

AIRBRUSH

STEP BY STEP

67



The Airbrush Company
75 years of Airbrush History

HOME DECORATION

Useful backgrounds:
Cutting board & Toilet lid
Design trends:
Vintage & Ground metal

newart
medien & design



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AIRBRUSH STEP BY STEP –

finest inspiration for airbrushing



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Springtime is time for renewal!

It's springtime – time to get the winter dust out of your house and to bring in some new design spirit. Home decor assortments at Ikea, HomeGoods, Wayfair, Pier 1 Imports & Co. have grown like weeds in the last 10 years, and DIY (do it yourself) is also totally in vogue in this field. Fortunately, the airbrush technique is at the forefront of this trend, because as we all know, there is hardly any object in the home or garden that cannot be embellished with an airbrush.

In this issue we have put together a few ideas for this: René Becht from Berlin, Germany, uses a classic of household items that can be airbrushed – the toilet lid. Thanks to his design, a red-eyed frog now guards the toilet around the clock. Tanya Bentham is

woken up in the morning by a meerkat "smiling" cheerfully at her from the breakfast board. Gerald Mendez's "Arising" project isn't about a usable object, but the combination of grinding techniques and airbrush painting makes his work much more than just a painting. Your design taste goes more in the direction of vintage? No problem, Dutch artist Erik Velthuis will show you how to transform a brand new Fender bass guitar into a worn 1965 piece. Crazy? Yes, you could say that....



American airbrush artists **Sandi and JW Baker** are true experts when it comes to decoration – they make a living from printing their art on a wide variety of items, from tote bags to posters, shower curtains, coffee mugs and more. In the interview, they talk about the business of their wildlife art, and are sure to give one or two ideas for any airbrush artist.

In this issue, we are especially happy about the interview with **Lisa Munro**, Marketing Manager of the Airbrush Company UK. She is giving us an insight into the current airbrush retail store, but is also taking us back to the company's roots, being an airbrush manufacturer.

So, why not get inspired by springtime atmosphere and use your airbrush device for some new and fresh home decorations? Oh, and don't forget to share it with us: Send us a photo of it for the upcoming readers' gallery or document the creation in full for a step-by-step. Just send both by e-mail to info@airbrush-magazin.de. By the way, you can also find tips on creating Step by Steps and on sending in readers' gallery pictures on our website at www.airbrush-magazine.net/get-published.

We wish you a creative and happy springtime!

Your ASBS Team

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HARDER & STEENBECK (infinity) CR plus GIRALDEZ



Giraldez Infinity Airbrush: Conceived by experts for miniature painting

The Infinity Airbrush, the flagship of the German airbrush manufacturer Harder & Steenbeck, has expanded its family with the Giraldez Infinity model. According to the manufacturer, the five year developmental phase together with miniature artist Angel Giraldez saw the device receive a complete do-over. Thus, this is not just a facelifting, but rather a situation in which the most important components have been coordinated to meet the needs of miniature painting artists.

The aim was to develop an airbrush that is suitable for all miniature painters, whether beginners or professionals, and with which Angel Giraldez's painting style can be best realized. Maximum control, precision and sensitivity in spraying were at the top of the manufacturer's list of priorities. The Giraldez Infinity CRplus comes in triple chrome finish, with a 2 ml paint cup with lid and the Finline 0.2 mm head in the usual black box. A plug nipple for direct connection to a quick

coupling is also included. The outer packaging is distinguished by a colorful design with the Giraldez signet. To be able to see which differences there are to the common Infinity, we've compared the two models with each other visually and conducted initial small trial projects. The trigger, which is equipped with a double function as was the case with the regular Infinity airbrush, is clearly more massive. This doesn't only apply to the finger cavity, which is delimited in space towards the front due to a wave, meaning that you can only operate the device in one manner, but rather the rectangularly thick trigger stock, which leads through a blue needle retraction bracket. This gives you the advantage that the trigger fits precisely in the bracket and it's not possible to insert the trigger backwards, something that unfortunately happened quite a bit to Infinity beginners. The bar for pulling the trigger back and the needle transport have changed. They now are located closer to the mold of the centerpiece. In sum-





mary, the new trigger is constructed such that it supports Angel Giraldez' style of painting, namely color sketching, with an ability to provide a high level of detail. With this technique, the trigger is tapped repeatedly in small shots with the fingertip only, to sketch shapes and gradually build up color.

What also pops out is that the distance between the trigger and spray head has changed considerably. The trigger is now closer to the paint cup and head of the nozzle (see the comparative graphic) such that your hand is now also closer to the object to be painted and thus, you get a more exact and intuitive painting feeling. The needle seal is also now placed directly at the paint container. With that, one can assure that the paint comes out of the airbrush quicker and more completely than ever before, and the front end of the needle will be placed as closely (and centrally) as possible to the nozzle. This makes it possible to make sharper lines and a more finely optimized atomization, which is something the world of miniature painters places great value in. While the front portion of the device has been shortened, the golden curved middle piece has been made longer such that the Infinity is ultimately exactly as long as the common variants.

The screw for the spring tension is somewhat more grippy and massive. The needle locking screw has come to know a clear alteration in length and size such that the needle can now be exactly led through the body without being ruined when being inserted or pushed through. The rear grip-stock, anodized in red and glazed with white design waves, joins together with the integrated quick-fix to form the completion of the unit. The button for activating the paint regulator is, like the trigger arch, blue in color. Thus, the device is namely chrome, gold, red, and blue that build the color scheme of the Giraldez Infinity.

In addition to the Giraldez airbrush device, the package includes four needle protections caps. Of these four, one is the regular fine line cap as well as three new, various sketching caps. These provide support in controlling the distance to the workpiece and simultaneously help allow for a better overview on the front side of the airbrush so that you can design strokes and dashes perfectly, and the apply the paint precisely. Depending on the angle and how much the devices is turned, the sketching caps show where the paint is coming out, much like with a laser pointer. You'll need a little practice to get this aspect down pat, but your newfound exactness will pay off in the long run. Any dried paint on the tip of the needles (so-called tip dry) can be removed quite easily per fingers or with a cotton swab thanks to the sketching caps. And you need not worry about bending the needle while doing this. The sketching cap's mold guides your fingertips perfectly when removing the paint. A cleaner needle tip prevents the paint from getting stuck and hardened in the nozzle and ensures a quick, pleasant, and efficient airbrush workflow.

The device also comes with the usual Infinity instruction manual, which we must say has not been enhanced to include the current components and possibilities with this device. As with other Infinity models, the Giraldez version can be retrofitted with a 0.4 mm nozzle set or a micro cup. The Giraldez Infinity is available at specialty retail airbrush shops or can be ordered directly from the Harder & Steenbeck online shop for a price of 226.10 EUR. Information about the supply and price of replacement parts was not yet available before our editorial deadline.

www.harder-airbrush.de

Iwata HP-TH2: The Trigger Airbrush is back



Three years ago, the Iwata HP-TH2 airbrush was released as a limited Vault edition. Naturally, the promotional product was quickly sold out and disappeared from the market again. Now the device is experiencing a revival and will complement the Iwata range in the future in the area of large-area devices. Building a bridge between an airbrush and a mini paint gun, the unit sprays a variety of colors and paints, including candy and metallic paints, with a 0.6 mm nozzle. The air cap allows for a flat or round spray, and the built-in micro air control (MAC) valve provides dynamic, incremental control of air flow without having to bother with the compressor. The flow cup with lid holds 150 ml, making it the largest among all Iwata airbrush units. The unit is powered by a conventional airbrush compressor, and is operated by a paint gun-like finger lever. Thanks to its slim, ergonomically shaped as well as structured and non-slip handle, it fits securely in the hand. For fatigue-free and consistent work, this is also equipped with a paint volume limiter.

The Iwata HP-TH2 is available soon at a suggested retail price of 409 USD.

www.iwata-airbrush.com

Drop & Paint: New tabletop airbrush paint launches on Kickstarter



Spanish tabletop manufacturer Scale75 already has an extensive line of paints for use with brushes and airbrushes. However, with Drop & Paint, it is now launching a separate line of ready-to-use airbrush paints - on the crowdfunding platform Kickstarter. Drop & Paint offers 128 shades and is acrylic paint designed to make airbrush application especially easy. The paint does not need to be thinned and promises high opacity and easy cleaning of the airbrush, without clogging the nozzle. It can be used on a wide variety of materials and for both larger areas and fine details. The colors are designed to dry slowly, allowing long touch-ups for textures, glazes and gradients, for example. In this context, the manufacturer recommends its own Drop & Paint method, a 3-in-1 mixing technique: wet priming, finishing with pasty acrylic paint using a brush, and finally applying a finishing glaze to create color gradients and volume. When dry, the paint provides a matte-satin finish.

The Drop & Paint color comes in 17 ml bottles with a dropper cap - either individually or in 16 different sets of 8 colors each. Kickstarter packages start at 20 euros for a color set of choice - the eventual retail price is expected to be 25 Euros. Offers including airbrush equipment from Harder & Steenbeck are also available.

www.kickstarter.com/projects/scale75/drop-and-paint
www.scale75.com



For loyal fans:

The Fantastic Worlds of Frank Frazetta XXL



Even now, 12 years after having passed away, American fantasy artist and illustrator Frank Frazetta remains an idol of sorts for many creative people across the planet. It's not for nothing that the Taschen publishing house states "Long live the king of fantasy art" when presenting its new XXL picture book "The Fantastic Worlds of Frank Frazetta". The high quality, cloth-bound hardcover book is 468 pages thick, measures in at 29 x 39.5 cm, and weighs almost 11 pounds. Frazetta was already a comic drawer at the tender age of 16, working for EC Comic, and became quite a legend for his massive, threatening, and testosterone-driven oil presentations of Tarzan and Conan. He also drew and colored pictures of scantily clad women in the same voluptuous manner and just managed to escape censoring along the way with these often very noticeable pictures.

This new picture book is, according to the publishing house, the most extensive and comprehensive monography that has ever been put together about Frank Frazetta. It came together in cooperation with the Frazetta family and the most important collectors out there. The texts by author Dan Nadel from the Manetti Shrem Museum of Art at the University of California and artist Zak Smith are available in English, French, and German. The book deals with a numbered first edition of 6,000 samples, which together with the scope and quality of the collection makes the price of 150 Euro very understandable. "The Fantastic Worlds of Frank Frazetta" (ISBN 978-3-8365-9480-6), published by Taschen, can be purchased in book stores or directly via the publishing house's website.

 www.taschen.com

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Gaomon PD 1610: The transportable pro pen-display

Over time, the graphics tablet manufacturer Gaomon has made a name for itself in the realm of small and priceworthy pen displays. Thanks to the new models PD 1610 and PD 1621, the manufacturer now runs model support and combines current display and connection technologies for transportable devices. This is said well aware of the fact that devices sized in the roughly 16 inch area are large enough to live up to professional demands while also being compact enough to be taken along in a laptop bag.

We here in the editorial staff have taken a closer look at the PD1610. The unit comes with a brightly printed hard case. Included are, in addition to the pen display, a pedestal made of metal, connection cable, the current stylus for making entries, pen pouch, a quick instruction manual, gloves as well as a cleaning cloth. But what makes this device better than its predecessor of a similar size, which also has a strong command over pressure-sensitive painting? Well, basically, it's the display resolution, display quality, and the connection options that have all been optimized. The PD 1610 features a 2.5K resolution, thus 2560 x 1600 pixels on a surface 15.6 inches large. This is admittedly clearly less than in the new PD 1621 mo-

del, which features a 4K resolution, but still sound enough that you basically no longer see any pixels. We always found the full HD resolution to be quite fine for this size, but with 2.5K resolution, it looks like it's been printed out. It's actually so fine that you'll likely have to set up an enlargement (via scaling) in the operational system so that the menus can be read and are selectable whatsoever.

According to the manufacturer, the built-in display promises 120% sRGB color space coverage and the option to show 1.07 billion colors. In short, the display makes it possible to make fine color graduations and details visible. An additional highlight is that the display features a 16-to-10 format. That means that as opposed to the prior model with a 16-to-9 model, it's longer on the upper side and provides 11% more display space. Thanks to the matt lamination of the display surface, there's basically no reflection, allowing you to focus on what's important while painting. What's also helpful is naturally the 178 degree perspective.

Using the OSD menu, which pops up when with a prolonged pressing of the power button, you have the opportunity to





select various color modes or adjust colors, brightness, and contrast to your own personal needs. You can make your way around the OSD menu with the included pen. This included battery-free pen has also been improved. The PD 1610 comes with an AP51 pen model, which features a shorter pen tip (3.5 mm instead of the previous 6 mm) and thus, allow for an even more precise entry. The pressure sensitivity still features 8192 pressure stages and a gradient recognition of 60 degrees. The pen has not only been touched up with respect to the hardware, but also in its look. With ribbed functional keys, which can – as has long been the case – be programmed individually, make a very high quality impression.

The PD 1610 model includes eight functional buttons that are already integrated. They can all be manually programmed. In this case, we're not talking about haptic buttons, but rather defined and marked fields on the left display side. Even if you don't get any haptic feedback, the button queries function just fine and are always precise. Thus, you'll have the option to set up the functional keys as you see fit for your personal workflow. You'll not need to jump back and use the laptop keyboard. An excellent portion of the design is that of the sturdy metal stand, which makes it possible to set up the pen display at three various working angles. Thanks to the rubber-

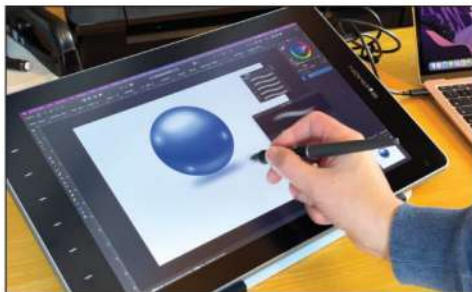


ized surfaces, it won't slip or slide, and also won't get any scratches.

The connection options are very special. The device is standardly connected with via USB and HDMI cables. An electricity adapter is also included in the package. If you'd like, the device can be operated solely via a USB-C cable. Thus, then you'd only need one cable! That means that the electricity, the signal for the pen, and the video signal all run through one cable. The display is then charged directly via the laptop. With that, the Gaomon PD 1610 is completely mobile and can be used in a stand-alone manner. Still, if you'd like to attach a network cable to give the battery a rest, that's certainly possible as well. The USB-C cable can also be used to attach a smartphone or tablet because in addition to Windows and MacOS, an android system can also be used to operate a suitable painting software. But to make sure we formulate this clearly and thus, avoid any misunderstanding, a pen display is the combination of a graphic tablet and a monitor. A computer and the respective graphic software are required in order to operate this device.

Due to the high resolution, the high value built-in IPS display, and the ability to connect in 16-to-10 format, the device is most attractive to predominantly professional users who are looking to be as mobile in the mode of working as possible. The PD 1610 can be acquired via Amazon or directly via the manufacturer at the shop site for a price of app. 599 EUR / 539 USD. The PD 1621 model featuring 4K resolution and additional touchscreen entry costs 1189 EUR / 999 USD. Both can be acquired directly from the manufacturer.

www.gaomon.net





2º Seminario y Convención Internacional de Aerografía

Artists from Europe, the USA and Latin America meet in Mexico

The first "International Airbrush Seminar and Exhibition" event organized by Mexican artist Hugo Maciel in Spain in 2019 was already a huge experience that people always look back on with pleasure. The second International Airbrush Seminar was now held in Cancun, Mexico, in mid-February, and Hugo Maciel even topped the 2019 event, with 25 instructors from all over the world arriv-

ing to teach airbrush enthusiasts, show their best, exchange ideas and have fun. In addition to workshops where students could participate, there were numerous lectures and demonstrations, held in various locations throughout Cancun. In order for such an event to be feasible at all in Latin America, all lecturers traveled at their own expense and without fees!



Hugo Maciel

But let's start in chronological order to guide you through the days in a more or less structured way!

Day 1

The first students and artists arrive at Edgar Herrera's gallery in downtown Cancun, including Mario Romani from Italy and Angus Alcántara from Spain. Brooke Cedros, marketing director of Iwata Medea USA, has also arrived to represent the company as a sponsor of the event. Final preparations were made for Spanish artist Angus Alcántara to begin the first day. Gallery owner Edgar Herrera, Hugo Maciel and Mario Romani welcomed the participants and acknowledged the importance of this type of event, where students can acquire knowledge and give it the value it deserves.

Afterwards, at the FC Cancun stadium, the creation of 4 murals in the hallways of the stadium was on the agenda. After that, the opening of the events took place at the Luxury Ave-



Angus Alcantara



Hugo Maciel & Brooke Cedros

nue Mall Boutique, where artists, students and the manager of the mall were already present. Symbolically, the event was opened with the cutting of a ribbon. Here there was an exhibition of the artworks of the participating artists.

Day 2

At the Edgar Herrera Gallery, the second seminar was held by the well-known artist Gerald Mendez, who presented a humorous illustration of a light bulb with airbrush equipment to his students, who attentively followed its elaboration step by step. At the FC Cancun stadium, half of the planned murals were completed. And in Luxury Avenue, French artist Avero Graph and Catia Trovarelli from Italy delighted the participants with exciting demonstrations.

Day 3

Colombian artist Diego Celeita showed seminar participants his work of a Chinese tiger on T-shirt. Gerald Mendez gave a lecture to graphic design students at the local university. At Luxury Avenue Mall, it was the turn of Argentine couple Cesar Deferrari and Romina Badaracco. Cesar demonstrated a cartoon skull and explained the steps involved. Later, Romina

gave a talk on building sponge figures for puppets, which she paints by airbrush.

Day 4

At the 8 De Octubre Theater, Artem Raa, artist and owner of the US airbrush store Spraygunner.com organized a day of workshops demonstrating different airbrush techniques on different surfaces. He was assisted by 8 artists who masterfully improvised their works in a few hours: Mariano Soto, Gabriel Frias, Oscar Hernandez, Nimrod Wam, Alex Germany, Angus Alcantara and Daniel Flores. In Edgar Herrera's gallery, Mario Romani inspired his students with a colorful Joker illustration. Gerald Mendez continued his lecture at the local university and at Luxury Avenue Mall, Alex Germany, Santiago Vizcarra and Oscar Hernandez presented more demos and talks.

Day 5

Cesar Deferrari held his seminar with a realistic caricature of Elvis Presley. Thanks to his great popularity already in social networks, he enjoyed a large number of participants. Mario Romani and ASBS Editor-in-Chief Roger Hassler impressed the



Cesar Deferrari



Ivan Loperena and Artem Raa



Diego Celeita and Model



Cesar Roger Hassler and Mario Romani



Georg Huber



Véronique Solbina

audience at the Luxury Avenue Mall with presentations on airbrush cake decorating. A tiger motif and a palm tree landscape by Roger Hassler were created on fondant, while Mario Romani showed comic characters on chocolate. In parallel, artists Angus Alcantara and Santiago Vizcarra gave presentations on further possibilities of airbrush technique.

Day 6

Chilean artist Mariano Soto surprised with a portrait painted in a mixed technique with acrylic and alcohol. Meanwhile, Georg Huber from Germany and Catia Trovarelli from Italy offered an exhibition of their works and lectures at Teatro 8 de Octubre. At Luxury Avenue, artists Diego Celeita and José Art delighted visitors with top-notch body paintings on beautiful models.

Day 7

At the Edgar Herrera Gallery, the seminars continued. On this occasion, Daniel Flores from Mexico showed the realization

of an imaginative female portrait with the consideration of color theory, impressing both his students and the gallery visitors. Another body painting activity took place at the Teatro 8 de Octubre, where Diego Celeita, Erbey Villanueva and José Art created impressive art on their models. At the same time Georg Huber and Mariano Soto presented demos at Luxury Avenue Mall, Roger Hassler gave an interesting lecture for interested beginners, demonstrating exercises and first artworks that are excellent for introducing beginners to the airbrush technique.

Day 8

The day started in the gallery of Edgar Herrera, with the great master Iván Loperena. Due to his great popularity, the number of seats for his hyperrealism course had to be increased. At the same time, activities began in the popular "Parque de las Palapas", open to the public, in the heart of Cancun. The local public and tourists were delighted by the demonstrations and exhibitions of artists Diego Celeita, Cesar Deferrari,



Diego Celeita



Cesar Deferrari



Erbey Villanueva at Georg Hubers seminar



Ivan Loperena



Students learn and have fun



Daniel Flores zeigt Porträt-Techniken



Erbey Villanueva with model



Celia Trovarelli





Ivan Loperenas portrait workshop



Bodypainting with José Art



Mariano Soto Lahr

Romina Badaracco, Erbey Villanueva, Alex Germany and Jose Art. Meanwhile, Oscar "Mota Kustom" put on a great show on airbrushing vehicles in Luxury Avenue.

Day 9

On the penultimate day, Ivan Loperena continued his seminar, giving students the opportunity to finish their painting and take home many new and useful techniques. At Palapas Park, the event continued with the demonstration of the mural by Hugo Maciel and Oscar Hernández. Cesar Deferrari, Romina Badaracco and Alex Germany also made demonstrations in front of an enthusiastic audience. In Luxury Avenue, Diego Celeita did the same with animal portraits on canvas. Gerald Méndez ended his presentations with an interesting talk.

Day 10

On the last and most emotional day of the event, Georg Huber showed the students the airbrush acrylic mixing techni-

que in the gallery. In the seminar, he painted the fin of a 1960 Cadillac and used it to impressively demonstrate how to create chrome reflections. The students were very enthusiastic and all took home a great finished artwork. At Luxury Avenue, the activities concluded with a farewell party, where Edgar Herrera, Hugo Maciel and Iván Loperena gave a talk in which the students and the audience participated with their opinions on the topic offered. The participants who were still present celebrated together and toasted with Mexican Tequila to the successful and unforgettable event.

Thank you to everyone who participated in the event, traveling long distances and incurring high costs, sharing their knowledge and talent; thank you also to all those who supported the event both locally and from afar, contributing to fond memories and new ideas for the future.



Ceremonial handover of certificates



Romina Badaracco foam figure

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SEMA 2022: Party, paint and pimp my car

When one of our readers makes the long journey to the SEMA Show in Las Vegas, it is something very special, because there are only a few European airbrush artists at the American tuning show. So we like to take this opportunity for us and our readers to get a little "SEMA air" from a distance. Custom painter and varnisher Sascha Schäfer from Germany was at the SEMA Show in November 2022 and captured the highlights in photos.

Sascha is a big fan of the SEMA Show, which is organized by the Specialty Equipment Market Association (SEMA), founded in 1963, and is now the largest international trade show for the aftermarket sector (accessories and tuning) in the world.

Not only was he interested in the amazingly painted vehicles, but the event also gave him the opportunity to meet friends and artists he usually only knows from social media.

On Halloween, he arrived in Las Vegas. After being picked up from the airport by friends, he went to the trade show right in the evening, despite the forever-long flight. The first familiar faces ran into him right away: Michele Roe, David Monnig from Coast Airbrush, as well as Ryan "Ryno" Templeton and Steven Butkus. So, cool cars and great artists on the very first night. The next day he continued and Sascha soaked up everything airbrush related. At the Iwata booth there were chats with Scott MacKay, Dennis Mathewson, Gerald Mendez,



Tommy Hamm, Steve Chaszeyka, Jessie Madera and Michele Roe. He also met Daniel Schwerin from Fisheye Filters and Jack Pollock from Trulers. After four days Sascha started his trip back home. His conclusion: "The SEMA is worth every second, even if it's only for a long weekend in Vegas." Next

year he will be back as a featured airbrush artist. In the mood for the 2023 SEMA Show? That takes place Oct. 31 to Nov. 3. Better check for flights now...

www.semashow.com





FROG ON THE TOILET

Thanks to his lovely, bright pattern and the bodacious red, attentive eyes, the red eyed tree frog (*Agalychnis callidryas*) is a popular art motif. It's not for nothing that his Latin name means "luminant lovely tree nymph". Berlin-based artist René

Becht has placed the tropical tree frog into a moist and warm environment in a "species-appropriate" manner, namely on the lid of the toilet in his very own apartment.

EQUIPMENT – FROG ON THE TOILET

Airbrushes: Iwata CM-SB, Iwata HP-TH

(4012), Createx Intercoat Clear (4030)

Paints: Createx Illustration Colors: yellow, orange, scarlet, cobalt, moss green, sepia, black, white, burnt umber, Payne's grey, blue violet; Createx Illustration Colors Transparent Base (5090), Createx High Performance Reducer

Additional materials: 800 grit wet sandpaper, gray abrasive fabric, eraser pencils, scalpel

Surface: Common lid of a toilet

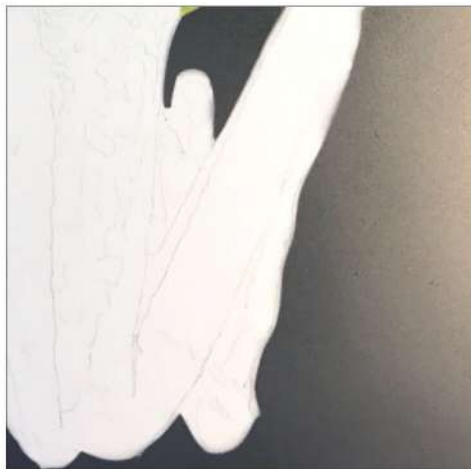
01 Preparing the surface

For this project, it's very important to me that the surface is prepared very well with careful attention in order to achieve the best possible result after the clear varnish. In order to achieve a surface on which you can scratch and erase well, I've carefully grinded the toilet lid with 800 grit sandpaper and an abrasive fabric. Since the toilet lid was already varnished, I could do this without adding a light primer.



02 Tracing and background

Once the surface has been whetted, I trace the design onto the painting surface. For this, I've colored in the back side of a printout of the picture with a graphite pen and then trace it onto the toilet lid. In this case, I've only traced the most distinctive areas of the picture so as not to have to overpaint too many lines from the tracing at a later juncture in the work. Since I've painted the frog with transparent paints, that was an important decision I had to make. After tracing, I now mask the frog and painted the background with an opaque gray that I've mixed myself, using the Iwata HP-TH. Here I've made it a point to color in the edges of the toilet lid and not to forget any portion along the way.



03 Face of the frog

Now I've finally started with the actual artwork. I proceed here in steps much like a printer does when it prints section for section. Using sepia and black, I've prepared the pupils, lip, and edges of the eyes. In the eyes themselves, I make use of scarlet, orange and yellow. Per freehand, I've sprayed structures into the eyes and, to conclude the area, erased in the highlights in the pupils. With the head, I prepare the darkest areas with moss green, with which I start to indicate the shady regions too. While doing this, I've paid close attention to keeping the contrast minimal and then directly erasing in some structures. With a self-mixed, light

green (yellow and cobalt), I make the shading more intense and adjust the form of the head. Transitions are lightened up with yellow, which I can darken up a bit by simply spraying a drop of sepia without cleaning the device before returning to yellow again. This way you can darken the yellow without having to mix together an extra paint on the side.



04 Leg and skin structure

I proceed with the leg in a very similar manner. I play with my green hues until I achieve a result that looks very much like the template. I carefully add in the blue areas using the color cobalt. As this is a very strong color, I spray it on in very thin layers and only let it get darker layer for layer, so to speak, constantly controlling the look along the way. In the meantime, I always erase the structures as I see fit. In the yellow areas on the side, I'm able to create a very lovely effect with the cobalt, namely that I basically mix together a light

green hue on the surface. I also make use of this on the thigh. This delivers a very nice progression from the light green to the blue. Using white and transparent base, I add in some light highlights. Small spots are applied using a sprinkling technique to imitate the wart-like structure of the frog's skin. For the feet, I take the colors that I've already used for the eyes, namely scarlet, orange, and yellow. I create the shade and shadow with sepia, which I've added a drop of black in a roughly 3-to-1 ratio.



05 Tummy

The tummy area is touched up with sepia and burnt umber. At this point, I also erase between the spraying layers so as to continually enhance the skin structure.

**06 Front legs**

The front legs are once again worked on going from dark to light with moss green, cobalt, and light green. I spray in wrinkles and spots with moss green. I mist the light underbelly with transparent base and white.

**07 Front feet**

I work on the front feet going from dark to light again and make sure that the highlights are, after the erasing step, colored as can be seen in my template by spraying transparent yellow over them. I first concentrate only on the "upper" frog and not yet on its reflection because I have to darken the colors for this first. But more on that later.

**08 Transition to the reflection**

Using blue violet, I add in some light color accents right around the area where the legs become attached to the body, doing so very, very sparingly. In the reflection, I make use of the same paints as I have for the "upper" frog, but I do darken them up a bit with Payne's grey. I make it a point not to use any black at this juncture because this would then look too dirty. The shade on the left foot of the frog is established with pure Payne's grey. I also apply a thin layer around the tummy area, in which I once again erase in some structures.



09 Controlling the darkness

I now slowly start to adjust the reflection and am always making sure that I don't get things too dark too soon. If I need to, I mean I can always darken up spots transparently that are too light with Payne's grey transparent. I design the contrast of the structure in the reflection somewhat softer. A very few highlights are created with more erasing. With the

reflection, I orientate myself on the frog I've already painted and no longer on the initial tracing because it was already too hazy. I always begin with the very dark areas and cautiously approach the desired color saturation. If I want to, I can make everything darker when I'm finished. Getting too dark now would be a much bigger problem. That's why you really need to be careful here.



10 Correcting overspray

Thanks to the transparent sprays done without stencils, I've come to live with overspray in the background, which I'll later correct in that I spray over it using gray from the background. For this, I place down my stencil and spray some fading with the gray right on up to the edge of the stencil. While doing this, I'm careful not to dapple around while spraying, but rather to do it quite evenly. Once everything is done drying, there's not really any overspray to be seen.



11 Intermediary and clear varnish

Before applying clear varnish, I've applied a layer consisting of a 1-to-1 mixture of Intercoat Clear and high performance reducer in order to protect the design in advance.



12 Finished and ready for the bathroom

I add my signature and some clear varnish to finish up my "Toilet frog", which is now ready to begin its bathroom duty.

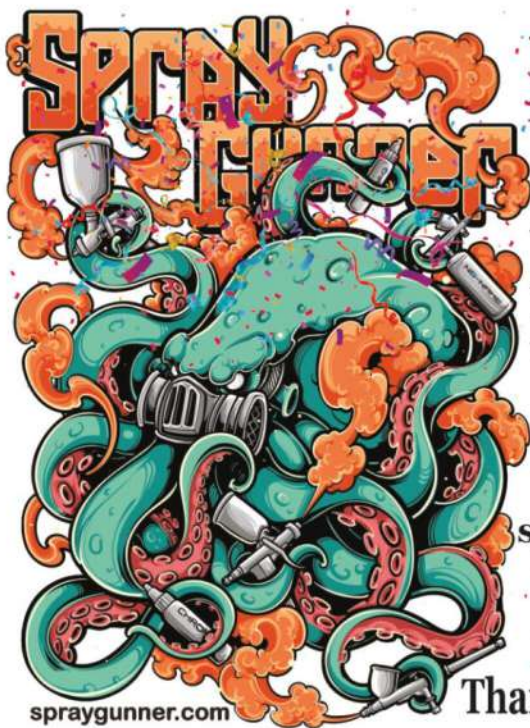


RENÉ BECHT



René's first contact with an airbrush came in 1992 when he got a set for his birthday, which is exactly what he asked for. His attempts at following the instructions in the accompanying instruction manual initially led to some less than impressive works of art. The device then found a place in the corner. As part of a formula 1

race in 1997, which took place on the Nürburg Ring, he watched an airbrusher at work as he painted simple designs onto mobile phones. Thanks to the many impressions he gained there, he headed home ready to give a try what he saw. That's when he discovered how much fun it can be and soon thereafter, all of his colleagues at school were in possession of an airbrushed calculator. But it still didn't become his artistic weapon of choice right away, only when doing model construction or smaller works for friends. Thanks to his old school friend Marcus Eisenhuth, René caught the airbrushing bug for good in 2013. Marcus showed him all the things you can do with an airbrush, getting that long since quelled fire up and burning again. René is learning each and every day, constantly looking at structures and asking himself how he can turn them into a picture. It's a wonderful hobby constantly providing new challenges and endless fun!



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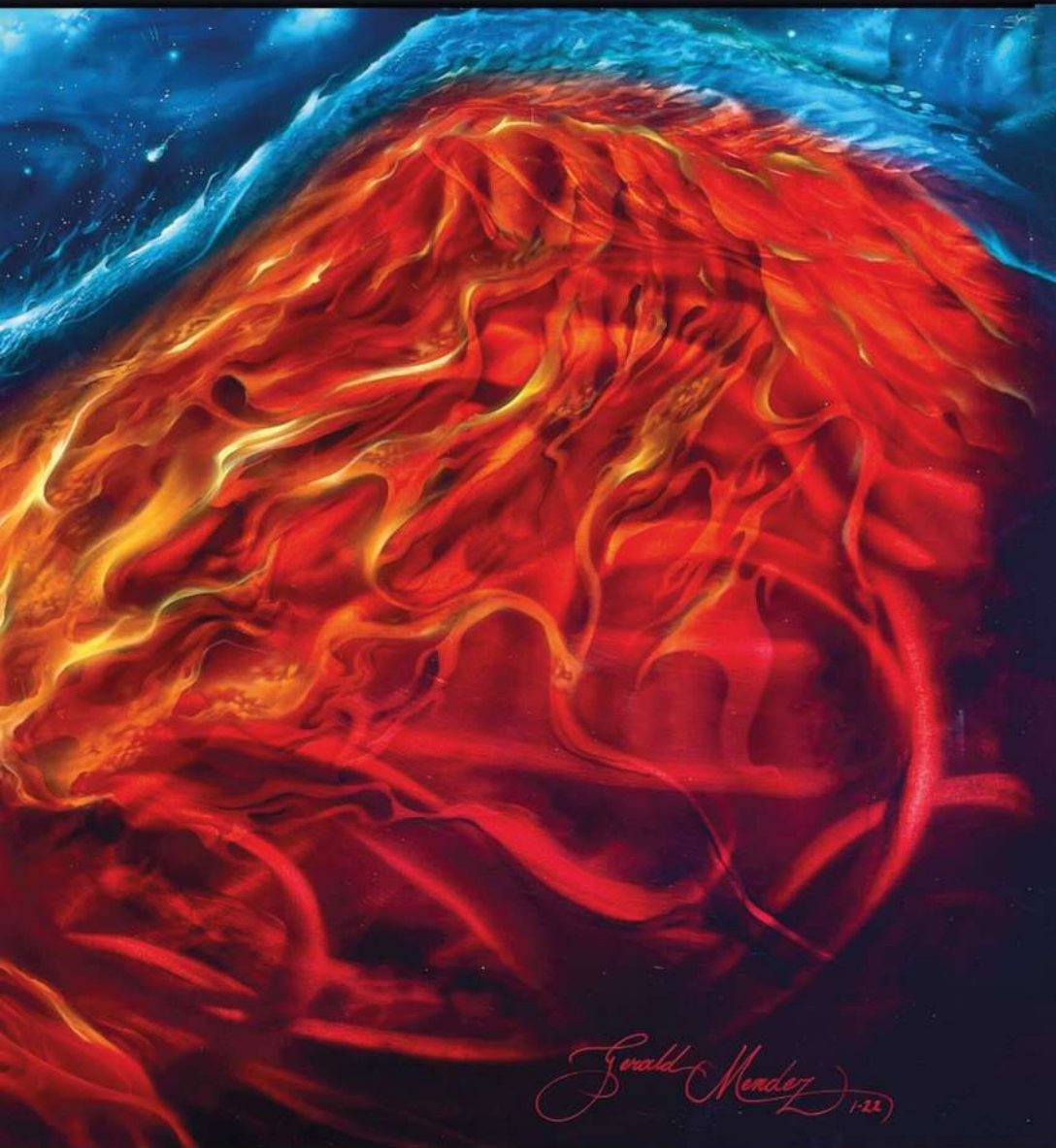
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GERALD MENDEZ
ART STUDIO

ARISING



Arising is the name of a very special project depicting a magical phoenix bird which symbolizes immortality and eternal fire. For the special luminous effect, the Mexican-American artist Gerald Mendez first ground the design into the alu-

minum plate and then colored it with Candy colors. Dark shades, white highlights and textures give the artwork additional depth and contrast.

EQUIPMENT – ARISING

Airbrushes: Iwata Custom Micron CM-B, Iwata Custom Micron CM-SB, Iwata High Performance HP-C Plus, Iwata High Line HP-TH, Anest Iwata LPH-80

Paints: Createx Illustration Colors, Createx Candy20 Colors, Createx Additives and Reducers

Further materials: Arttool Texture FX, & Texture FX-3 Stencils by Gerald Mendez, Arttool Essential 7 Stencil set, FBS

Gold Mask, FBS Gold Tape, Transfer Position Tape (transparent), Saral Transfer Paper (Graphite), X-Acto Professional Swivel Knife 3051, Iwata Cutting Knife with No 11 blade, Arttool Cutting Mat, Metallic Ruler, Olfa Circle Cutter Compass

Support: 24" x 48" Aluminum panel, custom etched according to the design

01 The composition

The phoenix bird symbolizes the sun that departs its life at night and is reborn in the morning sky, but in my fantasy vision it arises from the ashes and travel across the universe giving life to our mystic dreams. To create this powerful project I start by designing a fantasy composition and digital illustration with the universe as part of the background and an impressive firebird in the foreground, created by mixing a different characteristics of eagles, hawks and fantasy birds with exaggerated expressions and huge fantasy wings wrapped in fire to give the power and impact of such a magical creature.



02 The surface

I start by getting a custom cut 24" x 48" raw aluminum panel, which is the perfect size and proportions of my artwork layout, and it fits great in my working desk which is surrounded by all my necessary tools, airbrushes and art supplies in my studio.



03 Template prints

A 100% size color and black & white prints (24" x 48"), along small 11" x 17" reference prints of my digital artwork complement the necessary images for transferring, stenciling and image guides to create the final artwork.



04 Drawing

After cleaning and degreasing the aluminum panel I transferred the main lines of my design by using wax free Saral Transfer Paper (graphite color) between the black and

white print and the aluminum panel. The lines are transferred by using a hard ball point pen.



05 Grounding

Once the main lines of the fire bird are transferred on the aluminum panel, I started to etch the firebird image in detail, creating the textures, feathers and special effects on the background with grinder tools and sanding discs, using

different sizes disks and variable speeds to achieved the desire effect to reflect the light and movement of the firebird according to my design.



06 Cleaning

With the finalized etched image on the aluminum panel it's very important to clean deeply and degrease it in preparation to clear it before the airbrushing art. I apply a spray foam cleaner used for metals on counter bars and kitchens and then I finalized it with wax and grease remover. Then I dry it with paper towels and it'll be ready for protection clear.



07 Sealing

Before starting the detail airbrushing and special effects the grounded aluminum panel must be sealed to be protected and to create tooth for the airbrush that's gonna be apply on top of it. I sealed it with a few even coats of Createx 4050 UVLS Gloss Clear reduced with a 10% 4011 reducer, applied with my Anest Iwata LPH-80 being sure that the panel is well covered and completely dry.



08 Making stencils

It's time to cut the firebird stencil, using a professional swivel knife and #11 blades Xacto knife. I cut the contour of the firebird around the feather wings, the head, and beak. Also I cut a pattern around the main curves of the designed

fire flames to keep the stylized look created on the digital artwork. A light sanding and scuff padding is done on top of the clear, then cleaned and degreased to get it ready for airbrush art.



09 Spraying dark background

I am careful to place the cut stencil of the firebird right over the etched art being sure it's aligned with it. Then I start spraying the shaded areas of the background on top of the firebird, using over reduced Createx Black Illustration paint keeping the transparency of the color to be able to see through to catch the reflection of the grounded art on the aluminum panel.

10 Defining feathers

Note how I start building up the shading on the head and progressively going on the wings defining every feather to create depth without covering the reflection of the etched art on the aluminum panel.





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11 Head

Here is a close up of the head area of the firebird where it can be appreciated that I have been shading every single feather reflection, but also defining with solid black the darkest areas to give depth and contrast. This detail is possible thanks to the precision of my Iwata Kustom CM Micron airbrush, one of my favorite airbrushes on my everyday projects.



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12 Shading flames

Before keep shading the body of the firebird it is important to establish the shading on the fire background to be able to balance and contrast the whole composition of the project. So I lightly sprayed a mix of over reduced Createx Illustration Black with some drops of Createx Candy20 Burgundy and Blood Red inside of some of the curve edges of the custom cut flames stencil, giving depth to the background.



13 Applying Candy Colors

After the initial shading and definition of the flames movement I sprayed progressively Createx Candy20 Blood Red, Grabber Orange and Tequila Yellow. The transparency of the light candy colors allowed to see through the reflection of the etched flames and short feathers of the Firebird giving movement and brightens to the artwork.



14 Highlights

With the Firebird completely colored with blending of different Candy Colors, I sprayed a few coats of Createx 4040 Bleed Checker to protect the aluminum panel and the artwork to prevent the candies from bleeding through the upcoming white highlights. After a light sanding to the protected artwork, with Createx Illustration White and 4011 reducer I start creating white highlights on the brightest points on the firebird head and contour of the body, along with brighter accents on the flames.



15 Feather Textures

Note that the white highlights have been airbrushed following the movement of the flames and the direction of the feathers. Detailed textures are important part of the

highlights. My Artool Texture FX Stencils makes possible to create amazing textures, better transitions and interesting movement.

**16 Textures on the head**

The textures on the bird's head are particularly visible, as they are the focus of the motif. In the next step, they are also colored with candy colors and then recede a little.

**17 Coloring the highlights**

Here you can appreciate how the highlights have been colored with Candy20 colors. A light blending of Caribe Blue and Tequila Yellow has been sprayed over the white highlights.



18 Universe

It's time to make additional elements and final details. Here I'm painting a small detailed moon as part of the Universe background. This new elements and highlights

complement and balance the artwork without taking the attention of the main subject.



19 Overall composition

This close up image of the final artwork shows important aspects of the illustration. Good Balance, contrast, textures, details, color transitions, and reflections. It's very im-

portant for me to have a great overall look of the image if you look at it far away, but must look even better when you get close to the artwork.



20 Finished artwork

Arising, a beautiful firebird that arises from the ashes and travels across the universe giving life to my mystic dreams.



GERALD MENDEZ



Gerald Mendez is a Mexican artist with many years of experience who creates artwork related to Fantasy Art and the Beauty of the Universe. He has developed his own personal style, e.g. the combination of the Human form, Beautiful Woman Faces, and Fantasy Landscapes, what he calls "Surreal Art".

After his Graphic Design education in Mexico City, Gerald Mendez moved to Southern California, where he undertook the challenge to master as many art techniques as possible to improve the quality of his work. Today Gerald operates his art studio called "Gerald Mendez Art Studio" in Chino, California, where he teaches professional airbrush classes and workshops from beginners to professional artists and works as a professional airbrush artist specialized in custom paint. He is also working as a freelance artist and Illustrator for companies like Walt Disney Co., Dream Works, Wacom Technology, Anest Iwata, and Arttool. Also he keeps busy as a Digital and

Airbrush Illustrator instructor, presenting demos, webinars, teaching classes and conferences in art shows and universities in different countries around the world.

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BREAKFAST WITH MEERKAT

The meerkat on the breakfast board is already fully awake and alert, while you are probably still rubbing the sand out of your eyes in the early morning. Tanya Bentham from Hannover, Ger-

many, has airbrushed the cuddly contemporary with the help of brush and etching techniques on the birch wood board.

EQUIPMENT – BREAKFAST WITH MEERKAT**Airbrush:** Iwata Revolution HP-CR and Iwata Neo**Surface:** Birch wood board**Paints:** Createx Wicked Detail Raw Umber, Detail Moss Green, Detail Burnt Sienna, Detail Red Violet, Detail Sepia, Wicked Jet Black, Wicked Opaque White, Createx Auto Air Rootbeer, Createx High Performance Reducer, Createx Clear Coat Satin**Additional materials:** tape, line tape, 240 and 320 grit sandpaper, sanding sealer, pencil, electric eraser, scalpel, fine brush, fiberglass eraser pencil and a silicone former.**Reference image:** Gerhard G, Pixabay**01 Preparing the surface**

I prepared the wood so I can airbrush onto it. I sanded the wooden board with 240 grit, then applied sander sealer, waited for that to dry and sanded again with 320 grit sandpaper, gave it a wipe off and then put my liner tape around the edge.

**02 Preparing stencils and paints**

I made a stencil from the outline of the meerkat which I then stuck with tape to the wooden board. So I could airbrush my background. For this picture I used the Iwata Revolution and the Neo with Createx Wicked airbrush paint. I reduced



different tones of the colors building up to the color I wanted. The one thing I have learnt about all different types of art is that you work in layers for the best results.

03 Building the background

When spraying the background I made sure I didn't have detail in it. It should be out of focus as I want the meerkat to be the focus. After spraying on the background how I wanted it, I removed the stencil and drew the meerkat's features, marking out the eyes, nose, mouth and chin. Then I started laying down color.



04 The head

I started spraying the meerkat's face getting its main features in. Of course, I always had my reference photo close at hand. I started at the eyes and worked my way forward, first to the top of the head and the visible ear, then to the nose and mouth, adding and subtracting paint, using different methods to get different effects and depth: I used an electric eraser, a scalpel, a fiberglass eraser pen and a silicone shaper used with reducer to take paint off.

Once I had the meerkat's face painted, I moved round to its head, then neck and so on, completing each part as I went along, adding some of the highlights with a fine paintbrush here and there. As with any coat or hair structure, it is important to note the direction of growth. Especially in the face, the direction of growth changes from the tip of the nose in all directions.



05 Chest area

Now I have moved onto the chest area, laying down light areas of paint and using the fiberglass eraser putting in some highlights, then another layer of paint. I did this procedure a few times to get more depth. In this part, too, the direction of growth is particularly striking, because the meerkat's fur drifts in different directions at the sternum, as if at a seam. This is clearly visible in the reference photo.

06 Arms and belly

Started painting its arms using the same technique all the way through. Adding more detail as I'm going along, keeping an eye on the fur. I darken the belly and chest area further and I am putting highlights in around the outer edge of the meerkat.



07 Hands

So at this point I have painted its hands and I am looking the whole time at the fur and the direction it's going in, as it is about to change and is longer.



08 Feet and gravel

I have now got down to the feet area and I decided at this point it would be a good idea to put the gravel in. So I laid down my first coat of light grey, then added darker areas for depth. Using a stencil that I made with a hot glue gun I added some speckled areas. I painted the tail and darkened the area around the bottom of the meerkat. I also painted some stones adding more detail to them to make them look like there in front.

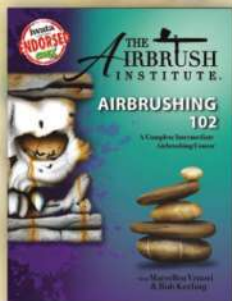


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09 Final details

The last thing to paint was the feet and putting more highlighted areas in. After I was happy with how it looked I removed the liner tape and tidied up underneath where a little paint got under.



10 Finish

Then I used Createx Clear Coat Satin to finish.



TANYA BENTHAM



Tanya was born in 1972 in Hannover. She is a hobby artist and taught herself painting and airbrushing. She loves all different kinds of art and her passion for it started at a young age. She got her very first airbrush in 1992, a Badger 150-4pkl, but she didn't really know how to use it. There was no internet back then and she didn't have much choice in getting know-how and the info. So she just ignored the device until she first used it for background work on a wall painting. After realizing that airbrushing was a great way to create artwork, she invested in better equipment and proper airbrush paints and started painting larger canvases with airbrush and brush. Her teacher became the internet, she learned as much as she could about airbrushing and all other types of art. She loves to try out shifting surfaces, always looking for new challenges.

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RELIC GUITAR

Ever heard of Relic guitars or guitar aging? Dutch artist Erik Velthuis didn't know about this trend either, when a rock musician asked him if he could transform his brand-new Fender Jazzbass guitar into a rocked-out relic from 1965. Why make an

instrument older than it is? But when the customer pointed out that he would probably not live another 60 years and that accelerated aging would therefore be the order of the day, Erik was also convinced.

EQUIPMENT – RELIC GUITAR

Airbrush: Iwata Eclipse 0,3 mm, Harder & Steenbeck Evolution 0,2 mm

Paints: Createx Candy20 Red Oxid, Dirt Brown, Ammo A-Mig Medium Rust, Createx 4052 matt UVLS, Createx Reducer 4030, Colorup matt 2K varnish

Further materials: Wet sandpaper 600/1200, steel wool soft red, paint stripper, heater, hair dryer, battery drill Dremel set, demounting tools, scalpel, tissues, 3M masking tape, vinegar, acetone, Fender Jazzbass Original-Decal 65 Logo

01 What are Relics?

Before I started I found out that at this moment guitar relics are a very wanted popular item to buy. Some instruments you can buy directly from the company as a new unique roadworn relic as they say. Funny is that a brand new electric guitar such as a fender costs about 1500 euros depending on the model. Therefore, when you buy the same guitar as a roadworn version from the same factory or store you will pay almost double.

The versions they make in the factory are roadworn but not have the original classic aged look. Now here is the problem.

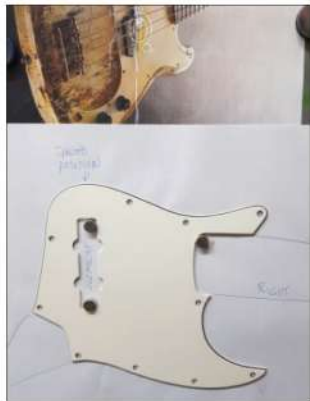
Me as airbrush artist, I am used to work clean, accurate and secure. However, with this way of work, you don't have to do so. I mean when you have accidentally a little damage, then you can use this and let this be part of the job. Before I got started I had a waste to begin with the job making a brand new guitar into a damaged relic. Some people disapprove this because you destroy a fine instrument. Agree, but others like it. So I wanted to do this job very controlled without losing sound specs and unwanted things. I definitely have respect for the instrument, but have to go out of my comfort zone.



02 Research

So I started with this order by collecting information about the instrument itself, aging techniques, (de)mounting, lacquer color recipes etc. The customer wished to make a copy of a 1965/67 aged jazzbass. I found a reference photo of a similar, but original bass from John Entwistle, former bass

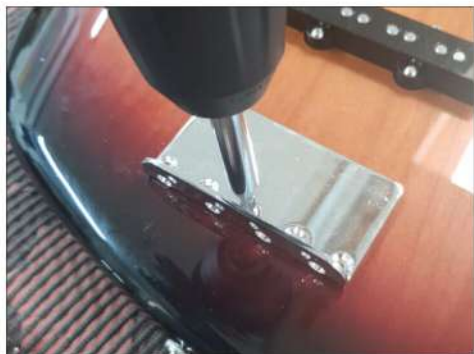
player of The Who. Starting by studying the musicians grip on the instrument – where is the usage wear and hand positions. This is important to make the wear spots at the right place to make it original.



03 Demounting and masking

I removed the strings and starting by demounting the instrument as far as needed and sorted out the materials.

After demounting I had to mask all of the electronic parts carefully by using tape.



04 Paintstripping

When adding damaged spots I used a paintstripper just on the chosen spot from about 5 cm distance, heating up for about 10 seconds followed directly by cooling air to prevent paint blister. The lacquer is polyurethane, so when heat-

ing too long, the area around the spot will be too widely weakened. I used a knife or stripper to pull off the lacquer spot until you see the basic wooden underground. This method I used for every spot.



05 Working with the dremel

After that you have to use the dremel to soften the lacquer edges at every spot and make them smooth.

Sanding the area with wet 800 grit sandpaper makes a really smooth transition.



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06 Scratches

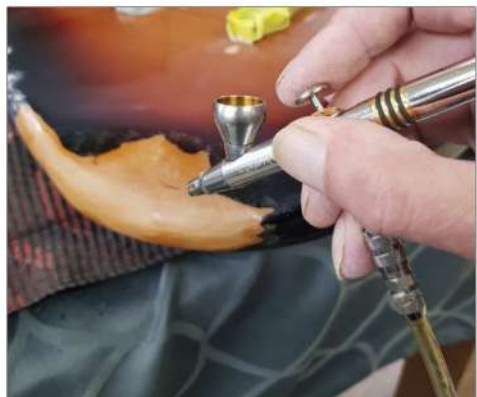
Then I added some scratches and small spots with different scratch tools. Finally I made a matte finish by polishing with polisher and water to give a overall matte look.



07 Airbrush painting

The open wooden spots are airbrushed with Createx Candy20 Red Oxide with mixture of 20% UVLS Clear 4052

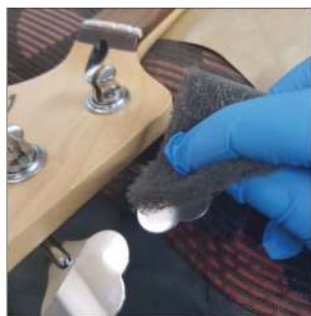
and a few drops 4013. This gives a nice smokey color that fits in the classic look.



08 Fender logo on the head

The head was wet sanded with 800 grit to remove the capital text completely. I bought an original Fender Decal logo with serial number in the USA especially used for 65 basses. I could have airbrushed this, but it was not possible because of the originality, micropositioning and the very small letters of the serial number below the Fender text. I tried to

make it as much as conform to the factory settings. After finishing sanding I gave the head one layer of 2K lacquer and let it dry for a day. I sanded dry again with steel wool and added the water slide decal in the correct position and let it dry again for 24 hours to add a second 2K lacquer – again 24 hours dry time. Then I carefully sanded it to make a nice matte look.



09 Smoke effect and scratches

Now it's time to add the classic smokey color Createx Candy20 Red Oxide, mixed with 20% UVLS 4052. After dry-

ing I added some damaged spots by just scratching it nicely and easily.



10 Vinegar bath for metal parts

All metal parts including the chrome are placed in a vinegar bath for a couple of days. I left the metal parts at the head of the guitar in position because I could treat them easily to roadworn on the spot.



11 Matte sanding metal

I am sanding the metal knob plate, snare bridge and the head knobs roughly in a logical user way, until the chro-

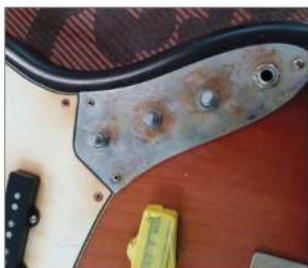
me is turning into the matte brass underlayer.



12 Rust effect on metal

To get a nice roadworn rusty look I used waterbased Rust Color Effects from Ammo for model building techniques. I just put some paint pure on a tissue and dab it regularly. I let

it dry for a minute and sand it carefully very light to get the best result. After drying I cover the metal part with a 2K matte metal lacquer – just one layer to fix the rusty look.



13 Pickguard

I ordered a new white Fender Pickguard, same as the original 65. After finding out where the wear spots should go

I am sanding it with water to a smooth matte look.



14 Shades and fingerprints

I am airbrushing the overall shades and finger spots with the same Createx Candy20 Red Oxide mixture. Adding

more shading on the edges gives an overall classic look. Finally I am fixing it with 2K varnish, just one smooth layer.



15 Texture and scratches

Then I sand it roughly again on the regular spots and give it some small texture. Finally adding some scratches and butts and finish it with another smooth layer of varnish.



16 Final result

After all the work is done I mounted carefully all the parts just the way it was. I brought it to a local professional guitar builder for controlling and checking the instrument. He added the strings and has to finetune the instrument again by adjusting it according the sound specifications. The

instrument is now modified to a 1965 jazzbass model without losing sound and resonance.

For me, it was a nice job to do, and the customer was very enthusiastic. I am very curious to see it in action. It will be on stage soon again, but with a different story.



ERIK VELTHUIS



Dutch artist Erik Velthuis worked as a graphic designer in the packaging industry for 20 years and has done a lot of design work on his own. In 2013, as an artist, he became aware of the many possibilities that can be achieved with the airbrush technique. After only one year as an airbrush

artist, Erik Velthuis started his own business and gives weekly airbrush classes in his atelier in the Netherlands. In combination with the airbrush courses, the artist also does commissioned work. Since 2016, he has been teaching special master classes on demand in Holland, Germany, Belgium and many other countries.

www.evairbrushart.nl





Sandi & JW Baker's Wildlife Business

Nature, Art and Web as a Business Model

Sandi and JW Baker are a very special pair of artists from North Carolina, USA: both love nature and wild animals, both are extremely talented artists with different painting styles and techniques. They have been making a living together

for almost 20 years by selling their artwork in all forms and channels. In this interview, they provide insights into their art and their day-to-day business.

Hi Sandi, hi JW, the last time that we had you in our magazine was some years ago. Well, over 10 years even. We still like to think back to our stay with you in 2009. In the meantime, many new ideas have emerged and certainly your airbrushing and painting business has evolved over time, right?

Sandi: Thank you so much for the opportunity!! We very much enjoyed your visit, and hope that we can do it again! Yes, we have evolved and yet we are also very much the same. The main goal is still to create art full time and enjoy our life together. We've been very blessed to have been able to do this for almost 17 years now! It's a very difficult way to support yourself and you sacrifice a great deal but it's been worth it. We still love living it.

Can you give our readers an update on what's been going on with you in the last few years?

JW: It has indeed been a long time – in that interim our efforts have been focused on what I believe would be primarily the same for everyone else; survival in an ever-changing economy and an ever evolving art market.

Sandi: Painting, experimenting, finding ways to enjoy life and stay creative despite the craziness going on in the world. I've been stretching my own large scale canvases. I love working in larger scale and stretching your own canvas is far more economical. I've fallen in love with abstract art and I've been experimenting with it as well.



Which new art series have you created?

Sandi: I've created a faux copper wildlife painting series on distressed aluminum, I think maybe you've seen that though. I've also created a series called Carpe Diem with minimalistic sumi-e style black and white brush strokes with realistic koi and other animals interacting with the brush strokes. Lots of large scale wildlife and abstracts, too.

JW: I don't know that what I do I would necessarily call a "series" - I may paint a few paintings with the same subject(s) and then get bored and jump to something else and then back to the previous subject. Sometimes you need time away from a particular subject matter you are exploring in what might be termed a "series" in order to gain a more enlightened (objective) perspective on your own work, which can be extremely hard to do in the moment(s) of creating that work.

How do you still motivate yourselves to develop ideas in the field of "Wildlife Art"?

JW: Personally, I am still motivated to create the 'Wildlife Art' because I enjoy the process of attempting to communicate the spirit/soul of these sentient beings in the most universal

of ways; universal visual communication that is afforded by Art!

Sandi: I don't know that I motivate myself as much as just follow inspirations. I can see something intriguing with shadow or color, or the way light falls on some everyday object. I'll get a little obsessed with it and I'll have to try to recreate it with paint. I love challenges, experimenting and I love painting fur.

Sandi, you have just mentioned your abstract pieces of art. Is this a new trend? How did you come up with it? What is special to you about it?

Sandi: The Carpe Diem series? I don't follow trends. I love to look at all art and became fascinated with large scale brush enso and sumi-e style minimalistic work. It's been around forever. I could just imagine using the positive and negative spaces to house koi. I wanted the stark abstract brush strokes to interact with realistic animals. I sketched a few ideas then began searching the web to see if it had been done. I couldn't find anything like it so I tried a few in paint. I wouldn't have created the series had it already been explored. I don't see the point in painting something that has already been done.





I think that our job as artists, is to create new culture instead of repeating it. I think that's what is special to me about it, it's originality. I let the inspiration flow and had an amazing time creating 30 some square, large scale works in the series.

How do you create your artworks? On which surfaces do you primarily work and with which materials?

Sandi: Canvas or wood panel mostly. I do work on metal and leather occasionally. Harder & Steenbeck airbrushes, regular paint brushes, Hansa Pro Color airbrush paints, Golden acrylics, various spray paints, gold and metal leaf, sometimes oil paint, sometimes all mixed together.

And JW, your materials and techniques are different from Sandi's, aren't they?

JW: I quit using the airbrush as a primary tool about 10 or 12 years ago, I will still use an airbrush on occasion for an effect but I work primarily now with the more traditional 'hairy sticks' (brushes) and oils and sometimes acrylics for mixed medium effect. We build our own cradled wood substrates and apply our own proprietary Gesso mix that Sandi has perfected, a mix that can be sanded to a finish that has a slight 'tooth' that is ideal for my oils, or a glass smooth finish ideal for Sandi's airbrushing that leaves no hint of overspray. I use oils primarily, acrylics sometimes just for fun and both at times when the project requires a 'look' or presence that only a mixed medium approach can provide.

What destinations are you selling and shipping your artworks to? Where do your customers come from?

JW: The answer to those 3 aspects is dependent upon what it is we are selling - whether it is prints/reproductions or actual paintings. We do ship both all over the World - by volume we ship more prints Worldwide than paintings simply because of the shipping costs incurred when shipping Outside the U.S. - we have a very small art market locally so the largest amount of our Customers / Collectors come to us through the Internet and that would be through Facebook and our own web sites, plus our licensed sales vendors like Pixels.com and Etsy.

What do you have to consider when shipping internationally?

JW: What you have to consider most when shipping internationally is size - your cost is not so much determined by weight but rather by the size which is figured as Dimensional weight, also called DIM weight, which is a pricing technique used for commercial freight transfer, including courier and postal services. Dimensional weight is computed by multiplying length times width times height. This "DIM weight" is used to compensate for the amount of smaller packages your larger package displaces by its size... Most countries outside the U.S. have size restrictions based on this measurement as to how large a package they will Import. You have to be mindful of these restrictions for each Country as well as of the various Duties and Tariffs such an Import might incur - proper documentation helps to expedite the process - it is a lot to



keep track of... I would say by volume the greatest number of paintings we ship go to destinations within the U.S.

You are committed to endangered species. I think that anyone who buys an artwork from you is also concerned with the issue of animal welfare. Has anything changed in this respect in the last 10 years? Have your customers become more sensitive to this issue?

Sandi: I think it's about the same. People who love animals will always care for wildlife. Hunters usually comment that my animal paintings are too 'cute'. And for the most part they are. It's because I see animals as cute and that's what I want to share with the viewer. Something that softens the heart a

bit and makes the way you feel about large predators shift just slightly. I think it begets a more personal, a kinder observation of endangered animals. Especially the ones that can hunt you.

JW: I think because of the Internet and its capacity to 'connect' like-minded people from all over the world that it has indeed strengthened (and increased) the efforts of those who appreciate and support wildlife rescue and rehabilitation efforts worldwide.

Let's talk about social media and communication! Everyone uses it more or less — to consume, inspire, but artists also use it to show and sell new works. I remember that it was only





because of you that we first got involved with Facebook in 2009, when it first spilled over into Germany... How important are social media for your business? Which ones do you use?

JW: Let me start off by saying I don't believe social media is as 'friendly' a tool as it was back in say 2009 - with the advent of algorithms, censorship and social engineering what was once a really effective online marketing tool has been diminished in its effectiveness - that being said, it is still useful to a point - for me it is a sales tool and nothing more - it serves to show your Collectors what is new and available, and also serves to advertise your particular style of work for those who might be seeking it. I myself am certainly not there to post anything about politics, or comment on other people posts about such or any other topic they are on there to defend and/or espouse - the ONLY thing I am truly qualified to comment on is my own work as it is the only thing I know beyond any doubt to be true.

I use Facebook - I check it a few times daily to insure if there are any comments or questions about my work that I am qualified to respond to, then that response will be timely because the Internet now days is all about instant gratification. Although not the same as Facebook in how they work, we also see some benefit from Etsy, Pinterest & Pixels.

Can you also be found on Facebook, Sandi?

Sandi: That is only because I have a large fan base there. It makes it easy for collectors to find me. It has certainly changed over the years. I don't agree with facebook's privacy

issues, censorship, 'fact checkers' or social engineering. It's Orwellian. I've ditched Instagram and Twitter for the same reasons. Censorship in any form is repugnant to me. It is death for all artists. I've since been experimenting with other social media like Minds.com and I've found a great following and many new collectors there. I'll continue to seek out free speech platforms and support them. I usually check in a few times during the day on painting breaks. I enjoy all of the artists and interesting people and really have to be careful not to spend way too much time on social media.

In the meantime, there are many sales platforms and service providers worldwide to sell your art. Which ones do you use and how important are these sales options for you as artists?

JW: In today's world I would say online sales markets are VERY important - with lockdowns, social distancing and all that entails, online sales is a safe venue and for a time was an only venue. I was skeptical at first, but have found Etsy to be an excellent sales platform for the things we create ourselves and then there our the licensed POD (Print On Demand) markets like Fine Art America / Pixels.com which we have been associated with for about 15 years now.

Sandi: We have tried lots of other P.O.D. (print on demand) platforms and the like but we have stuck with Etsy and Pixels.com. Both have done a great job promoting our work and helping facilitate sales. I think they are very important as sales options. They help the individual artist cut through the sea of art on the internet. They help you get seen.

JW: We do license our works through other (smaller) venues



as well – it is always nice to have a little something coming in at all times especially now in the current economy.

Unlike in Germany, licenses are also often sold in the USA. Please, give our readers an overview of on what kind of products your art is printed.

Sandi: I actually have a Germany based licensing agent. They handle Europe licensing for my work. I license my own work as well. Giclees, framed prints, posters, puzzles, everything from cups to shower curtains! I like licensing because it gets my art out there, it reaches people who otherwise may not have seen the art.

JW: Pixels allows us to print our works on 33 different types of products from; Prints, Home Decor (bed spreads, shower curtains, etc.), Puzzles, Lifestyle (tote bags, yoga mats, etc.), Stationary, Phone Cases, Beach (Beach Towels), Coffee Mugs, Face Masks, Apparel (T-shirts, etc.). That's 33 different choices for each image you have listed. There is also customization possible for many of the products. Prints can be rolled in a tube, stretched on canvas, matted or matted and framed, so LOTS of options for whatever the need.

Problems with copyright are commonplace on the Internet. Have you often been the victim of infringements? It's certainly always a balancing act between the advantage of showing artworks online and the undesirable technical possibility of artworks being stolen and printed without permission. How do you try to protect or defend yourselves?

Sandi: We've had a LOT of copyright theft. We've estimated



that if we had received royalties due it would be in the millions! Most of it is from China. I've worked with lawyers but in the end I've had to deal with it myself. They can steal, enlarge and print anything you put online. If you add a watermark they'll steal it anyway and put it in their stores, because your watermark makes them look legit. The lengths they go to are amazing. They have fake back stories, fake names and addresses, hide their I.P. They have a multitude of stores that if one gets shut down two more pop back up. They use Facebook a lot to sell this stuff and dealing with Facebook in this regard has been horrible.

I file DMCA notices (see further information in the box) on them. When I see my stuff being stolen I bookmark it, take a screenshot and when I have a lot of them I'll file the notices. There are so many I do them in batches. Most of these guys count on no one going through the trouble of filing DMCA notices. I unleash hell on them. I have the process streamlined and take a day or so a month and file them all. It does make a dent.

What projects are in the pipeline for the future?

JW: Not totally sure on that one - I do have some commissions to take care of, and I have been thinking about reimagining some of my own personal favorite works in a sort of 'If I knew then what I know now' approach to recreating those original concepts and ideas with the knowledge and technique I have now...

Sandi: We have a few big projects with a local venue, but we have to keep that secret for now. Right now I'm working on



a series of symbolic owl paintings. Other than that nothing really specific. I'm hoping to just keep on following inspirations and making art. I have just always loved being in the moment and creating. I've been airbrushing for 34 years. I hope to always enjoy the process.

Sandi, JW, thank you very much for this inspiring interview. I think it will give many artists inspiration and ideas for their own marketing of artwork. Continued success and creativity to you and stay healthy!

Links to Sandi's and JW's sales venues:

<https://www.facebook.com/Sandi.Baker.Artist>

<http://sandibakerartist.com>

<https://www.etsy.com/shop/JWandSandiBakerArt>

<https://sandi-baker.pixels.com>

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If a copyright owner (e.g., artist) discovers that his/her protected content has been used unlawfully by a third party, he/she must send a DMCA takedown notice to the service provider or platform operator – that is, report the copyright infringement.

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Rosemary Medwell



Alex Medwell



Rachael Smith



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Sarah Marshadlam

The Airbrush Company: 75 years of Airbrush History

The Airbrush Company – or better known as airbrushes.com – is one of UK's leading airbrush supply stores. In 2022 the company celebrated its 75th anniversary. But did you know that the com-

pany actually didn't start as a distributor, but being an airbrush manufacturer? Marketing Manager Lisa Munro is giving us an insight into today's company as well as its history.

The Airbrush Company is known for a wide range of products. What are your main brands, what are your specialties?

Lisa: Yes, that's right, we have a LOT of products for airbrushing pretty much everything! We are the UK distributor of the leading brand Iwata, supplying Iwata airbrushes, compressors and accessories to many online stores and retail stores all over the UK. Over the years we've expanded our range of airbrush-related offerings with brands like Createx Colors, Wicked paints, VSIONAir workstations, Arttool stencils and masking tools. We are also long-standing suppliers of Sparmax, Badger and Paasche airbrush equipment. We specialise in quality products and quality customer service. Everyone in our team uses an airbrush, so we know what makes a good product. We really understand our customers' needs and can confidently advise, including airbrush troubleshooting over the phone.

You are selling on-line and you also have a local store, right?



What does the store look like and what can customers expect?

Lisa: Yes. As a bricks and mortar business we offer much more than just sales, we welcome anybody to visit and look around our store and the products we have to offer. We're situated on the South Coast of West Sussex, nestled in next to the seaside town of Worthing. Along with our knowledgeable and experienced staff we have displays of airbrushes and compressors. The

warehouse is filled to the brim with everything you could dream of for airbrushing. We also have a training room set up with all the latest equipment, where we invite customers to try out various models of airbrushes and compressors.

What services are you providing next to product sales?

Lisa: We offer airbrush training taught by expert tutors on nearly every application from custom painting to portrait painting. Students have the chance to get hands on and try



Airbrushes.com today: web shop and warehouse

out various airbrushes, learn how to master a huge range of techniques, plus buy products at a student discount. Our commitment to technical backup and service is fundamental to our reputation for excellent service and expert knowledge. Few competitors offer any service close to this, so the lovely technician Rachael is kept busy servicing airbrushes.

Are you mainly selling to UK customers or are you also shipping beyond?

Lisa: Yes, we mainly sell to UK customers, however most of the brands we represent have other distributors in the other geographical areas.

What are the most popular airbrushing fields in the UK?

Lisa: Airbrushes are used for such a wide variety of applications these days; art & graphics, custom painting, beauty, cake decorating, FX and props, even taxidermy and soft toy restoration! In recent years, we have had lots of new customers from the scale model market. Iwata airbrushes are extremely popular with modellers due to their quality, plus they are a natural evolution from an entry level setup. When modellers move on from just doing base coats with their airbrushes, they want better equipment for achieving a more detailed finish to their models.

Your company celebrated its 75th anniversary in 2022. Con-



Arthur Albert Connor, company founder



gratulations! How did you celebrate this anniversary? Any parties or activities?

Lisa: Thank you, this is a fantastic achievement for the company, we all feel extremely proud of our success. I'm afraid it's all work here and no play, as we were too busy to celebrate with a party sadly. We did run a 75th Anniversary sale on our website. It might be worth me mentioning that we're often running a sale or two, so do keep an eye on the sale section at Airbrushes.com if you're after a bargain.

75 years is amazing and a long time in the airbrush industry. I certainly had to dive into your company history about this and I found that the origins of the Airbrush Company was not the retail business, but being a manufacturer. Can you tell us about the very beginnings?

Lisa: That's right. Established in 1947, the company was then known as Connor Patents Ltd, when the revolutionary Conograph airbrush was launched. In 1952 the company changed its name to Conopios Instruments Ltd when artist, engineer and inventor Arthur Albert Connor designed the Conopios airbrush, which had a unique ergonomic dual-action top lever. All the airbrushes were hand-made by Arthur, so the waiting list became quite long as word of mouth got around amongst graphic artists and ceramics restorers that the performance of the airbrush was so good.



Retail store from 1992



The Conopois Airbrush

Arthur's daughter Rosemary started to help her father making parts for the airbrush from the age of 10. In her late teens, Rosemary studied art at college and then worked as a graphic artist and illustrator for a research institute for about five years before having children. In 1978 she went back to work for her father, making the finest parts such as the nozzles, hand-turning these on a watch lathe.

When Arthur Connor died in 1978, his daughter and son-in-law, Rosemary and Ken Medwell, took up the baton. Ken gave up his career as a quantity surveyor and turned his manual skills and technical aptitude to learning the manufacturing processes. Between them they continued to hand-manufacture the Conopois airbrush to satisfy the demand from elite artists. Ken became an extremely experienced airbrush technician whilst also managing and expanding the business.

What was the Conopois airbrush like? Can it be compared to any current device today?

Lisa: The Conopois was a beautiful piece of engineering. It

had unique features and there is nothing like it on the market today. It featured a top lever (dual-action) rather than a top button or a pistol lever like the airbrushes we see today. It incorporated a cam system, where a rotating component transformed rotary motion into linear motion. It works a bit like a pistol trigger, where you press down for air on first then down further to engage needle, offering extremely smooth action. It was very ergonomic to hold like a pen, which resulted in excellent control. It could produce minute highlights, delicate gradations and the finest of hairlines.

Another feature was protective prongs instead of a crown cap, allowing air to disperse when working close. These features with the curves of the design do give it the look and appeal of 1950's sci-fi spaceship, from our retrospective viewpoint. All the parts were hand machined and hand assembled. The Conopois is now viewed a collector's item, as sadly the parts are no longer available.

What has happened to the Conopois airbrush? Why is it no longer available?



Family business: Rosemary and Ken Medwell machining and illustrating brochures.



Lisa: The Conopois airbrush gained such a reputation in the graphics world that – when the German graphics products company Rotring decided to get into airbrushes, Rotring sought to buy the manufacturing rights to the Conopois airbrush. In 1988 the Conopois airbrush became mass-produced by Rotring in Germany and Ken Medwell became a Products Manager for Rotring. The airbrush featured the Rotring logo engraved on one side and “Conopois System. Made in Germany” engraved on the other.

By the mid-nineties demand for airbrushes for graphics was diminishing dramatically due to increasing use of computer graphics. Rotring were heavily into the graphics market and did not venture into the beauty and scale modelling markets as The Airbrush Company does today. So sadly, Rotring decided to get out of airbrushes and discontinue manufacturing the unique Conopois airbrush in 1994. It has not been made since.

Ken and Rosemary Medwell bought back the shop premises from Rotring in 1992, forming The Airbrush and Spray Centre



Ltd. Rotring had continued selling the Iwata and Paasche airbrushes after buying Conopois Instruments Ltd, so as Rotring came out of airbrushes completely, The Airbrush & Spray Centre picked up distribution for those brands again, also re-introducing Badger to the range. The Airbrush Company still sell all three of those popular brands today.

Has there been any thought about taking up the airbrush production again or get the Conopois device produced by another manufacturer after Rotring stopped?

Lisa: Iwata HQ in USA expressed interest in making a version of the Conopois some years ago, but it's not happened yet.

The Airbrush Company is still a family business. Who is owning and managing the company today and who else is involved?

Lisa: We are very much still a family business. In more recent years, the company director Ken Medwell has stepped down to enjoy a slower paced chapter in his life, however Rosemary



Professional equipment for retail and workshops





Amazing results in art classes

Medwell still comes in on a part-time basis to help with sales. Their son Alex who joined the company in 2003, has now taken up the baton of managing the company, and their daughter Rachael also joined the team in 2012 assisting and covering on sales, order processing and goods in and space reorganisation. In more recent months, she has expanded her role and is servicing airbrushes.

Outside of the family, there is just me and Sarah. Sarah joined on Order Processing in 2015, bringing her calm, organised approach and cheerful telephone manner to the role. I joined back in 2006 and over the 16 years I've worked here I've turned my hands to pretty much anything, starting in sales. I am now the Marketing Manager, where I take care of things like the advertising budget, designing adverts and communications with the media, such as magazine editors. I also maintain the website, take care of the events and training courses - including servicing the course airbrushes.

You are also working with other artists for workshops, aren't you? Can you name a few?

Lisa: We are so lucky to have some of the best tutors teaching here in our training room. Piers Dowell has been Custom Painting since 1991. He is the official painter for Stilo crash helmets in the UK and Ireland. His clients include Rolls Royce, Bentley, Aston Martin, Ferrari, Red Bull, Royalty, Demon Tweeks and Pirelli. Piers teaches helmet painting and custom painting techniques for all skill levels. The techniques he teaches can be applied to many applications such as bikes, helmets, wall murals, drum kits, guitars and more.

Giorgio Uccellini is one of the most interesting men I have had the pleasure of knowing. He teaches beginners courses and airbrushing portraits here in our training room. Born in Italy, Giorgio has been airbrushing for over 30 years and has taught and exhibited in USA, Italy and Germany, as well as in the UK. Giorgio is best known for his portraits of rock icons, but he applies his airbrush art to anything - canvas, T-shirts, leather jackets, motorcycle tanks and helmets.



To your experience, what are the most important factors for an airbrush supply store to be successful as continuously as your company is?

Lisa: There are many factors to being successful in business. I believe having a great team of staff who work hard is very important, as well as delivering high-quality products and services. But I think what really sets us aside from other airbrush stores is that we are all experts in the equipment we supply. Our technical knowledge gives customers the confidence to make that purchase and it doesn't stop there - we are fully committed to providing after sales support too. Focusing on customers' needs is our main goal.

Are there any special plans / activities for 2023 and/or beyond?

Lisa: There is a lot of change happening around the world in 2023 and with so many things remaining uncertain, one thing we are certain about is we will continue to provide the same excellent service and continue to source new and exciting products. We're also working on getting more of our core products into retail outlets, where people can walk into these stores and see airbrushes and get expert advice.

We're currently working on a new tool for our website that will help customers in choosing their equipment, which is going to go beyond just choosing the right airbrush. You can call it a knowledge base for recommending airbrushes and compressors for applications and compatibility. Watch this space as they say!

Lisa, thank you very much for this amazing insight into your company and for sharing this retrospective in airbrush history. We wish your company at least another 75 successful years in the airbrush industry and all the best for you and your team!

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Our Readers' Artworks



Veronika Laur-Baumann: Dragon
Surface: License Plate

Nils Hachenberg: Gollum
Airbrush: Badger Velocity
Paints: Createx Illustration Colors, Surface: Canvas



Daniel Slusalek: 2 Faces
Airbrush: H&S Evolution CR plus
Paints: Airbrush4you, Schmincke Aero-Color





Iran Caro

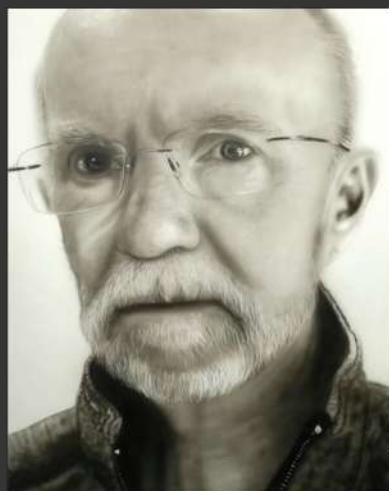
Henriette Murdoch
Paints: Base coat, gold leaf
Surface: Woodplate, A1



Cordula Frey: Swan
Surface: Toilet lid



Udo Schinker: Fire hood



Oliver Sens "Sensotronic": Joaquin Phoenix aka "The Joker"
Airbrush: Iwata Custom Micron 0,18 mm
Paints: Createx Illustration
Surface: Reflex Art-Board, 50 x 70 cm

Marcus Ehmke: Dad
Paints: M-Art-in Acryl Airbrushcolors
Surface: ME Signature synthetic paper, Din A3



Andrew Stewart



Beat Gerber: Luxemburgerli

Franziska Schütz: Hoopoe
Paints: Schmincke AeroColor, FaberCastell pencils
Surface: Hahnemühle Skizze 190



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Preview

Airbrush Step by Step 68 will be available from June 29, 2023



Joker

That's not really a beautiful smile. Nevertheless, the Joker's nasty grin is a sight to remember. It was painted by the Spanish artist Maria Sousa.



Captain America

Czech artist Martin Czerny chose Captain America to be the main character in his "Avengers" helmet design. With fire and lightning elements as well as candy color effects, he gives the helmet an impressive overall concept.



Pin-up Queen

She glitters and sparkles. The Pin-up Queen by Spanish artist José Luis Parada Caballero "shines" not only thanks to powerful airbrush, acrylic paints and colored pencils, but above all thanks to her headgear made of "real" acrylic glass gems.



Blondie

This record is neither gold nor platinum, but it is a real work of art: Italian artist Enrico Violante portrayed the lead vocalist of the US band "Blondie," Debbie Harry, on it.



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