

How To Paint

- Female Skin -



**SERGIO
CALVO**
MINIATURES

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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SUMMARY

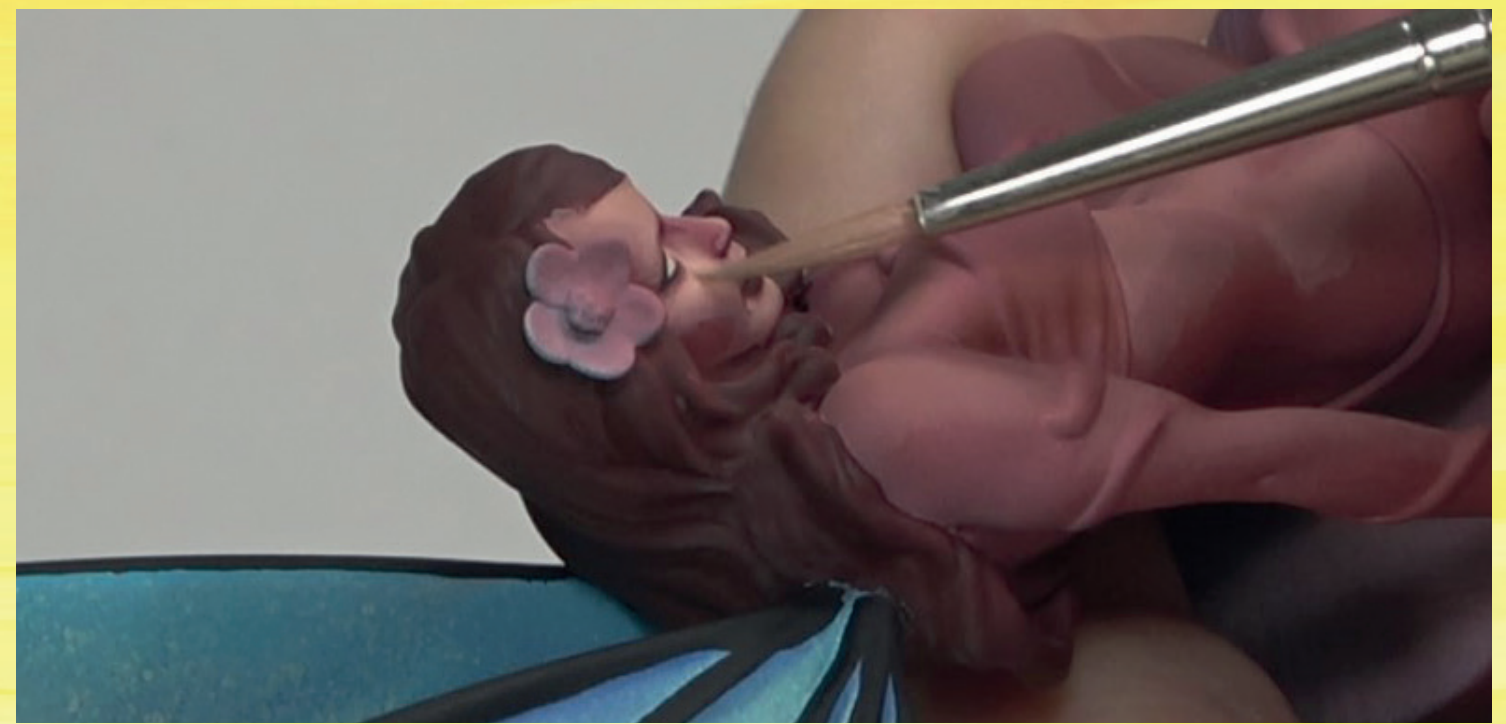
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COLORS

1- Face

In the previous video tutorial, we saw how to paint a feminine face, and we ended up with a very cool result, now we are going to give it some extra touches.

To continue working, we need to add a little more water to our mix. Two or three drops of water will be enough to turn our “capibases” into “capiveladuras or capi - glaze”. We will be creating more and more light maintaining a more direct control over the surface to work. More and more, we are going to reduce the area over which we paint and at the same time, we will add a little more light.







MIX



MEDIUM
FLESH



WATER



WATER

These lights will generate more contrast and volume as we reduce the area on which we work.

However, if at any time you consider that you don't have enough space, you can always "correct" or enlarge the area in which you are working.





MIX



MEDIUM
FLESH



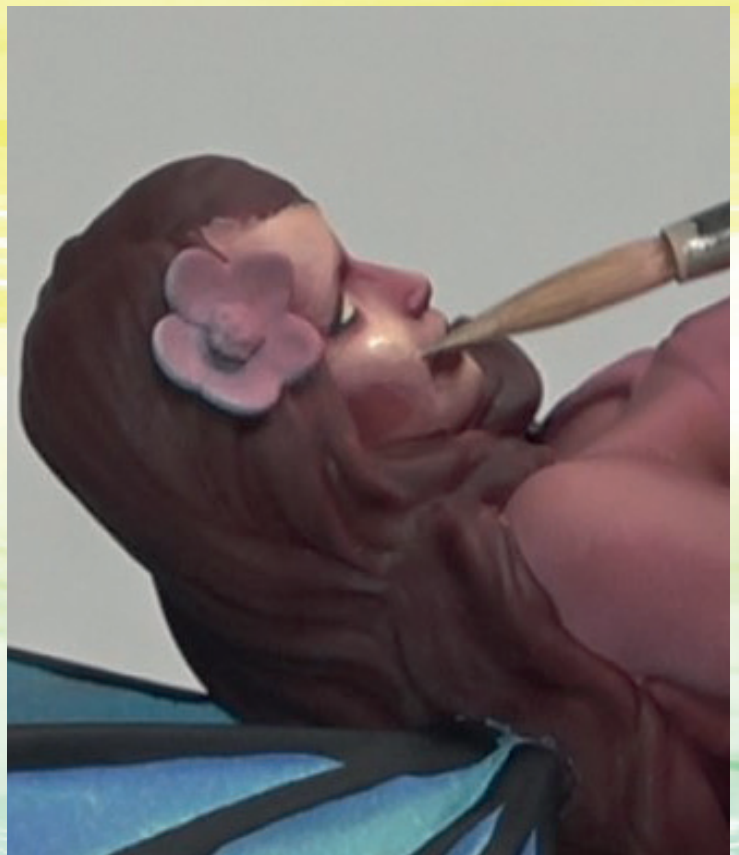
WATER

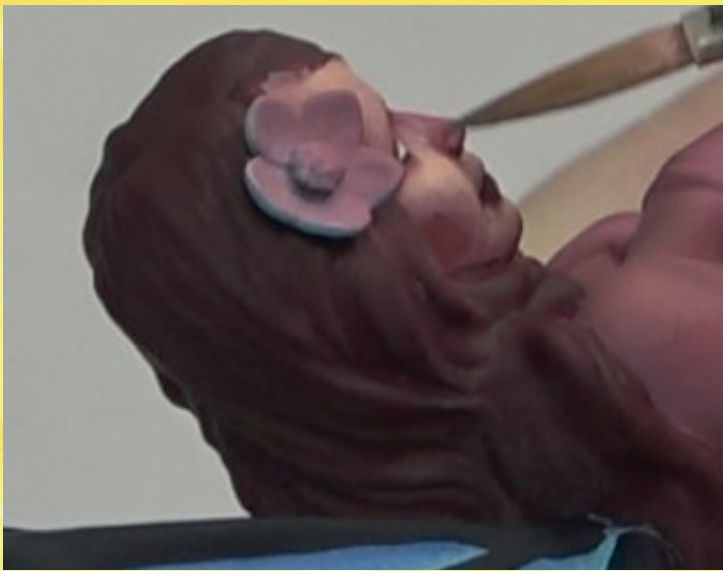


WATER

It's about forcing that general light and creating more volume and contrast while we get a smooth and soft effect on the skin. By the way, you shouldn't abuse the expression lines on a woman's face, because generally we are looking for a very young look and if we generate a lot of contrast or use dark colors in those expression lines the final result will be that it seems more like a man than a woman.

The trick is not to paint the expression lines or not to give them too much importance.







MIX



MEDIUM
FLESH



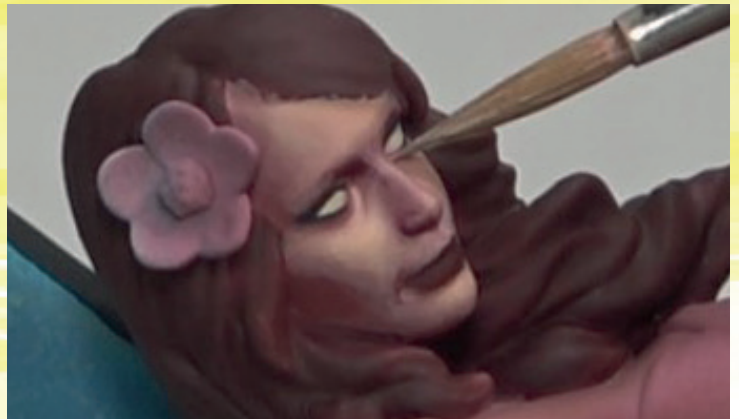
WATER



WATER

As you can see, as we reduce the area on which we work, we place the volumes following the shape of the sculpture itself. In case you want to modify the volumes of the sculpture, you can also do it during this phase.

However, in this specific sculpture, they are already very well identified. As before, we will continue working in smaller and smaller spaces to generate light and volume.



For the nose, you have to illuminate the part of the septum and give some shade to the fins of the nose, but, without being completely shaded. In this way, the nose will look thinner, much more feminine. You can apply the same to the space between the eyebrows.

It is not recommended that you paint with the same tone of light the front of the face and the sides as it may seem that it has not been painted. As I always tell you, the more nuances or differences you put in the skin, the more realistic the final result will be.





If you are asking yourself, are so many lights necessary? The answer is yes. If you want to check this, stand in front of a mirror. In the area of the forehead, nose or chin you have more brightness in the skin while in the area of the cheekbones you will have more areas of shadows.

The same goes for dark circles: the skin is thinner, it's probably darker, and you can see veins underneath. Although we may not be able to represent all the nuances of the skin in our miniature. We can still learn from reality and translate it into our sketch, by using different lights and even tonalities.



MIX



MEDIUM
FLESH

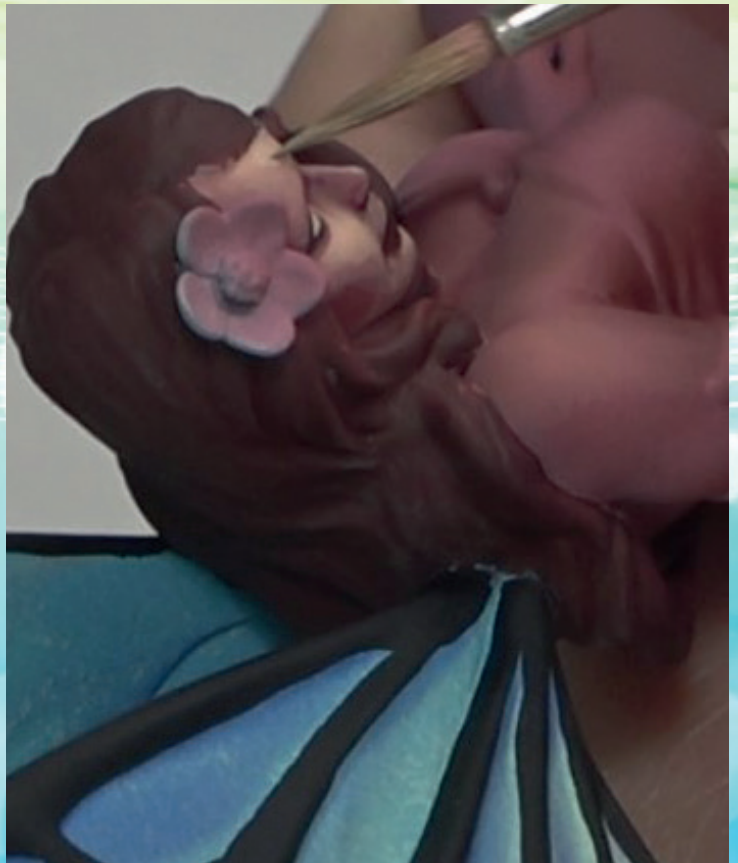
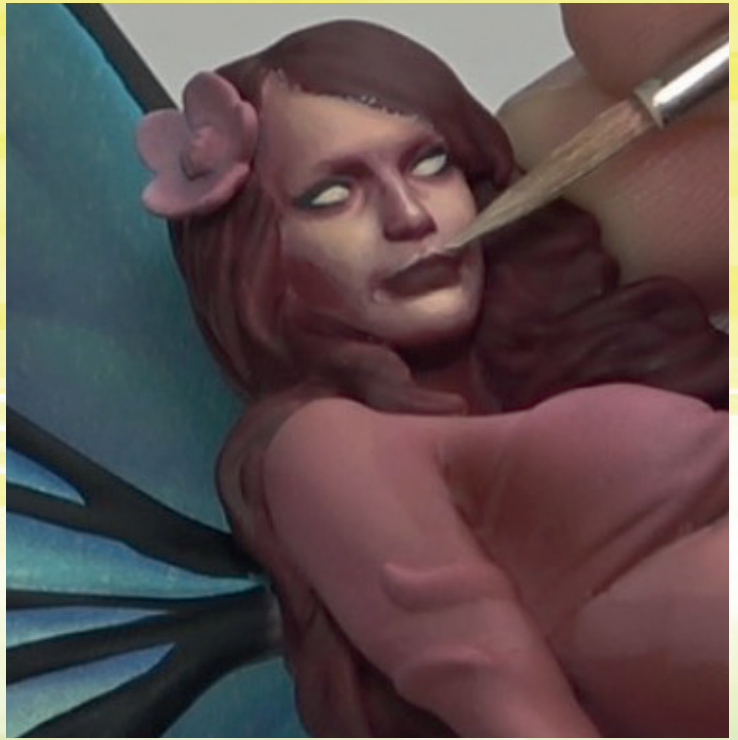
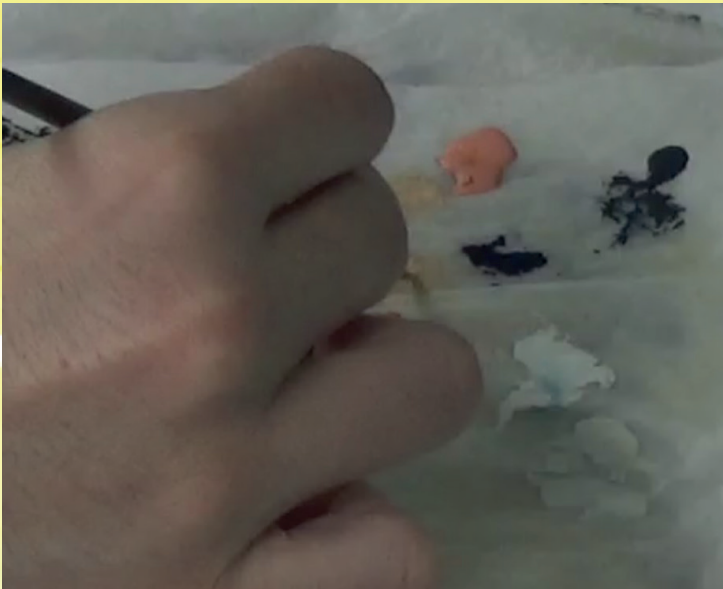


WATER



WATER

Another little nose trick is to create a point of light at the tip of the nose to give it a more upturned or rounded appearance. Also, we will paint in the lips that letter “m” shape so that they are well defined.

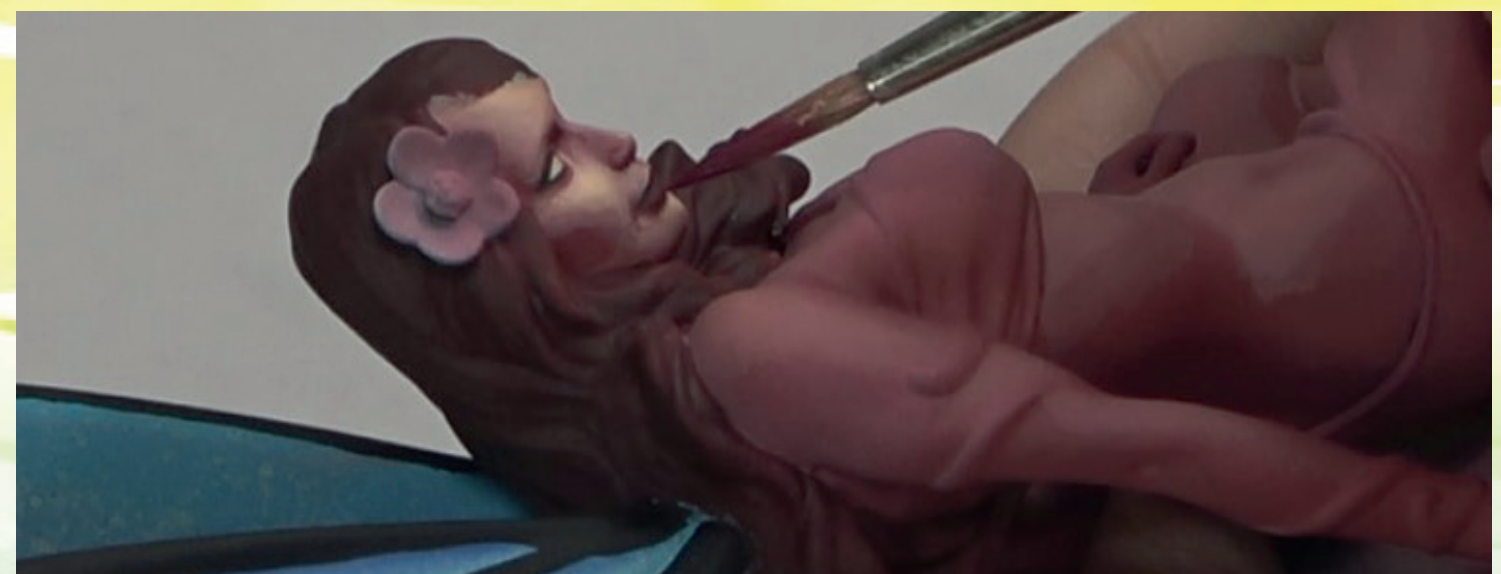


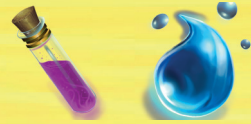




LIGHT WATER
PURPLE

Now, we'll focus on the lower lip to explain a new trick.

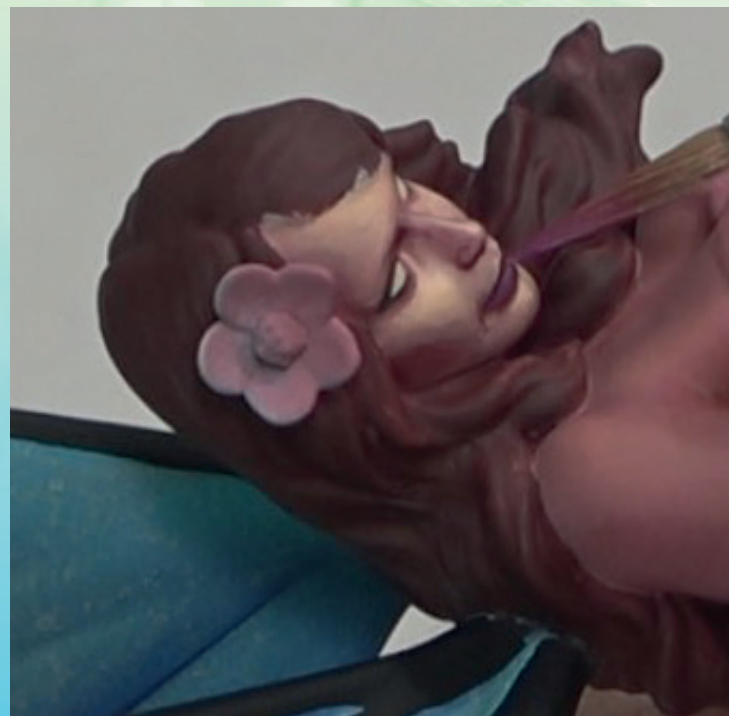
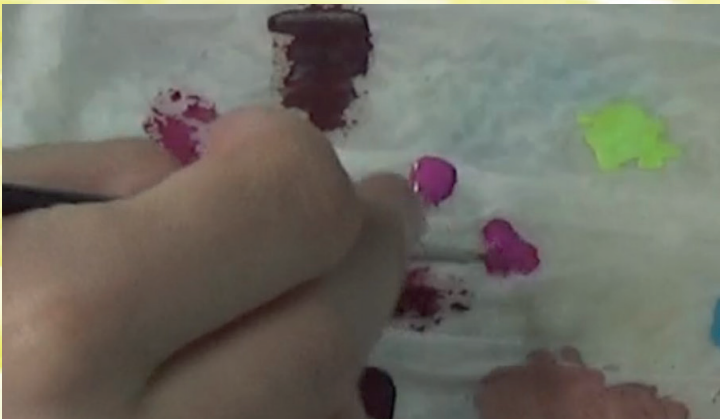




MAGENTA WATER

Lips, eyes and noses there are many types. Here comes into play our personal taste. In the case of building the lips, we can continue working only the lower lip or, we can use a base color for the upper lip.

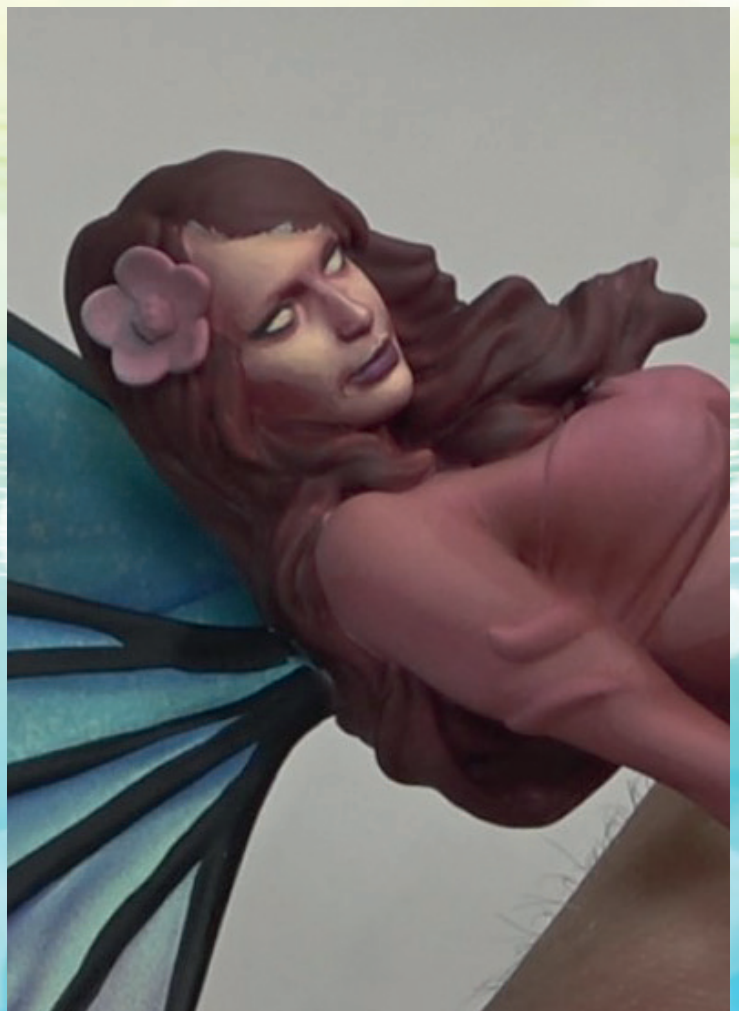
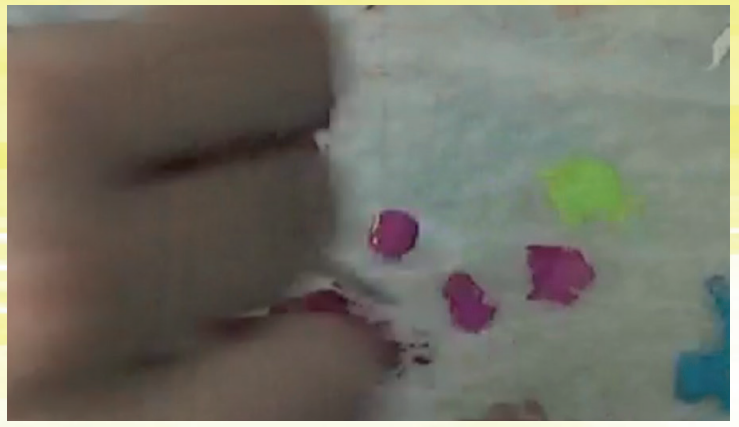
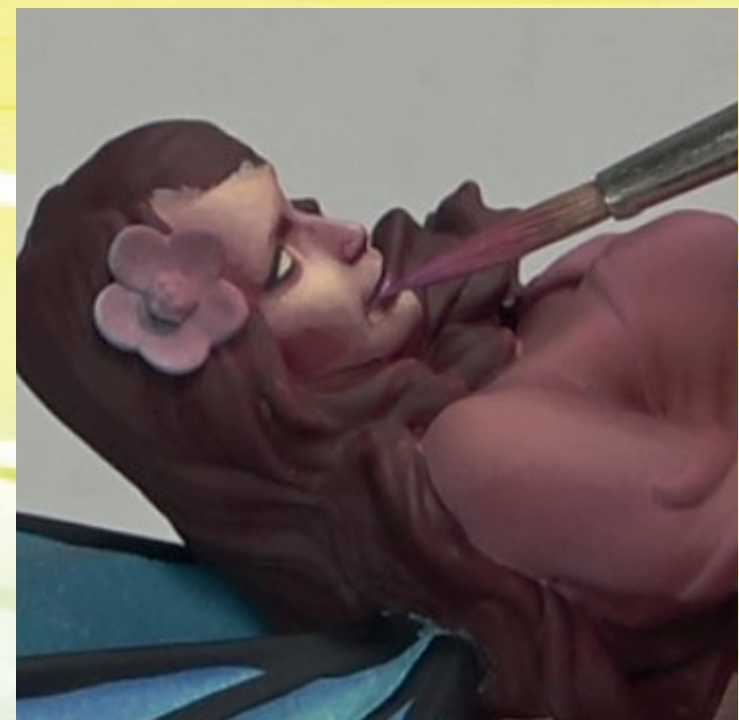
In this last case it is very useful when they are very small figures since with a layer it will give us the necessary contrast between the shadow of the upper lip and the light of the lower lip.





MAGENTA FAIRY WATER WATER
FLESH

If the miniature is larger and the line between the two lips is not well drawn, we can give a small rise to the light in the lower lip and then work only with the lower lip to bring light.





MIX



FAIRY
FLESH



WATER



WATER

To create that light, we can add two small balls of light to both sides of the central point of the lip. As I said, this depends a lot on personal taste, but for me they are the most attractive lips.





MIX



FAIRY
FLESH

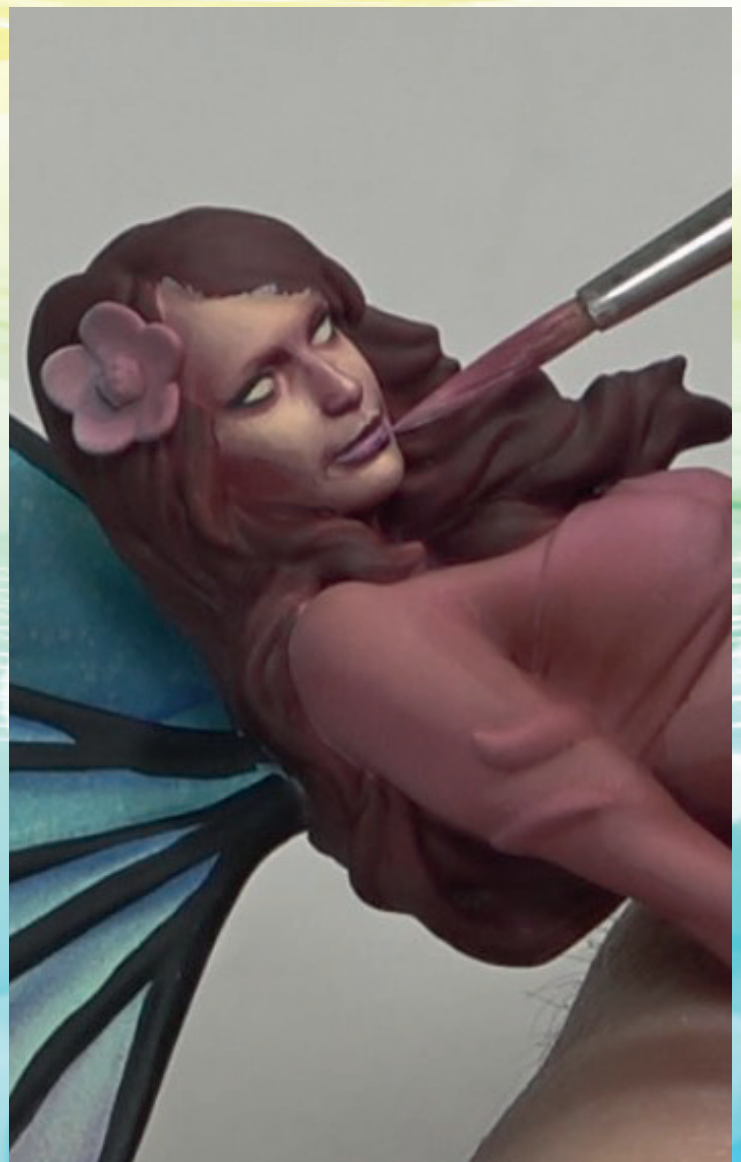


WATER



WATER

It's a good way to create midtones and shadows when we have very little space.





MIX



FAIRY
FLESH



WATER



WATER

Remember to always connect all lights from the beginning to have midtones. If from the beginning we have created those two balls, the shadow that remains in the middle of the lip can give the sensation that it is cut because it has too much shadow. Therefore, we must introduce midtones that help us generate a more moderate contrast.





MIX



FAIRY
FLESH

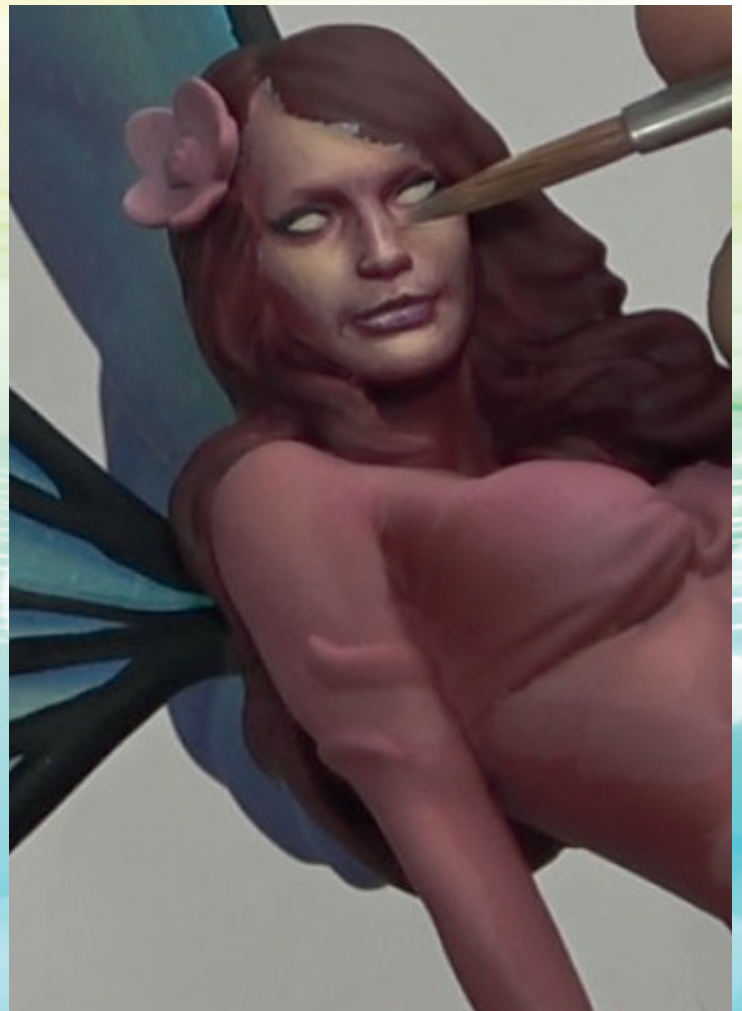
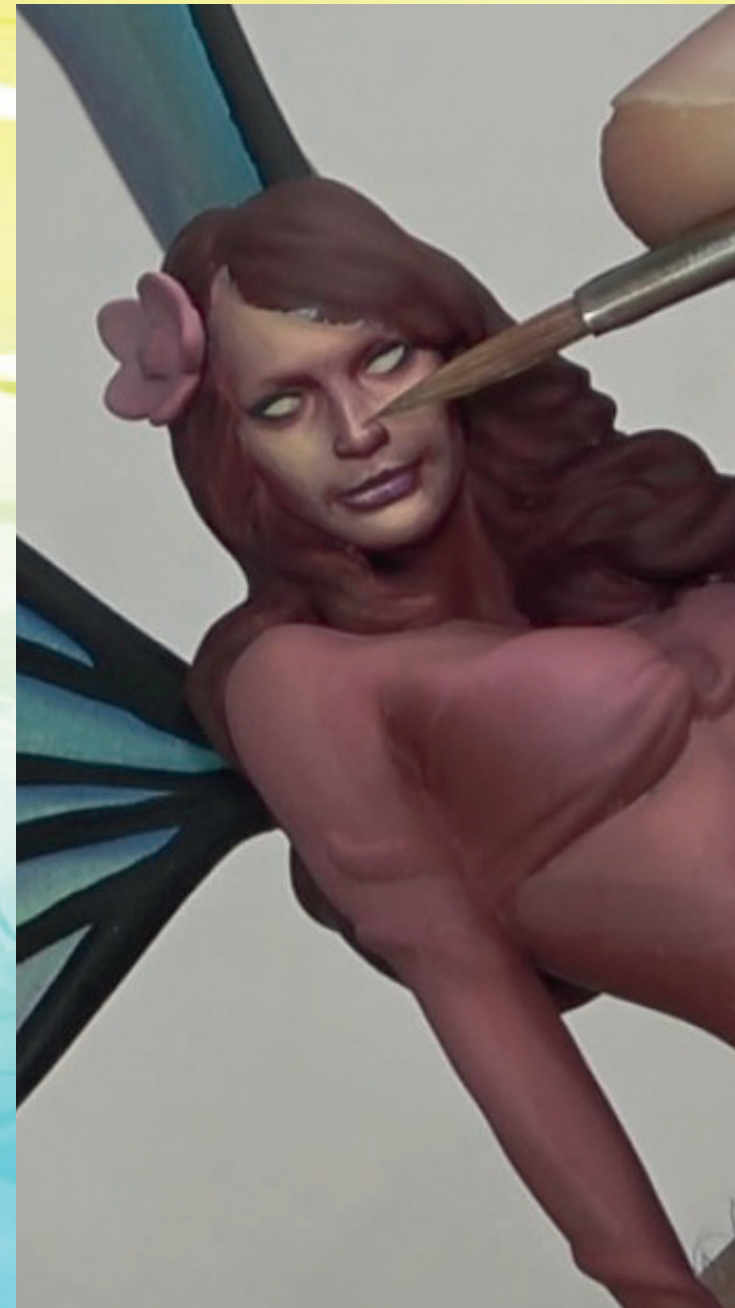


WATER



WATER

Once we've made those intermediate tones, we can add brightness to only one side (right or left, it depends on where our viewer is looking).





FAIRY
FLESH

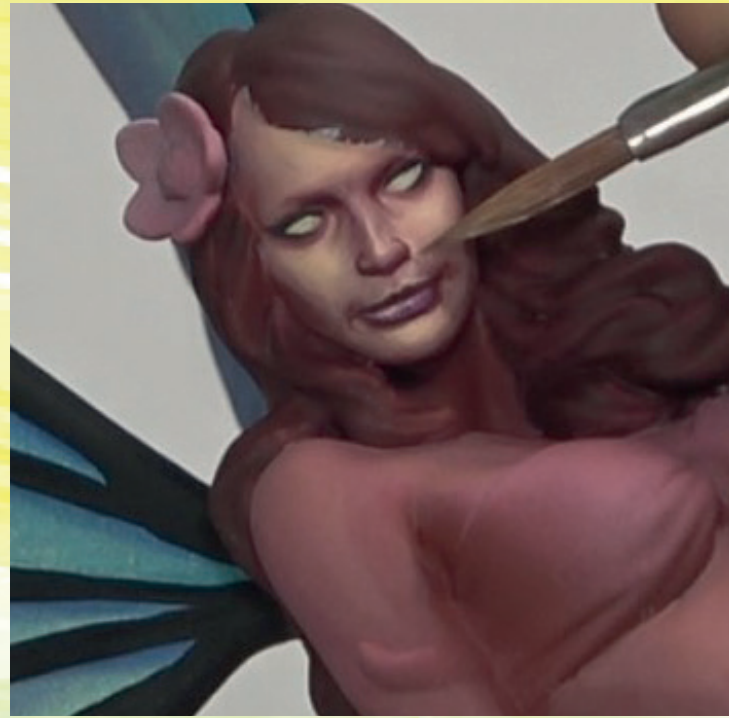


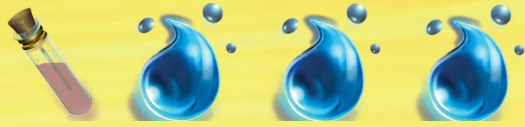
WATER



WATER

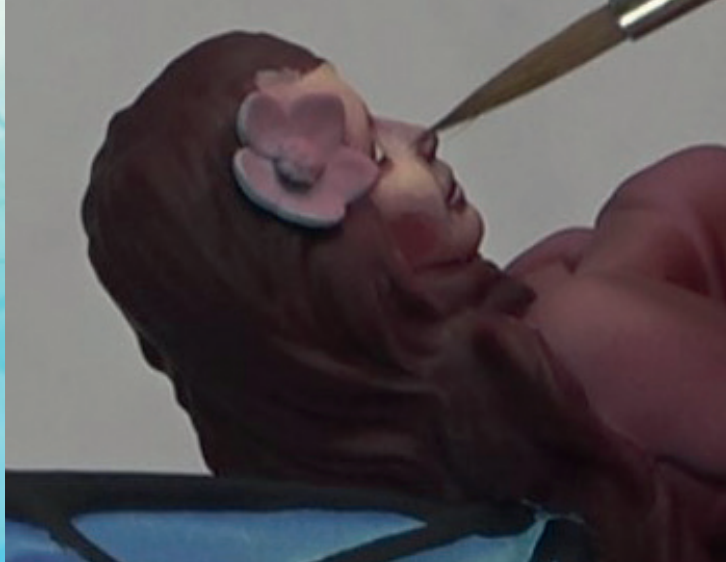
We continue to extract micro volumes or small lights or midtones in the areas of the face where we most want it to have light. I always recommend you to work the nose, the cheekbones in the high part...etc.





FAIRY FLESH WATER WATER WATER

For greater control, you can apply three drops of water to the mixture for those areas where you want to flatten the volumes. In my case, I have chosen the septum of the nose to eliminate those areas of expression that can give a more mature or old appearance to the miniature. As I have already told you, in a feminine skin I always seek to represent a smooth, beautiful skin where the lines of expression are not marked.





FAIRY
FLESH



WATER



WATER

Same for the chin.

More and more, we are going to apply the brushstrokes having more control over the brush. To do this, we will use the tip of the brush to adjust well where we want to use the glazing.





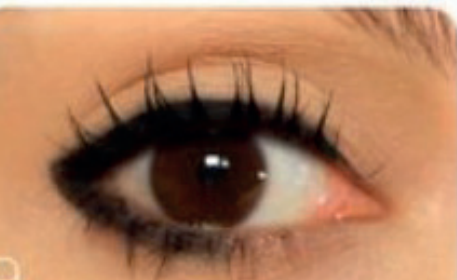
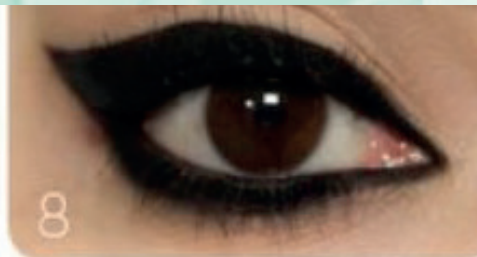
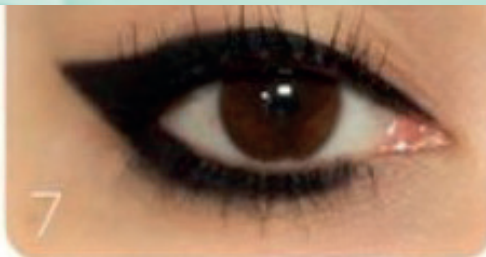
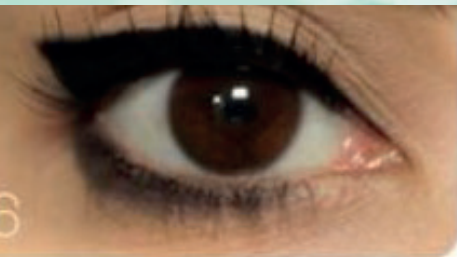
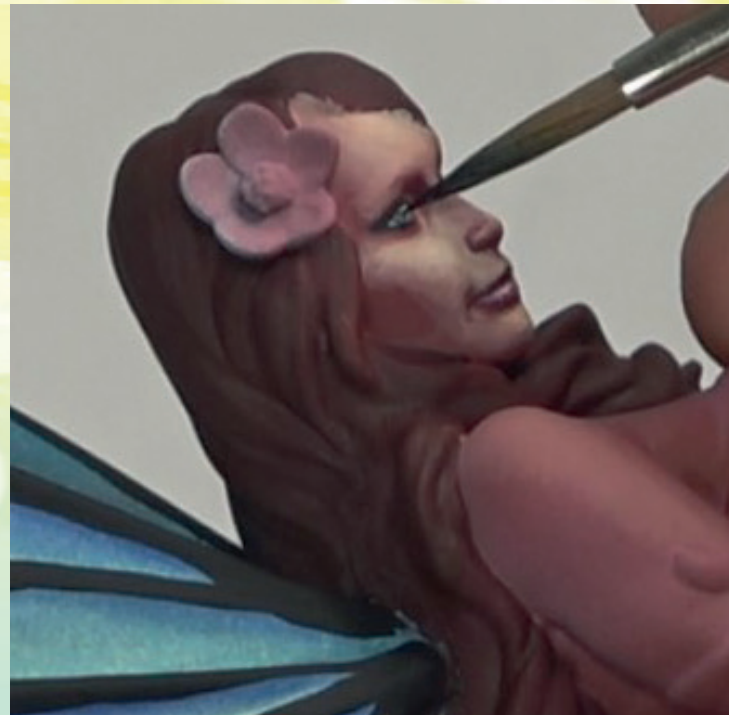
DEAD FAIRY WATER WATER
WHITE FLESH

. We have therefore to dilute the paint a little more than usual and work only with the tip (not with the body) as it will help us create a very fine dotted effect that does not generate a marked transition between the layers. In addition, we use this kind of effect and tonality to raise the light without transitions being evident.



2- Eyes

Now, let's see a fundamental part for the face; the eyes. As with the nose or lips, there are many types and you can work in many different ways. In this case, I'm going to leave some images for you to see how the shape of the eye changes through the use of delineation (that black line that women make up on the eyelid). We saw in the previous video, how it can be done and how it affects the eyelashes to the eyes (although in this case it is not necessary to paint it).





SIGNAL WATER
BLUE

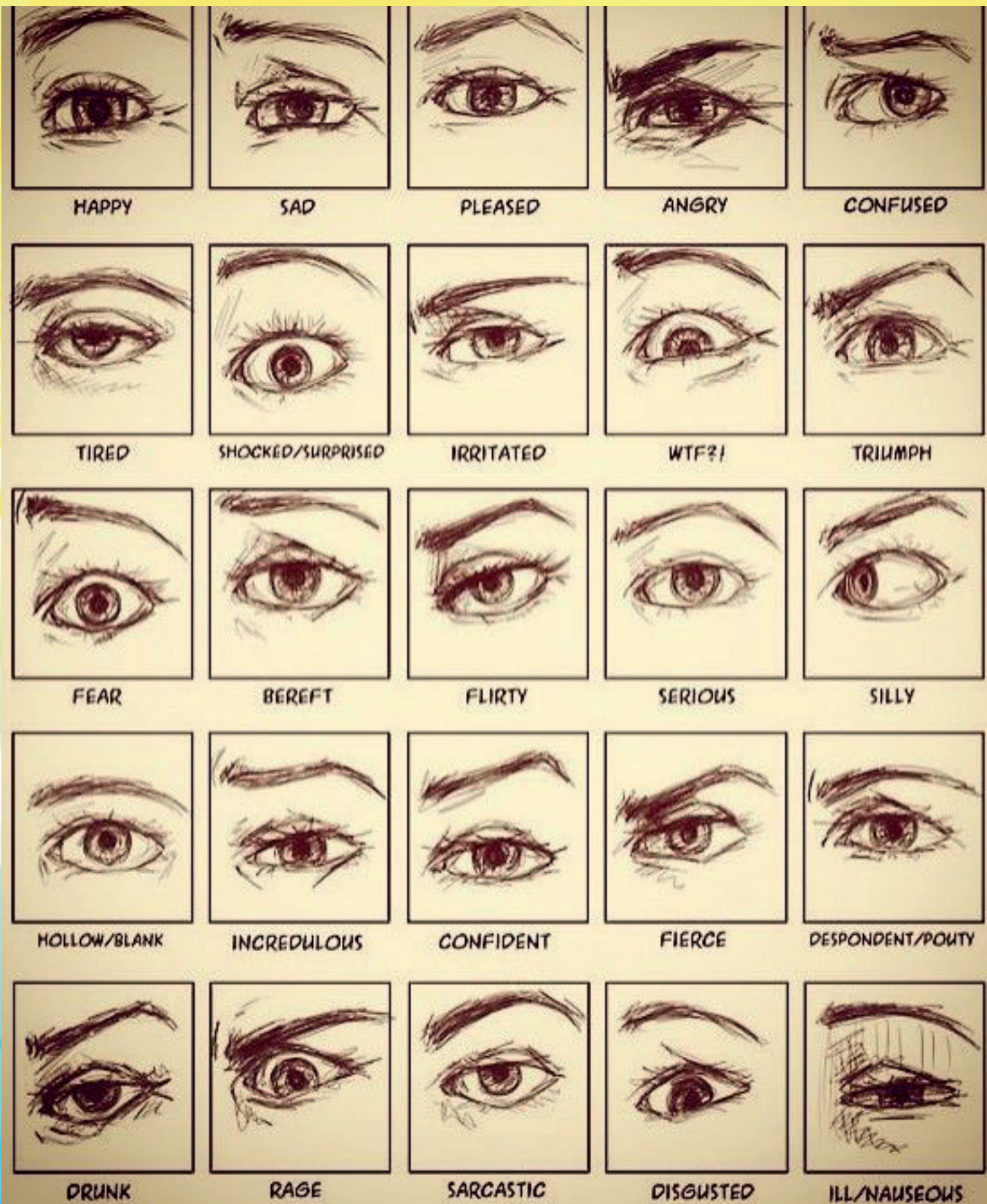
What you should never do is paint small eyes because it will seem that the miniature is always staring or will give it a nervous look. Also, it is better to have big eyes that show personality and where you can paint both the pupil and the iris.

On the other hand, if you look at the photos I have placed, the iris always touches the upper part of the eyelid while the lower part is very close.

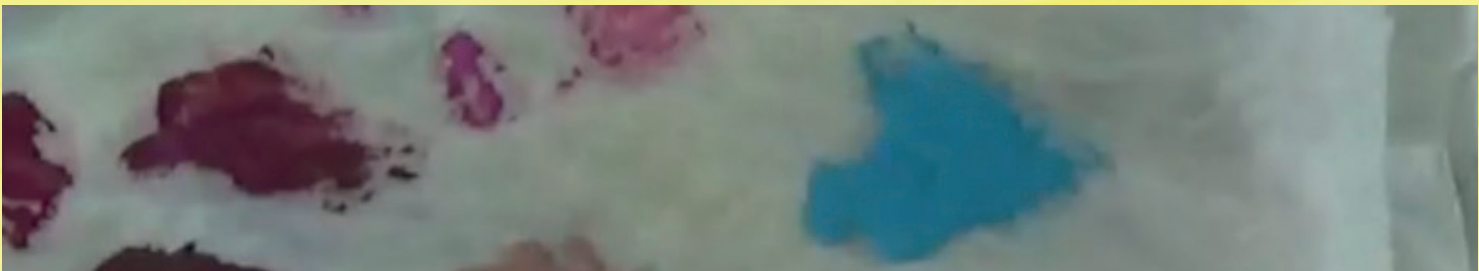


If we painted the iris touching in the lower part and not in the higher one, the effect that we will obtain would be a look like madness.

I leave you again an image so that you understand the importance that the eye has for the facial expression; notice where the iris is placed when we are angry or when we are happy.



As I've already told you, what we're looking for is always a cuter effect.





HIGHLIGHT WATER SKIN

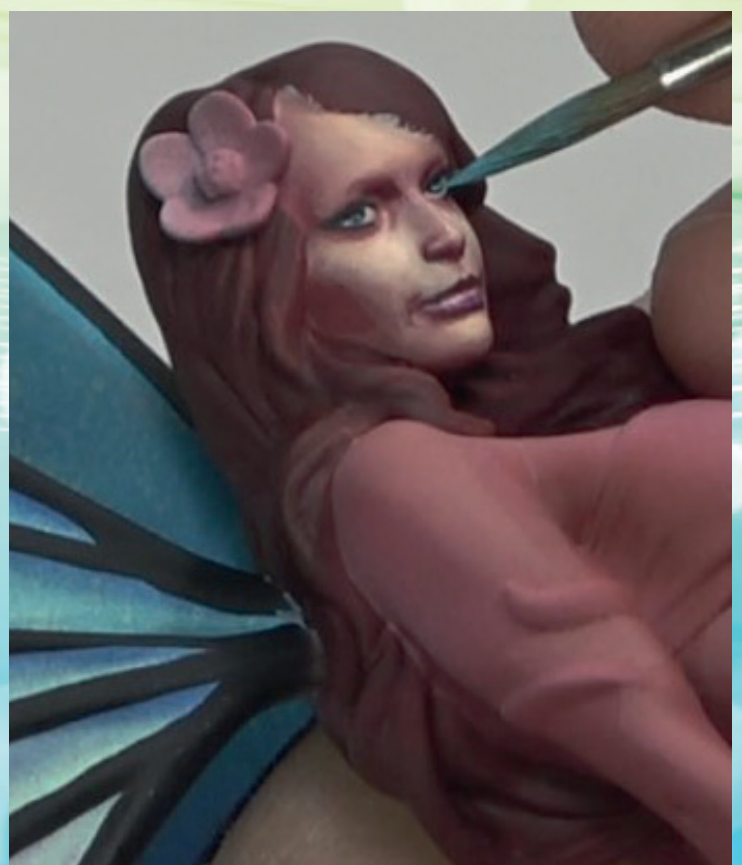
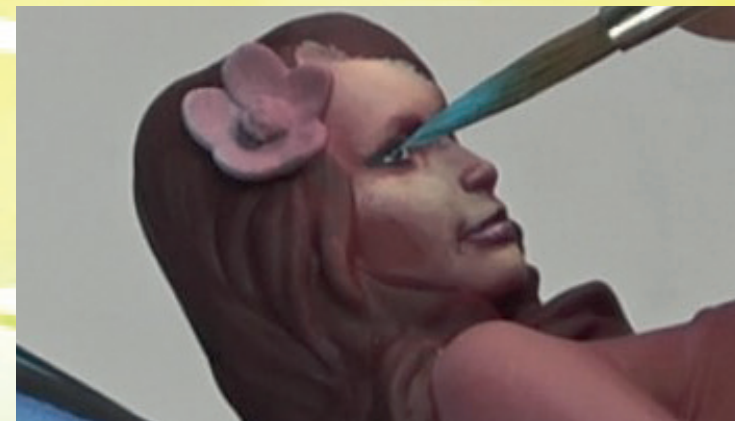
We also have to create light within the iris itself so that its gaze catches the attention of the viewer.





TURQUOISE WATER

Although I know that many of you will think that I'm going too far with the eyes, I want you to pay attention to this little trick. Just put a little light on the bottom for the lens to be noticeable. In other words, so that the eye really looks like an eye. It is the same effect that we can create when we paint a crystal; the color will accumulate in the lower part, and the upper part will be more in shadow. Look again at the photo of the eye.





HIGHLIGHT VERDIGRIS WATER SKIN

Afterwards, we can place the pupil in a lighter shade. In this way, we will be able to clean the color of the iris we have painted and it will allow us to refine it even more and make it look more realistic.





MAGENTA WATER WATER WATER

Very important. When we have practically all the skin done, we will use glazes to create an intermediate tone on the cheekbones and force them with shadows. However, we are going to use a purple or a magenta, so we are going to create the effect of the blush using a color instead of a shadow.



3- Final Touches

Please, don't forget the eyebrows! They will help you frame the face to focus the viewer's gaze.

Although all the aspects we are seeing are much more technical, it is important that you understand how important they are for the final result to be a beautiful face!





BLACK
RED

WATER

For the hair, we are going to create a uniform layer with which to work later on using lighter colours. In addition, we can use this same color to review those areas where we have been able to pass with the brush.



4- Skin

Once we've finished the face, it's time to focus again on the skin. Why did I focus first on the face and not the skin? Because I know that many of you do it the other way around and when it comes to working on the face you leave it for another time or directly finish it with very little work done. It is necessary to work with much attention and patience on the face because it is very important for the look of our miniatures.



FAIRY
FLESH



FAIRY
FLESH



FAIRY
FLESH



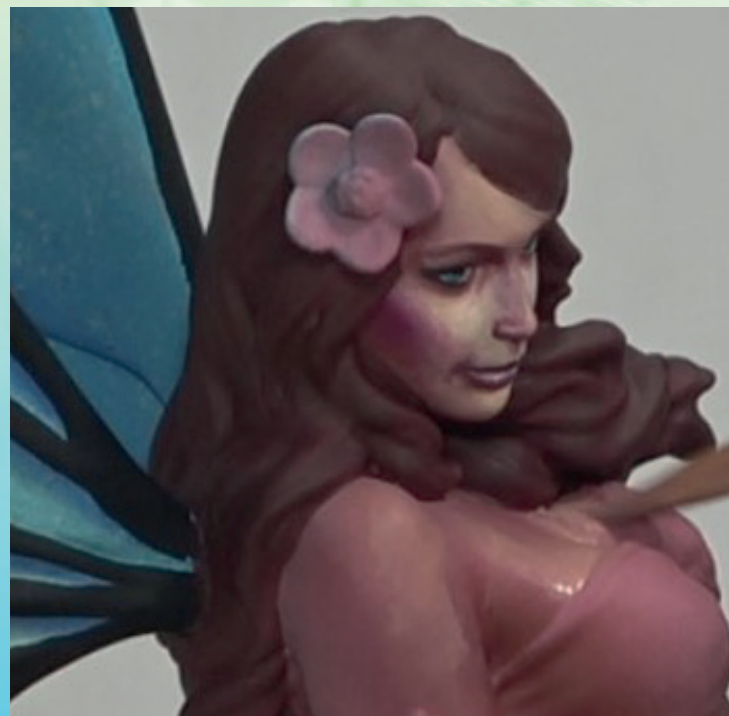
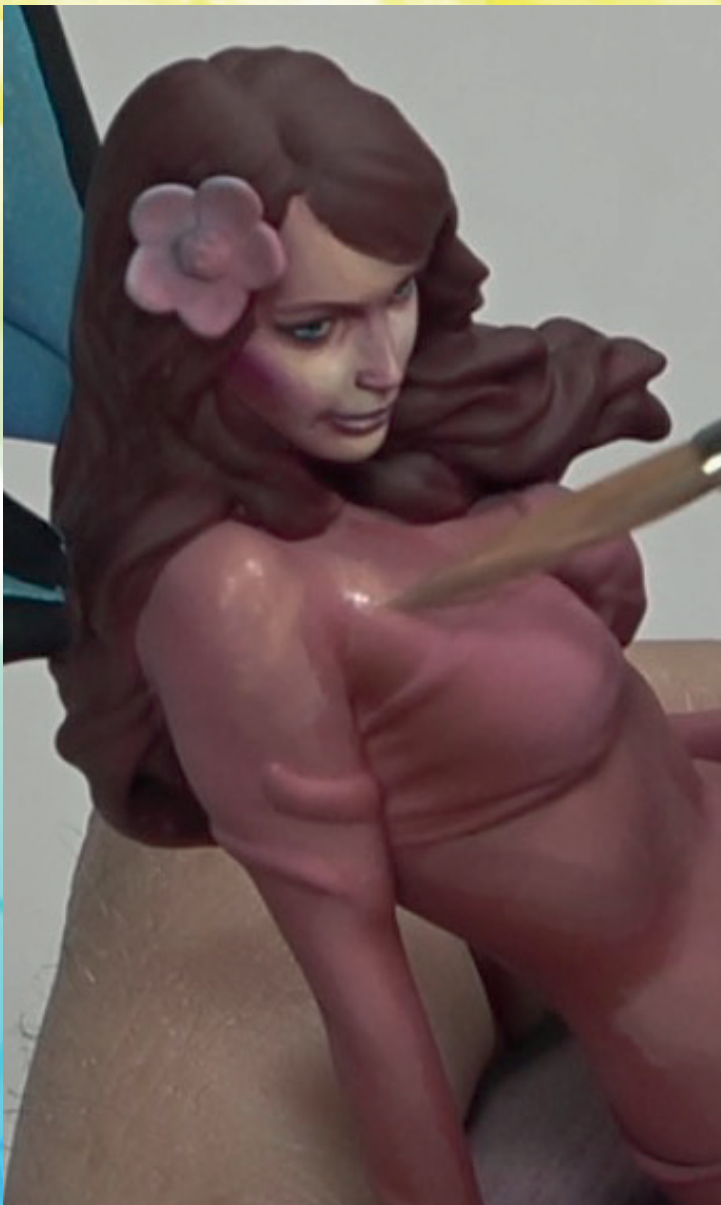
REDDISH
FLESH



WATER



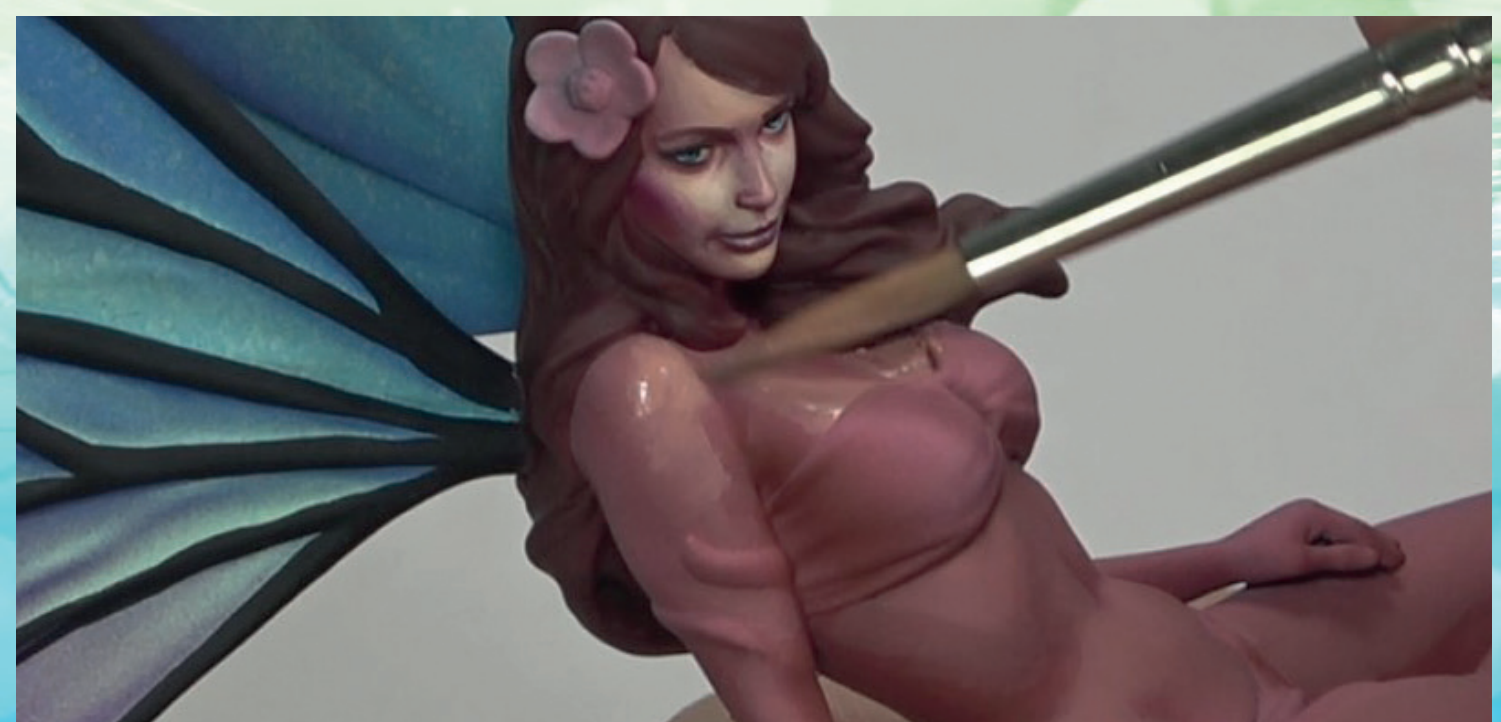
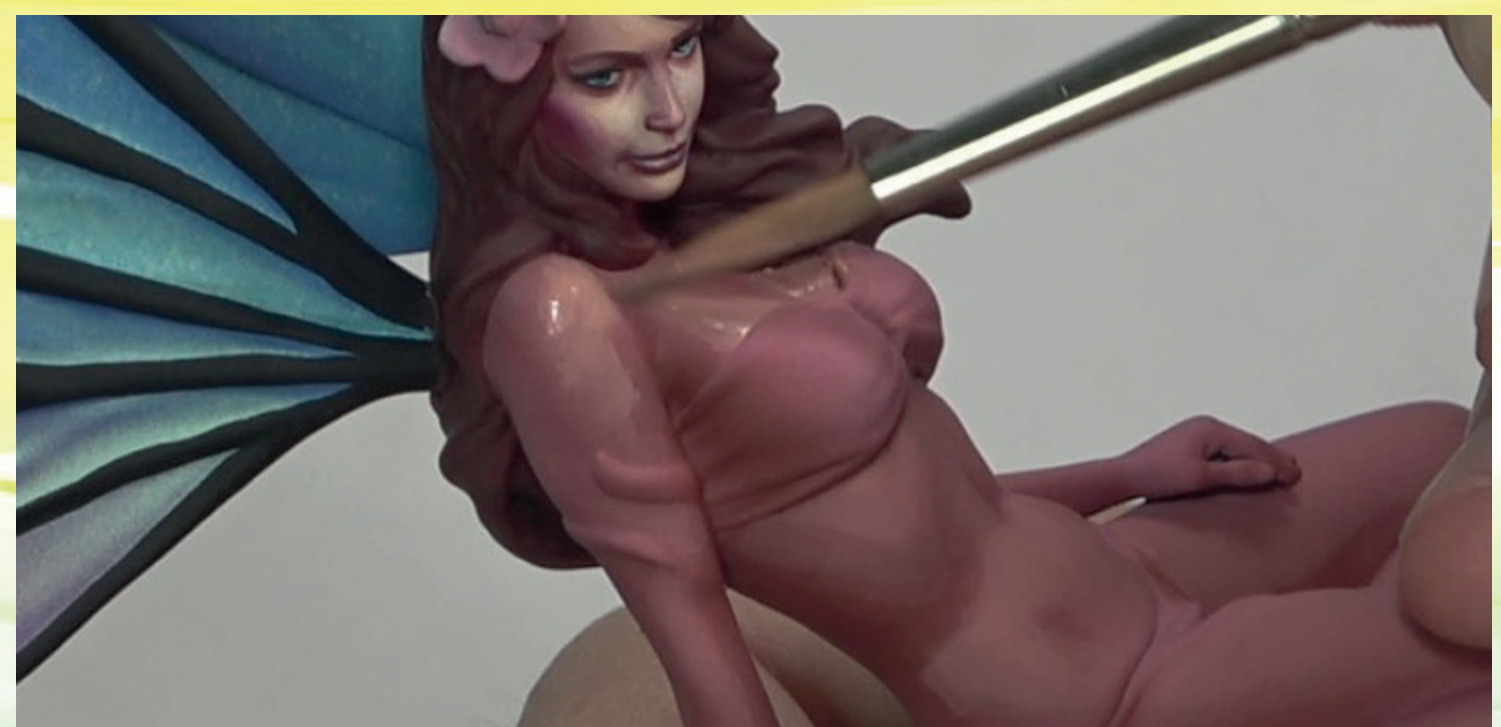
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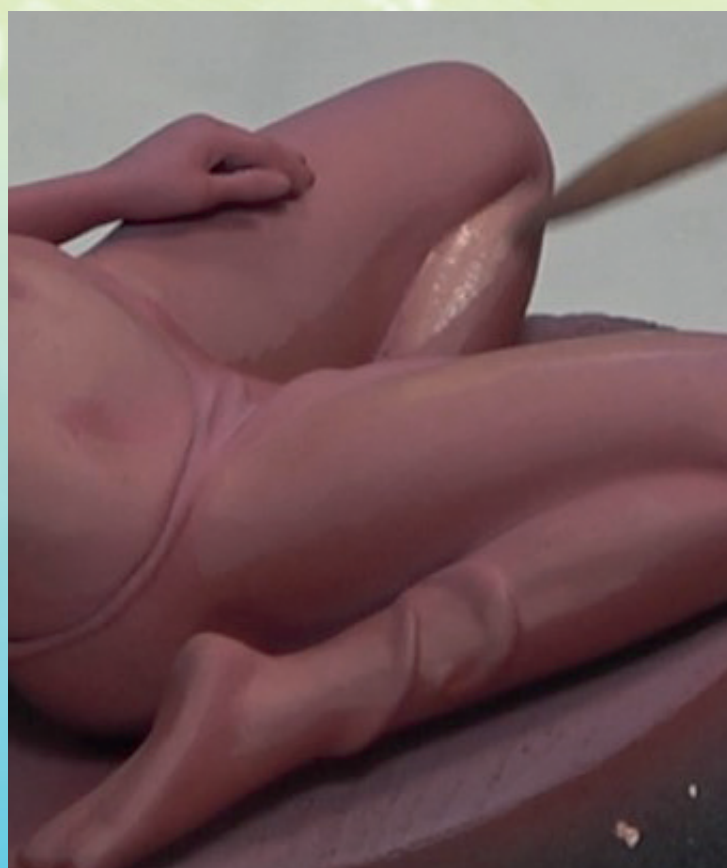
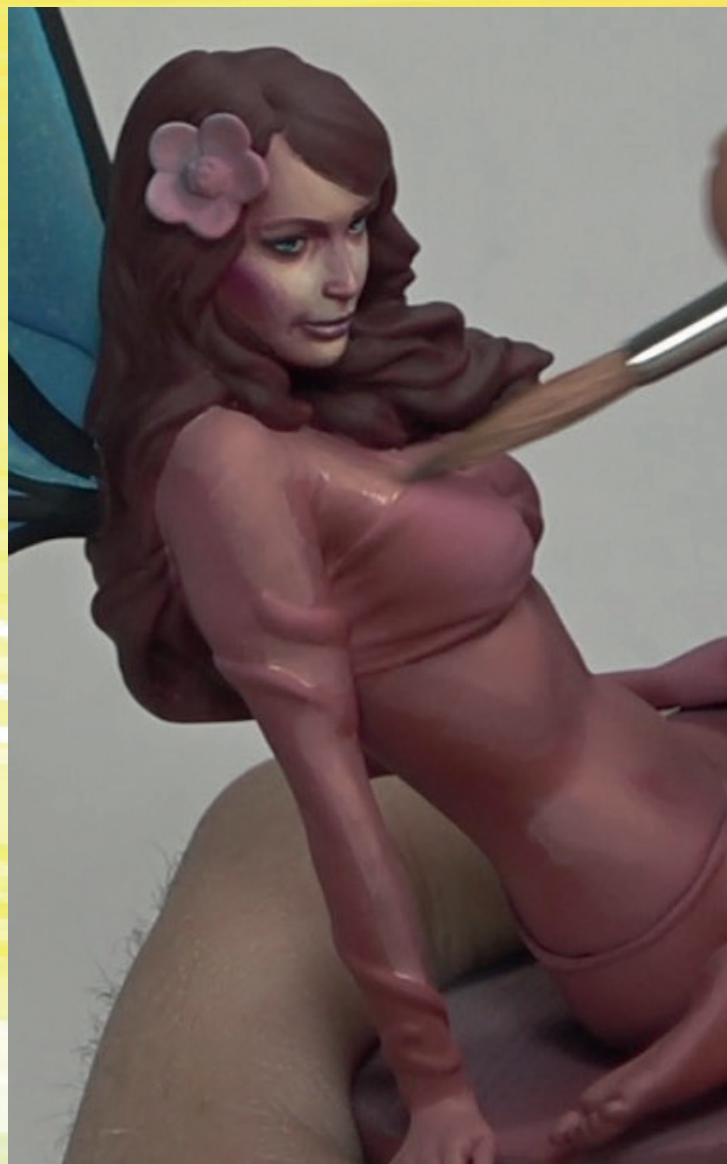


We continue adding light and volume to the chest, belly and shoulder always treating the volume as a kind of cylinder.

If you notice, I always try to find a transition between the previous layer and the one I'm painting, even if I use a glaze. To apply it, remember that we start from the shadow area towards the light using the same tone that we have applied previously. In other words, what interests us is that the area where the pigment of the paint is deposited is the area where we have previously placed the previous base. In this way, with the same colour we make a base layer and continue with a glaze on top so that the transitions are cleaner and smoother.

If you notice, although I still have apparent steps in color in some areas I do not care. We will work first with a brush and if required, with the airbrush later.









BLACK LIGHT WATER WATER WATER
RED PURPLE

Something fundamental is that in the hands and feet we will have to apply shadows to define and draw each of the fingers/toes. Creating these shadows is even more important than the lights or midtones because the shadows allow us to define each of the elements separately. Then we can continue adding lights and integrating them with the previous layers with the tip of the brush.





FAIRY
FLESH



FAIRY
FLESH



FAIRY
FLESH



FAIRY
FLESH



MEDIUM
FLESH

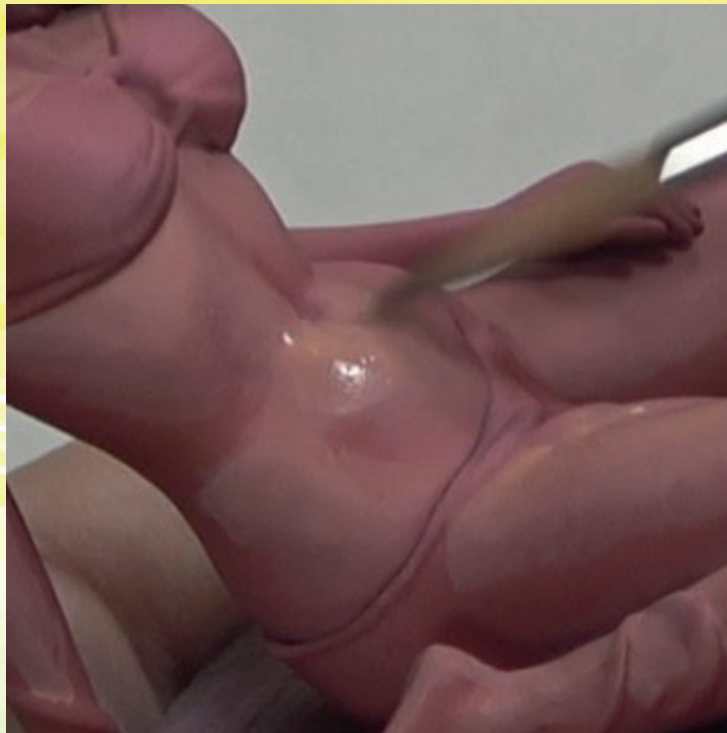
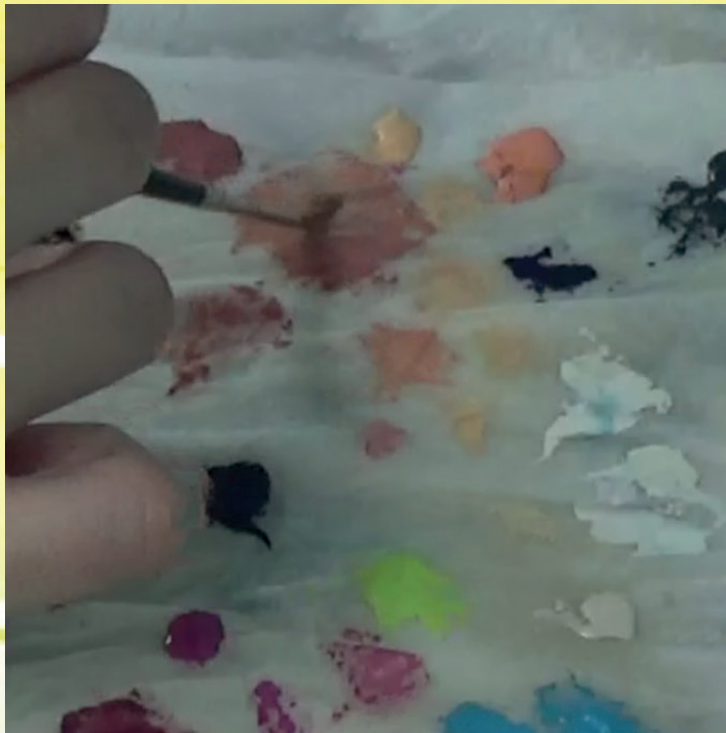


WATER



WATER

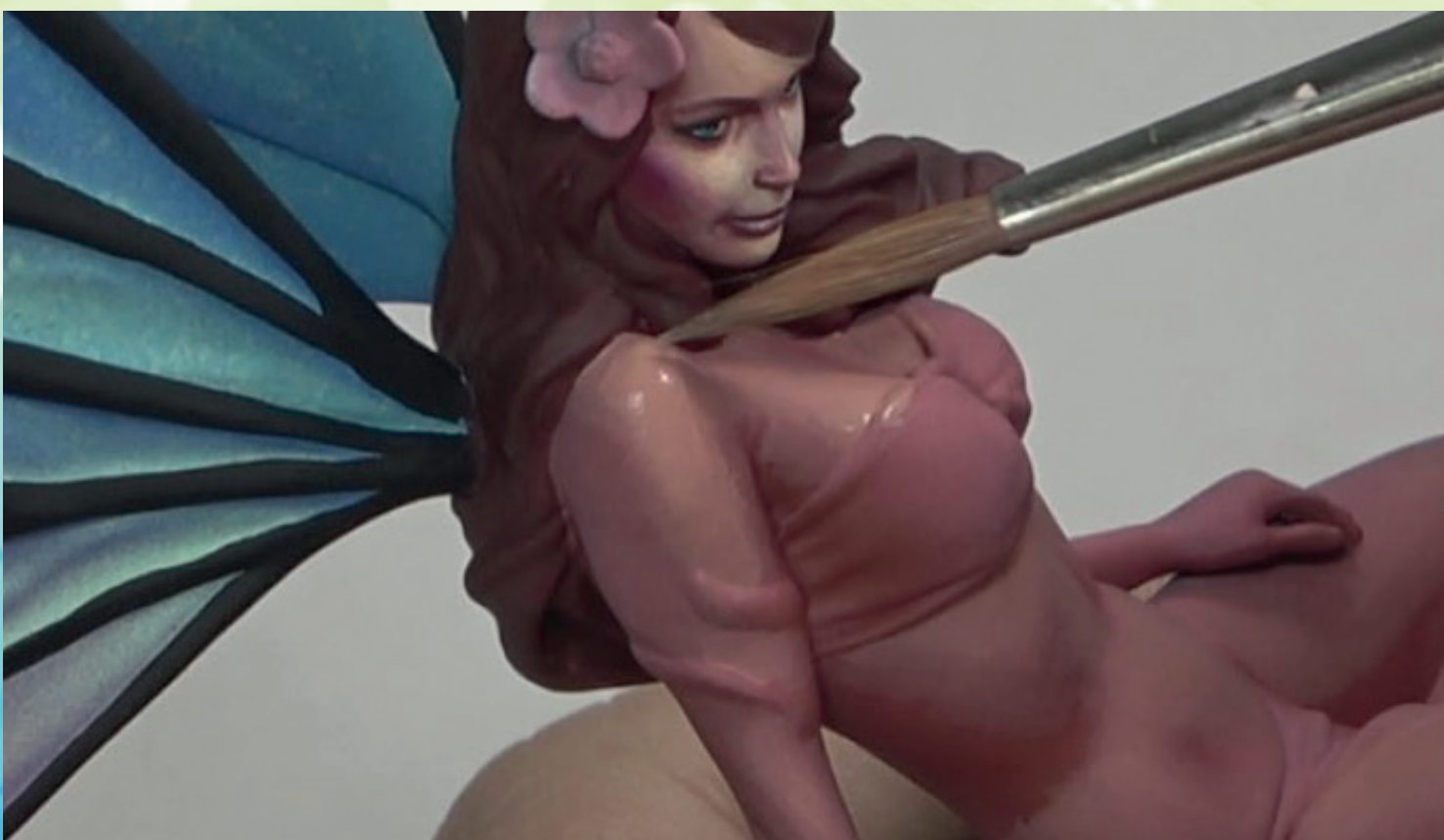
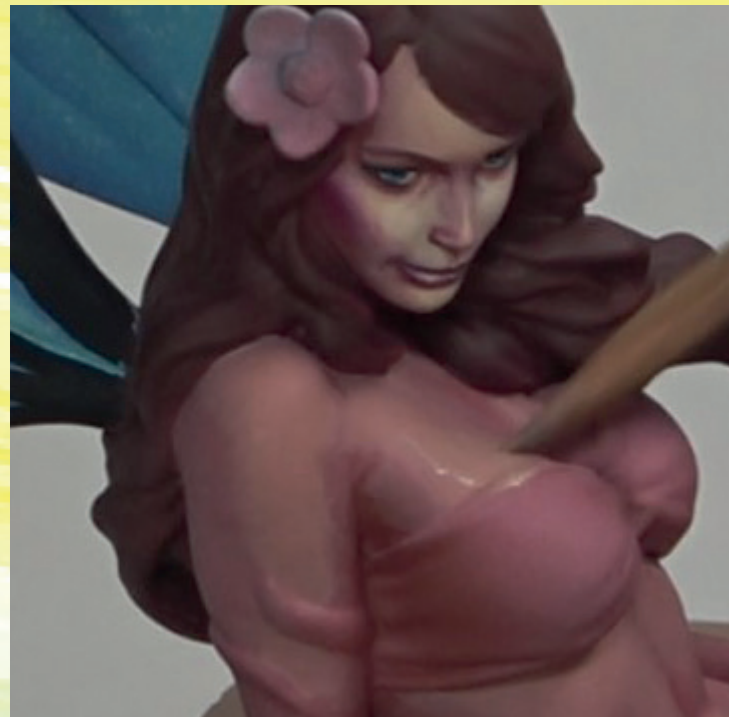
This will create a very useful striped effect to give a new shade to the skin. We can not abuse this kind of effect because we would leave a striped skin and the end result would be strange, but introducing it into areas such as the back will come in handy to give more light.



Finally, we return to using the body of the brush.

Remember that when we are painting a miniature we always have two options; to work with the same light equally in the face and the body or to have more light in the face than in the body, just to attract the attention of the spectator.

What do you think about our little fairy?





MIX

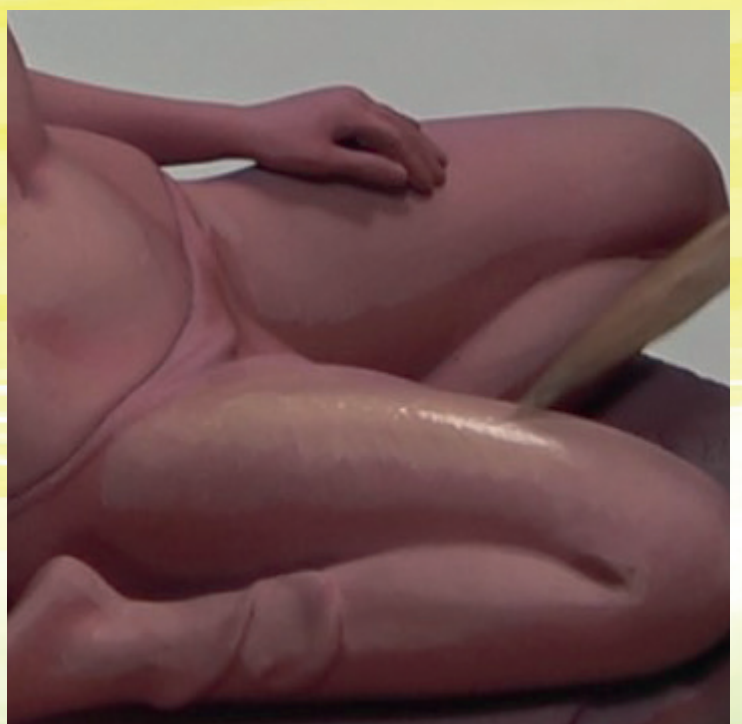


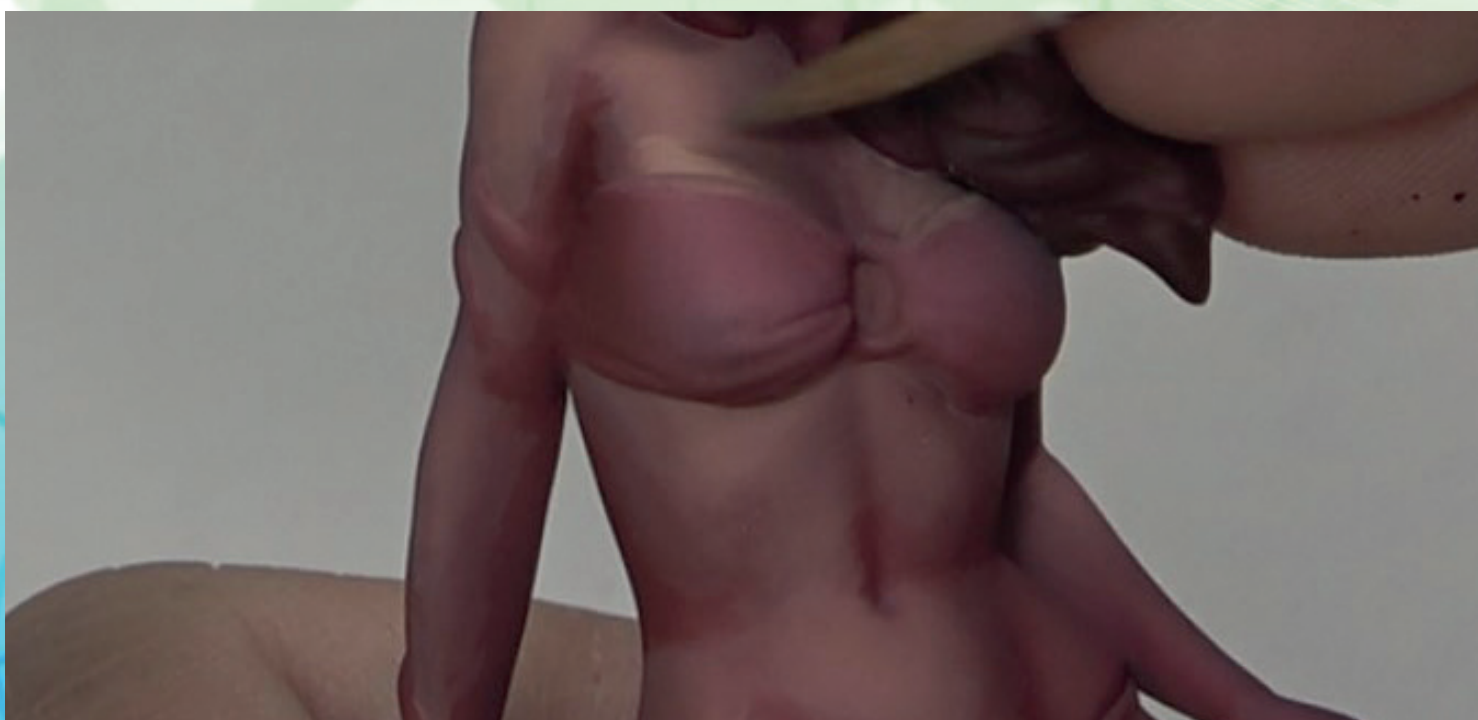
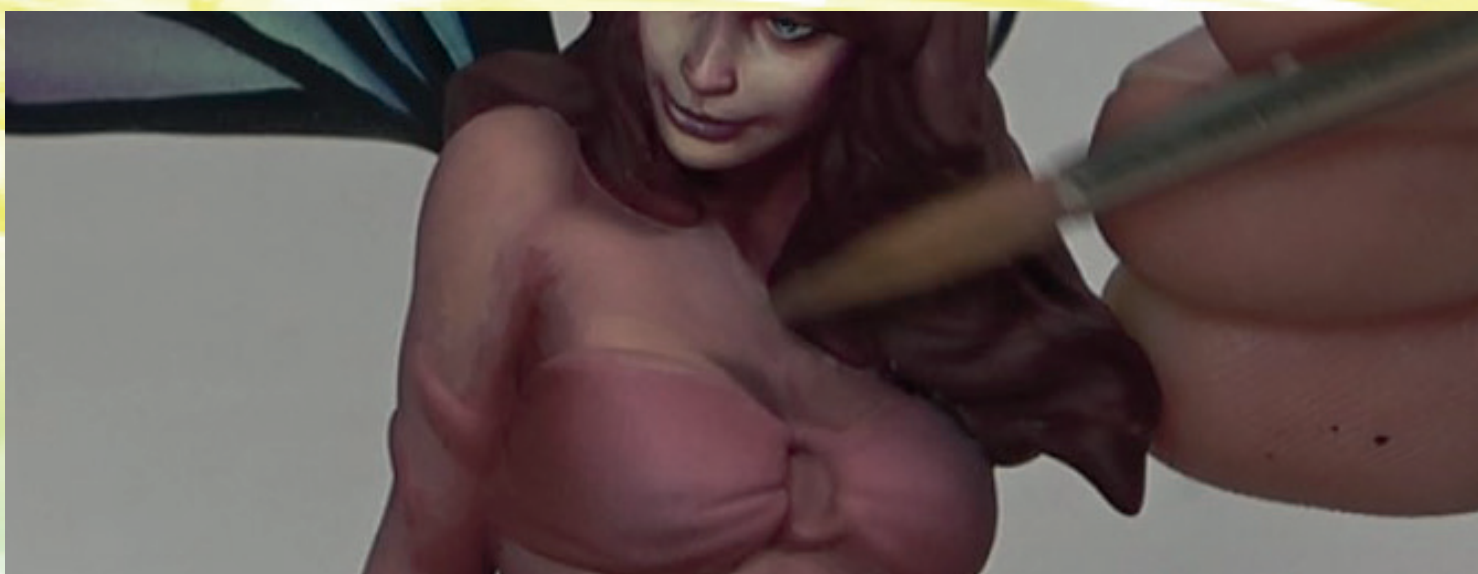
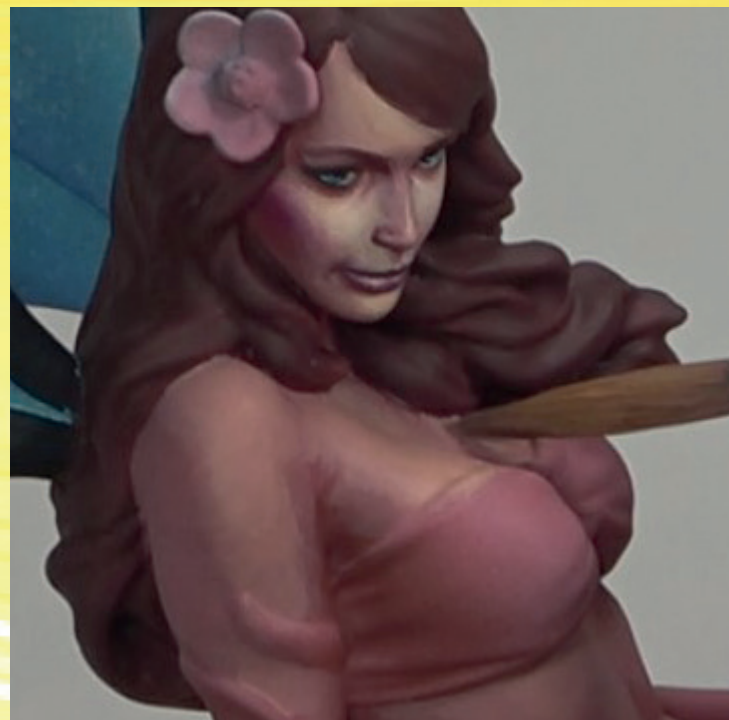
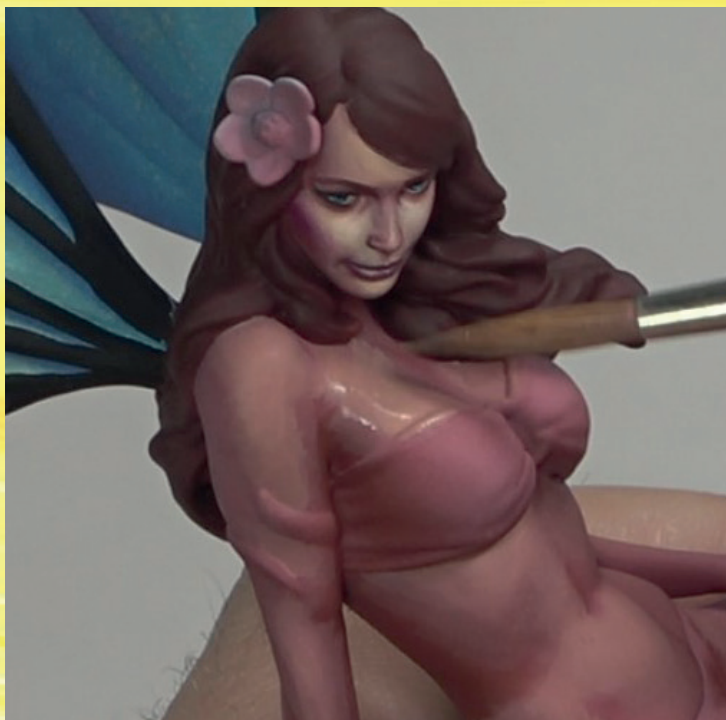
FAIRY
FLESH



WATER WATER

I hope you liked this tutorial very much and that you put it into practice. See you in the next video tutorial or streaming! And remember, enjoy painting!







5- Summary





6- Colors




FAIRY FLESH, NOCTURNA.
MEDIUM FLESH, NOCTURNA.
LIGHT PURPLE, ANDREA COLOR.
BLUE, MODER AIR.
HIGHLIGHT SKIN, NOCTURNA.
TURQUOISE, ANDREA COLOR.





MAGENTA, MODEL COLOR.
 DEAD WHITE, GAME AIR.
 SIGNAL BLUE, MODER AIR.
 VERDIGRIS, GAME COLOR.
 BLACK RED, MODEL COLOR.
 REDDISH FLESH, NOCTURNA.





How To Paint

- Female Skin -