

How To Paint

- Female Skin -



**SERGIO
CALVO**
MINIATURES

Legend



HERE YOU CAN
FIND MY FACE

HERE YOU WILL FIND
THE COLORS AND THE
PERCENTAGE OF EACH

HERE YOU WILL SEE
THE PALETTE AND
THE MIXTURES

ITEMS

% APPROXIMATE



PAINT 10%



WATER 10%



PAINT 50%



THINNER 10%



PAINT 100%



INK 10%

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1- Butterfly Wings

In this tutorial, we will begin to paint the female skin, and above all, the face. This is one of the most challenging areas and usually takes the most time, so we are going to see it step by step and in a lot of detail. As I know that many of you have started working with the airbrush, I decided to teach you the tricks and techniques that I use in my method of work.



Beginning to work with the airbrush does not imply that we are not going to use the brush. Many times I have found that after the airbrush, people only define with the brush the profiles in light and shadow before finishing it.





For me, that's not enough: you have to work with the brush, even if we have changed the working method or the technique.

To start this tutorial, let's start with the butterfly's wings making a layer as uniform as possible.





DEAD
WHITE



LIGHT LIVERY
GREEN



WATER



WATER



THINNER

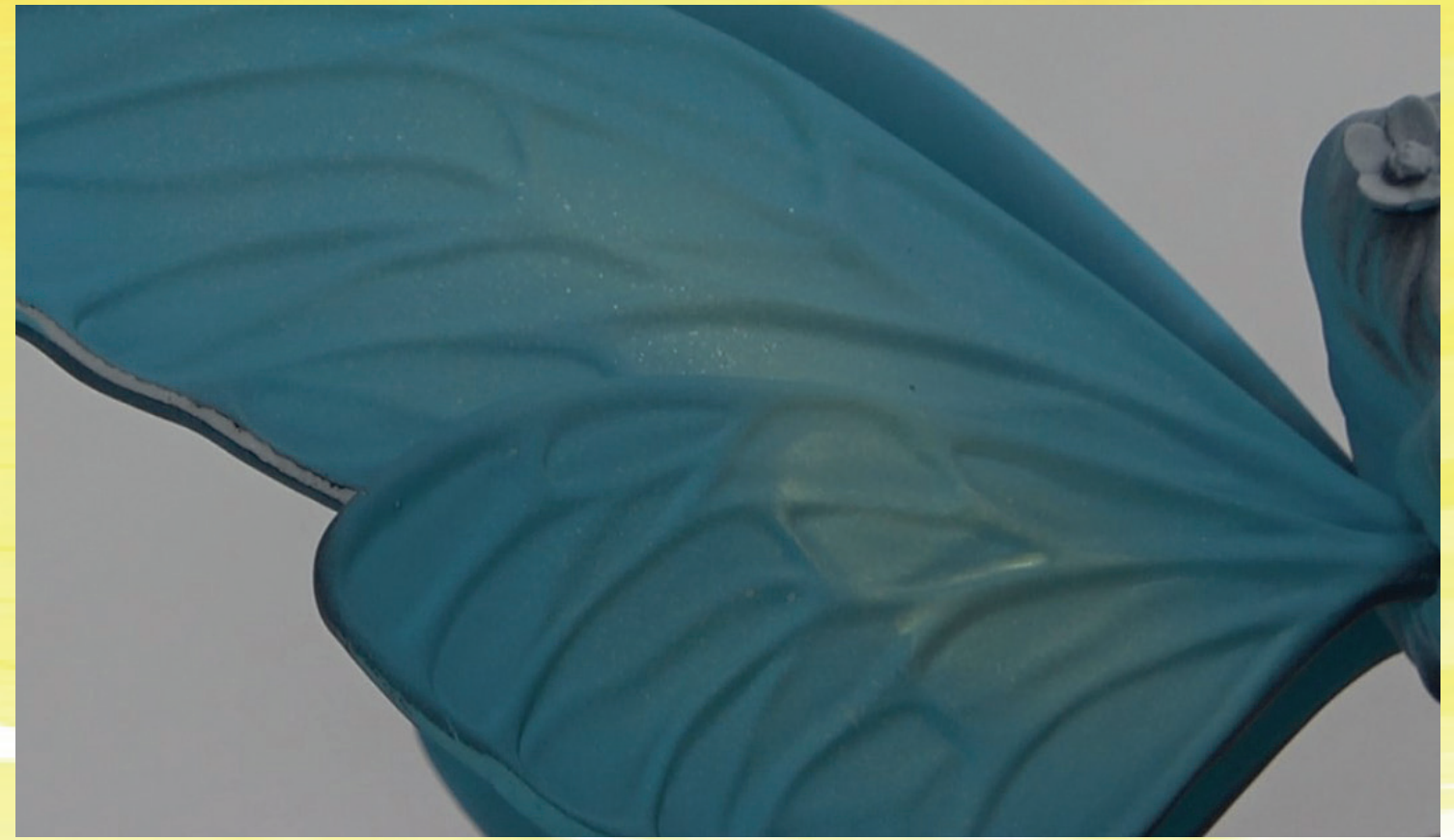


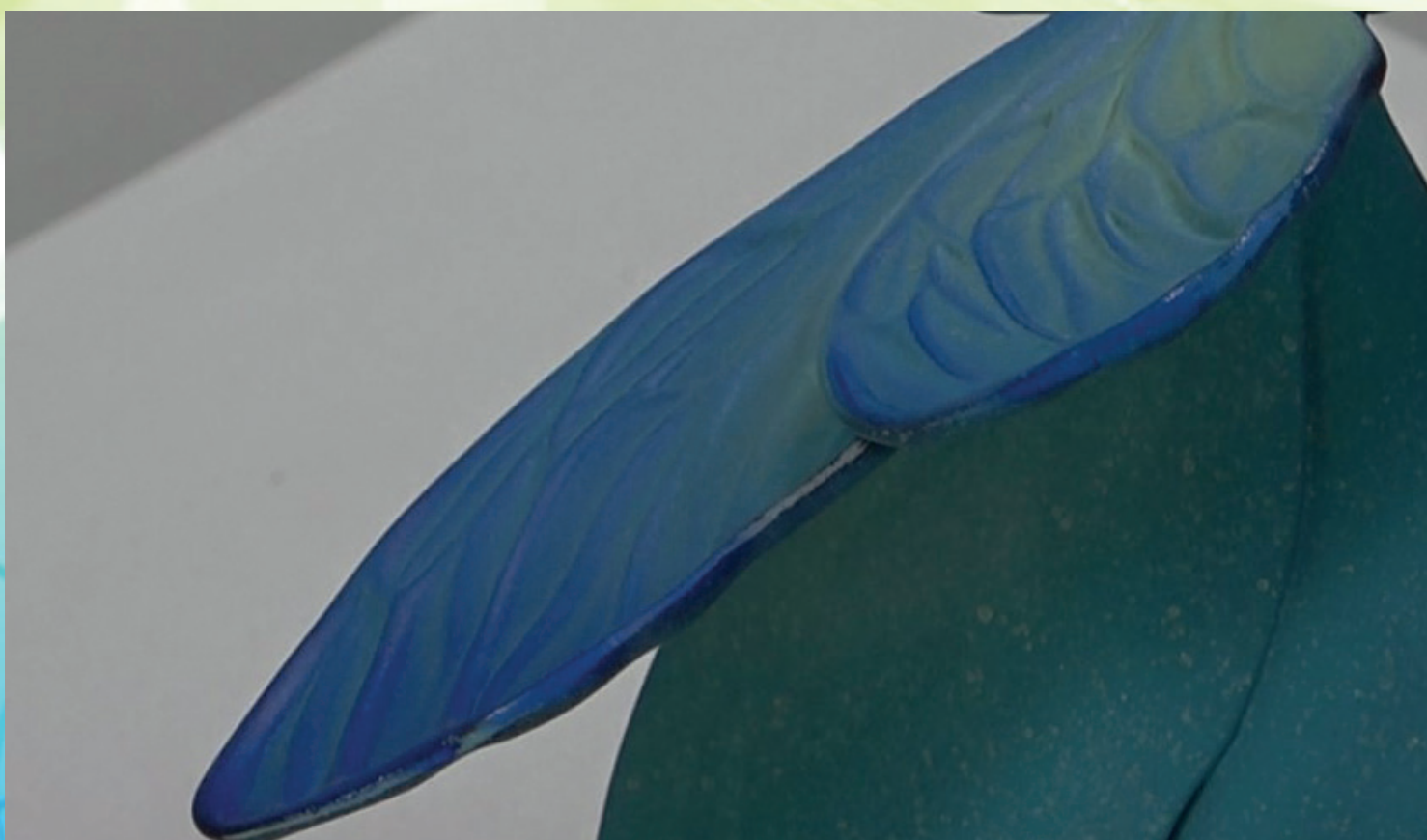
THINNER

Next, let's do dotting with the airbrush. What you have to do is use half the pressure (instead of pushing the trigger of the airbrush until the end we'll only push half way) and then pull back.

In this way, the airflow will be lower and the airbrush will spit, producing a mottled effect.



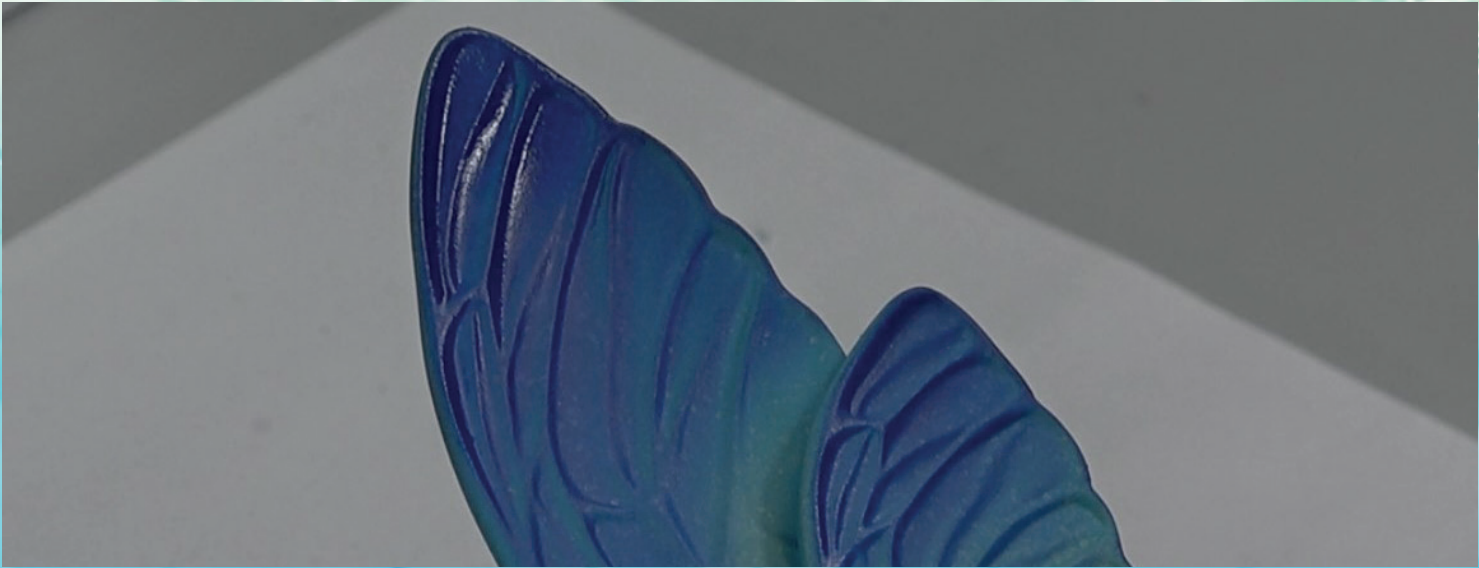




Before applying it to the miniature, practice it on a piece of paper until you have it under control. Then, we will create the sketch of the wings always looking for an angle from below and if necessary, a little more frontal but always slightly from below. Thus, you will make the shadows and at the same time clean the dotted areas of the miniature. In other words, the final result will be areas where the dotting will be very evident, others where it is less visible and finally, parts where it disappears entirely. Therefore, there will be three types of dots on the same surface. Remember that I always tell you the same thing; more information equals a better result. This is especially true bearing in mind that these wings are a little big.



BLUE WATER WATER THINNER THINNER
INK

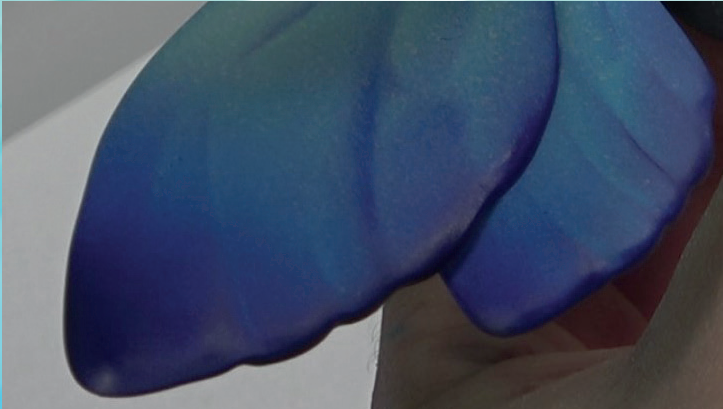
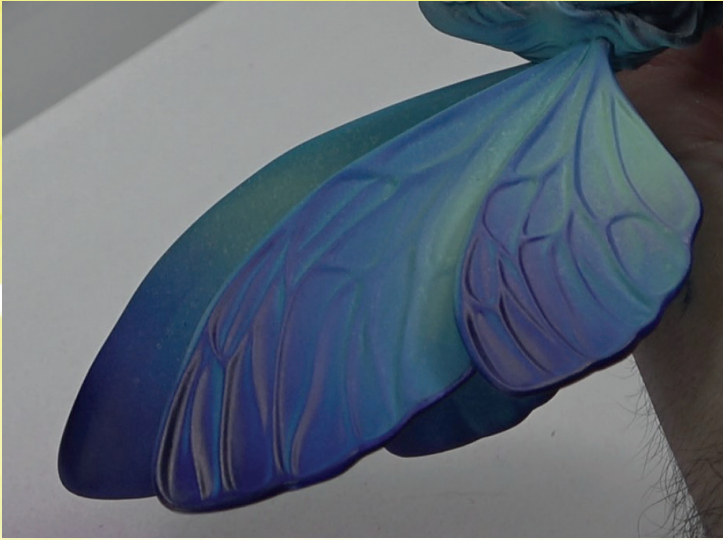






BLUE WATER WATER THINNER THINNER
INK

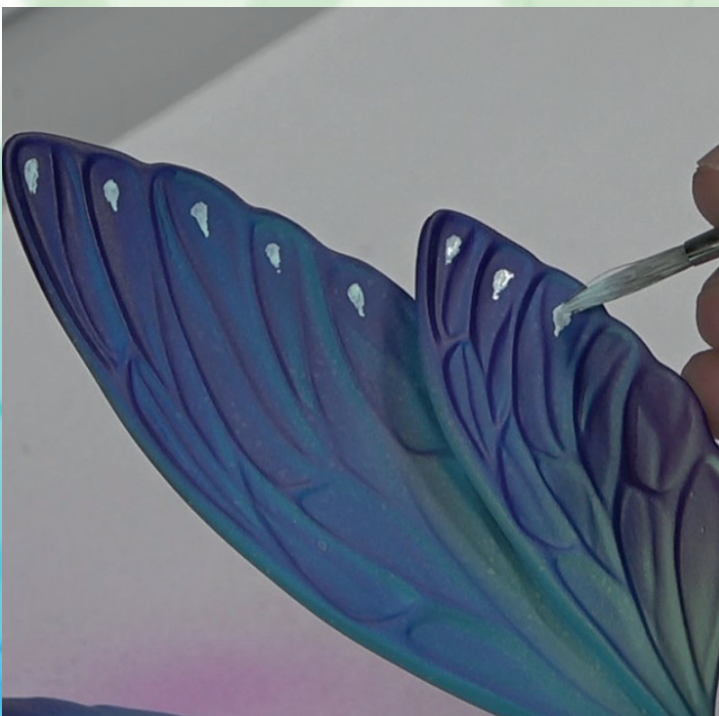
For now what I am doing is to create areas where I am interested in placing the light and at the same time create different tones. This scheme I got from images I searched on the Internet about butterflies. As always, I have made a mix between several of them to get this result. To tell the truth, as it is a fantasy figure you can take as many licenses with color, shape as you want.





VERDIGRIS WATER

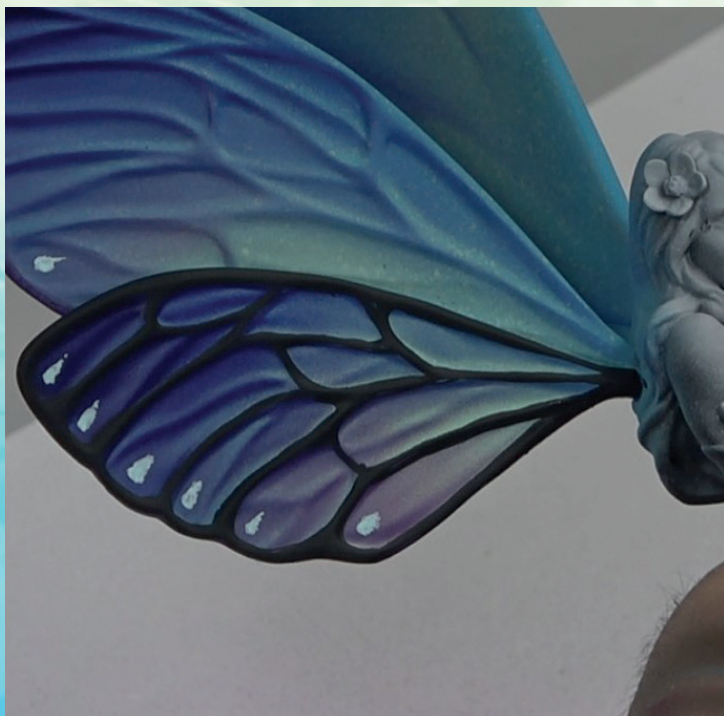
What you do have to keep in mind is that in nature there is not always symmetry, so decorative motifs such as spots or small specks like the ones I'm drawing should not be exact. You have to change this type of shape, size or finish so that they are not all the same and look more realistic.





BLACK WATER

It's a little trick so it doesn't look artificial or created by man's hand. Afterwards, we will draw the sides or membranes or marks of the wings of a butterfly. As the sculpture is very defined, it is not necessary to reinforce it even more. Just drawing and separating the elements is enough.



2- Female Skin

Once we have finished this part, let's focus again with the airbrush to start with the skin. I recommend masking the wings to avoid getting overspray on them. I used this masking putty because it does not stain and can be reused many times. Perhaps, its only disadvantage is that after a while, it seems to melt or move. So mask it just before you spray.

For the skin, what interests me most is to have a finish as uniform as possible. With the airbrush we are not going to paint the light, but instead create the medium tone and shadows. That's why I started with the mid-tone directly.



PINK



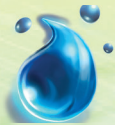
PINK



LIGHT
PURPLE



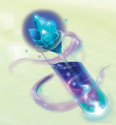
WATER



WATER



THINNER



THINNER





RED
TERRACOTTA



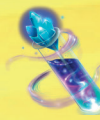
LIGHT
PURPLE



WATER



WATER

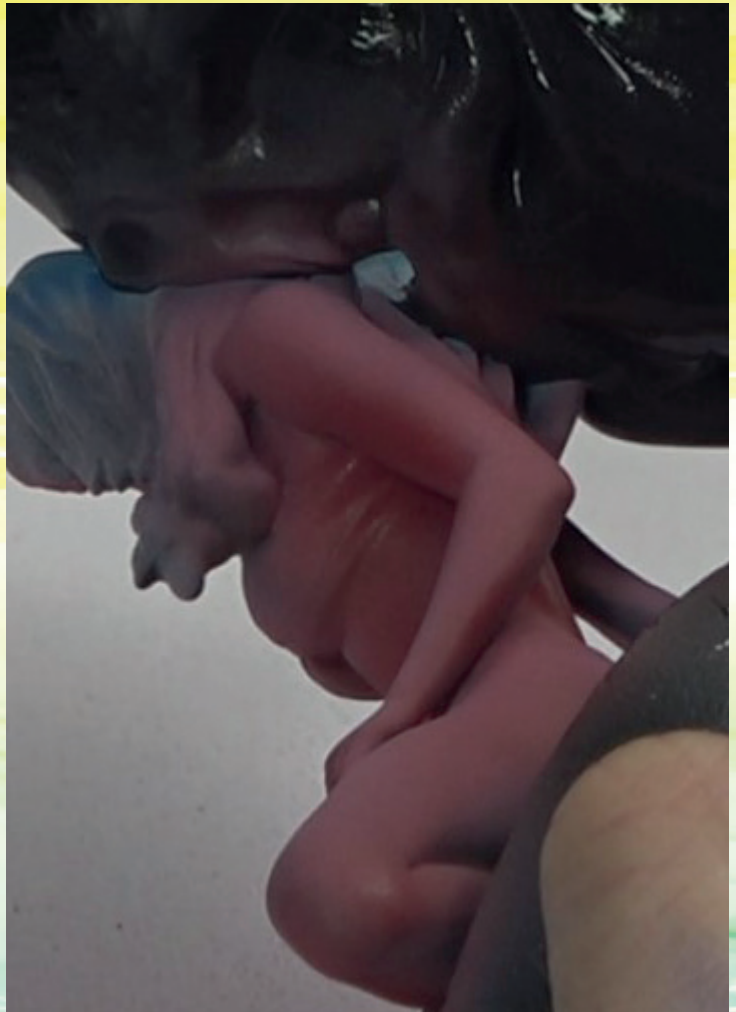


THINNER



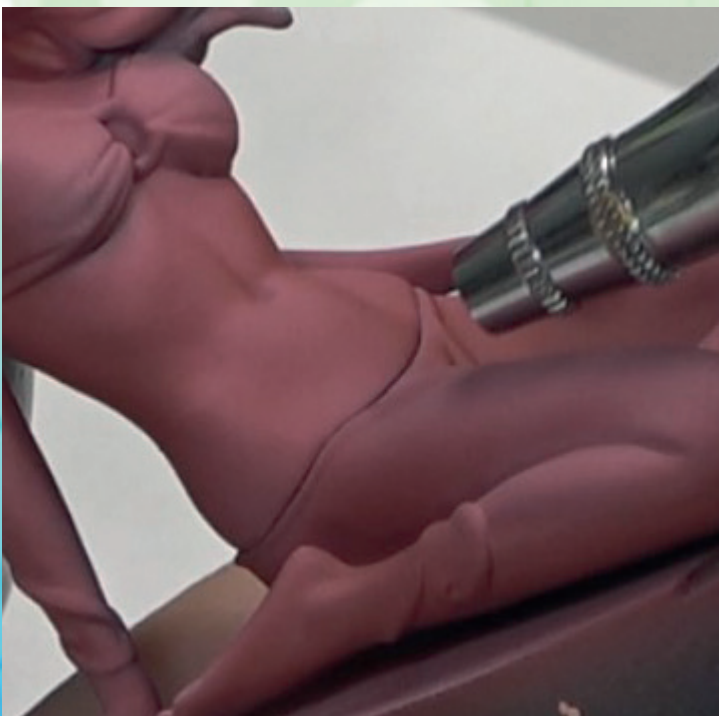
THINNER

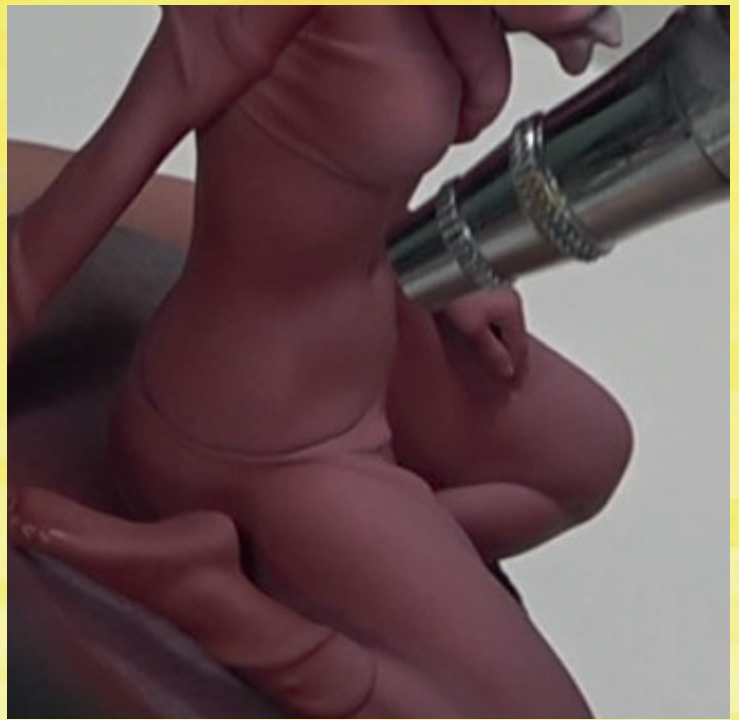
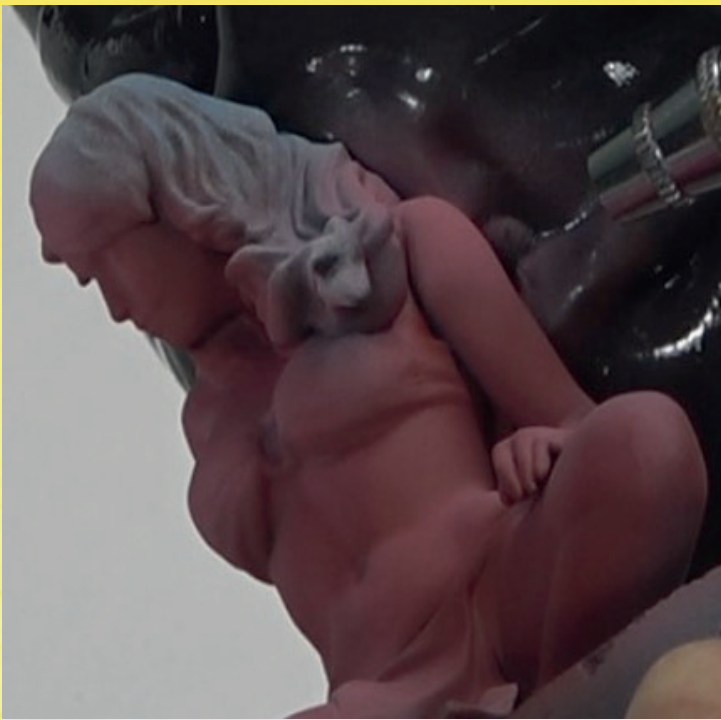
After the mid-tone, comes the shadow. It is true that the airbrush is going to help us in this part; it indicates very well where to place the shadows, but be very careful only to put in zones where a shade should go. Precisely for this reason, I do not like to use this technique excessively, because it is very easy to fall into this type of error.



Notice that from the beginning we are going to work with a very dark skin and then later we will go towards the light. By the way, don't forget to paint the back that is also part of the miniature.

If you work this way with the airbrush, I recommend using a little more paint than usual. Although with the airbrush we make glazes where we can control the finish very well through the number of times we pass the airbrush over the surface, this time I recommend you to use a little more color in the mixture (but not so much that you clog the nozzle). It is always better to give several passes than to waste time constantly cleaning the airbrush.





If you notice, when I apply these shadows, I look for areas where I am interested in placing them. This is something I usually do when the figure is almost 80% complete, but this time I am doing it using the airbrush and not the brush.

I think knowing this technique is going to help you lose some fear when you use the brush later. You can see that I have a lot of patience, insisting on specific areas to always get a uniform finish both in the medium tone we have painted before and in the shade now.







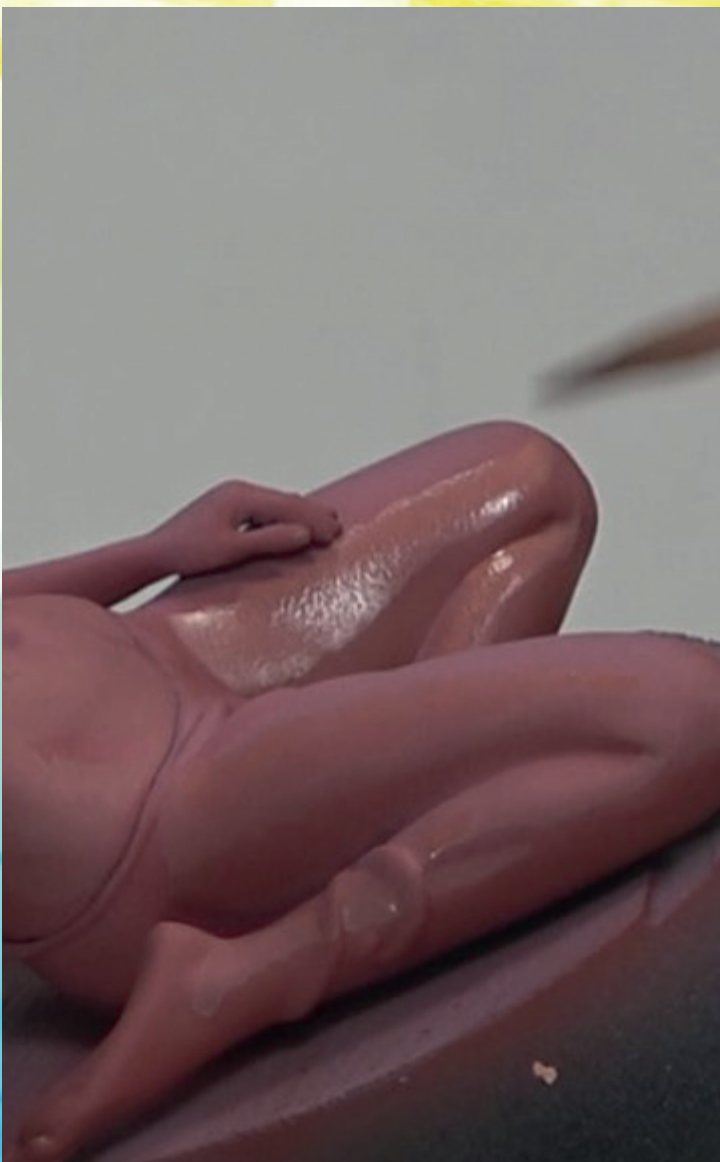
For this part, I am going to explain to you another way of working with the brush using a higher dilution of water than we are used to, but without becoming a glaze.

The key is maintaining control over the brushstroke each time we apply a new layer, but without the transitions being so evident. With one pass, we have to cover the surface to work, and with a second one, we have to create the same color tone with more light.

In this way, we will have several very similar tonalities, and the transitions between them will hardly be noticed as we have used more water than usual.



As we have seen in other projects, from now on we will work towards the light building the volumes of the miniature. As I always tell you, the absence of colour and shadows are boring: you have to play with colour, ambience, mid-tones, light...



Now we're going to look at a very delicate subject; how to paint a female face. Although we are going to see it step by step I want you to take into account something very important; in practically all the female miniatures you will have to learn how to "make up" the cheekbones, the nose, the eyes, the eyebrows... And I say this because we are going to change practically all those volumes of the face to give it a more youthful or feminine appearance. To help, it can be very good for you to understand how women apply makeup.

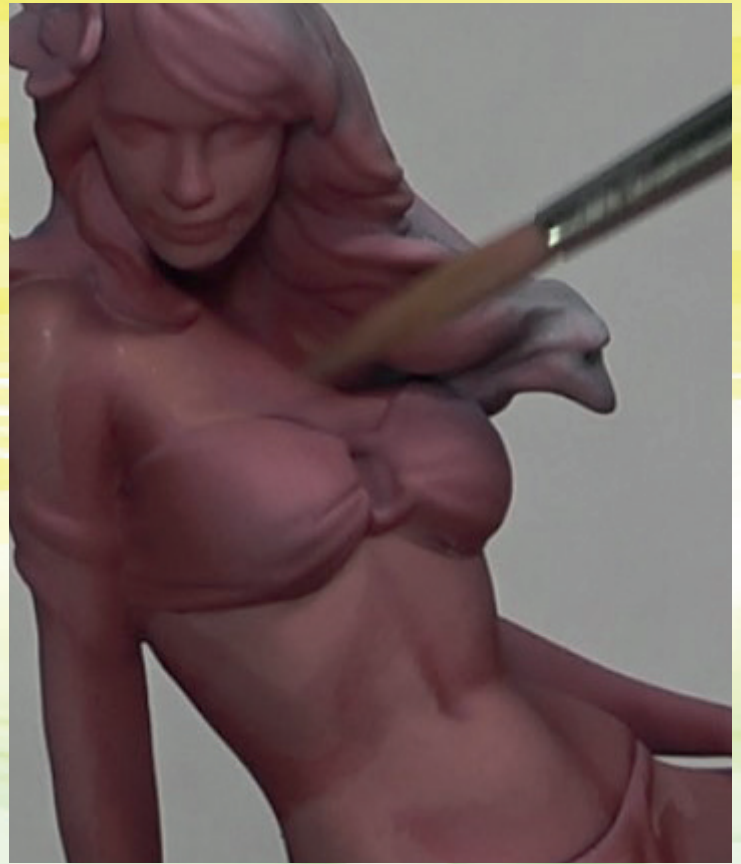




To construct the volume we are going to do it in the following way; starting from the mid-tone and the shadow that we already have in the miniature, we are going to work the zone of the hands, the face, the legs and the belly accentuating those tones each time clearer and with a greater dilution of water.

Don't worry if you have to give several layers, it is always better to work with patience than to do it in two steps and result in hard transitions.

I want you to look at the arm; the light I have placed is more frontal than zenithal, so I insist on the area of the forearm rather than the shoulder. That kind of contrast is what you have to look.





MIDNIGHT
BLUE WATER

We are going to paint the eyes. As I told you before, here we also begin to put on some makeup. First, you can use black or another very dark color to delineate the eyes. Basically, it's about painting a line above the eye and creating a small shadow on the bottom.

The end result would be a kind of very elongated C without touching both ends.





HIGHLIGHT WATER
SKIN

Then we will fill the eyeball with a light color so that we can continue working with the iris and pupil afterwards.





LIGHT
PURPLE



WATER



WATER

For the fins of the nose you have to take into account that it is necessary to reinforce its shadow, since it is the point where it tells us that the nose ends. The septum can be removed or left as smooth as possible. In fact, that is something that is also done a lot in makeup to gain prominence both to the eyes and lips.

However, you will also have to accentuate shadows in some points of the eye, the nose or the cheekbones to refine a little more the features of the face.





BLACK
RED

WATER

WATER

For the lips, it is enough to apply a base coat with a little more water in the dilution, as we have seen on the skin. On the jaw, the more pronounced it is, the sharper it will look, and here personal taste comes into play.



For hair use the usual dilution. It is a question of eliminating all the white primer that there is underneath.

It will also help you to understand the face better, as white can be very distracting visually. You can use an old brush, as it doesn't have to have the perfect tip.



BLACK
RED

WATER





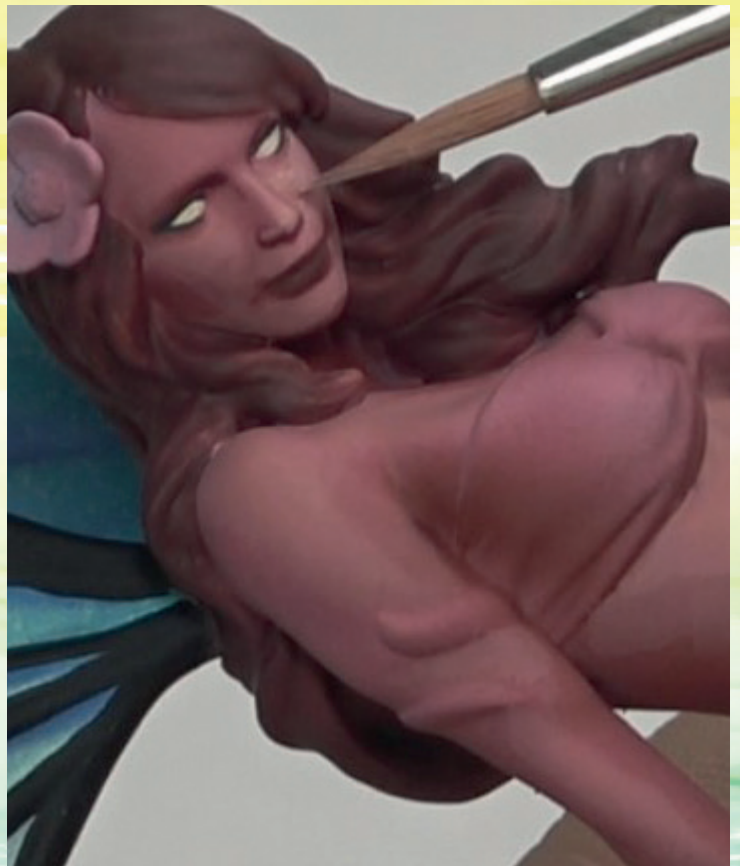
REDDISH
FLESH

FAIRY
FLESH

MEDIUM WATER WATER

FLESH FLESH FLESH

We are going to work the area of the nose, trying to make it thinner as in the area of the fins of the nose. It is always better to do five or six increasingly bright layers than just two, because the softer it looks, the better. In order to focus the light on the face, we are going to have to create it from the sides towards the centre. Please don't put two points of light on the cheeks, but try to create a triangle from the eyes to the cheekbones and cheeks. For the lips, you have to be very careful with the commissures: you can create a small smile through them, but very careful with it because can look like a grimace. Don't put expression lines on the forehead either, it's a trait that ages the appearance a lot.







MIX



MEDIUM
FLESH



MEDIUM
FLESH



WATER WATER

In the zone of the forehead you should place a lot of light. It doesn't mean that it has to be a maximum point of light, but what we can't do is leave it in a darker tone than the rest of the face. To finish the lips you can place this small m on the upper lip so that it visually appears to be higher and more fleshy. It is a technique that is also used with makeup through the highlighter.





FAIRY
FLESH



FAIRY
FLESH



MEDIUM
FLESH



WATER

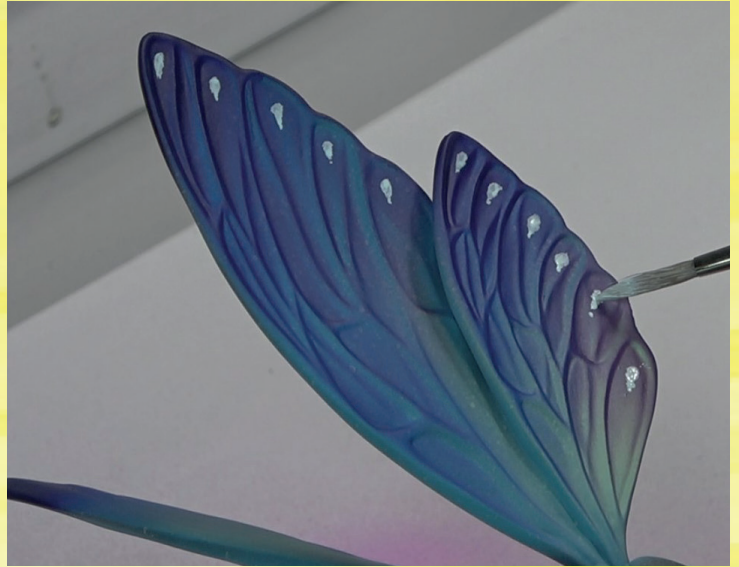


WATER

Let's finish by reinforcing the light a little more until we get the finish we like. I hope you liked this tutorial very much. In the next tutorial, we'll continue working on the skin and part of the face. Until the next one!



3- Summary



4- Colors




BLUE INK, ANDREA COLOR.
TURQUOISE, ANDREA COLOR.
DEAD WHITE, GAME AIR.
LIGHT PURPLE, ANDREA COLOR.
RED TERRACOTTA, GAME AIR.
REDDISH FLESH, NOCTURNA.
FAIRY FLESH, NOCTURNA.





LIGHT LIVELY GREEN, GAME AIR.
VERDIGRIS, GAME COLOR.
BLACK, ARTE DECO.
PINK, SCALE COLOR.
MIDNIGHT BLUE, ARTE DECO.
HIGHLIGHT SKIN, NOCTURNA.
BLACK RED, MODEL COLOR.
MEDIUM FLESH, NOCTURNA.





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- Female Skin -