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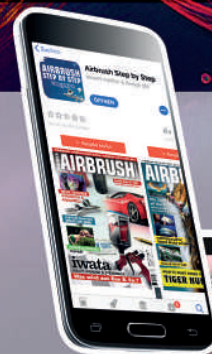
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Nature meets CHROME

Airbrushing and vehicles – the two have long been closely linked. Especially in the U.S., custom painting remains the number one

application for airbrushing to this day. In this issue, Coast Airbrush owner David Monnig presents a stunning combination of chrome and candy colors on a fuel tank. German artist Hadi Knütel also showcases his painting of a Triumph motorcycle featuring a British Union Jack design.

From gleaming chrome, this issue moves into an area that tends to be a niche within the airbrush sector: nature and landscapes. What is most popular in art history and in all other painting techniques is very rare in airbrush art. It's a shame, really, because the airbrush in particular enables depths, complexities, and the finest textures like no other painting tool.

Three different artists provide proof of this in this issue with their landscape, floral, and animal motifs: Ukrainian artist Mitya Ka drew direct inspiration from Pre-Raphaelite art and depicts a romantic scene of a young girl by the river. His compatriot Oleksandra Korolenko, on the other hand, focuses on flowers and an iguana, crafting a harmonious color composition from them.

Radiating calm and positivity is also the goal of Michael Wood's mural: his underwater worlds in a US prison have a soothing effect on inmates, staff, and visitors to the facility.

Finally, a brief overview of using Createx paints for customized T-shirt and textile designs also offers practical tips tailored to the season.

With that in mind: Nothing stands in the way of an exciting airbrush summer!

Your ASBS Team



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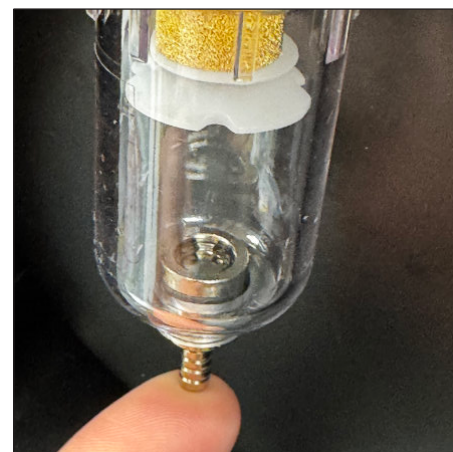
Sagola CP2000: High-Performance Compressor from Spain

The Spanish company Sagola not only offers airbrush equipment (see the last issue of ASBS), but also compressors. With the Sagola CP 2000 compressor, the spray equipment manufacturer rounds out its airbrush product line. It can power not only the company's own airbrushes, but of course any airbrush—even those with larger nozzle sizes—and can run two simultaneously.

The Sagola CP 2000 compressor is a powerful two-cylinder piston compressor. The unit is black, monolithic in design with dimensions of 350 x 140 x 360 mm, and therefore extremely compact. Weighing just 10.7 kg, it is still easy to transport and

fits quite neatly in a car. The compressor delivers a maximum of 40 liters of air per minute at a maximum pressure of 6 bar, which also allows for the simultaneous operation of two airbrushes. The on/off switch has three positions: "0" is, of course, for turning it off. "1" sets the compressor to start automatically below 3 bar and stop automatically at 4 bar. This is the standard operating mode. Once the 3.5-liter air tank is full, you can run the airbrush at full power for about 30 seconds without the compressor running until it starts up again. Position "2" turns the compressor into a continuous-run unit with a maximum pressure of over 6 bar.





The Sagola CP2000 compressor is therefore quite powerful; at 47 dB, it is significantly quieter than conventional compressors, though it does not qualify as a silent compressor. It features a standard pressure regulator to adjust the working pressure. Thanks to the automatic shut-off, the compressor simply turns off when the airbrush trigger is released and the air tank reaches 4 bar (operating setting "1"). The compressor features a 1/8" threaded connection, though no airbrush hose is included with the unit. Here, you'll need to use hoses from the accessories or directly from Sagola. The pressure reducer unit naturally also includes a water separator. If there is water inside, you can simply push the valve up and drain the water.

On top of the housing, there are two practical airbrush holders that can also be rotated. Otherwise, the model features a sturdy handle and four suction cups for stable footing. The design is extremely user-friendly and requires minimal maintenance. Simply screw on the hose and connect it to an airbrush, plug it into an outlet, turn it on, and get started. For an initial test, we recommend setting the pressure to 2 bar using the pressure reducer. The compressor is available for 377 euros plus VAT.

www.sagola.com

50 Years of NOVA: The da Vinci Synthetic Brush Celebrates Its Anniversary



Almost every artist is familiar with the NOVA synthetic brush series from the long-established da Vinci artist brush manufacturer Defet GmbH. No wonder – the once-innovative synthetic fiber brush is celebrating its 50th anniversary this year. From the very beginning, da Vinci NOVA has been presented in the characteristic gold hue of the extra-fine synthetic fibers and with the distinctive fir-green handle – a design that remains instantly recognizable to this day. This is also how they are presented in the two limited-edition anniversary sets, each availa-

ble with either short or long handles, which have been available in stores since February. Both sets contain three 8-piece brush sets with various flat and round tips, as well as one 2-piece and one 4-piece round brush set. NOVA is considered a true all-round line for tempera and watercolor painting, for oil and acrylic paints, for demanding hobby painting, and much more. The extra-fine, gold-colored synthetic fiber blend is characterized by high elasticity, shape retention, and even paint pickup. The packaging of the anniversary sets features a special vintage design developed 50 years ago in collaboration with the renowned Nuremberg-based Jules Stauber for the NOVA line's marketing – thus visually evoking the rich history of this successful line.

The NOVA Synthetic Brush Anniversary Sets are available at art supply stores.

www.davinci-defet.com

ASBS Stencil Set Portrait: Easy-as-pie portrait painting for beginners



Portraits are one of the most challenging subjects in airbrush painting. The ASBS Stencil Set Portrait now offers a child's play introduction to realistic portrait design. Whether you want to create the entire motif using the included instructions or just practice specific sections, the multi-part, reusable stencil provides ideal support for later creating your own portrait motifs. In addition to the printed instructions, the set also includes a QR code for a comprehensive video tutorial. The extensive ASBS Stencil Set Portrait is available individually for €18.95 or as part of the complete AIRBRUSH CREATIVE BOX. The box includes the appropriate painting surface and paint: Createx Yupo pa-

per and Amsterdam Acrylic Ink Black. In addition, the exclusive portrait desk calendar featuring the most beautiful portrait designs from past issues of AIRBRUSH STEP BY STEP inspires you to create your own works. Practical accessories such as an eraser for highlights, magnets to hold the stencil in place on the painting surface, and a universal cutting pen round out the box's contents. The box is available for 39 euros.

www.newart-shop.de

Nature Dreams: AIRBRUSH STEP BY STEP Reference Book Fantasy Landscape



For those who haven't had their fill of fresh air with this nature focussed issue, the new AIRBRUSH STEP BY STEP Reference Book „Fantasy Landscape“ offers plenty of nature-inspired ideas: from mystical trees and demonically overgrown castles, to ghostly moorlands, dreamlike lake panoramas, and futuristic, barren deserts, all the way to exotic beaches and blooming meadows. The 40 selected, AI-generated motifs can serve as inspiration or templates for your own works. The designs in the full-color A4 booklet can be traced directly or scanned and further processed.

By the way: If you have the AIRBRUSH Creative BOX #8 at home, you're already familiar with this Reference Book! For everyone else, it's now available for 9.50 euros in the AIRBRUSH STEP BY STEP web shop.

www.newart-shop.de

No-Name GX13 Trigger Airbrush Set: Between an airbrush and a spray gun



It's been a good year since we previously featured two No-Name trigger airbrushes – devices with a spray gun-like trigger – from the American specialty retailer Spraygunner: A trigger airbrush with a 0.4 mm nozzle (ASBS No. 76) and the Mini-Gun SG-MG1 with 0.6 mm and 0.8 mm nozzles (ASBS No. 77). The new GX13 Trigger Airbrush Set positions itself exactly between the two, primarily due to its versatility in the set with numerous accessories. This is because the unit comes not only with two nozzle sets – 0.3 mm and 0.5 mm – but also with two plastic cups with capacities of 15 and 60 ml. Another special feature is the interchangeable air cap, which allows switching between round and flat spray patterns. This makes the GX13 set suitable for a wide range of applications, from precise detail work to quickly filling large surfaces. The spray gun design allows for fatigue-free handling and may be simpler and more intuitive for some users – especially in the hobby and DIY sectors, or even for professional painters – than the conventional double-action airbrush operation. Disposable paint cups and an adapter are also available to complement the set. The adapter simply screws onto the cup connection, and then a sturdy plastic cup with a replaceable insert is placed on top. This allows for the use of paint volumes up to 600 ml, as well as the simple and clean disposal of the used insert cup without tedious rinsing and cleaning. The No-Name GX13 Trigger Airbrush Set is available at Spraygunner for 108 USD, and the No-Name disposable cup set for approximately 70–85 USD.

www.spraygunner.com



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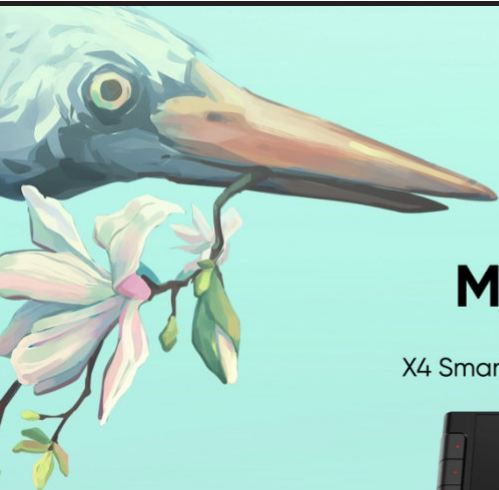
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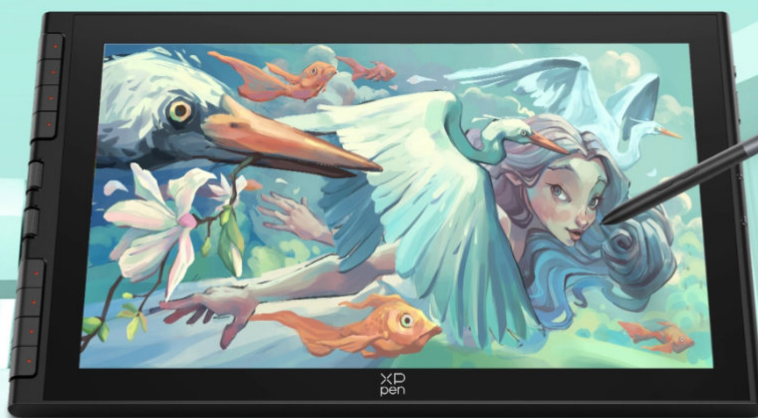
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Artist 16 3rd

Mikro-Dial, Makro-Vision

X4 Smart Chip Stylus | 16K Druckstufen | Innovative X-Dial Shortcut



XP Pen Artist 16 3rd - The popular pen display in its new version

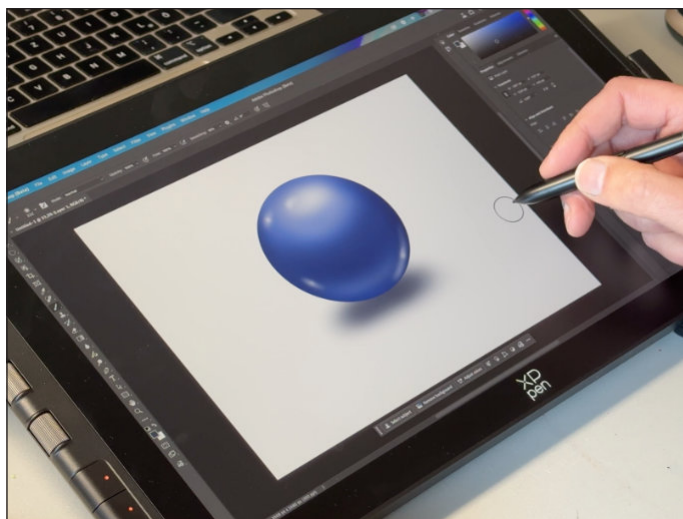
From design preparation to stencil design—graphics tablets and pen displays are undoubtedly the go-to tools for airbrush artists when it comes to digital editing. According to established pen display manufacturer XPPen, the 16-inch size is the most popular. The manufacturer has just launched the third version of its affordable entry-level model. We had the opportunity to try out the new model even before its release date.

The new Artist 16 (3rd Gen) combines modern technology with an attractive price-performance ratio. The included stylus is slightly slimmer than those in the Pro series and lacks an eraser function at the top end. Nevertheless, it feels comfortable in the hand and offers two customizable function buttons. Inside, it features the latest X4 Smart Chip, which supports 16,384 pressure levels—currently the highest standard. This ensures particularly precise and sensitive input, which is especially noti-

ceable during detailed work. For efficient work without a keyboard, there are eight freely assignable Express keys as well as two so-called X-Dial rotary wheels.

These can be individually configured – for example, to control brush size or for zooming. Once you get used to them, you won't want to be without this feature.

Despite the model designation "16," it features a 15.4-inch LCD display with a 60 Hz refresh rate. While the device "only" has a Full HD resolution of 1920 x 1080 pixels, the 15.4-inch display size ensures it remains exceptionally sharp. The panel displays 16.7 million colors and achieves a contrast ratio of 1000:1 – more than sufficient for typical work environments. In our test with a MacBook Air M3, we subjectively could not detect any significant color difference compared to the built-in dis-



Farbenverlauf mit Klarheit darstellen

16,7 Millionen Farben erwecken Ihre Ideen mit beeindruckender Genauigkeit zum Leben, während die Full HD-Auflösung sicherstellt, dass jedes Detail auf dem Display hervorsticht.

16,7 Millionen Farben

1920 × 1080 Auflösung



play. With 99% coverage of the sRGB color space, the device is ideally suited for nearly all creative applications. On the right side of the chassis, there are two buttons for controlling brightness – which is not entirely unimportant. After all, brightness consumes power. For example, if you're working on a laptop on the go without a power adapter, you can save battery life by reducing the screen brightness. This isn't an issue when working at a desk.

The connection is made via a USB-C-to-USB-C cable by default, which transmits the video signal, input data, and power simultaneously – a very convenient solution. Alternatively, a 3-in-1 HDMI cable is available if there is no USB-C port with display functionality. Here, the USB-C end of the cable plugs into the Artist 16 3rd Gen, and the other ends then connect to HDMI, USB, and, if necessary, a second USB port for additional power if the computer isn't providing enough. Fortunately, the power connector is marked "red" so you know immediately which one it is. An additional external power adapter is not required.

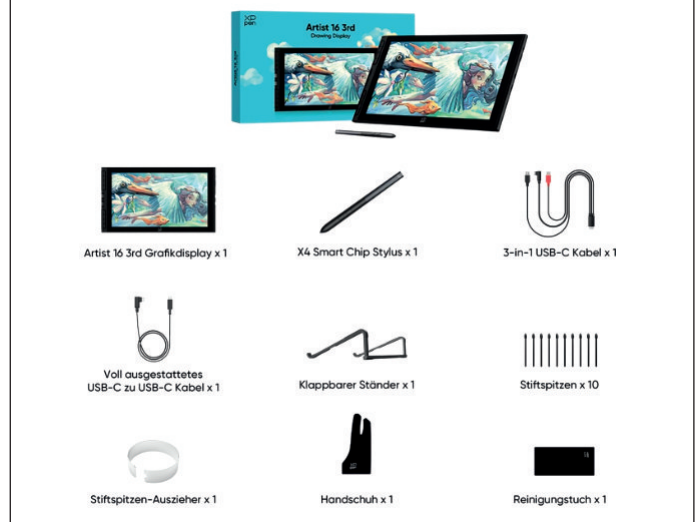
X4 Smart Chip Stylus

Kraft im Inneren, Kreativität ohne Grenzen
X4 Smart Chip | 16384 Druckstufen | Magnetische Aufbewahrung

- 16384** Druckstufen
- 0.3 mm** Stiftspitzen-Reisestrecke
- 60°** Neigung
- 2g** Initiale Aktivierungskraft
- Magnetisch Komfortabel**



Perfektes Zubehör für die Kreativität



This makes the Artist 16 (3rd Gen) ideal for mobile use—such as on a train, in a hotel, or while traveling.

The drivers are available for download on the manufacturer's website and support Windows, macOS, and Linux. Installation is straightforward, though on macOS, some security settings must be manually enabled.

Our tip: Set up the pen display as an extended screen. This way, the main monitor can be used simultaneously for other tasks, while you simply drag the software onto the pen display with the mouse cursor and get started.

All buttons and dials can be individually configured in the driver. You can set this up for the entire system initially, but you can also assign the drivers individually per app – very practical. The pen display works flawlessly with all common programs – from Photoshop, Affinity, Krita, and Illustrator to GIMP.

A separate pen holder is not included. Instead, the device features an integrated magnetic strip along the top edge where the stylus can be securely attached – a simple yet practical solution. The manufacturer offers additional accessories such as a wireless keyboard, protective cases, or replacement nibs directly through the XPPen Store.

The Artist 16 (3rd Gen) has a suggested retail price of 399.99 USD and is available through the official XPPen Store as well as on Amazon.

www.storexppen.de

AI in Photoshop: Rotating 2D Images in 3D



Here at the editorial office, we've already had the chance to test the new beta version of Adobe Photoshop – and it brings with it an innovation that's as surprising as it is practical: With the help of artificial intelligence, objects from two-dimensional images can now be rotated in three dimensions. AI has long been firmly integrated into Photoshop and is used extensively by creatives worldwide. With features like Generative Fill or automatic subject recognition, Adobe has already significantly transformed image editing. The new "Rotate Object Tool" now goes a step further and expands the possibilities toward spatial work.

The feature allows you to rotate isolated objects in perspective, as if you were looking at a real 3D model. In our test, we cleanly cut out a photo of a skull and then used the new tool to view it from different angles. The result was surprisingly convincing: light, shadow, and perspective were adjusted by the AI to create a realistic spatial impression. The tool also performed reliably with other subjects, such as vehicles, everyday objects, portraits, and full-body images. There are currently still limitations with incomplete subjects – such as half-body shots or heavily obscured objects – where the results are sometimes less precise.

This new feature offers tangible added value in daily work, especially for designers, illustrators, and airbrush artists. Changes in perspective can be implemented quickly without having to rely on additional reference images or complex 3D software. This not only simplifies the creation of templates but also makes it easier to experiment with image compositions or adjust viewing angles for client layouts. The feature has been available in beta since version 27.5 and is expected to be permanently integrated into Photoshop in the future.

Adobe Photoshop itself is still available exclusively via subscription. The individual subscription currently costs around 22.99 USD per month, while the Photography subscription, which includes Lightroom, is available starting at about 19.99 USD per month. Those who want access to the entire Creative Cloud currently pay around 69.99 USD euros per month for the complete package with all Adobe applications. The new 3D rotation feature can currently be tested via the beta version within the Creative Cloud app.

With the "Rotate Object Tool," Adobe once again demonstrates how significantly artificial intelligence is transforming image editing. The ability to rotate 2D objects realistically in 3D saves time and opens up new creative possibilities – even if the feature, in its current beta phase, does not yet deliver perfect results in all situations.

www.adobe.com



The Fantasy World of Airbrush 2026: This event is a summer must-see!



Registration is in full swing: The Fantasy World of Airbrush 2026 invites airbrush artists from all over Europe and every field of application to exhibit their works on August 29–30 at the Eissporthalle in Grefrath on the Lower Rhine. As of the editorial deadline in early June, the 60-artist mark was surpassed and among them are many “newcomers” who want to present their work and exchange ideas for the first time at Europe’s largest airbrush show. New additions this year include “film illustrator” Martin Schlierkamp, comic and T-shirt artist Cesar De-ferrari, portrait artist Zlatan Jungbluth, ceramic artist Horst “Finon,” historical landscape painter Hans-Joachim Jentsch, the “colorful” illustrator Denise Färber as well as airbrush nail artist Tatjana Neufeld.

Also new – or perhaps not – is the Fantasy of Airbrush organizing team: Joining the long-time organizers Daisy van den Bergh and Hugo Vervliet, Katja and Roger Hassler from AIRBRUSH STEP BY STEP magazine have taken the reins for the first time this year and serve as the points of contact for all airbrush exhibitors as well as for event planning. The organizing team has a very special wish for this year’s show: to see as many exhibitors as possible again – especially those who may not have participated in the exhibition for several years. The Dutch

artist Bart Bullens, for example, has already taken the first step; after various exhibitions in Rosmalen and Grefrath, he had most recently only been a visitor in Grefrath and has now registered as an exhibitor once more. This is a great gift for Hugo and Daisy, who are slowly stepping back from the airbrush show business due to their age. That should be doable, because basically everything stays the same at Fantasy World of Airbrush: Exhibiting artists pay just 60 euros for a booth space, including tables, chairs, walls, and electricity – an unbeatable deal compared to any trade show, creative exhibition, or arts-and-crafts market.

All information and registration forms in four languages are available at the familiar web address.

www.airbrush-show.com



International **AIRBRUSH DAYS** 2026

ANNIVERSARY REVIVAL



International Airbrush Days 2026: The Airbrush Party of the Year

Finally, the time had come: the third International Airbrush Days, the anniversary celebration. Eight years after the last event and following over a year of preparation, the event kicked off on the morning of May 1 for about half of the participants with the Harder & Steenbeck Factory Tour. Employee Christian Steffens guided the participants through the production halls for about an hour – from the raw materials warehouse to the CNC machines used to produce the airbrush parts, past the various polishing machines, the “secret needle station,” and quality control, all the way to the assembly and storage area.

Just 25 kilometers away, the main venue for the International Airbrush Days 2026 opened its doors at 2 p.m. The “club room” there hosted the Sponsors Expo as well as registration at the Airbrush Step by Step booth, where a line formed at times. Equipped with a name tag and “start number” for the Students’ Gallery, students were then able to place the airbrush works they had brought with them on the gallery table in the conservatory. At the booths of Harder & Steenbeck, Schmincke, and Createx Europe – which represented the brands Iwata, Sparmax, and Createx Colors – participants could already browse products, and initial conversations and questions began to take shape.





In the three workshop rooms, the students were already being welcomed by the artists: Here, David Naylor and Anzhela Dmytrenko, Rod Fuchs and Scott MacKay, as well as Marissa Oosterlee and Melina Wuggonig each shared a room, where they greeted the participants for the next 90 minutes and let them look over their shoulders as they began their work. Artists and students quickly struck up conversations and were hard to separate when the helping team had to ask them to head to the club room for the official welcome around 3:30 p.m. Katja and Roger Hassler opened the event with a brief address in which they introduced all the artists, assistants, and sponsors and provided some guidance on the schedule.

At 4 p.m., the first actual demos began: Melina Wuggonig, Rod Fuchs, and Anzhela Dmytrenko kicked things off with their topics – wildlife textures and techniques, airbrushing on skateboard decks, and professional tips on mural design. Immediately following the demos, a delicious finger food buffet awaited the participants, which was opened by Katja and Roger Hassler with a brief anniversary speech. The invitation from the Airbrush Step by Step team to the anniversary celebration was also accepted by former “Airbrush-Zeitung” (first German lan-

guage airbrush magazine from 1986) editor Michael Mette and Sebastian Herterich from Airbrush4you, who enjoyed the evening chatting with sponsors, artists, and students.

On Saturday morning, the students' skills were put to the test for the first time: the first four-hour workshops with Marissa Oosterlee, Scott MacKay, and Anzhela Dmytrenko were on the program and immediately had the participants working up a sweat. Some struggled with applying masking tape and application tape at Scott MacKay's workshop, while others practiced their freehand work using Anzhela's cutting-edge technique, and Marissa explained the importance of hue, value, saturation, and color temperature in practice.

The lunch break not only offered a chance to catch one's breath and refuel, but also served as the venue for announcing the winners of the International Sparmax Airbrush Competition. Contrary to the previous announcement, Sparmax CEO Chia-Chi Chen was unfortunately unable to personally announce the winners in Hamburg, but the Taiwanese airbrush manufacturer did not miss the opportunity to send a video greeting and reveal the winners and their works. They were





accompanied by a personal presentation from American Anest Iwata Medea Sales Manager Brooke Cedros, as well as thunderous applause from everyone present.

After the lunch break and a light snack, the teams in their rooms switched, and Melina Wuggonig, Rod Fuchs, and David Naylor challenged their students with their individual techniques. David Naylor, in particular, faced a challenge as great as that of his students: he was teaching for the very first time. Yet they were just as enthusiastic about his instruction as they were about the experience of mastering the finest freehand drawings with the airbrush.

Although many participants' heads were already spinning from all the information, the day was far from over after two workshop sessions: Three 90-minute demos followed, during which the students could simply sit back, listen to the explanations from Marissa, Scott, and David, and watch their creative processes.

On Sunday, there was another chance to see those artists whose demos and workshops students hadn't yet had the opportunity to attend. Six workshops filled the morning and afternoon, with all six artists in action. Participants worked on mixed media, skulls, dream trees, and feathers, as well as fantasy designs and freehand airbrush techniques. The lunch break in

between offered another highlight: the presentation of the 1st International Airbrush Days Award. Until Saturday evening, everyone present had the opportunity to rate the works brought by the students and exhibited in the Students' Gallery. Everyone had one vote for the "best" work – the votes of the six artists counted double. The selection included not only illustrations but also helmets, motorcycle tanks, and T-shirts. Then on Sunday came the reveal: With over half of all votes, Britta Breevart from the Netherlands won with her dog portrait. Roger Hassler finally presented her with the glass trophy of the 1st International Airbrush Days Award.

After the second workshop of the day, it was time for most people to say goodbye around 6 p.m. – to the artists, the team, the sponsors, and also to the other students, among whom many new friendships and acquaintances had developed over the weekend and old ones had been rekindled. Exhausted but newly motivated when it came to airbrushing, many agreed: This event should definitely take place more often than just once every 8 years! The next morning, about a dozen interested participants, including Scott MacKay and Rod Fuchs, headed out for another company tour at Harder & Steenbeck, who had kindly offered two time slots to choose from to accommodate the participants' flexible travel plans.

Yes, that was the International Airbrush Days 2026, which





could not have taken place – and certainly could not have been such a huge success – without the financial, material, and personal support of the sponsors, the fantastic team of assistants, and the six highly professional artists. Many participants only realized once they were there why the event was always advertised as a “unique workshop event”: Because this concept truly exists nowhere else in the world except at the International Airbrush Days. Because nowhere else do you have the opportunity to try out so many different techniques, tools, and paints

in such a short time under the guidance of internationally renowned artists. Because you only celebrate a 20th anniversary once. Because no other workshop event brings together airbrush enthusiasts from 14 countries. And because the International Airbrush Days don't take place every year, or every two years... who knows when?... We would like to thank everyone who made the trip to Hamburg and thereby made the event “unique” and, above all, fantastic for us as well!





UNION JACK BIKE

"Can you paint a Union Jack all over the motorcycle?" A customer approached Hadi Knüttel with this request. After an initial inspection, the German artist created a few simple sketches. Following the usual back-and-forth – such as "make that

part a bit more shredded" or "distribute the flag across the individual parts like this" – they soon reached an agreement, and the fun with the Triumph Rocket could begin.

EQUIPMENT – UNION JACK BIKE

Airbrush: Harder & Steenbeck Evolution with 0.4 mm nozzle, DeVilbiss Aerograph Super 63

Paint: Inspire H²O, Createx Autoborne Sealer, clear coat

Other materials: Sand-Controlspray Car System, utility knife, various masking tapes, stencils, rags

01 Remove attachments

The first step was the second-most tedious task: removing all the body panels and worrying whether the parts—some of which had already become brittle from the

sun – would remain intact. Using a combination of a heat gun, a putty knife, a lot of care, and brute force, it actually worked out without any further drama.

**02 Paint flaws**

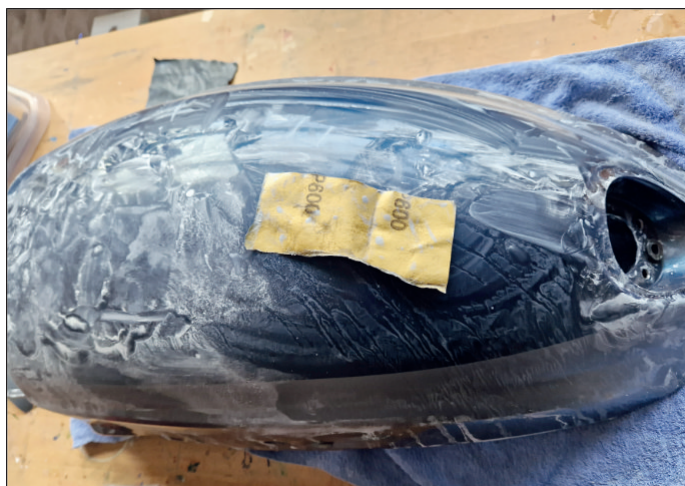
Next came the task of finding and fixing small and large flaws in the paint. Fortunately, there were only a few small chips. It's worth mentioning here that, ever since an unpleasant argument, I always take photos of the parts and any

damage before I start working. It's just more relaxing to clarify things in advance, like: "Look, there's a scratch here, a dent, or something bent. Should I fix this, or would you rather do it yourself?" It's important to show in any case: This or that was already there before I laid a finger on the part.



03 Sanding

This is, in my opinion, the most tedious part of the job: sanding, sanding, sanding some more, and then sanding again. In this case, it really tugged at my heartstrings: the parts had a light silver line—drawn by hand—between the blue and silver-gray surfaces, and the pinstriper had even signed it in a hidden spot. For these parts, I started with 400-grit sandpaper to smooth out the slightly raised lines I just mentioned. Then comes another round of sanding with 600-grit sandpaper to make the whole thing a bit finer. I use a control spray to check once more that everything is sanded nice and evenly. Finally, I apply a coat of Autoborne Sealer in gray. Unfortunately, I forgot to take a picture of that.



04 Snot-like Black

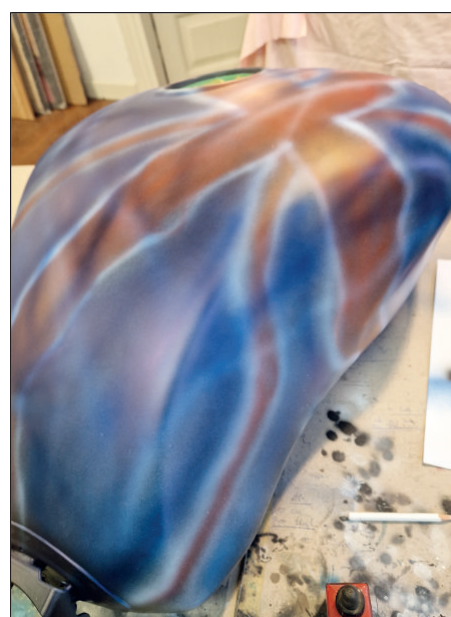
Now it's finally time to start painting. As I said, the whole thing is supposed to look nice and "snot-like," so I sprayed black paint wildly onto the gray background and im-

mediately dabbed or wiped it away in some spots. This already creates some initial texture on the tank. Then I very lightly sketch where the flag will be placed on the tank and how the stripes run.



05 Feeling My Way

With the first airbrush strokes, I begin to slowly feel my way toward the flag. In a second pass, the paint application becomes a little heavier.



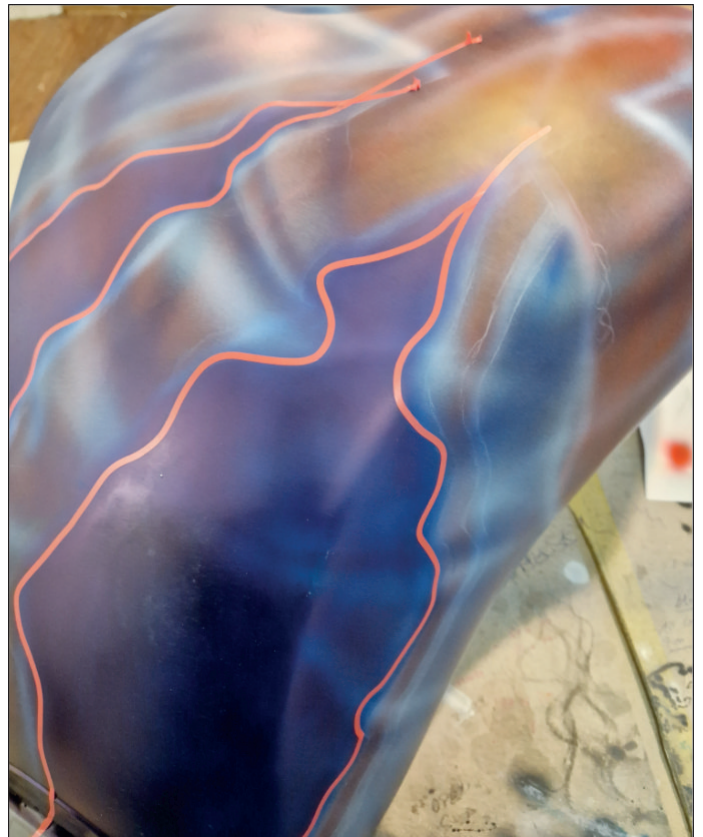
06 Sketching the Folds

A flag is already taking shape, but I realize that everything is much too smooth. It needs more folds and waves. I sketch these very gently with a white "Stabilo All."



07 Creating the First Folds

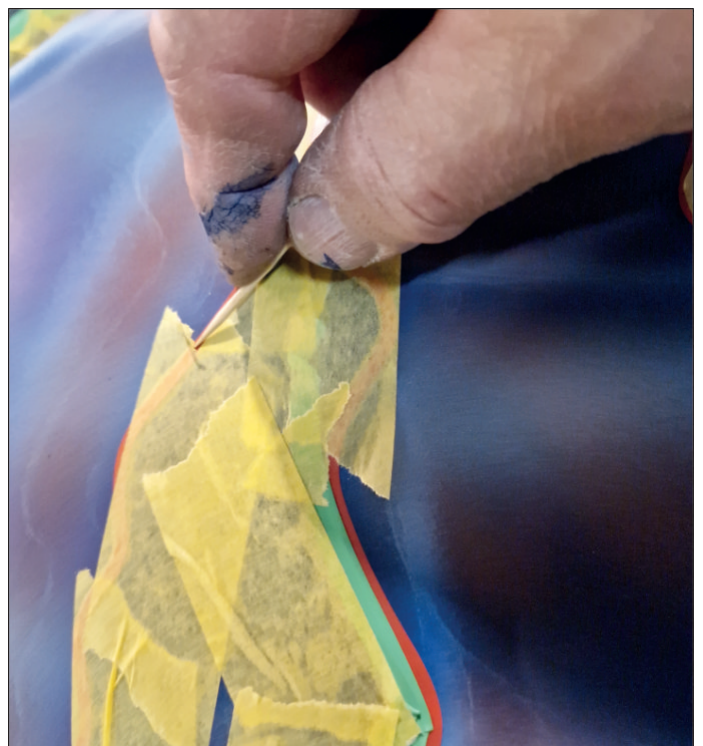
Out of curiosity, I add a few shadows for the folds, and immediately everything looks much more three-dimensional.



08 Masking

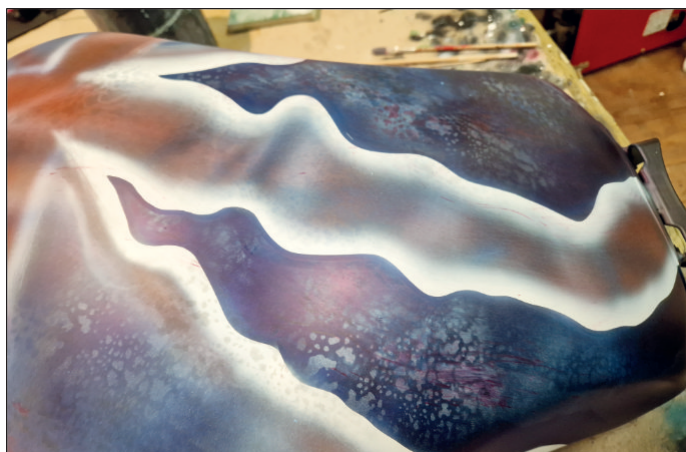
I think it might look good this way, so I'm now masking off the edges for the first color of the cross (is that what you call it on flags?) with a fine red 0.3 mm masking tape. I

apply a second, slightly wider masking tape—green—next to it, with a slight overlap. Here, I can mask the curves with a slightly less curved edge. I cover the area that is not to be painted with Golden Tape.



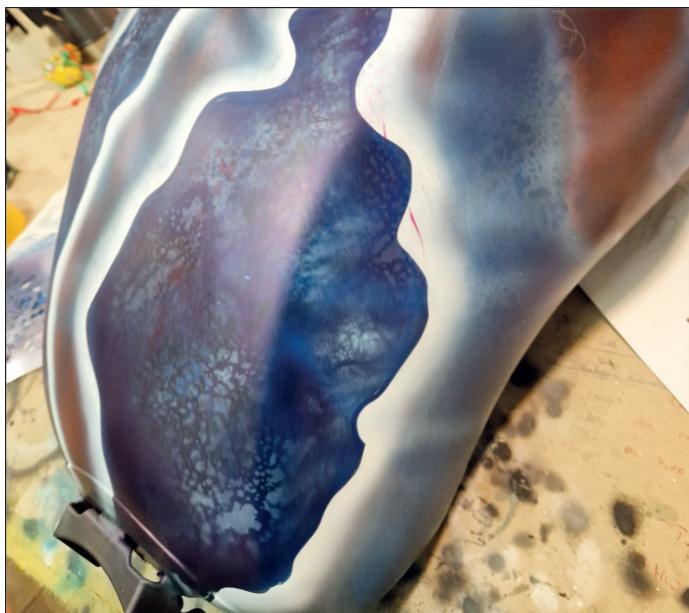
09 White Edges

I spray the white area along the masking tape. I simply let the paint bleed into the inner area, which will later become red. This way, I have one less masking edge there.



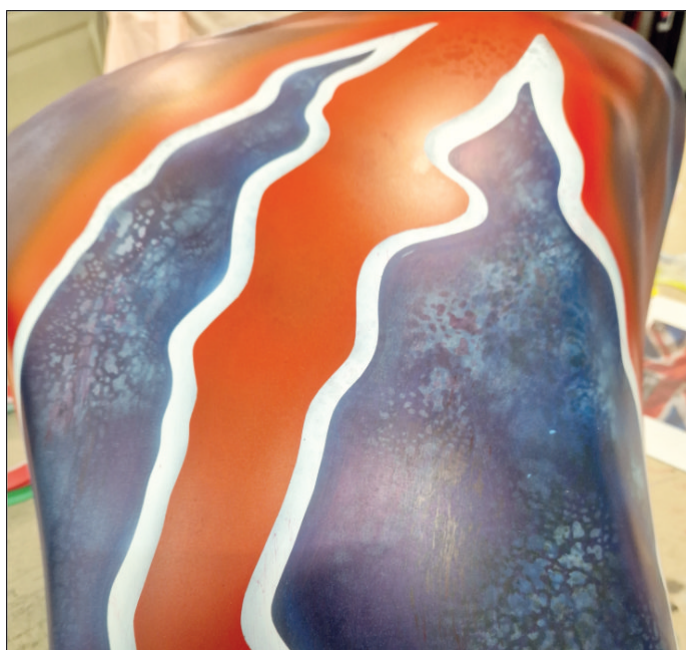
10 Grunge effect

I remove all the masking tape and, using the remaining white in the airbrush, I spray a grunge effect with a suitable stencil.



11 Red Stripes

After masking off the white, I paint the entire red area solidly. It all still looks a bit flat and lacking in movement.



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12 More Movement and Dirt

To add some movement to the flag, I first paint the highlights in the waves cast by the fabric using white. In the next step, I add the shadows using a mixture of dark blue and black. With the blue/black mixture, I add further grunge ef-

fects in the same step. While painting with both the white and the black, I repeatedly wipe, scrape, and dab some paint off, spray over it again, and wipe it away. This creates a nice weathered surface.



13 Test Design

In this image, you can clearly see that I've only done this on a small section of the tank. At first, I wasn't sure if it

would turn out the way I envisioned.



14 Masking Part 2

Now I know what it looks like and can continue the rest in one go. Basically, everything is as described so far. First, I mask off the area that should remain blue and spray the area that should become white. This time, I skip the second

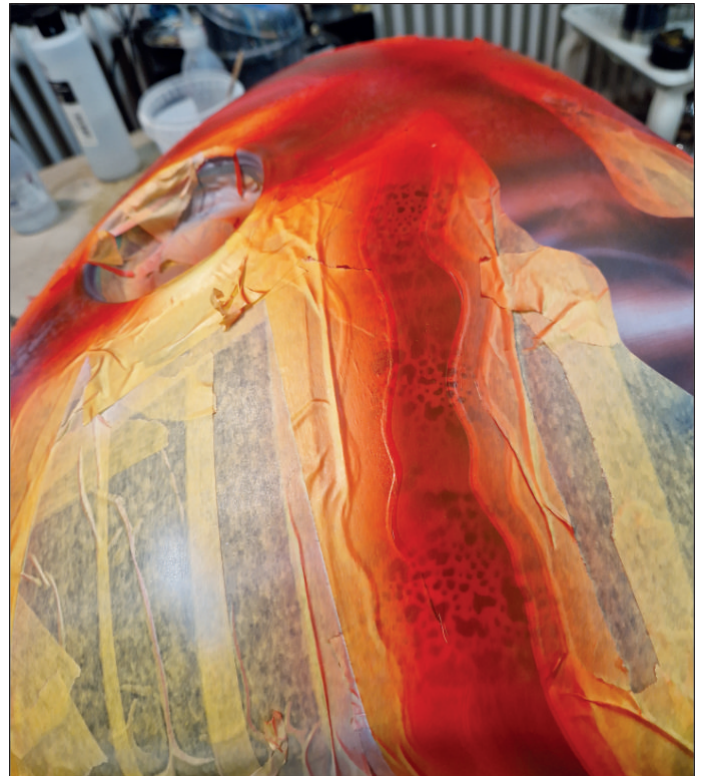
masking step with the green tape and use the gold tape right away. I carefully cut away the excess tape directly on top of the red tape using a sharp utility knife. You just have to be careful not to cut through the red or bottom tape.



15 Complete the design

Now that everything is white, I cover the white I just painted so I can paint the red area. I spray a few shredded

spots into the red paint using the blue-black mixture.



16 The exciting moment

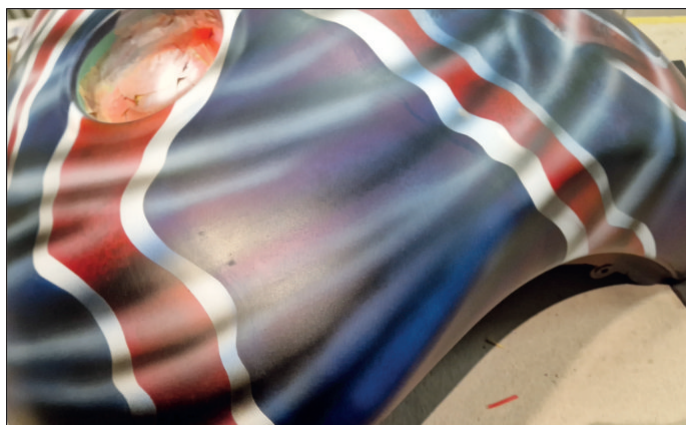
It's always exciting to peel off all the masking tape. Did any paint seep underneath? What will it look like?



17 Add folds and waves

Now I use white and blue-black to paint the folds and waves—or rather, the light and shadow. I look at the masked edges to see which ones are likely to face upward; those

will be painted white. And accordingly, the waves that slope downward will be dark. This makes the whole thing look somewhat logical. In between, I repeatedly wipe or dab away some of the paint to achieve a weathered effect.



18 More texture

Now I'm adding more textural details: small holes, chipped or worn areas. Sometimes I use a stencil, other times

a cloth, or simply the airbrush with a fine nozzle.



19 Tank Before Clear Coat

This is what the motorcycle tank looks like before painting. I treated the rear and front fenders exactly the same way as the tank.



20 Finished Motorcycle

After all the parts were sealed with clear coat and reattached to the motorcycle, the customer didn't miss the chance to visit me with the finished bike. That was a really

nice experience. It's often the case that you return the finished, painted, and polished parts to the customer but never really get to see the final result.



HADI KNÜTEL



As a complete self-taught artist, he started his own business as an artist and custom painter in 1984. The focus of his work was fantasy painting and surrealism, primarily using oil paints. He also created wall designs in pubs, nightclubs, hotels, etc. It wasn't until later that airbrushing came into his life, and with it, an increased focus on custom painting. Since 2000, he has increasingly engaged with digital art and graphic design. In 2013, he opened his new studio in Meldorf/Germany, where he has been teaching art classes and working on his own projects ever since. In addition, he taught art to aspiring educators at the Vocational Training Center in Dithmarschen/Germany for 12 years, but has since returned to working full-time as a freelance artist in the fields of fine art and custom painting.

www.knuetel.com



THE BLOSSOM GUARDIAN

The iguana blends seamlessly into the sea of purple flowers – as if it were guarding them. New York-based artist Oleksandra Korolenko created

the piece using white paint on a dark background, before adding intricate details in delicate shades.

EQUIPMENT – THE BLOSSOM GUARDIAN

Airbrush: Iwata HPB+

Paints: PPG solvent-based white paint, Schmincke Aero Color: 405 Basic Cyan, 701 Neutral Grey, 301 Deep Madder Red, 304 Basic Magenta, 600 Golden Ochre, 604 Burnt Sienna, Acrylic Blick Studio paints: black, violet, white.

Surface: Stretched Cotton Canvas - Gallery Profile, Back-Stapled, 18" x 24"

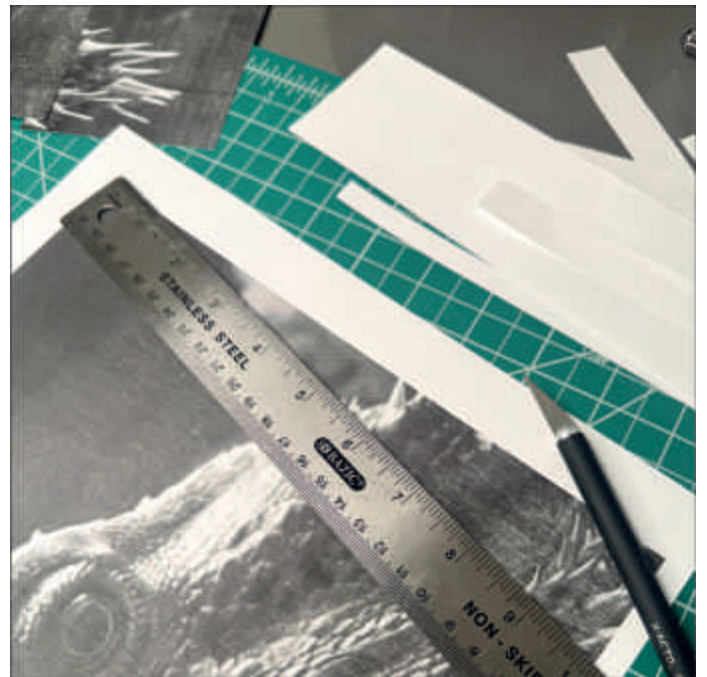
Further materials: Craft knife, pencil, printed reference image, tape, white dry guide coat RoxelPro (automotive product), ruler, cup, lint-free roller.

01 Printing the reference

For the initial stage, I created a detailed sketch in Procreate on my tablet, carefully planning the composition and main elements. Next, I opened the WordExcel application (Microsoft Excel) and set the document size to 16 x 24 inches to match the dimensions of my final canvas. To transfer the design onto a larger surface, I used a tiling print method. This involves dividing the image into multiple smaller sections, or "tiles," which are printed on separate sheets of paper. After printing, the sheets are aligned and taped together, forming the complete large-scale layout ready for transferring onto the canvas.

**02 Cutting tiles**

After printing the tiled pages, I trimmed off the unnecessary white margins from each sheet. Using a metal ruler for precision, I carefully cut along the edge with a craft knife (scalpel) to ensure clean, straight lines. This step is important for accurate alignment of the tiles, so the final assembled image maintains correct proportions without visible gaps or overlaps.

**03 Joining tiles together**

Next, I used thin tape to join the printed tiles together, placing the tape on the front side of the image. I chose to tape them from the front so that, when transferring the design onto the canvas, the lines would transfer cleanly and accurately. This method keeps the sheets securely in place and ensures that the entire drawing remains aligned during the transfer process.



04 Mixing background color

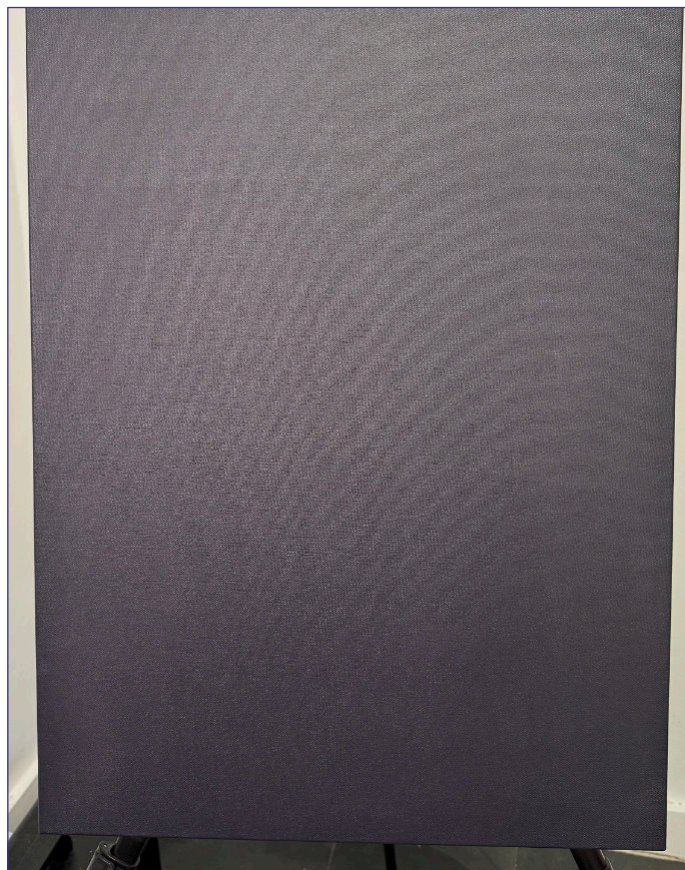
Then I take the acrylic paints I had on hand and begin mixing a custom color for the background. I focus on achieving a smooth, even tone that complements the subject of the painting without distracting from it. I usually test small amounts on a separate surface before committing to the final background color, adjusting the mix until the shade feels balanced.



05 Applying background color

Using a lint-free foam roller, I apply the background color evenly across the canvas surface. This tool helps achieve a smooth, streak-free finish, which is especially important for a clean base. I also make sure to cover the edges of the canvas, as this detail gives the finished piece a more polished, gallery-ready look. I apply two layers of paint, allowing the

first layer to dry completely before adding the second for better opacity and durability. In the photo, you can see the prepared canvas before transferring the drawing. At this stage, the surface is fully primed, evenly painted, and ready to receive the design without disruptions. Making sure the background is dry and clean helps ensure a crisp transfer of the sketch in the next steps.



06 Dry guide coat in white

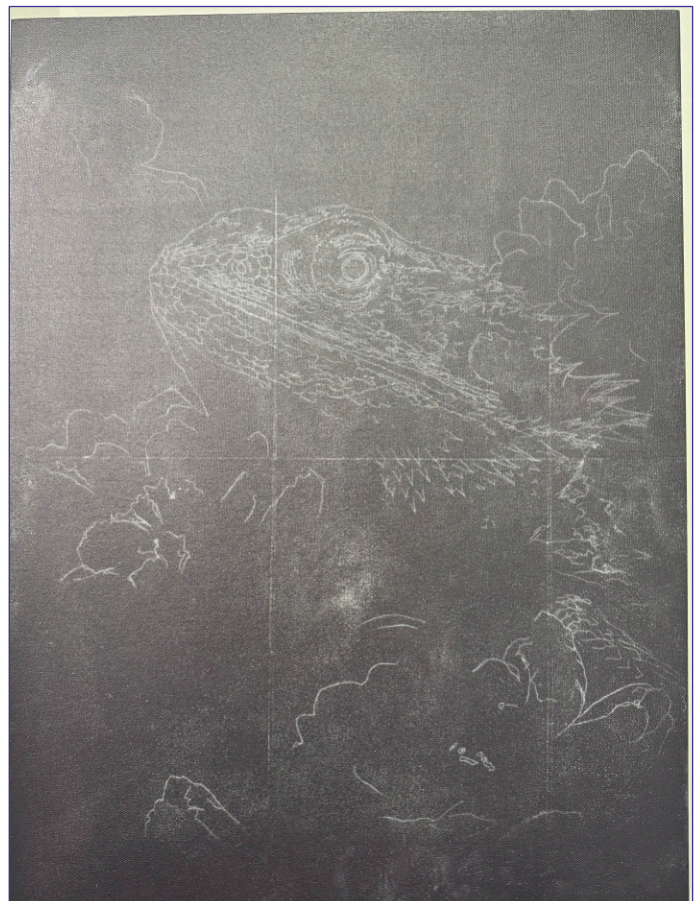
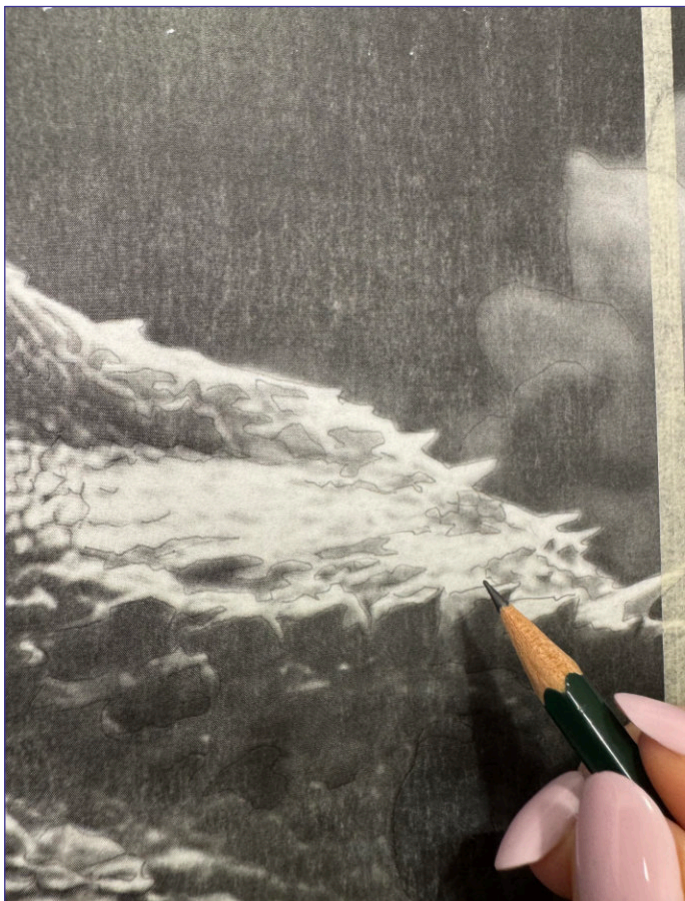
Next, I apply a dry guide coat in white to the back side of the printed sketch. This type of transfer medium is typically used in auto body shops and is manufactured by a company called RoxelPro. I choose white because my background is dark, and this light pigment allows the lines to transfer clearly onto the surface. The dry coat creates a soft powdery layer that transfers under slight pressure, making it an ideal solution for detailed sketch work on dark surfaces.



07 Tracing the design

Using a regular graphite pencil, I trace over all the details of the image directly on top of the printed sketch. By applying consistent pressure while drawing, the dry guide coat on the back side transfers the lines onto the canvas. This method allows me to accurately reproduce the entire composition on the surface, including fine details, without smudging or distortion. It's a simple yet effective way to ensure precision before painting begins. After removing the printed

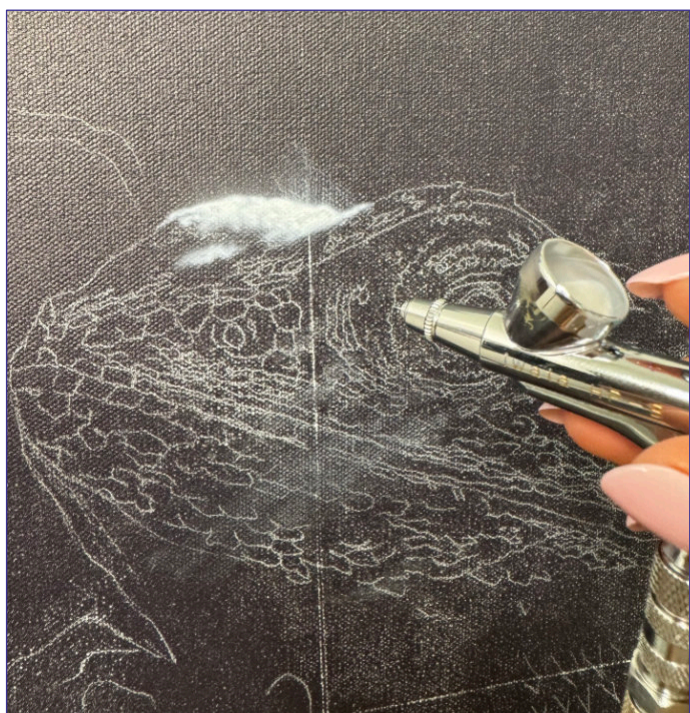
sketch the transferred lines are now visible on the surface, ready for painting. If any excess white powder remains from the dry guide coat, I gently wipe it away using a slightly damp cloth. This helps clean the surface without disturbing the transferred lines, ensuring a smooth start for the painting process.



08 White base for the iguana

At first, I use only white paint, since my background is dark. To achieve brightness and clean color in the next layers, I apply a white base layer under the flowers. This helps the final colors appear more vibrant and not get lost against the dark background. The entire painting is done freehand, without using stencils or any other aids. I decided to start the drawing of the iguana from the upper part of its body. For me, it felt more comfortable this way. During the whole process, I will be using only one airbrush — the Iwata HPB+ - and

use white paint on a solvent base. When I work with it, I remove the protective cap from the airbrush needle. It's easier to paint with solvent-based white because the needle stays cleaner — it almost self-cleans during spraying. Still, a bit of paint can build up at the tip of the needle, so I gently wipe it off with a cloth and keep working. Compared to this, water-based white is usually harder to work with.



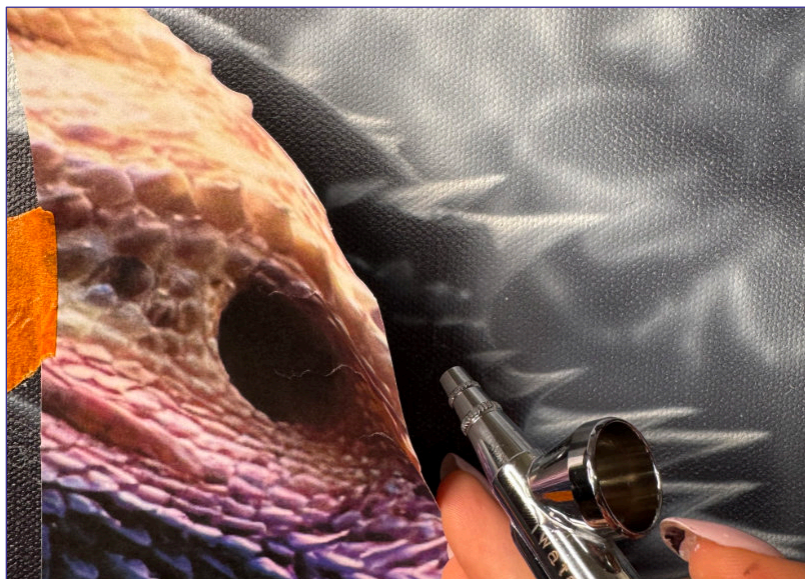
09 White base for the flowers

After I lightly started the iguana, I decided to begin working on the flowers in the background and slightly lighten the area behind them. I did this to better understand the contrast between the flowers and the iguana, and to see how bright white the iguana should be in the final composition. The entire picture is painted freehand, without stencils or any other aids.



10 Fragments of the reference

Since the drawing is quite complex and iguanas have a lot of fine details that need to be placed very precisely, I felt that the white transfer lines alone were not enough. To improve accuracy, I cut the printed fragments into smaller pieces and temporarily taped them directly over the canvas. I quickly positioned and removed these pieces as I worked, using them as a direct guide. Right after removing each fragment, I immediately painted the section with the airbrush. This method allowed me to keep all the details exactly where they needed to be.



11 Iguana

Then I went over almost all of the light areas of the iguana. My sketches help me to follow the original very closely, and I use the airbrush to recreate the light areas in detail. Scale by scale, tip by tip, I work my way through the image. It is important to reproduce their shape accurately by paying attention to the distribution of light and shadow. The tips are usually brightest and sharpest at the very tip and along the contours; they become darker towards the centre and downwards. The scales tend to be brightest in the centre or along an edge – depending on the location and the angle of the light.



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12 Flowers

After that, I decided to move on to the flowers in the foreground and began painting them next. Basically, I followed the same procedure here as I did with the iguana. The



petals usually have a pale, light-coloured edge on the upper side. The texture of the petals is also important: it consists of fine lines running from the tip of the petal to the centre of the flower.



13 Checking brightness

Little by little, I fill in the entire image with a white base layer. It's important that the white is slightly brighter than what I want in the final result, because once the colors are applied over it, they will appear slightly darker. This helps maintain vibrancy and balance in the finished painting.



14 Details and Shades

After completing the main parts of the painting, I went back to the areas that seemed the most difficult. I had left them for later because they are in shadow and not very visible. However, it was important to add them accurately, since all the details of the iguana's scales need to be in place to keep the proportions correct and believable.



15 Finished underpainting

This is how the white base layer of the painting looks with all the details in place. It's intentionally brighter than necessary. I prefer to slightly over-whiten rather than underdo it, because if something looks too bright at this stage, it's always much easier to darken it later than to make it lighter again.

**16** Adding color

After completing the white base layer, I began applying color using Schmincke Aero Color. I built it up gradually, layering the paint in the areas where this tone was needed. Depending on the part of the drawing, I adjusted the concentration — in some areas I used the paint more saturated, while in others I mixed it with water to make it lighter and more transparent. I made these decisions by observing the composition and adjusting the tone based on how intense or subtle I wanted each area to appear.

**17** More color and smoother transitions

After that, I started switching to other colors. While layering them, I wasn't afraid to let the colors overlap. When different tones slightly blend into one another, they look more natural and unified. This approach helps avoid the "cut-out" effect and keeps the painting looking whole and harmonious, with smoother transitions between elements.



18 Depth and contrast

You need to make the colors rich and vibrant, but without overdoing it. It's also important to darken certain areas that fall into shadow and to establish a sense of depth by controlling what stands out and what recedes. This helps guide the viewer's eye and makes the composition more dynamic and realistic. If you notice that some areas still look too light, you should tone them down with a darker color. For shadows, I use Schmincke Aero Color No. 701 — it works perfectly for this purpose.



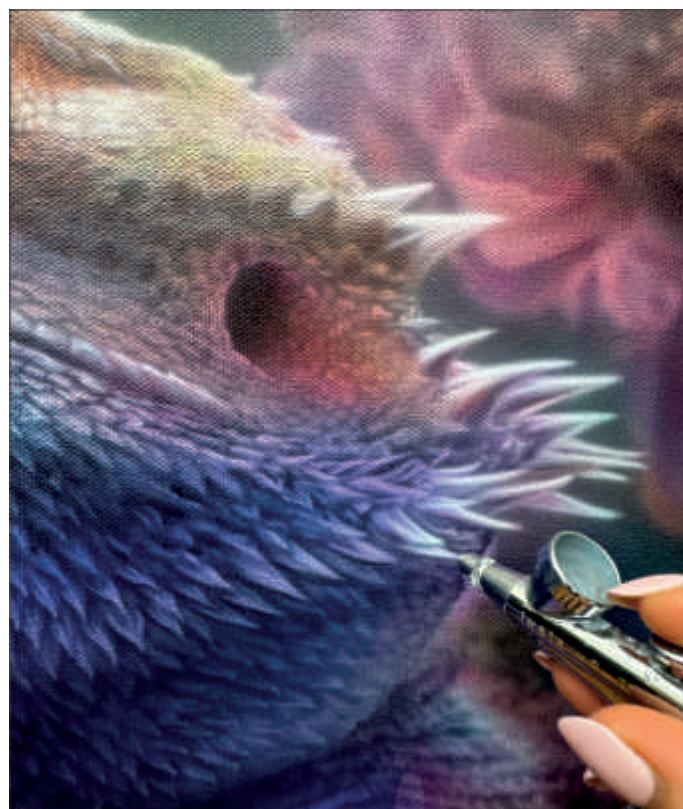
19 Highlights

Next, I go back to using white paint and apply it to the brightest areas of the painting. This helps enhance the highlights and adds a sense of volume and depth to the image. Reintroducing white at this stage allows certain parts to pop forward and gives the overall composition a more three-dimensional feel.



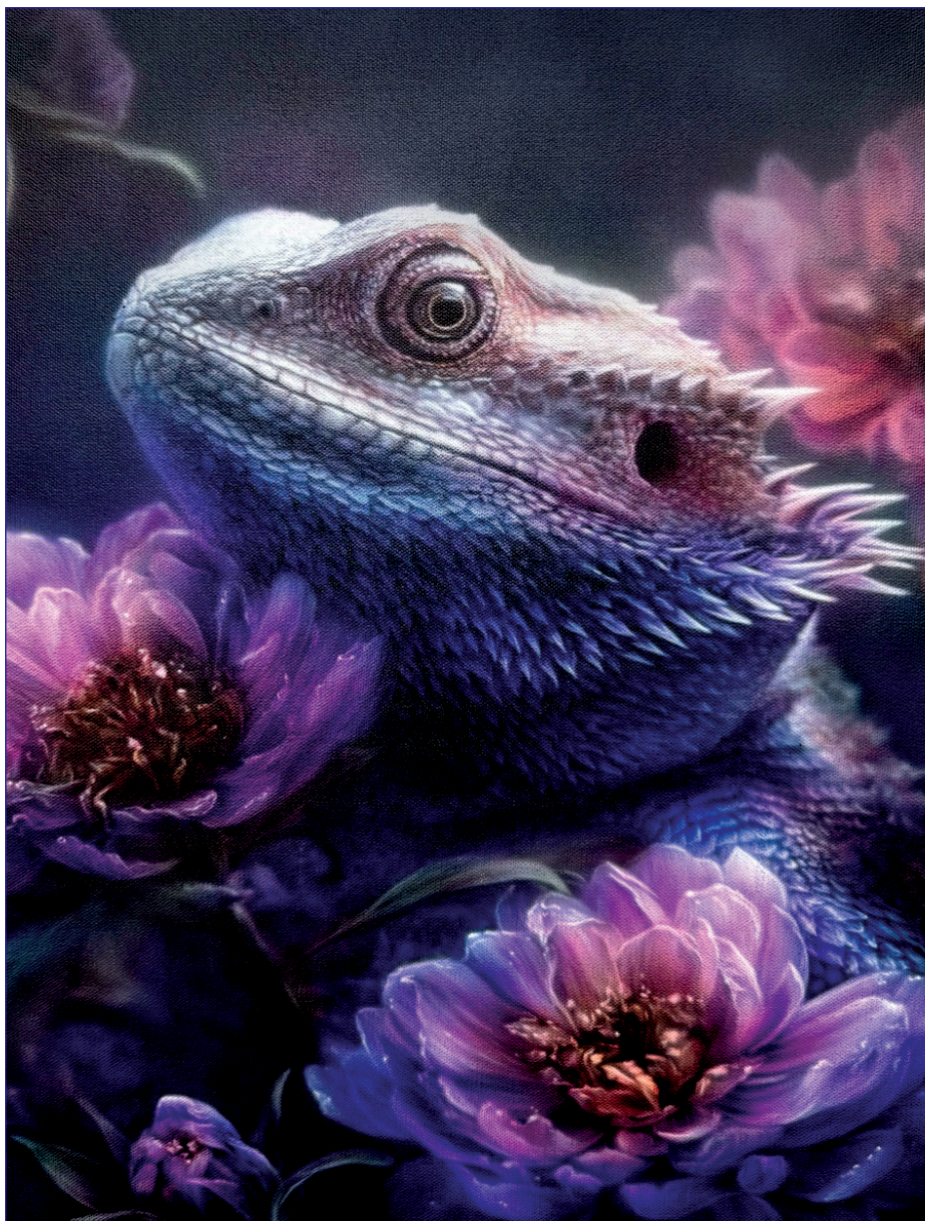
20 Balancing

If you notice that you've added too much white in some areas, don't worry — you can always go back and apply color over it to adjust the tone, or darken it slightly if needed. Then, if necessary, you can add a bit of white again on top. This back-and-forth process helps refine the balance of light and shadow in the painting.



21 Completed artwork

And finally, here is the result – the completed artwork. I'm happy with the final result and how everything came together. I hope this step-by-step tutorial was helpful, and that I was able to inspire you in some way.

**OLEKSANDRA KOROLENKO**

Oleksandra Korolenko, born in Ukraine and based in New York City, is a muralist and airbrush artist. She holds a degree in Fine Art and has explored various artistic disciplines throughout her career. She began experimenting with airbrush techniques whilst still a student, and over time this became her preferred medium. This approach enables her to create highly detailed, visually striking works on a variety of surfaces. She draws inspiration from both classical and contemporary art, combining hyperrealism with expressive colours and dynamic compositions.

Instagram: [alex.aero.pro](https://www.instagram.com/alex.aero.pro)
www.oleksandrakorolenko.com



Airbrush High-Fashion

How to Create Airbrushed Designs on Shirts, Shoes, Leather, and Textiles

Airbrushing on T-shirts is one of the oldest applications of the airbrush, following photo retouching and advertising illustration. While this business thrives primarily in the coastal cities of Florida and California, in Europe it is sneakers and leather jackets that set trends with airbrush designs. However, many airbrush artists in Europe struggle

with finding the right paint and applying it correctly. That's why we've taken a closer look at two Createx products that are already among the most widely used paints for fabrics, textiles, and leather: Createx Airbrush Colors and Createx Wicked Colors.



Createx Airbrush Colors – especially for T-shirts and textiles

- Water-based, liquid acrylic paint
- Odorless and eco-friendly, as it is solvent-free
- Opaque, transparent, pearlescent, and iridescent, as well as fluorescent and metallic colors
- A total of 79 shades
- Requires a larger nozzle size and higher pressure: 0.5 mm nozzle or larger, min. 44-58 psi
- Paint provides a pleasantly soft feel on fabric
- Does not need to be / can be diluted
- for flexible surfaces

Wicked Colors – ideal for synthetics and leather

- Water-based paint with low solvent content (<1%)
- Opaque, transparent, pearlescent, and iridescent, fluorescent, metallic, detail, and flair colors
- A total of 139 shades
- Dries harder and adheres better to synthetic fabrics such as nylon
- Smaller nozzle sizes and lower working pressure possible: 0.35 mm nozzle or larger, 29 psi
- Can be diluted in higher proportions



Tips for thinning Createx Wicked Colors

- Can be sprayed undiluted with a large nozzle and at least 3–4 bar
- The smaller the nozzle size and the lower the working pressure, the more thinner is required
- Recommended thinner: **4012 Createx High Performance Reducer**
- For work on fabric and natural fibers: Dilute to 25–50% by volume
- For work on leather and synthetic fibers: First mix the paint with approx. 25% by volume of 4030 Createx Colors Balancing Clear, then dilute with 25–50% by volume of 4012 Createx High Performance Reducer to improve the paint's adhesion.



Preparing the Surface

Both types of paint can be applied to fabrics and textiles without pre-treatment.

Recommendation: Before applying the paint, apply a few thin layers of **5601 Createx Airbrush Colors Transparent Base** (colorless binder for Createx Airbrush Colors) or **4004 Createx Wicked Colors Transparent Base** (colorless binder for Wicked Colors)

- Improved coverage
- Reduced grain caused by weave patterns
- Clear lines and sharp edges



CREATEX TIP

Application Tips

- Apply paint in thin layers
- Allow each layer to dry to a dust-dry/matte finish before applying the next

Reason: Paint layers that are too thick can crack due to the flexibility of the substrate. A paint build-up consisting of several thin layers is significantly more stable than one consisting of fewer, thicker layers.

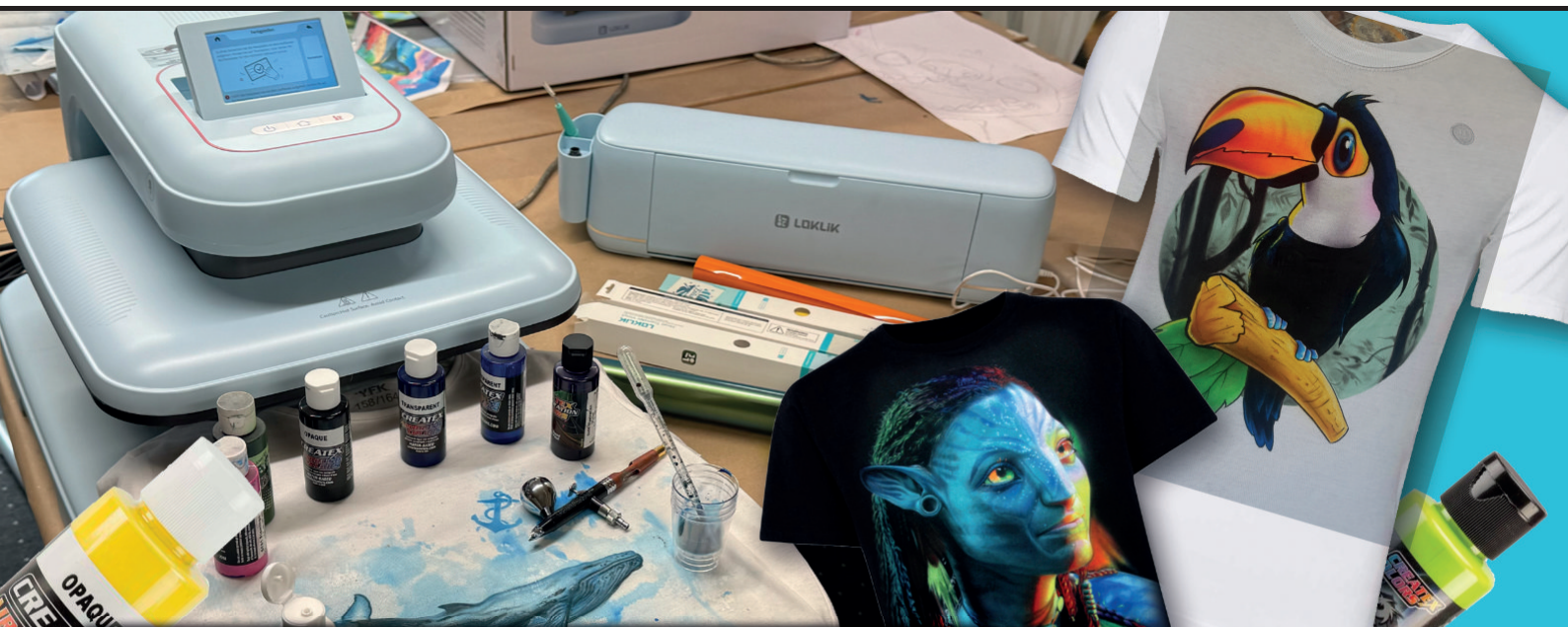
Special Note: Black surface

- Before applying paint, prime the surface with 5601 Createx Transparent Base (Createx Airbrush Colors) or 4004 Transparent Base (Wicked Colors)
- Pre-paint the base area of the motif with white so that the colorful shades come to life
- Be sure to heat-set the Transparent Base and the white primer before applying further paint

Tips on the work environment

- Ideal conditions: 21–24°C room temperature with low humidity. At lower temperatures and/or higher humidity, drying time is extended.
- Always spray paint in well-ventilated areas
- Use a respirator and/or exhaust system during application
- Complete information on this can be found in the manufacturer's safety data sheets at www.createx.de/produktinformationen-und-kataloge





5 Methods for Setting and Finishing

Air-drying

Sufficient only when using Createx Wicked Colors on leather and textiles, provided they are not washed. Createx Airbrush Colors always require heat to fully cure.

Wash-resistant through heat setting

- Allow paints to dry completely first
- Test heat tools on a test fabric or an inconspicuous area beforehand to avoid heat damage

Heat gun

- Suitable for all textiles, leather, and shoes
- Set heat to medium temperature, no hotter than 150 °C
- Keep the hot air moving so that the paint does not bubble
- Avoid applying heat in one spot, as this can create a latex-like film that may peel away from the surface.

Ironing machine

Best suited for flat textiles such as T-shirts and sweatshirts with small image areas. Press the painted area at 190–200 °C and approx. 3 bar for 30 seconds.

Iron

An iron is certainly the most common appliance found in every household and is suitable for all flat fabrics and textiles. Cover the painted design with a clean sheet of parchment paper and iron over the paper at 230°C without steam. Keep the iron moving constantly and set the design for about 5 minutes. Do not iron from the back or "inside out"!

Suitable clear coats for leather and other fabrics

Matte finish:	5622 Createx Clear Coat Matte
Glossy finish:	5620 Createx Clear Coat Gloss
Alternatively:	4050 UVLS Gloss Clear Coat or
	4052 UVLS Matte Clear Coat

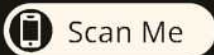


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KROME & KANDY!

This feature article by Coast Airbrush owner David Monnig showcases the next evolution of custom paint Krome effects using advanced reflective coatings, precision masking, layered Kandies, and metal flake. The project demon-

strates how Krome can be combined with House of Kolor® products, Flake King® metallic effects, and professional masking techniques to create a high-impact lightning bolt graphic with depth, sparkle, and dimension.

EQUIPMENT – KROME & KANDY!

Airbrush: Iwata® Eclipse G6 Mini Spray Gun, Mini Flake King, Iwata® Eclipse HP-CS

Paints: New Krome by Coast Airbrush, House of Kolor® S2-25 Jet Black, House of Kolor® UC21 Kosmic Urethane Show Clear, Flake King® Show Krome Flake, House of Kolor® MB00 Marblizer, House of Kolor® SG100 Intercoat Clear, House of Kolor® KK11 Apple Red, House of Kolor® FX47 Shimrin2 Metajuls Silver, House of Kolor® S2-00

Trans Nebulae Karrier, House of Kolor® Transparent Black

Further materials: knife, INDASA® Sanding Sponges (600 grit), FBS® 1/2-inch Fine Line Tape Orange, 3M™ 233+ Performance Masking Tape, FBS® Gold Mask, blue and orange FBS® Vinyl Tape

All products and materials used for this project are available through Coast Airbrush, www.coastairbrush.com

01 Applying Krome

The Krome finish has been applied to the metal tank sample, fully cured, and top coated using House of Kolor® UC21 Kosmic Urethane Show Clear. After curing for two full days, the surface was prepped using INDASA® Sanding Sponges (600 grit) to create the proper foundation for graphics and additional effects work.



02 Masking

Orange FBS® 1/2-inch Fine Line Tape is used to mask off selected areas that will receive Flake King® Show Krome Flake over our House of Kolor® S2-25 Jet Black base. Proper tape layout is critical to achieving clean separation lines and sharp graphic transitions.



03 Masking Tapes

Different masking tapes serve different purposes during the graphics process. 3M™ 233+ Performance Masking Tape is extremely durable and resistant to knife damage, making it ideal when cutting masking materials directly on the work surface. FBS® Gold Mask offers excellent transparency

and cuts very easily, making it ideal for intricate graphic work and detailed layout visibility. The blue and orange FBS® Vinyl Tape allows for sharp edges and excellent cornering of graphics. Tape halfway over the vinyl tape with masking tape while back masking to maintain a sharp curved edge.



04 Jet Black

We changed it up a bit and opted for a single graphic band of black and flake instead of multiple separations. A block of House of Kolor® S2-25 Jet Black is applied beneath the large silver flake area. The dark foundation dramatically increases contrast, helping Flake King® Show Krome Flake produce maximum sparkle, depth, and visual impact.



05 Applying Flake King Mini Gun

The Flake King adapter is compatible with many standard airbrush models and simply clips onto the airbrush. Additionally, an air regulator on the airbrush is required to control the airflow for distributing the dry flakes. A water separator is also helpful for keeping the flakes dry. The airbrush's paint cup must be empty and clean, as the Flake King uses only the airbrush's airflow. When applying the flakes, the airbrush is operated with both hands: one hand turns the air on and off pushing the trigger, while the other adjusts the pressure at the air regulator. Proper setup and flake delivery technique are critical for achieving even metallic distribution and maximizing reflective effect.



06 Applying Marblizer

Using the Iwata® Eclipse G6 Mini Spray Gun, House of Kolor® MB00 Marblizer is applied as the carrier base for the flake application process. MB00 Marblizer is sprayed wet and remains workable for approximately 2 to 3 minutes at 70°F. Speed and timing are extremely important during this stage to ensure proper flake adhesion and orientation.



07 Applying Metal Flakes

We then apply Flake King® Show Krome Flake using the Mini Flake King, slowly introducing air to control flake output for even coverage while easing into and out of pressure for maximum control. Using less flake can often increase sparkle by allowing more light reflection and improved flake separation.



***COAST AIRBRUSH PRO TIP**

More flake does not always equal more sparkle. A lighter, more controlled application often produces greater brilliance because individual flake particles remain properly

oriented and able to reflect light. Proper flake spacing creates a cleaner, brighter appearance while requiring less clearcoat to achieve a smooth finish.

08 Intercoating

An airbrush is used to gently blow away any loose flake material prior to intercoating. Two coats of House of Kolor® SG100 Intercoat Clear are then applied to help lock down the flake and prepare the surface for final clear application.

**09 Preparing Graphic Layout**

The flake has now been buried under four coats of House of Kolor® UC21 Kosmic Urethane Show Clear. After a full cure, the surface is sanded smooth using an INDASA®

600-grit sanding sponge. Using a lightning bolt graphic layout as the design concept, tape lines are carefully applied to establish the Krome reveal pattern that will remain exposed beneath the artwork.



10 Masking

FBS® Gold Mask is back-taped to prevent lifting or damaging the fine line tape graphic during removal. This step

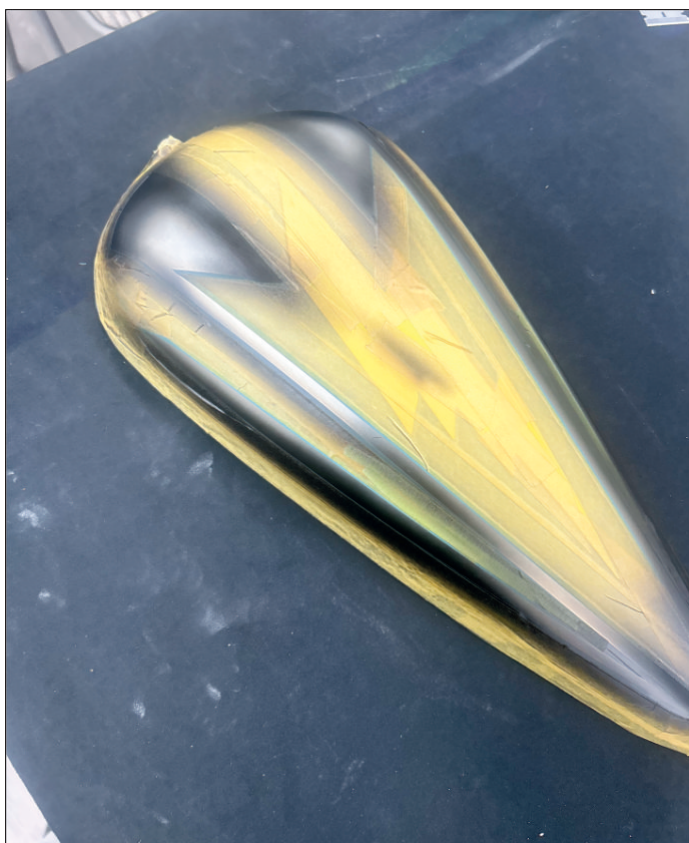
helps maintain sharp edges and clean separation throughout the masking process.



11 Transparent Black shading

Transparent black shading is applied around the edges of the graphic design to begin building depth and dimension for a Kandy basecoat. Selected Krome areas are

intentionally left exposed for later application of House of Kolor® KK11 Apple Red.



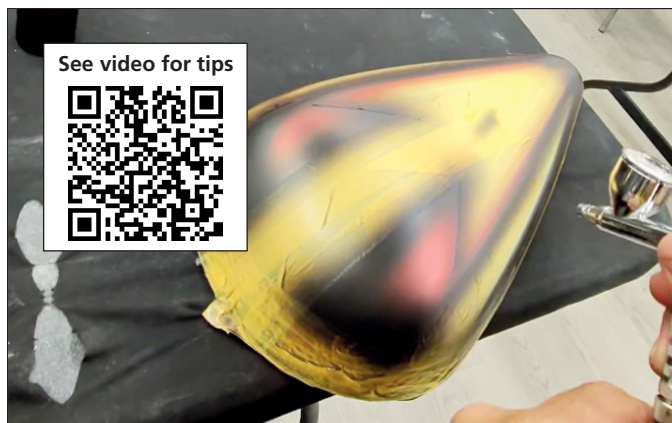
12 Applying Kandy

We mix a Kandy basecoat using House of Kolor® KK11 Kandy Koncentrate Apple Red and FX47 Shimrin2 Metajuls Silver into House of Kolor® S2-00 Trans Nebulae Karrier. The Kandy basecoat will not fully cover the black shading, allowing the darker tones to continue adding depth beneath the candy layers. We spray this into our faded black graphics to create depth and push these graphics into the background.



13 Middle Graphics

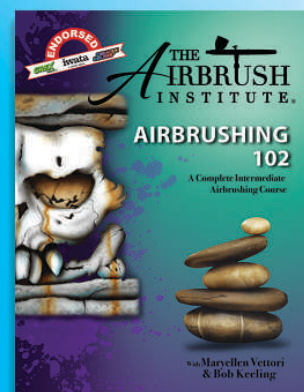
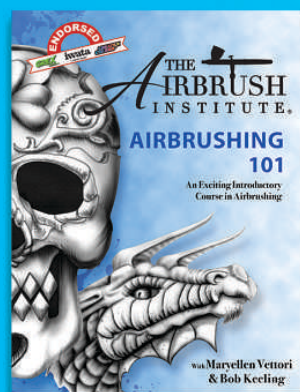
Now we take House of Kolor® KK11 Apple Red mixed with S2-00 at 8:1 (Karrier to KK) and reduce it to make a straight Kandy, allowing greater transparency through to the Krome. We spray the remaining middle graphics with this Kandy mixture.



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14 Lightning shading

The masking for the lightning bolt graphic remains in place while additional shading is applied around the inside and outside of the graphic using House of Kolor® Transpa-

rent Black (S2-25 mixed with S2-00 for transparency). This creates increased dimension, contour, and visual depth while allowing the Krome bolt to become the focal point of the design.

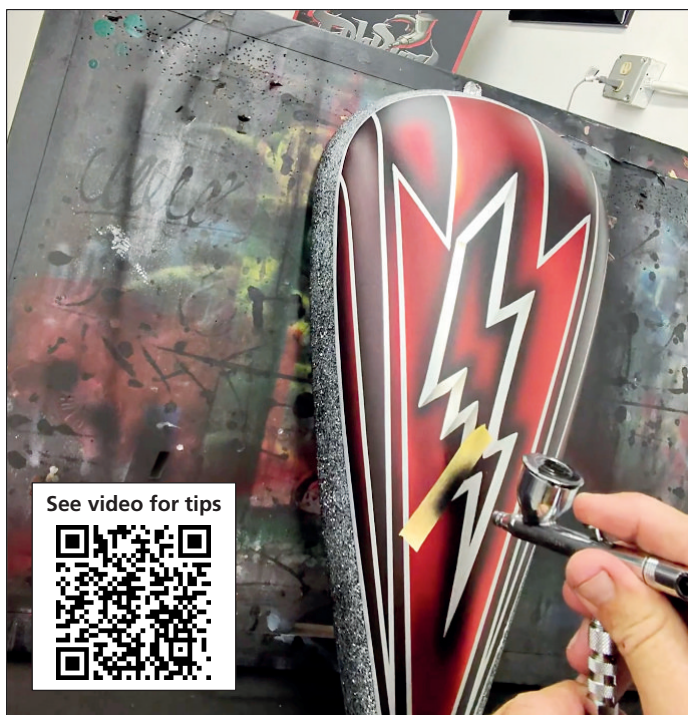
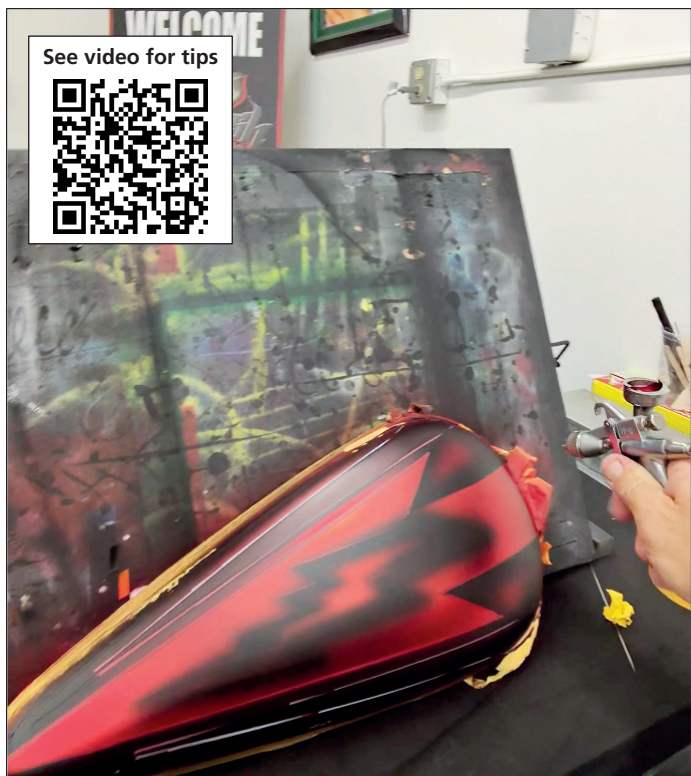


15 Building Kandy Color

Using our KK11 mixture again, we continue building Kandy color in the Krome graphic areas that have not been shaded. This allows the Krome to reflect and shine through the Kandy as tone is gradually built.

16 Subtle shading

Final shading and detailing are completed using FBS® Gold Mask techniques. Using a movable masking edge and House of Kolor® Transparent Black, subtle shadowing is added around selected portions of the lightning bolt. This creates the illusion of beveled Krome trim and dramatically enhances the three-dimensional appearance.



17 Finish

We unmask the remaining fine line and masking tapes to reveal the nearly finished piece. The project is now ready for final clear coating using House of Kolor® UC21 Kosmic Urethane Show Clear. Once completed, the finish delivers exceptional depth, brilliance, sparkle, and next-level Krome styling. By combining Krome, Flake King® Show Krome Flake,

House of Kolor® Kandies, and advanced graphics techniques, the result is a finish that pushes custom paint beyond traditional chrome-inspired effects. Look for a complete Coast Airbrush step-by-step feature covering Krome application techniques, product recommendations, and advanced finishing methods coming soon.



See video for tips



DAVID MONNIG



David Monnig is the owner of Coast Airbrush, a cornerstone of the custom paint industry founded in Anaheim, California, in 1989. Following the early years under founder Frank Monnig, David took over the company and turned it into a globally respected centre for professional custom painting, training and technical innovation. Today, Coast Airbrush specialises in the manufacture, training and distribution of high-quality airbrush and spray equipment and materials, supporting artists across the automotive, motorcycle, advertising, theatre, theme park and fine art sectors. David remains closely involved in technical development, product testing and the optimisation of practical workflows. Training is at the heart of his mission: Coast Airbrush organises workshops, courses and collaborative events led by renowned artists from around the world. Coast Airbrush is also known for promoting custom painting culture through long-standing industry events such as the 'Airbrush Rendezvous', as well as through media and documentary projects that highlight the artists, techniques and history behind this craft. www.coastairbrush.com



Flow of Time

In the centre of Ukrainian artist Mitya Ka's composition is a beautiful girl, her long, wavy golden hair like streams weaving into the water surface, connecting her with the surrounding world. Here, amidst the rustling of leaves and the quiet murmur of water, she felt herself part of something great, ancient. The world around her vibrated with life, from the gentle curve of a budding fern

to the reflection of clouds in the water. It all told her that time here was not measured by hours, but by the breath of nature. The girl looking at the sprouting fern, which is breaking through the stone, is immersed in meditation, as if looking into the very essence of time – where the past, present and future are woven into a single whole.

EQUIPMENT – FLOW OF TIME**Airbrush:** RichPen PHOENIX 222C by Fuso Seiki**Paint:** Amsterdam acrylic paints by Talens and Golden High Flow Medium**Surface:** Kraft card, 40.5 x 29 cm, 400 g/m²**Additional materials:** Brush, pencil, scalpel, sandpaper, Talens liquid masking film, Hamm Air Stencils**Reference:** Photos by the talented photographer candyfuwa, www.instagram.com/candyfuwa.**01 Pre-Raphaelitism**

This painting is executed in the Neo-Pre-Raphaelite style and immerses the viewer in an atmosphere of romanticism, fluidity and vitality. It is filled with a soft, almost mystical atmosphere, conveying the ideals of beauty and harmony characteristic of Pre-Raphaelitism, but reinterpreted in a modern manner. Delicate pastel shades, the play of light and shadow, and exquisite detailing emphasis its romantic mood, immersing the viewer in a world of magic. This painting is a reflection of the fragility of a moment frozen between dream and reality. I wanted to convey a sense of the elusive boundary between reality and fairy tale, between life and its eternal flow.

**02 Drawing outlines**

I print out the prepared sketch-photograph on an ordinary black-and-white printer and from the back side of the paper I smear soft graphite powder 8-9B and rub it into the sheet with a special sponge (cotton wool wrapped with cotton cloth). I glue a sheet of kraft cardboard with a density

or 400 g/m² on a wooden tablet with the help of paper tape keeping the margins of 5-7 mm and copy the main points of the line on which further I will draw a detailed picture. So the image is already transferred to the cardboard and it means that 50% of the work is already done.



03 Refining the drawing

For my paintings I use Faber Castel 9000 pencils, mostly for sketches, usually HB-3B. Now you need to create a quality drawing, which will be the basis for future work. At this stage you need to pay maximum attention to the proportions and details of the figure, this is the key to a good result of the final work. Based on my aesthetic taste, I change some proportions of the body, as the camera can distort some parts of the body when shooting. When the drawing is ready, corresponds to your taste and you realize that nothing else needs to be added or removed, you can move on to the next stage.



04 Masking

Next we move on to masking a part of the painting. This is done to ensure that when spraying paint through the airbrush, its particles do not get on other parts of the painting. For masking use masking tape, office paper and special masking fluid. On the perimeter of the object to be masked I glue the painter's tape not going beyond the edges of the masked object, connecting it with the edge of the office paper. Next, to make a thin mask shape I use Liquid Masking Film from Royal Talens, which is an excellent product that can be used to mask very small objects. This liquid has a rather thick consistency and dries quite quickly, turning into a thin rubbery film. I apply this liquid with a brush or toothpick and wait 5-10 minutes for it to dry.



05 Amsterdam paints

I am preparing colours for application through the airbrush. To create this painting I used acrylic paints Amsterdam Standard and Expert Series from Talens. These paints are not intended for direct application through the airbrush, but I like to experiment and find non-standard solutions when creating my paintings. You can read how I make airbrush paints for my paintings on the airbrush forum at airbrushforum.org, 'DIY Airbrush Paint'. When I create my paintings it is important to me that the pigment is lightfast and easy to atomize through the airbrush and that it has good adhesion to the paper or canvas. I am comfortable with my recipe and how the paint adheres to the paper or canvas.



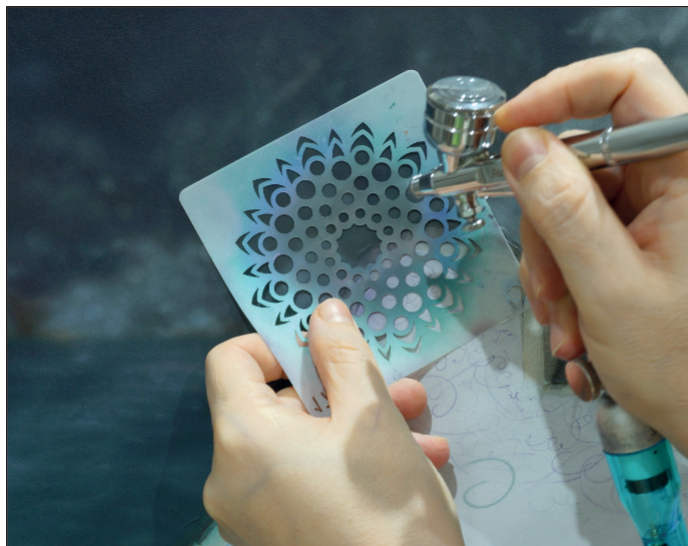
06 Blurry background

First of all I paint the far edge of the painting as water and forest, they are out of focus of the camera lens or human gaze. To create the first layers of the stream background I used opaque Olive Green Deep 622 mixed with transparent Indigo 533. To create the first layers of the forest background I use transparent Blue Violet 568 mixed with Indigo 533. I sprayed the paint in such a way as to create harmonious tonal relationships of the background.



07 Glare and reflections

By applying the paint layer by layer, I am looking for harmonious combinations of the background in the form of tonal and color relationships. I used a stencil in the form of circles of different diameters that will imitate the glare and reflection of light. I spray a light gray-green mixture of paint, simultaneously moving the stencil and spraying paint so the edges of the circles become indistinct and blurred.



08 Stream

We move on to paint the lower part of the painting. There are a lot of complex small details: it is necessary to show the flow of the stream, water transparency, reflection of the dress on the water, glare. I create general shapes and tones of future objects of the lower part of the painting using brushes

and airbrush. I create highlights and reflections on the water using paint blends based on opaque Sky Blue Light 551, Blue Royal 517, Greyish blue 562 and Titanium Light 105. I make microdots and stripes with an airbrush.



09 Micro Details

Some micro details I paint with small synthetic brushes which are indispensable helpers when it is necessary to create clear sharp details and not only. I use the same acrylic paint mix as in the case of the airbrush. Here I am painting highlights on water with a mixture of Greyish blue 562 and Titanium Light 105.



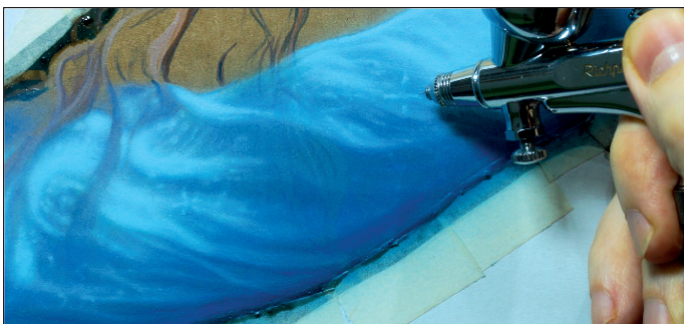
10 Interim result

After the background and foreground are done, we unmask the center part of the painting. We will come back to these parts of the painting after the center part is finished to combine them together. The picture shows the current progress.



11 Dress

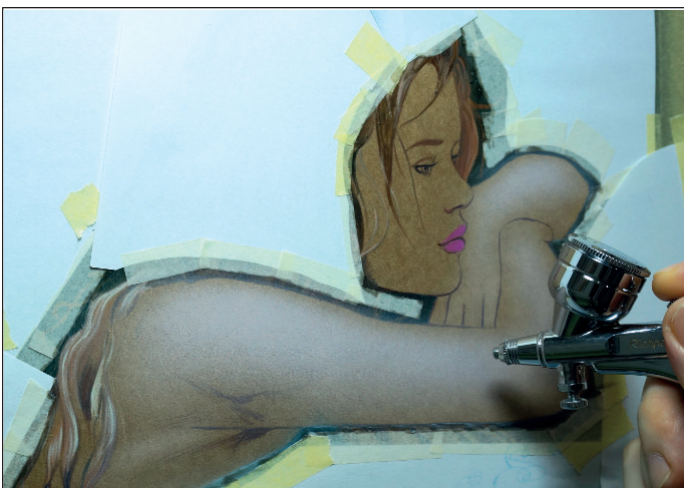
We move on to painting the central part of the picture starting with the girl's dress. We use different blue shades that were used when painting the reflection of the dress on the water. Draw the folds of the dress also make small accessories similar to stars.



12 Hands and hair

Use a thin brush to draw the basic outlines of the girl's hands, face and hair. We do it in order not to lose the basic contours, because after spraying opaque flesh colors the basic pencil markings will disappear under the layers of opaque paint. We also apply the first layer of color to the hair,

making it more contrasting. Start painting the hands using different flesh colors. For the first flesh tone layer I used a mixture of the following colors: Naples Yellow Red 292, Titanium Buff 289, Rose Persian 330, Venetian Rose 316 and Rose Light 361.



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13 Face and skin

With the help of the already prepared mixture of flesh color paint the face brightening the lightest areas. On top of the first flesh-colored layer of paint I apply darker color shades that I create on the basis of transparent and translucent colors Van Dyke Brown 403, Blue Violet 568, Sienna

Burnt 411 and flesh colors that I used earlier. I also use the "Dots small" stencil from hammairstencils.com, which allows me to create an imitation of skin texture.



14 Redoing the hair

We mask the face, hands and go back to painting the hair. We spray a second layer of paint highlighting individual strands with the color Naples Yellow Green 282 mixed with the flesh tones we used earlier. After lightening individual hair strands, we move to darker areas and tone the lower part

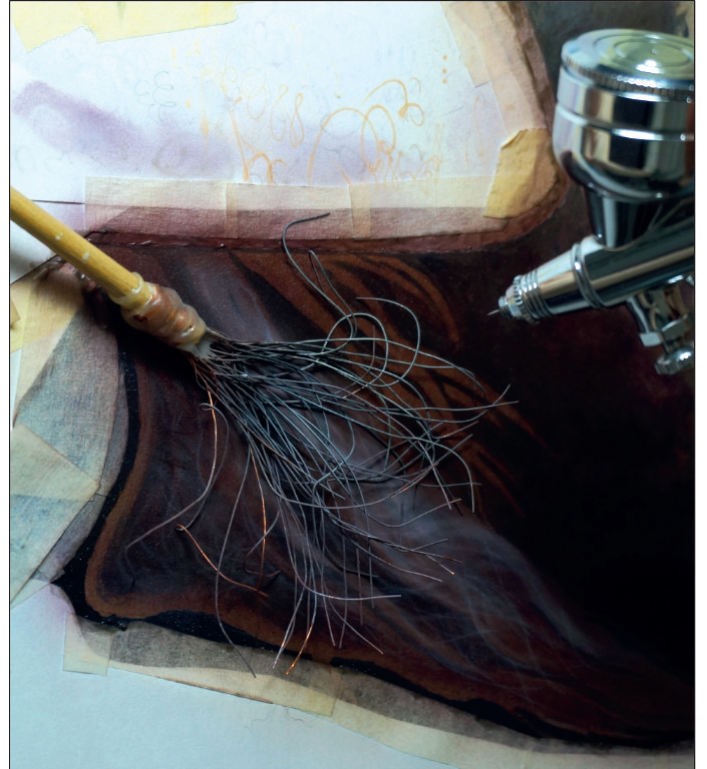
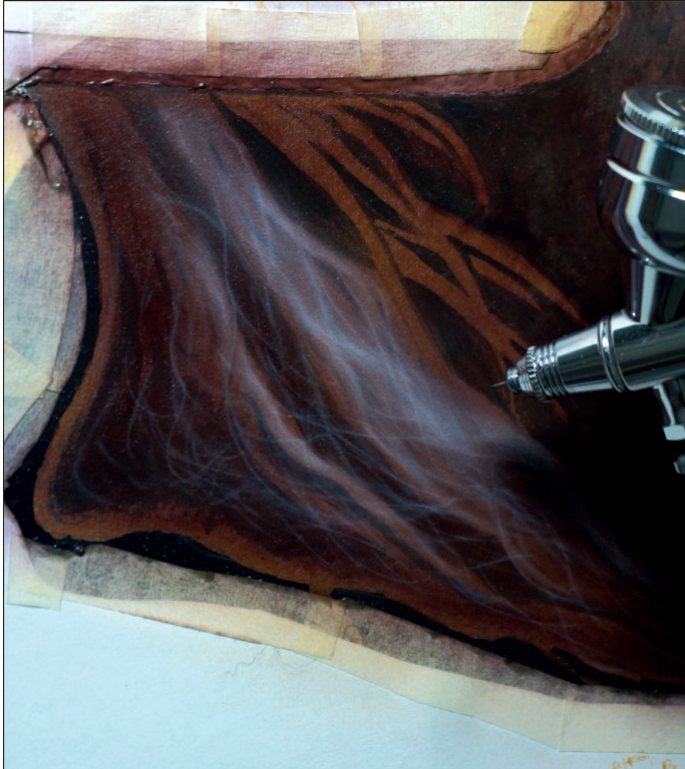
of the hair with transparent Sienna Burnt 411, we also add violet shades with Ultramarine Violet 507. We end up with a very beautiful and balanced hair color.



15 Hair tips

Draw the strands of hair that are under the girl's right hand. First of all I gave a darker tone with transparent Burnt Umbra 409 to the part of the picture where the stone with plants and these strands of hair are located. The next layer I create with opaque Titanium Buff Light 289, I draw

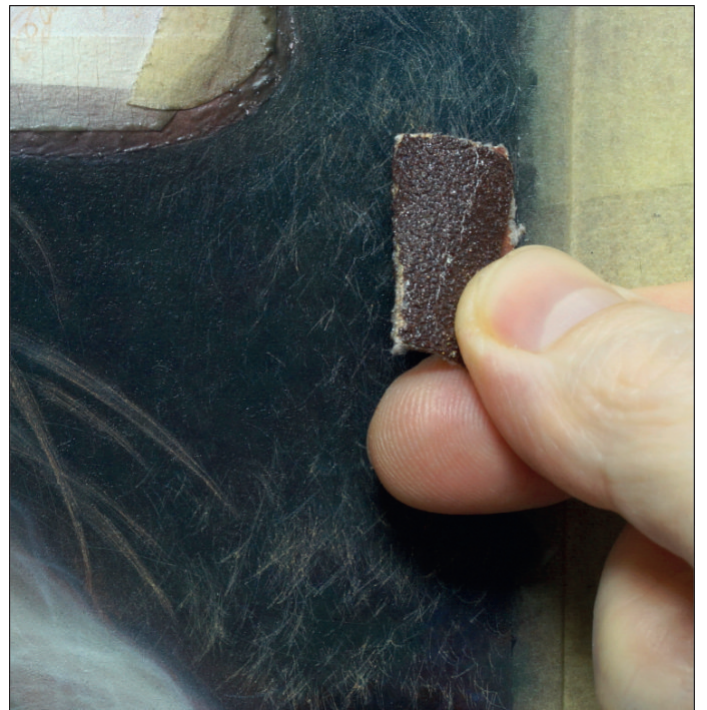
very thin individual hairs and larger strands. Here I use a special stencil tool to give direction to the hair and make the bend interesting. I made this tool myself from pieces of copper wire and an old paintbrush. By changing the bend of the wire you can give the desired direction. I often use this tool when I draw hair.



16 Plants and moss

After applying several layers of paint to the hair and giving it the desired shape and volume, I move on to drawing the leaves of the plant and moss. Having darkened the leaves and moss with Indigo 533 transparent, I scratch the contours

of the plant with a scalpel, thus giving clarity and sharpness. Using coarse sandpaper 60-80 grit I scratch the texture of the moss giving it movement and direction of growth.



17 Brush and palette

With a very fine brush I paint the smallest details of the moss and leaves, making some accents in the right places. I also use the airbrush to combine and defocus the right parts of the plant to create an overall harmony. This is what my pa-

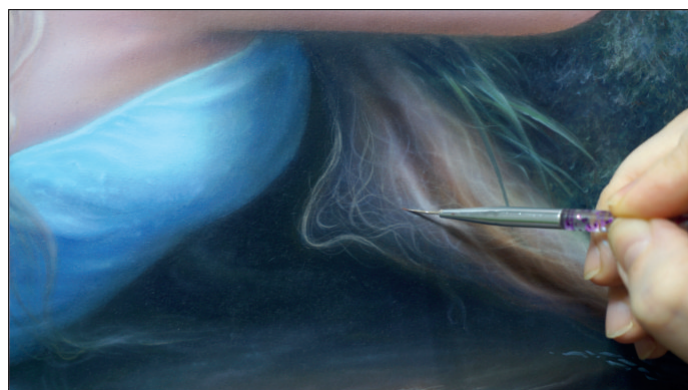
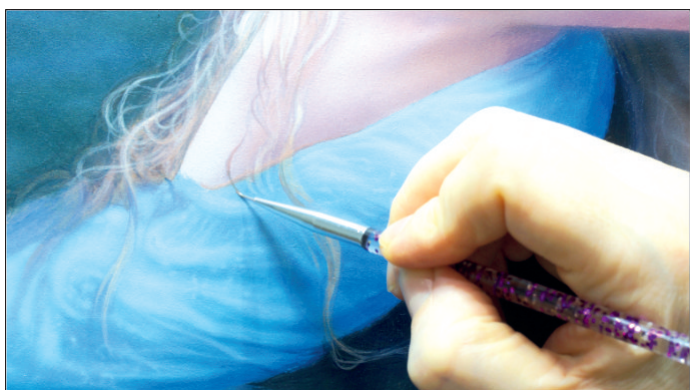
lette looks like, it tends to be chaotic but it has a certain order to it. Here are collected cold shades of mostly blue colors, but also some warm oranges and browns, they are needed to muted the cold colors when necessary.



18 Merge image elements

Now all the masks are removed and the process of merging the background with the main object is underway. I paint with a thin brush the details of the hair that should be located on top of the dress.

Once again I paint small individual hairs in a new layer of paint combining them with the background. This is a multi-layered acrylic painting that requires many layers of paint in order to end up with a detailed, complex painting.



19 Details with scalpel and needle

Use a scalpel to scrape through the individual hairs on the darker colored sections of hair. I think that a scalpel and a needle of all possible tools can create the finest lines

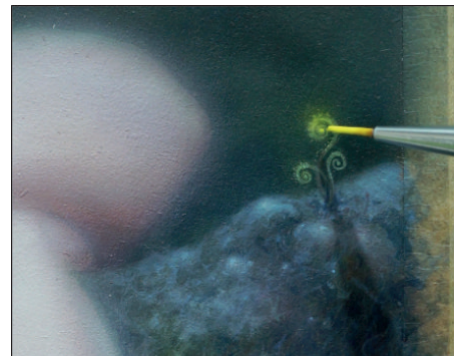
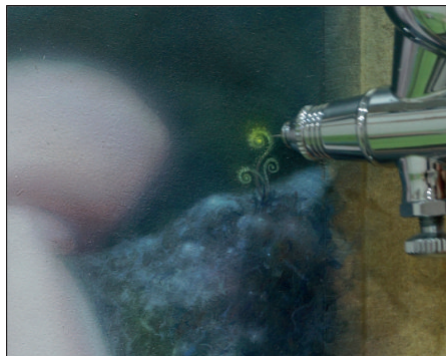
and details possible. Also, use a scalpel to make subtle individual accents on the hairs in the area near the creek.



20 Fern seedling

I divided the A6 sheet into 6 parts to draw a prototype of a fern embryo in each cell. I liked the fourth drawing most of all, it seemed to me the most harmonious from the point of view of composition. To give it a glow I used translucent Greenish Yellow 243, as well as paint mixtures of blue and violet shades. I drew a fern pattern I liked on a rock with

moss, but in the end I had to remove one curl and also make the fern bud even smaller than in the original drawing. It turned out to be a very small 1 cm in height. With the airbrush I created a small glow as a symbol of the emerging life. With a fine brush I made micro accents in the form of luminous dots.



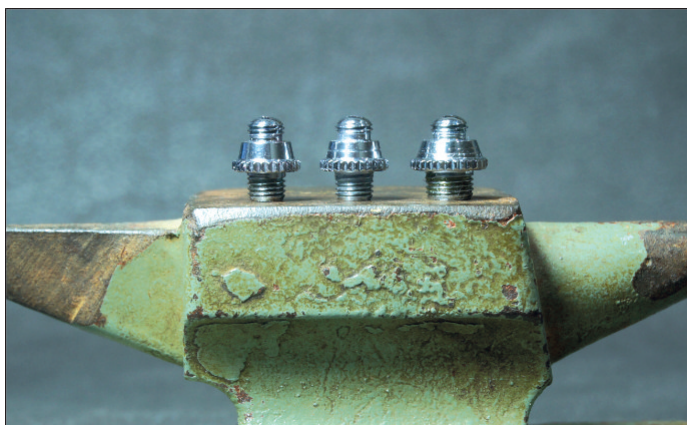
21 RichPen PHOENIX

Throughout the time spent creating this painting, I have used the RichPen PHOENIX 222C, which is capable of creating the finest detail possible. It has recently become my favorite airbrush. This year, Fuso Seiki resumed production of the PHOENIX 222C and 223C and is now retailing them directly from Japan again. This high precision airbrush makes details with ease and its trigger is very responsive. It is a fantastic airbrush. I have a video on my channel where I make PHOENIX lettering on a small wooden matchstick, the size of the lettering is only 2 x 10mm.



22 Nozzle comparison

I also did some research and compared three Japanese airbrushes that have nozzle cup with micron characteristics: Iwata CM(V2), Creos PS-771 and RichPen PHOENIX 222C. You can clearly see that the 222C has a larger thread than the other two, but if you compare the internal contour you will find that the 222C has the most complex design. The nozzle cup outlet diameter of all three airbrushes is almost the same, and the nozzle outlet diameter is the smallest in 222C. I think these three airbrushes are the flagship models of each company with micron performance and are still in production in Japan. I have also built some custom airbrushes using RichPen parts and these airbrushes work great.



23 Water Drops

With a needle I scratched the silhouettes of a few drops of water on the girl's arm, I also used paint and brushes, the water got on her when she went into the creek.



24 Finish

We are nearing completion of this difficult to execute painting. Putting accents, tinting some areas of the painting. I also left it for a while and after nothing to add or remove it is ready. There are a few short videos on my YouTube channel showing how different parts of the picture were created. https://www.youtube.com/@mitya_ka/videos



MITYA KA



Mitya Ka (also known as Mitya Karastoika) was born in Ukraine in 1983 into a family of artists. Ever since childhood, he has wanted to paint unusual, realistic pictures. Through his paintings, the artist conveys the beauty and harmony of this world, its divine majesty, multidimensionality and love. The paintings inspire people to open their hearts to the light, to love the nature of this world and the planet Earth. The works are created using acrylic, airbrush, watercolour, oil and pencil techniques. They are held in private collections around the world. Mitya takes part in international art exhibitions.

www.facebook.com/mitya.ka.2025
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Underwater worlds behind bars

Wall art by Michael Wood

American Michael Wood is serving a life sentence in prison. It wasn't just his daily life and his work as an artist behind bars, but above all a personal experience during a visit from his then-seven-year-old son that inspired him to decorate the

walls of hallways, cells, and especially visiting rooms with colorful designs. Fortunately, he found tremendous support for this from the prison administration, guards, and fellow inmates.

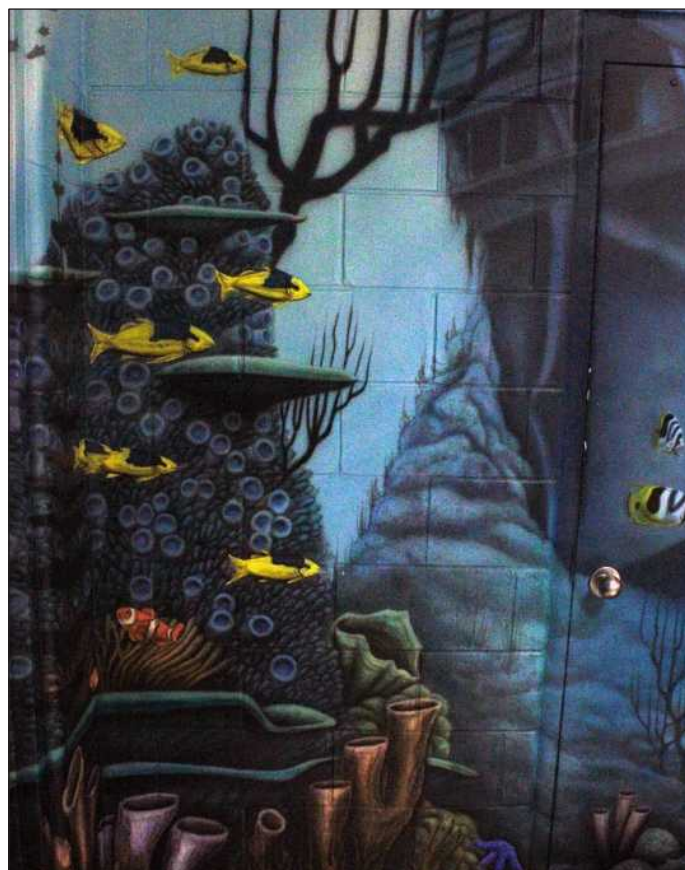
Michael, we already had you in our magazine when you reported on your airbrush work in prison. Now you have implemented a very special project in the facility - large-scale wall designs. Please give us a brief overview: How long have you been at the facility, how did you get into airbrushing and what were your beginnings there?

Michael Wood: Yes! it's good to be back! Thank you for having me again! I have been staying very busy in recent months trying to finish some other very big projects. I've been painting these big murals for about six years now, maybe longer. It's all a blur sometimes, there's never a dull moment. So, I've been here since 2006, so what, 19 years now, and I've been painting since 2016. I had a little experience back in 2005, but nothing even worth talking about.

It didn't really start until 2016: Here in Texas, since I have a life sentence, I had to do ten years as a G3, which is a higher custody class basically. During that time there weren't a lot of opportunities. We didn't go anywhere but our assigned jobs if we had one, not a lot of liberty. I went through a lot of changes in that time, but I spent a lot of my time drawing with pen and

pencil, learning about composition and detail.

In 2016, I had completed my ten years and was reclassified, receiving a higher custody class of G2. Being a G2, there are far more opportunities to get better jobs and move around more. Being an artist, I always had it in my mind that I wanted to do something that has to do with my art, my passion, being able to do what I love. When I went to classification I was nearly finished with my book, so I was going to take all the artwork from it with me, and I did. I showed it to the major of the classification board that day and I told him: "I know that being a G2 means I'm about to get a job as well, so the only thing I ask is that you use me at something I'm good at." As he was looking over my work, he asked, "can you paint like this?" I said „yes, Sir!", to which he replied "good, then you work for me!" It was only the beginning though. Remember I was a G3 for ten years, I didn't move around much, and nobody really knew me, only rumors and gossip. So over the next few months I received a lot of resistance. I also didn't have a lot of experience in professional settings, my attitude was one of a typical con. I ended up in maintenance in the woodshop, and there I was introduced to a woman named Ms. Hopkins. She was the inside



yard boss, in charge over the yards, gardens, holiday decorations, even parts of the administration building. At first I was just doing little signs for the gardens and parking signs, name plates, just little stuff. I wasn't very skilled with the airbrush yet, so it was perfect opportunity for me to tune in. After a short period, I began doing little personal projects for the wardens and administration people, and started building up my equipment and supplies. One day, I got her attention, and I said „Ma'am, I want to do this for the rest of my life“. I don't think it really registered right then, because all she said was „okay“, but little did I know, it must've been on her mind, because over the next few months she put me in all the right places with all the right people, even helped me get into the craftshop. Some stuff had transpired with another guy who was the unit artist. I was supposed to be going to be his helper, get some training and learn the ropes, but he got in some kind of trouble, and it threw me right in the hot seat. I was then the Unit Artist. I wasn't ready, but I've been working and learning everyday since.

Your art seems to inspire not only your fellow inmates, but also supervisors, superiors and even visitors. How did this project come about?

Michael Wood: Yes, it's very touching and honoring to see how many lives are affected by our work. I never intended to receive so much attention, never really even thought about it. I just wanted to do something that wouldn't make me miserable for the time I'm here. Something that would help me take care of myself, you know? In truth, I'm really a little antisocial, private, and quiet..so sometimes I struggle with it. This particular project came about as a Godsend really. Since

I've been painting, I had been dreaming about painting in visitation. It's personal. Some years earlier, in 2013, my son and his mother had come to visit me. He hadn't seen me in a year or so, and we had been through a lot of changes. He was about 7 then , and it was a cold, brightly lit, institutional style room then. Everything seemed to scream "we don't like you!". He was here very long when he began to act very scared and began having a panic attack. I was able to calm him down enough to tell him, "Ian, I'm your dad, I would never hurt you or let anyone here hurt you! I love you! And as much as hurts me, if you don't want to be here I won't make you stay. I love you!" I kissed him on his head and he went to sit with his mother. They left a few minutes later, and I haven't seen him since. His mother passed away during covid, and he has been in another state with family. But this project was and is dedicated to them and that day.

How did you approach the project? What planning was necessary and how was the project financed?

Michael Wood: It came about a couple of years ago when we got a new Warden, Ms. Cozby. She was big on family stuff, and one of first requests was to do something with visitation. I had my chance! In planning she expressed the desire to see some kind of underwater motif. So I took to research, gathering reference materials and sketching out ideas. Once we got our ideas together, knowing what we were going to do, I made a list of what it would take. I chose Jacquard transparent paints for this, and the wardens came together and supplied it. I got with the unit paint squad, and with their help we mixed a color out of the remnants of paint from past building jobs coming up with the color for the trim of the rest of the room. By the



time the airbrush paint arrived, my helper at the time, Rick Gonzalez, and I were already well on the way painting. I like to start a lot of my painting with a grayscale layout, which I learned from your magazine articles with Steve Gibson. That process goes very fast! Especially when there's already a vision.

What equipment did you work with?

Michael Wood: You wouldn't believe it if I told you but since I had help with this project, I bought a 6 piece set of syphon feed airbrushes from Harbor Freight. And during the course of this project they quickly became my favorite airbrushes.

What factors do you consider important when choosing designs?

Michael Wood: I do try to make all these paintings have

nothing to do with prison. The idea is to make things look cleaner, bigger and not so enclosed. As I said earlier, we are currently working on two other very massive projects on the unit in two separate buildings. The state began to create special incentive programs for inmates who demonstrate exceptional behavior on many of their units, and I have been privileged to be a part of the paint and design for two such wings on our unit. One of which is on a building that is three stories high. There are now two entire wings included in this project, a total of six sections, affecting a total of 288 inmates. This is a sober living program called the Forever Sober Program, with a friend of mine, James Thomsen who wrote and directs the program. It's an honor to be a part of something so big, even if I am just the painter. Our design over there is of waterfalls and forests, something peaceful.

The other is strictly an incentive living dorm affecting 63 inma-



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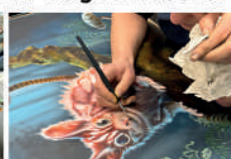
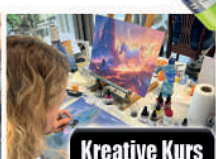
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tes, and our design for that is of "Fast and Furious" type theme, with cars and motor parts, signs and street scenes. We've gone as far as to come up with unique shop floor designs for the floors inside the cubicles. So each cell /cubicle has a different color scheme and design giving them a bit of a person feel. The idea is to inspire people to think of this place differently. Yes, it sucks, nobody wants to be here, but we all brought ourselves here, while we are we don't have to live in the typical prison fashion - with cold hard steel and concrete as our inspiration.

Did you start by making sketches? How did you transfer the designs?

Michael Wood: Yes, a lot of times I like to draw out an idea and design for a couple of reasons. We can't just do whatever we want, so I like to have something to show the bosses for approval, plus I believe that the vision is the most important part. I have been working with other people as well so it makes it much easier to share the vision. We try to use projectors when possible for transfer, but in prison, it's rarely ever dark. There's always some kind of light making it difficult, so much of the time we just sketch the outlines directly on the wall.

Did you have any support—that is, other inmates who helped you?

Michael Wood: Yes, on these last three big projects I have taken on a few helpers. For the sober program, I now have two friends who go with me, and we have two other guys chosen from the program who help us, and for the incentive wing I have one of the same friends, my co-worker, my brother Rick, and two or three others who help depending on the days and events going on. It's different for me. I'm not used to working with people. I've spent the last 28 years of my life in places like these. And though there are a lot of group settings, in prison, every man has his own walk, battles, and aim, many of which do not line up at the same times for the same reasons. In recent years I have given my life over to Jesus, and in doing so many of those old mentalities have changed. I have begun to get engaged more within the community in here, I've taken on sever-

al helpers, teaching and working with them to accomplish a common goal. I have turned my position as the unit artist into a sort of platform to share my faith with others and teach some of my techniques to those who show a genuine interest in accomplishing something more with their lives.

While we are on the subject, if it's okay I would like to recognize some of the guys I work with closely. My new co-worker, Michael Trevino is dedicated and loyal, eager learn and ready to give whatever he has. Phoung Pham is a very talented and inspiring artist who has given much of his time to help on the sober program. Moses Popp is one of my star students, highly motivated and ready to work and learn all the time. Franky Hernandez, another prized student eager to perfect his skill. Another Rick Gonzalez, my brother and friend of almost twenty years, very talented and eager to learn and perfect his skills, Billy Newman, skilled dedicated and ready to work and learn at a moments notice. There are others, and I'm sorry if I've missed them, but don't be mislead they are all appreciated!

All of these men are dedicated to learning and working, they have shown loyalty, and a strong desire to live changed lives. These are the things I look for in helpers and friends. These are rare qualities in prison and I value them more than any amount of money or things. To sum it up: this work is never done. It is a service to our community, man, it is an honor to be a part of. It touches our soul to see how our work makes someone smile or inspires them and how the entire environment is changed from floor to ceiling, bringing new, brighter, and livelier mentalities to our lives. We're all here for a reason, but I don't believe we have to be miserable. We've already lost and given up so much in coming here. Now it's time to look past it all, to grow, and to change, and be the men we never were. This is my message when I work, and I'm honored with the opportunity. I thank God and all those who have supported us and these programs, and I look forward to showing the work something different from prison.

Thank you very much, Michael, for giving us this glimpse into your work at this extraordinary place. We wish you, your friends, and your colleagues all the best.

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Airbrush Step by Step 80
Nature meets Chrome, 03/26

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Printed in Germany:

Druckerei Silber Druck oHG
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34253 Lohfelden, Germany
www.silberdruck.de

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Airbrush Step by Step (English edition) is a quarterly publication.

Sales:

Katja Hassler, Mail: vertrieb@newart.de

International Distribution:

www.magazineheavendirect.com

Back issues are available at
www.airbrush-magazine.com

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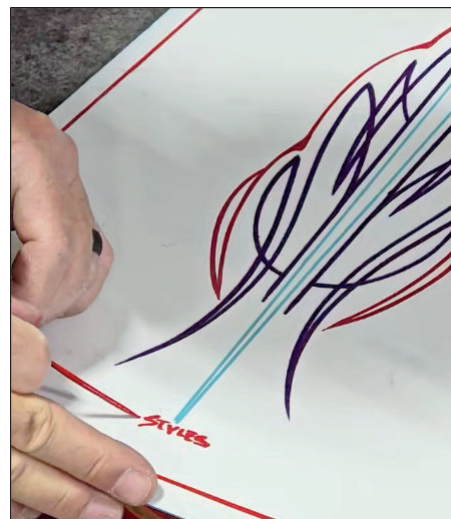
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