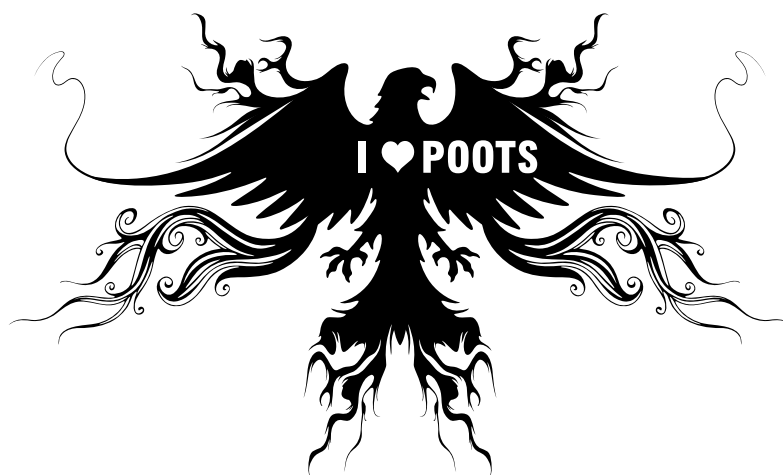




PAINTING GUIDE

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AYA THE SURVIVOR



**Miniature Painting and Words**

Alberto Gil

**Art**

Lokman Lam

**Sculpture**

Thomas David

**Layout and Design**

Joe Poulos

**Editing**

Anna Poots and Joe Poulos

[www.kingdomdeath.com](http://www.kingdomdeath.com)

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# Introduction

For this tutorial, I'll paint Aya the Survivor, respecting the colors of the original illustration by Lokman Lam. It is a miniature which you can apply many different techniques to at once, so you have to pay close attention to dividing the work into metal, leather and light effects.

I always advise to place the miniature under a light for you to understand how the light affects the figure. This way we can better represent the effects of light and shade that are produced by real light. I will be using Vallejo (V) and Andrea (A) for paints and Tamiya Grey spray paint as a primer.





01

The first thing I do is paint the miniature with base colors for me to get an idea where I want the color gamut to go. It is advisable to do this in order to get an idea of saturation so you can apply further color. Most importantly, you have to study the impact areas where there are highlights and shadows.

When you are clear that the colors are homogeneous and/or saturated as you wish, you can focus on highlights and shadows.

Beige Red (V)

Brown Sand (V)

Burnt Red (V)





Basic Skin Tone (V)





## 02

At this time I'll paint the skin, clearly marking the highlights and shadows until I'm happy. Like most of the miniature, the skin is reddish brown and warm, so I'll paint it with a base color of Beige Red (V) mixed with Brown Sand (V). For highlights I use Basic Skin Tone (V) and for the shadows the base color mixed with Burnt Red (V) and Black.

- |  |   |
|--|---|
|  Beige Red (V)  |  Burnt Red (V)       |
|  Brown Sand (V) |  Basic Skin Tone (V) |







## 03

When the highlights are well defined I'll start to blend the colors used previously. As a last step I'll want to highlight more important points like the tip of the nose and the cheeks with Basic Skin Tone (V) mixed with White.

Finally, add a few colors of integration using glazes that are very, watery. I'll do this with Oxford Blue (V) mixed with Burnt Red (V). This will be sufficient to enhance the contrast of the shadows. The more layers, the greater the contrast.

 Oxford Blue (V)

 Burnt Red (V)





## 04

To paint the brown clothes, use the same technique to mark the highlights and shadows without blending, then blend colors. The base color is Flat Earth (V) mixed with Basic Red (A). Highlights are the base color mixed with Brown Sand (V). If you want more contrast, add Brown or Basic Skin Tone (V) for precise points. To shadow, use the base color mixed with Burnt Red (V) and Black. And, for the extreme shadows, use a little Black mixed with Burnt Red (V). Finally, blend the different areas with Oxford Blue (V) mixed with Burnt Red (V).

- |                 |               |
|-----------------|---------------|
| Flat Earth (V)  | Burnt Red (V) |
| Oxford Blue (V) | Brown Sand(V) |
| Basic Red (A)   |               |





## 05

For the metal of the sword and the spear I'm using a Kit by Andrea paints. It consists of a light, medium, and dark tone. To enhance the highlights, I'll use Medium Metal (V) on the edges of arms. For the shadows I use the Brown and Black inks from the set.

With the chest and forearm armor I use a base color of Medium Metal (V) and for its shadows; Shadow Lead (A) with Black and Brown inks.

☐ Medium Metal (V) ☐ Shadow Lead (A)





## 06

Keep an eye on the highlights and shadows when painting the gaiters as it's more difficult here. The base color is Wood (A) mixed with Gray Sky (V). The highlights are the base color mixed with Basic Skin Tone (V) and the shadows are Wood (A) mixed with a little Black.

Wood (A)

Basic Skin Tone (V)





07

Fuse the glaze colors on the gaiters until perfect then finish with some colors of integration, first with Burnt Red (V) and then with Light Purple (A).

Beige Red (V)

Light Purple (A)





## 08

For the belt and the sheath of the sword I'll use a brown ochre. The base color is Brown Sand (V) mixed with Burnt Red (V) and highlighted by Brown Sand (V) mixed with Basic Skin Tone (V). The shadow is made with Burnt Red (V) and Black. If you want, you can use this time to make some cuts in the leather or textures with shade.

If you do textures, it's very important to complete the integration of colors Burnt Red (V) and Light Purple (A). Highlight using Brown Sand (V) mixed with Basic Skin Tone (V). I'll explain the lanterns later.

- |                     |               |
|---------------------|---------------|
| Basic Skin Tone (V) | Beige Red (V) |
| Brown Sand (V)      | Burnt Red (V) |
| Light Purple (A)    |               |





09

For the horns I'll use reddish brown and grayish brown shades to match the skull. Use colors in the palette that fit well to complete the helmet.

With the hair, start with a coat of white paint. On top of that, paint with Basic Red (A). The white coat is there to create a more intense red color. Highlight with Basic Red (A) mixed with White. The shadows are Basic Red (A) mixed with Black. It's important to apply a glaze of Light Purple (A) to create contrast.

Basic Red (A)

Light Purple (A)





## 10

The lighting effects are very important for this miniature, so it's crucial to follow these steps.

First, paint the light sources white (the whiter the better), then I'll paint them yellow. The shadows are the base color mixed with some Red Basic (A). Highlights should be White

For the effect of reflected light, you must paint the base color glazes over the edge of the object that gives off light and where objects reflect that light.

The lanterns are reflected very strong on the right leg and the large lantern is reflected off of the lance, armor, face, hair, legs, and a little on the sword. Accomplishing this is easy, the only tricky part is knowing where the light is reflected to a greater or lesser intensity.

 Basic Red (A)









11

I've used the Lion Knight's base here and painted it blue. The type of paint doesn't matter, just as long as the highlights and shadows previously discussed are applied. As a detail, I paint some effect of light on the ground with yellow, so it will appear that the ground is reflecting some light.

If you want to add more texture, use light and dark tones with an old brush and brush lightly.

Lion Knight Base











# Conclusion

The red color is predominant for the whole model and is used in most mixtures, so be sure to be consistent in how you make it. I always try to use less colors and mix them to create new colors. This will help you better understand their uses; this is very important! Do not forget that we have used a very concise color range so it's important to use a chromatic scale adjusted so that all the work is as homogeneous as possible and maintains the same atmosphere.

Both metals are textured like clothing. The more layers you apply, the result will be better, but be careful as to not make it too thick.

Now implement what you have learned in this tutorial and enjoy the magic of this miniature!

Alberto Gil

