





In 2005, I applied paint to the skin for the first time. Captivated by the body paint art form, I became obsessed, painting as many people as possible.

I told myself, "Once I reach 100 paintings, I will produce a beautiful photo book of all my work." It's a collection I've wanted to make for as long as I can remember.

When I finally reached 100, the results left me dissatisfied. I could never envision putting these 100 paintings out there.

So, I kept going!

In 2008 I had my first gallery show. It never felt right calling the work mine since it was photographed by someone else. So I acquired my own equipment and began personally photographing the results. Again, I was hooked on another art form: photography.

Over time I evolved, finding meaning in the celebration of these varied personalities. Who are they? What are their dreams? What are their woes? They are not objects. They are living, breathing canvases that bring my work to life, each with a story I tell via makeup and photography.

As I painted and photographed each of them, we laughed, debated, and bonded. These are my friends and family. I invite you to meet them.

Ten years and over 300 body paintings later, I narrowed down the results to this final selection.

Foreword: Body Painting



When I think of the master body painter Paul Roustan, one word jumps to mind: uncompromising. Whether he's taking a stand against censorship in social media, choosing to paint the purely nude form without the distraction of undergarments, or insisting upon creating and promoting his artwork strictly on his own terms, Roustan is an artist of integrity that I deeply admire.

We both went to the School of the Art Institute in my hometown of Chicago, but our paths did not cross in those art school hallways. I had already graduated, moved away and was beginning my career as a body painter myself, with my brand-new company Skin City Body Painting in Las Vegas. I found Roustan's work online and was instantly blown away and deeply inspired by it. Not only was he an incredible artist, but he was also a generous one. I got in touch with him, and he shared many tips, tricks and trade secrets, starting me off on the right foot in my own body paint endeavors.

My company expanded and reached a level of success that enabled me to eventually fly Roustan out to help on jobs in Las Vegas. He felt instantly at home with one of my best models, Tarra. Witnessing their connection, I understood the depth to which Roustan is influenced by his relationship with his model. He is a classic artist in the true sense of needing a "muse" to do his best work. The artist-muse relationship is frequently misunderstood and not recognized for what

it is in its highest form: an inspiring human connection that promotes creativity. In Roustan's case, it is about understanding a fellow being (male or female) deeply enough to want to paint an aspect of their internal narrative on their external skin. When done well, this "story on skin" can create a transformative experience in both the artist and the model. It can then resonate with the viewer as well, breaking down boundaries of perceived separation and reminding those who see it that we are all connected through shared emotions and experiences. I think this is one quality that makes Roustan's images so powerful and elicits that initial gasp and sense of wonder from people encountering his work for the first time.

Describing an occasion on which he painted a model with a design custom-made to relate to a recent experience of hers, Roustan states:

"Rendering a random irrelevant design, that in no way relates to the model, can objectify him/her into becoming just a canvas. I always try to jump at the opportunity to celebrate a model's unique personality or character by applying a concept that is relevant in some way."

~ from "Cabin Fever" in "Diary of a Body Painter" by Paul Roustan

This quote perfectly sums up the kind of artist I think Roustan strives to be: one in relationship with his models, painting conceptual chronicles of human experience directly onto human beings themselves.

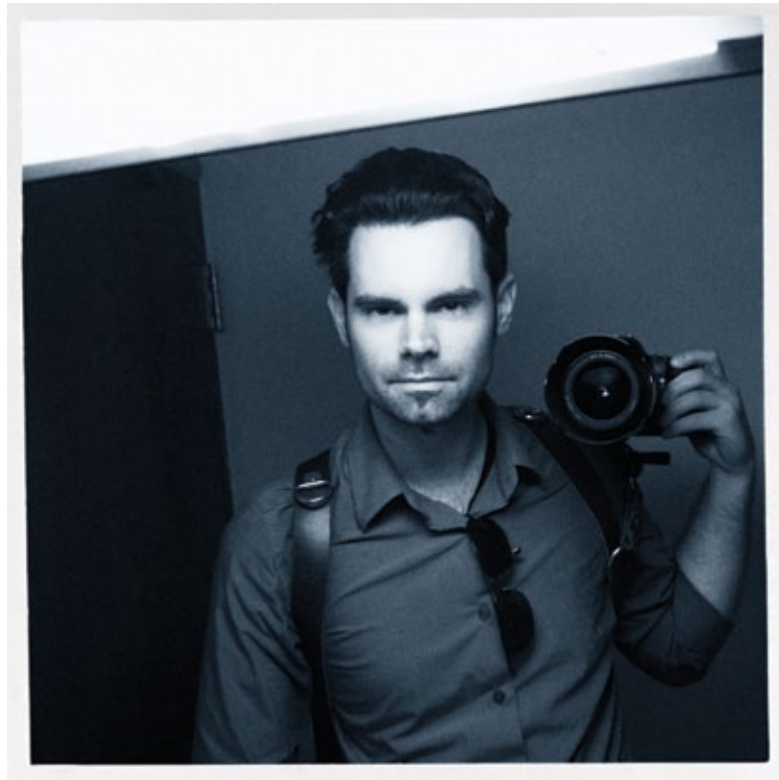
Another aspect of his work that makes it so potent is the perfect marriage of elements coming together to produce an image: artist, model, body paint design and environment, creating a remarkable moment in time captured on film. Body art, after all, is ephemeral, and without the final photographic image it would only exist in the memory of those who happened to be present. Roustan often prefers to get his painted models out of the studio and place them in surroundings that add to the narrative of his "stories on skin." Whether set at a crumbling farmhouse emphasizing the shattered "hole" in a model's chest, or an old bell tower underscoring the passage of time depicted in a timepiece on his model's stomach, the environment informs and supports the image, adding extra layers of meaning and depth.

But perhaps it is Paul Roustan's artistic fearlessness that I love the most. It seems he is constantly pushing himself to explore new ideas and techniques, always expanding his vision of what's possible. He seems to enjoy making art on the brink of uncertainty, throwing himself into creative endeavors with a spark of inspiration and barely a sketch to guide him. As an artist it is like he is asking us, what happens when we let art (or life) flow through us, being fully present and connected to our fellow beings within our experiences? His art is a call to wake up, look around and see the beauty, humor or mystery he sees, and to celebrate the bodies we all inhabit as vehicles for experience, connection and art.

A handwritten signature in black ink, reading "RMB Slonina". The letters are fluid and connected, with a cursive style. The "R" and "M" are large and prominent, while "B" is smaller. "Slonina" is written in a more continuous, flowing script.

ROBIN BARCUS SLONINA **Body Painter**

Foreword: *Photography*



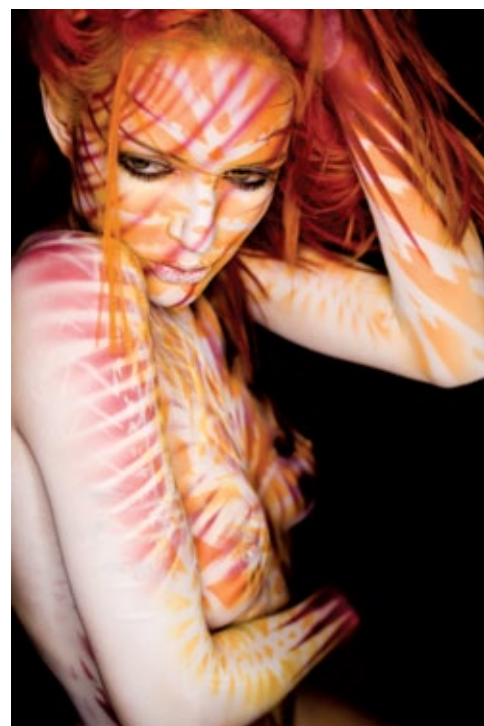
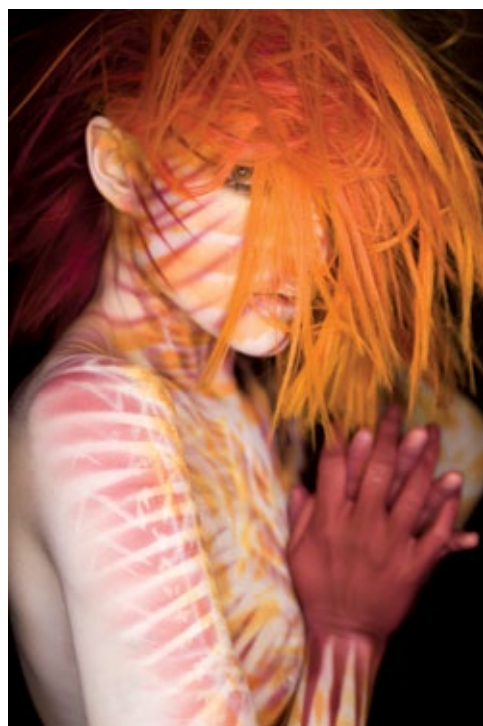
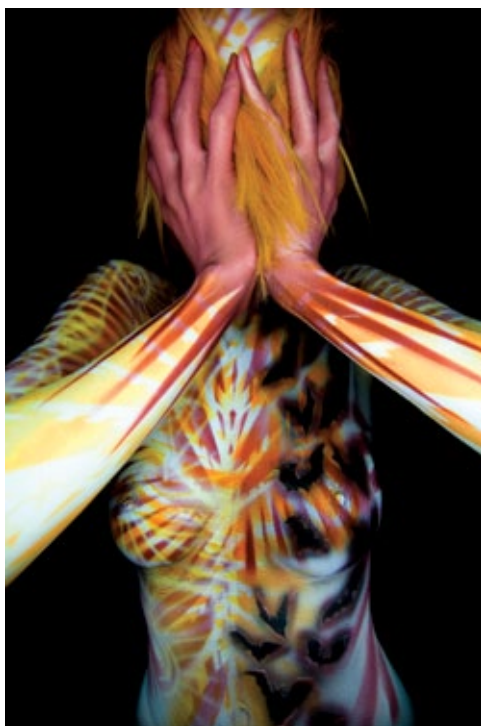
When Paul asked me to write the foreword for his book, I was humbled. Paul is an artist's artist. He's the kind of guy that other artists admire because he's doing things his way, at a level unmatched and unseen. His work makes you feel like you are peering into an alternative world where the characters are real, alive, their skin incredibly foreign to your usual sense of reality. He has a bold personal vision, as well as a refreshing understanding that his work is essentially collaborative. While his designs as a body painter are meticulously executed, he doesn't micromanage his models and photographers. Rather, he creates the inspired kind of environment that allows his collaborators to apply their own visions to the concept of the artwork he provides. When I began working with Paul it was immediately clear that he invited mutual inspiration by explaining a concept and encouraging his model to embody it with his/her posing and movements, while allowing me to light and photograph the compositions at my own discretion. This was both surprising and creatively exciting to me, as in my experience very few painters are receptive to the idea of true collaboration on a project. It is this inclusive spirit that really sets Paul apart as a body painter. The license he gives to his fellow artists brings a freshness to his art that shows through every piece.

Paul is a painter. His canvas is the human form and character. His technique and his mediums combine to make a striking visual and emotional impact. Paul's work has an intensity to it that moves a viewer to feel a visceral response. When I look at a piece like "Sonar Scar," I can't help but feel a personal connection through the model's eye contact, and yet a break in the relationship as a result of how foreign her body appears. The intensity in her eyes leads me to experience a sense of shock and surprise as if I'm some sort of unfamiliar creature. In order to achieve this kind of effect with his artwork, Paul has to approach his paintings with the idea that the model will be acting a part while moving around, and this is a challenge. He has to think in terms of the whole body instead of just one angle, and he has to consider how body movement can affect the artwork. Regarding the photographs, he has to relate to the photographer the general idea behind the painting and then trust that the photographer can carry it further. I specifically recall him asking me to focus on the drama of the scene in one case, or to add to the mystery of a character in another case. These are challenges that seem to ignite Paul as he works. It's what has led me to see him as a natural when it comes to creative and inspired painting. The challenges of his unique medium and need for collaboration always seem to work for him and never against.

On a personal note, Paul is one of the most humble, patient, and compassionate people I've ever had the pleasure of working with. When working with body painters you spend a lot of time in their presence while the painting is being created and the shoot is taking place. I've always been impressed with how comfortable an environment Paul creates. He's able to simultaneously paint his models while entertaining others with fun conversation. He has a fantastic sense of humor and he's the kind of person who can make anyone feel at ease. In the world of body painting, that goes a long way. It's the combination of these characteristics that makes Paul such a great person, and it's the level of talent and skill that makes him such a great artist. It's my absolute pleasure and honor to introduce you to this collection of his work.

A handwritten signature in black ink, appearing to read "Max Trombly". The signature is stylized with a large, loopy "M" and a long, sweeping underline that extends to the right.





"Never was such a talented man so down-to-earth; there is no BS in his inspired approach to making art. Sometimes he has a general plan, sometimes no plan, and once in a while a really elaborate plan. No matter where he starts, his vision evolves quickly as the piece progresses. It's as if he imagines it while the painting emerges, creating this beautiful image with a strange psychic fluidity.

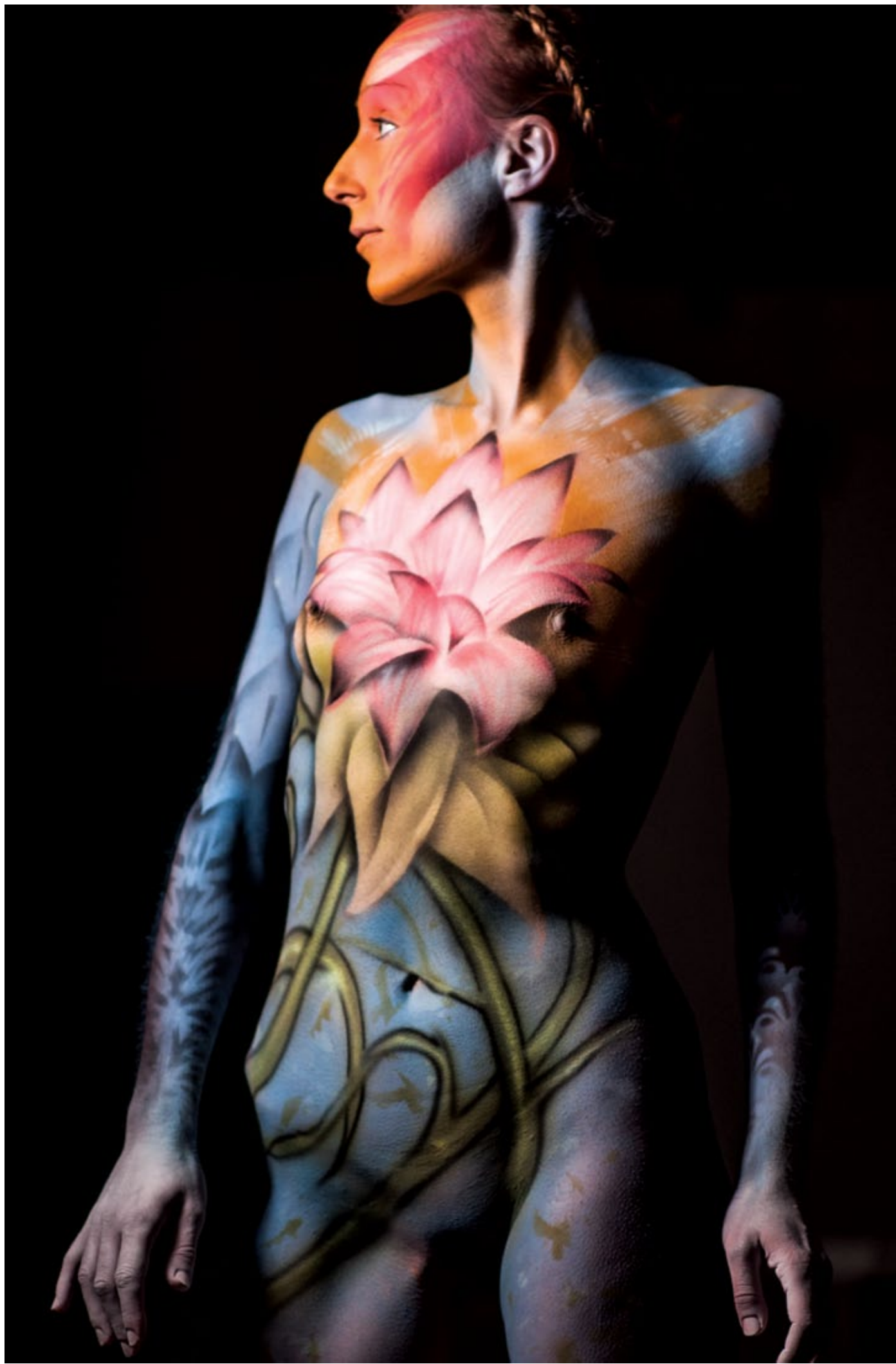
I also never know where we'll end up. So far we've traveled to Rhode Island, Massachusetts, Dallas, Los Angeles, San Francisco, Seattle, and New York City.

We always manage to make up some silly song, catchphrase, or inside joke that carries into our next bi-coastal visit." ~Sylva

[View the VIDEO](#)

SYLVA **Sonar Scar**







TIFFANY RENEE



'Life is best lived fearlessly, but with cognizance.' ~Chondra





Some of the greatest people remain unseen.









It took two misdemeanors and a bat chase to pull off this image.
Had I known that would happen, I still would have done it.



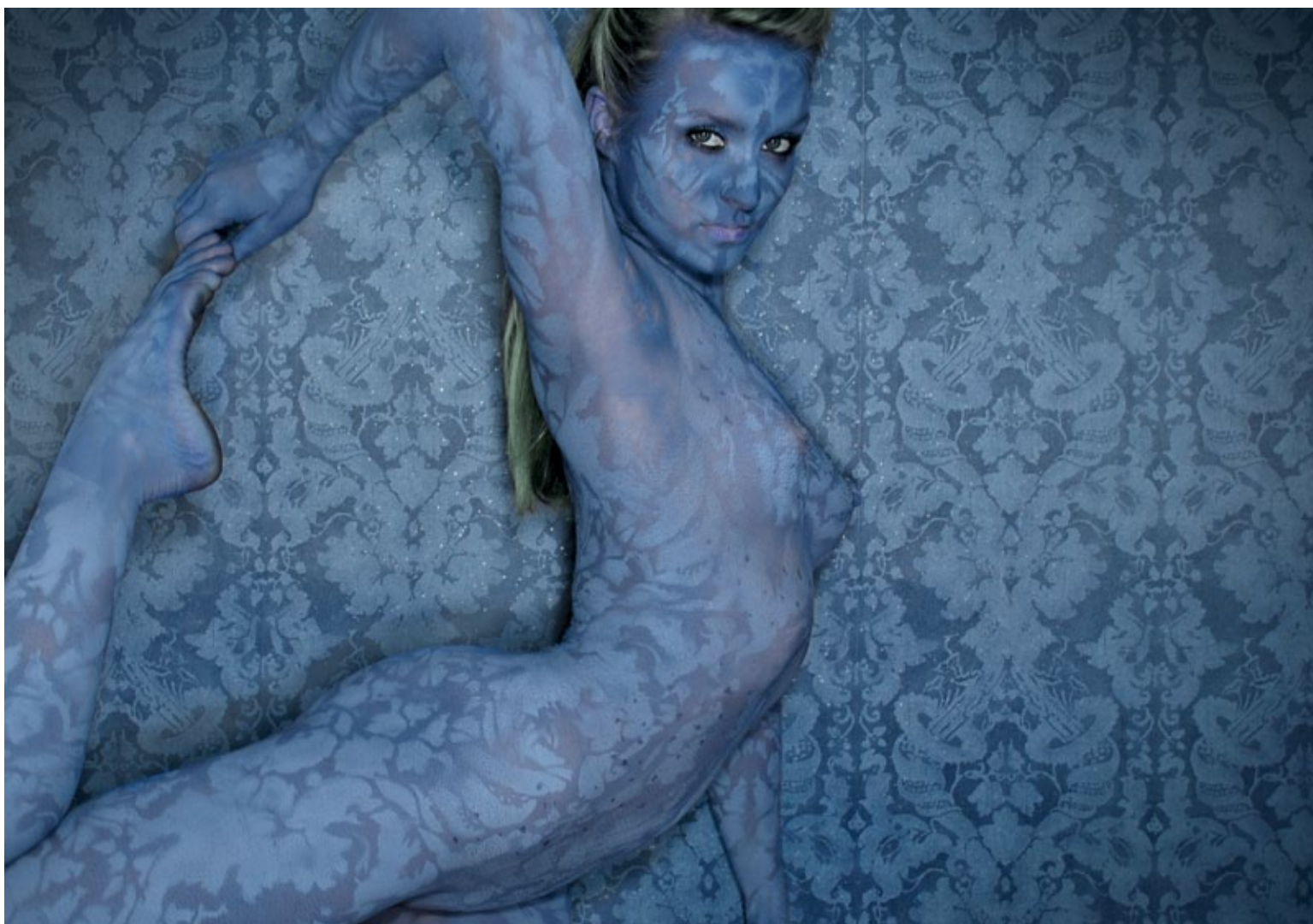
The perils of working in an abandoned environment
can mean sometimes ceilings will fall.











For most of the painting process, Brenna and I spoke of ghost stories and supernatural theories. Little did we know the result would resemble our conversation.

I had the opportunity to photograph several of my works at the historic Dodgeville Mill in Attleboro, Massachusetts.

It is listed as one of the first 100 cotton mills in US history, and was once owned by Robert Knight, founder of Fruit of the Loom.

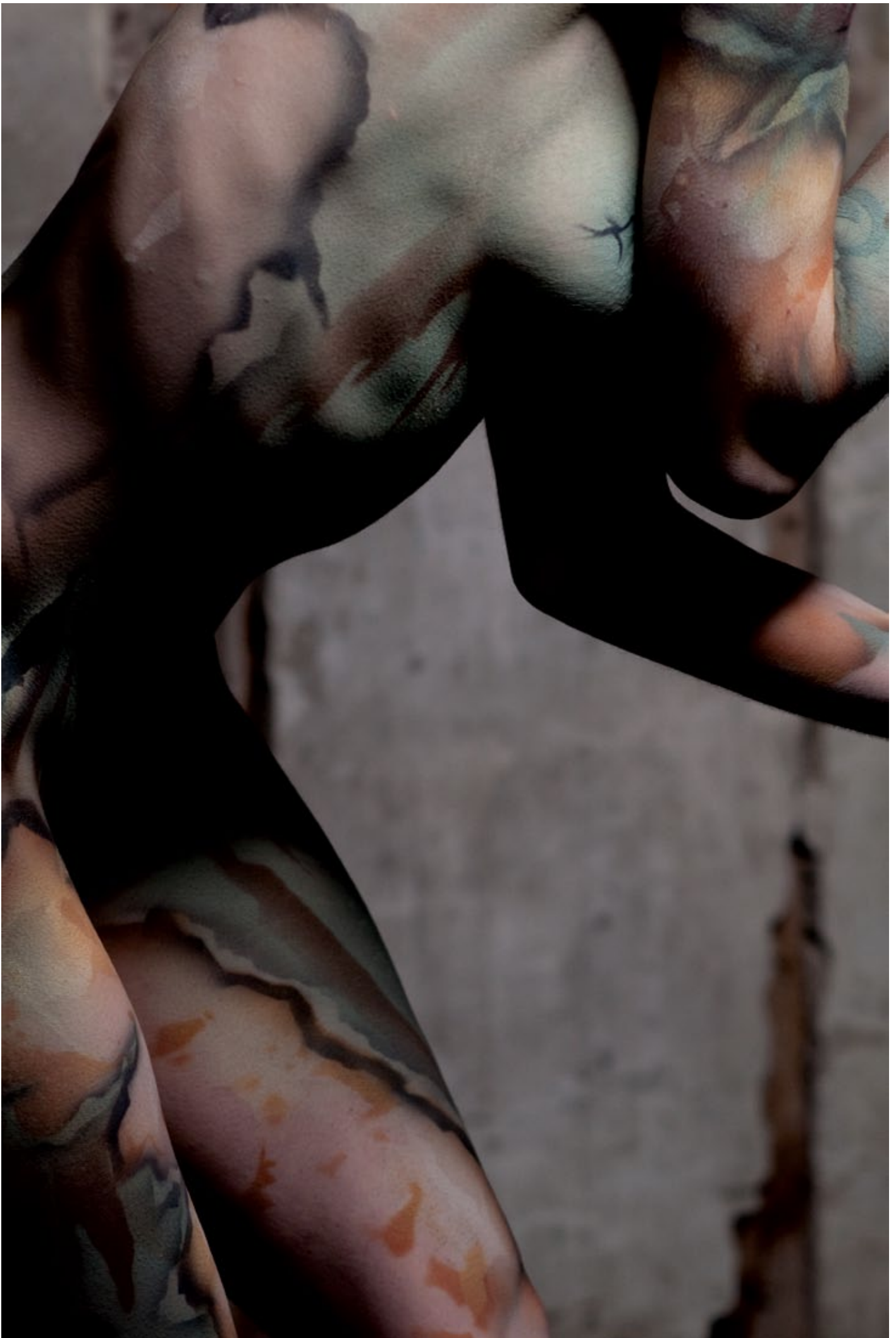
Along with its notable history, the building itself is full of aged architecture and original design features, completely ideal for my taste in locations.















Rad TINAMARIE SALVUCCI







Did you know that the often negatively depicted cooling towers are safe? They cool down water, creating billowing smoke that is comparable to a clean man-made cloud.

Without these, a significant amount of water would be pulled from the nearby water supply, greatly affecting the aquatic life.

So when you see these mistakenly ominous towers, remember they are there to benefit the fish.







Prim and proper, bound by modesty, she secretly yearns to express herself.

MRS. AUDREY DEMICK **Breaking the Mold**

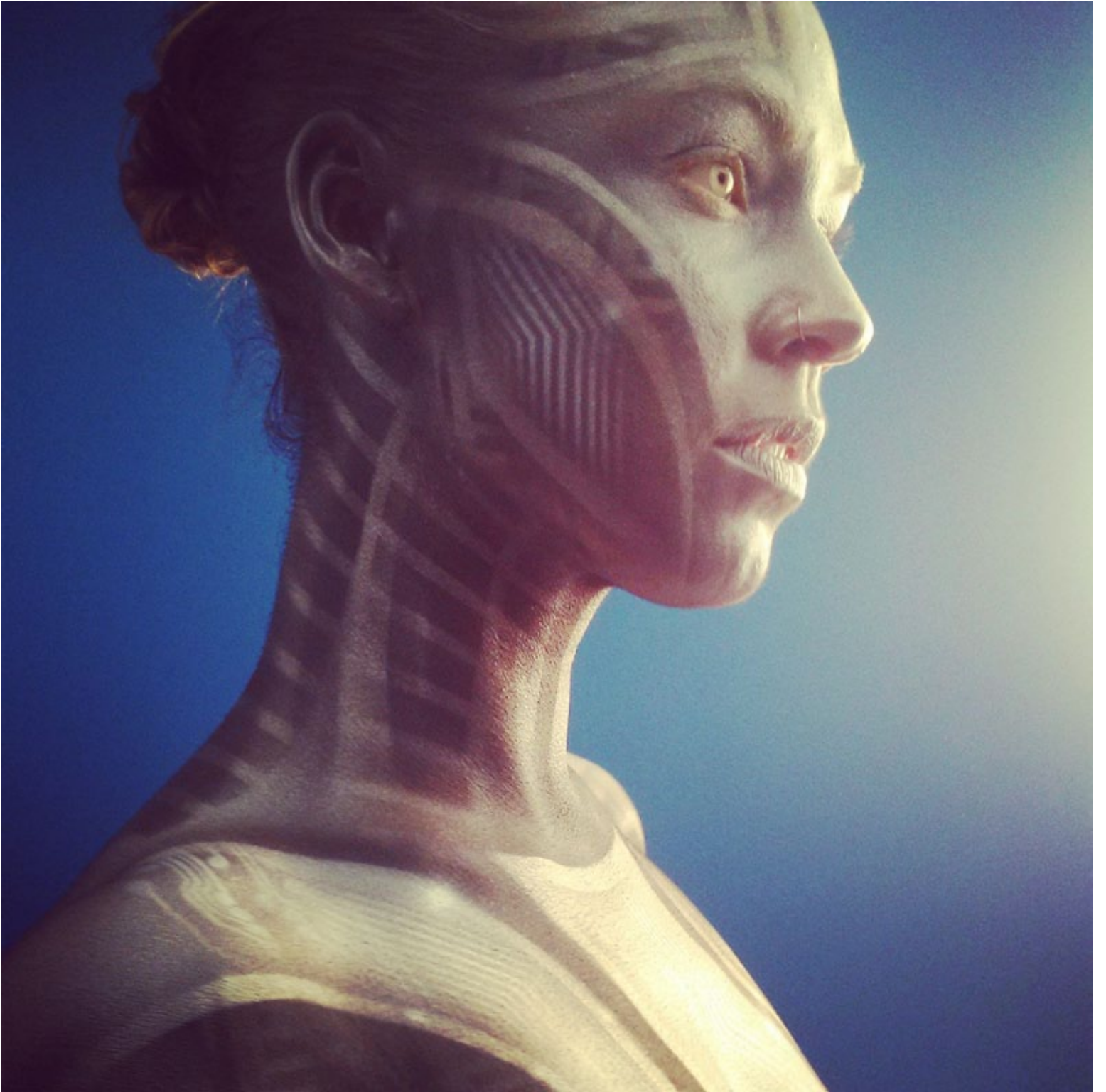


MRS. AUDREY DEMICK & AUSTEN PELKEY



Turn it off! ZACK BARNES





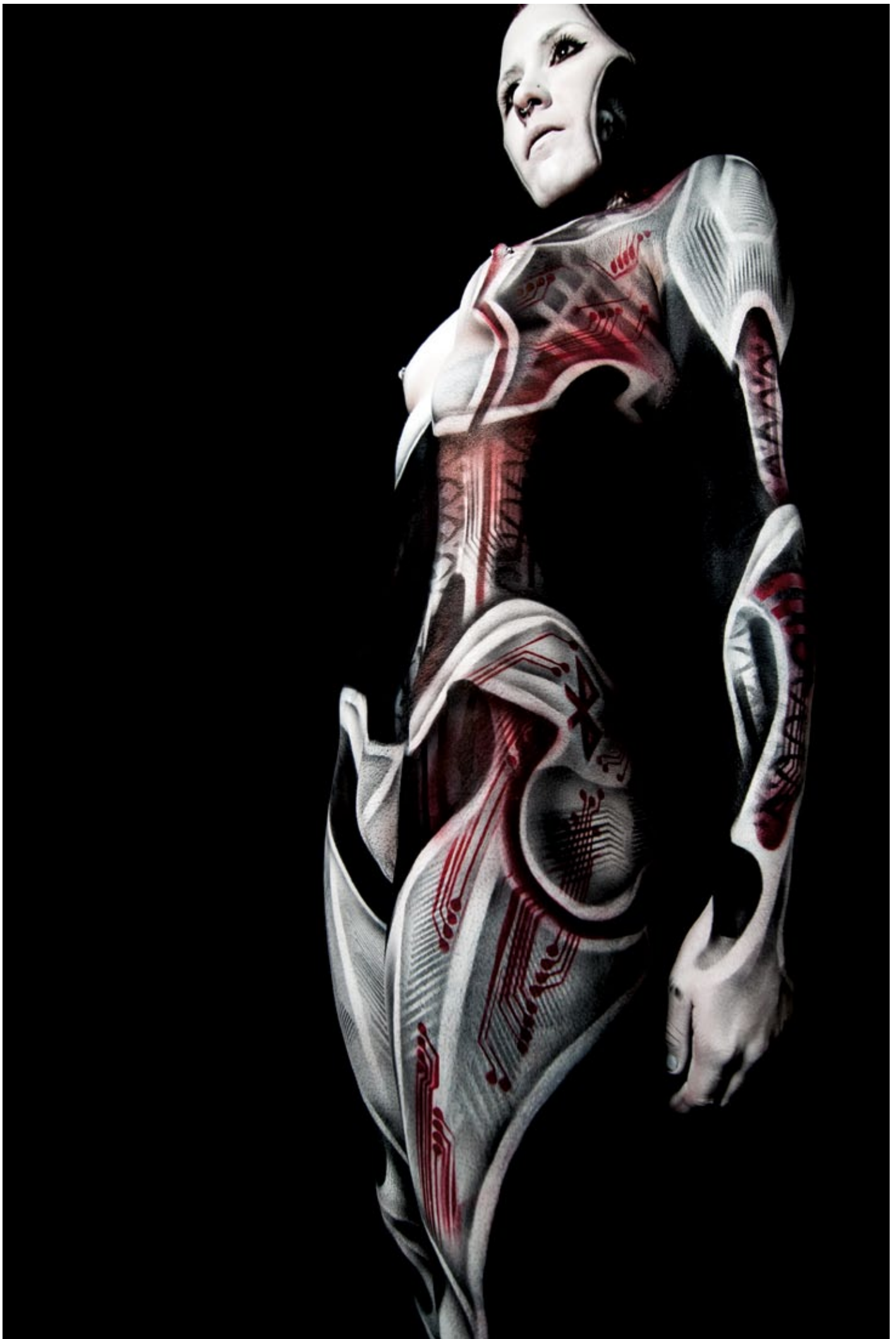
EBA Robot KRISTIN LEE



[View the VIDEO](#)

CARVER **Bio-Mechanical Iron Maiden**













Guerrilla photography is often well planned but fast-paced, leaving room for error.

There is only so much time to pull off the plan before security shows up.

Take your shots and get the hell outta there!

[View the VIDEO](#)

MEGAN TAMÁS **My Little Pony Transformer**





[View the VIDEO](#)



I was put up in a hotel next to an abandoned mall. There was only one type of body painting suitable for such a place. This was it.

But the real question remains:

Would she harm or save you?







Zombie Lover ELA DARLING



Never ever make a lady wait.



Nomad OPISTHOCOMA



[View the VIDEO](#)





Planning a body painting around a location often poses time-sensitive and risky challenges. I'm often at the mercy of light, access, and unpredictable situations.

After investing 3 hours on a painting, the thought of not being able to complete the project due to such risks can cause stress.

But, failure is never an option. We will find a way to make it work.





Stranger things have happened in the privacy of a hotel room.









Who is more pure?

The person shielded from the world,
or the person who unabashedly lives life?



I've never met a man that is undeniably tougher than the toughest woman.





Pandora Sphinx Moth MRS. AUDREY DEMICK

Can you find the hidden woman?

Scan for the answer



<http://goo.gl/NbmVbu>



Sketch LESLIE HIERTZLER & AUSTEN PELKEY

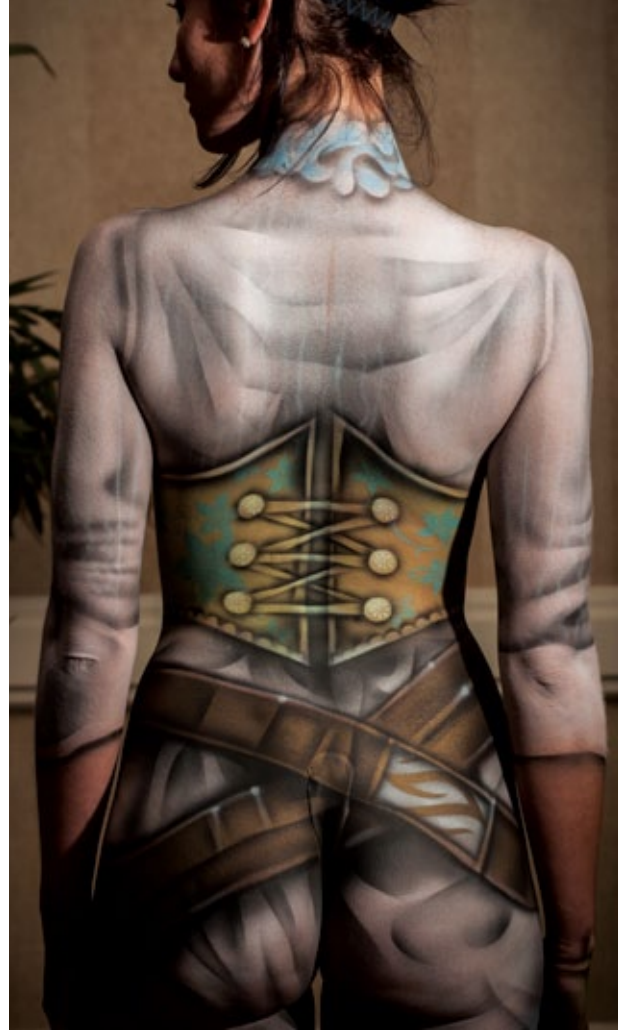






Femme Fatale ALISON LITTLE

Marie Antoinette Steampunk KIMBERLY AIKEY







Alien ASPHYXIA - PHOTO ABOVE BY ZYGORE

[View the VIDEO](#)

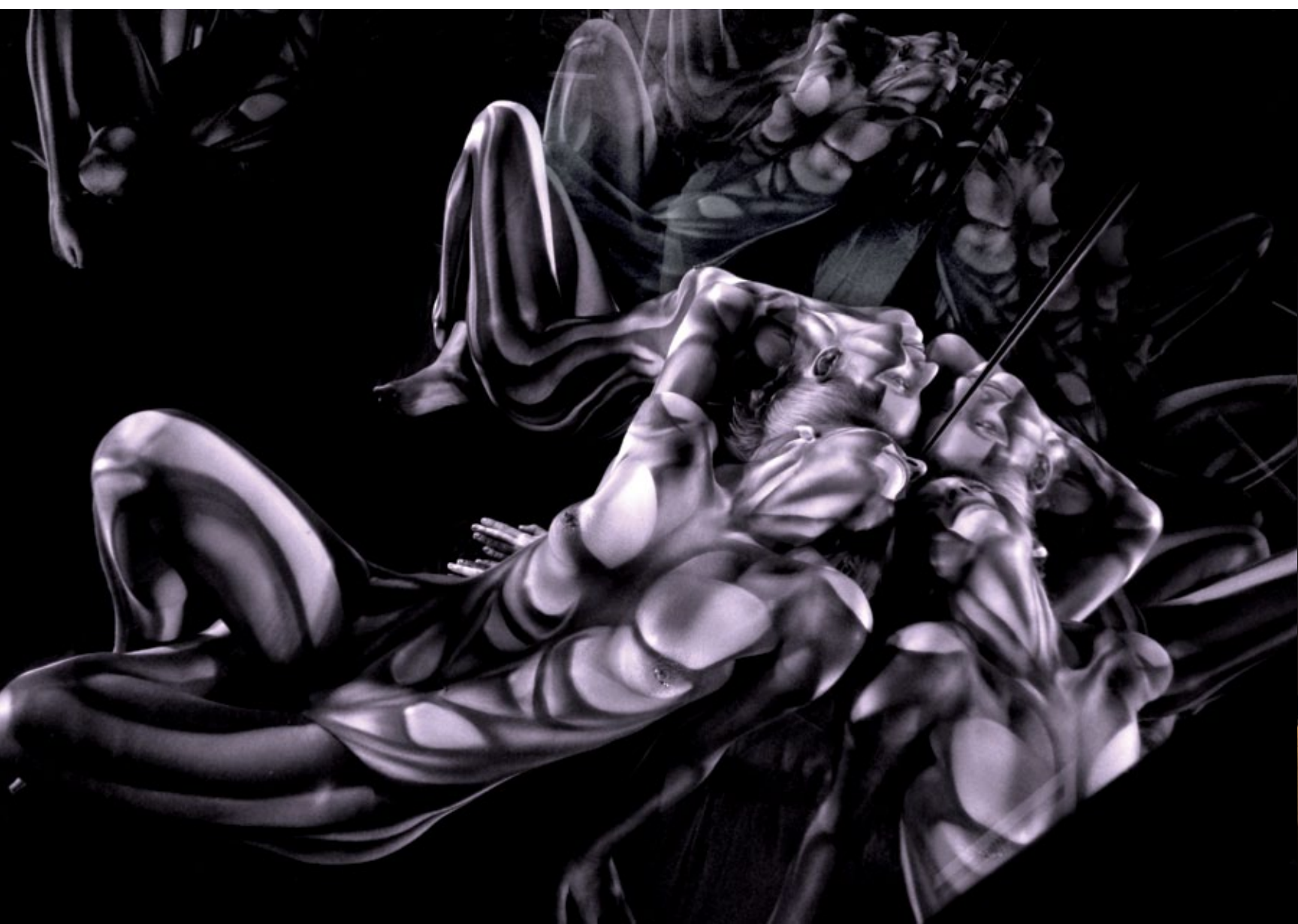






[View the VIDEO](#)







AUSTEN PELKEY & MAJA DITRICH **The Thief**

[View the VIDEO](#)



Chilean Rose Hair CAROLYN FINE - PHOTO BY MAX TROMBLY









Inner Demons MEGHAN HARRAH





In our youth we are filled with dreams and fortitude.

As we grow, so do our fears.

It is of utmost importance to acknowledge your inner child. Otherwise, those original dreams will slowly wither away.







Charlie traveled the furthest of any model to get painted. She flew in from the UK with her boyfriend, Keith, and made a trip out of it.

It became their most memorable experience when he proposed to her at Central Park in New York City.

She said 'Yes!'



In my experience, nature always wins.





CHRISTINE - PHOTO BY PINDIUR

Each glass is filled with water from an intense storm that threatened to postpone the photo shoot.

Mother Nature plays tough ball, but she always lets up for a little fun.



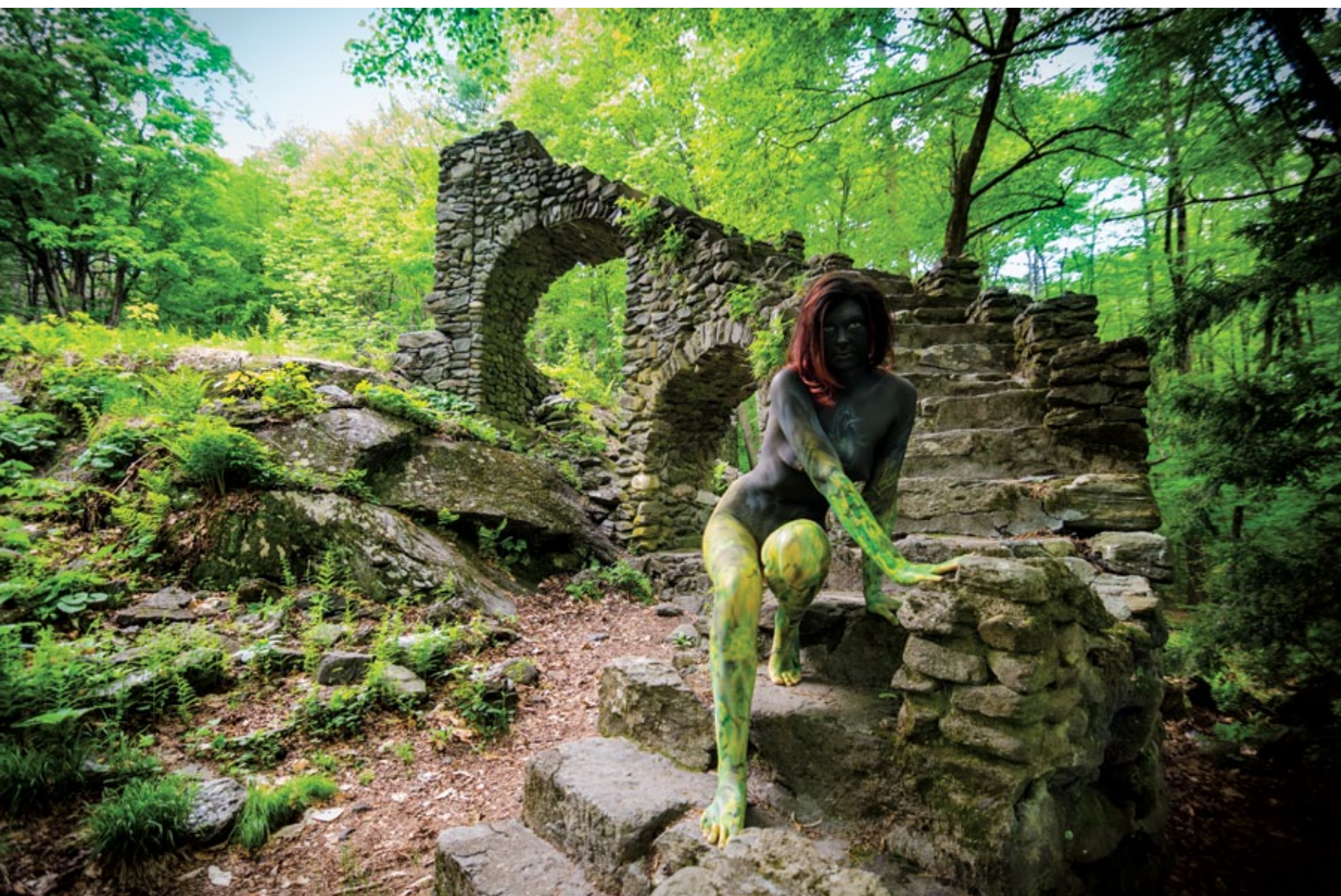
TABLE DESIGN BY LORI ROBEAU & KAREN TALBOT



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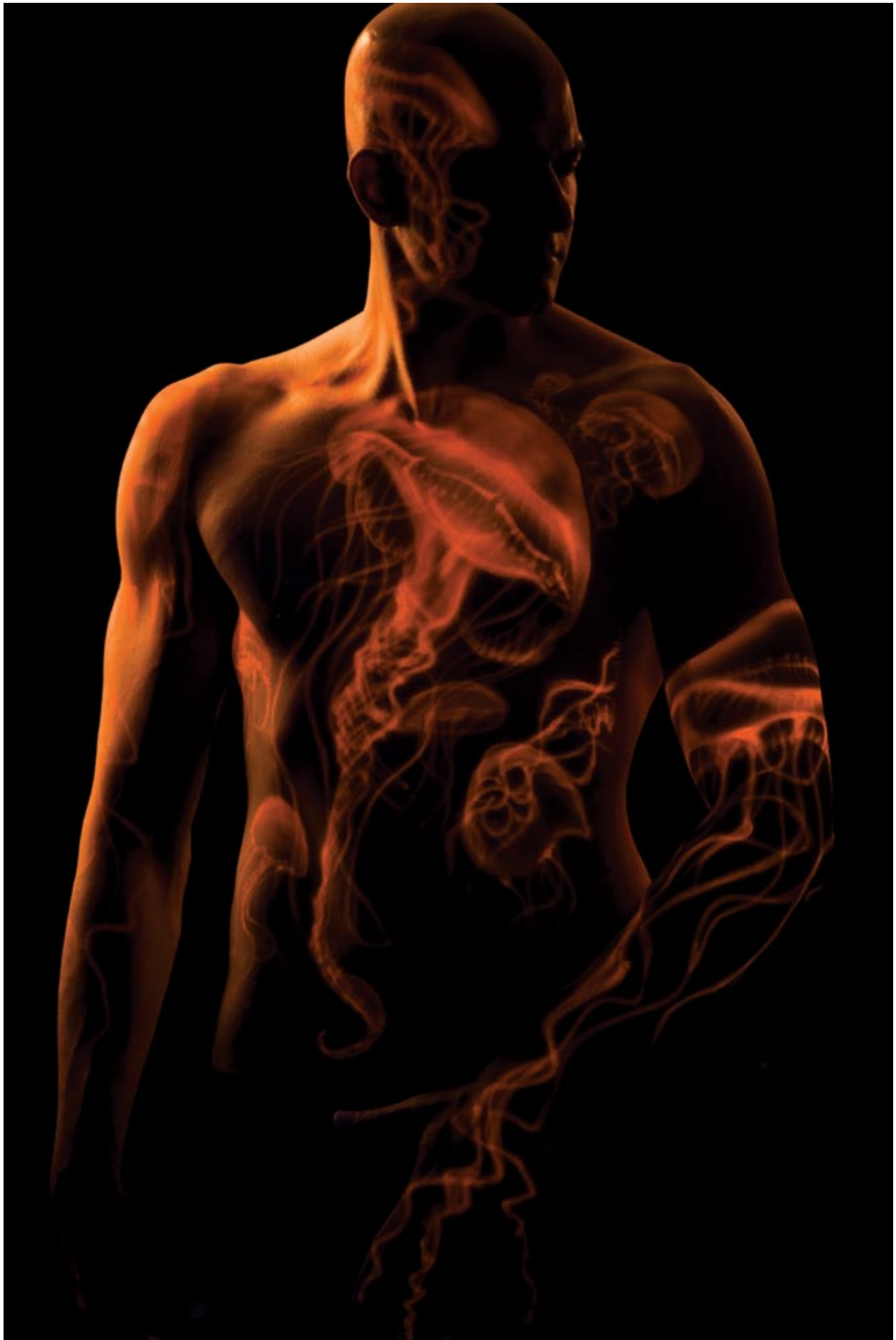






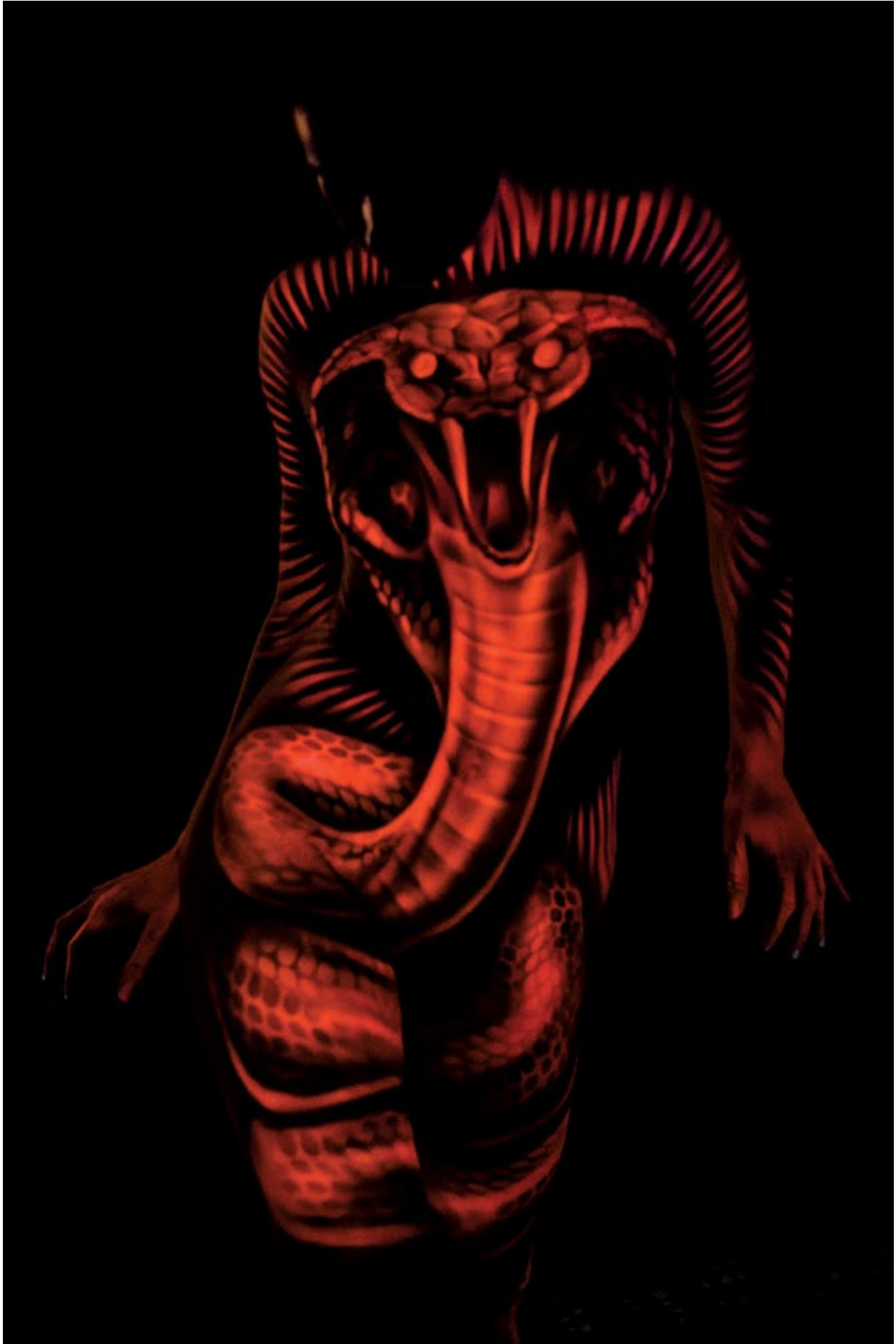
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[View the VIDEO](#)

Jellyfish ZYGORE



Cobra LESLIE HEIRTZLER

[View the VIDEO](#)







CRYSTAL TELFER YEATES



When she mentioned she broke both ankles, I of course asked her if she was okay.

But in all honesty, the main thought on my mind was how soon could I paint her in that state.







AMANDA CORTELLESSO & ROSS NOTAROBERTO **Aerial Attack**

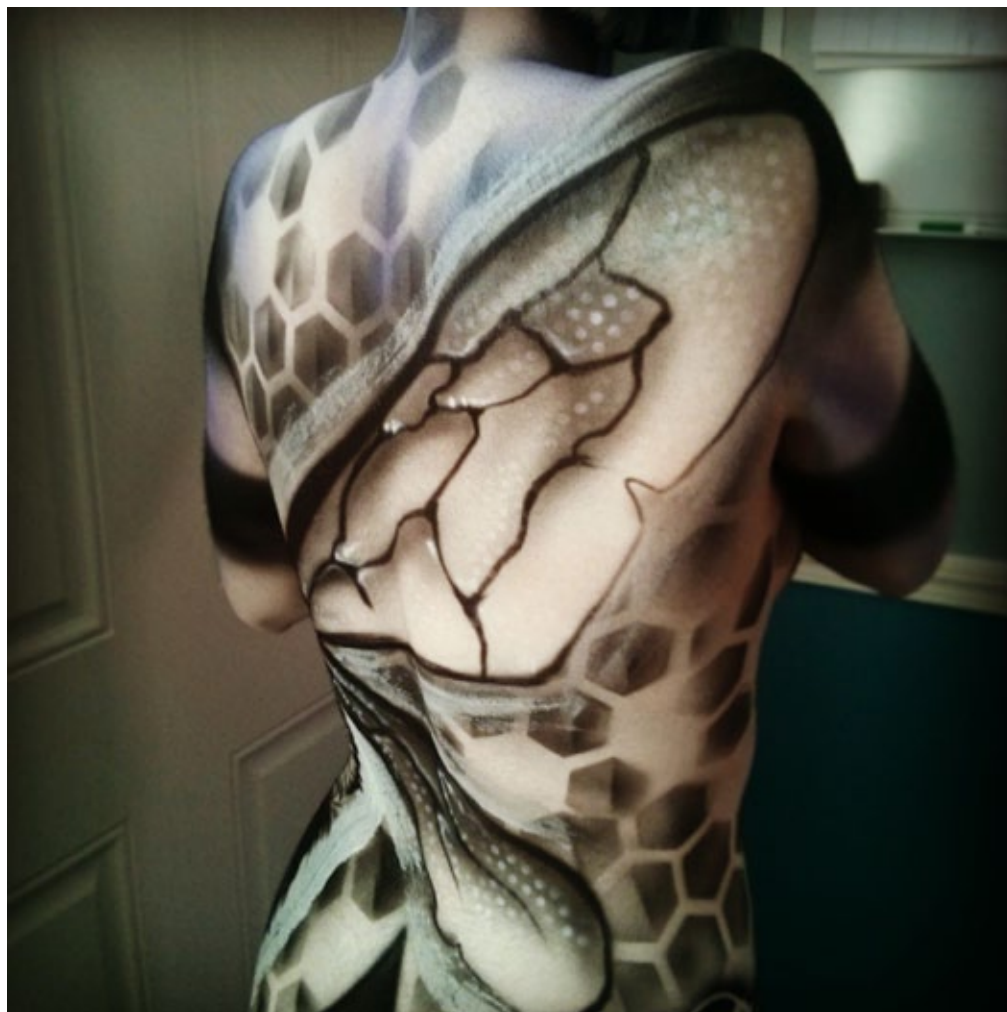




In early July 2014, the fine crew at DigBoston Newsmagazine went against the grain unveiling an uncensored cover featuring my work.

I am a rebel at heart. This kind of thing always gets me going.













Before I grew the cojones to photograph nude painted models on location, I would superimpose them over backgrounds.

I don't do that too much anymore. I prefer to go all-out! It's easier, more exciting, and I'm a purist at heart.

With that said, here are some of my past digital manipulations.







Volto Unmasked FATALITY TRUE - VALENCIO PHOTOGRAPHY

CHRISTIE GABRIEL - PHOTO BY PINDIUR





Hydrant MIA D - PHOTO BY ATOLLO VALIDUS PHOTOGRAPHY





Emerald Princess KATHERINE PHOENIX - PHOTOS BY LOU DIGESARE



'Just act like a robot,' I mumbled.

'How does a robot act?' she asked.

'Like this: Beebop Boop Boop'













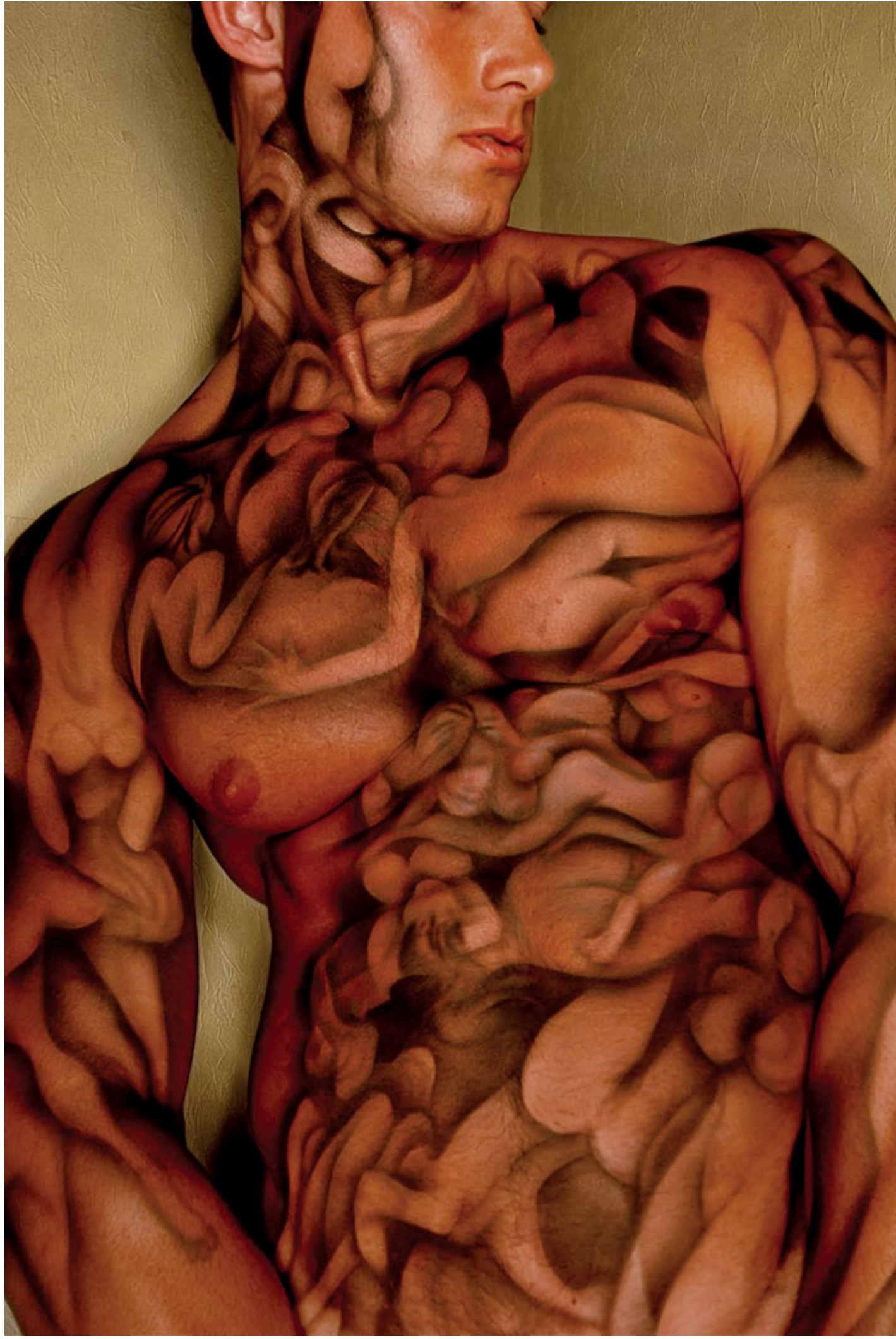
When the idea occurred to me, I was surprised that an image of painted ladies in front of the Painted Ladies had not already been done.

What ever happened to predictability?

[View the VIDEO](#)

Painted Ladies ALLYSON PAIGE, SYLVA, SAMMY SIERRA
HEADPIECES BY BUBBLESANDFROWN.ETSY.COM











Confidence comes in all shapes and sizes.

DEIDRA DALEY MURPHY **Only I Can Break Me**



An art gallery once turned down my work because they did not accept photographic nudity.

Painted nudity was fine, of course.

This was my response.

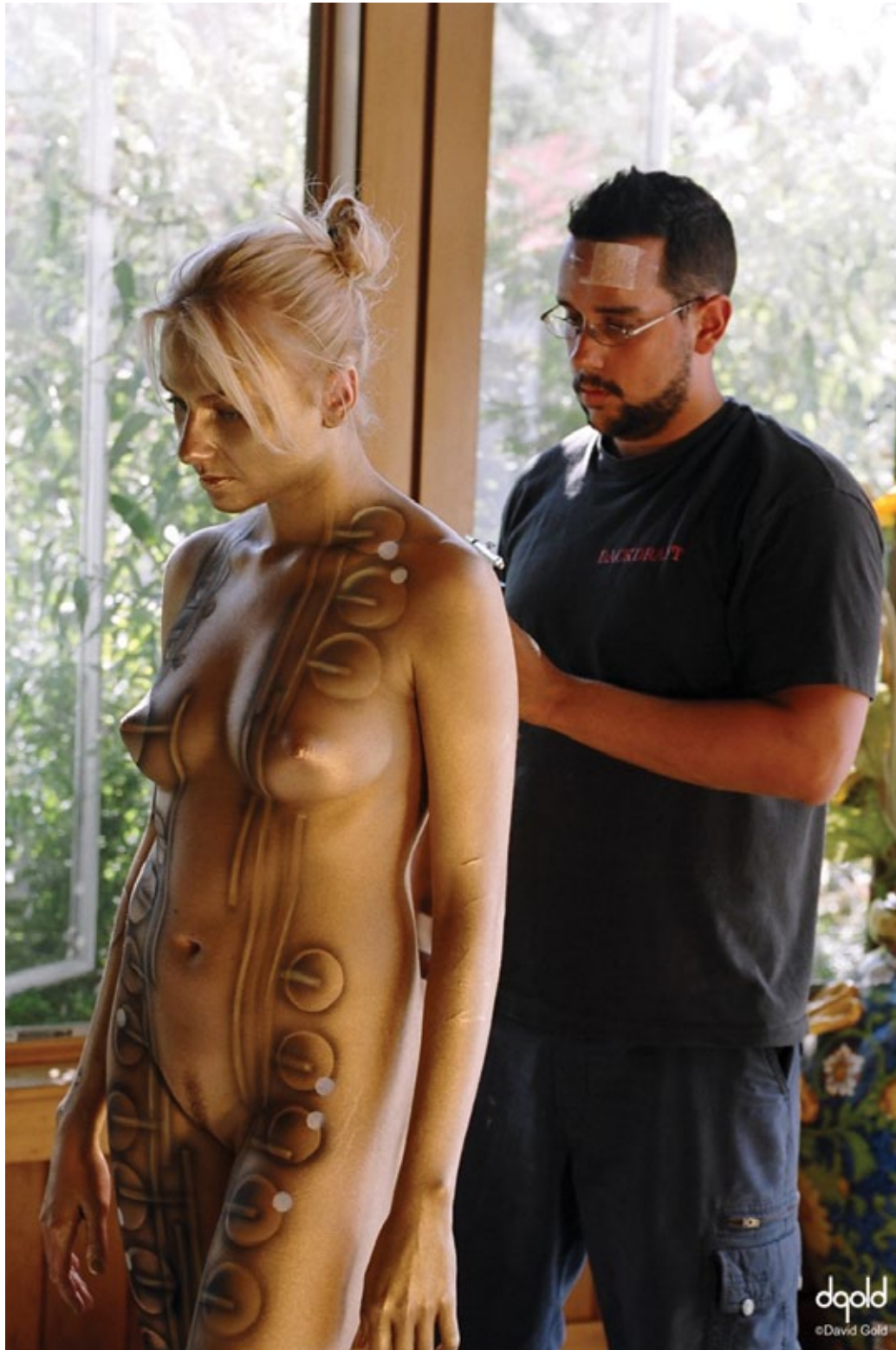




HELENA - PHOTOS BY DGOLD@DGOLDPHOTO.COM











LAURA - PHOTOS BY DGOLD&GOLDPHOTO.COM



Mirror ISOBEL WREN & SHANDRA STARK - PHOTO BY MAX TROMBLY





PHOTO BY ROUSTAN





- Stay within the lines.
- Make smooth crisp strokes.
- Don't let the paint crack.

- GOD SAVE THE QUEEN

Deep down inside, we all just want to dance.



There is a beauty in decay that is only apparent
when you stop to appreciate it.





[View the VIDEO](#)



KRISTEN & LIZBET - PHOTO BY ATOLLO VALIDUS PHOTOGRAPHY



[View the VIDEO](#)



Many people don't realize the model in this image is pregnant.





She's got the whole world in her hands LIVIA & NAOMI

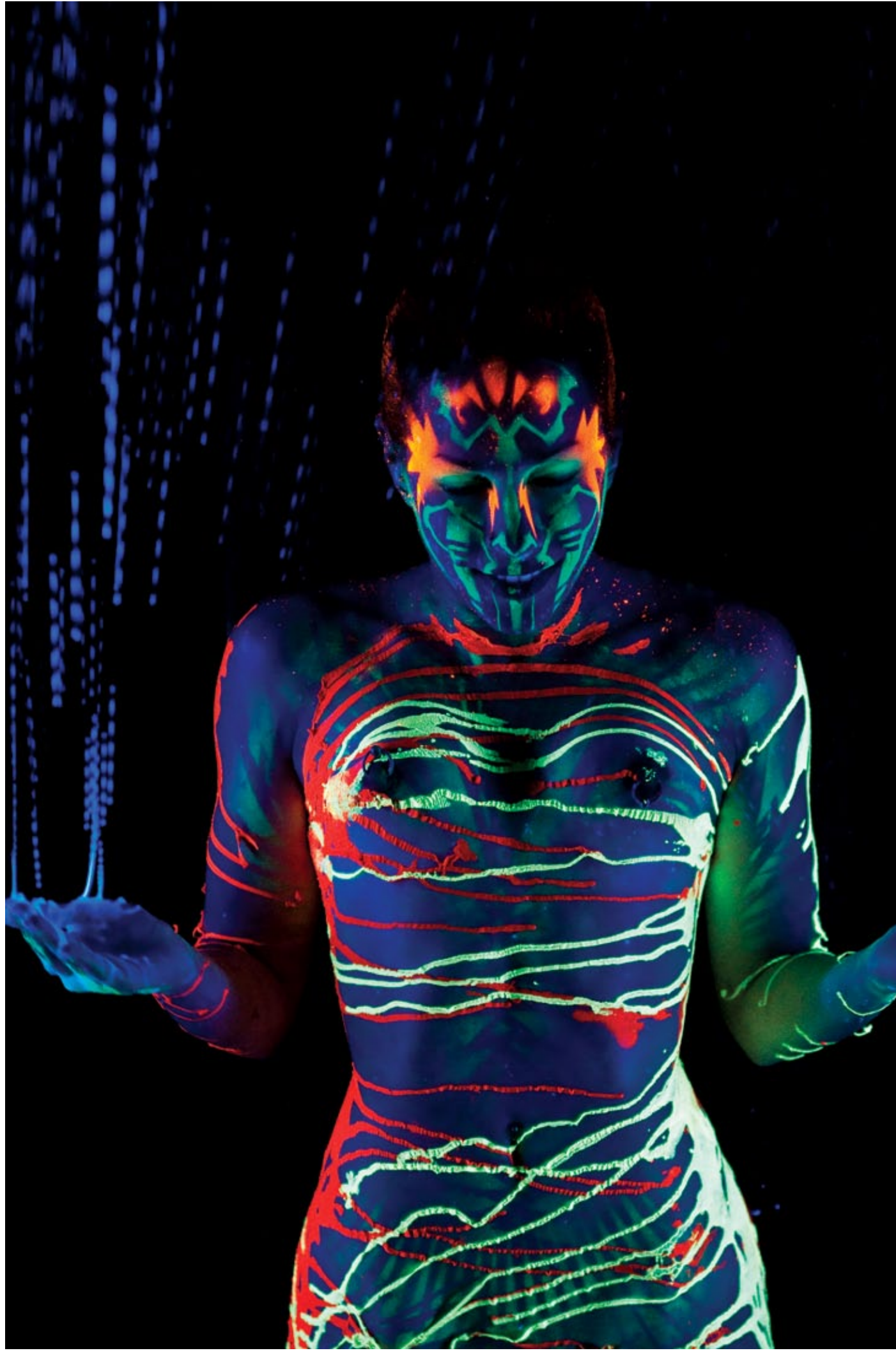


Second Slice LIVIA, NAOMI, & FIONA



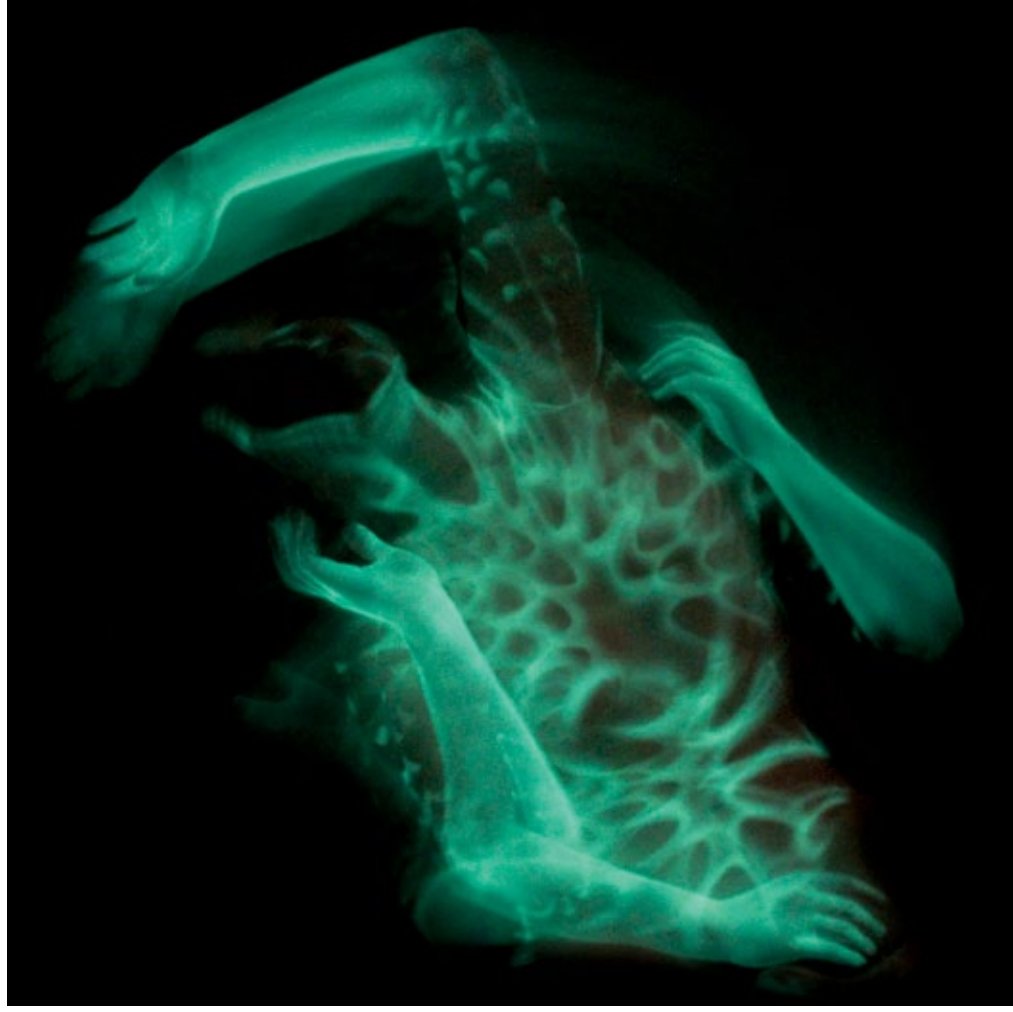
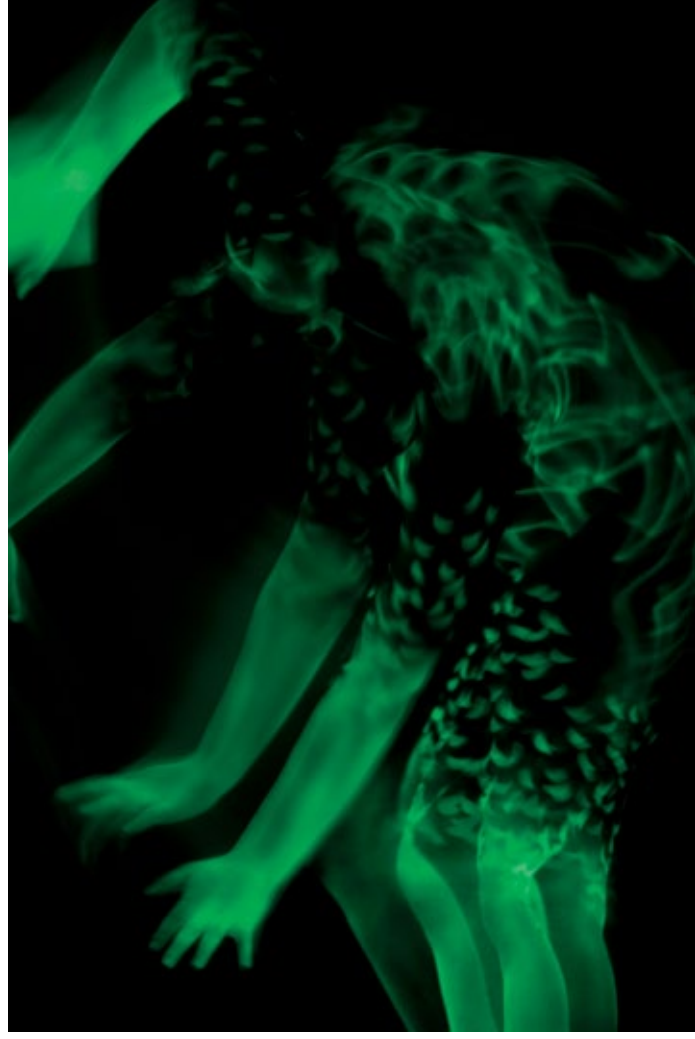


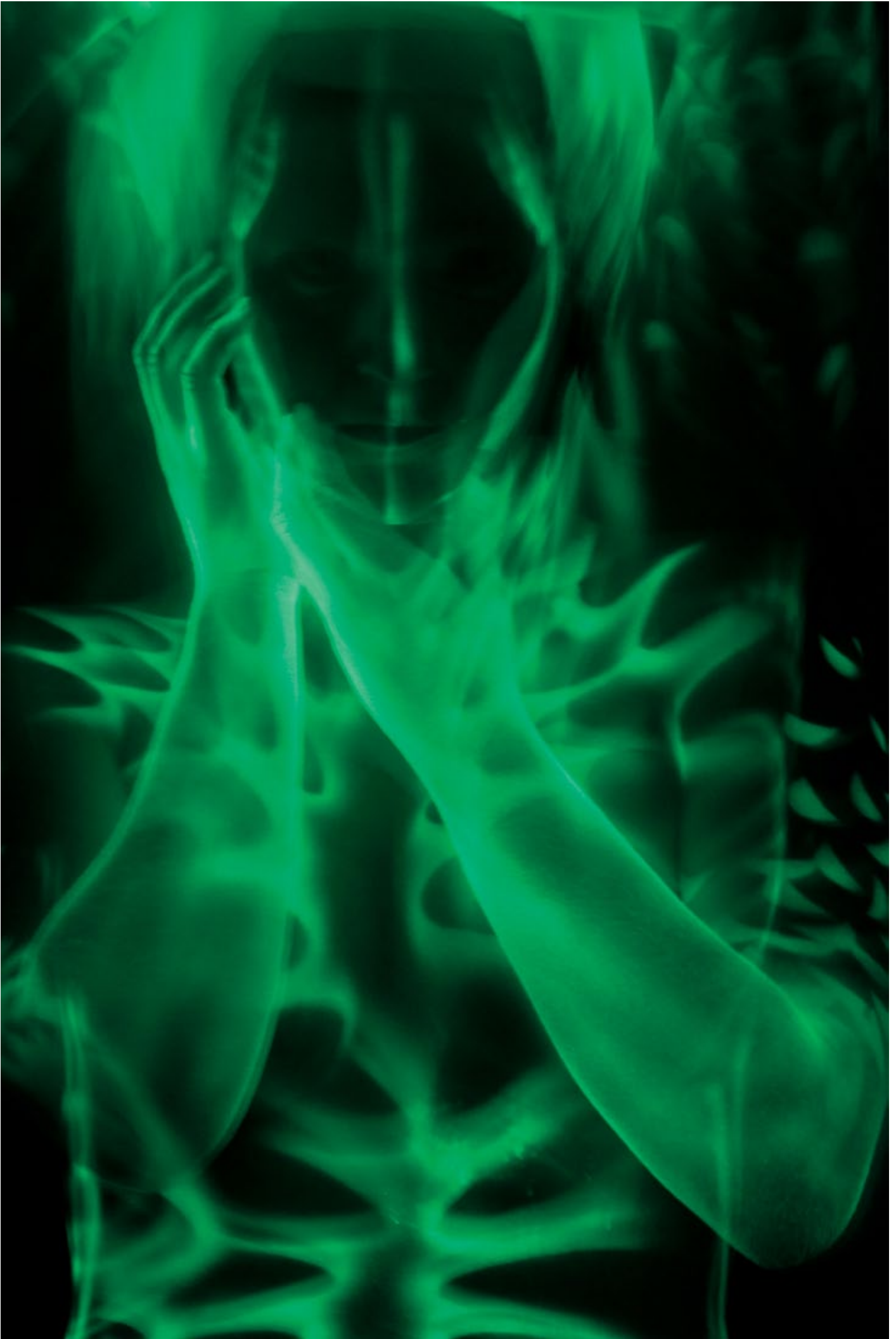
Every so often the baby shifted, which made the painted eye seemingly mimic my movements. It was otherworldly, freaky, and surreal.

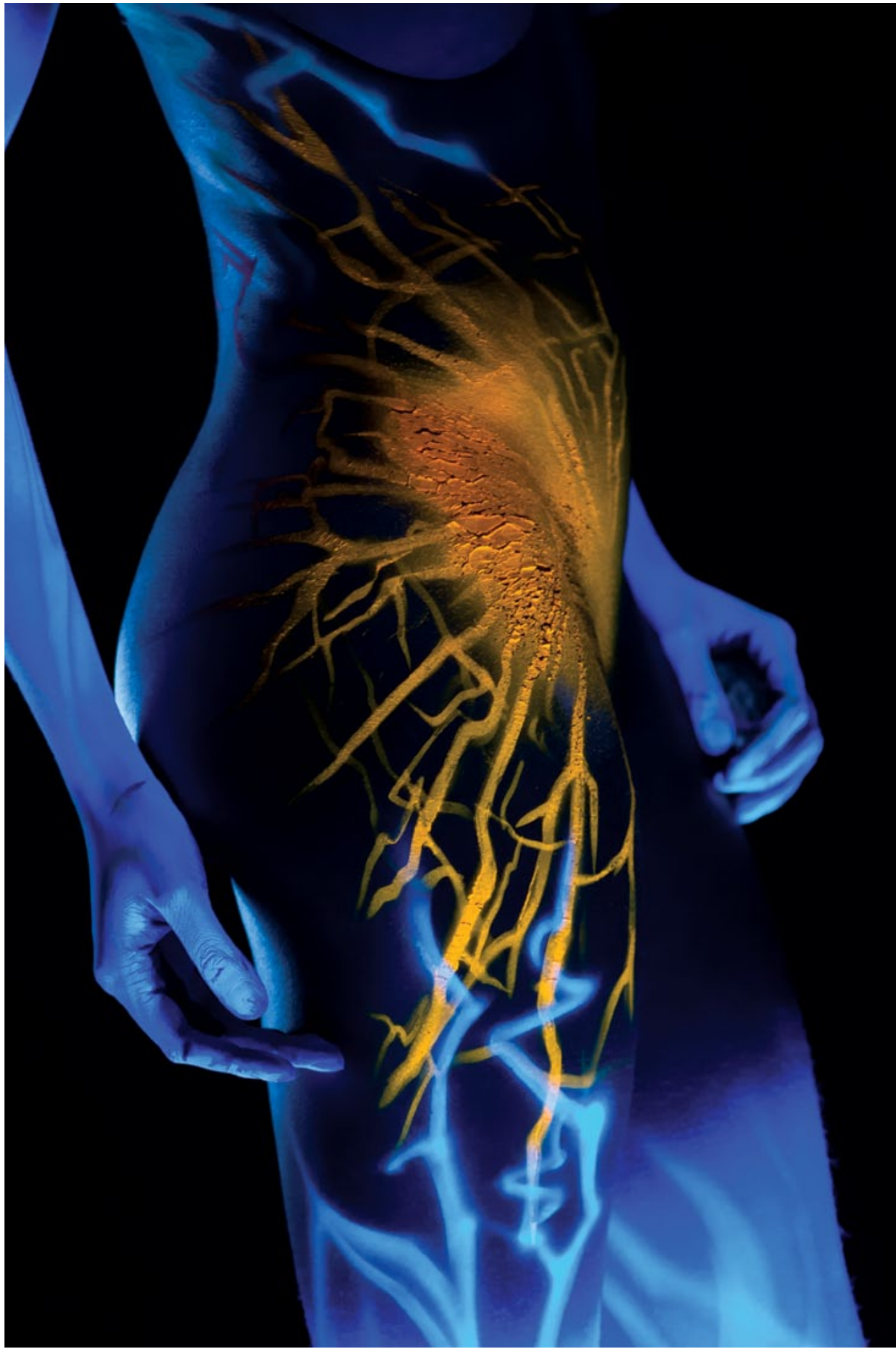




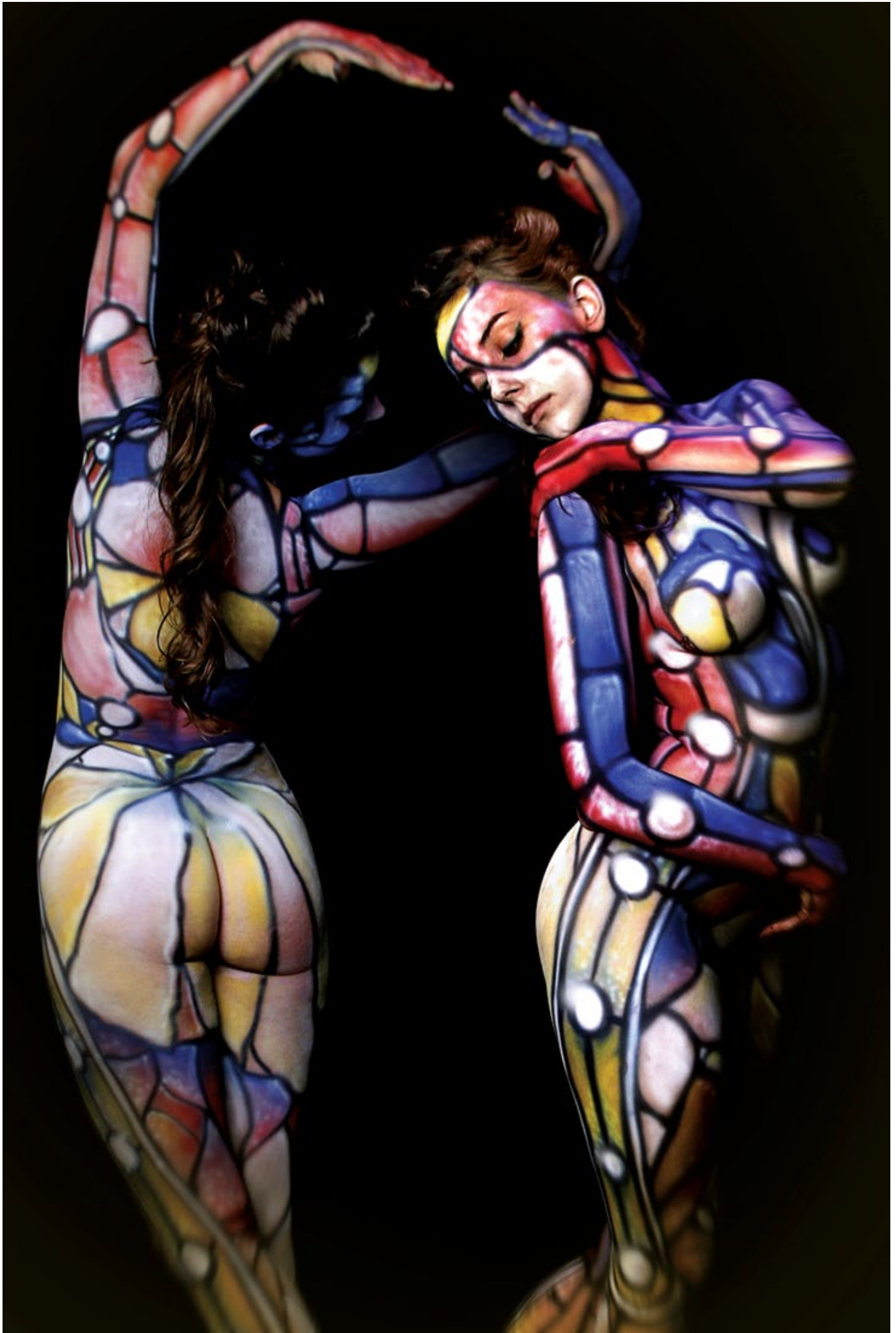
Phosphorescence KATHERINE M. GILBERT







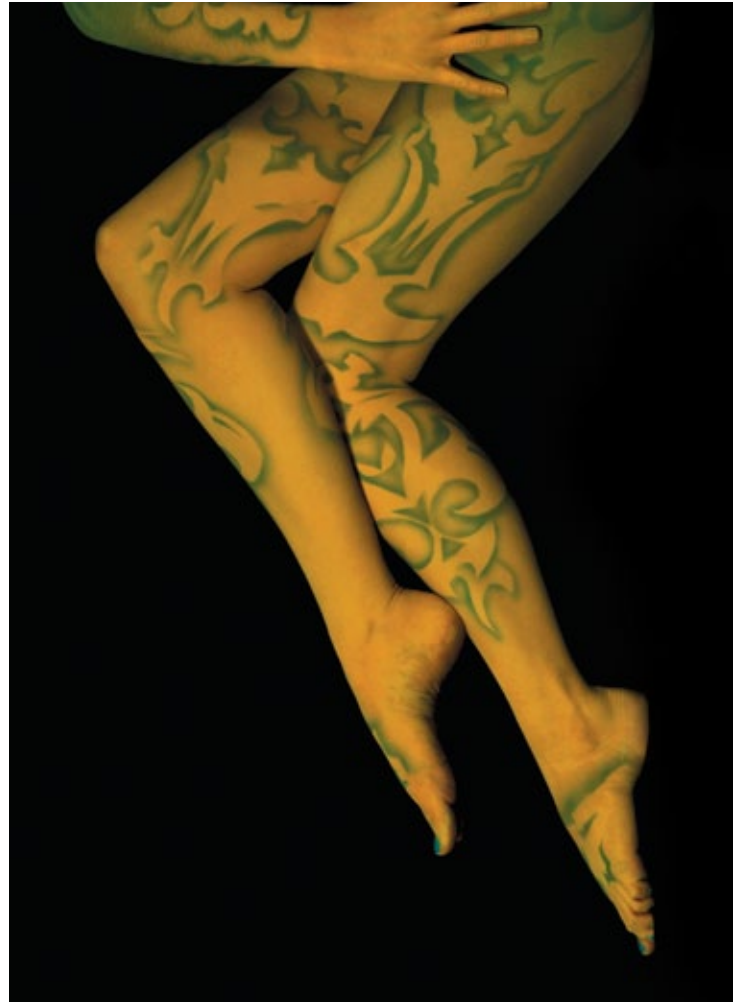




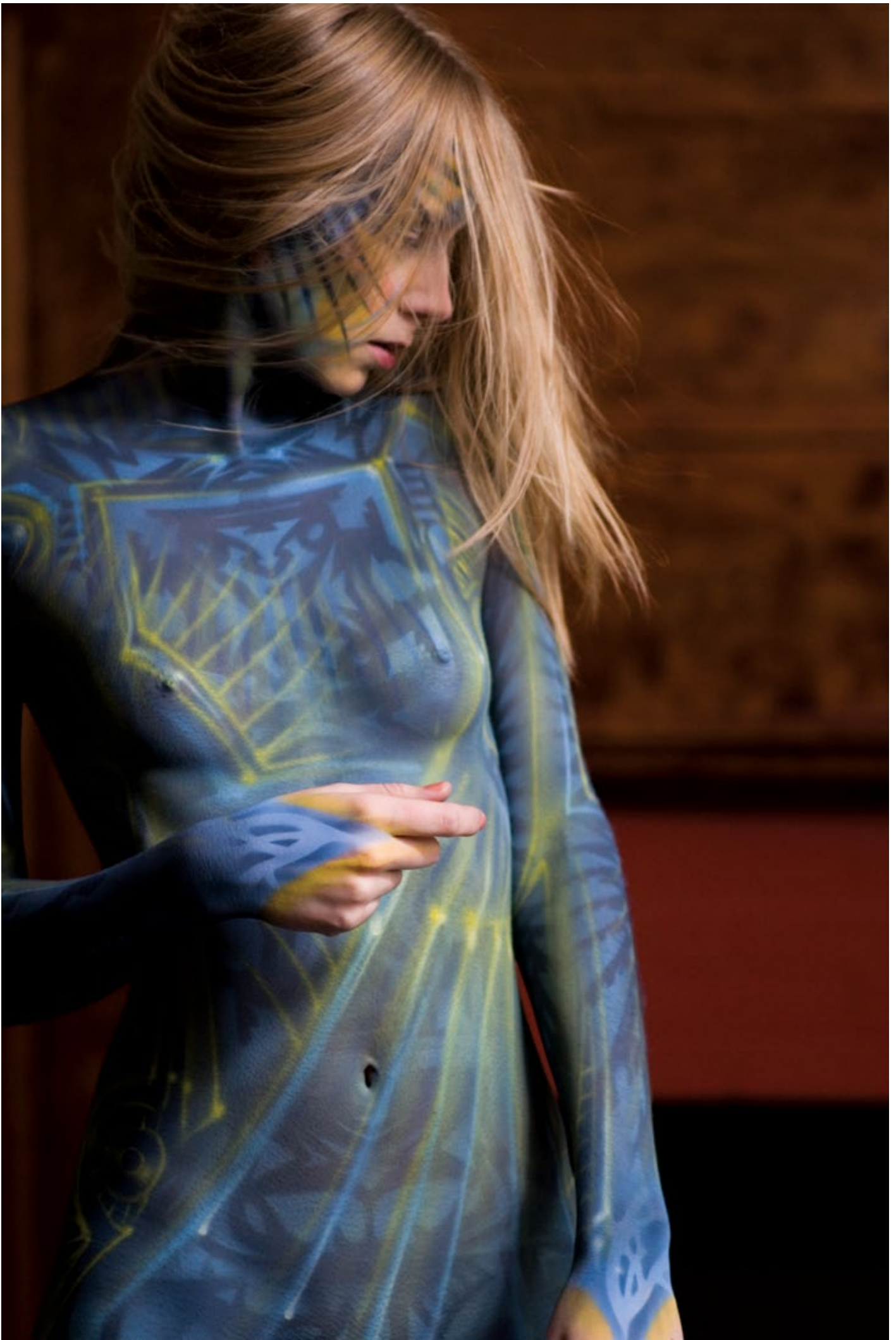
Stained Glass MISS KACIE MARIE - PHOTOS BY ROBERT MICHAEL







LAURIE SULLIVAN - PHOTOS ON RIGHT BY PINDIUR













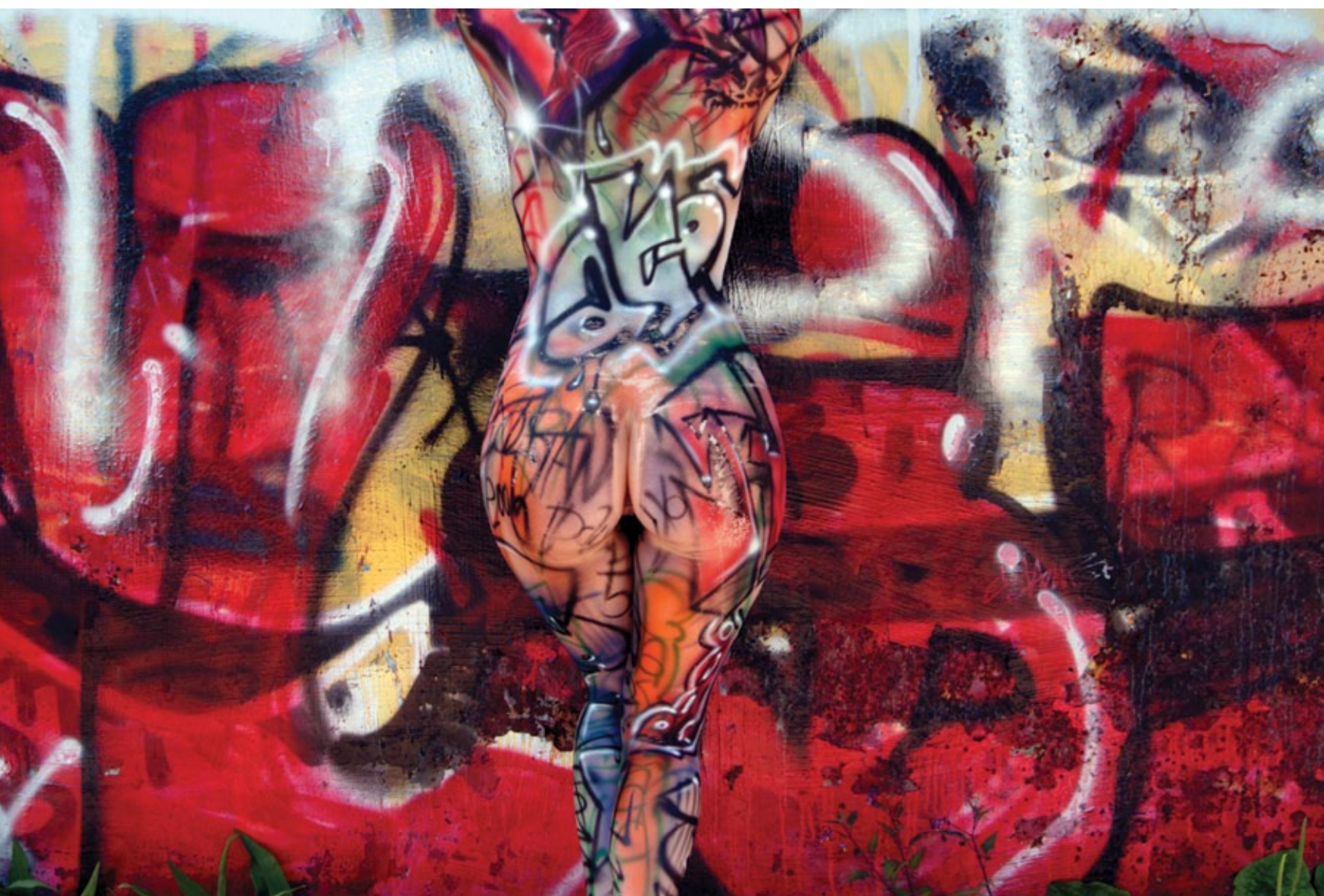
I visited the abandoned Lincoln Park in Dartmouth, Massachusetts, a few times.

An eerie presence of energy still remains at the quiet property that once bustled with joyous laughter and heart-pounding screams.





Ragdoll MIA D - PHOTO BY KEVIN LANGEVIN













America the Clown SYLVA HEADPIECE BY [BUBBLESANDFROWN.ETSY.COM](https://www.bubblesandfrown.etsy.com)





NEVAEH LLEH - PHOTO ABOVE BY PINDIUR





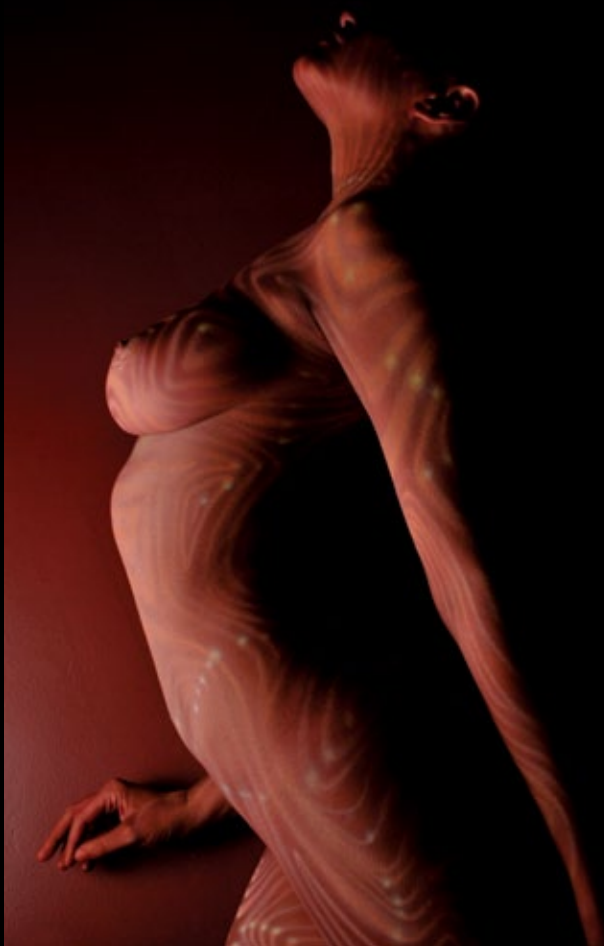
RAPHAEL



SHANDRA STARK - PHOTO BY MAX TROMBLY





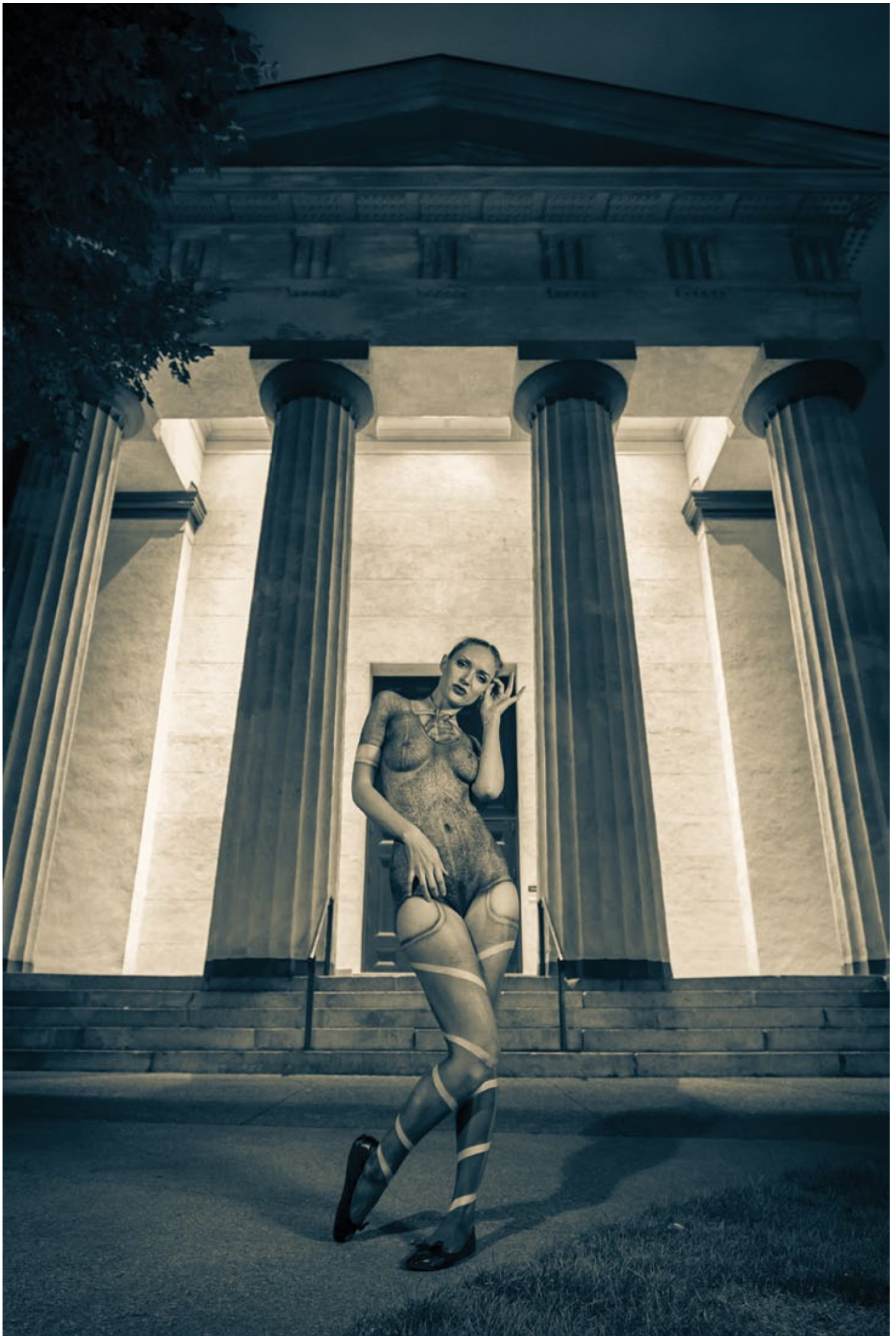


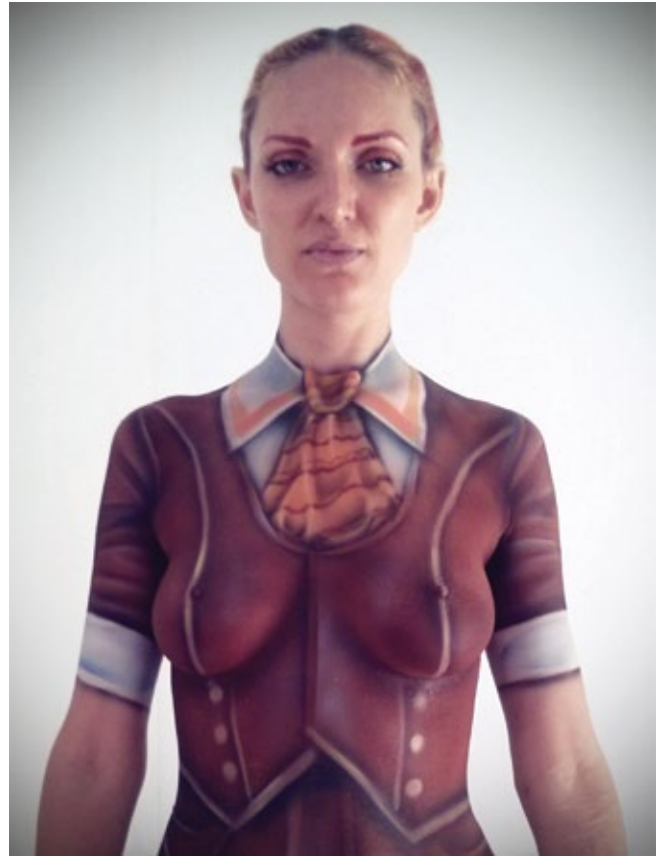




I generally prefer the movie over the book.







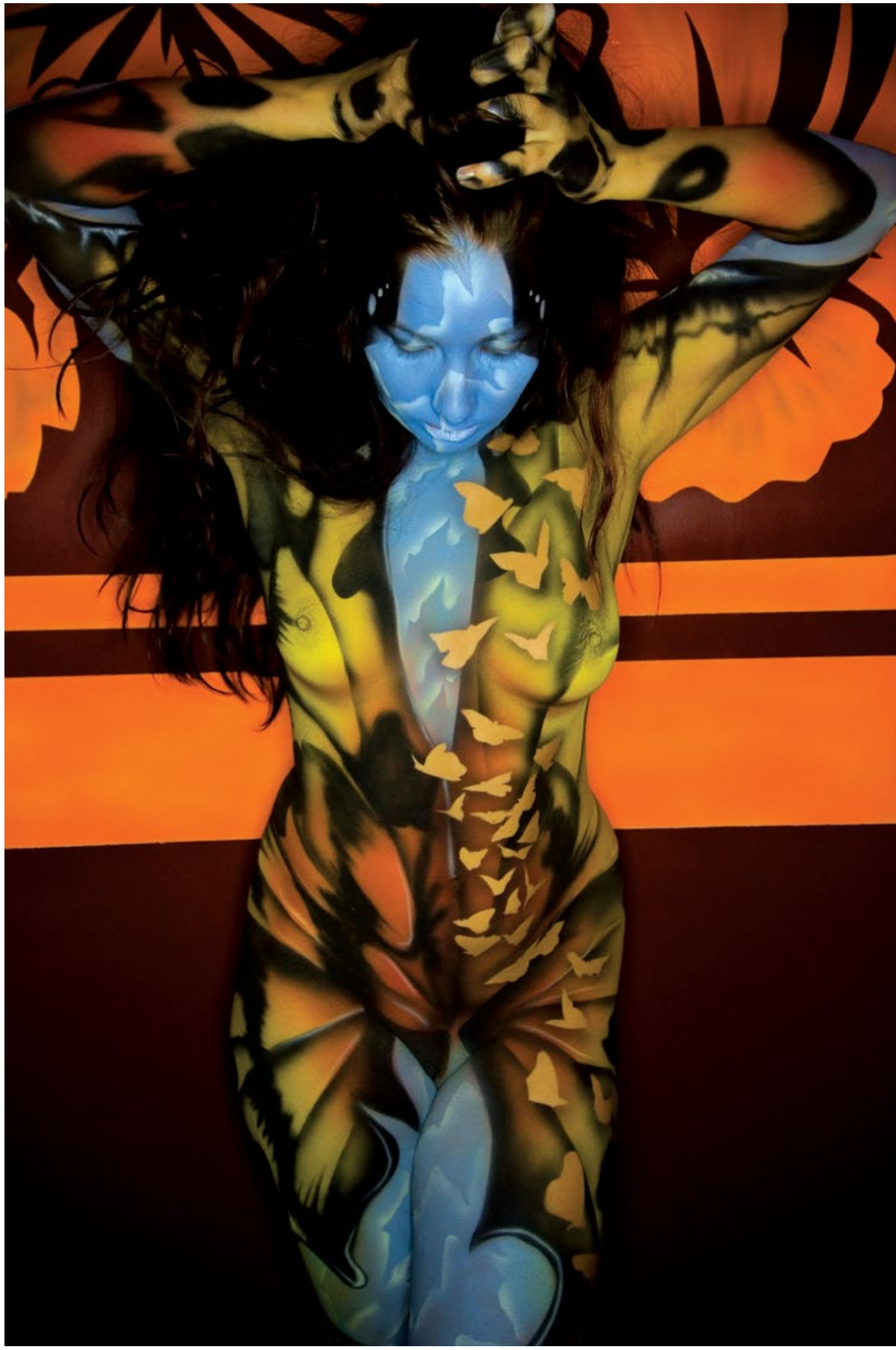
After a long, fun night of mingling at my gallery opening, by the time we began the photo shoot most of the paint had deteriorated.

Nevertheless, the thrill of shooting could not stop us from capturing some images in front of this Ivy League building.





Painted Lady Butterfly ROXANNE HUBER





Portrait of a Poet ROXANNE HUBER









A brief moment before I begin painting Roxanne.













SHANDRA STARK **Energy**









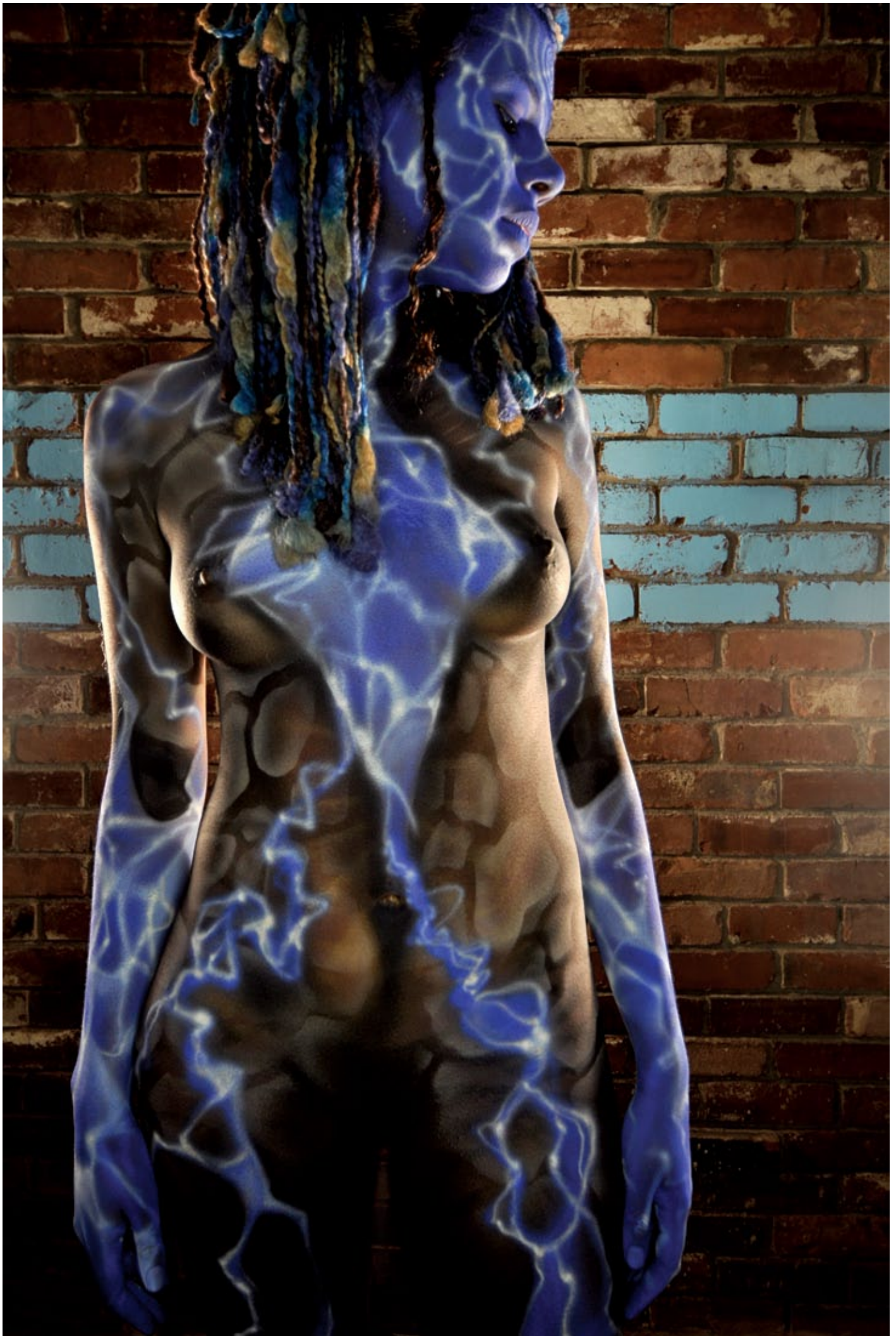
People often underestimate how tough a model's job is.

Models are asked to twist and form into the most uncomfortable, unnatural, and awkward poses. Then they hold them for long periods of time, requiring tremendous stamina and energy.

They often endure cold temperatures and long hours while risking their own safety. Sometimes they do this just for the hope that another's vision will follow through.

So thank you, models, for all your hard work.







SOLEIL **Be water, my friend.**





Antlers SYLVA HEADPIECE BY BUBBLESANDFROWN.ETSY.COM

[View the VIDEO](#)



Valkyrie TIANA HUNTER







Dia de los Muertos SCARLETT LASH













Every once in a while I stumble on magic. An undeniable chemistry leaves me speechless, spellbound, and afloat with the allure of a siren, a muse that inspires. When this happens, I grab hold.

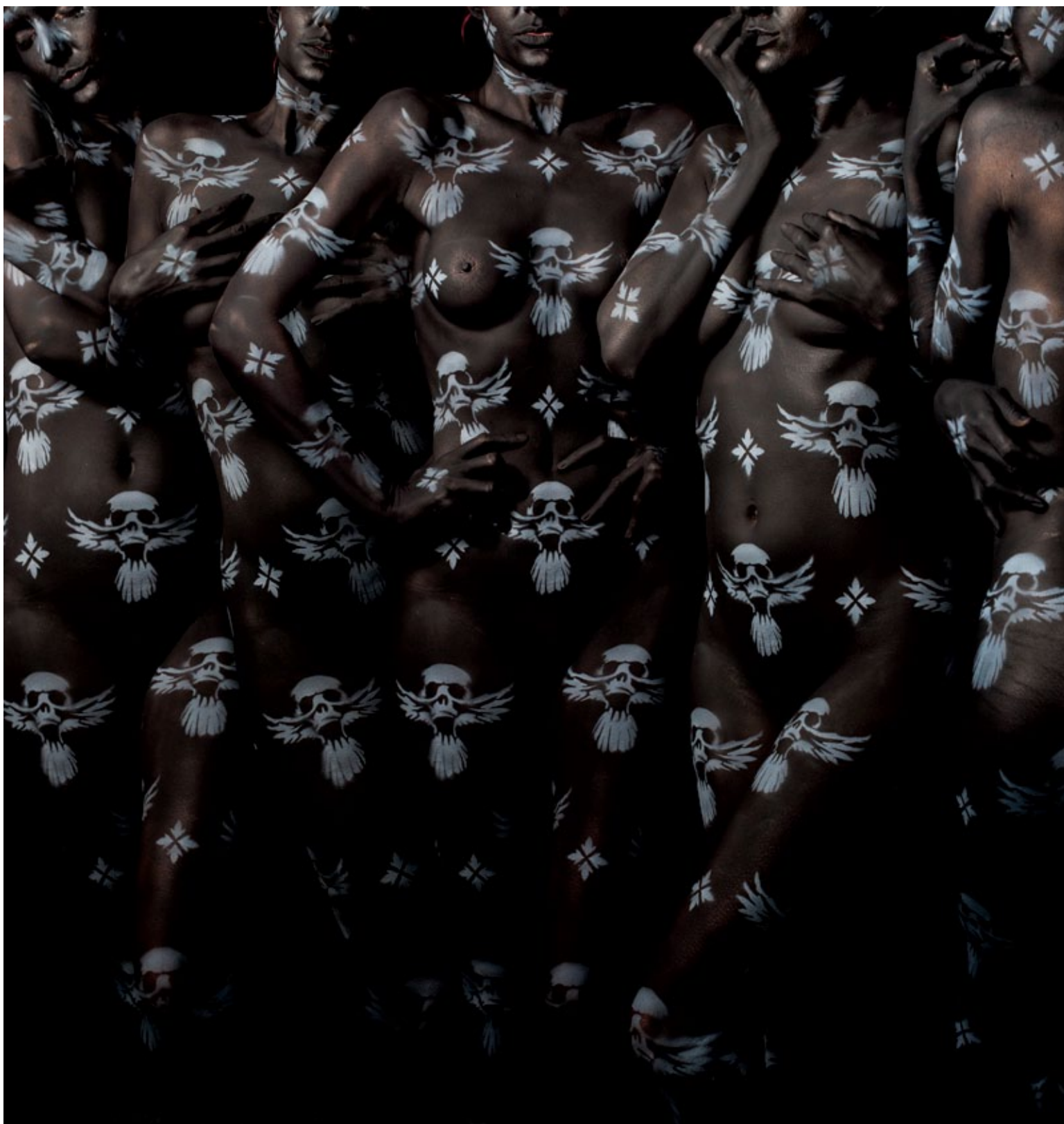
They say for every one hundred photos taken, only one or two are usable. Sylva gives me fifty.

There is no question why I repeatedly collaborate with her.



[View the VIDEO](#)





Here's to another ten years!

Skull Dove Wallpaper SYLVA



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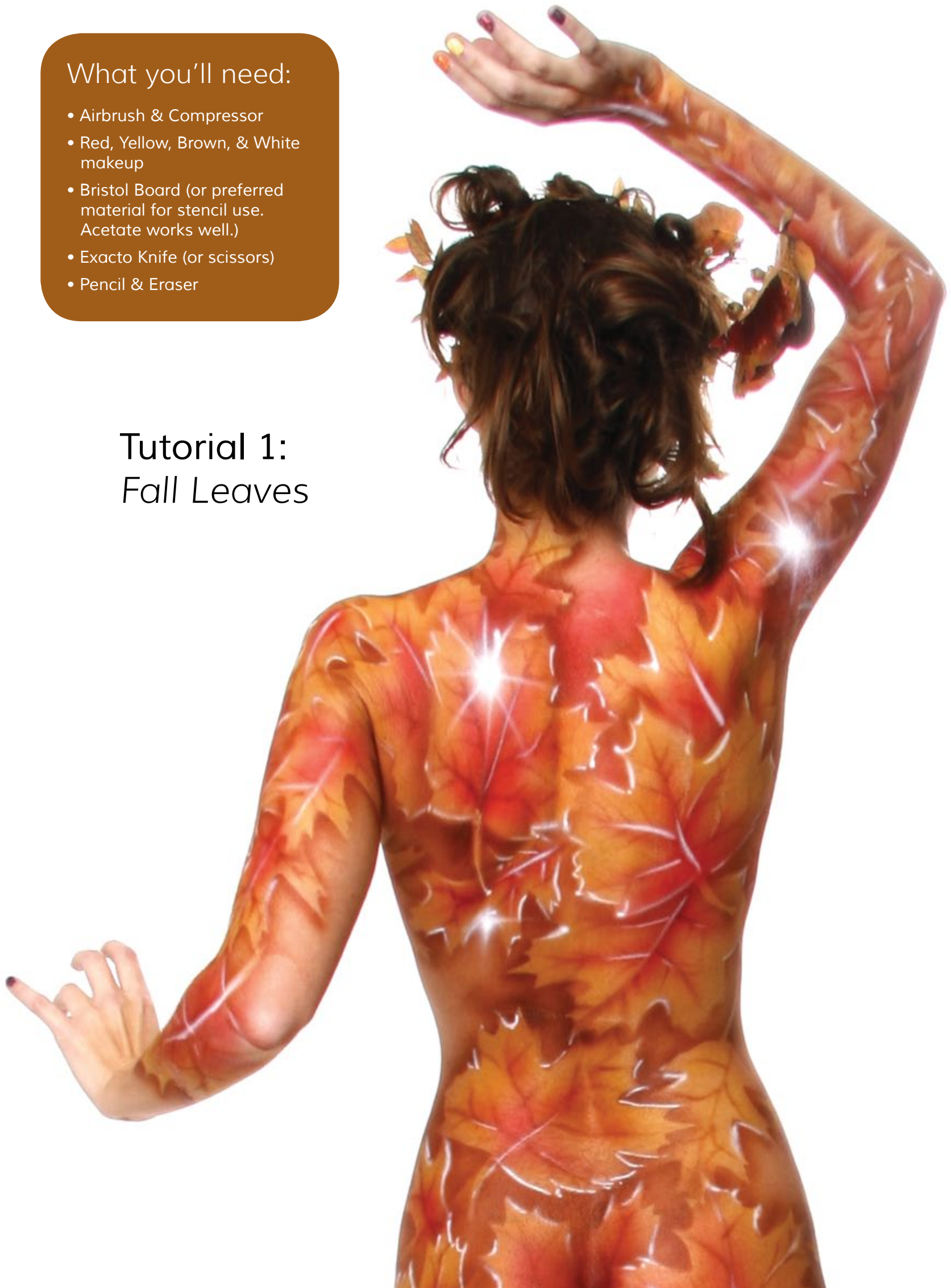
<http://goo.gl/bcJSyi>

for a variety of face and body painting supplies visit
www.SillyFarm.com

What you'll need:

- Airbrush & Compressor
- Red, Yellow, Brown, & White makeup
- Bristol Board (or preferred material for stencil use. Acetate works well.)
- Exacto Knife (or scissors)
- Pencil & Eraser

Tutorial 1: *Fall Leaves*





Step 1. Prep Work

- a. Using a pencil, draw a leaf onto a piece of bristol board (either from reference or imagination) to the size you'd like.
 - * I went with a life size representation of a leaf. I decided to draw two types of leaves, and varied the application to create the illusion that they are all different leaves.
- b. Cut the pencil lines out with an exacto knife or scissors.
- c. You'll see that you now have two pieces from the cut, a positive and a negative shape.
 - * For my purposes, I chose to use the positive shape resembling an actual leaf. But, you can also use the other shape, if desired.



Step 2. Stenciling

- a. With your leaf shape/s, and the color BROWN, begin to airbrush a pattern around the body. Keep in mind that it is more aesthetically pleasing if the leaves overlap. Just be sure to create the illusion of depth, and perspective by not painting the parts of a leaf that would fall behind another.
- b. Also, instead of filling up the entire body with leaves, feel free to leave some areas exposed. Sometimes, leaves don't completely cover the entire ground. There are gaps that you may be able to see the grass underneath, in this case, the skin of the model. This will give you the opportunity to experiment with composition, as far as what you leave revealed.
 - * For my design, I left parts of the collar bone, neck, face, hip, and hands untouched.



Step 3. Freehand

Still using the color BROWN, freehand airbrush the veins of each leaf. This part takes a little bit more skill than using a stencil, so you may want to practice on a piece of paper beforehand. You'll notice that you will need to be much closer than if you were spraying a larger area. It is useful to have a reference handy to understand the mechanics of the veins of a leaf. If you keep in mind that the veins grow in an outward direction, towards the edges of the leaf, and away from the stem, the thinner the vein becomes.



Step 4. Base Tone

Using the color RED, and spraying from a greater distance than when you painted the veins, airbrush a gradating tone in the middle of each leaf from top to bottom using the previously airbrushed veins as a guideline. The inner edges of each leaf should still remain the natural color of the skin. The outer edges of the leaf, where the brown ends, and you intend to leave showing skin, should be airbrushed red as well. Essentially, you are creating a feathered red border around the batch of leaves you have just created. Feel free to overspray a little into the brown, but be careful not to get your red on the inner edges of the leaf.



Step 5. Middle Tone

Using the color YELLOW, fill in the inner edges of the leaves, that were originally left as the skin tone. Do not worry about over-spraying beyond the edges of the leaf, as it will still create a pleasing effect. But, you may use a shield (the best shield being the negative of your original stencil cut out), if you are an absolute perfectionist. Do make sure not to put yellow in the exposed areas you intend to leave bare.





Step 6. Highlights

With the color WHITE, apply freehand fine line highlights to some of the edges of the leaf and along some of the veins. Get an idea of the position of your imaginary light source, and only airbrush the sides of the leaf that are closest to that light to give you the illusion of three dimensions. Your initial base tone drawings will act as the shadows.

If you so choose, you may also add random starbursts for a little extra effect of shine.

Congratulations!

You are done. Now, consider other simple shapes that can be cut out and applied in similar ways. You'd be surprised in how something so simple can lead to an original and effective bodypaint.

KELLY ROTH - PHOTO BY ROBERT MICHAEL

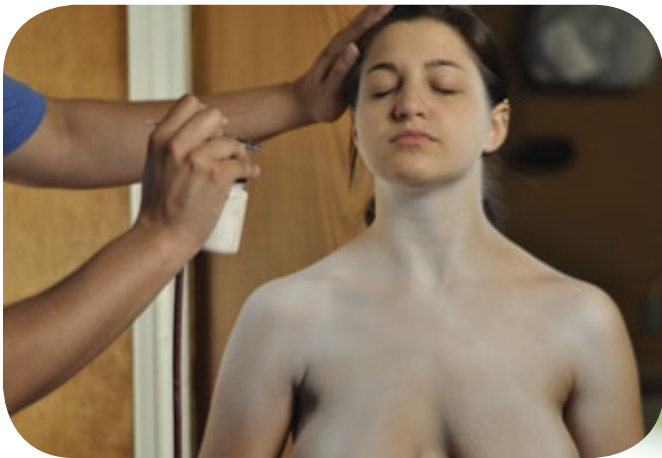


What you'll need:

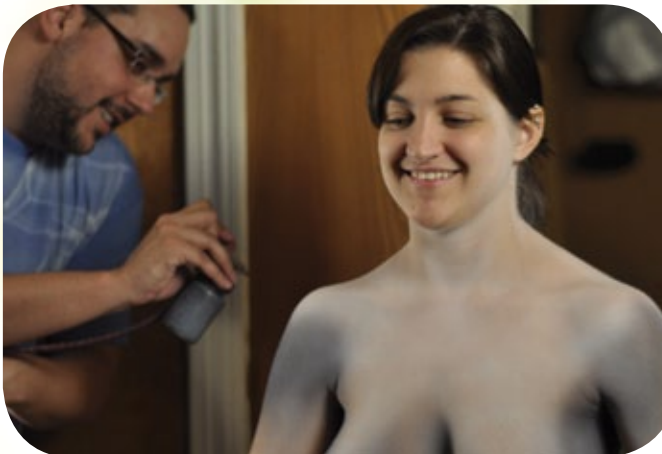
Airbrush and compressor, White, Black, Gray, Sky Blue Makeup- Downloadable Sequins Stencils.



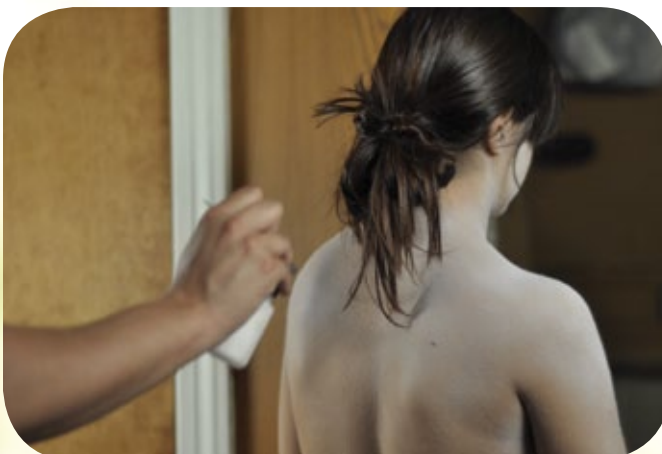
1. Using White makeup, spray an even light base coat across the entire area that is being painted.



2. Continue to paint along the sides of the face. Be careful not to get makeup on the hair.



3. Using a medium gray mid tone (mixed 50/50 with black and white), apply makeup along the undersides of the shapes and forms of the body. Visualize it as shading as if there is light coming from above.



4. Continue the process on the back.

Tutorial 2: Sequins Study





5. Using a ruler and exacto knife, create a stencil that resembles a brick pattern using squares instead of rectangles. The squares I used are less than 1 inch.

It is extremely important that they are as close to perfect dimensionally and in relation to each other. So, it may be easier to make a design on the computer and use it as a guide.

With sky blue, spray through the stencil pattern over the a majority of the previous base coat. You do not need to spray up to the edges of the stencil. Let it taper off within the stencil design.

6. Repeat the stencil patterns with black.

Make certain to line up the squares with previous squares so everything is symmetrical.

Instead of spraying completely over the entire body again, spray only in the sections you've previously defined as shadows with the gray.

There should be less black squares than blue overall.

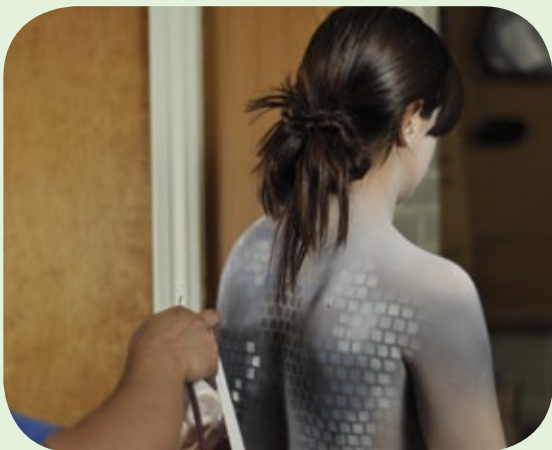


7. Cut a second stencil with several random squares.

Be sure that these new squares line up perfectly against the squares on the previous stencil.

If you did not design this with a computer, it is easiest to trace the new random square pattern through the old pattern. This will give you a better chance of accuracy.

Once prepared, spray white makeup through this stencil, again making certain to line it up with previous painted squares.

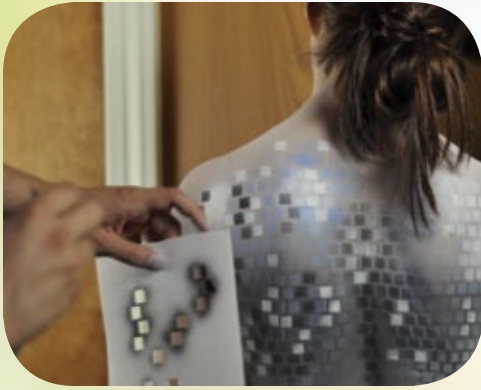


8. There should be roughly the same amount of white squares as there are black.

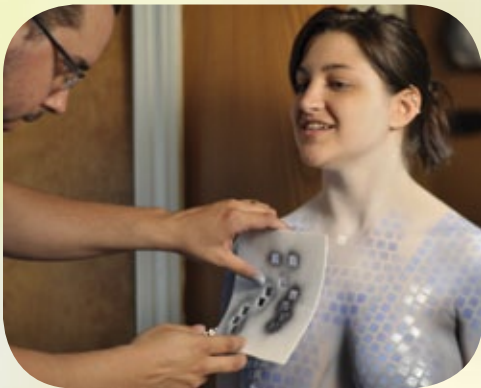
Other than focusing a majority of them as upper highlights on the figure, the white squares can be random.

Rotate this stencil as you please to vary the design so the pattern varies throughout.

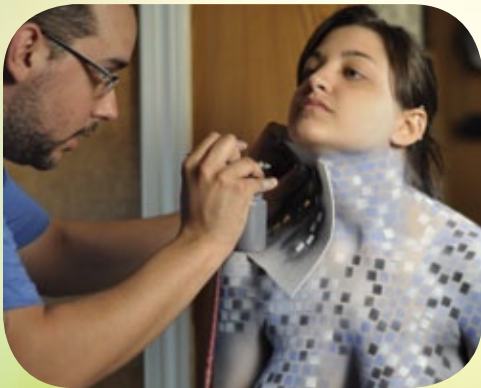




9. Repeat the application using either stencil as you see fit until the illusion of a sequins style pattern starts to develop.



10. Continue this process on the remainder of the face or body you choose to paint.

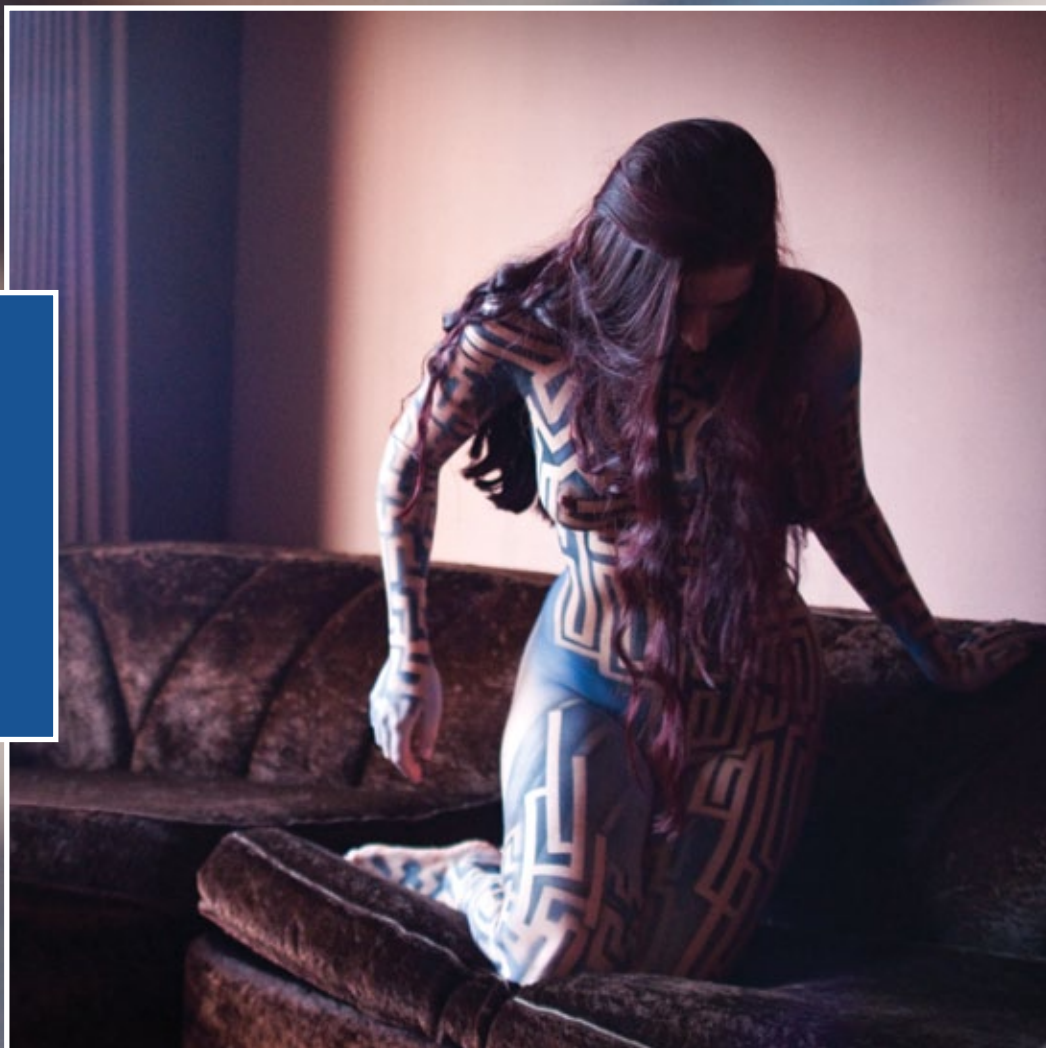


When your soul starts to groove, and your body starts to move, then baby, you are Disco!



What you'll need:

- Airbrush & Compressor
- Black Makeup
- Sky Blue Makeup
- Electric Tape
- Scissors
- Downloadable Maze Stencils



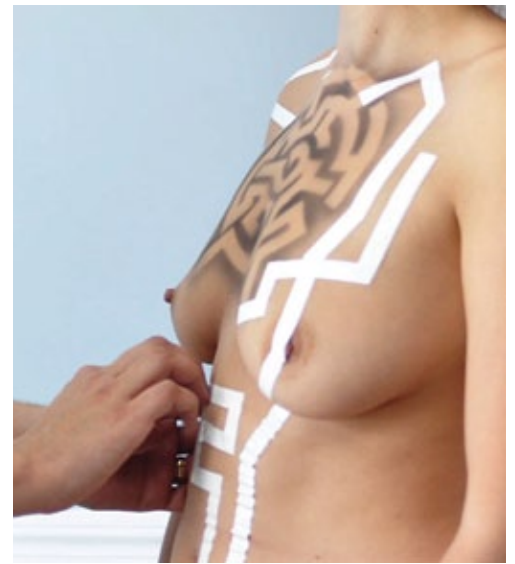
Tutorial 3: Labyrinth



1. Apply black using the circular maze stencil over the center of the model's chest. Be careful not to close the four openings of the maze.



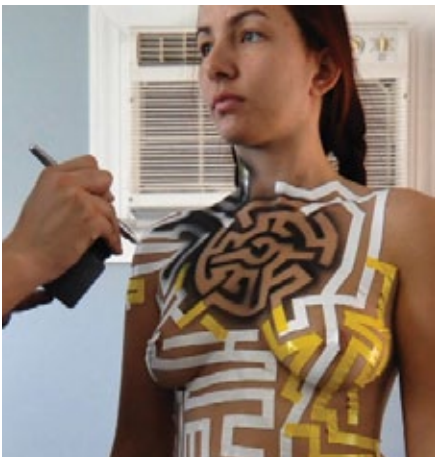
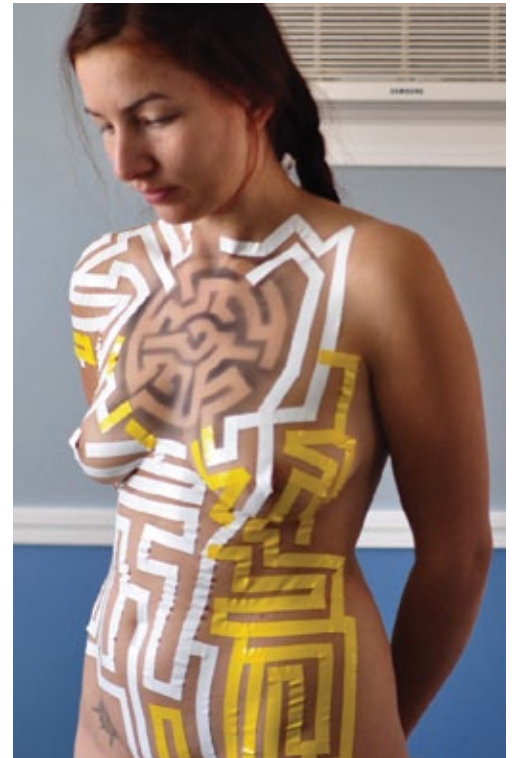
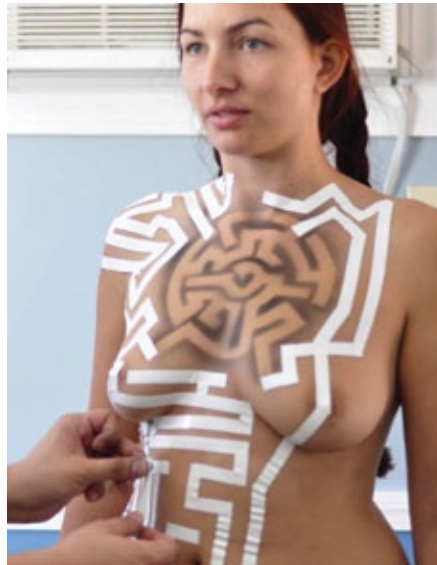
2. Get the maze started by applying electric tape to each opening of the stencil art.



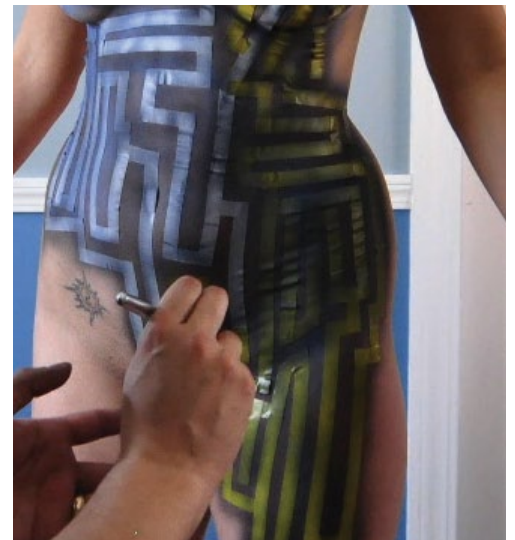
3. Complete the correct pathway of the maze first from start to finish. My version begins at one circle opening and ends at the groin.

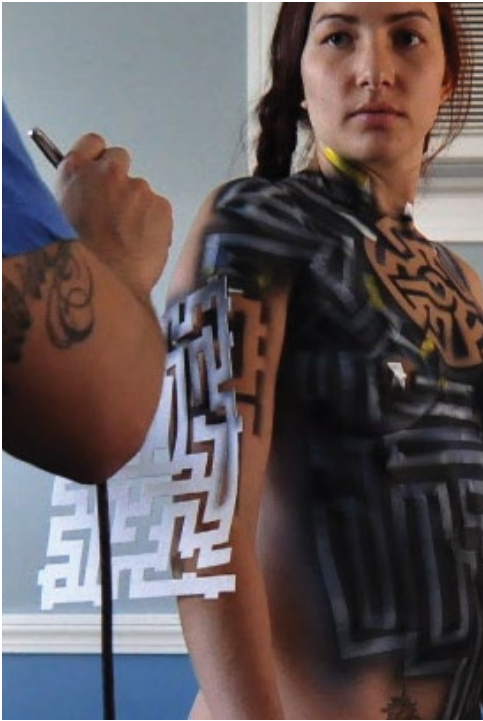


4. Apply the remaining dead end paths of the maze by filling in all the negative space. Try to keep things geometric and equidistant. (Note: There is no specific purpose for using yellow tape, I just ran out of white.)



5. Begin lightly spraying black along the entire edges of the tape. Resist the urge to remove the tape to see the results.

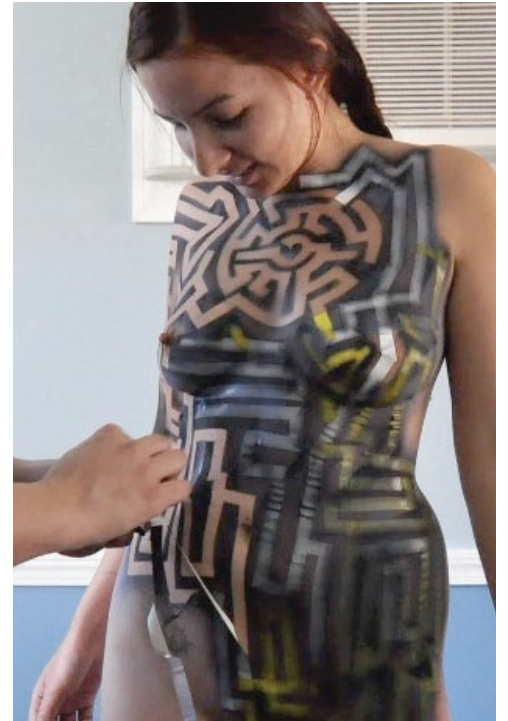




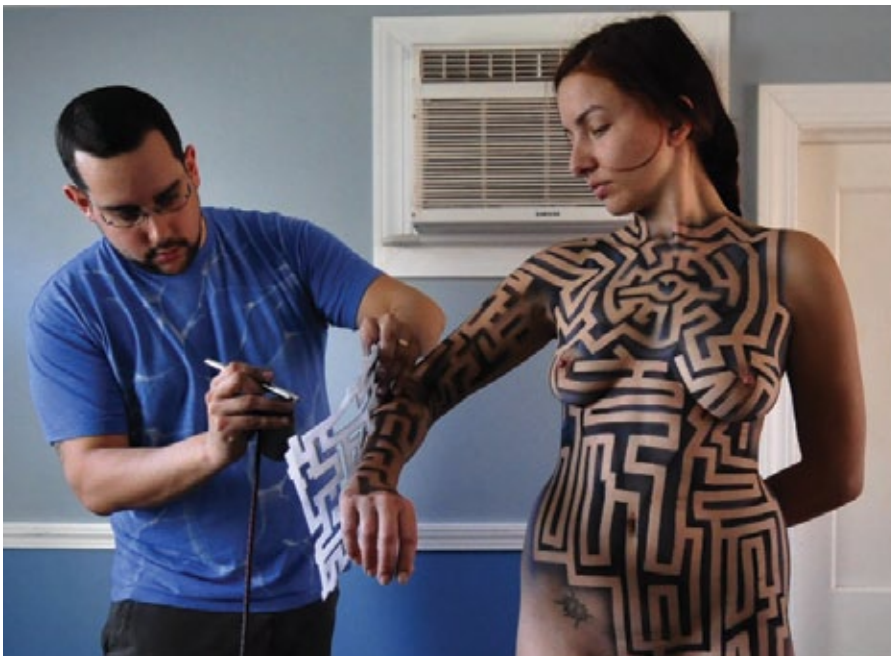
6. To save time, with a pre-cut maze stencil, quickly fill in any areas that you won't be taping. Knowing that these areas are not intended to be prominent in the final photos, it's okay that they are applied this way.



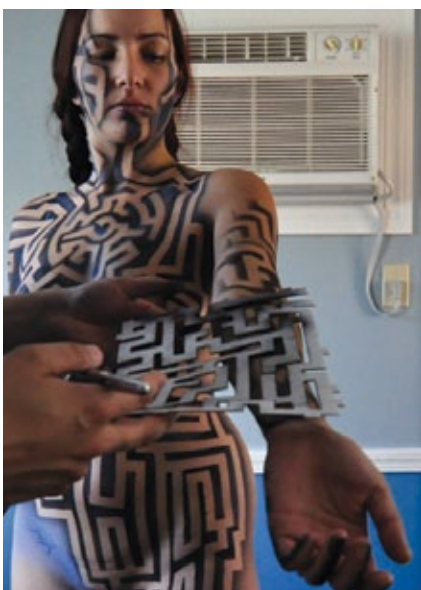
7. With a straight edge, begin adding 3D effects of depth, shading, and cornering within the darkened spaces of the maze.



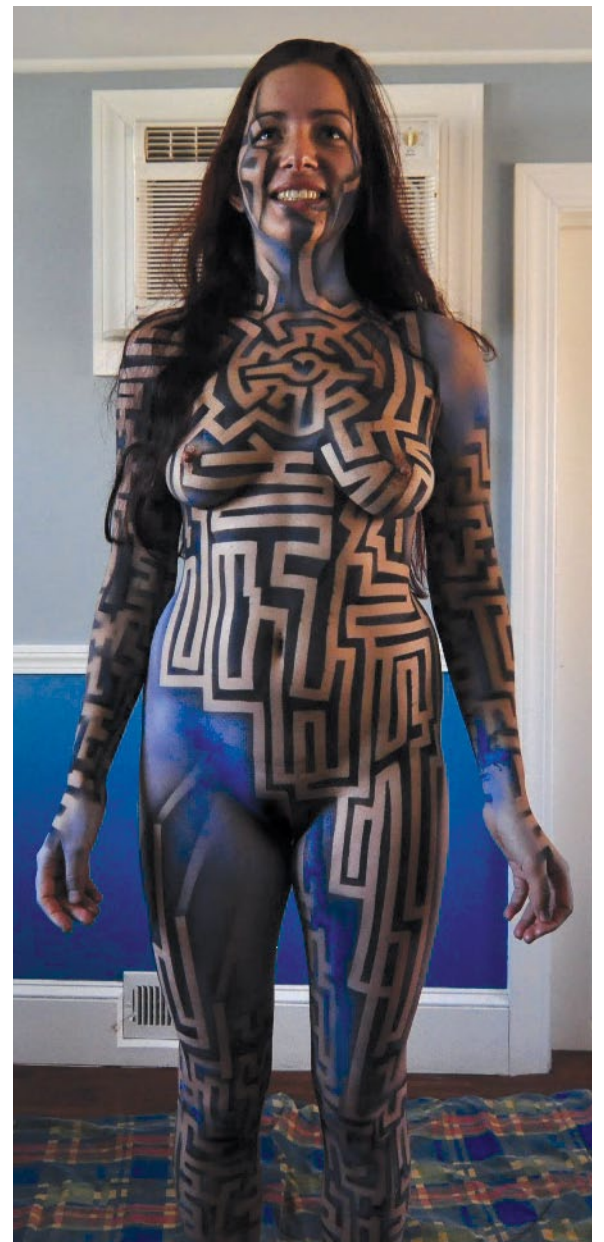
8. Remove all of the tape. FUN!



9. Continue adding the maze stencils to any remaining area.



10. Add a color fade to bare areas of the skin. In this case, I used a sky blue to resemble her eye color.



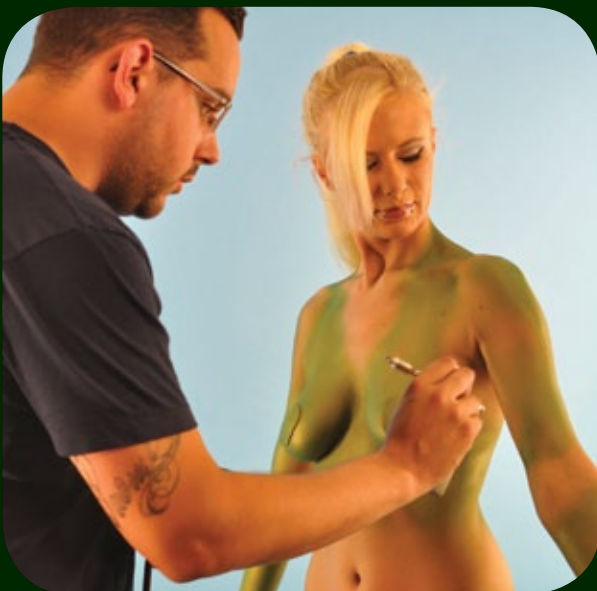


Tutorial 4: Galactic Spartan

View the VIDEO

What you'll need:

- Airbrush & Compressor
- European Body Art Vibe White, Black, Green, Gold makeup
- Galactic Spartan Shields

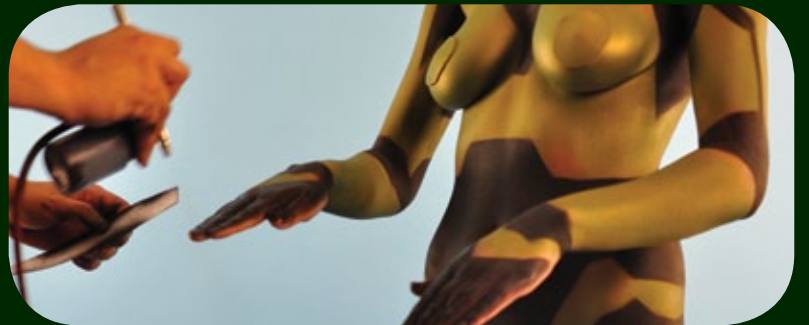


1. Using a 50/50 mixture of European Body Art green and gold vibe water based makeup, start applying the base colors of the green metallic armor. I am only concerned with the base coat, and am not worried about clean and precise edges. Fill in all the areas you plan to keep green, and don't worry about over spray. Continue this process on the back, arms and legs.





2. Using a pre cut shield (with one edge straight and the other slightly curved), and EBA Vibe water based black, start to fill in the black base coat, of the non-armor areas of the body paint. This can be applied in the same way as the green, but you will need to use a shield to create very clean and precise edges. Be very careful to avoid over spray. Continue this process on the rest of the body. Remember you can get creative with the design of the shapes, as there are no rules to the armor design. But, consider keeping in mind the direction of certain angles, and how they can be used to compliment the body you are painting on. Be careful not to create unflattering shapes on the body.



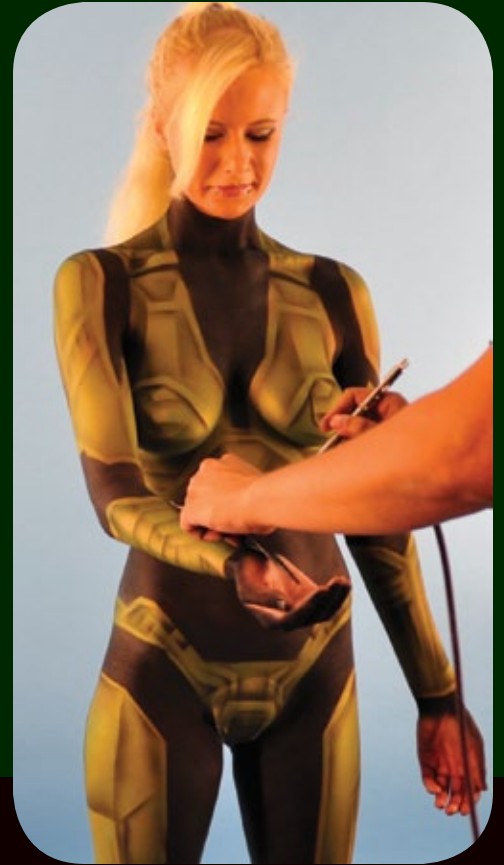
3. Continue painting black on the hands.

4. Using another shield, and black, begin creating random shapes to form depth, shadow, and highlights for the armor. Try to visualize this 3 dimensionally. Very geometric looking shapes will help create the illusion of real armor. You may need to find photographic reference online, if you do not have a decent understanding of how light exists on an object.





5. Continue this process on the remainder of the body. Symmetry of the design is not mandatory, but it can enhance the look. Making the armor symmetrical on both limbs, and halves of the body will increase the difficulty.

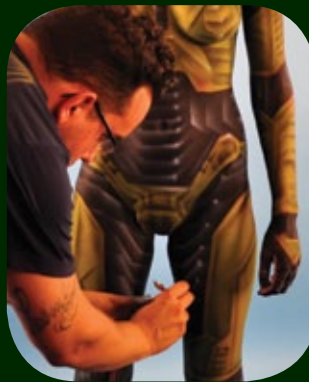


6. Using another geometric shield, and EBA water based Vibe White, begin creating texture on the black areas of the suit. When painting this design, think of repetition and direction. Creating a stair step effect can set the illusion that this body suit is flexible.





7. Continue this process on the front and remainder of the black areas of the body.



8. Still using EBA Vibe white, freehand small circular highlights throughout the entire bodysuit and armor. For realism, consider an imaginary light source, and paint the dots at angles that would be facing the direction of the light source. On specific repeated shapes, keep the placement of the dots accurate from one to the next. They should appear to be in line.



TINAMARIE SALVUCCI - PHOTO BY ZYGORE

And there you have it! A Galactic Spartan body painting.

SUPERSCAR

TUTORIAL 5: SUPERSCAR

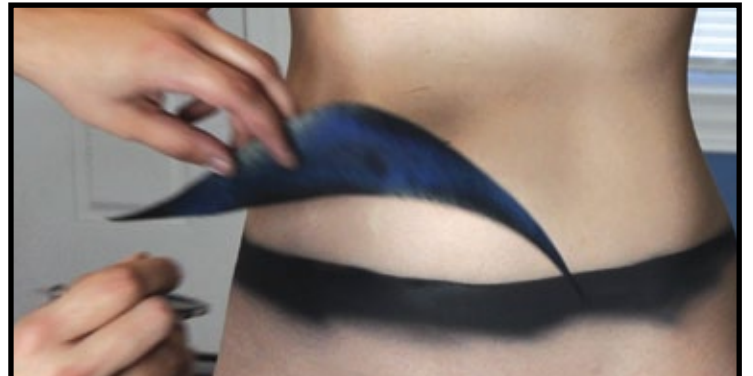
WHAT YOU'LL NEED:

[View the VIDEO](#)

- AIRBRUSH & COMPRESSOR
- WHITE, BLACK, GRAY, BLUE, AND ORANGE MAKEUP
- DOWNLOADABLE SUPERSCAR STENCILS



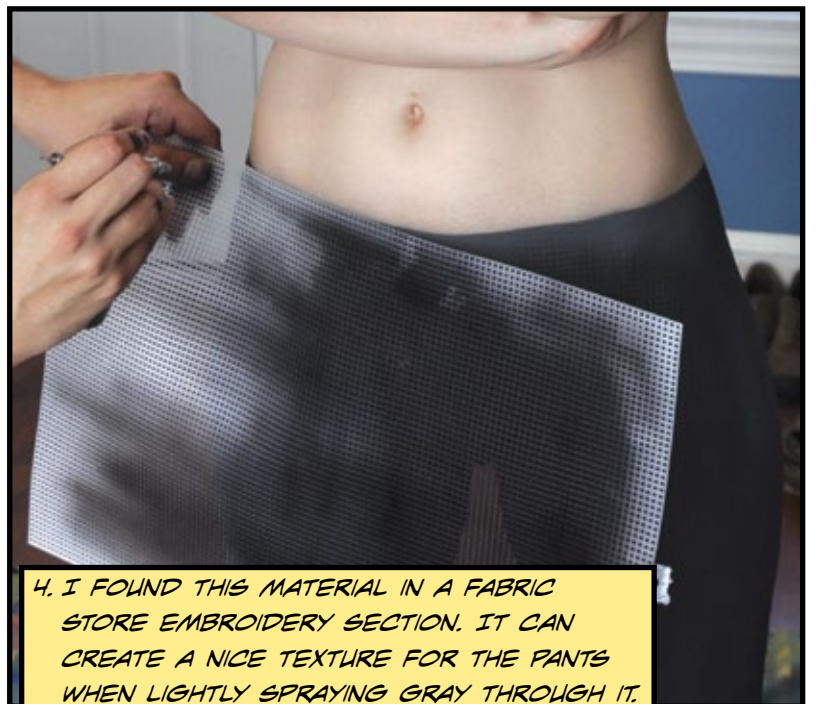
1. BEGIN PAINTING THE PANTS USING BLACK. TRY TO AVOID TOO MUCH OVER SPRAY TOWARDS THE EDGES.



2. MAKE THE EDGES CLEAN, SHARP AND PRECISE BY USING A SHIELD ALONG THE OUTLINE.



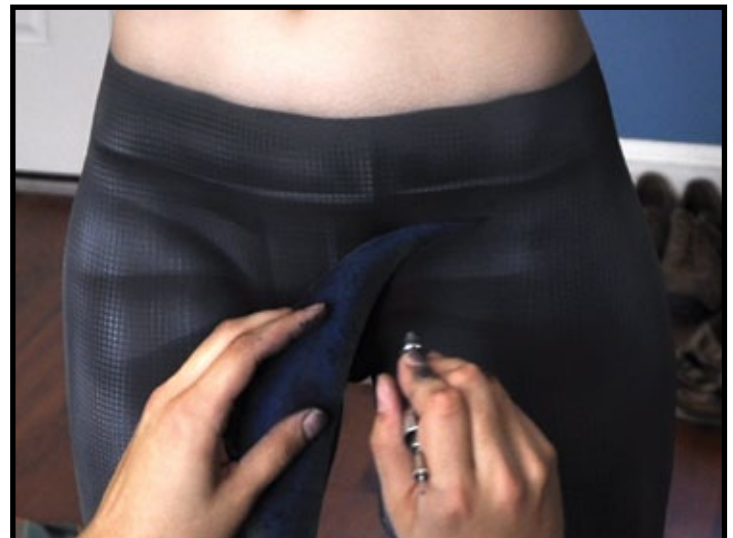
3. FILL IN THE REST OF THE BARE LEG SKIN WITH A BLACK BASE COAT.



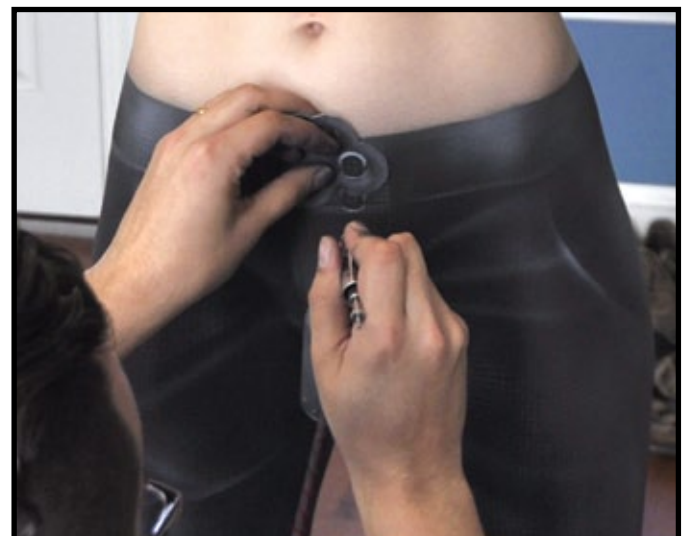
4. I FOUND THIS MATERIAL IN A FABRIC STORE EMBROIDERY SECTION. IT CAN CREATE A NICE TEXTURE FOR THE PANTS WHEN LIGHTLY SPRAYING GRAY THROUGH IT.

5. WITH A SHIELD, BEGIN
ADDING FORM AND SHAPES
DEFINING THE HEMS AND
POCKETS USING BLACK.

IF YOU DON'T ENTIRELY UNDERSTAND THE SCIENCE
OF FOLDS, CREASES, SEAMS, AND/OR DRAPERY, I
RECOMMEND HAVING PHOTOGRAPHIC REFERENCE
ON HAND. IT IS ALWAYS GOOD PRACTICE TO DRAW
FROM LIFE.

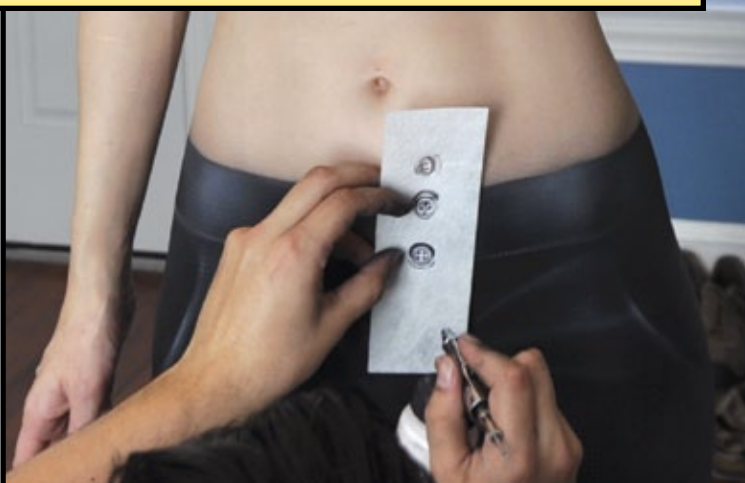


6. BEGIN ADDING SUBTLE WHITE HIGHLIGHTS TO THE
PREVIOUSLY PAINTED FOLDS AND WRINKLES. THIS
WILL REALLY BRING IT TO LIFE.

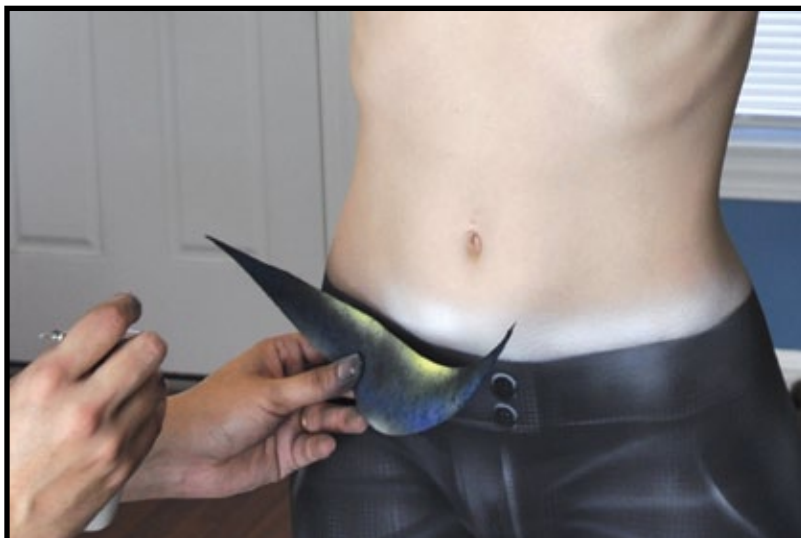


TO MAKE THE BUTTON MORE REALISTIC, ADD
SHADING WITHIN USING A SHIELD AND BLACK.

7. WITH A HOMEMADE BUTTON STENCIL, I ADDED TWO
BUTTONS TO THE PANTS BY SPRAYING MEHRON
WHITE THROUGH IT.



8. AT THIS POINT, I VERY LIGHTLY SPRAY BLUE THROUGH THE EDGES OF THE NEGATIVE HALF OF MY HOMEMADE STENCIL OF THE SUPER 'S' LOGO. I AM DOING THIS ONLY TO HAVE VISIBLE KNOWLEDGE OF WHERE THE FINISHED LOGO WILL REST AS I PAINT THE SHIRT AROUND IT. SO, THIS LIGHT PAINT IS ONLY THERE TO SERVE AS A GUIDE.

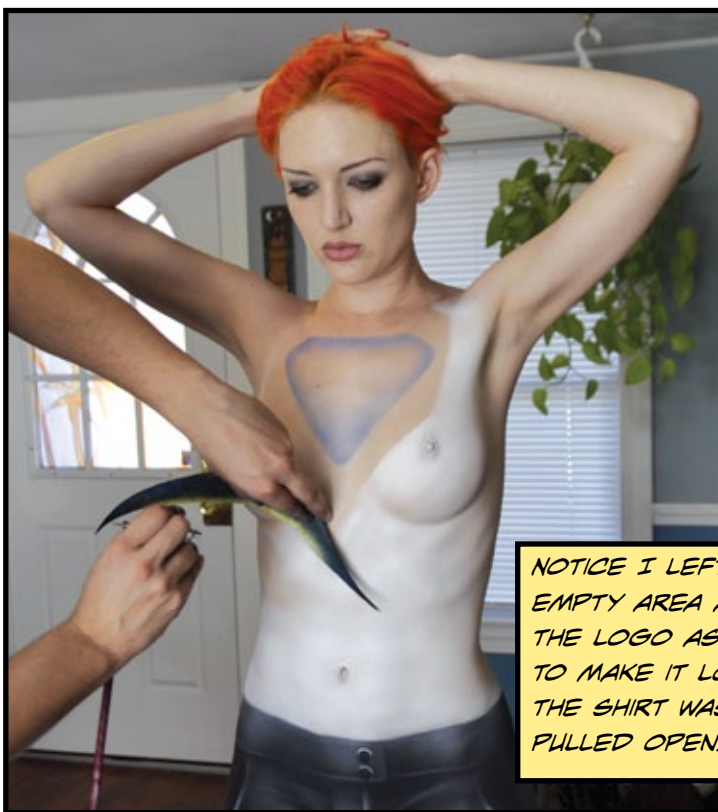


9. BEGIN SPRAYING WHITE WITH AN EVEN SPREAD AS THE BASE COAT FOR THE SHIRT.

USE A SHIELD ALONG THE EDGES SO THERE IS NO OVER SPRAY AND TO CREATE A NICE CRISP CLEAN EDGE.



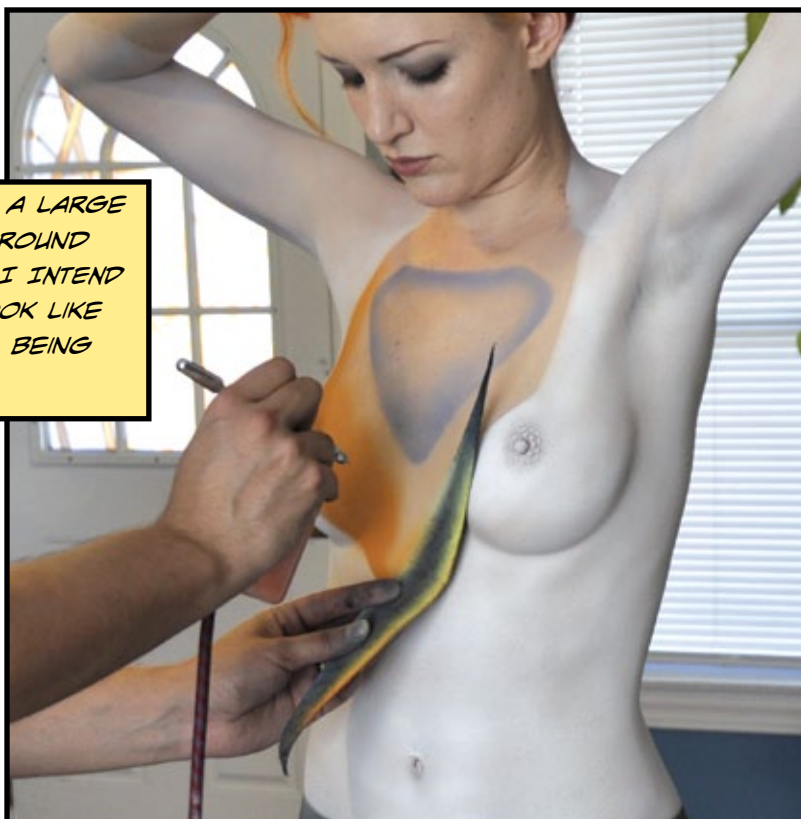
CONTINUE THIS PROCESS ALL OVER THE REMAINING AREA OF SKIN ON THE ARMS, AND TORSO.



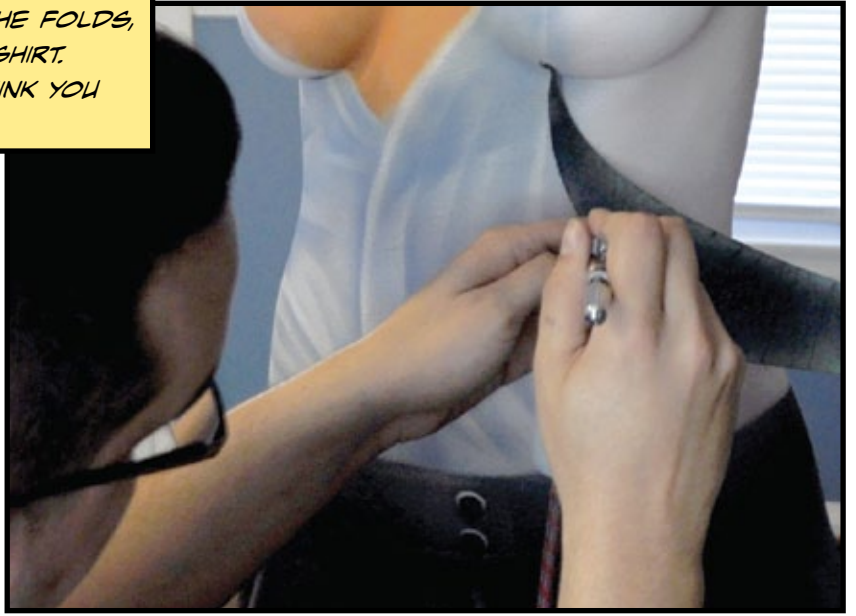
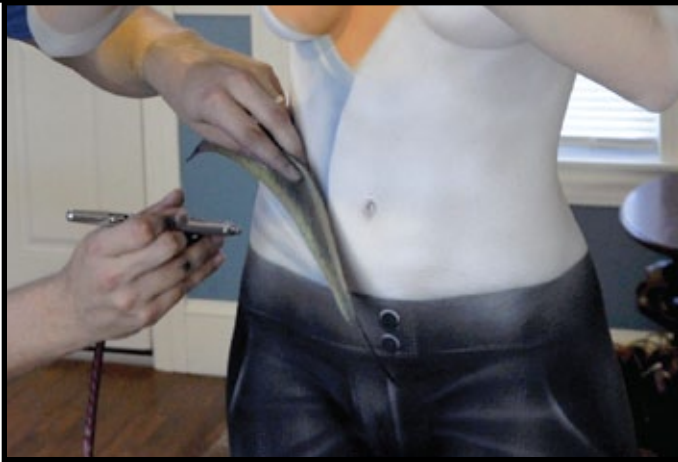
NOTICE I LEFT A LARGE EMPTY AREA AROUND THE LOGO AS I INTEND TO MAKE IT LOOK LIKE THE SHIRT WAS BEING PULLED OPEN.

10. USING ORANGE TO MATCH THE COLOR OF HER HAIR, I SPRAY THE SUPERHERO SHIRT UNDERNEATH HER FAUX BUTTON UP.

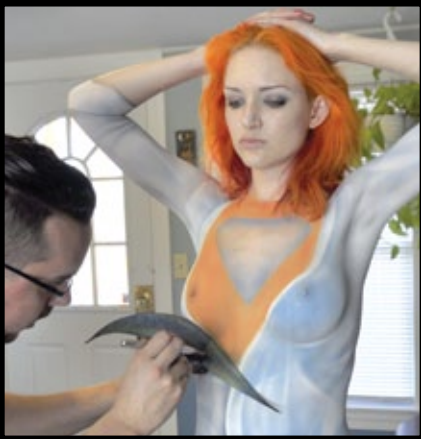
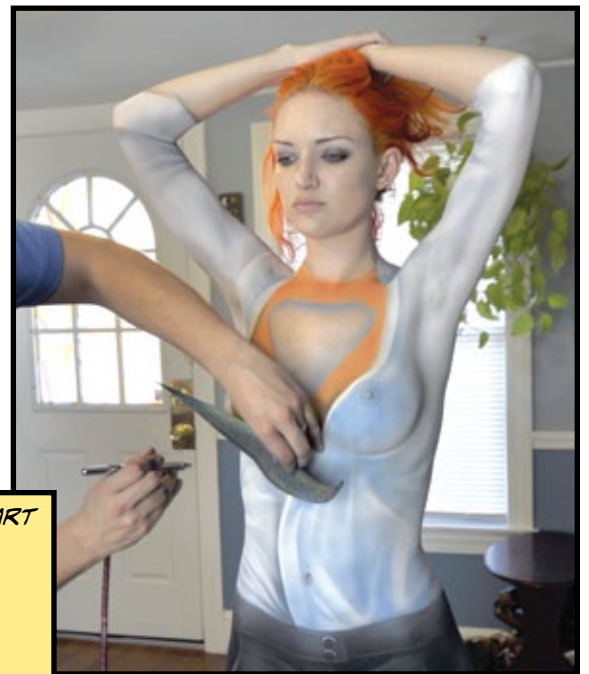
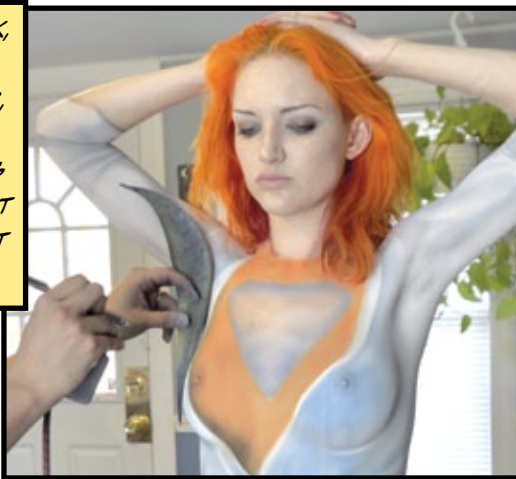
AGAIN WITH THE SHIELD, BE VERY CAREFUL TO KEEP THE EDGES CRISP AND PRECISE BETWEEN THE ORANGE AND WHITE. THERE SHOULD BE MINIMAL TO NO OVER SPRAY VISIBLE FOR THE MOST REALISTIC EFFECT.



11. USING A SHIELD AND BLUE, VERY LIGHTLY PAINT THE FOLDS, SEAMS, AND CREASES IN THE DRAPERY OF THE SHIRT. AGAIN USE PHOTOGRAPHIC REFERENCE IF YOU THINK YOU NEED IT.

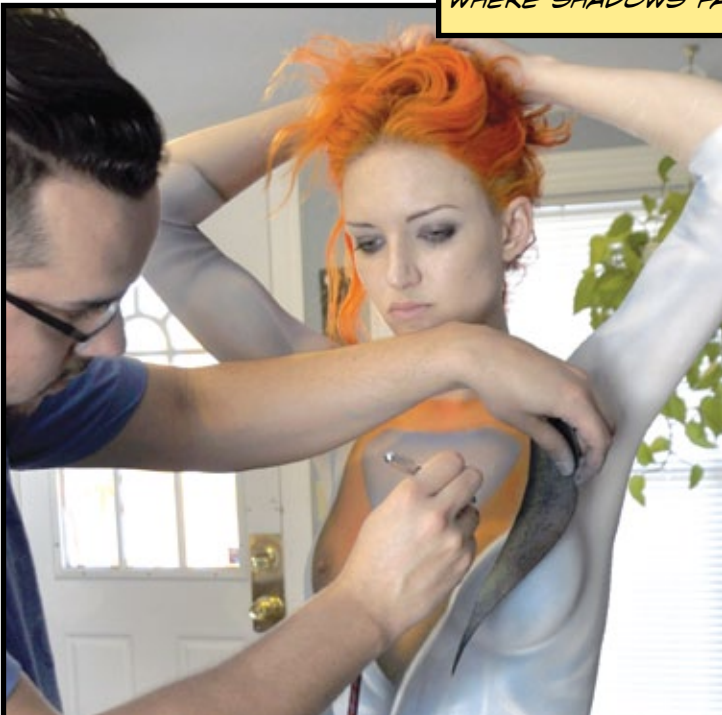


12. WITH A DARK BLUE OR BLACK, BEGIN ADDING SUBTLE SHADING WITHIN THE COLLAR, FOLDS, AND SPACE SEPARATING THE SHIRTS. THIS WILL FINALIZE THE 3D EFFECT AND REALLY MAKE THE SHIRT START TO LOOK REAL.



CONTINUE TO MAKE CERTAIN EVERY PART OF THE SHIRT HAS DEPTH BY ADDING SHADING.

I CAN'T STRESS ENOUGH THE IMPORTANCE OF PHOTOGRAPHIC REFERENCE IF YOU ARE UNSURE OF WHERE SHADOWS FALL.

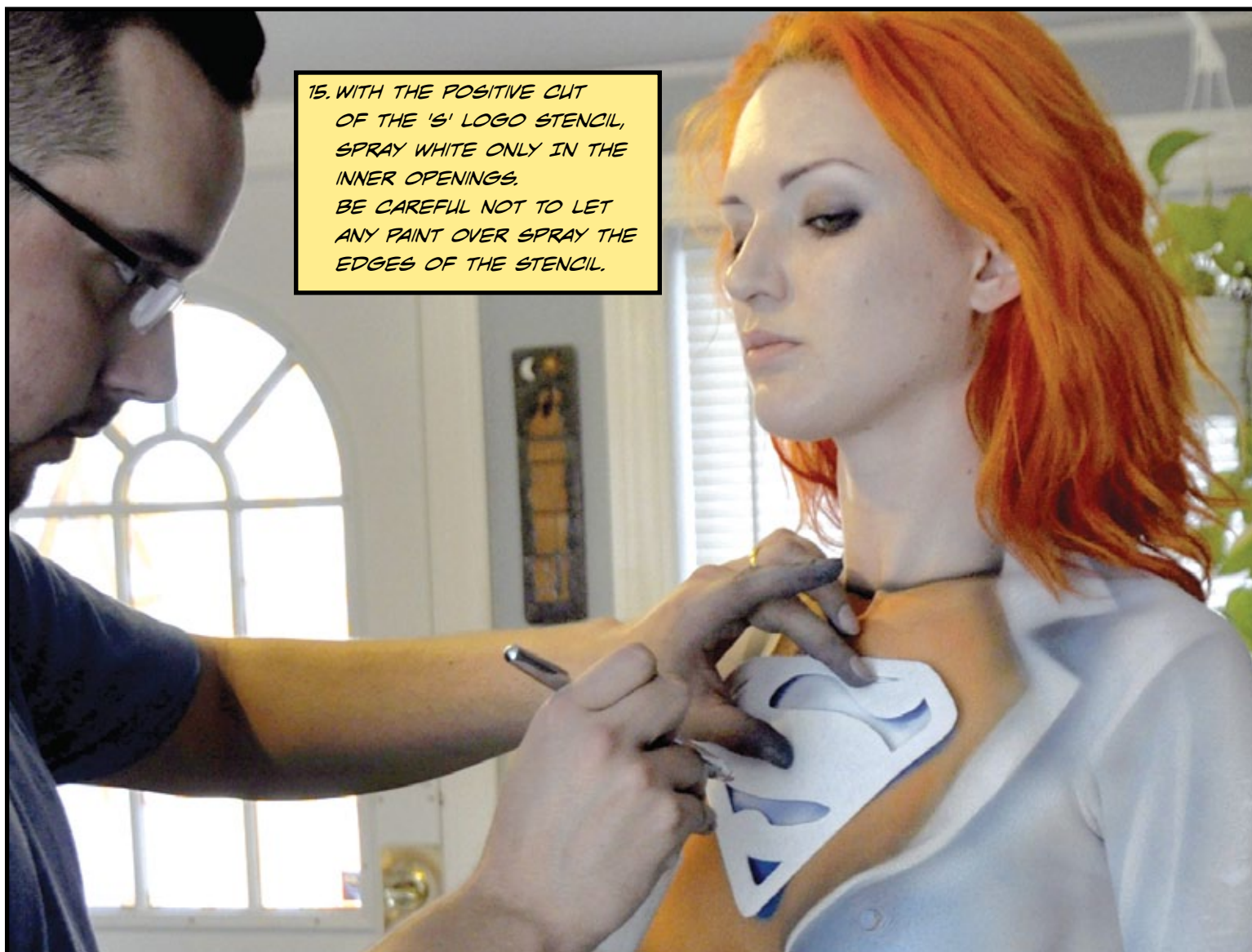




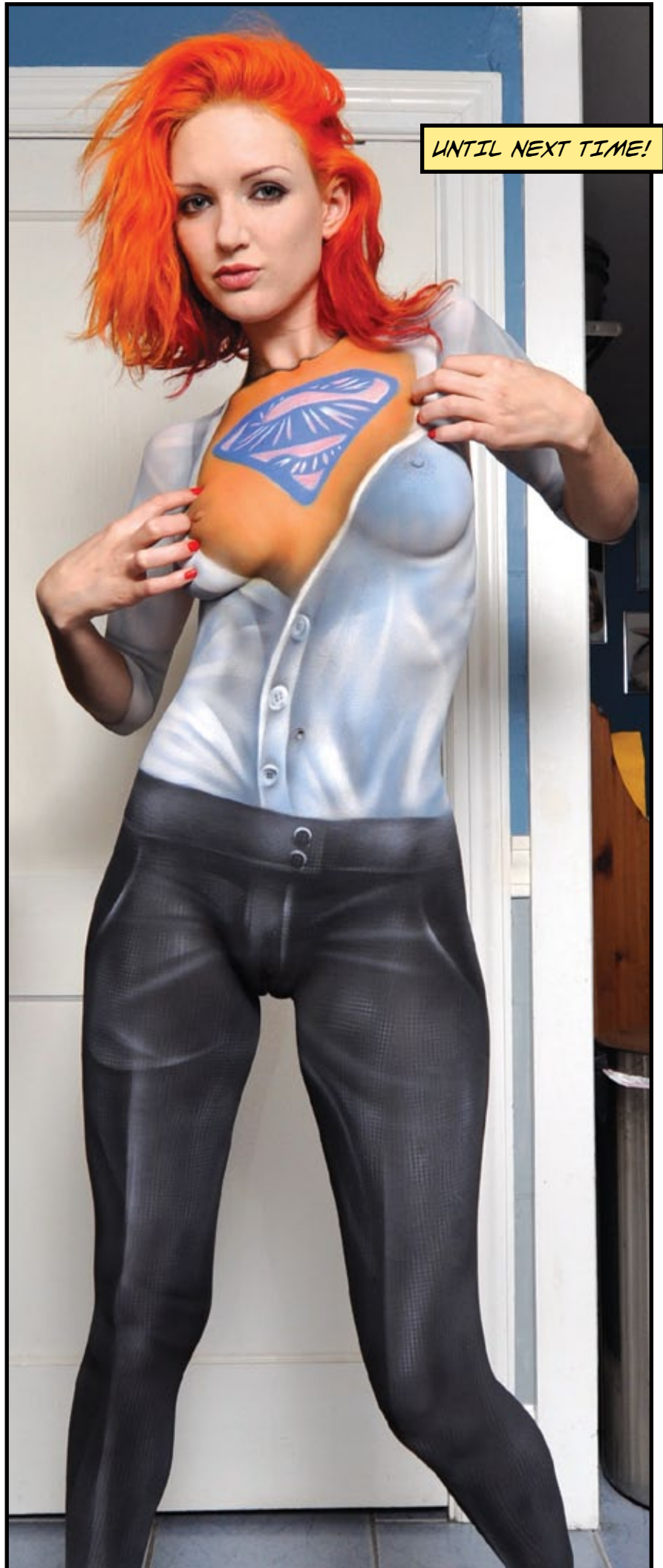
13. DON'T FORGET TO ADD BUTTONS TO THE SHIRT. THIS CAN BE APPLIED IN THE EXACT MANNER AS YOU APPLIED THE BUTTONS ON THE PANTS.



14. ONCE THE SHIRT IS COMPLETE, BEGIN FILLING IN THE REMAINDER OF THE LOGO WITH THE BLUE BASE COAT. BE CAREFUL NOT TO LET ANY OVER SPRAY FALL PAST THE STENCIL EDGES.



15. WITH THE POSITIVE CUT OF THE 'S' LOGO STENCIL, SPRAY WHITE ONLY IN THE INNER OPENINGS. BE CAREFUL NOT TO LET ANY PAINT OVER SPRAY THE EDGES OF THE STENCIL.



I ALSO ADDED AN OPTIONAL SECOND LAYER OF PINK OVER THE WHITE JUST TO GIVE IT SOME COLOR.



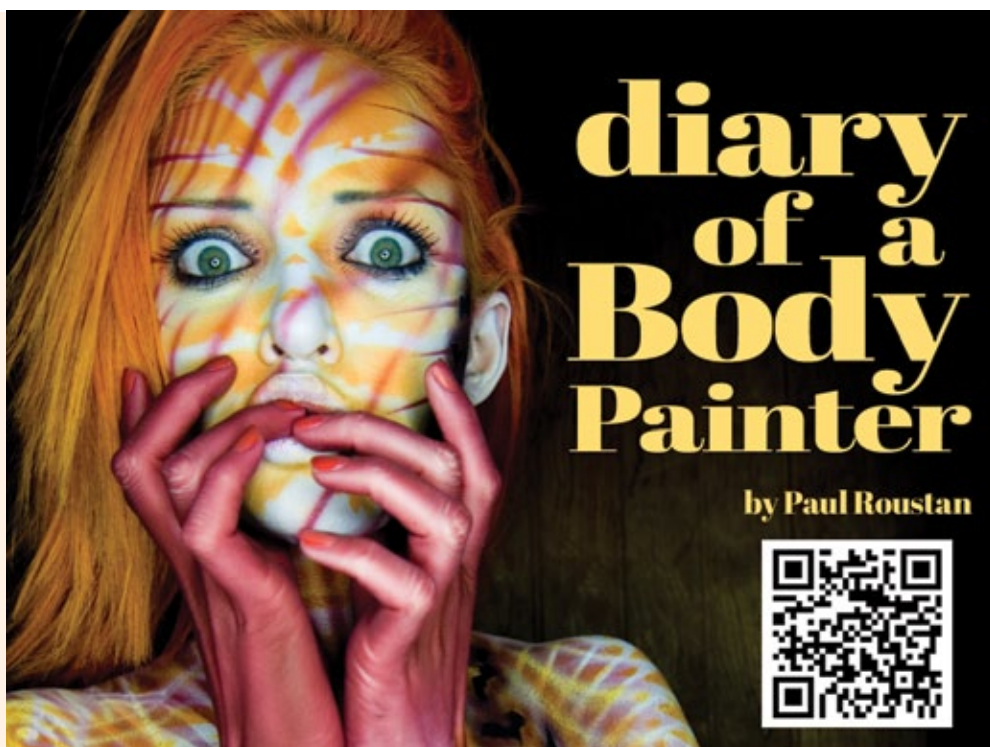
TO REPRESENT THE CHARACTER'S NAME, SUPER SCAR, I ALSO OPTIONALLY ADDED SOME SCARS TO THE LOGO ITSELF FOR EXTRA PERSONALIZATION.

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