

SCALE MODEL
TUTORIALS AND GUIDES
MAGAZINE



Sylvain Aubut Special

I have always loved vampires and for this build I wanted to do something special. The sculpt was outstanding with nice details and almost no filling. Karol Rudyk's sculpture was based on a picture and I wanted to render as much of it on her, although I also wanted a twist of my own.

Since I don't have any particular style in my painting I use different approaches and techniques, so don't be confused that some parts are painted while I explain others...all will be revealed.

Let's go !





WWW.KAROLRUDYKART.COM



So, let's get started painting ourselves a vampire queen!

As I start out on a project, and certainly on this one, I searched the internet to find reference pictures or information, on what I want, looking for details and material on eyes, skin, wings, different data that I will use in the build. I referenced bat wings for example, to get a better feel for how these should look; and how I will use and adapt this information to the build.

I also took into consideration the artwork from the original sculpture, how it was painted and represented. The bust was purchased from www.karolrudykart.com and their artwork inspired me for sure, although, of course, I would be adding my own twist.

The base was primed white, I find that priming in white gives a little bit more luminosity to the model depending on what I want to do.



The first part I did was the eyes and base colour for the skin.

Since she is dead...or *un-dead*, I have added a blue base for her skin, and as they say "the eyes are the key to the soul" I wanted them quite dramatic too.

I feel a good "stare" is the heart of a figure, so as a vampire I wanted something out of this world for her, thinking "red glowing eyes".

I began with a base of pale sand, adding German camo black brown to the contour and iris for a more lifelike, even though she is dead.

I never use black since nothing is pure black or indeed pure white.

I then continued with red, and the center with medium yellow completing the iris, adding camo black on the corner of the eye to bring attention to the center.

Finally, I gave the eyes a coat of gloss varnish to give them the wet look eyes have.



"...I also took into consideration the artwork from the original sculpture..."



I like doing skin, usually, but its always tricky to make the skin realistic simply because of all the variations in tone, and on top of that women have lighter, and smoother skin too. So my approach to this paint job was a bit more complex than normal.

I had the added issue of wanting to make her look like she has risen from the dead, therefore she had to be much paler than usual.

So instead of starting with a usual *beige red* I went directly in with a *basic skin tone*. The shadows were to be quite pronounced so I did them with a *dark red* (with a dash of blue added) and while I was at that, I defined a little bit of the eyebrows and lips, just to get a start on them.

Here you can see the evolution of the face... getting more defined as we continue, adding veins and deepened shadows, getting the light to come from above adding a dramatic effect to the figure.

The acrylic is transparent, so I add very diluted layers to build up the colours, while at the same time maintaining the detail underneath, which I feel gives a more convincing and realistic look.

Also, as she is un-dead I wanted a more *porcelain* look, so I added shadow around the eyes to make her gaze more intense.





Here's the skin after about 50 to 60 passes.

I added a little gloss varnish over the lips. Lots of people go with a coat of satin varnish all over to protect the paint, but since nature is full of texture, I always mix my varnish going from matt to satin or gloss, to me it helps with the reality. My rule is: gloss for the eyes and lips, satin for skin and hair and matt for fabric (its basic I know, but gives you the idea)

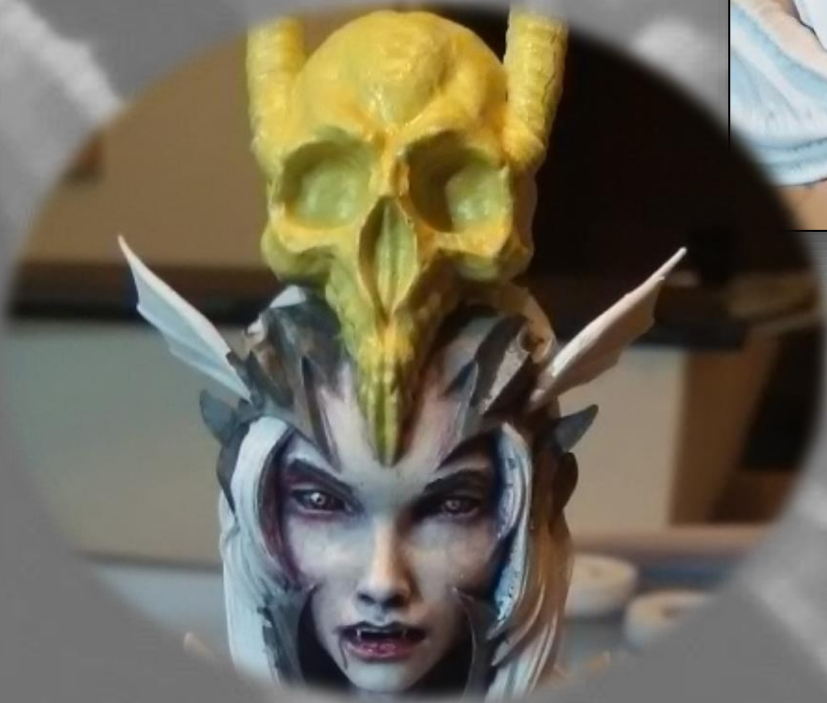


Once the face is done I usually start from top to bottom and around the center point, others go around or go with big parts after small, this does not suit me. I have found that going top to bottom gives me more control over the figure.

I started the skull and the metal around her face, being careful not to spread onto the face. I also began the basics of the necklace.

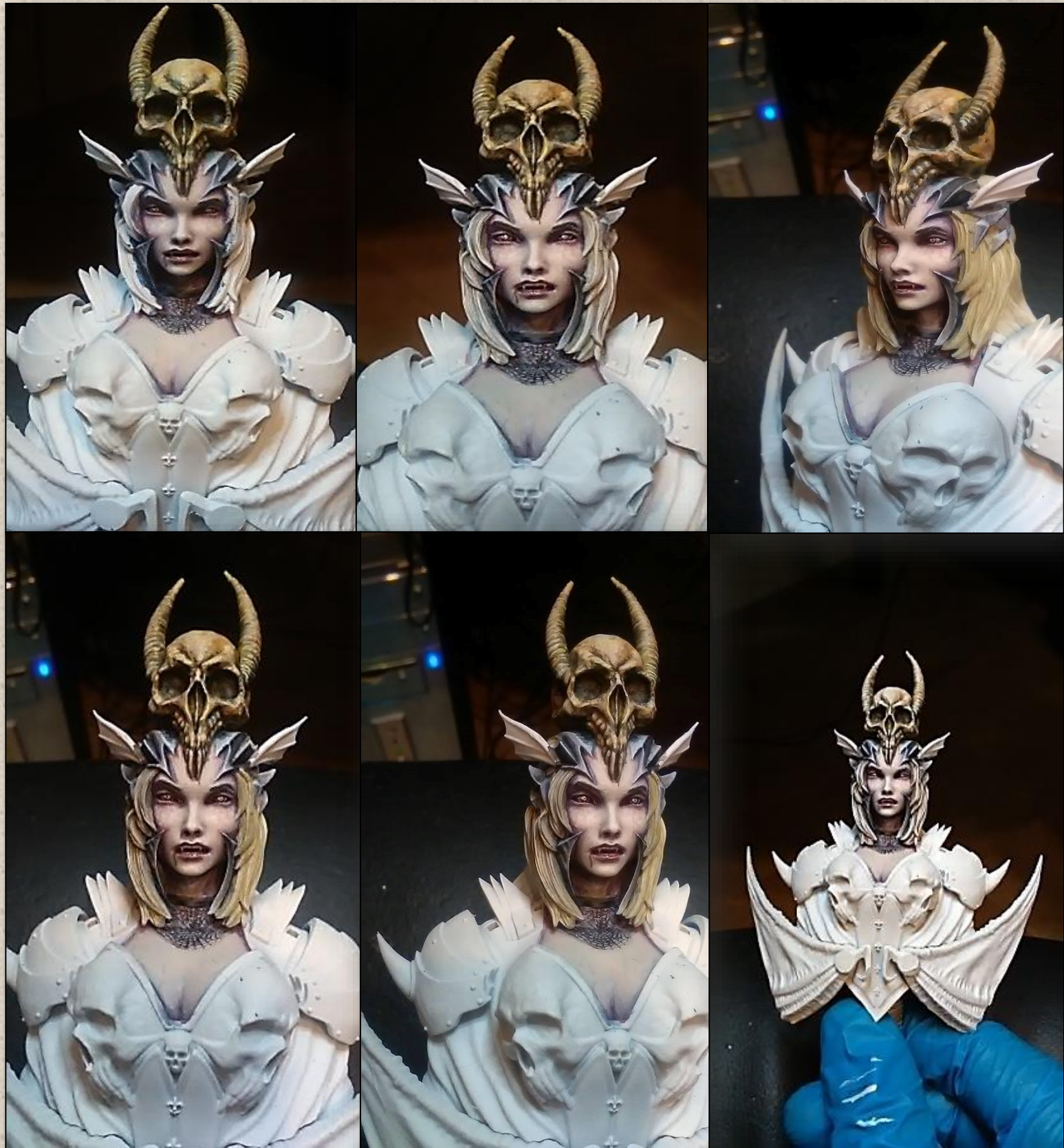
Skulls are always a little bit tricky, they are full of colours and hues but the base is usually the same.

The base is *desert yellow* (remember nothing is pure white)



After that it's just a question of light and shadow.

Here I went with a *Dark brown* wash first, followed by a *dark grey* wash, building up lights with buff, pale sand, ivory, and the last highlight is an off white.

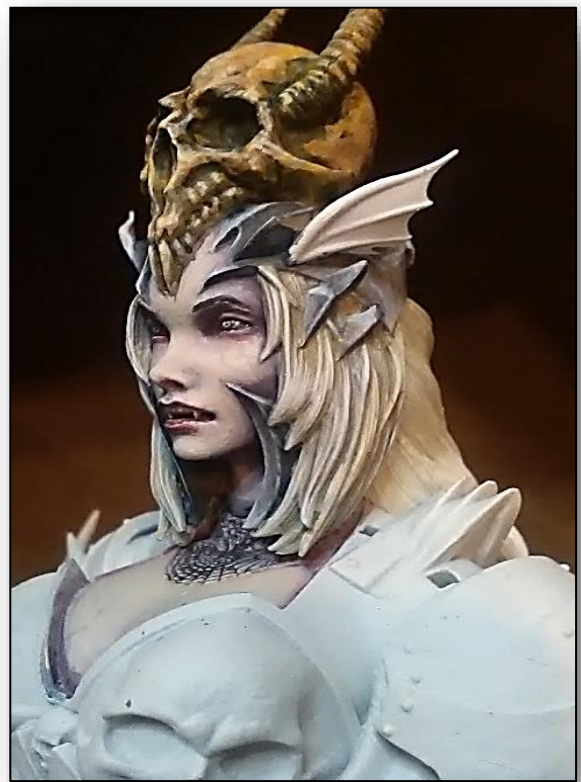


I wanted a good contrast, and since I based her off the artwork, her hair must be white.

So how did I get the colour I wanted?

Well, I start with *deck tan* as a base, the shadows are *German camo beige*, deep shadows are *cold grey* and *dark grey wash*, and highlights are *ivory and white*.

Once again reference is the key. Hair reflects in its own way, following the light but on different level. Keep in mind that hair is flowing, like waves, so the light will be all around it, not just from a single angle.



THE VAMPIRE'S BODY



Her the face was a challenge for sure, but her body was even more interesting to do.

I didn't want to make her appearance look modest or unpretentious, I *wanted* her to be out of the ordinary... a Queen!

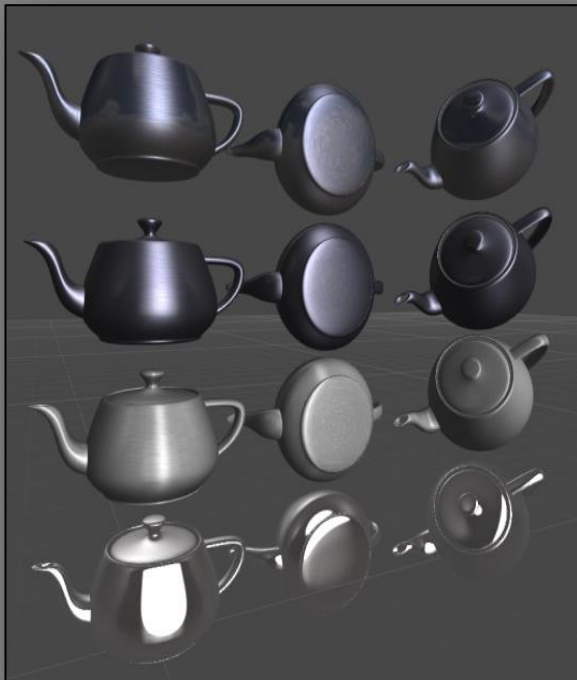
I will return to her dress shortly but for now I want to tell you how I achieved her metal shoulder attachments.

I had seen other versions of this bust (very nice but nothing out of the ordinary) and looking at the original art I knew that NMM was going to be my choice on her shoulder pads.

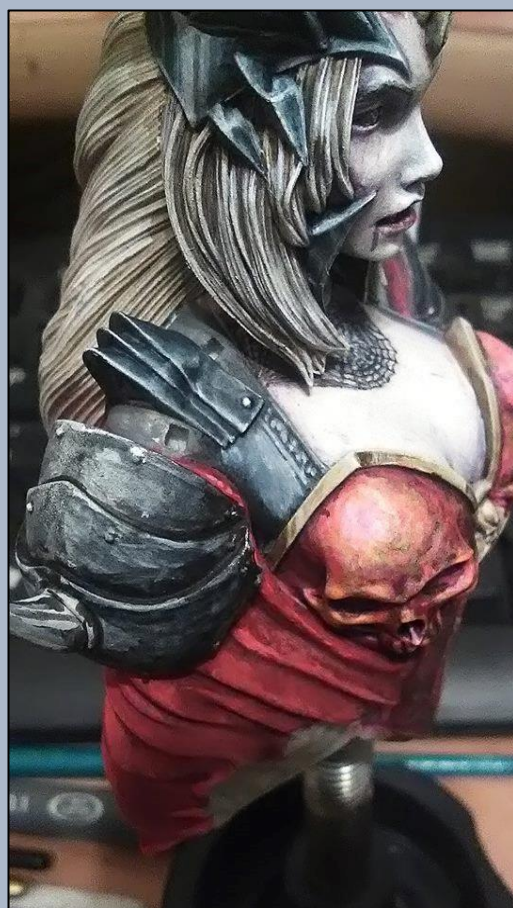
Yes, I know you are asking, "what is NMM ???": it stands for non-metallic metal. It's a way of saying that you don't use metal paint to paint a metal finish,

So, I'll give you my recipe for NMM

Normal metal, from silver to pitted metal, depending on the metal; the colors stays the same it just a matter of reflection, shinier = more cut edges. So here the colours used for metal depending on the type, more blue or black.



Some start with a base either black or white and go to the opposite, I prefer to start with the neutral and then go to the opposite, so I start with a base of neutral grey and work from white to black.



Then I began the lacing on it.

I started with a mix of neutral grey and white, to give me an idea of the design I was going to use. Then its just a matter of playing with blue black and white to get the affect, adding a little reflection along the way, as mentioned earlier, the shinier the object, the sharper the contrast needs to be.

Back to her dress,

As you can see in the stages below I wanted her to be in a bloody environment, she is a vampire queen after all, so red was the base colour.







I didn't glue the front wings right away, I needed to see the placement so I'd be able to play with the light and shadow.

I gradually added the shadow and highlights to the dress, and instead of adding pale sand to the red I went with yellow and orange, I found that way it removes the pink hue and looks more natural.



I did the lacing with *white* and added a layer of *transparent yellow* over the whole front, which gives a warmer look to it and it doesn't give the impression of added color.

The skulls are done with *camo German brown, German orange and yellow* (mixed) to give an older feel, no white; and as you see it feels more like a red armour and it removes the pinkish tint that lots of people get when adding light to red.

It's just a colour composition but if you want a real red look it's better to add orange and yellow than pale sand or white to your red.





The first gold I added on the dress was the basic color to create yellow gold. It is, once again, very simple, however getting the right effect can be difficult, because gold is very reflective and at the same time can tint everything around it. What people have most difficulty with is the reflection on the surrounding areas.

Here is the range of colours I used.



Black (051), Night Blue (019), Turquoise (024), Heavy Brown (153), Heavy Gold Brown (151), Golden Yellow (948) and of course Dead White (001) and for the final touch game ink Sepia (091) used as a light wash over the gold to bring everything together.

I know that a is lot of colours to pack in an area, but it gives much more richness to the gold, you can cut it to 3 basic colours if needed... *black, heavy gold brown and white* for a smaller figure.

From start to finish, I start with a base color (heavy brown) and go straight to pure white and black to define the light and surrounding shadows.

After that I'll play with the other colours, adding very thinned layers to help blend them in. Since she is in a dark environment the blending needs to be smooth, but if she was in the light the contrast would be harsher.

You can see the evolution of this in the following pictures

“...it’s just a question of light and shadow...”



The Vampire's Wings



For the wings I wanted a natural look, so what's better than bat wings for a vampire?

So once again I worked with references from reality and nature and from fantasy pictures too, to be honest, sometimes representations in fantasy are better than real life.

I also referred to the original artwork from:

www.karolrudykart.com

This helped with what the wings should look like.



The wings were done with a mix of different *browns and sand colours* for the base; building up different *reds and yellows*.

I can't give you the exact colour reference or match as I painted to what I felt looked good and felt correct to me.

Honestly, to achieve the result I wanted I used almost every colour I had, so I guess you will have to experiment until you get a result you are happy with.





The Vampire's Evolution



The Vampire's Evolution





And that my friends, pretty much sums up the creation of Elisabetha Vampire Queen.

I know I left some details out but this special would have been hundreds of pages long and I don't want to bore people, and anyway, you want to get on with building and painting.

I would like to thank John who gave me this opportunity to explain my process for this figure at SMTG Facebook group and for this SMTG magazine special.

For my other work you can follow me on SMTG page (I always put pics and guides on there) and if you have questions or if I can help you out, don't hesitate to give me a shout, I'll be pleased to help. Once again thank you!

Sylvain



Some of my other work...all available to view on the group Facebook page.



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the swamp master Gorthang

Gorthang is an ancient creature living in the swamps for centuries. It is the oldest form of intelligent creature in this region and no one knows where it came from. Gorthang is the ally of Orcs and he supports them in war campaigns and protect their and his territories. Orcs can live in those territories only because this magnificent creature has given his permission. However he is an evil creature and he demands tributes in money and sacrifices, and he is lavished with gold.



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WELCOME TO MY WEBSITE

My name is Karol Rudyk and I am an artist, painter and sculptor from Poland. I won a lot of prestigious awards in miniature industry like Golden Demons, Hussar and Slayer Sword.

My adventure with miniatures began in 1995 when I saw Warzone miniatures for the first time in one of the bookstores in my home city- Elbląg. My passion was growing constantly, mainly through reading White Dwarfs and looking at awesome miniatures.

It was a long journey from a kid who loves miniatures to who I am today, an artist who paints and sculpts miniatures for a living. My dream was to create a company making high quality miniatures. This is the results.

