AIRBRUSH STEP BY STEP

61

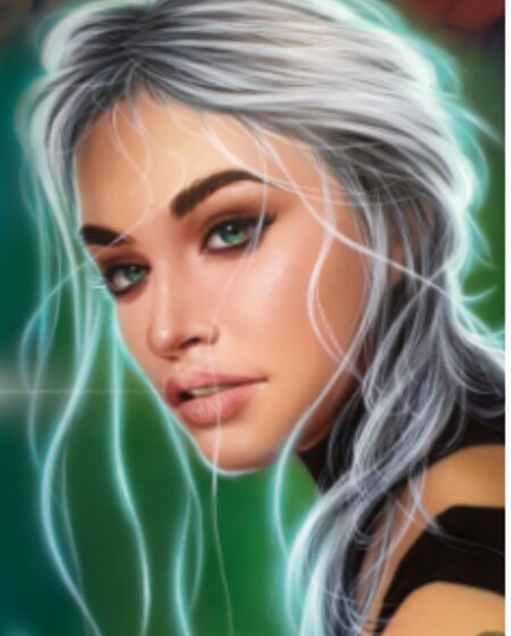
Rodrick Fuchs
From Concept Sketch
to Dragon Illustration

Fantasy Portrait
Creating a mystic character
from a model photo

Dark Creature
Horror Artwork in Grisaille Technique

Alien Illustration
on T-Shirt

BEAUTIES & BEASTS



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Beauties and Beasts

Fairy tale characters such as dragons, fairies, monsters, gnomes and strange magical creatures have been inspiring people for centuries. But while in the past, people only ever had their own idea of the shape of these creatures once hearing stories about them, today we get to see a huge variety of fantastic creatures in pictures - in movies, books and illustrations, by artists who put their idea of the character on paper, then bring it to life and spread it via printing processes, digital or film technology. These works and characters inspire us and make us create and our own new creations and creatures.

American airbrush artist Cozmo Colon, for instance, was using a references from the motion picture "Venom" for his airbrush T-shirt design. Fellow artist Jessie Madera also includes photo references, but she combines them to create her very own horror scenario. Rodrick Fuchs from Canada, on the other hand, is one of the few who can create his own creatures with a drawing pencil. He draws dragons by heart, among other things. As an airbrush artist and custom painter, he uses his drawings as the basis for fantastic illustrations and works of art.

However, one should not forget that fantasy as a genre does not only live from dragons and monsters, but also from strong heroes and beautiful beings. Such a beauty has been created by the Spanish artist Juanjo Baron. Based on a reference photo, he transformed his model into a mysterious fantasy character. Ardy Marjohan from Indonesia, on the other hand, remains completely photorealistic with his “The Walking Dead” hero portrait and devotes special attention to the skin textures and facial features that contribute to the effect of the character.

Fantastic creatures of all kinds also form the basis of life for American illustrator Ed Beard Jr. In the interview, however, he also talks about times when fantasy was not yet in such demand as an art subject, and how he nevertheless made his way to the top of the game and fantasy industry.

And now, let’s get some inspiration from our magazine and the featured artists, and take a trip into the world of fantastic beasts and beauties!

The ASBS Team

Exclusive download center:
www.airbrush-magazine.net
Passwort: Beasts

NEWS

03 **Paints**
Cyberpunk Red

03 **Accessories**
Trigger Happy Needle Cap Keeper, Airbrush Purification Cup, Medea electric eraser, Cricut Maker

08 **Books**
Airbrushing 101, Here There be Dragons Europe Edition

10 **Community**
Bowie Vision

STEP BY STEPS

12 **Red Dragon**
From concept sketch to dragon illustration
Canadian-based artist Rodrick Fuchs is not only a top-notch airbrush artist, but more importantly, he is blessed with a unique talent for drawing. Who can draw a dragon by heart....

20 **Dark Creature**
Horror artwork in grisaille technique
The realistic illustration was designed by US artist Jessie Madera, compiled from various templates on the computer and then implemented in grisaille technique.

26 **Daryl Dixon**
Photorealistic actor portrait
A fan of "The Walking Dead" actor Norman Reedus, Indonesian artist Ardy Marjohan took on the challenges of dirty-looking skin tones and highly defined skin textures.

33 **Venom**
Alien illustration on T-shirt
American airbrush artist Cozmo Colon has created a fan shirt based on the Venom movie poster.

40 **Mermaid**
Fantasy portrait
Based on a conventional portrait photo, Spanish artist Juanjo Baron has given his model something magical and mysterious.

INTERVIEW

46 **Inspired by the Renaissance**
The Fantasy Art of Ed Beard Jr.
Ed Beard Jr. has been making fantasy art and illustrations for over 40 years – on just about any surface and for over 1,000 products that have been published featuring his work.

56 **Captive creations**
The somewhat different artist life of Michael Wood
Michael Wood from Texas has been in prison since 2006. But it's thanks to his incarceration that he's been able to airbrush, make art his profession, and even offer commissioned work.

MISCELLANEOUS

61 **Readers‘ Gallery**

66 **Shopping Guide**

67 **Imprint / Preview**

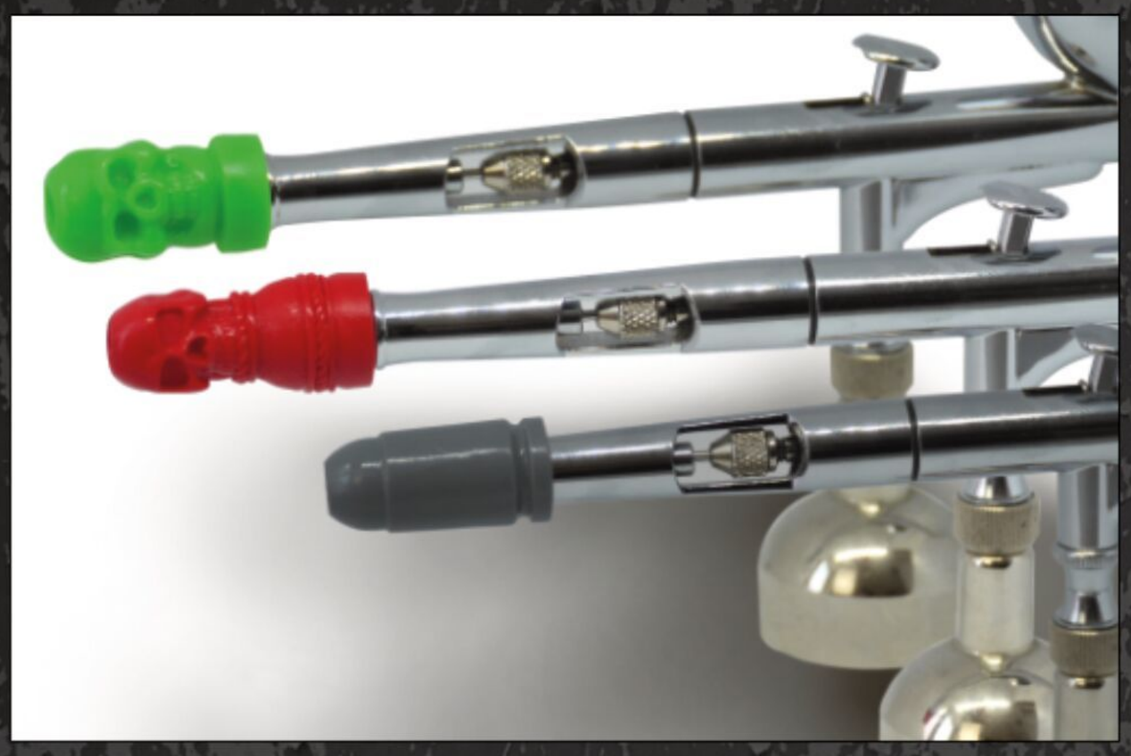
Cyberpunk RED: Miniature paints including figures and instructions

Spaniard Angel Giraldez is considered one of the most well-known miniature and tabletop painters in all of Europe and he paints the majority of his figures with an airbrush. Together with Spanish paint manufacturer Acrylicos Vallejo and the American tabletop manufacturer Monster Fight Club, Angel Giraldez has put together the new set of paint, Cyberpunk Red, for the figures of the tabletop game with the same name. Every set contains 8 game or model color bottles à 17 ml, an exclusive miniature from the Cyberpunk assortment as well as detailed step by step instructions written by Angel Giraldez for painting the contained miniature. The painting instructions are not only available as a combination of text and pictures in the accompanying leaflets, but also in the form of high quality videos, which can only be called up by scanning the QR codes that come with the sets. Thanks to his thoroughness from the miniatures to the instruction manual, the Cyberpunk Red sets are wonderfully suitable for anyone who'd like to simply try out painting miniatures.

The Cyberpunk Red Sets are available in 4 variations, namely "Combat Zone", "Lawmen", "Solo", and "Trauma Team", and can be purchased in airbrush and model construction specialty retail shops at a price of app. 29.99 EUR.

www.createx.de
www.acrylicosvallejo.com

Trigger Happy Needle Cap Keeper: Never search for the needle cap again!



It's no secret that lines become even finer and are easier to control when you take off the protective needle cap when airbrushing. Unfortunately, this little round thing, which is only a few millimeters in size, just loves to roll off the table or ends up accidentally swept aside and thrown away together with scraps of paper and masking when you're cleaning up your workspace. But no worries, because this won't be happening any more, should you decide to make use of the new Trigger Happy Needle Cap Keeper. The colorful and stylish top piece is simply attached to the rear of the airbrush and, thanks to its openings, offers a safe place for the needle protection cap once screwed off. Just place the needle protection into the top piece with the tip ahead. This is not only practical, but it also becomes a snazzy fashion accessory attached to your airbrush. Trigger Happy inventor Richard Minks has developed a total of 3 styles, namely 2 skull and bones variations and a stylish bullet design. All three designs are available in 5 different colors. The only needle protection cap that does not fit in the respective holder is, according to the manufacturer, that of the Iwata Micron.

The Trigger Happy Needle Cap Keeper is available for 10 USD and can be ordered directly from the US manufacturer.

www.triggerhappygrips.bigcartel.com

Airbrush Purification Cup: Filter paint when spraying

Do you take time to filter paint before you start airbrushing? Probably not. Nonetheless, there's always the danger that clumps of paint make their way to the paint cup and clog your airbrush. Well, the Airbrush Purification Cup produced by Spanish model construction manufacturer AK Interactive knows exactly how to prevent this. They've designed a small plastic sieve that can be hung up right in the device's paint cup. With a diameter of 21 mm, it is compatible with most the paint cups that are included in common airbrush devices, and filters pretty much every kind of paint – from acrylic paints to lacquer and varnish and enamels. Once used, the sieve can be cleaned with common airbrush cleansers.

The Airbrush Purification Cup can be purchased directly from the Manufacturer for 6,95 EUR and can also be found in numerous model construction specialty retail shops.

www.ak-interactive.com

No batteries required: Medea electric eraser with USB connection

Batteries are expensive and bad for the environment. That's why there's now an electric eraser with USB connection. The American company Medea, which belongs to Iwata now offers an ergonomically designed eraser with two different erasing strengths. It comes with eight eraser tips, sampled of 5 mm and 2.3 mm. As the device is battery-free, it also isn't nearly as heavy as many common electric eraser models. To charge it up, the accompanying USB cable is simply put right in the USB connection on the upper end of the device and connected with a USB connection to the laptop, computer, mobile phone or other USB adapters.

The Medea USB electric eraser costs 18.95 GBP in England and 20.95 US$ in the US.

Seen at: www.airbrushes.com

www.iwata-airbrush.com

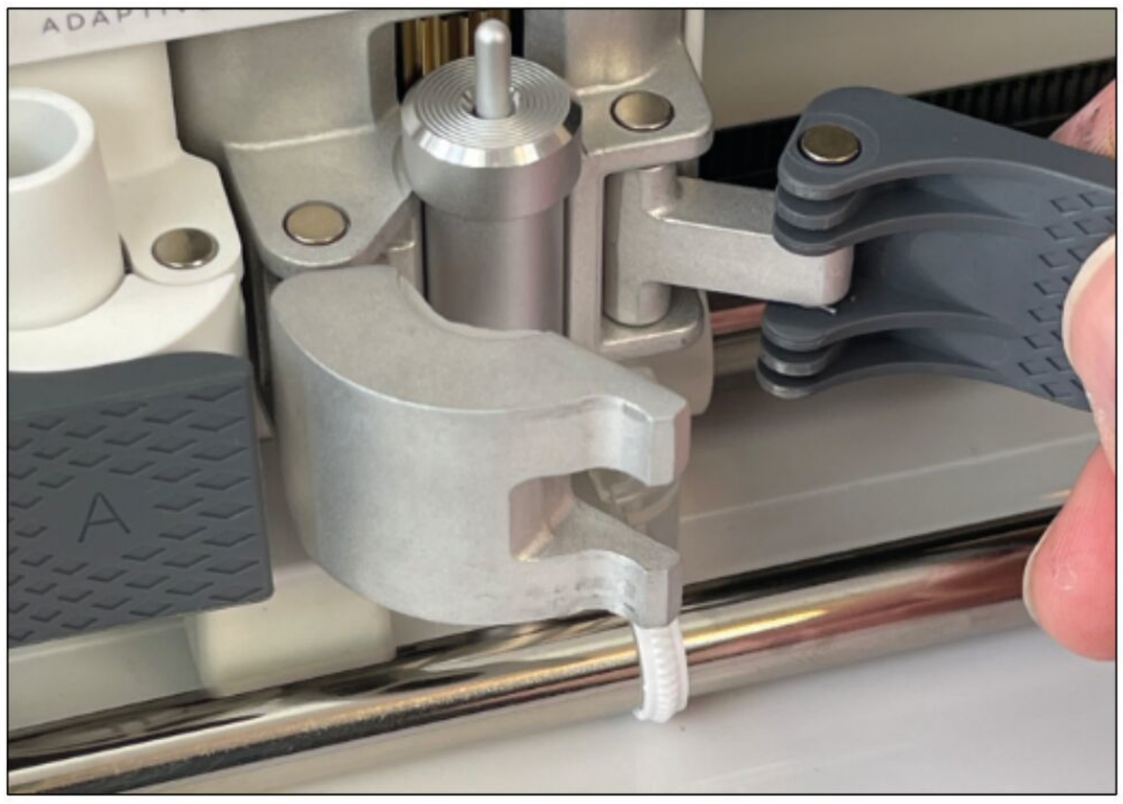
Cricut Maker: The cutting multi-talent for your desk

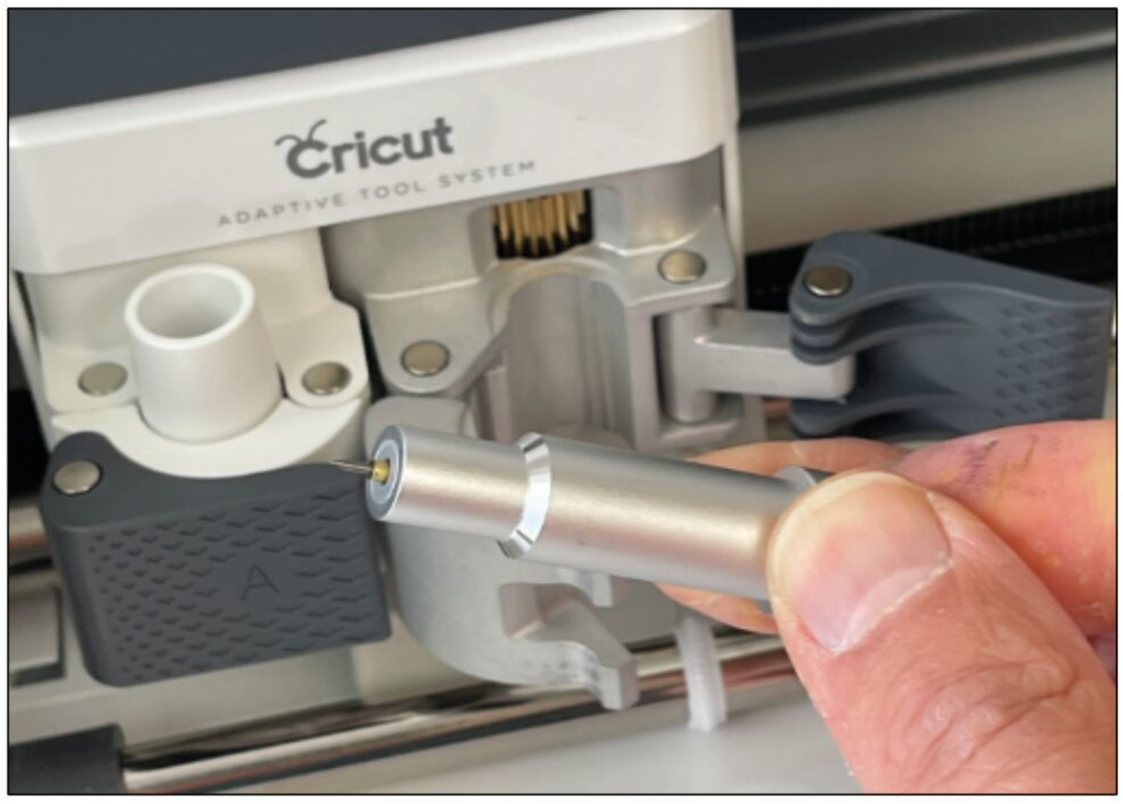
For an airbrush artist, one of the most important features for stencil creation projects is the opportunity to use a plotter very simply. But some detailed plotting with a number of different materials is also at the top of the wish list. This is where the Cricut Maker comes into play as a smart cutting machine.

The Cricut Maker is the flagship of the American manufacturer and comes in an upscale look in perfect, robust craftmanship. The device is delivered with two cutting mats, one for textiles and the other lightly adhesive, thus ideal for cardboard and other stencil material. The scope of delivery also includes swivel knife with a premium fine cut blade and a tangential rotary fabric cutter with roller blades (not the skates) for textiles. In addition, there's a quick guide, initial materials for plotting, a USB cable, and electric adapter.

Once you turn on the device for the first time and you open the upper flap a little bit, the lower and upper portions open as if by magic. In the lower flap, you can store the tool, replacement knife, and pens. This is very practical because you can then keep everything together in one spot. There are two pouches on the left side of the device to hold larger tools, pens, scissors or tweezers that you're constantly going to be in need of. The industry designers have definitely done their homework in this area, which is something that will end up being very positive for the user. On the right side of the encasement, the operational buttons have been added, which blink depending on the status, signaling to the user what needs to be pressed.

The Cricut Maker is connected either with the USB cable that



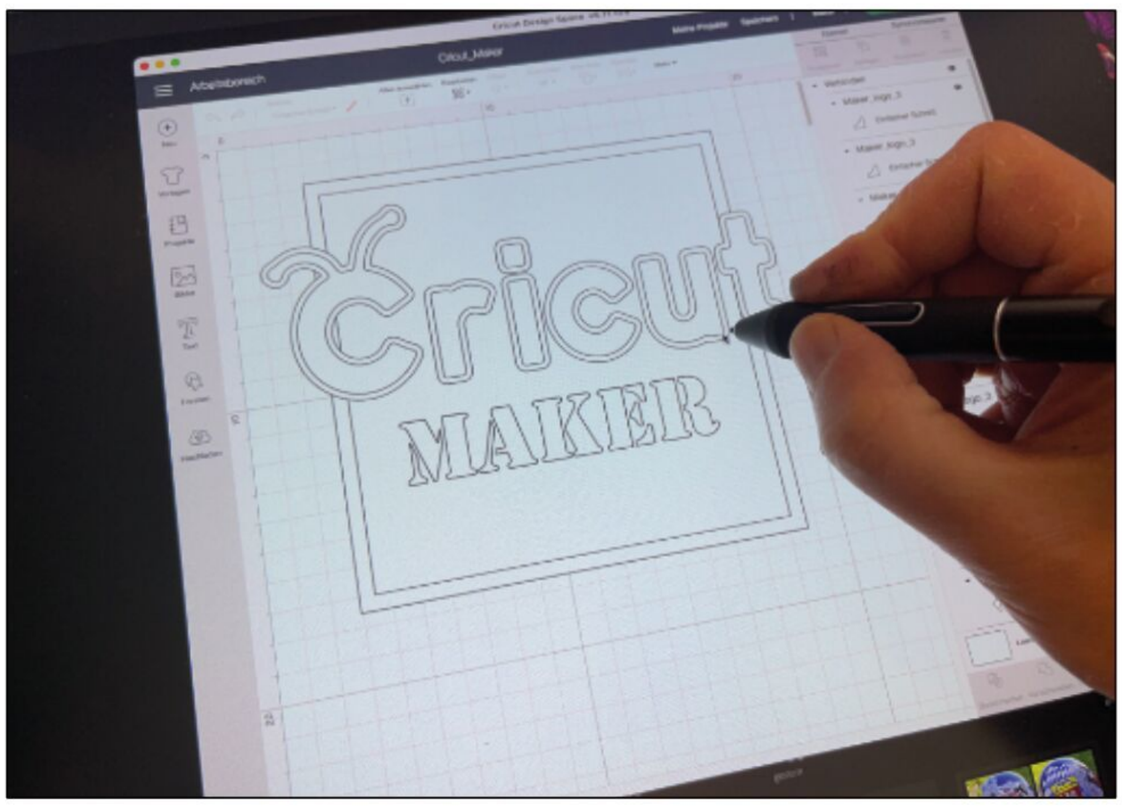


comes with the product or per Bluetooth, which is even more practical. In addition to the start-up procedure using a PC or Mac, you can also make use of iOS and Android. The plotter is operated with the free Cricut Design Space Software, which you can download from the company's website. This is also available for both iOS and Android. All of the functions are identical for the various versions and access each other seamlessly. As such, you can then plot your prepared project on a Mac right from your iPhone, i.e. for users who do not have a PC or who may just want to get things going right from his or her sofa. There's a groove on the upper side of the Cricut Maker's encasement, to attach a tablet or smartphone as a monitor. Using the pass through USB port, you can also charge the device while in operation. These are little things that can come in quite handy for users.

The software is very basic and only equipped with the most required functions. It has the advantage that you'll quickly learn the functions and that the software will help the user in successfully completing the project. You can download a large amount of DIY projects provided by the manufacturer. But to do so, you'll either need a monthly subscription or you can pay for them as individual templates in the manufacturer's shop. With the shapes that come with the device, you can create some of the stuff right on the working surface. A lettering tool is also included. If you'd like to create more complex designs and individual airbrush stencils, then you can make use of external design software. There are several options for this: Either you load your graphic into the software and transform it via the Cricut Design Space or you make use of vector graphics software such as Adobe Illustrator, Corel Draw and Co. to convert your designs and templates. You can also use SVG and DXF files to import vector graphics.

A very interesting aspect is that every individual shape can also feature another tool. Thus, you can determine precisely which line is cut and which lines should be drawn, grooved or engraved. Once you've come to understand the most important tools, it's time to start creating the work. The software supports you in this endeavor as well, providing a step by step course of action. You begin by selecting the material. There's fortunately a huge list of products from art print board to fabrics, leather, synthetics, and vinyl, right on up to wood or Mylar. The press-on level can then be adjusted. To conclude, all you then have to do is attach the material to the cutting mat and place it in the guide rails (which is extremely practical). Then load the pad with the press of a button and get it going with the "Go" button. The software will then automatically regulate the cutting depth, pressure, and speed.

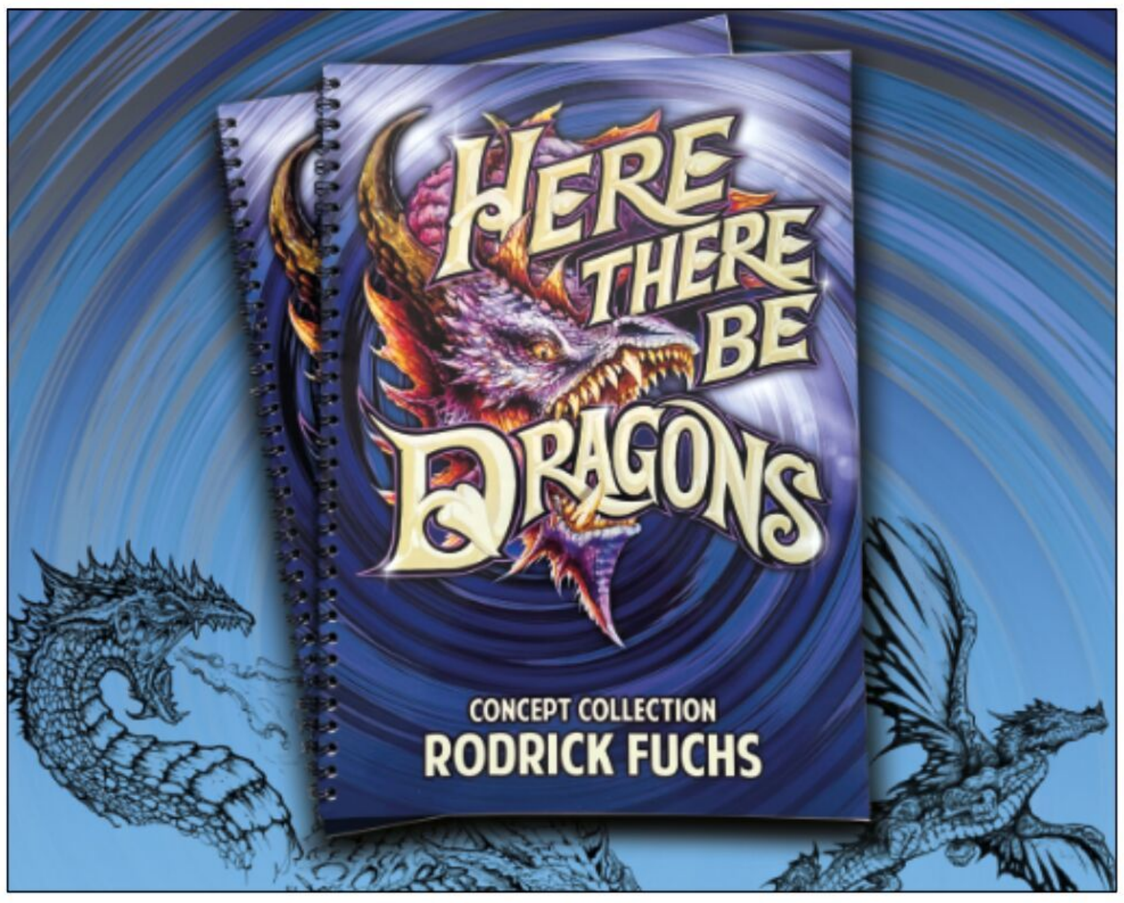
In our test, we plotted common Mylar stencil material. This was like cutting butter with a hot knife and we could do it in great detail. Also very pleasant was the minimal amount of working noise. The cutting mats that come with the product are app. 30 x 30 cm; and you have the option of getting longer ones sized 30 x 60 cm. Plotting directly from the roll is not something that the Cricut Maker has taken into consideration. Also available as an option are a number of materials, knifes, pens, and accessories, which you can buy directly from the manufacturer. If a blade becomes blunt, the magnetic blade can be separately exchanged by pressing the pen onto the knife holder. The fine standard knife costs app. 12.99 EUR/ 14.99 US$, should you need a replacement.



The Cricut Maker is of excellent quality with respect to both its construction and its cutting performance. The high level of material flexibility, the large spectrum of accessories as well as the friendly connectivity to various devices makes the Cricut Maker extremely interesting for plotting airbrush stencils and more. The Cricut Maker can be purchase at specialty retail shops and some electronics stores for app. 350 EUR/250 US$ (RRP 439.99 EUR/400 US$).

www.cricut.com

Here There Be Dragons: Rodrick Fuchs' dragon art – now in Europe

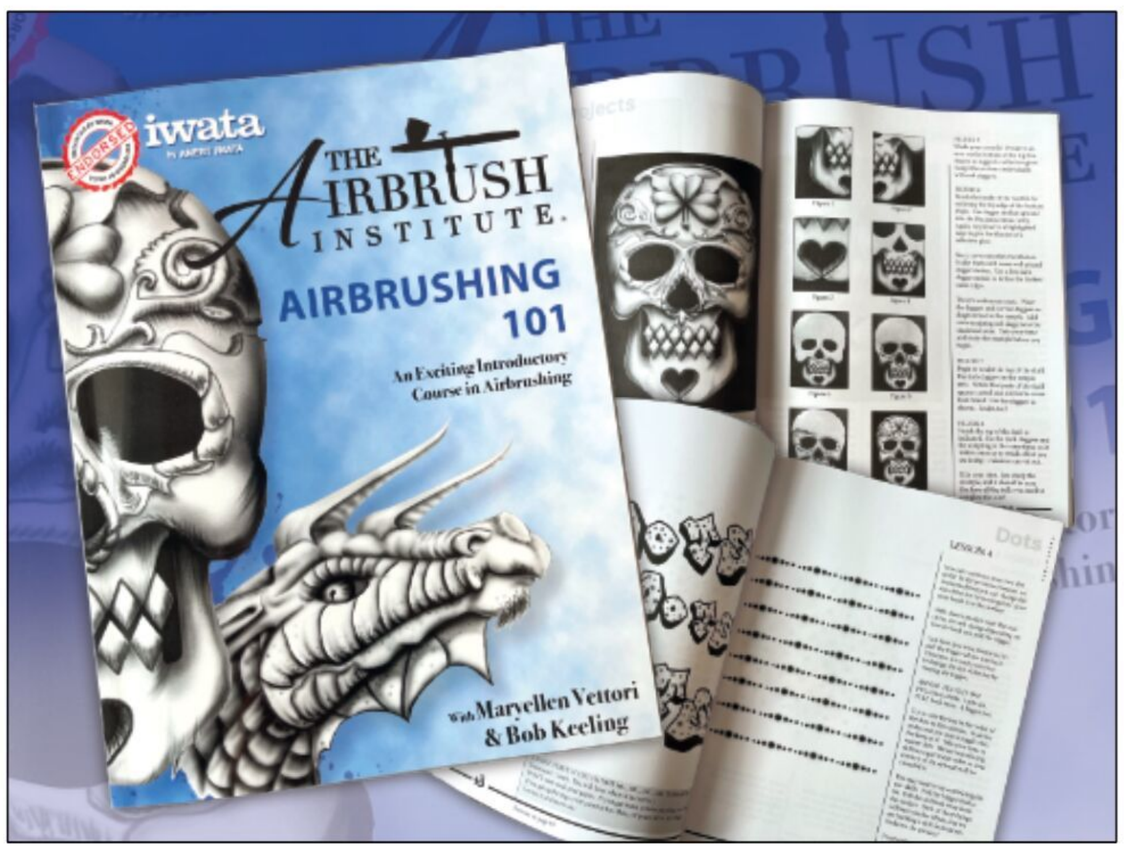


In issue Nr. 59, 02/21, we introduced the concept art illustrated book "Here There Be Dragons" by Rodrick Fuchs. Since our ASBS team was so impressed by this Canadian artist's fantastic dragon collection, and the book's purchasing price and shipping from Canada was pretty difficult for many of his fans in Europe, Airbrush Step by Step publisher newart medien & design has brought out a "European" version of the book. Under the same title, our spiral-bound book offers 40 fantastic dragon drawings by Rodrick Fuchs, which present an abundance of inspiration and reference for artists, designers, and fantasy art lovers. We've added the interview "The Sketchbook Therapy" as well as the step by step tutorial "Red Dragon" to the book, both of which have already appeared in Airbrush Step by Step magazine. Rodrick Fuchs' concept drawings are naturally copyrighted, however the artist has given his expressive consent to use the drawings, for example, as design templates for automobile and tattoo art, as a creative reference for illustrations and cover art, or for coloring. This is why the book also offers an exclusive bonus link where you can download the drawings as a digital file right onto your computer. Since the book is entirely in English, the bonus link also provides all of the texts for download in German.

"Here There Be Dragons" by Rodrick Fuchs (ISBN 978-3-941656-62-8) is available for 19.95 EUR in book and airbrush specialty shops or directly from the publisher. US and Canadian customers can also easily get the original version at a price of 27.99 USD from Rodrick Fuchs' website.

EU: www.newart-shop.de
US/CAN: www.fuchsart.com

Airbrushing 101: Comprehensive airbrush tutorial book for beginners.



Today, many young artists find their way to airbrushing via social networks or YouTube. There are many tips and tricks available, but a structured introduction „from scratch" is usually missing. Mistakes and problems are often predestined. The new English-language basic book "Airbrushing 101" by the two American airbrush artists and instructors Maryellen Vettori and Bob Keeling from "The Airbrush Institute" offers exactly this in-depth approach to learning the airbrush technique on 192 pages. The book begins with a brief but important overview of the various ways airbrush equipment works, as well as cleaning, maintenance and repair tips, and brief info on colors and substrates. But already on page 15 the heart of the book starts: the practical lessons. There are 54 of them in total, each with its own pre-printed practice sheet – to spray on directly or to be used as a copy template – in the back of the book. Starting with dots and lines of all shapes and widths, the airbrush beginner is learning increasingly complex shapes and motifs such as hair, trees and stars. Combined with color gradients, he will finally arrive at spheres and first animal motifs and portraits with shading. Finally, numerous textures are practiced until all the acquired skills are used in combination in the last 4 final projects.

For such a colorful subject as airbrushing, it seems kind of strange at first glance that the whole book is printed only in black and white. However, this is not at all a hindrance to learning the basics and how to use the airbrush, since the stroke and gradient patterns to be learned technically work in any color. "Airbrushing 101" is primarily about the correct handling and control of the airbrush; the creation and design aspects can be learned at another occasion. Possibly they will become a topic in the already announced 2nd volume of the book, "Airbrushing 102".

"Airbrushing 101" (ISBN 978-0-359-80754-3) is produced by print-on-demand and can be ordered for $49.99 from bookstores or directly from

www.theairbrushinstitute.com

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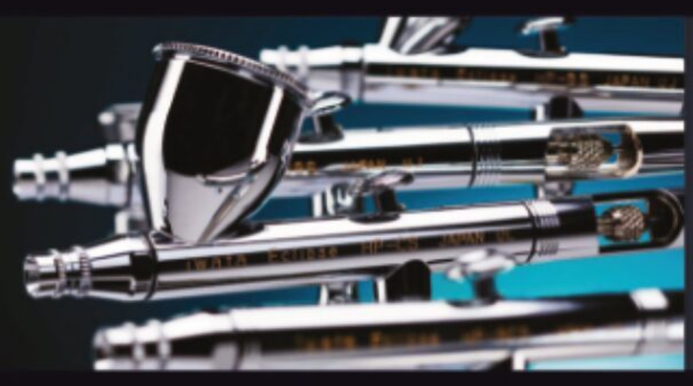

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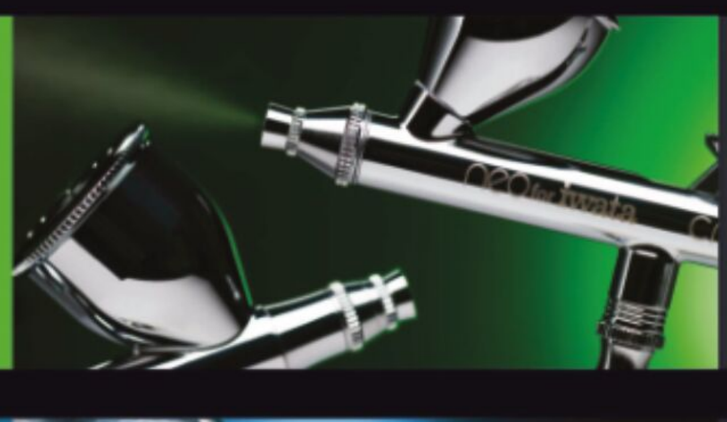

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Bowie Vision: Italian Airbrush artists tribute to David Bowie

A report from Mario Romani, curator of the exhibit

It was July of 1969 when an unknown 20-year-old came to Italy to take part in a song contest taking place in Monsummano Terme, in the province of Pistoia, which is located in the lovely Toscana region. His name was David Robert Jones. His light would soon come to shine very brightly on the worldwide stage of international pop music – and admittedly by the stage name David Bowie.

Fifty years later, I was in Ravenna for an art-related event and met Rita Rocca, a journalist from Rai (an Italian television station), who quickly won my trust. For a very long time now, I've been used to having to explain what airbrushing is and I've often encountered clichés reducing this wonderful tool of art to something rudimentary that simply paints helmets and motorcycles. But with Rita Rocca, there wasn't much to explain. We understood each other very well and were in quick agreement, thus I was able to introduce her to an event idea in which I and the club A.I.R. (Aerografisti Italiani Riuniti = The Italian Airbrush Artist Club), which I founded, would host an exhibition of airbrush artworks dedicated to the star, David Bowie. That meant that an encounter that had simply taken place by chance turned into something very concrete and exciting. The first edition of this exhibition took place in Rome at the beginning of 2020, shortly before the pandemic took flight. It can be viewed even now right on up to October 3rd in Monsummano Terme, at the famous museum Museo di Arte Contemporanea e del '900. There, the museum administration has dedicated a park and a number of events to the rock star in honor of Bowie's career begin 50 years ago.

For the world of airbrush art and airbrush artists in general, this is a very important "first time", and not just in this country. It's the first time in Italy that an important museum is exhibiting airbrush works for a period of time as long as the 5 months this is being exhibited. The exhibition has been gaining considerable nationwide media exposure, which has been of great value. One guest we had at the exhibit was Eike Schmidt, the director of the Uffizi in Florence! Thanks to this exhibition and the works dedicated to David Bowie, airbrushing is experiencing a cultural gentrification and is now being seen as a true artistic form of expression, just like painting with a paint brush and other creative formats.

Being able to achieve this via the inspiration of David Bowie's genius and all the while not only get in touch with his musical world, but also that of the painter, the sculptor, the lover of art, the actor… it makes me very proud. It is seldom that a project is able to be as appealing to such a universal audience, but this is what we're experiencing. An exhibition that brings about emotions by uniting various forms of artistic expression in perfect harmony. One could say that the artists of A.I.R. have attempted to embody the spirit of Bowie, having used the notes of his songs to paint in the background. We have all painted his music and his life, having made use of our airbrushes as fine musical instruments.

Among the members of A.I.R. are several big-time, worldwide known pros, who are part of the organization that joins them with various artists, students, and pupils. Each and every one of them has made an important contribution that deserves appreciation in its own right. And for many of them, this exhibition has been a dream come true, namely to be exhibited in a museum, having created artwork inspired by a world star, and seeing their very own work right next to that of world-famous artists. In connection with this, I'd like to mention the great maestro Renato Casaro, who is internationally known for his cinema illustration work. Indeed, he's "The last man who painted cinema" and is the author of more than a thousand posters for the movie and cinema industry. He too makes an appearance in the exhibition with his original work from the movie film "Furyo" (Merry Christmas, Mr. Lawrence), in which Bowie displayed another of his facets in his role as the film's main character.

The exhibit gives visitors the opportunity to get a good feel and understanding for Bowie's artistic life in all of his many forms of expression. 54 pieces of airbrush art interact with reproductions of posters from his most famous concerts and huge scenic banners featuring the most famous or meaningful quotes. To better be able to understand and appreciate the artistic quality of the exhibited works of art, or for those who are not yet familiar with airbrush art and find themselves hungry to learn more, we've set up a didactic walkabout with boards and objects in one of the museum's rooms, all of which are decorated by airbrush, displaying its various applications. This is a little journey that allows the visitor to learn more about the instrument, its history, its functions, and its areas of use, both those artistic and professional.

https://www.macn.it/it/esposizioni/bowie-vision-musica-per-i-tuoi-occhi-762/

Facebook @bowiemonsummano

RED DRAGON

Canadian-based artist Rodrick Fuchs is not only a top-notch airbrush artist and custom painter, but more importantly is blessed with a unique talent for drawing. Who can draw a dragon by heart? With Rod, it's not just one, but in hundreds of variations, he can bring these fantasy creatures to life on paper over and over again. The red dragon was created based on a concept sketch that Rod also recently published in his first book, “Here There Be Dragons”.

EQUIPMENT – Red Dragon

Airbrushes: Iwata HP-C+, Iwata Custom Micron C+.

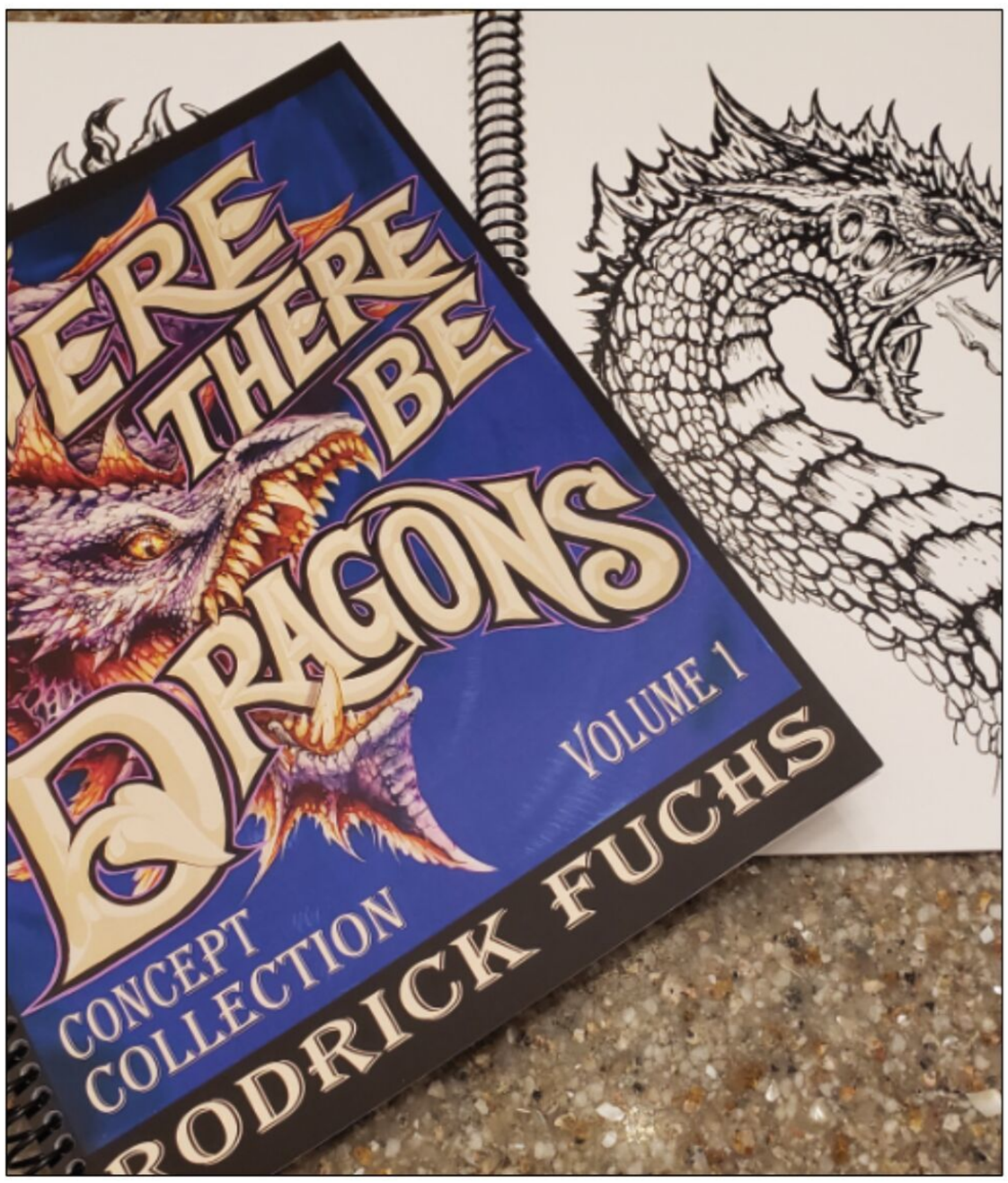
Paints: House of Kolor Root Beer, Pagan Gold Kandy, Black Basecoat, Kandy Apple Red, Candy Red, Blau, Brandywine, Createx Illustration Colors Old Bone White

Additional materials: Pencil, Texture FX stencils, FBS K-UTG Gold Tape, Xacto knife, red vinyl, brush, clear coat (gloss), lining brush

Surface: coated aluminum composite panel, 40 x 50 cm

01 Here There Be Dragons

To help celebrate the release of my "Here There Be Dragons" book of concept sketches, Airbrush Step by Step and I are happy to provide a progression of one of the concept designs included in the book.

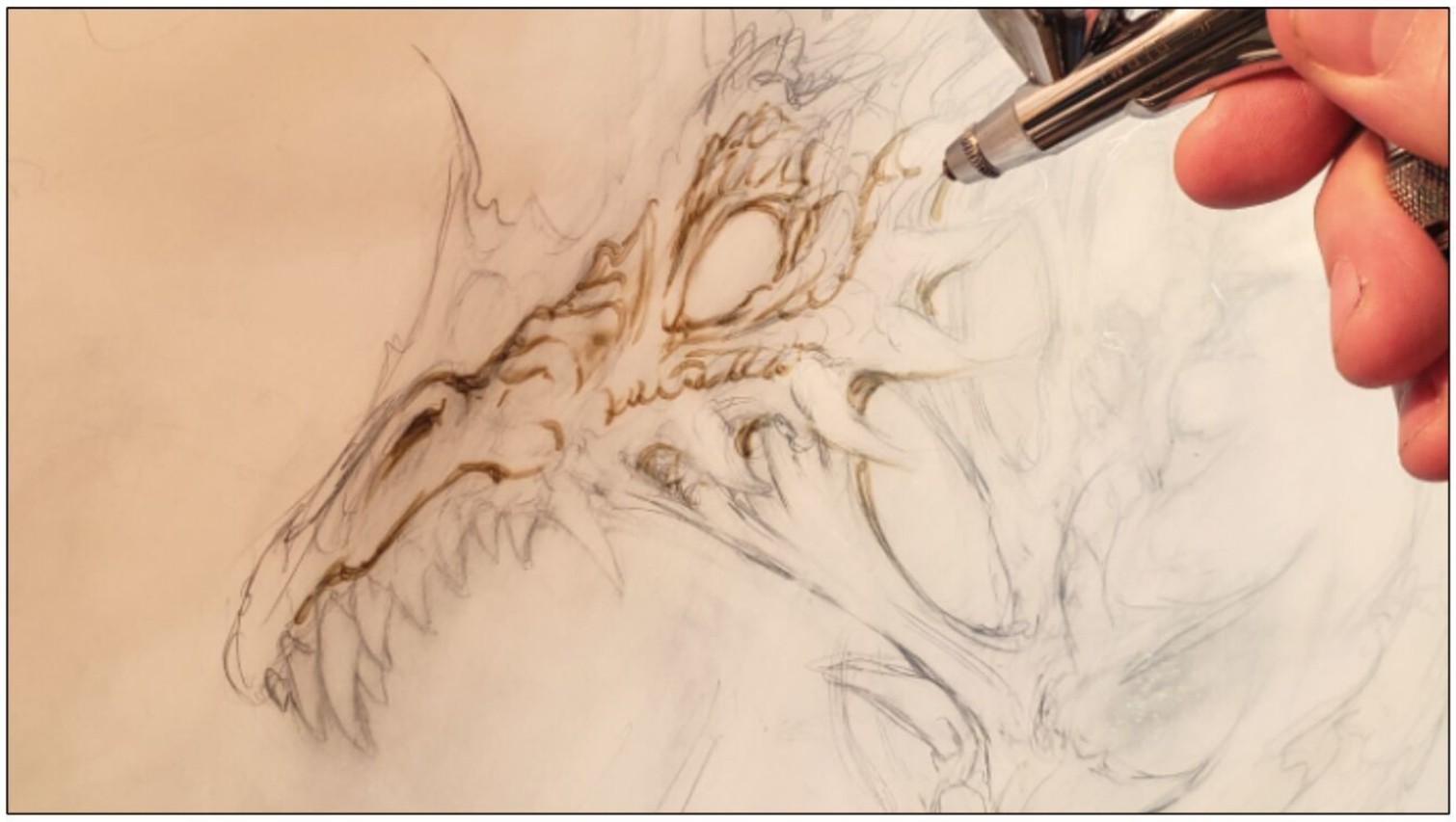


02 The sketch

The design is redrawn with a pencil directly on to the sanded 40 cm x 50 cm panel. This way I can make any minor adaptations necessary to better compose the design to the actual dimensions of the panel. And because I am not simply reproducing the concept but developing it, I have also made some changes to the dragon itself. In this case it has been altered to accommodate the inclusion of some metallic vinyl accents into the sail along the back of the dragon.

03 First lines

I am using my Iwata HP-C+ airbrush. My paint is a well reduced mixture of House of Kolor urethane, approximately 40% Root Beer, 30% Pagan Gold Kandy and 30% Black basecoat – to achieve a sepia tone. I use my pencil lines as a guide and paint directly over them. As the painting progresses, they will be obscured from view – or can be erased if necessary.

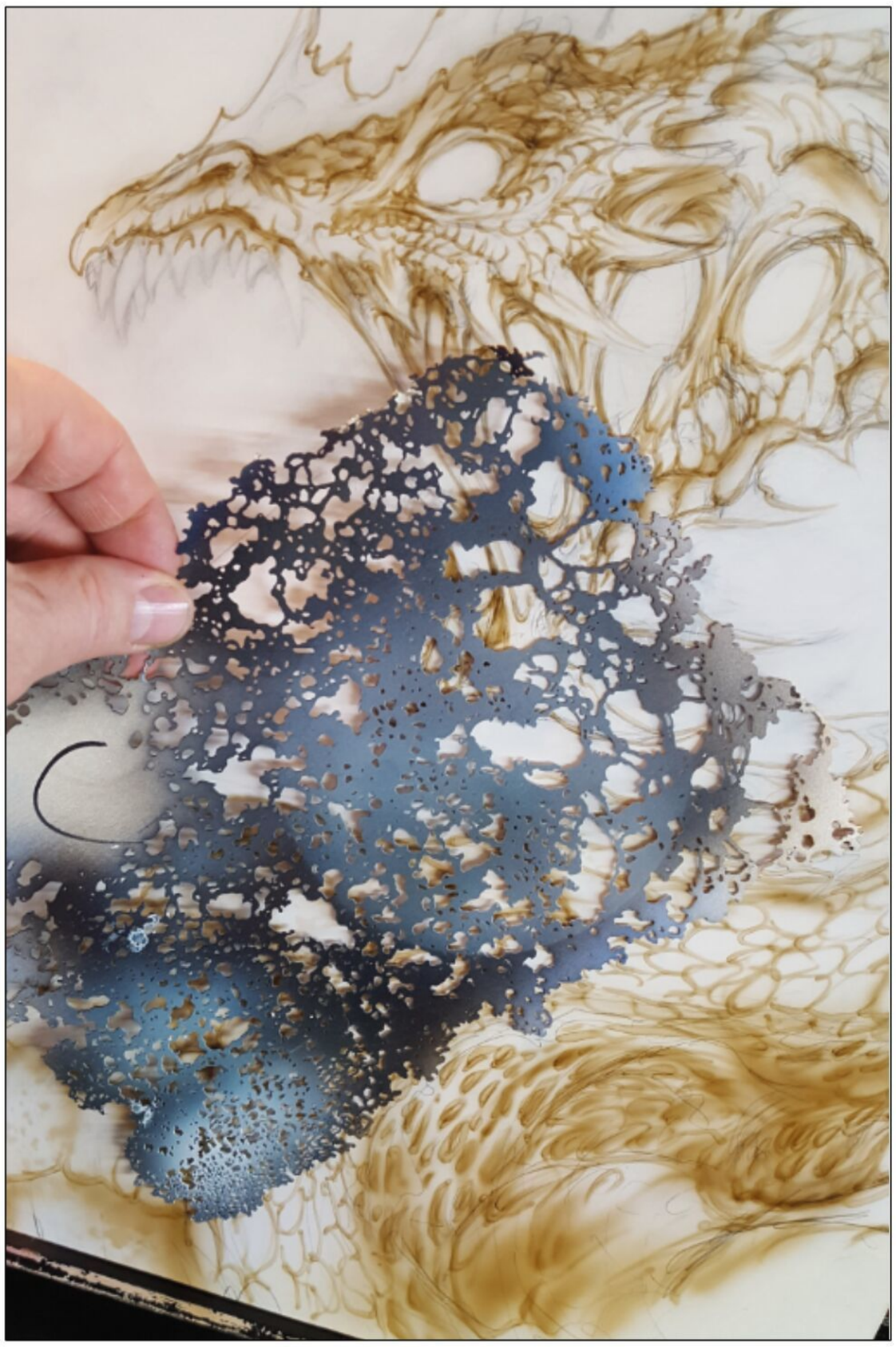


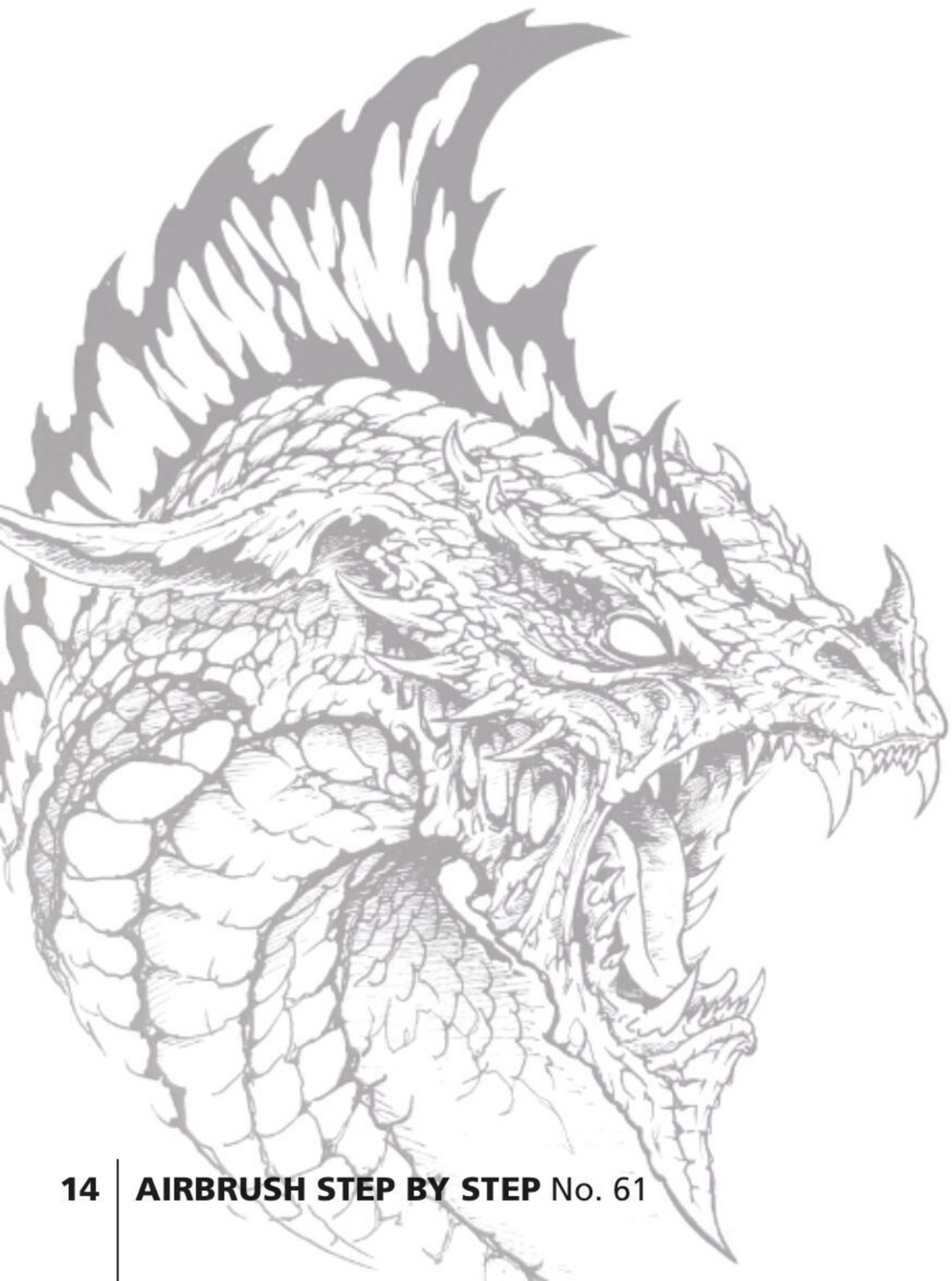
04 Loose shades and modifications

I continue to rough in the entire dragon with the sepia tone. Although I do not want to be sloppy or careless, I am not too concerned about fine details at this point either. The main goal here is to lay out a roadmap to be developed with details. I find it can be paralysing to try and get every detail and shade exactly right on the first attempt. A looser approach allows me to lay out a general idea of how I would like my scales to flow and further develop details and shading and modify them as needed as the painting progresses. I try not to limit myself to a grid style pattern of scales as much as allow them to follow the contours of the body in a way that is consistent with the muscle and bone structure that would be underneath.

05 Textures

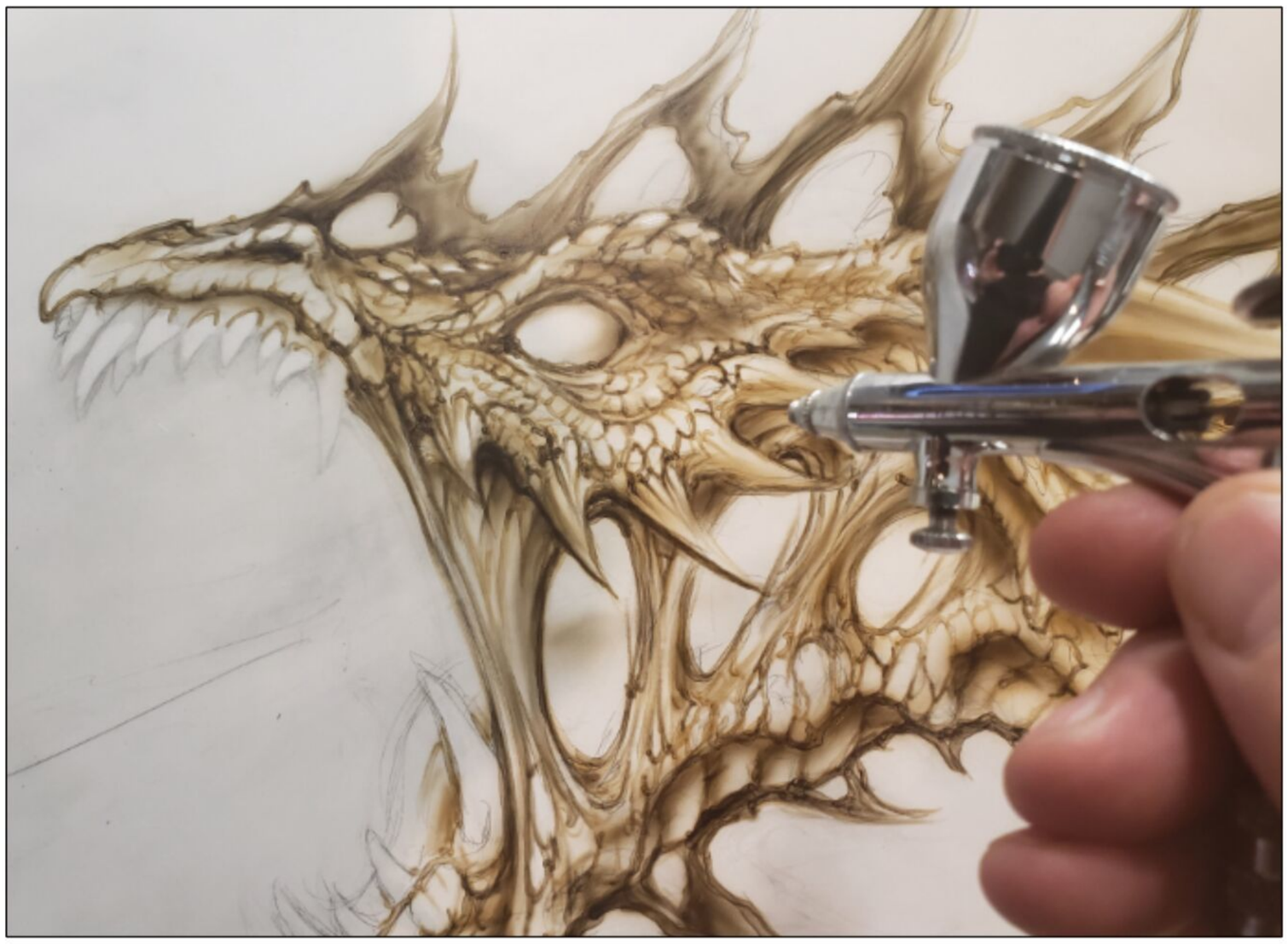
There are several tools available to add texture, but I find the Artool Gerald Mendez Texture FX to be the easiest and best way to quickly add an organic look to the larger scales. I continue to use the midtone sepia for this as the shading/kandy tints will naturally darken it at later stages and highlights can be easily erased into it. These stencils are an invaluable tool in my arsenal and incorporated to some degree into nearly every one of my painting projects.





06 Details

I've now switched my airbrush to the Iwata Custom Micron C+. I've added a few drops of black basecoat directly into the sepia mix in my airbrush cup. It is a detail airbrush and that is what this stage involves – detail. I go back over the entire dragon and tighten up loose lines and lock in the scale pattern. However, it is important to avoid simply outlining everything.



07 Erasing

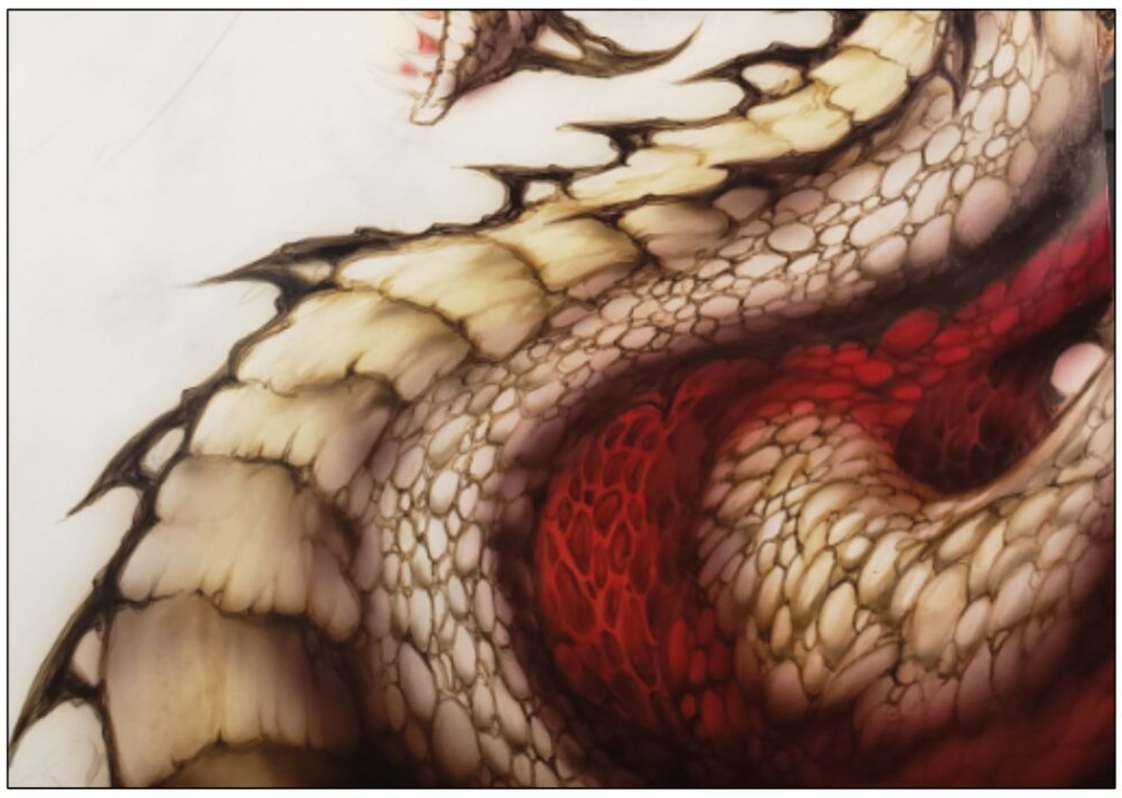
Another tool I often use when working on a white surface (coated aluminum composite panel) is an aggressive eraser stick. It works surprisingly well with urethanes as well as Createx Illustration colours. It cleans up overspray quite effectively but introduce it with an understanding that if you use it on one part of your panel – you will likely need to use it throughout for consistency. In the case of numerous scales, this can be quite an extensive and time-consuming undertaking.

08 Kandy Apple Red

Time to introduce colour – in this case House of Kolor Kandy Apple Red. It is important to have the scales developed with both shadows and highlights before spraying the red as the methods of adjusting value, detailing, shading, and highlighting are significantly more limited once it has been applied. I spray the red through my airbrush and work the intensity up slowly to prevent a bunch of overspray from turning the surrounding scales pink.

09 Separating scale areas

Next up is a mixture of Kandy red, blue and black to get a violet shading tone that will separate the strip of red scales from the lighter scales. This cooler shading mix really flips the warmer sepia toned scales towards a darker tone quite quickly and has much more of a richness to it than just shading with black could accomplish. I do it with this very transparent, well reduced mix to preserve the shading and definition of the scales beneath as much as possible.



10 Organic Gold Kandy

It's at this stage that I use a light mist of Organic Gold Kandy over the belly scales and into the mouth and eye. I intentionally move slowly with this step as going too far with this yellow will be quite difficult to undo.

11 Erasing scales

I break out the eraser stick once again to clean up overspray and add the boldness to some of the scales that the colour washes have muted. I understand that it seems counter-intuitive to seemingly repeat this part of the process. But going back and forth like this is ultimately what contributes to the richness, depth of detail and finished look of the painting. As mentioned previously, using this tool in one area will often require it to be used throughout for consistency. However, since I have used Kandy washes to tint the scales, coming back and spraying with a detail colour instead of using the eraser could cause the Kandy tones to bleed through the paint being sprayed on top – giving you a muddy mix instead of lightening the scales like the eraser does by simply removing paint.

12 Cutting vinyl areas

Now it is time to incorporate the vinyl film. To do this I apply FBS K-UTG Gold tape to the areas that I intend to apply the vinyl. This tape is transparent enough to easily identify the areas beneath that will have the vinyl applied – but I still draw the lines on that intend to cut just as a guide for my blade. The tape being so thin also makes it quite easy to cut but I still make sure to use a new/sharp blade for my exacto knife and am careful not to score the panel beneath. It is strange but true that you can actually do far more damage to your panel using a dull blade.

13 Applying vinyl film

The sections of tape are then removed from the panel and placed directly on to the red, adhesive backed vinyl. This allows me to use my exacto knife and cut out exactly the size and shape of vinyl I need for the corresponding part of the painting.

14 Brush work

I often include a traditional brush into my paintings. Some prefer to keep their paintings strictly airbrush but I've always likes the boldness, contrast, and texture a brushed line can add to an otherwise smooth airbrush painting. Here again, if you are going to use it in one area – for consistency you will likely need to incorporate it throughout. By using Createx Illustration Old Bone White on the white scales, I can add a boldness and clarity to them in a way that really pops out against the darker red and violet/black body parts.

15 Masking the dragon

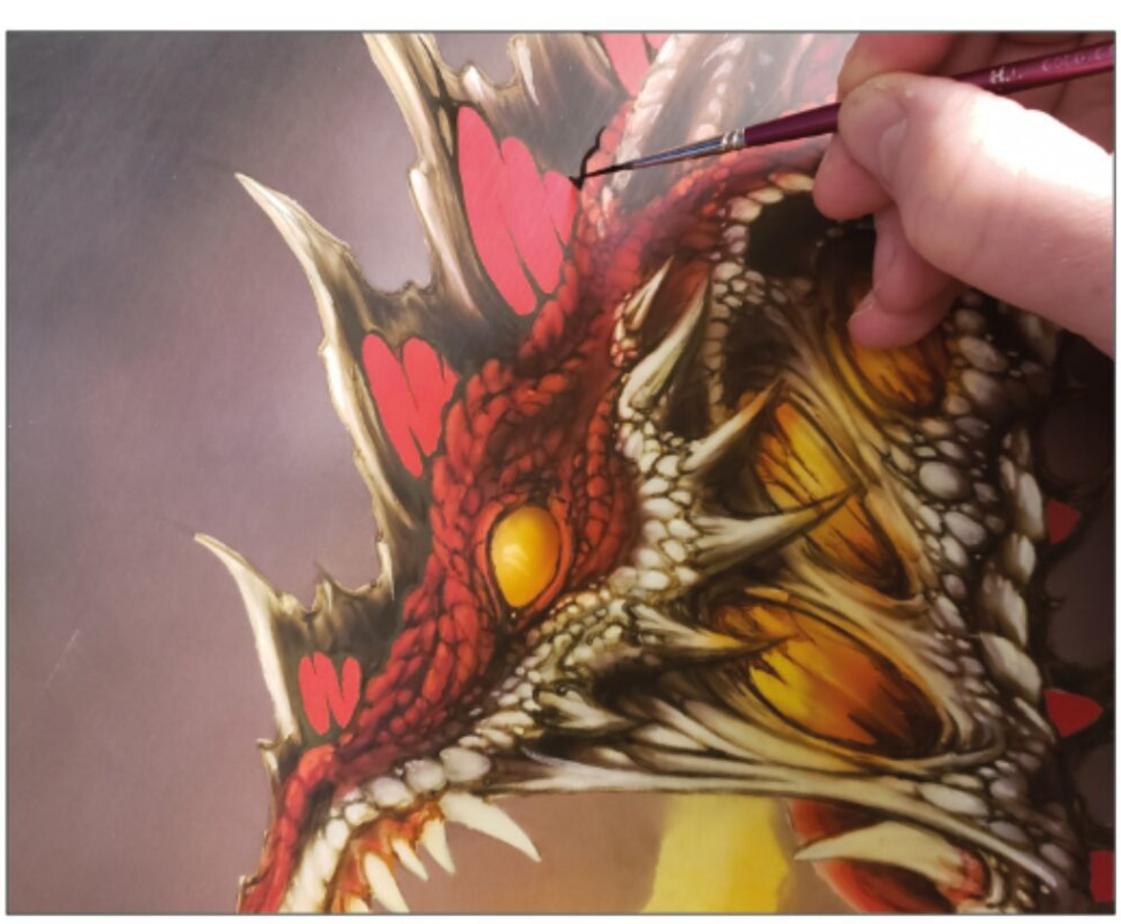
The dragon is now masked off in its entirety. This is another example of how the FBS Gold tape can be such a great tool for this sort of technique. It's transparency makes this step quick and easy while its lower tackiness keeps me from worrying that it might remove some of the paint from the panel. I've also ripped a piece of application/transfer tape to mask off the fire the dragon will be breathing. The ripped edges are a nice organic look that will feature the boldness of the edge of the fire well.

16 The background

The background / surrounding area is now sprayed in starting with a black / blue / brandywine mix for the edges. Gradually more and more brandywine is added and a dark violet transitions to a magenta-like colour – and that plays well off of the organic gold that is sprayed on to the fire area and blended back out into the surrounding area. This gives the spouted fire a nice warm glow within the surrounding cooler toned background.

17 Clearcoat

The panel is now clearcoated with a catalysed urethane clearcoat, allowed to cure, and sanded smooth the following day. This allows me to obscure the visible edge of the vinyl with a liner brush and add some shading and shadows to those areas. It helps to make these areas, though intentionally bold and bright, seem like they actually belong in the painting.



18 Final details

A little more detail is added to the fire and well as final shading, details and touch-ups are added as well. This all prepares for the final clear coat session – which will lay down as smooth as glass over the sanded panel.

19 Finished

Thank you for coming along on this progression with me! It is always fun to watch a design start from a concept and then evolve into a finished painting. If you are interested in seeing more of my original dragon or skull concept designs, please check out my books „Here There be Dragons“ and “Cranial Concepts“!

RODRICK FUCHS

Edmonton, Canada's Rodrick Fuchs is a professional and freelance artist who has focused on custom painting for nearly 20 years in the automotive scene. In addition to custom paintings and classic images on canvas, he also creates traditional sculptures, metal sculptures and wood carvings. Rod primarily designs fantastical subjects - these include dragons, wizards, fairies, grim reapers, grimace-faced Gothic gargoyles, and unicorns and skulls. He is passionate about giving advice to other artists and art enthusiasts and has given many successful seminars in different countries.

www.fuchsart.com

DARK CREATURE

Jessie Madera's specialty are realistic horror motifs, which she paints onto canvases, helmets and motorcycle tanks. In this case, the American artist uses the grisaille technique and the paints of Steve Gibson. She designed the motif herself and put it together on the computer from various templates.

EQUIPMENT – Dark Creature

Airbrush: Iwata Eclipse CS

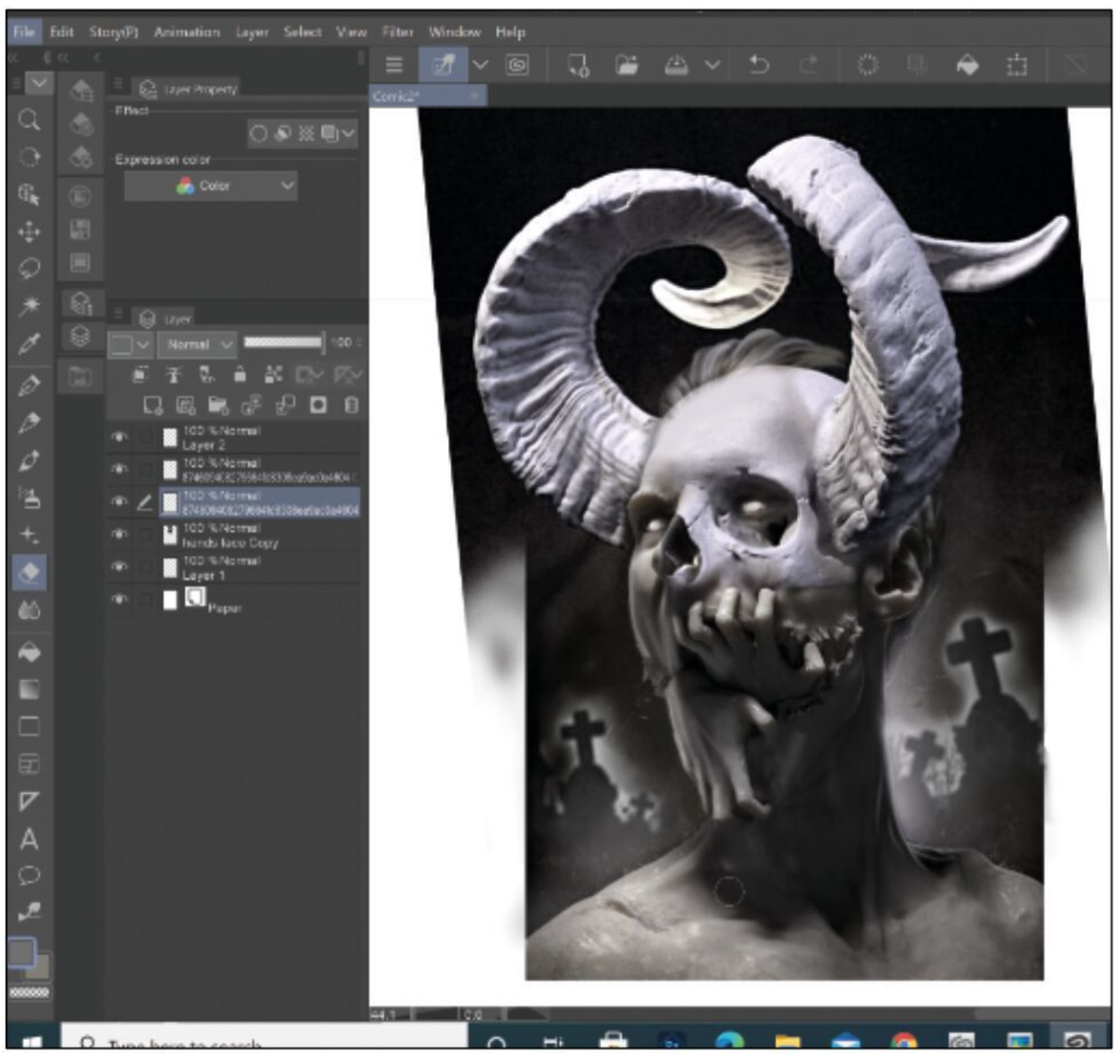
Paint: Createx Air Oil & Lead Grisaille Grey Line, Golden Ultramarine Blue

Surface: Chalkboard Panel

Further materials: Masking stencil, Saral Transfer Paper, various texture stencils, tape

01 The Design

The design process starts with custom made imagery when possible. In this particular design I combine 3-4 different images to create a whole new image that is really unique. For this image, the horns, the face, hands, and the graveyard scene are separate images. We then make them all the same gray scale tone and piece together!

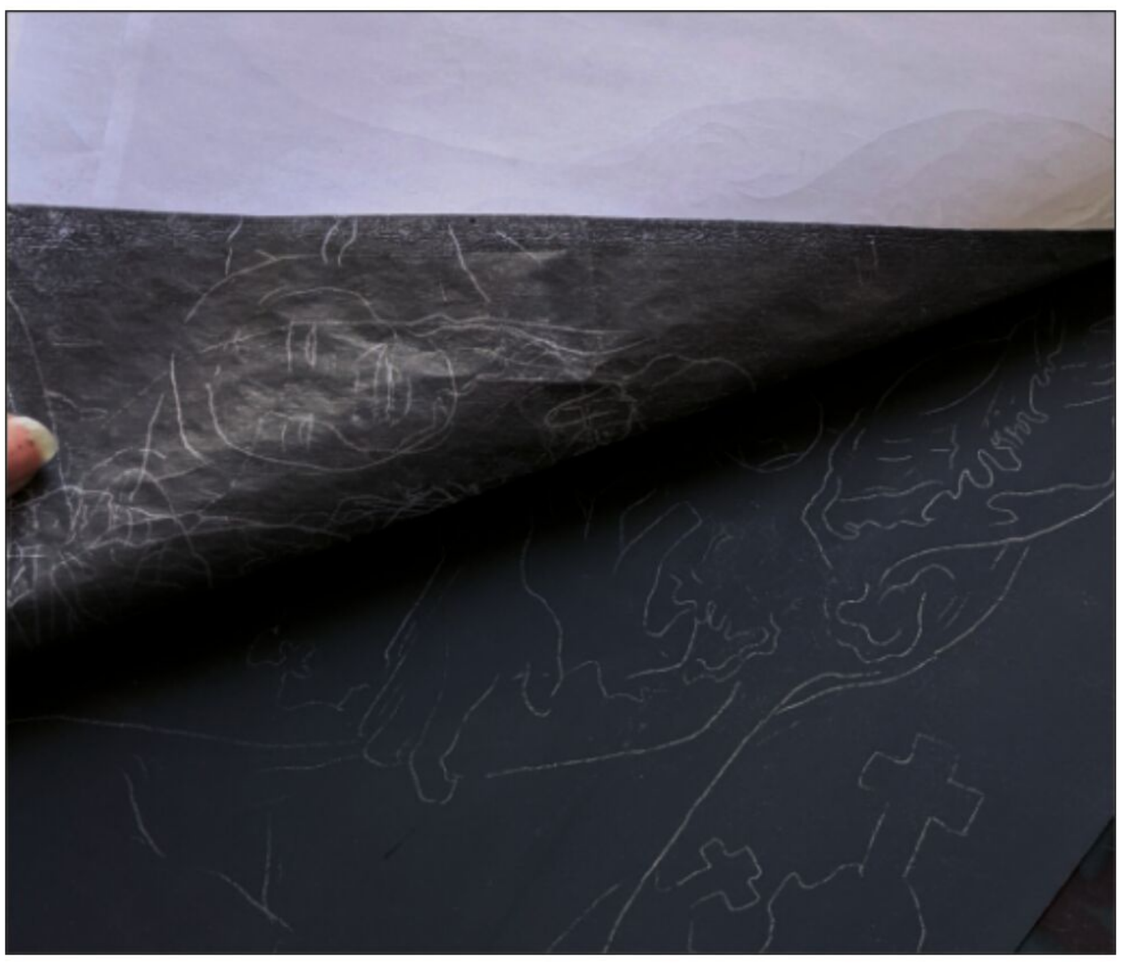


02 Printing the reference

At this stage I print out my final design scaled to the size of the panel I'm painting on. I tape one side in place so I'm still able to lift the image without losing it's place.

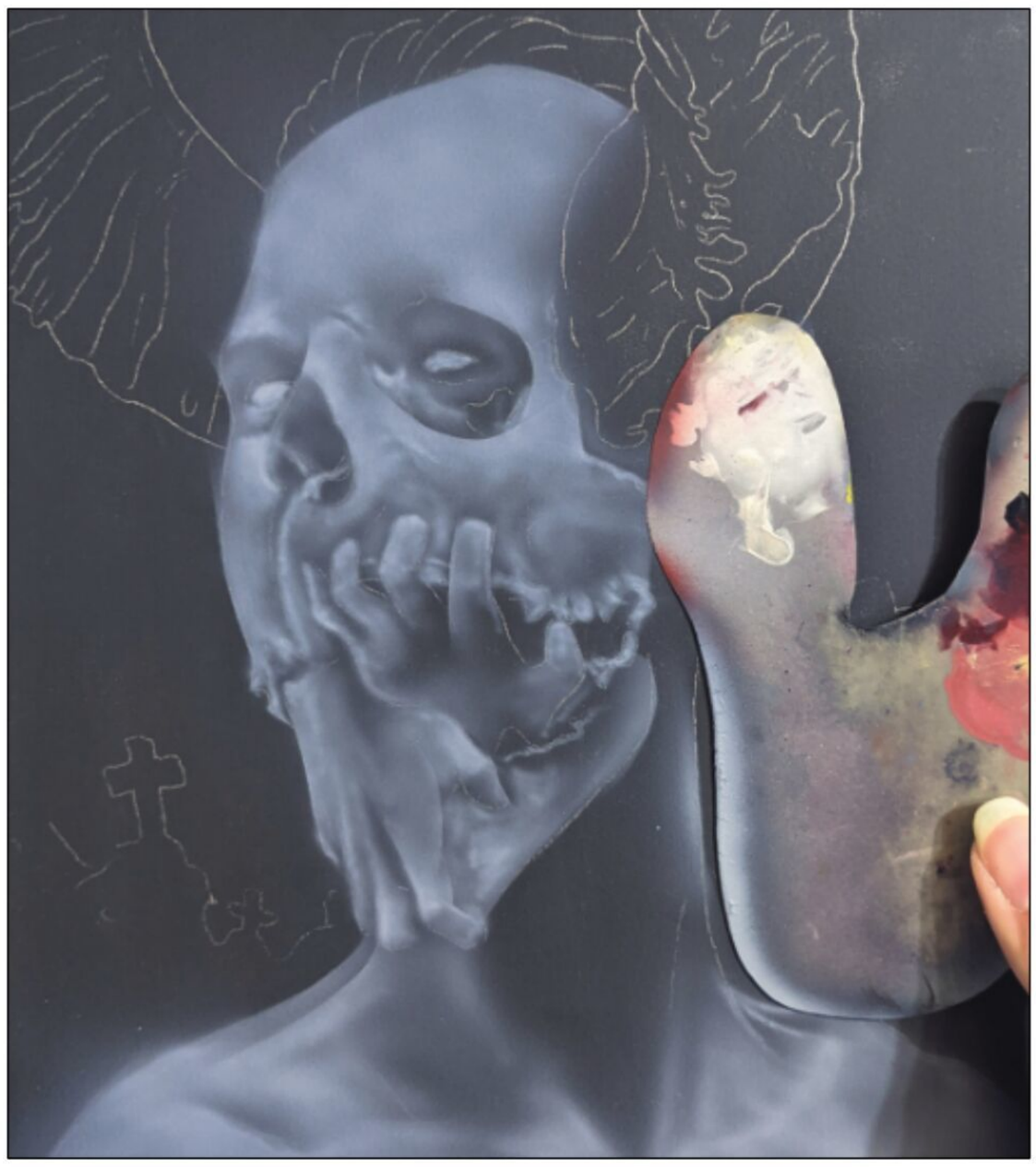
03 Transfer

I place carbon paper under my taped image and make sure all edges line up where I want them and tape the opposing side to the panel to keep image from shifting. I use a pen to trace the major landmarks of my image and minor details, but not all of them. I don't want to overload my panel with graphite. Doing this ensures all proportions are correct.



04 First layer of color

Starting with a mid tone for the first layer of color, we will build up highlights and shadow in an additive type process. It starts loose while still having defined edges to keep proportions. We also add just a hint of Golden ultramarine blue to the Air Oil and Lead grisaille grey line to negate the underlying warm red tone that is usually produced by working in blacks and whites.

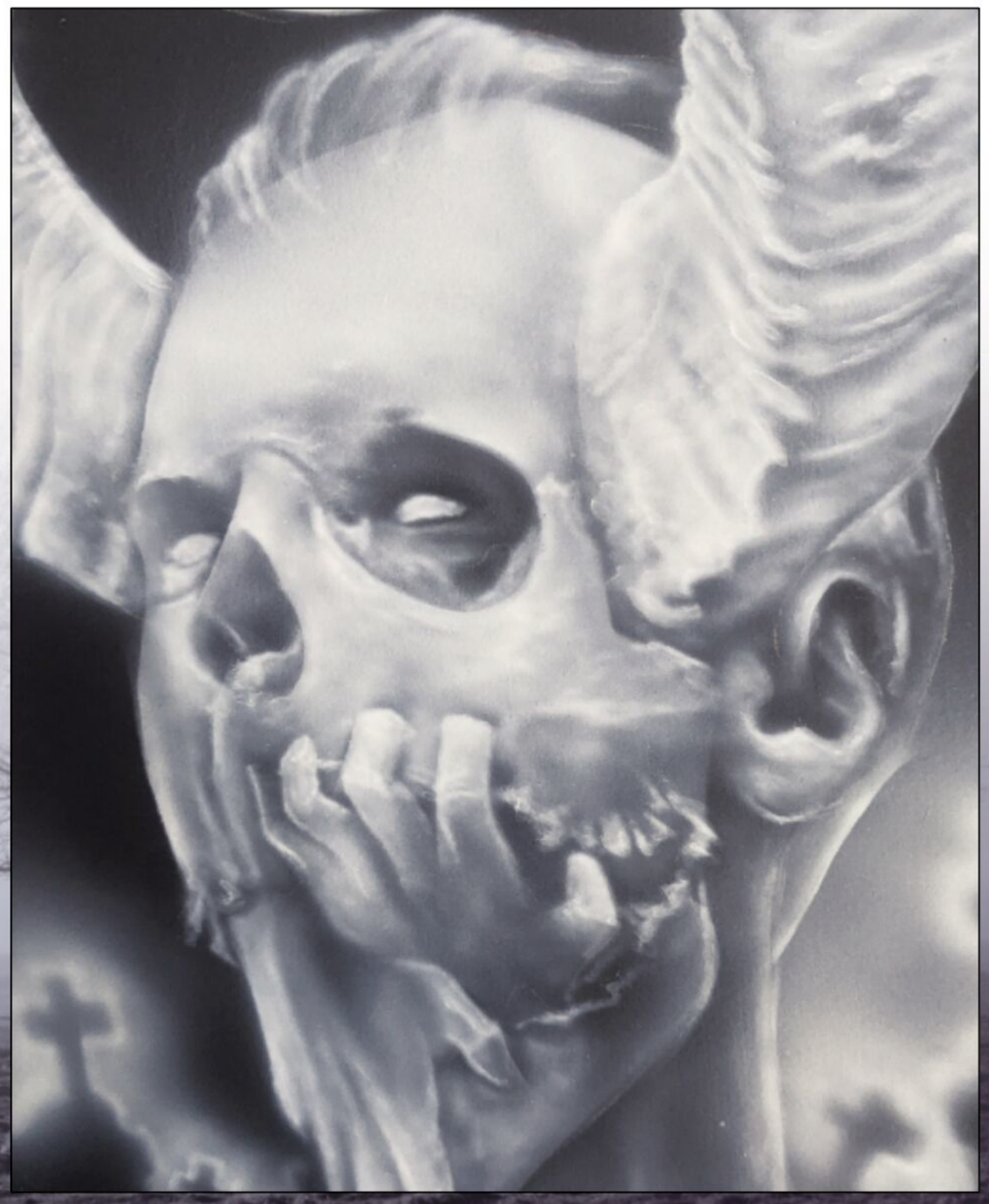


05 Underpainting

At this stage we have full under painting using our single mid tone level 4. Now we start to build and clean.

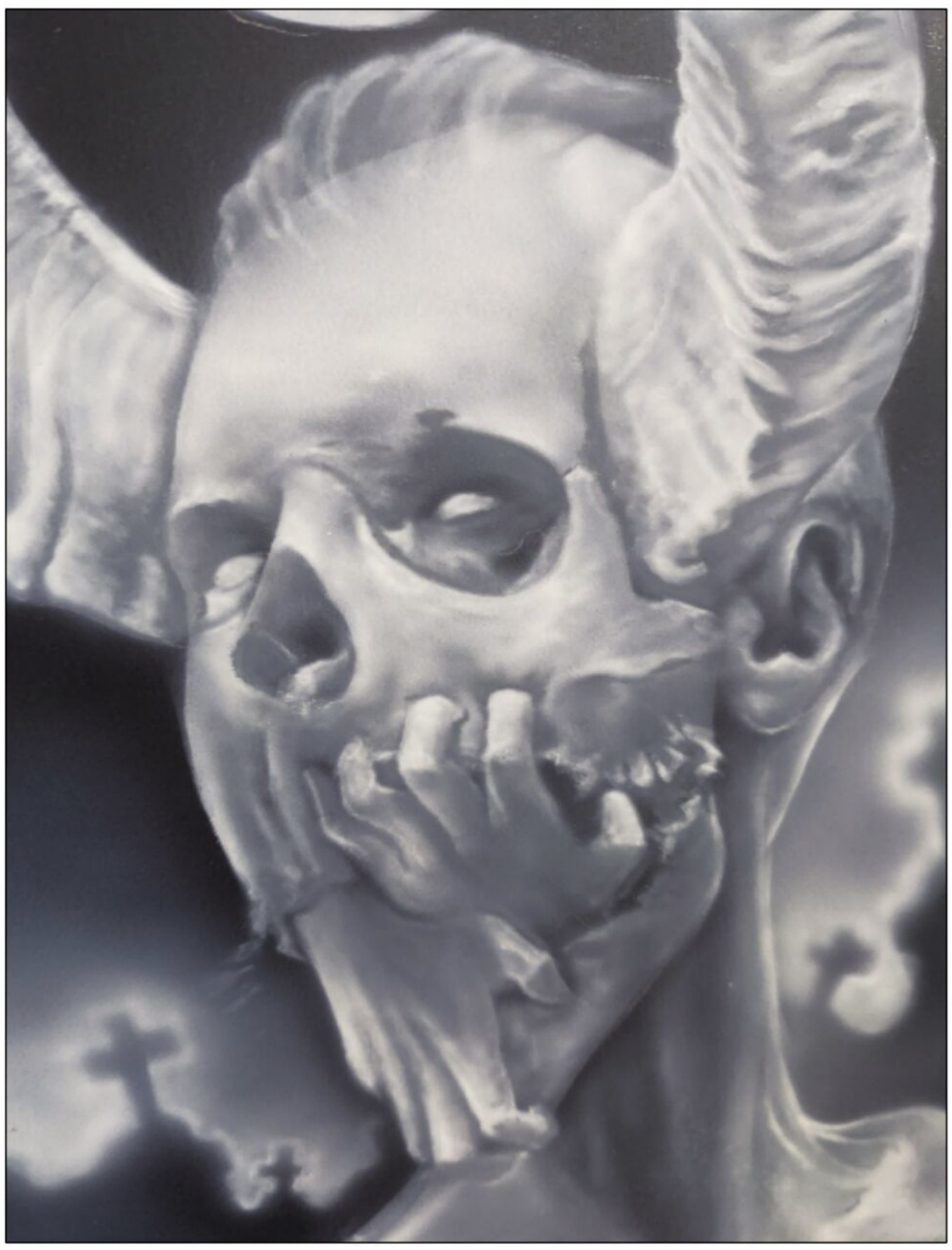
06 Building highlights

We add our second value which is level 6, slightly lighter, building in those highlights. Paint is applied in full opacity even at this level because once the darks are built, these highlights will start to look more neutral. Bright areas are mainly on forward curved areas such as the forehead and nose, fingertips, front sides and structure of the horns, and small areas on the ears.



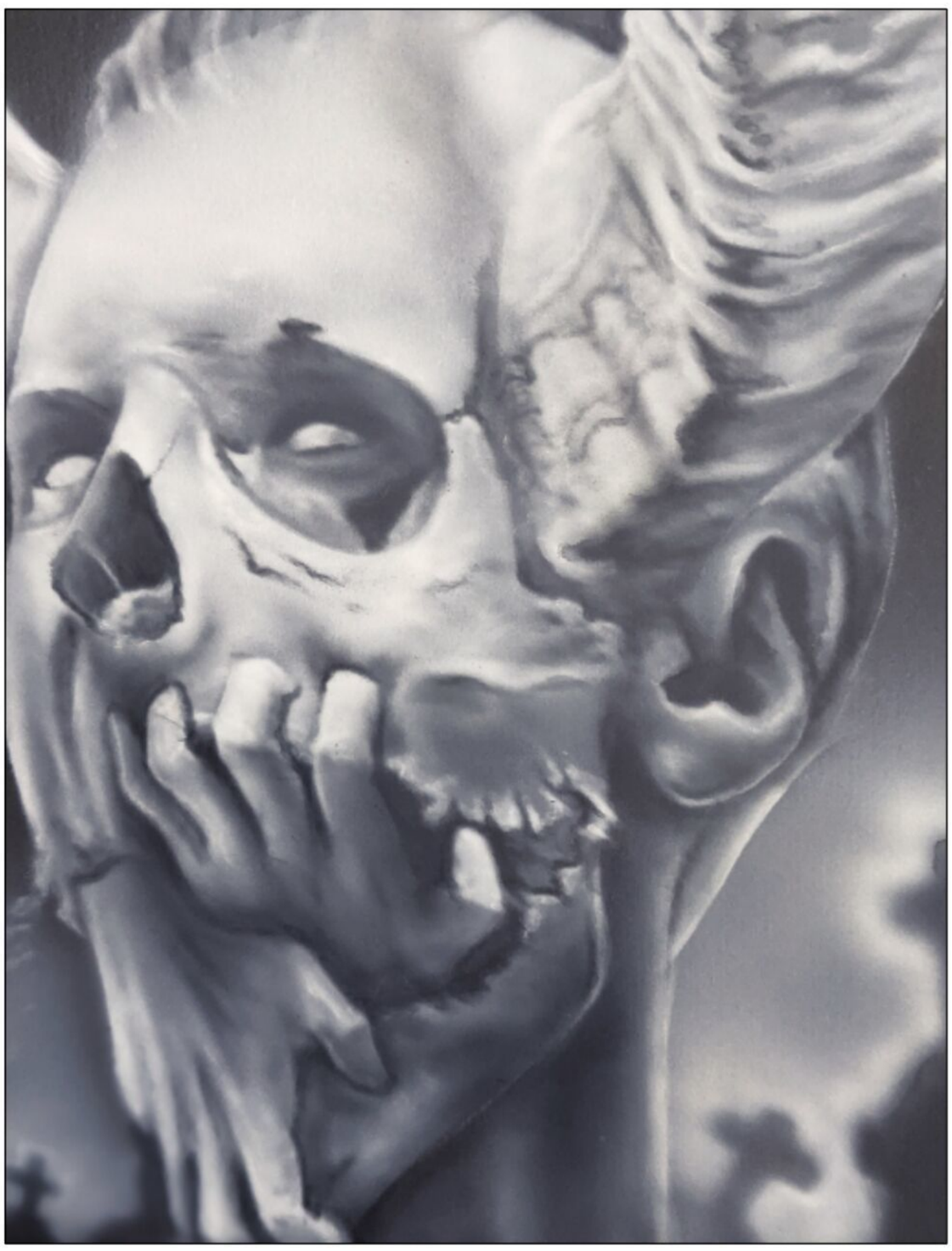
07 Building Shadow

The third value, I start transitioning darker using a Level 3 again with dash of blue. One step below our starting point allows for smooth blending while also building shadow. Refine edges and adding in subtle details as we are building, such as the structure and attachment areas of the horns, the area around the hands and the eye sockets.



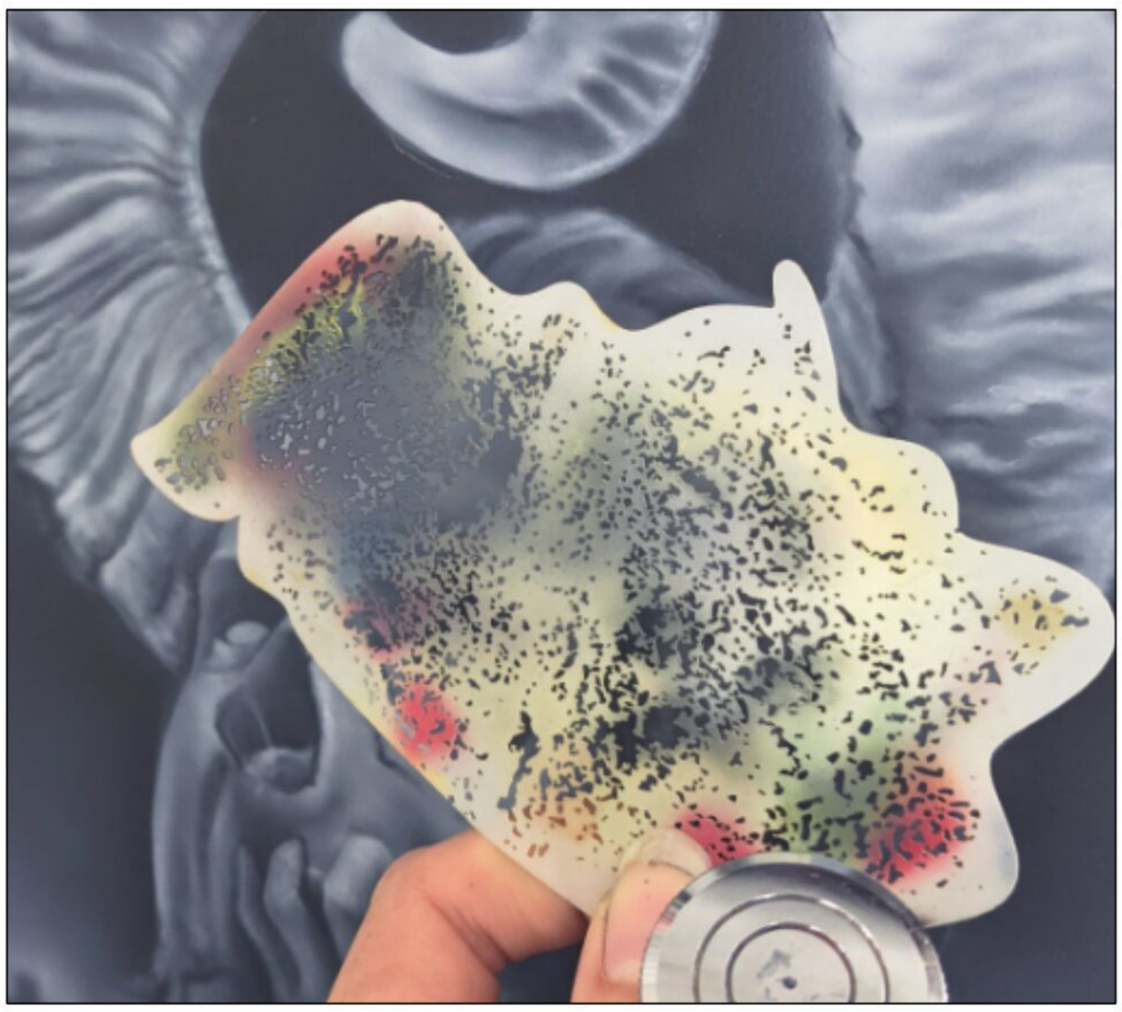
08 Refining the details

For the forth value, using level 2 with the dash of blue, I continue to build on the dark shadows, details and refine edges even more. The eye sockets, horns, and hands become more dimensional. The piece at the end of this stage is dimensional, well round but lacking major highlights and major shadow.



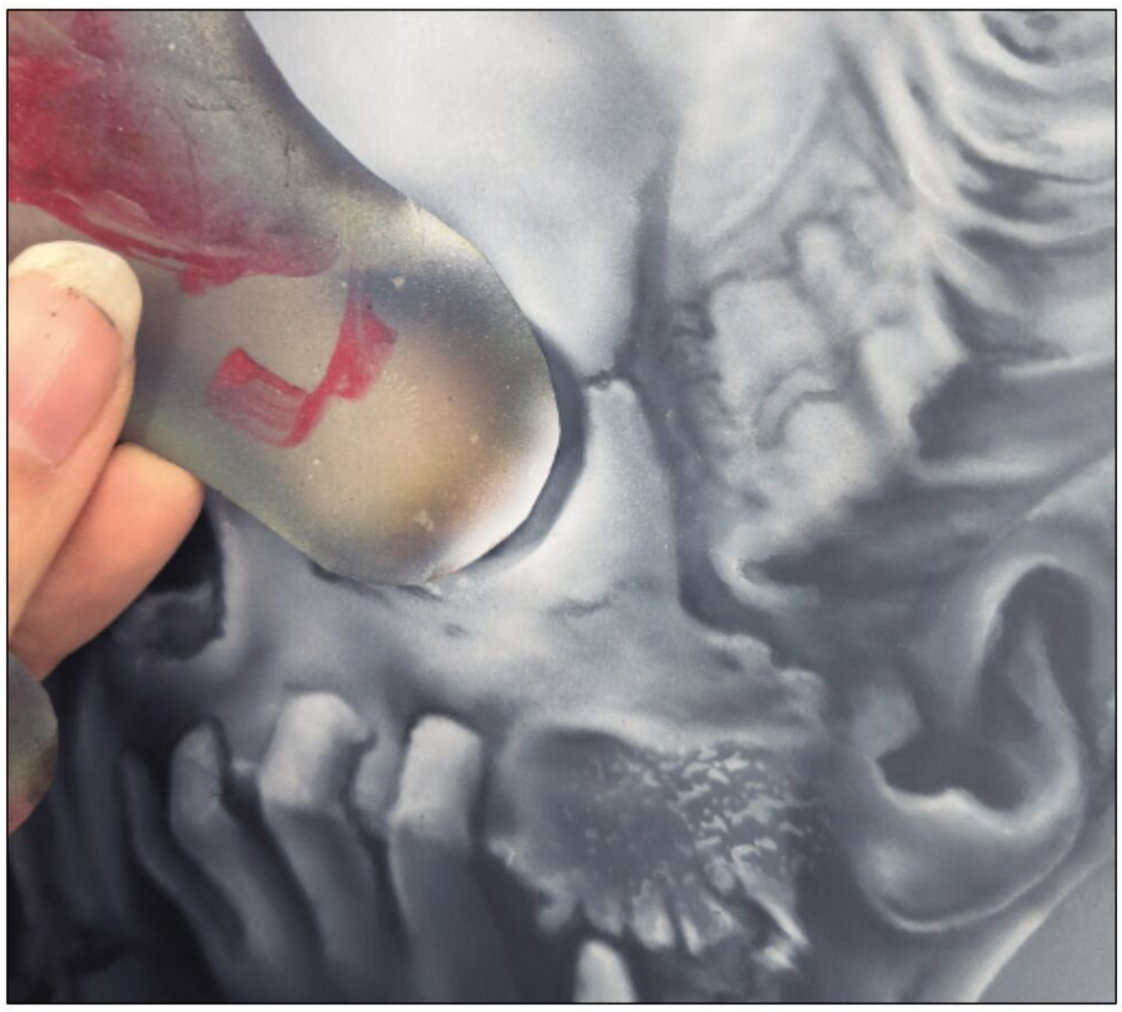
09 Adding Texture

We play with texture on the skull and horns using thinned level 7 to keep them subtle.



10 Crisp Edges

A masking tool is used to create hard edges in the desired areas such as eye sockets, horns and hands.



11 Blending

Mild blending happens at this stage. If I need to jump back to another tone to help balance, I do it here.

12 Clean up

Using black as opaque as I can while still keeping smooth flow, all outside edges are cleaned and crisped using the masking tool.

13 Tombstones

All the darkest tones are in place, edges are crisp, negative space on the tombstones are blocked in.

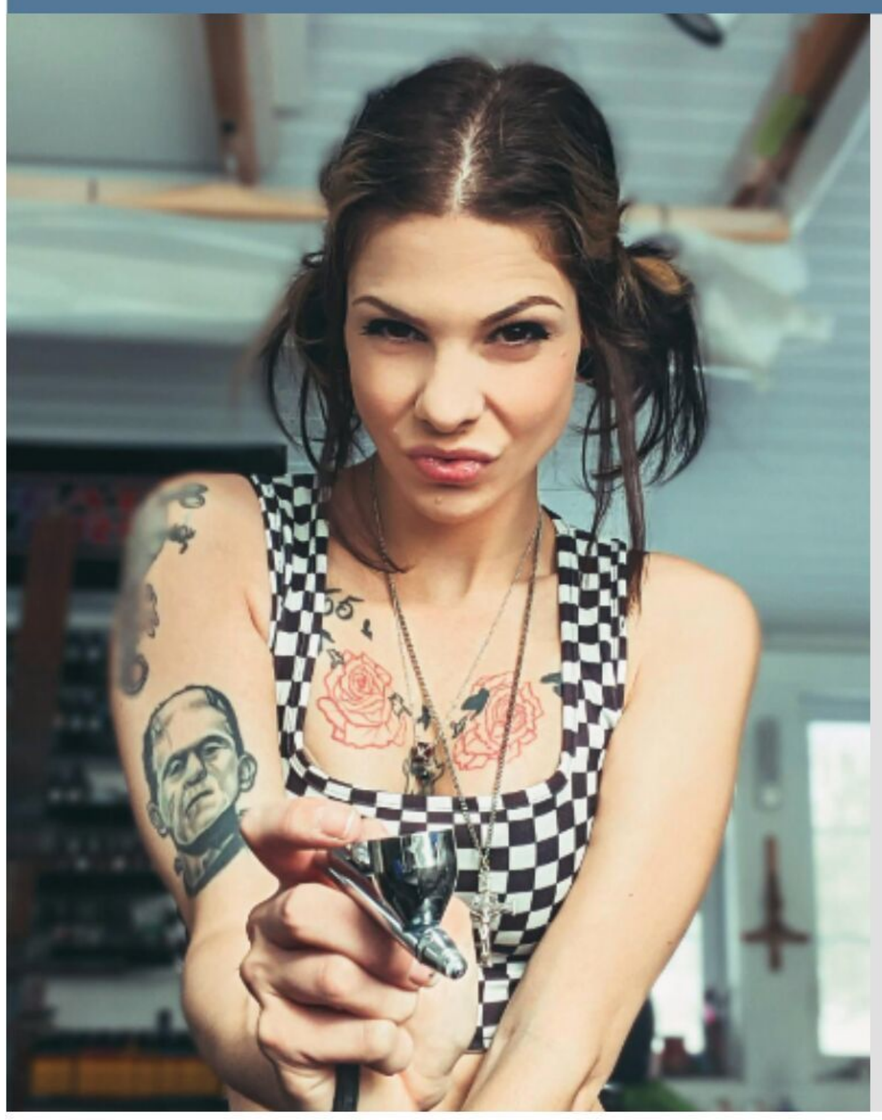
14 Background

Subtle texture is added to the background and blended to suggest a hint of clouds as we finish off the piece!

15 Finished artwork

The piece is cleared or protected and ready to be photographed!

JESSIE MADERA



Jessie is a self-taught talent honed by years of practice and patience. She considers herself a traditional painter, using canvas and acrylics, then subsequently progressing to airbrush in 2017. For the last 4 years, automotive airbrushing has been a large focus, gaining more momentum in the motorcycle community from her distinct stylistic helmet designs. For more than a decade, she has been using her blend of horror and realistic styles to bring her pieces to life drawing inspiration, like many artists, from life and the human figure. Her work has recently caught eye of notable companies including Titmouse animation studios, Thorogood boot company, select Harley Davidson locations as well as various publications and podcasts.

www.JessieMadera.com

@thepaintingbuzz

DARYL DIXON

Daryl Dixon is one of the main characters in the successful horror series "The Walking Dead" and is played by American actor Norman Reedus. As a fan of this genre, Indonesian artist Ardy Marjohan felt it to be very important to face the challenges of creating skin hues that appear rough and dirty as well as strongly distinct skin structures in his portrait of Reedus.

EQUIPMENT – DARYL DIXON

Airbrush: Olympos HP-100SB

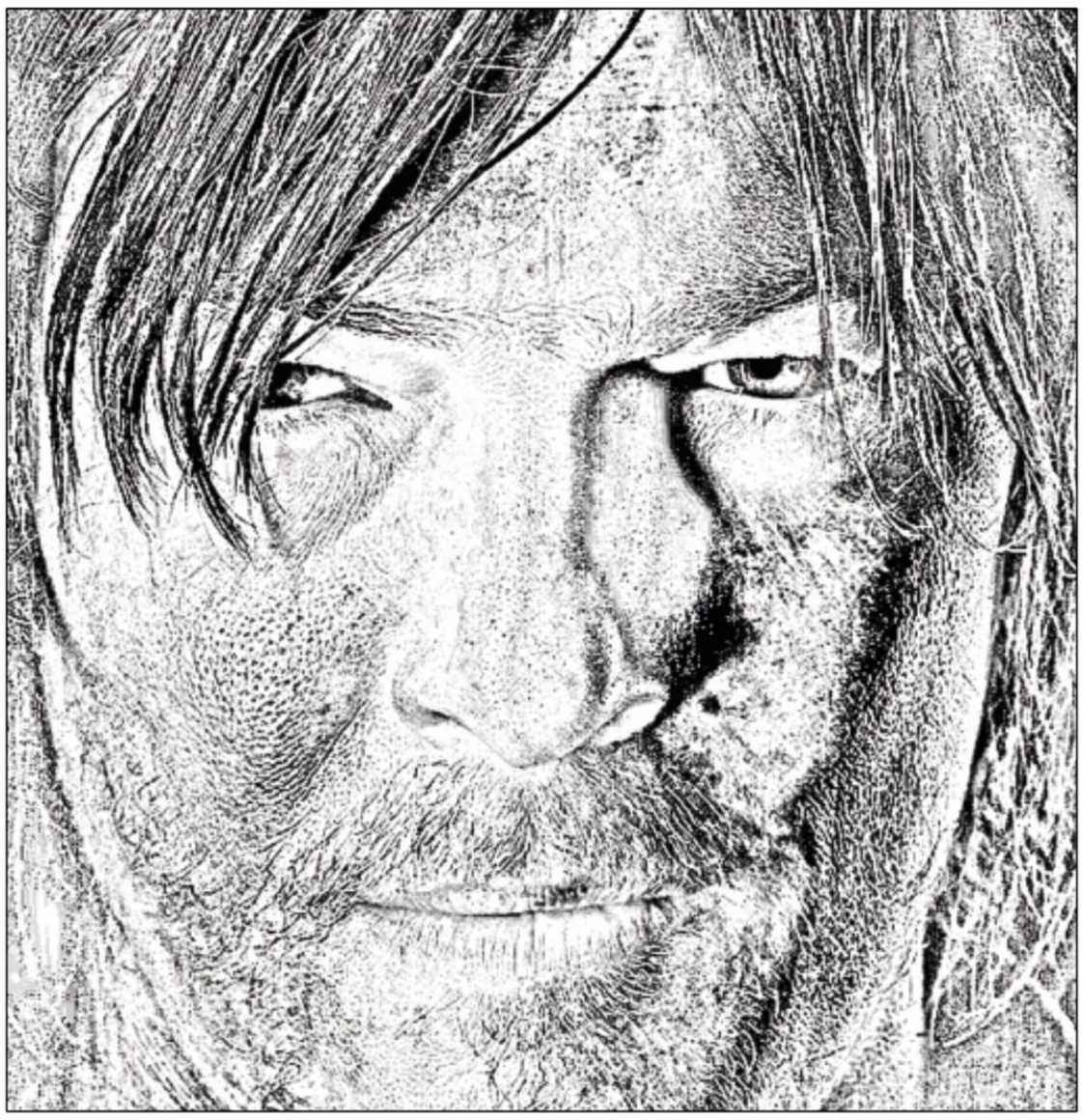
Paints: A-T Color, Createx Wicked Colors

Further materials: Eraser pencil, computer with Adobe Photoshop, Printer

Surface: Art paper, 32 x 47 cm

01 Sketch

After downloading a picture of Norman Reedus that I found on the Internet to be used as a reference, I made use of Adobe Photoshop to touch up the color and sharpness of the picture I'm looking to make, created a black-n-white sketch or silhouette, and then printed it in color, very thin and transparent, on a 32 x 47 cm large piece of glossy paper.



02 Pores of the skin

Afterwards, I began to sketch the pores of the skin per freehand and forming the nose and the area under the eyes with the initial paint. I call it the color of mid-range shade. It's a reddish cream hue. I use a yellowish cream hue as the main basis for the entire skin color. I remain very true to my photo template and try to establish the lines and points that the skin texture consists of in a very detailed manner.

03 Spraying distance

Using a sort of mid-shade paint (midrange shading hue), I can achieve a maximum of 3 color variants with various light and dark levels by controlling the spraying distance. I then take a rubber eraser to bring back some of the highlights on needy areas like the pores and nose.

04 Adding color contrast

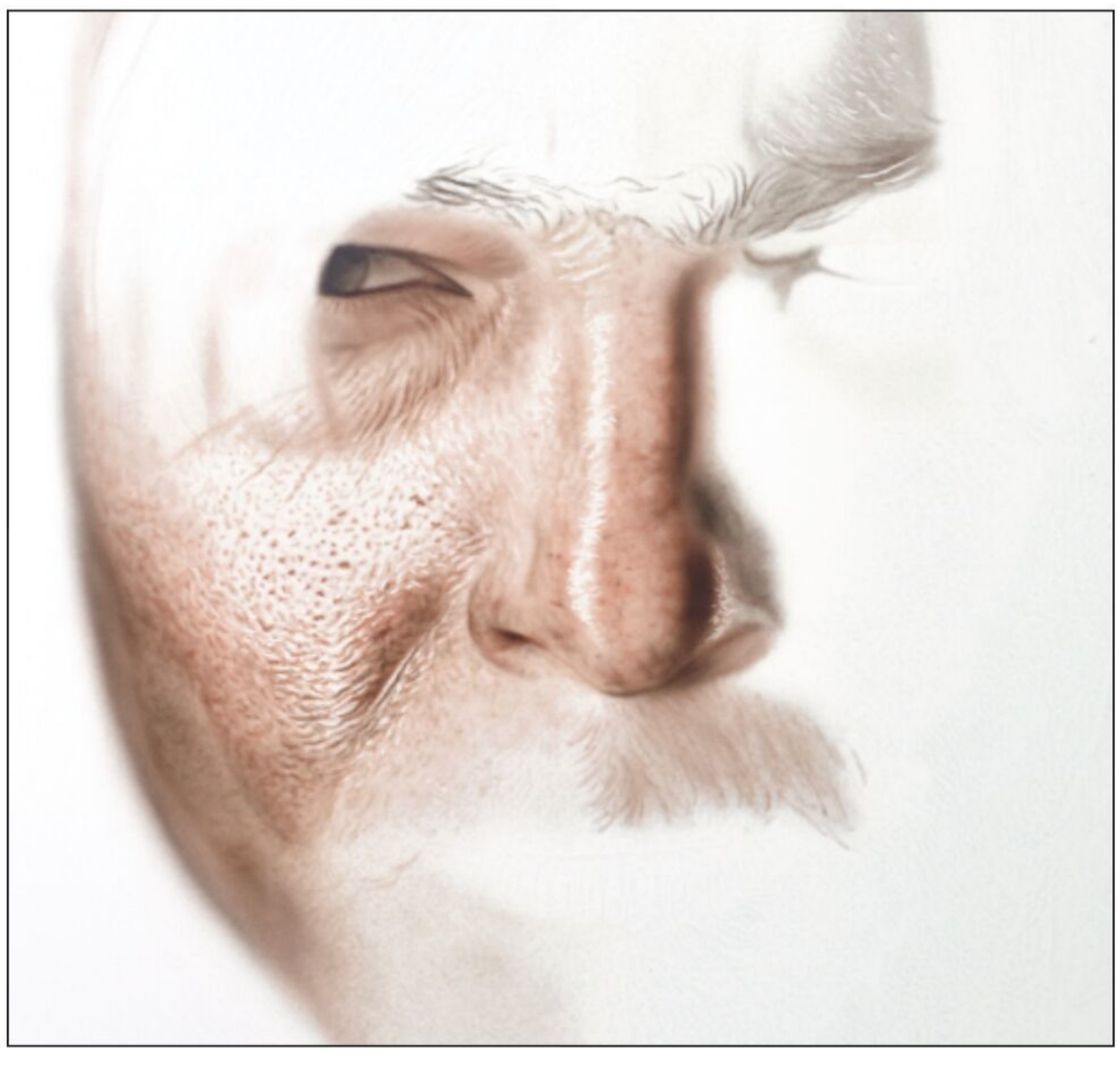
I then add a few drops of dark brown paint to the midrange hue for shading and apply it to the edges of the cheeks. In addition, I mix a new color (I call it a midrange color hue) by adding a few drops of red-brown and apply them on the shadows seen in the nostrils and on the shadows of the cheek lines.

05 Enhancing the areas

At this point of the work, I use a mid-shade paint that I've added a few drops of black to. I use it to create the shadows on the bridge of the nose and the nostrils, sketching the initial hair of the beard. I also begin to create the initial areas of texture around the eyes.

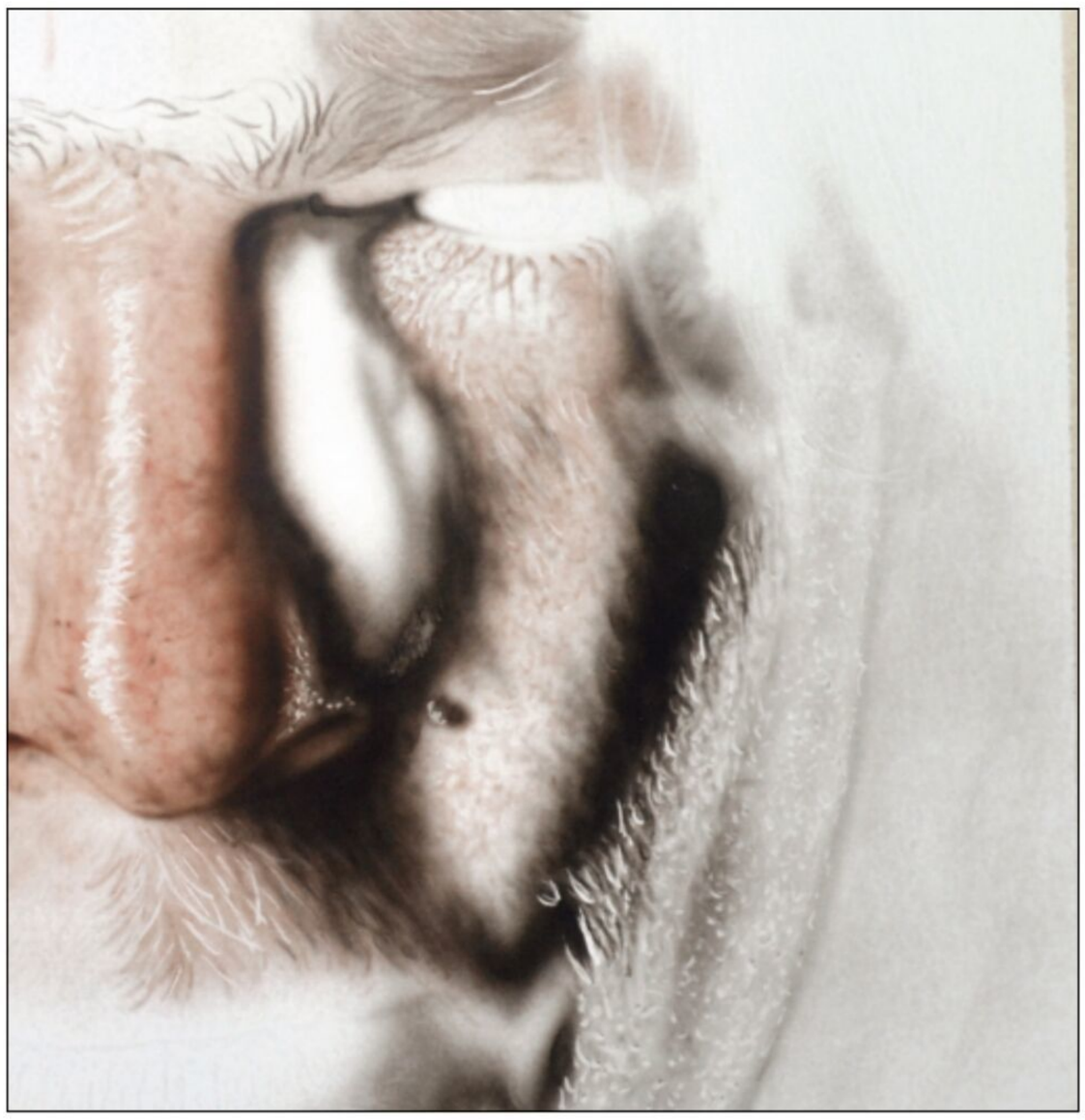
06 Color depth

I deepen the color scheme with a couple more drops of dark brown and a reddish brown color. This means that I repeat Step 5 and give the shady regions more color depth. I then create a new paint using gray, to which I've added a few drops of black, and then apply it to the eyes, the eyebrows, and on the chin.



07 The cheeks

I use the gray and begin to design some of the textures of the skin and the beard, deciding to then use this particular color as the foundational paint for the entire cheek. I then used the mid-shade hue to sketch the pores and wrinkles around the eyes and on the cheeks. I used black for the shadows, then take a rubber eraser to bring out the highlights on the cheeks and the nose.



08 Stubbles and dark shade

I keep varying the distance to the surface while spraying in order to get some light and dark variations of a color. I begin coloring the cheeks and chin with the midrange color hue. I've then erased some fine lines into the desired area of the beard stubble with the rubber eraser. As a final shady measure in this area, I use the color black.

09 The eyes

I want to give the picture some character at this point and to do this, I first direct my attention to the eyes and finish them up. Serving as the basis for the iris and the shading is a grayish hue. Using black, a wee bit of green, and the rubber eraser, I establish the iris, the pupils, the highlights as well as the form and color of the eyeball.

10 Burnt?

I now place a few drops of red into the gray and apply it evenly and lightly on the right side of the cheek of the portrait, adding a few drops of black to the gray as well along the way for work on the shady areas. You should then use a rubber eraser to bring out the highlights, beard stubble, and pores of the skin in the area. On the left side of the cheek, I've added and reworked some of the textures using the midrange color hue. It became clear to me at this point that the skin color in the portrait looks somewhat burned, right? And I noticed that this wasn't some kind of technical error. Things will actually turn around a bit after the next few steps and the picture will eventually have a pale look to it.

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11 The lips

At this juncture, I've created the upper lip with a midrange color hue and the lower lip with a mixture of saturated pink and a few drops of dark yellow. Afterwards, I've sketched the hair with gray and black while having created the first areas of the dark background. On the forehead, I establish my color basis with gray, adding a couple of drops mid-shade paint to it. I apply this mixture to the forehead at an even rate and in thin layers.

12 The hair

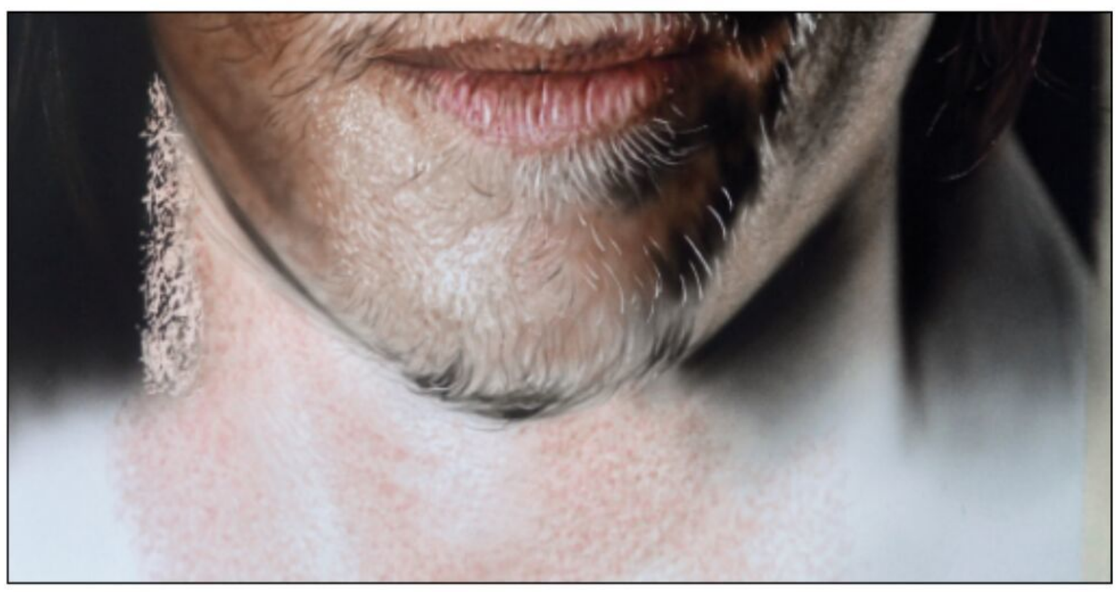
Now I work on the hair with gray as a first structural basis and a base color. Afterwards, I use black to paint in the hair details. Make sure that you always keep an eye on the direction of growth and orient your work on your photo template.

13 The forehead

I then applied a somewhat opaquer midrange color to the forehead and created the eyebrows and eyelashes. Using the reddish brown color, I add some tone to the hair strains. Now it's time for some structural details on the forehead using a mixture of brown and red-brown. Afterwards, I then applied the red-brown color to the protruding portion of the hair and drew some of the strains of hair.

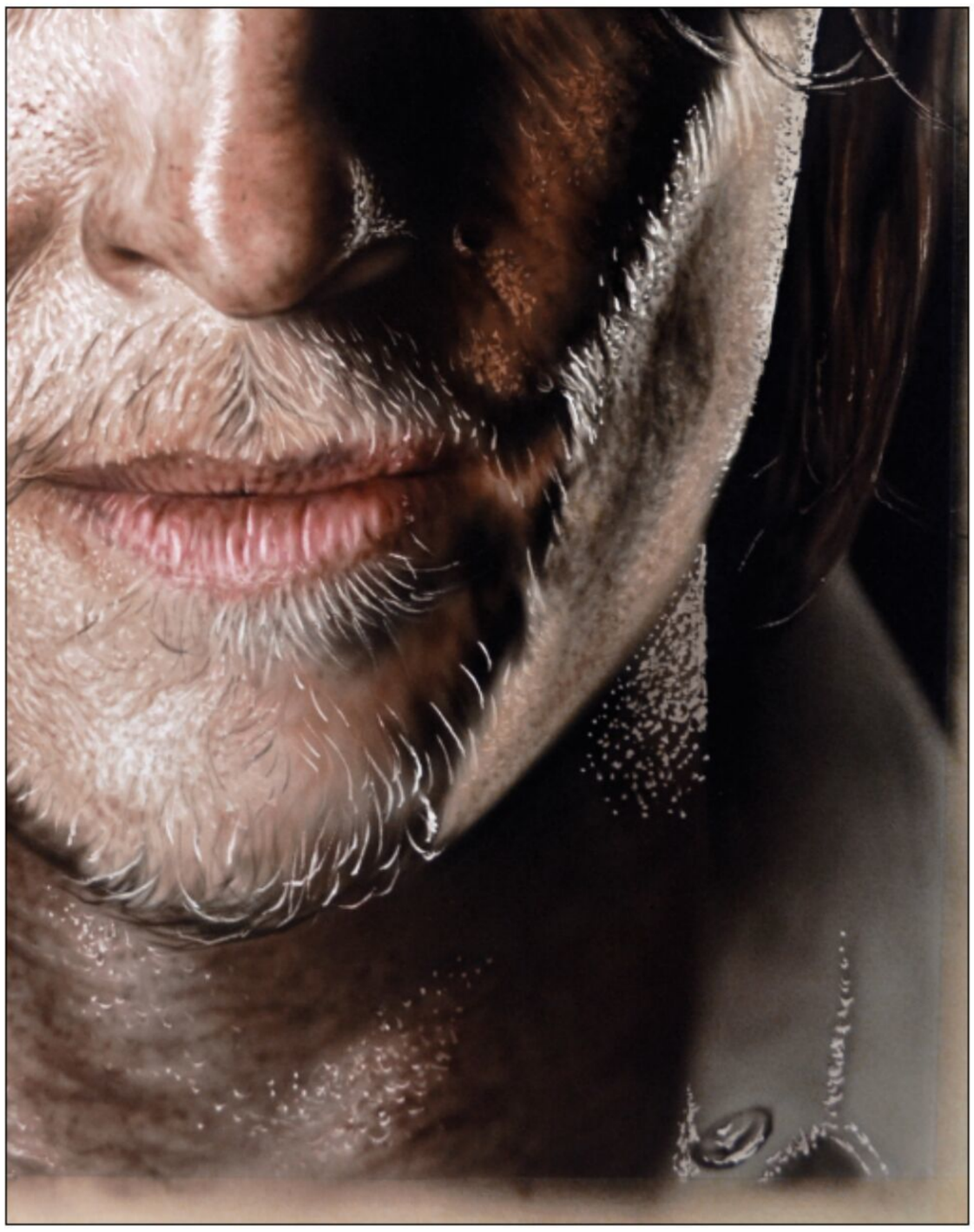
14 Chin and throat

I cover the still white areas on the chin with a first layer made of gray with a couple of drops of midrange color hue. I continue creating the texture on the throat, using the mid-shade color hue as a base color and a few drops of red for the details. I create some texture on the chin with a brown cream hue.



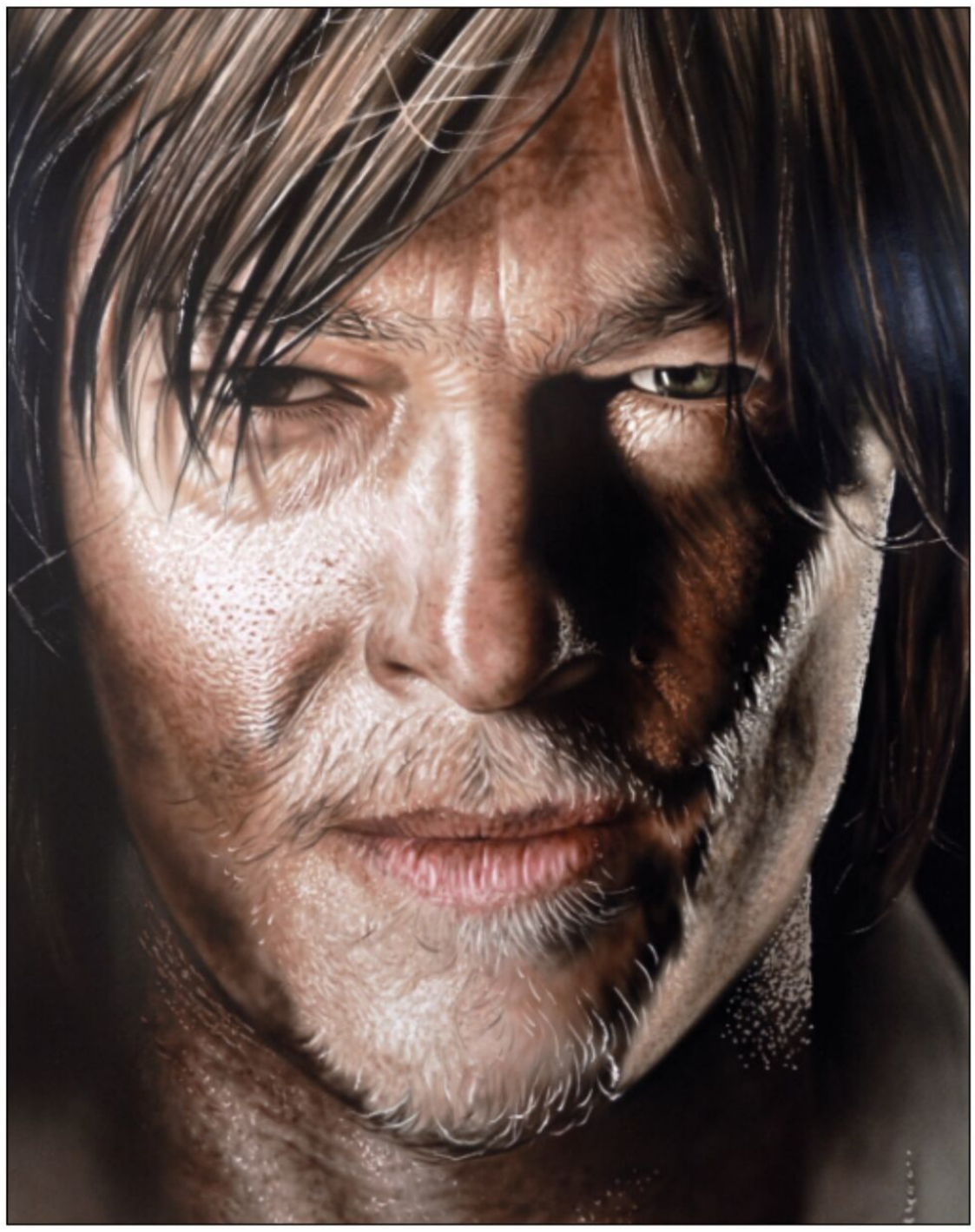
15 The collar

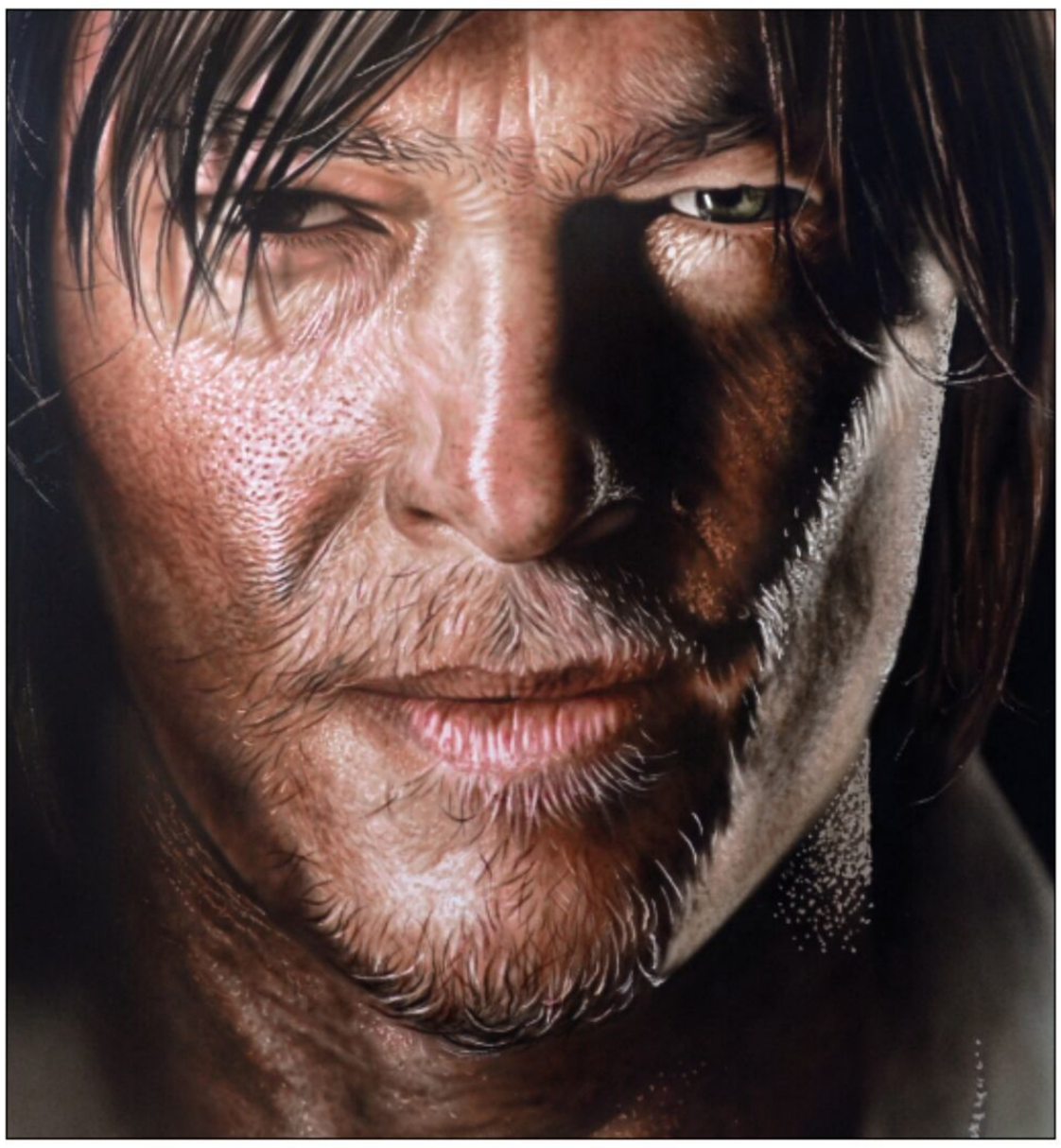
I overpainted a few existing throat textures randomly and basically simultaneously with gray. I then mixed red with a few drops of black and a little bit of yellow and white to get a red-brown color, which I'll use as a detail paint for the texture on the throat. I paint the collar gray, mixed with a few drops of green. You'll need to then use a rubber eraser on the throat and collar to emphasize some highlights.



16 Simultaneous contrast

At this stage of the work, the skin tone of the entire picture almost looks too pale, right? This is what we call "simultaneous contrast", a phenomenon where one color can change how we perceive the tone and hue of another when the two are placed side by side. The actual colors themselves don't change, but we see them as altered.



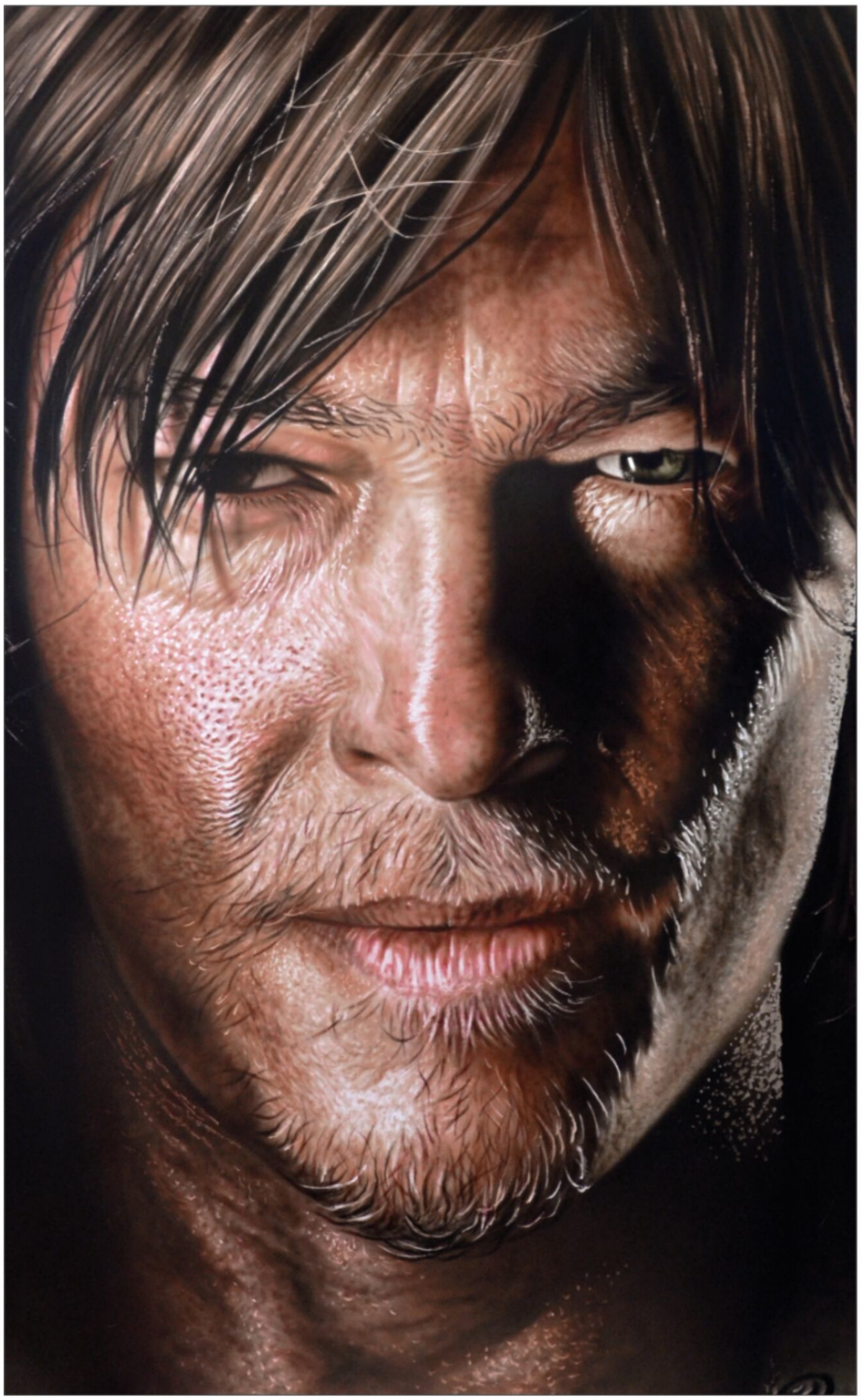


17 Skin tone

This phase is a very decisive key to our work, because in this phase, several of the picture's colors that are currently too white or pale, like the throat, will be filled in. And I naturally had to create some "intermediary colors", which provide this artwork with a color effect. I've used an olive-brown color with a few drops of white on the skin hues, then a red-brown color, and then a couple drops of white on the lips and for the points that serve as the pores of the skin. For the part that's still white or empty, I mixed some white with a couple of drops of red.

18 Finished

Using the color black, I set up the background color of the collar side of the shirt and correct some of the shade on the hair. That is the end result of my painting. It still isn't perfect, but I'll keep trying to get even better



ARDY MARJOHAN

alias Pola Airbrush

Ardy Marjohan lives in Dumai on the Indonesian island of Sumatra. He worked at a printing house until 2009 and at this point in time, digital printing measures were extremely expensive in Indonesia, such that company signs were often designed using painting techniques and the airbrush. Ardy purchased an airbrush, a compressor and some paint, worked on various painting exercises when at home, watched airbrush tutorials at YouTube and read articles about painting online. He later conducted some of his first airbrush works on his friends' vehicles. By mid-2010, he had opened an airbrush studio under the name of "POLA Airbrush" thanks to the support and motivation of his parents. In the meantime, his atelier has several employees who help him predominantly with the subsurface preparations such as grinding and priming works. He had offers to work as an airbrush artist in Saudi Arabia or Dubai, but he turned them down because that would have meant he'd have to leave his family behind. Aside, he works as a wedding photographer. One of his current goals is to get better at creating airbrush portraits and he hopes to one day be able to teach courses on airbrushing.

Instagram: polaairbrush

VENOM

The Marvel movie "Venom" was one of the successful films in 2018. The alien, already known from the Spider-Man movies, is hard to beat in terms of ugliness and nastiness. That's probably why it has become one of the most popular alien characters and depictions in recent years. American airbrush and T-shirt artist Cozmo Colon has created a true fan shirt based on the Venom movie poster.

EQUIPMENT – Venom

Airbrush: Iwata

Paints: AquaFlow White, Brown Black, Brite Blue, Top Binder

Further materials: projector, hot press, clothing pins, heat gun or blow dryer, easel, Chromecast (media streaming device/app), white colored pencil (Prismacolor brand is best)

Surface: black T-shirt

01 The Reference

In this tutorial we will be using the movie poster image of “Venom”. Just search for "Venom movie poster" on Google Images. After you have downloaded the picture on your smartphone (or other device), put a black T-shirt on a T-shirt board, clamp it on the bottom of both sides and then just spray some top binder generously on the entire front of the black T-shirt Then blow dry with heat gun or blow dryer. Once the T-shirt is dry, take it off of the board and just heat press it for 15 seconds (350° F). After that, put it back on the T-shirt board.

02 Transferring the Reference

From here all you do is just stream your Chromecast app (assuming your picture is coming from your smartphone) and project your image to the T-shirt (YouTube it). A cheap mini movie projector from Amazon/eBay will do the job. Make sure that Venom face is aligned in center and once you are satisfied with its position, lock the easel in place and then just sketch out the entire projection on the black T-shirt with a white coloring pencil. White Prismacolor pencil is preferred but others will work just fine.

03 Printing the Reference

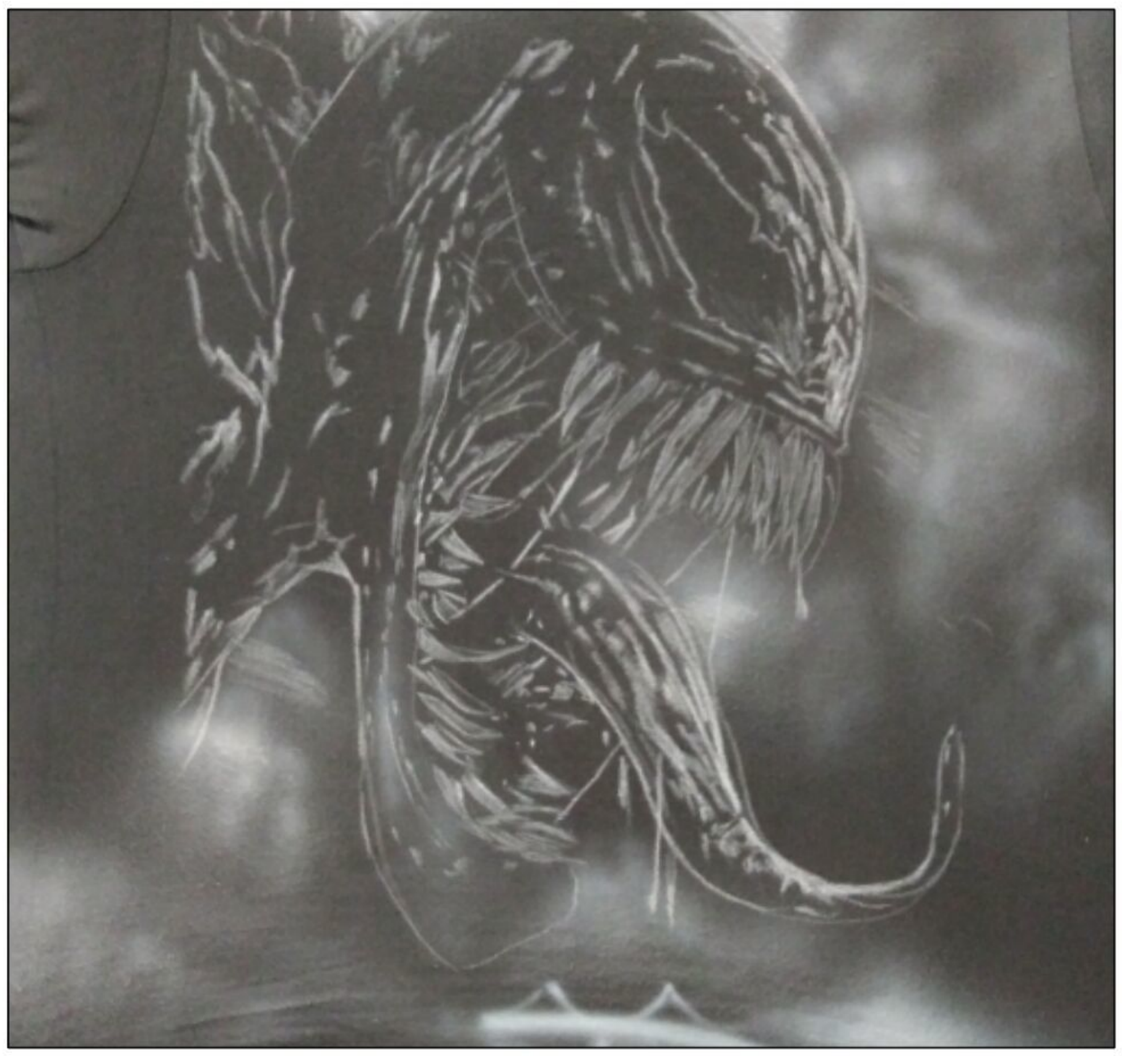
After fully sketching out the Venom image onto the shirt I printed out a small picture for reference and basically used spray adhesive which I sprayed on the back of the printed out photo as my way to place the picture anywhere I wanted on the shirt for easy face mapping.

04 Background Texture

Even before I elaborate the head further, I create the first cloud and fog textures in the background with the airbrush and already sketch some elements of the city silhouette on the lower edge of the T-shirt.

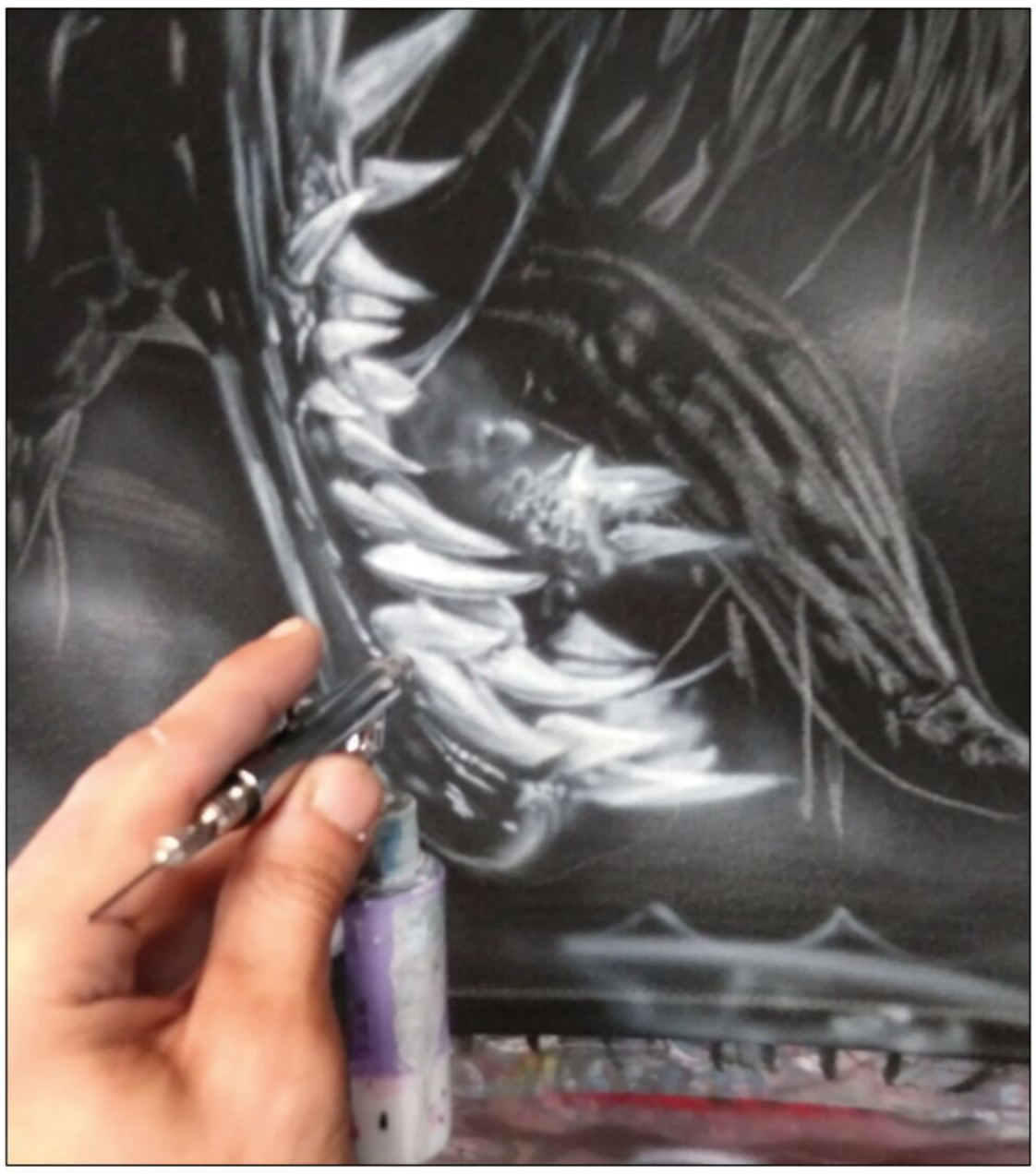
05 Details

Then I continue drawing in the details on the Venom head with the colored pencil. In doing so, I orientate myself exactly on my reference image. I didn't have a tablet at the time so a picture reference was used instead. The more detailed your sketch on the shirt, the better the result! At least that's the way I work. If you want to eliminate any guesswork and make everything super easy (should you get confused with the amount of detail that's in the picture)... then this is key!



06 First Highlights

Here, the teeth were added first. Since most of the white is in the teeth and tongue area on the photo, I decided to put all of my detailed work in the mouth region. We are doing this to make the white pop out fast in order to contrast the darkness in background much quicker.



07 White Underpainting

Once mouth region is finished simply add in the rest of the image. With the airbrush, I trace the light areas that I had pre-sketched with the colored pencil and refine them in shape and intensity. Since I'm working on a black T-shirt, I also have to underpaint the areas with white that are red or blue in the picture, for example, because the color needs a light background to become properly visible at all. Therefore, I also shade the tongue and the inside of the mouth with different shades of white.

08 Fixing the result

Now that the entire image of Venom has been painted with Opaque White being the first layer, blow dry the entire front of the T-shirt. Once the T-shirt is dry, take it off the T-shirt board and then heat press it for 15 seconds at 350° F.

09 Dark shading

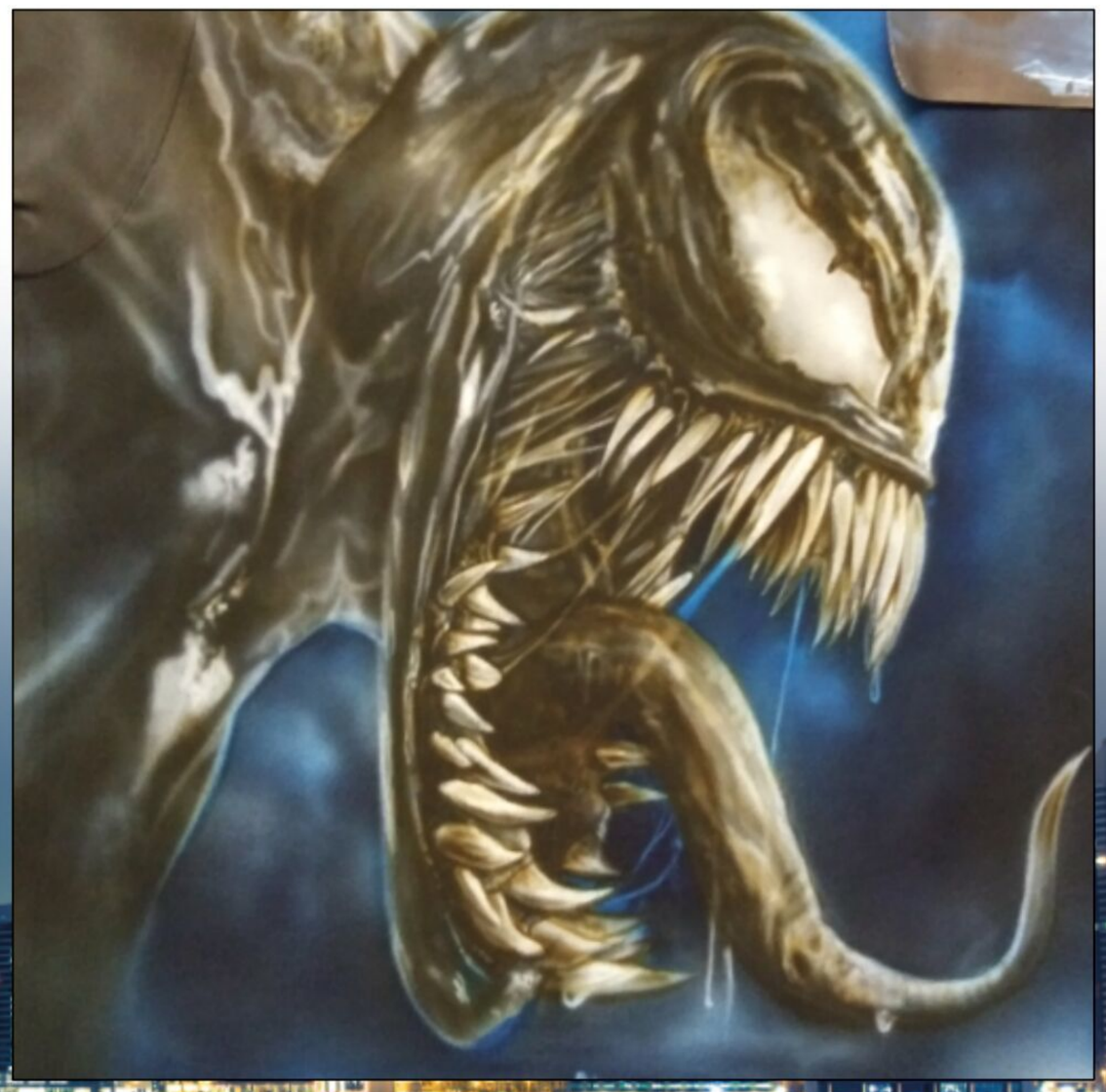
After heat pressing the T-shirt simply put it back onto the T-shirt board, clamp the bottom corners, then begin adding the darks. I used Brown-Black as the color for my dark base. AquaFlow airbrush paint is what I use, my personal choice of airbrush paint for T-shirts. This is the color that I'm going to be using throughout the whole entire front of the shirt.

10 Mouth and Tongue

I started at the top jaw working all my way down to the bottom jaw area until the tongue was finished. The teeth get a darker shade, especially in the lower area. Then, of course, the gums in the darker oral cavity, and I also use the brown-black to contour and delineate the teeth, saliva threads, and other light areas. I shade the tongue, especially on the underside away from the light, and create textural patterns. Most of the detail comes in the mouth region so this is important to get out of the way. If you ever get lost with adding all the detail in the Brown color, you can always stop and add White in between (saliva on teeth, etc).

11 Head shapes and structures

Starting from the mouth region, I apply the brown-black to the rest of the head. Here I also follow my photo reference in order to reproduce the shapes, structures and lighting conditions as best as possible. Here, too, I draw some prominent highlights with white once again.



12 Brite Blue

Using my image reference, I am now adding transparent Brite Blue airbrush paint on the rest of the front of T-shirt to give the clouds and fog a color shading. It's all about working in layers.

13 Monochromatic stages

I also still apply the blue to the Venom body to embed it in the ambient light. My working method proceeds in monochromatic stages: The first layer was White (Opaque). Second layer was Brown-Black (transparent). Now Brite Blue (transparent) paint is the last dark. Next up is some good old Red (transparent) for the mouth.

14 Red for Tongue and Mouth

Add transparent Red paint starting at the inside of the mouth, in this case, on top of the tongue. Once the tongue is finished, fill out the rest of the mouth. Due to the transparency of the paint, the white and brown areas remain as light or dark shades.

15 Final Stage

All that is left now to be added is White (Opaque) airbrush paint. This is the stage where everything begins to pop out – saliva, highlights on skin, etc.

16 City silhouette

Finally, I refine the city silhouette at the bottom of the T-shirt.

17 Finished T-shirt

The Venom Movie Shirt is finished.

COZMO COLON

Peter "Cozmo" Colon's artistic journey began at a young age. During his childhood, his parents supported him and encouraged him to believe in his special artistic talent. For example, he participated in art competitions at his school and was able to build on his skills over the years. As a young amateur artist, Cozmo Colon mainly airbrushed backpacks, bags and T-shirts; today he is a professional artist who enjoys high recognition for his airbrush art in many U.S. states. He airbrushes everything that comes into his hands: T-shirts, cars, walls and many other objects. His artwork adorns many walls in different neighborhoods of his hometown Philadelphia. The U.S. artist also paints album covers for up-and-coming artists, produces videos and designs the headers for professional websites.

www.facebook.com/CozmoColon

MERMAID

Is she a mermaid, a magical creature or just your everyday young woman? Based on a common portrait photo, Spanish artist Juanjo Baron has given his model something magical and secretive. Especially the interaction with various green hues plays a huge role in the establishment of this work of art.

EQUIPMENT – MERMAID

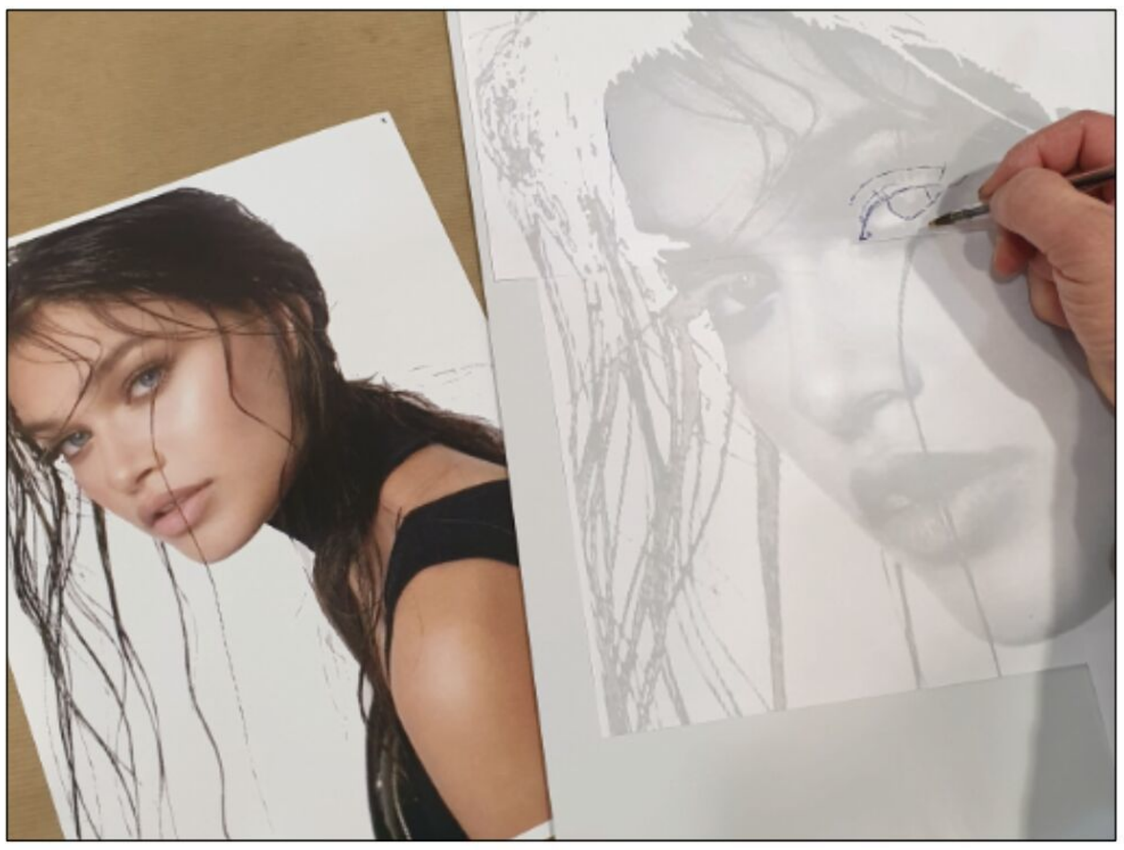
Airbrush: Iwata Eclipse Kustom 0.5

Paint: Custom Creative H2O

Surface: Dibond, 50 x 70 cm

01 Preparing the surface and motif

Once I've grinded and degreased the Dibond, I make a photocopy of the picture I'm using as a template and then darken the backside with graphite to transfer the picture to the surface.



02 Background

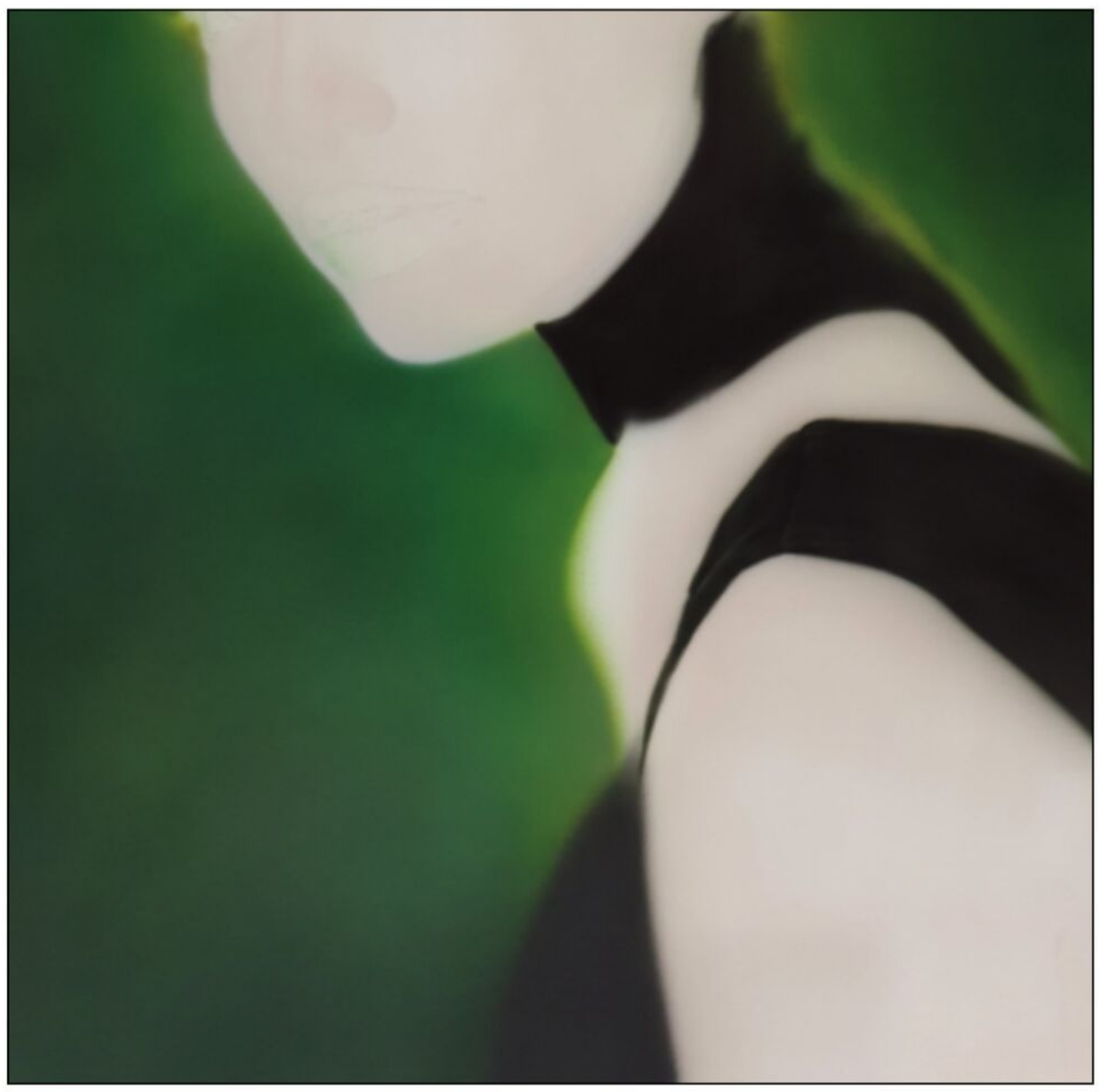
It is important to calculate the sequence of the work because I don't plan on using any type of masking or stencils to protect the work this time around. To begin, I paint the background by placing an edge over the entire contour of the figure and filling in the background carefully with different shadings of opaque green.

03 Skin tone

The first layer of paint for the woman is a very soft, opaque skin tone. By doing so, this allows me to eliminate some very undesired overspray, which popped up in the face while painting the background.

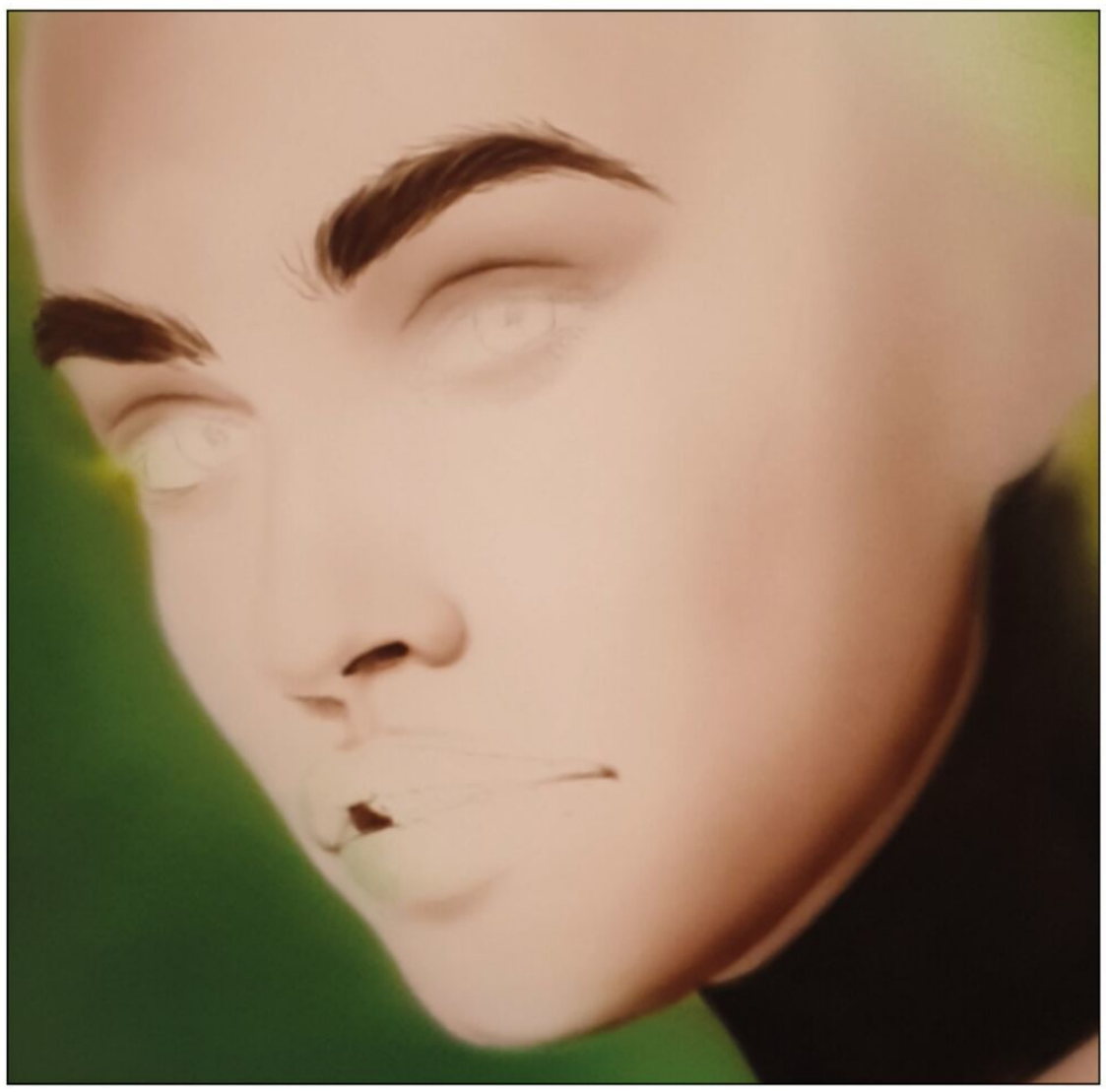
04 Clothing

Probably the darkest portion of this work of art is the clothing. I paint this area now so as to establish the highest point of contrast.



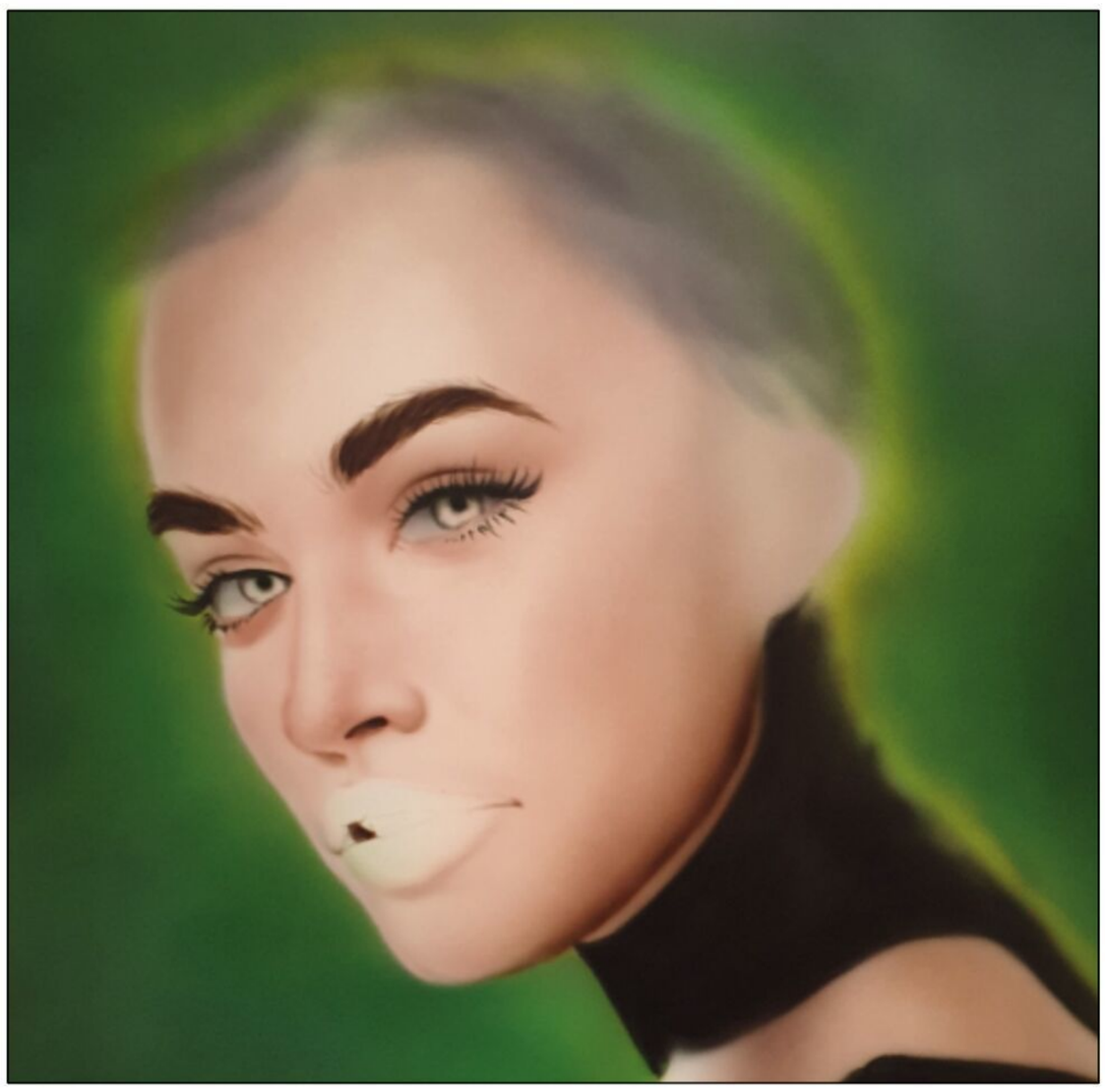
05 Facial characteristics and shading

For that very reason, I continue now with the eyebrows, the nostril, and the mouth. In addition, I begin adding shade to the skin tone and add details to the shape of the body. The darkest areas here are located on the lower chin and temporal side as well as on the side of the forehead that's not facing the light and in the rear area, all around the shoulder.



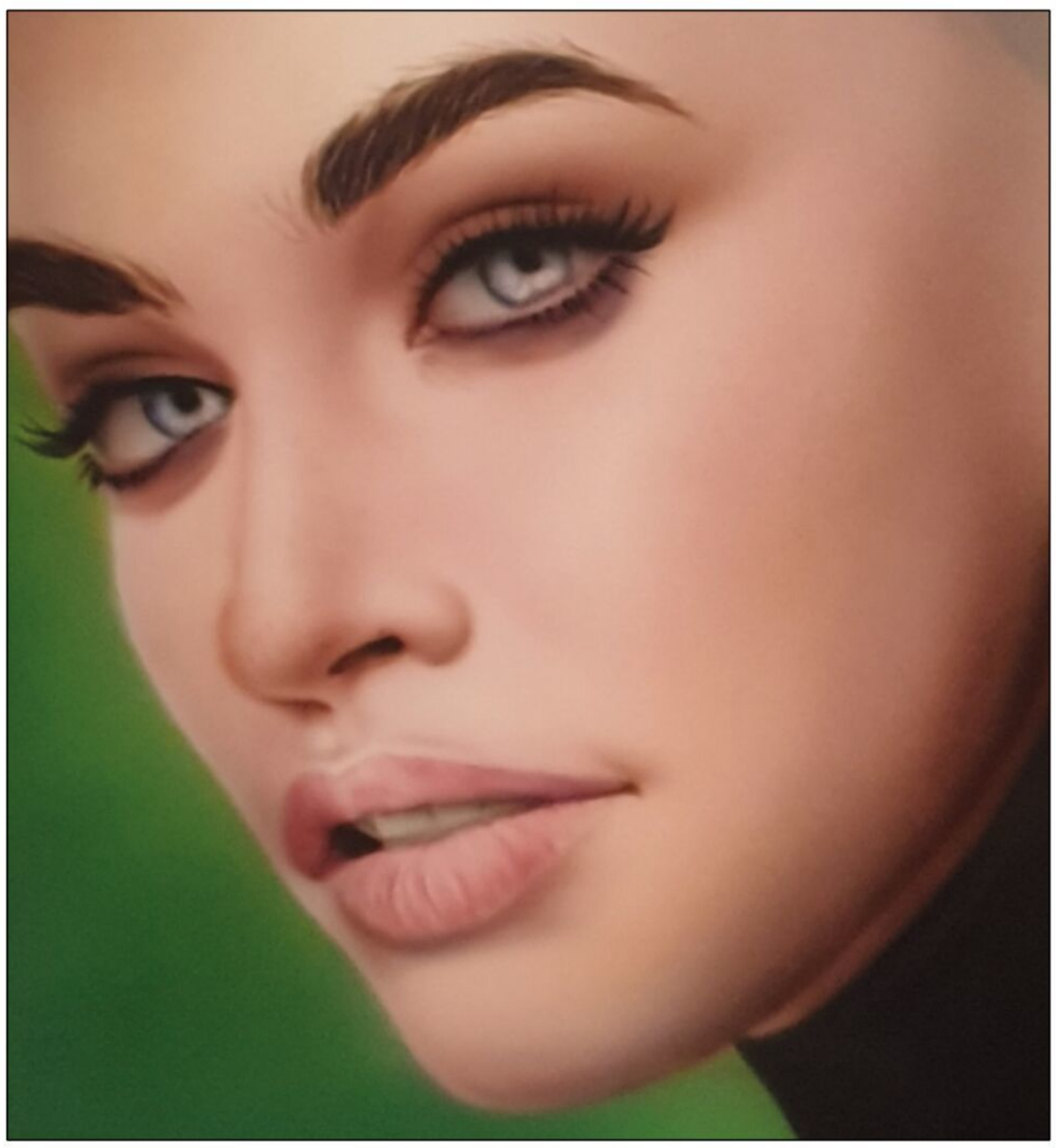
06 Creating volume

I mix skin hues with transparent colors, continue shading, and add volume by going from the darkest to the lightest areas. While doing so, I darken the skin tone bit by bit. I also use this step to work out the eyelashes and design the eyes even further.



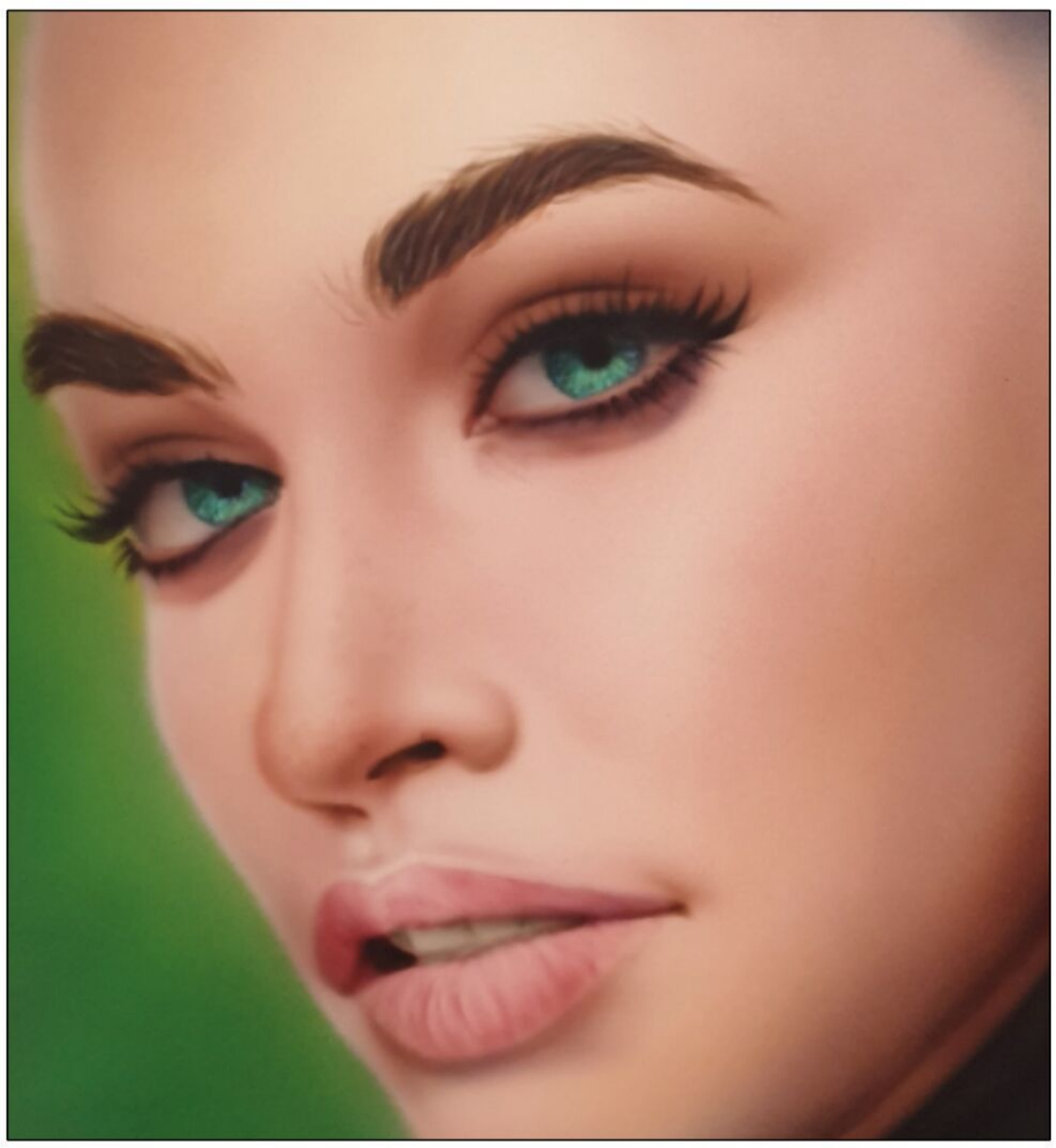
07 Lips and teeth

All skin areas are worked on with soft glazes. I do, however, create a number of different shadings and I carefully study the photograph I've chosen as a reference. To conclude this step, I paint the lips and teeth, and darken the made-up sections of the eye.



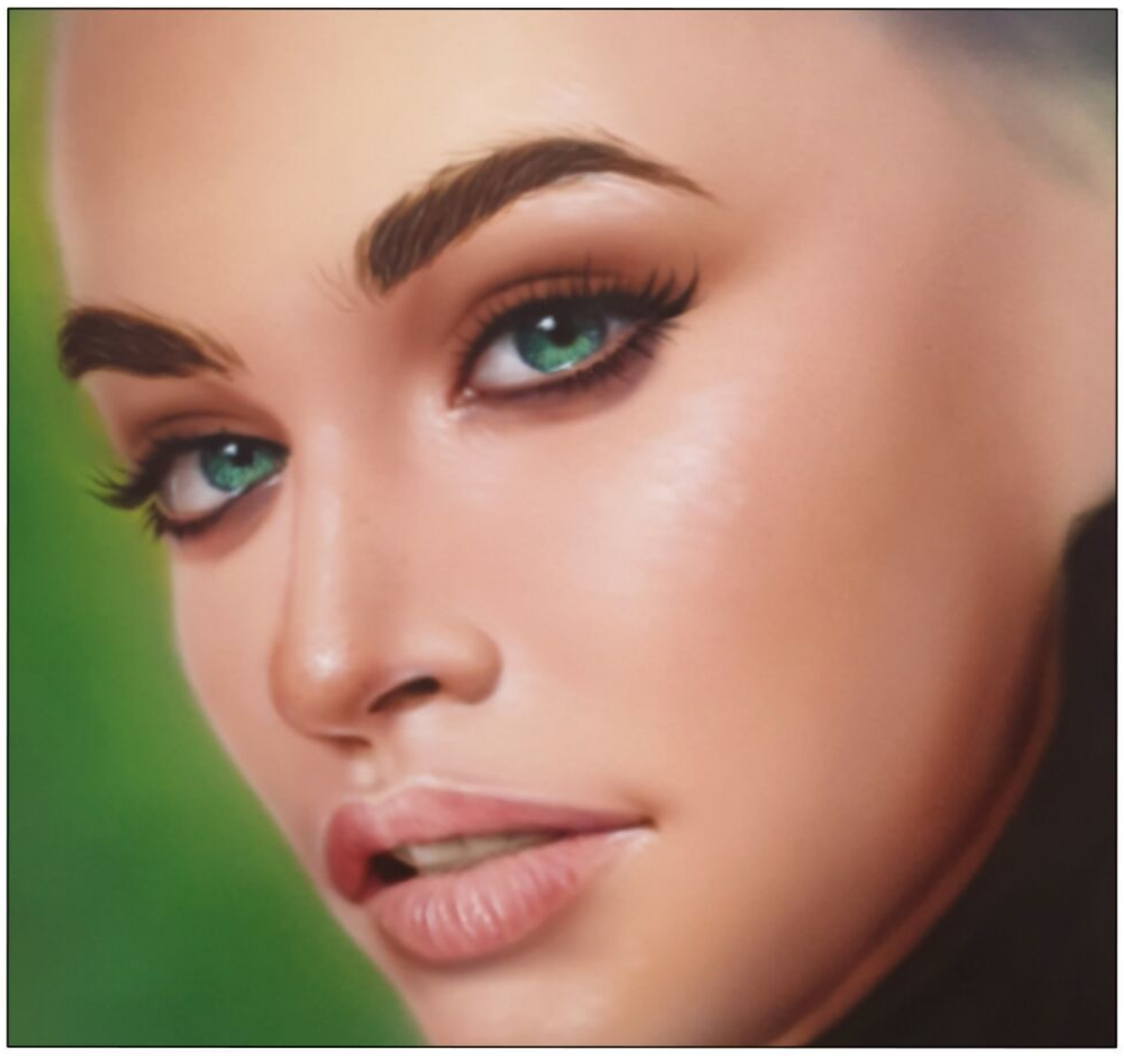
08 The eyes

The eyes are without a doubt the most important part. I now use various transparent green hues to give the iris color and I darken up the eyeballs in order to be able to then work with the color white.



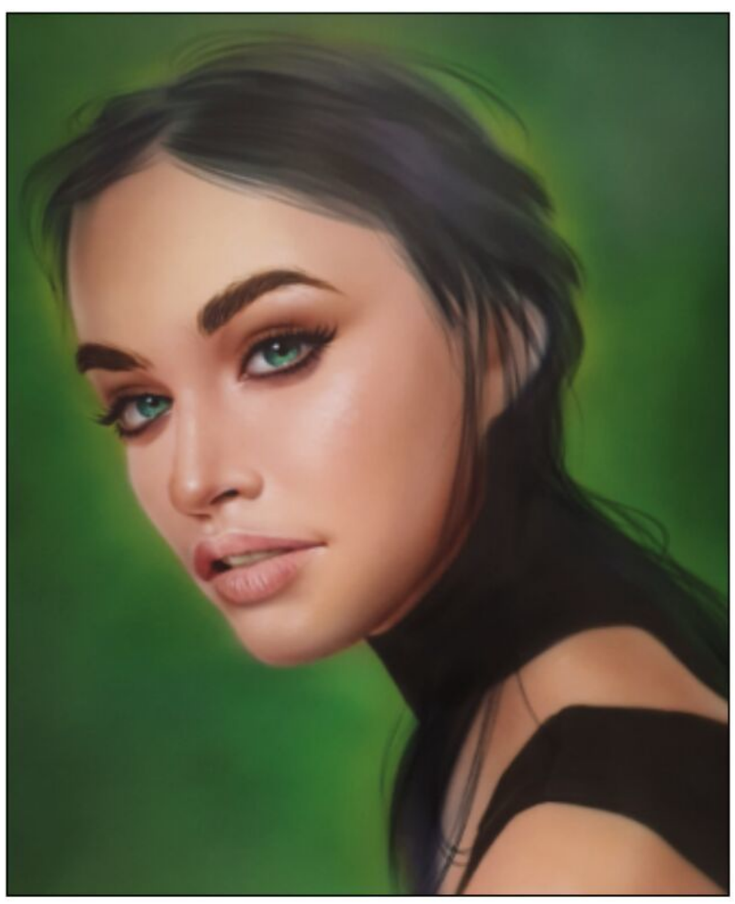
09 Highlights

The magic of the white areas is the part that I like the most. I use opaque white to brighten up the skin very softly. I'm not doing this by spraying in an aerial manner, but rather by spraying very close to the painting surface so as to create texture. I lighten up the eyeballs to have them looking gelatinous, and then I naturally add some highlights to the iris, to the nose, and the lips.



10 Hair

Seeing as how I'd like to have silvery hair, I'll first be needing a very dark base only to then be able to work on it with white paint. Creating the hair structure is a very tiresome part of the work. It requires a whole bunch of very fine lines to create the feeling of hair with an opaque white.



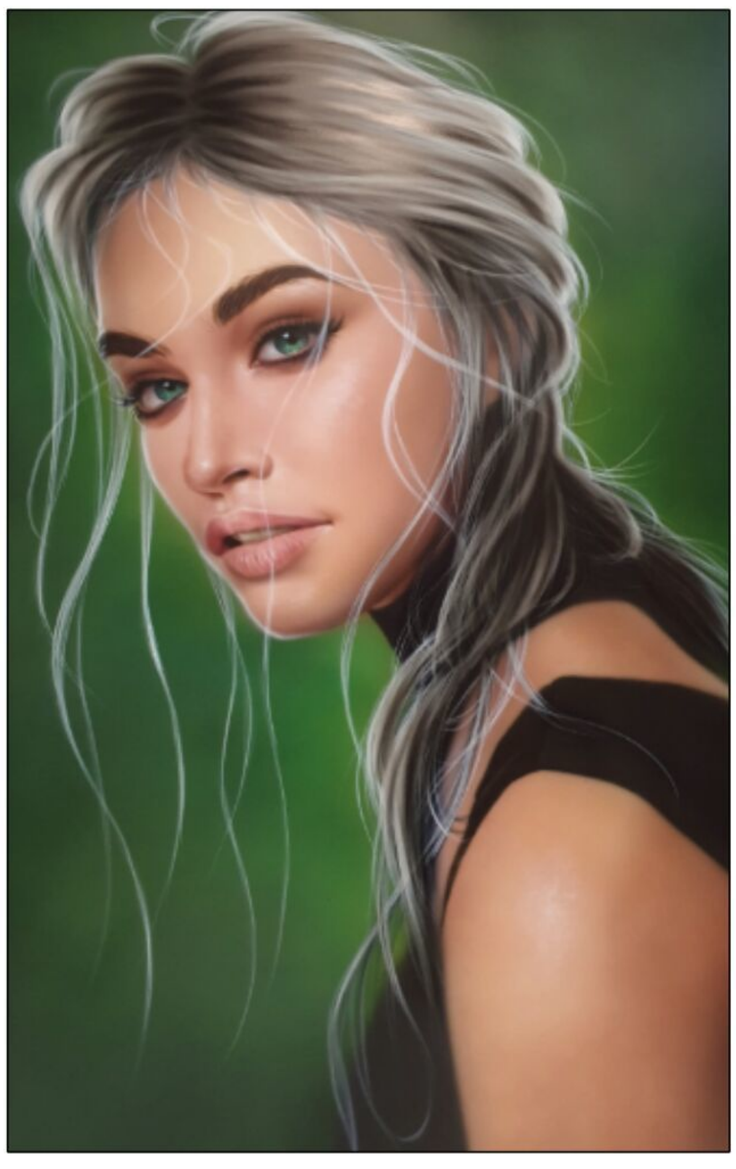
No. 61 **AIRBRUSH STEP BY STEP** | **43**

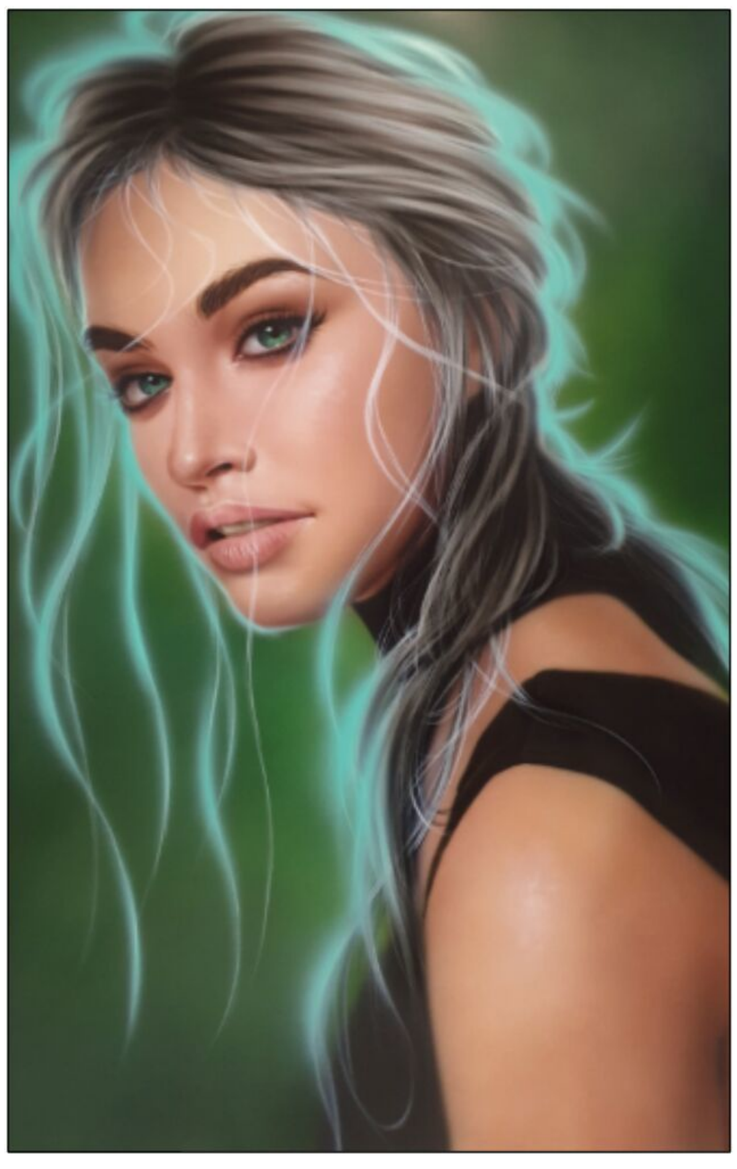
11 Volume of the hair

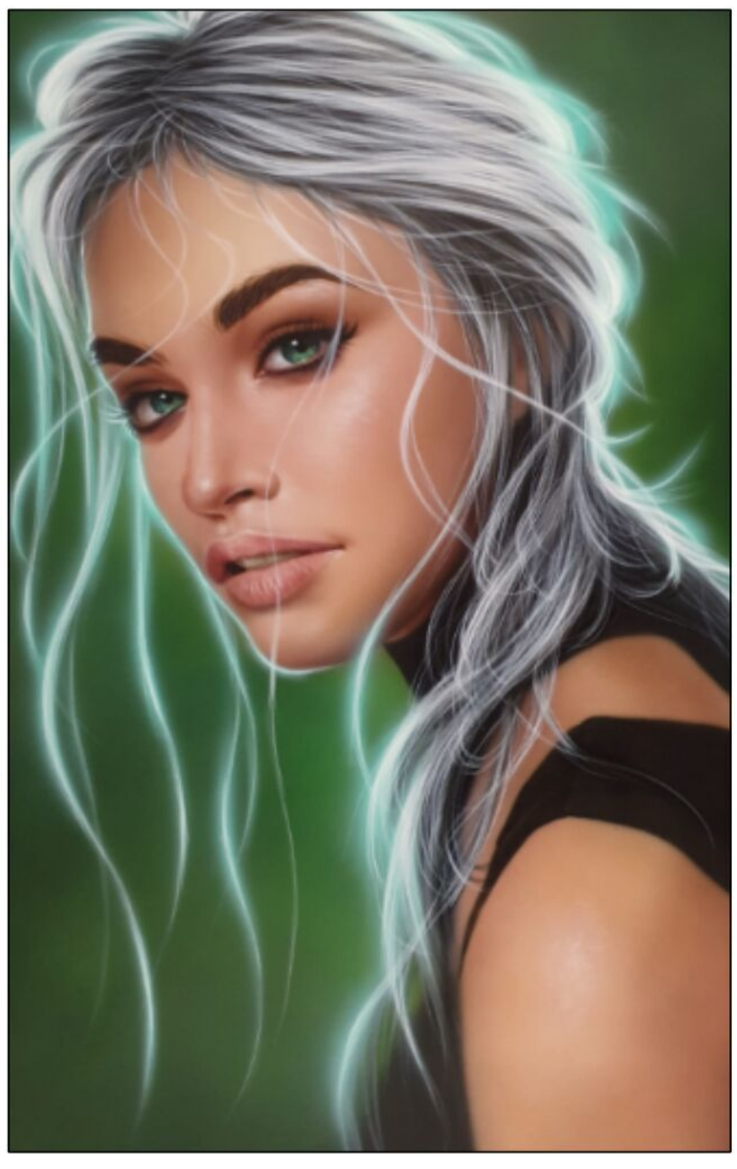
Once the white strains of hair are finished, I use dark brown transparent glazes to create shading and the hair's volume.

12 Light and hair finish

Using an opaque turquoise, I create the illusion of light all around the hair. Once I'm finished doing this, I put together the final hair textures. For this, I re-establish a major portion of the texture of the hair and use opaque white to enhance the sense of light surrounding the hair.

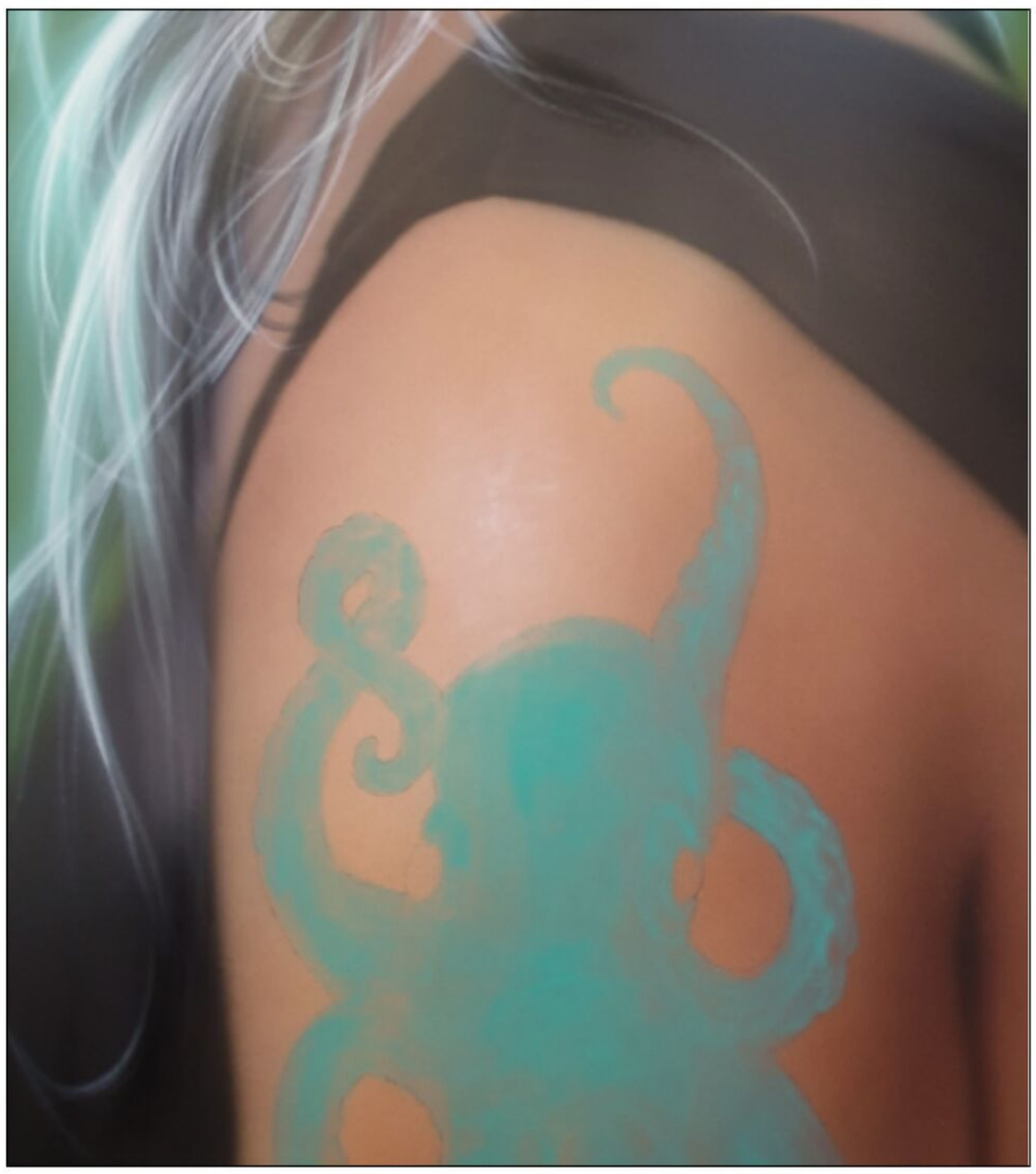


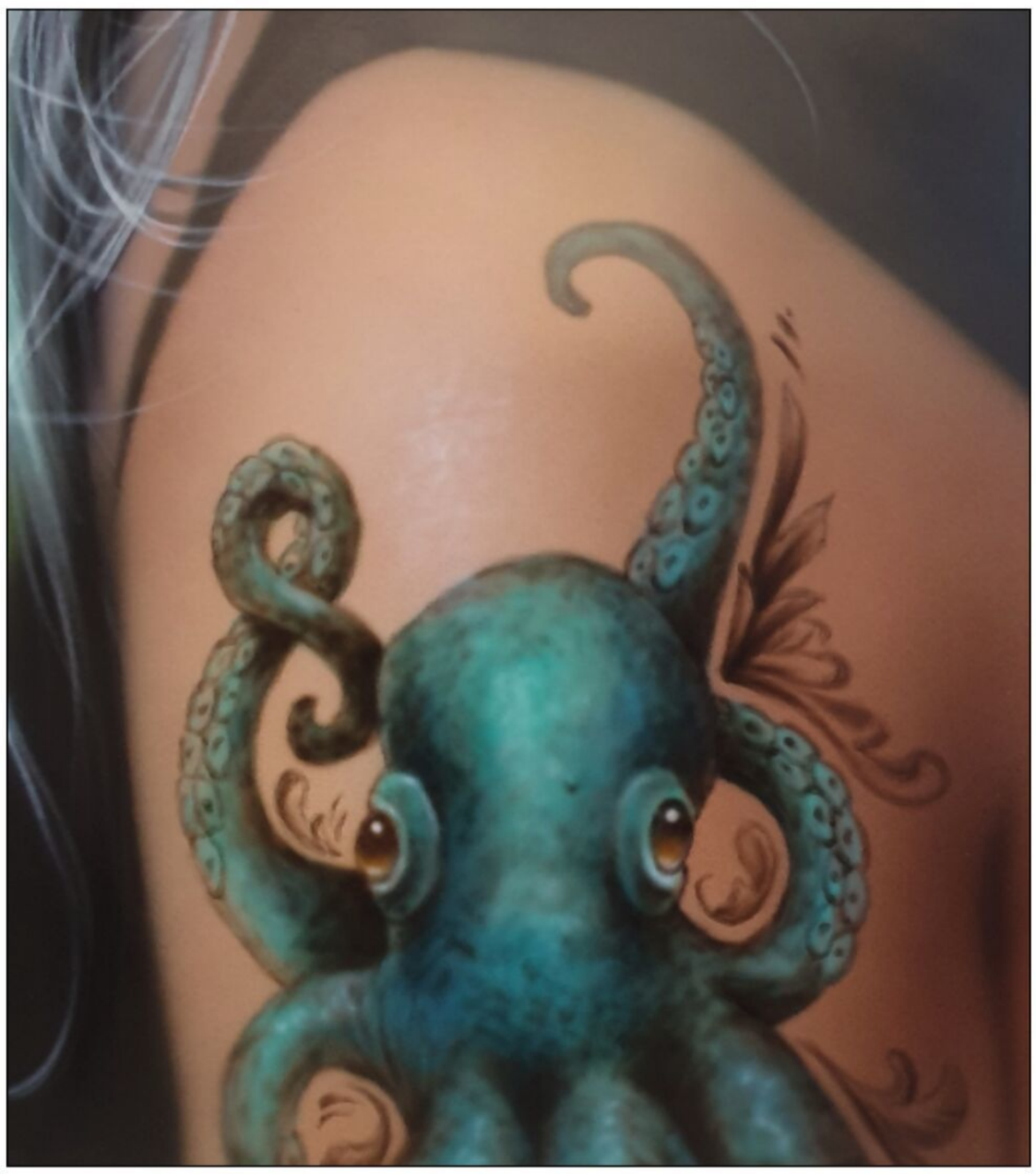




13 Tattoo

While playing around with ideas, I decided to go with the design of an innocent looking Kraken as a tattoo. This decision was made based on the creature's color and the movement of his tentacles, similar to the strains of hair. Using the opaque turquoise, I paint the base color. Then taking transparent gray, I outline and design the texture of the mythical octopus. I then make use of transparent blue to add in some color nuances in the shady areas. When I'm finished, I add in a wee bit of light made possible by opaque white and decorative lines – et voila, the tattoo is finished!





14 Finish

Signed and finished. Now all I need is a good layer of varnish to protect the work and simply improve it in its entirety!

JUANJO BARON

Juanjo Barón was born in Bilbao, Spain, in 1986. By discovering the airbrush, the self-educator found THE perfect artistic technique for creating his works. Working right out of his atelier, he conducted all sorts of tasks and orders related to this form of artwork, from custom painting to wall murals to portraits to caricatures. In addition, he enjoys teaching courses that help spread his love for the fascinating world of airbrushing, something he's been doing for more than 30 years now.

- **www.juanjobaron.com**
- **Facebook: juanjobaron**
- **Instagram: juanjo_baron**

Inspired by the Renaissance

The Fantasy Art of Ed Beard Jr.

Ed Beard Jr. has been creating fantasy art and illustrations for over 40 years – on almost any surface and for over 1,000 products that have already been published with his works. Especially his dragon motifs are humorous and ironic – just like Ed and his life itself. In the interview, he talks about his beginnings as an artistic prodigy who was bullied because of his motifs, and about his career as a sought-after game art and poster artist, passionate lecturer, and business-minded influencer on Patreon.com

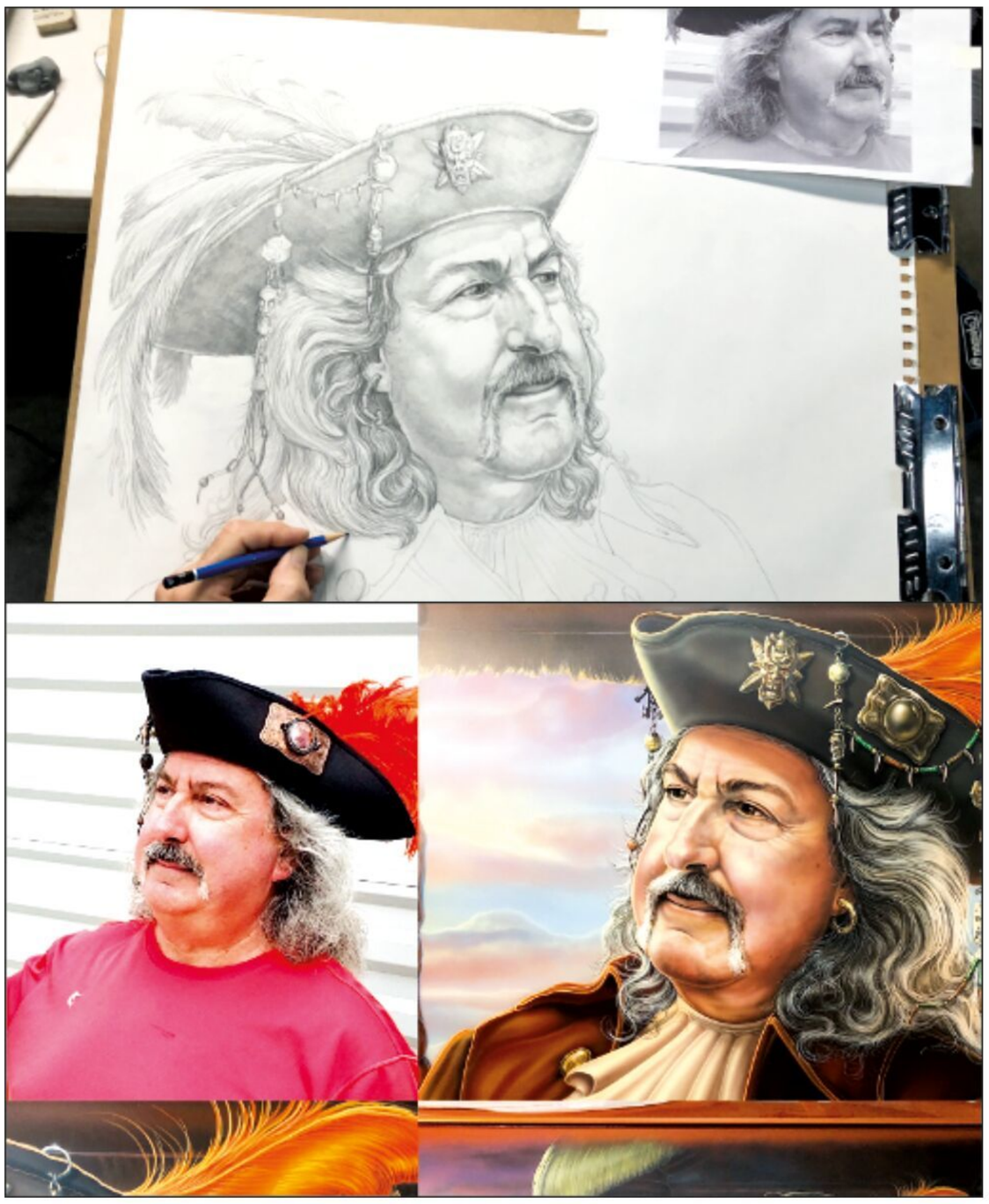
Hi Ed, how and when did you start getting involved with art?

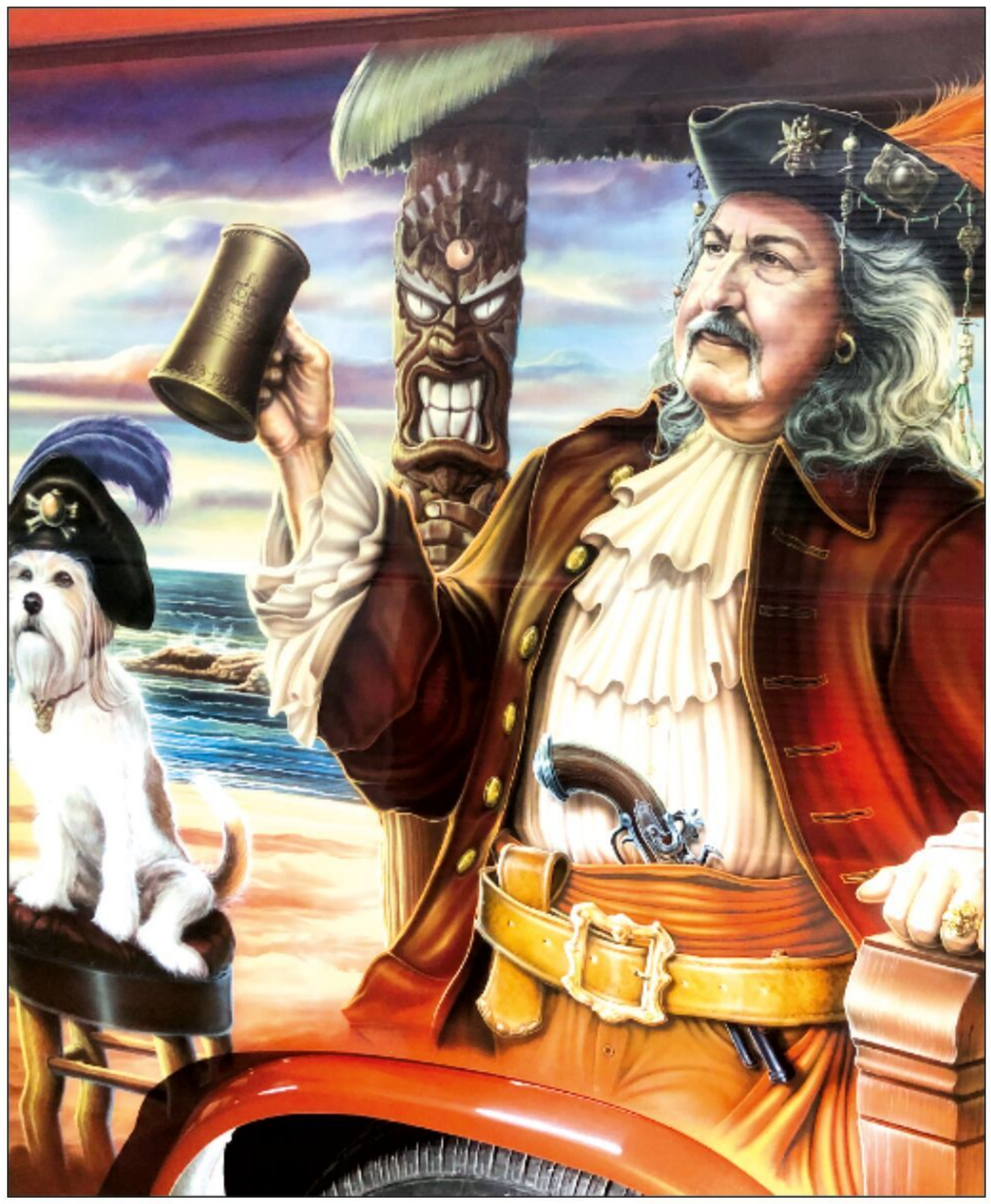
Ed Beard: I really wasn't aware that I had any ability when I was a child. I was just like every other kid at that time in the early 70s playing with cars, reading comic books about superheroes, going outside and riding my bicycle. It wasn't until I was about 10 1/2 years old, that I was in a history class that was showing slides and photographs of the great masters of the renaissance, da Vinci, Michelangelo, Dürer, that I was all of a sudden intrigued.

So I went to the library and took out books on these masters and became infatuated with their gargoyles and grotesque figures, battle scenes and warriors, atomic old illustrations. I took these books home and picked one particular image of an old man with a long beard – kind of reminded me of a wizard. So I took a pad and a pencil that we had lying around the house and I just tried to copy what I saw. By the time I was done, I realized that I had this ability to duplicate what I saw that I really never thought I had. I spent the next year drawing everything I could get my hands on as a young child at this time in my life, and became a hermit drawing. I studied anatomy, learned Latin, did countless hundreds of dissection illustrations and did basically everything that the great masters did, or at least I thought they did, to try to develop my skill.

Have you already been able to earn money or get assignments with your young talent?

Ed Beard: At age 11 I was already doing portraits of politicians and government officials, religious leaders and anyone that I thought would appreciate the work that I did and lead me to actually getting a commission. It did, and as a result of going to a variety of public events and presenting the art that I have done as gifts to these high-ranking individuals, they all started to come to me and commission me to do work as I was some sort of a novelty - an idiot savant you could say.





By the time I was 12 years old, I had received a letter from the Vatican from the cardinal, that I had presented a gift drawing of the Madonna and Child. He intern commissioned me to create a drawing of the marriage feast of Canaan to present to the pope which I did by invitation that year. At this point I thought I was living in some kind of a make-believe fantasy dream world. Sadly, that was short-lived due to a lack of support in general by all who are around me, other than my grandmother.

Why weren't you supported? Did it have anything to do with your motives?

Ed Beard: Because renaissance art entails a great deal of mythological and fantasy creatures of their own, it's an easy segue into illustrating fantasy horror and science fiction. I had already loved comics as a kid especially the comics of fantasy, Batman, "The vault of horror" and things of that nature. I enjoyed drawing those make-believe fantasy figures.

Sadly, my art teachers in the public school system did not agree. By the time I was in ninth grade or about 14 years old, I immediately became the target of my art teachers. They despised the type of work that I did. They gave me the lowest possible grades and yet put my artwork up with most of the

A+ students work including some of their art shows, while taking credit for my skill sets and grading me poorly. All because they hated the fact that I enjoyed the subject of fantasy horror and wouldn't just draw a still life of fruit without throwing a skull or some other fantasy object in it. They claimed that "fantasy and comic illustration is commercial by default and it's beneath the fine artist".

I got tired of the hypocrisy of the art teacher in the public school system so I took her before the superintendent by questing a meeting with the school officials. I filed a complaint against her. The superintendent actually agreed with my position, however informed me that I was to learn a valuable lesson that sometimes you can "win the battle but lose the war" as she would permanently bann me from any further art programs, and as a result, I would never gain the art credits in order to get college grants or scholarships.

So you never had the benefit of studying art or any other artistic training?

Ed Beard: Having already been kicked out of the public school art classes, I knew that self-taught would be my method and the only way I would ever achieve my goal. However, for a very brief time in my life, I did have the privilege of being a part of the studio, who showed support and belief in my work. I asked my father that summer if he would consider paying for me to have some summer classes. My parents were type who didn't fully comprehend what type of ability I had and were more of the type to request that I simply go out and get "a real job". However, my father recognized that if the political leaders and religious leaders thought my work was worthy of commissioning, then perhaps the kid actually has a chance. While he recognized I had talent, he didn't think, it was going to make a living for me. To convince them to spend any money on art classes, it required confirmation from someone in authority to say "actually, the young man really does have something special and that should be invested in". My father agreed to pay for that four week session and I began as the youngest member of a class filled with 20-to-50-year-olds at age 14.

I was fortunate to have known this man who was the first person of authority in a teaching or mentor role to confirm that I actually had an ability worth pursuing. While I only had about 10 to 15 sessions of time with him before he died, I spent several weekends with his class. I didn't spend time learning any specific techniques or medium as you would expect in a class, as much as I learned that someone would believe in me and validated my own belief that I had a skill that was worthy of pursuing – rather than me always fighting against those that would say otherwise. His name was Eugene Tonoff, an immigrant from Bulgaria, and was a well known artist in Providence, Rhode Island, USA. He was a large man with a long gray beard and himself looked like a character from one of the Renaissance paintings. He smoked a huge cigar similar to a Cuban and was very much into the world of metaphysical art, transcendental meditation and everything that was popular for his generation being of the 1950s and 60s. But the one thing he did for me was providing me a section in his studio in

Forest Guardian by Ed Beard Jr

Lunch with a Toothpick by Ed Beard Jr

the city with an easel where I could just draw and paint whatever I wanted. And instead of telling me what to do, he would allow me to explore and simply ask questions to prompt me to observe my own work and figure out what it was, that I was doing, correctly or not. He was the definition of "mentor".

How did you finally get into airbrushing and automotive painting?

Ed Beard: By my junior year at age 16, my friends and I started to build our own Hot Rods. Yes, at that time many of the car shows showcased these beautiful airbrushed murals on the sides of vans and vehicles, and just about every vehicle at that time. A Hot Rod had to have some kind of artwork on it back then, so I began learning to hand quail letter and dabble in the airbrush. I picked up an entry level dual action Badger 150 airbrush.

I began doing airbrush race cars using a combination of hand painting lettering with one shot lettering enamel and airbrush for all our friends. Then I started getting paid by different companies, automotive and autobody shops, who sponsored race cars. Basically I used whatever skill I had using the airbrush and the hand-painted techniques that I had self-taught to make whatever money I could to keep myself off the street and feeding myself.

Throughout your career, you've also published your art in books, calendars, games, and other licensed products. How did that come about?

Ed Beard: Getting into my first publishing gigs was not an easy task back then. Everything had to be done through the mail. And again, without an Internet, you had no idea of anything going on in a genre – whether it be a convention or otherwise – unless it was in your city or state. So I began creating my own children's fantasy book and submitting it to publishers – no avail. Along the way in the early 1980s, I stopped in a local comic book store and offered my services to airbrush on T-shirts and sweatshirts illustrating popular comic characters from Marvel and DC for their clients – perhaps even to give away some with raffles. He agreed and I began doing airbrush work at the comic book store on the weekends.

The next goal was to create my own self published comic book, and while we did get it actually published, small independent comic books were never that financially successful. That was a short-lived project, however, it presented me an opportunity to know more about the comic book conventions and shows that were around, that I had no knowledge of. This same comic book store carried a lot of game related products including works from "Dungeons and Dragons" which I had been aware of, but did not play, however, enjoyed the fantasy art element of it. The owner told me of a convention that celebrated game art and games in general, put on by TSR in Geneva, Wisconsin, called "Gen Con". He suggested I reach out to them with the examples of the work I've already done and ask to be a vendor or artist at their next convention.

A good idea, isn't it?

Ed Beard: Yes. By this time, my first child, my daughter, was about to be born and things were financially as desperate as they could be. So I had to do something and take whatever chances are necessary to get opportunity. I spent the next year saving all the money I could to be able to afford to pay for the booth fee at this event. The next year, TSR invited me as a comic book guest, based on my own personal independent comic, as well as recognizing me as a fantasy artist due to my portfolio which I had created. That included a 100+ card set that I was creating to produce my own fantasy art card set at the time. While I was at the show, I was approached by several publishers and art directors, inviting me to do some work with them, including a small company that had nothing more than a role-playing game book at the time, but was considering creating a card game. They identified themselves as "Wizards of the Coast". At first, they offered extremely small fee and some shares in a company. However, after doing a little research, the company had really no value and I was simply tired of working for nearly nothing. So I chose to pass on the offer. Well, the following year, that card game became the number one best selling card game in the world, and I realized I had gambled wrong. Needless to say, I was fortunate that the same art directors of the following year reached out to me and asked if I would be interested again. Only this time they were not offering shares in the company, but nonetheless I wasn't about to gamble wrong this time, so I excepted the commission. That began my career in illustrating for the next 15 years in the game industry creating over 1000 game illustrations across board games, card games, magazines and license products.

Did you continue to do other airbrush jobs besides these jobs?

Ed Beard: At the same time, I was visiting auto body repair shops, offering to do airbrush work on everything from motorcycles, vans, the custom Hot Rods as well as large scale wall murals on the sides of buildings, some even four-story high. I always had a Hot Rod of my own that I airbrushed, so I would use that as my portfolio example to generate jobs.

Though I had began using oil painting especially for portraiture I soon transitioned into acrylic water-based mediums as they were quick to dry and allowed me to move more quickly with the publisher deadlines and demands. I became known as the overnight artist who would FedEx overnight a piece. I especially took advantage of those artist that didn't make their deadlines and the publishers would call me to save the day, so to speak.

Please tell us how you became a mentor for other artists and started your own airbrush and art school.

Ed Beard: From 1982 on, I started my illustration and airbrush school. I taught both privately and at different art institutions, even colleges. The very same colleges, that wouldn't give me grants or scholarships to be a participant, now paid me to do seminars in portfolio reviews of their senior classes. My life is always filled with irony in that regard.

I made a pledge when I graduated high school that as soon as I could start to teach and mentor, I would make sure that

what happened to me and the lack of support I received never happen to anyone else who is an aspiring artist. And for now going on nearly 40 years, I continue to teach my techniques from everything, from drawing, anatomy, creature development and airbrush. In my classes and at my live demonstration on Patreon.com, I do my best to make sure the many generations and thousands of young people, that I've met over the years, never pray to a negative person trying to tell them what they cannot do or what they should not do. Instead I am just teaching the tools and techniques and inspiring those young artisans that they can achieve, whatever they wish, and that only they can prevent their success if they have the wheel passion and drive to suffer through it.

Have the modern fantasy movies and games of the last 20 years had a positive impact on your work?

Ed Beard: Ironically, one would think that with the generation of Harry Potter and Lord of the Rings movies of high fantasy, that have ruled the box office at the movie theaters for the last 20 years and brought fantasy imagery to the main stream audiences that were otherwise considered taboo for decades before, would have made the genre of subject and interest that I paint becoming incredibly financially lucrative business. Unfortunately, people become very connected to the actors and the characters they play. Those actors' faces and images become those fantasy written characters and it becomes more difficult for the general populace to see those characters as any other visual image or likeness than that of those actors.

So for those of us, who create original content with interpretations of these characters in our own view, we all too often hear from the collectors audience: "That's not Gandolf, well, that's not so-and-so", because it isn't the actual actor who portrayed it. So unfortunately, brand specific iconic connection with those actors make it so that contrary to what we had ho-

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ped, which was that people would embrace all forms of diverse interpretations of fantasy myths and legends. General populace tends to look for icons that they see in those big movie screens, and if they don't see it, they don't buy it.

Your versatility in terms of painting techniques, subjects and backgrounds, as well as your teaching, is truly remarkable. Do you need this mixture to be able to make a living from art?

Ed Beard: I cannot emphasize enough, and I do this to all of my students and those I mentor over the decades, that being diversified in both style, technique and subject matter is the most important way you will survive as a self-employed illustrator or artist. I have painted with just about every medium and on every surface with every subject matter, running from flowers and gold leaf on tubs and porcelain sinks to brick walls, painting subjects from 1950s rock 'n' roll characters, cowboys, pirates, wizards, dragons, race car, sports characters, wildlife, science fiction and horror and everything in between.

But above all of this the most important thing to surviving as a freelance self-employed artist is to develop a collectors audience of fans and people who follow your work and the process more than anything. In today's generation, you have the amazing opportunity to use the technology of connecting with thousands and thousands of people across the planet and showcasing your work from live demonstration's livestreams to person demonstrations.

Maybe one or the other of our readers even has your Dragon calendar hanging at home. How do you come up with such a project?

Ed Beard: I remember seeing the Boris Vallejo calendars each year at the bookstores and thought, "why not have a dragon calendar" – since I have such a large body of work of unique original art that I own copyright to. So I solicited several different calendar companies and wound up with one who produced my calendars worldwide. Then on the international market, I found the German company "Welt Bild" and they produced a few years of dragon calendars with me for the European market.

It was truly a challenge having to come up with a unique interpretation of dragons every month, 12 months each year, and it built quite a large collection of dragons. What I chose to do is approach the dragon mythic creature as more of an intellectual and parallel their behaviors with human behaviors, hobbies and emotions, portraying the dragons doing things that would otherwise be seen being done by every day humans or wizards and saucers, rather than just betraying them as these beastly creatures. As a result, it developed and created a very specific look, feel and type of approach to dragons that, to this day, I am recognized for.

What materials do you use – both for your illustrations and for airbrushing vehicles?

Ed Beard: I migrated from solvent-based products to entirely water based in 2011. I was introduced to a waterborne automotive paint that allows me to do everything I did with the solvent-based products of the decades before, but with a far

more healthier environment, less toxic fumes and be able to work quickly with my automotive airbrush work. Outside of a few technical steps in process changes, I am essentially using similar processes as I do when I paint with acrylic painting on canvas or illustration board as I do when I'm painting on metal or automotive. I have always used a combination of both airbrush and handpainted technique on both my canvas and illustration board work as well as automotive.

I hand draw everything out first with complex renderings depicting each and every aspect or component of the work being on canvas or on automotive. I am most noted for my ultra fine clean line work and tight complex detail that simply cannot be achieved with a freehand airbrush soft focus effect. My customers in the automotive airbrush world know when they come to me, they get work that they can break out a magnifying glass on and see a clean tight line. Because everything that I do incorporates hand fine line brush work as well as the airbrush gradient tone work. And while this technique is more time-consuming, due to the fact that a great deal of micro cut X-Acto blade taping off must be done in order to achieve these clean crisp separations along with fine line brush pinstriping and tight contour work is applied, at the end it makes the world a difference to both the collector and the endgame for many of these high-end automotive works.

That brings up the next point I wanted to ask you about: How long do your jobs take on average? How do you calculate your prices for custom projects?

Ed Beard: 99% of the client base that I have are looking to have the "Fabergé egg of murals" and expect that it's going to win "best paint", "best mural" or "best of show" – and that is what I deliver. Every job that I have done in my career has been for a builder who is creating a once in a lifetime project, not "turn around and sell it for a profit". Well, some have, that's not their intent. When they come to me, they know they are going to be getting a show stopping, award winning paint job. They're not pennypinching and these folks are not the type of car enthusiast who are looking to turn around and sell their vehicle at the next show.

Most, if not all of my work that I create is live broadcast. They become a part of the process because I live demonstrate. They get to actually see their custom vehicle come to life before their eyes. They fully understand that my process takes time. They also know that contrary to a much more streamlined, less crystal clear tight detailed work that may look good from 2530 feet away, it doesn't compare to the technique and process that I use. And they get to see how many hundreds of hours it takes to make that happen – even as fast as I am.

While I receive hundreds of inquiries from those, that are just looking for a cheap paint job that looks great, those folks will never be my customer. A cheap paint job is never great and a great paint job is never cheap. While I admit I generally don't command the hourly shop rate I'm told I'm worth – even the rate some body shop command – I still command a premium. And this is not a vinyl wrap that you're lucky if you get three years out of – this is a lifetime investment. I always tell my new clients, that if you're coming to me looking for a bargain at a cheap price, then you probably can't afford me. Collectors always get way more than what they pay for with me, simply because I'm a perfectionist. So the job's not done until there was nothing more I could possibly do to it and it meets

the clients criteria exactly.

I tell my students: Never be governed by the amount of money you're getting paid. Do something, you make the peace,

whatever it is, that makes you proud and that you're willing to stand behind with your reputation for the rest of your life. Because you will only be well remembered by the worst work, you've ever done, and the best.

Where do you sell your work and where can our readers see more of you?

Ed Beard: Aside from my in-person gallery shops at various Renaissance fairs, conventions, automotive shows and trade shows like SEMA each year, where I bring a featured vehicle showcased and will be doing so again in 2021, I have locations across the United States where I sell my limited edition signed and numbered art prints. I also sell original art and take commissions. Mostly, that is handled through my website, where all of the different products that I've illustrated for or sold, can be found.

edbeardjr.com in my product site. My airbrush site, where it showcases my automotive work that allows the automotive car enthusiast to contact me and see my work, that is **airbrushbybeard.com**. If you wish to follow me and become one of my Patreon members to gain access to my live instruction videos, demonstrations and perks, they can see me at **patreon.com/artistEdbeardjr**.

Thank you, Ed, for this insight into your career. We look forward to hopefully featuring a Step by Step of yours in our magazine soon. Until then, all the best and continued success!

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Captive Creations

The somewhat different artist life of Michael Wood

Michael Wood from Abilene, Texas, doesn't exactly have the most ideal conditions for airbrushing. The 43-year-old has been in prison since 2006. Michael is serving a life sentence for aggravated assault. But thanks to his incarceration, Michael has been able to airbrush, make art his profession, and even offer commissioned work under the label of "Captive Creations". This has fundamentally changed him and his life.

Hi Michael, you didn't exactly have a classic start in airbrush painting. Tell us a little about how you got into airbrushing?

Roger. Yes, I think it is safe to say that this is a very unique experience. Thank you so much for having me. It takes a special understanding and open heart & mind. So again, thank you.

So how did I start painting? Well, I've always been an artist as long as I can remember. Prison art is a big deal. I don't think you can go to any living area and not find a handful of great artists. Years ago, one of the places I had been had a warden who found that fact fascinating. She had the counselors and caseworkers organize an art contest. If I remember correctly, the top prizes were $30 $40 and $50. With a few $10 honorable mention winners. I won first and second place, and $90 in commissary from the prison store. Later the warden approached me with an offer to buy the stuff I needed to paint one of the pictures on a wall, at one of the entrances. I didn't know anything about an airbrush. But how can I turn down such an opportunity? No lessons, not even real professional equipment. Just some cheap stuff from one of the local craft stores. I was young and unafraid, except to show weakness. So I drove on, as if I knew exactly what I was doing. I read the directions from the owner's manual and package and took off. I'll admit, I painted most of that mural with just paintbrushes. But that was all the taste I needed.

Fast forward 11 years, and a long series of random places and events to 2016: A friend of mine who was the unit artist at the

time helped me to get a job in the woodshop and introduced me to his boss who supervised over the inside yard and unit beautification. Within a short time I ended up with a $19 double action cycle feed airbrush from Harbor Freight used by previous artists in years prior. I started with small projects like signs and name plates, but I couldn't get enough. Every second I could steal away I would try something new. That little airbrush taught me volumes about air brushes, paint mixtures, applications, patience, etc. But in truth, truth be told, I wouldn't be painting today or even having this interview. If it weren't for all the other people who believed in me and supported me, a true lesson in interdependance.

Did you try out other painting techniques before? Or have you only discovered in prison that you have a talent for painting?

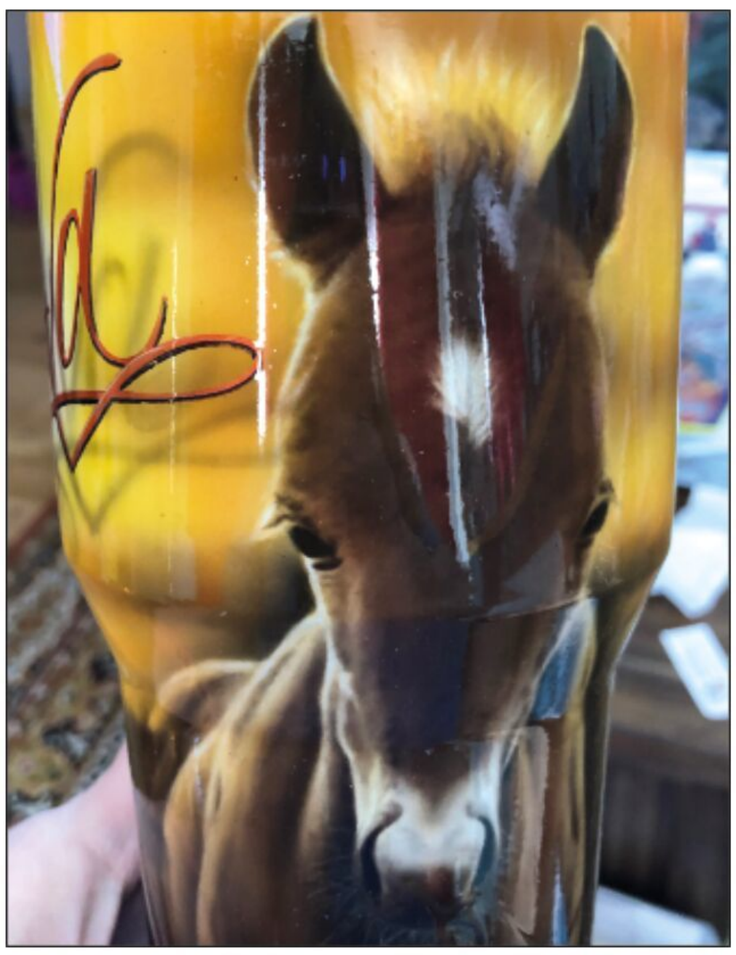
Yeah, I tried waterbrush many times. I tried once on my mom's Christmas boxes and stuff and got in trouble. I tried one time when I was in seg because that was all I could get. They wouldn't let us have pencils. But other than that - no, just regular stuff.

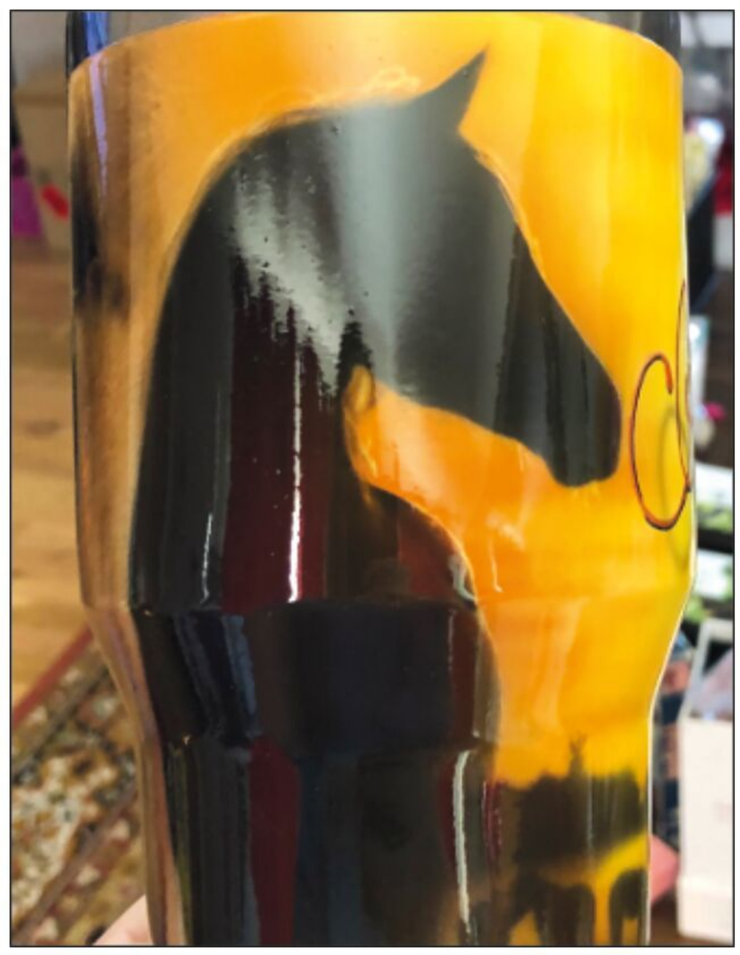
Were you taught further airbrush techniques in prison? Are there special instructors for this?

No, there are no instructors. I learned it here, pretty much on my own. A friend of mine was the unit artist, as I said earlier, and I took an interest in it because I would see murals all over the prison and I wanted to do it. When I got a hold of an airbrush, I knew the basics just from reading the directions and just kind of taught myself how to it, a little here and there.

On which painting surfaces do you prefer to work and which airbrush equipment and paints are you using today?

My projects range from portraits of any size, usually on canvases, canvas panels, occasionally on hard pressed crescent illustration boards. I do Yeti mugs, motorcycle helmets, welding helmets, even 55 gallon drums and toy boxes. My most popular item is the Yeti mug. They're small and portable, and can be customized for just about anything. And I paint them just like I would a car, with the clear coats. I started off with the basic stuff, samples, cheap craft paint, floor finishes, and even food coloring at times, but as time progressed and everything evolved there were more projects and a lot more support, more resources. We have several approved vendors here that we can deal with in which we can send money for our trust funds to purchase supplies and equipment. I like all the Createx products and I've grown very fond of their illustration colors. As far as equipment, I now have a few different airbrushes from Iwata, I like to call "my army of Iwatas", I have a BCS, 2-BS's, an HPB plus, and a Highline BH as well as a couple different spray guns used for base





coats and clear coats. They came in one or two at a time, and it's taken me a few years to get all that I have gathered up. But again, I couldn't have done that without the love and support of many others, especially my wife.

Do you work in a common room or in your room?

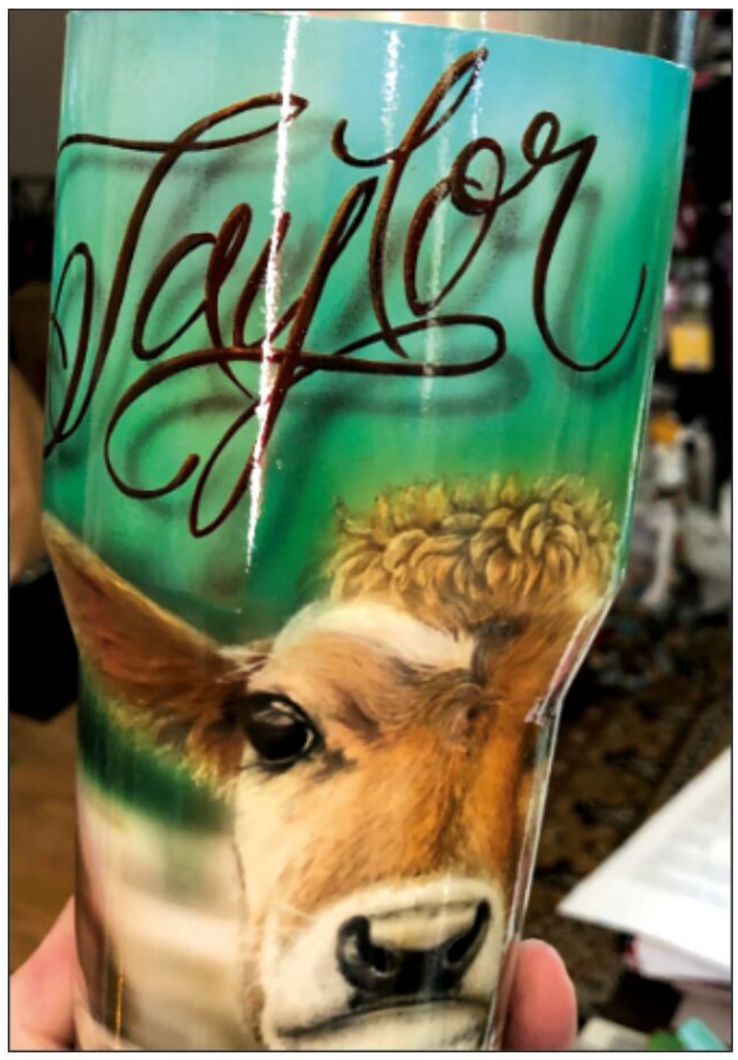
Again, as a testament of how blessed I've been, I ended up as the unit artists as my job. So now I get to paint most every day all over the prison, within the walls of course. In addition, I'm on a unit that has a craft shop program, where a portion of one of the buildings is dedicated to craft shop. There we have 50 or 60 other talented craftsmen from different trades such as artists, leather and metal workers, even candle makers, carver's and full on carpenters. I work in the woodshop due to the range in size of the projects that I do, but there are several of us that are artists and such over there too. We each have our own alloted station, some a single table some a double table depending on demand. Some work requires larger work areas.

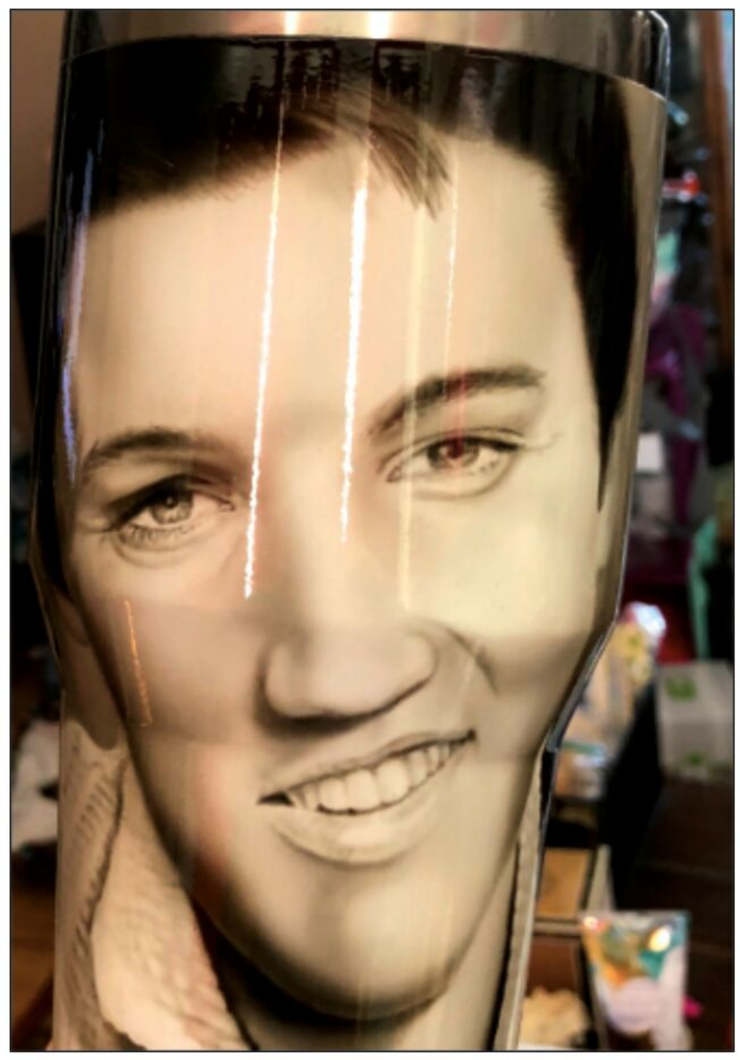
How is it that you paint so many black and white motifs?

Oh! Well, black and white is my favorite! I learned how to draw from magazine clippings, newspaper clippings and stuff like that. Black and white taught me a lot about shading, depth and dimension, and I just carry that drawing into my painting.

Where do the motif ideas come from?

Well, most of the stuff that you've seen was actually commissioned work at one point or another. It's taken years to gather a portfolio from here. Some things are just pictures and photos that I like; that I try to experience through drawing or painting. I like to take photos and mix them up with other photos to change the backgrounds or the colors, add or subtract things, and then a lot of what you see are personal family and friend photos. I do produce some of my own original work, but almost always I use some kind of photo reference, piecing things together, just coming up with ideas to





change things and add dimension.

Are there artists that inspire you? I have seen that you also paint on feathers.

Yeah, I had seen it years ago, I don't even remember where, but we were searching for things to do that were original to our craft shop for a little business to take care of myself. And I remembered that and decided that I wanted to try it out. Turns out, there's a guy over there in Germany that started doing it or something and he's way better than me. It's just something that I thought would be challenging and unique.

But artists that inspire me: one big one right now presently is Steve Gibson. I used to follow Mike Lavallee – rest in peace – and Boris Vallejo when I was younger. Stuff like that.

Through your website, which is maintained by your wife, you also offer painting on commission. How does that work?

My wife takes care of all of this. People will contact her with a request for a portrait or project. She then gathers the reference photos from them, making sure they are good, clear photos, and sends them to me. Once the work is finished, I mail out to her and she takes care of the business end of it all, delivery of the finished project and such.

You have written a book in which you express your transformation and feelings, but also give an insight into your working methods. How did you come up with it and how long did it take?

Well, I'm glad you got a chance to look at the website and the book. The website, now that's my wife's baby. We're pretty small potatoes right now. But eventually, we want to be able to add other artists that don't have a channel, you know, or a voice, to share their talent with other people. Our main motivation isn't so much about the artists, as it is about the art, how and where it was created. Yeah, I want to ensure my survival as an artist and my trade, but a person in their right

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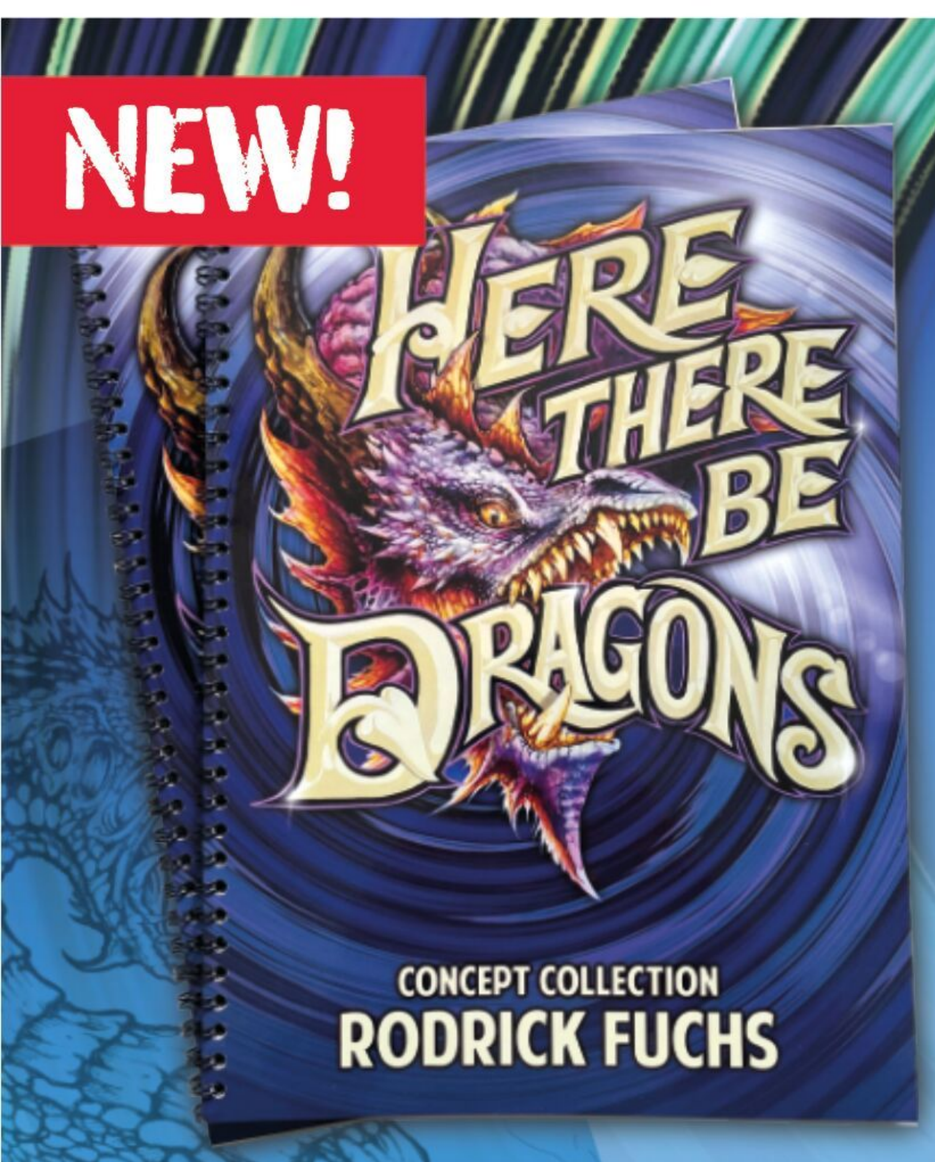

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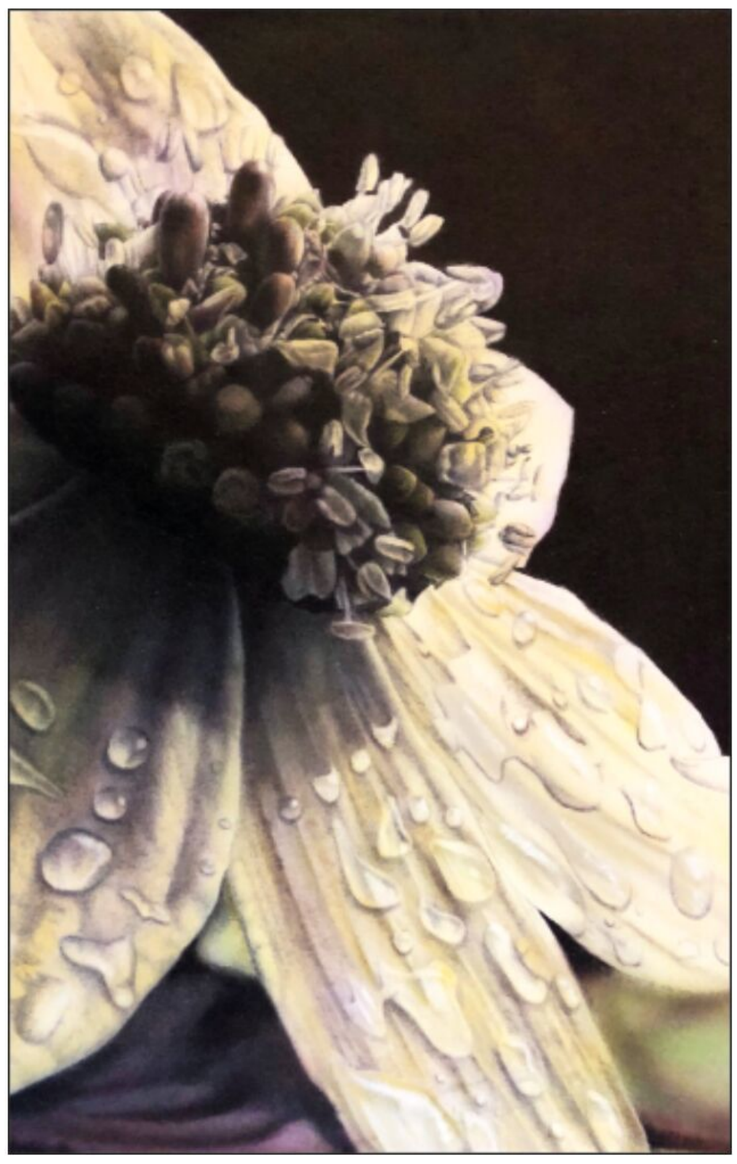

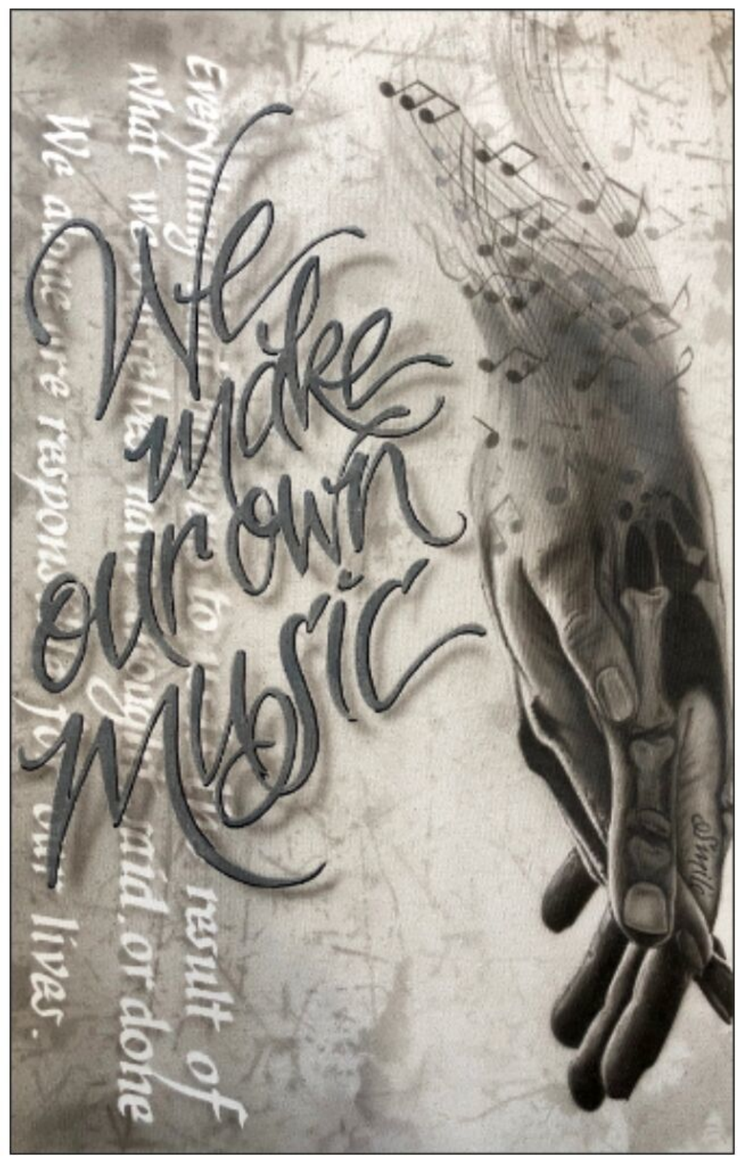

mind doesn’t wish a life like this on upon any other.

To take that a step further, I'm trying to be an inspiration both inside and out. The world tends to throw people away when they mess up. But sitting where I'm sitting now, seeing all the talent that I've seen, I just can't sit by and let this be a waste. And, you know, that's been my main motivation since the beginning. When I got this time, people were always saying things like, “what a shame” or “what a wasted talent”. And I don't want to be a justification in that. Sometimes I just want to shout “it's never too late!!” And it's not to say I'm doing anything on my own. I'm a firm believer that we experience God's love through other people. And that cannot be undermined. We truly are interdependent, and I’m deeply grateful to everyone who has been a support me, too many to name. Some of them didn’t even realize what they were doing.

As far as the book, I had seen a lot of other drawing books, but none really answered any of the questions that I had, or that I had been asked. So I wanted to try to explain my technique. At the same time, share the message that you know, don't count us out. And, you know, share my idea of transforming negative energy into tangible works of art. Personally, I add my own character to it. We haven't done too well with the book yet. But again, we haven't done any kind of advertising or anything either, it’s just there. I just wanted to add my own flair to it, you know, and do my own. Show people how I get my dimension and how I use a pencil or pen, you know, stuff like that and share my life at the same time. Let people know that in here, we’re not all just all lost. Some of us are really trying to do something.

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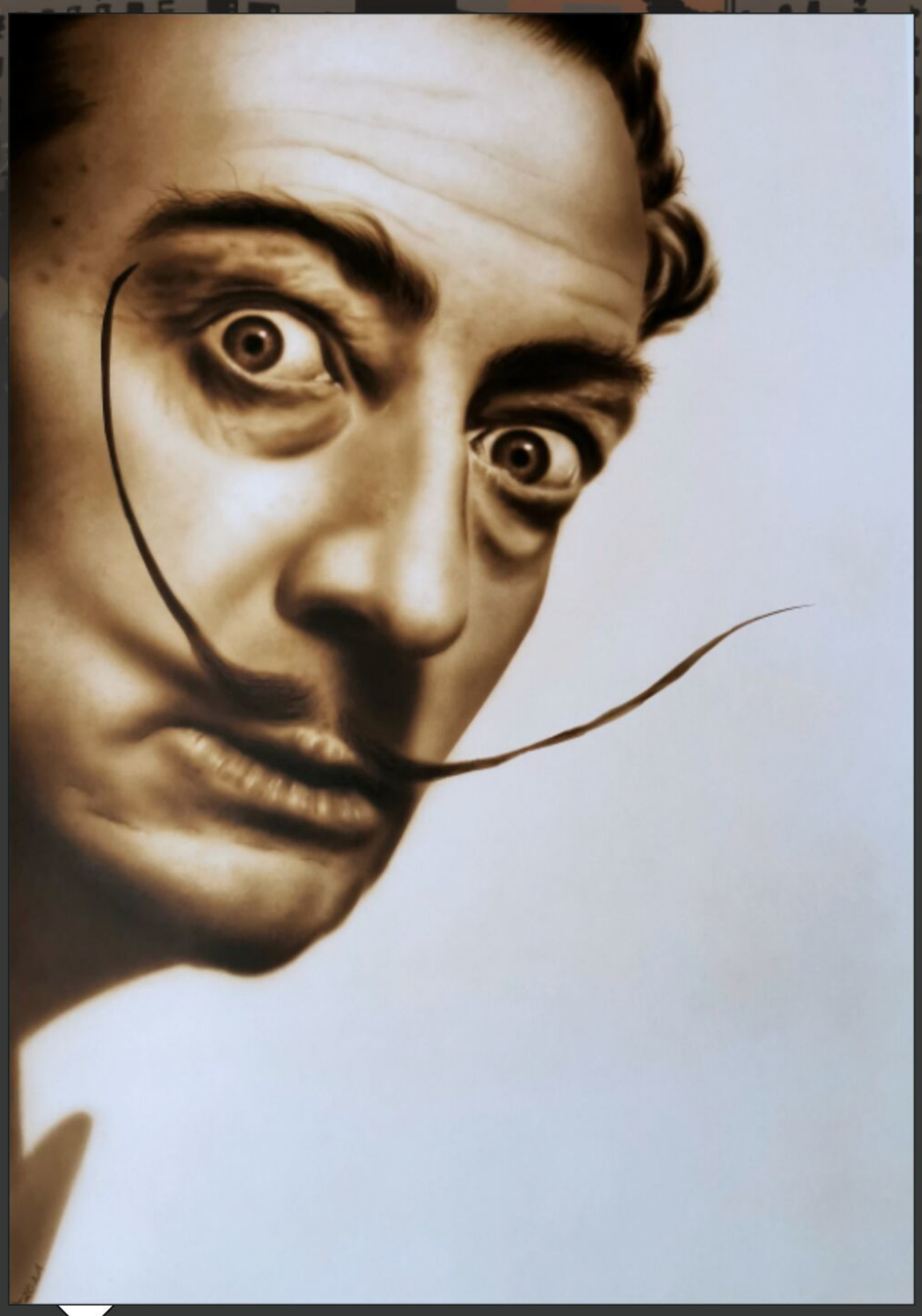
Our Readers´ Artworks



Edgar Sirp: Salvador Dali
Airbrush : H&S Evolution Silverline Two in One
Paints: Schminke Aero Color
Surface: H&S Airbrush paper, 35 x 50 cm

Matias Fernandez: Skate Board
Airbrush: Iwata Micron CM-C
Paints: Createx Wicked, Schmincke, varnish

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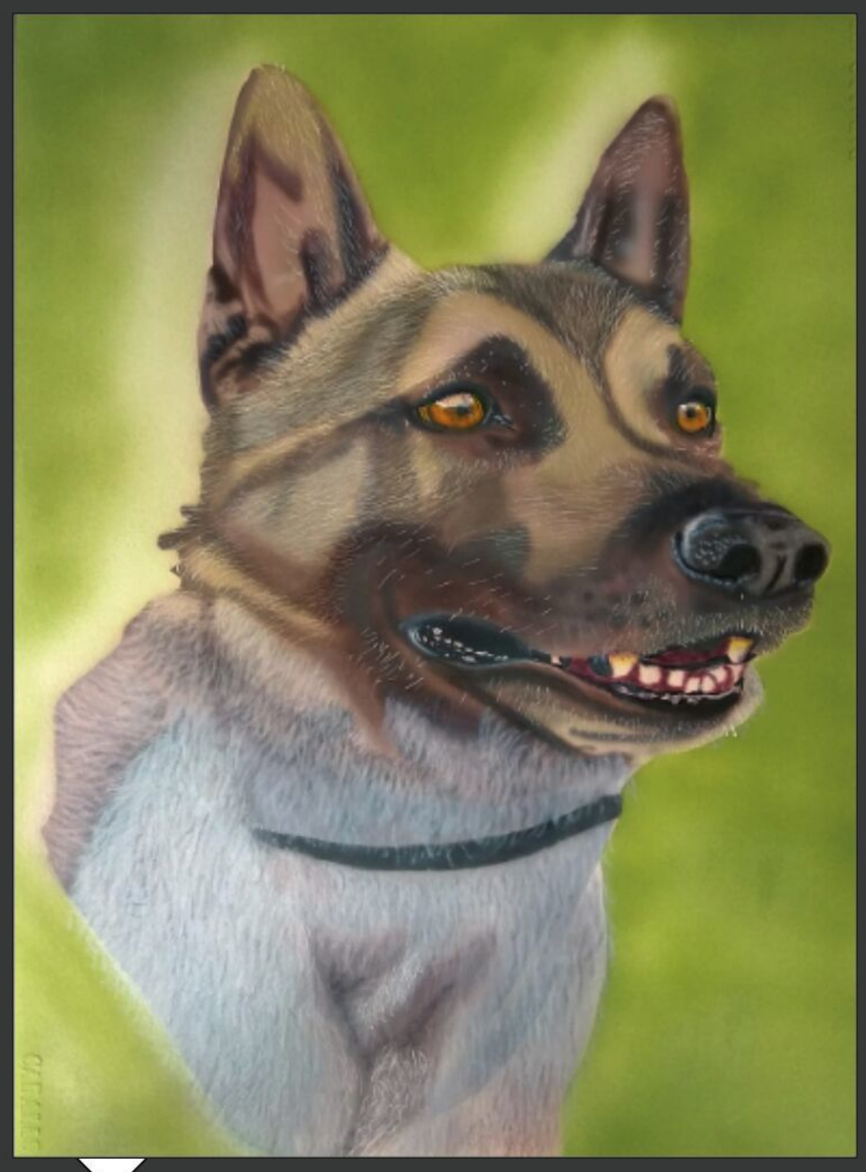
Iran Caro: The 19th passenger
Surface: Canvas 100 x 120 cm



José Guerrero Hueso: Dog
Airbrush: Iwata Eclipse
Surface: Canson Paper

Andy Fewster: Monster
Airbrush: Iwata Micron CM-SB, Iwata HP-CS
Paints: Createx
Surface: Bedroom door

Tomasz Szutenberg: Kawasaki ZZR1200
Airbrush: H&S Evolution
Paints: Createx, Auto-Air

Luz de la Calle: Portrait

Filipe Carvalho: Golden helmet

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José Luis Parada Caballero: Pin-up

Andreas Bednarek: Neytiri from Avatar
Airbrush: Iwata HP-CS 0,3 mm
Paints: Createx Illustration Colors
Surface: MDF board 400 x 500 mm

Aerografias Mely: Apocalypse
Surface: Harley Davidson Tank

Kitty (Anita): Little Lion
Airbrush: Iwata HP-C+ 0,2 mm
Paints: Createx Classic and Wicked Colors
Surface: Canvas, 50 x 60 cm

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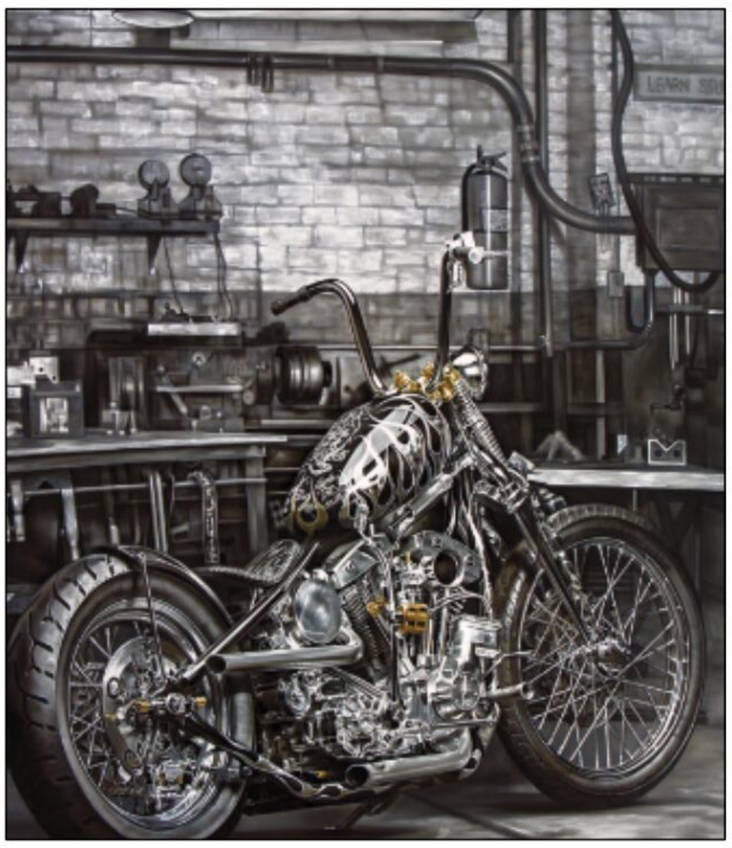
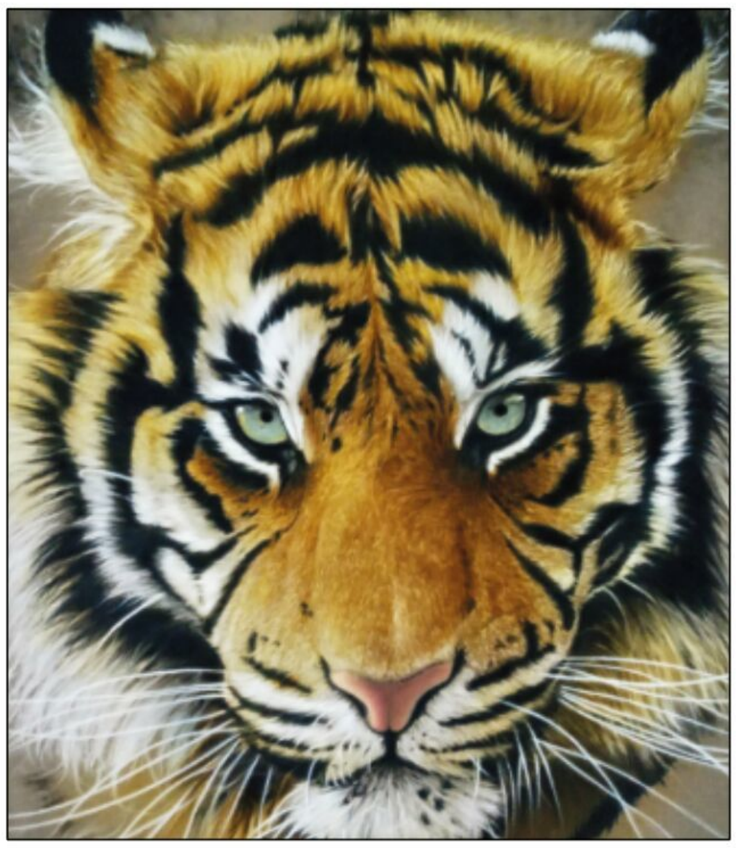
Preview

Airbrush Step by Step 62 will be available from December 16, 2021



Solitude

U.S. artist Steve Gibson earns his money primarily with automotive painting, but is also known for his illustrations based on the grisaille technique. In this work he combines both: A custom bike in the center of an amazingly photorealistic illustration.

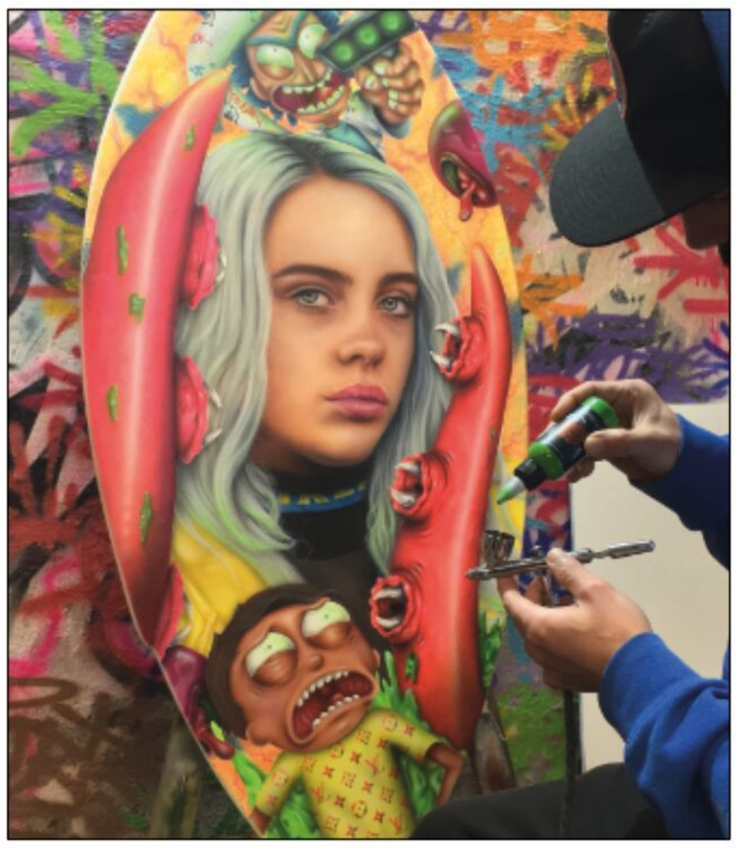


Tiger

The tiger is a classic of airbrush art – whether on a motorcycle tank, hood, leather jacket or T-shirt. Argentinian artist Cesar Deferrari has chosen a black T-shirt.

Zippo Art

Zippo lighters have been popular and high-quality collector's items for decades – even more so when they feature a unique work of art by Claudio Mazzi. The Italian has been famous for his airbrush mini works for over 25 years.



Billie Eilish

As colorful and crazy as Billie Eilish herself, is also her portrait design on the skimboard. Spanish artist Arturo Verano has combined the realistic portrait with comic elements and bright colors.

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