

3.2. Painting eyes

The eyes are usually one of the first steps in the process of painting a figure, and is the feature setting the expression for the miniature, especially in the case of a bust. There are some differences to take into account, depending on whether we are painting the eyes on a 54 mm or a 90 mm figure, or something on a larger scale. This difference is not in the method or the steps taken in the process, but in the final finishing touches, since on a larger figure some extra steps are necessary to achieve the level of detail that is appropriate for its dimensions.

As the figure has a white primer, the first step is done for us – painting the eyeball white. The next step is to outline the upper eyelids, using a shade of dark brown and, adding a reddish tinge, the lower eyelids. If we are not satisfied with the outlines, we can start again by retouching with white

paint. Now we paint the iris: on a small model, we must take care to use the tip of a brush and maximum precision, taking equal care with any retouching that may be needed. In this case, the size allows us to add the iris without difficulty. On scales such as this, it is possible to break the process

down into more steps than in the case of smaller scales, although of course, there is no limit really in painting. So, to continue, we lighten the centre of the iris and paint in the pupil, and, finally, add a dot of light in white paint to give the regard a more realistic, moist, effect.



Outline the upper eyelids with no. 6 from the Brown paint set ACS-013 and the lower eyelids with a mixture of XNAC-31 Crimson + the previous color.



Paint the iris with a mixture of XNAC-11 Marina blue + XNAC-26 Basic blue.



Lighten the iris with a mixture of base color and + XNAC-15 Turquoise.



Paint the pupil with XNAC-02 Matte black.



Paint a light dot between the pupil and the iris with XNAC-01 Matte white. On the side opposite the dot, paint a reflection on the iris with a mixture of XNAC-15 Turquoise + XNAC-43 Light flesh.

3.3. Painting skin

One of the questions miniature artists ask themselves when they begin painting their first figures is: What colors should I use for painting skin?

This will always depend on the characteristics of the skin in question, which may be white, tanned, sickly, rosy... Another important factor is to establish a relationship between the colors in the figure and those of the environment, to give cohesion to the whole. There are many brands offering endless possibilities for mixing blends and color combinations. For those just starting out, however, this does not answer their question.

To solve this particular issue, in the Flesh tones set ACS-001 we find a pro-

gressive range of tones for painting different skin types simply and easily. Taking this paint set as a starting point, we can combine other colors to give us a yet wider range of possible skin tones.

We must never lose sight of the lighting scheme we have chosen. For many years, overhead lighting is the preferred concept and most widely used by professional and amateur figure painters. This is a light source immediately above the subject, similar to the illumination from the sun at its zenith on a cloudy day.

We start out with the base color, the most important color that will determine the rest of the colors used in sub-

sequent steps. Using the Flesh tone set ACS-001: no. 4 + no. 5 + XNAC-31 Crimson, this skin tone is slightly tanned and therefore will not need shadows, especially on the face, but only on certain points that will be explained later.

We can now move on to the lights. The paint mixture needs to contain rather more moisture than the base color. The percentage of water is difficult to gauge: practice will show us the right proportion. For the first few coats, the brushstroke should cover most of the area to be illuminated, going from the general to the detail. In other words, with these initial strokes we shall paint the wrinkles and folds in general, including the fine ones.



Base color applied in two coats.



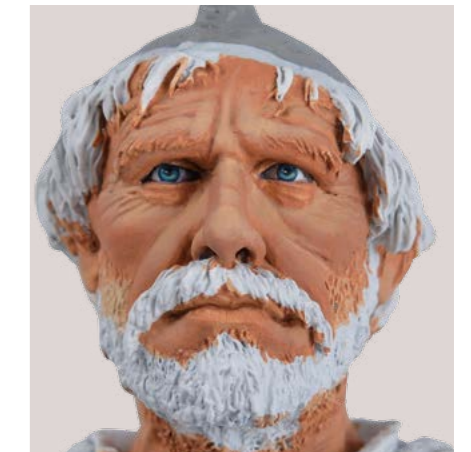
Paint first lights covering the whole area, pulling the paint gently to concentrate the paint at the point of maximum light. This process is completed in two or three paint layers.



Overview of the areas that have received first lights.



Second lights, the brush strokes over the first lights area are more focused, carrying the paint as before to the most highly lit areas.



Detail of second lights applied in two or three layers.

For the helmet, these color sets offer the advantage of allowing us to paint different tones and effects within the ranges of "silver" or "gilt".

We can follow the same sequence of base color, lights and shadows as pro-

vided in the set, or mix other combinations that fit in with the figure's surroundings. To make up other varieties of metallic tones, all we have to do is mix any of the metallic pigments in the set with the inks. The inks contain extra fine pigment, and when thinned

with water can be treated like watercolors: this is ideal for transparent filters.

If, on the contrary, we apply the ink directly, the resulting color is highly saturated.



Base color for the helmet: Steel no. 1 + black ink + brown ink, from the Silver paint set.



Apply a shadow step with a mixture of Lead no. 3 + black ink + brown ink.



Paint light steps with a blend of Steel base no. 1 + Silver no. 2 from the Silver paint set. Use irregular brushstrokes to create texture and a weathered effect.



The base color for gilt surfaces is achieved with a mixture of: Dark gold no. 3 + golden yellow ink, from the Gilt paint set.



Apply lights by adding dots with the tip of a brush to create a textured look. The mixture consists of: base color + Gilt no. 1 from the Gilt paint set.



Add some washes using a blend of base color + hazel ink + black ink.



To finish, add some light dots on silver and gilt surfaces, use Silver no. 2 and White gold no. 2 from the corresponding paint sets.



To simulate the appearance of leather on a figure, we must consider the different finishes this may have: matte, satin or glossy.

Depending on the type of hide, whether it is new or worn, and how it has been worked, we will need to

consider the appropriate colors to represent leather.

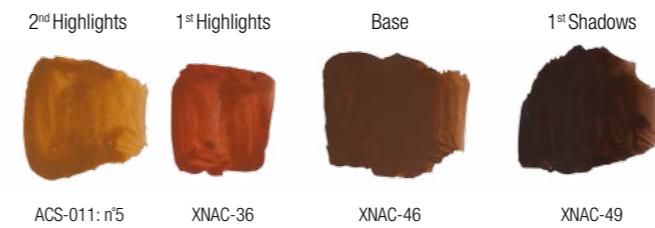
This means that there is no single way to paint leather, but rather a broad range of colors and possibilities. Generally speaking, we associate the color of leather with a shade of brown

that falls within the range of "warm colors". However, this does not mean that it cannot come close to "cool colors". Here are two examples:

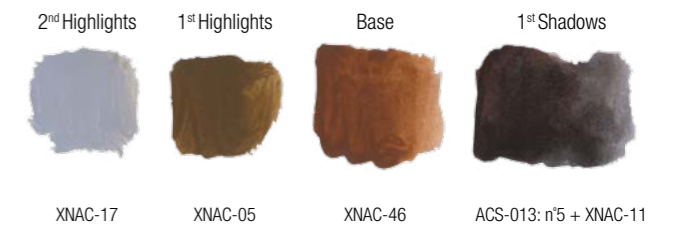
- Here we can see how, starting from the same base color, the temperature of a color can be changed. (Graphic no. 1)

Graphic no. 1

Warm tones



Cool tones



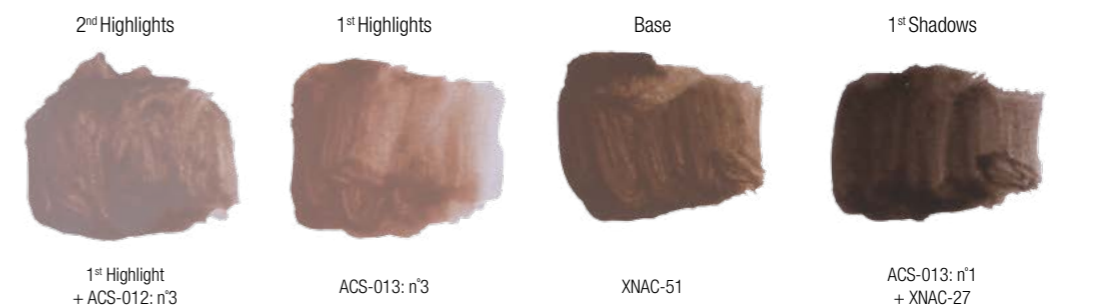
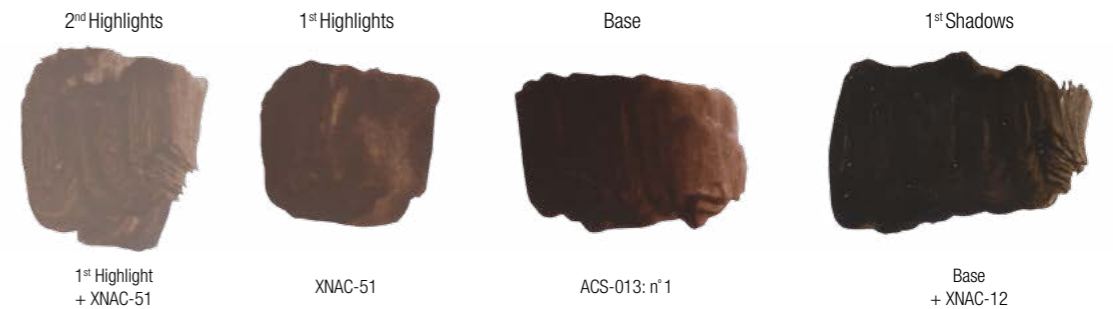
The type of leather used as an example for this process falls within the range of cool tones and the helmet straps are in warm tones. Taking the ACS-013 Brown paint set as our starting point, we will only modify the final shadow to reinforce the cool tone

effect. The painting process is the same as for painting fabric, except that on reaching the second and third lights we simulate cracks by painting some very fine lines, combining these with irregular strokes to simulate a worn effect.

When it comes to the shadows, paint the corresponding areas and then highlight the cracks added previously by painting a fine line immediately above each one.

- Other examples of cool tones in the gamut of browns. (Graphic no. 2)

Graphic no. 2 Other examples of cool tones



5.2.3. Wood with blemished paintwork

Our final example is how to represent wood that has been painted but the paint is damaged and flaking off, allowing the wood underneath to show through.

In this case, the procedure to achieve this effect is as follows: first, we apply a well-thinned green base color over the whole surface, leaving some

places unpainted. As the mixture is very thin, we need to apply it several times, concentrating the paint in some areas but leaving the chosen areas unpainted.

Next, using the first wood tone, we paint the areas left with only the white primer, extending it to other areas painted in green.

In the third step, we apply the second wood tone, which is slightly lighter than the first, and paint the interior of the 'damaged' areas but without reaching the edges.

Lastly, with the lightest tone, we go over the edges of the damaged areas with the tip of a paintbrush, and add other fine details.



Base color in a well-diluted mixture. Leave some areas unpainted, to create 'damaged' effects.



Detail of the base color, showing different nuances of color created by applying many washes of the same color.



Paint the interior of the damaged areas and extend the paint to other areas painted in green.



Detail of the previous process.



Lighten with the other two wood tones: inside the damaged areas with the second, and on the edges with the third.



Final view of the process.

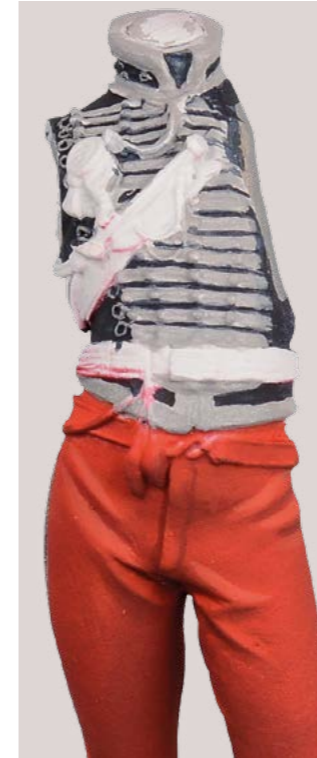
	3 rd Tones	2 nd Tones	1 st Tones	Base
WOOD WITH BLEMISHED PAINTWORK	XNAC-42	ACS-013: n° 3	ACS-013: n° 2	ACS-009: n° 4

5.3. Painting silver thread

Painting this type of detail can be crucial, for example, in Napoleonic themes, as it is one of the most delicate and laborious elements on any

figure. Simulating silver thread without it looking like a metallic part is one of the keys to succeeding in this task.

Naturally, the mixture we prepare to paint these details need to contain a percentage of metallic pigments and opaque or non-metallic pigments.



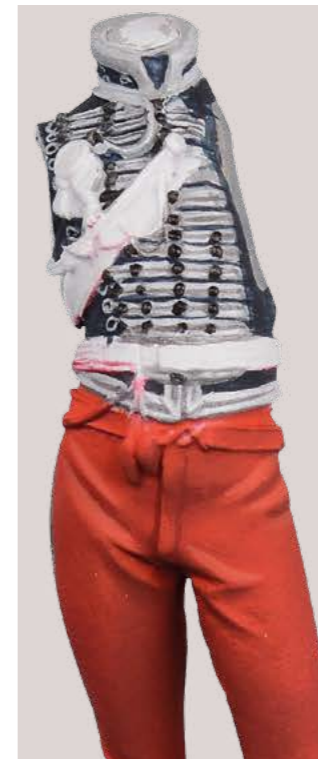
Base color: XNAC-17 Azure grey (50%) + ACS-007: no. 1 (50%).



Paint the first light step with the following mixture: base color + XNAC-01 Matte white.



Second light step: XNAC-17- Azure grey + XNAC-01 Matte white + ACS-007: no. 2.



First shadows: XNAC-17 Azure grey + ACS-007: no. 3 + ACS-012: no. 5. Likewise, paint the buttons with black ink.



Detail of the buttons painted with ACS-007: No. 2 Silver.