

# How to paint a V\*\* D\*\*\*h flying eyeball

By Ray "el Vago" Smith

OK I tried posting this as a Word page and it wouldn't let me so I guess I'll have to type it again I'll try inserting pics as I go along to make it easier to follow. So here goes:

First of all let me say that this is MY interpretation of a (cringe) Von Dutch flying eyeball. I would state that this is only a GUIDE to how to paint one.

The materials needed for this are:

1-Shot paints in the following colors:

Chrome Yellow(base for the wings)

Ivory(base for the eye itself)

Primrose Yellow(highlight for wings)

Light Blue(iris)

Bright Red(veins in eye)

Medium Gray(shadows for veins)

Black(outline of design, tinting for wing shadows)

White(hot spots on design)

#6 lettering quill

#2 Jenson Swirly-Q

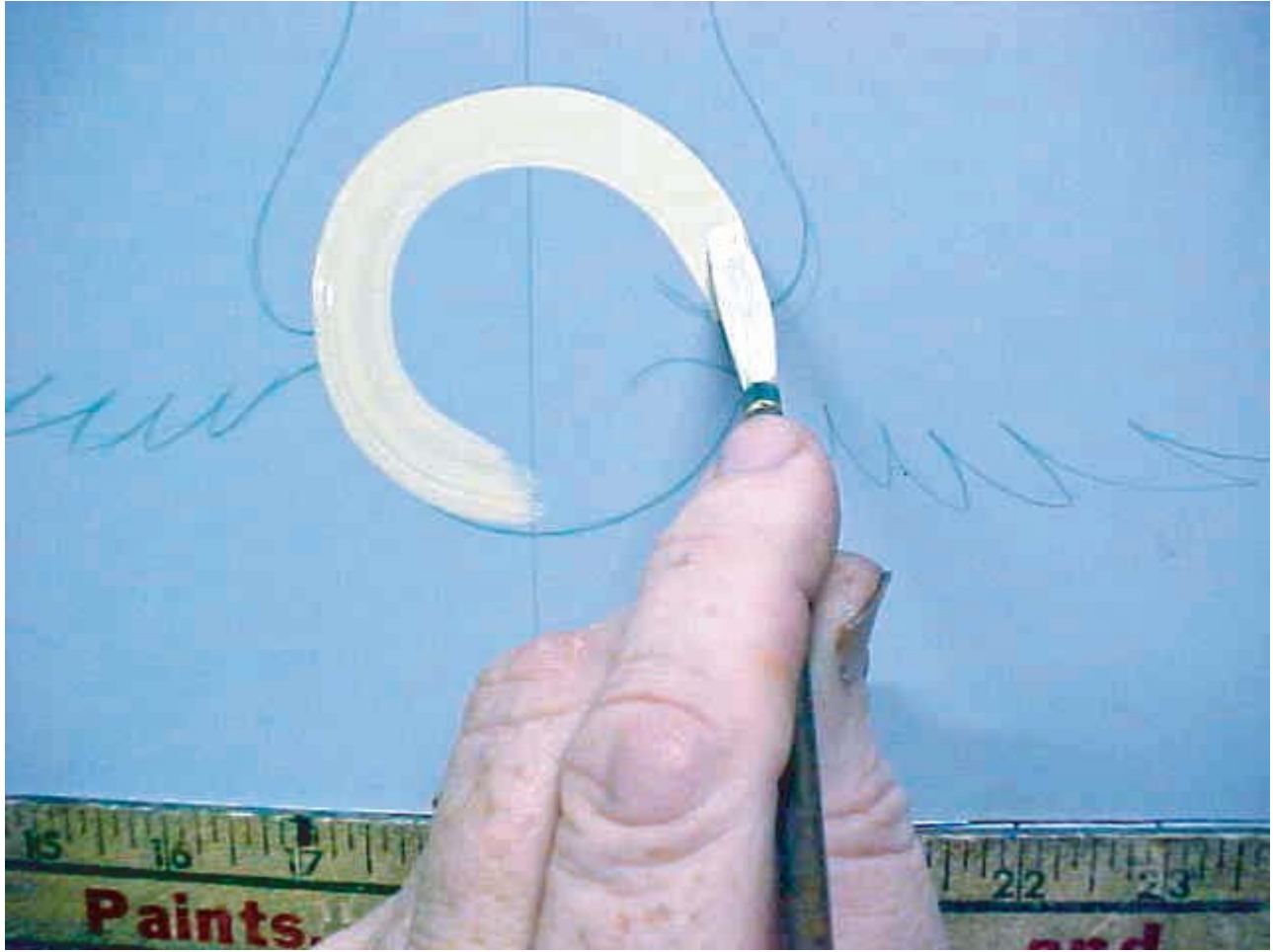
Stabilo pencil(green; shows up against the gray on the aluminum)

1 pc scrap aluminum

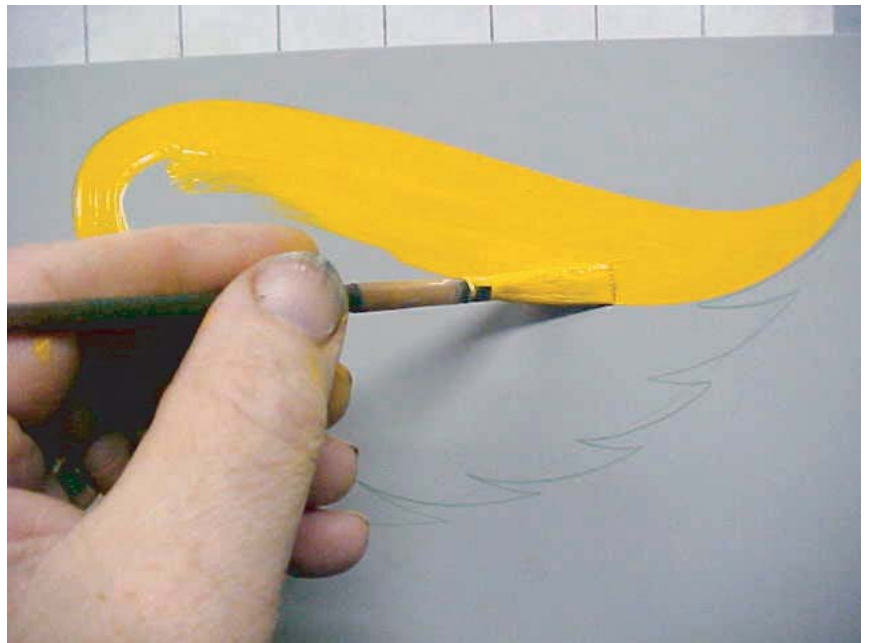
The first step is to thoroughly clean the surface to be painted with a good wax and grease remover and dried. Next the pattern is layed out starting with a center line, then a circle using the bottom of a 1-Shot can (real high tech here) and finally roughing in the wings. See first picture.



Next using the 1-Shot Ivory, paint in the eyeball. I used the Ivory rather than White so a hot spot could be added. Also the shading of the veins required using the Gray which I use sometimes for the eye base color. See picture.



Next the wings are base colored using the Chrome Yellow. When doing the feather tips, a nice sharp point can be realized by twirling the brush as it is lifted off the surface. Also if the yellow isn't covering too well, after it is painted, add a bit more thinner to the paint and flow the paint out in the direction of the feathers. Coverage is not a big problem as the light and dark portions will be blended over the base and should provide sufficient coverage. This is done with the #6 quill by the way. If a few feather edges occur while doing this, do not worry as the black outline will cover this. See picture 3.





Now to add the highlight color. I'm using Primrose Yellow but you could mix a similar color using White into Chrome Yellow. Either way you want it lighter than the base. This color is applied using the Swirly-Q at the 10 o'clock position (where the "light source" is originating) again making sure it is consistent throughout. See pictures 7 and 8.



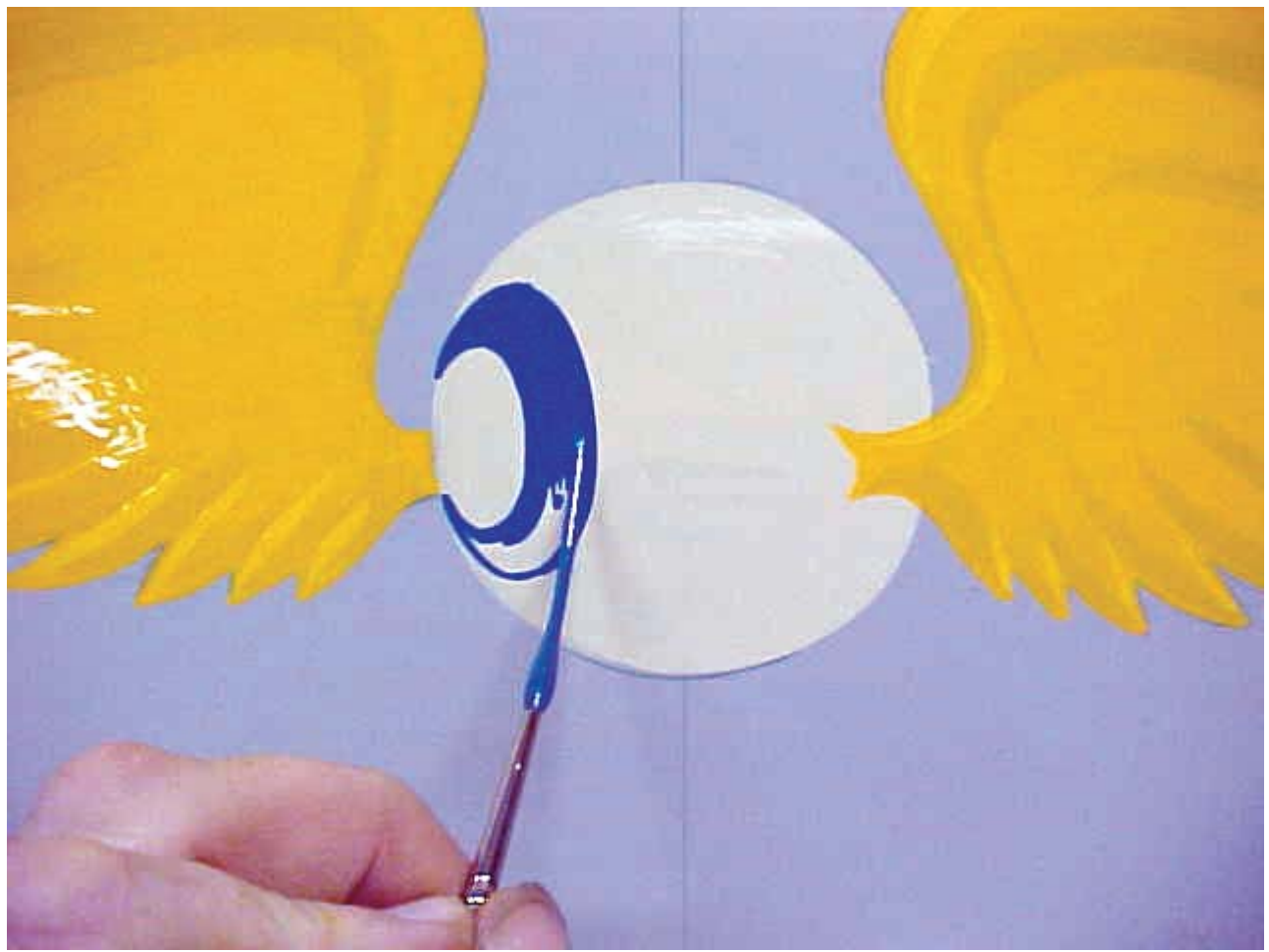
an overall view



Next using the same brush and mixing a TINY bit of Black into the Chrome Yellow paint on the shadows to the feathers at the 4 o'clock position. Doing this while the base is still wet (called wet-on-wet blending) causes the paint to flow together and provides a smoother surface. It is important to keep the shading in the same relative positions throughout. See pictures 4 and 5.

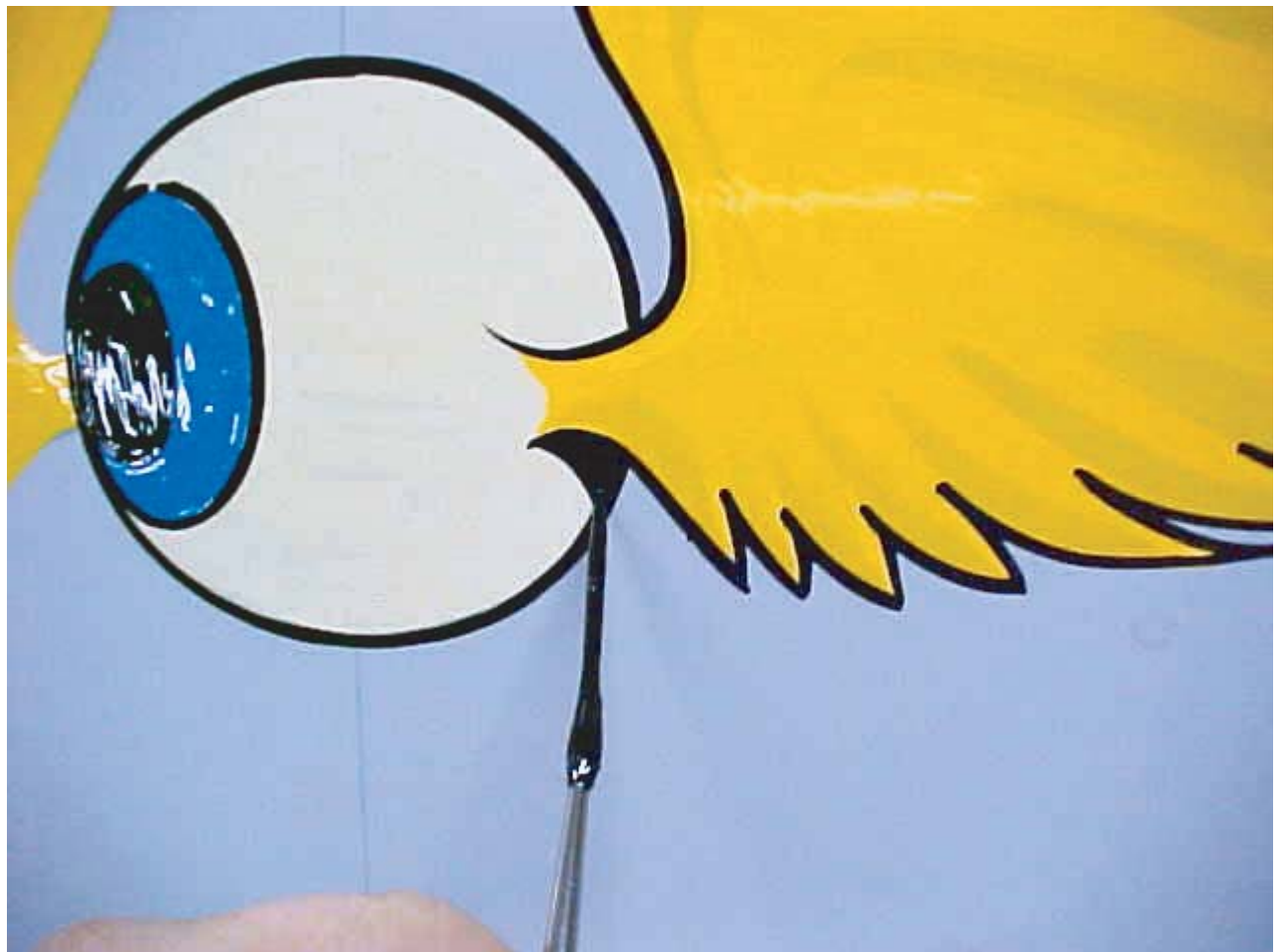
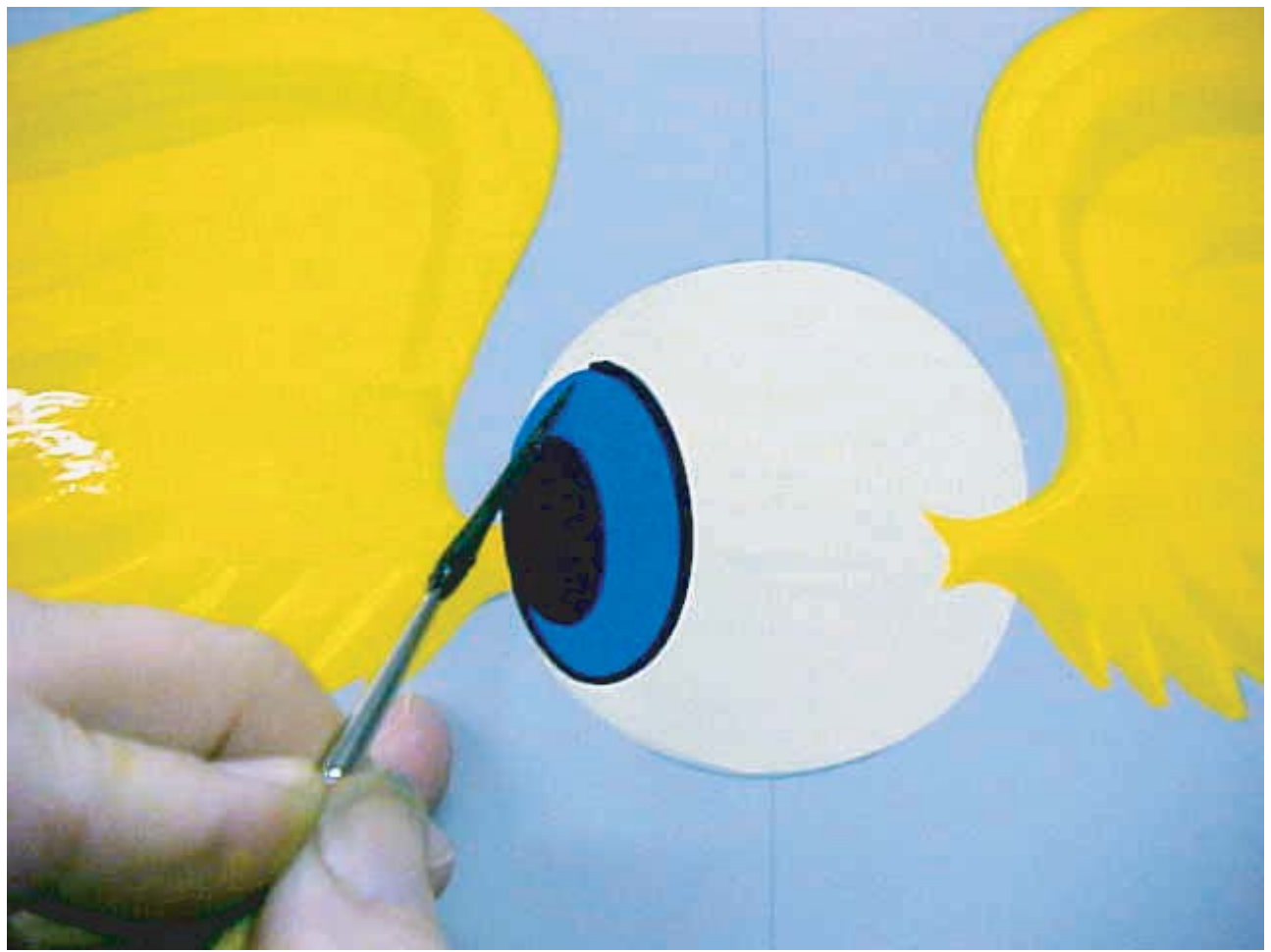


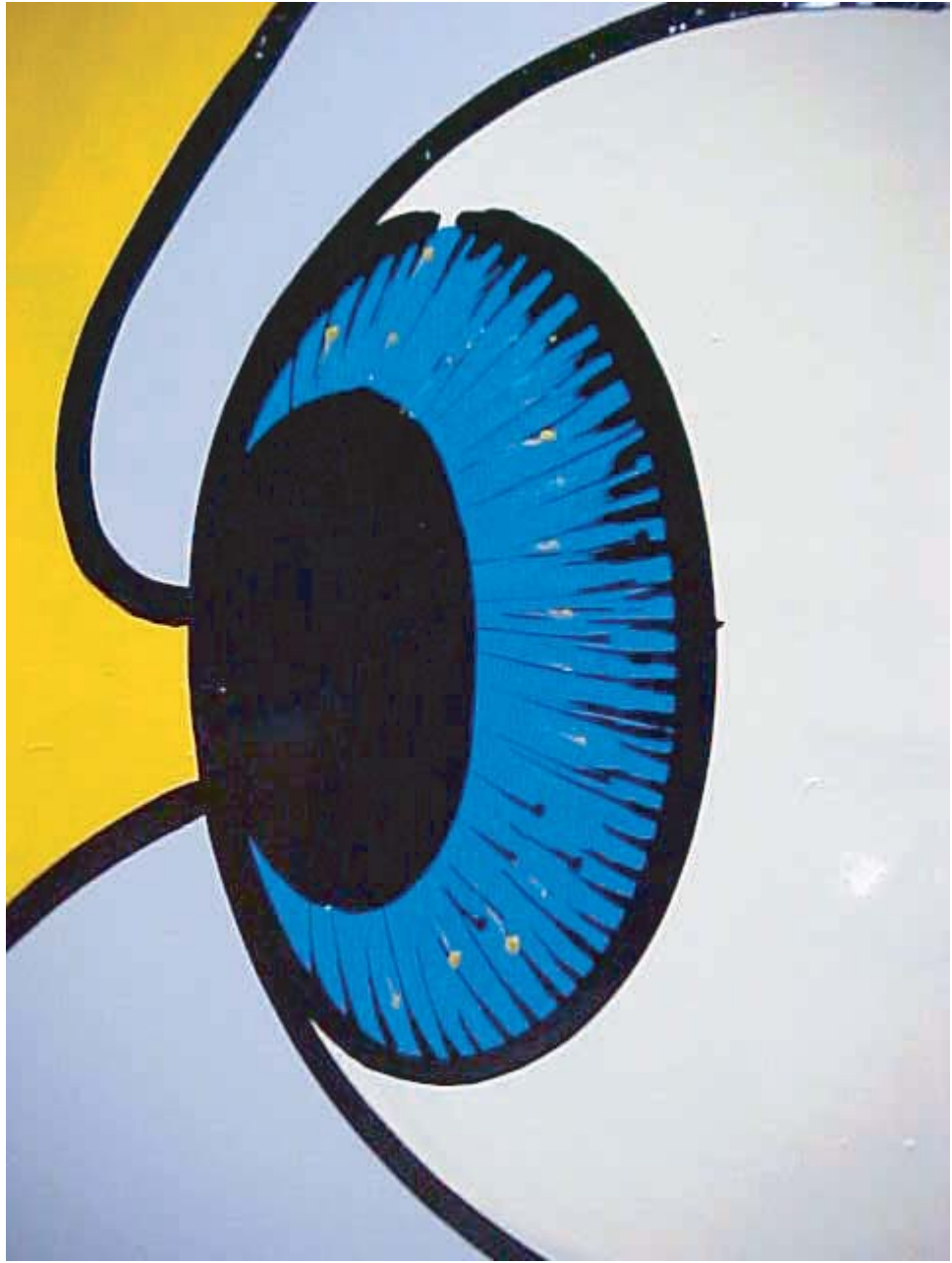
an overall view of the shading.

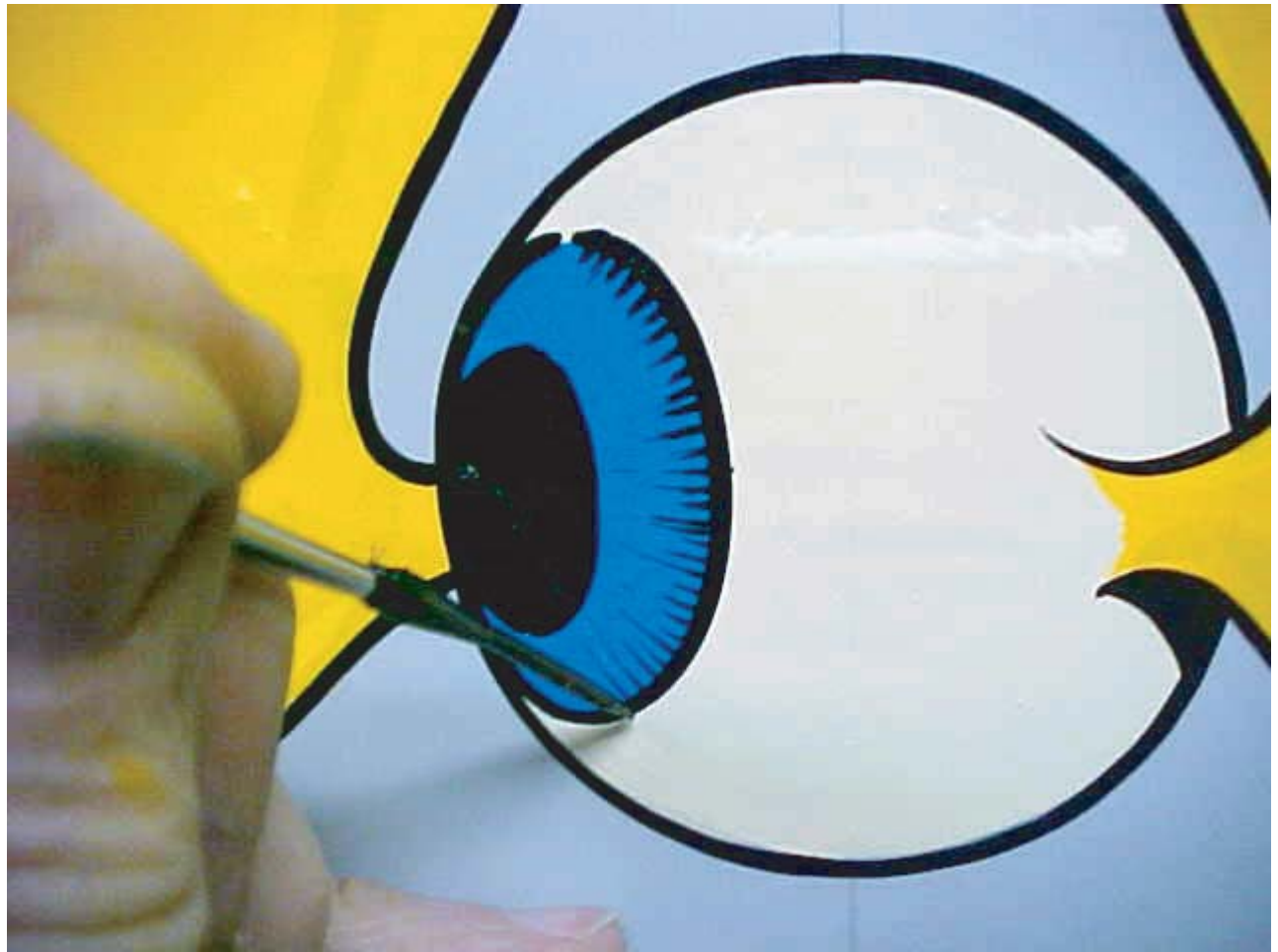


The Light Blue is now added to form the iris.

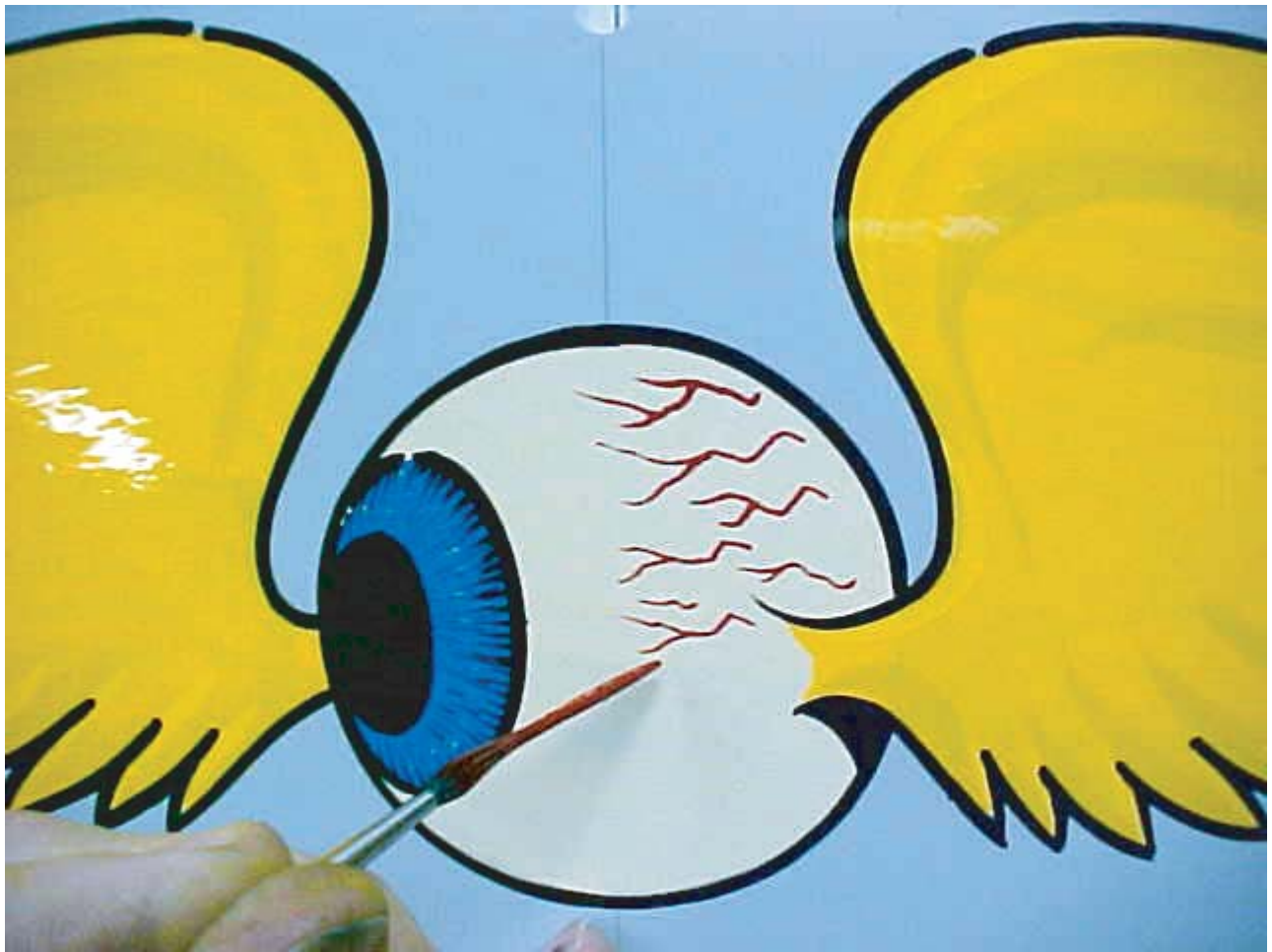
The next 5 pictures will show the black outline and iris detail being added. The outline is pretty much straightforward and the only thing to be sure to add is the little shadow near the root of the left wing. It really makes the wing stand away from the eyeball. The detailing of the iris involves loading the paint on the brush and paletting most of it off to leave it, "dry". This allows you to put really thin lines on without resorting to another smaller brush. The brush is, "dragged" lightly from outside edge to pupil in a radiating pattern. Little inconsistencies in the lines are actually welcomed as the iris is rarely symmetrical. At this point you can add a little leftover yellow to the tip of the brush and add little spots at random places on the iris for a more realistic effect. See pictures 11 thru 15 (my numbers in the computer)







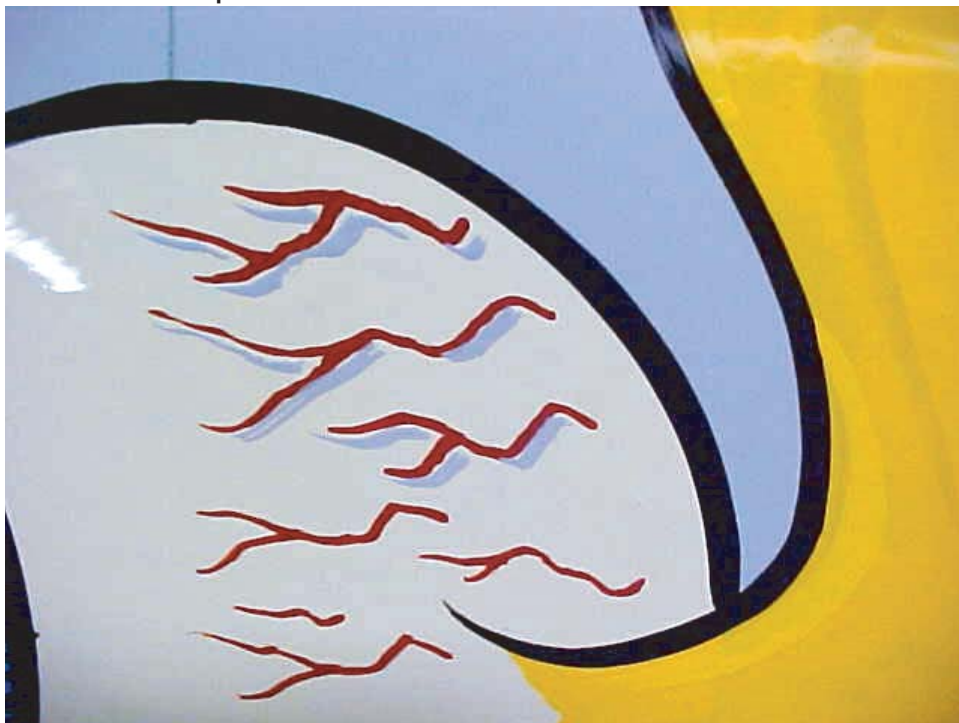


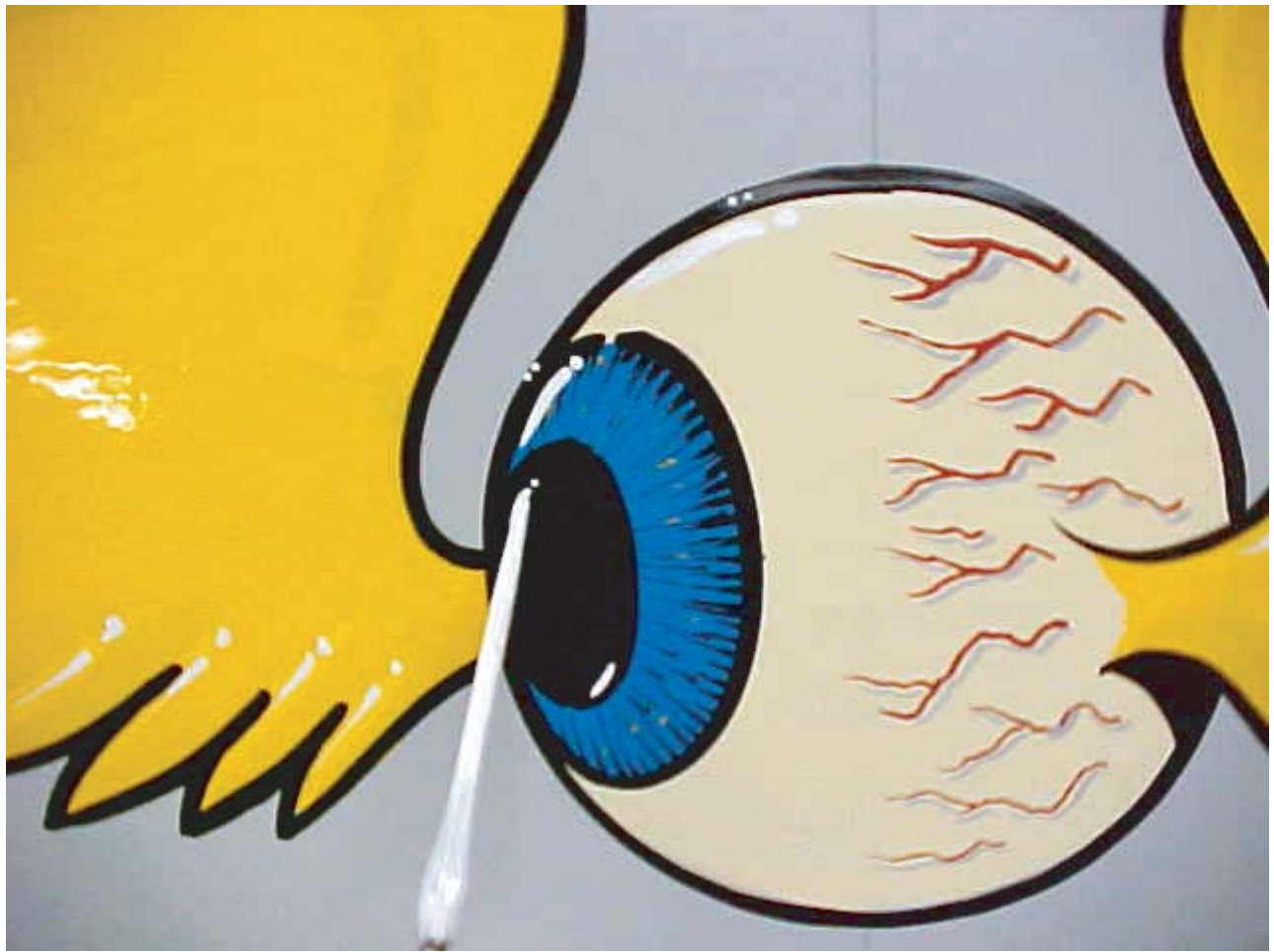


Now the veining is added using Bright Red. Again the brush is set up "dry" and the veins light; added in a random pattern. Not too many or it won't look right. Add some and stand back until satisfied.

The shadow is added to the veins using Medium Gray; again only at the 4 o'clock position. This gives the veins depth.

and the shading





And finally the "hot spots" are added. These are nothing more than the light source reflecting off the object. As the source was determined to be at 10 o'clock that is where it will be picked up on the object. On the eyeball itself, there are 3 reflected areas. One is the iris, the next the lens over the iris, and at 4 o'clock the edge of the pupil which is in reality a hole in the eye. That is why it is reflecting at 180 degrees to the other reflections. The last 2 pictures are of the detailing and the overall finished eyeball.

I hope you've enjoyed this and I welcome your comments.

Ray Smith



Final Picture