

# Tutorial

## Treasure Island - Part 1

Here we go with a fascinating step-by-step process. Get ready for adventures, treasures, and dangers as we are setting sails with the worst scum of the seven seas towards... TREASURE ISLAND!

FERNANDO RUIZ

1



The busts are primed with Hobby Paint Black 28.012 and some zenithal highlights are applied with a mix of Basic Skintone 70.815 and Black 70.950. I do this to get a better feel of the volumes.

This piece combines two actual busts in one so it is absolutely necessary planning the process beforehand.

2



I don't want to obscure too much the illumination values I got with the airbrush, and I also want the underlying grey to participate in the overall finish of the face so I apply the basecoat in two washes, and not as a thick coat, using Dark Rose 70.745. This tone looks fantastic as a starting point for pale caucasian skin tones.

3



I apply another controlled wash in the shadow areas, this time with Hull Red 70.985. I accentuate the effect keeping in mind the position of the face and the position of the zenithal illumination source.

4



I start with some highlights, using a mix of Old Rose 70.745 and Basic Skintone 70.815. My intention is to find out where these illumination areas are while setting some early contrast in the face.

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5



Now I accentuate and even exaggerate, the highlights a bit more, adding more Basic Skintone 70.815 to the mix. The shadows and highlights sketch are mainly done, but only when it comes to light values. The face clearly needs some warmth from additional colors to get nearer to the final result. Note that I'm not aiming for excessive cleanness in this face, as some subtle ragged texture will suit nicely the character.

6



As a next step, I apply a general wash with Red Leather 70.818. Obviously, this wash mutes a bit the contrast but, as it was a bit exaggerated in the earlier stage, it is still quite noticeable underneath and it will be easy to bring back.

7



More warmth, now concentrated in the shadows. I incorporate some controlled glazes with Carmine Red 70.908, first mixed with the previous tone, and later pure. This tone isn't dark enough to create contrast by luminosity, but it generates a nice contrast by temperature. Notice that I haven't started yet bringing back the highlights but, just with this new tone, everything looks much more in place again.

8



I bring back the previous highlights, adding Basic Skintone 70.815 to a mix of the main middle tones of the faces, Dark Rose 70.745, and Red Leather 70.818, mixed in equal parts. Instead of a solid coat, I just enhance the highlights areas picking up imperfections, saturating the color where I need it, and glazing it to unify the transitions. This way, instead of fighting against the imperfections, I use them to my advantage to create noise and texture.

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9



A bit more detailing work done. Still using only the previous mixes.

10



The face is not yet finished but, at this point, I always like to define a bit its remaining details along with the hair, as it normally frames the whole thing. I add extra depth in the shadows of the warmer areas with some glazes of Violet Red 70.812, and some five o'clock beard mixing a bit of Black 70.950 with the middle tones and applying it as a glaze. I used Hull Red 70.985 plus Black for the basecoat of the hair and a touch of Green Brown 70.879 mixed with Basic Skintone 70.815 to pick up the tooth. I would normally do the eyes next but, as both busts should be looking in the same direction, I feel it is better to do the basic painting on the face of Jim, and then paint the eyes of both busts together.

11



I start working on the kid's face with a quick sketch. In this case, I use the classic approach of basecoat, two highlights and two shadows. The tones are the same I've use on Long John Silver, but instead of applying washes over the grey airbrush sketch, I paint a solid basecoat of Dark Rose 70.745 and Red Leather 70.818, mixed at equal parts, adding Basic Skintone 70.815 for the highlights, and Hull Red 70.985 for the shadows. I will work much more carefully in the transitions of this face to create a difference in texture, much softer this time, compared to the ragged look of the pirate.

12



I start cleaning the transitions a bit.

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13



More clean-up. I also paint a provisional basecoat for the hair, with a bit of Green Brown 70.879 mixed with Hull Red 70.985.

14



I add some more touches, including glazes with the warmer tones used previously on the face of Long John Silver. At this point, it still needs more work, but it is refined enough to paint the eyes.

15



Together for the first time! The interaction between both busts makes it necessary that their eyes look in the same direction. Also notice how different the skin tones are in both faces, even if I used the same colors. They have different temperatures and textures, suiting perfectly each character.

16



The black dots that direct the gaze of both faces. It seems simple, but it took a bit of time to do the adjusting and double-checking.

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17

The finished eyes. Nothing out of the ordinary method I use for eyes. I used Green Brown 70.879 for the eyes of the kid and this same tone mixed with Red Leather 70.818 for the eyes of the pirate.



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