



A brief
introduction to
Air-Brush Techniques



AERO COLOR® Professional

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A Brief Introduction to Air-Brush Techniques

1. What is air-brushing?

As modern as "air-brushing" may sound, this technique of artistic design has something of a history.

Around the end of the 19th century retoucheurs were much sought-after because they could remove either initial faults of newly-developed photography or even entire parts of a picture. Even in those days people used "air spray-guns", a sort of sprayer, that made it possible to spray on colours in extremely thin layers and made variable gradations considerably easier.

At that time Schmincke Artists' Colours were developing a substantial range of retouch colours which were ideally suited to this type of use.

Around 1970 the airbrush underwent a huge renaissance in the field of artistic and decorative design, which today seems unbroken. Due to its excellent characteristics and many uses, Schmincke's **AERO COLOR®** quickly won an excellent reputation with graphic artists, artists and illustrators. Whether with an air-brush spray-gun, brush or dip-pen, on artboard, plastics, models, textiles, leather or metal – even today **AERO COLOR® Professional's** creative possibilities inspire airbrush artists' as much as conventional artists!

2. AERO COLOR® Professional – A Total Concept for Professional Air-Brush Techniques

The new air-brush concept from the Schmincke company is made up of a harmonious range of colours from 36 brilliant shades, 12 extraordinary special effect colours and 6 mediums, which have a whole range of uses from the primer to the final treatment.

2.1 AERO COLOR® Professional – Finest Air-Brush Colours from Schmincke (Series 28)

AERO COLOR® Professional are highly light-resistant, brilliant air-brush colours from the Schmincke company developed specially for the air-brush but also very good to use with retouching pens, dip-pens and brushes.

AERO COLOR® Professional is distinguished by its ideal qualities. Schmincke's finest air-brush colours have a pleasant odour, are easy to use and can be used on almost all grease-free surfaces. All colours are ready for use and if required, they can be diluted with AERO MEDIUM (Art.-No.50 602) or water. All colours come in tough 30 ml jars, 12 colours are also available in plastic 250 ml and 5 primary colours are available also in 1000 ml jars for more frequent use.

Many of the 36 colours as well as the 12 new effect colours are single-pigment shades that guarantee brilliant mixtures and an unlimited variety of shades.

A large number of the bright colours are transparent or semi-transparent. They can be made opaque by adding a minute quantity of extremely opaque **AERO COLOR® Professional** colour SUPRA White opaque (28 101) without losing their brightness.

AERO COLOR® Professional adheres particularly well to all sorts of papers and cardboards as well as the usual, non-absorbent surfaces such as film, hard plastics and – after appropriate preliminary treatment – metal. The colours are easy to mask and excellent for graphic designs and special air-brush techniques. **AERO COLOR® Professional** dries semi-matt, is water-resistant and is easy to reproduce.

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As the result of many years of research and development work all colours have one special feature in the air-brush market. After a short time **AERO COLOR® Professional** turns viscous after being stored, but liquifies after being shaken briefly once. So "Shake & Spray" stands for the colours' simple and quick "shakeability", including the highest pigmentations, thanks to its unique and innovative formula.

You can obtain all shades in Schmincke's colour chart **AERO COLOR® Professional** (95 428) at your art supply dealer's now.

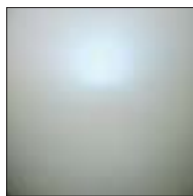
2.2 AERO COLOR® Professional Effect Colours: For Colour Effects of the Special Kind

Schmincke has developed a range of products for many kinds of effect with 12 new special shades which, because of their versatility make it possible to produce unique colour effects. Depending on the thickness of each layer, the colour of the background, brightness and angle, you get spectacular effects and attractive shimmering colours which are exciting for the demanding airbrush artists. For more fascinating plays of colours, all effect colours can be combined with each other and with the **AERO COLOR® Professional** shades.

The **AERO COLOR® Professional** effect colours can be subdivided into three groups based on to their special effect:

1. AERO SHINE:

These colours produce a mother-of-pearl effect that shimmers discreetly on bright surfaces but which gives off a metallic shine on dark backgrounds and when combined with transparent shades. Depending on the angle there is a gradual colour-change from the colour of the background to the actual AERO SHINE shades.

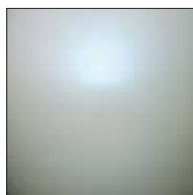


AERO SHINE Silver (28 900):
A shiny, silver-white, mother-of-pearl effect, combined with a black, gives a bright silver grey to an old silver shade.

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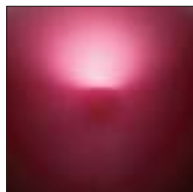
AERO SHINE Gold (28 901):
A shiny golden mother-of-pearl effect, which makes for subtle golden glittery shades when combined with glazed colours.



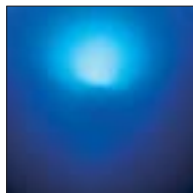
AERO SHINE Blue (28 902): A shiny blue, mother-of-pearl effect; in some colour combinations also unmistakable, subtle blue metallic shades.

2. AERO METALLIC:

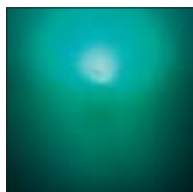
These six shades are metallic shades that stand out due to their special brilliance and shininess and which produce unique colour effects when combined with bright and effect colours:



AERO METALLIC Red (28 903):
Brilliant Red Metallic



AERO METALLIC Blue (28 904):
Brilliant Blue Metallic

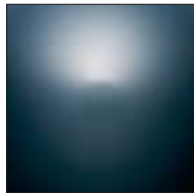


AERO METALLIC Green (28 905):
Brilliant Green Metallic

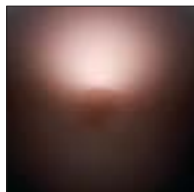
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AERO METALLIC Brilliant Silver (28 906):
Genuine Metallic Silver

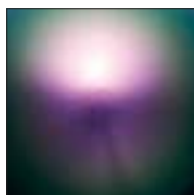


AERO METALLIC Dark Ice (28 907):
a unique, newly-developed, neutral
light-dark effect which gives the obser-
ver the impression that he is looking at
the object from underneath an ice-cap
when painted on rounded surfaces.

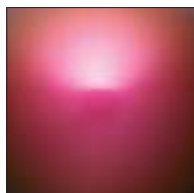


AERO METALLIC Dark Copper (28 908):
produces a particularly brilliant shiny-
copper effect.

3. AERO VISION: are multi-colour effect colours, whose unique effect depends on the structure of the surface they are painted on and which shows a fascinating "flip-flop" (play) of colours. The colours change when the observer changes the angle from which he is looking at them. The darker the colour of the background, the clearer the effect becomes.

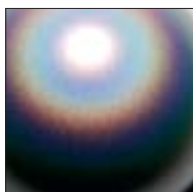


AERO VISION Silver Violet (28 909):
a fantastic flip-flop effect of silver through
green nuances to violet.



AERO VISION Gold Red (28 910):
an attractive multi-colour effect from
gold to red.

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AERO VISION SPACE (28 911):

This shade produces unique, rainbow-coloured multi-coloured effects. Depending on the incidence of light, a fascinating holographic-like play of colours with silvery base colours develops which emphasises the shape of the surface by means of interesting reflections and reveals its full effect on dark backgrounds especially.

2.3 Airbrush Mediums:

Variety For Even More Uses

In contrast to some other creative techniques, air-brushing gets by with relatively few mediums. Schmincke offers a compact and uncomplicated range of products that fulfils all requirements.

Primer

50 601 AERO GRUND

An ideal priming paint for the preparation stage (improves the adhesive qualities of subsequent designs with **AERO COLOR® Professional**) for critical surfaces such as plastics and metals. Can be used undiluted and dries to a transparent film. After drying, sand down finely and if necessary repeat this process. We recommend carrying out your own tests on grease-free materials beforehand.

50 604 AERO LACK, water-based

For priming leather and sealing shiny surfaces. Is water-soluble, shiny and dries to an elastic lacquer. Adheres to almost all grease-free backgrounds. Can be used for priming (diluted 1:1 with water) and as a final sealing for leather. We recommend carrying out your own tests with the materials beforehand.

Application

50 602 AERO MEDIUM

A thinner that increases **AERO COLOR® Professional**'s adhesive properties. Increases resistance to wiping and water. Can be mixed with **AERO COLOR® Professional** as desired.

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50 603 AERO TEX

When mixed with 1 part AERO TEX and 1 part **AERO COLOR® Professional** produces a textile air-brush colour. Wash, dry and iron the material beforehand. After finishing the design let it dry out. Iron the reverse side. (Cotton – about 2 minutes; silk/wool – about 4-6 minutes; synthetics – about 8 minutes.) Do not dryclean.

50 300 Liquid Frisket

A colourless masking liquid to cover those parts of the design not intended to be part of the picture. For cardboard, paper or other air-brush surfaces. Apply undiluted with cotton buds or small wooden, toothpick-sized sticks, writing or dip-pens. The colour design should be applied only after the masking liquid has dried completely. Then rub off the liquid frisket with your finger or an eraser. Do not leave the liquid frisket on the surface for any longer than two days; then remove it completely, as the remaining matter may yellow. Clean your tools thoroughly with soapy water. Close the glass bottle tightly and protect it from frost.

Finishing Treatment

50 604 AERO LACQUER, water-based

A shiny sealant and leather primer. A water-soluble, shiny, elastic-drying lacquer. Adheres to almost all grease-free backgrounds. Is an ideal primer when diluted 1:1 with water and a final sealant for leather. We recommend carrying out your own tests on the materials beforehand.

50 605 AERO SPRAY LACQUER (Aerosol)

A universal, ready-to-use final lacquer containing solvent for designs on almost all surfaces. Comes in a spray-can. Quick-drying and forms a clear, shiny, resistant film. Shake before using and spray on crossways from a distance of about 30-40 cm. After it has dried, repeat the process until the desired effect has been achieved. We recommend carrying out your own tests on all materials beforehand. Dries completely after seven days.

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Cleaning

50 606 AERO CLEAN RAPID

A cleaning agent for **AERO COLOR® Professional**. A special, fast-acting, water-based cleanser for removing dried-on air-brush colours. Works very slowly and thus dissolves dried-on colour residues from spray-guns.

3. What You Need for Air-Brush Painting

- an air-brush with accessories;
- a pressure-source (compressor, special propellant gas or the like);
- connections (tubing – see pressure-source above);
- air-brush colours: 9 jars of 30 ml **AERO COLOR® Professional** each: SUPRA-White, opaque (28 101), primary yellow (28 202), carmine (28 302), primary magenta (28 304), ultramarine (28 402), primary blue cyan (28 405), phthalo green (28 500), brown Brazil (28 602), black (28 700) or the set of primary colours (81 108) contains the above-mentioned **AERO COLOR® Professional** shades;
- 1 jar AERO CLEAN RAPID (50 606) cleaner;
- liquid frisket (masking liquid 50 300);
- brush or pen for applying the liquid frisket;
- film or thick cardboard for templates;
- scissors and cutters;
- various rags;
- final lacquer, e.g. AERO LACK water-based (50 604) or AERO SPRAY LACK (50 605);
- if required, empty jars to keep self-mixed colours in (e.g. the set of empty jars No. 81 009 with 9 pipette jars).



4. Tools and Accessories

There are any number of tools and accessories for air-brushing on the market. We will forego a full discussion of this subject at this point and refer you simply to your art supply dealer who can offer you advice and assistance. But so that you know what to watch for, we will outline the most important criteria and basic concepts and briefly explain the principle of air-brushing for you here.

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4.1 A Source of Compressed Air

Fundamentally there are various options for a source of compressed air: the one you prefer also depends – apart from the financial aspects – on how much air-brushing you want to do. At first glance the special air-brushing gas propellant cans seem attractive to the beginner, particularly since they are also cheap to buy. However, due to the fact that they lose pressure, they are suitable only for small jobs that take only a short time. As soon as you begin to need a larger number of cans, you should compare prices – in the long run these cans are very expensive!

Probably the most common source of air pressure is the compressor, which is available in numerous types and sizes. In choosing a compressor, you should find out everything you can from your art supply dealer and compare prices.

As a point of reference, the compressor should have an automatic switch, be a low-noise model, have a suction capacity of at least 20 litres per minute, have a tank capacity of at least 5 litres and achieve pressure of 8 bars. You should consider purchasing a modern, oil-free compressor, as these do not release oil fumes.

4.2 Air-Brush Guns

You should compare models and obtain thorough advice here as well, as the spray-guns vary in size due to the different dimensions of their various parts and hence fit differently into different-sized hands.

The tip of your index finger should not lie in the colour-container and the hand holding the spray-gun must be relaxed. Finally, you should also be aware of the possibilities of being able to change colour-containers and colour jets without any problems.

A Brief Description of the Principle:

At the front of the spray-gun the colour enters a stream of air which carries it along to the respective background in

the form of fine droplets, whose diameter varies with the size of the nozzle. Depending on the model, the trigger regulates either the stream of air alone (single action) or the exiting colours as well (double action).



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There is a 0.2 to 0.3 mm diameter nozzle for finer work, while a "lacquer gun" for larger surfaces may have a 1.4 mm diameter nozzle. A 0.5 to 0.8 mm diameter nozzle is considered the maximum size for air-brushing. When using **AERO COLOR® Professional** we recommend a working pressure of 2 – 2.5 bar.

4.3 Cleaning and Maintenance

You should clean your spray-gun as often and as thoroughly as possible at various intervals with water and a cleanser (AERO CLEAN RAPID, 50 606). Fill the colour reservoir with the cleanser and spray it out again. Do not forget to clean the needle as well. Please follow the manufacturer's instructions in this regard. Cleaning should be carried out very carefully as otherwise any dried-on colours will affect the spraying performance or even make it impossible.

You can obtain detailed information on spray-guns from your art supply dealer or in one of the numerous books on this subject.

TIP: For your own safety, please make sure your work-place is always well-ventilated!

5. Painting Surfaces

All **AERO COLOR® Professional** plain and effect shades are suitable for a large number of painting surfaces; however, the effect colours show up best on smooth, non-absorbant surfaces. Depending on their qualities they can be used immediately but require preliminary treatment. In the following paragraphs we describe the most usual materials as well as their special features, but due to their great number, we recommend you carry out your own tests beforehand!

5.1 Painting Surfaces

Artboard is a classical air-brush painting surface (4G thick). The smooth white surface is comparably non-absorbant (the water content evaporates instead of penetrating the board). It leaves the colour free from influences of the structure of the paper and makes it particularly easy to use liquid frisket masking film (50 300) and erasers etc.

As long as the basic conditions exist – ie no dust or grease and as little absorbency as possible on the masking film – there is no restriction on the choice of painting surface; it is possible to use both primed linen and watercolour paper.

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Depending on the degree of absorbency on the masking film it is a good idea to prime the surface. This might consist of Primer (50 502), Gesso (50 504) or white acrylic colour in tubes. But the most important thing is that smooth surface is the result. So fine sanding may be necessary in certain cases. As a final varnish to protect surface against fingerprints and the like, the spray-on varnishes AERO SPRAY LACK (50 605) or AERO LACK water-based (50 604) are best suited for paper, cardboard and linen; these two products can be sprayed on directly with the spray-gun.

5.2 Metal

A distinction must first be made between ferrous and non-ferrous metals as well as coated and un-coated surfaces, since the coatings should be sanded down or completely removed. As a rule bodywork parts and petrol tanks are coated with a stoving enamel which has to be sanded down with sandpaper as finely as possible (600 to 1200 grain). If necessary, a thin layer of modelling paste, e.g. Schmincke Acryl Modelling Paste fine (50 541) and then sanded down again. If required, any small scratches should be smoothed out with a filler (available at your art supply dealer's).

During the actual application with the air-brush a white primer may be applied as a first step, so that the following shades show up better; the first layer of colours may also be sprayed on directly. After the design has been completed, spray the surface directly with AERO SPRAY LACK (50 605). If necessary a thin layer of AERO GRUND (primer, 50 601) may be sprayed on for protection.

For freshly-cleaned iron surfaces the following procedure is recommended:

1. an anti-rust primer;
2. smooth on a thin layer of the primer with a spatula (sand down several times between each application if necessary);
3. sand down (with 600 to 1200 grain sandpaper)
4. apply a filler to hide any fine scratches; sand down again;
5. spray on the design; if necessary apply a white primer;
6. Apply AERO SPRAY LACK (50 605) or, in the case of objects that will be kept indoors, a simple clear lacquer e.g. AERO LACK water-based (50 604).

It is important that each layer is always properly dried. Please note the length of the drying times (anti-rust especially can take up to 48 hours!).

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Non-Ferrous Metals such as aluminium, zinc and magnesium require a protective layer directly on the metal surface, a "wash primer" which contains a special zinc pigment. This is followed by a bonding agent (e.g. AERO GRUND 50 601), and then the design can be applied with **AERO COLOR® Professional** – after very fine sanding down.

Finally, the object can be protected with AERO SPRAY LACQUER (50 605) or AERO LACQUER water-based (50 604).

5.3 Plastic and Models

Polyester, acrylic, polycarbonate or acetate undercoats in particular are very suitable for air-brush designs as special water-based colour systems (**AERO COLOR® Professional** plain and effect colours) and acrylic-based dispersion colours adhere to them very well.

When working on plastic surfaces the following procedure usually applies:

1. Either finely sand down or completely sand off the lacquer on already-coated plastic. Prime the surface (e.g. with AERO GRUND 50 601) and sand down again.
2. Smooth out and, if necessary, fill and sand down any damage or scratches.
3. Spray on the design.
4. Apply the protective lacquer (with either AERO SPRAY LACK (50 605) or AERO LACK water-based 50 604 depending on the intended use).

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Plastic Models cannot be primed as desired, as its fine structures must be retained. Instead, remove any grease from the surface – for example, with ethanol - and sand down finely if necessary. The air brush colour can then be applied. The above-mentioned lacquer serves as a protective layer.

Polar plastics such as acetate, polycarbonate and polyester need only have the grease removed and should be very finely sanded down if necessary before the air-brush colour is applied.

With **Lexan models** (polycarbonate) a distinction should basically be made between electric and petrol models as priming and lacquering require different methods depending on the working conditions:

Electrical models should first be thoroughly cleaned on the inside. Then mask the window panes and spray the surfaces you will be working on once with fine, undiluted AERO LACK water-based (50 604).

Petrol models, on the other hand, must be sanded down very finely from the inside, but the integrated window-panes should be taped shut first. A thin layer of AERO LACK water-based (50 604) is applied here as well. The colour is then applied to both models with the air-brush or brush according to the principles of "Hinterglasmalerei" (painting glass on the reverse side).



Finally, **electrical models** can be protected with products such as AERO SPRAY LACK (50 605).

With **petrol models** we recommend LACK with AERO SPRAY LACQUER (50 605) due to the greater strain. It is advisable to do your own tests beforehand.

(Jörg Sellnow; Trabi-modification)

Brass models should be cleaned before being primed; the procedure is then the same as for non-ferrous metals.

Please do your own tests with all undercoats beforehand!

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5.4 Textiles and Leather

As a rule T-shirts made of cotton, mixed fabrics and synthetic fabrics are used for air-brushing. In such cases you should mix **AERO COLOR® Professional** 1:1 with AERO TEX (50 603) and then apply it (the mixtures last about one week).

You should follow the following steps:

1. Wash the fabric to remove the sizing or other possible impurities.
2. Iron the surface. To obtain an equally flat surface stretch the fabric.
3. The surface you will be working on can be sprayed with a 1:5 mixture of AERO LACK water-based (50 604) and water for better adhesion.
4. Depending on what sort of design is intended, you can either prime the surface before applying the colour or apply the colour directly. Apply the design and the colour gradations especially more vigorously than when using an artboard, as a part of the colour will be dissolved on the first washing. This phenomenon can be avoided to some extent by spraying the fabric with Schmincke Acrylic binder (50 555) before applying the colours.
5. Fabrics subject to a lot of wear and tear can now be sprayed once more with the above-mentioned mixture of AERO LACK water-based and water.
6. The mixture should then be allowed to dry for 24 hours and then fixed by ironing it on the reverse side for at least 2 minutes. Wool and silk require 4-6 minutes, all-synthetic fabrics about 8 minutes.
Adjust the iron to "fabrics".

Leather is a very stretchy natural material and extremely suitable for use with air-brush colours. To apply colours using this technique stretch the leather you want to colour slightly and clean it with artificial turpentine or alcohol. Then spray on a thin, "dry" coat of acrylic or polyurethane dispersion (e.g. AERO LACK watery (50 604). This coat ensures a water- and weatherproof bonding between the leather and the air-brush colours. You can then apply the air-brush colours (they can also be sprayed on "dry". Finally, spray on a thin protective layer (e.g. AERO LACK watery).

You can obtain more information on using other undercoats from your dealer or from one of the special books on this subject.

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6. Preparation

6.1 Sketches

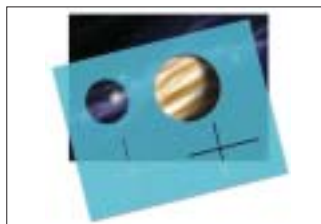
Before you start with the masking, do a sketch of the design on tracing paper. This should be as precise as possible. Then transfer the sketch onto the object or onto the masking. When transferring it onto the surface you wish to spray, the (light) sketch must be only faintly recognisable so the colours cover it completely. If you do want the lines to be visible, you can go over them with a darker colour on the sketch beforehand.

6.2 Templates and Masking

You need covers to obtain sharp boundaries between different colours, otherwise the edges become blurred due to the stream from the spray. This covering is called masking. Sharply-defined edges or surfaces can be obtained by spraying along a smooth edge, e.g. of a piece of card or something of that nature; silhouettes can be obtained by spraying over an appropriately-shaped template. The simple templates are either held fast or weighted down with small objects (small stones or the like) on a flat background. Film is usually taped onto the surface beneath.

You can make simple templates out of card with a pair of scissors or a cutter. For more complicated shapes (especially for film) there are special artists' and film knives or circular cutters supposing the knives cannot be clamped to a pair of dividers – check this first!

Initially it is enough just to cut the templates out of card and to practise masking. But masking film for use with an airbrush is definitely more professional. These have an adhesive



surface on the back which prevents the template from sliding. The transparent film also enables you to work more precisely, as the sketch remains completely visible. When sticking on the film it is important that the surface beneath is "sticking-tape" proof, i.e. that it does not get damaged by the application and removal of the adhesive surface. *Please check this first!*

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Another way of masking the surfaces you want to keep free is to use liquid frisket (50 300), a colourless masking liquid from Schmincke. You can apply this with a brush or a pen to the surfaces you want to keep free and can remove it when you have finished. Liquid frisket sticks to water-colour paper, smooth cardboard, photos and films and acetate and polyester film.

6.3 A Brief Test

To test whether the air-brush spray-gun is working properly, fill it with water after connecting it up. You then spray it into the air to test it (if possible against a dark background, e.g. black drawing cardboard) so you can observe the stream of water and how to control it. If everything is working as it should, you can fill the spray-gun with the colours and start work.

7. Practising Spraying

Essentially there are four spraying methods that can be used for air-brushing. You should first practise these and make sure you have mastered them before you do any complicated designs.

7.1 Lines

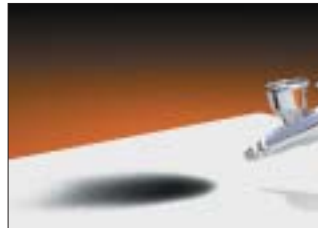
Basically the first test of the spray-gun is drawing clear lines. It is important at this point to spray onto the surface at right-angles.

You can vary the width of the lines depending on the distance from the surface; the amount of colour released also influences the intensity of the line. Blurry lines can have a variety of causes which need to be remedied.



7.2 Dots

Due to the direct effect of the colour, you should try out and vary your technique here, too until the dots are the same shape and have a regular shape and colour.



7.3 Surfaces and Colour Gradations

Another procedure is required for this technique because you are trying to apply the colours as finely as possible in regular layers over each other until you achieve the desired colour intensity without leaving any visible streaks behind.

The surface must be sprayed evenly, but the darker side of a profile requires a more intensive – i.e. more frequent – application of colour. Here the air-brush is basically held more loosely with the whole arm and not controlled from the wrist. Surfaces and profiles especially require a bit of practice and patience, but can still be learned without any problems.



8. Mixing Colours

AERO COLOR® Professional was also developed both for its excellent and its uncomplicated mixing qualities (along with AERO COLOR® and AERO COLOR® Plus). Through the use of new formulae **AERO COLOR® Professional** stands out through its unique brilliance which makes it ideally suited for all uses (translucent to opaque).

The primary colours – recognisable by the prefix "primary" – together with various other bright colours as well as black and white make it possible to mix numerous other shades in easily duplicated combinations. The following colour chart shows you the proportions of special shades and gives you a idea in illustration form of what colours to mix.

Drops were taken from the pipette vial as a unit of measure, as these can also be best measured out as subsequent mixtures.

In order to lend an opaque character to naturally translucent shades you also have the option – apart from the repeated application of colours – of adding white colours with the help of the newly-devised SUPRA white opaque (28 101). By adding a small quantity of this shade, all bright colours can be made more opaque without being simultaneously subdued, or they can be made brighter, like pastels. All shades of pastels can be made by adding larger quantities of SUPRA white, opaque (28 101). Of course the new effect shades are entirely suitable for mixing unusual or even spectacular shades.

TIP: Write down the quantities of the ingredients for the mixtures you create yourself so that you can refer to them later. If you need larger quantities of colours, it is better to mix these all immediately in order to avoid any slight colour variations.

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28 100
transparent
white



28 101
SUPRA white,
opaque



28 200
titanium yellow
green shade



28 201
lemon yellow



28 202
primary yellow



28 203
Indian yellow



28 204
cadmium orange
hue



28 205
red orange



saturn red
10 x 103 7 x 205
2 x 302



orange red
1 x 300 20 x 205



Zinnoberrot
2 x 205 1 x 300



28 300
scarlet



geranium red
7 x 300 3 x 303



28 301
red madder dark



28 302
carmine



28 303
red madder light



rose madder
1 x 303 1 x 304



28 304
primary
magenta



purple violet
9 x 304 1 x 403



deep violet
14 x 305 1 x 403



28 305
violet



violet blue
2 x 305 1 x 403



28 400
indigo



28 401
Prussian blue



28 402
ultramarine



28 403
sapphire blue



28 404
cobalt blue



28 405
primary
blue cyan

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28 406
turquoise blue

mountain blue
10 x 406 1 x 500

turquoise
1 x 403 1 x 500

turquoise green
1 x 403 3 x 500



28 500
phthalo green

28 501
brilliant green

olive green
24 x 203 12 x 205
13 x 500

sap green
1 x 202 1 x 500



28 502
perm. green

yellow green
10 x 201 1 x 501

28 503
olive green

28 504
chromium oxide
green brilliant



28 505
olive brown

28 600
gold ochre

ochre
10 x 600 1 x 604

28 601
Sienna



28 602
brown Brazil

umber
6 x 602 1 x 702

burnt umber
9 x 205 6 x 203
3 x 702

28 603
sepia



28 604
burnt Sienna

caput mortuum
7 x 604 3 x 301

sepia brown
3 x 602 1 x 702

28 605
flesh tint



28 700
pale grey

28 701
neutral grey

28 702
black

9 Techniques and Examples of Use

9. 1 The Planets / Outer Space

Phase 1/2

First use the liquid masking film liquid frisket (50 300) to cover a circle (pink in the illustration) in order to keep room free for a planet. Spray on the "vastness of outer space" with black (28 702). Then spray on ultramarine (28 402) evenly (including over the black). Spray on the stars in SUPRA White opaque (28 101) onto the picture with a splatter cap in order to make some of the stars stand out a little with a specially-made star template afterwards.

Phase 3/4

Then remove the liquid frisket again. In order to spray the planets the background must be covered with liquid frisket. A cotton bud or a small glass stick of the same length can be used for this. The planet is then designed with gold ochre (28 600) and sepia (28 603). This can be accomplished in several stages and by holding the spray-gun at differing distances in order to achieve different contours and lines.

Phase 5/6

Then give the planet's curve a shadow (with black, 28 702). A template may be required here as well.

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Phase 1



Phase 2



Phase 3



Phase 4



Phase 5



Phase 6



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9.2 Peach

Phase 1/2

To begin with cut the peach shape out of masking film with the cutter and then stick the resulting template over the colour-primed undercoat. The peach is then laid on primary yellow (28 202) and you then finish drawing it with primary magenta (28 304) and gold ochre (28 600).

Phase 3/4

You then colour in the peach-stalk, having previously cut it into the masking film, with sepia (28 603) and neutral grey (28 701). You then cut out the leaves and spray them with permanent green (28 502) and neutral grey (28 701) as well as the diluted primary blue cyan (28 405). After the colours have dried re-trace the lighter outline with a white water-colour pencil from a dealer.

Phase 5/6

Use SUPRA white, opaque (28 101) to reinforce the composition of the lights. Now remove the masking film and apply the hair-structure, also with the help of an orange pastel pencil. Finally, spray the shadow with diluted sepia (28 603) and let the peach dry out completely.

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Phase 1



Phase 2



Phase 3



Phase 4



Phase 5



Phase 6



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10. AERO COLOR® Professional: Sets with carefully composed selections of colours

The now legendary and practical plastic case and the **AERO COLOR® Professional** cube have been put together according to logical colour criteria and partly equipped with the AERO CLEAN RAPID cleaner. There are also two new sets equipped with effect colours.



New

Art.No. 81 106
AERO COLOR® Professional
"Advance" cardboard set with
6 effect colours in 30 ml jars:
2 x AERO SHINE,
3 x AERO METALLIC,
1 x AERO VISION



New



Art.No. 81 110
AERO COLOR® Professional
"Vision" cardboard set with
6 effect colours in 30 ml jars:
1 x AERO SHINE,
3 x AERO METALLIC,
2 x AERO VISION

Art.No. 81 108
AERO COLOR® Professional
Primary colour set:
plastic set with 9 colours
in 30 ml jars

AERO COLOR® Professional



Art.Nr. 81 124
AERO COLOR® Professional
Plastic case with 16 colours in
30 ml jars and 7 empty pipette
jars for own mixtures

empty set: Art.No. 81 924



Art.Nr. 81 136
AERO COLOR® Professional
Plastic case with 36 colours in
30 ml jars , AERO SHINE silver
and AERO CLEAN RAPID

empty set: Art.No. 81 936



Art.Nr. 81 009
plastic set,
9 empty pipette jars for own
mixtures

AERO COLOR® Professional

11. General remarks

We owe a special word of thanks to Mr. Dirk Schlapbach of ADS Air-Brush-Design-Schlapbach Co. in Erkrath/ Germany and Mr. Martin Thomas of Heilbronn/ Germany for the valuable information and the numerous illustrations.

At this point we would like to take the opportunity of letting you know about our advisory service. If you have any questions on our products or how to use them, please feel free to contact our specialists from the Schmincke Laboratory at tel. +49/211/ 2509-474 or e-mail labor@schmincke.de.



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The described product characteristics and example applications have been tested at the Schmincke laboratory. The information is based on the technical knowledge and experience which are presently available to us. In view of the diversity of applications with regard to painting techniques, materials and working conditions and the numerous possible influencing factors, the information refers to general areas of application. The information provided here does not constitute a legally binding warranty of specific characteristics or of suitability for a specific application; use of the products is thus to be adapted to the user's special conditions and checked by preliminary tests. We are thus unable to guarantee product characteristics or accept any liability for damage arising in connection with the use of our products.

