AIRBRUSH

STEP BY STEP 78

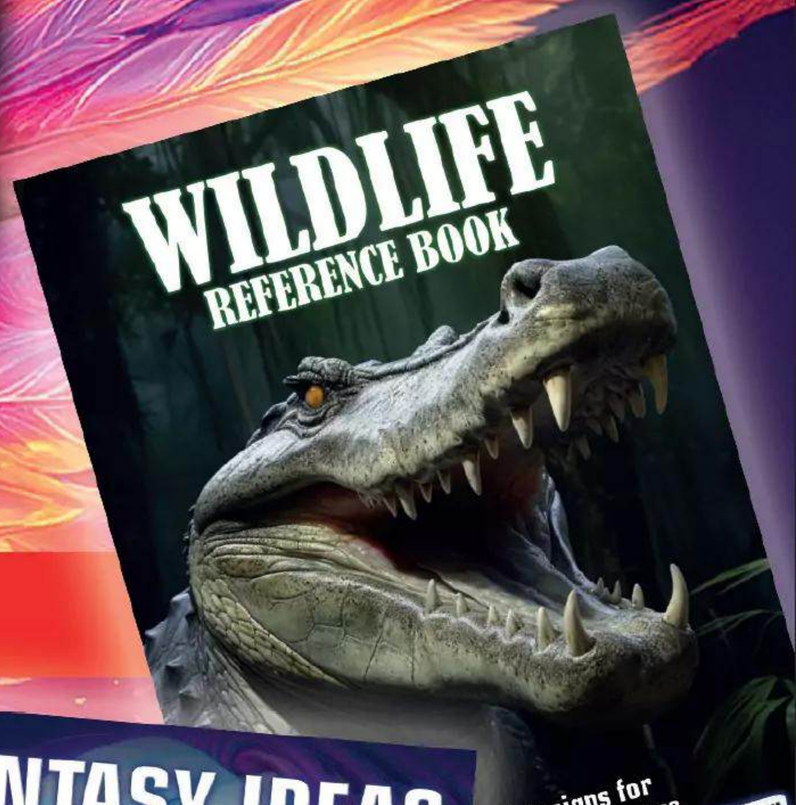
20 YEARS

ANNIVERSARY ISSUE

Meet the International Airbrush Days 2026 artists

Rodrick Fuchs - Marissa Oosterlee - Scott MacKay - Anzhela Dmytrenko - David Naylor - Melina Wuggonig

INSPIRATION & REFERENCES

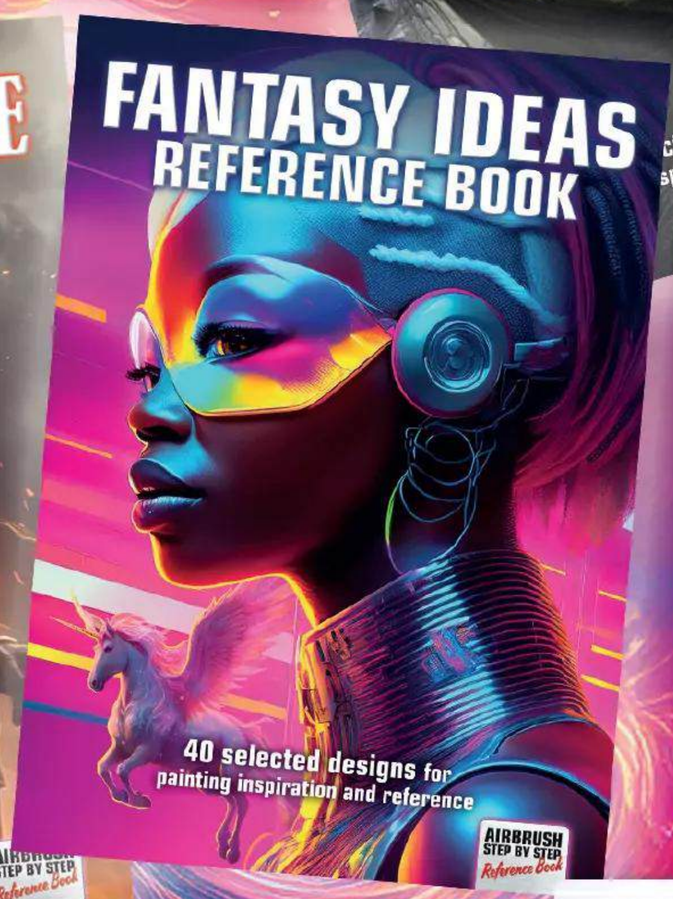


each 9,50 Euro









AIRBRUSH STEP BY STEP REFERENCE BOOKS

Order now here:
www.airbrush-books.com

AIRBRUSH STEP BY STEP – finest inspiration for airbrushing

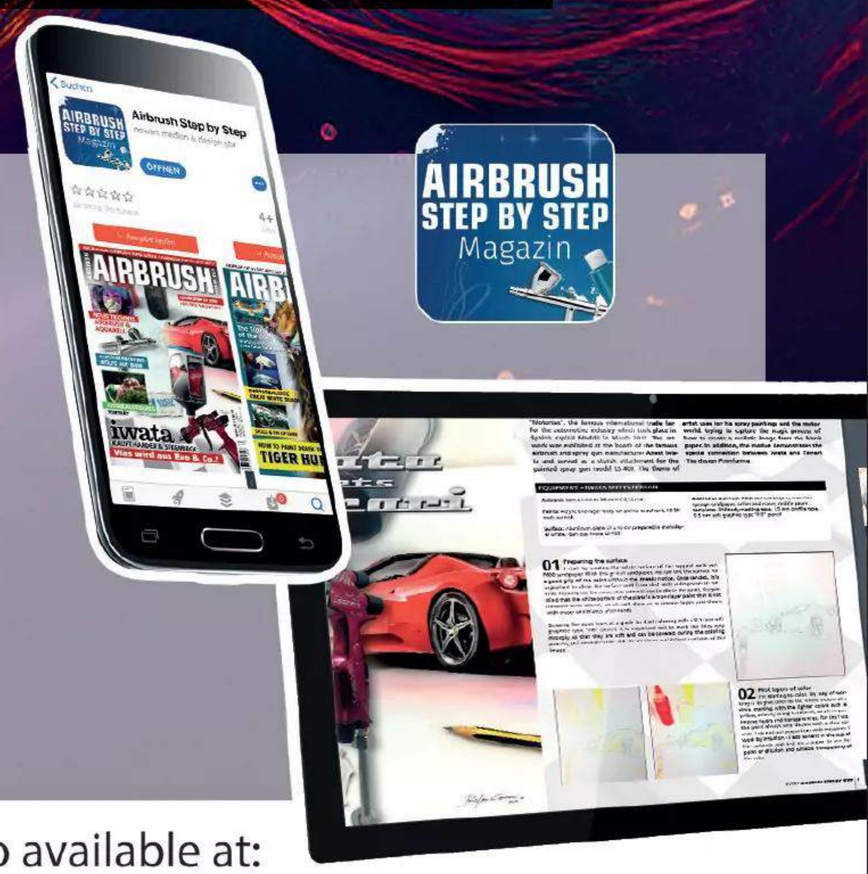


SUBSCRIBE NOW!

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



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

Three celebrations are better than one!

When we launched AIRBRUSH STEP BY STEP in 2006, we often said, "Well, we're definitely not going to do this for 20 years." And lo and behold, here we are: 100 German issues, 78 English issues and almost 20 years later. In fact, there was already an anniversary to celebrate in 2025: 10 years of International Airbrush Days. The airbrush workshop event took place for the first time in 2015, setting new standards with its conference concept and inspiring imitators worldwide. So, three anniversaries that we have combined in this issue: The issue is all about INTERNATIONAL AIRBRUSH DAYS 2026. All six "headliners" are already giving an insight into their work before you can watch them live in Hamburg from May 1-3.



Rodrick Fuchs designed the impressive cover artwork and shows in his step-by-step tutorial how he is giving his mythical creatures his very own style and character. **Scott MacKay** is not only an airbrush professional, but also an expert in digital template design and stencil production. He is explaining this in his tutorial "Joker's Wild." **Melina Wuggonig** from Austria is a top newcomer in photorealism and is demonstrating her beginner-friendly technique using a lynx portrait.

With **David Naylor** and **Anzhela Dmytrenko**, we have two outstanding freehand experts on board: Anzhela creates entire fantasy worlds with her curly airbrush strokes, and David seeks out challenges in the smallest details – whether in coin-sized quick portraits or highly detailed illustrations. Both are talking about their techniques and ideas in interviews. Tips and tricks are provided by none other than **Marissa Oosterlee**, one of the best-known and most successful photorealists in the airbrush world. She sells her works worldwide in galleries and to private collectors, and is totally down-to-earth and open in her workshops. That's why she makes no secret of her success and shares important tips for an artist's career.

However, AIRBRUSH STEP BY STEP magazine and the INTERNATIONAL AIRBRUSH DAYS would not be possible without the support of the airbrush industry: Companies such as Harder & Steenbeck, Iwata, Createx, Schmincke, Sparmax, XP-Pen, and many retailers in Europe and the USA provide us with the financial basis to realize magazines, events, and new concepts through their advertisements and sponsorship. That's why news and product features such as "How to recognize a good compressor" in this issue are particularly important to us, both to provide our readers with important and verified know-how and to benefit the industry.

We would like to thank everyone – and especially you, dear readers – who have supported us and remained loyal to us for 20 years. We are cautious about saying, "Here's to the next 20 years!", but we will do our best!

Your ASBS team

NEWS

04 **Accessories:** Poison Paint, No-Name Talavera Stencil Set

05 **Digital:** XP Pen Ultra 16, Affinity Studio

08 **Community:** International Airbrush Days 2026, Sparmax Internationaler Airbrush-Wettbewerb 2026, Beyond the Brush

STEP BY STEPS

14 **Joker's Wild**
Skull Illustration
Scott MacKay is using his Joker artwork to explain the importance of background and foreground, as well as the correct order of masking.

27 **Lynx**
Animal Portrait
Melina Wuggonig demonstrates a simple method for creating realistic fur texture that is also suitable for beginners.

34 **Art Deco Unicorn**
Creature Design
Rodrick Fuchs is giving mythical creatures his very own style and character, playing with a wide variety of materials and techniques in their creation.

INTERVIEW

44 **A World of Lace**
The Healing Art of Anzhela Dmytrenko
Curly airbrush strokes, known as "lace," define both the paintings and the worldview of Ukrainian artist Anzhela Dmytrenko.

48 **David Naylor: Airbrushing without limits**
When it comes to airbrushing, David Naylor knows no limits – neither in creativity, his own abilities, nor in airbrush equipment or colors.

56 **The big anniversary interview**
Readers ask – AIRBRUSH STEP BY STEP answers
In October, we asked you to send us your questions via our newsletter and social media. What would you like to know about AIRBRUSH STEP BY STEP magazine? Here are our readers' questions and our answers.

TIPS & TRICKS

62 **From studio to sale**
Marissa Oosterlee's path into the world of galleries
Marissa Oosterlee exhibits in renowned galleries in Europe and the US, sells to private collectors, and collaborates with museums. She is explaining how she achieved this and what advice she has for other artists.

66 **How to recognize a good compressor**
The 16 most important quality features of a compressor
Compressors are available in all sizes, power levels, and price ranges. How can you tell good compressors from bad ones, especially as a beginner?

MISCELLANEOUS

72 **Buying guide**

75 **Imprint/Preview**

Poison Paint: Custom painting paint from Italy



Poison Paint is an acrylic-based custom painting paint from Italy. The paint is marketed by Italian custom painting artist Ivan Motto. After around 30 years of airbrushing experience, he has built up the brand and products based on his experience and knowledge.

The Poison Paint range consists of 9 base colors, 17 candy colors, 10 effect colors such as crackle, pearl, rust, chrome, and marble, as well as various media such as primers, detailers, base media, primers, fillers, etc. Other custom painting accessories such as mica powder, lining tape, foil, and a spinner for creating effects are also available. The base colors are pure acrylic primers with microscopic pigments for perfect coverage and strong adhesion. The colors can be mixed together and diluted with at least 60% to 300% detailer and/or acrylic thinner to achieve delicate and transparent shades. The candy shades are available in the form of 1K base coats, candy concentrates, and super candy shades. There are also seven matching 1K pinstriping colors.

The base colors are priced at €13 for a 100 g bottle, candy paints at €15, and candy concentrates at €25. Containers are available in 100, 250, and 500 g sizes. The pinstriping colors are available from €20 for a 100 g container.

www.poisonpaint.it

Mexican culture on your skin: No-Name Talavera Stencil Set



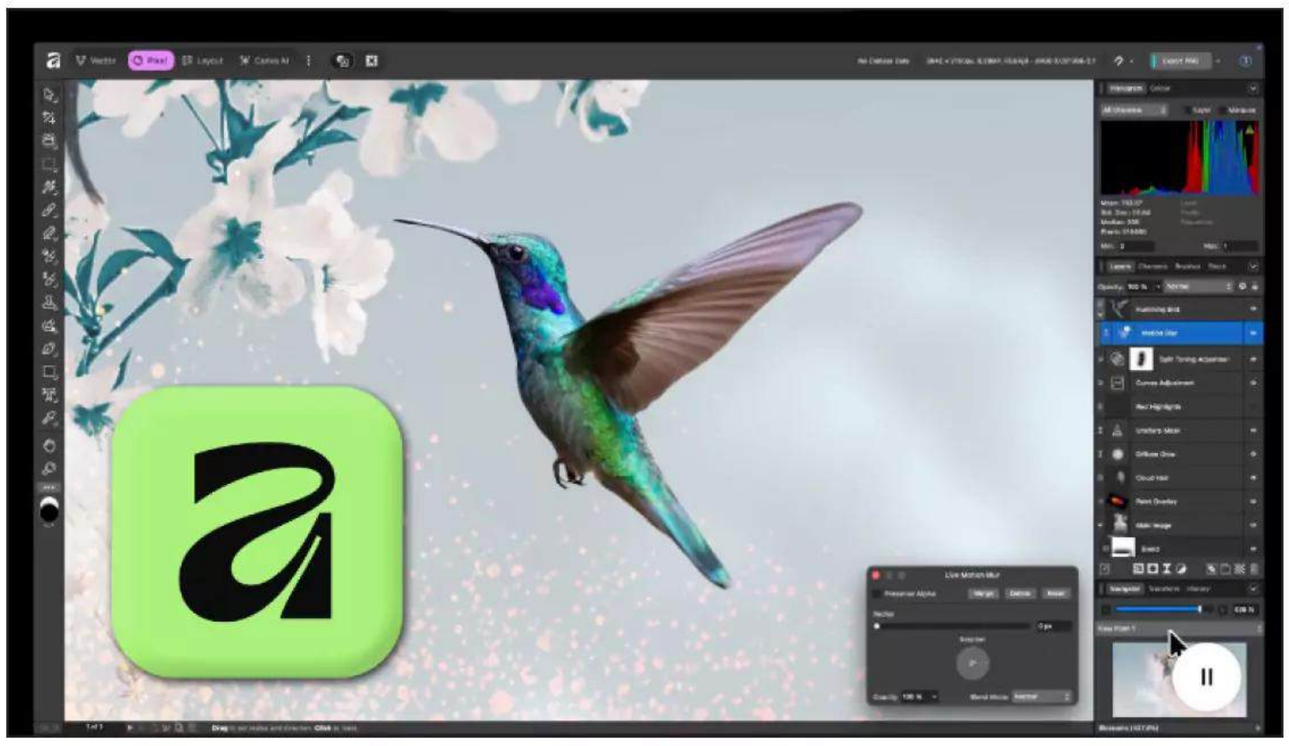
The special airbrush makeup stencils from the Mexican face and body painting team ALE SU ART are inspired by the rich tradition of Talavera ceramics from Puebla, Mexico, a centuries-old ceramic art known for its intricate patterns and vibrant colors. Just like Talavera, each stencil is a masterpiece of precision, created to bring the beauty of this art form to life on the skin.

The Talavera Stencil Set is produced and distributed by the American airbrush specialist Spraygunner. It contains four stencils measuring approximately 8 x 12 inch, each specially designed for different areas of the body: face, neck and arms, chest and hands. They feature floral vines and leaf shapes from the Talavera tradition, combined with playful bone designs inspired by the story of the "La Catrina" figure. The stencils are cut from durable, flexible Mylar using state-of-the-art technology. They are bend-resistant and water-repellent, making them easy to clean and maintain.

The ALE SU ART team, led by Alejandro Su, specializes in artistic projects related to Mexican culture and traditional "Day of the Dead" aesthetics. Their stencils are ideal for Halloween or carnival designs, as well as for all kinds of themed face and body painting projects. In addition to the Talavera Set, the Azteca and Traditional Stencil Sets from ALE SU ART are also available. All three sets cost 65 USD each and are available exclusively from Spraygunner.

www.spraygunner.com
www.alesuart.com

Affinity Studio: Professional image editing, layout, and vector graphics now free



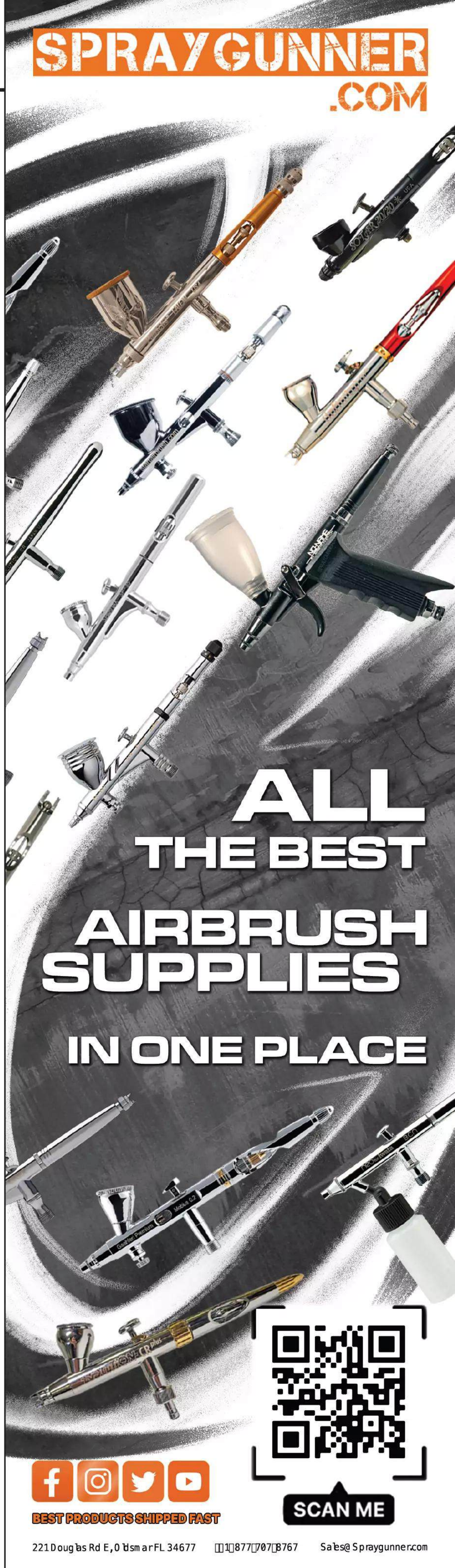
Here at the editorial office, we switched to Serif's Affinity design software years ago, at least for the layout process of this magazine. We also use Affinity Photo for smaller image editing tasks, e.g., for social media. Since October 30, the professional design software "Affinity" has been available free of charge to everyone – not only for image editing and layout, but also for vector editing.

Whereas previously you had to pay monthly subscription fees for Adobe products, for example, or opt for other solutions, the new Affinity Studio version offers all the tools you need in one program, free of charge. At least in terms of price, there is now nothing standing in the way of ambitious airbrush users digitally designing their templates, optimizing their finished airbrush works after photographing them, designing posters and postcards of their designs, or creating their own stencil files for plotting.

The Affinity software was acquired last year by Canva, a popular platform for designing social media posts, videos, photos, presentations, texts, printed materials, and other designs. Therefore, it was initially unclear what would happen. "Will the software become more expensive or be transferred to a subscription model..." was rumored in relevant forums.... But even at the time of the acquisition, Canva promised to preserve its strengths while opening up new possibilities. With the completely new Affinity, this vision has now become a reality: a free and lightning-fast studio creative app that combines vector, photo, and layout tools in one powerful platform. The development took place in close collaboration with the community, shaped by thousands of conversations, feature requests, and ideas. What's new is that you can customize the software to your individual needs. Individual tools and palettes can be freely combined, and the resulting studio environment can even be shared or downloaded.

The provider promises that Affinity is now free for everyone, forever. If you need AI functionality such as generative creation of artwork templates, a Canva Pro subscription is required. This also gives you additional access to all Canva premium tools.

https://www.affinity.studio





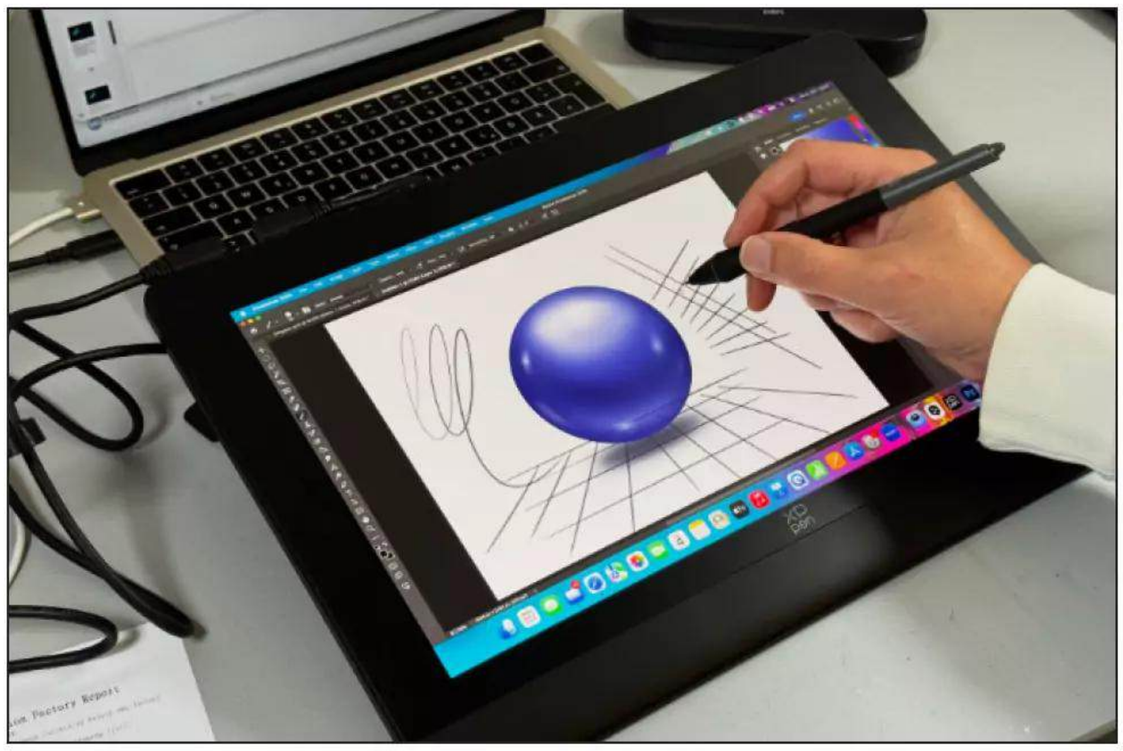
XP Pen Artist Ultra 16: High-end solution for mobile use

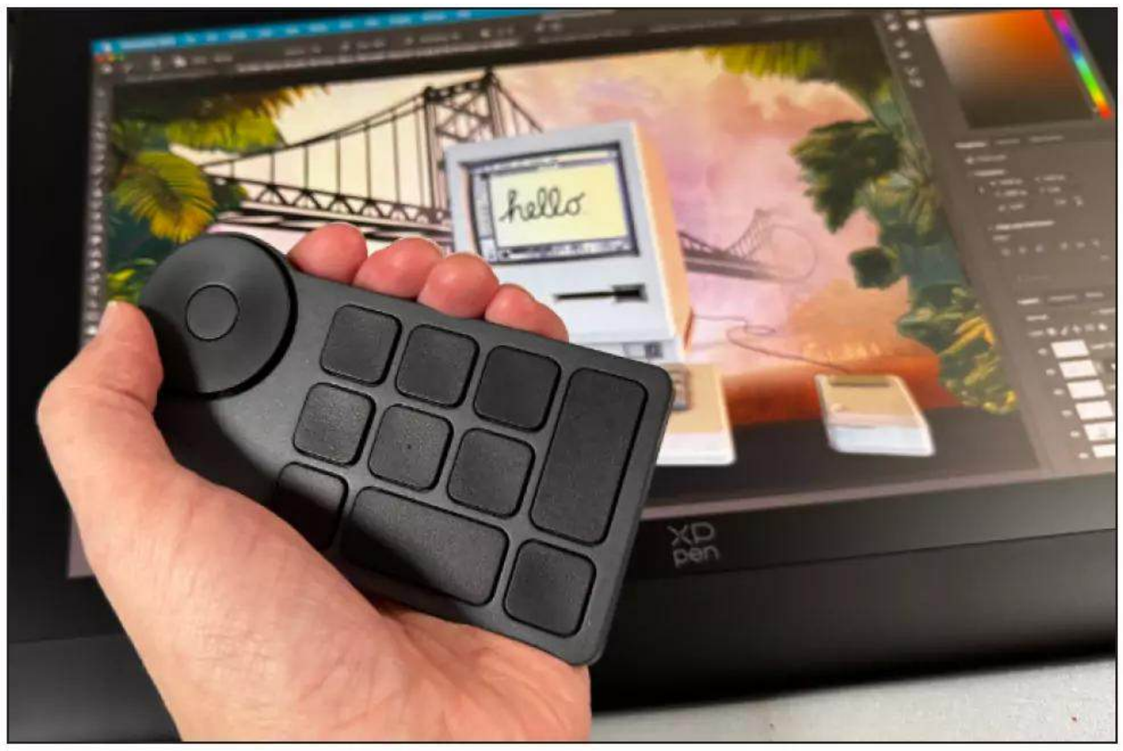
At IFA 2025 in Berlin, Germany, graphics tablet and pen display manufacturer XP Pen heralded the world premiere of the new Artist Ultra 16. The 16-inch graphics display combines a 4K OLED panel with the new X-Touch technology, ushering in a new generation of digital creative tools. We were able to test the device for you at our editorial office shortly before IFA. Securely packed in a hard case, it comes with a generous range of accessories. In addition to the actual pen display, there are two pens, a key dial remote control, connection materials, a stand, a quick start guide, and plenty of replacement pen tips.

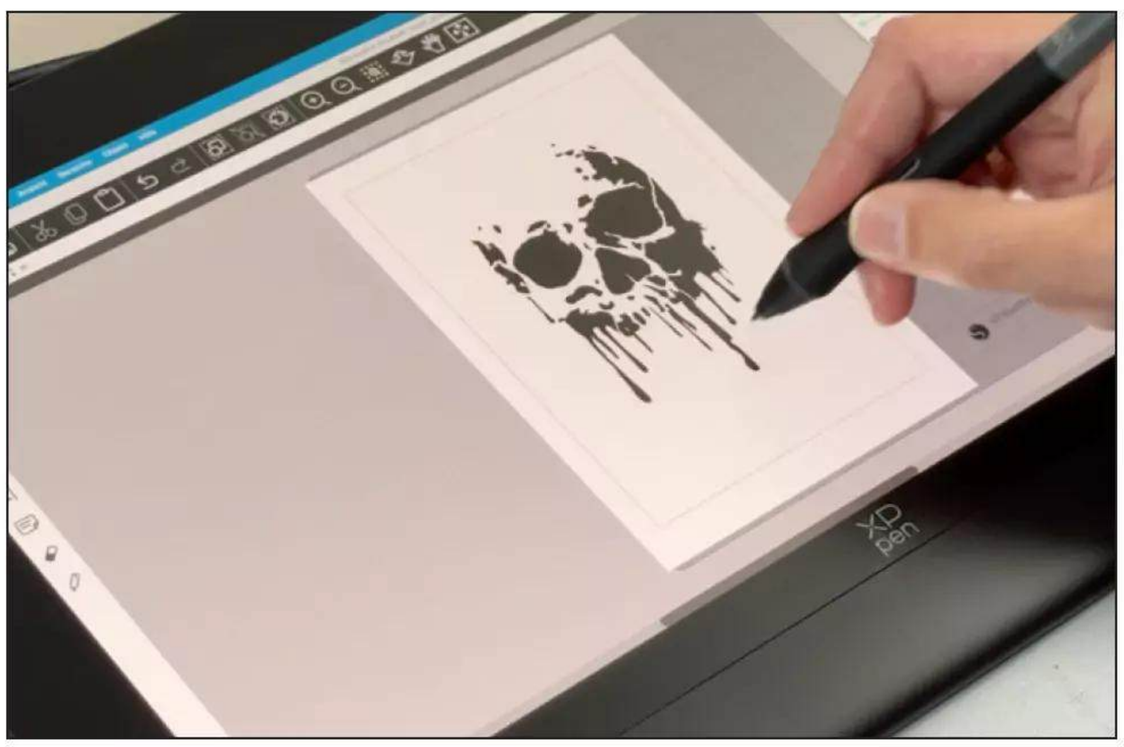
Before connecting it to a computer, we had to attach the stand, which is rather unusual. There are markings on the back for this, and it's really easy to do. It remains to be seen how long the adhesive pads will last under heavy use. The stand is therefore optional. If you work exclusively on your lap, this may be okay, but if it is integrated into a productive work environment, you will definitely want to use the stand. The stand allows for two different working angles, both of which work excellently.

Connection to a desktop computer or laptop works depending on the available inputs. Current computers can be connected directly with the USB-C to USB-C cable. Power, image, and pen and touch input are provided via a single cable. This is extremely convenient and allows for easy connection without additional adapters. If the amount of power is insufficient for a brighter image or the battery capacity of the connected laptop is insufficient, a power adapter can be connected to the Ultra 16 at any time. If you don't have a USB-C port or it is already in use, you can also use the 3-in-1 cable. One end connects to the pen display, and the computer can then be supplied via HDMI for the image signal and USB for the pen and touch data.

The Artist Ultra 16 is the first to feature a 4K OLED display. This makes the image super sharp and enables brilliant, colorful, and therefore professional image reproduction. Actually, 4K resolution is not necessary for this display size, because even smaller resolutions such as FullHD or 2K already provide a “print-like” look and no pixels are visible. In technical terms, the display has a native 10-bit color depth – i.e., 1.07 billion co-









lors, a contrast ratio of 100,000:1, and high color space coverage of Adobe RGB (99%), sRGB (99%), and Display P3 (98%). The matte display surface is also protected against reflections and fingerprints. The display is already Calman-calibrated and can be used immediately. The display can be further calibrated using your own resources and has corresponding setting options in menu form. There is a rocker switch on the edge of the display for quick brightness adjustment.

If you are used to zooming, rotating, or sliding your photos with finger gestures on your smartphone, you can now do the same with the Artist Ultra 16. When connected to a macOS device, it is admittedly still a little "jerky" – but it works perfectly with Windows. Touch input can be assigned your own gestures and functions in the driver and, if necessary, switched off with a button on the edge of the display. In addition to touch input, the Artist Ultra 16 also features a shortcut remote. This allows you to use your usual keyboard shortcuts without having to use a huge keyboard in the immediate vicinity. The integrated wheel can also be assigned to zoom or adjust the brush size. The remote keyboard can be paired via Bluetooth. If the computer does not have its own Bluetooth, the included USB adapter can be used.

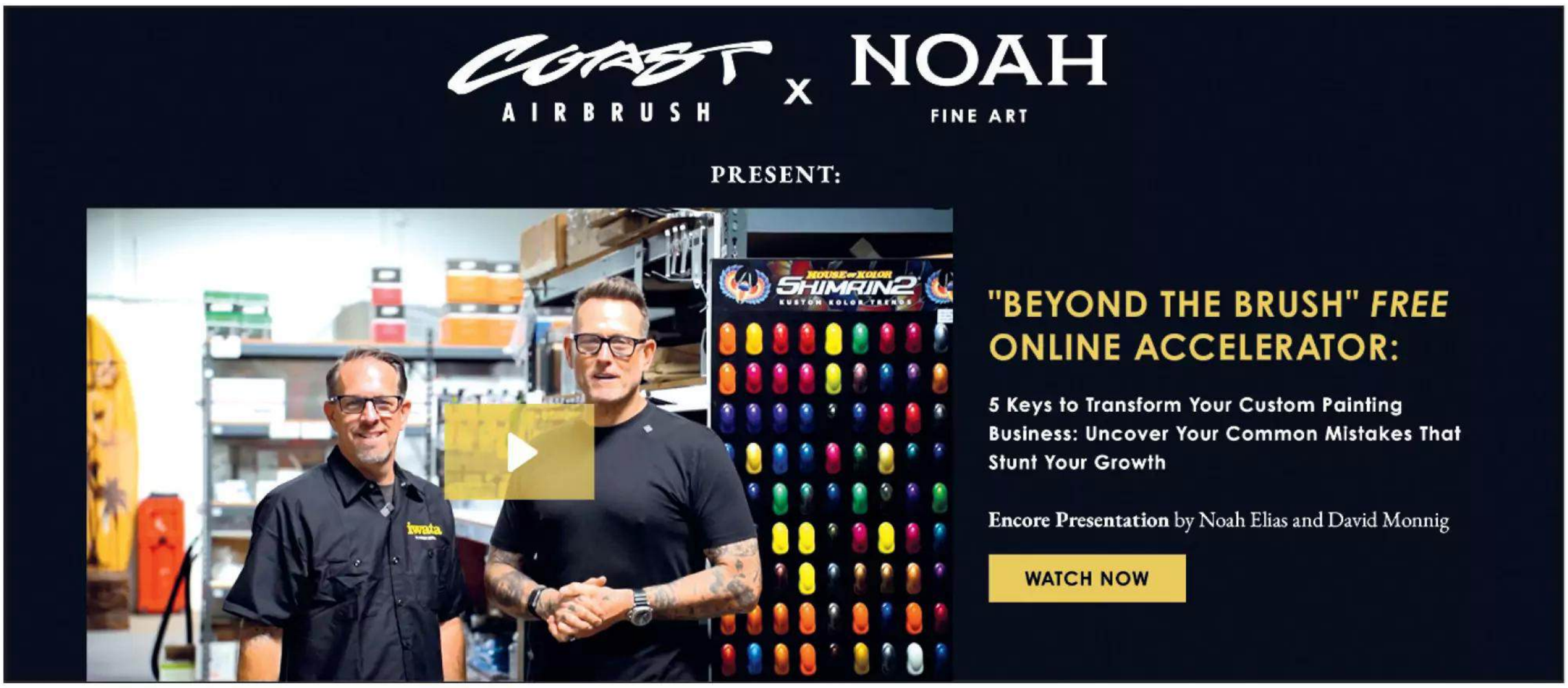
Like the larger XP-Pen graphics display models, the Ultra 16 also comes with two X3Pro input pens. The X3 Pro Smart Chip Stylus has two individually assignable buttons plus an eraser on the back. The X3 Pro Slim Stylus resembles a pencil and also has two buttons that can be programmed. If the buttons are annoying and not needed, you can install an included clip over them to create a smooth, slim pen. As usual, the input is very sensitive with 16K pressure levels. The pressure can be adjusted at any time via the driver. The pens are stored in a slim case that also integrates the Bluetooth dongle, replacement pen tips, and pen holders.

The graphics display is ideal for drafting, composing, image optimization, and even creating airbrush stencils. It is a convenient size and weight for transport and fits very well in a computer bag. It is also great for smaller desks. Whether you're working on the train, in a hotel lobby, or at home, it's easy to store and transport and always delivers the best image and input quality. The Artist Ultra is highly compatible, from Windows and macOS to Android, ChromeOS, and Linux. It also supports all popular standard software such as Photoshop, Affinity, Gimp, Krita, Corel, and Blender.

There are significantly cheaper pen displays in this size, but if you want to work on the go with the latest technology and the best possible professional image quality with touch input, the new XP Pen Ultra 16 is the only choice.

www.xp-pen.com





Beyond the Brush: Business tips and more from Coast Airbrush and Noah

Live streams on the topic of airbrushing by artists, retailers, and instructors are nowadays available almost daily. However, a very special one was recently launched by Dave Monnig from Coast Airbrush and artist, businessman, and business coach Noah Elias: „Beyond the Brush“, a free webinar on the topic of "5 Keys to Transform your Custom Painting Business“. For 90 minutes, the two shared their personal experiences, pointed out common mistakes and offered solutions to help artists on their way to a successful business. The first step was about freeing oneself from common prejudices against artists, such as that artists are flaky, can't make money, are inept at business and „starving“. Instead of waiting for inspiration and the right feeling to create, the two emphasized the importance of showing up daily and making self-imposed deadlines. They also stressed that it is crucial to formulate specific goals for one's own standard of living as a benchmark for business and pricing policy, as well as to regularly evaluate costs and revenues. The two experienced businesspeople advised strategically building a business system and establishing a network of role models and leaders. Noah talked about companies and entrepreneurs from his coaching work who have found their way to success and gave some concrete tips on how to optimize business processes.

The webinar was just the starting point for the "Beyond the Brush" project, a creative community coaching program that artists can now participate in. It includes bi-monthly online meetings with Noah and Dave, access to Noah's comprehensive book and tutorial database, and the Coast Airbrush How-To Library. Members also benefit from VIP rates at Coast Airbrush and individual workshops with Noah, as well as additional bonus videos, events, and further advantages.

Watch the encore presentation here:

Sign up for the community:

Iwata and Sparmax launch joint international airbrush competition in 2026



For many years, the International Airbrush Competition has been one of the largest and most important competitions in the airbrush sector. Remaining true to its two-year cycle, Sparmax will launch a new competition in 2026 and this time has another strong partner at its side: Iwata. Sparmax has been associated with the Anest Iwata Group for several years through a joint venture, and both companies work closely together in the compressor business. The competition is expected to start in December and run through the first half of 2026.

As in previous years, AIRBRUSH STEP BY STEP will also support and accompany the competition. All information on categories, prizes, dates, and conditions is available online at

www.sparmaxair.com



International Airbrush Days 2026: Now it's getting real...

Half-time for the International Airbrush Days 2026: Five months ago, we began announcing our anniversary event, and now there are only about five months left until the start. Here are all the details in more detail and the complete preliminary program at a glance!











20th ANNIVERSARY

The date: May 1-3, 2026

We will start on May 1 in the afternoon so that you have the chance to arrive in the morning without having to stay overnight. May 1 is a public holiday in Germany. Hamburg is a popular tourist city, so please remember to book your accommodation in good time.





The location

Three large classrooms and a bright club lounge with a conservatory and roof terrace are available to us in northern Hamburg for the event. It is easy to find between the city park and the airport. Subway connections and hotels are within walking distance.





The workshops

On Saturday and Sunday, four-hour workshops will take place in the three classrooms in the mornings and afternoons. Our "artist teams" will each share a room: the „Photorealism" team with Melina Wuggonig and Marissa Oosterlee, the "Custom & Fantasy" team with Rod Fuchs and Scott MacKay, and the "Freehand Creativity" team with Anzhela Dmytrenko and David Naylor. You can choose which workshop you would like to attend in the morning and afternoon. No advance registration required!





The demos

On Friday, when the students arrive, there will be an opportunity to meet all the artists for the first time and watch them at work. Walk from room to room, strike up conversations with the artists and other students. It's completely informal! Three of the six artists will then start their 90-minute demos, in which they will demonstrate selected techniques, provide explanations, and answer questions. The other three will follow on Saturday evening to round off the workshop day in a relaxed atmosphere.



Sponsors' Expo

In addition to the workshops and demos, the Sponsors' Expo offers the opportunity to learn about the products of sponsors Iwata, Harder & Steenbeck, Createx, Schmincke, Sparmax, and XP-Pen, get advice, and shop.

Students' Gallery & Award

All students are invited to bring one or two of their own airbrush works to exhibit on site (voluntary) – ideal for learning from others, exchanging experiences, and getting tips. The students, artists, and sponsors will evaluate the pictures, and on Sunday, the winner will be presented with the International Airbrush Days Award.



Anniversary Party

AIRBRUSH STEP BY STEP magazine invites you to celebrate our triple magazine and event anniversary with us. Food is on the house, and there will of course be drinks, music, and lots of nice people.





Materials

The main sponsors of the event, Iwata, Harder & Steenbeck, Sparmax, Createx, and Schmincke, are providing airbrush equipment, compressors, and paints for the workshops and demos. The respective brands for the workshop will be selected depending on the artist and workshop. Of course, you are welcome to bring your own equipment. However, please take advantage of this unique opportunity to try out the products provided! Surfaces and other materials will be provided by the organizer. However, we would like to ask you to bring some basic materials such as erasers, pencils, etc. if possible. You can find a detailed list on the event website.



Preliminary agenda

Friday, May 1	Team „Photorealism“  Girl power sponsored by SPARMAX Schmincke	Team „Custom & Fantasy“  The US professional team sponsored by iwata CREATEX	Team „Freehand Creativity“  Freehand precision sponsored by Harder & Steenbeck Airbrush	Sponsors’ Expo / Students Gallery Consultation /Shopping from the sponsors Exhibition of students’ artworks
From 2.00 p.m.	**Meet & Greet Demos** Meet the artists, stroll from one to the next, look over their shoulders and strike up a conversation.			**Arrival of participants, welcome**
	Realistic wildlife art by **Melina Wuggonig** Photorealistic portraits by **Marissa Oosterlee**	**Scott MacKay’s** Custom Painting Freehand Art **Rod Fuchs’** fantasy creatures	**David Naylor’s** Micro Airbrushing Techniques The fantasy art of **Anzhela Dmytrenko**	Opening of the Sponsors' Expo, the mini trade fair for sponsors Set-up of the Students' Gallery with students’ artworks
4.00-5.30 p.m. Demo	☐ **Melina Wuggonig** Wildlife textures and techniques	☐ **Rod Fuchs** Airbrushing on skateboard decks	☐ **Anzhela Dmytrenko** Professional tips on mural design	
From 5.30 p.m.	**Anniversary Party** We are celebrating 20 years of AIRBRUSH STEP BY STEP magazine with you, with delicious food on us, drinks and pleasant conversations with participants, artists and sponsors.			

Saturday, May 2	Team „Photorealism“  Girl power sponsored by SPARMAX Schmincke	Team „Custom & Fantasy“  The US professional team sponsored by iwata CREATEX	Team „Freehand Creativity“  Freehand precision sponsored by Harder & Steenbeck Airbrush	Sponsors’ Expo / Students Gallery Consultation /Shopping from the sponsors Exhibition of students’ artworks
9.00 a.m. – 1.00 p.m. Workshop	☐ **Melina Wuggonig** Wildlife Essentials: Eye and Fur	☐ **Scott MacKay** Custom Painting Classics: Graphics & Flames	☐ **Anzhela Dymtrenko** Anzhela’s Freehand Loop Technique	
Lunch break				Snack selection Sponsors’ Expo Students Gallery
2.00 - 6 p.m. Workshop	☐ **Marissa Oosterlee** Photorealistic portrait techniques	☐ **Rod Fuchs** Custom Painting Creature Design	☐ **David Naylor** Introduction to the micro freehand airbrush technique	
Evening break				Snack selection Sponsors’ Expo Students Gallery
6.30 - 8.00 p.m. Demo	☐ **Marissa Oosterlee** Mixing, perceiving and comparing colours	☐ **Scott MacKay** Preparing designs with PenDisplay and plotter	☐ **David Naylor** Technical questions about airbrushing	Sponsors’ Expo Students Gallery

Sunday, May 3	**Team „Photorealism“**  Girl power sponsored by SPARMAX Schmincke	**Team „Custom & Fantasy“**   The US professional team sponsored by iwata CREATEX	**Team „Freehand Creativity“**   Freehand precision sponsored by Harder & Steenbeck Airbrush	**Sponsors' Expo / Students Gallery** Consultation /Shopping from the sponsors Exhibition of students' artworks
9.00 a.m. – 1.00 p.m. Workshop	**Melina Wuggonig** Light and airy: realistic plumage	**Scott MacKay** Develop your own fantasy designs for custom painting	**David Naylor** Airbrush freehand techniques in color	
Lunch break				Snack selection Sponsors' Expo Students Gallery
	International Airbrush Days Award We will award a prize for the best artwork in the students' exhibition.			
2.00 - 6 p.m. Workshop	**Marissa Oosterlee** More than just airbrushing: working with mixed media	**Rod Fuchs** Skulls – from sketch to design	**Anzhela Dymtrenko** Dream Tree: Fantastic Nature Illustration	

Service

The Leonardo Hotel Hamburg City Nord is located right next to the event location. The Holiday Inn Hamburg-City Nord and the Heikotel City-Nord are also within walking distance. In addition, there is a WhatsApp group for registered students where you can request and discuss carpooling, private accommodation with participants from the region, or the possibility of sharing an AirBNB. After purchasing your ticket, simply send a WhatsApp message with the keyword “IAD2026” to +49 (0)151 61105440 so that we can add you to the group.

Leonardo Hamburg

Tickets and all further information are available at www.airbrush-days.com

There is a ticket for all three days at a price of € 395. So that we can adjust the programme and location to the number of participants if necessary,

Registration deadline is March 1, 2026.



Joker's Wild

In addition to his airbrushing skills, American artist and custom painter Scott MacKay is an expert in using computers, vectorization software, plotters, and masking techniques. Using his Joker artwork, he explains the importance of background and foreground as well as the correct order of masking. He demonstrates the creation of vector graphics and the production of "safety masks," detailed freehand work, and bright candy effects.

JOKER'S WILD

Airbrush: Iwata Micron Takumi, but any detail airbrush with a needle size of 0.35 to 0.18 will work great.

Paints: Createx Colors

Surface: black-primed aluminum plate prepared with 600-grit sandpaper (or a red sanding pad).

Other materials: Computer with Adobe Illustrator, plotter, vinyl foil, transfer foil, 600-grit sandpaper or red sanding pad, Artool Pocket GraFx stencil set, Artool Gerald Mendez Texture FX stencil, FBS Gold Mask, FBS Transparent or Green Mask, Pocket GraFx Pyro stencil, brushes

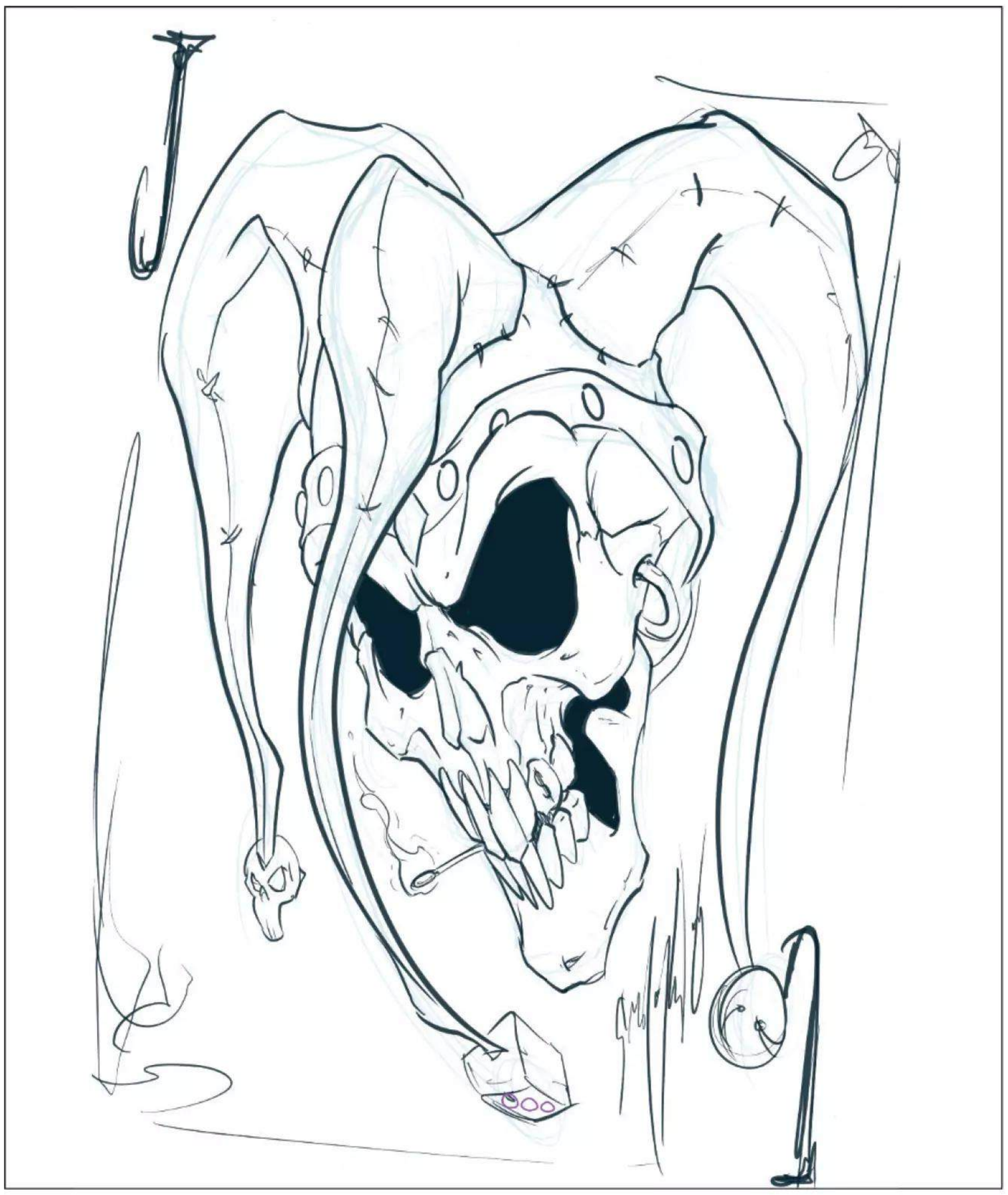
01 Working with masking

In this tutorial, I'll walk you through exactly how I painted this colorful, menacing Joker skull – from the initial sketch and vector cleanup to building the multi-layer background and border. Because I work from background to foreground, the order of the masks is crucial. By sequencing the masks correctly, you'll rarely need to re-mask, which cuts down on registration issues and mis-taping. Using sequential masking and candy colors over established tonal volumes, you can achieve the same high-impact color pop at any skill level. Take your time, follow the steps, and practice your freehand while keeping select areas masked as a safety net.

Prefer to hand-cut? No problem. I lay out my vector paths to mirror how I'd cut this on a masked panel, so the process translates perfectly to knife work. The vector design is available at MackayFineArt.com, and I've also recorded a three-part livestream for a deeper, step-by-step look at the project. You can find information about this at the end of the article.

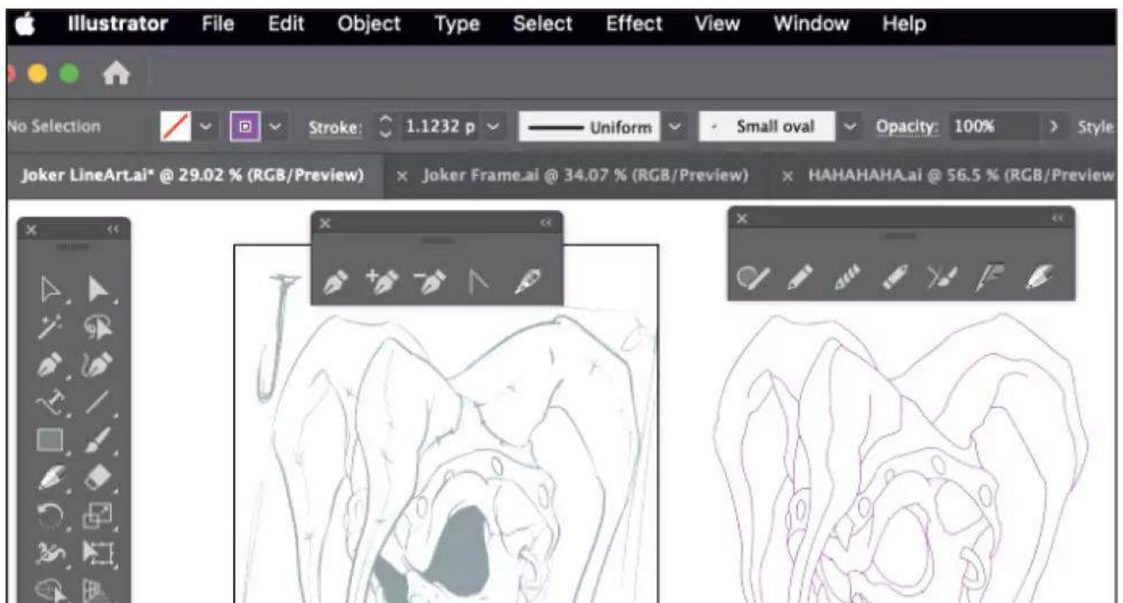
02 Hand-Drawn Sketch

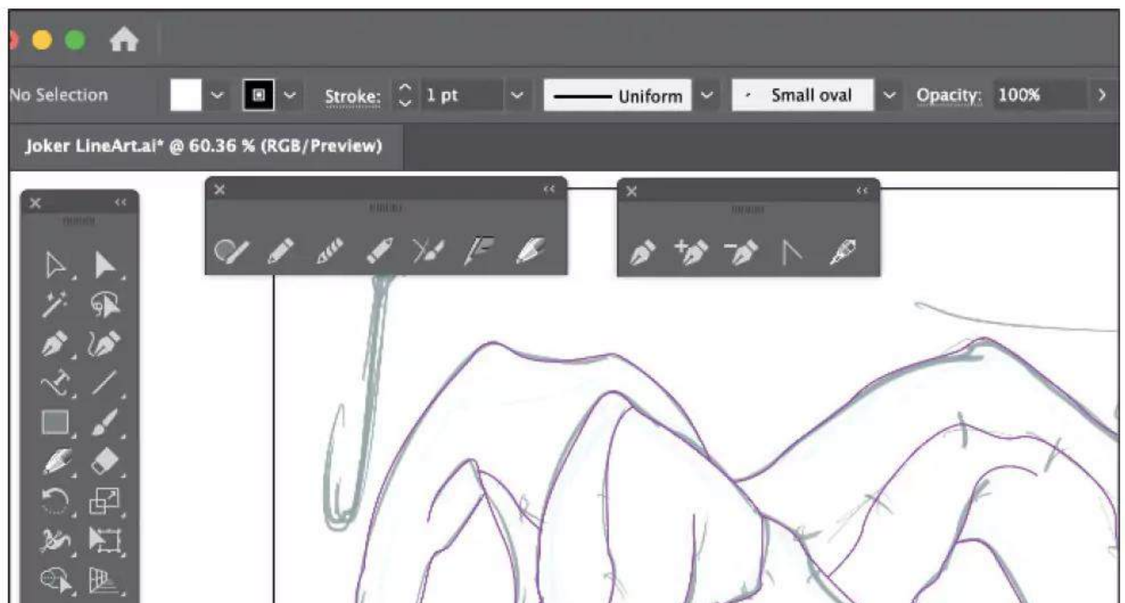
This project begins with a hand-drawn sketch of the Joker skull, laying the foundation for the vector paths and final airbrush design.



03 Vector & Layout

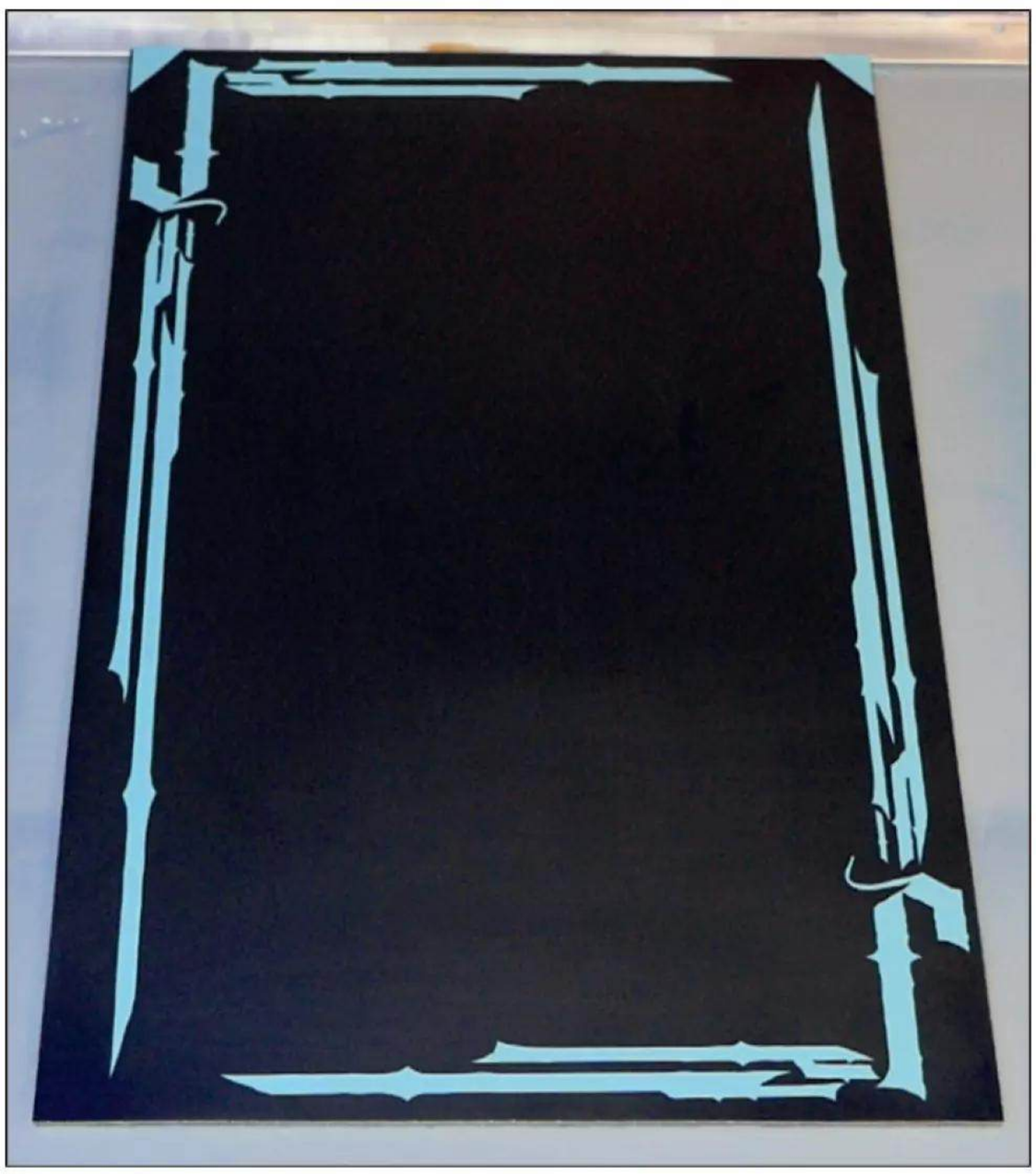
The sketch is vectored and refined, with border elements and layered background patterns added to build the design framework. I redraw and clean up the shapes manually using the Pen Tool in Adobe Illustrator – I never rely on the auto-trace feature in any software. Auto-trace usually creates far too many paths, often with duplicate cuts, which turns into a nightmare to clean up, weed, and work with.





04 Applying the Border Mask

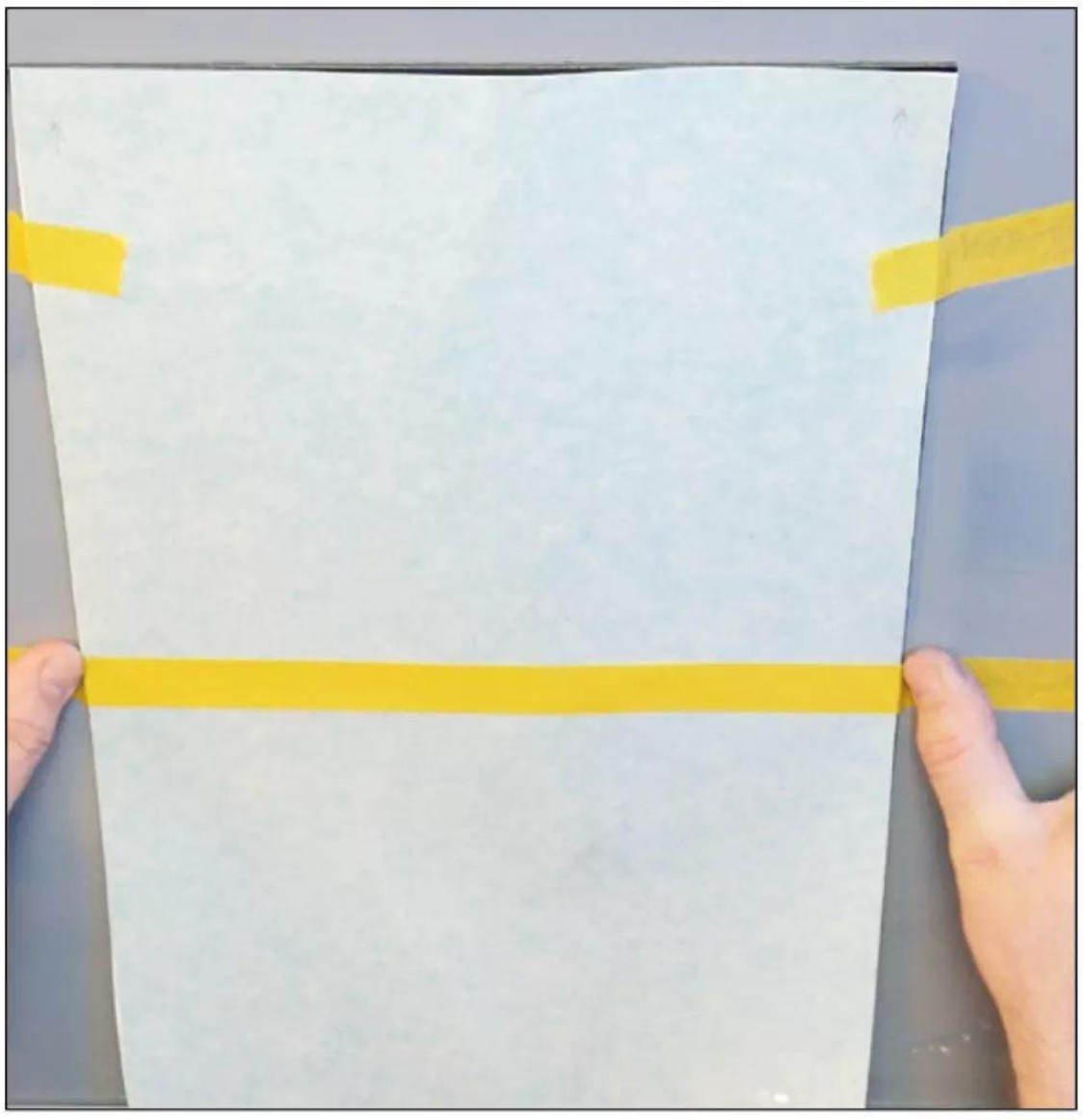
Using the hinge technique, which I will explain in more detail in the next step, apply the border vinyl mask first. This positive mask protects the crisp base color, keeping it clean until the end of the project.

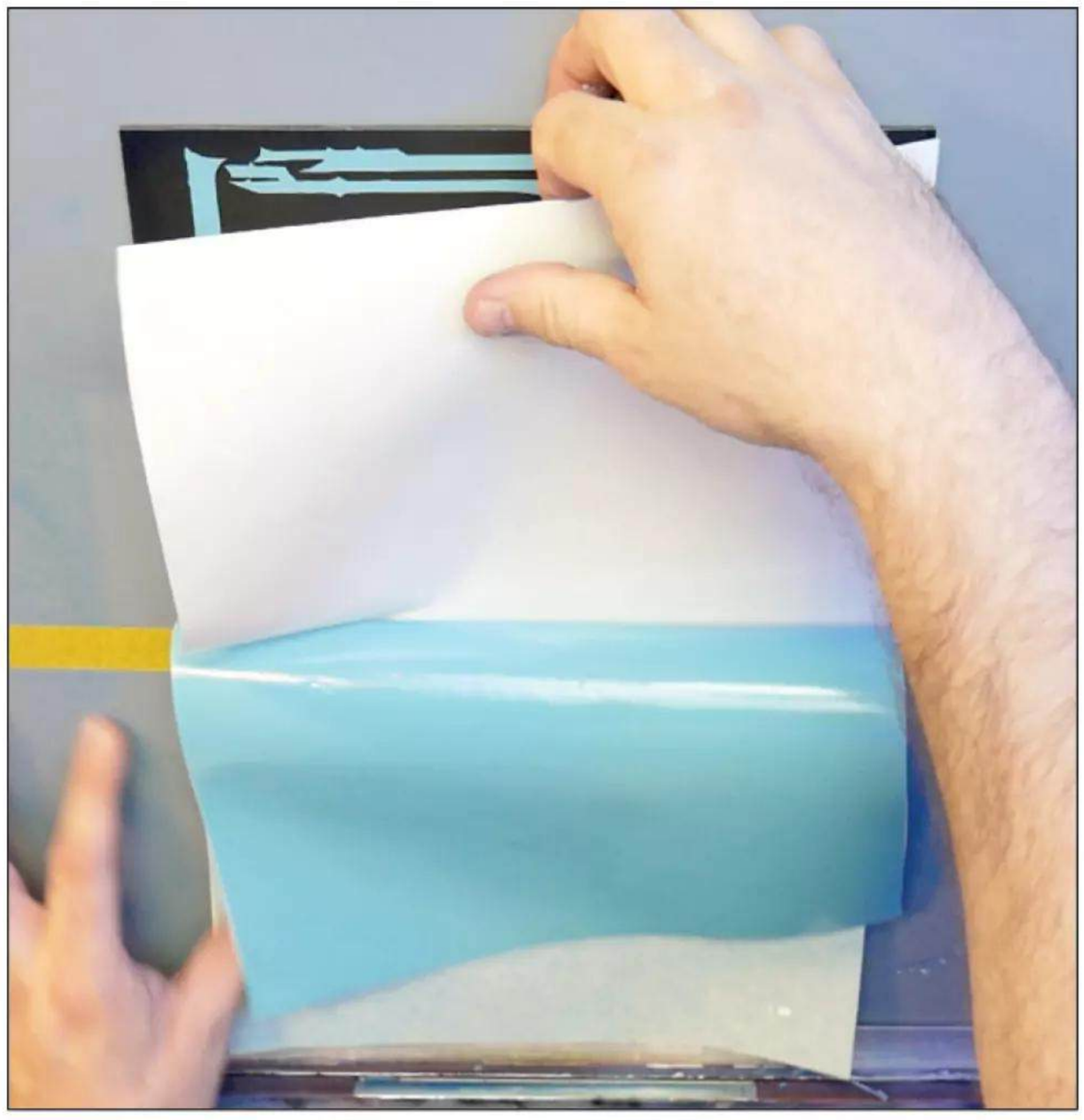


05 Masking the Joker using the hinge technique

The mentioned hinge technique is a precise method for applying vinyl decals or masking films. After positioning the decal, a strip of masking tape is placed through the center to act as a hinge. One side is lifted, the backing paper is removed, and the vinyl is squeegeed down from the hinge outward. The hinge tape is then removed, and the other side is applied the same way. This approach keeps the decal perfectly aligned, reduces air bubbles, and allows for clean, controlled placement – ideal for large graphics or detailed masking work.

Using this technique, apply the Joker mask separately from the border. Keeping these independent gives flexibility for placement – crucial when working on motorcycles, vehicles, or uneven 3D surfaces.





06 Blocking in Yellow Tones

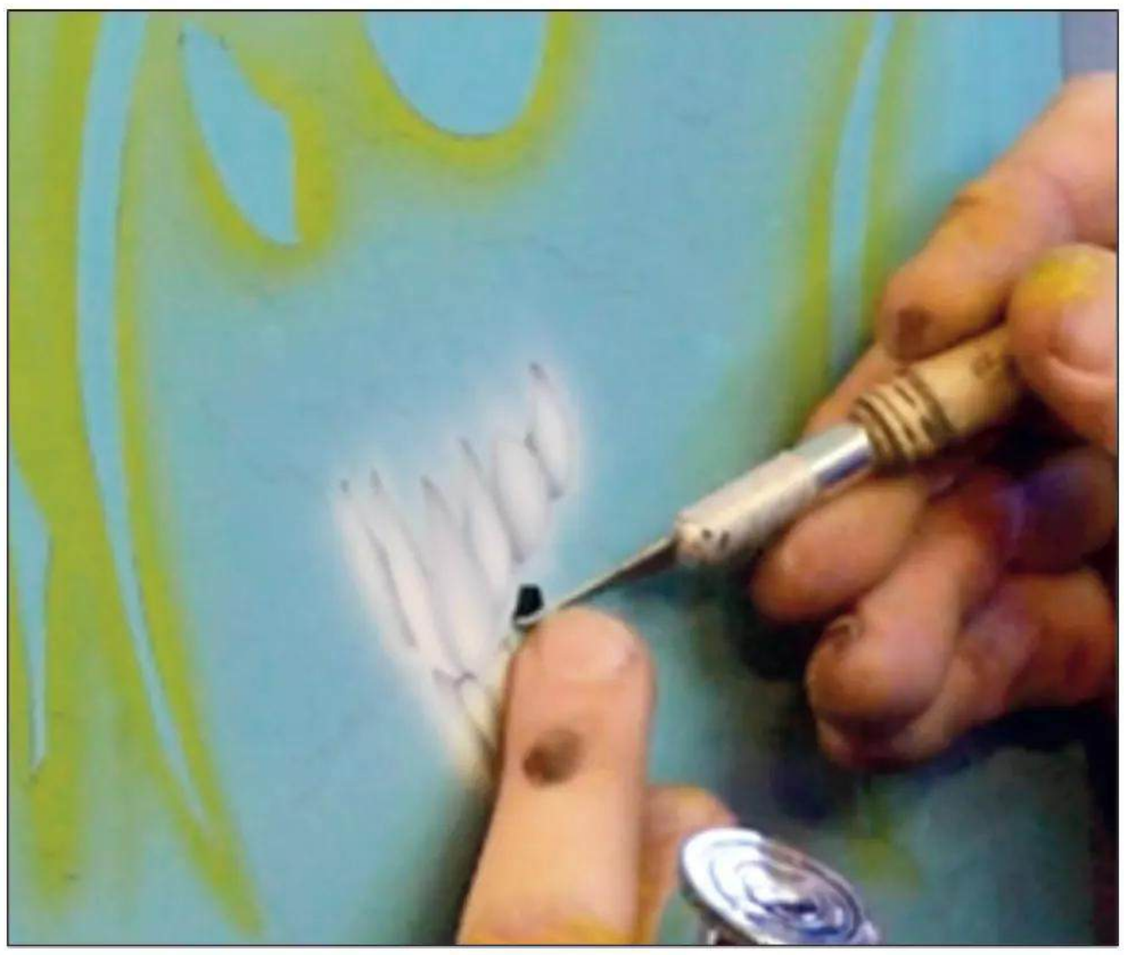
Once the mask is applied, remove the transfer tape and lift the first paint sections: the eyes and parts of the hat that will carry yellow tones. Spray a strong opaque yellow, focusing on establishing value shading for later transparent layers. Save the mask pieces you removed – they'll be reused later.





07 Building the Teeth

Now focus on the skull – the Joker's sinister smile. Using opaque white, remove one tooth at a time and highlight it. Allow the natural spray gradient to soften at the edges, creating a rounded effect. Sequentially work tooth by tooth, prioritizing those in the foreground, to create believable depth.



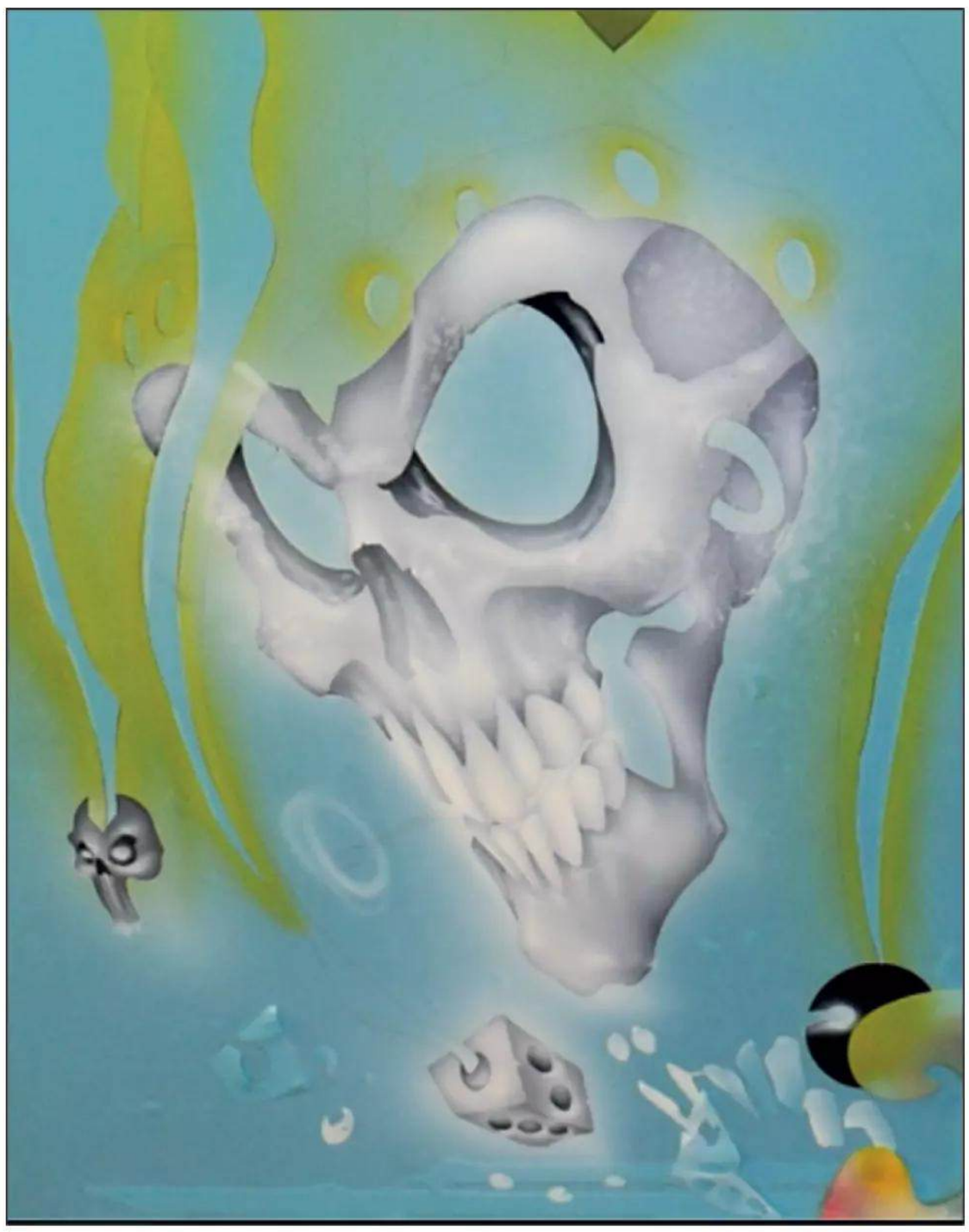
08 Rendering the Skull Volumes

Continue with opaque white across the upper skull, always mindful of the light source. Build form and depth by blending tonal values, establishing the volumes that define the skull's structure.



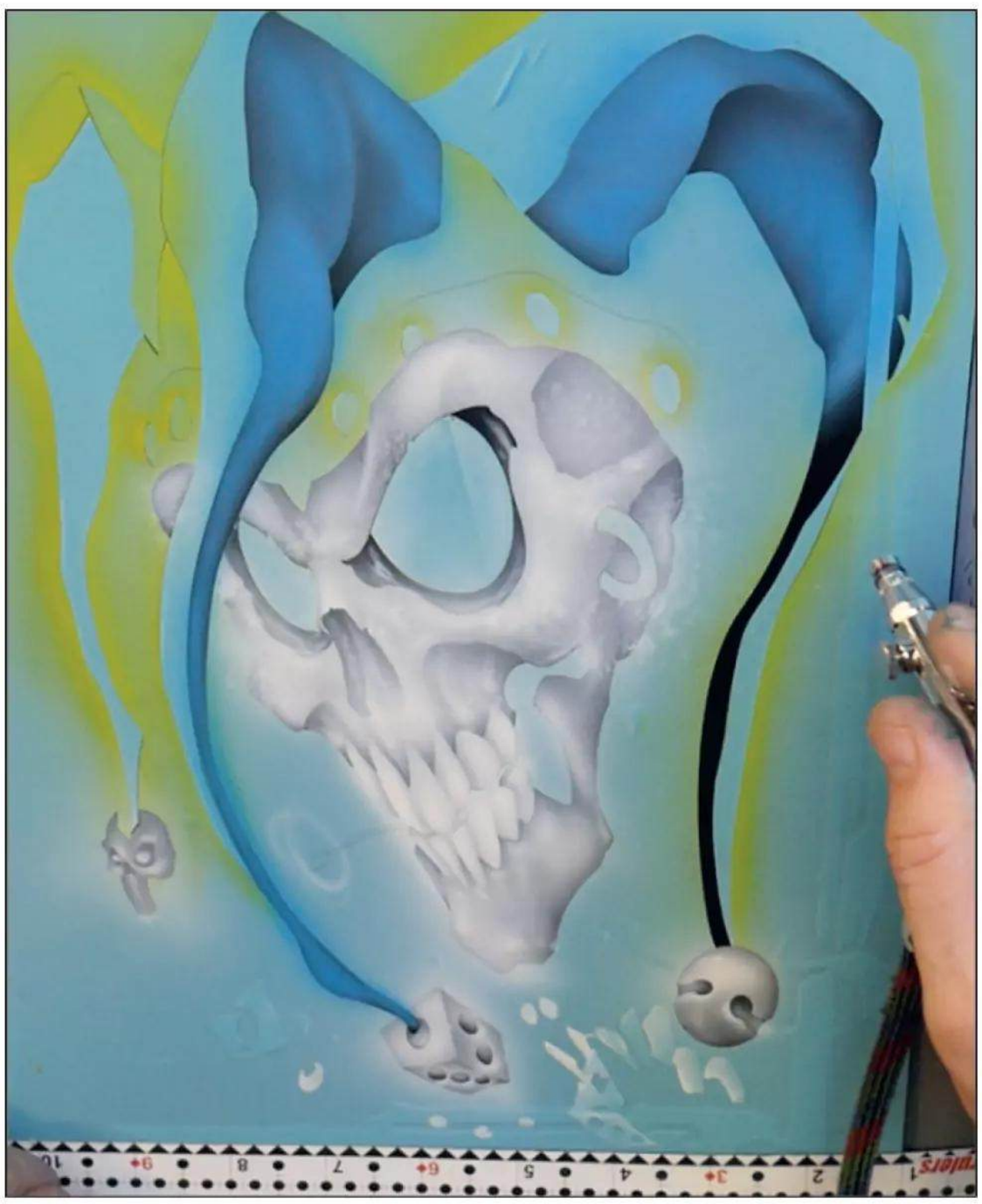
09 Lower Jaw and Hat Tips

Move to the lower jaw and balance the overall skull. Add highlights and values to the jawbone and the decorative tips of the Joker hat. At this stage, the skull should read clearly in white values, ready for color overlays.



10 Re-Masking Yellow Areas

Return to the hat. Reapply the saved yellow mask sections to protect them from overspray. Add opaque light blue to the next sections of the hat, shading with the same value-focused technique. Cover the eyes and buttons to keep them clean.





iwata

BUILT FOR ARTISTS.
TRUSTED BY MASTERS.



Precision Tools For Your Creative Journey

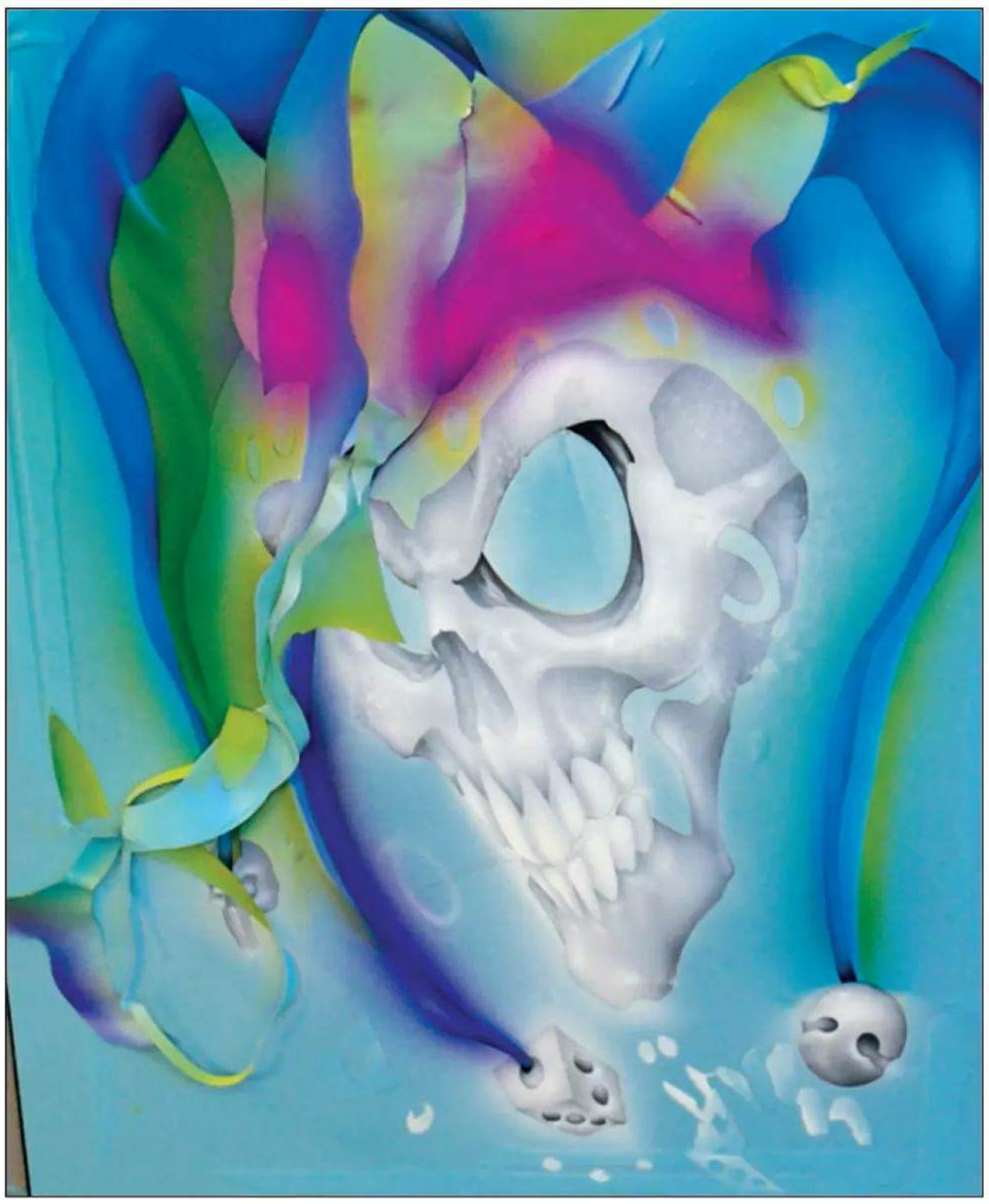
NORTH & SOUTH AMERICA
ANEST IWATA-MEDEA, INC.
Portland, Oregon
www.iwata-airbrush.com

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

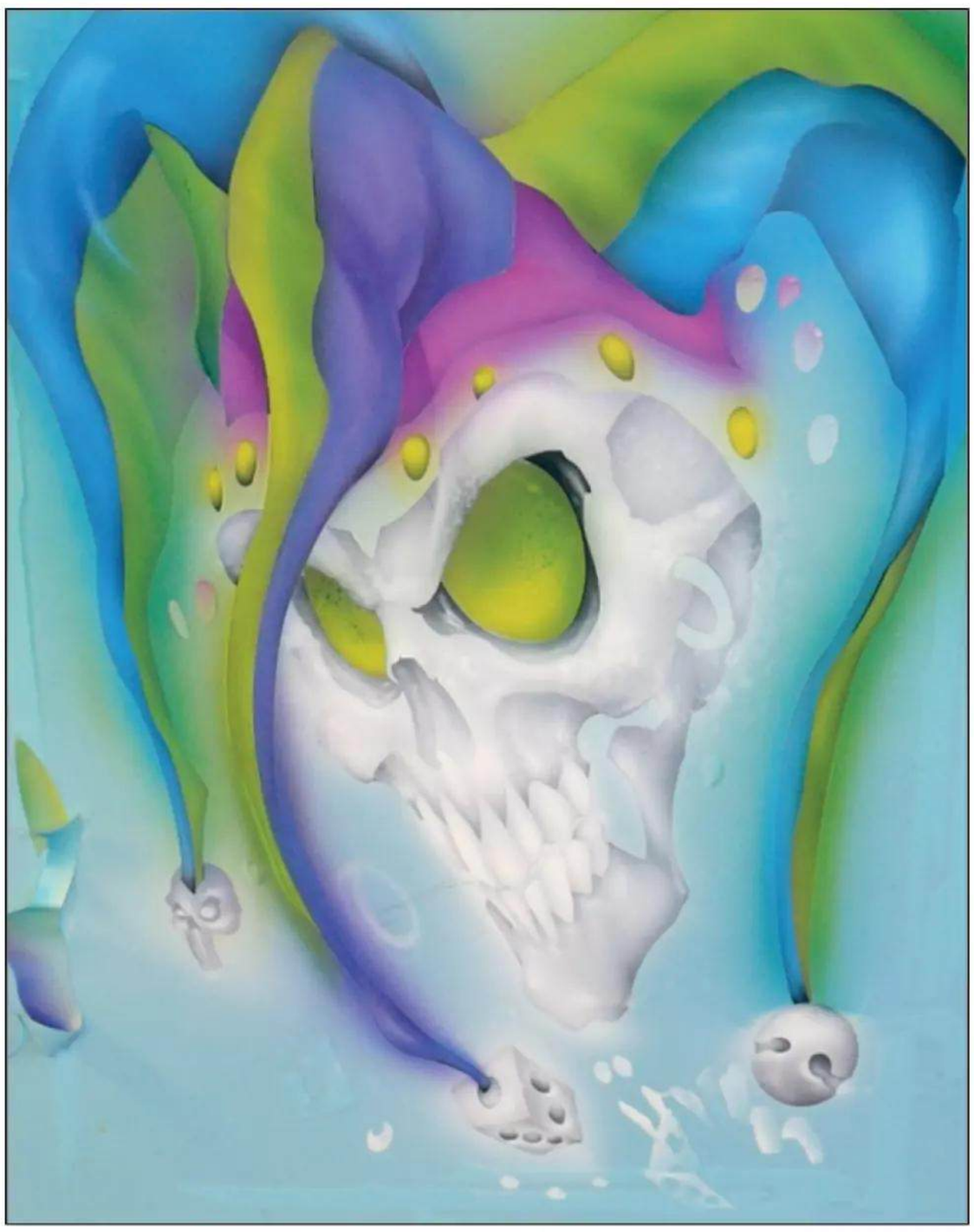
11 Candy Blue & Magenta Layers

Brighten the opaque blue with transparent candy blue. Spray candy blue over one yellow section as well, producing a vivid green. Repeat the process: mask off blue areas, then spray opaque magenta with a transparent purple overlay on the middle part of the hat and the front tips. Layering transparent colors this way gives total control over saturation.



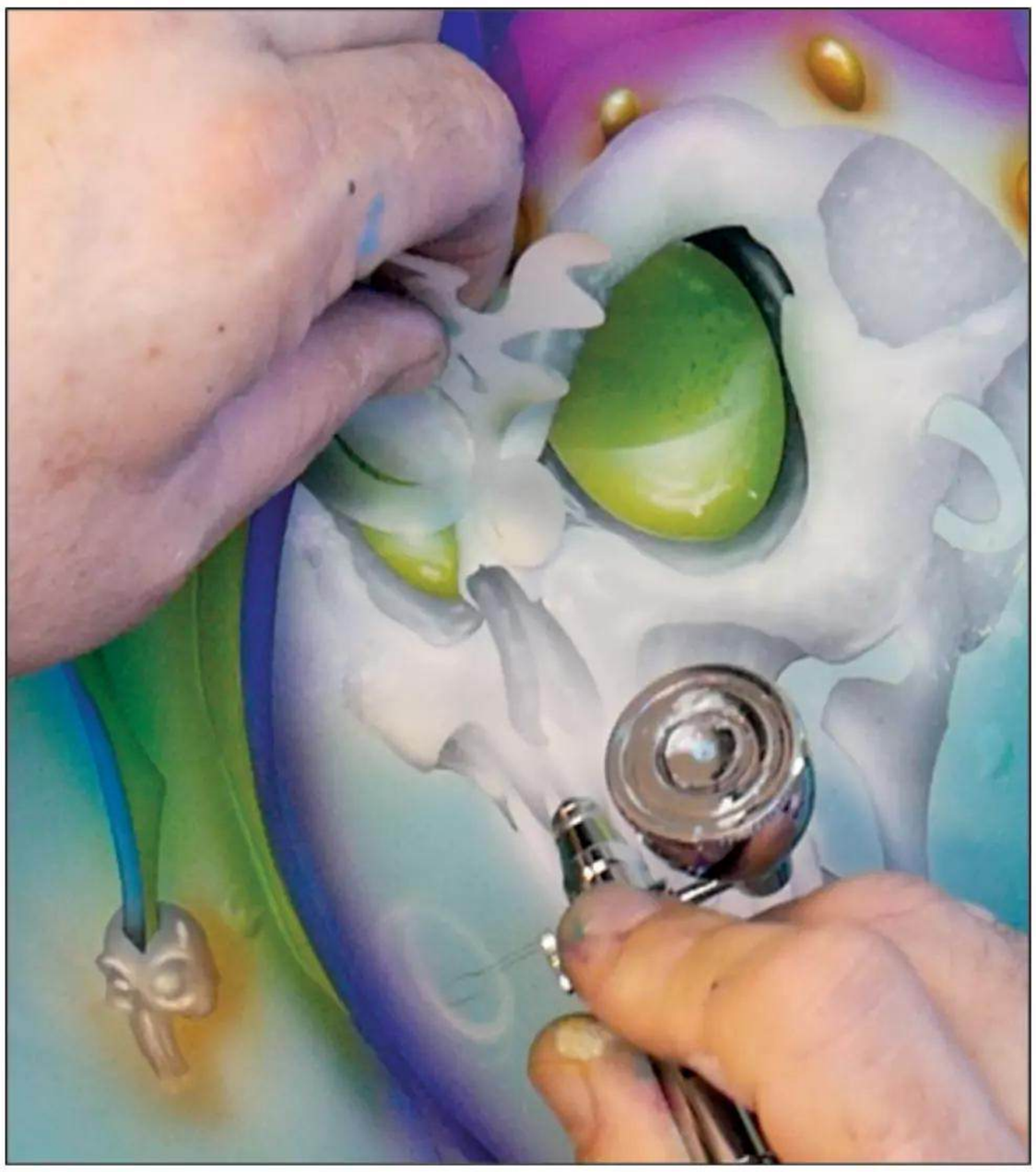
12 Final Hat Overlays

Finish by overlaying transparent greens, purples, magentas, and blues across the remaining hat sections, creating an eye-catching, candy-saturated color pop. Finally, unmask the large yellow eyes and add subtle green shading with light texture, using an Artool Nano Texture FX stencil for extra detail.



13 Detailing the Eyes

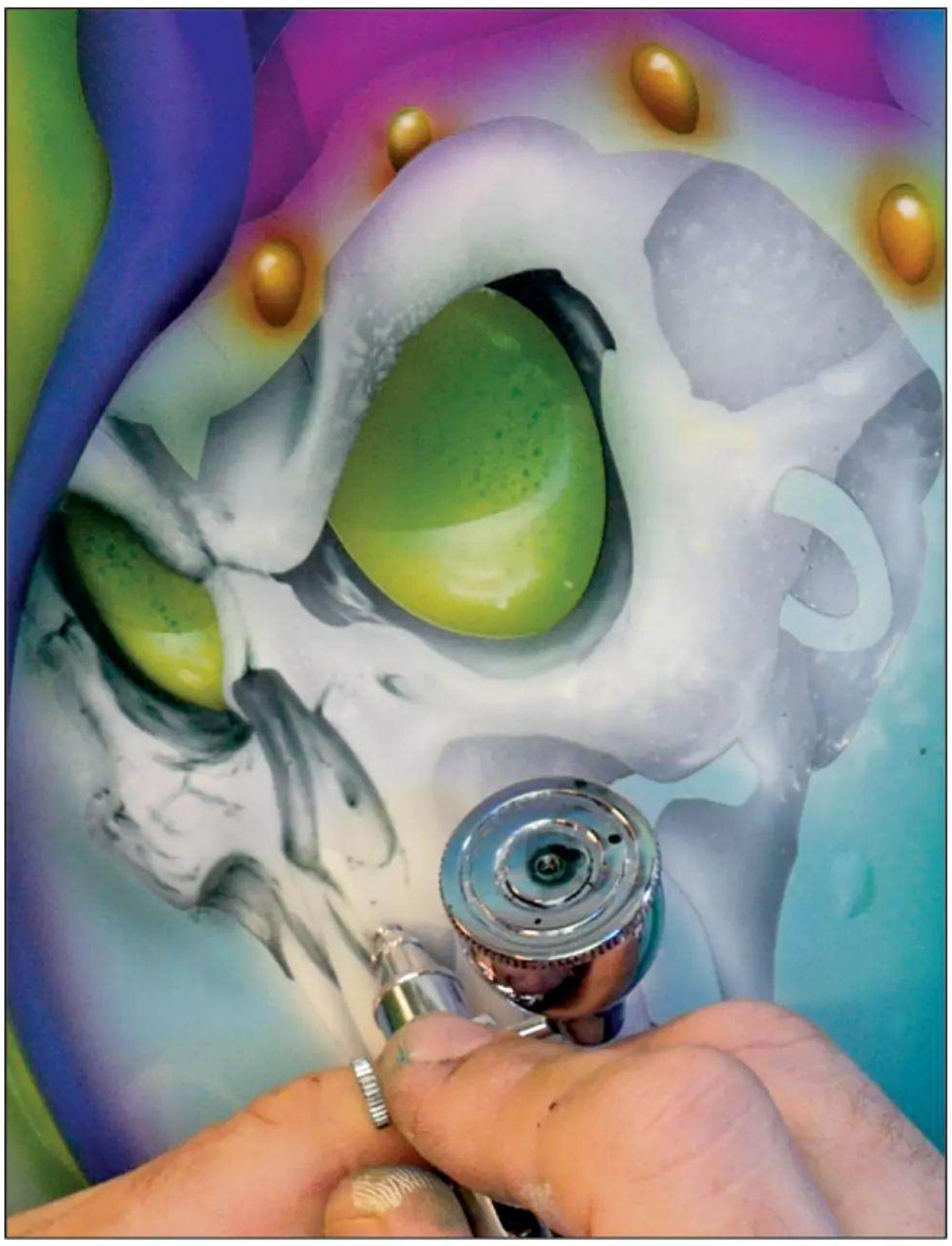
Bringing the eyes to life is one of the most satisfying parts of this project – it's what grabs attention immediately. With the bright yellow underpainting already established and candy green shading in place, it's time to add pop and shine. Using a semi-opaque white and the Pocket GraFx stencil set from Artool, I add crisp reflections and soft highlights. This makes the eyes look wet, glaring, and glowing with that creepy clown energy.



14 Shading the Skull

For the skull details, I mix a transparent black with a touch of green. This allows me to build depth gradually without oversaturating the white too quickly. Working in soft layers, I build tonal control with light passes, deepening values step by step. This layering approach gives far more control than a single heavy coat, which can flatten or muddy details. Remember: you can always add more, but it's difficult to pull back once you've gone too dark.

Pro Tip: I always mix paint in a separate cup, then strain it into my airbrush. This ensures the pigments are fully blended and keeps dried chunks or pigments from clogging the nozzle.



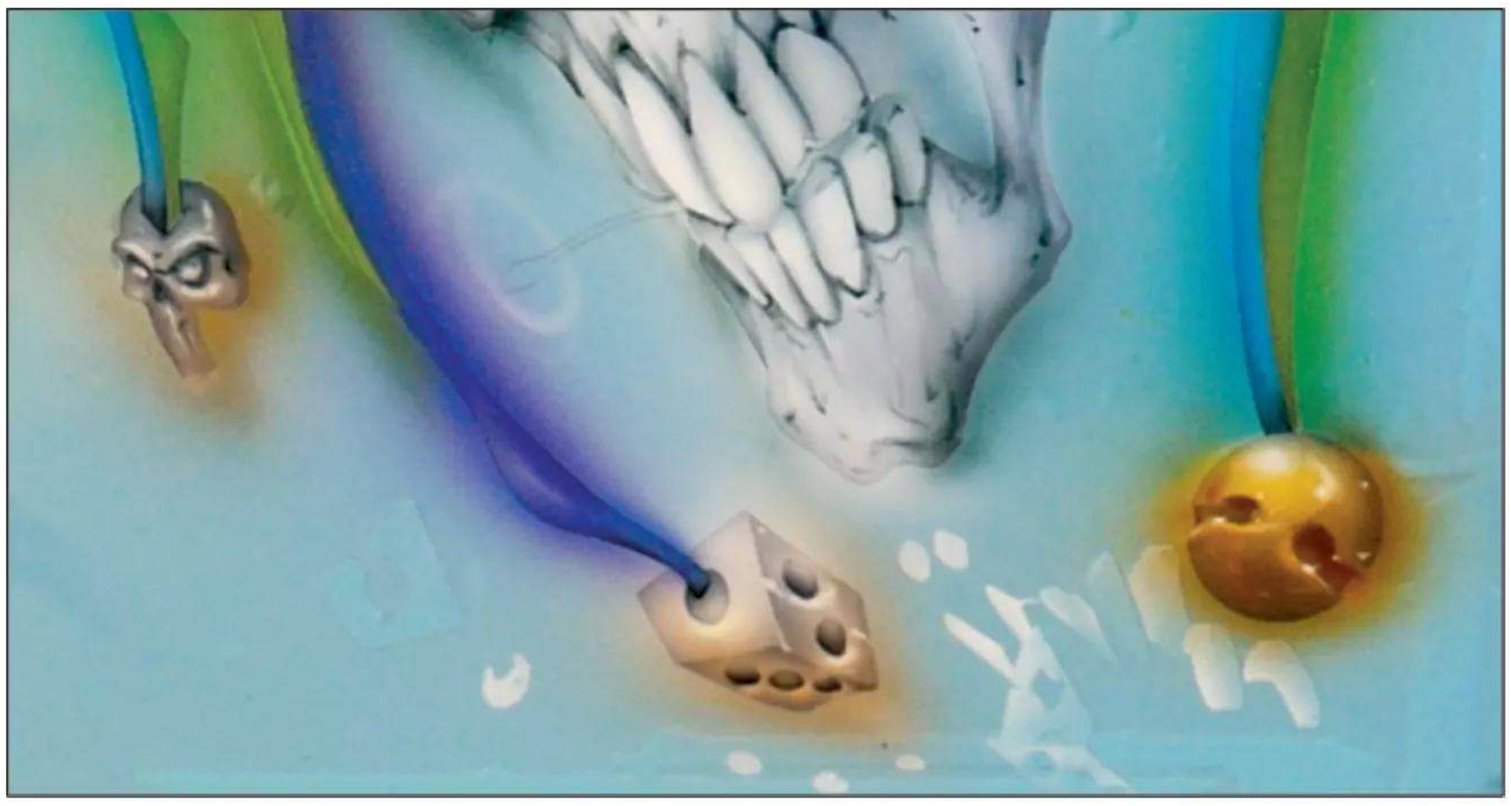
15 Adding Skull Texture

Using the same transparent black/green mix, I grab an Artool Gerald Mendez Texture FX stencil to add subtle bone texture and grit. Skulls shouldn't look smooth and shiny – they should feel aged and full of character. These fine textures break up large smooth areas and give the surface a natural, organic look.



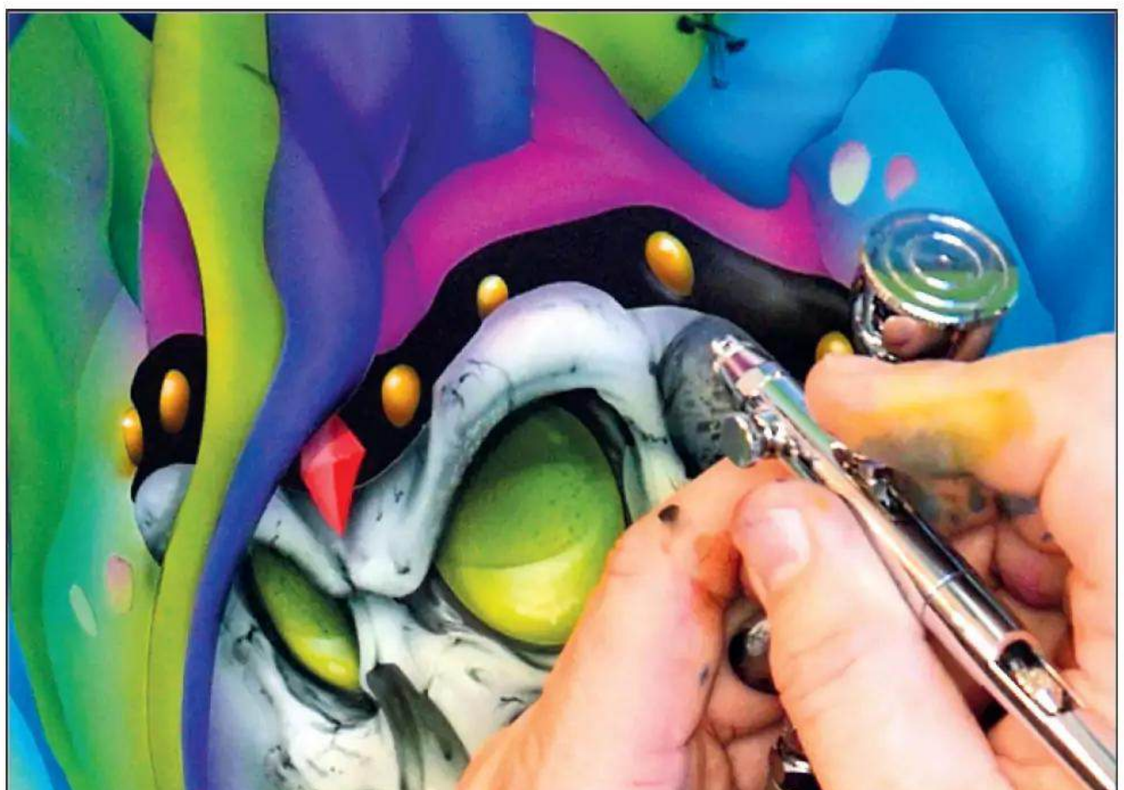
16 Detailing the Bells and Dice

Once the skull textures are in place, I turn my attention to the bell decorations and skull dice. Using rich candy browns, I build shading and depth to make these small elements pop. This step helps balance the design, making sure the surrounding details hold up against the boldness of the skull and hat.



17 Toning the Hat

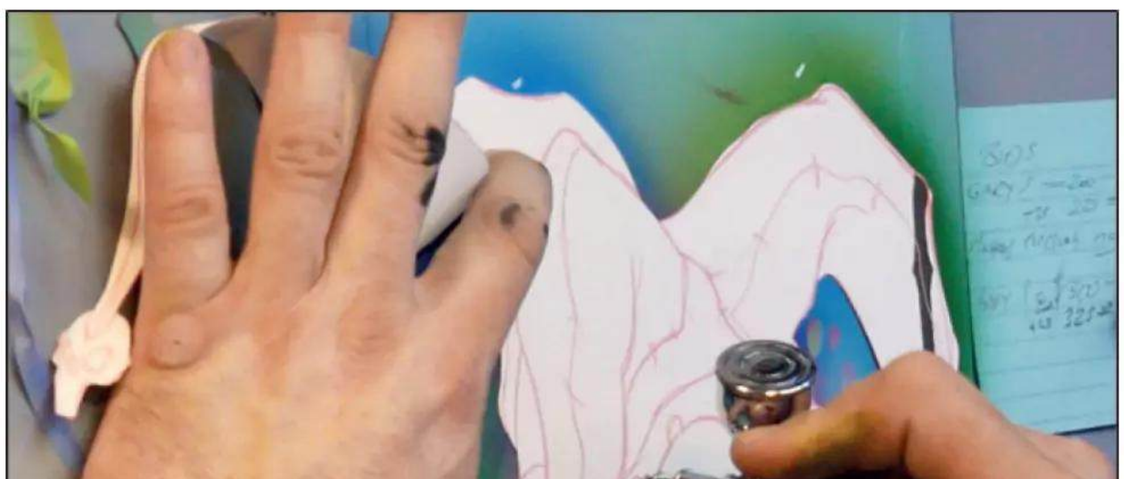
Because the base is black, the darker hat sections need some shaping. I lightly mist transparent white into the recessed areas of the hat to give it tone, form, and separation. This subtle shading ensures the hat doesn't disappear into the background and reads as three-dimensional.



18 Refining with Paper Masks

At this stage, the principal skull is complete. To tighten up shading or touch missed areas, I use a printed paper copy of the vector design as a loose mask. By hand-cutting areas on the paper, I can lay it over the panel and softly shade through. This technique is often better than using vinyl because it produces a softer edge.

The key is to print the design at full scale with no proportion changes so the cutouts align with your plotted vector mask. Mixing hand-cut and plotted masks has been one of my go-to techniques for decades, allowing maximum flexibility.





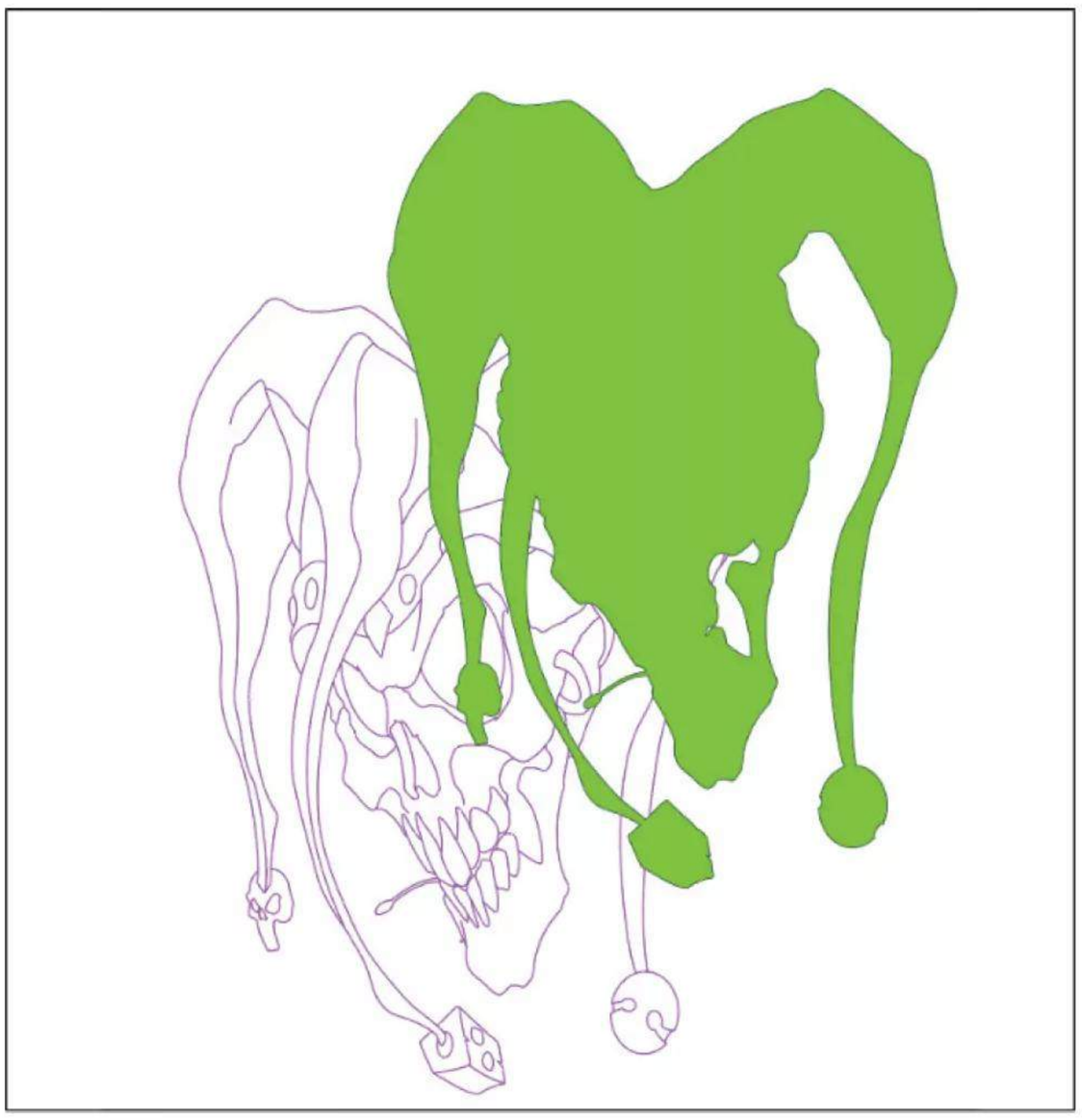
19 The Big Reveal

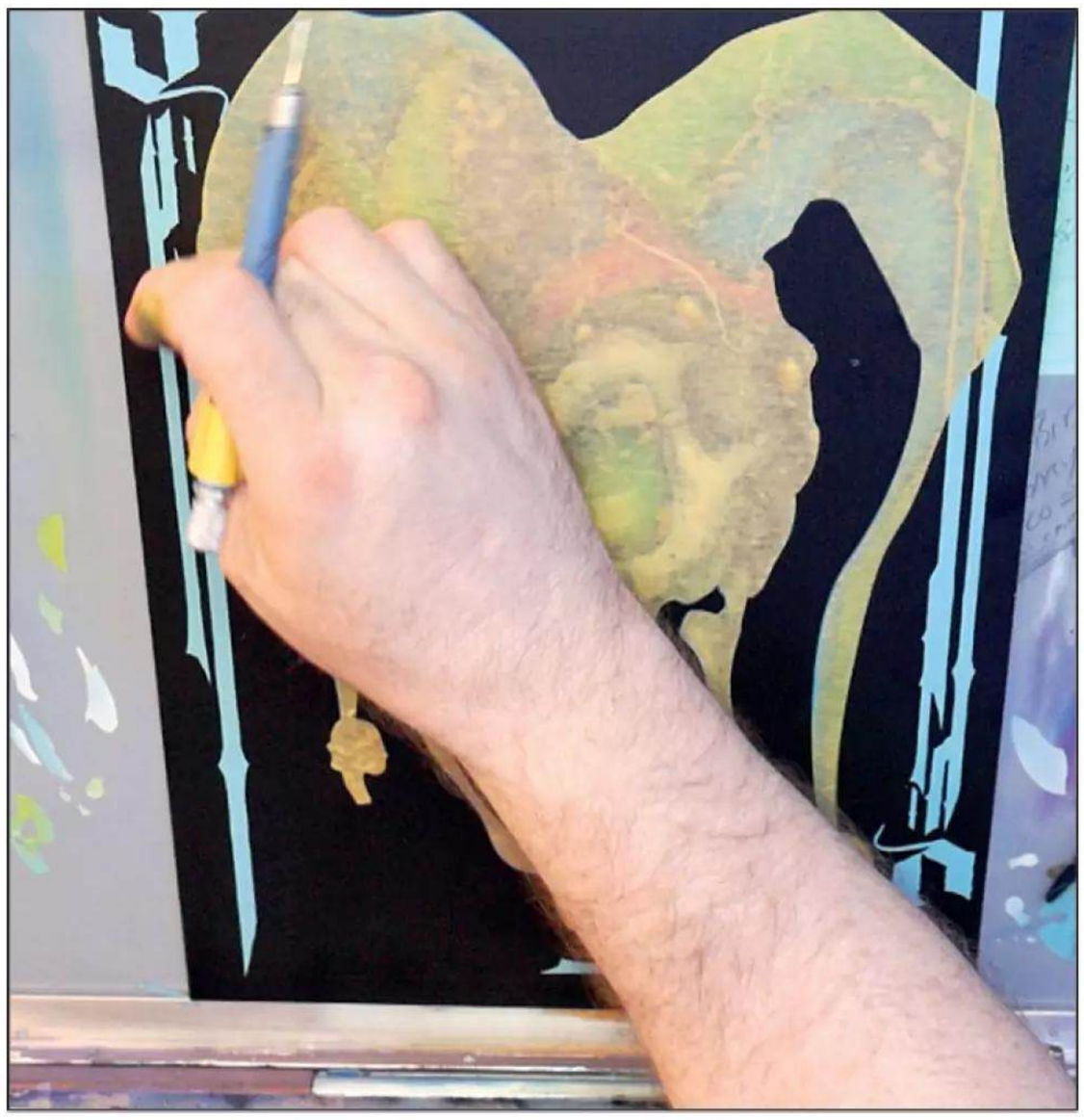
With the skull fully rendered, it's time for the most rewarding part: pulling back the mask. Like unwrapping a present, you finally see the Joker skull clean, free of overspray, and full of depth and menace.



20 Back-Masking the Skull

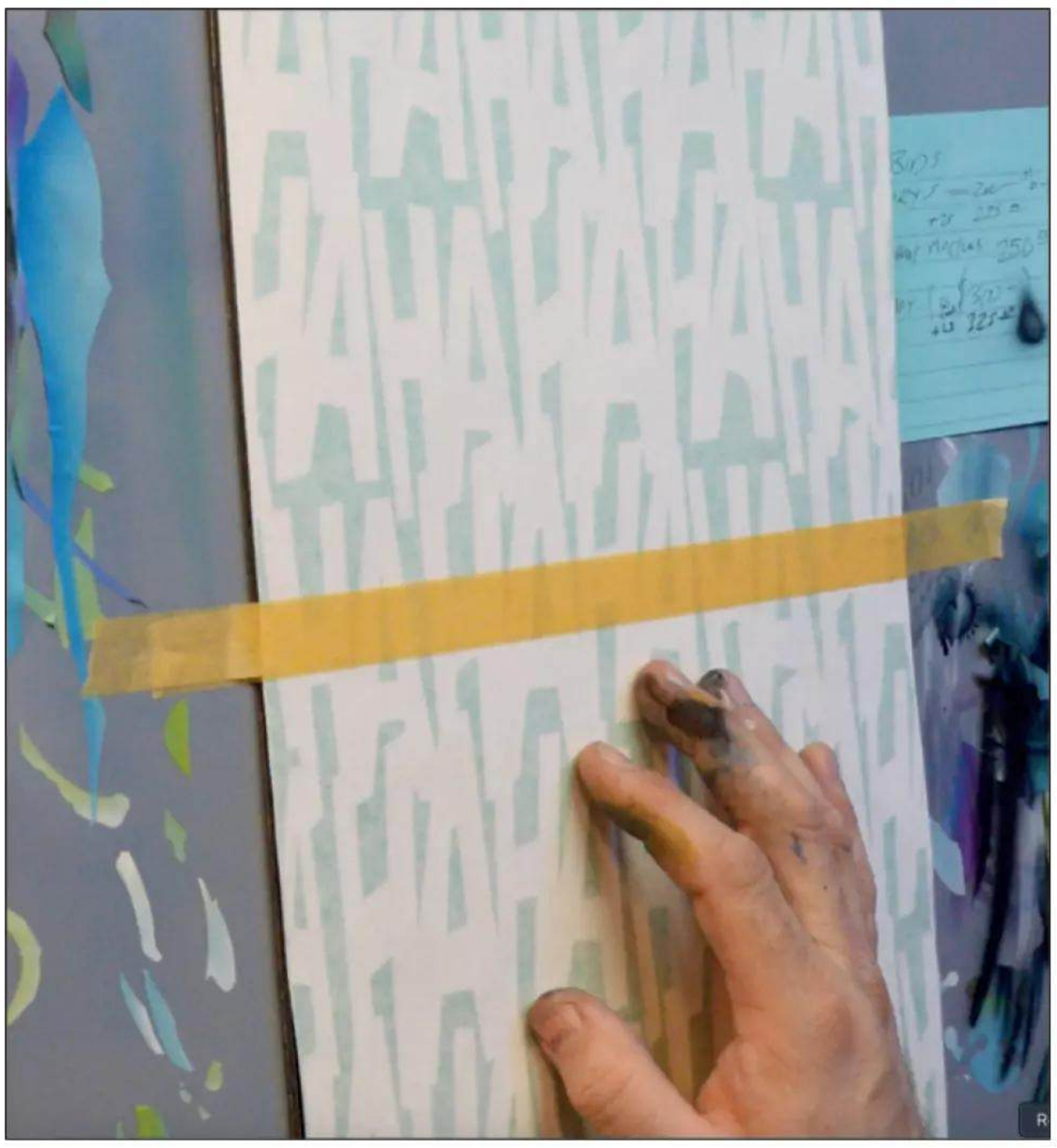
With all masking removed except for the border, it's time to protect the finished skull. I cover it with a solid silhouette mask cut from FBS Gold Mask. When I design vector sets, I always include a solid fill silhouette for exactly this purpose. If you're working by hand, use a transparent mask over the skull and cut it in place for protection.





21 Applying the "HAHAHA" Background

With the skull covered and the border still masked, I apply the repeating HAHAHA pattern to the background. I pre-weed the design and lay it down again using the hinge technique, then remove the transfer tape to leave the pattern in place. For this step, I used FBS Transparent, or Green Mask, which conforms beautifully to curves and uneven surfaces, but any flexible mask will do.



22 Ghosted Color-Shift Effect

To create a subtle holographic effect that only reveals itself when light hits the surface, I use a color-shift chameleon paint that transitions from green to bronze. I apply two very light, even coats over the HAHAHA background pattern, then carefully unmask it. This produces a ghosted look with a holographic shimmer – remember, with color-shift pearls, a little goes a long way.



23 Fire Glow and Matchstick Flame

With the background complete, it's time for a dramatic final effect: a green flame from the matchstick and an outer glow around the border graphics. I start with a smooth gradient of opaque lime green, radiating from the border design and match tip. From the tip, I build the flame using classic Mike Lavallee flame techniques: Working Loose to Tight with soft dagger strokes that flicker and oscillate, and smooth look gradient glow creating motion and flow.



24 Deepening the Flames

Once the shape and glow are established, I darken the flames using a mix of emerald green and poison candy. Transparent green tones also work beautifully here if you don't have candy on hand. This layer builds depth and contrast, grounding the bright lime glow with richer tones.



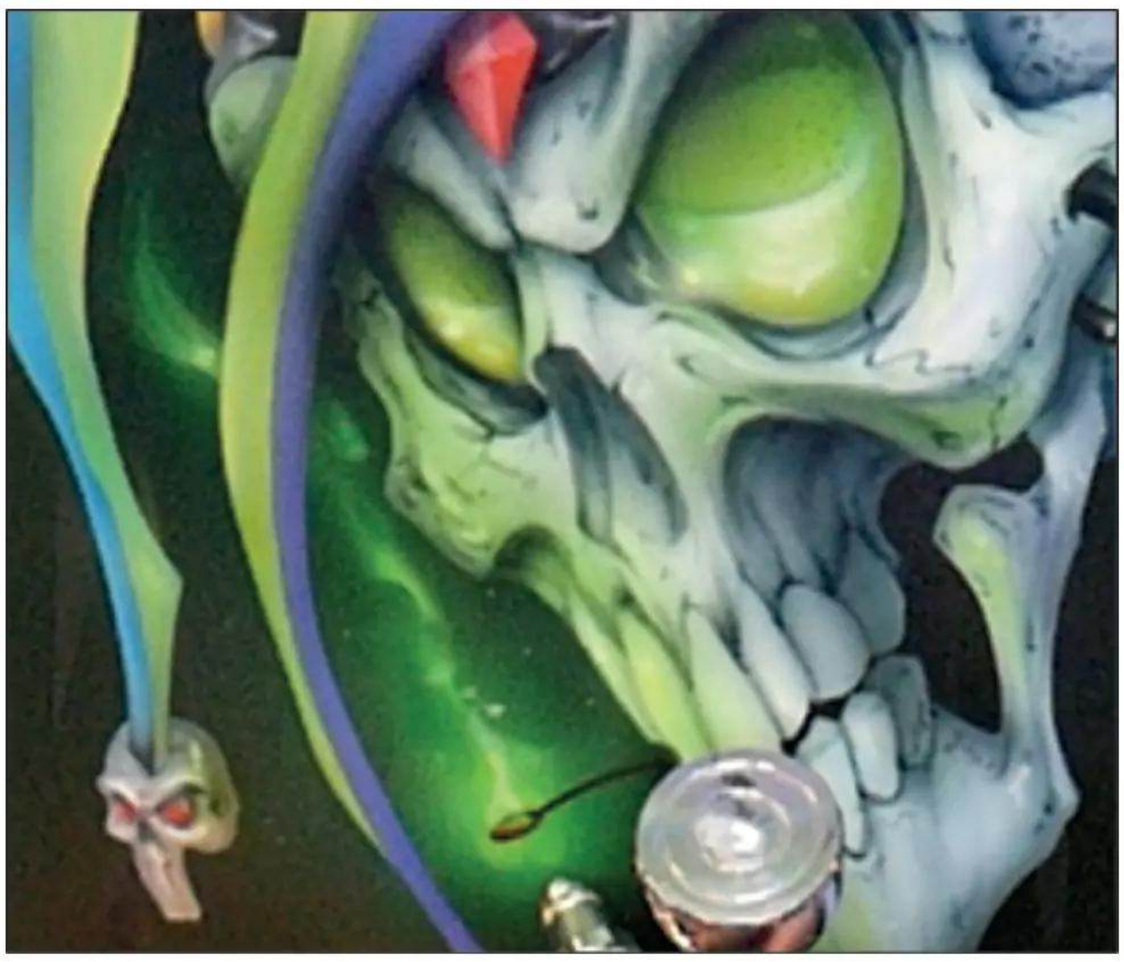
25 Brightening the Fire with Yellow

With the darker foundation in place, I return with opaque lime yellow to tighten the fire shapes. Working inside the darker greens, I highlight flame tips and inner edges. This step is critical: fire and glow effects always read best when brighter, lighter tones are surrounded by deeper, darker colors. To finish, I mist a light wash of candy green over the yellow areas for a seamless blend.



26 Adding Crisp Flame Detail

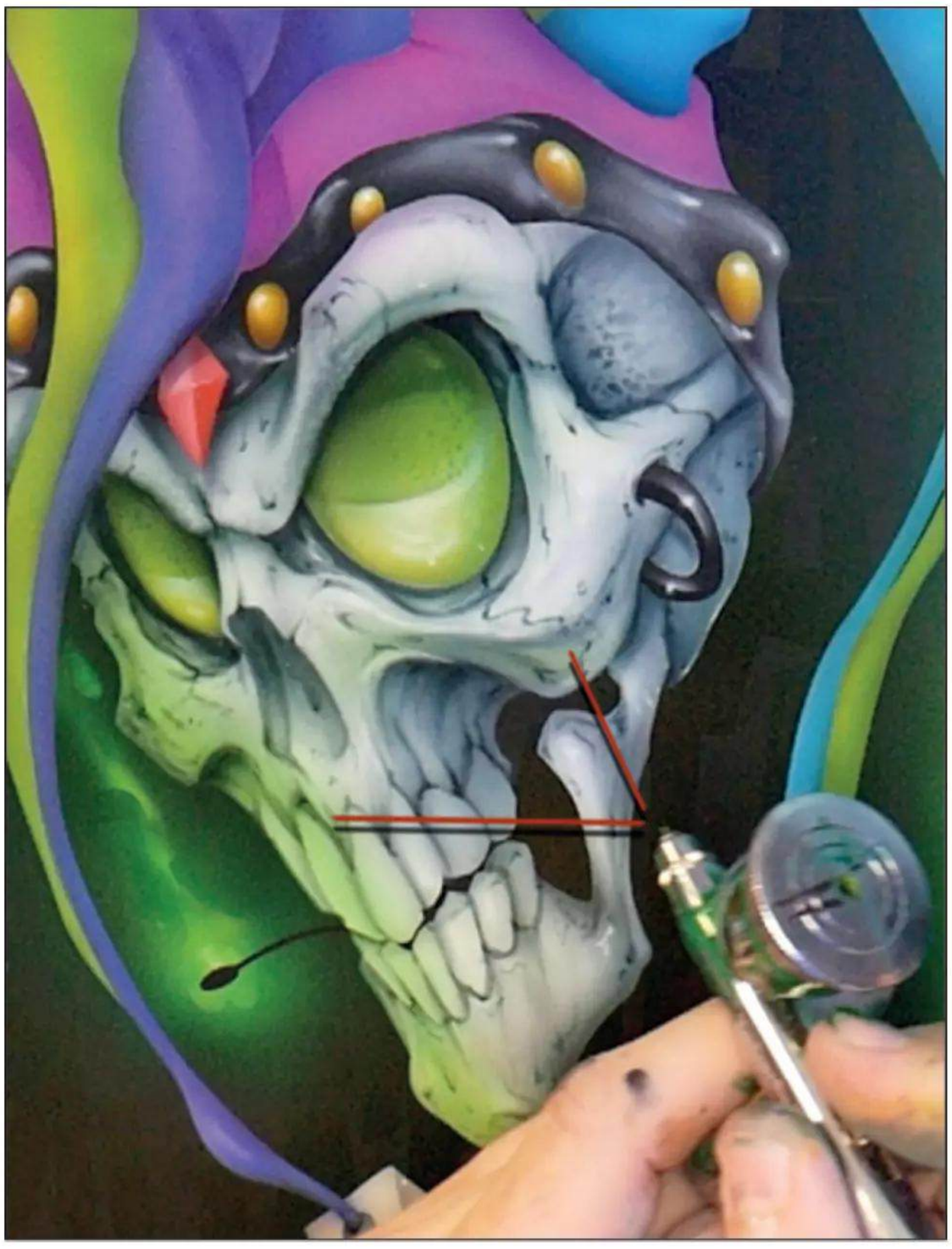
Using my Pocket GraFx Pyro stencil, I add a few crisp flame curves to represent the hottest parts of the fire. This sharp detailing contrasts with the softer gradients, giving the flame energy and realism. A few extra highlights and gleams are added here to push the illusion of heat.

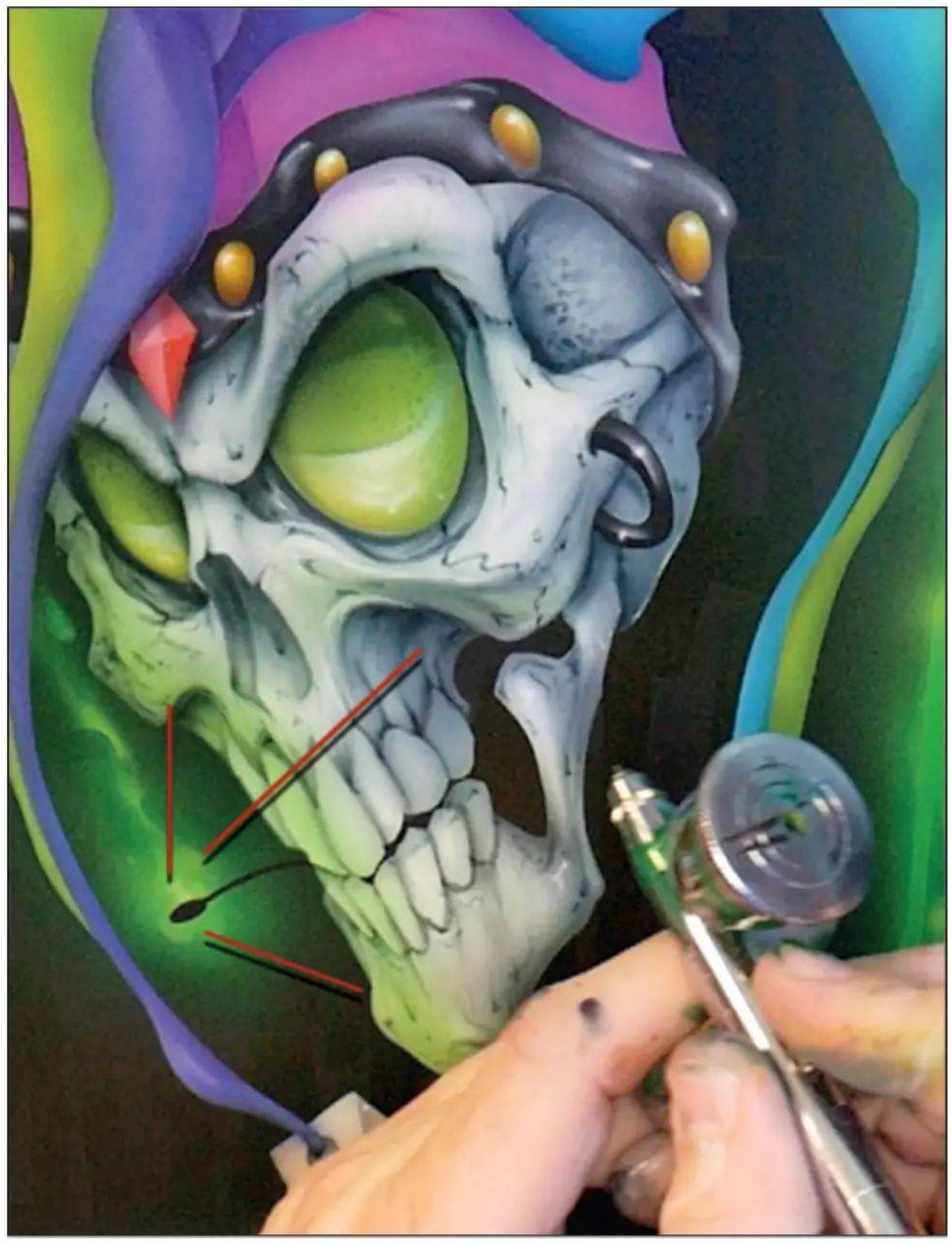


27 Object Source Lighting (OSL) on the Skull

For the final dramatic touch, I create an OSL effect (Object Source Lighting) where the flame casts a green glow onto the skull. I mix a thinned-down candy green and apply soft, controlled washes to the side of the skull closest to the flame. Build this gradually over 3–4 passes – no need to rush. Each pass adds subtle impact, and restraint keeps the effect believable.

What is OSL? It's a painting technique that makes an object appear lit by a nearby light source – in this case, the flame illuminating the Joker's skull.

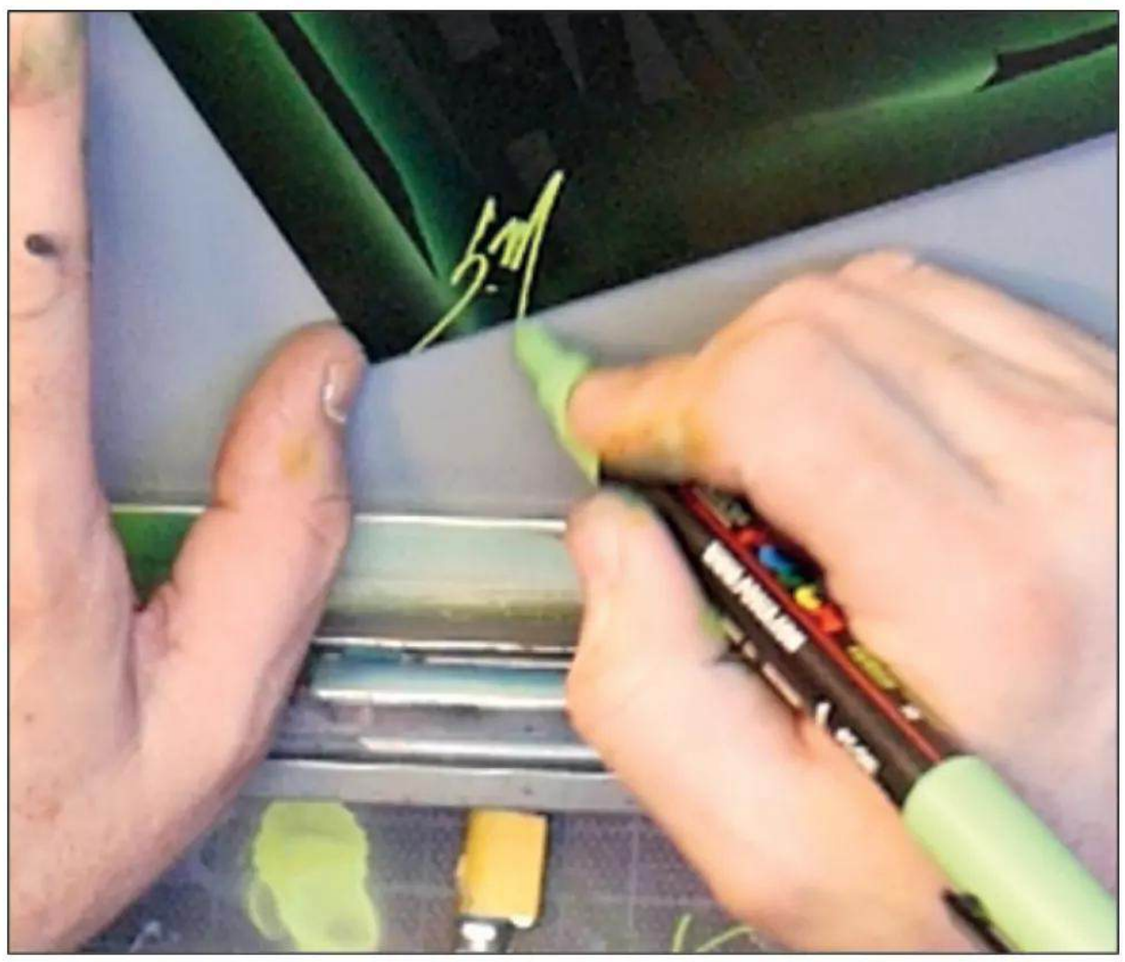




28 Final Details & Signature

To finish, I add a few strategically placed highlights and accents with a brush, giving the painting sharp sparks of detail that airbrush alone can't provide. This adds polish and boldness to the final piece. And of course, always sign your work.





29 Closing Notes

I hope you enjoyed this tutorial and can adapt some of these techniques into your own workflow. If you'd like to follow along step-by-step with the exact files, they are available at: **https://mackayfineart.com/products/joker-card-project**

The full process was recorded in a three-part live stream on my **YouTube channel Airbrush Down & Dirty Tricks**, and a condensed edit will also be available soon.

Thanks for joining me on this project!

Project files

YouTube channel



SCOTT MACKAY



Scott MacKay started airbrushing in 1989 and quickly became known for his custom car and motorcycle artwork. In 2000, he founded Thin Air GraFx. His high-quality, exhibition-worthy work has earned him many awards, including several House of Kolor Awards and features in major publications. A passionate teacher, Scott has contributed to the airbrush community through workshops, articles, and online content, including his popular YouTube channel "Airbrush Down and Dirty Tricks." Recently, Scott rediscovered his childhood love of model building and miniatures and expanded his expertise to painting tabletop figures, opening a new chapter in his journey to inspire and educate other artists.

Web: www.THINAIRGARFX.com, MackayFineArt.com
YouTube: Airbrush Down and Dirty Tricks, TableTop Airbrush
Facebook: ScottMacKayArt
Instagram: scottmackay

LYNX

Austrian artist Melina Wuggonig loves animals and nature and has always tried to paint them as realistically and lifelike as possible. The airbrush technique provides her with the ideal tool for this. Using the lynx portrait as an example, she demonstrates a simple method for creating realistic fur texture that is also suitable for beginners.

EQUIPMENT – LYNX

Airbrush: Iwata Takumi Airbrush 0.18, recommendation: double-action airbrush with a nozzle size between 0,18 and 0,3 mm.

Paints: Schmincke Aero Colors: Smoke Black, Black, Dark Brown, Brown Brazil, Teak Brown, Burnt Sienna, Sienna, Red Madder Dark, Olive Green, Phthalo Green, Sapphire Blue, Flesh Tint, Supra White Opaque

Compressor: Sparmax TC- 610 compressor, 1.5 to 2.5 bar working pressure

Other materials: Distilled water as thinner, Aero Clean Rapid airbrush cleaner, fiberglass eraser, degreaser, soft sanding fleece, paper towels, spray mask, scissors, knife, adhesive tape

Substrate: Aluminum Dibond plate, 40 x 50 cm

Reference image: www.rtreferencephotos.com

01 Painting surface

To achieve good results with this beginner-friendly airbrush technique, I recommend an aluminum Dibond plate. You can build up many layers of paint and perfectly combine the freehand style with tools for creating texture. This surface gives you very good control over the intensity of the knife/eraser marks.

First, I thoroughly clean my aluminum Dibond plate with a degreaser and paper towels. Now I can roughen the entire surface with sanding fleece. Then I remove the sanding residue and any dirt from the surface again with a cloth and the degreaser. I like to tape the edges of my plate with adhesive tape about 1 cm wide – this gives the finished picture a clean look later on.

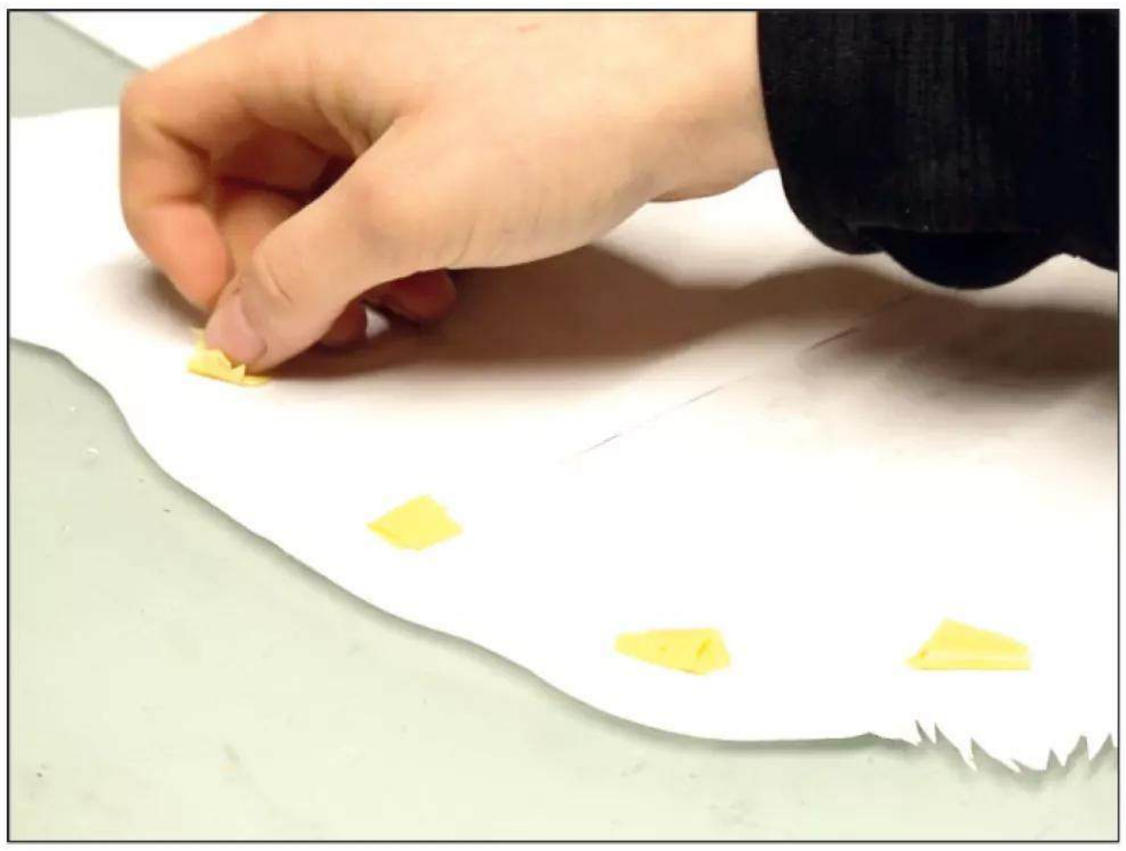
02 Preliminary sketch

I now print out the template in black and white, adjusted to the size of my painting surface, and attach it to the plate with two strips of adhesive tape. Now I take a sheet of A4 paper, which I have blackened on one side with graphite, and place it with the graphite side down between the painting surface and the printout. This allows me to easily trace the most important lines and information with an HB pencil. Important: don't press too hard!



03 Attaching the mask

I cut out the lynx along the outline and stick it onto the board with small rolls of adhesive tape (approx. 2 cm from the edge). This allows me to spray the background without creating a hard edge around the motif.



04 Background

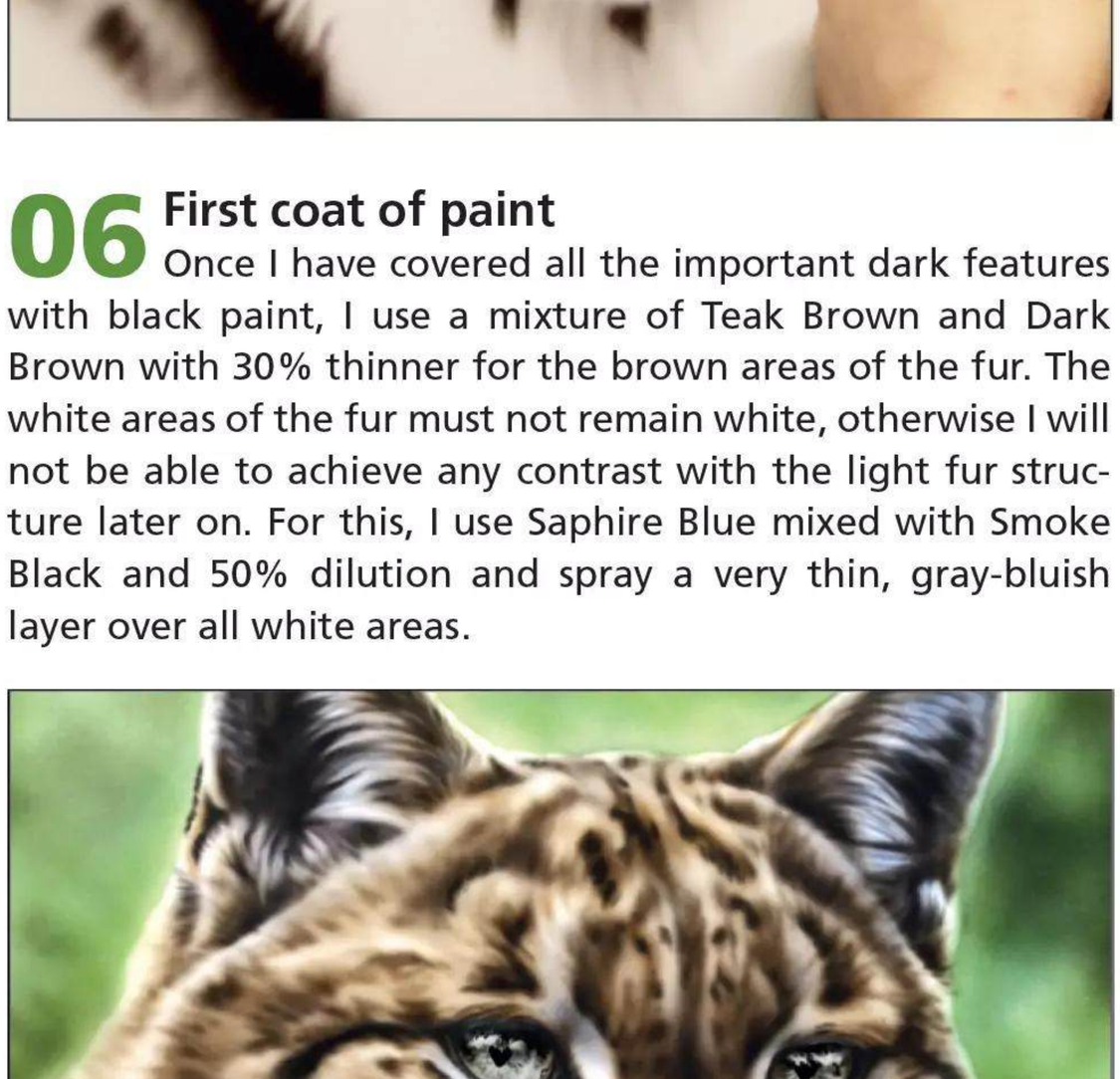
I first spray the background with olive green and the darker layer with a mixture of 6:1 olive green and dark brown. Aero Colors can be used undiluted. However, you can control the color intensity better by diluting the paint slightly with distilled water. The background should appear very blurred, so I make sure to keep enough distance when spraying.



05 Base layer Lynx

My airbrush portraits are always divided into three main steps:
Base layer: Very dark, not detailed but anatomically correct
Structure layer: Fur or skin structure, very detailed and precise
Coloring layer: Coloring of the created structure

At this point, I start with the base layer. To do this, I remove the template and begin with the dark undercoat on the lynx. Here I use Smoke Black and spray the darkest areas and the black stripes. I already work very precisely on the important details such as the eyes and nose. When building up the dark fur structure, I try to follow the direction of the fur.





06 First coat of paint

Once I have covered all the important dark features with black paint, I use a mixture of Teak Brown and Dark Brown with 30% thinner for the brown areas of the fur. The white areas of the fur must not remain white, otherwise I will not be able to achieve any contrast with the light fur structure later on. For this, I use Saphire Blue mixed with Smoke Black and 50% dilution and spray a very thin, gray-bluish layer over all white areas.



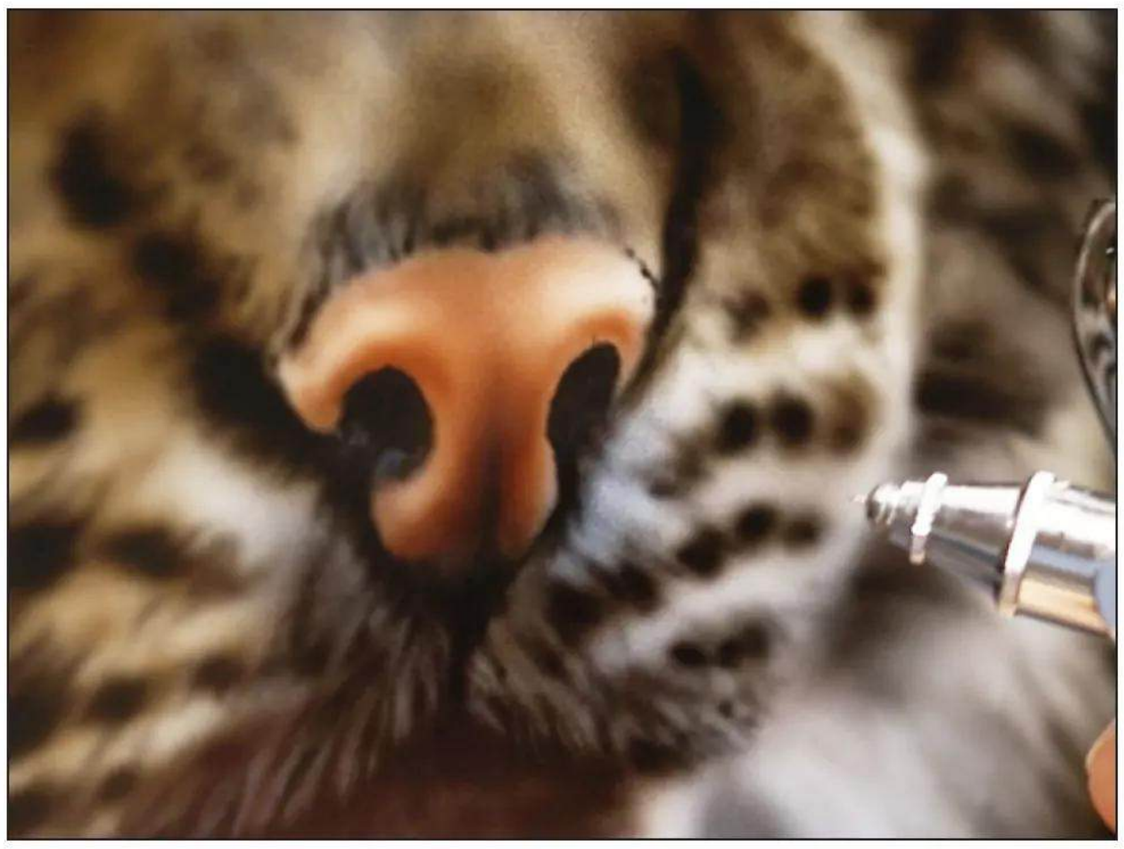
07 Eyes

I use Siena for the yellowish areas in the eye, Brazil Brown for the reddish tones, and Dark Brown for the dark areas below the eyelid. The eyelid casts a shadow from above, so the upper area of the eyes is always darker. I avoid the light reflection as much as possible and spray a minimal amount of Sapphire Blue on it. Later, I can use the eraser to make sure that the light point in the eyes really begins to shine.



08 Nose

I color the base tone of the nose with Teak Brown. Then I work over it with Flesh Tint to achieve a desaturated, beige tone. I can work in the structure with white paint or with the eraser pen. I pay attention to which areas of the nose are in shadow and where the highlights are, and apply the paint accordingly.



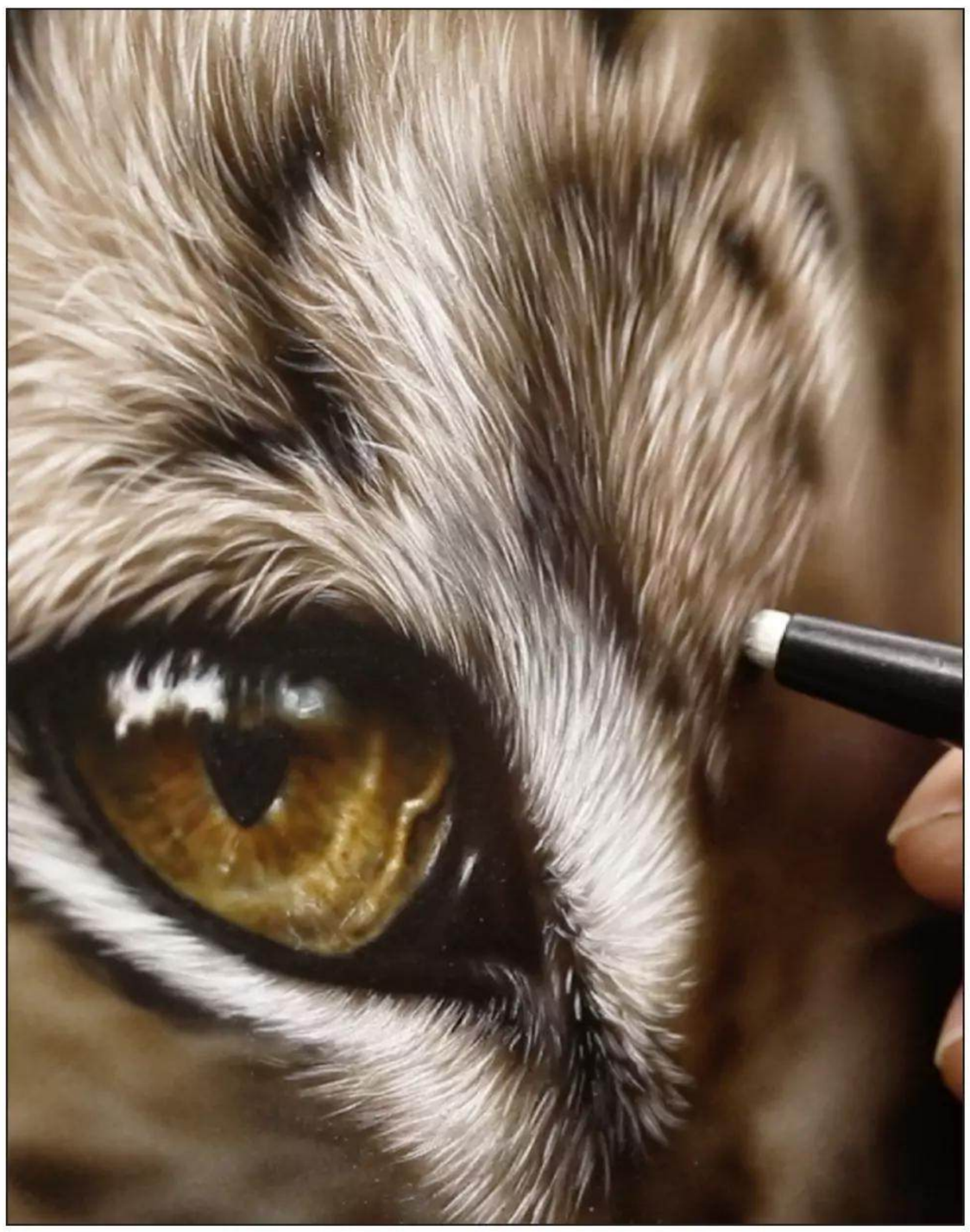
09 Fiberglass eraser

My favorite tool for fur texture in the beginner's technique is the fiberglass eraser. For a sharp edge, I rub the tip over a piece of fine sandpaper from time to time. Depending on the pressure applied to the painting surface, this removes more or less color pigment and does not create an unnaturally sharp line as a knife would. The knife is perfect for the tactile hairs later on, but the fiberglass eraser is the best solution for the fur structure.



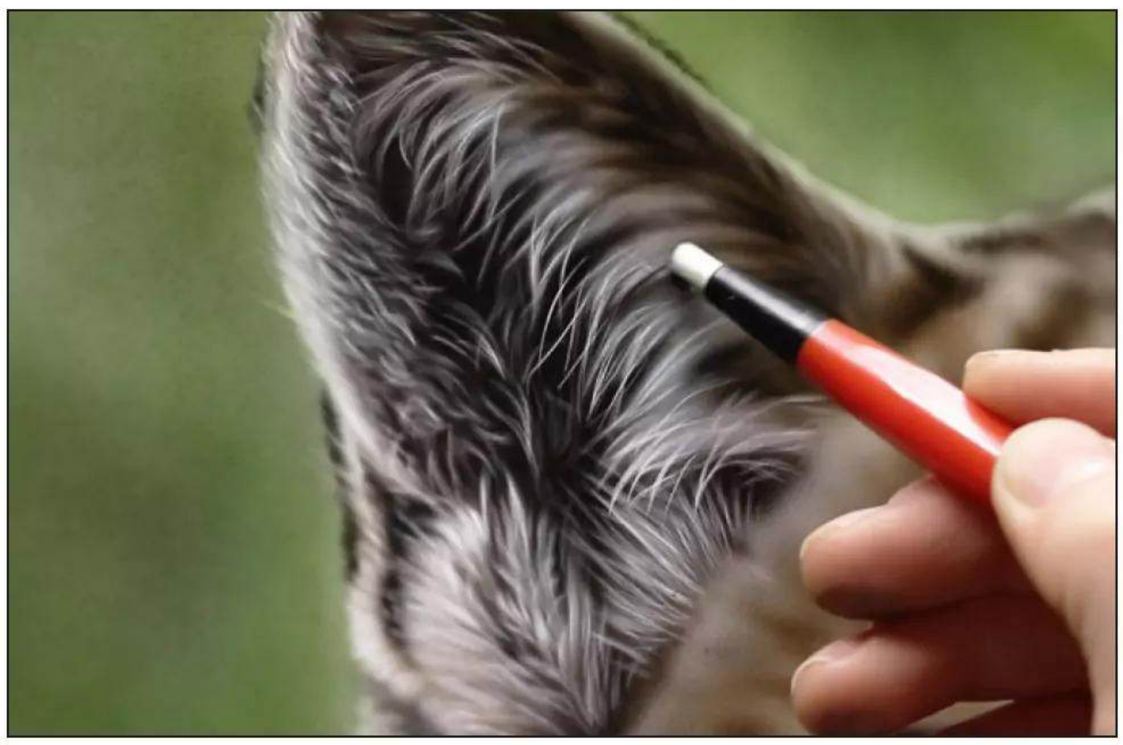
10 Fur structure

I try to observe my reference photo closely and work out the structure of the fur in detail. The hair is shorter on the bridge of the nose and around the eyes, and longer on the forehead, in the ears, and from the cheeks down to the neck and throat. I work with sweeping movements and the edge of the fiberglass pen – it doesn't take much pressure.



11 Brightness in the tips

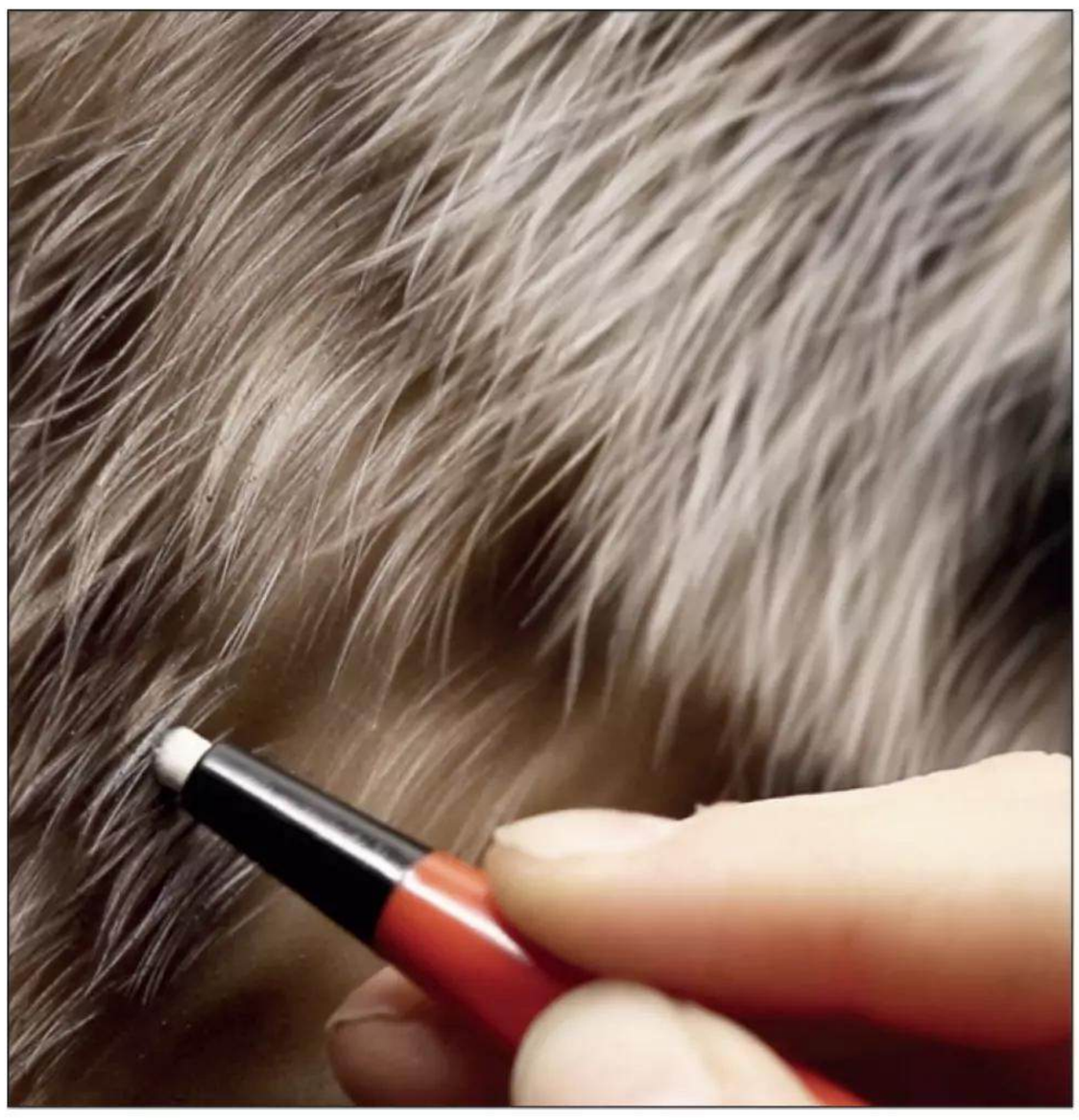
The fur structure should be very dense and not too patchy. I only add a few hairs to the black areas of fur. I always try to make the tips of the individual hairs lighter than the area that runs into the lynx's skin, so to speak, and is therefore more in the shadow of the overlapping hairs – this creates a lot of depth and plasticity.





12 Growth direction and hair length

I observe closely in which areas the direction and length of the fur changes. The long hairs in the ears are very curved and some hairs come together in tufts. A few fine hairs also protrude into the background, blurring the soft edge of the template. Before I start coloring, I use the eraser to give the nose, which has already been given a base color, a porous, dotted texture.





13 Coloring

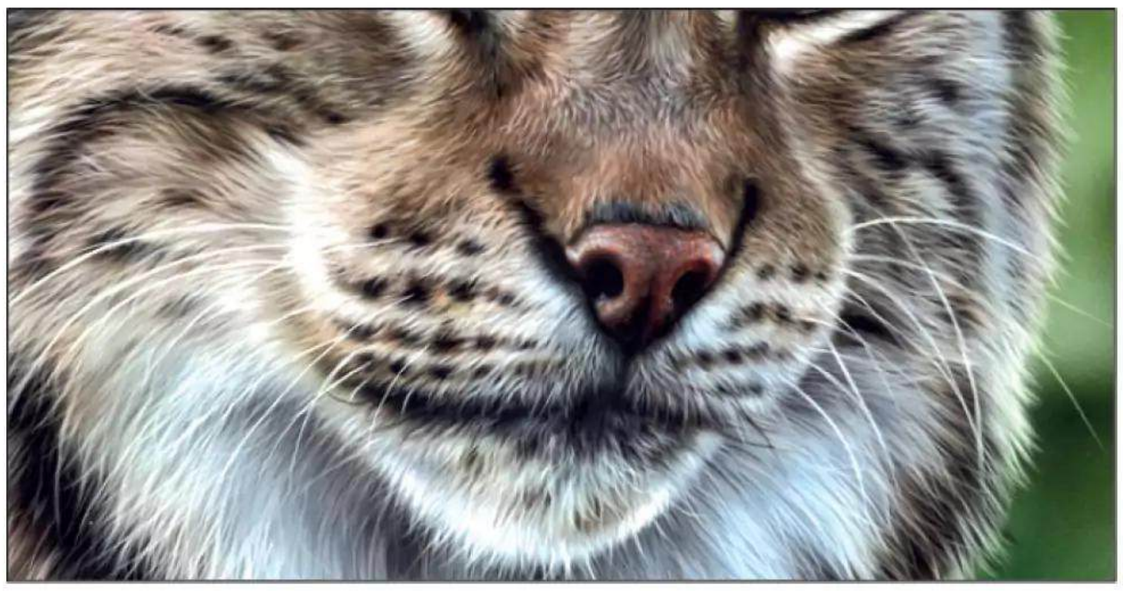
Once my fur structure is finished, I add more color to the lynx. First, I use Brazil Brown and thinner in a 1:1 ratio, then the same mixture of Burnt Siena for the reddish areas of fur and Dark Brown for the shadows. For the white fur, I use a combination of Sapphire Blue, Smoke Black, and thinner again, but only in the shadow areas. I brighten the eyes a little with a mixture of Siena and Supra White. In general, I try to spray the paint very sparingly during this step and use the reference image to see which colors are where. The fur structure must not disappear under the layer of paint or become too dark – it should only appear softer and deeper.





14 Whiskers

Last but not least, I use the knife for the long whiskers on the mouth and above the eyes. I also highlight a few highlights in the fur and the points of light in the eyes again with the fiberglass pen. Now I remove the tape at the edge and am left with a nice white edge that perfectly rounds off my motif.



15 Finished lynx

Then the lynx is complete.

By the way, on my Patreon page you will find over 100 hours of real-time airbrush tutorials with many different techniques and motifs. Just take a look: **https://www.patreon.com/artbymelina**



MELINA WUGGONIG



The 24-year-old Austrian has been working as a freelance artist and airbrush designer since 2020. Due to her love of animals and nature, she has always tried to paint realistically and particularly lifelike. In 2018, she discovered working with an airbrush and has since focused on photorealistic airbrush art on all kinds of surfaces such as wood, canvas, house walls, and paper. Her airbrush designs can also be found on vehicles such as snowcats and motorcycles. Her goal is to create highly expressive and vivid paintings that captivate the viewer with their many details. The eyes of her animal and human motifs, which she paints predominantly, are particularly important to her. Over the years, she has had the opportunity to decorate several exhibitions with her paintings and pass on her airbrush techniques in the form of live or online courses.

Web: www.artbymelina.com
Facebook: melina.wuggonig
Instagram: art_by_melina

iwata × SPARMAX®

2026 INTERNATIONAL

AIRBRUSH COMPETITION

JOIN TODAY!

www.SPARMAXair.com

Artist: Hassan Al-farhan, 2024 FINE ART REALISM

ART DECO UNICORN

Drawing fantasy designs with ease – few can do it. Rodrick Fuchs is one of them. The custom painter, who lives in Edmonton, Canada, gives mythical creatures his very own style and character, playing with a wide variety of materials and techniques as he develops them. His interpretation of the unicorn pushes the boundaries both artistically and technically – and inspires others to create their own designs.

EQUIPMENT – ART DÉCO UNICORN

Airbrush: Iwata HP-CH

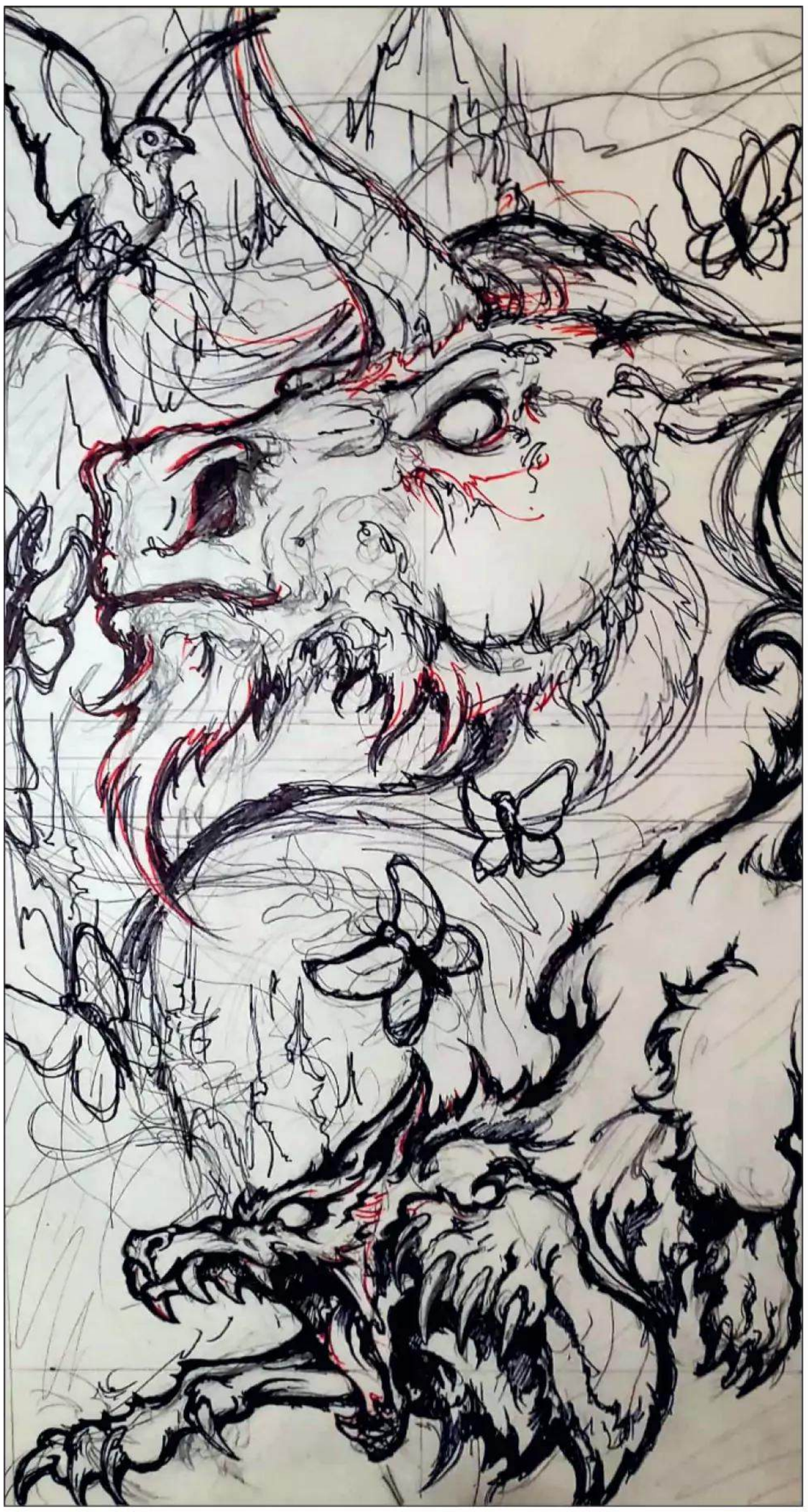
Paints: Createx Wicked, Createx Illustration Colors, Createx Candy2O, House of Kolor paints, clear coat

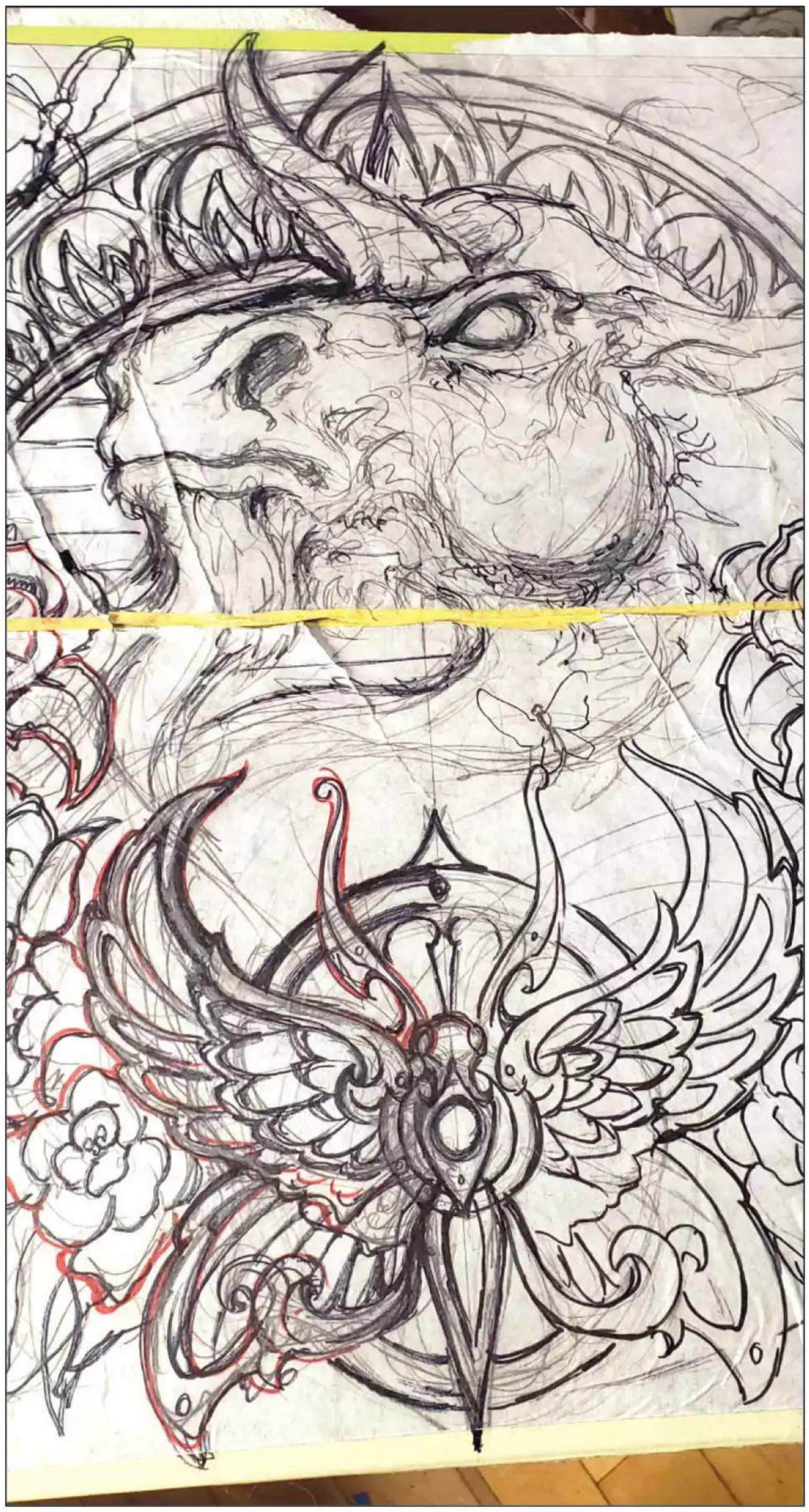
Substrate: Aluminum plate

Other materials: Exacto knife with blade 11, application tape, Scotch-Brite pad, holographic vinyl film, metal leaf in blue, green, and gold, liner brush, dish soap, 800-grit wet sandpaper and sanding block, Artool stencils

01 Boundaries and risks

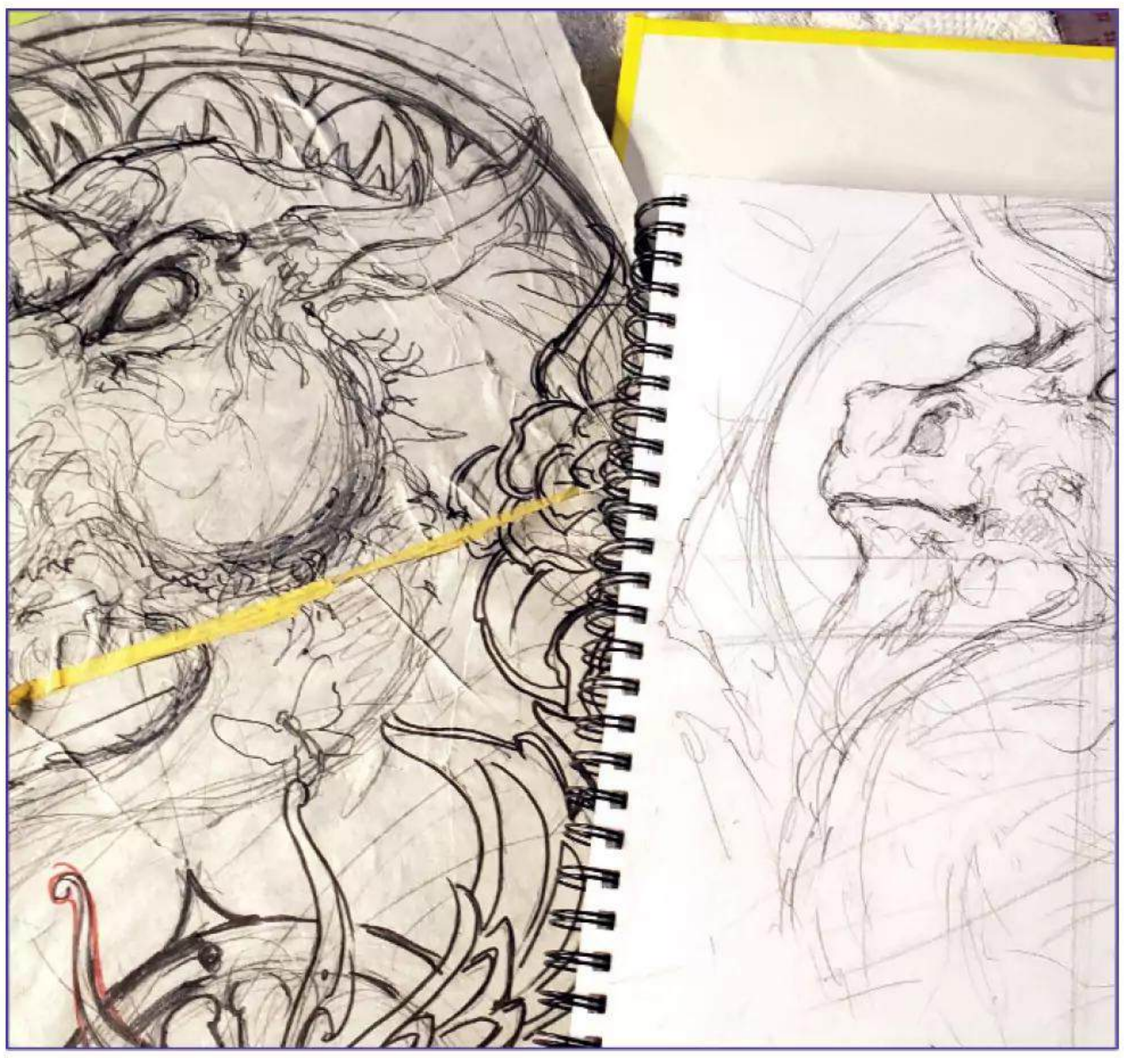
I wanted to try showing an approach to a project that crossed over many boundaries and mediums we artists often seem to impose upon ourselves or limit ourselves to. While the obvious origin of this project lies within my preferred fantasy art genre, I do hope I can provide an example of how traditional art techniques and brushwork can be combined with masking, adhesive vinyl, various gold and colored leaf applications, custom automotive paint tricks and ultimately, freehand airbrush. I hope you enjoy this journey with me as, I assure you, the outcome was a little more uncertain than I'm comfortable with!! I knew that combining so many approaches came with risks and will disclose right now that my first attempt at this project did not turn out. It's always intimidating to admit defeat and start over but here are the progression and results of my renewed efforts.





02 Creating the design

This project began the same as all my work: in my sketchbook. I must say, the opportunity to paint a unicorn is always a welcome adventure! While there aren't necessarily any limits on how to approach and interpret your version of a mythological creature, extending the boundaries too far from the accepted norm can cause the viewer to mentally disengage. So here my thinking was to stay traditional in most aspects and show an aged veteran of a beast as the focal point of the design and surround him with an art deco style border with steampunk butterfly accents. And to hopefully further engage the viewer with the shifting hues and shines of the metallics, leaf and vinyl used - creating a dreamscape that changes in appearance from any angle it is viewed from. Physically drawing directly on the panel itself (rather than projecting or transferring the design) always seems to give me more control over the overall composition. In this case, I've redrawn the unicorn directly on to the transfer paper/ application tape and laid out the rest of the design to surround and act as a visual frame of sorts.



03 Underpainting with masking and airbrushing

Application tape provides a nice even mask that can be drawn on and cut and peeled away with relative ease. Here I have cut the design with a number 11 blade in my Exacto knife (and changed my blade often to ensure clean and precise cutting.) I make sure to cut the entire design before spraying begins as overspray from the white base can often obscure those lines moving forward. Because I am working on a coated aluminum panel, I want to completely cover the scuffed black coating. I'm using the opaque Wicked line of Createx paint sprayed with my Iwata HP-CH airbrush to accomplish this and work around the panel by peeling cut out areas and spraying one piece at a time. I do not keep the removed pieces of masking on this piece.



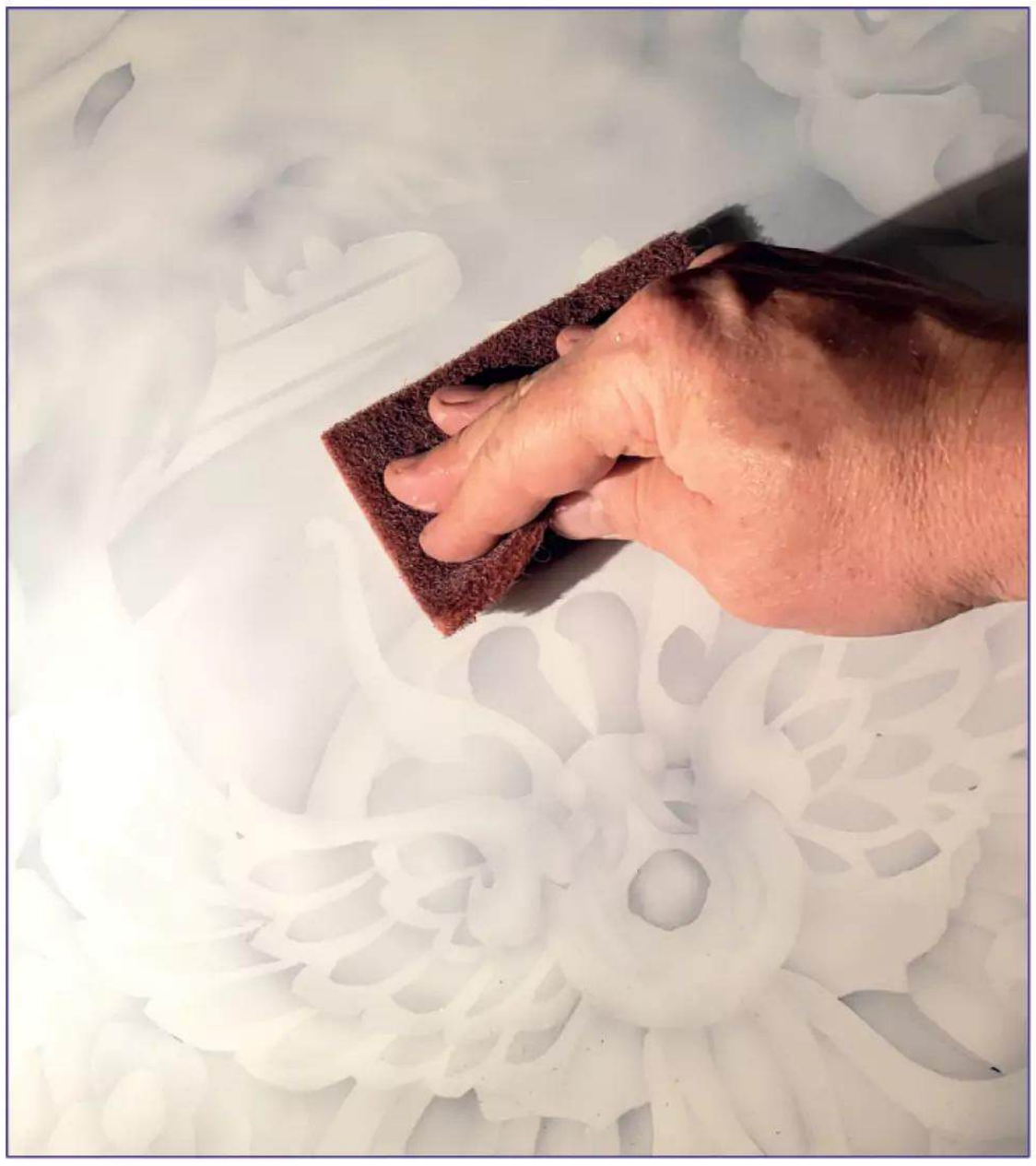
04 Roadmap

Though the order doesn't necessarily matter, I do try to start with the foremost images in the composition and work towards the back with my 'peel and spray' technique. Even though the goal is mostly just to obscure the black of the panel, by going in a progression like this it develops an easily visible road map of the whole painting to follow along from as the painting progresses from here.



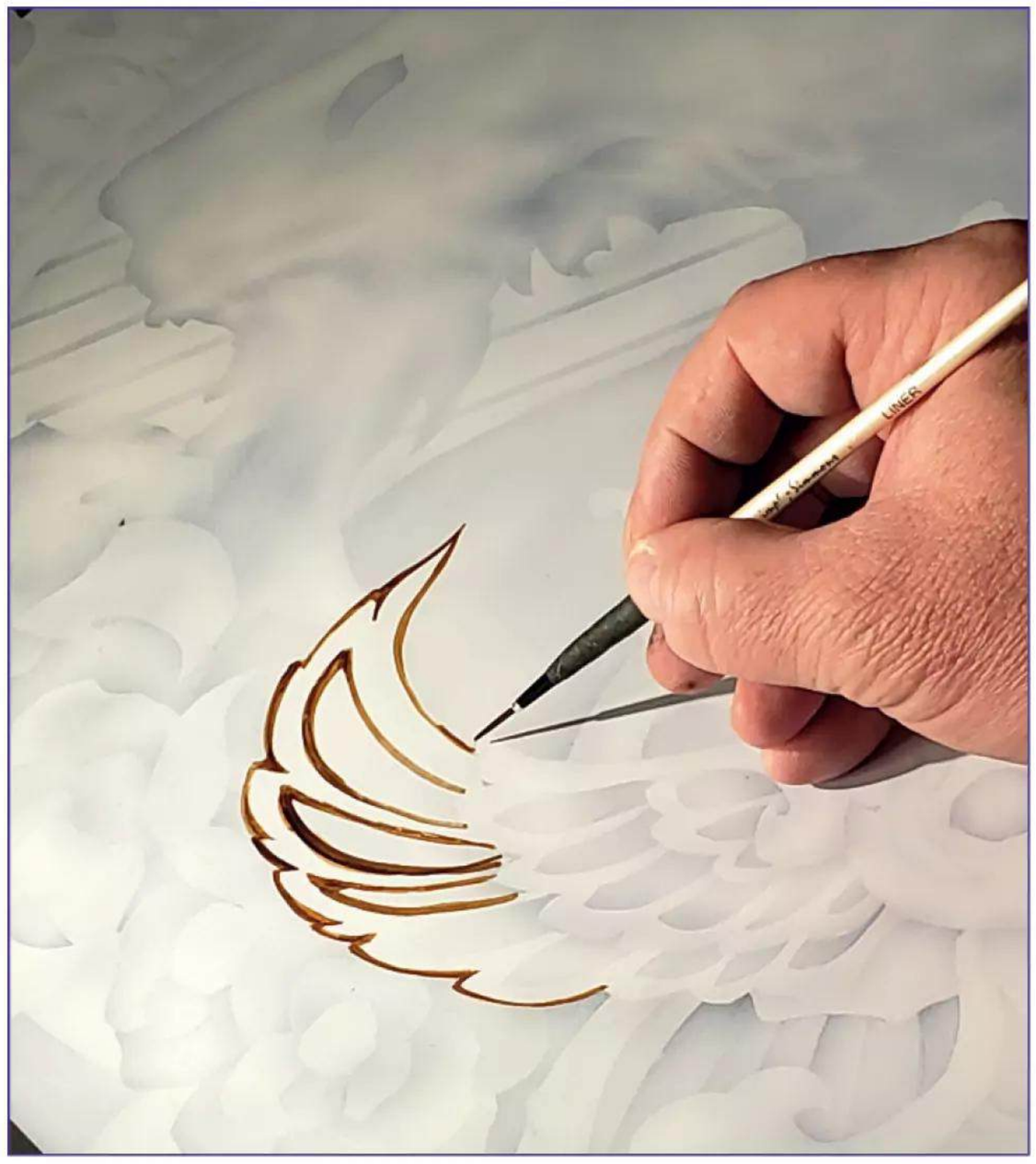
05 Removing paint ridges

However, one drawback of having to fill the exposed areas with paint is the raised paint edges that will build up along the edges of the masking. I recommend dealing with this issue at this point as it can reveal itself as an unwanted, stark white outlines further on. Thankfully, a light sanding with a 600 or 800 grit sandpaper or, in this case, a red scotch-brite pad removes the paint ridges quite easily. It also serves to ensure a good bond with whatever paint is applied over top.



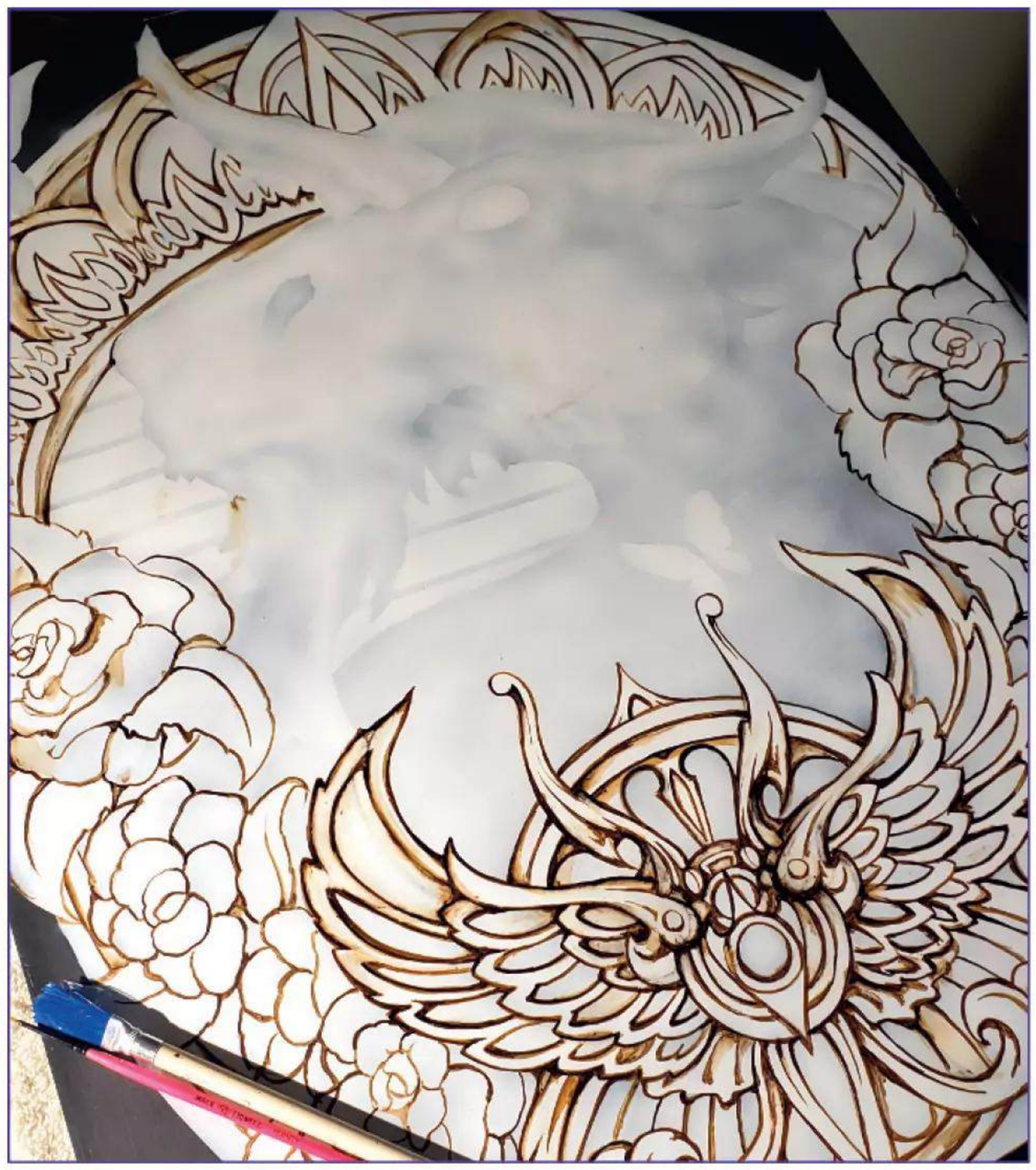
06 Outlines

Another benefit to using the Createx Wicked line paint for the base is that it hardens enough to take paint being applied on top of it quite well without rewetting and bleeding. Here I have started on the outline of the butterfly and floral border with a liner brush and a equal mix of Createx Illustration Sepia and Burnt Sienna. I typically try to avoid using straight black on my projects but haven't necessarily ruled it out here. It's always easier to go 'darker' at a later stage than to overshoot early on and be forced to lighten up areas.



07 Visualize the overall design

I make a conscious effort to follow through the entire border design (even though I am still unsure of what its final appearance will be.) This both helps me visualize the overall design and verify compositional balance as well as develop a plan for the placement of the various leaf and vinyl. The hope is to maximize their impact and reflectiveness in their respective areas of the painting.



08 Holographic vinyl

I decided to start with an adhesive backed holographic vinyl next. The colour shifts from a bright pink, to blue, to a silver foil look. It has a mirror like reflection but also shifts to tones that would all take additional shading and shadows well and contrast nicely with the outlines and surrounding colours. There is a slight transparency to it that I take advantage of to cut it to size in place after it is applied directly to the panel. Compositionally, I also hoped it would be a good accent point to build the rest of the painting around. The effect may be lost in print media but, in person, it is quite remarkable how the same painting can take on a seemingly endless number of different appearances from any given angle. It shows well and to put it simply; a lot of people are attracted to shiny objects too!



09 Leaf

The various leaf(s) applied are a little messier. I started with blue leaf as an accent in the butterfly wings but also added green to the leaves in the floral wreath and gold accents to the border. It is a nice colour accent that also lights up incredibly bright when it reflects light. The intention is to have the holographic vinyl change from any given angle – while the leaf offers visually explosive color highlights where the light catches it. Again, the inspiration for this panel is to have a Unicorn Dreamscape and this is the best way I know of to simulate this in a practical, real-world application.



10 Shadows and tonal variation

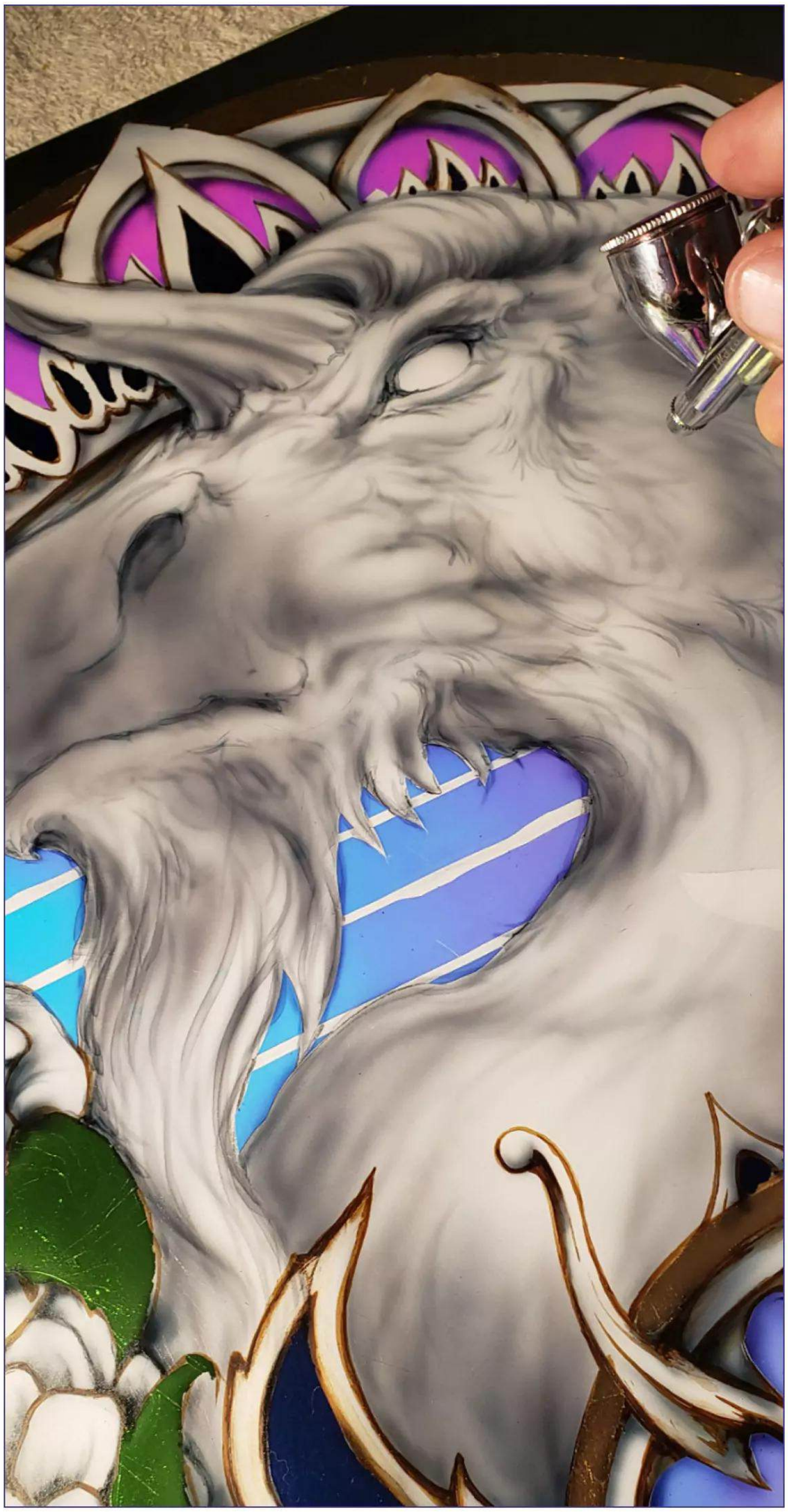
YES! I do realize this is 'Airbrush Step by Step' and you are expecting airbrushing! So here I use my HP-CH to start developing shadows, tonal variation and dimension on the floral border and moths. I want my paint to be transparent, so I use Createx's Candy2O Midnight blue with a few drops of illustration black added directly into my airbrush cup. A lot of painters will say mixing paint in your paint cup is a bad idea and I do understand this! But I've always done it and appreciate how quickly you can adapt and tint a shading colour on the fly. You do run the risk of clogging your nozzle, though. Everybody needs to find their own process to some degree, I think!





11 Unicorn shading

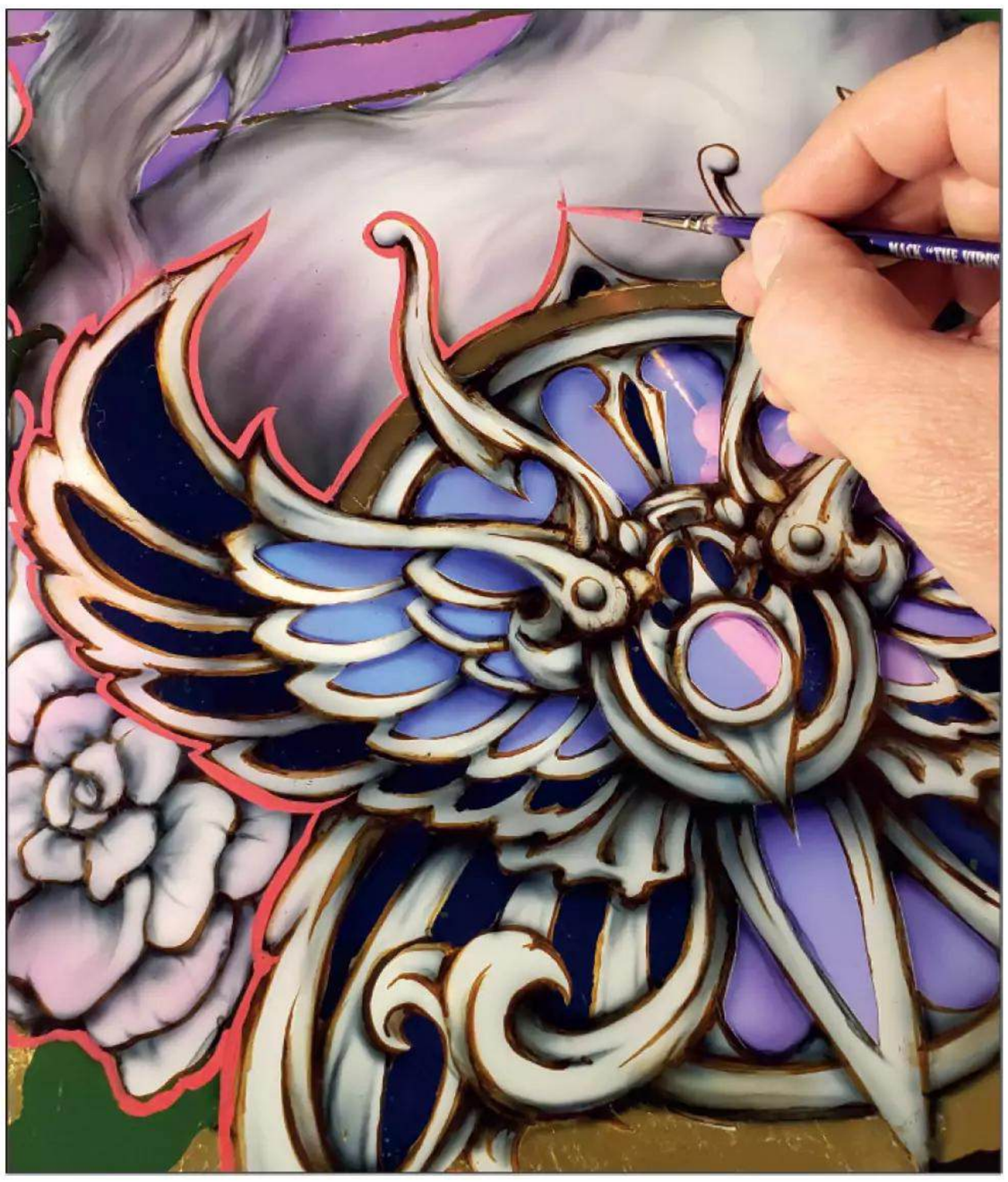
Using this same Midnight Blue/Black mix, I continue into the Unicorn itself. Finally – some freehand airbrushing! At this point, however, I am more worried about shadows, depth and dimension than final details and highlights. I am essentially creating an underpainting for the more detail orientated airbrushing that will eventually follow. It's okay to be quick and loose at this point but it is good to keep the end goal in mind. Luckily, mistakes are still fairly easily forgiven at this stage. So I encourage you to press the envelope a little to accentuate facial expressions, attitude and the non-tangible 'feel' you are trying to accomplish with your beast.





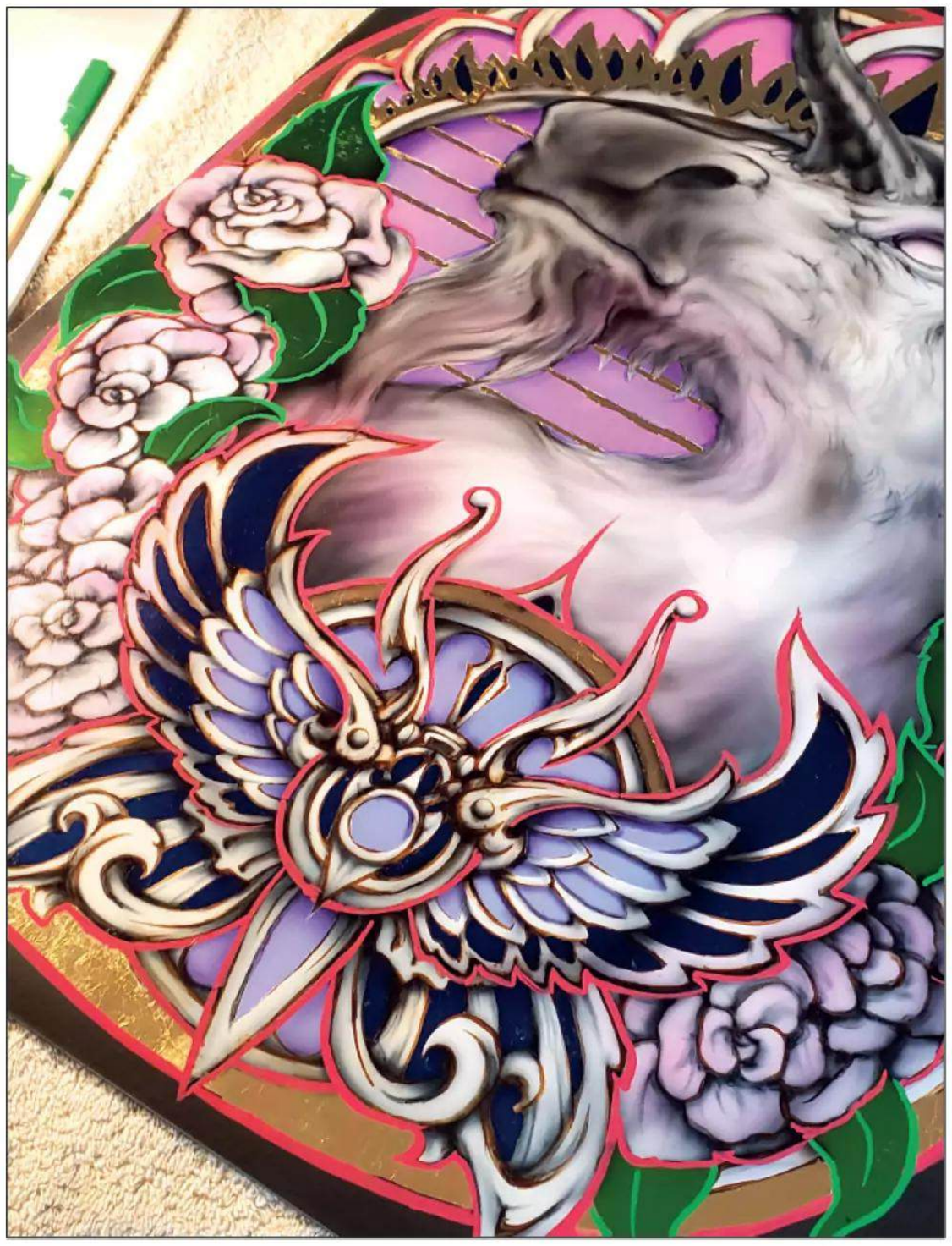
12 A love for striping

Now that every area of the painting has received some degree of attention and development, it's time to start make some design decisions. My custom paint background has ingrained in me a love for striping and colourful accent outlines. Since we've already departed from a traditional fantasy oil-style painting, it wasn't hard to move a little further towards some lettering and graphic techniques. I've always loved how clean the old school pinstripers and signwriters work looks and decided to incorporate some rather bright, bold pinstripes and outlines into this design.



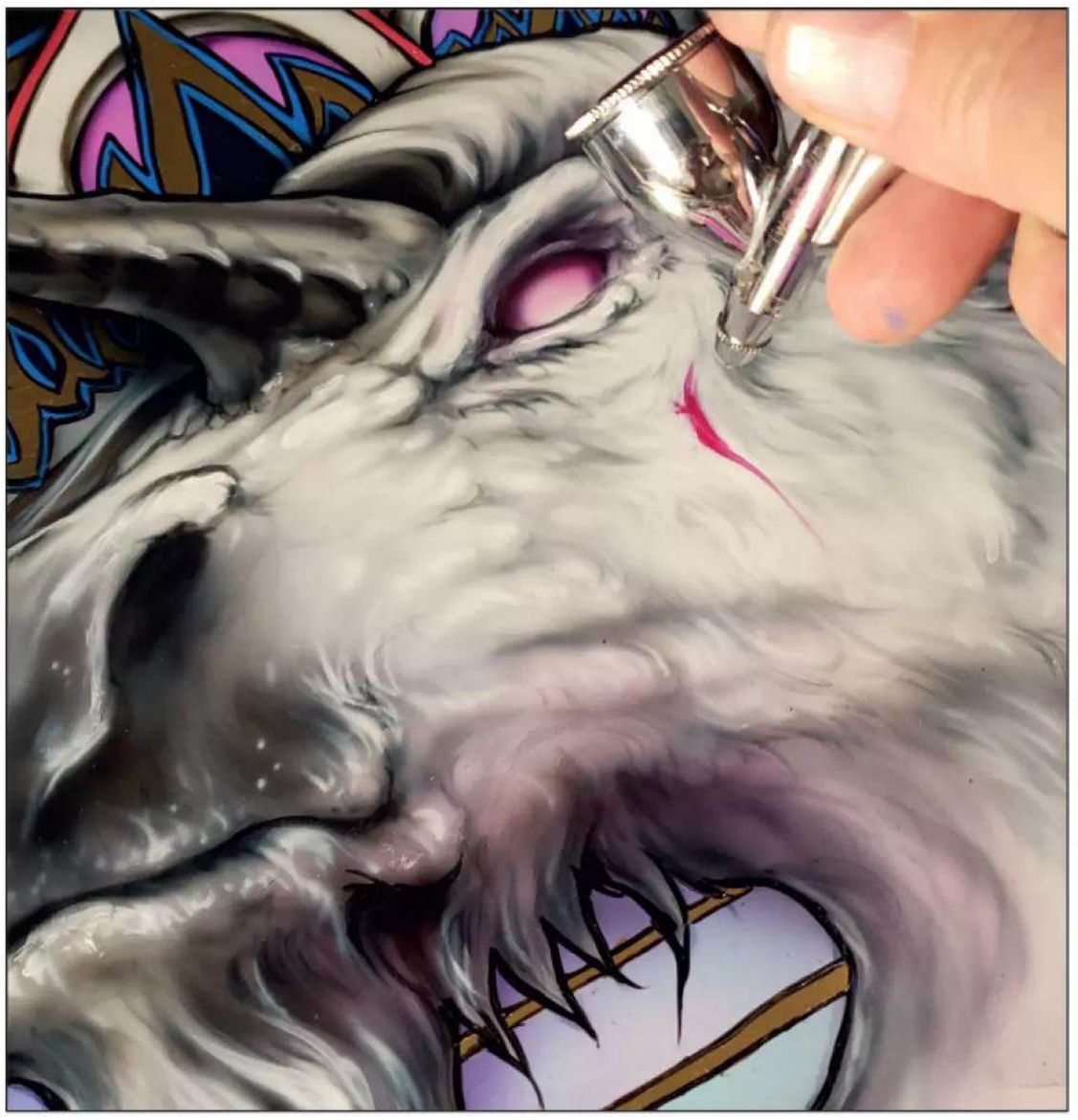
13 House of Kolor

In this case, House of Kolor Hot Pink, Process Blue, Lime Green and Black lettering enamels are a great fit for this. They dry quickly and, once dry, can be clear coated without wrinkling like some lettering enamels. As mentioned before, once you start with a design aspect, it is always better to be mindful, consistent and balanced throughout the entire composition.



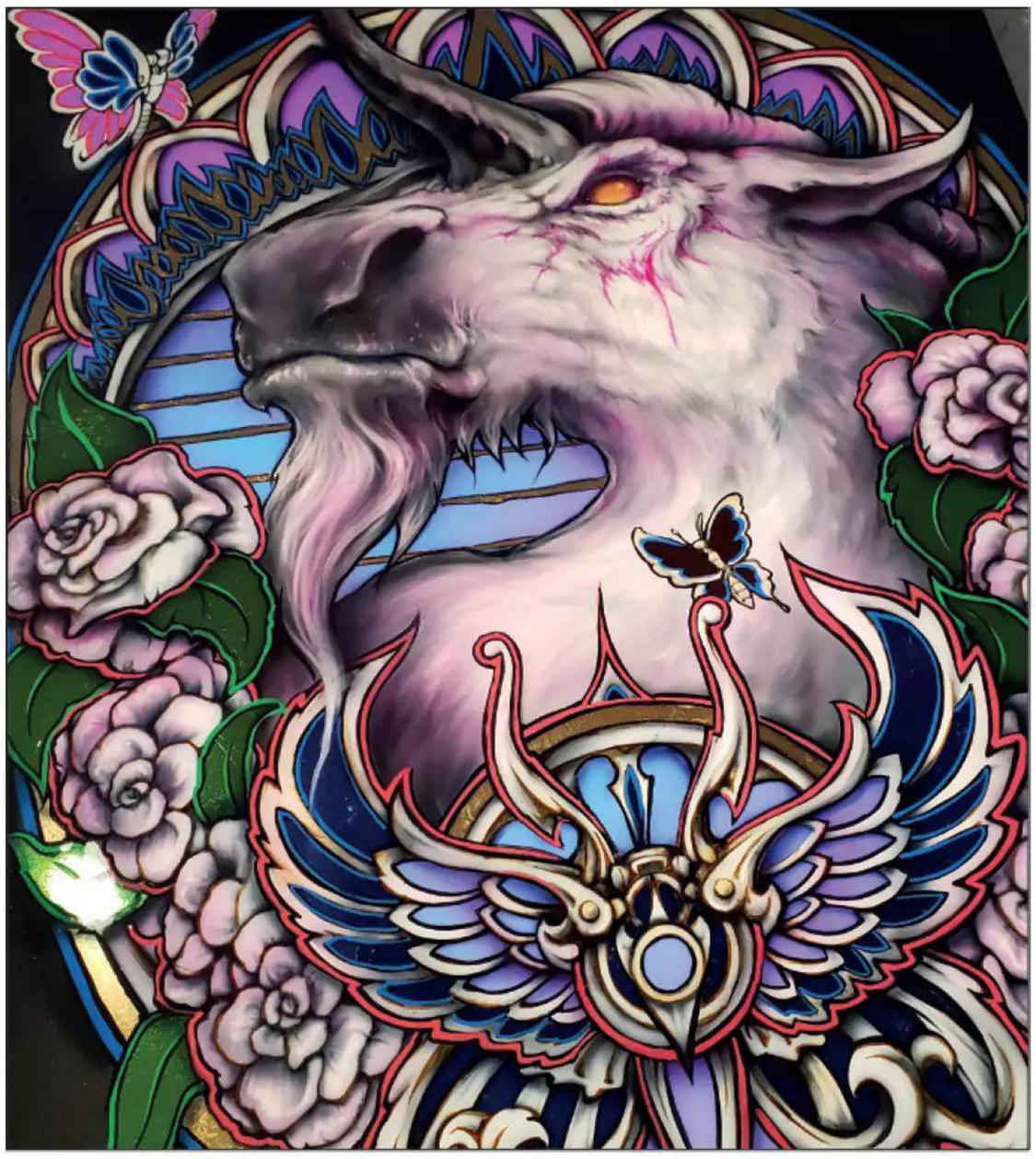
14 Detail spraying

Utopia!!! Detail spraying! Shading, colour accents, and even individual hairs for all the detail addicts! So many people seem to ignore the steps that lead to this stage, and I do agree that it can be hard to be patient sometimes! But there can be a richness and depth to a piece that has been developed from the bottom up as opposed to something that has just had candy washes applied over a black and white design. The extra steps can really be worth it! Again, my Iwata HP-CH is more than capable of any level of detail I am trying to achieve.



15 Clear coating break

Incorporating vinyl and leaf into your panel inevitably involves a 'buildup' of material. Not addressing this issue runs contrary to what is acceptable for the smooth finished expected within the custom paint community. So, knowing that this panel will require multiple clear coat sessions to achieve the expectations of a flat surface and mirror shine, I take this opportunity to stop and apply the first application of a high build clear coat. It's an excellent opportunity to pause, reflect and review your panel. Clear coat always 'wakes up' your colours and balances out the shine on the entire composition. Taking advantage of this preview is always beneficial to the result.

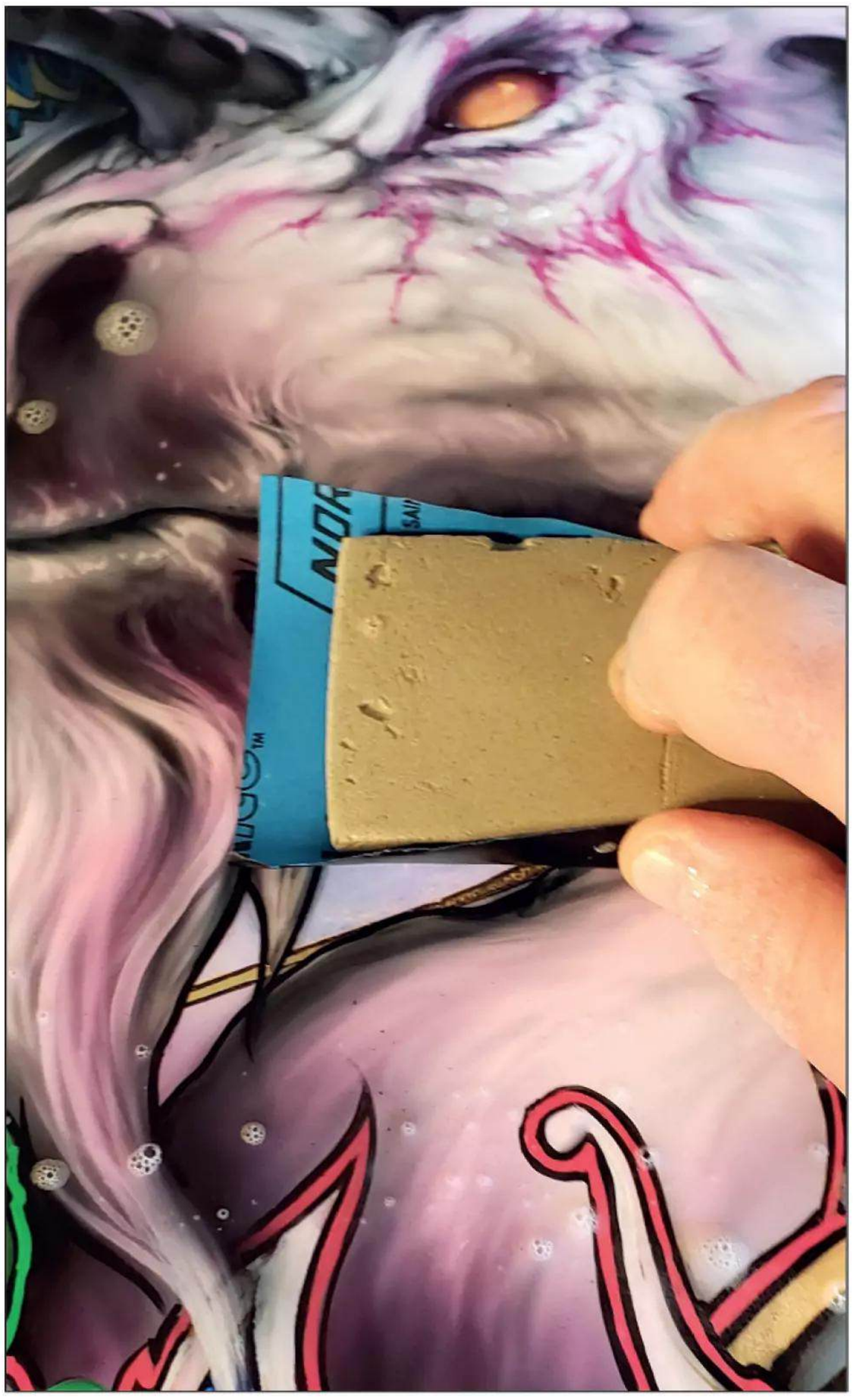


16 Be careful when sanding

Block sanding a cured clear coat is a good way to level out the variance in levels of the panel. While a clear coat is not designed to be a fill, multiple applications allow you to level the panel out in stages (in my experience, it doesn't typically require more than two clear coat / sanding sessions.) Again, this gives you the benefit of being able to work between clear coat layers.

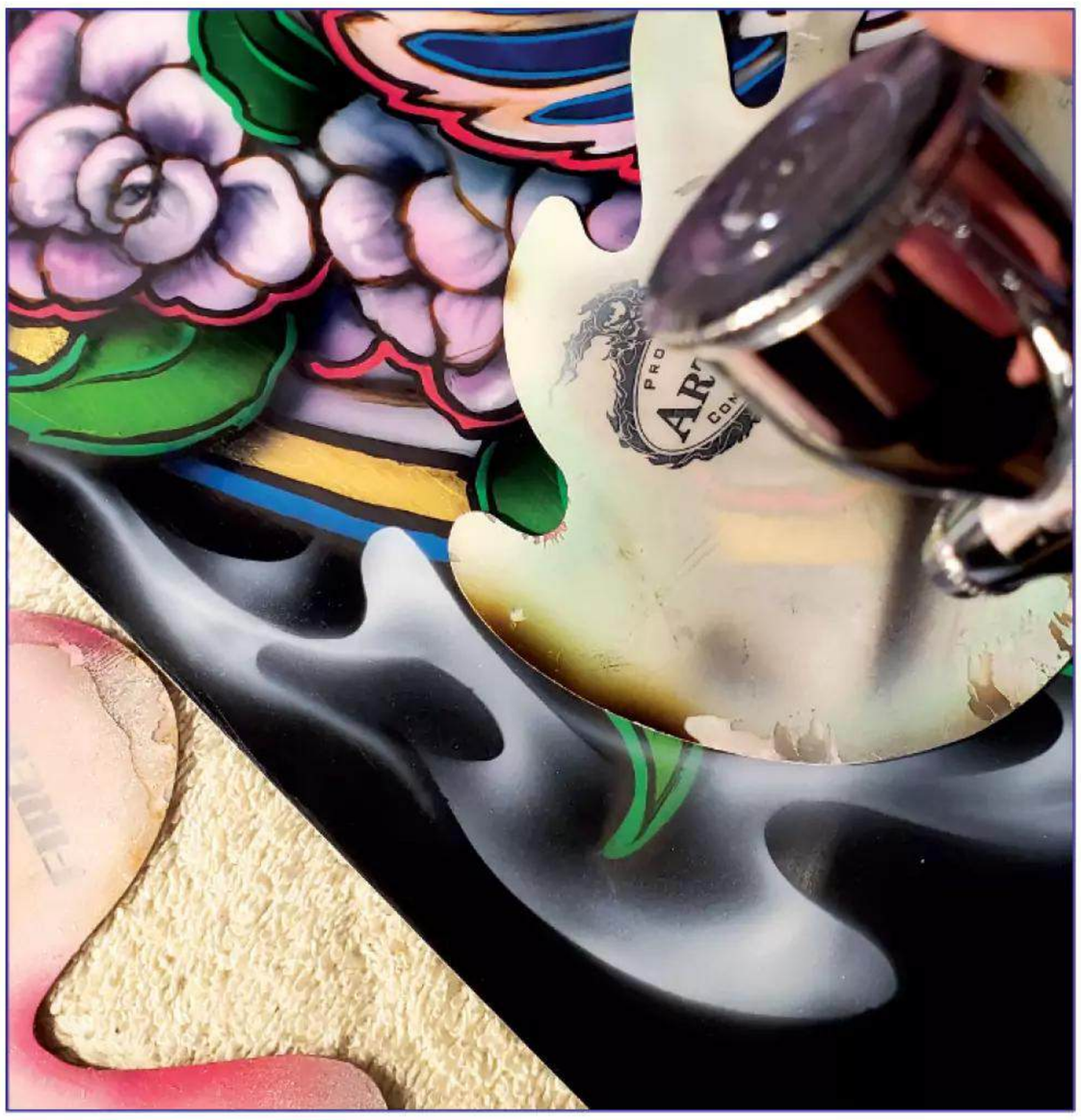
I typically use a soapy, 800 grit wet sand with a sanding block and proceed with some caution – especially when vinyl is being used. A few drops of dish soap are usually all it takes to keep your sandpaper from clogging.

Special note: An aggressive / mechanical / DA sanding over clearcoated vinyl and leaf can be a recipe for disaster. There just isn't enough of a physical or chemical bond there to rely on and the torque from machine sanding. It can rip large areas of the clear coat right off your vinyl / leaf. In automotive custom paint applications, this durability issue should absolutely be considered – and divulged to the client. But for an art panel, durability is often not as much of a concern.



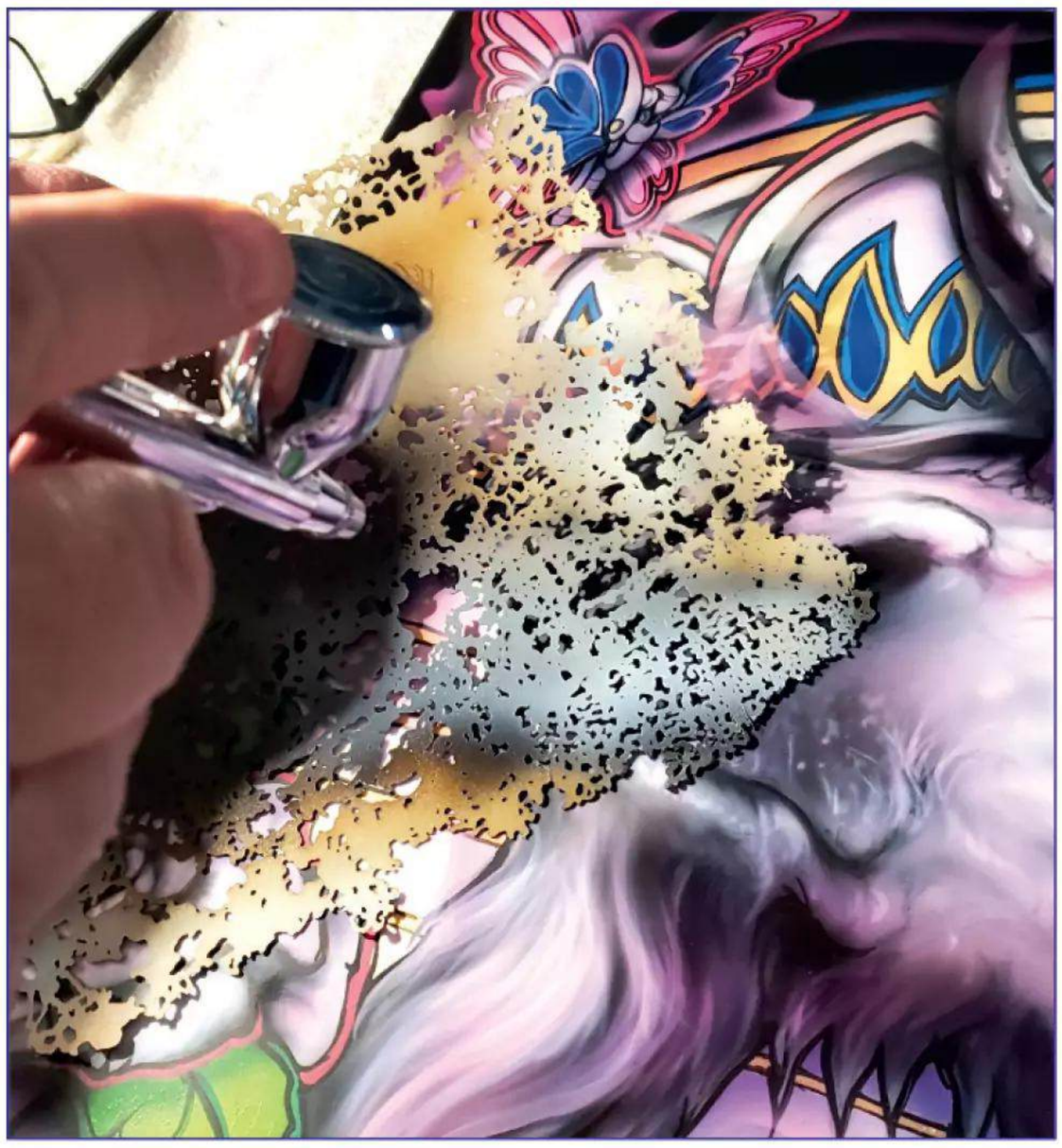
17 The third design element

My nemesis!! The dreaded 'third design element'… It can be so hard to come up with a design element that compliments/marries the two main design elements of a composition. We have the 'main image'/Unicorn. And the design element that compliments the 'main supporting design'/floral border and butterflies. But what ties it all together?? A misty/smoky/fire element always seems to come in handy at this point. I opted for Createx's Sunset Magenta Candy20 over white whisps created using Artool stencils to accomplish this.



18 The Zone

Now that the whole panel and compositional elements have been addressed, we get to go back in and further make it all work together. Accents, highlights, details and, in this case, Artool Texture FX stencils etc. I know this might sound silly, but when you get this far on a project, a painting will often start telling you what it needs and where it needs it. You should listen! It can be such a euphoric feeling (often referred to as 'the zone')!!



19 Conclusion

Thank you for taking this journey with me! I hope it was enjoyable and maybe even opened some possibilities or future considerations. It would thrill me to find out it inspired a new project or even simply broken down some pre-conceived notions! We do have some quality assurance responsibilities as custom painters to consider but I have never been a fan of boundaries when it comes to artwork. Put yourself out there! Dream big! Pursue excellence! Know/take comfort that one project can be frustrating and unconventional but still reward you and fuel your growth and passion as a painter!



RODRICK FUCHS



Rodrick Fuchs lives in Edmonton, Canada, but began his career over 27 years ago in Tennessee, USA, where his exceptional talent quickly earned him recognition in the industry. Today, he is considered one of the best custom car painters around. Rodrick is known for his vibrant, eye-catching designs and has worked for many different companies and participated in global product development and licensing projects. Although his main tool is the airbrush, his work is not limited to this medium. His works have been featured in numerous international trade magazines and art publications. A passionate lecturer, Rodrick has been invited to six countries over the past two decades to teach courses and lead seminars. His ongoing exploration of digital art and woodworking has broadened his creative spectrum and opened up new avenues for innovative mixed media projects.

Web: www.fuchsart.com
Facebook: rodrick.fuchs
Instagram: _fuchsart_

International AIRBRUSH DAYS 2026 ARTIST

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

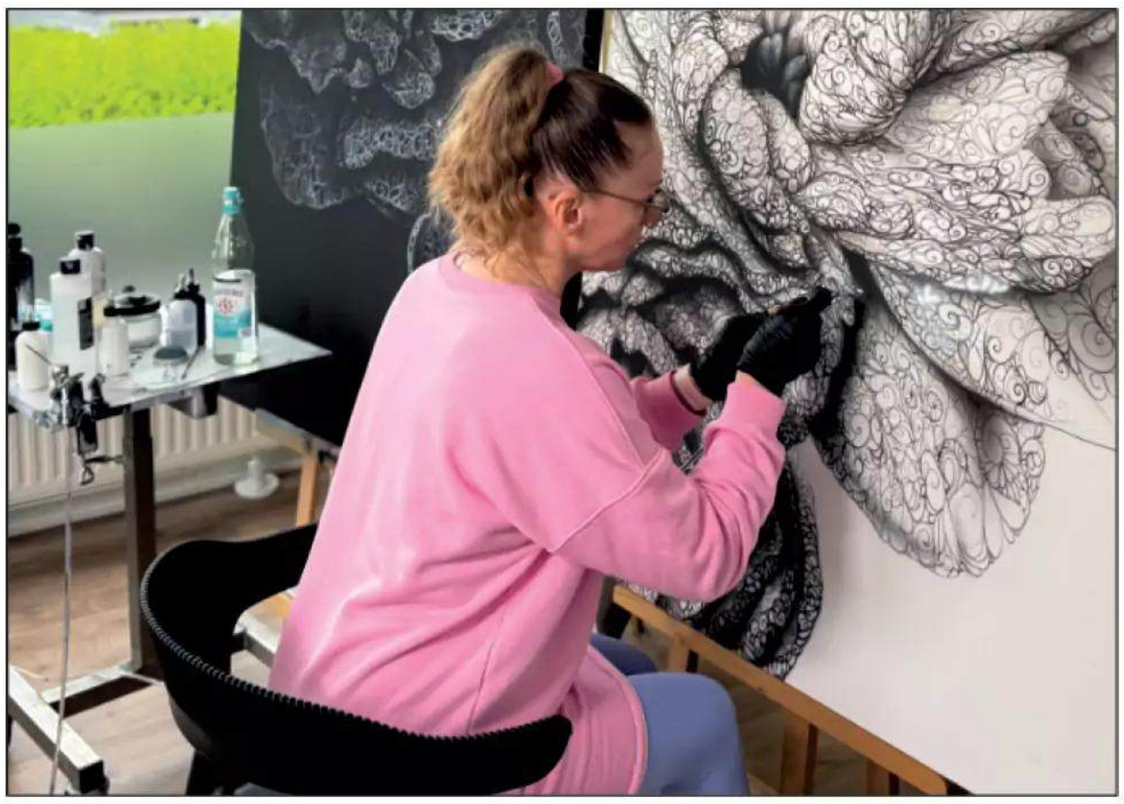
Pure Inspiration
HERE THERE BE DRAGONS
CONCEPT COLLECTION
RODRICK FUCHS
HERE THERE BE DRAGONS – CONCEPT COLLECTION
A4, 64 pages, wire-o-binding, English,19,95 Euro
ISBN: 978-3941656628
www.newart-shop.de

Are you ready for new painting techniques?
CREATIVE WORKSHOPS
with Roger Hassler
For beginners and advanced students
PROCREATE WORKSHOP
14th and 15th February 2026
AIRBRUSH WORKSHOP
12th and 13th September 2026
Sted Hemsbakken 67, 3242 Sandefjord NORWAY kl. 10-17.00
Kursgebyr: NOK 3000 inkl. leie av utstyr, kaffe, te, brus og kake
Kreative Kurs Sandefjord As
Bindende påmelding til kreativekurssandefjord@hotmail.com, tlf 40210361 eller her på messenger.

Advertisement

A world of lace
The healing art of Anzhela Dmytrenko

Many airbrush artists strive for precision and detail to achieve perfect, illustrative photorealism. Ukrainian artist Anzhela Dmytrenko uses the same precision and attention to detail for the exact opposite: for dream images, fantasy worlds, and for her "lace" – as she calls her curly airbrush strokes, which define both her paintings and her view of the world.



How did you get into painting?

Anzhela Dmytrenko: I loved drawing as a child, and my parents sent me to art school when I was in fourth grade. From the very beginning, my drawing style was unique: I loved working with pencils, gel pens, or simple ballpoint pens – more in the direction of graphic art. I especially liked lines, which I now call "lace." Back then, they were just little ornaments and squiggles that I drew in the margins of my notebooks.

To be honest, I didn't like studying at art school, and I even skipped classes for a year. But then I went back because my mother insisted. She always believed in me as a future artist, even when I didn't believe in myself.





Did you try other techniques before airbrushing?

Anzhela Dmytrenko: Since I attended art school, I tried almost all the techniques that were taught there: ink, pen, pencil graphics, watercolor, gouache, the basics of oil painting. I didn't like oil because it takes too long to dry – I wanted to work faster. That's why I started my artistic career mainly with a brush. Before I picked up the airbrush, I designed my first mural with simple tools: sponges, household sponges that I cut to size, and good, professional brushes.

Did you learn another profession before becoming a freelance artist?

Anzhela Dmytrenko: I completed my studies as a mechanical engineer. I worked in various positions in this profession for five years and have a degree in engineering.

What was the situation with airbrush equipment and accessories in Ukraine before the war? Were there local retailers?

Anzhela Dmytrenko: There is one official retailer for airbrushes in Ukraine. They do their best to provide artists who work with airbrushes with access to the tools they need. Deliveries have become more difficult in the meantime. Overall, there are many small companies in Ukraine that sell airbrushes, and one main company that we still work with today.

What equipment did you start with?

Anzhela Dmytrenko: I was lucky with the people in my life. A woman named Olya, who recommended airbrushing to me back then – when I didn't even understand what it was all about –told me right away which model I should buy. She suggested two brands: Iwata and Harder & Steenbeck. I chose Harder & Steenbeck on gut instinct, and I've been working exclusively with these airbrushes since 2012.

You painted murals in a hospital in Ukraine, even during the war. How did you get this job? Tell us about the special circumstances.

Anzhela Dmytrenko: It wasn't that I "got a job at the hospital." I had been self-employed for many years and always tried to show my work and look for projects. The first charitable project began when the mother of a girl suffering from leukemia asked me to paint her child's room. She even wanted to pay for it. But I said, "We'll do it as a gift." At the time, the girl had to travel abroad for treatment, hoping to return home. Unfortunately, the child passed away.

A year later, the mother contacted me again, this time with a request to design a treatment room in the oncology department in Poltava, a city near my hometown of Kremenchuk. The original plan was for just one room. But together with this mother, my followers, and her supporters, we were able to rai-





se enough money to renovate an entire floor. It was a major renovation – not just painting the walls. In the end, we painted the treatment rooms and the playrooms. That was my first charity project in 2018.

A year later, I received a request from the "School of Superheroes" and the "Okhmatdyt" hospital. After that, the head of the bone marrow transplant department also approached me. These projects were also completely non-profit. In the following years, my husband and I continued with these projects every three to five months, depending on when we managed to raise money for the materials.

When the war started, the Harder & Steenbeck company became a real source of support for us. They really liked what we had done in the children's hospitals before the war and fully supported the continuation of this project. Thanks to this support, we were able to devote all our time to mural design while also accompanying children, parents, and doctors.

The designs we see from you are mainly imaginative landscapes. Is that what you like best?

Anzhela Dmytrenko: I probably like drawing "without thinking" best. The "lace" paintings in particular are created this way. Other works – landscapes, fairy-tale worlds – develop gradually. But they always exist in my imagination first. Of course, I use references: sometimes I sketch on my tablet, sometimes I search for images on the internet together with the client to convey an idea. But basically, every image first emerges in my head. I then change and develop the composition directly on the wall. I only use references for general shapes. I have never copied one of my sketches or someone else's designs one-to-one – every work is unique.

You mentioned at the beginning that you already painted these "lace" strokes, as you call them, as a child in art school. How did this develop from childish scribbles to what it is today?

Anzhela Dmytrenko: My lines, which weave together to form lace... I don't remember a time when they weren't there. They always existed in my imagination. This is how I see the world: everything material appears to me as a 3D model made of lace. This is how I perceive reality, how I see energy, the breath





of life, the connection between us. Airbrushing and many years of practice help me to make at least a little of what I see visible and to show it to people.

We know that Harder & Steenbeck helped your family come to Germany. Tell us how that came about.

Anzhela Dmytrenko: Harder & Steenbeck really helped us come to Germany – you could even say they encouraged us to do so. Together, we were able to realize many wonderful projects in a children's hospital. The company supported us with housing, work, registration, and many organizational matters that are otherwise very difficult for newcomers, especially in Germany. Today, we work closely together, and I hope that many more wonderful projects lie ahead of us. For many years, I dreamed of seeing Harder & Steenbeck's production facilities, and I am happy that this dream has come true.

Next year, you will be teaching at our International Airbrush Days. What have you planned for the participants? What can they look forward to?



Anzhela Dmytrenko: At the International Airbrush Days, I would of course like to show my best work. But I also understand that sometimes completely new, unexpected ideas arise. Who knows what surprises I might have in store? One thing I know for sure: the participants can count on my love. I love people and this life very much – despite all the difficulties. Airbrushing is just one way to express this love and share it with the world.

What projects do you have planned for the near future?

Anzhela Dmytrenko: Here in Germany, we are still settling in, so many projects are still in the works. But I have lots of ideas: I want to continue with social projects – especially for schools and children with special needs, because our son is autistic. This idea is very close to my heart. I also enjoy working in hospitals or schools for neurotypical children. And in the longer term, I dream of having my own exhibition – with canvases and a series of my lace worlds. But life is unpredictable. That's why I believe it's better not to say too much, but to show. Because that's what I do best.

Dear Anzhela, thank you very much for this insight into your special art and experiences. We are delighted to have you at the International Airbrush Days and to share in your extraordinary approach to airbrush art.



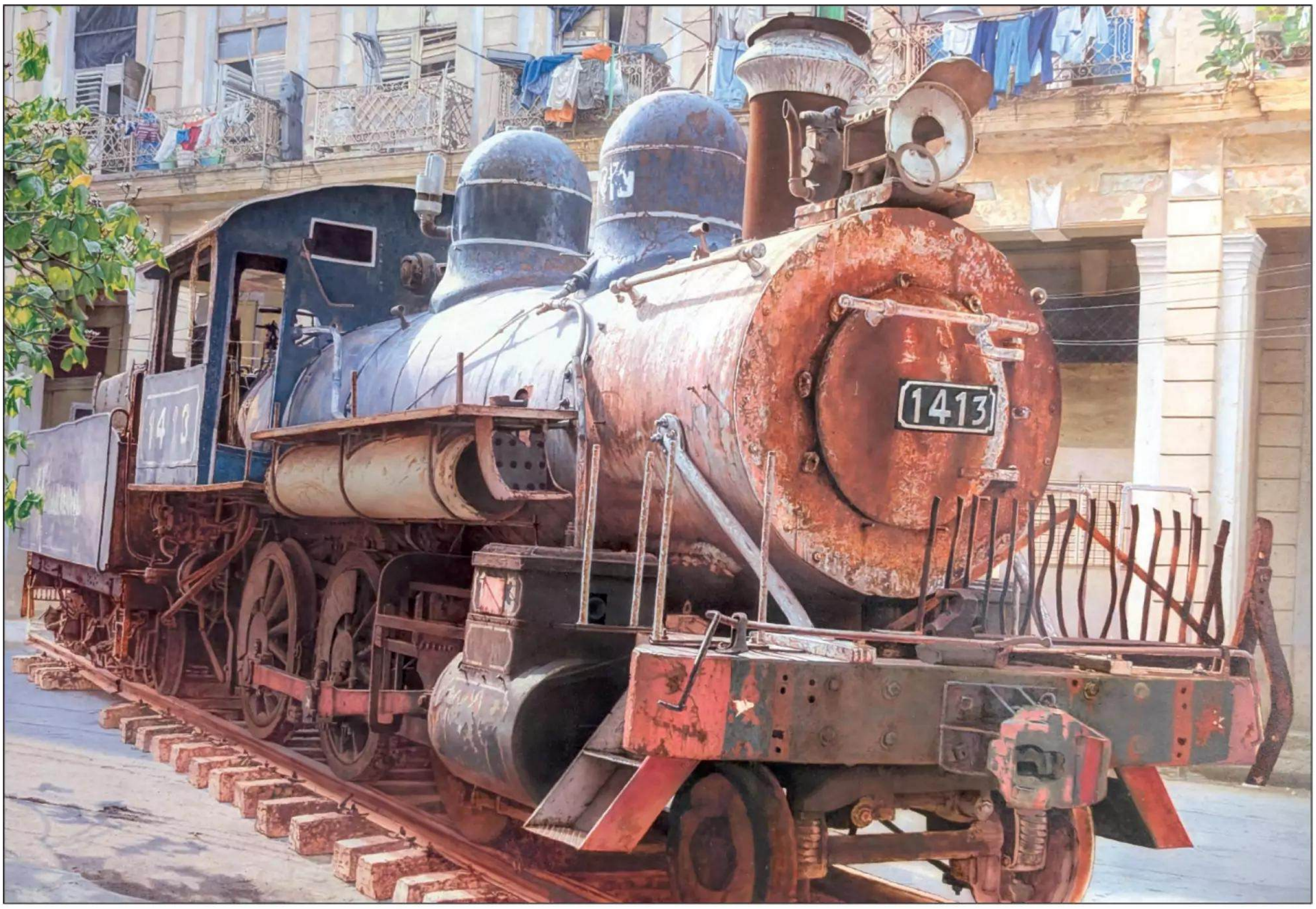
David Naylor: Airbrushing without limits



His Spanish-British heritage made David Naylor a border crosser even as a child. David knows no limits when it comes to airbrushing – neither in creativity, his own abilities, nor in airbrush equipment or colors. David tinkered until his compressor had an automatic shut-off function back in the 1980s, until his airbrushes fit perfectly in his hand and the lines were even finer and smaller than those of others.

David, how did you get into airbrushing? When did you start?

David Naylor: Well, when I was 19, I was a professional breakdancer. A good friend of mine came to the place where we always practiced wearing this incredible jacket. His name was written on the back of the jacket, along with some stars and planets and all that stuff. That interested me because I used to draw all the time. I've always been a fan of drawing. So I said, "Hey, where did you get that jacket?" And he said, "Well, I have this little thing that can paint on any surface, depending on the color you use." I asked what it was called,



and he said, "Airbrush." So I started saving up to buy an airbrush. That was 41 years ago.

Wow. What happened next with the airbrush?

David Naylor: So I started with the airbrush and used these air pressure bottles they used to sell, which really didn't last very long. And they got cold while you were using the CO2. They were really expensive and they were really useless. So I saved up some money and decided to get a compressed air machine next. I bought the cheapest one that worked without a tank. It was blue and had a cylinder and a handle on top. I got a hose and put the machine in a box. Using a tire air hose and a doorbell switch, I built myself an automatic shut-off. When I wasn't using the airbrush, the part inflated, touched the switch, and stopped the compressor. When I started again, the air chamber deflated. It was really something like a "Cambodian" compressor.

Has airbrushing always been a hobby for you, or have you ever worked as a professional artist?

David Naylor: I never worked as a professional artist because I never wanted to. The thing is, I started breakdancing and I was one of the first people to do it here in Spain in the 80s, in 1983/84. Until a guy came up to me and said, "Hey, we could go to discos every Saturday and Sunday. You'll get paid for it." So I started doing gigs and it turned out to be a job. It wasn't fun.

And that also influenced your decision about whether you should earn money with airbrushing?

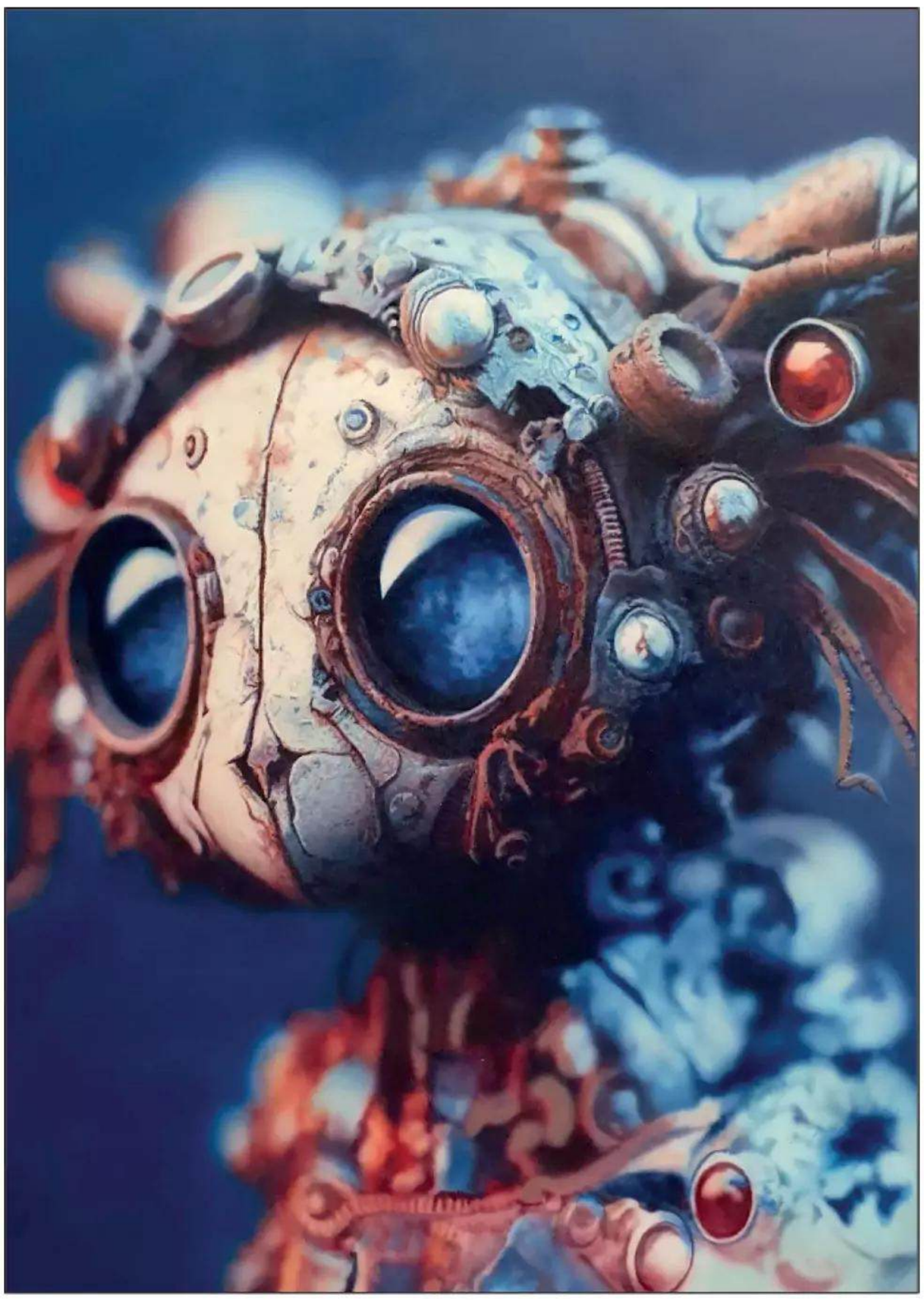
David Naylor: Yes. That's something I've always thought about: that I really don't want what I love to become a job. If someone came up to me and said, "Look, I want to buy your paintings and I'll give you good money for them," I could sell them because they're already finished. But I don't want anyone giving me a schedule, pressure, or anything, and telling me, "You should paint this instead of that." I want to be as free as a bird to do what I want as an artist, whenever I want. Okay, I airbrush, but for the art, not for the money.

So you don't do any commissions locally alongside your job either.

David Naylor: No, not at all. There have been people who have asked me, but I've always turned them down. And I've said, "If I ever do, I'll get in touch with you."

But you have sold artworks...

David Naylor: I just sold a few pieces to a museum. I have two works in the permanent exhibition at the MEAM Museum, the Museum of Modern European Art in Barcelona. It's a beautiful museum, a museum of figurative art and realism. There are some really great artists there. It's something I would recommend if you come to Barcelona.





Did you have any formal art training? I mean, for airbrushing or drawing or anything?

David Naylor: In 2008, I attended a workshop with Dru Blair. That's the only thing I've ever done. Before that, I had already been working with airbrushes, and most of my work was already freehand. And I used transparent paints.

I remember that when I wanted to do a portrait, I used a wine-red shade. I worked monochrome at first, really very soft and all that, and then I added an opaque color that was a bit orange, and in a few areas more white to get the shape. That mixed really well as a skin color because the wine red turned into brown. So I was already thinking about what would happen if I used this color under that color... And Dru Blair taught me to be even more precise.

What are your favorite subjects to paint? What do you specialize in?

David Naylor: I like painting different textures. I like copying things, and now I'm also venturing into AI. I use it to generate different types of heads and objects such as lenses and so on. And later, I play "Mr. Potato" in Photoshop and build my little dummies or whatever. On the other hand, I like to do small detail work with one or more colors of small heads or portraits of people. Right now, I'm learning and trying to teach myself how to do anatomical drawings of the head. I want to be able to draw a whole body from above, from the left, from the right. So I'm trying to teach myself, which is really difficult for me.

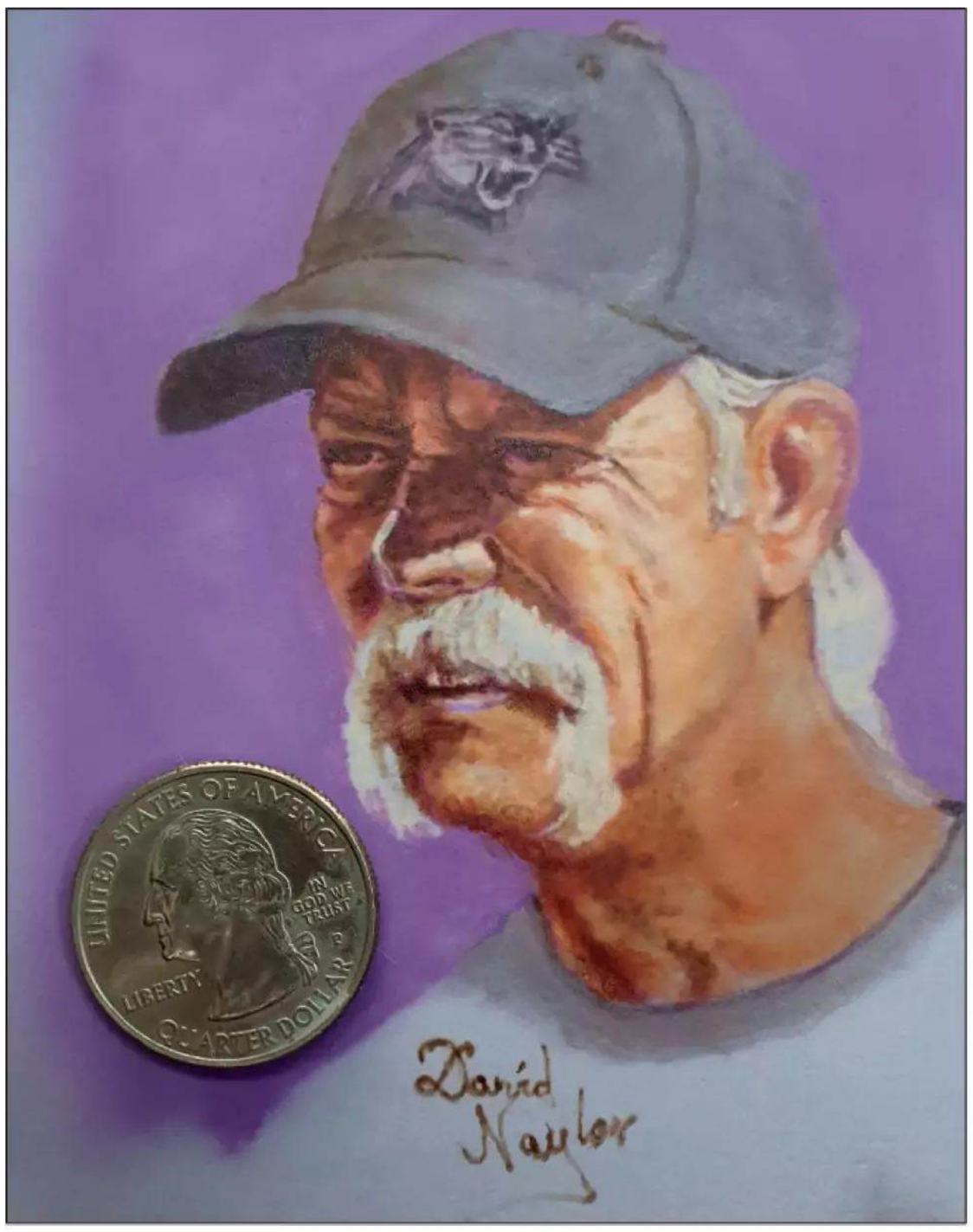
Have you ever heard of an artist named Kim Jung-gi? The guy drew an entire wall with a brush, an ink brush, and he made such beautiful illustrations with so many characters – all from his head. And that blew me away. And I thought, "Hey, I want to do that with airbrushing." That's my next adventure, if I can do it.

You create small mini/micro paintings – detailed works that you've talked about before and that can be seen on Facebook and Instagram. How long does it take to create them? You once said it takes between 20 minutes and an hour, depending on the design?

David Naylor: 20 minutes is really lucky, you know. Maybe 45 minutes to an hour, two hours, depending on the design. If it's just one color, that would be about right. If there are several colors, it can take up to three or four hours. And if it's a larger illustration, it takes weeks.

Did you only recently come up with the idea of painting in this small size?

David Naylor: No, I started working freehand more than 20 years ago. I think it was 1993 or 94. Steve Driscoll came to Barcelona to do a small show at a comic academy. There was an airbrush event there. That was when the Vega 2000 came out,





and it had a really strong influence. I went there, I had already worked with airbrush and used stencils and stuff like that. And I saw Steve Driscoll painting a T-shirt. He blew my mind. "What? What is this guy doing so fast, and I'm wasting my time!" And when I went back to the place where I used to paint, I realized that it took me about eight to ten hours to cut out all the masks and texture materials like feathers, etc. And half an hour just to place the stencil correctly and start painting, but the actual painting only took half an hour as well. And I thought to myself, this is more cutting than painting. It's not that much fun. So it's probably better if I just do the fun part, even if it's difficult. From then on, I started painting freehand.

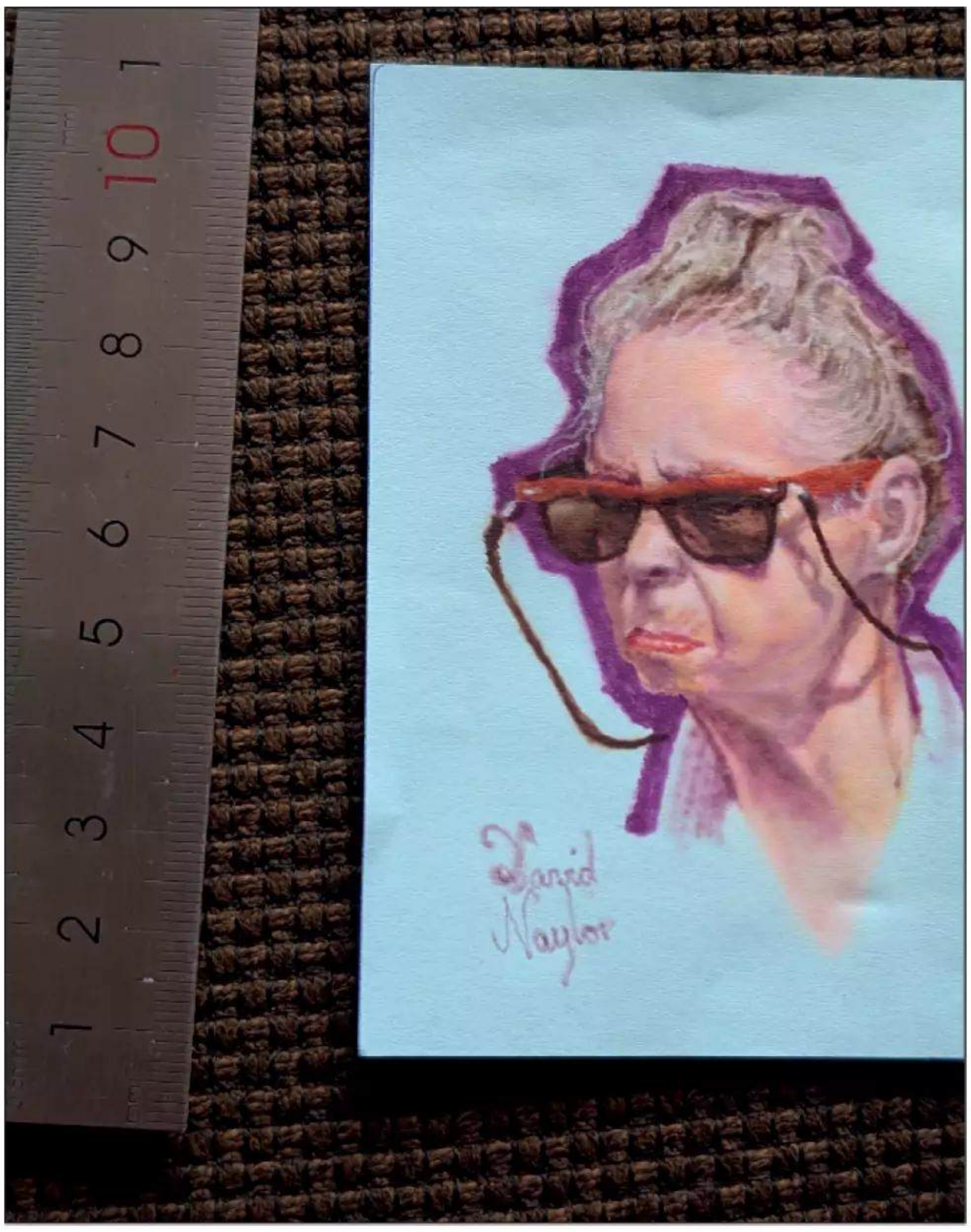
How did you teach yourself?

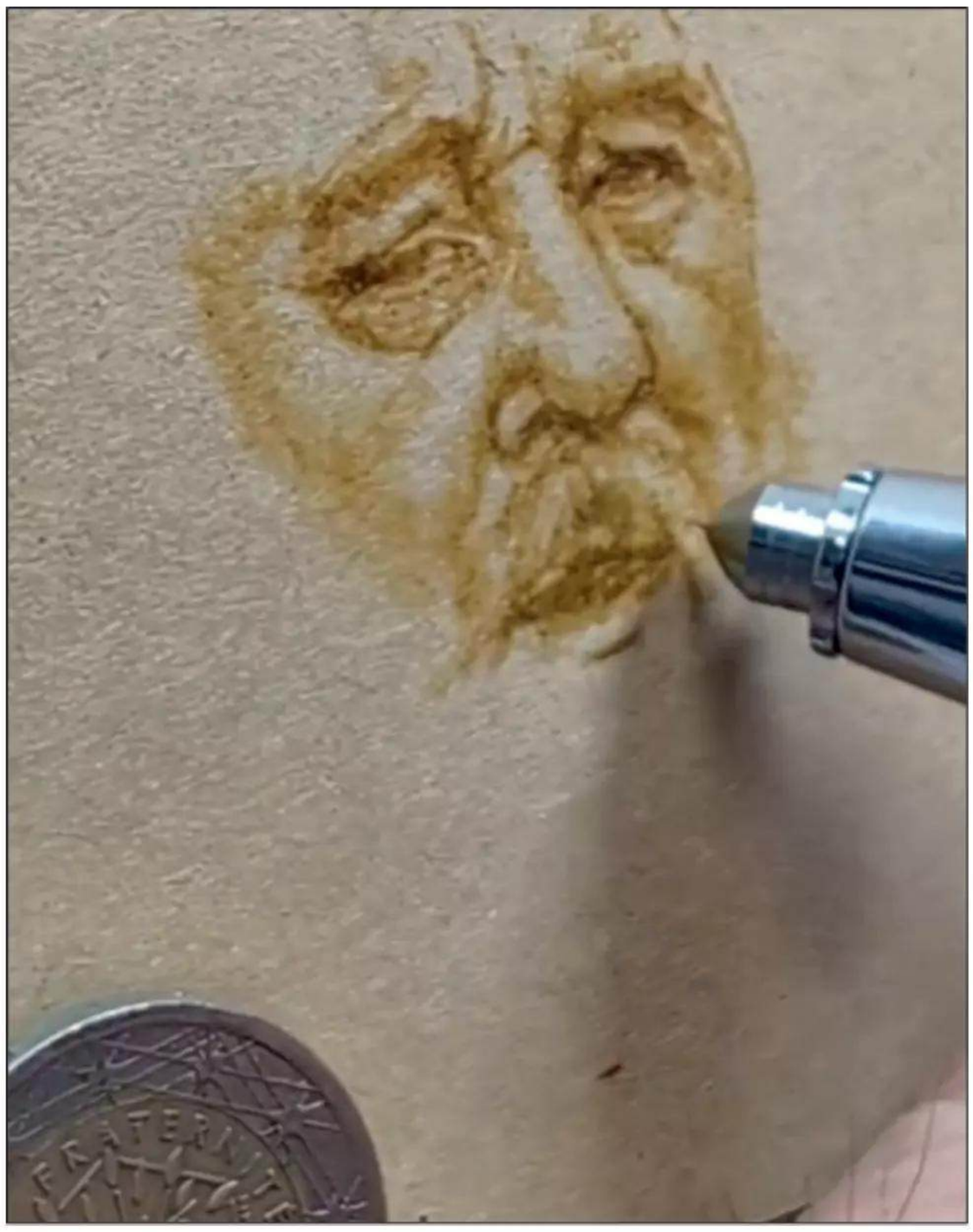
David Naylor: I started with T-shirts because they were much easier, as the paint sticks to them much better. There wasn't as much paint mist either. Then I switched to paper. And I made monochrome paintings on Canson paper, which was actually intended for pastels and had a slight texture. The format was A2, I think, and I started painting old actresses and actors like Gina Lollobrigida and Sophia Loren because there were these black-and-white pictures from the 50s, 60s, and 70s. So I started trying that and doing everything freehand and learning the trade: how to do what first, what comes second, because then I began to realize that you have to do the shape and work on the sides at the end.

Did you have any other role models or people you could learn from?

David Naylor: At that time, I was also in a forum called Airbrush.com, and there was Dru Blair and a lot of people, including Alberto Ponno. I remember posting a jazz musician. And everyone said, "Oh yeah, it looks so beautiful" and all that. Then someone came along and said, "Well, the ellipse of the trumpet isn't really correct," and people started to pick on that person a bit. But I thought he was right. So I said, "Thank you very much for giving me that advice." Because it's easy for people to just say, "Oh, you're doing so well." But to find someone who tells you exactly what's really going on... In my opinion, they're giving you a gift called honesty. And if they know more than you do, they're giving you a really good gift. So I started looking into what Alberto Ponno used to do. That really, really changed a lot. I never thought anyone could paint such small things freehand. So I thought to myself, because I have this attitude: If you can do it, so can I. And if you do it, I'll try to make it even smaller.

I am competitive! In a good way, of course, I would never put anyone down or anything like that. I think people need each other to learn from each other, to compare and to think about the good things that people do. You should try to do these things your own way so that you develop your own individual style. For me, Alberto Ponno did something that was truly unforgettable. He is one of the nicest people I have ever met in this world – apart from being one of the best airbrushers in the world, he is also a really nice person. So I used to talk to him about things and he told me: "If you want to work freehand and use paint, you have to turn and rotate the picture so that you always get the good side." That's something he taught me. And he said, "If you want to practice small airbrushing, start by writing your name." He told me that too. I





didn't invent it. And I don't want to get credit for something I didn't do. I'm just following the example. And that led me to work smaller and smaller.

Alberto was always amazed at the color choice I used when painting and that I could do it with water-based paints. He used Glasurit paints with solvents, which make it much easier to work in detail. We became really good friends. I visited him, he came to visit me, and he opened up a universe for me. There are no limits to your brain. If you have the idea, you can do it. There's always a way. If your brain says there's no way, then you're just sabotaging yourself.

You just said that you use water-based paints. Which ones do you use exactly?

David Naylor: Lately, I've been using Createx Illustration Colors. Sometimes I'd like to go back to Wicked colors, but I only have a few of them left. But I really liked them, you know, when they first came out. And I tried Atom thinner, which I like. I also tried Atom colors. They're for miniatures, but the thing is, they work really well. They're not as controllable as Illustration Colors because they're not as transparent. They're more opaque, and when you paint with them, they change to a different color as they dry. So it's kind of really odd. I'll probably stick with Illustration Colors for now. You can play around with Illustration Colors.

Anyone who follows your work on social media knows that you like to tinker with and optimize airbrush equipment. What exactly do you do?

David Naylor: I've built my own triggers for almost all of my airbrushes – Iwata, even Badger, Sotar, Paasche.

Why? How did that come about?

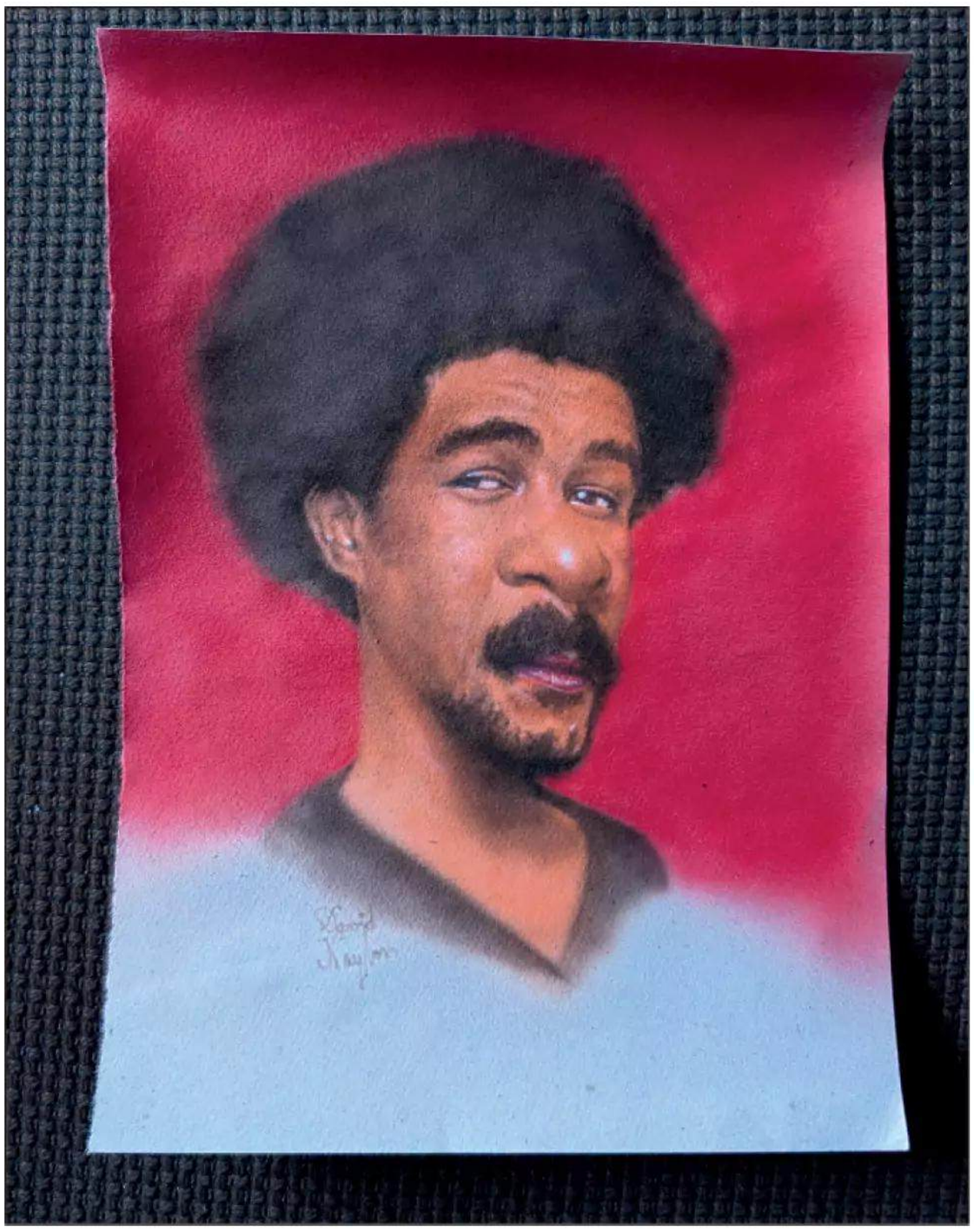
David Naylor: When I started working smaller and smaller and smaller, I developed a problem with my hand because it's tense the whole time you're using the airbrush. You draw a line that has to be in a specific place. It was only when I started to feel pain that I realized how much force and tension I was using. That's what happens when you work with an airbrush. When you use stencils, it's much easier because you can be sure that nothing will go wrong. But when you have a portrait and you have to paint an eyelash or the nostril, the outside of the nostril, which can't have a straight line but rather a small shadow, you don't notice that your hand is being overstrained. So I developed tendonitis in my hand, and that's why I started thinking about ways to overcome this stress. And that's how I developed my little gadgets.

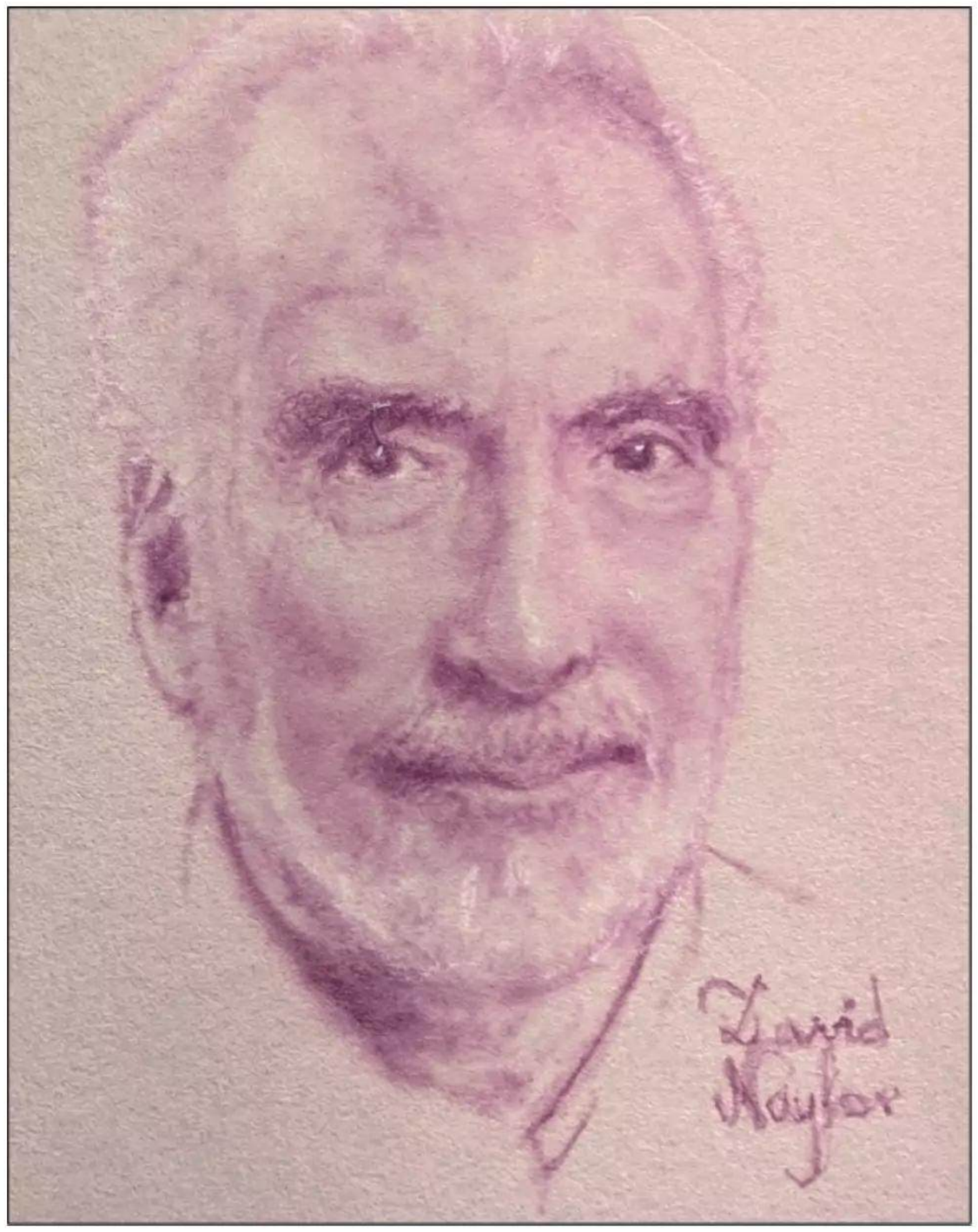
You could also be seen in some videos by Harder & Steenbeck this year with their new airbrush models.

David Naylor: Yes, I tested a few airbrushes they made – the Ultra, the Evolution, and the Infinity. I think they're really, really good. They're easy to dismantle and they're really good to work with.

What do you particularly like about Harder and Steenbeck airbrushes?

David Naylor: I find them very tough. They're workhorses, all





of them. I mean, if you want to break something, you almost have to do it on purpose. They have a real reason. They're not expensive and they work really well, and I think they're built to last. The replacement parts are also pretty good and inexpensive. The devices are for anyone who wants reasonable quality at a good price and something that will last a long time.

How did this collaboration come about?

David Naylor: I came to Harder & Steenbeck through Younes, who tests the equipment at Harder & Steenbeck and does some airbrushing himself, and he asked me if I wanted to see the factory. I went there and talked to the people at Harder & Steenbeck.

Did you show them your gadgets too?

David Naylor: I brought them one of the modified airbrushes I had, and the general manager, Warrick Smith, tried out my airbrush. It changed his face. He just looked at me with wide eyes. Then I said that I wanted people to be able to work with it and gain more control. It would be nice to write my name in this little history of airbrushing so that people know that I discovered it.

What would you change about an airbrush if you could?

David Naylor: If I were to make an airbrush, I would change its shape where it meets the middle finger and thumb. It should be more V-shaped there instead of round. If it were V-shaped, your finger would sit on top more easily because you already make the V shape with your finger and index finger. So it's something I'm always working on, thinking about, or something. I'm a crazy doctor.

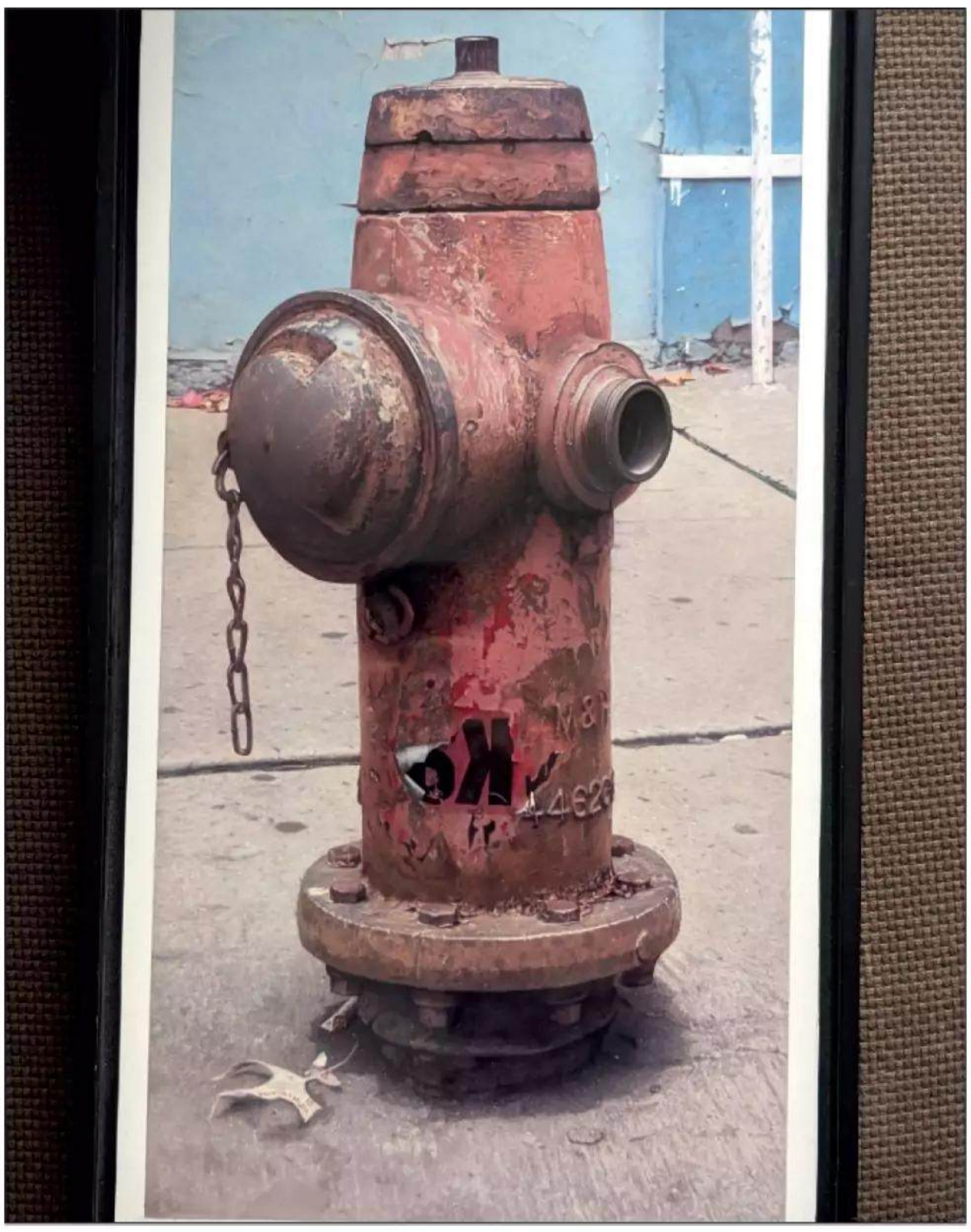
Tell us a little more about yourself. You're British, but you live in Barcelona?

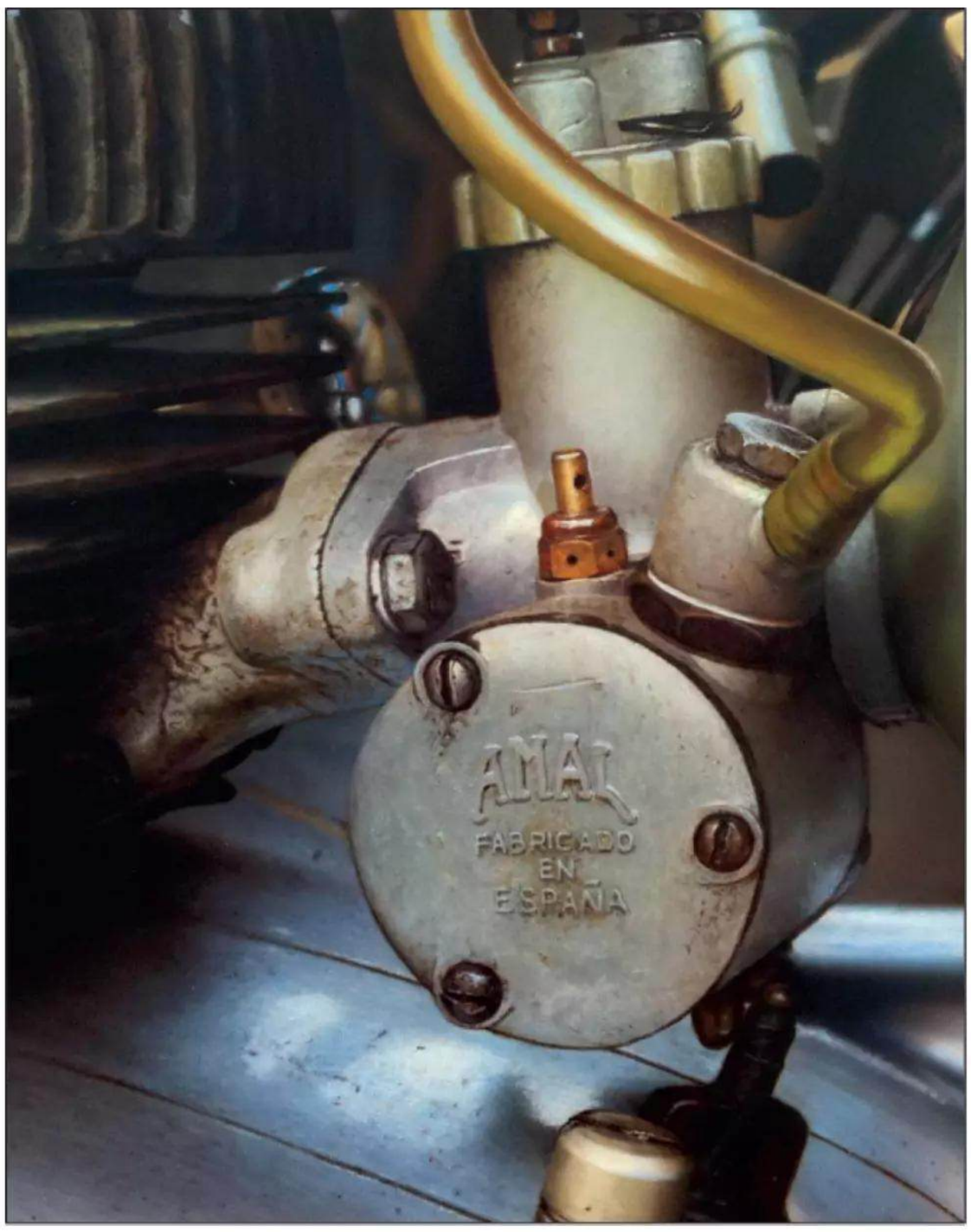
David Naylor: Yes, I live in Sabadell, a small town outside Barcelona. My mother was Spanish. My father is English. And when I was four years old, my father emigrated to Zimbabwe to set up a company with a friend of his. A printing company. He used to be a printer. So we went to Zimbabwe and I stayed there for two years, until I was six. My parents got divorced, so my father stayed there and my mother came here to Spain. I had to learn Spanish because I didn't know it.

And then I went back to England because I had completely forgotten how to speak English, and I got into trouble here because I was hanging out with bad kids. So my mother thought we should go back to England. So we went back to England and I had to learn English all over again. And then, when I was 19, we came back here to Spain. That was in 1982. So I came here and have stayed here ever since.

So is your Spanish now as fluent as your English, or vice versa?

David Naylor: My English, as you can hear, is good. It's English, but you can't tell exactly where I'm from. Because I don't have an accent from any part of England, but Spanish is my mother tongue. When I just talk to someone normally in Spanish and I say I'm English, people say, "No, you're not." So





I don't have an accent at all.

At the International Airbrush Days 2026, our readers will have the chance to meet you in person and learn from you. What is important to you in this regard?

David Naylor: Well, I think it's important to teach people that there are no limits to what you can do with anything, even with an airbrush. So I think I could teach people to think a little outside the box. I can teach them to have a knowledge about things that usually aren't talked about, such as paint, airbrushes, the air consumption of an airbrush, different types of pressure, etc. Everyone has their own personal limitations in their head that they shouldn't have.

David, thank you very much for the nice chat. We are very much looking forward to welcoming you to Hamburg soon.



HARDER & STEENBECK

harderairbrush.com



Precision, Redefined



Progression, Perfected



Learning, Engineered



The big anniversary interview
Readers ask – AIRBRUSH STEP BY STEP answers

20 years of AIRBRUSH STEP BY STEP magazine – not all of you have been with us for that long and witnessed the beginnings. A lot of things remain behind closed doors – as readers, you 'only' get to see the finished product. That's why we asked you via our newsletter and social media in October to send us your questions. What would you like to know about AIRBRUSH STEP BY STEP magazine? Here are our readers' questions and our answers:

How do you find artists from all over the world – or do they contact you?

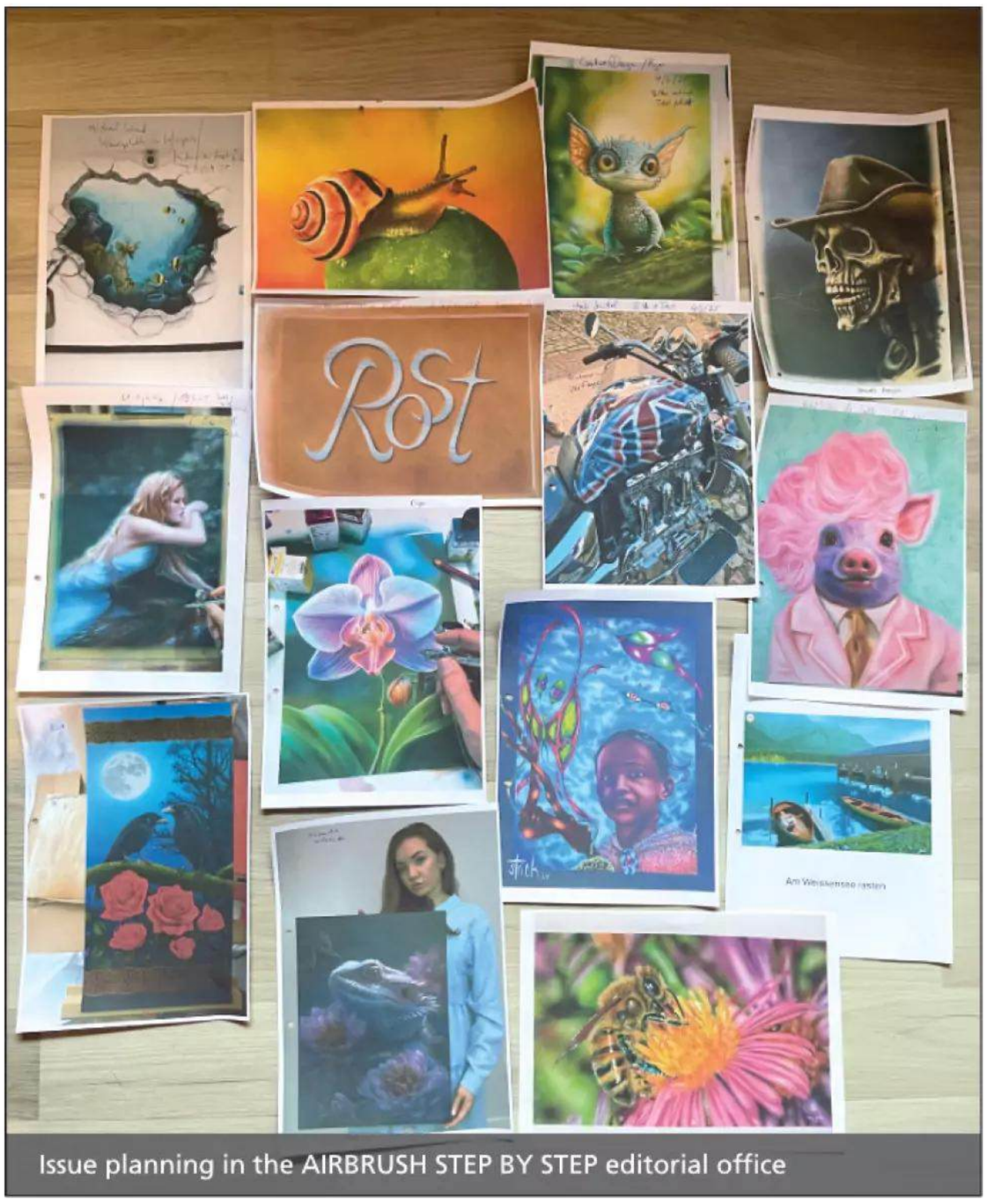
Both. Sometimes we simply receive emails from artists who introduce themselves to us, show us their work or even make a specific step-by-step suggestion. We are always particularly pleased about this, but unfortunately there are too few of these to fill the 40 or so articles we publish each year. Most of the time, we have to rely on our own research. Of course, social networks such as Facebook, Instagram and YouTube are a great help, but so are the various airbrush shows that have taken place throughout Europe over the last 20 years. There are also a number of airbrush schools and airbrush retailers who now encourage their students and customers to get in touch with us. That's also very helpful. As a rule, however, we contact artists via social networks when we have seen something interesting from them and ask if they would like to do a step-by-step article or an interview. We have also approached artists on the basis of readers' gallery submissions. Thanks to AI translation apps, we now chat and write in all kinds of languages. This works very well and significantly reduces artists' fear of contact.

As an airbrush artist, can I ask the AIRBRUSH STEP BY STEP team if you can report on a certain topic?

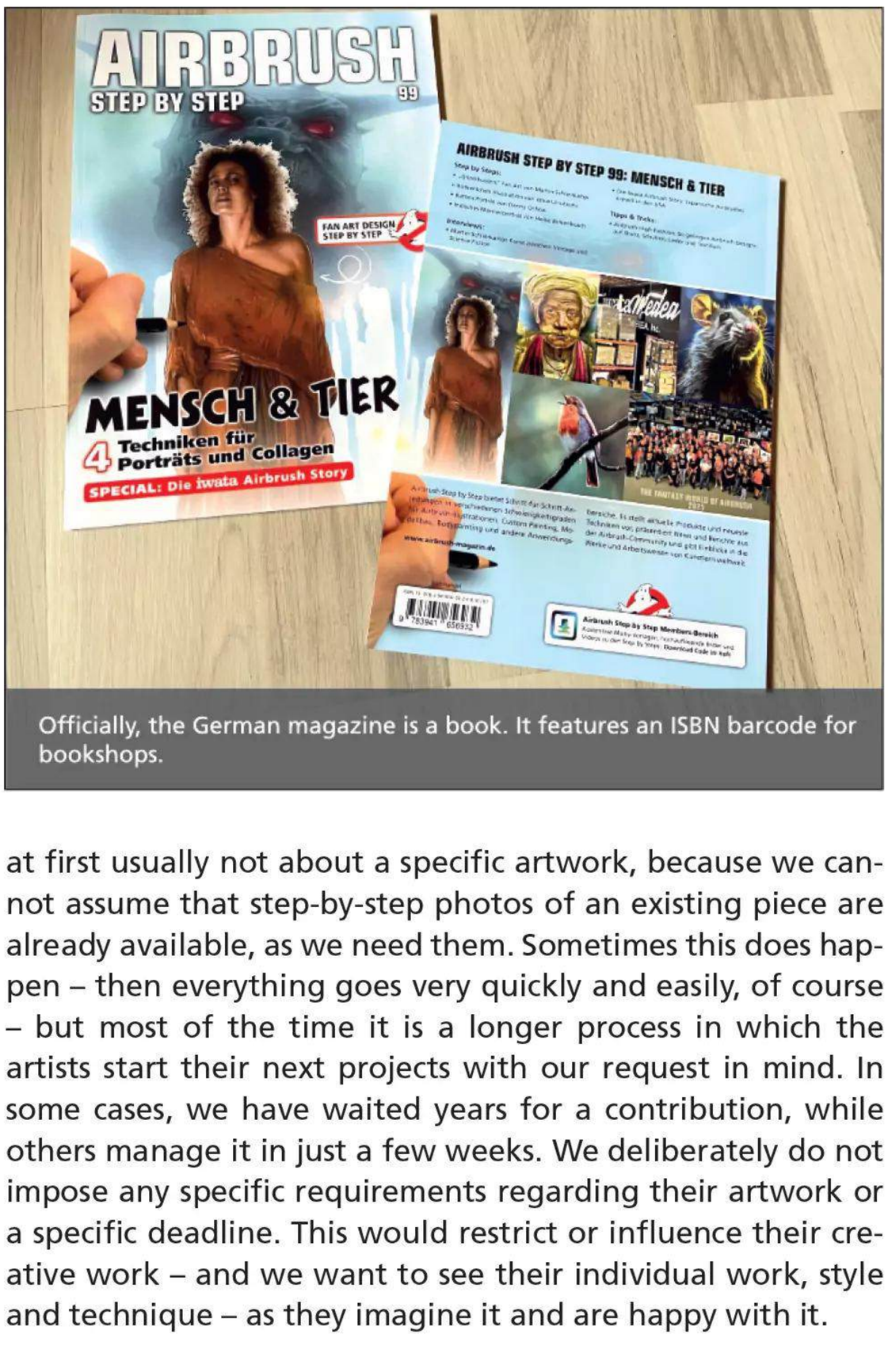
Yes, anytime.

How exactly do you select the topics?

Every artist has his/her own style, a thematic focus, a particular way of working or even a specific context in which their work is created. We approach the artists and ask them to do a step-by-step article, or we suggest sending them interview questions if the focus is more on their overall work or background story. The request regarding a step-by-step article is



Issue planning in the AIRBRUSH STEP BY STEP editorial office



Officially, the German magazine is a book. It features an ISBN barcode for bookshops.

at first usually not about a specific artwork, because we cannot assume that step-by-step photos of an existing piece are already available, as we need them. Sometimes this does happen – then everything goes very quickly and easily, of course – but most of the time it is a longer process in which the artists start their next projects with our request in mind. In some cases, we have waited years for a contribution, while others manage it in just a few weeks. We deliberately do not impose any specific requirements regarding their artwork or a specific deadline. This would restrict or influence their creative work – and we want to see their individual work, style and technique – as they imagine it and are happy with it.

In this respect, we always plan our topics and articles once they are available to us. Before we put together the preview for an upcoming issue, we always lay out a printout of each artwork on the table or floor and discuss what fits together thematically and under which issue title the articles can be grouped. In the past, we always had a very mixed bag of articles – since 2022, we have been trying to bundle the content thematically. This has to do with the fact that our German magazine edition is no longer available in newsagents, but is sold through bookshops and, above all, online. In the past, people would leaf through the magazine at the newsagent's and then decide whether it was of interest to them. Not least due to the pandemic, this purchasing behaviour has changed completely. Hardly anyone goes to a newsagent's anymore, so we had to find other ways. And with a book – which is what our German edition has become – each issue/volume needs an individual title that gives the reader an impression of what's inside. For the artist, however, this process means that the publication of their article can take several months until the right 'theme set' is found. But once we have agreed, it will definitely be published.

How is the article created?

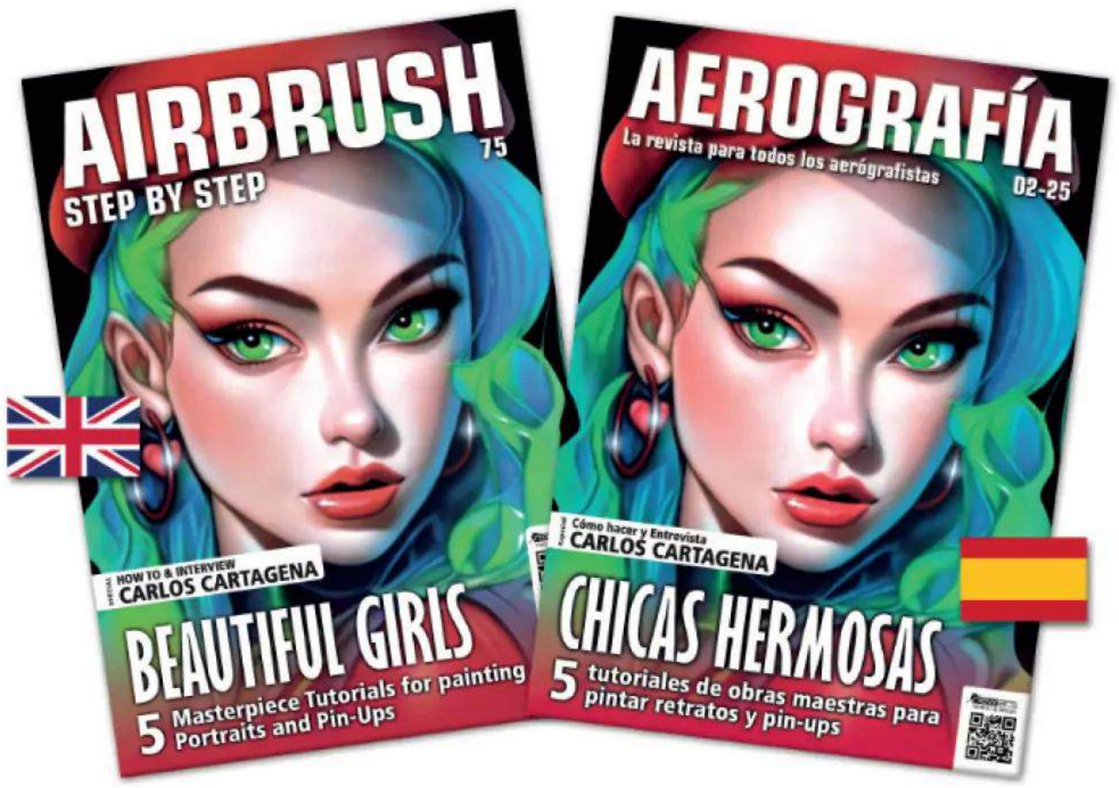
We always provide artists with guidelines on what we need from them and in what form. These are publicly available on our website at https://www.airbrush-zeitschrift.de/en/service/step-by-step-tipps/. Of course, we know that not everyone who can paint is also a good writer. But we can't do without the written information. Sometimes keywords are enough for us – Katja then does the rest in the editorial office. This is probably one of the things that sets us apart from some earlier airbrush magazines: we revise and supplement every arti-



Before and after: Here, a Spanish text in bullet point form and a separate collection of images were turned into a stylish German-language magazine article.

cle, both in terms of language and content. There are only a few texts that we accept with virtually no editing. The articles must be understandable – and sometimes there are really big gaps in the descriptions, things are taken for granted, or it is impossible to follow a step based on the pictures. We then try to compensate for this with more detailed descriptions in the text or by pointing out the painted area again with excerpts from the pictures. The artists send us the images separately, which we then assign to the text in the layout. In some cases, this can be quite a search!

No matter what language a text is in when it reaches us, we always translate it into German first and then edit it. We also use AI translation apps for this. All articles always appear first in the German edition – that's easiest for us, of course. Only later are they (re)translated into English and Spanish and checked again. We have six German editions per year and only four each in English and Spanish, for which we then select articles from the German editions.



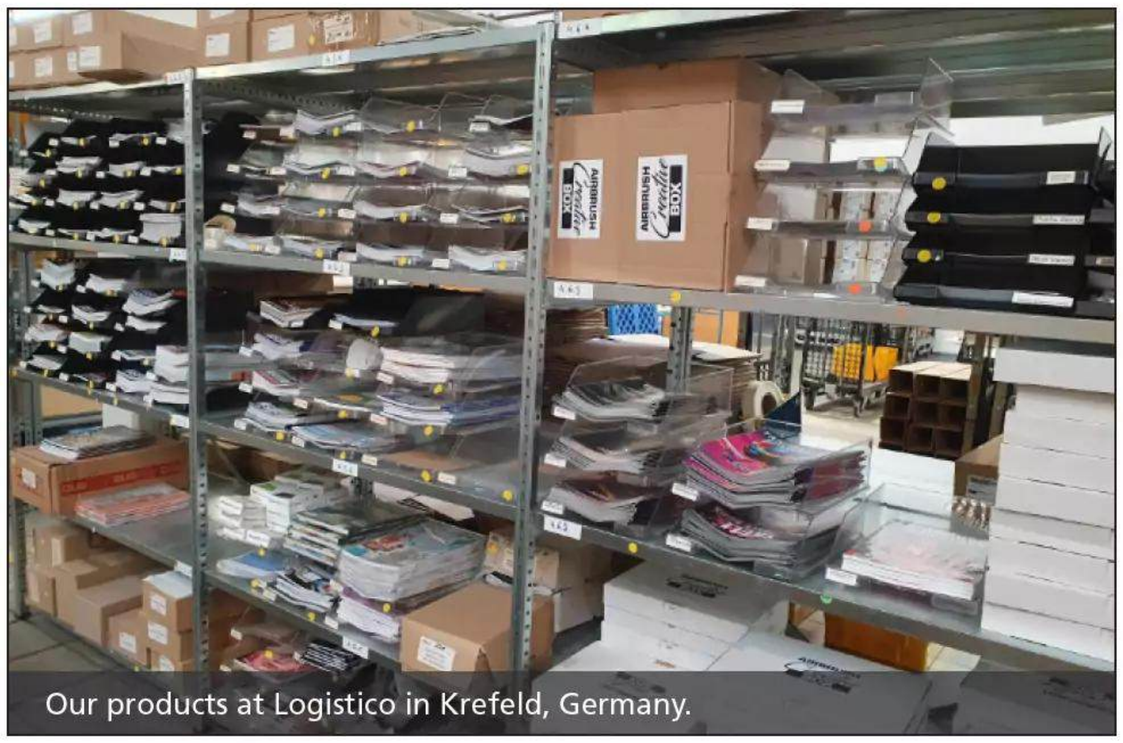
Where is the magazine printed and what happens after printing?

Currently, both the German and English editions of the magazine are printed at Silber Druck in Lohfelden, Germany. Since printing data is now completely digital, the location is essentially irrelevant. Over the years, we have changed printing companies several times. We also had the English edition printed by online printing companies and in the UK for a while. However, this became too complicated and too expensive for us in terms of logistics.



According to the barcode, the English edition of AIRBRUSH STEP BY STEP magazine is a British product.


The AIRBRUSH STEP BY STEP printing company Silber Druck in Germany.


Our products at Logistico in Krefeld, Germany.

The printing company also packs, addresses and ships the magazines directly to subscribers. The rest goes to our logistics partner Logistico in Krefeld, Germany. There, the magazines and our other products are stored and shipped from there when ordered from our online shop, by bookshops or airbrush retailers. Some of the English magazines are sent directly to our international distribution partner in UK, who forwards them to the USA and Canada, among other places. That is why the English edition officially bears a British magazine identification number and price label.

Everything related to text, graphics, organisation and administration is done in Büchen near Hamburg, Germany. In 2017, we left the city of Hamburg and moved to the surrounding area. Instead of employing staff and maintaining our own storage facilities, we now work with external partners in the areas of logistics, accounting, translation and internet services, and have optimised our working methods with new programmes and digital tools. The AIRBRUSH STEP BY STEP team has thus returned to its roots as a family business, which we started in 2006: Roger Hassler as editor-in-chief, airbrush expert, graphic designer and ‚content creator' and Katja Hassler as editor, head of marketing, sales and advertising.

Are there still issues from 20 years ago?

Yes, of course. However, they are no longer available in printed form, but as e-papers in our AIRBRUSH STEP BY STEP magazine app or online at epaper.airbrush-magazin.de. There you will find all 100 German issues and 78 English is-



For over 10 years, several employees (above: Lisa Bruchwitz) have supported us in graphics, editorial and sales – since 2017, there have only been two of us sharing the office.

sues. The very first 20 or so issues are even free of charge, and with our archive subscription offer, you get flat-rate access to all issues published to date. In our online shop www.airbrush-magazine.com, you can also find printed copies up to around 2020, either individually or as complete annual sets.

Why isn't the magazine available in Italian?

We have been asked this question many times – for many different languages. The problem with foreign-language editions is not the language and translation itself, but distribution. It is very difficult to distribute magazines or books abroad from Germany because distribution channels are different everywhere, advertising is difficult and costs are high. With English and Spanish, we have two of the most widely spoken languages – and even here, distribution is not optimal for a variety of reasons. In short, we would need a partner in Italy or in the respective country who would take care of national distribution in their country. Then we could offer any language version. Unfortunately, some such negotiations have failed in the past.

You are right in the middle of the airbrush scene. Has it changed in the last 20 years?´



The first English edition was available as a PDF as early as 2007, and in print from 2010 onwards.

Yes, a lot has changed. Referring to Europe, I think airbrushing has become much more of a hobby than it was 20 years ago. Even back then, commercial applications such as photo retouching and illustration were already almost extinct, but my impression is that professional custom painting as a profession has also become less and less common. Customer tastes and design trends have changed. Only a few can still make a living from it. Trends such as nail art and body painting, which were huge in the early 2000s, have also faded into the background in recent years. Instead, applications such as cake decoration and, currently, painting tabletop figures and 3D prints are very popular. But mostly as a hobby. We cannot assess whether the trends are the same in the USA or Australia. We do not know enough about the markets in those countries.



Free editions at epaper.airbrush-magazin.de



Editor-in-chief Roger Hassler is active in many areas of airbrushing: here at the Cake & Bake trade fair in Dortmund, Germany.

In our magazine, we are still very much rooted in painting and illustration, which is certainly due in part to the tradition of German airbrush magazines. In addition, it is generally very difficult in the industry to establish contacts across all areas of airbrush application. Everyone has their own community – the custom painters, the cake people, the model makers, the make-up artists, the tabletop gamers, cosplayers, etc. This is due to the great flexibility of the airbrush technique, which is both a blessing and a curse. In fact, every company in the airbrush industry – be it airbrush or paint manufacturers,



With our books, we try to reach different airbrushing target groups individually.

seminar providers or even us – would need its own department for the respective area of application. In practice, however, this does not work, so that some areas always fall by the wayside. Nevertheless, as a magazine, we always try to look into all areas and provide insights. Another important aspect is mixed media and conveying the message that airbrushing is just one tool among many and that, especially when used in combination with other tools, there are no limits to creativity.

Are there more or fewer innovations in the airbrush industry today than there were 20 years ago?

Airbrushing is known to be a technique that is over 120 years old. Essentially, it has not changed much since then. Over the last 20 years, there have been numerous model revisions and new brands – so the selection of airbrushes and paints has definitely grown. There is a great deal of continuity in the field of airbrush equipment – the leading brands of yesteryear are still the leading brands of today, such as Iwata, Harder & Steenbeck, Createx and Schmincke. Most innovations and variations are certainly due to the further diversification of application areas and their individual requirements, as well as to general globalisation, which makes it easier to market products internationally.

This is of course an advantage for us: especially with regard to mixing techniques and the many possible applications, there are always lots of new things to discover, which we can present in our news section or integrate into our Airbrush Creative Box to provide our readers with creative ideas.

Has the airbrush scene grown or not?

Yes and no. As already described, many areas of application have been added and the sheer number of airbrush users has probably increased. But when we talk about the 'scene', it is difficult to connect these many groups with each other. The 'scene' has fragmented.

Added to this are general social changes: communication and exchange now take place on social networks – worldwide and from the comfort of your own home. But 'posts' are very short-lived and often very impersonal. When we started the



magazine, there were still up to five airbrush shows a year in Europe. People drove 500 kilometres or more to attend and exchange ideas with others in person. Social media was still in its infancy, and the internet did not yet have the status as an information and shopping platform that it has today. Airbrush magazines were still bought in newsagents and were the central source of knowledge, inspiration and entertainment when it came to airbrushing.

We had to and still have to adapt to new circumstances time and again, and of course we can also benefit from technical developments, e.g. in the form of the online download centre for high-resolution images and templates, our app and e-pa-



Personal artist contacts are the most fun: at the airbrush fair in Schweinfurt, Germany, in 2010...

per offerings, our airbrush online training at www.airbrush-video.de and our other product ideas such as the Reference Books or the Airbrush Creative Box. Nevertheless, we still see AIRBRUSH STEP BY STEP magazine as a reliable link in the air-



... or in Bobenheim-Roxheim, Germany, in 2015.



A child of the pandemic: due to closed newsagents, Airbrush Online Training was launched in 2020.

brush scene. There is a lot of misinformation about the airbrush technique on the internet, and beginners in particular are unable to judge when they are being told nonsense on YouTube. We do not use algorithms that repeatedly present us with only one topic, one source or one opinion. Diversity and accuracy are important to us.

And don't forget: airbrushing is a craft, and many of our readers are still true 'craftsmen' who don't have much use for the digital universe and still enjoy opening up a good old magazine.

Many thanks to everyone who sent us their questions. We hope we were able to give you a little insight behind the scenes.

AIRBRUSH
STEP BY STEP
CREATIVE TOOLS STORE





Airbrush Creative Box cleaning kit
15-piece airbrush cleaning kit, including special brush, magnifying glass and 16-page instruction manual.
18,90 €
NEW

GRIND TOWER
The innovative motor-driven needle repair device for H&S needles in sizes 0.15 mm and 0.2 mm.


starting at
159 €
INNOVATION

The templates used by professionals...
BLAIR STENCILS
Developed and manufactured by the American photorealism expert.
Cloud Assist Bundle, Hair & Lashes Bundle, Animal Set

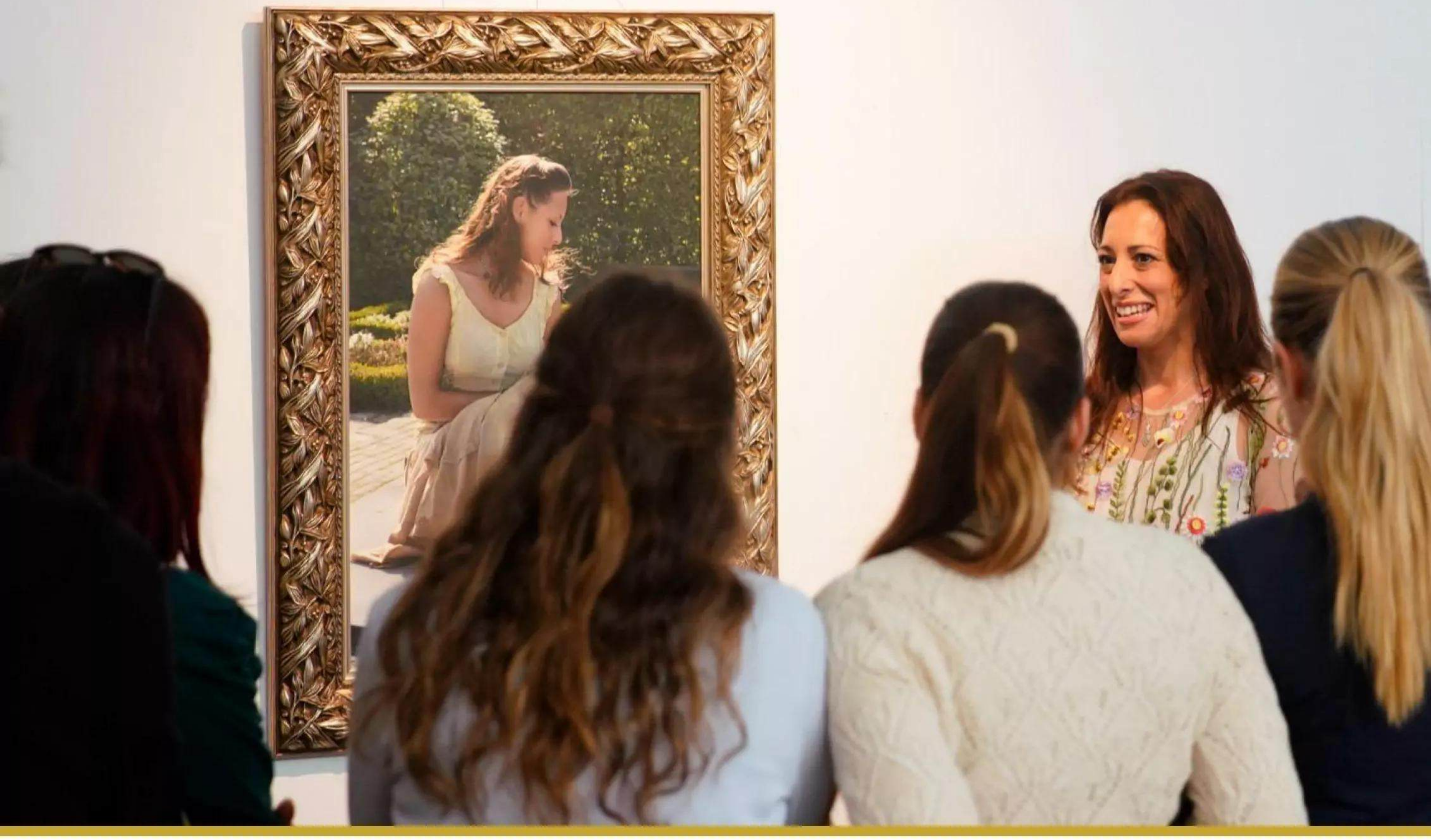


each 29,95 €

More Blair stencils starting at 16,95 €



Order at: www.airbrush-books.com



From Studio to Sold: Marissa Oosterlee's Journey into the Gallery World

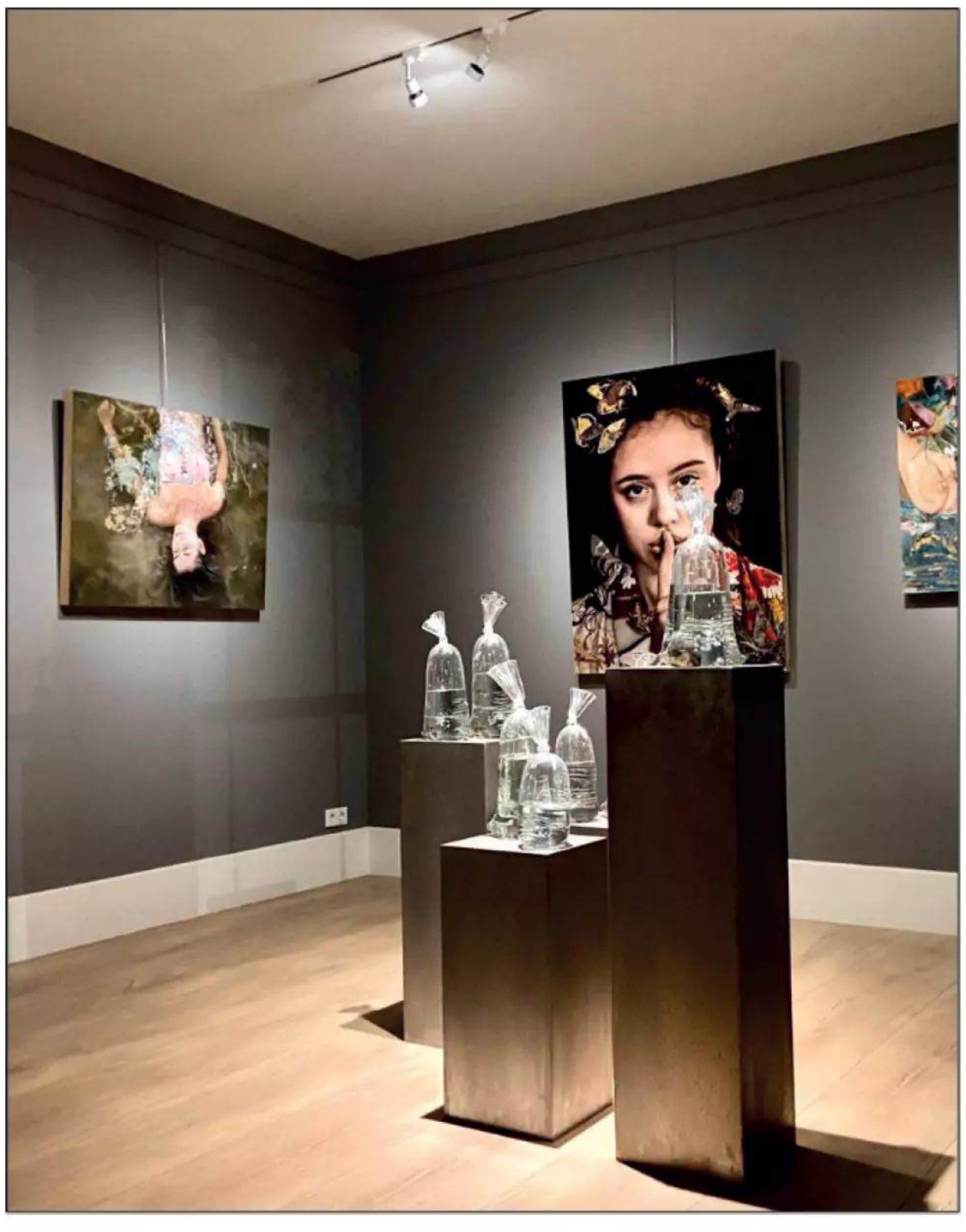
...and how you can do it too



Selling your artwork is a dream many artists share – but turning that dream into a consistent reality takes more than just talent. It requires strategy, resilience, a deep understanding of your audience, and a whole lot of heart.

The Dutch artist Marissa Oosterlee is known for hyperrealistic portraiture, storytelling, and a blend of contemporary and classical techniques. Over the years, she has had the privilege of exhibiting in renowned galleries across Europe and the U.S., selling to private collectors, working with museums, and building a loyal following through both physical exhibitions and online platforms.

But it didn't happen overnight – how she achieved this and what advice she has for other artists, is featured in this article.





The Beginning: From Commission Work to Fine Art

Like many artists, I began my career doing commissions – illustrations, murals, even commercial work. It paid the bills, but it didn't feed my soul. I realized I wanted to create my art – stories I needed to tell, emotions I needed to paint.

I took a leap. I started painting full-time for exhibitions, investing in personal projects without the guarantee of sales. It was terrifying, but necessary.

That's when things began to shift.

Getting into Galleries: Building Trust and a Strong Portfolio

My entry into galleries wasn't by luck – it was built on preparation and persistence.

Here's what worked for me:

1. Develop a cohesive body of work
Galleries need to see consistency. A solo show isn't just about your best pieces; it's about a clear vision. I built series that told a story – from concept and sketches to execution – and each one had emotional weight behind it.

2. Document everything professionally
High-quality photos, detailed descriptions, and behind-the-scenes content helped me pitch my work effectively. I invested in professional photography and clear communication materials. It made a huge difference.

3. Start local, then go global
My first shows were local pop-ups and cultural centers. They led to introductions and eventually invitations to larger galleries. One show turned into another because I treated each one like my only chance to shine.

4. Build relationships, not just transactions
I never saw galleries as "gatekeepers." I saw them as partners. I took time to learn what their audience loved, how they marketed shows, and how I could be part of their narrative.

Marissa's Tips for Artists who want to sell their Art

This is where it gets practical. If you're dreaming of selling your work – either through galleries, online, or independently – here are the steps I recommend:

Know your Why

Don't chase trends. Paint what moves you. Authenticity shows, and collectors can feel when a piece has meaning behind it.



Create a Signature Style

You don't have to be boxed into one look, but having a recognizable "voice" in your work builds trust. It helps galleries – and buyers – remember you.

Curate your Online Presence

Instagram, your website, and your portfolio are your digital gallery. Make sure they are clean, consistent, and updated. Let people into your process; it builds connection and desire.

Price Smart

Start reasonably, considering your experience and time invested. Be confident in your value, but also realistic. Once your work starts selling consistently, raise your prices incrementally.



Network Authentically

Go to shows, talk to fellow artists, introduce yourself to gallery owners. But don't just "sell" yourself – be genuinely curious and present. People want to work with artists they believe in.

Learn to tell the Story of your Work

Collectors and curators connect with stories.

What inspired the piece?

What does it mean to you?

When someone buys art, they're also buying a part of you.

Offer Limited Editions and Prints

Not everyone can buy an original, but many will buy prints. I offer museum-quality reproductions and limited editions that create an additional revenue stream and expand accessibility.

Follow up and stay Grateful

Every collector, every gallery contact – follow up, stay in touch, and say thank you. Relationships are everything in the art world.





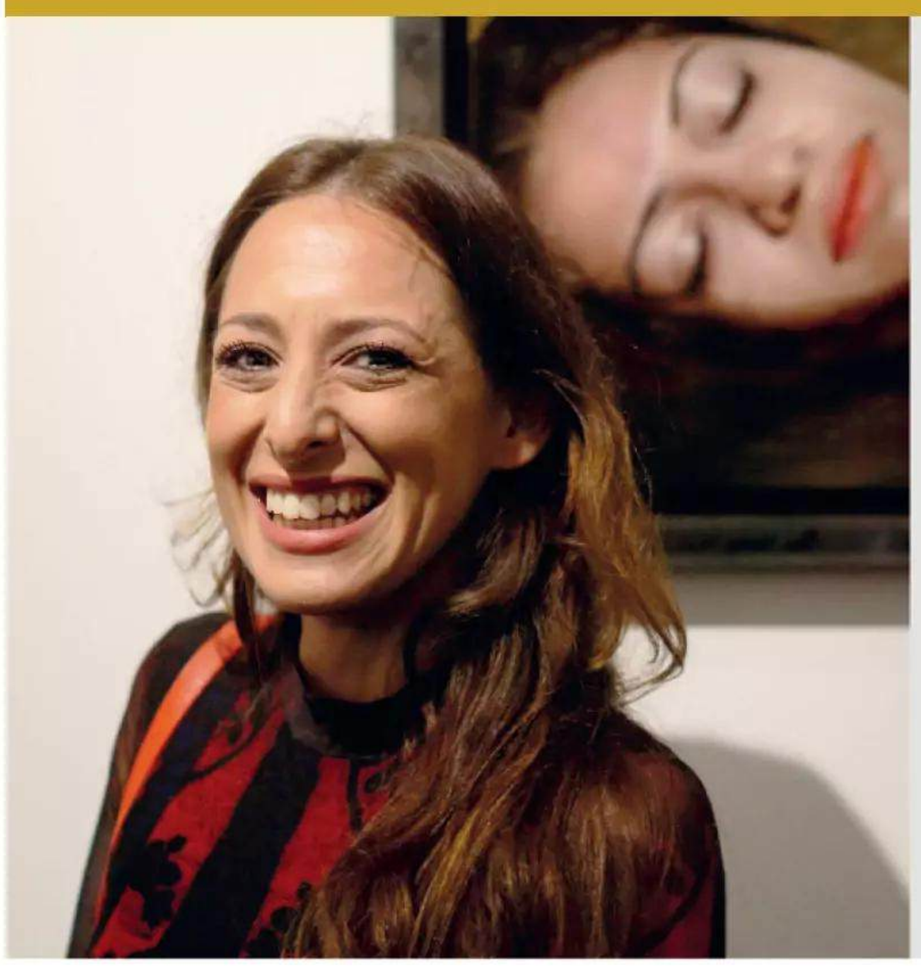
The Truth About "Success"

Today, I work with galleries across multiple countries. My art sells both through exhibitions and privately. But I still paint every day, still take risks, and still hear "no" sometimes. Success is not a straight line. But with persistence, clarity, and heart, your work can find its place in the world – and in someone's home.

Take the First Step

If I had waited until I felt "ready," I'd still be waiting. Take the first step. Start that series. Book that local show. Share your work. Learn along the way. Art has the power to move, heal, and inspire – but only if you're brave enough to share it. So start. Step by step.

MARISSA OOSTERLEE



Marissa Oosterlee is a professional artist and international educator specializing in hyperrealism and narrative portrait painting. Her works are exhibited worldwide and collected privately. Her journey began with her love of art and nature, and over the years she has developed a style that combines technical precision with strong sense of atmosphere and narrative. Through her work, she seeks to capture fleeting moments – whether it's the subtle emotion in a portrait or the quiet beauty of a natural landscape. She also runs an online art school and regularly hosts workshops in Europe and the US.

Web: www.marissaoosterlee.com
Facebook: marissaartstudio
Instagram: marissa_oosterlee

International AIRBRUSH DAYS 2026 ARTIST



How to identify a good compressor

The 16 most important quality features of a compressor

Compressors are available at all sizes, power levels and prizes. Even if you have figured out which compressor features and characteristics might meet your needs, you still have a big choice of similar devices and brands.

How can you tell good compressors from bad ones, especially as a beginner? We have gathered 16 quality features that you might recognize already at first sight, or at the latest when using it for the first time.

What you can see at first sight while unboxing:

Handle design

Compressors may feature loose/foldable handles. These may cause noise during operation due to vibrations from the compressor.





1

Hose

It can be an advantage if the compressor already comes with a hose because you can make sure all the connectors and components fit with the compressor. You don't need to find out yourself and buy them separately. You can just plug in and start airbrushing right away. However, watch out that the components are well-produced. Components of good quality often have higher weight.



2

Packaging

Product's outer box should sturdy, with an additional cardboard box for protection. Cheap products are often packed in flimsy boxes, with only a single layer of packaging overall which can not prevent transport damage.



3

Cushioning

The compressor should be protected at all sides, not only on 2 sides. Eco-friendly material such as EPE foam should be used, not styrofoam foam. Beside not being eco-friendly, styrofoam may produce debris that could enter the machine.

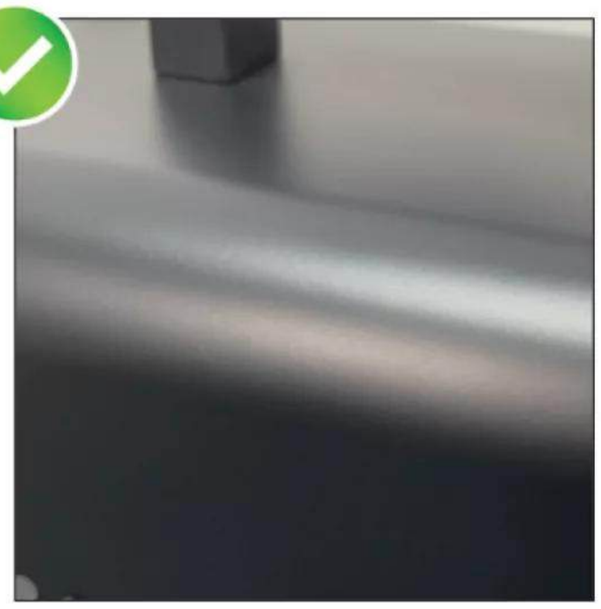


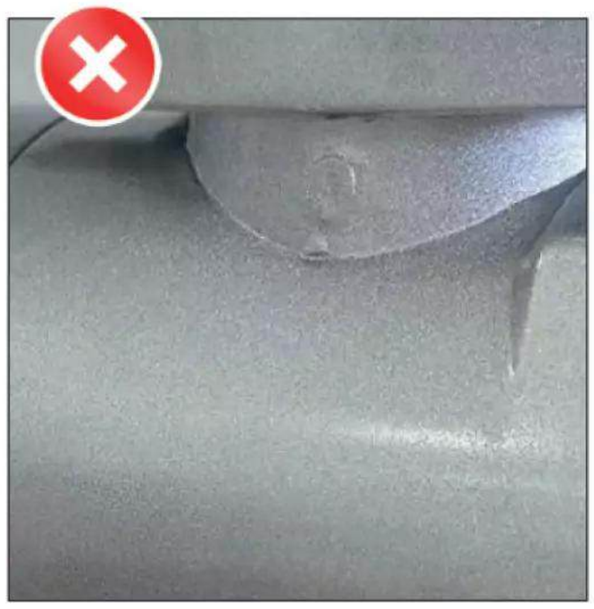


4

Paint Finish

The paint surface should not have multiple stains, damages, and uneven areas, but be smooth and even





5

You will discover these features at second glance:

Voltage label

Pay attention to the voltage sticker. It should be clearly legible and bear the correct quality markings that meet the requirements of the applicable certification, e.g. CSA, UL and/or CE/VDE. The certification mark should correctly indicate the corresponding voltage range.



CE stands for "Conformité Européenne" and confirms the product's compliance with European health, safety and environmental protection standards. If the CE mark is present, the corresponding voltage range should be specified as 220–240 V and a copy of the EC declaration of conformity for the compressor should be included in the scope of delivery. This document confirms compliance with the relevant EU directives and standards. In Germany, there is also the VDE seal, which corresponds to an increased safety standard specified by the "Association for Electrical, Electronic and Information Technologies (VDE)".

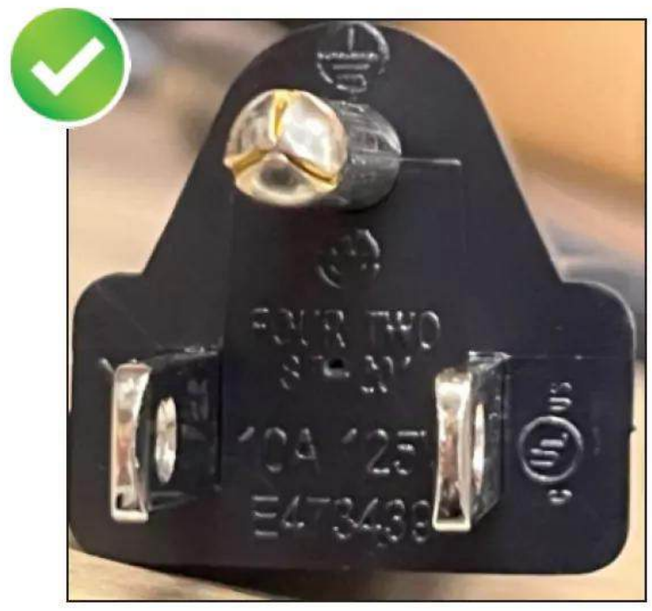
UL is a seal of approval awarded by the independent US company Underwriters Laboratories (UL) in the USA, certifying that a product or component complies with international safety standards. This certificate is particularly important for the North American market (United States and Canada).

CSA stands for "Canadian Standards Association". This certification is mandatory in Canada and is recognised and accepted in the USA and the rest of North America. CSA-certified devices should have the specification 110 V-120 V/60 Hz on the voltage label.

CSA and UL marks must be accompanied by a number on the voltage label. The certificate can be found online in the CSA or UL database by searching for the number.

Power Cord

The CE/VDE, CSA, and UL certification information should also be found on the power cord and plug.











Capacitor

It is advantageous if the capacitor is installed outside the motor housing and enclosed by a metal cover. Since the temperature inside the cover is lower than inside the motor housing, the capacitor is exposed to less heat, which helps to extend its service life.

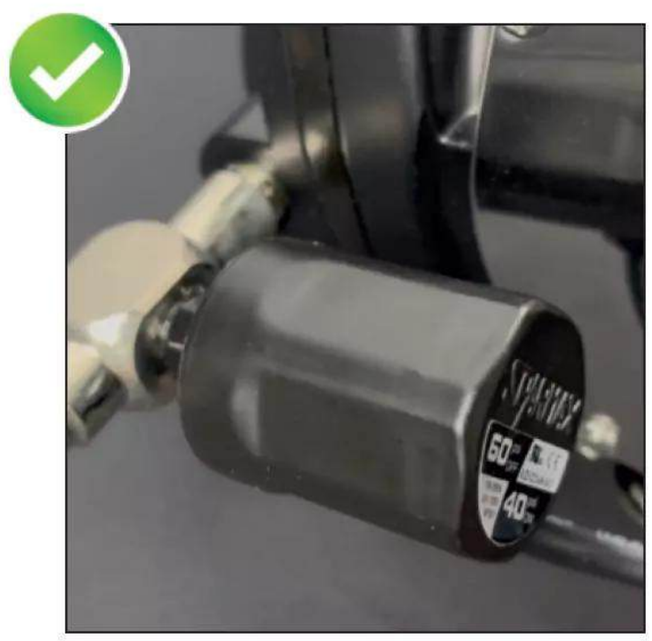




8

Auto-Switch

The compressor should feature an automatic switch which is secure and has a protective cover. The pressure switch is an electrical component that is externally accessible. Therefore, it must comply with impact resistance testing and include strain relief protection on its wiring to prevent damage or accidental disconnection.





9

Leveling

Make sure parts and labels are installed stable and evenly. Parts such as the pressure gauge and the filter unit should not be tilted.





10

Drain Valve on the water separator

The drain valve should be made of metal to make sure it works smoothly and safely. The cheaper alternative is a plastic valve which often has rough edges and is less durable.

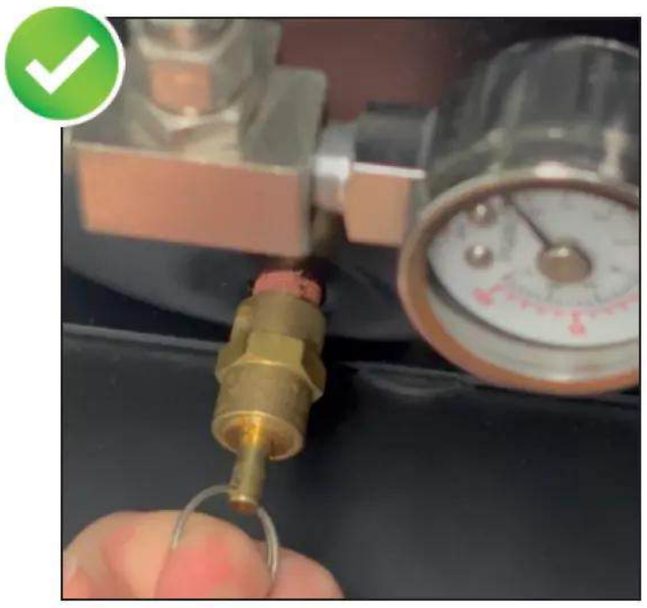




11

Safety Valve

The safety valve should have sufficient clearance to operate freely and be easily accessible without obstruction. It should also be ASME certified. ASME certification is a seal of quality from the American Society of Mechanical Engineers (ASME) that confirms compliance with safety, quality and reliability standards for products such as pressure vessels, boilers and other components. The ASME mark should be found directly on the safety valve.







12

Screws

Screws such as with the safe valve should have thread lock. Thread Lock is a visible coating on parts of the screw's thread to avoid loosening.



13

What you can figure out while in use:

Overheat

With cheap compressors shutdown may overheat after a few hours or even minutes of operation. Overheated compressors may develop temperatures of more than 90°C. Danger zone starts already above 80°C. Brands such as Sparmax test their devices in 24-hour stress tests without overheating problems. Temperatures are kept between 55-75°C maximum.





14

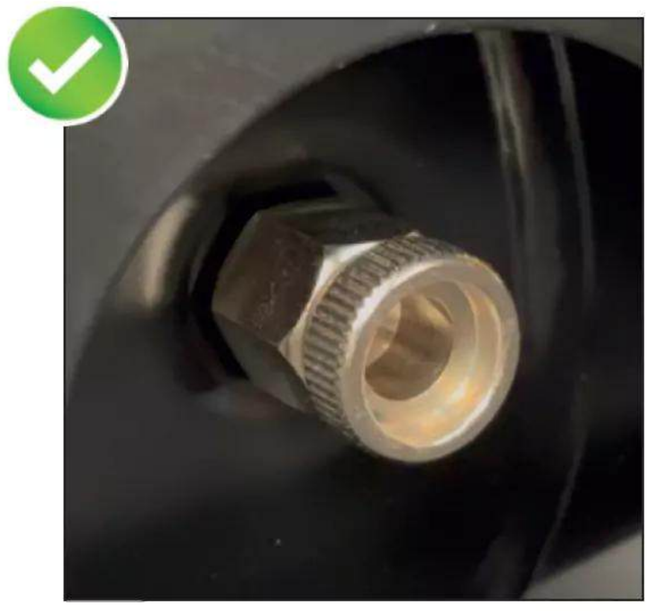
Air Flow

The actual airflow should match the stated specification (14-18 lpm). If the actual airflow is lower than stated, it's hard to know if the compressor will truly meet your needs.

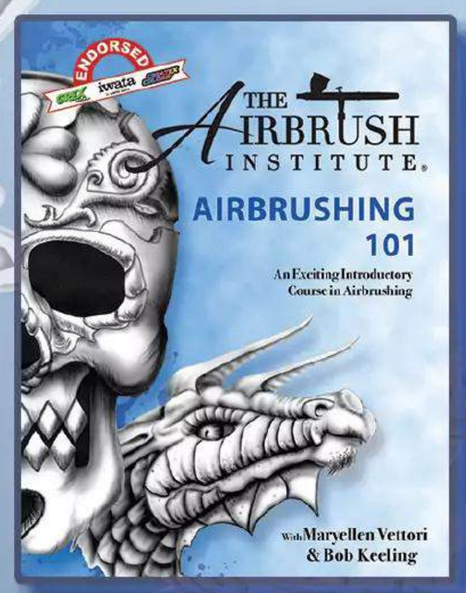


Air Tank Drain Valve

The air tank drain valve should be well-installed and rotate smoothly. If it is difficult to grab or turn, quality is not acceptable.





It's a long Winter!
learn something new!


Airbrushing 101
We've made it easy & fun to learn how to airbrush at home!
The key to airbrush mastery is repetition
A complete Intro class in a workbook!
50+ lessons and 4 final projects!
Prints Worldwide!
PROUDLY ENDORSED BY:
CREATEX COLORS
iwata by ANEST IWATA
GREX USA
Get yours at:
LULU.com or Amazon.com
It's a workbook!

Sorted by postcode and country

Manufacturers

SENJO COLOR

Spezialeffektfarben und Zubehör
für Airbrush, Makeup, Bodypainting
Herstellung, Groß- und Versandhandel
Haus 4, Lübarser Str. 40-46
13435 Berlin
Tel. +49 (0)30 44041001
shop@senjo-color.com
www.senjo-color.de

HARDER & STEENBECK Airbrush

Hersteller Infinity, Evolution und
Ultra-Farbspritz-Apparate

Hans-Böckler-Ring 37
22851 Norderstedt
Tel. +49 (0)40 878798930

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

CREATEX

Europavertrieb von Airbrushfarben
Createx, Wicked, AutoAir, AutoBorne
Autorisierter Iwata Distributeur
Kirchhoffstr. 7
24568 Kaltenkirchen
Tel. +49 (0)4191 88277
Fax +49 (0)4191 85912
info@createx.de
www.createx.de

Schmincke

H.Schmincke & Co. GmbH & Co. KG
Airbrush: Farben, Hilfsmittel +
Kästen, Künstlerfarben aller Art
Otto-Hahn-Str. 2
40699 Erkrath
Tel. +49 (0)211 25090
Fax +49 (0)211 2509461
info@schmincke.de
www.schmincke.de

Retailers

AIRBRUSH SHOP LEIPZIG (Theis)

Verkauf und Versand von
Airbrushgeräten, Airbrushfarben, Zubehör und Ersatzteilen, Reparatur
Theis – Airbrushservice
Gießerstraße 22
04229 Leipzig
Tel. +49 (0)341 35219995
service@theis-airbrush.de
www.theis-airbrush.de

Airbrush - City

Das Fachgeschäft mit
Service und Qualität für
Airbrush- und Modellbaubedarf
Industriestr. 14a
29389 Bad Bodenteich
Tel. +49 (0)5824 953954
Fax +49 (0)3212 1267653
info@airbrush-city.de
www.airbrush-city.de

SCHULT

Fachgeschäft
für sämtliche Airbrushprodukte
Reparaturen + Service
Workshops und Kurse
Kärntener Str. 30-32
45659 Recklinghausen
Tel. +49 (0)2361 36035
shop@crazy-airbrush.de
www.crazy-airbrush.de

KustoMstore.de

Airbrush-Artikel, -Kurse, -Reparaturen
Schablonenservice, Beratung
Martin Epding
Am Jungbornpark 204
47445 Moers
Tel. +49 (0)2841 9798955
Fax +49 (0)2841 9798944
info@kustomstore.de

FABU airbrush

Größtes Angebot an
Airbrush-Zubehör in der CH für Hobby
und Modellbau, Online Shop,
Airbrushkurse, Beratung
Rigistraße 30, 5634 Merenschwand
Tel. +41 (0)56 6642794
airbrush-shop@outlook.com
www.airbrush-shop.ch

AIRBRUSH-DESIGN & BESCHRIFTUNGEN

Kurse – Seminarwochen
– Zubehör – Aufträge – Shop
– Onlineshop – Beschriftungen
Winterthurerstrasse 703, Gebäude B
8247 Flurlingen
Tel. +41 (0)44 8693244
Fax +41 (0)44 8868172
airbrushdesign@bluewin.ch
www.airbrushdesign.ch

Mode AIR tools

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

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

Schools & Artists

newart medien & design

Airbrush-Kurse, Digital Painting-
und Photoshop-Seminare für Künstler,
Inhouse-Schulungen,
Lehrer- und Dozentenausbildung
Freiherr-vom-Stein-Str. 33
21514 Büchen
Tel. +49 (0) 4155 8162929
roger.hassler@newart.de
www.airbrush-kurse.de

CREATEX WORKSHOP

Airbrush-Seminare für Anfänger & Fortgeschrittene für alle Bereiche in entspannter & professioneller Umgebung
Kirchhoffstraße 7
24568 Kaltenkirchen
Tel.+49 (0)4191 88277
Fax+49 (0)4191 85912
info@createx.de
www.createx-workshop.de

Roland Kuck Airbrush & Art Akademie

Sie haben Interesse an einer Airbrush Aus- und Weiterbildung? Wir bieten Ihnen den Airbrush-Unterricht als Airbrush-Studium, Airbrush-Gruppe oder Workshop an.
Nordbeck-Siedlung 3
26831 Bunde
Tel. +49 4959 9396989
info@rolandkuck.com
www.rolandkuck.com

Lizard Design
Airbrush ART & Events
Kurszentrum Spessart
Airbrush & Malerei

Airbrush-Ausbildung, Seminare, Workshops, anspruchvolles Kursprogramm
Custompainting – Wandgestaltung
Auftragsarbeiten für alle Techniken
Odenwaldstrasse 12
63825 Schöllkrippen
Tel. +49 (0)6024 6394343
www.airbrush-kurszentrum.de
www.lizardairbrush.de

FABU airbrush

Seit 1990 - Airbrush-Kurse für
Einsteiger & Fortgeschrittene,
Privatkurse & Schminkkurse
Rigistraße 30, 5634 Merenschwand
Tel. +41 (0)56 6642794
airbrush-shop@outlook.com
www.airbrush-shop.ch

AIRBRUSH-DESIGN & BESCHRIFTUNGEN

Seit 1994 für Sie da!
Airbrushkurse für Anfänger –
Weiterbildungskurse – Seminarwochen
– Kurse für Modellbauer – Onlineshop
– Shop mit Airbrushfachhandel von A-Z
– Beschriftungen
Winterthurerstrasse 703,
Gebäude B - 8247 Flurlingen
www.airbrushdesign.ch

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

AIRBRUSH GECKLER

Geckler – Qualität u. Service seit 1948
• Herstellung • Fabrikverkauf
• Grosshandel • IWATA-Vertrieb
Stuttgarterstr. 110
73054 Eislingen
Tel. +49 (0)7161 9881320
Fax +49 (0)7161 9881321
info@topair.de
www.topair.de

Herterich

Airbrushfarben, Designlacke & mehr.
Hersteller von AirbrushColor4you, CustomDesignColor, Caroline, Profiline Stencils.

Herterich Products GmbH
D - 97424 Schweinfurt
www.herterich-products.com

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)
Tel. +39 (0)331 73 31 20
Fax +39 (0)331 26 23 38
info@airbrush-iwata.com
www.airbrush-iwata.com

AIRBRUSH GECKLER

Geckler – Qualität u. Service seit 1948
• Herstellung • Fabrikverkauf
• Grosshandel • IWATA-Vertrieb
Stuttgarterstr. 110
73054 Eislingen
Tel. +49 (0)7161 9881320
Fax +49 (0)7161 9881321
info@topair.de
www.topair.de

airbrush4you

Der Online Shop mit dem Service.
Telefonische Servicezeiten:
Mo/Di/Do/Fr 10:00-17:00
Vertraue unserer über 30jährigen Erfahrung

airbrush4you
D - 97424 Schweinfurt
www.airbrush4you.de

SPRITZWERK.AT
★★ est. 2009 ★★
Airbrush Shop - Magazine - Atelier

Der Onlineshop in Österreich
Obere Fahrenbachstr. 47
8451 Heimschuh
Tel. +43 (0)664 2387220
office@spritzwerk.at
www.spritzwerk.at

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

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

Airbrush-Studio
www.chili-air.de

Airbrush Grund & Haupt-Studium
mit Abschlusszertifikat, Meisterklasse
Offenes Atelier mit individueller Betreuung
Seminare für Anfänger & Fortgeschrittene
Mannheim, Heidelberg, Karlsruhe, Maxdorf
Workshops mit Internationalen Künstlern
Info Tel. +49 (0)179 7475923
www.chili-air.de
n-klug@web.de

airbrushschule Süddeutschland

- Wir sind DIE Airbrushschule in Süddeutschland
- Professionelle Ausbildung von der Pike auf
- Grundkurse, Fortgeschrittenenkurse bis Portrait

Airbrushschule Süddeutschland
Ralph-Torsten Kolmer
Am Bleichanger 12
87600 Kaufbeuren
Mobil: +49 (0)176 - 22 33 00 97
rtk@kunstimleben.com
www.airbrushschule-sueddeutschland.de

ACSarts
Beschriftungen Airbrush Fotografie

Airbrush-Seminarwochen,
Auftragsarbeiten,
Custompainting,
Fotografie, Beschriftungen.
Dorfstr. 16, 5272 Gansingen AG
Tel. +41 (0)78 7460770
Tel. +41 (0)78 7460771
info@acs-arts.com
www.acs-arts.com

The new shopping guide: International airbrush suppliers at a glance! Also available online!

Four ads – one price:

Book your ad for the new shopping guide now!



Printed & online

English, Spanish and German editions

- Producers
- Retailers
- Schools
- Artists

Offer for businesses:

1 Booking - 1 Year - 1 Price
3 languages
= international promotion in 14 issues + online!

Only 130 Euro!

You need more space?
No problem!

Advertising on editorial pages from 70 Euro per issue

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

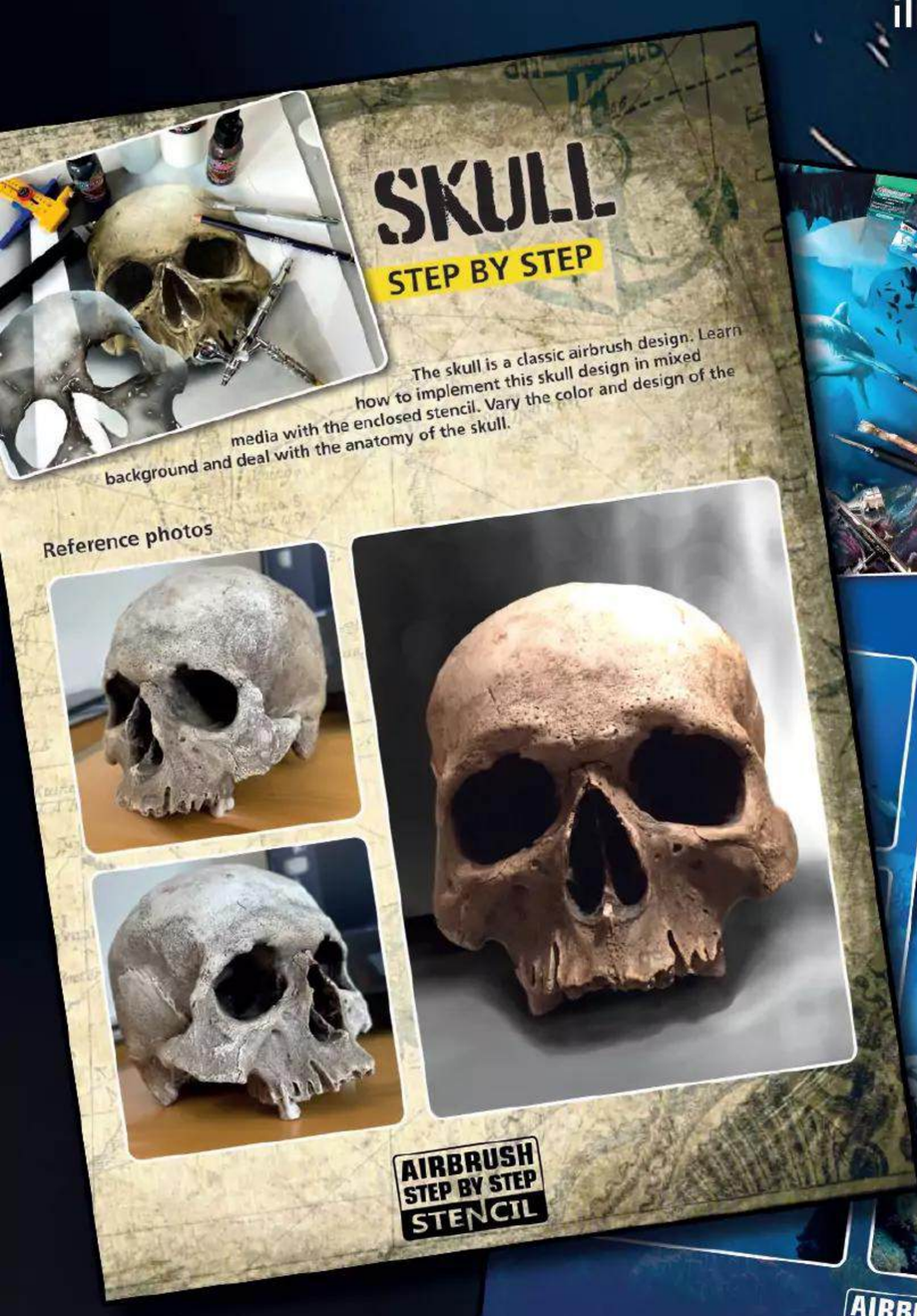
Further information

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

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 78. Anniversary Issue, 01/26

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

Editorial:
Katja Hassler

Contributors:
David Naylor, Marissa Oosterlee, Rodrick Fuchs, Scott McKay, Melina Wuggonig, Anzhela Dmytrenko

Layout/Photos:
Roger 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

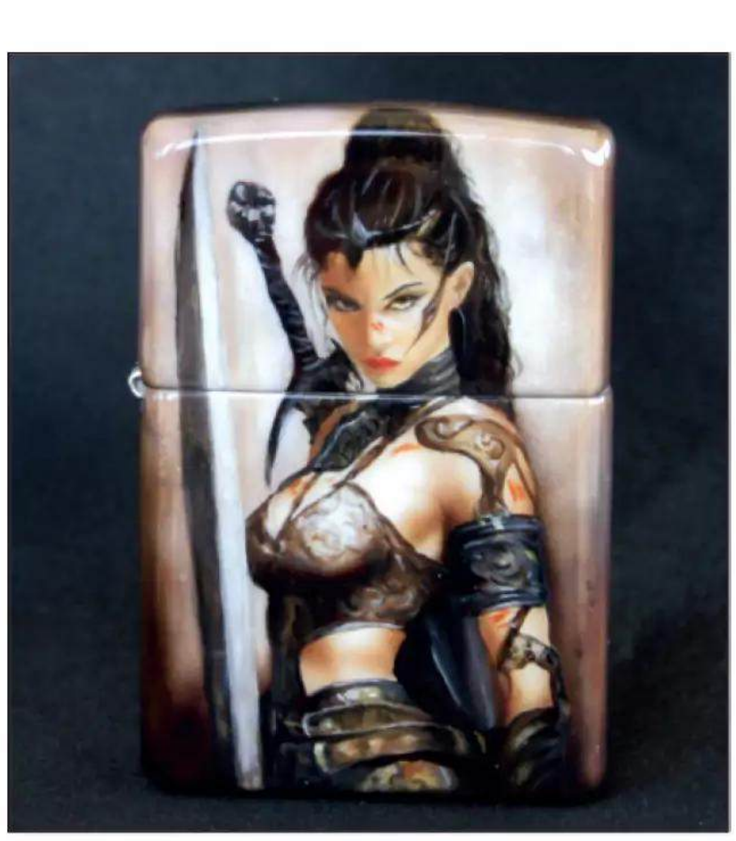
Airbrush Step by Step 79 will be available from March 27, 2026.



Zuul
German illustrator Martin Schlierkamp created the mysterious portrait of the film character Dana with the menacing hellhound in the background for an American Ghostbusters art book using a mixed pencil and airbrush technique.



Cyborg
Italian artist Daniela Frongia needed a lot of patience for her cyborg portrait: she meticulously broke down her motif into stencil pieces and constructed the sharp-edged design with realistic texture piece by piece.



Zippo Warrior
The mini surface of a Zippo lighter requires the utmost precision. Italian artist Lorena Straffi achieves this with the help of the finest spray gradients, tiny masking and brush details.



Molly Hatchet Chopper
German automotive artist Carsten Kleinbongard combines the cover artwork of the band Molly Hatchet with a yellow-red metal flake design to create an outstanding paint design for a restored 1981 AME Chopper.

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

AIRBRUSHES.com

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

iwata

Who needs reindeer when you can have the
Iwata Eclipse CS Airbrush soaring into your stocking?

IW-ECL-CS

SPARMAX®

INCLUDES FREE GIFTS!

Sparmax ARISM Mini Kit
Christmas Edition Gift Box Set

C-AR-MINI
-KIT-XMAS

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