

TECHNIQUES TO PAINT ALL TYPES OF FLESH IN MINIATURES

FLESH & SKIN



The Rebirth of an Elite Brand



FLESH COLORS SET IS A SET OF 6 OILS DESIGNED
FOR PAINTING AND WORKING WITH DIFFERENT TONES OF FLESH

Abteilung 502

Modeling Luxurum Goods



FIND THEM ONLINE AND AT YOUR LOCAL STORE
info@abteilung502.com www.abteilung502.com



Abteilung 502

FLESH AND SKIN





We are proud to launch this new volume of the well know AK Learning Series. This issue we deal with a subject very important for all kinds of modelers that many times find here a barrier: Flesh. Our mission for this book is to show easily how to improve in your painting of flesh in figures. We have assembled some of the best modelers in the world to show you how to attain the finishes that you always see and wonder "How did he do that?". We will show you how.

Fernando Vallejo
AK Interactive President

Original Idea, Design Supervision: **Fernando Vallejo**

Cover Design: **Tomek Wajnkaim**

Publisher: **AK Interactive**

Editor: **Fernando Vallejo**

Layout: **BMS**

English Texts: **Abilio Piñeiro**

CREDITS:

Roberto Ramirez

Calvin Tan

Jaume Ortiz

Marco Bariselli

Sang Eon Lee

Juan Tena

Jason Zhou

Rubén González

ChenZhi AN

José Manuel del Toro Zarza

Enrique Velasco

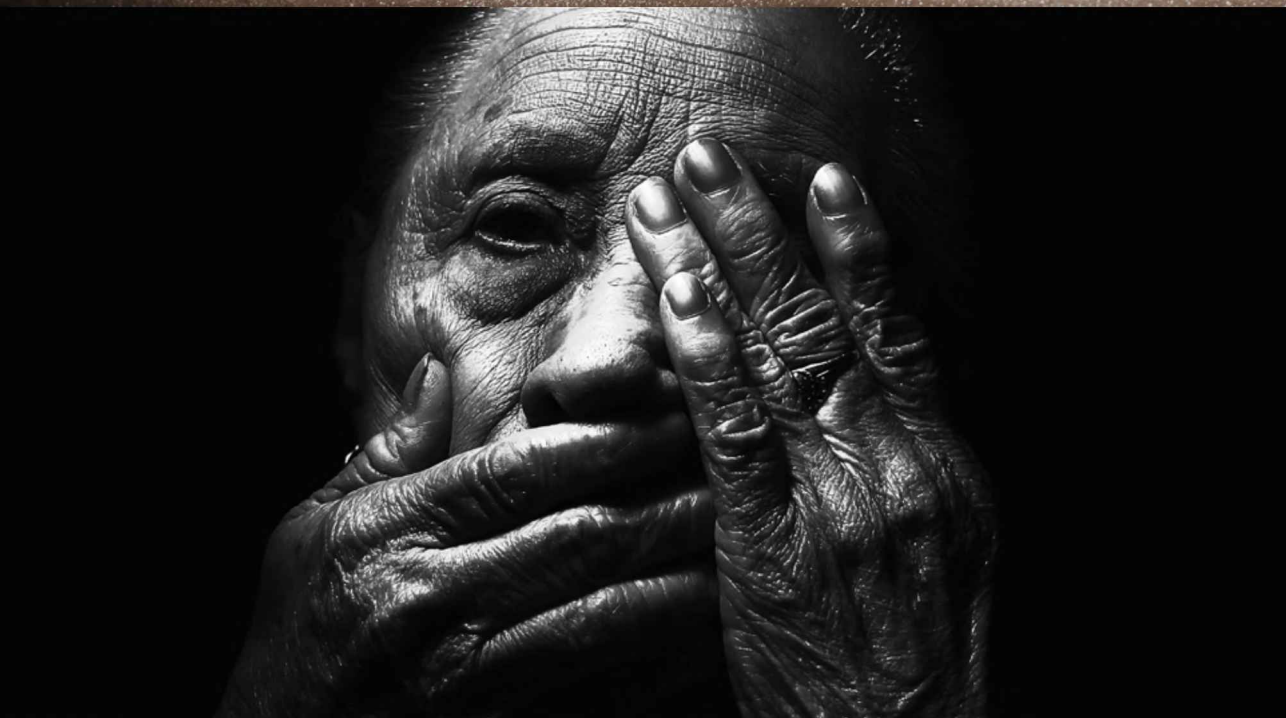
ChenZhi AN

SPECIAL THANKS TO:

Eduardo Fernández

Printed in Logroño

© 2017 AK Interactive. All right reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, actual or future, including photocopy, recording or any information storage or retrieval system, without permission in writing from the publishers.



INDEX

4 INTRODUCTION

- 6 **SKINS AND TONES**
- 8 **SKIN PAINTING TECHNIQUES**
- 12 **SHADOWS AND LIGHT ON THE FACE**
- 14 **MATERIALS AND PAINTS**
- 16 **DETAILS IN THE FIGURES**

22 PRACTICAL CASES

- 22 **SKIN PAINTING USING AN AIRBRUSH**
- 24 **SKIN PAINTING USING OILS**
- 28 **PAINTING OF AN ETHNIC SKIN, MURSI WARRIOR**
- 38 **PAINTING A 1/35 SCALE FACE IN ACRYLICS**
- 44 **COLOR TRANSITIONS IN A BUST**
- 58 **ARTIFICIAL LIGHTS IN ILLUMINATION OF FIGURES**
- 62 **KOREAN SCHOOL**
- 70 **SPANISH SCHOOL USING ACRYLICS**
- 76 **PAINTING USING A BLACK BASECOAT**
- 82 **GALLERIA**

INTRODUCTION

The world is made up of very diverse types of people, all of whom have different types of skin. One of the greatest, most complex, and sometimes scariest challenges for modellers all over the world is how to correctly represent skin. This is the sixth issue of the Learning Series; we are taking on this age old challenge and showing the modelling world how to correctly paint skin!



Skin painting is not as complicated as it seems; all one must do is follow some simple rules. It is very important to research and conduct your own visual study before jumping into the painting of skin. We will show you some easy to learn techniques, different types of paint, and present some theory on the principles of illumination.

Our goal is to offer the modeller a complete and practical guide that teaches the techniques of skin painting for figures.



SKINS AND TONES

Before the painting of a figure begins, it is important to understand that people are not the same around the world. Skin composition and tone varies depending on the race, location, season, sex, and age. For the purpose of this book we will look at groups in this way:

CAUCASIAN: Groups of individuals whose physical appearance is presented with a clear cutaneous coloration, different iris coloration varying in various shades of brown, brown, blue, green and gray; hair colored from black, chestnut, reddish and blond; facial features characterized by thin lips, elongated chest, usually high height, and often large amount of body hair as well as beard and mustache in men.

AFRICAN: People of African origin and those indigenous to parts of Australia with very dark brown skin tone. An increased amount of melanin in the skin is the reason for the dark skin tone. Shades can vary; factors such as genealogical lines, climate, and latitude all have a role in determining the shade of skin. Facial features are characterized by a wider nose, thick lips; hair black and commonly in short tight circles. Overall physical build tends to be athletic; eye color is commonly brown, but not always.

ASIAN: Asian people are very diverse in appearance; skin color ranges from yellow tone to dark brown, eyes are small and sometimes angular, the nose is straight and small, cheek bones tend to be high and pronounced, lips are thin and hair color is black.

INDIGENOUS, NATIVE AMERICAN AND FIRST NATIONS: This is a very diverse group of people spread across North and South America. The Inuit people of the far north of both Canada and the United States (Alaska) share physical characteristics of people seen in such Asian areas as Mongolia. This has been attributed to the migration of these peoples thousands of years ago. Commonly skin tones vary from a reddish brown tone (parts of South America, Mexico and Southern U.S. States) to dark brown. Physical build is very diverse; for example, the Haida First Nations people of the Pacific Northwest have rounder soft features, whereas the Sioux and Apache of the plains tend to have sharper lean features. These variations have been attributed to diet.

Although skin typically depicted in paintings or on figures is predominantly pink or brown, in reality this tone is composed of a multitude of shades and nuances. There is no “perfect” skin tone paint on the market; inevitably, we have to mix various tones to achieve intermediate light tones and shades.

ASIAN



INDIGENOUS, NATIVE AMERICAN



CAUCASIAN



The current miniature market is chalked full of unique and exciting figures for us to choose from. Quality casting is very important as it helps the modeller achieve a very realistic and accurate figure. Well defined facial features are not only a must for accuracy; they also allow the modeller to bring out the personality of the figure.

Remember skin color and tone changes depending on which part of the body we are looking at. For example, the palms and bottoms of the feet of an African person are much lighter than the opposite surface (top of the hand). As we mentioned earlier skin pigmentation changes depending on the people and their origin. An excellent technique to determine skin tone is to observe our own skin under different lighting conditions; depending on the light source it may seem red, changing to blue and even grey.

The skin is an organ just like the heart and lungs requiring circulating blood to bring oxygen; actually, our skin is the largest organ. This is why it may seem to take on different shades at times. Circulating blood, and lack thereof, changes the tone; a simply demonstration of this one can try is to pinch down on a finger nail for a second or two, then release – try this and see what happens.

In the end, combined with a sound knowledge of the products and tools at your disposal, your figures will reap the benefits of understanding these principles we have put forth.

AFRICAN

AFRICAN

ASIAN



SKIN PAINTING TECHNIQUES

Considering the fact that color, tone and skin texture varies from one person to another there is no single flesh tone on the market that we can paint all figures with. If we were to use the same flesh color for all figures it would simply not look realistic. Painting a figure in a single color will not impart any uniqueness and realism of the figure to the viewer; in simple terms it would be plain and boring to look at.

Painting skin and flesh is no different than painting any other part of the figure; we must consider the balance between light and shadows. It is important that we consider the transitions between light and dark areas of skin. We do not want to see sharp demarcation lines; we want subtle well blended transitions. One way we can achieve this is by using glazes (very dilute paint) of intermediate colors. Through proper application of a glaze we can obtain a smooth transition, ultimately creating not only an interesting look, but a realistic look.

Knowing how light affects the appearance of skin is a necessary skill when painting our miniatures. Usually skin has a satin appearance; however, this varies based on race. To understand this concept observe people in various lighting conditions; both outdoors (natural light), and indoors (artificial light). Consider the season, winter, summer, spring or fall; if outdoors, consider time of day – morning, afternoon and evening. All these variables affect the appearance of skin and demonstrate why one color of flesh simply cannot do the job.



Light transitions

The top row is paint straight from the bottle; the lower row is six different shades created by mixing the top three. The highlight was created by adding a hint of white.

Shadow transitions

Shadows are created by mixing ready to use shadow shades.

Paint can be applied by one of two methods:

1. USING AN AIRBRUSH AND A BRUSH: Airbrushes are excellent for larger scales and busts. It is impossible to completely paint a figure with an airbrush alone; a regular brush must be incorporated. Begin by preparing your basecoat. The airbrush will be used throughout most of the painting process; the brush will be used towards the end for highlights and shadows.

2. USING JUST A BRUSH: Be sure that the paint being used is meant for brush application, is not too thin as we are used to seeing for airbrushing. Facial details require the use of a quality brush; always try to get the best brush you can afford. We begin by applying a base coat. When it comes to applying the light and shadow colors direction of brush strokes is very important. Light colors should be applied from the lower sections drawing upwards; it is the opposite when applying shadows. This technique is best suited for small to midrange scales; it is slow, but allows for creativity in balancing lights and shadows. It takes practice, so be patient.

In this sequence we see how the paint has to be diluted depending on how it is going to be used. Both their appearance and ability to cover the surface depends on their dilution. We always begin with a high density that we will thin (adding the appropriate thinner), to the density appropriate to the tool (brush or airbrush) used to achieve the desired effect.



The paint placed over a piece of paper just straight from the bottle.



The same paint colour AK712 diluted is placed right, ready to be used by brush.



We added some thinner to the paint and we have it ready to be used by airbrush.

The skin is a combination of cold and warm colours, so it's interesting to know it when painting a figure.



When painting the face consideration needs to be given to both warm and cool colors. Cool colors are best used under the eyes, the sides of the mouth, under the chin and behind the ears.

Warm shades are best used for areas such as the chin, nose, cheekbones and forehead.

The use of glazes is an excellent technique to utilize when painting flesh tones; glazes provide control over lights and shadows. Using glazes is by no means a new technique; many famous Renaissance painters, such as Rembrandt, used glazes in their works.

Glazes are a simple, yet an excellent way to help create smooth transitions between shades. A glaze can be easily created by diluting the paint by 75-90%. Application of a glaze is easy, simply load your brush, and then touch the brush to an absorbent surface, such as a paper towel; the brush should be lightly damp with the glaze, and then apply. Apply the glaze in one direction allowing each layer to dry before applying another. Apply subsequent layers in the same direction; the process can be repeated up to 10 times, or until the desired effect has been reached.

Avoid rushing, take your time and remember "less is more". The effect is very subtle, it is possible to not see the effects of the first couple of layers; however, be patient and the results will come. Remember to allow for complete drying between layers.

This bust was painted playing with the colours. The volumes have been subtly modified with the painwork to obtain lights and shadows.



SHADOWS AND LIGHT ON THE FACE

Four important factors must be considered when we look at how light affects not only the face, but our perception of reality, these are: Source, Intensity, Direction, and Distance.

For the painting of figures we will focus on the effects of light over shapes, volumes and color.

The effect of changing the point of lighting is demonstrated on the figure below. Our source of light is artificial; simply by changing the direction of light, subtle characteristics and fine details are either emphasized or de-emphasized by the shadows. The shadows are able to define the shape, and various contours to represent how it was sculpted.

Obtained with a zenithal point of light and two lights on both sides, left and right, the latter about 45 ° inclination according to the horizontal.

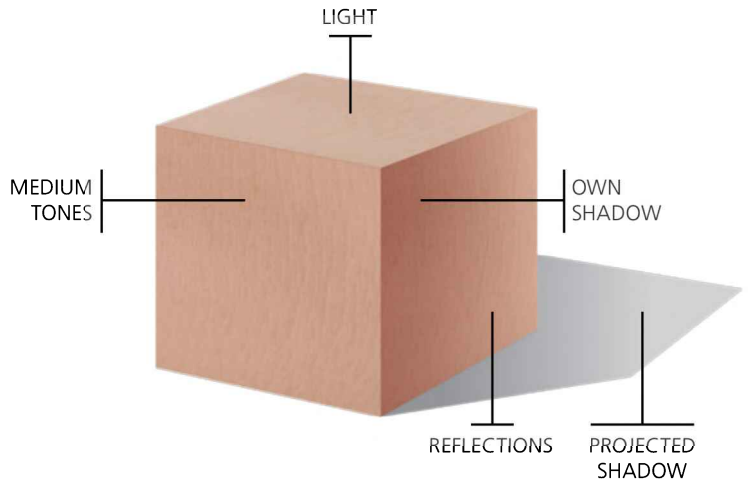
Obtained using just a single focus light located to the right of the figure.



Obtained using just a single focus light located to the left of the figure.

Obtained with a single point of light located below the figure and focused towards the top of it.

There are two types of shadows to consider when painting figures; these are own shadows and projected shadows. Own shadows are those that are cast onto the figure; projected shadows are those that are cast by the figure.



Own shadows on the face of a figure are the shadows that are caused by surface contours, these shadows become darkest in the eye sockets and around the ears. Prominent features such as the nose are responsible for projected shadows. When painting figures it is important to always be considering shadows in relation to the source of light. Unnatural illumination of a figure, or viewing in a dark environment will bring out volumes of the face and head.

A face can be divided in two separate halves based on the direction of the source lighting. A lateral (from the side) source of light will divide the face in half one dark and one light; light from above also causes the shadows to create two halves. Zenithal lighting is lighting from above, this is not the same as natural light from above. Zenithal lighting is meant to create a color grade, from light on top dark on the bottom.

Light tones can be used to create and enhance volume, a technique that separates realistic figures from simple toy figures in which faces are simply painted one color. Used correctly, light and dark tones will not only give our figures a sense of realism, the personality of the figure will come through. Shadow density increases in areas such as the folds of the eyelids; around the lips shadows help to create a sense of volume, with the upper and lower lip being created by a shadow down the middle. A word of caution, shadows should not be created with black, rather by using a darker tone of the flesh color.

The figure shown here is a night operation; the source of light is to the left of the figure. Looking at the face we can see how the left side of the face is lighter and denser shadows on the left. Both own and projected shadows can be seen.



MATERIALS AND PAINTS

The basic tools and supplies for painting flesh is no different than that used on any other part of the figure.

BRUSHES:

High quality brushes are an absolute must have when it comes to painting flesh, or any other part of the figure for that matter. Brushes made from natural fibers such as Kolinsky sable are one of the best choices; however, there are some good synthetic choices. The natural fibers are softer and are superior in holding paint. Brushes should be round coming to a fine point.

A wide variety of brushes can be found in art and hobby shops, and some can be very expensive. So it is important to find a brush that offers a balance of quality and price. Some of the most popular brands of brushes in the figure painting world are those made by Winsor & Newton, Abteilung and Da Vinci. We highly recommend having a selection of sizes to choose from.

Less expensive, lower quality brushes can be used for other applications such as weathering.



Marta Kolinsky it's a must but the price can vary from one brand to another. Abteilung ABT114 gel is very useful to keep the brushes in perfect conditions.

AIRBRUSH:

An airbrush is an excellent tool when it comes to painting figures; a double action airbrush with a cup size of 3-5 mls. The best needle size for figure painting is one of 0.25 mm up to 0.40 mm as acrylic paints used for figure painting are thicker than those for painting military vehicles and other subjects. The best working air pressure will vary; allow experimentation to guide you.



Double action airbrush it's a must but again depends on the price and quality.

ENAMEL PAINTS:

Enamels are not as common in the painting of figures as are acrylics and oils; this however, does not mean that excellent results cannot be achieved. Enamels have characteristics of both oils and acrylics. When compared to acrylics the drying time is longer, and achieving perfect flesh tones can be a challenge.



ACRYLIC PAINTS:

Developed during the 1970's acrylic paints have continually evolved; we now have a wide variety to choose from. Overall acrylics are the popular choice for many reasons; fast drying time, ease of dilution and the fact that harsh solvents are not required are the main reasons. Most acrylics will dry to a matte finish; however, each brand possesses unique characteristics, some of which are formulation, opacity, and drying time. We here at AK

recommend using those with high amounts of pigment drying to a matte finish. The world of acrylic paints has seen the development of custom sets; these sets have become the preferred choice of figure modellers around the world. For the beginner these sets eliminate the need for mixing custom colors; however, should the need arise a custom shade can still be created. From these sets, or any acrylic color for that matter, glazes can be created by simply diluting the desired shade.



OIL PAINTS

Oil paints have truly stood the test of time; they have been around since medieval times. Oil paints can be challenging to use at first; however, with practice beautiful transitions between shades can be achieved. Widely used by figure painters, oil paints are comprised of high quality pigments, come in tubes and have a very long shelf life, in some cases one tube may last a lifetime. Used on their own, or easily applied over acrylics, oil paints are widely used by figure painters to paint flesh and skin tones and to add interesting effects.



VARNISH

Once finished and the paint is completely dry we can add a layer of matte varnish to seal and protect the finished product. Varnish is also used to enhance the colors and to add contrast. Take care because some varnishes can add a yellowish hue to the surface. Our recommendation it's to use AK Ultramatte varnish.



PALETTES:

Different types of palettes and small jars/pots can be used to deposit the paint; however, we prefer to use the metallic round palettes with 10/12 wells. Each well has enough to mix and to keep the paint fresh. Between sessions the paint in a palette can be kept fresh by simply adding a small amount of distilled water to the paint, placing the palette in a zip lock bag and then putting it in the fridge.



DETAILS IN THE FIGURES

1. HAIR AND BEARD

Another unique and challenging area when painting figures is the painting of facial and body hair. In the smaller scales simply painting facial and body hair in one color with lights and shadows is most often enough. The scale is too small to focus in on each single strand of hair. A simple concept to keep in mind: draw the brush in the natural direction of growth.

To capture the soft and flexible nature of hair we will utilize glazes; glazes allow us to avoid demarcation lines and abrupt color changes at the hairline. This is done by extending the color of the skin towards the hairline softening the division between the beard and face for example. We do not want the beard of a figure drawing more attention than the face; thus we avoid using monochromatic tones. A black beard (or hair), for example, can be painted using shades of blue and brown, hair that is shades of brown yellow and red tones can be used, and for blonde hair gold and gray shades can be used.

In the sequence of photos we can see the application of the lightning process. We painted the same way as usual clothes but mixing gradually the base brown color with oranges and yellows.



A solid dark brown was used to paint this type of long beard. (Chestnut or redhead).





We used the same kind of source lighting to paint the rest of the figure. Some glazes were used to blend the beard with the face.



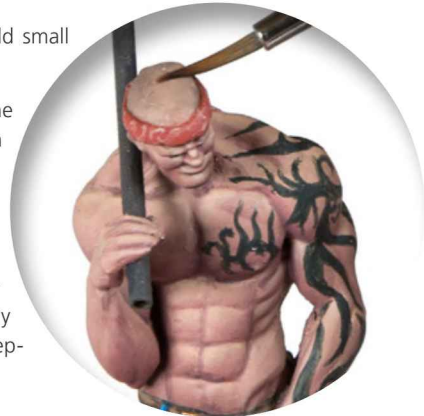


2. INCIPIENT HAIR:

When painting the skin of a figure it is important to give consideration to areas such as the top of the head, face, or any other area that is to be represented as shaved. When a man shaves an area of their body, such as their face, the skin tone changes throughout the day as hair growth becomes evident – we call it the 5 o'clock shadow. This effect can be represented in any scale, through the utilization of glazes. To create this look we begin by mixing the base color that we have used for the skin, with a color containing blue or violet tones; we recommend using a turquoise tone AK3068, it's perfect for the job. To this we thin with water and apply as a glaze over the surface. Build up layers until the desired shade is achieved.

If the scale is large enough, we can add small lines of hair over the shadows.

NOTE: When it comes to painting the beard, we need to keep in mind which group of people we are depicting. For example not all groups of people grow body hair the same way. As a general rule of thumb, men with black or darker colored hair will have more body hair than those with blonde hair. This is a very general rule, of course there are exceptions.



3. SPECIAL EFFECTS:

The nuances and small details always makes the difference in a face, a feature or an expression.

The effect of drops of sweat brings great realism to a face and is as simple as paint on a very matt base (that is the secret) the sweat with gloss varnish.





Another interesting effect is achieved painting different skin tones due the sun exposure or even a clean area such as the glasses in the face of this bike driver contrasting with the dust.

Also, all these transitions of color and level of detail depends on the scale, and as you can imagine it is much easier to work with a large scale. In this example in a 1/72 scale figure we see how we can achieve very good results with the same techniques but with a few simple steps. In these cases it is not possible to do all color transitions or details like eyes etc, but we can carry out the same simplified concepts.



Clothes painted in faded tones will be better to enhance the skin tones.

One of the most common mistakes we do when painting the face of children is to paint them as they look older.

This happens when we paint the face with a high contrast. It is better not to paint so intense and avoid excessive contrast between lights and shadows. The facial features of a child are always softer than those of an adult so we will try to avoid to leave paintbrushes. Try to achieve lighter transitions.

4. EYES

The eyes are the point of maximum expression of the face in any the miniature so in a book dedicated to skin tones we must cover the eyes painting in a special way. We must pay great attention even in 1/35 scale.

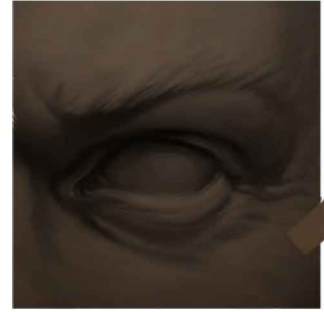
To paint the eyes, we will follow this simple model, although we must take into account that, depending on the scale, it will not be possible to reach the same definition because of its size



1. Unpainted figure



2. Grey primer



3. Dark brown basecoat



4. We add a small amount of pink. We apply the paint over the lower eyelid and around the lower part of the eye.



5. Add a glazing of light blue in the lower part of the eye, close to the lacrimal gland.



6. Add a light brown tone on the skin, emphasizing the areas with more light and reserving the zones of shadow and wrinkles.



7. Add a mix of skin tone and white to enhance the light areas.



8. You can now paint the final highlights.



9. Paint the eyeball with white and a hint of pink increasing the intensity in a radial way.



10. Paint the iris of the eye in dark blue.



11. Paint the lower part of the iris in a lighter tone.



12. Add another highlight.



13. Last touches of light blue emphasizing the lower part of the iris and the lower perimeter of the pupil.

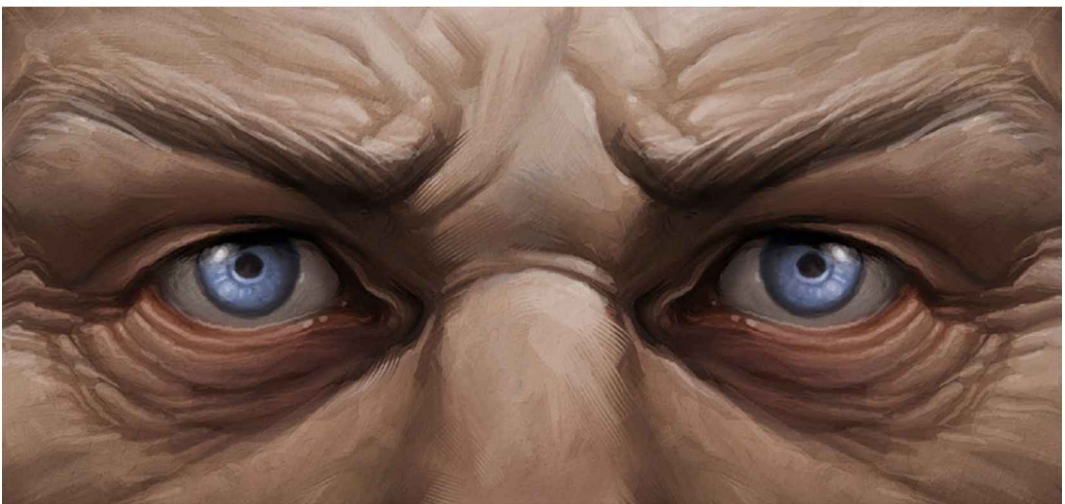


14. Last diffused touches of white to emphasize the brightness of the iris and the sclera of the eye.



15. Final touches. The last white taps are added to emphasize the brightness of the eye and the internal eyelid near of the lacrimal.

The pupil is emphasized in black. The bottom of the eyebrows are painted too.



We consider the best way to teach you is using examples.

SKIN PAINTING USING AN AIRBRUSH

The airbrush is a tool that allows us to obtain smooth transitions and gradients between colors; in the hands of a master these gradients are imperceptible to the human eye. The airbrush yields very different results than a standard paint brush; it increases our efficiency, and saves time in the painting process.

It is becoming more common to use an airbrush for figure painting; however, it takes practice to build the skills required to successfully paint skin and flesh on a small surface.

Additionally we must remember that the paint needs to be thinned more than usual and sprayed at 1.5 to 2 bars.

We are going to show you how to airbrush a 1/16 scale figure. We will use AK3010 skin tone set diluted with AK712. AK119 cleaner will be used to clean the airbrush from time to time. This cleaner it's perfect for cleaning any acrylic-vynilic paint.



The first step is to airbrush a thin layer of primer or paint. This will help us to detect any gap and check the details. We can fill any gap again and repeat the process.



It's important to check the airbrush. We can fill half of the feed cup with thinner spraying it until we have ¼ left.



We shake the paint bottle and add a few drops into the palette well. We can now add the paint into the airbrush cup using a brush and checking the consistency of the mix. You can airbrush the paint over a piece of paper to check the paint. We start airbrushing the base color AK3011. A couple of drops is enough.



We will spray from below, with angle around 30 ° respect to the figure. Try not to swamp the surface.



Then we can airbrush the first shadow using AK3014 the same way we did before but with a 20° angle. Avoid to cover the previous layer completely.



AK3012 is airbrushed as a first light. We will cover the areas still remains in primer. Airbrush the paint like just the first shadow but spraying from top to bottom.



To apply the second and last shadow we will mix AK3015 with a hint of AK3016, spraying parallel to the figure and from bottom. Try to spray just the less illuminated areas.



Time to apply the second and last light. We will use AK3013. Spray the surface the same way that with the previous shadow, We will spray practically parallel to the figure and from above to cover just the areas of maximum light. We must be very careful with this step avoiding covering other previous effects.



SKIN PAINTING USING OILS

Native American/First Nations

Painting skin tones with oils is very different when compared to using acrylics. Techniques using acrylics rely on transparency; whereas, oils rely on the blending of layers.

It may seem that painting with oils is more difficult; however, it is just a matter of time and practice to master this technique. The figure we have here is a Native American; let's take a look at how we would paint using oils.



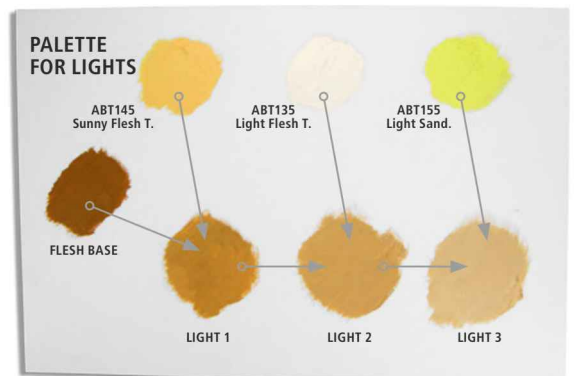
We begin by applying a grey primer coat with the airbrush; next we prepare our colors on the palette.

The first step is to paint the figure with an acrylic base skin tone, we are using sand brown; next using oils, we prepare a similar color. The oils used are Abteilung 145 Sunny Flesh tone, 254 Sand Brown, 215 Flesh Shadow, 092 Ocher, and 015 Shadow brown.

A piece of cardboard is used as the palette for the oils. For thinning we are using ABT113, but ABT112 Matte finish thinner or even white spirits can be used.



The shadow tones were obtained mixing ABT007 Raw umber and ABT225 Midnight blue added to the base skin tone.



We used ABT145 Sunny flesh tone, ABT135 Light flesh tone and ABT155 Light sand mixed with the base skin tone to paint the lights.



The first painting step was to cover the surface with a thin layer of basic skin tone oil paint. Remember the figure was primed and painted in acrylic.



2-3. Then a first shadow was applied using the anatomy of the figure as a guide. Apply just a small amount of oil paint SHADOW 1 and blend it with the latter.



4 5



4-5. We can now apply the intermediate SHADOW 2, a little darker. We repeat the blending process. We can insist in the lower part of the back, the sides, the checkbones and under the eyes.



6 7



6-7. The darker SHADOW 3 was applied over small areas. SHADOW 3 has a little amount of blue so it's considered a cold colour perfect to define extreme shadows.



8 9



8-9. Once the shadows process is finished we can start with the lighting steps. Lightening it's a clue point to add contrast and depth to the surface and to bring to life the details.

We start applying the lights the same way we did with the shadows, using the anatomy as a guide. LIGHT 1 is used to add the initial contrast.

10-11. Intermediate lights are used to enhance the upper part of the bust such as the face and facial features. LIGHT 2 is lighter than the latter but not too much.



10 11

12-13. Xtreme highlights, over the upper lights of the face, were applied using LIGHT 3.



12 13

14 15

14-15. Finally all the details that will contribute to add expression to the figure were painted. Eyebrows, forehead, nose and the eyelids. Some veins and wrinkles in the arms and face were added too.





PAINTING OF AN ETHNIC SKIN, MURSI WARRIOR

Roberto Ramirez

The painting of a dark skin tone it's a very interesting painting exercise as there is a uncommon color, being complicated sometimes to achieve the right tone. The first thing is to search for pictures, info or any document that would help us during the painting process.

This time we will paint a Mursi warrior, a very violent Ethiopian tribe. They show a multitude of beads along with shocking war paintings covering their bodies. This breed has a very dark skin tone but at the same time with reddish reflections due to the Sun exposure on the nakedness of their bodies so it is very interesting to reflect this skin tone in miniature.



All the parts of the figure were airbrushed with a few coats of AK175 Grey Primer.

The figure was then brush painted using Brown Black AK3056, Brown Leather AK3031, Red Brown AK3073 and Prussian Blue AK-3124 in thin layers. It's very important to dry overnight or at least 24h. The basecoat it's a crucial step as will help us to define the main parts of the anatomy as well as the skintone.

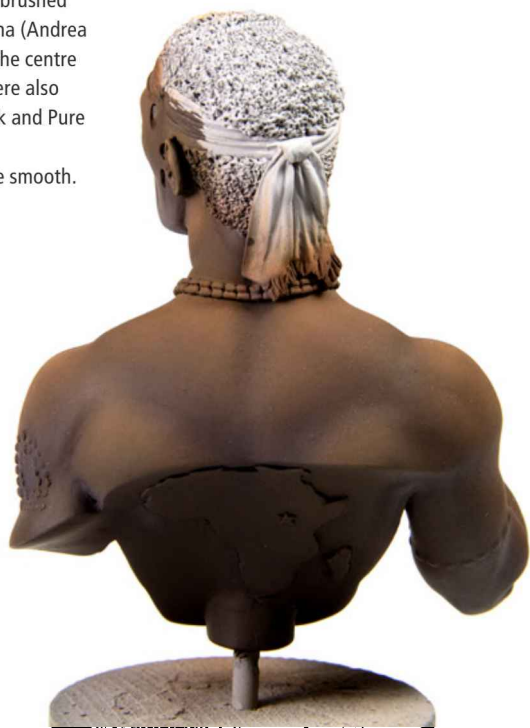




We use the airbrush to apply the main lights using the classical zenital scheme.

A dark brown leather tone (Andrea Color NAC-49) was first airbrushed adding some amount of Sienna (Andrea Color NAC-52) to highlight the centre of the muscles. Shades were also airbrushed using Brown Black and Pure Black AK-3084.

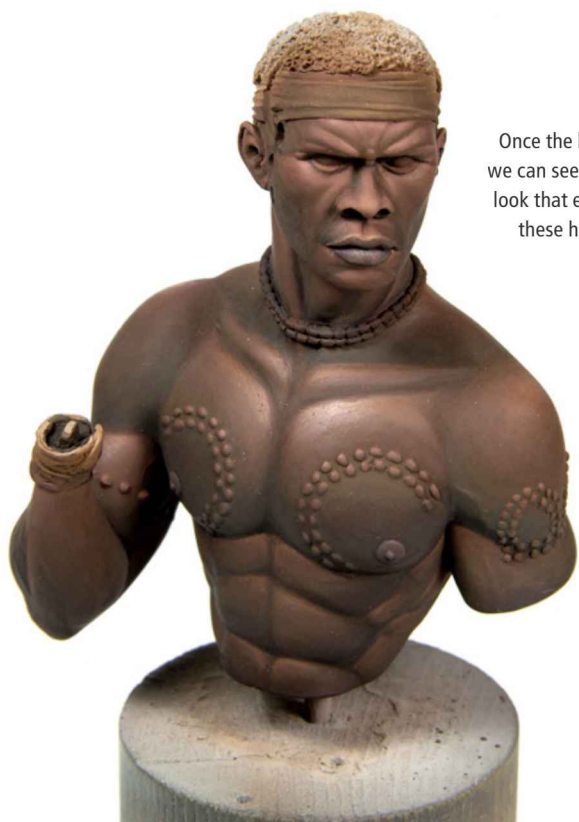
Note how the transitions are smooth.



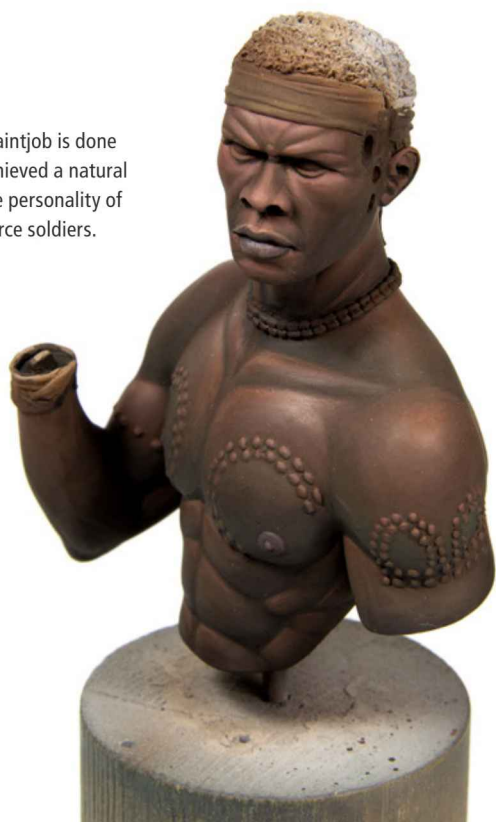


Time to take the brushes again to paint some highlights and shadows adding depth and volumen to the muscles. The face is the main and most important part of any figure so we will focus our efforts to define the distinctive facial features of this colorcast.





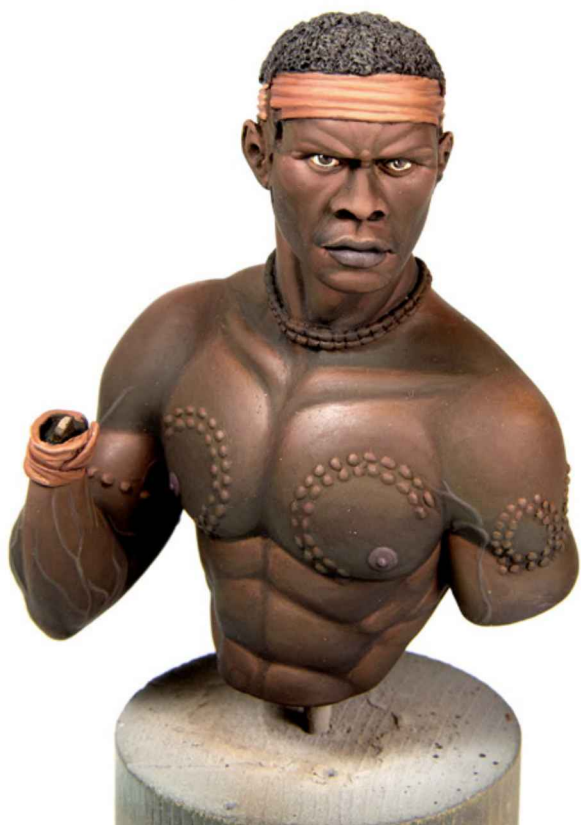
Once the basic skin paintjob is done we can see how we achieved a natural look that enhances the personality of these hardy and fierce soldiers.





The size of the bust (200mm) and the quality of the casting is perfect to add small details that improves the paint job done. We added the veins of the arm that is holding the AK-47 due the physical tension and maybe the weight of the weapon. It's easy to paint the veins using real reference pictures. We depicted the veins and the diversity and sinuous aspect of this human structures using a mix of the basic skintone and a hint of grey green.





The eyes were painted looking for an aggressive look. The hair and head scarf was also painted using an intermediate colour. The bust is finished so we move to paint the war paintings.





War paintings were painted using AK-751 Washable White. This kind of paint is perfect to achieve the look of a weathered and faded paint because allow us to remove the excess and correct it. Just like the real ones portrayed by those warriors. We use a fine brush to paint the motifs, and then, we use another one moistened in water to remove and fade the paint. We can repeat the process as many times as we need until we are satisfied with the results.



The bust look impressive with the details and the colours added.





AKLEARNINGSERIES6

PAINTING A 1/35 SCALE FACE IN ACRYLICS

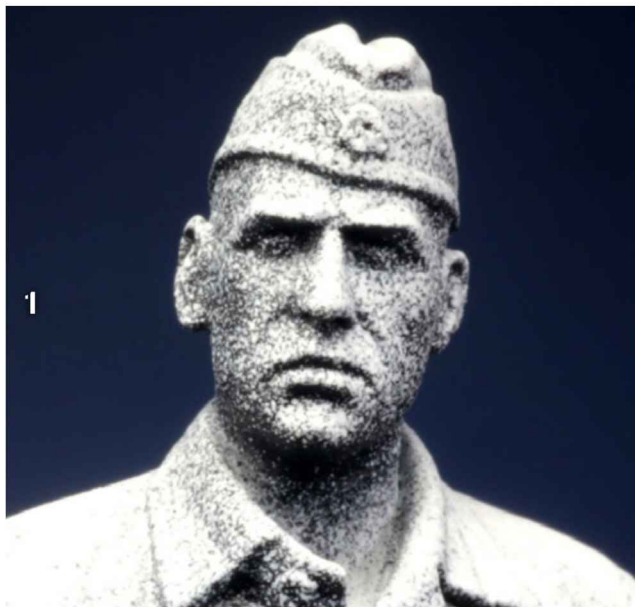
Calvin Tan

When tackling the painting of flesh entirely with acrylics, the most important thing, due to the characteristics of the painting is the application of the painting in successive glazes. It's very important to use very diluted paint that does not totally cover the previous layer. The opacity of the paint will be reached when we have applied many layers of glazes. Only overlapping layers we will achieve optimal results with acrylics.

Base coat of Gunze Black Primer followed by a light overspray of Gunze Resin Primer. The texture that we can see is because we don't want to cover with an uniform coat but with a gripping surface.

Application of the basecoat. We can still barely see the grey coat underneath.

First Intermediate shadow. Grey primer is still visible because the basecoat does not cover completely the previous coat.





4

Second Intermediate shadow. Light wash low opacity applied to the lower parts like the jaw line and deeper features such as the cheekbones and orbital section of the face. Still we can see the grey primer.

Base color for lips. We have added before deep shadows -low opacity applied to the nasal labial furrow, eye recesses nostrils, mentolabial sulcus.



5

Highlight - controlled application low opacity. We will integrate this later with more transitions.

Intermediate highlight - low opacity applied to eye bags, brow ridge, cheek bones, chin, nose bridge, upper lip and philtrum.



6



7



8

Painting the iris with dark prussian blue, eyebrows with purple madder, low opacity. Refinements to the facial features like the corner mouth furrow and shadows to the upper eye lids.



9

More refinements and definition to the eye bags, eye cover fold and eye brows are made with repeated applications. Stronger highlights help to further define the forehead and cheekbones, upper lip, mouth pillar and chin. Moustache and chin subtle are rendered with light washes of prussian blue mixed with flesh base.

Subtle hint of warmth is added with a light wash of yellow-orange. Some highlights for the eyebrows and hair

Painting the rest of elements will attract more the vision to the flesh and to definite the contours.



10

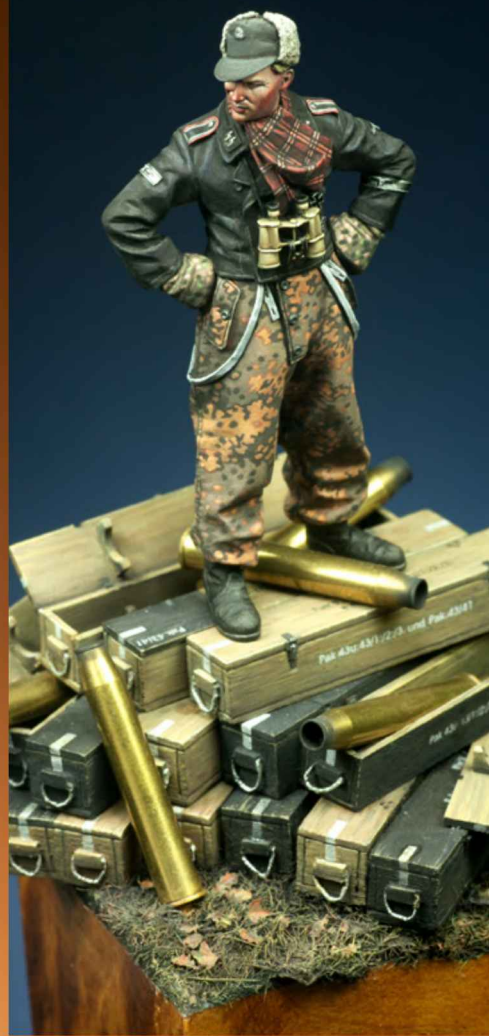


11





FLESH & SKIN



COLOR TRANSITIONS IN A BUST

COMMANDER BENJAMIN H. VANDERVOORT

RP Models, 1/9 scale bust.

Eduardo Fernandez



Colonel Benjamin H. Vandervoort was one of the most decorated and important officers during the end of World War II. The actor John Wayne played his role in the film "The Longest Day" during the D-Day invasion. RP Models bust caught our attention because of his resemblance to the real character. We will explain the transitions of colour in the face as well as how to add the basic features of the face and hands. In this figure, we find the gear and all the equipment that a parachutist of the United States used during the D-day. There is a small but very important element depicted in the bust, the acoustic signal or "Clicker" used The Americans to identify themselves in the dark. We want to show all of you that part of a good result in the painting of a figure is the casting and how details are represented. A good miniature is the raw material to which we give life with our brushes and painting.



We start cleaning the bust with a sharp modelling blade removing all the excess and imperfections. Be careful during this step.



Then we can use a piece of sandpaper to polish the surfaces. This will achieve a soft and smooth finish.

ASSEMBLING AND PRIMING

We will have to think what pieces of the bust do we have to fix before painting and which ones we want kept unglued to make the painting process easier. We decided to glue the arms (without hands) before priming. We added some metal pins to the pieces so we can fix them properly once painted. All the parts were cleaned with soap and a tooth brush removing the dust particles and grease. This will be the last time we handle the miniature without gloves



The bust was then primed with AK Microfiller primer and AK Acrylic thinner.



13b

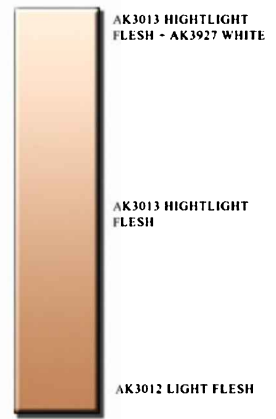




FACE

Before start the painting of the figure I have to think about the colorcast of the character. I haven't found any color picture but according to the ones I found he was a black man with black hair. I will use AK3010 "Flesh and skins color" set, but I will subtly modify to match the skin color.

We airbrushed a layer of AK3062 Cork Brown ($\pm 50\%$) + AK3011 Base flesh ($\pm 50\%$) + AK4094-70 Violet (0.01%) diluted with AK712 Thinner and water. Then I check the illumination of the face once basecoated.



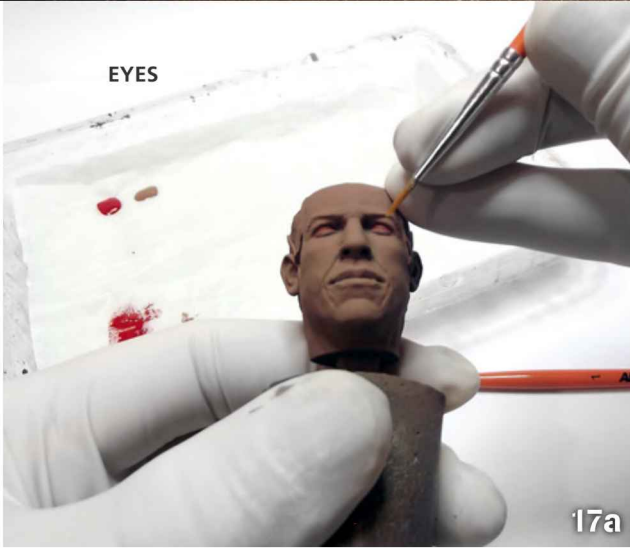
15

16a 16b

16c



EYES



17a 17b

The eyeballs are painted using AK740 Red Acrylic paint.



18

A mix of AK740 Red Acrylic Color + AK3927 White was used to add two small spots into each eye.



19

We will never use white to paint the eye, instead we can apply a mix of AK3927 White + AK3011 Base flesh + AK3084-84 Pure Black resulting a very light grey tone. We will not cover the red layer of the eyeball completely, leaving a small red line surrounding it.



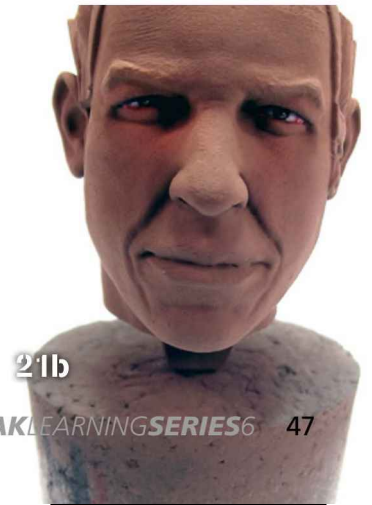
20

The iris was painted using AK3084-84 Pure Black, trying to fix the look and checking the size and proportions.



21a

We added a highlight with AK3073 Red Brown to imitate the reddish hue. Another highlight with AK3112 Desert Yellow was also painted. Finally I painted a black dot to simulate the pupil, and a reflection of light with a white point in each iris.



21b

AK3082 CORN BROWN - 50%
AK3011 BASE FLESH - 50%
AK409A-70 VIOLET - 0.01%

BASE - 75%
LIGHT 1 - 25%

BASE - 50%
LIGHT 1 - 50%

BASE - 25%
LIGHT 1 - 75%

AK3012 LIGHT FLESH

LIGHT 1 - 75%
LIGHT 2 - 25%

LIGHT 1 - 50%
LIGHT 2 - 50%

LIGHT 1 - 25%
LIGHT 2 - 75%

AK3013 HIGHLIGHT FLESH

AK3013 HIGHLIGHT FLESH - 50%
AK3921-1 WHITE - 25%

BASE

LIGHT 2

LIGHT 3

Once the eyes and basecoat are finished it's time to add the highlights on the face.



I will add three transitions from the base color to the highlight AK3012 Light Flesh.

AK3082 CORN BROWN - 50%
AK3011 BASE FLESH - 50%
AK409A-70 VIOLET - 0.01%

BASE - 75%
LIGHT 1 - 25%

BASE - 50%
LIGHT 1 - 50%

BASE - 25%
LIGHT 1 - 75%

AK3012 LIGHT FLESH

LIGHT 1 - 75%
LIGHT 2 - 25%

LIGHT 1 - 50%
LIGHT 2 - 50%

LIGHT 1 - 25%
LIGHT 2 - 75%

AK3013 HIGHLIGHT FLESH

AK3013 HIGHLIGHT FLESH - 50%
AK3921-1 WHITE - 25%

BASE

LIGHT 1

LIGHT 2

LIGHT 3

BASIC LIGHTING



AK3082 CORN BROWN - 50%
AK3011 BASE FLESH - 50%
AK409A-70 VIOLET - 0.01%

BASE - 75%
LIGHT 1 - 25%

BASE - 50%
LIGHT 1 - 50%

BASE - 25%
LIGHT 1 - 75%

AK3012 LIGHT FLESH

LIGHT 1 - 75%
LIGHT 2 - 25%

LIGHT 1 - 50%
LIGHT 2 - 50%

LIGHT 1 - 25%
LIGHT 2 - 75%

AK3013 HIGHLIGHT FLESH

AK3013 HIGHLIGHT FLESH - 50%
AK3921-1 WHITE - 25%

BASE

LIGHT 1

LIGHT 2

LIGHT 3

BASIC LIGHTING



AK3082 CORN BROWN - 50%
AK3011 BASE FLESH - 50%
AK4094-70 VIOLET - 0.01%

BASE - 75%
LIGHT 1 - 25%

BASE - 50%
LIGHT 1 - 50%

BASE - 25%
LIGHT 1 - 75%

AK3012 LIGHT FLESH

LIGHT 1 - 75%
LIGHT 2 - 25%

LIGHT 1 - 50%
LIGHT 2 - 50%

LIGHT 1 - 25%
LIGHT 2 - 75%

AK3013 HIGHLIGHT FLESH

AK3013 HIGHLIGHT FLESH - 50%
AK 3021 WHITE - 25%

BASIC LIGHTING



AK3082 CORN BROWN - 50%
AK3011 BASE FLESH - 50%
AK4094-70 VIOLET - 0.01%

BASE - 75%
LIGHT 1 - 25%

BASE - 50%
LIGHT 1 - 50%

BASE - 25%
LIGHT 1 - 75%

AK3012 LIGHT FLESH

LIGHT 1 - 75%
LIGHT 2 - 25%

LIGHT 1 - 50%
LIGHT 2 - 50%

LIGHT 1 - 25%
LIGHT 2 - 75%

AK3013 HIGHLIGHT FLESH

AK3013 HIGHLIGHT FLESH - 50%
AK 3021 WHITE - 25%

BASIC LIGHTING



AK3082 CORN BROWN - 50%
AK3011 BASE FLESH - 50%
AK4094-70 VIOLET - 0.01%

BASE - 75%
LIGHT 1 - 25%

BASE - 50%
LIGHT 1 - 50%

BASE - 25%
LIGHT 1 - 75%

AK3012 LIGHT FLESH

LIGHT 1 - 75%
LIGHT 2 - 25%

LIGHT 1 - 50%
LIGHT 2 - 50%

LIGHT 1 - 25%
LIGHT 2 - 75%

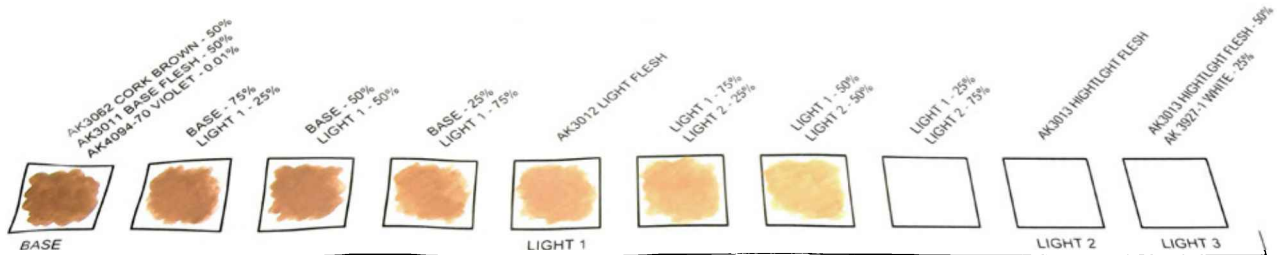
AK3013 HIGHLIGHT FLESH

AK3013 HIGHLIGHT FLESH - 50%
AK 3021 WHITE - 25%

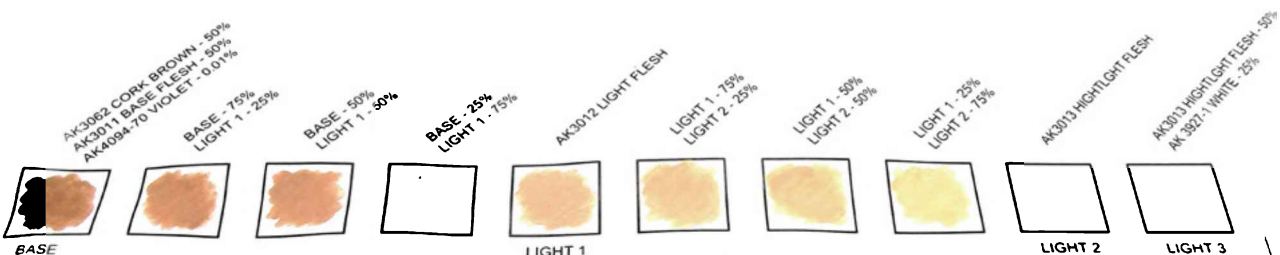
BASIC LIGHTING

Three new transitions were added using AK3012 Light Flesh and AK3013 Highlight Flesh.

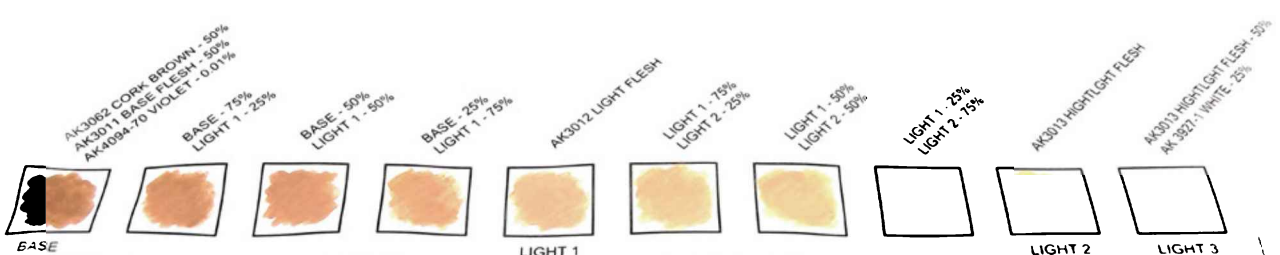




BASIC LIGHTING

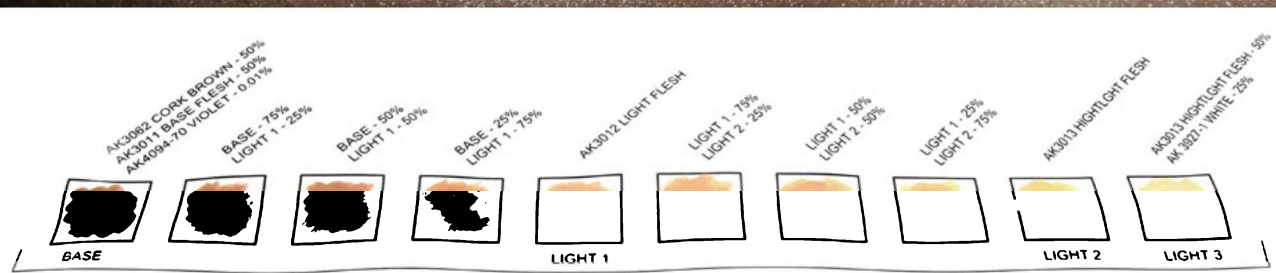


BASIC LIGHTING



BASIC LIGHTING





BASIC LIGHTING



Finally the last highlights were painted adding a hint of AK3927 White to AK3013 Highlight Flesh. Little by little until we reach the ratio mix 25%+75% over the more illuminated areas.





Results from previous steps.

AK3011 Base Flesh, AK3015 Dark Shadow Flesh and AK3016 Checkbone Glazze were used to add the shadows. I use them in that order, and with the paint very diluted, almost a glaze, to have better control of the color. We applied this mix in the basins of the eyes, lower part of the nose, chin, etc .

Then we can use three different glazes depending on the part of the face. AK4094-70 Violet over eye bags; AK3014 Shadow Flesh on the nose, cheeks, temple and lobes of the ears; AK3068-76 Turquoise to simulate the shadow of the beard (in a very subtle way).



EYEBROWS AND HAIR

AK3034 Leather Dark Shadow was used to paint the eyebrows. It's important to paint small strokes instead a solid line. The beard was also painted with this tone. The highlights were painted adding a drop of AK3013 Highlight Flesh to the base tone



To simulate the black hair of our character we used AK3002 Black Uniform Base, trying to achieve an uniform color throughout the surface.



AK3002 Black Uniform Base + AK3013 Highlight flesh were then mixed to add the lights. Again little by little.

The shadows of the hair were painted with AK3007 Black Dark Shadow uniform. Emphasizing the areas closer to the flesh, the helmet, and in some areas of hair.



35a 35b



Lightning result



35c

HELMET AND STRAPS

The helmet that used the regiment of our bust, the "2nd Battalion of the 504th Regiment Paratrooper" was the so-called M1. This type of helmet did not carry any painted sign and used a camouflage netting. According to the documentation that I had it was not clear the real green color used, either by use or because their tone due repainting. AK370 US Army soldier uniform colors set was used to add the basecoat and the lights. Highlights were airbrush using the same set and AK712 thinner and water



37a



37b



38



39



Base color was a mix of AK3071 M-43 Uniform Green Olive (80%) + AK3124 Prussian blue (15%) + AK3002 Black Uniform Base (5%).

54 FLESH & SKIN



To mimic the texture of the fabrics over the helmet we will paint very thin crisscrossing lines like a real net. AK3927 White and water was mixed to paint the highlights.



Some lights were painted adding a hint of AK3111 Golden Sand to the base color. We apply this color mainly on the edges. A final highlight adding AK3927 White to the previous mix was painted. This is a nice colour to add scratches.

AK3111 Golden Sand mixed with the base color was applied as a first light. The final light was painted adding a small amount of AK3927 White to the previous mix. Shadows were painted with AK3002 Black Uniform Base.





Base tone made with a mix of AK3062 Cork Brown (50%) + AK3011 Base Flesh (50%) + AK4094-70 Violet (0,01%) diluted with a drop of AK712 Thinner.



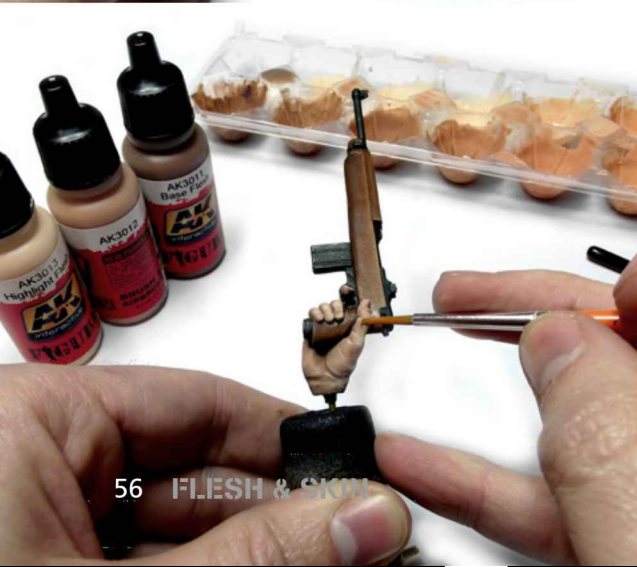
The inner part of the hand is painted the same way.



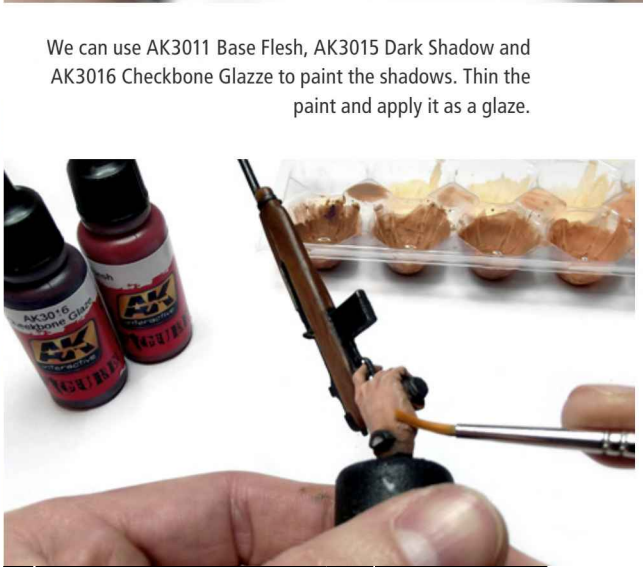
Base colour and AK3012 Light Flesh is used to paint three highlights.



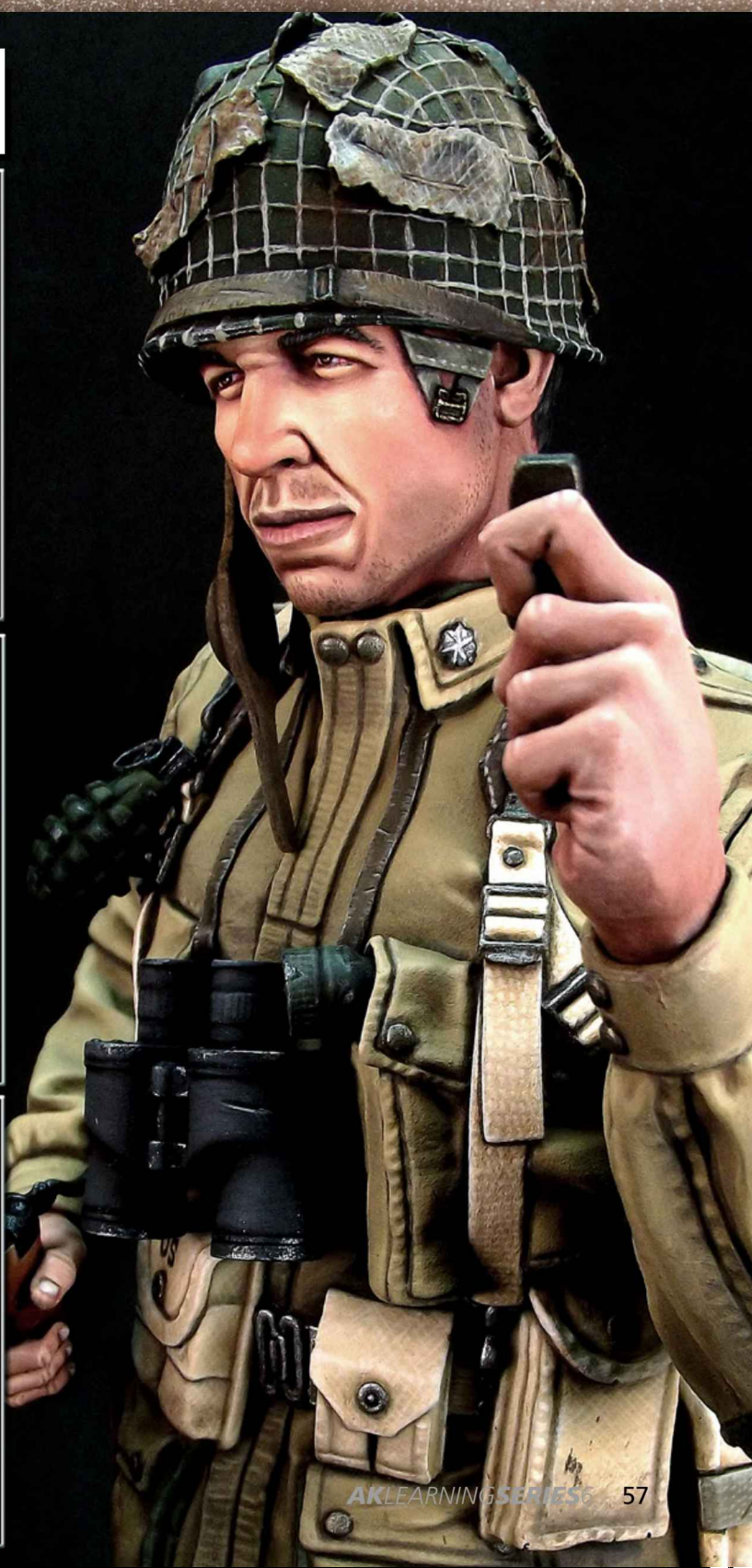
AK3012 Light Flesh and AK3013 Highlight Flesh is mixed to add another three transitions.



We can use AK3011 Base Flesh, AK3015 Dark Shadow and AK3016 Checkbone Glaze to paint the shadows. Thin the paint and apply it as a glaze.



B.H. VANDERVOORT
(Operation Overlord 1944)
RP Models. 1:9.



ARTIFICIAL LIGHTS IN ILLUMINATION OF FIGURES

Juan Tena

We will see the incidence of artificial light in the process of painting a figure using a scene of a winter night, with a bonfire light. Our protagonist warm up his body after a hard day. This technique is comon for lights like torchs, or reflections of any type of color.

Rather than looking for a painting with a clean and smooth finish, we are more interested in the effect of light and shadow, and above all, the expressiveness and realism.

To achieve the latter idea, far apart the pure pictorial aspect, we have varied the position of the bust with respect to the base. We tilted the stem that supports the piece forward with the help of a pliers. This will enhance the expressiveness even more.

The first step was to add a few layers of primer to the figure airbrushing black paint as we have a "dark" idea in mind.



Once the previous step is done we take the airbrush to spray pure white over the source of light of the bonfire. We try to keep the same angle when we airbrush the figure. It's also important to use keep airbrush in movement all around the surface to achieve the best results. We don't want to cover completely the grey primer, on the other hand we want to achieve a natural grey transition.





Now, again with the aid of the airbrush, we start to apply the lights of the supposed bonfire, spraying pure orange from below and without excessive movement of the airbrush. This helps us to create the areas where more or less the light of the flames are reflected. The flames effect will be added later.

We start with the brush session. What we are going to do this time is basically to apply a filter over the previous coat. As the idea is to represent a cold environment, we used colors that help us to achieve that effect. The range of base colours in our palette is relatively limited. We used a bluish gray (gray type Wolves Games workshop), turquoise, purple, dark blue and pink for the skin tones.

We also used orange Fluo to accentuate throughout the surface of the bust the reflection effect of fire, a mix of yellow to illuminate that orange, and blue and purple inks. The idea it's to mix these colors in the palette to get infinite tones, using a wet technique over the skin. Areas of light were painted using mixtures containing a light color, in this case a bluish gray. Purple was applied over the shadows to achieve a cold look, adding a hint of dark blue for deeper shadows.



The skin tones were painted with a range of pink colours (warm tones to contrast the general cold skin tone) adding turquoise glazes locally.

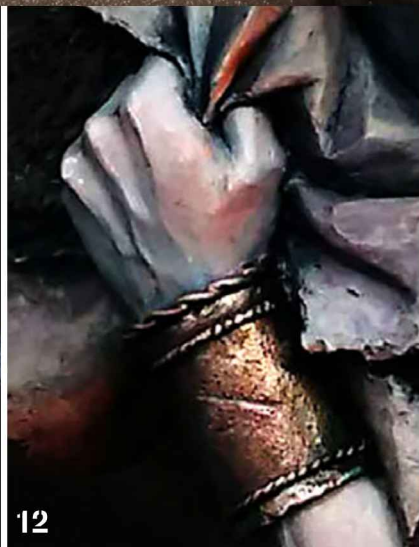




10



11



12

As said before, the paint technique consists in applying different filters over the color of the skin. The way we previously airbrushed the grey and white paint, in a more or less gradual way, helps me to bring the figure to life just adding some colours. Other elements, such as hair or coat, were painted using brown tones obtained by mixing the orange fluo with some of the base colors such as purple or dark blue.

The bracelet was painted with a mix of bronze and silver, highlighted with turquoise.





Enrique Velasco

We can see the results achieved using different colours and scenery with this technique. All were painted with the same left source of lightning.

Sang Eon Lee

KOREAN SCHOOL PAINTING A GERMAN CREW

We are going to see how to make the transitions of colors and lights or shadows effects through the realization of patches and maps in different areas.



1



2

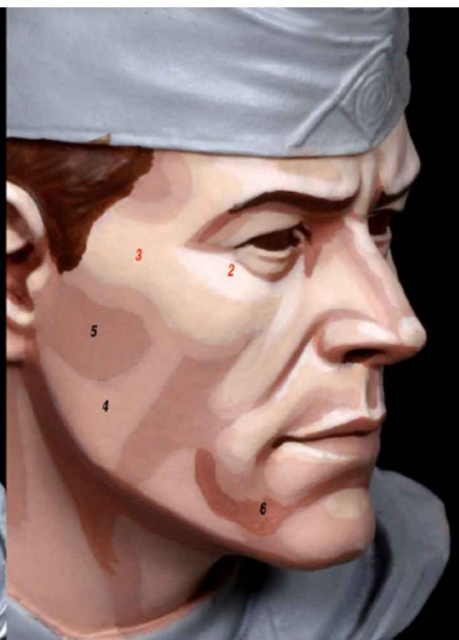
Figure was primed with Mr. Surfacer 1200.



3a



3b



Colour palette used during this paintjob.

VA006=Light Fresh,
VA017=Basic Skintone,
VA136=Red Leather,
VA148=Burnt Umber

Taking as a reference that the light source is placed on both sides of the face in a 45° position, we started to apply the complete initial scheme, lights and shadows. Then we can start the blending process achieving a perfect and realistic transition between tones.



We begin by applying the base layer of the skin tone, We use # 5 of our palette.

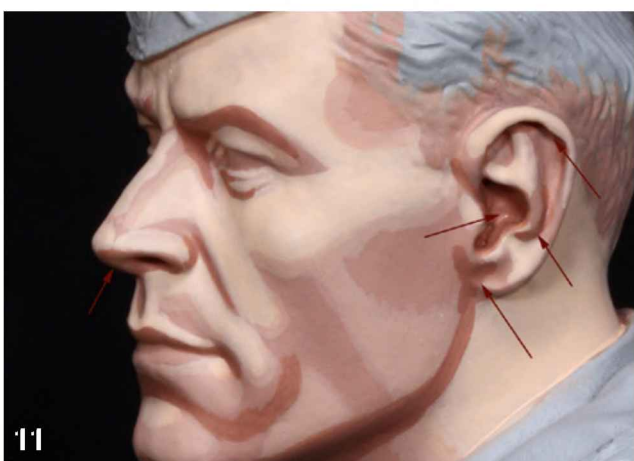
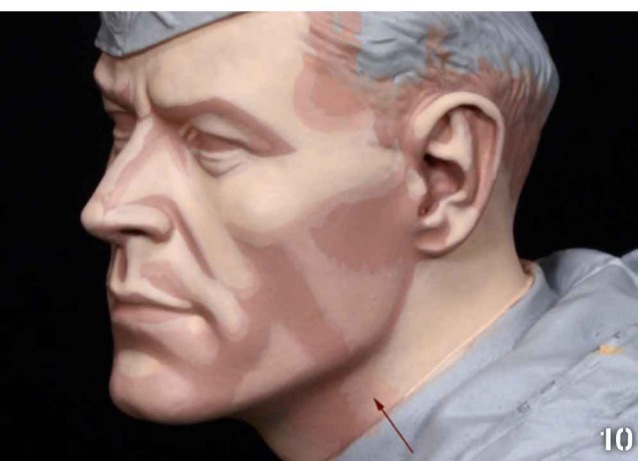


We continue to apply the first lights us using # 3. This colour covers more than half of the face space. You have to be careful in this first step as will be base during the rest of the process.

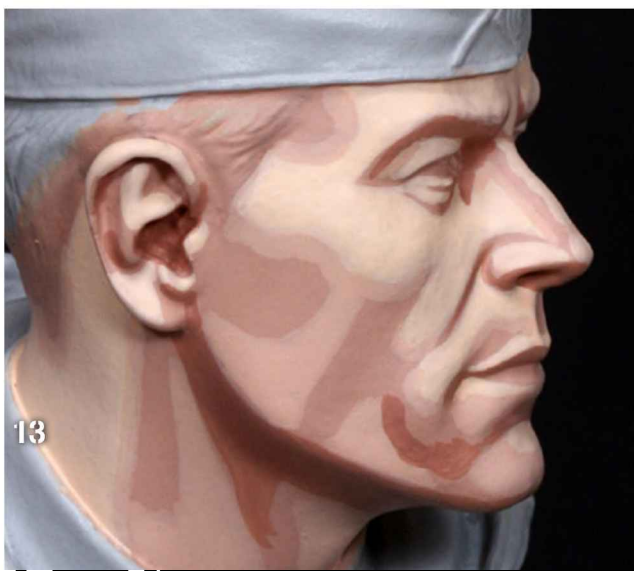




8-10. We apply the intermediate tone # 4. This tone is very important.

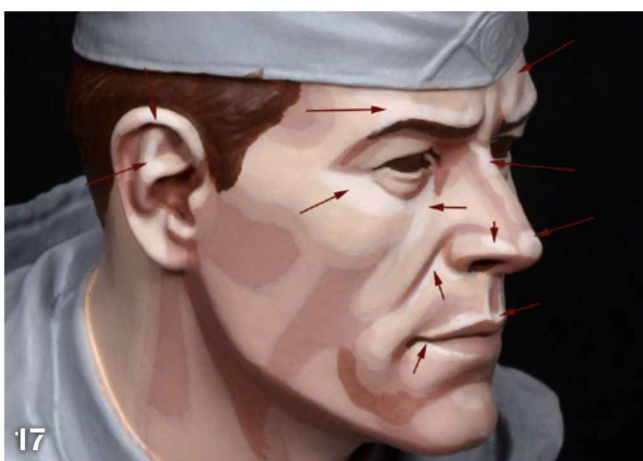


11-13. Shadow # 6 is applied to enhance the main volumes. It will be painted in the opposite side of the lights.

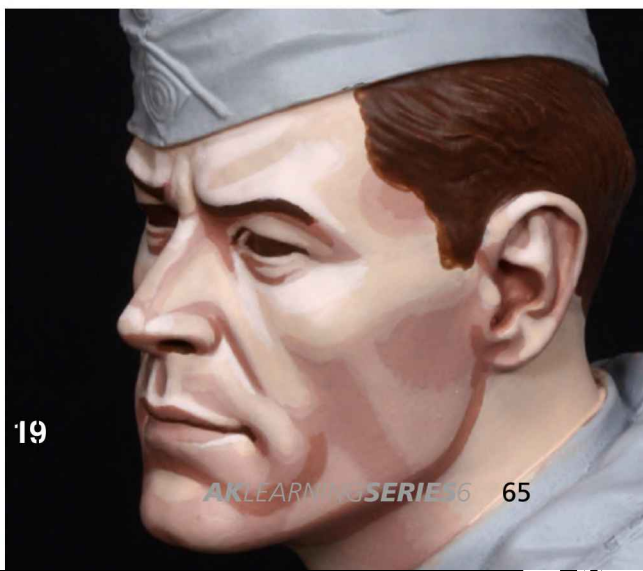


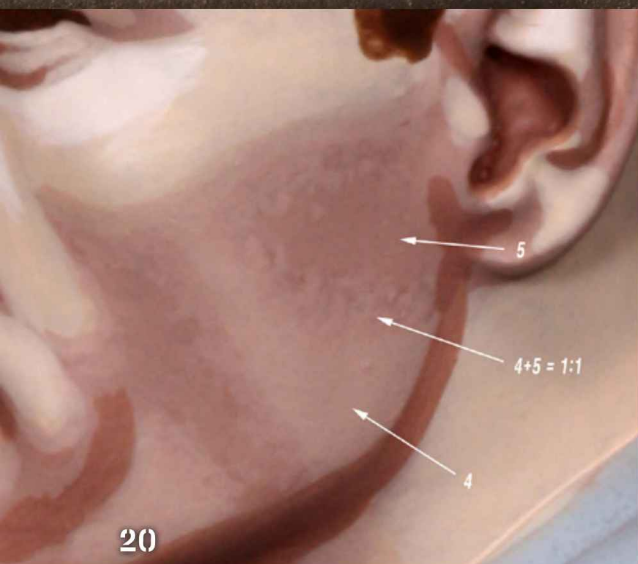


14-16. Then we paint the hair, eyebrows and extreme shadows. This will help us to fix the contrast of the flesh.



17-19. We also paint the extreme highlights. Now we have the paint scheme done.





20 We can clearly see in this picture how we can achieve smooth transitions using very diluted layers of paint keeping the initial paint scheme still visible.

End of the process of unification of lights and shadows.

Comparative photo of the start of the process and the results achieved after the treatment of the skin.



24-25. As the final step of this process, highlights are placed in the maximum lights areas. We use glazes to avoid hard edges.





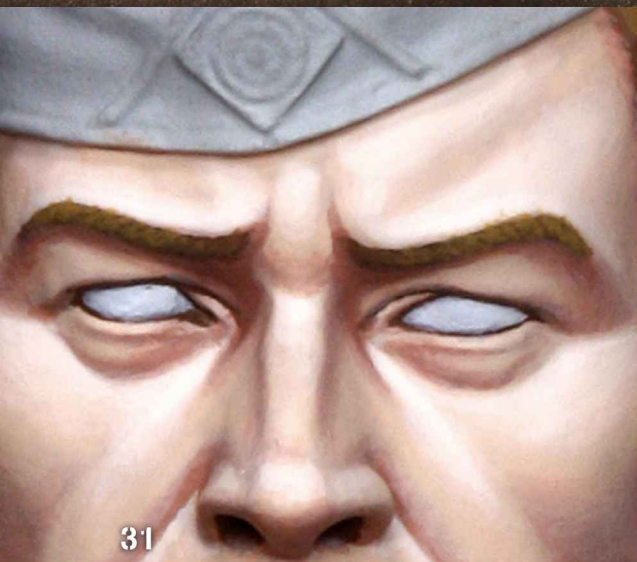
An intermediate shadow is applied close to the hair. We use very diluted paint just as a glaze.



We use the same light source scheme to paint the hair.

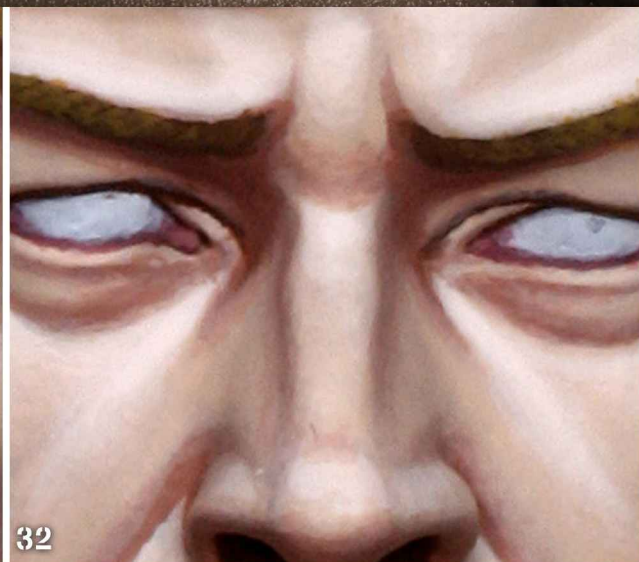
28-30. Overview of the hair finished.





31

We can start the painting process of the eyes applying a white base. We leave a dark line around the upper and lower part.



32

A reddish hue can be used to paint the lower part of the eye and lacrimal adding a lot of personality.

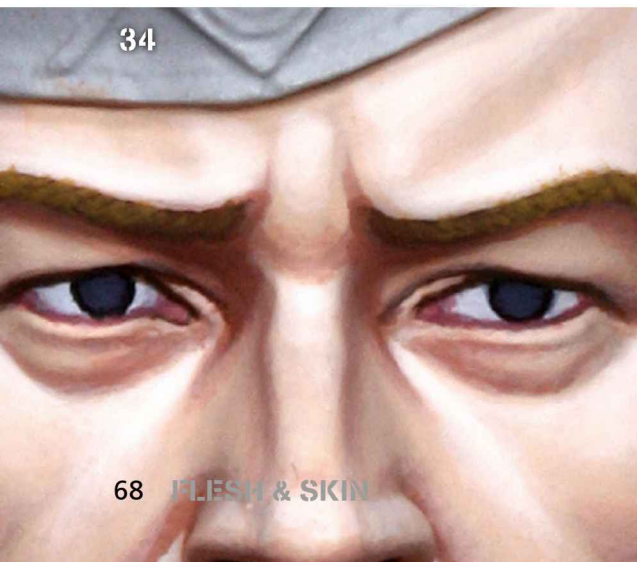


33

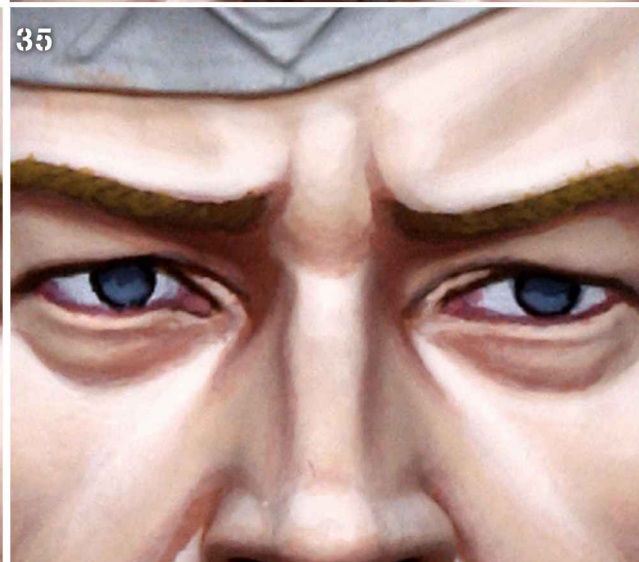
Time to paint the iris. As you can imagine the clue it's to paint both eyes identical including a perfect circumference. Try to focus towards the point of interest of the observer.

The iris was highlighted, adding a hint of blue to the initial mix.

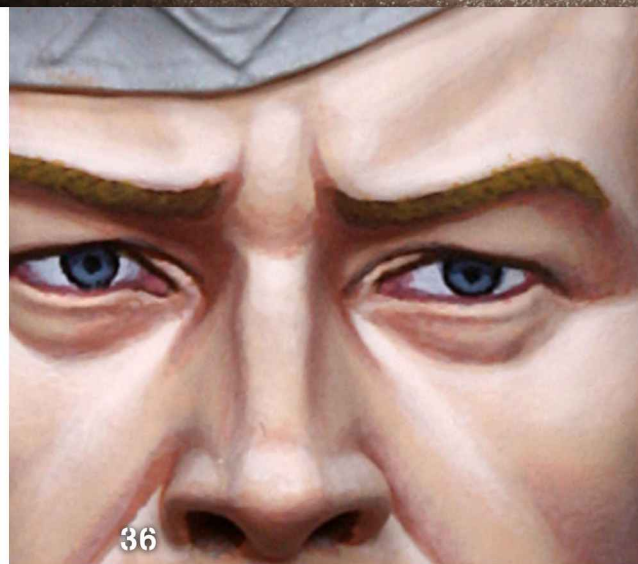
Pure blue was now added, reducing the area of lighting.



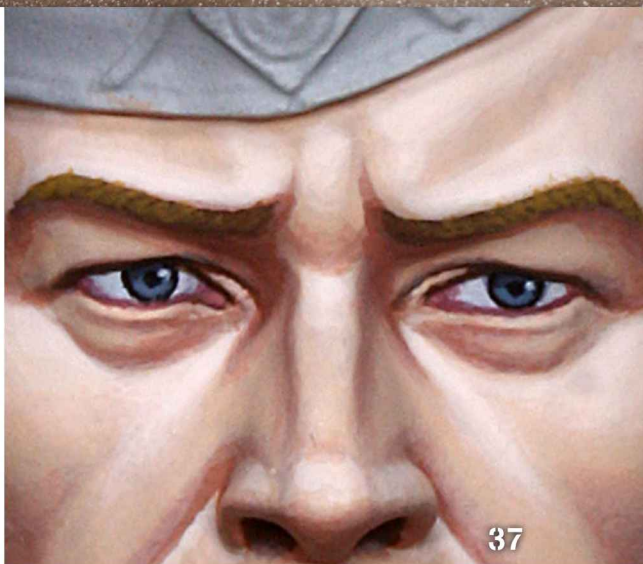
34



35



The black pupil was painted.



We will conclude the painting of the eyes with the application of the points of light consequence of the reflection of the "imaginary" light focus, over the vitreous shine of the eye. This part gives more personality and realism to the look.



SPANISH SCHOOL USING ACRYLICS

Jaume Ortiz

Deutscher Offizier 1941 **Büste in 1/16**

I applied a grey basecoat for the bust. That way the colors applied over it, will look more vibrant:

This is the usual technique I use to paint flesh. It can be used in a bust or in any other scale figures.; I make first a study or sketch in order to place the different highlights and shadows in the right places, get the adequate and balanced level of contrast and be sure that the look of it is more or less the one I have in mind.

For that sketch work I used only 3 colors, Vallejo's Brown Sand 70876, Light Flesh 70928, and Black Red 70859. Starting with Brown Sand, I added 3 highlights mixing the tone with Light Flesh and 3 shadows mixing it with Black Red. I made the full palette in order to have everything ready and at hand.

So, I applied the basecoat of Brown Sand. I didn't thin the paint too much, as I want it to cover the surface with a couple of layers.





First of all I applied the first highlight on the main highlighted areas, adding a bit of Light Flesh to the basecoat. I put that tone on the upper side of all the face volumes and, again, this tone was to cover the bigger highlight extensions, painting smaller parts as we add more Light Flesh in successive highlights. It is a good idea to alternate the application of highlights and shadows, as it helps to keep a balanced level of contrast.



Then I applied the first shadow, with only a bit of Black Red added, and applied it on the shadow areas as you can see in the picture. These areas would include those under the eyebrows, under the nose, under the cheekbones, the lower part of the face, etc. This tone was to cover the bigger shadow extensions, painting smaller parts as we add more Black Red in successive shadows.



For the second highlight, used to start shaping smaller highlight volumes in the highlight areas. I got the tone adding a bit more of Light Flesh



Same goes for the second shadow I used a bit more Black Red and applied it in more specific deep places, to enhance the previous shadow areas.



The last highlight and shadow of the sketch were applied with pure Light Flesh and Black Red. I used them in really scarce places, in order to outline and enhance the volumes.

So, the sketch is finished. After that step, comes the moment of evaluating the already existing work. Right now you are more or less able to judge if the work is heading in the right direction and this sketch would only have taken a while. Our proposal is a system that allows you to judge and, if needed, reorient the concept and direction of the previously done job, before you really start to invest time on blending areas and fine detailing. Take the figure, extend your arm and judge the work from half a meter. If it looks nice, it means that now is the turn for making it more delicate and cool, along with the incorporation of any correction you see fit.





This blending and detailing process require that you adapt the consistency of the paint depending of the task you need to do. You can mark a strong final highlight or shadow with the paint more thick, or applying a glaze with the medium tone paint quite thinned to conceal a transition.

I started blending the different layers together using the same tones I used previously to sketch and trying to break the "frontiers" between them through the application of glazes of these tones. I always start working on the left side of the face. Once the blending is finished I move to work on the right side.



When I had one side of the face more or less done, I simply copied the work on the other side, keeping always in mind the balance between the volumes on both sides.



So now, it was the turn of the eyes and the application of the different additional tones that would give life to the features. I started with the eyes, painting the eyeball in lightflesh 70928. A glaze with tis color mixwd with red will give us a bit more depth.

I paint the iris in black. It is very important to place them right, getting sure they have the correct shape and size and that they are exactly identical.

I applied some highlights towards the lower left side of the iris, adding a bit of blue color to the black basecoat.



Finally, a black central dot to simulate the pupil and a white dot in the opposite side of the highlights to simulate the reflection of the light on the iris.



The eyes are important to get an idea of the overall work. Now I started with several glazes that will add the final touch to the whole thing. I added some glazing with Vallejo's Flat Red on the mid shadow areas of the face, concentrating the effort on those typically "fleshy" parts of the face like under the cheekbones, the nose, under the eyebrows and eyes, etc. Painting the surrounding areas to the face is mandatory in this stage, to check the contrast on the face is correct.



After that, I started with the 5 o'clock beard, eyebrows and hair. I've used a mix of Vallejo's Black 70950 and Vallejo's English Uniform 70921. With that mix I painted the shape of the eyebrows and glazed the lower beard parts of the face, like the lips, chin and lower sides of the face.



After that, I've blended this shadow applying glazes of the predominant skin color in that place, until the effect is subtle enough.



Finally, hair was highlighted adding more English Uniform and final highlights were done adding Vallejo's Sunny Skintone 70845



The bust totally finished.

PAINTING USING A BLACK BASECOAT

CHEMULPO HEROE



We will paint this bust starting from a black base. All the colour transitions will be painted using a range of reddish and brown tones.

What we get with a black base is to emphasize the shadows, it is a choice that is based more on my own taste than in a result. The figures basecoated in black have a more faded appearance than the figures primed in gray or white, sometimes this can be an advantage, but above all a personal choice. What we have to take into account is that the colors applied over a dark or black base, have to have enough covering power. A black base it is a very good choice for 28mm figures and fantasy because soon we can begin to see the color transitions on the figure. It will be easy to put it under a focal light and see the lights and shadows, helping us to paint in a more intuitively way.

This bust depicts a sailor of the Russian Imperial Navy, a crewman of the battle cruise Varyag, a survivor and decorated after the "Battle of Chemulpo". The figure has the appearance of Tsarist sailors in the early twentieth century. The figure depicts a proud and at the same time melancholic expression, typical of a person who is being decorated after a traumatic feat.





The first step was to remove all the flash and mould imperfections using a sharp knife taking care with damaging any part.



All the parts were cleaned with a toothbrush and soapy water to remove the grease and dust. From now on we will use gloves to handle the figure.



The bust was primed with a few thin coats of black primer (80% AK767 Black Primer + 20% AK712 Thinner) to check any possible imperfection and to start painting over a black base. (Pic. 0011a/b).

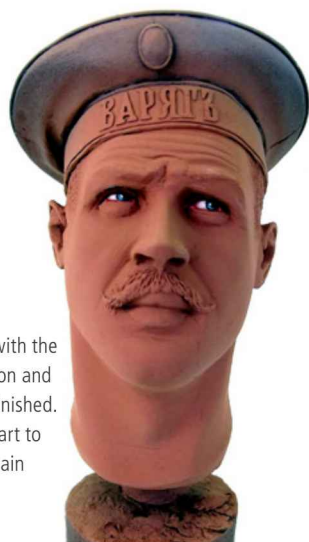


The first thing before start the face paintwork it's to check the colourcast of the character. A white man with black hair. We used AK3010 "Flesh and skins color set", but modifying the different tones. The basecolor was airbrushed with a mix of AK3062 Cork Brown (50%) + AK3011 Base flesh (50%) + AK4094-70 Violet (0.01%), diluted with AK712 Thinner. Then we add a basic illumination to see how they look. (Pic. 0016c/d).



We will never use white to paint the eyeball, instead we can use a faded white, adding white to the highlights. The iris was painted in AK3084-84 Pure Black, trying to fix the look at something specific. We add some highlights with AK3073 Red Brown to refine the iris. We added a final highlight with AK3112 Desert Yellow. The pupil was painted in black adding a white spot in each one (Light reflection).

The face with the basecoat on and the eyes finished. We will start to add the main lights.



Three subtle transitions were painted adding AK3012 Light Flesh to the base flesh tone.



A hint of white was added to AK3013 Highlight Flesh to add the final highlights reaching a paint proportion around 25% white + 75% Highlight Flesh.





Shadows were painted using AK3011 Base Flesh, AK3015 Dark Shadow Flesh and AK3016 Checkbone Glazze in this order. It's very important to use very diluted paint to achieve subtle transitions. We focus on the basins of the eyes, lower part of the nose, chin, etc.



We have to add some natural tones as in any face. We will use three main glazes. The first one, AK4094- 70 Violet under the eyes. The second one, AK3014 Shadow Flesh over the nose, cheeks, temple and ear lobes. The last one using AK3068-76 Turquoise to paint the shadow of the beard (in a very subtle way).



AK3034 Leather Dark Shadow was used to paint the eyebrows applying thin strokes instead a solid line. This colour was also used to paint the beard. The eyebrows were highlighted adding AK3013 Highlight Flesh to the basecolour.





The black hair was painting with AK3002 Black Uniform Base. It's important to achieve an uniform layer.



We painted the highlights with AK3002 Black Uniform Base + AK3013 Highlight flesh, little by little. The first lights will help us to define the main volumes. Then we can paint the hair itself with the same tone. AK3007 Black uniform Dark Shadow is perfect to paint the shadows. We can focus on the lines where the hair blends with the flesh and close to the bonnet.



RUSSIAN IMPERIAL SAILOR
(Russian-Japanese War, 1904)
Altotes Studio. Scale 1:8. (Resin)







AK LEARNING SERIES

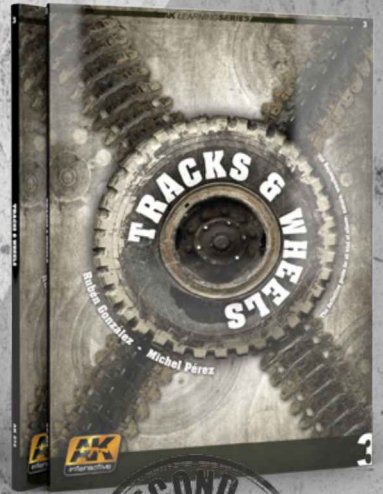
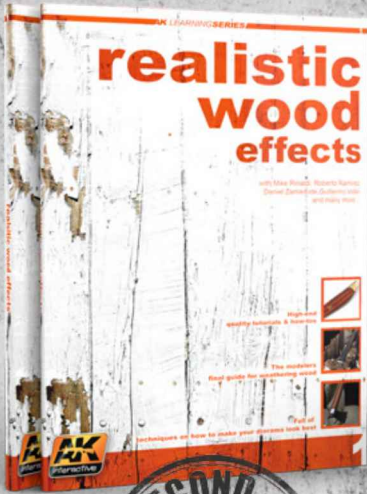


FIGURE SERIES

FLESH & SKIN COLORS

AK 3010 Flesh & Skin Colors

Flesh and Skin Colors is a set of 6 acrylic paints essential for painting all kind of human skin tones. From caucasian to negroid races, with the different tones to apply as highlights and shadows to recreate human figures. Our new colors have been carefully researched for accuracy and are presented in our familiar easy to use bottles.



www.ak-interactive.com
Phone & Fax: (+34) 941 22 30 64
info@ak-interactive.com



YouTube



The extremely talented artists that have taken part in this book show you all aspects, tricks they use and secrets involved in painting flesh. Different types of flesh on which these artists apply their different styles and techniques. Follow this essential guide in form of simple step by step processes and learn useful information that any kind of modeller, beginner or advanced, will find interesting for their projects.

This book is profusely illustrated with step by step photos and descriptive text explaining in depth the secrets of flesh painting. Instructional drawings or color plates are also among the different things that you will find along its pages.

This is another issue of our Learning Series books, which have already become a classic within the history of modeling.

