

CHAPTER 8

Painting Flesh

“Diagonal of Dreams”.

A Vladimir Nuzhdin figure based on a Luis Rojo painting masterfully painted by Catherine Cesario.

We start our specific color discussion with Flesh. Actually, flesh is not a specific color itself. We use it to describe a number of colors that human skin can be painted with. It varies not only between races like for example Caucasian and Asians but also



among people of the same race. Theoretically not a single person have exactly the same skin color with another.

Flesh skin color varies with race, with geographical location, with the person’s own occupation, with his/her present medical condition and also in different parts on the same body. First difference is easy to understand. A Caucasian has a more “pinkish” skin color than an Asian inhabitant, whom faulty consider as “yellowish”. Geographical location plays important role as we all can understand the skin difference between a Northern European

Swedish lady and a Southern European Greek lady. Occupation plays its role too since someone who is outdoors most of his life (i.e. soldier) have a much different skin color than an aristocratic lady spent most of her life into a palace. Also, the face of a man that likes to drink a bit more, like some Napoleonic veterans has different color than from someone who is outdoors in Russian winter, barely surviving the cold. Finally, we all can see the color differences onto our own body. Our palms and soles don't have the same color as the rest of our body. Or better yet, we all have laughed with the color difference between what is covered and what is not after two hours of sunbathing. What is very useful for us, is to always observe people around . See how their body is “painted” by nature, observe how skin tones change with occupation or by different sun exposure. Observe all these minor details such as the small reddening of the cheeks, or the bluish hue below tired eyes. I have said that photographs of figures are very important and useful for us. Here we need not only photos from figures but photos from real people that can be used as reference to help us achieve the skin tone we are after.

A marvelous 90mm Quadriconcept figure of a French Trumpeter by an unidentified artist.

Let's start from the “easiest” race to replicate in miniatures, the Caucasian race. This is the traditional flesh tone that we encounter from our very first



figure, flat or round. Basically it's a mixture of ochres and reds, shadowed with deeper reds or even browns for the extreme shadows such as hairlines and highlighted with lighter ochres or even white for hot spots. All colors of this chapter are W & N unless otherwise stated. What I use for Caucasian flesh tones are the following: yellow ochre, golden ochre (Van Gough), brown ochre (Van Gough), burnt sienna, indian red, light red, burnt umber, vandyke brown, titanium white, napples yellow and jaune brilliant. I won't mention ratios. I strongly believe that for a successful rendering of human flesh one should experiment and test different mixtures of the above colors and in different quantities. Just test the final combination onto your own skin of the back of your hand (not palm!) and see how it goes from there. Also check your photographic reference for endless possibilities. This way, you get to know colors and certain tones and you understand how different hues are obtained. In the end every figure will be a tad different from the previous ones, even if it's not easily noticeable. After you primer a figure is a matter of choice if you will block the basic colors with an undercoat. Sometimes I do it sometimes I don't. Depends on the scale, the mood, the general feeling of the face you want to paint. If you block the flesh color go after a similar tone of your base oil color either in acrylics or enamels. After this step apply the basic tone in all flesh areas but do it in parts. First finish the face, and then proceed to the hands, body, feet etc. Start with some mild shadows with the addition of the reds in your basic mixture like burnt sienna or light red. Face shadows should go under the chicks, the eyes, the sides of the nose, bridge of the nose, the

mouth, ears, temples, sides of the mouth. Don't worry about neatness at the moment. Blend with a dry, brush with the base color. Now add the first highlights adding some jaune brilliant and titanium white to the edge and tip of the nose, upper portion of cheeks, forehead, chin, earlobes. Blend again but be careful not to touch the shadowed areas. By now, face has started to take a human appearance. Now its time to let the colors settle and dry and you to go get a refreshment. When this primary coating is dry, usually next day, make darker and lighter mixtures of the shadow and highlight colors respectively and touch again the appropriate areas. They are about the same as previous ones but a bit narrower in each spot. You can do this as many times as you feel like. Personally and for 30mm figures, I find it more than enough to stop right here. Remember to use an extremely dark shadow and outline eyes, nose, lips and details of the ears, if they are any visible at all at this scale. Also put some "hot spots", nearly pure titanium white in very selective, most light catching part of a face i.e. tip of the nose, upper cheeks, chin. Now is time to define and work on eyes, lips, eyebrows moustaches, beards and hair. For 30mm, usually a dark spot or a dark line, depending on the position of the face is all that is needed. For larger scale figures you can choose any eye color you like but use dark tones of each selected color since lighter colors don't seem realistic. Highlight lower portion of the iris and add a black dot in the middle for pupil. Adding a catchlight, that is a white spot a bit of center adds realism. Lips can be painted with the basic flesh color with some alizarin crimson added and lower lip highlighted.

Now hair is another story. Don't rush painting the hair as something of no importance. As a frame of a picture can influence the actual picture, hair can add or not to the beauty of a painted face. Decide if their hair will be black, brown, blond, gray or even white. Black hair are never pure black, Go for a very dark brown black or blue black color. Brown hair is from deep brown until nearly blond and for the love of god, blond hair are not yellow! Instead use some ochres or raw sienna. Depending on scale, hair detail can be added but don't try to paint every single hair. It's not possible. Instead shadow and highlight tufts of hair. Looks much more convincing. When face is finally finished, be brave, make a very thinned mixture from the base color with some lamb black added, and apply it to all areas that need shading much like a wash. This is the so called "5 o'clock" shadow.

An interesting Golberg set title "The Slave market" superbly painted by the British Ken Pipes.



Hands and feet are also very important. Viewers

eye always focus on these two parts after the face. Deal with them accordingly. Shadow the areas between fingers and knuckles and highlight the knuckles or the parts towards the light source. If scale permits we can even add nails with a lighter whitish ochre color, not pure white or add

some basic veins with a bluish color very thinly and lightly painted. If other parts of the body are exposed, study some real life photos and treat each musculature group as a whole when shadowing and highlighting. Remember that axillars, groins, popliteal fossae, navel and intercostals spaces are a bit darker. If you paint a nude, add body hair with thinned dark gray or black but do it very sparingly or else your figure will look like a Neanderthal fellow.

Now, how we can produce the difference of racial variability in the Caucasian race? Easy. By altering our base mixture and by changing the amount of shadowing and highlighting. People of the Southern regions tend to be more tanned due to increased sun exposure much like a veteran soldier on campaign is more tanned than a gentleman of French aristocracy of the Louis XV era. Adjusting the reds and ochres in our mixtures and making sharper contrast between shadows and highlights can produce a tanned appearance. People of Northern Europe, the traditional “blonds”, have a paler skin that even when exposed to sunlight becomes reddish rather than dark tan. A touch of cadmium red or even violet to our mixture will give a “pinkish appearance, much needed for such a skin tone. As a side note, don’t forget the tonal differences between a woman’s and a man’s skin. Women tend to have a lighter toned skin, due to less melanin pigments in their skin and also due to a more even hair growth. Simply adjust your mixture a bit lighter than usual and try it onto a female figure. Don’t forget what we have said over and over. Observe nature around you, study photos of real people and painted figure and experiment, experiment

and experiment.

Excellent skin rendition in this Mohr's 54mm set for Holy Inquisition by the Italian master Gianfranco Speranza. Observe the hair growth of the tormentor on the left.



A bit more difficult matter is the successful rendition of the widely and wrongly called “Black” people. First let’s clear something. There is no black, white, red or yellow people. Clearing this, the notion “black” includes a wide number of different ethnicities. Even in the same geographical region, for example Africa, not all Africans have the same skin tone. Their skin ranges from nearly very dark Caucasian to very dark brown, even to the point that might be called black, but again, its not. Some painters start this type of skin straight onto the white primer. They paint their base color, usually a burnt umber or something close and then dry brush the whole skin area leaving only a thin film of base color. Highlights have been produced by dry brushing so what is left is to shadow a bit with black, retouch their highlights here and there and voila. I prefer start with a Caucasian flesh painted onto the primer. I paint my blacks with various combinations of burnt umber with indian red, ran umber, raw sienna, or ivory black. After taking away all of the excess paint, some flesh tint of the underlying flesh color is visible but not much pronounced as if it



was straight onto white primer. I proceed with highlights using raw sienna, ochres and on very few selected spots some touches of titanium white. Shadows are done with the base mixture plus lamp black, sometimes with very tiny amounts of Prussian blue or Venetian red. As I have told before I try to vary my mixtures so I never have a same color, even if its not visible. I know its true so I am happy anyway.

“Zulus”, a nice set of figures from Paul Krog of Ritter Zinnfiguren.

A good trick is to paint the base coat green and start from there. The end result will be a unique negroid color. I use this method when I want to paint Zulu type ethnicities. On the other hand Nubians are very dark chocolate to nearly black so make a deeper than usual mixture and add a tiny amount or blue. When highlight them with small amounts of titanium white, highlights will have a light bluish appearance which is truly marvelous for these people. Northern Africans, are a bit lighter, while Egyptians, especially of the northern part of Egypt are not negroid but they seem like very tanned Caucasians. and African Americans can have the whole range of tones. Hair color is black and eyes are always dark in color, that is brown. Photographs of the actual people to be our “models” will do the trick and help you decide which “black” you must paint.

“Tribute to Pharaoh”. Figures from a magnificent set by Cortum figures painted by Ken



Pipes.

Asians is a huge category including nearly all type of human skin tones. As we move away from Mediterranean, tones become darker and darker until the middle east and India. Colors vary from light to very dark tans and browns. Mixture should contain higher amounts of various ochres tones, with less reds in it. Shadows can be done with different browns like burnt umber or Vandyke brown and highlights with light ochres, napples yellow and titanium white. Chinese and Japanese, the traditionally called “yellow” are not yellow of course. The predominant color is various shades of ochres but they don’t differ much from Caucasians in reality. I usually add some touches of jaune brilliant or napples yellow to the basic mixture but I do use brownish reds for shading. Again , hair is nearly always black with dark eyes. I like painting this kind of hair blue black actually adding some Prussian blue to my black mixture. When highlighted have a pleasant bluish appearance making hair very shiny.

Native Americans, the so called Indians or “red skins” are another major category of peculiar color to render convincibly. Sometimes I leave my figure just with the primer, sometimes I use the flesh color as a blocking color. I usually add a bit of more burnt sienna, or indian red, or light red. Shadows are done with reddish browns and highlights with titanium white, sparingly.

Amalia Retuerto’s Indian. Her figures are simply a joy to see and a lesson to study.



Adding some skin marks can be fun and very rewarding for the finished figure. Scars, moles, freckles or veins all can be reproduced easily with just a bit of color. A reddish brown line with a lighter shade above it can look like a scar while a bluish line fading proximally and distally can represent a vein very convincingly. Use your references and when you are painting personalities check if that person had any skin mark. They add variety to your flesh painting and personalize the finished figure.

A final word about tattoos. In reality tattoos are made by colors injected with specific hypodermic needles under the skin, coloring it. Predominant color is blue gray but red, green and yellow are used sometimes for more exotic designs. Stick to the blue gray ones for your figures. Colored ones don't look realistic. Use very thinned paint and very thin brushes. Don't try very elaborate designs. A little goes a long way.



Another example of exotic skin painted by
Amalia Retuerto.



Ethnic Skintones

Okay, before I even begin with any info on this delicate article, let me say a few things:

I have no intention to seem racially insensitive, so I've lightened up on any kind of humorous remark.

If I unintentionally offend someone, please excuse my ignorance and let me change the offending remark.

We are all one people of this earth, let's try to get along!!

Intro

Okay, so here's how this is going to work, I can't make a mini for every ethnicity I cover here (mostly because there are none.. let's get some more ethnic minis manufacturers!!). So, what I've done is scour the web for pictures of a typical person of that particular ethnicity. I've given a picture of a man and a woman, because in pretty much every culture, women are lighter skinned than men are. Below the pictures, I've made some color swatches. I'll try and convert them to Vallejo mixes (sorry, GW people can't come up with these with only around 6 flesh colors!!), but you can also just compare and contrast. Also, I've tried to give enough swatches so that you can select three consecutive swatches to choose your own range, because variations in skin color can be seen even in families. Now, you may wonder why different people's skin is different colors. Well, there are only certain factors that control skin color. Everyone's skin is basically the same, but what colors it is a black pigment called melanin. Again, everyone has melanin in his or her skin (except those who suffer from Albinism) but genetically people are born with more or less. Melanin is released by exposure to the sun and hormones, and it is concentrated in

freckles and moles. Obviously, if you were to look at a map of the world with color swatches in certain areas you'd see people in cloudy climates have lighter skin, and people in sunny areas have darker skin. This is because more melanin helps absorb the sun, so it should come as no surprise that people with dark skin have less of a chance of getting skin cancer (or Melanoma, see how it all fits?). Blood also has a factor in skin color, it is the black melanin and red blood that gives us the slightly brown skin color we're all used to.

As I said before, genetics is also a big factor and it gets really complicated but here's a little anthropology for you: Back when there wasn't a lot of people on the earth, people didn't travel much once they figured out how to farm. Even those who did move a round a lot tended to stick to one area. Tribes usually consisted of several families who lived together, so you get all these areas of people being isolated for the longest time. It stands to reason these groups would all have similar features, so I'll pop in now and then to give you the historical anthropological reasons on some of these. I've tried to go from the darkest to lightest colors, along with area. Right, Let's get crackin'!!

African

Here we have two members of one of the most famous African Tribe, the Masaai. As you can see, the picture of the man caught a little glare but the color progression came out looking really cool. You might use this for a more natural Drow, but I am planning a fantasy skin tones article. Africans tend to have dark brown eyes and black hair.

Man: Black Brown #822, Chocolate Brown #872, 50/50 Chocolate Brown #872 and US Tan Earth # 874, US Tan Earth # 874, 25/75 Brown Rose #803 and

Cork Brown #843, Basic Skintone #815

Woman: Flat Brown #984, Mahogany Brown #846, Orange Brown #981, Cork Brown #843, Brown Sand #876

Australian Aborigines

Native Australians are a mystery. While their skin resembles Africans somewhat, their hair grows more like Indian Farkirs. The sun in Australian has a lot to do with this, but as you can see their skin tends to be more ochre looking. Speaking of Ochre, as part of their religion Aborigines go to places in the desert and grind ochre on rocks, making a type of body paint. Since they don't wash it off for weeks or even months, you may want to add this to your minis by using earthtones in simple patterns. You can find many examples of their art online, but some symbols are a bit too complicated to go over them all here (a line may mean a stick, snake, or man lying down).

Swatches: Black Red #859, Burnt Cad. Red #814, Cavalry Brown #982, Red Leather #818, Orange Brown #981, Brown Rose #803, Basic Skin Tone #815, Light Skin #928

African American

I put African Americans in a separate category, mostly because their skintone is lighter than African-Americans... This is due to the fact many African Americans and Carribeans share both African and Caucasian ancestry. While I won't get into a whole social discussion, The Narrative of the Life of Frederick Douglass and the Narratives by Harriet Jacobs are good material on this subject. Hair and eyes can also be lighter, depending on the person. (PS, I just chose these celebrities because they're easier to get pics of)

Man: Flat Brown #984, USA Tan-Earth #874, Orange Brown #981, Cork Brown #843, Basic Skintone #815

Woman: Mahogany Brown #846, 75% Red Leather #818/ 25% Mahogany Brown #846, Ochre Brown #856, Dark Sand #847, 80% Iraqi Sand #819/ 20% Ivory #918

Middle Eastern

Arabians and other tribes around the Egypt/Saudi area are right between Africa and Asia, and once again they exhibit characteristics of both. This skintone would also be good for Ancient Egyptians as well as modern ones.

Man: Flat Brown #984, USA Tan-Earth #874, Light Brown #929, 90% Flat Flesh #955/ 10% Orange Brown #981, Sunny Skintone #845

Woman: Hull Red # 985, Mahogany Brown #846, 70% Mahogany Brown #846/ 30% Cork Brown #843, 50/50 Mahogany Brown #846 and Basic Skintone #815

I

Indians

Yeah, as you can see I mean Indians from India, and not Native Americans, they'll be coming up later. India is one of the southern most regions on the Asian continent, so in stands that they have darker skin than those in northern regions. Also, scientists theorize all culture came from India and then spread to Mesopotamia.

Man: Chocolate Brown #872, Flat Brown #984, Orange Brown # 981, Beige Red #804, Cork Brown #843

Woman: Mahogany Brown #846, English Uniform #921, USA Tan-Earth #874,

Beige Red #804, 50/50 Beige Red #804 and Basic Skintone #815

Southeast Asians

The Southeast Asian islands such as Singapore, Sri Lanka, and the Malaysia Thailand peninsulas have long been trading routes to and from India and China and so once again it stands to reason both cultures intermingle. And so, obviously these swatches are somewhat between the Indian and Chinese.

Man: Calvary Brown #982, 75% Red Leather #818/ 25% Mahogany Brown #846, Ochre Brown #856, Tan Yellow #912, Beige #917, 50/50 Dark Sand #847 and Ivory #918

Woman: Flat Brown #984, Cork Brown #843, 50/50 Cork Brown #843 and Basic Skintone #815, Light Flesh #928

Chinese

Though it's hard to get one skintone from such a large country with various regions, Chinese skintone is not that much different from some Caucasian skintones in some respects. All Asians are generally known to have straight black hair and dark eyes, supposedly with green eyes occurring rarely. (Once again, it was just easier to get a pic of Chow Yun Fat from Crouching Tiger)

Man: USA Tan-Earth #874, Cork Brown #843, Sunny Skintone #845, 50/50 Beige Red #804 and Basic Skintone #815, 50/50 Beige #917 and Ivory #918

Woman: Flat Brown #984, Us Field Drab #873, English Uniform #921, German Cam. Pale Brown #825, Dark Sand #847

Mongolians

Mongolians live in and around the Gobi Desert Region, and are subject to the extremes of hot and cold. This gives a slightly flushed appearance to the skin, which is almost similar to American Indians. (Note: White Scars should be Mongolian and not Indian... GW knows nothing about about history..)

Man: Red Leather #818, Old Rose #944, Basic Skintone #815, 80% Light Flesh #928/ 20% Brown Rose #803, Light Flesh #928, Ivory #918

Woman: 70% US Tan-Earth #874/ 30% Chocolate Brown #872, US Tan-Earth #874, Beige Red #804, 50/50 Basic Skintone #815 and Beige Red #804, Basic Skintone #815

Japanese

Since Japan has a more temperate climate from being an island, their skin tends to be lighter than other Asian countries of the same area. Also, women with lighter skin are considered the standard of beauty, hence the advent of the white Geisha makeup in Japanese Culture. (No excuses for the model I chose)

Man: Chocolate Brown #872, USA Tan-Earth #874, Cork Brown # 843, 60% Beige Red #804/ 40% Basic Skintone #815, Basic Skintone#815

Woman: Medium Flesh #860, Iraqi Sand #819, 90% Light Flesh #928/ 10% Brown Rose #803, Light Flesh #928, Ivory #918

Pacific Islanders

The islands are very sunny, and the people usually come from people immigrating from other islands from Southeast Asia. Though I'd like to do

one for every island since they're all different, I do not have the time or patience to do so. And so, the man is Maori from New Zealand and the woman is Polynesian from Hawaii. Maori typically have those face tattoos, as it's part of their way to remember their ancestry and culture.

Man: Mahogany Brown #846, Red Leather #818, 50/50 Red Leather #818 and Old Rose #944, Old Rose #944, Flat Flesh #955, Beige #917

Woman: Flat Brown #984, 50/50 Red Leather #818 and Beige Red #804, Beige Red #804, Brown Rose #803, Basic Skintone #815

Native

Americans

Since to get here, the tribes had to cross over the Alaskan land bridge from Asian, many Natives still bear Asiatic traits close to Mongolians. Skintone will vary from lighter to darker going North to South. It should also be noted they do not usually have facial hair.

Man: Calvary Brown #982, Orange Brown #981, Goldbrown #877, Tan Yellow #912, Basic Skintone #815

Woman: Cam. Orange Ochre #824, USA Tan-Earth #874, Iraqi Sand #819, Basic Skintone #815, Light Flesh #928

Latin Americans

Many Latin American countries consist of a mix of the early Spanish Settlers and the Native Americans. Once more, the southern climate tans the skin a bit.. and once again, I have no comment on my choice of model..

Man: Chocolate Brown #872, Mahogany Brown #846, Orange Brown #981, Brown Rose #803, Beige Red #804

Woman: English Uniform #921, Cam. Orange Ochre #824, Cork Brown #843, Beige Red #804, Basic Skintone #815

Caucasian Ethnicities:

Now, I've chosen to divide up certain ethnicities of Europeans into different ethnicities, mainly because Europe's geography has made all these different pockets of people. For any nondescript Caucasian skintone, I like using Cork Brown and adding Ivory.

Irish

The Celtic people of the Emerald Isle are usually inclined to have red hair and green eyes, although this is not true for 100% of the populace, red hair is found more in this group. Red hair is also found in Scotland, not surprisingly close to Ireland. There has been much discussion on CMON how to do red hair and since the gene for it is also linked to having fairer and a bit pinkish skin, I've given separate swatches for hair and skin.. As you see, I've tried to get a darker redhead and a strawberry blonde so you'll know the two extremes.. and when searching for redheads, I mostly had women to choose from.... But I'm not complaining.

Since their skin is so fair, redheads seem to have freckles more than other people do. This is because the exposure to sun will screw with the melanin in people if their skin is lighter. If you want to try and mimic this, I suggest watering down a darker shade below and dabbing it on or making a 50/50 mix with the basecoat and applying tiny spots randomly.

Darker Redhead: Burnt Cad. Red # 814, Red Leather #818, Orange Brown #981, Beige Red #804

Skin: Calvary Brown #982, Red Leather #818, Brown Rose #803, Basic

Skintone #815, Light Flesh #928

Strawberry Blonde: Flat Brown #984, 60% Orange Brown #981/ 40% Flat Brown #984, 50/50 Orange Brown #981 and Flat Flesh #955, 70% Beige Red #804/ 30% Iraqi Sand #819

Skin: Mahogany Brown #846, 70% Beige Red #804/ 30% Iraqi Sand #819, Basic Skintone #815, 80% Light Flesh #928/ 10% Beige Red #804

Mediterranean

Once upon a time there were two brothers, Romulus and Remas... Romulus went on to build an empire that spanned across France, England, Italy, Egypt and Spain.. Remas became cement for masonry.

Anyways, like the story says, the Romans made a big Empire, and in doing so made a lot of regions where Europeans have tanned to mild complexions with dark hair and eyes. I was again stumped in finding some typical so here's Reno and Bellucci.. and in case you can't tell, I gave up apologizing long ago..

Man: Chocolate Brown #872, 50/50 US Tan-Earth #874 and Cork Brown #843, Cork Brown #843, Flat Flesh #955, 80% Light Flesh #928/ 20% Beige Red #804

Woman: Chocolate Brown #872, Chocolate Brown #872, Medium Flesh #860, Iraqi Sand #819, Dark Sand #847, Beige #917

Scandinavian

Now, there were these crazy, longhaired blonde guys to the north and since "barbaros" meant both hairy and foreign, the Romans called them Barbarians. :) People from Normandy, Germany, Norway, Sweden, and Finland are all descended these barbarian tribes. Since it's very cold and the sun is non existent (what with Fenris eating it all the time) not much

sun needs to be absorbed, so most northern Europeans will have very light complexions and blonde hair.

Man: Flat Brown #984, 60% Mahogany Brown #846/ 40% Cork Brown #846, 50/50 US Tan-Earth #874 and English Uniform #921, Cork Brown #846, Dark Sand #847

Woman: Mahogany Brown #846, US Tan-Earth #874, Beige Red #804, Iraqi Sand #819, 50/50 Basic Skintone #815 and Light Flesh #928

Romanian

Actually, I have no idea exactly what ethnicity this model is.. I've seen it a couple of times, but I'm thinking it may be a problem with lighting or something.. You see, her skin appears slightly greenish. I put her down as Romanian because the other times I've seen it was supposedly girls from around that region.. Baffles me a little...

Woman: English Uniform #872, Green Ochre #914, German WWII Beige #821, 90% Tan Yellow #912/ 10% German WWII Beige #821, Flat Flesh #955, Beige #917

Albino

Now, it should be stated Albinos are not a separate race, every race can have albinos. I'm not really certain what causes it, but I know it's genetic and rare. Basically, your skin and hair cannot make Melanin to protect from the sun. People with Albinism, therefore have a tough time with sensitivity to a lot of sunlight. Their hair is usually white or platinum blonde and their skin is only pigmented by their blood, but it should be said that unlike animals human Albinos do not have red eyes. But, they sometimes do have reddish or violet eyes, but normally they have light brown eyes... For more

pictures and info Please visit NOAH (Nat'l Orgainzation for Albinism and Hypopigmentation) and Positivie Exposure, a website devoted to Albino Photography Models.

Hair Swatches: 80% Ivory #918/ 20% Tan Yellow #912, German WWII Beige #821, 90% Ivory #918/ Brown Red #803, 50/50 Beige #917 and Ivory #918, Ivory #918

Skin Swatches: 50/50 Cork Brown #846 and Beige Red #804, Beige Red #804, , 70% Beige Red #804/ 30% Iraqi Sand #819 , Brown Rose #803, Basic Skintone #815, 90% Ivory #918/ 10% Deck Tan #986, Ivory #918





Flesh Tones

Color Mixing with Oils: Part 2

Color Mixing Chart Part 2: Flesh tones

This article is a collection of the various mixes I've used over the years for painting flesh tones on my figures. I can not take credit for coming up with any of these mixes. They are ones I've learned of through various articles, Shep Paine's painting class and from several friends in the hobby. The most I've done is make some minor changes in quantities or color shades to suit my preference.

I've had varying degrees of success with each mix. Each has good and bad points. I've listed them in the order that I used them, earliest to latest. The latest is my favorite so far. I've included pictures that show my results with each mix. Everything listed here represents something I tried on at least 1 figure. This is only what worked for me. There are lots of better painters out there with lots of better ideas.

I hope that you find this article useful and enjoyable.

Craig

"Mongo Mel"

Note: Unless noted, all paints are Winsor & Newton. Also, The Gold Ochre listed should not be confused with either Gold Ochre Transparent or Yellow Ochre.

The term "paint for average" means that I paint the entire area with this color mix. Then, while the paint is wet, I paint in the shadows and blend to

suit. Then I paint the highlights and blend to suit. After the paint is dry, I usually go back and redo the shadows and highlights, using a very small amount of paint and get more of a “glazing” effect.

I generally haven't listed quantities or proportions for mixing because I don't keep track of them. I just keep mixing until it looks right to me. Sometimes a mix will look fine on the palette paper, but look terrible on the figure. When this happens, I try to fix it on the figure by adding small dots of the needed color and blending it throughout. If that doesn't work, I just wipe it off and start over.

Mix No. 1

This is the first mix I was taught to use. It gives a nice flesh tone but I found it to be too complicated. If I had to touch up the face, I could never match the original color close enough to suit myself. And as you can see by the pictures, I can't duplicate the flesh tone from figure to figure. These are the main reasons I have abandoned this mix.

Apply this mix over a white primer basecoat.

A: Mix 1 part Burnt Sienna with 1/2 part each of Cad Red Medium (or Bright Red) and Cad Yellow plus a very small amount of Gold Ochre.

B: Separately mix Titanium White with a small amount of Cad Yellow and a very small amount of Gold Ochre to a creamy, light yellow color. More white than yellow looking.

C: Separate Mix B into two piles. Add small amounts of Mix A into one pile until it looks like the shade of flesh tone you desire. Use this to paint for

average.

D: While still wet, use Mix 1 to paint in the shadows and Mix 2 to paint in the highlights. Blend these into the paint already on the figure

Optional method: Paint a very thin coat of Mix A on the figure, wipe most of it off with a brush, leaving a “stain” on the figure. Blend in Mix B to achieve the color you desire.

E: When dry, shadow with Mix A and/or straight Burnt Sienna. Use Burnt Umber for deepest shadows. Highlight with Mix B. Add more white for highest highlights.

Mix No. 2

This next mix is much less complicated to use. It also gives a nice flesh tone. Apply it over a white primer basecoat.

A: Mix Burnt Sienna with small amounts of Yellow Ochre to a medium brown skin tone. Add Titanium White to the shade of flesh tone you desire (or a little darker). Paint for average.

B: While wet, shadow with straight Burnt Sienna and Highlight with Titanium White. Blend these into the Mix A already on the figure.

C: When dry, shadow with straight Burnt Sienna. Use Burnt Umber for deepest shadows. Highlight with Mix B. Add more white for highest highlights.

Mix No. 3

This next mix was used on my Buffalo Soldier. It is basically the same as Mix No. 2, with some adjustments made to quantities.

A: Mix Burnt Sienna with small amounts of Yellow Ochre to a dark brown skin tone. Paint for average.

B: While wet, shadow with straight Burnt Sienna and Highlight with Yellow Ochre and Titanium White. For the deepest shadows, blend in a little Burnt Umber. Blend these into the Mix A already on the figure.

C: When dry, shadow with straight Burnt Umber. Highlight with Mix A plus Titanium White. Add more white for highest highlights.

D: To paint the lower lip, add Bright Red and Titanium White to the Mix A on the lip while still wet. Blend to a medium red shade.

Mix No. 4

This is the current mix I am using. Still fairly simple, it gives a more ruddy coloring to the flesh. I like this one the best.

A: Undercoat with Liquitex "Deep Portrait Pink". This is an acrylic paint, available at most art supply stores.

B: Mix W&N Flesh Tint with Burnt Sienna to a medium brown shade. Add Titanium White to the shade of flesh tone you desire. Paint for average. (For the Jordanian Legionnaire, I added more Burnt Sienna to this mix)

C: While wet, shadow with straight Burnt Sienna and Highlight with Titanium White. Blend these into the Mix B already on the figure.

D: When dry, shadow with Brown Madder Alizarin and highlight with Flesh Tint. Add Titanium White to the highest highlights.

For all of the Caucasian skin tones, I usually just add a little more Burnt sienna to the lips while they are still wet and blend this in.

If you have read my other article on oil paint mixes, you may have noticed that I try to keep my mixes to just three colors. The base color, a shadow and a highlight of Titanium White. I find this makes it easier to duplicate the color if I have to do any minor touch ups or repairs.



Painting faces

by Gino Poppe

Introduction

This is by no means THE way to paint faces. This is just the way I more or less like to paint them to a finish. I hope you can pick up a few tricks here.

Undercoating

For this I normally use Humbrol n° 121 Pale Stone, except when I want a tanned look. I then use Vallejo's Sunny Skin Tone (VA845). It is very important to have a very smooth, well covered base to start working on. I therefore always dilute my paint very well, up to 90% dilution. I use turpentine for the Humbrol paint and demineralised water for the Vallejo type of paint.

I then apply the basecoat in two to five layers, depending on the covering strength of the paint. Make sure that each coat is completely dry before adding the next.

Now the eyes are painted. The base-colour is a mix of Titanium White (Old Holland) with a dab of Raw Umber (Winsor & Newton). When this is dry I paint the iris in a suitable colour. The top eyelash is painted Blue Black (W&N), the lower Mars Red (W&N). Don't worry if some is painted on the flesh, since it is only the base-coat you can easily correct it. With larger scale figures I paint the pupil Lamp Black (W&N) with a spot of Titanium White to simulate the reflection of the light. The eyes are then finished by applying a layer of gloss varnish.

I find it important to always start to paint the eye opposite to the hand you are using to paint it, this way your hand won't block your view when

aligning the eyes and a cross-eyed look is avoided. I normally use a 5/0 paint brush, although I have had good results in the past with sharpened toothpicks. Choose the one you feel comfortable with.

Oil-painting stage 1 : Blending wet-on-wet

I always mix my basic skintone. This way I have a slightly different variant for each figure, giving it some personality.

I start by mixing Titanium White to Mars Orange Red (OH) + a dab of Alizarin Crimson (W&N) and Cadmium Yellow (W&N). To this I often mix a fifth colour, depending on which effect I want to achieve. Colours often used are: Indigo (Rembrandt), Mars Brown (OH), Mars Yellow (OH), Green Umber (OH), Raw Umber (W&N), Burnt Umber (W&N), etc... This coat is applied as thinly and evenly as possible. Next I remove all excess with a dry, broad, flat brush. The cheeks and lower-lip now receive some Indian Red (W&N), which is blended in the base-coat. Be careful with this colour because a little will give a great effect. So be warned. Now the shading can start.

All shadows are painted Mars Brown which again has to be blended in the basecoat. I mix some Madder Brown (W&N) with Madder Purple Alizarin (W&N) to paint the dark shadows using the same technique as above. Now for the highlights. Normally you will have some left from your basic flesh-colour. Add to this some Titanium White and a dab of Cadmium Yellow. For the high highlights I use Titanium White + a hint of the highlight colour. The same technique as for painting the shadows is used to paint all highlights too.

Painting a 5 'o clock shadow ain't that hard neither. Simply take your basic

mix of flesh-colour and add some Blue Black (W&N). Add the Blue Black also to both your shadow and dark shadow colours. Paint and blend as for the rest of the face. No need to add Blue Black to your highlight colours as these will pick up enough Blue Black by blending.

Now, many modellers may like what they have now already and stop here. The rest, continue to read on to stage 2.

Oil-painting stage 2 : Blending wet-on-dry

By now our figure has dried for at least 3 to 5 days.

If you feel that the red on the cheeks isn't strong enough any more, now is the time to repaint them. Don't forget to blend it in with its surroundings. For this I use an old brush with short stiff hairs. The same is done with the darkest shadows and the highest highlights. For the dark shadows I mix some Madder Brown with Madder Purple Alizarin and a dab of Sepia (Rembrandt). The high highlight colour is simply pure Titanium White. You may feel it necessary to repeat this a few times on some areas. Until a couple of figures ago here's where I stopped. That was till I discovered the technique described in stage 3.

Oil-painting stage 3 : Glazing

The figure should have dried for another 3 to 5 days before you start with this step.

What I call glazing is essentially the same as a wash that's being applied, but instead of covering the whole surface it's only painted on some selective spots. I start by mixing some Purple Alizarin with Sepia. As a dilution I use a mix of two parts turpentine to one part unbleached linseed oil.

I now dilute the paint and apply it to all deep shadow area's. By varying to paint to dilution ratio you can create different effects. For the highlights I use diluted Flake White (W&N), which is more transparent than Titanium White. Again it might be necessary to use several coats on some places. That's up to your personal taste. Your figure will now have a glossy appearance. Don't worry, this will disappear after a few day as the dilution starts to evaporate.

Painting Black/African Faces

Mark Bannerman

To continue on my quest for varying types of skin tones, I made my first attempt at painting an African subject using oils paints. I figured I would get around to doing this subject at some point to depict an Ethiopian militia figure on a North Africa vignette with a few Italian soldiers.

I made reference to an article written by Kevin Golden in a back issue of Historical Miniatures and also made some reference to several MM figure articles by Phil Kessler - both Masters in this art form. Having read these articles, I found them extremely intricate and complex - certainly beyond my abilities - but you simply cannot argue with their results !

The Readers' Digest version of their technique calls for the blending and feathering technique with mixes of Raw Umber, Olive Green, Naples Yellow and Lamp Black and a fifth colour of a dark-purplish colour mixed from blue and black. The idea which they suggest is laying in deep shadows of Lamp or Mars Black, apply a base of Raw Umber mixed with a dash of Olive Green, highlight with a mix of Naples Yellow with Olive Green/Raw Umber and high

highlight with Raw Umber and Naples Yellow.

Then details are addressed by applying deep shadows again in pure Mars Black and high-highlights in Naples Yellow mixed with Titanium White.

I am no where near this level of competence and painting skill and quite frankly, I don't really aspire to either. The works of Stephen Muller, Bill Horan, Mike Black and Phil Kessler among others is another art form altogether. The end result which I am - and most armour buffs are - looking for is that the figures complement the piece of armour, does not take too much time to paint, not too many colour mixes and that it looks right when it is all said and done. My philosophy is to keep it real simple. If I can attain this, then I am perfectly satisfied.

I opted not to try their technique and make a try by finding a far simpler method. I studied my box of oil paints and started to dabble around using various brown tones. I found that Burnt Umber was a pleasing colour which I could alternatively lighten or darken. Therefore, this was the chosen base colour. For shadowing, I decided to use Mars Black because it is a nice soft black with a hint of blue. For highlights, I opted for Gold Ochre as this does contain some green pigmentation. Essentially, I followed Kevin and Phil's colour guide but only on the peripheral. I don't see any justification in buying \$7 tubes of colour only to use a dab in a lifetime. So I work with what I have. On a sheet of plastics, I placed three blobs (the size of a crushed pea) of Burnt Umber. In the first blob, I added some Mars Black (about half the size of the initial blob) for shadows, and I added similar size of Gold Ochre in the third blob for highlights. The middle blob of straight Burnt Umber took a touch of Burnt Sienna to redden it up a bit.

I cleaned up the head - a Hornet 1/35th scale offering - and primed it lightly in Tamiya Metal Primer (grey) and once dry (10 minutes), I applied a slight wash of tainted thinner of Mars Black. Let dry thoroughly (20 minutes). I took the base straight Burnt Umber (with a tad of Burnt Sienna) and applied it to the entire face. I actually stained the head by poking the paint on rather than stroking the paint on. Cover the entire face area except where the Mars Black wash found itself in the initial wash (eye sockets, around nose, ears etc...). Let sit for an hour.

I then took a 00 brush, brought it to a fine point (I lick it !) and added the first mix of Burnt Umber/ Mars Black to the shadow areas very carefully. Simply accentuate the areas that has the wash. If you overlap, overdo, or place too much don't worry, we'll clear it up after. The secret here is to take your time, study where the shadows fall on the face and keep at it until your satisfied. Let this sit for an hour.

The next step was applying the first highlight. I applied the Burnt Umber/Gold Ochre (the third blob) mix and I deposited a touch to those highlight areas - tip of nose, lips, frown, eyebrows , upper cheek area, tops of nose, nostrils, lower lip, and temple. Ensure that highlights does not touch your shadow areas. I then added toothpick dots of pure Gold Ochre on top the high-highlight spots - tip of nose, middle of lower lip and ontop of the eyebrowse.

I went back in with a toothpick and scrapped any excess paint right off the surface while the paint was still relatively wet - particularly the deep shadows oils on the eyelids, around mouth and in the ears . Once this was done, all of the paint was wet or semi wet. I took a wide dry "fan" brush and in three or four smooth and light strokes, I brushed down on the head

allowing the brush to pick up excess paint and at the same time, blend in the stark areas into the semi wet base. I pulled my brush back and low and behold, it was looking right on ! The lips went from a gold yellow colour to a light grey-brown - the result of the Gold Ochre mixing with the semi yet straight base Burnt Umber. I thought it looked pretty good so I proceeded to leave it dry overnight under an inverted glass.

The day after I added a small nick of Titanium White mixed with Humbrol Flesh in the right corners of the figures' eye sockets and then added two specs of pure Mars Black for the pupils in the left side of the sockets with my trustee toothpick splinters. Once this was complete, I mixed some Burnt Umber with Payne's Grey (1:3 ratio) and dabbled in the hair line and hair. At this point, I decided that nothing else should be done and left it to dry thoroughly.

I took the attached photos the following day when all had dried and the attached is the end result. The whole thing took perhaps 40-50 cumulative minutes over two nights. In fact, all the steps up to the application of the eyes and hair were done during each commercial break while the History channel aired "The Eagle Has Landed". You don't have to do it all in one marathon sitting - a few minutes every 10 minutes will be far more gratifying. The next step will be to add a little Polly S gloss to the forehead, and lower lip, add a red fez in Milliput or similarly and find him a body from an old Heller figure kit set..

One important point - The best way to study this head on your screen is to take 6 or 7 steps back from the screen. You will see that blemishes you can see at close range of the screen, particularly on the sides of the face, seem to blend in to each other 7-8 feet away. The "natural" blending transition

applies equally when you go from working on your figure through an optivisor or under magnification and then observing your work with the naked eye. Anytime you want to see your progress on a figure, hold it about one foot from your eyes - without the use of magnification. It is the only way to fairly and properly assess your progress.

Painting Asian Faces

Mark Bannerman

Many have asked me why I always post photos of completed heads... but with semi or incomplete or no bodies. Why not the whole thing ? Great question :) I had to laugh very hard on that. There are a few reasons. I have more heads than bodies and I kid you not when I tell you I have rows upon rows of completed heads awaiting torsos :) More importantly, I think most modelers' are quite satisfied with their own personal treatment of uniforms and non-flesh areas. For this reason, I don't bother going through all the motions. The biggest challenge are generally heads, and for this reason, I zoom right in on the problem

area where it may help fellow modellers. Writing short articles like these on painting heads is only worth it to me if someone else can benefit from it. That's where I get the most satisfaction from the hobby.

Here is a relatively interesting project which did not take me long but is a new one for me. Someone had asked some time ago how I would approach

painting Asian subjects. Something I have never done but I was a little interested myself in trying this out. I made an attempt using one of R. Saunders' 1/35th scale heads. The approach was similar to my usual way but when mixing the oils, I used Yellow Ochre (instead of Gold Ochre - more black) with Titanium White and a touch of Mars Red (instead of Sienna). Using Yellow Ochre for the flesh mix did not make it obvious at first but does make for a very small contrast to my other figures. I am not convinced changing my colour palette was necessary at all, particularly where the figure is so small and if he is stand-alone. In future, I will probably just stick to what I usually use. I think it may only be on larger figures (120 mm) where it is necessary to vary the colour tone slightly, especially where one might want to place a caucasian figure along side. Having said this, I will share a short a paragraph on the approach:

1) Spray an undercoat of Tamiya Desert Yellow mixed with acrylic Flat White in a ratio of 2:1 mixed with gloss coat and allowed to dry for 12 hours.

2) Mix up Raw Umber and enamel thinner. Apply a *VERY* thin wash to the entire face and neck. Add washes until you are satisfied with the results. Let it dry for one day. Remember to exaggerate where there are deep creases.

3) Eyes were tricky on this one. I dropped a small amount of black mixed with thinner into the sockets. When dry , I added two tiny specs of white oils mixed with a tad of pink oil paints in the corners. I have to be honest, this was not really necessary as one cannot see anything at normal distance. I use my trustee toothpicks for this "operation". When dry, I dropped a little gloss with thinner into the socket to give it a little life. This was also

unnecessary.

4) Prepare a flesh mix by adding Yellow Ochre, Mars Red, and Flake White to a 3:1:4 ratio. Apply the paint to the entire face by dabbling and poking - and not stroking. Stain the paint on in very thin coats. Let this dry for an hour.

5) While flesh is still semi wet, add a few dots the size of a typed period of pure white to each of these highlight points - Upper cheek bones, ridge of the nose, above the eye brows, chin, sides of nostril, tops of ears and knuckles. Leave under direct light for three hours. Stroke downwards with a soft, dry, brush very lightly downwards across the face one or two times. The white paint will then be blended into the semi-dry flesh colours leaving a subtle highlight colour.

6) Add some raw Umber into shadows areas with a liner brush - note the heavy crease under the cheeks and around the eye socket in the photo. You are accentuating what should already be there as a result of your earlier wash.

7) Mix some Burnt Sienna and your flesh colour and **very** lightly dabble your brush onto the cheeks and forehead area, lower cheeks, and side of the nose

7) When completely dry, add a pin head-size drop of pure white highlight to the peaks of the facial features again (the eye ridge, nose bridge, top of cheeks, sides of nostrils, and chin). Let it sit for one hour and whisk a dry brush across the face downwards very lightly. On the lower lip, mix a little Crimson colour to your flesh and paint in the lower lip only. When dry, place

a little spec of white in the middle of the lower lip. When I took the photo I had not brushed out that little white spec completely as yet - but you can see how much was put on. It is very little.

I did not add a five o'clock shadow or eyebrows for obvious reasons. I have yet to do the hair but will opt to throw on an Airfix 1/32nd scale helmet from the multi-pose. When head was thoroughly dry, I sprayed a thin coat of semi gloss to the head from above so that the gloss catches only the protruding features. This is really crucial. It will add that much more life to your figure.



