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ISSUE 01/21 | NO. 58 | JANUARY - MARCH

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Underwater landscape
on wood planks



Criminal helmet design



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AIRBRUSH STEP BY STEP

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The special portrait
Expressing feelings in artworks



Underwater landscape
on wood planks



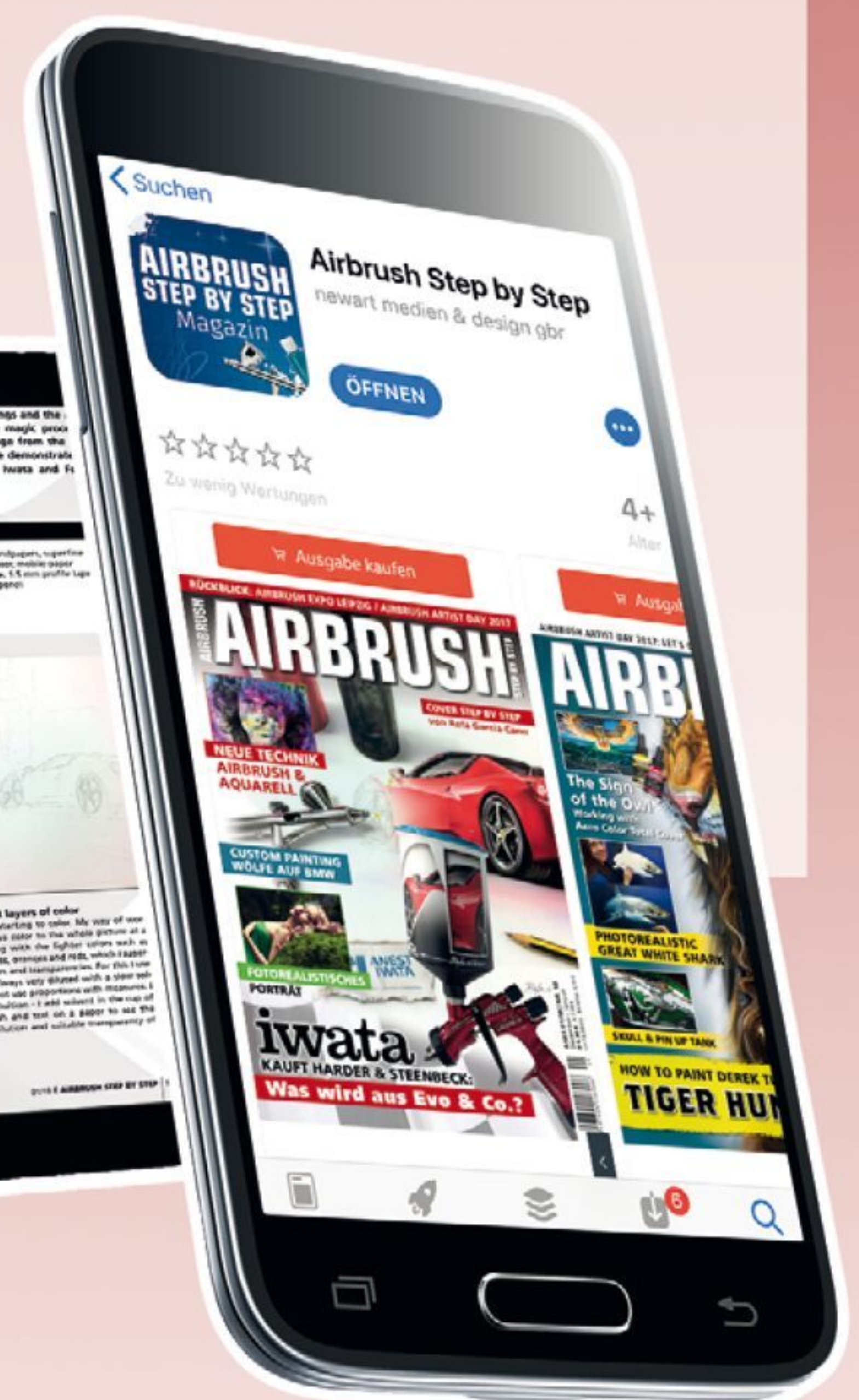
Criminal helmet design



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Spontaneous or well planned?

People often say about artists that they are particularly emotional, a bit chaotic or out of control. They process their thoughts, feelings and opinions in their artworks; the pressure of creativity makes them restless and busy. But does this mean that an artist can throw himself at an artwork within seconds without thinking about it? No, certainly not. In this issue, we show you that especially emotional and expressive works should be well considered. German artist **Ralph-Torsten Kolmer** and **Manu Rodriguez** from Colombia give us an insight into the creation of their almost contradictory portraits – one a heartily laughing Danny DeVito, the other a desperately screaming, hair-pulling woman.

A special research effort was also required from **André Meckel** from Germany, who chose the theme "Bonnie & Clyde" for the design of a motorcycle helmet. With portraits, blood spatter and bullet holes he finally convinced with a "criminal" design. Depending on the motif, drawing can also be an elementary step in the preparation, but not every airbrush artist was born with the talent for drawing. In the new series "Drawing for Airbrush Artists", Dutch artist **Bas Maatjes** shows you simple tips and techniques that make it easy to draw and design your own motifs.

Not only the design needs to be well prepared – if you don't paint on paper or canvas, the background also needs its corresponding loving preparation: The Colombian artist **Thomas Florez** has painted his lionfish on old wooden planks. Cleaning, cutting, assembling, priming – even the surface becomes a work of art. For the Philippine artist **Midas Bayle Villanueva II** alias "Judas Ikalawa", the preparation already starts with the organization of airbrush equipment and paints, because in his country this alone is a big challenge. Despite difficult circumstances, he has already achieved a lot with the airbrush technique.

What do we learn from this? When airbrushing, despite all the emotionality and creativity, it is worthwhile to take a step back, think and put things in order! Then the results will be such that artists and viewers can be satisfied. With this in mind: Have fun with airbrushing and we wish you a healthy and prosperous new year 2021!

Your ASBS Team



Photo: Jürgen Hansen

STEP BY STEPS

04 **Lionfish**

Illustration on wood

The Colombian artist Thomas Florez creates a decorative piece in the tradition of brush painting in Florida. With the airbrush he was able to add even more details to it.

16 **Bonnie & Clyde**

Helmet Design

After much deliberation and searching for a suitable and unusual helmet design, the German artist André Meckel came across the two most wanted gangsters of the 1930s: Bonnie Parker and Clyde Barrow.

28 **Danny DeVito**

Portrait

As you can see in the sympathetic portrait of the Spanish artist Manu Rodriguez, the charismatic actor Danny DeVito has still not lost his hearty smile even at the age of 75.

50 **Screaming**

Portrait

"The current corona hysteria just makes me scream. And since I don't look so good in photos, I'd rather take one from my shootings," says German artist Ralph-Torsten Kolmer about his portrait artwork.

INTERVIEW

60 **Made in Philippines**

Interview with Judas Ikalawa

Midas Bayle Villanueva II aka "Judas Ikalawa" is one of the few artists in the Philippines who can make a living from airbrush art.

SERIES

36 **Drawing for Airbrush Artists 101**

Part 1

In order to develop your own artwork ideas and motifs, it is very important even for an airbrush artist to master the basic knowledge of drawing. Dutch artist Bas Maatjes is introducing you to basic techniques that are needed to put your own fantasies on paper.

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LIONFISH

The Colombian artist Thomas Florez designed this decorative piece in the tradition of brush painting in Florida. But with the airbrush he was able to cover the spaces and areas in more

detail where the brush could not reach. Together with the vividness of acrylic painting, which arises from the old wood, he created a unique work of art with a special touch.



EQUIPMENT – Lionfish

Airbrushes: Iwata Revolution, Iwata CM-C and Iwata SB-2

Paints: Wicked Colors, Candy2O, Wicked Fluorescents

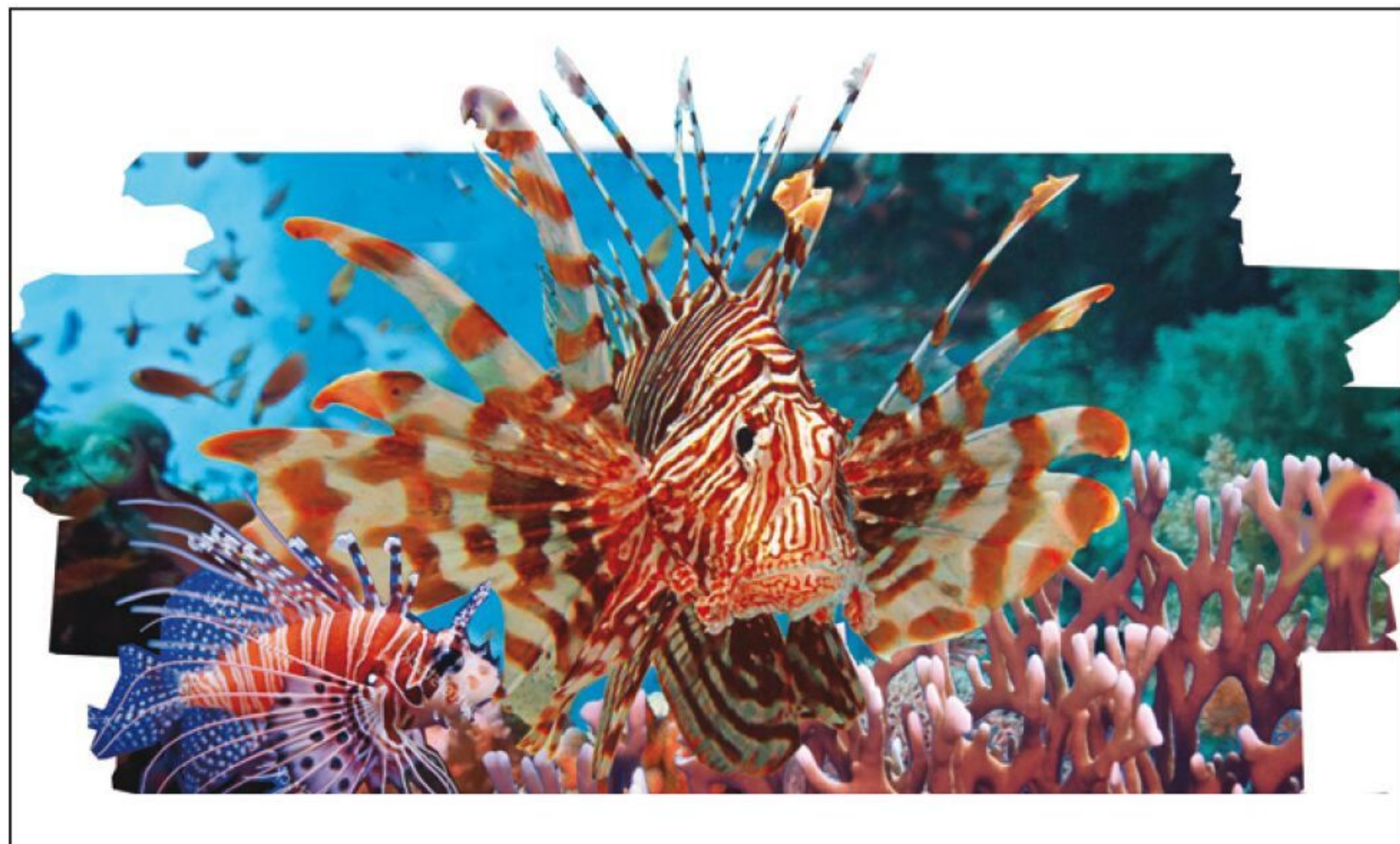
Additional materials: wood, jig saw, screws, sandpaper 80 grit, white adhesive vinyl, x-acto blade, cutting

board, tape, big shield templates, bubble templates and Texture FX Mini Set.

Surface: Reinforced panel of wood pallets, 30 x 52 inch

01 | Design

With the help of Photoshop I make my design of what my final illustration would look like, making a montage of a photo on wood. On the internet I found images of lionfish and render my marine concept.



02 | Old wood

I found weathered pallet wood or old wood fence. This type of wood gives a very vintage appearance. Some pieces of wood are somewhat long and I do not always cut them, but sometimes break them so that their tips are irregular. After that, they get pressure washed.



03 | Mounting and priming the surface

I cut two wooden strips to join the wood with screws. I arrange the panels with a nice appearance on the sides, then sand and cut parts that are very sharp. Finally I seal the wood with a clear coat or wood sealer on the front.



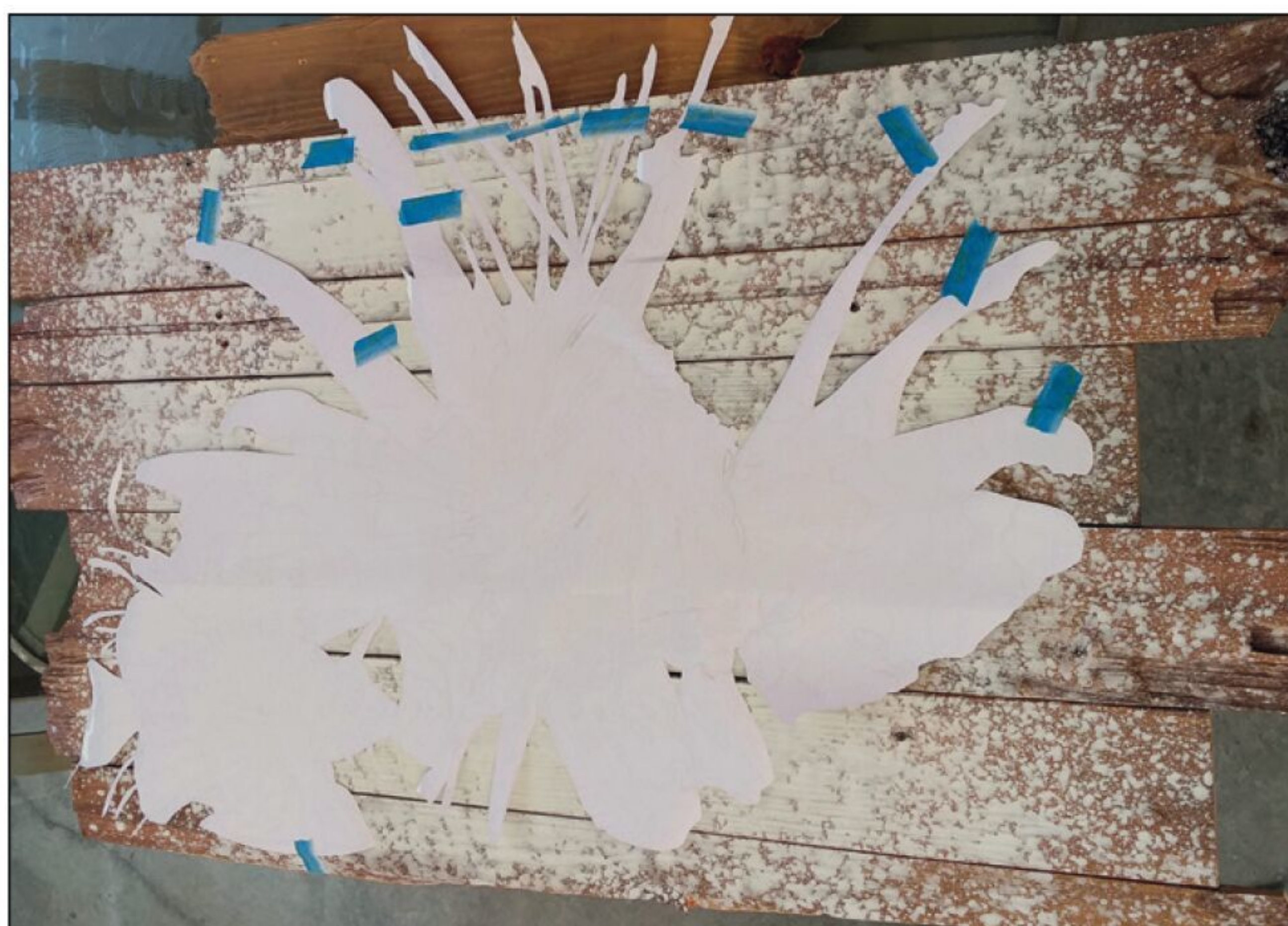
04 | Transferring the motive on masking

With the help of my video beam projector connected to my laptop, I project my sketch to the desired size on my white adhesive vinyl. You can also use Ultramask from Artool. After tracing the most delimiting areas, I cut my vinyl with the X-acto knife on the cutting board.



05 | White texture

I have speckled my wood with a white color to generate a rustic texture in white paint. Then I place my silhouette template to transfer it on my support.



06 | Outlining and blocking in base color

With a faint color I mark the outline of my template to know how far the figure of my fish covers the panel. After that, I am blocking in a light yellow color on the fish, in a

proportion of 80% white, 15% yellow and 5% orange. This color serves as a basis for orange colors.

**07** | Fixing the template

I transfer my previously cut template with transfer vinyl, making sure that all of my template fits on the wood. I apply a salmon color evenly over the area of my foreground coral. Using my Iwata Revolution airbrush, I cover very fast. The color is made of 90% white, 5% red and 5% orange.

**08** | Masking corals

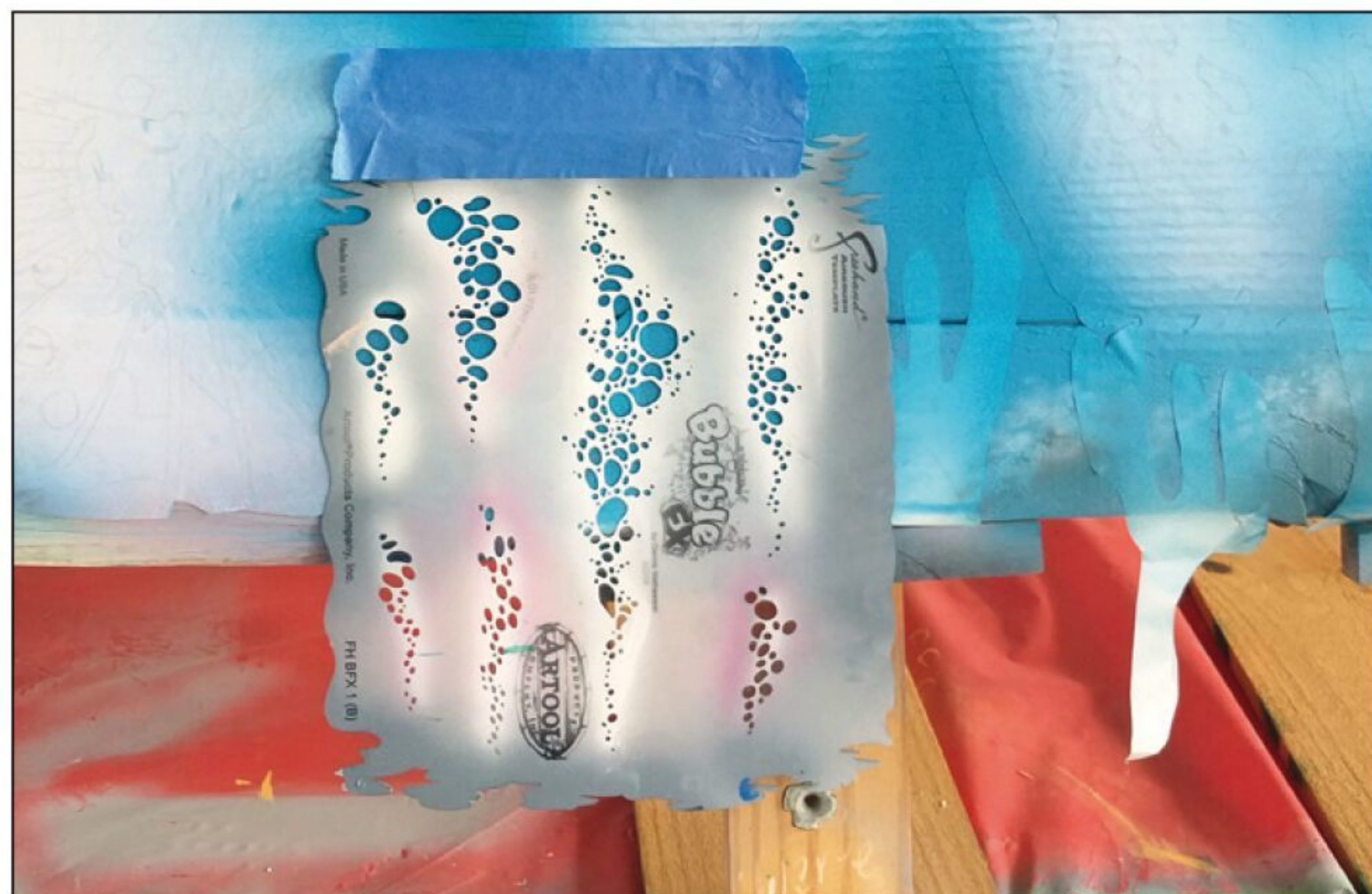
I cover my coral area with my previously created silhouette template, with the help of my transfer vinyl. I apply WickedLagoonBlue in a general way, except in the very clear areas

of the water. For these areas I need the tone cleaner, so I use a mix of 60% white and 40% fluorescent blue.



09 | Bubbles

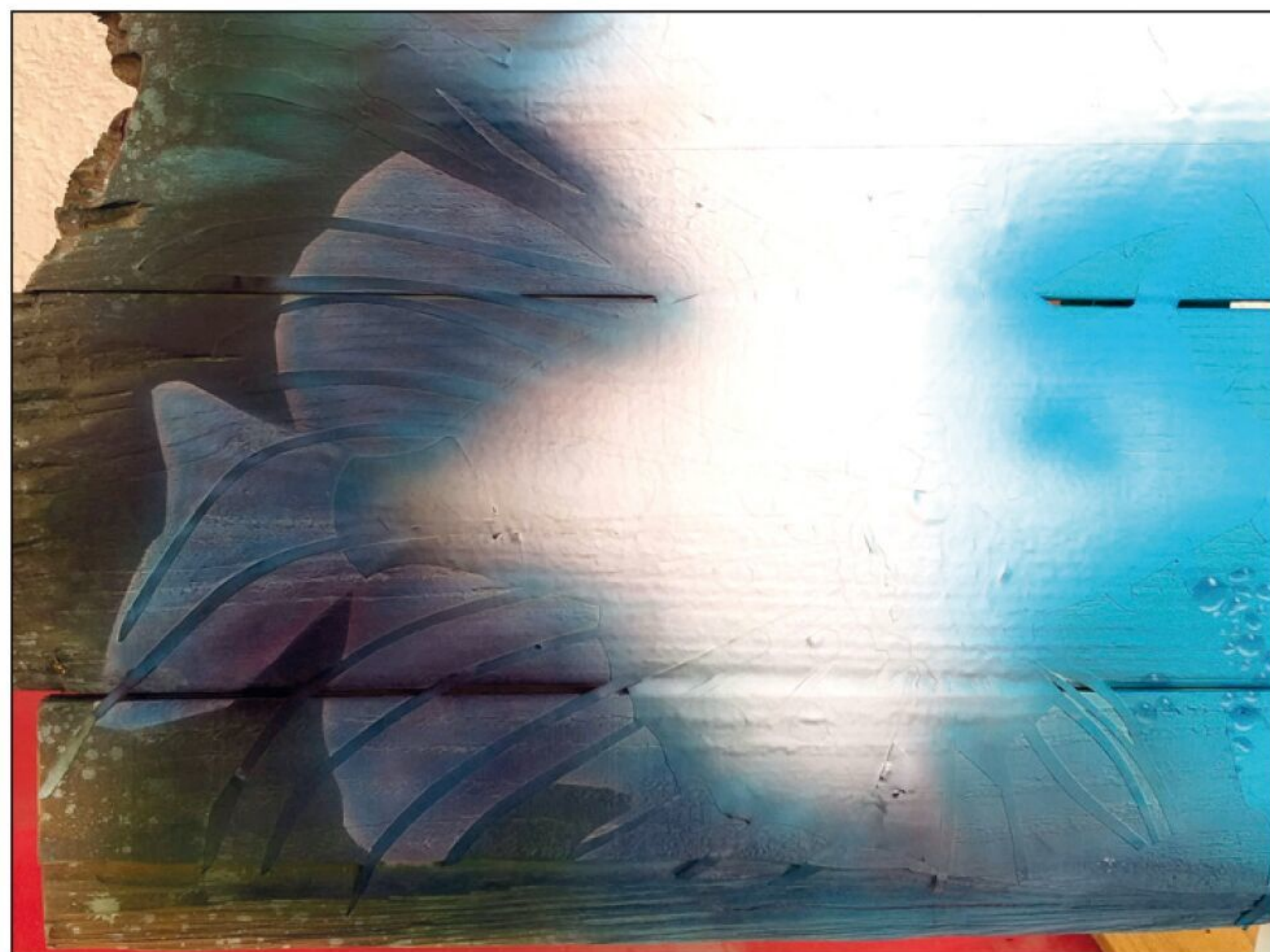
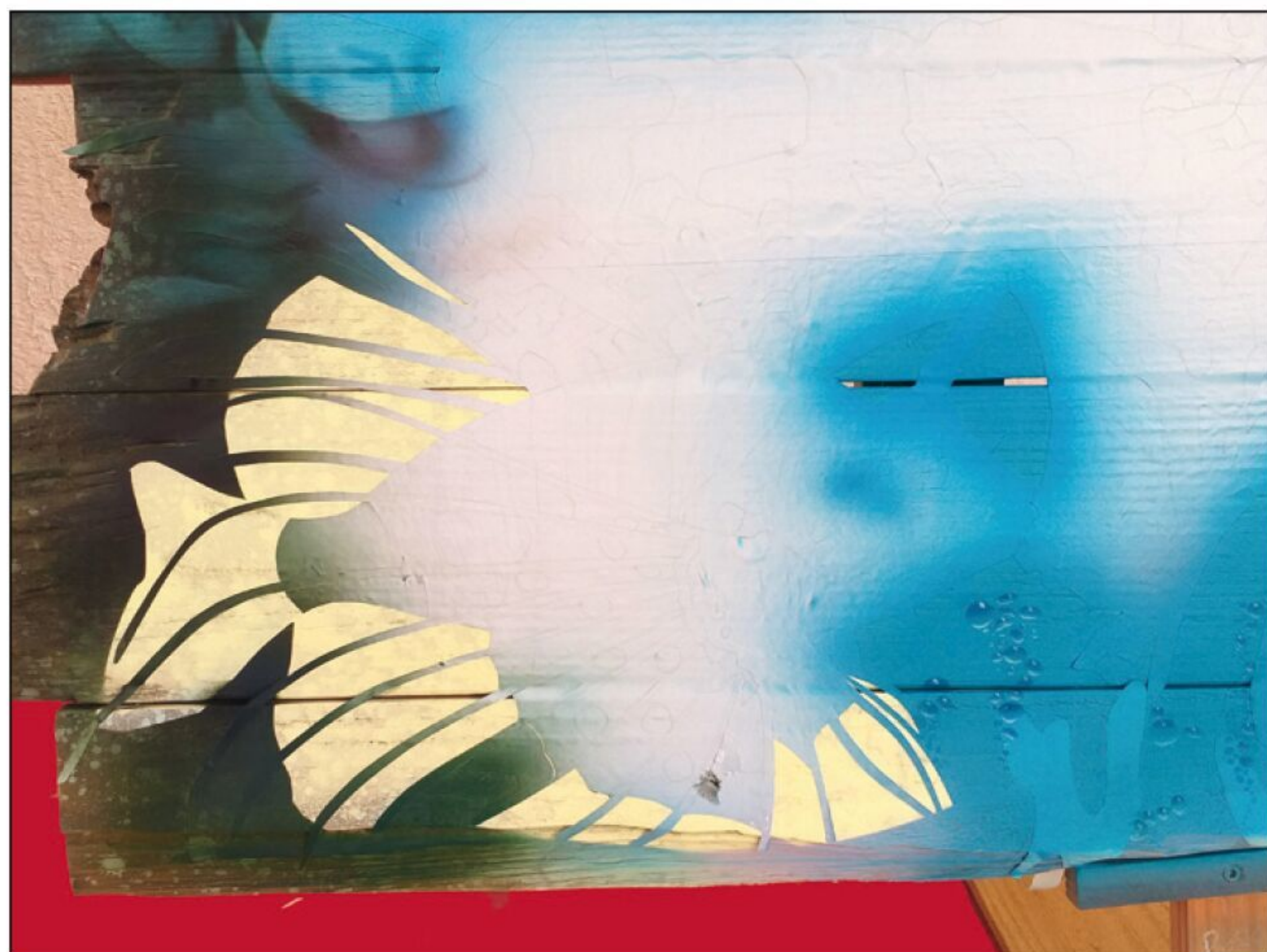
I start with some background details such as bubbles with the help of the bubble template. In this step we must have covered these background areas before placing details. I paint the background corals with a darker marine color.



10 | Fins of baby lionfish

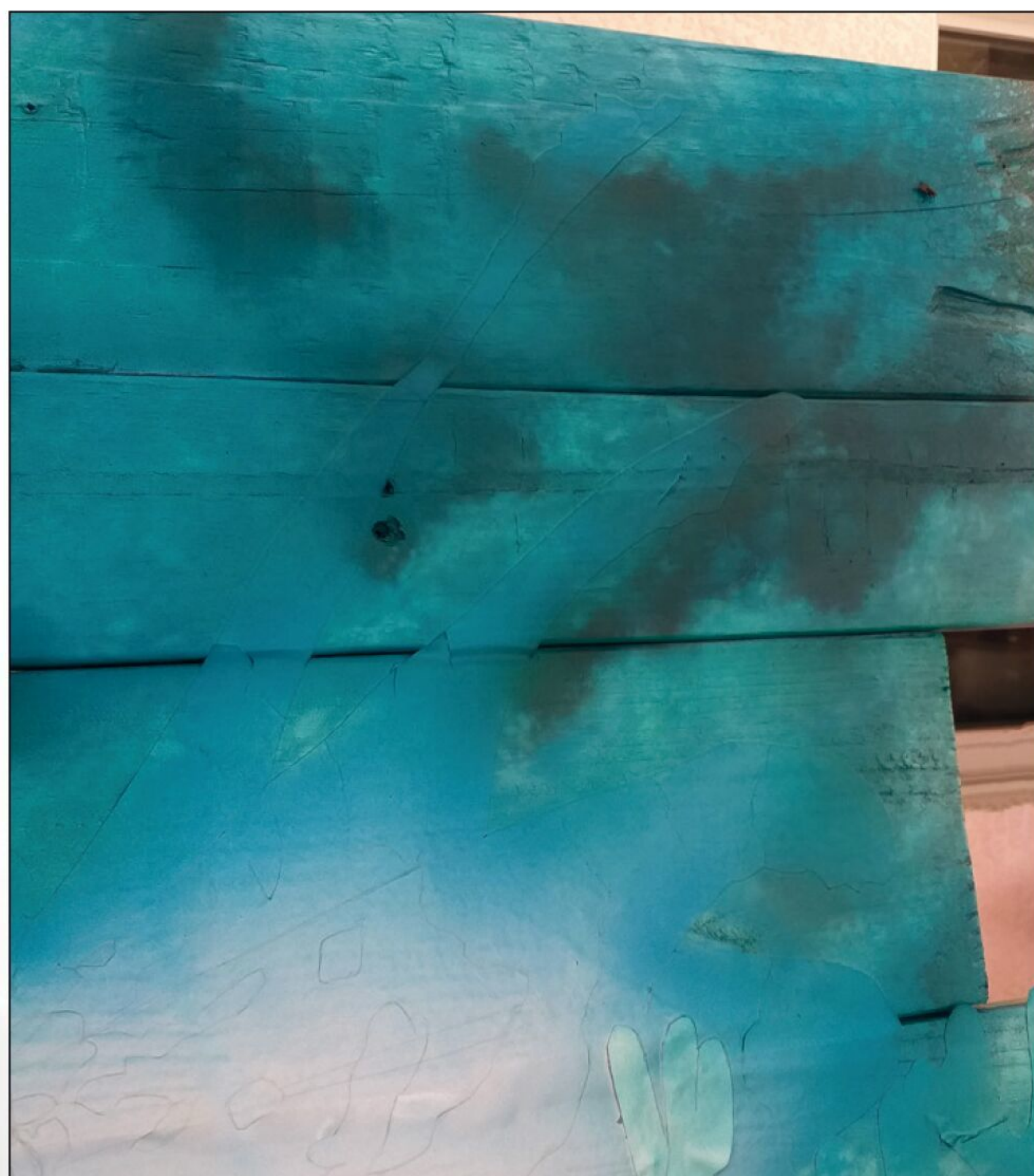
I unmask the darker areas of my baby lionfish, especially the back fins, to define them with Wicked black

magenta. This way, we make sure that we have the dark details resolved.



11 | Corals in the background

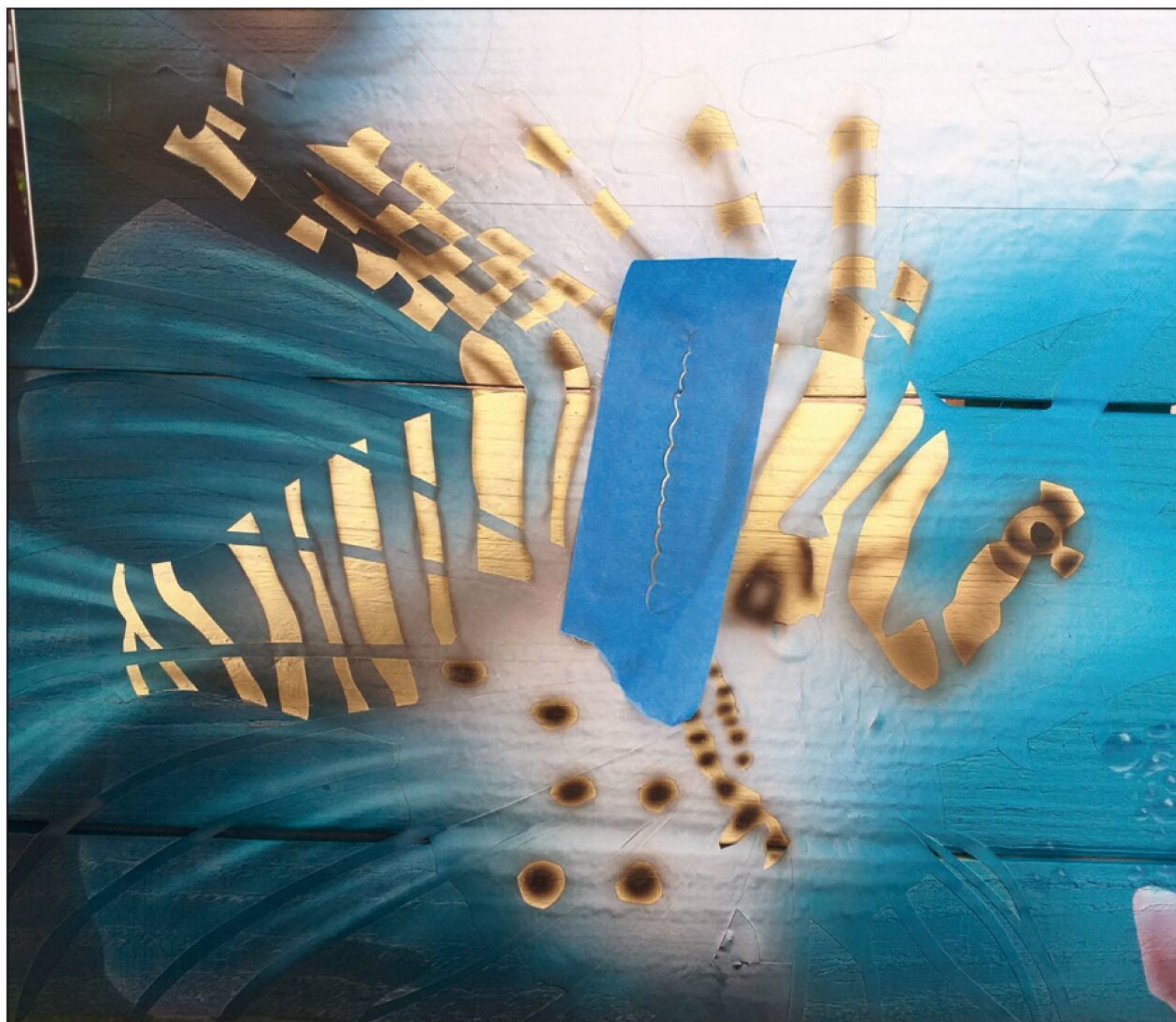
I define with this same color in the darker areas of the background corals. Then I highlight the whites with the help of my TextureFX template and finally add a glaze of blue color, mixed with Candy2O Yellow.





12 | Scales and textures

I make a scale template with my masking tape, just to mark the scales with a tan shade. I detail my baby lionfish at its fins, eye and head. Then I apply orange after taking out the details of volume and shadow. After removing the masking on the body, you can see that the fish has already acquired its distinctive stripe look.



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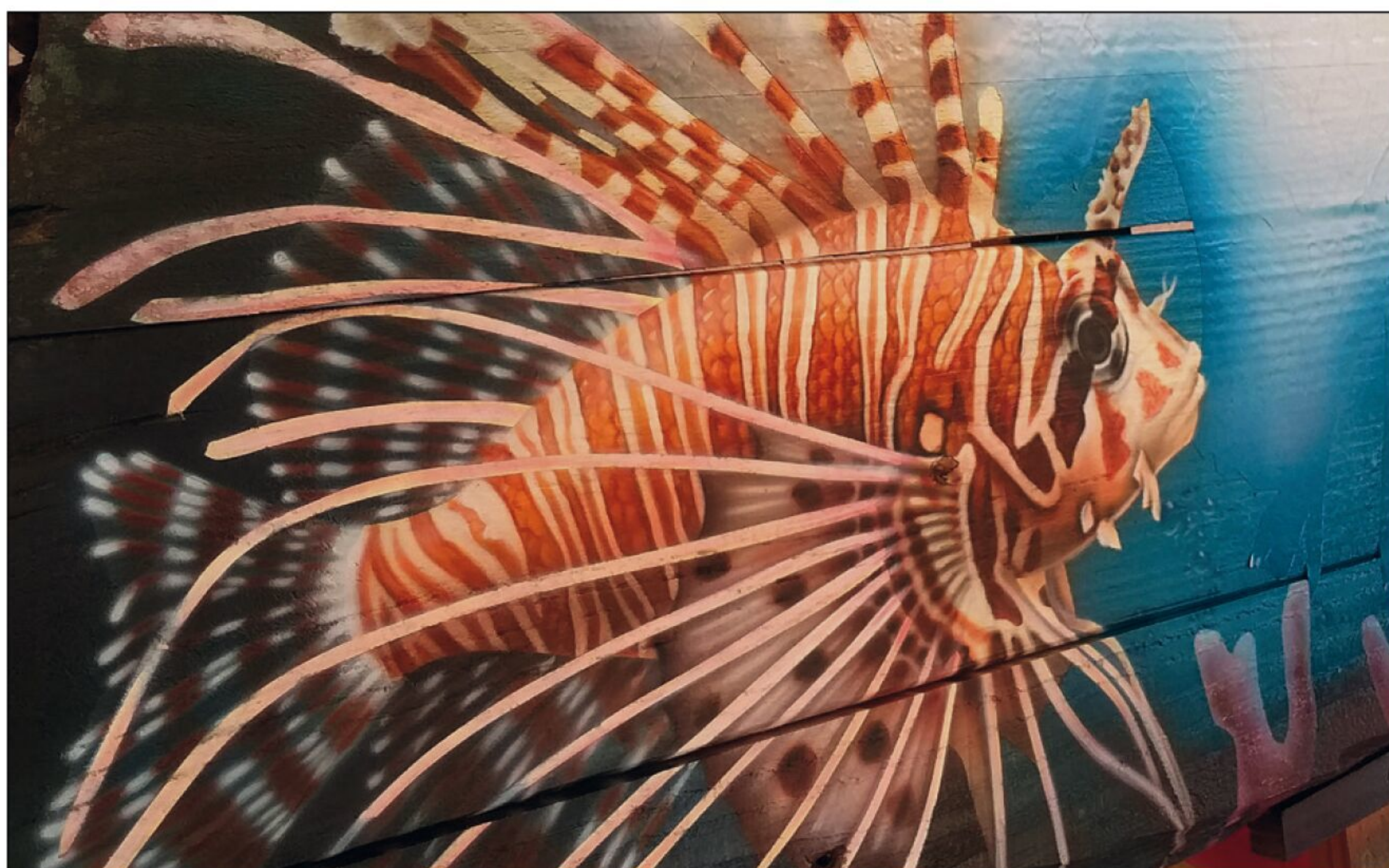
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13 | Light areas

Freehand and after unmasking all the light parts, I paint white in the lighter areas. This is especially the striking coloration on the tail and side fins. I generally further detail my figure.



14 | The eye

I detail with solid black the darkest areas and the inside of the eye.



15 | Corals and more fish

I work on the detail of the fish. In the meantime I also started to paint the corals and added more outlines of

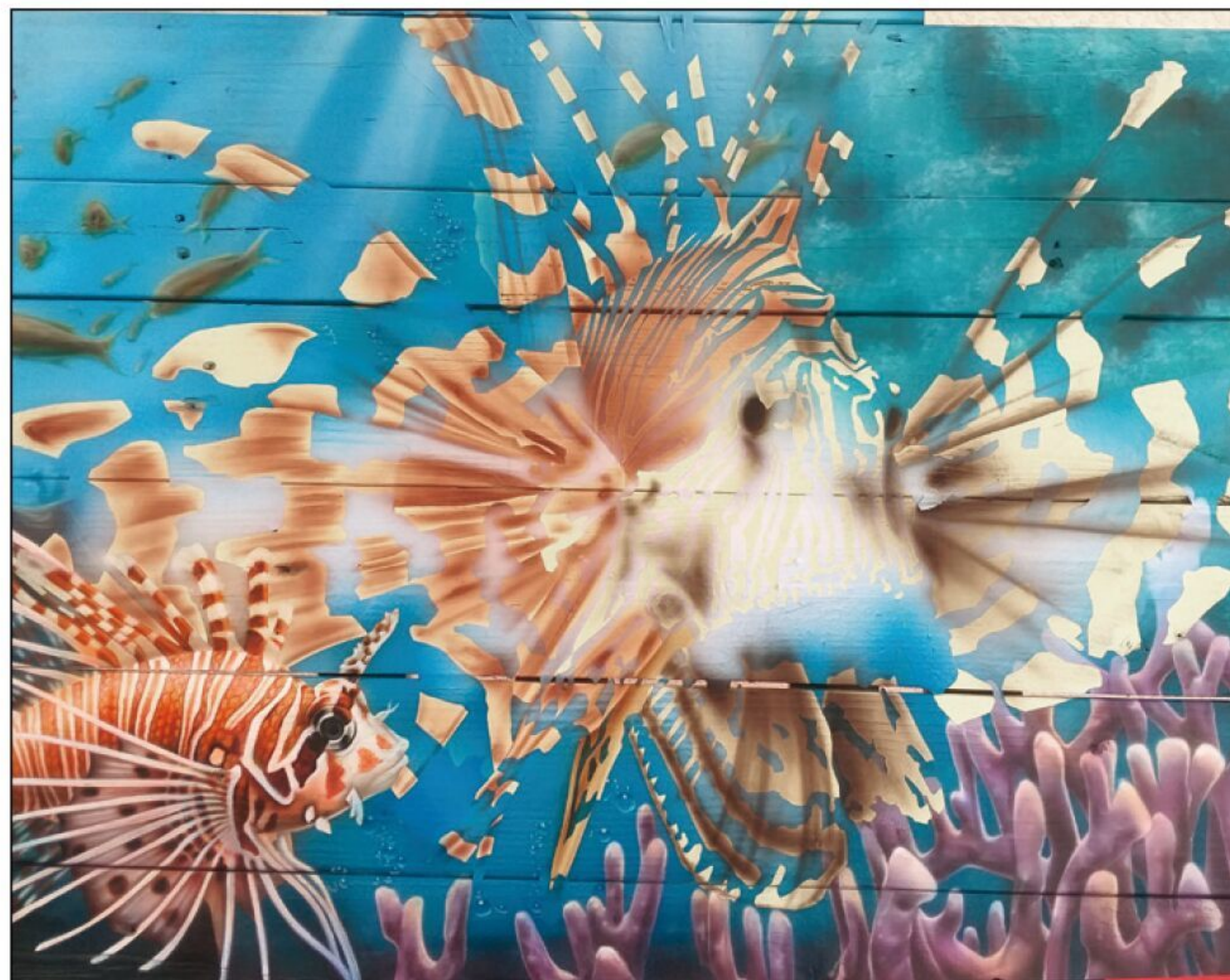
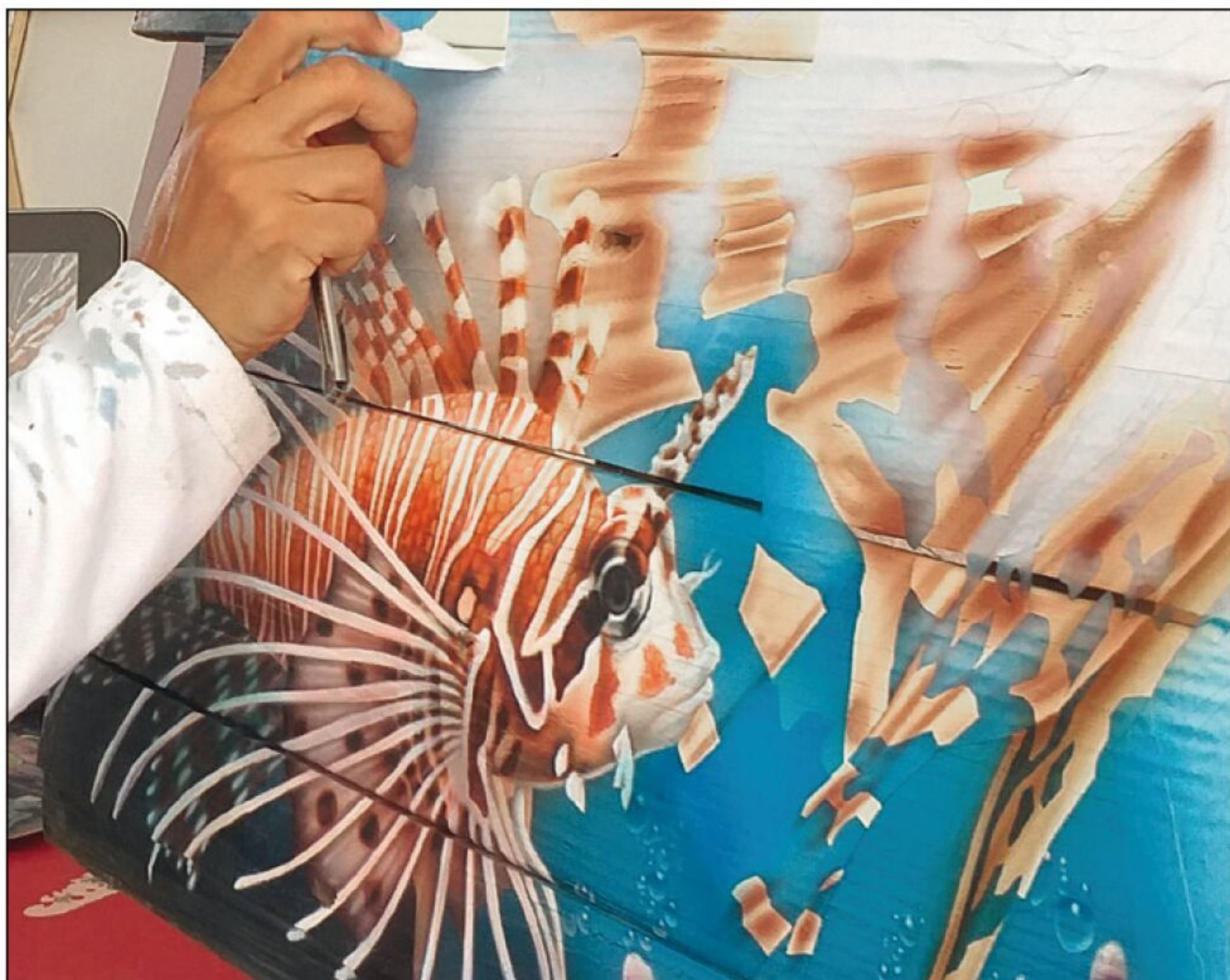
other fish. Furthermore, I accentuate the tone of the algae and the bottoms.



16 | Adult Lionfish

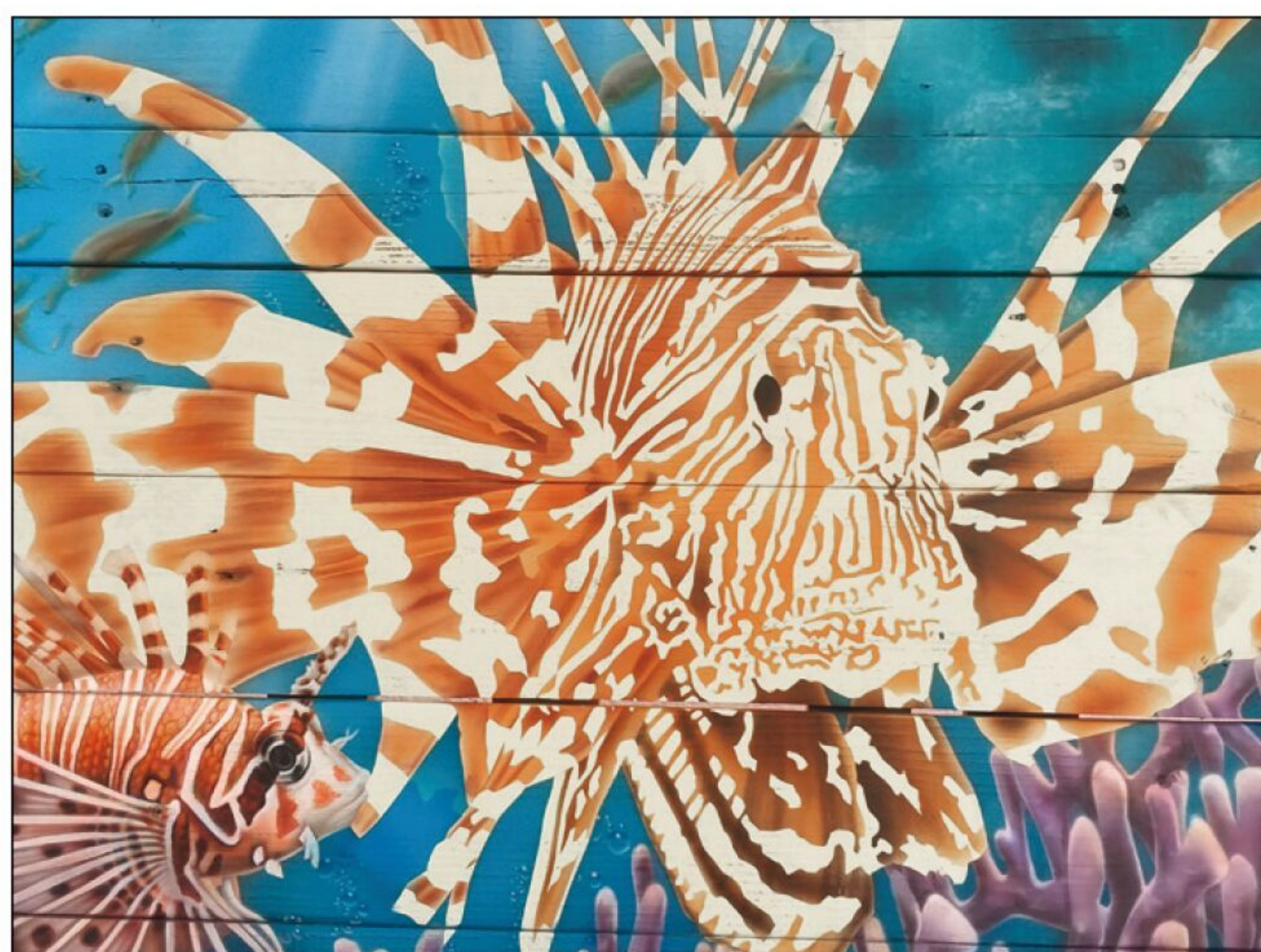
I unmask the orange areas of my adult lionfish starting with the darkest areas and I paint them with a solid brown color that I mix from 70% yellow 20% violet and 10% red. I take care to follow the structural direction of

the patterns and anatomy of the fish. In this case, as you can see, a star-like pattern is created from inside to outside.



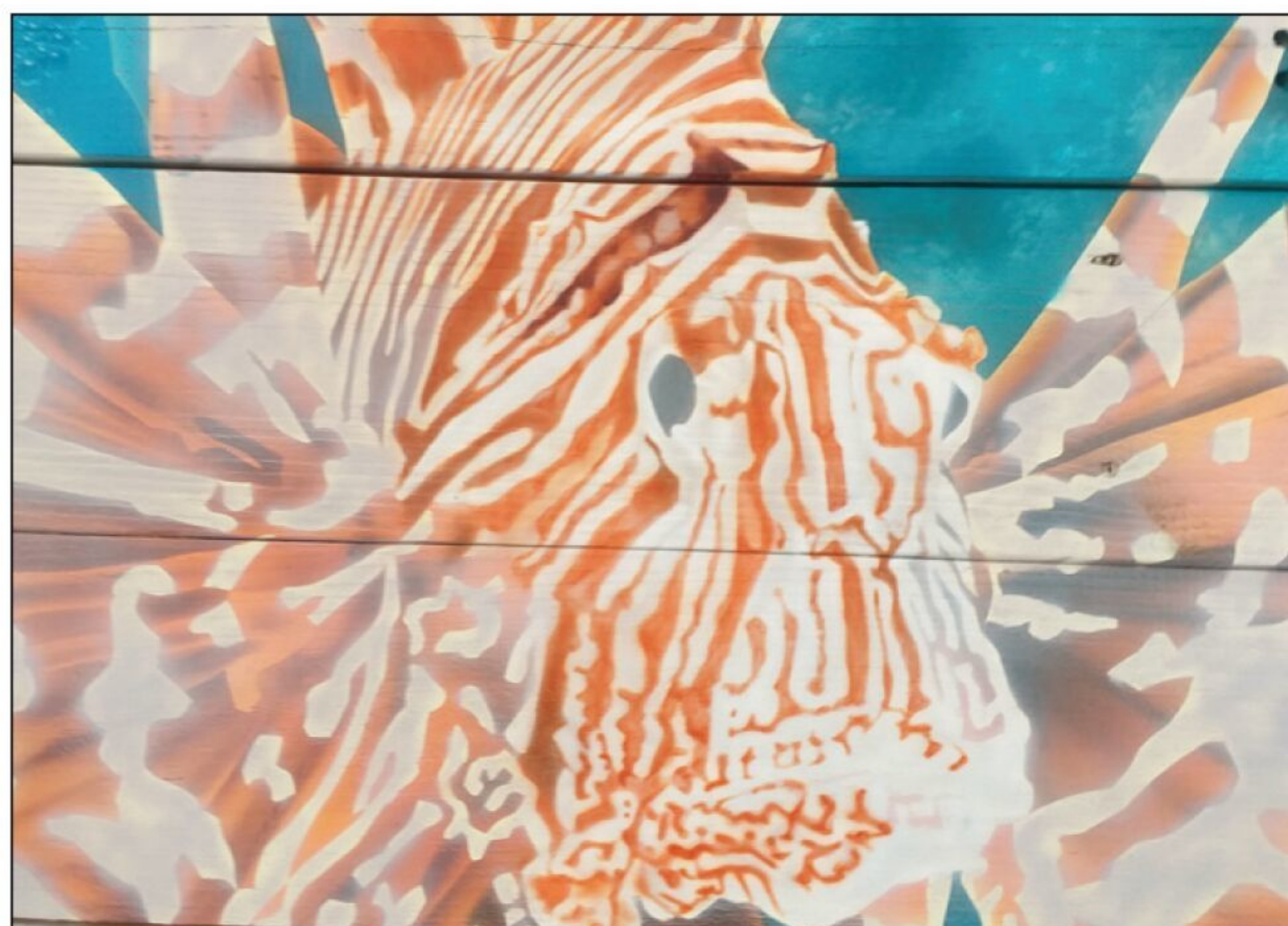
17 | Orange pattern

I mist some orange across all the uncovered areas. At this stage, we can see how the work has been very well structured thanks to the template.



18 | Weakening edges

I apply a general glaze of white color to attenuate the marks of the edges of the fringes of the fish. Then with orange color, I freehand the stripes and their respective shades with the brown color used previously.



19 Fins texture

With the help of the TextureFX template and by lifting it slightly, I generate the spots that I want for the fins with the brown color.

20 Final details

Details and final touches are made. In this step, I use fluorescent shades to highlight areas that I want to stand out more. With my finished work, it only remains to cover it with clear coat. In my case I use clear spray and after a good 30 hours of work or a little more, it is ready for its new owner.



THOMAS FLOREZ



Thomas Florez is an airbrush artist and digital artist from Bogotá, Colombia, with a degree in visual arts. With more than 20 years of experience, he has also made murals in theme parks in countries such as Peru, Guatemala, Panama and the United States. In 2020 he settled in Florida, USA, where he works in the field of airbrushing on wood with marine themes, in addition to customizing boats, cars and all kinds of pieces that can be painted.

www.thomasairbrush.com

[Facebook / Instagram: thomasairbrush](#)

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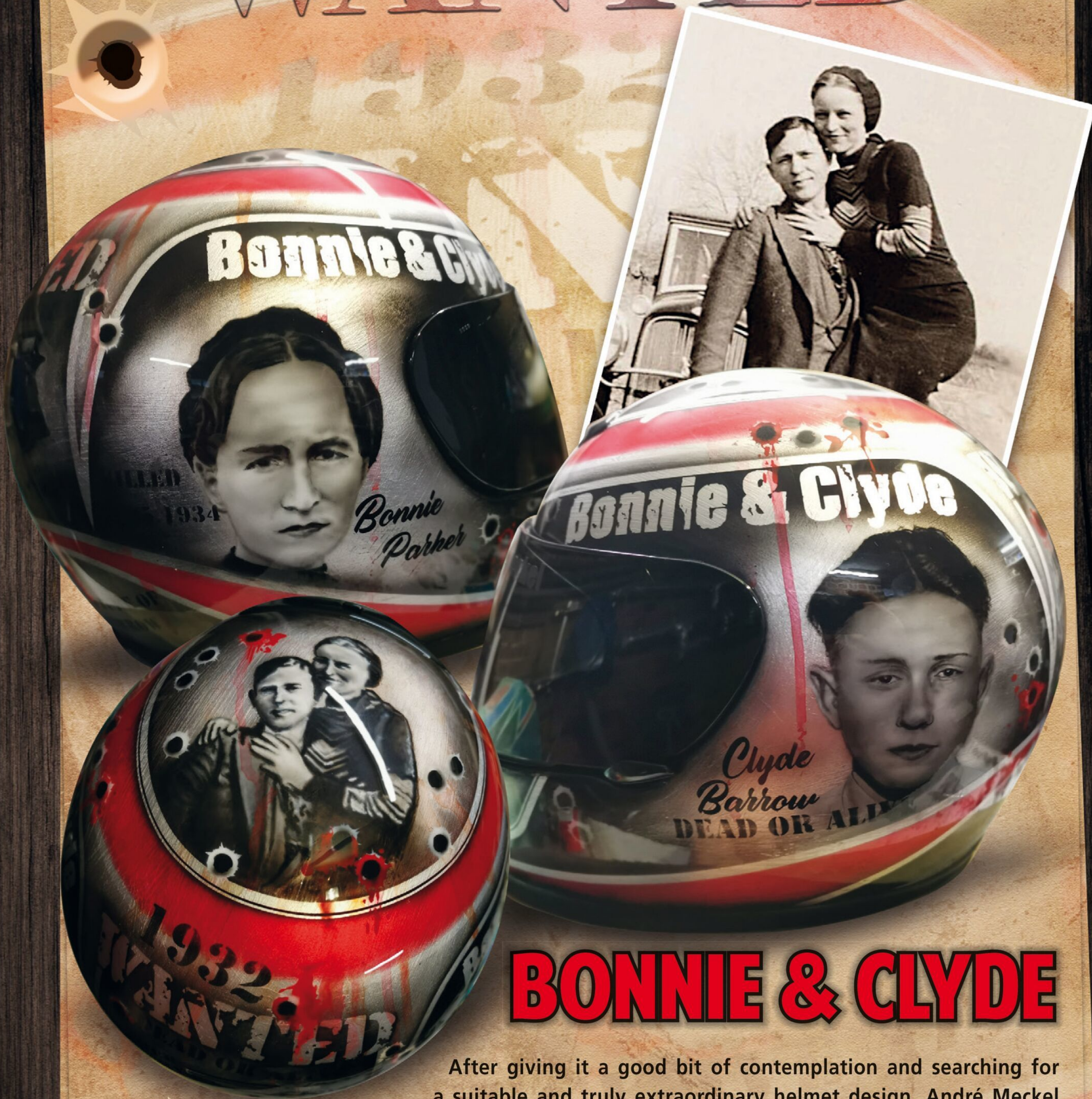
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BONNIE & CLYDE

After giving it a good bit of contemplation and searching for a suitable and truly extraordinary helmet design, André Meckel from Germany, found his motif in the most wanted gangsters of the 30s: Bonnie Parker and Clyde Barrow. In just two years, the gangster couple were responsible for 14 murders and were eventually killed by the police in May 1934, at the ripe young age of 24.

EQUIPMENT – Bonnie & Clyde**Airbrush:** Iwata HP-B Plus**Paints:** Schmincke Aero Color**Additional materials:** Lining Tape, 2K clear lacquer, silver

leaf (impact metal), application milk, brush, soft cloth, cutting plotter

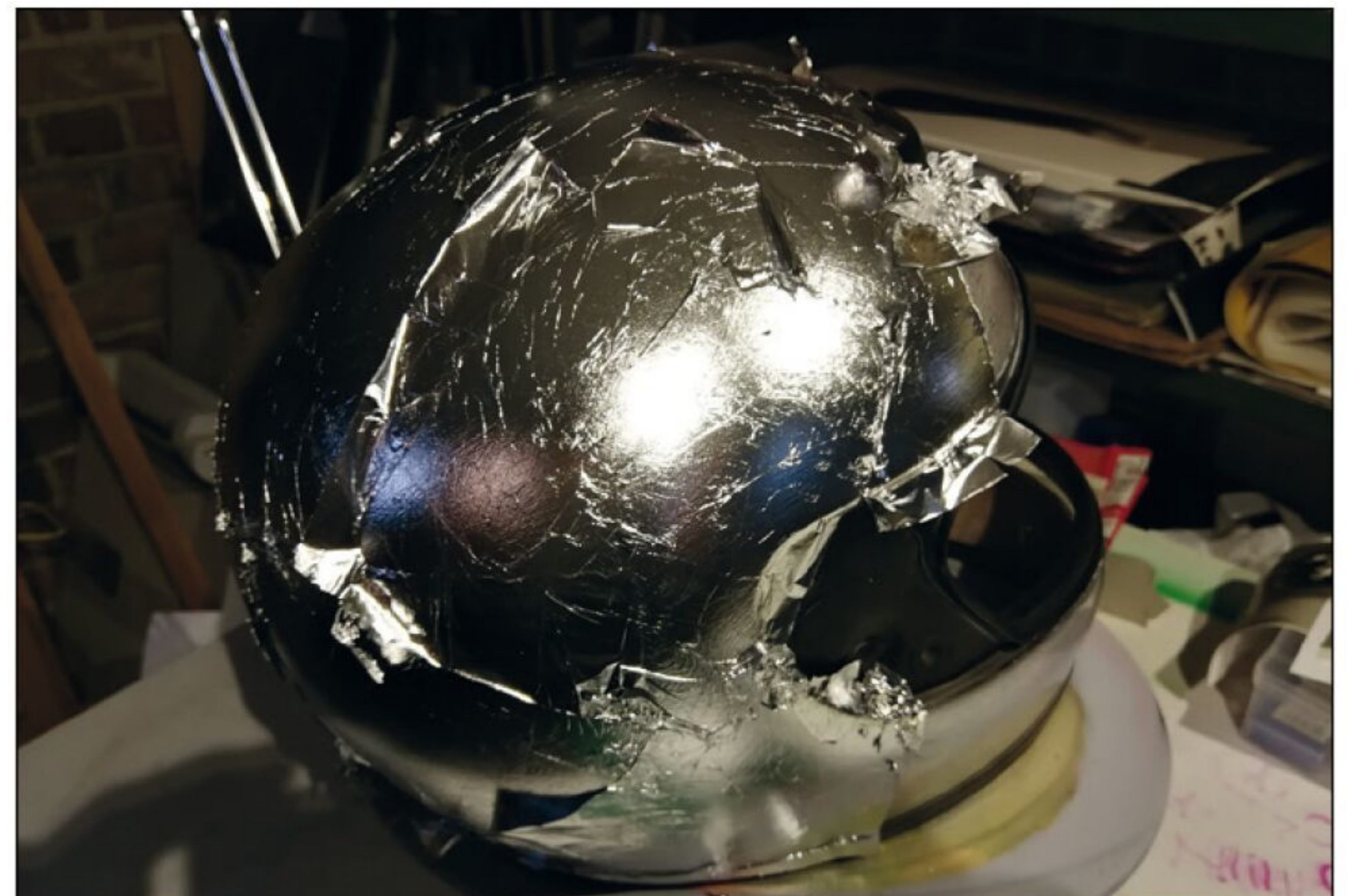
Surface: Fiberglass helmet from Shoei**01 | Preparations**

Once I found and selected several suitable photos, I began creating the helmet design on the computer. After that, I could begin with my preparations of the helmet. I took a used fiberglass helmet from the company Shoei and pretty much dismantled it thoroughly. Afterwards, I sanded off the old varnish and applied some filler. Seeing as how the helmet was to be given a vintage look, I wanted to cover it with silver leaf.

**02 | Silver leaf**

I took a soft, mid-sized brush and applied application milk. I had to wait until this application milk became transparent. It dried, but then had a sticky surface. I then carefully applied the silver leaf and brushed

or dotted it flat with a large, dry, soft brush. I let it all dry for a day and then removed the ensuing and loose silver leaf using the brush and a soft cloth.

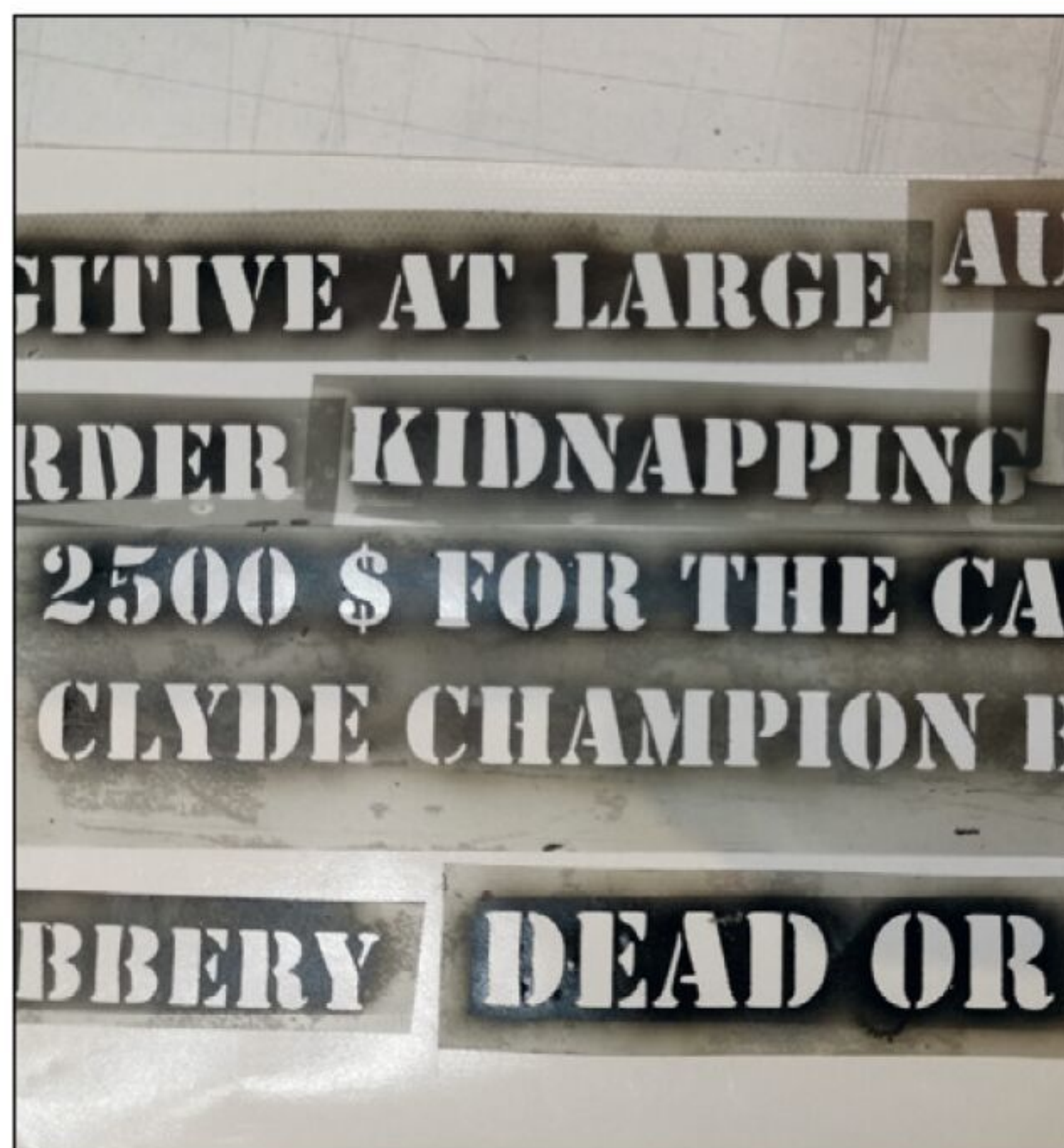
**03 | Sealing**

In order to then be able to start up with the actual airbrushing work, I sealed the helmet with two layers of 2K-clear lacquer and sanded all of the arising unevenness.



04 Masking

I then taped up the design with lining tape. Using a cutting plotter, I then cut out the required letters and attached them.



05 Lines and progressions

In the next step, I'm finally making use of my airbrush for the first time. I begin by spraying black in the middle on the attached lining tape to achieve a color progression on both sides. In the area around the attached lettering, I

make the black progression even wider so as to later be able to maintain the true legibility of the letters. I continue the progression with red at the top and the below.



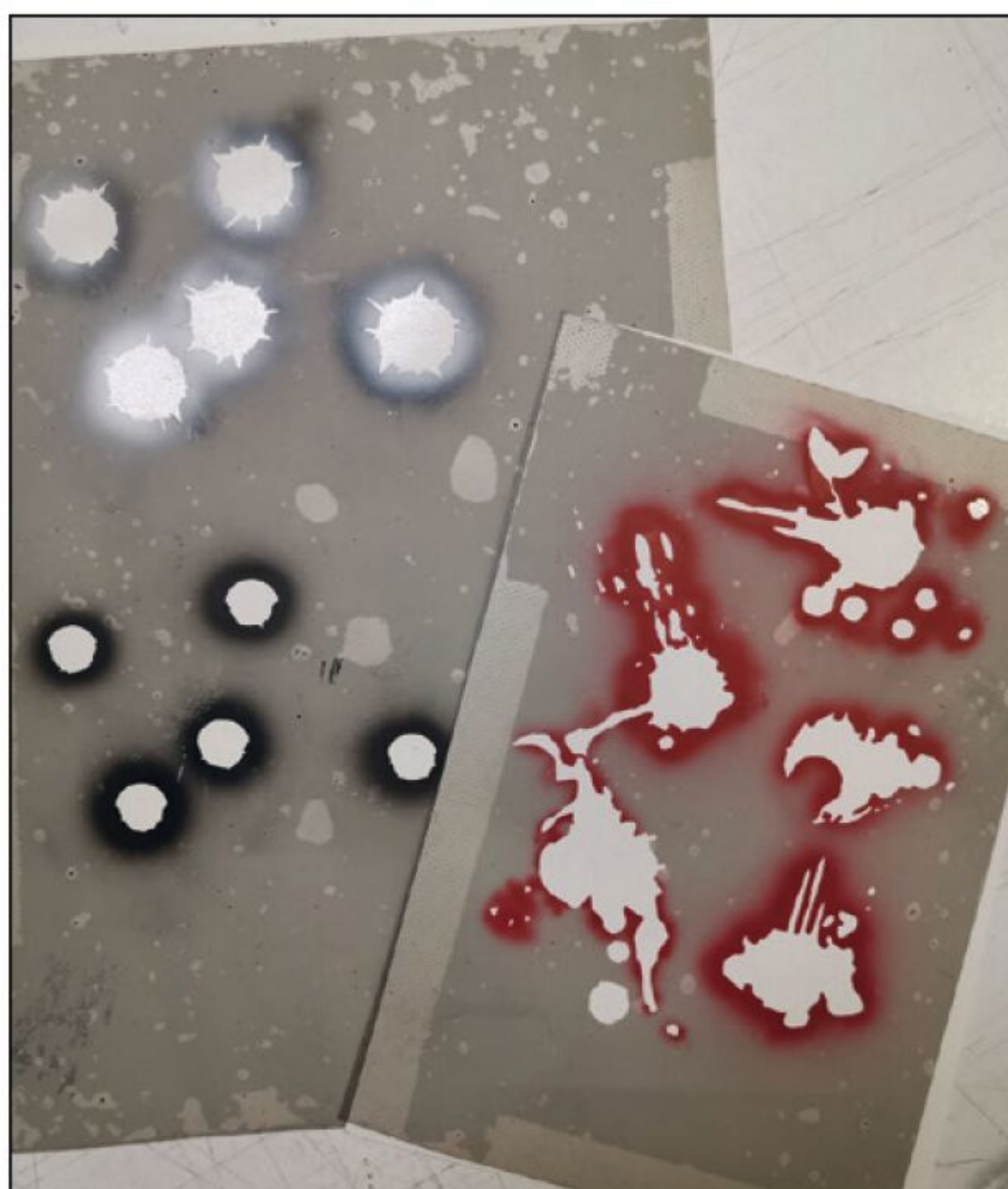
06 Intermediate result

Now I can use the lining tapes, remove the lettering film, and take a good look at my preliminary results.



07 | **Bullet holes**

It's now time to paint on the initial bullet holes. For this step, I created stencils from masking tape. To begin, I sprayed the white star-shaped spot, which is intended to simulate the flaked off paint. Then I painted the ensuing bullet hole with the color black.

**08** | **Blood**

In order to make the running blood look more realistic, I mix a couple of drops of red, sepia, and distilled water, then have it drip from above onto the helmet, allowing it to run down the side.



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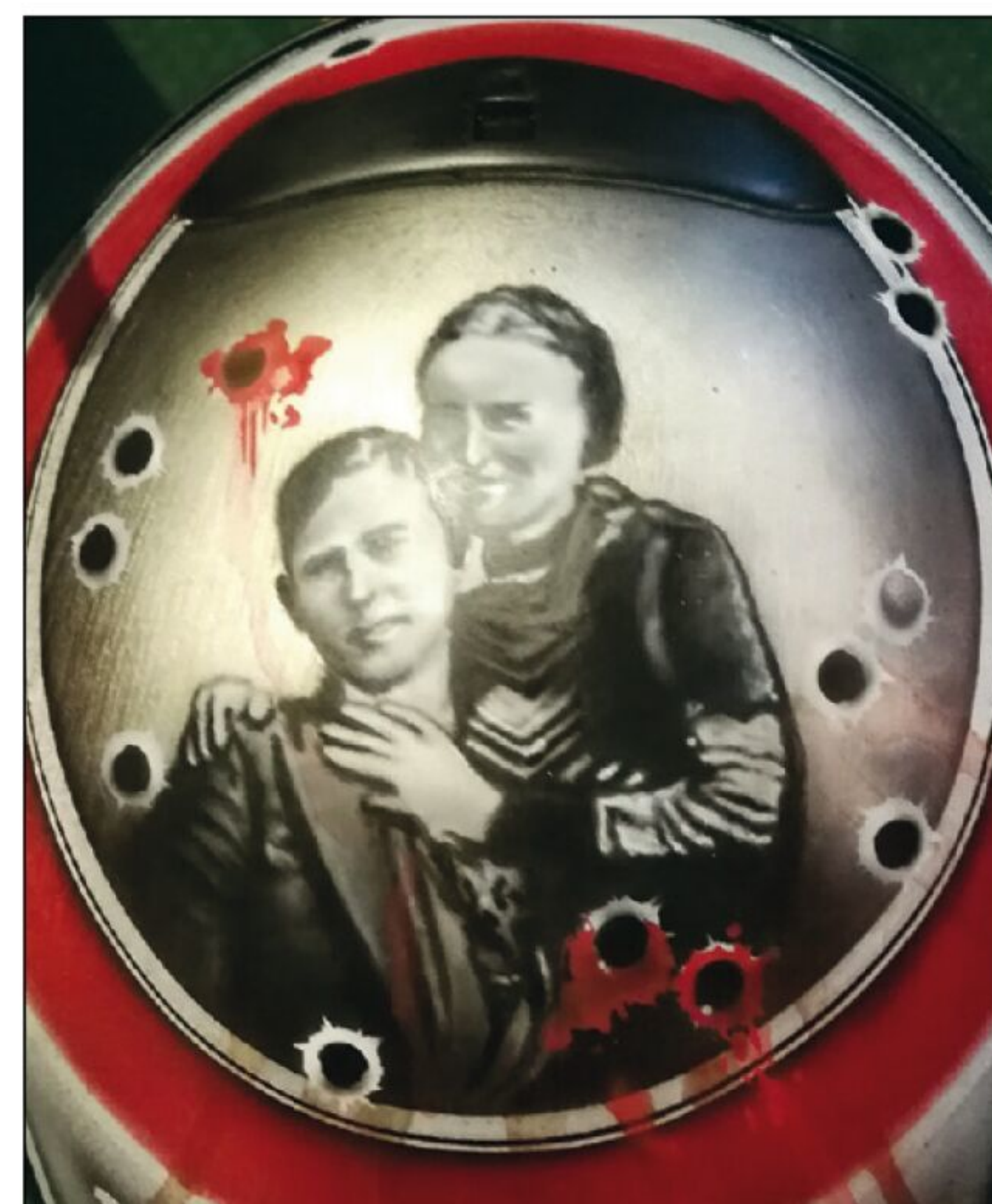
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09 | The gangster couple

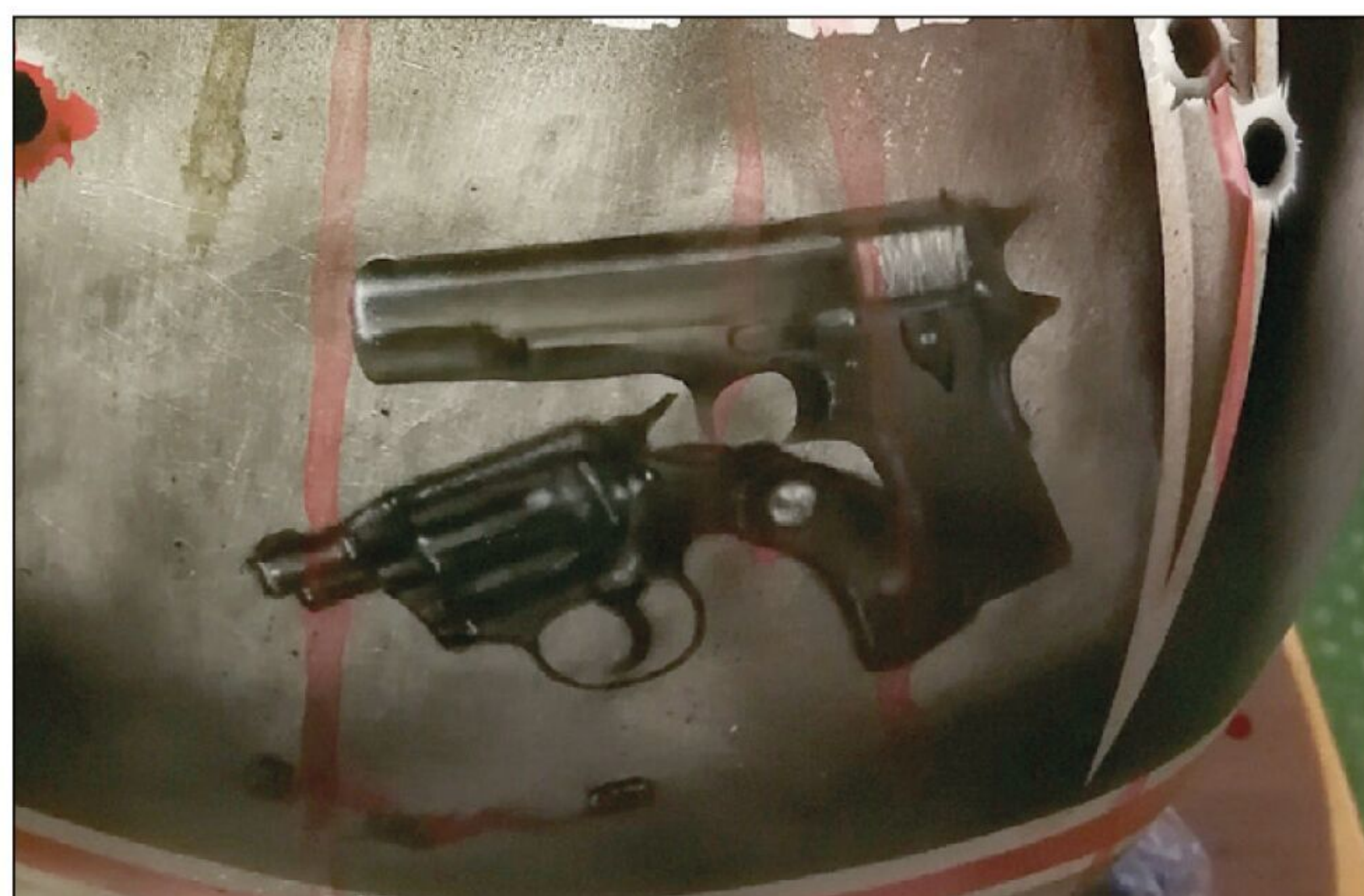
For the portraits of my two subjects, I drew the contours in advance and then worked on them per freehand with the airbrush. In this case, I also begin with the contours

and follow up by designing the paint progressions with a heavily diluted black color. Wrapping this step up, I've added the intricacies and highlights with white.



10 | Pistols

For both pistols on the rear of the helmet, I created some more stencils from masking tape and sprayed the contours. In conclusion, I worked per freehand with the airbrush.



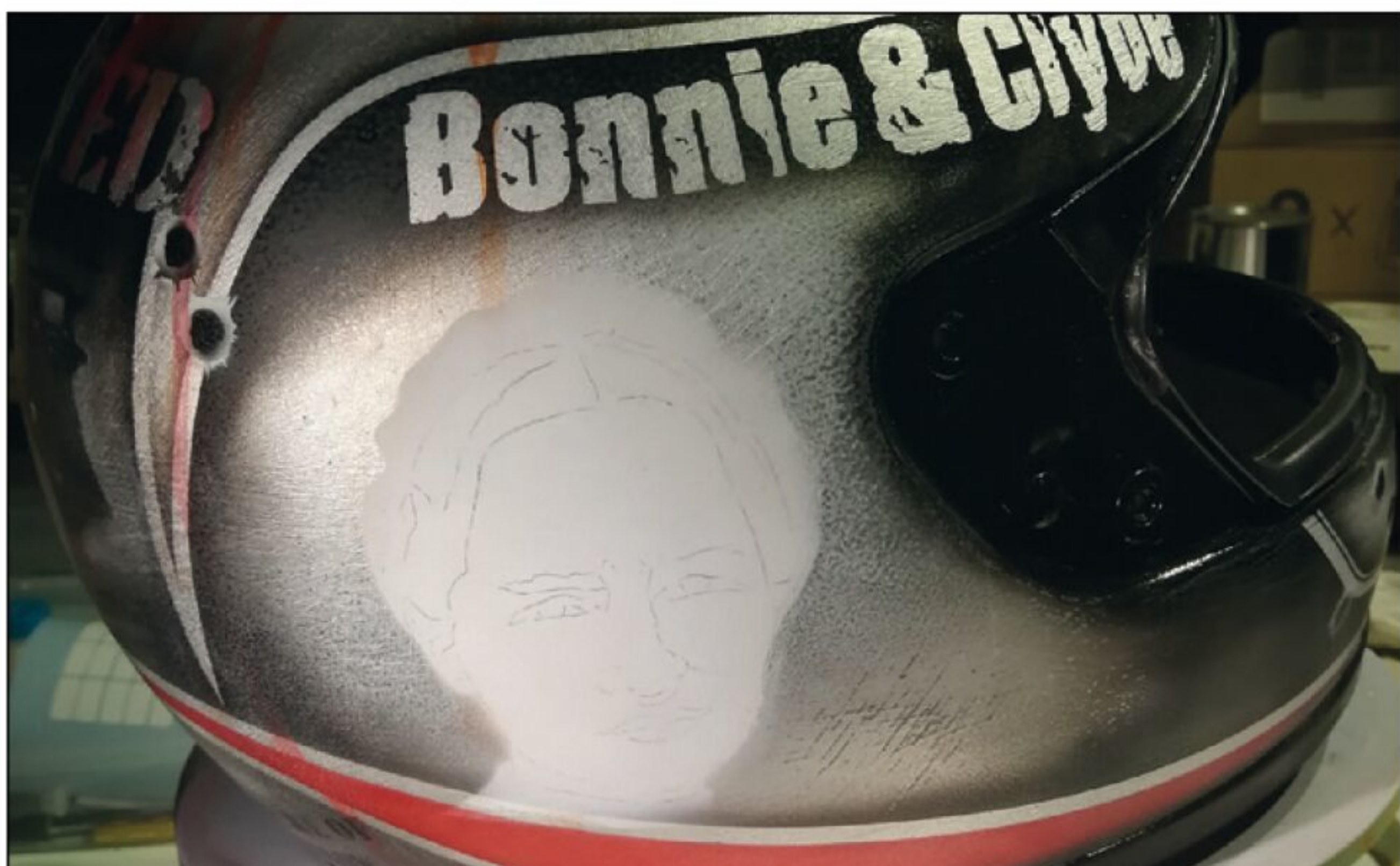
11 | Letters

Masking tape can be made use of for the letters and the bullet holes.

12 | Bonnie

I lighten up the subsurface for both portraits on the sides with an opaque white. After that, I draw in some of the contours and work step by step – beginning with the

dark areas – until the picture is finished. In this picture, you see the work step and the later result with Bonnie.



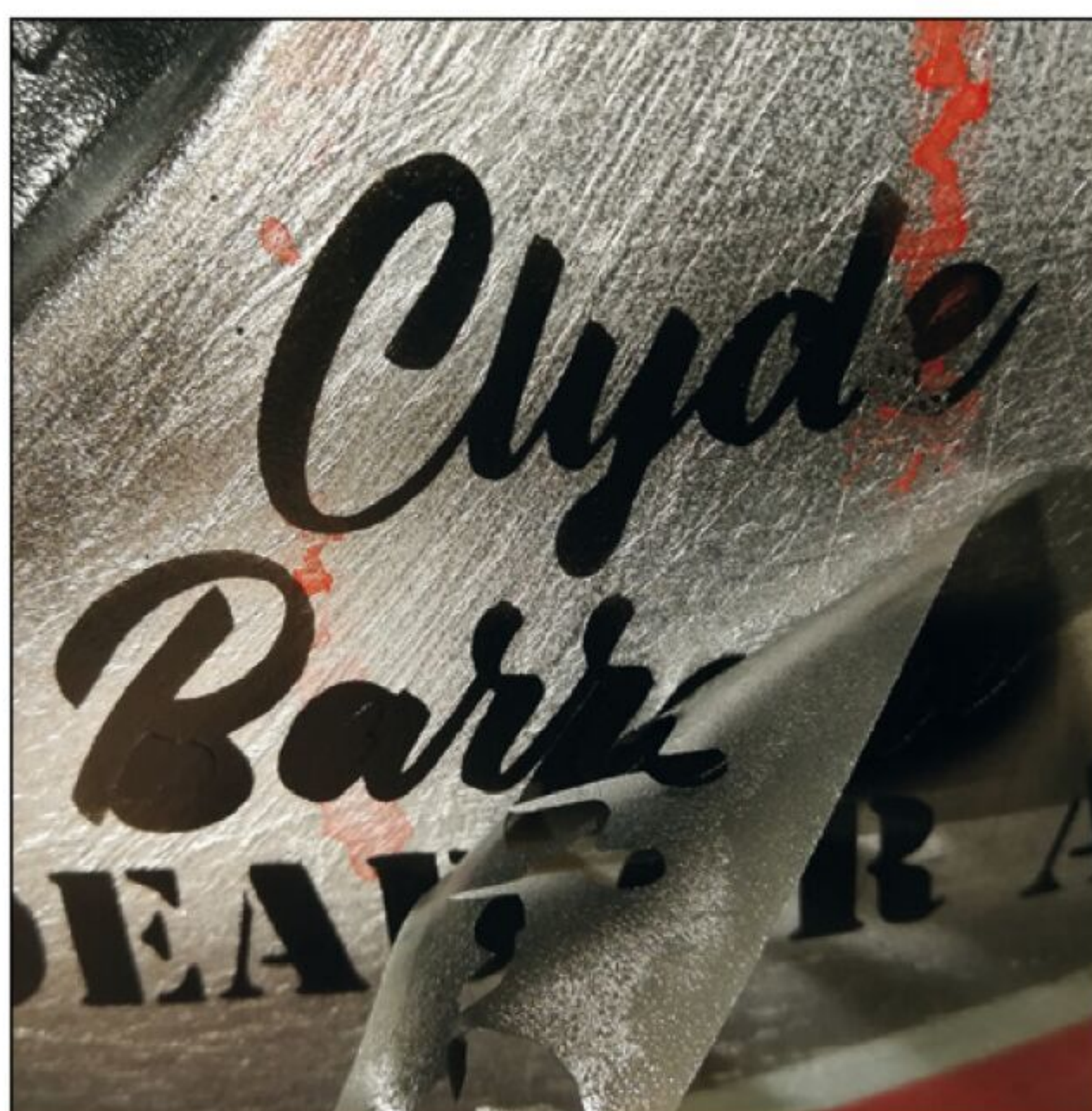
13 | Clyde

In this picture, you can see the portrait of Clyde with which I proceeded.



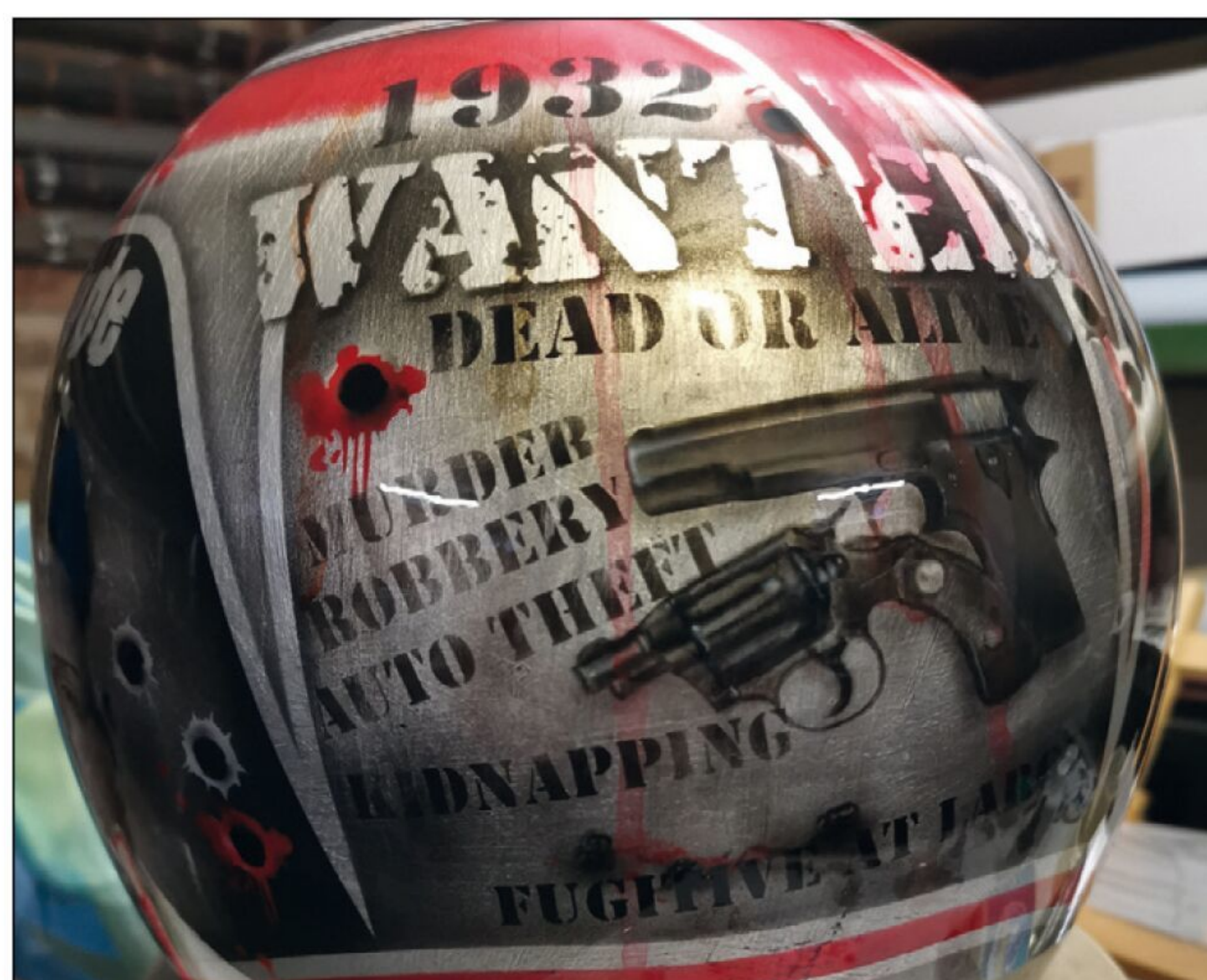
14 | Names

I spray on the names of the gangster couple and then spray the helmet with even more bullet holes and blood splatter (like the car on May 23rd, 1934).



15 | Clear coat

The final work step had to be completed by the varnisher, who applied another 2 coats of clear coat.





ANDRÉ MECKEL



André Meckel lives in Meuselwitz, Germany. After having busied himself with airbrushing for many years by making use of books from various artists, he purchased a whole airbrush set in 1994 and proceeded to gain his first experience. As of that point in time, "airbrushing" became his new hobby. He began by spraying gas cap lids, then moved on to helmets, motorcycles, leather jackets, and computer encasements. Nowadays, he most prefers to paint photorealistic portraits.

Instagram: [airbrush_meckel](#)

Facebook: [Andre Meckel \(airbrush-meckel\)](#)

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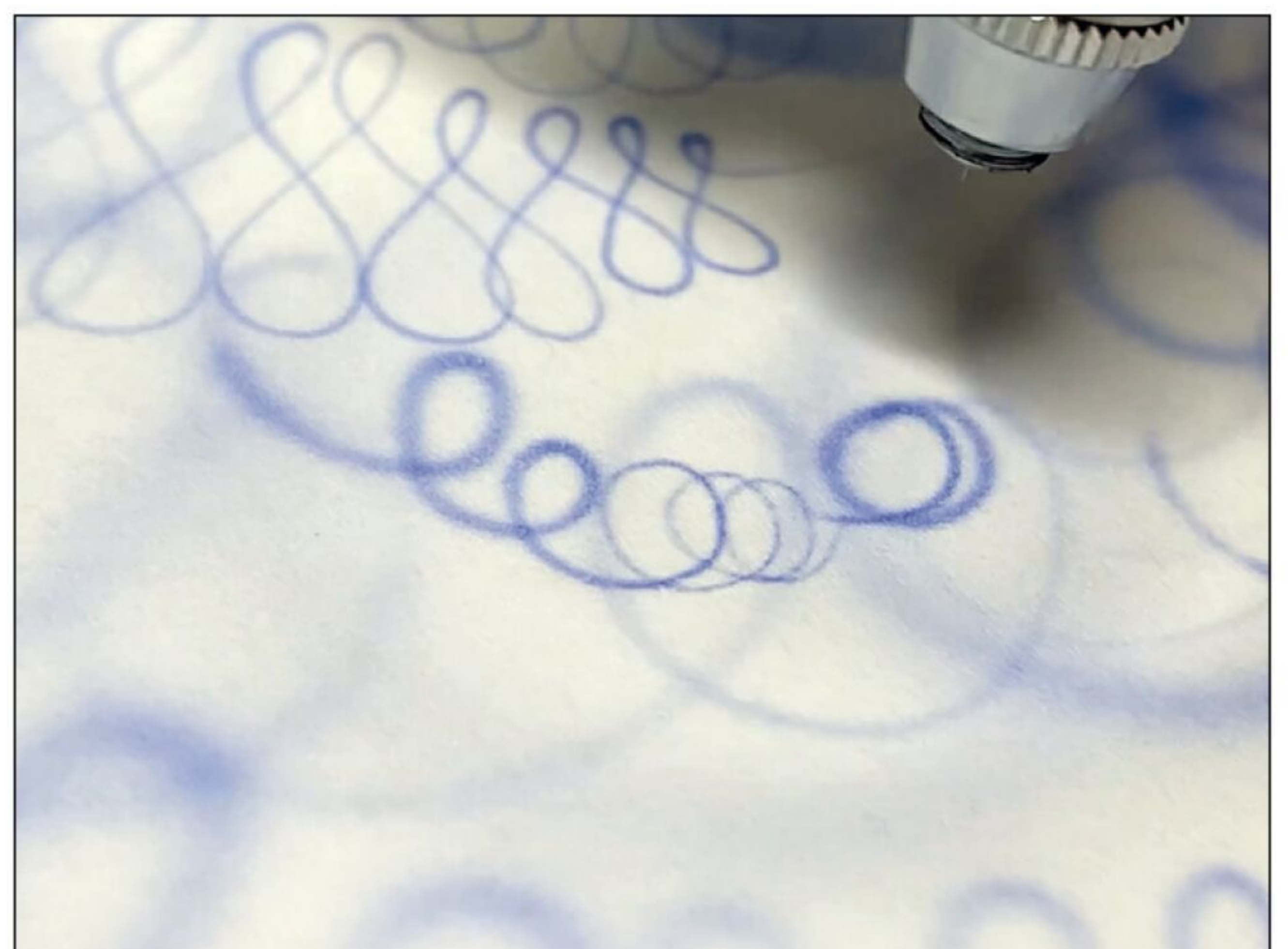


Iwata Revolution HP-CR3: Popular, inexpensive and suitable for all purposes

The Iwata Revolution model HP-CR3 is actually not new on the market, but it's so popular that we've only just managed to get hold of a test device. The device comes to the customer in the newly designed Iwata box. What stands out from the other Iwata devices is the curved, ergonomic grip, which is typical of the Revolution series. This means that the device lies comfortably in the hand. The device comes with a nozzle tool, lid, spray test, Super Lube lubricant and a quick-start guide in English language. The Iwata Revolution HP-CR3 is a classic double-action gravity feed system and features a 0.3 mm nozzle with a large 7 ml cup. What makes this airbrush device special is that it can serve a very wide range of applications due to the cup and nozzle size. In our short test, we obtained a spray pattern that was above average for a 0.3 mm nozzle and were able to apply very fine details to medium sized paint applications.

Thanks to the 7 ml cup including lid, colors can be mixed directly in the device and thus larger quantities of paint can be processed.

The HP-CR3 includes a screw nozzle that can be unscrewed for cleaning with the included Iwata tool wrench. The device has a classic closed needle protection cap, which allows you to let the paint or cleaning fluid bubble by closing the tip with your finger. If you want to work on the motif in more detail, you can unscrew the needle protection cap and then gain access to the needle tip. The spring steel needle is polished and unbreakable. The built-in nozzle allows fine atomization at low air pressure. With the spring tension screw, which is located under the handle, the lever pressure can still be adjusted and adapted to your own needs. In the test the paint could be sprayed with the de-



vice from fine to medium very precisely in a finely graduated range, whereby the lever feels soft and sensitive when pulled back. The unit has a 1/8 inch connector to connect it to an air source. However, a suitable plug nipple for connection, e.g. a quick coupling, is not included, but can be purchased from specialist dealers.

With the HP-CR3, beginners and professionals alike get an inexpensive Iwata device that reacts very sensitively and enables a wide range of applications. The Revolution HP-CR3 is available with a 5-year warranty at an RRP of 139,20 Euro / 116.25 USD.

www.iwata-airbrush.com



Densei Air AB680: Shiny colorful airbrush device from Taiwan for model makers



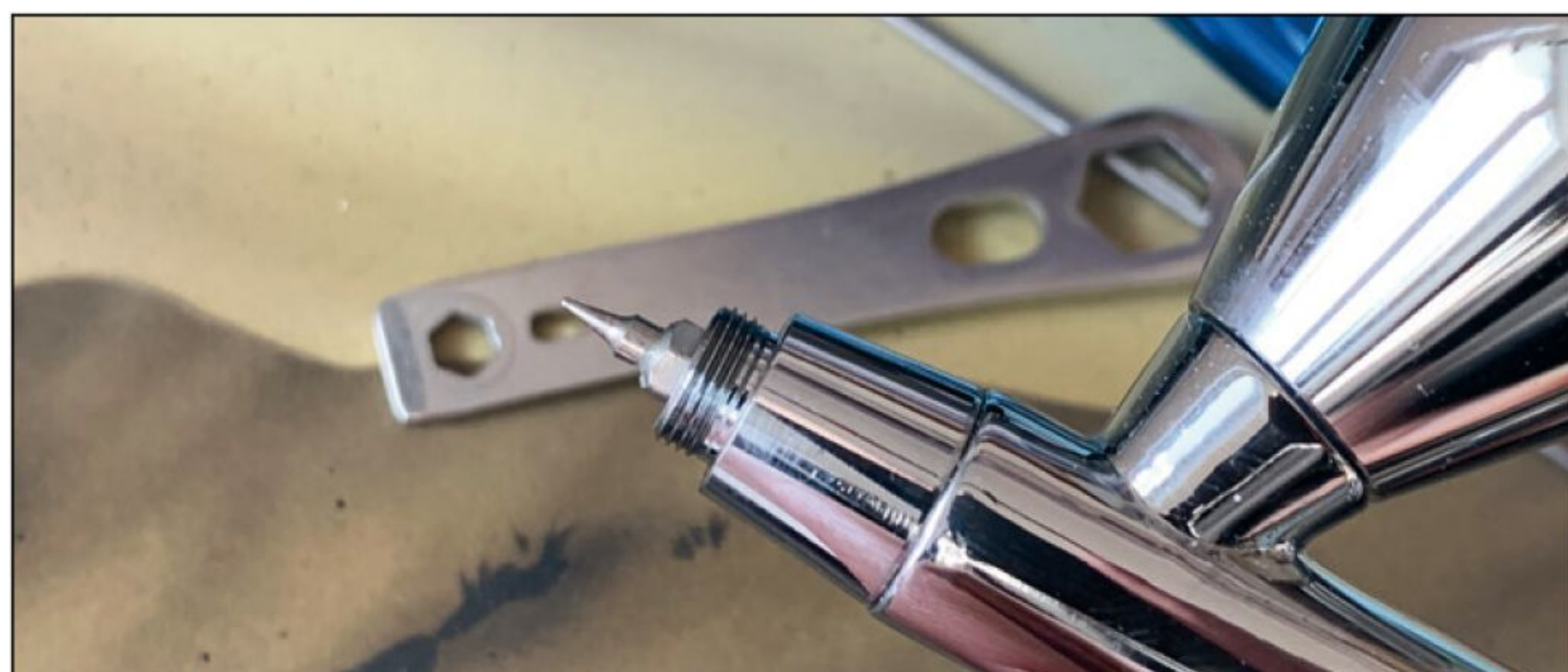
For some years now, not only airbrushart works but also airbrush equipment can be colorful. With the model AB680 of the Taiwanese manufacturer Densei Air, there is a particularly colorful and shiny device. The Double Action gravity feed system has a chrome-plated housing, the handle is shiny blue and there are also golden elements on the lever, between the housing and the handle and on the paint amount regulator. The AB680 model has a 0.3 mm screw nozzle with a spray pattern common for the nozzle size. The lever with a slightly wedge-shaped head is quite sensitive. The lever tension can be adjusted via a cut-out in the handle. Ano-

ther feature is the paint amount regulator at the end of the handle, which is particularly suitable for beginners to ensure that only a predefined amount of paint is sprayed. This is important, for example, when spraying details in model making.

The cup is sufficient for 7 ml paint and can be unscrewed for cleaning purposes. The screw nozzle is quite robust and can be easily unscrewed and screwed on again with the included tool wrench. The needle protection cap can be closed with the finger to let paint or cleaner bubble. If you want to work on a painting in more detail, the needle protection cap can also be unscrewed. The device is delivered with a plug nipple to connect it directly to a quick coupling.

The Densei Air AB680 Airbrush can be purchased for about 90 Euros / 100 USD on the Internet or directly from the manufacturer.

www.dentsuseimitsu.com.tw





Universal Aluminum Lightweight: MENG Vermilion Bird Airbrush

The Vermilion Bird Airbrush, designed by MENG especially for plastic model construction, is made of aluminum. With that, the device is a real lightweight at only 76 grams and allows you to spray for a very long and tireless period of time. The device comes with a 0.3 mm screw-on nozzle and a cup featuring a large holding capacity of 9 ml, all packed in one lovely cardboard box. The design is, like most airbrushes manufactured by Chinese manufacturer MENG, quite extraordinary. The handle lights up in red and you can view the needle clamping point via a cut-out. The encasement is a matt silver. The manufacturer lettering is clear and located right on the device. The front area including the suction cup and needle protection area, as well as a cup and valve, are chromed. This is particularly important when it comes to cleaning the device. The cup comes with a lid and can be screwed off and cleaned quite easily. In order to achieve a simple and soft hold

of the device while controlling the amount of paint, the trigger is stable and the control knob is mushroom-shaped with grooves. Thanks to the massive valve equipped with a Teflon sealing, the lever is soft and can be controlled quite easily.

In addition to the normal classic needle protection cap, the set includes a needle protection cap in crown design. With that, the paper won't get sucked in during close spraying. The transportation cap can also be used as blubber cap. Something this model does not come with is a paint amount regulator or air reducer. This device can be easily held and the distance between the lever and the cup is large enough that your finger will be nice and comfortable. The 0.3 mm screw-in nozzle makes a good spraying impression. Naturally, the device can also be used for any and every sort of motif design in addition to use on plastic models. In our editor's test, we



tried out common paints from various manufacturers in the fields of Custom Painting, illustration, and model construction. The device proved to be quite responsive, as all of the various paints could be sprayed finely and without problem. The MENG Vermilion Bird Airbrush is available for purchase

for app. 100 EUR / 100 USD.

➔ Seen at www.spritzwerk.at

Back to the roots with Vallejo Acrylic Artist Inks



With the Acrylic Artist Inks, Spanish paint manufacturer Acrylicos Vallejo, which is widely known for its superb model paints, is clearly trending to the classic fine art artists and

with that, it somewhat returning to its origins as a producer and developer of fine artist acrylic paints. The Acrylic Artist Ink assortment consists of 24 luminous pure and brilliant paints. The paints are manufactured with artist pigments based on acrylic resin. They dry very quickly and are then waterproof, achieving a matt, long-standing finish and can be painted over immediately, if and when necessary. This allows you to work in layers and glazes. Each of the color hues can be mixed with any of the others or with other acrylic paints, mediums, texture, and priming agents. Thanks to its fluid consistency, the paints can be applied with an airbrush, quills, and normal paintbrushes. Also, it can be diluted with water for watercolor affects.

Vallejo Acrylic Artist Inks are delivered in bottles with pipettes containing 30 ml and each cost app. 4.20 EUR.

➔ www.acrylicosvallejo.com

BOOKS

Fantasy World-Building: Creating mystical worlds and characters



Animals, architecture, vehicles, armor and war supplies, birds, fish and dwellings - these are just some of the areas covered in the English language book "Fantasy World-Building". As the title suggests, the book is about creating your own fantasy motifs. Author Mark A. Nelson has worked for years in the comic industry on projects such as Alien, Spider-

man, X-Men, and Huntress, as well as in the computer game industry for World of Warcraft and Wizards of the Coast. Based on his approach of "visual problem solver", which makes the artist deal with research, characters and the story, he shows motif examples in each of the subject areas. Beginning with skeleton-like pencil drawings and ending with complex colored digital illustrations, he moves through the various stages of creation. He gives food for thought and shows drawing basics that can be used universally.

"Fantasy World-Building" is published by Dover Publications and costs 24,95\$.

➔ www.doverpublications.com



Silhouette Portrait 3: The popular beginner plotter in a new version

The special thing about the airbrush technique, apart from the color gradients, is working with templates to obtain sharp edges or structures. Therefore cutting plotters have become an important tool for airbrush artists. The manufacturer Silhouette has updated the popular "Portrait" model after 3 years and presents version 3 of its successful device.

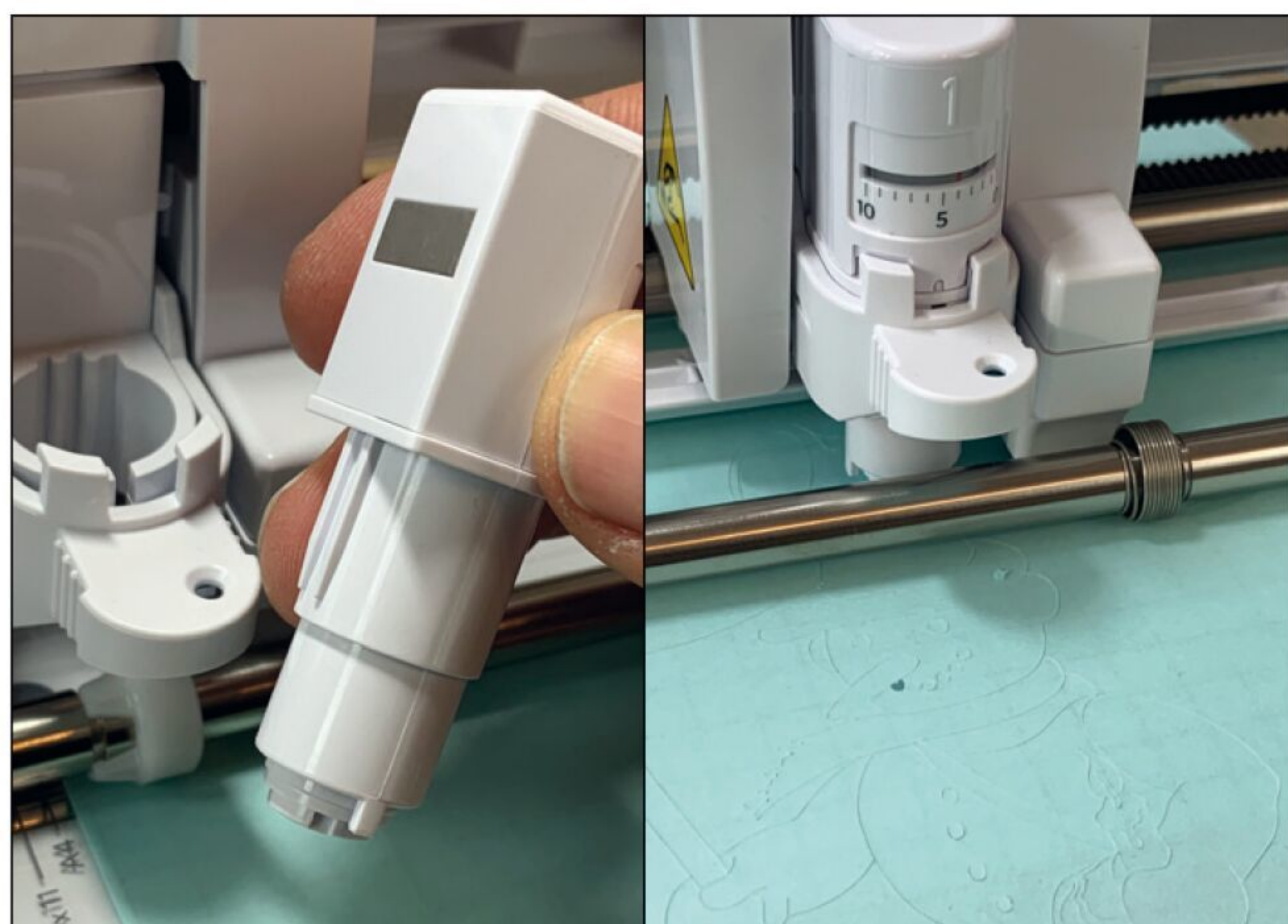
Visually, the Silhouette Portrait 3 hardly differs from its predecessor, only the logo is now slightly different in the lid design. To start up the plotter, all you need to do is install the Silhouette Studio software. The current version of this software can be obtained directly from the manufacturer on the website. In the editorial test, it was noticed that during initial operation, the device must first be connected with the included USB cable in order to carry out a firmware upgrade for further operation. This delayed the whole procedure, but it is important to keep the plotter up to date so that everything works properly. Once you have updated the firmware, you can also connect the plotter via Bluetooth later in the cutting process and send the data without a USB cable. As with the previous model, this is a

great thing, because you can position the device in your room independently from the computer.

But what is new compared to the previous model? The most important thing is the much faster and therefore improved automatic knife mechanism. It adjusts much faster than on the previous model. To avoid operating errors, Silhouette Portrait 3 now has automatic tool recognition. As a result, there is also a completely new knife. Old knives and painting tools can still be used with an adapter. A new feature is that Portrait 3 now also uses the "Pop Out Cut". That means you can plot some materials like vinyl foil or stickers without the included cutting mat. For all other materials, as always, the "normal" adhesive cutting mat is included, on which the individual materials such as cardboard, foils and other stencil material are positioned. If you want to cut paper, you should order the weakly adhesive mat additionally, since otherwise the paper is attached too strongly on the cutting mat.

The cutting width is 20 cm and the cutting length on the mat up to 30.5 cm. The Silhouette Portrait can plot up to 180 cm from the roll. As with the previous models, the cutting quality is of a high standard, so that even the smallest details can be cut. Besides templates, the airbrush artist can also plot iron-on film for T-shirt designs, stickers or advertising lettering. The device can be operated both on a Windows computer (from Windows 7) and a Mac (from MacOS 10.10). If you don't have a cutting plotter yet, Silhouette Portrait 3 is the perfect way to start creating templates in A4 format. There is no need to switch from the previous model to the new version, given the consistent cutting quality. The RRP for the Silhouette Portrait 3 is 239 Euro / 199.99 USD.

www.silhouetteamerica.com



Gambody.com: Marketplace for the Art of the Future

One of the most innovative and actively developing technologies that opens the door to discoveries in the world of modern art is 3D printing (see also Airbrush Step by Step magazine issues 02/20 and 03/20). Hardly surprising, since one of the major advantages of this technology is the ability to breathe life into your art by not only creating a physical 3D model of a character or an object but also customizing it to your heart's desire.

It goes without saying that the creation of more complex and detailed models requires special 3D modelling skills. This is when a marketplace with files ready for 3D printing can come to the rescue. Gambody is exactly that marketplace. Each file submitted by our contributors is rigorously checked by our team of professional 3D artists and sculptors, every flaw is fixed, the level of detail is enhanced, and various articulation mechanisms are introduced. This is why the final product you see on the marketplace are files of top quality, fully adapted for different 3D printers and prepared for your creative process.

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Don't be hesitant to use readymade STLs since all the same files in the hands of different people will always result in unique pieces. After all, you can add something of your own – change the scale, fix the pose, improve the facial expression and many more. One of the unique features of our marketplace is the lifetime technical support of every customer who decided to take up the wonderful hobby of 3D printing.

Exceptional freedom of creation and power of imagination can be experienced when painting the models. One of the pivotal things in this process is the search for painting examples and the inspiration for unconventional ideas. This is why Gambody Team created our own Facebook Community, which unites those who are making their first steps in model painting and those who have been doing it professionally for years. In the group, various useful advice is shared, new painting and assembly techniques are learnt, which results in the birth of outstanding pieces of art.



3D Print Painting Competition

The Gambody Facebook page also features a monthly contest where the best painted models are awarded. As a partner of Gambody, Airbrush Step by Step magazine is now supporting individual contests specifically for the use of the airbrush technique and will soon present the winners and works here in the magazine.

www.gambody.com

Facebook: Gambody – 3D Printing Marketplace

Exclusive discount for Airbrush Step by Step magazine readers

To help get you started with 3D printing and open up more endless creative possibilities, Gambody is offering a 25% discount to all Airbrush Step by Step magazine readers on the purchase of 3D printing files on its platform. The discount code is:

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The offer is valid until December 31, 2021.

Be aware! Airbrush Step by Step magazine relaunch 2021

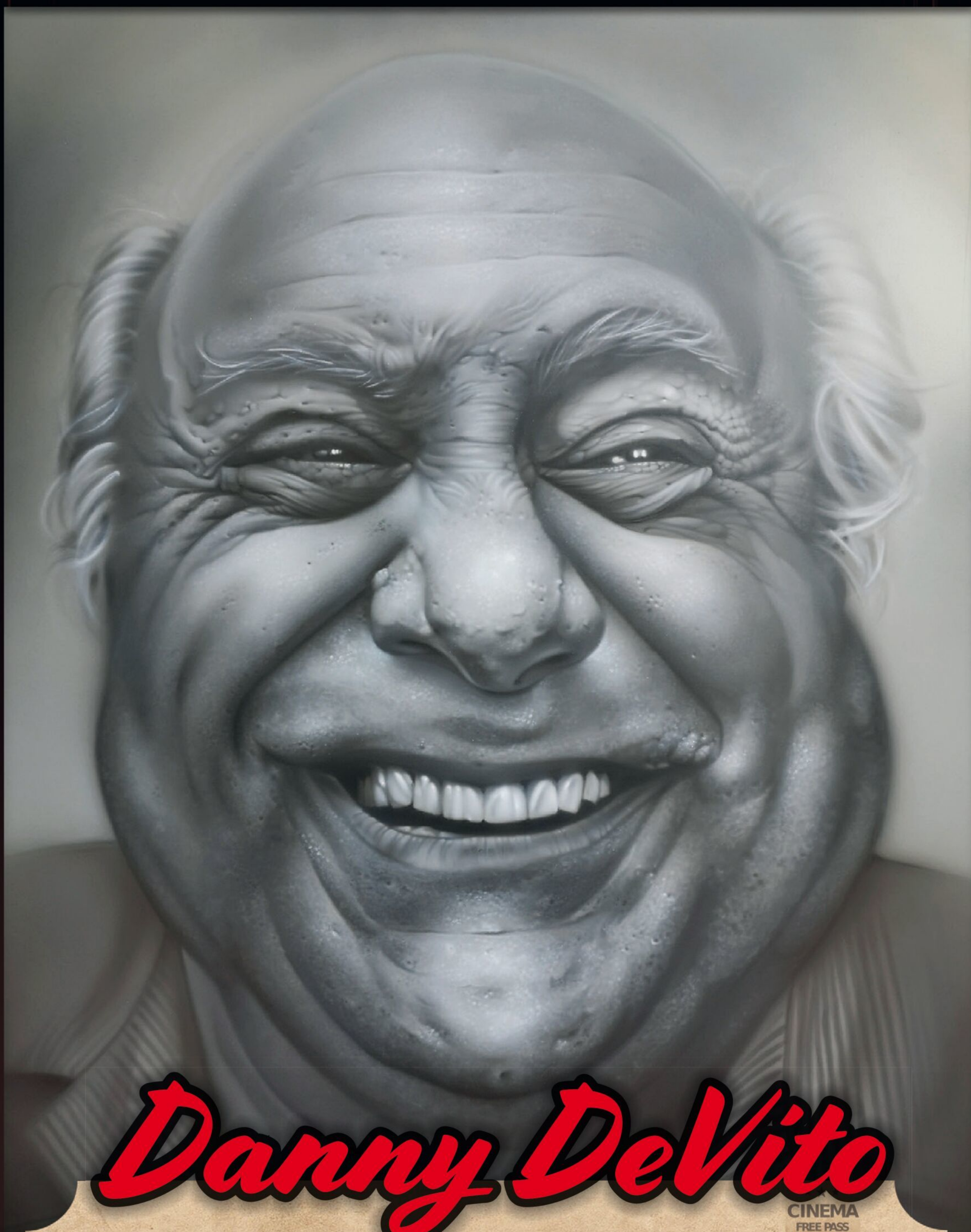
It's time for a makeover again! Starting with the next issue 02/21, which will be published on March 25, 2021, we will be giving our magazine an even higher-quality look. We will make a „design facelift“ on the inside and outside of the magazine, as well as a new categorization and order of the articles. Just let yourself be surprised! Also the advertising section will be arranged more clearly and pleasant.

The world wide Corona crisis had a massive impact on the distribution of our magazine this year: Bookstores in the US, the UK, Canada and other countries, where Airbrush Step by Step magazine should have been available, were partially closed or restricted. Shipping of bulk orders for retailers as well as subscription copies was restricted, took much longer than usual or didn't even reach the recipient. We are very sorry for any of these inconveniences, and we are really hoping for better circumstances in 2021.

However, Airbrush Step by Step magazine will still be available at book stores in the US, UK, Canada, Portugal and Spain as well as at airbrush supply stores in countries such as the Netherlands, Belgium, the US, UK and further more. No matter where you are – you can order a subscription and single issues for our web store at www.airbrush-books.com – and the magazine will be delivered directly to your door.

So look forward to the "new" Airbrush Step by Step magazine starting with the next issue!





Danny DeVito

CINEMA
FREE PASS

Is there anyone who doesn't know him? We're talking about the app.1.50 m tall, but oh so charismatic actor Danny DeVito. Since no less than the movies "The Jewel of the Nile", "Twins", and "Get Shorty", he's been considered one of the truly great actors in the American film industry. The comedy star is now a very proud 75 years old. As we can all see in the likeable portrait by Spanish artist Manu Rodriguez, DeVito has not lost that trademark hearty smile of his.

190712

190712

POP
CORN

EQUIPMENT – Danny DeVito

Airbrush: Badger Ghost (Renegade Series)

Paints: Createx Illustration Colors

Surface: Dibond board (aluminum composite material)

01 | Preparing the surface

To begin, I've started everything off by coloring a previously light gray varnished Dibond plate (aluminum composite material) in order to be able to work on and process the design more easily in shades of gray. With that, an intermediary gray hue is now our starting point. After it dried, I've roughened up and cleaned the surface a little bit.



02 | Transferring the motif

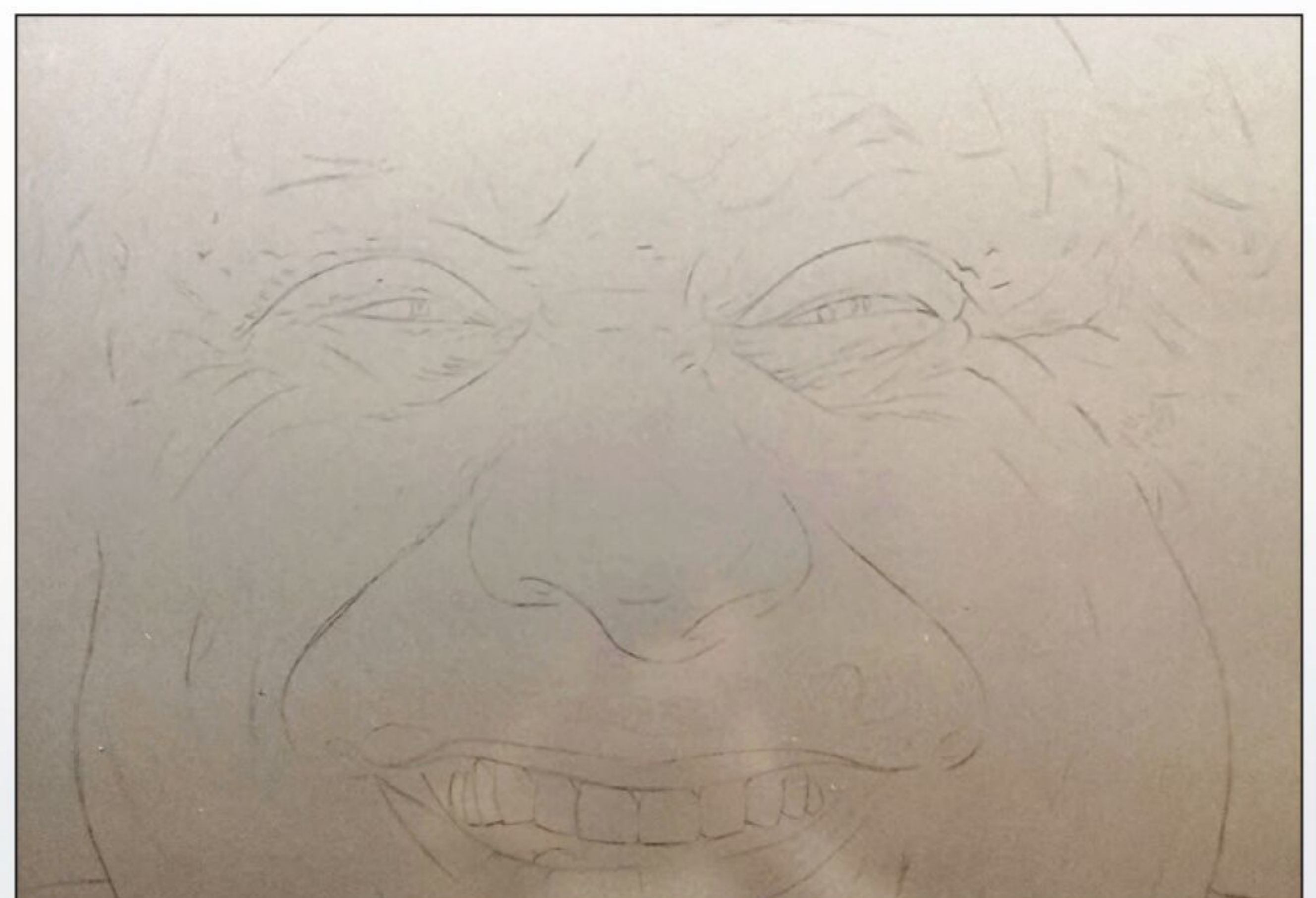
For this work, I've found a very strongly structured photo of Danny DeVito that I feel will make this work more interesting and more entertaining. I start off by placing graphite (8B) onto the back side of the photo template in order

to transfer the motif onto the surface. I attach the photo onto the surface and trace in all of the lines that I think are important and necessary so that this tracing can be used as guide once I start working with the airbrush.



03 | Tracing

Here you can see how my established tracing is showing up on the painting surface. Just how good or visible the tracing is doesn't really play any role here, because the techniques I work with mean that I put on a whole lot of layers so that the graphite lines are going to be covered up entirely, one way or the other.





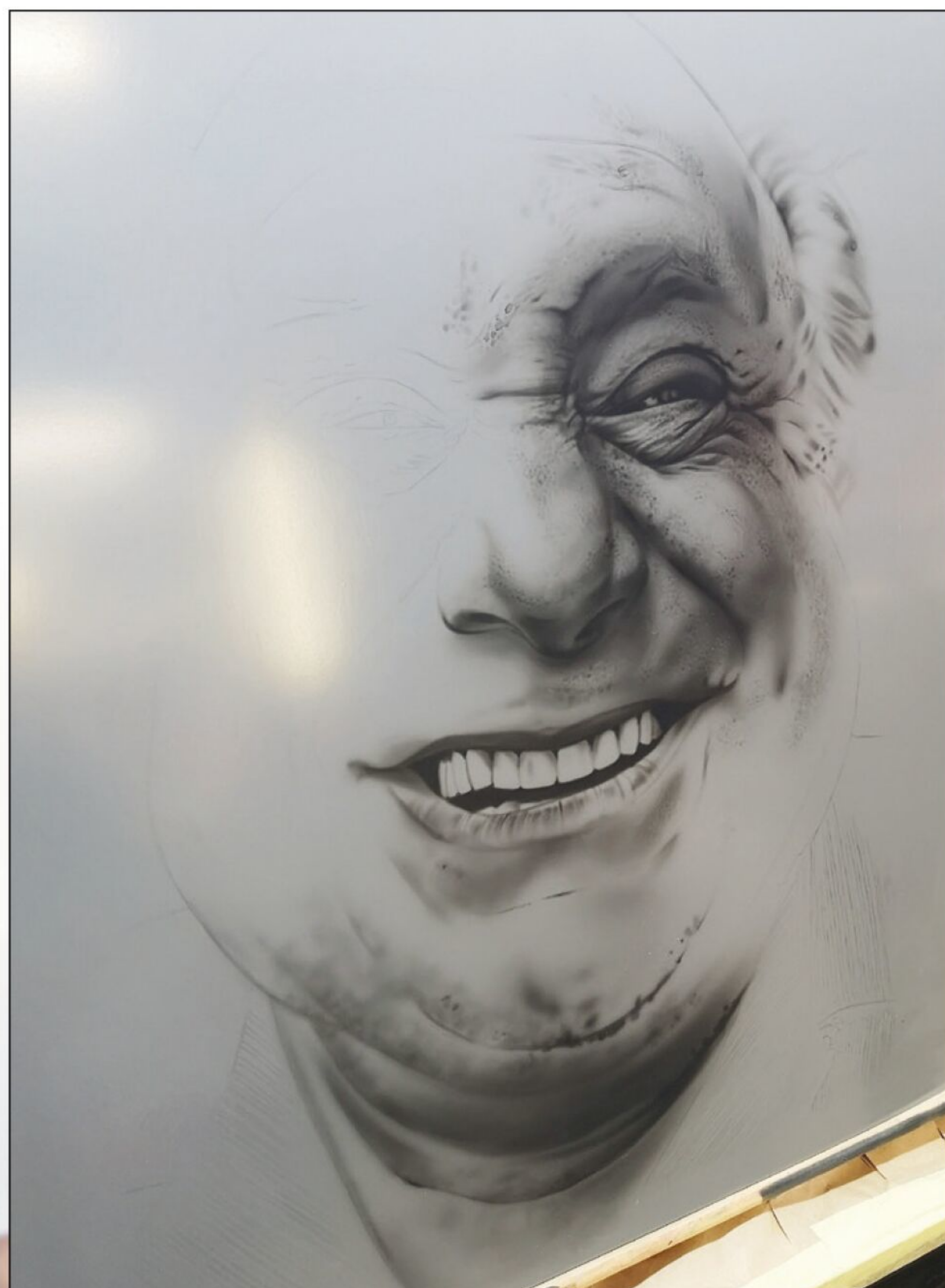
04 | Eye

I now begin the work establishing my drawing with a very dark gray (8 portions of black and 2 portions of white) without spending too much time worrying about the definition. It's the first layer. I begin with the eye and spray on the darkest areas. I trace the wrinkles and lines in these areas per freehand in accordance with my preparatory tracing in order to get the initial forms. I border up darker area from lighter ones without hitting the correct tone value at this point. I also work on some of the rough textures like large skin pores per freehand. All the while, I've placed the photo template right above my work so that I can constantly compare the light and shade features.



05 | Nose, mouth and chin

I keep working on the lower part of the face and work on the shape of the nose, of the mouth (incl. teeth), and on the chin. At this juncture, I'm also still concentrating solely on the darkest areas and the lines in my tracing. I delineate light and dark – or rather, light and shade – from each other. I spray on the shadows along the contours and the direction of the structure of the facial characteristics.



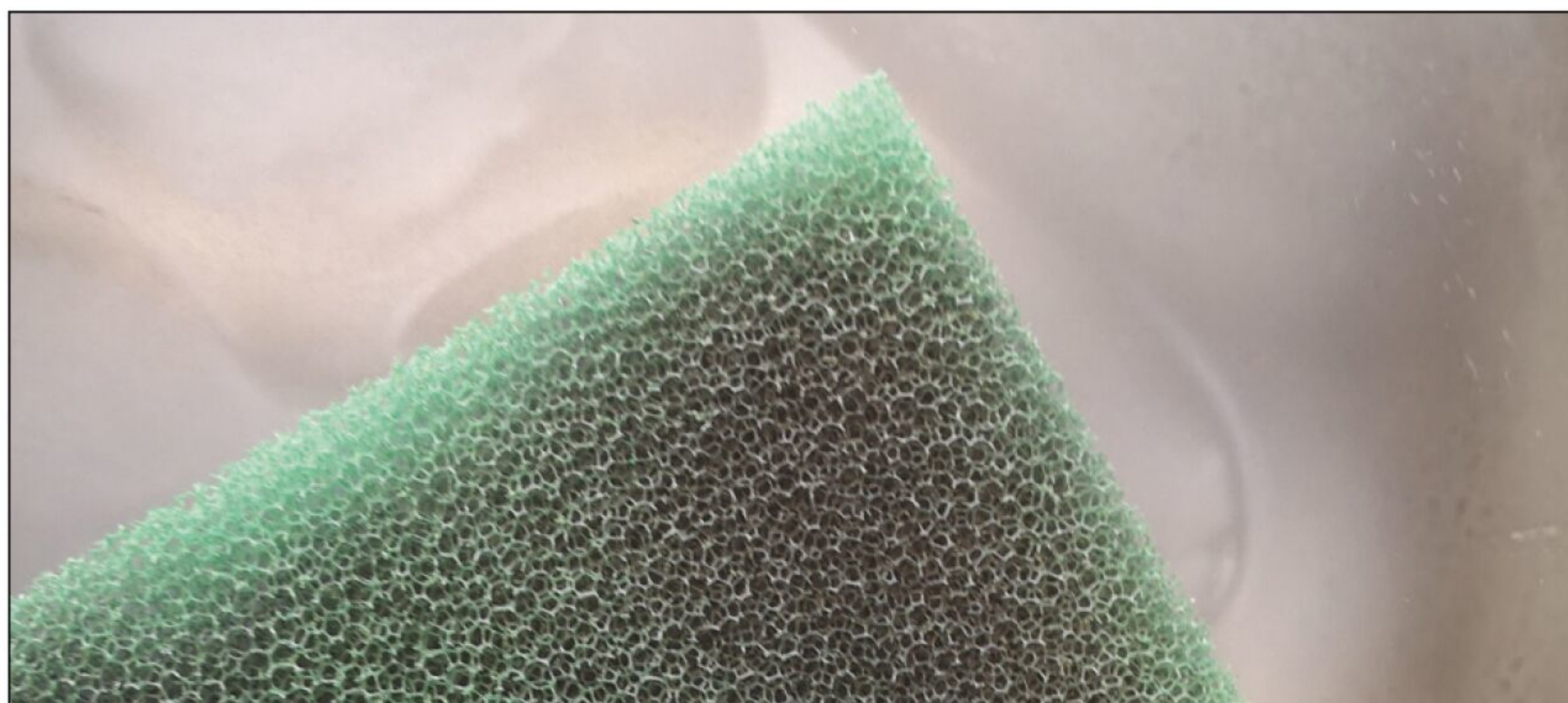
06 | Adding the facial characteristics in advance

My Danny now has a bit of a real face to look at and I can start adding the first few details in the next step.



07 | Skin texture

This picture has a whole lot of texture. I work on this both per free-hand and with a loose stencil. You can see in the picture that I'm using a filter from the hardware store to create the texture of the skin pores. For this, I conducted a few tests on a piece of white copy paper. I try out various techniques in order to get different results. So, I now spray through the filter stencil from different distances and at an irregular pace. I also use this opportunity to define the small wrinkles in the lips, beard stubble, and skin pores on the upper lip.



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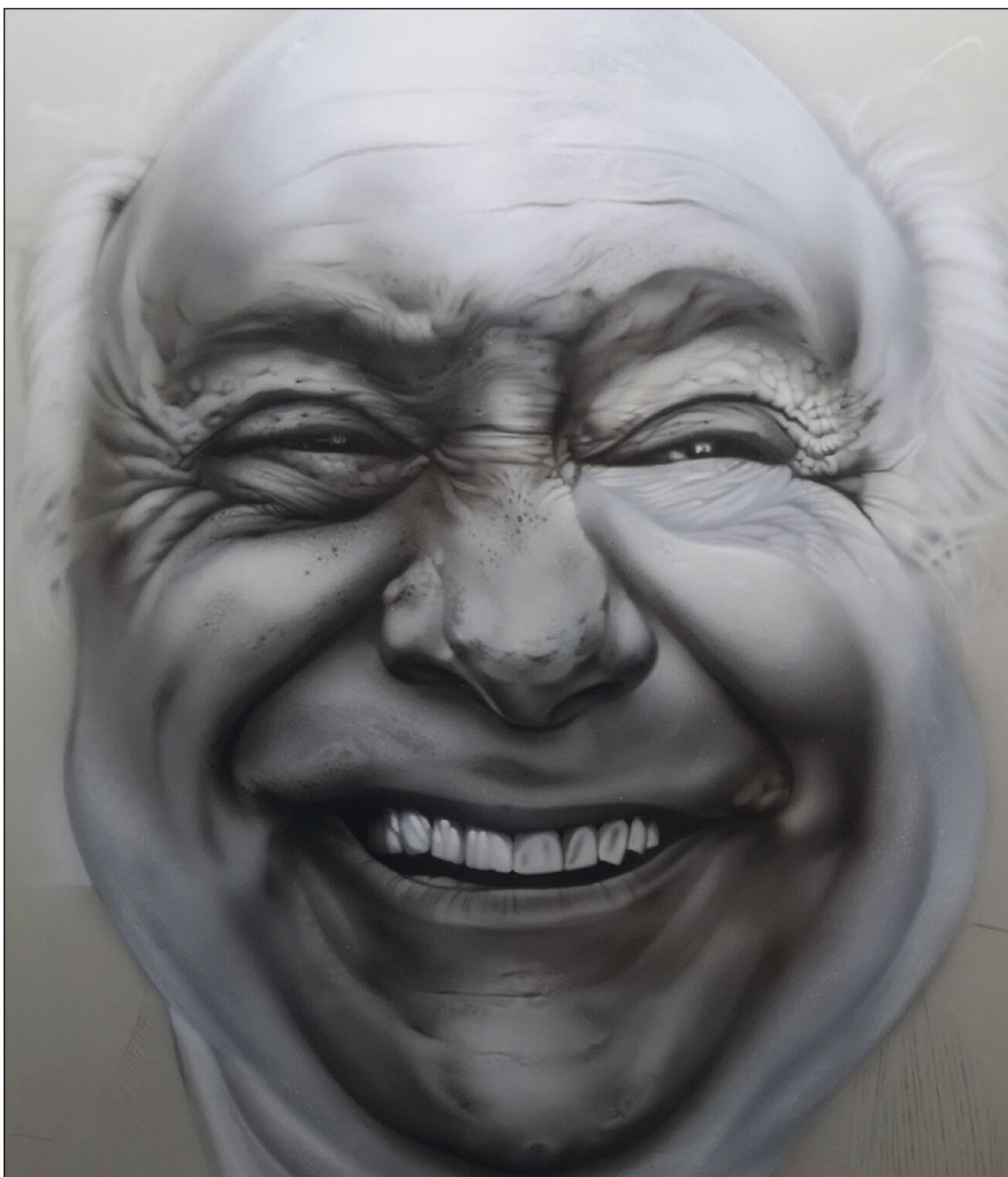
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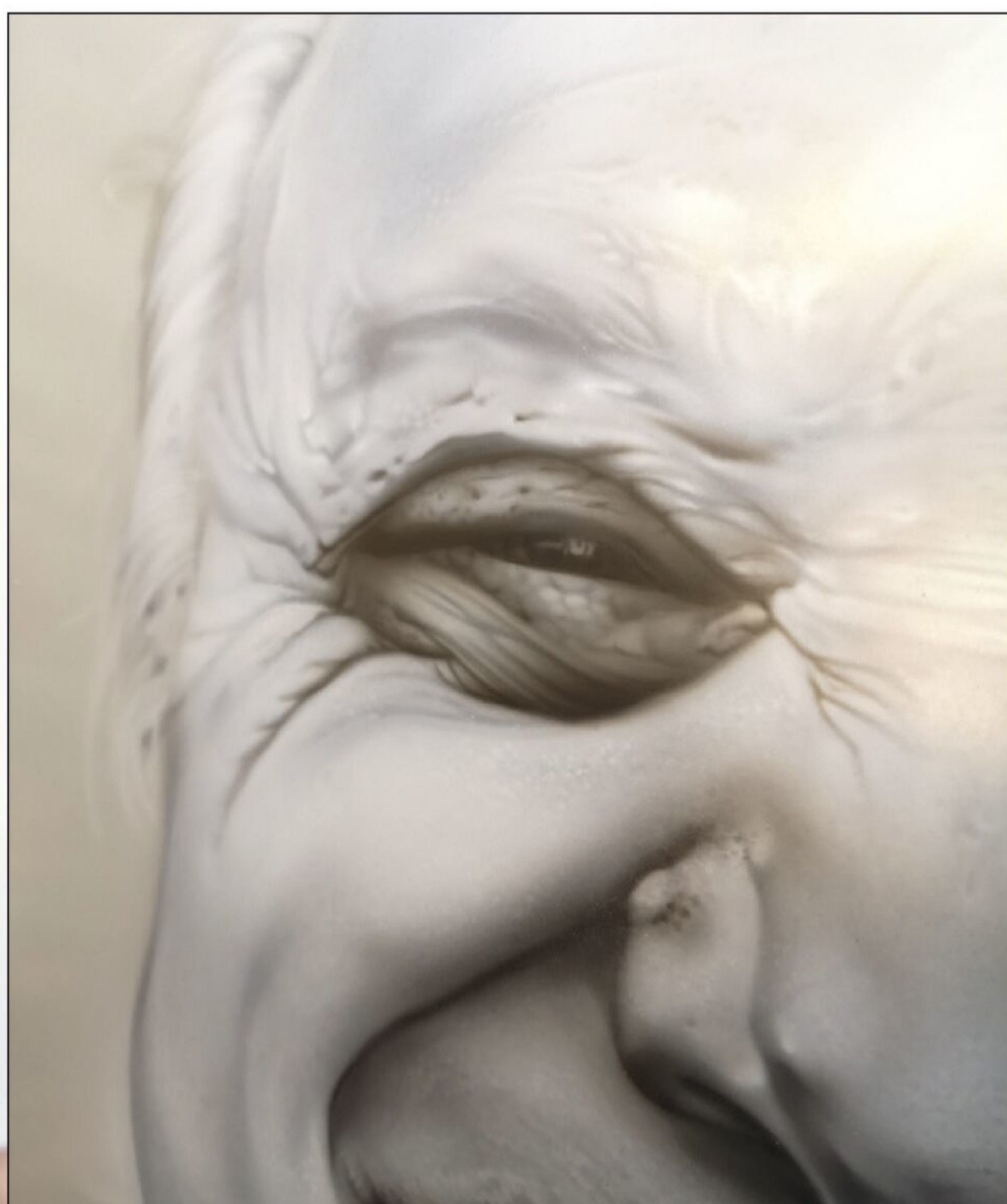
08 | Embedding and correcting structures

Now that I've established my first portrait details, including dark structures, with the first color hue, I now begin to apply lighter layers with a very light gray hue to embed the previously sprayed structures and place them a bit in the background for the sake of the depth effect. While doing this, I define not only additional highlights, but rather also light details and volume. Light strains of hair are also defined. The correcting of possibly imperfect structures can also be rescinded and ironed out during this work step. Throughout this step, I use a paint mixture of 3 portions of black and 7 portions of white.



09 | Lightening up the face

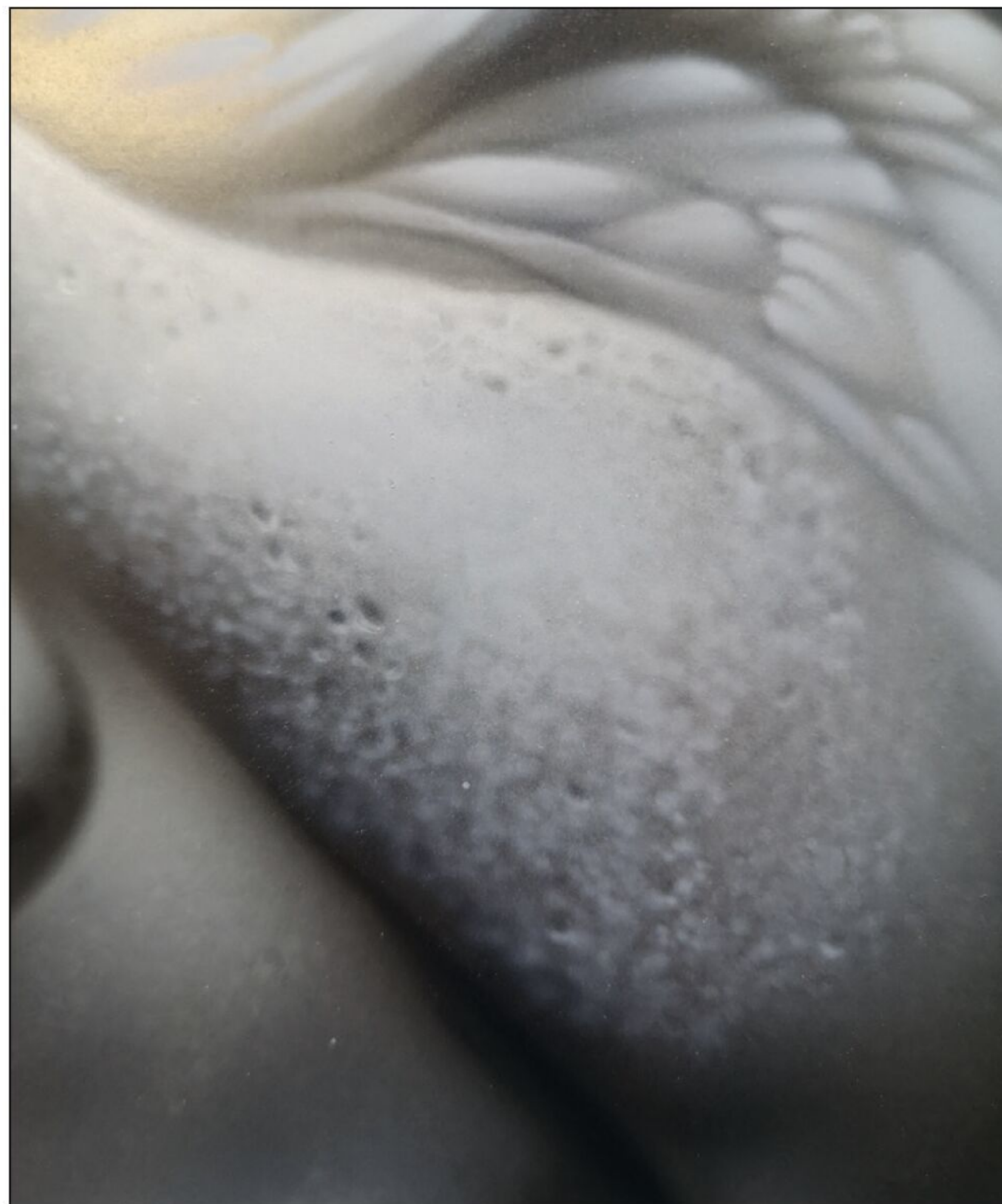
In this picture, you can see how I've been able to use a very light gray hue to lighten up most of the left half of the face. I only need to work on the eye a bit and lighten up some of the details there. It's a funny feeling to spray over the previous layer so strongly, but that's I end up getting more depth in the picture. You can also clearly see the highlights of the pores of the skin and wrinkles.



10 | Textures and volume

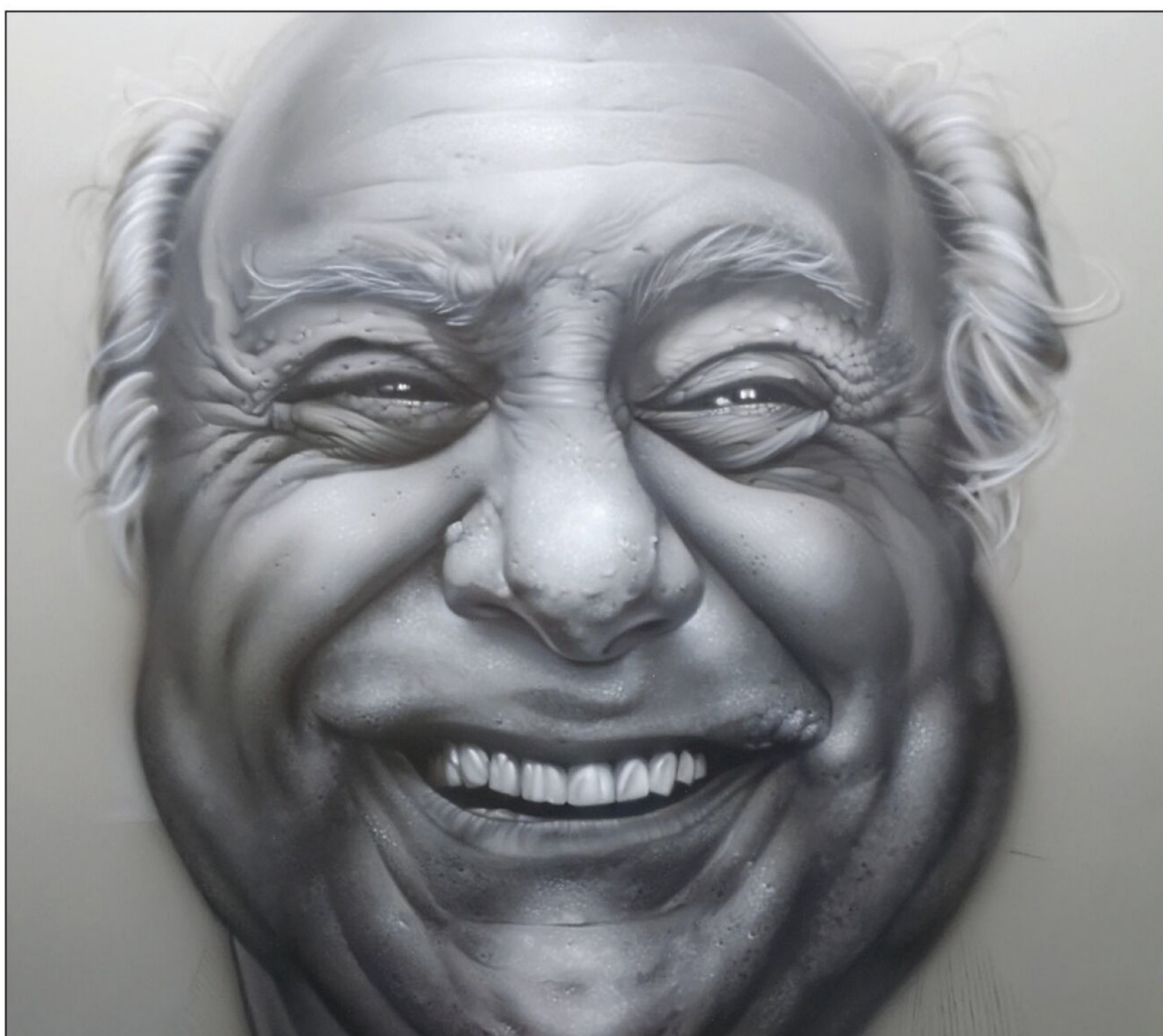
Now I'm done completely establishing the entire texture and the volume. Using the paint mixture, the hair is now defined, the skin wrinkles are now highlighted and the texture has been enhanced. By the way, I've also used the light color hue and the filter to once again establish a whole bunch of structure really quickly. The face and hair are really

looking just about finished. In addition, the pores of the skin are looking more 3D while the skin is pretty flat in several areas. By having sprayed white onto dark gray, a blueish hue has been established, something known as a blue shift. We'll have to do something about this in the next step.



11 | Combatting the blue shift

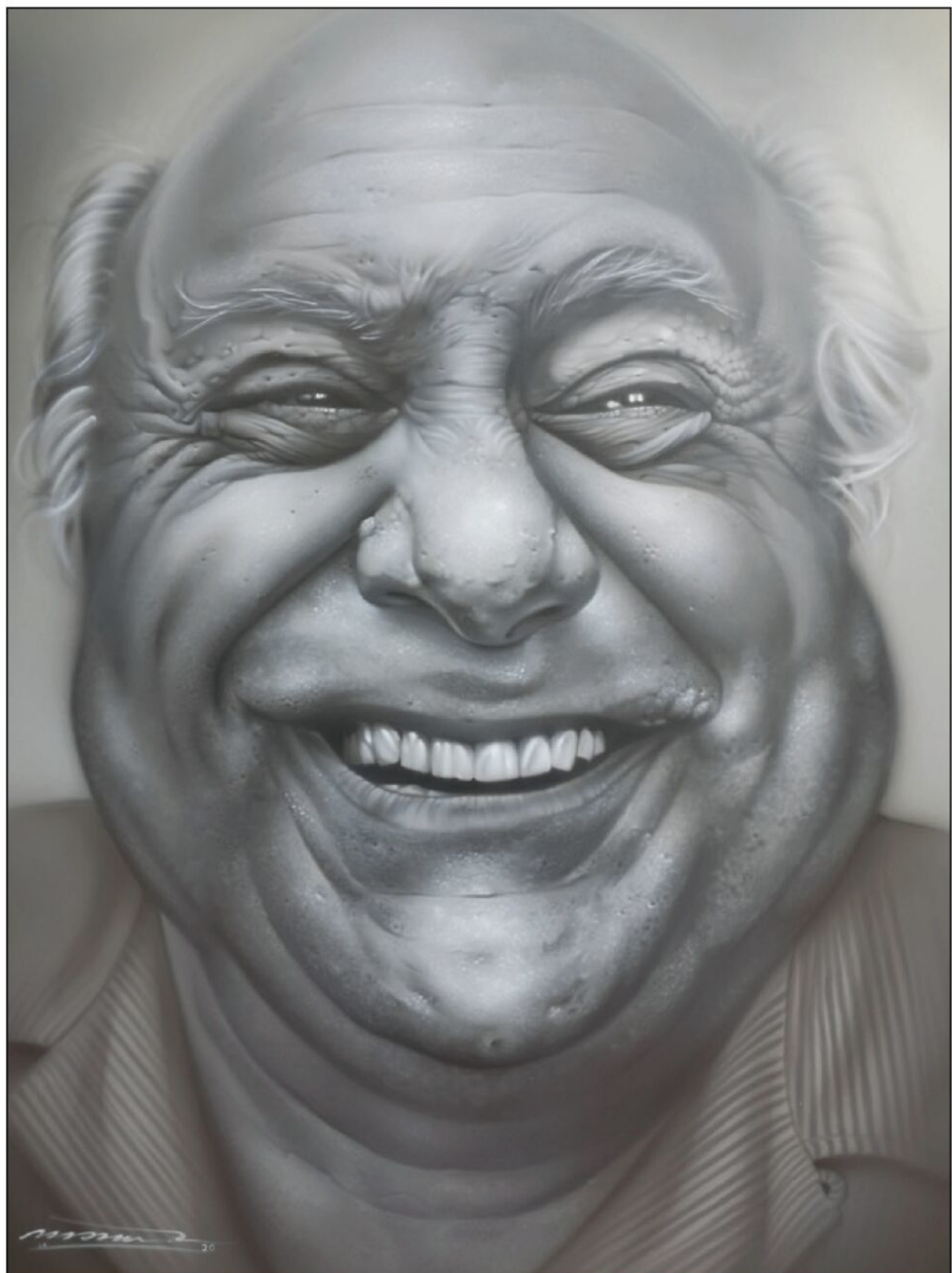
At this point, it's time for me to make use of a black, yet very much thinned out in color, in order to create transparencies and to kind of kill off this blue hue (2 portions of black with 8 portions of thinner). I spray most especially around the shady areas in the face, allowing the previously applied light structures shine through just a wee bit. This allows for an even finer structural depth. Then I use a strongly diluted white (2 portions of white with 8 portions of thinner) to enhance several parts of the picture that I feel are more important, namely eyebrows, eyes, nose, cheek bones, teeth, and the chin.





12 | Shirt

I wrap up the painting work by spraying the lines and shadows in the lowest area of the shirt with the darkest gray (2 portions of gray with 8 portions of thinner), which is the color I had used right in the beginning. This goes really quick and establishes an additional element in the motif. Thanks to the enhanced coloring, it's now more or less part of the background.

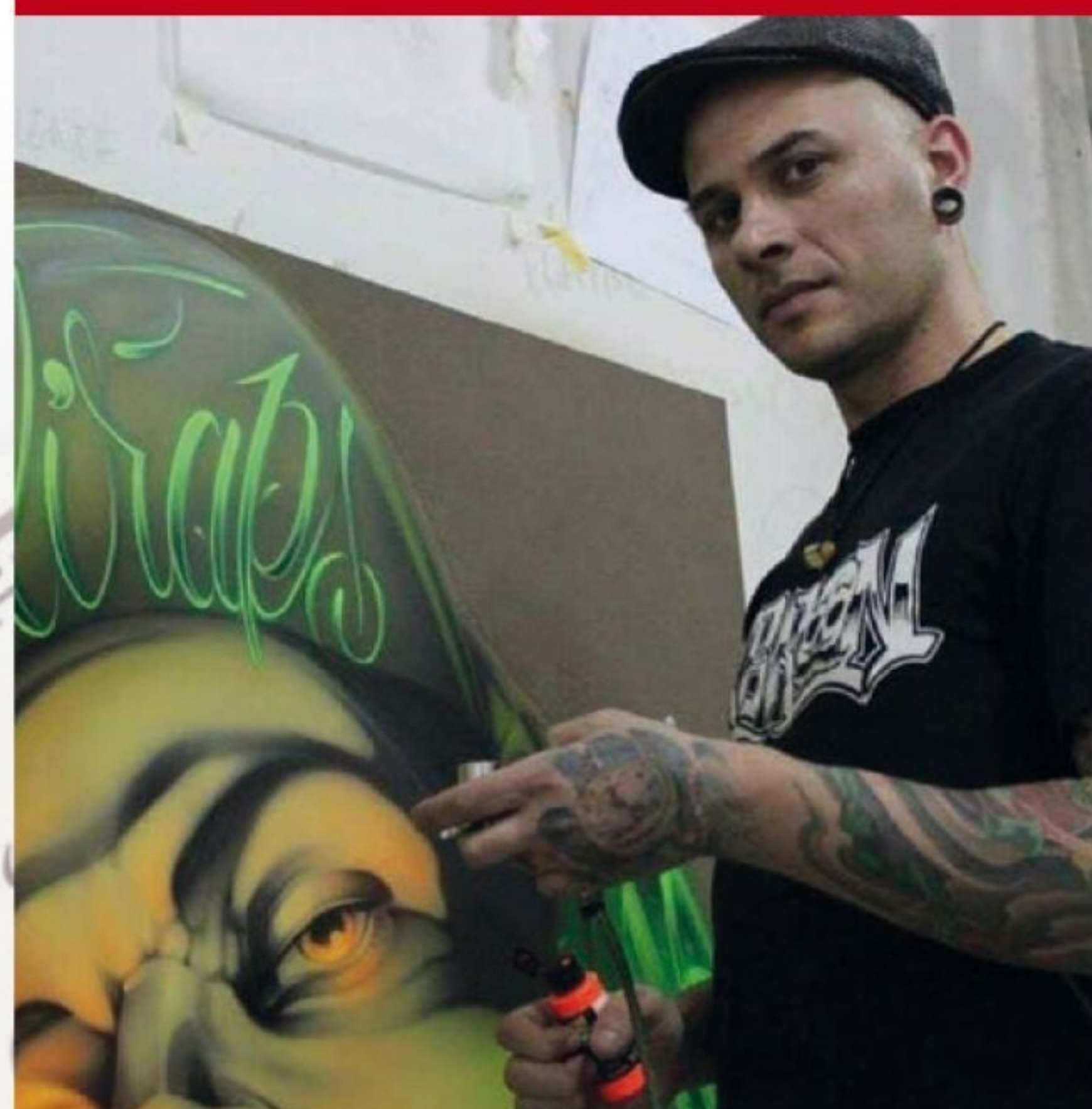


13 | Finish

The finish is very important and I personally prefer to have it done in specialized paint shops, so that I can achieve an optimal level of quality. What a shame that you can't see the exact original. I think all the time and effort invested in this piece of work has really paid off.



MANU RODRIGUEZ



Manu Rodriguez was born on July 27th, 1978, in Figueras, Spain. At the ripe young age of 11, he got interested in graffiti artwork. His constant need to paint led him to purchasing an airbrush when he was 13, which he then used to design T-shirts. Over the course of time, he began discovering the many other possibilities afforded him by an airbrush, namely the creation of artwork on walls, helmets, motorcycles, and cars. By the time he was 20, he decided to move to Barcelona and began working on an artistic adventure on a whole new level. He perfected his technique and opened up a whole lot of doors for himself. He currently resides in Barcelona.

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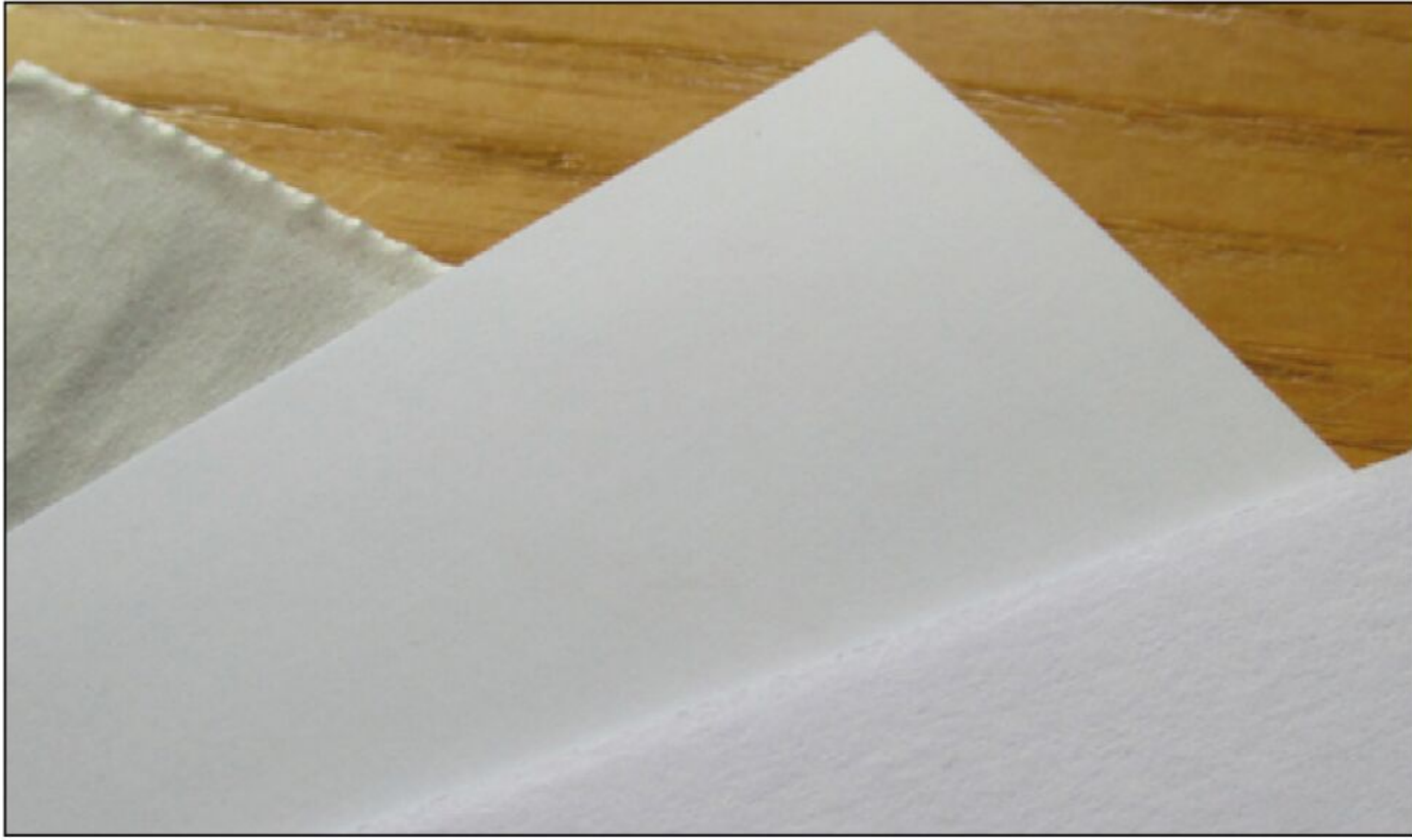


DRAWING for Airbrush ARTISTS 101

In order to develop your own artwork ideas and motifs, it is very important even for an airbrush artist to master the basic knowledge of drawing. In several mini tutorials in this and the following ma-

gazine issues, Dutch artist Bas Maatjes is introducing you to various materials and basic techniques that are needed to put your own fantasies on paper. First of all, it should be noted that you don't need a great talent to draw, but that – as so often – practice makes perfect.





Paper types

When it comes to paper, there are a few things to discuss, as there are many different types of paper. The two most important characteristics are the surface quality and the weight. The thickness of a sheet of paper is not given by a dimension, but always in grams per square meter (gsm). In other words, the weight of a sheet is the indicator of how thick and stable a sheet is. There is a range from 60 to 250, and anything that exceeds 250 is called drawing cardboard. Normal printer paper is usually 80 gsm. Long story short, the heavier the paper, the thicker and more stable and the more durable it is. On a heavy paper you can also work with felt pens and markers, for example, or even with watercolor or acrylic paint, without the paper tearing or starting to get wavy.



Surface quality

In addition to the weight of the paper, the surface quality is also an important issue. The range goes from smooth paper to rough and structured paper. Basically, one can say that with the weight of a sheet, the structure also becomes coarser. Smooth paper is therefore generally also very light and thin, thicker paper is somewhat coarser. Specially structured paper often has a specific purpose, for example in the form of watercolor paper especially for the watercolor technique. With all the different markers there are now also so-called mixed media pads, which are a mixture of different types and are suitable for different techniques.



The sketchbook

Which sketchbook you choose, is up to you and your own requirements. For the first steps and the pure practice, common printer paper is sufficient. But if you want to sketch on the train or in a café on the way, or if you are already a little more confident and advanced, it is worth getting a good sketchbook. As soon as color comes into play, especially in the form of markers or watercolor/acrylic, a proper sketch pad, for example a mixed media pad, is indispensable.



Pen(cil)s

The most important thing when drawing and sketching is probably the pencil. With pencils, graphite is of great importance. Graphite is divided into 4 main categories, which indicate the degree of hardness: B for Black, HB for Hard-Black, F for Firm and H for Hard. For the categories B and H there are 9 subdivisions (B-B9, H-H9).

Usually, HB is sufficient for most applications. Especially in the beginning, when there is not so much experience, it is sufficient to concentrate on HB. The softer pencils are often used for larger areas and stronger, high-contrast lines. For example, to accentuate certain contours. The harder pencils are used more for lighter, fine strokes. For example, to hatch light areas or to draw fine details. This is just the theory behind the system, but the best thing is to try out a few different leads to find the best one for you!

Eraser

Basically there are three important types of eraser when it comes to sketching. First, there is the normal medium hard eraser, which everyone knows for sure from school time or from the office. This is well suited for removing faulty lines

and erasing large areas. With a sharp scalpel, you can also cut off a corner to erase smaller areas.

Then there are the eraser pens, which many people know from airbrushing. These erasers look like a normal pencil, except that there is no graphite inside, but an eraser. There is the variant with a medium-hard eraser, but also the variant with a hard glass fiber eraser. But you have to be careful with this one, because you can obtain nice sharp edges, but you can also damage thinner paper quickly.

Last but not least there is the kneaded eraser or putty rubber. This type of eraser is extremely soft, feels like plasticine and can be shaped accordingly. With this eraser you can erase very soft gradients. Furthermore, these erasers have the advantage that they leave almost no erasing dust.

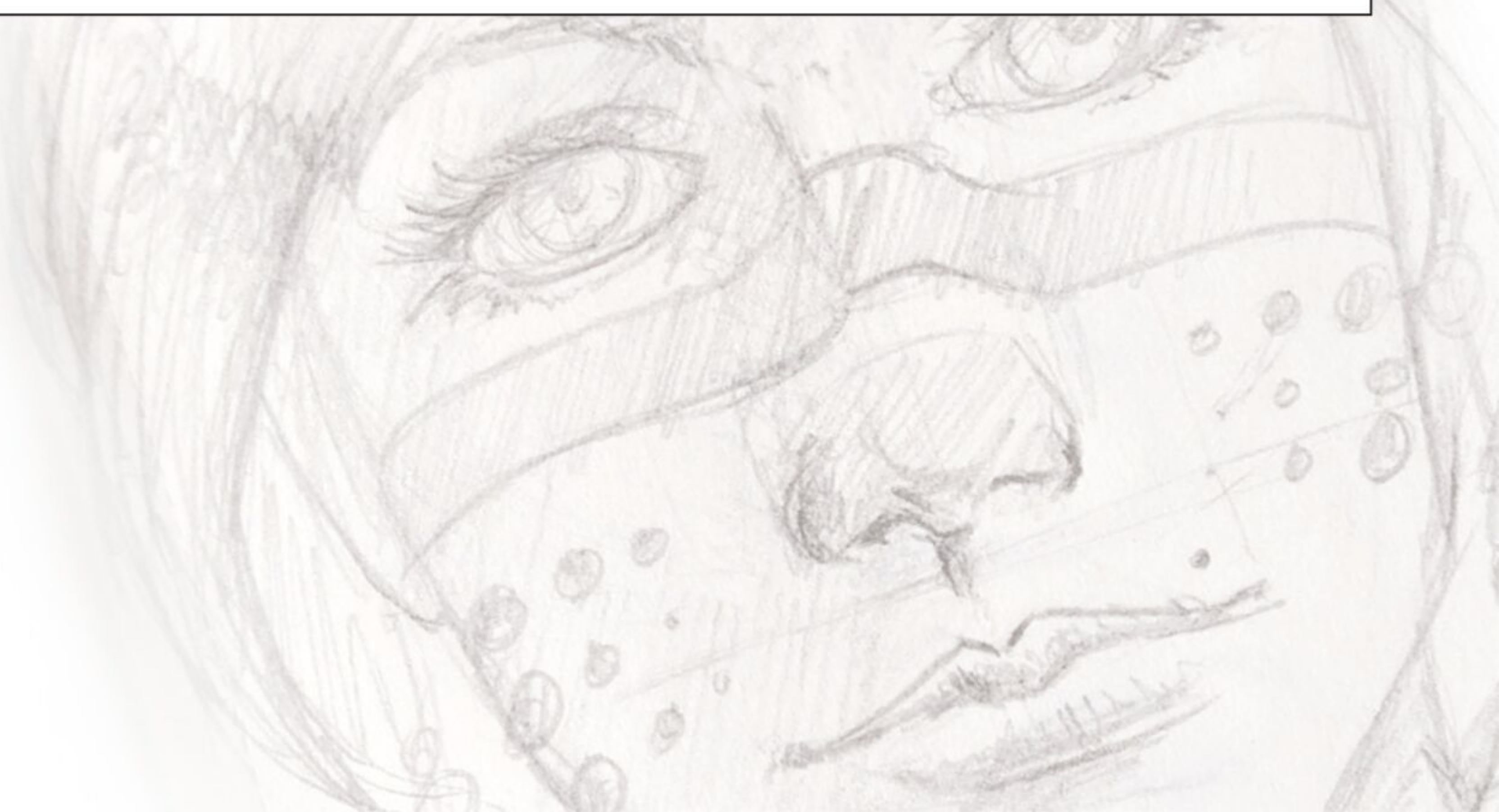
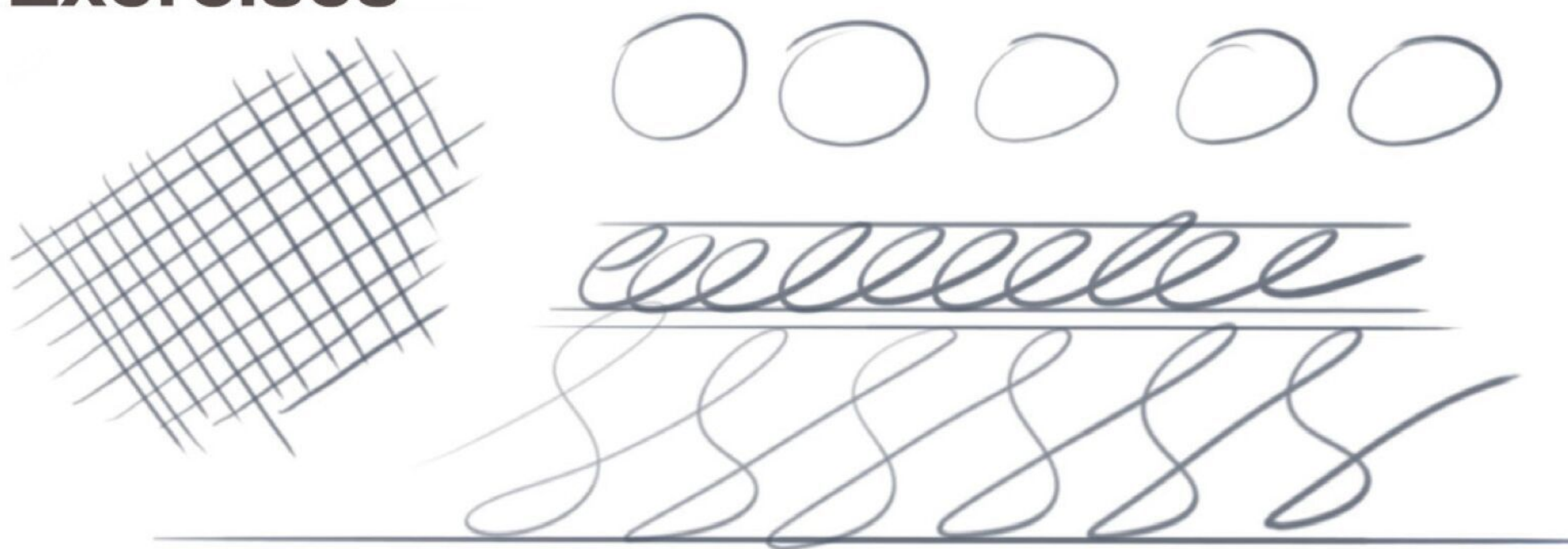


First Exercises

Similar to airbrushing, it is advisable to warm up a little at first and to loosen the fingers and wrist. With a sheet of paper and a pencil you start to draw different geometric shapes like circles and rectangles, squares or triangles. A good exercise is to draw geometric shapes with a compass

and ruler and to trace them with your loose hand. Another good exercise is to practice hatching. Try different forms of hatching and try to place them within a limited field. This allows you to practice control and precision and, over time, will automatically result in better lines.

First Exercises

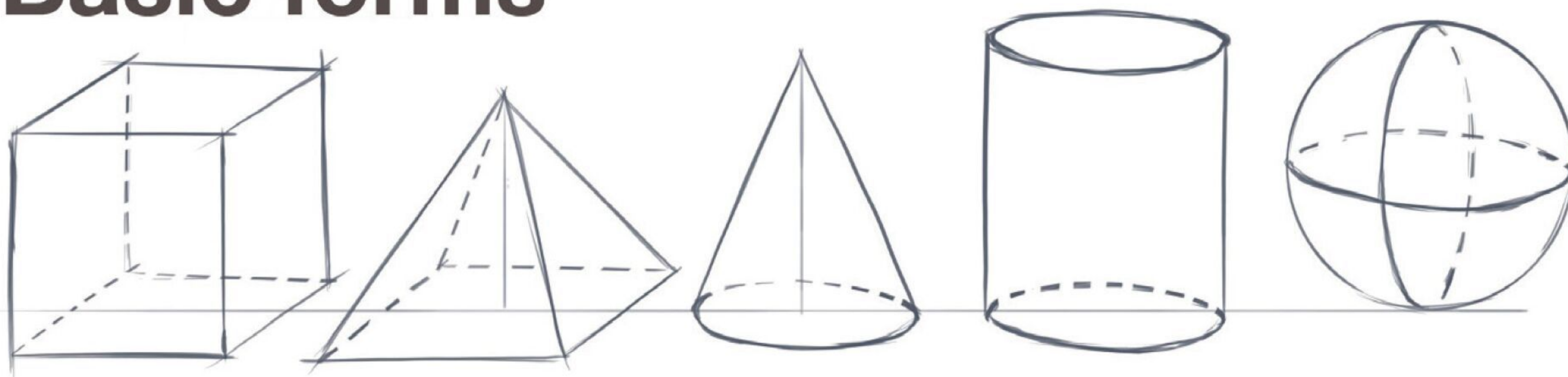


Basic forms

Before drawing complex shapes and motifs, it is important to deal with the basic geometric shapes and three-dimensional representation first. With the shapes shown here, you are able to represent almost any imaginable object, since they can usually be composed of one or more of these shapes. By

constituting your motifs with the help of these basic forms, everyone is able to capture their own ideas in perspective and in the right proportions in a short time. Therefore it is advisable to train and internalize these shapes again and again.

Basic forms

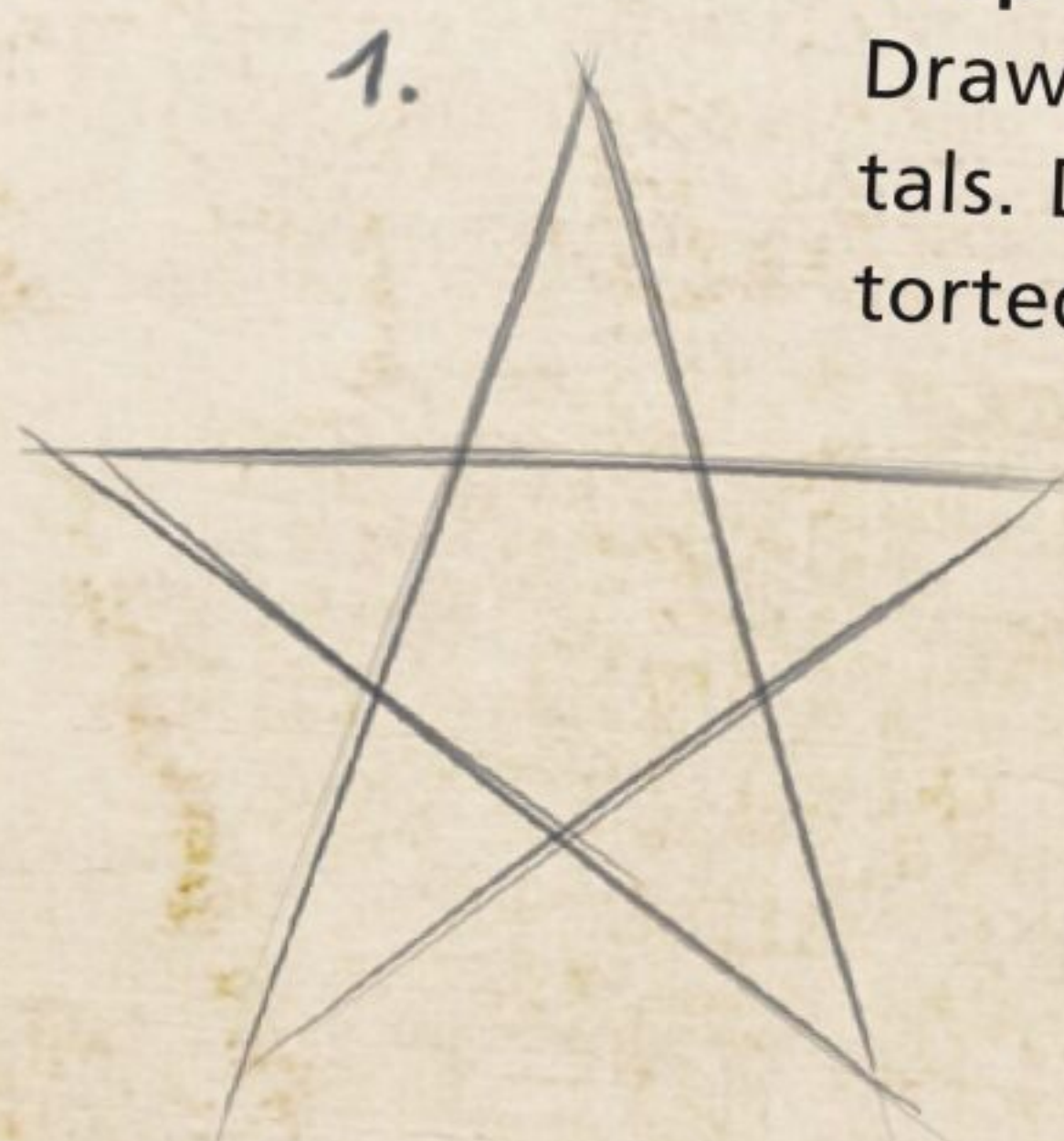


Flower

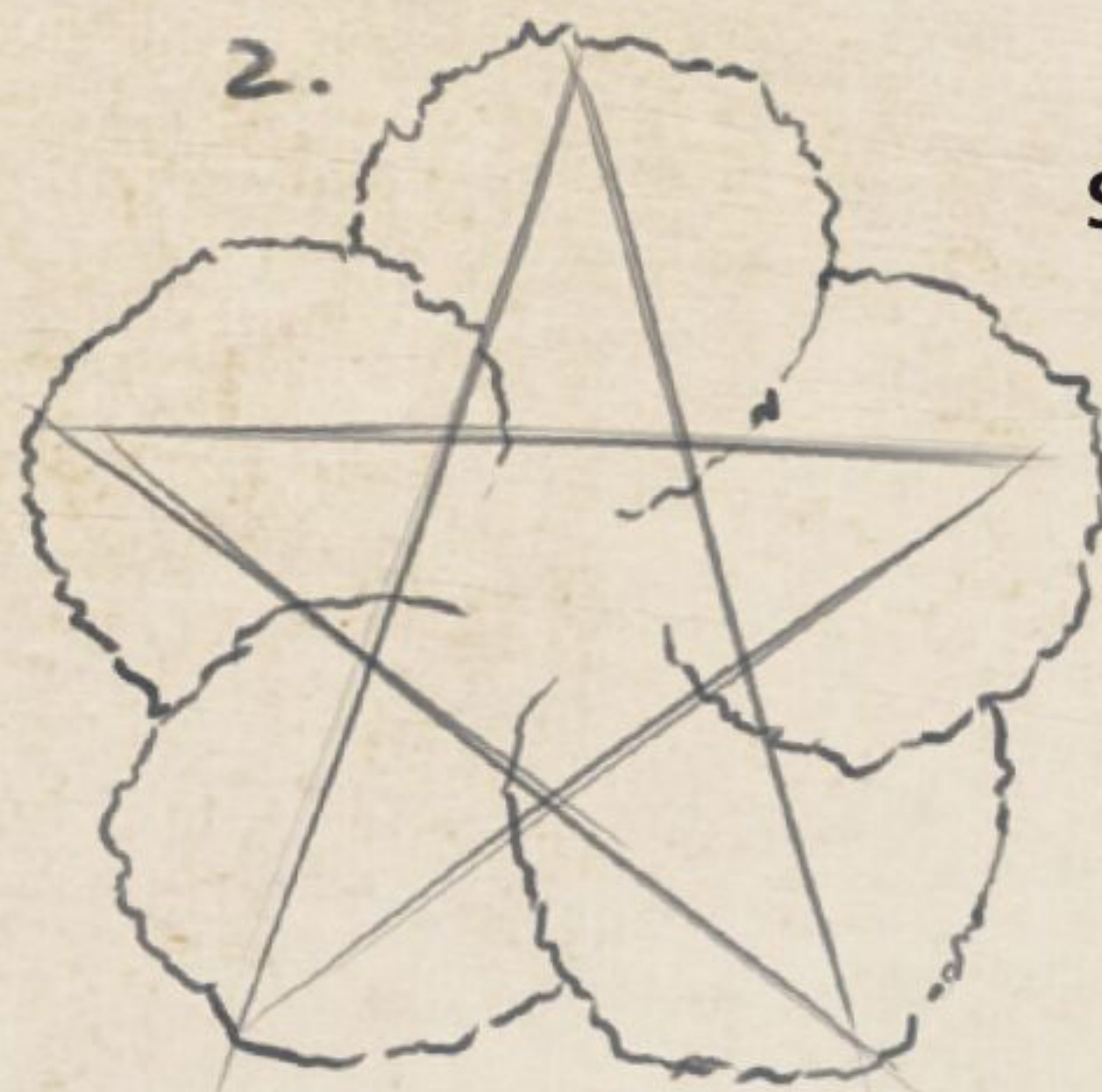
As the first motif I will introduce a method of how to draw a flower.

Step 1

Draw a star, with the number of tips representing the number of petals. Depending on the orientation of the flower, the star can be distorted.



2.



Step 2

Draw the petals around the outside of the star. Since I want to represent a hibiscus-like flower in this example, I use a wavy line for this.

3.

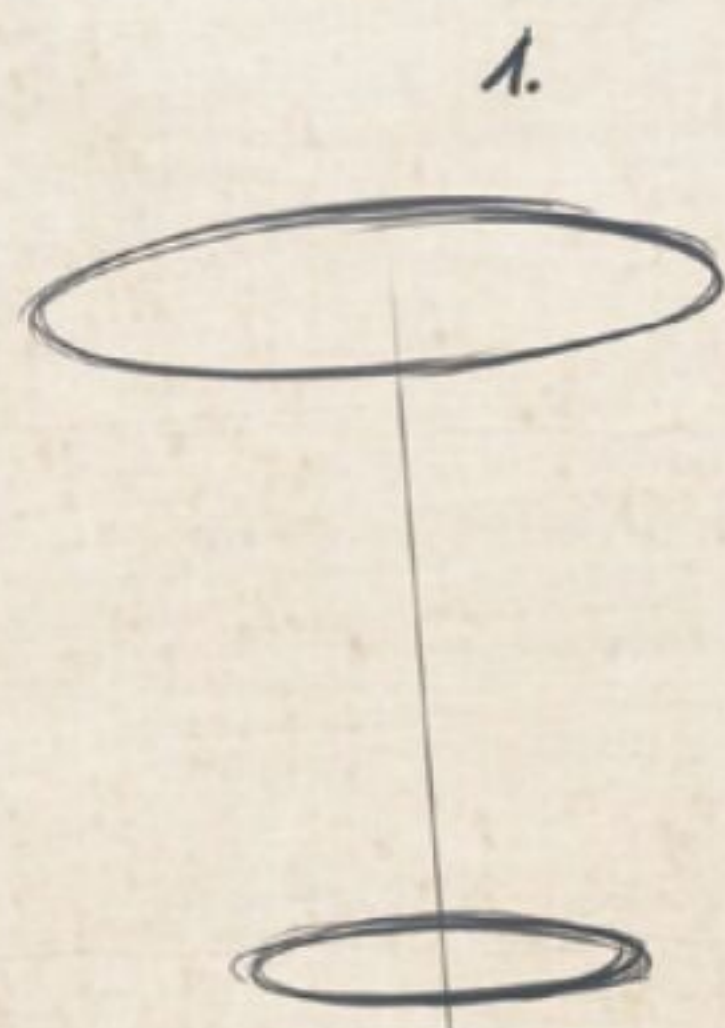


Step 3

Finally, the pistil is drawn in the center and individual details such as a few folds or veins are added. With this, the simple and fast rendering of a flower is already done! Depending on the variety you can play with the number of blossoms, but the procedure remains the same.

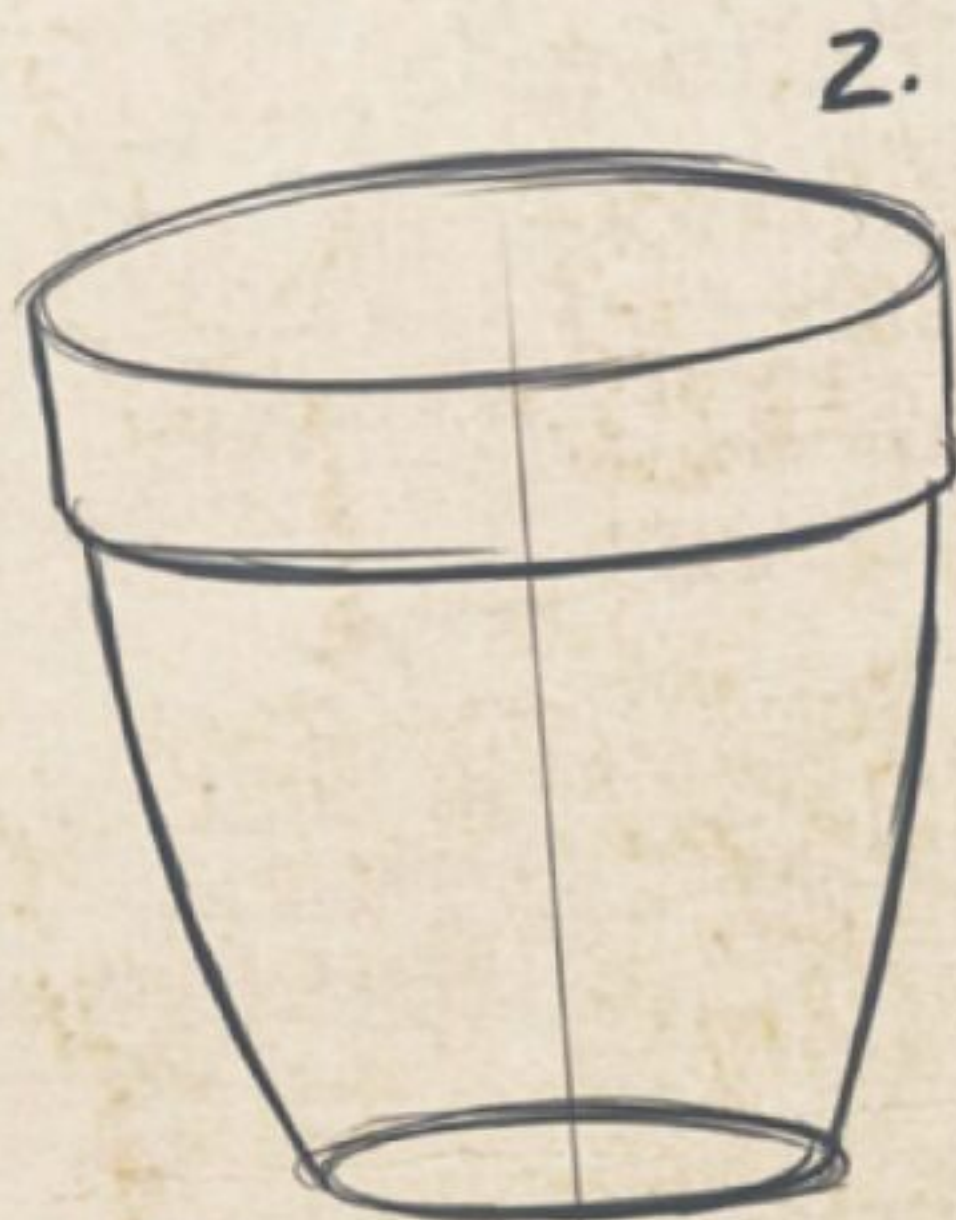
Cup

Somewhat more complex is a cup. It consists mainly of circles, which are shown oval due to the perspective. It also has a small handle.



Step 1

First I draw two ovals parallel to each other, the upper one being much larger than the lower one. Try to draw the two ovals as centric as possible. For orientation, I draw a vertical line perpendicular to the ovals, so that I can better estimate the corresponding positions.



2.

Step 2

To give the cup a rim, I moved the upper oval down and drew a second time. Now all ovals are connected with each other. If you remember the basic shapes, you will now notice that the cup consists of two cylindrical bodies. One is the upper rim and other is the lower part, which is slightly curved.

Step 3

Next I draw the handle. For this I sketch the course of the handle with simple lines. Where the curves are, I draw 2 balls.



3.



4.

Step 4

To complete the handle, I connect the outer edges of the ball parallel to the lines drawn before. This would complete the handle and the cup.

Step 5

Of course the cup must not remain empty. I filled it with a drink, erased the auxiliary lines and indicated a shadow line.



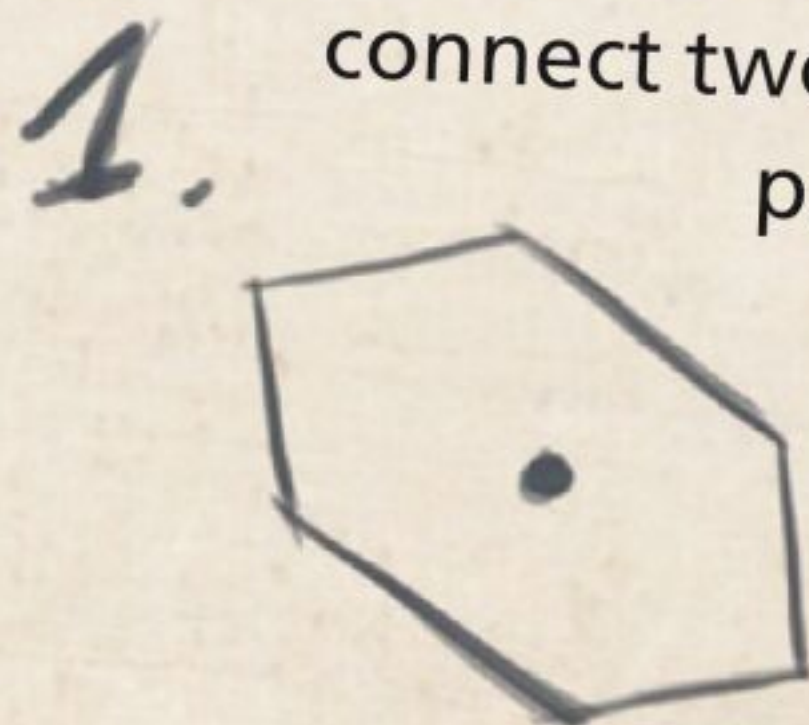
5.

Pencil

Last but not least, I would like to show how a pencil can be sketched in a few steps.

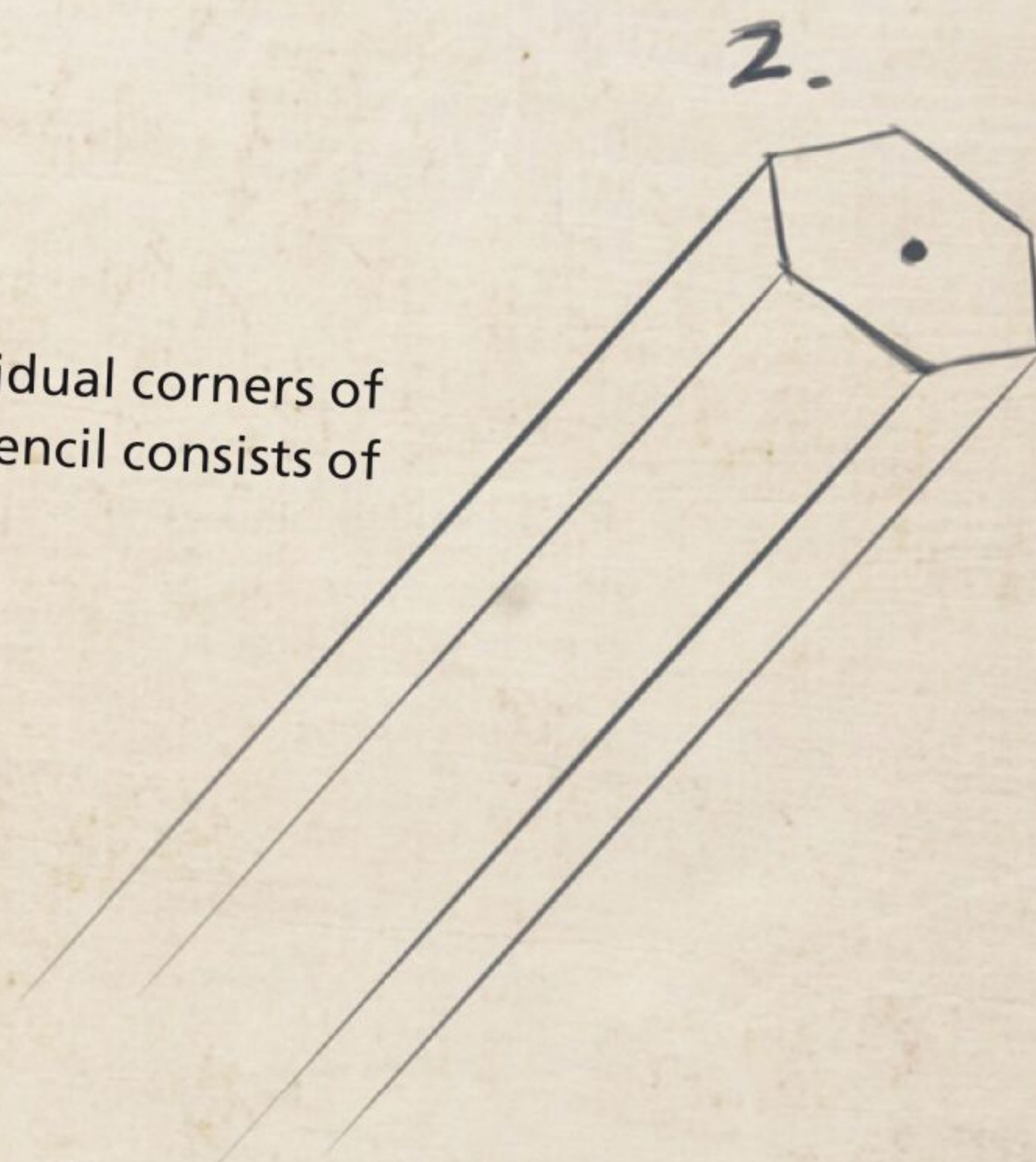
Step 1

First I draw a hexagon with a point in the middle. For this, simply connect two or more corners together. This point serves as a reference point for the graphite later.



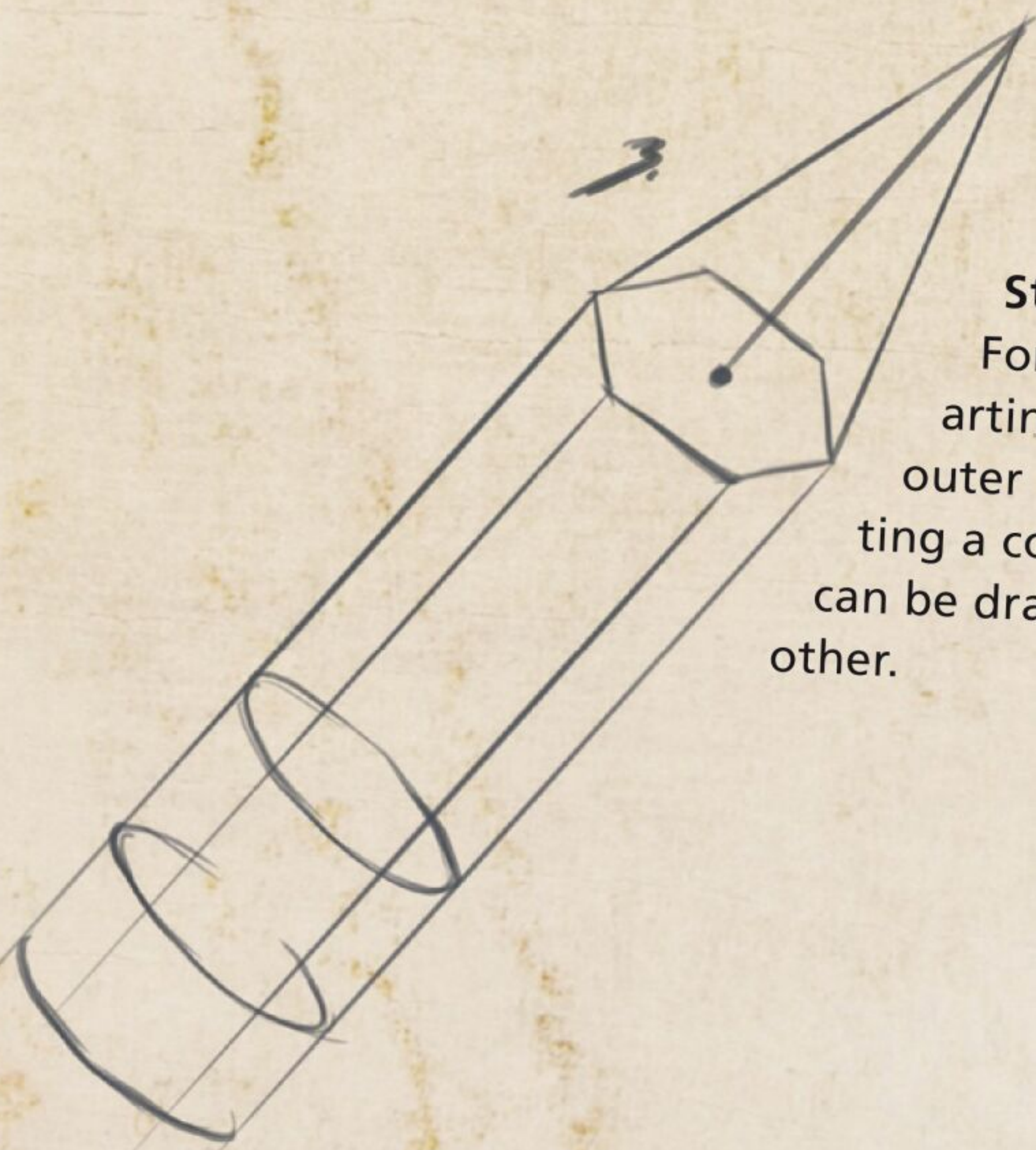
Step 2

Now draw parallel lines starting from the individual corners of the hexagon. Here you can already see that a pencil consists of a variation of the cube.



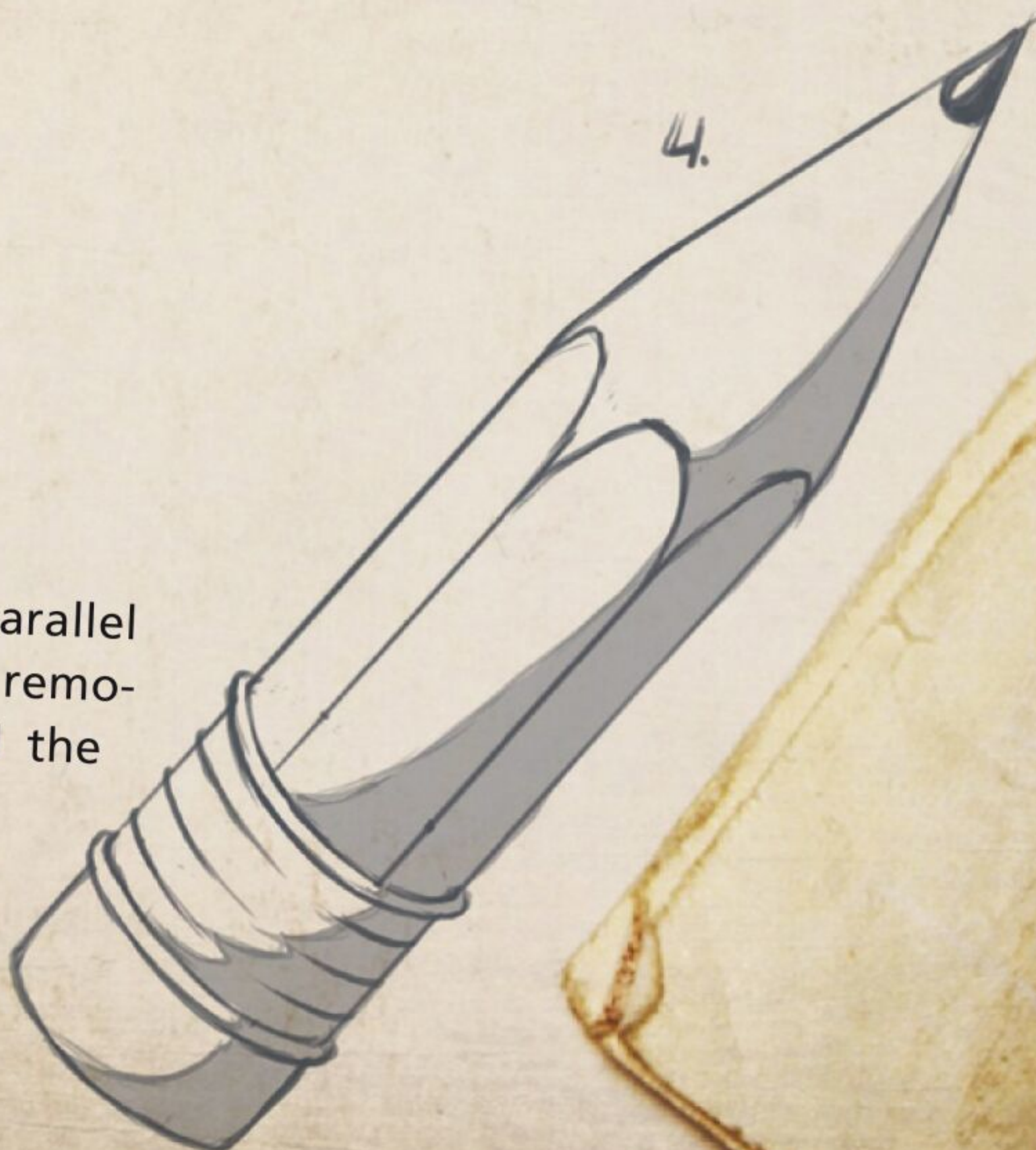
Step 3

For the tip I draw a line, parallel to the previous lines and starting from the center of the hexagon. Then I connect the two outer corners with the lines and shapes just drawn, thus creating a cone as pencil tip. At the lower end of the pencil the eraser can be drawn by drawing again the ovals which are parallel to each other.



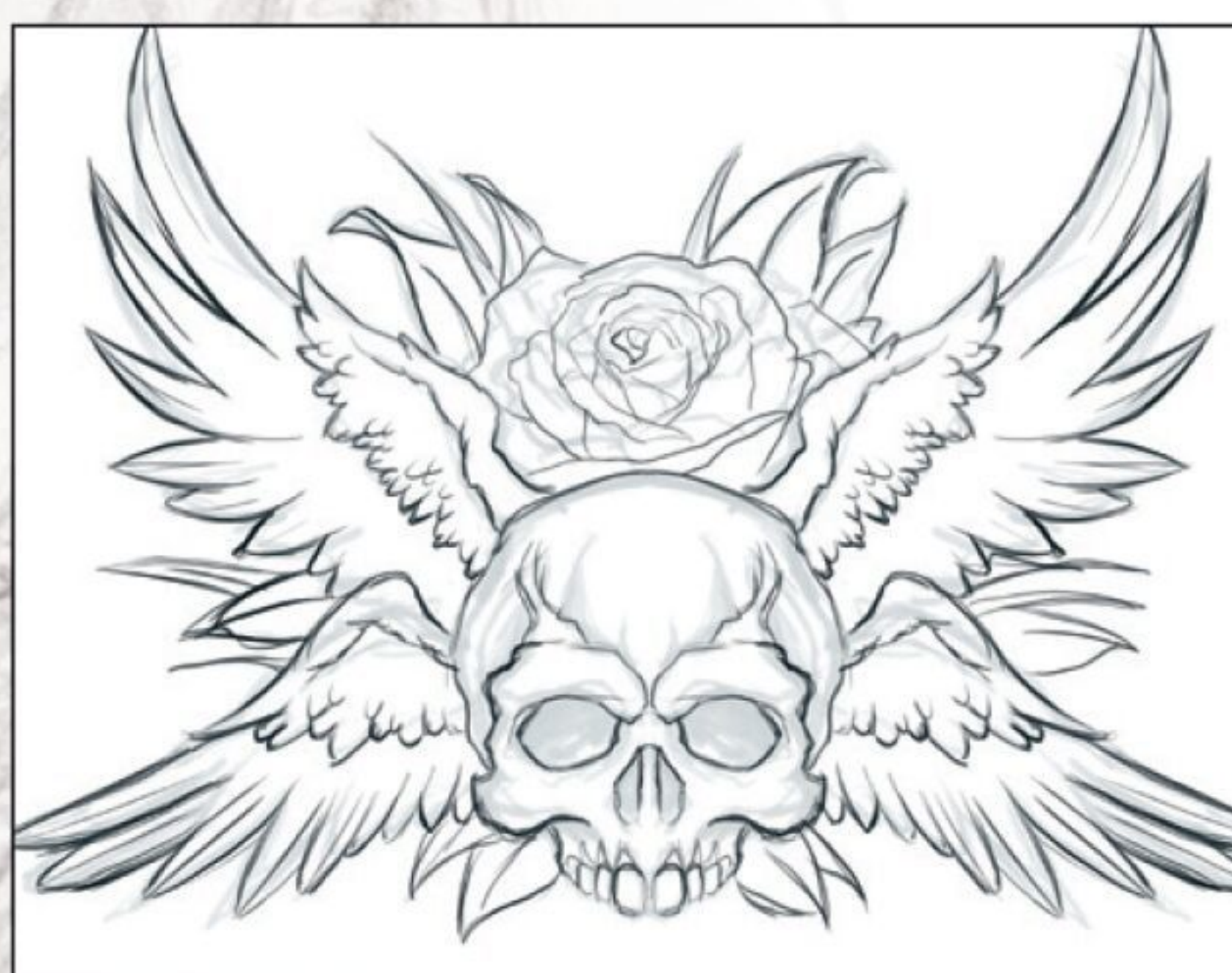
Step 4

These ovals are now joined together, again parallel to the body of the pencil. The guides can be removed, shading and details can be added, and the pencil is finished.



Closing words

As you could see, with the help of the basic shapes you can easily and quickly draw different objects from everyday life or fantasy and finally realize them with the airbrush. I hope this article was able to bring drawing a little bit closer to everyone and give some helpful first tips. I would be happy to be able to show more of this area soon! In this sense, stay creative!



BAS MAATJES



Bas Maatjes was born and raised in the Netherlands, but is now living in Northern Germany. He started airbrushing in 2008, having been an enthusiastic draughtsman and painter since his childhood. Thanks to his love for Harley Davidson he tried airbrush painting for the first time, which fascinated him immediately. At a German automotive painting meeting in 2009 he could gain first experiences in the field of commissioned work. Airbrushing is still just a hobby for Bas. But he has already designed a series of airbrush stencils for a German stencil manufacturer and continues to expand his portfolio with new artworks, automotive, T-Shirt and sneaker painting. He is widely known in the German airbrush community for his YouTube Channel „Airbrush Effects“.

<https://www.facebook.com/bas.maatjes> www.klamottenkustomizer.de

Our Readers' Artworks



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Silvan Kalberer: Bad Girl

Airbrush: Iwata CM-B

Paint: Createx Illustration

Surface: Alu Dibond, 30 x 40 cm



Edith Badura: Billie Holiday

Airbrush: Infinity

Paint: Schmincke

Surface: Cardboard, 70 x 100 cm



Jürgen Wasle: Boiler

Airbrushes: Iwata CM-SB, Iwata HP-TH

Paints: Createx Illustration and Hansa ProColor

Surface: Boiler metal cover, 140 x 80 cm

Rob Schmitz: Fire Fighter Helmet

In commemoration of 343 fire fighters,
killed on Sept. 11, 2001



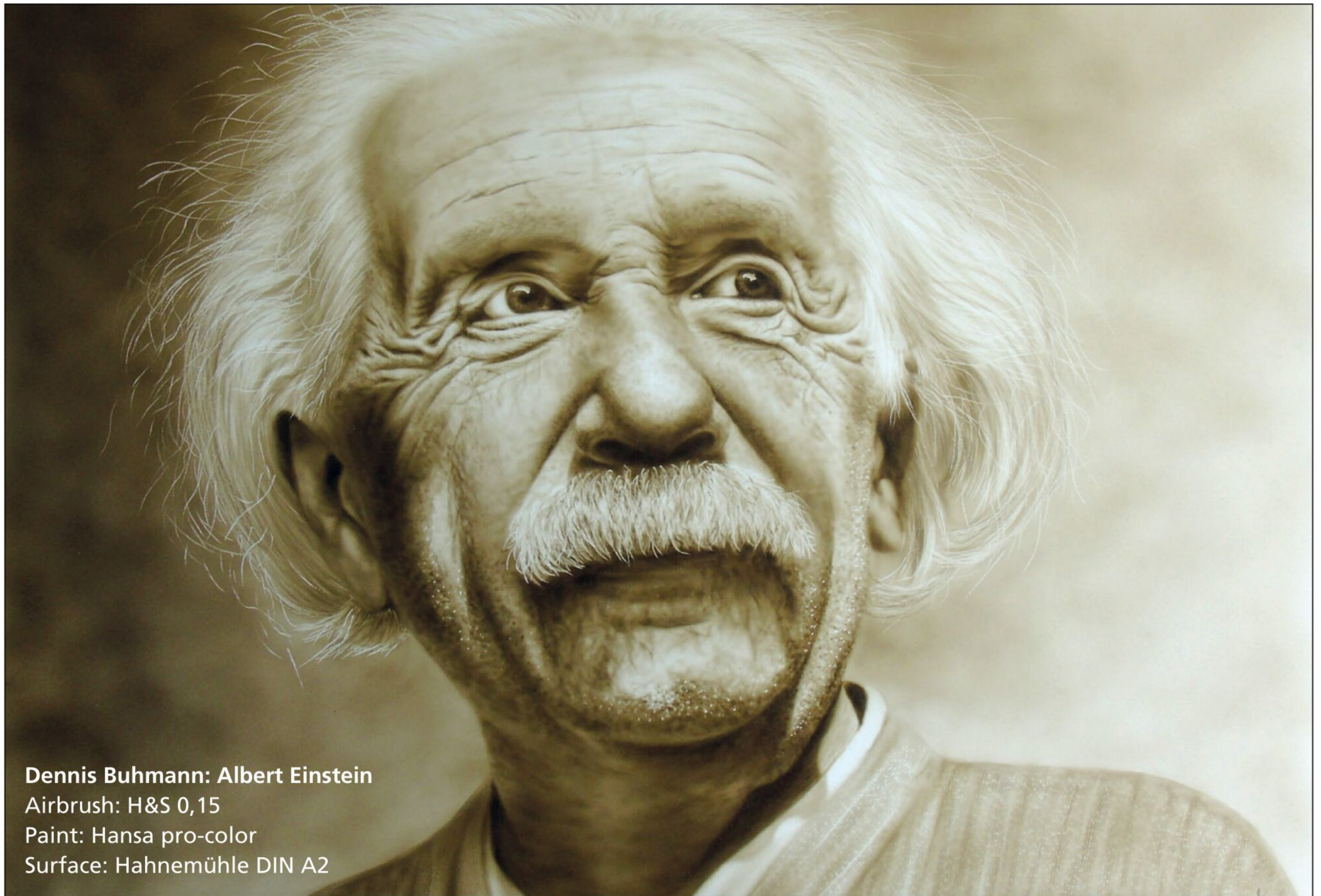
Mikes Airbrush Design: Cologne CCAA

Airbrush: Infinity

Paint: Schmincke

Surface: Welding Helmet



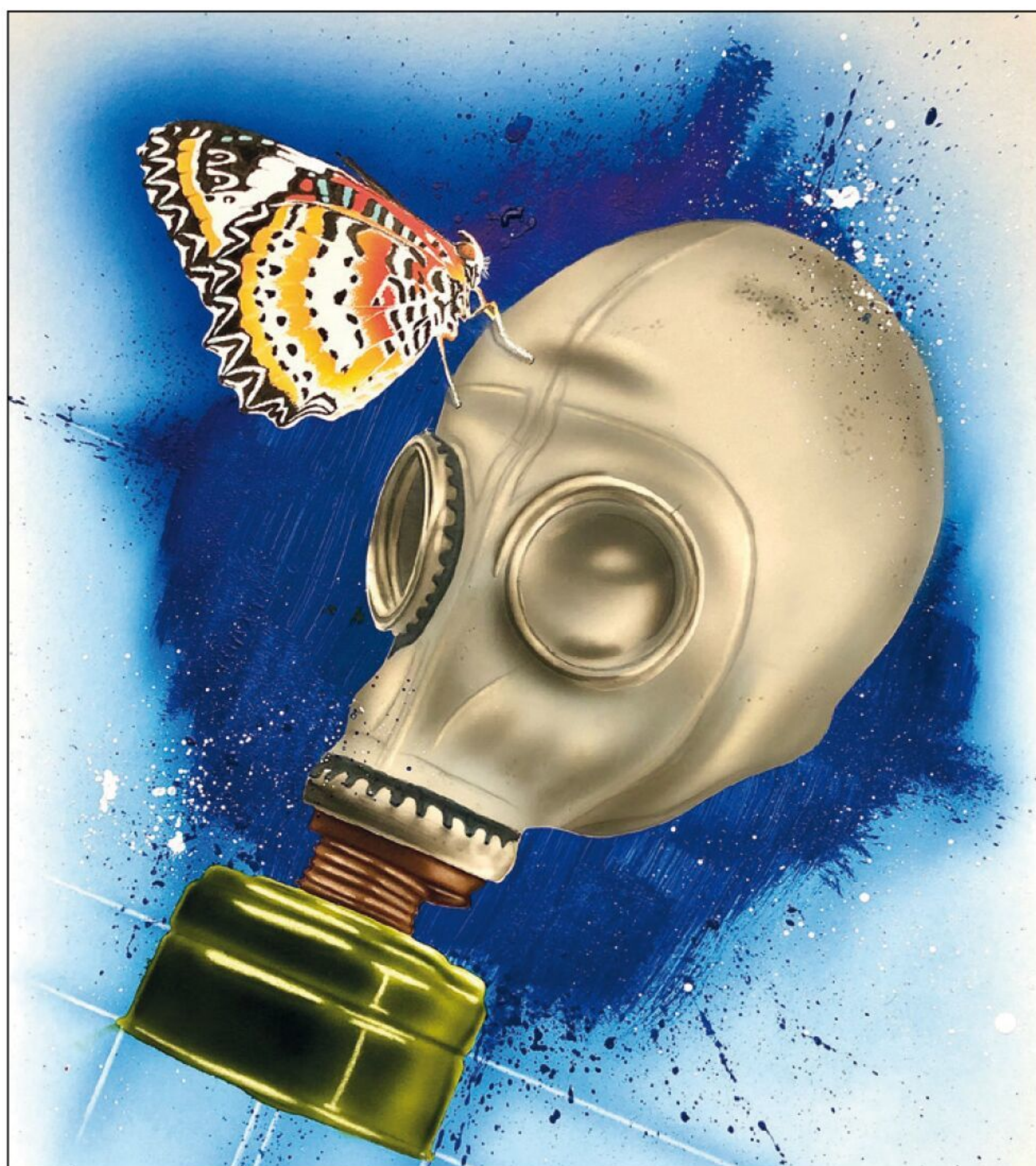


Dennis Buhmann: Albert Einstein

Airbrush: H&S 0,15

Paint: Hansa pro-color

Surface: Hahnemühle DIN A2



Heiko Schieche: Corona Fear

Airbrush: Iwata CMC Plus

Paint: Createx Illustration

Surface: Cardboard 4G



Andy Schroeren: The fisherman from Ammer Lake

Airbrush: Iwata Custom

Paint: Air Model

Surface: Airbrush paper



Alex Knöhr: Apache AH-64 helicopter
Airbrushes: Iwata Micron and Eclipse
Paint: Golden
Surface: Bristol paper
www.airbrushlui.de



Clarisse Pico: Captain America vs. Red Skull
Airbrush, mixed media
Surface: Canvas, 80 x 90 cm
www.nomen-inextinctum.de

Gerhard Eujen

Airbrush: Iwata CM-SB

Paints: Holbein Acrylic Ink, Amsterdam Acrylic Varnish

Surface: Alu-Dibond board, 90 x 60 cm





Benjamin Zikoll: Selfportrait

Airbrush: Iwata Micron Custom

Paints: Schmincke Aero Color

Surface: Schoellershammer Illustration Board, 50 x 70 cm



André Tuller: African Treasure

Airbrush: Harder Steenbeck Evolution Pro

Paints: Etac & Createx

Surface: 3 mm Alu Dibond

Frank Bigler: Rachelle

Airbrush: Paasche Vision

Paint: Createx Wicked Airbrush Colors

Surface: Harley Davidson Horn Cover, 5 x 4 Inch



Cecilia Miño: Cat

Airbrush: Iwata Neo, 0,5 mm Düse

Paints: Airbrush paint, opaque and Candy

Surface: MDF-wood

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SCREAMING

"The current Corona hysteria just makes me want to scream. And considering that I do not look very good in photos, I'm going to use one from one of my shootings", states Ralph-Tors-

ten Kolmer from Kaufbeuren, Germany, about his portrait motif. Portrait paintings are his favorite topic and what you're about to see isn't your typical portrait.

EQUIPMENT – Screaming**Airbrush:** Harder & Steenbeck Evolution X 0.2 and 0.4**Paints:** Schmincke Aero Color sepia, neutral gray, deep madder red, sienna, burnt sienna, Candy Flame Red, Createx cleaner**Surface:** Schoellershammer 4G illustration board**Additional materials:** Eraser, Faber Castell soft and hard, FACTIS BM2, Tihoo electronic eraser, scalpel with a rounded blade, art eraser Faber Castell, Dru Blair dot stencil, watercolor pencils from Faber Castell Venetian red, bister, dark sepia, paxiscope

So, why was this particular picture chosen? As an artist, I often ask myself the very same thing! After all, I always have a very specific reason for wanting to paint a picture. If my answer were to be "Just for fun", I'd end up falling into a creative black hole at some point along the way. If, however, my answer were to be "because ...", then I'm going to end

up finishing the picture, because there's a message I want to send with it. Painting a picture always has something to do with me as a human, a person, and an artist. And that "Why?" is my motivation to finish the picture I'm starting up. The photograph is from a shooting in which I asked the model to make a bit of a grimace to loosen up the mood.

01 | Rough draft

I begin by tracing the outlines of my model onto my surface. In my case, with a 15 x 10 cm photo and a paxiscope, on a piece of Schoellershammer 4G cardboard. I've enhanced the lines for you using Photoshop so that you can see the lines better in this step by step. In reality, the strokes are only made quite subtly with a soft pencil so that I'll later be able to remove them easily with the art eraser. I'm asking you to only trace on a few of the absolute most important lines so that you don't lose your overview.

**02 | Eyes**

I normally begin a portrait by establishing the eyes. These are the most important part of a portrait. If the eyes turn out to be bad, then the whole picture will end up being bad. In this case, the screaming is making the eyes narrow, which is why I'm not placing a lot of importance on them at this point. Much more important is to make the emotion in the eyes seems as realistic as possible.



03 | Sepia instead of black

Since I'm working with transparent paints from Schmincke, I begin with sepia, which I dilute in a 1-to-2 ratio (1 drop of sepia to 2 drops of cleaner). From dark to light. Through the high paint concentration, I'm able to more quickly darken surfaces. You'll see that a lot of paint is required(!) to achieve the dark areas. Thanks to the lower rate of dilution, the spray pattern will nonetheless be a bit grainy, although that doesn't really play a role in this phase of the work, because I'll be going over this again later in a more highly diluted manner. The grainy spray pattern is generated in that the paint here is fairly thick and requires a large surface/drops so that the pigments come adrift from the needle and fly onto the painting surface. I begin by creating the picture's default contrast and darkening the shadowy areas. If I'd start working with diluted paints at this juncture, I'd have to spray over everything a whole lot more, which would be an unnecessary waste of time.

For this work step, I'd like to point out two things. For one: Why am I using sepia and not black for the shadowy areas? The reason is that, in nature, there really isn't "black". Black makes the picture dirty!!! Sepia, on the other hand, is a very dark brown hue that adjusts to the remaining colors, because it already contains a high level of red and yellow, which is enhanced later when spraying with the other skin hues. This leads to a homogenous overall picture.



04 | Hair

Secondly, I'm paying attention to the development of the sharpness. The picture is pretty sharp around the eyes, the hair, the mouth, and the hand. I do some erasing here to create some sharp edges. This work will become unnecessarily difficult a little later on. The picture will become less and less sharp as I move downwards. The larger the distance of the nozzle from the surface, the wider the spray of paint will be and with that, the desired lack of sharpness is simulated. Thus, the closer I get to the lower portion of the picture, the further away I move my airbrush from the surface. I proceed in this manner with all of the other colors as well.

I like to add in the structure of the hair already at the beginning of the picture with a school eraser in order to later be able to add depth to it, something that is achieved with repeated airbrushing, erasing, and scratching.

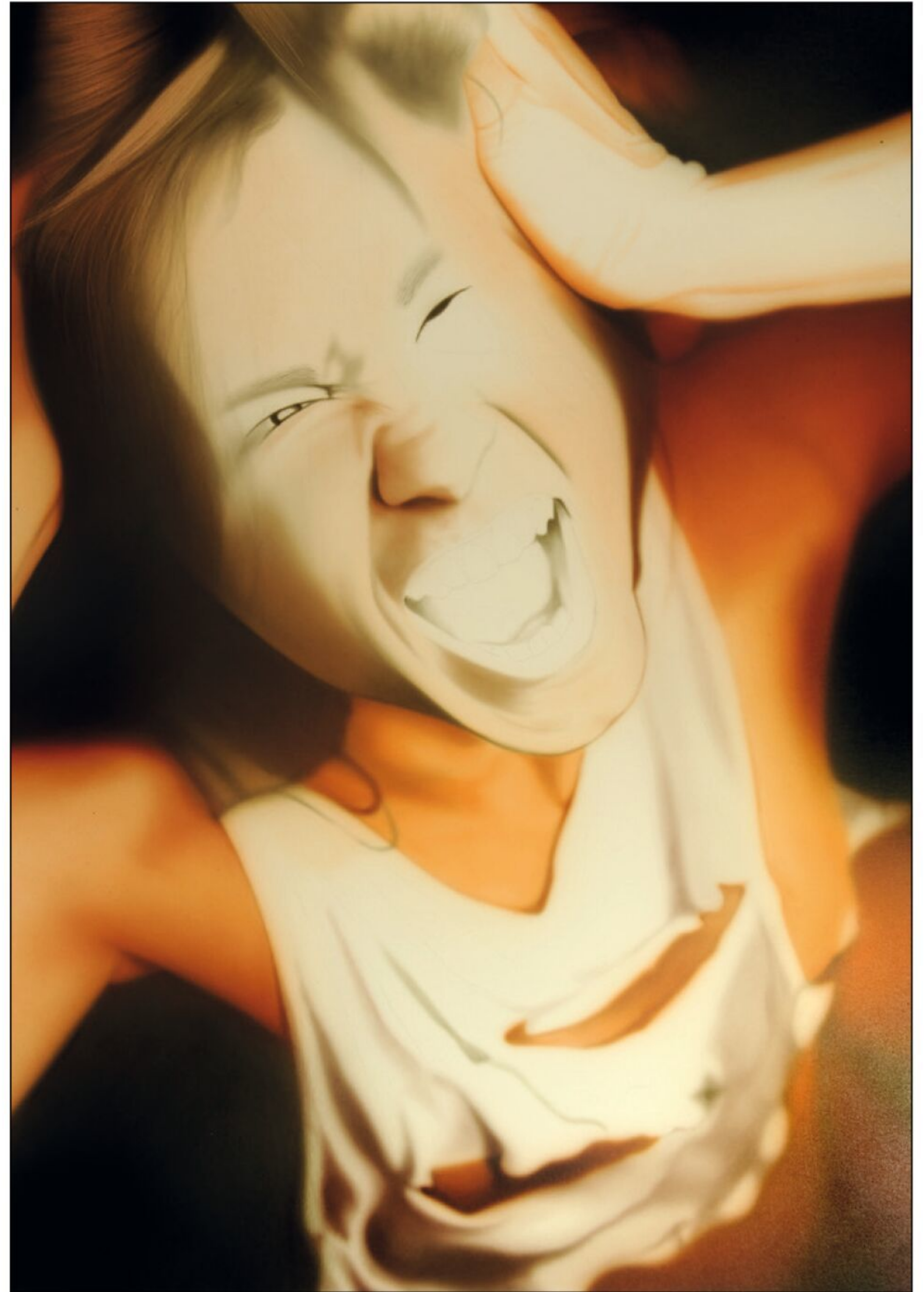


05 | Skin tone

So, the dark areas have been established and I'm beginning with a mixture of 3 drops of burnt sienna with 2 drops of sienna as well as 20 drops of cleaner to create the mid-range skin tone. Considering this skin tone is also found in the hair, I'm adding a layer there too.

06 | Shirt

Here you can already see the partially created skin tone. In order to enhance my overview of the contrast ratio in the picture, I now begin with the shirt. For this, I use 2 drops of sepia with a drop of madder red deep. Unfortunately, the light in the picture was reflected in the lower right edge while photographing such that this appears to be lighter than in the original picture.



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07 | White

In the meantime, the shirt has really progressed. Thanks to the mouth, which is currently still very white, you can see that there aren't any white spots anymore on the shirt. Even if there are lighter spots there, they aren't white. What's important here as well is that I keep an eye on the development of the sharpness.



08 | Hair structure

Time for more hair structure. This time I did some scratching with a scalpel so that the hair will get finer. When you work with the scalpel, make sure that you're using a

rounded blade and that the knife leans towards the direction of the scraping so that you don't damage the surface by cutting into it.

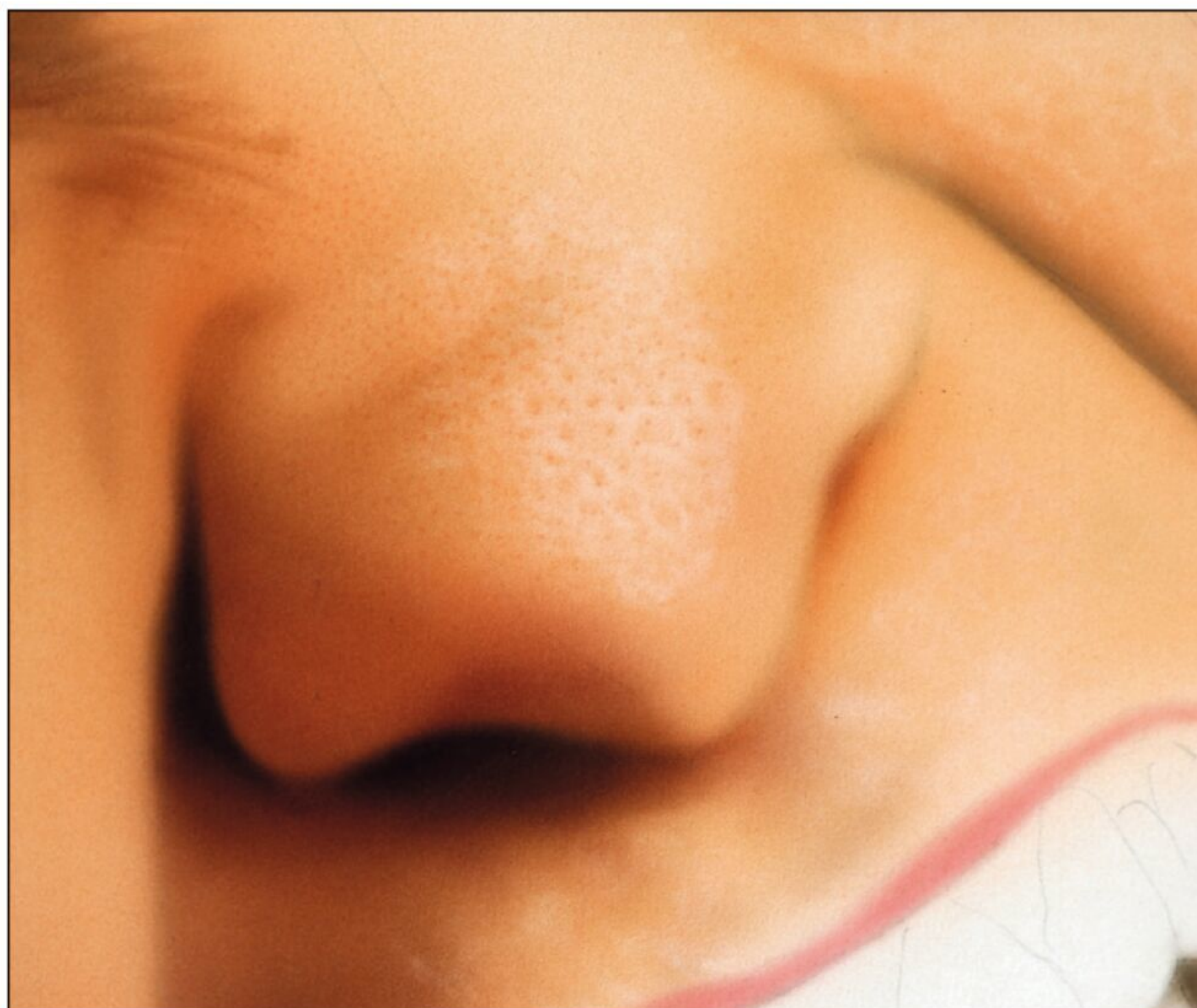


09 | Face

I now move on to the face, which consists of primarily sharp areas as well as soft progressions. With the sharp areas, I move towards the cardboard up to about 0.5-2 cm in distance. For soft progressions, I'm usually app. 8-10 cm away. Please be careful with the eye! I've used the skin tone again for the eye. Since the eye is almost closed and thus, shade is located in that area, the eyeball is not light in color.

**10** | Nose and hand

Once I've completed applying the paint, I take a soft eraser pencil from Faber and a Factis BM2, and use very light pressure in erasing away at the structure of the skin on the nose, the cheeks, and the hand. When I work with too much pressure, the contrast becomes too strong and the skin begins looking like it's scarred. For the pores on the nose, I've continued to place little circles and next to each other, over and over.

**11** | Mouth

The mouth is still the only white spot in the picture. As such, I continue my work on this part of the picture. Since the skin in the mouth is redder, I add a few more drops of deep madder red to the midrange tone of the skin. I spray the gums and the tongue with this mixture. For the shadowy area, I've added a drop of neutral gray. I airbrushed the lips with pure red brown – in a mixture at a 1-to-10 ration with cleaner – to achieve a lovely, soft progression.





12 | Lips, tongue, and teeth

While continuing to enhance the lips with a reddish brown, I noticed that the red is simply looking too boring. So, I quickly make use of Candy Flame Red from Schmincke and that turns out to be just the right thing! The lips are now nice and gaudy!

I've darkened up the shadowy area in the mouth and on the nose once again using sepia and deep madder red. I've done some erasing on the pores on the tongue in advance, doing so with the soft Faber eraser pencil and just a bit of pressure. I need the light of the reflection on the lips to be almost white and that's why I've used a hard Faber eraser pencil and a Factis BM2 eraser to once again remove the paint. The teeth have been created with a midrange skin tone and then erased once again here with the soft eraser pencil.



13 | Deepening the colors

While working on the face and mouth, I've made use of my leftover paint (depending on what step I'm on) to deepen the coloring of the hair. Particularly hair needs lots of layering of paint and then the ensuing erasing and scratching activities in order to achieve a realistic presentation, because hair tends to cover even more hair in real life. It's layered. I've also given the arm more depth by darkening it up again on the edges.



14 | Watercolor pencils for the hair

If you want to make the hair look wild, you'll be best served using the watercolor pencils from Faber. Why watercolor pencils instead of colored pencils? Well, watercolor pencils possess a character allowing the pigments run into one another and this allows them to establish homogeneous lines when they're sprayed over with airbrushing paint. As such, they can no longer be identified as colored pencils. I think they're a wonderful little thing. The hair sometimes looks brown on the template, then light brown again or even red. Regardless of how I went about doing it, it always looked awful in my pictures when I only worked with one color. Thus, I've used exactly these three colors and did so widely in some areas and then very fine and individually on others.



15 | Hair in the face

When you take a look at the photo, you'll probably notice that the hair isn't running straight. Nope, it's kind of tangled in distribution on the face, which enhances the emotion. This is why I've pulled some of the hair laterally across the face. When it comes to structures of this nature, I unfortunately tend to paint in a manner that is too sterile

and parallel. This is why I've gotten over my fear of failure and distributed the strokes all around the face and den hair-line. I feel this endeavor was successful. Afterwards I've darkened up the skin tone in the face left and right. I did this using a mixture of burnt sienna, sienna, madder red deep and neutral gray at a 3-to-2-to-2-to-1 ratio.



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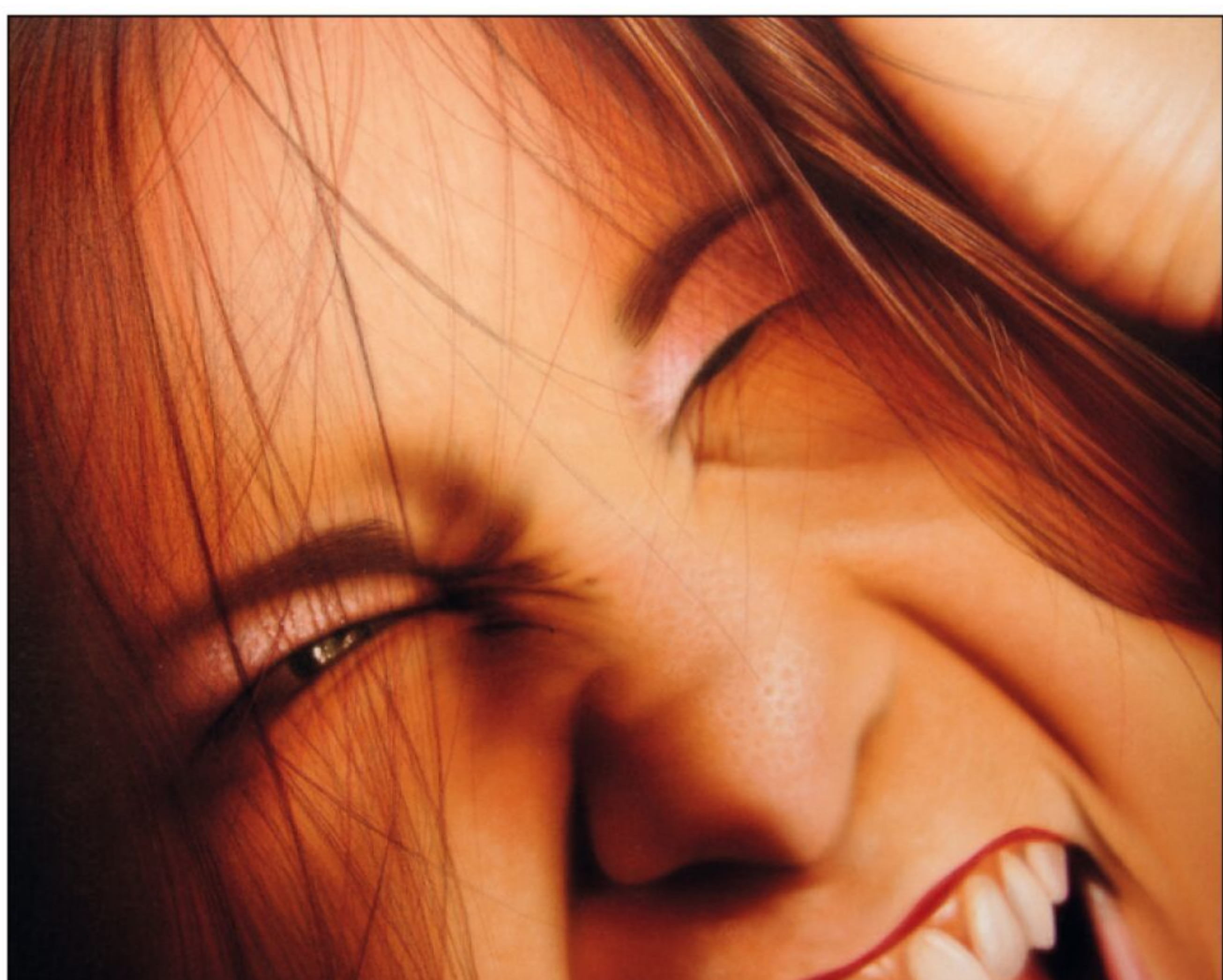
16 | Darkening the shadowy areas

In this photograph, you can see that I've darkened the shadowy area from the mouth and on the teeth with some highly diluted shadow paint. I've done some erasing again afterwards to enhance or maintain the structure. I also established the pores in the face a bit more.



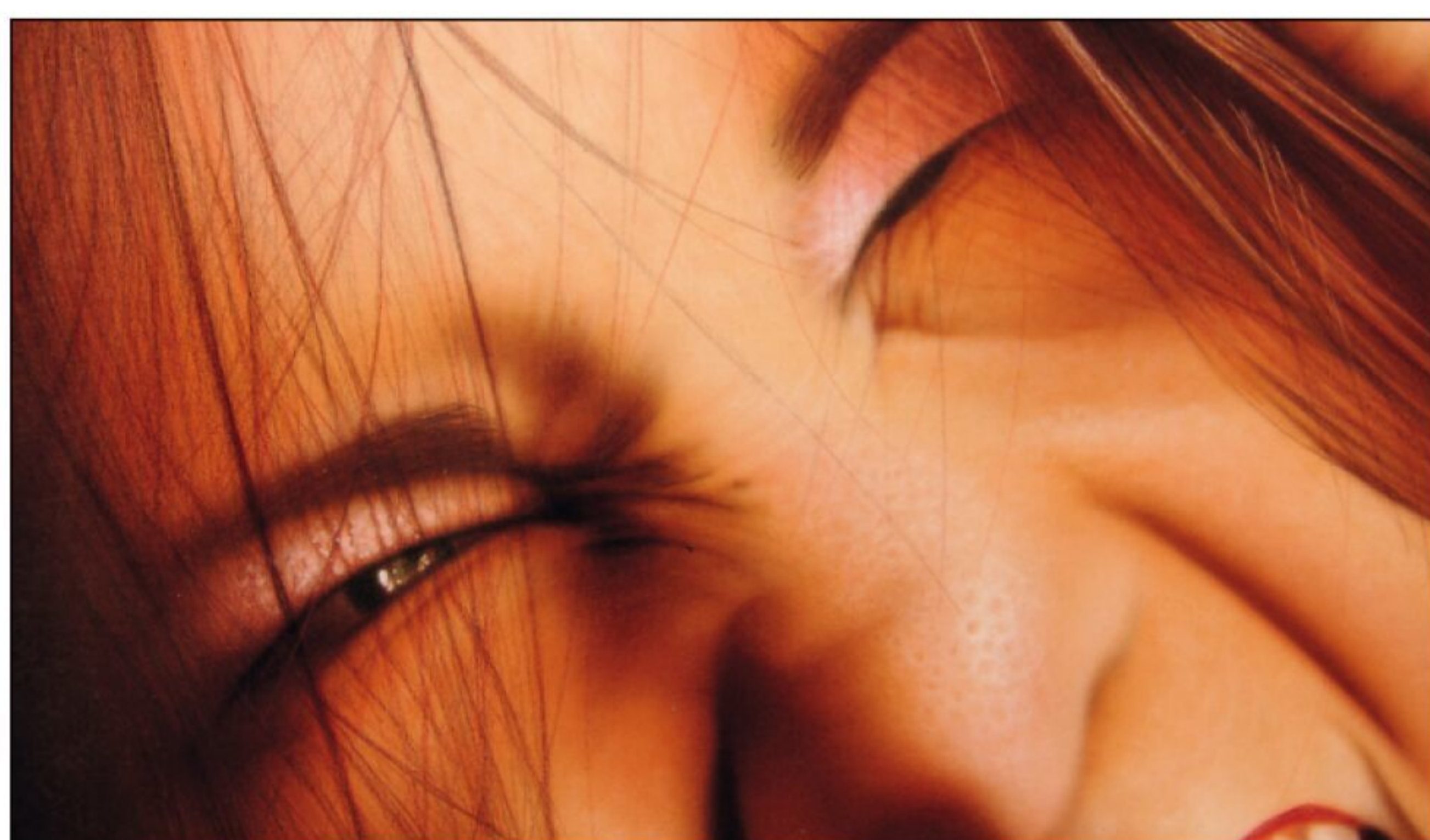
18 | Eye shadow

I made the left eye darker with a shady color. I then create the highlights with an electric eraser. On the eyelid, I erased in the structure with the hard pencil eraser and the electric eraser, then misted it all with a pure 1-to-10 mixture of diluted magenta. This is how I achieve the pink-colored touch from the eye shadow.



17 | Adjusting the overall picture

Now you're able to see what's almost a complete picture. I've darkened up the lap, the arms, and the chest with a midrange and dark skin tone, and adjusted the overall picture. I've sprayed over some areas, such as the forehead on the base of the nose and on the hand, with the light skin tone established with burnt sienna and sienna. These spots are more yellowish and that's why the mixture ratio here is 1-to-1 paint plus 10 drops cleaner.

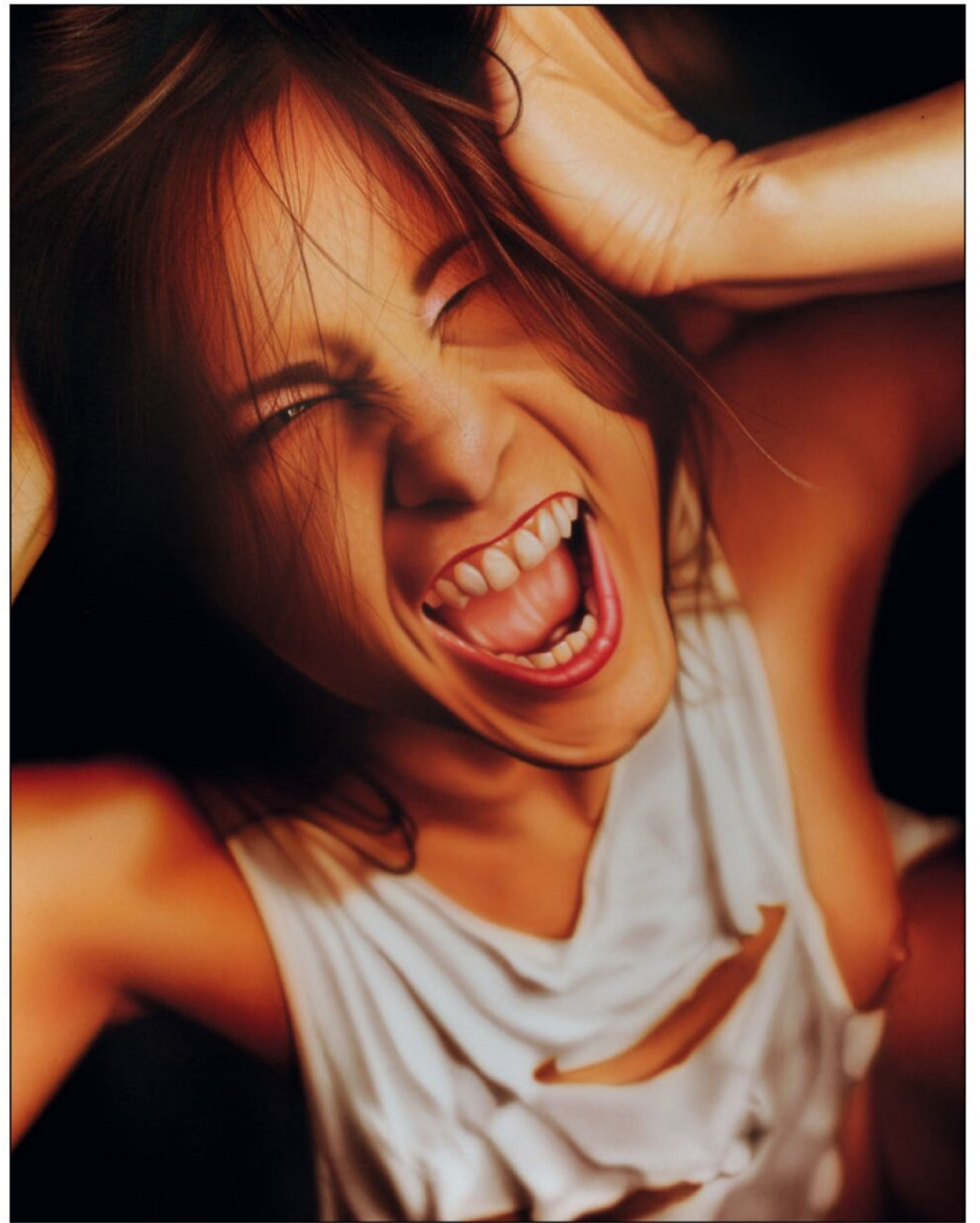


19 | Variations in skin tone

The paints in the face are manifold. Pay good attention to the portions on the nose, the cheeks, the forehead, and above the lip. I've subsequently gone over these areas with deep madder red diluted in a 1-to-10 ratio to get a more reddish feel for the skin. A face is never just one color, with more or less saturation, to display shadowy areas, but rather consists of many colors. In some light conditions, the skin can shine a bit greenish or violet. That's not the case here, but it has been in other portraits. In addition, you can clearly see here how the hair has been pulled about with different colors.

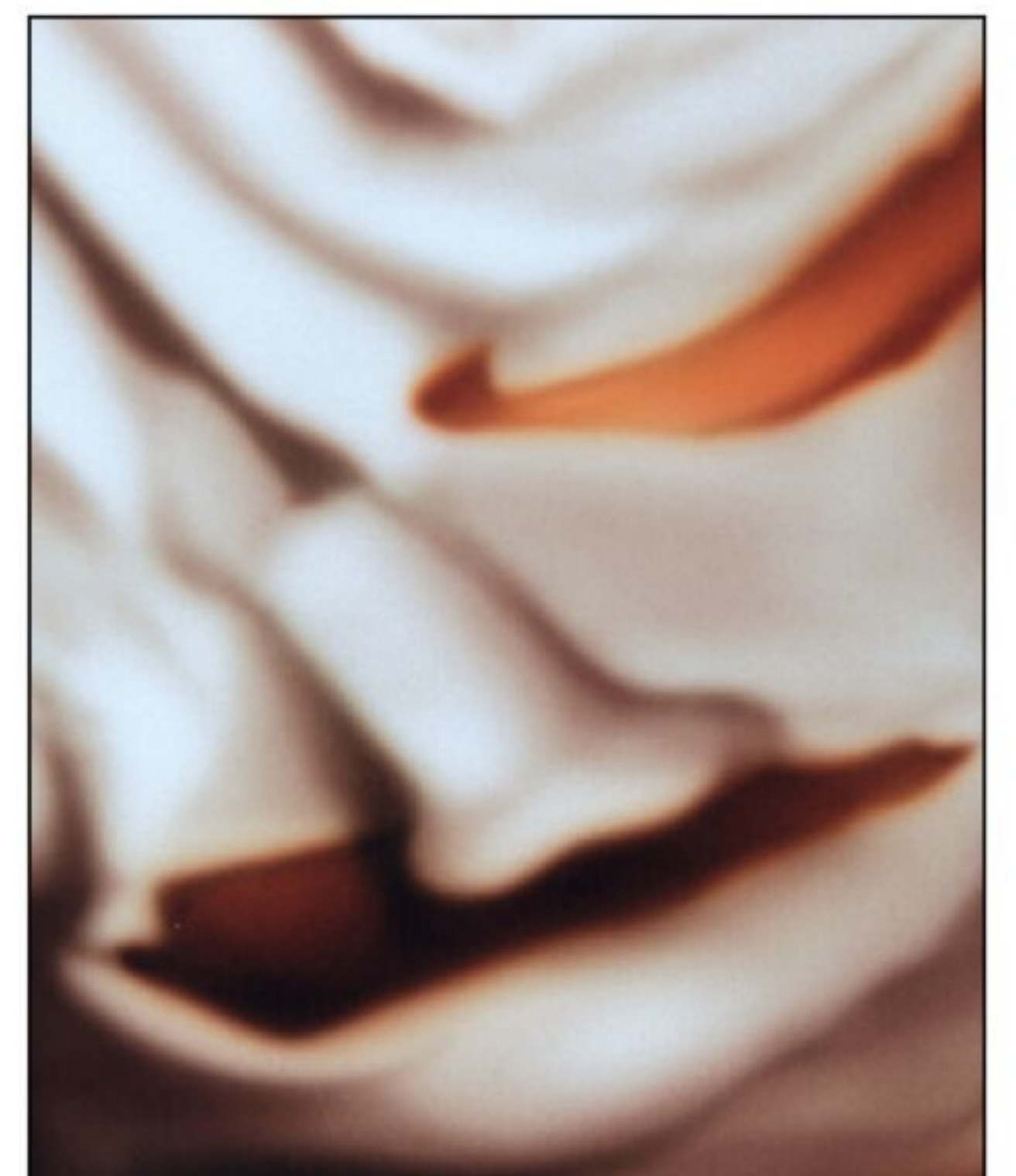
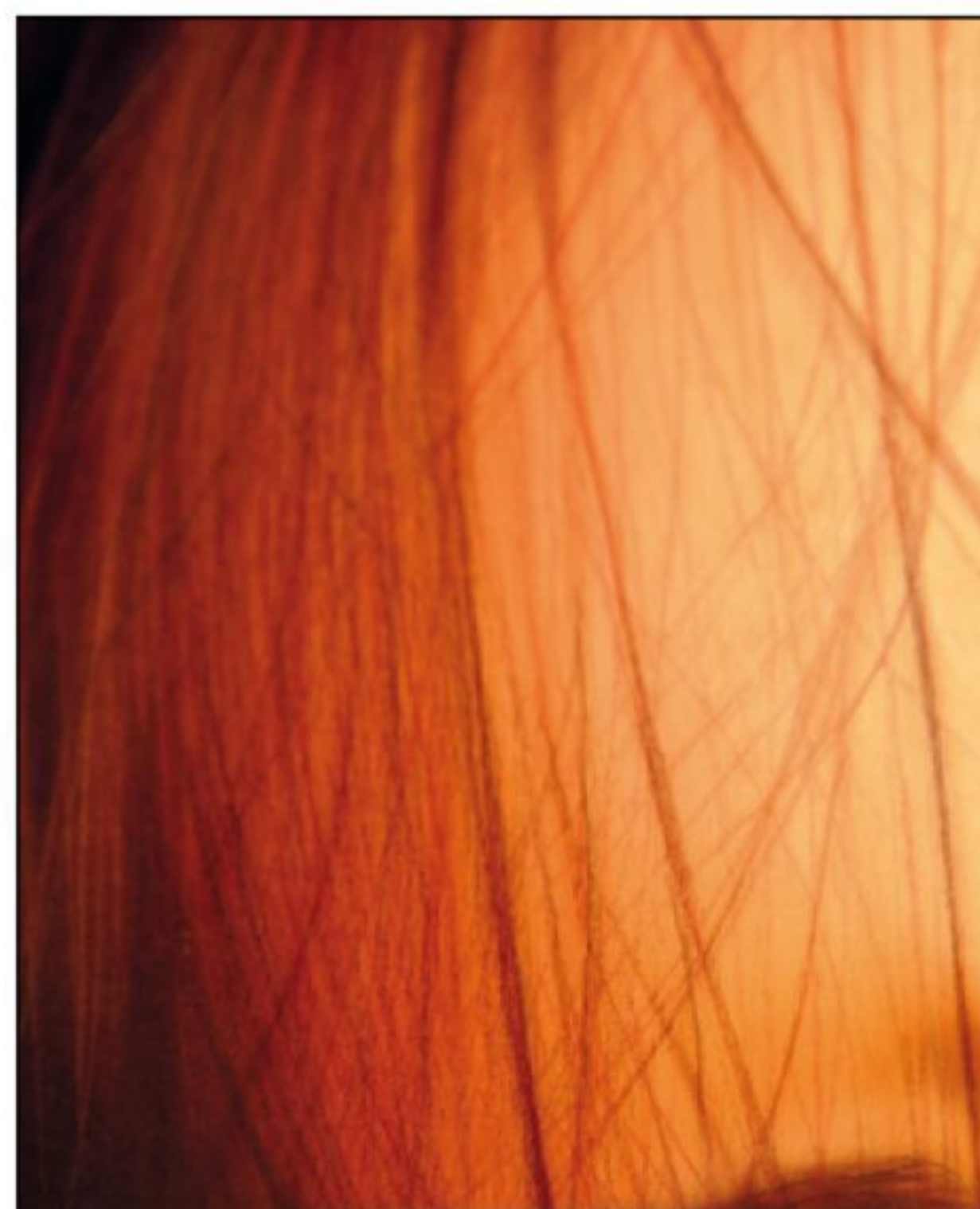
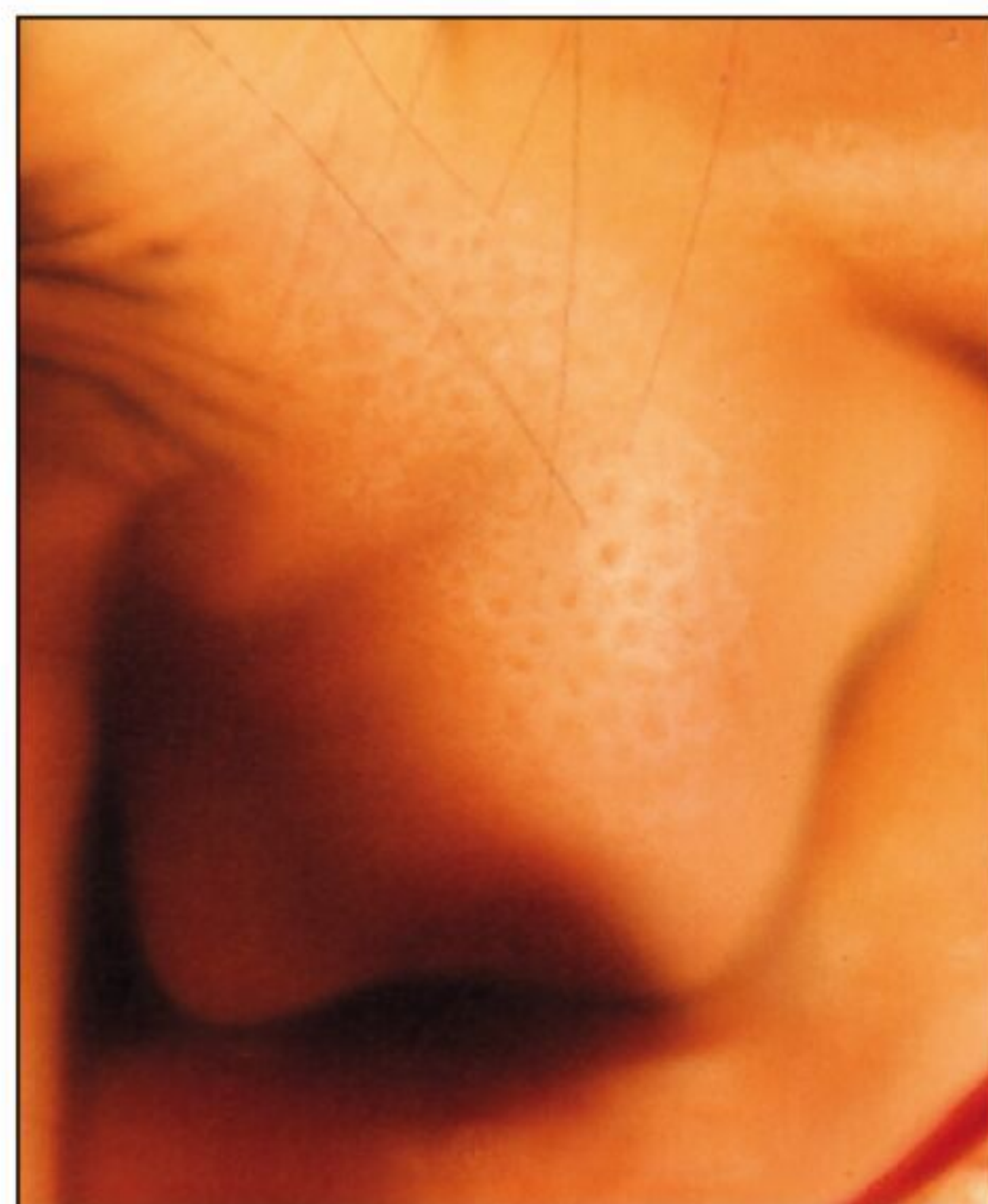
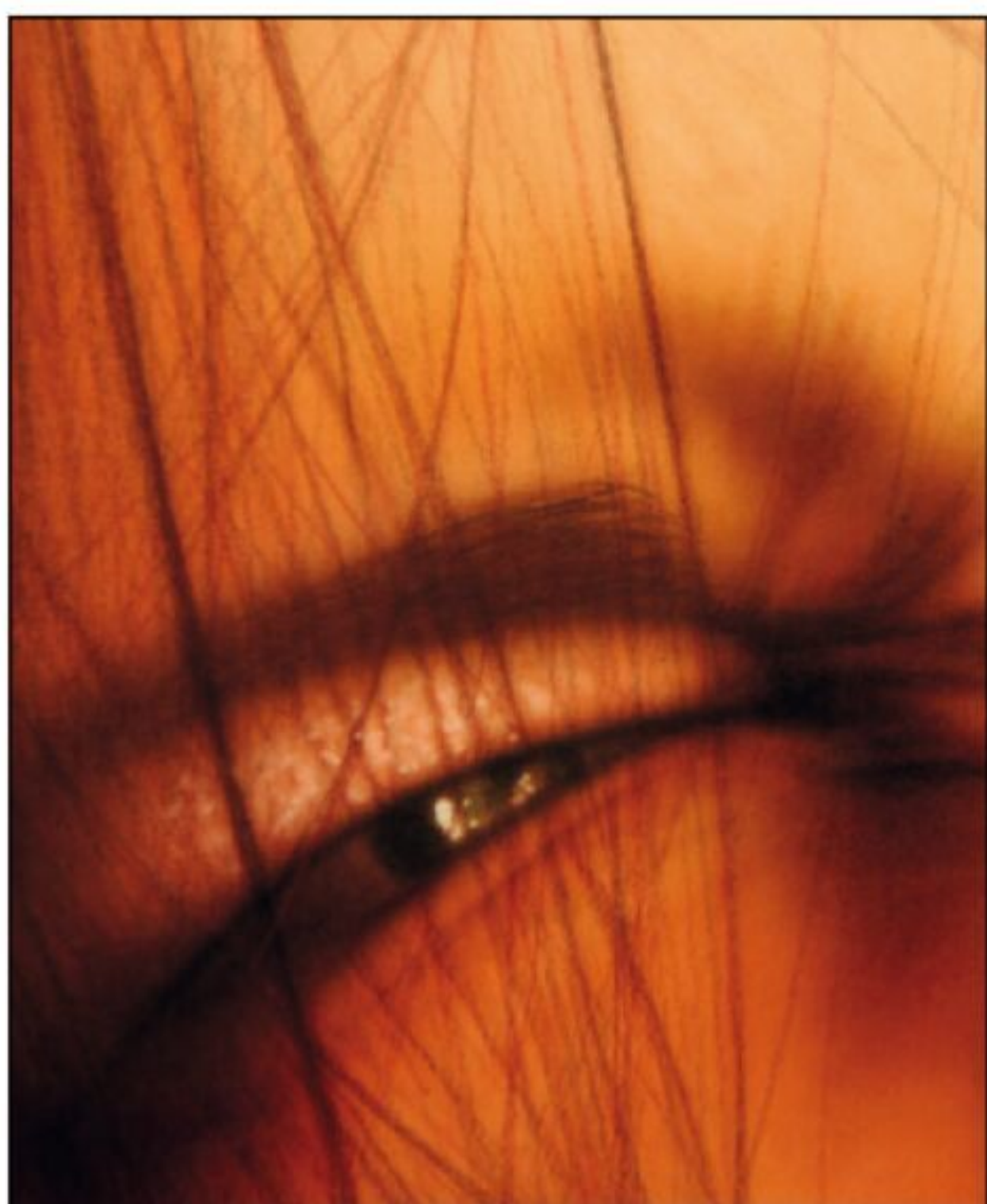
20 | Our completed work

I decided not to give the hair any further attention, because the procedure of painting, erasing, and scratching has been conducted several times. As I wrote, I always make sure that I do not damage the painting surface, because otherwise, the paint will be absorbed differently and sharp strokes can no longer be made through the high standing fibers due to the paper fringing more and more as a result. The shoulders areas were darkened a bit more and sprayed over partially with pure red brown. I've added more shade and dark "spots" to the shirt to represent the natural unevenness.



21 | Details

Here you can see a few more details from the artwork to allow you a more complete overview. It's worth mentioning that I had erased the pores around the cheeks a bit too strongly. That's why I took the art eraser to it again, having reduced the contrast and then spraying over it with a mid-range skin tone. That makes everything a bit more harmonious and realistic.



22 | Conclusion

To conclude, I'd like to mention that I'm very thankful to my model for this photo, because she's usually pretty reserved. After viewing the photos, she was initially startled and then laughed, eventually feeling good about having been able to provide such an emotional photo. That was all

the more reason for me to make use of this particular photograph. I'd like to thank everyone that has taken the time to read through this article and I hope you've all been able to get something about airbrushing portraits out of it.

RALPH-TORSTEN KOLMER



Ralph-Torsten Kolmer was born in Kaufbeuren, Germany, in 1965. Already in his childhood colors and pictures were his main interest. In 1980 he finished secondary school and started an apprenticeship in metalworking. In 1997 he enrolled at the Institute for Education in Fine Arts and Art Therapy in Bochum and completed 6 semesters of Airbrush Design. In 2000 he finished art school and started his own business as an airbrush artist. In the beginning part-time, later on he was running his business full-time and painted different surfaces like cars, walls or stones in the following years. But what he prefers most is portrait painting on canvas and cardboard. Ralph-Torsten Kolmer is married and still lives in his home town.

 www.airbrushschule-sueddeutschland.de



MADE IN PHILIPPINES

Life in the Pacific island state of the Philippines is not easy. All the more surprising that people there can earn their living with the art of airbrushing. Midas

Bayle Villanueva II alias "Judas Ikalawa" is one of them and gives an insight into his daily work.

How did you get to know about airbrushing and when did you start airbrushing?



Midas: While I was roaming around in Ali-Mall in Cubao (a quarter of Manila) in mid of year 2000, I happened to see these 3 artists doing some fantastic arts on T-Shirts which captured my attention right away. From then on, I always took my time to visit and observe. I tried to be friends with them until the owner and artist Rommel "Kiss" Toledo soon became my mentor and big brother. At Airwizard, an airbrush custom design shop for t-shirts, he asked how he could help me. I presented how interested I am with airbrushing...

What airbrushes and paints are you using?

Midas: I am using a Badger 150 and my favorite Badger Crescendo 175, a user friendly airbrush. I've used and am still using it now. Iwata HP-C is also superb in details, which is my all time favorite. Unluckily, the nozzle broke and I replaced it with my new Iwata HP-B plus. Paints that I use are acrylic and textile paints.

Are you self-taught or did you take any lessons?

Midas: From the master himself, Rommel "Kiss" Toledo (Airwizard).

Is airbrushing your hobby or do you make a living from airbrushing?



Midas: Both... and it's my passion.

Do you custom paint or are you creating fine art?

Midas: I customize and do fine art, so yes, both.

What surfaces do you like painting the most and which are your favorite motives?

Midas: I enjoy painting on canvases a lot. Religious and dark images are my all time favorite motives.

What is airbrushing like on the Philippines? Is it very popular to do airbrushing or to buy or commission an airbrush artwork?

Midas: It's popular but still on its infant stage - because it's so expensive...

Is it difficult and expensive to buy airbrush supplies?

Midas: Big Yes! It's difficult, especially buying airbrush parts. And so expensive...

Are there any airbrush workshops available for beginners?

Midas: As far as I know, there are no airbrush workshops available. It's expensive here in the Philippines to acquire. For now, some of the beginners only watch it on Youtube.

What do you like about airbrushing?

Midas: Its uniqueness, and only few does it in the Philippines. Color rendering is fast.

We saw a lot of religious artworks from you. Is this an important and popular topic in your country?



Midas: I wish to have a formal workshop with Dru Blair.

Thank you, Midas. I hope your wish will come true one day. We wish you and your family all the best and always so much fun and success with airbrushing.

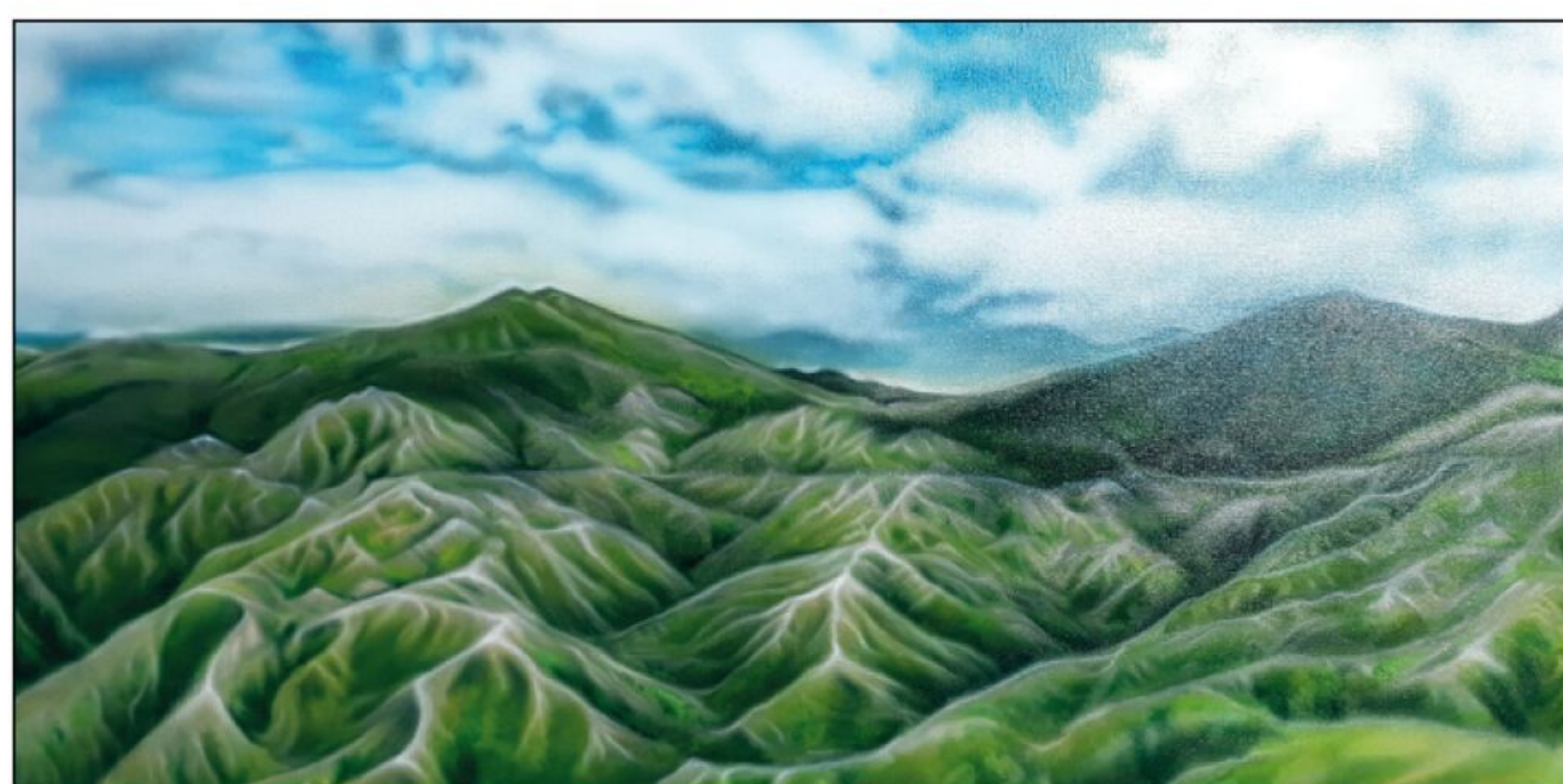
Facebook: Midas Bayle Villanueva II

Midas: Filipinos are very religious. Painting these images brings out the best in me, especially the emotions.

Do you have any role models in art or airbrushing?

Midas: Dru Blair is my all time favorite.

If you could make a wish about airbrushing: What would it be like?





Ivan Loperena (Mexico)

Airbrush Artist Day 2020: A unique social media art event

On October 6, artists around the world celebrated Airbrush Artist Day, the anniversary of the airbrush technique. Due to the Corona pandemic, this year's events mainly took place on-line. The heart of the event was the art activity of US artist Gerald Mendez, who was the founder of the Airbrush Artist Day 4 years ago. Unfortunately, he only called on artists via Facebook and Instagram about 2 weeks before the celebration day to create and send in artworks all about the topic of airbrush. Also, there were some misunderstandings, especially around the English event description, so that not only works with the image of an airbrush were submitted, but also other motives. However, these were no less fascinating and were considered equally.

In total, over 80 artists took part. The enthusiasm was particularly great, as in the years before, in South America. The majority of the works came from Colombia, Mexico and Argentina. Gerald Mendez published all the works on Facebook and Instagram and presented them in a 1.5-hour video live show on October 6. The purpose of the event was not a com-

petition, but rather the artistic exchange and stimulation of creativity. Nevertheless, Gerald Mendez brought numerous well-known sponsors on board, who provided prizes for a raffle among the participating artists. Gerald Mendez presented the winners a week later during another almost two-hour live show on Facebook. In total, more than 1000 airbrush enthusiasts from all over the world followed these activities on social networks.

Congratulations to all participating airbrush artists, to the winners of the raffle and to Gerald Mendez for this unique and successful event!

Instagram: [airbrush_artist_day](#)

Facebook: [International Airbrush Artist Day](#)



Christian Erdmann (Germany)



Diego Celeit Art (Colombia)



Carlos Carmona Guerra (Chile)



Roland Kuck (left) with his jury colleagues Ulrich Lenz and Lydia Tüynman

Between Hope and Apocalyptic Sentiment The Art of the Corona Pandemic

The Corona Pandemic and the lockdowns in many countries world wide have affected each of us in different ways: While some industries were so busy that

they couldn't get in and out of work, others had no orders, employees were sent on short-time work or the activity was simply prohibited.

One example from Germany is airbrush artist and instructor Roland Kuck: His newly founded Airbrush & Art Academy hardly had a chance to start when restrictions have been imposed and workshops had to be cancelled. As a creative man, Roland naturally came up with an idea and called for a "Corona contest" in April. A considerable number of different

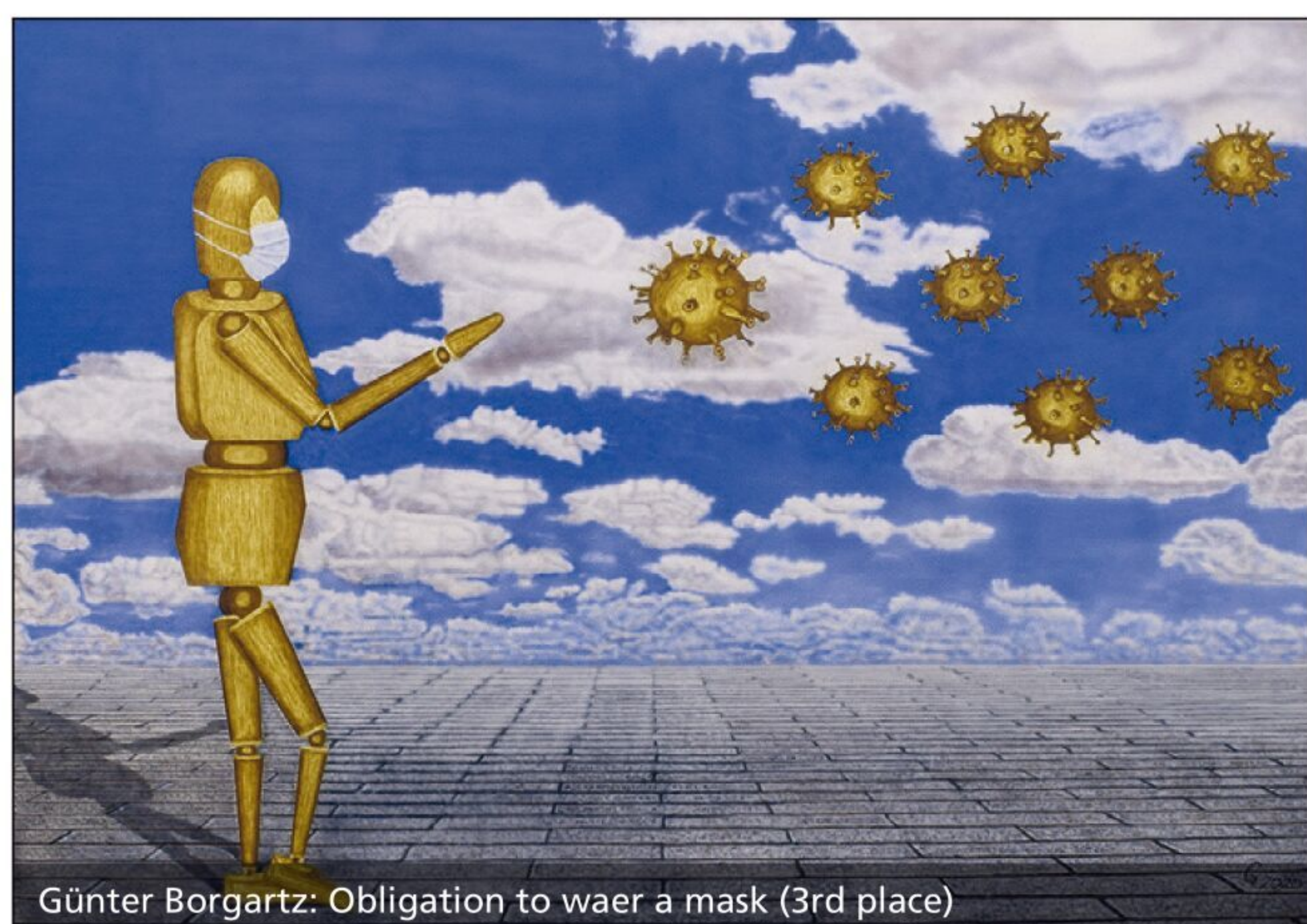
and great works were submitted until the end of June. The convincing results were presented to the jury, consisting of local artists, photographers and journalists, who was highly impressed by the artwork ideas and their realization: an event that has overwhelmed everyone worldwide. The artworks reflected the "new" everyday life and the emotions of



Christian Frank: Prison at home (1st place)



Sina Meyer: Covid-19 (2nd place)



Günter Borgartz: Obligation to wear a mask (3rd place)

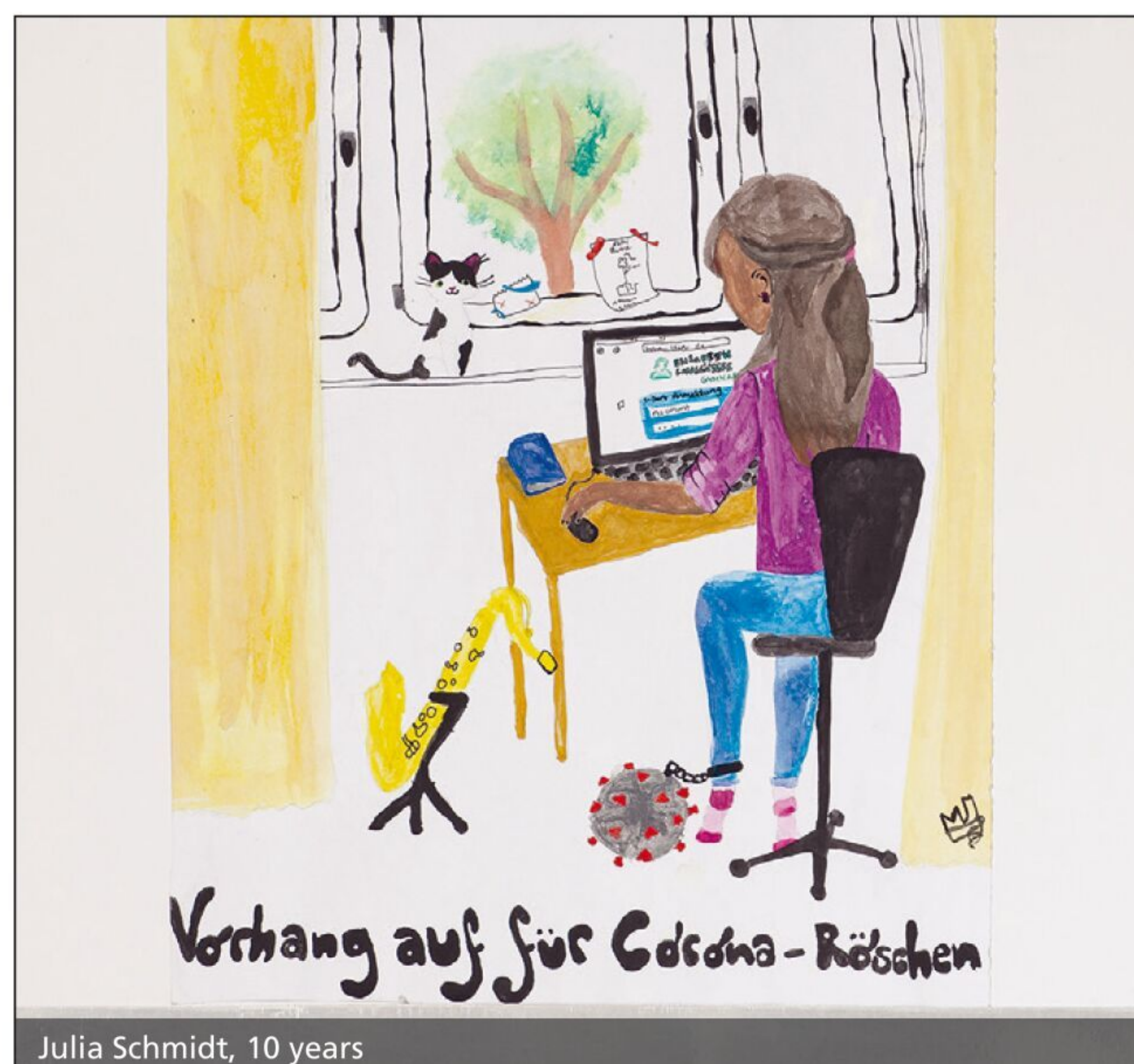
all people – from loneliness, isolation, fears of global dimensions, to hope.

The different artists and even the young newcomers (8 to 12 year olds) have immortalized the theme COVID-19 in many different ways on various surfaces. The individual states of emergency caused by the virus have aptly been captured in the paintings. Without further ado, the jury decided to redefine the selection criteria in order to award 4x first, 6x second and 10x third place, as well as 4 special prizes. Thus, each participant, adults and children, will now receive high-quality prizes.

Unfortunately, the planned exhibition with all the artists' works has to be postponed more and more because the infection has not yet calmed down.

All artworks and further information about the competition:

<https://www.rolandkuck.com/über-den-malwettbewerb>



Julia Schmidt, 10 years



Nadia Balzer: Eyes wide open / urn (Special Award Custom Painting)



Markus Stank: Biological Hazard (3rd place)



Rudolf Kämpf: Corona Ex (Special Award Digital Painting)

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Coming up in the next issue:



Alien

This T-shirt cannot be overlooked. Because the alien directly stares back with his big saucer eyes. Is he peaceful or sneaky? Who knows... The simple but impressive T-shirt is a work of Iran Caro from Venezuela.



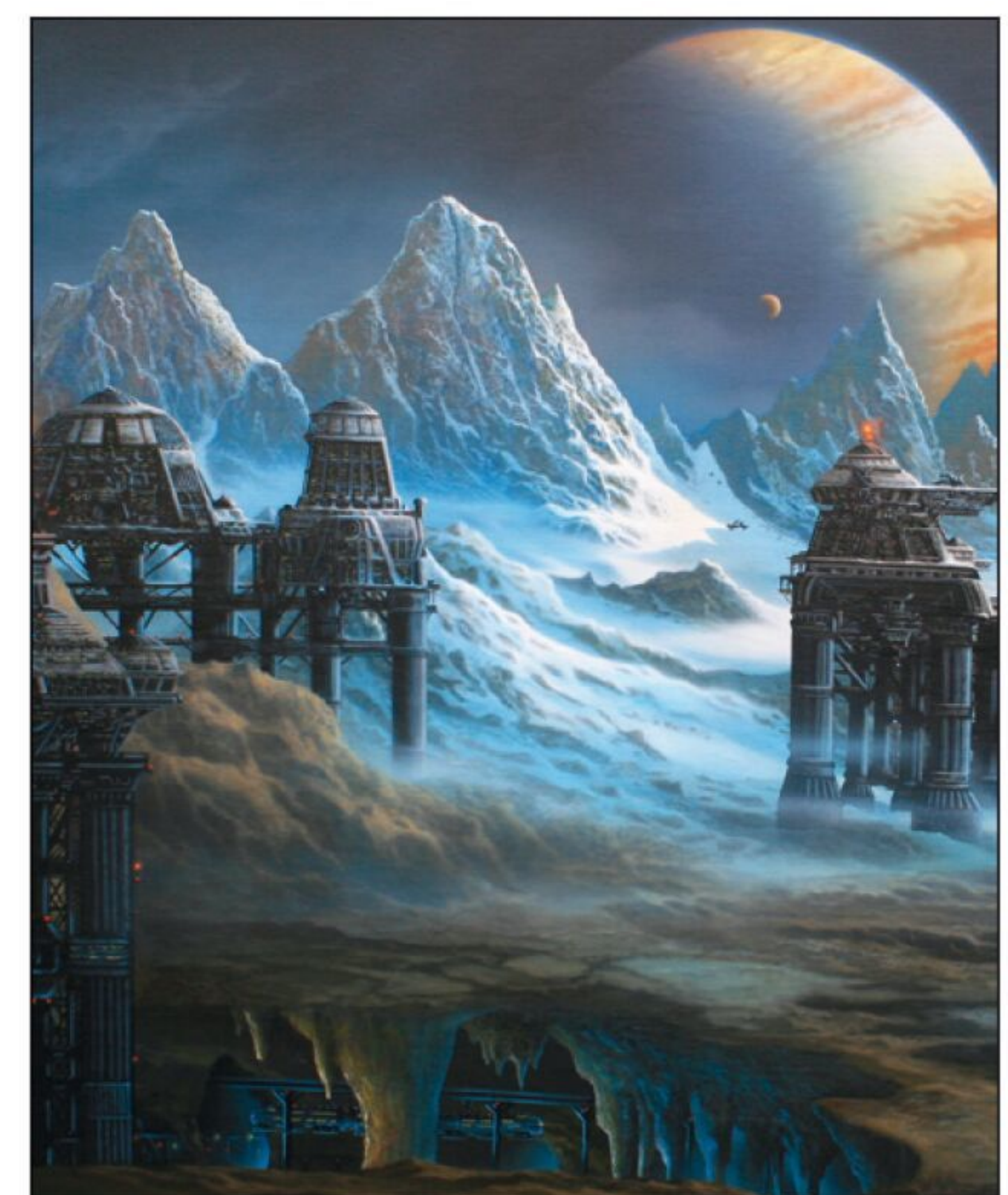
Fineline Graphics

"Those are just taped lines!" No Way! Working with lining tapes is a tough job and needs a lot of practice to get clean lines, curves and graphics exactly right. Automotive professional Marcus Eisenhuth is showing you how to do it.



Prinshir

The American artist Marque Terry Strickland is not only an airbrush artist but also a novelist. And so his motifs originate from the fantasy worlds of his stories. His mixed technique consists of markers, ink pens, brushes and, of course, airbrush.



From astronomy to portrait

Inspired by the American astronomer Carl Sagan, the British artist Andrew Stuart began to paint space and fantasy motifs and even got hold of some cover art assignments for Carl Sagan and Stephen Hawkins. In the meantime he has also discovered his love for portraits.

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