AIRBRUSH
STEP BY STEP
77

SPECIAL
The iwata Airbrush Story

Shaping IDEAS

How to turn your ideas into works of art
Fantasy, animals, portrait and modelling

newart medien & design
ISSUE 04/25 | NO. 77 £ 6.99
9 772192 389003 04

INSPIRATION & REFERENCES



AIRBRUSH STEP BY STEP REFERENCE BOOKS

Order now here:
www.airbrush-books.com

AIRBRUSH STEP BY STEP Reference Book

AIRBRUSH STEP BY STEP –
finest inspiration for airbrushing



SUBSCRIBE NOW!

Annual print subscription (4 issues)
39,90 Euro

Annual digital subscription in the Airbrush Step by Step App
19,99 Euro

Print/App combi subscription
43,90 Euro



AIRBRUSH STEP BY STEP Magazin



Subscriptions, printed issues and epapers also available at:

MAGZTER www.magzter.com
isubscribe www.isubscribe.co.uk
magazine.co.uk www.magazine.co.uk
pocketmags.com Discover Read Enjoy www.pocketmags.com

Staging images

How do you come up with your ideas for pictures? Do you feel an inner urge to paint a particular design, or do you always work from a client's brief? Do you have to search hard for inspiration, or does it just come to you? But even when you have an idea, it still has to be adapted to the two-dimensional constraints of the medium – the picture has to be "staged."



The artists featured in this issue have very different approaches: Brazilian artist **André Grafia** was inspired by the film "District 9" and emphasized the expression of his alien portrait using a rough sketching technique. Cover artist **Ingo Körner** has the privilege that, after more than 30 years of experience, his wolf design practically jump out of the airbrush and have been with him since he was three years old. Italian artist **Daniela Frongia** draws her ideas and motivation from her commitment to species conservation: the light shining on the tiger's face symbolizes the animal's hope and strength in the fight against the extinction of its species. And Filipino artist **Midas Bayle Villanueva**'s great passion for tattooing and his admiration for the world's oldest tattoo artist, Apo Whang-Od, led him to his artwork – and even to the most remote mountain regions of the Philippines. With his canvas, he set off on a journey to visit his idol in her home village and show her his work in person.

Mariano Soto Lahr's Viking portrait was inspired by his emigration from Chile to Norway and his enthusiasm for the TV series "Vikings." The lack of painting materials due to the move even led him to develop his own method of creating highlights: the "withdraw" technique. The **American Legend Scale Models Team** also discovered that necessity is the mother of invention when they recreated racing driver Ken Block's spectacular drift scene at Pikes Peak. The car and all its accessories had to be redesigned and 3D-printed, and the paintwork and diorama had to be staged true to the original with dust, sand, and smoke.

So you can look forward to a particularly creative issue. Have fun!

Your ASBS Team

NEWS

04 **Equipment:** No-Name wireless Airbrush, New Blair Stencils, Createx plottable masking film, LokLik ImPress Auto 2

08 **Community:** The Fantasy World of Grefrath 2025, Iwata Gallery, World Bodypainting Festival 2025

STEP BY STEPS

12 **Moon**
Fantastic wolf illustration
The motif of the wolf has accompanied German artist Ingo Körner throughout his life. Nowadays, he doesn't even need a template for his impressive works.

20 **District 9**
Alien portrait
Brazilian artist André Grafia is a fan of the movie District 9. His alien portrait, created using a rough sketching technique, impressively emphasizes the menacing effect of the extraterrestrial creature.

28 **Ken Block's Hoonicorn V2 Mustang at Pikes Peak**
Legendary model paint job
To mark the tragic death of racing driver Ken Block in 2023, Nestor Espinoza's model building team recreated his Hoonicorn Mustang and legendary drift over the Pikes Peak slope.

38 **Rollo, the Viking**
Black-and-white portrait
Mariano Soto Lahr developed his own technique for a series of black-and-white Viking portraits to create astonishing effects with just a few materials. With undefined contours, the portrait departs from the perfection usually associated with the airbrush technique.

44 **The Last Glance**
Tiger illustration
Italian Daniela Frongia painted this piece for a fundraising project to protect endangered species. Light and shadow in the picture symbolize both threat and hope for the tiger.

INTERVIEW

52 **The Iwata Airbrush Story**
Japanese airbrushes created in the USA
Do you know where your Iwata airbrush was developed and manufactured? The American-Japanese company opened its doors to the AIRBRUSH STEP BY STEP team.

62 **The last Mambabatok**
Airbrush meets tattoo art in the Philippines
Midas Bayle Villanueva II painted Apo Whang-Od, the world's oldest living tattoo artist at 108 years old, and showed her the portrait in person.

MISCELLANEOUS

66 **Shopping guide**

67 **Imprint/Preview**





Powerful duo: Cordless compressor trigger airbrush starter set from No-Name

Trigger airbrush with 0.4 mm nozzle and cordless mini compressor – can that work? Numerous cordless compressors have come onto the market in recent years. Many of them have just enough pressure for minor touch-up work, but hardly enough to supply airbrushes with large nozzles and large paint cups.

We were therefore all the more excited to test the No-Name battery-powered compressor set with trigger airbrush put together by Spraygunner.com: The set consists of the cordless compressor with two rechargeable batteries, the trigger airbrush with a 0.4 mm nozzle, a USB charging cable, a connection hose, two screw-on paint cups, a cleaning kit, and an English-language instruction manual. Getting started is quite easy. You can simply screw the included airbrush device or any other airbrush device with a 1/8" connection onto the top of the compressor. Thanks to the automatic on/off function, the compressor only needs to be switched on once to start. You can then immediately see the charge level of the installed battery. The pressure is then built up and the compressor only runs when the lever is used. When the lever is released, the compressor returns to standby mode. If the mini compressor directly under the airbrush is too heavy or too bulky to hold, you can screw the included hose in between for even greater freedom of movement.

When fully charged, the airbrush set can be operated for approx. 40 minutes, allowing you to complete projects without having to recharge frequently. Thanks to the second battery included, the operating time is extended even further. The compressor has a static pressure of up to 32 PSI (2.2 bar) and delivers 8-9 LPM at a maximum pressure of 20-25 PSI (1.4-1.7 bar). The batteries have an LED status indicator with a percentage display, so you can easily estimate how long each battery will last. It is lightweight and does not overheat. A USB-C cable for charging is included. However, you will need to use your own charging adapter. Installing the battery is super easy. With a quick clockwise turn, you can unscrew the batte-



has a needle locking screw at the end of the handle to fix the line thickness if necessary.

The cordless airbrush set comes with a one-year warranty. This combination makes the set suitable for smaller projects up to large-scale murals. The device is particularly flexible when it comes to priming models. Working in the basement without electricity, painting on the terrace or even on vacation right on the beach is now easy. The set is also ideal for all touch-up or repair work. It is also a perfect second compressor for professionals in all industries – even those who carry out large-scale projects such as murals. Imagine you have finished a large work of art and a few weeks later you receive a call to fix a small scratch. This task is even easier when you have your cordless airbrush in your bag. Another area of application is quick coloring and stencil work in cake design. Face painting and body painting are also possible.

ry. There is also a handy mark to show where it goes. Charging takes between 40 and 60 minutes.

The compressor is recommended for use with airbrushes with a flow system and a nozzle size of 0.4 mm or less – so the trigger airbrush supplied is no problem either: The device is equipped with a screw-on nozzle, is very easy to use and control, and allows for seamless color changes and easy cleaning. The paint cups are easy to screw on and hold approx. 25/40 ml each. The trigger airbrush fits comfortably in the hand and

The price of the battery-powered compressor trigger airbrush starter set from No-Name by SprayGunner TM-90D is approximately 90 euros / 85 USD.

www.spraygunner.com

Plotter food: Createx plotter film

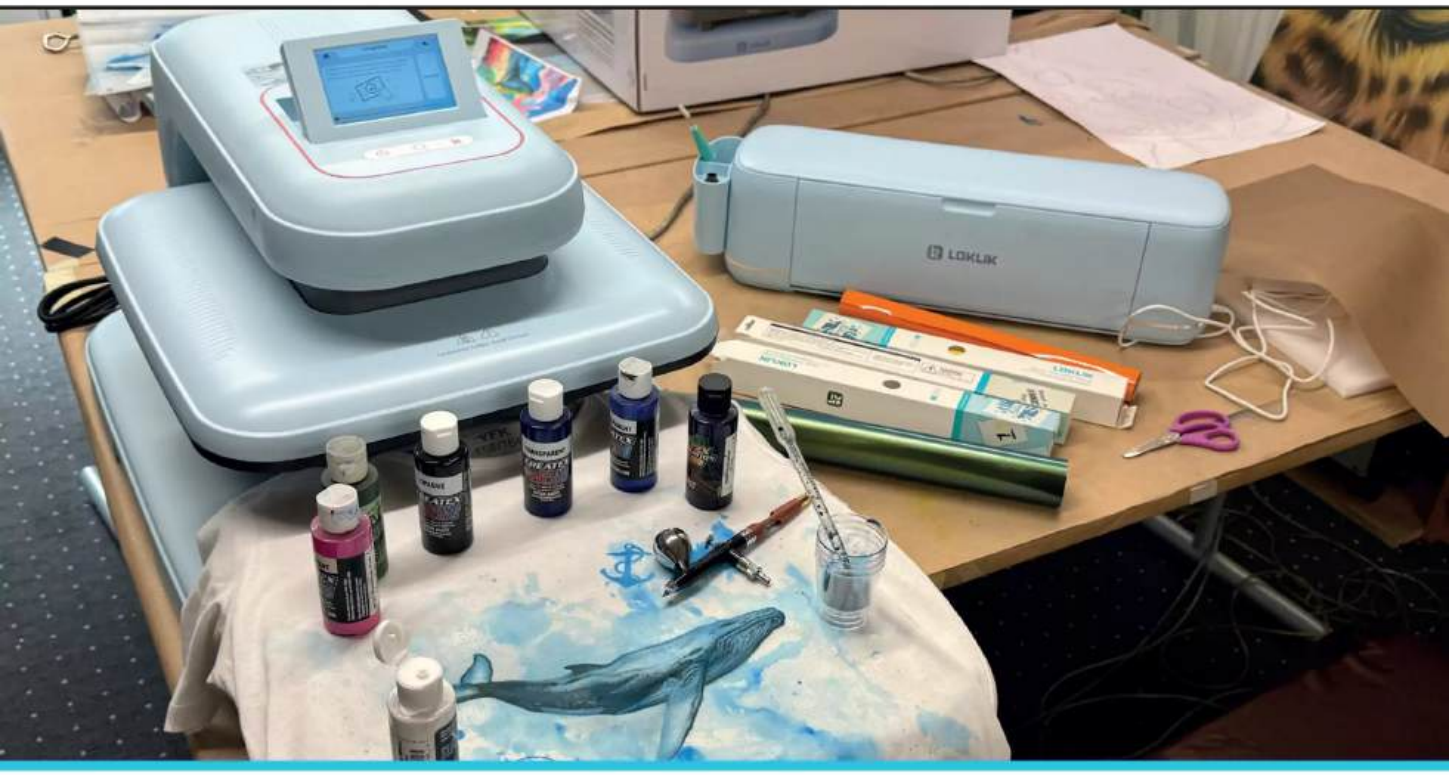


Conventional masking film from Createx Germany is the standard product in Central Europe and can be found in almost every airbrush studio. The Createx range now includes a new transparent matt masking film that is also suitable for cutting plotters. The masking film is available on rolls in 21 cm width and 2 m length or in 30.5 cm width and 4 m length. Thanks to its roll format, it can be plotted directly from the roll in almost infinite lengths, provided the plotter has the appropriate equipment. Alternatively, it can of course be cut to size and placed on an adhesive cutting mat in the plotter.

The masking film is slightly adhesive, making it easy to reposition, stick on multiple times, and remove again. Its elasticity makes it ideal for three-dimensional surfaces such as helmets, motorcycle parts, and car body parts. The masking film can be cut precisely with any type of plotter. This is made possible by its blue and white carrier layer, which is stronger than conventional masking film and therefore runs better through the plotter. If you cut the masking film by hand, the matte surface allows you to sketch easily with a pencil, ballpoint pen, or permanent felt-tip pen.

The plotable masking film from Createx Germany is now available from airbrush retailers in Europe. The recommended retail price is 13.75 € for the small roll and 26.95 € for the large roll.

www.createx.de



Game changer for T-shirt artists: LOKLiK ImPress Auto 2

Anyone who works with airbrushes and textile painting has probably toyed with the idea of buying a heat press to optimally bond the designs and applied colors to the fabric. Heat presses fix the color more evenly, gently, quickly, and, above all, more conveniently to the fabric than is possible with a conventional iron. Plotter manufacturer LOKLiK has been rounding out its product portfolio for some time now with hot presses for hobbyists and DIY users that are both easy to use and offer excellent value for money. These include the ImPress Auto 2 Smart hot press, a modern automatic transfer press with a generous 38 × 38 cm heating plate. An automatic pressing mechanism makes it ideal for textiles, bags, pillowcases, or even harder materials such as wood or acrylic sheets. The pressure range is between 20 and 80 kg, which offers enough leeway for a wide variety of applications – even with materials up to 4.5 cm thick.

It is operated via a modern touch display that supports several languages, including German, English, French, and Spanish. Settings such as temperature, pressing time, and pressure can be adjusted very intuitively. The ImPress Auto 2 also scores highly in terms of safety: after 15 minutes of inactivity, the device switches off automatically, which both saves electricity and contributes to safety. The touch display can be raised and lowered to adjust the viewing angle. Depending on what you want to do, there are also preset settings that cover most applications. However, the temperature, time, and pressure values can also be set manually. This information is usually provided by the respective manufacturers of the inks and foils, which can of course also be used. This offers the user a wide range of design options: airbrush designs can also be combined well with flock or flex foil. In our editorial test, we also tried ironing on an inkjet transfer foil and a flex foil, among other things. This makes it easy to produce your own company shirts with lettering.

A particularly impressive feature for users with larger production volumes is the automatic mode: after closing the heating plate, the press starts heating and pressing automatically and opens again after the set time has elapsed. This not only saves









energy but also speeds up the workflow, especially for series production or events with large quantities. The heating time is relatively short at around 5.5 minutes to a maximum temperature of 210°C, and in our tests it was usually even faster, thanks in part to the efficient dual-zone heating.

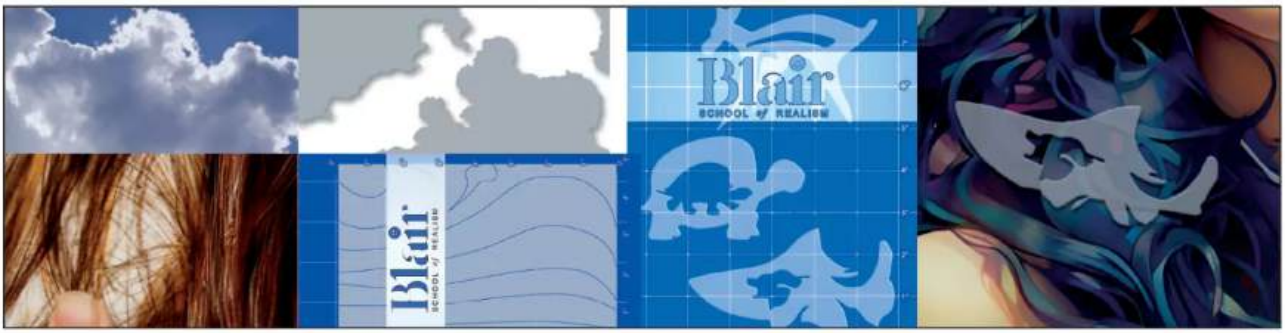
In practice, the heat press proves to be particularly user-friendly. Both beginners and experienced users benefit from the automated technology, even heat distribution, and well-thought-out design. The pull-out base makes it easy to position textiles precisely, and the sturdy housing is not only well made but also gives a robust impression. The heat press is compatible with various transfer methods, including HTV, sublimation, DTF, and thermal transfer paper.

Overall, the LOKLiK ImPress Auto 2 Smart delivers a compelling combination of performance, convenience, and reliability. Anyone who works extensively with textile finishing and values efficiency and ease of use will find this device an excellent choice. It is also the ideal partner for those who want to print their airbrush designs on textiles in small batches. The LOKLiK Impress Auto 2 heat press is available in stores for €419.

www.loklikeurope.com



New Blair Stencils: Clouds, hair, and eyelashes made easy



Three new stencils from American photorealism expert Dru Blair have arrived in the AIRBRUSH STEP BY STEP reader shop to access the Europoean market: The three-part Cloud Assist Bundle provides a finely textured, curvy, jagged edge for realistic cloud designs. Two positive parts help mask the cloud area and paint the background, while the negative shape allows you to create highlights in the cloud. The texture of the 15 x 20 cm Mylar stencil is not only suitable for clouds, but also for other organic shapes such as bark or stone.

With the Hair & Lashes Bundle, Dru Blair provides portrait artists with a practical tool for easily creating hair, eyelashes, and eyebrows. The predefined shapes allow you to quickly create hair shapes in different lengths and densities, which you can then add to freehand. Individual strands of hair get their perfect "swing" and eyelashes their organic shape and randomness. The stencil comes in a size of 12.5 x 19.5 cm.

For those who prefer to work with abstract freehand shapes, the Animal Set offers a variety of small curves and rounded shapes. Although the names and shapes of the three stencils in the set are reminiscent of cute animals, they are simply templates for flat arches, pointed corners, tight curves, and many other basic shapes that can be used in any airbrush work in all areas. It is the small, tight curves in particular that make the stencils a useful addition to conventional curve stencils. The stencils range in size from 9 x 17 to 15 x 18 cm.

All three Blair Stencil Sets are made from milky translucent Mylar foil using precise laser technology. They are solvent-resistant and therefore long-lasting. All three sets cost €29.95 each. US-Price is 24.95$.

www.newart-shop.de
www.schoolofrealism.com

World Bodypainting Festival 2025: New concept with different destinations



For 26 years, the World Bodypainting Festival has always been a major event in Carinthia, Austria. Over the years, there have been different locations and concepts, but at its core, it has always remained an annual meeting place for body artists from all over the world. In its 27th year, the organizers are now turning the event completely upside down: instead of one, there will be four events over the course of 12 months – and instead of Austria, Italy, Finland, Spain, and the internet will be the venues.

The event kicked off on July 12/13 with the World Award Camouflage in Sterzing, Italy. On the two main days of the event, the artists demonstrated their skills at 15 different locations in Sterzing, using body paint to make their models virtually disappear in the old town setting. There was also a creative jam session and an entertaining music and supporting program until the official award ceremony took place on the second evening. Two days before, body painting and photography workshops also took place in the city.

The next event will then take place in Helsinki, Finland, on October 18-19. As part of the "I love me" beauty fair, face painting and makeup artists will compete for the title at the World Championships Creative Makeup.

The championships in the categories Face Painting, Classic Body Painting, and Airbrush Body Painting will be held online on November 14-16. Here, each artist works from home on the day of the event and documents their work with photos. The winners will be announced on November 21 via online streaming.

In February 2026, the World Award Bodypainting Show category in Aguilas, Spain, will kick off the new year's activities. More detailed information is not yet available.

All information for participants and visitors can be found at:

www.bodypainting-festival.com

AIRBRUSH STEP BY STEP STENCIL

Inspiring stencil sets for learning new designs & techniques

including printed instructions and tutorial video

works on surfaces such as metal board, illustration paper, textiles, wood, leather, etc.







10 inspiring designs:

- Skull
- Sharks
- Owl
- Husky
- American Indian
- Scarab
- Mystic Tree
- Whale
- Astronaut
- Panther



Now available at

SPRAYGUNNER

www.airbrush-books.com



The Fantasy World of Airbrush 2025: Tradition meets change

It was wonderful again: over 60 artists from nine countries traveled for several days to show their art at Fantasy World of Airbrush in Grefrath on August 23 and 24. Regina Schröder, for example, traveled from her adopted home of Sweden after a break of several years and entertained visitors with airbrush tattoos. Mariano Soto Lahr came from Norway. Born in Chile, he now specializes in Nordic nature and fantasy illustrations. Robert Ganczarski brought his painted Dodge Challenger from Poland again, and motorcycles, helmets, and tanks were on display this year from Lionel Seingnert and Frederic Vallejo from France, from Germany by exhibition newcomer Manfred Kommoss, and also from Marcel Helbing from Switzerland. Models and 3D prints of various kinds were exhibited by Hassen Touati, Matthias Vollmer, Arie Kooman, and the "Kustomstore" team K.P. Nieswandt, Uli Gebauer, and Jens Vianden, among others. The illustrations on display once again featured many different styles and directions, such as the comic art of Peter Evers, the straightforward works of Meike van den Zande, the impressive black-and-white images of Joke Schoeters and Tonny Kessler, and the fantasy motifs of Carina Konrath and Suzanne Jühling.

There were also some new discoveries to be made in terms of airbrush equipment: the Colorair stand was run for the first time by its new owner, Theo Heffels, who was gaining his first experience of airbrush trade fairs. The Dutch company Elcometer presented the airbrush range from the Spanish brand Sagola, and the team from Spraygunner flew in from the USA to present a small selection of their own brand, "No-Name."

Following a change in the organization of this year's US Car Show, Fantasy World of Airbrush is also facing a generational













change: Belgian couple Hugo Vervliet and Daisy van den Bergh will be handing over the event completely to the AIRBRUSH STEP BY STEP team, Roger and Katja Hassler, starting next year. In recent years, they have already supported the two organizers and familiarized themselves with the behind-the-scenes workings of the show, so that Hugo and Daisy will be able to take a back seat in the future. However, as long as the two, who are almost 80 years old, are able, they will continue to accompany and support the event. For over 30 years, they have organized numerous car and airbrush shows throughout Europe. In the airbrush sector, this included events in Rosmalen (Netherlands), Spa, Antwerp, and Mechelen (Belgium), as well as Dornbirn (Austria), in addition to the show in Grefrath. The Fantasy World of Airbrush in Grefrath is thus the last remaining airbrush show of its kind in Europe.

The AIRBRUSH STEP BY STEP team would like to continue this tradition for as long as the cooperation with the US Car Show allows. Every year, exhibitors and visitors agree: the personal exchange between artists and the international community created by their shared passion for airbrushing is priceless. Many artists and visitors are therefore willing to accept the effort and expense of travel and accommodation time and again. What Hugo and Daisy have built up in the airbrush scene over the last 20 years, purely for the joy of the images and the artists, without any commercial interest, is unique and deserves our utmost respect and gratitude. Without their commitment, the airbrush community – as in many other countries and other creative fields – would probably not have survived the social and media changes of recent years. And the airbrush industry and the technology itself might also have had to contend with an even greater decline.

We are looking forward to our new task and hope that artists, exhibitors, and visitors will remain loyal to the event and continue to support it together with us. See you in Grefrath in August 2026!









MOON

The motif of the wolf has accompanied German artist Ingo Körner throughout his life. Nowadays, he no longer even needs a template for his impressive works – they flow from his airbrush almost by themselves. His layered working method is particularly remarkable: Ingo not only uses the white primer on the substrate for erasing and scratching, but also creates additional layers of color, which primarily serve as a base for erasing.

EQUIPMENT – MOON

Airbrushes: Iwata CM-C for the background and surfaces, Iwata CM-B for the details, SATA Mini-Jet for sealing

Paints: Aerocolor by Schmincke, universal primer from a hardware store, two-component clear coat by Nexa Autocolor-Matt for sealing

Other materials: Eraser, cut to size for sharp edges, fiberglass pen, specially ground dental scraper (dentist's tool), pencil

Surface: Aluminum Dibond board, 78 cm x 55 cm x 4 mm

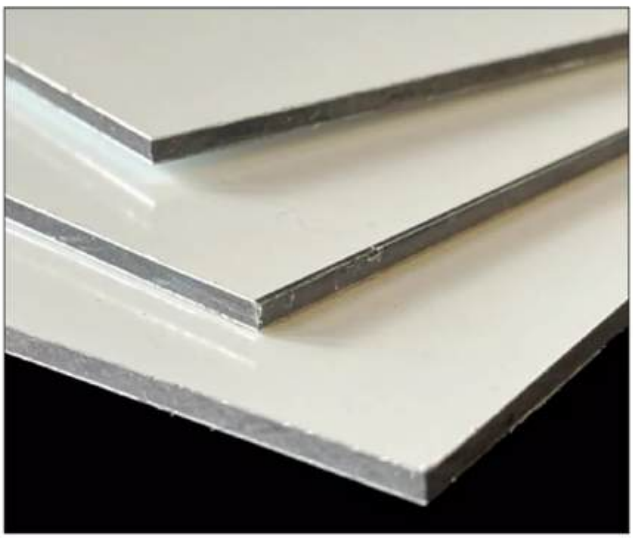
01 The idea behind the picture

For those who know me, the reason why it's a wolf again is obvious. And for those who are crossing my path for the first time, they'll find out when they get to know me. Just kidding: It seemed obvious to add the moon when painting a wolf, and to place the wolf next to the moon when painting a picture with the moon. It should be expressive, nothing more. There was no real tangible idea behind it, nor was there a reference image. If it bears any resemblance to an existing image, it is a famous coincidence or the result of an earlier inspiration that I no longer remember.



02 The background

An aluminum Dibond panel measuring 78 x 55 cm and 4 mm thick was used as the background. This is an unusual size, as the board was basically a waste product from the manufacture of a fairground attraction and I didn't want to cut it down to a standard size. Aluminum Dibond is ideal for working with an airbrush – especially if you want to use scratching, erasing, and fiberglass erasing techniques. Alu-Dibond is usually supplied with a white primer, which is very thin and very hard in texture. For this reason, after roughening the surface with red sanding fleece, I primed the piece several times with a simple, commercially available universal primer in white. This allows you to erase or work with the glass fiber pen several times in the same spot without erasing down to the bare aluminum.



03 Preliminary sketch

I start by sketching the wolf's face freehand with a pencil (HB). Here, I made sure that the lines were not too heavy, as these are difficult to paint over or remove from the image. For the circle of the moon, I used a paint mixing cup from the paint shop, as a compass could leave an unsightly hole or slip on the smooth surface with its tip.



04 Apply yellow background

I applied the first coat of paint using pure, unmixed yellow. For all areas that are to appear either yellow or bright red in the final result, it is advisable to also apply a coat of yellow to the areas that will later be painted orange, brown, or red, as all subsequent colors will blend harmoniously into the overall picture. Basically, I'm not really too lazy to mix colors, but why go to all that trouble when there's an easier way?



05 First contours

After the first, rather transparent coat of paint, I add more yellow and start working on the contours of the wolf's face and the moon. Specifically, this means that I use the paint to create a rough moon crater structure and a subtle fur texture, which is particularly noticeable in the direction of the strokes. I leave the areas that will later be erased or worked on with the glass fiber pen translucent and glazed. In this respect, I already have a certain work plan, although I usually let the different layers of paint flow freely. At the beginning or even during the painting process, I don't really know where the journey will take me and what the final result will be.



06 First contrasts

I now add a few drops of red to the yellow to create a first, lighter orange tone. I use this to work out the first contrasts of the wolf's face. The beginnings of the fur, the eyes, and the anatomical curves of the bridge of the nose, the muzzle, and the teeth become visible. I continue the structural direction I started with the new color.



07 Losing Yellow?

The left half has already been worked on with orange. At first glance, not much of the initial yellow is visible. However, this is deceptive, as the yellow will reappear effectively later in the process when individual layers of paint are removed by erasing and using glass fiber.



08 Magenta for brilliance and depth

In the next step, I added magenta to the orange shade I had already mixed. By adding pure magenta, I already achieve a slightly different depth than I could with simple red. What's more, magenta, used as a mixing color on the one hand and as a glaze on the other, gives the overall work a much greater brilliance in the end. It should be noted at this point that I do not plan or determine this color mixing process in advance. Rather, I choose certain colors intuitively and based on how they feel. As mentioned at the beginning, art is not about copying something that already exists one-to-one using other means – art is about letting things flow with an inner mood and allowing yourself to be surprised by the result.



09 Tongue, lips, and gums

After completing this process of mixing yellow, red, and magenta, you can see in this step that I have applied a light glaze to the tongue, lips, and gums to achieve a natural pink color later on.The textures of the fur, eyes, and snout are increasingly refined with tiny strokes and dots.



10 Purple instead of black

I decided to add a touch of magenta to some areas on the right side of the image before adding a small amount of cyan and pure blue to the mixed color. This way, I want to achieve a violet-looking black in the upper area, which is kept very dark in the final process. Pure, unmixed black has no place in my work anyway. Neither when working with an airbrush, nor when painting with oil or other paints. Pure black makes every color area appear muddy and dirty, especially when black is applied more or less glazingly.



11 Working out contrasts

With magenta, cyan, and blue mixed to a deep violet, the work now begins to bring out the contrasts. On the eyes, nose, mouth, and in the background, several layers of paint are applied on top of each other to achieve deeper shades and a more intense contrast. I continue to work on the shadow areas, the fur structure, but also the anatomically caused unevenness of the head, muzzle, tongue, and teeth with this shade until I have worked my way up to the fur structure. It can be seen in the following step that is only partially visible at the end in the upper right and lower left of the picture.



12 Enhance the fur structure

I now tackle the areas on the right-hand side of the image, which are still very light and have only been worked on with a little blue and violet, using violet and a blue shade mixed with cyan. Here, too, I pay attention to the direction of the fur and try to create a soft, believable transition from the moon texture to the fur.



13 Blue half of the image

The left side of the wolf's head (on the right in the image) is now given this blue hue, as it is in a very dark shadow area and all light fur structures should be adapted to the lighting conditions of the emerging image. At the end of this step, all work is complete without the addition of black. All colors still appear very mixed, blurred, and somewhat dirty at this point. Only now do I add a little black to the violet and begin to work out individual areas of the image with high contrast.



PRIMAcryl®
PROFESSIONAL



No animal based ingredients

Without microplastics

Innovative binder

Made from recycled plastics

www.schmincke.de

14 Erase yellow and orange

Before I finally reach for my deepest black violet tone to complete the background, I begin the first erasing on the left half of the image. Using an eraser that I have cut to size, I remove a few layers of paint from the yellow areas and the orange areas as a highlight contrast, then spray these areas again with pure yellow to achieve greater brilliance in the highlights.



15 Deepen the black, enhance the highlights

In the final step, I deepen the dark areas again with almost pure black, but not true black. I add dark contrasts here and there around the eyes, pupils, nose, and muzzle before turning my attention to the stars and signature with a light blue tone mixed with white. Then I erase the areas I have already pre-erased and use the glass fiber pen to highlight some of the fur structures and some structures in the moon, making them both stronger and sharper. In the shadow area on the right of the picture, I use the glass fiber pen to more or less just touch the surface of the image so as not to remove too much color and thus achieve a pale, blue shimmering effect on the fur and lips.



16 Reflections with the dentist's tool

Finally, I reach for the most delicate tool of this work – the dental tool. This tool is used to create glossy reflections in the fur, on the nose, on the lips, and on the tongue. I do not use white to add highlights. Everything that appears white in this work is the white of my base coat.

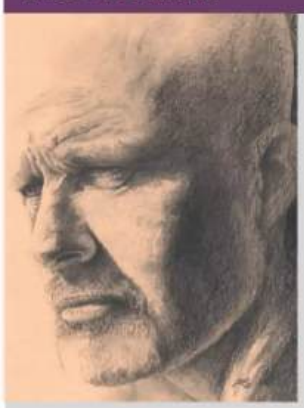


17 Enjoyment at the end

Last but not least, I seal my work with a clear varnish to protect it from external influences and damage. Let it dry, stand it up and enjoy looking at it.



INGO KÖRNER



Ingo Körner's first contact with pen and paper at the age of three resulted in a drawing of a wolf, without ever having seen one at that age. Since then, painting, drawing, and creative design have been a part of his life: acrylic and ceramic painting, drawing with pencil, charcoal, and ink at age 10, and his first oil paintings at age 12. At age 14, he was already painting motorcycle tanks, leather jackets, jeans, and other textiles with ceramic paint. Since there were no T-shirts with pictures printed on them in the GDR, he started his first small business by painting rock band album covers on shirts.

After spending five years in hospital, he discovered the airbrush technique for the first time in a TV program in 1987. In 1989/90, he acquired his first equipment and made his first attempts on his Trabi (East German car). In 1991, he started his own business as a freelance artist, initially in the customization sector, later on canvas and textiles. In the 1990s, he added other areas of work such as fairgrounds, circus companies, discos, and other event venues. He also took part in international trade fairs and airbrush shows throughout Europe.

From 2002 to 2016, he lectured at the Saxony Chamber of Crafts in the field of master painter and varnisher training, at VW Saxony in Mosel/Zwickau, and as a freelance lecturer. In collaboration with one of the two largest special vehicle construction companies in Germany, he is involved in the development, construction, and design of new fairground attractions for customers from all over Europe. Alongside this, he has always devoted himself to classical oil painting, wood carving, and artistic blacksmithing, and studied seafaring and psychology. **E-Mail: weis.s.er-wolf@gmx.de**

DISTRICT 9

Favorite movies are a frequent source of inspiration for airbrush artists. Brazilian artist André Grafia is a fan of the 2009 South African film „District 9". André's portrait of an alien was created using a rough sketching technique, consisting of free-hand airbrushing, erasing, and scratching techniques. This style impressively emphasizes the threatening effect of the alien.

EQUIPMENT – DISTRICT 9

Paints: Createx Illustration Colors

Surface: A3 synthetic paper

Other materials: Eraser pencil, electric eraser, Dru Blair's Skin 5 texture stencil, precision pen

01 Preliminary sketch

I used a projector and a red pen to transfer the image onto the surface of the synthetic paper.

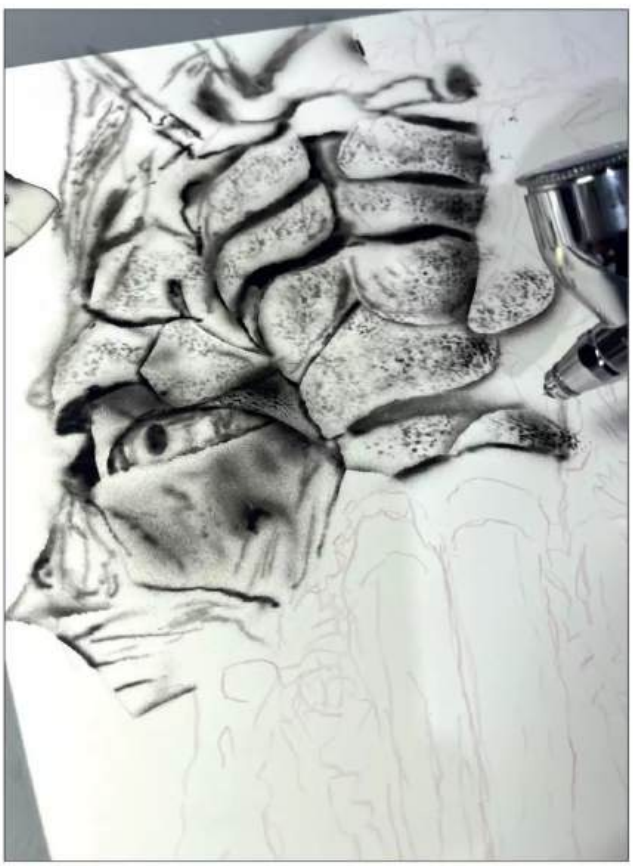


02 Textures

I began by tracing the first contour lines in the forehead area with the airbrush and black paint, creating shading and defining the boundaries of the scale-like areas. In doing so, I used Dru Blair's Skin 5 template to add textures and dots and draw the textured edges of the alien's skin, e.g. on the lower eyelid.

As this is a complex painting with many details, it took me a few days to complete. I keep referring back to the reference image to capture every detail.





03 Orange and brown tones

In the eye area, I immediately apply the first orange and brown tones, such as burnt umber, orange, and burnt sienna, to give the eyes expression and the image a face. In the second step, I began erasing with an eraser pencil to create light details and further texture.



04 Back and forth

After erasing, I always return with the airbrush to embed the highlights and textures and add new areas of color. I like to use dark colors to start the painting process. This process is a real "back and forth" for me, as you have to apply and remove layers several times. Here you can see that after the brown layers, I have now added green to introduce a new shade.



05 Rough eraser strokes

I add more light areas to the scales and under the eyes with the eraser. In keeping with my style, the eraser strokes are quick and rough.



06 Continue contours

Again using black, I sketch the contours of the next section and immediately erase any hard contours with the electric eraser.





07 **Green shades**

The next color areas are added using colors such as moss green and leaf green. I shade along the contours and use the Skin 5 stencil again in places to create a dotted texture.

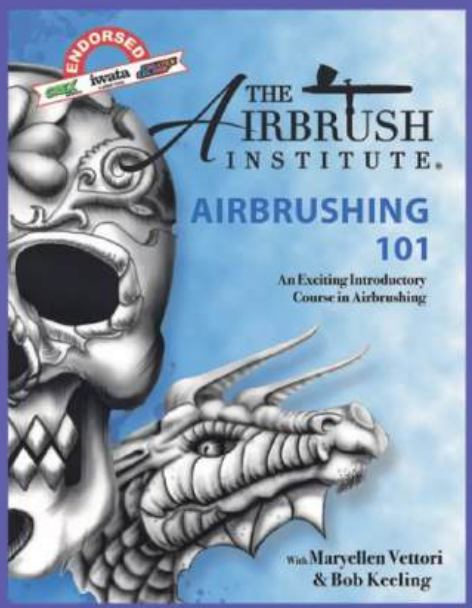


Repetition

The key to airbrush mastery

We've made it easy & fun to learn at home!

it's a workbook!



Airbrushing 101

A complete Intro class in a workbook!
50+ lessons and 4 final projects!

PROUDLY ENDORSED BY:

iwata by ANEST IWATA

GREX USA

CREATEX COLORS

THE AIRBRUSH INSTITUTE .com

PRINTS WORLDWIDE!
Get yours at:
LULU.com or Amazon.com

08 Blue and other color variations

To create nuances and more contrast, I used blue on green to control the color variation. It is very important to use complementary colors, such as green with blue or red, black, and orange. These are simple color combinations that help to create realism.



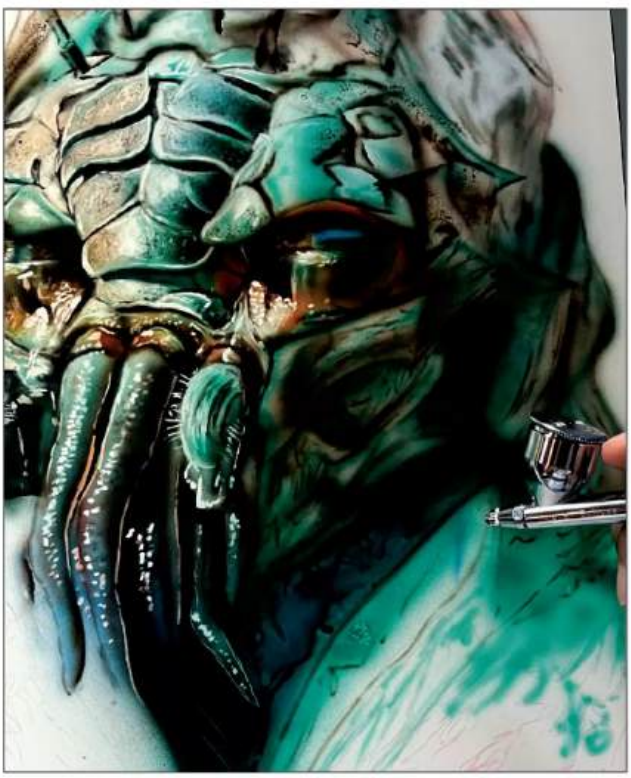
09 Bringing out highlights

After some highlights have been covered up again by the airbrush process, I pick up the eraser pencil again and add new areas of light.



10 Flat color

Next, apply color to a large area: I spray the scales on the head with brown tones and complete the contours on the right side of the head. The right cheek area also gets its dark contours first, which I then cover with green and blue tones.



11 Yellowish shades

I rework the neck area with yellowish shades and continue the coloring downwards. Then I darken this area with brown and black. To create even more texture, I used the template again in this step.





12 More light

After so many dark colors, it's time for some light again and to use the fiberglass eraser. Each tool you use will produce different results.



13 Changing the airbrush

I started the image with the Iwata Eclipse HP-CS and am continuing here with the Iwata CM-SB 0.18 mm to add finer details. The A3 paper size makes it easier to create details: the larger, the better.



14 Darken the neck

I now darken the lower part of the neck further. Using various shades of brown and green, I paint a texture with seemingly random airbrush strokes, but these are based on my template and become more and more embedded over time.

Be careful when painting on synthetic paper: do not rub your hand or skin over the paper, as our skin transfers oil and sweat to the surface, making it difficult for the paint to adhere. Do not apply too much paint to the paper where you want to scratch off the paint. Do not use a drying retarder for the paint, as synthetic paper is a type of plastic and the paint will not dry. Always use a type of paint that can be erased.





15 Refine details

I refine the details and textures in the face with an airbrush and eraser and embed them in color.



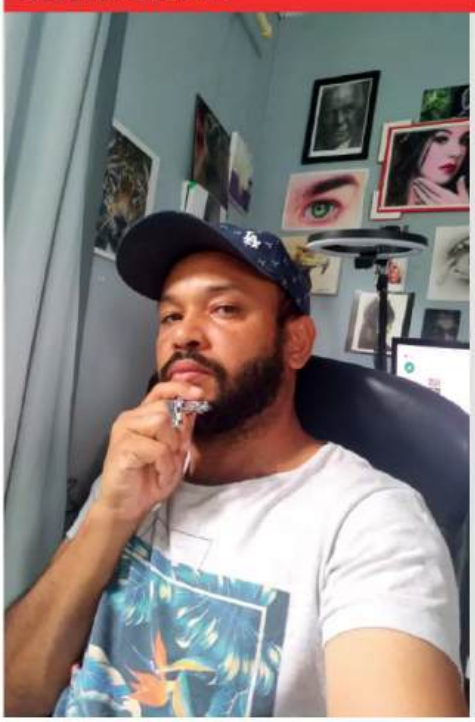
16 **The suit**
I add the visible parts of the suit in different colors, as shown in my reference photo. I use the eraser to work on the seams and appliqués.



17 **Finished**
My extraterrestrial District 9 resident is now complete.



ANDRÉ GRAFIA



André Grafia discovered his passion for airbrushing after seeing a wall painter at work and being inspired by a Facebook group. He loved drawing as a child and attended art school at the age of 17. He taught himself airbrushing, as there were no opportunities to learn in Brazil, and it took him over five years to master the technique. Today, he makes a living from his art in Brazil, gives online courses, develops airbrush paints, and works on various commissioned projects. His favorite materials are water-based paints and synthetic substrates. Due to high import costs and taxes, airbrush materials are expensive in Brazil, but suppliers such as Anest Iwata have made them more accessible. André likes to combine airbrushing with other techniques such as colored pencils and brushes. He mostly sells his works on commission and is planning future exhibitions. He exchanges ideas with other airbrush artists on social media and shares his knowledge on YouTube. For his next projects, he plans to delve deeper into hyperrealism and work on new surfaces such as clayboard.

www.facebook.com/Andregrafia
www.instagram.com/andregrafia
www.youtube.com/@andregrafia1914



KEN BLOCK'S HOONICORN V2 MUSTANG AT PIKES PEAK

Ken Block, an icon in the world of motorsport, is known for his extraordinary driving skills, innovative vehicle designs, and breathtaking racing stunts. Among his many achievements, his daring drift race at Pikes Peak in Colorado in 2017 stands out. In his impressive Hoonicorn V2 Mustang, he completed the famous hill climb over a distance of 20 km and 156 turns, reaching an altitude of 4,300 meters. The thin air at high altitudes poses a challenge for both driver and machine, making the race a true test of endurance and skill.

To mark the tragic death of Ken Block in 2023, the model building team Legend Scale Models, led by model builder Nestor Espinoza, has recreated Block's Hoonicorn Mustang and its legendary drift over the slope of Pikes Peak.

EQUIPMENT – HOONICORN V2 MUSTANG

Airbrush: Mr. Hobby Creos PS771

Paints: AMMO

Hoonicorn V2 Mustang

01 Project requirements

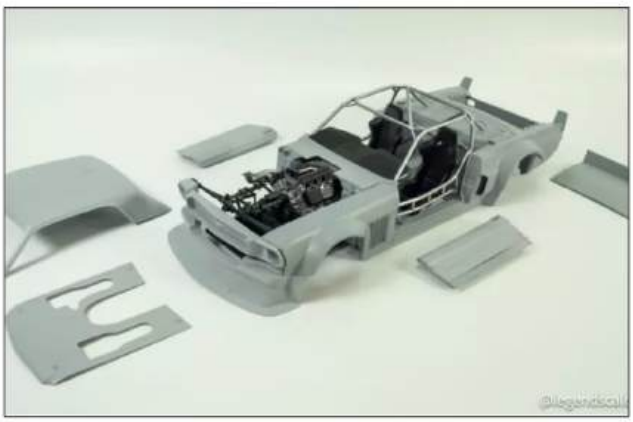
This is the most difficult project we have ever created, as most of the models we produce are based on existing kits with extensions. This car did not exist, as the Hoonicorn V2 Mustang is a custom-built, four-wheel-drive 1965 Ford Mustang powered by a 6.7-liter V8 engine with two turbochargers, delivering an astonishing 1,400 hp. Even a 3D model suitable for resin printing was not available. We had to create a model based on a model from a digital game. The preparation of this resin parts kit alone took almost two months.



02 The 3D print model

We start with a 3D print model that requires a lot of preparatory work before all the parts can be painted. After extensive assembly, applying several coats of primer, sanding, and correcting any errors, we achieve the optimal surface for starting the painting process.





03 The hood

We start with the hood of the car. The hood is painted white for the American flag. Then we apply masking tape to preserve the white color. Blue and red details are painted separately, covering one area at a time.





04 Sticking on rays and stars

The front of the car has a pattern of rays and stars in gray and black. We cut out the stars we will use in the design with a laser machine and on a sheet of masking paper. We carefully apply masking tape to the stars and rays on the previously black-painted part to keep these areas black. We try to reproduce the design of the rays and the exact position of the stars as faithfully as possible, using photos of the real model as a reference.







05 Gray front

We spray the entire front of the car with gray, about 3 coats, and let the paint dry for a few minutes between coats. Then carefully remove the masking tape to reveal the two-tone pattern.





06 Sponsor stickers

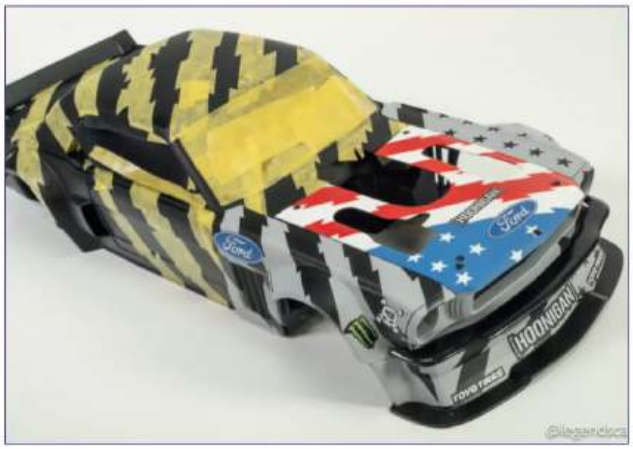
Now apply the sponsor stickers. Some parts of the front bumper and radiator grille are covered with carbon fiber stickers. Now the engine cover and radiator grille can be mounted on the prepared rear part of the body. Like the radiator grille, the center section and rear have been painted black in advance. The front of the car is almost completely finished. A few details, such as some of the edges of the stars, are retouched with a fine brush.

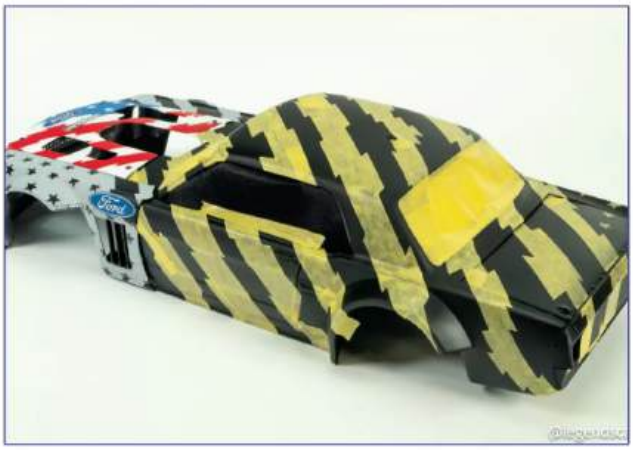




07 Rear and center section

We continue covering the center and rear sections of the car. This is done together with the mounted front section to ensure the continuity of the patterns and lines of the design. We cover the car windows to prevent paint from getting into the finished interior.





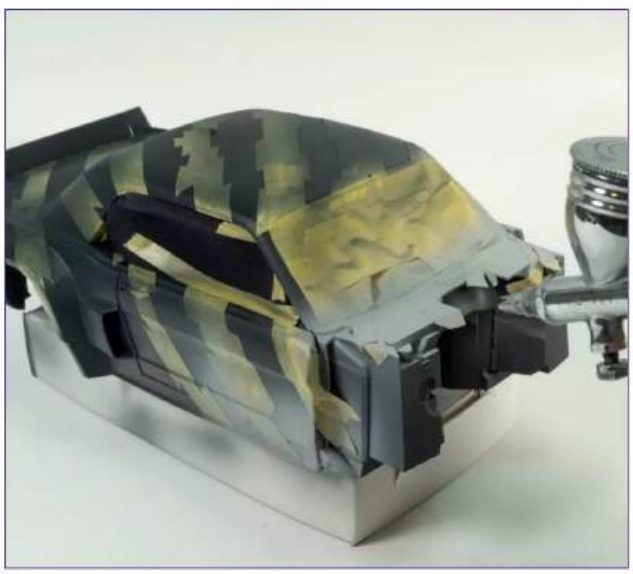
08 Continue ray and star pattern

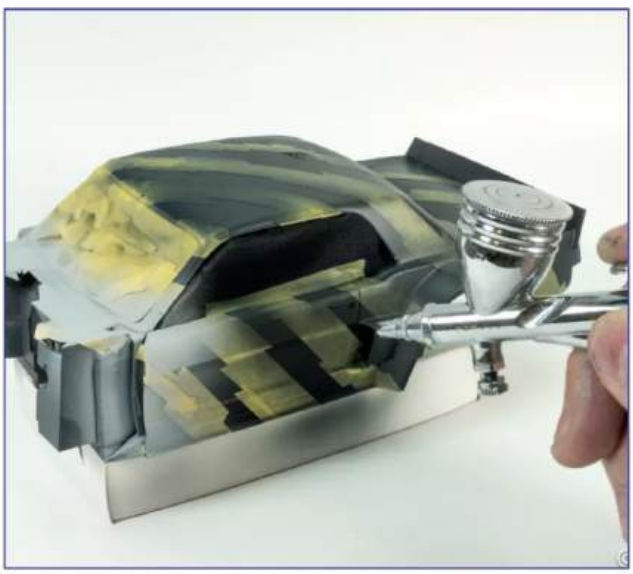
Using photos of the real vehicle, we try to reproduce the ray and star pattern as faithfully as possible. We preserve the black color of the design by covering it with masking tape.



09 Gray gradient

The middle section of the car shows a color gradient of the gray paint that was previously applied to the front of the car. In this phase, we dismantle the front section of the car and focus on the rest of the bodywork. We apply a few coats to color the middle section of the car and achieve the same color intensity as in the front section. As we move towards the rear of the car, we reduce the intensity of the spray to achieve the gradient effect.





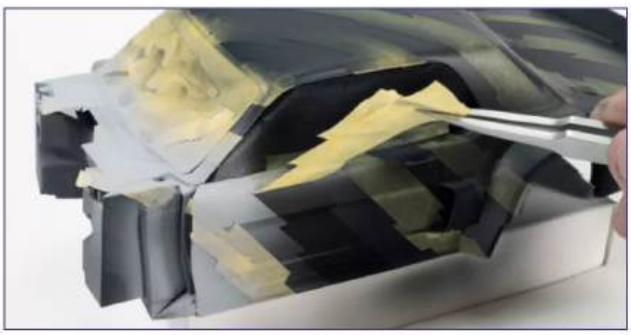
10 Dark green shading

The rest of the car is painted with a dark green color, which helps to contrast the black color. Only 2 light coats are applied, which are barely visible here in the picture.



11 Visible contrast

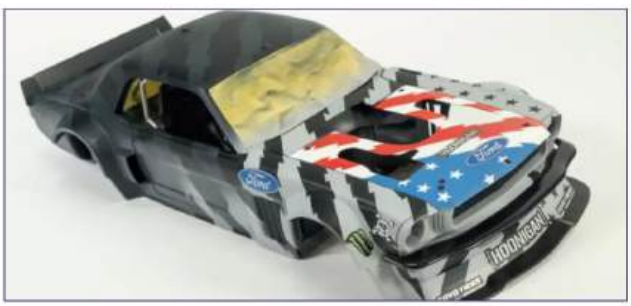
Carefully remove the masking from the rays and stars using fine-tipped tweezers. The dark green-black contrast is now more visible.





12 Successful transitions

We reattach the front part of the car to ensure that the design lines on both parts of the car match. We have achieved a good contrast in the dark shades of the paintwork, and the rays and stars are easily visible. Now we can also remove the cover from the side windows and look at the paintwork on the window frames.





13 Applying and touching up stickers

After the model has dried for 24 hours, we can apply the remaining stickers. The stickers were printed on special sticker paper using a toner printer. When applying the stickers, you will notice that the toner comes off slightly at the edges of the stickers, especially with dark colors. We continue to touch up the edges with a fine brush. After touching up, all stickers are fully integrated into the color scheme of the model.

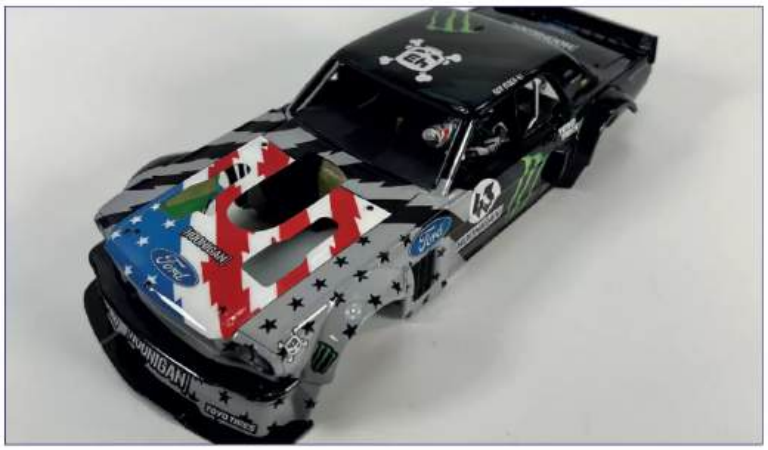






14 Apply clear coat

It is important to let the stickers dry for at least 48 hours. This ensures that the moisture has completely evaporated and does not interfere with the next step. This is what the model looks like after applying 4 coats of 2K paint.



15 Finished Mustang

After 48 hours: The model is completely dry and can be worked on to add all the remaining exterior details. 14 GoPro cameras were added to our model and placed in the same positions as on the real car.





SPRAYGUNNER
.COM
The easiest and reliable way
to start airbrushing
Cordless Airbrush by
NO-NAME
BRAND BY SPRAYGUNNER.COM
USED BY PROFESSIONALS
AS A SECONDARY TOOL
1-Year Warranty
SCAN ME
BEST PRODUCTS SHIPPED FAST
221 Douglas Rd E, Oldsmar FL 34677 (+1) 877-707-8767 Sales@Spraygunner.com

Interior and driver

16 Primed individual parts

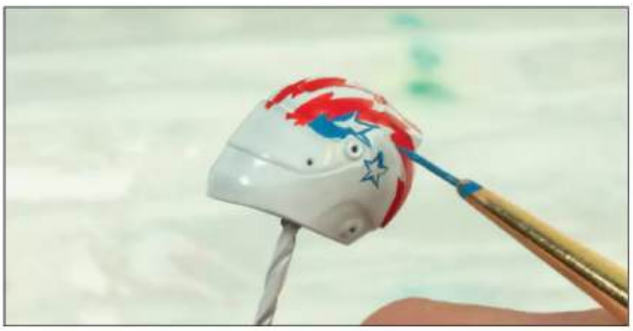
In the last pictures, you could already see the driver sitting in the car. Of course, we don't want to deprive you of seeing how he was created. Here you can see the individual parts of the seats and the driver after 3D printing, primed and ready for painting.



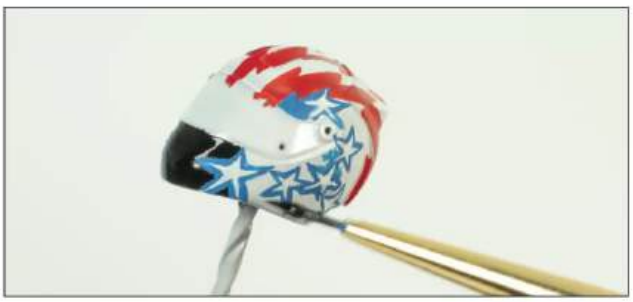
17 Stripes and stars for the helmet

The helmet is hand-painted, starting with outlining some elements such as the red stripes and stars. We use a 5/0 brush and diluted acrylic paint for this.

We fill the space between the stars with black. Once the general outline with all the elements is complete, we compare the helmet with the reference. If everything matches, we can proceed to the next step.









18 Sponsor stickers

We apply the decals to the back, front, and sides of the helmet and touch up the edges with a fine brush, according to the photographic references of the real helmet.







19 The racing suit

Now we start painting the body of the figure, which is done entirely with a brush. We gradually trace all the elements of the suit, apply the decals, and touch up the edges or details with a fine brush.







20 Driver in the vehicle

Here you can see the figure with the body and helmet completely painted with all the appropriate details. The GoPro camera has been attached to the helmet. The driver can now take a test seat in the interior.







The diorama

21 Drifting over the cliffs

But we didn't want to stop at just the car and driver. We wanted to recreate the most famous scene of the race in detail: the drift over the cliffs, which can be seen in the photo.



22 Dirt and smoke effects

We added some effects to imitate the dirt and smoke from the car as it drifts around the famous Pikes Peak curve. Everything is in place, ready to turn on the LED lights and smoke bomb inside the display.





23 Lights and smoking tires

Lights and pump on – and smoke slowly begins to rise from the tires. We achieved this look from the famous car scene with Ken Block, Drifting on Pikes Peak. The project was completed just three days before its presentation at the IPMS Nationals 2023.





The video of Ken Block's breathtaking tour to Pikes Peak:

SPRAYGUNNER / LEGEND SCALE MODELS LLC



American airbrush specialist SprayGunner believes it is important to support the artistic and creative talents of its team members. That's why Nestor Espinoza received a lot of help to make his dreams come true when he joined the team. Nestor is originally from Venezuela and started model building as a child. He has incredibly skilled hands when it comes to tiny details. Between 2022 and 2024, Nestor participated in national exhibitions and won numerous awards. In 2024, European model manufacturer AMMO by Mig Jimenez published the book "How to Paint Scale Cars" written by Nestor Espinoza. It is sold worldwide and distributed in the US by SprayGunner. The book explains every step of the process and includes high-quality images of the models created by the Legend Scale Models team. Some of these models are always on display at SprayGunner's headquarters in Florida, USA. The Hoonicorn model was a special piece because SprayGunner CEO Artem Revunov has always been inspired by Ken Block and his career.

Special thanks go to the team members who made this possible: Nestor Espinoza – model builder and painter, Walter Kline – 3D design and diorama, Rachel Sachs – digital artist.

Website: https://lsm.art - https://spraygunner.com

HARDER & STEENBECK

harderairbrush.com



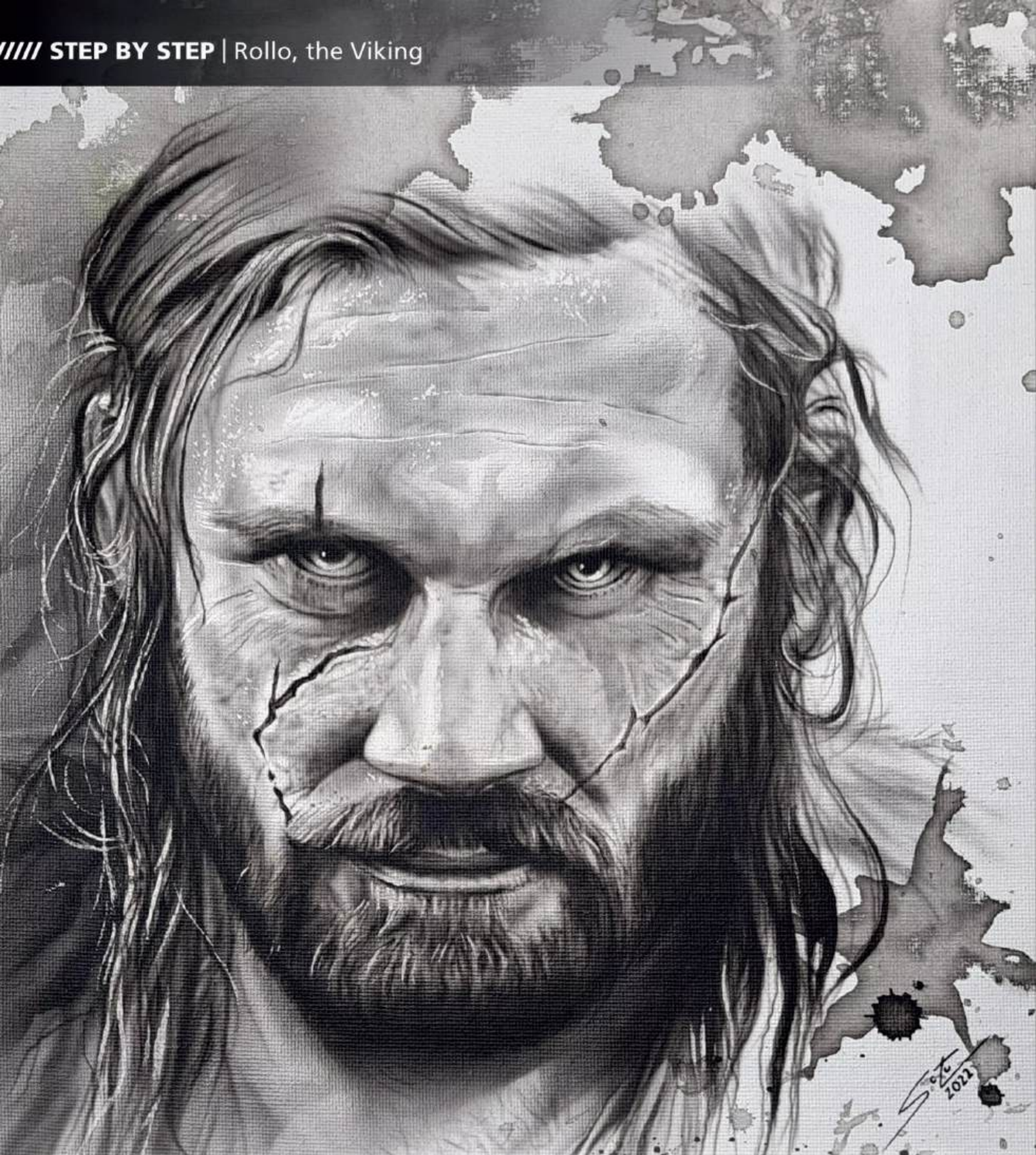
Precision, Redefined



Progression, Perfected



Learning, Engineered



ROLLO, THE VIKING

When Chilean artist Mariano Soto Lahr moved to Norway, he began creating a series of black-and-white Viking portraits inspired by his favorite TV show, Vikings. Due to the move, he had very few art materials at his disposal. So he developed his own technique to create amazing effects. He created portraits with undefined contours to move away from the perfection that the airbrush technique normally allows.

EQUIPMENT – ROLLO, THE VIKING

Airbrush: Iwata Revolution HP-CR3

Paint: Holbein Acrylic Ink Lamp Black

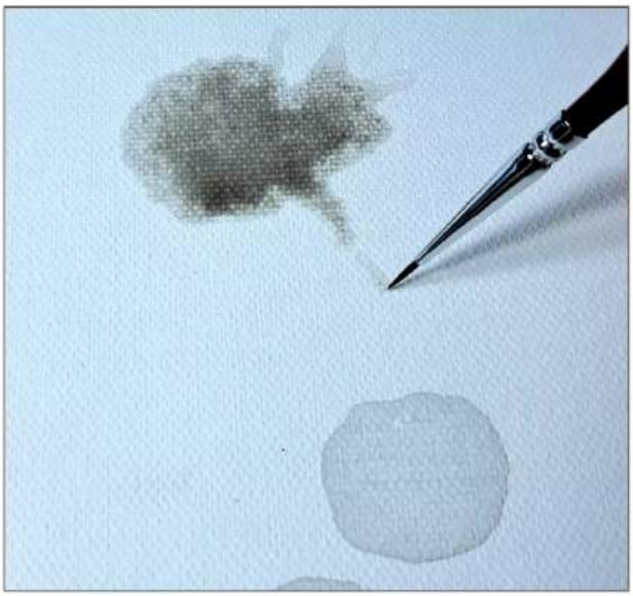
Surface: Canvas board F5, 35 x 27 cm.

Other materials: scalpel, pipette, 75% alcohol, brush, eraser

01 Background

As a first step, I reduced a drop of black ink by 100 drops of 75% alcohol. The idea is to obtain an extremely reduced ink, that will then be applied on the surface with a dropper. Drops will be allowed to fall randomly at a distance on the surface. Once the drops are applied and before they dry, I will shape them with a brush number 3 or 4 which will help me simulate the splash. After finishing with the distribution of the drops and stains, these will be let to dry at room temperature without acceleratng, thus obtaining a soft organic stain in the center and dark edges.





02 Cut out facial features

To transfer the face to my support, I used a black-and-white print, that I gradually cut out with a scalpel in specific areas. I always start with the eyes. In my opinion, they are the most difficult to create. I spray the shapes transparently, which only serve as guides on my surface. Once the eyes have been marked, remove more parts of the template and add important shadows to maintain the proportions of the portrait.





03 Work on the eye area

Once I have lightly painted the characteristic shadows of the facial expression, I start working on the eye area with details and textures around it without removing the print. When removing parts of the template, precision is required so that the outlines of the cuts do not remain marked and can not erased later.



04 Freehand work

At this stage of the work, I remove the black-and-white print and begin freehand work. I slowly create the textures around the nose and sketch the lips. This allows me to proportion the moustache area well and create a first hair surface freehand.





05 Right side of the face

I briefly pick up the printout again to cut out the right side of the face, then apply a light coat of paint to create a reference mark in the area where I should start working on the hair and ear. I start with the hair and scars on the face. I use the airbrush to mark the scar and then work on the contours with an eraser to highlight different lighting conditions and small volumes.





06 Beard, hair, and scars

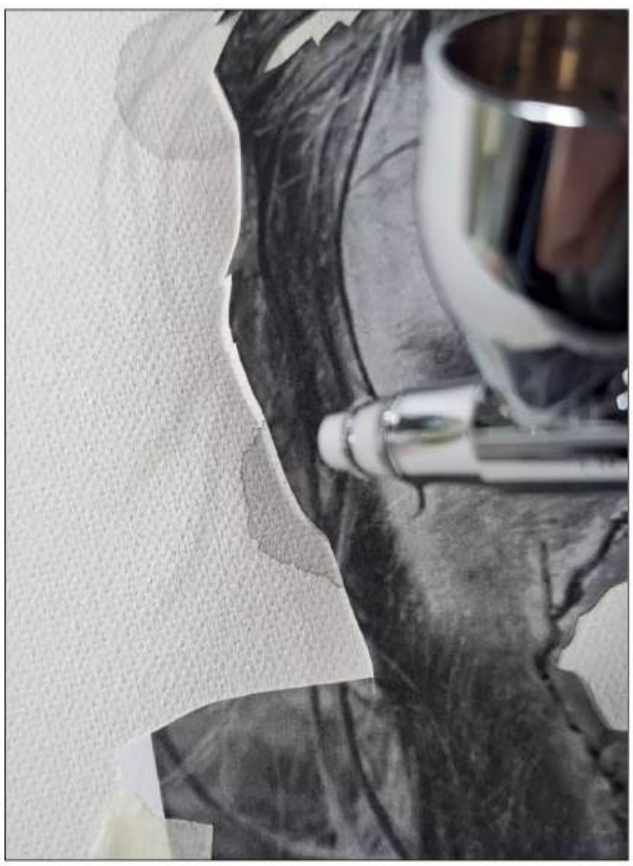
It takes a lot of dedication to get the texture details and the beard and hair right, which is very time-consuming. I used a 0.4 brush to draw some of the smaller hairs. These are painted with very diluted paint so that the brush strokes are no longer visible once they have been combined with the airbrush strokes and the eraser.

The right side of my portrait is the most complex, as I need to achieve a harmonious blend by playing with the distribution of elements between my portrait and the spots I created at the beginning.



07 Left half of the face

I return to the black-and-white printout, this time to create reference marks on the left side of the portrait. A very light application of paint is sufficient, allowing me to work freehand on the ear and hair on this side.



08 Connecting the portrait to the background

In this phase, I begin the fine work freehand with an airbrush gun. I try to blend the portrait as well as possible with the ink stains. It is not an easy task to achieve an organic harmony between them so that neither one nor the other dominates in presence, and to make them into a whole.



09 Working out the details

It's time to carefully check all the details. I lengthen the hair a little and add to the shape of the head in the forehead area, which I gently blend into the background. It's important to emphasize that the texture I achieved in this work was created without a template, only freehand, using an eraser and a special technique I call "withdraw."



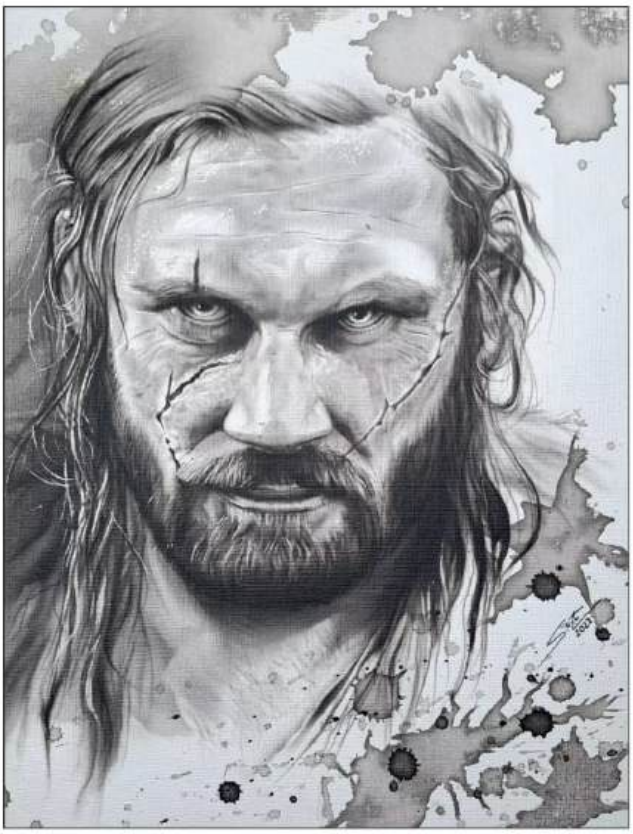
10 Withdraw technique

With the withdraw technique, you can remove paint more or less precisely depending on the surface used. This photo shows how I remove the paint with alcohol and the same airbrush; the lines are not very precise or perfect, which is due to the canvas I used, which has a strong texture.



11 Finished image

In the finished image, you can see other areas where I used this technique. It is only used in small areas of the work where you want to achieve greater luminosity, in areas of the hair and skin where they have an intense shine.



MARIANO SOTO LAHR



Mariano trained in advertising and graphic design and worked in advertising agencies for some time. However, he soon dreamed of working for himself and began designing business cards and postcards for various companies in Chile using a variety of techniques. In 1988, he bought his first Badger airbrush kit with a compressed air canister and started experimenting with it. It was an extraordinary tool for him, virtually unknown in Chile at the time, and it gave him the opportunity to put all the ideas swirling around in his head down on paper. He taught himself the technique and soon received an order from a company in Germany that buys original works of art and resells them in more than 60 countries. He was able to invent various designs and characters for children that were intended to convey positive messages. He worked as an airbrush illustrator in this field for more than 20 years. He also established himself as a custom painter, as painting motorcycles, helmets, cars, and walls is very popular in Chile. He also gave airbrush courses, which he continues to do after moving to Norway three years ago.

Facebook: Mariano Soto Lahr - Instagram: @marianosotolahr - Youtube: @marianoaero

AIRBRUSHES.com

EXCLUSIVE UK Distributor for Iwata & Sparmax.
Trade Enquiries Welcome!

iwata

Eclipse CS Airbrush



IW-ECL-CS

HIGH QUALITY
OUR TOP PICK OF THE MONTH
HIGH QUALITY

Known for its Versatility, Range and Ease of Maintenance!

SPARMAX®

620X Compressor



C-TC-620X



HIGH QUALITY
PRODUCT OF THE MONTH
HIGH QUALITY

Powerful. Automatic. 2.5L air tank.
Ample power for any airbrushing task!

www.Airbrushes.com 01903 767800 sales@airbrushes.com
The Airbrush Company Ltd. 79 Marlborough Road, Lancing Business Park, BN15 8UF

GodHand · CREATEX AIRBRUSH COLORS · THE ARMY PAINTER · LIFECOLOR ACRYLIC HOBBY COLORS · WICKED COLORS



THE LAST GLANCE

"The Last Glaze" is a work created by Italian illustrator Daniela Frongia for the "Sketch for Survival 2024" fundraising project in support of the organization "Explorers Against Extinction," which is committed to the conservation of endangered species worldwide (www.explorersagainstextinction.co.uk).

The tiger in her picture is partially shrouded in darkness, symbolizing the threat to this species. However, the tiger stands with dignity and strength, its gaze directed toward the light—a sign of hope and resilience. This contrast between shadow and light invites the viewer to reflect on the importance of nature conservation and the power of nature. The artwork emphasizes the need to protect these magnificent creatures and the beauty of the animal world.

EQUIPMENT – THE LAST GLANCE

Airbrush: Iwata Micron Takumi

Paints: Createx Illustration Transparent Colors: Sepia, Black, Blue (Cerulean), Burnt Umbra, Burnt Siena, Yellow, Viridian

Compressor: Iwata Superjet

Other materials: Oak scratch stick, eraser, Dru Blair stencil, Sennelier HC10 fixative

Surface: Lanavanguard synthetic paper, 34 x 58 cm

01 Sketch and base color

The first step was to sketch the design on the paper. Then, I cut out the silhouette of the tiger and attached it to the drawing. Since I was using a metal panel, I secured the silhouette with magnets. I should mention that I have never diluted a color, as the Createx Illustration paints are ready to use. I began the coloring process by applying transparent black to the dark areas of the tiger, such as the pupil, the black stripes on the body, the nostrils, etc.

The overspray forms a welcome base color even in the light areas of the fur, to which I also applied a light coat of dark blue to give the color depth and richness. I then created a rough outline of the fur by gently using the oak dowel, following the reference photo closely to achieve a realistic fur effect.



02 Creating texture with a stencil

In the second step, I applied the sepia by gently spraying it from a distance onto the nose and snout area, using small repeated sprays through the Dru Blair Skin 5 organic stencil while closely observing the result to ensure an even and controlled application. This approach allows for a natural and gradual effect. The same result can be achieved freehand by using the airbrush to create small, irregular spots of varying sizes.



03 Creating freehand texture

After setting aside the stencil, I added a light glaze of sepia over the entire area and created more intense color spots freehand, distributing them randomly to add greater realism and depth to the final piece.



04 Scatching fur texture

In the third phase, I applied a light pass of dark blue over the shaded white areas of the tiger to add depth and richness to the color. I then began creating the fur effect using the oak stick, paying particular attention to the tiger's muzzle to ensure a smooth and natural transition between the different tones. This step is crucial for giving the fur a realistic and three-dimensional appearance, highlighting the details and nuances needed to make the drawing more authentic.



05 Changing between color and texture

At this point, I added a light glaze of Burnt Umber to the shaded areas to deepen the image, recreating the fur with the oak pencil. I then repeated the process with Burnt Sienna to boost the contrast, further refining the fur texture. This method provides a richer, more nuanced color variation, adding complexity and dimension to the final piece.



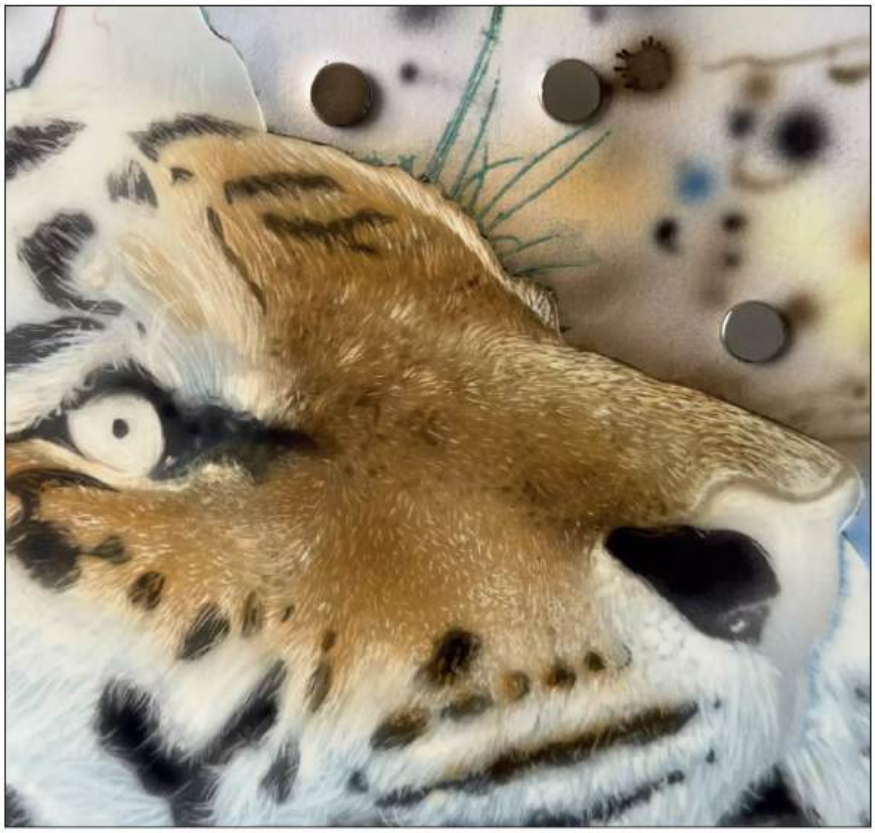




06 Adapting color

Once satisfied with the result, I added a touch of yellow to highlight the brightness in certain areas of the tiger, such as the front part of the nose. This final adjustment enhances the luminosity and draws attention to specific details, ensuring that these highlights stand out effectively against the overall shading and color scheme.





Four Ads – One Price

Book your ad for the NEW shopping guide now!



Printed & online

English, Spanish and German Editions

- Producers
- Retailers
- Schools
- Artists

Advertising impact and customer contact across all channels and all countries

NEW

Shopping guide from issue 01/26
120 Euro per year in all language editions (14 issues)

You need more space? No problem!

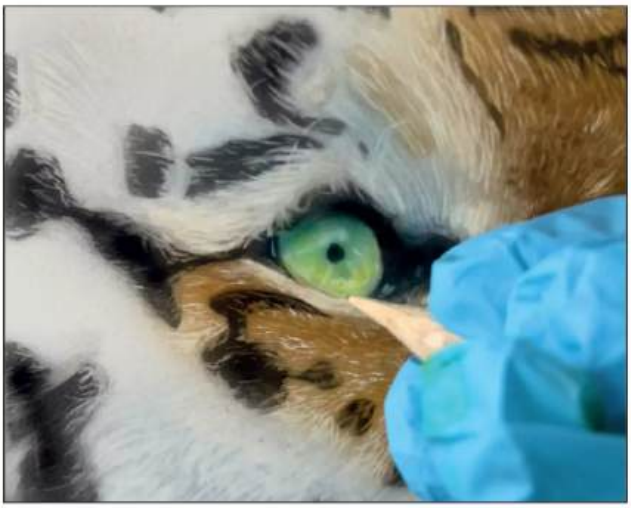
Advertising on editorial pages from 56 Euro per issue

Various discount options available, please contact us for more information!

Further information:

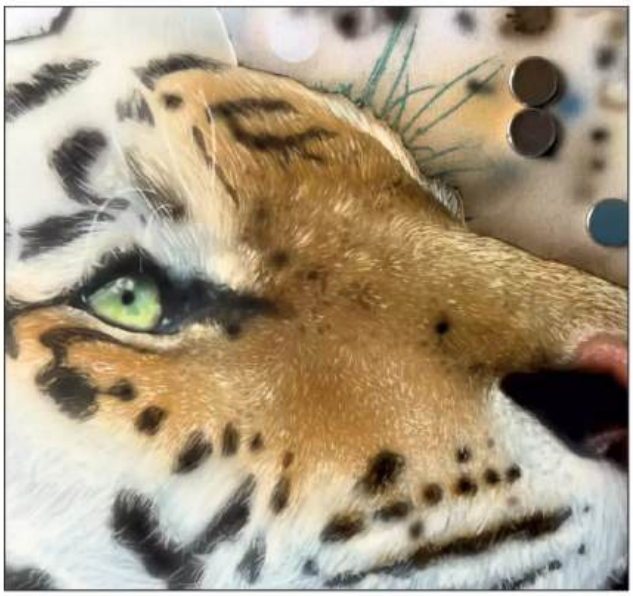
07 The eye

After completing the tiger's muzzle, I started working on the eye by first applying Viridian and then creating shades and highlights with the eraser pencil. I added yellow to the lower part of the eye and incorporated small brown spots using Burnt Umber. Finally, I refined the reflection in the upper part of the eye with the oak dowel to achieve a more vivid effect.



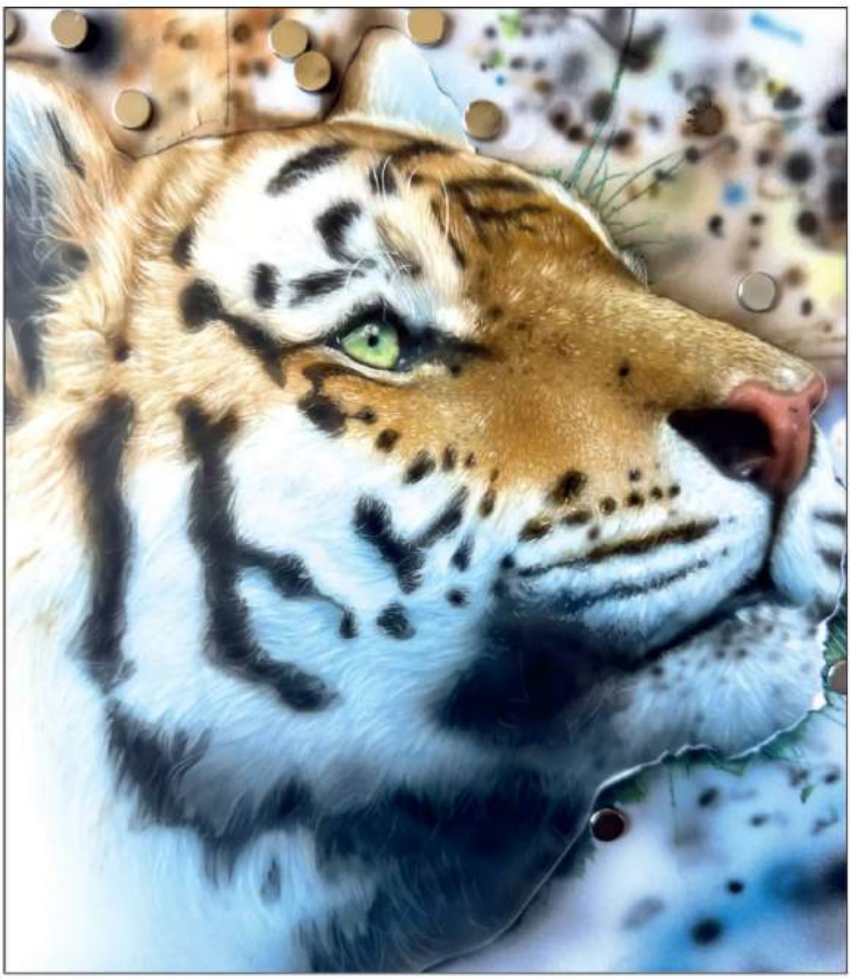
08 The nose

For the nose, I used Burnt Umber for the base and created shading with Burnt Sienna, finishing by adding highlights with the eraser pencil to enhance the overall depth and detail.



09 Ears and chin

I then worked on the fur in the ear area, starting with sepia and defining the fur texture using the eraser pencil. After this initial pass, I repeated the same steps as with the muzzle: adding a touch of Burnt Umber to enrich the color and reworking the fur to refine its appearance. Next, I applied blue once more to emphasize the shaded areas under the chin, carefully blending it to create a natural gradient.



10 Defining the fur

I used the eraser pencil again to delineate the fur, ensuring that some strands appeared brighter and more defined than others, achieving a balanced and realistic look.



11 Neck

Then I focused on the front part of the tiger's body, gently spraying the color to start defining the fur. I used the eraser pencil to create hairs with even somewhat disordered lines to achieve a more natural and varied appearance. After this initial pass, I repeated the process to add more detail: some hairs were left in shadow to provide depth, while others were highlighted with the oak dowel, creating greater contrast and a more pronounced light effect on the fur.



12 Body

It was now time to work on the rest of the body. I followed the same process as before: starting with a touch of sepia to lay the base color, then using the eraser pencil to define the fur texture. I applied darker colors like Burnt Umber and Burnt Sienna to intensify the shadows and create depth.



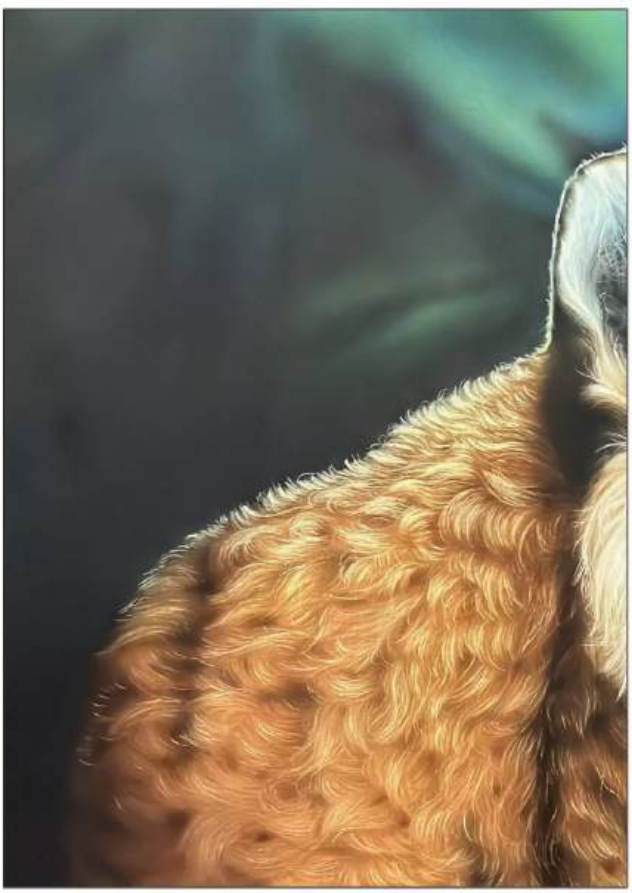
13 Darkening shadow areas

To finish, I used a black glaze on the body areas that needed to be in shadow, ensuring a rich and detailed appearance. Finally, I carefully removed the masking that surrounded the body to reveal the completed work.



14 Background

I began working on the background by applying layers of black and green, creating blurred hints of leaves and branches to suggest a dense forest environment. This approach helped to provide a natural and immersive setting for the tiger. I then went back to correct any darkened areas of the fur using the eraser pencil to ensure a clean and precise look.



15 Whiskers

Finally, I added the tiger's whiskers, carefully using the oak dowel to achieve fine, detailed lines that enhance the realism of the tiger's face and complete the composition.





16 Finished artwork

Once the tiger was complete, I added my signature to the piece to mark it as finished. As a final step, I allowed the work to dry thoroughly for at least a day to ensure that all the elements were set properly. After the drying period, I applied a protective layer of fixative spray to safeguard the artwork. For this purpose, I used HC10 Fixative, which provides a durable and clear coating to preserve the colors and details of the piece while preventing smudging and damage.



DANIELA FRONGIA



Daniela Frongia is an Italian artist currently residing in the United Kingdom. She works full-time as a children's book illustrator, creating digital artwork with a Wacom Cintiq Pro. However, feeling the need to express herself more freely, Daniela recently ventured into the fascinating world of airbrushing after attending a workshop by Marissa Oosterlee.

www.instagram.com/danielafrongia_artist



The Iwata airbrush story: Japanese airbrushes created in the USA


Anest Iwata-Medea Inc. CEO Gary Glass

Iwata is one of the world's leading airbrush brands, but unlike other brands, very little is known about it. It originated in Japan, but its headquarters are in the USA – how does that fit together? Not least, there are persistent rumors about who developed or influenced which devices and where they are produced. At the end of May, the AIRBRUSH STEP BY STEP team visited the Anest Iwata Medea headquarters in Portland, Oregon, USA, to gain insight into the company's past and present from former and current company owners Will Naemura and Gary Glass, as well as sales manager Brooke Cedros.


Katja Hassler in conversation with Brooke, Will and Gary



Anest Iwata-Medea Warehouse

How long have Iwata airbrushes been around? How did this start?

Will Naemura: My father was a physician, but he was also very mechanical. Through a mutual friend, he got introduced to the Iwata airbrush products. Even though he didn't know about airbrush products, he could see that the Iwata airbrush was a very high-quality product. He associated the Iwata brand with the premier quality Nikon cameras, back in the days. Because he could speak Japanese, in 1979 he went to Japan and obtained the exclusive sales rights to sell the Iwata airbrushes into the North American markets. That is when my father started Medea Trading Co., Inc. and the products became available in the American market.

So, he bought it from Iwata in Japan which was the Iwata Air Compressor Manufacturing Company at that time?

Will Naemura: Yes. Back then, the company was just over 50 years old, and next year the company will celebrate its 100-year anniversary! But they were mainly in industrial spray guns and compressors. The airbrush was something they didn't know a lot about. It wasn't until Medea Trading Company started in 1979 that they had an association with a company that could specialize in the airbrush industry.

Did your father do any research on the airbrush market before in the United States?

Will Naemura: No, he only had the products to sell through the one mutual friend he connected with and one local mail order outlet and a few various artists. In 1981, he met Michael Cacy who was a very well-known illustrator. At that time, commercial art was the biggest industry for the use of airbrushes. Later that year, my father and Michael Cacy went to their first trade show in Pasadena, CA. At a large seminar, two of the most influential artists in America and overseas, Charlie White III and David Willardson, said that they used the Iwata airbrush. That event started everything. Then the Iwata brand exploded onto the scene!

What was so special about that Japanese airbrush?

Will Naemura: Up to the introduction of the Iwata brand, in the American market there was a not a lot of substantial airbrush development over the past 40 years. Iwata, being developed and manufactured in Japan, they were in their own isolated development process away from the overseas markets. They focused on high-quality manufacturing and premier performance. And their preferred airbrush configuration was a gravity feed airbrush. Up to this time, the side cup versions were the most popular for the photo retouch industry. All the major American manufactures had side cup offerings.

So here your father came in with a new airbrush from Japan. When did you join the company?

Will Naemura: 1982, I graduated college, and I started working with my father's company. I came to the company after the Pasadena show, and it was the right time to go national with the products. Before I entered the company, my father hired Dave Malone who was an artist but also a technical person coming out of the dental industry. He was a good mentor to help me understand the artist's culture, product development and the art market. Dave became the national sales manager for the company. Soon thereafter, the company hired their first outside sales repping industry, Hammer Associates, out of the East Coast Territory. They are still with us today. They were champions for the company to gain distribution through large, influential art stores and it soon spread throughout America.

In 1990, I purchase the company from my father and renamed it Medea Airbrush Products, Inc. Being in the third year of marriage, a new homeowner, and a baby on the way at 32 years old, I put all our assets on the line with being a new business owner. I am sure this is a familiar story for many people. Knowing that I needed more qualified people in the company, in 1994 Gary Glass and Robert Paschal came over to help. Also in that year, we added the Artool Products from Gabe McCubbin. We made it through this time with faith, great products, great people & partners, and a bit of luck.

Gary, how did you guys meet? Have you been in the airbrush industry before?

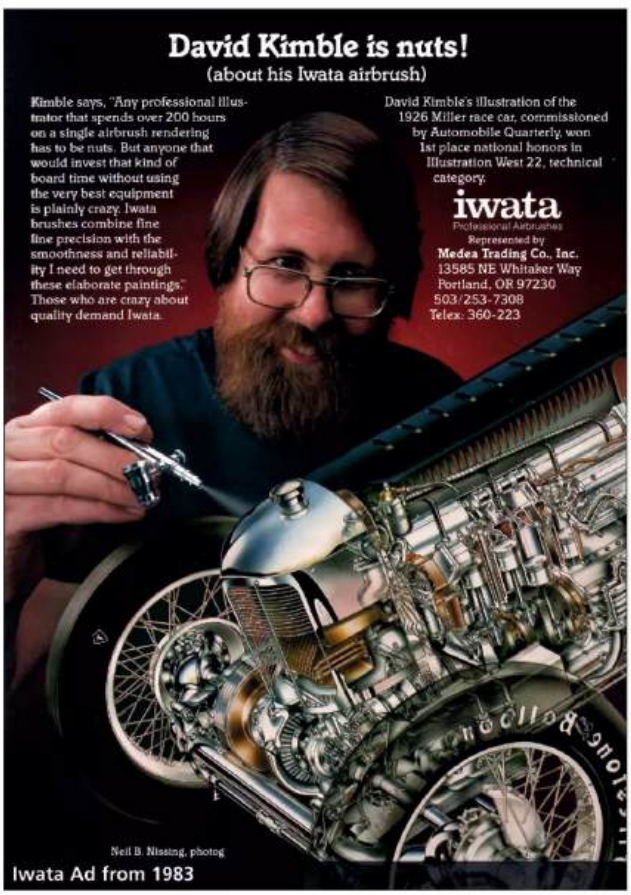
Gary Glass: My first experience with an airbrush was in high


Will Naemura (left) and Gary Glass (3rd from left) in a meeting with Anest Iwata Japan


Brooke Cedros and Robert Paschal at the 1996 HIA Show

school. I was an art kid, and I learned to do a little bit with an old Badger 350. It was very simple and rough, but it was fun. After high school, and during university, I started my career at Binks Manufacturing Company during the summer of 1985 working as an intern in the advertising department. Ironically, at the time, they were the global leader in commercial industrial spray equipment, like Anest Iwata is today.

At Binks, the art director taught me how to use their double-action airbrush called the "Raven." Since we captured our photography within the factory for use in our catalogs, part of my job was to airbrush the factory background out. I'd cut a mask and using thinned gauche I would then airbrush and knock out the backgrounds. It was fun, and I was learning how to really do it well. Later in 1987, I was poached by the actual Airbrush Division of Binks where I worked as an intern for the next three years. As a product line, we had the Binks "Wren," and the original "Raven." Then we developed and launched two new products with the "Raven 2" and the "Chameleon." I specifically worked on the original Chameleon advertising campaign. It was a multicolor paint changing system and it was an instant success.



Iwata Ad from 1983

Eventually I was hired full-time at Binks and stayed until about 1991. Later, I was approached by Badger Airbrush Company at a trade show in California (strange as it sounds, they were directly across the street from Binks back in Illinois), they asked me if I would be interested in coming to work for them. At the time, Binks was in the process of an ownership transition and eventually was sold and broken up into a bunch of small pieces. So, I made the move, and I started working at Badger in the Sales and Marketing department.

I met Will for the first time at a trade show in Atlanta in 1993. I had mentioned that I'd really like to try this Micron airbrush he had. At the time, all he had was the Olympos Micron and Iwata HP-C because that's all Will's company imported: Iwata and Olympos. He gave me one to try and said, "It's for you. Keep it." By 1994, I left Badger to embark on my own as a marketing consultant and Will contacted me right away and he asked, "Hey, I'd love to have you help us with the company and with the marketing and some of the sales activities". So, I joined Will, and I worked remotely from Chicago as a consultant.

How many airbrushes did you have at that time? How did things then develop at Iwata?

Gary Glass: We started with roughly four airbrush models, when this all started. Will was adding other products along the way. I remember after joining Will in 1994 it was crazy times. The market had changed dramatically; the bottom was falling out of photo retouching and was going away. Commercial art, too, was going away. Photography was getting better and becoming digital. Everything in computer based commercial graphic arts was improving and suddenly for the airbrush, as a mostly commercial art product, the bottom star-



Gary and Brooke



Airbrush Show in Germany 1997/98

ted falling out the airbrush market.

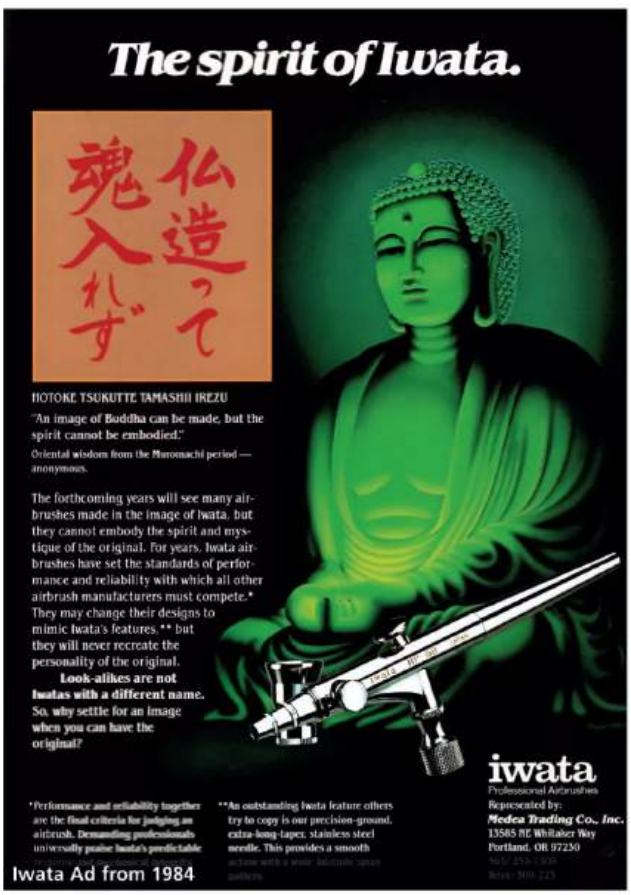
Then, Will had this idea, "we've got to get another airbrush made". The wider market was moving towards the airbrush T-shirt industry. In the past, I did some marketing research by going to Florida and visiting T-shirt shops where I videotaped and interviewed dozens of airbrush artists who worked on beaches. I learned what they liked, what they didn't like and what they wanted. This was an opportunity to contribute to the future of Iwata.

As already mentioned, Medea was importing two brands – Iwata and Olympos. We wanted to get this new airbrush made which we believe could improve the T-shirt painter's experience. First, we went to Olympos, and they basically said, "no, we're not going to make you that." We're like, okay, and so we went to Iwata. Will's main contact at Iwata in Japan was Kuni Tomita. He was an engineer, and he was willing to work through the process to help develop this unique American airbrush model. At that time, it was totally counterintuitive to the traditional Japanese airbrush design. So, that started our move away from Olympos since Iwata was willing to help, and they did it. And with our market feedback and design concepts, they created and manufactured the Iwata Eclipse. At that time, it was a critical moment in our company's history because the traditional markets were drying up, and so without that product, we likely wouldn't all be here today talking to you. It really helped us to elevate the Iwata brand into wider markets. The Eclipse, at first, was the bottle-feed model because we were going after the T-shirt market.

Will Naemura: I think it was 1996 when we officially launched the Eclipse airbrush. The Eclipse was a remarkable airbrush for us because it took us into a bigger marketplace. General purpose, spray anything. T-shirt airbrush art was really big. That was our next big market. And this Eclipse worked so well because the Paasche VL and the Thayer & Chandler Vega 2000 (which were very popular at that time) have 3 nozzles – 1, 3 and 5. With the Eclipse, you can do everything with one nozzle. And so, that totally changed everything. We came in with a Japanese manufacturing, consistency and quality. The technology was different in that this one nozzle would make extremely fine lines and background spray.

That was the time when you also joined the company, Brooke, right? What is your professional background?

Brooke Cedros: Yes, 1996. I came from an art background – I was an art history major. I had interned at the Portland Art Museum when I was in college, and after graduation, I worked as a curatorial assistant in San Francisco at a gallery and at an auction house. So, I had some experience in the art world and working with artists and was just trying to figure out where I could fit once I moved back to Portland. I didn't think I was going into museum work because you needed another degree for that, but I wanted to see what else was out there and work in a kind of contemporary art field. And when



Iwata Ad from 1984


Brooke sprays airbrush tattoos at Blick Art Materials


"After-work" at Anest Iwata-Medea

I heard about the position at this airbrush company, it seemed interesting & very contemporary. I remember interviewing with Will. I was trying to understand the concept of where and how we sell airbrushes and I asked, "where's the store?" So, I got to understand the whole distribution network and all the layers and how that all works. And then I met Gary when we participated in a sign supply trade show, and I was kind of thrown right into the fire.

Gary Glass: Brooke was on the front edge of helping with customer service duties, handling sales for the northwest region, working with our rep network and eventually becoming the national sales manager. And in 1996 / 97, the year after we had the Eclipse, we did 44 events, in one 12-month period, that's really what it took for us to really create the momentum for Iwata, and especially to get the placement of this product into the market and compete for market share with Paasche and Thayer & Chandler and Badger. They had the lion's share of the market, and they had global reach.

Will Naemura: Yeah, it was a lot of risk and money, a lot of time, it was the investment we had to make in the marketplace. It really set the tone for what would happen after. We had to do some crazy things that probably no other company would ever do. But we did it. Especially with the new product, the Eclipse. We then made the gravity-feed Eclipse CS airbrush. At that time, bottle feed was still the dominant model. But over the years, the gravity-feed Eclipse CS really became the leading model. Again, general purpose, but still achieves great details.

How did your cooperation with Anest Iwata go on?

Will Naemura: In 2000, I joint-ventured with the Anest Iwata Japan. So, we changed the name to Iwata-Medea, Inc. as now they have become partners with us. Which was great because they helped to bring stability to the company both in administration and finance. The joint venture along with the addition of a Chief Financial Officer friend, Anne Chang Lee, brought us into sync with a lot of things. Anest Iwata helped us become a better company, we on the other hand helped them to understand the airbrush business and it was and continues to be a great partnership.

Gary Glass: Japan already had airbrushes, but their airbrush business was nothing like today, with their primary focus on commercial and industrial equipment. And, you know, when they said "yes" to the Eclipse, that started opening doors for us. The point is, when Iwata started, they had, basically, four airbrush models. But now, today, I think we've discontinued several models over the years, but we've had at one point over 40 different models primarily developed through Iwata-Medea. It's done through our marketing, our understanding of the market, the demands from customers and artists for what they want and what they need. As the market trends changed, we adapted and created products that fit the market, fit the needs of the user, and do it in the fashion where it's an excellent product. That's been the evolution of it, and it's all been here locally.

That's the little secret that not many folks are aware of, that all this brand and product development has been coming out of Portland, Oregon, for the entire time. We are basically R&D, product development, creative, brands creation, everything for Iwata the brand. The joint venture gave us a lot of gravity because we learned how to be a better company and put us in partnership with a world class manufacturer in Anest Iwata. This was an entrepreneurial organization run by Will running around with his hair on fire. Then being a part of Anest Iwata, it really made us think of ourselves more like a business rather than just this traveling circus, which is what we were.

You have been working with many artists throughout the years, who promoted your brand and also got kind of famous through Iwata. How did that go?

Brooke Cedros: As Will touched on, we're trying to provide these tools. The tools are important because we want artists to have a great experience. I think through that and through our wanting to foster artists in their work, recognize them and work with them and hear their feedback, we really gained this huge network of artists who wanted to be a part of what we were doing. And at every show, in every sort of industry, we had a super talented group that we could call on and say, "hey, are you free? You want to come work with us at this show?" Or "we're going to be sponsoring these classes, do you want to come teach?" And so we really had this huge, vast network of incredible artists that were using and talking up



iwata

BUILT FOR ARTISTS.
TRUSTED BY MASTERS.



Precision Tools For Your Creative Journey

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

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

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


Iwata Team at SEMA



Adrianne Lassen at NAMTA

our products, all going to shows, sharing their amazing skills that people could watch, saying "oh gosh, I've always wanted to do that." And the artists were very open to share and talk to these people, telling them why they were using our products, and that word of mouth just really started to grow. This feedback was making it back to retailers, and we started to hear from them, "hey, people are asking for Iwata." Seeing this demand, retailers were much more amenable to us coming in and saying, "hey, let me tell you about Iwata. Here's what we have to offer." It turned into a perfect alignment of timing and growth.

Gary Glass: When you think about some of the most influential artists in those early days, many of them were writing for Cliff Stieglitz's Airbrush Action Magazine and teaching workshops and classes at his Airbrush Getaways. Between the workshops and the magazine, it brought a lot of attention to airbrushes as a tool, and showcased new techniques for artists, and not just airbrush as a "means to an end" type stuff. Airbrush was available to everyone.

Of course, the direction followed wherever the current trends were. It could be focused heavily on T-shirts one year and later migrate into custom painting and illustration, or body art the next. It helped to establish artist-educators famously in airbrush folklore people like Craig Fraser, Michael Cacy, Dru Blair, Steve Driscoll, Mike Lavallee, Gerald Mendez, Pamela Shanteau, Alan Pastrana, Javier Soto, Jonathan Pantaleon, Steve Vandeman, Ryan Templeton, Dennis Mathewson and so many others in those early days.

Later Dave Monnig and Coast Airbrush adopted similar successful programs with the Airbrush Rendezvous as a more detailed and mastery approach to hands-on workshops. Sherri Candland, and our distributor ASET, held a substantial nationwide program with their clinics and hands-on workshops focused on automotive custom paint with great success. Additionally, there were various other programs as well over the years, most of which using the same foundational educators / influencers. In the background, Iwata-Medea fully supported all these programs with products and funding to ensure that airbrush as a creative tool stayed in the forefront of the mind of their talented students.

An equally important and influential anchor figure is Robert Paschal. He was the original catalyst for Iwata to develop its own educational programs. For many years before working with Iwata, Robert had been doing workshops and seminars around the country on behalf of Badger, as well as producing a library of airbrush instructional videos. For us, he was basically the godfather of airbrush education. His teaching of airbrush techniques was in the style of Bob Ross', both technical and entertaining. He knew that this was the secret; that you need to get in front of people since the airbrush is a mysterious and technical object and if they have a bad experience from the moment they start, they'll never pick it up again. He was the catalyst to say, "look, you must get this right. You have to make sure that the students are comfortable and confident."

Today, Gary, you are the owner of Iwata Medea. When did you take over the business from Will?

Gary Glass: 2008, that's when Will sold me his shares in the company and that's when I took over as the JV partner with Anest Iwata. During that time, between 2000 and 2008, we developed most of the 40 airbrushes that we had during that span. Roughly in 2008 the market obviously went through a big collapse in the global economy. Everything fell off a cliff. I just bought the business, used my whole life savings and then, at the same time, Will and I bought a building. All that happened within 3 to 5 months, and then the whole business collapsed.

Will Naemura: The purchase was completed in February 2008. And probably in May or June, the market totally collapsed. I would say 40% of the business sales vanished.

Wow, how did this influence your business and your development?

Will Naemura: But with every challenge, there's great opportunity. So, when this happened, Gary had to come into the seat and the position very quickly. He did a great job and the company remained profitable through this entire difficult time.

Gary Glass: We were in some difficult times during the global



Gary Glass and Craig Fraser


Creative Director Cindy Dockter at the SEMA

financial crisis. That's when Will said, "you know, we got to do this product, we got to create this Neo". And the Neo airbrush, it was a really hard thing to do for us because it was different from our approach as Iwata. We were the premium brand, we were the high-end brand, we were always the second purchase, we were the professional's choice. I was really conflicted because the concept of Neo, for new users, was not in our wheelhouse as a brand, and it was also a risk, right? How would this damage the brand? How would this hurt our reputation? And you know, there's still some people that scoff at it today. Well, in the end we had to go forward with Neo.

First, we had to get those sales. Secondly, we had to get those experiences captured early. If somebody bought a different brand, Brand X, and then had a bad experience because there was no warranty, there was no support locally, those people were out of the airbrush game. They were put off of the potential to buy airbrushes all together, and they left airbrushing permanently. And so, we were like, we can't afford to take that risk. We've got to get these people early into our ecosystem so we can ensure a great experience. I was indecisive at the time; my thoughts were going back and forth. Luckily, Will settled that and did an excellent job with our factory developing this product line.

What is the best-selling Iwata airbrush?

Gary Glass: The best-selling Iwata Airbrush, of course, is the Iwata Eclipse CS. It's just a workhorse, and as Will said, it can do everything. And we're always shocked when people say, "this is all I use." "Really? You did that with...?" "Yes, this is all I use."

When did you add compressors to your range?

Gary Glass: Originally, Medea Airbrush Products started supplying different styles of air compressors all with varying degrees of quality and market acceptance. A few of our early units which did pretty well were oil recipricating silent compressors, the Medea Whisper Jet and Whisper Jet II. These later were redeveloped in cooperation with airbrush guru Mark Rush, to become our Shark Series Silent Air-Compressors. At some point in the early 1990's we developed a compressor for finger nail arts called the Medea Nail Art Plus. It was a robust mini compressor, with virtually no maintenance. This unit inspired us to research carying a more comprehensive line of portable, no maintenance air compressors for all airbrush users. Then, in 1999 we brought on a line of air compressors, and it was from a little company called DingHwa, which today is known as Sparmax. We brought in three models. We did all this marketing research and built a campaign, and really, there were no specifically airbrush-ready compressors back then. There was always somebody else's technology that was made to work, to adapt. Spare tires were often used, CO2 tanks were often used, small tanks. But nobody had really an airbrush compressor with the user in mind. And so, we ended up meeting some people and they introduced us to this little compressor maker. So now we had a compressor line! And since then, we've helped to develop a larger and more extensive product line..

What about your Overseas Business?

Gary Glass: In the late 90s, we started going overseas. We went to the show in Castrop-Rauxel, Germany, and the idea




Production Manager Tammy Nguyen


Revolution CR airbrushes getting packaged

was to start helping to promote Iwata and other products which we had the rights for distribution like Artool and our own Com-Art and Medea Textile Colors (which were the colors done by Jürek). At these shows we learned there was more potential opportunity for Iwata. In 1999, we met the Medwells from Airbrushes.com in the UK and they, too, saw the untapped potential for Iwata in UK and wanted to work with us directly. Eventually they became our first importers of Iwata-Medea products in overseas markets. Basically, we made a pitch to Anest Iwata Corporation and asked for the right to distribute Iwata airbrushes in UK and Europe. For years we had been doing an airbrush focused job in North America which had proven successful. Anest Iwata agreed, and they approved us for the distribution to UK and Europe in 2000. Soon after, we started working with Reinhard Geckler in Germany, and then Giuliano Rappetti in Italy. So, in essence, starting with this little triad we built the business there with dramatic growth during the first five years.



Iwata Ad from 1996

But that wasn't the end of it, was it?

Gary Glass: There were certainly a few internal hiccups between 2005 and 2013. However, our perseverance paid off. Due largely to our early and rapid successes our team believed that for the long-term sustainability of the business and for the good of the brands we needed to negotiate to become the global headquarters. We had developed this entire business; 40 plus airbrushes, this whole line of air compressors, all these paints, all these accessories, hoses, and parts and pieces and all along everything's been done by Iwata-Medea, so we need to be responsible for this work globally. In 2013, they [Anest Iwata] agreed to make Iwata-Medea responsible for the airbrush business globally. We took over as the global headquarters for Iwata in 2013/2014, and that's where we are today.

But are you still using this network of Anest Iwata?

Gary Glass: As part of the process, we agreed to provide benefit to Anest Iwata and continue to distribute and support the airbrush business through the global regional companies. In exchange, they collaborate with sales and marketing support, market intelligence and to report back on their activities. So as an example, today, the path for Europe exists as so; starting with Iwata-Medea, we import the airbrushes in the unpacked-state we showed you. Then we assemble everything here, packaging and assembling everything that's in an Iwata airbrush set, develop and design all branding, owner manual's, tech support, pretty much everything else. We then ship those products into Europe to Anest Iwata Strategic Center in Italy. They then sub-distribute to the national domestic Anest Iwata subsidiaries and distributors in various European countries.

How many employees are there at Anest Iwata Medea in Portland currently?

Gary Glass: There are 27 people here at Iwata Medea. We



Iwata airbrushing technician David Peterson


Gary at the Iwata Gallery Show

have 15+ salespeople from our rep groups outside the company, and of course, we have the global network and their staff with whom we partner.

What plans / challenges are there for the future? Will there be new models?

Gary Glass: As you know most everything we carry is made in Japan and I think that's important distinction. From our perspective, it's the adage "don't fix what's not broken," so we don't, and so we won't try to over engineer things. Part of the Japanese style is to make things elegant and simple. One reason why Japan ultimately succeeded as a dominant global manufacturer is because they take complex product manufactured products, simplify them and produce them efficiently at a very high level of quality. Our airbrushes are made in that way, and that's true with our Anest Iwata spray gun series too. The way they create simplicity through engineering, the thoughtfulness of our teams in Japan design products to be made with as few parts as possible. So, when you're taking apart an Iwata airbrush or Anest Iwata spray gun, there are very few parts used in its assembly. Whereas some other airbrushes, and spray guns for that matter, are over engineered and can be overly complex. We say to ourselves, "no, not necessary!" This doesn't mean we don't want to try and improve or refresh, because we do. Part of Will's new mission here is to help us design and develop the next generation of Iwata airbrushes and we are starting that process now.

That already answers my next question: How does Iwata manage to maintain the high-quality standard of the painting tools such as the Custom Micron in particular, which are considered to be the best airbrushes on the market?

Gary Glass: It's not only knowing what we need to do to make it better, but also through knowing how the products are used. We pay attention to everything. If we get a support call and somebody says, "hey, I have this problem," we investigate it thoroughly and we try to trace it back to where the root of the issue was. As you know, since we're an importer, we don't have control over the actual manufacturing machines here. Little things can change in shipping, like vibration or something can make a part come loose or cause just a little bit of change. That's why we make sure everything is always tested.

Will Naemura: But just to say, it's incredible how consistent the product is and how many problems we don't have. That's been our strength throughout this whole time. We get very, very little product back for how much we sell. And that's because of the quality control and consistency of manufacturing. It's just the best in the world. It's really a huge advantage and ultimately leads to a better experience for the end user.

Gary Glass: You asked how or why our airbrushes spray so fine? It has to do with engineering; it has to do with physics and combining those understandings to create a desired outcome. That's the thing, the mystique of Iwata is that not only do the engineers understand how an airbrush is designed to operate, but also what are all the cause-and-effect relationships from an engineering, design and manufacturing standpoint combined with the physics like air movement, fluid movement, and atomization. Collectively, we understand atomization. It's an art and a science.

Thank you all three for your time, the warm welcome here in Portland, and the exciting insight into the world of Iwata!

www.iwata-airbrush.com



THE LAST MAMBABATOK

Airbrush meets traditional tattoo art in the Philippines



Sometimes artwork ideas can also lead to the fulfillment of a lifelong dream – as in the case of Filipino airbrush artist Midas Bayle Villanueva II. He painted the world's oldest living tattoo artist, Apo Whang-Od, who is 108 years old. As the first and only female "Mambabatok," a Filipino tribal tattoo artist, she became famous not only in her homeland but also internationally. Midas also reveres and admires Whang-Od's traditional technique, which is why he embarked on an adventurous journey to the remote mountain village of Buscalan to visit her with his painting.



Hello Midas, how did you come up with the idea of painting this portrait?

Midas: Besides airbrushing, I'm also a tattoo artist – and Apo Whang-Od inspires me a lot. I've painted two pictures of her in total. And I told myself that one day I would visit her in Buscalan, Kalinga, in the Philippines, where she lives, and have her tattoo me. I watched her on YouTube and asked my friends how to get there.



Midas' first portrait of Apo Whang-Od.

For such a detailed portrait, you need good reference photos. Where did you get them? Are they publicly available?

Midas: I used Google search and chose a good picture of her with the best quality as a template.

What materials did you use?

Midas: I only use my Iwata HP-B plus airbrush, a 60 x 90 cm canvas, and acrylic paints.

And then you decided to show her the portrait in person. How did you get in touch with her, and how far away is she from your hometown?

Midas: It's 232 kilometers from my hometown of Bucay in Abra to Buscalan in Kalinga. I finished her second portrait in November 2023. After all the planning and research, I was invited to be on a jury at a tattoo event, where I met traditional tattoo artist Vannessah Ba-Od, a relative of Apo Whang Od. She led me to Apo Whang Od and introduced me.



Midas' translator and friend Vannessah.

Tell us about your journey.

Midas: My journey was very difficult because the weather in the mountainous province is unpredictable, with strong winds and occasional rain. That was on June 9, 2024. I rode a moped accompanied by my fellow travelers Sir Alex Go, Jancen Pagaling, and my location guide Jun Looper Pagaling, who is the best navigator. I had to pass three landslides and walk for 45 minutes to reach her village.









Midas with the Filipino-American tattoo artist and bookauthor Lane Wilcken.

How did Apo Whang-Od react to your portrait? Did she know about the airbrush technique?

Midas: Since I don't understand most of her language, my friend Vanessah translated for me. She said it was the best portrait she had ever seen of herself, and I am so proud to hear that. I told her that I did it with airbrush and showed her a few short clips of me painting her portrait. She had no idea about airbrush and saw it for the first time in my video.

Did your dream of getting tattooed by her come true?

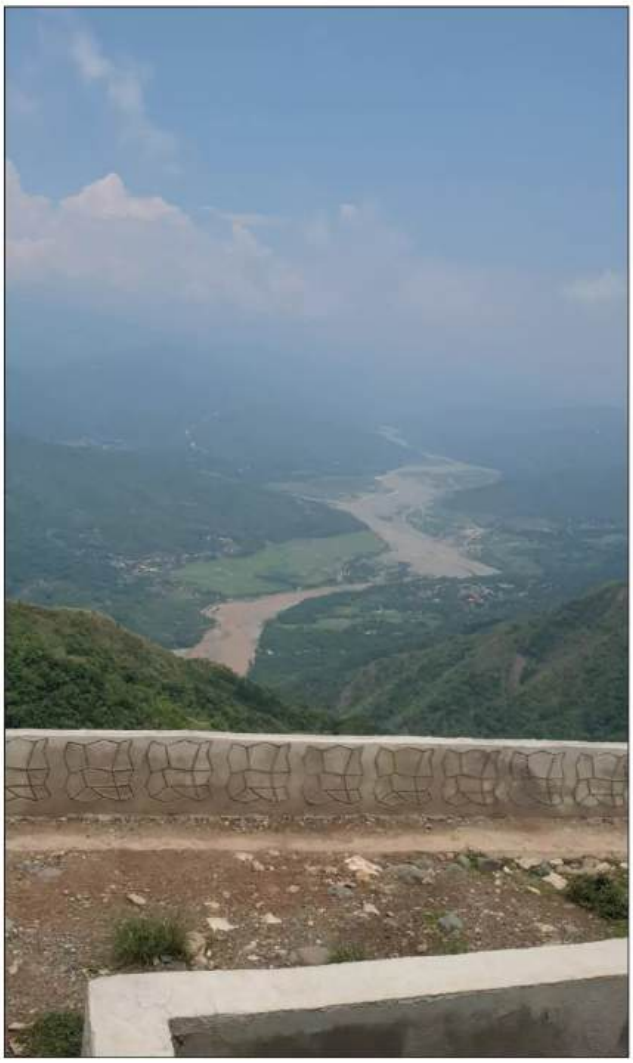
Midas: Yes, after I showed her the portrait and she signed it with her 3-point signature, she also tattooed her signature on my arm. She also signed my tattoo equipment.

What happened to the painting? Did you give it to her?

Midas: No, I gave her a photo of it and took the signed painting home with me. It's always hanging in my private studio here in my hometown of Bucay.

But it almost didn't make it there, did it?

Midas: That's right. On the way back to my hometown of Bucay, the painting, which was stored in a tube in my mountai-



neering backpack, got lost in Sagada in the mountain province. On June 15, 2024, someone named Honnag Aower contacted me on Facebook and said he had found my lost painting. He lives in Samoki, Bontoc, in the mountain province, and recognized my artwork, which I had described in my social media post, in the sleeve. On June 19, 2024, the painting was returned. I am so grateful for the social media page and the friends who shared the post.

Thank you very much for your report, Midas! We look forward to your next contribution.

Midas: Many thanks to Airbrush Step by Step magazine for the opportunity to share my art and my adventure visiting our Philippine legend Apo Whang Od, the last Mambabatok. God bless you all as always and stay strong.

Facebook:
midas.villanuevaii
theartofmidas2

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

CREATIVE SEMINARS
with Roger Hassler
NEW
INDIVIDUAL DIGITAL ART TRAINING AND CONSULTING 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.
Roger.Hassler@newart.de - www.rogerhassler.de

Advertisement

Also available online:

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

info@harder-airbrush.de
www.harder-airbrush.de

FBS

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

International Producers

Schmincke

H.Schmincke & Co. GmbH & Co. KG
Airbrush: colours, mediums + sets, Artists' colours of all kinds

Otto-Hahn-Str. 2
40699 Erkrath
T +49 (0) 211/2509-0
Fax +49 (0) 211/2509-497
info@schmincke.de
www.schmincke.de

Retailers Germany

SCHULT

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

airbrush4you

The online store with the service.
Telephone service hours:
Mon/Thu/Fri 10:00-17:00
Trust our over
30 years of experience

airbrush4you
D - 97424 Schweinfurt
www.airbrush4you.de

Retailers Austria/Belgium

SPRITZWERK.AT

Airbrush Shop - Magazine - Atelier

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

Model AIR Tools

Mechelsesteenweg 117
2860 Sint-Katelijne-Waver, Belgium
Open: Tuesday, Wednesday, Friday and Saturday
Online 24/24: www.modelairtools.be
modelairtools@scarlet.be

Airbrush Stef

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

TOSWOS.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

Airbrushshop Danmark

The No.1 airbrush webshop in Denmark. We supply the top products in Airbrush and pinstriping 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

Lion-Art.nl

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

School Italy

Arti

35 years of professional airbrushing. We are passing on our knowledge to students in the beautiful city of Bologna. From complete beginners to professional level.

www.scuoladellearti.com
YT: ScuoladelleArtiAirbrushtutorials
info@scuoladellarti.com
Phone: +39 3279179506

Retailers United Kingdom / USA

EVERYTHING Airbrush

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

Airbrushes .com

UK's Distributor of Iwata airbrush equipment. Suppliers of Sparmax, Createx & Wicked paints. Offering support, training & servicing.

79 Marlborough Road,
Lancing, West Sussex, BN15 8UF.
Tel: 01903 767800
Email: sales@airbrushes.com
Web: www.airbrushes.com

Midwest AIRBRUSH SUPPLY CO

On Hand Experience, Knowledge and Support! Free Shipping on Domestic Orders over 89$, ½ Price Shipping on International Orders over 99$!

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

SPRAY GUNNER PAINTERS' ARSENAL

SprayGunner - large arsenal of airbrush and spray painting supplies in Florida, USA.
221 Douglas Rd E
Oldsmar, FL 34677
Phone +1 877-707-8767
sales@spraygunner.com
www.spraygunner.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 77. Shaping Ideas, 04/25

Editor in Chief:
Roger Hassler (V.i.S.d.P.)

Editorial:
Katja Hassler

Contributors:
Ingo Körner, André Grafia, Nestor Espinoza, Mariano Soto Lahr, Daniela Frongia, Midas Bayle Villanueva II

Layout/Photos:
Roger Hassler, Zoey Hassler

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 78 will be available from December 19, 2025.



Joker Skull

Scott MacKay stands for typical American custom painting and graphics. See how it's done with his Joker Skull design.



Post-it art

How fine can an airbrush detail be? David Naylor's challenges are small, quick miniature works using freehand techniques - preferably on small note pad sheets.



Lynx

Melina Wuggonig is a wildlife expert. She is showing how to create a lynx portrait using etching techniques.



Gallery experiences

Every (airbrush) artist dreams of successfully exhibiting in galleries and selling pictures. Marissa Oosterlee has made it, is talking about her experiences, and giving tips.

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

International
AIRBRUSH DAYS 2026
ANNIVERSARY REVIVAL

EUROPE'S UNIQUE WORKSHOP EVENT

MAY 1–3, 2026

HAMBURG / GERMANY

www.airbrush-days.com

Preliminary workshop & demo program



Scott MacKay

- Develop your own fantasy designs for custom painting
- Custom Painting Klassiker: Graphics & Flames
- Preparing designs with PenDisplay and plotter



Marissa Oosterlee

- Photorealistic portrait techniques
- More than just airbrushing: working with mixed media
- Mixing, perceiving, and comparing colors



David Naylor

- Introduction to the micro freehand airbrush technique
- Freehand airbrush techniques in color
- Technical questions about Harder & Steenbeck airbrushes



Melina Wuggonig

- Wildlife Essentials: Eyes and fur
- Light and airy: Realistic plumage
- Wildlife textures and techniques



Rodrick Fuchs

- Custom Painting Fantasy Design
- Skull – from sketch to design
- Airbrushing on skateboard decks



Anzhela Dmytrenko

- Dream Tree: Fantastic nature illustration
- Anzhela's freehand loop technique
- Professional tips on wall design

Other event areas

Anniversary Party
Our anniversary celebration on the first evening, including dinner and "meet and greet" demos by the artists

Sponsors' Expo
Information and shopping area with sponsors and other exhibitors

Students' Gallery & Award
Bring an airbrush tool with you! Exhibition featuring works by participants and artists—including a vote for the best picture and an award ceremony!



All information and tickets at
www.airbrush-days.com

iwata by ANEST IWATA · HARDER & STEENBECK Airbrush www.harder-airbrush.de · CREATEX · CREATEX COLORS · SPARMAX · Schmincke · XP pen