



Summon Guardian - scale 1/8

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Une figurine en vinyle inspirée d'un tableau célèbre de Luis Royo... Le côté intéressant de la chose était de reproduire l'éclairage du tableau original sur la figurine. Du moins d'essayer au mieux. Eclairage "Zénital" - mot très à la ...





A vinyl figurine inspired by a famous painting by Luis Royo... The interesting part was recreating the lighting from the original painting on the figurine. Or at least trying my best to do so. "Zenithal" lighting—a very trendy term right now among figurine artists and creators of "elaborate" dioramas (the old classical painters must be laughing their heads off)...

Just like in the "Conan the Eat Man" tutorial, we'll tackle the lighting section by section based on the main light source...



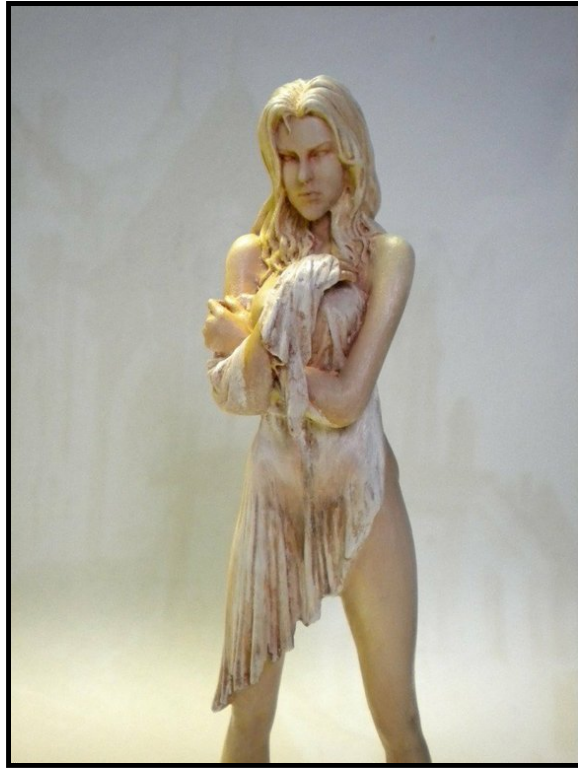
Both methods. Vinyl is a flexible material that can be immersed in boiling water if a piece becomes misshapen, and the defect can be easily corrected. The adhesive is Super Glue...

The putty used here is Tamiya, but fine body filler diluted with acetone will also work very well and offers much better value for the money...

Smooth toilet paper coated with white glue will serve as the "seam" for the monster's scarf as well as certain parts of its body...

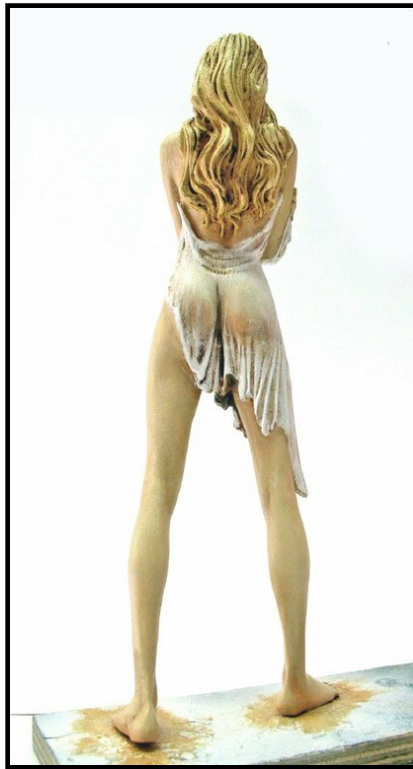
Painting of a Woman





After applying a white acrylic primer with a spray can to both figures—Caution: Oil and thinner damage vinyl, so always use an acrylic primer if you plan to paint with oil afterward...

The paint used will be Winsor & Newton alkyd paints in tubes. We always start with the flesh tones. Base—Sienna—Naples Yellow—White, and a little Burnt Umber... After letting the paint dry for a good fifteen minutes, blend the colors together (always working from the darkest to the lightest). Above is a test on the hair and the dress, starting to build up some transparency...



Top photo: highlighting the dress's transparency. The shadow of her hair and face...

Above: view from... the back! The dress's first pronounced transparency effect...

Top photo: The effect is accentuated on the flesh-colored areas. Above: The white of the dress is highlighted for the finishing touch...

Monster Lighting



Monster Lightning

The monster... We start with the face and the point where the light comes from—the plexus...



The monster... We start with the face and the point of the light source—the plexus...

Keep in mind that the light comes from below the face, not from directly in front or from the side. The contours of the face allow for some interesting effects...



It's important to keep in mind that the light comes from beneath the face, not from the front or the side. The contours of the face create some interesting effects...

Here we're using the same basic colors as for the young girl, plus Indian red and black. We're sticking to warm colors ranging from pure white to a nearly black brown...



First part finished... Let it dry for 24 hours...

Next, we use Winsor blue, which we darken or lighten with the other hues depending on the lighting, based on Luis Royo's chart. Here, the photo was not taken with a flash. It's solely the paint effect that creates this look...

Cape Paint



Painting the Cape

Applying the different colors. An initial blend of umber, sienna, and Naples yellow has already been applied. Here, I'm applying touches of Naples yellow and white to further accentuate the lighting. I let the solvents dry between blends so that the colors mix more effectively...

The Setting



The set

Extruded polystyrene prop based on the example from the tutorial created using this material. The base: a stone arch surrounding a doorway...



Extruded polystyrene decoration as shown in the tutorial created for this material. The base: a stone arch surrounding a door...

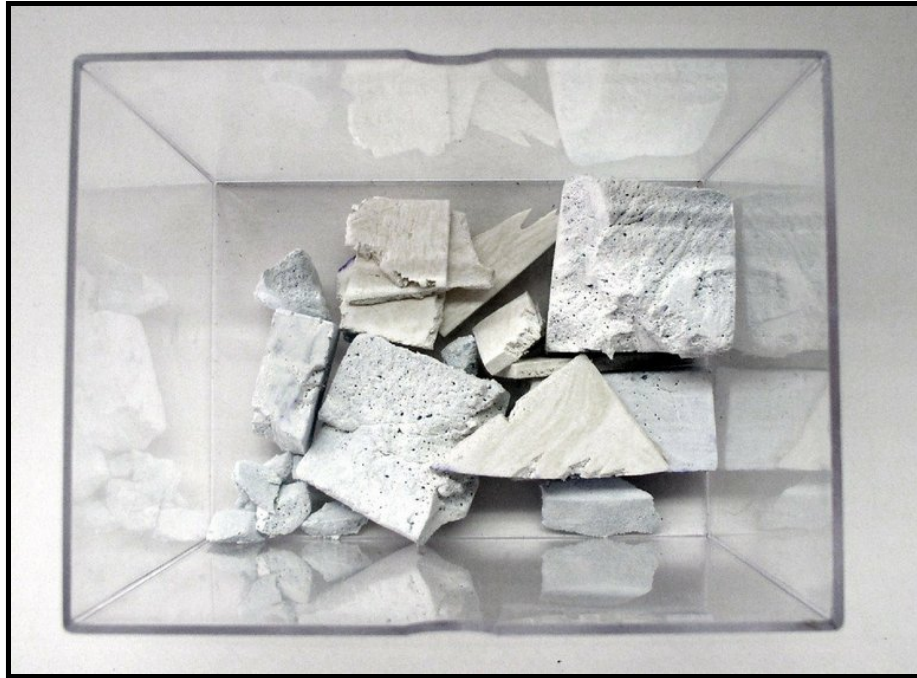
The wall is adorned with partially damaged slabs, as is the arch. The slabs are also made of thin extruded polystyrene...



The wall is adorned with partially damaged tiles, as is the arch. The slabs are also made of fine extruded polystyrene...

A quick setup to get an idea of the layout. The base is made of plywood...





A little setup to get an idea of the layout. The base is made of wood...
White acrylic primer (same protection as for vinyl) and the debris that will end up on the set...



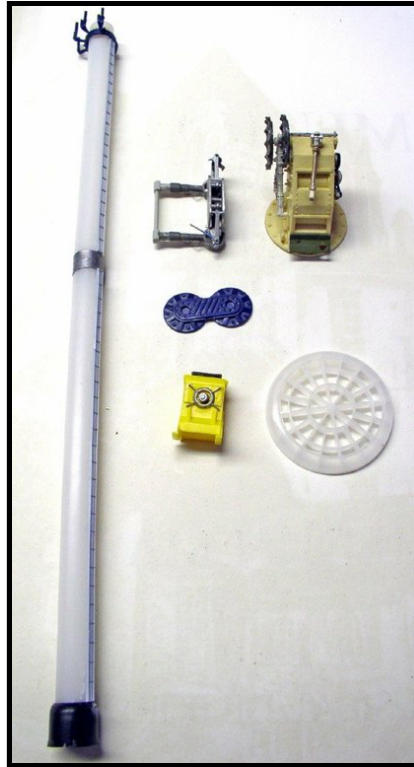
White acrylic primer (provides the same protection as for vinyl) and debris that will end up on the decor...

First coat of Humbrol 84 primer... Painting the door with Winsor oil-based paint...



First base coat: Humbrol 84... Winsor oil-based door paint...

Initial lighting using cool colors. Here, I added a lighting effect at the top of the wall that doesn't detract from the overall look...



Initial lighting effects based on cool colors. Here, I've added a lighting effect at the top of the wall that doesn't detract from the overall effect.

"Postmodern" accessories unique to Luis Royo's universe will be added to the set. On the right, the painting and signs of wear are complete... The window is a cappuccino pod for a coffee maker (nothing goes to waste!)...

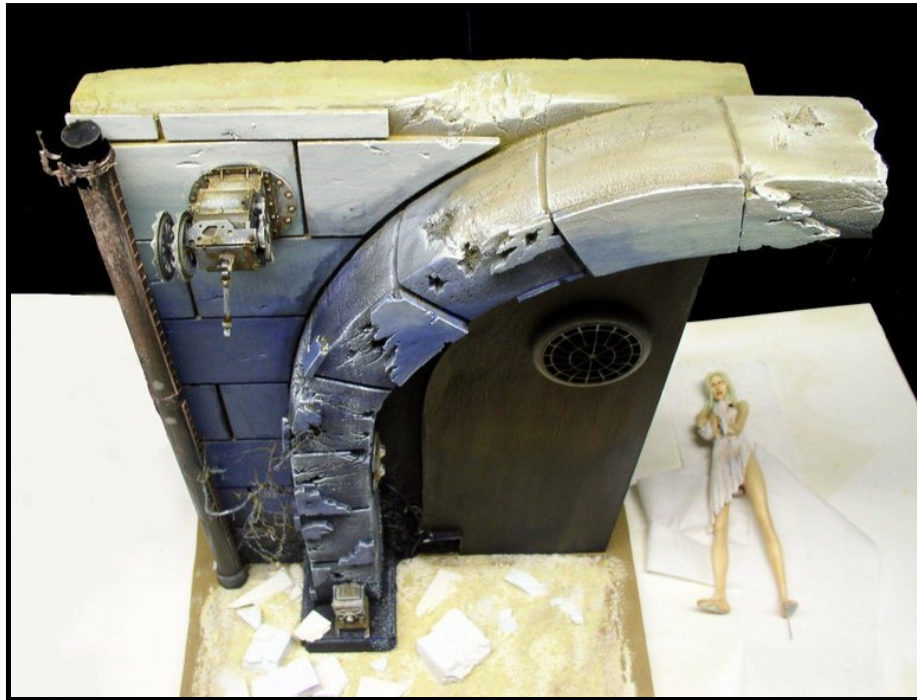


Painting moss and branches...

The door has a bluish gradient halfway up—which isn't very noticeable here—and the walls are accented with lighting...



The door has a bluish tint halfway up, barely visible here... and the walls are brightly lit...
The debris was glued together, and sand was sprinkled on the base—a wooden panel...



The debris was glued together, and sand was sprinkled over the base—a wooden panel...
A close-up of the natural light on the arch and the top of the wall...



Column and accessory details...

Close-up of the base and the debris...



Detail of the base and debris...

The monster in place. The base will be painted gradually from the back toward the front so that the various shades created by the lighting can be checked. Since the main light source is located at the front...



