Airsick
REAPER MADNESS
PAINTED BY SEAN CAHILL

Happy Halloween everyone! To celebrate, we are releasing our first how-to! We hope you enjoy this tutorial and glean some useful information to take with you. You'll be seeing a lot more of these tutorials. If you have any questions or comments please don't hesitate to give us a shout! Thanks for your support!

REALM OF THE REAPER

SKULL BACKGROUND 3

BONEYARD 1

BONEYARD 2

REAPER 1

LIGHTNING STORM (TRIPLE SET)

GRASS

LIGHTNING STORM 2

STEP 1

STEP 1 CONTD.

With an idea in mind, and some of the creepiest stencils in our collection, we begin this panel by spraying in our main design elements using HOK white (BC26) reduced at its recommended 2:1 ratio onto our panel (prepped and base-coated with HOK black BC25). The stencils allow us to build up the composition very quickly, and focus more on the visual flow of the piece. With the stencils we have selected, there are an unlimited number of different compositional possibilities. So have fun and experiment with different layouts and compositions and see what you can create.

STEP 2

STEP 3

The sky, moon and lightning is quickly added in using the "Lightning Storm" 1 and 2 stencils. We also begin to define the harder edges of the clouds using the border of the "Lightning Storm" stencils.

STEP 4

STEP 5

Here we lay in some bone piles into the bottom corners of the panel using the "Skull Background 3" stencil. This will work great to bring some attention and interest to the lower portion of the panel. Defining the hard edges of the grass blades is quick and easy with our newly released grass stencil.
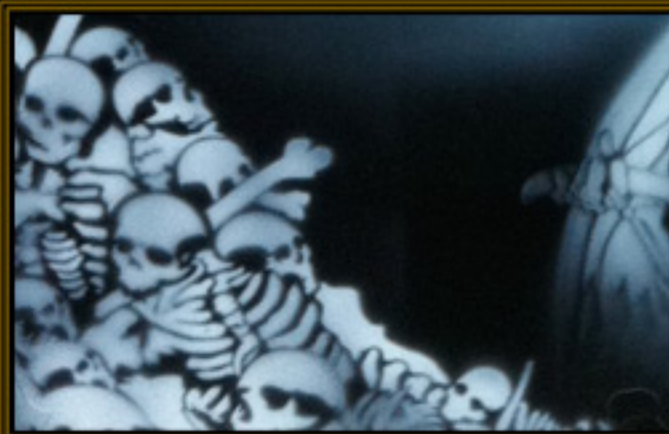
STEP 6

Here is the overall composition laid out using only the stencils. At this stage it is very easy to fix problem areas, by simply blacking them out and re-working them. Now, with a combination of color and various airbrush rendering techniques, we will begin to lose the "stenciled look" as we move toward the finished piece.
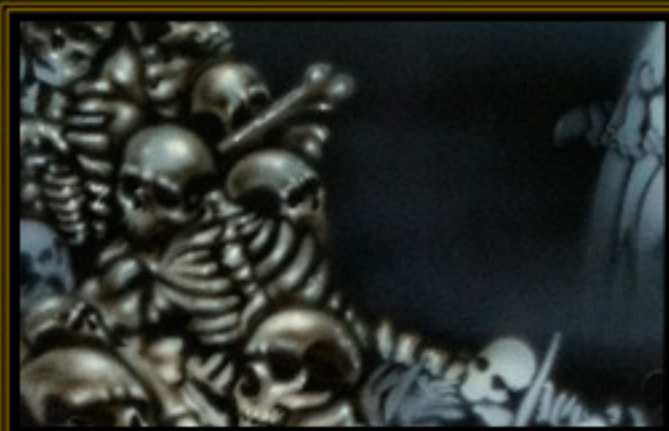
STEP 7

With the final composition laid out, its time to start laying in some color and establish the creepy muted tones for the finished panel.

Dont forget to establish your entire painting with the white before moving on to any color. It is much easier to fix potential problems at this stage.

STEP 8

Here the bone piles get a light dusting of Pagan Gold (KK12). The negative spaces are gone over with black to push the shadow pockets back. White hilights are then added to give the bones dimension and roundness.

STEP 9

With the bone piles nearly completed, we can see that the Pagan gold (KK12) color choice works well for the aged look of the bones that we were going for.
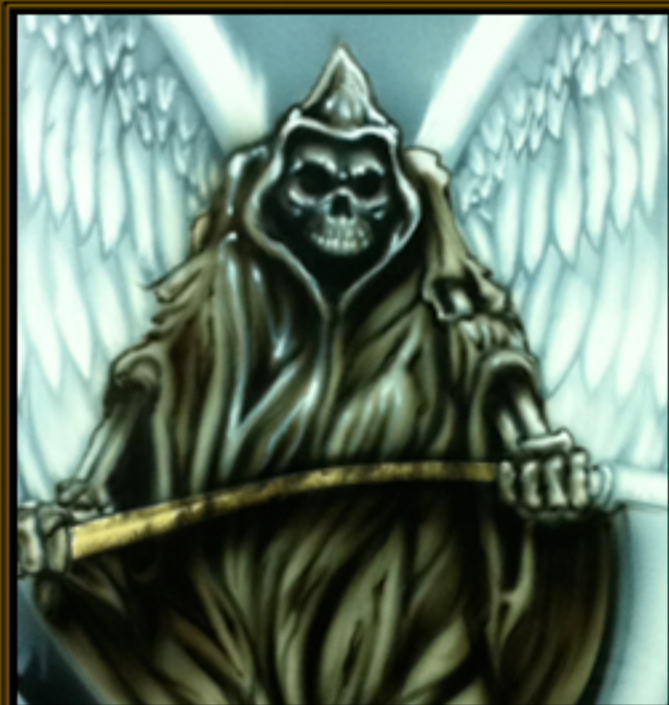
STEP 10

The dimensional look of the reaper is created by free hand airbrushing layers of white (BC26) over the original stencil lines, this adds the 3-D quality, and begins to eliminate signs of the original stencil. Then we begin to work black (BC25) into the negative spaces left by the stencil. By over-reducing the black and white at this stage, the layers can be built up slowly resulting in a more natural look.

STEP 11

Here, the black has been applied to the reapers cloak. White highlights are then added over the black. Note that the sickle has been masked to avoid any overspray.

STEP 12

The wings are painted with the same process as the cloak. Always keep your light source in mind. Here, there is a strong light from behind the reaper - causing the deep pockets of shadow in the wings.

STEP 13

Because the reaper is the focal point of this piece, a lot of time and attention to detail was spent to assure that there is proper contrast to separate him from the background elements of the piece.
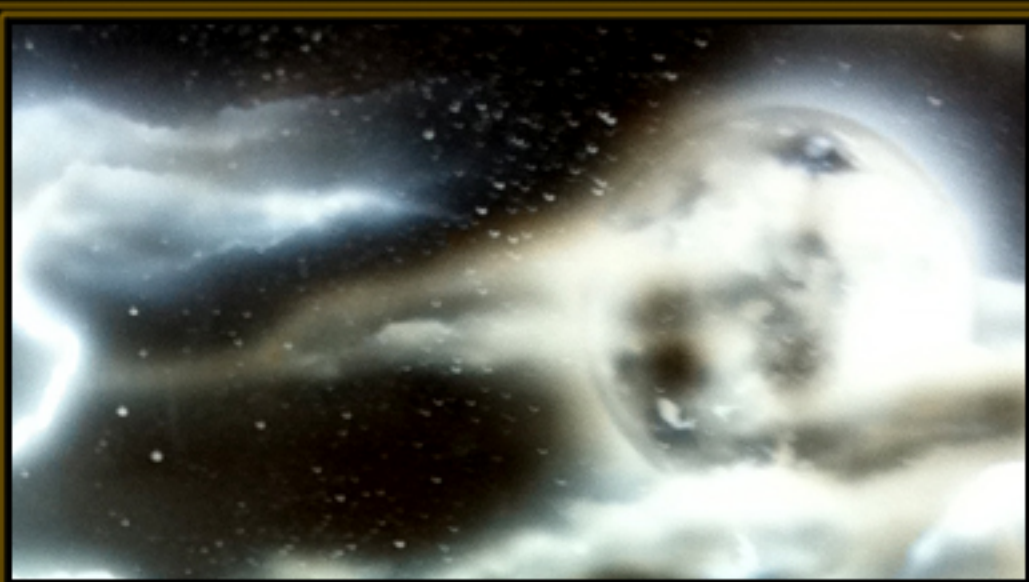
STEP 14

After laying in the clouds, moon and lightning with the "Lightning Storm" 1 & 2 stencils, we went over the negative spaces with multiple layers of black (BC25) to define the shadows and add depth. Additionally, more heavy dark areas were added over those, to really push the clouds back and create the high contrast ominous look.

STEP 15

The stippling effect used to create the stars was achieved by spraying white paint at a hard angle against a paint stick.
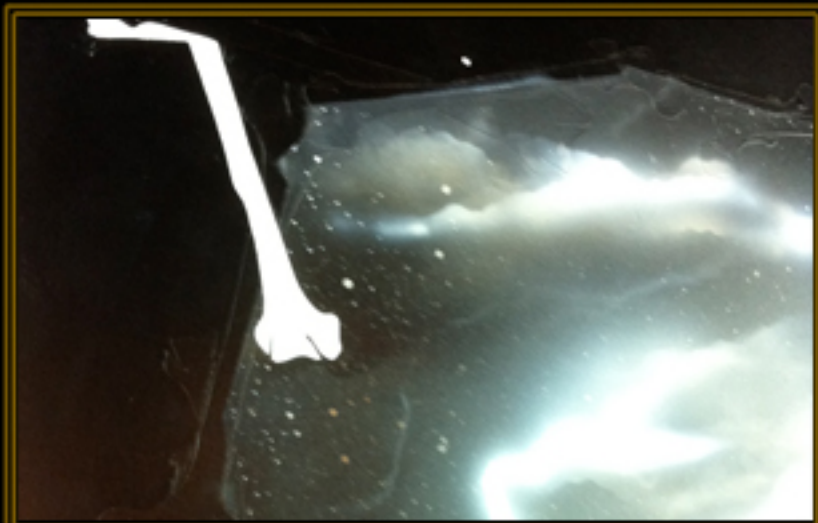
STEP 16

The stippling of stars adds a lot of visual interest to our night sky and helps to increase the illusion of depth.
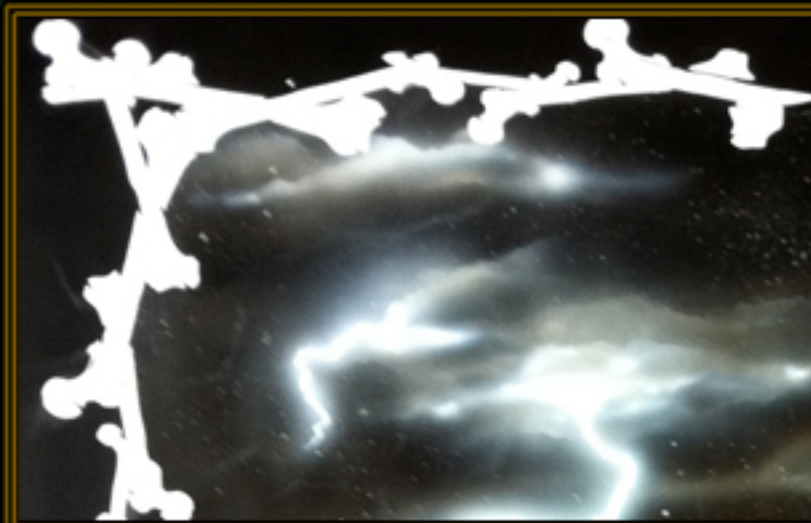
STEP 17

Before any color is applied to the sky, another few passes of white are used to really bump up the brightness of the moon, lightning bolts and cloud highlights. This will assure that these areas remain incredibly intense when the panel is completed.

STEP 18

STEP 19

The next step was to remove the bone border, which we had applied before any of the painting began. The border was plotter-cut on Avery Paint Mask using a Roland GX-24.

Avery Paint Mask works great for applications such as this. It is easy to apply, easy to remove, and leaves no residue behind.

STEP 20

STEP 21

Here is the panel with all of the bones removed (the white is the original color of the panel). Now begins a long process of rendering each of the bones individually. We use the same Pagan Gold (KK12) and black (BC25) combo that was used on the bone piles, with white for the hilights.

STEP 22

A light dusting of HOK Cobalt Blue Candy (KK05) is sprayed over a majority of the sky and clouds (excluding the white highlights of the moon, clouds and lightning). Much of the contrast and visual interest in the finished sky is achieved by choosing to leave some of these areas in greyscale.

STEP 23

Here we begin painting the background fire. We are using the "Realm of the Reaper" stencil to mask the tombstones to avoid overspray, while the fire shape is loosely sketched in with HOK white base (BC26). The fire is built up with multiple light layers, giving the fire mass and dimension.
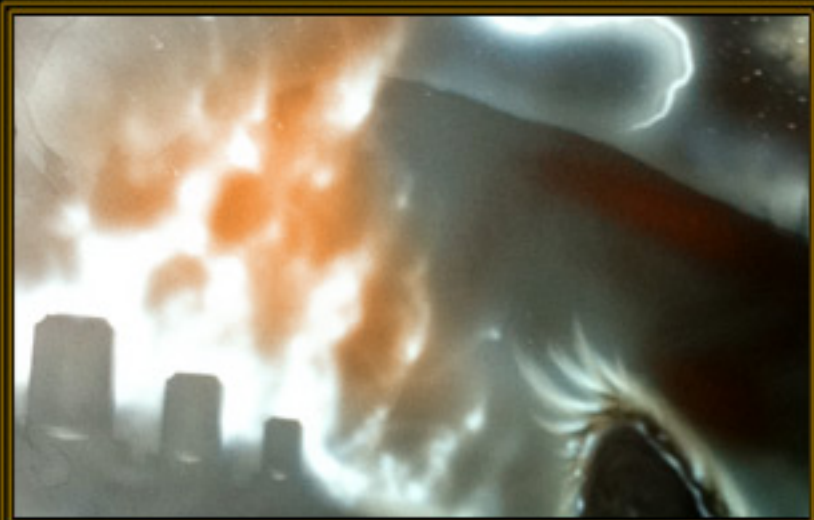
STEP 24

When you are happy with the shape and form of the fire, begin to define some darker areas using black to further enhance the overall structure of the flames. Here we have added in some dark spots to punch out holes in the fire. This step will give your fire a more organic look.

STEP 25

Here we begin adding color to the flames. The first step is a dusting of Tangerine Candy (KK08) to the top 3/4 of the fire

Note: Be sure to wipe your panel with a Tack Rag between each Candy coat, to prevent buildup and color bleeding.

STEP 26

The bottom 1/2 of the fire is then covered with a layer of Pagan Gold Candy (KK12). Once again we used the stencil to mask the tombstones from any overspray.
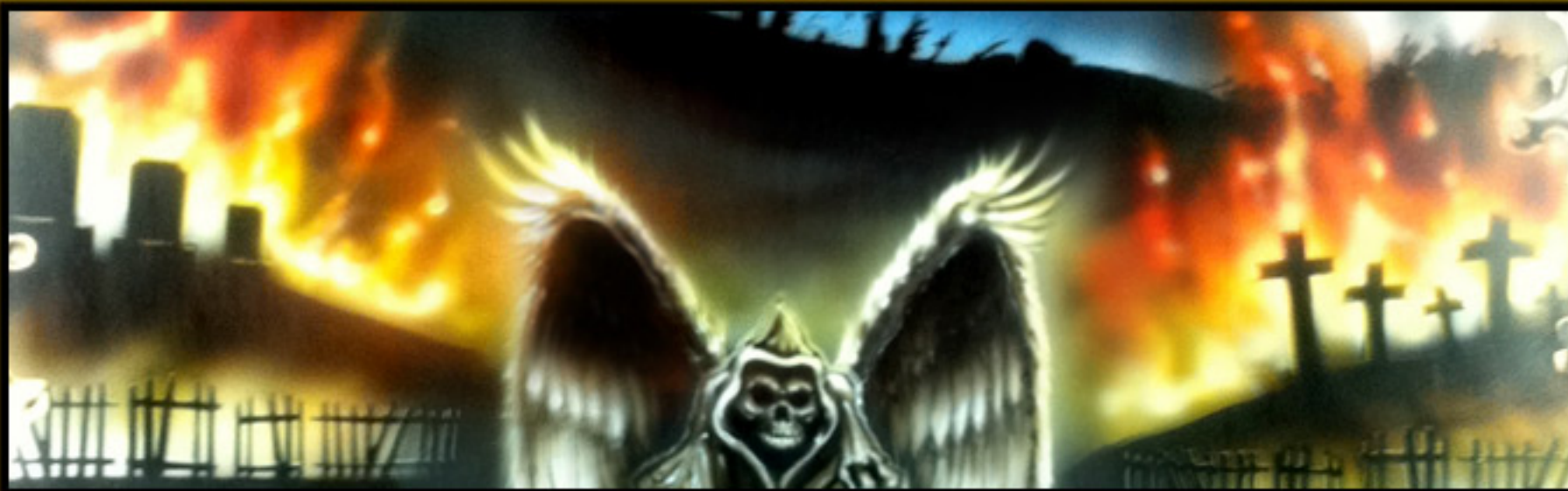
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To achieve a really intense red at the top of the flame licks, we went back over the top 1/4 of the flames (the Tangerine Candy area) with Apple Red Candy (KK11). This step really intensifies the hot look of the flames.

STEP 28

The final step is to use white again over the top to create some hot-spot highlights in the fire. Here we have added a bright white glow behind the tombstones, as well as some bright sparks coming off of the fire, adding to the movement of the flames.

STEP 29

The finished fire acts as the perfect frame for our reaper. It pushes the viewer's interest into the middle of the composition, as well as providing the back-light contrast to really bring the reaper forward in the piece.

To lose the hard edges of the reapers reflection in the water, we went over it with a couple long streaks of black. Having lighter and darker areas within the reflection really helps with the illusion of a reflection on water. The final steps were to add in some swamp-fog using the white, then giving the water and fog a light dusting of Cobalt Blue Candy (KK05).

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STENCILS USED FOR THIS PROJECT AVAILABLE AT AIRSICKSTENCILS.COM

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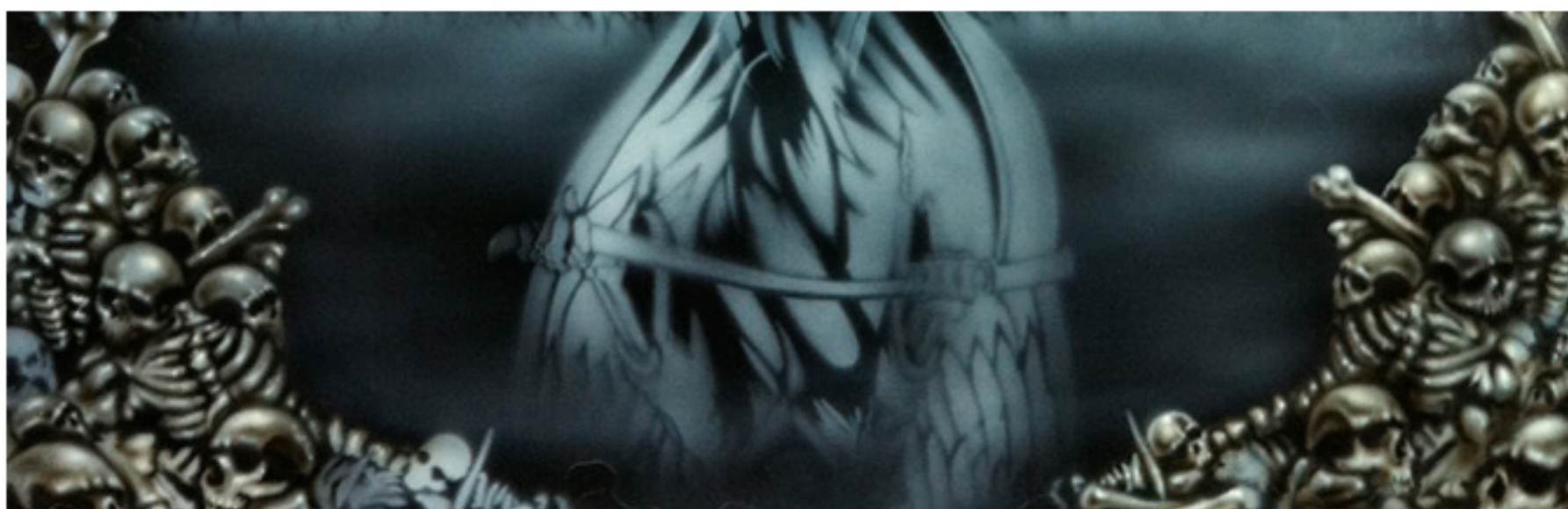
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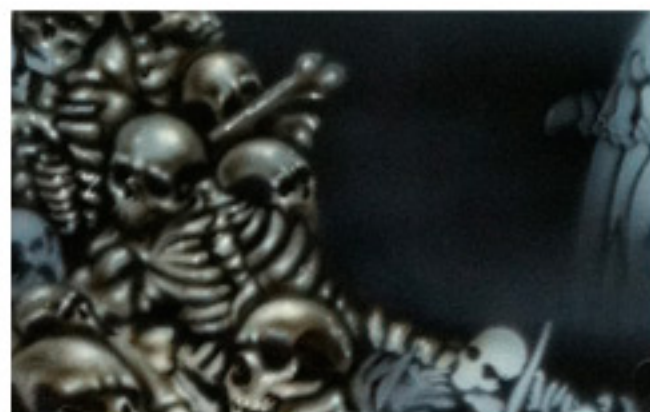
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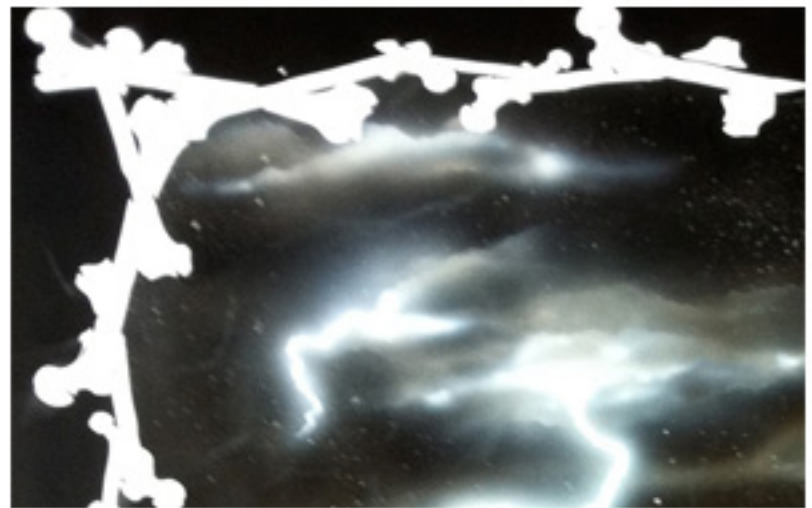
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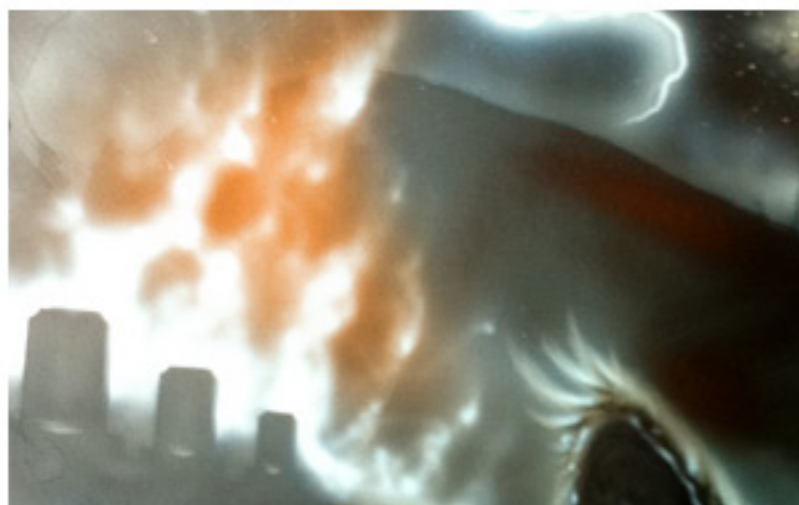
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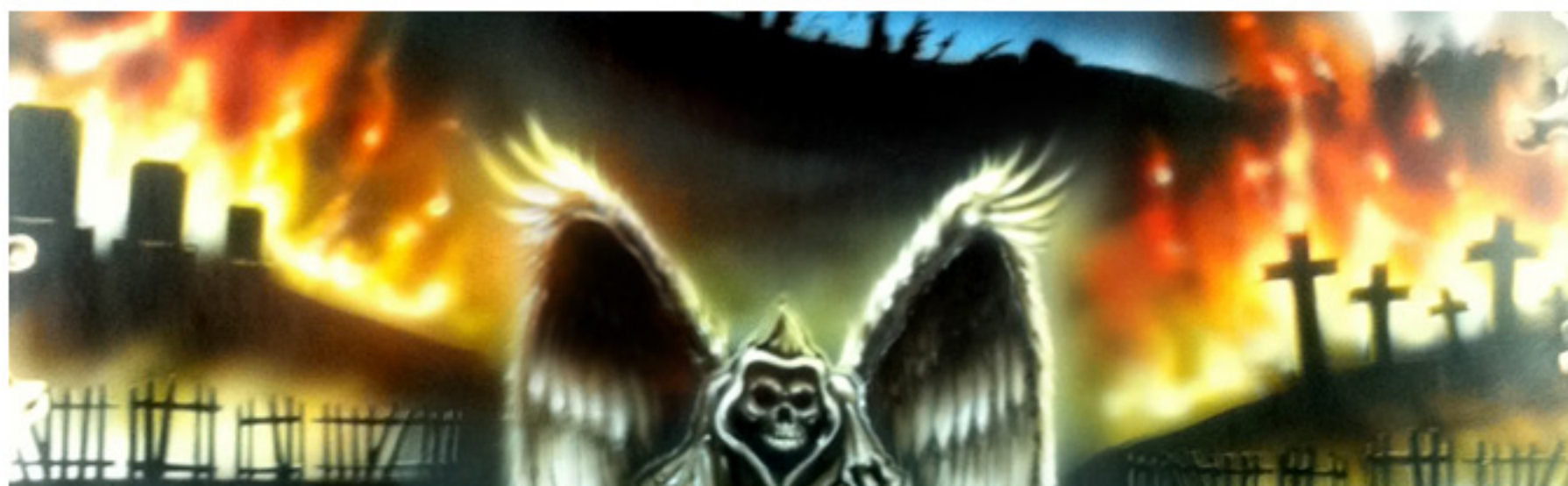
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