

Summon Guardian - 1/8 scale

01/12/2009 — Advanced Techniques



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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 makers 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...

Unpainted resin parts of the Summon Guardian Luis Royo figurine before assembly

Unpainted resin figurine of a woman in a draped dress; parts assembled before paint

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

Painted figurine of a woman with long hair wearing a torn white dress

Resin figurine of a woman with long hair wearing a torn, draped dress

After applying a white acrylic spray primer to both figures—Caution: oil and thinner damage vinyl, so always use an acrylic primer if you're going to paint with oil afterward... The oil paint used will be Winsor & Newton alkyd oil paints in tubes. Always start with the flesh tones. Base—Sienna—Naples Yellow—White, and a little Burnt Umber... After letting it 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 dress, showing the beginning of transparency...





Top photo: The dress's transparency is emphasized. Shadows on the hair and face... Above: View from... the back! The dress's transparency is emphasized for the first time...

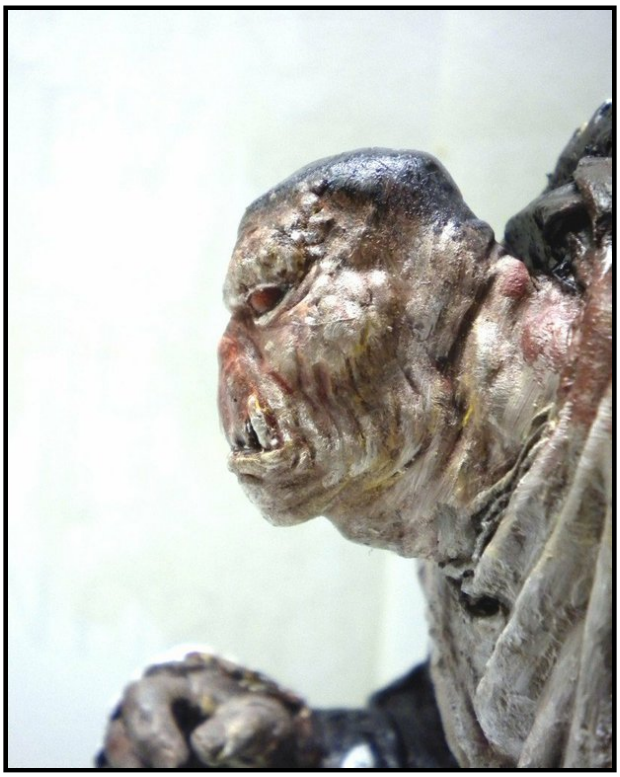
A painted figurine of a woman with long green hair, seen from the back, wearing a w

Painted figurine viewed from the back, a woman with long blond hair wearing a white

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







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



The first part is done... 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...





Two more views of the finished figurine...

Cape Paint

A figurine cape painted in shades of brown and purple, with a detailed interior and a



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

The Setting

Blue foam base decoration, sculpted with an arch and an engraved rosette, for a figu

Stone wall and carved polystyrene arch for a miniature diorama under construction

A set piece made of extruded polystyrene, based on the example in the tutorial for this material. The base: a stone arch surrounding a doorway...
The wall is adorned with partially damaged slabs, as is the arch. The slabs are also made of thin extruded polystyrene...



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

Model of a base depicting an unpainted carved stone arch with a brick wall

Fragmented pieces of white plaster collected in a clear plastic box

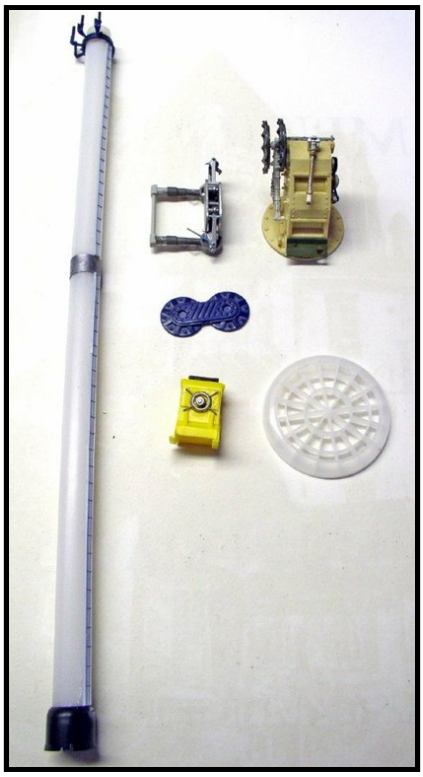
White acrylic primer (same protection as for vinyl) and the debris that will end up on the set...

Base decoration in progress, featuring a brick wall and a stone arch framing a doorw

Diorama base with a painted blue brick arch and a dark arched doorway

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





"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!)...

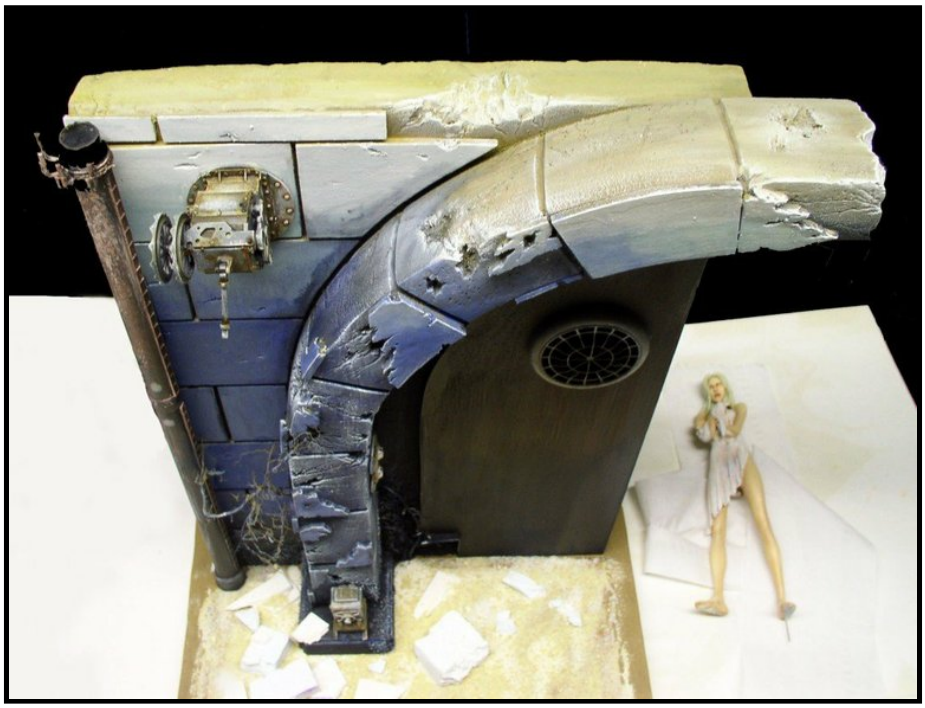




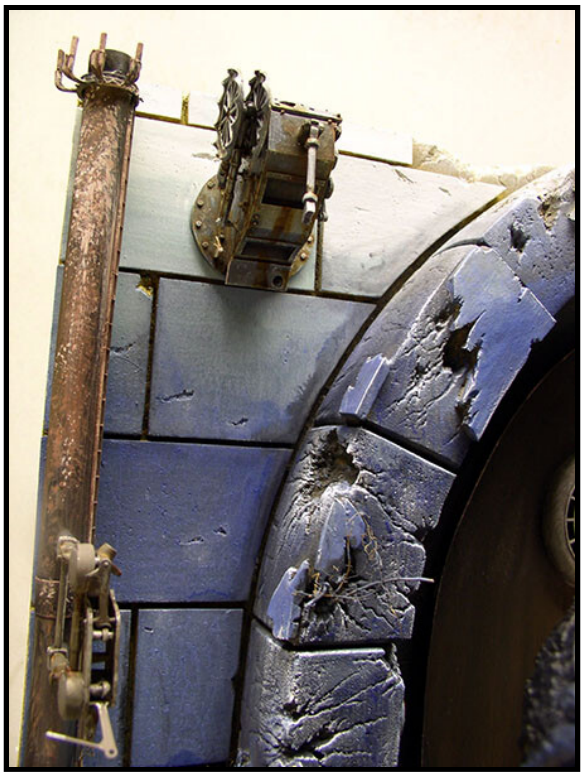


The door has a bluish gradient halfway up—which isn't very noticeable here—and the walls are accented with lighting...





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



Diorama featuring a painted figurine with broken cobblestones and a golden box nea

Close-up of the base and the 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...



Portrait: I left his eyes red, thinking he looked more impressive that way...







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