

Painting miniatures from A to Z

# Angel Giraldez

MASTERCLASS

Volume I



CORVUS BELLII  
**INFINITY**

**AV**  
vallejo

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Volume I

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Dear reader,

My name is Angel Giraldez, and I am the chief painter for Corvus Belli. In addition, I often collaborate with Acrylicos Vallejo, and I am the founder of Studio Giraldez, a painting service that has worked with more than thirty international companies such as Privateer Press (makers of Warmachine and Hordes), Cipher Studios (makers of Anima Tactics and Hell Dorado), Studio McVey (makers of Sedition War), Urban Mammoth, Mercs, Predastore, Sphere Wars.

I started my career as professional painter in 2003 working for Corvus Belli, where little by little I created and developed the painting style of the company. It was a long, harsh path that required a lot of hours painting, exerting myself, and making mistakes and learning from them until I reached all my goals. All this experience has been not only useful but absolutely necessary to becoming a good professional painter.

There are two main inspirations for me to make this book. The first one is the professional challenge of releasing a book. Since the beginning of my passion for miniature painting, I have always dreamed of releasing a book like this; a resume of my personal painting style. And the second is that I want to share all the knowledge I have gained during the past years to help those people who want to improve their painting technique.

In this VOLUME 1 you will find my painting method explained, including clarification of the techniques I use. You will also find some amazing step-by-step instructions where you will learn, from A to Z, from the beginning to the end, my complete process for painting these Infinity models.

So get ready, prepare your paints and brushes, open your mind, and dive deep into the fascinating universe of Infinity miniature painting!

Angel Giraldez

# The Angel Giraldez Method

*"The true method of knowledge is experiment."* William Blake. I have given my name to the painting method I developed after several years of constant work and studying of the art of painting miniatures. I feel I have found a way to get optimal results for myself, and I would like to share it with you.

The method is based on the perfect combination of the use of the airbrush and the brush. Polished effects, points of light and quick blurring are achieved using the airbrush. Meanwhile, the brush is used to finish the work the airbrush is not able to do due the precise detail of Infinity miniatures. However, to correctly apply this method is absolutely necessary to use a good brand of paints.

My personal choice is Acrylicos Vallejo, due to its high quality and wide variety of paints, including the Model Color, Game Color, Model Air and Game Air ranges, which can also be mixed to get even more colors. The pigmentation of Acrylicos Vallejo is so thin that these

paints are perfectly suited to face the challenges of the highly detailed Infinity miniatures.

However, to achieve best results, you also need good tools. I use Red Sable Kolinsky no. 0 and no. 1 brushes of Acrylicos Vallejo. For my airbrush I trust in the Evolution AI Plus from Harder & Steenbeck, due the quality and precision it provides.

Something very important you must not forget when painting with this airbrush is to use a pressure of 1,8 bar so you can get the best results from this excellent painting tool.

Before I start painting a miniature, is very important to apply a good primer. I use three different primers from Acrylicos Vallejo when airbrushing: Black Primer #73.602, Grey Primer #73.601 and White Primer #73.600. Depending on the color I want to paint, I choose one or another, as the right primer makes it easier to work on the colors that follow.

## BASIC TECHNIQUES

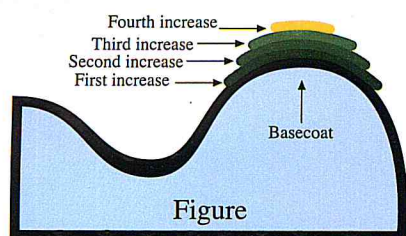
**Highlights:** These are created by applying a color lighter than the previous shade, and blending this by feathering.

**Shadows:** These are created by applying a darker color than the previous shade, using the feathering or washing technique.

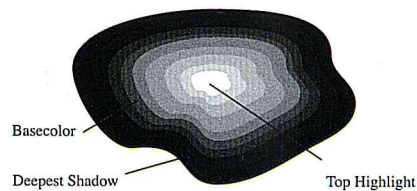
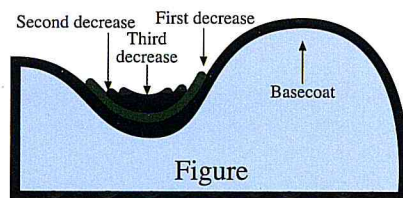
**Feathering/Blending:** The colors to be highlighted or shadowed are mixed with increasing amounts of the lighter or darker color.

**Wash:** This can be ready mixed or by diluting the colors 4/1 (4 drops of medium, thinner or water to 1 drop of paint). The wash is applied to the entire figure and then wiped off, leaving color only in the creases and furrows.

### Highlighting with Acrylics



### Shading with Acrylics



Blending with acrylics is mainly the result of a visual effect

## EXAMPLE OF THE METHOD



## EXAMPLE OF THE METHOD



**01** I start applying three thin coats of Black Primer #73.602 to cover the surface of the miniature. When the figure is totally dry I apply White Primer #73.600 to all those areas of the model that I will paint red. I am doing this because I want to get a strong red result.

**02** The first coat is painted using Bloody Red #72.10.

**03** Apply the second shade using Black Red #70.859, focusing on providing more depth to the plates.

**04** The third shade uses Hull Red #70.985 to provide contrast.

**05** Apply highlights with a mixture of White #70.951 at 80%+ Bloody Red #72.010 at 10% + Sunny Skin Tone #70.845 at 10% to bring a bit of light to the red color.

**06** With a dilution of Bloody Red #72.010 paint (4 drops of water to each drop of paint) I apply a glaze, using the airbrush over the previous plates to smooth and unify.

**07** Then I use a mixture of 50% Black #70.950 with Hull Red #70.985 and define the plates against each other.

**08** Now, I highlight with White #70.951 to define the edges of the plates.

**09** This is the final result, using the Ángel Giráldez method.



## Products used

All the paints, brushes, and other products used to create this book are from Acrylicos Vallejo. In each picture you can note the name of the product and also its code for further reference if needed. To paint

the models in this book, I used Evolution AI PLUS and Infinity CR PLUS airbrushes, and an HTC 20A compressor, all of them by Harder & Steenbeck.



### Model Color

218 acrylic colors very highly pigmented, formulated for models and miniatures. Indicated for all surfaces.



### Model Air

Acrylic colors developed especially for airbrushing techniques, with very finely ground pigments and an acrylic resin of extreme resistance and durability.



### Game Color

Acrylic colors specially formulated for miniature figures in fantasy and wargames.



### Washes

Reproducing the weathering of surfaces is difficult to achieve and the washes offer the perfect solution.



### Primers

Waterbased Poliurethane Primer with an extraordinary hardness and resistance without hiding details.



### Textures

A range of acrylic waterbased textures. All products are non toxic and dry to a resistant and permanent finish.



### Game Color Wash

8 washes used to bring forth the details of models and miniatures, and to weather the surface.



### Auxiliary Products

Auxiliary products specially formulated for miniature figures in fantasy and wargames.



### Game Air

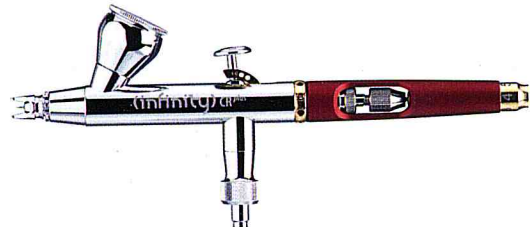
Acrylic colors for miniature figures in fantasy and wargames, developed especially for airbrush techniques.

# Products used



## Evolution AL plus 0,2mm

Nozzle set 0,2mm fine line. Cup 2 ml.  
Eloxid aluminium. PTFE gaskets.



## Infinity CRplus 0,15

Color cup with lid 2 ml. Nozzle set 0,15mm.  
Triple coating. Chrome finish. PTFE sealings



## Aero-Pro HTC 20A

For utilisation of airbrushes with nozzles up to 0,3 mm nozzle, working pressure up to max. 3 bar/43,51 psi. Supply with quick coupling nd 5 . Suction capacity: 17 Liter . Pressure: 6 bar/87,02 psi . Tank: 1,5 l. Noise level: 38 dB (A) 1 m. Weight: 18 kg



## Brushes

Toray and superior quality kolinsky Sable brushes.  
Varnished wooden handles, nicked brass ferrules.

## Paint Rack by Giraldez

The Paint Rack by Customeeple is the ideal solution to keep all your paints in order on the table. With an easy to assemble design, the Paint Rack can store up to 29 regular 25 mm paint bottles (Model Color, Game Air...) and 7 large 35mm paint bottles (big Vallejo paints, primers, pigments...). Its modular design allows you to attach different paint racks together to make the perfect workspace for housing all your paints.



## Tips

All throughout my professional career I have made mistakes, but I learned from all of them and improved my painting techniques. I can say my learning process was trial and error, which is probably the best way of learning, but also the hardest.

Sometimes when painting you will feel frustrated with your mistakes, and it is easy to believe you don't have enough talent to get the result you want. But, you don't have to worry about your mistakes, as any mistake has its own solution.

This is precisely why this section about tips was conceived: to provide easy solutions for avoiding those frustrating situations we all hate.

The most important thing is to have patience, because painting is like any other process or discipline in that it takes time

to learn. Please realize when I started to paint I was a rookie with more illusion than technique. But then I started to paint and learned as I did it, and I haven't stopped since! And that is the key: to persevere, to keep on painting, calmly practicing a little bit every week. As time goes by you will see how all your efforts were worth it as you paint better and better miniatures.

Now I present some tips you will find very useful in your learning process, such as the pressure needed for fine work with the airbrush, or the amount of paint to load onto the brush when applying thin layers of paint, which is important for getting good results.

*If you have any painting questions or problems you need to solve, just write me at the email below:  
angel\_giraldez@gmail.com*



### TIPS



**01** When using an airbrush, the pressure on the compressor must be 1.8 – 2 Bar.



**02** To avoid lumps in the paint, place the paint first on a plastic surface, such as a blister pack, and then pour it into the airbrush bowl. Mix colors on a blister too.



**03** Use a hair drier to speed up the drying process. Sometimes colors dry to a glossy finish. In these cases you can use the hair drier to get a matte look.



**04** Don't load the brush with too much paint because that will cause the bristles to spread apart and keep you from getting good results when painting.

TIPS



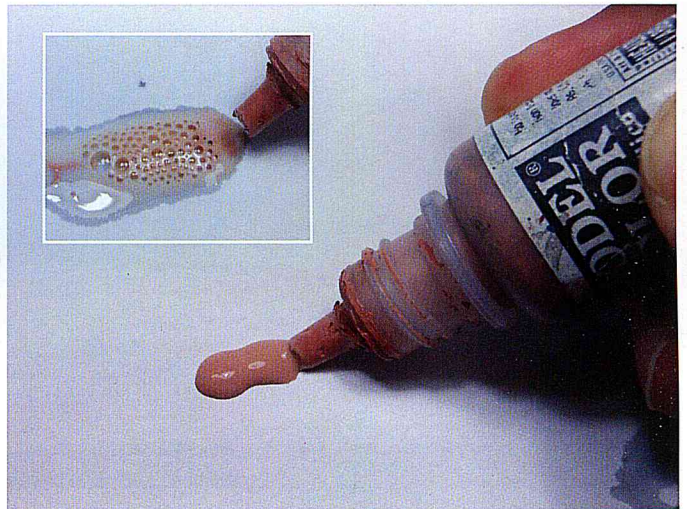
**05** Only put a little bit of paint on the brush, since you must paint with the tip to get good results.



**06** A pen cap is very useful for mixing paint and adding water drops.



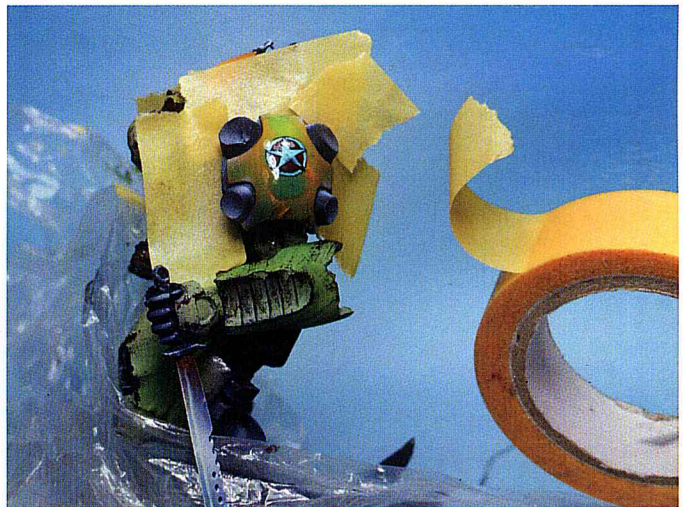
**07** Use transparent film to protect the model from scratches and stains. This allows you to paint messy areas without damaging other areas already painted.



**08** If you haven't used a paint bottle for a while, you will probably see a white liquid when you pour it. This indicates that the medium has separated from the pigment. When this happens, shake the bottle so the pigment mixes with the medium again.



**09** When painting with an airbrush, apply Liquid Mask #70.523 to protect the areas you've previously painted from overspray. Be sure to use an old brush to apply the Liquid Mask.



**10** Masking tape is an alternative to Liquid Mask.

# Non Metallic Metal (NMM)

NMM is a technique of using paints with non metallic pigments to achieve a result that simulates metallic parts. With this technique you can get excellent results without using paints with metallic pigment. To get a good NMM is important to consider two relevant aspects of the painting theory: contrast and light source.

**Contrast:** Contrast in NMM is when you place the light areas and dark areas directly next one to another so each shadow and each highlight stands out.

**Light source:** The light source is the point from which you simulate light shining on the model. It is important you be aware of the light source or sources on the model before you start painting with this technique.

With NMM technique you simulate several reflections in the metal, which is the key point of this technique. Considering this, you can paint one single zenithal light source, but it is recommended to apply more sources so this technique works well.

Be aware that this technique was conceived originally to be used in 2D painting, but here you will be applying it to 3D objects, which requires more light sources to get the desired NMM effect.

A piece of advice to help you to improve your use of this technique is to observe several shiny metal items to really understand how the metal reflects the light.

The NMM Set of Acrylicos Vallejo is a good paint set to start learning this technique, as it allows you to simulate golden and silver NMM effects. This set includes eight colors and a useful step by step of how to paint the PanOceanian Cutter using this technique. I know I cannot be objective when talking about this step by step, as I did it, but I am confident you will forgive my subjectivity in recommending it.



## NON METALLIC METAL (NMM) TECHNIQUE

**01** The first step was to apply three thin layers of Surface Primer #73.602 so the base colors will adhere properly in subsequent steps.



**02** The base color of the armor required Sombre Grey #72.748. I applied this color carefully to cover the entire surface of the armor.



**03** With a mixture of 80% Wolf Grey #72.747 and 20% Sombre Grey #72.748, I painted the first highlight in the upper areas.



## NON METALLIC METAL (NMM) TECHNIQUE



04



05



06



07



**04** To apply the second highlight I used Dead White #72.701, applying it in the same areas as the previous step, but in a smaller area to produce a highlight.

**05** I outlined all the edges with Dead White #72.701 to provide a better visual definition of each part of the armor.

**06** Then, I outlined all the grooves of the armor with Black #72.751. Doing this I provided a more intense depth effect to each armor plate.

**07, 08, 09, 10, 11** The final steps were to apply slight glazes with Turquoise #72.966 and Imperial Blue #72.720 to some parts of the armor to embellish their color tone.



08



09



10



11



## Stippling

This technique consists of painting small dots or irregular spots on the surface to get a texturized effect. You have to use a mixture of two drops of paint and one of water to use this technique. It is important to wipe some paint from the brush on a napkin before applying the stippling.

You can also use this technique without mixing the paint with water, but if you don't thin the paint first, you must apply it very carefully or

the paint will probably be too thick, and create an undesirable rough texture on the painting surface.

This technique is useful to simulate things like leather and textured alien skin; it provides us with a wide variety of options to get interesting effects. As an example, you can see below how I applied this technique to simulate a leather texture.

### STIPLING TECHNIQUE

**01** First, I applied three thin layers of Hull Red #70.985 as base color.

**02** I applied the first highlight using Orange Brown #70.981. I applied this color randomly as dots and spots to provide a volume effect, but it is important to not totally cover the base color. And don't forget, the more layers you apply, the more intense the color will be.

**03** To paint the second highlight, I applied Dark Sand #70.847 using the stippling technique in the same areas, but highlighted a smaller area.

**04** To unify shades and highlights, I applied a wash to the whole surface using Woodgrain #70.828.

**05** Finally, I applied a wash with Black #70.950 to intensify the effect of depth.



*I recommend using an old brush, because this technique damages brushes a lot.*



# Washing

This easy technique is based on applying Vallejo washes or just very thinned paint (four drops of thinner, medium, or water, and just one drop of paint). This will get the paint into the deepest parts of the surface to quickly add shading.

Washing will give the miniature better visual definition as the thinned paint helps to separate the different parts of the surface. We can also modify the consistency of the wash by adding more paint to the mixture, so it will be not so thin and runny.

You must be careful when using this technique since the liquid wash can run into surfaces you don't want it to. Because of this, the

best way to paint with washes is to apply a small amount slowly and carefully.

In addition, it is important to wait until each application dries completely before continuing to paint. To speed up this process I recommend using a hairdryer, but use it carefully or the hot air could spread the wash over the entire surface of the miniature.

In the steps below you can see how I applied washes to paint the reddish skin of Special Operative Ko Dali, an Infinity character of the Combined Army.

## WASHING TECHNIQUE

**01** First I applied three thin layers of Basic Skintone #70.815 as base color.

**02** Then, I applied the first wash using Red Shade #73.206. As this is a Vallejo wash, the paint fills the grooves and joints of the plates quickly and easily, with no need to use a thinner.

**03** Next I applied four more washes with Red Shade #73.206. Each time you apply a wash the color gets more intense.

**04** Then I applied a mixture of 30% Black Red #70.859 and 70% Red Shade #73.206 to provide more depth to the shades.

**05** The final step was to add 10% Violet Ink #72.087 to the previous mixture to apply the last, darkest shade, which intensifies the effect of depth.

**06** Figure finished.

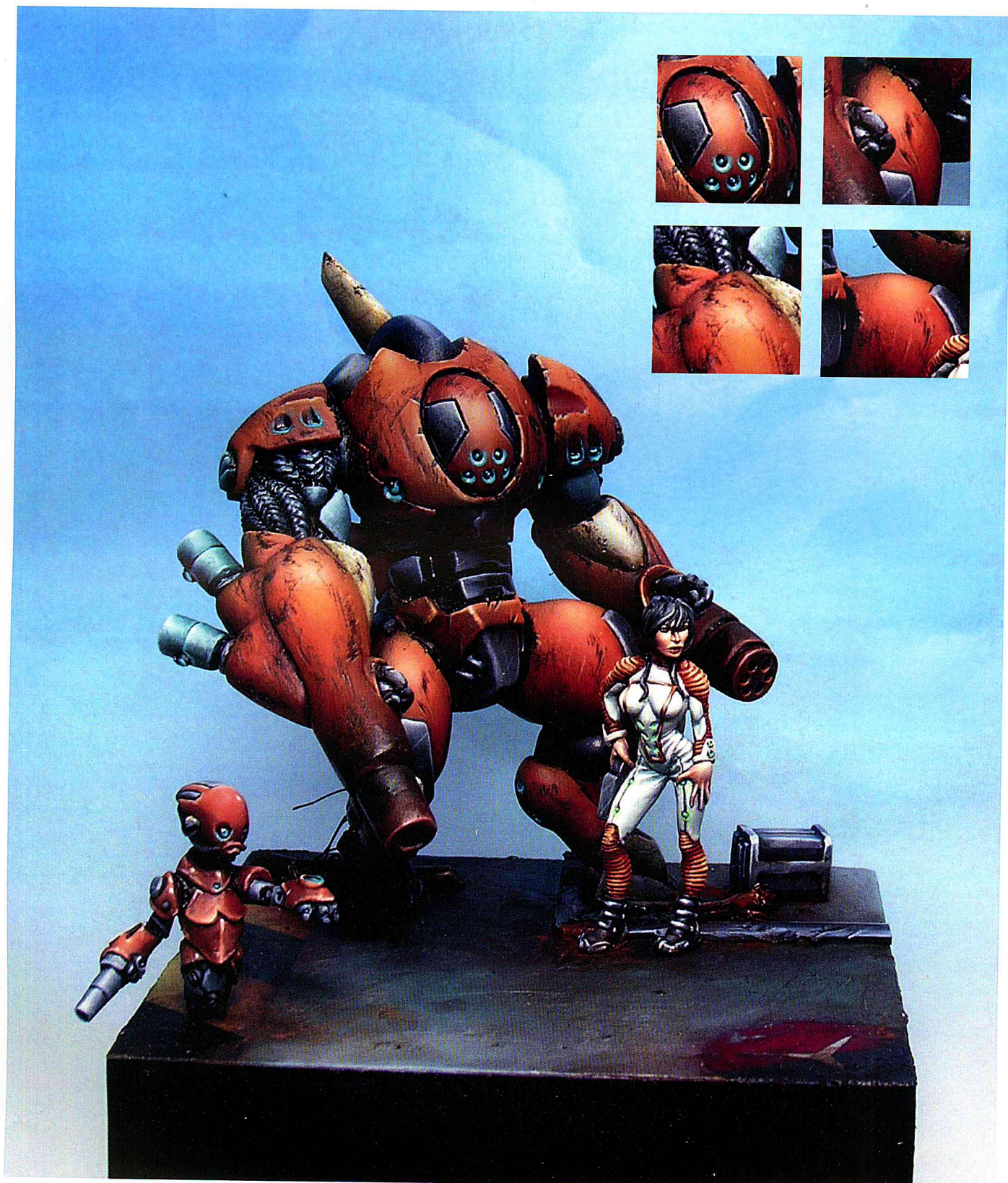


# Points of light

This technique consists of painting an extreme highlight on a very specific area of the miniature to make that part stand out. Using this technique, we get the viewer to focus his sight on that part first.

This technique is very useful to create a glare effect when painting armors. I also use it to draw attention to parts of a face I want to stand

out. In the following example you can see how I applied points of light to armor.



## POINTS OF LIGHT TECHNIQUE

**01** The first step was to prime the miniature using Surface Primer #73.602 to get the next layers of paint to adhere well. Since I intended to paint with orange, I applied a second prime layer using Grey Primer #74.601 so I could start from a lighter basecoat.

**02** I painted the base color with the airbrush, applying three thin layers of Hot Orange #72.709.

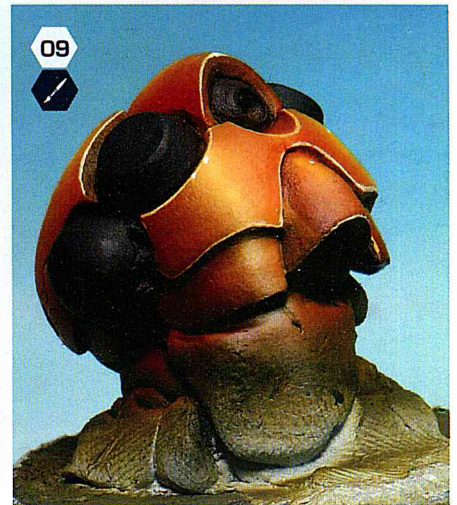
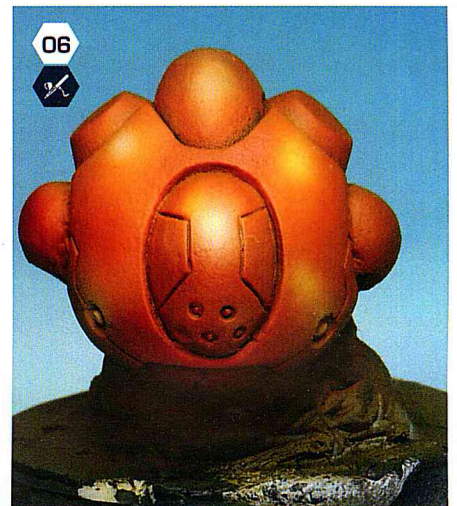
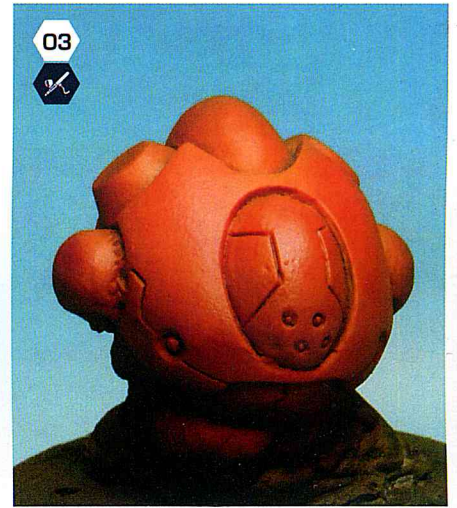
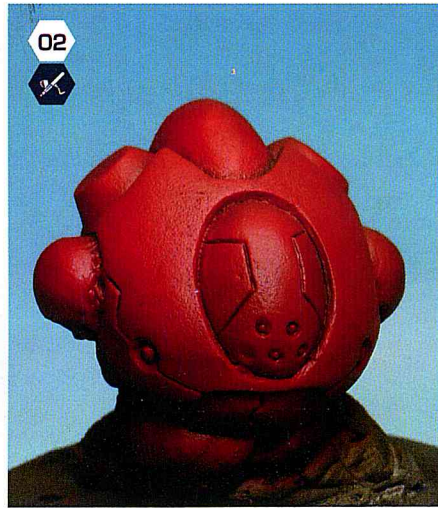
**03** To provide the first highlight, I applied Orange Fire #72.708 to the entire model, but applied more layers of color to the higher areas.

**04** Then I started to apply points of light using Sun Yellow #72.706 on the head and some parts of the armor I wanted to stand out.

**05** Using Dead White #72.701 I sprayed some points of light to the same areas as in the previous step, but applied more layers to the head and higher areas.

**06** I then applied glazes with Sun Yellow #72.706 over the points of light to smooth them.

**07, 08, 09, 10** The last step was to outline all the edges of the armor, painting small points of light to create eye-catching reflections on the armor.



## Glazes

A glaze consists in fine layers of paint, thin enough so that the lower coat of paint shows through them. The visual effect is a mixture of the base color and the glaze.

Glazes have a wide variety of uses when painting: applying glazes of red in the cheeks to provide different tones to a face, to create effects on a blade, to fix color transitions to get a good blurring effect, etc.

You have to use a mixture of roughly four drops of water and one of paint to be able to apply this technique. I usually apply glazes when painting Infinity models because with this technique you can get a very smooth finish. Below you can find four different examples in which I applied this useful technique.

### GLAZE TECHNIQUE

**01** First, I painted the sword using the normal procedure of highlights and shades.

**02** Then, I applied the first glazes using Blue Green #70.808 in very thin layers, waiting until the paint was totally dry before apply the next layer of glaze.

**03** To apply the second glazes I used Turquoise #70.966, applying very thin layers as before.

**04** The final step was to apply glazes using Imperial Blue #72.720 to provide shades and also an effect of depth.

**05** Around the scar I applied some glazes using Cavalry Brown #70.982.

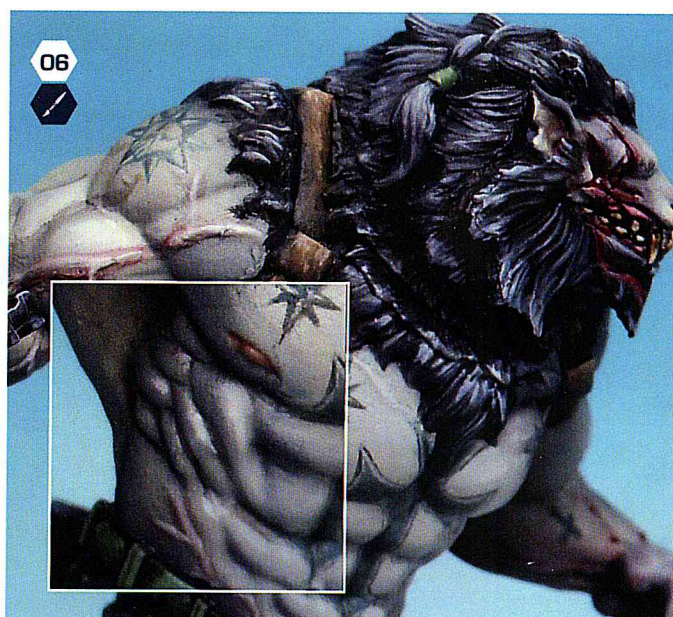
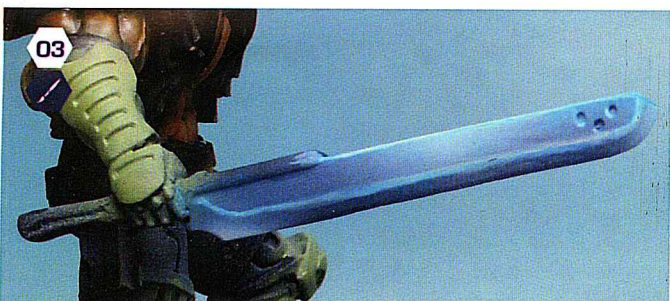
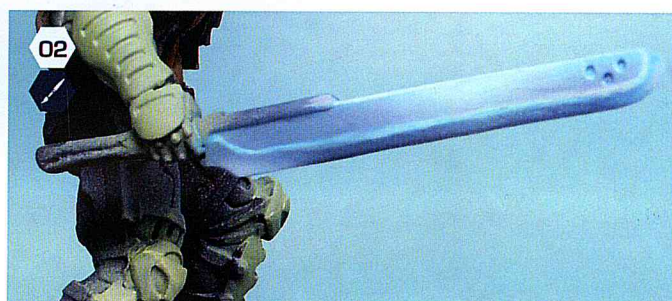
**06** I also applied some glazes in the body of the Dog-Warrior to get different skin tones.

**07** First, I painted the forearm using the same colors and the NMM technique.

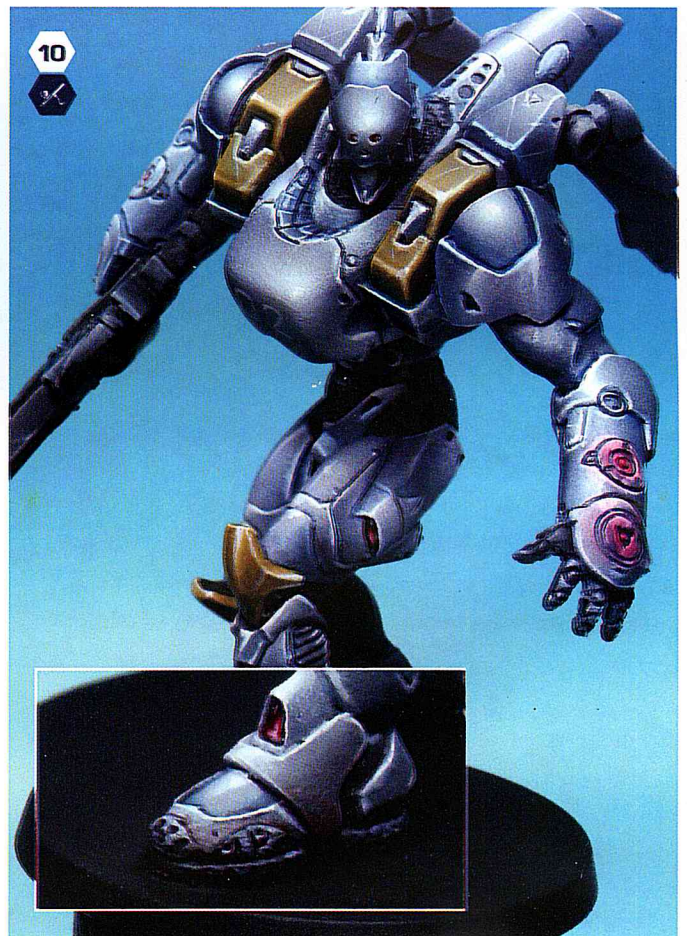
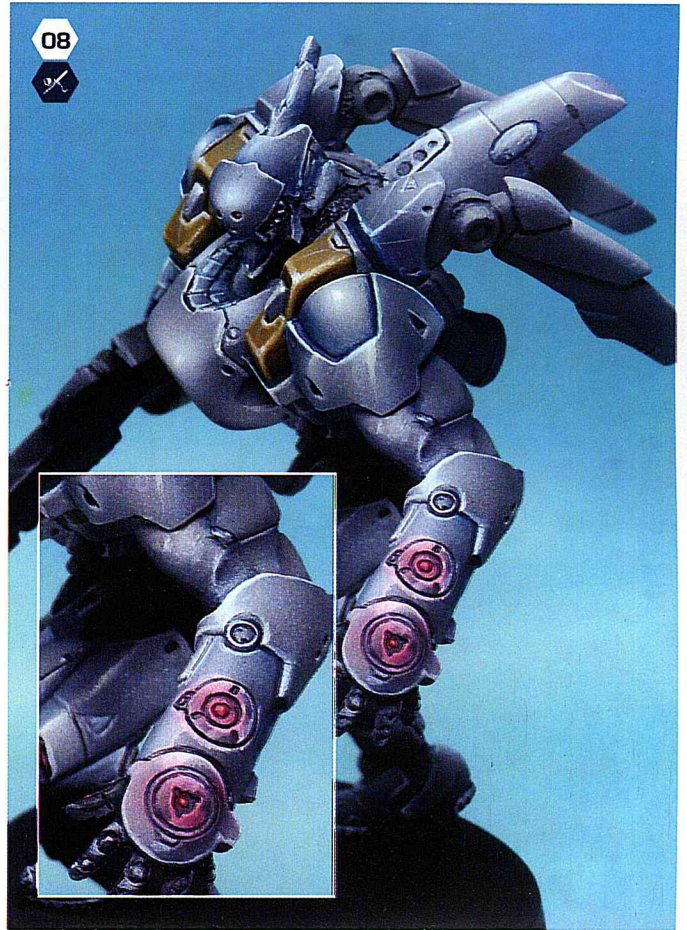
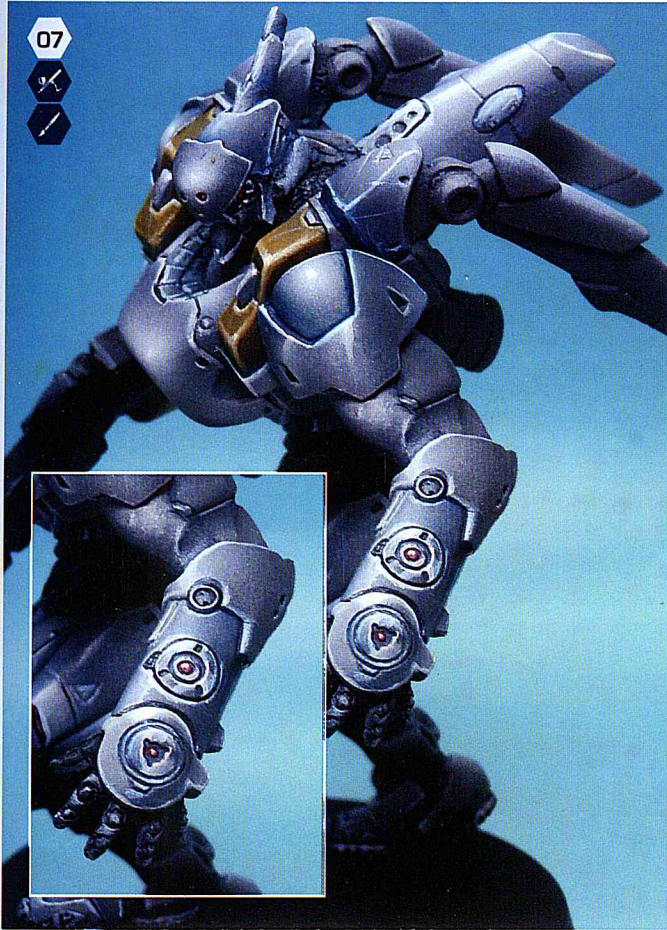
**08** Then, I applied glazes of Scarlett Blood #72.106 to get a light effect on the LED.

**09** In this miniature, I painted the foot using the same colors and also the NMM technique.

**10** Then, I applied glazes using Hull Red #70.985.



GLAZE TECHNIQUE





# MASTERCLASS

PAINTING MINIATURES FROM A TO Z

## Aiko Fujiwara, O-Yoroi Pilot

"Aiko Fujiwara is one of the best O-Yoroi pilots. It was her katana that gave the mercenary TAG 'Scarface' his famous nickname". That's the beginning of an Infinity comic project by Louis Stéphane, an artist who worked in the Infinity Artbook and the Infinity N3 book. When I read the plot and saw some sketches I decided to do something related to it.

This is the first Masterclass of the book because to me it perfectly reflects what Infinity is: a sexy pilot girl emerging from a huge combat mecha. This conversion introduces what you will find in this book: spectacular and sexy models.

But that is not the only reason this conversion is on the cover of the book; it was also the starting point of this book as a project. I was at my studio one October evening in 2013 and decided to set a new goal for my professional career: create a painting book. With this conversion and the Aiko design running inside my head, I started to work on it. And while I was cutting and gluing

the different parts of the model, more and more ideas for future conversions, dioramas, and busts came to mind. And fueled by them the idea of creating a book grew stronger until it was beyond a dream and became a real project.

That evening I composed this conversion just by gluing the arms and legs of the regular Infinity O-Yoroi to the Infinity Bootleg O-Yoroi. A lot of pieces didn't fit well, but as I was fueled by my crazy idea of creating a painting book, I found the way to build it. I have to admit this conversion was not easy and required cutting and modeling some pieces, and I had some trouble making them all fit together, but it was really worth in the end.

Once I finished the conversion I started to paint it, using some ideas taken from the Louis designs such as the Japanese Kanji, and providing the name of the protagonist to the conversion. So now, let's get started!



## STEP BY STEP



01



02



03



04



**01** First, I primed the model by applying three thin layers of Surface Primer Black #73.602 because this allows the paint to adhere properly during the painting process. I then applied three thin layers of Grey Primer #73.601 to the highest areas to get a better definition of the shapes.

**02** The base color of the armor was Black Red #70.859, applied in thin layers.

**03** To provide the first highlight I applied four layers of Bloody Red #72.010 to the highest parts of the armor to start to provide a volume effect. The more color you apply the more intense the color gets, so if you want to get a darker red you must apply fewer layers of Bloody Red.

**04** To provide the second highlight I made a mixture of 60% Bloody Red #72.010, 20% Sunny Skintone #70.845 and 20% Orange Fire #72.008 applied in the previous areas, but highlighted a smaller area.

**05** By adding 50% Ivory #70.918 to the previous mixture, I got the third highlight color to apply to the armor. This last highlight marks the points of light which will make the most important areas of the armor stand out.

**06, 07** A different view.



05



06



07



## STEP BY STEP



## STEP BY STEP



12

**08** Using Black #70.950 I painted all the parts of the TAG that were not armor. Then, I outlined the grooves of the armor plates with Hull Red #70.985.

**09** With the mixture made in step number five, I outlined all the edges of the armor to get a better visual definition of the plates. This was a difficult task, but the final result was really worth the effort.

**10, 11** A different view.

**12** The base color of the pilot's skin was Basic Skintone #70.815 which I applied in two thin layers.

**13** I outlined the hairline, eyes and mouth with Black #70.950. Then, I applied a wash with Medium Fleshtone #70.860 in the deepest parts of the skin.

**14** The first highlight required Basic Skintone #70.815, which I applied in the forehead, nose, cheekbones, chin, shoulders, and legs.

**15** To apply the second highlight to the skin I used Ivory #70.918. I applied this color to the previous areas but highlighted a smaller area.

**16** I applied a glaze with Cavalry Brown #70.982 in the cheeks and lips to provide some color tones to the face. Once finished, I painted some freckles with the same color. I then applied a glaze to the eyelids with Purple #70.959

**17** I only needed three easy steps to paint the jumpsuit of the pilot. The base color was Pale Blue #70.906, then I applied a wash in the deepest areas of the jumpsuit with Field Blue #70.964, and finally I highlighted the highest parts of the wrinkles with White #70.951. I also painted the base color of the stockings, just using Neutral Grey #70.992.

**18** To get a transparency effect on the stockings I applied some glazes with Basic Skintone #70.815.



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## STEP BY STEP



**19** To blend the base color of the stockings with the glazes, I again applied some very slight glazes, but now with Neutral Grey #70.992.  
**Note:** the glazes must be very slight to get the transparency effect desired.

**20** I applied a second glaze to the stockings with Dark Grey #70.994, but as I wanted to add depth I applied this glaze to the shaded areas of this piece of lingerie. Then, with a glaze of Black #70.950 I intensified those shades to provide an even more intense depth effect.

**21** Finally, to provide a slight highlight to the transparencies, I applied a very smooth glaze over just those areas with Basic Skintone #70.815.

**22** Red parts of the jumpsuit required the same colors I used for the armor. I highlighted the hair adding successive layers of white to the black color.

**23** To highlight all the black parts of the female model I followed the same procedure, adding successive layers of white.

## STEP BY STEP



**24** I applied a general wash with Black #70.950 to shade the model.

**25** With several glazes of Lime Green #70.827 applied in some areas of the model I got an effect of brightness and luminosity.



**26** The base color of the weapon's magazine was Dark Grey #70.994 which I highlighted with White #70.951 and shaded later with washes of Dark Prussian #70.899 and also of Black #70.950.

**27** A different view.



## STEP BY STEP



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**28** The procedure to paint the LEDs started by applying Black #70.950 as the base color, adding a first highlight with Turquoise #70.966, then a second highlight with Blue Green #70.808 and a third and last highlight with White #70.951.

**29** I protected the red parts of the model from overspray with Liquid Mask #70.523 as the next step required the airbrush to paint the black parts. To apply the Liquid Mask, I used an old brush.

**30** Once I had applied the black color, I then applied the first highlight with Dark Grey #70.994 to provide a volume effect to those areas.

**31** By adding 50% White #70.951 to the previous color, I provided the second highlight on the same areas as in the previous step, but to a smaller area.

**32** Then, using Black #70.950 I outlined with shades the grooves of the armor to get a better visual definition of the plates.

**33** To define and make the armor plates stand out, I just outlined them with White #70.951.



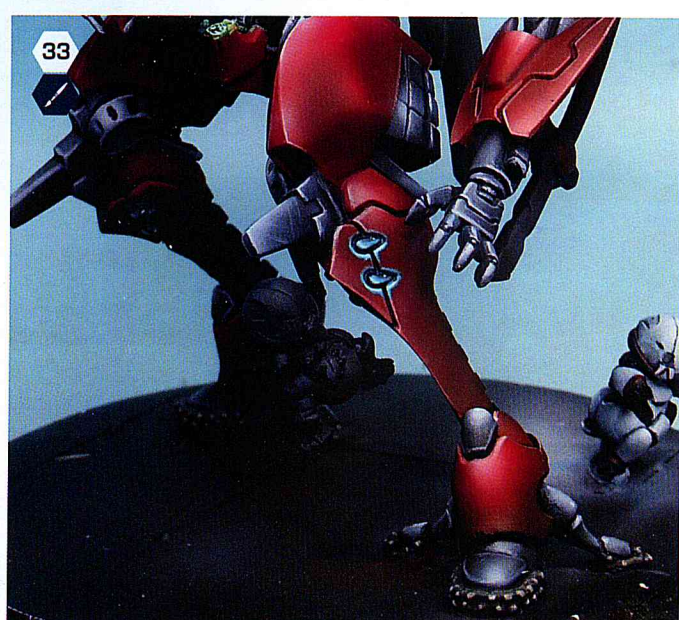
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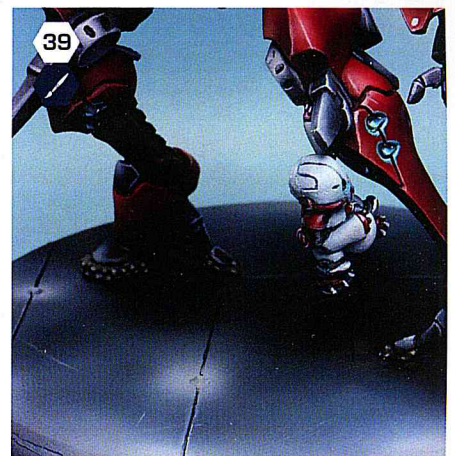
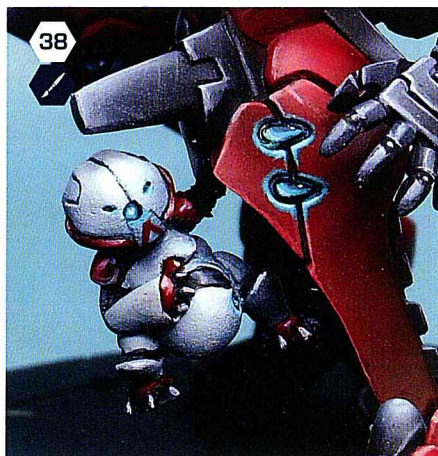
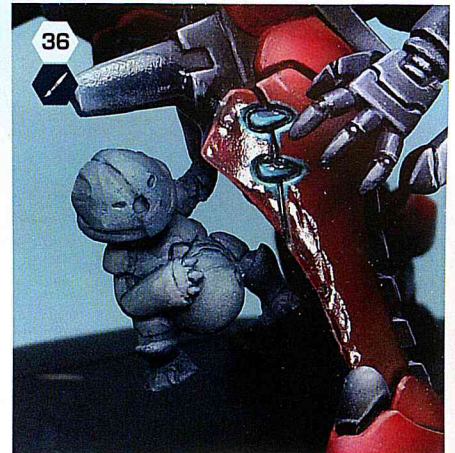


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## STEP BY STEP



**34** I masked the leg of the O-Yoroi with Liquid Mask to protect it from overspray to make painting the funny CrazyKoala easier.

**35** The base color was Pale Blue #70.906, which I applied with two light layers.

**36** To provide a good visual definition to the armor plates, I applied a wash with Dark Grey #70.994 over the entire surface of the model.

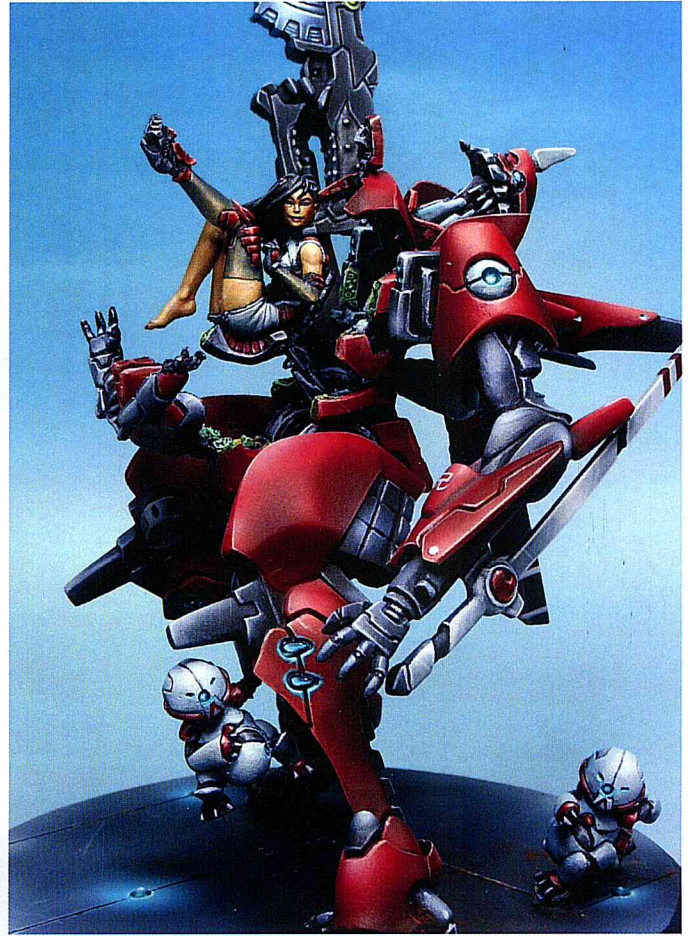
**37** I applied White #70.951 to highlight and provide a volume effect.

**38** I painted the red and black parts of the model in the same way as in the previous steps.

**39** The base color of the base was Black #70.950, adding White #70.950 to highlight and provide an increased volume effect.

**40** Finally, I outlined the grooves with Black #70.950 and painted the LEDs as I did in the step number 28.

STEP BY STEP



STEP BY STEP





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# MASTERCCLASS

PAINTING MINIATURES FROM A TO Z



## Tarik Mansuri

Tarik is the perfect model, a masterwork piece sculpted by Fausto Gutierrez. The strength and force this model conveys thanks to his huge size makes it the ideal figure to show in a painting contest.

But beyond that, I like this model because it perfectly reflects the background of this character, a soldier that hates peace because for him 'Being on duty is living life to the fullest'. In the midst of the action, his blood runs like mercury and that is the feeling he likes. He has taken part in countless high-risk missions, and has put his life on the line hundreds of times. Tarik is the great hero of Haqqislam, a seasoned soldier, tough, brave and ever victorious.

With a business card like this, it is obvious Tarik would be a must be in the Masterclass book. However, Tarik is not only a perfect model to show in a painting contest but also a great one for teaching some painting techniques. In fact, if

you would force me to choose the top ten of the best Infinity miniatures, Tarik Mansuri would be part of that honored list.

And now, Tarik will help me to demonstrate how to paint the lenses on a pair of goggles. This technique is very helpful for providing more realism when trying to imitate any type of crystalline surface. Also, we both will teach you how to apply a stippling technique inside the coat to texturize the leather, an easy and fun process some people fear to try. Lastly, in this Masterclass I will explain how to paint the simulation of a blade charged with energy. To do that we will use the airbrush and a many more things, as you will see.

So enjoy this nice article while sitting on your favorite sofa, and try it later on your Infinity (or other) models!



## STEP BY STEP



**01** To build Tarik's base I used a Resin Base. Here, the intention is to recreate a desert environment. To do so, I used cork to provide more volume to the base, covering it with Milliput. Sand texture was provided by using a sculpting tool. The final touch was provided by adding some sprigs and dried leaves to the base.

**02** I primed the model and base with three thin layers of Black Primer #73.602.

**03** Tarik's body armor is colored green, so I used Grey Primer #73.601 on it. This helped me to get a lighter green on the armor.

**04** The base color of Tarik's body armor is created through a mixture of 50% Luftwaffe Cam. Green #70.823 and Dead Flesh #72.035.

**05** To apply the first highlight across almost the whole surface of the armor I used Dead Flesh #72.035.

**06** I painted the base color of pants and boots with Dark Rust #302.

**07** To provide a greater definition to the body armor plates I used Luftwaffe Cam. Green #70.823. I used the same color to paint Tarik's leg pouch and strings too.

## STEP BY STEP



## STEP BY STEP



**08** The next step was to apply a wash with a mixture of 50% Black #70.950 and Dark Rust #302 to the pants and pouch. Then I applied the second highlight of the body armor using Ivory #70.918. I focused especially on the edges of the armor, so the plates were more defined.

**09** To produce different tones in the body armor I applied an Orange Brown #70.981 wash was applied to some areas of it. This provided more chromatic variety to Tarik's armor.

**10** A different view.

**11** I painted the base color of the AP Rifle with Black #70.950. I made the highlights by adding White #70.951 to the base color and so on until I finished the edges with pure White.

**12** A mixture of 50% of Cork Brown #70.843 and Ger. Cam. Orange Ochre #70.824 was my option to use as base color of Tarik's face.

**13** An initial wash using Flat Earth #70.983 provided depth to Tarik's face. Then, a second wash with Black Red #70.859 gave more variety to the skin tones.



**14** I highlighted Tarik's skin with Sunny Skin Tone #70.845, focusing on the cheekbones, nose and forehead.

**15** To paint the second highlight I used Basic Skintone #70.815, applying it to the same points as in the previous step but reducing the area being highlighted.

**16** To paint Tarik's tongue and nose point I used with Cavalry Brown #70.982.

**17** I painted the teeth and eye sockets with Ivory #70.918 using a thin detail brush.

**18** To paint the pupil I used Black #70.950. Then I painted a point of light in the eye using White #70.951. The base color of the beard was Black #70.950 and then I highlighted it with Ivory #70.918.

**19** A different view.

**20** The base color of Tarik's turban is Black Red #70.859.

**21** I started highlighting with Bloody Red #72.010, applying several layers until a bright red was produced.



## STEP BY STEP

**22** I then applied some Sunny Skin Tone # 70.845 to the first highlight to make the second highlight, providing more volume to the turban.

**23** I added a quantity of Ivory # 70.918 to the wrinkles of the turban to highlight them even more.

**24** Now it was time for the goggles. The base color of the lens was painted with Goldbrown #70.877.

**25** I applied a Sepia #72.091 ink to the lens to shade it. Please note I focused on the lower area of the lens.

**26** I painted the first highlight with a mixture of 50% of Flat Yellow #70.953 and Goldbrown #70.877. Then I focused on the higher area of the lens.

**27** To provide a crystalline appearance, I applied some light reflections with White #70.951.

**28** To protect painted areas I applied a layer of Liquid Mask # 70.523 as the next step, using the airbrush to paint it on.

**29** Another view.

**30** The base color of the coat was painted with Dark Rust #302.

**31** Another view.

**32** To provide the first highlight I used Flat Earth #70.983. Please note I focused on the higher parts of the wrinkles.

**33** Another view.



## STEP BY STEP

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## STEP BY STEP



## STEP BY STEP

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**34** To provide a textured effect to the coat I used the stippling technique with a mixture of 50% of Sunny Skin Tone #70.845 and Flat Earth #70.983.

**35** Another view.

**36** Then, I used again the stippling technique, but with Deck Tan #70.986.

**37** A different view.

**38** I used a wash of Black #70.950 to soften the stippling paint and provide depth to the coat's wrinkles.

**39** Another view.

**40** Finally, I applied a light stippling using Deck Tan #70.986, providing a slight highlight to the leather.

**41** A different view.

**42** The base color was Luftwaffe Cam. Green #70.823.

**43** I applied the first highlight with a mixture of 50% of Luftwaffe Cam. Green #70.823 and Olive Green #70.967.

## STEP BY STEP



**44** I used Sunny Skin tone #70.845 to apply the second highlight, focusing on the higher areas of the wrinkles.

**45** I applied shades using Black #70.950 and some Dark Green 76.512, providing more depth to the wrinkles.

**46** Next, I wrapped the model with transparent film as I was going to paint the blade with the airbrush. I chose Blue Green #70.808 as the base color.

**47** The first shade used a mixture of 30% Turquoise #70.966 and 70% Dark Prussian Blue #70.899.

**48** Then, I outlined the edges of the blade with White #70.951.

**49** I painted a source of light using White #70.951. In this way, I produced a bright effect on the blade.

**50** Before keep advancing, I retouched some highlights and shades.

**51** You can see the freehand designs painted on the coat and backpack.

**52** To paint the base I applied the base color using Ger. Cam. Orange Ochre #70.824. Then, I used Burnt Sienna Pigment 73.106 to apply successive washes. To provide a volume effect to the terrain, I applied some highlights using Dark Sand #70.847.



STEP BY STEP

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# MASTERCCLASS

PAINTING MINIATURES FROM A TO Z

## Gecko Squad

Nomads are one of my favorite Infinity factions. I'm fascinated by their TAGs and Remotes, but also by the complete and badass background of this army.

I have to admit it was very difficult for me to decide which Nomad model to make a step-by-step for inclusion in this book, but finally Geckos got me!

The Gecko Squad was a surprise for Infinity players, and also for me. This was the first time Corvus Belli released a two TAGs pack instead of the usual single release. However, the Gecko's compact size allows a two model box, offering two TAGs for the price of a big one.

But don't get me wrong, Geckos are not "small". They're compact and bulkier, yes; however, Geckos are big enough to scare your enemy's troops while being small enough to take advantage of scenery cover. If most Infinity TAGs

are tall and slender, Geckos are the opposite. More related to a Heavy Infantry trooper than a TAG, we usually define Geckos as the Sumo wrestler version of an armored infantryman. It was nice to paint these Nomad TAGs as their massive size provided a change from the rest of the Infinity TAGs. Both Geckos have the same design, only with different weapons and poses. The painting technique is the same, however, so in this masterclass I will focus on only one of them.

In this article you can see how to paint the Nomad's red armor, and how to get that bright red color so characteristic of Nomads. In addition, I also explain the painting method of the other Nomad colors, such as black and white.



## STEP BY STEP



**01** I primed the Gecko by applying three thin layers of Black Primer #73.602. It is important to cover the model completely; leave no part of the metal surface without primer.

**02** The parts that will be red I primed in two separate steps. First, I applied two thin layers of Grey #73.601.

**03** Then, I applied one thin layer of White Primer #73.600 to the same areas as the previous step. I applied Grey first and White Primer later because I wanted

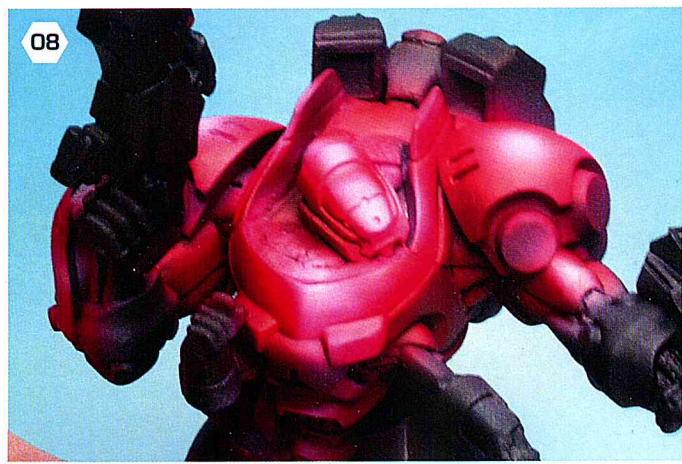
to get a bright red. Priming with White will provide a vibrant final red.

**04** I painted the first shades with Bloody Red #72.010. I covered the surface almost completely with this paint, but left some areas showing the White primer. For this step I applied five layers, each layer providing more intense color than the previous.

**05** I painted the second shade by applying Black Red #70.859 in the deepest areas of the armor plates.



## STEP BY STEP



## STEP BY STEP



**06** I painted some points of light using White #70.951 to highlight parts of the armor.

**07** I then applied a medium tone of Bloody Red #72.010 to smooth the points of light into the base color.

**08** A view from above.

**09** Using Black #70.950, I painted the base color for all of the black areas. At the same time, I used Pale Blue #70.906 for the base color of white areas.

**10** I outlined gaps between plates with a shade of Hull Red #70.985. At the same time, I used a mixture of 85% White, 10% Golden Flesh, and 5% Red to outline the lights.

**11** A different view.

**12** To provide volume, I painted the first shade of white areas using Field Blue #70.964.

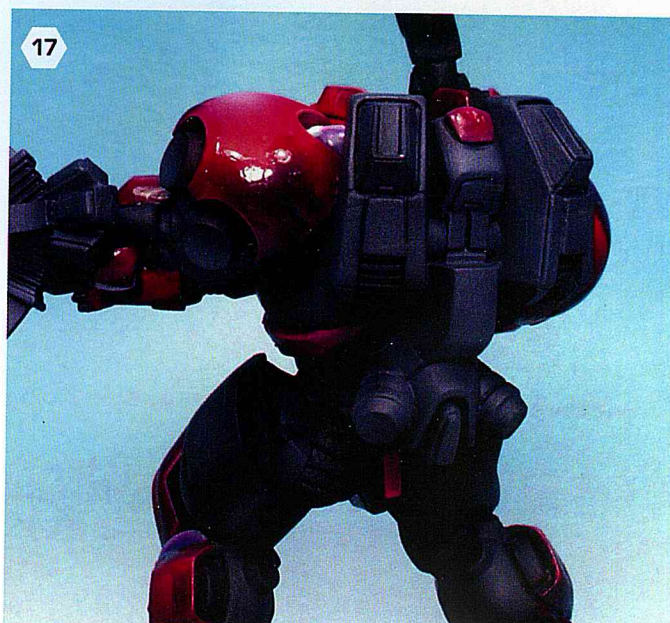
**13** I used White #70.951 to paint highlights on the edges of the white surfaces.

**14** To paint the regimental numbers on the Gecko's legs White #70.951 applied with a fine detail brush.

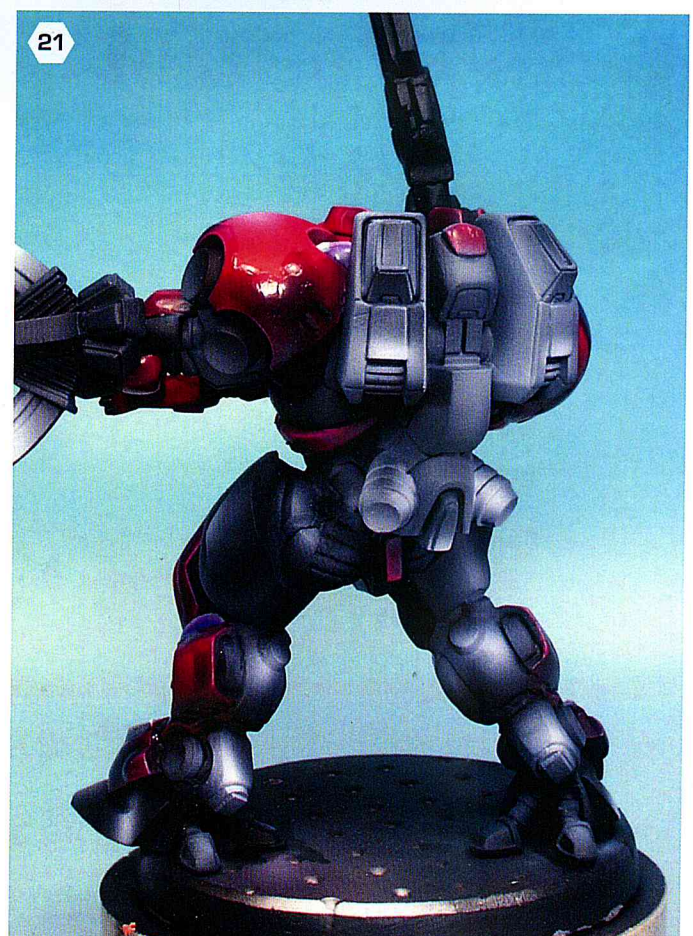
**15** I used an old brush to apply Liquid Mask to those areas of the Gecko I didn't want to overspray, as the following step required using the airbrush to paint black surfaces.

**16** To provide the first volume effects, I painted with Dark Grey #70.994 as a first highlight.

**17** Another view.



## STEP BY STEP



## STEP BY STEP



**18** I made a mixture of 50% Dark Grey #70.994 and White #70.951 to apply a second highlight to the same areas of the previous step, only this time less of the surface was highlighted.

**19** A different view.

**20** Again, I painted some points of light using White #70.951 to highlight these areas.

**21** Another view.

**22** To get a contrast, I applied a shade to the deepest areas using Black #70.950.

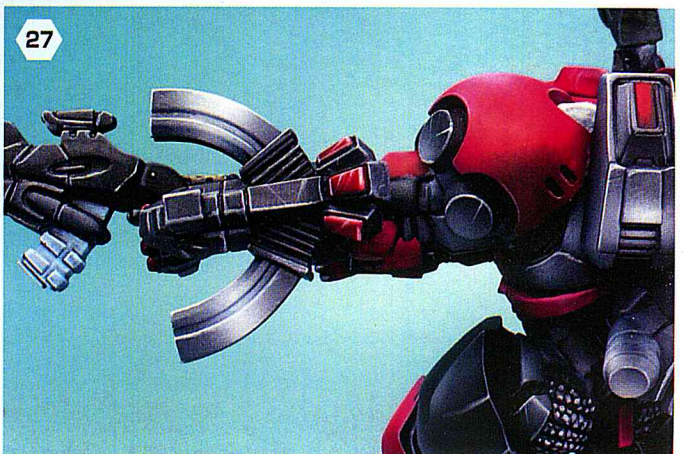
**23** A different view.

**24** I then removed the Liquid Mask using Blu Tac.

**25** Another view.

**26** Next, I highlighted the edges of the areas painted with the airbrush with White #70.951. I painted weapons and cables with the paintbrush following the same recipe I used for the black plates.

**27** A different view.



## STEP BY STEP

**28** Another view.

**29** I used a fine detail brush and White #70.951 to paint stripes in the shoulder pads and the breast plate of the Gecko.

**30** Using a fine detail brush and White #70.951, I painted insignia and regimental numbers.

**31** Next, I painted the base color of the LEDs with Blue Green #70.808.

**32** I applied a layer of Black Green #72.090 inside the LEDs.

**33** Then, I used white #70.951 to paint a light coming from the LEDs.

**34** I masked the Gecko's feet with Liquid Mask using an old brush to protect the previous work when painting the base.

**35** I then applied the base color using Hull Red #70.985.

**36** Next, I painted the first highlight of the base with Cork Brown #70.843.

**37** I painted the second highlight with Orange Brown #70.981.

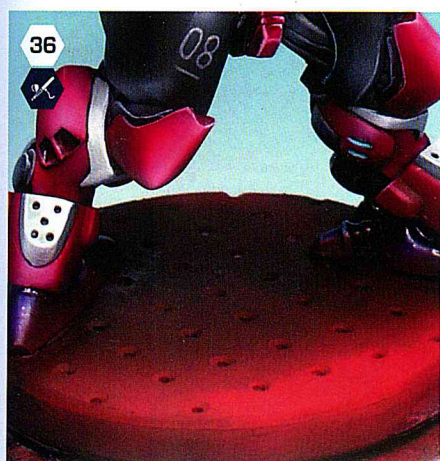
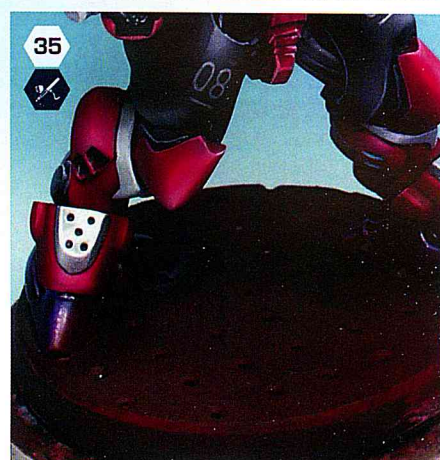
**38** To get a dirty effect, I mixed pigments with Smoke #70.939 and applied the mixture to the base and feet.

**39** Lastly, I retouched a few highlights and shades to blend some color transitions and highlight some edges.

**40** A different view.



## STEP BY STEP





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# MASTERCCLASS

PAINTING MINIATURES FROM A TO Z

## Thais Bust

If there is an Infinity illustration I will always love it is the inner cover of the "Would you like to know more?" chapter of the Infinity: Human Sphere book, the one in which you can see a precious girl chatting on her cell phone. That illustration has been really inspirational to me so I wanted to recreate it in a model. However, I'm not talented in sculpting, so I asked for help from a good friend and great sculptor, Yanninck Hennebo.

Yannick worked with Corvus Belli during the first years of Infinity, sculpting some great models and becoming a reference for other Infinity sculptors of that age. Now, several years later, Yannick reaches the top again with this bust. Thanks my friend!

I made the decision to request a bust instead of a 28 mm miniature because it is easier to explain and photograph the painting process of a big surface.

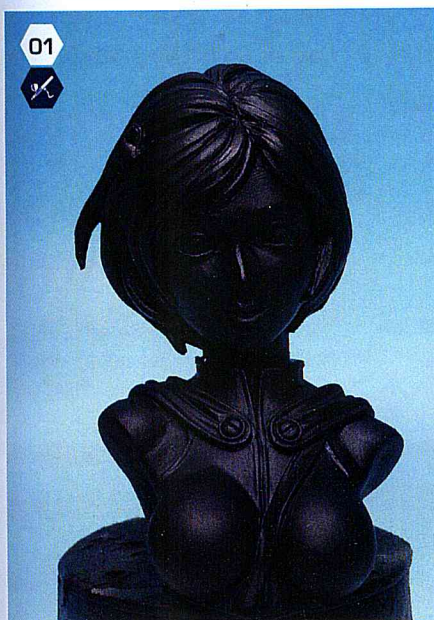
With this bust I wanted to explain how I painted female skin using the airbrush/paintbrush method, how to get smooth transitions when using the airbrush and also how to finish the paintjob applying small touches with the brush.

Another relevant aspect of this Masterclass article is the use of the Liquid Mask #70.523, a great and useful product that will help us a lot when we want to use the airbrush and not stain other previously painted areas.

During the whole process of painting the bust I greatly enjoyed painting and detailing the skin, eyes, and hair because the change in scale was refreshing to me. However, I am confident this is a great article, and you will see after a few steps that you can get good results and lose your fear of using an airbrush to do your paintjobs.



## STEP BY STEP



**01** First, I primed the bust using Surface Primer Black #73.602 because this allows the paint to adhere properly during the painting process.

**02** Then, I primed it again applying three thin layers of Grey Primer #73.601 to get better volume definitions.

**03** I applied the base color with Basic Skintone #70.815. In this step it is very important to apply very thin layers of paint to get a good result.

**04** To apply the first shade I used Beige Red #70.804, applying it to the eyelids, cheeks, neck, and also in the area where the shoulder and chest separates. Don't forget, the more layers of paint you apply to the same area, the stronger and more noticeable the shade will be.

**05** To paint the cheeks I made a mixture of 50% Cavalry Brown #70.982 and Beige Red #70.804.

**06** To smooth the strong contrast between the color of cheeks and cheekbones I applied Basic Skintone #70.815 where the colors meet, smoothing and blending those colors.

## STEP BY STEP



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**07** I outlined the join between face and hair with Black #70.950. Doing this lets me know if it is necessary to highlight the face more.

**08** I applied the last highlight with Light Flesh #70.928 and a light shade of 50% Beige Red #70.804 and Cavalry Brown #70.982 to the cheeks.

**09** The first step to paint the eyes was to apply Black #70.950 to the sockets.

**10** Then, I painted the oval of the eye with Ivory #70.918, keeping a black outline around the eye.

**11** The next step was to apply Red Wash #73.206 to the corner of the eye and also in the low area of the oval of the eye.

**12** I painted a dot in the oval of the eye using Black #70.950.

**13** To paint the iris I used Heavy Blackgreen #72.147.

**14** To finish the eyes, I applied a highlight to the iris with a mixture of 50% Heavy Blackgreen #72.147 and Blue Green #70.808, adding a point of light with White #70.951.



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## STEP BY STEP



**15** To paint the base color of the lips I used Old Rose #70.944.

**16** Then, I applied washes with Red Wash #73.206. To finish the lips, I painted some lines with White #70.951 to provide a slight highlight.

**17** I outlined the hairline with Turquoise #70.966.

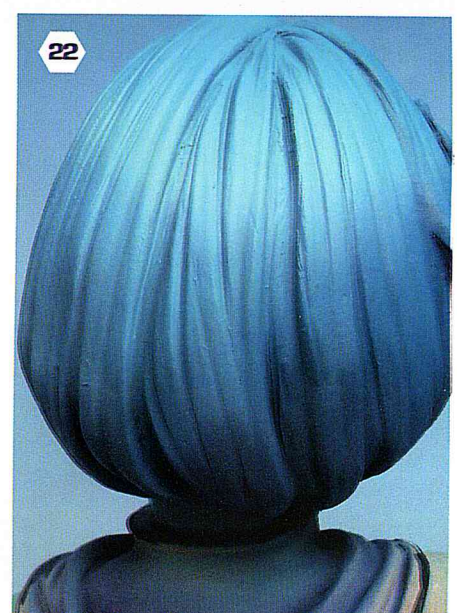
**18** The next step required using the airbrush, so I applied Liquid Mask #70.523 to the face to protect it from overspray.

**19** To paint the base color of the hair I used a mixture of 50% Heavy Blackgreen #72.147 and Turquoise #70.966.

**20** To highlight the hair I used Blue Green #70.808.

**21** I applied the second highlight with a mixture of 50% Blue Green #70.808 and White #70.951.

**22** Another view.



## STEP BY STEP



## STEP BY STEP



**23** I removed the Liquid Mask #70.523 with Blue-Tac.

**24** Finally, I painted the eyebrows using the same base color of the hair, adding the last highlights with White #70.951 to make some hairs stand out.

**25** A different view.

**26** Once finished with the hair, I applied Liquid Mask #70.523 to the neck and then painted the base color of the dress with a mixture of 50% Heavy Blackgreen #72.147 and Luftwaffe Cam. Green #70.823.

**27** I applied the first highlight to the larger areas using Yellow Green #70.881.

**28** I used Camouflage Green #72.031 to apply the second highlight in the same areas as in the previous step, but painted a smaller area.



**29** To make the dress stand out, I applied points of light to the breasts by adding some White #70.951 to the previous color.

**30** Lastly, I applied a slight glaze to the entire surface of the dress to blend and harmonize the colors.

**31** Once again, I applied Liquid Mask #70.523 to the dress to protect my previous work when using the airbrush.

**32** I made a mixture of 50% Heavy Blackgreen #72.147 and Periscopes #309 for the base color of the hood.

**33** I added a small amount of Sunny Skintone #70.845 to the base color to paint the first highlight on the higher areas.

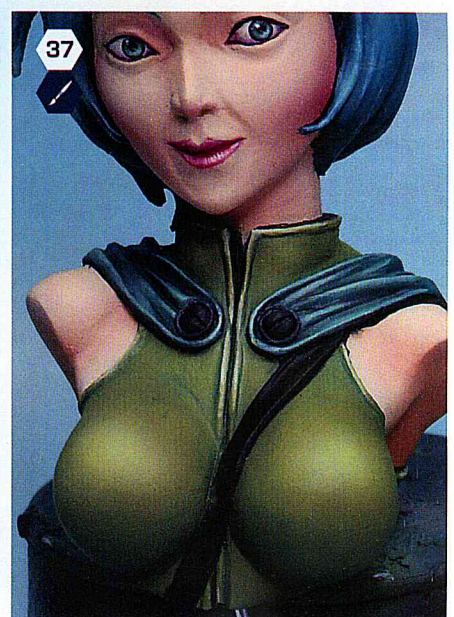
**34** To create the color of the second highlight I added a small amount of Ivory #70.918 to the previous mixture, applying it to the same areas as the previous step, but painting a smaller area.



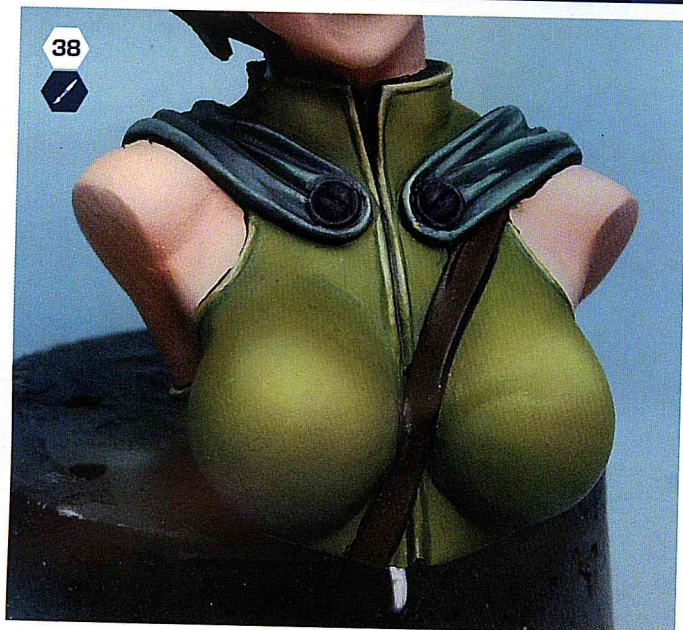
**35** For the shades, I made a mixture of 50% Black #70.950 and Periscopes #309, applying in the wrinkles.

**36** Then, I added more Ivory #70.918 to the mixture used in the 34th step, painting the last highlight in the higher areas of the wrinkles.

**37** To outline the edges of the dress, I used a mixture of 80% Ivory #70.918 and 20% Camouflage Green.



## STEP BY STEP



38

**38** I painted the base color of the strap with Chocolate Brown #70.872.

**39** I used Flat Earth #70.983 to paint the first highlight on the strap.

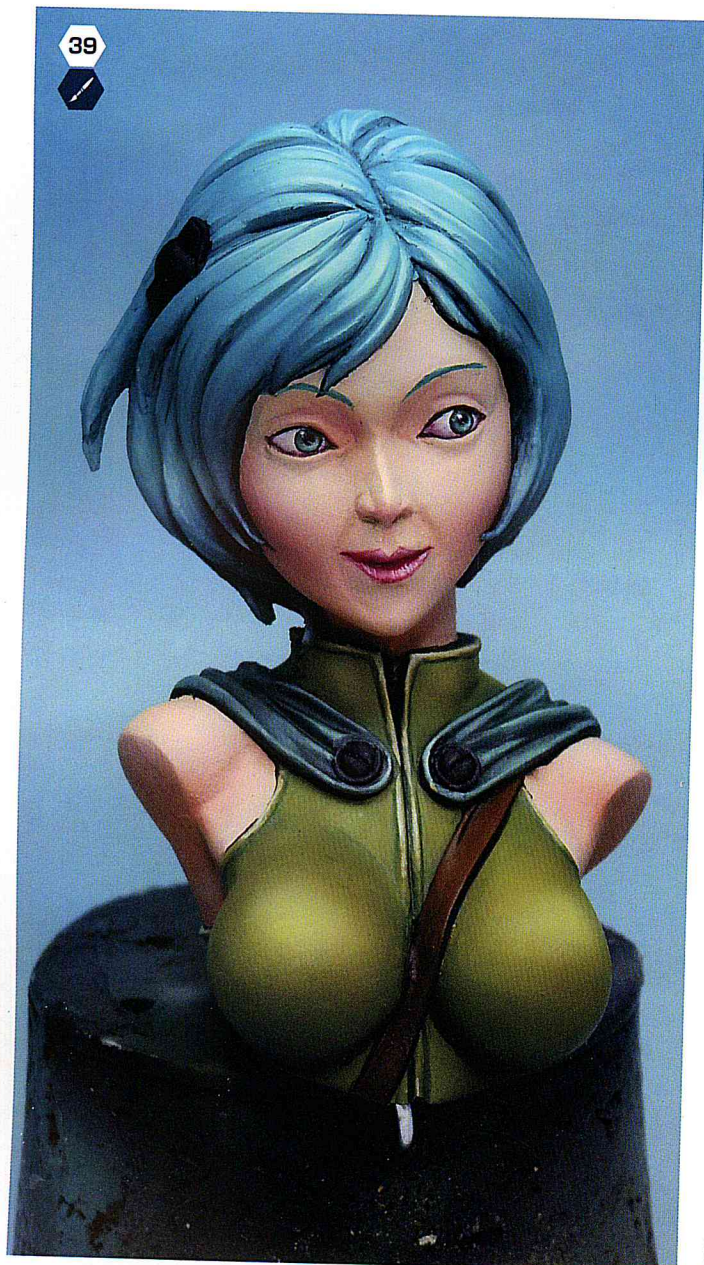
**40** To provide the second highlight, I applied a light stippling to the edges of the strap using Sunny Skintone #70.845.

**41** To finish the strap, I washed with Black #70.950 and Dry Rust #72.136 to provide an effect of depth.

**42** I highlighted the hairclip by adding White #70.951 to the Black #70.950.

**43** To paint the hood's fasteners, first I applied a base color using Heavy Brown #72.153. Following that, I highlighted them with Heavy Gold Brown #72.151 and provided the last highlight using White 72.001. Finally, I painted the shades with Sepia #72.091.

**44** The figure finished.



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STEP BY STEP

41



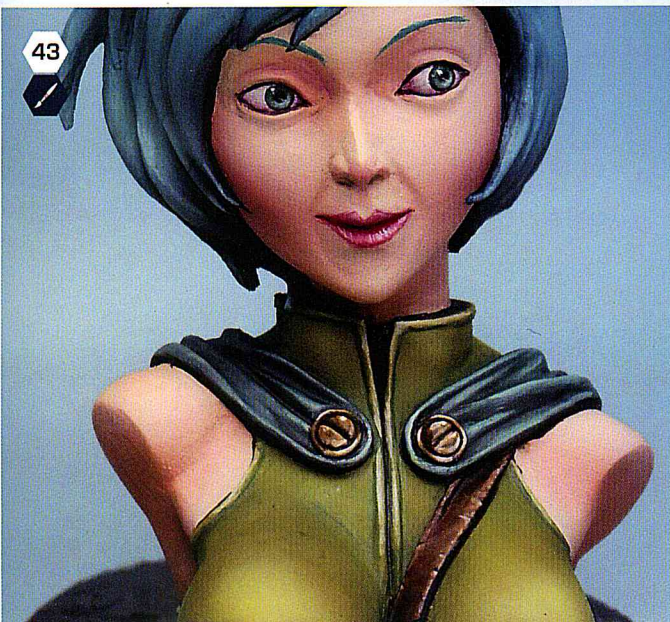
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43





CORVUS BELLII  
**INFINITY**

# MASTERCCLASS

PAINTING MINIATURES FROM A TO Z

## Busy as a Tech Bee

"In PanOceania, the maintenance and repair battalions are the heroes of the rearguard. Known popularly as Tech-Bees, these maintenance technicians always keep your systems ready and tuned, no matter how specialized they are. The Tech-Bees are a real morale booster for PanOceanian troops!"

This was the second conversion I made for this book. From a personal point of view, it was quite important to me, as this model was one more step in the process of accomplishing my dream to create this book.

This conversion starts with the Tech-Bee of the Infinity Bootleg range. It is a small diorama that shows a Tech-Bee, a PanOceanian maintenance technician, leaning over the body of a Cutter. I had little doubt about what to do with this conversion; the first time I saw the model of the Tech-Bee from the Infinity Bootleg range it was crystal clear to me what to do with it. As an idea it was easy:

just take the legs of the Infinity Cutter and glue them to the body of this model. But the execution was not so easy as I had to sculpt some parts of the model to be able to create what I imagined, and I am way better painter than sculptor!

Another unexpected difficulty with this conversion happened when I was trying to glue the legs. There was too much humidity in the studio so the Loctite didn't glue consistently because cyanoacrylate doesn't work well in high humidity. I can assure you that day I invented new and highly creative curses and insults, but when you have to face this kind of situation the best you can do is just to try to warm the place and take a rest while you wait.

This Masterclass is very useful because it explains how I paint the PanOceanian blue and other techniques related to this Infinity army. I hope you find it as funny and entertaining as I did when painting it!



## STEP BY STEP



**01** To get a better adherence for the base colors, I primed the model by applying three thin layers of Primer Surface #73.602, trying to cover the whole surface. Once these layers were totally dry I applied two layers of Grey Primer #73.601 which provided a general highlight to the model.

**02** Using Dark Prussian Blue #70.899, I applied the base color with three thin layers. It is very important to get a thin and consistent base color to be able to work comfortably with it later.

**03** The first highlight is a mixture of 70% Dark Prussian Blue #70.899 and 30% Blue Green #70.808. I applied this first highlight to almost the whole surface to get a general highlight for the model.

**04** To get the second highlight I added 20% of White #70.951 to the previous mixture and I applied it to the head, shoulders, arms, and legs.

**05** To make the third highlight I used White #70.951. I applied this third highlight in the same areas as before, but highlighted a smaller area. Don't forget the more layers of a color you apply to the same area, the stronger the color will be.

**06, 07** A different view.



## STEP BY STEP

**08** With a thin brush I outlined all the grooves of the armor using a mixture of 50% Black #70950 and Dark Prussian Blue #70899. I painted all other parts of the model that are not armor using Black #70.950.

**09** I outlined the edges of the armor using White #70.951.

**10** To provide the base color of the weapon and the inner part of the chest I used Black #70.950. Once finished I highlighted them by adding successive layers of White #70.951.

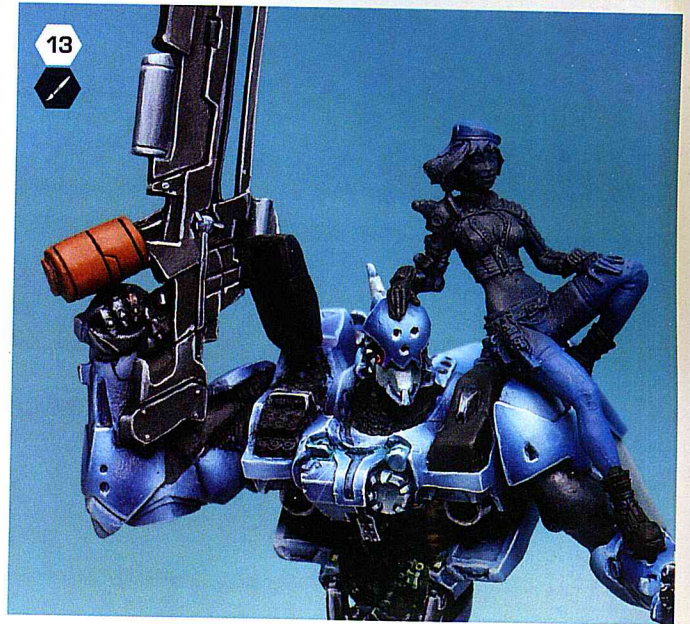
**11** I applied some glazes to the weapon using Dark Prussian Blue #70.70.899 to visually separate the different parts. Then, I also applied some glazes with green and orange to the inner areas with the same purpose.



## STEP BY STEP



12



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**12** I painted the magazine using a mixture of 50% of Cavalry Brown #70.982 and Orange Brown #70.981.

**13** I applied thin layers of Orange Brown #70.981 to provide the first highlight. Once again, the more layers you apply the more intense color you will get.

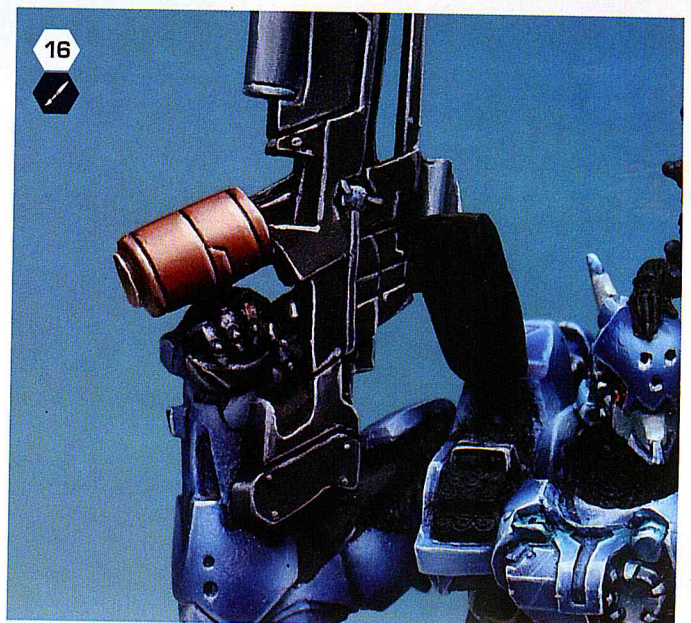
**14** To paint the second highlight I added 20% of Sunny Skintone #70.845 to the previous mixture.

**15** I provided the last highlight using White #70.951 by applying it to the same areas and edges as in the previous step.

**16** I then applied washes of Sepia Ink #73.200 and Cavalry Brown #70.982 in the shadow areas to provide more depth to the color of the magazine.

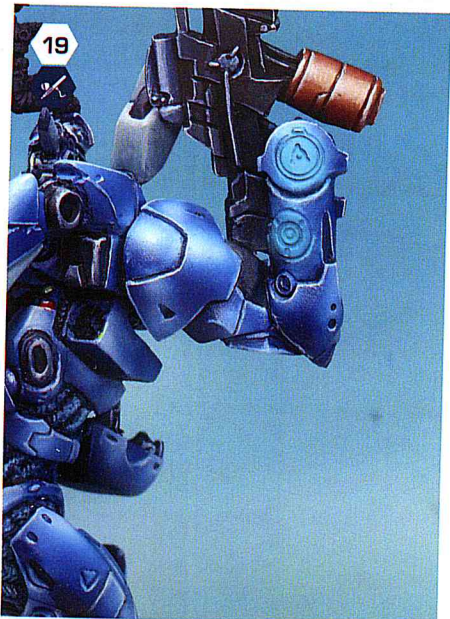
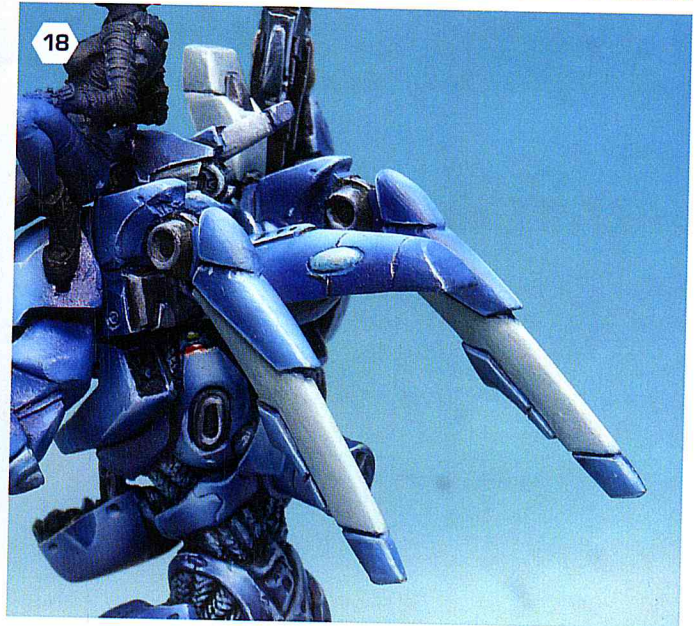


15



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## STEP BY STEP



**17** Next, I painted the white parts with Pale Blue #70.906, adding White #70.951 for highlights and applying washes with Intermediate Blue #70.903 for shades.

**18** Another view.

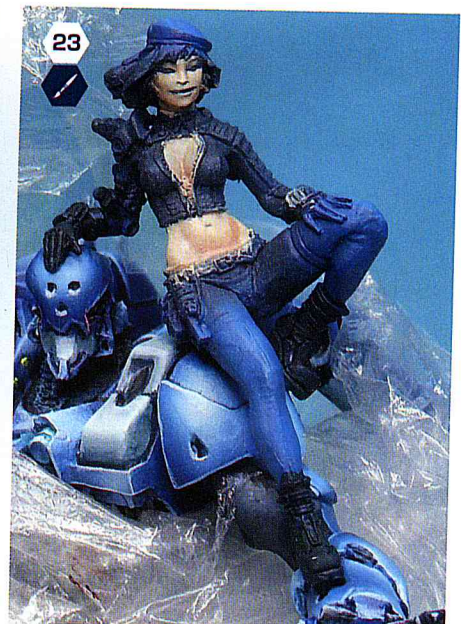
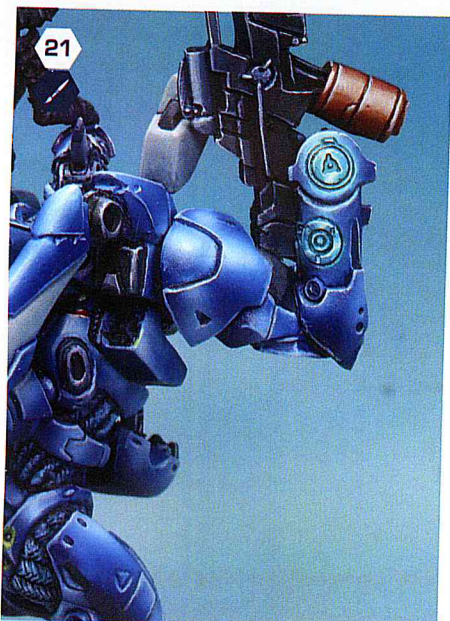
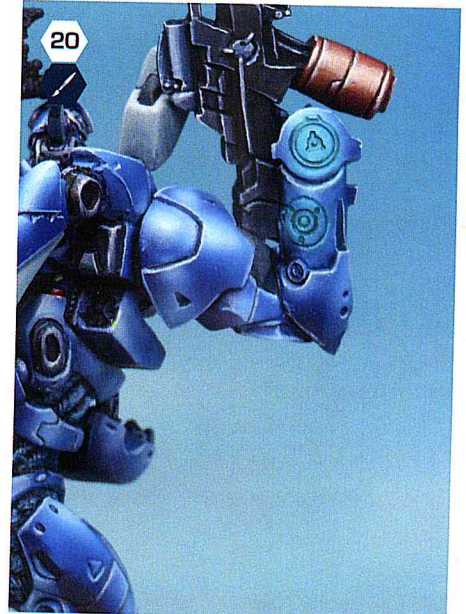
**19** I painted the base color of the LEDs on the arm using Blue Green #70.808.

**20** Then I applied three washes of Turquoise to get a better visual definition in this area.

**21** Finally, I applied the lights and shine to the edges using White #70.951.

**22** In the following step I painted the base color of the Tech-Bee's skin with Basic Skintone #70.815. To protect my previous work, I wrapped the Cutter with transparent film.

**23** I then applied washes with Beige Red #70.804 to the deepest parts of the skin. As I mentioned before, the more washes you apply the more intense will be the color you will get.



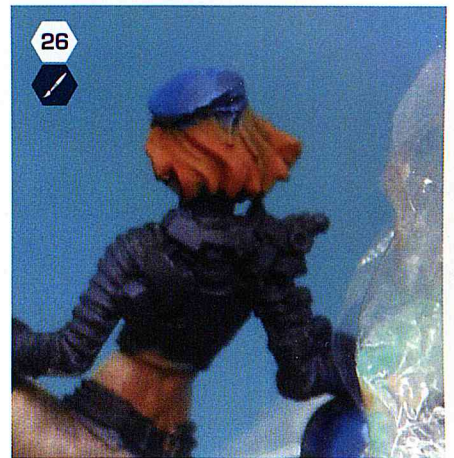
## STEP BY STEP



24



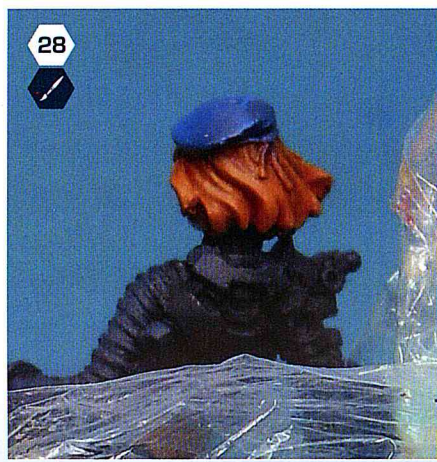
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**24** I applied several washes to the cheeks and lips using Cavalry Brown #70.982.

**25** To finish the face I highlighted the skin with Basic Skintone #70.815 applying some smooth glazes in the eyelids with Purple #70.959.

**26** Once the face was finished, the next step was the hair which I painted with Orange Brown #70.981 for the base color.

**27** To darken the hair and to create the first shades I applied a wash with Cavalry Brown #70.982.

**28** Then, I painted the first highlights with Orange Brown #70.981, applying it to the locks of her hair.

**29** To paint the second highlight I added to the previous color Sunny Skintone #70.845. I applied it to the same parts but painted a smaller area.

**30** Now, PanOceanian painters pay attention to the following steps: how to paint the PanO blue. The base color of the blue parts of the clothes required Dark Prussian Blue #70.899.

**31** To paint the first highlight I just applied to the previous color 30% of Blue Green #70.808.

## STEP BY STEP



**32** To that previous mixture I added a 10% of White #70.951 to provide the second highlight to the PanO blue.



**33** I painted leather parts with the following steps: First, I applied a base color with English Uniform #70.921. Then I applied some stippling, first with Sunny Skintone #70.845 followed by Ivory #70.918. Finally, I applied a wash with Smoke #70.939 to get a visual definition of the different parts.



**34** To paint the metal parts I applied a base color with Dark Grey #70.994 adding White #70.951 to highlight them. The final step was to apply some glazes with Turquoise #70.966 to beautify the color.

**35** I used a thin brush to paint the letters, applying thin layers of White #70.951.

**36** I also applied some pigments in the turbines of the Cutter.



## STEP BY STEP

**37** The next step was to paint the base of the model with the airbrush, so I applied Liquid Mask to the feet of the Cutter to protect them.

**38** I used Black #70.950 to paint the base color.

**39** I painted the first highlight with Yellow Green #70.881. I applied fewer layers of paint in those parts closest to the feet to simulate shadows. Meanwhile I applied more layers of paint in the far away areas to get a more intense color.

**40** Another view.

**41** The next step was to paint the base of the numbers with the airbrush, so I applied Liquid Mask around them.

**42** I painted the first highlights with Deck Tan #70.986, applying more layers of paint to the areas placed far away from the feet to get a more intense color.

**43** Using Black #70.950 and Smoke #70.939 I applied stains and scratches to weather the model.

**44** The final step was to apply some pigments to simulate a rusted and dirty effect.





CORVUS BELLI  
**INFINITY**

# MASTERCCLASS

PAINTING MINIATURES FROM A TO Z

## Hungries: Preta Bust

"The Hungries, as Gakis and Pretas are collectively known, are light combat operatives, representatives of some bastard race the EI found in on a long-forgotten planet. The main military applications of these units are to dissuade the enemy forces and to break their lines. Experience has taught human troops never to let them get too close. Simply put, these creatures are bad, bad news. Their speed and tenacity makes for a terrifyingly ruthless enemy. Not in vain is it said that they never give up their pound of flesh."

As you have read, the Hungries are really frightening aliens, and their look is an homage to their background. I always have liked the concept design of the Hungries, as they give to Infinity that Giger look we all love in sci-fi. So, when I was planning the contents of this book you now have in your hands, my idea was to include one of these Combined Army aliens.

However, even though they have impressive models, they are much too tiny to be able to accurately explain the techniques I used to paint them. I was very upset with that, as I really wanted to include one of the Hungries in the book. So after some thought, I came up with the idea of making a bust.

With a bust I have a wider surface on which I can create the different effects and they will

stand out more so you can see and understand them more easily. There are two different kinds of Hungries, Gakis and Pretas, and I decided to choose a Preta, as these have a symbiont on their back which gives them a more interesting and alien look.

The modeler of this nice bust was David Pereira, a great sculptor who kindly offered to help me model it. In the pictures of this masterclass you will see the finesse of his sculpt, and how the bust communicates a feeling of tension and aggressiveness thanks to the movement of the head and the open jaws.

In this masterclass you will learn how I paint an alien skin, applying a texturized effect to it by combining the stippling, washing and glazing techniques. It is an intuitive process that requires some practice, but once you control it you can achieve really amazing effects. But that is not all, as you will also learn how to paint a shiny carapace using just inks, how to create alien spittle using glue, and many other interesting tips and techniques.

This step by step is one of my favorites as I can play with a lot of different techniques. I hope you enjoy reading it as much I enjoyed doing it.



## STEP BY STEP

**01** As usual, the first step was to prime the bust applying three thin layers of Black Surface Primer #73.602. A very important point in this step is to wait until the paint is totally dry before applying the next layer. To get good coverage, it is always better to apply several thin layers than to apply just one which could cover the details of the model.

**02** When painting a clear skin it is always better to apply the paint on a clear surface because that makes the painting process easier. For that reason, and also to provide a general highlight to the model, I applied two thin layers of Grey Primer #73.601.

**03** The base color was Dead Flesh #72.735, applied in two thin layers.

**04** Using Camouflage Green #72.031 I applied several washes to the entire surface of the model, but focused on the deepest areas of the skin.

**05** With Red Shade #73.206 and also with Umbershade #73.203, I applied several washes to the mouth and to the fleshy areas of the carapace. The more washes you apply on an area, the more intense the color will be.



# MASTERCLASS // HUNGRIES: PRETA BUST

## STEP BY STEP

**06** Then, I applied the same washes of the previous step but focused on more specific areas, such as the neck, abdominals, and scabs. Finally, I applied a wash with Camouflage Green #72.031 to the skin.

**07** The next step was to start highlighting, so I painted a slight highlight with Dead White #72.701.

**08** I applied slight glazes with Squid Pink #72.713 to the forearm areas closest to the claws.

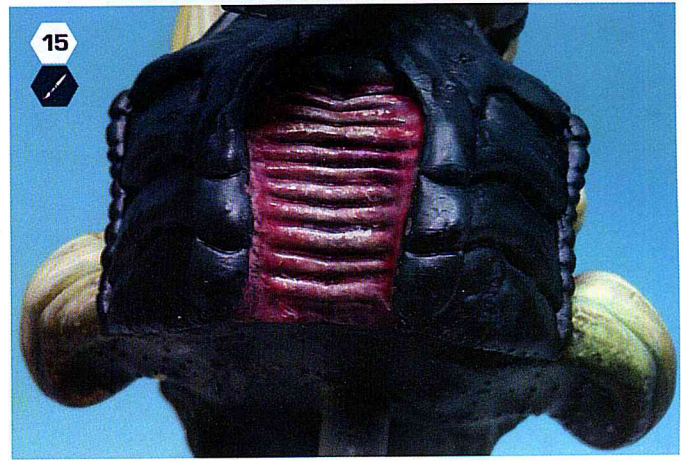
**09** I added Red Wash #73.206 to the Sepia Ink #72.091 and applied more glazes to that area. As I didn't want to get a too intense an effect, the glazes I applied were very slight. A good tip is to add three drops of water to the ink.

**10** To simulate the veins in the chest and shoulders I painted some lines with Hull Red #70.985.

**11** Once finished, I applied more washes with Hull Red #70.985 and Sepia Ink #72.091 to the shoulders of the tiny arms.



## STEP BY STEP



**12** The base color of the carapace was a mixture of 50% Black #70.950 and Turquoise #70.966.

**13** To highlight the flesh areas closest to the carapace I applied a mixture of 70% Purple #70.959 and 30% Red Wash #73.206.

**14** Adding White #70.951 to the mixture of the previous step, I painted the second highlight, focusing in the highest areas.

**15** This area was painted with the same colors of the previous step. The base color was a mixture of 70% Purple #70.959 and 30% Red Wash #73.206. Then I added

White #70.951 with the stippling technique and finished applying washes with Red Ink #70.086, Violet Ink #72.087 and Sepia Ink #72.091.

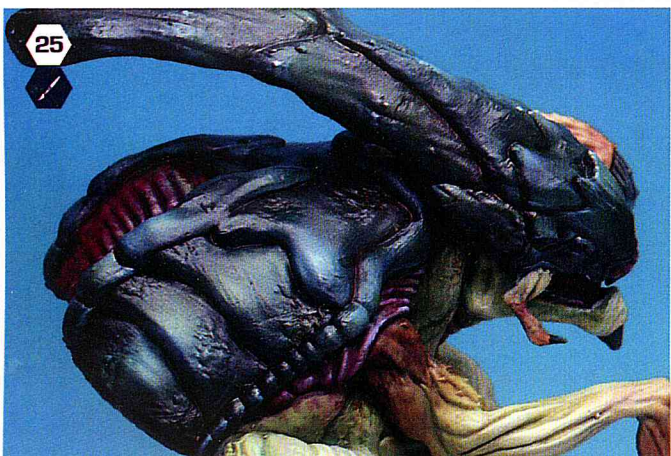
**16** The next step was to keep painting the carapace with the airbrush, so I applied Liquid Mask on the surface of the skin to avoid getting overspray on it.

**17** Adding 20% Sunny Skintone #70.845 to the base color of the carapace I got a mixture to provide the first highlight to that part of the bust.

**18** A different view.



## STEP BY STEP



## STEP BY STEP



27

**19** The second highlight of the carapace required adding 20% White #70.951 to the mixture of the previous step.

**20** A different view.

**21** I applied the first shades with Black Ink #72.094, Sepia Ink #72.091, and Black Green #72.090. In this step I combined the inks to get different color tones on the carapace.

**22** To remove the Liquid Mask I just used Blu-Tac.

**23** I kept applying inks to provide a more intense effect to the shades.

**24** Another view.

**25** Finally, I applied a wash with Woodgrain #70.828.

**26** This step is one of my favorites, creating the spittle using universal glue, because it's a very funny and entertaining process. I just put a drop of glue on the point of a needle, placing it on one of the ends of the carapace and

moving it to the opposite side. By doing this, I created the trickles of spittle. I repeated this process several times on the carapace and also in the mouth.

**27** A different view.

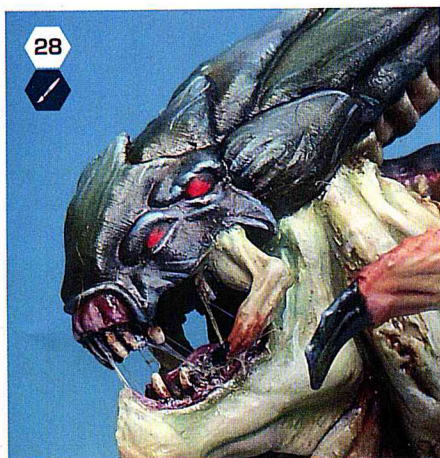
**28** The base color of the eyes was Black #70.950. After applying the base color I painted half of the eye with Pure Red #624.

**29** I applied a mixture of 50% Bright Orange #70.851 and Lemon Yellow #70.952 in the same area as the previous step, but allowed the Pure Red color to still be seen.

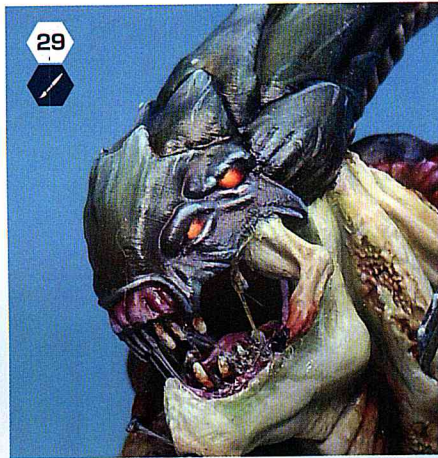
**30** To paint the pupil I used Black #70.950, adding points of light with White #70.951.

**31** To provide a wet effect in some parts of the model I applied Glossy Varnish #70.510.

**32** Applying more washes with Sepia Ink #72.091 in the carapace I intensified the effect of the colors.



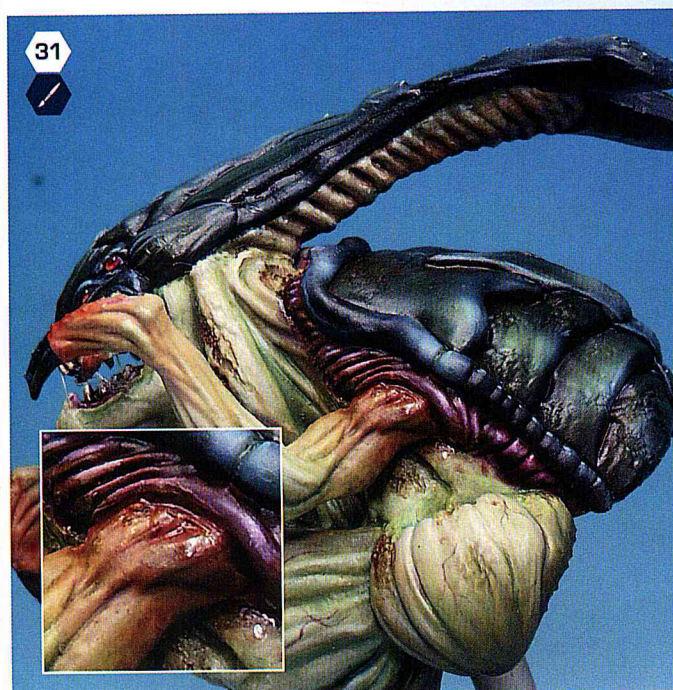
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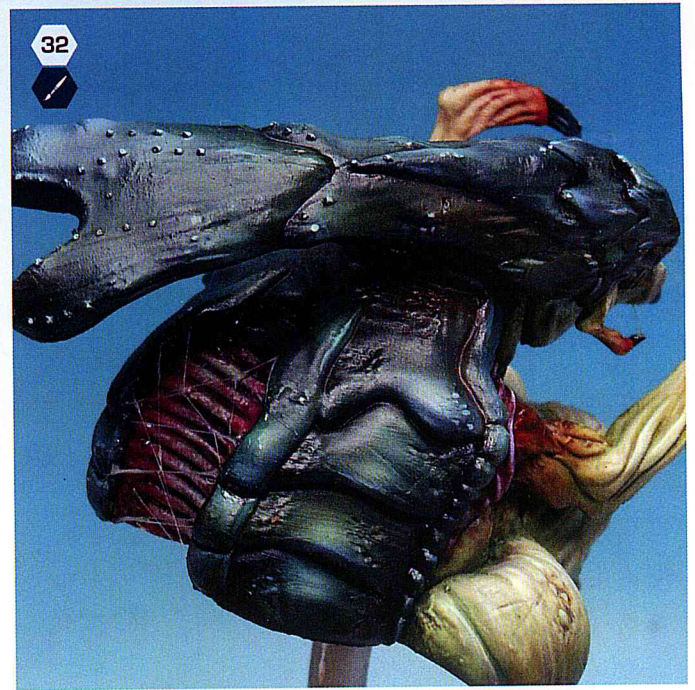
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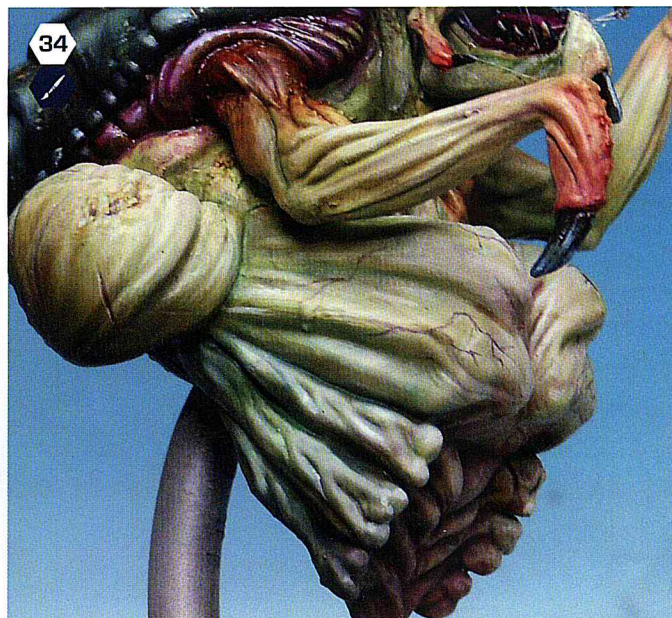


32

## STEP BY STEP



33



34



**33** I wanted the abdominals to look like a real organic area, to look like real flesh to the viewer, so I applied more glazes with Red Shade #73.206.

**34** To provide a wider tone variety to the skin I applied some glazes with Turquoise #70.966.

**35** Another view.

**36** I applied more glazes with Hull Red #70.985 and also with Sepia Ink #72.091 to the shoulders of the tiny arms.

**37, 38, 39, 40** Finally, I made some general retouches to the model, applying more color tone variety to the carapace and skin, and fixing some color transitions in the skin just by blending colors.



35



36

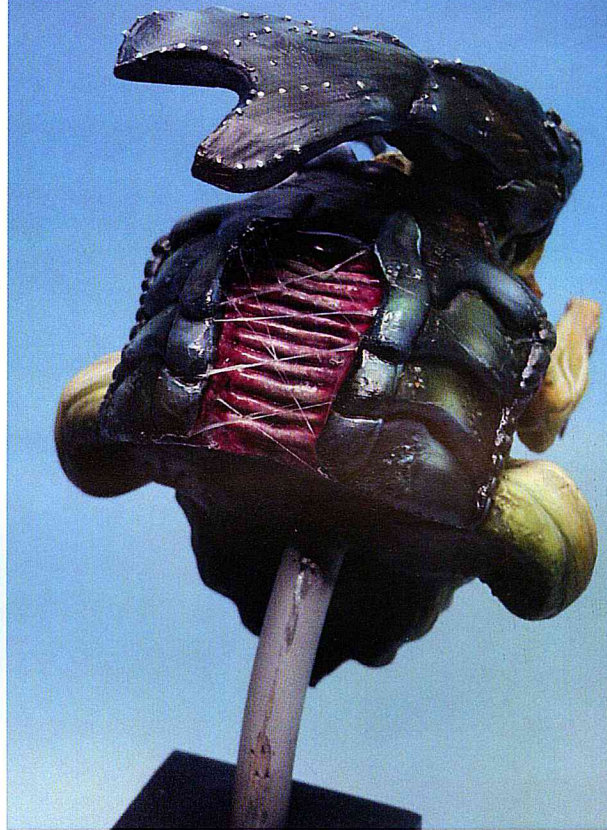


## STEP BY STEP

37



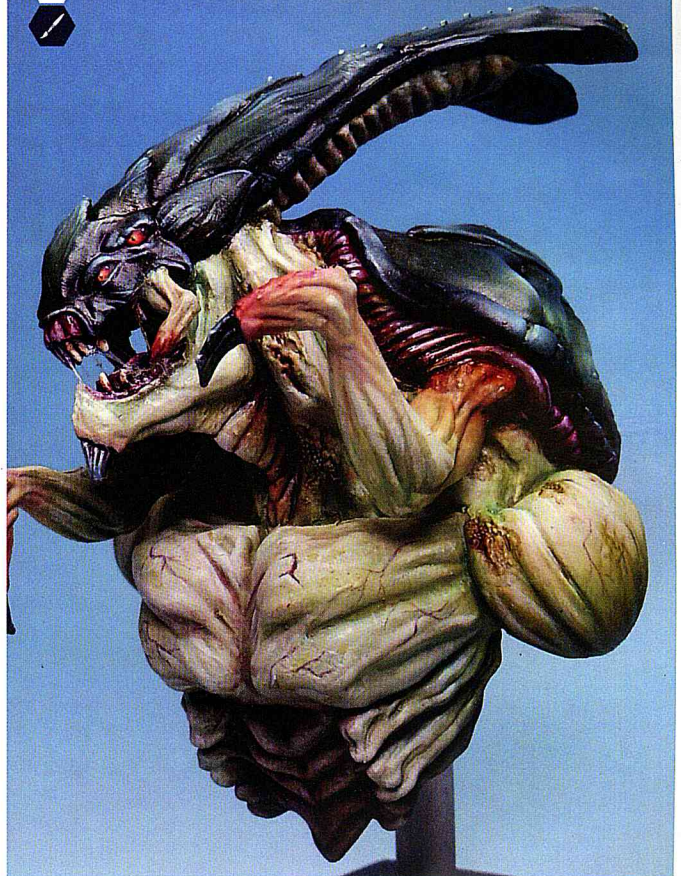
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# MASTERCCLASS

PAINTING MINIATURES FROM A TO Z

## Morlock Girl Bust

"Morlock Groups scrape the bottom of the barrel that is the manifold society of Bakunin. Morlocks consume MetaChemistry compounds that suppress their violent impulses until they can be realized productively, namely in battle. Then, the MetaChemistry that governs their behavior releases and augments their aggressive instincts. No two Morlocks are alike, but they all have fierceness in their faces, a deranged look in their eyes, and danger coursing through their clenched muscles. Any interaction with the Morlocks is tantamount to playing with matches near a powder keg; they are, in a very real sense, programmed to stir up trouble."

I really love the aesthetic of the Morlocks, as each one is physically completely different from another one, but they still retain a uniformity. So I can paint an entire unit with a homogenous look, but they're all different at the same time, so it is

more entertaining to paint. And probably one of my favorite designs in the whole range of Infinity is the bluish Morlock girl.

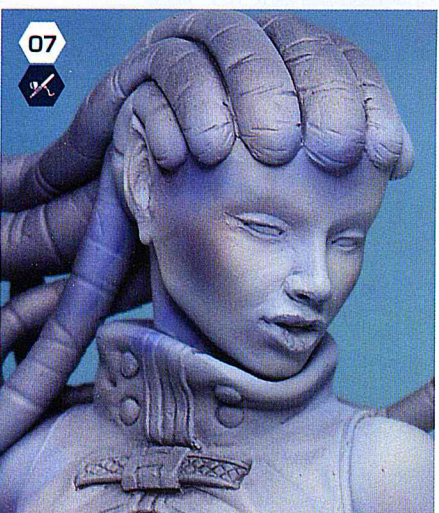
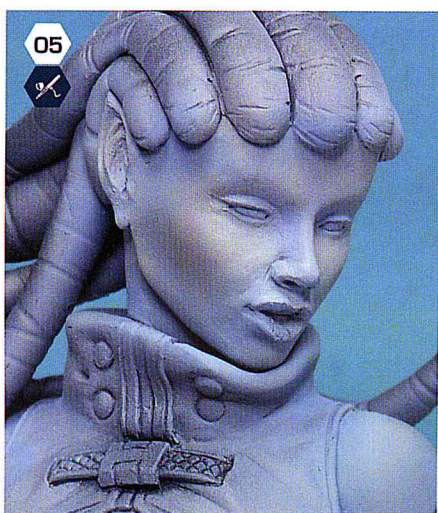
The sculptor of the Morlock Girl Bust is Juan Navarro, a Spanish sculptor well-known by the Infinity player community as he has sculpted many models for almost all of the Infinity factions. Juan Navarro is one of the best sculptors worldwide who has worked for the biggest companies in the hobby.

Juan modelled the re-sculpted version of the Morlocks in 28 mm, and when I asked him to make a bust of the bluish Morlock girl he did so enthusiastically, finishing it in an awesomely brief time.

One of the most relevant points of this article is to see how to paint the characteristically bluish skin of this female Morlock.



## STEP BY STEP



**01** First, I primed the model by applying three thin layers of Surface Primer Black #73.602 because this allows the paint to adhere properly during the painting process.

**02** Then, I primed it again applying Grey Primer #73.601 to define the shapes.

**03** I painted the base color of the skin using a mixture of 35% Violet #70.960, 35% Blue Green #70.808, and 30% Basic Skintone #70.815.

**04** Adding 20% Basic Skintone #70.815 to the base color I provided the first highlight to the cheekbones, nose, ears, and forehead.

**05** To provide a tone variety to the cheeks I added 20% Hull Red #70.985 to the base color. To avoid getting a too intense effect in these areas, I applied this mixture in three thin layers.

**06** I added 30% Violet #70.960 to the base color to paint shades in the neck, temples, a little bit behind the cheeks and in the low area of the arms.

**07** Then, I added 20% Hull Red #70.985 to the previous mixture, applying it in the same areas as in the previous step, but applying more layers to the cheeks.

**08** To provide more variety to the skin color I applied very smooth shades with Blue Green #70.808 to the entire surface of the skin.

**09** I applied glazes with Violet #70.960 to the lips and eyelids, painting the eyebrows later with Black #70.950.

## STEP BY STEP



**10** In the ears I applied glazes with Violet #70.960.

**11** I highlighted with Basic Skintone #70.815, applying glazes after with Red Shade #73.206.

**12** Then, I highlighted the lips adding 20% Basic Skintone to their base color. I also painted some glazes with Blue Green #70.808.

**13** For the base color of the eyes I used Ice Yellow #70.858.

**14** I painted a black dot in the center of each eye.

**15** Using Lime Green #70.827 I painted the iris, leaving a small black dot in the center of the iris of each eye.

**16** To finish the eyes, I applied glazes with Red Shade #73.206, painting a white dot in the iris.

**17** I painted the vest and some parts of the coat with White #70.951, applying more layers to the coat. In this step you can see the color of the vest has less intensity than the coat. The more layers you apply, the more intense color you get.



## STEP BY STEP



**18** I applied shades with thin layers of Dark Grey #70.994, focusing in the deepest wrinkles.

**19** To highlight the highest areas of the wrinkles I just used White #70.951.

**20** I applied Liquid Mask #70.523 in areas previously painted as the next step required using the airbrush to paint the orange areas of the coat.

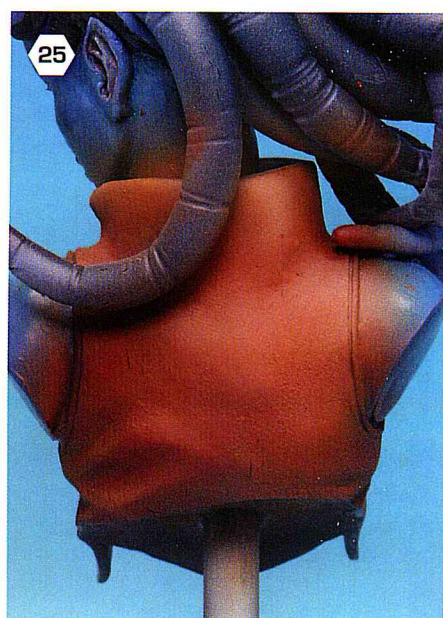
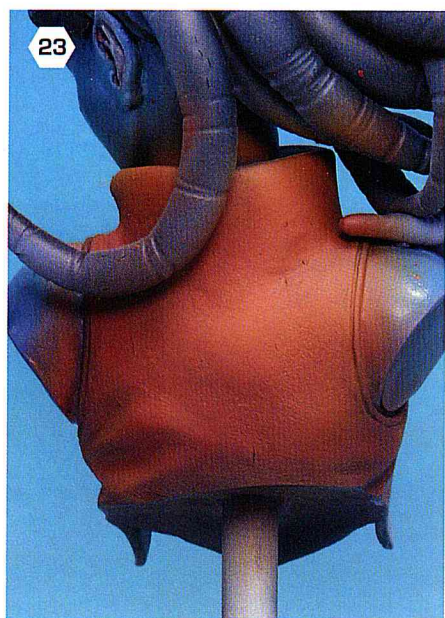
**21** The base color was a mixture of 50% Orange Brown #70.981 and Cavalry Brown #70.982.

**22** I painted the first highlight with Orange Brown #70.981, applying it on the highest areas of the coat.

**23** A different view.

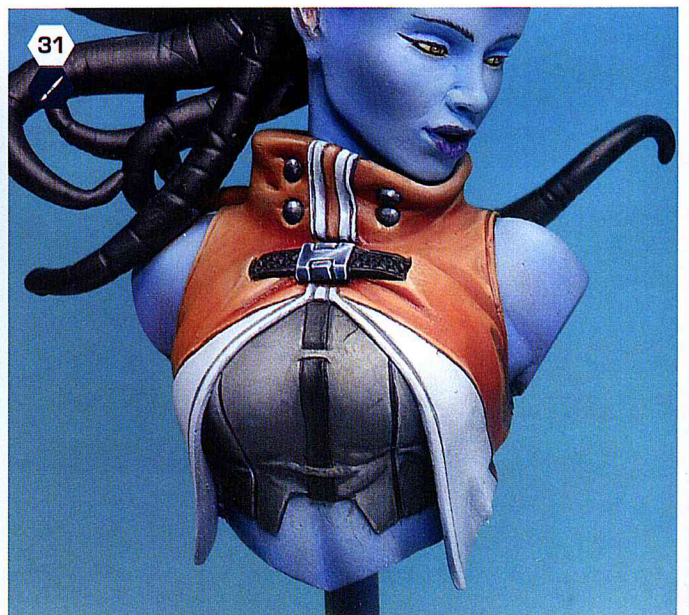
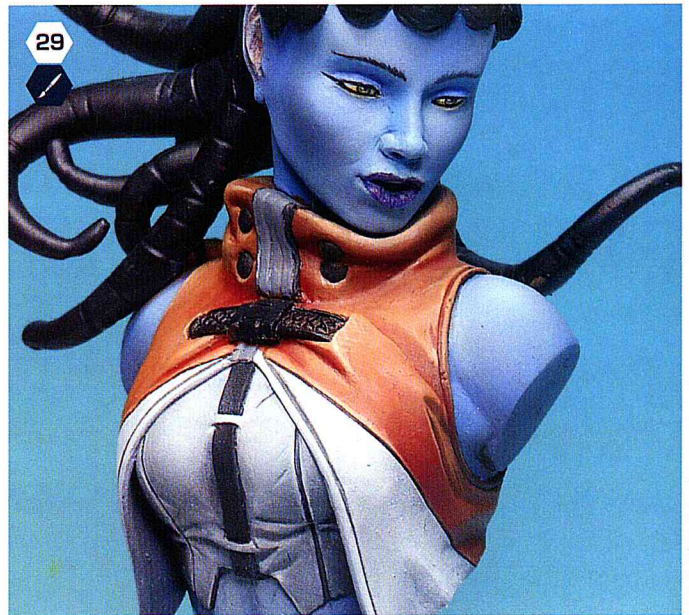
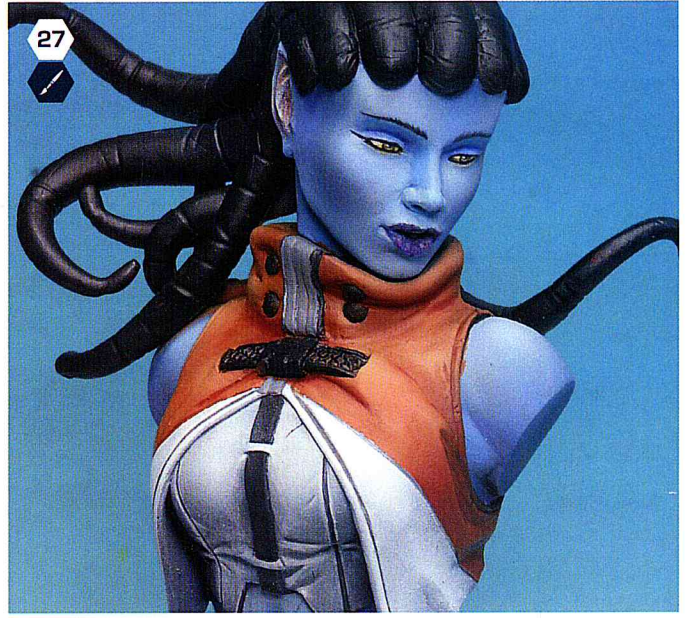
**24** Adding 20% Sunny Skintone #70.845 to the previous color I painted the second highlight, applying it in the same areas as in the previous step, but painted a smaller area.

**25** Another view.

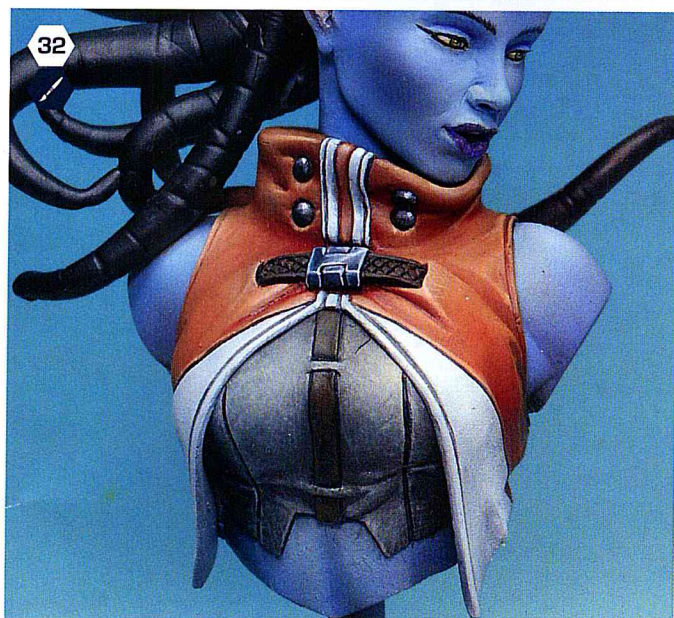


# MASTERCLASS // MORLOCK GIRL BUST

## STEP BY STEP



## STEP BY STEP



**26** I painted the hair, buttons and leathers with Black #70.950.

**27** To shade the deepest areas of the wrinkles I used Cavalry Brown #70.982.

**28** A different view.

**29** I applied the final highlights in the highest areas of the wrinkles with Sunny Skintone #70.845.

**30** A different view.

**31** The next step was to paint the buttons. Adding white to the black, I highlighted the buttons and the fastener. To darken the vest, I applied a glaze of Dark Grey #70.994 and Black #70.950.

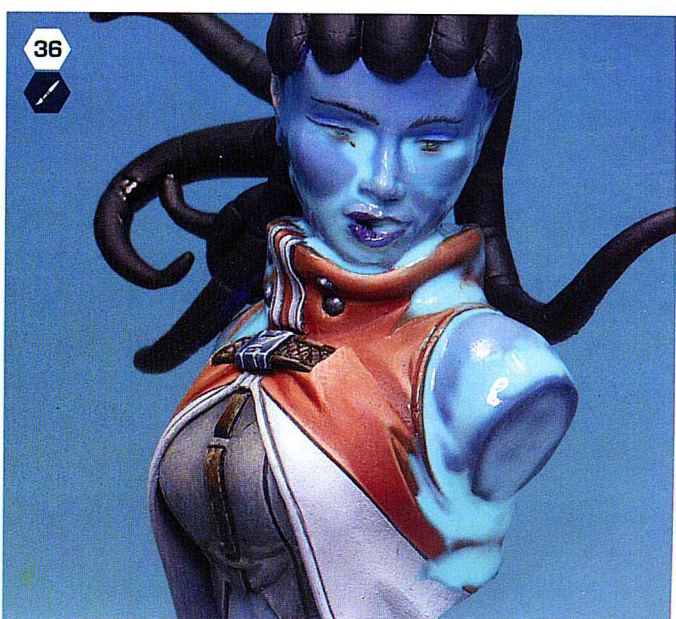
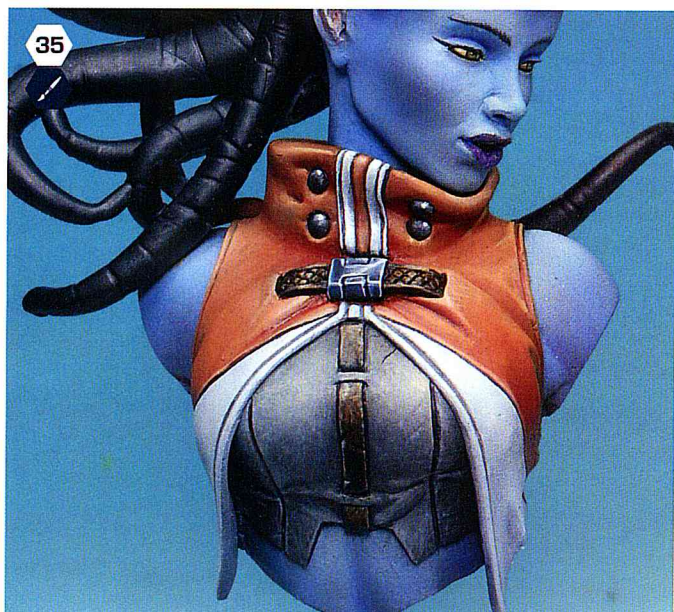
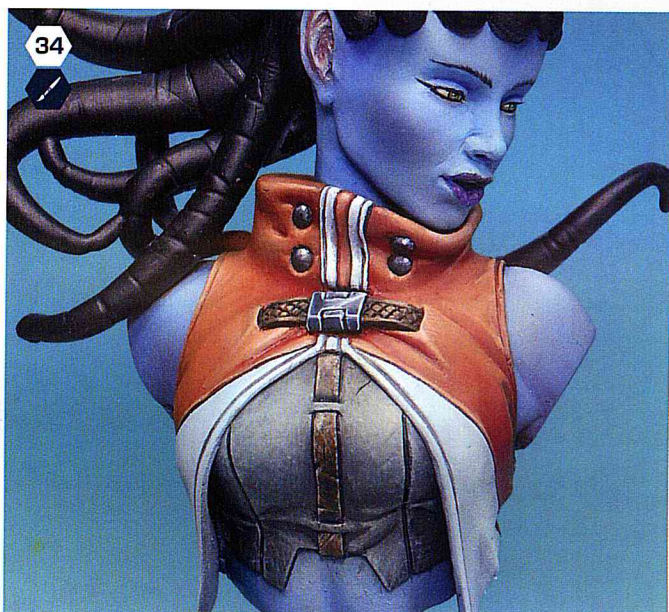
**32** The base color of the leather ribbon was Chocolate Brown #70.872.

**33** Using the stippling technique I applied the first highlight with Flat Earth #70.983.

**34** Sunny Skintone #70.845 was the color I chose to apply the second highlight. I used the stippling technique again, but focused more on the edges of the leather ribbon.

**35** I shaded the ribbon with Smoke #70.939 and Black #70.950.

**36** The next step required using the airbrush, so I applied Liquid Mask #70.523 to protect the areas previously painted from overspray.



## STEP BY STEP



**37** To provide the first highlight to the hair, I used Ultramarine Blue #72.722, applying more layers to the tips of the hair.

**38** I applied the second highlight with Alien Purple #72.776 to just the tips of the hair. Then, I highlighted the locks applying the same color but now using the brush.

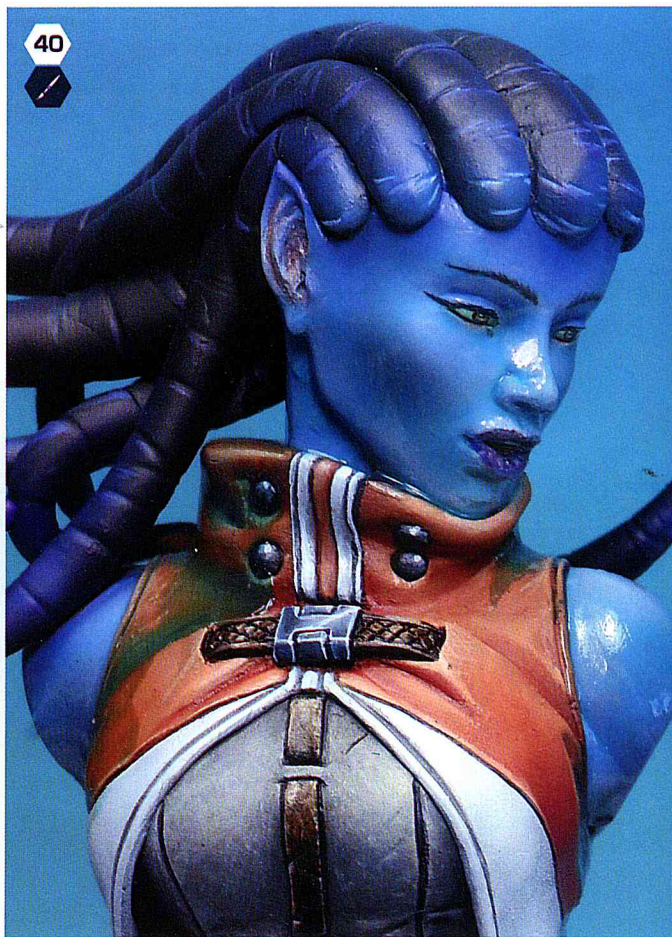
**39** In those areas of the hair closest to the forehead I applied glazes with Electric Blue #72.723.



**40** I highlighted the locks using the same color as in the previous step, but applied it with a brush.

**41** On the shoulders, neck, and temples I painted some spots with Violet #70.960. Then, I applied glazes with Turquoise #70.966 to smooth them out.

**42, 43** A different view.



## STEP BY STEP

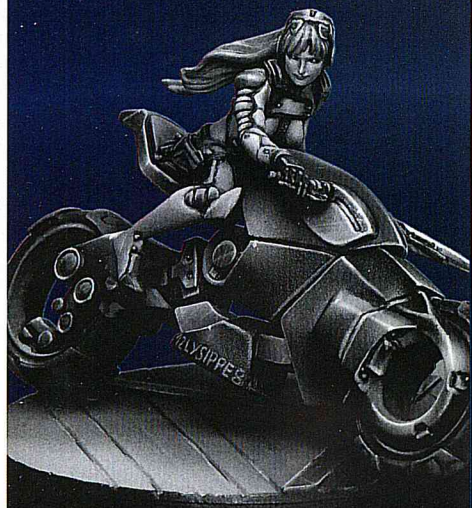




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# MASTERCCLASS

PAINTING MINIATURES FROM A TO Z



## Penthesilea, Amazon Warriress

In the Greek Mythology, Penthesilea was a warrior-queen of the Amazons, daughter of Ares, god of War. Cursed by Aphrodite to be loved and desired by all men, she covered her body with armor and was renowned for her courage and audacity.

During the siege of Troy she fought besides the Trojans and only Achilles could defeat her. However, even Achilles couldn't resist the curse of Aphrodite and raped her corpse after having killed her.

When ALEPH needed to create a warrior able to keep pace with Achilles infighting the menace of the Combined Army, she chose to recreate this mythological character. Penthesilea seemed to be the most suitable warrior to join Achilles in the frontline, riding a powerful motorcycle to reach any point of the battle where she could be needed.

Starting from this point, Penthesilea was designed and sculpted as a gorgeous and sexy biker warriorress, worthy of her own masterclass.

Thanks to this Amazon rider you will learn how I painted the motorcycle's chrome effect, using strong highlights, noticeable shades, and black and violet colors. You will see how fast and easy is to get that effect just using the Airbrush-Paintbrush Method.

But not only that, this article is very helpful for painting an ALEPH army, as the colors used on Penthesilea are the official color pattern of that Infinity army.

And now, as bikers and road warriors say: Make it roar and keep the paint up and the rubber down!



## STEP BY STEP

**01** To allow the shapes of this model to be more noticeable and make it easier to apply highlights, I primed it with White Surface Primer #73.600.

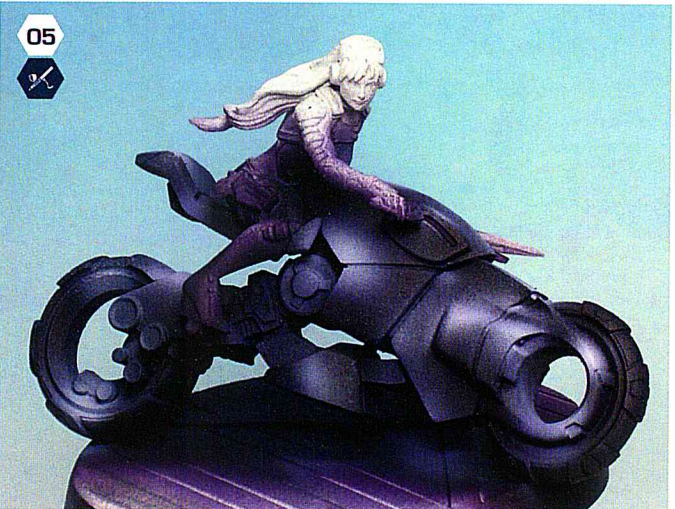
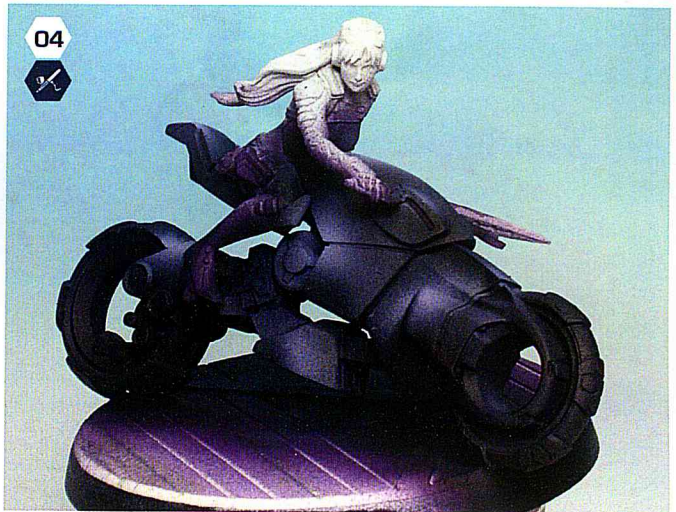
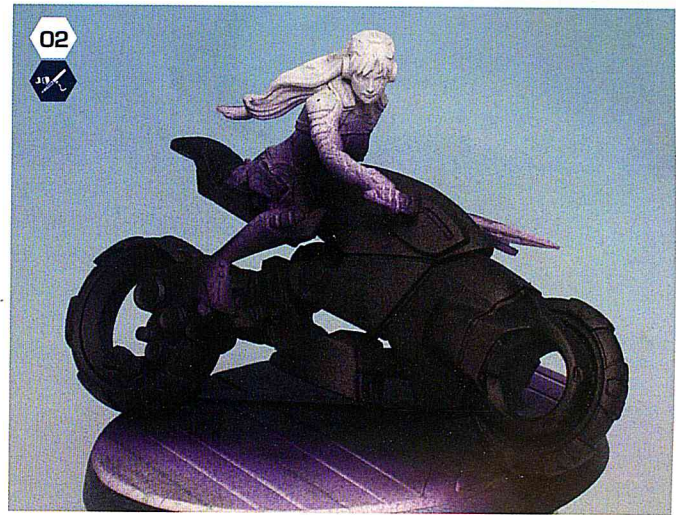
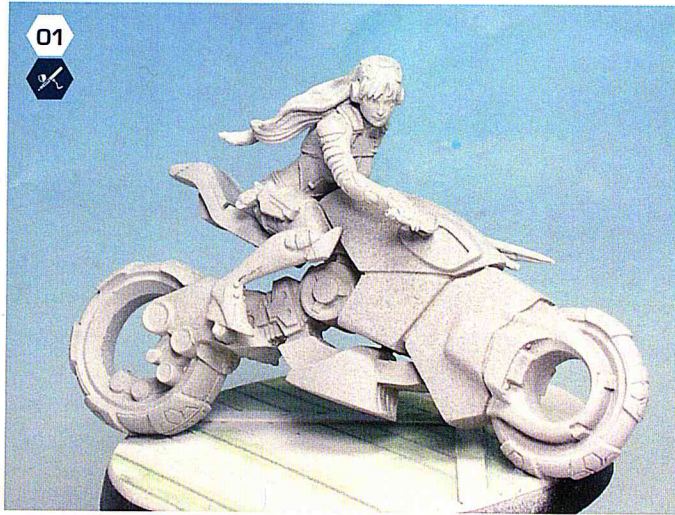
**02** The base color of the motorcycle was a mixture of 50% Black #70.950 and Violet #70.960.

**03** The first highlight was a mixture of 70% base color and 30% Sunny Skintone #70.845, applying it to the most voluminous areas of the motorcycle.

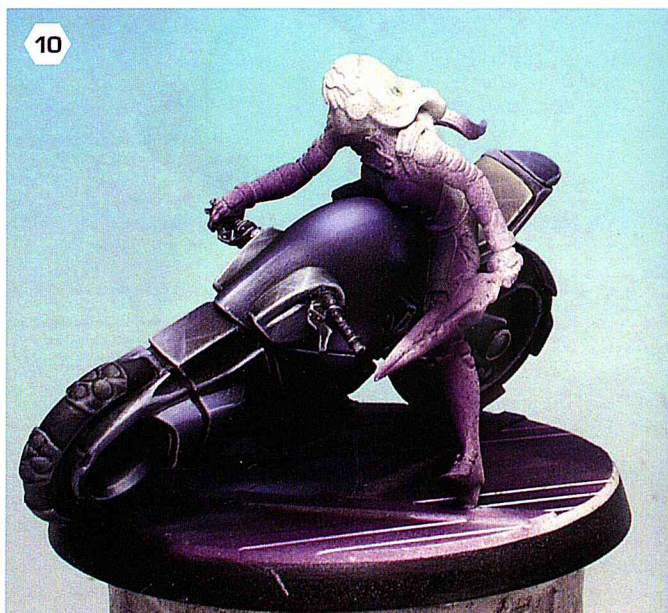
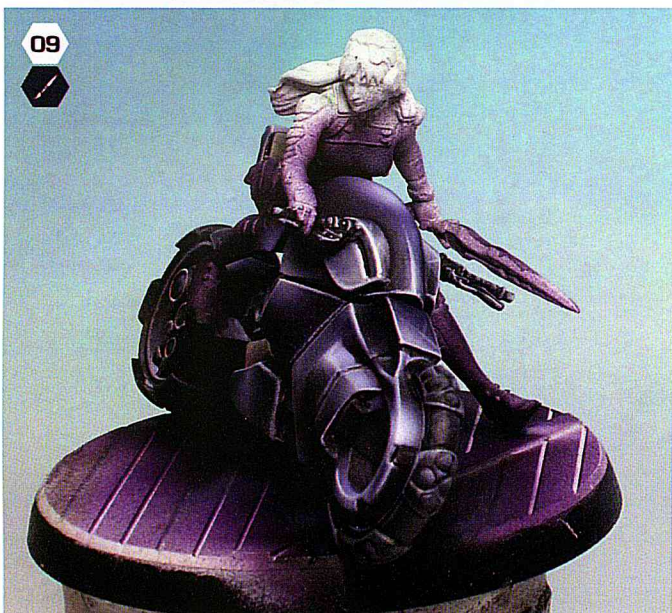
**04** For the second highlight I added White #70.951 to the previous mixture and applied it to the same areas as in the previous step, but to a smaller area.

**05** The last highlight just required White #70.951 but applied to a smaller area, as in the previous step. These final highlights were just points of light.

**06** Another view.



## STEP BY STEP



**07** Using a thin brush I outlined all the grooves of the motorcycle with a mixture of 70% Black #70.950 and 30% Violet #70.960. By doing this, I provided a better visual definition to these parts, so shades and highlights are even more contrasted.

**08** Other view.

**09** To increase the visual separation amongst the different motorcycle plates, I outlined their edges with White #70.951.

**10** I applied a shade with Violet Ink #72.087 to some parts to increase the visual contrast of the different parts of the motorcycle.

**11** The base color of the uniform was Deck Tan #70.986. To paint the black parts of the suit I used Black #70.950. Then, I painted the hair with Orange Brown #70.981. And the base color of the skin was Basic Skintone #70.815.

## STEP BY STEP

12



**12** Applying a wash with Cavalry Brown #70.982 to the hair and another wash with Violet #70.960 to the suit and face, I got a quick visual definition of these parts of the figure.

**13** Then, I covered the motorcycle with transparent film to avoid overspray and highlighted the face by applying three layers of a mixture of 60% Basic Skintone #70.815 and 40% Light Flesh 70.928 to the forehead, nose, cheekbones, and chin. The more layers you apply in the same area, the more intense the color will be.

**14** I applied the first highlight to the locks with Orange Brown 70.981.

**15** For the second highlight I made a mixture of 80% Sunny Skintone #70.845 and 20% Ivory, and applied it to the same areas as in the previous step, but to a smaller area.

**16** Then I came back to the suit, applying the first highlight with Deck Tan #70.986 and the last one with Ivory #70.918.

13



14



15



16



# MASTERCLASS // PENTHESILEA AMAZON WARRIORESS

## STEP BY STEP

**17** To highlight the black parts of the model I applied five layers of a mixture of White #70.951 and Black# 70.950, increasing the amount of white in the mix with each successive layer. Finally, I applied a glaze with Violet #70.960 to blend that highlights with the other parts of the model.

**18, 19** Another view

**20** The base color of the sword was White #70.951.

**21** To paint the first shade of the sword I used Flat Yellow #70.953.

**22** Applying a second shade with Sepia Ink #72.091 I provided a better visual definition to the different shapes of the sword.

**23** To provide an even better visual contrast I outlined the edges with White #70.951.

**24** The base color of the 55 mm round base was Dark Blue Grey 70.904.

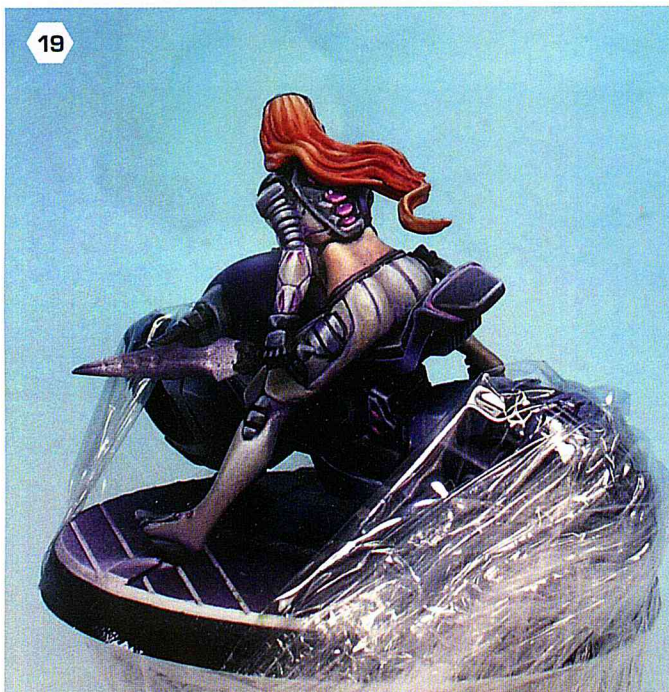
**25** I highlighted the base of the model with Pale Blue #70.906.

**26** Then, I provided a final highlight with White #70.951.

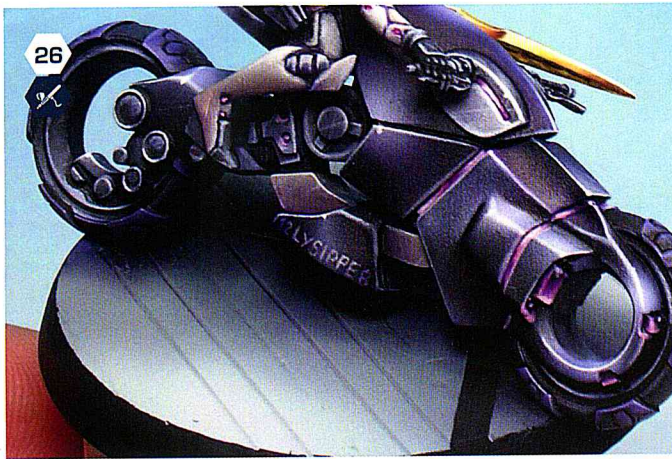
**27** I painted the lines of the base with Blue Green #70.808, highlighting them with White #70.951, and finally shading them with Turquoise #70.966.

**28 LEDs details:** The base color was Black# 70.950. Then, I painted the first highlight with Violet Red# 70.812. To paint the second highlight I used Magenta #70.945. Following that, I applied the third highlight with Old Rose #70.944. Finally, I painted the fourth and last highlight with White #70.951.

**Face Close up:** The base color was Basic Skintone #70.815. Then, I shaded it with Violet #70.812. The next step was to paint the first highlight with a mixture of 60% Basic Skintone #70.815 and 40% Light Flesh #70.928. To paint the second highlight I used just Light Flesh #70.928. Following that, I applied the third highlight with Old Rose #70.944. Finally, to provide more liveliness to the face, I applied tones with Old Rose #70.944.



## STEP BY STEP





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# MASTERCCLASS

PAINTING MINIATURES FROM A TO Z

## Dog-Warrior

"You can think of Dog-Warriors as the mongrel cross-breed of an Ariadnan savage, an Antipode, and a TAG. The Ariadnan Antipode-human hybrids are called Dogfaces. They are human-looking people, but bigger, hairier, and have some Antipode features. Just make sure never to piss them off, because that's what triggers their most bizarre and alien trait. When Dogfaces get really angry, their body transforms violently, their endocrine system goes haywire, and they get bigger and furrer: that's a Dog-Warrior for you. They look sort of like an Antipode, only much bigger and beefier. Dog-Warriors are crazy fast, awesomely strong, and no kind of punishment can stop them!"

That is an excerpt of the Dog-Warriors background which I have always found inspiring. In fact, one of my secret desires was for Corvus Belli to re-sculpt them as I was eager to paint a black Dog-Warrior, which I think would convey all the ferocity and aggressiveness of this creature. So when the concept design team started their redesign, it was crystal clear to me one of the Dog-Warriors would be black.

In my head I started to plan the colors I would use to paint it. My intention was to represent that this creature is an Antipode-human hybrid, so I had to mix black with flesh tones. But, I'll stop talking and just let you check out this masterclass to discover how I did it!



## STEP BY STEP



**01** I primed the model by applying three thin layers of Surface Primer Black #73.602 because this allows the paint to adhere properly during the painting process.

**02** To apply the first highlight I used Cork Brown #70.843. In this step the more layers you apply

to the same area, the more the color will stand out. Considering this I applied eight layers to the hands, feet, chest, and snout. On the knees I only applied three layers, and on the rest of the body I applied just two layers, which is the reason why the color isn't as intense as in the other areas.

**03** .With a mixture of 50% Hull Red #70.985 and Mahogany Brown #70.846 I painted the forearms, cheeks, low abdominal area, and shins.

**04** A different view

**05** Using the same mixture as in the previous step, I started to paint the veins.

**06** With Cork Brown #70.843 I highlighted the veins, fingers, snout, and ears to provide a better visual definition to these areas.

## STEP BY STEP



**07** I also highlighted the wrinkles in the back, but applied fewer layers to get a not as intense color.

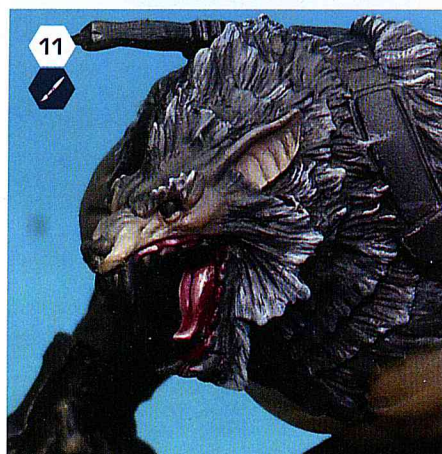
**08** Using German Cam. Beige WWII #70.821, I highlighted the tail, fur, and the hair on the head.

**09** The second highlight required the use of Ivory #70.918 to get a more intense effect.

**10** The base color of tongue and gums was a mixture of 50% Black Red #70.859 and Violet #72.087.

**11** I highlighted those areas by adding a small amount of Sunny Skintone #70.845 to the mixture. I also added Ivory #70.918 to paint the final highlight.

**12** To paint to the base color of the teeth I used Dark Sand #70.847.



## STEP BY STEP



**13** I applied a wash with Smoke #70.939 to the area of teeth closest to the gums.

**14** The base color of the eyes was Scarlet Blood #72.106, highlighted with Light Orange #70.911.

**15** To finish the eyes I painted a black dot in each of their centers, highlighted with a white dot.

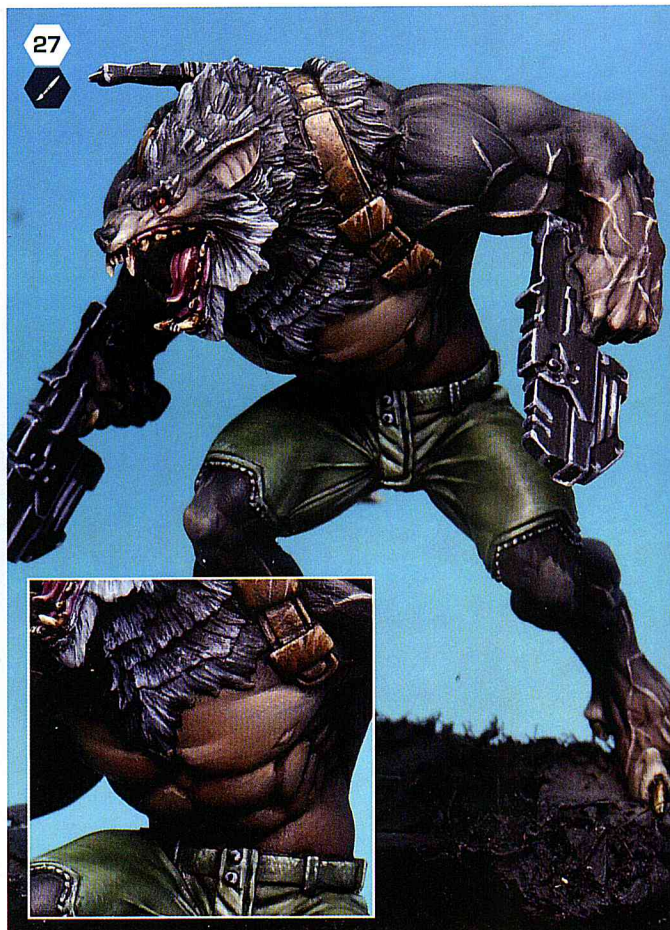
**16** I painted the weapons adding successive layers of white to the black base color.

**17** The base color of the pants was Military Green #70.975, however I used Chocolate Brown #70.872 to paint the base color of the leather.

**18** Then, I applied Black Wash #70.201 to these areas.

**19** To highlight the pants, I applied very thin layers of Heavy Green #72.146 in the wrinkles and on the widest parts of the pants.

## STEP BY STEP



**20** Using a mixture of 70% Italian Tankcrew #327 and 30% Highlight Ital. Tkr. #331 I applied the second highlight to the same areas as the previous step, but on a smaller area.

**21** I applied the third highlight using Highlight Ital. Tkr. #331, applying it to the seams and also to the edges of the belt to provide a better visual definition.

**22** A different view.

**23** I started to highlight the leather with Flat Earth #70.983 using the stippling technique.

**24** To provide a worn-out texture to the leather, I painted the second highlight with Sunny Skintone #70.845 applied as lines.

**25** I applied a wash of Smoke #70.939 to get a gloss finish in the leather, and also a wash with Black #70.950 in some of the cuts.

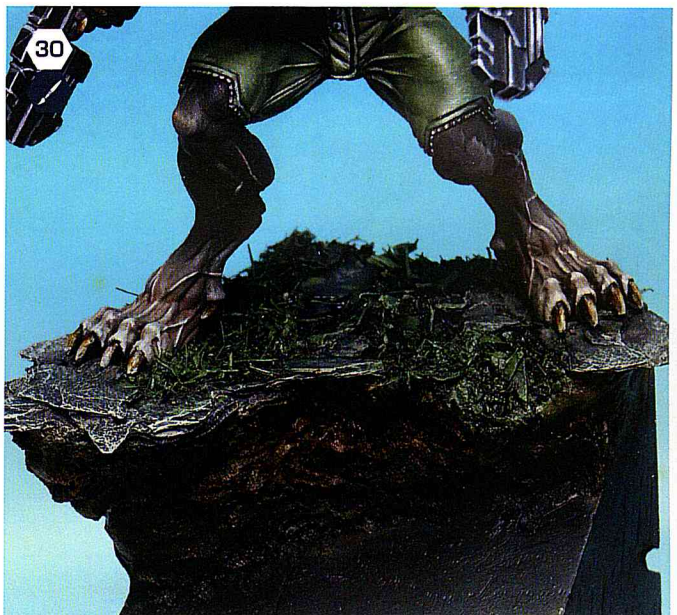
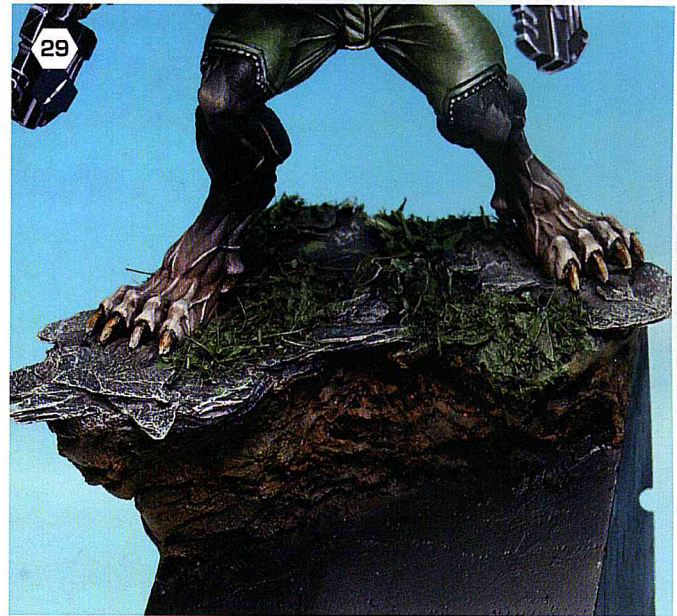
**26** To paint the machete I added successive layers of white to the black base color. Finally, I added a glaze of Dark Prussian Blue #70.965 to the blade.

**27, 28** For the final re-touches, I highlighted even more of the chest, veins, and fingers to provide a better visual definition. I added more Ivory #70.918 to the fur areas closest to the mouth. Finally, I applied more shades with Black #70.950.

## STEP BY STEP



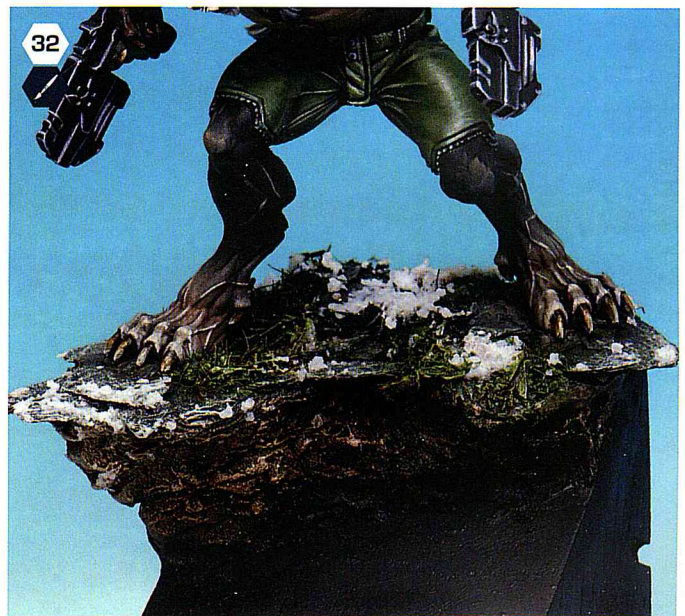
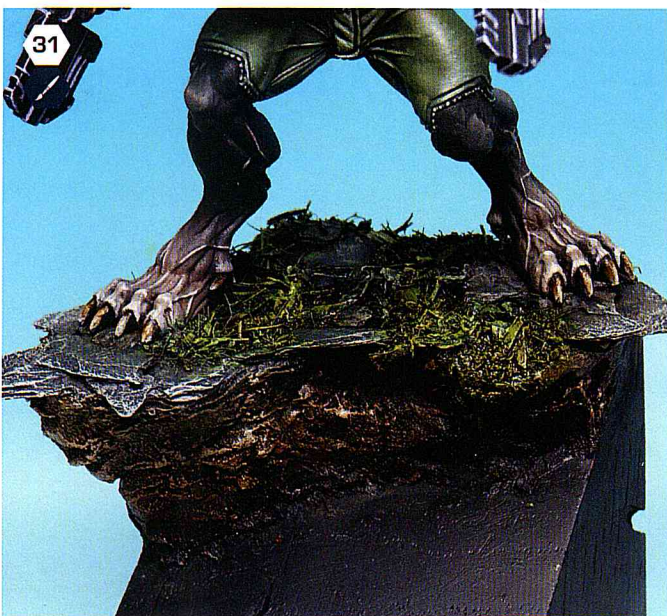
**29** I painted the terrain on the base following the next steps. The base color of the legs was Military Green #70.975. Dark Grey #70.994 was the base color of the stones, but applied with the drybrush technique. I used this technique again with the base color of the ground, which I painted with 70 US Field Drab #70.821.



**30** I applied a wash with Black Wash #70.201.

**31** Finally, I drybrushed the grass with Camouflage Green #72.031, and then drybrushed the ground area using Dark Sand #70.847.

**32** I mixed a small amount of Glossy Varnish #70.510 with Woodland Scenics' artificial snow to simulate the snow on the base.





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# MASTERCCLASS

PAINTING MINIATURES FROM A TO Z

## Joan of Arc

"Developed by ALEPH under the auspices of PanOceania, the "Maid of Orleans" Project aimed to create a military leader capable of inspiring modern troops through the worst of the fight. The Recreation of the Maid was given tactical capabilities far surpassing those of the original, and was subjected to extensive military-religious training inspired by the methods of the PanOceanian Military Orders. Now, the Maid is a living legend, and having served with her is a source of pride across the entirety of the PanOceanian army. Under her command, soldiers fight to their last breath, with a ferocity, courage, and strength unrivalled on any battlefield. Her presence in a fight is seen as an unequivocal sign of imminent victory. As the mother-warrior of all PanOceanian soldiers, she is admired by all women and beloved by all men."

It was a really hard decision to choose which miniature would be the right choice to be the exclusive one included with this book. Several

proposals were studied, trying to find one which could be appealing, but at the same time easy and useful as a training model for the painters. Finally, Joan of Arc was chosen not only for its appeal amongst the Infinity players, but because the concept design of this character provides many opportunities to practice several techniques. As she doesn't wear a helmet, painters have a bare face on which to lose their fear of painting female faces; the tunic provide a chance to do some freehand work; and her armor is perfect for trying the NMM technique. Beyond that, the sculpting team chose an open pose for her, making the model easy to assemble and paint. So as you can imagine I am totally happy with the final result, which is even better than anything I had dreamed would accompany this book.

But Joan is a woman who likes swords more than words, so let's join her to see how I painted this gorgeous model and the exclusive scenery base made by Customeeple.



## STEP BY STEP



**01** The first step was to prime the model applying three thin layers of Surface Primer #73.602. I then applied three thin layers of Grey Primer #73.601 to get a general volume effect.

**02** The base color was Dark Prussian Blue #70.899 applied in several thin layers to get good coverage.

**03** Next, I applied a mixture of 50% Dark Prussian Blue 70.899 and Blue Green #70.808 to the higher areas.

**04** By adding 20% White 70.951 to the previous mixture I made the second highlight and applied it to the same areas as in the previous step, but to a smaller area.

**05** I applied points of light using White #70.951 to the most relevant areas of the armor as the last highlight.

**06** A different view



## STEP BY STEP



07



08



09

**07** To outline the grooves of the armor I used a mixture of 50% Dark Prussian Blue #70.899 and Black #70.950. I suggest you to use a thin and sharply pointed brush.

**08** I outlined all the edges of the armor plates with White #70.951. Doing this with the previous step, I completely differentiated all the armor plates from each other.

**09** For the base color of the tunic and shoulder pad I used Black Red #70.859.

**10** The base color of biceps, shins, and kneepads was Dark Grey #70.994 because those pieces of the armor have a different color.

**11** I added White #70.951 to the Dark Grey #70.994 to highlight all the areas of the previous step.



10



11

## STEP BY STEP

**12** I applied the base color of the face with three thin layers of Basic Skintone #70.815, but left the mouth and eyes unpainted.

**13** I shaded the face with Beige Red #70.804, applying very thin layers to the cheekbones, neck, and on the sides of the nose.

**14** Next, I applied more shades with Beige Red #70.804 mixed with a small amount of Flat Earth #70.983 to provide a more depth to some of the previous shades. Then, I applied a glaze to the lips with Cavalry Brown #70.982.

**15** The next step was to paint the eyes and apply some glazes with Old Rose #70.944 to the cheekbones. I also applied highlights with Basic Skintone #70.815 to the nose, the area over the cheekbones, and to the chin.

**16** The base color of the hair was a mixture of 50% Heavy Gold Brown #72.151 and German Cam. Orange Ochre #70.824. I left some areas unpainted so the black primer still showed.

**17** I applied washes with Flat Earth #70.983 and then with Chocolate Brown #70.872 to provide some depth to the hair.

**18** Then, I applied the base color again but left the deeper areas of the hair unpainted.

**19** I highlighted the highest locks with a mixture of 50% Ice Yellow #70.858 and the base color.

**20** Finally, to intensify the hair color, I applied some glazes with Heavy Gold Brown #72.151.



## STEP BY STEP



**21** The next step was to finish the tunic and the shoulder pad, which base color was painted before. First, I applied Liquid Mask #28.850 in those areas closest to the tunic and shoulder pad to avoid overspraying onto them. Then, I painted the first highlight with Scarlett Blood #72.106.

**22** Adding 20% Sunny Skintone #70.845 to the previous color, I painted the edges of the shoulder pad and also the wrinkles of the tunic. Then, I removed the Liquid Mask with Blu Tac.

**23** I painted a Maltese cross with Ivory #70.918 on the shoulder pad, and another one on the tunic. As I said before, this is a good model to try freehand designs like this.

**24** With a glaze of Black #70.950 I applied some shades to the lowest part of the shoulder pad and also in the deeper areas of the wrinkles.



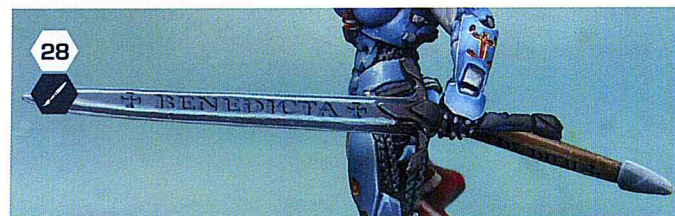
**25** A different view

**26** Then I wrapped the model with transparent film and I painted the base color of the sword with Black #70.950.

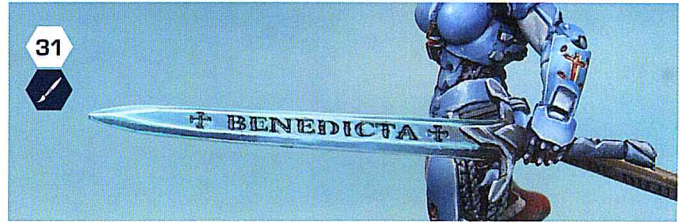
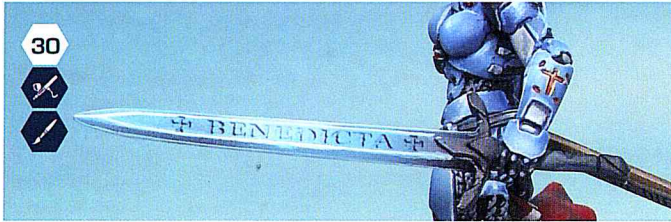
**27** I painted the first highlight of the sword with Turquoise #70.966, applying more layers of color to the point and the upper area of the sword.

**28** To provide a better visual definition to the sword, I outlined the edges with White #70.951.

**29** Using Blue Green #70.808 I painted the second highlight of the sword. I was very careful and applied only a few layers to avoid getting paint on any of the work done in the previous step.



## STEP BY STEP



**30** To apply the third highlight I chose White #70.951, and I also used it to outline the edges of the sword a little bit more.

**31** I painted the letters with a mixture of 50% Black #70.950 and Turquoise #70.966.

**32, 33** Then, I fixed some flaws in the color transitions of the armor.

**34** Once painted, I assembled the model on the exclusive base made by Customeeple.

**35** The first step to paint the scenery base was to apply a layer of base color with Black #70.950. Then, spraying smoothly, I applied a new layer with White #70.951.

**36** I painted Joan's insignia engraved in the base with Black Red #70.859. To paint the joints of the floor tiles I used Black #70.950, and to simulate a marble effect on the floor tiles I painted thin lines in their surface with a mixture of 50% Dark Prussian Blue and Dark Grey #70.994.

**37** The final step was to paint some highlights to the edges of the joints in the floor tiles with White #70.950, and also to highlight the Joan's insignia with Cavalry Brown #70.982.





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# MASTERCLASS

PAINTING MINIATURES FROM A TO Z

## After the battle

And here you are at the end of the book, in the last masterclass, and to finish it properly I would like to go a step beyond the other masterclasses.

After several articles in which I have explained you how to paint clean and perfect armor plates as if the armor had just been released from the factory five minutes ago, I would like to finish the book explaining how to weather a model.

Weathering effects (chipped paint, dirt, rust, scratches...) are a nice and effective way to make a model more real, or even customize it. I had several ideas about how to explain these interesting techniques, but I tried to find the easiest and most entertaining of all them. Finally, I chose Scarface, the Infinity Mercenary TAG, as it provided me the chance to make another interesting conversion to show to you.

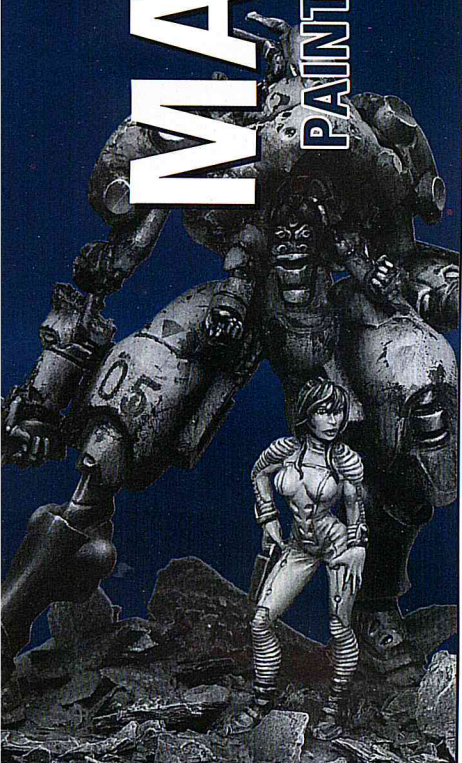
The official version I painted for Infinity was pretty clean and did not have too many weather effects. However, now I wanted to do the opposite; I wanted to paint a model with plenty of scratches, weathered and ravaged by the battle and the enemy fire. So, I decided to make a new conversion, taking the open cockpit and shoulders of the Infinity Bootleg Scarface, and

joining them to the arms and legs of the regular Scarface.

This conversion required some sculpting work with green stuff to make everything fit correctly. To provide a really weathered look I made some more scratches using a modelling tool. By doing this, the model seems to be a really seasoned war machine that has survived the hardest battles. As you can imagine, this was the fastest part of the process, because there is nothing easier than damaging something.

For this conversion I also changed the pilot. Instead Joe "Scarface" Turner, I chose the Szalamandra Pilot: a classic Infinity model that I always liked very much. I really think this model perfectly fits the scene that I have created with this conversion. The TAG is completely battle ravaged while she stands still, completely clean, safe and sound, smiling as there is nothing better than piloting a TAG in the midst of a firefight without suffering any harm.

Now, let's finish this book by learning how to weather and dirty up all the work you have learned before!



## STEP BY STEP

**01** I primed the model by applying three thin layers of Surface Primer Black #73.602 because this allows the paint to adhere properly during the painting process.

**02** The base color of the model was Hull Red #70.985, applied in thin layers to get a good coverage.

**03** Using an old brush, I applied Chipping Medium #73.214 to those areas of the armor I wanted to weather in a further step. It is very important to apply two thin layers of this color and wait thirty seconds before applying the next layer so the paint can dry completely.

**04** After applying the Chipping Medium #73.214, I waited until it was completely dry and then applied the base color of the armor with a mixture of 80% Dead Flesh #72.735 and 20% Luftwaffe Cam. Green #70.823.

**05** The first shade was Olive Green #70.967, applied to the deepest areas of the armor.

**06** I added 20% Luftwaffe Cam. Green #70.823 to the previous color and applied the second shade to the same areas as the previous step, but on a smaller area.



## STEP BY STEP



07

**07** A different view.

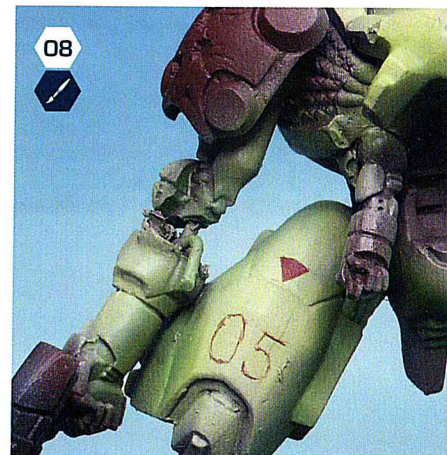
**08** I sketched the insignia and the numbers with Black #70.859.

**09** I made the numbers wider with Black #70.950. At this step I didn't try to paint the numbers perfectly as in further steps I would weather them.

**10** Using a hard bristles brush I scrapped the armor to weather it. By doing that, the paint peels off thanks to the Chipping Medium which allows you to get a chipped paint effect quickly and easily.

**11** Then, using the same brush as in the previous step, I applied a light stippling with Black #70.950 to the areas I wanted the weathering effect be stronger.

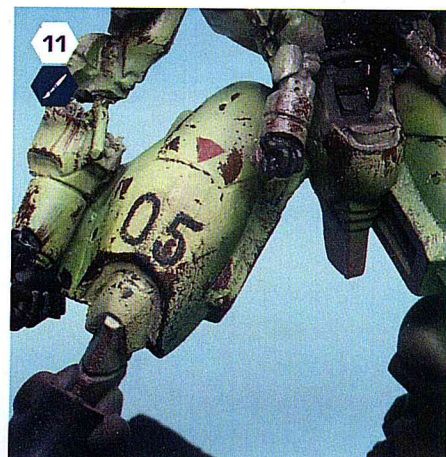
**12** A different view.



08



09



11



12



10

## STEP BY STEP



**13** To protect those areas I didn't want to overspray I put some masking tape around the shoulder pads as the next steps required the airbrush.

**14** The base color was Gold Yellow #72.707, but applied in very thin layers.

**15** I applied the first highlight to the highest area of the shoulder pad with Sun Yellow #72.706.

**16** Then, I painted a circle with Black #70.950. When painting a circle, it is very important to first paint a small circle and then to gradually increase it.

**17** I outlined the inner area of the circle with White #70.951.

**18** To paint the inner area of the circle I used Cavalry Brown #70.982.

**19** Then, I painted a five-point star with Black #70.950. It is very important in this step to use a thin brush.

**20** To paint the inner area of the star I used White #70.951.

**21** Using Black #70.950, I painted the inner parts of the cockpit, weapon, sword, fingers...



## STEP BY STEP



22



23



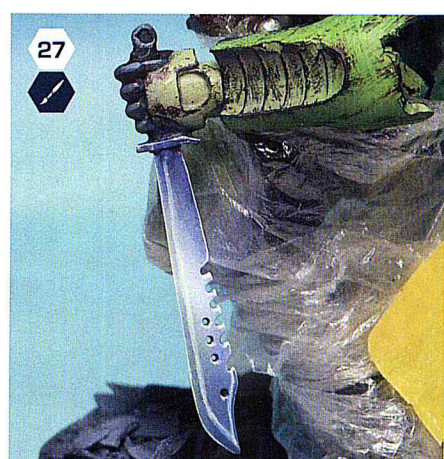
24



25



26



27

**22** Then, I painted again the inner parts of the cockpit and the weapon but adding white to the black base color. I also applied glazes with Dark Prussian Blue #70.899 to the barrels of the weapon to provide a wider variety of tones.

**23** I protected the model from overspray with transparent film as the next step required the airbrush to paint the sword.

**24** For the base color of the sword I used Sombre Grey #72.748.

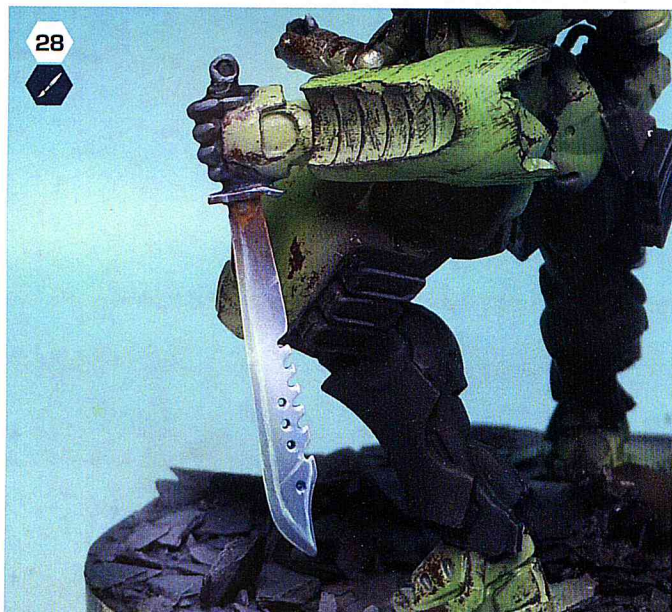
**25** The first highlight is Wolf Grey #72.747, which I applied to the central part of the blade.

**26** To paint the second highlight I used Dead White #72.701, applying it in the same area as in the previous step, but I painted a smaller area. Then I retouched it using the brush.

**27** Following that, I applied light glazes of Light Livery Green #72.733 to the edge of the blade.

**28** To simulate a rust effect I applied some washes with Smoke #70.939 and also with Orange Brown #70.981.

**29** Once finished with the sword, I place some masking tape around the shoulder pad and feet, applying Liquid Mask also in the shoulder pad as the next steps required the airbrush.



28



29

## STEP BY STEP



**30** I started applying the first highlight in the black areas with Dark Grey #70.994.

**31** To paint the second highlight, I added 40% White #70.951 to the previous color.

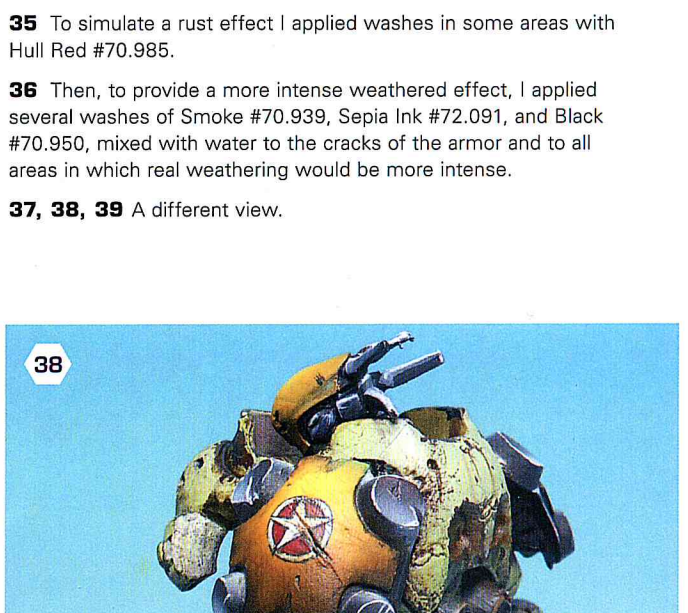
**32** The third and last highlight was White #70.951.

**33** Using Black #70.950 I shaded the deepest areas.

**34** I then painted the edges with White #70.951.



## STEP BY STEP



**35** To simulate a rust effect I applied washes in some areas with Hull Red #70.985.

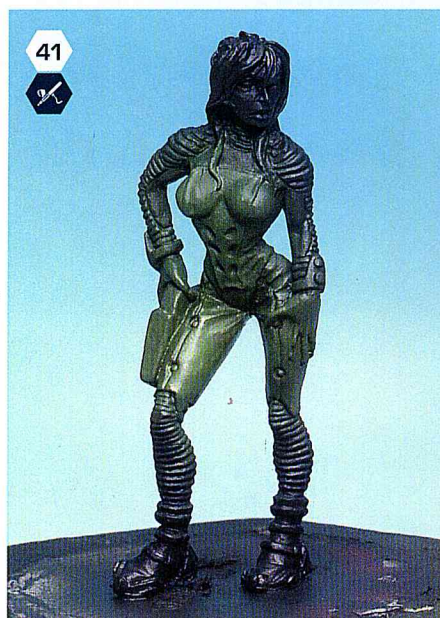
**36** Then, to provide a more intense weathered effect, I applied several washes of Smoke #70.939, Sepia Ink #72.091, and Black #70.950, mixed with water to the cracks of the armor and to all areas in which real weathering would be more intense.

**37, 38, 39** A different view.

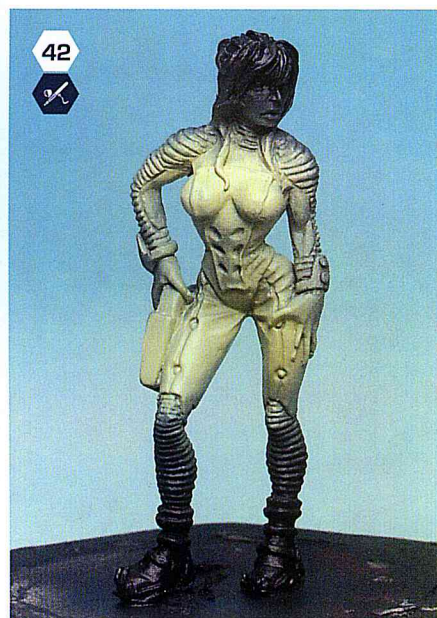
## STEP BY STEP



40



41



42



43



**40** I primed the pilot with three thin layers of Surface Primer #73.602.

**41** The base color of the jumpsuit was Luftwaffe Cam. Green #70.823.

**42** To paint the first highlight of the jumpsuit I used Dead Flesh, which I applied almost covering the entire suit.

**43** Using Turquoise #70.966 and Luftwaffe Cam. Green #70.823 I applied several shades in the deepest areas of the jumpsuit's wrinkles.

**44** To paint the base color of the skin I used Basic Skintone #70.815. Once finished, I painted the padded parts of the jumpsuit with Gold Yellow #72.707.

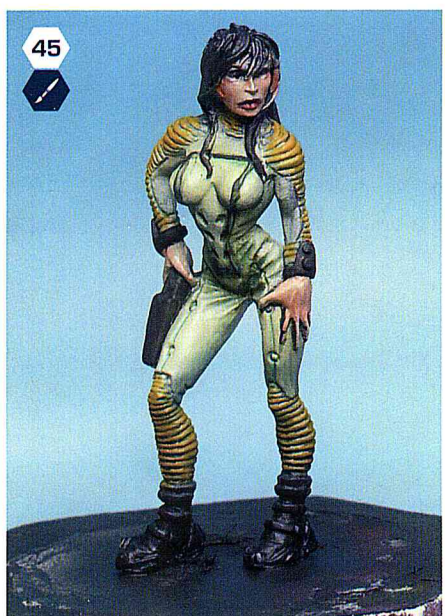
**45** To shade the skin, I applied glazes with Beige Red #70.804 and Cavalry Brown #70.982. Then I applied more Cavalry Brown on the lips.

**46** I painted highlights with Basic Skintone #70.815 to the nose, cheekbones, hands etc.

**47** I started to work on the wrinkles, applying some washes with Hot Orange #72.709 to the deepest areas.



44



45



46



47



## STEP BY STEP



**48** Using Gold Yellow #72.707 I highlighted the highest areas of the wrinkles.



**49** And to finish with the wrinkles, I just applied a second highlight with Ivory #70.918 again to the highest areas, but I painted a smaller area.



**50** To highlight the black parts of the model I added white to the black color base. I painted the LEDs with Blue Green #70.808, and then I applied a wash with Turquoise #70.966.

**51** Once both models were finished, I glued the pilot to the base, placing her beside the TAG. To fill the holes near the feet I just used green stuff.

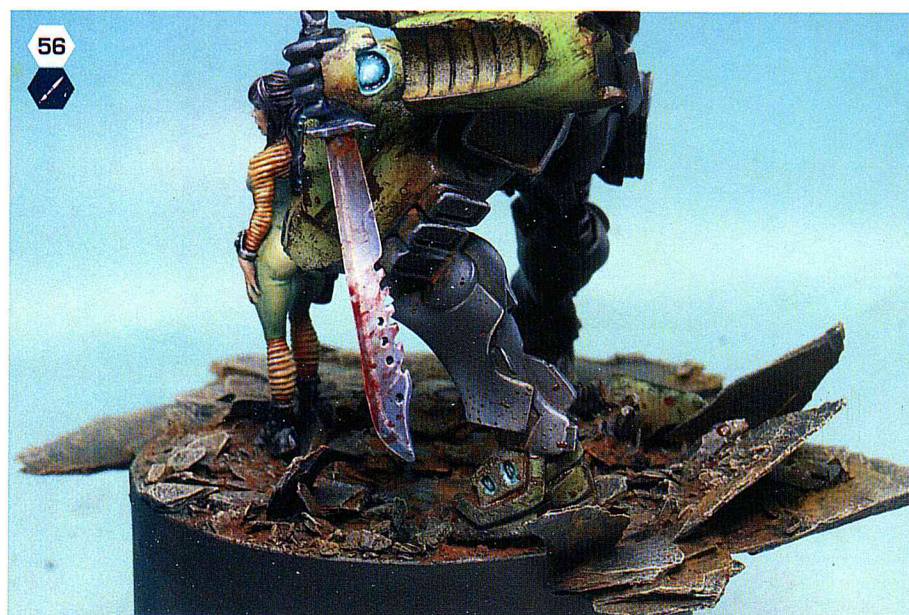


**52** And then it came time to paint the base. First, I applied a dry brush of German Cam. Beige WWII #70.821 to the rocks.

**53** With a dry brush of Deck Tan #70.986 I highlighted the rocks again.



## STEP BY STEP



**54** With a mixture of reddish and yellowish paints and water, I applied a wash to all of the rocks.

**55** To finish the base I applied a dry brush with Ivory #70.918.

**56** And as final step, I applied a mixture of Dried Blood #72.133 and Fresh Blood #72.132 to the blade to simulate blood, and also some spits of blood on the terrain and on the TAG's leg.

**57, 58, 59, 60** Detail pictures.

# Gallery

In this section you can see some of the official Infinity paintjobs I have done for Corvus Belli.



**SCARFACE**

ART. 280710-0366



Check the step by step  
in my blog!

**KEISOTSU GUI FENG  
YURIKO ODA**

Art. 280001-0441



**STEPHEN RAO**

Art. 280268-0439

# Gallery



**UMBRA LEGATES**

Art. 280665-0500



**JOTUM**

Art. 280254-0338



**KASIM BEG**

Art. 280469-0493

# Gallery



Check the step by step  
in my blog!

**ANACONDA MERCENARY  
TAG SQUAD**

Art. 280711-0425



**AJAX THE GREAT**

Art. 280828-0387



Check the step by step  
in my blog!

**KUM MOTORIZED  
TROOP**

Art. 280466-0467

# Gallery

## IGUANA SQUAD

Art. 280568-0438



Check the step by step  
in my blog!



## FUSILIER INDIGO BIPANDRA

ART. 28002-0442



## SUN TZE

Art. 280316-0076

# Gallery



**FATHER-OFFICER GABRIELE DE FERSEN**

ART. 280255-0347



**HAZMAT**

Art. 28006-0447



*Check the step by step  
in my blog!*

**ANTIPODE ASSAULT PACK**

Art. 280168-0481



**MOBILE BRIGADA**

Art. 2800006-0485

# Gallery



**SUN TZE V.2**

Art. 280355-0343

Check the step by step  
in my blog!



**RAICHO**

Art. 280651-0392



**ASUKA KISARAGI**

Art. 280368-0421

# Gallery



**AUTHORIZED BOUNTY HUNTER**

Art. ITS 2014



**SOGARAT HMG**

ART. 280666-0509



**PENTHESILEA**

ART. 280842-0513

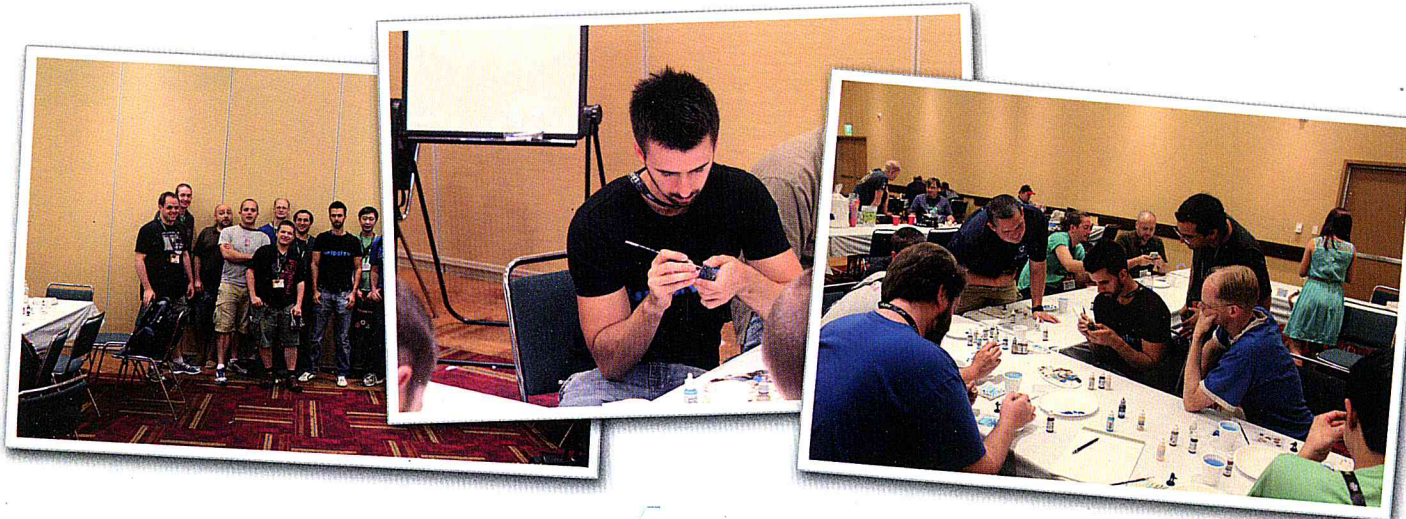
# Gallery

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in my blog!



**SQUALO**

ART. 280275-0507



# ANGEL GIRALDEZ

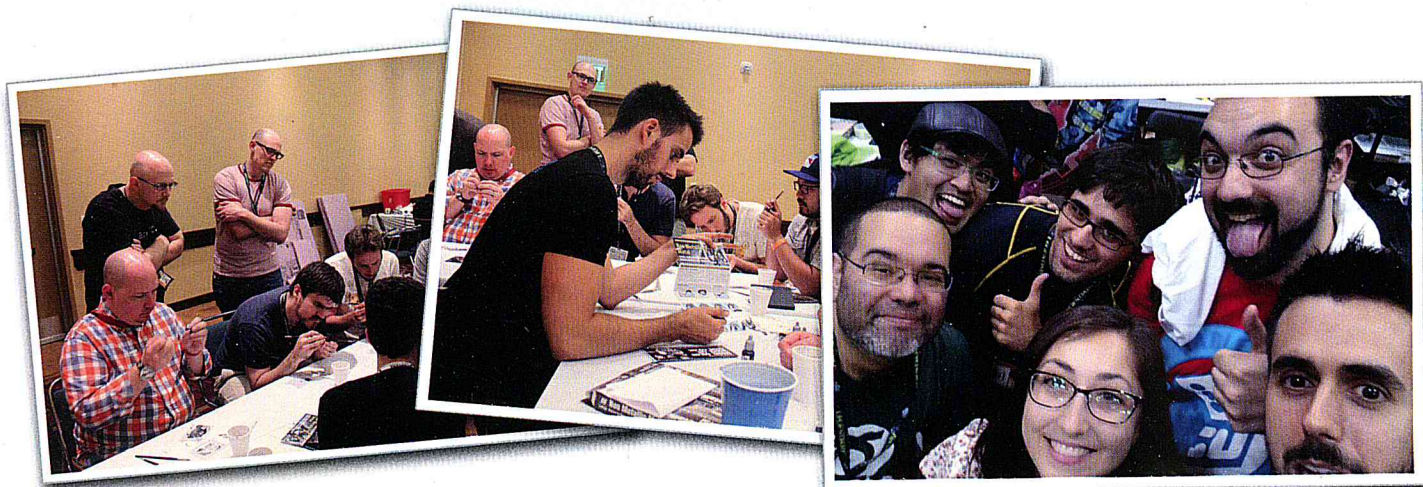
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Thank you very much!

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