

SPACE MARINE

EASY AND FASTER WAY TO PAINT



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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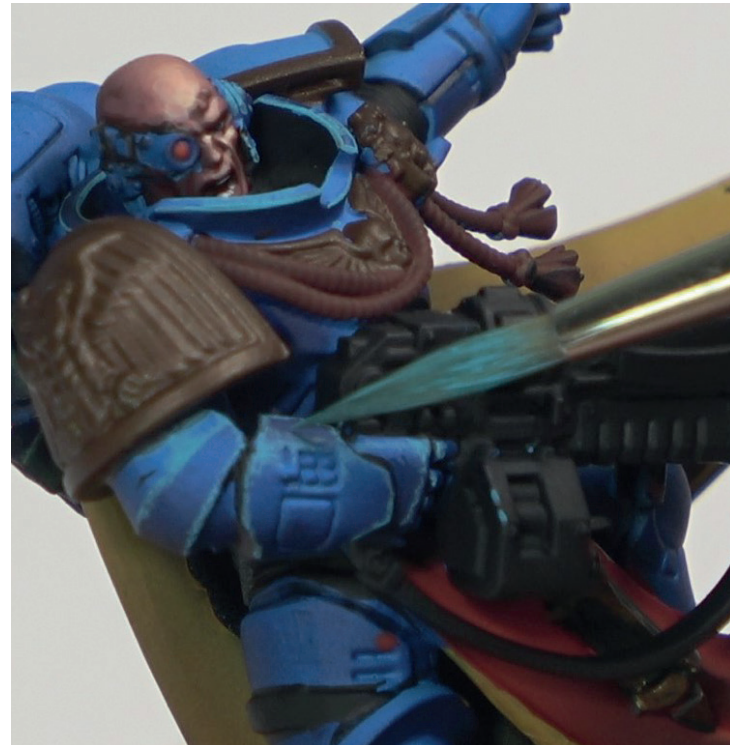
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SUMMARY

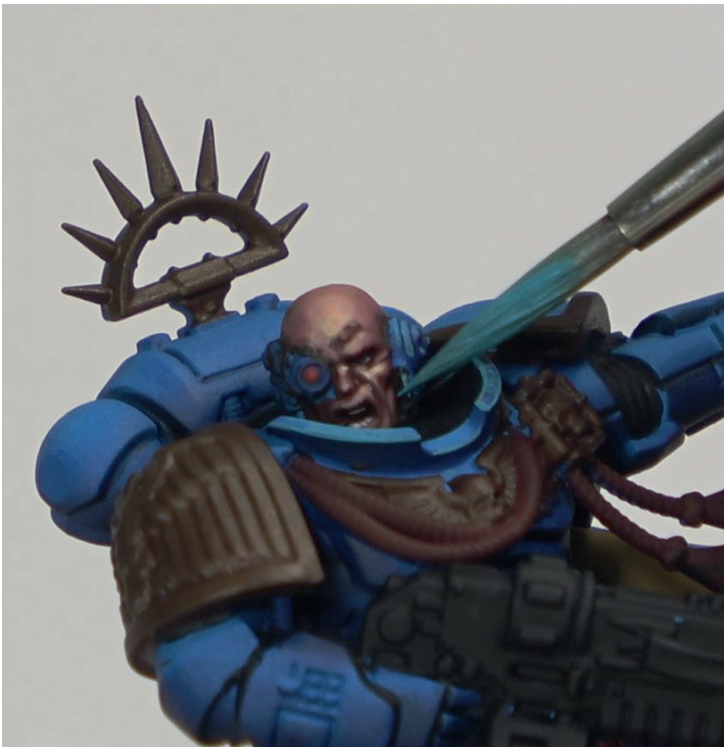
LIGHT LINING



We will continue with the elements that were missing in the previous video and continue painting the metallics. In addition, we will see a simple way to implement the FreeHand that you learned in previous tutorials. Let's start!

The first thing we're going to work with is the light linings. I know that many of you forget! If you have already done the work of shading the profiles, by adding these edges in light your miniatures will be visible much more, even at a distance.

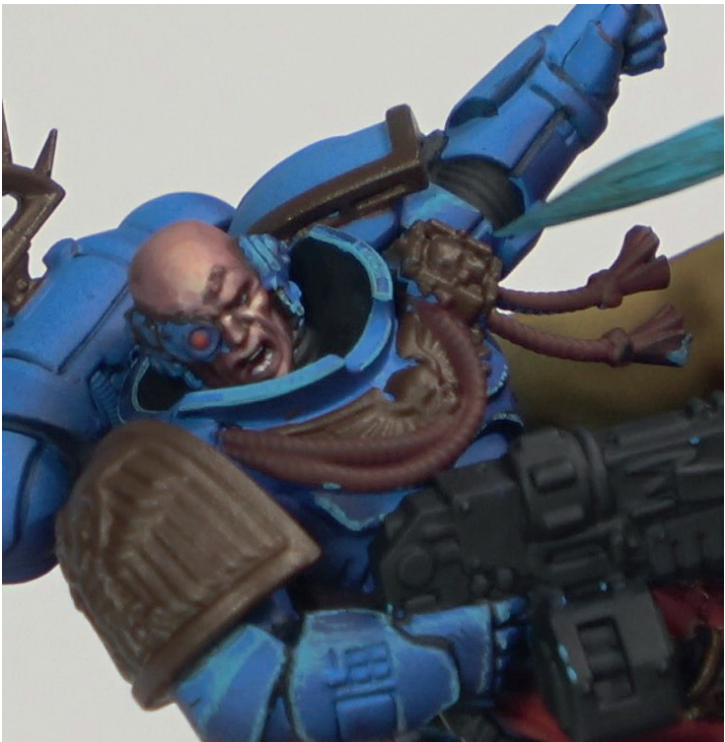




See that while I work those light outlines, I create small flashes or illuminations. Really, it is not necessary to make them, but I like to create those lights above the base of the profiles and with a second mixture, reinforce them.



TORQUOISE WATER



The profiles in light allow us to delimit the panels of the figure and if we add more light, we emphasize the areas we need.

If we consider that some areas are too small as is the case with the fingers, we can remove these profiles in light and replace them directly with light points.

Thus, the shadow profiles define the figure, and it is the bright points that create the volume of the area. It is better to do this than to have an amalgam of things that are not understood or that are not well defined.



FAIRY FLESH TURQUOISE WATER

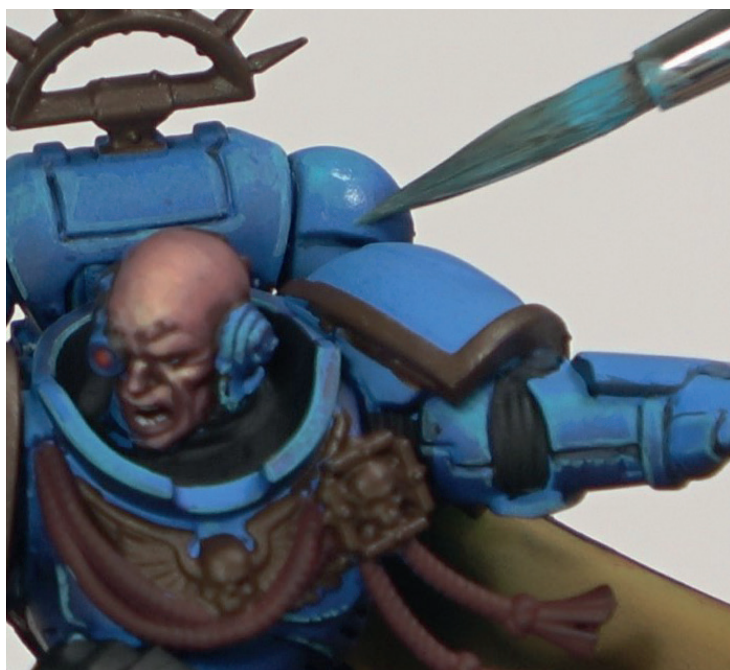
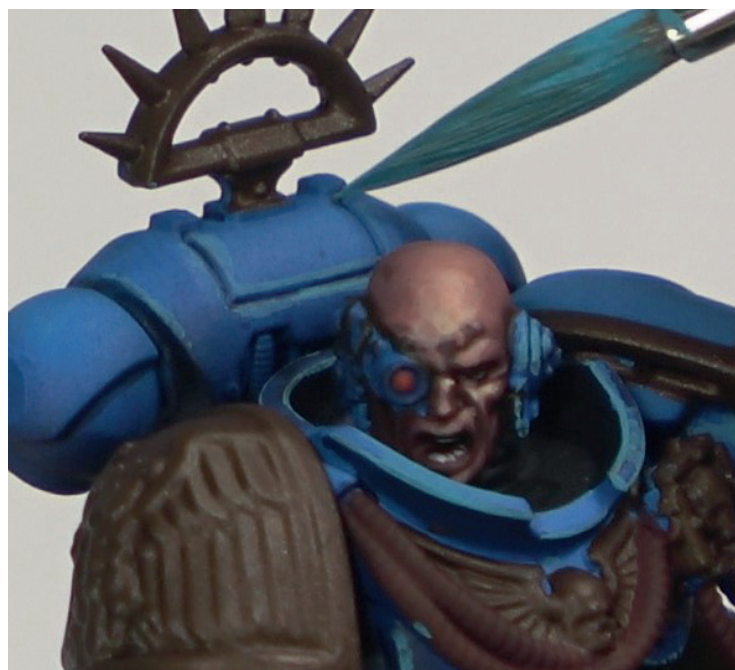
Basically, we can say that in large areas we use the technique of shadow profiling, define light profiles and add nuances, and in small areas, we only leave the points of light and eliminate the light profiles to achieve a higher definition.



MIX FAIRY FLESH WATER

Notice that in areas where we have created volumes through light, we can use a lighter mix to work those profiles or lights again but now in a smaller area. In this way, the materials will look more satin. If what we are looking for is that they remain flat, just profiling would be more than enough.









However, using only the profiling without adding lights, we run the risk that the final result is not so flashy.

To know where you have to place these lights, it is best to focus on the area of the head, a key point of our model since it will help us focus attention on it.

If during the process of placing the lights you notice that the transitions have become too marked, you can use a glaze taking a little more water.



If you drag the paint from the intermediate zone to the area of light where you have placed the maximum brightness, you will make those transitions disappear.

This is because the drop of water stays in the area of lighting and eliminates the previous trace; It is a quick method to help you clean those areas that need it, especially if they are small.



MIX



FAIRY
FLESH



WATER

METALS



VICTORIAN WATER
BRASS

In the previous tutorial we saw how to start working with metallic paints.

Now we are going to finish seeing the complete process. I remind you that previously we said that the initial mix should be half matt, half metallic or 60% matt and 40% metallic. Now, starting from that base, we will continue working until we only use the metallic color.



MIX ALUMINIUM WATER

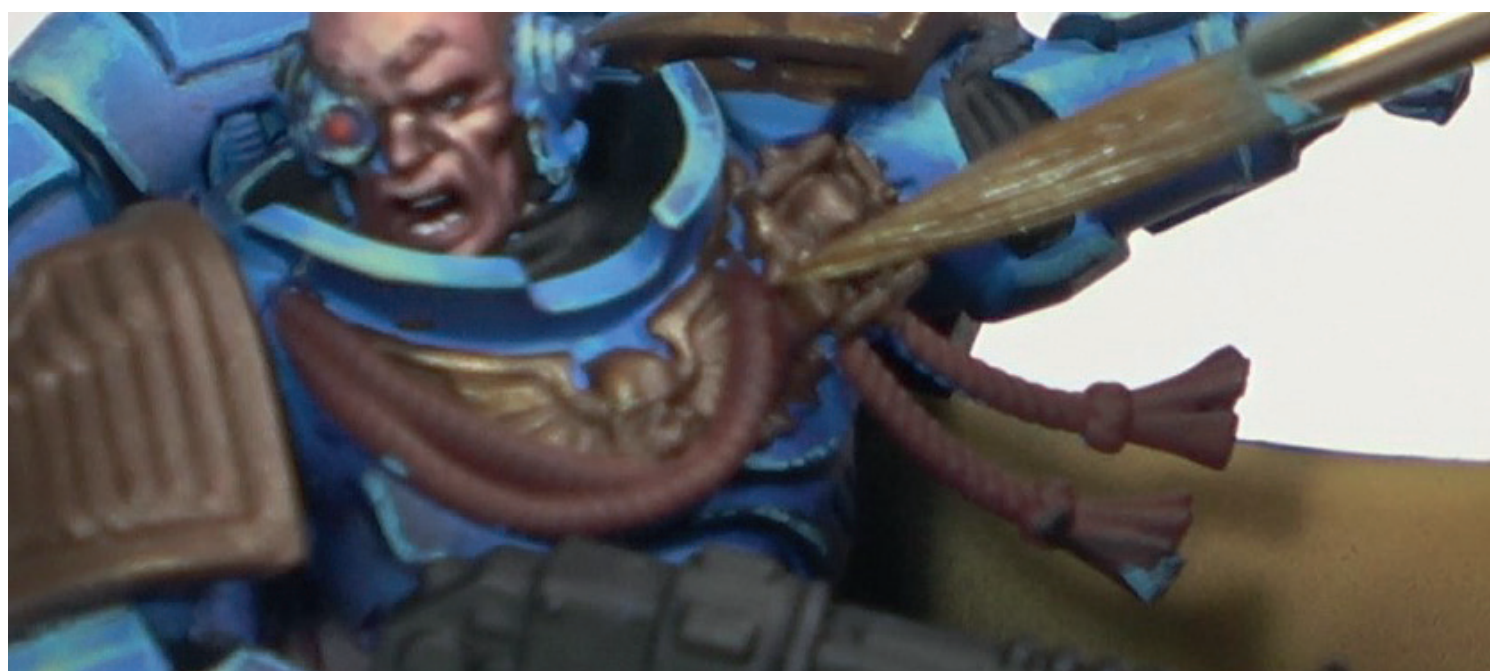
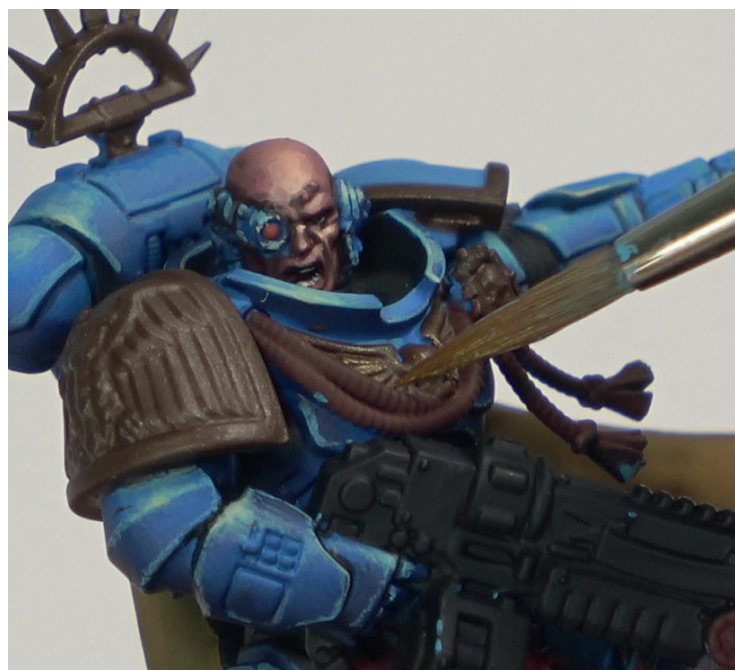
In each new layer that we use, we will be adding more metallic paint to the mix. In this way, we will eventually use pure metallic paint for our maximum light areas.

It is crucial that there is always a contrast of light but starting from something matte and transitioning to something metallic, since the final result will be more realistic than if you only work with metallic paint.

We use metallic paint in this figure simply because it will be faster to work than using non-metallic paints.

Also, I know that many of you like the effect that they create on the table top. They usually work better at a distance while non-metallic tends to appear better in photography.

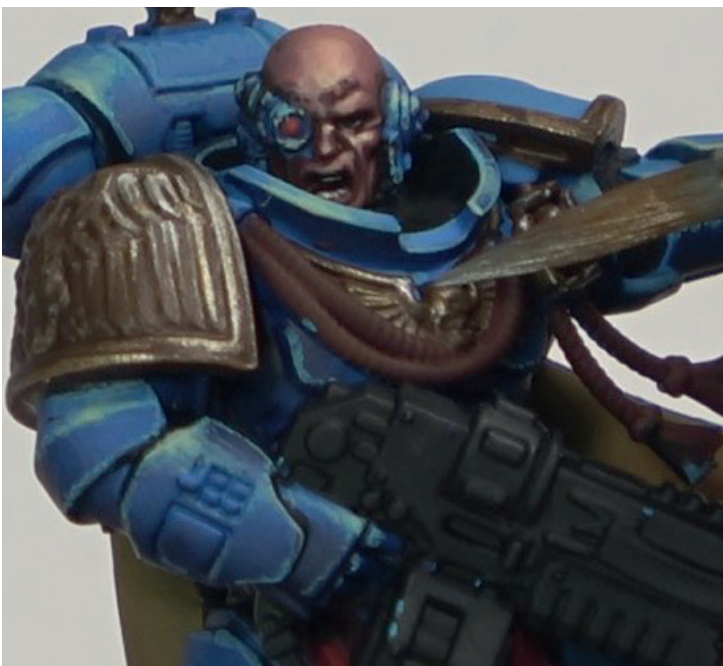






ALUMINIUM WATER

Notice that now I have used only the Aluminum to get more light, to define that reflection that creates the metal look. It works in this context because the previous definition work is already completed, and since we have worked with mixtures of matte and metallic color, the final effect of brightness is created through the metallic pigment itself.





VICTORIAN ALUMINIUM WATER
BRASS

In the area of the shoulder pad, we will define with this mixture, each of the elements that make it up. In the same way, you can add profiling so that the figure is completely defined.



ALUMINIUM WATER

It is not advisable in this case to use the metallic color directly since we would have to use matte colors to create the shines generated by the metal and therefore, we would lose that metallic appearance of the piece.

LIGHT



BASIC RED MEDIUM FLESH WATER

With these cords, we will understand where we should place our light on the figure. If we start from a dark layer, we can use it directly to create the shaded profiles.

We simply cut the previous layer with a new paint mixture until 90% is covered. To know where we should place the lights, follow the sculpture's surface.

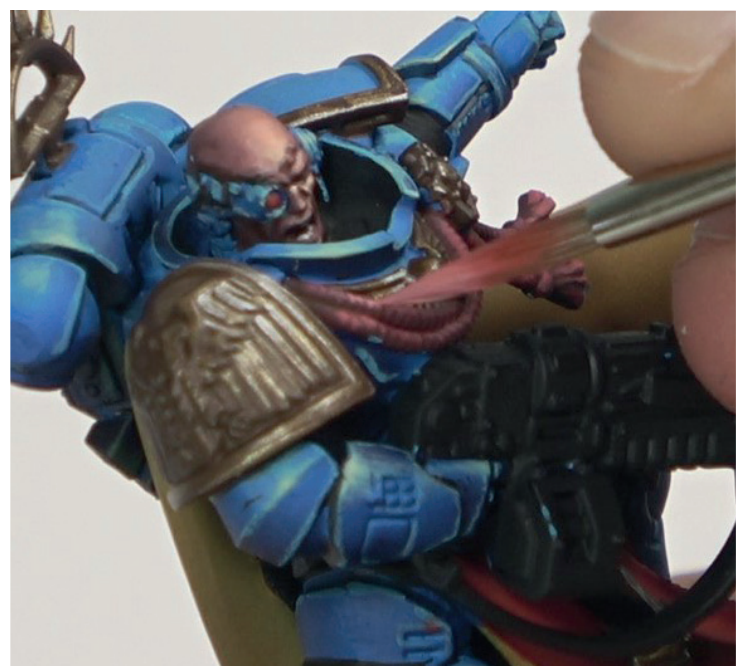
Do not worry if in some areas we have stained with the brush, as you can see, they can be easily covered with a new color.

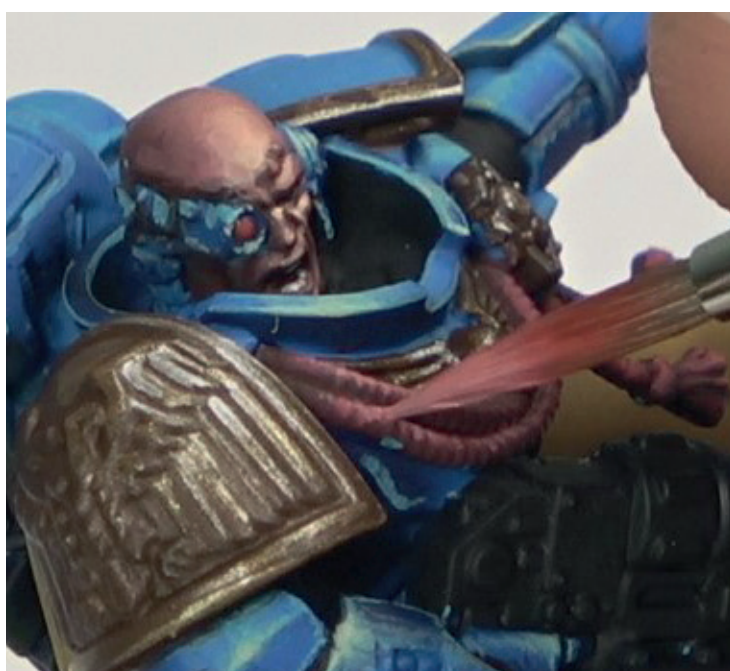
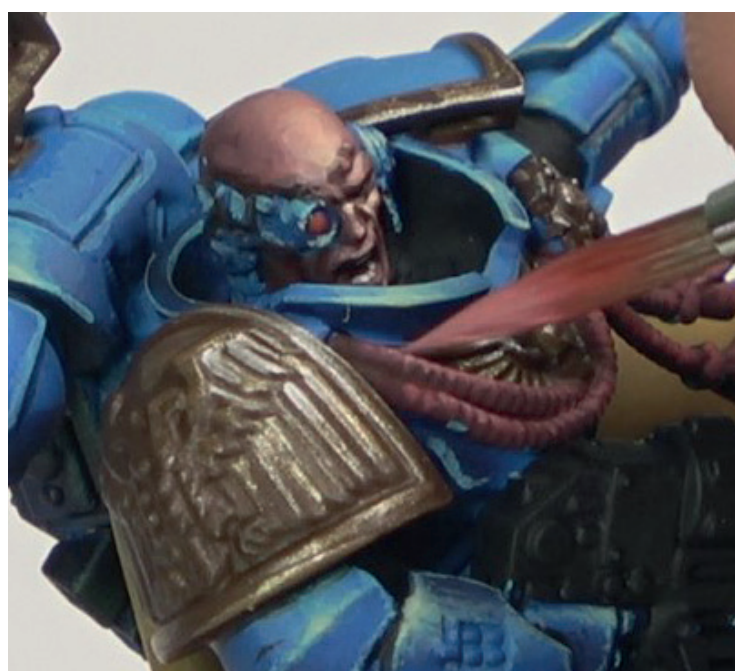
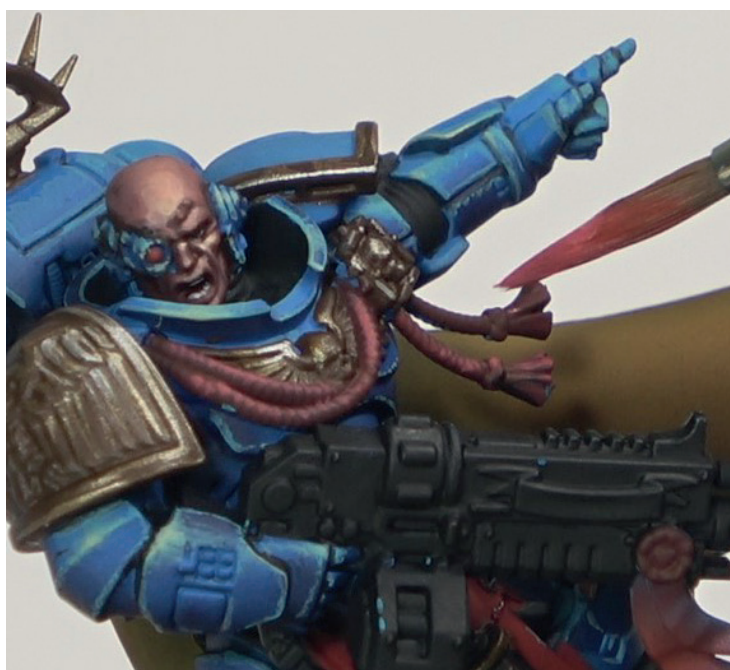
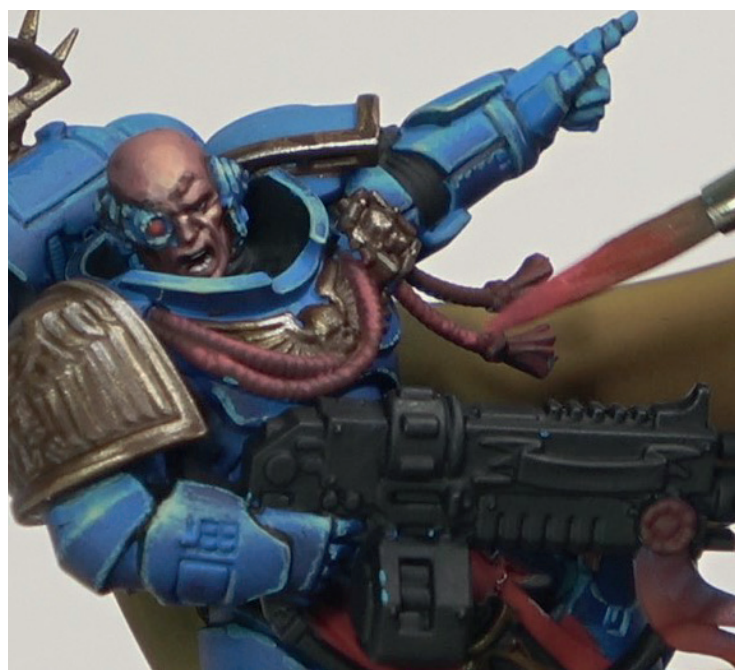
As I have told you many times, it is not necessary to be worried about the mistakes that we make, since they are easy to correct with a new layer of paint.



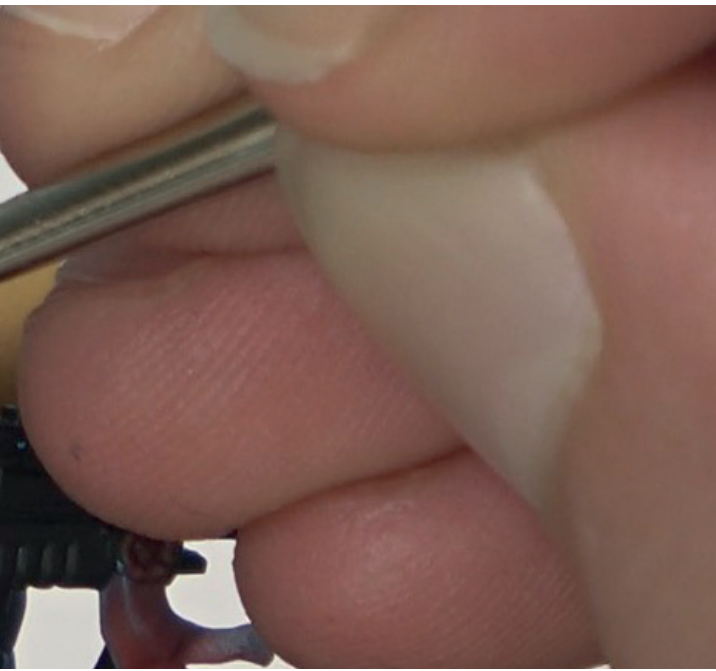
MIX FLESH MEDIUM FLESH WATER

With a new lighter mix, let's work the light again. Since the face is the most important part of the figure, it is best to focus on it. If not, we can look at the most central areas and follow the volumes that we want to represent. In this case, since it is almost a cylinder, we would move the light towards the middle and if we want to represent the sensation of being in movement, we can play with the light in the lower part of the strings or the upper part of the chest.









MIX



FAIRY
FLESH



BASIC
RED



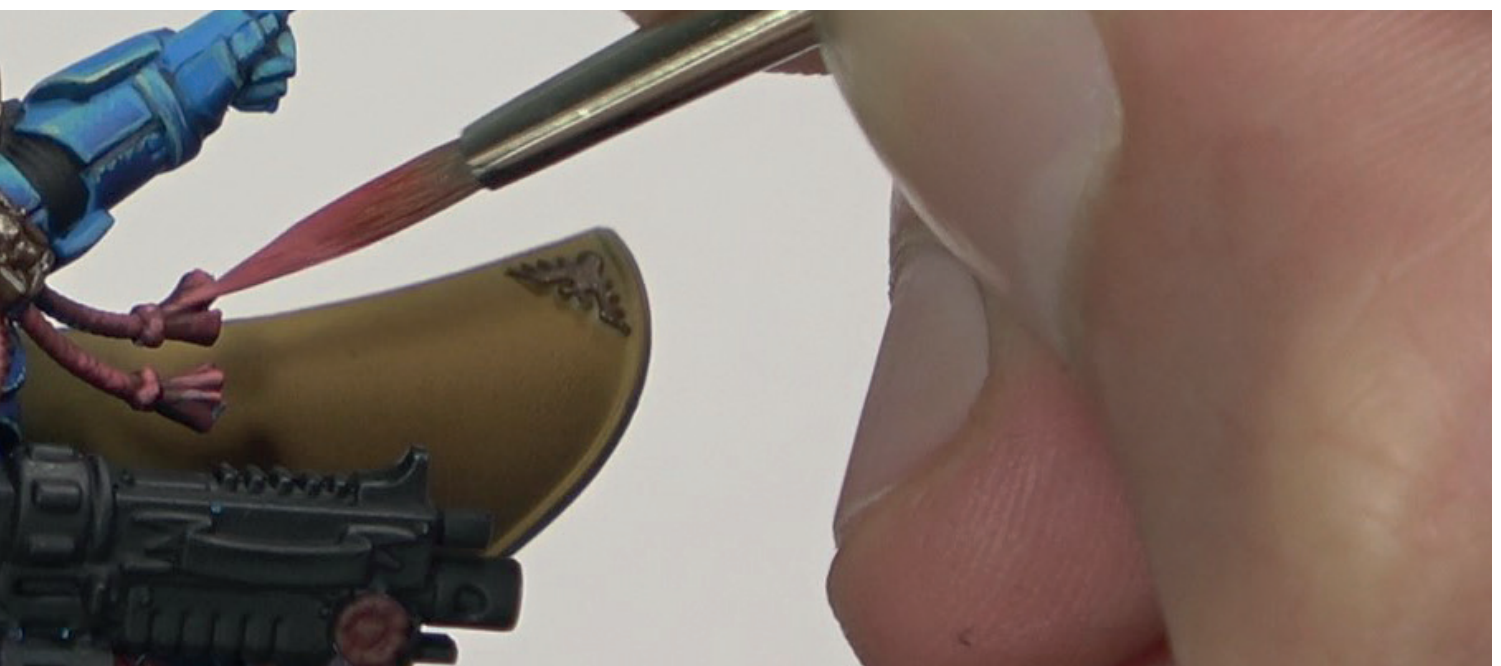
WATER

Material absorbs/reflects light more or less and, therefore, light does not affect them in the same way.

If the material is brighter, you can approach more of a white color, otherwise for more opaque materials, it is best to use shades at most.



Another element to take into account is the size of the figure itself; If you work with 28mm it is recommended that the contrast be high since it should be seen from a distance.



FREEHAND



NATURAL WATER
FLESH

With the previous blue layer that we used for the armor, we are going to use it as a shadow to define some elements that have been left unpainted, as in the case of the skull.

If we give one or two highlights to this new layer, it will be completely defined in a very fast and simple way.

Since I know that many of you are afraid of the Freehand, we are going to make a chess board pattern on the Marine's knee with this same color.

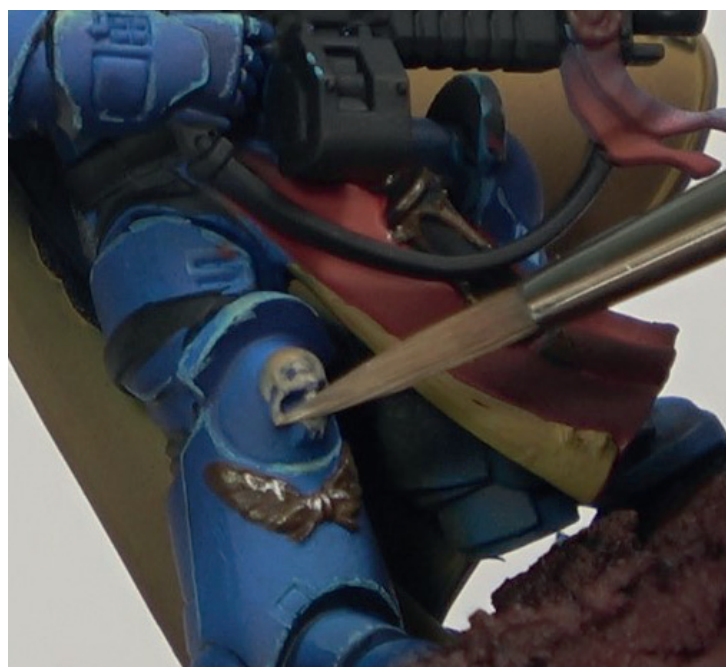
Simply, you have to paint very thin lines to generate the framework and then fill them. The most important thing will be that the lattice looks like squares and not rectangles.

If we make an error we can eliminate it with the previous color. However, to avoid having to do this, the best thing is that when painting the lines you continue the spherical shape of the knee and do not make completely straight lines.

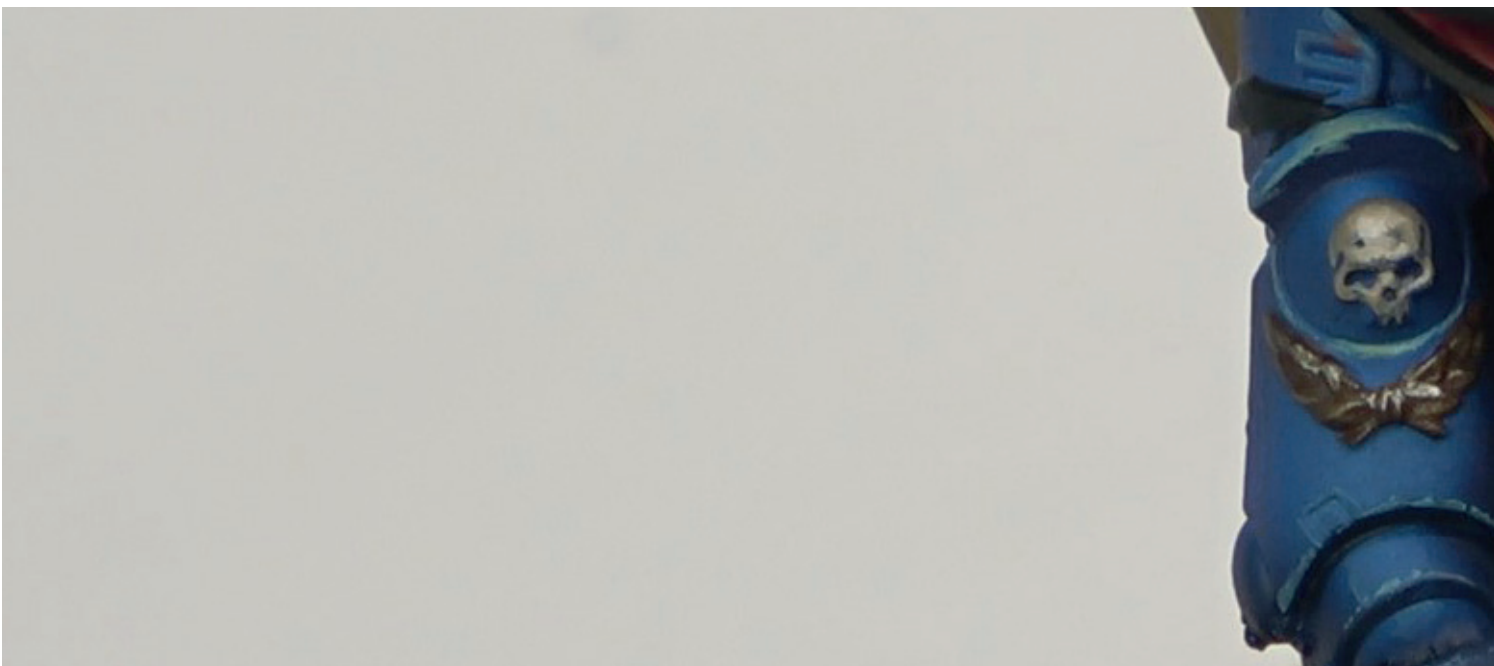
And once we have completed the entire structure, we just have to fill it in.

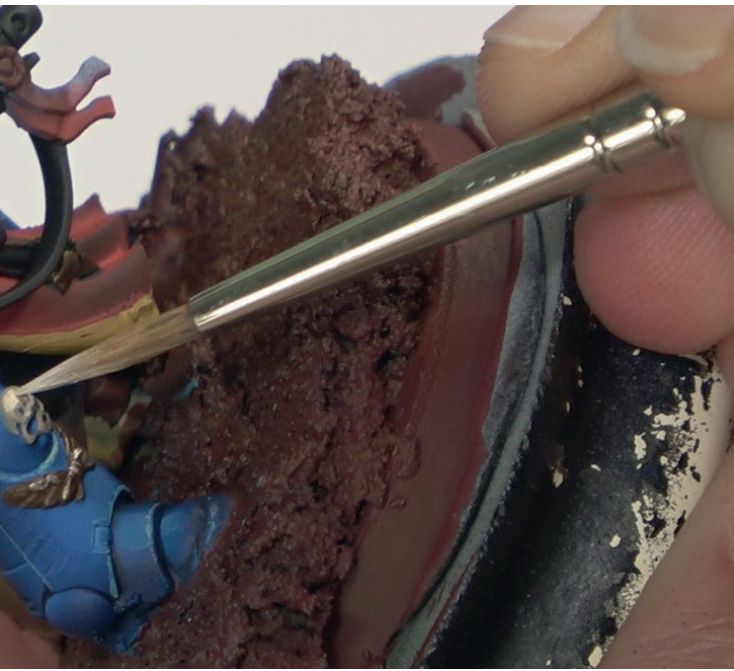
For those people who do not want to dare, we will see a very simple alternative in the next video; the decals.

In addition, I will teach you to avoid the shiny effect that is created when placing them.









MIX

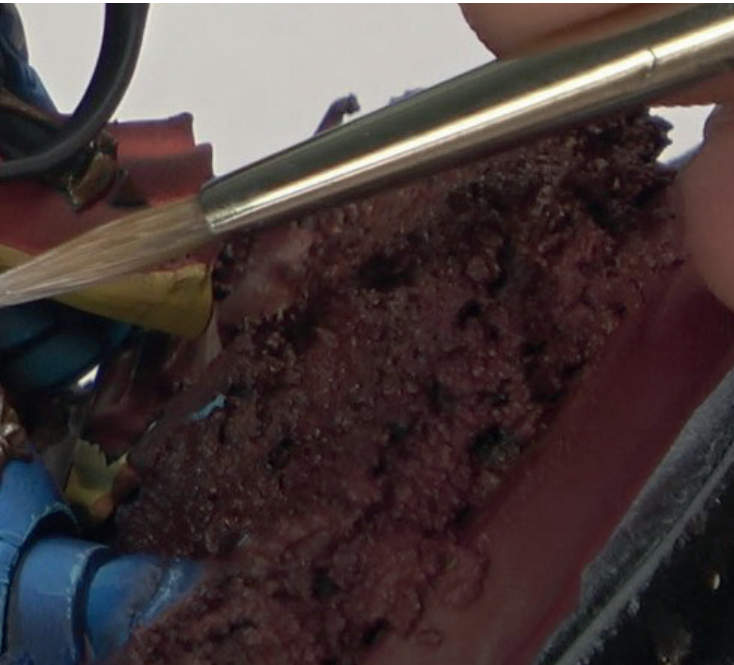


WHITE
FLESH



WATER

As I told you, adding a small light we get the feeling of being more finished.



WHITE
FLESH



WATER

And with a third, we can call it finished.



BLACK



I will explain how you can work with black and very dark colors.

The main problem with this color is that you always have gray and low volume. To fix this, we start using black as our first shadow and apply it with a capibase (we did that in the previous video).

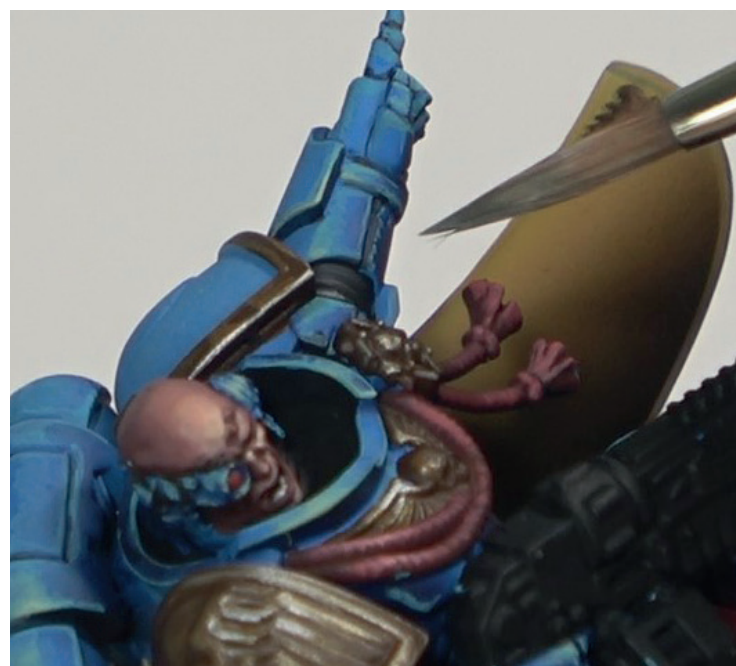
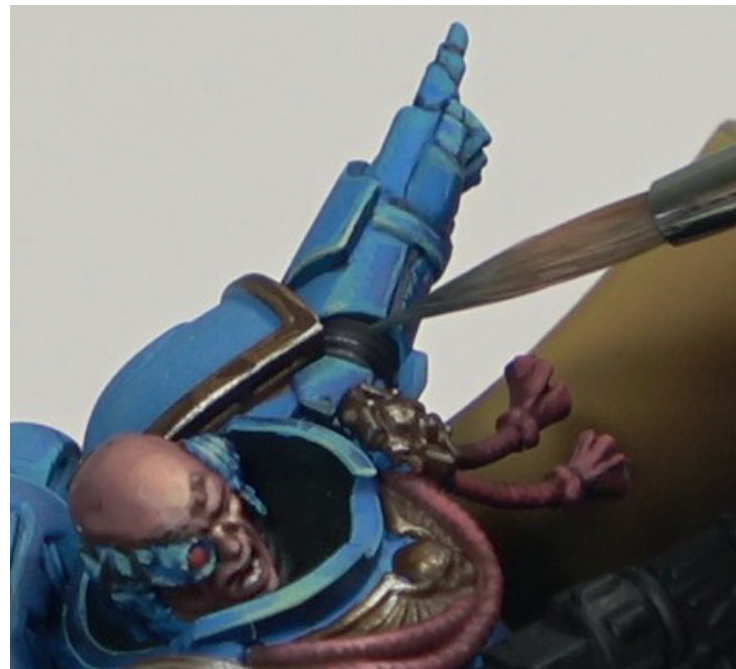
To this, we add a new mixture to create a dark gray and apply it as the first light in that area where we want to highlight the volumes. It is important that you do not treat the whole area equally, but that you focus on a specific points.

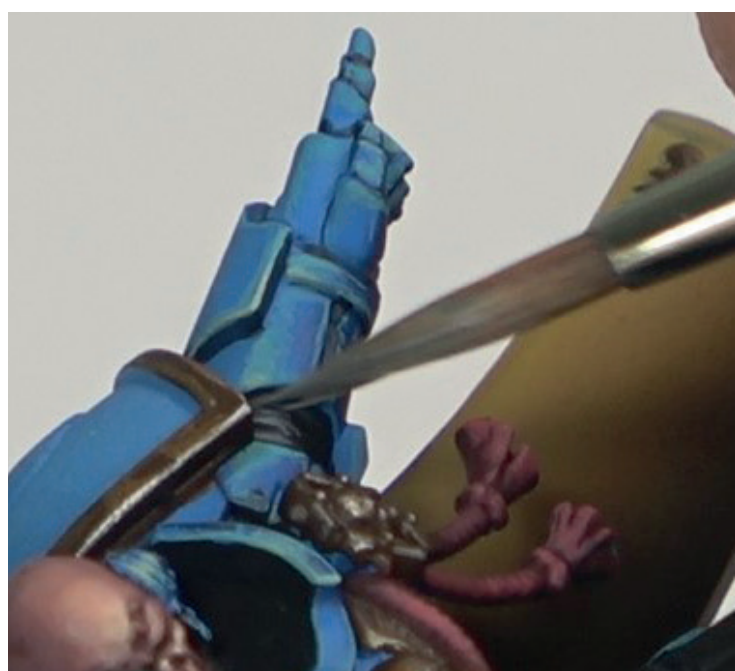


Now lets add clearer lights to areas within the first dark gray light.

That is, to the mix already created, we add a little more white, but without it being too light. We apply it in the same general area as before, but more focused, smaller points. In this way we have defined the necessary contrast without having covered the initial base from which we started.

The key is to generate a small brightness that creates the feeling of volume, but always respecting the previous layers.









BURNED WATER
FLESH

This process of respecting the previous base layer for the following lights can be done in other cases, as we will see in the weapon.



MIX NATURAL WATER
FLESH

If you use the black below, you can add lighter colors on top. In this way, the black becomes the profile in the shadows and we build the lights directly above.



MIX FAIRY WATER
FLESH

And as we paint the rest of the elements of that component, each time our miniature is more defined.



FAIRY
FLESH

WATER

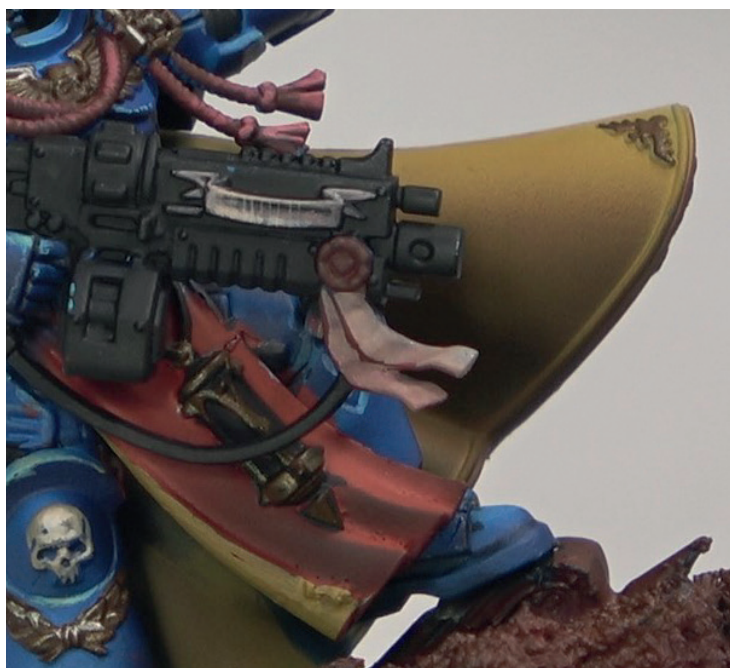
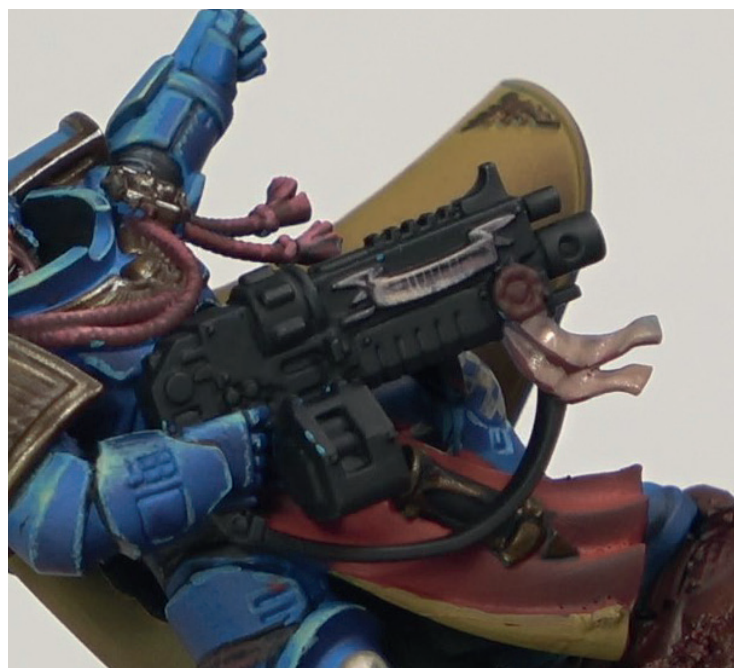


If in some areas you notice that you need to reinforce these lights, you can do it by adding light profiles or creating the volume of the sculpture with the painting itself.

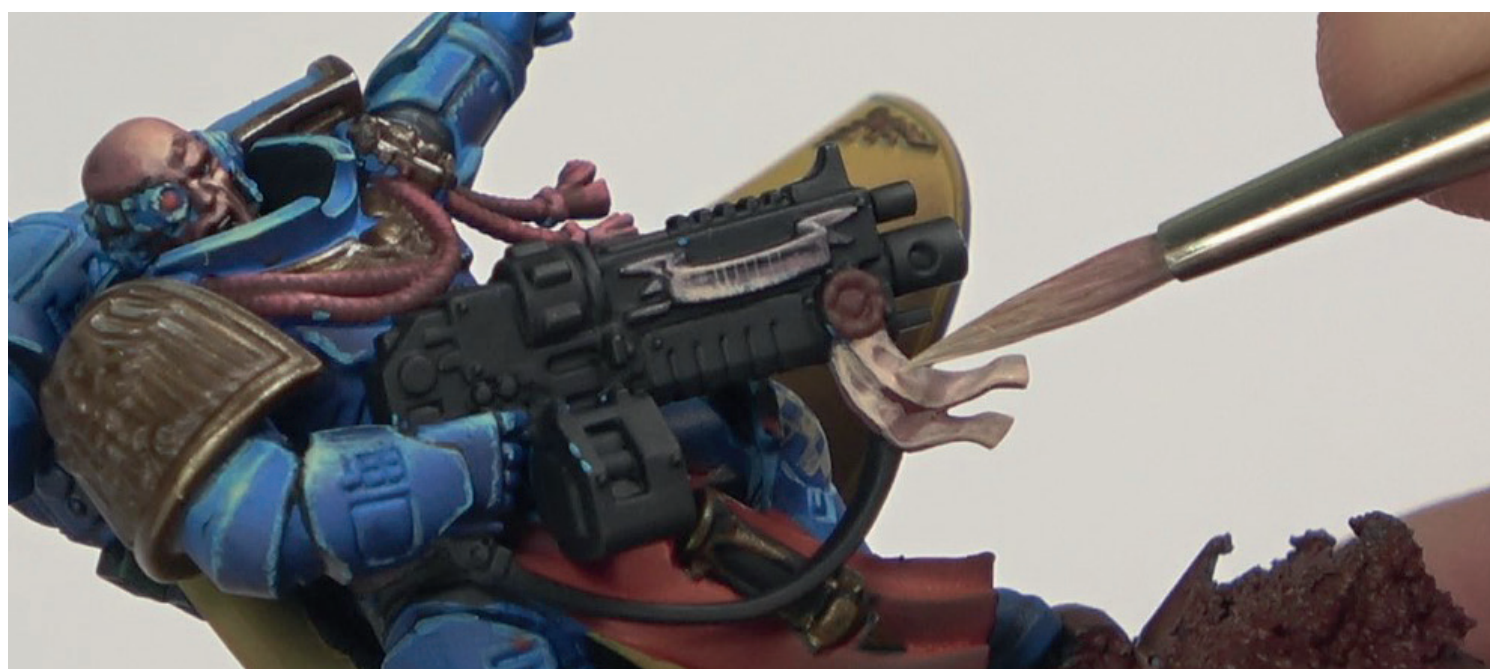
What you always have to do is respect the volumes.

Although it is a small figure, the best thing is always to paint all its edges, so that is its profiled and completely defined.

Also, you can emphasize the light to create some volumes as we have seen in the previous steps.







BASIC
FLESH

WATER

And no matter how small the element to work, you can always repeat this system.

I hope you liked this tutorial a lot and that it will help you to paint your own Space Marines.

See you in the next tutorial!

COLORS



SUMMARY

