

AIRBRUSH

STEP BY STEP

65

SPECIAL

The winners of
SPARMAX
International
Airbrush
Contest 2022

HORROR & FANTASY

Dark Creatures | Fantasy Characters
Superheroes | Mummies

in Illustration, Fine Art and Automotive Painting

newart
medien & design



AIRBRUSH STEP BY STEP –

finest inspiration for airbrushing



4 issues/year

- Annual print subscription only 39,90 Euro, free shipping worldwide
- Annual digital subscription with the Airbrush Step by Step app only 19,99 Euro
- or both: Upgrade your print subscription to print/app combi for only 4 Euro extra



You can now find the latest issue in book stores in UK, US, Canada, Australia, Spain, Portugal and further countries.

Subscriptions, printed issues and epapers also available at:


www.magzter.com

subscribe
www.isubscribe.co.uk


www.magazine.co.uk


www.pocketmags.com

IT'S GETTING SPOOKY!

As the fall season approaches, days are getting short and creepy little creatures will soon knock at your door for "trick or treat". Monsters, mummies, and dark creatures, but also superheroes and sci-fi characters have even made themselves at home in this Airbrush Step by Step magazine issue: Cover artist **John Seaton** from Australia took a cue from the fantasy novel and Netflix series "The Witcher" and created a morbid scene with the main character Geralt of Rivia. Spanish artist **José Guerrero Hueso** will show you a simple but effective free-hand design of a mummy portrait in his how-to. With the two US artists **Jessie Madera** and **Kevin Wood**, we even feature extraordinary experts in the field of fantasy and horror. Automotive painter **Jessie Madera** is telling you about her artistic preference for macabre and horror subject matter along with the feminine figure and sexually suggestive undertones. Professional illustrator **Kevin Wood** will give you an insight into his work for Warner Bros. and DC Comics, creating collector's items and licensed artworks featuring the world's most popular fantasy characters.

Chilean artist **Sebastian Arenas** will lead you in the world of science fiction, showing you how to create a female portrait in an interesting "Tron"-like, neon light ambience. Fantasy woman portraiture is also the topic of Spanish artist **Luz de la Calle**, but with a different approach: Capturing human feelings and fears in an image is the basis of her fantasy artwork featured in this issue.

And finally, you should not miss to take a glance at the amazing winner artworks from the Sparmax International Airbrush Contest 2022. From fantasy to realism, automotive painting to modelling – all artists did such an amazing job in their chosen category, so winning was so well-deserved for all of them.

We hope this issue will give you lots of inspiration for the upcoming fall and Halloween season. Have a creepy and creative time!

Greetings from the Airbrush Step by Step team



NEWS

- 04 **Airbrushes:** News from Harder & Steenbeck
- 05 **Paints:** Airbrush India Inks, Stardust Colors Car-Rep
- 06 **Accessories:** Ampersand scratchboard toolkit
- 07 **Digital:** Huion Kamvas Pro24 (4K), UGEE U1600
- 09 **Community:** Winners of Sparmax Contest 2022, 20 years anniversary of Airbrush Services Almere

STEP BY STEPS

- 16 **Jannet**
Sci-Fi-Illustration
The sci-fi theme and neon lighting inspired Berlin-based artist Sebastian Arenas to create this artwork, which he first worked out in shades of grey and then set glowing effects with candy colours.
- 26 **Geralt of Rivia**
Fantasy Illustration
Australian artist John Seaton has captured a scene from the famous novels, computer games and Netflix series "The Witcher".
- 37 **The Mummy**
Mummy Portrait
Spanish artist José Guerrero Hueso created the mummy portrait by freehand and full of light effects on a black Dibond panel.
- 42 **The Captured Woman**
Fantasy Portrait
With her work, Spanish artist Luz de la Calle wants to raise awareness of the fact that there are many people who are constantly restricted by health problems and need our help.

INTERVIEW

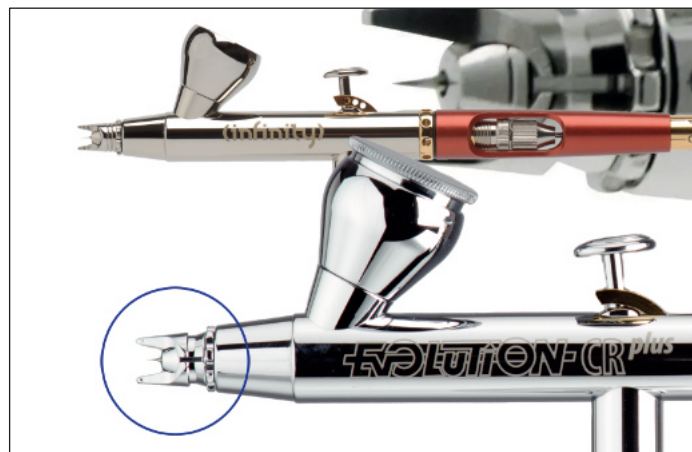
- 48 **Superheroes in Mixed Media**
The Art of Kevin Wood
The American Kevin Wood creates collector's items and licensed artworks featuring the world's most popular characters in airbrush and digital mixed media on behalf of Warner Bros. and DC Comics.
- 54 **Feminine Horror Art**
Jessie Maderas career from necessity to the big deals
American artist Jessie Madera talks about her painting techniques, her world of art and how art was the only way for her to earn a living in hard times.

CLASSICS

- 61 **Readers' Gallery**
- 66 **Shopping Guide**
- 67 **Impress/Preview**

Making a Fine Line even finer: New air caps and nozzle set from Harder & Steenbeck

Harder & Steenbeck has optimized its manufacturing procedure and concept for its nozzles and air caps to ensure that primarily the 0.2 mm and 0.15 mm nozzle sets function perfectly. The result: the prior 0.15/0.2 mm Fine Line air cap is



removed of the range and is being replaced by two separate Fine Line air caps for 0.15 mm (#126783) and 0.2 mm nozzles (#126923), which can only be used in the similarly sized 0.15 mm or 0.2 mm combination with the corresponding nozzle set. In general, only the air cap and the nozzle sets from the Fine Line series are available in size 0.15 mm. The 0.15 mm products will no longer be produced for Evolution. Evolution users who would prefer not to do without 0.15 mm nozzles can – alternatively – make use of the 0.15 mm Fine Line air cap (#126783) and nozzle set (#126823). The 0.2 mm (#123763) Evolution air cap and the corresponding nozzle set (#123703) remain as are. With that, all Evolution 2-in-1 sets (including FPC) will be offered with 0.2 and 0.4 mm nozzle sets in the future. From here on out, Grafo sets will come with the Fine Line assortment to better meet the detail demands coming out of the field of illustration.

www.harder-airbrush.de

For children in Ukraine: Kyiv Infinity



In the last few months, each of us has probably thought about what contribution he or she can make against the war and the suffering and for the people affected by the war in Ukraine. This thought also preoccupied the airbrush manufacturer Harder & Steenbeck, which, as an international company, also works with dealers and artists in Ukraine. Together with the Ukrainian artist Angela Dmitrenko, Harder & Steenbeck has now launched two airbrushes which are sold for the benefit of the Ohmatdyt Children's Hospital in Kyiv. The hospital treats children having cancer and being transplant patients. Due to their illness and the necessary treatment, they cannot be taken to a safer place. Angela Dmitrenko has already

dy painted many walls in this hospital to bring a little colour and hope into the difficult everyday life of the children.

The two airbrushes, called Kyiv Infinity Light and Kyiv Infinity Dark, are each an Infinity airbrush with a 0.2 mm Fineline nozzle set and a 2 ml paint cup. The airbrush has all the features of an Infinity CRplus model. However, like an ALplus device, the body is made of light aluminium and bears the design of Angela Dmitrenko: a pair of golden wings as a sign of hope, elegantly stretching over the airbrush body. The Light model has a pink-purple base colour, the Dark model a black base. Lever, cup, valve and needle protection cap offer a colour contrast with matt silver in both models. The inner parts of the airbrush have a golden finish as a symbol of the good that is in every human being. Both airbrushes can also be optionally equipped with a 0.4 mm Fineline nozzle set and 5 ml paint cup. Matching the Kyiv Infinity units, there is also a three-legged airbrush holder available that picks up the style of the two airbrushes with its matt silver and pink design.

The two Kyiv Infinity models Light and Dark are available individually for 226.10 euros or as a set for 434.35 euros. The matching airbrush holder costs 23.80 euros. The Kyiv products are available exclusively through the dedicated website at www.harder-help-ukraine.de.

www.harder-help-ukraine.de

Stardust Colors: Airbrush paints and effect varnishes from France



The French company Stardust Colors has been on the market since 2009 and offers a comprehensive assortment of effect varnishes, lacquers for auto bodywork, clear varnishes, and airbrush paints right in their online shop, of which there are several language versions including English, Spanish, Dutch and further more. The Stardust Acrylic Pro series consists of 125 acrylic paints for Airbrush Fine Art applications, including metallic and pearl-luster paints, chameleon paints, Candies, fluorescent, and phosphorus paints. What they offer is an ultra-fluid premium acrylic-polyurethane formula, which has

been especially designed for use with an airbrush and can be sprayed via a 0.2 mm nozzle. The manufacturer promises a high level of opacity, adhesion, and permanence. Prices for a 60 ml bottle of Stardust acrylic paint start at 5.95 EUR.

The Stardust Airbrush Graphic series contains solvent-containing airbrush paints, which are 100% UV-resistant for the users. They have been especially developed for custom painting. The paints are matt, pre-diluted, and available in 54 opaque as well as 11 half-transparent hues. The Stardust Graphic paints are offered in 125 ml bottles for 14.42 EUR per bottle.

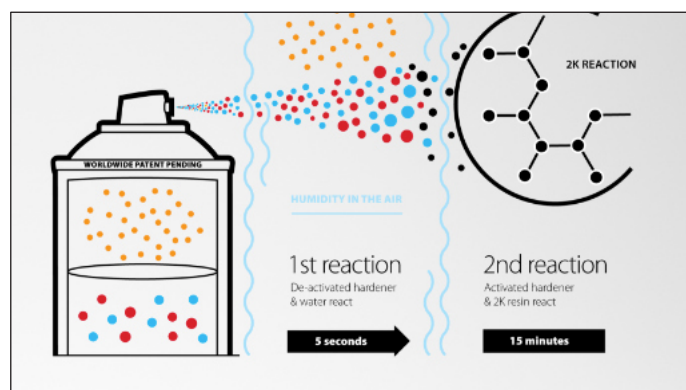
Over 40 pearl-luster, metallic, and glitter paints are part of the Stardust Sparkle series. The solvent-containing paints have been especially created for use with an airbrush and cost app. 15 EUR per 125 ml. In addition, Stardust features a comprehensive line of accessories, additional items, and mediums for airbrushing. There're also the special effect varnishes for professional varnishing. The Stardust Colors online shop also carries a variety of other products for all sorts of applications such as bodypainting, model construction, guitar painting, pinstriping, etc.

www.stardustcolors.com

Car-Rep: Just spray on 2K varnish – without mixing and activating



Up to now, 2K varnish has been quite difficult because the varnish and hardener had to be mixed in just the right balance. Even then when this has worked by using an aerosol can, the varnish could only really be used for a short period of time. Any remnants and residues just dried up in the can. The Car-Rep product line from Finnish manufacturer Maston Oy now offers a whole line of 2K products in an aerosol can, which is only activated when spraying thanks to the patented Wise 2K technology. Varnish and hardener are packed together in the can without reacting inside. It's only when you start spraying the varnish that the hardener is activated, and the varnish develops the special 2 component characteristics. As a result of this technology, the varnish can be sustained in the can for a limited amount of time and can also be used at any time.



The Car-Rep assortment includes a 2K Epoxy primer filler, 2K Epoxy primer in gray and black, 2K Epoxy varnishes in several hues of black and white, and 2K polyurethane clear varnish ranging from matt to glossy. As can be expected of a 2K varnish, the Car-Rep products are gas and UV-resistant, build a very hard, scratch-resistant surface, and can also be polished. Between the layers, the varnishes will need a good 15 minutes to dry by air. After an hour, the varnishes are fixed, and can then be polished after a day of drying. The final hardness and resistance are achieved after 8-10 days.

Prices for this varnish in the 400-ml aerosol can range between 20 and 24.50 EUR.

www.car-rep.com

Airbrush India Inks: Finely coordinated India ink set



Do you remember the portrait "Soraya" by Timothy John-Luke Smith? In Airbrush Step by Step no. 56, 03/20, he not only showed us how to design this beautiful young lady, but also how he makes use of his very own paint series "Airbrush India Inks". Ink is easier to clean than acrylic paints. In fact, all you need to do is rinse the airbrush with water. The ink mixtures help to create lovely airbrush artworks without extra mediums, having the airbrush "spit", or having to deal with paint that has dried out in the device. Timothy produces these Airbrush India Inks himself from Super Black Speedball India Ink and offers a finely tuned set consisting of 8 black hues: 2 bottles of "Detail", 2 bottles of "Light", 2 of "Medium" and 2 of "Dark". Timothy works with the transparent inks from light to dark. This allows him to constantly maintain control of the work and the lighting conditions.

The Airbrush India Inks from Timothy John-Luke Smith can be ordered from his online shop. The set costs 24.95 USD (app. 23.70 EUR).

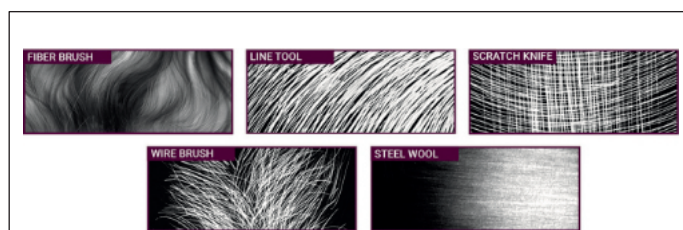
www.inkfingers.com



Ampersand scratchboard toolkit: For the love of scratching



The clay board produced by the company Ampersand has become quite well-known as a high value painting surface that is perfect for scratch and erasing techniques. For those who'd like more selection in scratching tools than just your average pointed and round blades, there are now 5 different scratching tools for multifaceted textures in Ampersand's scratchboard toolkit, namely a scratching knife with a pointed and



bent spring, a stroking tool, a fiber brush, a wire brush, and a piece of steel wool. The scratching tools have actually been established for the scratchboard series for the purpose of scratch painting but are fully suitable for use for all sorts of scratching applications as part of the airbrush mixture technique. Hair, grass, and fur textures can just as easily be created in the same manner as fine highlights, hatches, or surface brightening.

The scratchboard tool kit is sold by selected retail artist shops and costs as of 34.50 EUR / 32 USD.

www.ampersandart.com



Huion Kamvas Pro24 (4K): The flagship for the sophisticated artist

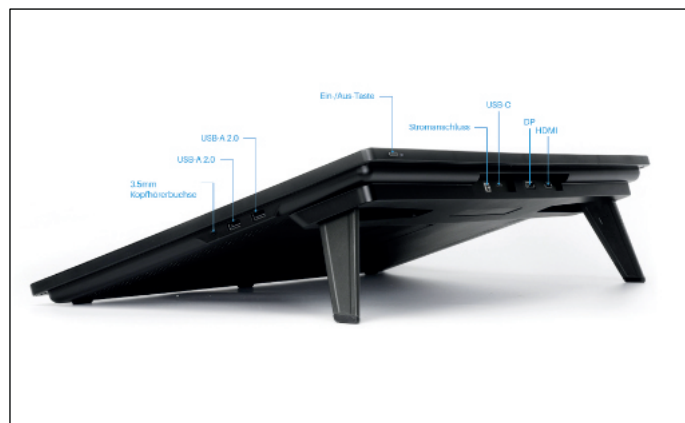
The pen display manufacturer Huion has optimized his product assortment and added a 24 inch pen display with 4K resolution. At a price of 1399 EUR, the device is geared towards professional and sophisticated artists, airbrush artists, and custom painters. Up to now, only the pen display units released by market leader Wacom have featured a 4K resolution in this size. However, Huion is finally catching up and is now providing the user with an exceptional sharp, clear, and high resolution screen experience thanks to its Kamvas Pro24 (4K) that combines 3840 x 2160 pixels on a 24 inch screen diagonal.

The device comes in a rather large black box, packed very securely. Featuring a weight of 6.3 kg and sized at 589.2 x 364 x 23 mm, it'll take up a good bit of space on your desk, but is

clearly more compact than its brother, the Kamvas Pro 24 model from 2021. The first thing you'll need to do is simply fold out the pedestal, which makes it possible to set up the device at a pleasant work angle of 20 degrees. You also have the option of screwing on a monitor arm, making it completely flexible.

In addition to the 4k resolution, the display features an incredible 140% sRGB color range featuring 1.07 billion colors and a 178-degree perspective. The QLED display has a contrast ratio of 1200:1 and also supports HDR, which promises to deliver an excellent color experience. The matt laminated surface prevents strong reflections, feels great, and will have the pen simply gliding over the surface. The manufacturer even



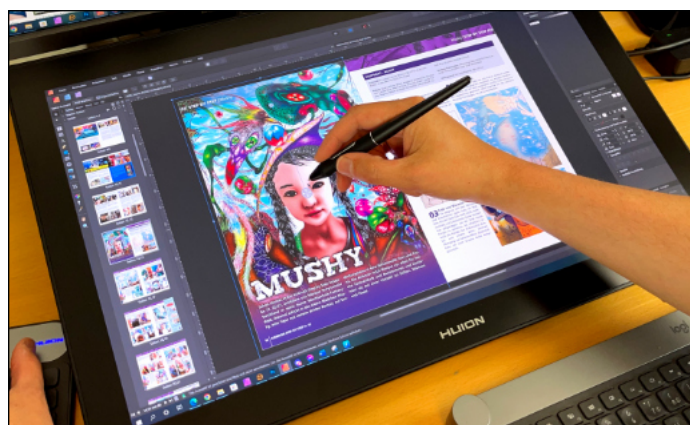


speaks of it as a “paper-like feeling”. In addition, the surface is resistant to greasy fingers. The existing misalignment of pen tip and presented cursor that is a part of all pen displays is very minimal, which pays off with the optical precision of the pen input.

We tested the device on a Windows10 computer with Nvidia GeForce RTX3060Ti. To ensure that the fonts and program surface could still be read well despite this high resolution, we selected a 150% scaling in the display settings. That means that everything is very sharp and crisp, is seen in mid-range size, and still features a good amount of space for menu boxes and the settings requester. Should you press on the on/off button for a longer period of time, a menu is displayed where you can select and set up the connection type, color, contrast, lightness, and other functions.

Admittedly, the Huion Kamvas Pro 24 (4K) does not have function keys built right into the device, but the product does come with a mini-key dial remote control. Featuring a total of 18 programmable keyboard keys and a selection controller, you can set up everything in accordance with your individual workflow. Using the rotary control, you can i.e. zoom into the picture or adjust the brush size progressively. Via the flexible positioning and wireless operation with a 100-hour battery duration time, the device is suitable for both left-handed and right-handed users. The mini-key dial remote control is light in weight but makes quite a qualitative good impression and looks optically perfect in conjunction with our Logitech-Craft keyboard. The unit comes with an additional USB adapter.

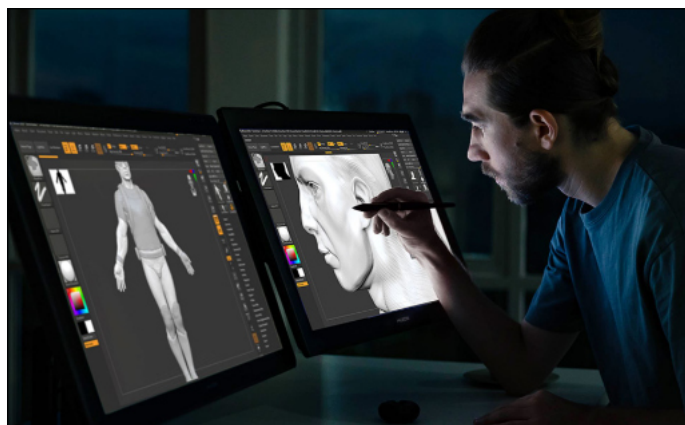
The pen display is connected via HDMI, display port, or USB-C.



In addition, you'll continue to require a USB inlet to transfer the pen data, if you don't already dispose of a USB-C inlet. The battery-less pen weighs 14 grams, sits very well in your hand, and includes the latest pen technology 3.0 from Huion. The tip of the pen is shorter and thus, the pen sensor is located lower on the display, enabling a quicker rate of reaction. The pen is delicate with its 8192 levels of pressure and also features an inclination detection of +/- 60 degrees, which worked excellently, especially with calligraphic applications. The two pencil keys can also be individually set by making use of the drivers. The included pedestal for the pen includes two different replacement pens, 5 normal standard tips, and 5 felt tips. Two additional USB inlets located on the right-hand side of the Kamvas 24 Pro (4K) as well as a connection for headphones make it comfortable attaching a USB stick, mouse, or other devices.

The Kamvas Pro 24 (K) is compatible with everything starting with Windows 7 or Mac OS 10.12. It can also be operated with an Android smartphone/tablet. It works with all common picture processing, layout, and painting programs. With that, Huion has finally made its way into the device class of the largest 4K models for professional work. The Kamvas 24 Pro (4K) is available for 1399 EUR, meaning it's still a good bit less expensive than its competition. You can purchase the device at the Huion store or at Amazon.

www.huion.com





Gefeliciteerd! 20 years anniversary of Airbrush Services Almere



In July, Dutch airbrush specialty retailer Airbrush Services Almere celebrated its 20-year anniversary. On July 1st, 2002, Eric Kos opened his specialty retail shop, which has since expanded into a 120 square meter large specialty shop and large range online shop with over 6000 articles. Airbrush Services Almere also takes part in a large variety of airbrush and model construction shows throughout Holland and in neighboring European countries. Right on up to the end of 2019, Air-

brush Services Almere also spent 17 years serving as the meeting spot for Airbrush Club Holland.

For its 20th birthday, the company surprised its customers with the presentation of a limited edition Infinity Airbrush featuring the company's color of blue and with an engraving of Airbrush Services Almere and the anniversary logo. The limited edition only consists of 50 specially numbered devices. The collection unit is available for 275 EUR.

The Airbrush Step by Step team says, "Congrats to your anniversary!" Here's to the next 20 years of airbrush expertise in Holland!

www.airbrush-services-almere.nl



AERO COLOR®
Professional
Finest acrylic ink

CANDY COLOURS

water- and pigment-based
high lightfastness
no bleeding
ready to use



www.aerocolor.de



SPARMAX[®]

2022 WINNERS

International Sparmax Airbrush Contest 2022: The Winners

Since 2016, the Taiwanese airbrush manufacturer Sparmax has regularly organised an international airbrush contest with participants from over 30 countries. This year, artists from all over the world were again invited to submit airbrush works in the categories Fine Art - Realism, Fine Art - Fantasy, Automotive Painting and Hobby/Modelling. New this year was a Junior category for participants under 17 years of age.

The jury, which included Airbrush Step by Step editor-in-chief Roger Hassler, had a difficult task: from over 200 first-class entries, they had to choose a handful of winners. At the beginning of July, the time had come: the first three places in each category were announced. The 13 artists can look forward to cash prizes, compressors and airbrush equipment worth a total of 8000 US dollars. Today, we present the five first-place winners and their works in more detail.

Category Automotive: Wayne Harrison, Australia



About the artwork:

I chose Steam Punk for the subject as I love the theme, and it gives me a large scope for creativity. The name of the van was "timeless," which I felt just fitted this theme. The vehicle was produced over 7 months, I did this as a back project as I wanted to make a statement with it. My client was extremely forgiving to the time frame and allowed me the time to feel and be inspired to the project.

About Wayne:

I started airbrushing in the mid-seventies and I am self-taught. I worked mainly in the commercial industry, airbrushing billboards as digital print was not available. The first vehicles I airbrushed in the 70's were panel vans, which I still do today. A well-known airbrush artist then who gave me a lot

of support was Frank Lee, well-known in the industry in Australia.

About his airbrush art:

Airbrushing is my life, its my business of over 30 years, "Advanced Airbrush", and is also my hobby, weekends I work on private projects including artwork around my home. What drives me is seeing other artists work, I have never stopped learning and enjoy seeing other artists as they always have something special and different.

I am a freehand, old school application artist and I also use modern techniques for modern application. I love all surfaces, as they all have their own challenges. To be able to paint on any surface I feel makes you a complete artist. My preference would be automotive, as I get to watch my art driving around. Close second is body painting.

www.airbrush.com.au
@airbrush.com.au



Category Automotive: Wayne Harrison, Australia



Category Fine Art Fantasy: Mitya Ka, Ukraine



wers to a small dragon, is in love with a girl, the Goddess of the Forest. He looks like a pet and the girl caresses him with her gentle hands. I painted the painting for six months, with some intervals.

About Mitya:

I was born into a family of painters. My father preferred pastosely oil painting. But sometimes he worked with a Soviet airbrush "Eton". I became interested in airbrushing back then. I've been painting with different materials since I was a kid. Now I paint mostly acrylics and watercolors with airbrush. I taught myself from videos on the Internet by trial and error.

About his airbrush art:

For me, airbrushing is a tool that gives me the opportunity to show the world the beauty and evolution of art. Ideas come in different ways - it can be photographs, paintings by masters, nature, people, movies, dreams. Sometimes an idea takes a long time to come up in the fall, sometimes instantly. I like the process of creating a picture: smooth tonal and light transitions sometimes combined with sharp and curved lines. Above all the airbrush allows to create airiness and lightness of images and forms. I believe that in art there is no final goal, but only a way and spontaneity. I work mostly on canvas and paper, sometimes pre-creating acrylic backing and texture. I prefer to work in fantasy realism, hyperrealism.

Instagram: mityakar

Facebook: Mitya Ka (Painter)

About the artwork:

I wanted to draw a fantasy painting of "Enigma of the Dragon," but to make it look hyperrealistic. A mystical character, the Spirit of the Forest, who magically transforms from flo-

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
brand new books, trending movies,
fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



AVXLIVE ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>

Category Fine Art Realism: Melina Wuggonig, Austria



About the artwork:

My tiger painting has a really special and personal value for me. Not only has it been my biggest and most time consuming realistic wildlife original painting so far, but also one of these rare special pieces, which has surpassed my expectations. The painting is done with 100% airbrush and all free-hand on linen, size 80 x 80 cm with Schmincke Aero Colors and my Iwata Takumi Airbrush. It took me about 80 hours to complete and I bet nobody can count the amount of single hairs which I've sprayed onto this canvas in order to achieve the maximum of depth in the tiger's fur. Drawing and painting tigers is something that fascinates me a lot. I love their captivating expression, their power but also their intense eyes. For sure I'll be doing more tiger paintings in the near future.

About Melina:

From an early age, I spent many hours observing animals closely and trying to show my perception with some pencils. I am grateful that I can combine my great passion for animals with my creative abilities. After graduating from high school and doing a degree in graphic design, I dared to turn my hobby into a job and have been living my dream ever since. Now my everyday work includes painting animal and human portrait commissions and high-quality wildlife art, as well as producing prints, exhibiting on art markets and teaching my techniques. Also I design customized logos or beautify facades of houses with individual airbrush designs.

I first found out about the airbrush technique 5 years ago and my parents gifted me a set for beginners. It was just like with all other mediums, which I have learned to use for my work – I just kept practicing along with trial and error and watched a few other inspiring airbrush artists on YouTube to find out more about materials. Meanwhile I am known for my photo-realistic and extremely detailed airbrush works. Since 2021, I have been passing on my knowledge and special techniques in form of workshops or video tutorials online or on site.

About her airbrush art:

Airbrushing is by far my favorite painting technique, as there are just no limits - you can work on all materials, all sizes and achieve an incredible amount of different effects just by adjusting your choice of materials. I love how I can bring depth in my paintings just by playing around with transitions bet-

ween sharp and blurred areas, which is easily possible with an airbrush. I love to develop special techniques and learn to understand how I have to build up my color layers in order to achieve the result I am aiming for and I love to pass on this knowledge to other artists.

I prefer working on textured surfaces like wooden panels or stretched linen. I feel like textured surfaces can give a very natural but characteristic look to my wildlife paintings – this is what I miss when working on aluminum panels or plastic boards. Realism in artworks has always been pure fascination for me. Also when working with airbrush, my main goal is to make my subjects look realistic, natural and expressive but at the same time I want to give them a unique and lifelike character. I love to impress people with the amount of details and depth, which I add to my paintings. It's like a new challenge with every single new piece of art.



www.artbymelina.com

Instagram / TikTok: [art_by_melina](#)

Facebook / Patreon: [artbymelina](#)

Category Hobby/Modelling: Aaron Simons, Australia

**About the model:**

My winning entry is a 3D printed model of the MOOSE mech from the movie Chappie. I designed the model myself in Fusion 360 and printed the model at home. The design and printing of the model took about a year of work. The 3D model is actually available on Gumbody.com from my artist's account. The painting process took me about 2 months as the model is very large and highly detailed. I like to make my models look weathered and worn, so the theme I had for the MOOSE was a battle worn machine that had seen a lot of action in the field.

About Aaron:

I have been a scale modeler since about the age of 10 and love armor, sci-fi and military aircraft. I also love Gundam models and have won the Australian Gunpla Builders World Cup (GBWC) twice and represented Australia in Tokyo both times. My background is military which is where I get my love of military aircraft. I started airbrushing when I was about 20 and initially found it quite difficult. I learned what I could from other modelers, but this was the days before YouTube, so I mostly learned through trial and error.

About his airbrush art:

Airbrushing is a huge part of my painting style as I think it's unparalleled in terms of the subtle blends and shading you can achieve. Airbrushing is also extremely efficient when painting large or multiple models. It allows me to achieve effects that are simply not possible from a hand brush. Building and painting models is a huge part of my life and this artform has always captured my imagination. I find inspiration everywhere and I follow many artists across various genres. I am also a prolific collector of art books which also provide a great source of inspiration for my own style.

In terms of airbrushing, I only paint scale models and their dioramas I build. My painting style has always been a more realistic look. I love weathered and worn machines, so this translates to my personal painting style. Airbrushing is particularly great for achieving subtle fading and shading which lends itself to achieving a worn and weathered look.

Facebook / Instagram: WeatheredAz
www.gumbody.com/user/view/55055



Category Junior: Fabian Otelius Eid Bjerke, Norway



About the model:

The model is a WW1 tank called tadpole. I bought the model at a modelshow in Oslo. The shape and length of the tracks on the Tadpole looked really interesting compared to the regular mk V tank. I used 2 weekends on it.

About Fabian Otelius:

I am 15 years old. I started to build models with my father, and by myself when I was ten years old. I started airbrushing when I was about thirteen. I watched many YouTube videos and learned and learned a lot of technics that way.

About his airbrush art:

Airbrushing makes the hobby much more interesting. It can make the models look more realistic that with only a brush. To me airbrushing means that I can work faster, more realistically and enjoy more of the painting process. My inspiration comes from YouTube and Instagram. I mostly paint tanks and AFV's.



2ND INTERNATIONAL AIRBRUSH SEMINARY

CANCÚN 2023

From February 17 to 26



Invitation to Mexico: International Airbrush Event 2023 in Cancun

There is hardly any other region in the world where the enthusiasm for airbrushing is as great as in Latin America. This is also noticeable here in the magazine: artists from Mexico, Colombia, Argentina, Brazil, Chile and Venezuela enrich our issues again and again with great works of art. But Latin America is huge and the connection extends not least through the common language via Spain to Central Europe. In 2019, the Mexican artist Hugo Maciel – who was still living in Spain at the time – succeeded for the first time in bringing together fellow artists from Latin America, Spain, Italy, France and Germany at a workshop event in Spain.

in Spain, the lecturers will travel at their own expense and work without a fee. But as ASBS editor-in-chief Roger Hassler knows from his participation in the Spanish event, the financial and time expenditure was more than worth it thanks to the high standard of the artists, the priceless international exchange and the cordial togetherness. And so Roger Hassler will also make the long journey to Cancun, as will – according to initial announcements – Javier Soto, Jonathan Pantaleon, Cesar Deferrari, Ivan Loperena, Adrian Ayerbe, Mario Romani and Dru Blair. Other big names have already expressed interest. "Estan todos invitados" – "Everyone is invited", Hugo



Now Hugo lives back in his Mexican homeland and has big plans for next year: In the well-known holiday destination Cancun, he will once again organise an international event with workshops and lectures by renowned artists from Latin America, the USA and Europe from 17 to 26 February 2023. As



writes on his Facebook page – and he means that literally.

Anyone interested in the event can follow Hugo Maciel on Facebook and Instagram and get in touch.

Facebook: Hugo Maciel

Instagram: hugomacielairstbrush



JANNET

The science fiction theme and neon lighting inspired Berlin-based artist Sebastian Arenas to create this artwork: Being not an everyday portrait of a woman, he first worked it out in shades of gray

and then made it glow with candy colors. The lighting conditions and the resulting color blending were the greatest challenge for him.

EQUIPMENT – JANNET

Airbrushes: Iwata Custom Micron CM-C Plus (0.23 mm nozzle), Iwata Neo CN (0.35 mm nozzle).

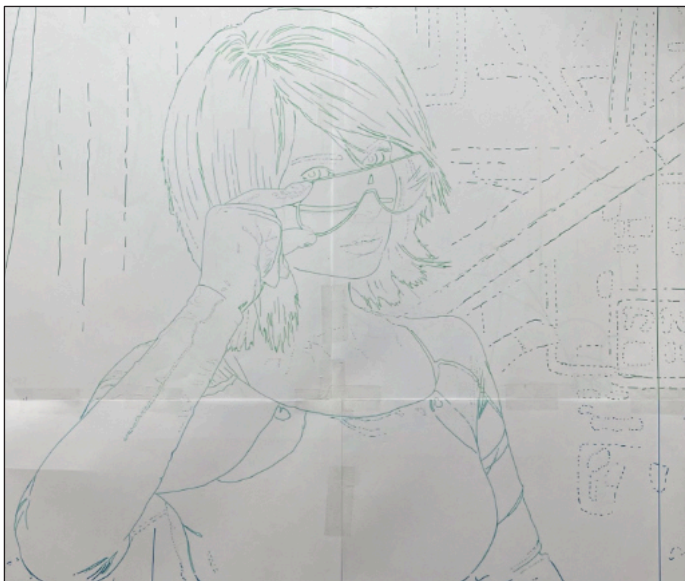
Paints: Supra-White, Black, Magenta (Schmincke Aerocolor). Caribe Blue, Marine Blue, Emerald Green, Deep Purple, Tequila Yellow (Createx Candy20). Detail Black, Co-

balt Blue (Createx Wicked Colors), Balancing clear 4030 (Createx Colors), Premium Matt Clear Coat (Molotow)

Surface: Plastic Board, 40 x 50 cm

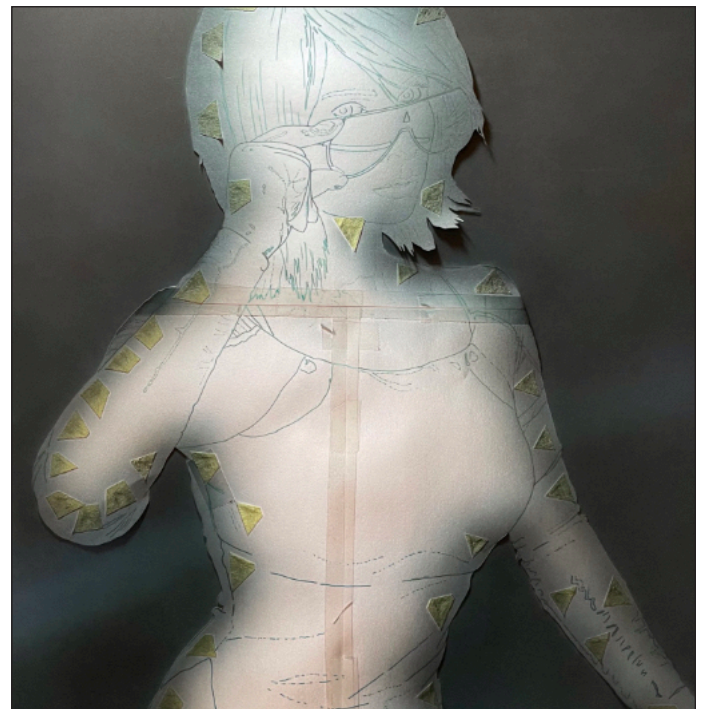
01 Sketch

To start this project, I draw a very simple digital sketch to help me recognize the location of every element in the picture and keep the right proportions. Usually, the first thing I do when starting a project is play a bit with the reference(s), the scale of the picture and sometimes even the colors. In this case, I already had a good reference, but the original photo was too “zoomed out” for my taste, so with some simple editing, I zoomed in to put more focus on Jannet, which is my main interest in this painting. The next thing was to print it in the right scale to fit the surface that I had (40 x 50 cm plastic surface). When tracing the sketch, I try not to focus too much on drawing every single detail of the reference. Instead, I just want to mark the most important boundaries. For me, the detailed work comes later with the airbrush!



02 Base color

Considering that the background in this picture is mainly dark, I’m going to start by applying a dark base. My general strategy for this painting will be to paint from dark to light. Why did I put a stencil on her? Well, I decided to cover Jannet with a stencil because later I want to have more control over how dark some parts of her body are. This also helps maintain the sharper edges. On the rest of the background, I apply a mix of Detail Black and Cobalt Blue. Black paints usually have a warm hue, so I add the blue to give it a colder hue, which in this case will merge better with the color palette I’m planning to use.



03 Sketch transfer

Since the size of this painting is not so big, I simply use white carbon paper to transfer the printed sketch on this dark background. I try not to draw heavy lines, but I don’t worry too much about it. Later with all the paint and varnish on top at the end, these lines will disappear. Now that I have an idea of the background elements, it’s time to pick up the airbrush.



04 Grisaille technique

My strategy to paint this project will be similar to the "Grisaille" technique. That means, I will start by painting in a gray scale, from the darkest parts to the lightest, and apply the color on top later. I thought this method would be perfect in this project mainly because the whole picture is covered in neon light, so every element that we see is either neon light or is affected by it. For me, it seems more natural and efficient to build the right values in a gray scale and then simply add the different colors on top. To have an indication of how dark or light the parts of your painting should be, I recommend applying filters to your reference photo and turn it into "black and white". This way you can have an idea of how everything should look before applying color.



05 Dark gray

For the first layer, I made a mix of Schmincke Supra-White and Black. It is almost a 1:1 mix, but with slightly more white than black. With this mix and my Iwata Micron, I paint the whole background. In this step my goal is simply to lay down the shape of every element. I also have another airbrush at my side with straight black, so in case I make a mistake or just add gray where I shouldn't, I can quickly fix it. This is also useful to control the gray overspray.



06 First highlights

To the previous gray mix I add a few drops of white and use it to start painting the first highlights. I look closely at my reference and decide where the tones should be lighter. Then, I proceed to increase the intensity focused on those areas. Like I mentioned above, what gives color and light to this picture are the neon lights in the background, so I'm constantly analysing where the light is coming from and what it is affecting.



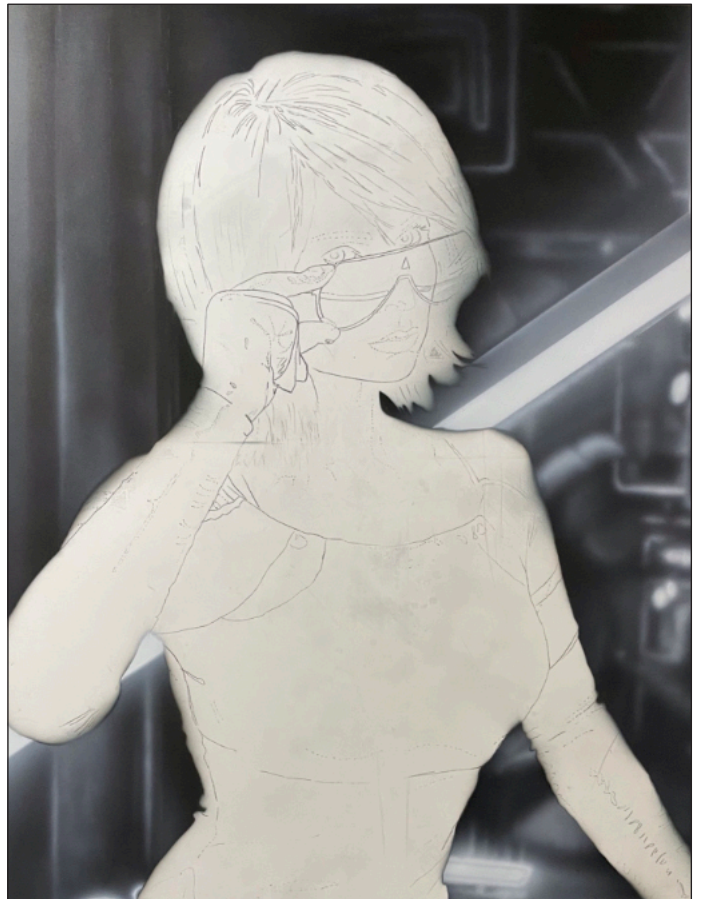
07 Increasing intensity

Continuing with the same process, I repeat the previous step: add even more white to the gray mix and go over the background again. I couldn't say how many layers I did in this phase. This is always variable, and I just repeat the process until I'm satisfied with the intensity and values. What's important at this point, is to pay attention to the reference and establish a clear hierarchy between the lightest and darkest parts. As I add white to the mix, I just concentrate on increasing the intensity on the right parts and leaving the rest untouched. The neon lights are going to be the whitest parts on the background, so I make sure to make them white enough. To finish this phase, I put straight white in my airbrush and go over the main neon lights in the background and some other highlights.



08 Removing the stencil

I take a step back and analyse what I've done on the background. I may notice that some parts need to be whiter, or maybe I have to make some parts darker. I do the necessary touch-ups before removing the stencil. At this point, I don't consider the background completely done. Instead, this is about 90% of how I really want it to be. The remaining 10% will come later after I've painted all the values on Jannet too, because only then I will be able to make decisions such as which parts need to be lighter or darker.



09 Neutral gray

I start to paint Jannet using a neutral gray. Unlike what I did with the background, this time I focus on laying down shadows first. My plan here is to apply a neutral gray first, and then gradually go darker or lighter where necessary. I start with the most delicate part: the face. I try to go slow and be as subtle as possible to make it right the first time. To portray the right volumes, it is really important to figure out how the light is impacting the face. I try to break this concept into two parts: where is the light coming from and how intense it is.



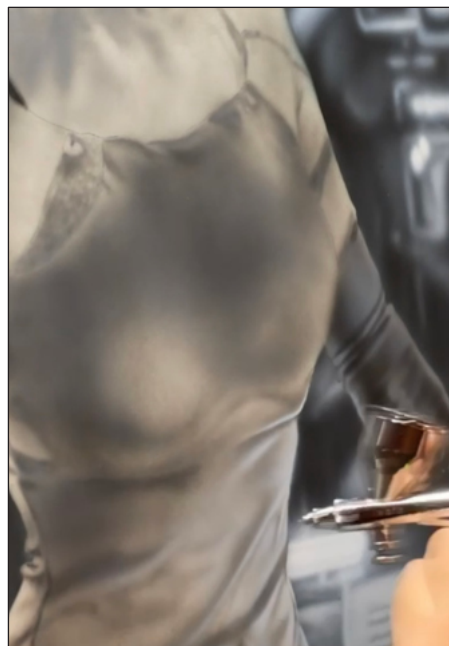
10 Darker parts

After painting all her body with neutral gray, I add some black to the mix to paint the latex gloves, which are the darkest parts of her costume. Later I will focus on darkening or lightening other parts, but for now I just want to cover as soon as possible the unpainted part of the picture. This way I can have a clear idea of the values I'm painting, instead of having the white of the surface visually bothering me. You may notice that at this point the gray tones seem very warm in comparison to the tones of the background. This is because I haven't used lighter grays nor white on top of this darker tones yet. But do not worry, this is going to change with the next steps.



11 Lighter parts

To give this lady some depth and volume, we need to create the right transitions between shadows and highlights. Now that I have painted the dark tones, I follow the same method I used with the background in the beginning and start by adding some white to the neutral gray mix. With this new gray and my Iwata Micron I paint the lighter parts of her body. This is where I really start to pay attention to the light sources in this painting. You can see that there's a big neon light passing right behind her back, there are some more on the background on the right side and others on the bottom left and right. With this information in mind, I know in which direction I need to spray the lighter tones.



12 Blue shift

You can now notice how the gray tones are becoming "colder" as I keep adding layers of lighter tones. This is in part because of an effect known as "blue shift", which occurs when spraying lighter tones on top of darker ones. This causes the lighter tones (in this case, light gray or white) to adopt a sort of blue shade. Normally, I try to avoid this effect as much as possible, but in this particular case it is no problem because most of the colors in this painting will be cold anyway.



13 Face and hair

I continue to spray the same light gray mix on the rest of her body, face and hair, constantly asking myself: where is the light coming from? For example, the big neon light on her back is projecting a strong illumination on the right side of her face, so I try my best to portray the volumes in this area accordingly. If the volumes on the face aren't painted

correctly, it would look instantly unnatural. In this case it was particularly tricky for me to paint the nose area, because she has those big glasses on top, so there wasn't much space to spray details comfortably. The good thing about using this painting technique with grays, is that if you make a mistake or aren't happy with how things are looking, you can just simply pick up the previous gray tone and correct it.



14 Almost there

Now that the whole picture is starting to come together, I can make better decisions about the things that need more work. I can finally compare the tones on Jannet with those on the background and make the necessary changes. Remember when I mentioned that the background was just 90% done? This is the point when I complete the remaining 10% by darkening or lightening in relation to the rest of the tones in the painting. Additionally, I notice that I need to put more contrast on her face and hair. Also, her clothes should have stronger shadows. This phase is about going back and forth between light and dark, so I paint with two airbrushes and take my time to balance the whole picture.



15 Ready for color

I take a step back and analyse one more time what I have in front of me. Am I satisfied with how it looks? Does everything look right? Are the dark parts dark enough? And are the highlights light enough? What about her face? Does she look like herself? These are some of the questions that I always ask myself at this point because if there are any doubts, now it's the last chance to make corrections. After I start applying color, making changes would take a lot more work and time and I want to avoid that if possible. With the current state I'm very satisfied with how the painting is turning out, so I decide that it's been enough of black and white and now it's time to add some color to this lady.



16 Candy colors

I pick up my Iwata Neo with 0.35 mm nozzle and some Caribe Blue from Createx's Candy20 line. I chose mainly Candy colors because the tones and their transparency were perfect for this project with neon lights. I spray the color very carefully and just where necessary. I don't want to add too much at once because going back would be difficult. In this picture there are many different colors interacting with each other, so I'm also extra careful with the overspray and try to leave space for the other tones.



17 Magenta

Next, I put Magenta into the airbrush. I spray this very carefully and from a distance! Magenta can be a tricky color and it's really intense, so it can be very easy to overdo it. I spray a mist first, and then the next until I reach the right intensity. Like in the previous step, I'm also constantly aware of the overspray. I don't want to mix this tone with the blue that I already applied. Nevertheless, there are some parts where the colors do need to overlap each other. This can be seen for example near the center of her body, where there's a subtle purple shade, result of overlapping magenta and blue. To the magenta in the airbrush I add a few drops of yellow to make it red, which I use to paint part of her face, left shoulder and some highlights on her gloves, as well as some lights on the background.



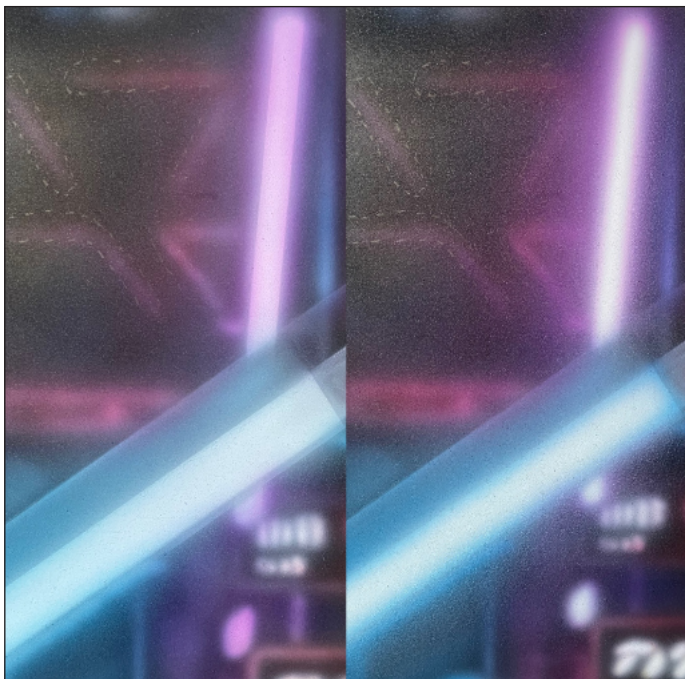
18 Avoid Bleeding

I use other candies like Deep Purple, Tequila Yellow and Emerald Green to paint details here and there. I also pick up Marine Blue to darken the shadows on her clothes. Now that the whole picture has the right colors, it's time for the next phase: bring back the highlights. But before I can work on that, I need to do something else first. When working with candy colors, there is a side effect that may occur when spraying other colors on top and it's called "bleeding". In this case, the candy paint might be reactivated if I spray white on top (or later when I apply the final clearcoat). This would cause the candy paint to mix with the white on the surface, and the white will no longer be pure white, but a shade of the candy color beneath. To avoid this, I spray two or three coats of 4030 Balancing Clear over the whole painting. This will serve as a barrier between the candies and the white paint I plan to spray on top, preventing the bleeding effect.



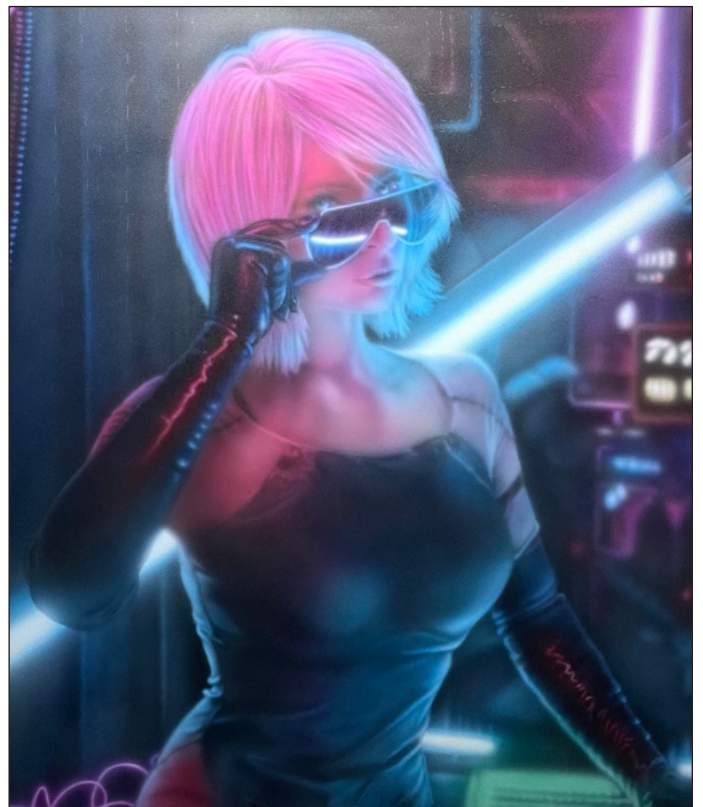
19 Bring back the highlights

When the 4030 Balancing Clear is dry, I begin the final step of bringing back the more prominent highlights and white parts. For this, I add pure white in my Iwata Micron and spray in the center of every big neon light. I spray as many layers as necessary until I reach the right white level. I also retouch other details like the reflection on her glasses and the neon cable on the bottom left of the picture. This is the phase where everything should start looking finished, so I try not to rush it to avoid making mistakes that would take extra time to fix.



20 Take a step back one last time

As I spray the last details here and there, I take a step back for the last time and ask myself the same type of questions as before. I make sure that the color is how I like it, that I didn't forget any detail, or that there aren't any parts that look weird to the eye. To me it looks right and complete, and I feel satisfied with how everything looks.



21 Delete sketch lines

The only thing not “right” about it, are the sketch lines that are still visible all over the picture. I mentioned in the third step that they will eventually disappear, and now the time has come. I apply several layers of Premium Matt Clear Coat by Molotow, a convenient clearcoat in a spray can. After two or three layers you can see that the sketch lines are completely gone.



22 Final result

And so this journey ends. This has to be one of my favorite projects ever. I really like the subject, the sci-fi theme and the neon atmosphere. I like that it's not one of the typical female portraits that we see every day, but instead one that has its own attitude and style. While painting this I felt challenged by the way the lighting in this picture is distributed. Considering that there are so many different light sources, some more obvious than others, I was forced to think all the time about how they interact with each other, not only to portray the right shapes and volumes, but also because they add color to the whole painting. It was really fun and enlightening to do this project. Thanks for reading! I hope you enjoyed going through it and hopefully you can get some new ideas or tips out of it. If you're interested in watching the process, look me up in social media where I have a couple of timelapse videos of this project! Stay safe and keep on airbrushing :)

Model: Jannet Incosplay

Photographer: Makar Vinogradov



SEBASTIAN ARENAS



Sebastian Arenas was born and raised in Chile and currently resides in Berlin. His journey into airbrush art first began with some experience in model making. Later he discovered how other artists were using airbrush for realistic art and was inspired by that. At the time, he was in the middle of studying to become a commercial aerospace engineer, so painting was initially just a hobby for him. He taught himself many things and over time airbrushing became his passion. Nature and animals are the main subjects in many of his paintings, but he also likes to paint other subjects such as portraits, cartoons or even abstract designs. He attended a course at the Art-Tehnika airbrush school in Russia, where he learned to really master the airbrush without any tools. Since 2020, Sebastian has been living in Germany and offering commissioned airbrush work. In his spare time, he likes to build scale models and paint miniature or 3D figures, also using his airbrush skills.

 Website: www.coloreclipsestudio.com – Facebook: Color Eclipse Studio

iwata

by ANEST IWATA

5

WAYS TO SPRAY

Five Categories of Airbrush Spray Excellence

How Many Ways Will You Spray?

1

iwata

**ABSOLUTE
PRECISION™**
究極の精度



Custom Micron
AIRBRUSH SERIES

2

iwata

**TOTAL
CONTROL™**
トータルコントロール



Hi-Line

AIRBRUSH SERIES

High
Performance PLUS

AIRBRUSH SERIES

3

iwata

**ALL-STAR
VERSATILITY™**
便利で多才



Eclipse

AIRBRUSH SERIES

4

iwata

**EFFORTLESS
COVERAGE™**
手頃で手軽



Revolution

AIRBRUSH SERIES

neo

by iwata
AIRBRUSH SERIES

5

iwata

FULL FINISH™
本格塗装



Iwata
G-SERIES

ANEST
IWATA

©2018 ANEST Iwata-Medea, Inc. RMT

However many ways you spray, we've got you covered.

NORTH & SOUTH AMERICA
ANEST IWATA-MEDEA, INC.
Portland, Oregon
www.iwata-airbrush.com

EUROPE & AFRICA
ANEST IWATA STRATEGIC CENTER S.r.l.
Cardano al Campo, Italy
www.airbrush-iwata.com

UNITED KINGDOM
THE AIRBRUSH COMPANY LTD
Lancing, West Sussex
www.airbrushes.com

GERALT OF RIVIA

Also known as "The Witcher", Geralt of Rivia fights numerous dark creatures in the respective novels, computer games and Netflix series.

Australian artist John Seaton has captured one such scene in his illustration.





EQUIPMENT – GERALT OF RIVIA

Airbrush: Iwata Eclipse SBS

Surface: Yupo paper

Paints: Createx Illustration and Bloodline Colors: Payne's Grey, White, Burnt Umber, Old Bone White, Blue Violet, Red Violet, Blunt Trauma Umber, Crimson Red, Orange, Gelb, Deep Bruise Purple, Sepia, Transparent Base

Further materials: tape, knife, toothpick, eraser, paintbrush

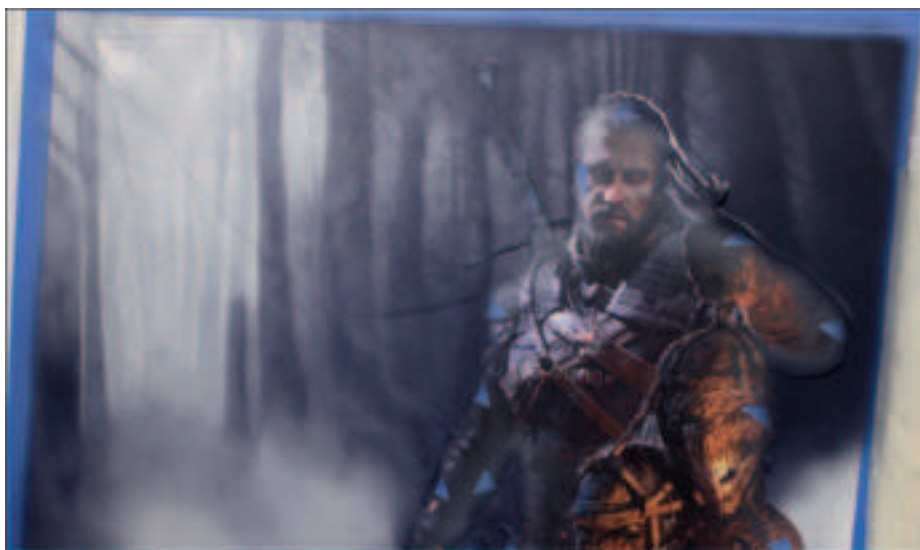
01 Preparing the painting surface

On a blank piece of Yupo paper I masked the edges off so that the final image will have a narrow white border. A cutout of the main image is placed on the yupo paper and stuck down with masking tape. This will remain there while I paint the background. I slip a piece of carbon paper under the cutout to transfer as much detail onto the yupo as possible so I have a map to follow while painting the character. I make sure the lines are barely visible so they won't show on the final piece at all.



02 Background

Using Createx Illustration Payne's Grey I build up the background slowly and mostly freehand for a subtle and soft effect to create depth. The background is built up in layers. Here I also orientate myself on my photo template. I design the trees, which become darker and darker from left to right and disappear further and further into the darkness. As you can see I have left my cutout stuck to the yupo to block any paint from going under it.



03 Light effect

With the background mostly complete I remove my cutout stencil to reveal a perfect silhouette of my character giving me a nice white base to work with. I then work around the background with a Createx Illustration White to introduce some fog and to enhance the lighting effect from the moon which is streaming in through the trees from the top left of my image.



04 Blocking in the creature

To create this character over my background I first use the Payne's Grey again but with minimal reducer so that I can get a nice dark coverage and block in a dark silhouette so that none of the background detail shows through. I then use Createx Illustration White and over reduce the mixture to build up all of the features and detail of the character within

the silhouette. I take my time with this and make sure the first few passes are quite light to get a feel for the flow of the character.



05 Detailing the creature

As I am introducing the detail, I slowly thicken the mixture by adding more paint, this helps to create sharper more opaque detail and texture. This character won't have any other colour introduced as it is meant to blend in with the

background and the lighting created by the light source which in this part of the image is the moonlight through the forest. To enhance this effect, I pick up the fog of the background again and let a bit of fog float around the legs of the figure as well.



06 Plants in the foreground

In the foreground I also create some bushes and plants, some of which also protrude over the creature's legs. In this way I already create a first connection in the foreground between the figures and create more concrete details in the foreground that stand out against the blurred background despite the monochrome design.



07 Rock

Behind the bushes I create another rock with a luminous symbol. I proceed in the same way as with the rest of the background.



08 Geralt's face

With my background mostly complete I begin work on the main image which is the focus of this project. I start with his face and mix up a skin tone using a mixture of Createx Illustration and Createx Bloodline paints. Mixing a Burnt Umber, Old Bone White, Blue Violet, Red Violet and then to

lighten the mixture up I add a White until I am satisfied I have the lightest skin tone possible. I make sure I have a good reference so that I can follow the tones, shading and detail as close as possible.



WICKED COLORS

MORE THAN
60 NEW COLORS
NOW ALSO AVAILABLE...

IN OPAQUE



IN METALLIC



IN PEARL-FLAKED



IN HI-LITE INTERFERENCE



WWW.CREATEX.DE

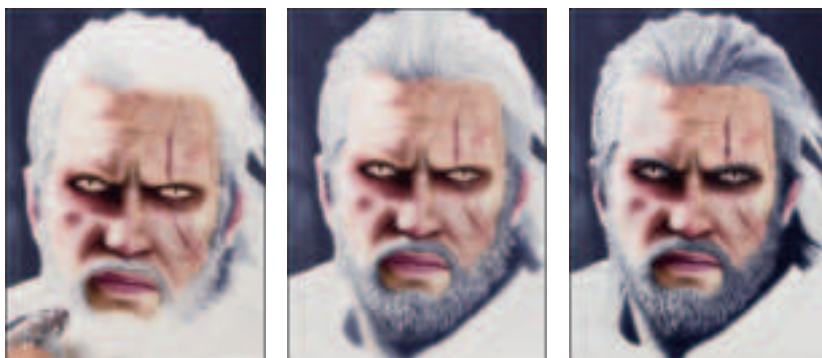
09 Mid tone

Once I am satisfied I have the lightest tones built up I then darken my mixture with a few drops of Createx Bloodline Deep Bruise Purple and proceed to go over the base tone and create the mid tone which blends nicely, again making sure I am adding texture and detail still. I jumped a couple of steps after the mid tone by changing over to a Createx Illustration Sepia to draw in detail and darken some features such as the eyes and some heavy shadows. The sepia blends well with the skin tone I had mixed up. Because I had built up the layers slowly I didn't need to use white to create highlights as I was careful enough to leave my highlights unpainted to avoid blue shift.



10 Beard

I then loaded the airbrush with the Createx Illustration Payne's Grey to start working in his beard. I sprayed an over reduced mix and scratched some of the fine hairlines in using a toothpick and a pencil eraser and repeated the process until I was happy with the depth.



11 Armour

For the next step I kept the same Payne's Grey mix in my airbrush to work on his armour. This was a slow build up using a stippled effect for a leather. I created the leather look by pulling the trigger back and forth very slightly to let only a small amount of paint spray through, I do this very fast while I also keep my hand moving in a figure 8 motion to create texture.



12 Chainmesh

The chainmesh was trial and error and I eventually found the best process was to lay a light coat of flat paint down and scratch the chainmesh detail in using the eraser and sharpened paintbrush end. This gave me a good guideline to follow to fill in the negative spaces with a thicker mix of grey and then finally scratching in the reflections of each link in. It was a long tedious process but the result was worth it. This was all underpainting in preparation for a colour to be dusted over it later on.



13 Belts

With most of his armour mapped out in the Payne's Grey I used the Createx Illustration Bloodline Blunt Trauma Umber to start dusting in some colour to his belts. I try to slowly introduce this colour and again it is over reduced so that I don't destroy all of my texture and detail that I worked in with my Payne's Grey.



14 Heads

With most of the main character now completed I moved onto the feature in the bottom right corner which was the bundle of heads he is clutching. This image has a different light source so the approach was similar but using a warmer colour to start the mapping out and build up process. I used an over reduced Createx Illustration Sepia to work in all of

the detail and texture. The Sepia is great because as a transparent mix it can be very light and great for tones but with a thicker mix you can create a line so dark it almost appears black so this colour has such a large scope of uses. Again I build up all the detail and texture slowly erasing some highlights where needed.



15 Blue light source

As you could see in the previous image, I have left part of the heads unpainted on purpose because these areas will be catching the blue cooler light source from the left hand side. I have now introduced the Createx Payne's Grey to the left hand sides of the heads and this now completes the underpainting for both light sources.



16 Glove

I then follow the same process for the glove as this is also affected by both light sources.



17 Warm feel

I then spray a very over reduced mix of Createx Illustration Orange over the severed heads and the bottom of his glove to simulate a warm feel which comes from a fire light which is the light source in the bottom right of the image. I make sure the mix is over reduced so that again I don't knock any of my detail back and lose important textures. I find a good way to do this is to concentrate on building up the colours in the darkest areas and let the overspray drift across to tint the rest of the image. The Sepia interacts really well with the Orange.



18 Light of fire

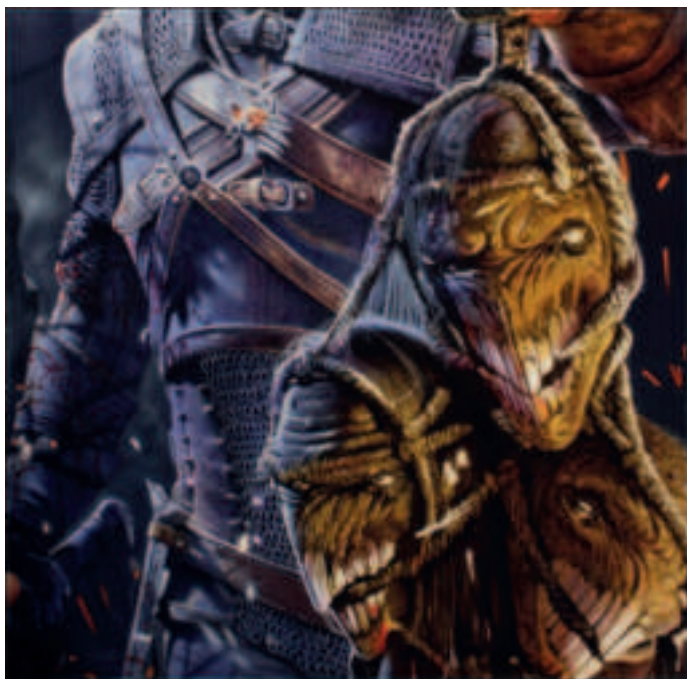
At this point most of my underpainting is complete and even some of my final colours dusted in. I introduce the fire light in the bottom right by slowly layering Orange with some Red added to the mixture. Working my way from the corner up into the severed heads I make sure not to flood the detail with colour instead I drift the colour across to lightly

layer over the detail of the heads, in this case I am able to knock back some detail as the intense light has washed out the detail in the reference picture which gives the effect of an intense glare.



19 Cooler areas

With all of the warm colours added and blended I needed to add the final touch which is a Createx Illustration Blue Violet over all of the cooler areas such as his armour and the left hand side of the severed heads. This colour worked well laid directly over the Createx Illustration Payne's Grey and really helped to blend the character into his background. To really make it pop I used an over reduced Createx Illustration White to highlight some areas which helped give the whole piece a bit more depth.



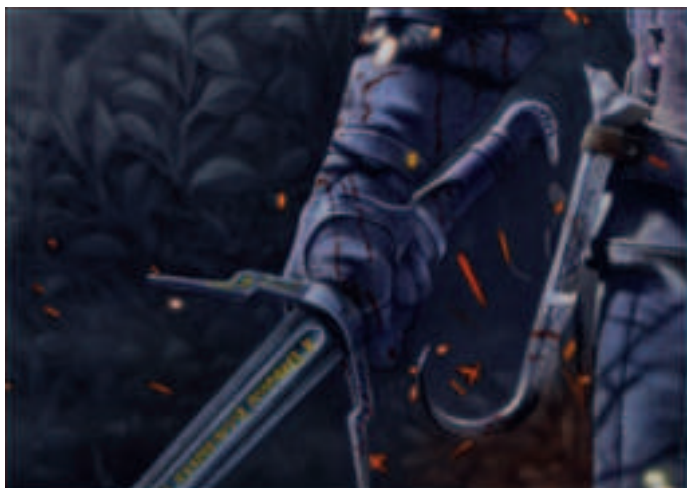
20 Blood splatter

I then used a Createx Illustration Bloodline Crimson Red with a tiny dash of sepia mixed in to create the blood splatter effect on his arm. The Sepia darkens the mix up to achieve a deeper red which ties into this piece.



21 Sword

I used a couple of different techniques to create the symbols on the sword. For the blade I used a fine paintbrush with a Createx Illustration White and then sprayed over the symbols with a Createx Illustration Orange to create a glow effect. For the symbols on the handle I used the airbrush again using the white mix first then the yellow over this. I wanted a softer finish on the handle which is why I used the airbrush instead of a paintbrush. To tidy any overspray from the white and yellow I then loaded the airbrush with the Payne's Grey mix and sprayed around the symbols.



22 Symbols in the corners

The final part of this piece was the 4 symbols in each corner. To create these I cut these shapes out using my vinyl cutter and stuck them down in place. I sprayed a transparent base to ensure all of the edges were sealed to avoid any bleeding of paint under the mask. I then used a fairly heavy mix of Createx Illustration White and sprayed multiple coats allowing time in between to let the paint dry. When I was happy that I had enough coats that none of the background was showing through my white I peeled off my mask to reveal the final image.



23 Finished artwork

With everything uncovered I then sprayed the whole project with the transparent base to give it a protective coat-

ing.... and of course the very last thing was to add my signature on the bottom right corner



JOHN SEATON



John Seaton from South Australia has been airbrushing for just over 10 years but has a background in drawing using multiple mediums such as pencil, pen and pastel. He normally draws and paints characters and scenes of a macabre and dark nature but will challenge himself with any style or theme that is requested of him. He got into airbrushing when a friend of his gave him an old single action airbrush which he never did use but it inspired him to buy an updated dual action Sparmax airbrush and Auto Air Paints. He soon found he had a passion for airbrushing, buying magazines and watching Youtube clips because he was determined to learn the control necessary to create highly detailed artwork. He really enjoys creating his own ideas with a drawing then rendering them as a painting, but a lot of his commissioned work is usually working from a reference image or multiple reference images combined. He is fortunate to have been given many opportunities to showcase his artwork in magazines and galleries and has met some amazing people on his journey.

Facebook / Instagram: Seaton's Dark Art



THE MUMMY

Mummies are so creepy, aren't they? With little effort, Spanish artist José Guerrero Hueso created the mummy portrait very effectively on a black

Dibond panel. Freehand technique and bright transparent colours on a white underpainting are the secret of the impressive undead.

EQUIPMENT – DIE MUMIE

Airbrush: Airbrush with a 0.3 mm nozzle.

Colours: White, transparent yellow, orange, violet, green, blue.

Background: Dibond board

Other materials: Graphite lead, 2000 grit wet sandpaper, duster, 2K clear varnish

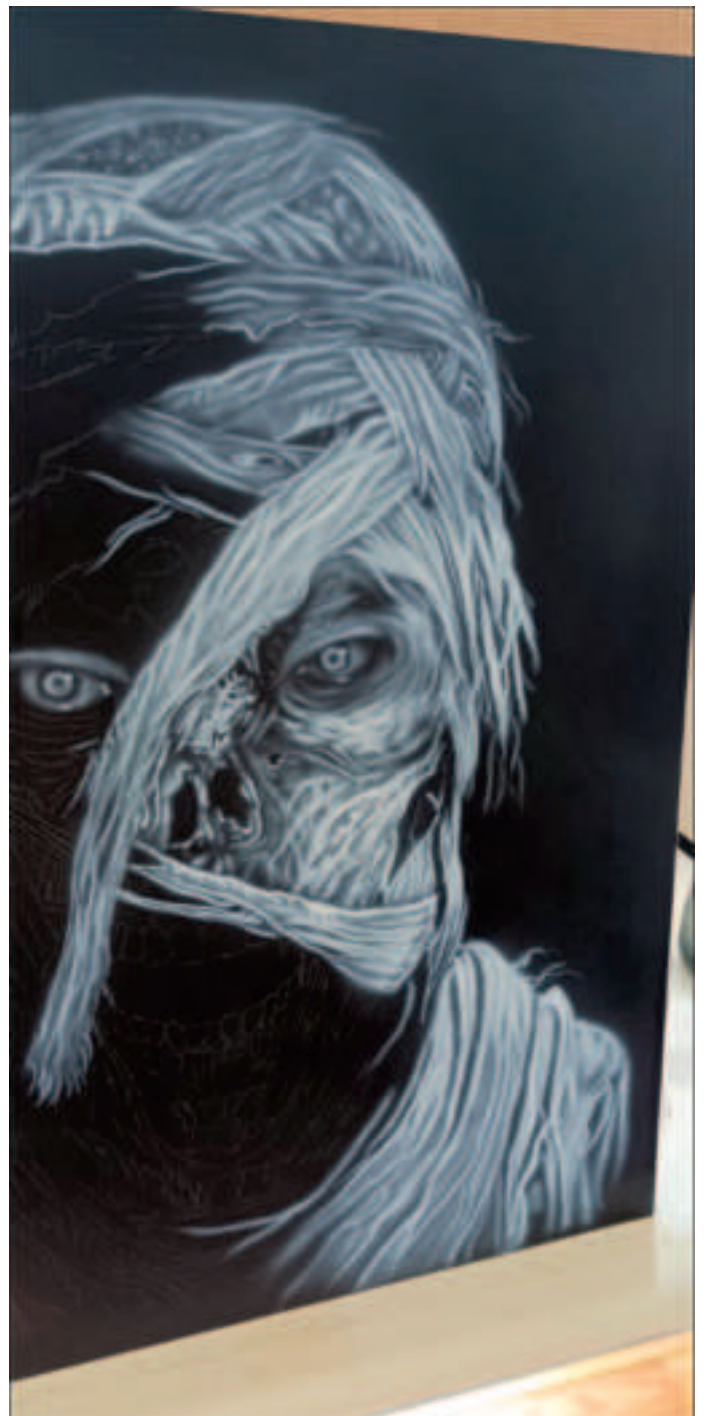
01 Preparing the surface

For this project I decided to use Dibond as the substrate, a 5 mm thick aluminium plate made of aluminium foam rubber (Porexpan) and aluminium, with a black primer as the background. Before the preliminary drawing, I have to prepare the background by sanding it with 2000 grit wet sandpaper until the shine of the background is removed. I draw the preliminary drawing with a graphite lead to use as a guide.



02 White underpainting

I put 12 drops of reducer and 6 drops of white in my 0.3 mm airbrush, as I need to draw negatively on a black background. This is the reverse of how it would be if I were drawing on a white background. I start giving freehand shape to the mummy's bandages and textures to the skin and hair.



03 Shape textures

I work my way forward piece by piece, creating the textures of the skin, hair and bandages. I orientate myself on my reference and above all take into account the respective growth and tissue directions. I spray thin, tapered lines, which I intensify layer by layer.



04 Increase contrast

After I have completely filled the image, I add 10 drops of thinner and 8 drops of white to further intensify the highlights and add contrast to the shadows.



05 Yellow and green colour

I start with the colours, noting that for more colour intensity there must also be more white intensity. I start with the transparent yellow, in a ratio of 4 drops of paint for 1 drop of thinner (ratio for all transparent colours). I apply this colour mainly in the middle of the painting from top to bottom, taking into account the direction of the presented white texture when spraying. After finishing the yellow areas, I move on to the transparent green. This time I spray it on the sides of the mummy to create a sense of shading and three-dimensional effect.



06 Shades of purple and red

I continue with the colouring, this time using a transparent purple for the rotting flesh and a transparent red tone for the fleshless skin to give the impression that there is a burning torch under the skin on the left side. I intensified the transparent blue colour on the eyes a bit to make them stand out.



07 Dark details

I added a little black with a few drops of red, as black alone looks too dirty. I'll use it to delineate the bandages from each other, make some scars and pores on the skin, and outline the teeth and eyeballs to give them depth and add a bit more realism.



08 Background lights

I add white to the airbrush once more, using the same proportion of paint and thinner as in image 3, to outline the mummy and make the light coming in from its back glow.



09 Coloured light glow

I colour the light glow, which was achieved with the white, with blue in the upper areas and water green in the lower areas. With this and some white light points on the eyes and teeth, the mummy is ready. Now I just have to wipe over it once more with a duster and cover the picture with a two-component varnish to protect it. Finished!



JOSÉ GUERRERO HUESO



José Guerrero Hueso, also called "Er Hueso" by his friends, was born in 1972 in Antequera (Malaga), Spain. In 1991 he graduated in art and humanities from the University of Málaga and has been working as a building and mural painter ever since. He started airbrushing in 2018, attending courses at the Juanjo Baron Academy in Bilbao. José lives with his family in Teba (Malaga).

**Your online shop,
and point of contact
for Airbrush and art
supplies.**



Over **30 years** of experience in various concepts of art, and **20 years** as your premier online supplier!

We are happy to assist you with all of your personal Airbrush & art needs!

Tel: +49 9721 474 20 80

Herterich - Airbrush
& Art supplies
Kettelerstr. 22a
97424 Schweinfurt -
Oberndorf, Germany

Opening hours:
Monday - Friday:
10 AM - 6 PM
Saturday:
10 AM - 1 PM

M: info@herterich.biz
T: +49 9721 474 20 80

IG: [@airbrush4you](https://www.instagram.com/airbrush4you)
FB: [airbrush4you.de](https://www.facebook.com/airbrush4you.de)



The captured woman

This piece of work by Spanish artist Luz de la Calle was created after one of the Corona-based lockdowns, in a period of time in which we all experienced hard times locked behind the doors of our own four walls. With this piece of artwork, Luz wanted to place some consciousness into the fact that there are many people who are delimited by

health problems, and these people also need our help. The moth symbolically represents the confinement – like with clothing that's been hanging a good long while in the dresser and has been chewed away by moths. The double skin displays how this protective shroud, and the most fragile layer of the person, are unveiled.

EQUIPMENT – THE CAPTURED WOMAN

Airbrushes: Harder & Steenbeck Infinity and Iwata Eclipse

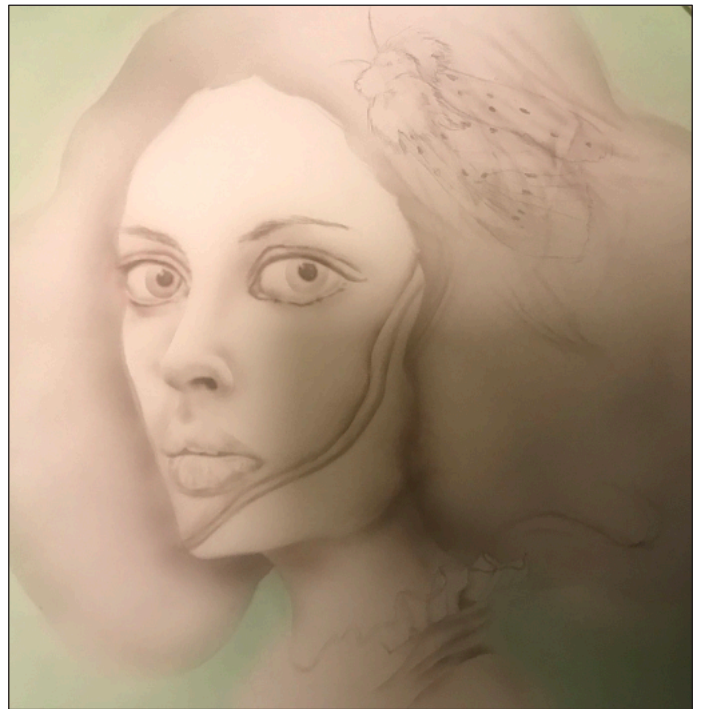
Paints: Holbein Acrylic inks: Burnt Umber, Super Opaque white, Titanium white
 Custom Creative colors: Flesh tone, Red Oxide, Brite Blue
 ETAC Marissa FX colors: Pyrrole Red, Rainforest Green, Sepia, brown Ocher, Golden Ocher, Red Ocher and Reducer
 Black writing ink, brown wooden color

Additional materials: Schoellershammer airbrush paper, eraser pencil, mechanical pencil 0.5 HB, furniture decoration stencil, fine brush, electric eraser and scalpel

01 Sketch and preliminary drawing

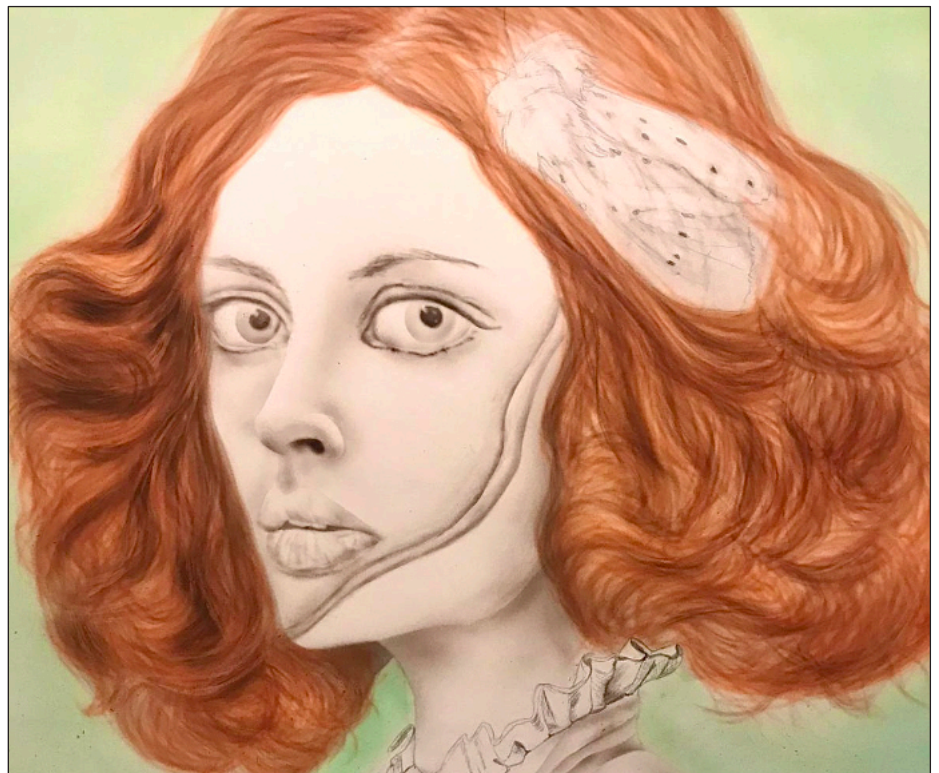
I begin by drawing the most important characteristics of the portrait with a mechanical HB 0.5 pencil and a soft lead pencil. For the hair, I have left certain areas blank, so to speak, and I only draw the outer contours so as to separate them from the background. For the background color, I've mixed together 6 drops of rainforest green with 2 drops of titanium white and two drops of water. I've also sprayed the base paint onto the background.

I then start working on the face, only drawing in the darkest areas with burnt umbra diluted with 3 portions of paint, 1 portion of water, and 2 drops of thinner. To form the face, I've created shady regions on the nasal bridge and the nasal wings, around the eyes as well as around the mouth. I also add a weak shading to the distinction between chin and throat areas as well as the shady areas that are cast onto the throat by the hair. This is to define shapes and volume. I clearly trace in the hard edge between the "first" and "second" skin.



02 Hair

Again using the mechanical pencil, I draw in the collar of the blouse and some additional details of the moth in a detailed manner. I then begin working on the hair, first with a skin tone, then with a red ochre. Hair strand for hair strand, I add texture and shape in every strand and admittedly in the direction of growth so as to arrive at the desired hair style. Using brown ocher and burnt umbra, I've defined the interior area of the strands of hair, which will need to be darker in our final result.



03 Skin hue and facial colors

In this step, I begin working on the color hues of the faces, starting with the skin. This little bit of work requires me to establish powdered skin hues, which I make very soft because I want to get a porcelain effect. For this, I begin with a soft layer of the skin hues over the complete area of the "first skin" and then paint the lighter area of the eyes with the same hue very carefully.

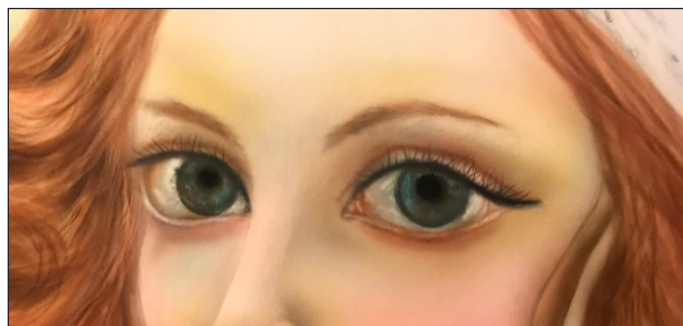
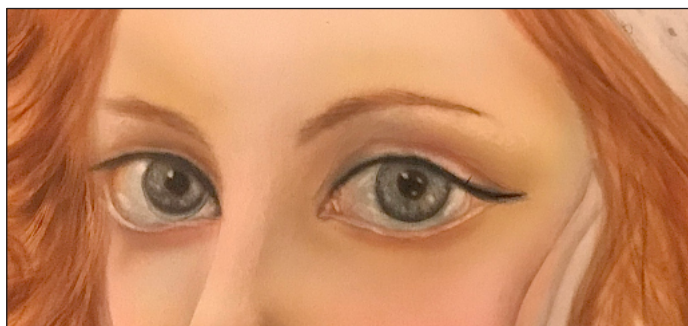
Next, I begin working with transparent dark yellow layers, starting with brown ochre in a mixture of 4 drops of paint, two drops of water, and one drop of thinner. I paint the areas in which the skin is normally darker such as the upper wrinkle of the eyelid, the edge of the eye, below the lip, and – in this portrait – the area on the transition to the "second skin". Using the same hue, I also design the texture in the eyebrows and lips. I then continue with the golden ochre, which I mix with 3 portions of paint, one portion of water, and 2 drops of thinner. I use this color to design the greenish-looking spots. I use the same thinner together with red ochre. With that, I add paint to the cheeks and under the eyes. I paint the lips with the thinned-out red ochre.



04 The eyes

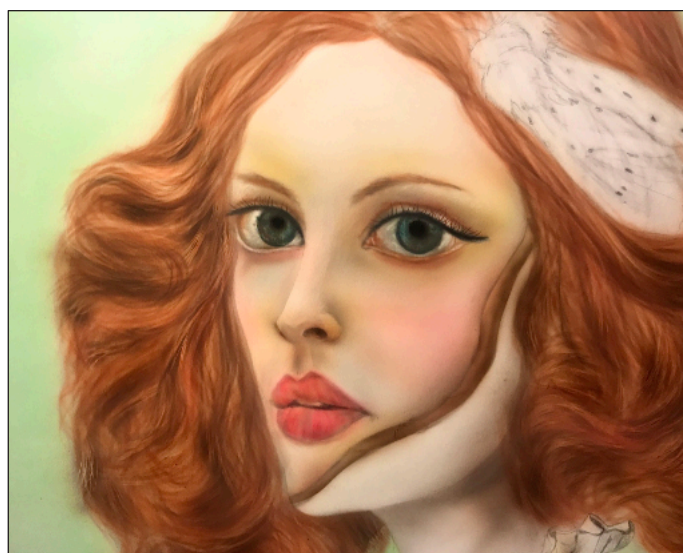
I begin working on the eyes and do so by using the eraser pencil to draw in subtle highlights in the lighter sections and use this method to define the tear ducts and the lower eyelid line. Using the gray hue, I create the pupils and sketch the exterior extent of the iris. I then add three drops of water, one drop of reducer, and one drop of brite blue to

it, carefully color in the iris, and begin to work on the texture. Afterwards, I look to bring out the highlights even further with the eraser pencil. To bring out the pupils, I use black ink. Then I add one drop of water and one drop of blue to it to further structure the iris. Using the wood color, I touch up the eyelashes bit by bit.



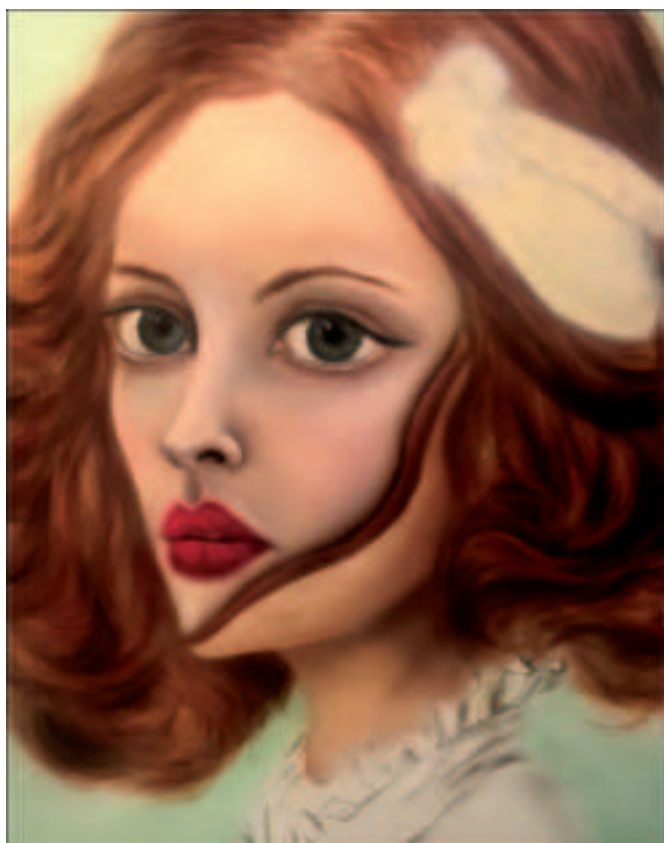
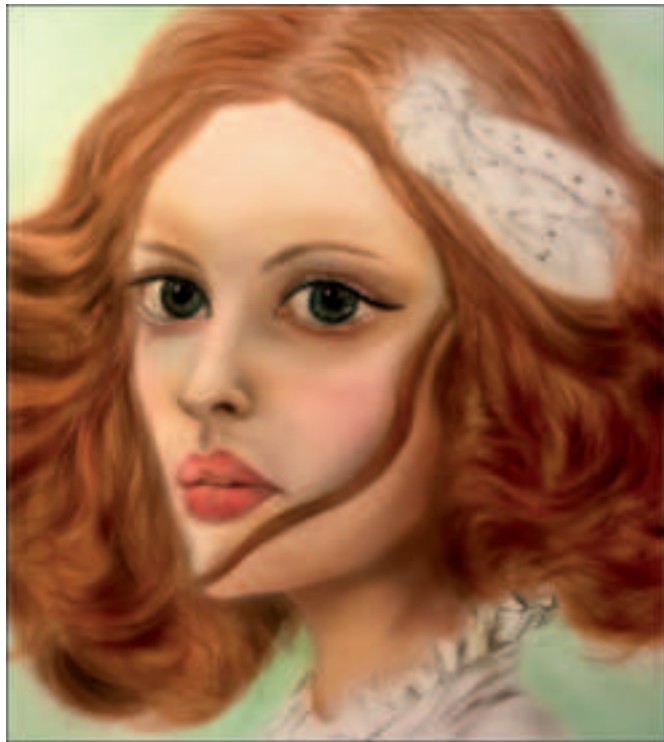
05 Highlights

I've placed some burnt umber into the airbrush cup and have gone about enhancing the nostrils, some eyelids details, and the intersection of the "second skin". With the aid of an electric eraser and a razor blade, I remove the paint for the strongest points of luster in the eyes, and then use the eraser pencil to create areas of light on the "first skin" to arrive at a porcelain look.



06 The "second skin"

Using flesh tones, I place the first layer of paint on the "second skin" in the lower portion of the face. With pyrrole red, I design and color in the lips, adding more paint in the darker areas in order to establish the volume. I once again switch over to burnt umber in order to better enhance the texture and the darker portions of the hairs, the skin slit, and the nostrils.



Midwest
AIRBRUSH SUPPLY CO.

Free Shipping on Domestic Orders Over \$89,
1/2 Price Shipping on International Orders Over \$99!

www.midwestairbrush.com
1-827-829-2275 info@midwestairbrush.com

AIRBRUSH SEMINAR - ADVANCED TECHNIQUES - AIRBRUSH TEXTURES
5.- 6. November - Sandefjord Norway with Roger Hassler (English language)
Register: kreativkursandefjord@hotmail.com Phone: Norway - 40210361

CREATIVE SEMINARS
with Roger Hassler

NEW Ps Ai Id

INDIVIDUAL DIGITAL ART TRAINING AND CONSULTING with Zoom worldwide

You are already working in the field of airbrush / digital painting / illustration / layout or you want to enter the field? I will help you with your individual questions.

- Learning Digital Painting & Digital Imaging with a Pen Display or Apple iPad
- Professional advice in the choice of your professional equipment around the topic of creative tools

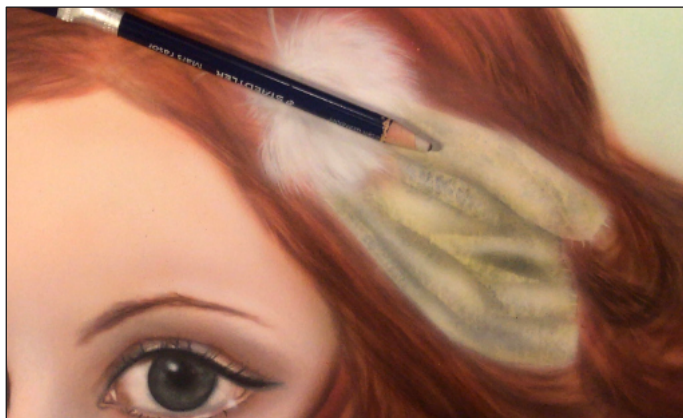
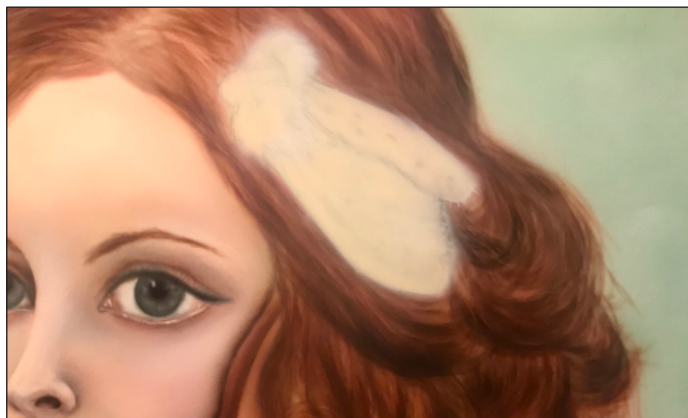
Price & Date: on request
Contact EMAIL: roger.hassler@newart.de
www.rogerhassler.de

Advertisement

07 The moth

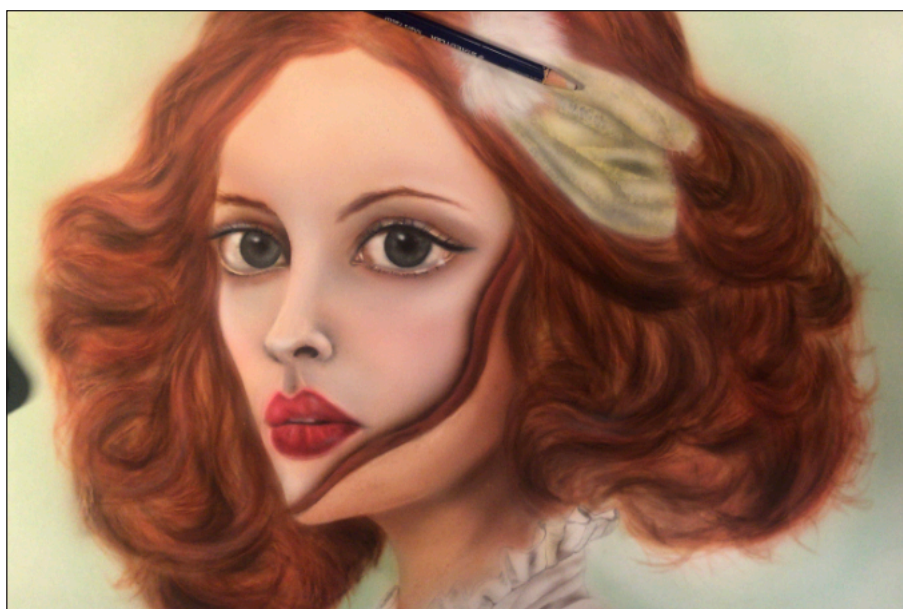
Using titanium white, I now paint the entire moth, then add a few drops of gold ocher and paint the moth once again. Using gray, which I dilute with water in a 50/50 mixture, I place shade and textures on the wrinkles. Taking titani-

um white again, I create the pompom structure on the head of the moth and establish the volume on the wings using an eraser pencil.



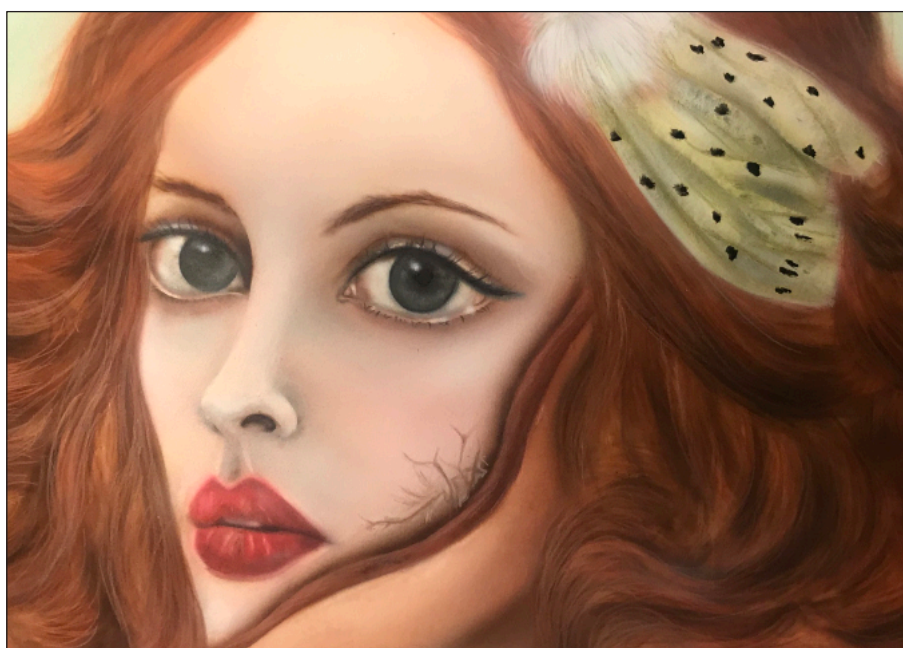
08 The porcelain effect

In this step, I use diluted brown ocher, which is a mixture of two portions of paint and one portion of water and a drop of thinner, to establish structure for the "second skin" and the "laceration". I then use this mixture to darken the area between the upper eyelid and the nasal bridge a bit. After doing so, I spray in the intermediary hue areas of the "second skin" with a drop of brown ocher and a drop of water. Using titanium white, I draw in the areas of light on the "first skin" to continue on with the porcelain effect.



09 Details

Using a brown wood color, I draw the fissures onto the girl's skin and paint a couple of strands of hair on the pompom portion of the moth. Using a fine brush and black ink, I draw the moth's spots.



10 Optimize the hair

Once again using burnt umber, I add the texture into the darker parts of the hair and design the shadow cast by the moth. I glaze some additional locks of hair with a brownish dark yellow and draw in some loose strands of hair with the wood color. The flaws in the skin are also enhanced with this color and I go about erasing in some highlights to give them more plasticity.



11 Vintage background

Now it's time for the background and for that, I use a stencil featuring a vintage motif for furniture decoration. These can be found pretty easily in stores and aren't expensive. Using rainforest green, I spray the stencil carefully to create an antique effect for the wallpaper. All the while, I make sure that the surrounding motif areas aren't affected by the paint. I turn the motif to give the work some more momentum. I conclude my work using the stencil and take the same mixture to create the shadow that the girl is casting on the wallpaper. I use dark yellow to paint some of the dilapidated and poorly defined spots on the wallpaper to continue with the battered and old effect.



12 Final details

To conclude, I enhance the light in some of the strains of hair using the eraser pencil and then using a fine blade to scratch in some lighter hair. With two drops of gray paint, two drops of thinner, and three drops of water, I dab some of the darkest folds in the clothing, then switch the paint and add some glaze to the clothing material so as then to define the finest lines with the mechanical pencil. With the super opaque white paint, I add the last little heavy luster in the cheekbones, the chin, and the tip of the nose. I create more texture in the pompom and the moth's feelers, then add a touch of light into the wings. Finished!



LUZ DE LA CALLE



Luz de la Calle hails from Pedrajas de San Esteban, Valladolid. The multi-disciplined artist studied at the Escuela de Arte Superior de Valladolid, then began airbrushing at the atelier of Juanjo Barón. She also took a course held by Marissa Oosterlee. She's been airbrushing for more than 10 years, has actively taught the discipline of airbrushing, has participated in the European Art Project as a representative of Spain and Turkey, has worked on all sorts of editorial publications, and has won a number of competitions with her realistic airbrush portraits. She's currently working as a fashion and print designer, and is entering the world of tattoos, although she continues to conduct her own works with the airbrush as her chief tool. Her preferred creations are portraits of women, both those who exist or who she creates of her own accord so as to be able to express her own views and concerns. In doing so, she most enjoys making use of her favorite form of artistic expression, the airbrush.

www.behance.net/luzdelacallearts - Instagram: @luzdelacalleart



Superheroes in Mixed Media

The Art of Kevin Wood

Many artists love the comic and character worlds of Warner Bros. and DC Comics, but only a few have the official licence to work on them creatively and artistically. The American Kevin Wood creates collector's items and licensed artworks featu-

ring the world's most popular characters in airbrush and digital mixed media on behalf of the movie producers. With his persistence, he has made his way from the US Navy to the ranks of the top illustrators.

How did you get into airbrushing? Have you already painted much as a child or did you start late?

Kevin Wood: My initial introduction to the world of airbrushing came during my years serving in the United States Navy. After witnessing a local street artist in Hawaii render a full-blown image of a Unicorn upon a blank white T-shirt with this strange device, I was absolutely blown away by this method in capturing such realism. From a very young age I had always been drawing with a pencil but never encountered this method of artistic achievement until that moment. Once back in

the states I mentioned to my mom what I'd seen. My very first airbrush from my mom was received on my 19th birthday.

Did you study illustration or did you teach yourself?

Kevin Wood: As far back as I can remember I'd been subjected to an artistic atmosphere being my mom at one point in her life immersed herself into oil painting along with pencil drawing while working full time as a Nurse's Aide throughout the night. I would spend hours watching her paint, making every attempt myself to mimic on paper with crayons, and



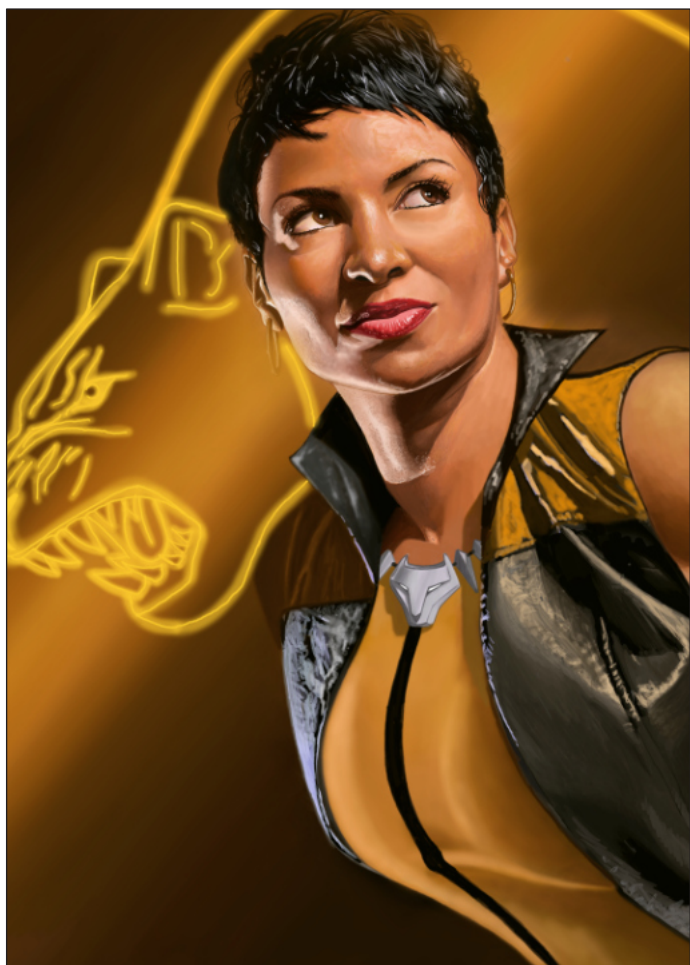
pencils what she would create on canvas with oil paints, and a brush. Ultimately, I would end up making a mess of what I imagined being a masterpiece. Bottom line, my mom took time to nurture what she had recognized in me on becoming very proficient in the arts. She provided me with books on how to draw, color theory, light/shadow, dynamic anatomy, character design, and comic books. This was the extent of my formal training basically.

How was the introduction to the airbrush technique for you? Have you also started by painting T-shirts, just like you saw it in Hawaii?

Kevin Wood: My general introduction to the technique of airbrushing was fascinating. Being born and raised on Long Is-

land NY just outside of New York City my artistic environment had been well established by way of some very well-known graffiti artists, airbrush artists, and comic book artists throughout the tri-state area. Within a short period of time, I found myself emersed amongst these very same groups of talented artists. I started out with a band of local artists who opened up an airbrush shop airbrushing jean jackets, hats, wall murals, and yes, T-shirts. We catered more towards the 90s Hip-Hop scene during a time when airbrushed looney tunes characters on expensive jean jacket sets decked out with rhinestones, and a few other interesting additions were the biggest fad around New York City. It wasn't long before I began to realize which direction best suited my newly crafted talent of airbrushing to one day rank as one of the few absolute best of the best.





In which airbrushing areas or techniques have you already worked?

Kevin Wood: Regarding my painting techniques, well, once upon a time for almost 5 years I worked in the Fashion & Beauty Industry as a Nail Art Professional becoming the most sought-after nail art tech throughout the New York City/Long Island area after getting my start through a friend's nail salon airbrushing women's nails. I would create an array of designs through the use of micro stencils, and airbrush using liquid acrylics. Another technique would be custom automotive painting. This arena I also excelled in which helped me establish a small name after creating custom airbrush projects that made its way through urban culture.

You use mixed media to create your motifs, right? How do you go about it?

Kevin Wood: Over the years through trial and error I finally reached the point of knowing which painting technique would best suit me. After experiencing the technique of combining airbrushed acrylics & colored pencils to achieve photo/hyperrealism, I was sold. The feeling of accomplishment after seeing one of my paintings rendered in this medium then transformed into a life-sized print was mind blowing to the point of euphoria. I wouldn't change it for the world.

You create posters/paintings for Warner Brother / DC Comics. How did you get started?

Kevin Wood: There was a time long ago that I had executed an idea to approach Warner Bros Studios about creating collectible art based on particular properties owned by the company. My popular interest was solely focused on the 80s cartoon Thundercats. Being I grew up on this band of heroes which positively influenced much of my personal growth, I wanted to honor these characters by way of creating the best version of them in an art form not seen or used by many. Unfortunately, my submissions were rejected being another artist who is to this day world renowned, held an exclusive licensing to the property meaning no other artist would be allowed to legally render illustrations, drawings or paintings of the characters.

Needless to say, I was pretty bummed about it but never once gave in to the belief I had failed. Verbal, and mental beliefs such as "I can't" or "I failed" do not exist. Temporary setbacks are very much confused as failure on a regular basis. "You haven't failed until you stop trying". I've held firmly to this mindset for many years as it has served me well throughout my journey in life.

But at some point you made it, right?

Kevin Wood: Fast forward a number of years as I began attending local art/comic book related events creating a local following of supporters along the way quickly launched me into professional annual comic cons while training in aviation mechanics, and avionics which has always been my career or as



we artists call it, our "Day Job". Moving forward in becoming more recognized for the airbrush rendered photo-realistic paintings I create of very well-known comic book characters

from around the world I humorously reminded myself of that fateful artistic setback a number of years ago that one night prompted me to make a no brainer decision in going after it



again but this time no setback, no rejection, no walking away at the word NO, that whatever odds were to be set against me I would not fall back under any circumstance, and give it "one more try". And so, I did but that is another story for another time.

The paintings I create are ultimately made into attractive collectible prints of various sizes. The approval process from painting to print is an exciting moment as I am provided actual prints of my own work needing my approval. Once all are in agreement, the images are digitally formatted, then sent out for the printing process to begin.

Tell us a bit more about how such an assignment works. Do you get a theme or reference photos to help you with the creation?

Kevin Wood: Most of the time I am presented with a fun va-

riety of licensed properties requesting collectible art from top films to pop-culture nostalgia going back as far as the 80s, and 90s. Not only am I an artist but also a seasoned fan-boy which makes it easy for me to decide upon the many properties that would spark my artistic interest. My first step in creating is to render loose concept drawings based on what my final painting may look like. For the record: I am not a comic book artist. I am more of a movie cinema poster artist specializing in photo-realistic paintings based on popular comic book/sci-fi/fantasy film-based characters by way of airbrushed acrylics & colored pencils, and as of recently digital airbrush. How I accomplish this, is through the use of live models along with real life physical references. The models do not actually "sit in" for the creative process. I conduct detailed photo-shoots mainly with people from the bodybuilding & fitness industry as they make the perfect subjects when creating my work. When the likeness of a film actor is required for the artwork, I will either request from the studio photos of said actors or research the appropriate reference photos online.

Do you work for an artist agency? How does that work? How are your artworks sold and what happens to the originals?

Kevin Wood: Yes, I am currently working under contract with Art Brand Studios out of Morgan Hill, CA who holds licensing for many of the Warner Bros Studios/DC Comics properties. I renew with them every 3 years. The artwork I create relating to any of the properties goes through an extensive approval process with WB in making sure their characters are being represented in good fashion. Once the final art approval is complete the image then goes through another step...visual approval. Color matching, display options, overall visual representation becomes the final step. Various print options created from the original artwork are then sold around the world as collectible art prints via websites, and comic cons. The originals stay with me unless a special art collector wants to make a purchase. At that point a sales percentage from the original art goes to Warner Bros Studios.

What are your plans for the near future?

Kevin Wood: My plans for the near future I would say are pretty exciting on levels both personal, and professional as I



am in the process of creating a number of art projects based on major current, and upcoming films scheduled for release this year along with new marketing, and branding strategies for myself. I really enjoy what I do as a professional artist working alongside the film/entertainment industry. Wonderful things are coming.

Which shows and conventions are you attending?

Kevin Wood: Throughout the years I've attended a variety of comic conventions appearing as a guest artist alongside some of the biggest names in the industry including world renowned movie poster artist Drew Struzan. My appearances all depend on my workload, and the timing of film properties I may be creating collectible artwork for, but I do have plans to appear this year at a handful of events around the country which usually post upon their website months in advance.

Where are you selling your art?

Kevin Wood: My work sells through various avenues mainly these websites:

www.artofentertainment.com/collections/kevin-wood

www.hottopic.com: search kevinwoodart

<https://artbrandstudios.com/artists/kevin-wood>



SPRAY GUNNER

Upgraded
compressor

.COM

paired with your
favorite airbrush



877-707-8767 sales@spraygunner.com

Painters' Arsenal - 221 Douglas Rd E, Oldsmar, Florida 34677 USA



Feminine Horror Art

Jessie Maderas career from necessity to the big deals

"I don't hold much sentimental attachment to my work." This statement by American artist Jessie Madera is sure to make the blood run cold in the veins of many airbrush artists. You will understand

this statement when you delve into Jessie's story – into her way of working, her world of art and how painting was the only way for her to earn a living in hard times.

Hi Jessie, thanks again for your how-to article "Dark Creature", which contributed to our issue No. 61, 04/21. Our readers loved it! It's a pleasure to meet you again today to get to know more about you and your art. As we have learned from you, you have only been using the airbrush technique intensively since 2017. Tell us how you started airbrushing.

Jessie Madera: I've been doing art full since I was 19, about 13 years at this point. The majority of those years were spent doing traditional fine art on canvas. Around 2017, the concept of airbrushing was introduced to me by a close personal friend who is involved in custom car and hot rod industry. Pri-

or to that my knowledge of airbrush was limited to t-shirt artists on the boardwalk on vacation. After going to car shows and automotive events together, for the first time I saw real artistic master pieces done with an airbrush. The idea that I could make a bigger financial impact for my business really resonated with me. And I just sort of ran with it from there and fell in love with the art and community, to be honest. Making a full transition to the automotive side of art was the best decision I ever made for my career.

Many artists have already started painting as a child. Was there an initial situation, that you finally found access to art



at the age of 19? Usually, young people of that age are involved with other things, other than painting...

Jessie Madera: I dabbled with art at the tail end of high school. I didn't really know what I wanted to do with my life and at the same time I was going through a really rough battle with my health where I wasn't able to do the normal things kids were doing my age like going to college or working full time jobs. I was in a situation where I was essentially house bound from being sick or on medications so harsh I couldn't do much else other than paint. This lasted from around 18-22. Painting is all I really had at that point and I basically had to make a decision as a young 20 year old: If this is my quality of life for the foreseeable future, how will I make a living?. Making a living from it was more out of necessity than it was about expressing myself artistically. I had to pay for gas to get to a doctor every day, or help pay for medications and would sell drawings or paintings for \$40-100. After a certain point I committed to making it my career. I couldn't image doing anything else at this point and I am grateful for my journey. Even still, I have a much different relationship to my craft



than maybe most artist's and I don't hold much sentimental attachment to my work.

So are you completely self-taught?

Jessie Madera: I'm self taught essentially. I lasted about a semester in community college for art before dropping out because of my health. It's taken every bit of those 13 years doing art to get to the ability I am at now. A lot of people will ignorantly comment, "you're a natural talent" and not understand I paint 8 hours a day every day for a decade. It's a taken a lot of hard work and long hours, sacrificing a social life, practicing my craft. I'm continuously learning still about technique and tricks especially in the airbrushing field. There's so much to learn from so many talented people.

Which kind of works and services are the most important for you at the moment: Acrylic painting on canvas, digital design or automotive airbrushing?

Jessie Madera: I try to put a big focus on the automotive air-





brushing. It's the most exciting for me because it's the most hands on along with being the most challenging. Digital design I no longer really promote because I honestly dread it. Painting on canvas is still very enjoyable but I just seem to have more success with automotive.

What do you like painting at the moment? And what would you like to paint in the future?

Jessie Madera: I currently do a lot of helmets. I'm growing to do more motorcycle tanks and full builds are in the mix as well. After painting small on helmets for quite a while, I'm eager to paint larger. Full motorcycles, cars, vans etc.

What is your favorite equipment?

Jessie Madera: My tools of choice are Iwata Eclipse and the Micron. These are the work horses of every project. The best investment I ever made was my Silent Air Compressor which is virtually noiseless in my small studio. Createx and House of Kolor are my two favorite paint options.

Your artworks have a very special style and you often use realism in combination with surrealistic horror topics. How did you come to this? What are your inspirations?

Jessie Madera: I've always been drawn to macabre and horror subject matter along with the feminine figure and sexually suggestive undertones in my work. There's also a heavy influence of street art from when I was just starting my artistic journey and I think my style subconsciously plays off of those influences. Dramatic pops of color, texture, text and overall placement are cognizant choices that I feel help those darker or realistic motifs feel a bit more light and playful.

You have worked for some well-known companies like Titmouse, Thorogood, Orange County Choppers and Harley Davidson. Tell us a little about what you have done for them.

Jessie Madera: Thorogood, I was able



to link up with for 2 helmet projects, one being a hard hat. They essentially gave me creative freedom for these projects that were later used as promotional giveaways to their customers. For their full face helmet, I gave them a Thorogood racing theme and the hardhat was a patriotic Americana theme.

Orange County Choppers reached out looking for a local artist to design and paint for their 2021 Dream Chopper winner. Ironically I grew up just a few miles from their location in New York, so this was a personal bucket list moment to work with them. I worked one on one with the winner to design the motif which was a nod to his time served in the military. The project was on a tight deadline set to be unveiled at the opening

of Paul Teutul Sr.' new establishment 'Roadhouse' in Florida. My work for Harley Davidson was with their Las Vegas store location. I was excited to be able to design them a custom Harley Davidson helmet for display in their store.

And the biggest project to date is of course working with the team at Titmouse and Dave Shuten of Galpin Speed Shop to create these one of a kind art installations for their office headquarters which was essentially two separate halves of a classic 70s van. Dave custom fabricated the van along with painting the funky base colors. The Titmouse team then found 2 amazing artists to supply the one of kind art for each side. One side being a 'funkadelic' 70s space vibe and the other a classic Dungeons and Dragons theme. My job was to





come in and recreate these two artists work on each side of the van. I've known Dave for a few years and he trusted my ability to deliver, knowing this is an area that I specialize in. When all was said and done the airbrush portion of the project took 2 weeks, totaling over 140 hours of paint time.

How do you go about creating your designs? Do you start with sketches on paper? Or do you also make use of the technical possibilities of digital art?

Jessie Madera: Every project gets a full 360° digital mock up of the design before I paint. Customers will often give just a basic theme and leave the rest up to me. I never really start with a completed design in mind, but I kind of start with one major focal point and the rest of the design will build off that one image, text or texture. A lot of the imagery I use are custom one of a kind images that I build within layers. I don't

really have an expectation of the final designs or layouts until they're done. I feel like they sort of build themselves. When a customer really trusts my process, they always get the coolest most creative results.

Is it difficult to establish yourself in a market that is often dominated by men?

Jessie Madera: If I can be honest, I think being a female absolutely has worked to my advantage. Even though there's a good deal of artists that are at the top of the game in this field, there is a handful at best, that are female who are truly notable. And, within that small mix, few paint the subject matter that I put a heavy focus on. We all do something incredibly different so it's even easier to stand apart from each other. At the end of the day I'd like to believe the quality of my work has done the heavy lifting of my successes but being



Tape to the Max

New Generation tape for Solvent & Waterborne paint



Ideal for: custom work • complex graphics

stencil works • airbrushing & more...




Finding Better Solutions
www.fbsdistribution.com

Together at:



Booth #31047
South Hall


Cumberland
PRODUCTS INCORPORATED
www.cumberlandproductsinc.com

Shop online in:

USA
Canada
Australia

www.coastairbrush.com
www.mapleairbrushsupplies.com
www.brisbonerefinish.com.au

EU
Japan

www.createx.de/en/fbs
www.dmc-nc.com



a female has allowed it to have a spotlight among peers.

The second half of that is, that product companies are really hungry to have female representation using their products. I get to skip the line, so to speak, to have large successful companies back my skills in their efforts to diversify. It's not just about having women on board but quality art being done by women, along with a presence. I've worked really hard to perfect my quality along with my presences. Now is a great time for women to stir the pot in this field and get well deserved recognition.

Are you also teaching?

Jessie Madera: Teaching is one area I have yet to touch on. I think teaching is one of those things you either born to do or not and I'm not sure I'm in the mindset to guide people on an

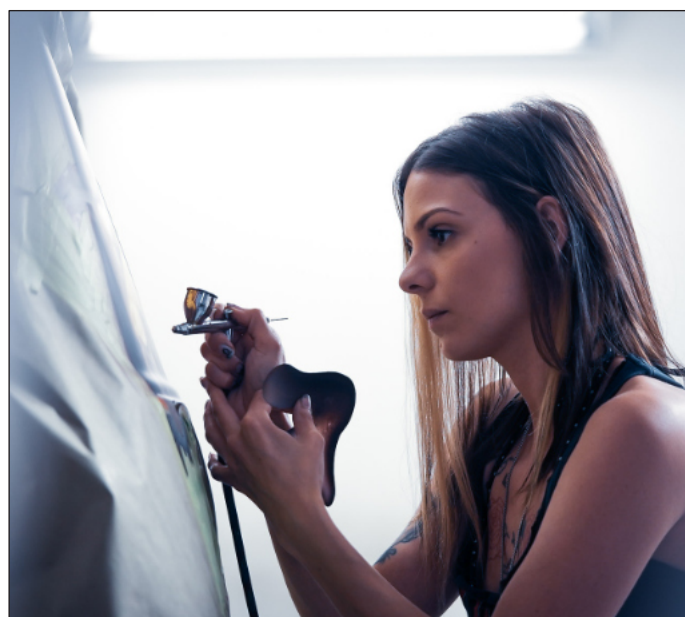
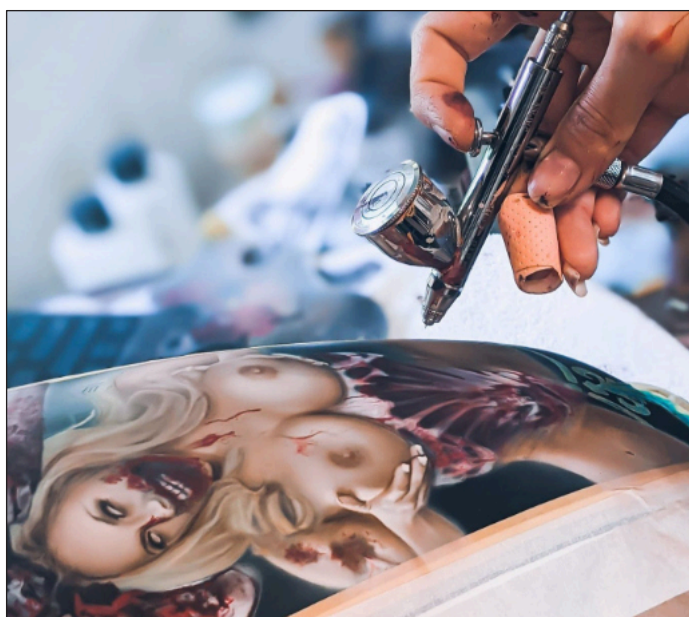
approach that I myself am still figuring out but perhaps one day in the future.

What are your next plans?

Jessie Madera: Next plans are really focused on painting bigger, better and to continue to grow my skills. Id like to team up with more companies, and make more impact overall in this industry where ever that may be.

Where can our readers see your art and maybe buy it?

Jessie Madera: You can find all of my available works including originals paintings, prints, apparel, and helmets on my website www.JessieMadera.com or social media @thepaintingbuzz.



Our Readers' Artworks



Xavier Gentilleau: 1936 Ford Deluxe Roadster



Rafael Zglinicki
Paint: Schmincke



Alexandre de Melo / Brazil:
Salvador Dali



Tomasz Szutenberg



Marcos Casás Varela: Manga
Airbrush: Iwata Eclipse, Paint: Custom Creative
Surface: Schoellershammer



Christel IJssermans: Sleeping Beauty



Frank Bigler: Nazareth Fan Guitar
Owner: Dave Pritzlaff, Honesdale PA, USA



Hugo Maciel
Paint: HugoMacArt Colors



Jussi Säteri

THE FLAKE KING^{MINI}

WWW.COASTAIRBRUSH.COM

ANODIZED MACHINED ALUMINUM
(LIGHT WEIGHT / HIGH QUALITY CRAFTSMANSHIP)

PICTURED: IWATA BLACK-SPS / BLACK-WIDOW
FITS SELECT IWATA, PAASCHE, H&S
GREX & BADGER AIRBRUSHES
(VISIT WEBSITE FOR SUPPORTED MODELS)

FAN CAP/INCREASE PATTERN
(ADJUST COVERAGE W/ SUPPLIED CAP)

SPRAY DRY / SAVE MATERIAL & TIME
(NO MORE MIXING FLAKE IN CLEAR. LAYS DOWN FLAT.
EASY TO CLEAR COAT)

NOT RESTRICTED BY FLAKE SIZE
(EVEN SHOOTS 3.0MM DIAMOND CUT)



SINCE 1989 | ANAHEIM, CA

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

International Producers

Anest Iwata Strategic Center Srl

European Distributor of Iwata, Medea and Artool range of products, and painting spray equipments
Via degli Aceri n. 1
21010 CARDANO AL CAMPO (VA)
Phone +39 (0)331 73 31 20
Fax +39 (0)331 26 23 38
info@airbrush-iwata.com
www.airbrush-iwata.com

CREATEX

European Distributor for Createx Colors, Wicked Colors, Auto Air Colors, Airbrush supplies
Kirchhoffstr. 7
24568 Kaltenkirchen, Germany
Phone +49 (0)4191 88277
Fax +49 (0)4191 85912
info@createx.de
www.createx.de

HARDER & STEENBECK

Airbrush

Producer Infinity, Evolution, Grafo, Colani, Ultra and Hansa Airbrushes
Hans-Böckler-Ring 37
22851 Norderstedt
Tel. +49 (0)40 878798930
Fax +49 (0)40 878798931
info@harder-airbrush.de
www.harder-airbrush.de



Major supplier of specialty hand sprayers, tools, masking products, and coveralls for the Auto Refinish Industry
1110-572 Nicola Place
Port Coquitlam, BC V3B 0K4
Canada
Phone +47 4010 6525
sales@fbs-online.com
www.fbsdistribution.com

Retailers Austria / Germany



The online shop in Austria
Unterfahnenbach 16
8451 Heimschuh, Austria
Phone +49 (0)664 2387220
office@spritzwerk.at
www.spritzwerk.at

SEHULT

Specialty store for all airbrushing products
Repair + service
Workshops and seminars
Kärntener Str. 30-32
45659 Recklinghausen
Phone +49 (0)2361 36035
info@crazy-airbrush.de
www.crazy-airbrush.de



Your reliable specialized trade & online store since 2001 - everything about airbrush, custom painting, pinstripping etc.
Herterich - Airbrush & Künstlerbedarf
Kettelerstr. 22a
97424 Schweinfurt
Phone +49 (0)9721 4742080
info@herterich.biz
www.airbrush4you.de

Retailers Belgium



www.obeeliks.com
Airbrush and Art Materials
Obeeliks bvba
Tolstraat 73
2000 Antwerpen
Belgium
Tel / Fax +32 (0)3 289 00 56
info@obeeliks.com



Airbrush-Pinstriping-Art
Mechelsesteenweg 119
2860 Sint-Katelijne-Waver, Belgium
Phone 0032(0) 15556197
Tuesday-Friday:
10.00 - 12.30 and 13.30 - 18.00
Saturday: 9.00 - 16.00
artobi@scarlet.be
www.artobi-airbrush.be



Store and Online Shop for airbrush, spare parts, paints and fine arts.
Authorized dealer for Iwata, Artool, Createx paints,...
Hagenlei 12, B-2900 Schoten
Phone: +32 (0) 496 98 68 71
mouseketiers@pandora.be
www.airbrushshop.be



The no.1 in Belgium for all your Airbrush & Pinstriping materials.
Online shop in Dutch, French and English.
Toswos.be
Boekzitting 27B
9600 Ronse (Belgium)
Phone +32 (0) 468 32 25 87
info@toswos.be
www.toswos.be

Retailers Denmark / Netherlands / Norway



The No.1 airbrush webshop in Denmark.
We supply the top products in Airbrush and pinstripping products.
Iwata, Createx, One Shot, Kafka, Harder & Steenbeck, Sparmax etc.
Møllebrovej 11, 9280 Storvorde DK
Phone: +45 42333367
Mail: Info@airbrush-shop.dk
www.airbrush-shop.dk



For all your Airbrush & Pinstripe products
Dealer of House of Kolor, Iwata, One Shot etc.
Store and online shop in Dutch and English
Airbrush & Pinstripe workshops
Smithweg 1.23, 4462HC Goes
Phone +31 (0)11 3785147
Fax +31 (0)65 4797785
Lionart@zeelandnet.nl
www.Lion-Art.nl

Retailers United Kingdom / USA



The UK's Premier Supplier of Quality Airbrush Equipment. Stockists of Harder & Steenbeck and Sparmax Products
Unit C5/C6, The Hailey Centre
Holton Heath, Poole
Dorset, UK, BH16 6LT
Phone 01202 622579
office@everythingairbrush.com
www.everythingairbrush.com



SprayGunner - large arsenal of airbrush and spray painting supplies in Florida, USA.
201 Douglas Rd E
Ste 6, Oldsmar, FL 34677
Phone +1 877-707-8767
sales@spraygunner.com
www.spraygunner.com



On Hand Experience, Knowledge and Support! Free Shipping on Domestic Orders over 89\$, 1/2 Price Shipping on International Orders over 99\$!

Phone +1-872-829-2275
info@midwestairbrush.com
www.midwestairbrush.com

IMPRINT

newart medien & design

Roger Hassler / Katja Hassler

Freiherr-vom-Stein-Str. 33

21514 Büchen

Germany

Phone +49 4155 8162929

Mail info@airbrush-magazin.de

Web www.airbrush-magazine.com

www.facebook.com/airbrushstepbystep

www.instagram.com/airbrushstepbystep

WhatsApp +49 151 61105440

Airbrush Step by Step 65. Horror & Fantasy

Issue 04/22

Editor in Chief:

Roger Hassler (V.i.S.d.P.)

Editorial:

Katja Hassler

Contributors:

Sebastian Arenas, John Seaton, José Guerrero Hueso,

Luz de la Calle, Kevin Wood, Jessie Madera

Layout/Photos:

Roger Hassler

Translation:

Chapin Landvogt

Printed in Germany:

Druckerei Silber Druck oHG

Otto-Hahn-Straße 25

34253 Lohfelden, Germany

www.silberdruck.de

Advertising & Marketing:

Katja Hassler

Mail: vertrieb@newart.de

anzeigen@airbrush-magazin.de

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

Sales:

Katja Hassler, Mail: vertrieb@newart.de

International Distribution:

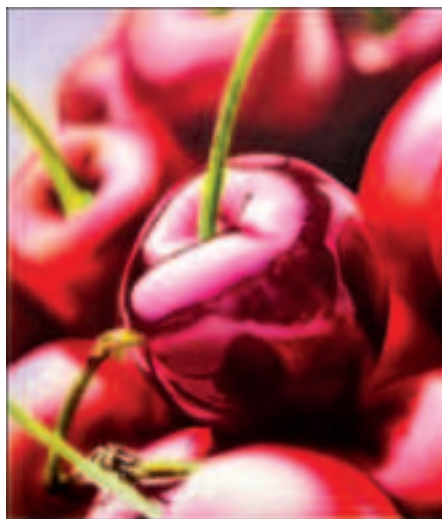
www.magazineheavendirect.com

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

The publisher maintains the copyright for all published contributions. Uncredited articles do not necessarily reflect the opinions of the editorial staff. Reproduction of this publication in part or whole is allowed only with written permission from the publisher. Product names have been used without guarantee of their application.

Preview

Airbrush Step by Step 66 will be available from December 15, 2022



Cherries

Mmmh, so delicious! Crunchy, glossy cherries! Italian artist Enrico Violante has served them up for us.



Ghostbusters Afterlife

Australian artist Daniel Power is an absolute movie fan. To mark the 2021 release of "Ghostbusters Afterlife", he designed a fan art poster and sold it by a Kickstarter campaign.



Lost treasures

Body painting under water? Is that possible? However, the project "Lost Treasures" by Peter and Petra Tronser is much more than that: a sign against environmental pollution and destruction.



Mushy

Once before, Marque Terrynamahr Strickland whisked us away into his colourful mixed media fantasy world. This time he sends a little girl into an imaginative flora and fauna.



Exclusive download center:
www.airbrush-magazine.net
Pass word: Rivia

Don't miss the best tutorials from
the best airbrush artist!



Create your favorite
actor's portrait



Learn how to paint dragons
with Rodrick Fuchs



Start using the Grisaille Technique
demonstrated by Steve Gibson

BEAUTIES &
BEASTS



Let you teach how to use lining
tapes by Marcus Eisenhuth

Order our back issues at

www.airbrush-books.com