



Hirelings

OF ASURA

Tsukigoro



- Airbrush -

MAP KEY



↑
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%

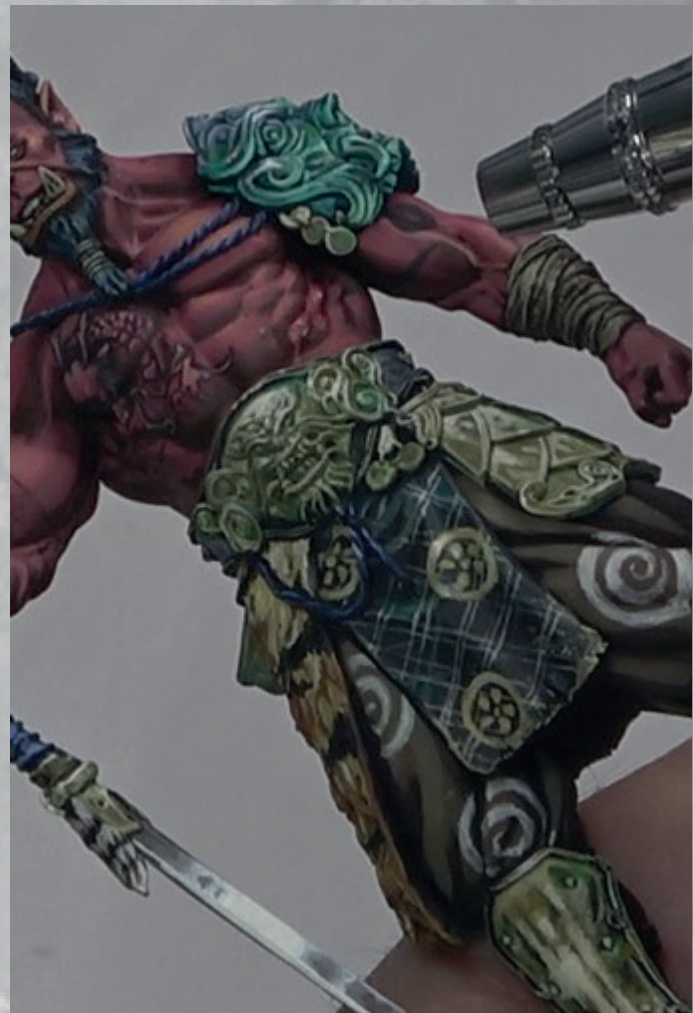
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Step 1: Skin

We return again with Tsukigoro, this time to see the process of the airbrush. Let's focus on this video on how to clean with the airbrush and then, we will see how we can touch up the rest of the elements. This way of cleaning and finishing, is very easy to do with the airbrush and it does not have much time.



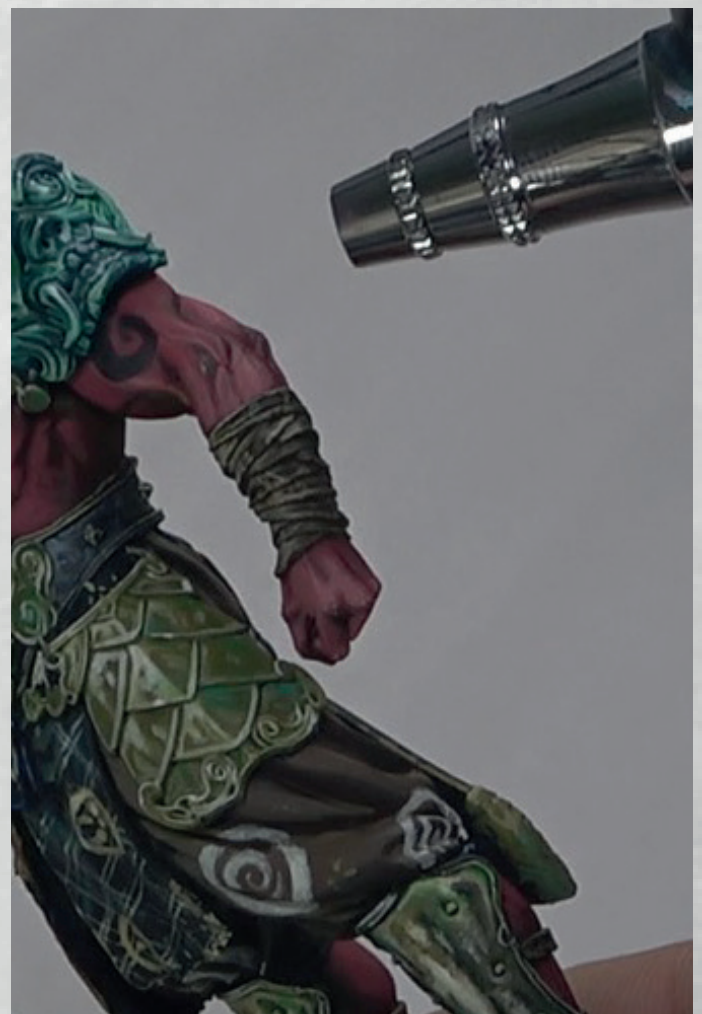




As you can see, we made our first mix and set the correct angle to start with the airbrush. The key is not to place the airbrush in front of the figure, but to keep it a little inclined towards the area where we want to paint.

Something very important that you have to understand before starting is that you should not paint over the lights because it will flatten your figure. We will work with medium tones to ensure the medium tones we made with the brush. We are going to do it both in these midtones and in the shadows (using different tones for the last case).

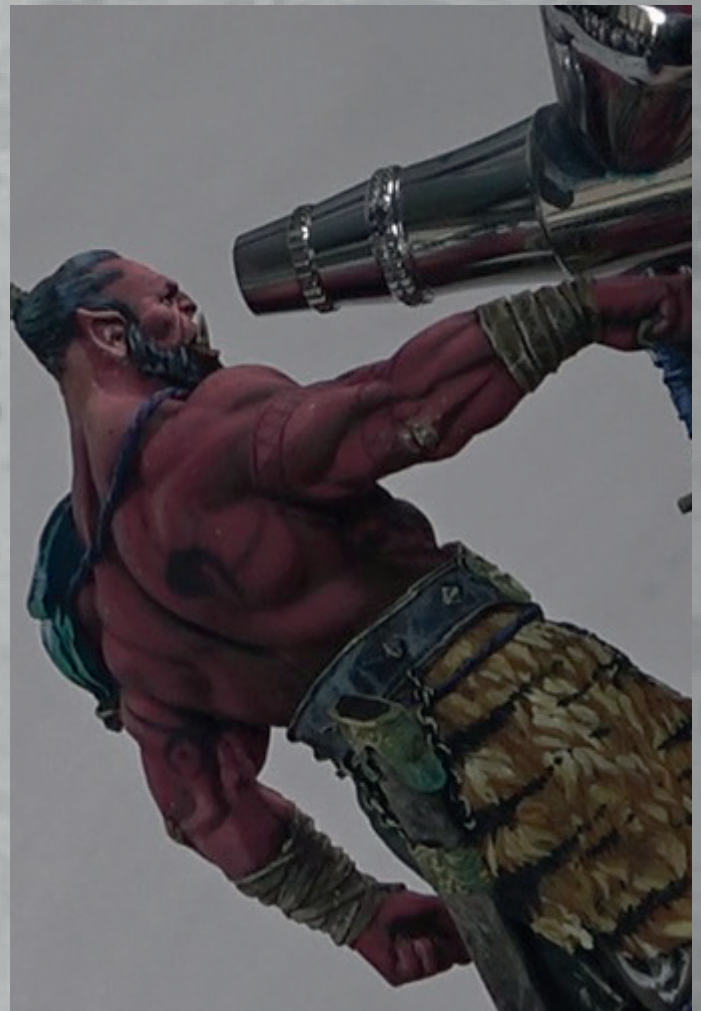
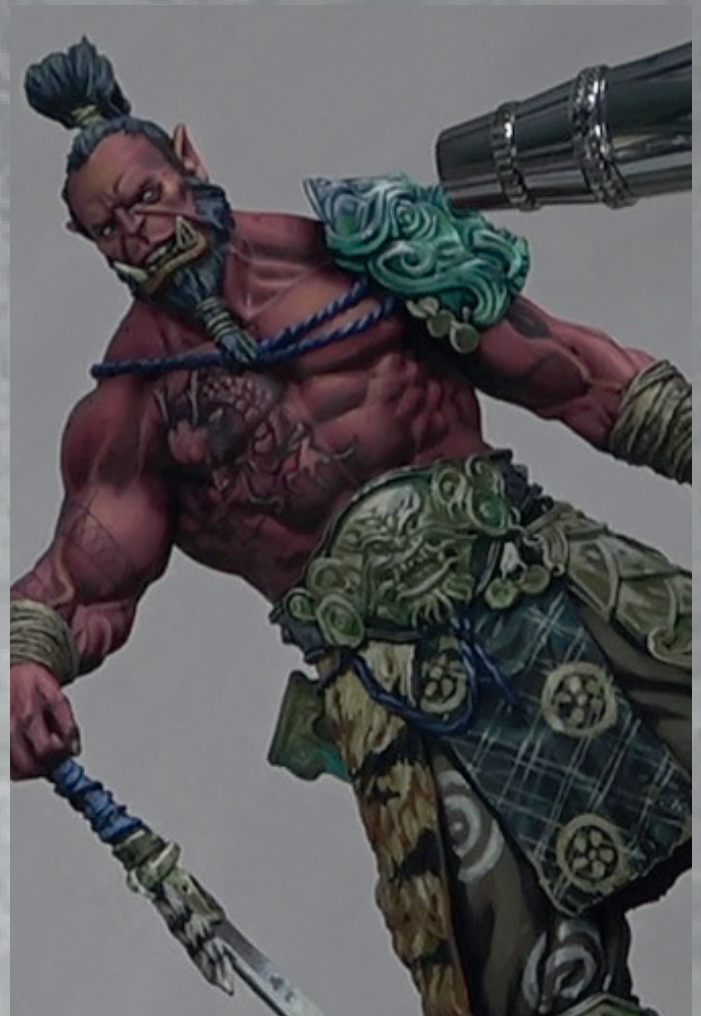
If with the brush we work towards the light taking into account the material on which we work, with the airbrush we must focus on the middle tones and shadows.



To give you an idea, the light with the brush we have been placing it where we wanted or where we thought it should be and now with the airbrush we will try to give an extra point to the material on which we work. For example, if it is a skin that we want to make more satin or if it is a fabric like cotton (a lot of attention because other fabrics such as velvet reflect a lot of light).

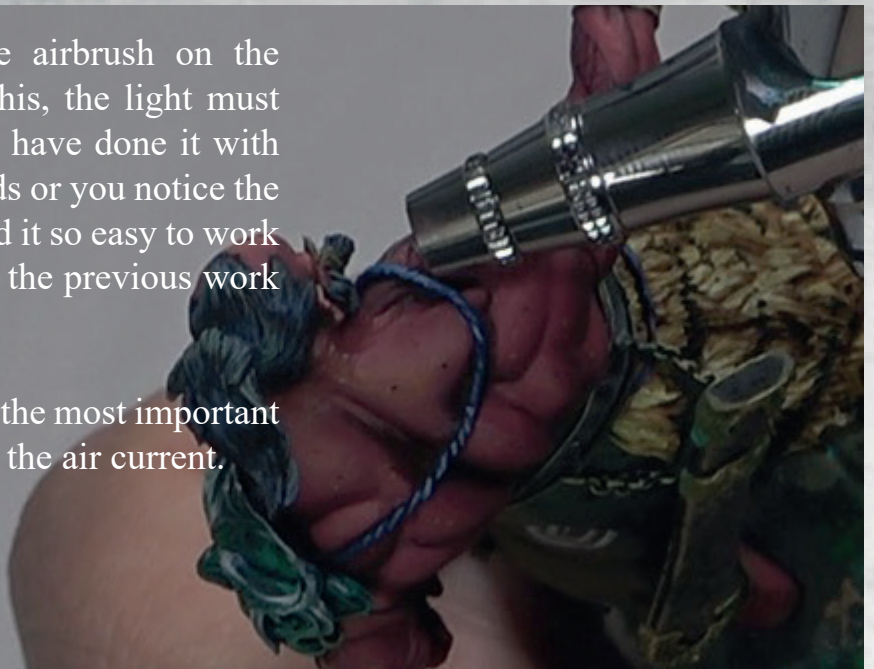
Once we have made that scheme of our painting with all its different elements, it is time to start working with the airbrush to clean, veil and give “smoothness” to some surfaces such as metal.

The use of the airbrush is like a “leven up” a point enters our figure that at this point is practically finished. In my case, I usually add small brush strokes after this process, but this depends on the personal taste of each one.



As I said, let's work with the airbrush on the midtones and the shadow; for this, the light must have been clean, even when we have done it with the brush. If we have many brands or you notice the cuts in that light, you will not find it so easy to work in this way, so always insist that the previous work has to be done.

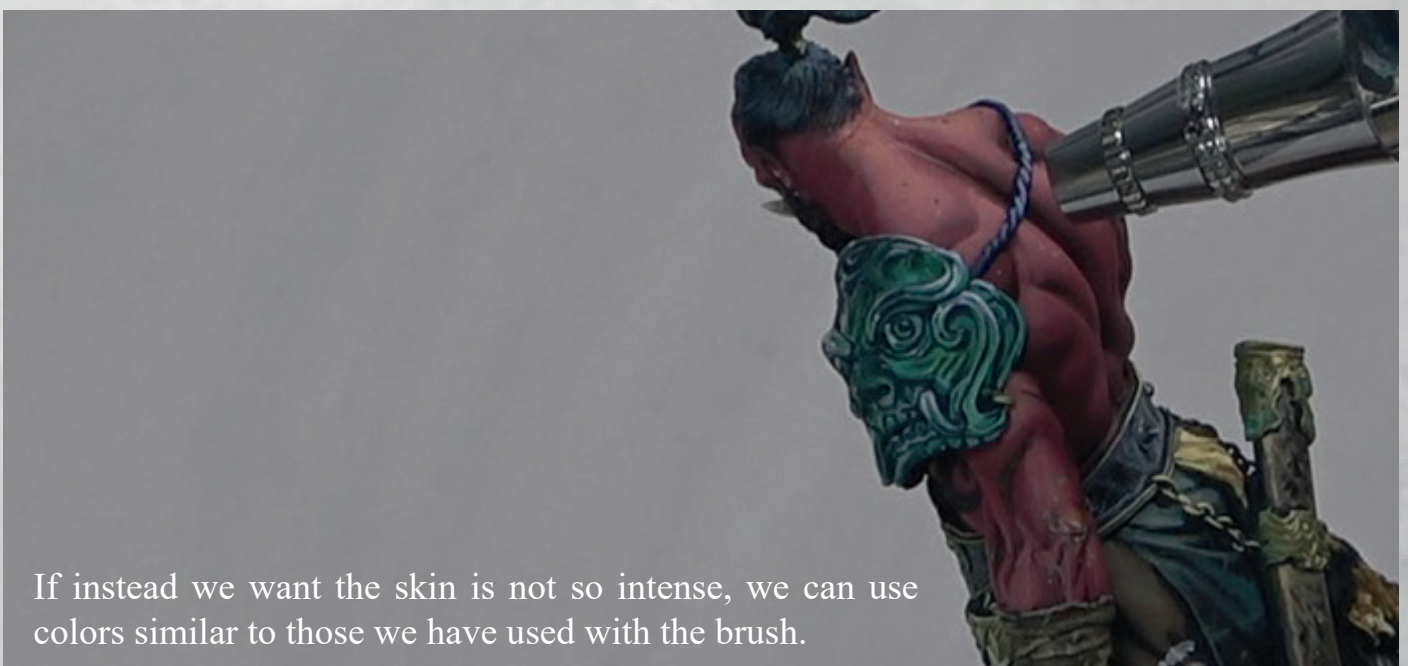
To work with the airbrush one of the most important things apart from the position, is the air current.



Set as I am moving the trigger, as I keep it pressed and at the same time I am moving it forward and backwards so that this current of air is always continuous. In this way, what we do is to add paint and dry it at the same time or what is the same, paint and dry it at the same time. It's a little trick that can help you get confidence with the airbrush.

What do you think? Is it getting cleaner?

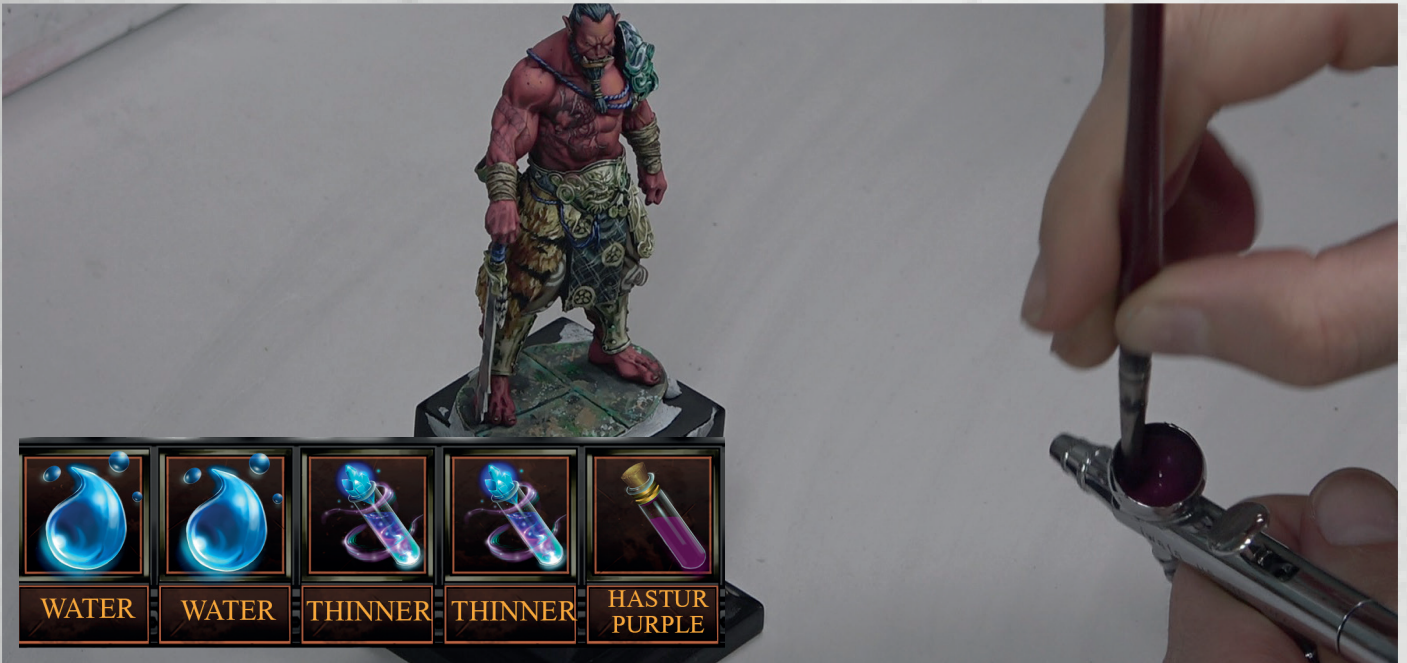
For this type of red skins that tend to be somewhat more complicated, remember that to reinforce that value of red and make it more vibrant or try what we have to do is add a little more saturated red to our mixes. Why? So that the saturation that has the red color starts does not get lost when we use the airbrush. In other words, you have to force a little more that red to make it more intense and more saturated. And if you do not have an intense red like the one you have used, during the airbrush you can use inks to achieve a very similar effect.



If instead we want the skin is not so intense, we can use colors similar to those we have used with the brush.

Step 2: Shadows

Now I want you to notice the dilution I use to explain a new trick.



Making lines or keeping the airbrush in one spot is a good way to practice and to gain confidence with the airbrush.

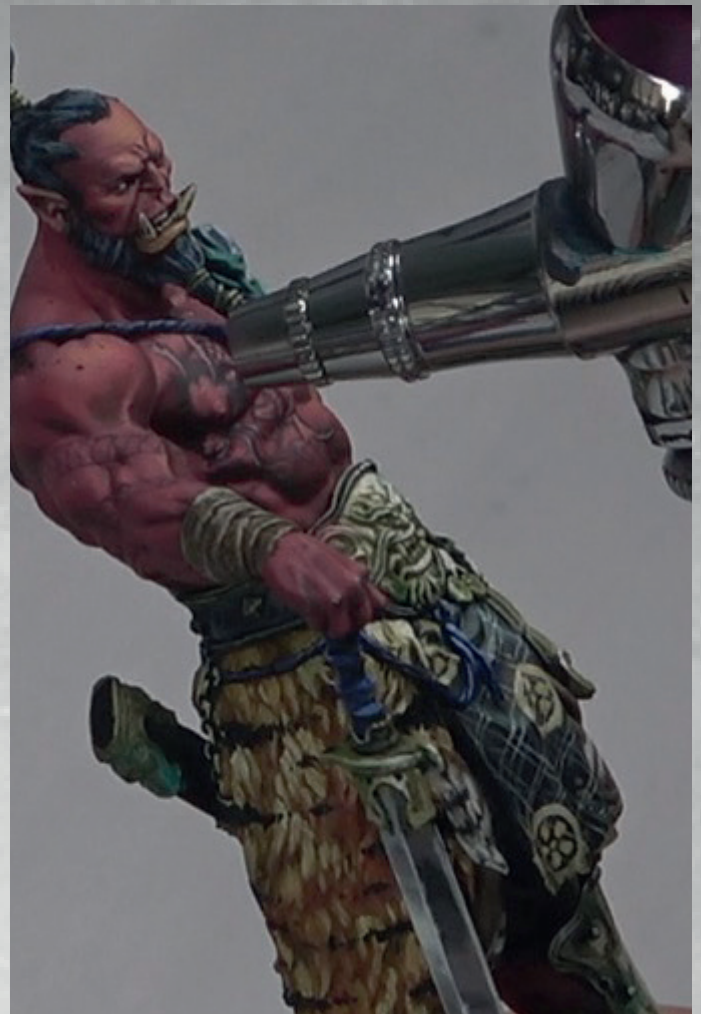


Before starting to paint on our miniature, I recommend you test the airbrush on a paper napkin to see how it works.

You have to look at the line you make, at the lines you create, and the dilution of the paint will mark those “glazes” more intense or less.

Regarding the dilution that you want to use, you have to bear in mind that the more dilution you make, the more passes you will have to give, and the less, the less you will have to realize because you will cover much faster.

Now, if you use a little dilution, it is possible that you will pass of intensity and that you will cover volumes or areas that you should not work on.

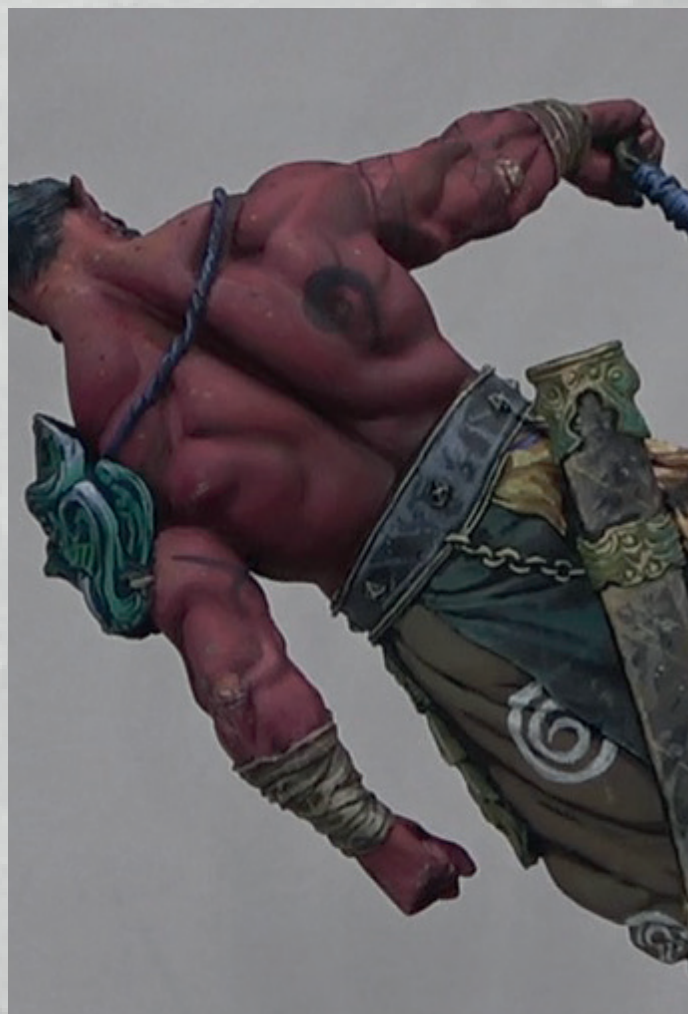
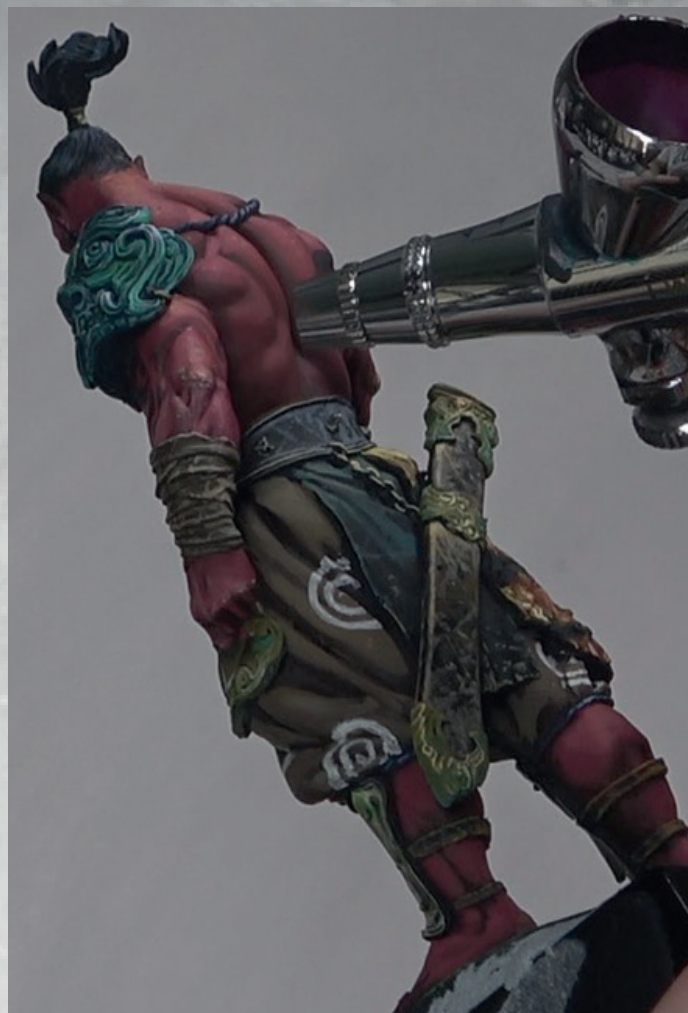


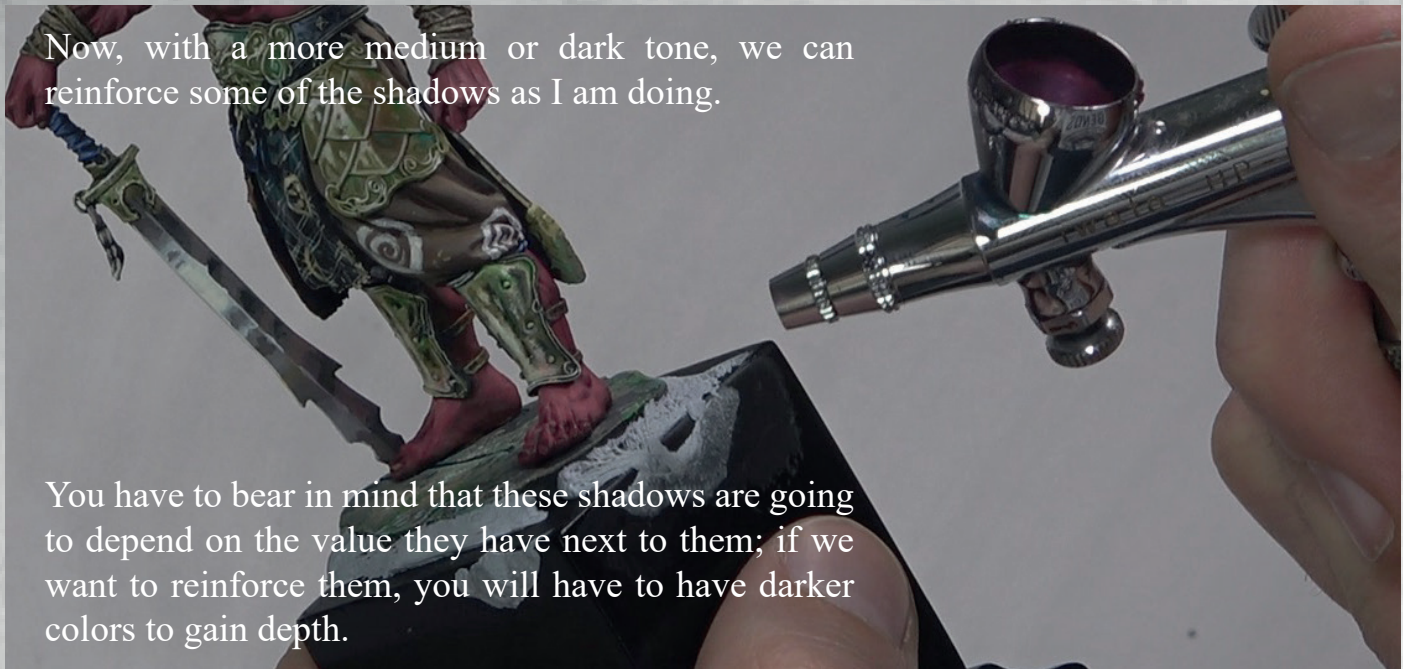
Hence, to insist that it is better to use a dilution that allows you to better control this phase, especially if it gives you some fear.

My advice is that you use more dilution (try the one shown in the image) and on the napkin you go on the same line to visually see what your capacity is to cover with one, two or three passes.

The same if you keep the airbrush in one spot; look how it is covering and gaining intensity







Now, with a more medium or dark tone, we can reinforce some of the shadows as I am doing.

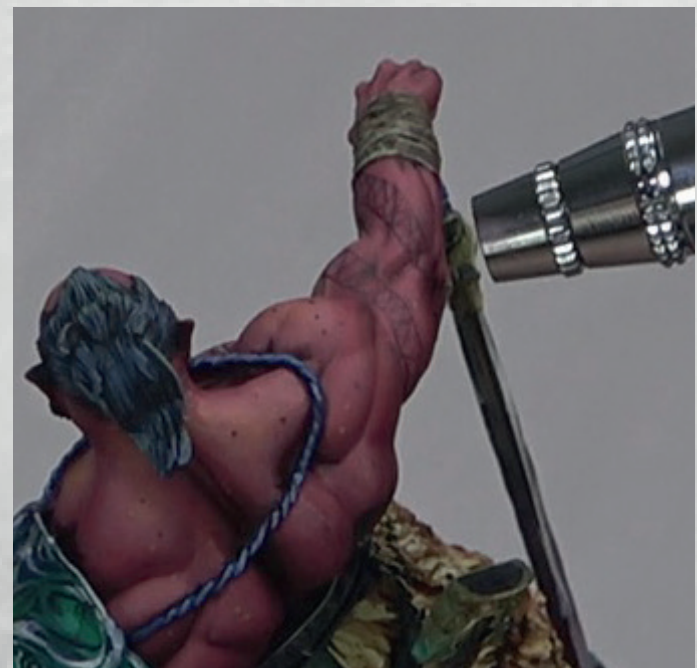
You have to bear in mind that these shadows are going to depend on the value they have next to them; if we want to reinforce them, you will have to have darker colors to gain depth.



Be careful to go directly to the maximum shade because you can place it in areas where it should not be.

This is another reason why I prefer to work with shades more or less smooth and then reinforce or insist with the airbrush in those areas where necessary.

What are you looking like so far? I think it's a very simple and visual way to explain how the airbrush works and how you should apply it in your miniatures.

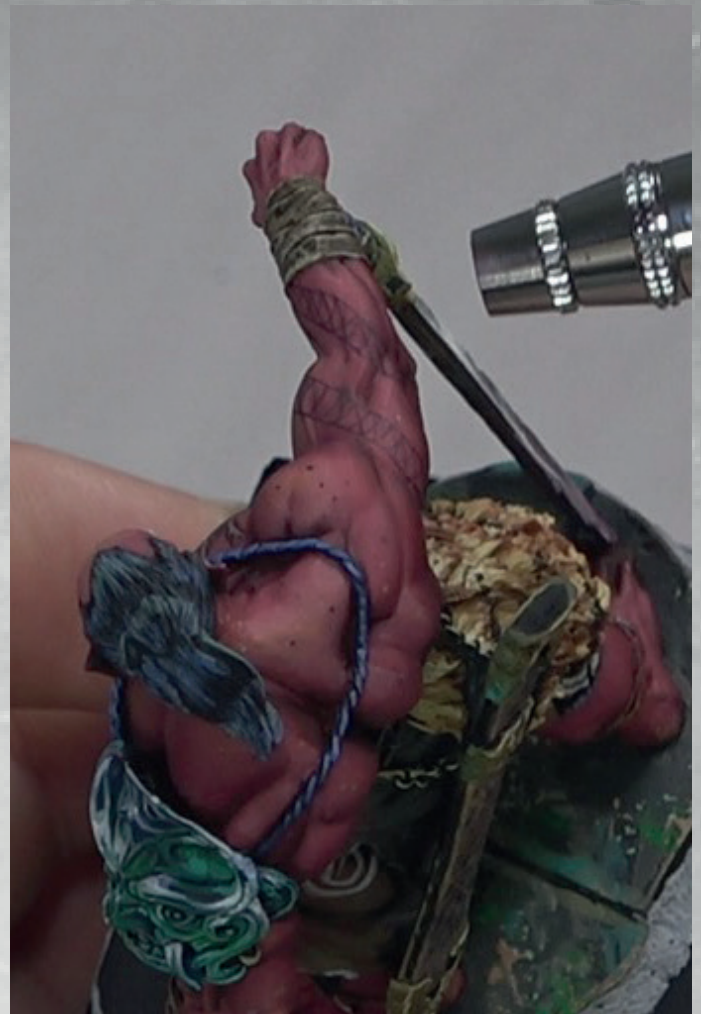


When we face a miniature and its cleaning with the airbrush you have to understand that there are no key points that are always cleaned. For me it is a process that should be carried out in general and then, reinforce the shadows a little more if necessary.

Depending on the model you are working on, you will be asked to reinforce those shadows in some places and in others simply clean, although I insist that it is something very particular to each person.

How can we achieve a very strong contrast?

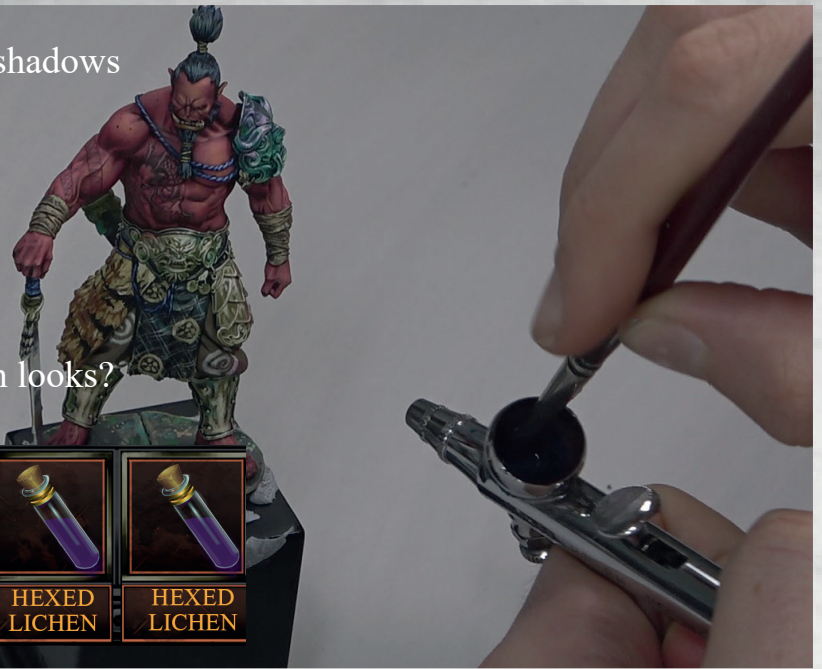
You can use medium tones similar to those you have used previously but a little darker, and then, force that shadow even more. I insist, that you do not go directly to force the shadows because in that case you will lose the medium tones on which you have worked previously.

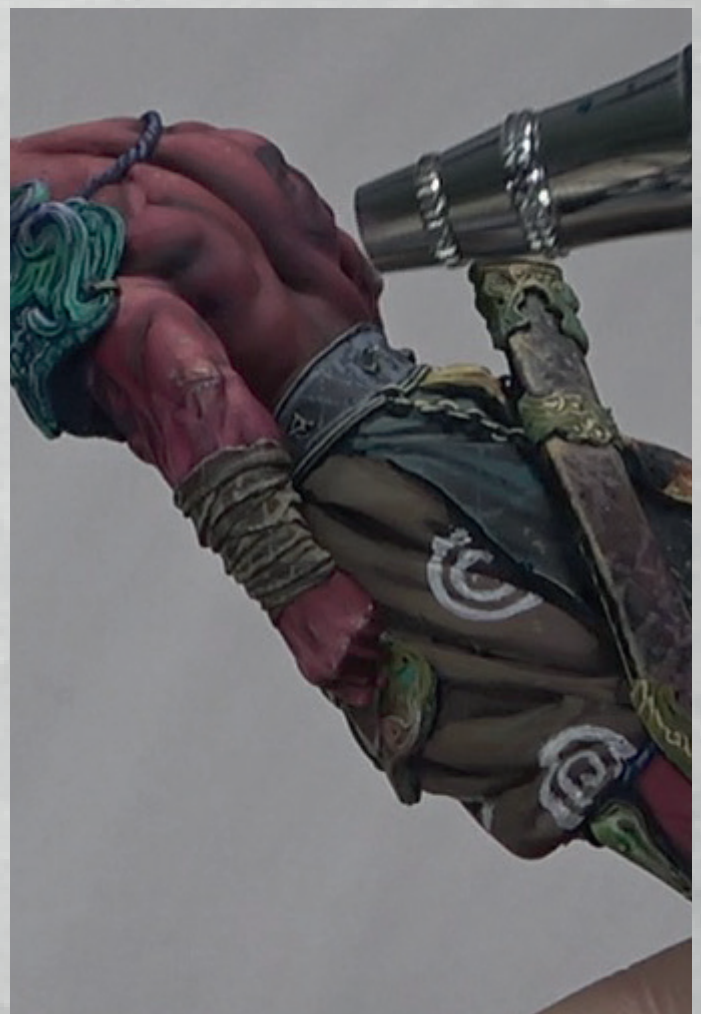
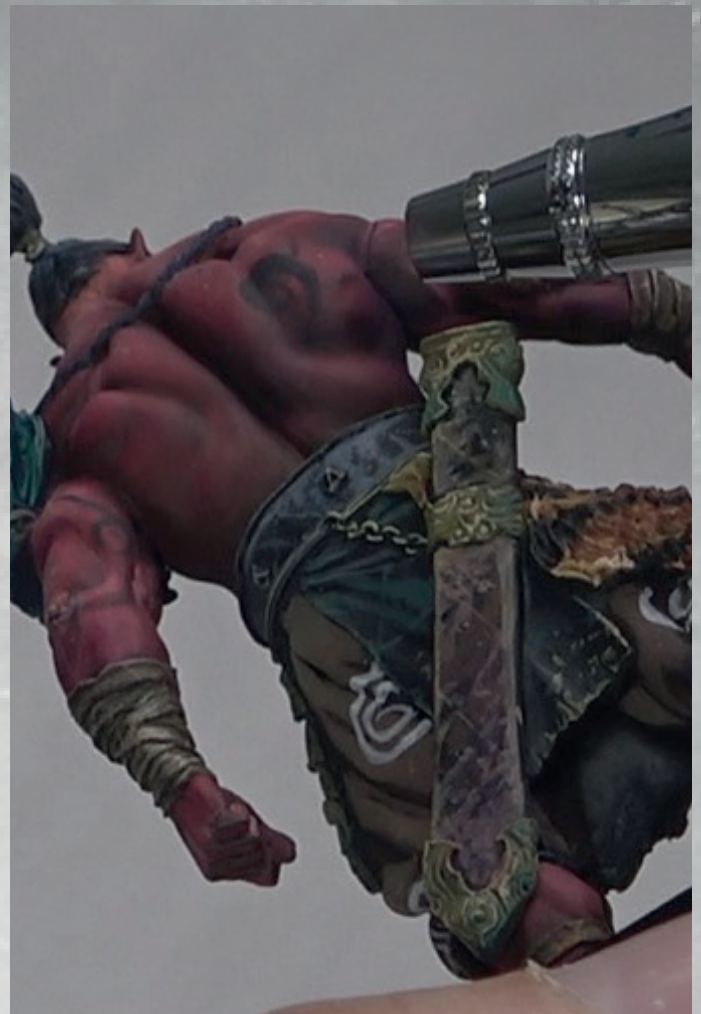


In my case, to reinforce those darker shadows
I added a very dark violet.

Notice how the shadows are getting
deeper and deeper.

What do you think about how the skin looks?
Do you see it more uniform or soft?







Little by little, we are giving it more volumes and smoothness in addition to going closer to a color more similar to the one we wanted.

If you still think that you lack depth in the shadows, you have lost the middle tone or if you want to put other tones, now with the airbrush is much easier to do.



Step 3: Shadows in materials

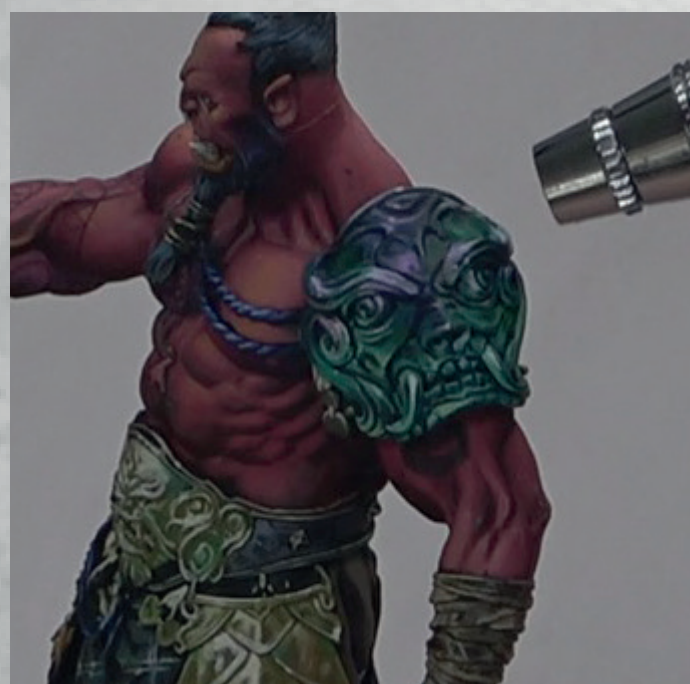
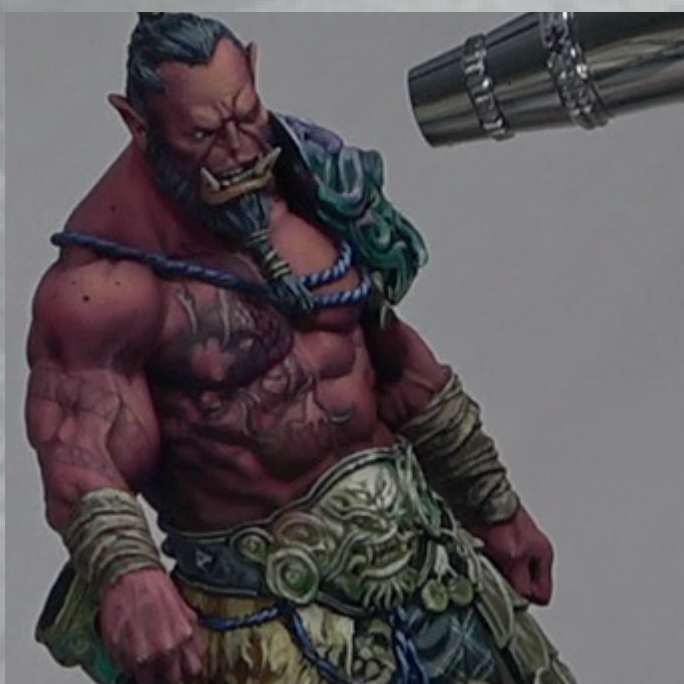
Now, we will start to test with the new color to start with the airbrush to realize the crystal effect and to see how it changes when the saturation of the green is more forced.



For that reason, I told you that if in red you need to reinforce the saturation of red you can use inks.

In my case, I preferred to leave the inks for this moment, since it will give us a crystal sensation and help create the effect.

We continue cleaning and then, reinforcing the shadows and gaining saturation in the color.





If at this point you think that the airbrush is not enough, do not worry.

As I said, after this phase I like to add a few touches with the brush again and I want to show you how it is possible to continue working, adjusting, adding more information or nuances where we think it is necessary.

When working with metal we will work in the same way; cleaning and reinforcing in the areas where we want.

However, this surface should be smoother or polished to get a more realistic metal feel there, it is necessary to insist more on these materials.

It is another small trick to differentiate materials well.



Step 4: NMM

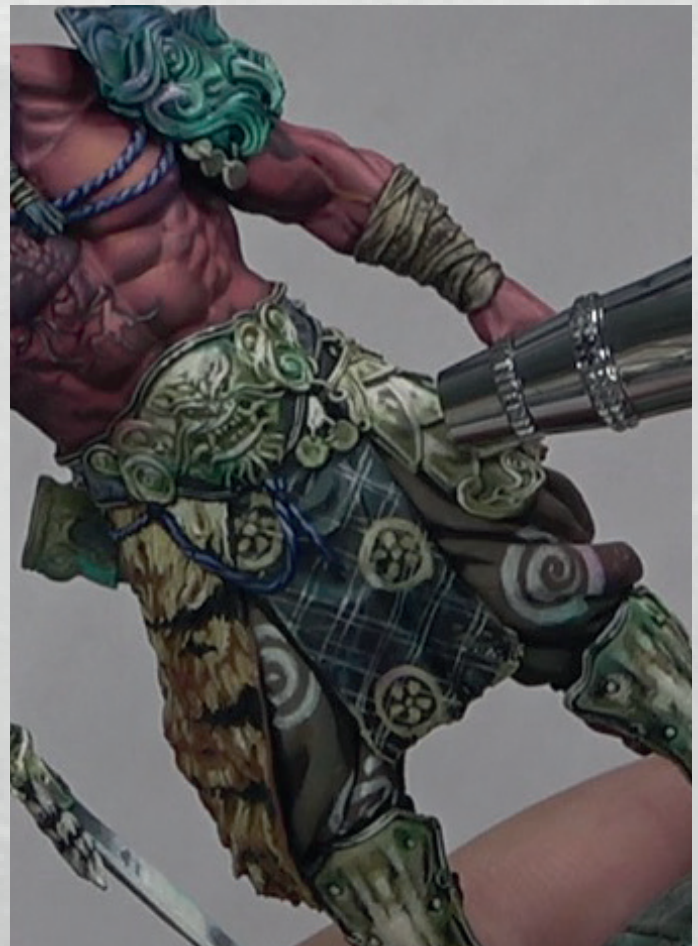


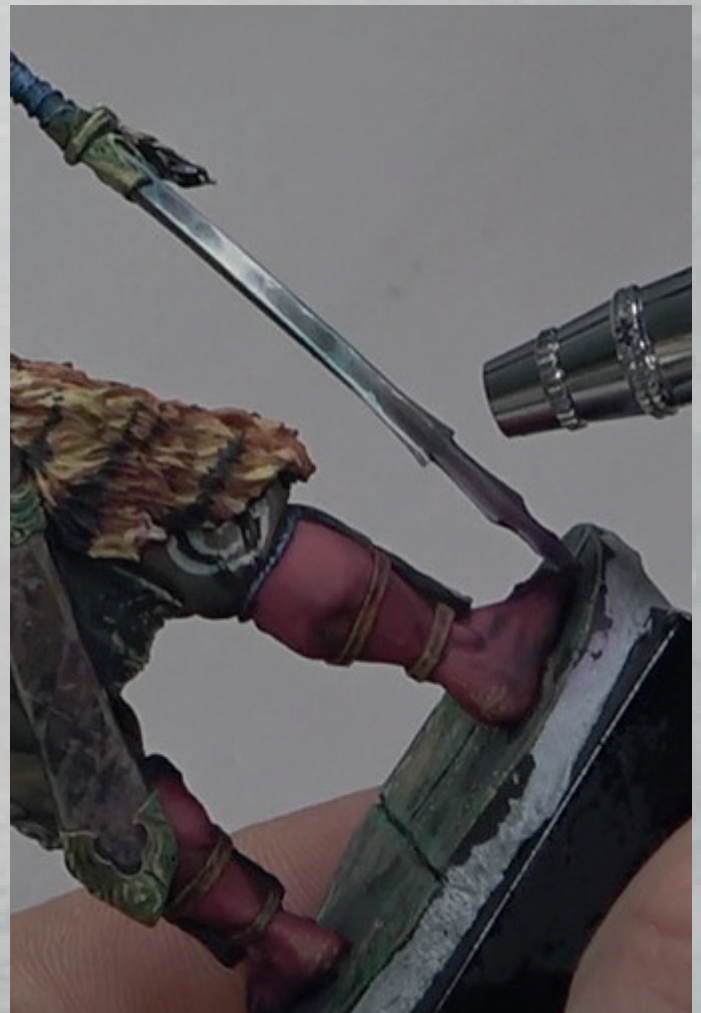
It is also necessary to add more shadows in the metals to gain more contrast precisely, because metal is a material that needs to have both light and shadow more forced.

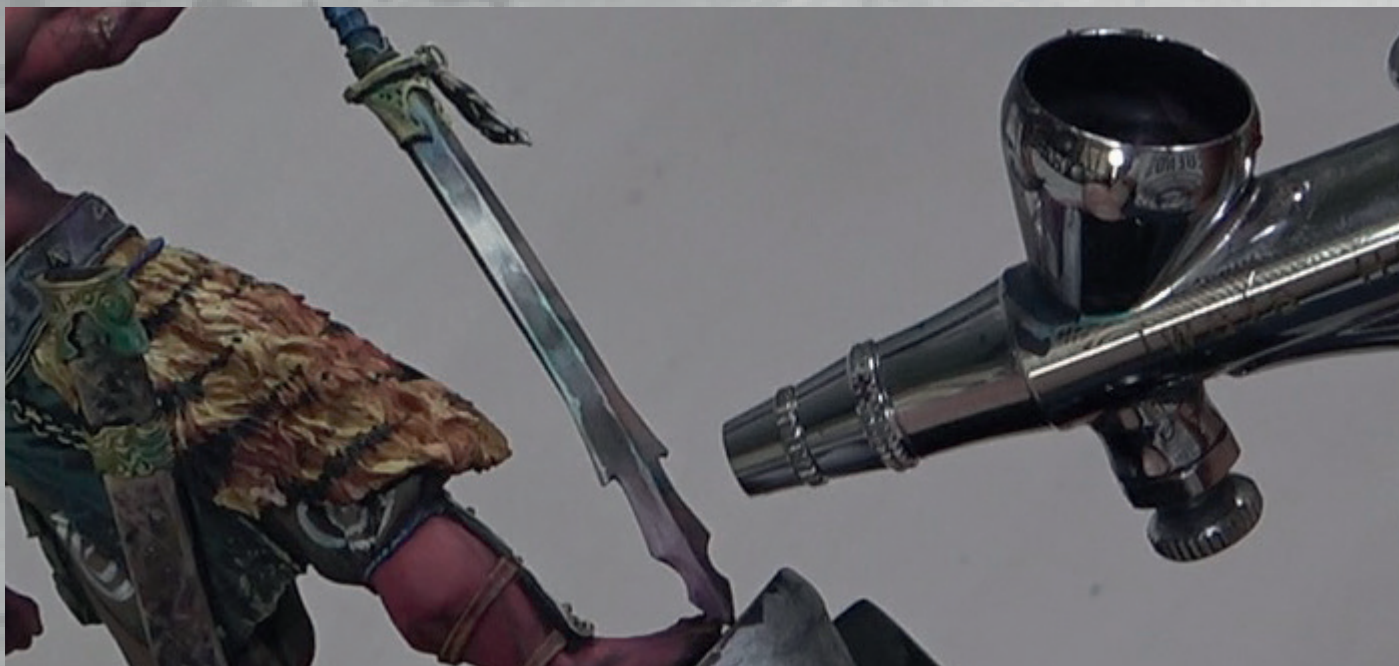


Normally, I do not recommend working in light with the airbrush because it usually bleaches, lose part of the color or add only white. But, for metals that white will give us a little more light for when we do our photographs, where you really get a spectacular result.

This is the way in which this kind of metals are made that are now fashionable. It is a game between the camera and the use of white in the miniature.

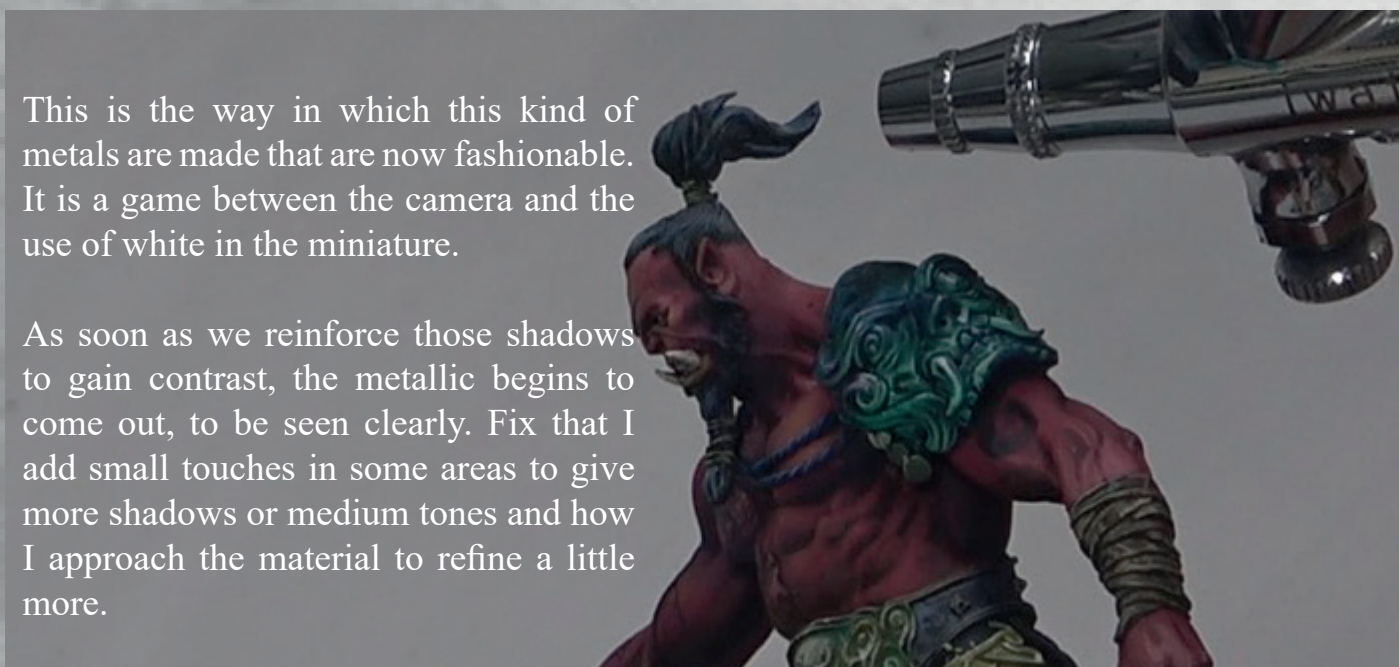






This is the way in which this kind of metals are made that are now fashionable. It is a game between the camera and the use of white in the miniature.

As soon as we reinforce those shadows to gain contrast, the metallic begins to come out, to be seen clearly. Fix that I add small touches in some areas to give more shadows or medium tones and how I approach the material to refine a little more.

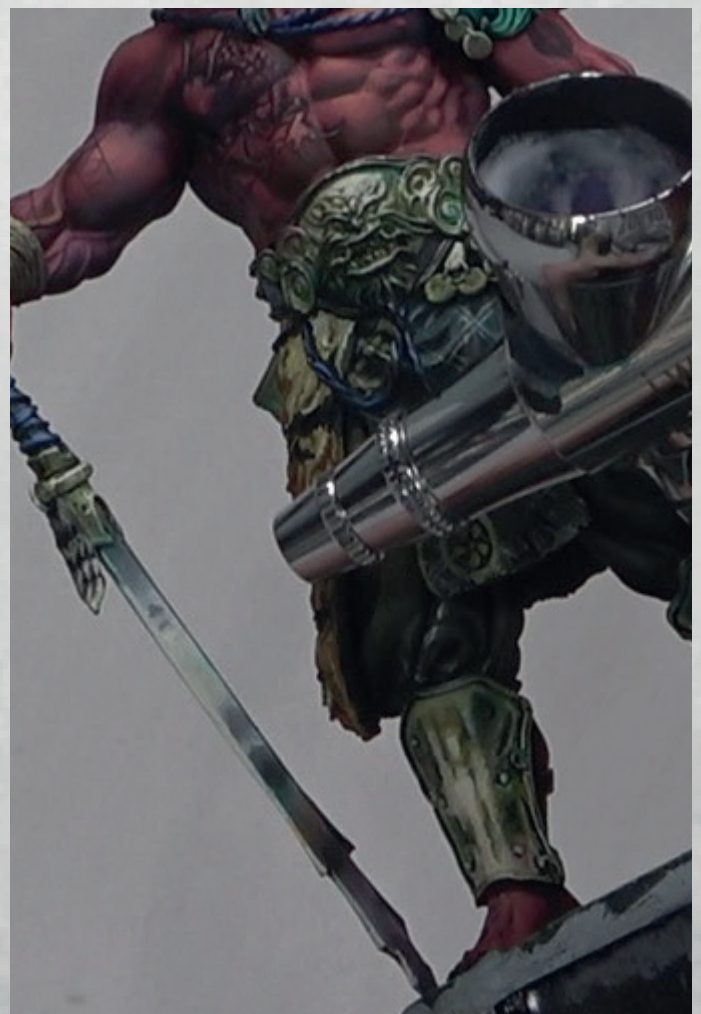
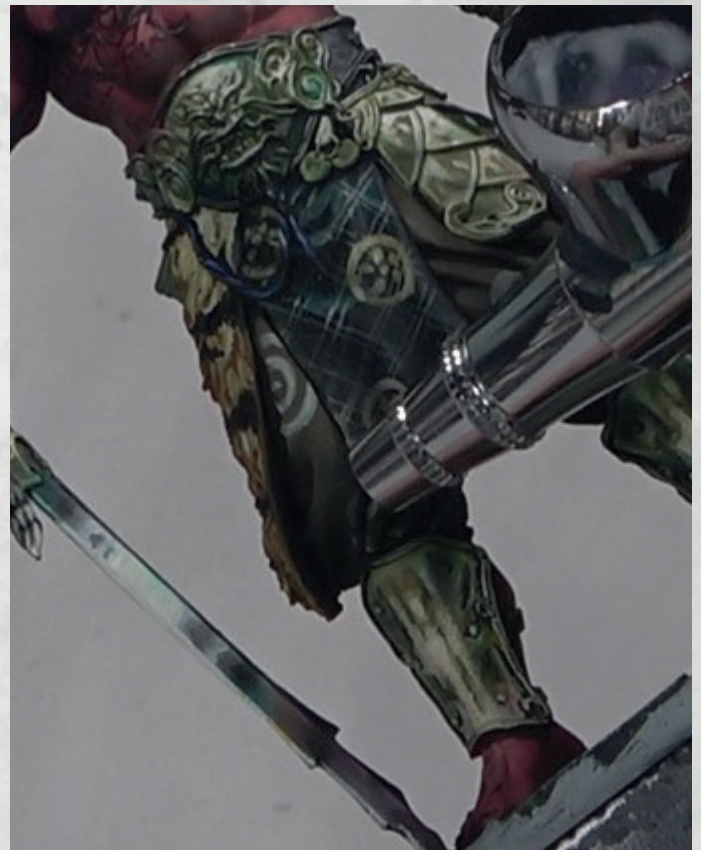


Step 5: Sword

But here we do not finish. We will continue with a whiter color to do what we have said before about metals and the effect of white on the miniature.



As you can see, I work in areas where the light can be placed, and apart, I touch some small areas approaching to refine even more. With this, I get that not all elements have the same value of light and materials such as skin, fabrics or metals are differentiated more easily than if we had worked separately.





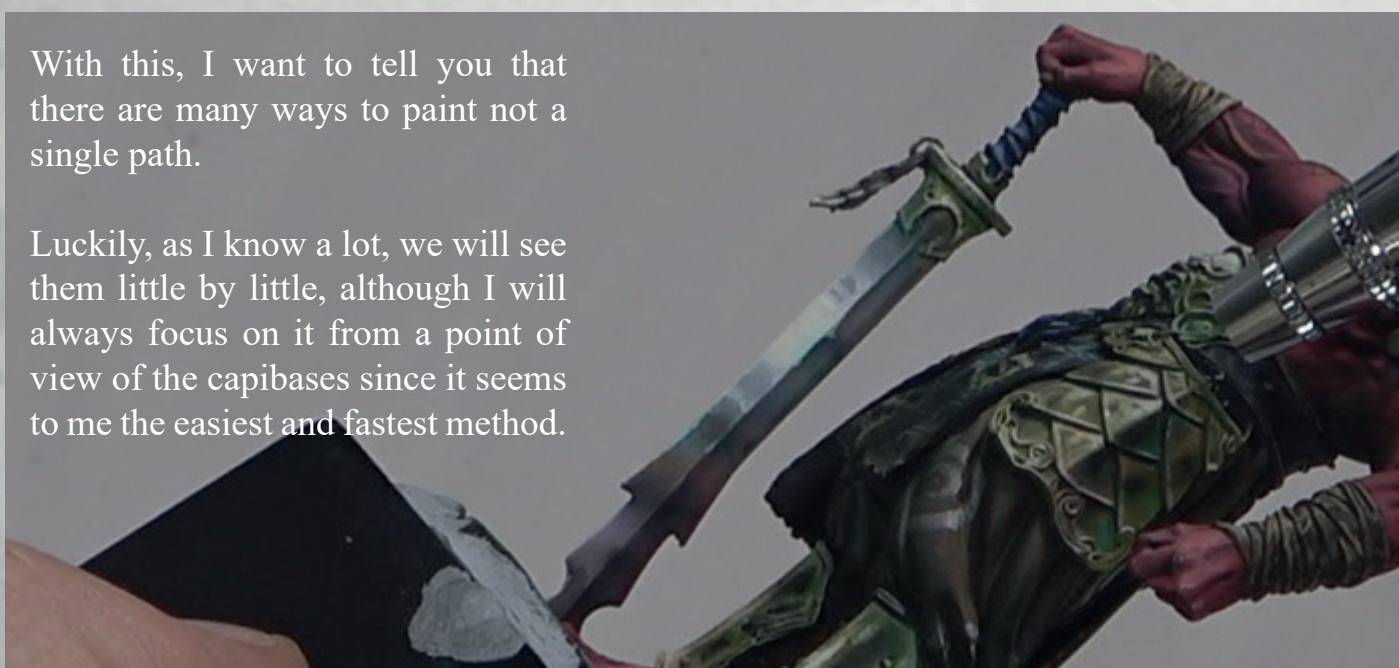
Remember that you should never give the same value of light or white in the figure, is to play with them to differentiate materials.

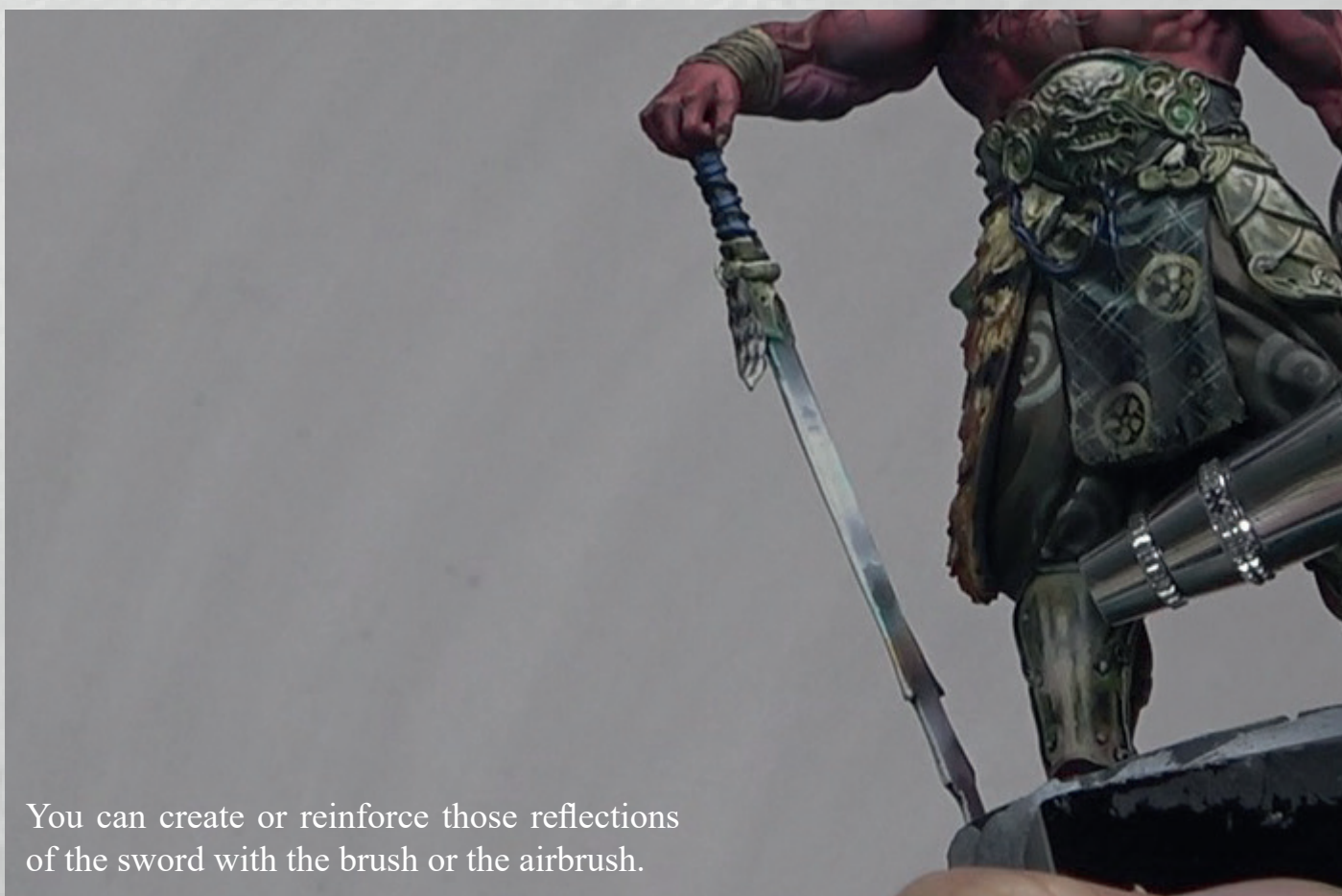
What do you think about how it is going?



With this, I want to tell you that there are many ways to paint not a single path.

Luckily, as I know a lot, we will see them little by little, although I will always focus on it from a point of view of the capibases since it seems to me the easiest and fastest method.





You can create or reinforce those reflections of the sword with the brush or the airbrush.

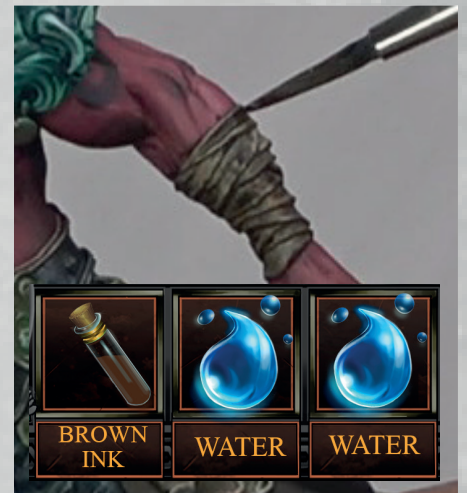
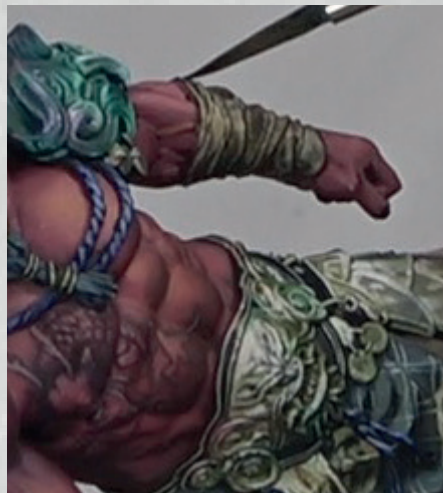


Step 6: Bandages

As I said, after the airbrush I touch some things again with the brush. In this case, I started with inks for bandages or leathers to reinforce their intensity.

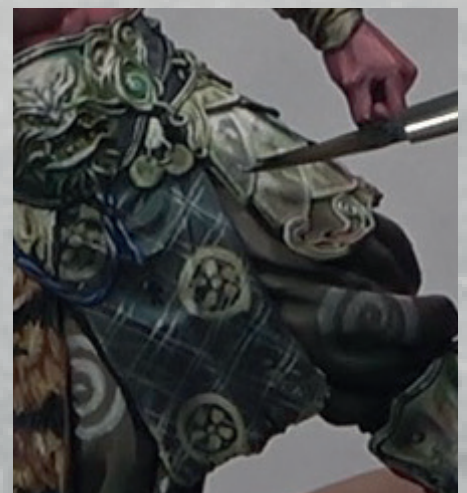
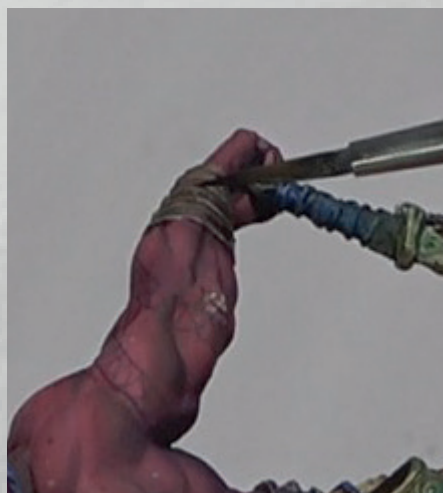
Notice that I add it on top to reinforce its concave shape and surely, then I will profile the top again to force it a bit more.

Although with the airbrush the miniature would already be finished, I admit that I really like to give them these final touches to give them an extra point.



Something I usually do is dilute the paint a little more; With two or three drops of water it will be more than enough.

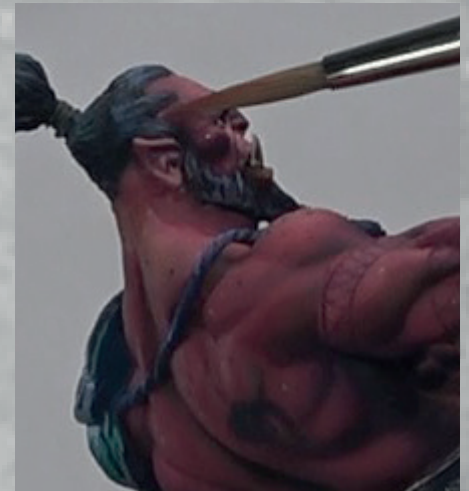
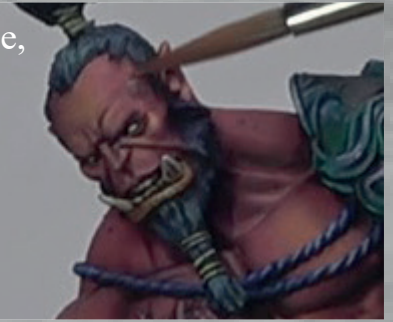
If you want to make glazes you can also do it since we have done all the previous process (the most technical) and now we just have to focus on small nuances so it makes sense that we go more carefully than when we started.





Step 7: Face and Scars

For the face area we can add some information in certain areas; nose, cheekbones ...



Notice that some of the things that we had previously worked on have been lost when using the airbrush. They are usually small details that we had made with the brush and that, when using the airbrush, they are covered.

Nothing happens because we can retrieve it again using the brush; Be very careful and go with patience insisting on those areas where you need it. As you can see, the airbrush is another tool but it can be very versatile if you combine both.

Focus on the face; It is advisable to reinforce a little more in the area of the eyes, the bone of the cheekbone or the area of the forehead where the light shines a little more. It can even, take out small nuances in the wrinkles that form on the forehead.



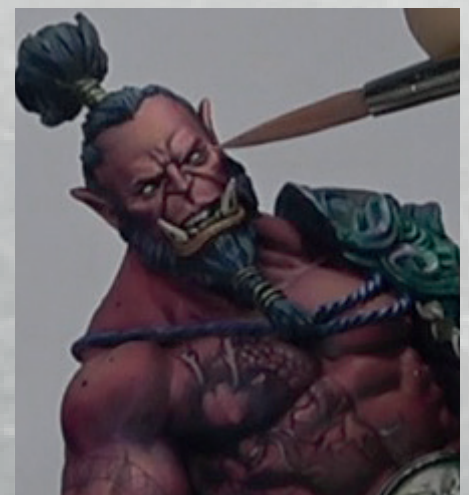
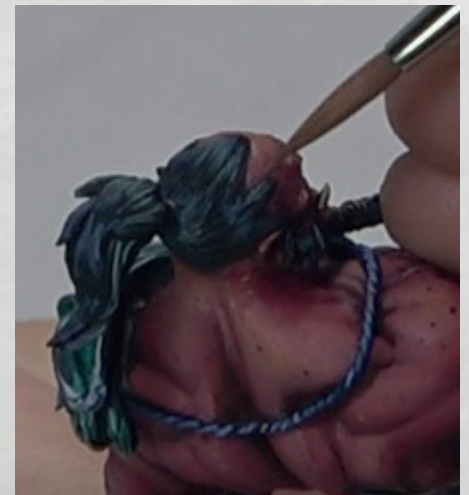


If we believe that we have lost something more light or wish to force a little more, it is also time to do it.

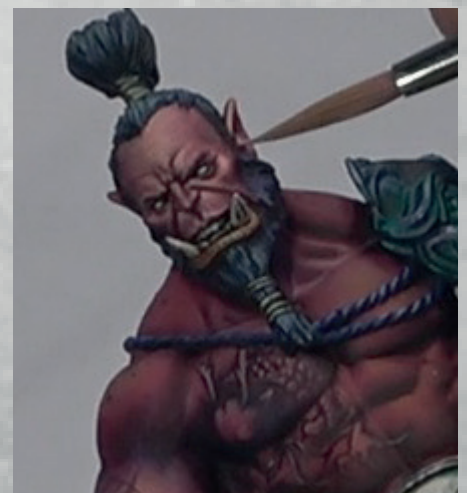
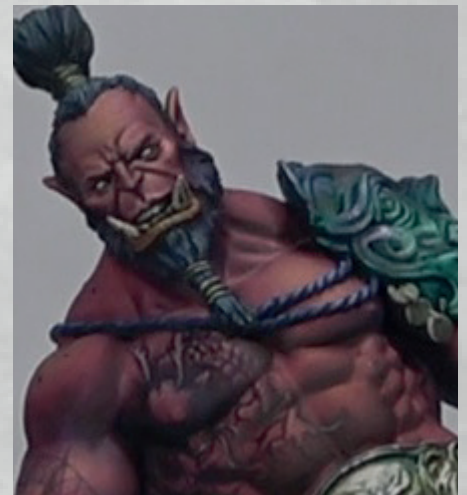
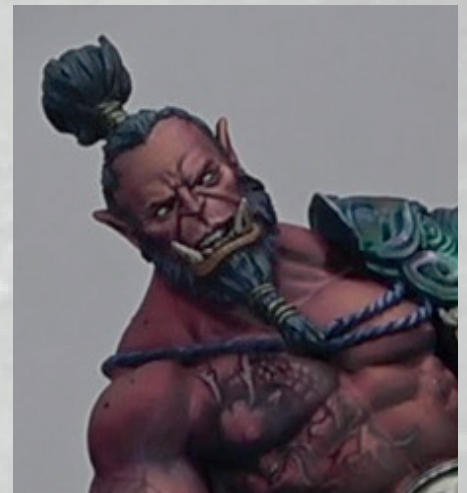
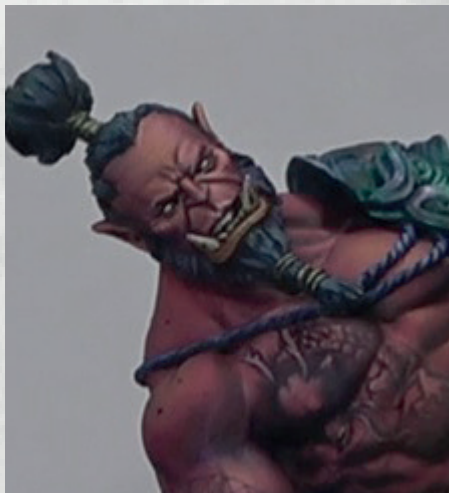
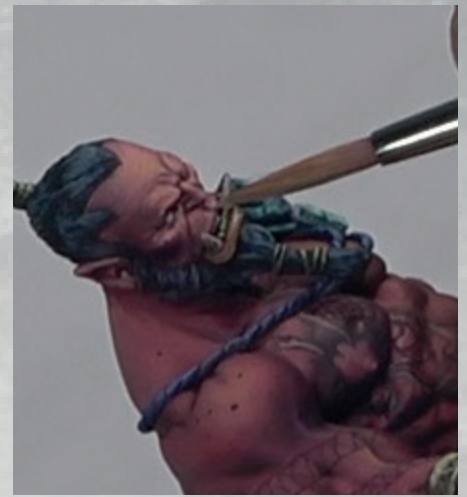
Concentrate on small areas or small points.



Remember that, if before we worked from larger to smaller areas, now is the time to work those smaller areas to respect the midtones we had previously made.



And just as we do it in light, we can work in shadow; extra touches that give a plus to the figure. Notice that I keep working with a number 1, you will not see me painting with a 0 or double 0.



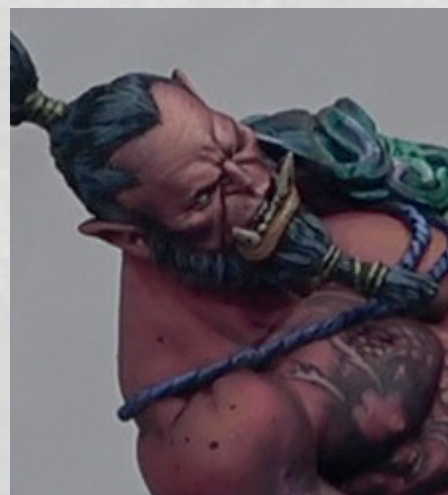
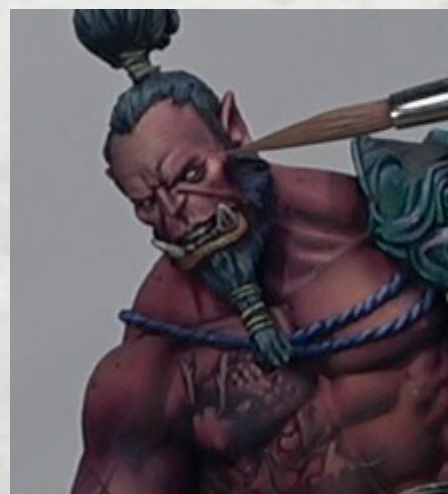
If we want to create cuts or give a texture to the skin we can do it now.

In my case, I have added them to my chest and face since I have previously worked on all the volumes.

If you try to add these small details at the beginning of the process you will try to respect it and sometimes you can not work the volumes well.



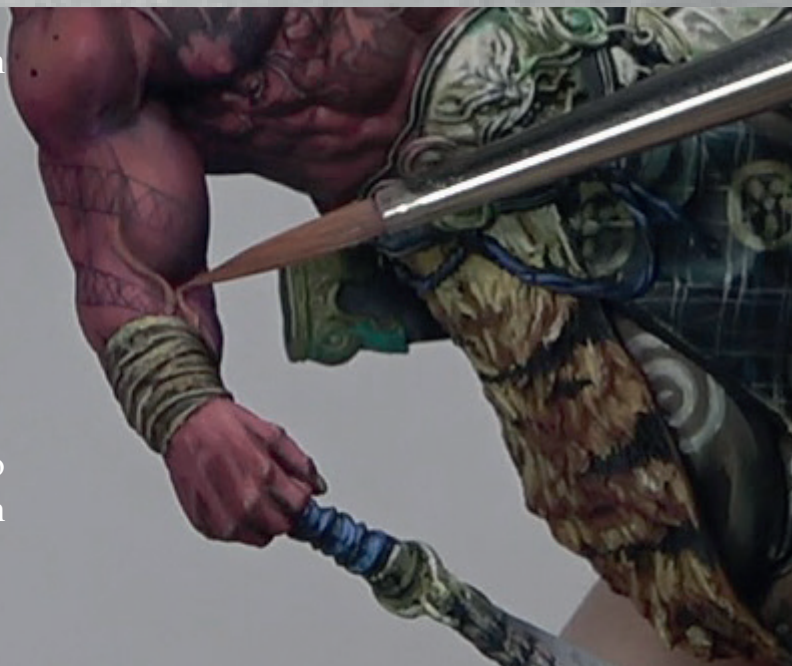
All these details, the lines of expression, cuts and others, is now when you have to do them not before. And if you do them before, from the beginning, let it be a sketch of where you want to place them but do not try to keep them until the end but add them after having finished all the technical part.



In these nuances you can entertain everything you want.



Beware of veins or scars; do not try to repaint over and over again. Give them textures, nuances of color ...



These veins provide an extra point of information so you can play with it, but please, do not repeat them whole, just reinforce them in some points or some of them.

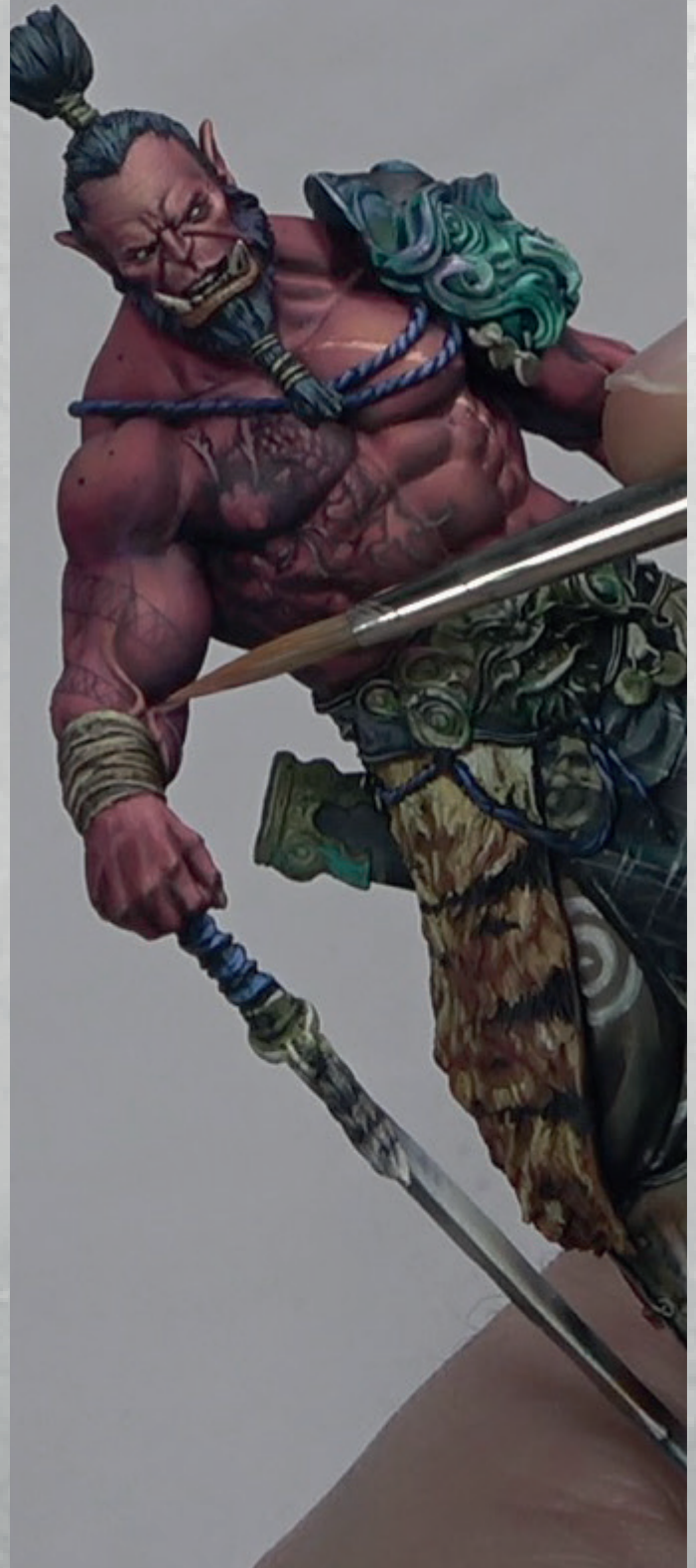
To make this scar you can make points very close together instead of a single line; It will give you a more natural look.



And with a new color we are going to give the final touches to the scar.



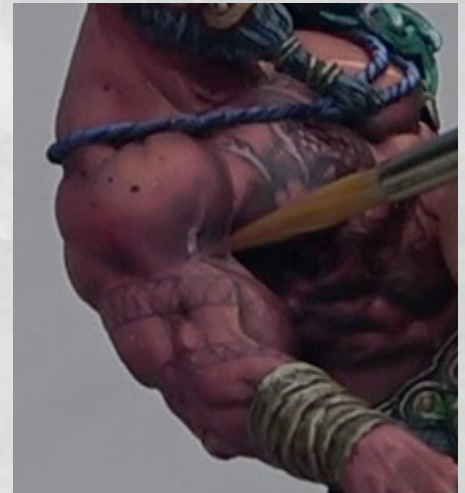
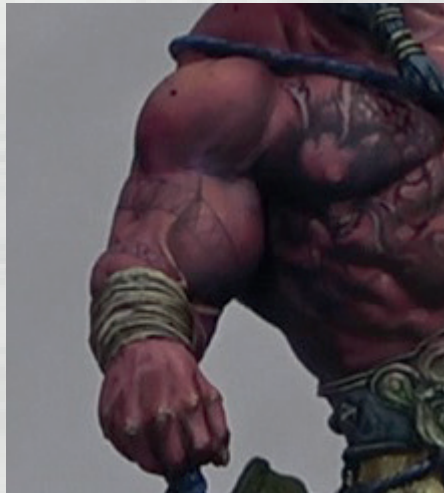
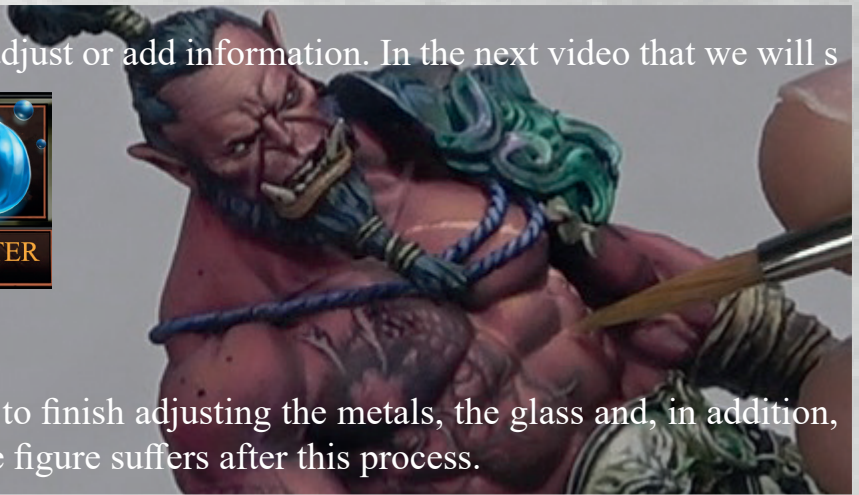
If anyone is thinking about why I have not painted the pupil of the eye it is because I wanted to give it a more diabolic or rough look and that's why I did not want to draw it.



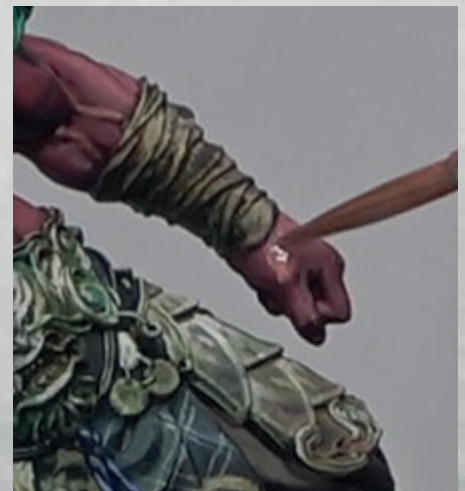
As you can see, you can always adjust or add information. In the next video that we will s



ee I will insist on this last aspect to finish adjusting the metals, the glass and, in addition, that you see that leven up that the figure suffers after this process.



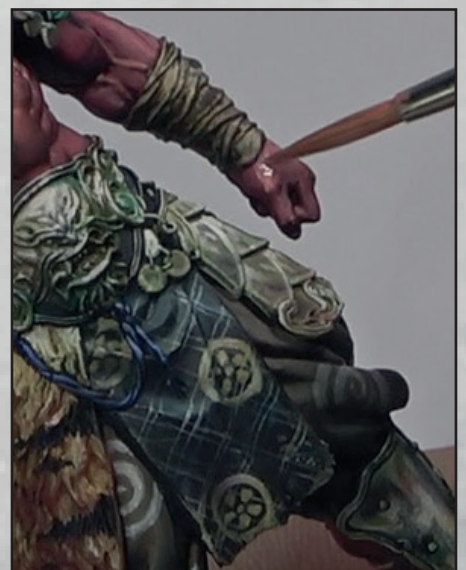
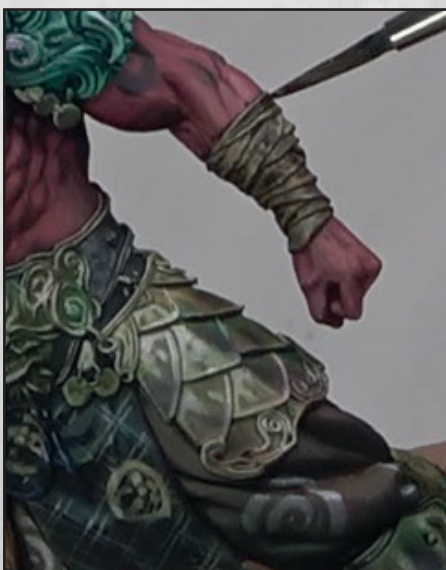
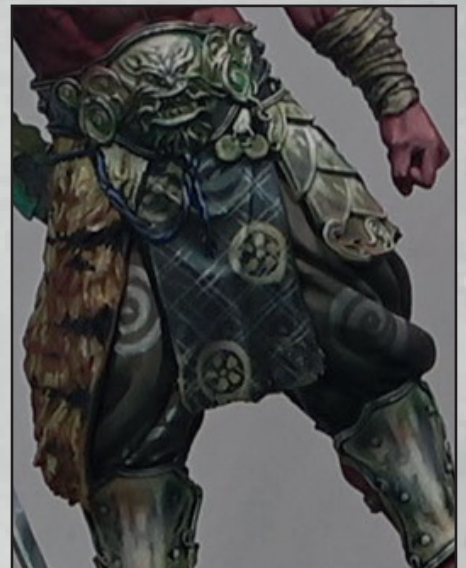
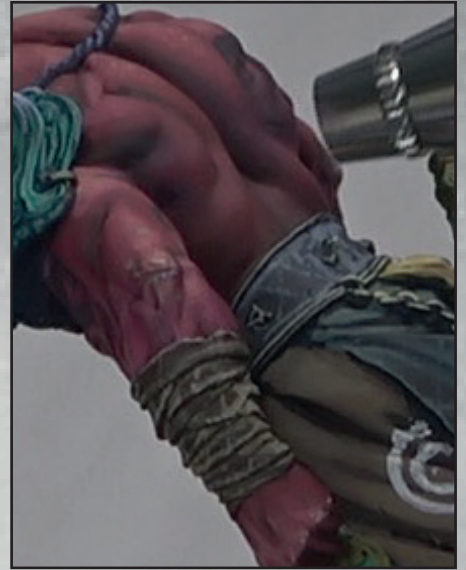
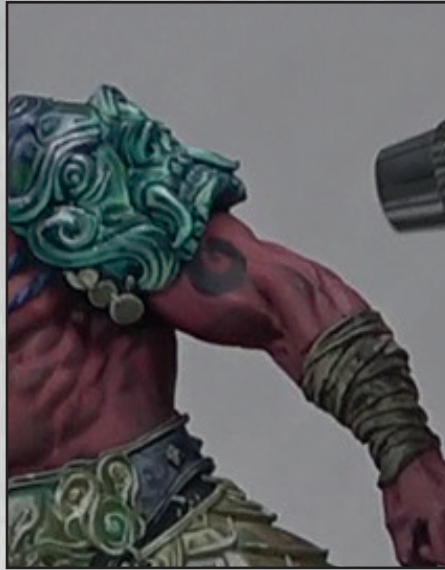
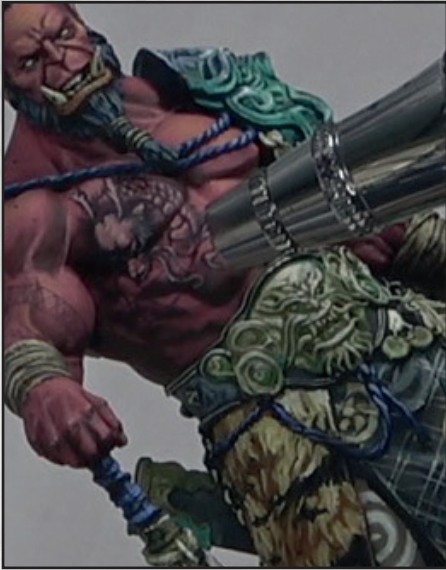
I hope you found it very interesting and educational. See you in the next one!



Colors



Summary



Tsukigoro

