



THE WATCHER

BY JOHN SEATON

A couple of weeks ago, I got a call from my buddies over at AirSick. They wanted some help to show how easy it is to build a layout and what you can do with a few of their stencils. These stencils are so versatile, the potential is virtually endless. I picked out a couple and immediately started to see this design take shape. In just a matter of minutes you can lay out a complete composition, with perfect proportions. This work-flow really allows you to spend your time focusing on the artwork and details. So lets get started on painting this wicked skateboard.

AirSick

FEATURED IN



PROJECT SUPPLIES

- Double Action Airbrush
- Blank Skate Deck
- Masking Tape
- Fineline Tape
- Small Paintbrush
- Electric Eraser

STENCILS USED

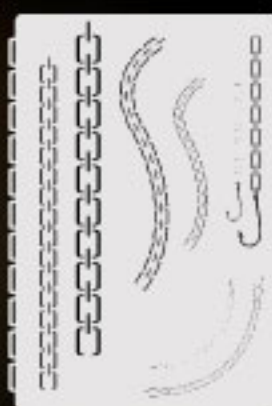
Available at
AIRSICKSTENCILS.COM



SKULL 26



SKULL 25



CHAINS



BONE SET



CREEPY TREES



TOMBSTONES 2



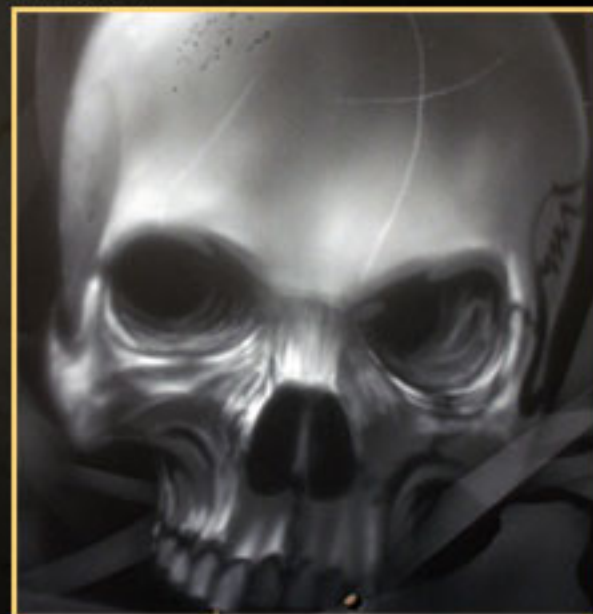
STEP 1



STEP 2

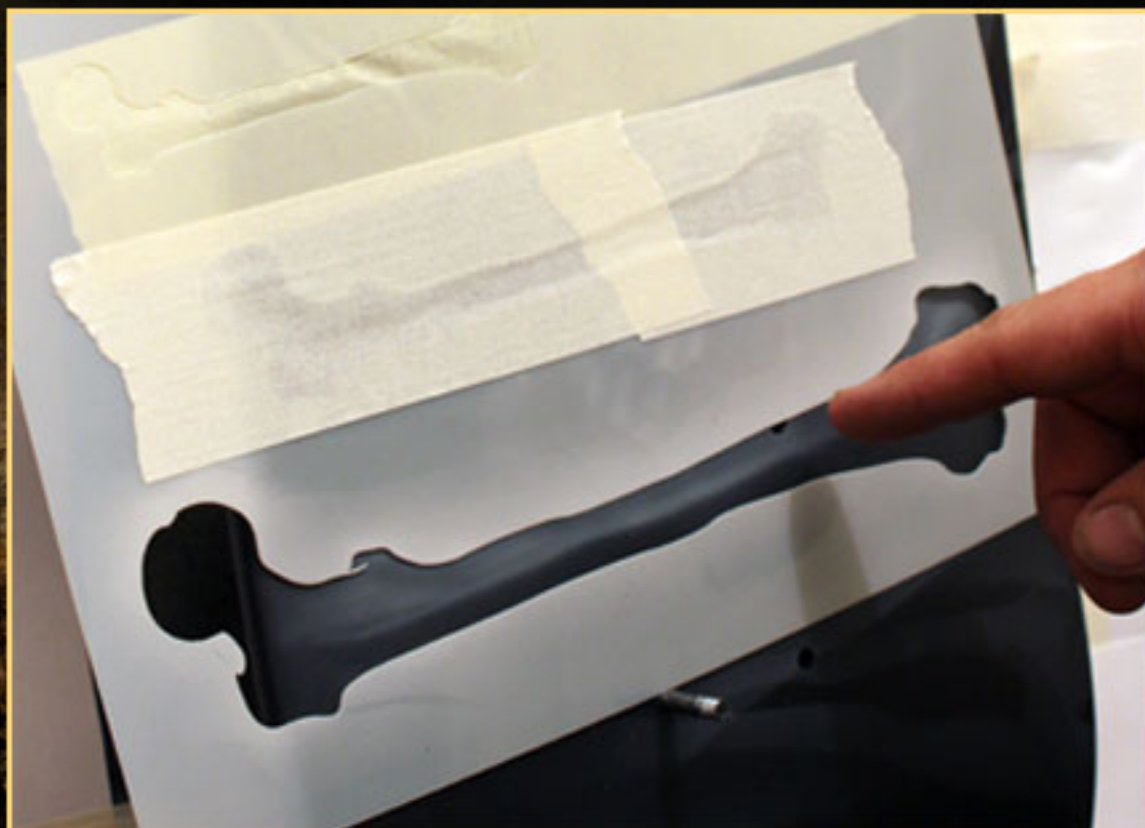


STEP 3



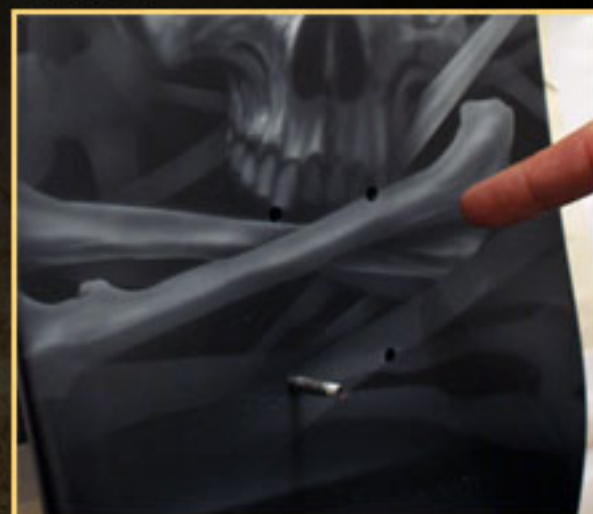
1. Starting off with a skateboard, that has been prepped and based coated in black, I place the AirSick "Skull 25" and AirSick "Skull 26" stencils down and tape them in place. I give them a very light coat of white. 2. I then went in with a variety of the Bone Stencils to create a pile of bones beneath "Skull 25". I used quite a few of the bone stencils flipping them over and spinning them around so the bones are all different in shape and size. 3. I gradually build up the tones of the skull with multiple light passes of white. I'm not really focused on details yet, however I am using an electric eraser to add some small effects that I will be enhancing later on. 4. Moving onto the bones, I want to keep these reasonably sharp because they need to have the illusion they are in the foreground. I lay the negative bone stencils back in place matching them up to their original position

STEP 4



5. Adding light strokes with the white, helps to create texture on both the top and bottom of the bones. Just be aware the bottom doesn't catch much light so only very light strokes are needed.

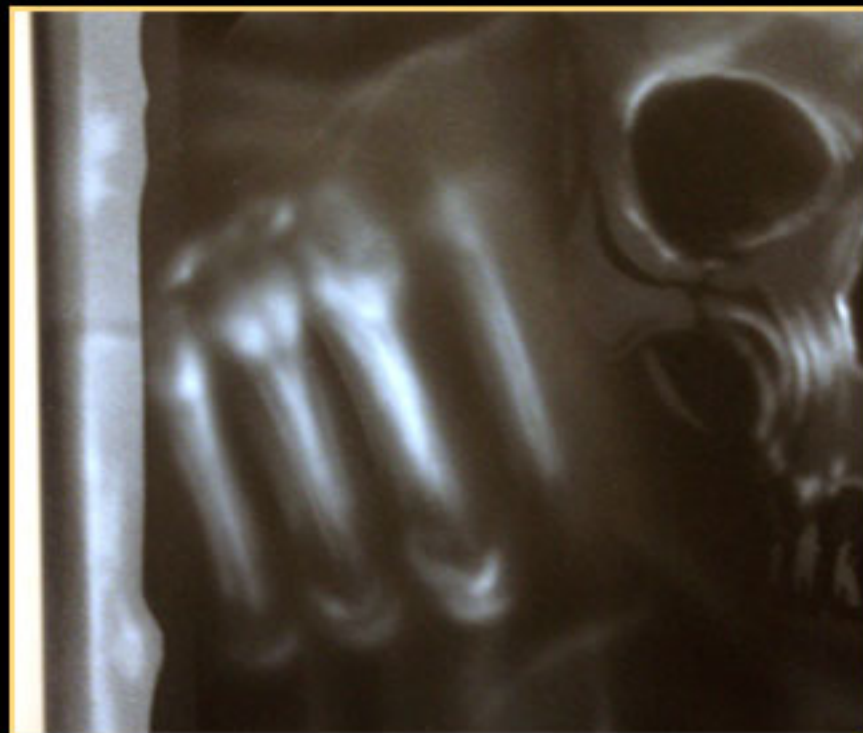
STEP 5



STEP 6



STEP 7



6. To make the border of the piece, I used masking tape and a straight edge to create the look of ancient stone. I'll come back in later to add details to the stone. 7. I have added a hand and begun highlighting the upper torso, which includes the clothing and rib cage. I follow the same process here as with the skull and bones with the gradual build up of white, but now my light source is coming from below. 8. Using an electric eraser, I can sharpen up edges, add pitting and apply textural effects to my rendered skull. This is a great technique to bring out small shadows and the darkest areas without using black paint. I also use this process to add details to the stone border.

STEP 8



STEP 9



9. I am going to add a lantern so I used the AirSick "Chains" stencil to create a handle by spraying a light coat of white through it. This won't need much detail because it is close to the light source and will be washed out.

10. For the background I used the AirSick "Grass" stencil. I held it about 1cm above the project and sprayed a light white so I had a blurred edge to create the illusion it is out of focus and in the distance.

STEP 10



STEP 11



STEP 12



11. Now that I have a white fogged area from the grass, I can use a semi-opaque black to add silhouettes using AirSick "Creepy Trees" and "Tombstones" stencils.

12. Here is the Skateboard so far. This layout has been done up to this point only using white to establish highlights and general shading. I am happy with the overall image so far, but if I wanted to change anything, this would be the time to do it.

STEP 13

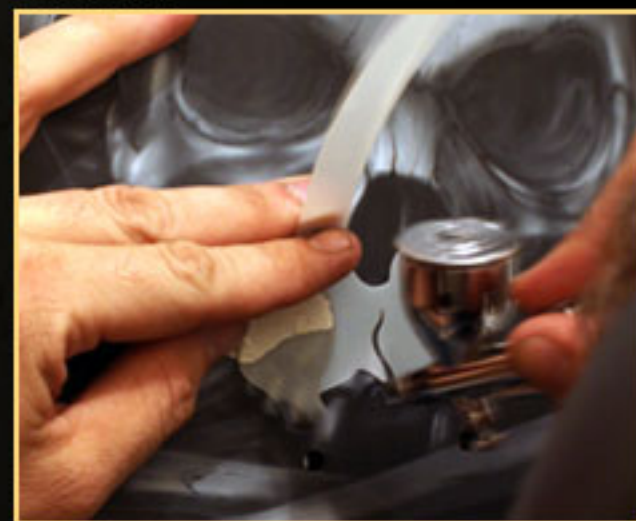


13. This next step is to establish the shadows with an opaque black. I'm using the positive piece from "Skull 25" by placing it back on my already painted skull, I spray the black very lightly around the edges to hide the overspray

14. Step 14 shows me using the end of a bone stencil to sharpen the teeth. Use whatever shapes you can from any of these stencils because they are not limited to just one purpose, the curves can be useful everywhere.

15. During the highlight stage you may have noticed I had drawn an x and a line on the forehead of the foreground skull with white.....I now go in with the black and create a parallel line to create the effect of a deep scratch.

STEP 14



STEP 15



STEP 17

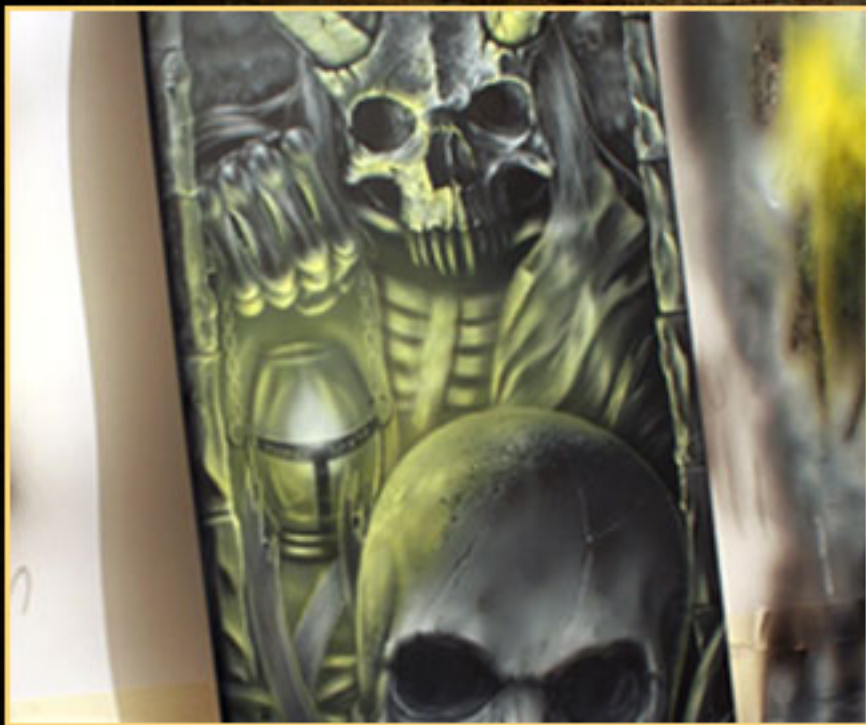


16. To create the lantern, I add a rough shape of a flame, which will be my primary light source. I wanted an old style wrought iron lantern so I made up the shape with masking tape and sprayed a heavy black through it. 17. I come back in with my white again but only to highlight the brightest areas that may have been dulled by my last step. I use the stencils to avoid overspray and brighten up areas that would be directly hit by the light.

STEP 16

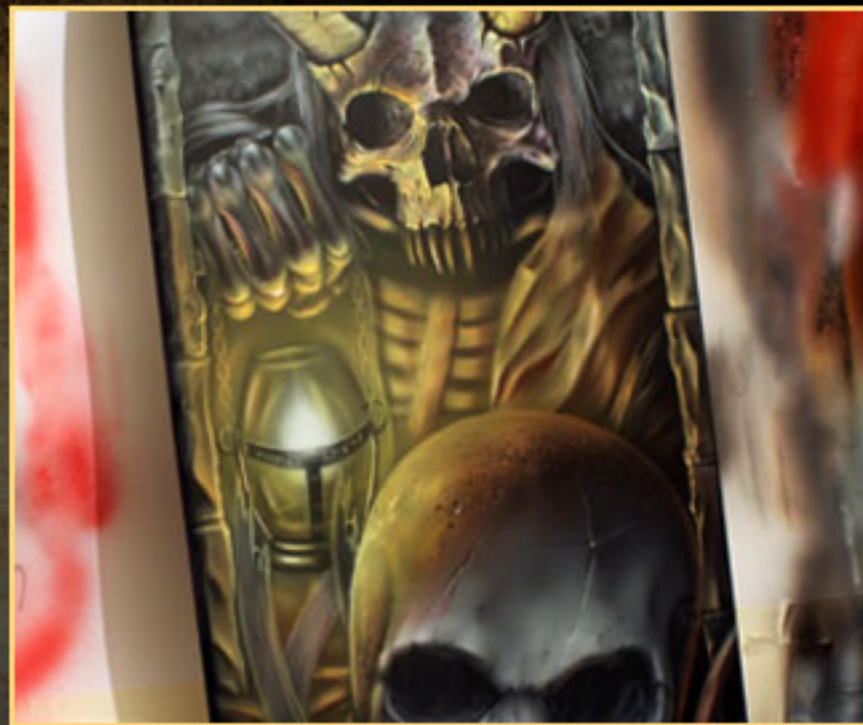


STEP 18



18. Mixing up a very reduced semi opaque yellow with a small amount of semi opaque orange, I sprayed this lightly in multiple passes. I am only using this color in areas that will catch the glow from the lantern.

STEP 19



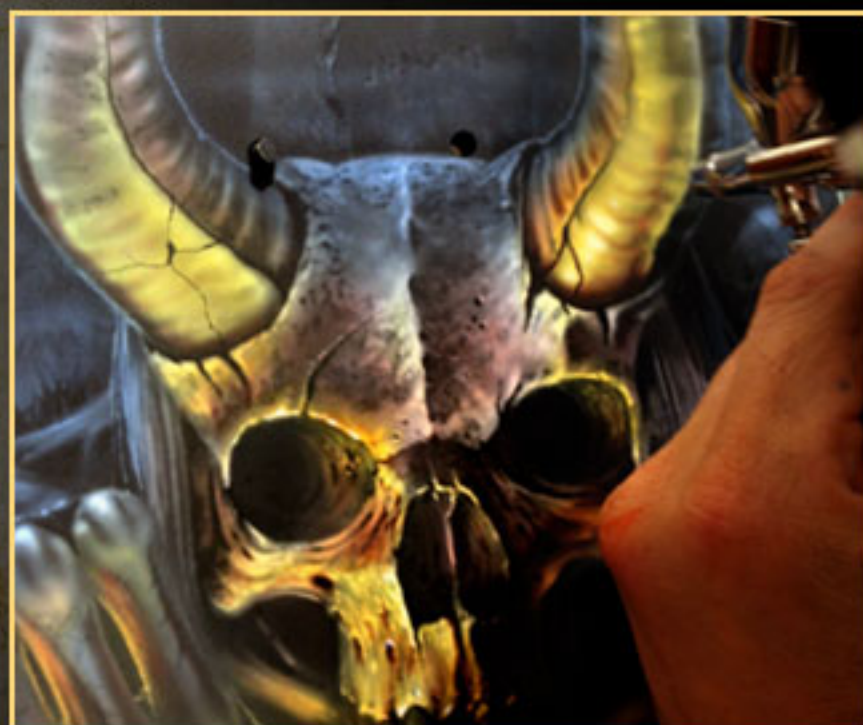
19. Creating a reduced orange by adding red to my existing yellow I followed the same process but I concentrate on the borders of my yellow....this creates a gradual color shift from my bright candle light to my shadows.

STEP 20



20. I then add a very small amount of black and red to my orange mix to create a warm brown. This mix is also very reduced. This will be my next step in the color shift from orange to a dark brown on the very outside edge of the light.

STEP 21



21. I used a reduced blue with a hint of black (to darken it a touch) for the areas outside of the lanterns glow. The cool thing about the blue gradually blending into the dark red is that it creates a purple which is a great mid tone and works well with this image.

STEP 22



22. I am going back in with an over reduced white to brighten up the areas directly hit by light, and creating glare spots in areas like the side of the foreground skull. Because the white is over reduced, the color beneath can still shine through.

23. I work my way around the project lightening up small specific areas like the folds of clothing, the ribs in the horns, the clouds and of course the light source itself.....the lantern. Having an over reduced white means I have to build the highlights gradually.

STEP 23



STEP 24



STEP 25



24. The final detail is the cobwebs. I add a touch of brown to my white mix and again over reduce it so that it sprays transparent. Using fine line tape I create a very thin strand from the stone to the foreground skull and mask up the edges to prevent overspray.

25. With a few strands layed down using the fineline tape I come in with a paintbrush and connect some of them up with more strands. I added webs in quite a few areas around the foreground skull, like in the eye sockets and around the bones beneath it.



**PRINTER
FRIENDLY**





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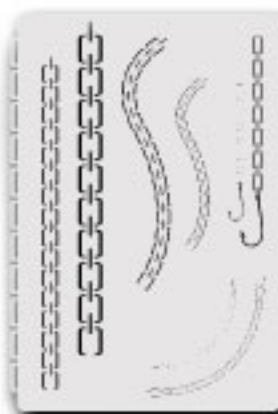
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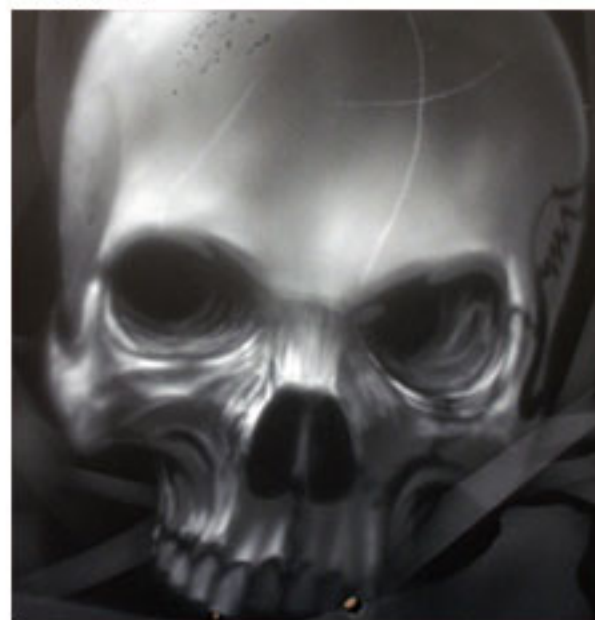
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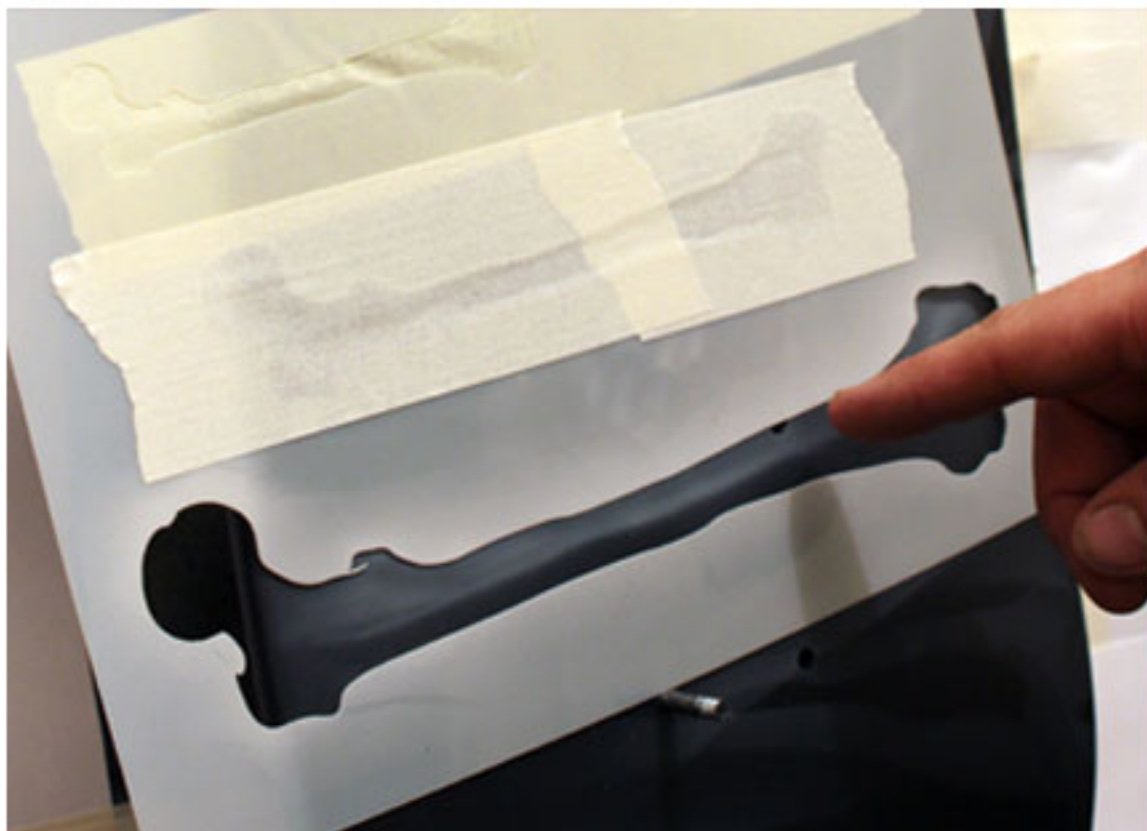


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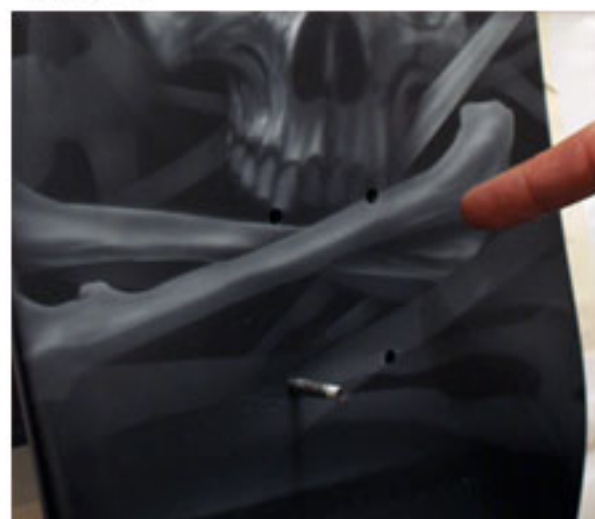
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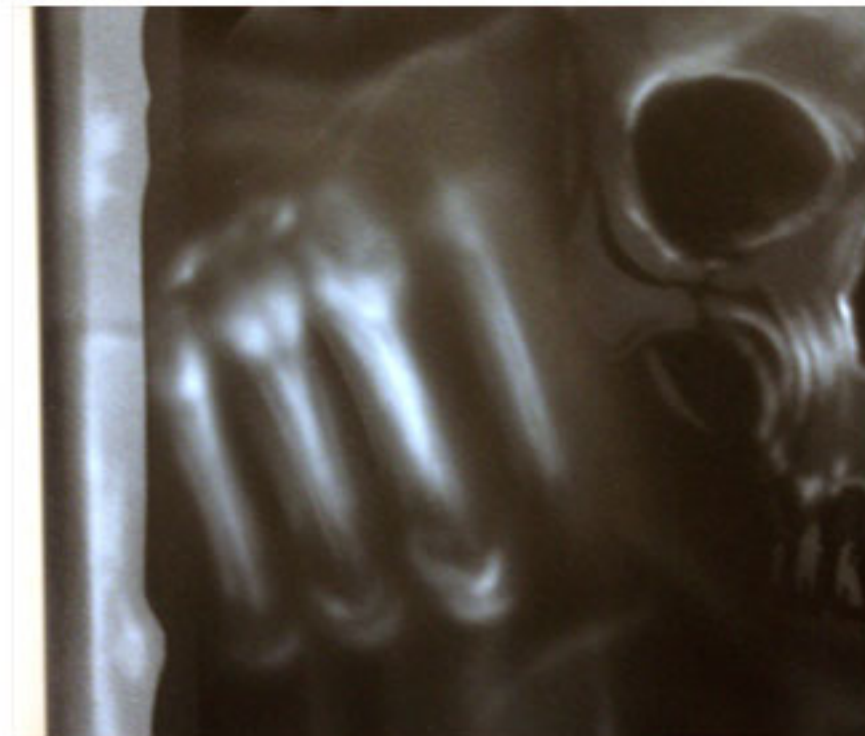
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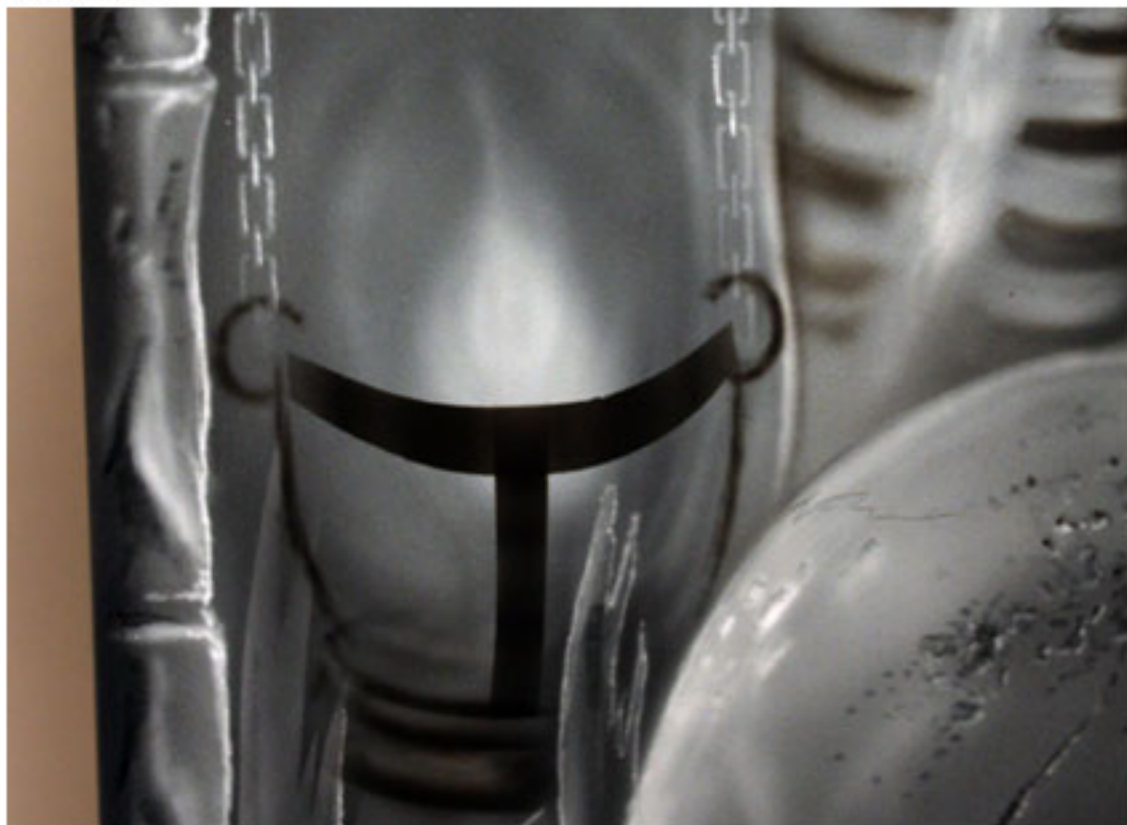
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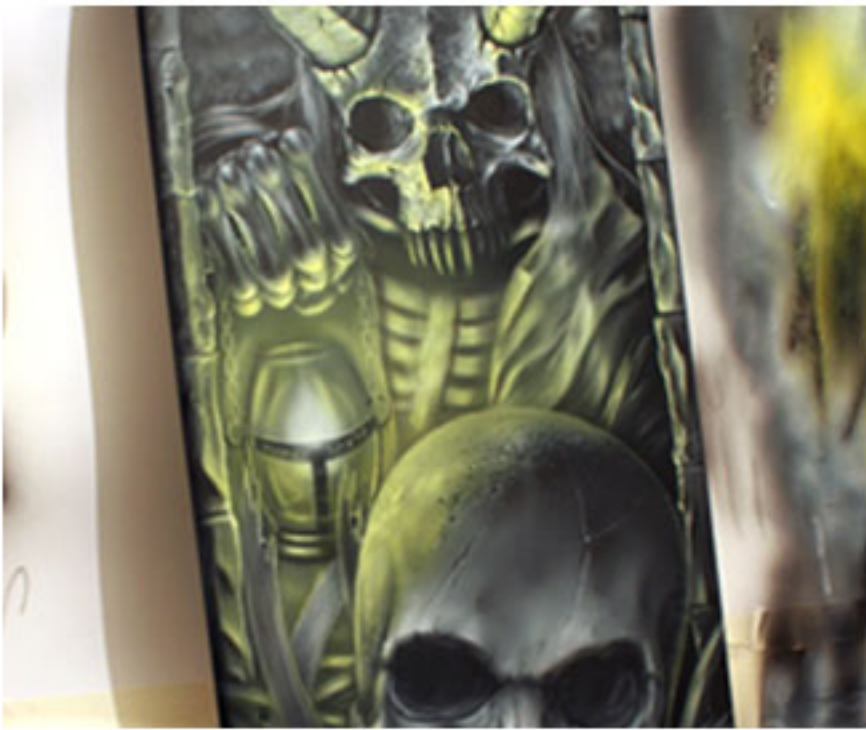
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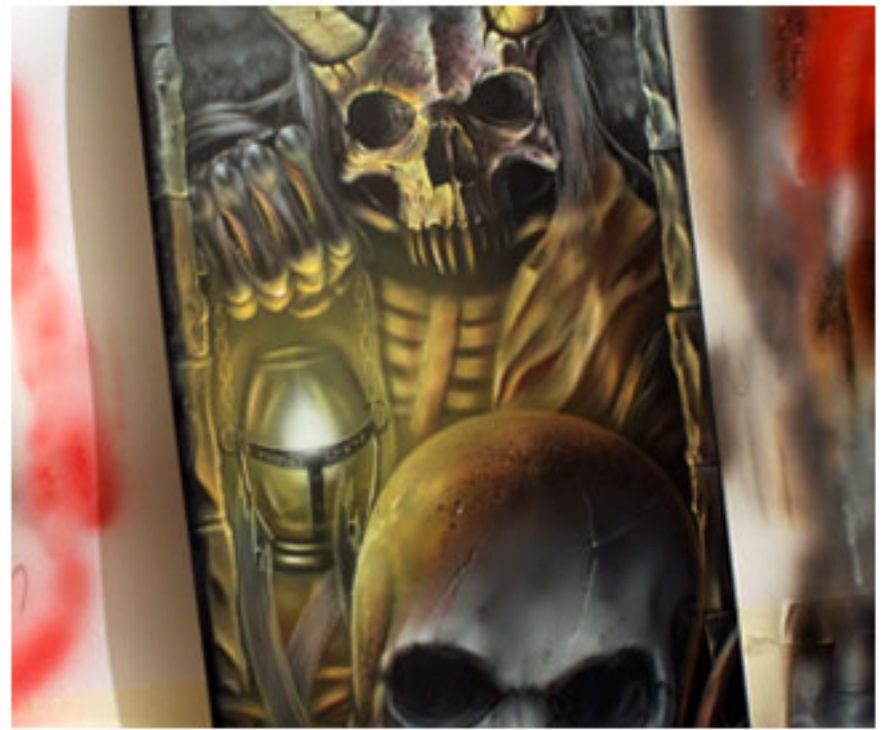


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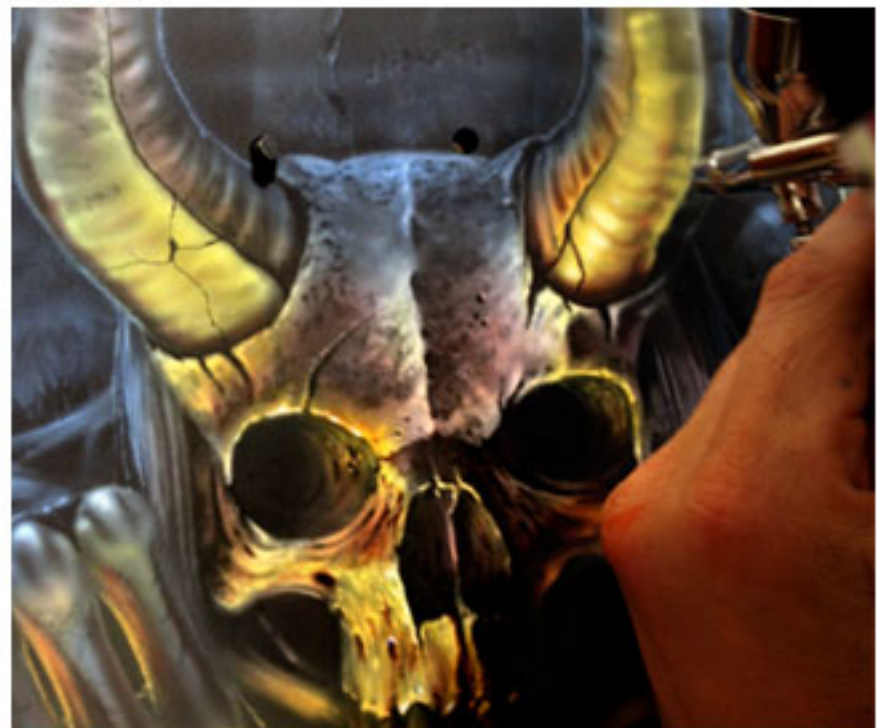
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