

AIRBRUSH

THE MAGAZINE

**ART MAGAZINE - AIRBRUSHING AND RELATED ARTS
ISSUE 18 - - Vol. 76 - 2022**

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FEATURED ARTIST
LION STEP BY STEP**

**CLEARCOATS
PAT DRY**



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by Dave Art Of Air**



**Trans Am Hood
Mural by Jeff Simon**



**R/C BODY PAINTING
By Nicole Cucca Urka**



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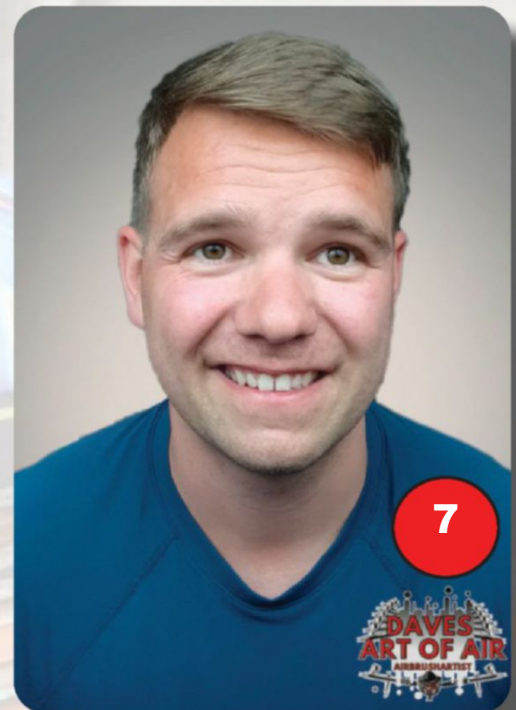
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Trans Am Hood Mural by Jeff Simon



Materials used: Createx Wicked paints, Tamco clear coat, Iwata airbrushes, and spray guns.

I'm Jeff Simon, an airbrush artist, pinstriper, and JT Airbrush Art and Design owner. My shop is located in Long Island, New York, and I've been airbrushing for fifteen years. In addition, I custom paint goalie masks, helmets, motorcycles, and vehicles. You can see more of my work on my website: jtairbrush.

com and Facebook page: facebook.com/jeff.simon.5268 and Instagram.com/jtairbrushartanddesign.

My customer had recently finished a 1977 Pontiac Trans Am restoration and wanted the bird mural painted on the hood rather than the factory vinyl decal. Additionally, the customer painted the car with a nice pearl blue color and wanted the bird artwork to coordinate using a blue color palette. I was supplied with a reference photo of the original bird decal used on this Trans Am. I was asked to replicate it as close as possible while also adding some customization such as realistic blue fire.



Step 1, 1A

The customer removed the hood from the car and dropped it off to me. First, I hung the hood on the wall of my shop using heavy-duty hooks. This car hood was pretty big and heavy as it was produced in the 1970s when manufacturers still used some heavy gauge sheet metal in their cars. Next, I masked off the back of the hood to keep overspray off of that area cleaned the hood with wax and grease remover and PPG SX103, an alcohol-based cleaner. Then I scuff the entire hood with a gray Scotchbrite pad to completely remove the shine from the existing clear coat. This ensures that my artwork will adhere properly.



Step 2

Replicating the original bird artwork requires using a vinyl stencil cut on a plotter using Avery paint mask vinyl. When producing vinyl stencils for airbrushing, use a paint mask type vinyl and not regular vinyl used for sign work. I use Avery's white paint mask for most of my plotter work and FBS blue, green, and gold masking. I found a reference photo of the bird on the internet and imported it into Inkscape. Inkscape is a free, open-source vector-based graphics editing software, very similar to Adobe Illustrator, and is free. I traced the reference photo using the Inkscape Bezier tool, creating a vector graphic that my plotter can read and cut. I won't go into all the details of creating vector graphics for plotter cutting, as that is a subject that deserves a dedicated how-to article.

Step 3, 4

Now that I have the artwork vectorized, I'm ready to send it to my GCC Expert 24 vinyl cutter. This plotter can cut up to 24" wide, which satisfies 99% of my projects, but unfortunately, this bird mural is about 48" wide, so the vinyl must be cut into three sections that will be joined together. I let the plotter do its thing and then layout the three sections on the floor and tape it together. I then apply clear transfer tape and cut around the border of the stencil using an Exacto knife. Next, I position the vinyl stencil on the hood and carefully position it, measuring the distance from the edge of the stencil to the edge of the hood to make sure it's centered side to side and properly spaced top to bottom. I tape it in place and then apply two strips of tape right down the center of the stencil, creating a center hinge. This "hinge technique" is an excellent method to ensure the stencil is precisely positioned. I then remove the backing from the vinyl on one side of the center hinge and squeegee it in place. Now remove the tape and the backing on the other side of the vinyl backing and squeegee that in place.



Step 5,6,7,8

I mask around the stencil using masking paper to protect the hood from overspray. The bird comprises three colors of paint: light blue, medium blue, and black. There is one other color, but it's the existing base color of the hood. I removed the vinyl for the light color and sprayed the light blue paint using my Iwata Eclipse HP-CS airbrush. I then cover that light blue area with tape to protect it from overspray and remove the vinyl in the center section of the bird. Next, I spray the area solid black using Createx Wicked opaque black and an Iwata HP-TH2 airbrush. Now I'm ready to airbrush the blue realistic fire in the black center area. The process for airbrushing the blue fire deserves a separate how-to article so that I won't go into that process here. Still, it does involve using a combination of Createx opaque and candy paints.



Step 9,10

I mask the blue fire area with masking paper and tape to protect it from overspray and expose the area for the medium blue color. Next, the medium blue color is sprayed with an Iwata HP-TH2

airbrush. Next, the rest of the vinyl is removed, and the masking paper surrounds the artwork. I then add some more blue fire at the tips of the wings of the bird.



Step 11, 12

The hood is now ready for a clear coat, so I wipe it down with Tamco HR398 wax and grease remover. This is a mild, solvent-based cleaner and works nicely on waterbased paint. I then wipe

it down with a tack cloth. For clear, I use Tamco HC2104 high solids Euro clear and spray it with an Iwata LPH400 spray gun. After clear coating, I wet sand the hood and polish it with CSI Ceram-X polish for a glass-like finish.

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Choice of colors and materials:

The colors I used for this project were the Schmincke Aero Color and the Createx. Schmincke Aero Color: Supra White Opaque 280101, Black Opaque 28702, Acryl Color Lamp Black 23771 (canvas primed)

Createx: Fluorescent Orange 5409

Background: canvas: 50x40cm

Airbrush: Harder & Steenbeck

Evolution AL Plus 0.2 nozzle set, Sparmax - SP35 0.35 nozzle set, Iwata - Hi Line HP-BH 0.2 Nozzle Set

Compressor: Sil Air 20 A

Material:

Varnish Schmincke Seidenmatt 50592, masking film, scalpel

Themes: Kratos Portrait "God of War" Video Game Character I decided on the motif Kratos from God of War (video game) and now I'm thinking about which colors I'll use, the background, and whether I'll do the portrait in color or black and white. I chose the Schmincke colors because I know them best and brush with them the safest. I also kept the portrait classic black and white. Always looks a bit more noble and with the FL. Orange in the eyes we have a good eye catcher.

Kratos from God of War Portrait by Dave Art Of Air

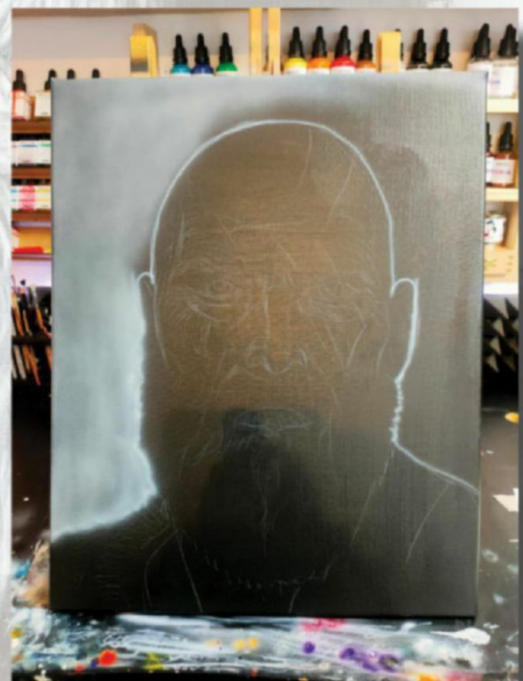


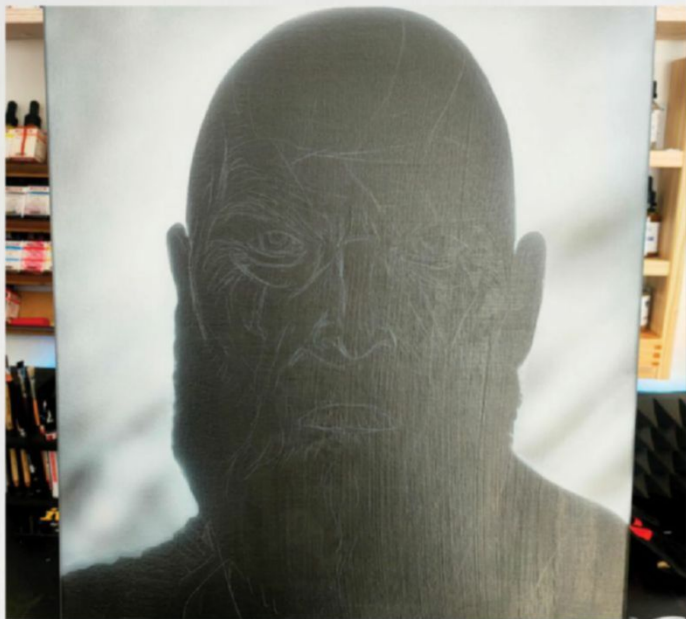
Preparing the sketch

We start classically on a white canvas 50x40cm. So that this is not too absorbent (easier to work with), I always like to prime it with white or black acrylic paint. I like to use the acrylic paints from Schmincke, the lampblack because they have super opacity and pleasantly "seal" the surface. I then sketch the motif. I like to use a projector and a Faber-Castel pen in white. With a portrait, it is essential to have an excellent preliminary drawing. If we work improperly here, the face may appear asymmetrical or strange, so this is an important step and should be carried out calmly and with a lot of attention.

The background

In this step, we'll start by presenting the background once. I draw an outer line around our Kratos so that the silhouette is not lost and then create a freehand with the white diluted "10 drops of paint 4-5 drops of water" on the background. I don't mask anything because I produce almost no overspray, and the entire artwork is brushed freehand. And even if some overspray gets into the portrait, it doesn't matter because we're still working out that area.





More details for the background

I start with the background on almost every image because I find it much easier later to work in the background rather than the other way around. We now take the diluted black (same as the white) for even more detail and work in some more blurred effects. This has the advantage that the image appears more dynamic and, at the same time, puts the portrait even further in focus, as it seems even sharper. Here we use light gradients.



Bart, Bart, Bart

Now there is further detailed work on our Bärte. We use the Sparmax White and the AI Plus Black color to brush on even more layers of hair. It is essential to create a realistic course in the hair so that everything looks authentic. How to make such hair structures, you can find a complete tutorial on my Youtube channel. Furthermore, we have already created a few color gradients in the neck area and the clothes.



The portrait lip and beard

First, I start with the lower lip of our Kratos. I try to incorporate a good skin structure, "skin pores," and lip structure. A lot of tact is required and reasonable gun control so that the desired effect is also visible. Furthermore, I begin to build up the first hair or beard structure. For this part, I like to use the Sparmax with its larger nozzle for a more fluid flow.



The Schnauzer/ beard is ready

Hurray, it's done. The beard is ready. I have brought more highlights into the beard with a less diluted white to give it more dynamism in a few places. On the other hand, I took down some details here and there with the black and worked out the cheek hair and worked it out nicely in the background.



Lower body

The right part of the lower body is open. You can see the skin and the characteristic tattoo (and on the face). On the left side is a piece of leather armor with a bit of fur, but the whole thing is kept very dark and should not take up so much space, so the details are somewhat less.



Now the fun begins

We now begin to apply the skin and incorporate the skin pores, wrinkles, and scratches there. This is a tedious work of freehand, but in the end, it gives a much better and more rewarding result. For this, I make the diluted white small infinity eights, which I create to the skin pores structure first only with white and then also with the diluted black. It is important not to lose your preliminary drawing. If you proceed as I do, I always put wrinkles, etc., a little more robust with the white so that I do not lose the clue.



Further details

In this step, we not only added more details with black but also gave the face more three-dimensionality with black and white gradients. Furthermore, we have presented and worked out the eye and eyebrows, so we can now proceed area by area on the face and get ready.



The Eye

Now we take the Createx Fl. Orange and paint the pupil with it, highlight with white a few reflections and spray with the Fl. Orange again to get another color depth. Finally, the light reflections in the eye, and the thing is done.



Nose

Now we go right and work the nose. Here, we also insert the skin pores structure and proceed as before, with the 8th movement and a few involuntary movements.



From nose to cheek

We have worked out the nose with black and continue to present the cheek with white in order to be able to create further details and gradients with black. Important again are beautiful color gradients that make the whole thing plastic. Details are one thing, color gradients the other, only in good combination do great effects and images unfold.



Pores, pores, pores so many hours.

Here you can see how the skin pores (far from finished) get nice volume and a realistic look. One should know in this portrait that the character of Krato has smeared himself with the ashes of his wife and daughter and thus the skin details are also a bit more blatant than with "normal" skin. And as with the left eye, we put wrinkles and scratches back with white.



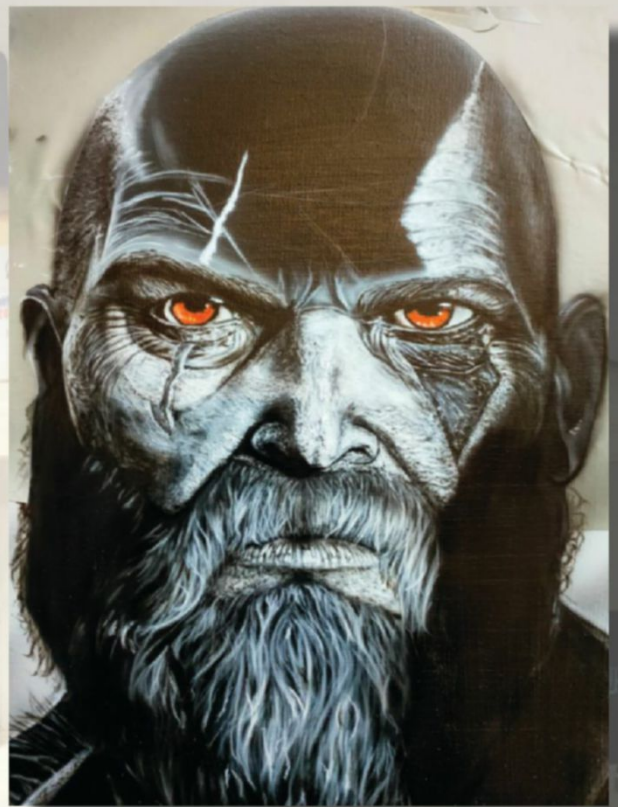
Come on, Boy Look in my Eyes

Here the front part of the face is finished, and so am I at this time. That has been a lot of work and a few weeks. We have completed the eye, the pores, and the tattoo and can now start to process the ears and the temple, and the head further.



The Bald Head

Here I have masked; since the color gradient to the background is very bright just at the top of the head, I need a clean edge here. Also, I like to take leftovers from other projects (quite the Swabian). Furthermore, we have finished working out the right ear and the right half of the head up to the tattoo.



Continue with the details there is no break

Here we not only worked out the eyebrows and presented them with black, but also finished the left ear as well as the left temple and half of the head and started to create the scar over the eyebrow and other details for orientation.



Dots, strokes, eights, and fingers hurt.

You brush for hours because of all the flow until, at some point, your finger signals that now is slowly over. After all the skin pores and details in white, I first needed a few days away from this project to be able to go back to it with new energy.



Details with black

Now we have again inserted even more details into the skin with our black and provided a beautiful plastic effect with beautiful color gradients. I'm fully on Fire as we're slowly coming to an end. I'm a bit excited if it all fits as I think.



Almost finished

So the tattoo is just as elaborate as the rest of the Kratos. After peeling off the masking foil, my heart opened because it fits perfectly. But wait. Why almost finished? Yes, the varnish is still missing on our canvas. This not only protects the image but also ensures better contrast.



As Kratos would say, "Mhh.. Boy"

The varnish gives the artwork even more contrast. I take the semi-gloss varnish from the make-up, which I find very good. The whole thing becomes better again with varnish and frame, and I hope you like it too. The whole thing will also be available as a tutorial on my Youtube channel, have a look. In this sense, stay healthy and clean.



Twitch: https://m.twitch.tv/daves_art_of_air

Youtube: https://www.youtube.com/channel/UC-2sIVW0aO74-V_V885AuAhA

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I am Dave, 33 years young, come from beautiful Lake Constance in Germany. I work as a budding sports therapist and have always been artistically active, but it only started with me about 5-6 years ago when I discovered airbrushing. However, I have to admit, I started and stopped relatively quickly because it had not worked that way. Only after I had attended an airbrush course after about a year it really "clicked" and then run without end. Since then, this hobby has always accompanied me and has become an integral part of my everyday life. Airbrushing is just such a fantastic versatile medium that it is just fun. A few years ago, I created a Youtube channel all about airbrushing, reviews, tutorials, quick tips, time-lapse, etc. Especially as a beginner, the whole thing can quickly become difficult, so that was my thought to make airbrushing easier for newcomers who can learn from my mistakes. I would be happy if one or the other stopped by. This Kratos will also be at the start as a tutorial.

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R/C BODY PAINTING By Nicole Cucca Urka



Today I paint an R/C body with very bright colors, purple, pink, and yellow fluorescent, with sketches and hexagons in some corners. Based on the body's shape and taking into the customer's needs, I design the graphics and choose the colors. Before proceeding to the realization of the graphics and the drafting of the color, I wash the inside of the body with warm water and soap to degrease the surface, and subsequently, I dry it with an old towel not to leave lint. Apply a liquid mask to the inside of the body with a 1.4 nozzle gun when the surface is dry. I usually apply 2 to 3 coats of product.



The liquid mask, once completely dry, which varies from 1 to 2 hours depending on the temperature of the environment, creates a pink transparent veil. While waiting for it to dry, I started drawing the graphic design on the outer part. I am not afraid to

ruin this part since all the bodies are protected by a film that will be removed at the end of the work. I use an indelible marker with a fine tip or a pencil that writes on plastic surfaces to draw the graphic.



Once the graphic has been drawn, I cut the liquid mask from the inside with a scalpel, following the lines I have drawn externally. When everything is cut, I can proceed with the drafting of colors, and it would be better to proceed with the darker colors up to the lighter ones. I always choose water-based acrylic paints suitable for polycarbonate. In this case, I prefer to start with the metallic silver strip.

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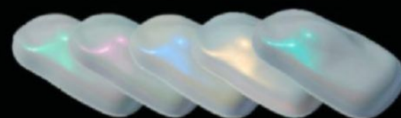
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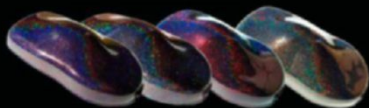


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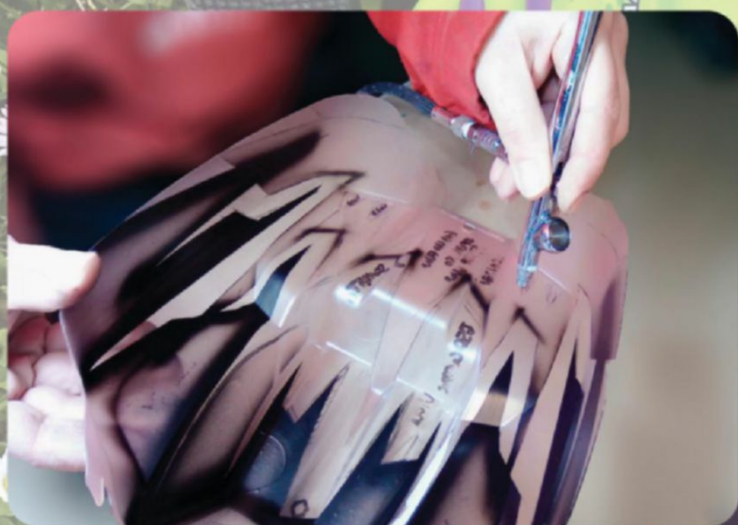
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With the scalpel, I help myself lift the liquid mask to discover only the part to be colored and previously cut; then, I apply two coats of color uniformly spray with a nozzle 0.3 or 0.5.



I use a metallic silver color, and to avoid spoiling it with other colors, after two coats of color, I cover the metallic silver with black so it will be highlighted the silver. Painting from the inside, I must keep in mind that I must think backward. That's why I have to think about what I want to show first.



Free from the liquid mask, the second color will be purple.



The second step is to create a bit of depth, so I did the black shades around the windows and in the neighboring part with what will become the yellow color.



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After that, I create the hexagons that I will put only in some points on the body, and they will result above the base color. For the hexagons, I help myself with an adhesive mask created by me on a plotter, which starts totally black and then fades into the purple color that will be 'applied later.



Then I apply the purple color evenly with two coats of paint. Remember to remove the liquid mask before coloring the affected part and remove it only where you want to proceed.



Then I move to the front of the body. I remove the liquid mask, and with the help of a brush and the purple color, I create splashes of color to my liking. I fill the part until I'm satisfied with the result. I don't put away the purple color yet, because I want to create shades bordering on silver always for an intense effect'. Once I have done this step, I close the whole part with fluorescent pink color. Since the fluorescent colors are transparent, I immediately close them with a white base to avoid dirtying them with the subsequent colors because they must always be combined with white to bring out the gloss.





I finally move around the back and take off the liquid mask. Also, in this part, I create the sketches with the brush, but in this case of green color and as in the other parts, I make shades of green on the edge that borders the purple. Then, I close with the fluorescent yellow and finally the basic white.



I conclude the project with the Italian flag as requested by the customer. Since the part is small, I discover it totally from the liquid mask, and I realize a slight shade of black on the edge that borders with the fluorescent yellow to create depth. So I covered the colors white and green with adhesive tape, proceeded in the coloring of the fluorescent red part, and finally covered the color with white. I take off the tape and cover the red just made together with what will be the white of the flag. Then, I remove the previously applied tape for those with fluorescent green and spray the white both in the middle and to insulate the green.



I say these last steps are optional. Some parts of the body seen from the inside have remained colored, such as the purple and the silver strip; to make everything visually tidier, I give a veil of white and create a uniform base. As the last step is optional, I use a top coat to seal the colors inside and avoid scratching by handling the body.

After the graphics, the body is ready to be mounted on the car. The sponsors' stickers and the artist who created the graphics are also applied. Finally, I would like to thank Airbrush The Magazine for allowing me to make this article and the Planet Racing Bike store in Castelnuovo Scrivia (AL), Italy, which always offers me to its customers who want to create a new graphics on their cars.



CLEARCOATS

PAT DRY

TAMCO PAINT

Clearcoat ratios stem from many derivatives. For example, the way we spray, the environment we spray in, the goal of the application because someone else does it and I like it, the cost, film build, All of this help determine our clearcoat of choice.

It all started when the Europeans advanced quicker than most of the world. So they claim. Hence Euro Clear. A choice was made to minimize labor as much as possible, and that remains the thriving desire of the Europeans to this day. Having a 2:1 clear, or having the highest viscosity clear that remained sprayable, allowed the ability to achieve the desired film build with fewer applications (less labor). 2:1 was preferred!

As America and the rest of the world were introduced to Urethanes, which means leaving enamels and lacquers, the goal of the application was the speed of the cure to produce more. The Europeans were ahead of us with spray cabins while most of the world was using a homemade type booth of some sort: 4 walls and a roof with an exhaust fan. We weren't concerned with saving labor; we wanted to figure out how to paint as many as we did with lacquer. So to gain the initial speed of the job was to produce cleaner, no buffing, results that Urethane allowed over lacquer. 4:1 was preferred!

History class is over. LOL. The many different ratios of clear really come from the job's desired goal and what the painter can handle the best. Tamco Paint and all other paint companies chase the craze of the painter by developing clears for a sales advantage. We'd much rather sell a lot fewer products, but that isn't competitive to stay in the game.

There are solvents in clearcoat hardeners—different amounts to activate various clears. Flow additives, curing chemicals, viscosity adjusters, adhesion chemicals, corrosion protection chemicals, coalescing chemicals (to keep it all together),.... It's a balance between clear and hardener to create the perfect blend. It's not just resin and isocyanate that create the finished product.

In a nutshell,

- A 2:1 clear will build quicker with fewer coats than a 4:1.
- A 2:1 is thicker in viscosity, which will require a few more pounds of pressure to itemize correctly.
- A 4:1 clear will cure through quicker because less is being applied unless the product is abused.
- A 4:1 clear spray is easier for beginners because it wets the panel with less effort.
- The juggernaut is 2:1 clears with real thin hardeners or 4:1 clears with thick hardeners.

The Clearcoat application is definitely a trade that is perfected with each application. It takes time and dedication to produce what your heroes produce. They've failed more than you've tried.

Pat Dry

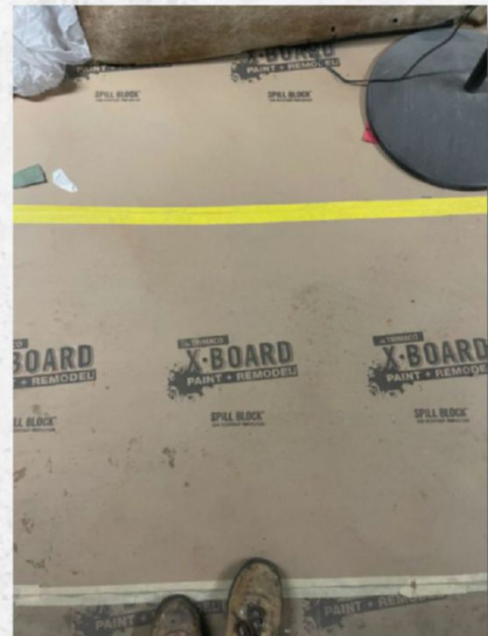
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TECH TIPS



As with most things these days, prices for No #11 Xacto blades keep climbing, so here's my solution to control shop supply costs. I haven't thrown a blade away in years; I keep them in a can to eventual reuse. These blades are very easy to resharpen with a good sharpening stone and some practice. Never apply pressure when cutting out stencils, masking tape, fine line tape, paint mask, etc. Cutting into the painting surface is not what you want to do. Always let the blade do the work. To make this possible, keep your blades sharp.



Many of you might paint in your house, garage, small shed, or shop, and keeping it clean is always a chore. Paint, dust from sanding, etc., will always end up on the floor; it never fails. To solve this problem, I use Trimco X-Board paper from Home Depot. X-Board is heavy-duty paper that comes in a roll 35 inches by 100 ft. and has a spill block technology that ensures no paint, mud, or water will get through to your surface. When I say heavy-duty, I mean it is heavy-duty. This stuff is thick. Rolling it out using duck tape on the seams makes for a floor covering easy to sweep to keep clean. Once a month, I add another layer right over the old one. Cost \$38.48. Perfect for helping keep the shop clean with little effort.

Airbrush: Iwata CM – SB , Surface: Gesso board panel
Paint: Createx Illustration Colors, Additional material: # 11 blade.



WILD AFFECTION SILVIA BELVISO



Silvia Belviso was born in Bari, Italy, in 1979. After obtaining her diploma as an art teacher at the "De Nittis" Art School in Bari, she immediately extended her artistic range by enrolling in the master studio "Ippogrifo" of the Italian master Peppino Signorile. Ten years of uninterrupted study in this "multi-expressive" studio allowed her to deepen and experiment with many pictorial techniques. In addition, this allowed her to participate in numerous solo and group shows, both national and abroad. She began her specialization in airbrush painting techniques in 2003 in Florence, then in Rome, where she actively collaborated with the Italian Airbrush Association. She continued her career as a painter/teacher and organizer of national art exhibitions for emerging and non-emerging artists. Since 2014 she has perfected herself in



Background and stencil (1, 2.0, 2)

I begin my painting by cutting a stencil with the shape of the two lions from a print to protect that area so I can start working on my background. Before spraying paint, I position the stencil on my panel and place some small magnets to ensure it doesn't move. Next, I begin to paint the background, starting with a buffered light green color (a mix of white, yellow, and moss green). Once I have the base color for my background, I start painting the soft shapes with transparent moss green, yellow, and burnt sienna. Every shape is painted freehand to achieve that blurry effect that gives more depth to the background.

photorealistic painting at the Blair School of Art in South Carolina (U.S.A) with Dru Blair. Career: Graduated in Foreign Languages and literature with historical/artistic specialization. Professional artist, Art teacher since 2006.2015 Founder of the Art school "Voxart" in Bari, Italy. , Currently Art teacher and co-owner at the Blair Center for the Arts, Charleston SC.
Represented by Dare Gallery and Sandpiper Gallery in Charleston, SC.



Details (3, 4)

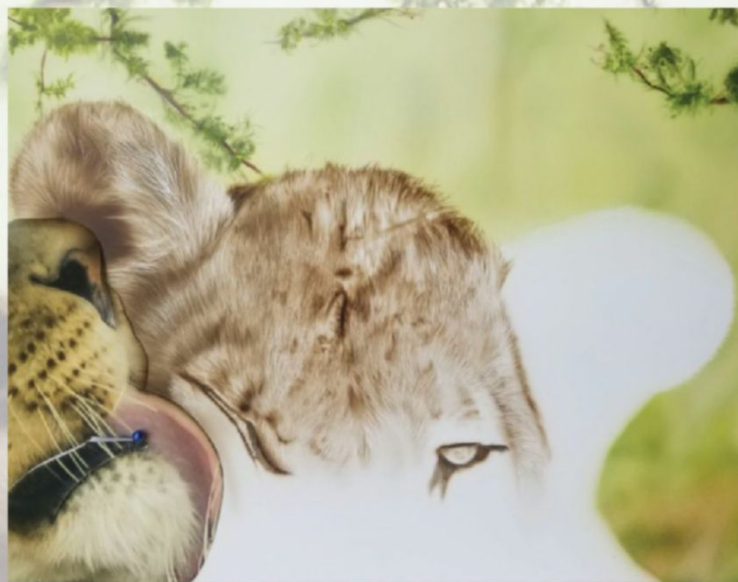
Once the first level of my background is complete, I start painting the details of the leaves. I use moss green for the primary forms and a mix of white, red-violet, and sepia for the twigs. For the leaves on the left side of the painting, I need to use a different method because I have a few dark spots, and a transparent color will not work, given that this group of leaves is lighter (4). I paint the shape of the leaves with titanium white (opaque), and then I add a light moss green and yellow on top to create dimension.



First female lion (5, 6)

I start with the first lion on the right side when my background is complete. I cut the black shapes of my original mask's eyes, nose, and mouth; then, I sprayed lightly just to establish their position. I remove the mask, and I start working on the first ear. I simply use the sepia color straight from the bottle. I try to replicate the same values I see in my photo reference (darks and lights) only

by spraying free hand and start giving some kind of shape. Then I start scratching with my blade to create the hair. At this stage, it is essential to follow the reference as accurately as possible, following the direction of the group of hair seen in the photo, and make sure every scratch is different. The more random your lines are, the more realistic your painting will appear. Remember: nature is chaos; nothing is contrived and organized.



Fur and tools (7, 8)

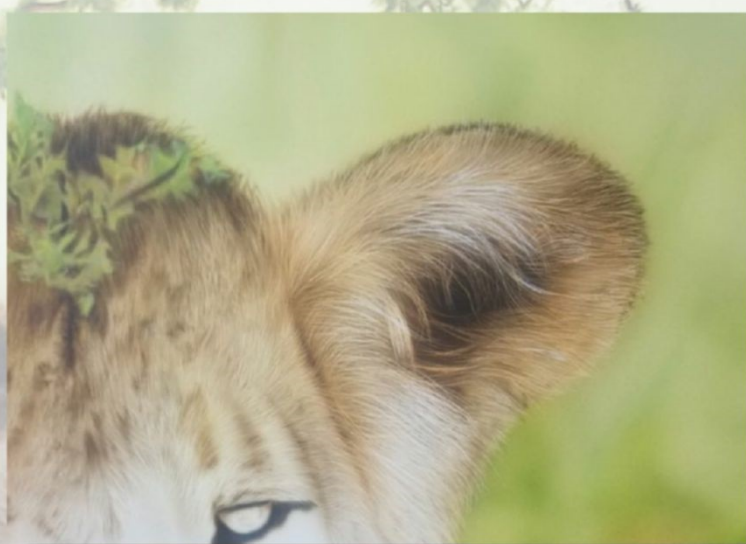
I continue working on the fur. I move to the top of the lion's head, and I constantly look at my reference to make sure I am getting the correct values and scratching in the right direction (still sepia color). If I need to increase my values, I add another layer of paint, then

scratch again. For this painting, I mostly used the blade because the surface of my gesso panel was not so smooth. Still, if you are working on synthetic paper or any smooth surface, you can get the same results by using an aggressive eraser, which is much easier to hold.



Adding more details (9, 10, 11)

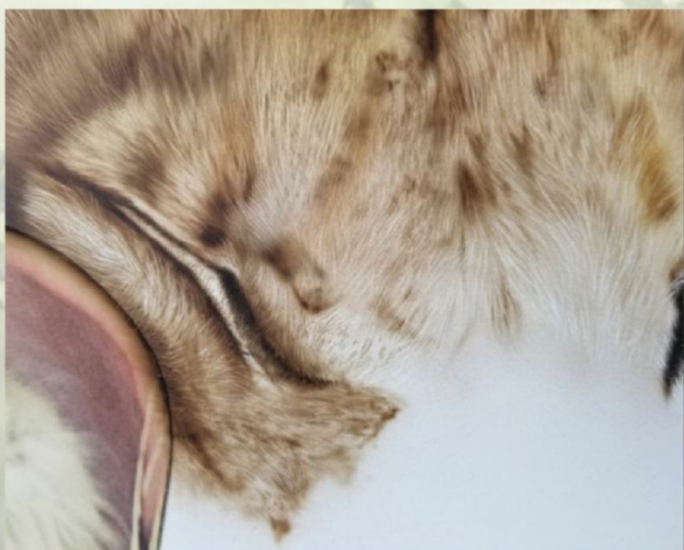
At this point, I'm ready to start painting the leaves on top of the lion's head. As I did on the background, I used an opaque color (titanium white) to paint the basic shapes of the leaves. Then I start modeling them by spraying moss green and yellow and some very light sepia to darken the shadows. Be aware that it's very easy for the overspray to travel onto the fur in this step, so I suggest protecting the area around the leaves with a torn piece of paper while spraying.



Right ear (13, 14, 15)

Here I begin spraying on the right ear of the lion. I'm still using sepia. I usually start with the dark spots. The overspray adds some paint to the light areas so that I can begin scratching. After I scratch the first time, I add some more paint, and then I scratch again. Next, I spray a light yellow and burnt sienna coat after my texture is complete. Finally, I added a very light layer of the same colors to the rest of the fur.





The eyes (16, 17, 18, 19)

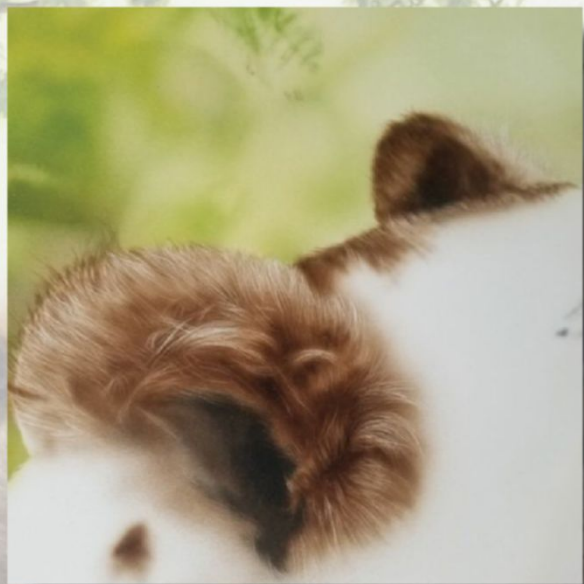
I establish the position of the pupil with black, and I take the paint off from my highlights. Then, I sprayed burnt sienna mixed with sepia on the iris. I start with an intermediate value, and then I remove the light areas with my blade, then add another layer of the same paint to get to the correct value. Finally, I spray a super soft

coat of cobalt blue on the highlights at the very end. The left eye is different because it is closed. Here I switch to the sepia color, and I paint the dark spots first. Then, I add a little more paint around it to establish a background so I can start creating the texture of the fur by scratching.



Adding fur on the body (25, 26, 27, 28, 29, 30)

I continue adding the same sepia color for the rest of the body, painting the dark areas and scratching to get more dimension on the fur. On top of that, I started adding dagger strokes freehand because I needed this part of the fur to look softer and a little bit out of focus. Before I continue adding paint, I need to protect the primary leaves in the foreground, so I cut the shape I need from my original stencil and position it on my painting. After that, I'm ready to complete the rest of the body by painting more dagger strokes. In the end, I add more paint overall to complete it. Finally, I remove the mask from the leaves.



Male lion: Ears and eyes (31, 32, 33)

Next, I can finally start to paint my second lion. To begin, I use the same method I used for the female lion. I establish the position of the nose, mouth, and eye by spraying through a mask I previously cut using straight black. Then, I start working on the ears using sepia as a base color. Again, I spray and then scratch, then spray again. Once I'm done with the ears, I need to work on the eye, replicating the shape I see in my reference material. I work upside down to avoid confusion. I'm not thinking that I'm painting an eye, but I'm concentrating only on the shapes I see in my photo. Painting upside down helps you separate yourself from what you know so you can be more faithful to what you see. In this way, you will also avoid confusion.





More fur (pict 34, 35, 36)

Once the eye is complete, I move forward to the rest of the fur using the same color and technique. When I get to the area under the eye, I use various tools to create my texture: blade, freehand, and stencils (Blair fur stencil and skin 5). Afterward, I paint the whisker's base, basically creating dark dots. Then I keep working down to the cheek. In this area, the values become lighter and lighter.



The tongue (37)

It's time now to paint the tongue, and I need to be very accurate with the tongue's color if I want it to look realistic, so I need to pre-mix the tongue color. I use a combination of white, red-violet, orange, and sepia. Once I have my color ready, I use my mask to protect the lion on the right from the overspray of this opaque color. If this buffered paint goes on the lion, the fur will suffer from a blue/gray result (blue shift phenomenon).



The mane (38,39)

To complete the mane of the lion, I start making long strokes freehand with the sepia color. After I adjust the values, I start scratching with my blade. The direction of my strokes is similar but not the same. Some of the lines and strokes I make overlap each other. This diversity creates more realism in my paintings. Next, I completed the mane's texture and added more sepia to the body's



freehand because it is blurry. I also add more black on the right side, where I will create another section of fur again by removing the paint with the blade. After that, I color that section with sepia. Before I move to the last area of the painting, I need to complete the leaves on top of the male lion's ear. I use the same method I used for the last leaves. White to create the shape, then moss green, yellow and sepia.



The foreground (40, 41, 42)

I start adding white to the primary leaves of the foreground because I need the edges to be softer. After that, I go down to the rest of the foreground, and I start creating the main shapes, first with a reddish color (a mix of red-violet, sepia, and cobalt blue), then with moss green, to finish with an orangish color (burnt sienna + yellow + sepia). All the background needs to be blurry, so I spray freehand from a distance. Finally, I define some details of the primary leaves on the right by using white to create contrast and yellow and moss green on top.



Final step: the whiskers (pict 49)

Making the whiskers it's very easy. Make a curved cut on a piece of yellow tape or on frisket, and then position your sticky mask on your painting. Split the two parts to create a gap in the middle. In this case the whiskers are pretty thin so make sure the two sections of the mask are very close to each other. Then spray a very small amount of white paint mixed with a little bit of orange. Once the whiskers are done, the painting is finally complete!



Artist Chris Scura



Artist Daniel Stenger



Artist John Seaton

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