

Step-By-Step Guide to Painting LM-BS004

LIFE

MINIATURES

Painting & Instruction
by
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1. The figure being primed with Mr. Surfacer 1200



2. Color range for flesh tones



3. Assuming that the front lights are located at a 45-degree angle to the left and right side of the figure, I'm going to apply 4 different tones to the face

The human form and also other objects are made up of a series of round forms of varying curvature. Beginners tend to be seduced by the roundness of forms they see which leads to a loss of structure in their work.

To remedy this, we can begin any painting with a thorough study of the planes of our subject.

Any round form can be broken down into a series of planes and each plane will have different value of light and shade according to how squarely it faces the light source.

The plane which most squarely faces the light will be the lightest in 'value'. As the planes turn away from the light source they will appear darker and darker.

Once the planes are well established we can soften and merge the edges of these planes by applying intermediate tones along boundary lines. And normally we call this 'Blending'.

I will explain about the technique of blending after planes set up. The most important thing is not achieving the highest level of blending, but maintaining the solidity of our initial planar design until the last step.



4. Start with the flesh tone No.3
Please refer to the previous page to check the number of the color



5. Paint the flesh tone No.2



5. Paint the flesh tone No.2 (different angle view)



5. Paint the flesh tone No.2 (different angle view)



5. Paint the flesh tone No.2 (different angle view)



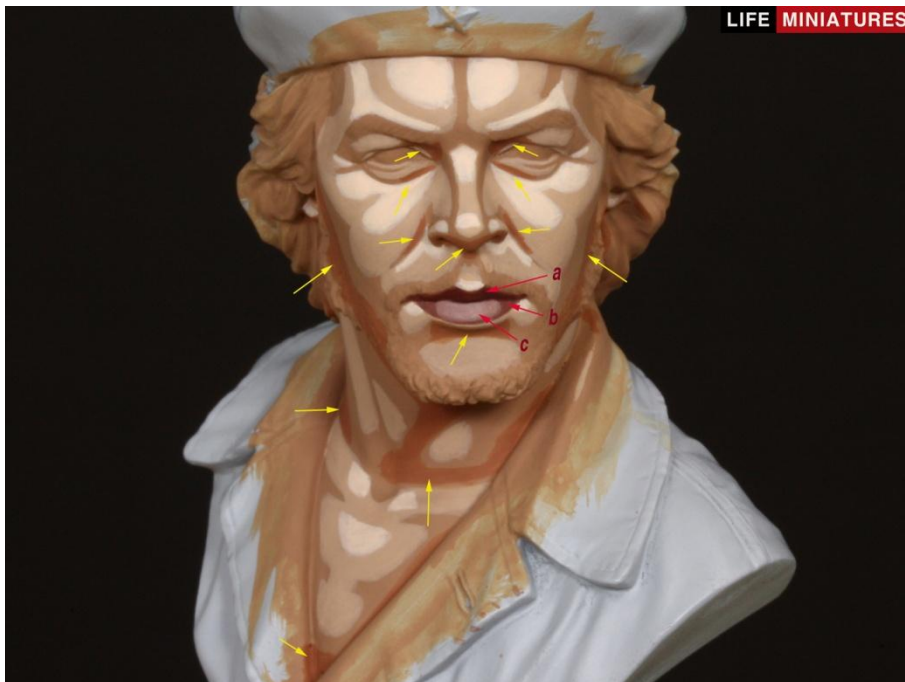
6. Paint the flesh tone No.1



6. Paint the flesh tone No.1 (different angle view)



6. Paint the flesh tone No.1 (different angle view)



7. Apply the flesh tone No.4 to the positions that yellow arrows show

a, Apply Burnt Red to the upper lip

b, Apply the mixture of Burnt Red and No.3 (mixing ratio = 1:1) to the lower lip

c, Apply the mixture of Burnt Red and No.2 (mixing ratio = 1:1) for highlight



7. Apply the flesh tone No.4 to the positions that yellow arrows show (different angle view)



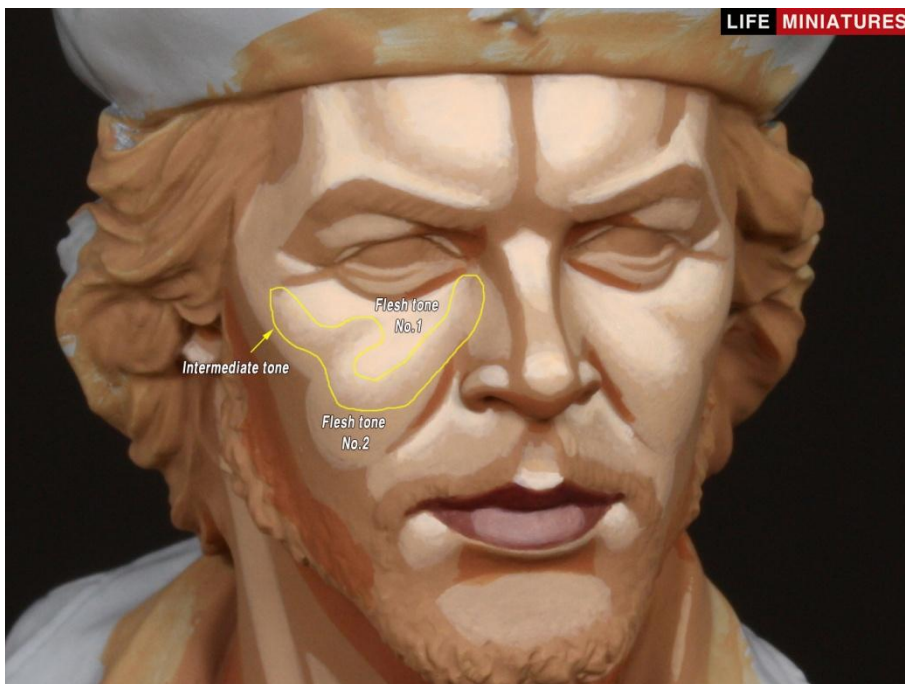
7. Apply the flesh tone No.4 to the positions that yellow arrows show (different angle view)



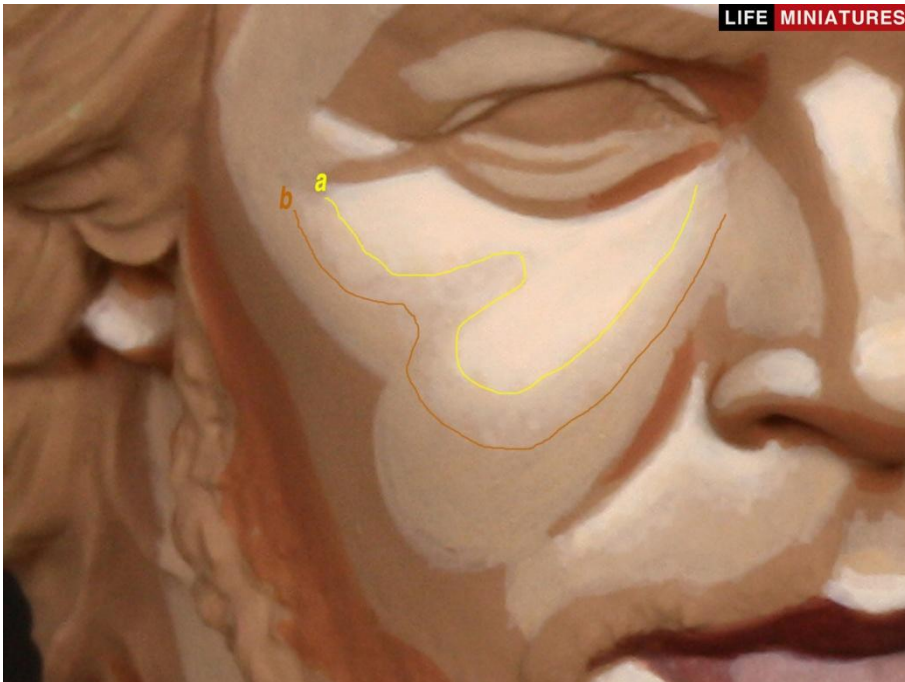
7. Apply the flesh tone No.4 to the positions that yellow arrows show (different angle view)



7. Apply the flesh tone No.4 to the positions that yellow arrows show (different angle view)



8. Start blending. Mix the flesh tone No.2 with No.1 at 1:1 ratio and apply it on the boundary line between the two different tones by overlapping thin dots over and over until the distinction between No.2 and No.1 become roughly blurred and boundary lines disappear.



9. Now we can see the creation of two new boundary lines after applying 1st intermediate tone. It is inevitable as the level difference is still very visible. To soften this we are going to apply 2nd intermediate tones. Apply the mixture with more No.1 to the boundary line **a** and the mixture with more No.2 to the boundary line **b**



10. Completion of blending



10. Completion of blending (different angle view)



10. Completion of blending (different angle view)



11. Paint the hair, beard, eyebrows, eye shape, eyelid lines
Used color : Burnt Umber + Black (mixing ratio 1:1)



11. Paint the hair, beard, eyebrows, eye shape, eyelid lines
Used color : Burnt Umber + Black (mixing ratio 1:1)

(different angle view)



11. Paint the hair, beard, eyebrows, eye shape, eyelid lines
Used color : Burnt Umber + Black (mixing ratio 1:1)

(different angle view)



11. Paint the hair, beard, eyebrows, eye shape, eyelid lines
Used color : Burnt Umber + Black (mixing ratio 1:1)

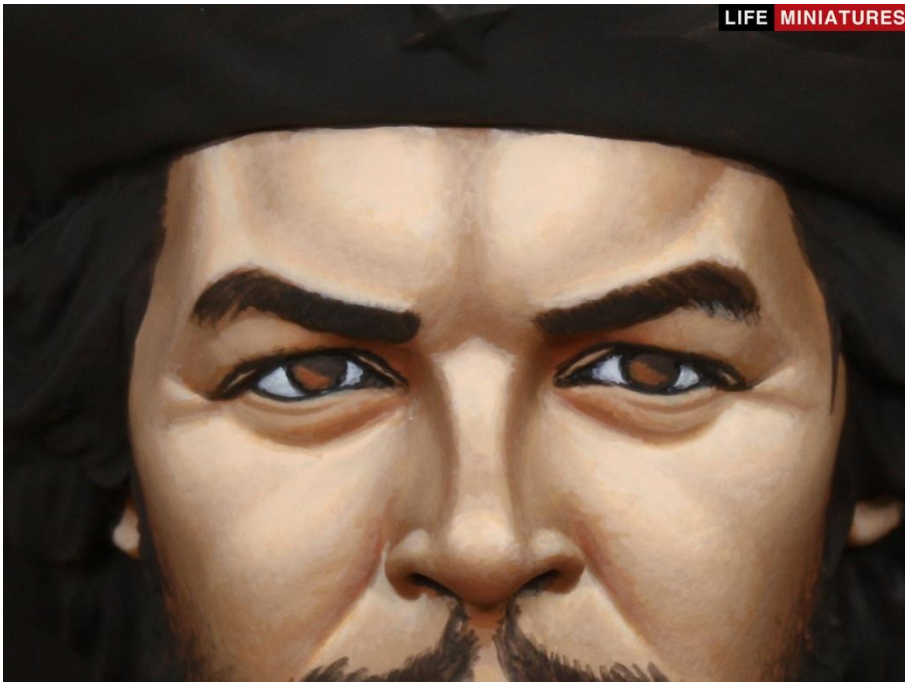
(different angle view)



12. Paint eyeball with White



13. Paint black circles with Black



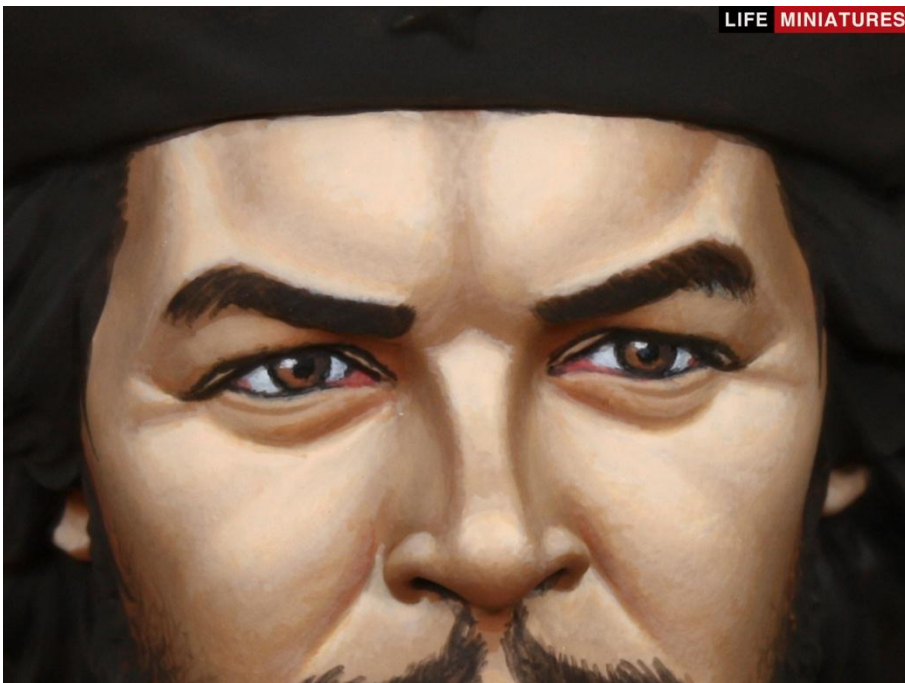
14. Paint the irises with Leather Brown retaining the surrounding black rings. and paint the flesh tone No.4 on the lower half of the irises as the highlights.



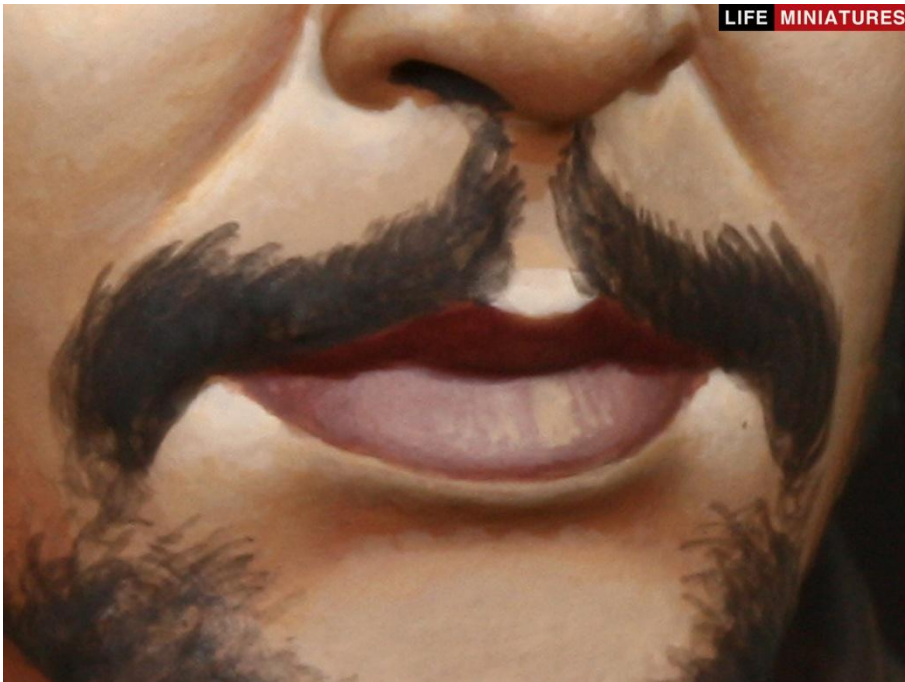
15. Paint pupils with Black



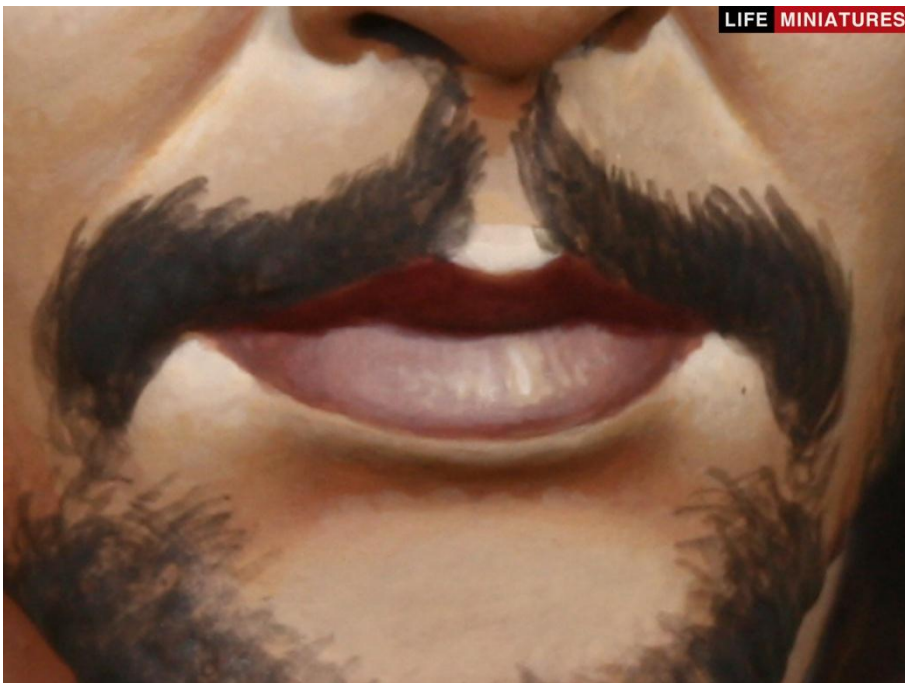
16. Paint reflective lights with White



17. Paint the inner and outer corner of the eye
Used color : Vermillion + Flesh tone No.3 (mixing ratio 1:1)



18. Apply highlight to the lower lip using Flesh tone No.2



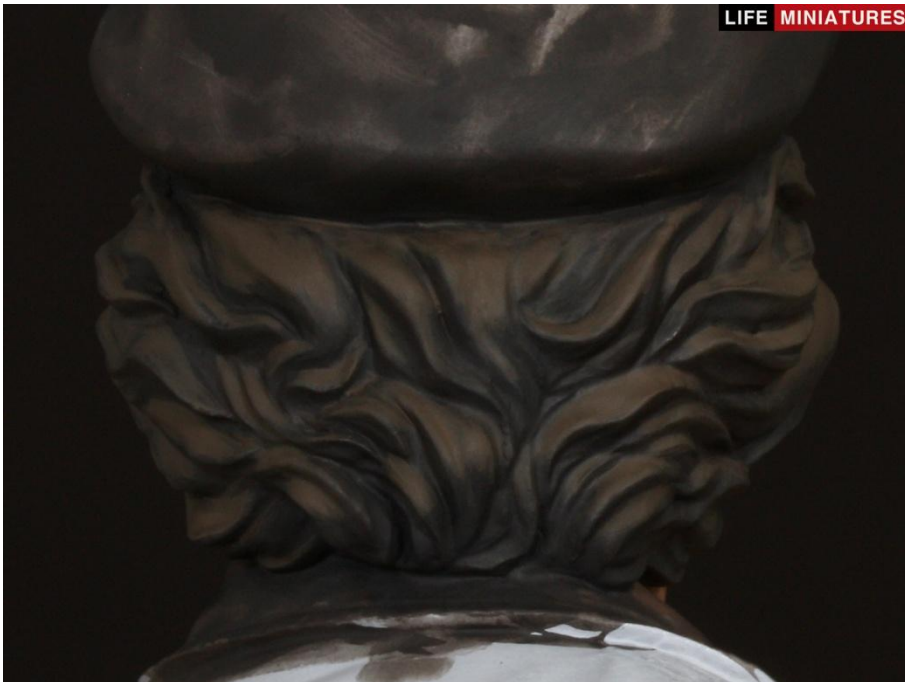
19. Apply final highlight to the lower lip using Flesh tone No.1



20. Apply medium tone to the hair, eyebrows, beard using Burnt Umber



20. Apply medium tone to the hair, eyebrows, beard using Burnt Umber (different angle view)



20. Apply medium tone to the hair, eyebrows, beard using Burnt Umber (different angle view)



20. Apply medium tone to the hair, eyebrows, beard using Burnt Umber (different angle view)



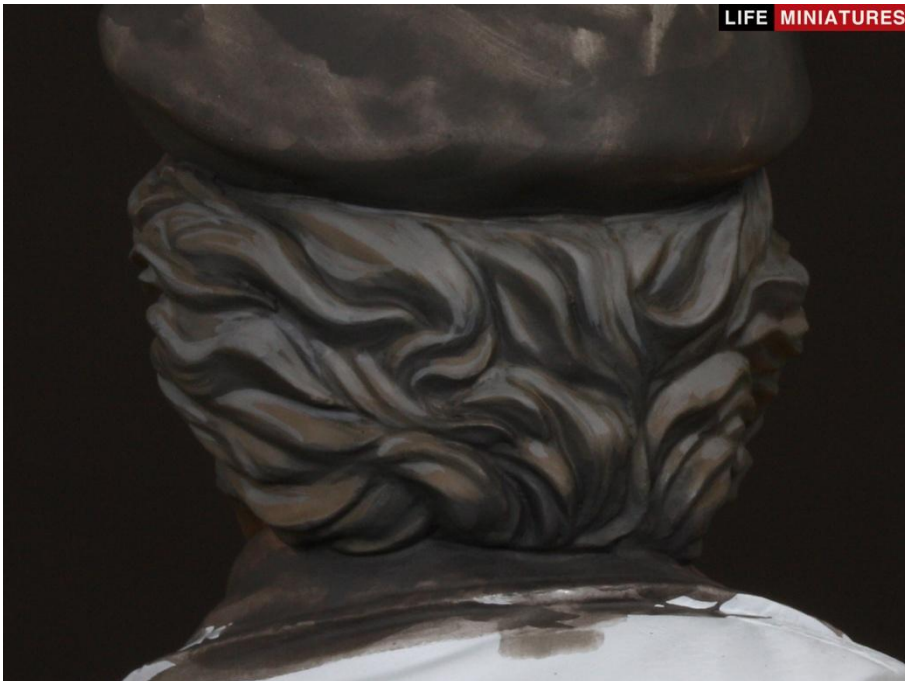
20. Apply medium tone to the hair, eyebrows, beard using Burnt Umber (different angle view)



21. Apply highlights to the hair, eyebrows, beard using the mixture of Burnt Umber and French Mirage Blue (mixing ratio 2:1)



21. Apply highlights to the hair, eyebrows, beard using the mixture of Burnt Umber and French Mirage Blue (mixing ratio 2:1)
(different angle view)



21. Apply highlights to the hair, eyebrows, beard using the mixture of Burnt Umber and French Mirage Blue (mixing ratio 2:1)
(different angle view)



21. Apply highlights to the hair, eyebrows, beard using the mixture of Burnt Umber and French Mirage Blue (mixing ratio 2:1)
(different angle view)



22. Apply some brownish tones partially to the mid tone areas.
Used color : Base color for hair + Red Leather



22. Apply some brownish tones partially to the mid tone areas.
Used color : Base color for hair + Red Leather

(different angle view)



22. Apply some brownish tones partially to the mid tone areas.
Used color : Base color for hair + Red Leather

(different angle view)

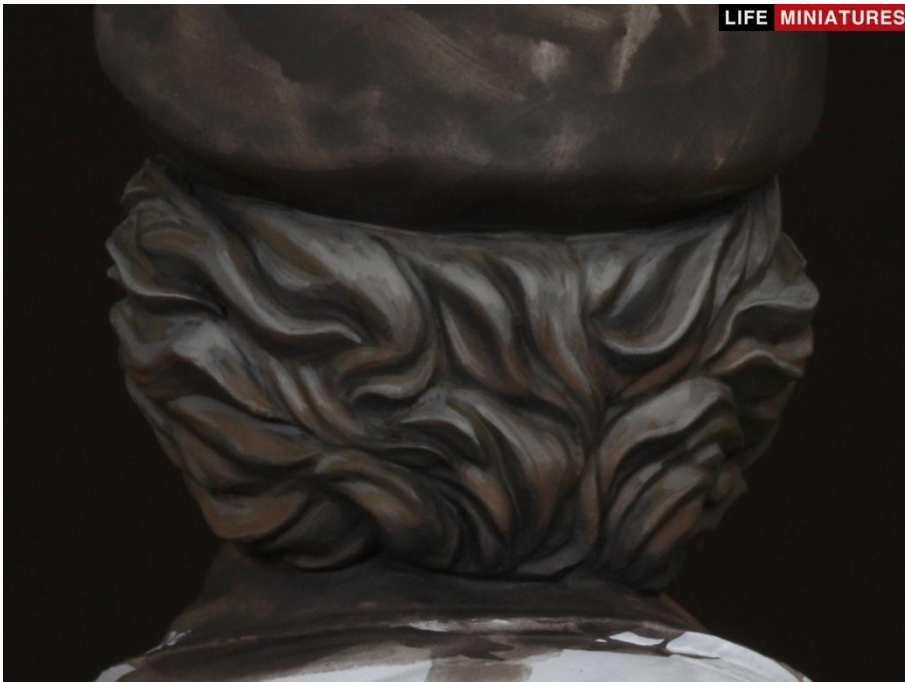


23. Apply highlights using the mixture of Brown Sand and French Mirage Blue (mixing ratio 2:1)



23. Apply highlights using the mixture of Brown Sand and French Mirage Blue (mixing ratio 2:1)

(different angle view)



23. Apply highlights using the mixture of Brown Sand and French Mirage Blue (mixing ratio 2:1)

(different angle view)



23. Apply highlights using the mixture of Brown Sand and French Mirage Blue (mixing ratio 2:1)

(different angle view)

)



23. Apply highlights using the mixture of Brown Sand and French Mirage Blue (mixing ratio 2:1)

(different angle view)



23. Apply highlights using the mixture of Brown Sand and French Mirage Blue (mixing ratio 2:1)

(different angle view)



24. By overlapping thin layers of Burnt Umber, apply deeper shadows to the positions that the yellow arrows show



24. By overlapping thin layers of Burnt Umber, apply deeper shadows to the positions that the yellow arrows show

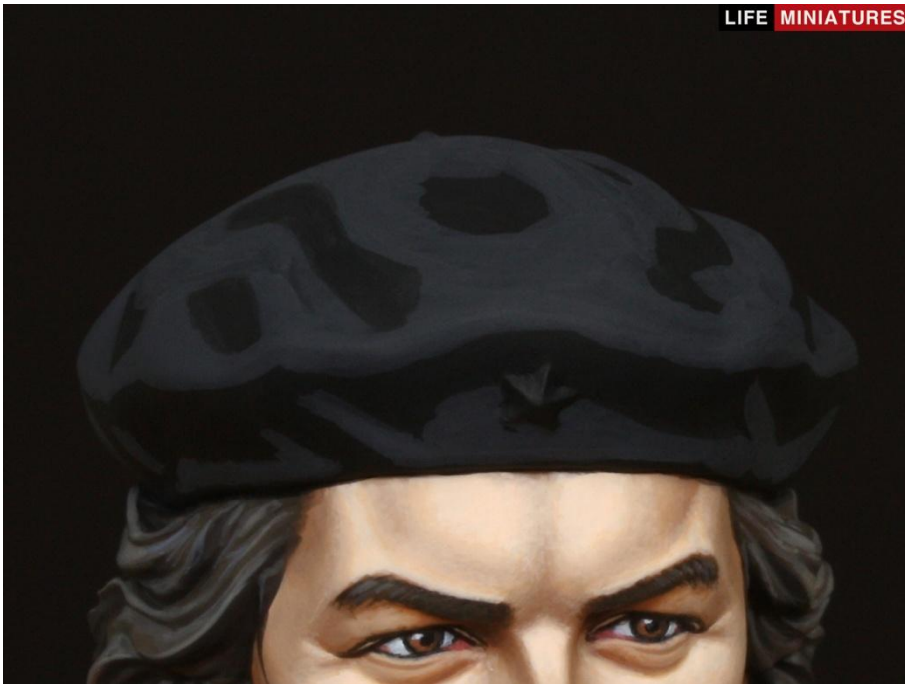
(different angle view)



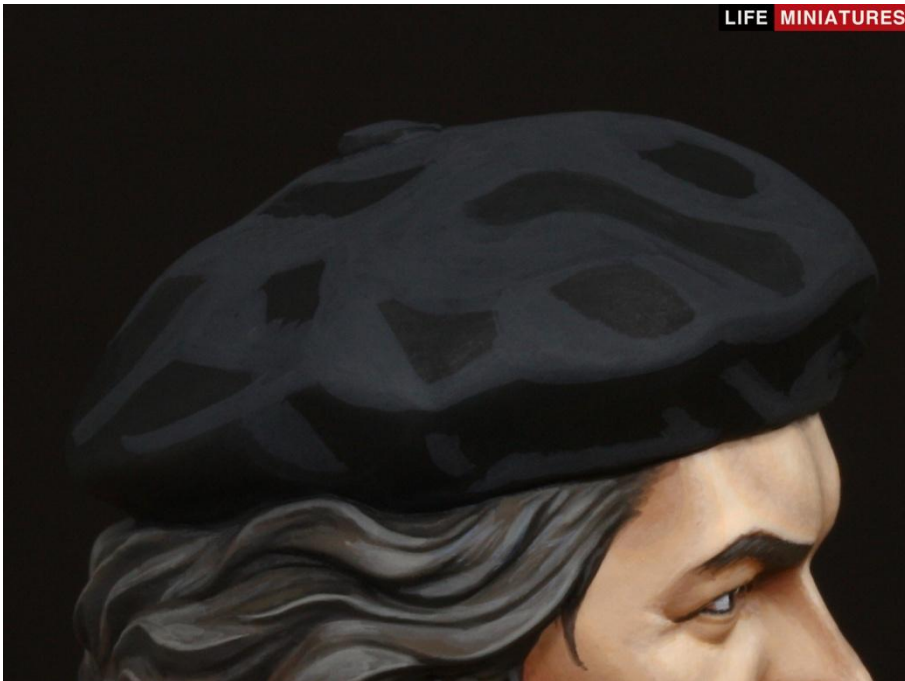
25. Refine the details



26. Base coat for the beret using Black

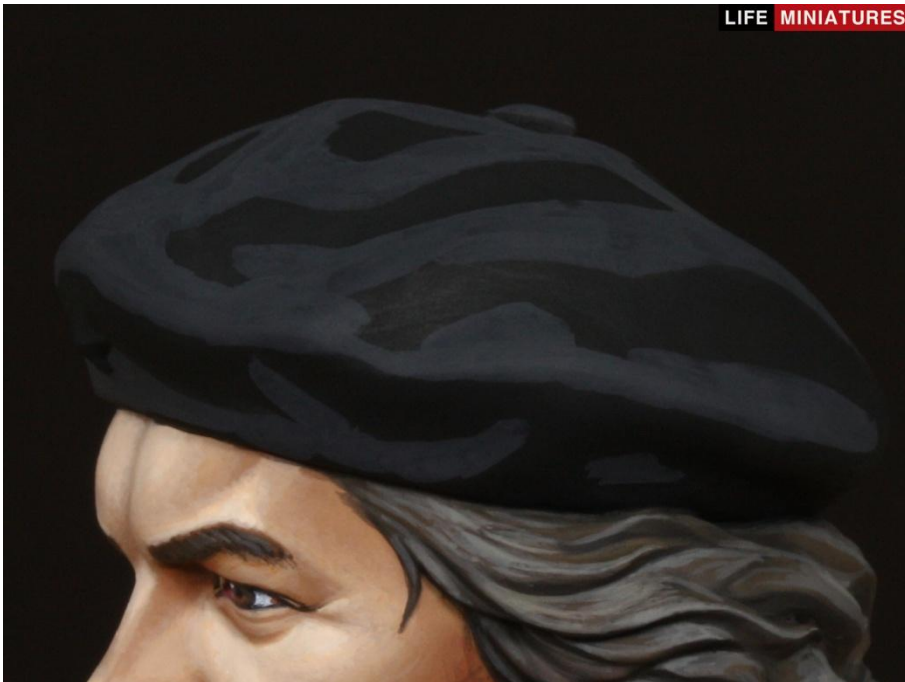


27. Apply highlights using the mixture of Black and French Mirage Blue (mixing ratio 4:3)



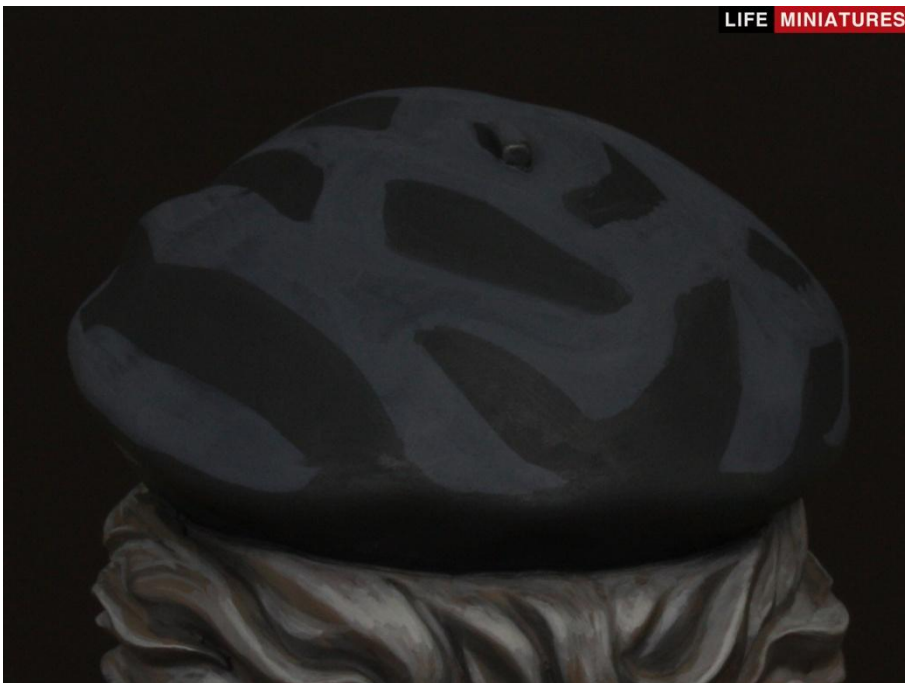
27. Apply highlights using the mixture of Black and French Mirage Blue (mixing ratio 4:3)

(different angle view)



27. Apply highlights using the mixture of Black and French Mirage Blue (mixing ratio 4:3)

(different angle view)



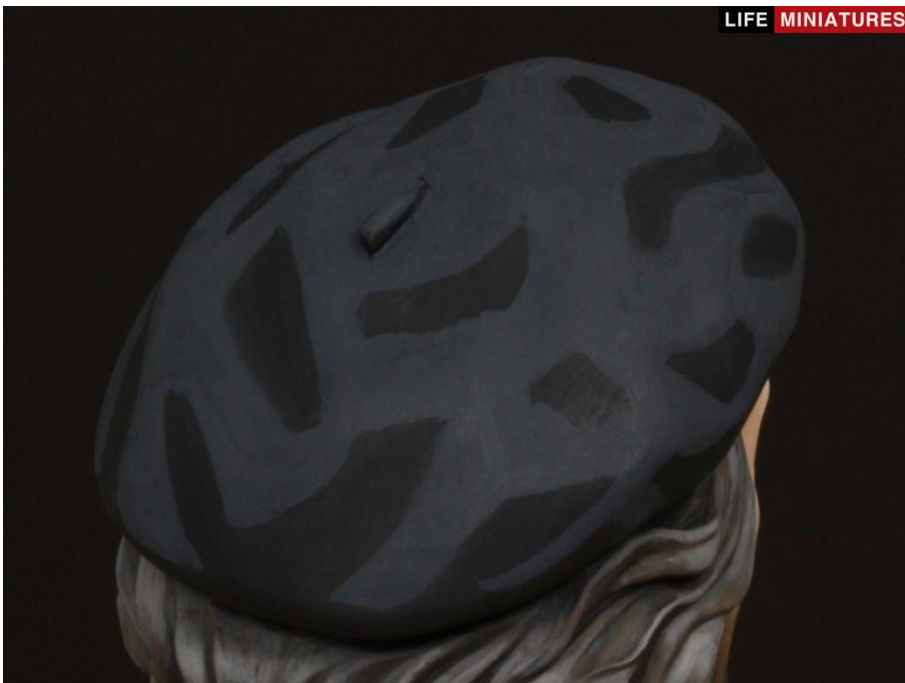
27. Apply highlights using the mixture of Black and French Mirage Blue (mixing ratio 4:3)

(different angle view)



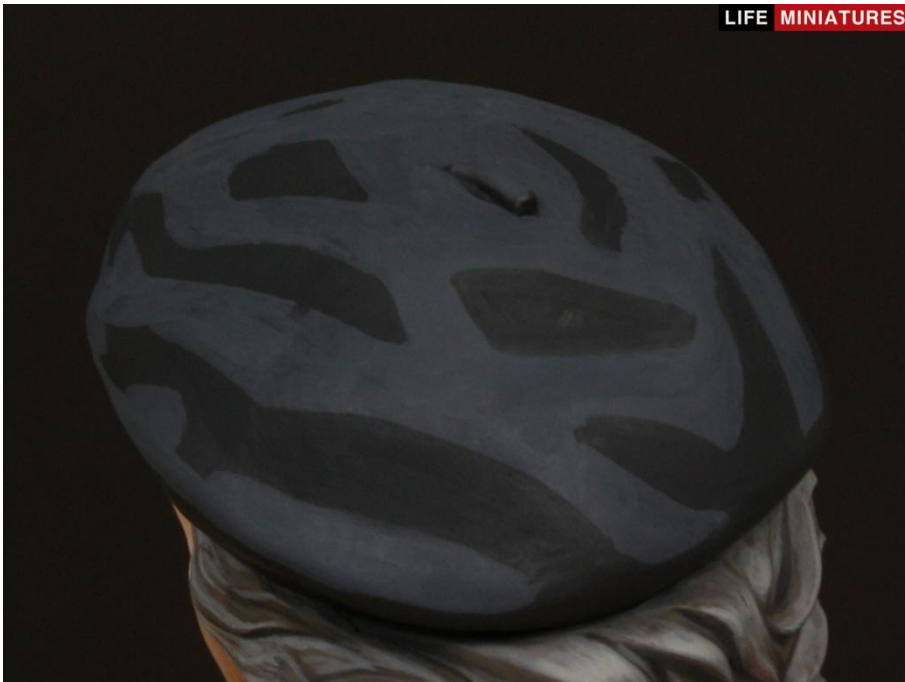
27. Apply highlights using the mixture of Black and French Mirage Blue (mixing ratio 4:3)

(different angle view)



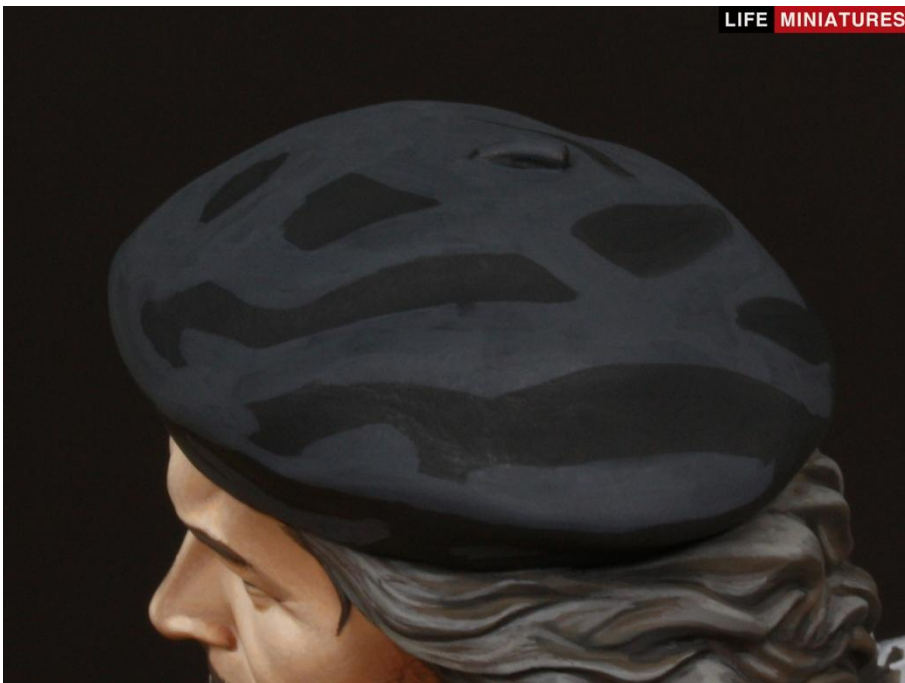
27. Apply highlights using the mixture of Black and French Mirage Blue (mixing ratio 4:3)

(different angle view)



27. Apply highlights using the mixture of Black and French Mirage Blue (mixing ratio 4:3)

(different angle view)



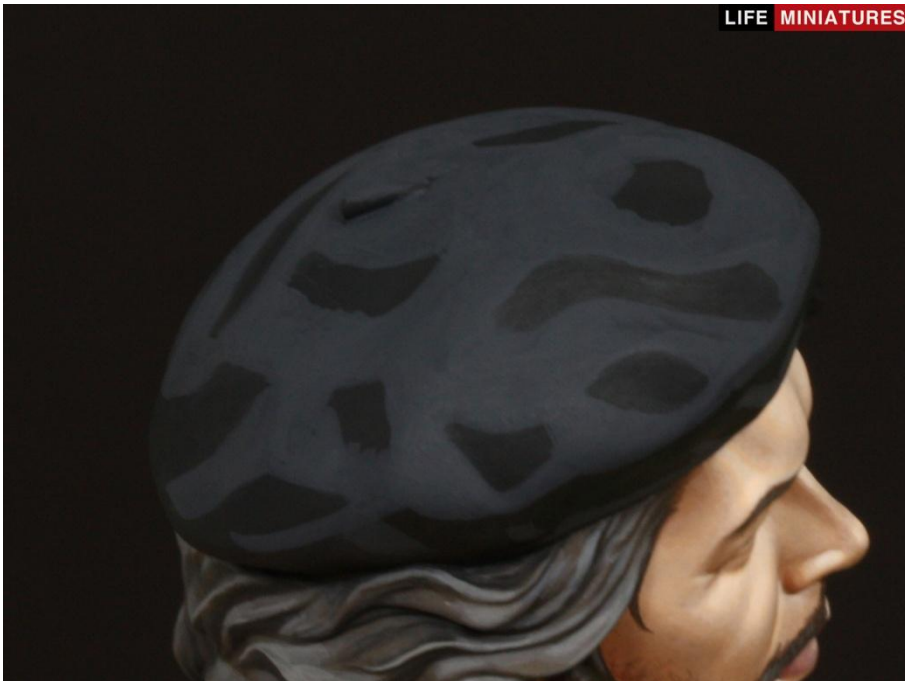
27. Apply highlights using the mixture of Black and French Mirage Blue (mixing ratio 4:3)

(different angle view)



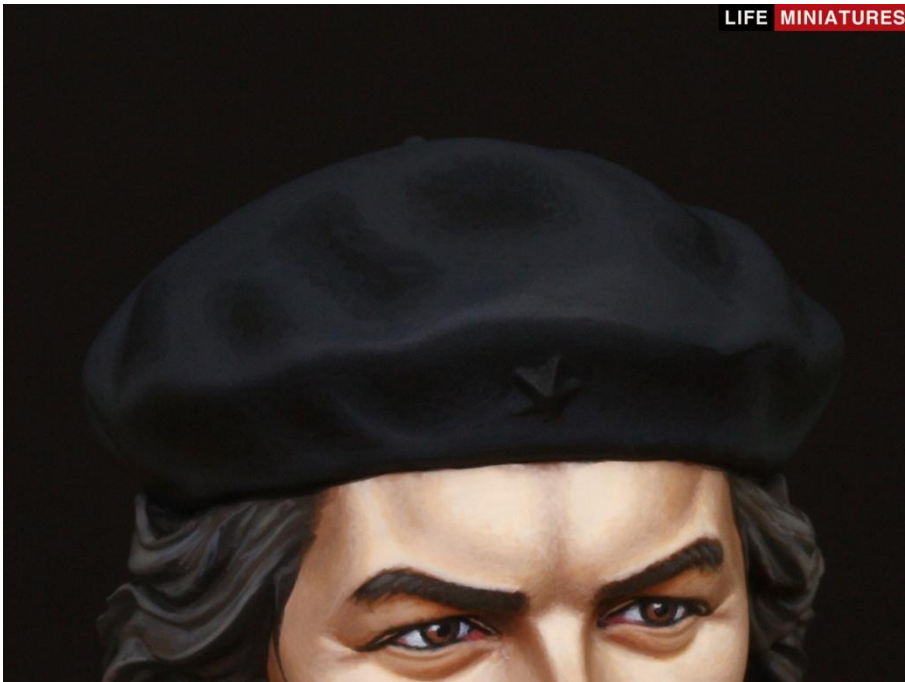
27. Apply highlights using the mixture of Black and French Mirage Blue (mixing ratio 4:3)

(different angle view)



27. Apply highlights using the mixture of Black and French Mirage Blue (mixing ratio 4:3)

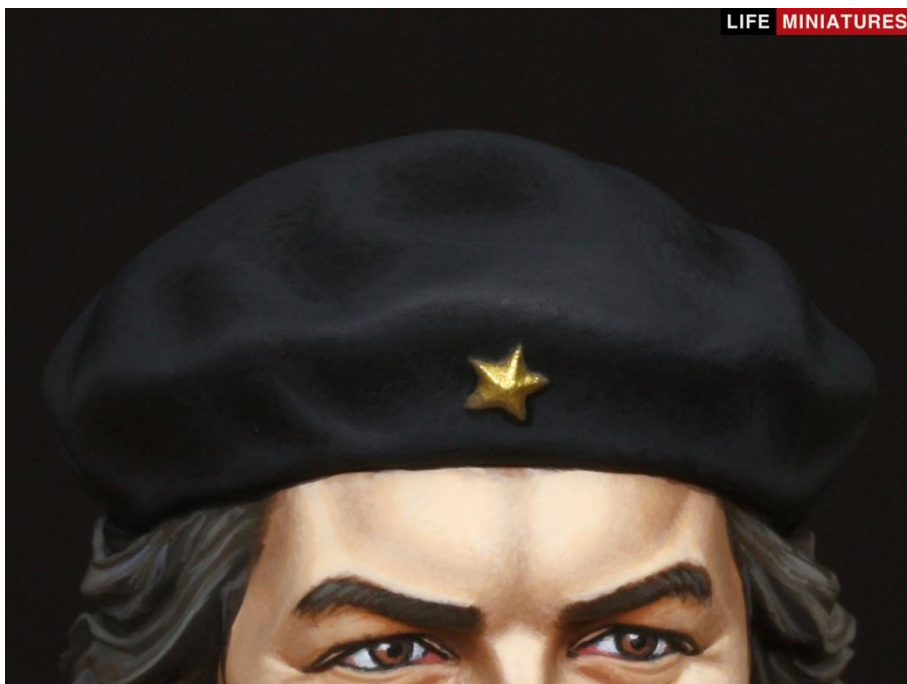
(different angle view)



28. Blending



29. Completion of blending and apply base color for gold star using the mixture of Yellow Ochre and Burnt Umber (mixing ratio 1:1)



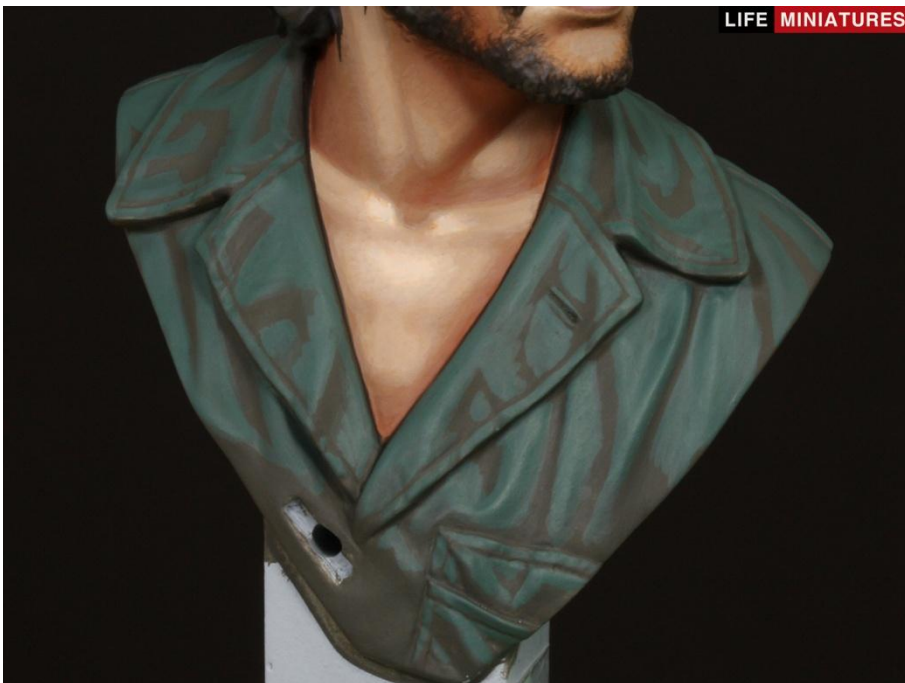
30. Paint the upper part of the star Gold



31. Color range for painting shirts

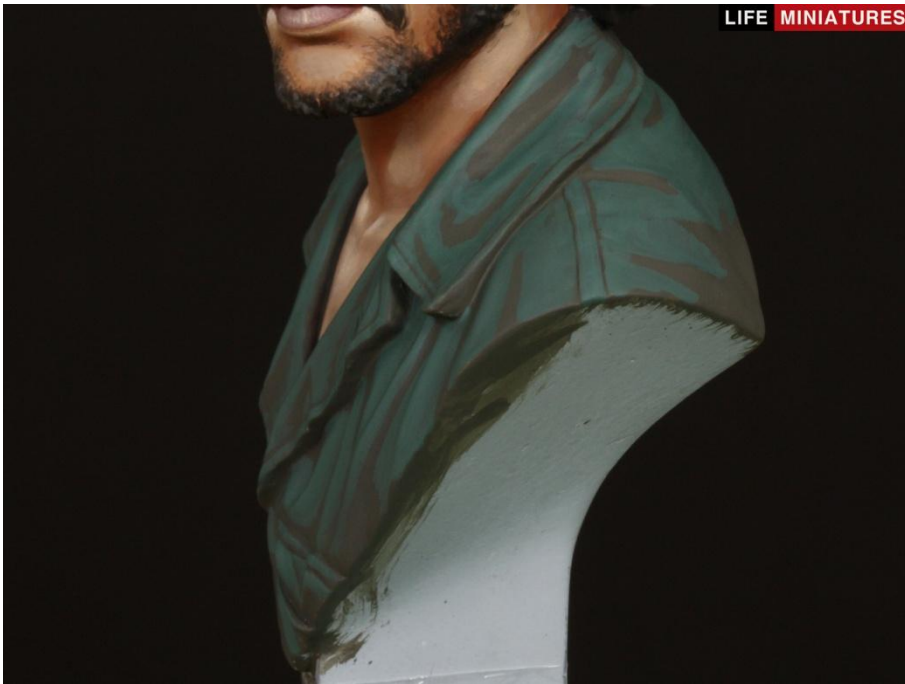


32. Base coat as the shadows using No.3



33. Apply the mid tones using No.2

(different angle view)



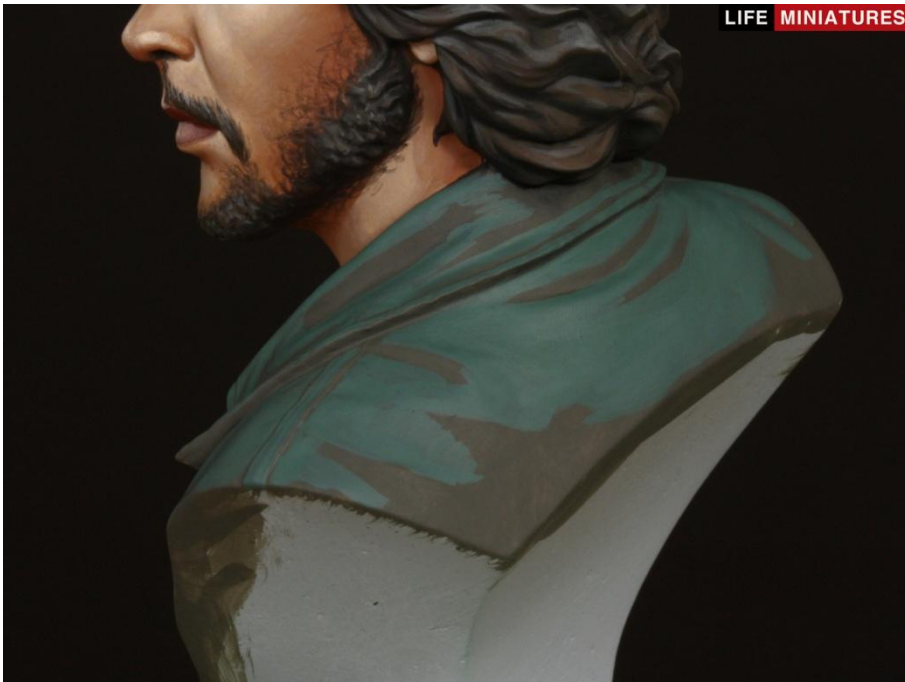
33. Apply the mid tones using No.2

(different angle view)



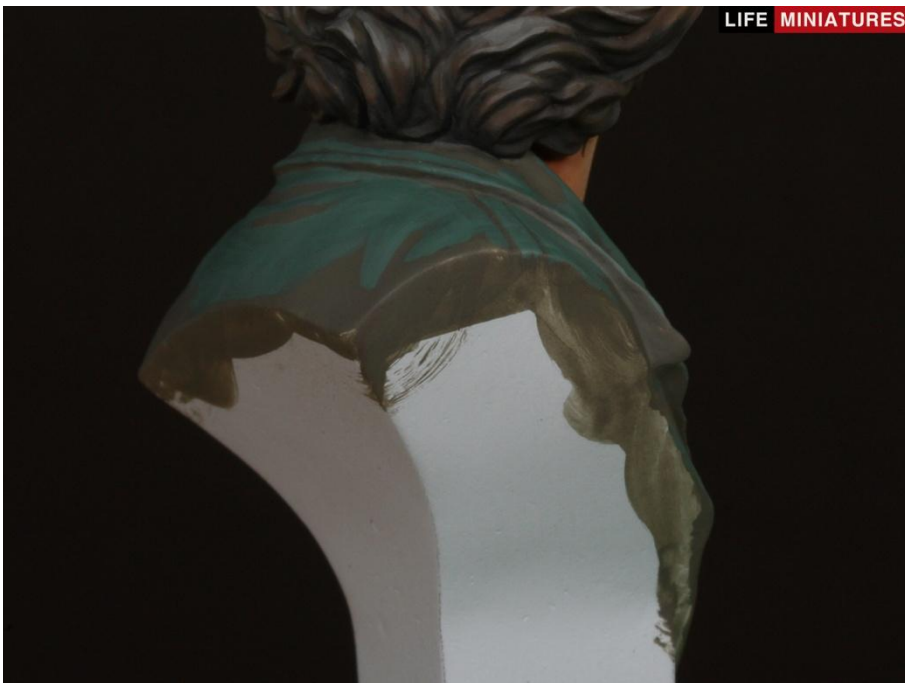
33. Apply the mid tones using No.2

(different angle view)



33. Apply the mid tones using No.2

(different angle view)



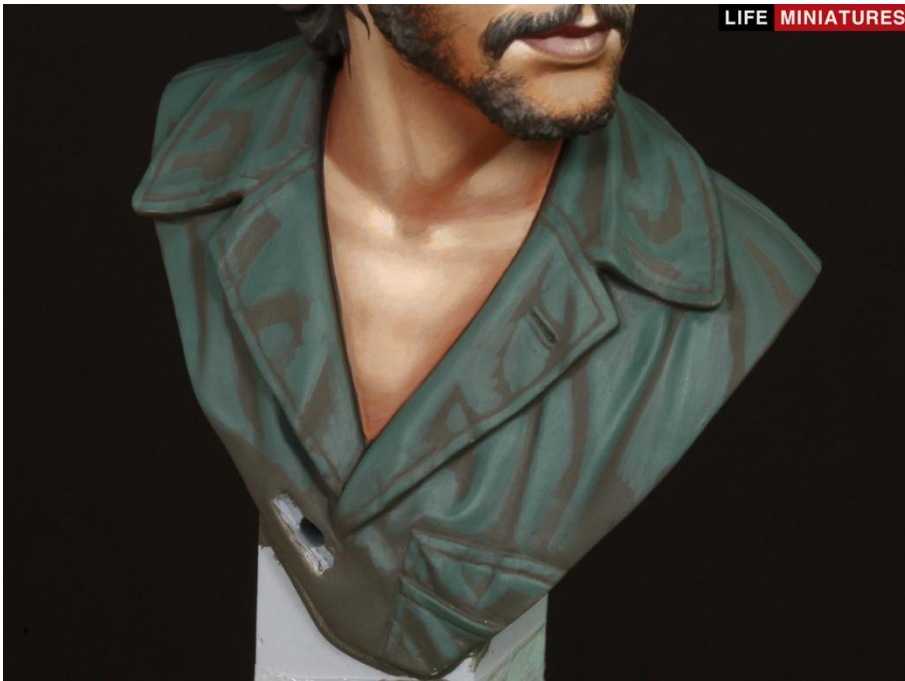
33. Apply the mid tones using No.2

(different angle view)



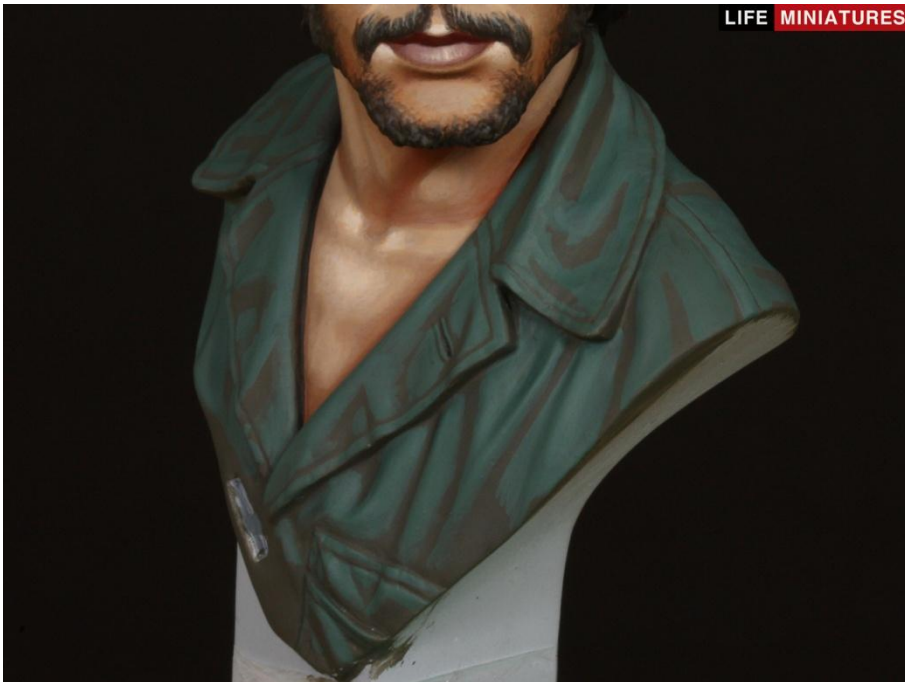
33. Apply the mid tones using No.2

(different angle view)



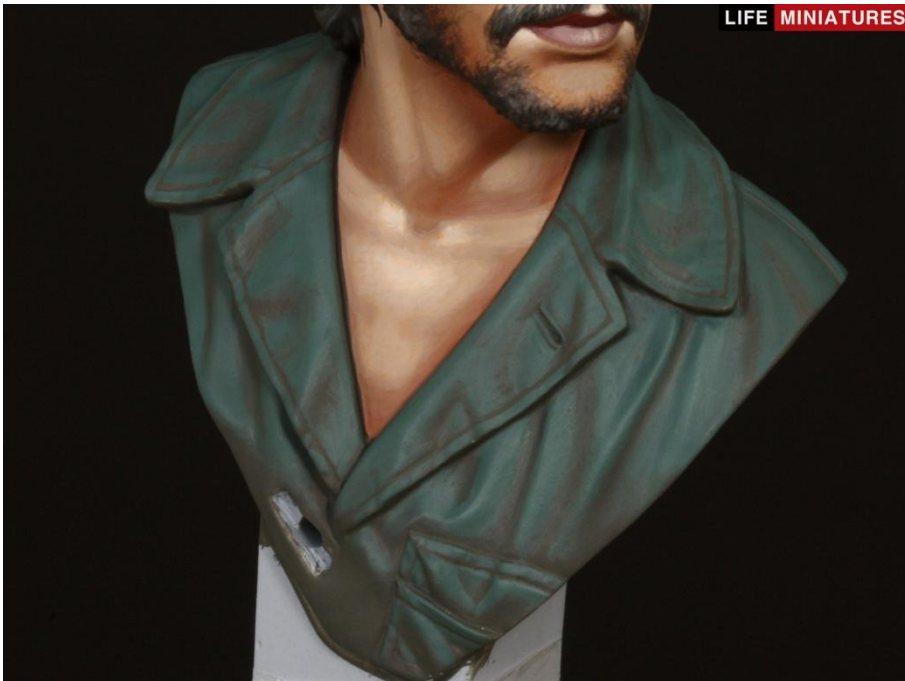
33. Apply the mid tones using No.2

(different angle view)

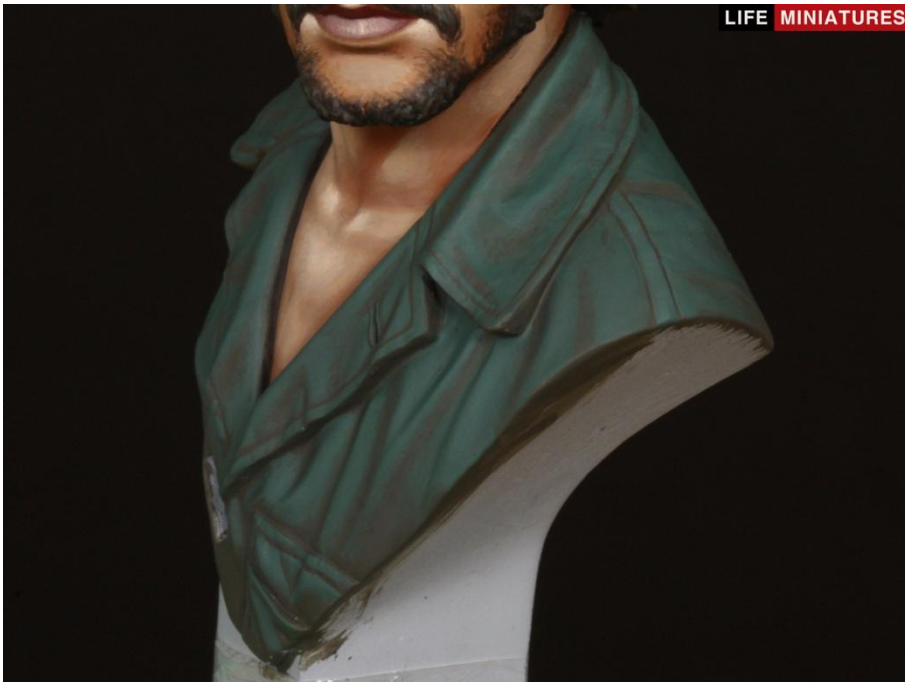


33. Apply the mid tones using No.2

(different angle view)



34. Blending



34. Blending (different angle view)



34. Blending (different angle view)



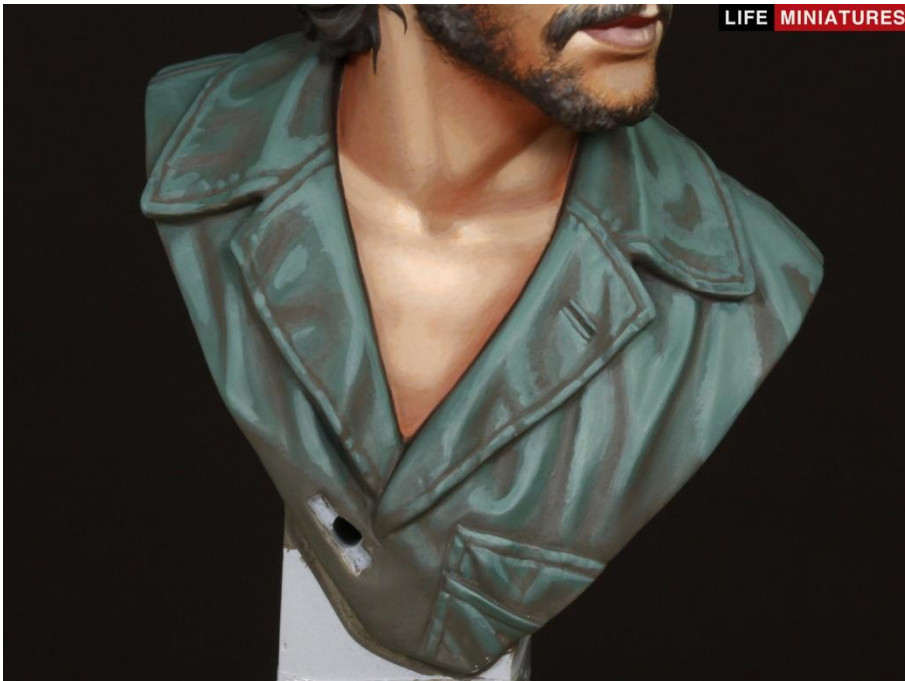
34. Blending (different angle view)



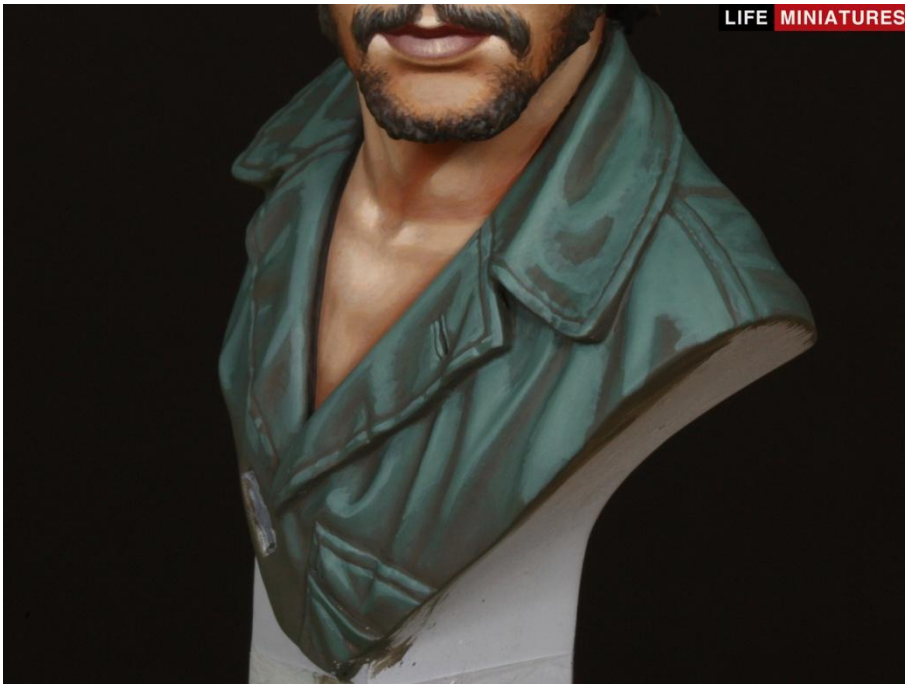
34. Blending (different angle view)



34. Blending (different angle view)

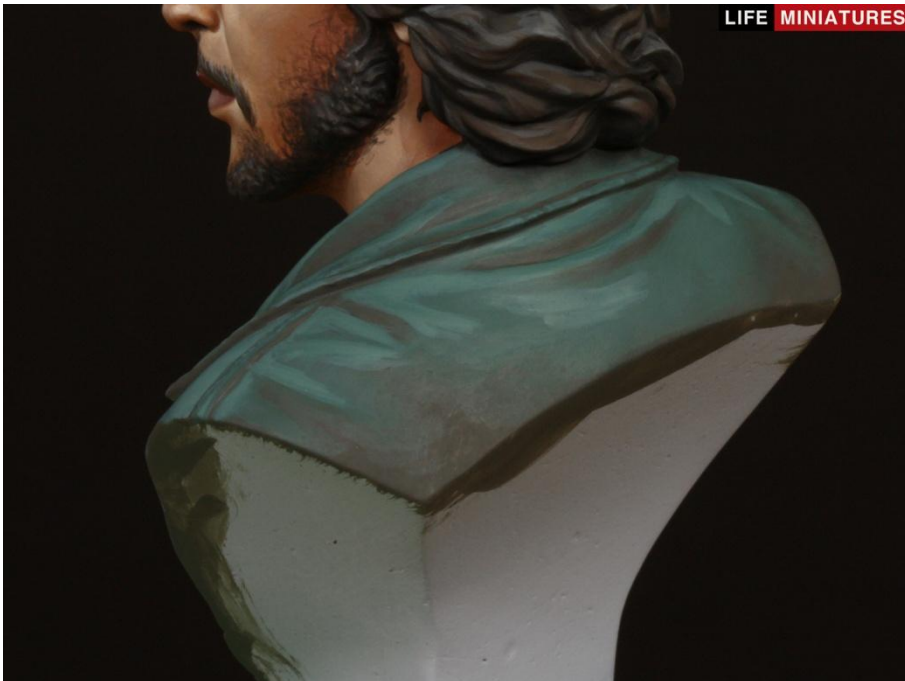


35. Apply highlights using No.1



35. Apply highlights using No.1

(different angle view)



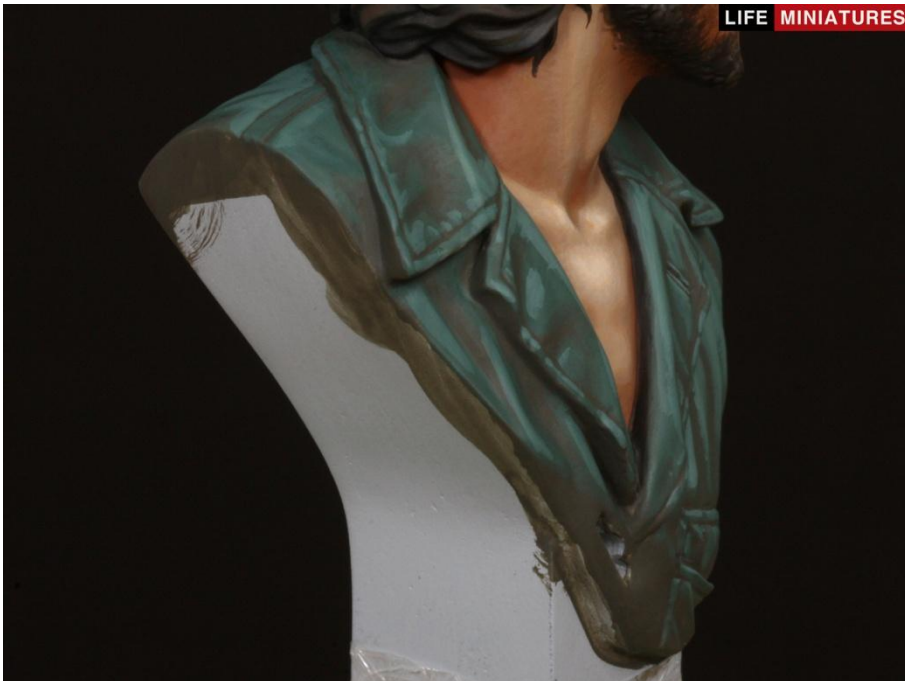
35. Apply highlights using No.1

(different angle view)



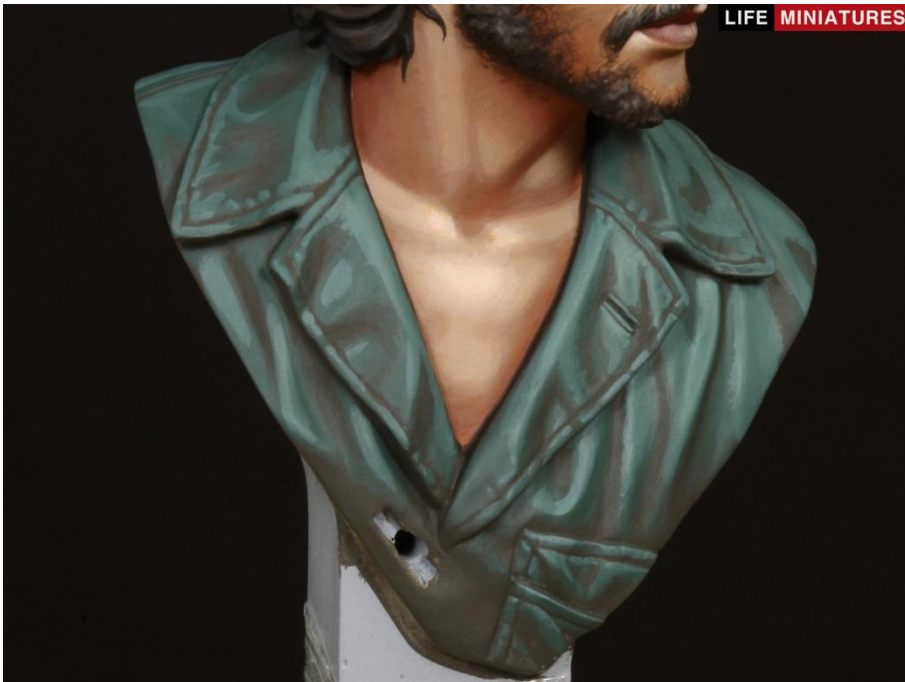
35. Apply highlights using No.1

(different angle view)



35. Apply highlights using No.1

(different angle view)



35. Apply highlights using No.1

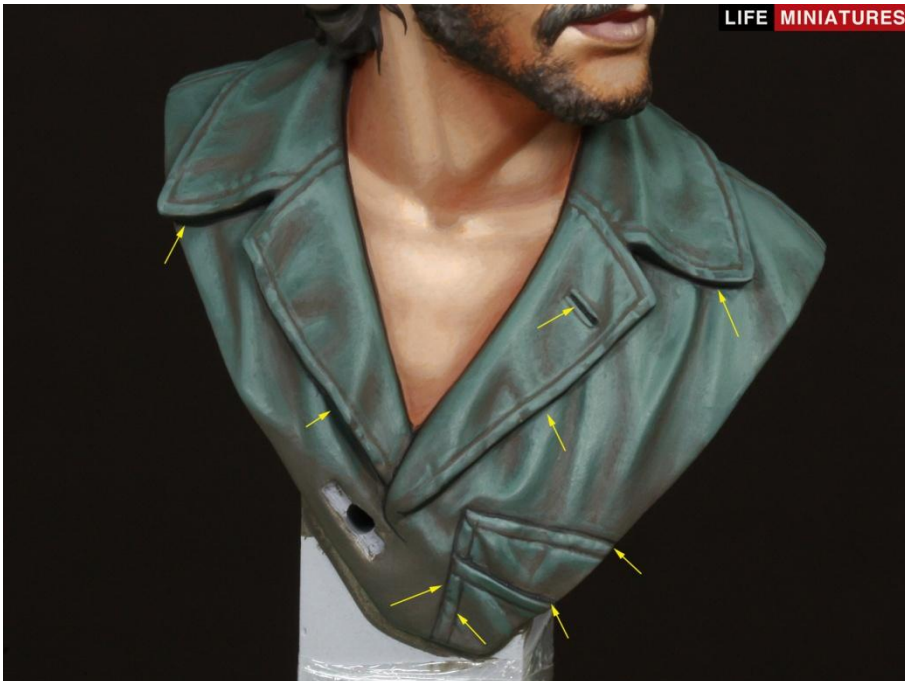
(different angle view)



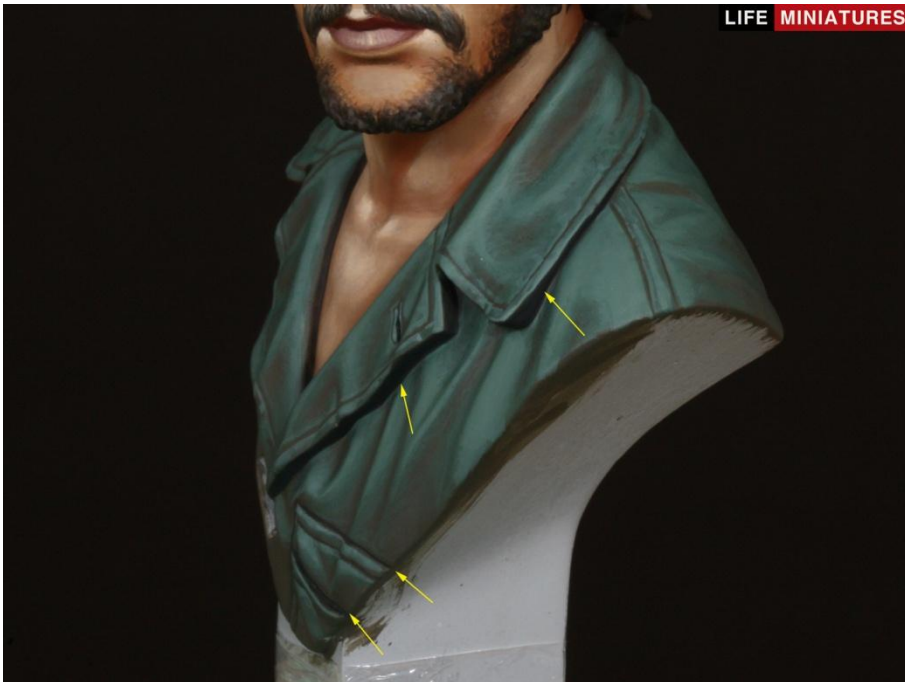
36. Blending



36. Blending
(different angle view)



37 Using the mixture of German Uniform and Black (mixing ratio 1:2) apply the deeper shadows to the yellow arrows show



37 Using the mixture of German Uniform and Black (mixing ratio 1:2) apply the deeper shadows to the yellow arrows show

(different angle view)



37 Using the mixture of German Uniform and Black (mixing ratio 1:2) apply the deeper shadows to the yellow arrows show

(different angle view)



38. Base coat for the hand using Flesh tone No.4
Base coat for the cigar using Burnt Umber



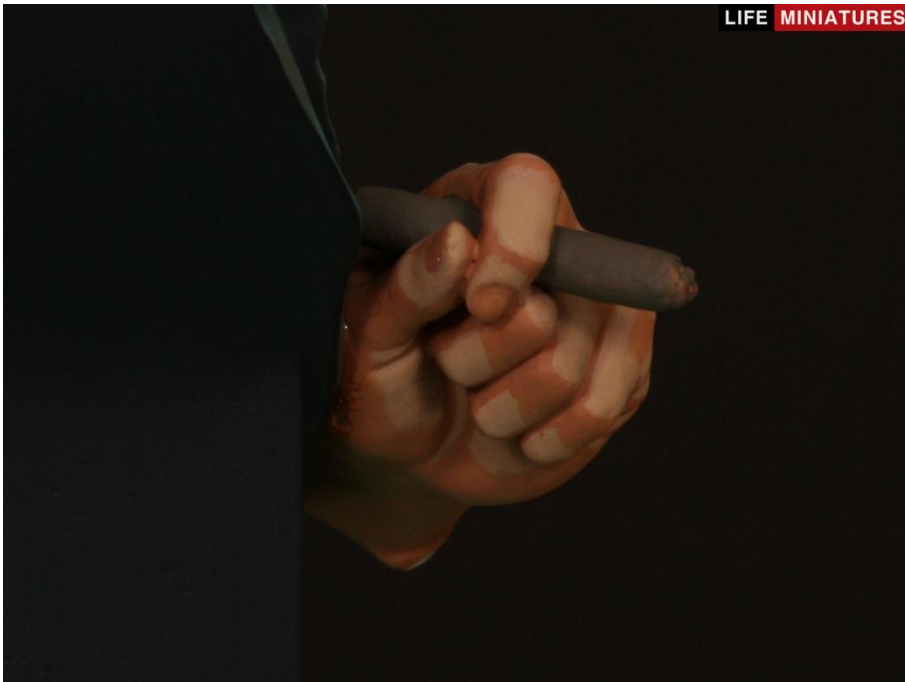
39. Apply the mid tones to the hand using Flesh tone No.3



39. Apply the mid tones to the hand using Flesh tone No.3
(different angle view)



39. Apply the mid tones to the hand using Flesh tone No.3
(different angle view)



39. Apply the mid tones to the hand using Flesh tone No.3
(different angle view)



40. Apply highlights to the hand using Flesh tone No.2



40. Apply highlights to the hand using Flesh tone No.2

(different angle view)



40. Apply highlights to the hand using Flesh tone No.2

(different angle view)



40. Apply highlights to the hand using Flesh tone No.2
(different angle view)



40. Apply highlights to the hand using Flesh tone No.2
(different angle view)



41. Blending



41. Blending
(different angle view)



41. Blending
(different angle view)



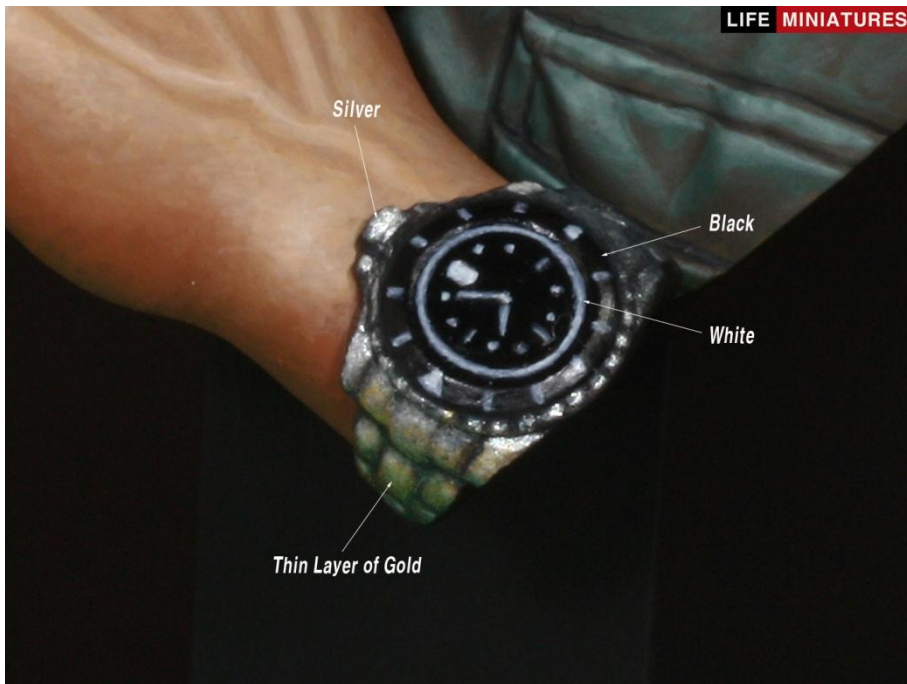
42. Final highlights using Flesh tone No.1



43. Apply the deeper shadows using Burnt Umber to the positions that the yellow arrows show.



44. Apply highlights to the cigar and other details using the colors being explained above.



45. Colors being used for painting watch



46. Completion of painting