 20, something that fascinated him and with which he was quickly able to make good

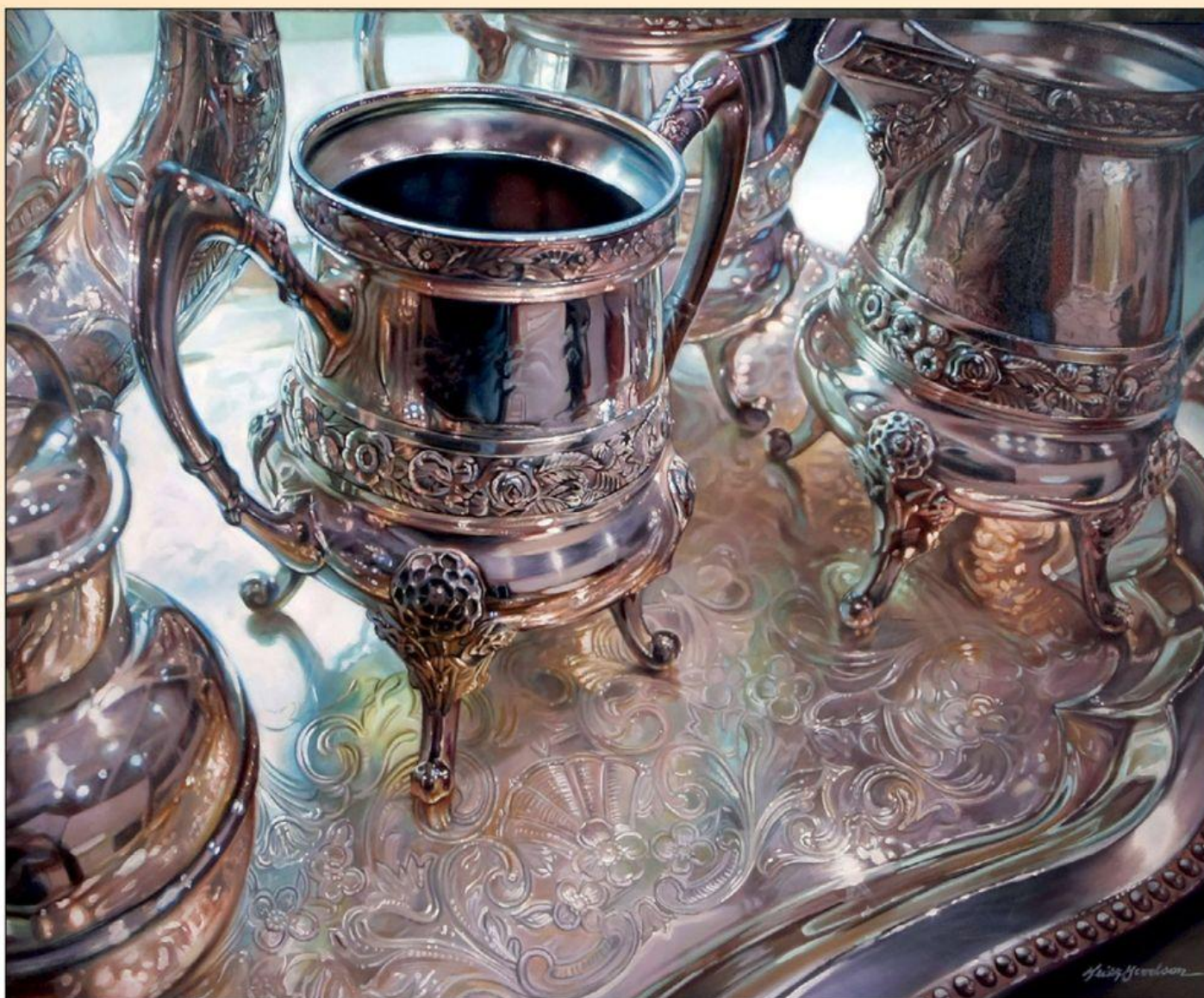
progress. Fine art has always been his hobby horse, especially realism. As a young man, he purchased books about modern artists of realism, who inspired him with their talent and techniques.

The project: A big part of creating a work of art is choosing the motif. Keith has enjoyed painting modern items with respect to drinks that people enjoy in a social situation such as coffee, tea or wine. At a friend's house, he saw a lovely, handmade silver tea set.

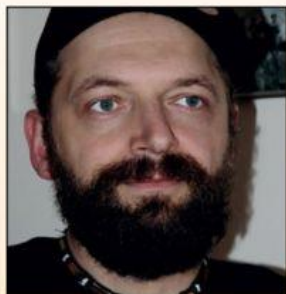
And he wanted to paint it. After that piece of work, he enjoyed painting all sorts of mirroring items. Painting the "Silver Tablet" was a learning experience that took app. 2 weeks.



www.keithgoodson.com



2nd Place



Rico Pahlig (Germany): Rausch

The artist: In March of 2010, Rico's girlfriend gave him a one-day airbrush course as a present. A few months later, he purchased his first airbrush set and gave it a few tries for the first time – with very little success. In the fall of 2010, he began visiting weekend semi-

nars at the IBKK in Bochum, Germany. In April of 2016, he completed his education with a diploma, finishing the masterclass in December of 2017. Nonetheless, it's all just a hobby for him. His main profession is programming and designing at a laser cutting company.

The project: "Rausch" is based on a photo that Rico and his girlfriend took last summer. Due to his interest for fantasy and the middle ages, they several photos in this style, which is another of Rico's hobbies, one he can easily combine well with the airbrushes. As such, he doesn't have to worry about the rights to the photo. The motif was his third piece of work that he's painted with opaque and glazing paints, while he otherwise has only been working with transparent paints. He required app. 150 hours for this.

www.aloha-airbrush.de



3rd Place



Eyan Higgins Jones (USA): Bubo Virginianus

The artist: Eyan airbrushed for the first time at the age of 12. He was totally fascinated by it and his love grew for airbrushing and spraying with spray paint. He studied art in England and found a job in the scenery construc-

tion for theaters and movie production. He's now been painting in this field for 25 years. He paints his own pictures and has already been presented in Great Britain, Spain, and the USA.

The project: The Great horned owl is Eyan's favorite subject and part of a larger animal portrait collection entitled "Kindred Kingdom". The works show endangered animals. The owl remains brave and shows many variations, now Eyan is working with the airbrush.

www.eyanhigginsjones.com



Category of Fine Art Fantasy

1st Place



Emanuele Diletti (Italy): Real in Wood

The artist: The 27-year old has been airbrushing for a good 7 years now and originally taught himself how to use an airbrush. He later visited courses taught by Marissa Oosterlee as well as Custom Painting Workshops. Already as a child, he enjoyed drawing comic book figures. Alas, he does somewhat regret never having visited an art school.

The project: Emanuele wanted to combine two topics that he likes into his work, namely an elephant and an oak tree, two natural elements that have a lot in common like i.e. size and longevity. Emanuele worked on the

picture in his free time for 4 months, app. 10 hours per week.

 www.dilettiemanuele.it



2nd Place



Josh MacKay (Australia): Yoda

The artist: Four years ago, Josh participated in an airbrush course held by Laurent Machado in Melbourne. The start was structured and intensive, at times even frustrating, but Josh says he wouldn't be at the level he's at today if it weren't for this training.

www.facebook.com/artworkbyjosh



The project: Josh purchased a couple of Wicked UV luminescent paints and had the idea of doing something with a light saber. He decided on doing something involving Yoda as his planned motif, because he already had the template photo for such a work on his



mobile phone. Together with the UV paints, proved to be the perfect point in time for just this. He only needed to distribute a bit less than 10 hours throughout the week in order to complete the picture, including all preparations.

3rd Place

Henriëtte Murdoch (South Africa): Little Mermaid



The project: The picture is based on a photo that Henriëtte took of her daughter Robin at an aquarium. She likes to paint fantasy motifs and her daughter loves mermaids. This gave her the perfect combination for a picture of her daughter as a mermaid.



The artist: Henriëtte has completed studies in graphic designs and works as an animator. The world of airbrush is something she discovered in the year 2000 and taught herself how to use an airbrush. For her first try of an airbrush, she found an old motorcycle tank, but ended up using completely incorrect paints. She nonetheless got her feet wet in order to keep working in the world of airbrushing.

www.facebook.com/TankGirlAirbrushArt



Rene Mattei (USA): Beast & the Beauty

3rd Place

The project: The source of the motif is a fairy tale about Little Red Riding Hood. Rene wanted to bring out the beauty and utility of female forms and then combine them with the dynamics of Little Red Riding Hood as a powerful woman. The open wounds in the skin are an expression of the inner energy while the lively red cap pulls her sexuality and warmth out from the cold, dark blue and black background. The necklace holds together the relationship between the two main characters. The eye of the beholder can ultimately decide what type of connection that is. Rene sought out the motif, because he wanted to work with the various values of a work of art, namely hard qualities against soft ones, different textures, environmental conditions, the blatant maliciousness of the wolf up against the gentleness of the



woman. All of that in just one night scene, which brings out the tender, sensible, and exotic nature of a woman in lively red.

The artist: Rene began his art studies in Denver, Colorado, but ultimately came to discover that the skills he was learning didn't correspond to what he was looking for. About 15 years ago, he began airbrushing after having already gained plenty of experience with quill and ink, acrylic and oil painting. It lasted 2-3 years until he had capably picked up most all of the important facets of the technique. He worked for 8 years in a custom painting company, where he developed designs for motorcycles. Afterwards, he worked as a freelance artist and opened his own studio in Broomfield, Colorado.

「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!

Category of Hobby / Model Construction

1st Place



Anton Zaikov (Russia): Egyptian Military tank

The artist: The 38-year old Moscovite walked by a model construction shop when he was but a child, saw a tank there, and immediately wanted to start collecting. His hobby became more and more a profession over the course of time. Sometime later, he learned

how to make use of the airbrush and the related techniques, purchased his first set of equipment, and then went about perfecting and enhancing his airbrush capabilities via the Internet and instructional DVDs.

The project: Anton is absolutely fascinated by colorful military equipment featuring all sorts of functional effects that tend to come into use in the east. He required six months for the Egyptian military tank, because he wanted to design it to be as efficient as possible.

www.facebook.com/artarmorstudio



2nd Place



Dale Daniel (USA): Hand

The artist: Dale has been airbrushing and custom painting for more than 20 years now. He's already sprayed and designed walls, models, motorcycles, cars, as well as unusual

items such as prosthetic hands, a 15 m high dough mixer, and much more. There's currently a waiting list for projects of 3-4 months.

www.daledanielart.com

The project: It was one of the largest challenges for Dale. A customer brought him a prosthetic hand that he wanted to have transformed into a "Terminator" hand that is as realistic as possible. For hours, Dale studied photos and templates. He then decided to work on this project per free-hand. He began by roughly painting the forms and then continued per free-hand to add so many details as possible. It lasted some 30 to 35 hours.



3rd Place



The project: The object he sought out was not only an airbrush project, but rather a repair object, because it was a bit damaged. The feeling of elation that David experienced after he had mastered both tasks was sensational and unique. He had chosen it most particularly for the huge challenge it posed and because it was a more complex design. All in all, it took approximately 10 hours to complete this work.

David Lopez (Canada): Snowboard

The artist: David began airbrushing after having discovered the works of Dru Blair, Luis Royo, and Hajime Sorayama. He recognized right away how unique and challenging this form of art can be and then he went about teaching himself how to work with airbrushes using the aid of online videos and tutorials, followed up by many, many hours of practice. Up to this very day, he spends a lot of his creative time learning more about airbrushing and perfecting its techniques.

www.aztec-arts.com



Sea Turtle

Hey, what's leaking out over there? No, that's supposed to be that way – that's what's known as pouring. The artistic pouring out of paint is something that not only paint manufacturers are big fans of (as it leads to a heavy consumption of materials), but also creative artists who

gain new inspiration and new artistic opportunities. ASBS Chief Editor Roger Hassler tried out this technique. The blue color combination left him just about no choice but to make use of it in an underwater scene.

EQUIPMENT – Sea Turtle**Airbrush:** 0,2 mm Double Action Airbrush**Surface:** Canvas**Paint:** Createx Wicked blue, Wicked white, Wicked light blue, pro-color white, citrus yellow, fire red, ice blue, umbrella, black, Molotow Liquide Chrome, Createx transparent medium**Additional materials:** Brake cleaner, weights, silicon spray, paintbrush size 0, mixing cup, gloves, boxboard, garbage bags**01 | Pouring process**

Since, for this motif, the canvas was first developed with the pouring technique and then the motif came base on that, thus meaning its size and position were also selected based on that, I am going to describe the general process for this background in the following steps based on a similar background.

**02 | Preparations for pouring**

I use a large old cardboard box, which serves as a sort of collection bucket for the paint that will be running down. I've cut it to about a height of app. 15 cm and placed it on a large plastic garbage bag. I place a smaller box into the trough, upon which the canvas can be positioned such that the surplus paint lands right in the collection bucket.

**03 | Select paints**

Now I've just got to prepare the paints before we can begin with the fun part of the process. I mix a variety of blue nuances and color hues, going from light to darker blue hues. The paints I use are from Createx Wicked in combination with reducer. Everything needs to be stirred very well in order to ensure that you get a fluid consistency in the paint. White is also important. For this color, I take a low-cost acrylic paint or even Createx Wicked white, happily in combination with the transparent medium from Createx. Normally, the pouring process also requires some silicon and Floetrol. Instead, I decided to make use of brake cleaner and WD40 spray. I sprayed a little of each into the paint and then stirred it. Ideally, this will lead to some very effective additional structures.

**04 | The pouring process**

I pour the paints one after another onto the canvas. I start with the light color hues, followed by the darker ones, then I conclude by placing the white in the various holes that have shown up here and there. Once everything is bathed in paint, these paints will now swim into each other and gain a position by tilting the canvas.





05 | Blow drying

A blow dryer can unleash additional color effects and also ensures that the paints flow into each other to a considerably greater degree. You can also use your hand to directly distribute the paints and wet the edges of the canvas. In this process, you can also choose to pour on some more paint in order to establish even more color areas. When I'm finished pouring, I take a blow dryer (at 550 degrees Celsius) to create some more effects. The picture can then sit and dry for a couple of days.

06 | Preparation of digital motifs

Once the canvas has been prepared and given its flowing structure, I take a picture of it. Using Photoshop, I've created just the right turtle using a number of different picture elements. This will serve as an excellent template.

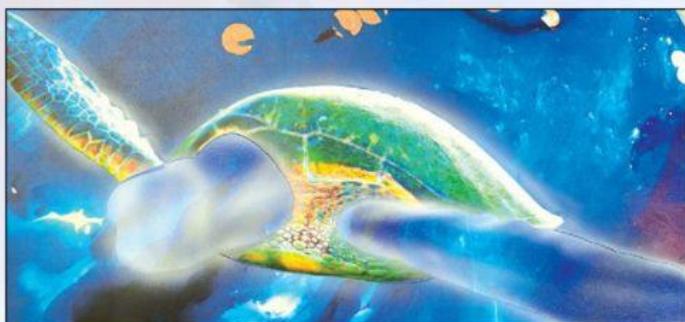
07 | Creating templates

I've now printed out the template in precise measurement in order to establish a loose stencil. First, I cut out the contour. I then cut out the left and right flippers to serve as stencil elements. And I also separate the head element from the shell. Since I'm cutting things out at the moment, I also cut the most important large scales out of the head element, which are then later quite helpful when painting the head.



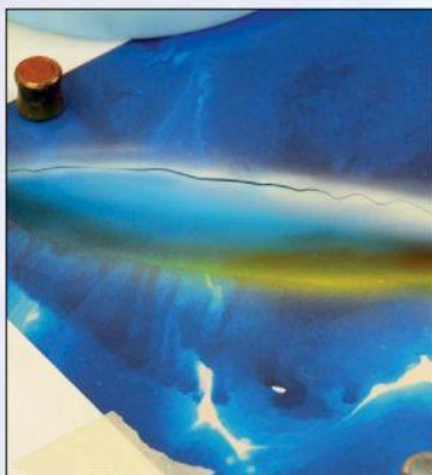
08 | Priming the turtle

The exterior stencil is now positioned on the canvas and affixed with adhesive tape. I tape up the edges carefully with copy paper. I then make use of small weights, which help me in continuing to affix the template and the four interior stencil elements. Using opaque white, I begin by spraying the lighter areas and color progressions onto the sea turtle first. This serves as a priming for the coming colors and as a first set of contours. While doing this, I always look at my printed template and check where the lightest areas are located. I spray primarily along the exterior edges of the flippers and add color progressions onto the shell. I immediately make use of the stencils for the flipper, shell, and head in order to visualize and position the proportions. This allows me to use the left flipper stencil to distinguish the head and the body for the exact positioning of the right flipper.



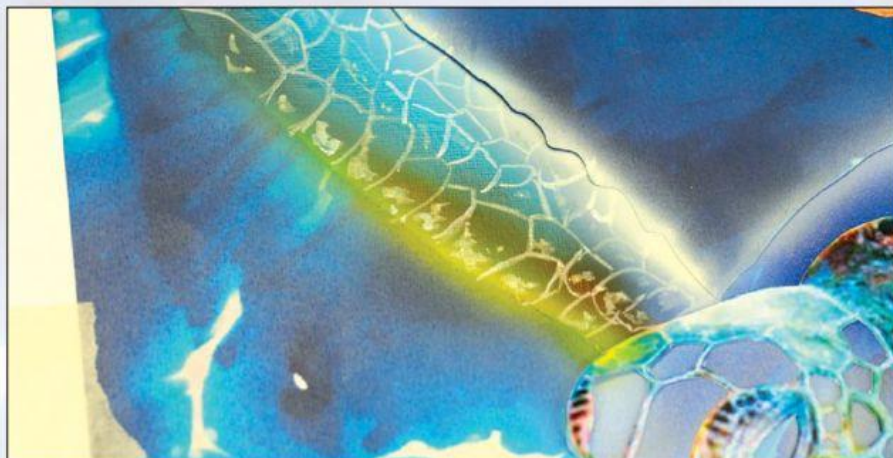
09 | Left flipper

To distinguish the flipper shape, I position the head stencil of the turtle. To begin, I spray with a light blue color mixture of white and ice blue in the middle of the stencil. I move towards the left edge of the flipper by spraying in ice blue. I then use some black to add some shadow to the left edge and lower section of the painting. Using yellow and orange, I add color to the lower flipper edge and lighten up the lighter edge of the flipper on the right once again with opaque white.



10 | Finish left flipper

At this point, I continue with a fine paintbrush. I mix opaque white with a little bit of water and paint on the light scale contours that are typical for this motif. In doing so, I orient myself on my photo template. With the wide side of the paintbrush, I dab on additional structures. I then spray over the structures lightly with opaque white, making them a bit softer. I spray a mist over the entire flipper once again with color so that the structures become embedded. For this, I use yellow and orange on the lighted up left edge of the flipper, transparent blue in the middle, and individual scales for the shadowy areas. With a blue-black-water-mixture, I darken i.e. a bit of the upper left portion of the flipper. To conclude, I once again work on the scale contours with a paintbrush and white, and then spray a bit softer with the airbrush.



AERO COLOR®
Professional
Finest acrylic ink



Schmincke

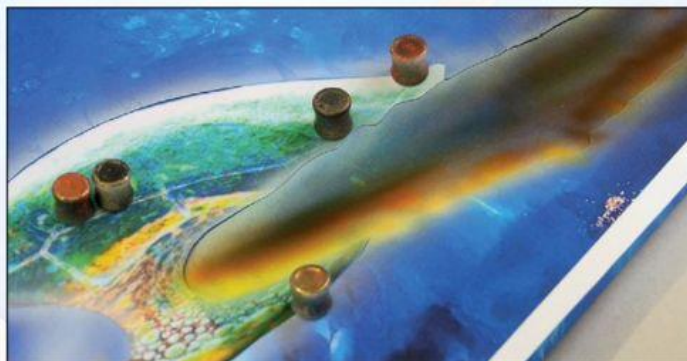


**CANDY
COLOURS**
LIMITED EDITION

www.aerocolor.de

11 | Right flipper

I now head over to the right flipper. Here we've simply got to mask up the flipper, so I create the template for the body-shell and affix it with a couple of small weights. I basically proceed in the same manner as with the left flipper. You can do both flipper in the same process. That will

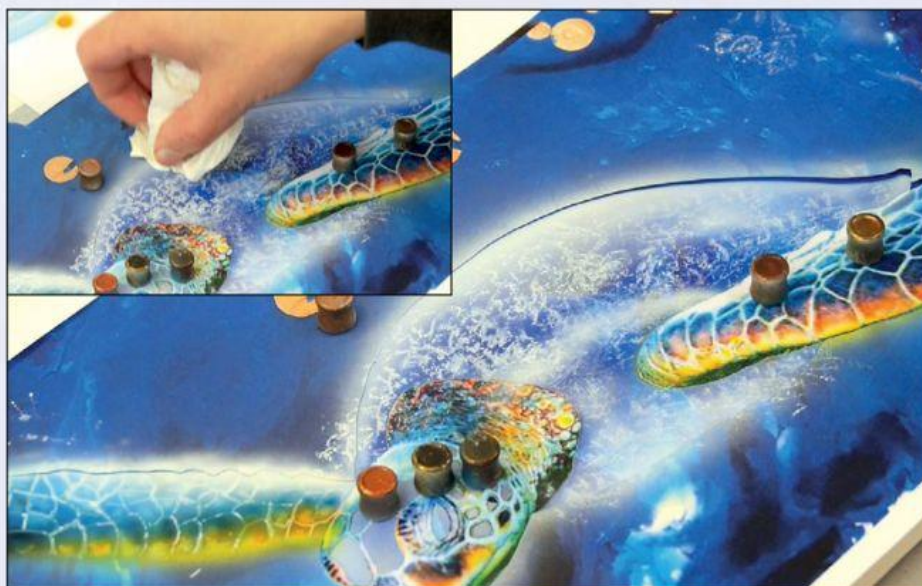


save some time. For this step by step however, I've decided to do and describe the areas individually. Thus, I spray yellow and orange here as well for the lower edges of the flipper. Using blue and brown hues, I spray on the shadows.



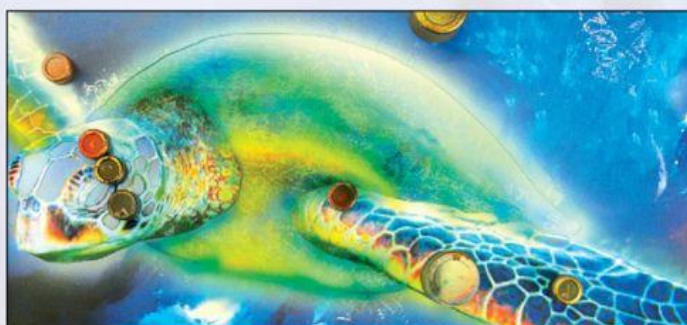
12 | Finishing the right flipper

You can then use the paintbrush on the right flipper to paint on the light scale contours as well as the additional structures. After dabbling with the paintbrush, mist things over again with the airbrush so that the scale contours are embedded.



13 | The shell

I now work on the turtle's shell. This is now the only area that isn't taped up and the flipper elements and the head stencil are placed in the proper position. I strengthen the white priming with a couple of additional layers with the airbrush. I then switch to the dabbing technique and use a piece of paper cloth and opaque white to dab some structure onto the entire shell. Using the airbrush device, I once again spray over the upper and lower region of the shell's spotty surface to embed them and prepare them for the coming paint application.



14 | Paint layers

Now I place a layer of light gray over the shell to give it a basic coloring. Constantly checking my template, I spray on some layers of color and progressions. Once I get to the midrange area of the shell, I once again use yellow and orange hues, using some blue to add a few pairs of shading below the head, to the lower area of the shell as well as around the right flipper.

15 | Scale structure

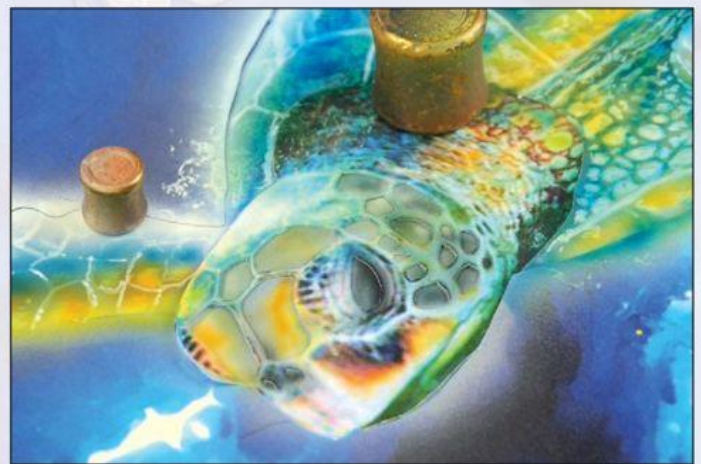
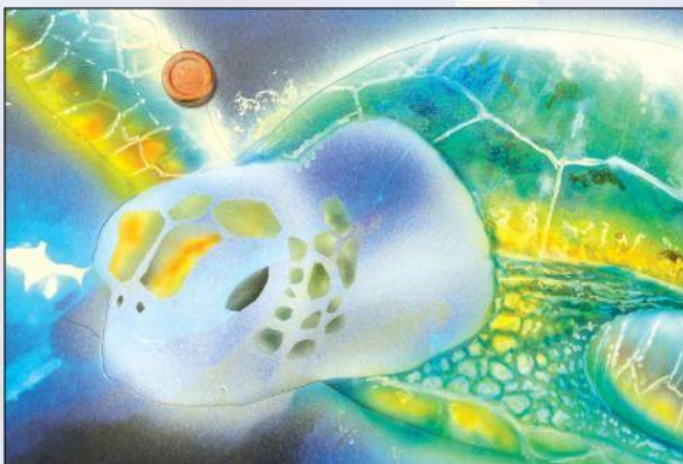
Once again using a fine paintbrush, I paint on the large scale contours on the upper portion of the shell. With water-diluted white, I use the wide side of the paintbrush to dab in some structures. Also using the paintbrush, I paint all of the scales and the skin wrinkles in the lower portion of the body using transparent white. I overspray the scales with the respective colors, which I then take from the template. Using blue, I circle around one or two of the scales and also spray between the wrinkles of skin to simply give the construction some more depth.



16 | Head

Next, I use the template of the head. I shadow up the entire eye with black. The cut-out scale forms are painted with different colors that are adjusted to the template.

The scales located between the eyes are bright while the exterior scales are a good bit darker. The scales serve to help with orientation for the rest of the painting process with the paintbrush.



17 | Contours

Using white once again, I add the scale contours onto the head and the wrinkles onto the throat. Afterwards, I spray blue and green hues over the scales, within the regions of the scales as well as over the throat shading. However, I do this in such a way that the paintbrush structures that were painted on before still manage to gleam through.



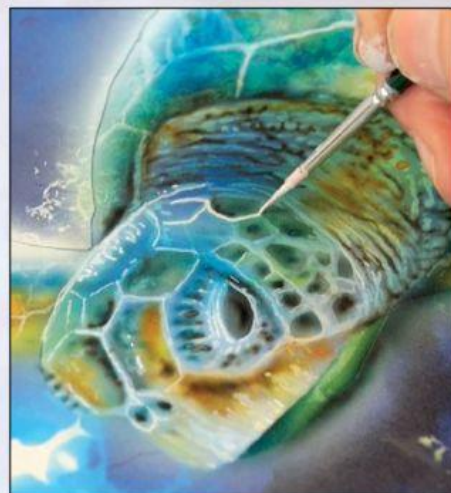
18 | Mouth

I cut the head stencil again so that it can then be used as a loose template for the turtle's mouth. This allows me to quickly and easily spray the mouth with some dark color hues. I add a shadowy edge to the lower portion of the head so that it appears to be rounder. Orange color hues are used to add more detail to the head region and the throat wrinkles.



19 | Lighting up contours

Using white and a paintbrush, the contours of the shell can be lightened up a bit again. With an additional portion of water, I also use the white to add some structures with the paintbrush. This adds a bit to the realism of the turtle's surface. To ensure that the lines aren't so hard, I spray a few of them with white to make them softer and to make sure that they get embedded. Then I also take a paintbrush and touch up on one or two of the exterior contours of the turtle.



20 | Fishes

Now we'll be adding more fish to the background. My printed-out paper draft serves as a template. I cut out the contours of the fish, place them in the desired spots in the picture and spray the areas with transparent black. This gives us a few swarms of fish bustling around throughout the motif.



21 | Completed picture

In this last step, I add some blubbering bubbles to the background. Here, I use a paper template. I spray one side in a light color and the other side in a darker color. Using a Liquid Chrome pen from Molotow, I draw some

more points of light and contours on the bubbles. This all really upgrades the motif and we can improve on the attractiveness of the look by sealing the picture with a glossy varnish. I sure wish you a whole bunch of fun when pouring and creating your own underwater world.



ROGER HASSLER

Roger Hassler was born in Hameln, Germany, in 1972 and has spent his professional career working as a graphic designer and the creative head in his own advertising agency and publishing house in Hamburg. In the field of airbrushing, Roger Hassler can look back upon many, many years of experience. In his youth, he began in the field of computer graphics and made a name for himself in those circles with a number of various publications. He then went on a tour of discovering, trying out a number of different painting techniques until he finally discovered airbrushing, a truly special artistic technique that he promptly taught himself how to use. His motifs generally find their origin in the fields of fantasy, air travel, science fiction, and surrealistic figurative presentations. For the past 20 years, he's been passing along his knowledge in courses, having also produced instructional DVDs for the past 12+ years, writing and distributing airbrush books as well as serving as a chief editor and distributor of the magazine Airbrush Step by Step. An active member of the Airbrush-Fachverband e.V. in Germany, he's very involved in informing the world about

the joys and possibilities of airbrushing by regularly attending fairs and events, workshops, presentations, and holding lectures.

 www.rogerhassler.de

 www.facebook.com/roger.hassler.1

 [www.youtube.de #RogerHassler](https://www.youtube.de/#RogerHassler)

A TRAINING CENTER WHERE YOU CAN ENJOY THE FINEST TUTORING FROM HOME



THE WORLD'S PREMIERE ONLINE PLATFORM FOR LEARNING THE ART OF THE AIRBRUSH FROM PROFESSIONALS.

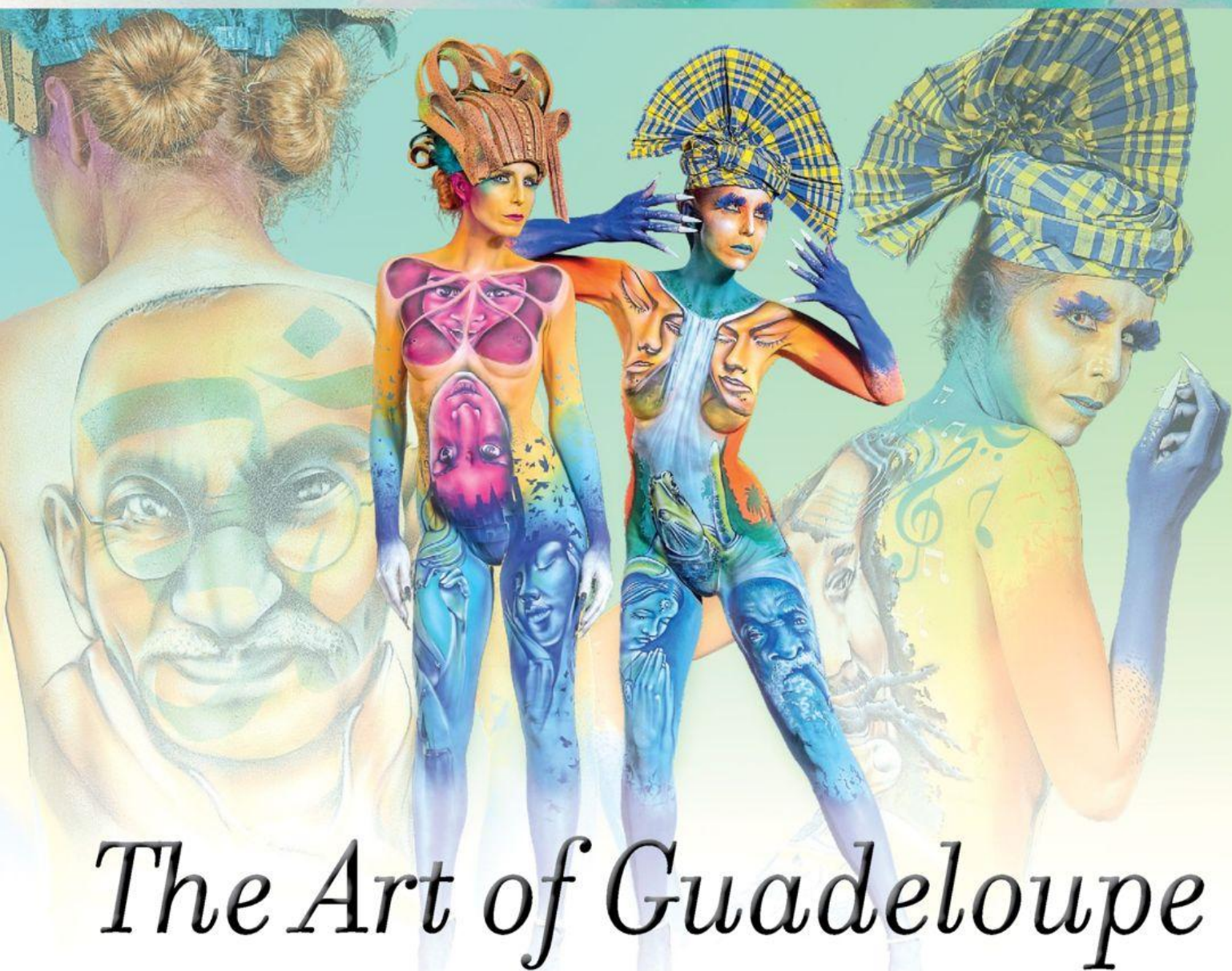
Airbrush Courses Online

by **MARISSA OOSTERLEE & THE FOXYSTUDIO TEAM**



www.airbrushonlineschool.com





The Art of Guadeloupe

Interview with Steek, World Bodypainting Champion 2017 and 2018

In mid-July, the world championship of bodypaint was awarded in Austria. Last year's victor Benoit Bottala, better known as Steek, created a miracle and won the competition again. Short-

ly before the Bodypainting Festival, we talked with Steek about what it's like, as a Caribbean artist, to be a bodypainting-world champion.

Hi Steek, you are the 2017 World Bodypainting Champion in the category of airbrushing. Congratulations to this wonderful achievement! What did it feel like to win this competition?

Steek: That's a personal, artistic, and occupational dream that became a reality. I've always told myself that I'd like to one day get up on that podium with my mother and girlfriend in order to thank them for everything they've done for me. I finished in third place in 2016 and my mom was there for that. My girlfriend was there in 2017 and I won

the title. I really still can't believe it. As I stepped down from the stage with the trophy in my hands and thought to myself: Ok, I can die a happy man now.

How long have you been doing bodypainting?

Steek: I began in 2010 and participated in the world championship for the first time in 2011. I was 24th of 26 participants. LOL

What devices and paints do you most like to paint with when bodypainting?

Steek: When it comes to the actual paints, I use several different brands. Over the course of time, I've tested out a number of products and was able to make my selection. When airbrushing, I like to work a lot with the Cameleon and Senjo paints. As for my airbrush itself, I only use Iwata. I've tried out other brands, but... Iwata.

In July, you'll have to defend your title in Austria. Have you already got a plan for how to do so?

Steek: Yes, I'm going to pray... LOL. I participated in the French championships in April (Editor's Note: Steek finished second!). That prepared me for going after the world champion's title once again. In addition, I'm currently in a phase where I'm creating a lot of drafts. My ideas and the direction I want to move in are defined. I'm now doing my best to get them illustrated.

We met you in Germany in 2015 and got to know you as a very multifaceted artist in the field of bodypainting, graffiti, and fine art. What is your main field or which area of art is the one you like the most?

Steek: Graffiti remains my first and truest discipline. It's the one I've been practicing the longest. But I don't have a preference. I need it all, as a whole. I need the facades, the canvases, and the bodies in order to feel good in my skin.

You come from the Caribbean island of Guadeloupe. What is life as an artist like there?

Steek: It's really not simple, because we really live far away from, well, everything. Although we are naturally aided by social networks, exporting our work is difficult, because you quickly get the impression that it is not or will not be taken seriously, because we come from a tiny island. That ends up being our strength when all is said and done. That makes us hungry. That pokes at our ego and gets us up and running with our work.... and then we become a world champion. Despite everything that people say about Guadeloupe, I am very proud to be an artist from Guadeloupe.

How did you get started with airbrushing? I am assuming that airbrushing isn't all that common in Guadeloupe....

Steek: I discovered airbrushing at the same time I picked up on bodypainting. The airbrush is very similar to a spray can so I said to myself, "Ok, I want to do that!" Ironically, we actually have quite a few airbrush artists considering we're such a small island. There are roughly four or five who primarily make custom painting.

In each of bodypainting, street art, and fine art, you work a lot with faces and bodies. What are you trying to say with your artwork? What is your discourse?



Foto: Alessandro Malgrande Ph

Steek: I paint a lot of women's bodies and faces. I have a deep respect for women and I am very thankful to them. Although we live in a world in which you can say that men and women are equal, that is truly still just a utopic idea. I'm not a feminist per se, but I like the idea of chipping in and supporting women in that I place them in the forefront of my art.

Can you tell us a bit about your street and fine art techniques? Do mix airbrush and spray can art?

Steek: This is the reason why I don't have any preferences among my disciplines – they build on each other. I use the spray can for graffiti, airbrush and spray can for canvases, and the airbrush for bodypainting. This is why I always attempt to transfer the discoveries, effects, etc. that I discover or use in one of the disciplines to the other areas as well. This leads to me developing even further in each of the three disciplines.

What was the truly spectacular "canvas/wall" that you've painted up to this point?

Steek: There have been quite a few, but two particular



walls really pop out I made one of them in Paris right after hurricane Irma hit the Caribbean. I painted the other wall with a friend in Miami right in Wynwood during the Art Basel 2017. I noticed that I reached and touched people with these two walls, and I was able to talk with them, be it about hurricane Irma, which affected us, or about my artwork with a very multi-faceted audience in Miami.

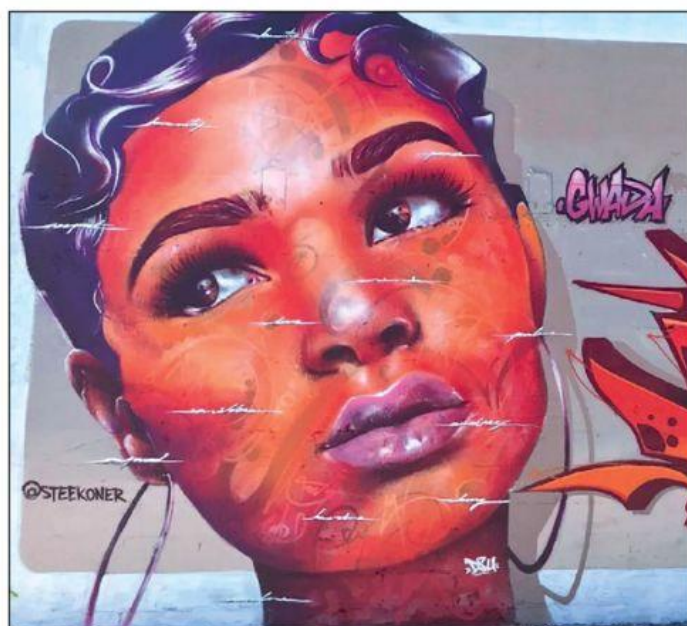
You've basically already answered my next question: Do you have orders, exhibits or events outside of Guadeloupe?

Steek: I paint in order to express myself, but also to travel. I love traveling. And whenever I can, I travel to paint somewhere. Be it a wall, an exhibit, a festival or bodypainting – I am there as often as possible, especially when it means I have to travel with an airplane.

Thank you very much for the interview, Steek!

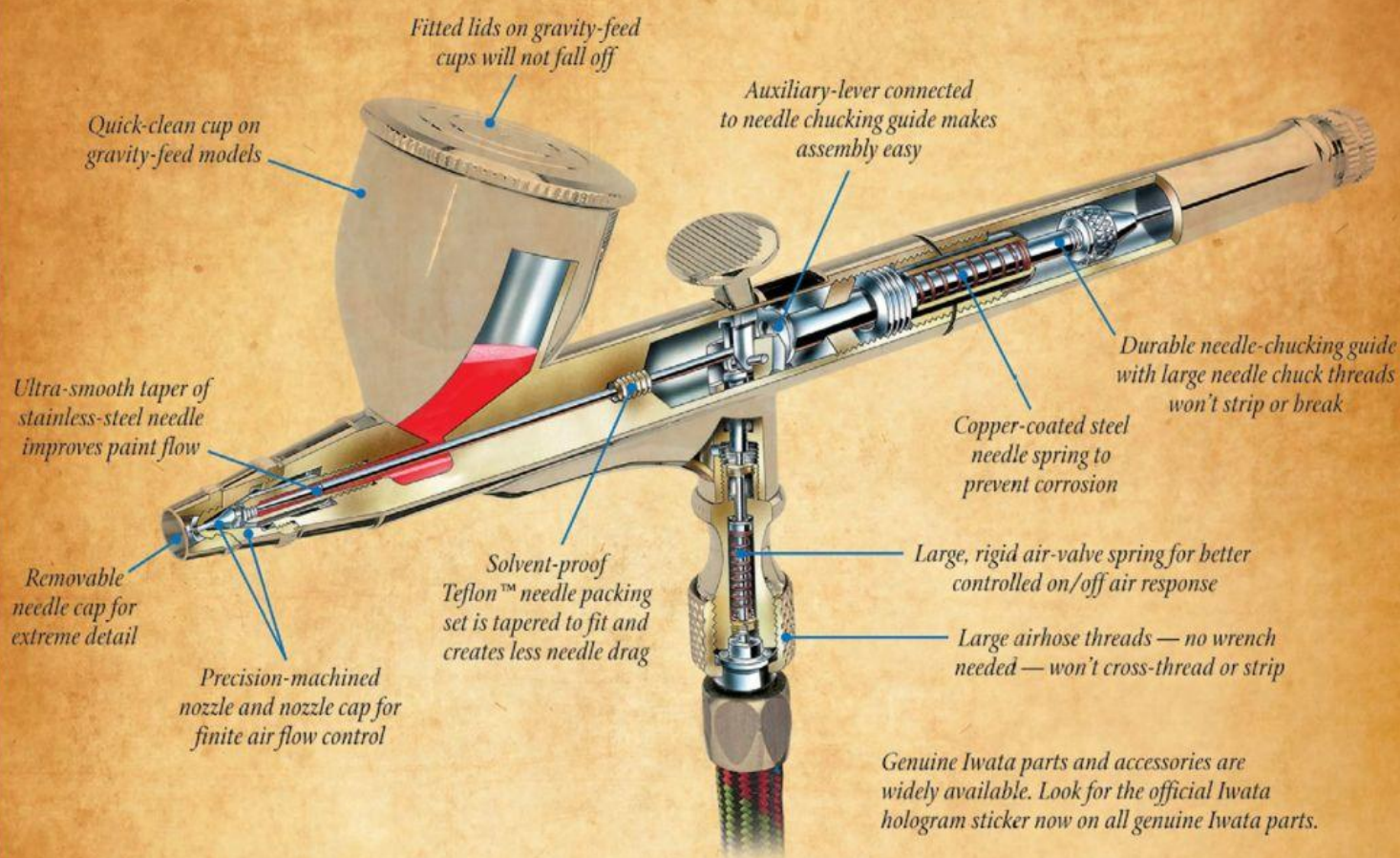


Photo: Daniel Janesch



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 Vigeveno, 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

Airbrush Art Circus



Visiting the Airbrush Art Circus



The Airbrush Art Circus is a 5 days annual event where people from all over the world come to learn airbrush techniques from some of the top artists in the industry. The last Airbrush Art Circus took place on April 30 to May 4, 2018, in San Antonio, Texas. It offered 11 workshops on various topics from which the students could choose their favorite.

Jenn Mayberry from Buffalo, NY, was a first-time attendee and guest of Rob Churchill and the Art Circus. She took a glance at all the workshops and had the chance to implement the tips and tricks she saw in the workshops in her own artwork right at the event. So this is why Jenn does not only give an insight into the Airbrush Art Circus, but also into her own painting project. This was a skate deck she painted as a gift for Troy Elliott of TnT Panelz, who creates nearly all of the steel panels the artists paint on.

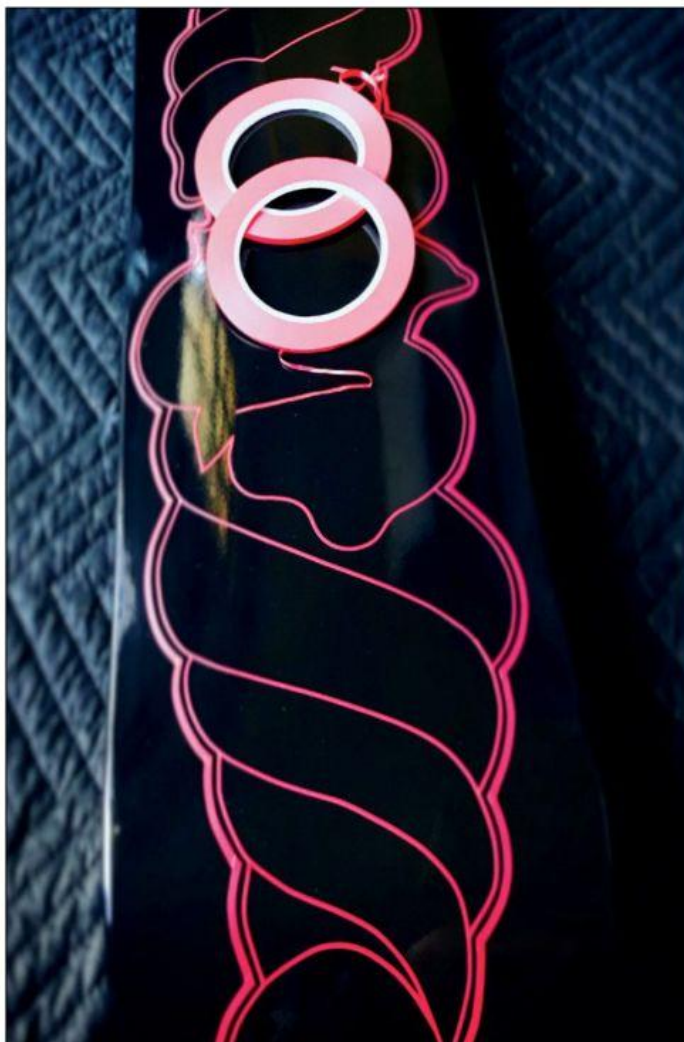
Preparations for the Circus

Prior to the event I laid out some imagery in Photoshop, I know that Troy's nickname is the Doughboy, so my idea was to create a Doughgirl.



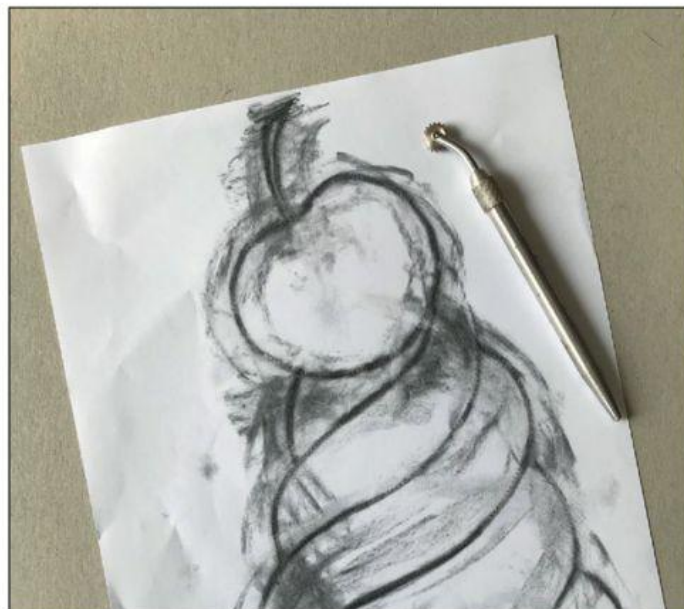
Fineline masking

I wanted to work with Createx's Quicksilver, so I laid down a base of Gloss Black and then taped out the outline for the mural with FBS La Rouge Fineline 1/16" and 1/8" and then some graphic image areas as well. It's ready for the chrome.



Creating a mirror image

In order to get a mirror image on the other end of the deck, I used a pounce wheel and a pounce pad.



Working with Quicksilver

Building up the layers slowly, I achieved the different levels of chrome I was looking for, masking off the areas with FBS Pro Mask and the Gold Mask. I mixed some Createx Candy20, Magenta and Caribe Blue, in with the Quicksilver to achieve a pastel color and then shaded the areas with straight Candy20. I hit it with a few coats of House of Kolor SG100 Intercoat Clear to seal it for travel, and I have also used Createx's 4030 Balancing Clear for the same level of protection.



Let's go to San Antonio

Upon arriving at the airport I learned that I was going to ride in the official Art Circus limousine with fellow artists Steve Gibson and Gerald Mendez. This was my first time meeting Gerald, who's work I have always greatly admired and was looking forward to seeing in person. Steve and I teach together frequently, and he had a brand new paint line coming out that I was very much looking forward to taking for a test drive. Upon arrival we were greeted by two body-painted models by Steve Cervantes, pictured here along one of the models.



Jason Brookshire's Prep to Polish class

Day 1 of the event, I sat in my friend Jason Brookshire's Prep to Polish class, where I learned two ways to repair dents and take a project from bare metal to paint and clear coat in one day. My background is in fine art and t-shirt painting, and although I've taken lessons from Jason a few times in the past; the addition of the bodywork step I found invaluable. Here we are sanding body filler before priming with the new BASF Glasurit UV Primer. The spray booth we are using is by Mobile Environmental Solutions, works great to contain and direct the flow of spray.



Freedom to Freehand class with Steve Gibson and Ryan Townsend

Day two, I sat in with the Freedom to Freehand class with Steve Gibson and Ryan Townsend. This was the first time anyone was using the new Air Oil and Lead Grey Scale set out from Createx. This set streamlined the grisaille process by saving the step of mixing all the paints; and they are chemically bonded so the colors don't separate. A few people are heading into the first layer of cyan color in the CMYK process, some pure pigment paints included in the new set.



The Doughgirl coming to life

In this class, I laid down the first layer of greys. I worked sparingly this day, and used a lot of my time walking around to the other classes. I was very inspired by Gerald Mendez's work and his use of ground metal that shines through transparent layers and absolutely sings in the light. I allowed that inspiration to flow into this piece.



San Antonio, Texas May 1-5, 2019

Follow us on facebook  AirbrushArtCircus
or check our website AirbrushArtCircus.com
for updated info on locations and classes

Cory SaintClair's Portrait Realism class

Cory SaintClair's Portrait Realism class was cranking away on a leopard. With 30 years of experience, it's no wonder that his work is beautiful and his fine detail is incredible.



Mike Learn's Kustom Guitar A to Z class

Mike Learn is piecing together an electric guitar body for his Kustom Guitar A to Z class; students got to assemble and paint a fully functional guitar to take home with them!



Darren Wenzel's Pinstriping class

Darren Wenzel is teaching his mastery to some students in his Pinstriping class. I am a huge fan of Darren's work, in my opinion he is one of the best overall artists around.



T-shirt painting with Gary Worthington

The incredible work of t-shirt expert Gary Worthington, who has taught most of the alumni airbrush students.



Kiwi Terry and Rob Churchill's Cranial College

Kiwi Terry is working with his and Rob Churchill's Cranial College class, two skull masters who ended up putting out 3 large skull panels in 5 days.

Scott McKay's Plotter Artistry class

Scott McKay is working intensely with his Plotter Artistry class, where students got a thorough lesson in Adobe Illustrator and the advantages to incorporating computers into your repertoire.



Creating Fantasy class with Gerald Mendez

Gerald Mendez working in his Creating Fantasy class. Gerald works on ground metal and combines that with layering transparent and opaque paints crowned with the refined detail of his work makes his work absolutely stunning in person.



Details for the Doughgirl

Day three, and I was sitting in with Gerald Mendez's class. We had a lot of conversation about "the deeeetails!" and working at such different pressures. He works around 5-10 PSI, while I like to run between 40-60. Here you can see I am layering in color on top of the greys. I'm working with the Candy20 and Illustration paints, working the opaque greys back in. In between some of the layers I'm using the Bleed Checker 4040 to control the amount that the candies saturate the top layers as I paint them. It's also important to keep your references at about the same height as your piece. I like to use a paper image around the same size (if it's not ridiculously large) and I also use an iPad so I can use a high resolution image that I can pan around and zoom in and out for details.



Results from the Kustom Guitars class

With the final touches laid on the skate deck, I took the opportunity to walk around and see what the other classes were beginning to wrap up. Here is Mike Learn's class with their finished guitars displayed.



Finally finished

Completion. I was very happy with the final image here; I loved the way the opaque figure played off the metallic background. This was painted entirely with an Iwata HP-CS airbrush with a stock .5mm needle and nozzle; running between 60-30 PSI. The thinner the paint, the lower I dropped the PSI. Using the Grisaille Grey Master Set from Air Oil and Lead, Candy20, and the Illustration lines all from Createx Colors; La Rouge and Gold Mask tape from FBS. I set the deck aside for the night and came back for any final tweaking with fresh eyes in the morning.



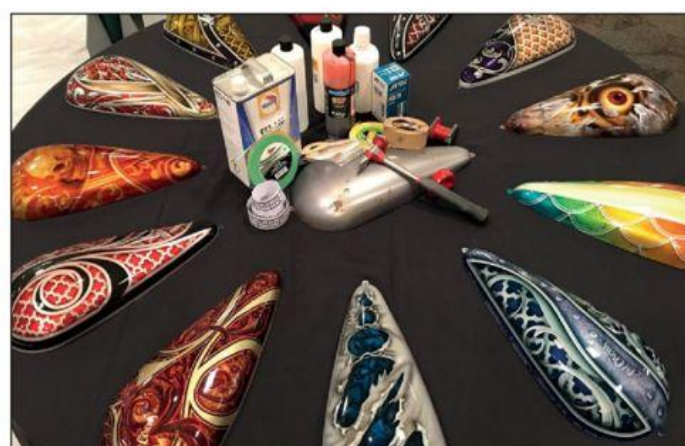
Darren Wenzel's giveaway

Darren Wenzel lettering an Art Circus panel to donate to the giveaway held at the end of the event!



Results from Jason Brookshire's Prep to Polish class

Jason Brookshire's Prep to Polish class with their finished tank blanks.



Results from the the Freehand Workshop

Steve Gibson finalizing a completely freehanded (no transfer or trace either) Alice Cooper painting using a CMYK color palette.



Other fascinating artworks

Dan Fontaine from FBS Tapes was on hand doing a lowrider graphic demo, pictured here is his panel at the top, a skull piece from Rob Churchill, and the bottom panel is from a first time attendee Brandon Rice; amazing work! The clear is drying down; my deck is in great company!



The gift for Troy

With the clear dried, I was able to present my gift to Troy, who has been such a generous sponsor to the Circus, fabricating and painting nearly every panel the Circus uses. He's a collector of skate decks and I was honored to add to that collection! He'd been avoiding my painting area all week in order to be surprised at the final outcome and he was elated! Thanks Troy!



CREATEXTM COLORS

NEW



*Air, Oil & Lead - Grisaille Grey
for monochrome techniques*

AUTO-AIRTM COLORS



*Quicksilver & Gold Plating
for Chrome and Gold effects*

Now available at your dealer!
www.createx.de

Great community

A photo of all the attendees and instructors, what a wonderful group of people, so much talent in one room!



Airbrush Art Circus: Conclusion

The brilliant hood ornament of the Art Circus limo. Overall, The Circus is an event not to miss; it's an event organized by artists for artists. The atmosphere is warm, fun, and inviting whilst maintaining an air of serious artwork and learning. The instructors here are some of the top of the industry and are open and honest with their information and experience. This event showcases the vast world that is airbrushing; from t-shirts to portraits to fantasy to realism, the Circus has ushered in a new era of airbrush workshop. Many thanks to Rob Churchill and everyone from the Circus who work year-round to put together such an incredible event, including all the sponsors (Createx, Iwata, FBS Tapes, TnT Panelz, BASF, Arto-graph, Coast Airbrush, and 1 Shot), without their support events like these wouldn't exist. See you next time!

Further information on the Airbrush Art Circus:

 www.airbrushartcircus.com



JENN MAYBERRY



Jenn Mayberry holds a BA in Fine Arts and a BA in Art History from Buffalo State College in Buffalo, NY, USA. She began airbrushing in 1999 in her junior year of high school and hasn't put down the gun since. She began co-instructing the Old School Realism classes at the Airbrush Action Getaways in 2017. She also demoed for Anest-Iwata Medea airbrush company and House of Kolor at the 2017 SEMA Show. She has interests in Neo-Pompeii-ism, Neoclassicism, and Magical Realism; and is currently exploring those themes and ideas in her work.

 Instagram: @FavAirbrushGirl

 Facebook: Jenn Mayberry

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.
Mollevrovej 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

Belgium

Sorting by postal code

Retailers



www.obeeliks.com
Airbrush and Art Materials
Obeeliks bvba
Tolstraat 73
2000 Antwerpen
Belgium
Tel / Fax +32 (0)3 289 00 56
info@obeeliks.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

Schools & Courses



Airbrush-Workshops, Digital Painting-
& Photoshop-Workshop for Artists,
Inhouse-Workshops,
(in German and English language)
Hamburger Str. 26
21493 Schwarzenbek
Tel. +49 (0) 4151 8960920
roger.hassler@newart.de
www.airbrush-kurse.de

Taiwan

Sorting by postal code

Producer



Established in 1978
Air Compressors and Airbrushes
4B-03 Taipei World Trade Center
No.5 Sec.5 HsinYi Rd, Taipei,
Taiwan 11011
Phone +886.2.2345.1868
Fax +886.2.2345.3162
Info@Sparmax.com.tw
www.Sparmaxair.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



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

IMPRINT

newart medien & design

Roger Hassler/Katja Hassler

Hamburger Str. 26

21493 Schwarzenbek

Germany

Phone +49 4151 8960920

Fax +49 4151 8960921

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:

Yady Liem, Erik Velthuis, Jenn Mayberry, Steek, Roger Hassler, José Luis Parada Caballero

Graphics:

Roger Hassler, Christina Hugo

Photos (where not quoted):

Roger Hassler

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:



C-3PO

Is there any Star Wars fan who would not dream of this car? Hungarian artist Mike Tamas painted the cute droid on a Suzuki Swift. Very funny: C-3PO and Mike had defeated the dark side of the force before, because the painted image of Darth Vader had to be deleted from the car door first.



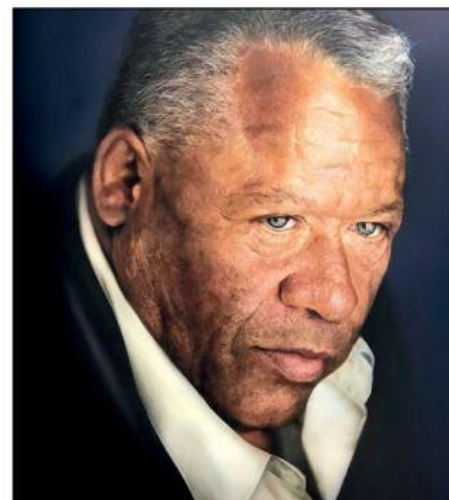
Miley Cyrus

American, young and naughty – that were the requirements of the Brazilian Aerobrothers' customer. Who could be more suitable than pop star and former Hannah Montana actress Miley Cyrus? Tongue out, wild hair and US flag in the background – this is how she is now presented on a fun fair ride.



Goblin Queen

The fantasy art of Michael Calandra is always surprising. He provides his female characters with many details that invite you to watch and discover over and over again. Good or bad character? That is up to you....



Portrait in Dru Blair technique

The Russian artist Inessa Zhukova is a big fan and diligent student of the popular photorealist Dru Blair. After several classes, she can now master the Color Buffer method not only in theory, but also in practice. In her article, she is giving an insight into her photorealistic art.

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

ATTENTION!

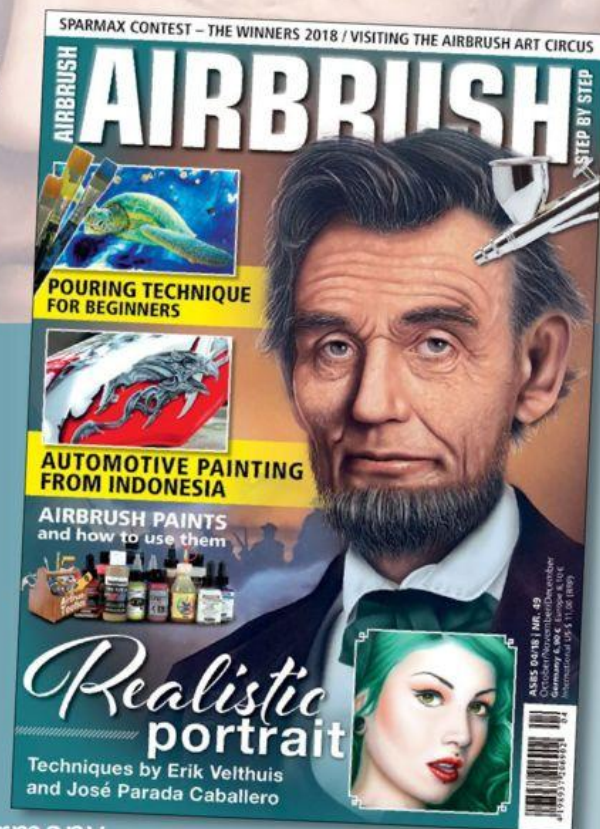
The next issue will be available
from December 20, 2018!

SUBSCRIBE NOW!

- 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:

1. Online: Use our online store at www.airbrush-books.com
2. E-Mail: Send us a message at editor@airbrush-magazine.net
3. Post the form to:
Airbrush Step by Step
c/o newart medien & design GbR
Hamburger Str. 26, 21493 Schwarzenbek, 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 December 19th, 2018.



International Celebration Day

**Be part of this passion
called airbrushing!**



Share your activities on / Teile Deine Aktion unter
www.airbrushartistday.com – Facebook: Airbrush Artist Day
#airbrushartistday