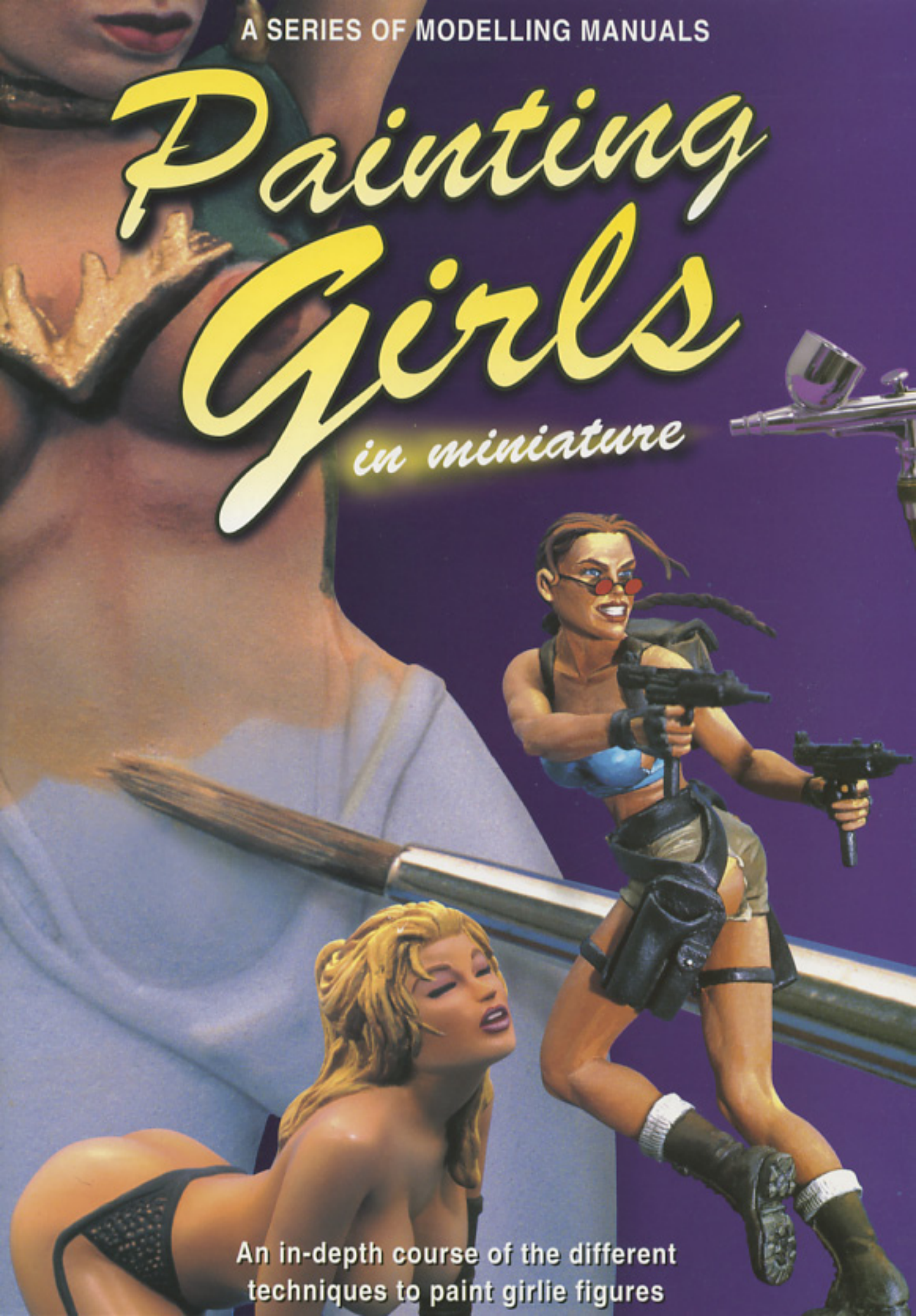


A SERIES OF MODELLING MANUALS

Painting Girls

in miniature



An in-depth course of the different
techniques to paint girlie figures

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The Secretary
3D Miniatures
Code: G-029
80 mm



Introduction

There can be little doubt that the female figure is one of the most appealing subjects for the painter of figures in miniature. Far from the rigid schemes imposed by the uniforms when painting military miniatures, the

different from the more usual types of miniatures; they present a real and exciting challenge that wise modellers will not want to overlook.

This book is a fairly complete, detailed course covering most of the skills needed to deal with this kind of miniature. The eight descriptive chapters illustrate the processes step-by-step, clearly explaining key concepts essential to successful painting, including the highlighting of a figure, as well as techniques and basic knowledge for painting with acrylics, or how to work with an airbrush.

You will learn tricks to make your figures look unique by mean of make-up effects, how to represent the main ethnic groups, with their different hair and skin colours and shades, how to do your own conversions of stock figures, and the way to paint flat figures in oils. Finally, in the chapter dedicated to advanced techniques, you will find a model being painted using various paints and treatments. All this has been designed and developed by the



glamour or "girlie" figures offer a wide variety of painting possibilities, with practically no limits other than those of personal taste.

For this reason, the painting of female figures is truly an exercise for the imagination. The delicacy and eroticism of the pieces make them quite





Andrea Press team of professionals, with clear explanations and more than 200 photographs, to help even newcomers to the hobby to discover the attractive secrets hidden in these beautiful models. Those already in contact with some of our "guest stars" may be able to improve their skills with the help of this publication.

Welcome to the world of girls in miniature, a world of sensuality that allows our imagination to fly.



Capricorn Girl
3D Miniatures
Code: G-027
80 mm

Light and the figure



** Basic knowledge of lighting before painting.*

Before the painting of any figure begins, it is essential to decide how the figure is to be lighted. Even though this may seem trivial in principle, it is indispensable for effective painting. We should take into consideration such factors as the intended position of the figure to be painted, that is, whether the figure will be assembled as part of a group or diorama, or is to be displayed alone on some sort of base or stage. These circumstances will in most cases condition the lightening of the model, whose shadows will be projected in different ways depending on its position.

To observe this, we will work by placing the piece under a desk lamp furnished with a 60W blue bulb, generally regarded as the most suitable for modelling.

The choice this time is an old figure from Phoenix; it is a well-proportioned model with a simple pose, appropriate to the theme of this chapter. As the



Overhead lighting. Shadows cast below shapes.

figure is completely naked, shadows are projected clearly on her body; nonetheless, the exercises explained

here are also valid for clothed figures, on which the shadows fall across cloth folds and creases, as well as the accessories and elements specific to each model.

Having made these preliminary comments, we will now study light incidence on the miniature.

LIGHTING

If we decide on overhead lighting, shadows will appear just below the protuberant shapes. As the photographs clearly illustrate, shadows are darker under the chin, breasts, buttocks, and the inner part of the thighs.

Variations can be observed when the light source is slightly angled from the left or right side. In these cases, shadows will be more apparent on the side opposite the light source and will be lighter, depending on the particular



Overhead lighting, with a slight right angle.



Overhead lighting, with a slight left angle.

shapes, on the opposite side. As an example, we can see how lighting on the inner side of the thighs is totally different, depending on the angle of light incidence.

The other basic type of lighting is what we call general lighting. In this case, the figure receives light from several points, producing softer shadows. This kind of lighting is good when we want to follow the natural shape of the body or garments, although shadows have to be applied in the same directions to avoid unrealistic finishes.

Finally, a certain dramatic effect can be obtained when painting fantasy models by forcing the light in some



General lighting. Shadows are softer.



Side lighting from the right.

way; for example, light falling from only one side casts shadows parallel to the shapes. This especially emphasizes the face, heavily lighted on one side and with dark shadows on the other, which remains immersed in a half-light environment.

Once these easy exercises have been done, we are ready to decide which type of lighting will be used and to start the painting process. The different light and shadow areas will give to our figure a natural look, introducing the viewer to the context we have established for the miniature.

Javier Huerta



The technique of painting with acrylics

Painting with acrylics is nowadays probably the most common technique among painters of miniatures, probably due to the easy handling, water solubility, fast drying properties and lack of toxicity of this medium.

Proper use of acrylics demands three basic concepts: good quality brushes, control of the quantity of water in mixing and some knowledge of colour theory. These items are detailed in the chart on the next page.

Once these points have been properly reviewed, we can start painting the figure.

Tools and materials

Retouching tools:
File, hobby craft blade, sandpaper.

Cement:
Araldit or similar.

Modelling putty:
Milliput yellow grey or similar.

Brushes:
Kolinsky 1, 2, 3 and 4.

Paints:
Andrea color acrylics.



Figure breakdown.

PREPARATION

This time, the figure is the Storm Raider (code G-030 in the 3D Miniatures range), but the skills explained obviously become valid for many other figures only by changing the colours used.



Retouching pieces with blade, file and fine sandpaper.

Before the brush begins to paint, the figure must be prepared to receive further treatment. As this figure is a metal casting, the first thing is to wash all parts thoroughly with soap and



Sealing joints with Milliput.



* Preparation of pieces.

* Basic techniques with acrylics: paint, brushes and water.

water, completely removing any residue of casting lubricants. The second step is cleaning with the help of files, a hobby craft knife and fine sandpapering to erase any surface flaws. Once all pieces have been cleaned, glue it with a good two-



component cement. All joints between parts are sealed with modelling putty (Milliput). Some pieces will be painted separately before assembly to make the job easier.

Once the figure has been assembled, it is primed with an alcohol-based paint such as Tamiya or Gunze Sangyo. This base assures good adherence of

acrylic colours, and will also make visible any minor fault that passed unnoticed during assembly.



The primed figure.

PAINTING OF EYES AND SKIN

The first step is to paint the eyes. Throughout the painting process we will use Andrea Color acrylics, whose codes appear in brackets after the colour name. We begin with a coat of flat white (AC-06). We then use a n° 1 brush to paint the iris and eyelids in blue (AC-34) with strokes perpendicular to the surface. Finally, a few touches of light and shadow will



Base for the eyes.



Outlining and painting the iris.



The finished eyes.

Basic concepts for painting with acrylics.

With regard to brushes, a good choice are the Kolinsky sables, as they have very smooth hair that makes a good, pointed tip when soaked. It is not necessary to buy a lot of brushes. A n° 1 and a n° 2 for smaller areas, and a set of n° 3 and 4 for larger areas will be enough.



Water is exclusively a technical factor. The paint has to be consistent enough to allow good coverage in few coats, but at the same time adequate fluidity is required to assure that paint doesn't stick to the brush. To be sure that the paint and water mixture is correct, tests are recommended on a spare figure or any other suitable surface before real painting on the model begins. This will save you time and possible corrections.



Regarding colour, it is very important to decide on the colours with which the figure will be painted in advance of the painting process itself. A chromatic range will thus be chosen for the base shades that will be lightened or shadowed depending on the different figure parts to be painted. White or grey shades can be selected, warm or cool tones, always using the same technique on the entire figure to assure a homogeneous finish. Here the technique will be that of darkening or lightening the base tones, using colours within the same chromatic range.

be added to get the desired effect. For these delicate processes, it is advisable to blot extra paint from the brush onto a towel or cloth before strokes are painted.

Once the eyes are painted, we will apply the base colour for flesh. This is a mixture of 70% dark orange (AC-53) and 30% rose flesh (AC-52). Highlights and shadows are created by successive applications of this base colour, lightened or darkened to achieve a satisfactory gradation. For the former, we apply successive increases with a mixture of light flesh (AC-09) added to the base colour in small proportions. These light increases are painted by means of tiny additions of the lighter





Base colour for skin.



First increases on skin.



Intermediate increases on skin.



Final increases on skin.



Flesh shadowing.

mixture to obtain a subtle, effective colour gradation. To mix in the right proportions, dip the tip of a n°1 brush

into a drop of the lighter colour (light flesh). Then mix it with 6 drops of the base colour for the first increase, 2 drops for the second, 3 drops for the third and so on until the desired lighting effect is achieved. It is not advisable to create extreme lighting effects; 4 increases should be enough.

For skin, excessive shadowing with colours different from the base should be avoided. The best way is to work by changing only the proportion of lighter and darker colours in the base. A good mixture can be obtained with 90% dark orange and 10% rose flesh (AC-52). The base will not change in excess, as there will only be an increase in proportion of the darker colour. The water and paint solutions should be checked continually by test painting on a sheet of paper, a towel or a napkin. Stroke transparency can thus be controlled in comparison to the base colour upon

which new layers are painted, adding more or less water as required.

CLOTHING

The procedure for painting the shorts and top is basically the same as that used for skin. We paint a base colour, highlighted to represent light effects and darkened for shadows, always using a palette with subtle colour gradations.

For the top, we chose turquoise blue (AC-35) as a base. At least three successive layers will be necessary for a homogeneous, well-coated base. Highlights are given with Napoleonic blue (AC-34), with touches in light blue (AC-20) for maximum highlights. Prussian blue (AC-22) is used for shadows.

The base for the shorts is English uniform (AC-02), lightened with lime



Base colour for clothing.



First highlights on clothing.



Effects on clothing



Clothing finished and the base colour for leathers.



Highlights on leather.

green (AC-49). The base colour is already quite dark, so that shadows are limited to the crotch area. Adding a bit of black makes these shadows, and the same mixture is used to outline the torn cloth pieces and the edges between cloth and flesh.

LEATHERS

Painting leathers is not so difficult as one might think, and a few simple tricks will give the original metal pieces the look of authentic leather. Two main factors in achieving this are the finish and the colours used. Different finishes are obtained by mixing matt and gloss colours in varying proportions, depending on the satin grade desired.

For this figure, the selection is of rather dark colours, but these mixtures can also be made with light colours such as beige, golden brown or even some orange tones.

For the backpack and boots, we will use a mixture of 40% gloss black (AC-27) with 20% English uniform (AC-02) and 40% matt black (AC-26). This mixture of gloss and matt colours will give a lustrous, realistic finish by shading glossy brightness. We will lighten with English uniform (AC-02) and paint shadows with a mixture of gloss black (AC-27) and matt black (AC-26) at 50%. To get some dust on the boots, a bit of confederate grey (AC-59) is applied once all the leathers are painted.

The pistol rig is painted once again using a mixture of blacks, this time introducing a 70% gloss. Medium grey (AC-19) added in small amounts is

used for lightening later on. A very effective, worn-out finish can be



Shadows on leather.

obtained by highlighting leather edges with the maximum light colour.

GUNS

The typically blueish finish of modern guns is a new challenge. We begin with a mixture of 60% gloss black (AC-27) plus 40% basic blue (AC-21) as the base colour. Lighting is done by adding



Effects on leather.

medium grey (AC-19) and gun metal (AC-47) in small proportions. We will apply two light increases to edges and some top areas, such as the barrel or sights. The lower barrel frame is painted gloss after the original, which is plastic.

THE GROUND

Once the figure is completely painted, only the scenery remains to be finished. Here we have discarded the typical option of painting the stones in greys, with dry-brush treatment to represent moisture and weathering;



Base colour for guns.



Highlights on the guns.



Effects on the guns.



nonetheless, this would be right if dry-brushing is not used in excess, which is a rather common mistake. Instead, we decided on a green colour base, treating all elements equally but distributing the light effects in a more original, daring way. This colour base is composed of 70% aviation green (AC-56) and 30% matt black (AC-26). After the scenery is coated with the base colour, we start the lightening process by adding light green (AC-24) to the base for the highlights. These light effects are used on the floor to draw tile edges and on the columns, especially on the top areas. Further highlights are obtained by adding pale yellow (AC-50) to the mixture, and are painted in selected areas such as the upper edges of the columns and the floor surfaces closer to the figure. Some final touches of pure

yellow will enhance the luminous atmosphere we want for this figure. Lower column areas and branches on the floor were highlighted with brown leather (AC-42).

FINAL ASSEMBLY

Only a few last touches are needed to finish the work. We shape the tiny photoetched glasses supplied with the kit, checking that they fit the face properly before painting and gluing. Lenses are painted in Napoleonic red (AC-23), followed by a coat of gloss varnish (AC-45), and the frames are painted gloss black (AC-27). Finally, the plait is placed in location, taking care not to damage it, and the spare cases on the ground are painted gold (AC-28). With these details, our adventurer is finished. Once inside



Base colour for the ground.



Highlights on the ground.



Shadows and effects on the finished ground.



Final assembly.

the showcase, she is unaware of the passing of time, and we will be able to enjoy her for many years.

David Romero



The airbrush technique

There is little doubt that, when painting large figures, the best results are obtained using the airbrush. In this chapter, we will learn the basic techniques and the necessary knowledge to do this kind of work.

The figure this time is in 1:6 scale and belongs to the Sexy Series by JJ Models; it is a perfect choice to show how the airbrush technique works.

Before any painting really begins, it is very important to learn how to prepare a resin figure, as is the case here. The method is similar to that explained for metal figures, but resin castings need larger sprues to allow resin flow into the mould, and thus require more retouching. In addition, air bubbles are common in resin castings and have to be thoroughly sealed; otherwise the painting could be spoiled later on. To

prepare the figure, we use a blade to cut away flaws, a file to erase mould lines, fine grain sandpaper to smooth down any imperfections and a miniature drill to redefine any details on the lingerie that are lost during the retouching process. The best cement for resin is cyanocrylate. Once the parts are glued, all joints are sealed with modelling putty using a modelling tool soaked in water, or with Body Putty dissolved in acetone, as we did with the stockings to simulate a light texture. After this, the figure is ready for airbrushing, but before

proceeding, we should learn some basic notions on how to work with an airbrush.



- * Preparation of pieces.
- * Handling the airbrush.
- * Basic techniques.



The breakdown of resin pieces that make up the model.



Preparation of the piece for painting.



AIRBRUSH HANDLING

Among the different types of airbrush on the market today, the most appropriate for painting miniatures are double action; these allow the release of air alone, then adjustment of paint.

The figure ready for painting



Retouching and sealing joints.



release with good control of line width. Before shooting paint directly onto the model, it is best to do some exercises on a piece of paper or a surface similar to that of the figure to check paint fluidity. In general, the right mixture is 50% paint and 50% solvent; it is of the utmost importance to use the correct solvent in any case. Continue the tests until the mixture is optimal, with a milk-like consistency. If the paint is excessively fluid, it will lose adherence and coverage, and ugly spots (called spider feet by some) will appear. The opposite extreme is pasty paint that flows in a bubbling rush, spoiling the figure's surface.

Another key factor is airbrush pressure. Use more pressure to paint large areas and less for smaller areas. In



Base colour for skin.

of airbrush pressure is effective, we are ready to paint. Paint should be sprayed with nothing to obstruct the motion of

moving in smooth concentric circles. Begin shooting paint outside the figure and finish the same way, to avoid any drops of excess paint falling onto the figure. If the surface is not well covered with a single coat, apply a second one, but never insist on a single point.

An exercise to help achieve control of the airbrush is to draw lines of different widths in criss-cross patterns, and then to paint spots on the intersections. We can also try to write, draw curves, etc.



First shadows on the base colour.

general, pressure will range from 1 to 1.5 kgr.

Once testing is finished and the control

the airbrush, which should always be perpendicular to and at a constant distance from the figure, with the hand



Second shadows with a lighter shade.



CLEANING

Proper cleaning of the airbrush is essential for its correct function. Use the right solvents and lint-free cloths. Paper handkerchiefs or napkins are very absorbent, but they easily fall apart and can obstruct the nozzle.

Long interruptions should be avoided during painting, as paint can dry inside the airbrush and cause malfunction. If it doesn't work well, stop and clean the instrument. Once a given colour has been sprayed, fill the tank with solvent and shoot to clean out any residue of the former mixture. At the end of each painting session, thorough cleaning of the airbrush is obligatory.

PAINTING THE FIGURE

First we will apply an overall coat to the figure with a flesh colour, using Gunze Sangyo's Flesh H44. The whole model is painted, without too much worry about the areas to be painted in other colours, as the stockings are covered. This will be solved later with masking tape.

The next step is to apply shadows. Two are used, one for the lighter areas and a heavier one for darker contrasts. The first mixture is with a base of brown leather using Andrea Color (AC-42), which will be sprayed on areas receiving less light. Shoot the

paint at low pressure, as we are dealing with small areas and must regulate the paint flow to get not too thick a line. The second shadow, a bit darker than the first, is created using the same colour darkened by adding dark brown (AC-17). The line thinner this time.

Once skin is painted, we will paint the stockings and the gloves. For this, all parts already painted are masked with adhesive tape and plastic bags.

Black paint is used for the stockings, applying a fine layer to the legs to give the transparency expected for this type



Detail of shadows applied in several layers on the base colour.

Gloves are painted as if they were of satin, using a mixture of black with a bit of silver to recreate the sleek finish



Masking with adhesive tape.

of garment. We will later apply darker areas, for example, the shadows below the ankles.



Masking with plastic.



Painting the stockings for a realistic finish.



Painting the gloves.



Face painted with brush.



Painting the hair.

typical of this fabric. The same effect could be represented by spraying a first coat in silver and a second in black, almost covering the silver coat, but allowing a subtle glitter finish to show through.

All airbrush work is now finished, as the lingerie embroidery and fine details on the face will be handpainted with acrylics using Andrea Color paints.

As a final remark, we insist once again on cleanliness as the key factor for this kind of painting. If we work with the airbrush in optimal conditions and give all parts of the figure the right masking treatment, surprising results can be obtained in far less time than one might think.



Detail of lingerie painting.

Jorge Alborch



Make-up effect on figures

* Treatments of shape,
shadow and luminosity.
* Personalization of figures.



Sometimes we find that a figure's face, although not necessarily wrongly modelled, does not fully meet our requirements or simply differs far from our ideal of feminine beauty. Just as in real life, these problems can be solved by "making-up" the figure using highlights, shadows, or different painting effects. In this way, and without altering the piece, we can make a face wider or more angular; create a smaller or larger mouth, add more or less expression to the eyes, among many possible examples.

In this chapter we will develop some of the techniques or "tricks" to personalise our figures. We will paint four identical heads, indicated by their hair colour (black, blonde, chestnut and ginger), to make the different treatments more evident.

Throughout this painting process, no colour mixtures will be specified, as they are but one among many possible choices; different shades of colour can be applied for skin, hair, eyes or make-up. Those used in this chapter can be found in chart form at the end.



Base colour with airbrush.



First shadows.

BLACK

In this first case, which will be explained completely, we begin -- after the usual priming -- by airbrushing a base of flesh colour, although the same can be done with a simple brush. The next step is to paint highlights and shadows following the techniques explained in previous chapters. One has to be aware that, depending on the direction of the brushstroke and vividness, the face's shape will change in appearance. Dark, horizontal shadows under the cheekbones will



Second shadows.



Base for the eyes.



Painting the eyes.



Outlining lips.



Painting lips.

render a squarer face; if these shadows are painted vertically, the final appearance will be that of a longer face. In this first example, shadows under the cheekbones and the highlights on the jaw reduce the face's angularity, as can be seen by comparing the first and last photos in the process.

Now we go to the eyes, doubtless the main factor in facial expression. For this first example, we decided not to change the original expression of the



Shadows on the finished face.



Highlights on the finished face.



Colour base for hair.

model. The whites of the eyes follow the model closely, with a centred iris in green and a touch of lighter green to create a glittering effect. This will reinforce the face's expressiveness. Eyelashes are painted in black, although some make-up effect could be introduced here by painting the lower lashes a different colour.

When we came to the mouth, we thought the original was a bit on the large size and drew a new outline; this was later painted in a pinkish shade and enlightened with the same colour mixed with white, enhancing the shape by creating fleshy, more appealing lips.

The hair is painted with a base of black matt highlighted in more prominent shapes and finished with some bluish reflection to break the chromatic monotony of black hair.

The eyebrows also play an important role in our exercise. We decided to paint them thin, arched and a bit high, as if it they had been plucked.

Once the face was painted, we applied the make-up effects. We chose



Make-up effects. Eyes shadows.



Hair lights.



Hair reflections.

a make-up rather on the heavy side this time, highlighting areas such as the cheekbones and the nose, and darkening others such as the corners of the mouth to obtain greater contrast with the eyes, shadowed in bluish tones.

The subsequent examples are painted basically using the same procedures, so that repetition will be avoided and the specifics to each case are discussed.





Base coat without highlights or shadows.



First shadows.



Final lights and shadows.

BLONDE

For our second protagonist, we decided on what might be called a "clean faced look", that is, with no make-up effects at all.

We tried to shade this face to a cooler, harder look than the previous one. To do this, we concentrated on enhancing the different shapes in the face, not treating certain features that might be much more

appealing with slight treatment. Soft shadows play an important role here; they are helped by highlights to create the desired effect.

Eyes were outlined on the lower eyelid, which is raised slightly over the sculpting, to look as if the eyes are half-closed. Irises were painted centred and blue, painting a glitter a little lower than in the previous case, and leaving a thin line in the eyeball colour to represent an upward glance. These subtle touches allow to the creation of different glances, although both figures in fact are looking to the front.

As to the lips, we kept the original shape and used a much lighter tone than in the previous case, to suggest that no lipstick has been used. The result is a more natural, though less attractive mouth.

CHESTNUT

In this third example, a little more expressiveness is introduced. Eyes looking to the side, the slightly arched right eyebrow accompanying the glance, and the mouth shape with the

lower lip slightly forward help to immerse the model in an atmosphere of certain tension in which she seems rather cunning.

The face here looks much more angular than in earlier examples, just because shadows are applied more intensely on both sides of the face and some extra light is added on the forehead, chin and noses; this creates a depth effect.

The lips, this time in red, were painted with a thinner upper lip and thicker lower lip, with a reinforced shadow below the lower lip.

The trick with the eyes was to paint the upper eyelid a little above the sculpting. The eyes thus seem to be wider open this way, according to our wish.

No make-up effects were applied this time, either, to show how facial expression can be controlled. We just added a small mole above the lips.

GINGER

This last lady has been painted with very smooth make-up effects in which



Base coat.



First highlights and shadows.



Final highlights and shadows.



lights command over shadows to enhance some features as such as cheekbones. The first thing was to paint very soft shadows on the base flesh colour to lighten some areas more than others. This treatment also emphasises the lower eyelids, an effect further enhanced by the eye shadow applied later on.

The mouth is painted pink, similar to that explained for the black-haired girl, although here the initial outline was painted a bit smaller and with no curbs on the upper lip, adding more importance to the mouth's corners. Some highlights were painted on the lower lip in a lighter shade than the base colour, to enhance shape. To continue the exercise of remaking shapes using highlights, the area surrounding the mouth was highlighted as done before with eyes and cheekbones.

In the end, we have a bright face with smooth features and soft shadows, although the main element in the painting of this face remains.



Base coat.



General shadows and make-up.

CONCLUSION

The techniques explained here are a succinct base for personalizing figures; the possibilities of painting faces this way are nearly unlimited. By mixing them and adding many other techniques that the modeller may want to try, figures full of expression --feminine or not-- can be created.

There obviously are many other treatments that can be applied apart



Highlights applied to prominent areas.

Colour Guide (Andrea Color)

BLACK

Skin: Dark Flesh (AC-10).
Shadows: Dark Flesh (AC-10)
 + Dark Brown (AC-42).
Highlights: Light Flesh (AC-09).
Hair: Flat Black (AC-26)
 + Violet (AC-23).
Shadows: Flat Black (AC-26).
Highlights: Basic Blue (AC-21).
Eyes: Dark Green (AC-25).
Highlights: Emerald Green (AC-37).
Lips: Dark Red (AC-13).
Highlights: Napoleonic Red (AC-33).

BLONDE

Skin: Light Flesh (AC-09).
Shadows: Medium Brown (AC-16).
Highlights: Light Flesh (AC-09)
 + Flat White (AC-06).
Hair: Earth (AC-40).
Shadows: English Khaki (AC-02).
Highlights: Golden Yellow (AC-08).
Eyes: Basic Blue (AC-21).
Highlights: Blue (AC-34).
Lips: Magenta (AC-11)
 + Light Flesh (AC-09).
Highlights: Light Flesh (AC-09).

CHESTNUT

Skin: Dark Flesh (AC-10).
Shadows: Dark Flesh (AC-10)
 + Medium Brown (AC-16).
Highlights: Light Flesh (AC-09).
Hair: Dark Brown (AC-17).
Shadows: Dark Brown (AC-17)
 + Flat Black (AC-26).
Highlights: Wood (AC-41).
Eyes: Wood (AC-41).
Highlights: Earth (AC-40).
Lips: Basic Red (AC-12).
Highlights: French Orange (AC-32).

GINGER

Skin: Dark Flesh (AC-10).
Shadows: Dark Flesh (AC-10)
 + Brown Leather (AC-42).
Highlights: Light Flesh (AC-09).
Hair: Reddish Brown (AC-18).
Shadows: Reddish Brown (AC-18)
 + Flat Black (AC-26).
Highlights: Basic Red (AC-12).
Eyes: Napoleonic Green (AC-38).
Highlights: Light Green (AC-24).
Lips: Magenta (AC-11).
Highlights: Light Flesh (AC-09).

from these; it obviously depends on the type of figure to be painted. Fantasy or even gore make-up can be represented easily following the basics introduced in this chapter and adding a bit of imagination, after a close study of the figure to be painted and deciding on its possibilities for effective painting.

Andrea Press team



The painting of races



- * Painting of different skin colors.
- * Highlights and shadows.

Most figure painters develop their own particular mixtures for skin colour. These mixtures are generally based on a basic colour that is later lightened or darkened depending on the model. This is due to the fact that most figures in the market belong to the white, or Caucasian race. But things are different when it comes to painting a figure of a different race. Although it is really not difficult to represent any human type in miniature, many of the non-white models lie for years on the shelves in shops, just because many people don't dare paint any skin colour other than white.

Surprisingly enough, the solution is as easy as mixing colours, according to the skin colour we want to



Base colour for the Indian.



First shadows.



represent. In this chapter, we will learn some easy methods to remove this old fear of painting "coloured" skins.

The figures to be painted will be the Sioux from 3D Miniatures (code G-017) to illustrate copper-coloured skins, the Geisha from Pegaso Models (code 80-004) for yellow skin, and the Guardian girl from Phoenix (code FX5) for black skin.

In all cases, skin was airbrushed, but it can also be painted using traditional brushes. Only the painting of skin will be treated here, as other brush-painted details such as faces, garments or equipment are well explained in other parts of this book. For the painting process we will use Andrea Color acrylics, diluted with water to achieve the correct consistency (that of milk). We work the compressor at a pressure ranging from 1 to 1.5 kg, spraying paint



Shadows on the rear side.



Final shadows.

at a distance of 5 cm from the figure for the overall shades, and at 1 cm for details or finer shadows.

In all cases, we start with a light colour base, afterward shadowing those parts that require, leaving the base colour plain for the lighter highlights.

PAINTING THE INDIAN

For the first of our models, we use light flesh (AC-09) as a base to coat the entire figure. Shadows are produced

with a rose flesh (AC-52) mixed 50% with dark orange (AC-53). We carry out this process by applying successive layers as explained in the chapter on airbrush technique. Thin, almost transparent layers are applied to those areas with some shadow, with more layers where shadows are darker.

The technique is quite similar when painting with brushes, applying layers of diluted paint and checking that the mixture is sufficiently diluted before painting.

If a redder tone is required than that



First shadows.



Base colour for the African.

shown in the photos, the same colour base should be used, but shadows are done with a mixture of 50% rose flesh and brown leather (AC-42) instead of orange. A brown colour will produce darker shadows and, once all shadows are applied, the look will be that of a more tanned, bronze skin. There are no fixed rules for this kind of mixture, and it is advisable to test different options until the tone we are looking for is found.



Shadows applied on rear side.



Last shadows.



Finally face details, boots, loincloth, carbine, feathers and all the other elements composing the figure were brush painted.

An important detail is the colour



Base colour for the Oriental.

choice for certain features specific to each skin type, such as lips or nipples. In this case, lips were left in the base colour and dark leather (AC-48) was used for nipples.

PAINTING THE AFRICAN GIRL

The steps in painting this model are quite similar to those described above. The initial base colour was a mixture of golden ochre (AC-51) and brown leather (AC-42). The result may in principle seem not too appropriate for black skin, as the tone is more a dark ochre, but we have to recall that the final effect will depend on the shadows. In fact, the base colour this time corresponds to the maximum highlight areas. Once this is clear, we begin to apply shadows. The colour is taken straight from the jar, with no mixing at all. The first shadow will be



Second shadows.

dark leather (AC-48); always using this same colour, we will insist on the more shadowed areas such as the lower part of the knees or beneath the breast.

If we want a darker colour for the figure, the base colour could be a brown leather (AC-42), which will be shaded with the same colour and in the same way as above. In doing so, shadows will be more blurred with the base colour and parts in greater shadow will require some additional coats.

In any case, pure black is never to be used as a base to paint "black" skin, as then no shadow at all could be introduced. If what we want is a darker shade among the many variations



First shadows.

possible, we should use a very dark brown as a base, although the results will be not so impressive as if we begin with a lighter tone.

Facial features were represented with lips in base colour with a little lighter shade brush painted. Nipples were painted with the same mixture used to shadow.

PAINTING THE ORIENTAL

This is beyond any doubt the most delicate skin tone in treatment. The

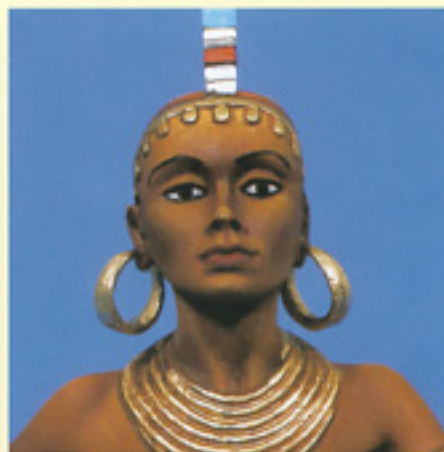


The finished figure.





Details on Indian's face.



Details on African's face.



Details on Oriental's face.

main problem resides in that we have to introduce a subtle yellow touch in an overall pale shade. This yellow touch has to be almost invisible, otherwise the figure would look yellowish or orange, both unnatural, unrealistic looks. Here it is more important than ever to do some colour trials before painting. Our geisha is painted using beige (AC-39) straight from the jar as a base. For shadowing, we prepared a mixture with rose flesh (AC-52), golden ochre (AC51) and pale yellow (AC-50)

at 20% each, plus 40% base colour. The painting procedure is the same as already explained.

To produce a lighter tone, we mix beige (AC-39) and white (AC-06) in equal parts. Shadows are also applied with a lighter colour obtained by mixing 30% pale yellow (AC-50) plus 20% rose flesh (AC-52) and 50% beige (AC-39).

For the nipples, we use rose flesh (AC-52) lightened with white (AC-06).

CONCLUSION

Now we see that to represent different ethnic groups in miniature is not a terrific challenge. On the contrary, always according to certain parameters of realism, it offers the painter a degree of colour experimentation that allows our figures to look different from the rather usual ones.

Jorge Alborch
David Romero



Conversion

There are good quality female models in the market nowadays, but it is not always easy to find that figure we dreamed of. One solution to this problem is conversion. Some simple skills to create different figures from stock models will be shown in this chapter.

The choice here is the "Cowgirl" from 3D Miniatures (code G-022), who will be converted into a cheerleader for

the Dallas Cowboys, thus retaining her true American character.

MATERIALS

One has to choose, from the many types of modelling clays available in the market, that best suited to his skills or preferences. In this case, we will use Milliput Yellow Grey and some modelling tools to shape it. All of them are easily affordable at good modelling shops. Some Toray brushes -- more suitable for this kind of work than the usual Kolinsky -- a hobby craft blade, and some custom chisels that can be easily shaped from heated and tempered paper clips, complete a good assortment of equipment to face any conversion.

PLANNING THE WORK

The first thing is an in-depth study of the original piece. It is very important to know the steps to follow and not to leave too much room for improvisation. This avoids spoiling -- and unnecessary repetition -- of any phase of the work, or even damaging parts of the sculpture not needing modification. The work is divided into two main parts: the body (head, torso, legs) and the arms, which will be worked out separately.

THE BODY

We begin working the legs, shaping all major areas such as the chaps on

*How to convert stock figures.
* Tools and materials.*



The figure's original parts.

right leg, and pistol rig and belt using a miniature drill. Care is taken not to touch any surrounding area to remain original. Smaller parts inaccessible to the drill will be treated with a file. Next we polish with fine steel wool. We do have not to worry too much if some feature is accidentally erased, as we can always reshape it with modelling clay.

The modelling process begins by



The drill shaping the metal.





Filing.



Polishing with steel wool.



Rebuilding damaged areas.

retouching those areas damaged by drill and file action, as is the case of the right leg and the waist area. We will use a modelling tool and a brush -- both dampened with water -- to apply and smooth the putty, then leave the putty to dry. To speed up the drying process, a heat source is can be used. A hair dryer or a wax heater (the kind used for depilation) is ideal for this purpose, as they can reduce drying time from hours to



Applications with a modelling tool.



Smoothing with a brush.



Sandpapering.

minutes. Once the putty or clay has hardened, we will sandpaper the entire surface until it is smooth.

Rebuilding tiny details such as the boots is a different matter. The first step is to apply paste to get the correct general shape, without trying to add any detail yet. Once the paste is dry and smooth as explained above, we begin to work on detailing. It is recommendable to use a sharp-

pointed pencil to draw the exact position on which the different applications of paste will lie. Just on these markings, small holes will be drilled with the point of a sharp blade, to help hold the applications. Paste should be allowed some drying time (about 5 minutes) to assure it has adhered well to the figure before operations begin. The paste is then shaped with the help of the brush



Base for boots.



Marking with pencil.



Marking with blade.



Applications with brush.

(remember, always moistened with water) and if necessary, by cutting away any surplus clay. Final touches are worked out with tiny files or sandpaper once the paste has hardened completely.

The body upper parts do not require so much work. The waistcoat is left untouched, as it will be used as the base for later conversion. Only the hair will be removed by the method described above, using extreme care since, if the face is damaged it will be very difficult (although certainly not impossible) to rework it satisfactorily.

Ears have to be completely modelled, as they were hidden under the hair in the original. In principle, they would be only necessary if the ears are going to be seen in the



The process of modelling ears.



Joining body halves together.

converted model. But even if not, it is a good idea to apply a bit of putty representing the general shape, as it will help recreate the hair with a natural look. In our case, we will leave only one ear visible, to explain both procedures.

The left ear, which will stay uncovered, is represented by a first application for the outer ear. Once this is dry, we model the inner folds and set the paste to dry again. Finally, a small ball will be applied for the

lobe. In this way, what might seem rather complicated in principle is performed in just three applications of putty. If we wanted to add an earring, a fourth application in the desired shape will do it.

The right ear, which will be covered by hair, is represented by a one single application, giving it a similar shape and position as the left ear.

Once this point is reached, body halves are glued together with some retouching of the joint before dressing work begins.



Base application for shorts.



Shaping the pockets.



Filing seams.





Marking holes for buttons.



Applications for buttons.



Filing buttons flat.

We start the shorts with a first application of putty for the general shape, later applying fresh paste to the smoothed surface to represent such elements as pockets. Seams are made with a string of paste made by rolling it to the required thickness with the fingers on a clean, hard surface. As usual, we will wait until it hardens to allow for file carving of the little creases typical of the denim fabric.

Buttonholes are carved with a blade or punch on a hard base. Buttons and rivets are produced by first marking with a pencil the spot for the drills that will hold small balls of putty, as described above. Once dry, we will flatten them like the originals, using a flat file.

We continue by drawing the rear pockets on the trousers, then carving with a blade and adding a string of fresh paste afterwards for some relief. As last step in doing the shorts, simple applications will be used to create belt loops and the typical leather label. Some vertical cuts are made with the blade to simulate fraying.

For the waistcoat, we will operate on the original shape, only making its



Marking pocket patterns.



Modelling patterns.



Making belt loops.



Fraying.

sides larger. This has to be modelled in several applications, as it is a projecting shape. A basic form is first worked out. Further applications are made with care -- it is a thin shape that could break easily -- till get the waist rounded cut on the final piece. Finally, thin strings of paste are added for piping.

For the collar, we will work only those areas not covered by hair; an approximate shape will be enough for the rest. This will be possible in

just one application, which this time is not allowed dry completely. It will be treated once the paste has enough consistency to raise the collar lapels, a bit for a real garment look.

To finish the first phase of the figure, all that remains is to shape the cap and the hair. The steps for the cap have already been described, but the visor will be created with lead foil. A crucial point regarding the cap is its position on the head. A more or less tilted cap will give expressiveness



Base application for waistcoat.



The finished waistcoat.



Collar applications.



Visor and base application for the cap.



Modelling the plastic fastener.



Seams and ventilation holes.

and ease to the pose, rendering it more or less natural. Here we decided to tilt the cap a bit to one side and backwards, giving the face more visibility. Too much inclination would look awkward, and some trials are advised before fixing on a final position.

Hair will be made using very thin strings of fresh paste, positioned one by one on the head and let dry. Further treatment consists of applying second series of strings, worked out individually to avoid monotony. Some even thinner strings will be applied around the face to give the figure a kind of free-and-easy appearance.

Another option for thick hair locks is to do some carving with a sharp blade. The procedure is basically the same if we choose curly hair, replacing the putty strings with balls of different sizes, depending on whether we want larger or smaller curls.

An additional hair technique to use electrical wire, later coated with acetone-diluted body putty to achieve a consistency that allows further painting.

With the hair finished, we go back to the cap. Two applications will be used to create the plastic rear fastener, and a blade is used to drill two small fitting holes. Repeat this operation on both sides of the cap for the ventilation holes. The final touch will be some tiny, cross-shaped applications for the seams dividing the cap and the small button on top.

At this point, the first phase is really finished except for any minor retouching judged as necessary following close examination of the work.

ARMS

These parts do not need much work except for erasing the cuffs, although the hands are possibly the



Base applications for hair.



Second round of applications for hair.

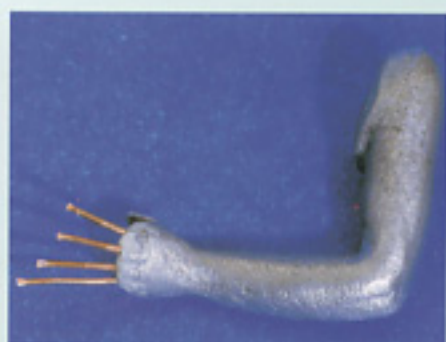
most difficult part of the conversion. A simple solution would be to use hands from another figure, but it wouldn't be easy to find them exactly shaped to our requirements. Here, the hands must be considered together with another element out of the figure: the football. Building this element is fairly simple and needs no further explanation, but it is a determining factor in hand position.

The first step is to completely erase the guns; unavoidably, practically all the fingers will be destroyed. The left hand is joined to the arm and allows for easy handling, but the right is cast separately and to allow handling must be drilled on its rear side to





Holding right hand.



Wire armature for fingers.



Base application for fingers.

receive a steel wire or even the same drill used in the operation.

Once the spare metal has been erased, we have only a base to work with. Drill the metal to assemble some fine wires as an anatomical armature for the fingers that will be shaped onto the football. Before putty is applied, it is advisable to check that hands, arms and football fit together properly, as the figure's pose could otherwise look unrealistic. Once the final pose has been set, wires are lined with fresh paste to shape the fingers and let to dry. In a second round of applications, fingers are worked separately to get a satisfactory shape.

Finally, we model the top to allow our girl show the monogram of her



Final applications for fingers.



Adjusting arms with football.

football team. Two simple applications were made, following the figure's original shape.

Now our figure is finished. A primer coat is recommended before painting. It will make obvious any minor flaw that passed unnoticed during the modelling process, hidden in the different colorings of metal and putty.

When we look to the finished and painted figure, we become aware that all the effort was worth while, since we now have an exclusive, truly unique piece.

Javier Huerta



The figure finished and primed.



Painting flats in oils

- * Basic concepts.
- * Lights and shadows.
- * Treatment of cloths.



Many of us know the work of great miniaturists who mastered the old enamels and oils. At the same time, there are a number of prestigious international shows throughout the year at which one can frequently admire work with flat figures that can be regarded as true pieces of art.

OIL

Oils are no more than a mixture of powdered pigment with linseed oil, which makes them absolutely water insoluble. That's the reason that the drying time for oils is longer than any other paint.

Solvents for diluting oils are turpentine, white spirit or Dammar resin that, mixed with turpentine,



The figure, prepared to begin the painting process in two-side view.



The primed figure.

speeds up drying time and makes it perfect for this work.

Another typical feature of oils is their glossy finish, which can be solved with a coat of matt varnish once the paint has dried.

The working method is quite similar to that explained for acrylics; that is, by application of thin layers to allow transparency until a saturated or pure colour is reached. There is nonetheless the drawback of long drying times between layers. Even with a drying agent, this will be far longer than for acrylics. To save waiting time, we will work on different areas of the figure at the same time.



Drawing for mirror reflection.



First transparencies with oil on acrylic base.

Oil has to be more or less dilute, depending on the grade of transparency required in each case.

THE FIGURE

We have a figure with both sides engraved, but we are going to paint only that in which the reflection of the girl's body is seen in the mirror. Clean

the flaws surrounding the piece with a blade and files, and finish with a good sandpapering. This kind of one-piece cast figure does not need any retouching with modelling paste, but we decided to coat the entire piece with body-putty well dissolved in acetone to get a smooth surface on the mirror. This will make further painting easier. The next step is a priming coat with Tamiya JN Grey.

publications focused entirely on the painting of flats.

A crucial factor is the right choice for the lightening process. As seen earlier, lighter tones are reserved for those points receiving maximum light, leaving shadow tones for the darker areas. We will create the illusion of a third dimension using



Different flesh tones applied to the figure and the mirror image.

PREPARATION OF THE FIGURE

Before starting to paint in oils, an acrylic base should be applied as kind of support. Oils give poor coverage unless excessively pasty paint is applied or numerous layers with very long drying times.

Once this phase is complete, we face the main problem that arises with flats: shading and shadowing. In other words, different painting effects are used to create a three-dimensional by enhancing the reliefs and adding shadows produced by the obstruction of light from a given source. There is also the problem of reflected light and other aspects beyond the scope of this chapter. Further specific advice can be obtained from specialised



First shadows painted on mirror image.

colours that will mark the different planes of the mirror at the rear, the hatbox, and proper figure placement in a front plane near the viewer. To achieve this, we will paint contrasts with pure colours for shapes situated in front planes, while the shapes in second plane will be highlighted with white.

A special challenge with this figure is the girl's reflection in the mirror, which is not engraved in the model. We decide to draw in this reflection by copying the engraving on the other side of the piece and transposing it onto the mirror. It is not difficult if you use a piece of copying or tracing paper.

PAINTING

As can be seen in the accompanying photos, throughout the painting colours are treated in accordance with the points mentioned above, adding touches here and there such that no part is really finished until the end. Shadows and highlights are applied sparingly, painting one part while the paint dries on an adjacent area.

We applied acrylic rose flesh (AC-52) to cover the skin surface completely. Then we begin to paint



Shadows begin to shape the face.



Finish of the face and body details.



Rose lights on breast and belly.



Colour contrasts on the back.

transparencies with oils, shadowing first (opposite to the practice with acrylics) by coating the entire surface to let the oil fix to the base. As a kind of palette, we use a disposable plastic dish and white spirit as a solvent. Red, cadmium yellow, cyan, white

and black are used to create oil mixtures. For the skin tones we will use white, yellow and a bit of red, that will be darkened with a little red and black. Test paint consistency in the dish or palette before applying any strokes on the figure. Paint consistency will have to be controlled by alternating addition of paint or solvent throughout the painting process. This is very important if we don't want to take risks with the work in progress.

Once we have painted the skin using oils, acrylics are used again to cover all remaining elements in their respective base colours. Do not forget the role each element plays on the whole, and how light affects them. For example, the flesh tone on the mirror is much lighter than that of the girl's back, in an attempt to "move" the mirror plane to the rear. A grey-blue background will give depth to the mirror.

The girl and her reflection cannot be treated the same for shadowing; we will thus paint each one in a different way. The reflection is practically a true painting, and no shape is engraved on the mirror. We

begin with a colour slightly darker than the base; this covers the shadow areas produced by a slightly lateral overhead light.

An orangish tone will create stronger shadow effects on the sides and begin to form the face, nipples and legs. As can be seen in the photos and as explained before, several areas are worked simultaneously.

We will consider the reflection finished, adding only some highlights in a rose colour strategically placed on breast and belly. The face remains

shouldn't be afraid of introducing such changes if they improve the final result.

Some areas such as the scarf on the head, back, and cape were shadowed again, painting distinguishing



*Last general touches.
Figure details.*



Lights on the hat and shoes.



Shadows on the hat, shoes and scarf.

contrasts among the different elements. Some final touches to the scarf and reflections on the legs and back side of the arm enhance the chromatism of our coquettish young lady, who seems to have found amusing entertainment in the mirror.

David Romero

in the shadow and the blue-grey background is highlighted on the lower part with white, reinforcing the sensation of glass.

When the figure was almost finished, we decided to introduce a variation on colour of the hat box by adding some stripes in a lighter tone. We also modified the shoes, whose initial black colour was replaced by a more colourful choice judged in accordance with the whole. Slight corrections such as these may be made, especially in figures that do not follow a rigid colour pattern. We



The finished figure.

Advanced techniques

** Mixed painting technique of brush and airbrush.*



This last chapter will develop advanced techniques with airbrush and traditional brush.

The model we work with will be the "Polish Lancer" from Nemrod. We chose this resin



Base colour for skin.



Lights and shadows painted with airbrush.

bust since, besides its clear quality, it allows us to show in one figure most of the pictorial effects that can be incorporated into a miniature.

These include texture, highlights and shadows on skin, highlighting cloth folds and creases, or just the contrast between different areas in the figure to simulate metal or patent leather, among many other examples.

The painting process will be separated into different parts.

First will be the airbrush treatment, basically for skin.

The second part will deal with brush, explaining how to paint details and garments.



Some brush effects on the nipples.



Base colour and outlining of eyes.



Eyes already painted.

AIRBRUSH PAINTING

To begin work, the figure will be primed as before. In this case, the paint is applied with airbrush and the colour is Tamiya matt white XF2.



Shadows applied with brush.

Using this base colour, skin painted later will be more luminous than with the usual grey.

Skin is made of a very light colour mixture sprayed with the airbrush. Next, the shadowing process begins with a mixture prepared by adding a bit of raw sienna, again using the airbrush. Once the first shadows are painted, we will insist, this time using pure raw sienna, with no mixing at all. We finish with intermediate tones in yellow ochre and light rose. The skin colour is now finished, with its highlights and shadows correctly painted. Subtlety is achieved with very dilute paint applied in transparent layers.

One important point is that of the nipples, which are airbrushed with a mixture of medium and reddish brown and highlighted afterwards with a brush soaked in light flesh to give some light effects. At this point,

both techniques are mixed for just one detail.

BRUSH PAINTING

Once the airbrush has finished, we go on to paint the details and the uniform.

Eyes are painted with a white base to the entire eyeball, using a sharp



Features already painted.

pointed number 1 brush. Next it is outlined in matt black. For the iris, we paint a base of Napoleonic green mixed with dark green, lightening towards the inner area with emerald green. Finally, a touch of white to simulate a reflection on the eye will enhance expressiveness. As we are working on a large area here, this kind of enlivening effects are very rewarding.

Shadows on the face and body are painted with smooth strokes of light flesh, lightening progressively with white on those shapes that require it. To paint features such as the cheekbones, we prepare a mixture of magenta and medium brown. This mixture

will be also used to shadow those deeper areas around the corners of the mouths and the wings of the nose. Another feature that conditions expressiveness are the eyebrows, painted here in English uniform as she is blonde and a darker colour wouldn't do well.



Painting the mouth begins with the teeth, with a mixture of a little medium grey to get an slight shadow effect between teeth once they have been painted in pure white. The gums follow, painted in a mixture of magenta and white, then highlighted by adding successive small amounts of white. Finally, we paint the lips with a Napoleonic red as a base colour, later enhanced with light flesh and a bit of white for the last light increase. Glossy reflections on lips



Base colour for teeth.



Base colour for lips.

are obtained with gloss varnish.

The base colour for the hair is a mixture of ochre, golden yellow and English uniform. Highlights are painted in accordance with overhead lighting on the figure by enlivening the base colour with golden yellow and beige for



The finished mouth.



Base colour for hair.



The hair with lights and shadows.

those areas with maximum light. Shadowing is with English uniform mixed with violet.

The cloth of the jacket or "kurtka" (the original name of the garment used by Napoleon's famous Polish Lancers) is painted in a base of 80% French orange and 20% Napoleonic red. We applied the first highlights by adding orange to the base colour, painting with a n° 2 or 3 brush to get a uniform coat with no visible strokes on the surface. Final highlights are painted in golden yellow mixed with orange in more dilute layers than earlier ones. Some work will be required



Base colour for jacket cloth.



First highlights.



Shadows and shading



Blue areas on jacket with same treatment as for cloth.

to achieve the luminosity desired at points of maximum light. For shadows, mix the base colour with dark red, painting as for the highlights but applying a subtle touch on deeper folds, with some violet added to the mixture for the sake of a richer, more pleasing gradation.

Blue areas (chest, collar, piping, etc.) are painted in Prussian blue mixed with basic blue. The lightening and shadowing is similar to that used for red cloth; lighten the base colour with

a drop of basic blue for highlights and another drop of flesh for last increases. Prussian blue darkened with black is used for shadowing.

Buttons were painted with gold enamel to get a realistic metal look. For the epaulettes, we used a mixture of earth and golden yellow as a base. Highlights were painted by mixing golden yellows and basic yellow to the base colour. Shadowing is painted with English uniform and brown leather. Last golden touches are



Base colour for epaulettes.



Highlights on epaulettes.



Shadows and shading.



Wash with dilute gold.

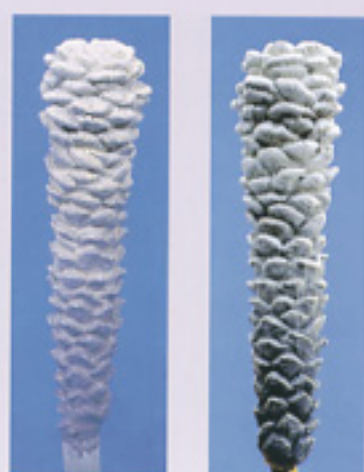




Metallic effects on headdress painted with gold enamel.



Painted headdress.



Plume painted in base colour and light treatment.

painted with gold much diluted in water.

The headdress or "czapska" was painted with the same mixtures used for the red coat areas, and the process for the cording was the same as for the epaulettes. The front plate was painted like the buttons with gold enamel and the patent leather in gloss black.

The plume is painted with a base of beige and medium grey, while highlights are added in succession, painting upwards with beige plus white until pure white is reached at higher points.

The figure is now finished. As we have seen, we are not obliged to follow any fixed technique for the painting of our miniatures, and

spectacular results can be achieved by combining different types of painting such as acrylics, enamels or even oils when the model we are painting so allow.

Julio Cabos

COLOUR CHART

AIRBRUSH: (Tamiya & Marabu)

SKIN:

Base: terracotta + flesh tone.
1st shadow: base + burnt sienna.
2nd shadow: burnt sienna
Shades: Yellow ochre + light pink.

BRUSH (Andrea Color)

Eyes:

Eyeball:
Base: flat white (AC-06)
Outlining: flat white (AC-26)
Iris:
Base: Napoleonic green (AC-38) + dark green (AC-25)
Lights: emerald green (AC-37)

Features:

Base: light flesh (AC-09)
Lights: light flesh (AC-09) + flat white (AC-06)

Nipples:

Base: medium brown (AC-16) + reddish brown (AC-18)
Lights: base + light flesh (AC-06)

Cheekbones:

Base: magenta (AC-11) + light flesh (AC-09)

Eyebrows:

Base: English khaki (AC-02)

Hair:

Base: ochre (AC-15) + golden yellow (AC-08) + English khaki (AC-02)
Lights: Base + golden yellow (AC-08) + beige (AC-39)
Shadows: English khaki (AC-02) + violet (AC-23)

Mouth:

Teeth:
Base: flat white (AC-06) + medium grey (AC-19)
Lights: flat white (AC-06).
Gum:
Base: magenta (AC-11) + flat white (AC-06)
Lights: base + flat white (AC-06)
Lips:
Base: Napoleonic red (AC-33)
Lights: light flesh (AC-09) + flat white (AC-06)
Brightness: gloss varnish (AC-45)

Jacket (red):

Base: French orange (AC-32) + Napoleonic red (AC-33)
1st lights: base + French orange (AC-32)
2nd lights: golden yellow (AC-08) + French orange (AC-32)
Shadows: base + dark red (AC-13)

Shades: base + dark red (AC-13) + violet (AC-23)

Jacket (blue):

Base: Prussian blue (AC-22) + basic blue (AC-21)
1st lights: base + basic blue (AC-21)
2nd lights: base + basic blue (AC-21) + light flesh (AC-09)
Shadows: Prussian blue (AC-22) + flat black (AC-26)

Epaulettes:

Base: earth (AC-40) + golden yellow (AC-08)
Lights: golden yellow (AC-08) + basic yellow (AC-07)
Shadows: English khaki (AC-02) + brown leather (AC-42)
Golden touches: wash with diluted gold (AC-28)

Headdress:

Cloth: like jacket (red)
Leather: gloss black (AC-27)
Cords: like epaulettes
Gold: wash with diluted gold (AC-28)
Plume:
Base: beige (AC-39) + medium grey (AC-19)
1st lights: beige (AC-39) + flat white (AC-06)
2nd lights: flat white (AC-06)





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