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Artistic Talent is a Gift

Some people always have to nag! The proportions aren't correct here, the shading is off there. There's too little contrast. The edges aren't sharp enough. There's too little or too much texture in this, this or that area.... Does this all sound familiar to you? Artists can be pretty dog-gone critical when viewing artwork and heck, every artist is usually his or her own worst critic, right? Who can then be blamed for wondering that the "art muggles", be they exhibition visitors or those contracting the artists, burst into the highest form of rapture once they see the "oh so messed up" piece of art?

For professional reasons, we here in the editorial staff must unfortunately also "niggle around" on certain works. But something that should never be forgotten is that this is critique at an extremely high level! Artistic talent and the passion for painting are gifts that are not bestowed upon everyone. If you have them, you should be very thankful and make sure you put them to good use. If you've got that art virus, you're just going to have to give in at some point and sometimes hazard the consequences, as the examples in this issue will go to show.

Spanish artist **Bern Foster** couldn't get Sorayama's Sexy Robots off his mind ever since he saw them in a magazine for the first time at the tender age of 9. Then, 20 years later, he turned his passion into a secondary occupation, which takes up all of his free time. American **Daneen Bronson** also had to go through a number of battles with her parents in order to get permission to use the household nursery and the garden to paint motorcycle parts. **Wayne Harrison** from Australia even began his artistic career in a juvenile detention center. He can thank his talent for later getting his life on track – and making it quite successful.

Nathan Makris proved to his countrymen that you can earn a living with wall murals in crisis-ridden Greece. His elation is so euphoric that he'd love nothing more than to share his passion and knowledge with many people and went about opening the first airbrush school in Greece. Brazil also isn't a place where the prerequisites for making a living on your artistic talent can be considered rosy. Nonetheless, brothers **Ezequias Lopez** and **Izaque Sousa** have also found their niche there with the painting of vehicles and carnival items. Their countryman **Neimar L. Duarte** is well-known internationally for his successful guitar and custom painting.

Practice, practice, practice – practice makes perfect. You learn from errors and thus, you should never give up. These are all tips we've heard from every single successful airbrush artist we've encountered. Being self-critical and listening to other people's opinions are also important. But you should also never forget to value and even cherish your own capabilities!

With this all in mind, here's wishing you all a happy, safe & successful 2020!

Your ASBS Editorial Staff

STEP BY STEPS

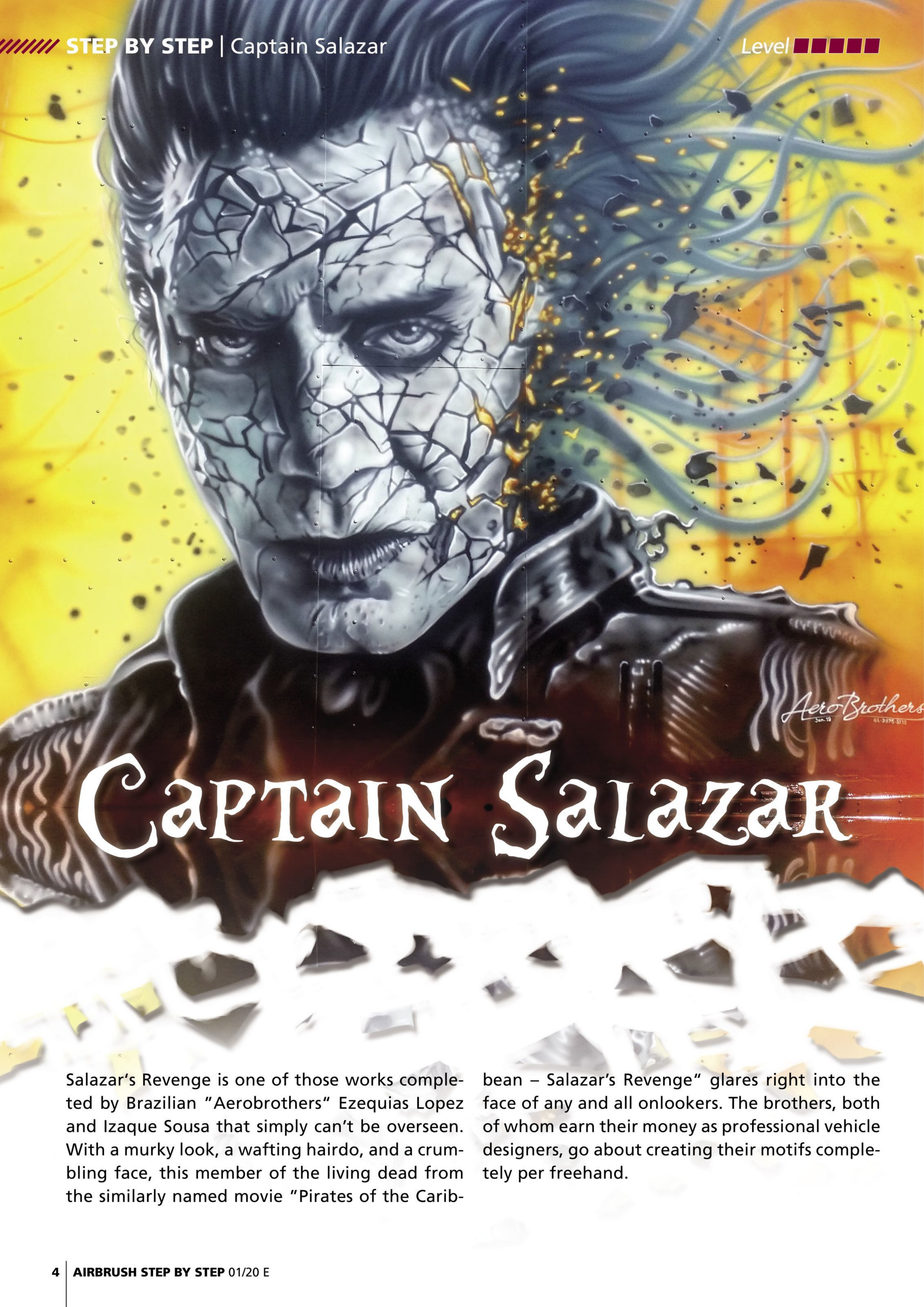
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Georg Huber met the successful airbrush artist Daneen Bronson in California, who at the ripe young age of 17 was already more into motorbikes and heavy metal than your typical "girl stuff".

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Aliens on Route 66



Captain Salazar

Salazar's Revenge is one of those works completed by Brazilian "Aerobrothers" Ezequias Lopez and Izaque Sousa that simply can't be overseen. With a murky look, a wafting hairdo, and a crumbling face, this member of the living dead from the similarly named movie "Pirates of the Carib-

bean – Salazar's Revenge" glares right into the face of any and all onlookers. The brothers, both of whom earn their money as professional vehicle designers, go about creating their motifs completely per freehand.

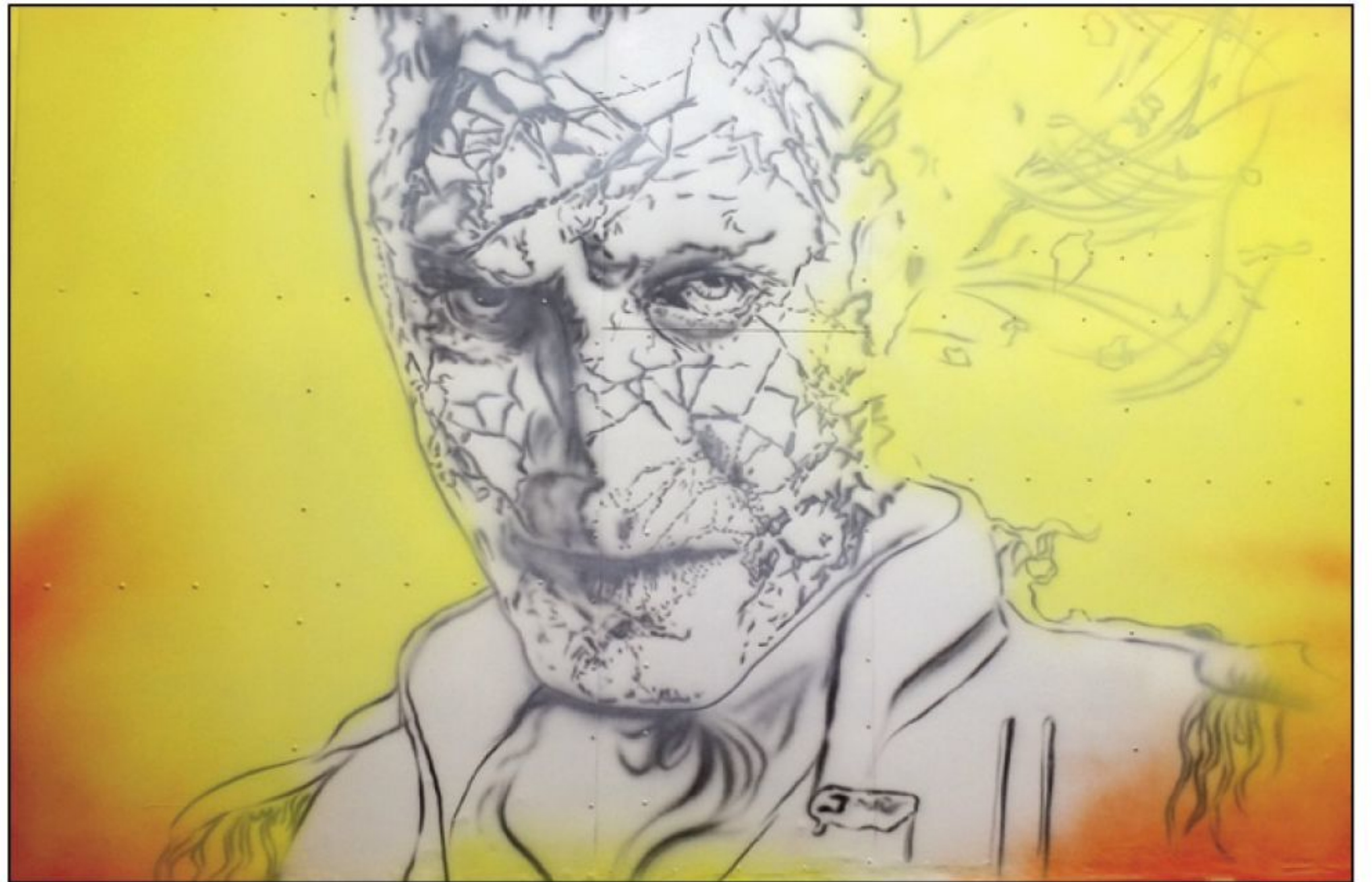
01 | Sketch

We decided to create our picture on a sheet metal plate. For this, I began by making a sketch with the color black.



02 | Background

Using a light-yellow color and orange color hues, I design the picture's background. I apply the orange color somewhat progressively beginning in each of the four corners and moving inwards.



03 | Sailboats

Per freehand, I sketch several blurry silhouettes of sailboats in the background. I add some fine white highlights onto the masts.



04 | Shady areas

I now begin creating Salazar's shady areas extensively with gray. For this, I airbrush the hair in the direction of growth, creating the darkness in his clothing as well as the left side of the face, which is twisted away from the source of light.



05 | Further darkening

In the lower portion of the picture, I darken up his clothing with some more black and add in some pure orange in order to retain the warm color scheme found in the background.



06 | White details

With white, I now add in the lighter areas. In Salazar's face, I establish the individual debris fragments. Thanks to the light shading, they end up having shape and three-dimensionality. I place emphasis on the white in the eyes and throw in some points of light. In the lips, I draw in the cracks and the strains of hair, giving them reflections on their upper surface. On the clothing, I start bringing out the material texture, the wrinkles, and the edges of light in the material.



07 | Slivers

With 90% black, I now darken the hair even more by pulling out the strains in the direction of growth. I also use this opportunity to add in the slivers that are then whirling around in the air due to the dissolution of Salazar's face. To do so, I draw various forms of small points right on up to the rectangles in order to converge better with the shape of the segments in his face. Any parts that should optically appear to be further away are given a lighter coloring than those located in the foreground.



08 | Black details

I continue here with black and trace in the dark parts of the face, namely the breaking edges, but also the furrows in the lips, the wrinkles around the eyes and nose as well as the flat shadings in the half of the face that is turned away from the light.



09 | Right half of the face

I now spend time elaborating on the dark shady areas in the jacket and add additional details to it all. On the lighter, right side of the face, I complete the cracks while adding shadow and details to the eye. In the area around the hair on this side, I take the color white and already start expanding on the structure.



10 | Black/White alternating

Going back and forth between white and black, I add light and shadow, bringing everything into balance and make the lines more precise so that Salazar really gets his very distinctive facial expression and his sinister look.



11 | Glowing sparks

With yellow, orange, and white, I now add some sparks and glowing particles. I also make sure that the viewer can start seeing some fire in the cracks between some of the fragments and debris.



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12 | Finished

Now I just add my signature at the bottom and this Captain Salazar is ready to go!



AEROBROTHERS



The Brazilian "Aerobrothers" Ezequias Lopez and Izaque Sousa joined forces in 1998 to further develop artwork in the field of airbrushing. The brothers taught themselves how to work with the device from scratch. There were a lot of hurdles to overcome at the beginning, because the Internet wasn't yet available for everyone and there were hardly any ways in which they could see common airbrush work and see how their productions measured up. As such, the brothers could only really make use of airbrushing books and magazines during this point in time. Nowadays, the Aerobrothers are able to make their living from their airbrush artwork. They've since become specialists in conducting work for leisure and amusement parks. In addition, Ezequias Lopez and Izaque Sousa conduct airbrush works for customers on motorcycles, helmets, trucks, etc.

[Facebook: @aerobrotherspage](#)

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LATEX GIRL

Pin-ups are the biggest passion of Bern Foster. Being influenced by the great artists of the 70s and 80s such as Boris Vallejo, Drew Struzan and Hajime Sorayama, the Spanish artist continues

the tradition of erotic robots and sexy girls with his artworks until today. His painting technique is a mixed technique using pencil, acrylic brushes and airbrush.

EQUIPMENT – Latex Girl

Airbrush: Iwata Revolution CR

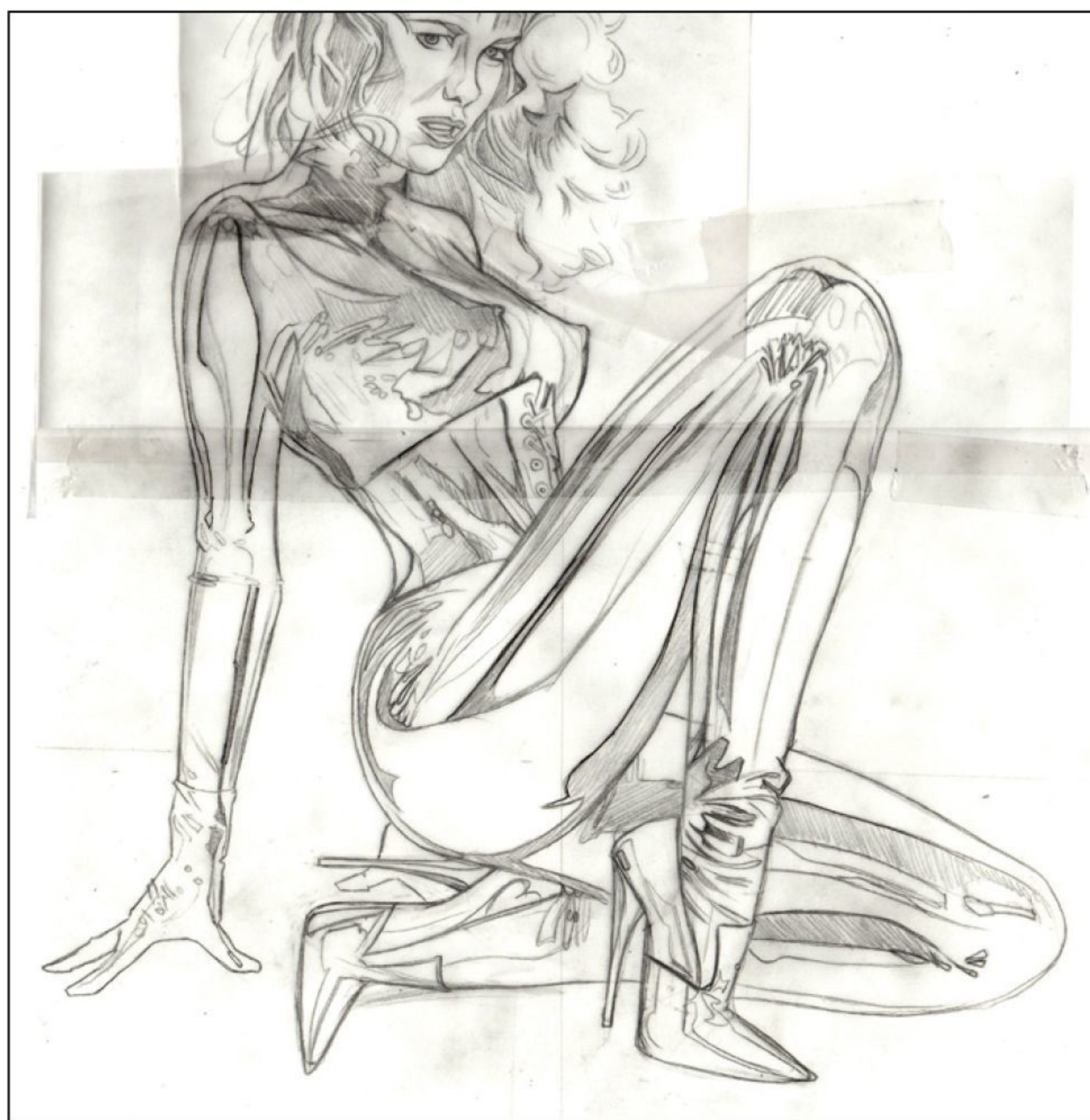
Paints: Soft Body Liquitex Neutral Grey, Mars Black, Sienna, Cerulean Blue, Pure Red, Pyrrole-Rot, Paynes Grey, Ochre, Violet and Titan White

Surface: Crescent Board 200, size 50 x 75 cm

Further materials: Artograph Flare 150 projector, transparent paper, mirror, ruler, Kuretake Zig Menso brush, pencil Tombow 2H, F oder B, mechanical pencil Pentel Graphgear 0,3 und 0,5 mm, hairdryer, Staedler eraser pencil, Derwent Electric reaser, pencil fixative, ceramic palette, shower head as reference

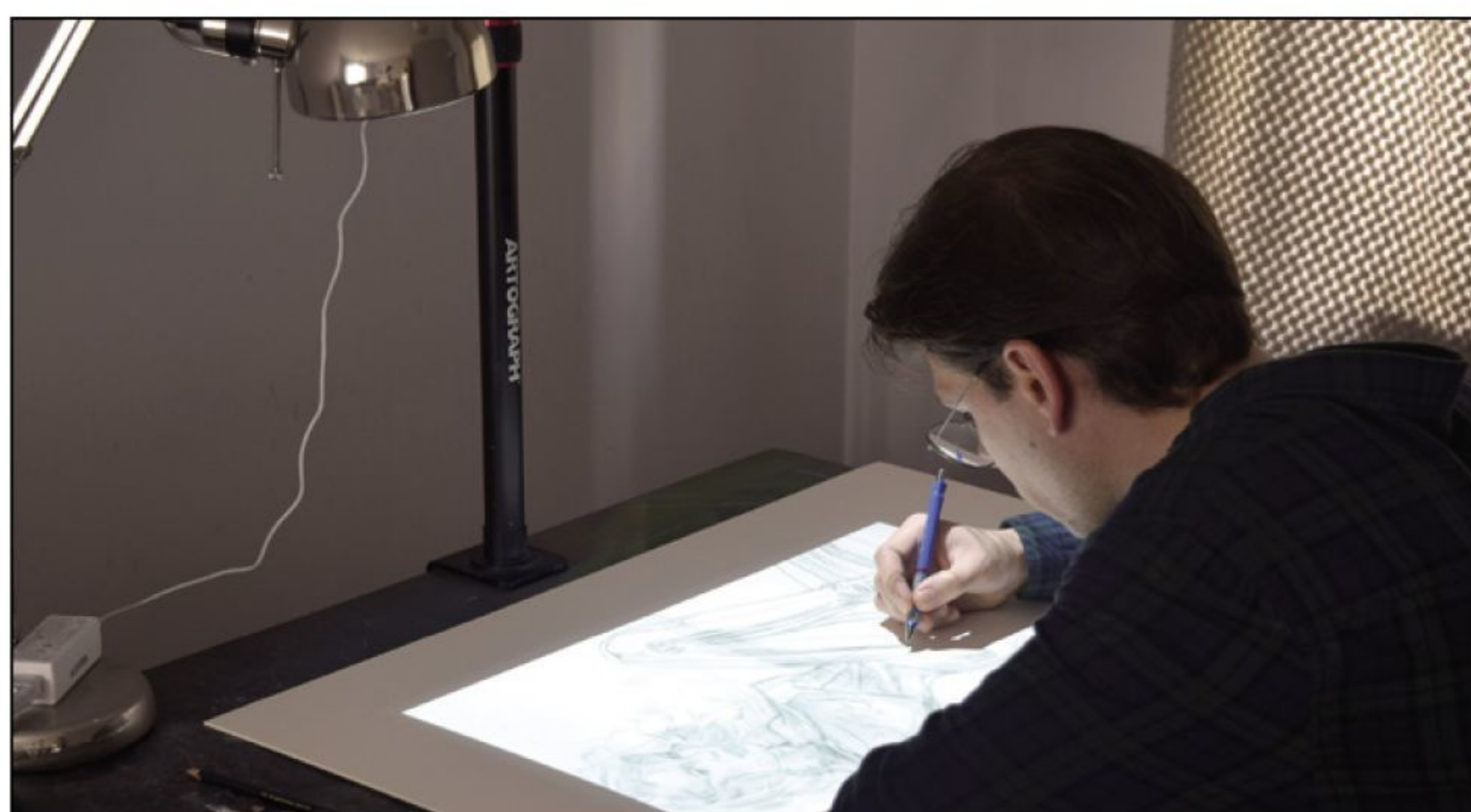
01 | Draft/Sketch

First at all, I had in my head a female character wearing latex or rubber cat suit. This type of characters is really significant in my art. I developed the rough idea on a blank paper, and continued working on the drawing using tracing paper until getting the draft sketch done. I use the tracing paper to draw details over the drawing like reflections or correct the poses, angles, etc. I also printed a symmetry of the drawing to check imperfections or unsatisfying poses. In this case, I have cut the head to correct the angle and the length of the neck. I used different references pictures taken from Playboy magazine and rubber fashion magazines.



02 | Scaling the draft sketch

Once the draft sketch is finished, I transferred it to a Crescent board 200 (20 x 30 inch) using an Artograph Flare 150 projector. Before this, I have scanned the sketch, saved on a USB pen drive, and plugged in the projector. For smaller illustrations, I just use the tracing paper to transfer the draft sketch onto the board, but with bigger sizes like this, I use a projector, which helps me to scale the drawing really fast. Then I just need to draw over the projection with a mechanical pencil.



03 | Drawing

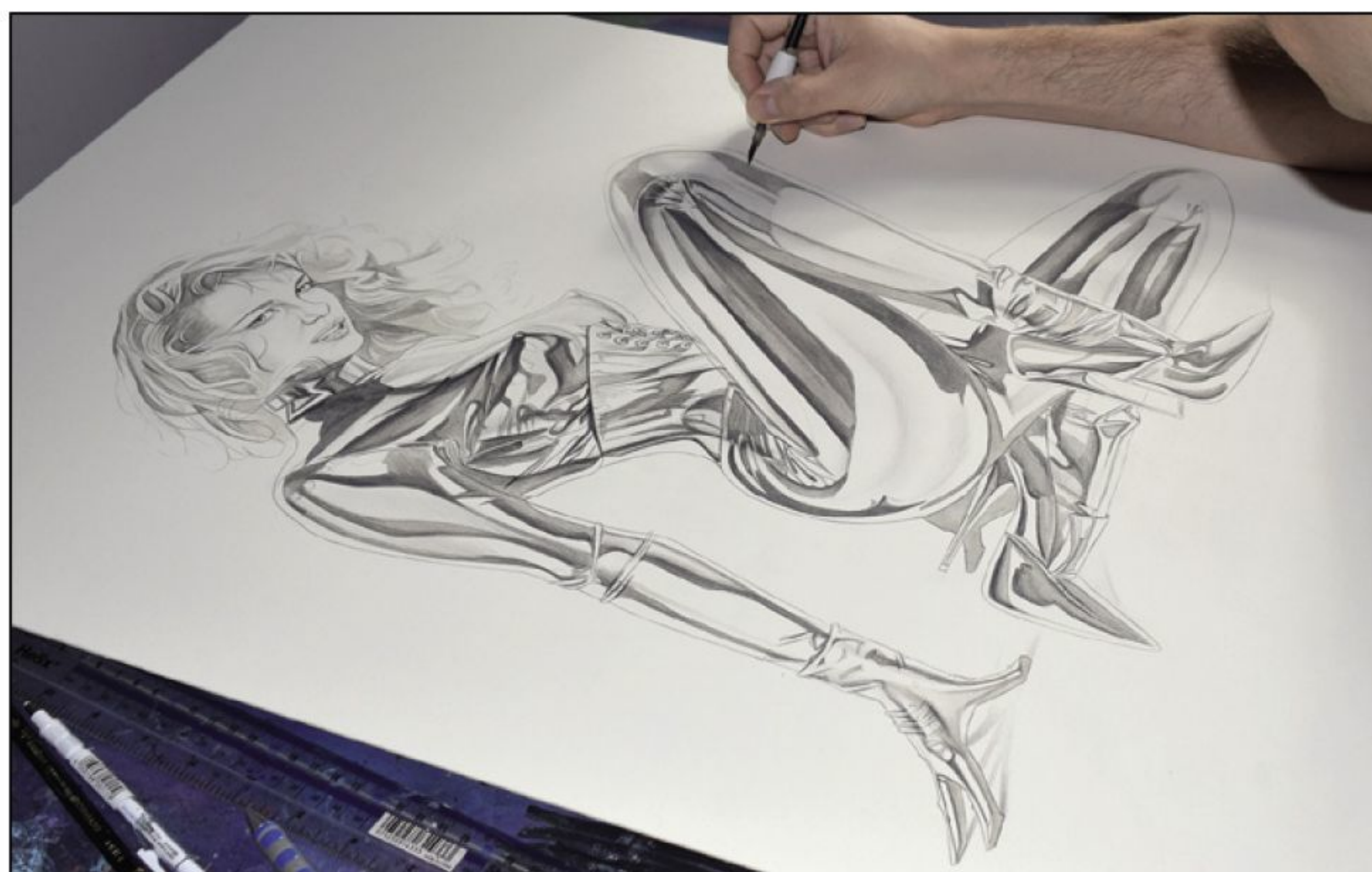
You can see now the first lines of the drawing on the illustration board. After this, I correct some lines of the body, like the curvatures and those lines that need to be more defined, using a mechanical pencil and a ruler if necessary.



04 | Shading the sketch with acrylics

I detail the face with the mechanical pencil carefully, using a mirror to check the reflection of the face and check irregularities in the eyes, mouth, etc. Looking at the symmetry in the mirror allows me to have a fresh view on the model and detect errors immediately. Then I use grey acrylic colour (Liquitex Neutral Grey) mixed with water to start

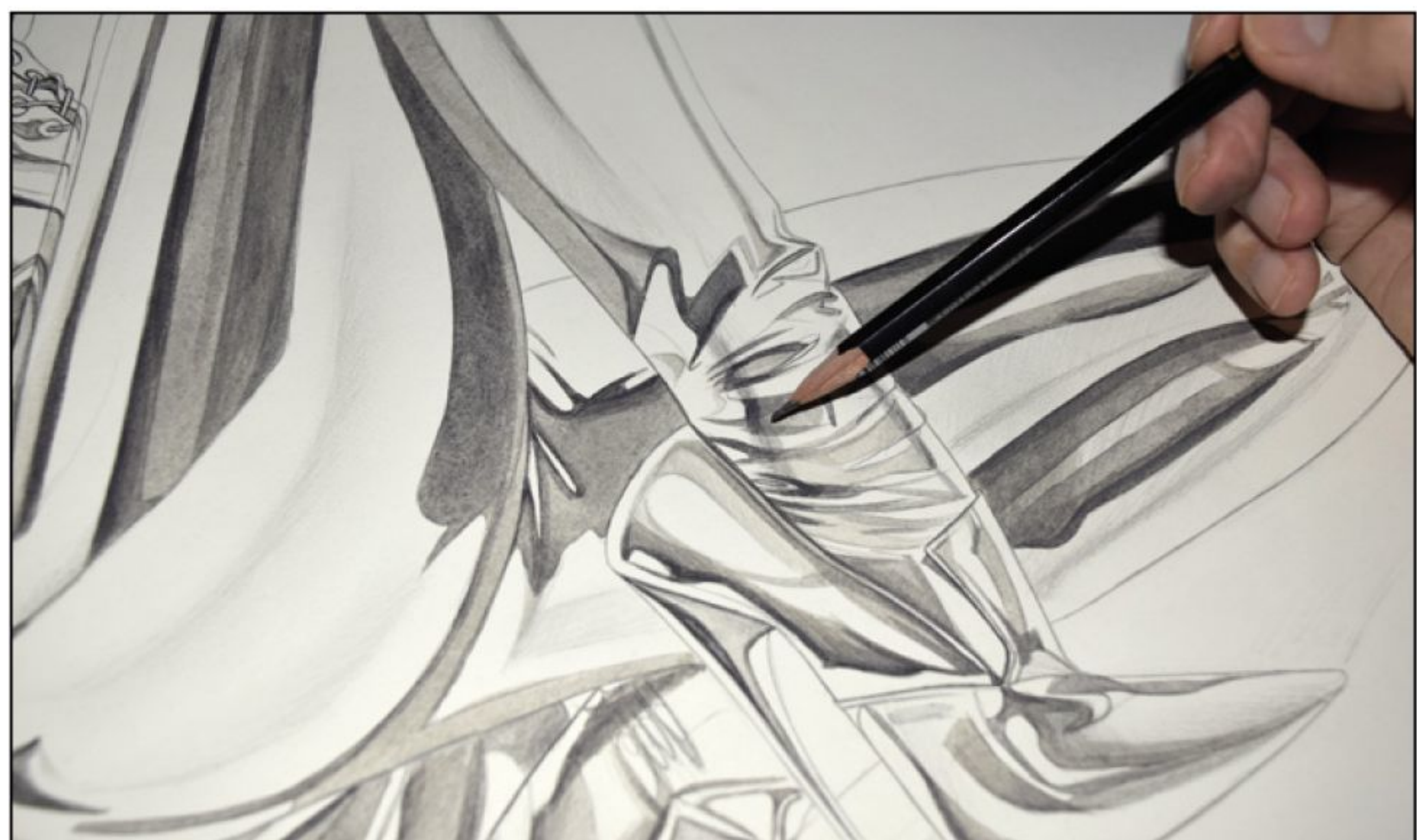
colouring dark areas, and creating a mix with black (Liquitex Mars Black) to paint the darkest areas. I use ceramic palettes to mix the colours and Japanese Menso brushes. In this case, I use a Kuretake Zig Menso brush.



05 | Creating gradients with pencil

I use pencils to create gradient tones between the black and grey tones. I also use mechanical pencils for fine lines. For the pencils I work with Tombow (2H, F, or B), and

Pentel Graphgear (0.3 and 0.5 mm) for the mechanical pencils.



06 | Creating the reflections

At this point I need to be sure of how the colour of the background is going to affect the colours and reflections in the catsuit. I also need to consider how the legs or

arms are going to reflect each other to create an effect of glassiness. For this I have used a metallic shower head as reference.



07 | Fixing the drawing

Once the final drawing is finished on the illustration board, I apply a pencil spray fixative over the sketch to harden the pencil lines. These lines will be visible in the final illustration, giving texture to the character. I used a hair dry-

er to make it dry faster. I apply now a layer of water to the board with a big brush to help to work with acrylic wash. While the board is drying, I think about the colour tones I am going to use.



08 | Applying the base colour to the skin

For the skin tone, I have mixed raw sienna and neutral grey to get a desaturated ochre colour. I apply water to the mix to create a very thin acrylic wash. Once I am satisfied

with the colour, I apply a layer to the skin and the hair. Then, I use the airbrush using the same colour in those wide areas of the face and hair to create gradient tones.



09 | Pre-detailing the face

Then, I continue detailing the skin and hair with the fine brush and the same ochre colour in the darkest areas. I also use thin layers of red colour (Liquitex Pure Red) to start colouring some red areas like the lips, nose, or cheeks. This will make the skin be more alive. I use a hairdryer to accelerate the drying process and keep detailing.



10 | Applying the base colour to the body

I have created a blue-grey tone using Pyrrole red and Cerulean blue, and Payne's grey for the base colour of the catsuit. I added water to the mix to create a very thin

acrylic wash and applied a first layer as the base colour. A second layer is applied to intensify the colour in those areas where necessary.



11 | Adding blue tones

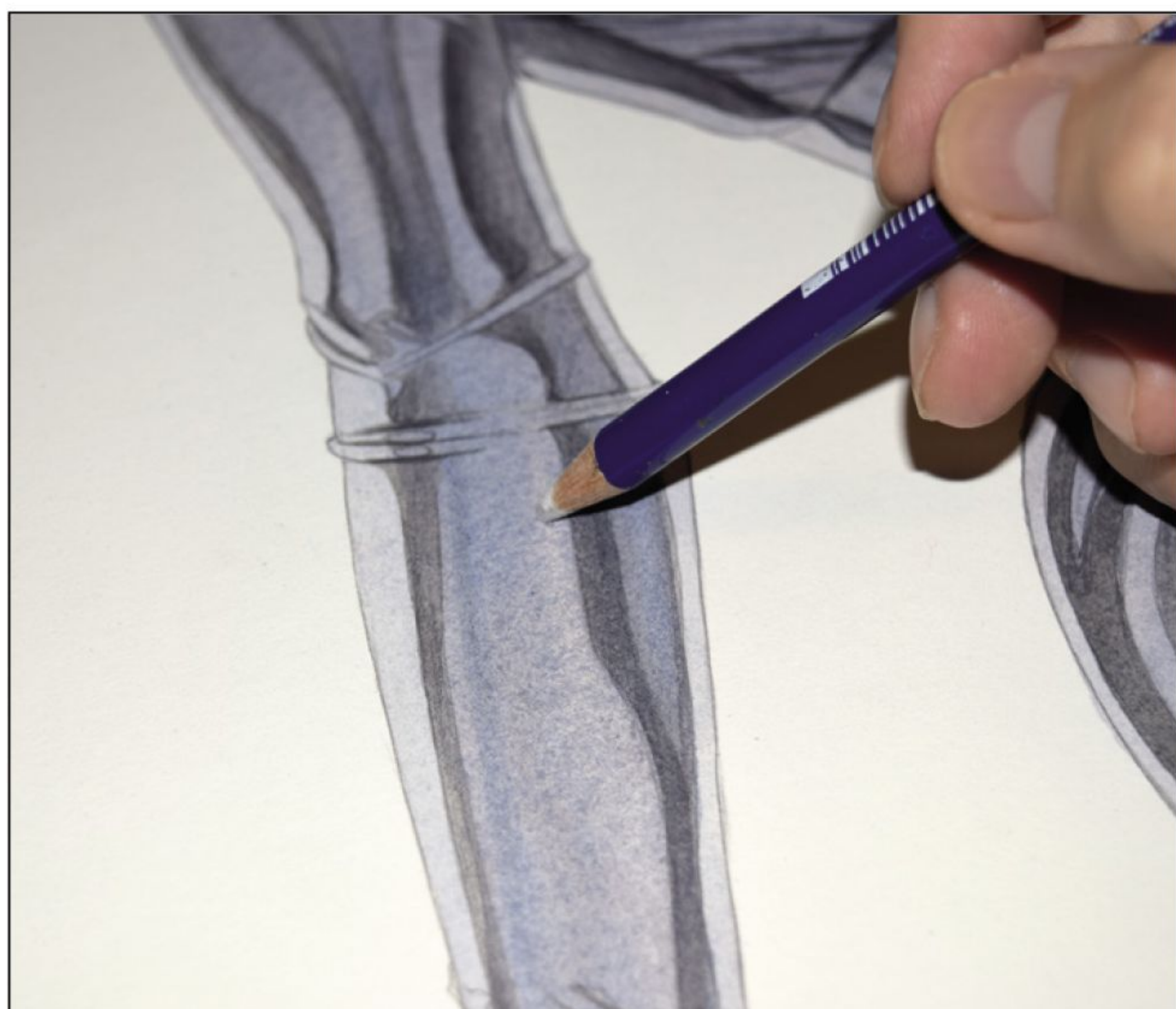
Then, I have used the airbrush (Iwata Revolution and Iwata Medea Smart Jet compressor) with Cerulean Blue to create blue transitions in the catsuit. I also use the brush to apply this blue in smaller areas. This colour represents the reflection of the sky.



12 | Highlights

I use a Staedler eraser pencil to create soft highlights in the catsuit and the skin. I also have used an electric

eraser from Derwent to create the brighter highlights in the catsuit.





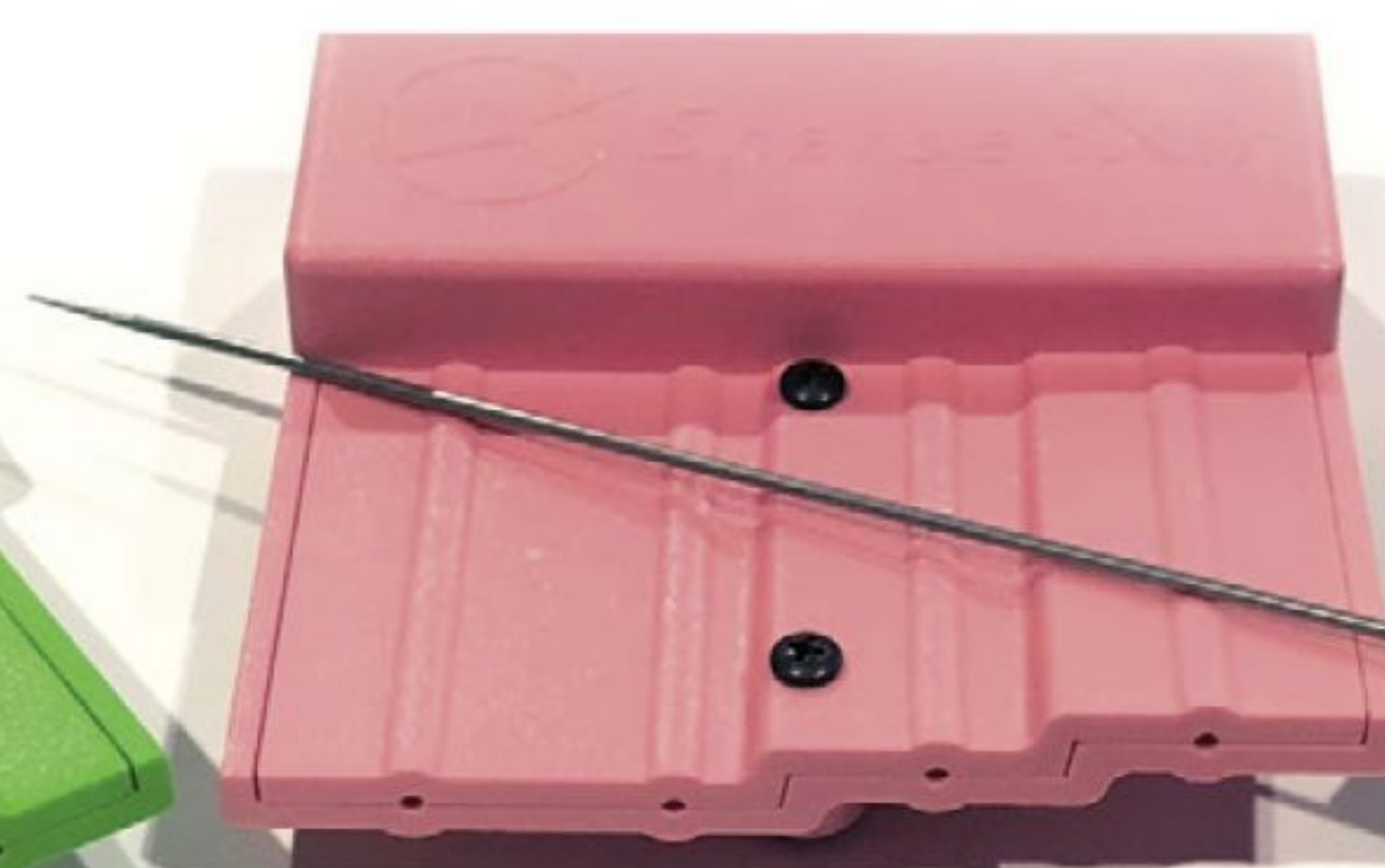
13 | Shading

I coloured the shading using Payne's grey to the darkest areas, and details in the high heels, corset, clothing wrinkles, etc.



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14 Background

I do not use to make complex backgrounds when doing Pin-Up art. It deviates the eye out of the character. In this case, I wanted to use grey and the same ochre colour used for the skin, which add to the illustration being in the same colour. So to create texture in the background, I have applied water to the background with a big brush and used

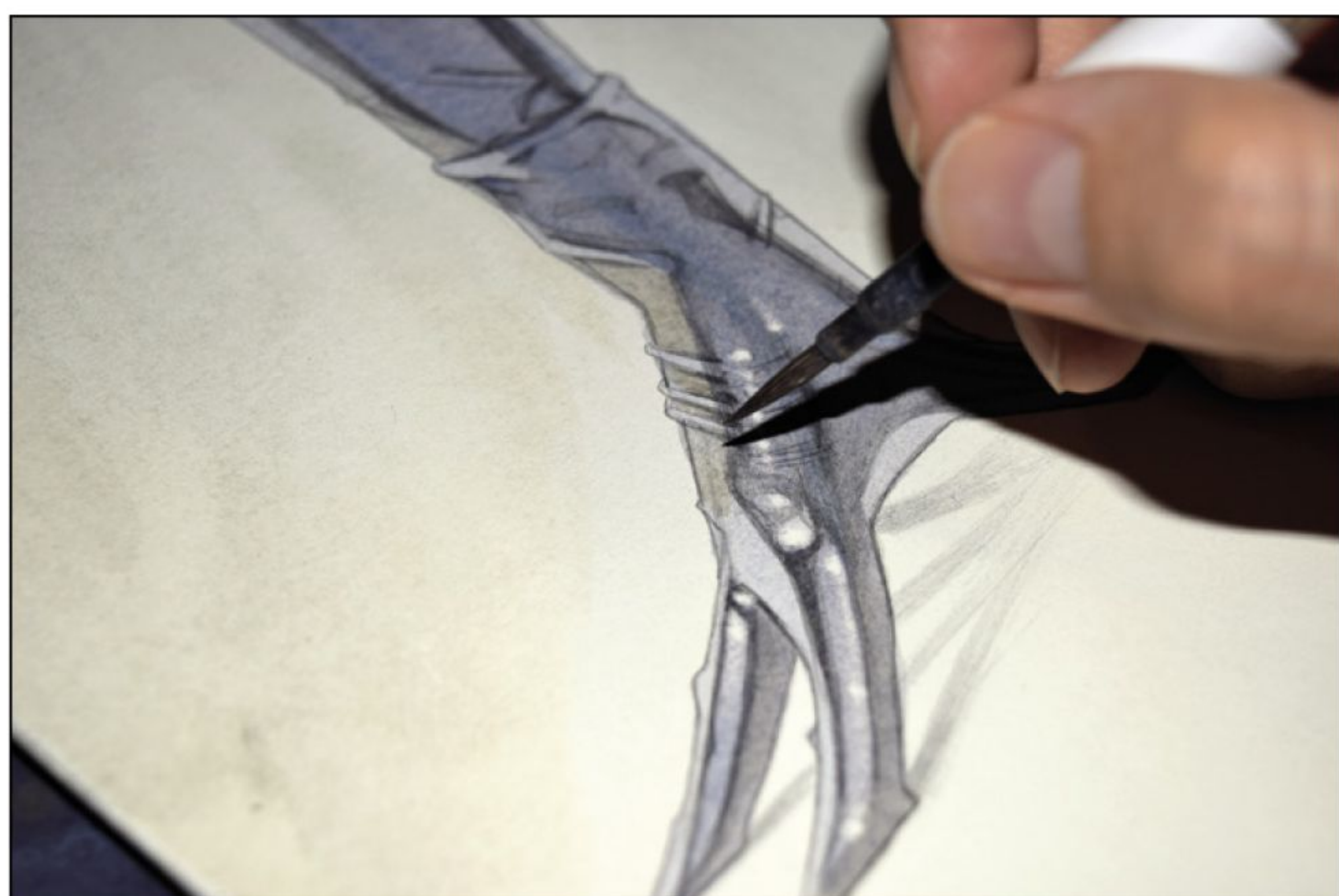
a big watercolour brush to apply grey colour. When the surface is wet, I only need to paint a brushstroke with the colour and it will blend easily.



15 Body details

Once the background base colours are applied I can now use these colours to paint the reflections in the catsuit like legs or the arm, using the same ochre colour used for the background. Doing this, I let the character be integrated

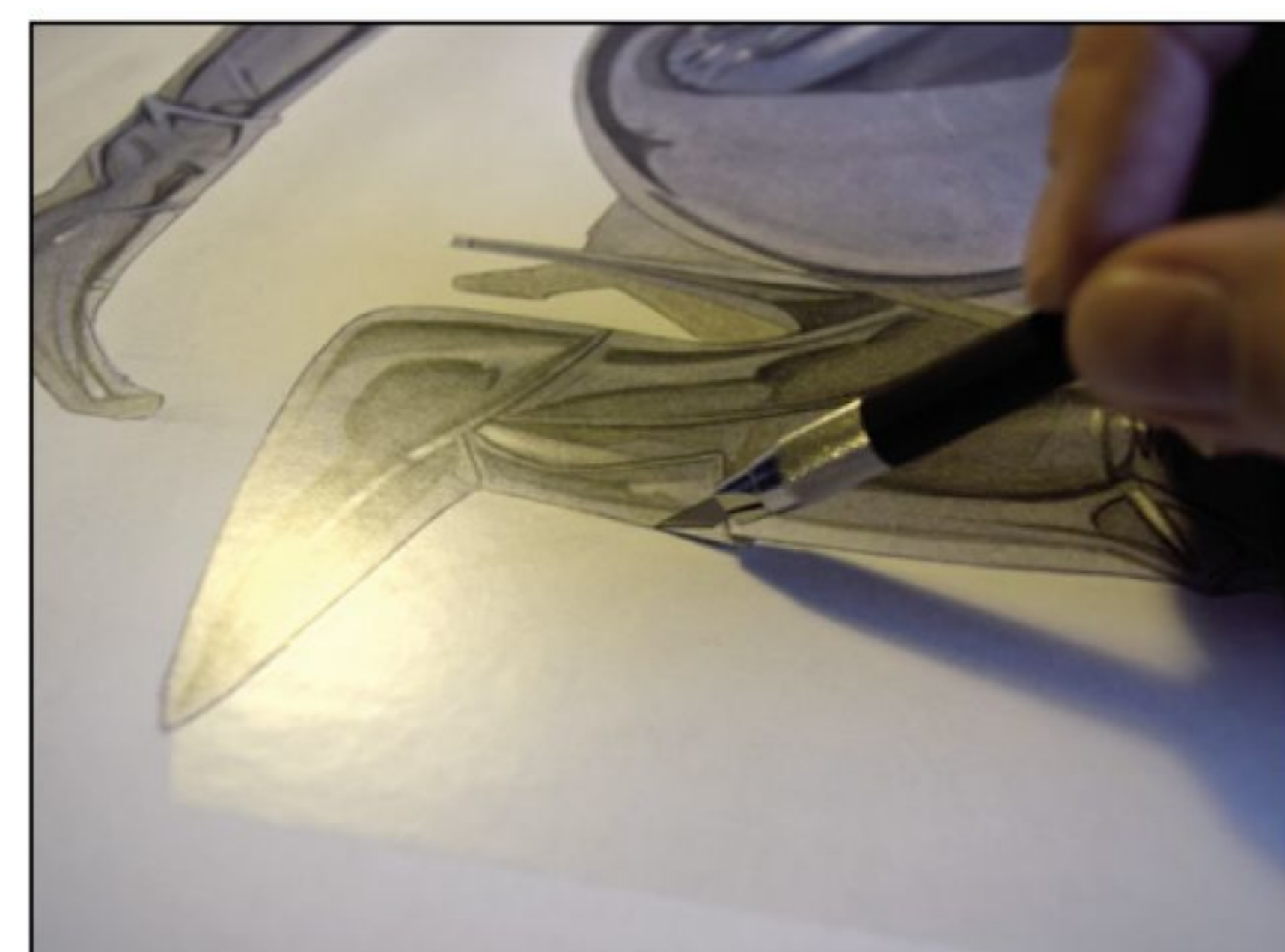
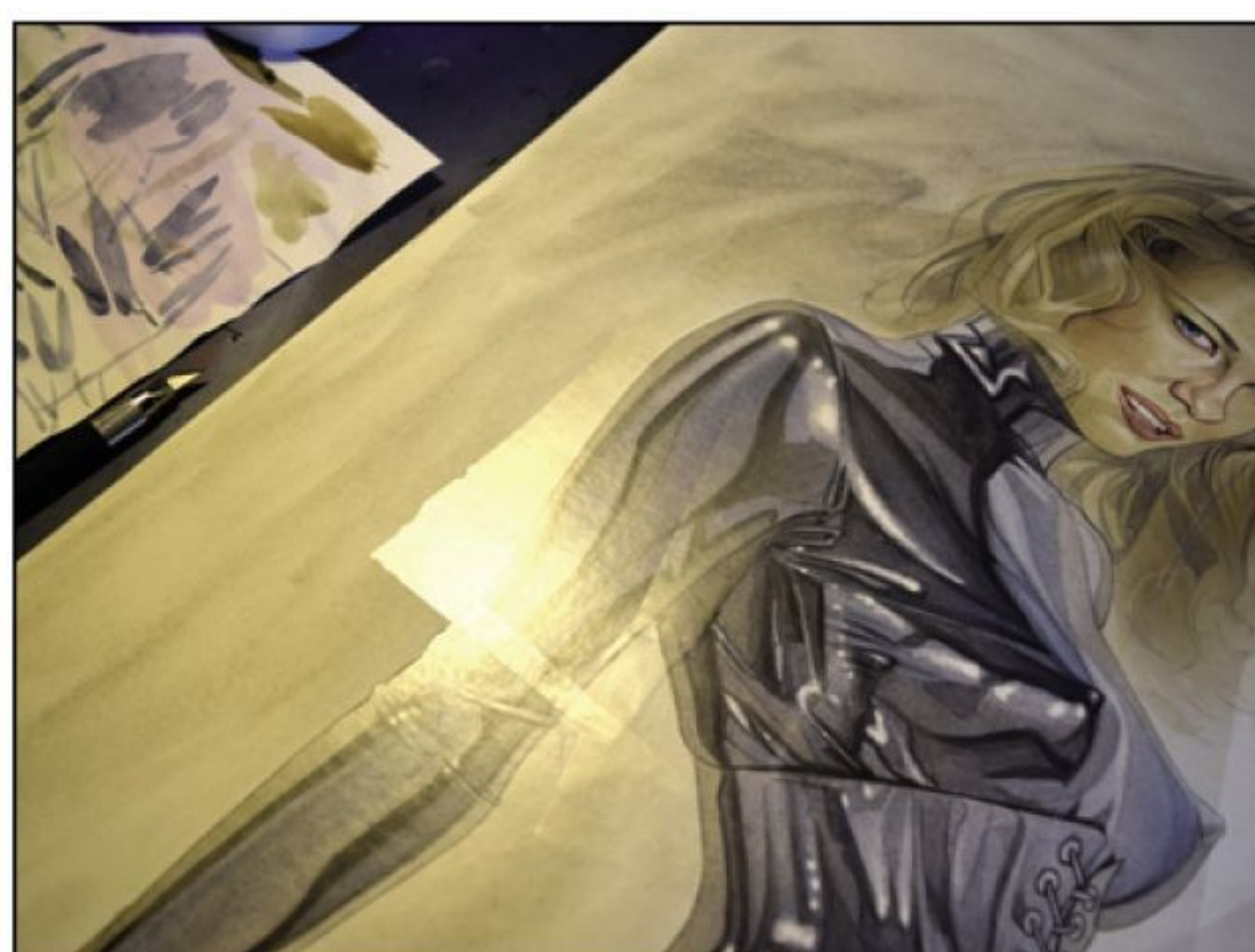
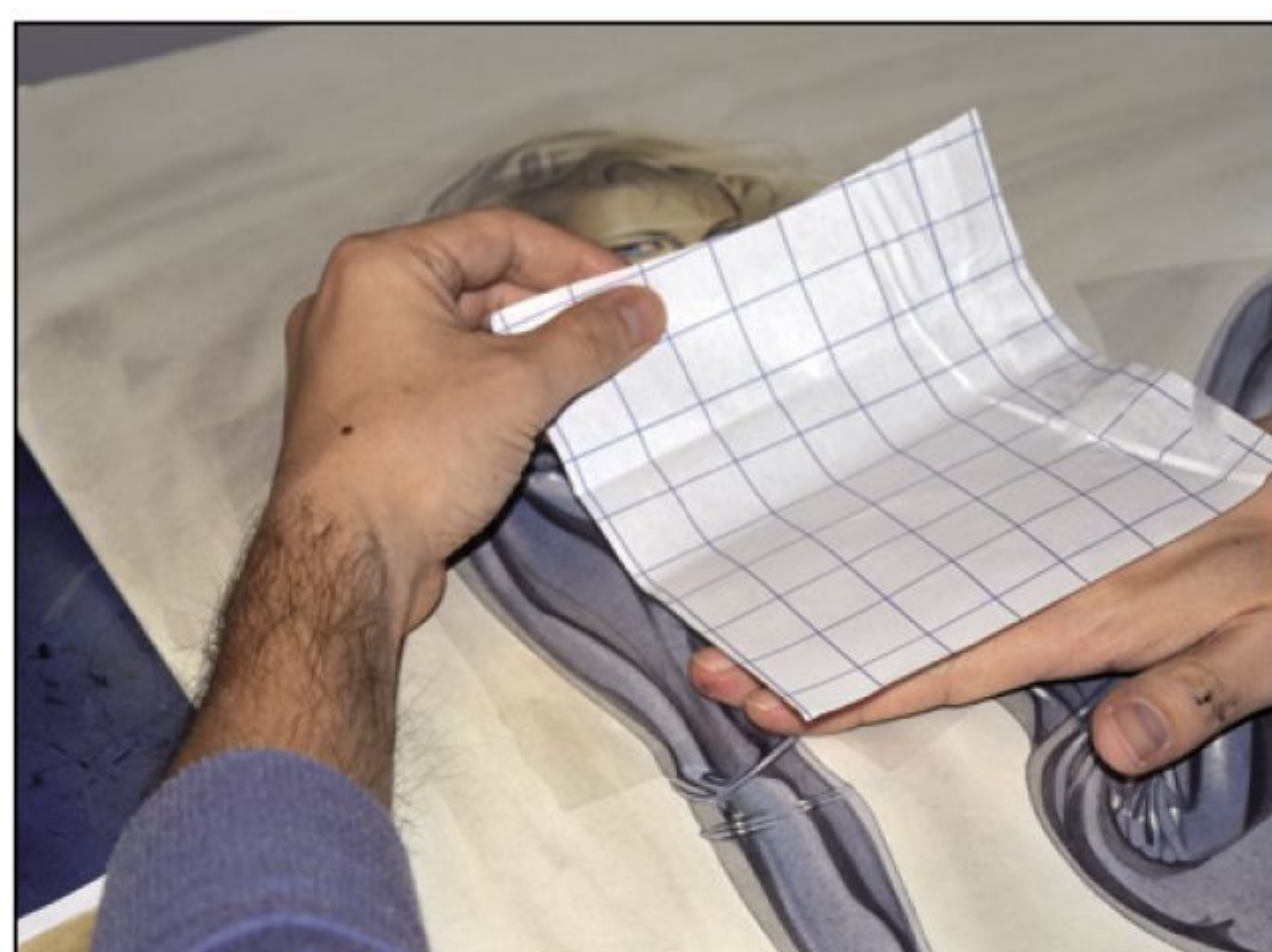
with the ochre colour in the background. I continued detailing the catsuit again with dark colours using Payne's grey, and mixing light blue violet with titanium white for some highlights.



16 Masking the body

Before applying the airbrush to the background, I have masked the whole body except the head with Frisket film. After this, I have cut carefully the mask on the edges

of the body with a fine cutter knife, and removed the mask from the background areas.



17 | Airbrushing the background

Once the body is protected with the mask, I have applied the same ochre colour I used for the skin with the airbrush to work on the background again to create soft gradients on it. I also applied the airbrush to the hair. When doing this, I blend the hair with the background creating a sensation of deepness. The masking film is now taken off carefully.

**18** | Final details

I continued detailing the highlights and shadows in the hair using titanium white, raw sienna, and black mars. I airbrush again the hair with the ochre colour to tint the highlights, and keep detailing the highlights with the fine brush. To check imperfections, I have printed a symmetry of the illustration to make corrections if necessary.

**19** | Airbrushing final highlights

Finally, I have used the airbrush with titanium white to paint the highlights on the catsuit. This gives a shiny look to the rubber/latex material.

BERN FOSTER

Bernardo Bejerano, known professionally as Bern Foster, was born in 1986 in Cadiz, Spain. Already at very early age he showed a lot of interest in art and was always lost in his imagination drawing all kinds of fantasy art and landscapes. He graduated as Electronics Engineer in 2011 in School of Engineering of Cadiz. He has since worked in Spain, Chile, and United Kingdom as Design Engineer in the Automotive Industry and Energy. Despite being always surrounded by art, Bern never considered art as a career but continued to work on it as a passion in his spare time. He started in 2014 as Freelance artist, doing digital illustrations for music productions and agencies, and soon after started to work doing traditional illustrations with acrylics. Working as an engineer funded his passion for arts, giving access to more materials and resources. His art is clearly influenced and skilled by artists like Hajime Sorayama, or Boris Vallejo. Bern uses Hajime Sorayama's technique to paint exotic Pin-Up.

 www.bernfooster.com



CHROME FASCINATION

It is really special when a nine year old boy discovers his love to sexy chrome robots which he never let go even when being an adult. This is

the story of Spanish artist Bern Foster who is bringing to live his early inspirations in new artworks over and over again.

Hello Bern, how did you come to your special art?

Bern: Since I was a kid, I felt a special attraction to book/magazine covers from the 70's and 80s, especially in science fiction and fantasy book covers. Illustrators like Boris Vallejo, Drew Struzan, or Hajime Sorayama were a big influence in my childhood. When I was 9, I was reading a Spanish magazine called „Conocer“, and there was a beautiful female robot picture in a publication about artificial intelligence and robots. It was a picture of Sorayama's sexy robot, probably the strongest influence in my art.

After years studying and working as an Engineer, I started my career as an artist in 2013, doing digital illustrations and 3D characters, and once I was financially capable, I started investing in art materials, buying acrylics, pencils, etc. It was

in this moment when I was able to learn and apply the techniques to make my illustrations.

What do you like about your field of art?

Bern: I try to create characters or poses that we are not used to find in the real world. I like women, they are my font of inspirations. I also find that shiny metallic chrome is really sexy. Human bodies are very familiar to all of us, and mixing it with shiny metallic metal can be really exotic and interesting.

Illustrations from the 80s were like a dream for me when I was a kid, and sometimes I felt impotent because there was nothing I could do with that art except watching it. So having the skills to develop the style that inspired my art from



my childhood is like a gift and what I most like of it.

What do you think, what makes your art being special?

Bern: Many artists paint hyperrealistic art, even using a reference photo to paint the same thing. But there is no talent in doing an illustration that looks exactly like a picture, it's only about applying a technique. When I look at my art, I know how much work I have done to develop an unique idea that can be innovative. Nowadays, there are not many artists who use my style and technique, and it is not digital, that is what maybe makes it special.

How long have you been working in combination with the airbrush technique?

Bern: I started using a very cheap airbrush only 4 years ago, and soon after this, I bought my Iwata compressor kit to combine it with other techniques.

Have you ever attended an airbrush course or did you teach yourself?

Bern: I never attended any airbrush class or any art class. I learned by myself reading books and videos from artists like Drew Struzan, Boris Vallejo, and Hajime Sorayama. All of

them use different techniques, but are a huge font of knowledge. I failed over and over again, for example, applying a wrong use of the airbrush, and destroying several illustrations for not using the proper air pressure, or the right proportions of paint, etc. But you learn when you do, there is no other way.

What do you appreciate about working with an airbrush?

Bern: I do not use the airbrush too much, it makes me nervous, and I have to use it carefully. But applying the airbrush in the right moments combined with other techniques is in my opinion the key to get nice results. Working with an airbrush let me doing perfect gradients in wide areas really fast, and it gives a soft pleasant looks.

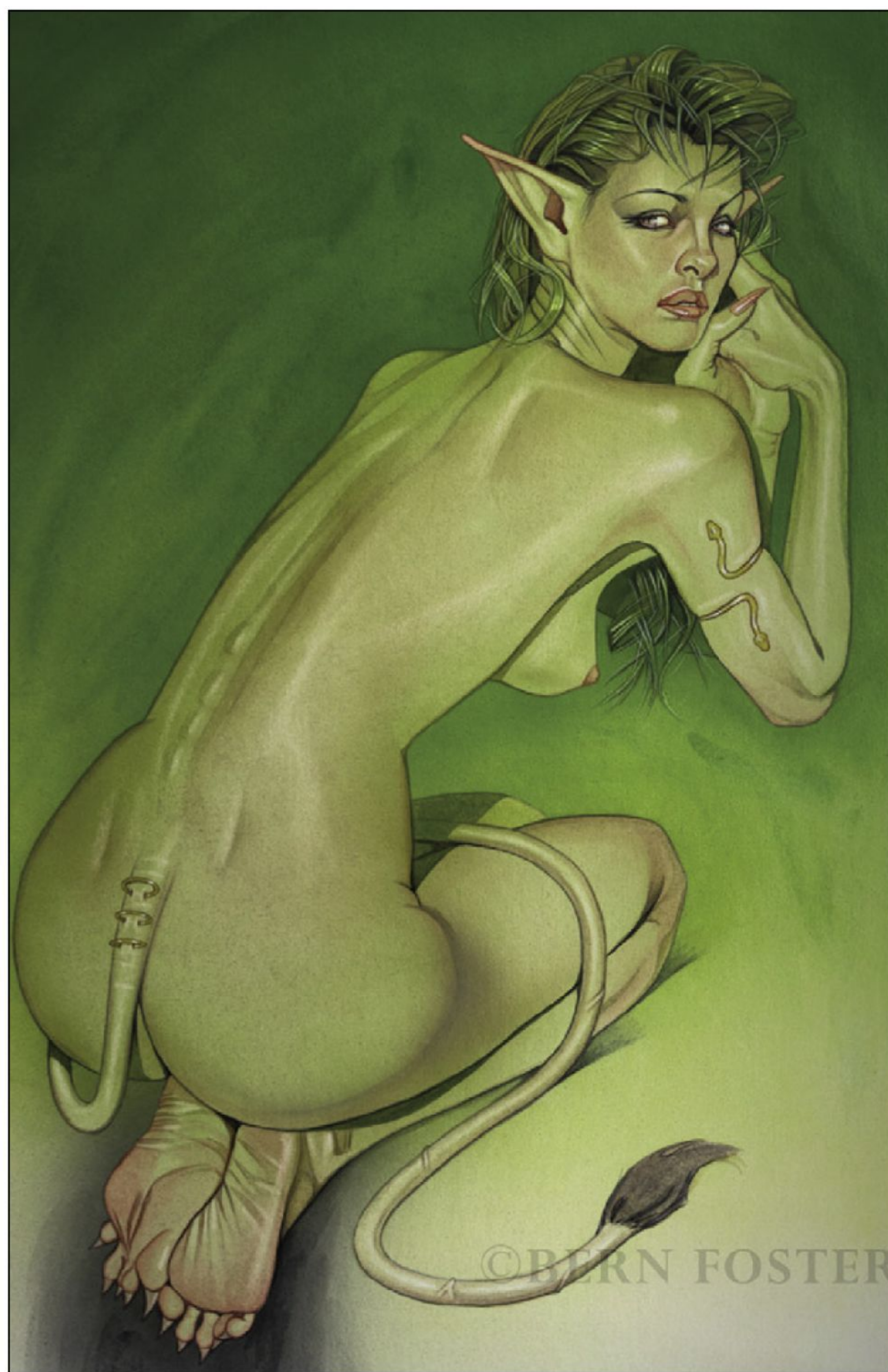
Which colors and devices do you prefer to use?

Bern: I only work with Liquitex acrylic paints, they work perfect with the airbrush, and they can be thinned easily just with water. I do not use thinner to thin the paints. To apply acrylic wash and small details, I prefer to work with japanese menso brushes, which are perfect to work with acrylic wash and to paint fine details.

On what kind of surfaces do you create your motives?



Bern: The surface I most use is hot press Crescent board, it has a perfect smooth surface for acrylic wash, and it is perfect for airbrushing, too. Depending on the illustration I am doing, or the size of the character, I use 20 x 30 or 15 x 20 inch boards. Years ago, I used MDF boards covered with gesso to make small paintings using a different technique that I am not using anymore.



How do you come up with your motives?

Bern: Sometimes I have one particular idea in my head or I just find an amazing picture that inspires me to create something else. I always try to paint different art than Pin Up, but sooner or later I come back to paint female bodies. It comes naturally.

Do you work with models?

Bern: I use to work with references taken from magazines, from different pictures. It is impossible to get the perfect reference picture on the internet or in a magazine, and it can take forever to find exactly what you need to develop your idea. So in these cases I have used myself or even my wife as references. One time I had a very nice photo reference from a fashion magazine, but the legs of the model were missing in the photo. So I used a reference picture of my wife in the same pose to get the legs and the feet, also using a lamp to get the same light direction in the body. Sometimes, my references are not bodies, but they are just metallic objects like a car logo, a shower head, etc. to paint metallic textures.

Have you ever attended a workshop with Sorayama?



Bern: No, I have not. I am not sure if he ever did a workshop while being a successful artist. I have been skilled from Sorayama's tutorials from his art book material. In my opinion, the best way for Mr. Sorayama to give seminars is through his art products. I consider this is the price I have payed to Sorayama for his training. After being using Sorayama's technique for a long time, I understand how he has developed most of his illustrations just by watching them. But once you know how to apply the technique, it is your talent that gives the quality to develop your own art.

Do you give seminars?

Bern: Not actually. I work around 9-10 hours a day as a Design Engineer, after this I go to my studio fast and start my 3-4 hours art session each day. So I do not have too much time for other things.

What are your next projects?

Bern: I can't detail too much about my next illustrations, but I want to focus more on retro futurist fashion design, and bodybuilding art. I am also going to have some exhibitions in London.



EQUIPMENT

SATAjet X 5500 PHASER: Futuristic gun for varnishing pros



If you grew up in the 70s or 80s with Star Trek or the Next Generation, then you're very familiar with the word "phaser". Used back then as futuristic laser guns, the name now is used as a title for future-oriented spray guns. The new SATAjet X 5500 PHASER combines an extraordinary design with revolutionary atomization technology in the nozzle sizes 1.2-1.4 for HVLP and 1.2-1.3 for RP. Depending on the material being used, work habits or climatic conditions, the user can choose between a controlled or quick application in the proven HVLP and RP technology. Thanks to the new paint and air nozzles as well as the optimized air distribution in the body of the airbrush, there's no need for an air distribution ring. In addition, the volume of the "X-nozzle" has been considerably reduced during use and allows the varnisher a softer, more pleasant feeling when painting. The device is available as either an I or O variation, and offers an optimized material distribution for an even and fine atomization in both spray variants. According to the manufacturer, using this device in the same manner should lead to considerable material conservation of up to 15%.

The spray gun SATAjet X 5500 PHASER is available for purchase at specialty varnish shops.

www.sata.com/SATAjetX5500

BOOKS

From Indiana Jones to Hellboy: The Art of Drew Struzan

As you could read in the interview with Bern Foster (see page 18), American illustrator Drew Struzan is one of his idols. And rightfully so! Since the early 80s, Struzan has been determining the style for motion picture posters. His works for Indiana Jones, Star Wars, Harry Potter, Back to the Fu-

ture, Hellboy, and Bladerunner are known across the globe and assisted in making these movies absolute blockbusters. The 160-page book "The Art of Drew Struzan" shows his most well-known pieces of work in chronological sequence, augmented with sketches, pre-drafts, and alternative suggestions at the time as well as very personal anecdotes and memories from Drew himself. The preface to the book was written by none other than screenwriter and movie director Frank Darabont, who worked together with Struzan on movies such as "The Green Mile" and "The Shawshank Redemption". All texts are in English, but the big, expressive pictures establish the heart of the book and already tell their own story.

"The Art of Drew Struzan" (ISBN 9781848566194) is published by Titanbooks and is available in book stores for app. 27 EUR / 31.50 USD.

www.titanbooks.com



ACCESSORIES

New Dru Blair Stencils: Curve stencils with pizzazz



There are a ton of curve stencils on the market, but US photorealist Dru Blair has found new ways and means to optimize this stencil classic. The "Smooth-Edged French Curve" offers common shape of a curve stencil, but in the interior, the stencil also includes an organic texture from randomly arranged and variously large points. With it, edges and textures can be established all at once without having to switch up stencils. An additional special feature of the stencil is the presence of a "pimple" on the one side of the stencil. The small elevations ensure that the stencil doesn't just lie flush on the surface, but rather has a light "hovering". This is how sharp edges become a bit softer and appear more natural. If you don't need this option, the raised areas can be removed carefully with abrasive or sandpaper.

The second stencil model, the "Organic Edge French Curve" also disposes of the practical curve form, the texture points, and the one-sided pimple structure. However, its exterior

edge is not as smooth and straight as you're probably used to, but rather very lightly tattered. Thanks to this additional feature, the natural, organic edges can – much like in nature or in portraits – be designed in an even more realistic manner. Because in nature, "hard edges" are never really sharp and smooth.

Both stencils are each available in three different sizes and are fabricated out of solvent-resistant Mylar. The plastic material is translucent, flexible, and reusable. It has also been cut using the most precise of laser technology.

The Smooth-Edged French curve is – depending on size – available starting at 7.95 \$. The Organic Edge French Curve is available starting at \$12.95.

www.schoolofrealism.com

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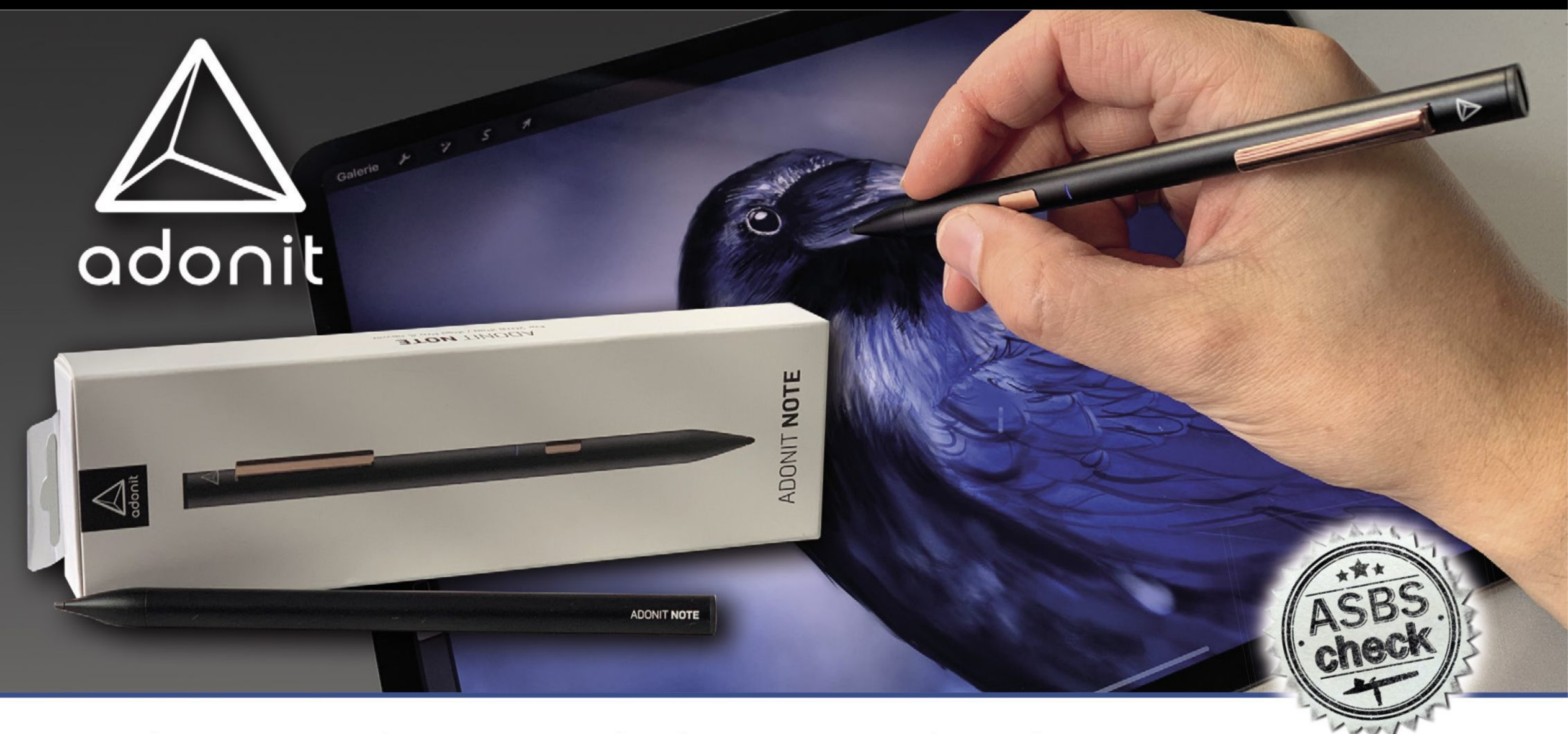
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Adonit Note Stylus: Precise stylus for current Apple iPad generations

When the iPad was invented, Steve Jobs placed a great deal of emphasis on the ability to work on the surface with one's finger. And when it comes to recording handwritten notes and sketches, there's no getting around using a stylus. The manufacturer Adonit has been on the market for quite some time now and has brought out all sorts of variations of stylus units for different users. The company has now brought out a budget-priced alternative to the Apple Pencil for the most current iPad generations. The Adonit Note Stylus has been constructed primarily for the creation of highly precise handwritten notes and sketches. But picture processing and painting now also profit from the perfect precision of this unit's abilities.

To begin, the Adonit Note Stylus doesn't have any form of pressure sensitivity. But if you don't need that anyway, then you're getting a very exact and dependable stylus featuring a 1 mm fine pen tip. The linking/activation is extremely simple. You need only turn on the device and then you can start working right on the surface of the iPad. The pen signals that a connection is present with a blue lamp. You press the very same button to turn off the unit as well. A connection with Bluetooth is not required for this stylus. Regardless of whether you're making notes in GoodNotes or Pages, or you

establish a drawing in Procreate, the pen simply replaces your finger, and does so in a very detailed manner. Thanks to the recognition of the ball of your hand, you can place your hand on the display surface when making notes and painting without any stress or disturbance. The pen weighs 13 grams and sits very well in your hand, just like a normal ballpoint pen would. When you tip on the iPad with the pen, the Notes App from iOS shows up immediately – that goes very quickly and is very practical.

The stylus' battery has a duration of 12 hours. Should the pen not be charged, all you need is 45 minutes to have it fully charged again. A USB charging cable comes with the unit. The Note Stylus is compatible with the Apple Air (2019), iPad mini 5 (2019), iPad 6th Gen., iPad Pro 11", and iPad Pro 12.9" (2018). When you use it, you will however have to be making use of iOS 12.2 or newer. Should the tip of the pen be a bit worn out, you can simply twist it out and replace it.

The Adonit Note Stylus is available in stores for app. 52 EUR / 49 USD and as such, only costs half of what the original Apple Pencil had cost.

www.adonit.net



Being creative in a relaxed manner: The new Wacom Cintiq 22"



The pen display models Wacom Cintiq 21 UX and Cintiq 22HD have been very popular in recent years, but they're now being replaced by the new Wacom Cintiq 22" featuring a modern design and adjusted technology. Forming a perfect team with the Wacom Pro Pen 2, the Wacom Cintiq 22" is especially constructed so as to provide more comfort and productivity when working creatively. The screen disposes of an anti-reflection coating, which prevents possibly disturbing reflections. On the sharp full HD display screen (1920 x 1080 pixels), you'll be able to see every single detail. And thanks to the reduced parallax, you'll have the full control and the cursor is shown exactly there where you want it. All these characteristics ensure that your drawing on the Wacom Cintiq feels as natural as drawing on paper.

The electromagnetic resonance technology (EMR) also goes to ensure that the Wacom Pro Pen 2 is always ready for use. The pen gets its energy from the Wacom Cintiq itself. Thus, it doesn't require any batteries and doesn't need to be recharged. Above and beyond that, the balanced weight, the rubberized handle, and the positioning of the two switches all ensure that the unit sits well in your hand. With its 8192 levels of pressure sensitivity, it's also extremely sensitive.

Independent of whether you're used to creating things on paper or with a pen tablet, switching over to the Wacom Cintiq feels like a natural next step. The seamless interaction between the pen and display allows creative working to move along very smoothly. The durable, scratch-free materials, and high value components make the Wacom Cintiq a long-lasting tool of creativity.

The device is compatible as of Windows 7 and as of Mac OS X 10.11 - or higher. The product come with all connection equipment, replacement pen tips, a pen holder as well as the adjustable pedestal. An ExpressKey remote control unit used for adjusting the workflow even better can be purchased optionally.

The new Wacom Cintiq 22" is available in stores for a RRP of 999.99 EUR / 1199.95 USD.

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Wayne Harrison — the Australian Airbrushing Pioneer

Australian Wayne Harrison is a cool guy and a true pioneer when it comes to airbrushing. In this interview, he is telling from the beginnings of the airbrushing era, what moves him forward and

what keeps him inspired. Today, his artworks can be seen on many food trucks and ice vans in his city. Beyond this, he spread the word about airbrushing throughout Australia.

How and when did you start airbrushing?

Wayne Harrison: I started in the late 70's after being in lock up (child prison) for getting in trouble with a group of kids. A great guy watched me draw and said I should look into airbrushing. I was always in trouble at school for doodling. So once out of there I looked into it. At that time in Australia panel vans were big and most airbrush artist did these. An awesome artist at that time was a guy called „Frank Lee“. I watched him and he was very helpful and offered me great advise. There were no classes or anyone else sharing support for a young early 20 year old. The only books we could get in Australia then were books by Boris Vallejo and Frank Frazetta. So most vans were painted in these types of themes. So vans were the first thing I airbrushed. I

would have car yards dropping off 2 or 3 vans a week to airbrush with a theme and name.

What kind of airbrush art have you been specializing in?

Wayne Harrison: I specialise in automotive but enjoy all airbrush art. Just automotive is where I started and made a name for myself and my first company „Fantasy Murals“.

What was the most exciting airbrushing job for you?

Wayne Harrison: Airbrushing the tail wing of an aircraft in Singapore for Air Asia. It was the most difficult job I have done as it had to be hand produced (freehand airbrushing), no masks or any modern tools other then the airbrush. They





wanted portraits of their most popular air hostesses on the aircraft. I was under contract to complete both sides in 5 days. If I didn't succeed, I would be fined. This was very exciting and a challenge I enjoyed. I love challenges and trying to make things work when people say it can't be done.

Beside paint jobs, you have also been very active in organizing and taking parts in events and competitions. Can you tell us about that?

Wayne Harrison: Yes, I feel Jo and I were a very big part of getting things out there in Australia. There has always been many airbrush artists in Australia, but they all worked from home with no support or knowledge of each other. We would only see each other at car shows. In 1995 I attended AIRSTORM in Atlanta, USA, and was blown away by the support and advice which was available to the artists. As we had a successful business in „Advanced Airbrush“, we decided to put on the very first AIRBRUSH EXPO in Australia. We put it on local in Rootyhill, NSW, and it was a great success straight away with many top artists supporting and displaying. We invited the public, trying to help promote the trade and make the word „airbrushing“ a known trade. We had people from New Zealand come as well as all around Australia. We put on the first airbrush awards and put to-

gether a committee and rules that kept everything honest.

This, we ran over many years and ended up taking it into the city to Darling Harbour. During this time we realized artists needed support in between these events, so we started the first National Australian Airbrush Association. We formed a committee and this committee then took over to run the Expo. It encouraged the artists to support the event and run it, making it what Australian artists wanted.

As „Advanced Airbrush“ was and is the largest full airbrush business, we felt we needed to help drive it and we had to financially carry its first years of starting. We had to step down after about 3 years, as it took away a lot of time from





our business. But other artists took up the challenge for the following year.

Without Jo, honestly, I wouldn't be telling you ANY of these stories. She is the person who has been the driving me and our business from day 1. 1992 when we started. We are certainly a team, sole mates.

You have also been involved in many media stories and shows. What was that about?

Wayne Harrison: Yes, I've been involved in a lot of TV shows, segments on TV on our main stream TV. Talking about airbrush and what it is. Amazing, so many people still know very little about airbrushing and its many uses. I demonstrated live on TV with the station doing crosses over to me while the art was being done. I have airbrushed on TV – cars, fine art of the city I was in. Also doing art of the hosts on the TV station. I also have a 13 part reality TV show, „FLESH AIR“, which is still selling around the world. It has sold into many countries including Europe, South Africa, Thailand and recently Italy. It is a story about me and my passion for body painting and automotive art. I was in production of cutting the second series when I had a falling out with the producer. I am still keen to look at doing another series in a new format.

You are also teaching airbrushing classes. What kind of classes do you offer and what do you like about teaching?

Wayne Harrison: I have been teaching airbrushing now for

about 20 years. I teach the very beginners including school groups to advanced portrait freehand classes. This year I am starting a new format and doing set projects, allowing students to be more of an individual. I don't like structured classes as art should be your style. Most of my classes are broken down to be more personalized. Everyone wants to learn for different reasons.

What is the aim of your students? Do they want to become professional airbrush artists to make a living or are they just looking for a new hobby?

Wayne Harris: I teach about half and half. Those who wish to do as a trade will attend many classes and practice between each class. I set a project and then work them through, so they keep continuing to grow. I will send them home with a project that they bring back next class and we go over all the issues they had with that. Then we have those who attend only one weekend class as it's for hobby and they just need the basics and they just want to do their own thing.

What are your favourite airbrush devices and paints?

Wayne Harrison: Iwata CM-CP - it is great for the high end detail. Control of your airbrush is so important and the ease of this airbrush is fantastic for me. I also like the Iwata HP-CP. It is my workhorse and does larger projects, but still allows me to keep the detail. If students or public want to buy just one airbrush and they are still learning, I always suggest the HP-CP. It is an affordable airbrush, great for most



airbrush applications from hobby modeling to automotive art.

You also have a web store for airbrush supplies. Sounds like you need to have a big team of employees, assistants etc. to cover all the business fields from store and school to paint jobs. Is that right?

Wayne Harrison: We use to have a bigger team, but these days I find it easier to keep control on things myself. Just Jo and I run the shop and online orders. Our kids help out a lot. Jo runs the promotion and advertising of the business as well as all the business chores. I handle all production and have a few good artists come in and help when it gets on top of me. But they have been with me a while now and our work is very similar. I work an average 14 hour days and can turn out work extremely fast. I turn out commercial work e.g. food trucks and ice cream vans in approx. 3 to 4 days from design / full paint / artwork / clear and drive away. That is myself; if I have my other artist, then it takes half that time.

Which of these fields do you like most or is the most important/successful in your company right now?

Wayne Harrison: Production is the most important to me now and the one I like the most. Jo is looking after the shop more and growing this side of the business. I have seen a down turn in students wishing to learn. I feel this is because finances are tighter for most people now and also people are unsure where airbrushing will be in another 10 years. I do not see any downturn in production for me. I have found it moves from the custom car market (again) and I do a lot more custom commercial work e.g. ice cream vans, food vans; all wanting individual themes and something long lasting than digital. Most of my clients shun the digital. One of my major clients who owns several food trucks and ice cream vans said, it's uniqueness and creative art that wins him many jobs. He has major city venues booking all his vans first and putting him into prime places over others. He honestly believes his business has tripped over the last few years because of the artwork.

What was and is airbrushing like in Australia in general? What is the community like?

Wayne Harrison: Today, airbrush has become quieter due to increase in technology and digital. But we personally are still busy and get regular work. We have expanded from





Penrith, NSW, to Perth where we now have a home and live. But until we find an artist wanting to take on „Advanced Airbrush – Penrith“, I will just be doing the travelling back and forth.

Airbrush is still very active in Australia and in many trades, automotive, fine arts, clothing, cakes, body painting, design, street art, wall art. The guys who survive are the ones who keep working on detail. I, to this day, still learn. A good artist will always keep learning and trying to better yourself.

For airbrush artists in Australia it's important to not only take on the glamour jobs (we all want those), but to do commercial airbrushing and remember: detail is money. For those prepared to pay for it, it is great, but you need those who are on a budget. You need to work at a level that doesn't let you or your customer down, but you can still make money. The commercial job needs to look impressive with art, but finish is not that important to them. A few dust spots keeps your cost down and their price affordable. This is a rule I live by now. As I do my quality fine arts and work, but my customers pay for this. Then I have my commercial quick turn around work.



What importance does airbrushing have to you personally?

Wayne Harrison: I am very lucky as airbrush is my hobby as well as my trade. So everyday is a great day when airbrushing. I feel very honoured to have been a part of the industry and meet so many great artists from all around the world. They are all so awesome and friendly. I have attended a few SEMA shows and also been invited to England and run classes there, too. I have helped set up an airbrush business in Malaysia and it has taken me all around the world. We have been grateful to have many great artists from America come and run classes here including Craig Fraser, Mike Lavalley, Dru Blair. We had Dru coming again for the last time in most states.

Also, I have been super lucky to have many first in Australia and also around the world. My latest was being a guest artist on a cruise liner doing an airbrush display, talking and holding two airbrush intro workshops out of Australia.



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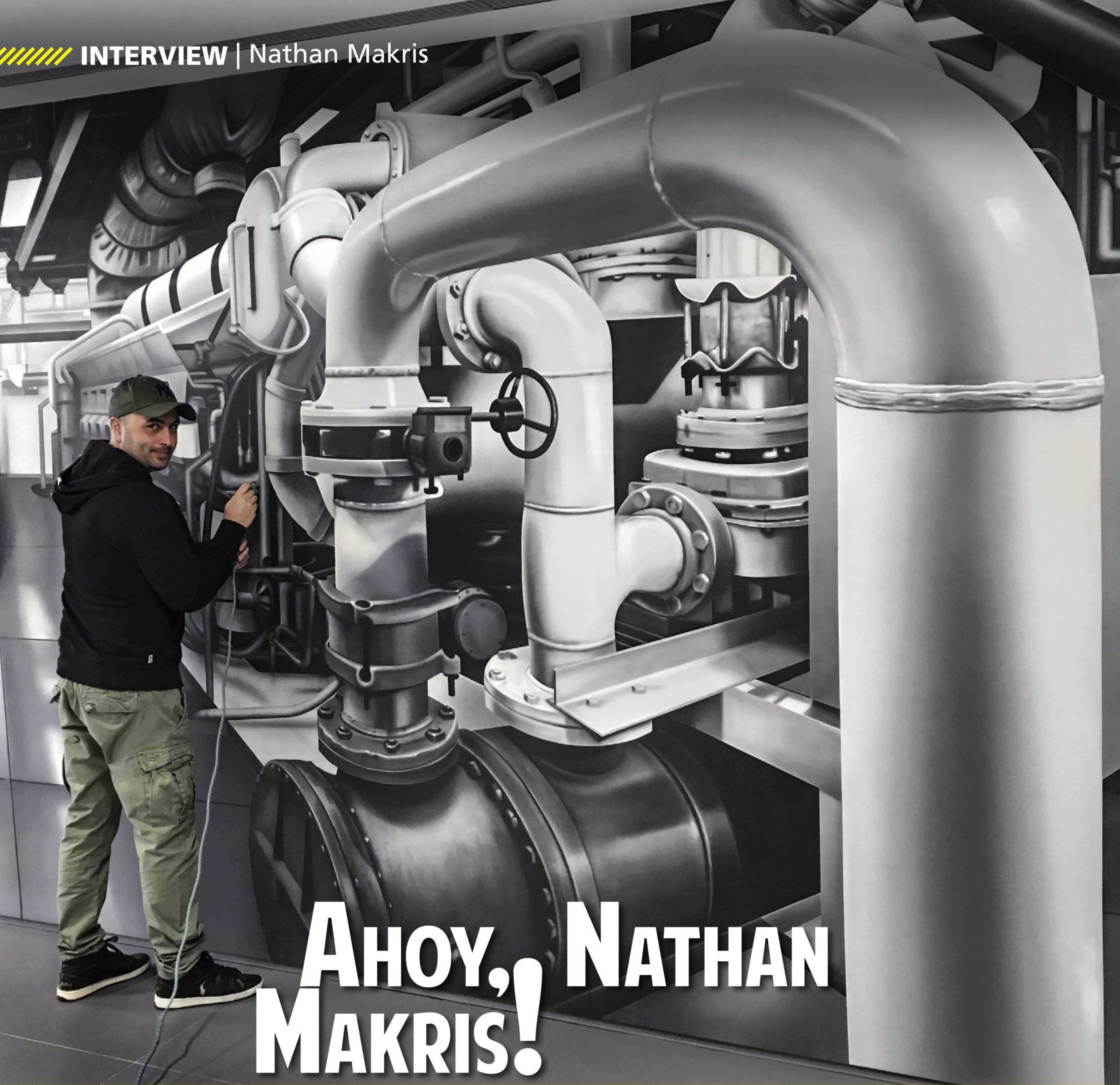
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AHOY, NATHAN MAKRIS!

Imagine you are entering an elevator in an office building and you get out in the ship engine room. No way? Yes! Because Nathan Makris from Greece can create whole new worlds with his mural paintings. Born in Australia, studied in England, Nathan Makris brought the art of air-

brushing to Greece. And he proved to his fellow countrymen, that you can even make a living from mural painting in Hellas. And furthermore, that you can sometimes discover some strange environments in buildings....

Hi Nathan, what kind of place is that mural in?

Nathan Makris: The mural was painted in the lobby of a large shipping firm in Greece.

What was the order of the customer?

Nathan Makris: The owners of the shipping firm have been

my customers for many years, so they know my work. They asked me to transform that space into something very impressive. The idea was that when people came into the lobby, they would think they were standing in the ship's engine room and when they took the elevator to go to the upper floors, they would be in the upper floors of the ship. That was the concept.



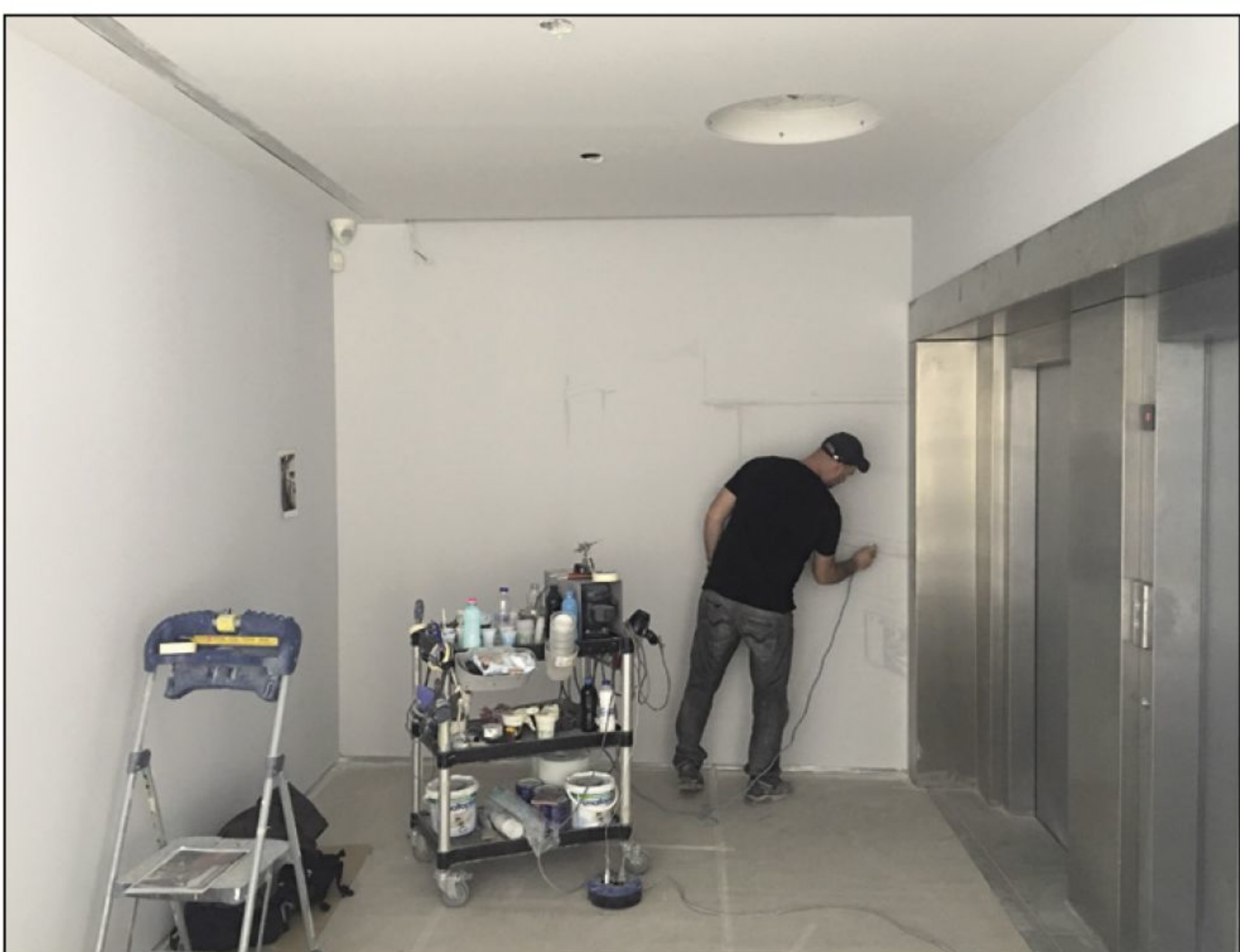
How did you choose the motive and your reference?

Nathan Makris: After seeing the space and measuring it, I immediately went to my office and started searching for high-resolution engine room pictures. I must have seen hundreds of them, just to pick out one. My goal was to make it look three-dimensional as if someone was really in the engine room when he was in the lobby.

Tell us how you transfer the motive on the wall?

Nathan Markis: I used almost every possible way. For some parts I used a projector, for other parts I used large print outs, but for most parts I freehanded. My goal was not to lose the correct perspective in any case.

How was it possible to match the perspective from the reference to the angled wall?



Nathan Makris: That was the hardest part of the painting. In tough spots like angled walls I usually don't use pencils or markers to line out my mural. I use thin paper tapes. Instead of making hundreds of false lines, I prefer to use paper tapes and I stick the tape on the wall. I actually draw the lines using tapes, take a few steps back and see if it's in right place. I repeat that step until I am sure that the perspective is correct. Once I have the tapes correctly in place, I then take



a pencil and draw out the other lines which are now in the correct position.

What kinds of airbrush and paints did you use?

Nathan Makris: For this mural I used a Badger Crescendo and a Patriot 105. The Crescendo is a heavy duty airbrush and I love it because you can spray thick paints with it. For most of the mural I used high quality wall paints that I diluted with water, so they can spray out of my Crescendo.





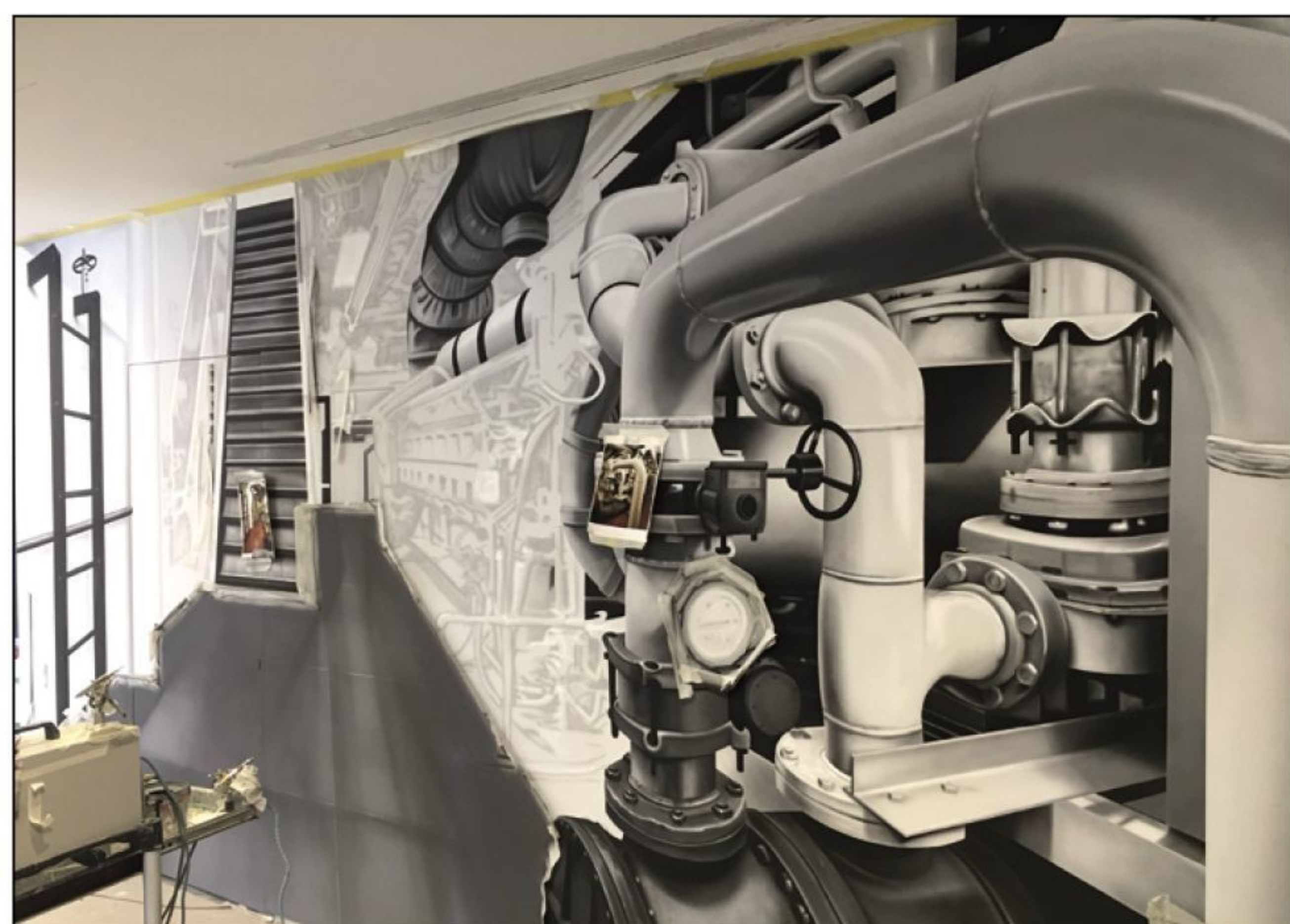
Tell me about your painting technique and your tools.

Nathan Makris: As I said before, I make a line out with a pencil and then I roughly airbrush the shaded parts with a really light gray, so I know where the darker parts are in the painting. For this painting I didn't use any stencils, because everything was so large. As I said earlier, I tape everything



Are you doing all the work by yourself or do you have any colleagues?

Nathan Makris: All the airbrushing was done by me, but I had an assistant who helped me with the masking.



off. Even for a small bolt, I put tape around it, cut it out with a blade, paint it with the airbrush, and then I covered it up with more tape and spray around it to make the background. Everything little piece was masked out one by one. That's why it looks so real. It is time consuming but it's totally worth the extra effort.

What was the most difficult part of the project?

Nathan Makris: For me the whole project had difficult parts, but the most difficult and tiring part for me were the lower parts of the painting. There were many detailed parts close to the floor and it's very tiring if you are painting so low for many hours. Also, I always had in mind that I had to keep the perspective correct.

How long did it take to paint the whole project?

Nathan Makris: It took me approximately 25 days to finish it.

Tell us a little about yourself: When and how did you start airbrushing? What was your training like?

Nathan Makris: I bought my first airbrush when I was 17 years old. It was a Badger Crescendo, the very same one I used to





paint this mural. I studied graphic design and illustration in England and I worked as a book illustrator for eight years before I became a muralist. I am completely self-taught as for airbrushing. The first workshop I attended was Dru Blair's last year, which was very helpful for me because even after more than 20 years of experience on painting murals, I still consider myself a student and I'm thirsty to learn more each day.

How long have you been being a full time artist?

Nathan Makris: I have been a full time airbrush artist / mu-

ralist since 2004. That's when I stopped being a book illustrator in order to pursue my dream of being a muralist. Back then, no one could believe that being a muralist could be a profession in Greece and you could make money by painting on walls. Thankfully, with a lot of hard work I think I proved many people wrong.

Is wall painting your main business? What other projects and surfaces are you tackling?

Nathan Makris: Yes, I mostly paint on walls. I also paint on wooden surfaces, on canvas or even paper sometimes, but mostly on walls.

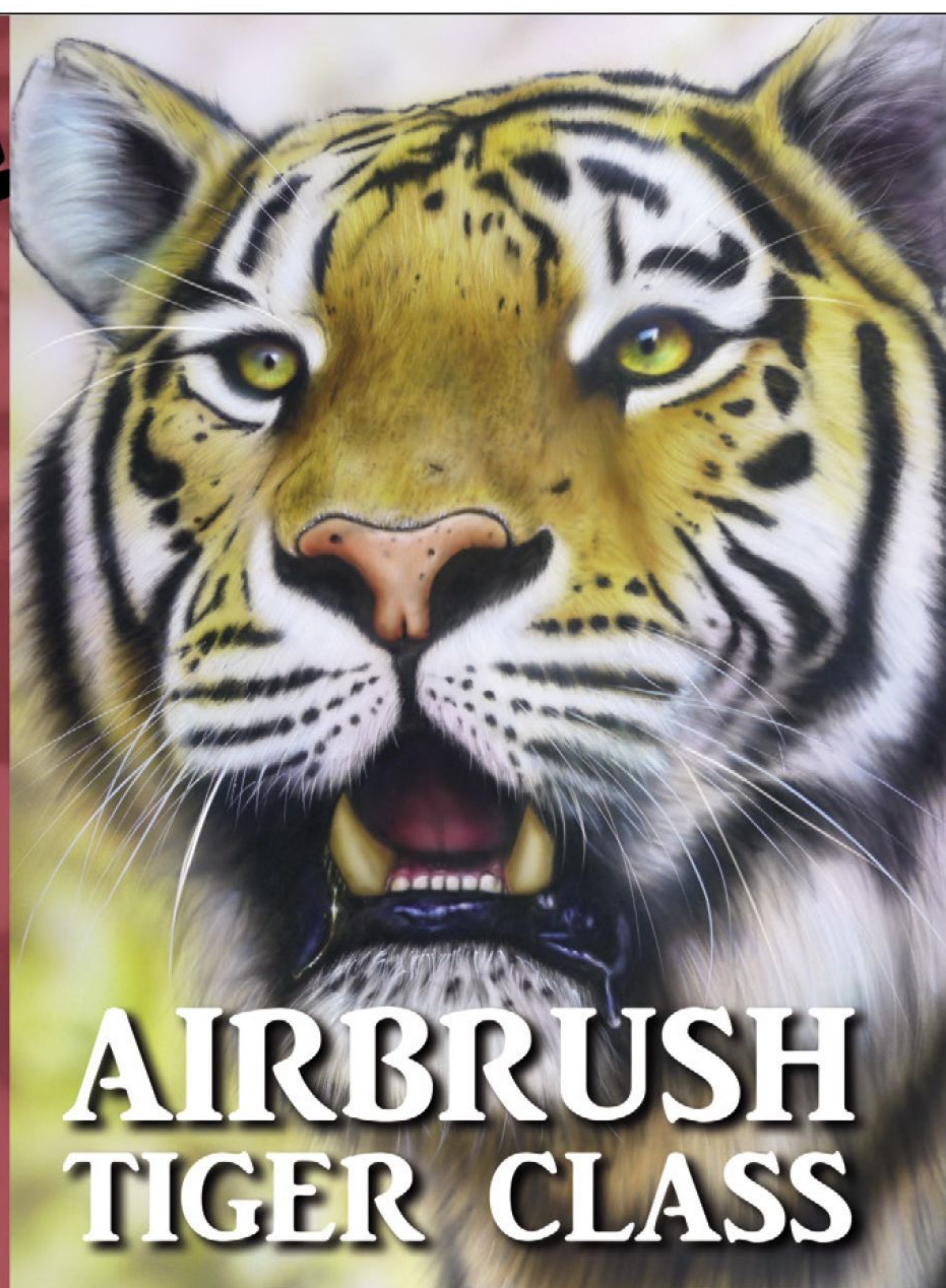
You told us that you have opened a school in Athens. What classes do you offer?

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What is airbrushing like in Greece? Is there a lot of interest in airbrushing resp. in getting things airbrushed?

Nathan Makris: Although there are many people that love painting and are very artistic in Greece, there aren't many people that use airbrushes for painting, because there is nowhere they can go and learn. That's what made me open the school. I want others to fall in love with airbrushing as I have. The response is great and many people want to come to the school. I am very positive that this project will go well.



Nathan Makris: Just a few months ago I really made my dream come true. I managed to open the first airbrush school in Greece. I have a lot of love for airbrushing and I want other people to feel what I feel when I paint walls and other surfaces using an airbrush. I had the honor to have the great master Dru Blair do the first workshop in my school and it was a success. In October, another master was doing a workshop in my school. Gerald Mendez taught us his amazing techniques! In the school I teach basic airbrush techniques for beginners plus advanced airbrush techniques for portraits and other themes. In the close future, what I also want to do, is make the first mural school in Greece, so I can teach people how to paint murals and make money by painting on walls.



Our Readers' Artworks



Jens Waldruff: Herman Monster

Airbrush: H+S Evolution AL + Iwata CM-SB

Paints: Schmincke, Transparent Base, fabric medium

Surface: white shirt

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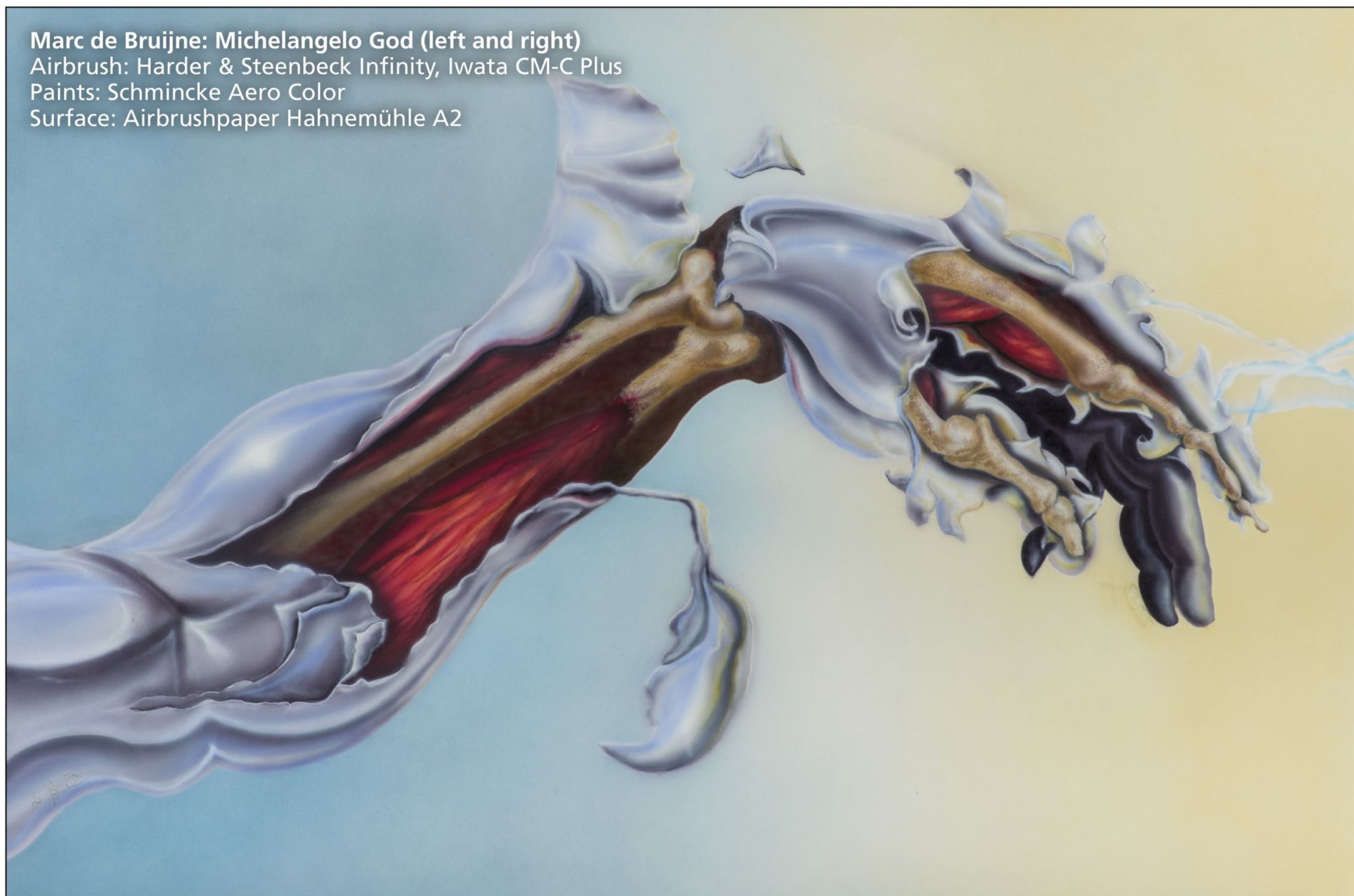
Danny Rehm: Golf ball Portrait

Airbrush: Iwata HP-BH

Paints: Schmincke Aero-Color, Polychromos

Surface: Golf ball (Key chain)

Marc de Bruijne: Michelangelo God (left and right)
 Airbrush: Harder & Steenbeck Infinity, Iwata CM-C Plus
 Paints: Schmincke Aero Color
 Surface: Airbrushpaper Hahnemühle A2



Burkhard Müller: Selfportrait
 Airbrush: Iwata 0,18
 Size: 50 x 70 cm

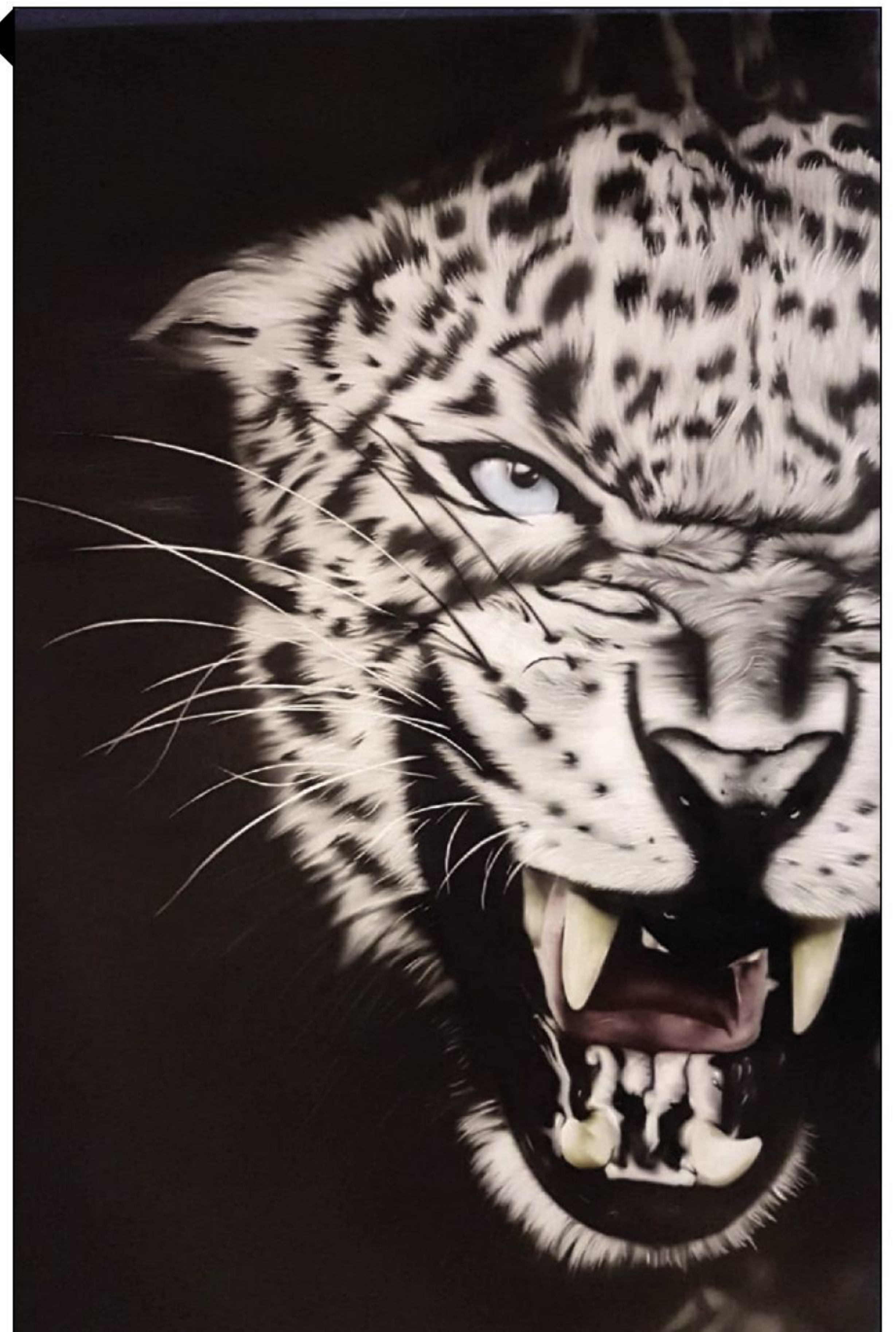


Nicole Cucca: Sydney on a wall





Markus Sonderrmann: Leopard
 Airbrush: Iwata CM SB2
 Paints: Createx Illustration Colors



Roland Thurnes: Portrait Black/White
Airbrush: Evolution Silverline 0.2
Paints: Createx Illustration Color
Surface: Schoellershammer 4G, 35 x 50 cm

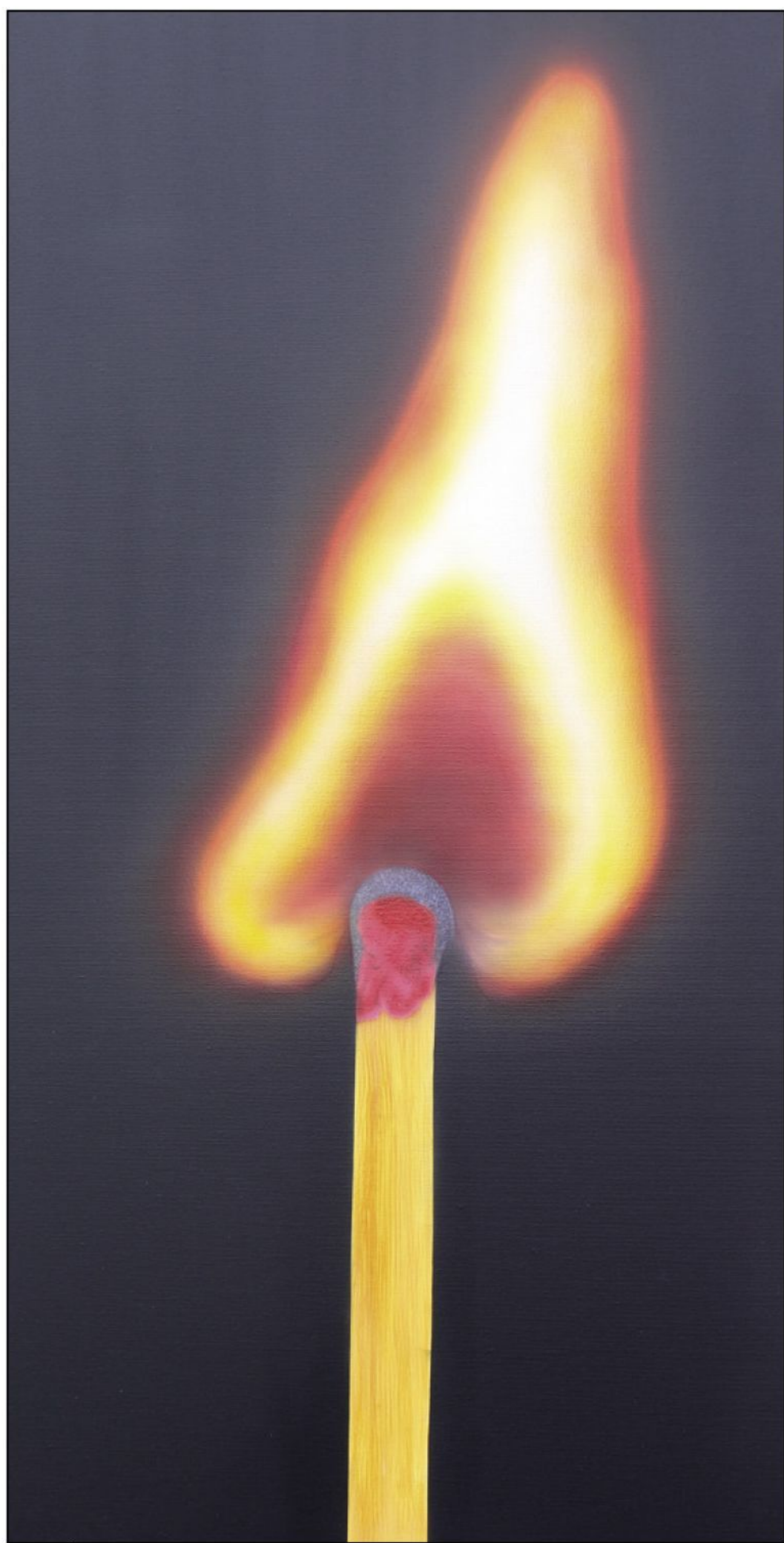




Markus Hell: My power animal
 Airbrush: Iwata CM-SB and
 Harder & Steenbeck Evolution
 Limited Edition
 Paints: Schmincke Aero
 Surface: Canvas, 1 x 1 m

Michael Blum:
Conquest of ice planet i-ce 237
 Airbrush: Infinity 0,2
 Paints: Schmincke Candy & Aero Color
 Surface: Lanavanguard





Andreas Werner: Lighting

Airbrush: Iwata HP-SB Plus

Paints: Schmincke Aero Color

Surface: Canvas, 100 x 50 cm



Cassiani: Mayan Princess

Airbrush: Harder & Steenbeck Infinity

Surface: Canvas, 80 x 120 cm



Matteo Benotto: Red lips like a bullet

Airbrush: Fengda BD-130

Paints: Createx Colors

Surface: metal panel, 18 x 26 cm



Clarisse Pico: Temptation Of Youth

Airbrush: Infinity CR Plus 2 in 1

Surface: Canvas, 60 x 80 cm



Gill Scheffen: Giraffe

Airbrush: Badger Sotar 20/20

Paints: Createx Wicked; Size: 40 x 50 cm



Igor Amidzic

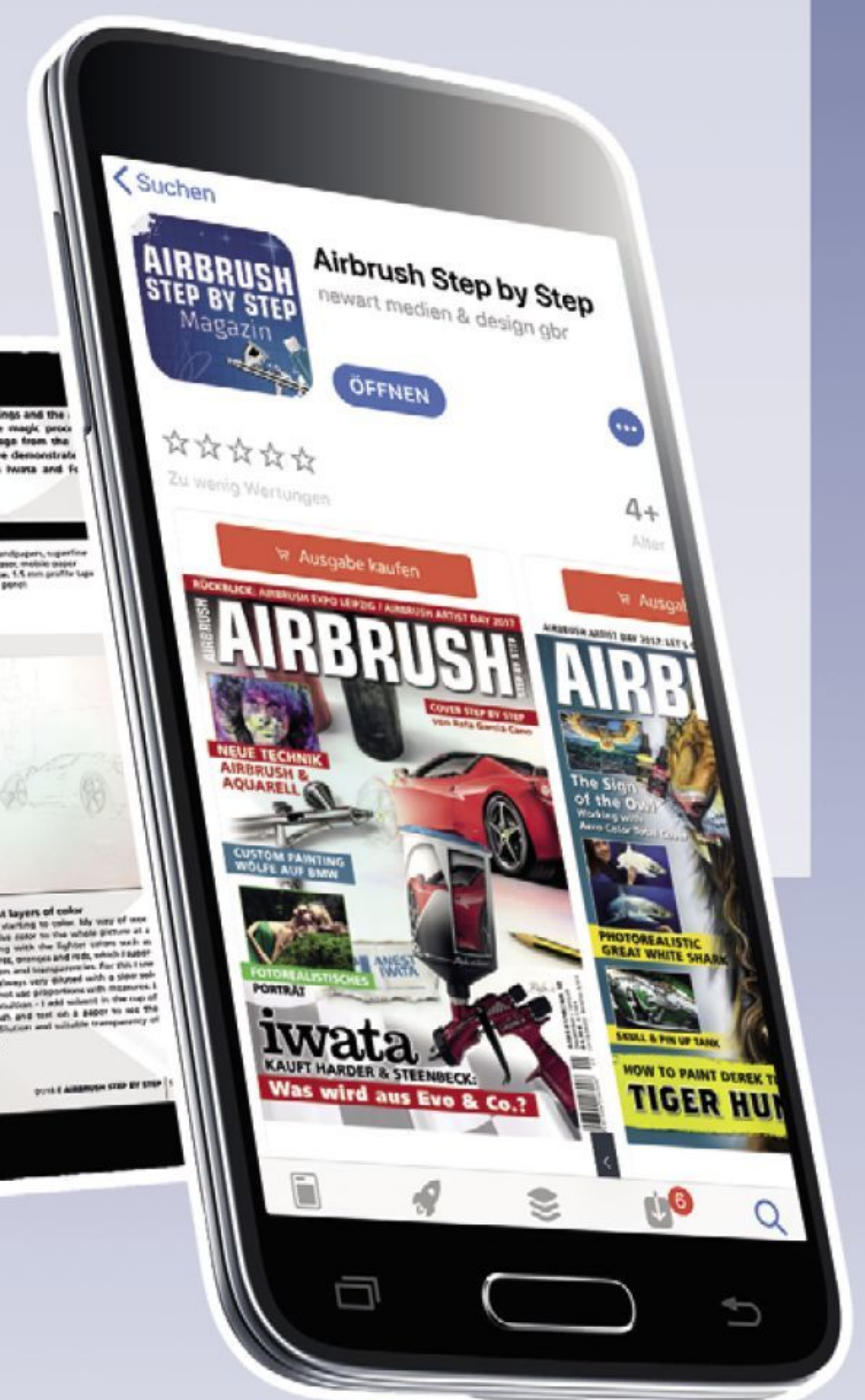
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The stormtroopers are the main ground force of the Galactic Empire – strong, scary and apparently invincible. Since 1977, Master Yoda and his Jedi knights have been fascinating millions of fans worldwide with the Star Wars episo-

des. Brazilian artist Neimar L. Duarte makes the Stormtrooper also pop out of an old guitar, characteristically appearing in the vastness of the galaxy and covered by the flying sparks of the Great Galactic War.

EQUIPMENT – Stormtrooper

Airbrush: Harder & Steenbeck Evolution CRplus, Iwata CM-C plus, Sparmax Max 3

Paints: Metallic blue, light grey, middle grey, light blue, white, black, Candy Orange, Candy Yellow, green, purple, Candy Blue, Candy Violet, dark orange, light orange

Surface: vintage guitar

Further materials: Wacom graphic tablet, 800 grit sandpaper, tape, 2B lead pencil, clear coat

01 | Creating the design

My customer and friend Lucas Cabaleiro bought the guitar like this. It had a few damages made on purpose by the previous owner. First of all,

I took a picture of the guitar, opened it in Photoshop and created the design by drawing over the reference pictures using a Wacom pen tablet. I wanted to make the image more colorful and

brighter than in the original reference. I did some experiments of colors, position, and size until I reached the desired look.



02 | Preparing the surface

After the surface preparation, I used a metallic blue for base color, cleared it and sanded it with 800 grit. So I started the design by masking a shape in the front face of the guitar.

03 | Creating the references

Then I took a copy of the shape of the guitar and I scanned it to the computer to use it to scale the image to the correct size. Then I printed some copies to use as reference and cut some masks.



04 | Masking

I used one of the copies to mask the background of the image by cutting around the Stormtrooper and taking the centerpiece out. I did some holes near the edges of the mask and used tape to stick the mask to the piece through the holes. By using non-adhesive masks you will get softer edges, which is convenient in most of the situations.

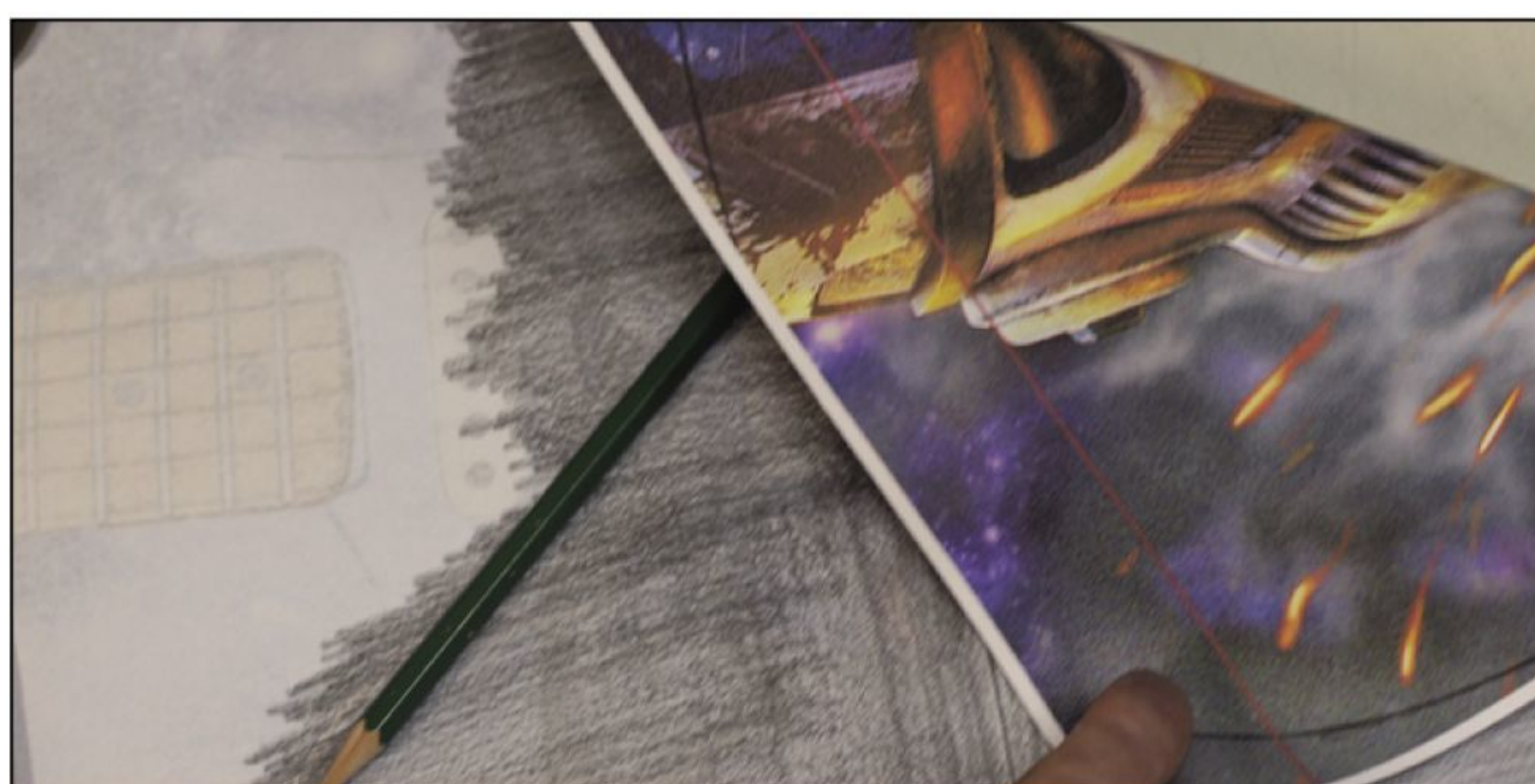


05 | Base color Stormtrooper
I sprayed a mid-tone grey as a base for the stormtrooper. I took out the masks.

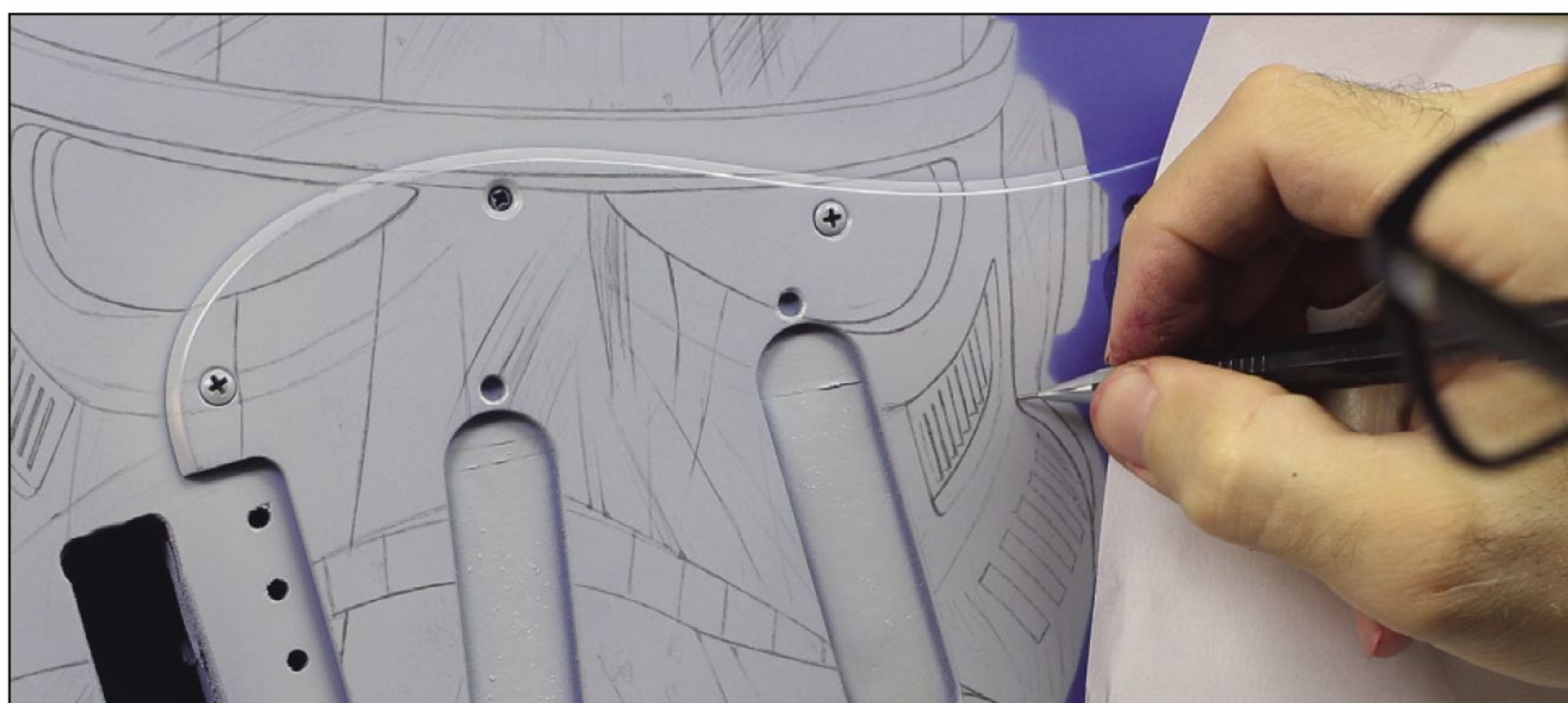


06 | Transferring the character
I scribbled the back of another copy of the design with a graphite 2B pencil to use it to transfer the main lines of the character to the guitar. I placed the copy over the gui-

tar and traced over it using a mechanical pencil. Notice that I did cut some areas around the character to make it easier to find the exact position.

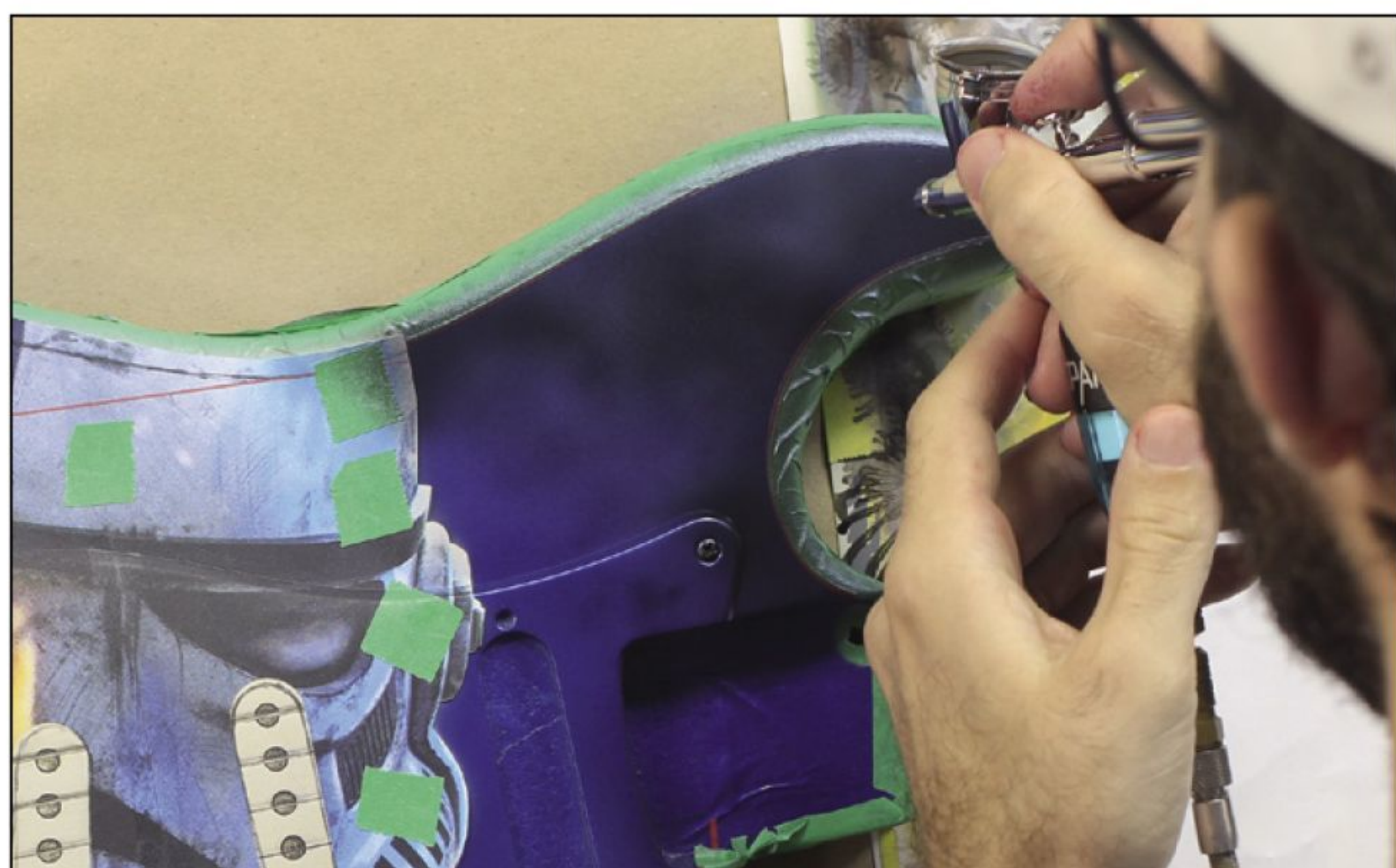


07 | Enhancing the lines
I took off the copy and reinforced some important lines that were convenient to be darker. Then I sprayed a coat of transparent base over it for protection.



08 | Spraying the background
I masked the character using that same mask that I cut in a few steps back, so I started to paint the background

spraying black, creating some shadows in this galaxy. I used a light blue to render some stars and space dust.

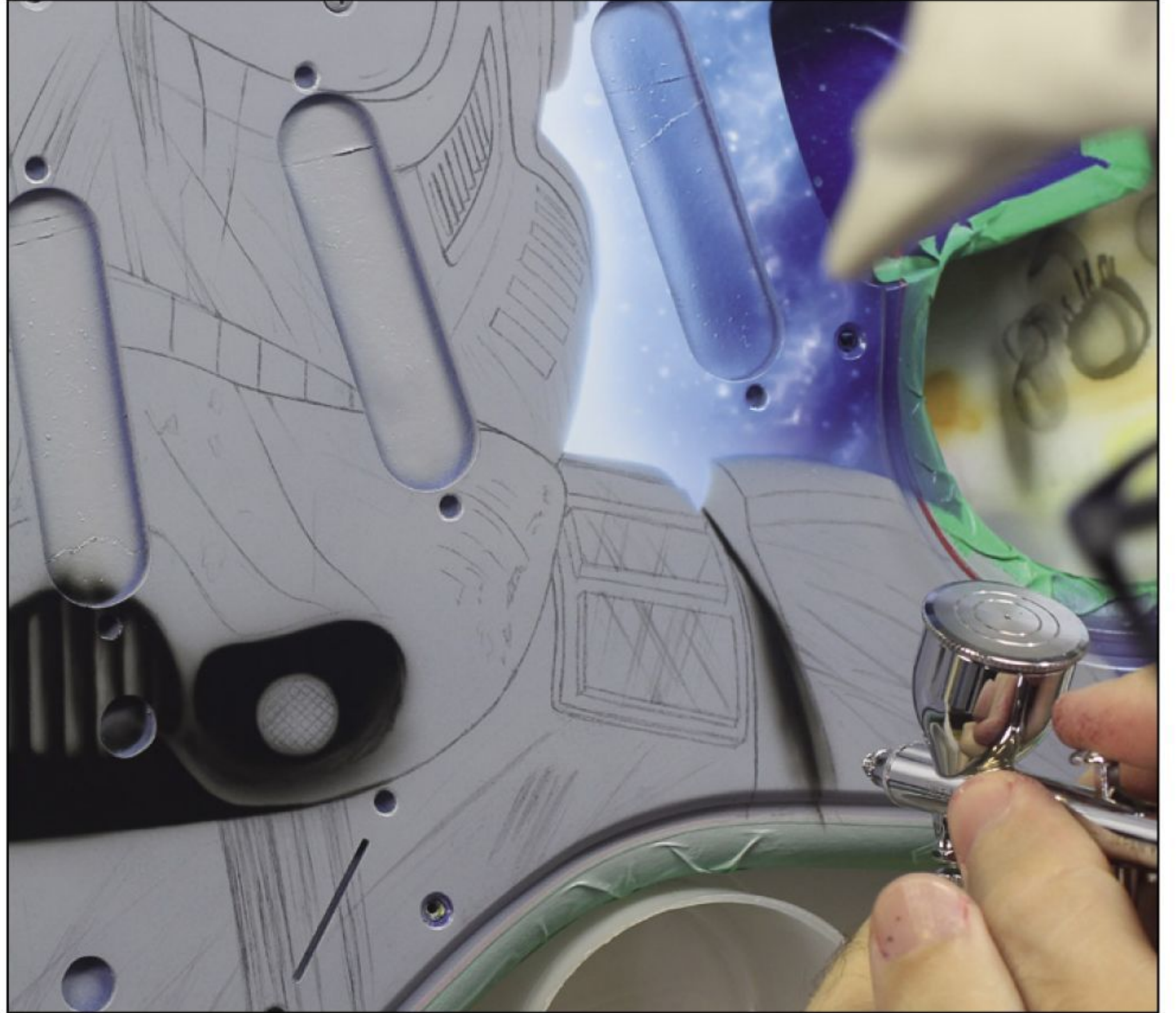


09 Adding highlights

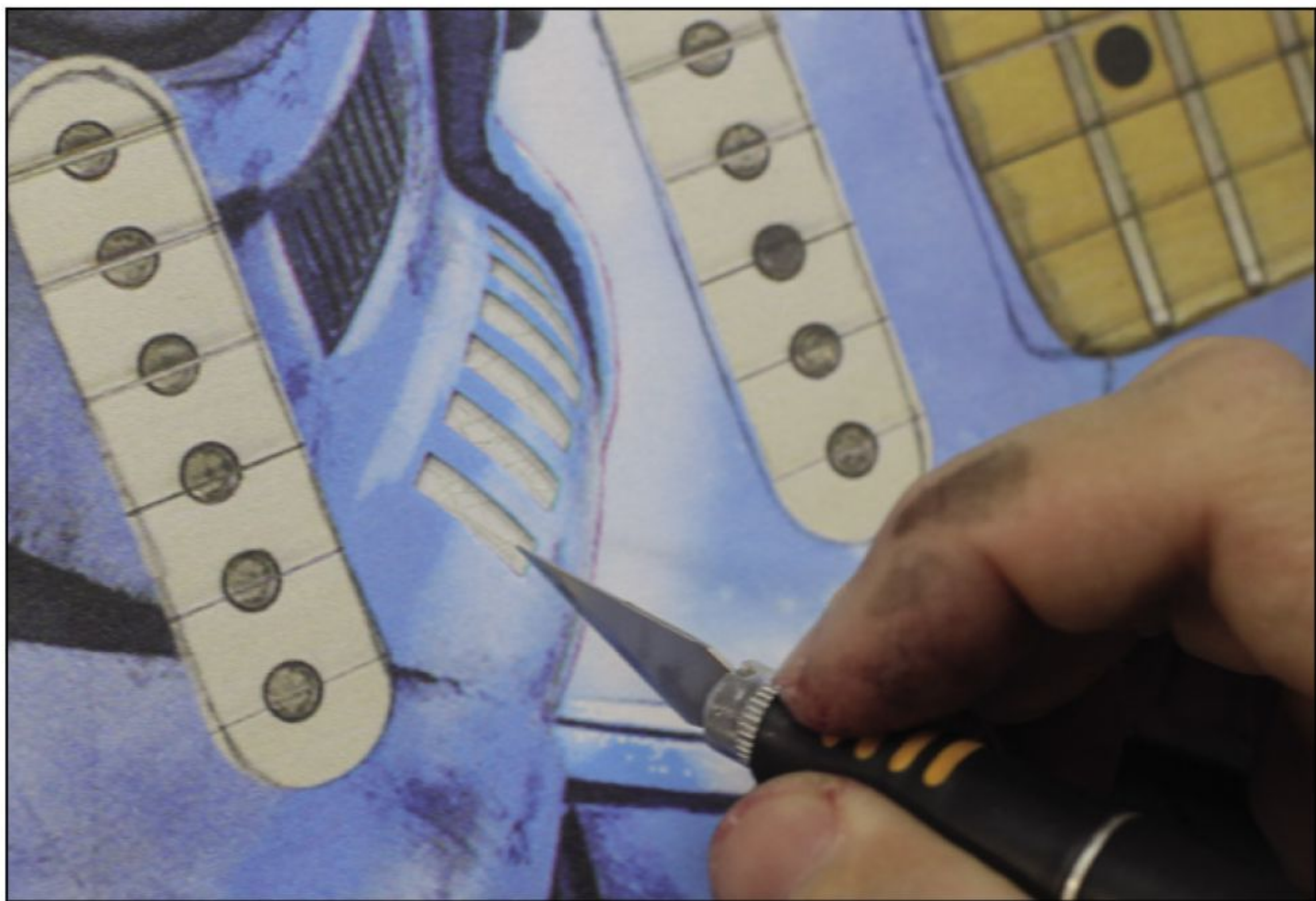
I sprayed some colors over it using candies. I used blue with a little bit of green and violet. Then I came back with white and recovered the highlights. I pushed and pulled between the candy colors and white until I reached a good result.

**10** First shadows on the Stormtrooper

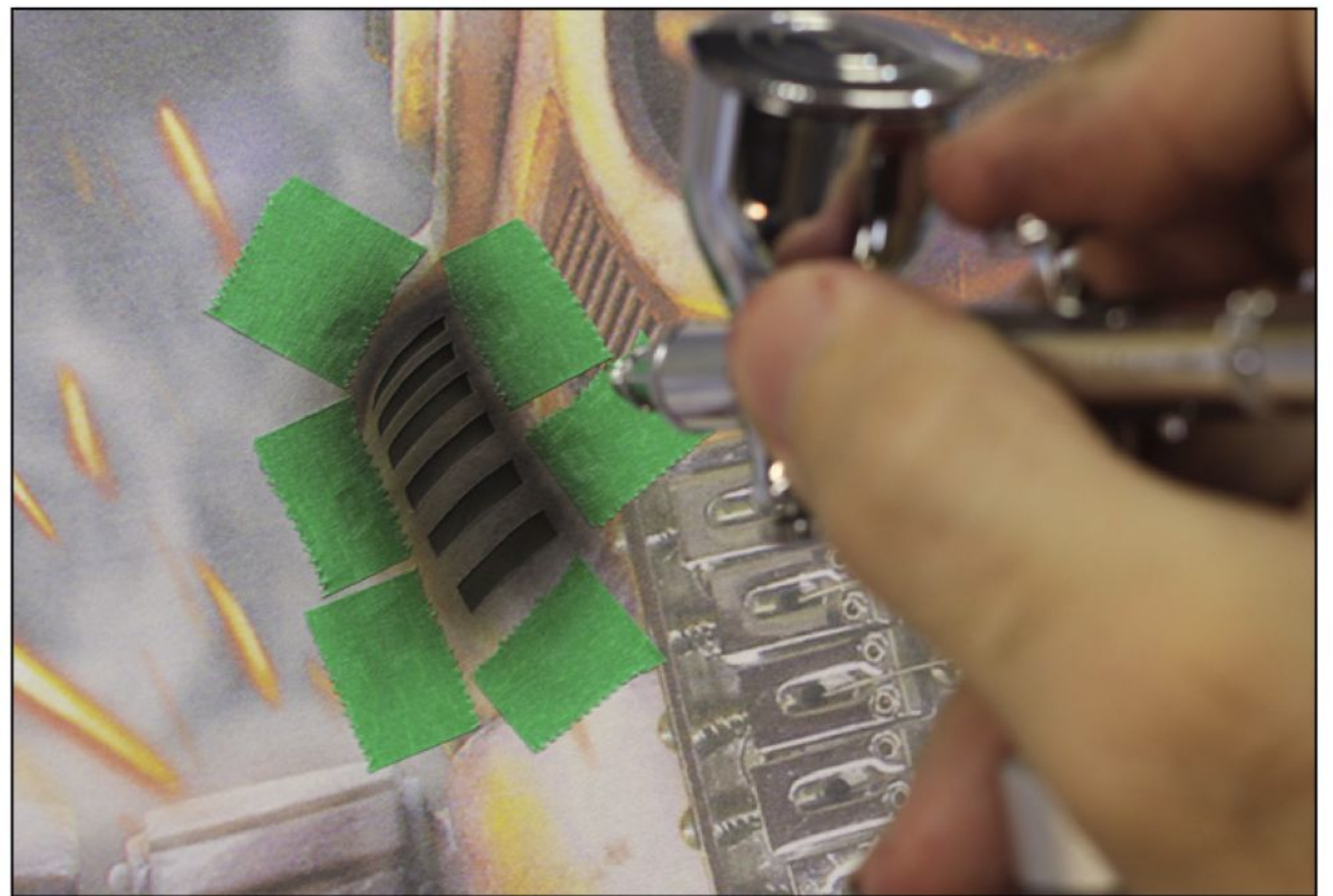
Then I took the mask off the character and started adding dark areas and some details using black. In this step I was doing everything freehand.

**11** Masking for details

In some areas, I used one of the printings as a mask.



I placed the cut print, using tape through holes to stick it in place. So I simply sprayed black paint.

**12** Blocking in dark areas

I proceed rendering the dark areas, details, and shadows using only black. Always paying attention to create textures and the scratches.



13 Adding lights

After I finished the basic dark areas, I started going to the opposite direction, the lights, starting with a light grey. To make the texture look tridimensional, it is very important to create light and shadow in each damage hole,



scratch, etc. In order to be coherent, since the beginning you got to have in mind, from what direction the lights are coming.



14 Adjusting tones

I kept alternating between black and light grey several times seeking the desired result. In this step, I'm using black to adjust tones, touch up and create new details.



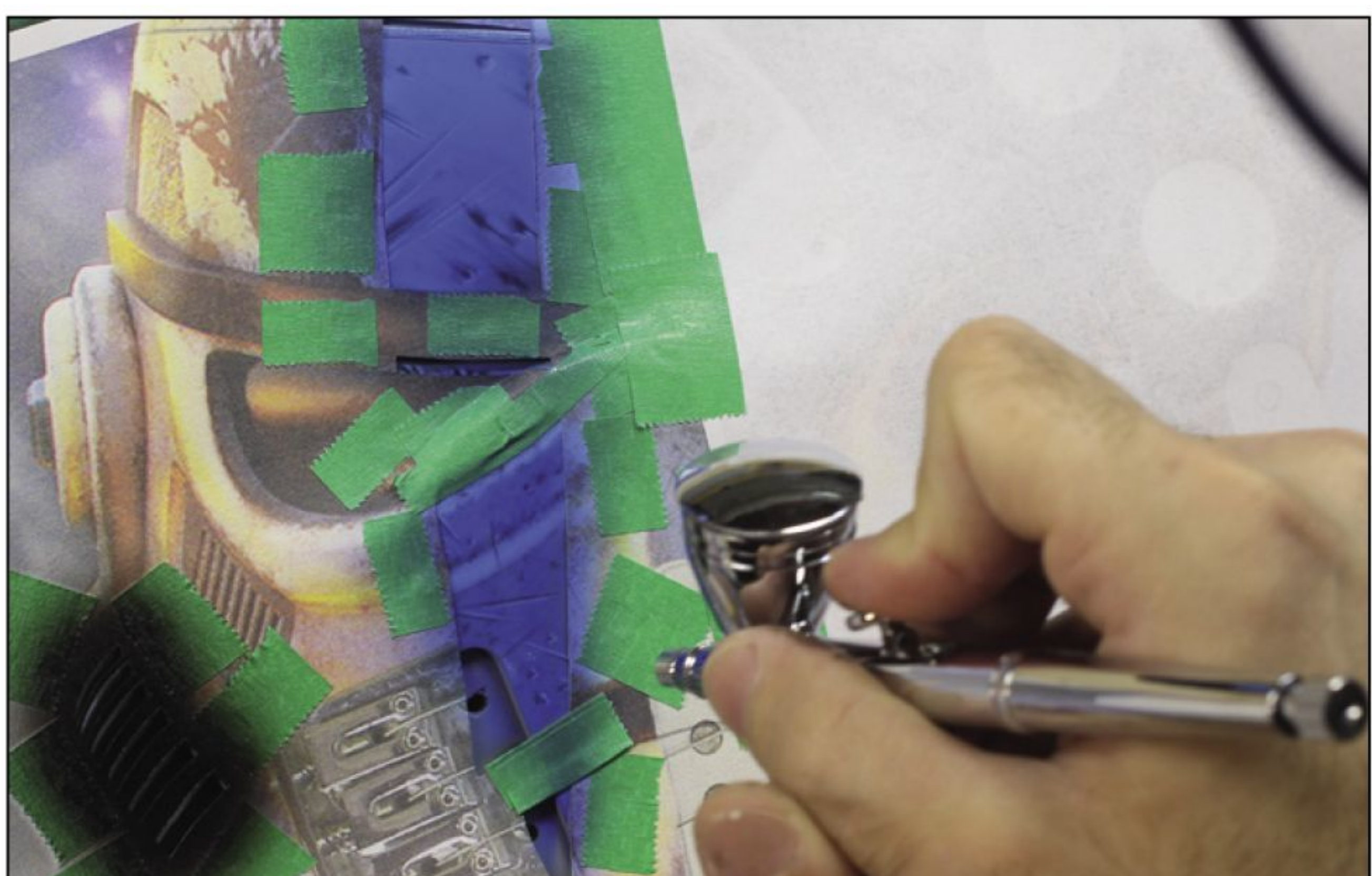
15 Reflections

Still using light grey I created details in dark areas like in the eyes, the side vents, and this piece in the forehead. In the eyes I painted the reflection of the environment in which I put him, the universe.



16 Blue stripe

I used one of the printings to cut a mask and paint the blue stripe in the face. Using a candy blue I didn't cover the details that I painted previously. I unmasked the blue



stripe, and did the scratches over it again, using the light grey. Then I used white in some highlight areas.



17 Colors

Now using a candy blue I started to add some colors, which are reflected lights coming from the environment striking the character. Then I came back with white

and recover some highlights that I lost, and created some others.



18 Yellow and Orange

With a candy yellow I started to add the reflected light coming from the other side. After the yellow, I sprayed

some candy orange. One of the reasons I used yellow first is because orange applied over yellow would be brighter.



19 Retouching

In this stage I'm spraying a candy violet in some areas. I'm creating the highlights spraying white, then I came

back with a little bit of candy yellow in the edges of the white.



20 Smoke

The smoke I created using a light grey first, then just a little bit of white.



21 Sparkles

The hot sparkles, I made using a semi-transparent dark orange first, then a lighter orange inside. Then I used

yellow inside of the orange, came back with the candy orange-yellow over the edges of the yellow.

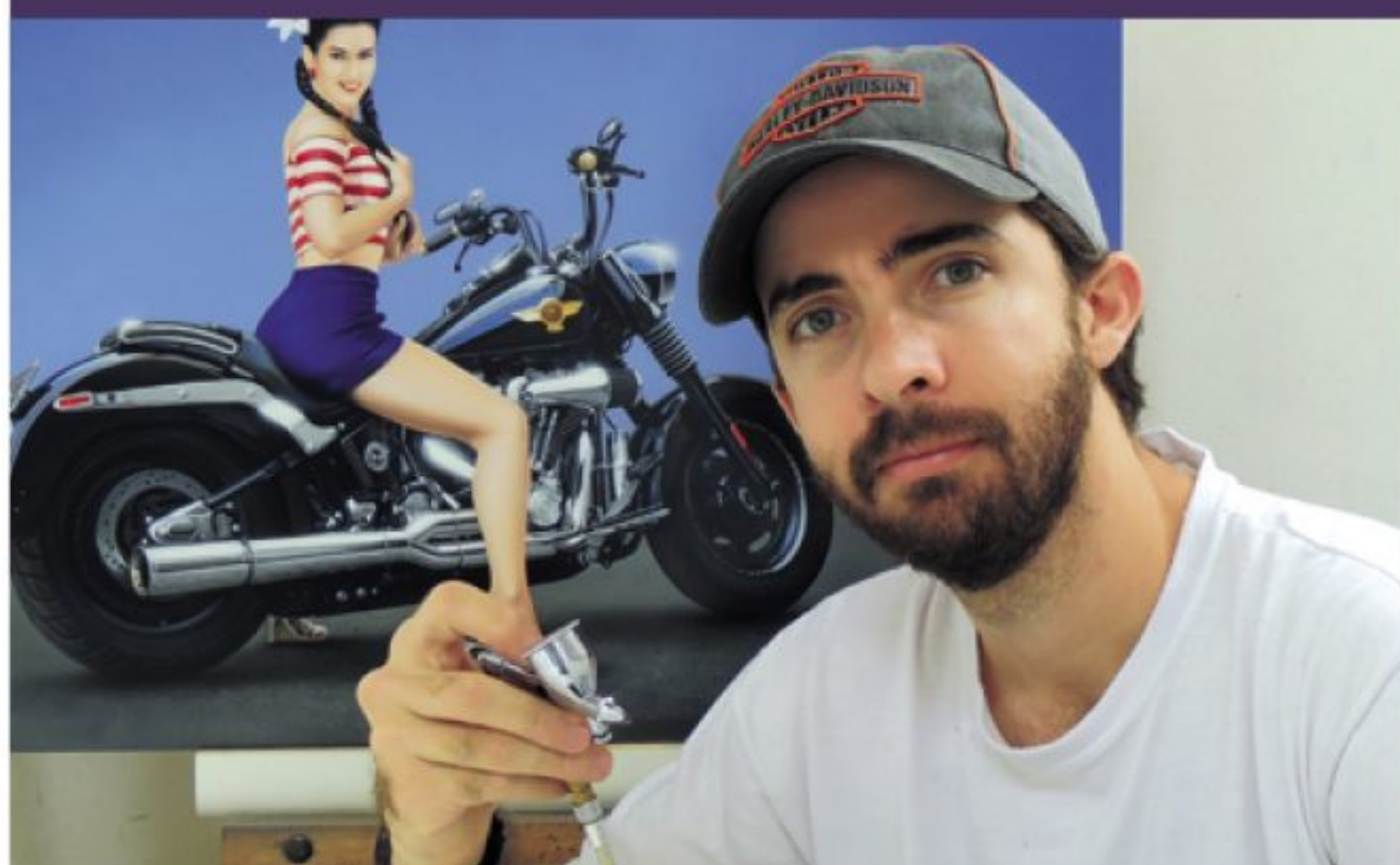


22 Really hot

To finish, I used white to make it really hot and shiny, just a little bit of candy yellow in the edges of the white and finely just a little bit of white in the very middle of the shinier areas.

**23** Finished

Now the guitar can be clear coated and mounted again.

**NEIMAR L. DUARTE**

Brazilian artist Neimar Duarte was born in Belo Horizonte in 1985. He can be described as an autodidact, because he taught himself to draw by means of magazines, books and the Internet. Due to his passion for classic cars, Hot Rods and Choppers, Neimar discovered the airbrush technique and bought his first airbrush in 2005 without knowing anything about it. His first compressor was self-made – he used a refrigerator engine for this purpose. Neimar continues to learn about the airbrush technique. He does all airbrush and pintstripping works, including portraits, photorealism, fantasy art, motorbikes, instruments, helmets etc. He works with Harley

Davidson retailers and music bands. In portraits, Neimar likes to mix photorealism and fantastic elements in order to stimulate the observers' fantasies. In 2015, Neimar visited the SEMA in Las Vegas for the first time, which inspired him in many ways.

www.facebook.com/neimarfa



MOTORCYCLE PARTS ON THE TREES

Georg Huber visits Daneen Bronson in California

It often seems like the world of airbrushing is a realm for men. However, Georg Huber and his wife Sabine seemed to have some pretty good instincts when it came to finding a few female airbrushers of note on their journey around the USA. After

having visited Irene Bershadka (issue 03/19), he made his way to another part of sunny California to meet up with Daneen Bronson, who at the ripe young age of 17 was already more into motorbikes and heavy metal than your typical "girl stuff".

On my trip from San Francisco to Los Angeles, I worked in a special stop. Right on the legendary US Highway 101, the third largest city in California lies right in the hills of Silicon Valley, namely San Jose. It's a place that features a whole bunch of charming little neighborhoods and even a Japan Town. In addition, in 1976, the first ever Apple PC was developed right in a garage here. But the reason for my visit was to meet up with – in so many ways – a truly fascinating artists with German roots, Daneen Bronson. At a very early age, she decided to make the risky jump to being a freelancer. We met up in her custom paint shop for an elaborate discussion about airbrushing and self-employment.

Georg: It's wonderful that you could spend some time with us. You surely have quite a full workload. You're an artist, an entrepreneur, and a mother all in one. My utmost respect. You've set up a lovely and spacious workshop. Up to now, I've only known about the guitars you've painted and that had me expecting a smaller studio. Do you give airbrushing lessons here?

Daneen: To begin, you're most welcome. Yes, you're right, there'd be plenty of space to give lessons, but no, I don't. I sometimes conduct some airbrushing demonstrations in an art store, but when I ask the people who've been watching me if they'd like to give airbrushing a shot, many often say



"No, thanks... I'd prefer not to", or something to that effect. Fortunately, that's not how children react. They usually want to try it out right away. I love that about kids; they don't have any fear of contact.

Georg: That's true. In Munich, we've got an art school for younger people and I teach some airbrush courses, which is a lot of fun. When did you discover your creativity and love of artistic designing with paint?

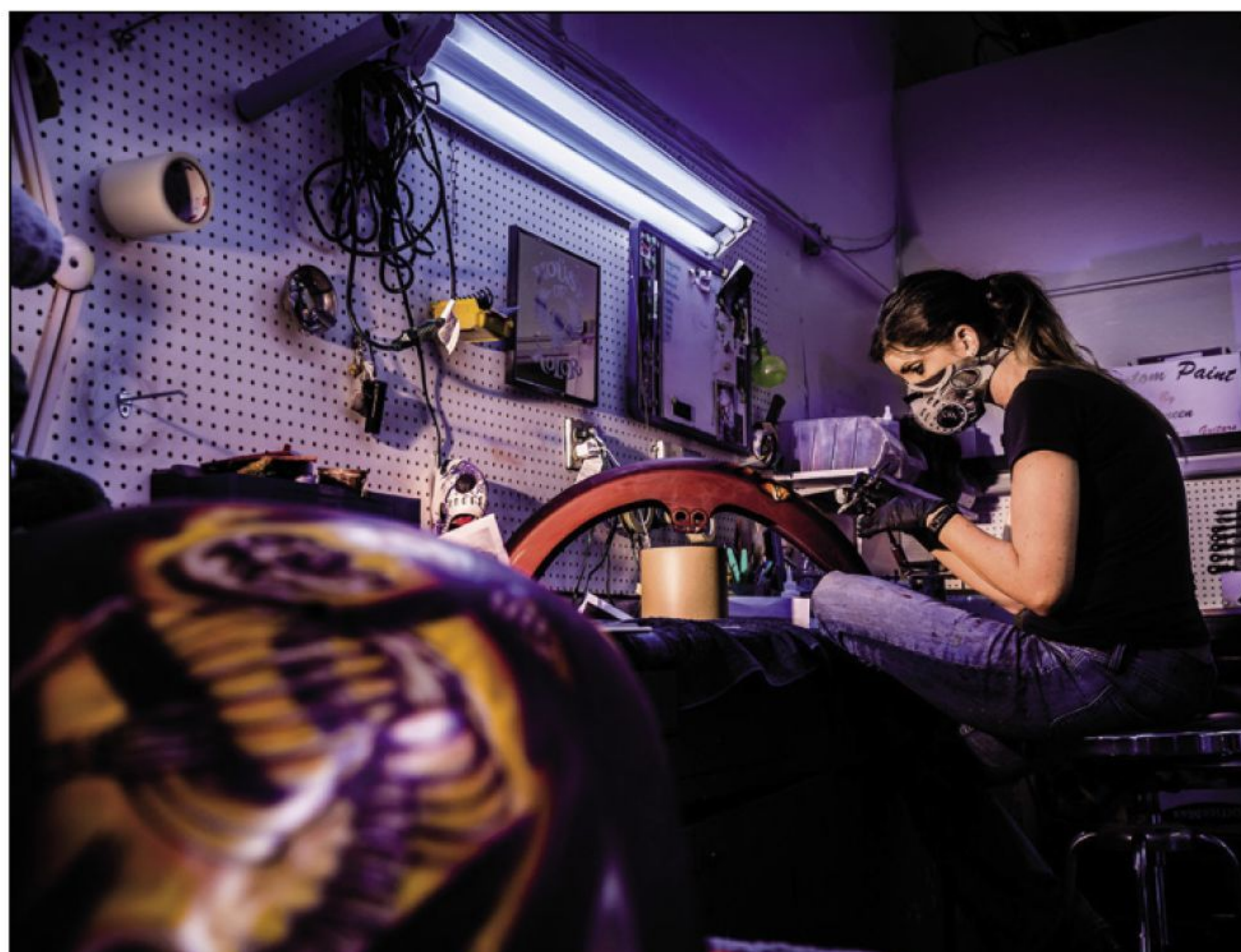
Daneen: I started to become interested in art when I was in high school. I initially drew a lot with pencils or made concert posters.

Georg: Concert posters? That sounds exciting. Were those your first ever orders? And for which musicians or bands did you make them for?

Daneen: For bands that I liked or would have liked seeing live. Or for bands that I actually played in. But I only made those posters for my own interest, just for fun. I would then hang these posters up on the wall in my room, but that was also to get under my parents' skin (laughs). But I did sell a few copies to friends. I think that by my last year in high school, I was more and more interested in hot rods, motorcycles, music, and guitars. At some point, my mother showed me a newspaper article about an airbrush artist. It immediately piqued my interest. For me, it was like diving into a new world.

Georg: I can certainly imagine that. You surely wanted to head straight out and get yourself an airbrush?

Daneen: No, not immediately. But there was an airbrush at my art class and I played around with it and tried things out. After graduation, I got my own airbrush. I thought that would be a good opportunity to combine my two worlds, namely art and my interest in bikes, music, and all of that. Yes, and somehow it's all worked out.



An Engine Hood in the Bedroom

Georg: What type of music tickles your fancy?

Daneen: Take a guess, Heavy Metal. I was even a Scorpions fan. They're not just known in Germany.

Georg: I'm glad to hear that. Back when I was a drummer, I really liked them as well.

Daneen: ...and Metallica... Then I went to college and majored in art. I actually painted my first automobile engine hood in a bedroom.

Georg: Wow, so you got to work right away. Did you already know at that time that you have to really prepare parts like that and how to do it?

Daneen: I read about that in the airbrush magazines. You know, with an airbrush, you can try out so many things and have a lot of fun while doing so. You can also cover over a good bit of the errors you make. But when you've finally completed a really elaborate paint job and the varnish isn't working out, because you don't have a clean surface, you didn't maintain the proper mix ratios or you have dust inclusions, then the problems get serious real quick. Those kinds of things were my biggest challenge at the beginning.

Georg: What did you do to try and solve this problem? The varnishing materials cost money and you likely didn't have a stack full of engine hoods lying around to work on...

Daneen: I definitely talked to a lot of auto paint shops and asked questions until they couldn't stand the site of me, and at the same time I was busy trying out everything. I quickly recognized when I made mistakes that it wasn't the end of the world. You can't lose heart. I tried to learn and kept trucking. Something like marbling was probably discovered while someone made a mistake doing something else: "Oops, there's some dripping here, and more over there ... But wow, that looks fantastic!"



Georg: Yep, I can picture that. Mistakes often force you to be creative and inventive. I also think happenstance be quite helpful. With one of my first pictures for a record cover in the 80s, I painted over a few problematic areas with little planets. And voila, the entire scenery was given a whole lot more range and depth. So, where did you go from there?

Daneen: Well, in 2001, I began working more intensively with the airbrush right after college. After all, I had a choice... either to sit around at a desk all day long working as a graphic artist or... You know, the idea of sitting in an office just isn't for me. Working with my hands is something that is much more "me".

Georg: How old were you back then?

Daneen: Hardly older than seventeen.

Georg: We're right in Silicon Valley. There are surely a ton of jobs for creative people in front of a computer in an air-conditioned office, but you prefer to work in the grinding dust and spraying mist...

Daneen: (laughs) Yes, that's basically exactly what I'm busy doing.

Motorcycle Parts in the Trees

Georg: The piece of work you did for your first ever customer – would you like to see it again?

Daneen: I'd surely have to cringe a bit. That was back around 1999. At that time, like I said, I was airbrushing back home in my bedroom next to my bed. It was all water-based, of course. I finished the required groundwork and the clear lacquer portions of the work outside in the backyard. You have to picture motorcycle parts hanging all over the place in the trees. I always had a few tweezers in my pockets to pick out all the bugs and flies from my lacquer.

Sabine: Goodness, that's quite amusing. I have to think about your parents; did they ever express that they wished you'd just do things that girls in your age normally do? You know, girl stuff?

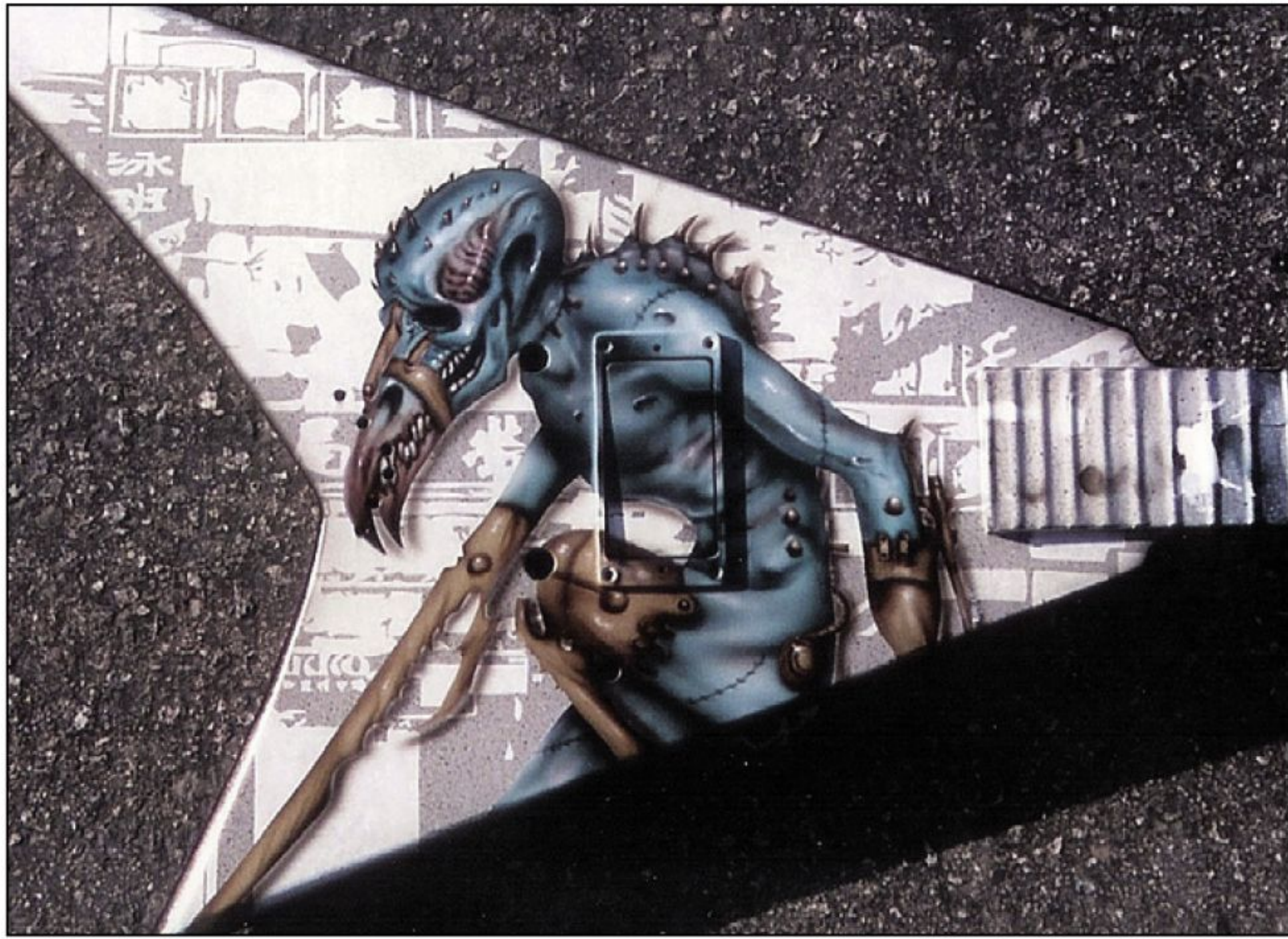
Daneen: Yes, naturally (laughs). All the time, in fact. It wasn't until later that I moved to an auto body shop where I was given some space to do my work.

Georg: Did you have customers and orders right from the beginning?

Daneen: I built that up myself. I developed some flyers and placed them in motorcycle or guitar shops. I explained to the owners what I do, practically sounding like a door-to-door salesman, hoping they'd recommend me to their customers. That ended up being worth all the trouble and things have gotten more successful from one year to the next.

Georg: Then you surely were capable of doing some good work. It sounds like everyone just said that if you need any type of airbrush design, just go see Daneen. Did your customers recommend you to others?





Daneen: Well, I certainly hope so (laughs)! When I look back at it all, I have to say that people were very patient with me and I ended up learning something with every single order, for example, like when I painted motorcycle parts the wrong way around. For me, they pretty much looked the same from every which side.

Georg: I had an experience like that once. But only because my customer kept incorrectly holding the part inside out. It ended up being the case that he was just extremely short-sighted (laughs). But that didn't help me at all. I still had to airbrush the part all over again.

Daneen: I once had a job to create something with a Western topic including pistols and revolvers, but the handles ended up having chemical reactions and fissures in the paint. I thought, "Oh goodness, what should I do now!" I initially tried to grind it up and repair everything. But that didn't work and then my customer showed up to see how far I had gotten...

Georg: The horror... at just the wrong moment.

Daneen: Yes, but he was impressed and simply asked how I managed to create that wonderful weathering effect on

the revolvers?

Georg: That's the REAL art of it all. And it's always best when a problem just seems to take care of itself.

Everything on Wheels is free Advertisement for You

Daneen: In any case, motorcycles and cars are great advertisement, because they're always out and about. When you paint a picture for your living room, then far fewer people are going to see that. But the bikes stand around on parking lots or at motorcycle meet-ups... Whatever is on wheels is free advertisement for you all year long.

Georg: What do you really, really like about your self-made job?

Daneen: Oh, that's a bit of a loaded question. There's so much to mention there ...

Georg: That's a wonderful answer ...

Daneen: For example, doing what makes me happy. There have been times in which I had my doubts and couldn't ma-





ke any headway. But I am nonetheless super, super happy that I have turned my passion into my job and can divvy up my time as I see fit. I meet interesting people from musicians to gangster bikers. Even business men come through. I work for companies or football teams. Every order is a new challenge, so I'm constantly learning.

Georg: These are just the things I love as well about freelancing.

Daneen: Yes, and we never end up just sticking in one monotonous routine. I also have a daughter who helps me every once and a while. That means I'm spending more time showing her how everything works. You know, it's a lovely feeling passing my knowledge and experience along.

Knowing People and the Power of Observation

Georg: What would you say is your biggest plus in this truly very special profession?

Daneen: I think I've got a good feel for people and a strong power of observation. I quickly find out what the customer likes. I like to develop very personal motifs for my customers. While doing this, I also go into a lot of detail. My hus-

band even thinks I can look straight into people's minds.

Georg: It's my experience that the contactors are sometimes very vague in letting the artists know what exactly it is they're actually looking for ...

Daneen: Exactly, I can help them; I can find the right words. When I have a discussion with them, I can ask them what types of interests and hobbies they have, where they come from and so on. I let all of that flow into the motif.

Georg: That sounds like it's very time-consuming. But I think it's a very good way to get known. Word spreads fast that such personally customized pictures can only be had by Daneen Bronson.

There's no "Redo" button

Georg: To conclude, have you got a tip for our readers for when something goes wrong? Maybe a secret trick for such situations?

Daneen: Yes, I certainly do... I go into the corner and cry... (laughs). No, seriously though, there's a full bottle of Whiskey right over there... (laughs some more).

Georg: Thanks for the professional advice... (laughs). I'm not so





sure that we're allowed to pass that along to our readers ...

Daneen: No, in all seriousness. Everyone should know what they're doing and what they intend to be doing. When it comes to airbrushing, there's no "Re-do" button to erase your mistakes. I usually begin my work with a mid-range color hue, which I then mix darker and darker (or lighter and lighter) with a transparent paint. When an error takes place, I'm then able to mix back my color very easily and then cover the affected areas with the very exact color. You naturally need to make errors in order to be able to learn. The most important thing is that you nonetheless have the drive and never lose your passion for the work you're doing.

Georg: Well-said. Thank you, Daneen, both for your honest answers and the tour through your studio. Here's wishing you the best of luck and a ton of jobs in the future.

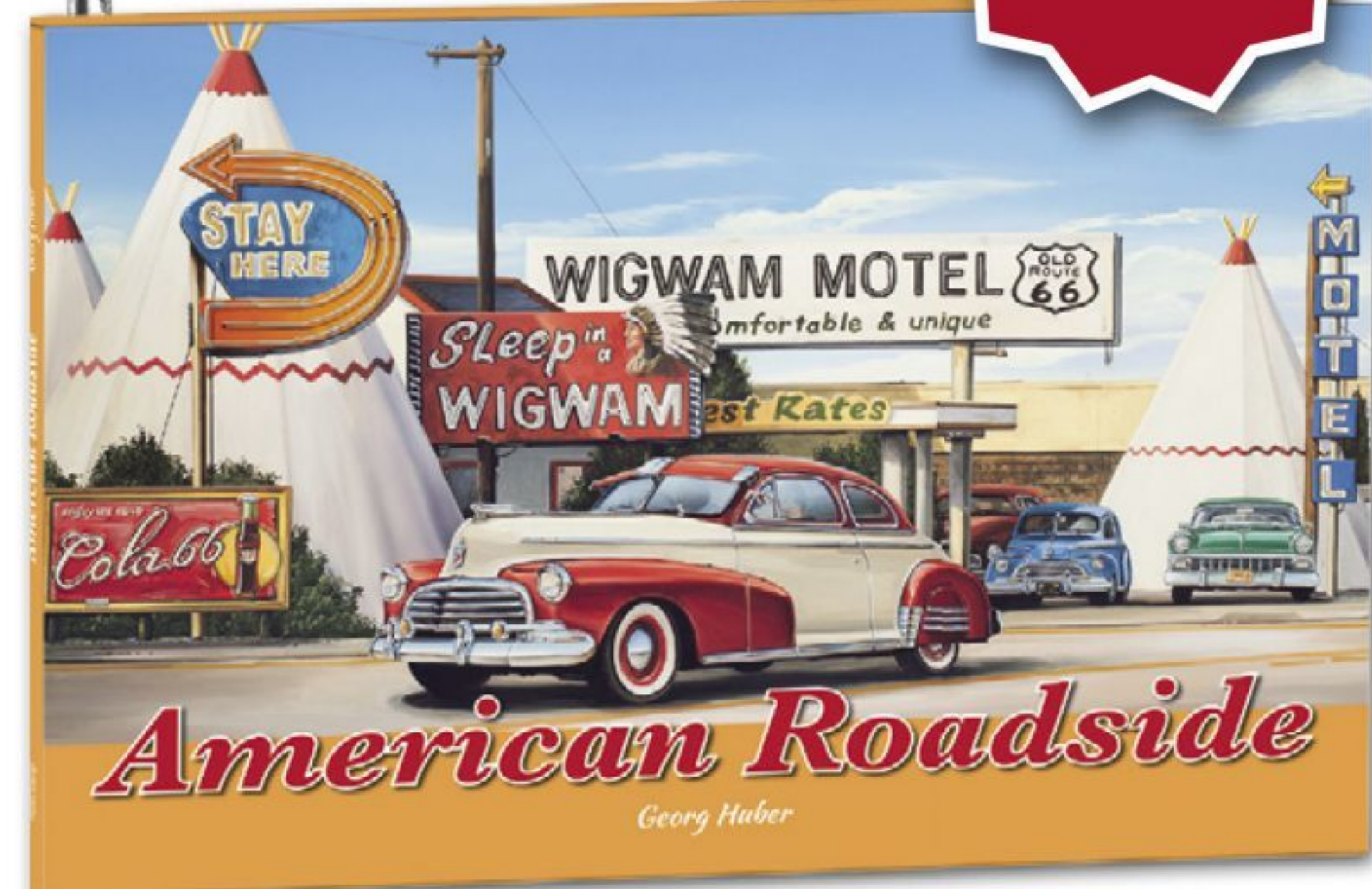
Daneen: I thank you both for visiting my shop. I hope we'll talk again sometime.

<http://customairbrush.squarespace.com>

Photos: Sabine Huber, Redspehre Studios

ILLUSTRATED NOSTALGIA

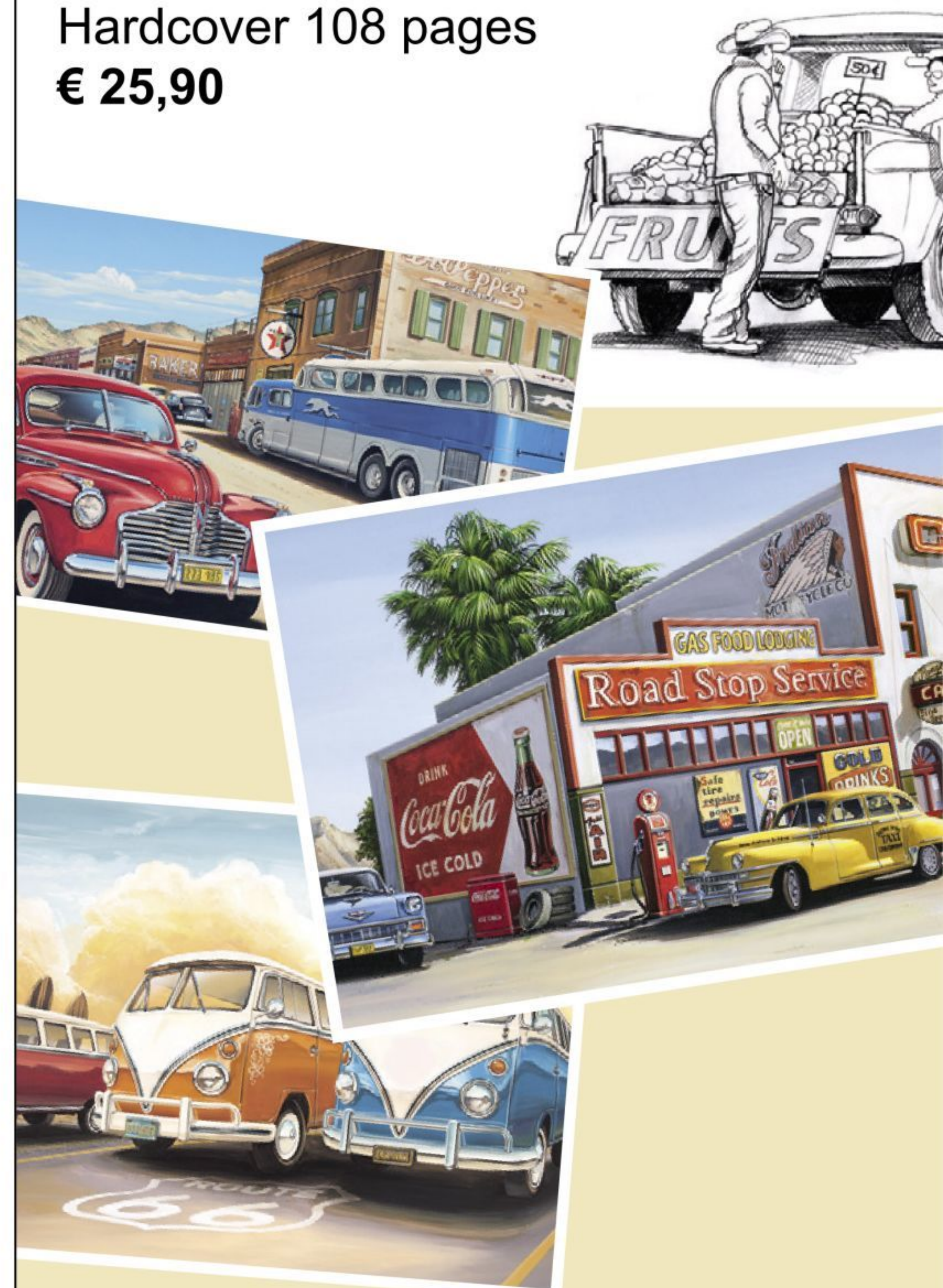
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European-South American Rendezvous in Spain's First Ever International Airbrush Event

Thanks to ASBS author Hugo Maciel, Spain held its first ever airbrush workshop event at the beginning of October. A total of 11 lecturers spent the six-day marathon meet-up displaying their abilities while conducting unique workshops for the app. 18 participants hailing from Spain, Italy, France, and Germany. And these lecturers certainly weren't unknowns in the scene, several visiting Europe for the first time ever.

The charming Argentinian Ariel Castellaro started things up with a course involving his T-shirt techniques. After an introduction in establishing light and shadow, and making use of textiles, he showed the participants how to create a realistic portrait (of Walter White from "Breaking Bad") on

a black T-shirt surface. The paint flowed out of his airbrush with the precision of an inkjet printer. Cesar Deferrari, also from Argentina, conducted a workshop showing visitors how to create caricatures with an airbrush. Of particular note was his introduction showing how the sketching of portraits and caricatures can quickly be made to serve as an artist's references.

Ivan Loperena from Mexico – referred to in the workshop as "Professore de Aerografia" – shared what seemed like an endless amount of expert knowledge and taught his very special black & white technique while also presenting a rather scientific introduction into the topics of light and structures.





The course participants were then given the opportunity to spray their own portrait extract per freehand.

ASBS author Rafa Garcia Cano from Valencia, Spain, who is known for his photorealistic illustrations and has been painting helmets for Formula 1 stars for over 20 years now, showed participants his techniques on an aluminum panel. To wrap things up, some custom painting techniques were then presented by his countryman Angus Alcantarra, who also paints for Formula 1 as his chief profession.

Alex Germany traveled all the way from Munich and used a demonstration to show the participants how to prepare a metal surface and a fitting motif on a longboard. Our chief editor Roger Hassler also taught a class for the first time ever outside of Germany, showing the enthusiastic airbrush artists a bunch of various digital techniques for preparing and



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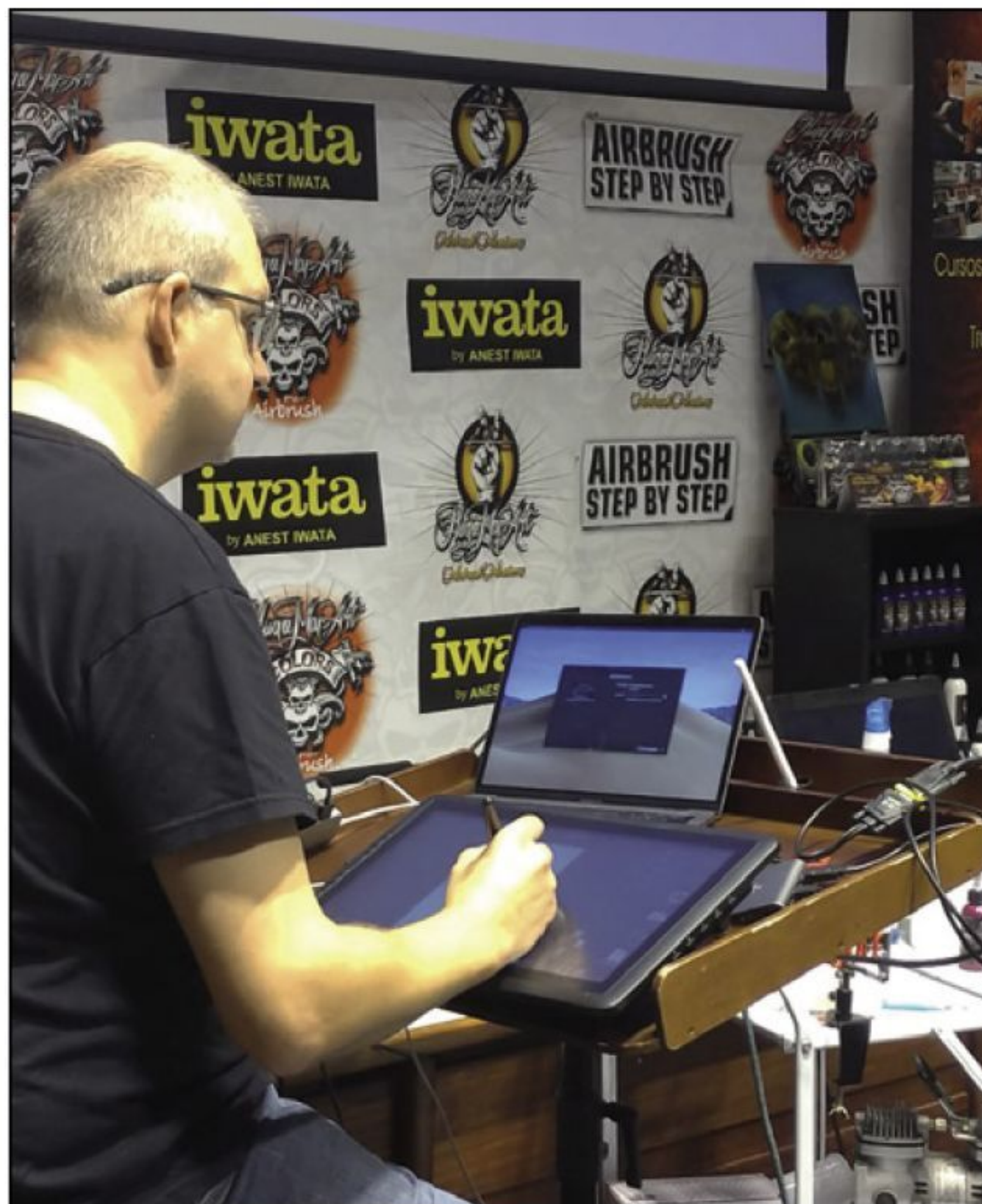
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designing motifs on a computer. Another demonstration was presented by Averograph, who travelled down from France, while Mario Romani from Italy talked about the history of the airbrush device itself. He presented a number of highlights from his extensive collection and then wrapped up things by giving Hugo Maciel a copy of his most recent book.

Most of the courses were held in Spanish, but thanks to the aid of a lot of English, hands, and even feet, all of the participants got so much out of them that everyone ended up being extremely excited about the event, which took place at the university right in Gijon, located in northern Spain. The historical and rather unique building complex there offered an imitable setting that jutted out on the mountain and even had some thinking of Hogwarts from "Harry Potter". As cool as the event, the setting, and the cuisine were,

this first international airbrushing seminar was made unforgettable thanks to primarily the informal event set-up, activities, stories, and happenings. All of the lecturers voluntarily put their knowledge on display and even paid for their own flight and lodging. This mammoth event lasting almost a whole week only cost participants 180 Euros.

For Northern Europeans like us, the cultural differences gave this visit to Spain a touch of adventure vacation. ASBS author and Disney artist Gerald Mendez, who hails from Mexico and has been living in the USA for decades, was supposed to arrive in Spain on October 6th in time for "Airbrush Artist Day". However, he ended up arriving during the night after the event and didn't even have his luggage, which was lost somewhere on the way to Spain from Holland. However, nothing was going to stop Gerald from enjoying this eve-



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ning. And although it was with a bit of “a delay”, he was able to conduct a toast to the unfortunately missed airbrush anniversary. In addition, a Spanish TV station did a piece on the event and even broadcast it that very evening.

Once the event concluded, all of the participants and lecturers joined together to clean up the event spaces quickly and packing things up to be brought back to Hugo Maciel’s studio. The next day, a sightseeing tour around the wonderful areas throughout Asturias was organized for some of the participants who live close by and the lecturers from afar. Some of the places visited included Cangas de Onís with its historical bridge and the Basilica de Santa Maria in Covadonga. The tour was then concluded with a breath-taking view of Mirador del Fito.

Thanks so very much to Hugo Maciel and his team as well as all of the lecturers and participants in this truly sensational event!

www.hugomacart.com



Artists for Future – Artists for Climate Protection



"We too are called upon to increase the pressure created by the pupils and to persuade the decision-makers to act. Our possibilities to do that are artistic expression and the creation of publicity", reads the statement of the artist group. "Art reflects and creates social realities. Or calls them into question. This is why we share a responsibility for that which is socially perceived as normal. That concerns especially the question of how we interact with each other and with our natural livelihoods – both in our direct surroundings as well as globally."

At the practical level, the "Artists for Future" and also other "for Future" groups have been organizing in local groups and – with their artistic performances, works, and thought-provoking impulses – underline the demand of politicians and society to do everything possible and necessary to achieve the goals of the Paris Climate Protection Agreement. In Berlin, airbrush specialty dealer and artist Steve Beckmann from "Tropical Airbrush" company has been working for "Artists for Future". For example, he's been offering workshops at schools in which the students design banners and signs for the Fridays' demonstrations. In addition, he naturally regularly joins in the "Artists for Future" rallies.

Greta Thunberg and the "Fridays for Future" movement has made headway for environmental activism in the world of art as well. With the establishment of the group "Artists for Future", more than 2.900 German-speaking artists and creative souls have declared their solidarity with the students from Fridays for Future and their goals and demands. Among those who have signed the central statement are fine artists, actors, musicians, authors, directors, photographers, and other representatives of all walks of artistic life.

If you'd like to join the "Artists for Future", you can feel free to sign the organization's statement online and sign up for the mailing list. At the website, you'll also find links to the various possibly local groups, which often organize and communicate via Telegram, WhatsApp or Facebook. The website is available in English, German and Italian language.

 www.artistsforfuture.org

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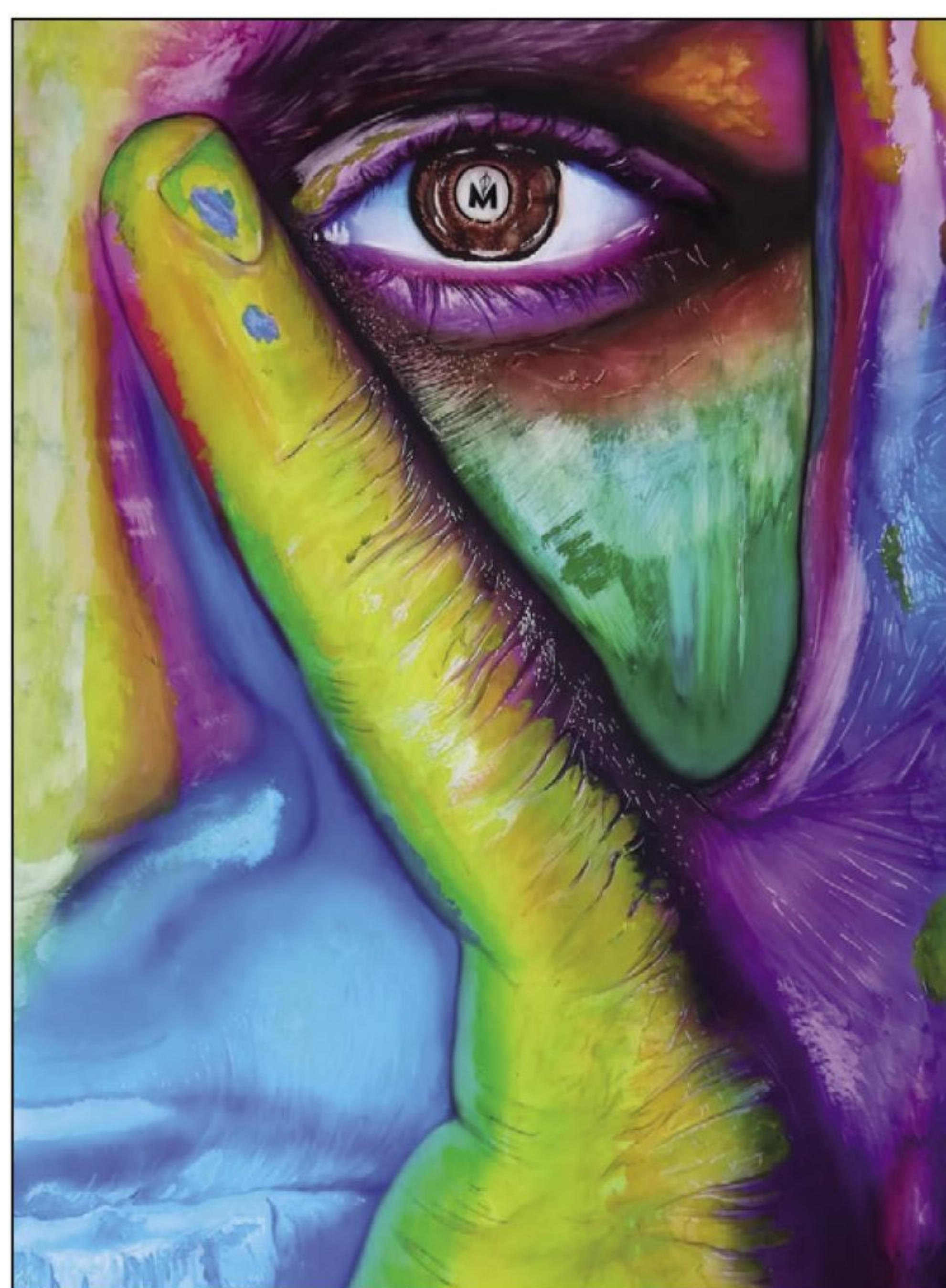


Fantasy World of Airbrush: A hot weekend at the ice rink

Hailing from Belgium, Hugo and Daisy Vervliet once again hosted the Fantasy World of Airbrush this year in Greifrath, Germany. About 60 artists from all around Europe made their way to Greifrath on August 24th and 25th in order to present their latest works revolving around our favorite topic of airbrushing as part of the 14th US Car and Bike Show. Exhibition visitors were able to watch the artists at work and pick up a whole bunch of tips or inspiration for their own creations. The participating artists presented a variety of different pieces of art on canvas, illustration board, vehicles, and even on unusual surfaces such as a tin cans, frying pans or 3D modeled figures. Wildlife artist Ingo Körner, who was responsible for the title motif of the event poster, put his talent for tattoos on display in addition to his new airbrush artworks.

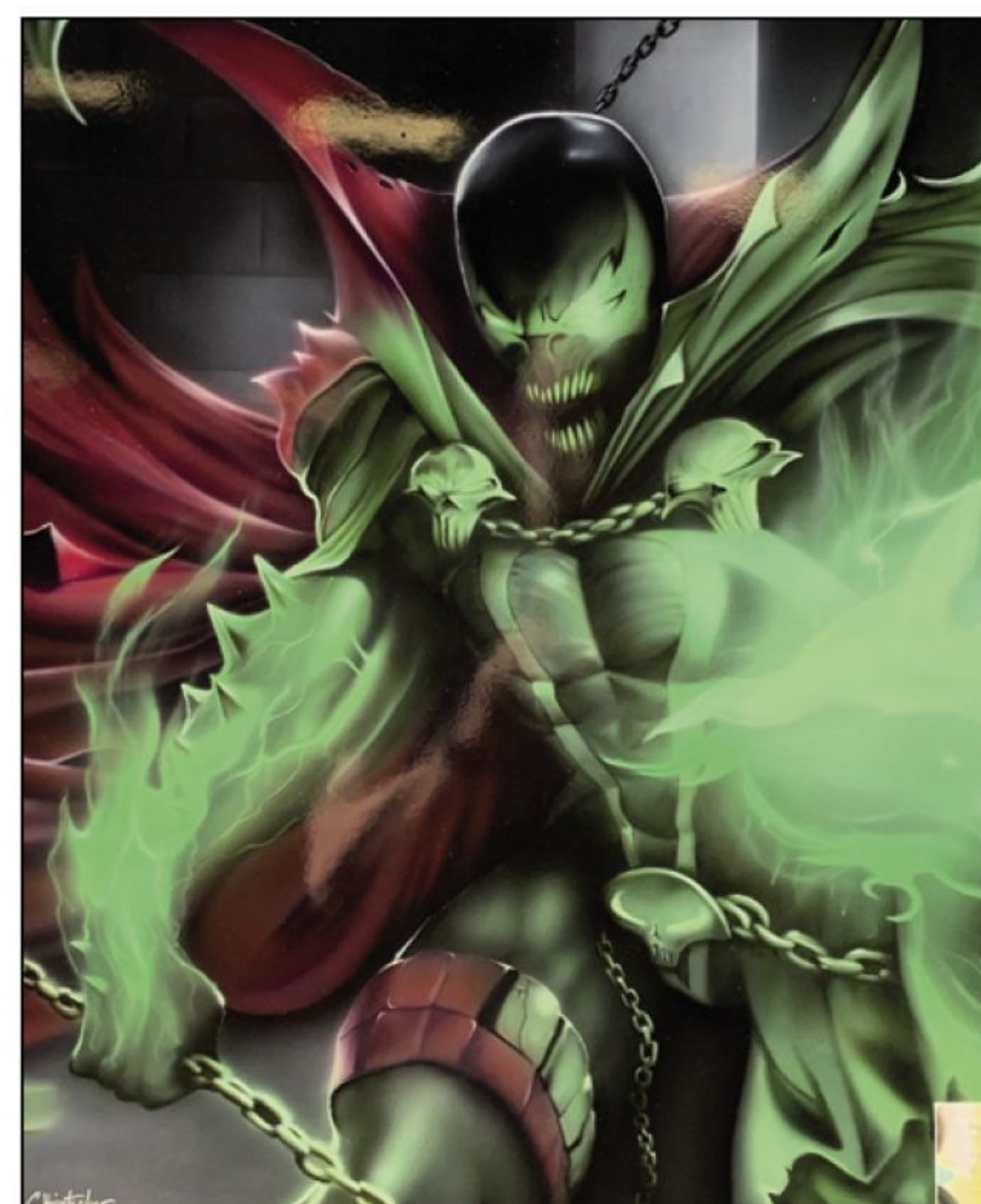
For those who wanted to find out more about study options in becoming an illustrator or airbrush designer, a stand was representing the IBKK institute from Bochum, Germany. The stand featured several students and lecturers who put their talents live on display to demonstrate the types of things that one learns when studying at the institute.

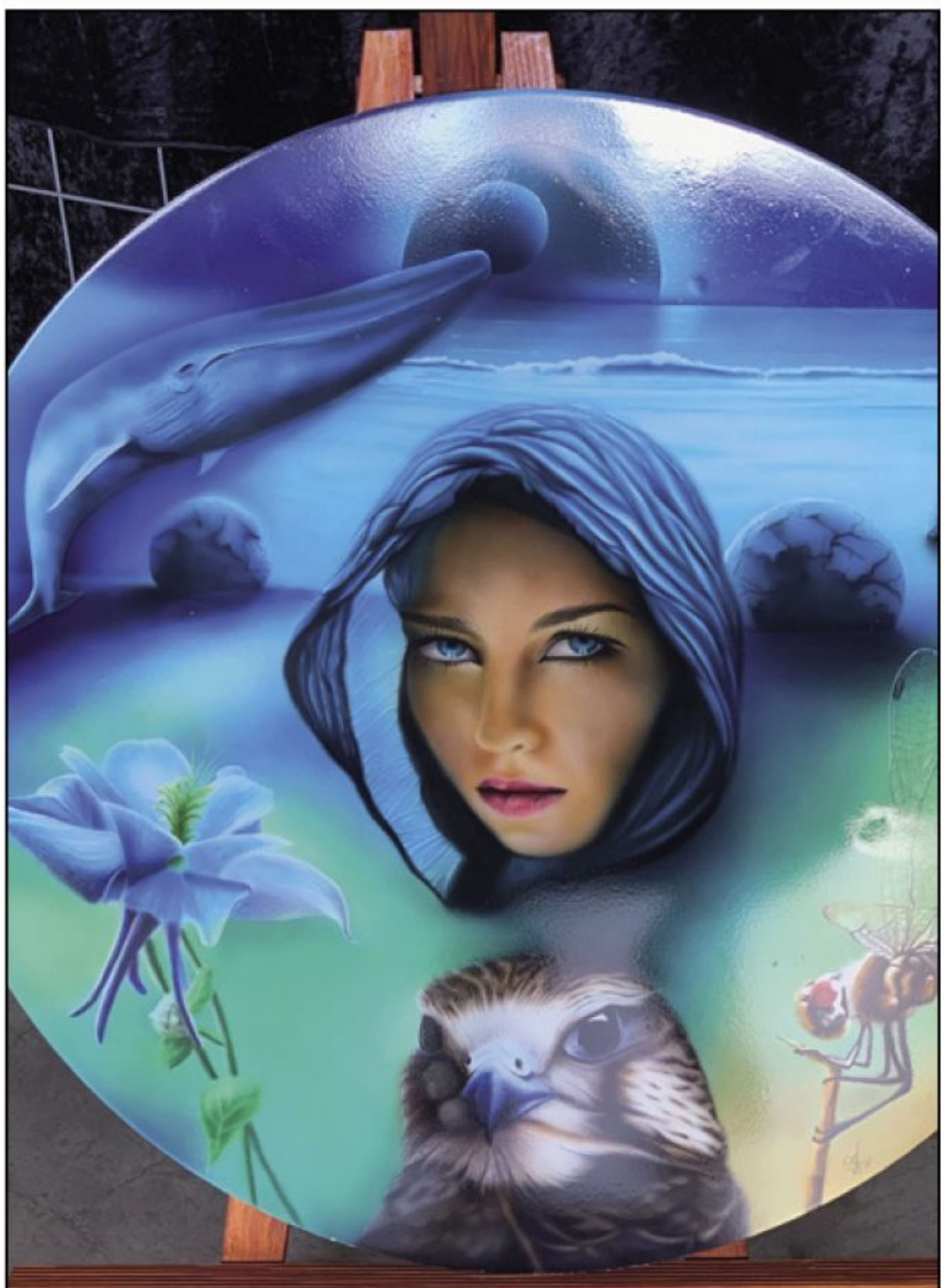
Visitors were also able to educate themselves about the latest paint assortments and techniques out there at the stands set up by paint manufacturers Createx Germany and Schmincke as well as the Kustom store headed by Martin Epping. The stand set up by Createx played host to three incredible artists. In addition to photorealists Markus Eisenhuth and René Becht from Berlin, visitors could also watch Mike





Támas from Hungary as he created his lovely works. At the Schmincke stand, lab co-worker René Schäfer joined artists Christian Erdmann and Susanne Jühlig in providing information about how to go about handling and properly working with paints. It was also possible to shop right at the booths of the companies Schult and Lion Art, who brought along a huge assortment and many new materials. Roger Hassler made sure there was a good supply of topic literature at our Airbrush Step by Step stand. ASBS readers were able to fill out their magazine archive with any possibly missing issues or purchase a number of current subject books.







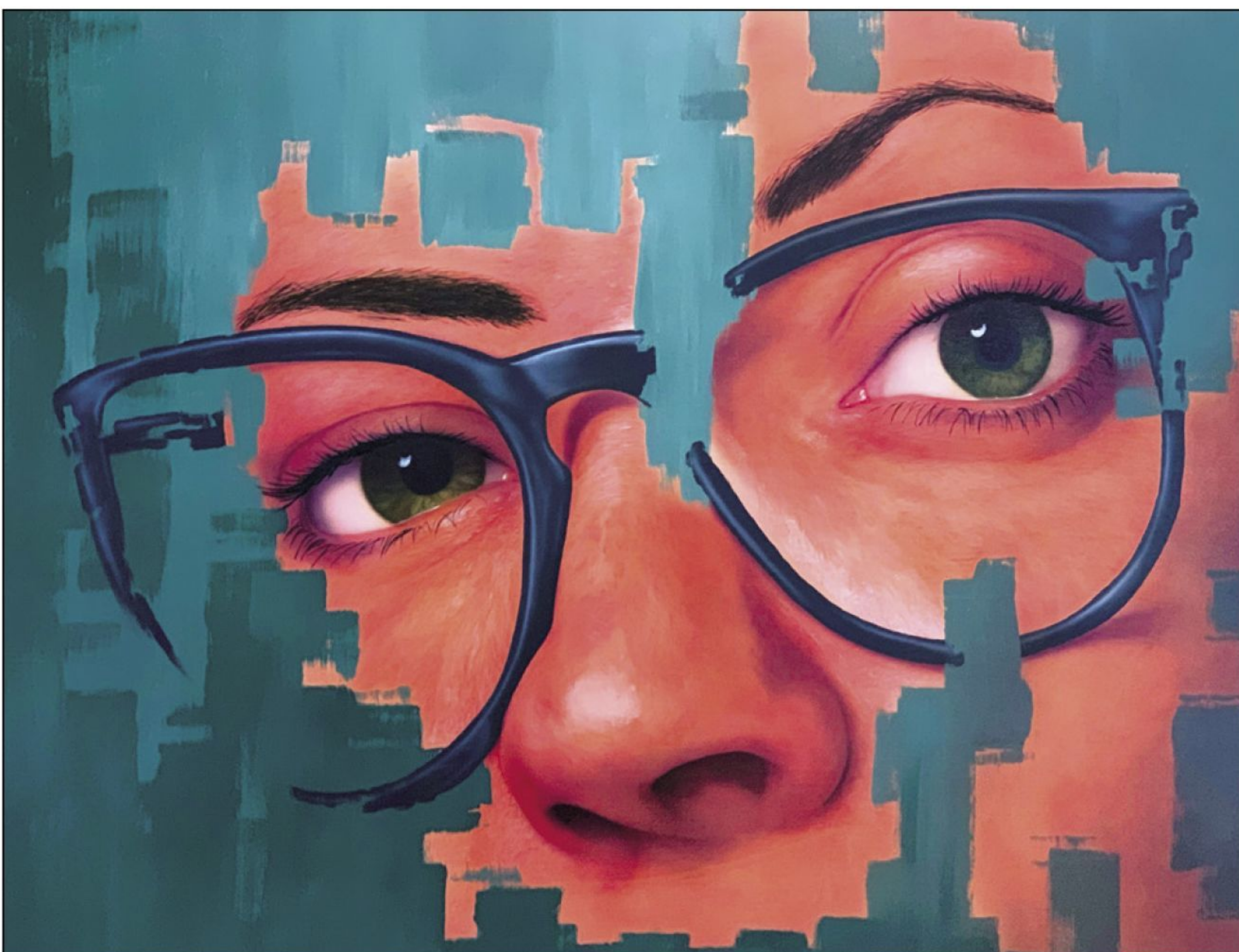
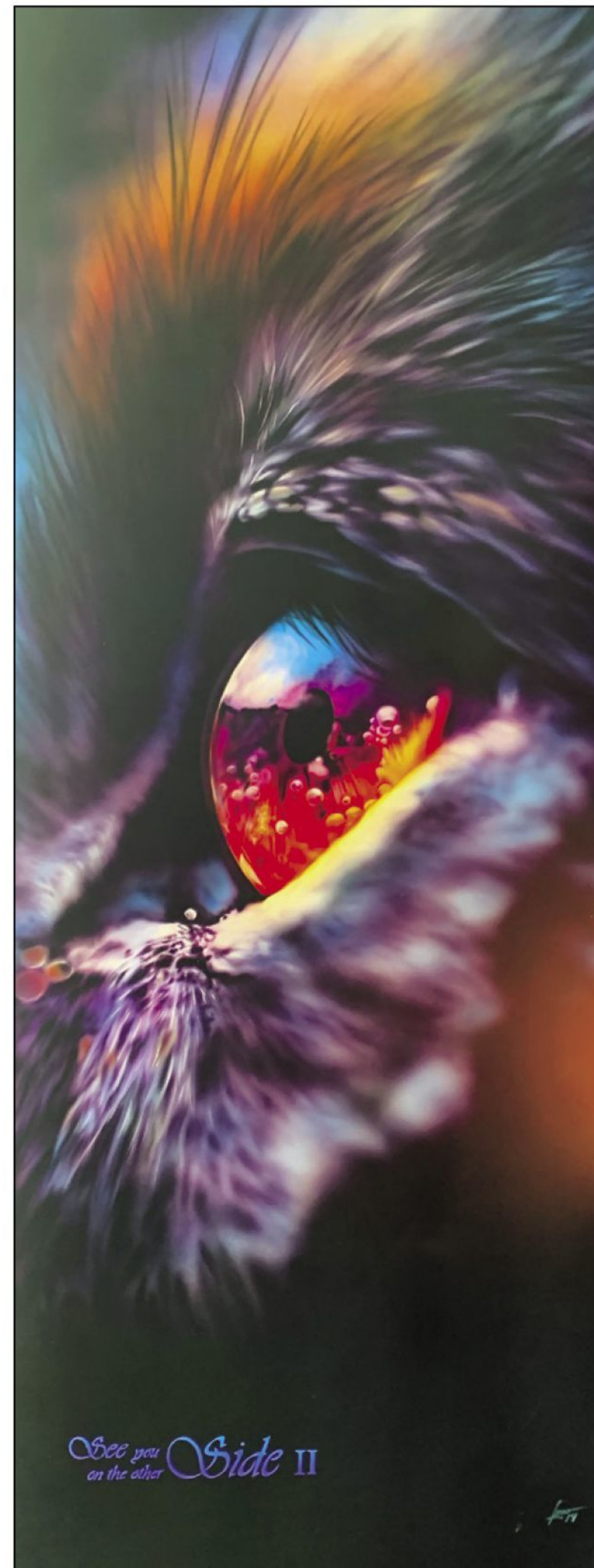
While Hugo and Daisy were enthusiastically busy creating another familiar and exciting atmosphere for the world of airbrushing in the ice arena, visitors once again had the opportunity to step outside to view, photograph or even sit in or on a number of wonderful US cars and bikes. All the while, the almost typical Grefrath summer weather had airbrush and automobile fans sweating nice and hard, whether they were inside or out.

For this upcoming year, there will be a bit of an organizational alteration for the exhibition in Grefrath. The Airbrush Step by Step editorial staff will, as a partner to Hugo and Daisy, assume the organizational duties and planning for the airbrush events. Any exhibitors out



there who may be interested will find more information on signing up in upcoming issues of the ASBS magazine.

www.airbrush-show.com





Painting LEGO®: Airbrush Art meets Building Blocks Colorful competition project held by the European Airbrush Association

Airbrushers are already known for being quite open to all sorts of surfaces. This was proven by the 16 members of the German-based airbrush association, Airbrush-Fachverband e.V., who registered in mid-June to an association-wide airbrush competition on the topic of LEGO. The association called upon its members to take part in the competition in which the artists were to create little works of art on LEGO tiles that were just a few centimeters in size. The artists could choose up to four tiles sized 4.5 x 4.5 cm or 6 x 12 cm, which could then be painted individually or as a multipiece work. The topic: The colorful world of LEGO and anything that might drop into the artist's mind.

Creative works of art from the world of LEGO

So, uh, what's up with creating works of art on LEGO bricks? The idea popped up in October of 2018 at the Modell-Hobby-Spiel (Model Hobby Game Exhibition) in Leipzig, Germany,



where the airbrush association shared the exhibition areas in the glass hall with the Leipzig-based model construction organization LBrick. "Can you paint LEGO bricks with an airbrush?", asked model builder Kerstin Walker from Leipzig. Well, why not! Kerstin Walker had long had the idea to build a museum building out of LEGO, one in which real works of art would be placed on display. No sooner said than done: The members were given time from June to August to paint their airbrush works on the LEGO blocks.

The results were as fascinating as they were diverse. Artists like Mike Tamas, Thorsten Krüger, and Thomas Grocke processed their personal childhood memories and preferences in the motifs. Thomas Pitz and Günther Borgartz researched seldom known figures while Torsten Röber and Michael Pfeiffer busied themselves with the (possible) beginnings of the LEGO story of success. Individual characters in LEGO style were created by no less than Roland Bühler while both Michael Wolf and Iris Busch transferred some of art history's most important works to the colorful world of LEGO. The plastic surface provided by the tiles made things a bit difficult for some of the artists. Priming and paint types were tested and then tossed out of consideration, clear varnishes ended up failing and made it necessary to grind down the tiles several times. Once all was said and done, most of the participants managed to submit their works for the competition and the construction project on time.

Automotive Painting à la LEGO

What proved to be a special highlight for artists and model builders was the painting of a Ford Mustang that had been



built out of LEGO bricks, which was added to the paintings in the museum as an art object. Association member Marc de Bruijne was able to design the color of the model outside of the competition, giving it a realistic blue chassis varnish on the one side and a rusty retro Steampunk design on the other.

International exhibition visitors

Via the association, the works then made their way back to Kerstin Walker, who then incorporated the total of 20 works of art into her LEGO building – an open gallery design in an unpretentious shade of white, which is there so as to not to distract from the artwork, with true-to-scale visitors and insinuated gallery lighting. The artwork and the gallery hit the road at the end of September, namely to the Skaerbaek Fan Meeting in Denmark, where they were



presented at the biggest international LEGO fan meet-up whatsoever, which featured over 700 participants from 30 countries. The visitors who were there were given information about the artists and their works. They were also given ballots that were organized by the airbrush association in order to select their favorites out of 14 pictures. Among the LEGO fans, this very special exhibition piece and the voting surrounding it proved very popular, leading to reports conducted by pertinent fan and specialty portals.

The next exhibition was just one week later. At the Modell-Hobby-Spiel (Model Hobby Game) exhibition in Leipzig, Germany – one year after the initial “brainstorming” that took place there – viewers could marvel at the model and then vote on their favorite motif per ballot. Live on site, on October 3rd, competition participant Iris Busch displayed how

Iris Busch submitted 4 artworks and did demos at Modell-Hobby-Spiel Show in Leipzig, Germany.

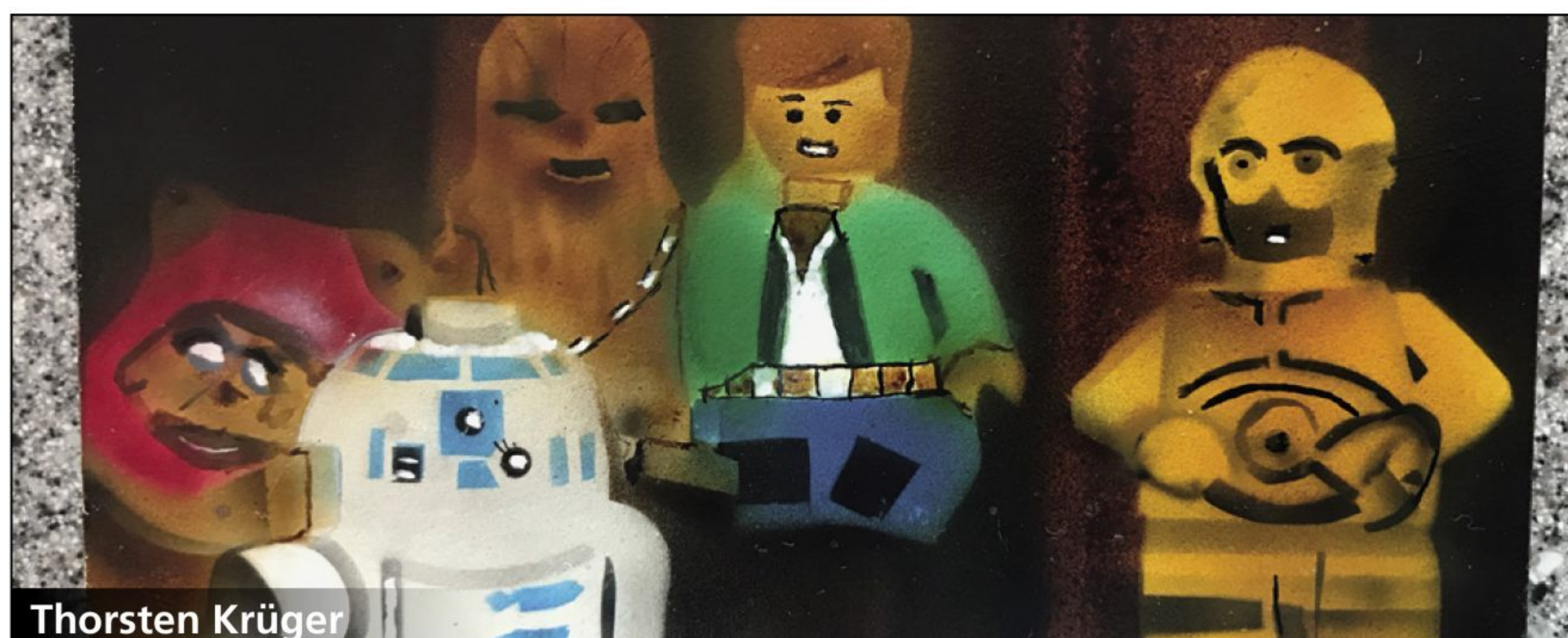
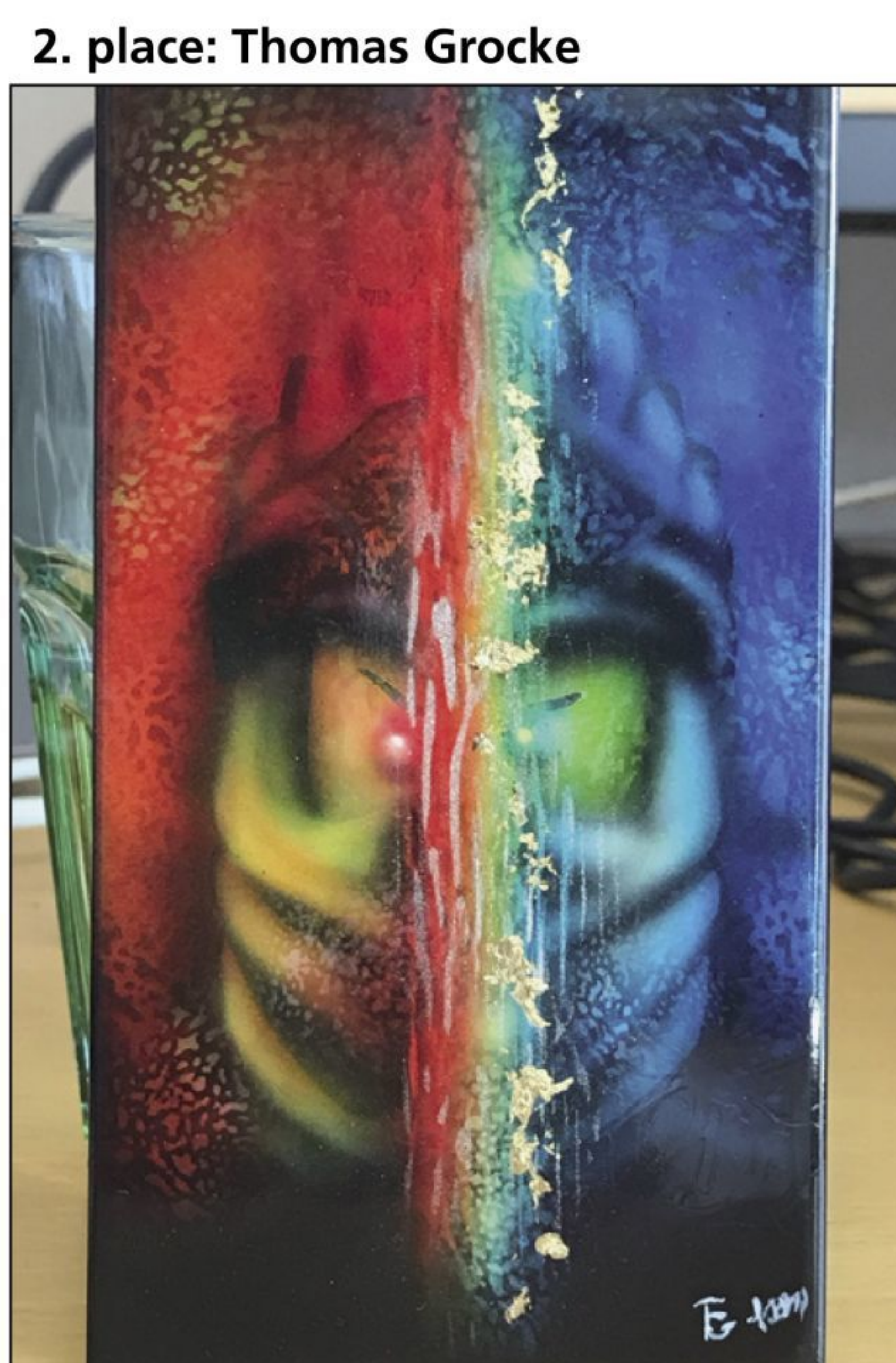
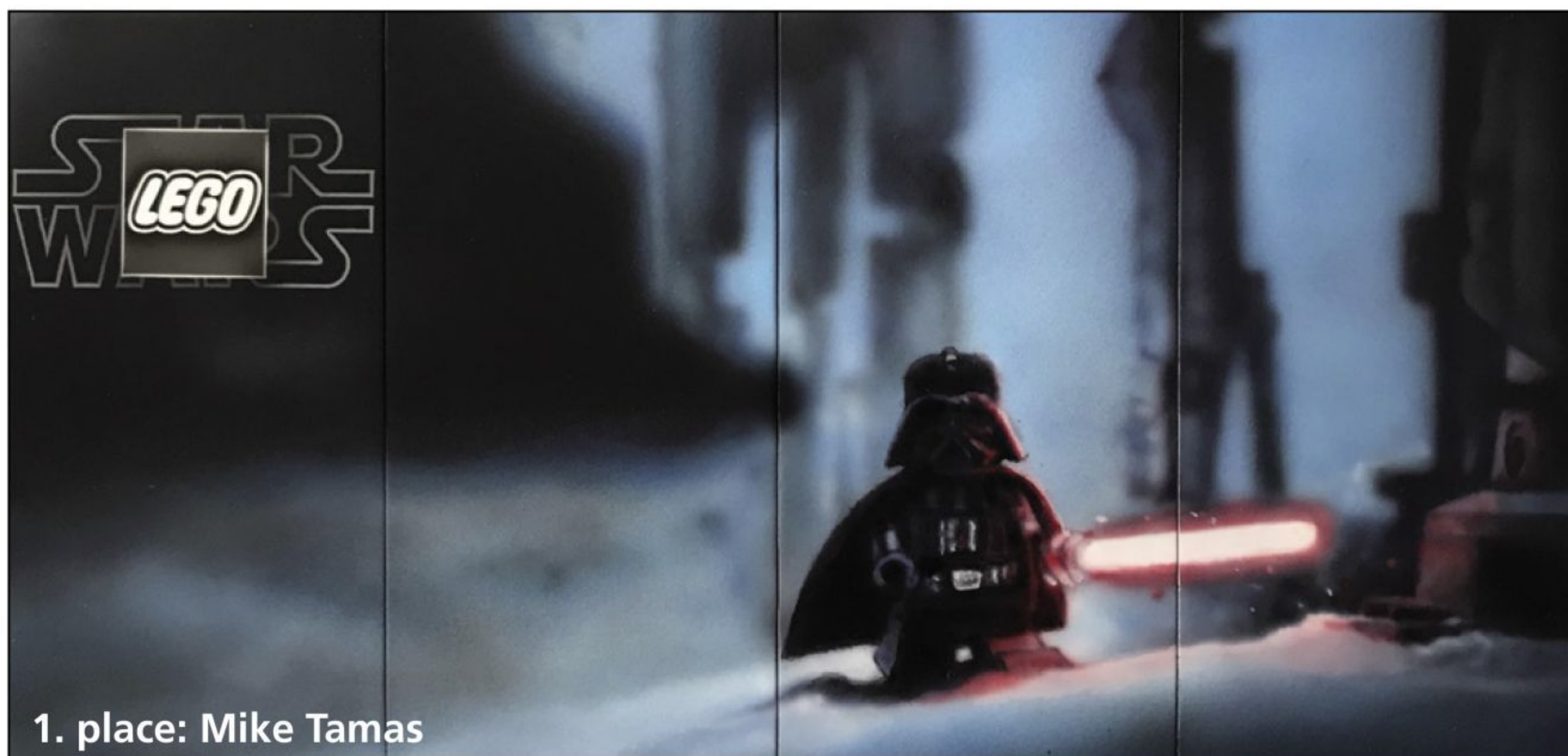


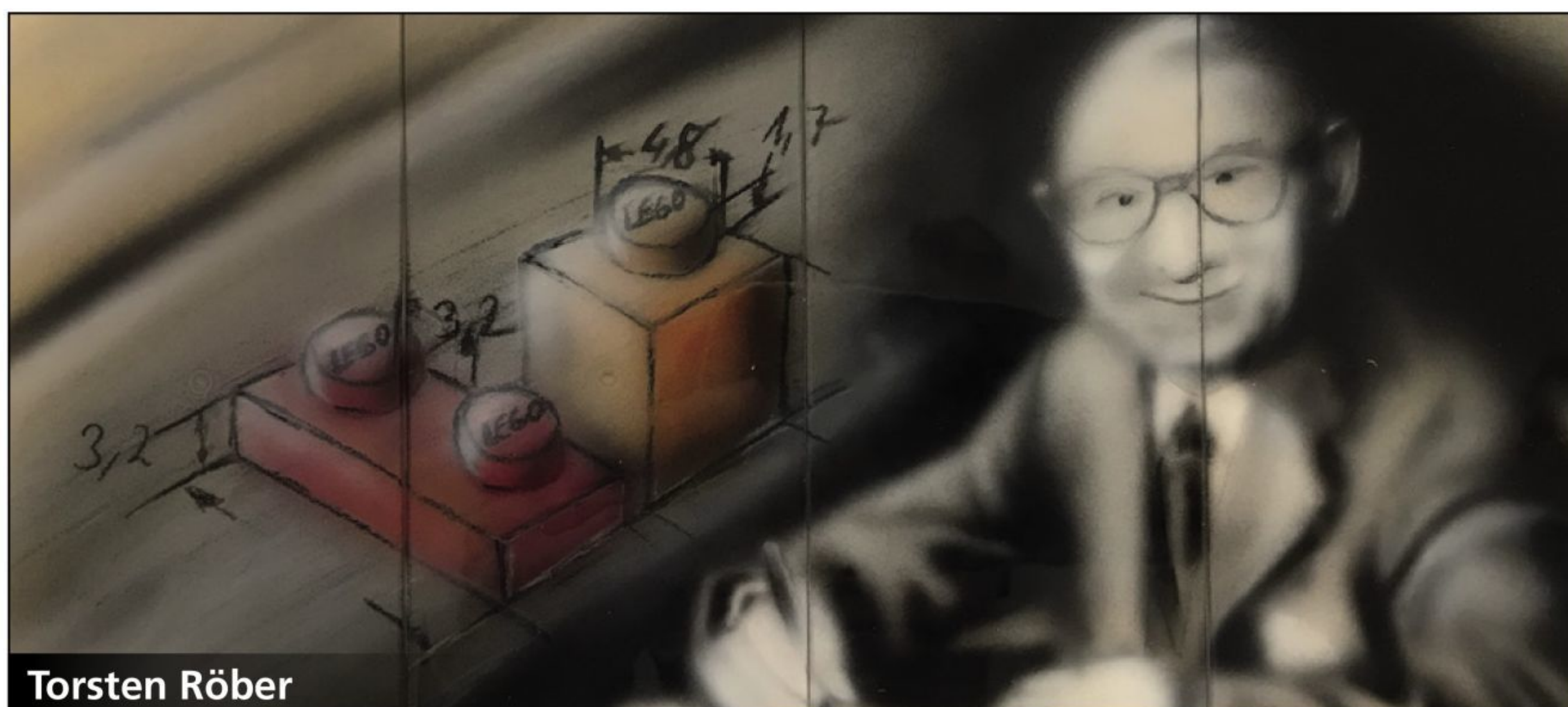
you could spray the LEGO blocks with the airbrush and proceeded to answer a number of questions that the audience had for her. Parallel to this, the artwork was presented right at the association's website including all information, where voting could be conducted until October 20th.

The winners

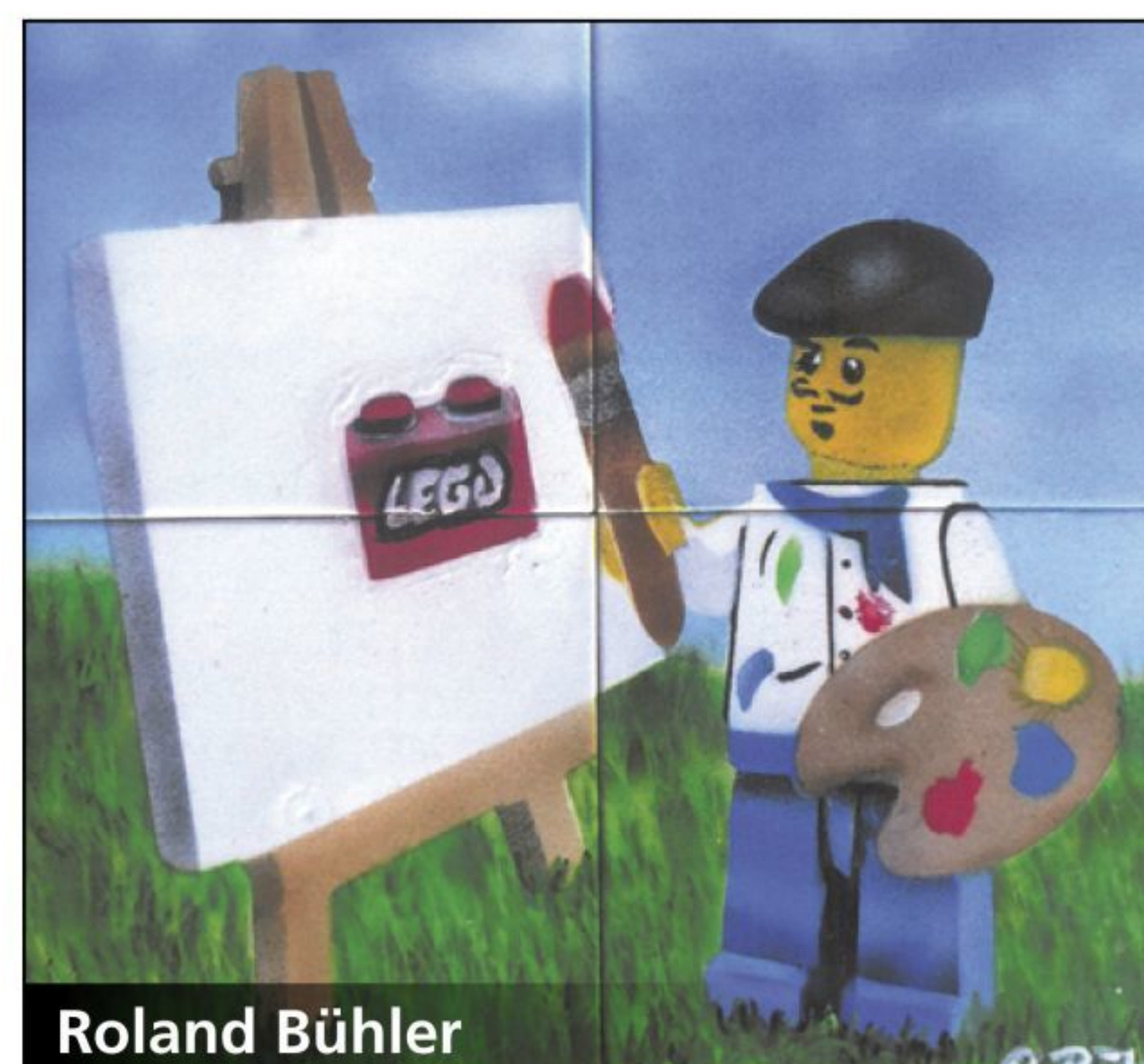
The winners were finally determined by the end of October. By quite a margin in the online balloting, Hungarian Mike Tamas garnered first place with his Star Wars motif "Alone" followed by the "Fire & Ice ninja" by Thomas Grocke, in second place. Thomas Pitz came in third with his British "Lester Minifigure". A bit surprising, the voting in Denmark and Leipzig placed Thomas Grocke's ninja on top and Torsten Röber, who ultimately finished 4th, proved to be very popular with his motif "Vision". The online voting turned things Mike Tamas' favor considerably. Once all was said and done, the three separate voting sessions led to 1600 votes. The three winners can look forward to gift certificates amounting to over 300 EUR, awarded to them by association sponsor companies Harder & Steenbeck, Tropical Airbrush, and Airbrush-City.

You'll be able to view a detailed "step by step look" at the painting of some

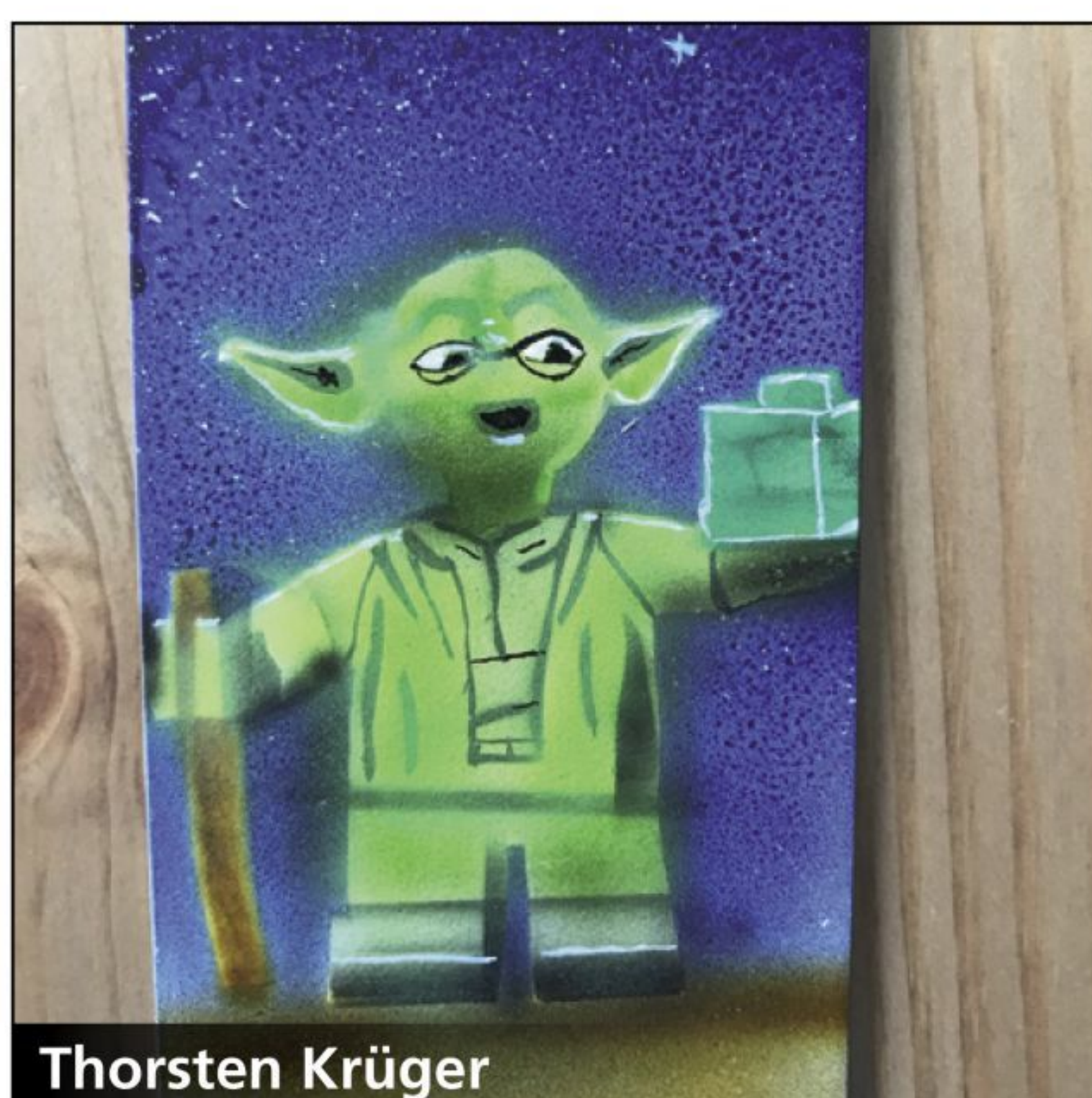




Torsten Röber



Roland Bühler



Thorsten Krüger



Michael Pfeiffer

of the LEGO blocks and pieces from the competition in one of our upcoming issues of Airbrush Step by Step magazine.

More information on the competition, the pictures, and the artists is provided under www.airbrushfachverband.de/airbrush-lego-museum and www.airbrushfachverband.de/lego-voting



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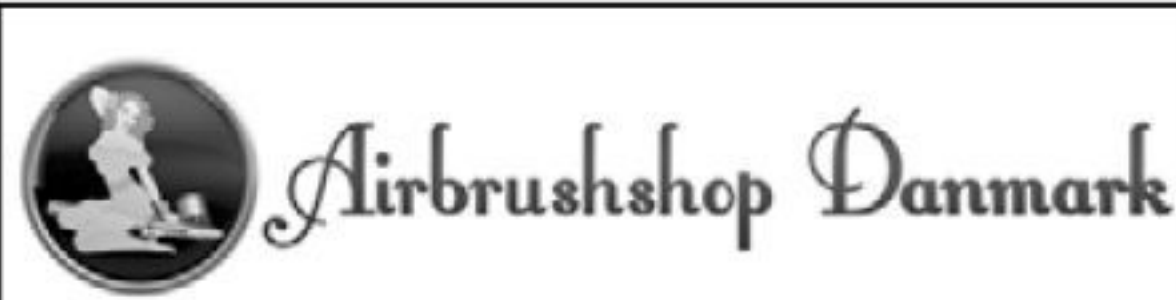


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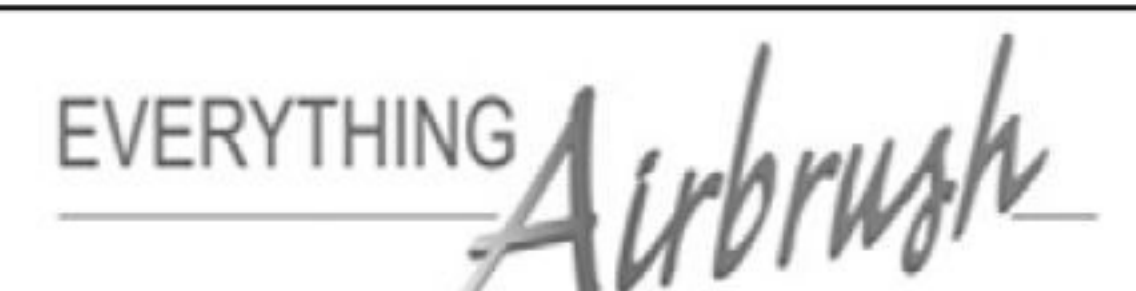


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Coming up in the next issue:



Alien Helmet

Thomas Andraesen from Denmark is designing a Skydiving helmet in Colonial Marines style, inspired by the movie series „Alien“. The helmet features metall plates and texture effects on the front, while dangerous alien creatures sneaking up catch their reflections on the back.



Airbrush & 3D Printing

Airbrush and scale modelling have been teaming up closely for decades now. For some years 3D printing has been offering whole new opportunities, not only in scale modelling, but also for the customized production of decoration or even housewares. Thomas Kunert from Germany gives you an insight into this technique, related to airbrushing.



Route 66

David Webster's Route 66 Trike has been awarded many times and is a homage to the most beautiful places and the history of legendary Route 66. For ASBS, David has recreated the main artwork on carton board and is telling the story of the artwork.



Lion

Italian artist Mario Romani is painting a lion portrait on the new Liquid Paper taking advantage of the hard and smooth surface of this high-tech material. Using mixed media such as brush, pencil, airbrush, scratching and erasing to establish a realistic texture, he is putting the material to a severe test.

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