Figure Painting

In Three Parts

(Part 2)

Introduction

- Part 1: Covered through Undercoating and Shading Concepts

- Part 2: Uniforms and Basic Blending (Oils) Techniques

- Part 3: Faces (They're really small!)

Recap Part One

- We will be using the "oils over acrylics" media and a "wet-on-wet" blending technique.

- Our figure has been prepared, primed, and undercoated.

- We've assembled necessary references.

Oil Paints Basics

- Oil paint is a mixture of pigment and either linseed oil or sunflower oil (or both).

- The oil acts as both a carrier and, when dried, as a binder.

- Oils can be thinned and brushes cleaned with ordinary mineral spirits although "turps" (turpentine) can be used.

- Turpentine is more aggressive than mineral spirits and can cause "lifting" of under coats and primers.

- Liquin can be used as a "drying agent" to speed drying.

Oil Paints Basics (cont.)

- "Student" oils have pigments that are not as finely ground as regular "artist" oils and are usually less expensive.

- Student or "Beginner" sets are an economical way to get into oils. They also can provide a source for colors that are not used regularly.

- Regular "artist" oils can vary widely in costs, but quality is generally uniform across brands.

- Because oils last a long time and can be used sparingly, they represent a good value. You can also use the same oil paints for washes and color modulation on your models.

Oil Paints Basics (cont.)

- Sable hair brushes are generally the best to use with oil paints.

- Disposable pallets can be made from recycled materials.

- I like to use the insides of margarine or whipped-topping containers with the bottom snapped on (upside down) to keep the paint from drying out.

- For longer than overnight storage, keep in the refrigerator. (Mark to keep "Household One" happy!)

- Other painters like to use absorbent pallets. They feel that helps the oil paint to dry flat by soaking out excess linseed or sunflower seed oil.

Oil Paints Basics (cont.)

- Painted figures should be kept under a "dust" cover while drying or between painting sessions.

- Once dry, figures can be sprayed with Testor's Dull Coat to give them a flat finish.

"Purists" might frown at this, though, so keep it to yourself like a "dirty little secret"!

The Oil Paint "Rule"

- Un-thinned paint can be applied over other un-thinned paint. *OK*

- Thinned paint can be applied over un-thinned paint. *OK*

- Un-thinned paint CANNOT be applied over thinned paint! 🚫

Heavier consistency paint will not "stick" to a lighter consistency paint!

"Paint from the Inside Out"
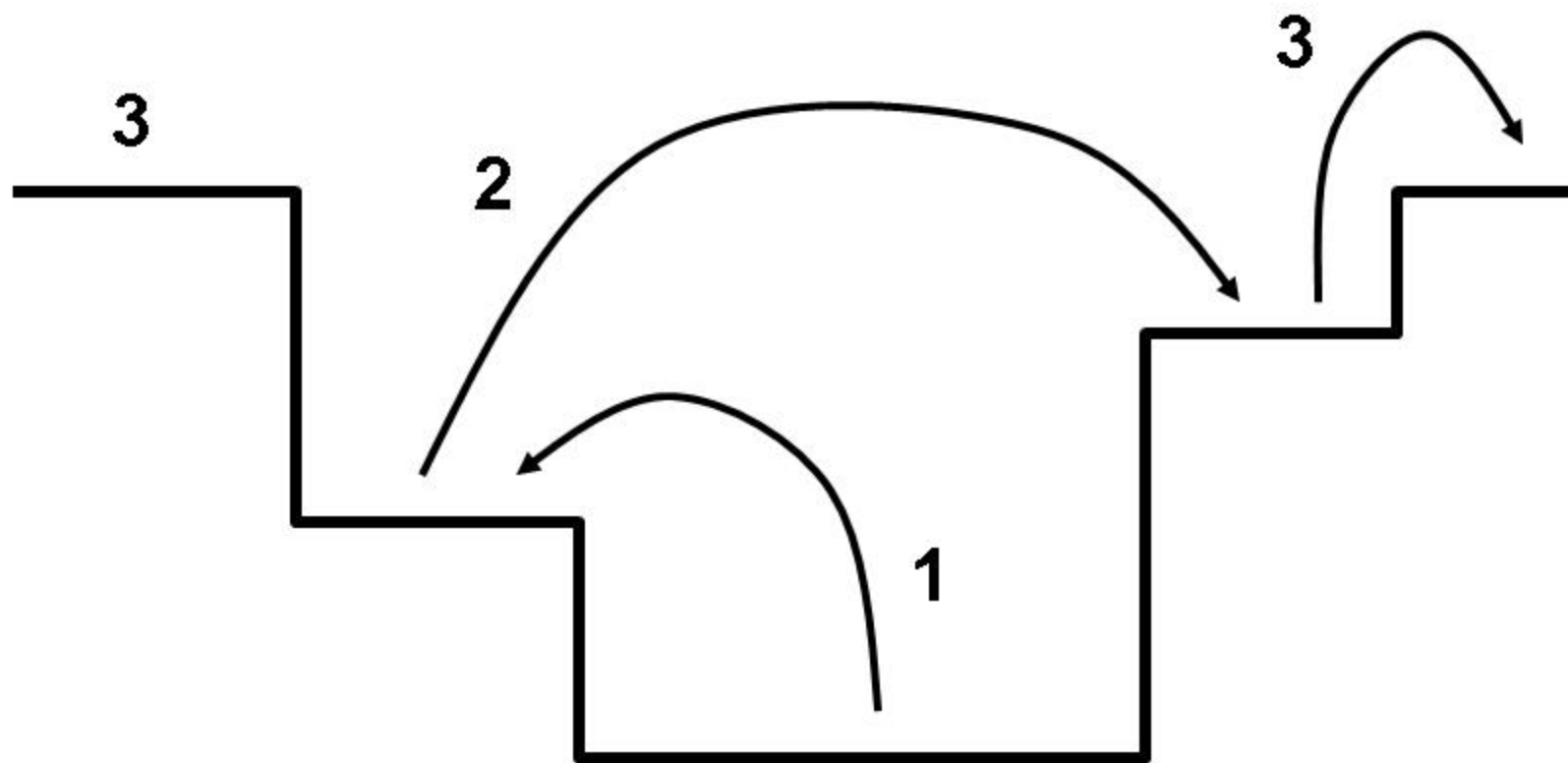
General Sequence

- Faces and hands
- Collars, cuffs, and hats
- Uniform
- Belts and straps (starting with the ones lying under others)
- Packs, pouches and equipment (boots?)
- Details such as insignia, buttons, and buckles

Mixing Oil Paints

- The fear of having to mix colors is what keeps many model builders from using oils.

- A color wheel can help you figure out starting ratios or why you can't get a color to come out right.

- Use a tooth pick to scrape a "drop-sized" bit of paint from the end of the tube. A little paint goes a long way.

- With a bit of practice, you can learn to be very consistent with the size of these "drops" and use them as a standard "proportion" for mixing.

Some Basic Color Mixes

- Khaki: 3 black; 2 yellow; 1 red; 8 white

- Tan: 2 black; 2 yellow; 1 red; 8 white

- Olive Drab: 3 black; 1 yellow; 1 red

- Olive Green: 2 black; 1 yellow

Some Basic Mixes (cont)

- Field Gray: 3 black, 2 yellow, 1 red; 8 white

Do you see a pattern here?

Four colors – black, yellow, red, and white – in slightly different ratios making every color from tan to field gray

Not so hard after all, huh?!

Some Basic Mixes (cont)

Basic flesh is even easier- Only 3 colors!

- Basic Flesh: 2 ocher, 1 burnt sienna, 4 titanium white

- Lips: alizarin crimson

- Cheeks: a little more burnt sienna

- Highlights: a little more white

- Shadows: burnt umber

- 5 o'clock shadow: Payne's gray

Oil Starter Colors

- Black
- Titanium White
- Yellow
- Bright Red
- Ochre
- Burnt Sienna
- Burnt Umber
- Alizarin Crimson

- Payne's Gray
- Raw Sienna*
- Ultramarine Blue
- Indigo*
- Raw Umber*

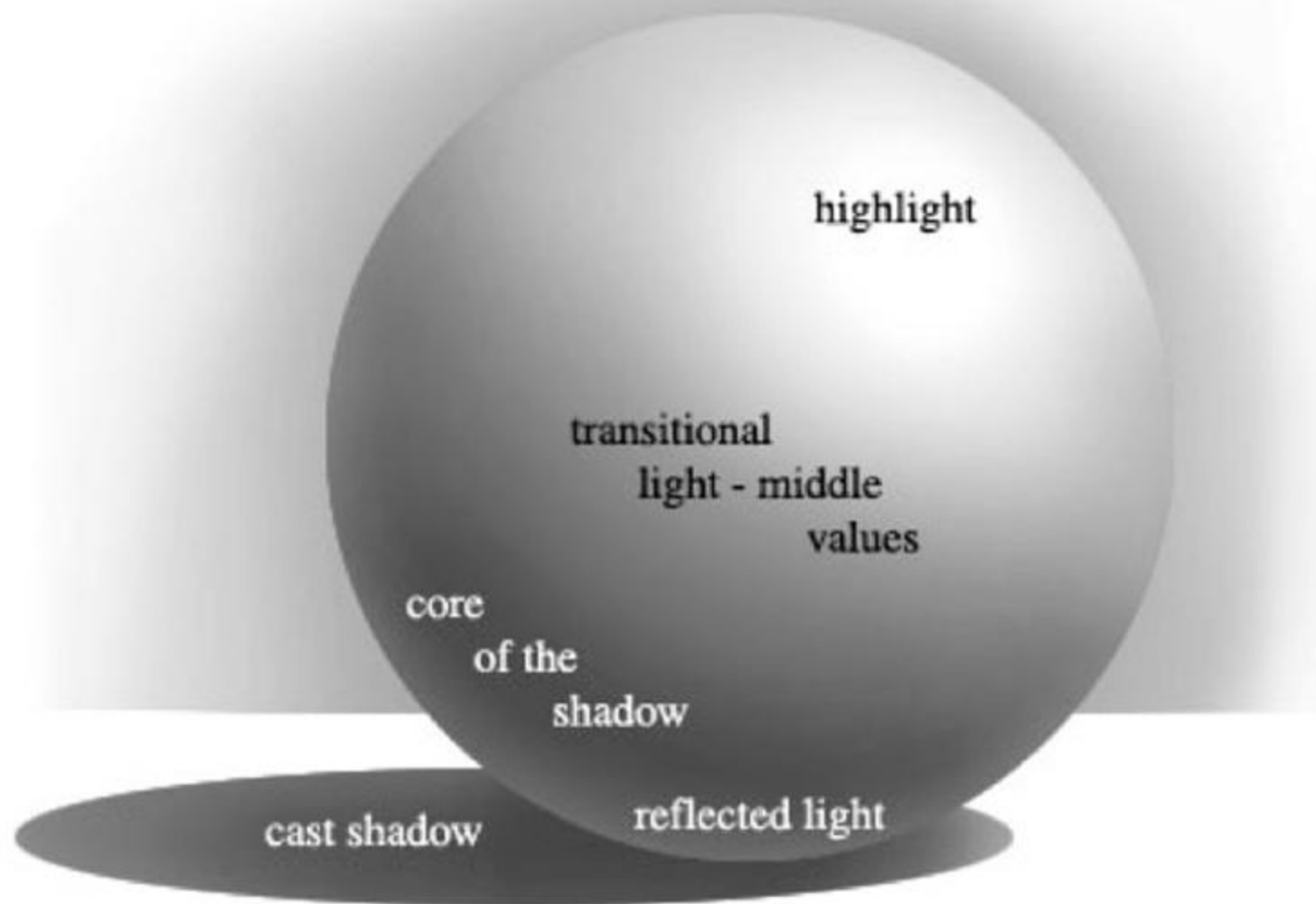* Vehicle weathering & uniform items

Shading Concepts (recap)

- Scale Lighting (Strong Contrasts and Slightly Lighter Color Shades)

- Zenithal Lighting (The General Goal)

- Directional Lighting (Shadow Boxes and Other Special Effects Like Fire Light)

- Painting Techniques to Create Shadows and Highlights:
  - Dry-brush & Wash
  - Glazing
  - Blending Wet-on-Wet
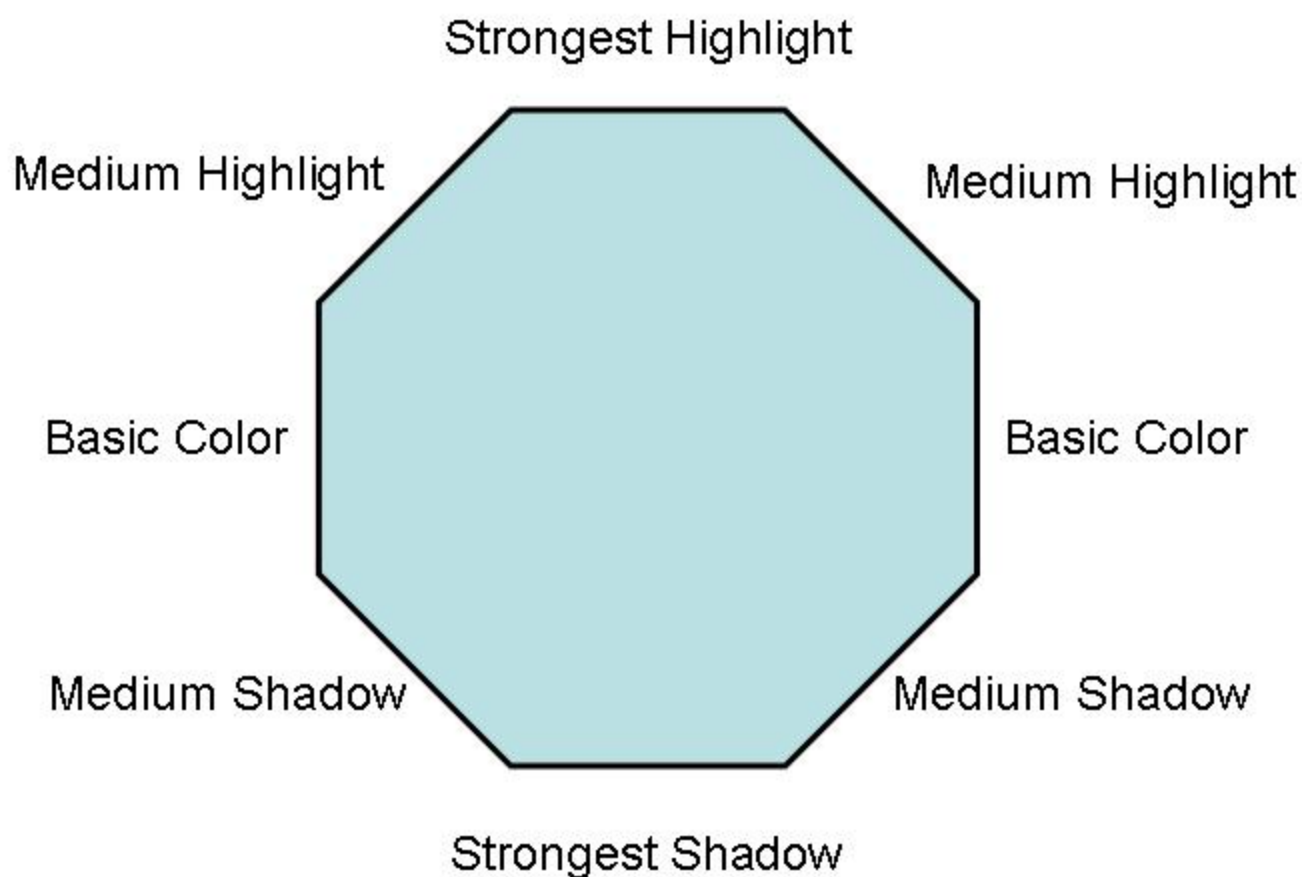
Zenithal Lighting
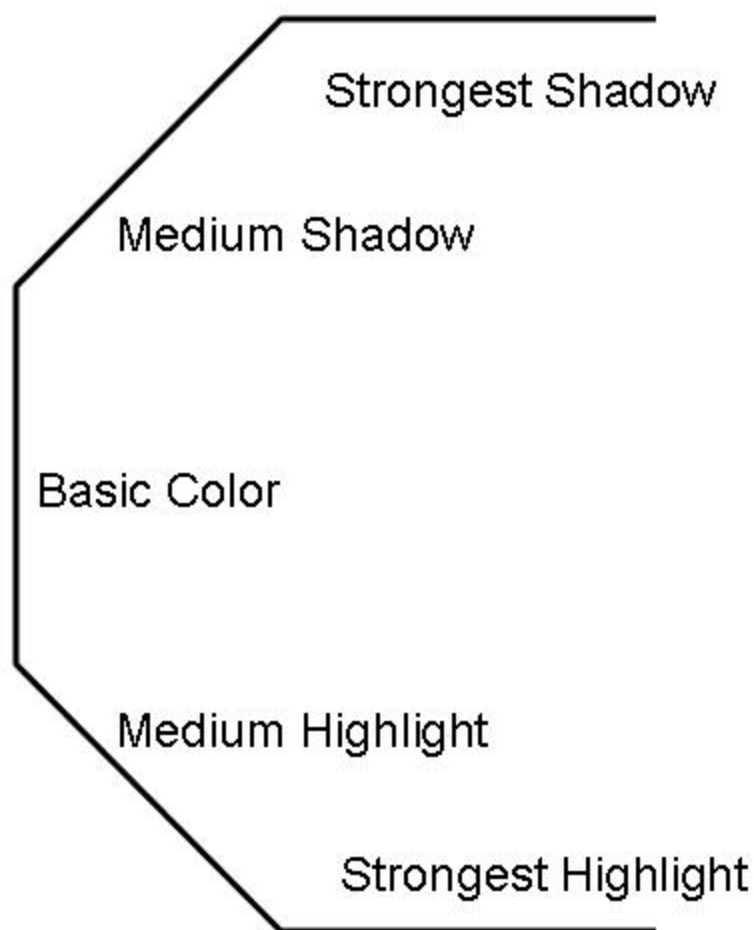
Zenithal Lighting

"Stop Sign" Concept*

(Applied to a Convex Surface)

Strongest Highlight

Medium Highlight

Medium Highlight

Basic Color

Basic Color

Medium Shadow

Medium Shadow

Strongest Shadow

* Sheppard Paine

"Stop Sign" Concept*

(Applied to a Concave Surface)

Strongest Shadow

Medium Shadow

Basic Color

Medium Highlight

Strongest Highlight

* Sheppard Paine

"Stop Sign" Concept*
(Applied to a Concave Surface)

Strongest Shadow

Medium Shadow

Basic Color

Medium Highlight

Strongest Highlight
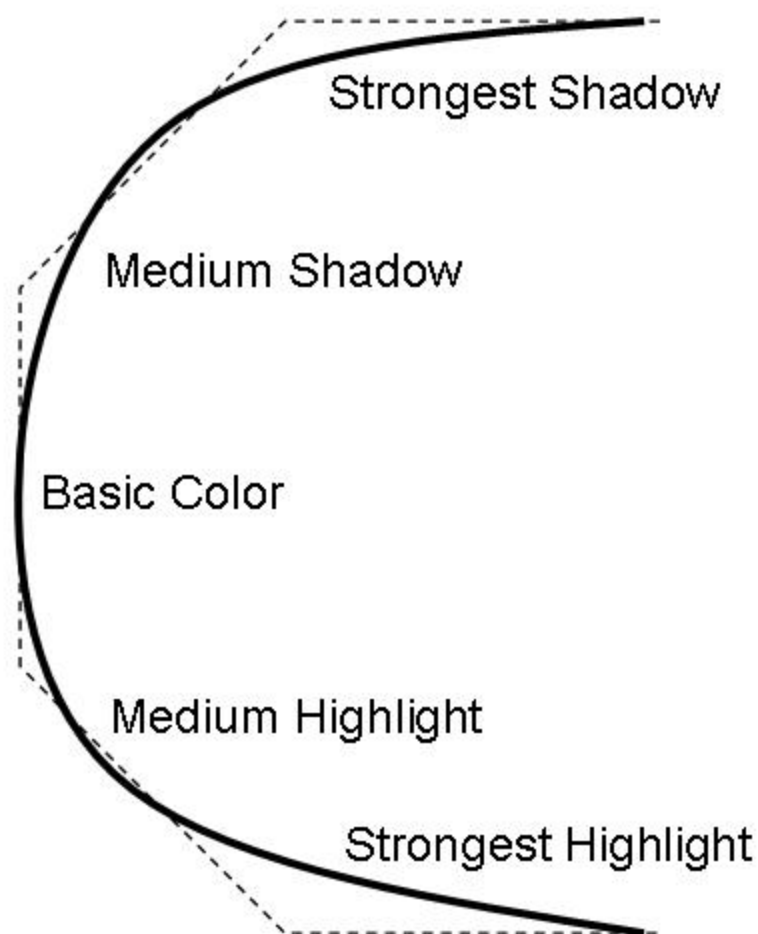
* Sheppard Paine

"Stop Sign" Concept

(Applied to a Complex Concave Surface)

The shadow is here.

The Shadow is NOT here

The highlight is here.

The Highlight is NOT here

This is why washes and dry-brushing only achieve partial results!
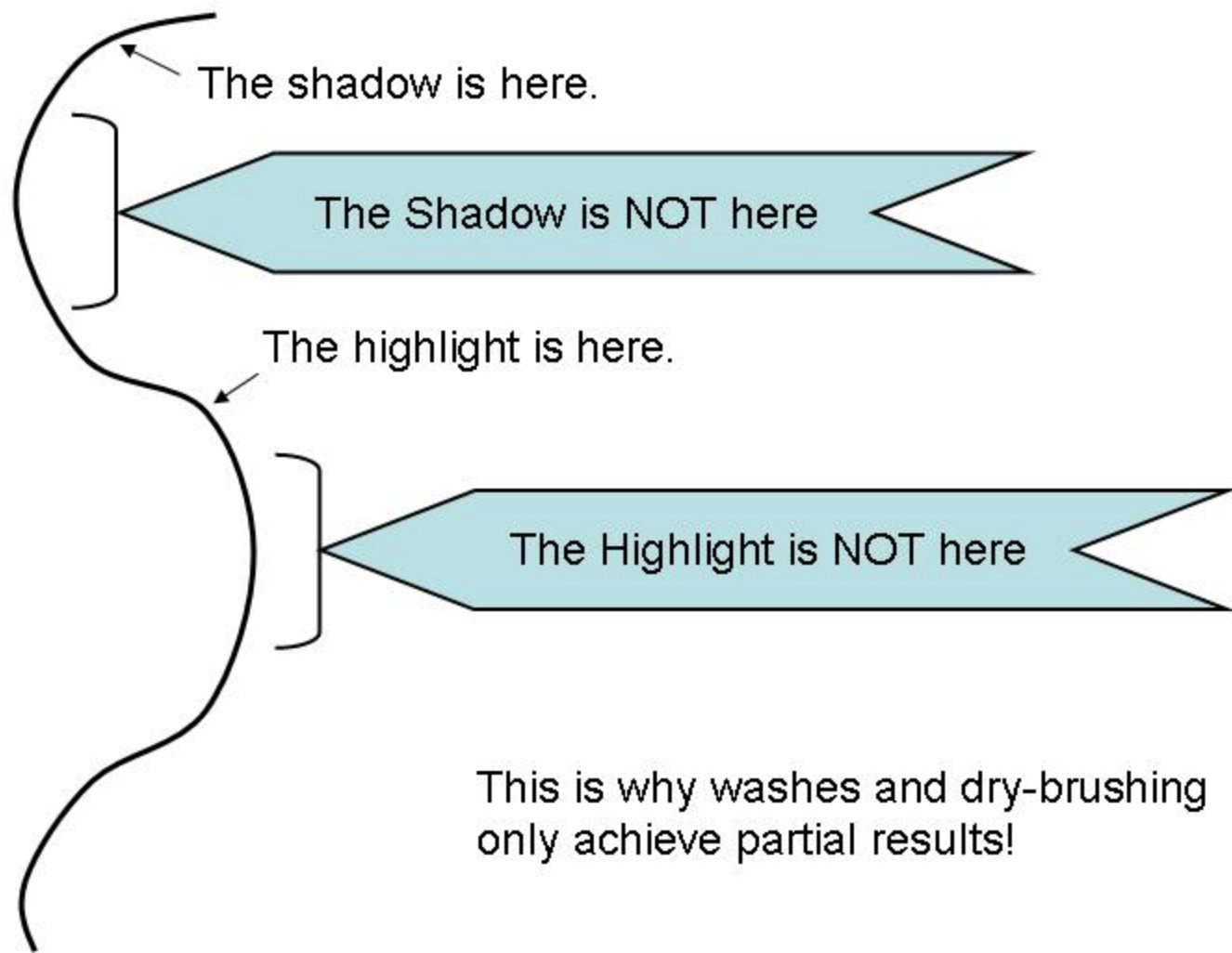
Color "Blocking"
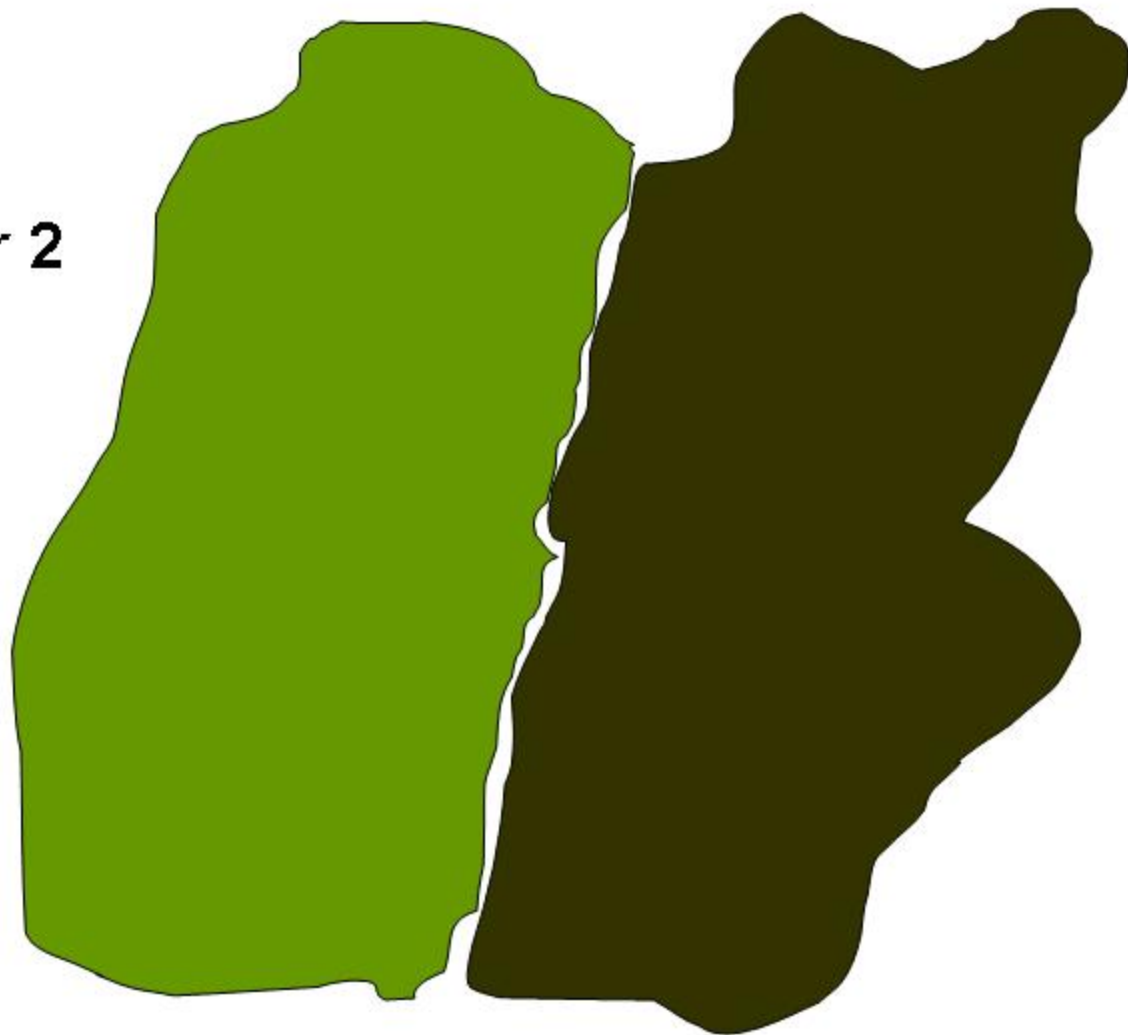
Color 2

Color 1

Blending

Area Blended

Color 2

Color 1