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Hair & Skin – Cherishing Life

While planning this issue at the beginning of the year, its title "Hair & Skin" was purely thought of with regards to the airbrushing techniques involved in creating these entities in pictures. After all, skin and hair textures are among the greatest challenges whatsoever in the world of airbrushing. And they are among the most popular motifs too, regardless of whether it's about humans or animals. Five artists dedicate themselves in their work to the topics of skin and hair textures in various forms and with various techniques.

Australian artist Joseph Gonzalez designs an expressive, close portrait of his huge idol, Pablo Picasso. Via the monochrome technique, he can place his entire attention in the development of the skin textures. Very similar is the mode of working for Finnish artist Jussi Säteri, who initially creates his portrait of Robbie Williams on a helmet in black and white, only to later give it a realistic skin and hair color hue. This is a procedure that is also made use of by Mario Romani. His portrait of an old man from Iraq impresses with its considerable portions of texture, not only that of skin and hair, but also within the portrayed clothing and surrounding environment.

The work of Adriano Ayerbe from Columbia displays the affectionate connection between humans and animals, thus bridging the topic progression in this issue from human to animal. In addition to the portrait of Adriano's daughter Pam, he also portrays her dog Lana, a piece of work in which the creation of the animal's fur receives a chief role. And also in the bee portrait created by British artist Tony Dee, the designing of the hair is given a significant role. Who'd have thought that bees have so much hair? In the piece titled "Black Jumbo" by Xavier Gentilleau from France, the wrinkles of skin – the typical elephant skin textures – are most impressive. Practically running monochrome and soft in the dark background, he designs the calming portrait of the beautiful animal.

Since a terrible war has been taking place in Ukraine, we feel that the title "Hair & Skin" got a whole new dimension, which alters the way in which the artworks are perceived. The artists in this issue take a look at humans from various cultures, making note of every detail, every expression, every wrinkle and every curvature of hair – same with the animals. When else do we donate such time to these things in our everyday lives? Especially when a war is underway, we tend to lose sight of this esteem for life, which artists around the globe demonstrate to such a great degree in their portraits and artistic presentations of people and animals. As such, now is a time to take special care in enjoying these pictures and recognizing what our airbrush artists determine through their work: Every face, every strand of hair, every pore, and every life is valuable!

With this issue, we want to make a statement against the war in Ukraine – just like US-based Iryna Bershadaska does with her beautiful charity art "Ukrainian Butterflies" featured in this issue. Airbrush Step by Step magazine had also launched the "Airbrush Art for Peace" campaign on the Internet shortly after the war began, to give airbrush artists a platform to express their solidarity, protest and feelings with their works. In a special section of the readers' gallery, we are compiling the artworks submitted so far in this issue.

Your Airbrush Step by Step Team

#StaywithUkraine

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Alphanamel & Co.: More than just a pinstriping paint



Automotive painters have surely come across the paint brand Alphanamel. In just a few short years, this pinstriping paint has made its way into becoming a regular part of the industry. It was just in 2017 that the company Alpha 6 Corporation was founded in California by James Kwiatkowski, an experienced motorcycle builder, graffiti and sign painter, and in 2018 he brought out the lettering and pinstriping paint Alphanamel. It is known to be particularly soft and durable, featuring a high level of opacity and weather resistance. In addition, it is suitable as a fine art paint for canvas, clothing, and shoes while also suitable for mural designs. It can be painted over and then dries with a gloss finish. The assortment consists of approximately 48 color hues as well as some effect colors. A 73 ml bottle costs app. 14.90 EUR / 10.95 \$.

But Alpha 6 has more to offer. With Alphakrylik, there's also a water-based acrylic paint for fine art works on various surfaces. The Alphakrylik assortment also consists of 50 color hues as well as reducer and clearcoat and has been designed

for application with a paintbrush. With the accompanying reducer, it can be transformed into a consistency suitable for use with an airbrush. One bottle of Alphakrylik costs app. 11.90 EUR. A bottle of AlphaFlex is also available at the same price. With AlphaFlex, the manufacturer is especially targeting textile and leather designers. The durable and flexible water-based paint is highly pigmented and ideal for designing shoes and items of clothing. The color and accessory selection are also quite comprehensive just as is the case with the two paint lines. You'll also require the proper reducer in order to spray with these paints.

Currently only available in English-speaking countries are the color lines AlphaAir and AlphaFlex Airbrush. These paints are especially designed to be sprayed with an airbrush and are, with respect to consistency, ready for direct spraying.

www.alpha6corporation.com

da Vinci Dry Brush: Dry brush with long-lasting durability



The dry brush technique is very well known in the world of painting and has been for years. It is made particularly solid use of in the world of model construction and the painting of miniatures. When doing so, the paintbrush is only minimally placed into paint and even wiped off once before use, so that it's almost dry. This allows one to achieve, for example, realistic presentations of rust, dirt, weathering, and aging, or even the grain of wood or the look of steel or fabric material.

German paintbrush manufacturer da Vinci Defet has put together four paintbrushes as part of the "da Vinci DRY BRUSH" series that are just perfect for this technique. The "da Vinci DRY BRUSH" paintbrush is manufactured with white synthetic fibers that imitate the natural goat hair. In addition, the paintbrush is equipped with a black matt, extra short esagonal handle. The advantage over common paintbrushes from natural hair is that no fibers break off, even when being used intensively, and thus, a high level of duration is ensured. The series consists of a flat paintbrush sized 6 and 8, a round paintbrush size 12, and an oval paintbrush size 10. The paintbrushes can be acquired individually for app. 7.40 to 10.70 EUR or as part of a 3-piece set for app. 28.50 EUR.

www.davinci-defet.com

Graphtec CE7000-60: For that really big cut



More and more airbrush artists have purchased a cutting plotter in order to cut out their own stencils, masking, and lettering. For fine art and hobby artists, an A4 sized plotter is sufficient. But what about the car, truck, and wall designs created by pros? Well, there's just the right plotter for that as well and it's even quite affordable. The Graphtec CE7000-60 offers a maximum interface with a width of 60 cm and length of 50 m. The material that is going to be cut is coming off a roll. The maximum cutting speed is 900 mm/s and the maximum cutting force is 450 g, which can be regulated in 38 levels. With

that, you can cut out letters that are only 2-3 mm in size. The device consists of two pressure rollers and is equipped with a knife holder for 0.9 mm knives as well as a 0.9 mm 45 degree blade. Using a felt marker holder, you can also make use of felt markers in cases where the motif only needs to be drawn or traced rather than cut. The device can be connected to a computer with an USB cable. For Windows, there's a driver and the Cutting Master plug-in for Adobe® Illustrator. There's also CorelDRAW and the cutting software Graphtec Pro Studio and Graphtec Studio (Mac). By default, the Graphtec CE7000-60 is delivered as a desktop device. You can however acquire a separate pedestal and a respectively suitable waste bin.

The Graphtec CE7000-60 cutting plotter can be purchased at a variety of shops for somewhere between 1.600-2.000 EUR / 1.800-2.100 USD.

www.graphteccorp.com

Fox Tails Set: Unique collection of paintbrushes made by Mack Brush



Mack Brush is THE manufacturer when it comes to high value pinstriping paintbrushes. The American company from the State of Michigan recently introduced its new paintbrush set called "Fox Tails". This set consists of 6 paintbrushes that were designed together in concert with the well-known American Low Brow and Kustom Kulture artist Jeral Tidwell. Hidden behind amusing adjectives such as sneaky, crafty, tricky, or bushy are various forms and characteristics of the individual paintbrush. From mid-sized, round, and sharp to small, flat, and pointed, there are all sorts of variants in the set that make all sorts of lines, curves, lettering, and effects possible for an artist. Four of six paintbrushes are unique and only available as part of this set. The two other are classics that every paint dash maker should have in his or her quiver.

The Fox Tail Pinstriping set of paintbrushes can be purchased at select specialty retailers and costs approximately 40 EUR / 39.50 USD.

www.mackbrush.com

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“The New Schoellershammer”: Testing the Reflex Art Board

The Schoellershammer 4G illustration board has been used by illustrators worldwide for decades and had become a staple product of the airbrush community. In recent times, this drawing board which was produced by the company Schoellershammer in Düren, Germany, was sold out at just about every specialty retail shop. But now, it's finally there - the “successor” to the legendary Schoellershammer 4G illustration board: the “Reflex Art Board”.

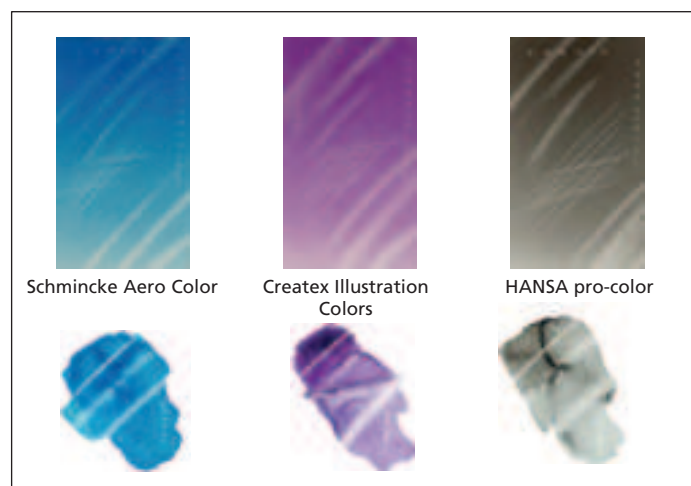
Ok, here's a bit of background knowledge... In 2015, the product lines of high quality artist paper produced by Schoellershammer were taken over by the paper factory “Reflex”, which is also located in Düren, Germany. Whether watercolors, oil/acrylic, markers or drawings - Reflex now offers the optimal paper for artists' needs for every technique. The only thing the licensee hasn't been successful to continue was the production of the 4G illustration board. The result: Schoellershammer had already ceased production and there were supply shortages for months on end.

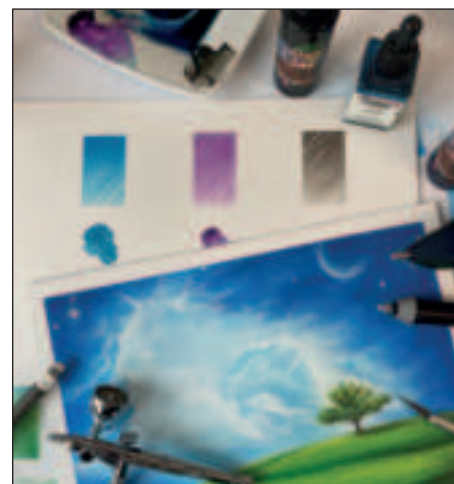
Motivated by the many messages received regarding this

popular drawing board, Reflex never gave up despite difficulties. And this determination has now paid off. With a completely newly developed, flat surface, Reflex has now introduced this Art Board as a 4G successor. The new surface is even cleaner and whiter than its traditional predecessor and is also haptically a special experience. As in the past, it still comes with a diameter of 1.5 mm. What's new is that both the front and rear sides can be used for your work. This opens a number of new doors for spatial presentations or even just the opportunity to use one side as the test side and then the other for the final product, so to speak.

Here's an even closer look at the surface in our practical test: We tested three of the most popular airbrush paints on the art board, namely Schmincke Aero Color, Createx Illustration Colors, and Hansa pro-color. All three were diluted with a bit of water in order for us then to be able to try out eraser and scratching techniques in an optimal manner. Using eraser pencils and electric erasers, we were indeed able to achieve optimal results. Depending on the amount of paint layers that were on top of each other, and the pressure applied with the eraser pencil, we were able to pull off various levels of highlighting without injuring the upper surface in any way. We were even able to scrape away paint with a scalpel blade to establish very fine details such as highlights in the hair. This was also done without damaging the surface of the paper.

In another test, the paint was applied with a portion of water using a paintbrush and then also tested with an eraser pencil, electric eraser, and scalpel. Despite an irregular application of paint, we also got some top results here. In this context, we were also able to determine that the Art Board is also absolutely suitable for wet-on-wet techniques. This was also the case when using masking film (from Hansa and Createx) and diverse adhesive tapes such as FBS Gold, Createx tape, and adhesive tape from the construction store. The upper surface remains stable and doesn't fray! This is where we need to men-





tion the comparison with Schoellershammer, with which you always had to be very careful when erasing, scraping, and taping. This feels like it works much better on the Art Board and simply more pleasant to do, even if we're still dealing with an organic, uncoated surface without a synthetic additive.

We also naturally wanted to test the front and backside of the art board and set up two test artworks on the present demo cardboard. For this, we taped up the edge, drew on it with a pencil, and masked it with classic masking film. Applied colors were lightened up using an electric eraser and even our work with masking film placed on previously applied paint was very important here. The second motif was placed on the rear side. And once again, we experienced the same excellent characteristics. We also did some work with paintbrushes and loose stencils too. The board passed all of these different tests with distinction!

In addition to acrylic paints, the drawing board can be worked on with watercolors and oil paints, tempera, ink, and

gouache. This all makes the Reflex Art Board interesting for more than just airbrushers. Another advantage is that the Reflex Art Board remains stable and doesn't corrugate, even if i.e. acrylics are worked for days thanks to retarder.

This Art Board, manufactured with the sandwich technique, underwent a long complex period of development, in which principal research was required with respect to the complex surface. In the period of time granted for product research, a number of well-known airbrush artists such as Lorenzo Sperlonga and Marissa Oosterlee provided the paper manufacturer with feedback on the product characteristics and thus, contributed with their know-how to the new Art Board.

The Reflex Art Board is available in specialty airbrush shops in sizes 25 x 35 cm, 50 x 70 cm, and 70 x 100 cm.

🔗 www.reflex-paper.com

🔗 Wholesale & Export: www.mayspies.com

The Art of Star Wars: The Mandalorian Season 2



book „The Art of Star Wars: The Mandalorian Season 2“ once again offers you a deep look into concept art, storyboards, the mattepainting, and the character and object design of the film fantasy worlds. And with that, the English-language hardcover book offers fantasy fans, science fiction fans, and artists of all sorts a rich treasure of inspiration, designing ideas, and technique tips. The book leads the viewer through every form of visualization, from the rough hand-drawn sketches to photo templates, 3D objects, and digital drafts in various versions right on up to detailed illustrations. Texts and explanations are once again provided in this second edition by the Hollywood giants Phil Szostak and Doug Chiang.

“The Art of Star Wars: The Mandalorian Season 2” (ISBN 978-3-941656-66-6) is featured by the publishing house Abrams and costs app. 30 EUR / 20 USD.

🔗 www.abramsbooks.com

Featuring new pictures for the second season of the successful Star Wars series “The Mandalorian”, the 254-page illustrated



Huion Kamvas Pro 16 (2.5K): Connectivity-friendly high-resolution pen display

The variety of models from graphics tablet and pen display manufacturer Huion is constantly growing. With the Kamvas Pro 13 (2.5K) and Kamvas Pro 16 (2.5K), two more current models have been added to the portfolio of professional, high-resolution and still mobile pen displays. The Kamvas Pro 16 with 2.5K (QHD with 2560 x 1440 pixels) resolution was available for testing. The differences to the manufacturer's existing products are often in the details. Quite clearly, we can say that it does not matter which model you use from Huion - you get a high-quality product that is fun to use and optimizes efficiency when designing.

The most important change in this new model is the high-resolution and high-quality built-in IPS display with a resolution of 2560 x 1440 pixels. Due to the 15.8" size and the high resolution - 186 pixels per inch - everything looks very sharp and fine and the display doesn't get hot. Besides the high resolution, this is also achieved by the 145% sRGB color space, a contrast ratio of 1200:1, 16.7 million colors and 178 degree viewing angles. The built-in on-screen menu for color settings is nicely solved. A long press on the power button takes you to the control center to adjust brightness, contrast and color, for example. The included stylus is necessary for the adjustment.

As with the predecessor model, the new Kamvas Pro 16" has a non-reflective display surface with a surface texture that is designed to feel like paper when drawing. The included battery-free stylus uses Huion Pen Technology 3.0, offering noticeably better stability and a lower-position pen nib for a more realistic drawing experience. This means the pen cursor accuracy is very fine and each stroke works very accurately without any delay. The pen also supports $\pm 60^\circ$ tilt function and 8192 levels of pressure sensitivity. The pen holder is equipped with felt tips in addition to the normal pen tips, which further increase the friction between the screen surface and the pen tip when needed. The pen has two buttons that can be assigned individually in the driver menu.

Another feature of the Kamvas Pro 16" is the 8 function keys on the left side of the pen tablet. Each key can be assigned different functions, such as keyboard shortcuts, left and right mouse buttons, switching the screen, and even settings on the computer system, such as locking the screen and shutting down the computer. Starting programs and multimedia commands such as volume control can also be programmed. If you want to control even more, you can also have a so-called quick menu displayed on the surface via a function key, where six additional quick functions can be accommodated. Fur-



thermore, all of these functions can be placed on the pen keys, which improves their drawing efficiency considerably. So, there are a lot of options to set up one's personal workflow, especially since this can still be differentiated depending on the software.

At this point, we have to clarify again that the Kamvas Pro 16 is a pen display and not a tablet PC with its own operating system. Therefore, it is mandatory to connect the device to a computer, laptop with Windows or Mac system, or to one of the supported Android devices. The included 3-in-2 cable allows connecting to an HDMI input as well as USB for pen data and the associated power supply. The cable has a convenient length of 1.5 meters. Those who have a USB-C input on their laptop or PC only need the included, albeit quite short, USB-C cable, which supplies the Kamvas Pro 16 with power, image and pen data, which is extremely convenient. Huawei and Samsung owners can also use the pen display. However, there are considerably fewer apps that are compatible with it here.

The Kamvas Pro 16" is ideal if you travel frequently or have little space on your desk, and at 1.28 kg it is a lightweight among professional pen displays. The included foldable stand with two different angles puts the pen display in a comfortable working position, but you can also lay it flat on the table. Four flat rubber feet then provide the necessary grip. If needed, the Kamvas Pro 16 also transforms from a pen display



into a regular graphics tablet, where you can track the pen's movements on the computer screen.

The Huion pen display works with all popular painting, drawing and image editing programs such as Photoshop, Photoshop Elements, Illustrator, Krita, Lightroom, SAI, Corel Painter, Affinity Designer and many more. The Kamvas Pro 16" (2.5K) is available for 599 Euros / \$ 379.00 and the slightly smaller Kamvas Pro 13" (2.5) is available for 399 Euros / \$ 279.00 in the Huion store.

www.huion.com

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العراقيون IRAQI

An old, grainy photograph that his brother Riccardo had taken for one of his reports in Iraq inspired Italian artist Mario Romani to create this portrait. It shows the natural and melancholic expression of an old Iraqi man who is enjoying his

cigarette to the fullest. For these people, a cigarette had become an unaffordable luxury that a person buys per cigarette, and not per pack, as in the western countries.

EQUIPMENT – IRAQI

Airbrush: Iwata Revolution 0,30 mm, Custom Microm CS M plus 0,23 mm

Paints: Createx, Hansa Pro Color

Surface: MDF fiberboard, 6 mm in diameter

Additional materials: Pencil, freehand stencils, reference photo, projector

01 Surface and tracing

The enlarged and projected photo proved to have several holes in which some of the details were burned away due to overexposure and the poor quality made fine details unrecognizable. Thus, the first step here has consisted of projecting the picture onto the surface, tracing all recognizable details, and reconstructing the missing details per freehand with a pencil.

I've decided to make use of an inexpensive, but unusual, material as a painting surface, namely a 6 mm thick MDF fiberboard. And admittedly, it's one that possesses a background color that I want to make use of to allow me to achieve the color of the complexion. MDFs are medium-

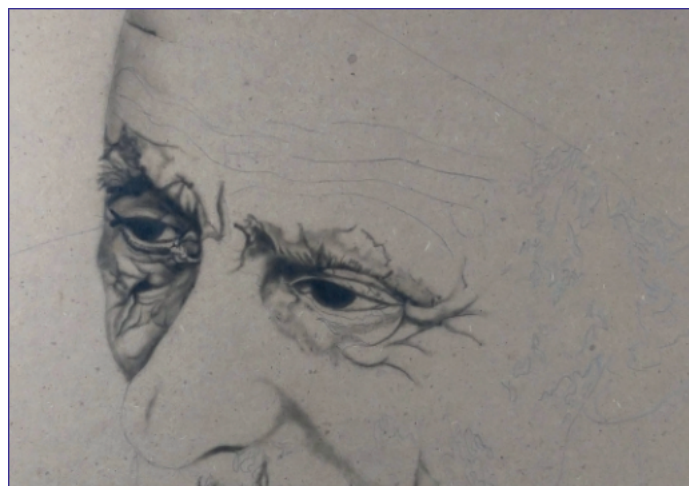
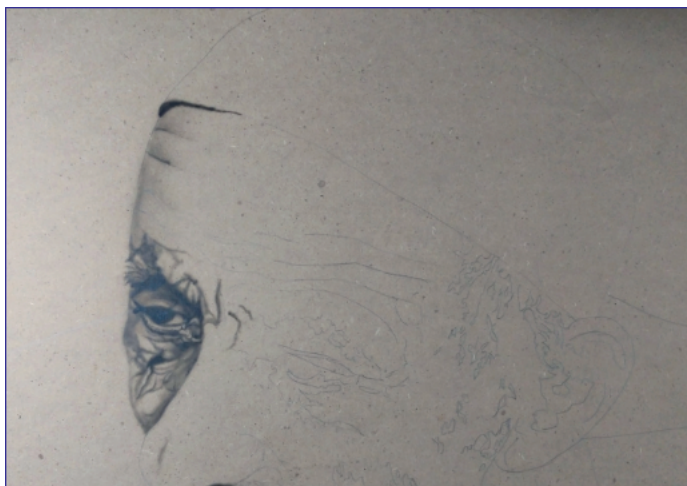
density fiberboards, meaning that they are fiberboards made of flat and neutral wood fibers of a mid-ranged thickness, which are manufactured with recyclable wood debris. These are reduced into chips, carefully selected, and then grinded to get a fiber pulp that is then compressed with natural resin and non-toxic paste, then finally pressed into fiberboards. What makes this material so wonderful is that it's inexpensive and 100% biocompatible. In addition, MDF is inclined to absorb paint in that it melts it together with the grainy effect of its structure while remaining opaque. I liked that for this particular piece of work as it turned out that this characteristic really enhanced the texture of the skin that has been damaged by time and the sun.



02 Initial shading

Using a diluted black, I began with the face and started defining the subtle texture of the wrinkles while creating the initial light shadows, i.e. on the left side of the forehead and under the eyebrow arches. At this point, I start working

per freehand and enhance the texture here and there, and level for level with the airbrush. Once I'm satisfied with the left side area of the eye, I continue on with the right eye and place the most distinctive wrinkles around the mouth.



03 Wrinkles and textures

I've continued with the texture of the wrinkles right on down to the moustache. I've added volume to the nose and the wrinkles in the proximity of the nostrils and have demarked the initial notes with respect to the impurities. While doing this work, I orientate myself once again to my photo template, in as much as these details are recognizable.



04 Darkest area of color

In order to better balance the various gray hues in the face, I have begun to define the darker shadows under the chin and on the throat in order to use these as a reference and to hold the other instances of shading lighter.



05 Volume and details of the face

This reference hue on the throat makes it possible for me to define the volume of the face, the shade on the cheeks and close to the ear as well as the lighter hair, which is initially given color as an unclear "mass", all with great ease and the right hue.



06 Background and jacket – right side

At this point, I've begun to define the fuzzy background per freehand while also creating some initial wrinkles and shade in the jacket on the right side. For this, I use a diluted black the whole time. For the skin shading, I dilute even more. I dilute it a bit less for the background and the jacket.

**07** Background and jacket – left side

I've continued along diffusely on the left side of the background. On the right side of the jacket, I've further defined the texture of the fabric and the thinner wrinkles. Once I've finished with that, I do the same on the left side. And even with the arrangement of the folds in the jacket and the background, it's important to keep an eye on the photo template so that everything looks realistic and fits together properly and proportionally.



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08 Edges and contours

The left side lapel is still missing. But we can now really see the proper form of the hand. On the edges, I've worked with freehand masking to demarcate the contour of the hand from that of the jacket. I've also proceeded the same way with other contour lines. The idea I've got going through my mind is that I may just want to do the whole portrait in black-and-white, then to superimpose the colors in warm hues and to design the skin of the man and the jacket in a realistic manner.



09 The hand

After I've carefully gone about enhancing the shadow hues of the face and the texture of the wrinkles, I begin working on the hand and the shading in the jacket that is located below it. While doing this, I pay close attention to dilute the black paint really well in order to better bring out the lightness of the hand in the foreground. In this step, I create the fingernails and the cigarette per freehand.



10 Hand and edge of the T-shirt

At this point we can see that I've been working in thin layers the whole time and have darkened up shady areas step by step. Once the hand is completed, I begin working on the shirt in the area around the throat, where we'll later be able to see a white T-shirt fringe under the shirt.



11 Light skin color

Now it's time to emphasize the light skin areas in the face and on the hands. Before I make use of the corresponding color, I've lightened it up with white, making sure to lighten up those lighter areas without superimposing upon the shadowy regions that I had created beforehand. The 3D effect now begins to unfold. At the same time, I'm working on the cigarette and on the white T-shirt under the shirt.



12 Headpiece and dark skin color

At the same time, I've now used white to accentuate the headpiece of the man, in order to lend more volume to the top of the head. I then took the skin color and began to darken the man's skin, giving it a look as though it were somewhat burned by the sun. I superimposed the white glaze that I had previously added to the hand and the face with some Siena, burnt Siena, and ochre.



13 The shirt

To get an overview of the work and to make sure the colors and contrasts remain in balance, I've turned my attention to the plaid shirt and worked again with a diluted black, following the pencil tracks of the small rectangle of the fabric texture. Every now and again, I take a break from one detail

and work on another. Doing this can perhaps help you to rearrange your concentration and better see what you're actually doing and how you can best achieve it. A couple of blue hues as well as a white rectangle on the shirt and the sleeves then complete the effect.



14 Coloring the jacket

Now it's time to color the fabric of the jacket with ochre and some yellow. I apply this paint mixture with the aid of my freehand masking so as not to dirty up the fabric in the adjacent areas.



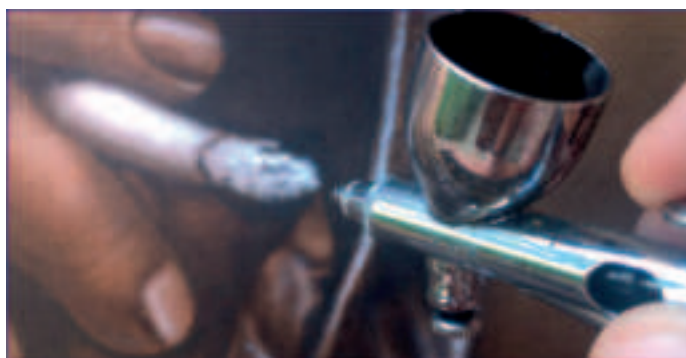
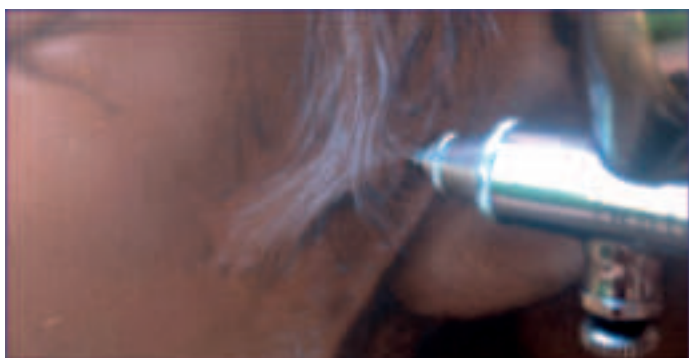
15 White hair

At this point, everything is about the final details. Using white, I touch up and complete the man's white strands of hair and the white moustache.



16 Five o'clock shadow and the cigarette

I also enhance the small hairs of the beard and the stubs on the chin as well as the small light around the eyes using white. In addition, I hone the texture of the ashes on the cigarette.



17 Background

To conclude, I round out the fuzziness effect of the background wall by switching up the fuzzy areas with various colors (green, brown, gray, etc.).



18 The picture is complete

This is what the picture then looks like when it's complete.



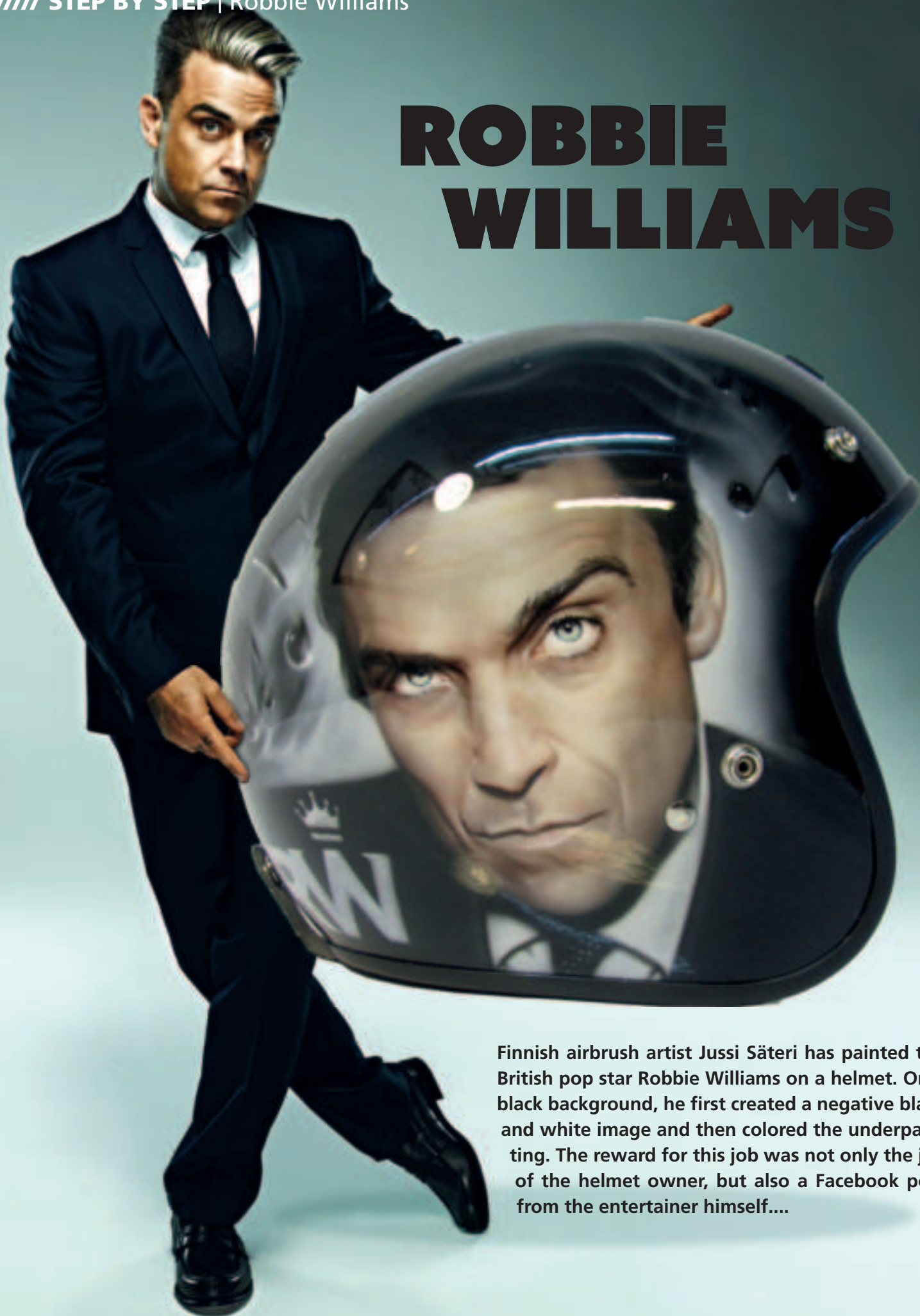
MARIO ROMANI



After Italian airbrush artist Mario Romani noticed that his engineering studies weren't quite up his alley, he began to concentrate on illustrations and graphics, working many years as an art director in a small advertising agency. In the 80s, the native Roman was taught the techniques of airbrushing by Giuseppe Parmiani in Bologna. In 1990, he opened his own airbrush studio and has since been offering courses across Italy as well as in foreign countries. In addition, he teaches confectioners in the field of food decoration using the airbrush at both Italian and international occupational schools. Many of his students have been distinguished in international competitions and two even ended up being pastry chef world champions.

Web: www.aerografo.com – www.marioromani.it

ROBBIE WILLIAMS



Finnish airbrush artist Jussi Säteri has painted the British pop star Robbie Williams on a helmet. On a black background, he first created a negative black and white image and then colored the underpainting. The reward for this job was not only the joy of the helmet owner, but also a Facebook post from the entertainer himself....

EQUIPMENT – ROBBIE WILLIAMS

Airbrush: Badger Sotar 20/20, Badger Xtreme Patriot and Badger Renegade Krome

Further materials: Vinyl masking film, tape, pencil, Plotter

Paints: House of Kolor Urethan Candy Farben, House of Kolor base colors

Surface: motorbike helmet

01 Choosing the reference

Before starting to airbrush, I am selecting the subject and picture, which the work is going to be based on. As a part of the planning I always respect ideas coming from the customer. Sometimes it can be more or less carte blanche, but usually they have quite a strong opinions regarding the subject.

Robbie's pic on the laptop must be a good quality one, and high resolution enough in order to scroll bigger. It is sometimes challenging to find a good pic of an object - even Robbie Williams. When painting bigger objects, I use an overhead projector for positioning my rough sketch into the surface. I need to know outline locations, and mark some essential points. At this stage I also use a secret method I have developed.



02 Helmet and artwork preparation

To this point the surface of the helmet has been prepared and painted into matt black. If possible, I also like to have it clearcoated before airbrushing. It helps me working with the details, and especially here, when painting a portrait of a commonly known person, details are very essential. Objects sized like this helmet, I will sand the surface by myself. When painting a truck or similar, the sanding process is usually done with a machine. After sanding, I carefully clean the object with degreaser. I have prepared a template with outlines and some shadow areas. Ready to start adding white color to the basic face design and Robbie's eyes.



03 First shading

I am starting to bring front the shape of his face by adding white layers. Left eye starts to get its form. When spraying, I already make sure to apply the first textures, such as the pattern of the iris or the hairs of the eyebrows.



04 Building up the underpainting

White, white, white, layer by layer. Little by little I shape the face, nose, mouth and ears with the white paint. As you can see, even the dark eyebrushes will be painted via white color.



05 Textures

And more white. At this point the left eye and other textures around the eyes and cheeks is next to paint the skin as realistically as possible. I work completely freehand and always consider my reference photo, which is always displayed next to me on the laptop. The digital template has the advantage that I can zoom into individual areas of the image at any time, if necessary, in order to recognize certain details even better.



06 Finishing the underpainting

At this point I have mostly completed the white underpainting. I have deepened the whites further and completed the drawing of the left eye and forehead. With this, I have basically created a negative black and white image. While you create a gray underpainting on a white background, it is exactly the other way round here, creating a white one on a black background. In addition, the white areas on the black background are needed to make the colors visible at all. Otherwise they disappear in the black. The brighter and more opaque a white area is, the stronger and brighter the colors appear there.



07 Skin color

Speaking of color, here we go with that! I find skin color one of the hardest part in portrait painting. Could say one's skin is a mystery for many artists. Here I have begun to search the right tone by adding light brown color. I also play with the balancing transparent and opaque blue and white to get the result I want. Sometimes skin color needs some red or even pink to look right and natural. I follow the shapes, light and shadow areas specified with white and apply the colors accordingly in the corresponding intensity and depth. Here, too, I proceed in layers and start carefully with light shades.



Download Code for
graphics and text files included

08 Deep creases and shadows

With brown I work out the deeper creases and shadows such as under the nose, around the eyes and the mouth opening. I also deepen the eyebrows and lashes with this color. I don't want to use just black for them or the hair - it easily looks badly dyed. In this step I also work out the shirt collar and tie with white and black.



09 The eyes

The eyes! Most important spots in the portrait because of you automatically start seeing the face by looking into one's eyes. Cannot be too careful with the eyes. I use a darker color to rework the texture of the eyebrows and accentuate the eyelashes, the iris and pupil texture, and the eyelid crease.



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10 More depth

I do the same with the other wrinkles and shades, e.g. on the mouth, nose and neck. I now also devote myself to the hairstyle and tighten the strands of hair in the direction of growth. In the lower part of the face, I tint the cheeks darker and make the skin texture more precise. This gives Robbie an even more striking facial expression.



11 Eye color

Giving the eyes more their natural color and some reflections. Grey and green in Robbie's case.



12 Background and letters

I am starting to make some background by freehand and free mind. I gently embed the notes into the blurred background. The letters RW are made by a stencil, but only outline. They are colored by freehand, which gives a bit softer touch.



13 Finished portrait

Ready without clear coat!



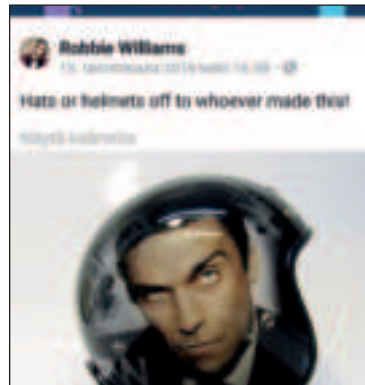
14 Helmet cleared

Clearcoated.

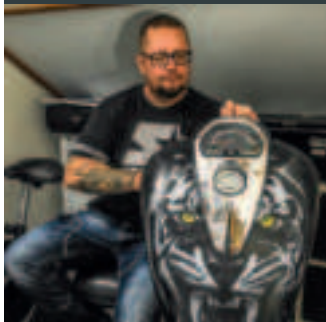


15 Greetings from Robbie

Big surprise! Greetings from Robbie Williams after one year we put the pic into Facebook: "Hats or helmets off to whoever made this!" Well, it was me :).



JUSSI SÄTERI



Finnish airbrush artist Jussi Säteri from Turku was impressed as a child by a specially painted Ascona he saw in the workshop yard. He also admired the work of his brother, who was a good draftsman. In 2001, he began to paint himself with pencil and airbrush. He taught himself the numerous techniques over the years. For the past 15 years he has been working as a professional airbrush artist, painting anything the customer asks him to paint - trucks, helmets, motorcycle tanks to bowling balls and fishing rods. Dog portraits are often in demand, but so are human portraits and other designs. Jussi works almost exclusively freehand on his artworks.

<https://www.facebook.com/jussisateri.fi>

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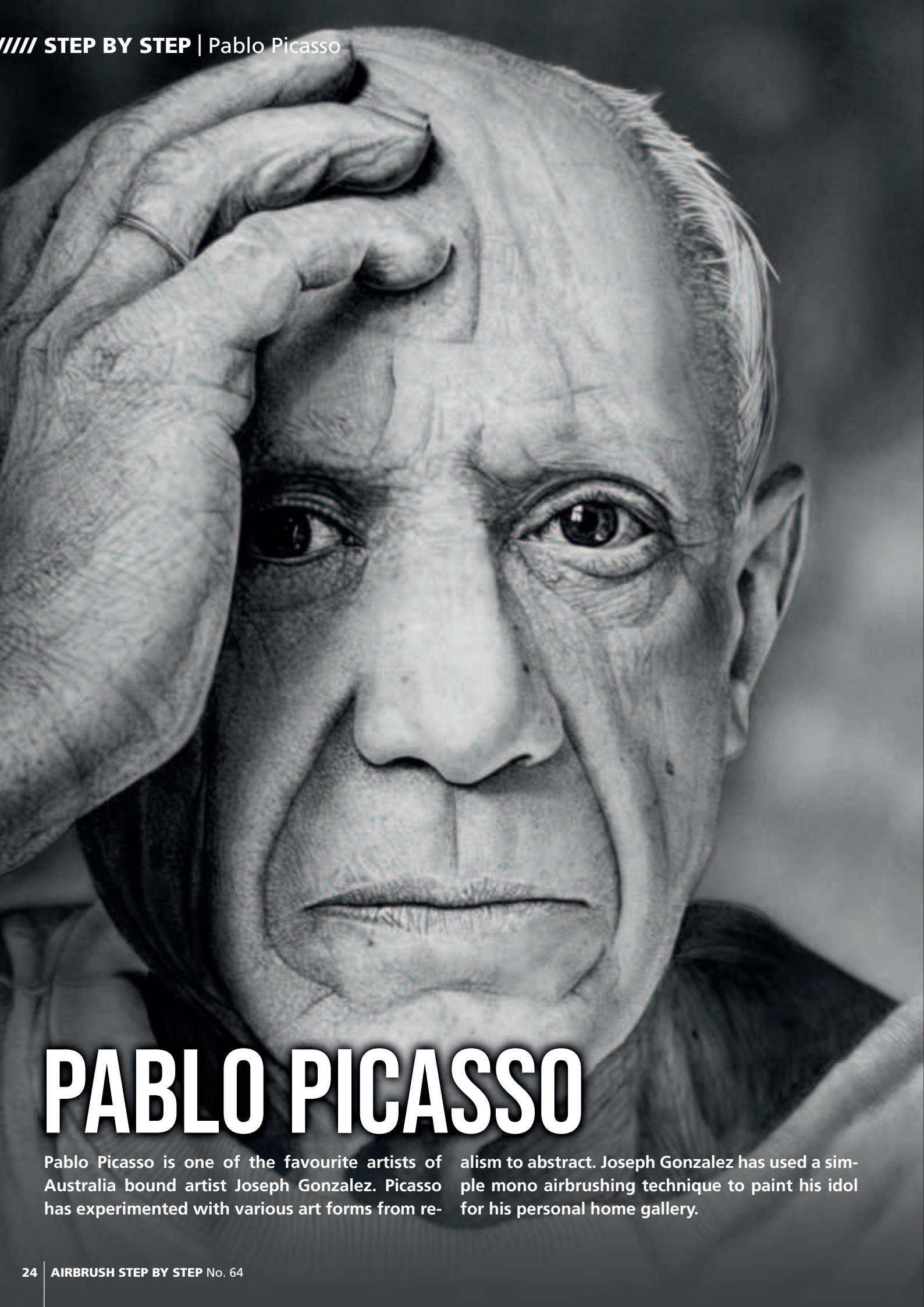
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PABLO PICASSO

Pablo Picasso is one of the favourite artists of Australia bound artist Joseph Gonzalez. Picasso has experimented with various art forms from re-

alism to abstract. Joseph Gonzalez has used a simple mono airbrushing technique to paint his idol for his personal home gallery.

EQUIPMENT – PABLO PICASSO

Airbrushes: Iwata Micron C+, Iwata LPH-80

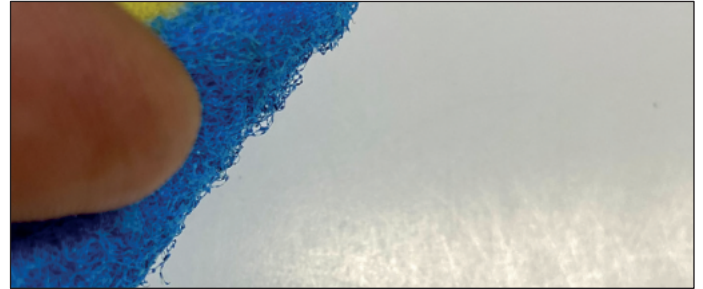
Paint: Black Createx illustration paint 5051, Createx reducer, Createx clear coat

Further materials: pencil eraser, a toothpick inserted into clutch pencil

Surface: Yupo synthetic paper

01 Preparing the paper

I prepare the Yupo sheet by lightly rubbing the surface with a dish scourer to give the paper a slight tooth, so the paint adheres and reduces spidering.



02 Mixing and testing the paint

I start by adding 10 drops of distilled water to the airbrush cup with 1 drop of 4011 and 1 drop of paint. I test the flow by reducing the PSI on the mac valve on the micron CM-C Plus until I get a steady fine line. If the line is inconsistent I keep adding water until the desired flow. You want it to come out like a pencil line. In the past, I have added up to 30+ drops of water to 1 drop of paint, depending on the weather, age, paint brand or batch.



03 Transfer of basic line work

I only transfer the basic line work, for example the outline of the eyes, face and hand. I fill in the rest by drawing with the airbrush. I use the airbrush like a pencil. Use as many reference lines as you are comfortable with. The more you paint and draw you will find your skills grow and less reference lines will be needed.

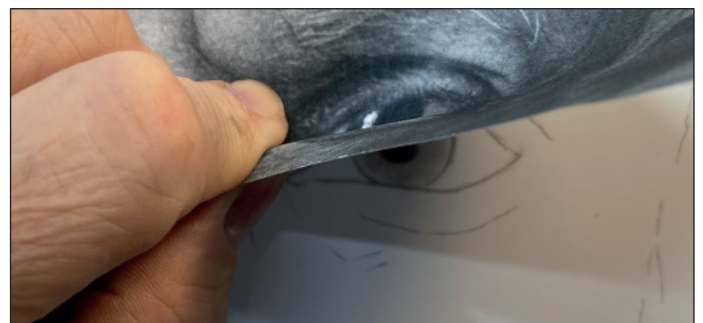


04 The flip technique

I learnt this flip technique when I was a child learning how to draw and create cartoons. Later in life I used it for proofreading processes to spot errors in print media. Now I use it to check my paintings are heading in the right direction.

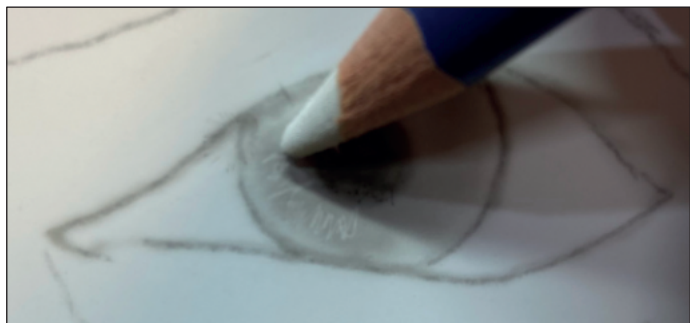
By flipping the reference back and forth you can see the areas of the painting that need paint. It also identifies any errors that need fixing by the removing or adding of paint. The flip technique is commonly used in creating cartoons, proof reading, 2D animation, checking tracing transfer, blueprint proofing and probably has more uses. I also use an iPad so I can see the details more closely as I find the print reference

seems to lack clarity. I like to zoom up and see exactly what is going on in the area I am painting.



05 Adding and removing paint

I use the eraser or a clutch pencil with a tooth pick replacing the lead of the clutch pencil, as I find the precision easier to control. I use it on the pupil of the eye to remove the paint to create the highlights and the eraser to soften areas.

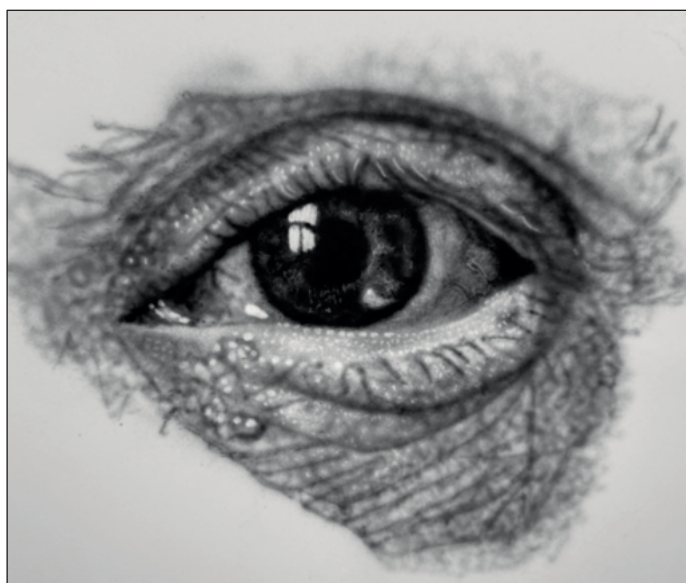


I work in layers and add and remove paint until the desired result is achieved. I learnt this scraping technique when learning how to create Scratchboard artwork as a child at school.



06 Painting work flow and painting the first eye

I always start on an eye when I start a painting. It gives me a feel on how detailed and precise I want the final painting to look. The rest of the painting follows the same relative detail. I start with the basic line work and paint in the creases of the eye and any wrinkles that I think need to be added. I then add dots with the airbrush in between the wrinkles and join the dots to create pores. I shade the darker areas of the eye with layers and I then proceed in using the tooth pick in the clutch pencil, to bring out high lights and the pencil eraser to soften areas that I have over worked. Correcting mistakes is relatively easy on Yupo, it allows us to use the eraser to remove any paint or accidental spidering that may occur.



07 Painting the second eye and the bridge of the nose

I proceed to paint the second eye the same way as the first, using the flip technique to make sure that basic wrinkles and relative tonal depth corresponds to the reference. I use circles, figure eights, lines and dots to create the illusion of skin texture.



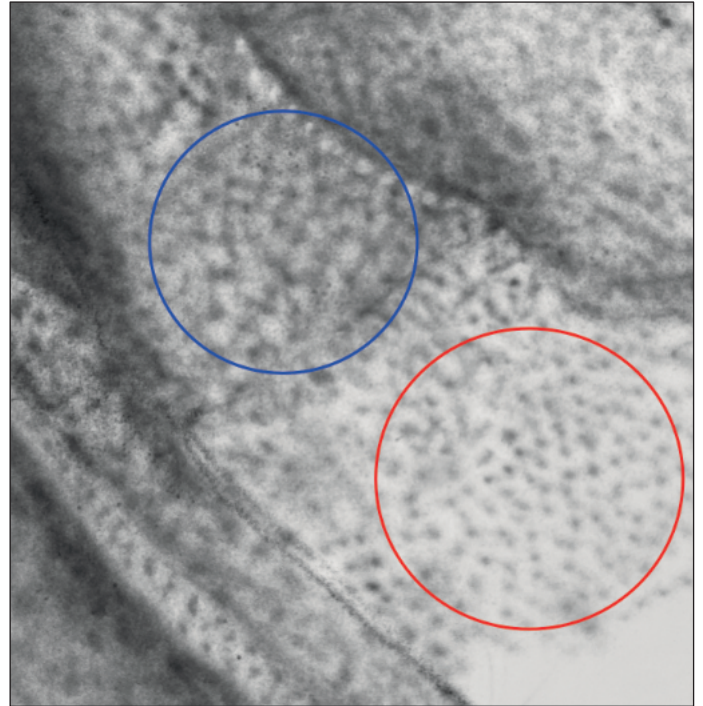
08 Set up of artwork for using the flip technique

I use small rare earth magnets to hold down the reference to the Yupo substrate. I cut the reference in strips to allow easy flipping of the area I am working on at the time.



09 Easy skin texture technique for the chin area

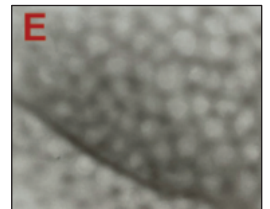
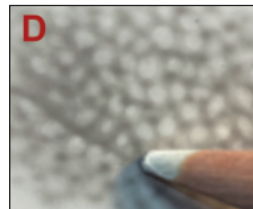
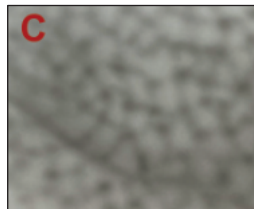
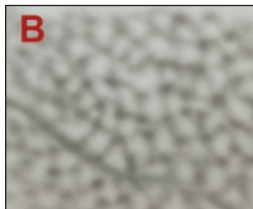
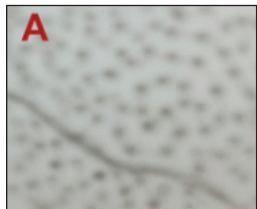
The photo below gives you a good idea how the skin texture is created. If you look at the area inside the red circle you will see random dots were laid down. Inside in the blue circle you will see that the dots were joined by lines and layered with a couple passes of light spray. Later I pull out some high lights with the soft eraser.



10 A closer look at basic skin texture

As described in step 9, I start with random dots (see A). I then join the dots with lines to create shapes for pores, I try to make it look random like skin with uneven sizes (see B). I then do a wide spray over the area to fill in the shapes, as I do not want bright skin pores. Most skin has a shade of some kind, except when there is a bright light or high area (see C).

I use the pencil eraser and lightly touch each skin pore to add a slight highlight, if shown in the reference. I create a few highlights near the underside of the crease and above the crease, to create roundness and depth (see D). For darker areas, I spray wide again and rework the lines and dots, as you can see above the skin crease, this creates even more depth without losing detail. (see E)



11 The fingers

I start the hand finger by finger. I first trace the pencil lines with the airbrush and use the flip technique again to check placement and tonal depth. To create the darker area I not only shade them with an open airbrush stroke, but go over the lines and dots to achieve the deep darker areas. I do use larger strokes for overall unity and larger shading areas closer to the end of the section I'm working on. By going over the lines and dots, it keeps the details from disappearing. If the detail is lost with too much larger spray, you can use the soft eraser to bring back some of the highlights.



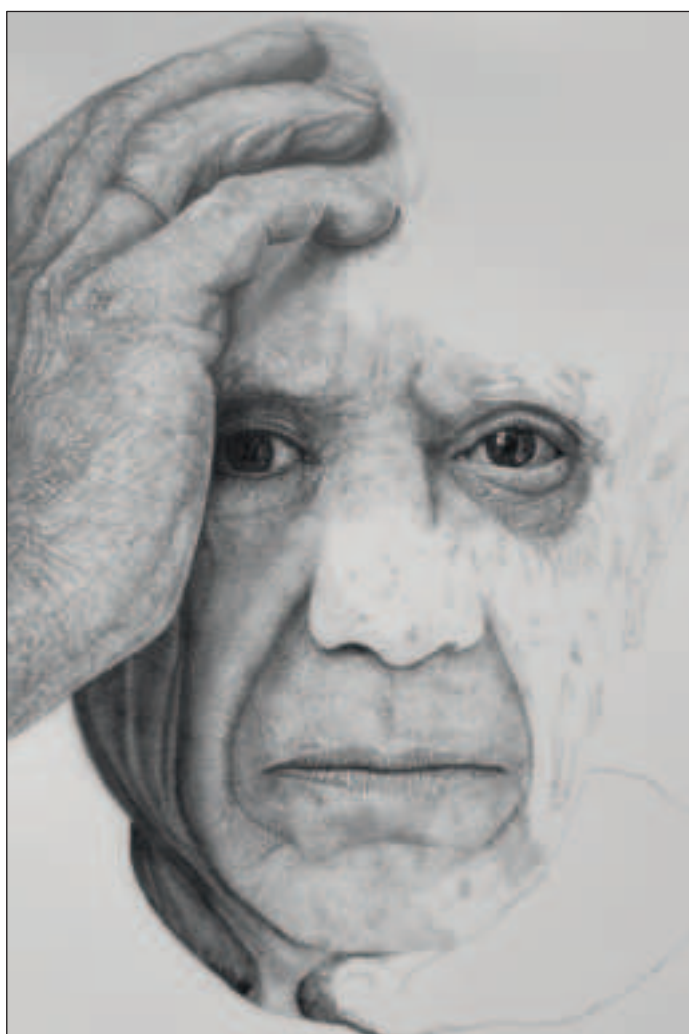
12 The hand

The lower portion of the hand follows the same technique as the rest of the painting so far. Once again I paint in the lines and creases of the hand first and work my way down.



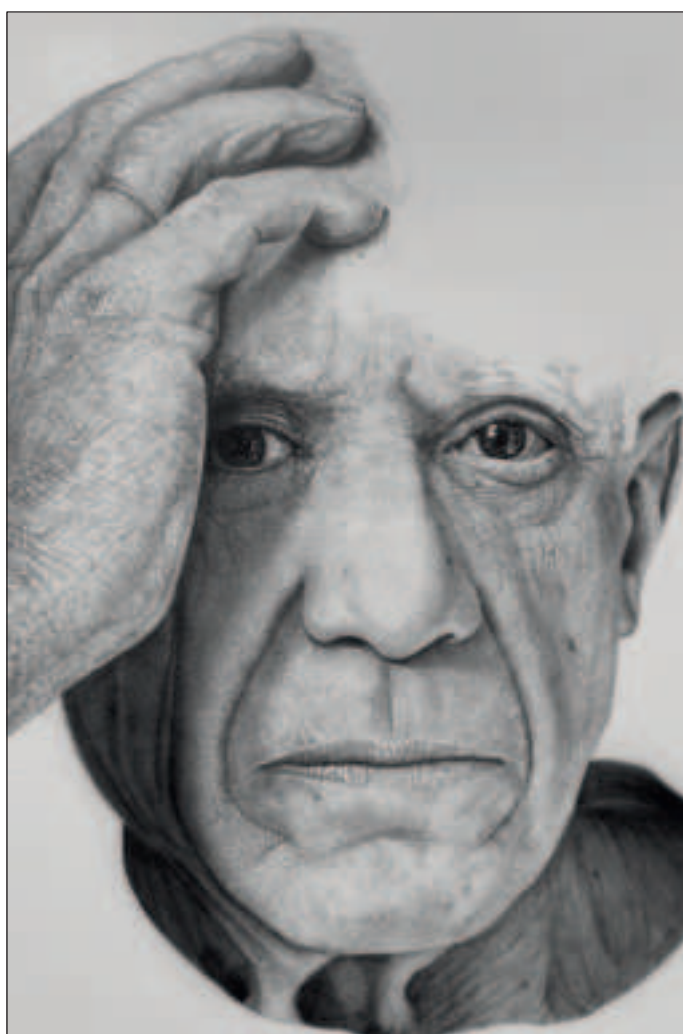
13 The lower face

Once the lines are painted in, I go ahead and join them to create the face skin texture. I use the flip technique again and again to verify the correct direction. It's important to remember that all skin is not the same. Face, hand and body skin seems to have its own unique construction.



14 Adjusting the tonal depth

I step back occasionally and view the painting to see the overall tone depth. Here I finish the neck but spray further away from the paper to create a slightly blurring effect to imply distance. I only want the face and the hand to be the sharpest parts of the painting and the neck to be slightly less pronounced. I also darken the left side of the face.



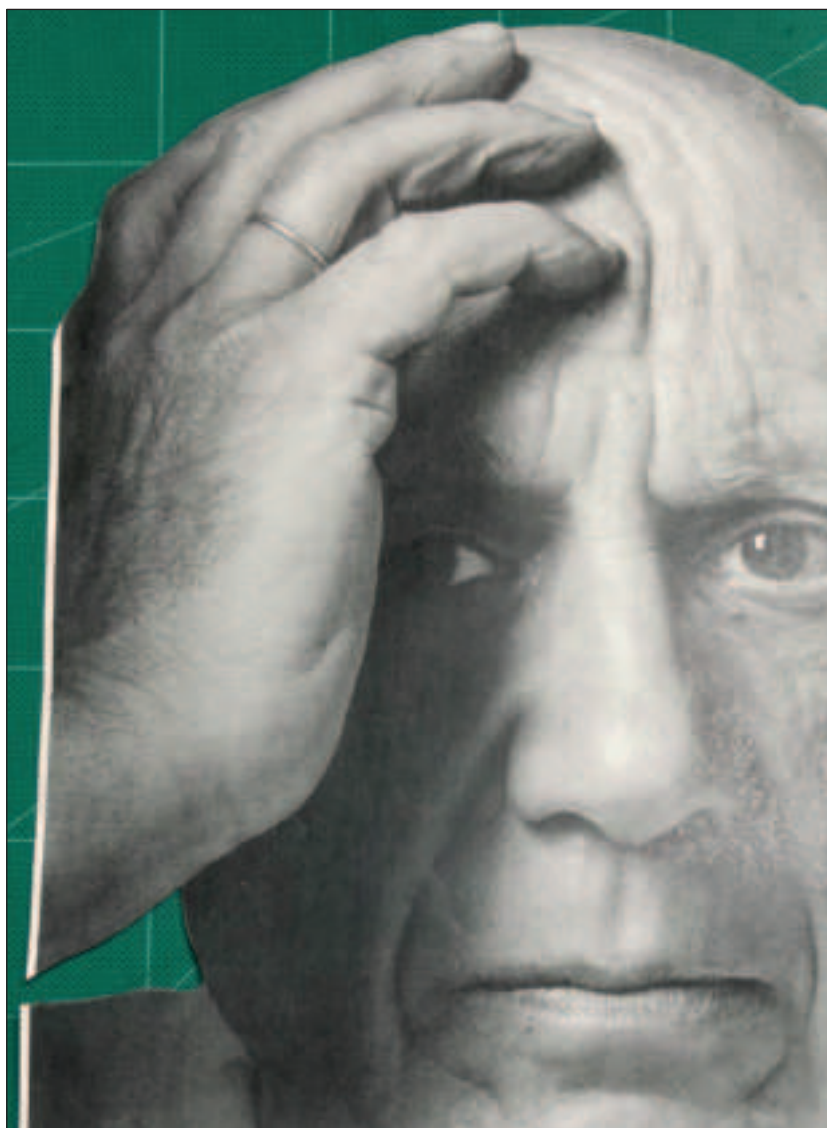
15 The shirt

I paint the shirt collar by simply painting lines and use a pulled back wider spray to make some areas darker. I use a figure eight and a circle pattern under the collar and use wider strokes to darken areas. I do not use the eraser because I do not want any sharper areas or highlights. I want the shirt to be slightly blurred.



16 Cutting the stencil

I cut the stencil with a scalpel and use magnets to hold it down so I can spray the background without getting over spray on the face. I use a heavier paint mix of 5 water drops to 1 paint drop to save the amount of layers needed. This is the only time I change the paint mix. All the painting so far, has been done with the same heavily reduced mix.



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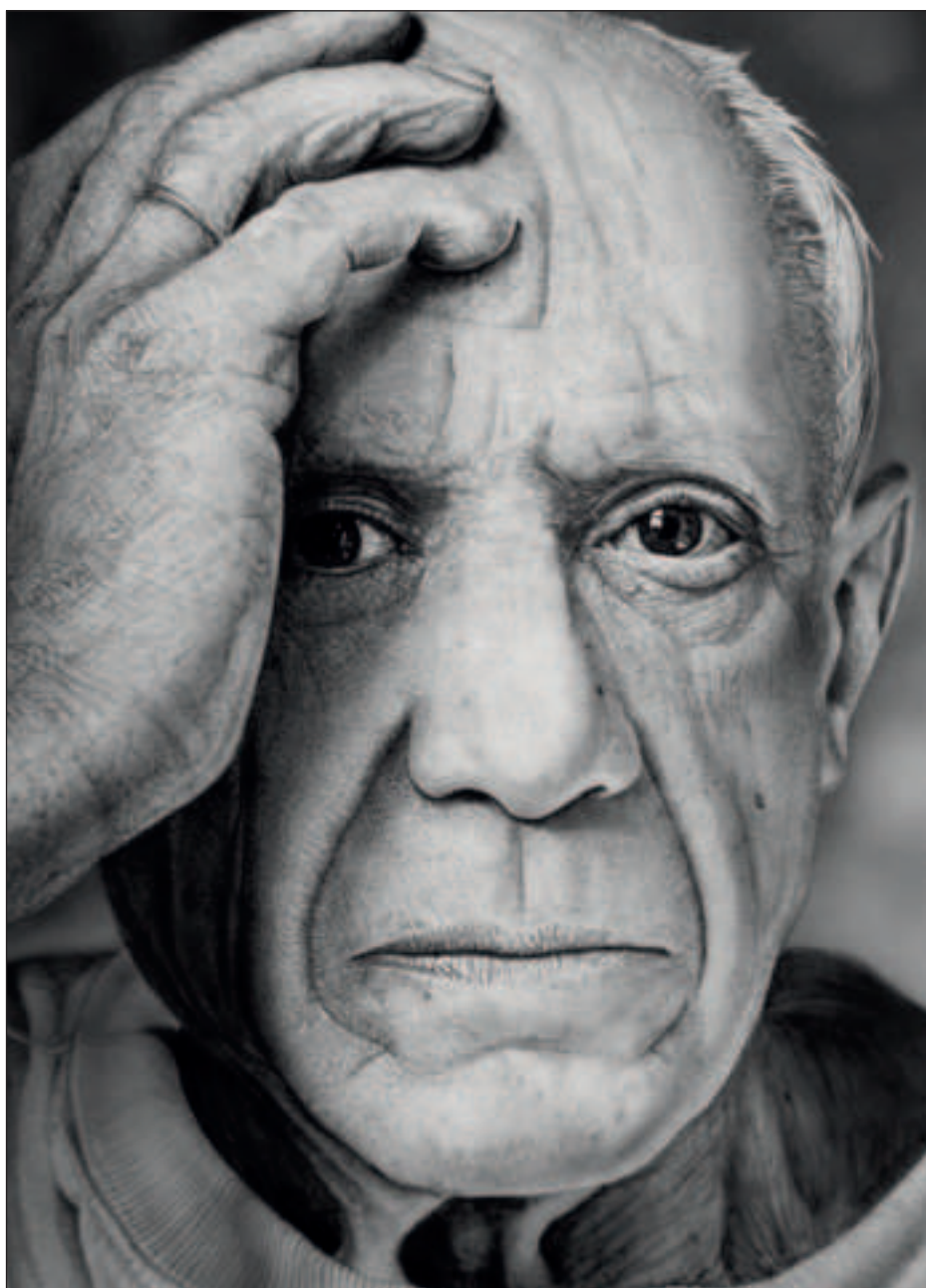
17 The hair

Once the out of focus background is painted, I lightly spray the hair area with water as this rewets the paint and makes it easier to manipulate. Createx illustration paint hardens after time and rewetting makes it easier to scratch. I erase the hair with the toothpick clutch pencil and the soft pencil eraser to soften each strand of hair.



18 The final step

I step back and view the overall painting and check for depth balance. I darken areas that need darkening, like the left side of the cheek and the T-shirt, with a couple of layers of fine spray from a distance and finally pull out and clean up a few highlights slightly. I then let the painting sit for a day and clear it with Createx 5622 matte clear coat and an Iwata LPH-80. I take a photo and post it to Facebook, frame it and hang it on one of my walls. Overall this is a simple technique but very effective.



19 Conclusion and other examples following this technique

This technique is relatively simple, find an image or create your own. It is effective, easy to follow and has potential to create interesting artworks and with practise a level of realism can be achieved in a short time. Here are a few other examples of my artwork using what I think is a simple and fun way to paint your visions with the ability to erase your mistakes and achieve a high standard using the airbrush. Good luck!



JOSEPH GONZALEZ



Joseph Gonzalez was born in Barcelona, Spain, and lives in Australia. He started his art career in the art department as a layout/paste up artist at a print shop. He moved on to the Government Environmental Department and worked as a Draftsperson and Graphic Designer. During this time he finished a Diploma in Advertising and Graphic Design and a Certificate in Interactive Multimedia. He found himself lecturing and instructing at The Technology School of the Future for a couple years. He then started his own graphic design business where he had clients like IBM and TAFE Colleges as well as many local businesses. At the age of 50 he picked up the airbrush and has been addicted ever since. For the last 6 years he has been self taught through experimenting and making mistakes. The Airbrush Step by Step magazines have been an inspiration and he is always striving to reach a higher standard.

<http://www.appalive.com.au>



Your Glance is My Glance

This work by Columbian artist Adriano Ayerbe is an expression of (motherly) love and something very special for him. The portrait shows his daughter Pam with her "dog daughter" Lana. Of great importance to Adriano in this picture were the expressions made by the eyes of both the hu-

man and the dog. The title "Your Glance is My Glance" is intended to reflect the love that the two living entities share for one another, "There are no words that can describe this feeling. Only you and I understand the brilliant language we share."

EQUIPMENT – YOUR GLANCE IS MY GLANCE

Airbrushes: Badger 100 LG, Badger Sotar 20/20. V, Badger Velocity

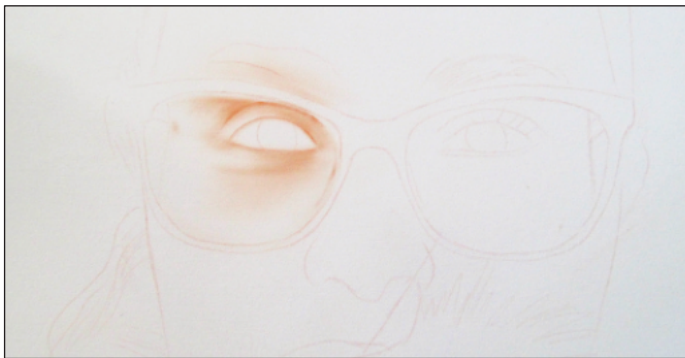
Paints: Fine Arts airbrush paints: white, skin color, burnt Siena, light brown, magenta, neutral yellow, ochre, sepia, black

Additional materials: Scalpel with round and sharp blade, rubber eraser, stencil for textures

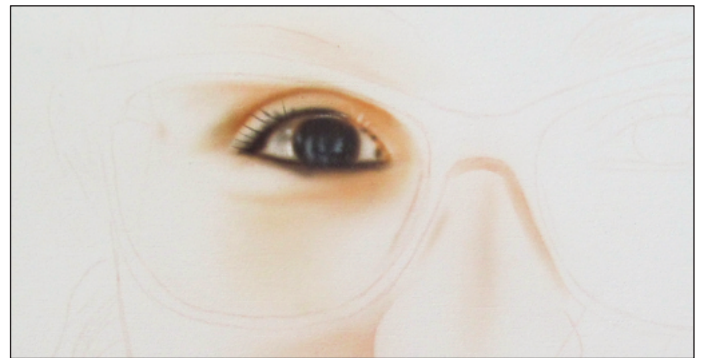
Surface: MDF 60 x 40 cm

01 Preparing the project

I use the photo template as a stencil and attach it to the painting surface with adhesive tape in order to draw it on the MDF panel. Once the tracing is finished, I begin working on the eye because that's where the expression "Your glance is my glance" is happening. Make use of the color mixture of 10 drops of white and 1 drop of skin tone. Using this mixture, I apply a soft layer that creates volume, light, and shadow around the eye.

**02 Eyelids and iris**

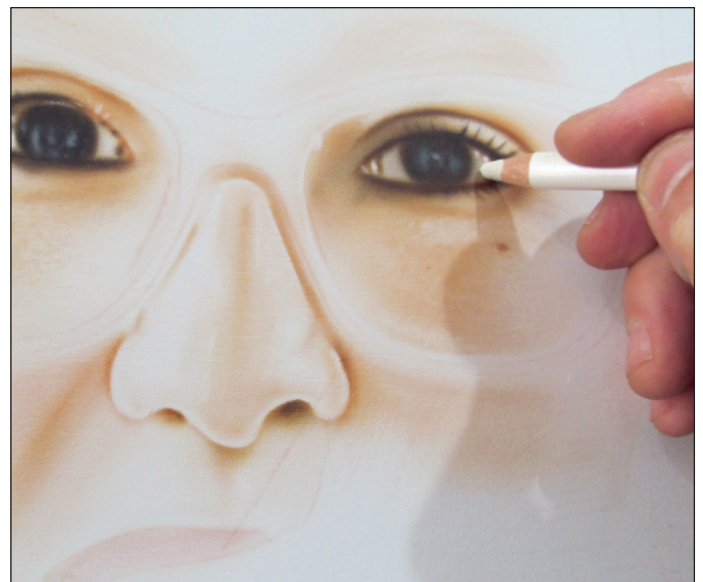
With a darker color hue, namely burnt Siena, I define the upper and lower eyelid. For the iris, I've used the same dark sepia hue and leave the lights blank for more naturality. For this process, I've used the Sotar 20/20 V airbrush with an ultra-fine 0.21 mm nozzle.

**03 The nose**

I continue working with the base hues and use them to set up the nose. I create volume by arranging light and shadow. Deeper lying areas such as the nostrils, the wrinkle under the edge of the glasses as well as the mouth-nose wrinkle are all given dark shading. Fitting for the lighting conditions, the nasal bridge is given a shading that tends to the right, just like with the tip of the nose and the right nasal wing.

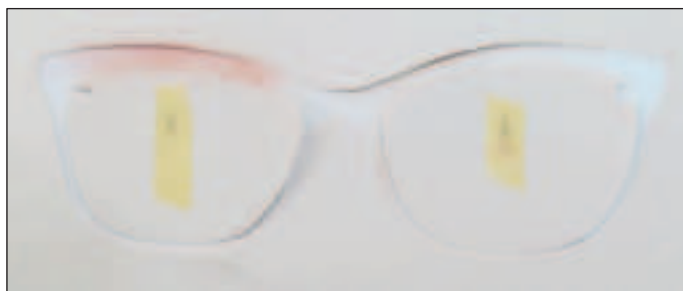
**04 Right eye**

I now design the right eye in exactly the same manner as I did the left before. As soon as I've gotten the expression I'm looking for in the eyes, I enhance the highlight with the rubber eraser. Using the skin tone that I had already used before, I add shade to various parts of the face around the eye and right on down to the mouth area. I try to leave the frame of the glasses as blank as possible while doing this. I'll spend time with that in the next step.



05 The glasses

I've used a pasteboard stencil for the glasses. To carefully attach the masking of the lenses of the glasses, I've cut a hole in each of the maskings and then attached them with a piece of adhesive tape. This keeps the respective maskings in their place. For the frame, I first apply a soft layer with a mixture of magenta and burnt Siena, then deepen the color bit by bit thereafter to achieve a better level of definition.



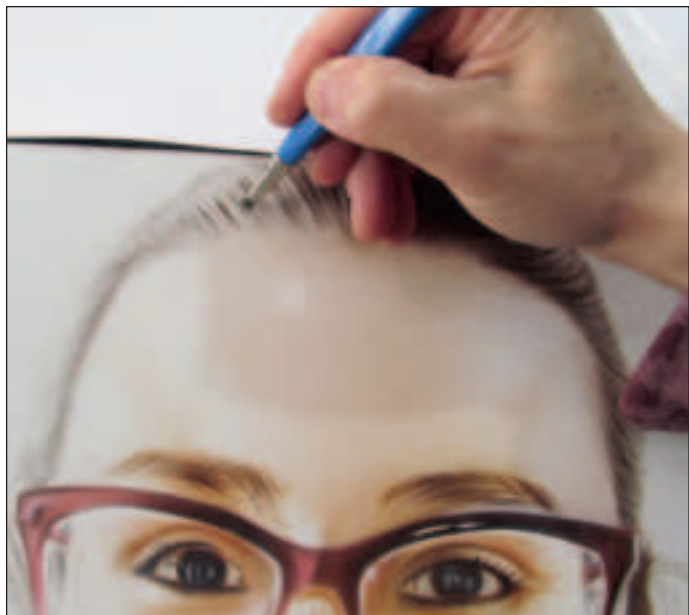
06 Eyebrows and hair

To complete the expression of the glance, I define and add detail to the eyebrows using the Sotar 20/20 V. For this, I make use of short, sharp pointy dashes in the direction of growth. I establish additional light structures afterwards by scratching with the scalpel. This is how I go about creating the initial strands of hair on the left side. For the longer strands of hair, my photo template helps me get it right with the direction of growth and their design. Using the dark sepia hue, I also continue darkening the shadow around the eyes that is created by the glasses and place dark edges of shade on the frame of the glasses. I use the eraser again to establish edges of light along the glasses.



07 The main hair

In this step, I'm continuing to design the hair and I make use of the dark, almost black sepia paint for this. I start here by spraying the individual strands of hair in the direction of growth. To establish texture, I use a brass pin as a tool, with which I create the direction and light. In this picture, we can also see the right eyebrow and the continued progression of the glasses, which I worked on in the same manner as described in Step 6.



08 Areas of light in the hair

Using the scalpel, I create even more light and definition throughout the hair. I use this technique most especially on the left side of the head, which is more strongly lighted.



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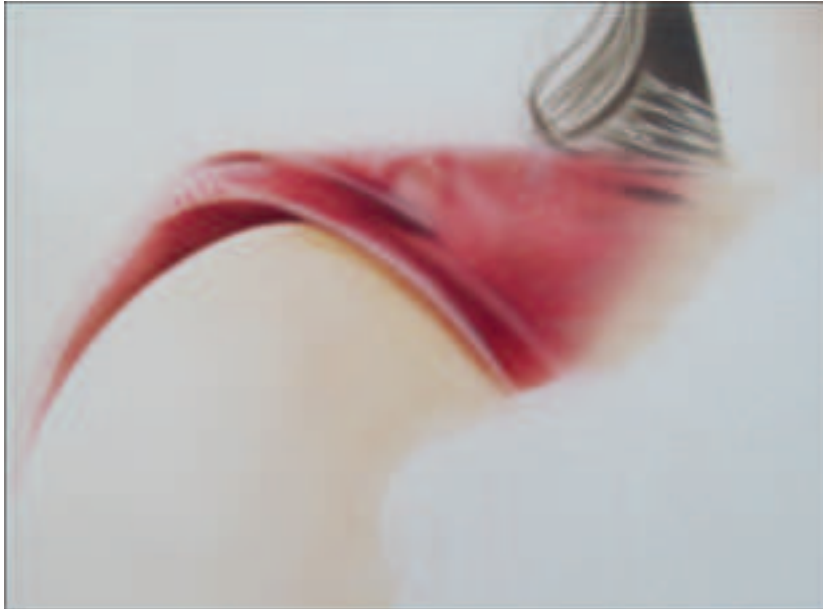
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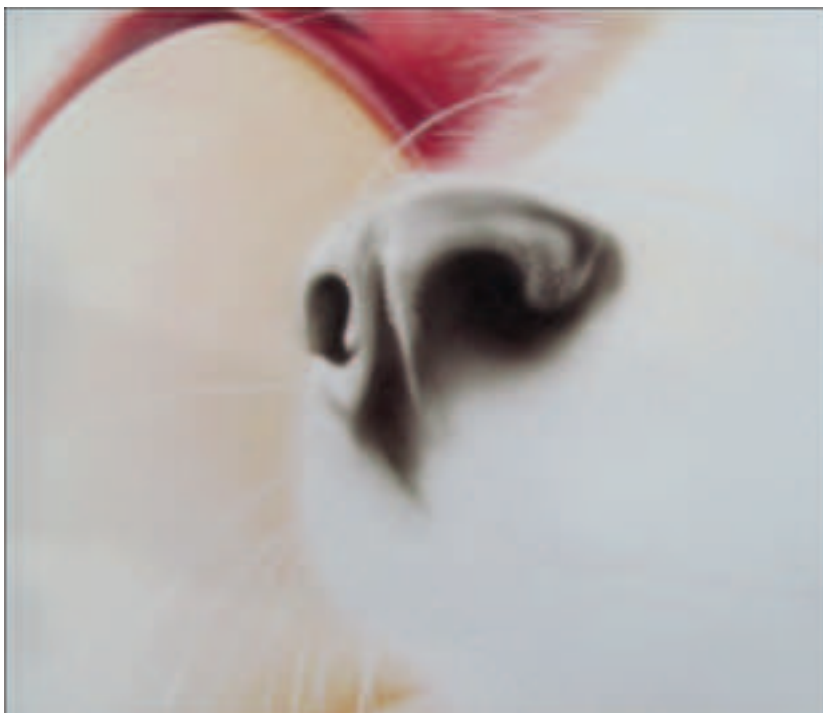
09 The shirt

For the T-shirt, I used magenta as the base color, as well as light brown shading, and some sepia in the dark areas. With an eraser pencil, the light edges of the T-shirt come out again. More erased dots give the T-shirt some texture. To delineate the T-shirt, I use a freehand stencil to create a hard edge for the shoulder. I also consider the shadow cast by the T-shirt. For the arm, I use the skin tone from the face. I also cover the dog with freehand stencils when applying the color to the arm.



10 The dog's nose

I now begin working on Pam's dog Lana Lay. Using the dark sepia color, I define the nose, but leave out the highlights. With the eraser pencil, I add light edges and light points, then touch up the texture. Already at this juncture, I pull out some hair structures and whiskers of the still white dog body. Just like with the airbrush, I erase some fine, outgoing lines in direction of growth. The long whiskers stick out, in some cases, all the back into the far reaches of the background.



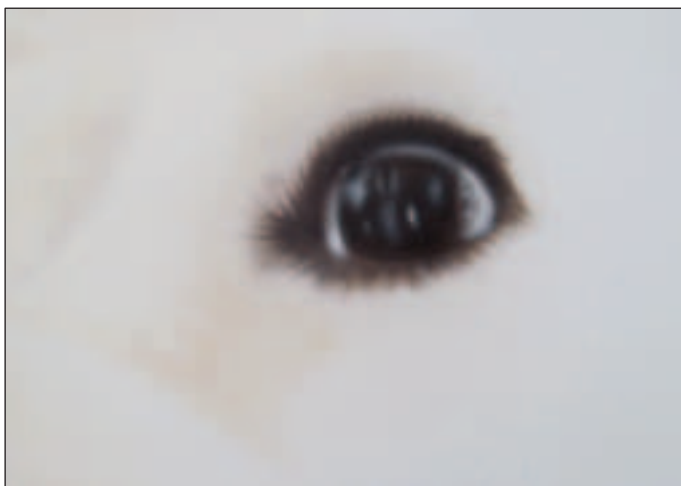
11 Nose texture

I enhance the darker area of the nose up to below the dog's mouth as seen in my photo template. Using my own texture template, which I've developed for this type of work, I then add additional texture and details to the nose.



12 Lana's eye

To define the expression in the eyes, I've used the Sotar 20/20 V to once again spray dark sepia paint. While doing so, I once again left the lights blank. Additional highlights have been added with the eraser. Especially when working on the eyes, you really should strongly orientate yourself to the photo template to properly present the direction of viewing, expression, and lighting conditions. With short, sharp, pointy dashes to the outside, I've created the edge of the eyelid and the eyelashes, which flow over into the fur structure.



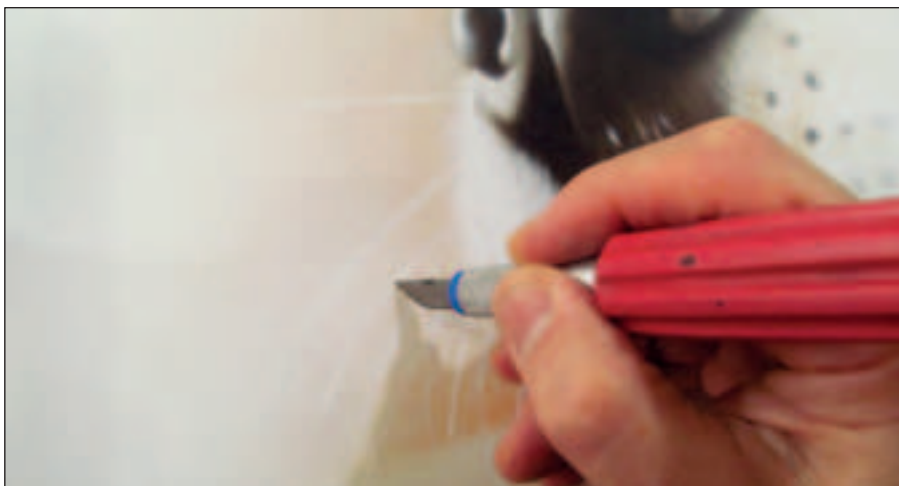
13 Fur texture

In the area around the nose and the mouth, I make use of the eraser pencil to create fur textures. I then erase in the direction of growth in fine, outgoing lines. These highlights serve to support an overall better and more realistic lighting of the motif.



14 The whiskers

In order to get a wider stroke, I make the long whiskers more precise with the renewed use of a round scalpel blade.



15 Coloring the fur

For the fur, I've prepared an ivory hue with a little bit of black in just a minimal proportion because Lana's fur colors are very gentle and soft. I intensify the color with some yellow ochre, for example, in the area around the ears. Like with other areas, I first create the paint and structure with the airbrush and then erase in the light areas and textures.

In addition to Lana's ear, we can also see a bit of the T-shirt and Pam's arm. I already sprayed these as part of the other portions of the T-shirt (Step 9). In demarcating this from the arm and the dog's ear, I've made use of the stencil created on the photo template. I will optimize the still very angular fur tips on Lana's ear and throat in the next step.



16 Finishing up Lana

Here you can see how I've created the progressions from Lana's ears and fur to the background. Using the eraser and the scalpel, I've allowed for the fur structure to softly level off. I've added darker spots to the mouth and modelled the head form with light shading in the color of the fur.



17 Completed picture

After a few last details and adjustments to the total picture, my work "Your Glance is My Glance" is complete.

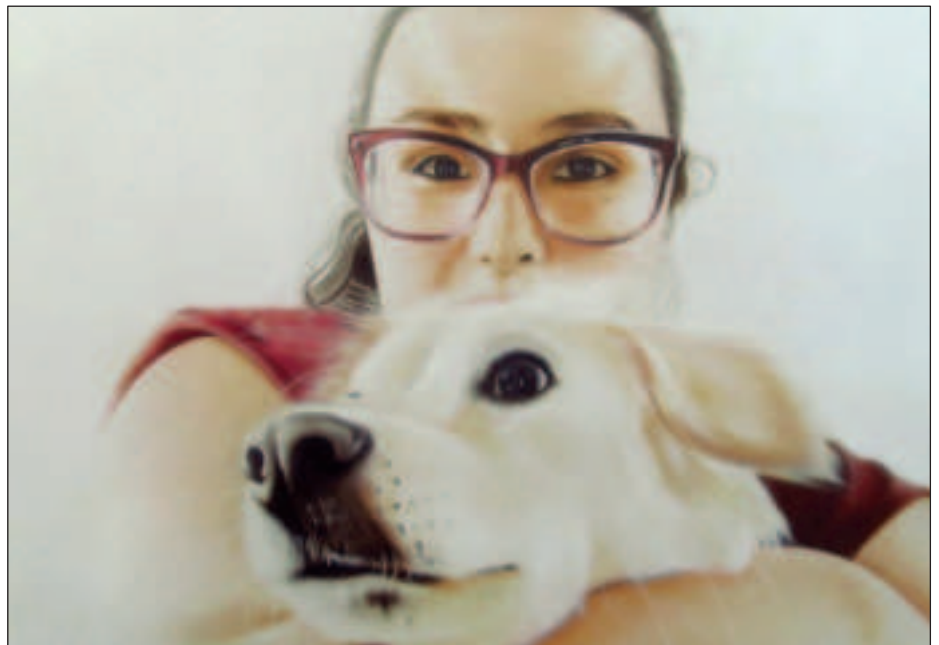
ADRIANO AYERBE



Born in Bogotá, Columbia, Adriano Ayerbe studied marketing at Jorge Tadeo Lozano University. Afterwards, he took a drawing course at Pittsburgh Academy where he finished with the second best grade in the class. At the

end of the 70s, he got interested in cinema posters that were being established with airbrush art. After all, there wasn't a whole lot of information about airbrushes and how to use them in his country back in the 80s. Thus, he decided to teach himself as much as possible on his own. Afterwards, he attended a number of airbrush seminars such as i.e. those conducted by Dru Blair in New York. Nowadays, Adriano is one of the most esteemed airbrush artists in all of Columbia. Adriano is dedicated to teaching the techniques of airbrushing at various universities in the city as well as at his own studio, the Ayerbe Airbrush Studio. There, he teaches the basics that he feels are the most important when working with an airbrush.

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





Ukrainian Butterflies

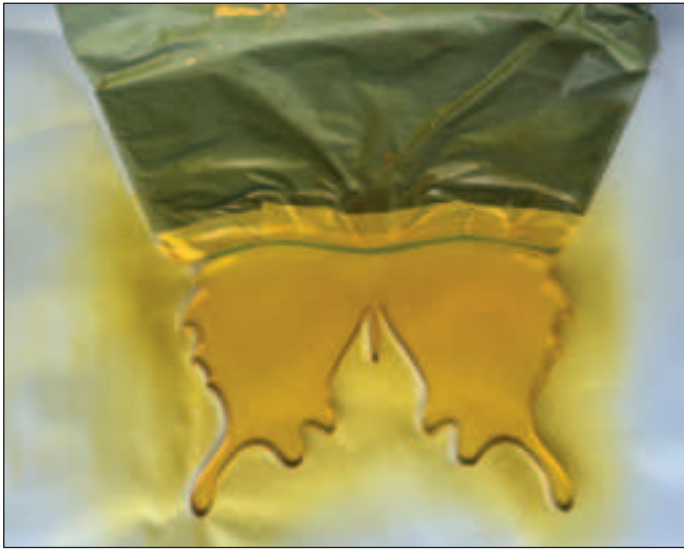
Iryna Bershadaska aka Ira Cosmos has been living in San Diego/USA since 2016. She was born and raised in Ukraine, where her family still lives. Since the beginning of the war in Ukraine, Iryna has been doing everything she can to support her

countrymen. She organizes art auctions and sells small and large works of art in Ukrainian colors at markets and events. Among them are these yellow and blue acrylic butterflies. She donates the proceeds to Ukrainian families and the military.

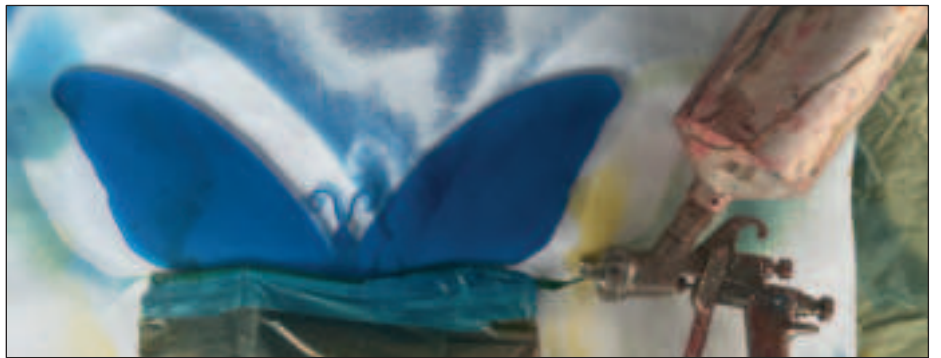
EQUIPMENT – UKRAINIAN BUTTERFLIES**Airbrushes:** Iwata Eclipse, Anest Iwata spray gun**Further materials:** tape, masking paper, brushes**Paints:** House of Kolor Kandy Colors, clear coat, pinstripping paint**01 Yellow base color**

The butterfly is made of transparent acrylic. I will be using Kandy colors to give it a radiant Ukraine design. I'll start with the bottom yellow half. I masked off half the butterfly

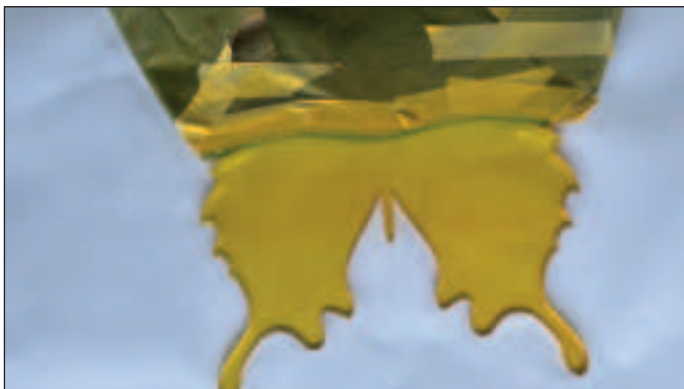
and sprayed the open area with Pagan Gold Kandy. To give the design a little more lightness, I created the color border in a slightly curved line rather than strictly straight.

**02 Blue base color**

After the yellow is dry I taped the yellow part and sprayed the rest with Oriental blue Kandy.

**03 Backside**

Although the acrylic is transparent, I did the same steps again on the other side. The double-sided painting makes the luminosity even more intense.



04 White veins

With white pinstriping paint I painted the veins on the wings.



05 Highlights and texture

In the next step, I sprayed heavily diluted white airbrush paint over the veins and added highlights in between

to give the wings shape and texture. The highly diluted paint blends into the blue and yellow to give soft undertones.



06 Black body

Now I color the body area with black and add a light transparent shadow around the body.



07 Shades

Next, I mix cobalt blue Candy paint with a little purple Pearls to shade the wing and vein patterns in the blue part of the butterfly. For the yellow part, I use Gold Kandy and a few drops of Apple Red for the same step.

**08** Black veins

I used black pinstriping paint to paint very fine veins in the spaces.

**09** Fur texture

Over the black body I painted the fur with white color with the brush. I pay attention to the direction of growth and fine, tapered strokes. I leave out the eyes. Then I spray with yellow Kandy color over the white texture. After that I still set white highlights with the brush.

**10** Transitions

After that, I used heavily thinned black to brush the transitions of the body to the wings to better connect the two. I also added more soft veins in the process.

**11** Finishing the back side

Turn the butterfly over and repeat the same steps on this side as well. Make sure you paint fewer veins because you can see the details from the other side.

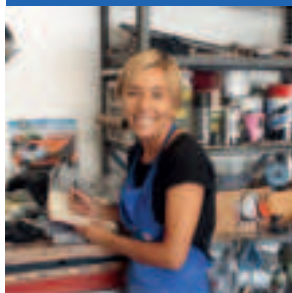


12 Clear

The last step is to apply the clear coat. Finished!



IRYNA BERSHADSKA



Iryna Bershadska is an airbrush artist and custom painter from Ukraine who has been living and working in California since 2016. She started attending painting classes after school. In 2008 she graduated from Odessa National Polytechnic University. She taught herself airbrushing about 15 years ago. She is still learning a lot with custom painting.

🌐 www.iracosmos.com – Facebook: Ira Cosmos – Instagram: Irene_airbrush

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BLACK JUMBO

A proud pachyderm animal, almost monochrome on a black background. With this animal portrait, Frenchman Xavier Gentilleau has created a cal-

mingly lovely work of art. In so doing, he made use of a number of eraser tools in order to realistically present the wrinkly elephant skin.

EQUIPMENT – BLACK JUMBO

Airbrush: Harder & Steenbeck Infinity CR +

Paints: Createx Illustration Colors: black, sepia, yellow

Surface: White aluminum composite panel (Dibond or metal bond).

Additional materials: Rubber eraser, electric eraser, pencil with glass fiber refill, dry sponge (cleaning eraser), lightly adhesive masking film, scalpel, cutter, fine metal file, pencil, sheet of transfer paper, texture stencils (HammAir), glass fiber canvas, acrylic paint, 70% alcohol for purposes of dilution

01 Preparing the surface

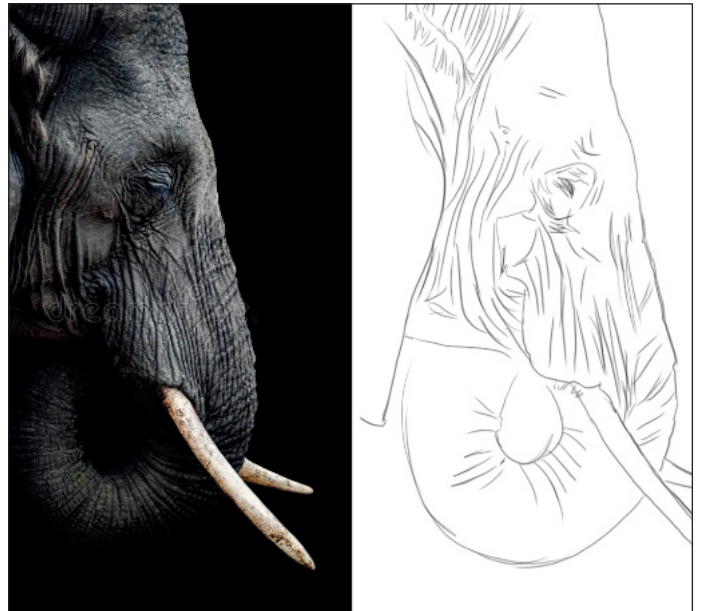
I've decided to work on a Dibond panel. In this case, we're talking about an aluminum composite panel that offers me the advantage of being light and stable while also suitable for application both indoors and out. Take a cutter knife and cut the panel to a dimension of 50 cm x 80 cm, then use a file to file down any burrs. Then remove the protective film, clean and degrease the surface, and then wipe it with a clean, dry, and lint-free towel.

Lightly grind down the upper surface, that will need to be varnished, with a special bodywork sandpaper (Type 500) without asserting too much pressure. The flat upper surface should be roughened up a bit to ensure strong adhesion for the paint. Remove any dust and particles and degrease the panel once again.



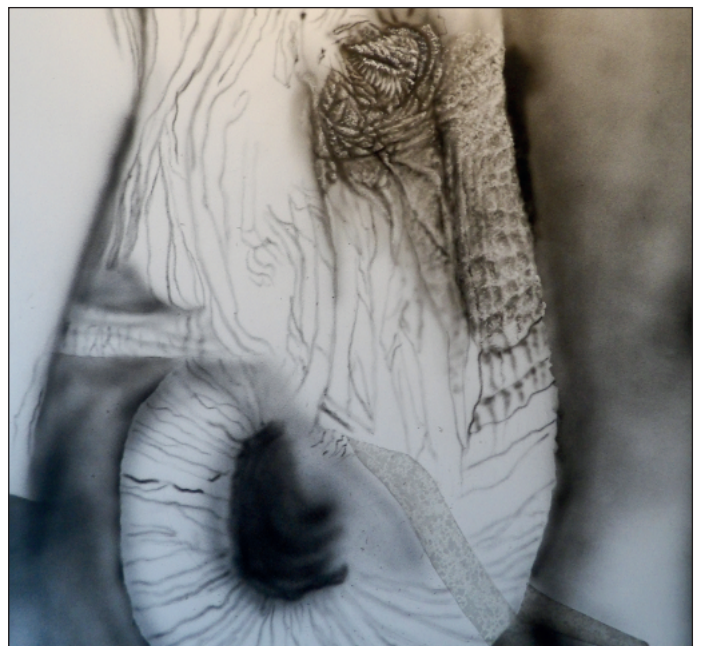
02 The tracing

Print the motif in the desired size on paper, position it on the underlay and attach it with adhesive tape on the upper side. Push a sheet of transfer paper between the underlay and the printed out sheet and trace the lines with a pencil. The more precise the lines are, the better the markings will be on the underlay. Now remove the transfer paper and the printout.



03 Darkening the background

Before picking up the airbrush, mask up the tusks with masking film in order to initially protect them from paints while painting the motifs. Now spray the outlines and the background of the elephant with a deep, dark black. For this, use a sheet of paper that is lightly torn in order to separate the elephant and the background. In order to begin with the motif, I create a paint mixture consisting of 2/3 black and 1/3 Sepia, which is then diluted with 70% alcohol. I then begin to mark up the most important skin wrinkles depths of the motif.



04 Drawing the wrinkles in the skin

I then apply a strongly diluted color hue on the eye contours and the front side of the trunk. Using a rubber eraser, I erase the upper regions of the wrinkles and veins upon which the light is falling. I then use an electric eraser to work on the skin structure with subsequent, irregular points. For this work, I orientate myself strictly on my photo template.



05 Enhancing skin texture

Still on the same base hue, continue to demark the wrinkles by making your way down to the tusks and repeat the same erasing work as in the previous step.

You should now begin to lightly mark the areas of shade in the hollow of the trunk and on the cheek as well as above the tusks.



06 Shadows and highlights

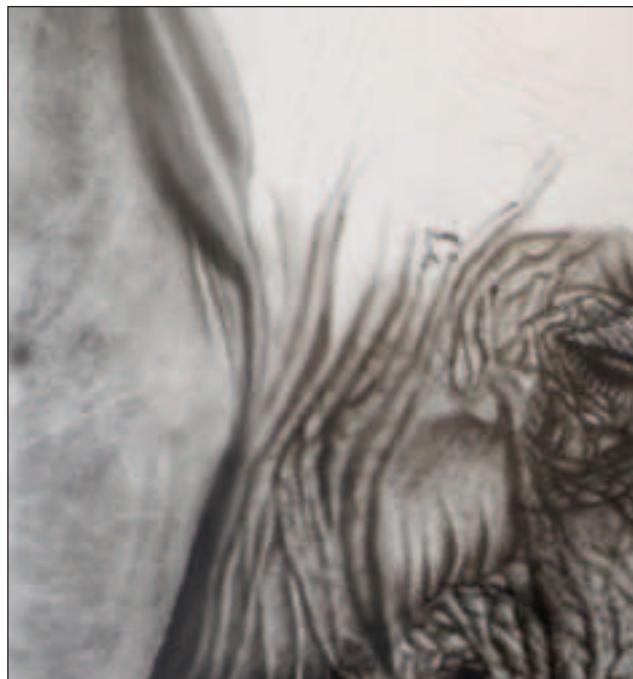
With a light and irregular spraying of black, define the depth of the wrinkles so as to better bring out both them and the veins. Then smear the light areas with the rubber eraser to mitigate (or simply weaken) the markings made by the electric eraser. Now take black and paint small, irregular points into all of the painted areas or use your structure stencils and once again place a dash between the individual points with the rubber eraser to better structure the skin.



07 Continuing to darken areas Repeat the previous steps in further developing the wrinkles from the cheek to the ear and then the darker areas under the eye in order to darken up the areas around the mouth and throat.



08 The ear For the ear, I've made use of a texture stencil and a fiberglass cloth to establish the irregularities of the skin. I've then made some non-uniform dashes with a glass fiber eraser to establish the wrinkles and tracings which create the contrast to the skin. To conclude this step, I place a misshapen haze of color over the ear, thus creating a dirty effect.



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09 Forehead bulge

In this step, I spend time working on the forehead bulge, especially on the wrinkles there that head upwards and towards the eye. Here I use a mixture of black and Sepia, and work with the same technique as before, but this time with more emphasis on the hollow of the ear formation that is caused by the head bulge. Using a glass fiber eraser, erase in the progression of the hair above the ear.



10 Top of the head

Continue on to the top of the head to finish drawing the skin structure, but only do it this time with a diluted mixture of black and sepia to generate the light reflections.



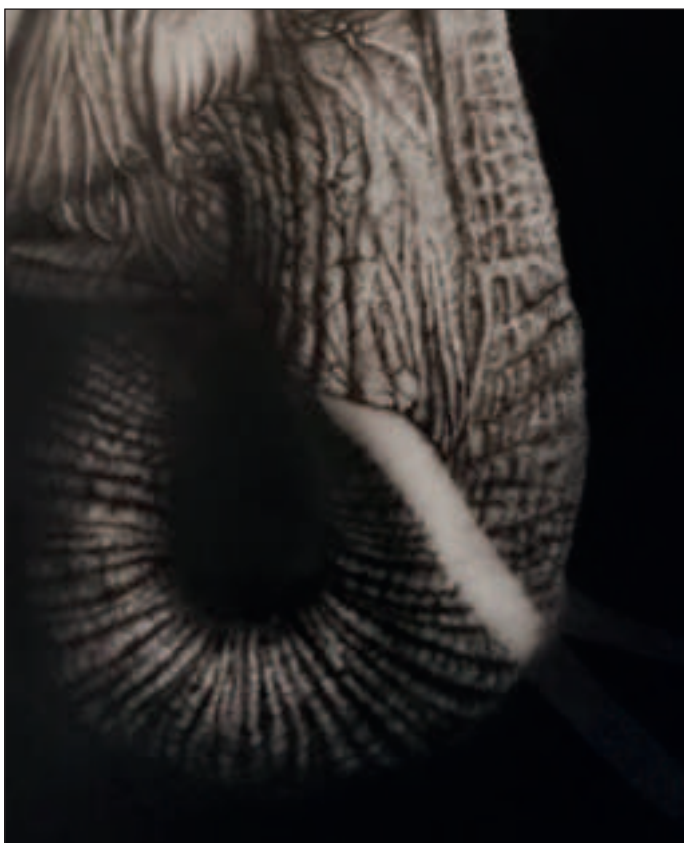
11 Background

After all this, it's time to apply a layer of intensive black onto the background of the motif. At this point in the work, the lightness contrasts between the black background and the motif protrude. This is your opportunity to correct the light areas of the motif by smear the paint with a dry, very fine sponge.



12 The trunk

Continue here with the same technique to establish the wrinkles in the trunk. Then apply the shadowy areas on both the inside and outside to place emphasis on the lighter areas and accentuate them with a rubber eraser.



13 Cutting out the tusks

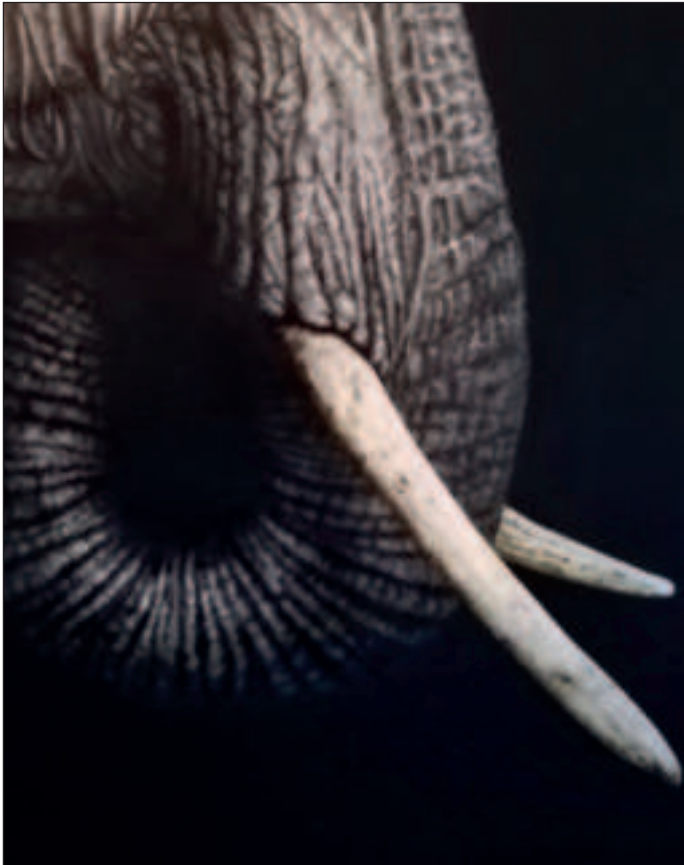
Remove the masking film from the tusks and attach a new sheet of foil film to it, one that covers the entire area. Using a scalpel, cut out the area of the tusk in the foreground that will be painted and admittedly along the visible progression of the tusk.

**14 Tusk texture**

This time I use a strongly diluted mixture of 2/3 Sepia and 1/3 black to establish the nicks and spots on the ivory. I then use a rubber eraser and a dry sponge to do some light touch-up work.

**15 Tusk color**

Repeat this process until you've achieved your desired result. Then spray the dirtied up ivory afterwards with a strongly diluted mixture of 3/4 Sepia and 1/4 yellow to get things looking yellowish and we get a proper impression of the dirtied ivory. Repeat this step on the second tusk located behind this one.

**16 Final details**

To emphasize the light reflections of the skin and dust on the ground, I sprayed a bit of strongly diluted Sepia on a few areas including the cheek, head, ear, and under the eye. As a final step, take a dry sponge and rub it over the entire surface to remove any excess granulation from the paint spray and to flatten the surface in order to be able to apply the varnish and sign the picture. In this case, I've applied an acrylic paint, but what would be best is a special body work varnish.



17 Complete picture in its frame

By placing it in just the right black frame, the picture is now complete.



XAVIER GENTILLEAU

Xavier Gentilleau, a 54-year old artist from Bressuire, France, discovered the airbrush more than 23 years ago as part of his occupational work as a Patisserie instructor, using it for the decoration of sweets, delicacies, and sugar art in patisseries. After several years without practice, Xavier once again picked up the airbrush in 2014 and tried out techniques with acrylic paints and various surfaces for the first time. Since then, he's been able to participate in a number of exhibitions in his local region.

Facebook: [xavier.gentilleau](https://www.facebook.com/xavier.gentilleau)
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The Bee

However large the little bee is appearing in this artwork – British artist Tony Dee has painted it rather small. Instead of a 12 x 16 inch board, which he usually uses, the bee has just enough

space on a 8 x 8 inch Clayboard. Nevertheless, he has devoted himself to the many hairs and textures of the little creature with great attention to detail.

EQUIPMENT – THE BEE

Airbrush: Iwata Custom Micron SB v2

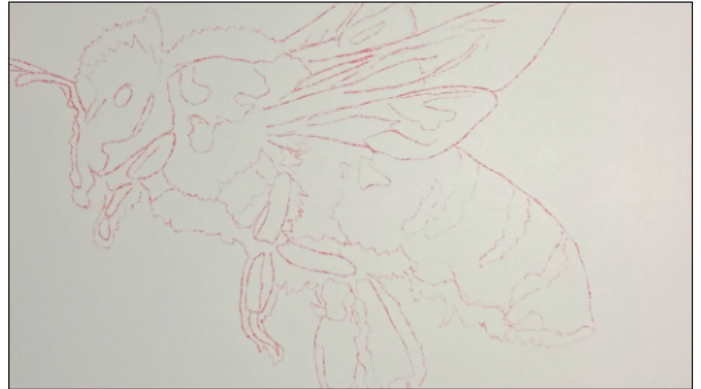
Surface: Ampersand Clayboard, 20 x 20 cm

Paints: Createx Illustration paint, Marissa Limited Edition paint, ETAC Paint. All paints were reduced with Createx 4012 Reduce to a 50/50 ratio unless stated otherwise.

Further materials: Faber-Castel soft and medium erasers, Exacto blade, fibreglass eraser, putty eraser, fine hair paint brush, various shields, red Saral Transfer Paper, pencil, yellow tape

01 Mapping the Image

I wanted to challenge myself by painting a smaller piece than usual, so I decided to paint 'The Bee' on 8 x 8 ins Clayboard instead of 12 x 16 clayboard. I started by mapping out the image using red Saral transfer paper, which contains no wax or grease, therefore finding it is ideal for use on clayboard.



02 The Background

The next step was to decide whether to paint the subject or the background first. As a general rule, if the outer edge of the subject is going to be lighter than the background I will paint the background first. This allows me to produce a more accurate edge to the subject by using subtraction techniques. Likewise, if the background is lighter than the subject, I will paint the subject first. I started by masking the clayboard with a paper cut out of the Bee to prevent overspray. I then proceeded to work from light to dark on the background, starting off by dusting the left hand side with Marissa Rain Forest Green.



03 Darkening the Background

Using the same dusting technique, working from a distance of approximately 5/6 ins from the board, I carried on with Illustration Moss Green, eventually finishing off the darker areas with ETAC Warm Umber and a very reduced Illustration Black, 75/25 reducer/paint.



04 Overspray

As you can see, there is some overspray on the bee. This was because I placed the cut out on the board with rolled tape, and the edge was not completely flat on the board. I wasn't concerned about this because I proceeded to erase the

outer edge to get the detail I was looking for. I used the lines of the drawing as a guide and immediately added the fluffy-haired outer contour as I could see it on the reference.



05 Blocking in the Darks

As a starting point, I first identified the darkest areas, which were mainly the eye and legs. These were black and parts of the body which were very dark brown, edging on black. For this, I cut out the darkest areas and placed the cut out on the board to allow me to lightly spray through them. The cut out was then removed and I continued to block them

in lightly with reduced black. I also added a touch of dark color in the light areas so that I could start erasing the hair texture in the next step. I started erasing in the larger areas like the reflection in the eye as well as the light edges on the legs.



06 Erasing the Hair

To do this, I used a combination of subtraction tools such as soft and medium Faber and Castel erasers, fibreglass eraser and an Exacto blade. The soft and medium erasers and the fibreglass eraser were used on the head and chest areas, and in order to produce the fine hairs on the back I used the Exacto blade. When erasing, I followed the photo reference and considered the direction of growth of the small hairs.

I repeated this process another 2 times to try to attain some depth to the hairs. I didn't go too dark here because I was aware I was going to apply a layer of Sepia and a reduced Black mix later on to add more definition.



07 Adding Colour

I started with a layer of Warm Umber and then continued to erase the hair before adding some more Warm Umber. Once again, the hairs were defined before dusting with Burnt Umber to try and soften the area ready for the transition to Burnt Sienna. This was used next on the area near the wings and lower body.

I continued by adding Burnt Sienna to the mid tone areas, whilst avoiding the lighter areas. I was working approximately 2-3 inches away from the board as I wanted a soft edge so I could blend the lighter colours of the wings later on. I now reworked the hairs on the outside edges once again to give the impression of light, this was done with the fibreglass eraser and the Exacto blade.



08 Developing Depth

Yet again, I worked slowly at this stage building the colour up gradually. Once I was happy with that, I applied Sepia over the darkest areas to bring it all together. I then carried on developing the depth by repeating the process until I was happy.



09 Bringing up the hair texture

Before I started with the wings I brought up the hair texture again. Here you can clearly see the progress I was able to make in terms of depth. The bee now looks really round and "cuddly".

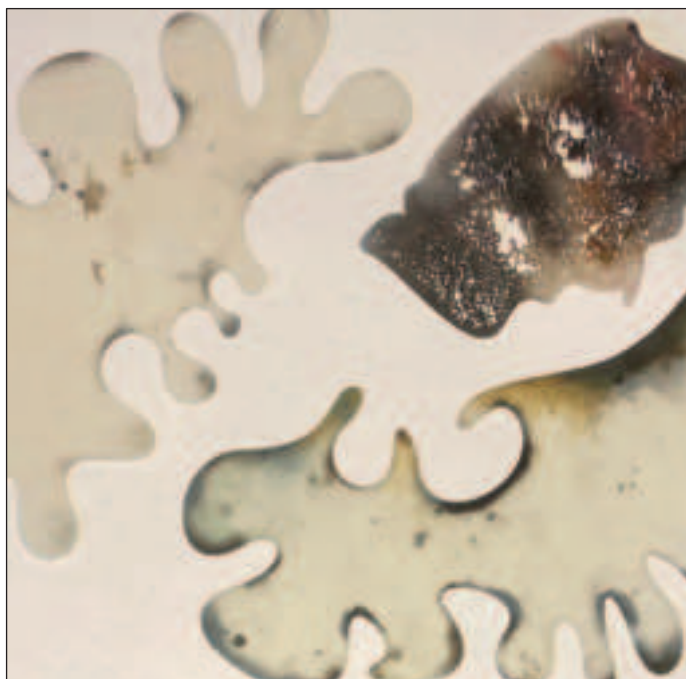


10 The Wings

For the darker areas of the wings, I used the same colours as I did on the background which were Moss Green and Warm Umber, both reduced to 75/25 reducer/paint, going very lightly. It was important to give a translucent appearance to the wings.

For the lower, lighter wing I very lightly applied a heavily reduced Moss Green 75/25, but this time I created some texture

with a texture shield and erasing back with the soft eraser and the putty eraser. I then re-applied some more paint. I had to be very careful at this stage to apply minimal paint to achieve the translucent effect, so worked approximately 3/4 inches away from the board whilst shielding the rest of the painting. Finally, I softened the wing areas again with a putty eraser.



11 The veins on the wings

I decided the best method for painting the veins on the wings was to use a very fine haired brush and used the dry brush technique. This is where the brush is relatively dry but still holds a limited amount of paint. So, I used an 75/25 reduced Sepia and Moss Green to do this. I reduced the paint here quite heavily because I did not want the veins to be too defined.



12 Completion

The last step for me was to try and make the lighter areas 'pop' and bring the painting to life, whilst re-defining some of the finer hairs. So I added some Sepia to certain darker areas, then redefined the fine hairs and dusted with Burnt Sienna.



TONY DEE



Tony Dee lives in England and has been airbrush painting for 3 years. He had quite a bad motorcycle accident 4 years ago, breaking and partially dislocating his left shoulder in the process. Whilst he was recovering, he was looking for a hobby he could do to keep him busy. He came across some videos on the internet of airbrush artists and he was amazed at how they could produce such stunning art. So, he decided to have a go and discovered the wonderful world of airbrushing. Tony paints in his spare time but would love to become a full time artist. He has a love for animals and in particular dogs, so he naturally gravitated towards painting wildlife and pets. Although over the last 12 months he has painted a few human portraits also.

 Facebook: Tony Dee Airbrush Art – Instagram: Tony Dee Airbrush Art



Midwest Airbrush: A company from the hometown of airbrushing

Although the current U.S. airbrush community seems to congregate mostly in Florida and California, the city of Chicago is and has been the true home of airbrushing right from the beginning. After all, this is where the spraying device was born over 120 years ago. It's where companies

such as Paasche, Badger, and Thayer & Chandler were (and still are) based. It's also where Sol Bovey had already run the airbrush department for an art supplies company for 10 years, before he opened his own store, solely dedicated to airbrush and custom paint supplies, in 2017: "Midwest Airbrush".

Hi Sol, could you tell our readers where your airbrush store is located and what products and service you are providing?

Sol: Our store is located in the East Humboldt Park neighborhood of Chicago, Illinois (United States) at 860 N California Ave. We offer the full selection of parts, airbrushes, compressors and accessories from the top airbrush brands: Iwata, Harder & Steenbeck, Grex, Paasche, Badger, Thayer & Chandler, Sparmax and Silentaire Technology. As well as a huge selection of airbrush paints including the entire family of Createx products, Alphaflex, Golden High Flow, ProAiir, Jacquard, Angelus and more. All sorts of masking materials with names like JTape and Grafix. Plus, a growing selection of pinstriping and lettering supplies from Alpha 6, Mack Brush Co. 1Shot and more...

Being surrounded by all these artists and art supplies, are you an airbrush artist yourself?

Sol: Absolutely. In addition to running the shop I am a caricature artist and that's how I first learned how to airbrush. Just out of art school I got a job working for Faces-In-Focus at their Navy Pier kiosk under the great Lothar Speer. Back then we drew the caricatures with a lead-holder in 6B lead. Then colored them in with using an Iwata Eclipse HP-BCS airbrush and water-based Com-Art paints. The combination of airbrush over graphite works beautifully as it gives caricature work a soft dreamy look while also cutting the glare off the reflective pencil lines. Nowadays my summer gig is at the Bristol Renaissance Faire just over the Wisconsin state line. The ren faire is a fantastic place to work but sadly they do not allow airbrush equipment. All the merchants are supposed to be time period appropriate and apparently, they did not have compressors and such during the 15th century. I still use airbrushing in my studio work where I create celebrity caricatures and fine art surrealism and will airbrush the occasional commission as well.



Next to your city store, you also have an online store. How important is it still to have a “traditional” store for people to walk in?

Sol: We actually do most of our business on our website (midwestairbrush.com) and over the phone. However, the walk-in business remains solid and gives us some key advantages. In dealing with customers in person, we often learn as much from them as they learn from us. This helps keep us current and knowledgeable in the various creative industries as well up to date on latest available products. Furthermore, some of key vendors such as Iwata and Golden only deal with companies that have a brick & mortar retail location and it's important for us to keep those popular brands available.

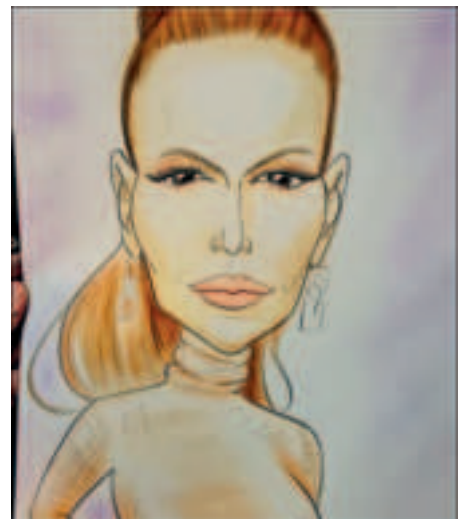
Who is currently part of your team?



Sol: Currently we have all artists working at the shop. We try to only hire airbrush artists or at least someone willing to learn the ins and outs of airbrushing so that they can provide the best possible customer service. Our staff includes custom shoe painters, t-shirt artists, illustrators and even a jewelry maker.

Are you also doing events and workshops?

Sol: Yes! We've done airbrushing, pinstriping and even tie dye workshops. The pandemic put our workshop program on pause for a while but we have workshops planned for the fall with top notch instructors including airbrush lettering legend Ken Johnson. We're also currently working on building out a new workshop space that has superior light and ventilation and also accommodates more students.





What is your impression of the evolution of the airbrush industry in recent years? Is airbrushing still “en vogue”? What has changed?

Sol: Some things are cyclical such as T-Shirts for example. The beach scenes and bubble letters have and will always be around but T-Shirt airbrushing really peaked in the 90s and then cooled off for a decade or so. Now, we see that trend coming back strong with a nostalgic hook. We’re even seeing pop stars like Kanye West and Billie Eilish rocking airbrushed Ts. Other applications have faded away, such as commercial art and photo retouch which have pretty much been replaced by computer graphic programs. Then there are new applications that have come onto the scene (some of them seemingly out of nowhere) such as: sneaker customizing, game controllers, body painting and war hammer minis. So, keep your airbrushes handy, you never know what is coming next.

Some changes I’ve noticed are that gravity-feed by far out sell siphon-feed airbrushes. And double-action airbrushes have become the standard as single action model are rarely used.

What are the most common requests, concerns, problems of your customers?

Sol: Most of the calls and emails we field are either for parts and equipment recommendations, or cleaning and maintenance questions. Airbrush equipment can seem very complicated especially to the beginner and in is imperative to stay use proper cleaning and

What is the most important to you when selling airbrush supplies?

Sol: Having a wide selection of tools and colors on hand and getting them delivered in fast and reliable ship times. Our extensive inventory helps us get packages out fast. And being centrally located in the United States makes for a short amount of delivery days. Typically, 1 to 3 days anywhere in the lower 48.

Recommending the correct tools and products for the job is also very important. We’ve had plenty of customers who’ve started out working with a non-airbrush specific retailer, only to end up coming to us, after they’ve been sold the wrong equipment or supplies for their application.

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Airbrush Art for Peace

Art crosses borders, art connects people.

AIRBRUSH STEP BY STEP magazine has been uniting artists and their art from all over the world for 15 years. Based in Germany, we look back on decades of division and cold war. Until February 24, 2022, we believed that this time had ended once and for all, until Russian President Putin sparked a new war in Europe.

We appeal for immediate peace in Ukraine.

Since the end of February, several airbrush artists have already joined this call by sending us their artwork and peace messages for the "Gallery of Peace" on our website and social media channels.

Join us too and send us your artwork and peace message under the motto "Airbrush Art for Peace"!

www.airbrush-magazine.net/airbrush-art-for-peace

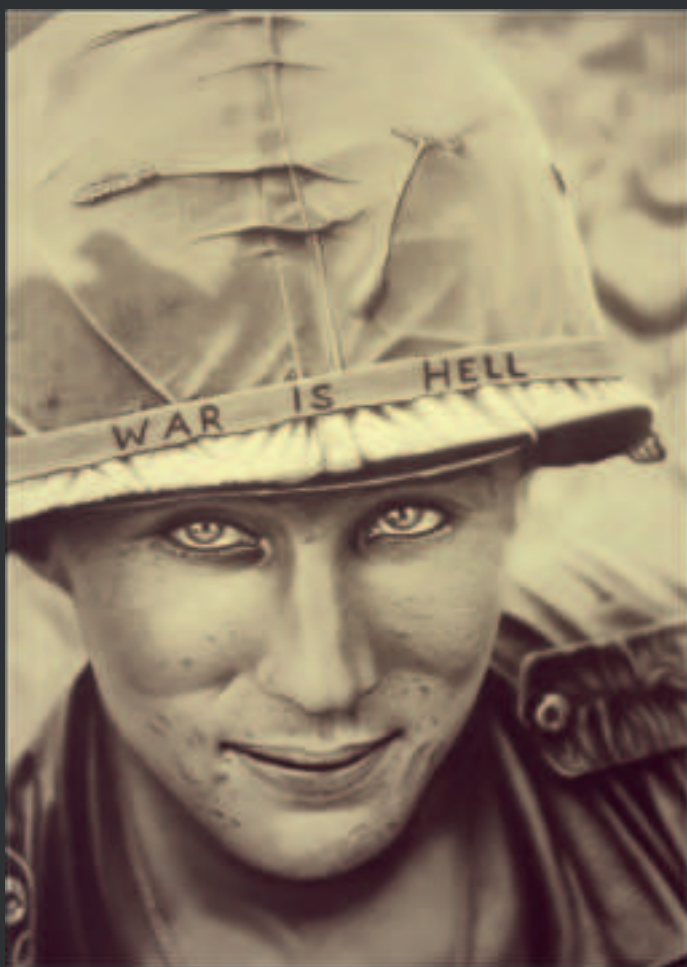


Frank-Martin Stahlberg (Germany):

Our world is getting colder and colder, news of war, environmental destruction and catastrophes, of violence, hatred and suffering shape our thinking, our (night) dreams; let us fight so that our children, grandchildren



and further generations can live a life in peace and love! Now especially our sisters and brothers in Ukraine!



Andreas Beuge (Germany): ...We need no war...



Tobias Wallner (Germany)



Dennis Buhmann (Germany): Nothing remains as it was.



R. Schweighöfer: „Demons“ - STOP killing humans



Veronika Laur-Baumann (Germany)



Thomas Willems (Germany):

My eyes fell on the picture of the firefighter from September 11, which I have airbrushed. The exhaustion is obvious, and I believe that it is no different with the many helpers and the people in the war zones, no matter where in the world. For me, the image stands for everything that exists in terror, war and hatred in the world. No matter whether war or terror. Nothing justifies this suffering of the affected people who have to suffer it because of raw materials, power or even just hatred of religion or ideology.



Patrice Salé (France):

„Peace is the only battle worth fighting.“ Albert Camus



Ingo Senff (Germany) ◀

Also available online: www.airbrush-magazine.net/shopping

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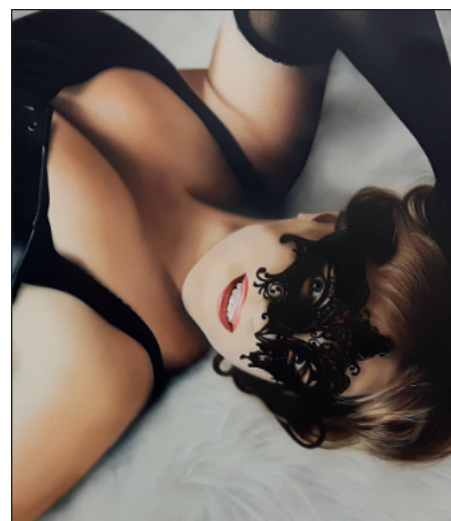
Preview

Airbrush Step by Step 65 will be available from September 29, 2022



Jannet

The science fiction theme and neon lighting inspired Berlin-based artist Sebastian Arenas to create this piece of art. In fact, the lighting conditions were the biggest challenge for him.



Fifty Shades of Grey

This artwork is undoubtedly reminiscent of the correspondent bestselling book - but 50 shades of grey color alone would certainly have been the wrong choice for the work of Canadian artist Paul Butvila.



The captive woman

This work by Spanish artist Luz de la Calle was created in the wake of the Covid lockdown and deals symbolically with the theme of being "trapped."



Jessie Madera

In order to pay her medical bills, American Jessie Madera turned her talent into a profession. Meanwhile, her custom painting works with sexual or macabre innuendos are a highlight in the airbrushing world.



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