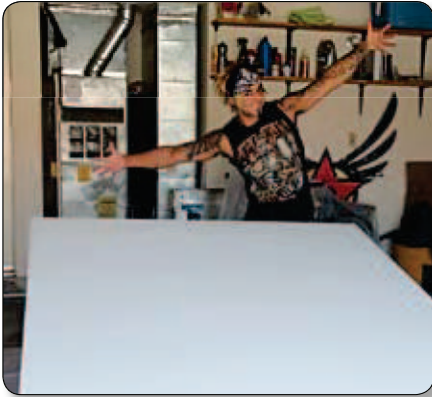




WICKED GLOW JOB

BY GEARBOXXX

I'm here to deliver the latest rant and rave about Wicked Color's smokin' new Wicked Glow White! As an industry professional in digital and traditional media I was intrigued by the opportunity to rip into Wicked Glow White, Pandora's box for a whole new look using a sophisticated pallet of UV colors. Join me as I have at it. ➔



STEP 1

Alright, time to get rockin'! We have a 60 by 72-inch canvas, pre-gessoed, and ready for paint!



STEP 2

I mixed Wicked Opaque White, Wicked Opaque Black, and the new Wicked Glow White (one part each; 1:1:1) to make a 50% UV Grey.



STEP 3

I poured the paint in a 2.5-quart bucket, and thoroughly mixed it with a drill with a paint mixture attachment. Also, remember to add Wicked Reducer while mixing to attain the desired viscosity. *BE CAREFUL!* This could get messy.



STEP 4

To avoid clogging, I strained the Wicked UV Grey before pouring it into the airbrush. Clogging means downtime, and you want to avoid that to keep the job rockin'!



STEP 5

I applied the UV Grey with an Anest-Iwata HVLP spray gun with a light first coat. I aimed for 40% coverage on the second coat, 70-80% for the third, and 100% on the final coat. With Wicked Colors the lighter the coat, the better; build them slowly and light.



STEP 6

I finalized the sketch.



STEP 8

Okay, kids now let's digitize this beast! I adjusted my scanner settings to import the image at 300-DPI—that should be in Photoshop under FILE->Import->and the name of your scanner.



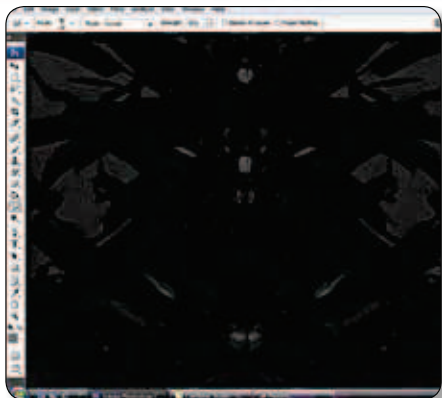
STEP 7

I used a combination of gouache, AB brand black marker with a brush tip, and Blue Lake colored pencil by Prisma Color. Then, I highlighted the eyes and nose area with Wicked White.



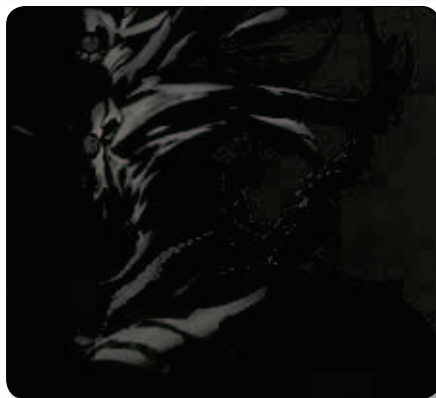
STEP 9

So, here's where you want to throw your mouse out the window and get a tablet. I recommend buying any high-end tablet to maximize your pressure sensitive options (the ability to control opacity and thickness of line on your tablet) and capability in any digital illustration program.



STEP 10

First thing you want to do after scanning is desaturate the image and bump up the contrast with the "Levels" function.



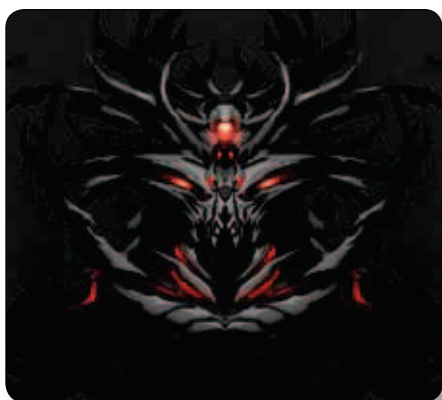
STEP 11

I created a new layer, and titled it "Detail Highlight." Using a combination of the "Lasso," "Airbrush," and "Smudge" tools, I quickly executed sharp and smooth radiant highlights.



STEP 12

With the one side highlighted, I duplicated the layer, and with hot key, Control-T (Command-T on a Mac), I opened the "Transform" tool and selected "Flip Horizontal."



STEP 13

The final image is saved as a layered and JPEG version. Then, the JPEG was imported into Painter where I added the red glows and highlights using the "Lasso" and "Glow" tools. The "Glow" brush renders great effects, such as fire, volcanic plasma, jet thrusters, and tons more.



STEP 14

I printed the image on transparency paper, and using a 3M overhead projector I centered the image and focused it to start painting. I recommend using an overhead projector due to the brightness and intensity it projects, not to mention its multiple uses in various lighting conditions.



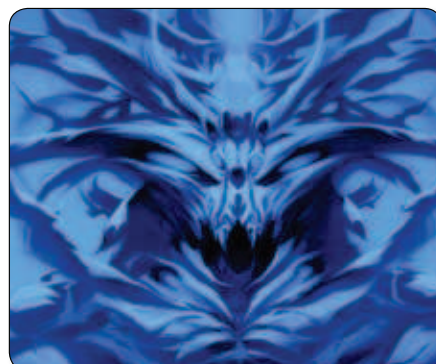
STEP 15

I airbrushed the details in major key structural areas throughout the piece. Then, I used an Iwata HP-TH spray gun with the fan head to perform sharp and tight lines at one angle, and a smooth fan pattern for blocking in the masses of the creature at another angle.



STEP 16

I employed the light source from a strong overhead projector in tandem with two 4-foot UV fixtures, allowing me to better monitor the reaction of normal and UV spectrums by simply blocking the light from the projector with my body and exposing the paint to the UV light set to my left and right.



STEP 17

Here are all the shapes and masses blocked in and detailed. For this step I used a mix of Wicked Black, Dark Wicked UV Grey, and a light UV grey to finish rendering the monochromatic portion of the image. Because this painting is under strict UV light the photo may depict a bluish tint, but in person the image is genuinely a UV grey.



STEP 18

Finally, some color! Using Wicked Air Fluorescent Red and Wicked Red, I was able to create a deep, lush UV-reactive red. Mixing UV colors with non UV colors achieves a wide range of UV-reactive intensities.



STEP 19

I airbrushed a nice washed out sci-fi glow around the third eye and nose area using a mix of Wicked Gear White, Wicked Fluorescent Orange, and transparent base. I reduced this quite a bit and added the transparent base to maintain the body, and to apply a very translucent layer.



STEP 20

I applied the translucent light-orange color for a nice subtle glow around the third eye and nose area. I didn't need too much for this step; sometimes, less is more.



STEP 21

With a pure UV red, I started punching up some of the key areas that I wanted to call attention to.



STEP 22

With a mix of Wicked Opaque White and a bit of reducer I airbrushed a white base for the most intense glow area of the piece. This allows me to glide the paint on and achieve sharp, clean edges. You will definitely want to apply three or four coats for a nice solid base.



STEP 23

All the key areas that warranted the most intense glow were solidly filled in with Wicked Opaque White.



STEP 24

Notice that, under full UV lighting, the hottest areas of the piece have no UV-reactiveness whatsoever. Once again, Wicked Opaque White is the perfect foundation for the subsequent colors to bounce off of.



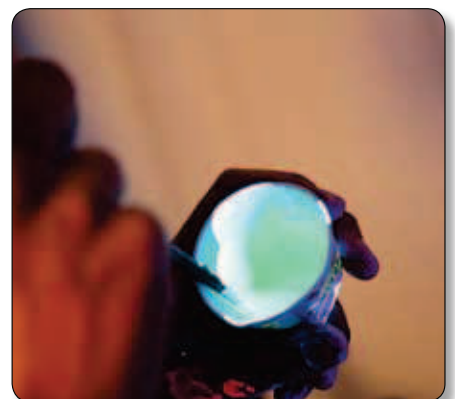
STEP 25

Here, I airbrushed a mixture of fluorescent yellow and Wicked Glow White to achieve the next color.



STEP 26

Here, I used a paintbrush with a dab of fluorescent yellow and Wicked Glow White. This technique conserves paint and lends itself to the perfect combination of color and desired effect.



STEP 27

Still using a paintbrush, I mixed Wicked Glow White and fluorescent yellow, matched the desired color from the previous step, added a bit of reducer, and got ready to fire up this puppy!



STEP 28

I went back over the white base with color from the previous step and added glow effects to the key areas to attract the viewer's eyes to the major highlights, details, and focal point of the illustration.



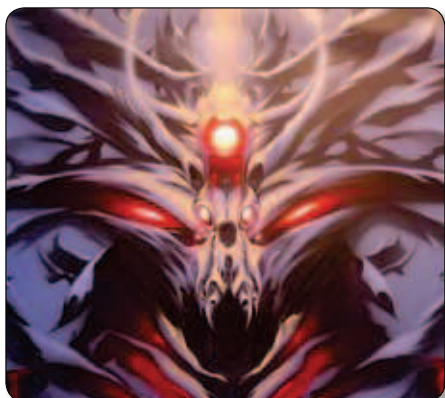
STEP 29

I completed the highlights for the eyes, third eye, and nasal area.



STEP 30

Some of the tight details come into play here. Using a Iwata Micron C airbrush and free-hand templates I rendered the highest level of details with Wicked Air Opaque White. Again, I established a detailed Wicked Opaque White base for the brand new super hot Wicked Glow White.



STEP 31

The painting is lit with a combination of UV and normal lighting. Notice how the final white high-light pops intensely under the normal light.



STEP 32

The UV light resulted in a completely undesirable effect, but don't worry kids, this is quickly going to change. This is where we start hitting this out of the ball park!



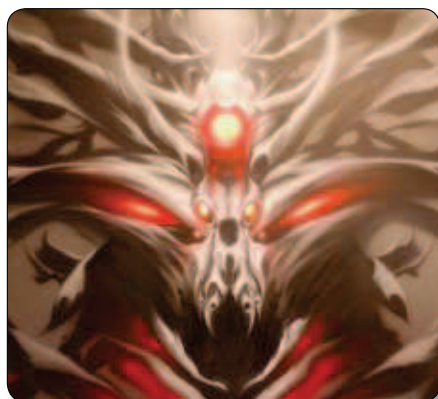
STEP 33

The side-by-side comparison with step 32 shows the dramatic difference between the Wicked Glow White and the opaque white. Once again, the Wicked Opaque White provides the perfect springboard from which Wicked Glow White jumps at you.



STEP 34

I used a combination of fingers and different parts of my hand to achieve a soft, semi-organic mask versus free-hand templates. Often when painting, I use my hand—formed in different shapes—for masking. This may seem unorthodox, but it's effective.



STEP 35

Okay, kids, here's the final piece, a dazzling demonstration of the use and combination of UV and non-UV colors. Also, the effects hold up under non-UV and UV lighting conditions.



STEP 36

This piece really pops off the canvas. This paint gives us the ability to create a new, stylized, and even sophisticated approach to art. I'm very curious to see what you come up with. And remember, you are what the universe is doing. Now go paint! ■