+++ SUMMER 2019: AIRBRUSH & BODYPAINTING FESTIVALS IN EUROPE +++

AIRBRUSH

AIRBRUSH

STEP BY STEP

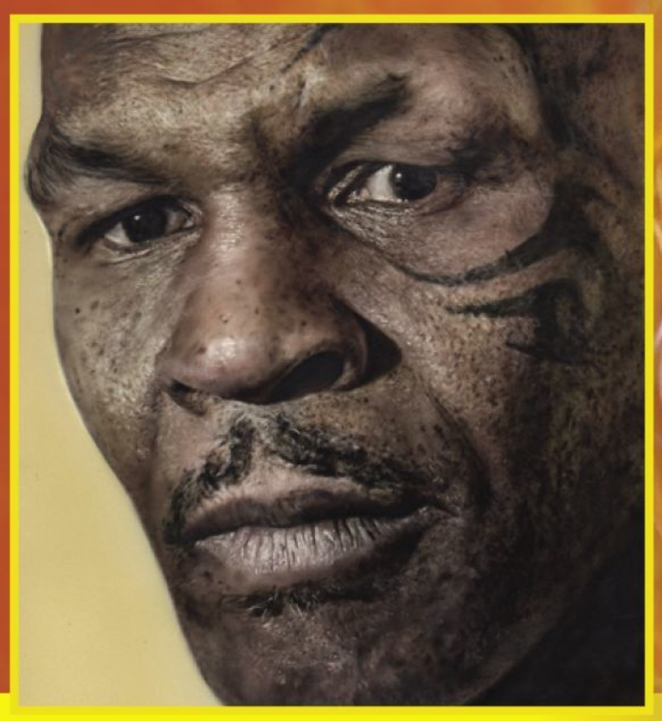
ISSUE 03/19 | NO. 52 | JULY – SEPTEMBER

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by Steve Gibson



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MIKE TYSON
Portrait Painting





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Motor bike tank

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TRADITION *and Modernity*

This is the title of **Steve Gibson's** article, who is introducing you to his Grisaille painting technique as well as to the "Grisaille Grey Master Set" which he has developed together with Createx (p. 50). The US artist takes advantage of this very old painting technique which has already been used by the old masters such as Giotto and Rembrandt. By combining it with the CMYK color system known from printing processes, he is transferring the classic method to this day and age and makes it usable for airbrushing techniques.

However, the phrase "Tradition and Modernity" can not only stand for Steve Gibson's technique, but also applies to many other aspects of the airbrush technique as well as to this very magazine issue: From the art historical point of view, airbrushing is surely a modern technique. But looking back from today, it also already has a tradition of more than 100 years, while it technically has not changed much. However, airbrush production companies show from time to time, that there is still some space for improvement. Lately, the US based airbrush producer Badger has done some fine-tuning, in order to once more improve its fine art device, the Sotar airbrush.

The airbrush technique itself has the special characteristic to easily "adapt" to modern surfaces and motives. 100 years ago, nobody would have ever dreamed of motor bikes, planes or helicopters (which have actually been invented around the same time as the airbrush) to be painted with an airbrush. Two impressive examples for this are shown by **Iryna Bershadska**, featuring her "X files" inspired motor bike tank (p. 4), as well as **Christian Erhart**, painting helicopters and air planes for the Austrian Armed Forces (p. 30).

With fine art painting, portraits have always been classic. Despite of modern photography, painting portraits has nothing lost of its appeal. For Australia based artist **Paul MacDonald**, it means a challenge at any time. He found a very distinctive motive in the portrait of boxing legend Mike Tyson (p. 16).

Luckily, artists today have a big assortment of paints to choose from for any surface, any motif and painting tool. Only in this issue, we will introduce to you four different kinds of paint for airbrushing (p. 24).

This is wishing you lots of fun with the new issue and a bunch of creative ideas for your own painting projects.

The ASBS team



STEP BY STEPS

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US-based artist Iryna Bershadska loves everything about fantasy and space. So this motor bike project is just the right thing for her.

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„Don't mess with me", that's what the sight of boxing legend Mike Tyson seems to say in the airbrushed portrait of Australian artist Paul MacDonald.

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The Flying Saucer

SCI-FI DESIGN

Are we alone on this planet? If you ask Iryna Bershadska, well, then the answer is certainly no. She turns her thoughts on the subject into the topic of her extraterrestrial motorcycle tank. She finds her inspiration in books about outer space and astronauts as well as her love for futuristic art.

That's why her best friends on this planet like to call her "Cosmos".

EQUIPMENT – The Flying Saucer

Airbrushes: Harder & Steenbeck Evolution 2 in1, Iwata Eclipse, Iwata HP-C 0,3 mm

Paints: House of Kolor, primer, base coat, clear varnish

Additional materials: Paper stencil, pencils, sandpaper 100grid, 600grid, 800grid, transparent masking tape/ tape, stencil knife, various fine brushes



01 Preparing the tank

For this project, I'm making use of a brand-new motorcycle tank. I've grinded it down with a 100 grain sandpaper and cleaned it with a solvent. I then grounded the tank with an epoxy primer, which can be directly applied to metal. After it dries over night, I wet-grind the primer with a 600 grain sandpaper and silicon remover. Jet Black serves as my base color hue and I cover it with the clear varnish Kosmic Clear from House of Kolor. After several days of letting it dry, I wet-grind the surface with 800 grain sandpaper and then clean it off. The tank is now ready for additional steps.

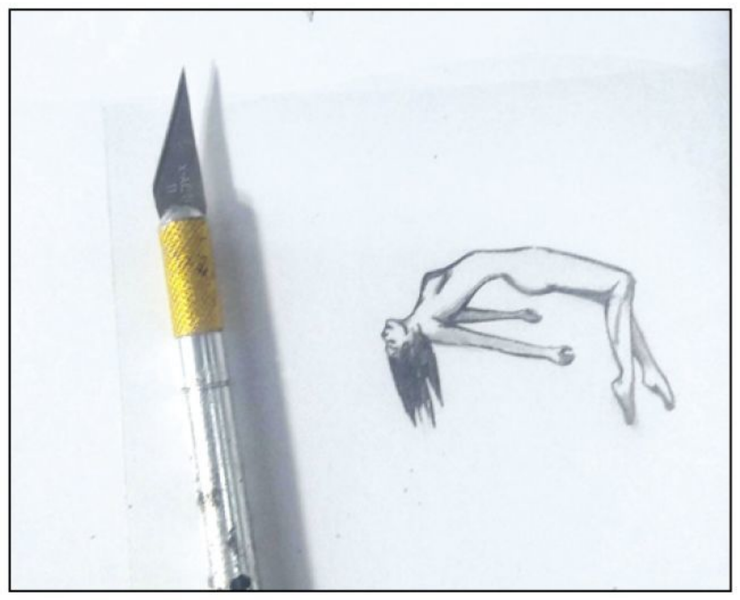




02 Drawing

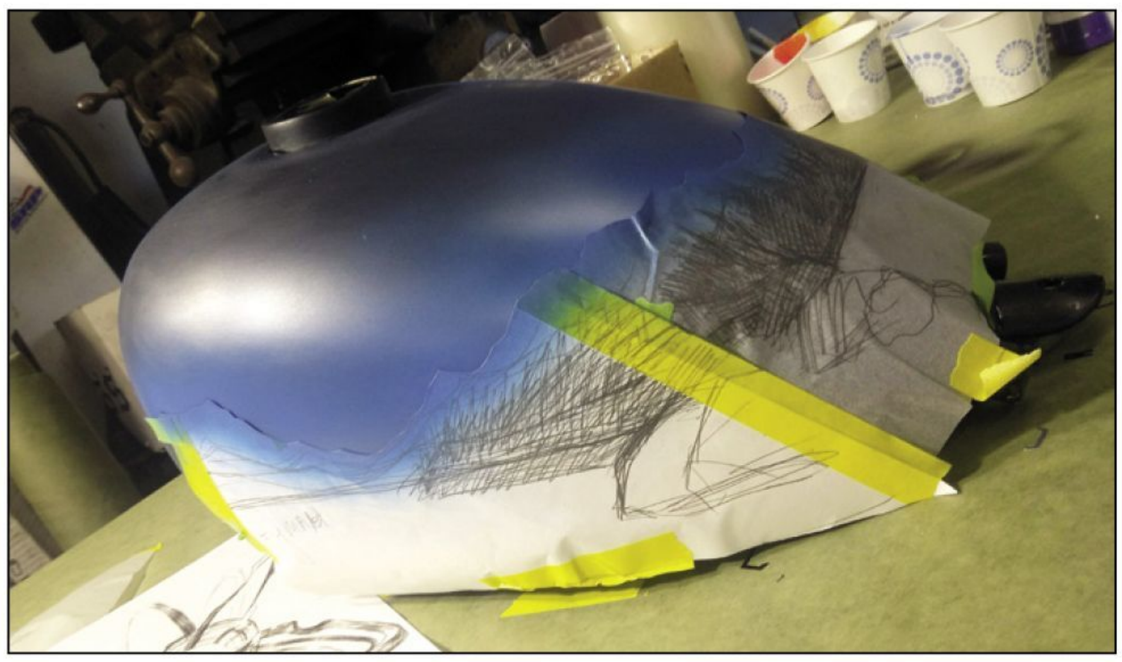
I've now covered the tank with paper and drawn the design onto it. I generally only draw a rough pre-sketch, which affords me more free space for my phantasy in the airbrush process. I copy the drawings and tape them up with two layers of transparent adhesive tape. I then cut the stencils I'll need out of that.





03 The sky as a background

I begin by creating the background. After placing masking tape on the frontal areas, I start with the sky, using blue metallic and a bit of white for that. I only use the radiant silver to present stars and for the "Flying Saucer". I then spray the sky with the Candy cobalt blue.





04 The stars

After that, I work on the stars. I spray transparent base to lay out the surfaces of the milky way. I then sprinkle some metal flakes into the still damp layer of paint. But you've got to be quick when doing this and you can't spray too strongly, since the layers dry very quickly. I create additional stars later with a cross-shaped gashed star stencil. I also spray over some stars with cobalt blue to make them look as though they are further away.





Right side of the tank

05 The mountains

I've sprayed the mountains with the finished stencils. This means that I also spray the contours of the snow-covered mountains with white and then, below that, with a mix of white and light blue. I then mask up the white mountains and spray the blue mountains stationed in front of them. The mist between the mountains and the forest have been created with a mixture of 50 percent transparent base and white plus cobalt blue.



06 The forest

I then went about creating the forest per freehand and using the colors black and cobalt blue. I begin where the trees start and spray the trunks and branches. In so doing, I have the airbrush very close to the surface. The lower half of the trees are sprayed with shaky lines. After that, I mask up the shoreline and spray the lower border of the forest to the sea with a strongly diluted black.



07 The rocks

I've painted the stones with the airbrush. I initially required just light and shadow. I've mixed black and white to create the color for the stones. I needed a light gray hue for the areas located in the upper region and a dark gray for the sides. Afterwards, I've enhanced some blue reflections to the water in the lower area of the stones. I'll touch things up later with the brush.



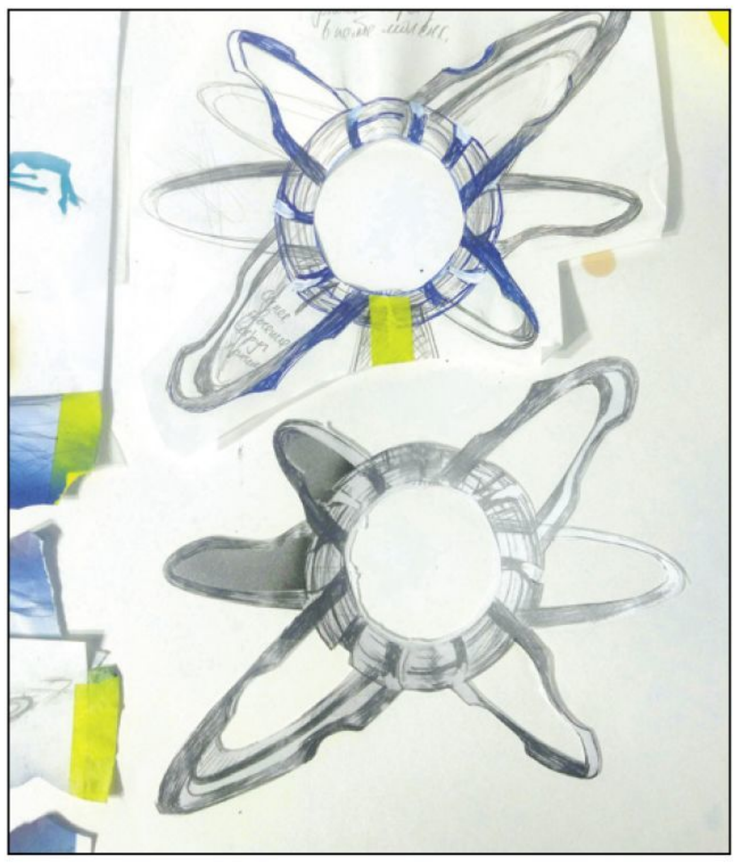
08 The sea

I start by giving the forest some protection using masking tape. Then I paint on a thin line to create the horizon using white. There's a bit of shine on the surface in the picture and I've created this with the transparent base and white. Using black, I spray the blurred reflections of the forest on the water. This is all concluded with white for the highlights of the tree reflections and a good spray of cobalt blue over the entire sea.



09 The flying saucer

With the aid of my sketch, I've masked up the UFO and sprayed it with silver. The shady areas are enhanced with black. Using a watercolor pen, I've drawn some details into the tank that I'd like to paint with the brush. I spray the bright illumination of the UFO at a later juncture using other light effects.





The left side of the tank

10 The landscape

Using masking tape, I've taped up the sky and painted the mountains with the airbrush. For the shady areas, I've used white, gray, purple, and Candy cobalt blue. The edges of the mountains are masked up, but I filled out the structure per freehand. That just gives the picture a more realistic look. For the light sides, I've started working with light blue (I keep white for when I'm concluding with the work) and the shadowy sides, I work with dark gray and blue. I take Candy Oriental and cobalt blue to spray things from the bottom to top, and I've decided not to work on the edges yet. Where I feel it's necessary, I take white and enhance the lighter areas. I paint landscapes simply as I have them in my memory and in impressions that have been collected over time.







11 The ice

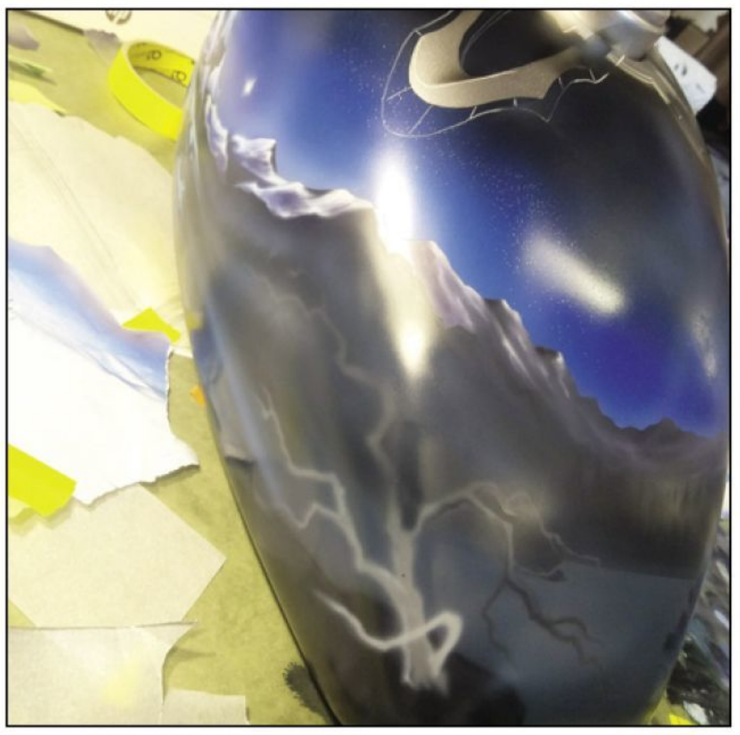
The mountains and the horizon are masked up. The base forms of the ice on the sea are sprayed with light blue while the contours and structures of the ice itself are sprayed with dark blue. The finest details are once again made using a fine paintbrush, with white and dark blue lines in the fissures and between the water and the ice. I've then airbrushed the most important highlights with white. Using a touch of Candy teal, I've created some more reflections wherever I felt them to be fitting.



The upper side of the tank

12 Detailing the trees

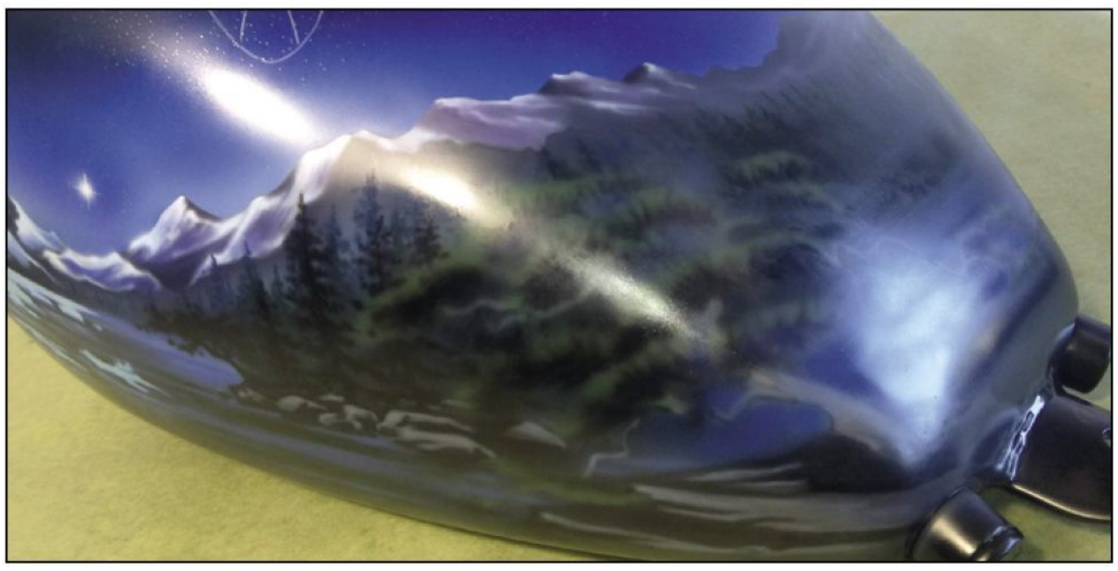
For the trees located on the left hand side, I use the blue-gray color. The closer I come to them, the darker they become. I achieve this effect with dark blue, but without any black. On the right side of the tank, I spray the trees with dark green as a base color hue. While doing this, I start with the trunk and then paint the branches, beginning from the top with dark green. In the second step, I use light green for the lights and the details of the twigs and branches.

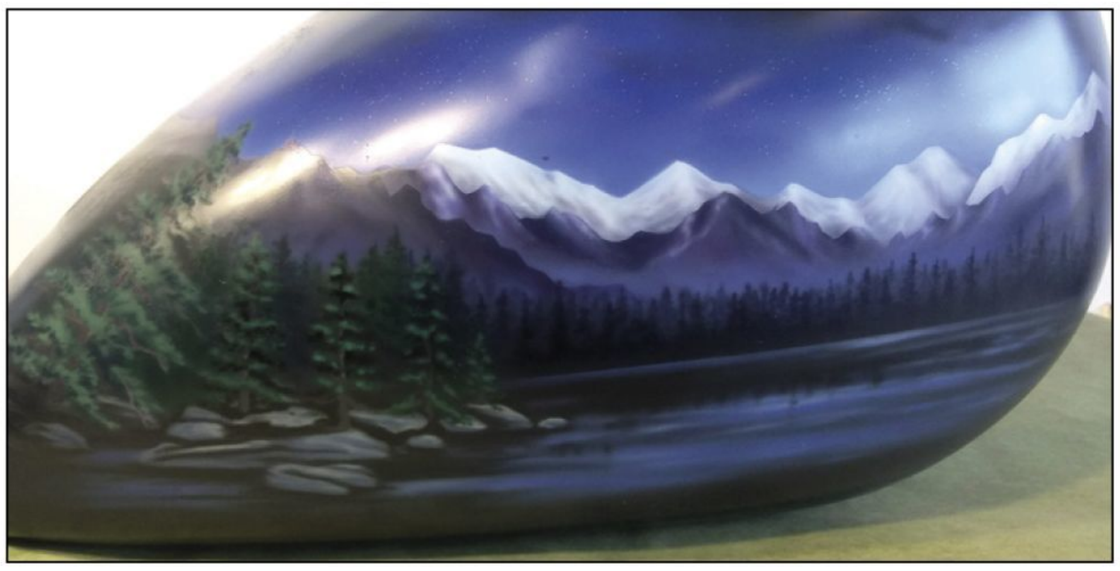




13 Brush work

Now it's time for the detailed work and some more paints. Using a fine paintbrush, I add some more sharp tree trunks. I paint the darkest shadows of the pine trees with black. Using a very light green, I paint the lightest points of the branches. The trees located closest to us now have more contrast. I've begun painting the pine on the trunk. When I paint the branches, I move the airbrush in the direction that the needles grow. Once the base is created, I paint the smallest details with the paintbrush. That works best when you'd like to paint pines.





14 Owl

After I've completed all of the trees, I decided to add another owl. Using transparent masking film, I tape up an area in the pine, cut out the form of the owl and spray it with white. Using that paintbrush, I then paint the eyes, wings, and claws. I spray on some more highlights as well as the shadows using the airbrush. For my brushing works, I prefer to use a short, fine, and sharp paintbrush.





15 Transporter ray from the UFO

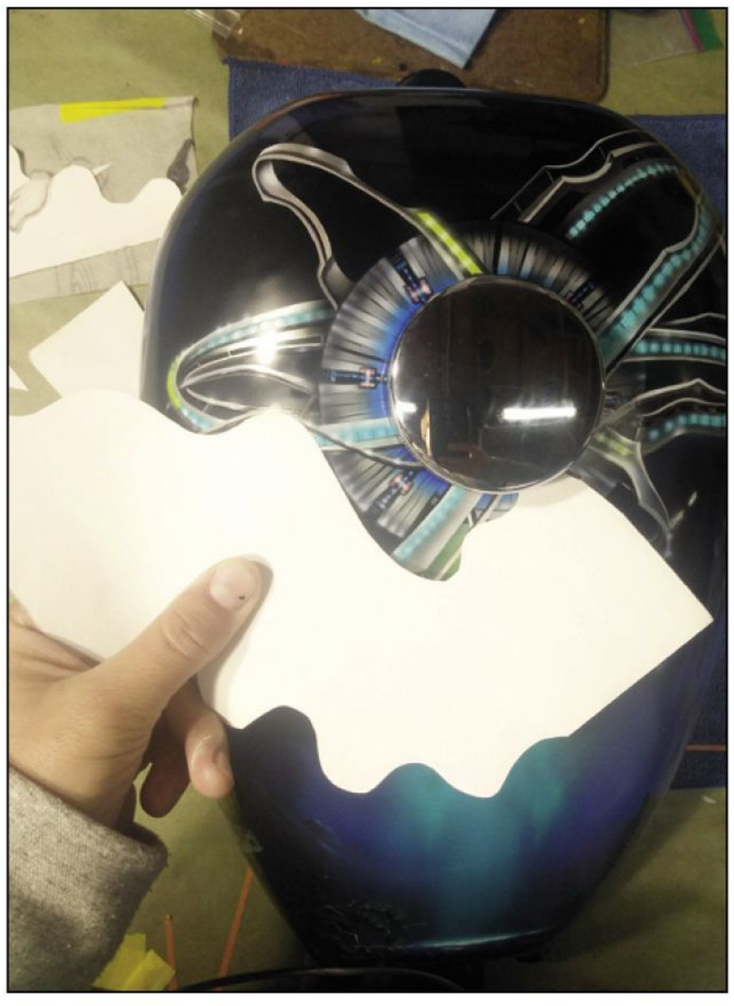
I first establish the "transporter ray" with a very strongly diluted white and then color it in with transparent paints. For this, I spray in soft progressions of Lime Gold, Organic Green, teal, and purple on top of the white. In conclusion, I spray the transition from the ray of light to the sky with cobalt blue. Once I've finished up with the transporter ray, I add another coat of clear varnish to the tank to save my most recent results.

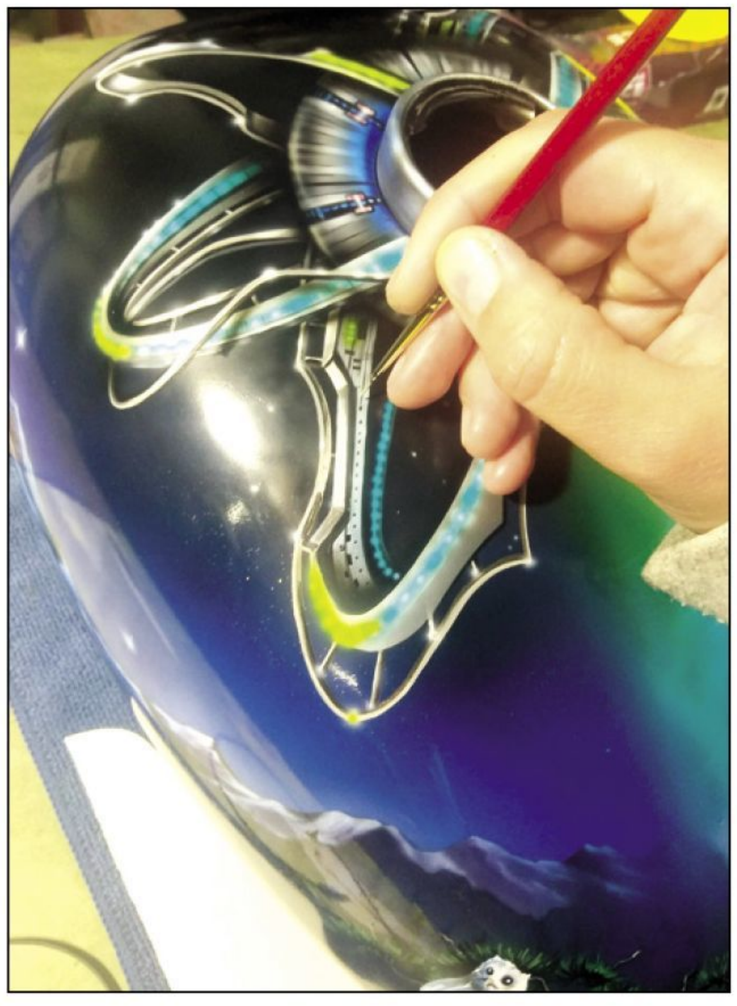


16 UFO lights and details

It's now time to give the flying saucer some light effects. Since this UFO is a product of my imagination, I can create the illumination and lighting any way I want. I've decided to create teal-colored lights. Using fine tape, I cover up thin lines, determining this with my own eyes. The closer the lines, the wider they'll be. The further away the lines are, all that much thinner they'll be. I then take white and paint the lights, adding some fine thin gray crossed lines with the paintbrush. After that, I remove the strips of tape. I now spray these freed-up areas with Candy teal, also using some Candy green on a couple of corners. I take a loose curvy stencil to cover up some of the areas. I also add a whole bunch of little details using fine paintbrushes and gray paint. I then grab the airbrush again and add very small white points of light into the windows there. I create a few light points using a strongly diluted white while holding the airbrush very close to the surface.

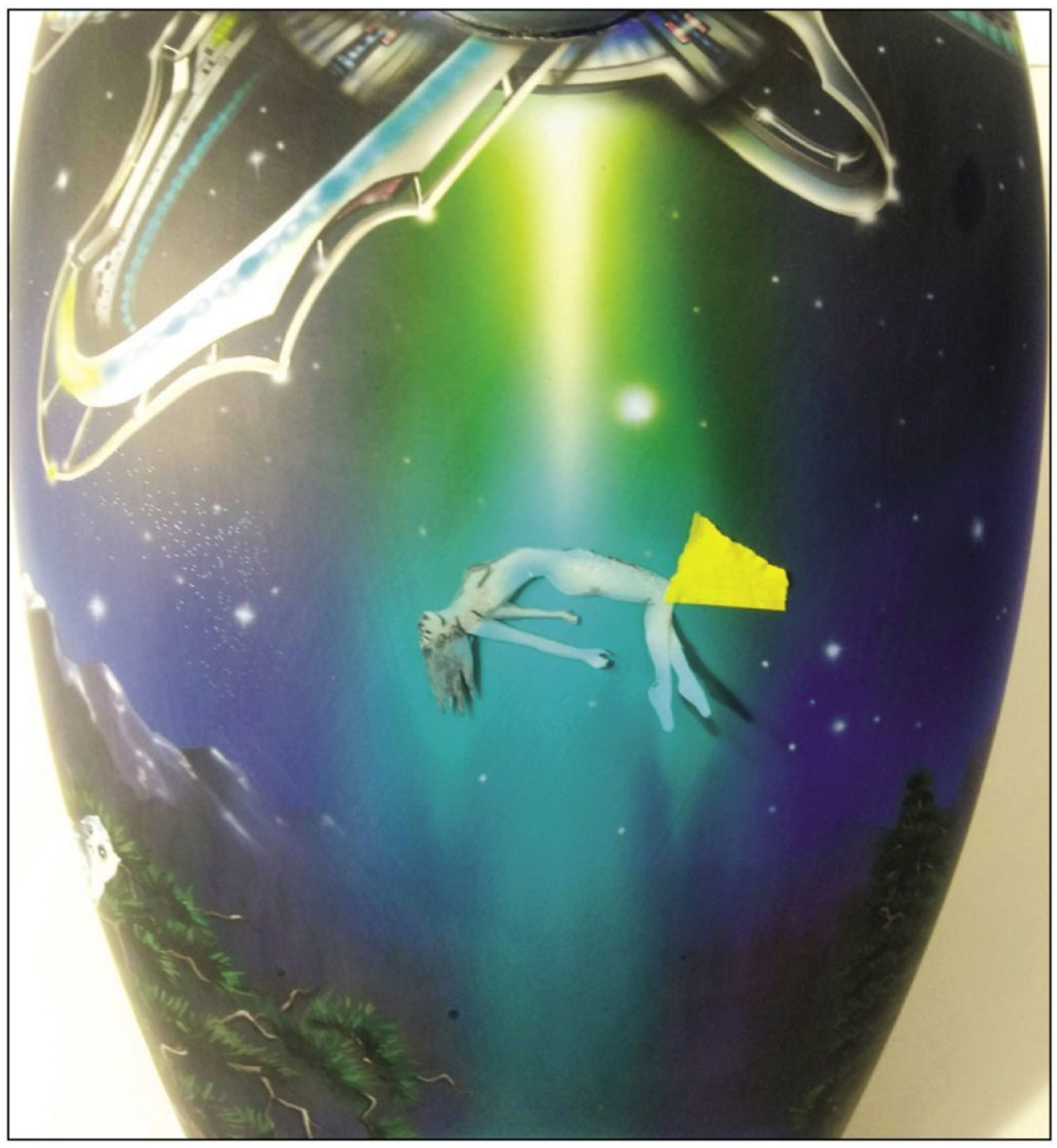


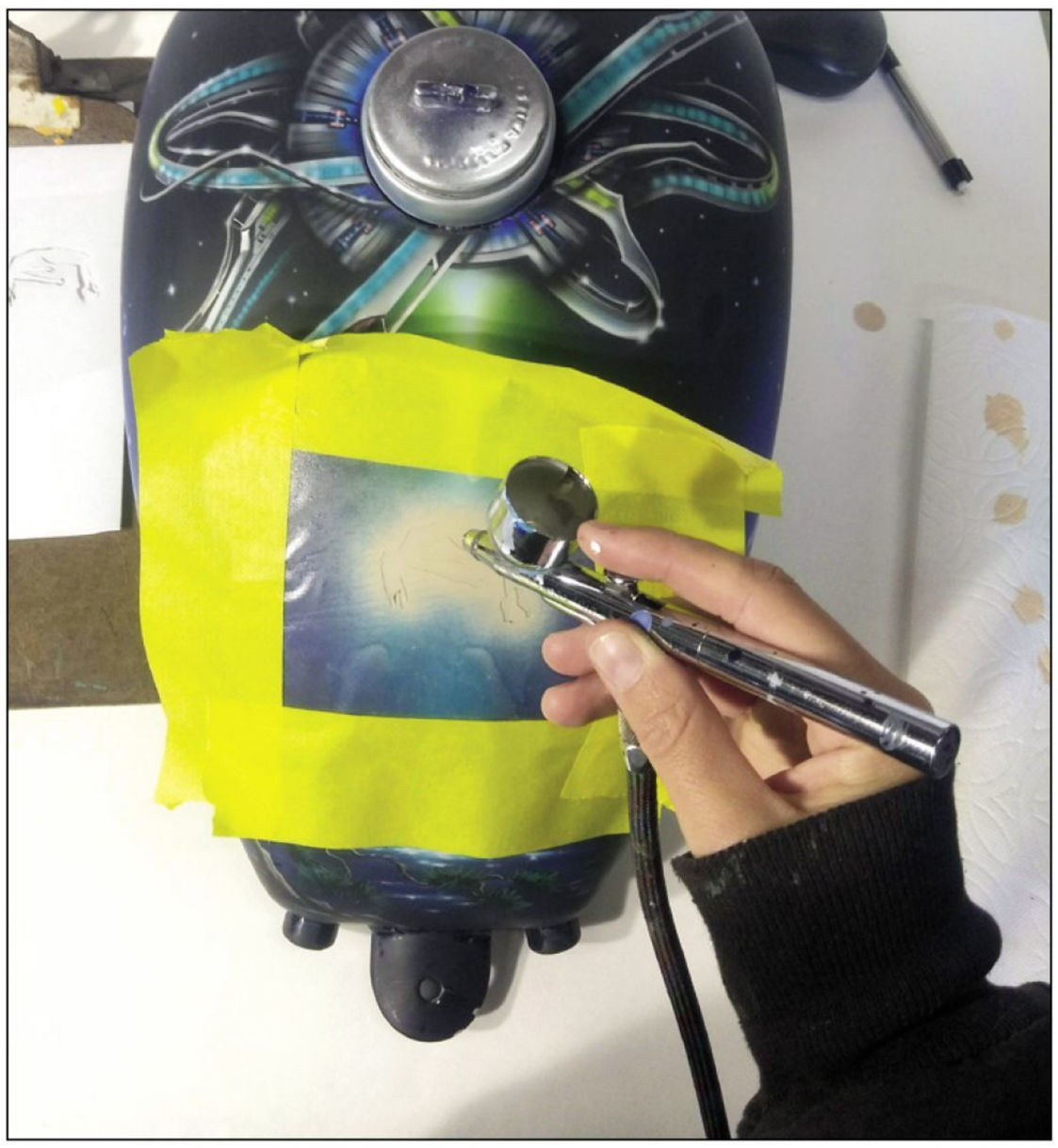




17 The floating girl

I begin by searching for a good position for the girl. Using a loose paper stencil, I mark this position and spray on some white and teal to create the glimmer of light around the girl. Afterwards, I cover up the area with transparent masking tape and spray on the girl's shape with a self-made skin tone. I've mixed together this hue using white, Candy Root Beer, Apple Red, and yellow.

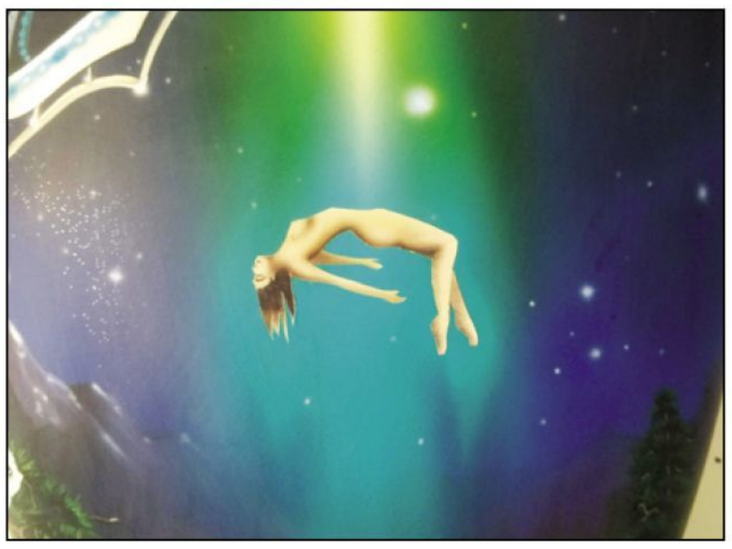




18 Adding shade and details to the girl

For the shady areas on the leg and the hand, I've cut out some stencils. The shady hue consists of transparent base, Candy Root Beer, and black. I spray the shady areas with the airbrush. I paint the hair, mouth, eyes, eyebrows, and nose with a fine brush in the same color hue. Afterwards, I mix the shady color with the skin color for the sake of adding highlights to the eyebrows and lips. After that, I cover the girl up again and enhance the light around her with the colors white and teal.







19 Finished tank

Now you can wrap things up by varnishing the tank!



IRYNA BERSHADSKA



Iryna Bershadska is an airbrush artist and custom painter from the Ukraine who has lived and worked in California the past two years. Already in school, she took painting courses after the school day had ended. In 2008, she earned her degree at the Odessa National Polytechnic University. Airbrushing is something she taught herself roughly 12 years ago and when it comes to custom painting, she's still learning every day.

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Iryna and Georg in front of the painted Chevrolet van, 1976 model.

Always Happy

California GEORGS REPORT

Georg Huber's Visit with Irene Airbrushing in California

Born in the Ukraine, Iryna Bershadska is a real ray of sunshine – fitting for the weather in her new homeland, California. As could be expected, she was quite the friendly host for German airbrush and acrylics artist Georg Huber, who was on the road across America again in early 2019, as he stopped off on Highway 101 for an interview with Iryna.



On my journey along cult Highway 101, which accompanies the west coast of North America, running through the states of Washington, Oregon, and finally California, I incorporated a very special stop. Just short of the multi-million metropolis of San Diego, located right on the Pacific Ocean, a town referred to by its inhabitants as "America´s Finest City", is a little town called Solano Beach. The location houses roughly 12'000 inhabitants and the exotic sounding name is but a humble little beach town. It's definitely worth taking a break here, as the site offers all types of amenities as well as app. three kilometers of easily accessed beaches with good possibilities for swimming and surfing. My destination was right where the town begins, on the aforementioned Highway 101, coming from Los Angeles.

Moreland Choppers, established right in this little town in 1991, is an institution for bikers. I had an appointment at this motorcycle shop and admittedly with a fascinating artist, Iryna Bershadska, who applies her airbrush under the auspices of "Irene Airbrushing". She moved to the US from her home country of the Ukraine at the beginning of 2016

and, after spending time in the very loud and busy desert city of Las Vegas, she moved to the Californian coast. The area felt very natural for her as she initially came from the Ukrainian coast on the Black Sea. Her time in Vegas showed her that she definitely missed living on the water. And when you look at the waves and ocean in southern California, it's a feeling you'll have no problem emphasizing with. After a warm welcome, Iryna presented us with a piece of art she had created especially for us, before proceeding to interview the humorful and energetic artist.

Georg: Iryna, you're surrounded by a very impressive piece of the world here. I see airbrushed motorbikes all over the place. Tell us, how did you discover airbrushing?

Iryna: I've been painting forever, already back in the Ukraine. I once saw an advertisement in the newspaper there looking for an airbrush artist. I didn't know back then what an airbrush was, but since I understood myself as an artist, I answered the advertisement.

Georg: That was quite brave of you. But hey, that's why they say "No risk, no reward", right? How long did that job end up taking you?

Iryna: No time at all (laugh). I didn't get the job. After all, I didn't have any experience. But ever since then, I've busied myself intensively with the world of airbrushing.

Georg: Why did you decide to move to the USA?

Iryna: It wasn't because of the "Big American dream" – that's not something I ever had. I simply wanted to learn everything I could about airbrushing. I thought this is the best place to do just that! In the Ukraine, I began airbrushing when I was 21 and rented a small atelier at a varnishing shop. But it was always pretty cold in that shop, especially in the winter. My mom really wanted me to quit that job.

Georg: What brought you to Solano Beach, of all places?

Iryna: Very simple – it was by accident. I came to San Diego to visit a girlfriend. It was a hot August day and we were driving along in her car looking for a nice beach to stop at. We got lost and stopped at a parking spot, right here. I saw this biker shop and all these lovely motorcycles. That was two years ago. I had already been in the States for a year, in Las Vegas. As you know, that's in the middle of the desert. At some point, I really longed for the ocean again.

Georg: And ever since then, you've been full of ideas?

Iryna: Yes, exactly (laughs). I actually only wanted to stay for the weekend.

Georg: I'll have to be a bit more careful, myself – I'm only planning on staying for the interview...

Iryna: Well, you never know...

Georg: Back to the biker shop. How did you end up sticking around here?

Iryna: Well, there









was an old, pretty beat up van on this very parking lot. I spontaneously thought it'd be great to bring it back to life with my paintings, which I immediately suggested to the owner of Moreland Choppers. It ended up that the van actually belonged to him. He didn't initially think I was capable of such a big job and let me down nicely by saying he'd contact me in three weeks, when the planned shop holiday was over.

Georg: He probably thought he'd never see you again, right?

Iryna: Yep, probably, but I was persistent - and was able to start up with the job when all was said and done. But I had to do a whole lot of preparation, including cleaning the van, sanding, etc. I spent four months on the artwork alone. The preparations lasted twice as long.

Georg: And the result ended up being very convincing. Terrific, I'm very impressed.

Iryna: (Laughs) Thank you, the painting shows the shop, as it was at the beginning, the bus, and also the family members. I designed it in direct accordance with Ken's wishes, who is the owner of the vehicle.

Georg: How do you go about working on such a complex motif?

Iryna: I usually create a draft with watercolors or acrylics. For less elaborate motifs, I'm good with a pencil drawing. Here, I can show you my sketchbook.

Georg: Your portfolio is just oozing with stuff. It looks like you've had a lot more ideas than you could possibly have time to create with your airbrush.

Iryna: Yes, that's true. Sometimes, like when I'm on the go and have an idea, I have to run home right away and make a sketch.

Georg: And that each time in color.

Iryna: I also do some pinstriping, sometimes only in one or two colors, i.e. silver and black. I create a pencil sketch first. I then make my own stencils and cut them out of transparent paper (not adhesive foil) by hand. That way, I can use them a second time. But I usually don't (laughs), because I don't copy my own work. When I started up, I had to get used to the American lacquers. That turned painting details into quite a new challenge for me. In addition, their smell is a lot more intense than anything I had known back home. I have that feeling that they lead to more mist. But now I know how to work pretty well with it.

Georg: So, you've gotten used to them in the meantime?

Iryna: I'm always happy. But whenever I'm not happy, I look in the mirror and ask myself "What's up with you?... No idea?" Then I end up getting happy again (laughs).

Georg: A truly admirable attitude. The first pieces of work from you I saw were the surfboards you painted. Do you surf too?



Iryna at the beach park with painted surf boards. Iryna: "Surfing immediately became my dream."



Iryna and Sabine Huber show off a surfboard.

Iryna: The first real surfers I ever saw were here in California. That was in Huntington Beach. I immediately wanted to try it out myself. When you're surfing on your own, you see the waves from a totally different perspective. Out on the water, they look a lot different than when you're standing on the beach. I love ocean motifs. I love when the waves look right. That's very important to me. I've now spent a lot of time on surfboards just to observe the waves. Using a photo from the Internet as a reference just isn't the same as experiencing the waves live. In addition, surfboards are a wonderful surface to paint on and look really good. Surfboards are my favorite canvas.

Georg: Are you able to find more inspiration for your work out here in California than you did back home in Europe?

Iryna: You've simply got more light and sun here. There's no cold, gray winter free of colors. But good that you mention it – I had almost forgotten what winters were.

Georg: What would you like to share with all those airbrush beginners out there?

Iryna: Never give up when, for example, the airbrush gets jammed, because you didn't know how to clean it correctly. Keep going. Other than that, spray, spray, practice, practice, practice… don't just go to the movies, go partying or stuff like that. You have to focus on your airbrush work for a good long while.

Georg: And make sure you always check out the Airbrush Step by Step magazine…

Iryna: Of course, surfing is also allowed... (laughs)

Georg: Well, at least there's that...

Iryna: Oh, another tip: Go out into the world with open eyes. Go see the great nature out there, go get some fresh air, breathe deeply… Nature is inspiring.

Georg: Iryna, thank you for the chat and your upbeat cheerfulness.

Iryna: Thanks for your visit.

Photos and interview: Georg and Sabine Huber





Advertising

"IRON" MIKE TYSON

The Australian artist Paul MacDonald captures "Iron" Mike Tyson, once "the Baddest Man on the Planet", perfectly with his photorealistic style. The characteristic boxing legend not only impresses with his punch, but also with his striking face. Tyson looks at us with a challenging sight, saying: "Let's go, I am ready to rumble."

EQUIPMENT – Mike Tyson

Airbrush: Iwata CM-SB 2

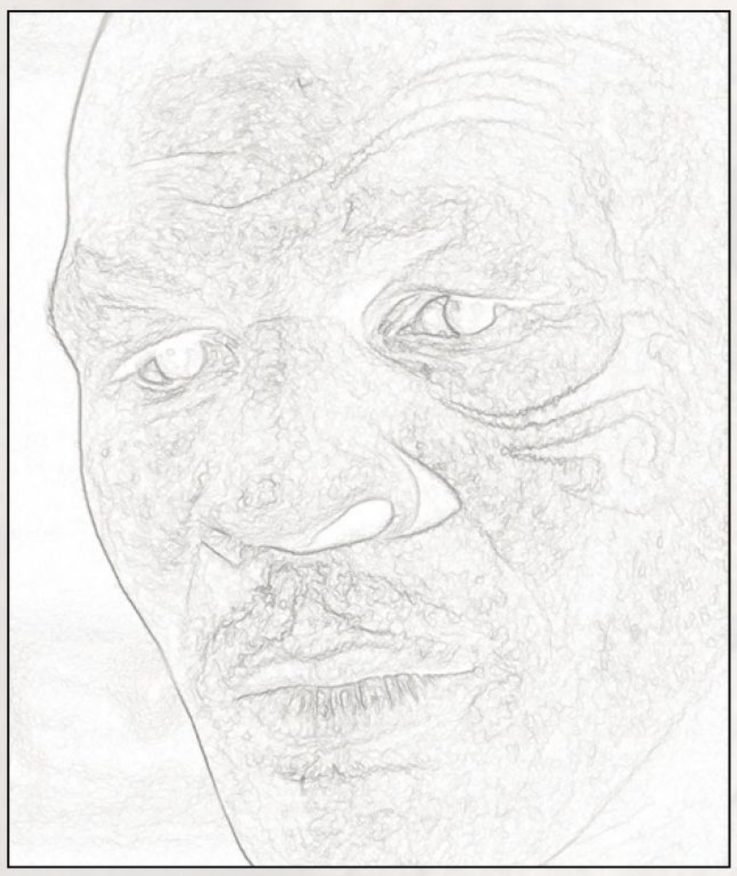
Paints: Createx Illustration Colours: White, Violet, Black, Sepia, Burnt Umber, Yellow, Blueviolet, Viridian-Blue

Surface: Blair Airbrush Paper

Further materials: X-Acto Knife, aggressive eraser, Blair Skin Texture and Micro Dot Stencil

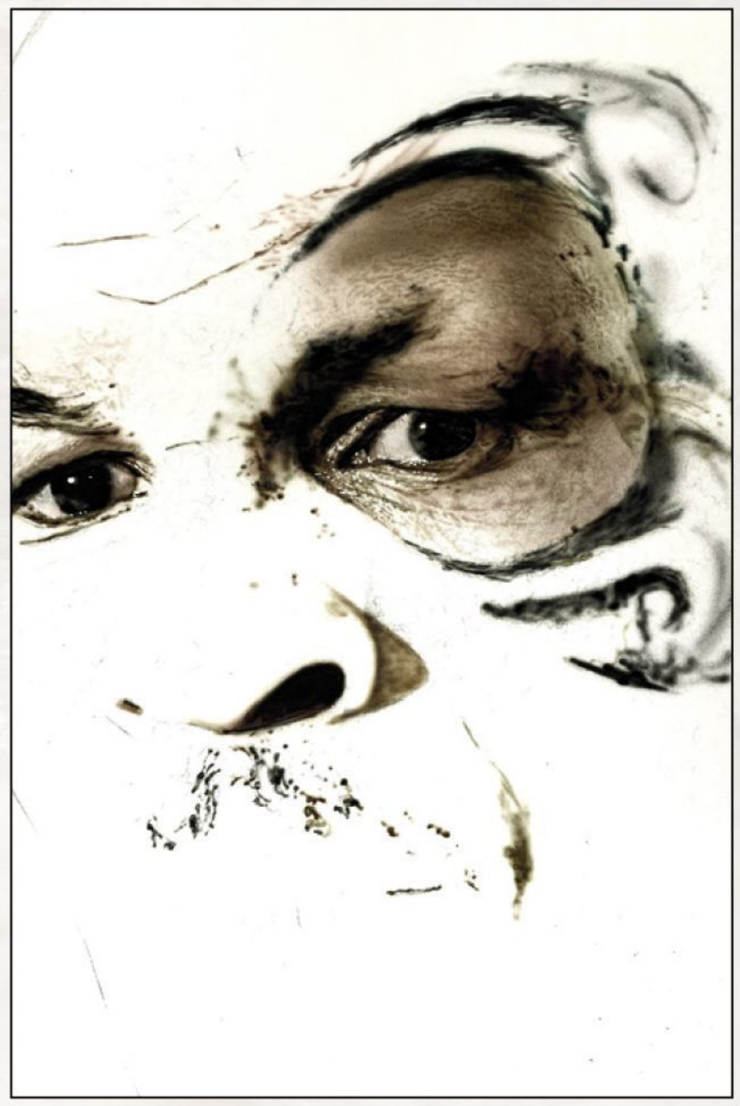
01 Line drawing

I start by making a basic line drawing of my subject and transfer it to my media, which in this case is Blair Airbrush Paper at 250 x 350 mm.



02 Working on main features

I begin with the eyes and the tattoo. I generally start with what features stand out the most. For me, Mr Tyson is all about the eyes. I mixed Sepia and Blue violet to some White to make a buffered colour. The reason for this is to ensure that I get a colour that matches the skin tone of my reference. Being buffered means that I cannot spray it too dark as the White limits its value. Even though it is a buffered colour, I can get a variety of values by limiting how much paint I spray. I paint the structure of the face to match as close as possible. I can manipulate the paint with an eraser pencil for areas that need it.



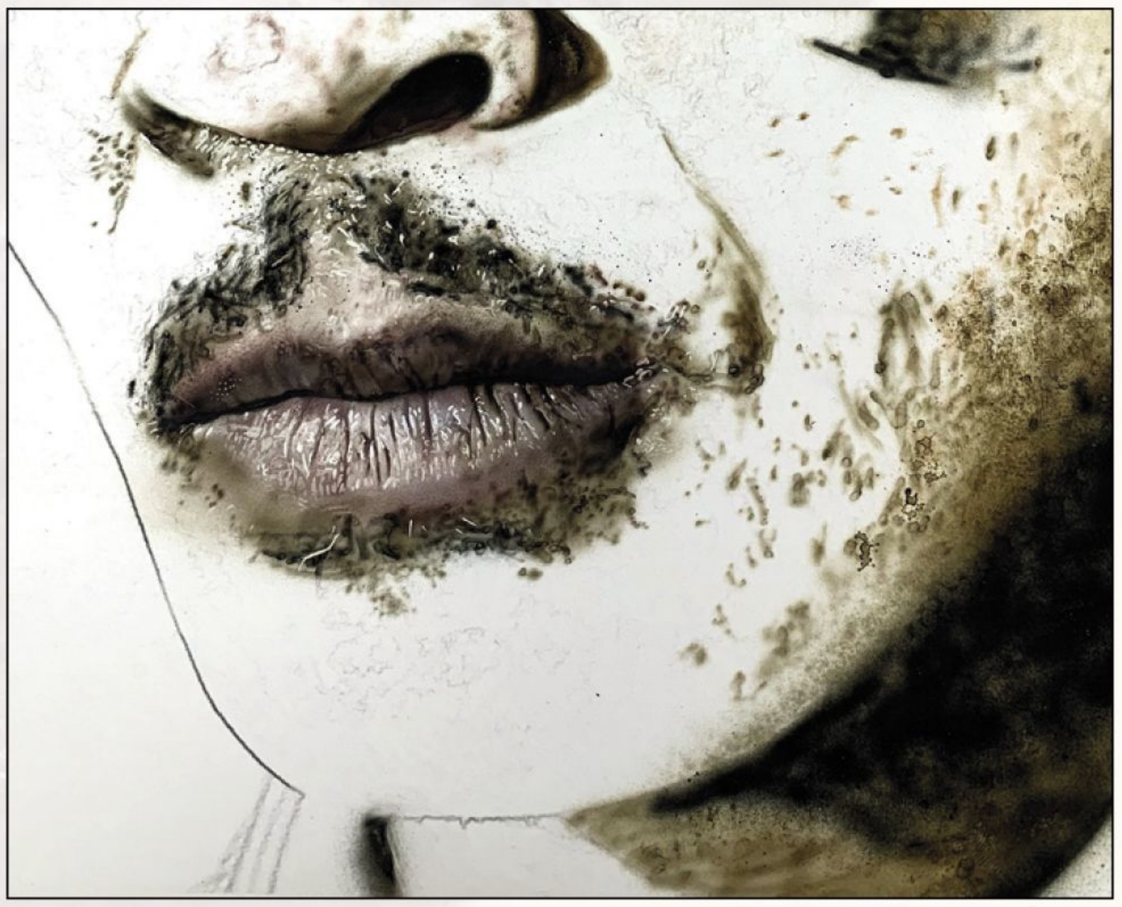
03 Building up textures

Using the Blair Skin Stencil I spray a very light pass. I'm not trying to "paint the skin" with it, just create some interest in the background. I then start painting the wrinkles and the iris, using my eraser to bring back the highlights.



04 Creating the lips

Next I created the lip colour. I used the skin tone as a base and added some Red violet and White. I began building the textures in the lips starting with the darkest areas first. I sharpened up the lines using an X-ACTO Blade and then used the same colour to add a foundation for mid tone. I erase out the textures using the blade and continue this process till they take shape. At this stage I shift my attention to the various hues in the lips. Using transparent colours I gently shift areas where needed. A mix of Sepia and Burnt umber shifted the top lip and added the deepest shadows to the bottom lip. To finish I use the blade to add the final highlights.



05 Building the stubble

Using Illustration Black straight from the bottle I start to build the stubble. A light pass with the Blair Micro-Dot Stencil and lots of freehand dots, I begin to build the base texture. I use a mix of Sepia and Black to build the shadows in the nostrils and the skin textures on the left cheek. I do not have to be as precise in this area as it's slightly out of focus and in the shadows. Working down to the chin I freehand random dots and dashes using the original opaque colour. I use transparent Sepia and Black to add some interest.



06 Adding highlights

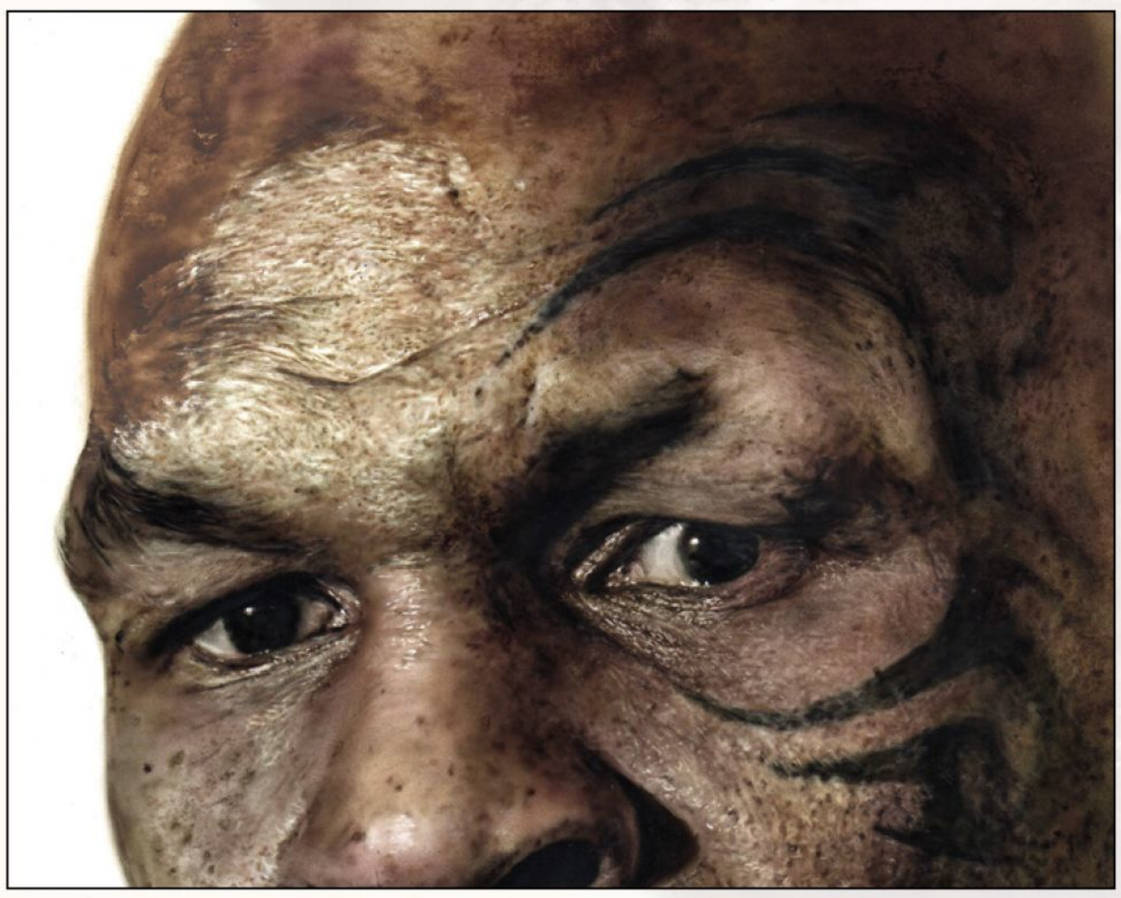
At this stage I add some value over all the structures. This has the effect of sinking all the contrast and making the skin come to life! In this case I use a transparent mix of Red violet and Burnt umber. I have to erase the highlights again and now it starts to feel a bit more finished. I try and get my painting to about 80% complete before I make real decisions about colour and hue. It's amazing how different your work looks surrounded by the white of the paper!



07 Right cheek

The right cheek is a lot softer to build. I use the original opaque tone and add some of the transparent colour I just used to sink the value. Doing this ties the areas together with a common hue. Spraying from about 60 mm away, I place random dots over a subtle pass of the skin texture stencil. When the structure looks good, I sink it using the same transparent paint as before. This time, I am careful about how much I spray as I need to preserve the value.



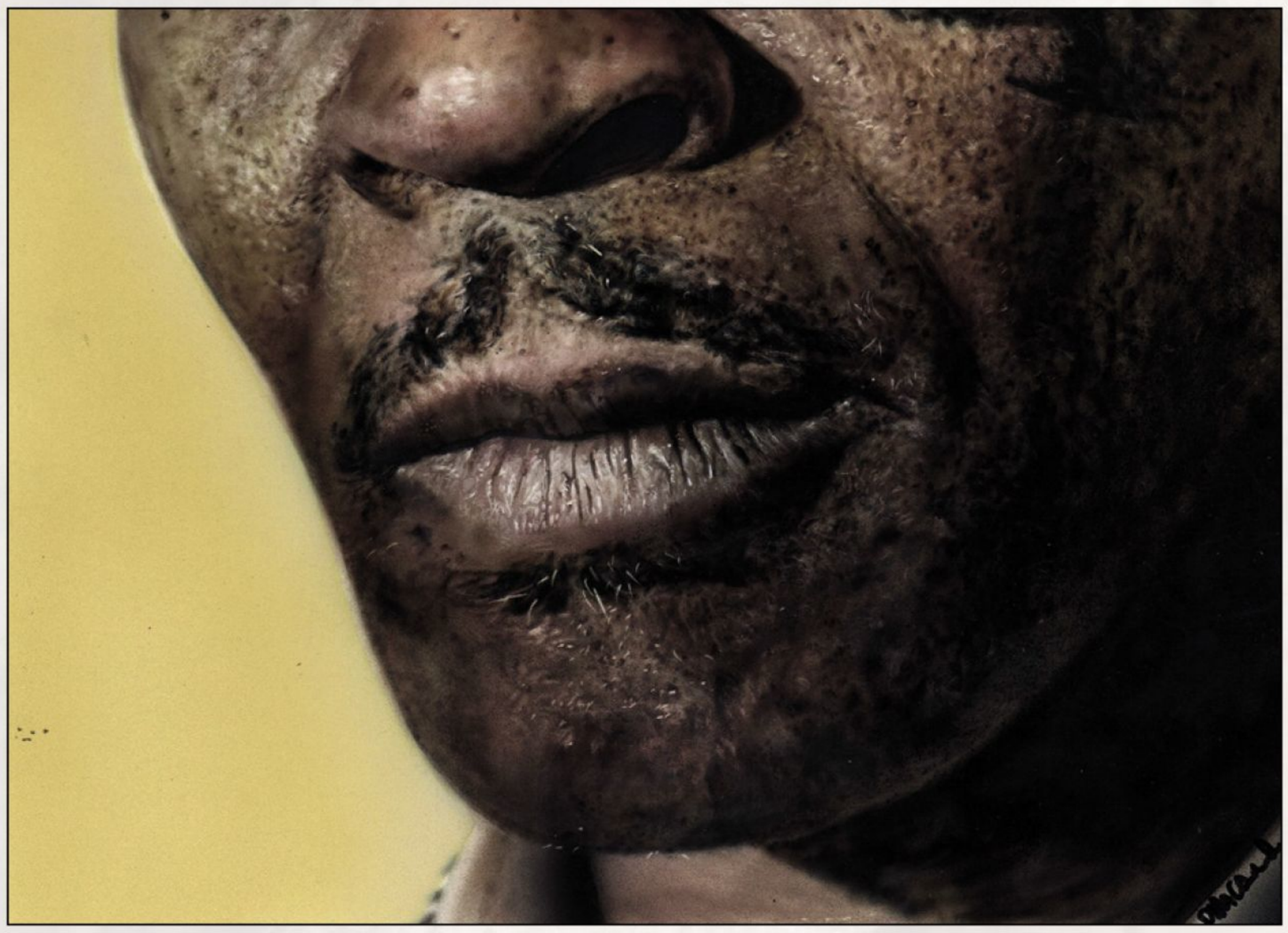


08 Working on the forehead

The forehead is a slightly different colour and required me to modify my base tones. I used Burnt umber as it has a warming effect and also added the Yellow hue I saw in the reference. It has an out of focus area and a super sharp area side by side. Painting this looks a bit weird on its own, but it's what I can see. I spent around 3 hours on the highlights and sub textures here. At this stage it's easy to start rushing your work, but I force myself to take my time.

09 Creating the background

With the face complete, it's time to turn my attention to the background. In my reference there is a variety of colours present. I felt like I wanted to have just 1 tone. I isolated the dirty Yellow colour and created a opaque version using Yellow, Violet and White. I made a mask to protect my work by holding my work and sheet of paper up to a lamp and tracing around the face. Using my magnetic board I mask off the face and spray the background colour. I build it up over a few light layers, then add some White to my mix to simulate a subtle glow around him.



10 The tattoo

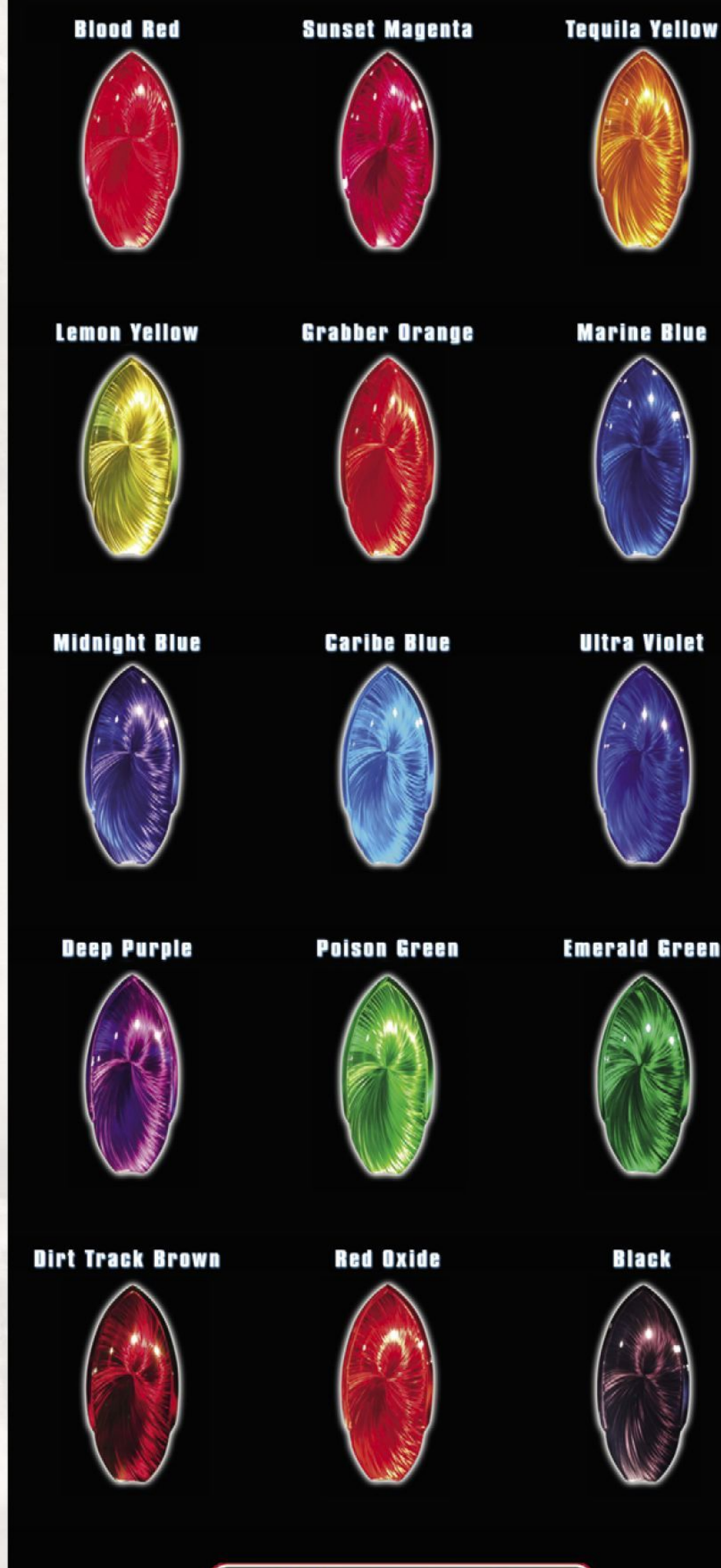
Finally, I turn my attention to the tattoo. Using Viridian I spray little dots over it. I do this to add more interest to the texture of the skin. I darken the shadow areas with Sepia and Blue violet shielding the face with my hand to prevent overspray destroying my highlights.



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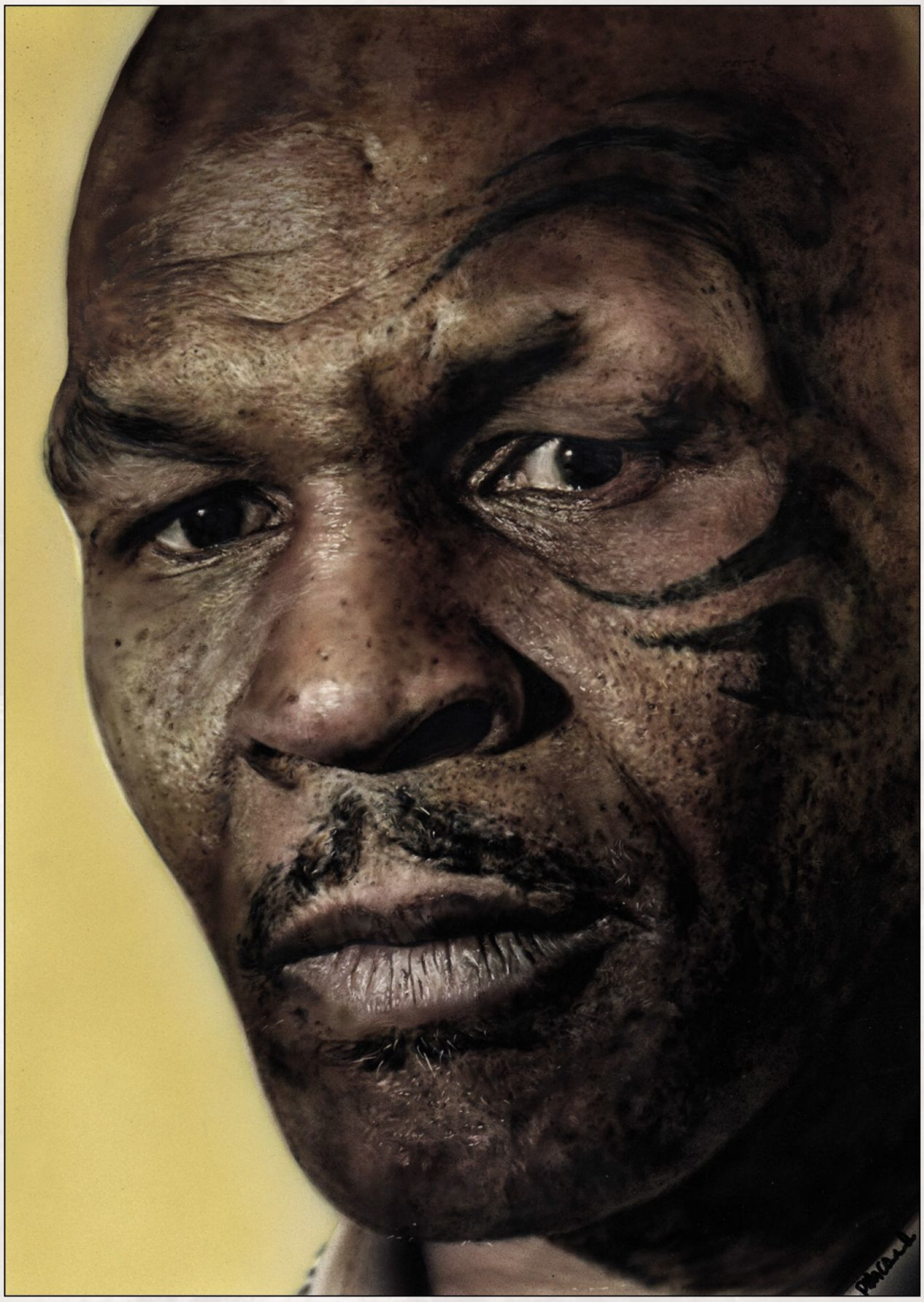
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11 Finished portrait

This is my final artwork.



PAUL MACDONALD



Paul MacDonald is originally from England, but he has been living in Australia for 15 years. Four years ago, he discovered that he loved painting while helping his daughter with her homework. He started drawing for his children to help get them away from iPads!

"Airbrush Tutor" and the Orange forum helped him get started. Watching the Coast TV videos and reading Airbrush Step by Step magazine gave him direction. He had the privilege of attending a Dru Blair portrait course, which was the turning point for him as he now had a system to practice and work to.

He has just started a business called "Airvengers" to further his dream of becoming an art teacher, and promoting this amazing art tool to the world.

EQUIPMENT

FishEye Filter: No more water and dirt in the spray jet





This is an ordinary black piece of plastic that doesn't look like other moisture separators or air filters. The Fisheye filter doesn't require a water reservoir like other moisture separators, because it doesn't collect humidity and pollutants, but rather blocks them right from the get-go. This is made possible by an exchangeable white filter element made of special polymer, which absorbs dirt and moisture until it's completely saturated. The filter then automatically reduces the constant flow of air until it is exchanged. As long as the filter is only filled with moisture and not with other pollutants, you can simply dry it out and use it again right after that. The manufacturer recommends that the filter element needs to be examined every 30 days and, when necessary, exchanged.

The Fisheye Filter filters dirt and oil up to a particle size of 0.85 micrometers from the air. It can be used with an air pressure measuring up to 125 psi and offers a volumetric flow rate of 25 scfm. That means that you can use this device with far more than just airbrushes. Most prominent is its use with large paint spray guns. The app. 100 g heavy device is simply screwed on via a ¼ inch core thread under the paint spray gun and then connected with an air hose on the lower side. When using airbrush devices, the filter should be placed directly on the compressor. The filter was invented, manufactured, and is now distributed by American Kenneth Daniel Schwerin in the State of Pennsylvania. As a partner company for Dry Air Systems, which distributes drying systems for the plasma cutting industry, Kenneth introduced the product to the painting industry roughly 7 years ago under the name "Fisheye Filter". "Fisheye" is what you call small paint irregularities, which can occur through dirt particles or waterdrops while painting.

The Fisheye Filter is currently only available in the USA and Canada. It is used there by many reputable airbrush artists and course teachers (i.e. Airbrush Art Circus, Coast Airbrush, etc.). The complete filter costs app. 45 USD and a replacement filter can be had for app. 10 USD. The manufacturers have placed a lifelong guarantee on the black filter encasement. A retail outlet overview is provided right at the manufacturer website.

www.fisheyefilter.com

Photos: Holger Schmidt







Sotar 20/20 Slim: Fine modifications to the long-standing Fine Art Airbrush

It's been a few decades since the first Sotar 20/20 airbrush made its way onto store shelves. It's spent the last few years turning into an insider tip for the finest of detailed works. Particularly the look of the flagship product of US-based producer Badger is absolutely unique and always a jaw-dropper.

As such, our editorial staff was naturally very curious as to how the new Sotar 20/20 Slim had been improved. Like the normal Sotar, the Sotar Slim comes in a nice black paperboard case. This box contains a replacement needle, a needle protection cap, a paint pipette, an adapter for the Badger connection to a 1/8" thread, and tools for maintenance. In addition, the device comes with a description and an overview of the replacement parts. What's no longer part of the package is an "autograph card" from the producers and a test spray, which came with the airbrush 20 years ago.

To protect the unit during transportation, a black rubber cap is located on the nozzle head. This also serves to prevent paint or cleanser from bubbling into the paint trough. When you decide to make use of the device for the first time, the needle needs to be pushed into the correct position. Loosen up the needle locknut in the handle's notch, pull the needle all the way to the stop, and then screw the nut on tightly. When in delivery modus, only the suction cap comes installed and as such, the needle pokes out of the device unprotected. This has the advantage that you can spray finer and even closer to the painting surface. You can better see, where the paint comes out while also being able to quickly remove any possible paint remains located at the tip of the needle.

As far as the essential features are concerned, the "Slim" model is identical to the previous Sotar 20/20. The manufacturer took good note of the needs and wishes of airbrush artist and has indeed modified this skinny version. The significant change here is the small paint trough, which now allows the artist to maintain a direct view line of the airbrush needle when spraying. In addition, the needle seal on the device consists of a screw with an integrated Teflon seal. This can be switched up by the user (if desired) and is adjustable thanks to the screw's thread. Thus, the artist won't need to use any flat press-in tools or even to send the device









back to the manufacturer. In addition, the nozzle head – and thus, the base and intake of the nozzle – is now directly welted with the body of the device to allow a 100% air flow and ensure that the air flow can be established through the nozzle base directly to the vacuum chamber of the nozzle. This means that there will be fewer sealing problems and that a Teflon sealing ring is no longer necessary.

The Sotar 20/20 Slim features a plug-in nozzle system. The device comes with a fine nozzle size corresponding to roughly 0.2 mm. There are conversion sets for a midrange (0.3 mm) and a large (0.5 mm) nozzle size. A nozzle set always consists of a nozzle, needle, and spray cap. It costs 57,90 $ (RRP). A replacement nozzle costs 9.10 $ (RRP) while a replacement needle is roughly 14,50 $ (RRP). The device is connected via a typical Badger connector. Separate plug-in nipples can be purchased in specialty shops so as to i.e. enable a quick coupling. Nonetheless, and as already mentioned, the device comes with an adapter from Badger (screw heads) on a 1/8“ thread.

In comparison to the first ever Sotar 20/20 generation, the control lever is a bit longer and the button has clearly become larger. This makes an even softer and more exact determination of the paint amount possible. The double action airbrush disposes of an adjustable paint control unit with an engraved scale. With all this in mind, this device provides especially beginners with the wonderful opportunity to spray delicate lines. A plastic grip is part of the end of the needle, which makes it easy to remove or loosen the needle, also giving the Sotar its unmistakable look. A finger support made of plastic is mounted between the valve and the encasement. This ensures that the Sotar 20/20 Slim sits comfortably in your hand. If paint remains should collect under it or if you just don’t want the finger support to be on the device, you can use the tool that comes with the airbrush to disassemble the finger support.

The paint cup can be filled with up to 12 drops, thus 0.6 ml of paint. The manufacturers recommend using inks, water-colors, dia dyes, and strongly diluted airbrush acrylic paints. You can fill up the paint cup right out of the paint bottle or with the accompanying paint intake pipette.

The Sotar 20/20 Slim has left us with a positive impression, especially with respect to its very precise operation and the spray pattern it creates. It is easily held and it’s a lot of fun working with the device. The airbrush is available in specialty shops for 190 $ (RRP) and is just perfect for all airbrush artists who want to spray very fine and detailed pieces of work.

www.badgerairbrush.com





PAINTS

Vallejo Model Color Cases: Just the right color hue on hand



Vallejo Model Colors are semigloss, opaque acrylic paints and feature a high concentration of pigmentation on a watercolor basis. There's a comprehensive assortment of color hues from basic colors to special paints for historic figures, vehicles, aircraft, military models, etc. The manufacturers have now put together three cases of paint, each featuring a collection of 72 color hues. These cases are there to simplify the selection process for the painter, but also to simultaneously make a fitting and multi-variant spectrum available to him or her. The Basic Case delivers a theme-independent basic color assortment. The Military Case contains – as the name indicates – mostly sand, brown, green, and gray hues that are suitable for designing military models of all types. The Combinations Case is perfect for anyone who places value on precise shading and highlights. The set offers a selection of base colors together with suitable lighter and darker paint nuances for highlights and shading. The paints come in 17 ml bottles for each of the three various sets. Each set also includes 3 Toray pointed paintbrushes and a color overview chart.

These Model Color Cases are available at specialty airbrush and model construction shops for 275 Euro (RRP).

www.acrylicosvallejo.com

Dye-Na-Flow: Transparent textile paint for spraying



Textile paints are usually thick and not exactly known for their optimal flowability. Dye-Na-Flow from the American manufacturer Jacquard is different. These highly transparent fluid textile paints very much simulate a real colorant in that they spread out on the textile and are softly absorbed by the fibers instead of simply resting on them. There are 30 lively and intensive color hues, which dry to the point of being wash-resistant and do not leave any noticeable texture on the textiles.



Dye-Na Flow can be sprayed with an airbrush, but is also highly suitable for use with a paintbrush and image-setting. Once it has dried, the paint should be fastened with an iron for 3 minutes. In addition to natural and synthetic fabrics, this product can be used with surfaces made of paper, wood, clay, canvas, and leather. The paint comes in containers measuring 60 ml to 3,8 l. Prices begin at app. 4,50 EUR / 4 US $.

www.jacquardproducts.com

PAINTS

Schmincke AKADEMIE Acryl Color Ink – Ideal for mixed Airbrush Techniques







In addition to well-known Aero-Color airbrush paints, there's now the Schmincke AKADEMIE Acryl Color Ink, a new fluid acrylic paint from the company Schmincke. This new produce is an ink that can be used particularly well with the airbrush. Ink is a pigmented acrylic that can be used for painting, writing with Schmincke liners, and also – surprisingly enough – for spraying.

There are 36 cadmium-free color hues in non-breakable 50 ml pipette plastic bottles. When it comes to filling airbrushes with paint, pipette bottles have proven themselves over time in the Aero-Color series. As with other airbrush acrylic paints, you'll need to give the AKADEMIE Acryl Color inks a good long shake before using them. The glass ball in the container is very helpful here.

What makes the acrylic color ink special is the identical pigmentation, colors, and numbering as the AKADEMIE Acryl Color from the tube. The paints dry in a waterproof manner, but can be left open while working for a long period of time so as to allow for an ideal brush-airbrush mixing technique. With a nozzle sized 0.3 mm, the paint can be sprayed without needing to be diluted. The paints can also be combined with the Schmincke Aero-Color and all other Schmincke acrylic paints.

The 50 ml bottle costs app. 4.90 EUR in specialty retail shops. The special paints silver and gold are a bit more expensive at 5.60 EUR per bottle. A basis set consisting of all 6 color hues in a practical case is available for app. 34 EUR at retail shops.

www.schmincke.de

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Hugo Mac Art Colors: All-round paints from Spain

Normally, paints produced by major manufacturers have been on the market for years. That made us all that much more surprised when Spanish airbrush artist and ASBS author Hugo Maciel approached us to present their very own paints under the name Hugo Mac Art.

We were able to conduct a test with the basic colors available in the Hugo Mac Art TS and Hugo Mac Art XT series. Our first impression of the packaging and presentation shows that it's all been well-thought out and looks quite professional – which already had us pretty flabbergasted. The bottles have a screw cap such that the paint can be easily placed into the airbrush. To ensure that the paints don't dry out in the shelves or on the way to the artist, there's a type of freshness seal on the edge of the bottle, which you'll need to remove in advance.

So how does anyone get the idea of developing his or her own paint? This was our first question for Hugo, seeing as how there's already a rather large selection of paint on the market. According to Hugo Maciel, it all began when he started looking for a suitable paint for him and his students. He wanted to have an affordable and optimal option for those participating in his seminars.

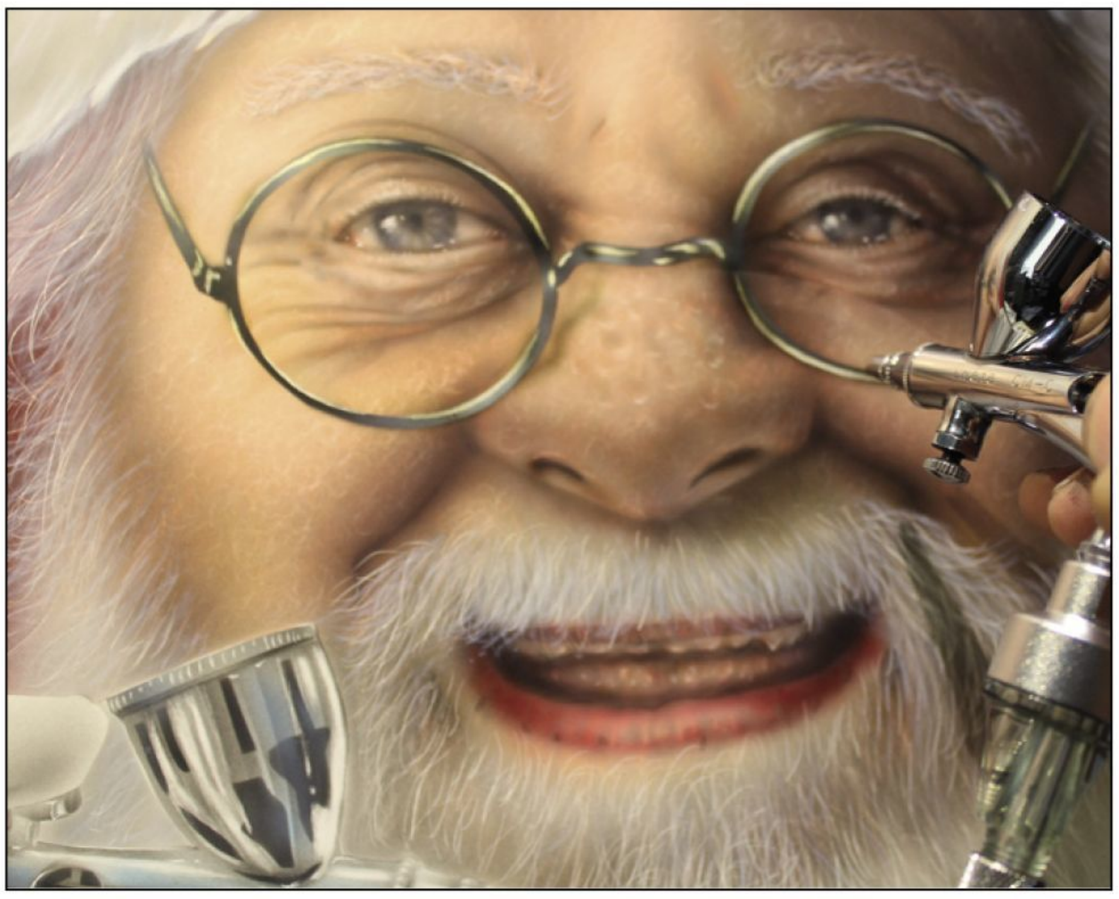
He originally made use of the water-based paint for himself and course-related purposes. He invested a good five years of research into the manufacturing of paint. Since his students were very enthusiastic about the paints, there was suddenly a demand to be able to use them at home too. This is how the TS and XT paint series came to be.

The Hugo Mac Art XT has been especially developed for illustrations on airbrush pasteboards. It can be easily erased and scraped after it has been sprayed onto the surface. That makes it ideal for creating fine art illustrations. The XT color series is just perfect with the respective reducer. You mix it in a 1-to-1 ratio and you'll get a very finely sprayable paint that barely dries on the needle. The white paint also flows very well through the airbrush and also features a delicate pigmentation. The Hugo Mac Art XT paint series consists of 25 color hues and is sold in 60 ml bottles, each available for 9 EUR. You'll pay 16.50 EUR for a 120 ml refill bottle.









There are a whole lot more color hues in the Hugo Mac Art TS series. This all-round paint – also water-based – is suitable for all surfaces. TS stands for "Toda Superficie", which is Spanish for "all surfaces", meaning T-shirts, shoes, engine hoods, plastic or canvas. This paint has a wonderful adhesive property for all of these things. The TS series consists of 22 transparent, 20 opaque, 9 fluorescent, and 15 metallic color hues. Each 60 ml bottle costs 7 EUR. The 120 ml variant costs 13.50 EUR.

These paints also make it possible to achieve a fine spray pattern and hardly dry up on the tip of the needle whatsoever. If you're working with the TS paints on a T-shirt, the motif is sprayed over with the respectively available transparent base and then affixed, for example, with an iron. The transparent base in the 60 ml container costs 5 EUR.

Also available (for just 6 EUR) is the "B22" for sealing motifs, but which can also be used as a bonding agent. For the same price, you can also purchase the "B11", a radiant sealant intended to protect a motif on metal, plastic or PVC, or even as a bonding agent. If you should mix B11 or B22 with the TS paint series, you can look forward to a wonderful primer. The XT series can also be used for the finest of details on a T-shirt, should you secure everything with a few layers of transparent base.

The paint is available via the web shop from Hugo Maciel, South Airbrush Customs in Germany or Veronique Scibona in France.

www.hugomacartcolors.com

Germany: info@southairbrushcustoms.com
France: veronique.scibona@gmail.com

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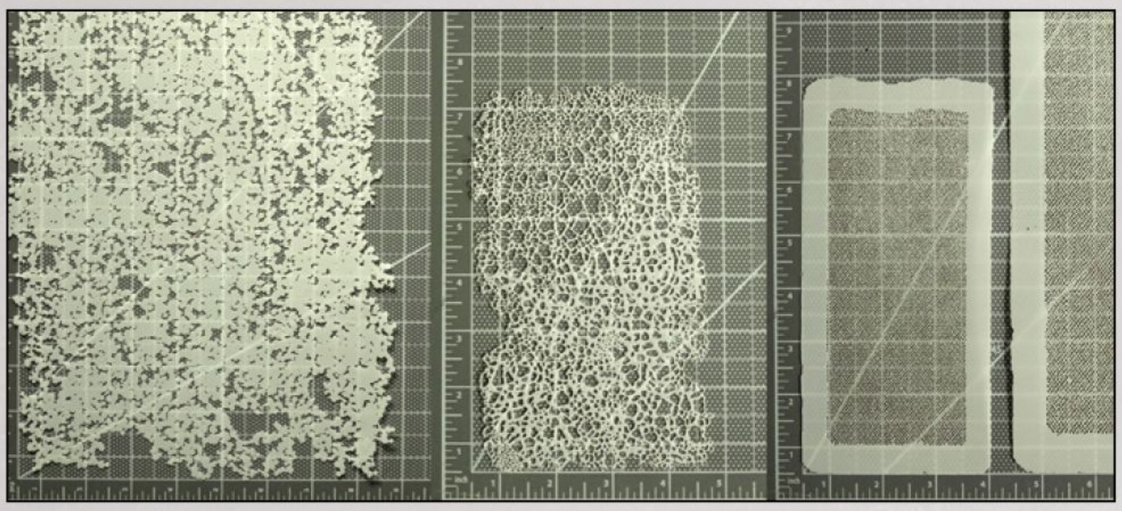
www.kreativekurssandefjord.com



ZUBEHÖR

Organic Edge: The finest texture stencils by Dru Blair





For those who have taken a portrait course taught by American photorealist Dru Blair, they know that Dru's extreme photorealistic works are not some kind of black magic, but rather something that even beginners can come to master with the right techniques and the right materials. To help not only his course participants, but indeed airbrush artists around the globe, Dru Blair has now brought out his own Organic Edge stencils series. The series contains four different skin stencils. The texture stencils made of solvent-resistant Mylar offer differing skin structures, namely from very fine for portraits of women to middle fine textures for portraits of men to a "wrinkle" stencil for people of older semesters (or even for imitating leather). All of the stencils come in two different sizes and can be used for much more than just skin structures. They can be used anywhere where organic textures are desired.

Above and beyond this, this series includes a MicroDot stencil, which Dru Blair claims is the finest organic texture stencil whatsoever. Proving very similar is also the fabric stencil for designing textile surfaces. For plants, stones, rocks, and animal illustrations, there's also the "Shotgun" grunge and small cell texturizers. These also come in two different sizes and cost 34.95 and 39.95 USD, respectively. All four skin stencils are available in a set for 124.95 or 144.95 USD. Six texture stencils in a set cost 179 or 199 USD.

The stencils can only be acquired directly from the website from Dru Blairs School of Realism (with app. 12 USD in shipping costs to Europe).

www.schoolofrealism.com

Rust & Chipping: Rust truly can be this beautiful



There's no fox like an old fox! When it comes to model construction, this is often the guiding theme. Using aging techniques and all sorts of tools, one of which being the airbrush, a variety of dirt, rust, scratches, and flaking paints can be artistically added to model trucks, cars, tanks or train models. The new book "Rust & Chipping", published by the well-known model construction paint producer Vallejo, spends a good 100 pages showing readers step by step how they can work of six different worn and rusty models. Among the featured artists and authors are some of the planet's most well-known model construction aficionados including John Tolcher from Australia and Virgil Suarez and Mike Rinaldi from the USA. With 15-20 pages, every project is given a fair amount of space to demonstrate the designing process, from blank plastic models right out of the package to the application of paint, the colorful designing of rust and dirt, right on up to the manufacturers of Patina and, in some cases, assembly in a proper diorama. As you can imagine, the entire batch of products from the Vallejo acrylic paints family can be found in this book, meaning everything from pigments to fluid masking film to sprayable ModelAir paints. "Rust & Chipping" (ISBN 978-84-617-8700-5) is available in English, yet is a fully understandable form of reading material for all model constructors thanks to its many large illustrations. The book is available at model construction and airbrush specialty retail shops for approx. 14,90 Euro / 16,99 GBP (RRP).

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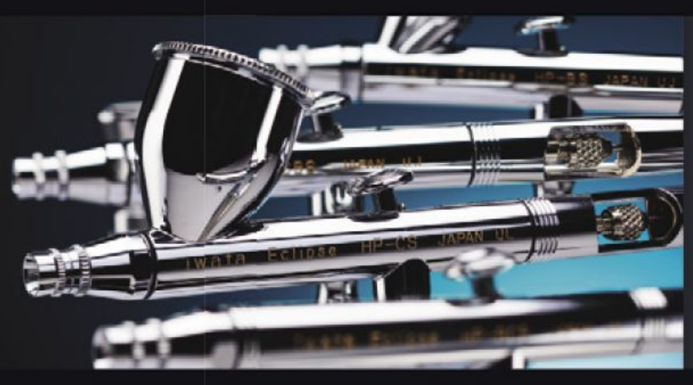
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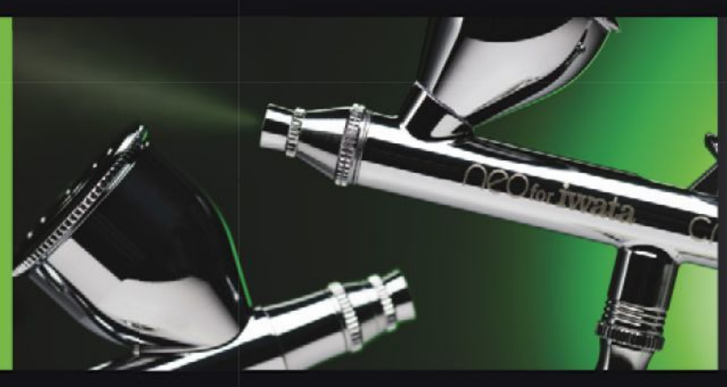


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ALOUETTE

The Alouette III is a multipurpose helicopter built in France. Since 1967, it has been made use of as a light transport and liaison helicopter for the Austrian Armed Forces. They are also used for basic training when it comes to training new helicopter pilots. The plan is to have the dependable work helicopter continue to be used by Austria's Armed Forces until 2023. Christian Erhart had the honor of designing one of these helicopters for the "Airpower16" and, even more importantly, as part of the 50th anniversary of "Alouette III in Austria".

EQUIPMENT – Alouette

Airbrush: Harder & Steenbeck Infinity, Evolution ALplus, nozzle > 0.4 mm for applying the motifs, 0.2 mm for finishing touch

Paints: 2K varnish + thinner for airbrushing, Epoxy Primer coating kit, AK20 10P20-13 high solids primer, thinner TR-114 for priming, polyurethane coating, AK20 656-58 Series/ X-503, FS27038 Black (semigloss), ANAC AERODUR CLEARCOAT UVR (semigloss)

Additional materials: Scotch Brite WR-RL Type A Very Fine, silicon remover + thinner, AK20 M600, transparencies, paper, tape for covering things up, transparencies for indicator stencils

01 The draft

In honor of the Airpower 2016, a flight show established by the Austrian Armed Forces, Red Bull, and the county of Styria, which takes place once every two years at the airbase Hinterstoisser in the town of Zeltweg, as well as the anniversary "50 Years of Alouette III in Austria", I received the order (at the beginning of 2016) to create a special painting for the Alouette III. This order came from the multipurpose helicopter squadron Aigen in Ennstal. In no time flat, I was busy creating three different rough draft sketches. I was given full reign on deciding what the painting would end up being, as the squadron placed its full trust in me. The guidelines for this special painting work consisted solely of the local mountain "Grimming" from Ennstal and the number "50".

I, however, also had visions of the golden eagle, an Austrian flag, and the white-green emblem colors of Styria in the back of my head. So, now I was ready to work! I then started drawing the rough sketches old school by hand on a sheet of paper. When all was said and done, it ended up being the third draft where everything came together just right and no more alterations were desired by the pilots and technicians, something that had me all that much more motivated to get to the nitty gritty of the work.



02 The preparations

Once this project was authorized by the aircraft materials cadre (MSL), we were – according to the technical instructions – able to begin with the work in a helicopter hangar at the helicopter base Aigen, located in Ennstal, Austria. As you can see in the picture, I was given a ready-to-go machine to work on. It had already been perfectly prepared by the technicians at the construction site and the squadron. Included among the things done in advance were that the main and tail rotor blades were removed and all inlets & outlets, antennas, landing gear stanchions, power units, front and side windows were taped up. In order to save time, the stickers were removed, the airframe was grinded with a Scotch Brite, cleaned, and primed clean with AKZO black. So, what I got was, as we can see in the picture, a wonderfully prepared helicopter.



03 Transferring the motif

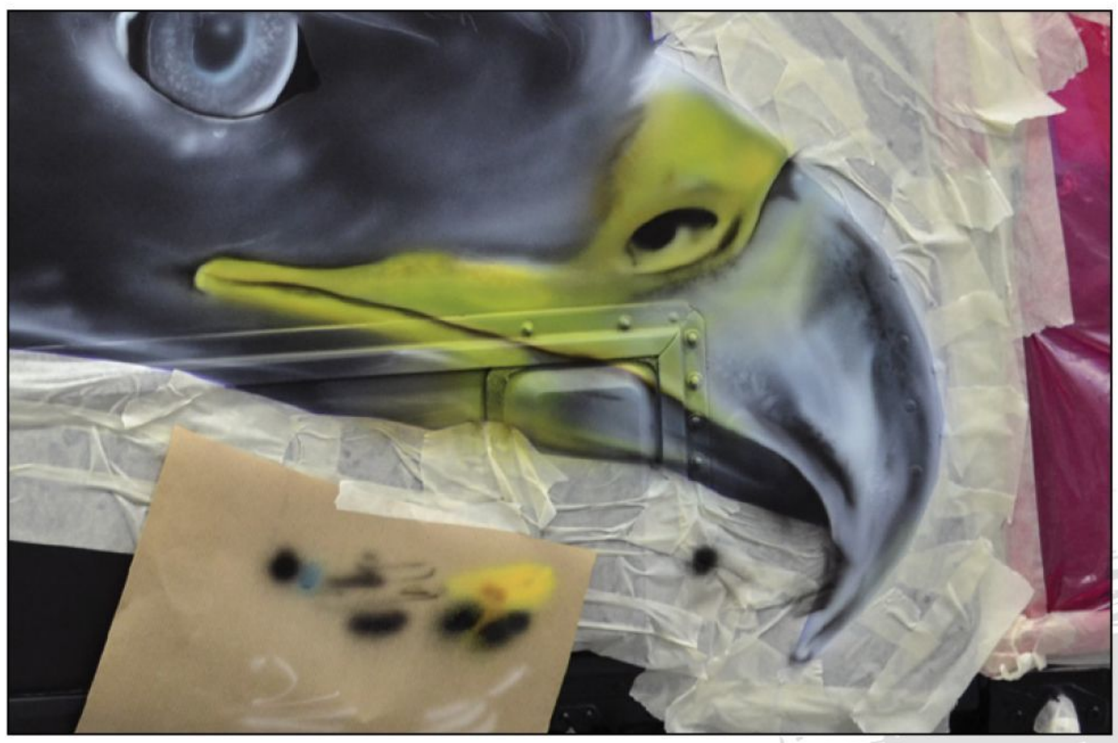
Then it was time to get to work! I began with the right side. I transferred both main motifs, thus the mountain and the eagle, with a projector. I was able to position them just right with respect to the curves, additions, inlets, and outlets. The difficulty in doing this was interacting the brightness with the black base color, because I also didn't have the opportunity to darken the entire hall in which I was working. From up close, it was very difficult for me to see the contours of the motif and as such, I had to step back a few times to keep an overview or look for reference points. I transferred the contours and the eye using a white colored marker. Once I had transferred everything I needed, I directed my attention to the cover-up tape...



04 The eagle's head

Since I'm a pretty impatient person, I decided to begin with the eagle's head, because I wanted to kick things off with an optical achievement, so to speak. I set things up with white so as to lighten some areas up and make some important points recognizable moving forward. Especially in the eye and beak sections, you always have some room to play around a bit. For these areas, I already made use of texture stencils, which I personally love to make use of in order to blow some life into the motif. At this juncture, the beak should already be given its yellow color.





05 The beak

For the beak, I work from light to dark, from white to gray, and then further right into black so as to slowly create shadow effects. While working, I don't proceed in a structured manner or according to a "school book", but rather according to my gut feeling and what happens in the course of the work. After all, it's the result that's the most important thing here.

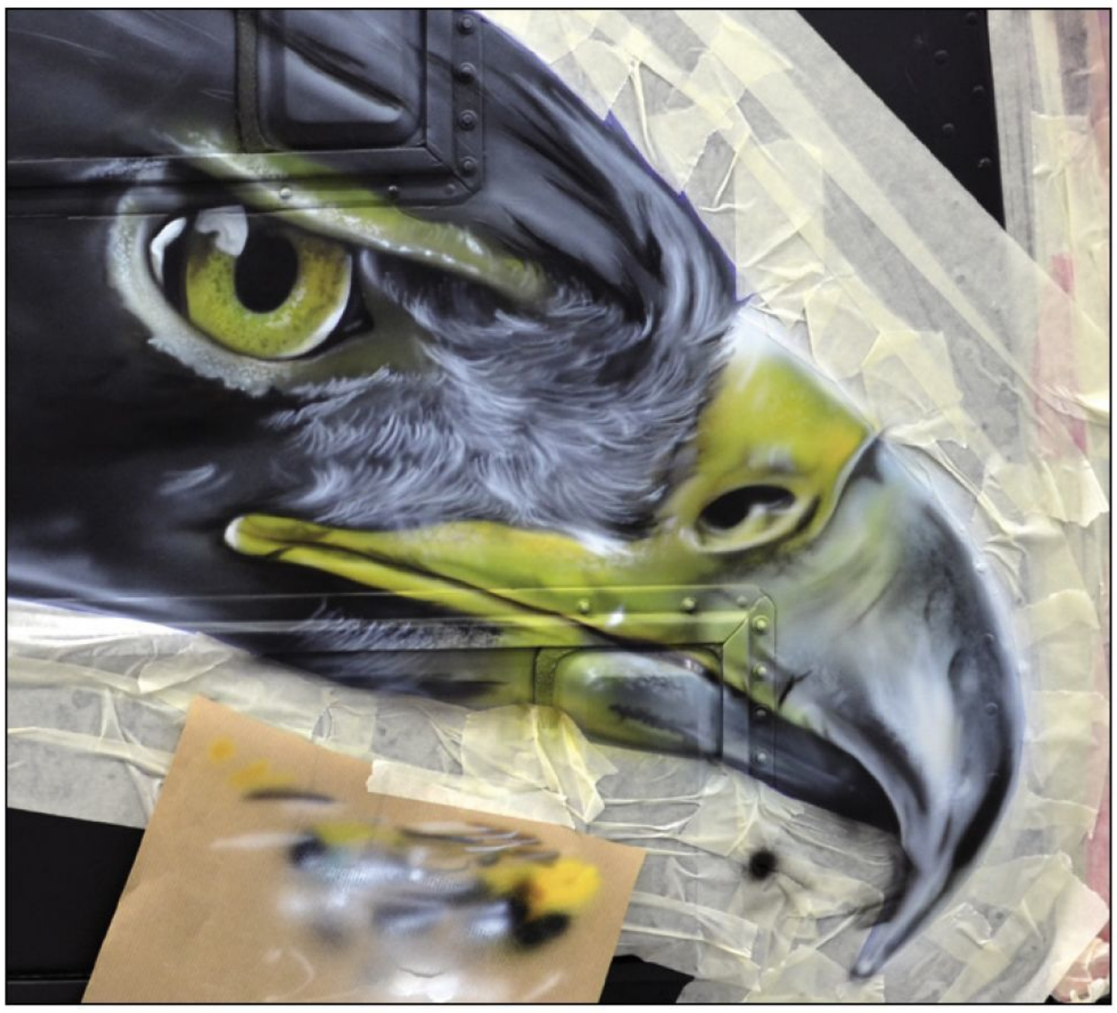
06 Eye and textures

From layer to layer, I'll automatically get darker and work some yellow to brown hues into the eye and beak areas. While doing this, I keep using the texture stencil every now and again. The plumage behind the beak needs to be brought out a bit here too.

07 Fine plumage

After the shadow and light effects, and after the reflection in the eye has been made, I spend some time with the fine plumage. There were generally a lot of details added to the head. Will they be seen when the helicopter is in the air? No way...! But it's fun and after all, you want to deliver a wonderful product!

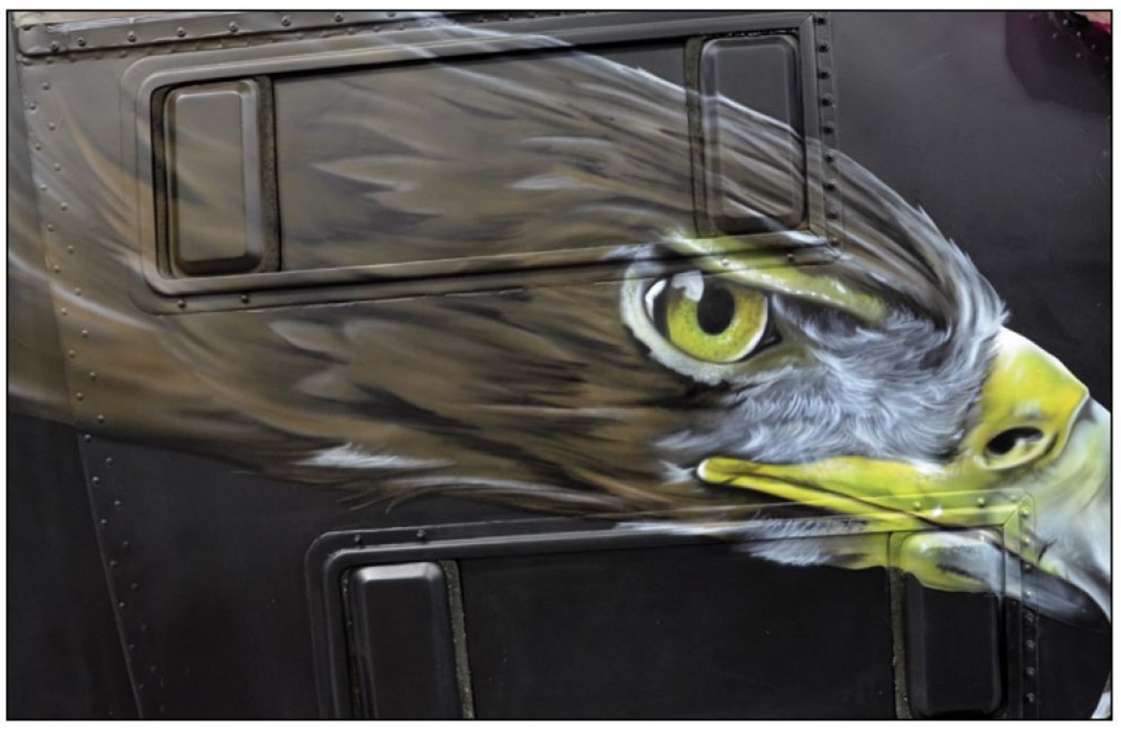




08 Brown plumage

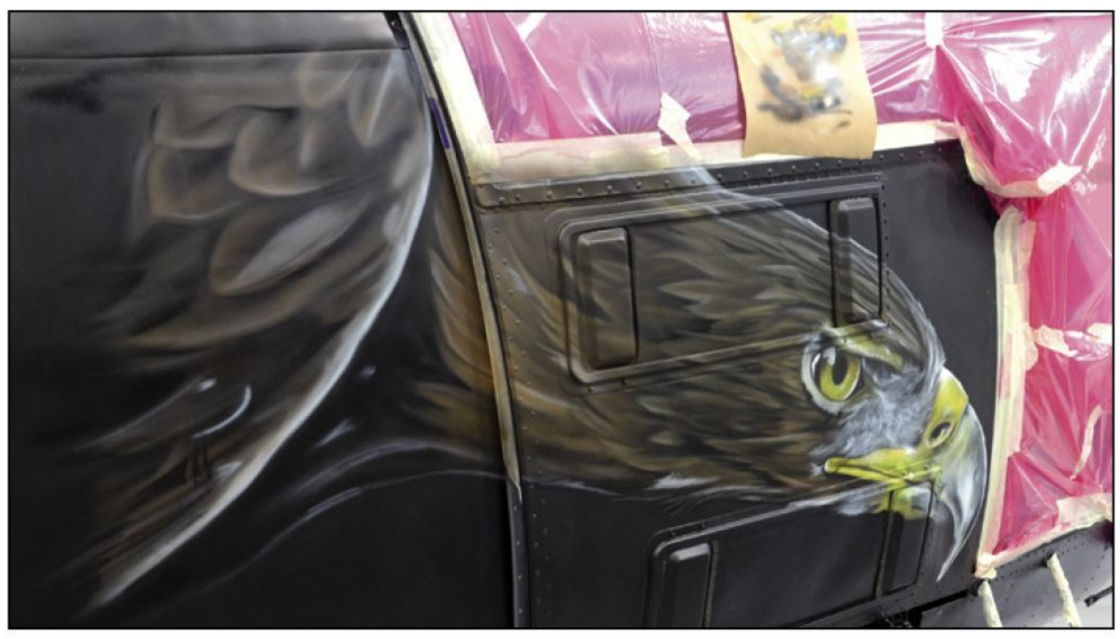
I then proceed to the plumage on the head. For this, I used a light brown hue and then followed that up with a mid-range brown hue. For the shadow elements, I started working with black. To conclude, I lightened up the feathering or the upper side of the head with some white. This was naturally all done per freehand.





09 The wing

I attack the plumage on the wings in the same manner as I worked on the head, going from light to dark. In conclusion, I've lightened up the front edge and the individual feathers. I then had the wing flow out with a bit of black background. In between, I switched back and forth to the beak and the eye to work in some more details.



10 The local mountain "Grimming"

As already mentioned, I transferred the mountain with a beamer and a white colored marker together with the eagle onto the Al III and then covered up the contours. I continue with the same principle here, namely going from light to dark. I also made use of my texture stencils quite a bit here as well. While doing this work, I've got my reference picture next to me on the laptop the whole time, just like I did with the eagle. With the mountain, I wasn't interested in creating as many details as possible. What was important for me was creating the contours of "Grimming" to ensure that it was very much and immediately recognizable as mount "Grimming".



11 The license number

Of great importance for an aircraft is its license number. This is precisely provided by the aircraft licensing ordinance. The technical instructions also make explicit mention about how this has to look. Important: It must be legible and easily recognized when the aircraft is in the air flying. This is where we see the plotted transparencies, which I had taped on and simply spayed with an "illuminating" white. Afterwards, I switched the transparencies and taped up the interior triangle and the edge of the circle in order to then be able to color the three remaining elements of the circle red.



12 Preparing the flag

For the flag, I proceeded without using the projector. Here I placed my faith in my own feeling for the work. I drew the flag again with a white colored marker and tried to have it allocated properly with the helicopter airframe and the main motifs. Small tip: When doing this kind of thing, it is important that you always go back a few steps so as to be able to maintain an overview of the work. When it came to the eagle, the mountain, and the aircraft license number, I left things correspondingly interrupted or running. Towards the tail of the flag, I ended up spontaneously deciding on having the flag ripped up so as to give the whole design more of a dynamic look. I generally taped up things here on a more widespread scale, so as not to create any overspray.





13 White priming for the flag

To lighten everything up a bit, I've made use of the white paint again. In the midsection, I've added another 2-3 layers so that I get a "shiny" white in this area. Once the paint had dried, I could tape up the middle section of the length and then I continue with red...



14 Serves & shadings of the flag

Now I want to add some swagger to the flag and I've done so by adding some shade or light effects to some of the curves and folds. For the folds, I just held a simple piece of paper against my surface so as to get a sharp edge. When it came to the curves, I just breathed some life into it all according to my feeling for the work.





15 Sketch drawing of the "50"

Since the machine was already introduced at the "Airpower16" and the actual anniversary took place the year after that, I only pre-sketched the "50" to make it easier for me next time or to save time.



16 Styrian flags and the panther

With respect to the rear portion of the helicopter, my contractor and I decided to feature a green-white flag and the Styrian panther, both of which represent the Austrian state of Styrian. For the panther, I used a simple paper template, which I quickly put together right on site. The lettering for the word Gefahr (i.e. "danger"), which is seen at the rear rotor, also had to be part of the work and it needed to be very visible, but the construction site had provided mean with a pre-approved cardboard template for this.





17 Intermediate stage of the Airpower 16

And here it is: Our almost complete "Black Beauty"! The second side was still to come.

18 Left side

The left side was principally airbrushed the same way as the right side with the difference that “Grimming" mountain was not mirrored in the picture, but rather the image like the one given to the right side. I also had the Austrian flag swaying a bit differently due to the mountain etc. In total, I needed a good two weeks for this project.



19 The “50“

The 50th anniversary came a good half year later. Seeing as how I had already pre-sketched the number the previous year and put varnish on it too when clear varnishing the aircraft, all I really had to do was tape things up and start airbrushing. I originally intended to use the color white here, which is how I kicked things off in this step. But at some point, I decided to add in some green and this ultimately led to me making the "5" green on the right side of the helicopter. The digit “0“ was then painted green on the left side. Cool! This little extra touch created more of a connection to Styria.





20 Finished helicopter

I’d like to take this opportunity to thank the squadron commander Udo Koller and technical officer Christoph Rohrer for their support and most of all, for their having entrusted me with this project! I’d also like to very much thank all of the participating technicians at the construction site and the squadron, namely Bernd Hummerlechner, Michael Griesebner, and Gerald Steiner!



CHRISTIAN ERHART



The 31-year-old professional soldier from the Austrian town of Spielberg is a Military Aircraft Technician in the Austrian Armed Forces. Already as a child, he loved to draw. He discovered airbrushing for the first time in 2005. Two years later, he acquired his first ever airbrush equipment and began learning how to use the airbrush by watching YouTube videos. Since 2011, he's had a side job as an airbrush artist. He not only paints military objects, but also "civilian" cars, motorcycles, helmets, and walls.

www.artcore-airbrush.at



Our Readers' Artworks

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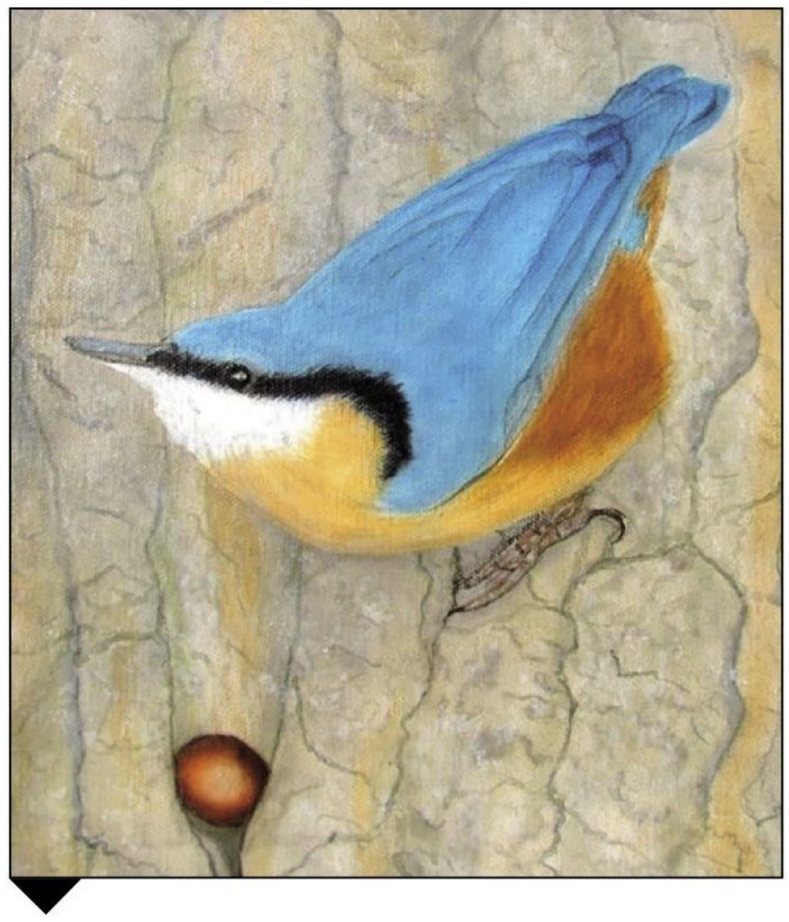
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Katharina Ils-Kelber: Axl Rose
Airbrush: Rich AB300, Iwata Revolution CR
Paints: Schmincke Aero Color
Surface: Schoellershammer, 51 x 36,5 cm



Harald Schüller: Nuthatch
Airbrush: Evolution
Paints: Schmincke
Surface: Canvas

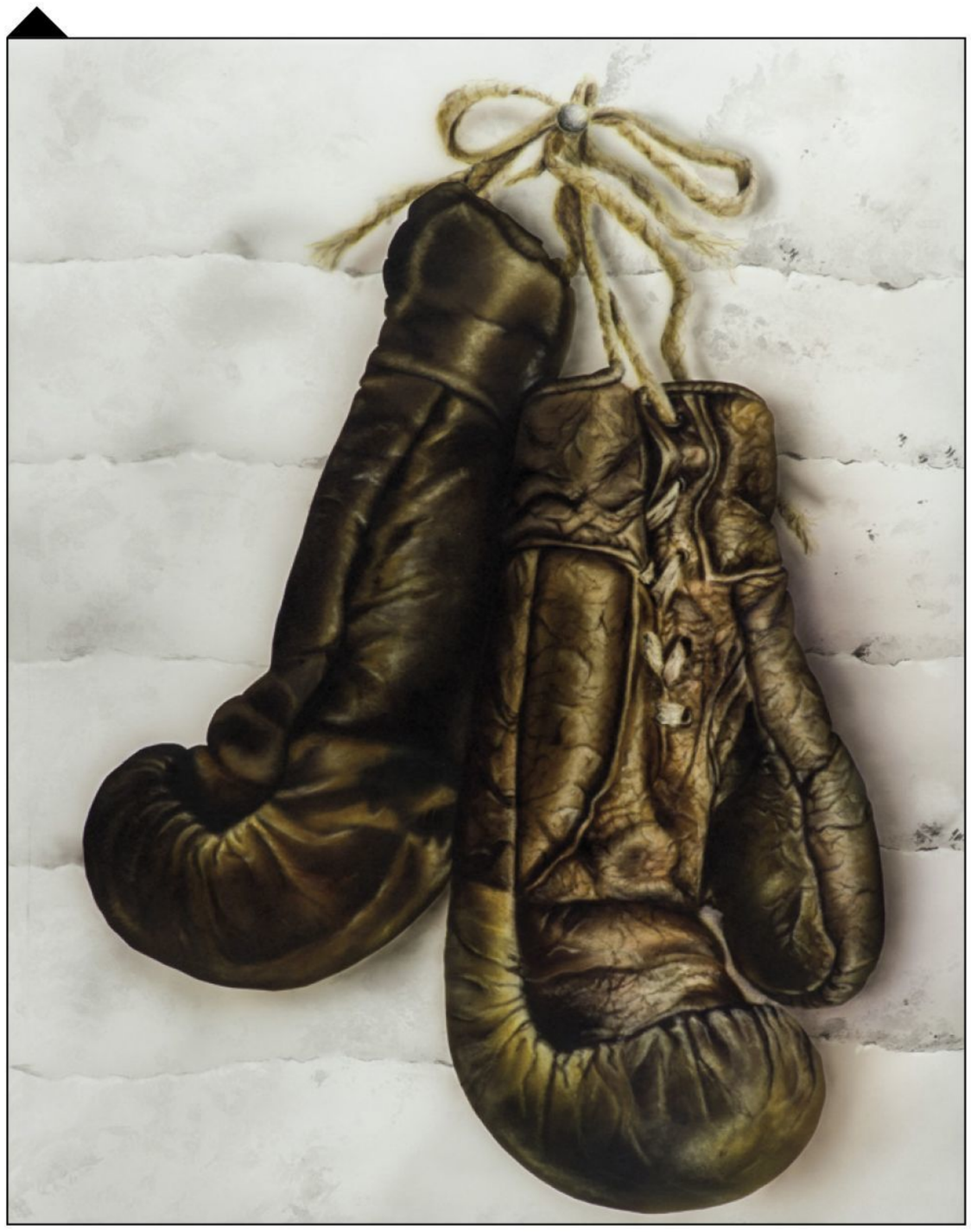


Sandra Pinder: Ascendant
Airbrush: Iwata CM-SB
Paints: Schmincke
Surface: Schoellershammer 4G, 50 x 70 cm

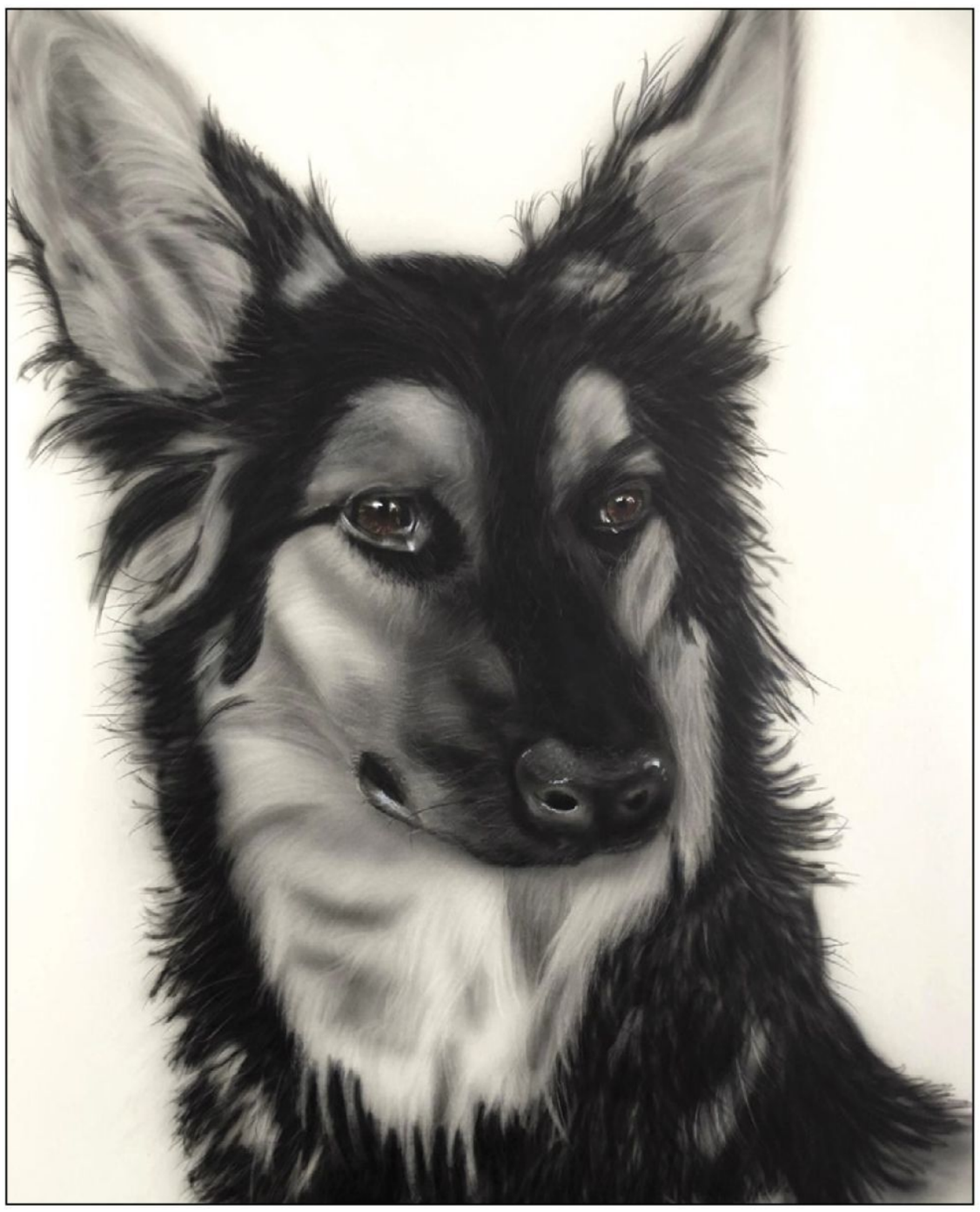


Monika Honig: Zebra
Airbrush: Iwata Custom Micron SB
Paints: Schmincke Aero Color Prof. and Albrecht Dürer watercolor pencils
Surface: Schoellershammer 4G, 50 x 70 cm

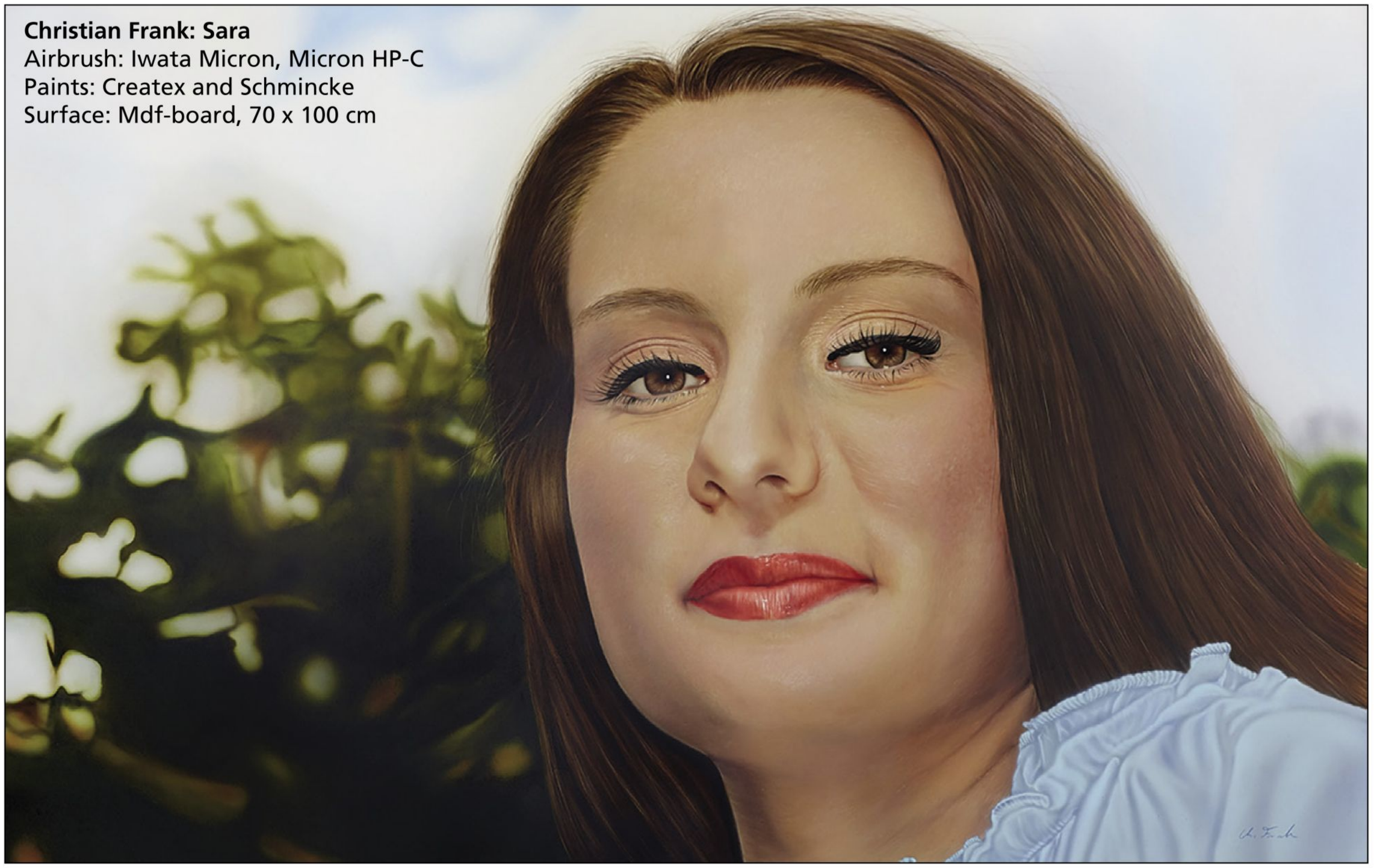
Marc de Bruijne: Boxing gloves
Airbrush: Harder & Steenbeck Infinity, Iwata CM-C Plus
Paints: Schmincke Aero Color
Surface: Hahnemühle Airbrushpaper 42,5 x 59,4 cm



Wolfgang Kroner: Klara
Airbrush: Infinity 0,15
Paints: Schmincke
Surface: Schoellershammer 4G, 50 x 70 cm



Christian Frank: Sara
Airbrush: Iwata Micron, Micron HP-C
Paints: Createx and Schmincke
Surface: Mdf-board, 70 x 100 cm



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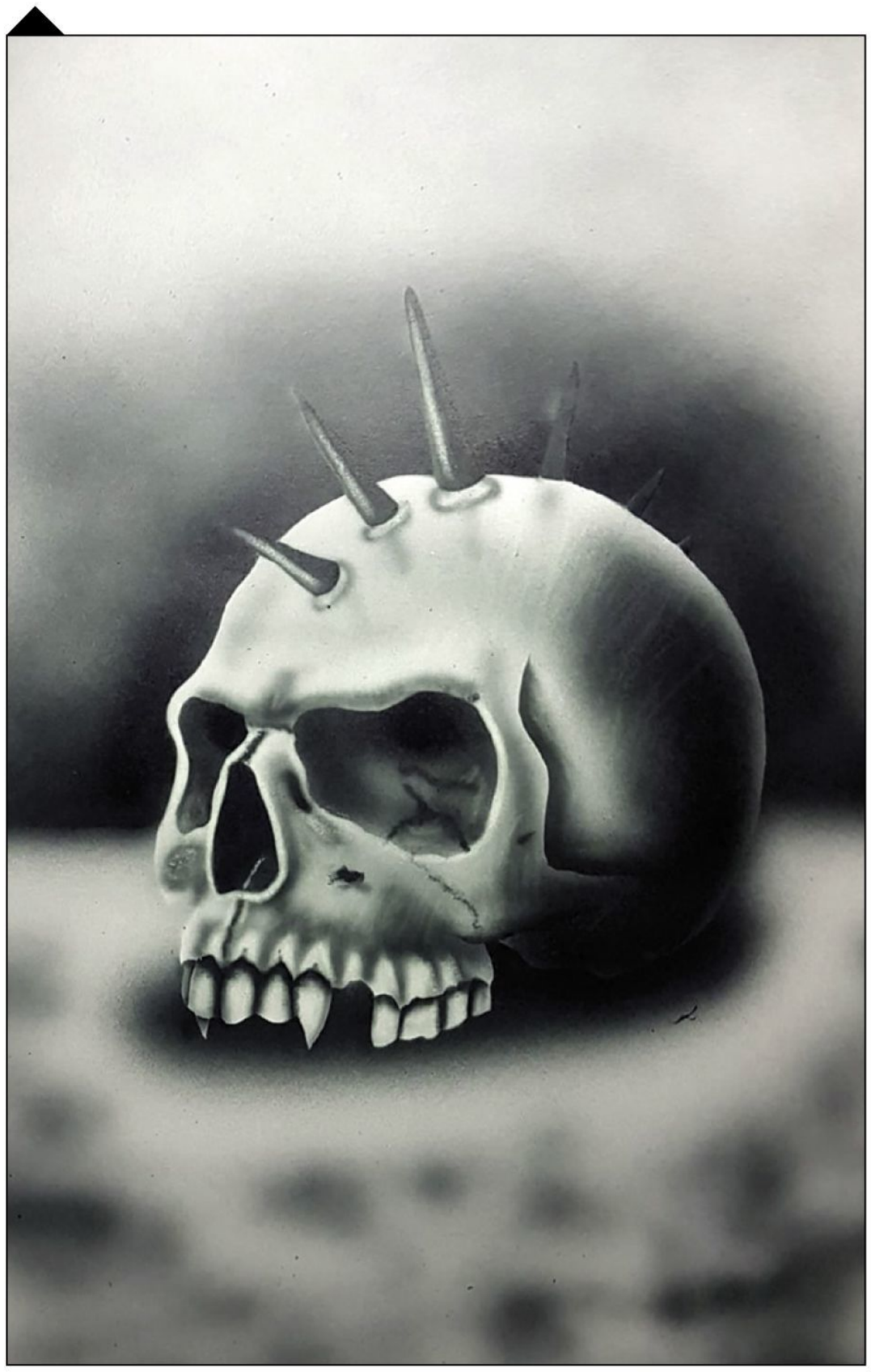
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David Breis
Airbrush: H&S Evolution ALplus 0,2 mm
Paints: Schmincke Neutralgrau (own mix)
Surface: Hahnemühle Airbrushpaper extra glatt 250g



Daniele Marzocchi: My funny valentine
Airbrush: H&S Infinity, Grafo, Evolution, Infinity X
Paints: Schmincke Aerocolor, Schmincke Akademie
Surface: Canvas with Gesso 80 x 100 cm

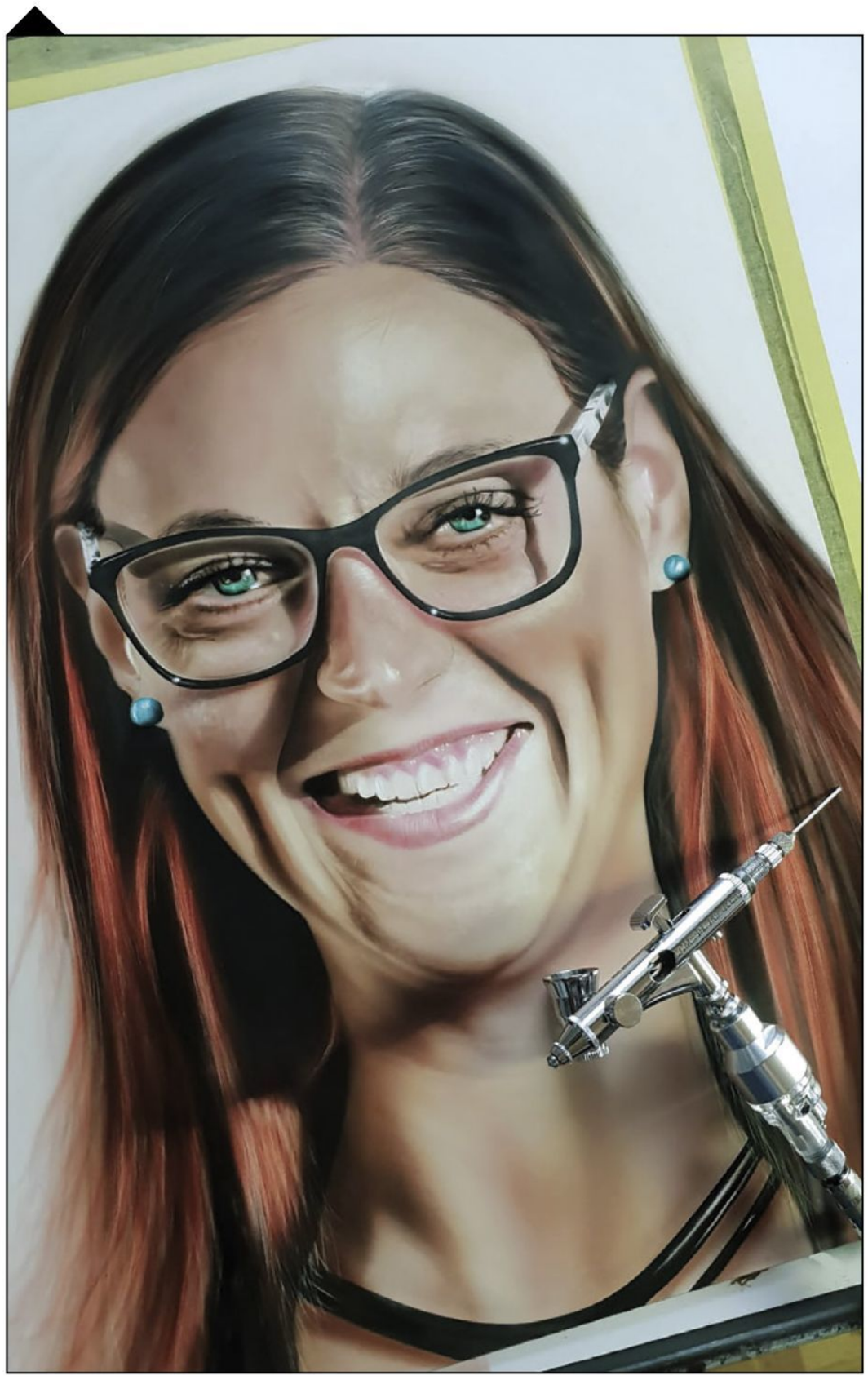




Alex Hagemann
Airbrush: Evolution, Infinity and China device
Paints: Hansa pro Color

Jürgen Wasle: Portrait

Airbrush: Iwata CM-SB
Paints: Createx Illustrationen Colors
Surface: Ampersand Clayboard



Gaston Graf: Rafi

Airbrush: Badger Xtreme Patriot 105, Badger Sotar 20/20
Paints: China ink by LeFranc & Bourgeois, Createx Illustration Colors; Surface: Lanavanguard, 40 x 29 cm



Danny Croughs: Ghost Rider

Surface: Metal sign







Jens von Bethgenstein: "Young dragon likes flying"
Airbrush: Harder & Steenbeck Infinity 0,4 mm und Iwata HP-B 0,2 mm
Paints: Createx Wicked Colors und Schmincke Aerocolor
Surface: Black drawing board
50 cm x 70 cm

Marco Mendoza

Wim Biere: Johnny Cash
Airbrush: Iwata Custom Micro
Paints: Etac Black
Surface: Schoellershammer Airbrushpaper, 35 x 50 cm





Matthias Iffland: Tiger
Airbrush: Hansa 281
Paints: Aero Color
Surface: Canvas



Markus Schomacker:
Squirrel
Airbrush: Iwata CM-SB
Paints: Createx Illustration
Surface: Yupo, 32 x 22,5 cm

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NOSE ART

Military Use of the Airbrush



Nose art, the painting of the front nose section of an airplane, has been around since World War I and the airbrush has been a preferred part of this artwork for quite some time now. Christian Erhart is, in his free time, an airbrush artist. His profession is that of an aircraft engineer in the Austrian Armed Forces. No doubt about it, these two occupations can be combined wonderfully with one another…

Christian, how did you end up painting airplanes and helicopters for the Austrian Armed Forces?

Christian: I needed a little bit of talent and a whole lot of luck! (Laugh) My basic military service was in Eurofighter airline operations, where I already got to carry out a painting job or two. It began with room and wall designs. For a flight show, I received the order to create the guest gifts for the artistic flight squadrons "Frecce Tricolori" and "Patrouille Suisse" in the form of painted pictures. This ended up being the first time I had an airplane under my airbrush. It was a Saudi jet from the team "Royal Saudi Hawks", which was to receive a Styrian panther on the side of its plane nose. It was just a little something, but it ended up having a big effect on the look of the plane – and in general. The media reported on it and word got around right here within the Austrian Air Force. And well, that's how it all got started...







What exactly do you do in the Austrian Armed Forces?

Christian: I am a military aircraft engineer, who works on the Eurofighter Typhoon as part of the flight line.

How long have you been airbrushing and how did you discover the world of airbrushing?

Christian: I liked to draw a lot when I was a kid. At some point, I found myself being quite interested in airbrush art. During my education, I put a good chunk of my hard-earned money at the time towards an Evolution airbrush, compressor, and paints. I picked up the basics by watching videos at YouTube and I pretty much taught myself the rest, thus learning by doing! In the course of time, my ability to use the airbrush got better and better, and the quality of my projects also got better. My motivation only grew with that and I wanted to achieve even more.

You sent us pictures of the Saab 105OE "Black Tiger" and the Alouette III "Black Beauty": Are they a normal part of the Armed Forces fleet, which will also be made use of in times of crisis or are they basically just for training or use as "show flyers"? What are the two machines usually used for?

Christian: Both are naturally show flyers to a certain degree, which have both been part of an international airshow or exercise here and there. But first and foremost, they are full-service machines and are made use of their intended military purpose. The Saab 105OE is used by the jet training squadron, known as "Tiger Squadron", both as an educational training airplane and an airspace monitoring plane. The Alouette III is an all-purpose helicopter and is used as a training unit helicopter as well as for rescue missions, most especially in alpine territory.

How did you and the others decide on these motifs? Was there a specific reason for them receiving the paintings they did?

Christian: The foundational motifs were provided by the squadrons themselves. For the Tiger Squadron, the motif was a tiger while for the multi-purpose helicopter squadron, it was the local mountain "Grimming" and the 50th anniversary. The design sketches were my own and I discussed the details with the pilots and technicians before getting to work. They all showed a lot of trust in my ability to create the type of work they were expecting and also came to depend on me completely with respect to the designs. The 105 resulted from the "Tiger Fly In" at the Airpower 2016 show as well as the NATO Tiger meet-ups. For the Alouette III, we had the "50 Years of AL III in the Armed Forces" anniversary.









Where do you paint the planes and how long does that last?

Christian: Both aircrafts were painted and varnished in a hangar at the respective sites. The technicians did a super job preparing them for me. That is, the cockpit, entries and exits, antennas, etc. had been taped up, primed, and painted in the base color. That saved me a whole lot of time. The Saab took me over 80 hours in just 5 days for a partial coat and airbrush works. Thanks to some wonderful support from the technicians and servicemen, it actually ended up being possible to make the deadline. For the AL III, I ended up requiring roughly a good 60 hours for the design.

What guidelines are there for painting airplanes and helicopters with respect to flight security?

Christian: To begin, everything has to be approved by the bosses. When the project is approved of, a set of technical instructions are established, which detail how everything is to be run. This will i.e. include work procedures, a list of approved materials, etc. And this has to be followed to a T! Once the entire painting job is complete, the aircraft will be checked and worked on by the technicians, who will make it ready for use. Since these are all specialists, the flight security and ability is guaranteed as well. The aircraft is then tested for flight functionality. Once everything has been tested and determined ready for flight use, the aircraft is released for its daily flight operations.

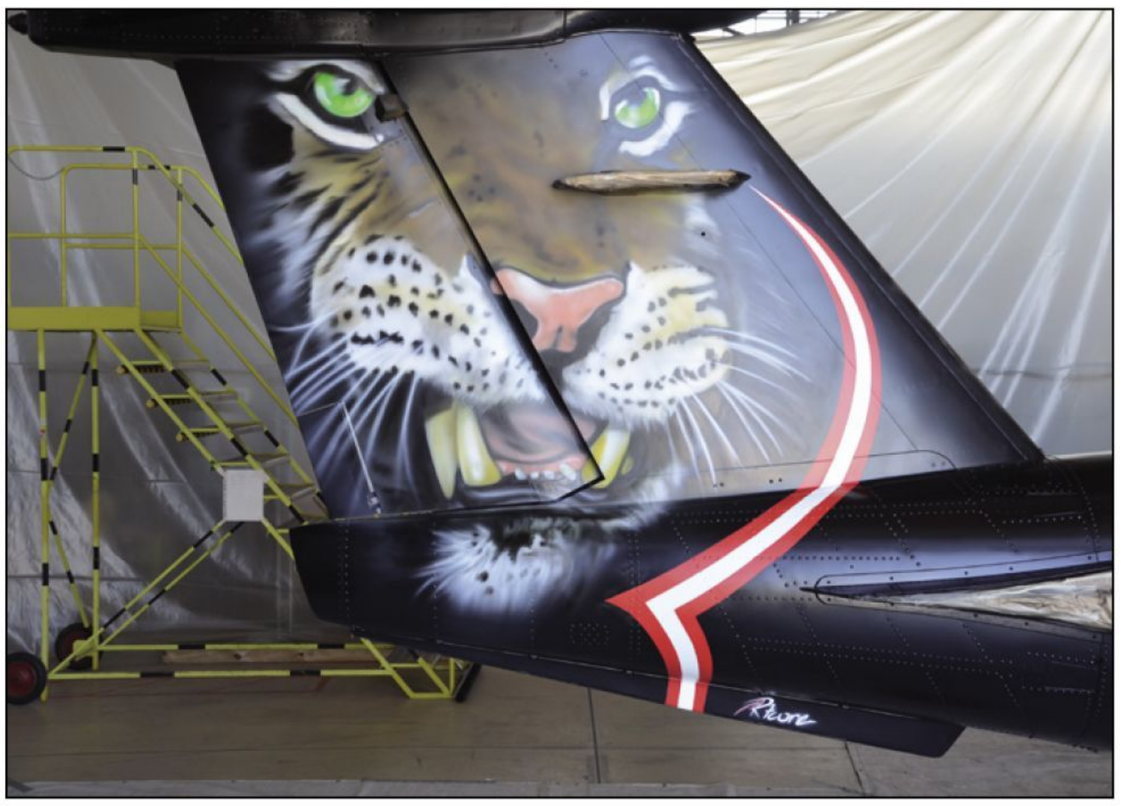
From an artistic viewpoint, what are some of the things you have to keep an eye on when painting helicopters and airplanes?

Christian: On whole, the concept needs to be coherent to the airframe. What's also important – and something I feel can be a bit of a challenge – is that the design of the aircraft seen on the ground and most of all, in the air, needs to yield some nice visual optics. When I'm tracing a design onto the aircraft, at least when this has been possible, I would use a projector. When positioning the motif, you need to be a bit flexible due to various extensions and openings. The rest came in the course of work and was surely also a matter of judgement. The only paint that could be used was the kind permitted by regulations, which didn't cause me any problems from an artistic standpoint.

What materials have you used?

Christian: The paints I've used are 2K lacquers that could, according to the technical instructions, be used for such endeavors. Materials that could in any way influence the flight security don't come into question! To ensure that you're not only protecting your paint work, but also minimizing the









amount of reflection, I apply a matt 2k varnish when I'm done with my work.

Does the paint manage to remain on the airplanes and helicopters permanently, or do you just paint over it when need be?

Christian: Since both machines will be taken out of commission soon due to their age, this coat of paint is basically going to stay as is for the remainder of their days. And I sure hope they'll be finding a nice place for these machines in the squadrons or a museum.

Do the armed forces have even more airplanes, helicopters or other vehicles that are painted?

Christian: In addition to the already mentioned BAe Hawk, Saab 105OE, and Alouette III, I've used my airbrush on a Pilatus PC-7, a couple of AB-212 transport helicopters (onto which the squadron logos were added), and another Saab 105OE. I've also designed the helmets for some armed forces pilots, technicians, air policemen, and flight rescue workers. In addition, I've got some so-called paint schemes planned and lined up, but I don't want to give away too much at this point. One of my dreams would be to airbrush a Eurofighter!

Have you completed these projects "on official business", thus as part of your job as a soldier, or have you been contracted as a "an external airbrush artist", so to speak?

Christian: Yes, there was an official order for it. So definitely, it was on official soldier business.

What else do you like to paint, when you're not busy painting aircraft?

Christian: (Laughs) All kinds of stuff, to be honest. What I enjoy painting the most are wall designs, helmets, and bikes.

Do you have any favorite topics/motifs?

Christian: I think portraits and animal portraits are very cool! For me personally, they're the top of the totem pole when it comes to airbrushing. They're the types of pictures you can really "pep up". Especially when it comes to the eyes, there's a whole world of creative freedom there.

Thank you so much, Christian. We really appreciate that you've given us a behind-the-scenes look at this fascinating form of art. We wish the squadrons a pleasant flight!



TRADITION and Modernity

The American artist Steve Gibson excels in combining traditional painting techniques of the old masters such as Giotto or Rembrandt with modern, contemporary paints and techniques in a unique manner. He is using the "Air, Oil, Lead Grisaille Grey" set from Createx which was developed by him and demonstrates the versatility of airbrush art with his artwork "A Kiss of Life and Death".

EQUIPMENT – Tradition and Modernity

Airbrushes: Iwata HP-CS, Iwata Micron CM-SB

Paints: Createx Air, Oil, Lead Grisaille Grey Master Set (Neutral Grey 1 – 9, Cyan, Magenta, Yellow, Black), Auto Air Candy2O, Reducer 4011/4012

Further materials: Pencils, paper, pen, Adobe Photoshop, App „Palette 9.1“

Surface: Canvas

Part 1: Grey tones

Convincing realism does not have to be painstakingly tedious to be successful. While Photorealism can at times depend on the most meticulous of details to communicate its idea, traditional realism separates itself by looking for that “grey” area in paintings – say more…with less.

In this first painting for this article, I will explore the use of the gray tones (values) of my Createx box kit while also using other Createx illustration and candy colors to render my painting.

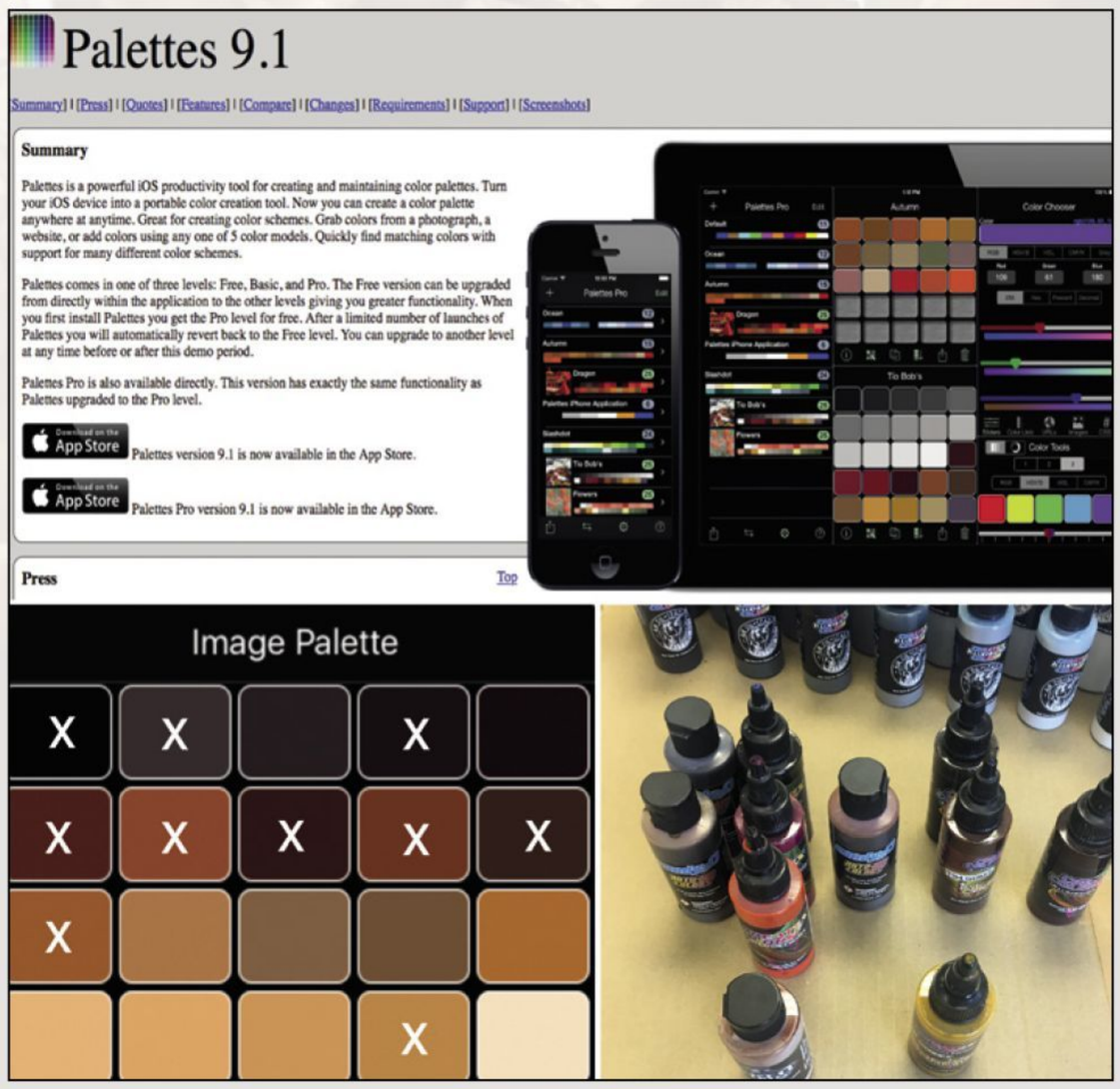
01 Gathering color information

As per my usual method, I try to develop original source material and have it available digitally in 1. mid-tone values, 2. black and white and 3. full color. Because this is predominately how I make my living, being prepared and efficient with the execution of artwork is crucial and this is the information that I use to make that task attainable.



02 Analyzing colors

When I think it will prove beneficial to the process, I use an app on my smart phone called “Palettes 9.1”. You can upload your art or a photograph of a specific image, and it extracts a color palette based on a color analysis of that image. I then take this result and cross-reference it with some of the Createx colors I have and that I deem important for use in the success of the painting. I don’t solely rely on this information, but it gives me a solid foundation of which to begin plotting my course. This foundation based in science coupled with an intuition that comes with years of experience, usually guarantees myself a successful process and end result. For those that lack the experience, I find apps such as “Palettes 9.1” to be very helpful in self-educating yourself about color choice and knowledge – for a specific cause.



03 Preparing the background

To begin, I work on a neutral background, usually (but not always) Createx 5005 Neutral Grey 5 from my paint kit. I print out my transfer image size to the exact size of my painting and "tile" multiple printouts together to form a larger image when necessary. I will transfer my image by backing my print with graphite. I prefer this method over all others as I find it is easy to manipulate and "get rid of" the graphite marks when necessary.

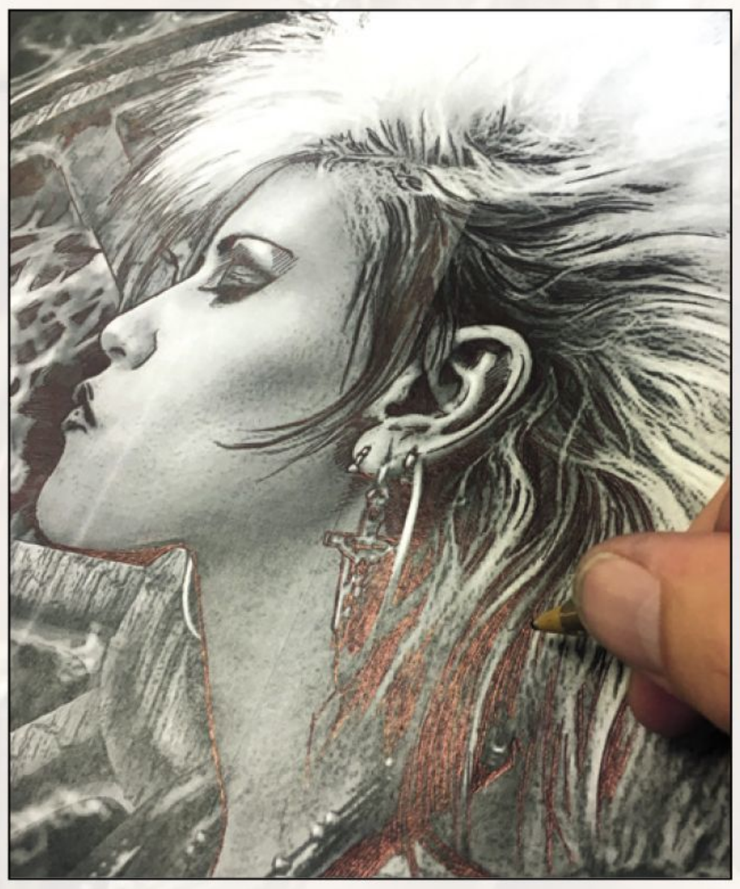


04 Image transfer

In this step I have backed the entire print out with the graphite. I then secured the print-out to my substrate, or working surface, carefully taping it flat but also giving myself access so that I can lift the paper and check that my image is being thoroughly transferred while doing this step. I always remember to check that I have secured the paper back into the exact location that it was prior to checking so as to not disturb the registration of the image.

05 Tracing the image

In this step I use a ballpoint pen, or ink pen and applying medium pressure, I begin to trace the printed image thus "transferring" the image to my substrate.



06 Roadmap

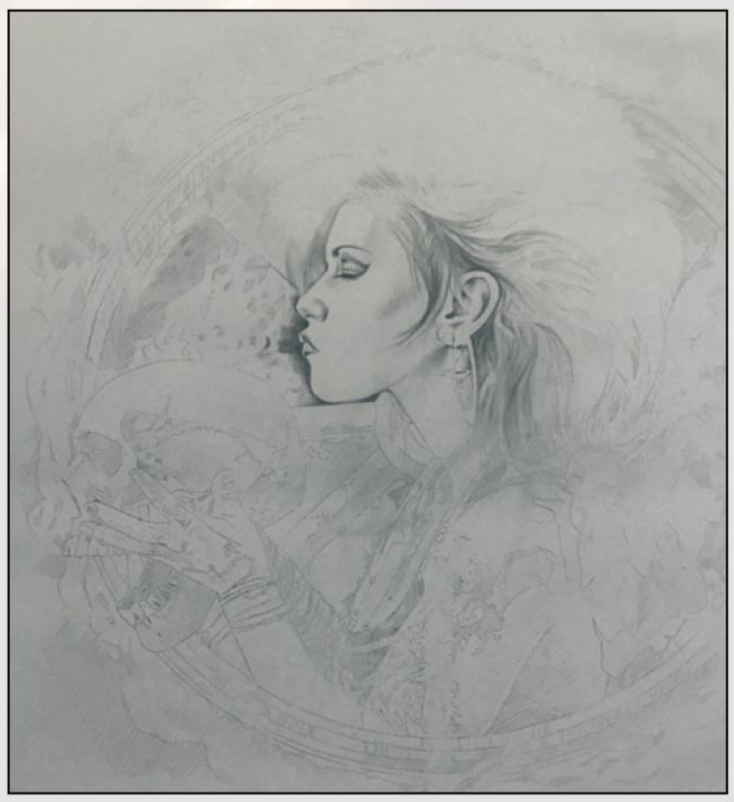
In this step you can see the results of the step prior. It is a fairly detailed representation and "roadmap" of where to apply the first two passes of paint. My advice is to transfer what you would consider to be important details regarding the overall contrast and detail of the artwork. I try to block in a bit more heavily the darker regions so as to discern them from line detail, which can become confusing after the fact and harder to navigate.



07 The first pass

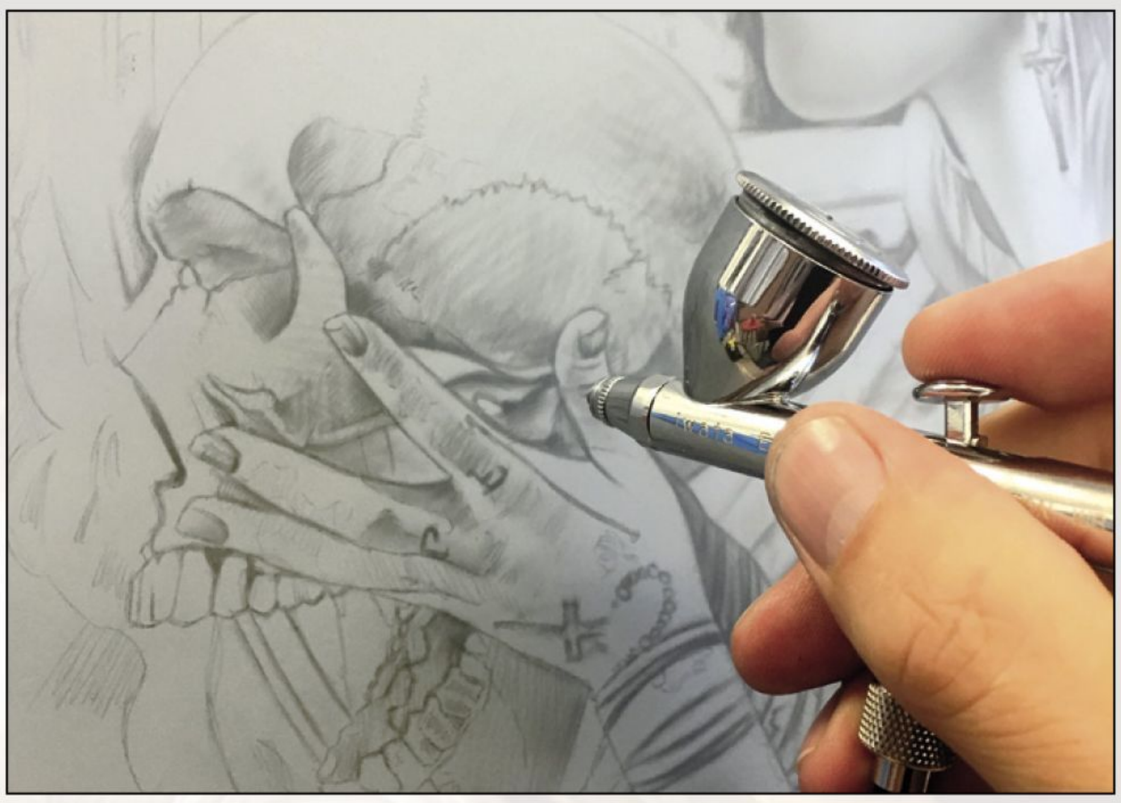
Here I begin with Createx 5003 Neutral Grey 3 opaque illustration color from my "Air Oil and Lead, Grisaille Grey" box kit. This is my first pass on top of my Neutral Grey 5 base. I generally start with a reduction of about 30% 4011 reducer and spray upwards of 50 psi+ and try to keep the paint as opaque as possible. What I am trying to achieve by keeping my paint thicker and at a higher pressure is to mimic a traditional paint brush stroke that may be applied if one were to be painting in a more traditional medium like oil paint. This is where this technique differs from most techniques. The idea is to be an additive paint process, to fine-tune and make your art marks smaller and more detailed as the painting progresses. You add your details later versus taking them away with razors or erasers or other sorts of subtraction techniques in the beginning. It is essentially a free hand technique start to finish, sometimes implementing handheld shields.





08 Defining contrast areas

Here is my first pass with Neutral Grey 3. I am trying to both establish my line work as well as establish some larger contrast areas that don't really carry detail in the mid-tone areas. I concern myself with a little bit of texture only to set my pace and give myself direction for the proceeding steps as I work my way toward competing values both dark and light. In this stage I am also essentially trying to cover my pencil marks and lay more foundational paint as the Createx paint likes to melt and absorb into itself depending on the spray pressure upon application.



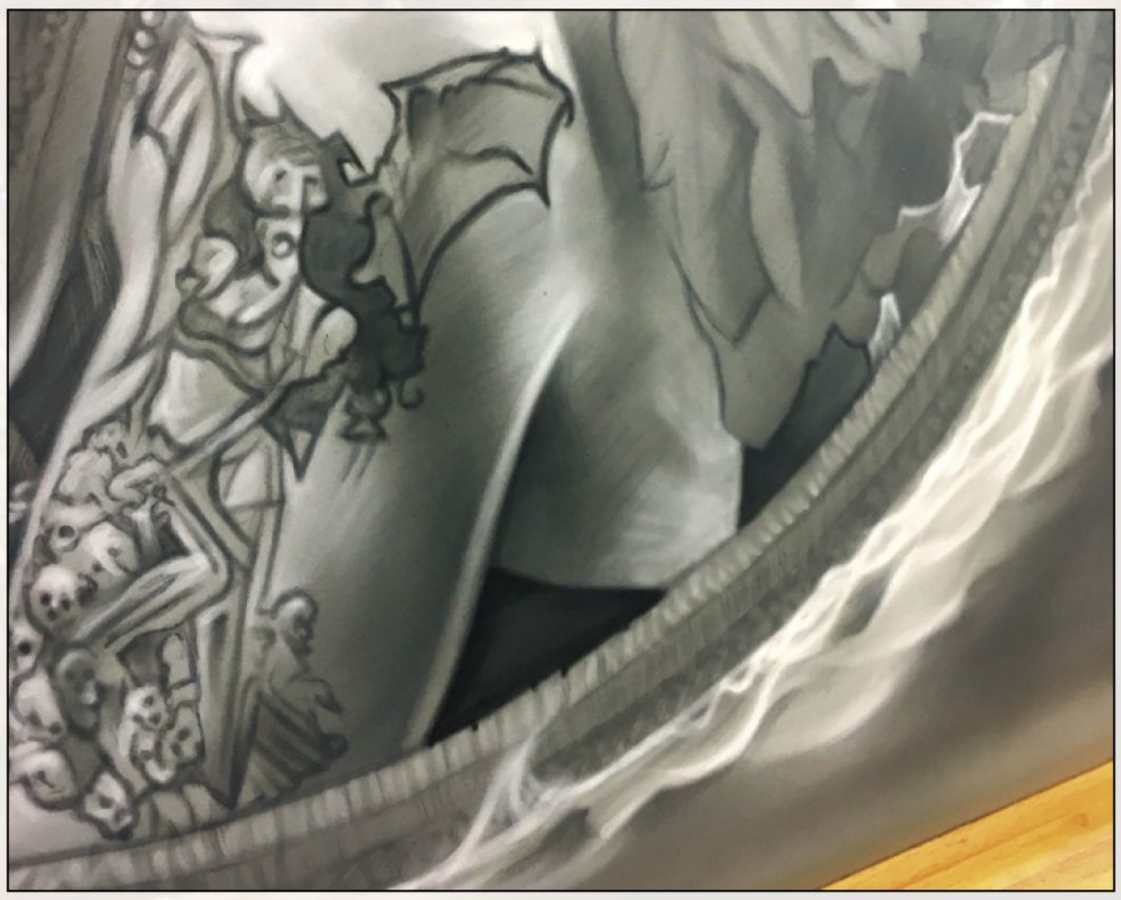
09 Pulling forward the lighter areas

In this step you can see the prior step completed and the initial mid-tone dark area is blocked in. I have begun blocking in with Createx 5007 Neutral gray 7 to start pulling my lighter areas forward. What this does is establish a good contrast of value right in the beginning, which lends itself to a successful image in the end. If adjustments need to be made they can be made now, because a general feel of value distribution has already been realized. Because this painting process is additive, it is not a detriment to change things at any point during the painting process.



10 Depth

Here is a close-up of Createx 5001 Neutral Grey 1 already be implemented into the painting to demonstrate how much depth can be quickly achieved by using numerous great toned paint or a Grisaille versus just thinning out and painting with transparent black paint. While both efforts can demonstrate good contrast in an image, depth and body can only be achieved with this additive method of painting. I liken it to the difference between looking at an oil painting versus looking at the same subject/artwork drawn in pencil. Both can serve as excellent pieces of artwork, but it is only the prior that can really give a rich and real sense of depth by comparison, something that photography and social media photos do not do justice for and can only be really appreciated in person – or so I've been told numerous times, of which I agree.

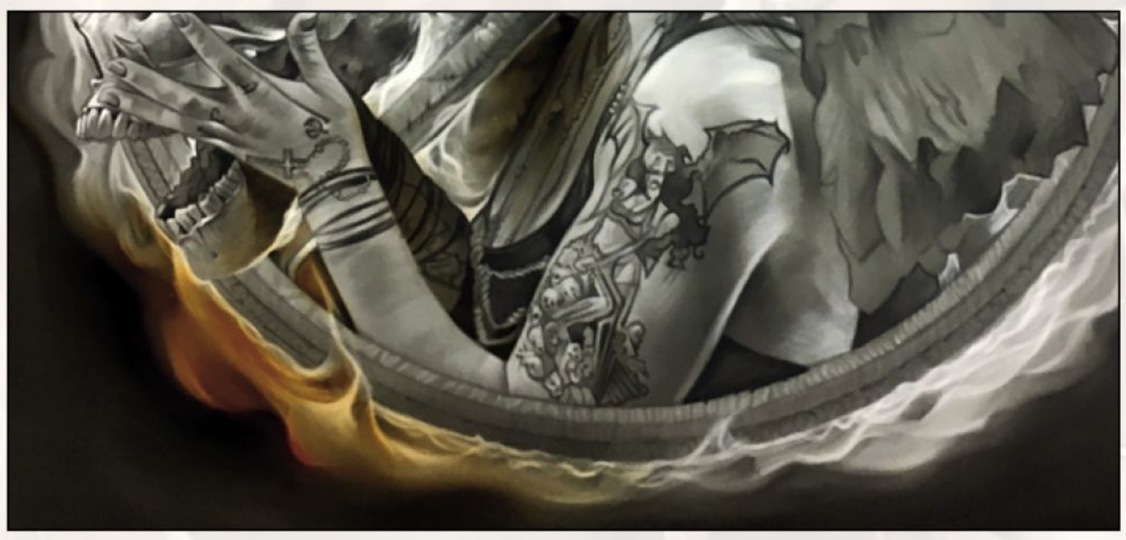


11 Establishing light and dark

At this stage of the artwork I have Neutral Greys 1,3,5,7 and 9 present. I may use all the values, and sometimes I use fewer – it is the artwork and my ability to discern my direction and motive that dictates the amount of different values I touch. I chose to use Albert Munsell's color system as the basis for my grey set as it has been universally accepted and adapted for over a century-the world over. Minus the detail, a traditionalist would say that I have a fully realized grisaille underpainting. The ability to work from a Neutral Grey 5 starting point allows me maximum control over the building of my light and dark values. I only allow myself to go as far as the value I am using and I exhaust all my opportunities with that value before moving on. It makes for less confusion and more efficient movement through complex pieces of artwork. At this stage some people may want more detail, while others may proceed with less. While the process is somewhat linear in execution, the time in

which people move on from one step to the next depends on the individual and that persons intuition. There is no real right or wrong. Ultimately, by this stage, I try to avoid going to light or too dark and try to stop a few values less (both dark and light) than what my final image and color will achieve. I allow my passes of color and subsequent lighter layers built up assume the responsibility of completing that task.







12 A hint of Orange

I decided to go a more traditional route with this painting and began layering in my color using a Createx 4654 Grabber Orange Candy 2O. As per their website, 4030 Balancing Clear needs to be combined with this anodized pigment at 25-100% per volume and then reduced to preference. I will cut my pigment with more reducer (4011or 4012) for smaller details but leave the mix more pigment heavy to cover larger areas. With my first pass of Grabber Orange I did a little bit of both – heavier in the larger areas and a bit lighter and more finessed in some of the more detailed areas.

13 Creating depth with color

Here is a good example of allowing the candy color to enrich the darker number nine gray value. The difference between black and layered color or candy is that the dark values become a rich deep color and have a vibrancy and life. By comparison, the black, when left alone, appears to be dead and lifeless. The prior only enhances that sense of depth while both continue to contribute to the element of contrast.

14 More or less

I continue to focus on the skull/hand area. After my Orange Candy application I then return to my Neutral Grey paint. I reapply my mid-tone light areas (Greys number 6-9). Occasionally going back toward my Neutral Grey (5 and below) to reestablish texture and highlight areas. During these mid-painting steps, it may vary from artist to artist how they wish to proceed, and it is also here that most artists find their style and sense of self. It is during the steps that one deviates from a photo reference in favor of more sophisticated questions. I tend to think that the "art" is found here with regard to technique and application, where an artist makes aesthetic decisions in favor of just replicating what they see verbatim. Some questions I ask myself at this juncture may include: "How much information do I need to paint to efficiently communicate the idea of my painting?" or "How many strands of hair do you really need to paint to efficiently say hair?" The harder more deeper thought out truth is what is necessary to paint as far as detail in order to say the same thing more efficiently, do you need 100 strands of hair or 4 well placed and thought out "art marks" to essentially register with the viewer that same amount of information? This is what differentiates one artist from another, and separates



oneself from the pack of "replicators" that paint like more like a copying machine.

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15 Adding highlight

By this step I may have pushed back my mid-tone and mid-darks as well as shadow areas with color, while pulling forth my mid-tone, mid-light and highlights with more opaque grey passes a few to several times. By not thinning down white for this and trying to select similar values I stay consistent with my approach since the beginning, but also have maximum control over the building of body and form in my painting as well as detail. I am free to add detail in a more fluid manner and no mark is a determent to the next – easy to get rid of or manipulate to suit ones needs. Here I have also used some CMYK Cyan illustration color (also in the kit) in my mid-tone areas in the skull, as well as some of the flame areas surrounding it. I chose blue specifically because it complements the orange I already have, as well as I could find multiple uses for it in both the fire as well as the skin tones of my female model.

16 The skull

Step 16 again reveals an overview of our entire painting through the prior process, and the detail of the skull gives the image a bit more clarity as far as what those steps are doing for our image. The same formula is applied repeatedly pushed back with color pull forward with lighter gray value.

The process being applied here dates back as far as the 1300s A.D. by Proto Renaissance Master Giotto (1277-1337) and made more famous by artists such as the Baroque artist Rembrandt Van Rijn (1606-1669) to as recent as Pablo Picasso and his epic work “Guernica” painted in 1937 and considered one of the 20th century’s most notable masterpieces. The technique clearly transcends that of just realism and can be applied in both more abstract and contemporary art forms just as effectively.





17 Refining

In this step I now start to enhance my highlight area and evaluate the overall look and aesthetic of my artwork. I want my fire to have a “glow”. So I pick and choose both from the reference as well as my own intuition which areas I’d like to enhance with that omnipresent glow that fire tends to give off. It is those areas that I enhance with my Neutral Grey 9. My mix at this point may be more along the lines of 40% paint to 60% reducer (in this case 4011) by volume. That number again can fluctuate up and down depending on my motive. It is always important to mix your paint evenly, but just as important to find your own comfort zone with regard to your mix and air pressure. However, to paint along the lines of what is being described in this article, it is recommended to keep your air pressure a bit higher (40-60 psi) almost all the way through. I will however thin my paint out in a more traditional manner right toward the end where I may have a mix that is predominantly reducer and my air pressure below 20 pounds.



18 Creating conformity

In this step I have now begun to overlay color in the areas that I just enhanced in the step prior with my lightest Grey. This time I lean heavily on Createx 4652 Tequila Yellow Candy 2o and apply a similar mixture that I did earlier with the Grabber Orange. I continue to marry my piece together and allow my overspray to liberally fall into some areas as to create a conformity or a unity with the overall color composition of my piece.



19 Many little steps

In this step I provide examples of some of the several phases that continued the growth of my painting. While there may only be four present here, this step could be infinite in application. Again, as stated prior, this is where the "art" takes place, where the individual finds his or her mark that ultimately becomes their style or approach. During these various stages I played with skin texture where I created little hatch-marks using dagger-strokes describing the form of the face and trying to trace them accordingly as if they were a real three-dimensional shape. I played with secondary lighting as well as complementary color. Sticking to the same formula I pull my mid-tone lights and lighter values forward with my gray paint and continuously push back my shadow areas and darkest areas with color and color layering.





20 Almost there

This step sees me approaching the completion of this painting. I'm concerning myself with my brightest highlights, refraining from white until the very end. I really examine all things that need to be light and I pull them forward accordingly.



21 Priorities

Here is my final image. I implement white very sparingly (highlights-fire, jewelry, hair, face). I decide to leave the wing more understated for the purpose of this article as it still could be developed further. It still clearly communicates the idea of a dark wing and if actually serves it's purpose and looks resolved. I decide to move my Createx 5095 Cyan blue around my painting a bit more in both the shoulder as well as the hair as complementary colors tend to "dance" when placed next to each other which in the context of this painting proves to be appropriate as fire is something that is in constant motion. As you'll see in the companion painting coming up next, my questions and motives will stay the same, however my color application will change quite significantly.

Part 2: Color



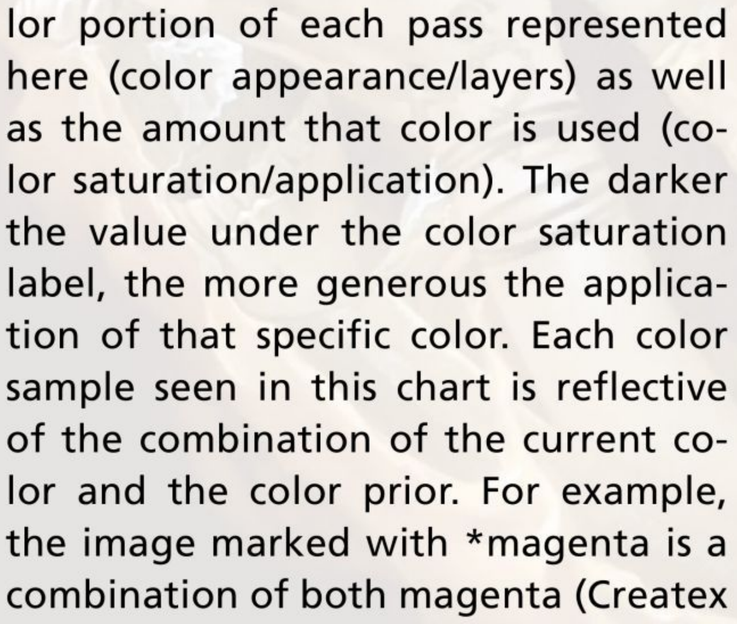
22 Color breakdown

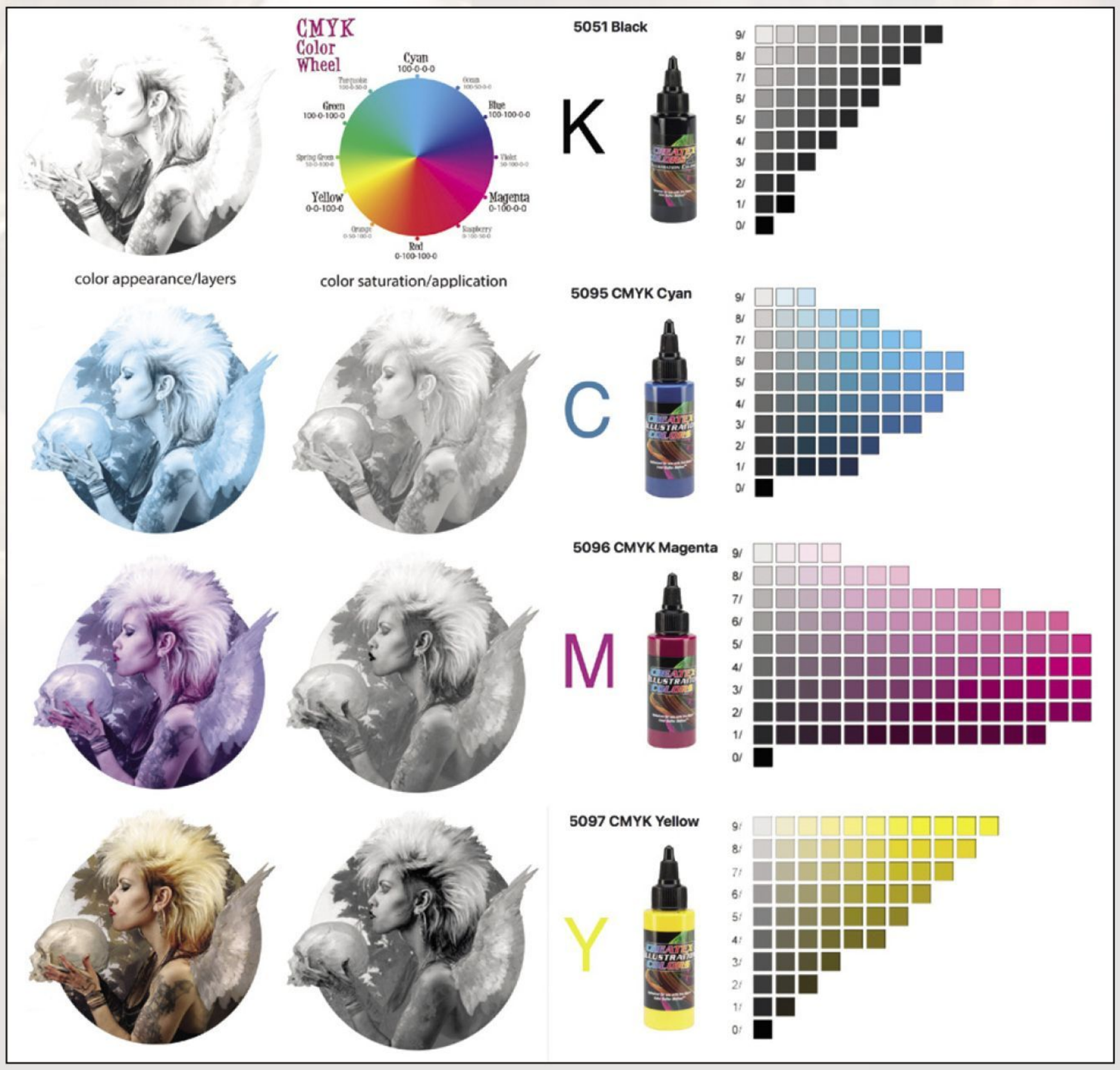
For my reference photo color breakdown I use Adobe Photoshop to isolate the process colors as if I was going to make a 4-color process print. There is a plethora of information online as to how to do this. Adobe Photoshop and Illustrator makes access to this information fairly easily. Process color printing is a process in which all colors are realized using only cyan, magenta, yellow, and black. It is usually dependent upon print angle and print frequency as well as color distribution from a printer, but in this case, it is color saturation along with our pushing and pulling painting method that allows us a similar versatility with color distribution. It enables a wide range of color based on overlapping transparent passes as well as physical mixing of colors in a similar fashion that one may obtain multiple colors from the three primary colors.

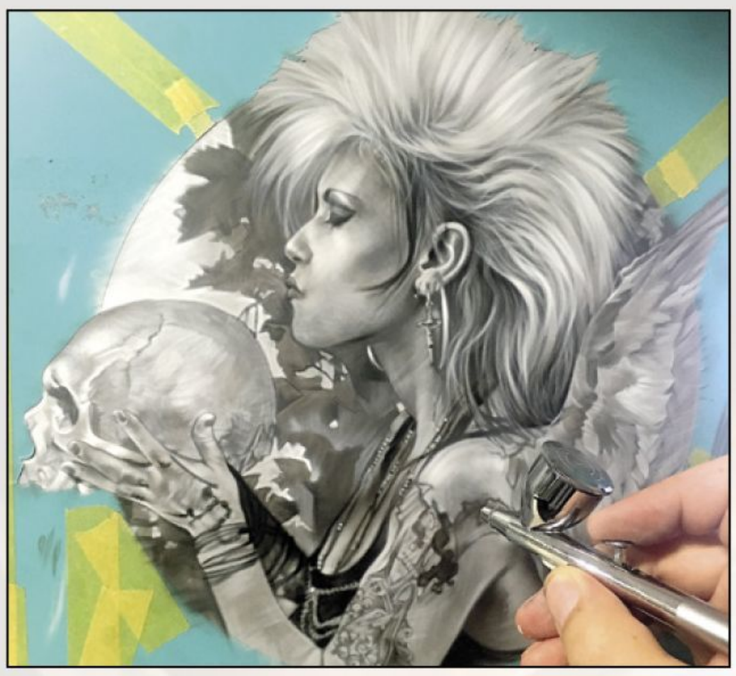


23 CMYK colors

This photo shows both the color portion of each pass represented here (color appearance/layers) as well as the amount that color is used (color saturation/application). The darker the value under the color saturation label, the more generous the application of that specific color. Each color sample seen in this chart is reflective of the combination of the current color and the color prior. For example, the image marked with *magenta is a combination of both magenta (Createx 5096 CMYK Magenta) and cyan (Createx 5095 CMYK Cyan), the following a combination of the three-magenta, cyan and yellow (Createx 5097 CMYK Yellow). Unlike printing, I may go back-and-forth between those three colors as well as mix my own from them as I see fit. I will use the black illustration color for tinting mostly.







25 Blue approach

Similar to my reference example and first step using the CMYK Cyan illustration color found in my paint kit, I apply the color using the guide above. Also similar to the first painting I begin to pull forward my mid-tone values and highlights using my neutral gray paint predominantly the values number six through nine. I may go back-and-forth between my cyan blue and my gray values several times here. Again it will be different from person to person as



it is still meant to be treated as a painting in a traditional manner – just with a modernized approach to color.

24 Establishing the grisaille

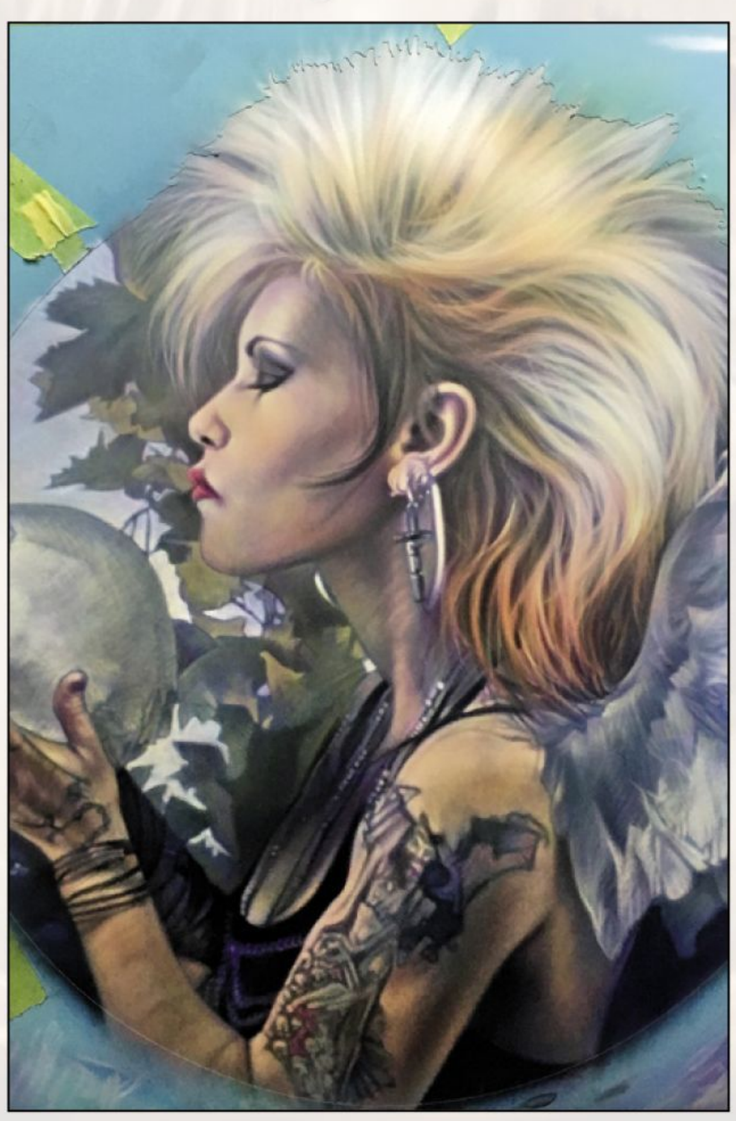
Like the first painting, I develop my grisaille, or monochromatic underpainting in a similar manner. I started on a Neutral Grey 5 base and I step out my values accordingly in both directions toward light and dark. For this particular painting I have utilized masking products from FBS tapes and distributers primarily using their "Le bleu" masking tape of which I cut out from my plotter.

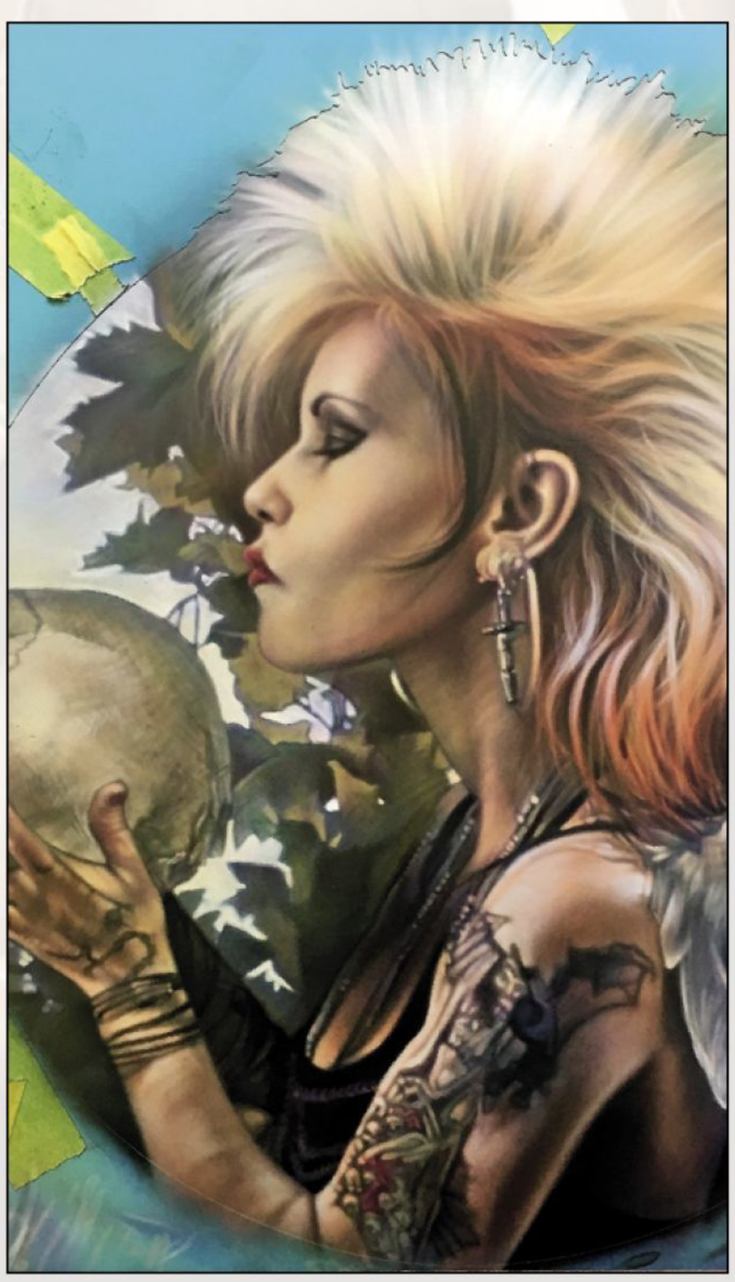
26 Magenta stepping in

In this step you can see the magenta starting to be applied according to the reference model at the beginning. I'm concentrating solely on the face and it's immediate surrounding area so that you can see the transition between the cyan blue and the magenta.









27 Intuition or mathematics

In the step I have fully realized my magenta application and have begun pulling forward some of my mid-tone and mid-tone highlight areas similar to step four. I also revisit areas with my cyan blue and continue to darken some of the recesses and shallow areas with this color. This is where I allow intuition to coincide with a more mathematical approach. I find the synergy of both knowledge and intuition to be upmost important when painting an image with neither taking precedence over the other.

28 Yellow

In correspondence with my color break down model in the beginning, I continue with my color passages, this time with the CMYK yellow illustration paint. I also revisit my magenta and cyan blue prior to again pulling some of my lighter values forward.

29 Fine-tuning

In this step I begin to really fine-tune some of my details. Focusing mostly on my mid-tone highlights and highlight areas.

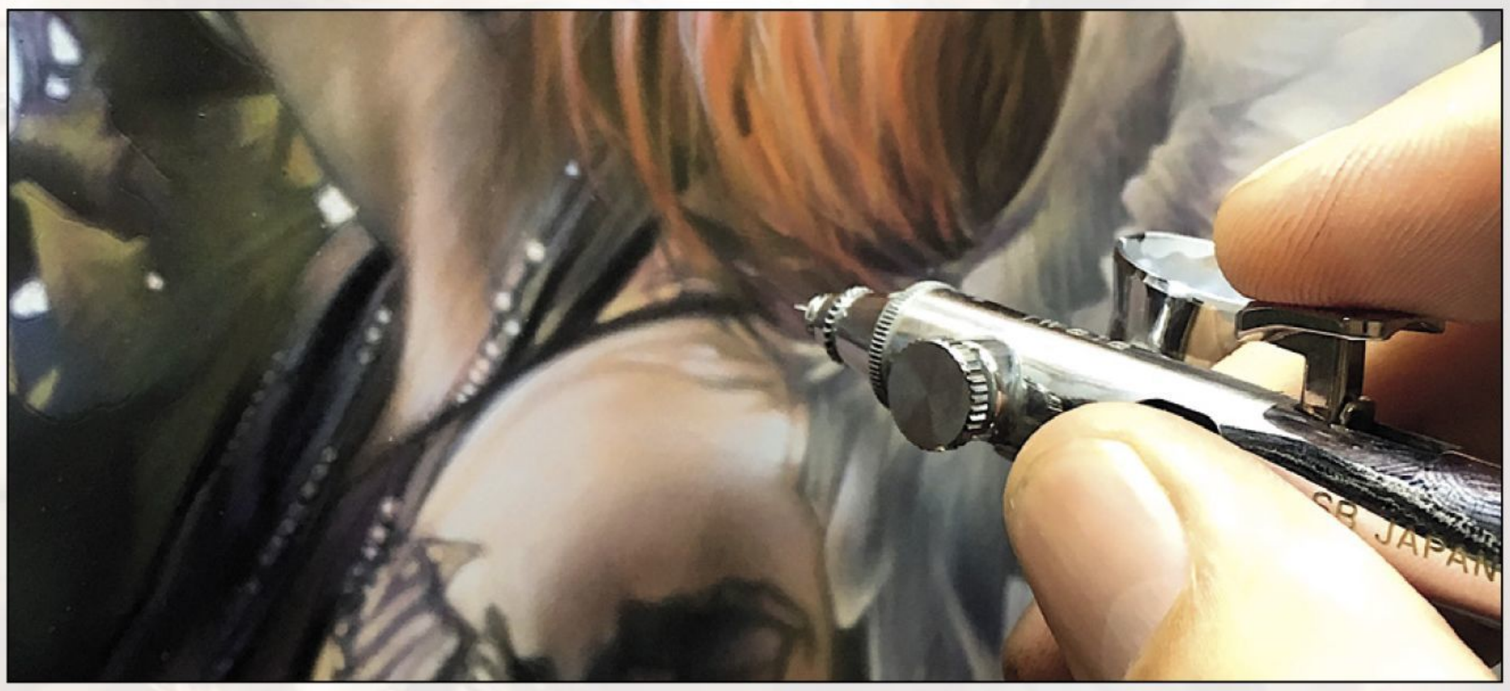
30 Finals

At this point in my study, I safely assume that the majority of the painting has been done aside from fine-tuning and finer detail work, as well as softening some of my edges that break the plane of my circle. I remove my FBS "Le bleu" masking tape, careful to pull the tape up and away from the edge of my paint and not toward my painting causing a potential risk for pulling up paint.



31 Workhorses

The majority of both of my paintings were done with the Iwata HP-CS, and usually finish off my artwork with an Iwata micron CM-SB. Because my approach is that of spraying at a higher air pressure, I can achieve very thin and crisp lines out of a workhorse airbrush. I only use my micron for the last 5 to 10% of a highly detailed painting.



32 Social Media

Here is an image that was snapped for social media, a part of what seems to have become such a normal part of the process of making art. A lot of times I try to display my airbrush as well as the paint I used in producing an image, it lends a credibility to the process, answers questions before they are asked, as well as giving the manufacturers a nod for quality products.



33 Color study

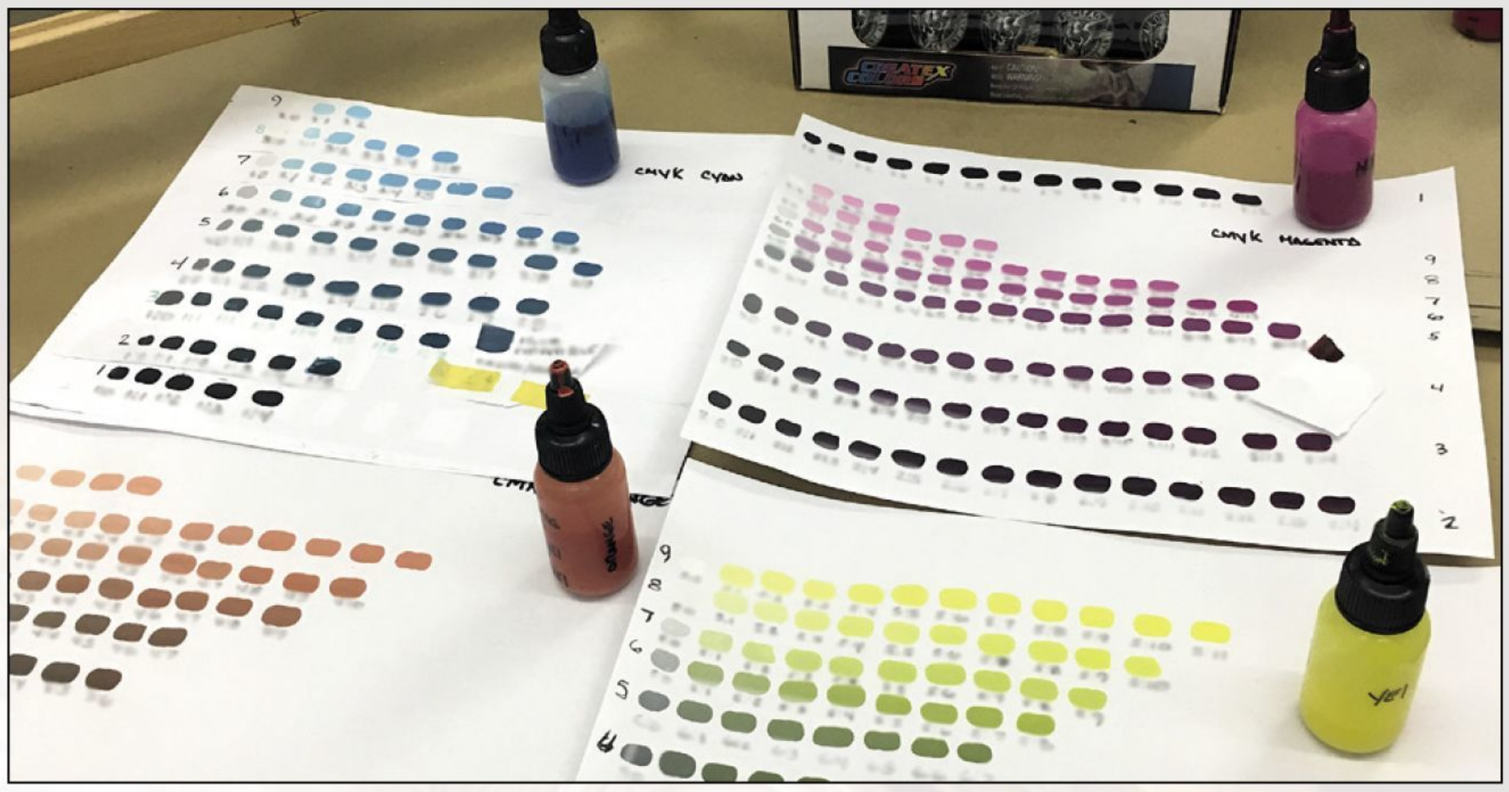
Here is the finished color study of my second painting for this article. While small in stature and not highly detailed with its elements, it still begs the question artistically of what is necessary and to what degree detail needs to be rendered to pull off a successful painting. It is along these lines, professionally, that I estimate a job cost. For "X" Euros, this image would prove to be successful on any petrol tank, for "X" amount of more Euros I could realize this image in even more detail and it would still prove to be successful but to a higher degree of detail and finish. The beauty of this additive process is that there are multiple stopping points along the way where one could consider the art to be finished and resolved. And that resolution usually has a lot to do with a customers budget. As with the prior photo, at times I will put my airbrush next to my image to give a viewer a size of scale.



And lastly...

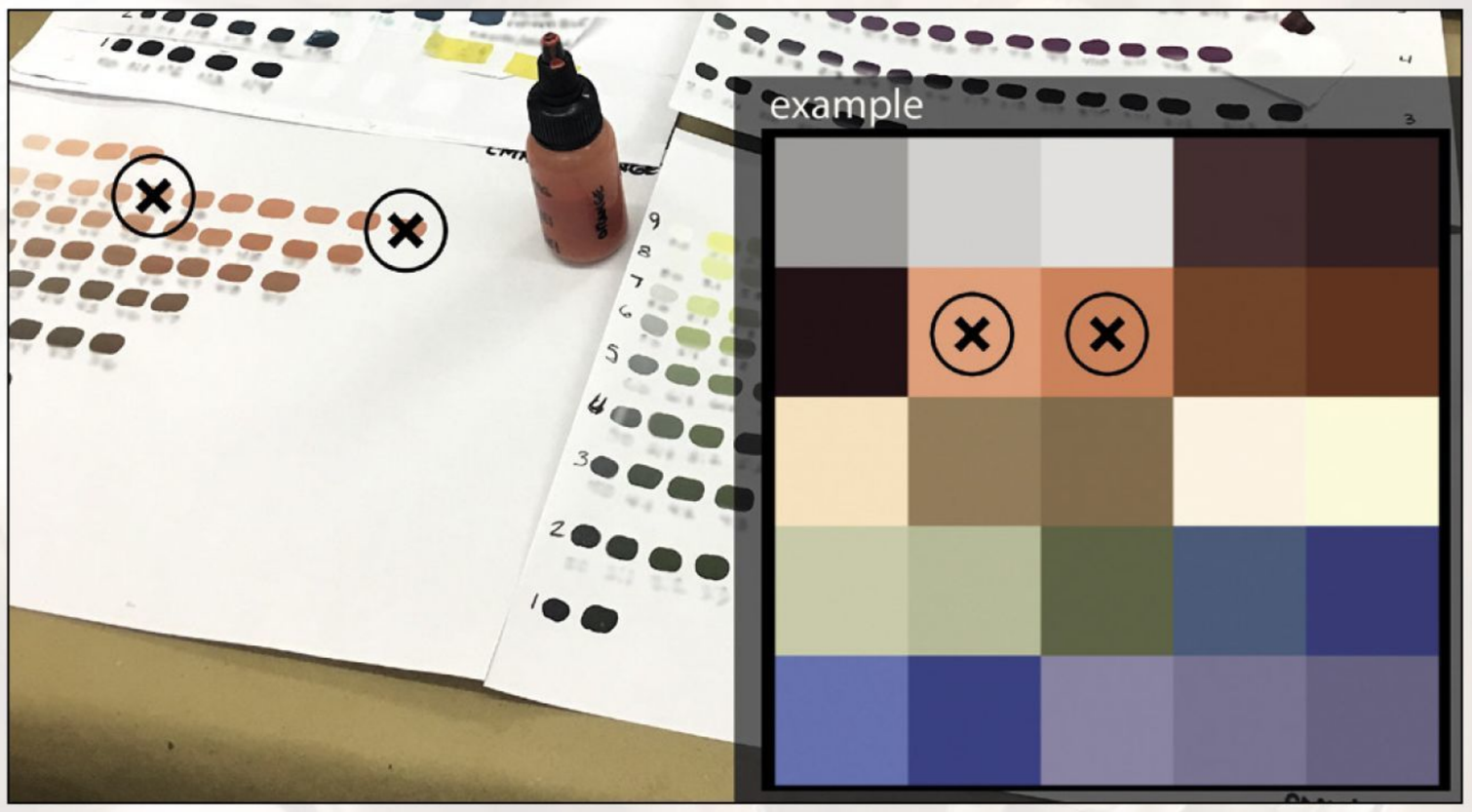
34 | Versatility of the paint kit

At the time of the publication of this article I was still researching and recording color swatches and samples based on the Munsell color system using the paint in this kit. Having recently completed a project where I was required to mix a specific pallet of color and airbrush a set of tins for a motorcycle for a popular American TV show, I found that the versatility and linear mapping of the colors of this kit to be very accessible and easy to find and fast!



35 | References

Using the Palettes 9.1 app mentioned at the beginning of this article, I again used this image and pulled a pallet from it where I have cross reference my color chart to the palette and matched up specific colors for this third color study that I put together. For example, I have isolated two orange values mixed together by combining my magenta and yellow CMYK illustration colors and mixed accordingly to the Munsell color system using my one through nine neutral gray values.



36 | Endless possibilities

In this photo like the painting prior I have built it similarly using my CMYK transparent layer in process. I am finding that a combination of a transparent process along with the ability to match those specific colors with opaque passes of paint makes for an endless stream of possibilities with regard to detail and color matching – all accessible from this one paint kit. While no system is perfect in application, I'm finding that this one is pretty close. Stay tuned as I am still learning all of the practical and accessible applications of this paint kit. Look for the release of a color recipe book with these formulas soon.



37 Workshop examples

Here are two examples from workshops last year in the US that served as class projects. The woman with the skull graces the side of the box of the Grisaille Grey box kit, while the other was the first painted using my set as I introduced it to students for the first time at the Airbrush Art Circus in San Antonio, TX. The woman was an original image designed in collaboration with Jenn Mayberry while the Alice Cooper is an original artwork by Sebastian Krüger – of whom I am a fan and wanted to do something fun! The Krüger piece was completely "freehanded" start to finish with no guide.











38 "Educational" box kits

In addition to this article and to further explain the process and its inner workings, look for one to several "educational" box kits available later this year. They will feature a multiple layer stencil set that will work in conjunction with my box kit and correlate with my freehand painting process, YES! A stencil that walks you thru a freehand process... It will allow the artist to navigate their way thru the process(es) described here in this article, and allow artists who lack the freehand experience to really get involved with this way of painting with an airbrush. These pictures are some of the early prototypes and may or may not be available depending on feedback. Those set for production are guaranteed to not disappoint!

STEVE GIBSON



Steve Gibson is an airbrush artist whose technical abilities are inspired by traditional oil painting. He specializes in automotive murals and portraiture as well as fine art. He has a BA in Fine Art from Flagler College in St. Augustine, FL. His fine art efforts have been recognized by curators from both The Philadelphia Museum of Art as well as The Whitney Museum of Art with selections into group exhibitions in both Long Beach Island, NJ and New York City. His experimental nature, combined with a colorful and versatile work history make his pieces both highly original at their core as well as masterful in their execution. His caliber of excellence has been called upon by notable bike builders Jesse James, and Paul Teutel Jr. of „American Chopper" of which he appeared on multiple episodes in 2018 on the Discovery Channel. 2018 also saw the launch of his custom paint line with Createx Colors, airbrush work with Parisian fashion giant Balenciaga, as well as work with Sullen Clothing (release in 2019). He was proud to be a part of the inaugural Airbrush Art Circus event in 2017 which is now held annually in San Antonio,TX. Steve is also in his 10th year teaching studio classes in traditional approaches to drawing and painting at Cygnus Art Center in New Jersey, USA.

www.airoilandlead.com







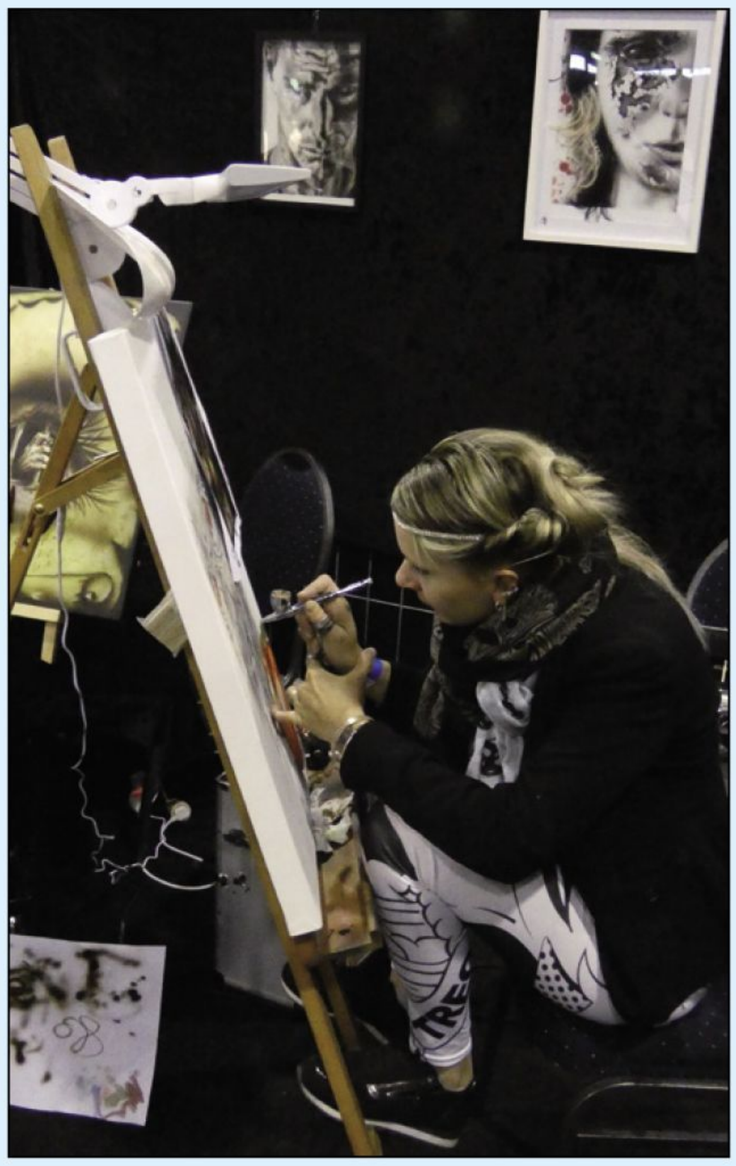
The Wonderworld of Airbrush 2019: Airbrush meets Hot Rod

Airbrush art and Hot Rod cars: Yes, those are two things that go real well together – and they had no problems functioning well for the first time in the Dutch town of Rosmalen. Indeed, the Hot Rod Show "Motorama" and the airbrush exhibition "The Wonderworld of Airbrush" met up together in the Autotron event center on April 6th/7th. The 70 airbrush artists from Holland, Belgium, Germany, France, Sweden, and Switzerland looked to greatly enjoy their surroundings and company throughout the event, which was due in good part to the attentive support of the organizers Daisy van den Bergh and Hugo Vervliet. As always, there was a ton of airbrushing, chatting, and laughing to be had by all.

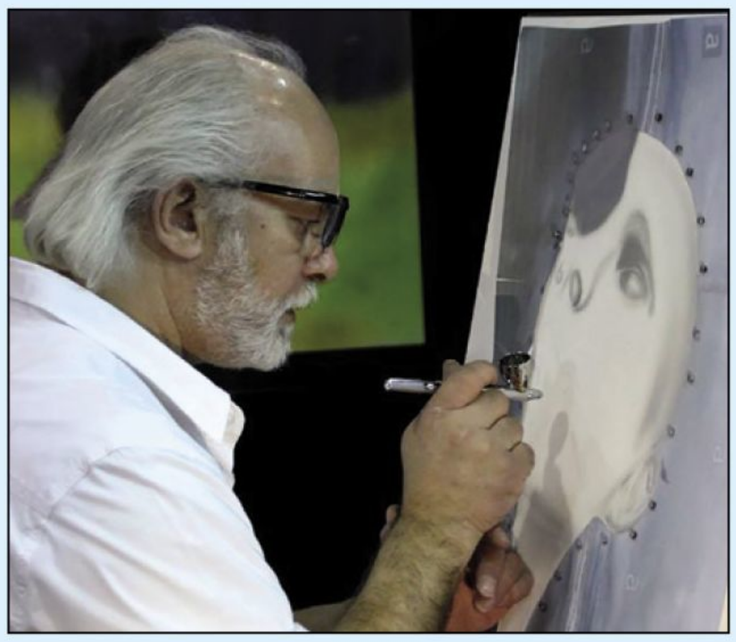
Many of the exhibitors are very much looking forward to seeing each other again at the "Fantasy World of Airbrush", which will take place in Grefrath, Germany, on the 24th and 25th of August. (See page 64)

www.airbrush-show.com

Photos: Frank-M. Stahlberg, Patrice Salé









The Fantasy World of Airbrush: Germany's largest airbrush show

When the summer holidays are over in the most European countries, it is time for the 9th „Fantasy World of Airbrush" show in Grefrath/Germany (close to the Dutch border). The popular exhibition takes place on August 24/25, 2019, showcasing the work of 65 arists from Germany, the Netherlands, Belgium, France and Sweden. From human and animal portraits, illustration, body painting to automotive art, the whole range of airbrush art can be discovered. Especially car and bike fans will not only love the airbrush show, but also the US Car and Bike show which takes place outside the ice rink hall, providing more than a congenial framework.

If you are also into airbrushing or at least interested to start, you can gain lots of inspiration and tips from the exhibiting artists, but also get your hands on a huge range of supplies, provided by several airbrush supply stores and companies such as AirbrushSchult, KustomStore, Lion-Art, Createx, Schmincke, IBKK and Airbrush Step by Step magazine. Information and consulting will also be available at the booth of the European airbrush association, Airbrush-Fachverband e.V., which has been supporting the event for recent years.

The event taking place at the ice rink in Grefrath/Germany is open from 10-18h on both event days. The entrance fee including both shows is 10 Euro.

www.airbrush-show.com

www.us-car-show.de



Bodypainting in Austria: World Bodypainting Festival 2019

From July 11th-13th, the Bodypainting community will come from every corner of the planet to the Austrian town of Klagenfurt. For the past 22 years, the World Bodypainting Festival has played host to participants and visitors from 50 nations who have made their way to Carinthia to see the naming of a new World Champion each time. During the 3-day long World Championships, further awards will be given in the fields of Amateur Art and Make-Up as well as in the 12 main categories





including Airbrushing, Brush/Sponge Work, Special Effects, etc., beside the World Champion awards.

Throughout the event, there'll be a heavy program full of art, music, and shows for entertainment. Among the main acts will be the bands Russkaja, Edwin & Edwin, Left Boy, Conchita & Band as well as TMCA. Visitors can enjoy a bodypainting and beauty fair, an international food market, and numerous children's activities in "Bodypaint City", located in Klagenfurt's Goethepark. The festival begins on July 7th with a learn-and-party program. There will be several workshops featuring experts on topics such as bodypainting, photography, special effects, and make-up. In addition, the city will also host other exhibitions, installations, and cultural events.

A day ticket for one of the main festival days will run you between 20 and 25 EUR. The 3-day festival pass is available for 59 EUR.

www.bodypainting-festival.com

Photos: Karsten Skrabal

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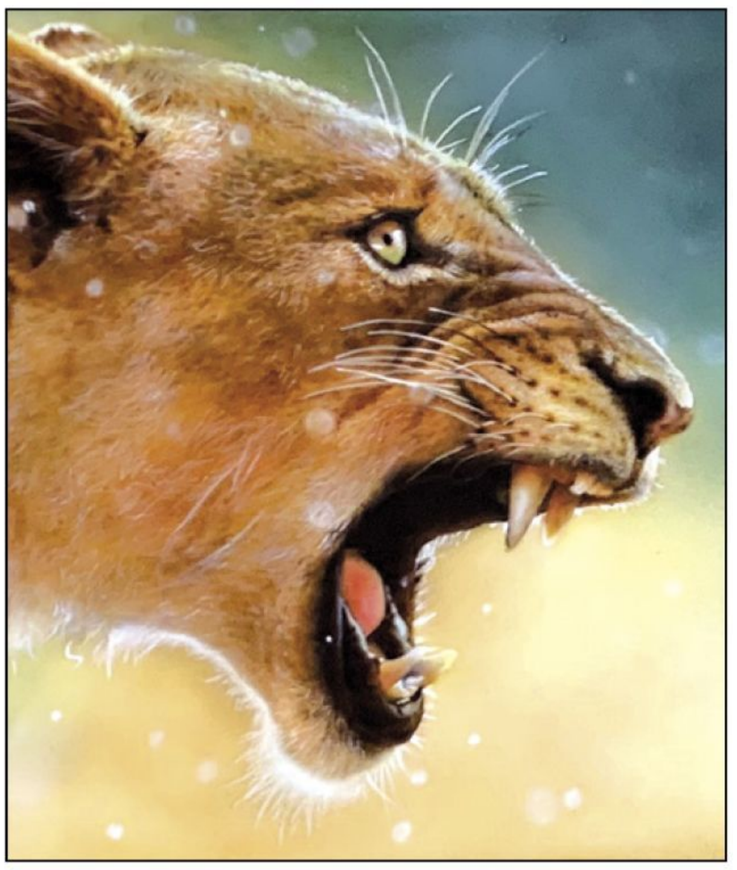
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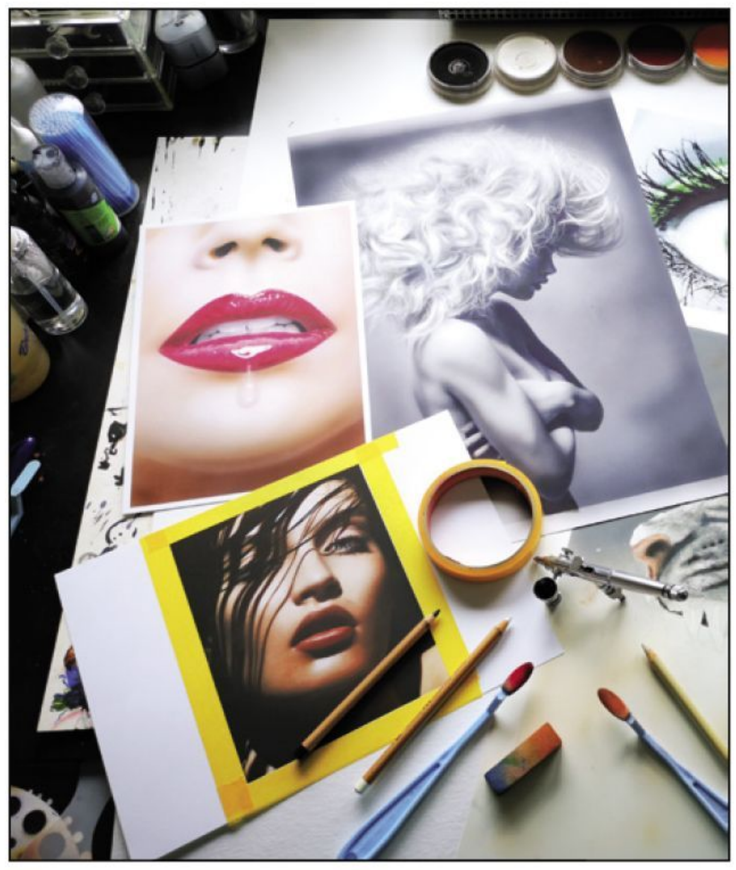
Snarling Dragon

Just sketching a dragon by heart – this is how Rodrick Fuchs had already amazed his students back at the International Airbrush Days 2017. Such a mid-blowing creature will also be featured by Rod in the next issue, painted with Candy colors on a grinded aluminum panel.



Korean Lion

Lee Kyoungbok from Korea loves to experiment with extraordinary motives and image formats. In this case he is painting a lion portrait which is provided with a lot of space, background and a special atmosphere due to its extreme landscape format.



Pastel meets Airbrush

Graffiti, water color, pencils, spatula and brush techniques – there's so much that can be combined with airbrush techniques… Presumably, there are not many airbrush artists who have already tried pastels. But this is actually the specialty of Paul Abert from Germany.



The Mad Hatter

The Hatter is a famous character from the popular children's book „Alice's Adventures in Wonderland". The French artist Patrice Salé has painted the tea party host by using a 3D reference.

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