

DEATH'S PRAYER

BY SEAN CANILL



SUPPLIES

RAZOR BLADES

FRISKIT

AUTO MASK

STABILO PENICLS

FINE LINE TAPE

PAINT

(HOUSE OF KOLOR)

WHITE

COBALT BLUE KANDY

BLACK

ORIENTAL BLUE KANDY

STENCILS



REAPER 1



BURST



SPIKED
SKULLS 4



SPIKED
SKELETONS 4



SPIKED
SKULLS 1



SPIKED
SKULLS 2

STEP 1



As always we start by prepping our surface for paint. The tank is thoroughly cleaned, primed and based in HOK Black. Before working on the tank a composition painting that will closely mirror the final piece is done at about 80% detail. Although painting a comp is time consuming, it can save you time in the end by allowing you to work out the "bugs" before committing to the final project. I will paint a composition piece whenever time allows.

STEP 2



STEP 3



STEP 4



Starting on the top side of the tank I lightly fog white into the area that the first stencil will be placed. I then carefully place the stencil and hold it down with the help of some 1" masking tape. After I'm sure it's exactly where I want it I'll fill in the negative spaces with black leaving the outline of the reaper skull behind. Using a chalk pencil, I draw out a set of bony hands holding a rosary. Make sure that you are using "greaseless chalk" when drawing your outline or you can run into big problems with paint adhesion later on down the line.

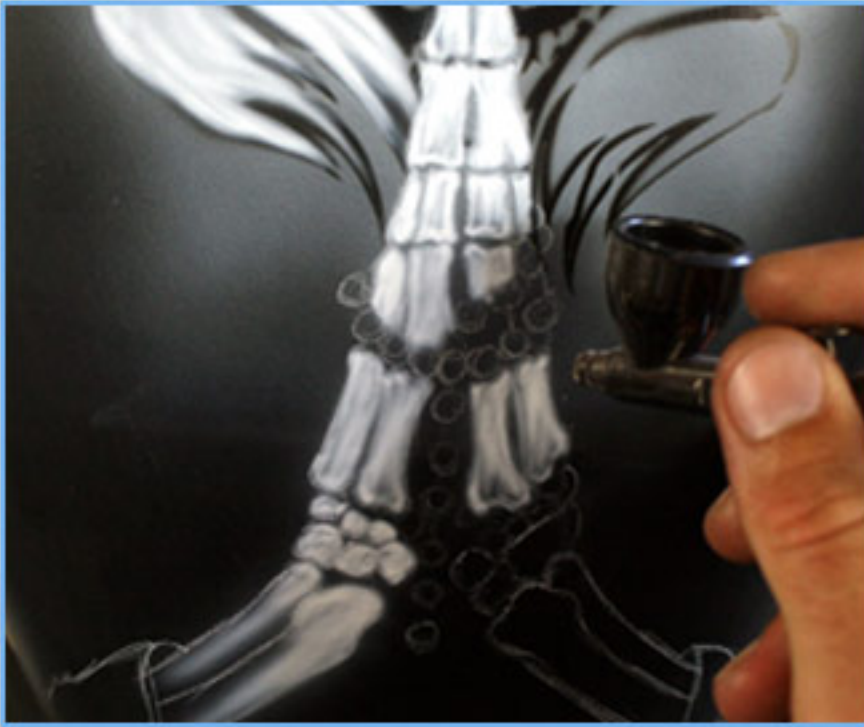
STEP 5



STEP 6

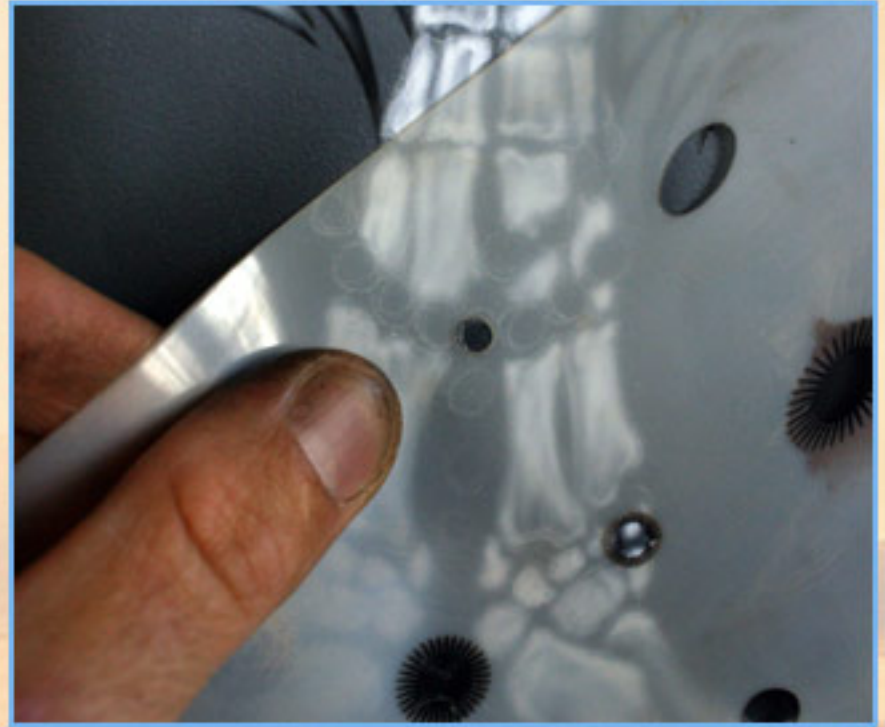


STEP 7



Using straight white in the brush I begin rendering the drawing while being careful not to run my hand across the chalk outline. You can use a white Stabilo pencil to draw your hands as well. Just be careful not to wipe off your design before you get to paint it.

STEP 8



I grabbed the Airsick Eyeballs Stencil to help me out with the beads around the skeleton hands. I could have used the Airsick Circle Freehander stencil which gives you several circle sizes to choose from, but either works just as well.

STEP 9



I have purposely made the hands a beads brighter than the skull behind it. The brighter white helps to create the illusion that they are out in front, and therefore close to the viewer.

STEP 10



Here you can see I use white to render the design I have so far, keeping in mind that my light source is coming up from the bottom underneath the praying hands. In this step I'm using the black base coat as the shadowed areas and focusing the white on the brightest areas of the design.

STEP 11



With white still in the brush I move around the upper third of the tank adding clouds into the sky. I suggest printing out a good reference picture of a cloudy sky to follow along with. I almost always have a good reference picture next to me while painting, so use access to the internet to your advantage when all possible.

STEP 12



With the design rendered entirely in white I change to black and begin rendering the darks and soft shadows. Keeping the pressure down to around 35psi and staying in tight while rendering allows me to control the majority of unwanted overspray.

STEP 13



Now that the darks and shadows have been dropped in I switch back to white and begin adding all of the brightest highlights back into the painting.

STEP 14



Although I kept the overspray under control, some of the brightest whites will have to be put back in. This step will really add a lot of dimension to the design, just be sure to follow the light source.

STEP 15



STEP 16



STEP 17



Using the Airsick grunge set and the Airsick Tombstone stencils I work some silhouettes into the background. I'm switching back and forth between black and white to get the desired effect and press the stencils firmly to the surface to get nice clean lines. I've mixed up two Kandy colors that will be used in the sky and surrounding areas. The first color is HOK Oriental Blue which is a nice bright blue, and HOK Cobalt Blue which will be used in the darker areas due to its deep rich color.

STEP 18



I'm not masking off the design so it's somewhat crucial to keep your overspray to a minimum. I'll be using a combination of a freehand shield and simply spraying away from the black and white design while rendering to help control the overspray.

STEP 19

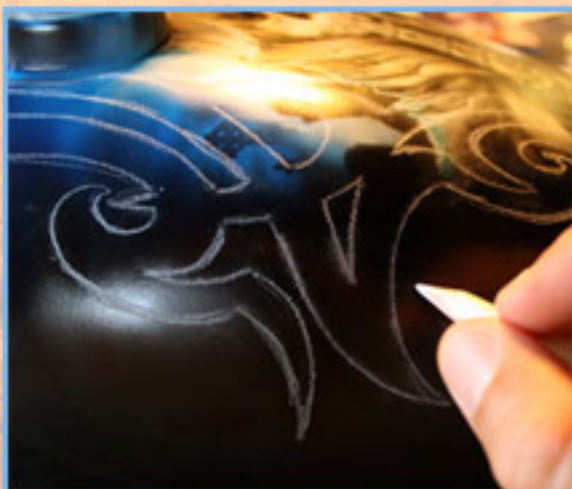


STEP 20



I decided to add the tribal graphics in at this point. I drew my design on a piece of tracing paper and made an exact copy for the other side of the tank. Using 1/8" fine line tape I found the center of the tank and secure the tracing paper in place making sure the tribal is equal distance from the center on both sides. I used white Saral Transfer paper under my drawing to transfer the image to the surface. use a white Stabilo pencil to connect any lines I might have missed while transferring the image. I mask and cut the design out of clear Friskit film. This is just one of several methods I could have used to mask off the design. I found this method to be the most suitable for this application.

STEP 21



STEP 22



STEP 23



Be sure to go around the design thoroughly to make sure that all the edges have been pressed down firmly. The last thing you want is to have paint blowing under your mask and onto your rendering. Using the airbrush I build up a few layers of white in the negative space of the tribal graphic. It is better to build layers slowly. Once my white becomes opaque I stop and move to the other side. Here I'm using a large popsicle stick and the airbrush to create texture inside the tribal. I start with black in the brush and hold the needle against the stick at a 45 degree angle. From here paint builds up on the stick and is blown outward onto the surface due to the air pressure. This creates multiple sized stippling drops to scatter all over the design.

STEP 24



STEP 25



STEP 26



After the stippling, the mask is removed and I come in with black paint and the Airsick Handy's stencil set to add a few beveled edges to the tribal giving it a more dynamic look. Keep in mind where your light source is coming from, you want all of your shadows to be on the correct side of the bevel.

STEP 27



STEP 28



Here is what we have so far. The top of the tank and the sky have been rendered and the tribal is in. I went around the tribal adding beveled edges as well as a few cracks here and there to give the design some character.

STEP 29



Before beginning on the sides of the tank the tribal needs to be masked off from the surrounding area to keep it as clean as possible. Here I am using automask and some masking tape to get the job done.

STEP 30



After sizing up my next stencil I hold it in place with a little masking tape. I simply set the stencil in place and begin rendering in white.

STEP 31



Time for the Skull Yard. Having several stencil designs to choose from I quickly lay out my composition. I use the larger skulls towards the front of the tank and tile in several smaller skulls as I move toward the back.

STEP 32



I start filling in the background with white using the jagged edges of this mini Airsick Grunge stencil. These stencils are great for quick textures.

STEP 33



A few light sources under the wooden sticks holding up the skulls are added using dagger strokes. By using a few dozen dagger strokes at the base of each stick I can create the illusion of a desert wasteland blowing sand and dirt up against the sharp skewers. Each dagger stroke is pointing toward the rear of the tank and will be getting some color later on.

STEP 34



STEP 35



STEP 36



I'm fogging white into the background and begin building layers of clouds behind the skulls. Since the entire rendering has been done in white up to this point, there is no need to worry about overspray getting into your rendered skulls while painting in the sky. The sky quickly comes to life with just a few passes of oriental blue kandy. Again, I didn't choose to mask around any of the skulls so it's imperative to keep as much overspray out of your graphics as possible. I also went in and added some freehand silhouettes in and around the skulls and on the front of the tank to help further separate the background from the foreground.

STEP 37



Using black and white I render the skulls and skewers the same way I did in the first few steps. Keep in mind that the light source has now changed from the bottom up to a diagonal light source moving from the top right corner down to the left.

STEP 38



STEP 39



Adding texture is easy with the help of the Airsick Mini Grunge set. Here I'm using black to "rough up" the surface of the the skulls. Here you can see how they help to create pitting and add a rough surface to the skull. Later on I will come in and add a few highlights to some of the pits and cracks which helps with depth and realism of the skulls.

STEP 40



STEP 41



STEP 42



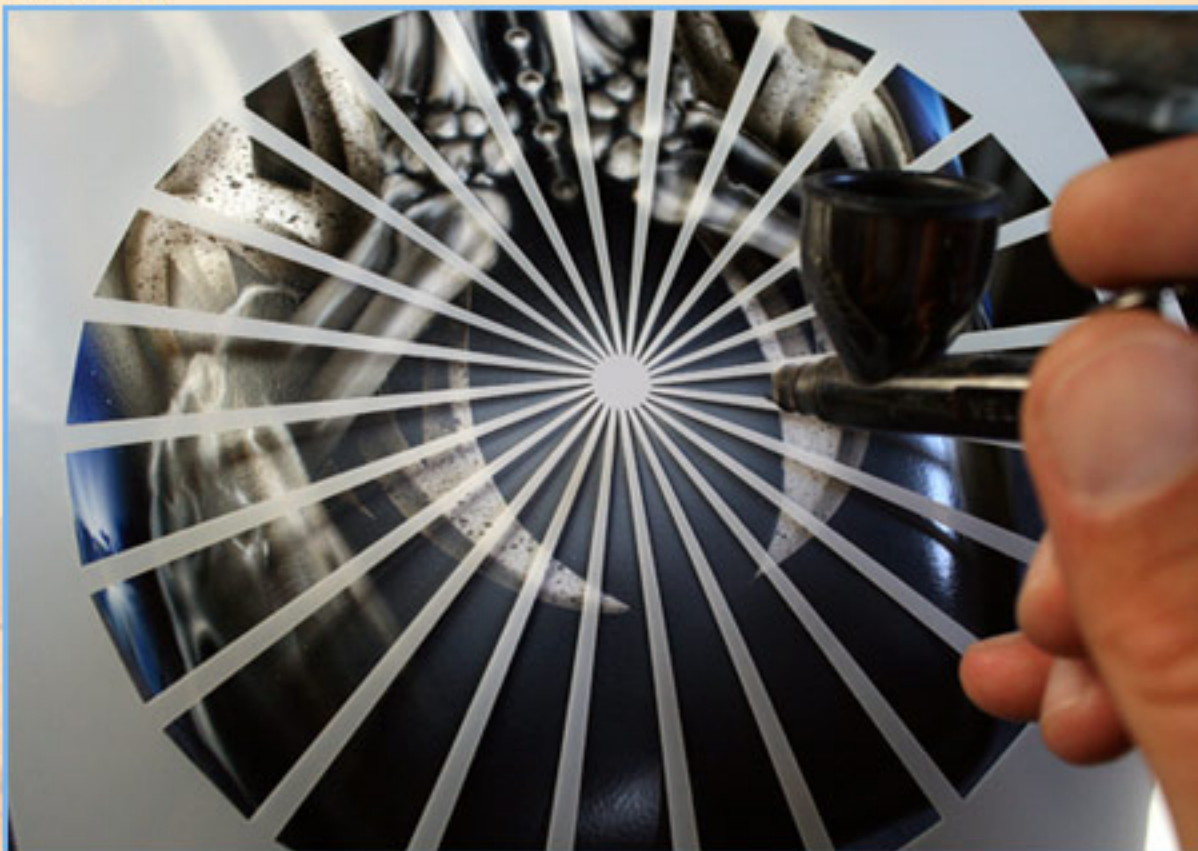
To finish up the sandy ground effect I add the two blue colors under the skulls and over the white dagger strokes. I then "dial" in the shapes by bouncing back and forth between white and blue until I get the look I want.

STEP 43



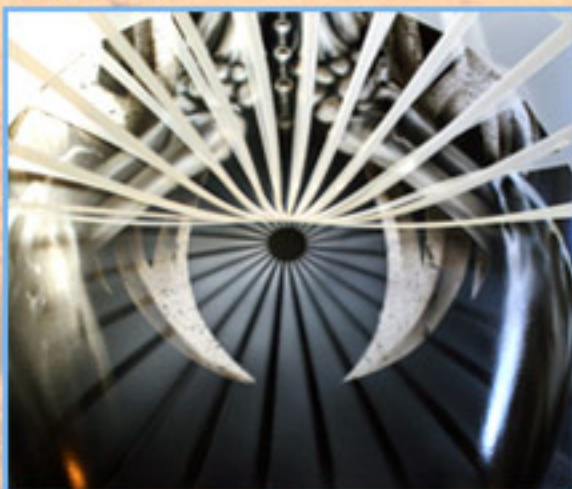
With white in the brush I work my way back into the sky and continue painting clouds while using the grunge stencil to bring back some of the shapes I lost after spraying the transparent blue background.

STEP 44

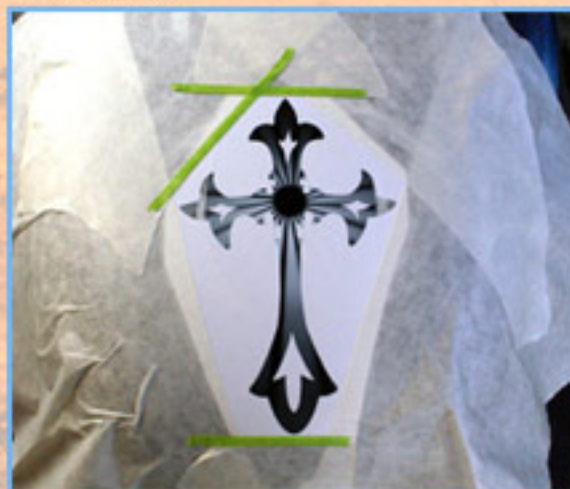


After both sides of the tank are complete, I move to the top of the tank just underneath the praying hands where my main light source will be located. With the help of the "Burst" stencil I paint solid white in the center of the stencil then fade the paint out to the edges. The end result is a nice clean burst effect that radiates from the center out. None of the artwork has been masked off so the light burst will appear to be over top of the graphics.

STEP 45



STEP 46



STEP 47



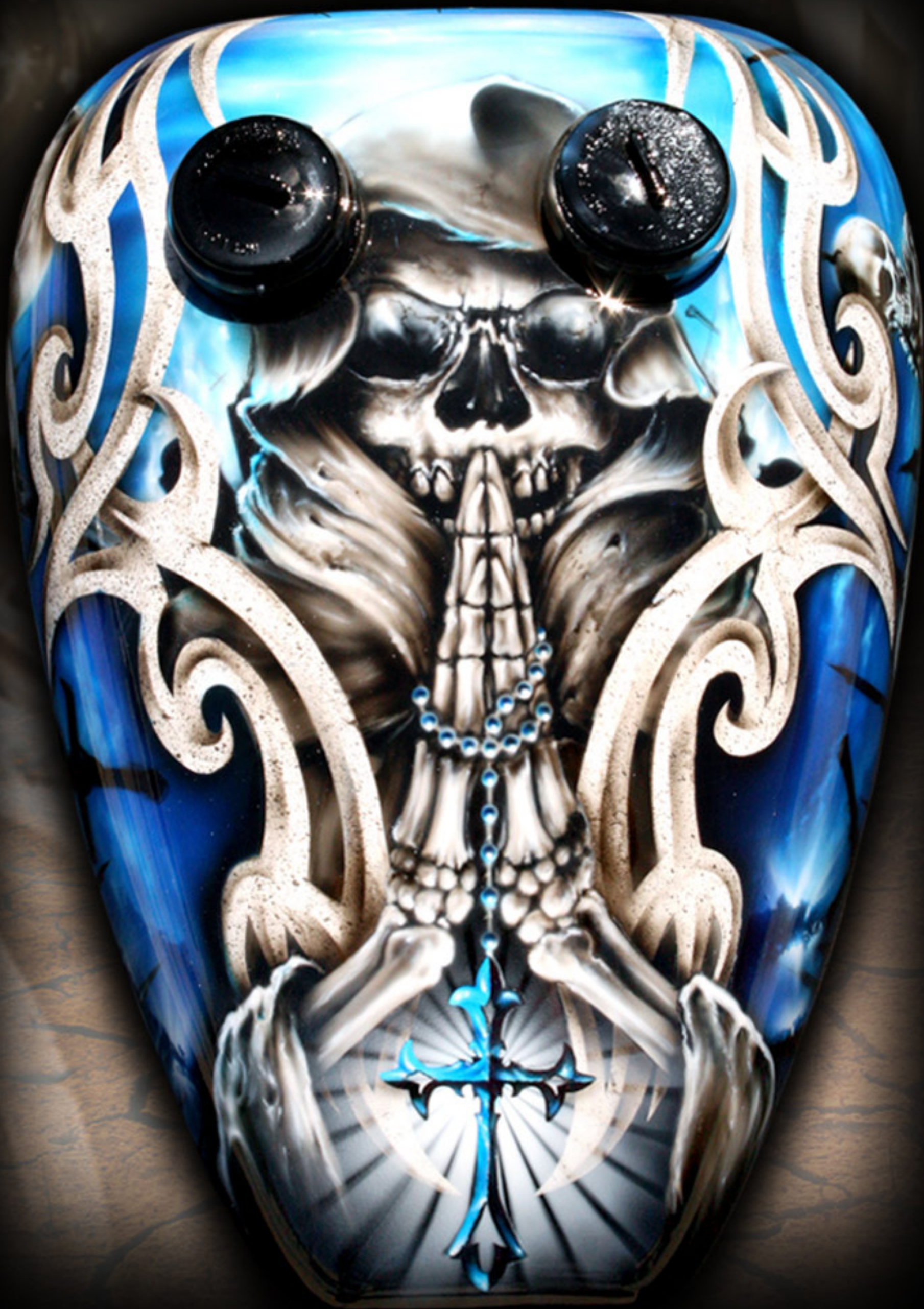
A stylistic cross was cut out using a plotter and the mask is set into place in the center of the tank just under the praying hands. If you don't have access to plotter cut mask don't worry. You can get a similar effect by cutting your own image out of a piece of masking paper or tape using an Xacto knife. I first spray the cross black to eliminate the unwanted graphics underneath and to give me a solid color to paint on. I change to white and begin rendering the inside of the cross. Oriental and Cobalt blue kandy is then layered in over the white rendering and as a final step I bring some blue into the beads and give each one a super sharp white highlight.

STEP 48



STEP 49





SIDE VIEWS



**PRINTER
FRIENDLY**



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SUPPLIES

RAZOR BLADES FRISKIT
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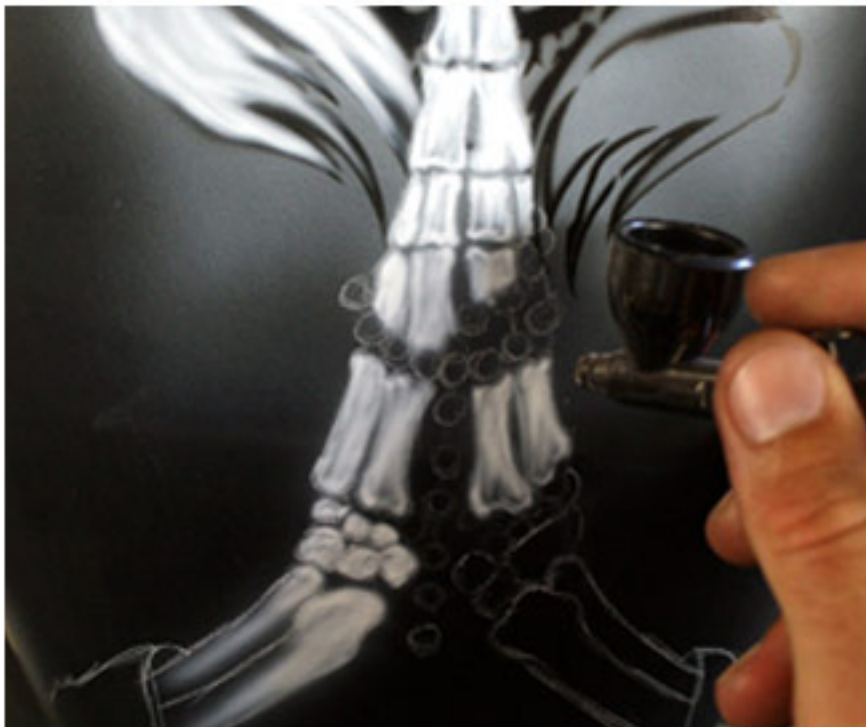
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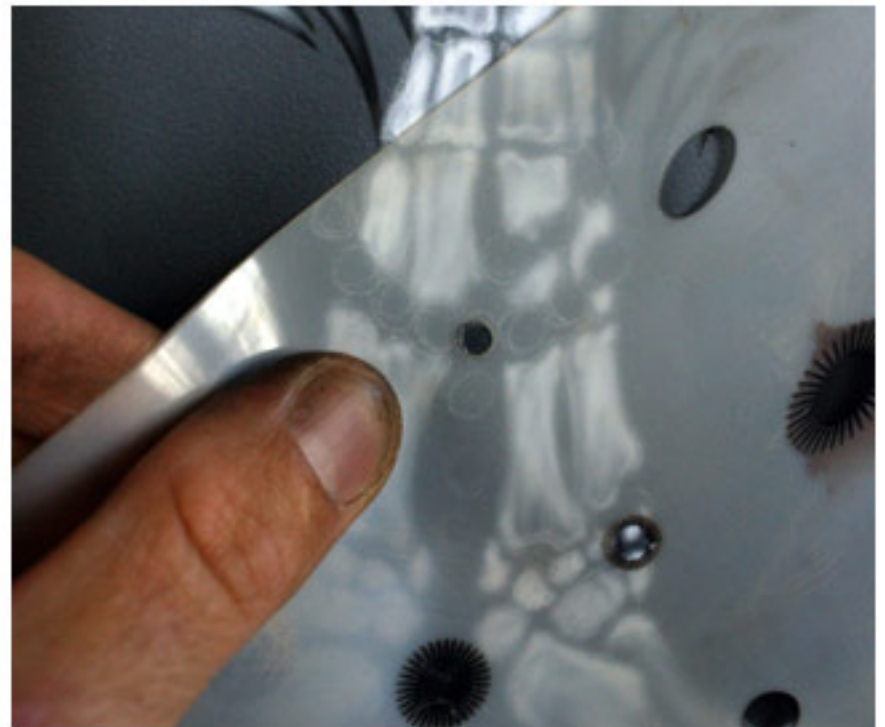


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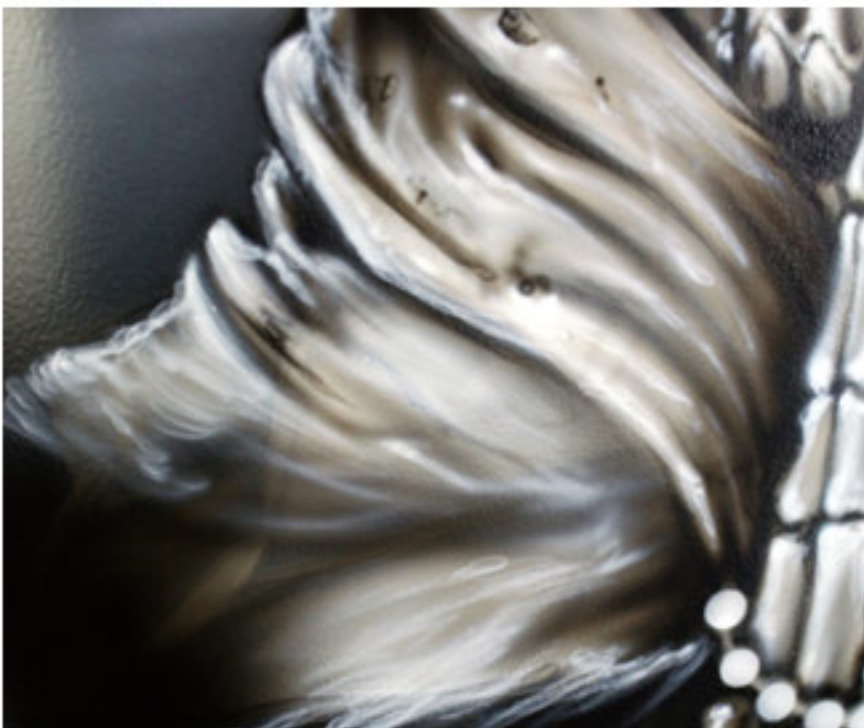
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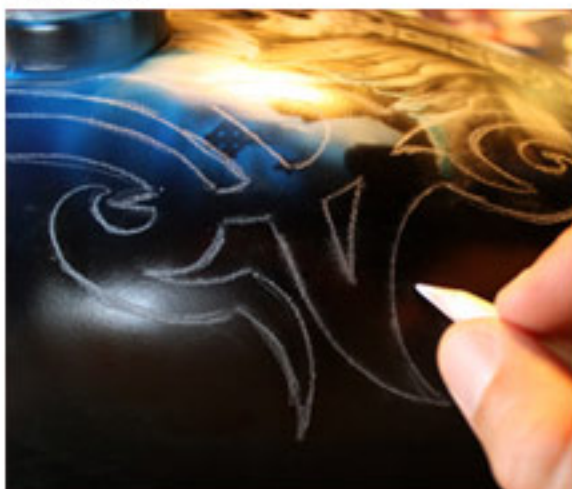


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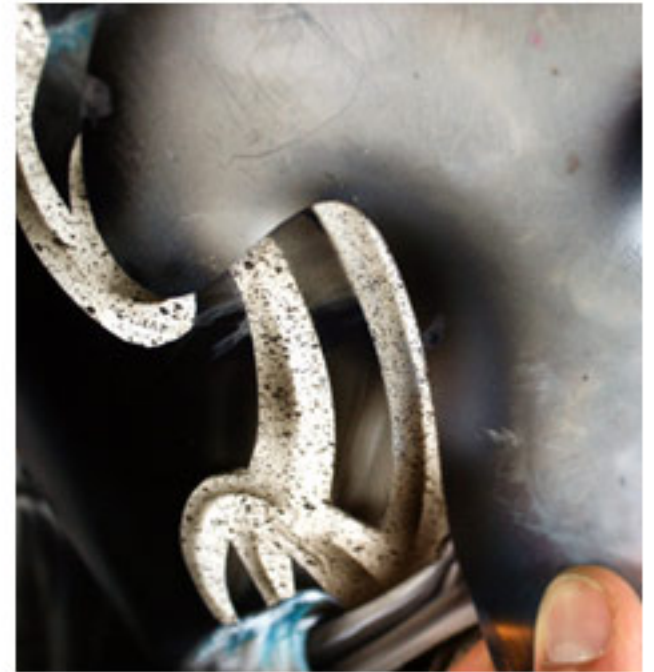


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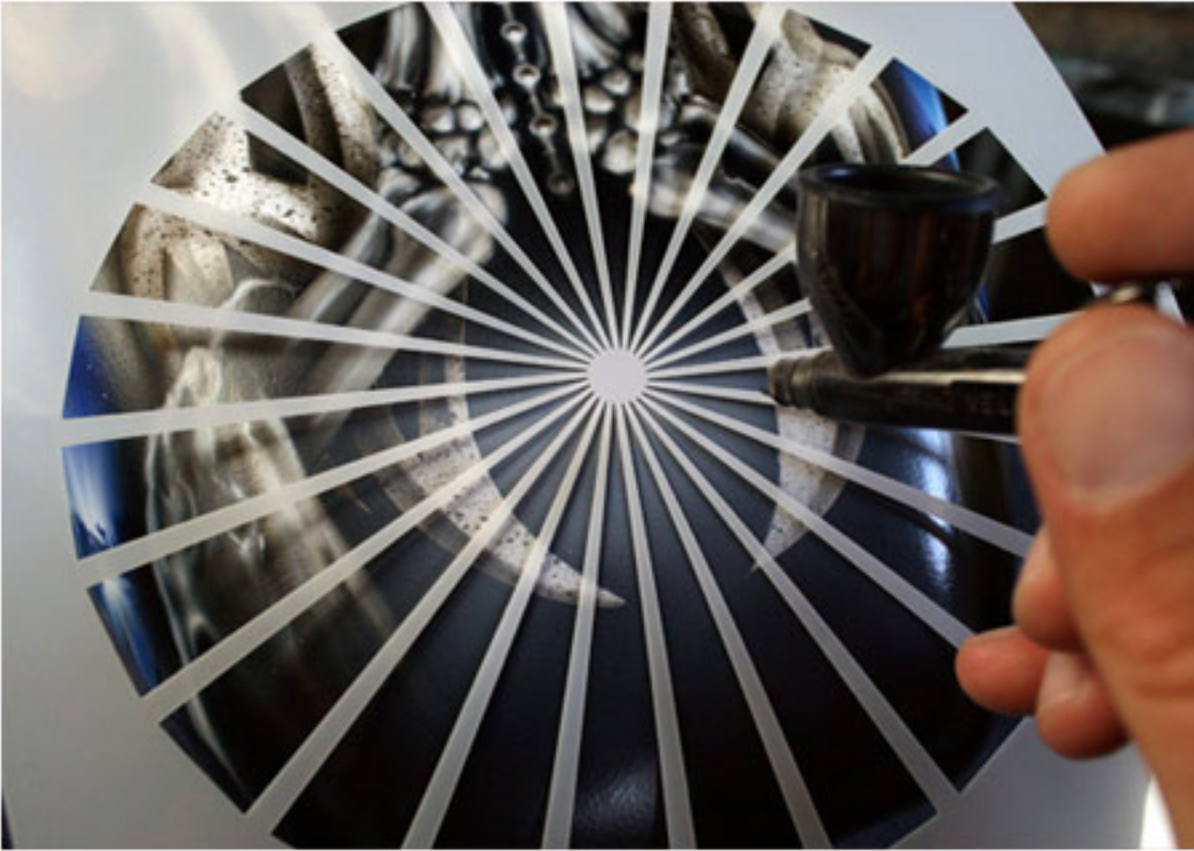
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STEP 47



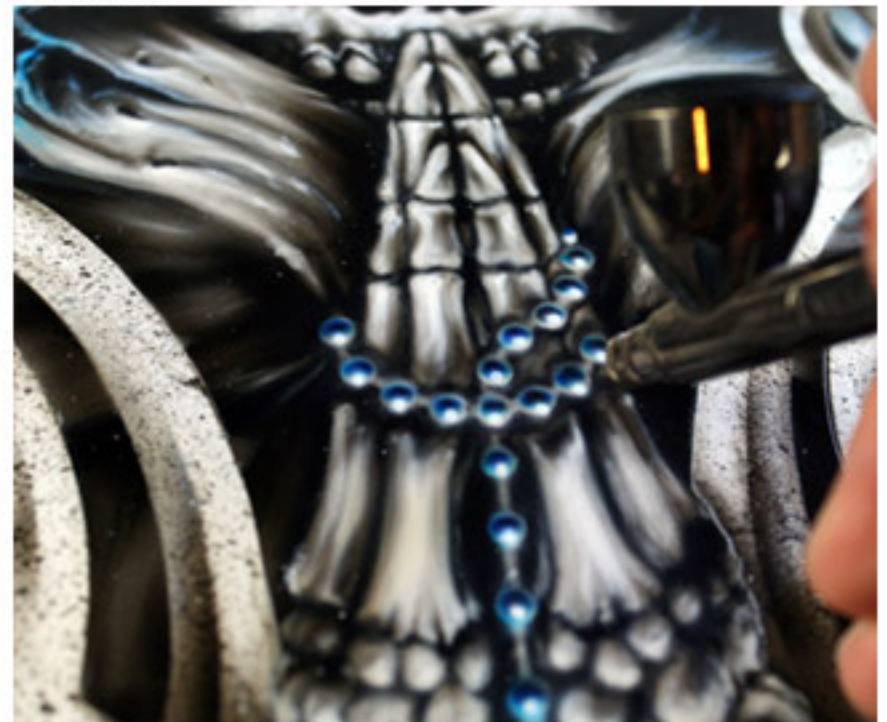
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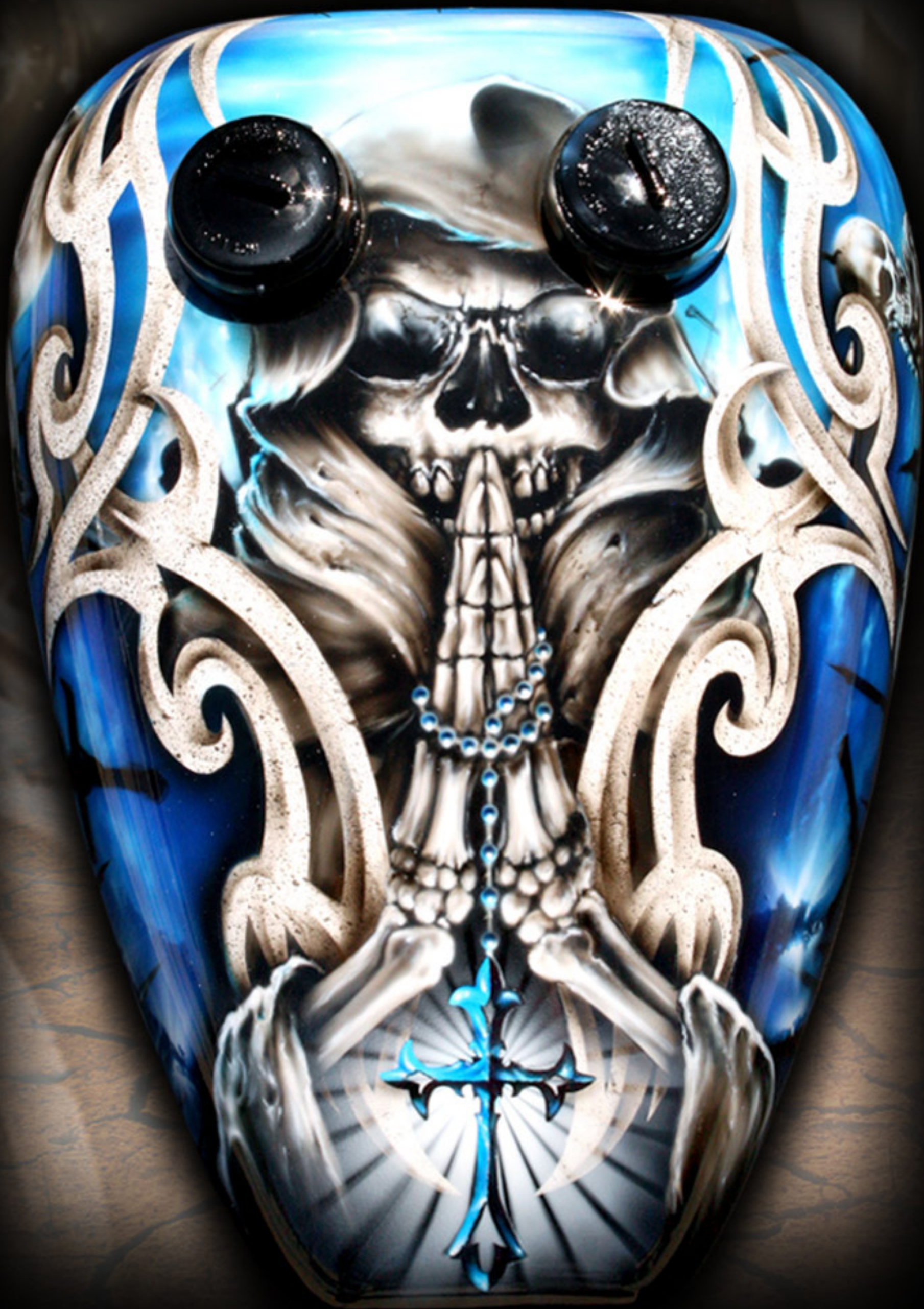
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STEP 48



STEP 49





SIDE VIEWS

