



11-1 The darker "wash" produces shadows automatically as it settles into the cavities of the cloth.

ADDING REAL LIFE TO OUR MODELS

Some of the aircraft and armor kits include figures. If not, a wide array of accessory figures are available in all the popular scales. There are, of course, figures available in scales much larger than that used for aircraft or armor that can be used to supplement your collection of miniatures.

Some of these figures include a choice of arms or legs so you can position the figure in a variety of poses. If you want to modify the figure, however, it is relatively easy to make cuts into the backs of the elbows or knees with a razor saw. The arms or legs can then be bent into the position you desire and the open "v" filled with *Model Master Red Putty #8879C* and filed to match the remainder of the figure. You can even make cuts in the front of the neck and at the waist to allow a standing figure to be posed looking upward or, with cuts at the rear of the neck and waist, to pose that same figure leaning over.

YOURSELF AS AN ARTIST

Figure painting can be accomplished with several methods. The most difficult to master is to consider the figure as a blank canvas and you are the artist who will apply both color and shadow. That method really requires some special training in painting the shadows and textures of skin and the shadows and textures of cloth. Fortunately, the three-dimensional nature of model figures makes it easy to adapt the second method, which consists mostly of simply staining the figure by applying thin washes of about nine parts paint to one part thinner.

PAINTING WITH WASHES

When you paint a figure with the "wash" technique, the wash will automatically take care of most shadows and highlights. It's the technique of choice for 1/72 and similar-size figures. The thinned washes will travel by gravity and capillary action to automatically fill in the hollows or deeper areas with more color, leaving the more exposed areas with less color. To begin, paint the figure with the lightest color you will want to use, right out of the bottle, followed by one or more additional "washes" of the same basic color but a shade or so darker. The wash technique has the added advantage that you can remove it before it hardens and start over with a lighter or darker wash. Finally, the figure is completed

by applying pinpoint-size dots and streaks to accent the eyes, eyebrows, mouth, nostrils, buttons, zippers and similar sharp details. The mixture and proportions that are suggested here are simply a starting point; you must still use your "artist's eye" to determine if the results really do match the color photographs.

PAINTING FACES AND HANDS WITH WASHES

Start with a color photograph of the race and hair color of the figure. Do not rely on color illustrations in books or you will simply be recreating another's art – the goal is realism and that means starting with the real thing.

You may be able to use the *Model Master II Skin Tone Tints: Base-Light #2001, Base-Dark #2002, or Warm #2003* right out of the bottle. Most often, however, you will want to mix two or more of these shades. Consider this to be the darkest color even if it exactly matches the color of the skin in your photograph of a real person. Mix colors on glass or acrylic Plexiglass as a palette. For the first color coat, take about four drops of the skin color and add one drop of Flat White (to lighten the tone by 20 percent). Compare this shade to the photograph to see if this mix matches the brightest areas of the skin. If not, add another drop of white to lighten the mix or four more drops of your mixed skin tone to darken it. When you are satisfied, mix enough of this color to paint all the skin tones on the figure. You can apply the paint with a brush to save time. Let this base skin tone dry overnight.

Mix nine parts thinner with one part of that full-strength skin tone mixture and use a paint brush to apply this to the skin as a "wash." Hold the figure horizontally on its back so the wash will run into cavities around the eyes, mouth, chin, ears, and around the fingers, wrists, elbows and other depressions. If the figure is sitting, you may need to wait until the face is dry before applying the wash to the hands or arms. The goal, here, is to allow the wash of full-strength skin tone to create natural shadows in the depressions of the body surface. Use a dry brush technique to apply some of the darker skin colors to accent hollows in the cheeks or dimples in the chin or tendons on hands, arms and legs.

Use the same technique to paint hair. Again, mix the lightest color you can see in the highlights of the photo and apply it as the base coat. Mix a darker shade and apply it as a wash and, finally, mix nine parts of thinner and one part of Burnt Umber (for a brownish tint) or Burnt Sienna (for reddish tint) to accent the molded-in creases that provide the hair texture. You may need to thin this even more so that the dark color leaves only a hairline trace. For larger scales, it is sometimes useful to trace the lines in the hair with a knife before applying this final dark wash. When the wash is applied, it will collect mostly in the knife slices and any excess can be wiped away. On larger-scale figures, you can effectively simulate beards or just an unshaven look by picking at the bearded areas with the point of a knife to provide pinpoint-size cavities for darker stain to rest. For smaller scales, apply a mixture of about equal parts Flat Clear and the darker hair color to simulate an unshaven appearance.



11-2 Use a razor saw to cut the figure so it can be posed in a different position. Fill the gaps with putty.

For a final shadow effect, mix four parts of your skin tone and one part "Base-Dark" tint. Mix nine parts thinner with this and apply it as a wash to the opening of the mouth and to the eye cavities. Finally, use a pin to apply Burnt Umber or Burnt Sienna as a single dot to each eye and as a streak just five or six "dots" wide to simulate the eyelash. Use a "dry brush" technique with a sharpened toothpick tip to streak on the eyebrows to match the darker hair color.

PAINTING CLOTHING USING WASHES

You may need to rely on color illustrations of uniforms; however, a color photograph of a similar uniform, even if from another era or country, will provide the colors and shadows you are trying to duplicate. The majority of the uniform colors you will need are available right from the bottle in the *Model Master II* series because most countries in this era used similar shades on both their uniforms and their equipment. Some of the unusual bright colors like Piping Pink #2010, Cadmium Yellow Light #2011, Napoleonic Violet #2013, British Crimson #2009 and German Uniform Feldgrau #2014 are also included in the Model Master II line.



11-3 The "Artist's Method" of painting figures. From left to right, Step 1, Step 2, Step 3 and Step 4.

Use the process described above for painting hands and heads but substitute the ready-mixed uniform colors. For the base uniform color, add about 20 percent white. Use full-strength color, thinned with four parts thinner for the shadows.

THE ARTIST'S METHOD

Each skin color will require a selection of base colors and accent colors to match the actual person. For this example we're using a relatively well-tanned Caucasian.

Step 1. Assemble the figure and file or carve away all traces of mold or parting lines. Fill in any recess or ejection-pin marks.

Step 2. Start with Model Master II's #2001 Skin Tone Tint Base Light and allow the paint to dry for at least 24 hours.

Step 3. Paint the low or "shadow" areas including the creases, folds and along the hairline with #2004 Skin Tone Shadow Tint using a number 0 round sable brush. The remaining painting should be accomplished in a single evening while the paint is still wet, so allow plenty of time for the remaining steps.

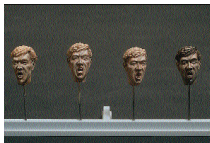
Step 4. Paint the protruding and prominent "highlight" areas with a mixture of about four parts #2001 Skin Tone Tint Base Light and one part White. There should be a bit

more gloss in the skin of larger-scale figures, so you might want to use Semi-Gloss White for anything larger than 1/48 scale.

Step 5. Use a small amount of Model Master #1156 Brush Cleaner and blend the areas between the darker "shadow" and the lighter "highlight" areas by dragging paint from both to blend the light and dark over the medium original #2001 Skin Tone. Do not, incidentally, use #1789 or #8824 Airbrush Thinner because its greater solvent action might dissolve right through to the original Skin Tone.

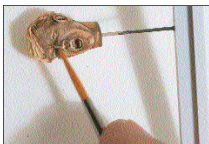
Step 6. Add some visual warmth to the cheek under the eyes, along the jaws, lips, temples, cheeks and nose with some #2003 Skin Tone Warm Tint. Leave the deeper wrinkles and recesses alone.

Step 7. Again, use a small amount of Model Master #1156 Brush Cleaner and blend the areas that have been covered with both #2004 Skin Tone Shadow and #2003 Skin Tone Warm. Touch the brush occasionally to White to provide a lighter look. Use the lighter accents to help make the figure appear peaceful and more #2003 Warm Tint to make the figure appear hot, cold, angry, or excited.



11-4 The "Artist's Method" of painting figures. From left to right, Step 5, Step 6, Step 7 and Step 8.

Step 8. Finish the head by adding the hair color. This red-haired warrior was painted with #2005 Burnt Umber as a base coat for the hair. The hair was then highlighted by dry brushing with #2008 Raw Sienna. The beard was painted with #2005 Burnt Umber, but blended with Black and using #1156 Brush Cleaner to partially dissolve the Burnt Umber. The eyes are added with Black applied with a number 00 brush and highlighted with White. The teeth are a mixture of white with a few touches of yellow and black.



11-5 The final touches in Step 8 can include adding white teeth using a 3/0 brush to apply the paint.



11-6 Use a 3/0 paint brush to apply the "wash" to accent the details of the face.