The Liberator - 180mm McFarlane

06/06/2015 — Standard Techniques



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La figurine de base qui a servi à la modification : Un "Spawn Dark Ages" Mc Farlane des débuts de la collection... Le mouvement de la figurine étant intéressant, elle est positionnée dans un futur décor... La tête du ...





Figurine of a monstrous warrior in spiked armor wielding a blo

Alien sword figurine of a monstrous warri

The base figure used for the modification: A McFarlane "Spawn Dark Ages" from the early days of the collection...

Since the figurine's movement is interesting, it has been placed in a future setting...

The monster's head is replaced with a human head, which will be fitted with a helmet with horns...

The right "clubfoot" leg that Mc Farlane is known for in this series has been replaced with a normal leg...

The shield, the vinyl skull, and the lead sword are from another kit...

Acrylic paints



More props will be arriving to complete the set...

In the background: A piece of a tree stump, the figurine's base blending into the scenery, with resin skulls added...

In the foreground: A torture post with resin rings. A collector’s stone that will serve as a sacrificial altar, two torches, a skull, and plaster stone slabs. Plaster will be used to finish the entire scene...

The goal of this painting is to depict lighting effects inspired by the art of Frank Frazetta...

The entire piece will be primed with white acrylic primer before painting...

We're assuming that the sunlight is coming from the right side of the set and from the side...

The first layers are applied using LIQUITEX acrylic paint from a tube. They help establish the locations of the lit and shadowed areas and provide a good sense of the final scene...



Rear view: you can clearly see the lighting—which is coming from the left here—at the back of the scene. The cape will be added last and painted...



Another view. When it comes to lighting, it also involves creating shadow effects at ground level by playing with warm color tones...



The left side of the scene is noticeably darker, and the artist plays with shades of ochre, brown, and sienna, with a touch of black, while the yellows and oranges in full light are downplayed...



Elements in the shadows: We use cool colors—black, blue, and purple—to enhance the effects...



Another view...

Another view...

Oil Paints



Part 2: Oil painting. Winsor & Newton tubes...

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Let's go over the entire painting from dark to light...

An additional challenge: there are two lit torches in the foreground. You have to take into account the reflections on the character and the environment, from bottom to top...

We always paint in small, successive layers, building up the color as we go along depending on the request...



The scene has taken on more depth compared to the initial acrylic base layers...

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Another view...



We're taking it up a notch by further emphasizing the color effects—notably with a few metallic shades on the armor that have been lightened to white... A wash of umber will complete the look and bring out the details...

Figurine of a horned warrior wielding an engraved sword, wearing

Painted figurine of the Liberator, a d

We're also enhancing the glowing effects of the torches... on the surroundings...



The dark areas are also treated...

The dark areas are also processed...





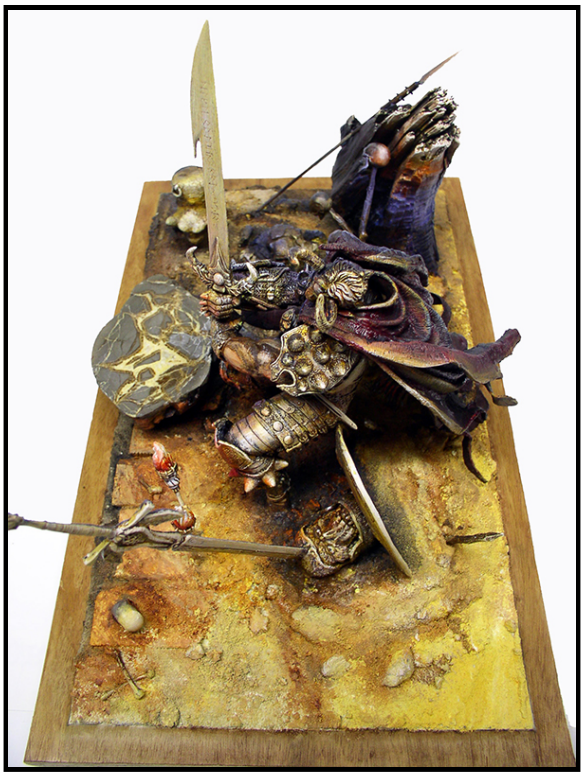
We further emphasize the effects on the cape and the rock....

We further emphasize the effects on the cape and the rock....



A flash of light on the pole...

A flash of light on the pole...





The painting is finished...

The painting is finished...



A painted background is added to "enhance" the scene...



Diorama of a barbarian warrior brandishing his sword amid skulls and bones, with sto