

Step-By-Step Guide to Painting LM-BS001

LIFE

MINIATURES

Painting & Instruction
by
Sang-Eon Lee



1. The figure being primed with Mr. Surfacer 1200



2. Color range for flesh tones

VA = Vallejo acrylics

VA006=Light Fresh, VA017=Basic Skintone, VA136=Red Leather, VA148=Burnt Umber



3. Assuming that the front lights are located at a 45-degree angle to the left and right side of the figure, we're going to apply PLANAR FACE PAINTING



4. Start with the flesh tone No.5
Please refer to the previous page to check the number of the color



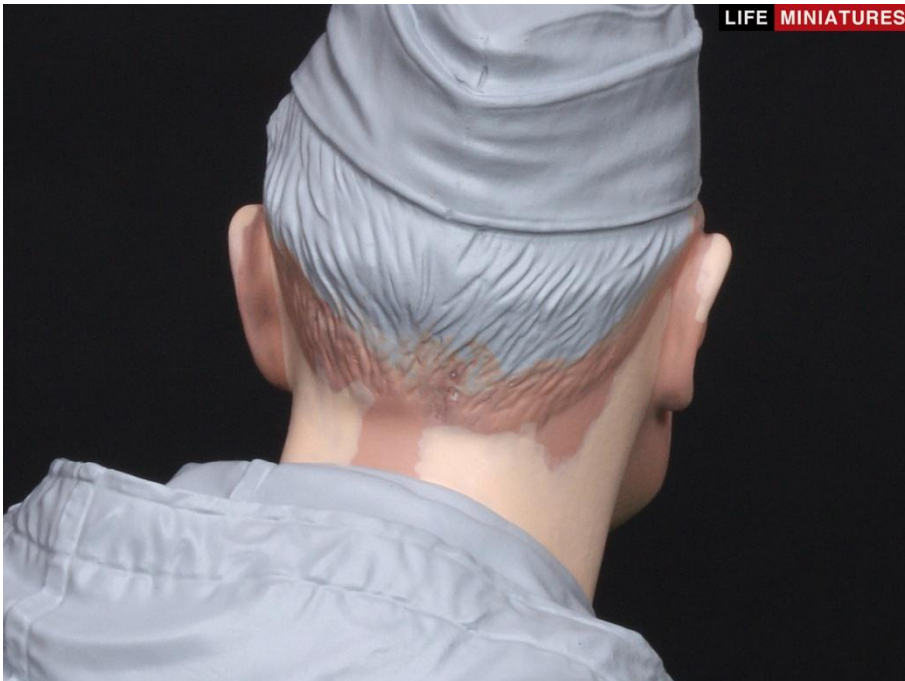
5. Paint the flesh tone No.3 on approximately 50% of the face
Please be aware of keeping the size and position of each planar as similar to this tutorial as possible



5. Paint the flesh tone No.3 (different angle view)



5. Paint the flesh tone No.3 (different angle view)



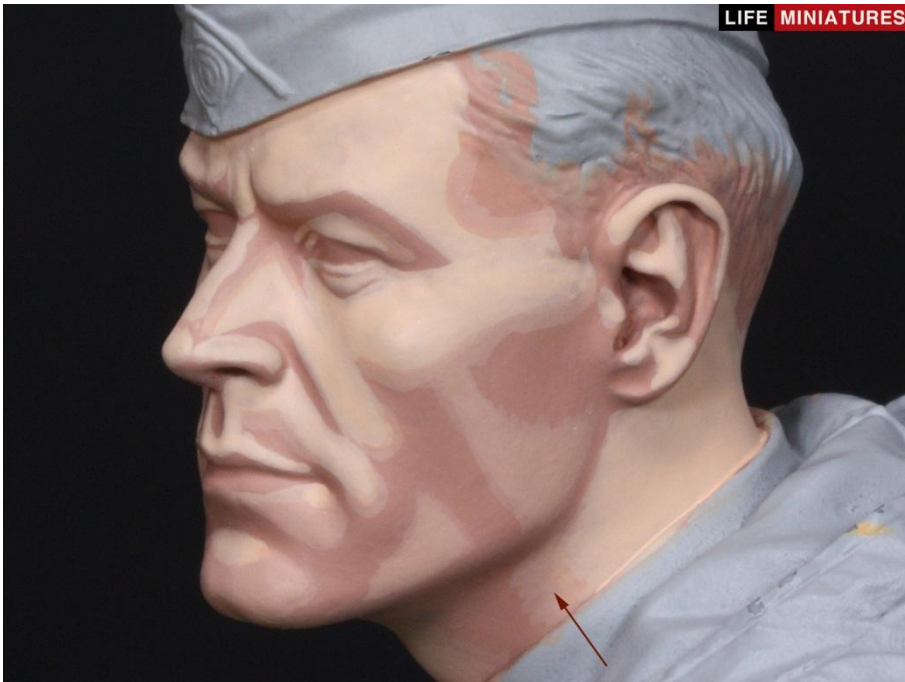
5. Paint the flesh tone No.3 (different angle view)



6. Paint the flesh tone No.4



6. Paint the flesh tone No.4 (different angle view)



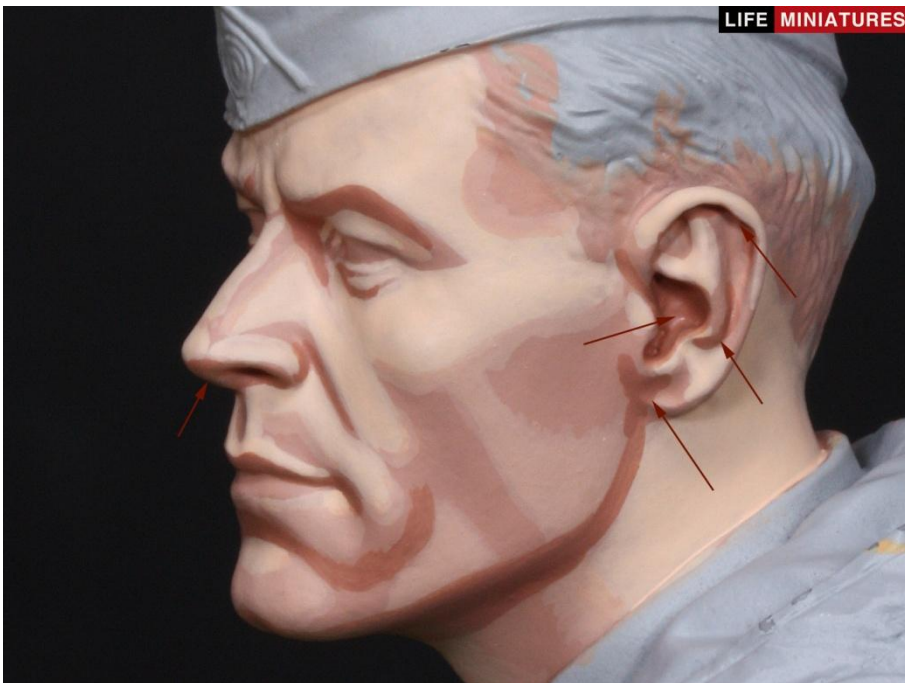
6. Paint the flesh tone No.4 (different angle view)



6. Paint the flesh tone No.4 (different angle view)



7. Paint the flesh tone No.6



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



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



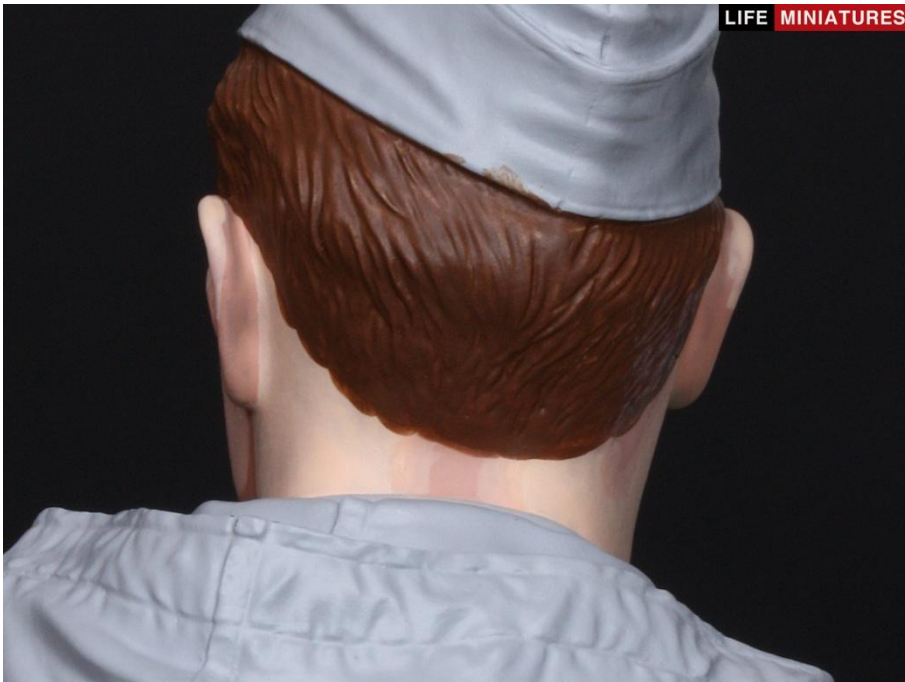
8. Paint the flesh tone No.7 (including the base color of the hair and eyebrows)



8. Paint the flesh tone No.7 (different angle view)



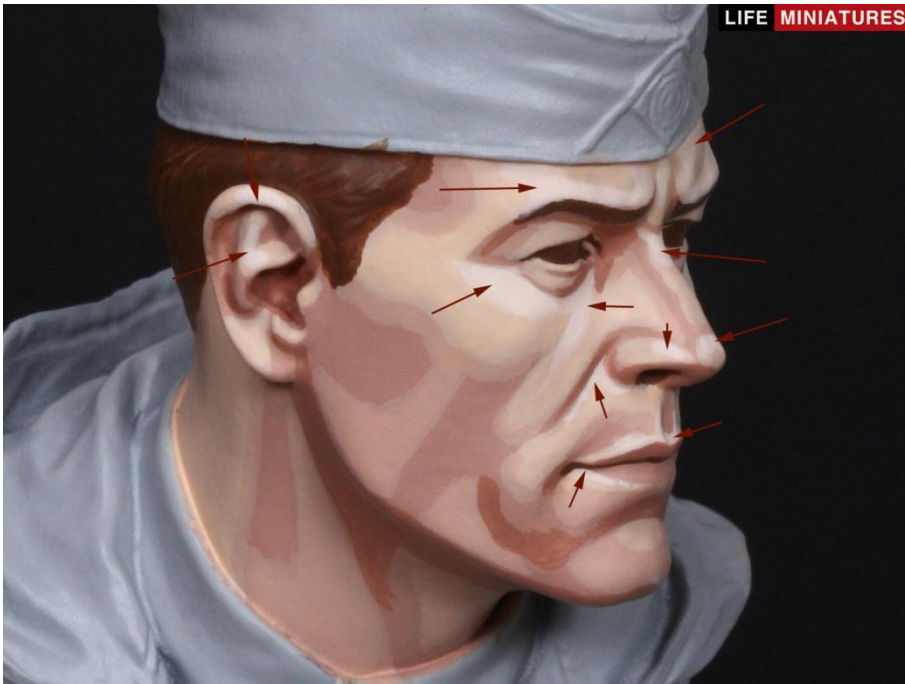
8. Paint the flesh tone No.7 (different angle view)



8 Paint the flesh tone No.7 (different angle view)



9. Paint the flesh tone No.2



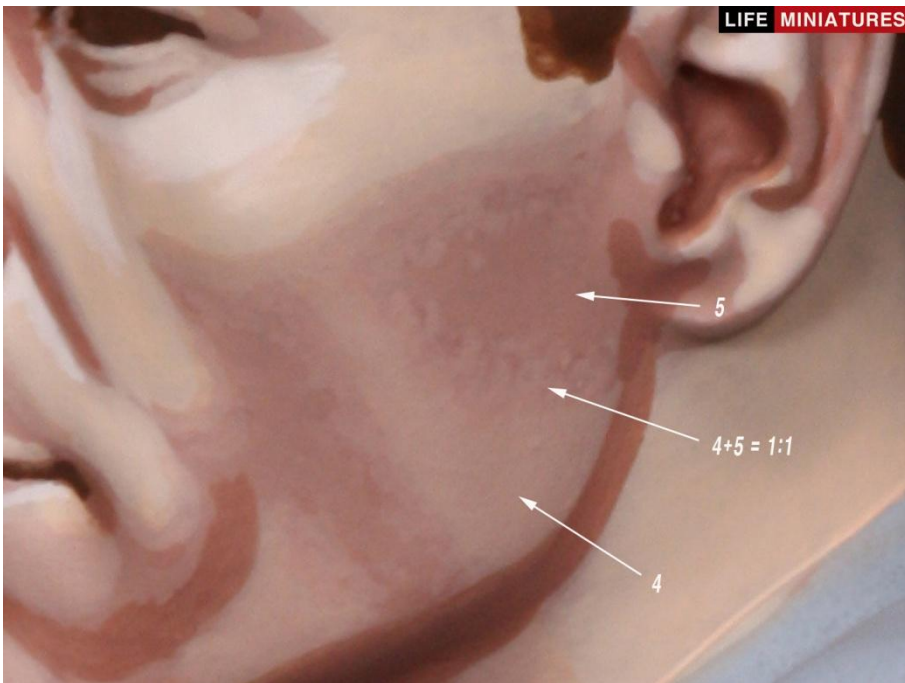
9. Paint the flesh tone No.2



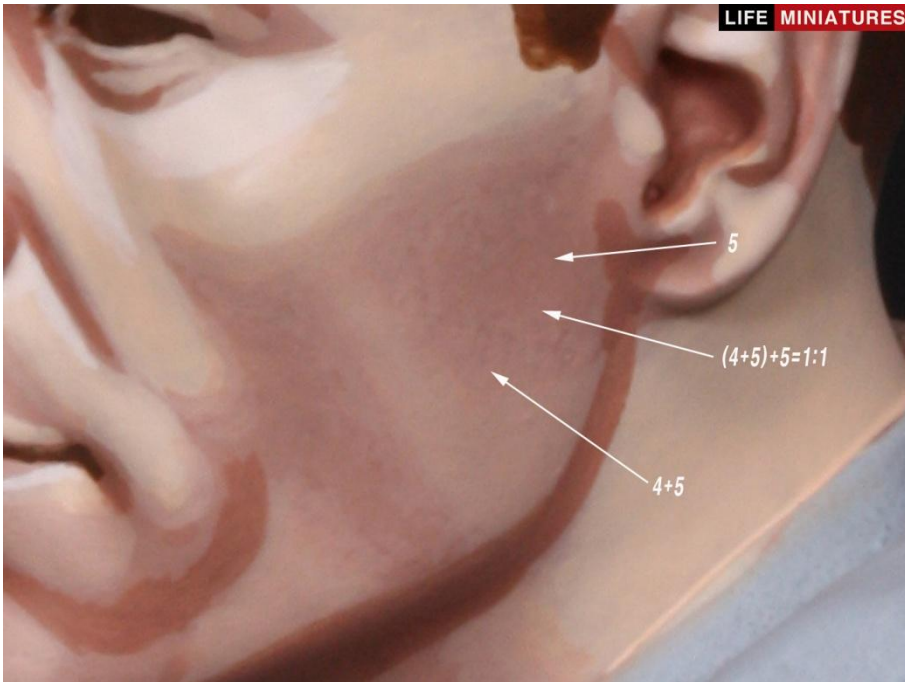
9. Paint the flesh tone No.2



10. Apply highlights to the lower lip and the bottom of the neck using the flesh tone No.3



11. Mix the flesh tone No.4 with No.5 at 1:1 ratio and then tap thin dots of it over and over around the boundary line to blur the distinction between No.4 and No.5



12. Repeat the same procedure with the new mixture of previously mixed tone(4+5) and No.5 until you get smooth blending



13. Difference between before and after blending



14. Completion of blending



15. Final highlights with the flesh tone No.1



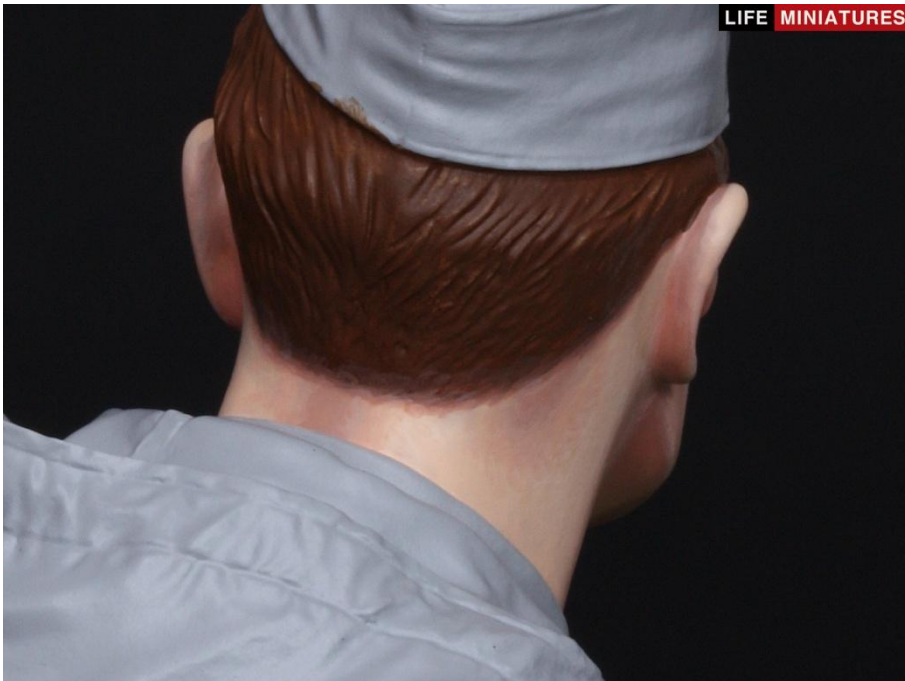
16. Apply highlights to the left side of the neck using the flesh tone No.2



17. Blur the distinction between hair and skin following the same blending technique mentioned in page 13, 14



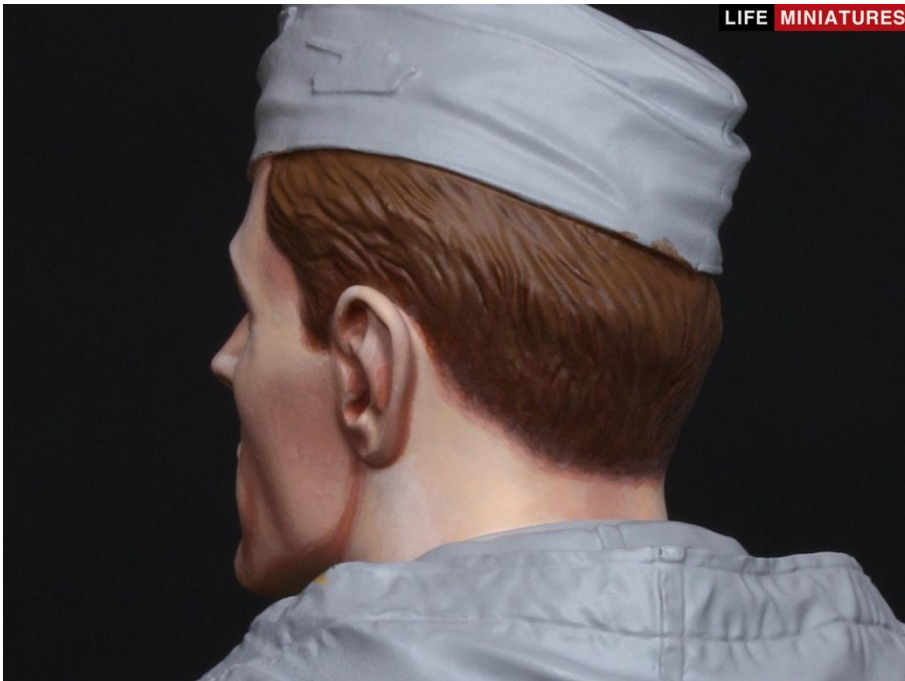
17. Blur the distinction between hair and skin (different angle view)



17. Blur the distinction between hair and skin (different angle view)



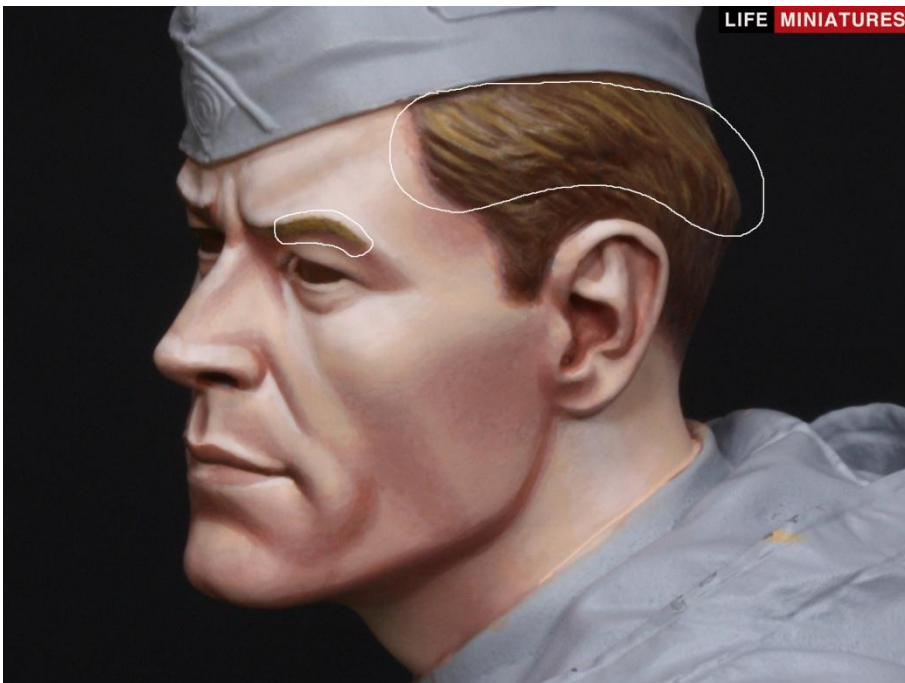
18. Mix the flesh tone No.7 with VA021(Medium Fresh) at a 1:1 ratio and then apply it as the 1st highlights to the hair and eyebrows by drawing thin lines of it over and over again to get smooth color transition



18. The 1st highlights on the hair and eyebrows (different angle view)



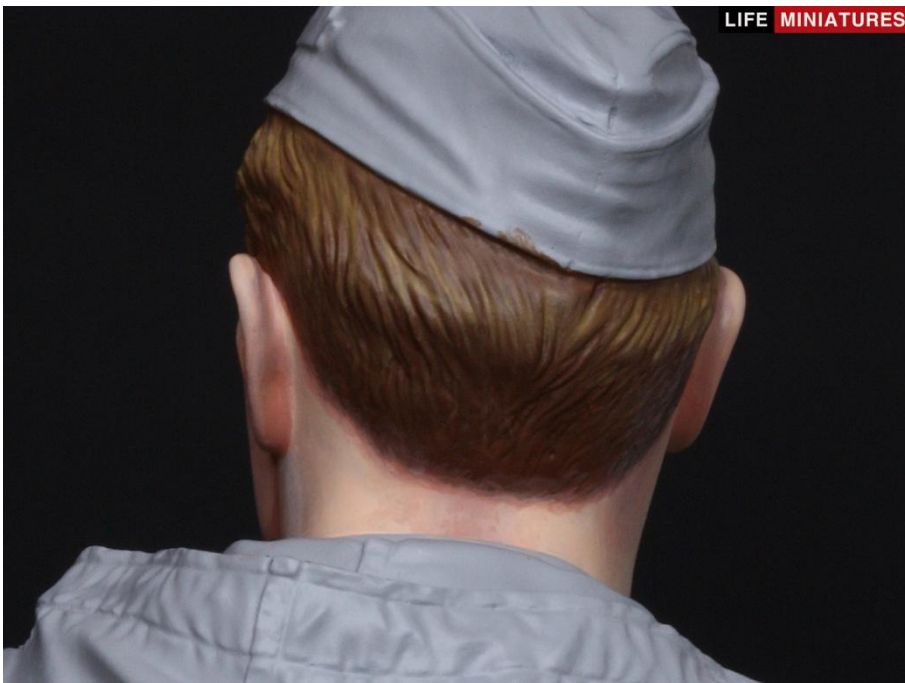
19. Final highlights on the hair and eyebrows
Used color - VA021(Medium Fresh)
Repeat the same procedure as you did for applying the 1st highlights



19. Final highlights on the hair and eyebrows (different angle view)
The circled area should be brighter than the rest



19. Final highlights on the hair and eyebrows (different angle view)



19. Final highlights on the hair and eyebrows (different angle view)



20. Paint eyeball with VA001(White)



21. Using the mixture of JS Plum Pink and flesh tone No. 6, paint the lachrymal glands and draw lines between the eyeball and lower eyelid

JS=Josonja's acrylics



22. Paint black circles with VA169(Black) and draw lines between the eyeball and upper eyelid with VA148(Burnt Umber)



23. Paint the irises with JS French blue, retaining the surrounding black rings



24. Mix JS French Blue with JS Cashmere at a 1:1 ratio and paint it on the lower half of the irises



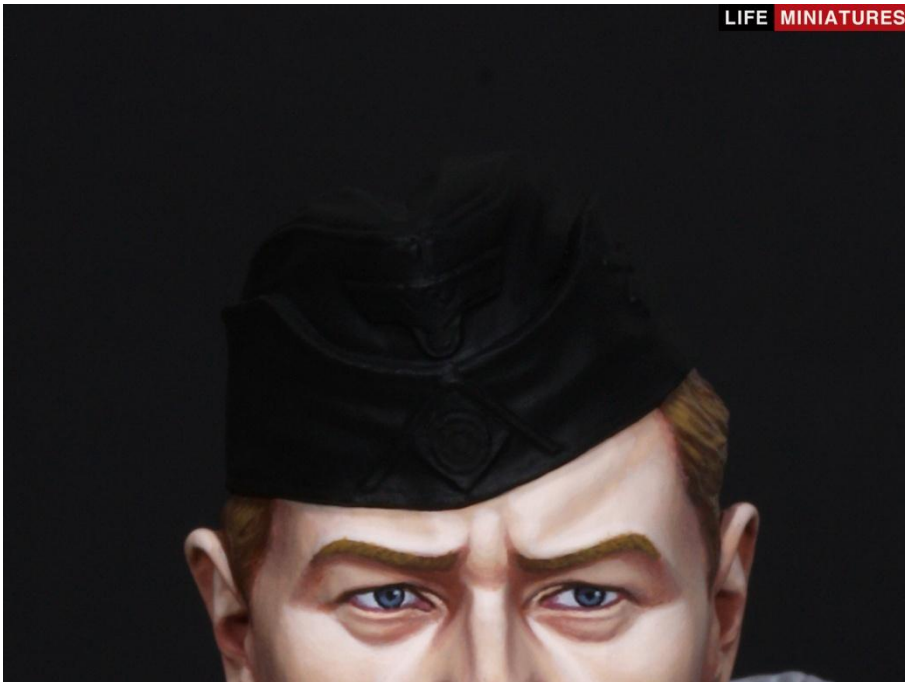
25. Paint pupils with VA169(Black)



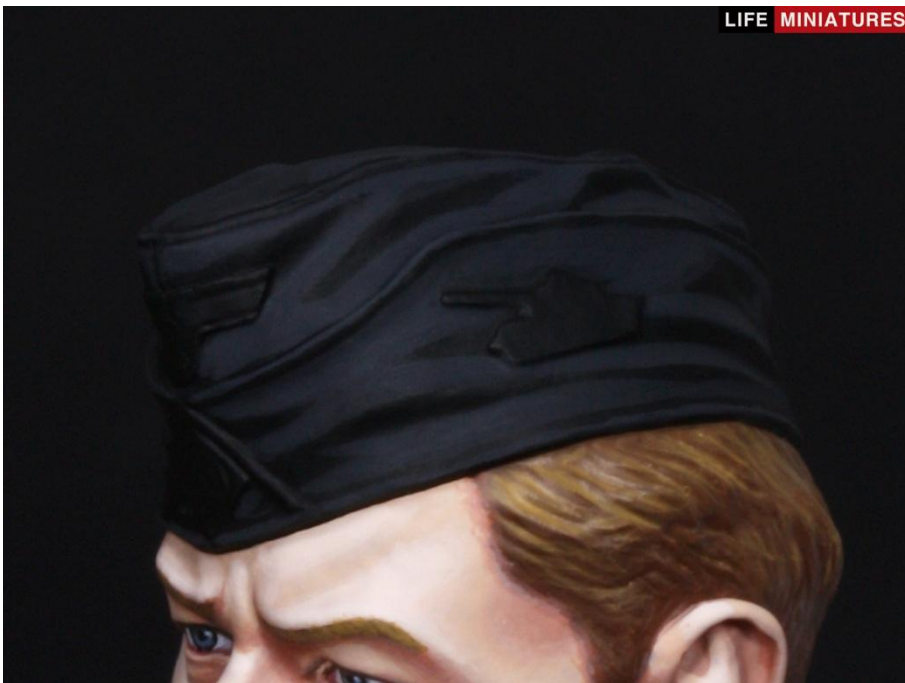
26. Paint reflective lights with VA001(White)



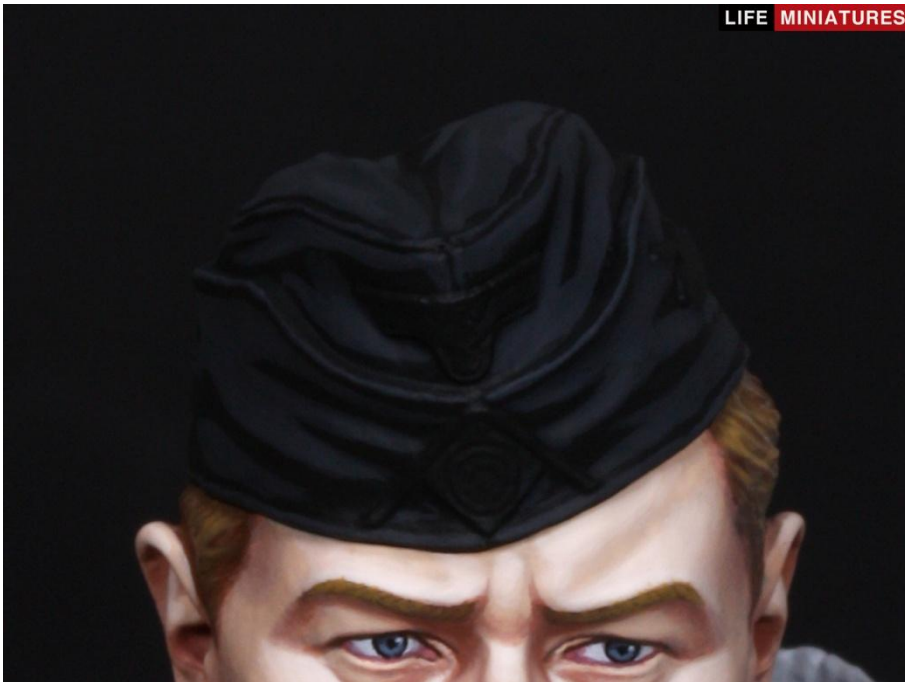
27. Color range for Panzer overseas cap



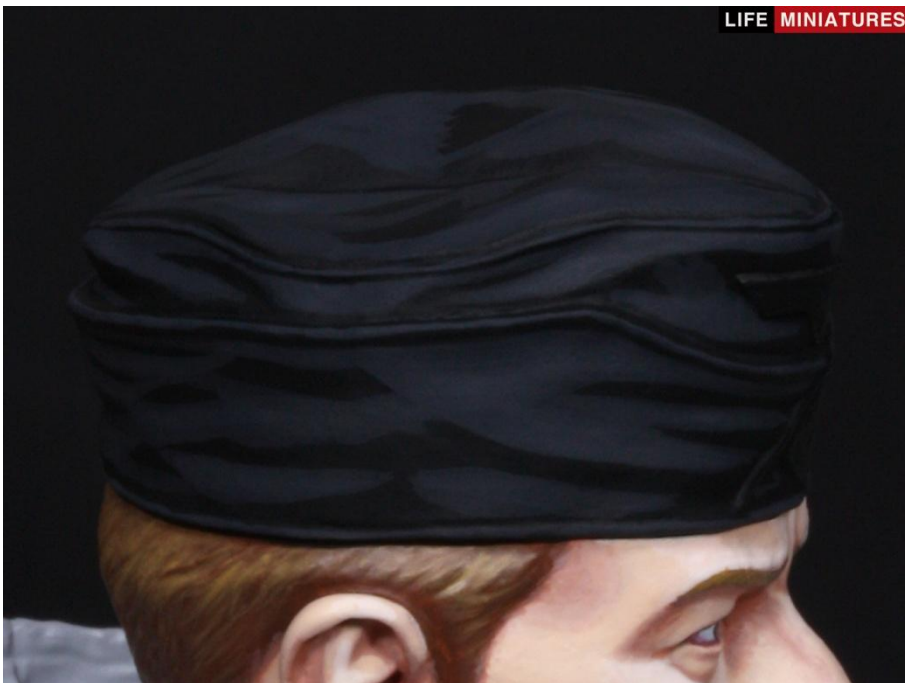
28. Basecoat with No.3



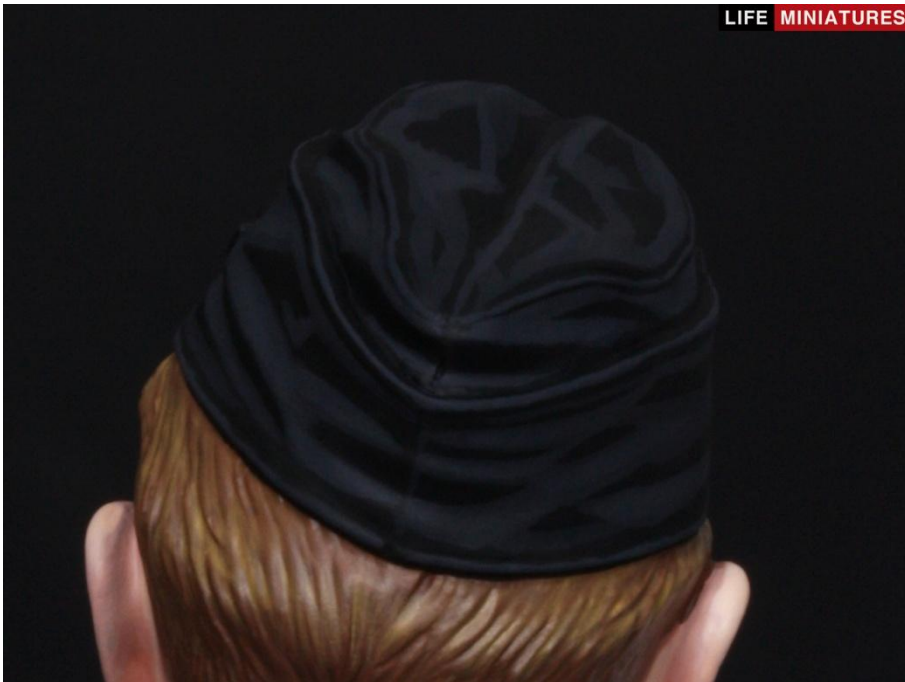
29. Apply highlights to the brighter areas of the folds using No.2



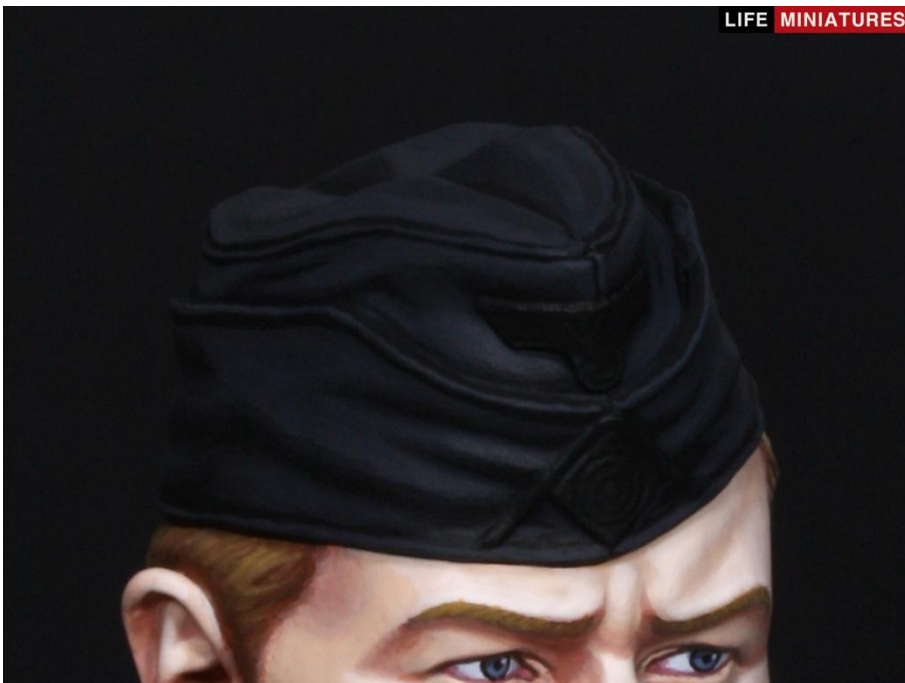
29. . Apply highlights to the brighter areas of the folds using No.2 (different angle view)



29. . Apply highlights to the brighter areas of the folds using No.2 (different angle view)



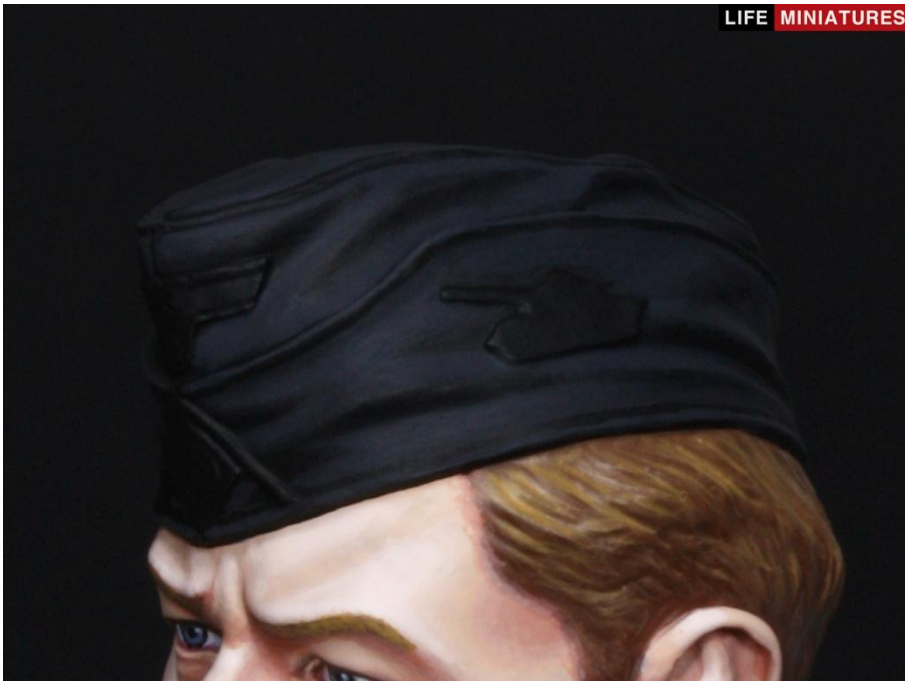
29. . Apply highlights to the brighter areas of the folds using No.2 (different angle view)



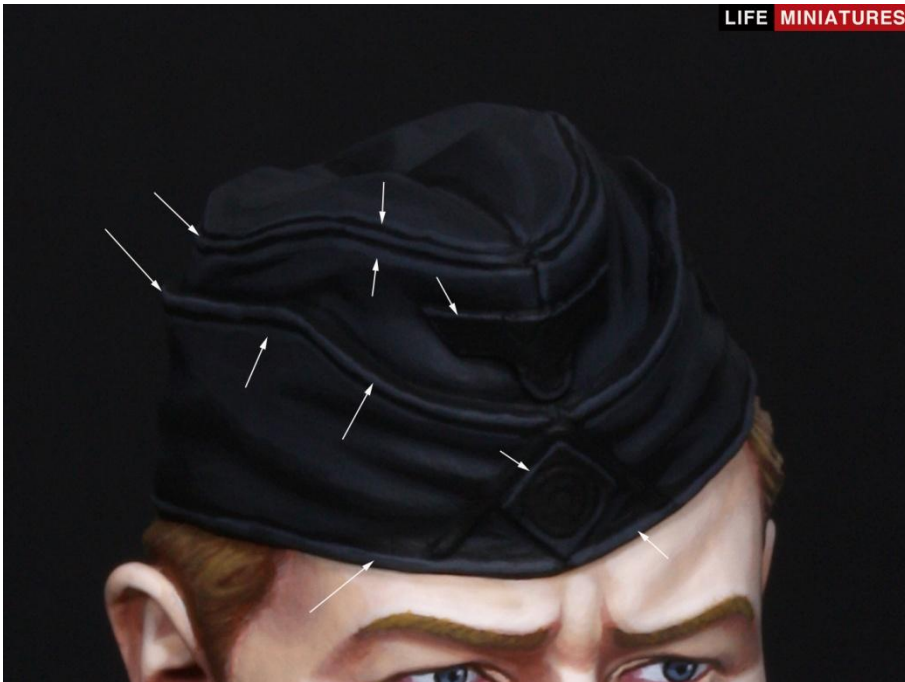
30. Blur the distinction between No.2 and 3



30. Blur the distinction between No.2 and 3 (different angle view)



30. Blur the distinction between No.2 and 3 (different angle view)



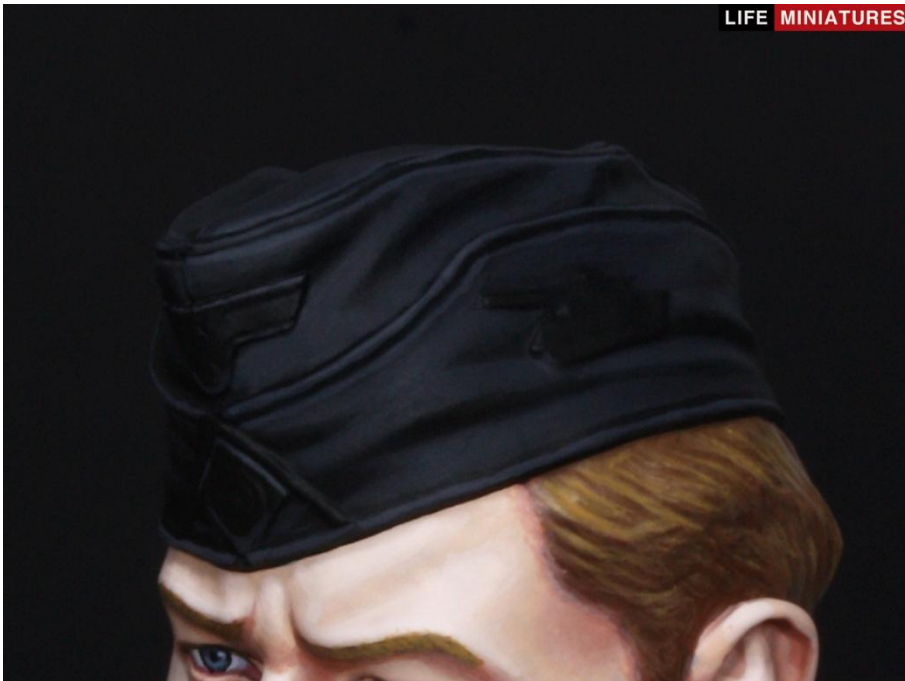
31. Final highlights with No.1 on the edge of each part



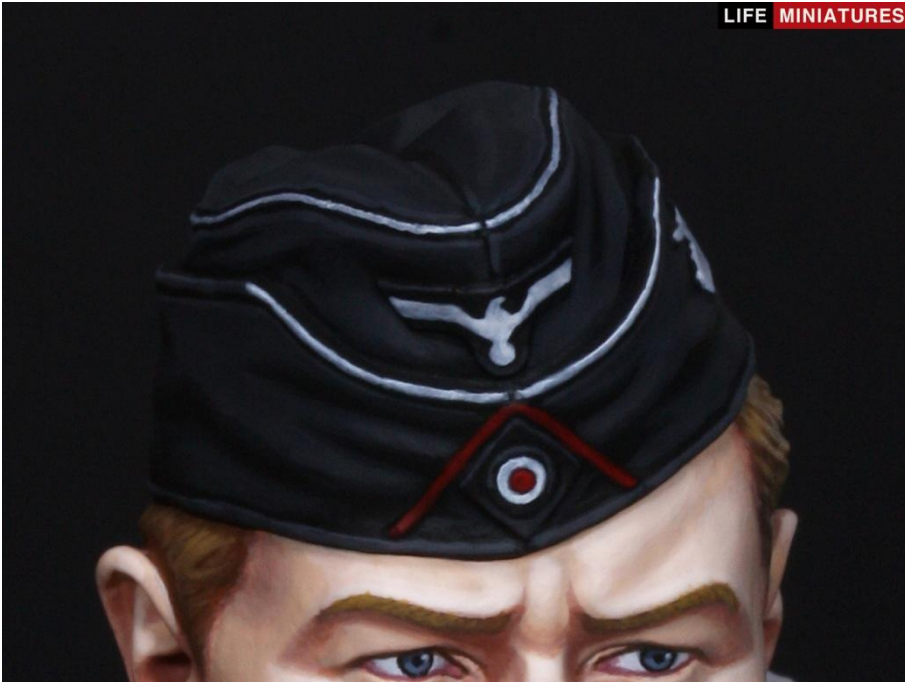
31. Final highlights with No.1 (different angle view)



31. Final highlights with No.1 (different angle view)



31. Final highlights with No.1 (different angle view)



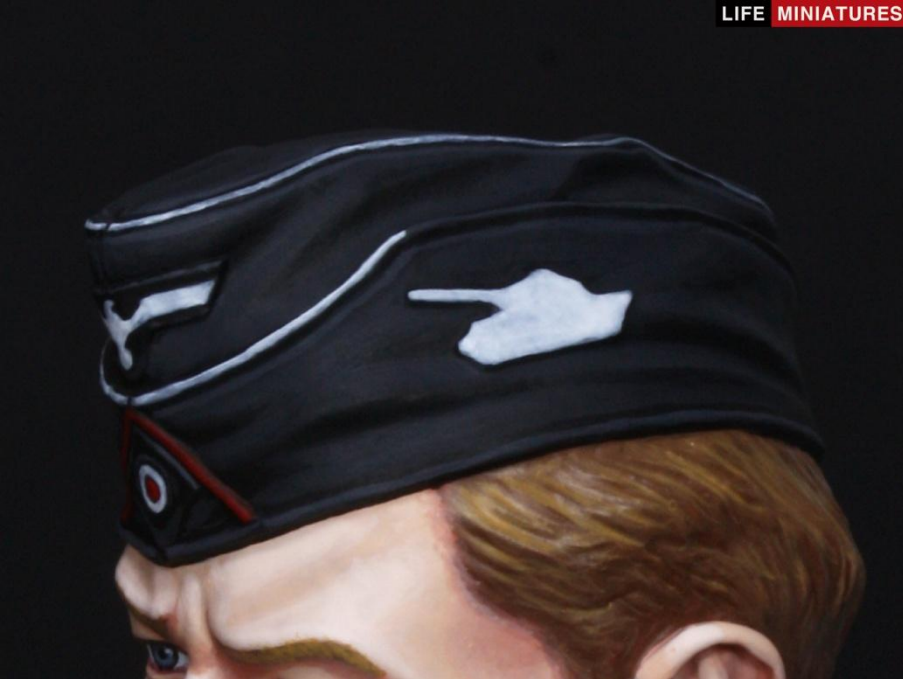
32. Paint the piping and insignia with VA001(White) JS Naphthol Crimson



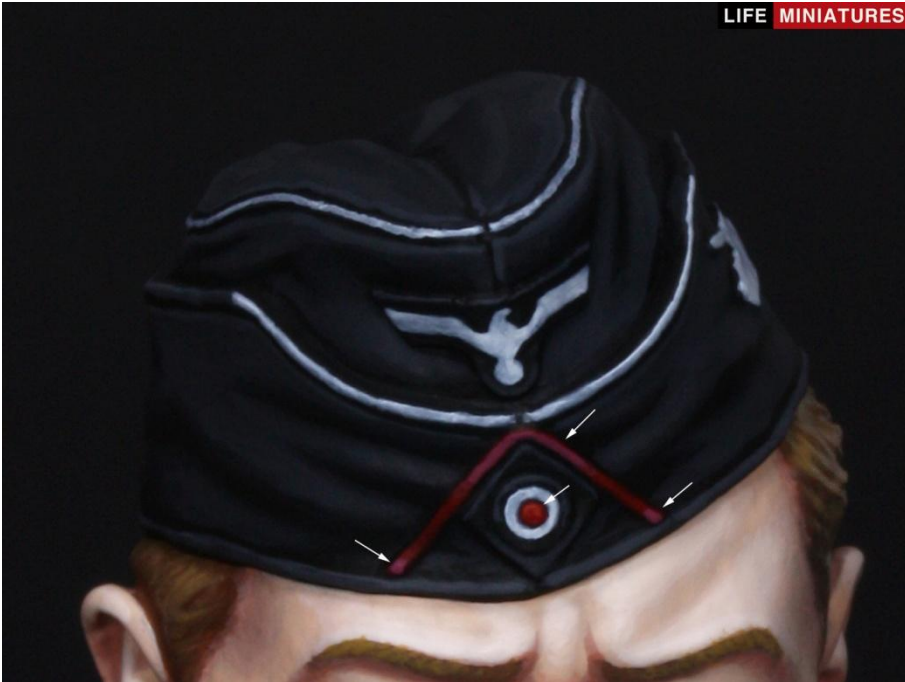
32. Paint the piping and insignia with VA001(White) JS Naphthol Crimson (different angle view)



32. Paint the piping and insignia with VA001(White) JS Naphthol Crimson (different angle view)



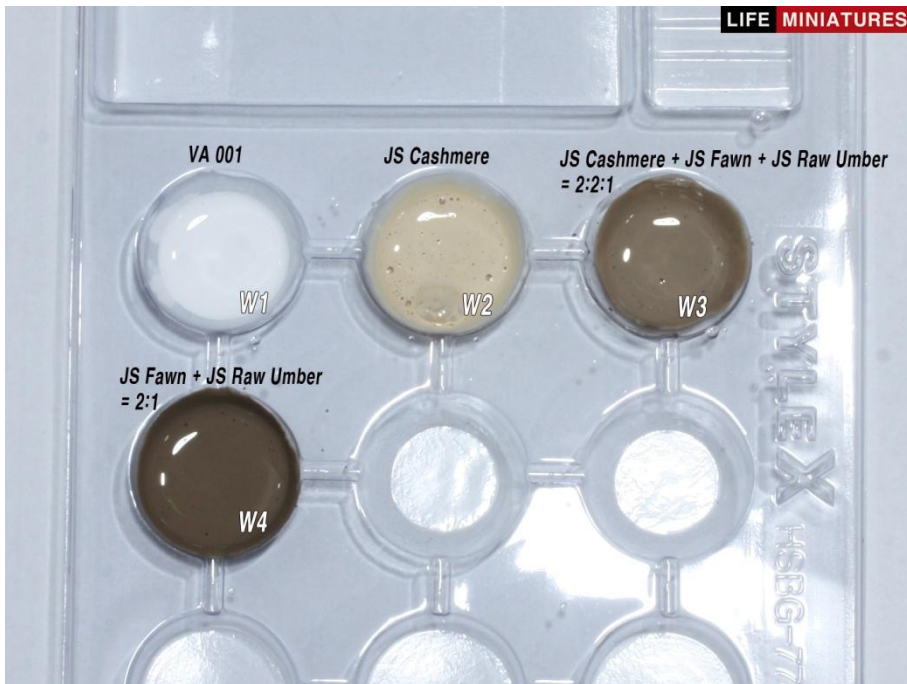
32. Paint the piping and insignia with VA001(White) JS Naphthol Crimson (different angle view)



33. Apply highlights to the red piping using JS Plum Pink and Another highlight to the red circle of the insignia using JS Vermilion



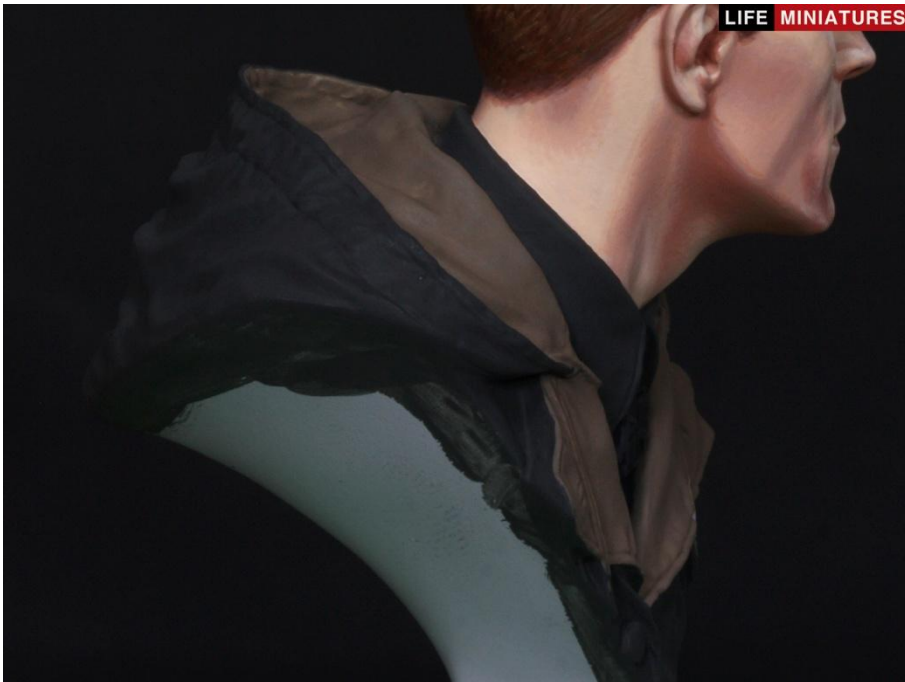
34. Color range for field grey of German reversible winter parka and the sweater
 F=field grey
 SW=sweater



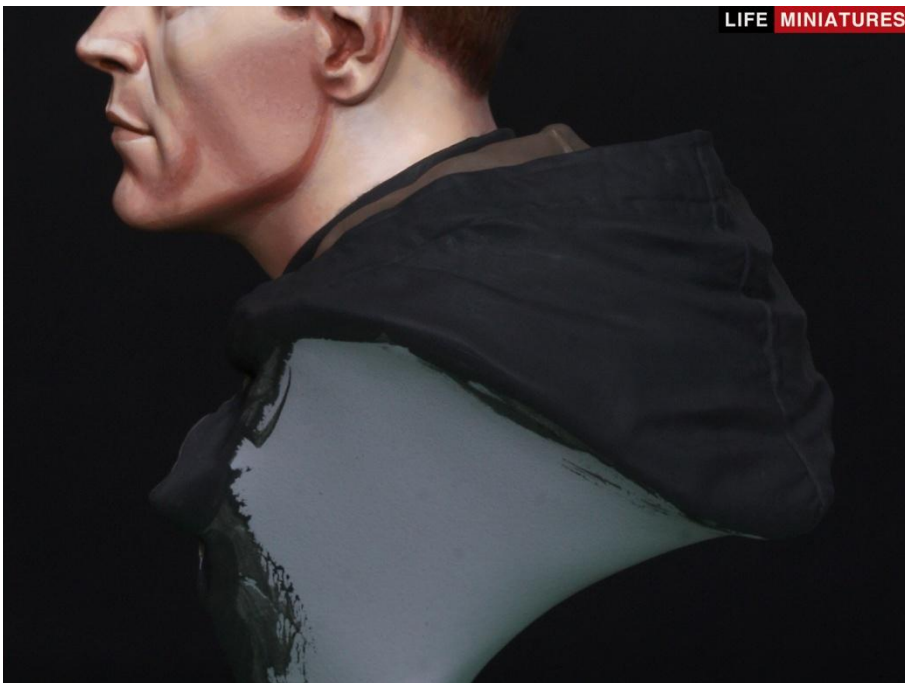
35. Color range for inner white of German reversible winter parka
W=white



36. Basecoat on the uniform



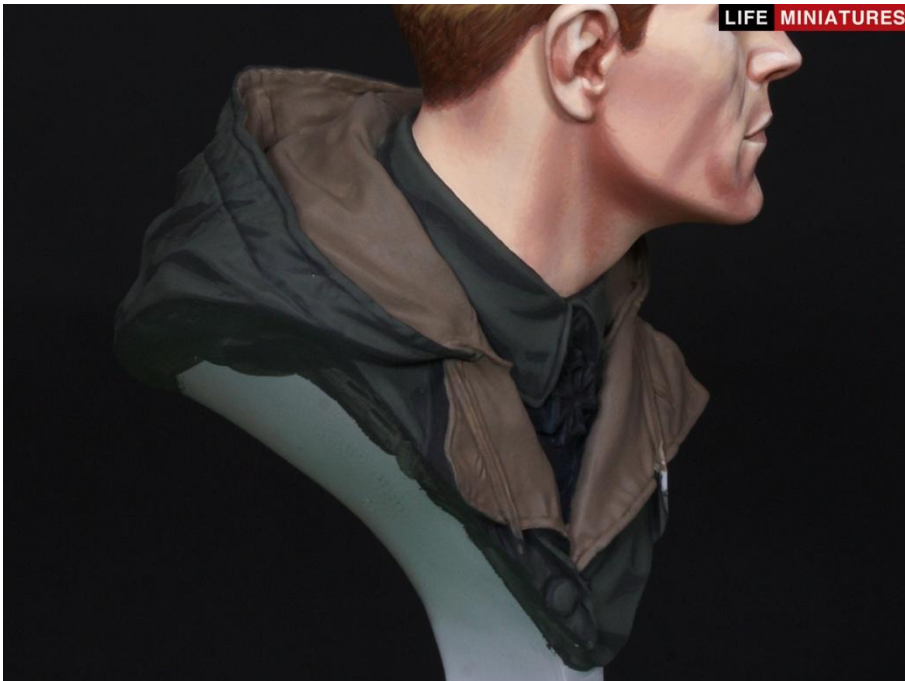
36. Basecoat on the uniform (different angle view)



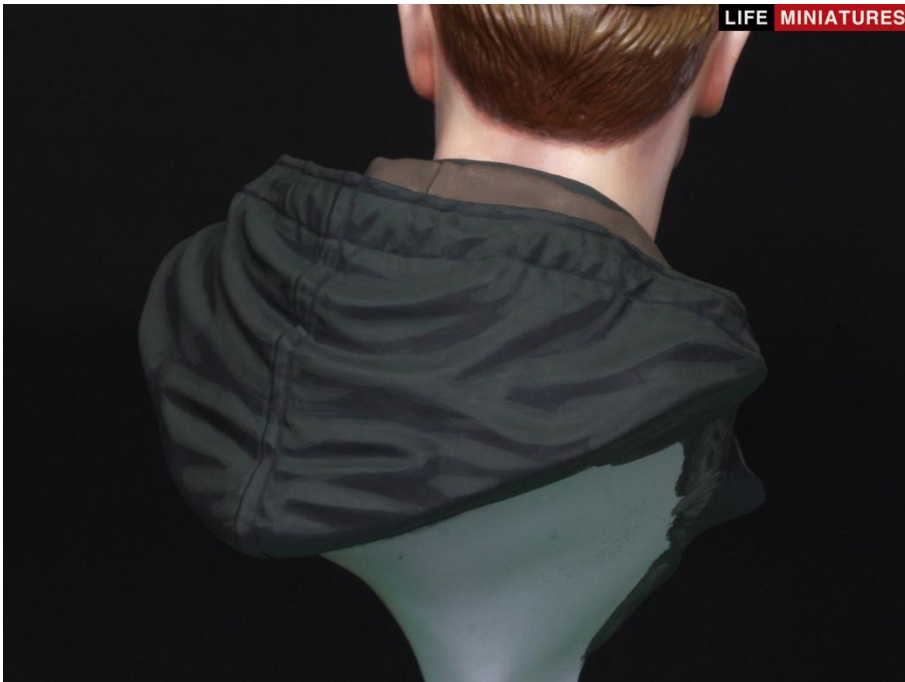
36. Basecoat on the uniform (different angle view)



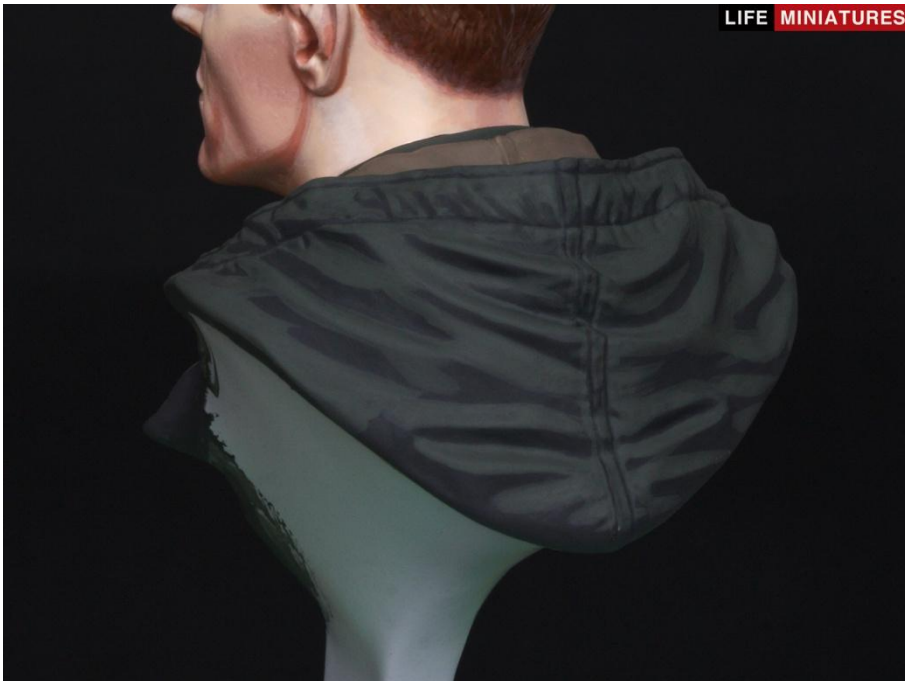
37. Apply highlights to the brighter area of the field grey folds, using F3



37. Apply highlights to the brighter area of the field grey folds, using F3 (different angle view)



37. Apply highlights to the brighter area of the field grey folds, using F3 (different angle view)



37. Apply highlights to the brighter area of the field grey folds, using F3 (different angle view)



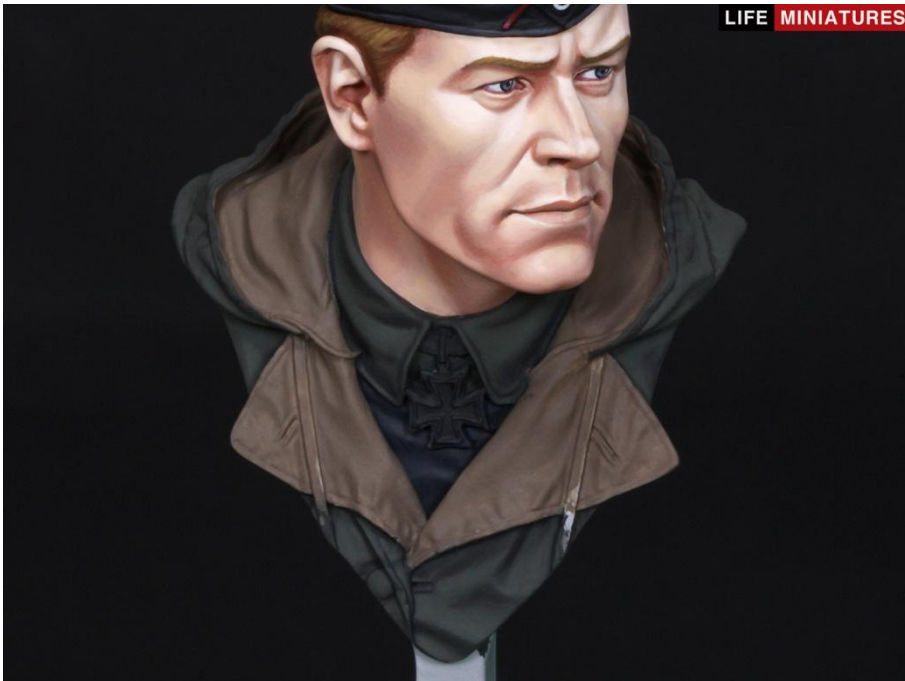
37. Apply highlights to the brighter area of the field grey folds, using F3 (different angle view)



37. Apply highlights to the brighter area of the field grey folds, using F3 (different angle view)



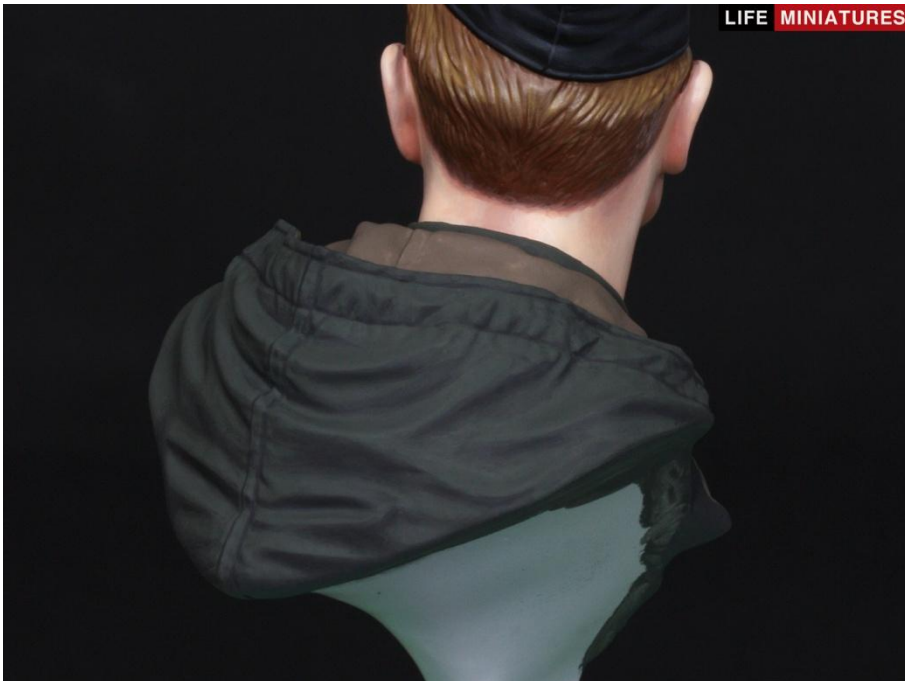
38. Blur the boundary line between F3 and F4



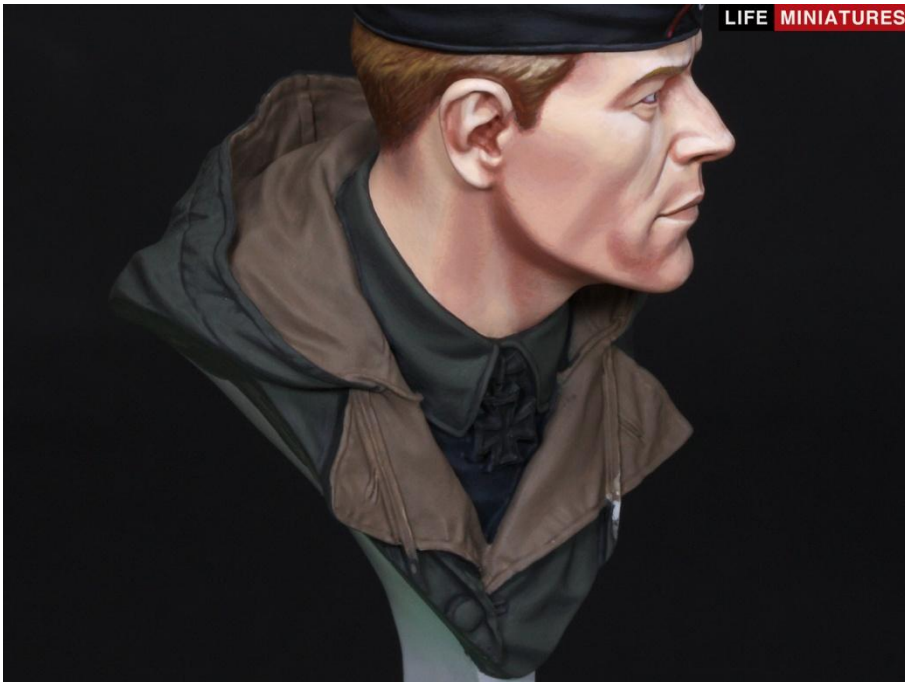
39. Completion of blending



39. Completion of blending (different angle view)



39. Completion of blending (different angle view)



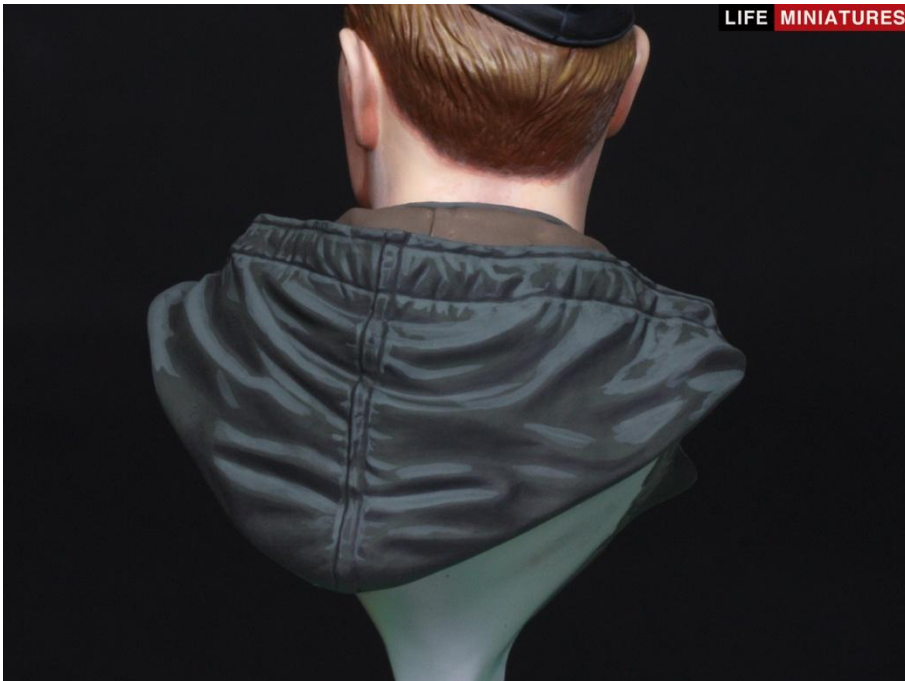
39. Completion of blending (different angle view)



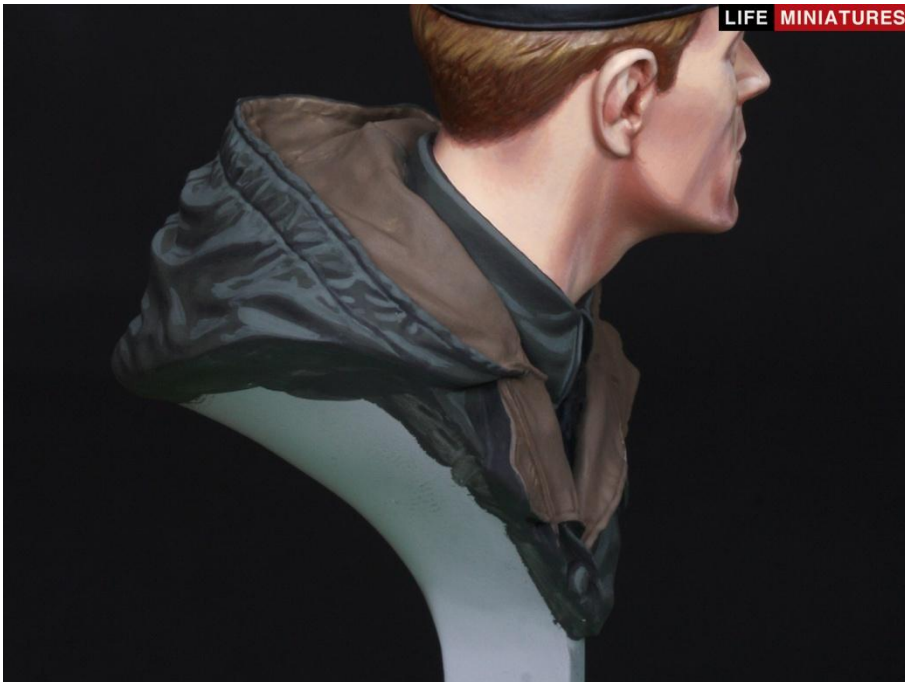
40. Apply 2nd highlights using F2
2nd highlights are applied to the smaller area than the previous highlights



40. Apply 2nd highlights using F2 (different angle view)



40. Apply 2nd highlights using F2 (different angle view)



40. Apply 2nd highlights using F2 (different angle view)



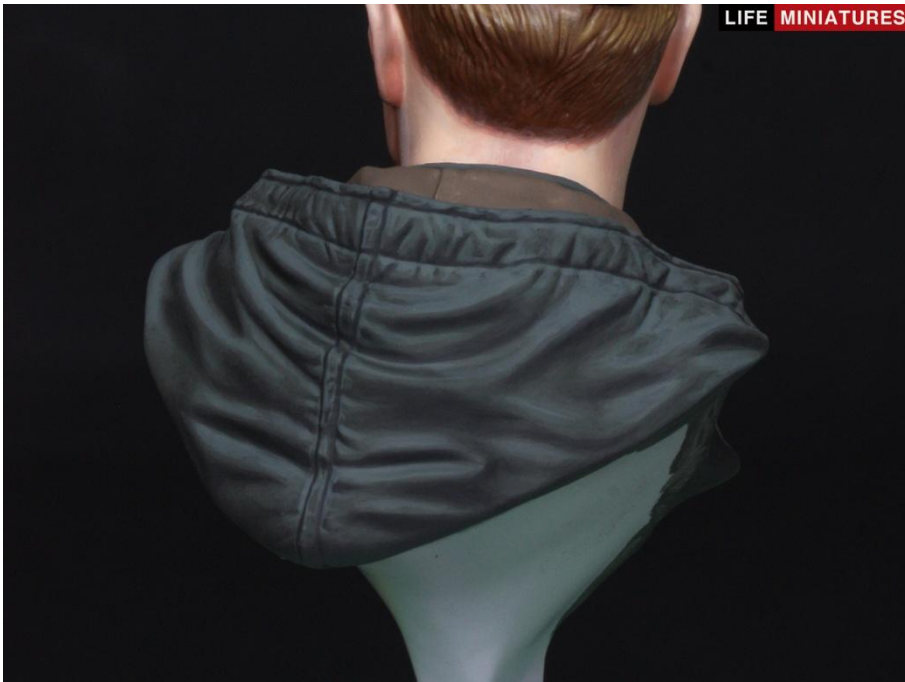
40. Apply 2nd highlights using F2 (different angle view)



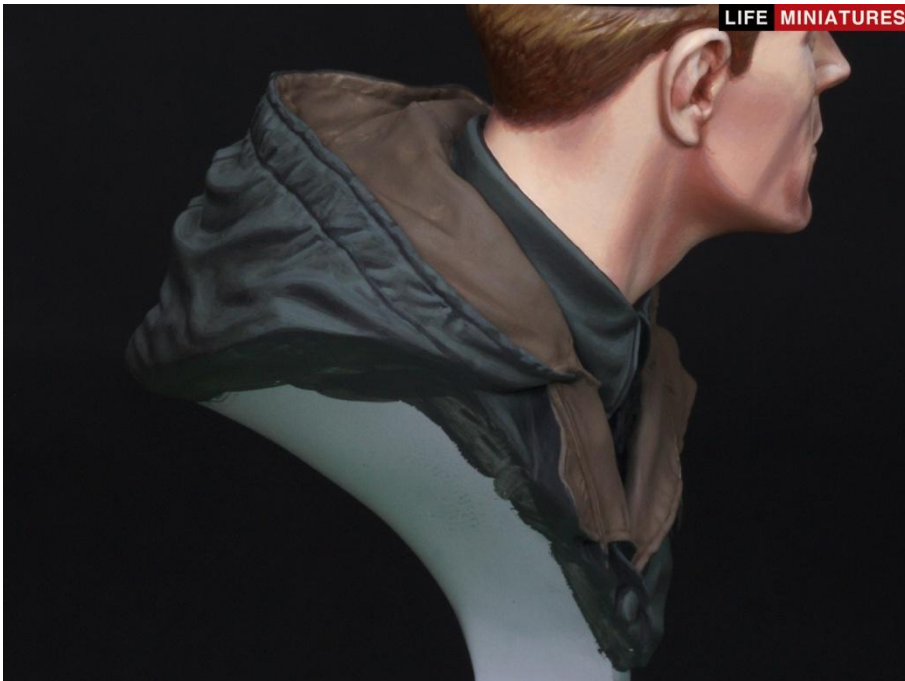
41. Completion of blending between F2 and F3



41. Completion of blending between F2 and F3 (different angle view)



41. Completion of blending between F2 and F3 (different angle view)



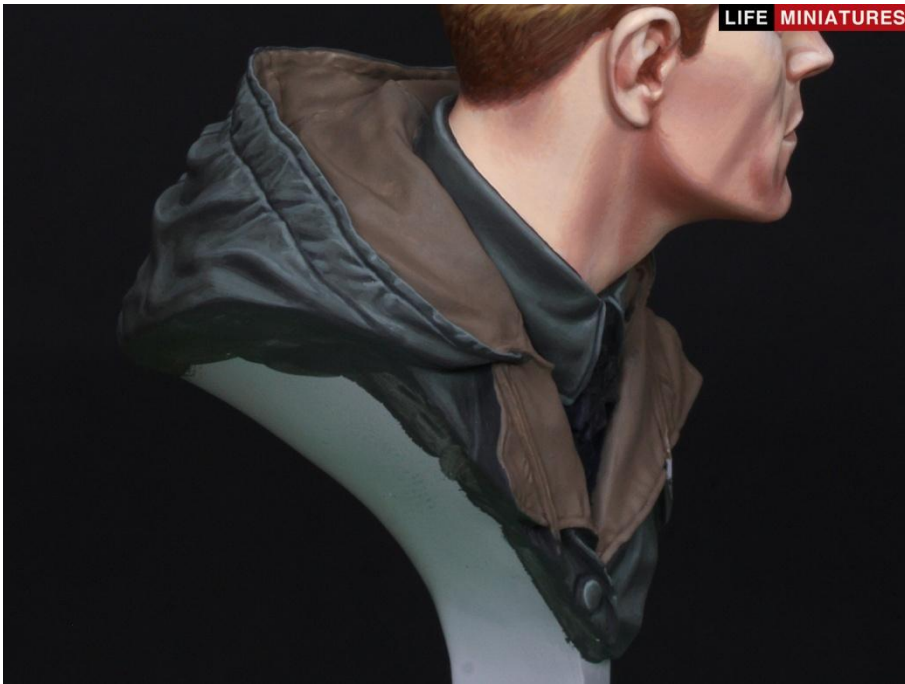
41. Completion of blending between F2 and F3 (different angle view)



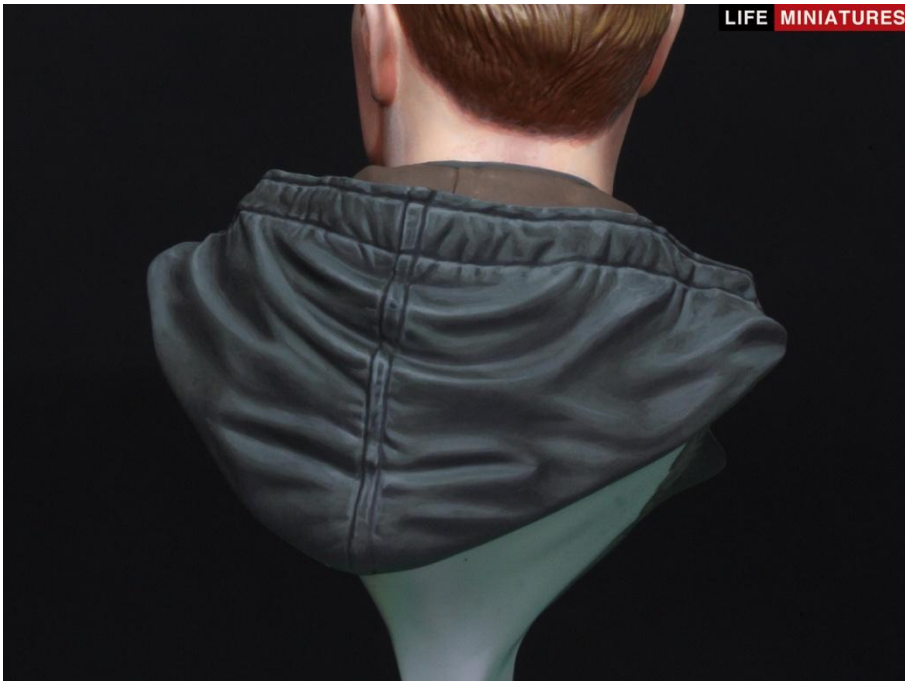
41. Completion of blending between F2 and F3 (different angle view)



42. Apply final highlights using F1
To do this step efficiently I recommend you to apply many thin layers over and over again until you get smooth color transition. However just putting F1 on the right position without blending procedure is not that bad.



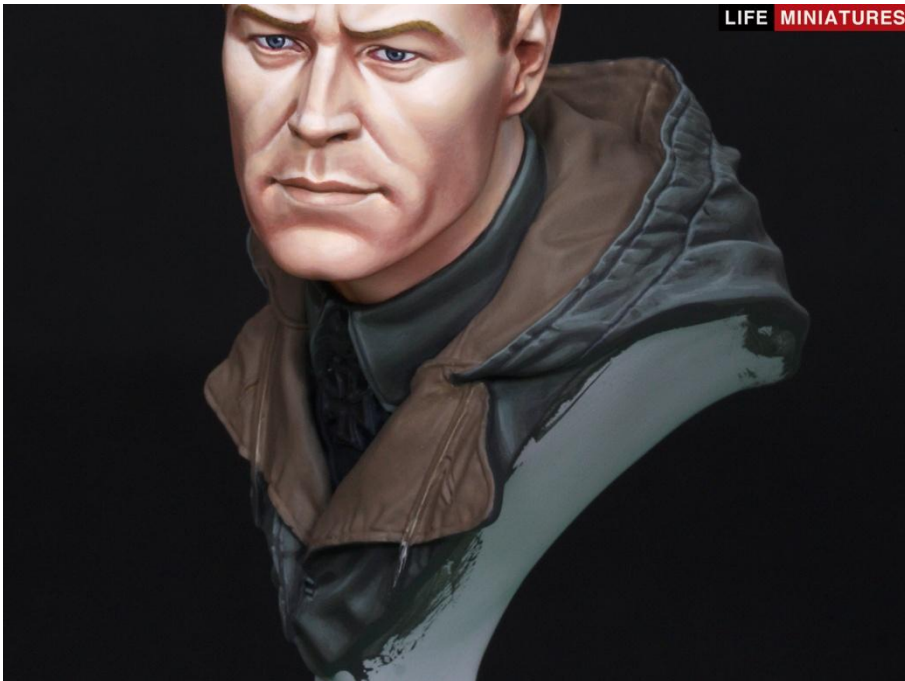
42. Apply final highlights with F1 (different angle view)



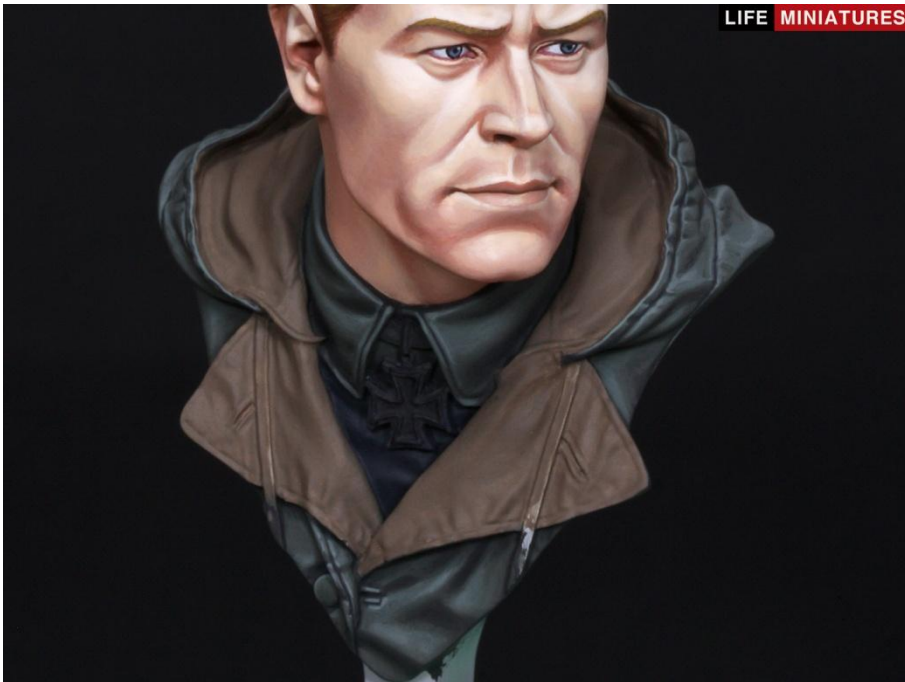
42. Apply final highlights with F1 (different angle view)



42. Apply final highlights with F1 (different angle view)



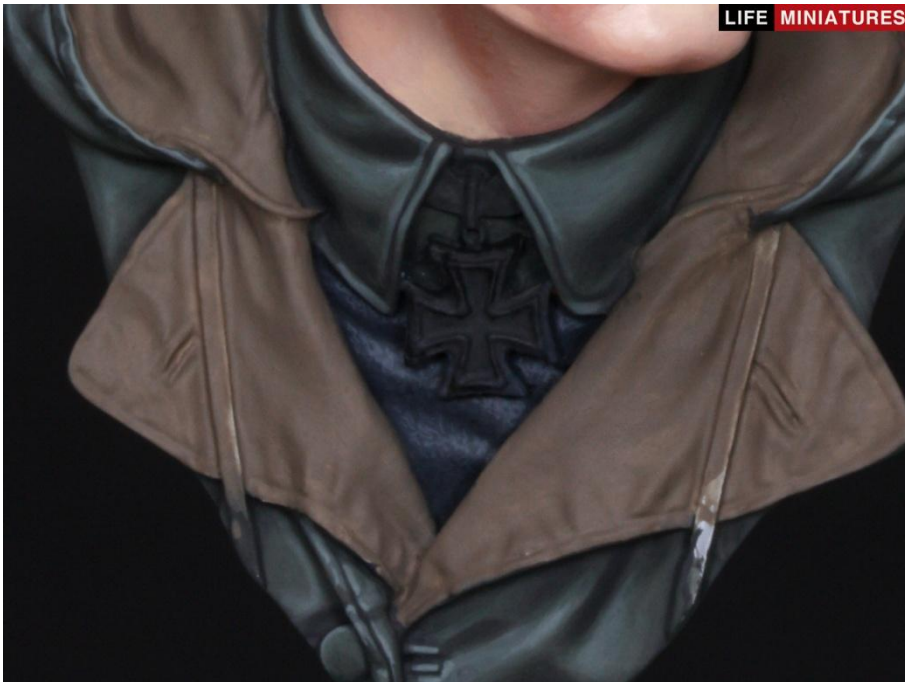
42. Apply final highlights with F1 (different angle view)



42. Apply final highlights with F1 (different angle view)



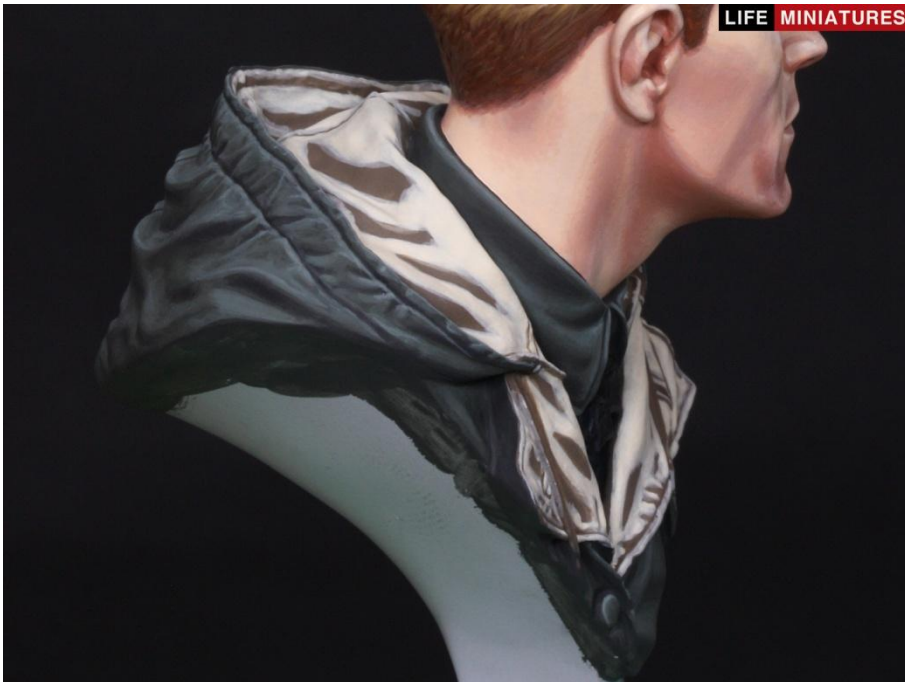
43. Apply highlights to the sweater using SW2



44. Apply final highlights by tapping multiple dots of SW1 on SW2 to get the texture of the sweater and do the same thing with SW2 around the boundary line between S2 and S3



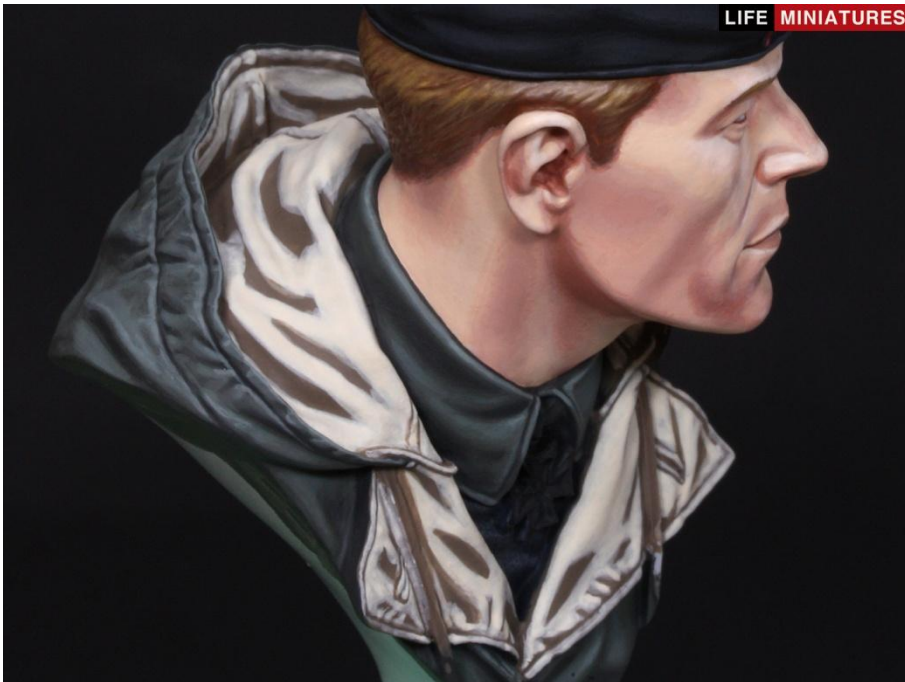
45. Apply highlights to the basecoat for the inner white of the parka using W2



45. Apply highlights to the basecoat for the inner white of the parka using W2 (different angle view)



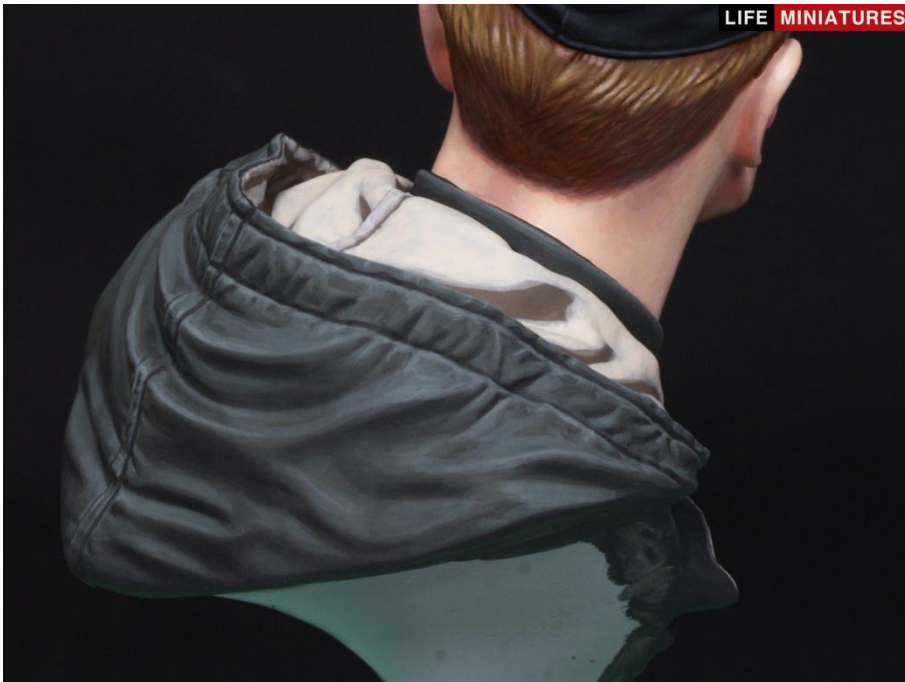
45. Apply highlights to the basecoat for the inner white of the parka using W2 (different angle view)



45. Apply highlights to the basecoat for the inner white of the parka using W2 (different angle view)



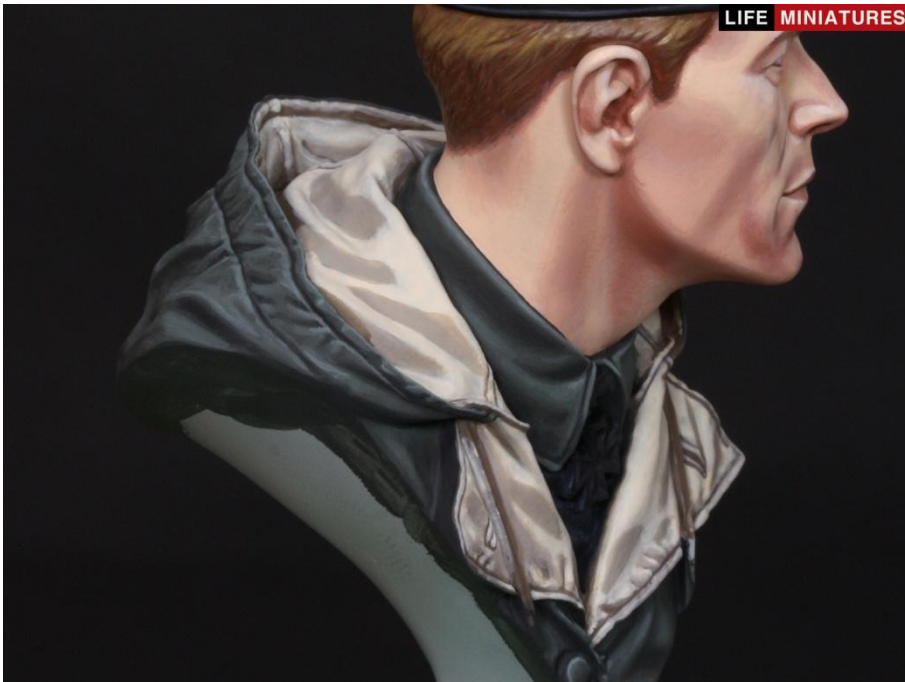
45. Apply highlights to the basecoat for the inner white of the parka using W2 (different angle view)



45. Apply highlights to the basecoat for the inner white of the parka using W2 (different angle view)



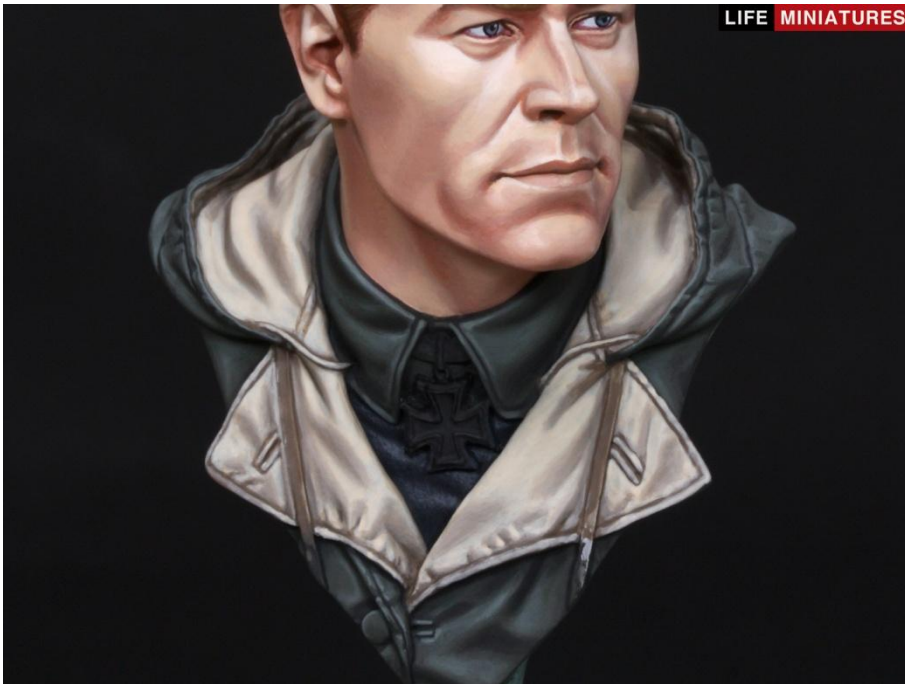
46. Apply medium shadows using W3



46. Apply medium shadows using W3 (different angle view)



46. Apply medium shadows using W3 (different angle view)



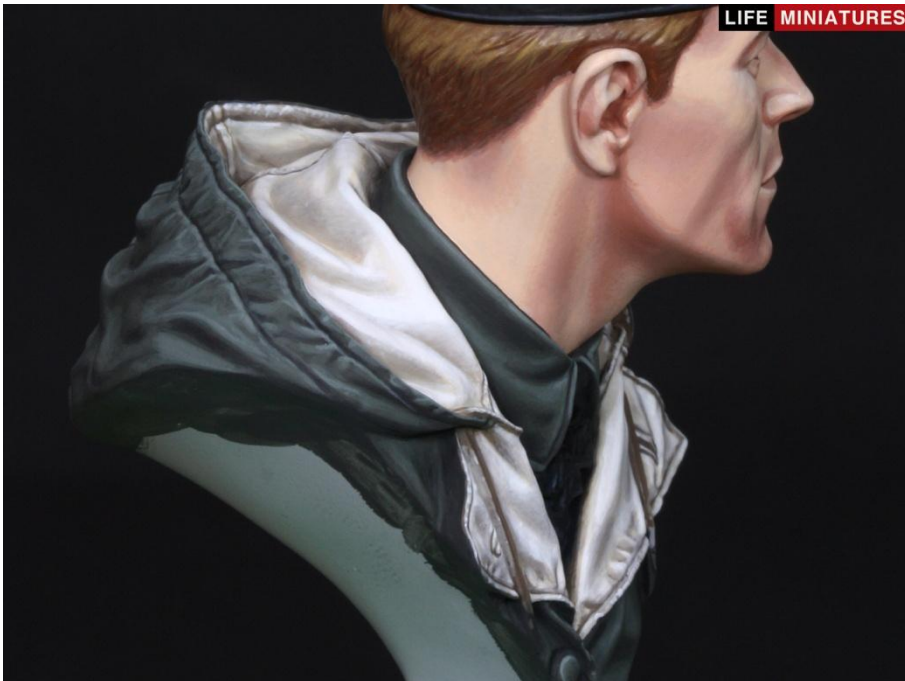
47. Completion of blending between W2 and W3 and W4



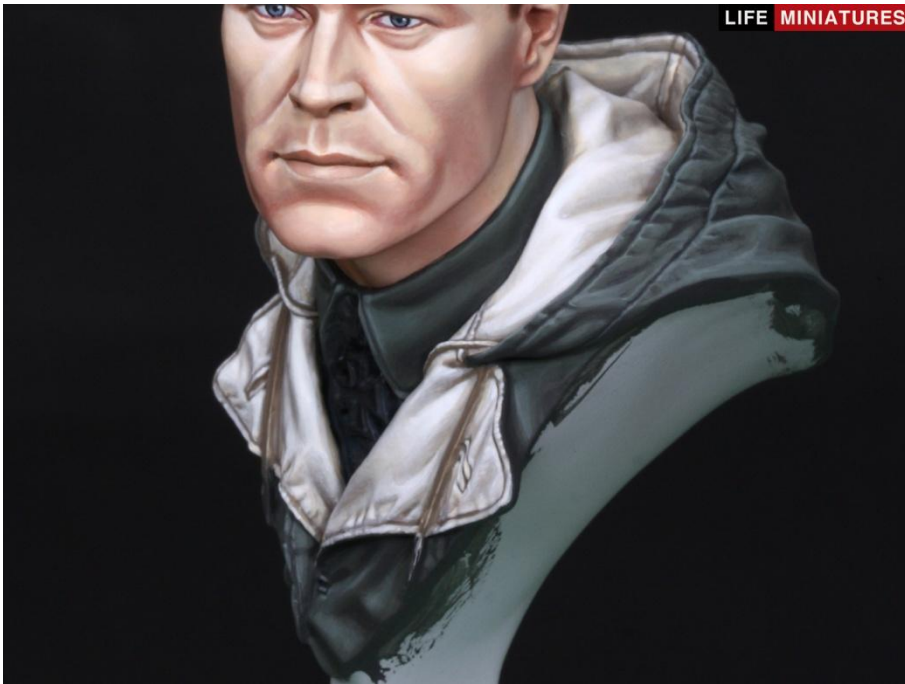
48. Apply final highlights using W1



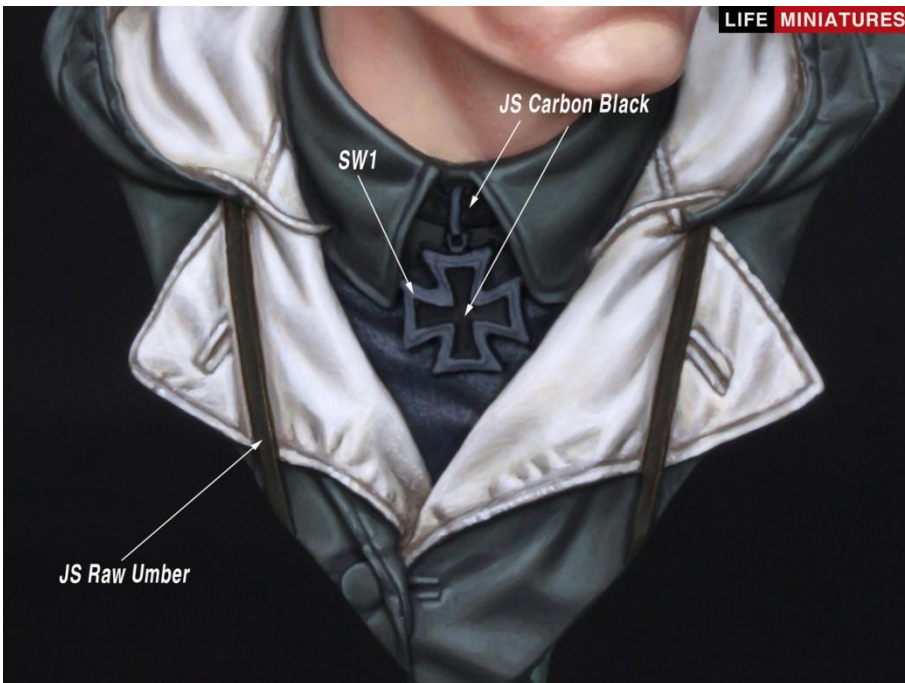
49. Blur the boundary line between W1 and the rest of the inner white by applying thin layers of W1 over and over again. And applying it to surrounding shadows to get them slightly brightened up



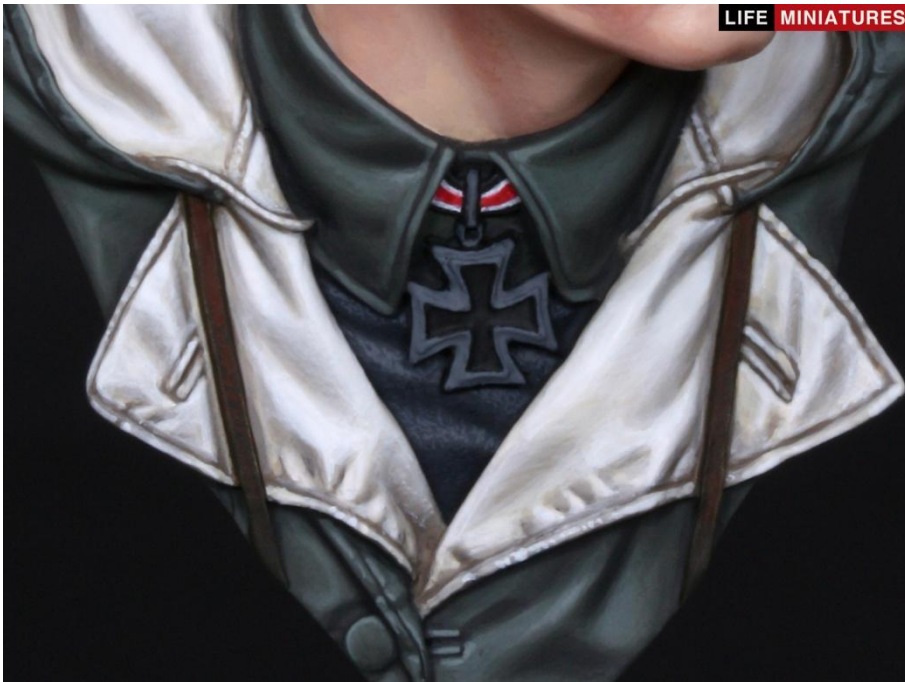
49. Blur the boundary line between W1 and the rest of the inner white (different angle view)



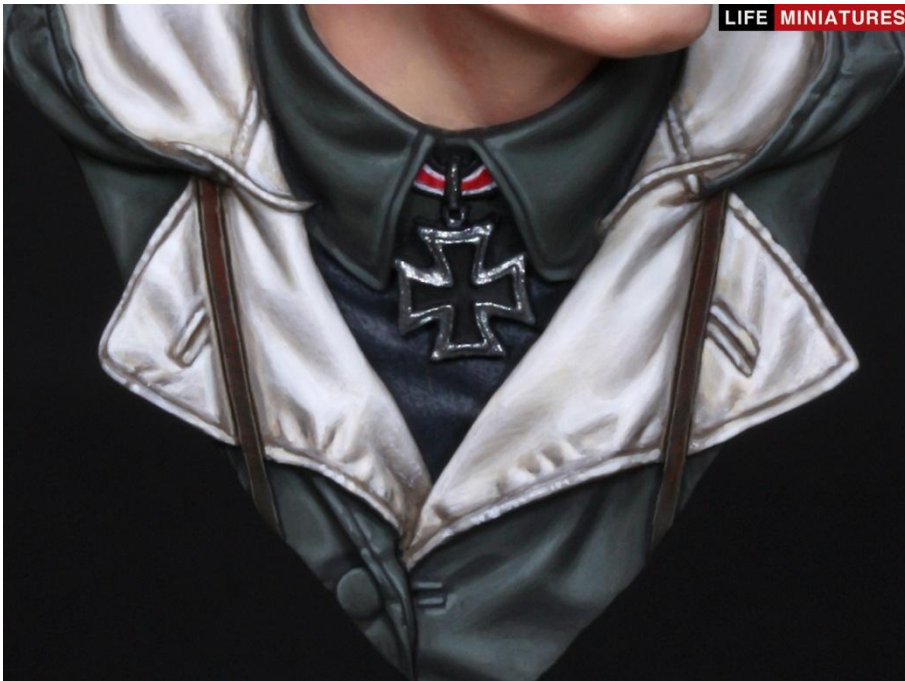
49. Blur the boundary line between W1 and the rest of the inner white (different angle view)



50. Basecoat for Iron Cross and its ribbon and binocular straps



51. Draw white and red lines on the ribbon with VA001(White) and JS Naphthol Crimson and apply JS Burnt Sienna as the highlights to the upper half of the straps



52. Paint silver over SW1 of Iron Cross and draw thin lines with JS Fawn on the strap edges



53. Paint the rest of the bust black



54. Completion of painting