

AIRSICK REAPER VEST

BY SEAN CAHILL

AIRSICK



SUPPLIES

- LEATHER VEST
- SMALL PAINT BRUSH
- ACETONE
- PAPER TOWELS
- X-ACTO BLADE
- BLACK STABILO
- AUTO MASK
- 1/8" FINE LINE TAPE

STENCILS



REAPER 8



FADE STENCIL



MINI GRUNGE



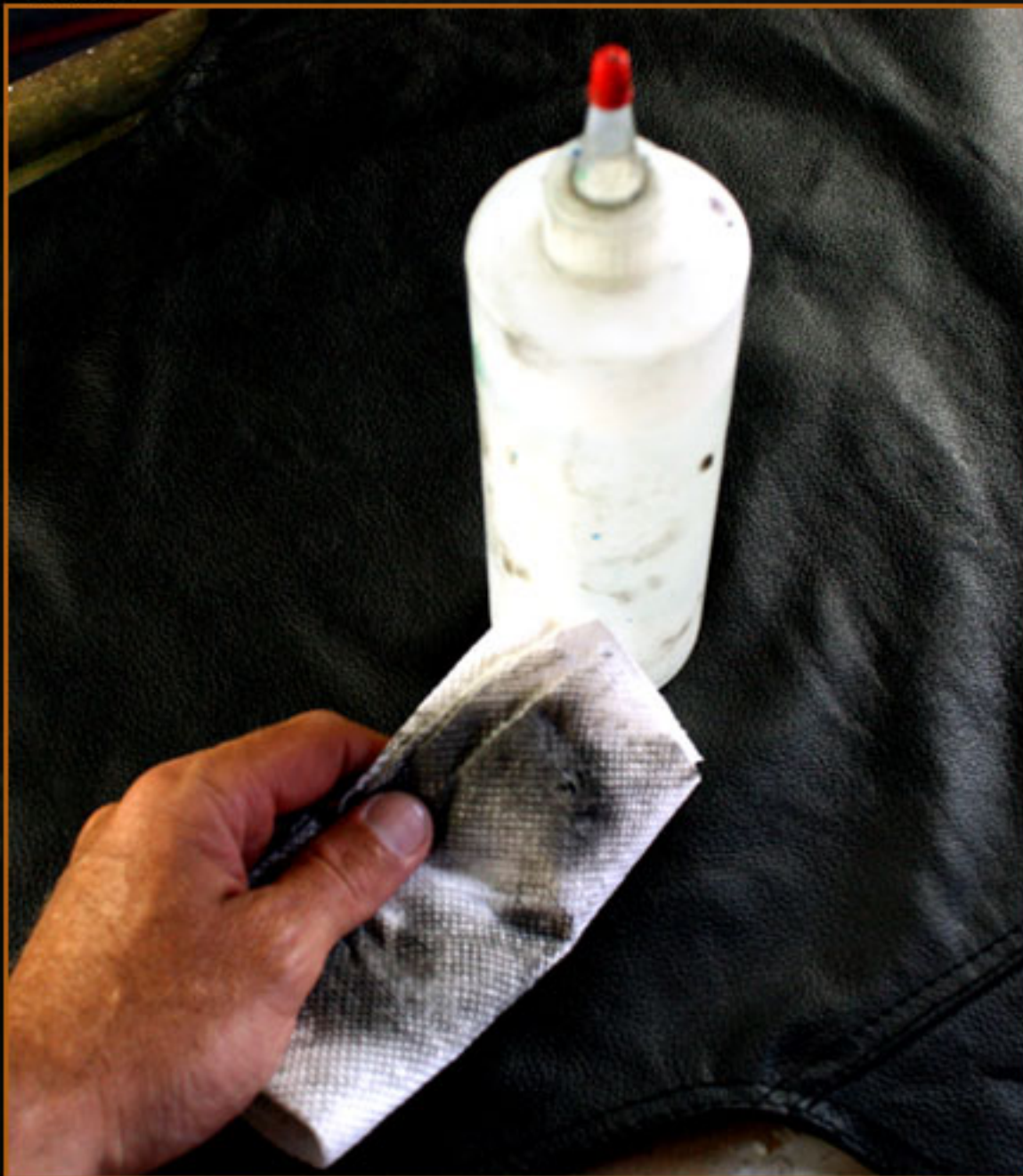
SKULL
BACKGROUND 11

PAINT

(WICKED COLORS)

- WICKED RED
- WICKED WHITE
- WICKED YELLOW
- WICKED ORANGE
- WICKED BLACK

STEP 1



STEP 2



STEP 3



Before we start I need to find the center of the vest so that I can position the Airsick logo that will be painted in the upper third of the jacket. I quickly find the center of the vest and mark it with a strip of 1/8" fine-line tape. I've made a rough stencil of the logo by first printing it out on some paper using an inkjet printer then removing each letter with a razor blade. I center the paper logo on the green line and fog some white into the empty space.

STEP 4



My "Reaper 8" stencil is lined up with the logo above and I use white to lightly fog in the shapes. Using just a small amount of white allows me to make changes in the composition if need be. The purpose of the stencils at this point is to get a rough layout of the full design.

STEP 5



STEP 6



For the background I have chosen to paint in an abstract vortex like shape resonating from behind the logo and spreading to the outer edges of the jacket. I also fog white into the area under the reapers coat where the flaming skull pile will be placed.

STEP 7



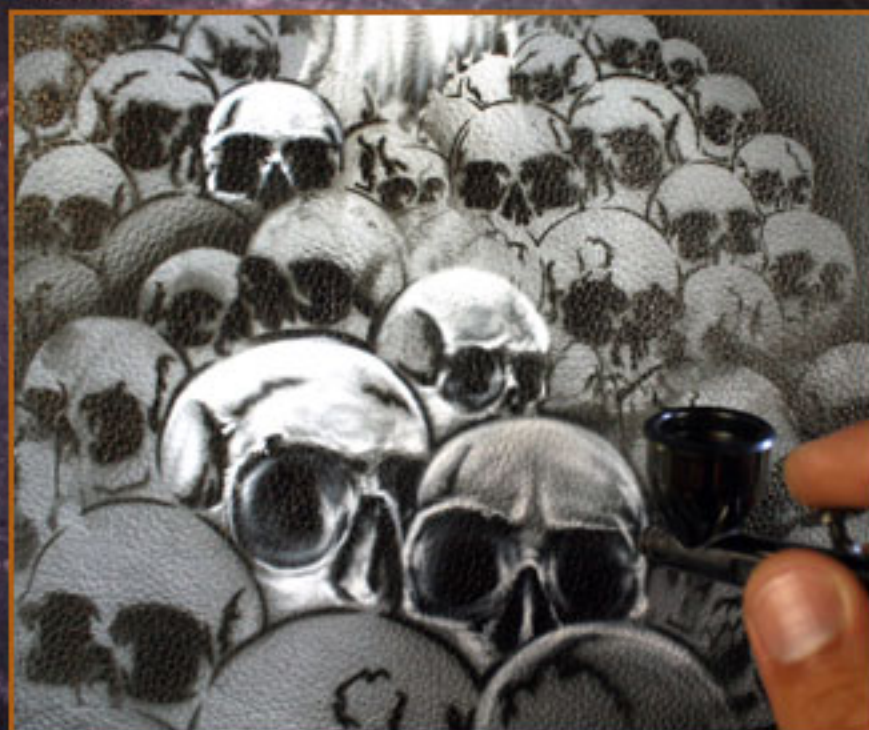
Here I'm using several large and small skull background stencils to build a nice geometric pile of skulls surrounding the reapers feet. I'm using black in thin layers to punch out the skull backgrounds.

STEP 8



Using a black Stabilo pencil I rough out a few shapes that will become the reapers big black wings. You can use chalk for this step if that's all you have laying around.

STEP 9



With Wicked White in the brush I begin to render the skull pile. I really want this white to pop so it will stand out among the fire, so I go over it several times to build up a high contrast.

STEP 10



Moving onto the reaper, I continue to push the white into all of the brightest parts of the design. I've previously painted this stencil so I use that picture as reference. I keep it taped right next to the vest while I paint.

Now that the design has a few coats of white, I come in with black and begin rendering the darker areas and deeper shadows.

STEP 11



STEP 12



As I render the skull pile, I'm using the rounded edges of the AirSick "Handy's" stencils as free-hand masks to create separation between the individual skulls.

STEP 13



I place the reaper stencil again to sharpen some of the edges and help separate the scythe from the background.

STEP 14



STEP 15



With black still in the brush I move onto the wings. I didn't want a lot of detail in this section so I'm really just filling in the current shapes and feathering the edges. This will help push the wings back into a silhouette form against the bright background sky. Adding a few cracks and weathered parts gives this piece character. I'm only adding a few dagger strokes and subtle changes that will all work together in the end. Here is what we have so far (Step 16) The design has been rendered in black and white and is ready for some color. The Logo will be added in later, but I can still clearly see exactly where it will go. Things are looking great so far.

STEP 16



STEP 17



Using Wicked Yellow I begin building a raging fire that will appear to be moving forward through the pile of skulls.

Although it looks as if I got a little carried away with the fire, never fear! Most of this yellow will be knocked back completely with oranges and reds. The yellow is just a base for the other colors to build on.

STEP 18



STEP 19



I've mixed a few drops of Wicked Transparent base with Wicked orange to make a semi-transparent color that will go on nice and light. I can lay the orange right over the yellow and the yellow flame licks will still show through, this is exactly what I want.

STEP 20



Before going any further with the fire I decide to use the Airsick Mini Grunge stencils to add texture to the reaper and pile of skulls. With black in the brush I lightly dust over the stencil to create a few layers of dark spots and scratches.

STEP 21



STEP 22



Moving back into the fire, I add just a small amount of wicked red in the outer most areas of the fire and into some of the darker spots. This will give the fire a nice orange/red glow and push the darker sections into the background.

STEP 23



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STEP 24



I'm using a small round brush to push the brightest whites into the painting. This is a great technique for getting some really tight highlights around the piece. I brush white into almost every area of the painting bringing everything to life.

STEP 25



With white in the brush I continue on with the next layer of fire. I follow along with the flow of the fire and pull out only the brightest flame licks.

STEP 26



After the white flame licks have been rendered I dust in a few light coats of my semi-transparent yellow color. This really brings the fire to life and leaves me with a nice bright yellow over top of the outer orange and red glow.

STEP 27



Logo time! The logo has been cut with a plotting machine to assure sharp, clean edges and is applied using transfer tape. To create your own logo without the help of a plotter I would suggest: a hand-painted logo, free-hand airbrushed logo, or you can make your own stencil out of paper, transparency film or any other thin semi-rigid material.

The logo is pressed on with a squeegee, making sure that all of the edges are adhering to the vest, and the surrounding area is masked off to protect the painting from overspray.

STEP 28



STEP 29



STEP 30



I'm using Wicked Red to fill in the negative spaces. It takes 3-4 light passes to get full coverage. Remember to give your paint ample time to dry in between coats or you can end up with a real mess. Without adequate drying time your paint can run and bleed through the mask causing more work in the end. I'm painting a nice horizontal line fade with the help of the Airsick "FADE" stencil. I dust a very light coat of Super 77 adhesive spray onto the back of the stencil before setting it in place to ensure all of the edges are laying flat against the surface.

STEP 31



STEP 32



STEP 33



The lines are down and the fade looks good. I can now peel out the inner letters of the logo and set them into place. This is called reverse masking.

STEP 34



A few coats of medium grey gets applied over the mask. Remember, only a few light coats are necessary to get full coverage. This color will be the stroke around the bright red letters helping the logo to stand out against the dark black wings.

STEP 35



The letters are removed and the logo is finished. Always be careful when pulling up any mask to ensure that the paint isn't coming up with it.

STEP 36



Here is the logo with all of the masking removed. You can see that there are a few spots that we have to touch up, so we'll do that really quick with our airbrush and some free hand stencils.

STEP 37



STEP 38

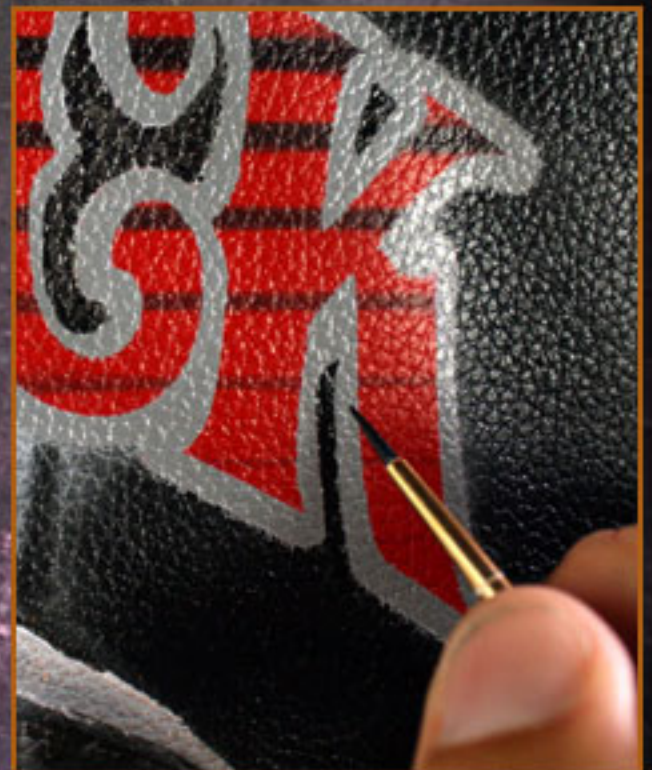


A few bats twist and twirl in the bustling sky above. I'm using the Airsick "Bat Stencil" and some black paint to add a few bat silhouettes to the painting. Since this stencil offers several sizes of bat I like to pick and choose each one as I go. The larger bats will appear close and the small bats will appear to be far away in the background.

With all the masking removed the artwork is looking pretty close to done, but there's still some fine tuning that needs to be done. I'm using the small brush to cover or expose anything that doesn't look right.

Here I'm cleaning up some of the lines in the logo with black paint. For the final touches I'm using the fine tip of the brush to paint yellow and orange highlights under the scythe, in and around the reaper, and under the Airsick Logo.

STEP 39



STEP 40





**PRINTER
FRIENDLY**



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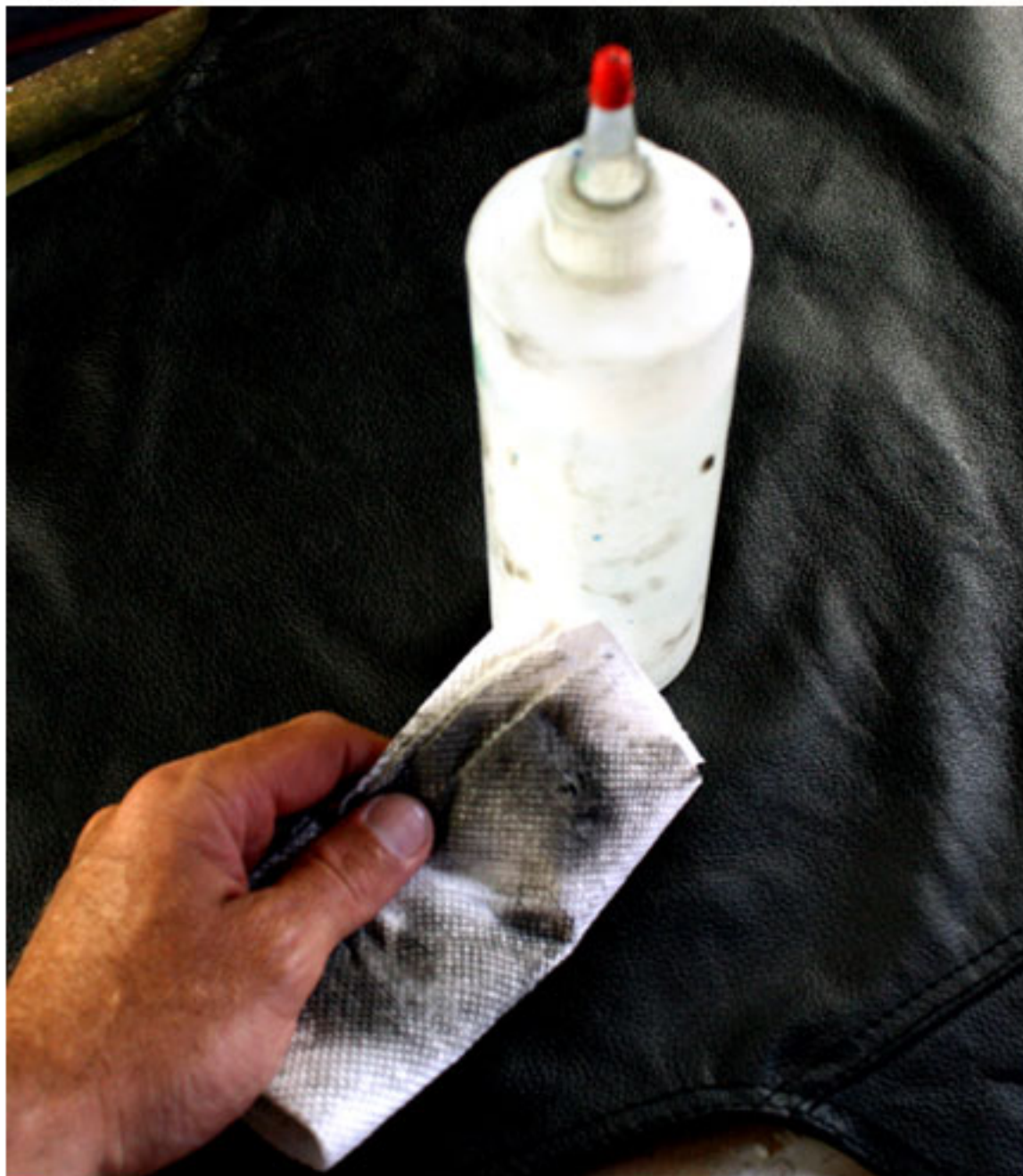
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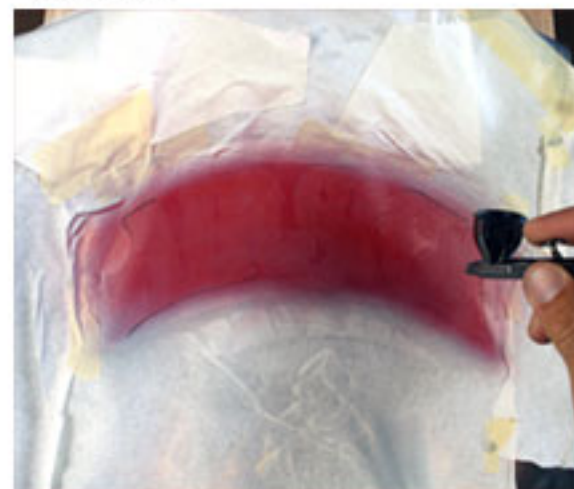
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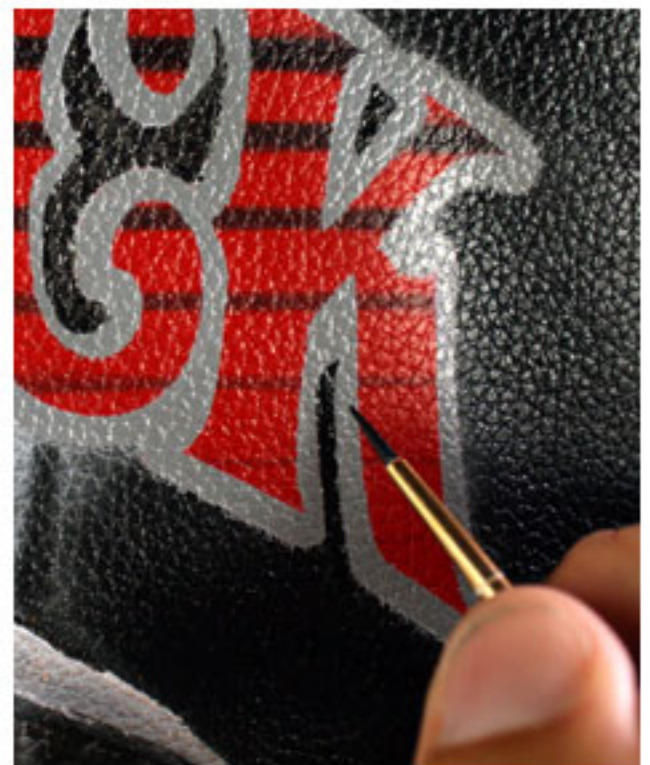


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