

# REDGRASSCREATIVE PALETTES

MINIATURE PAINTING MADE EASY



Written by Angel Giraldez



**SHOW YOUR APPRECIATION BY FOLLOWING US**  
**ON INSTAGRAM.**

## FOREWORD

Getting started in this hobby requires courage and a lot of patience.

At **Redgrass**, we design the best painting tools to make things easier for you.

This is why to accompany you on the first steps of your journey, we called upon Angel Giraldez to create a reference painting book that we are now making available to all!

With this book, you will be able to master the basic techniques so that your painting sessions are always a pleasure. It is also an opportunity to give you recommendations on how to use Redgrasscreative painting tools. With this book and Redgrasscreative products, painting miniatures is a real pleasure. Enjoy!

Vivien and Fabrice  
Founders of Redgrass s.a



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Find all our products here:

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

# INTRODUCTION

Hello dear painters,

My name is Angel Giraldez, and you and some others might have heard of me. If you haven't, let me introduce myself in "a few strokes."



I started as a studio painter for the company **CORVUS BELLI**, where I introduced my popular and innovative painting method to the world. After that, I started being noticed on a national and international level. Since then, many companies in the wargaming sector have contacted me for support (**MANTIC GAMES**, **WYRD GAMES**, **CMON**); the list is figuratively a mile long. In addition to this, I also collaborate with some modelling companies, one of them being **REDGRASS GAMES**. This one, of course, you already know about because you've purchased one of their products. I like being surrounded by only the most premium products when working, and with these products in hand, I am prepared to do my best to teach you how to bring your painting skills to another level.

*This book is intended for those who are just starting on this charming journey, and it is normal to have a lot of questions when you're just starting out.*

Where do I start? What brushes do I use? What is a wet palette, and why do I need one? Do I thin down my paints? Why don't my models look like the ones I see online? All these questions look familiar, don't they? They are all questions we have, and I have also had these questions myself in the past. We have all been there when we picked up a new hobby. This isn't a bad thing—it is called "beginning," and it is crucial to learn through "trial and error" how to deal with these problems and to improve.

In this book, we will go over the entire process of painting your miniatures. How to hold the brush, mix your colors, and preserve your paints. Basic techniques to paint efficiently and some tricks of the trade. Most importantly, the **REDGRASS GAMES** wet palette that you have purchased will be essential at all times. It will help you to:

- *Feel more comfortable while painting*
- *Be more organized*
- *Allow you to not waste materials and to better take care of your tools*
- *Improve your hobby skills at an unexpected pace without noticing*

It will all be so easy—do not worry if you don't feel confident right away! You will learn without realizing, and as an extra surprise—I will teach you some tricks on how to paint eyes and dilute your paints.

**REDGRASS GAMES** and I hope you and your brushes are ready because **IT'S TIME TO PARTY!**

*And remember: "Never put your brush down."*

ANGEL GIRALDEZ.

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# PRODUCTS



# REDGRASS GAMES PRODUCTS



**EVERLASTING WET PALETTE  
LITE**



**EVERLASTING WET PALETTE  
V2**



**RGG 360° PAINTING HANDLE**



**R9 DESK LAMP**



**PREMIUM GLASS PALETTE**



**RGG PREMIUM BRUSHES**



**RGG PAINTING MAT**



**RGG PRECISION NIPPERS**

## WHAT IS A WET PALETTE?

A wet palette is an essential tool for every painter. It is the surface where you will mix your paint, try different paint consistencies and master all kinds of techniques. Its main purpose is to keep your acrylic paint fresh for hours or even days within a sealable wet palette. The Redgrasscreative wet palette is designed with the best materials possible and a proprietary patented hydration system. Everything has been designed to help you focus on enjoying your painting sessions.



## WHAT KIND OF PAINT CAN I USE?

The best paint to use on a wet palette is acrylic paint. Acrylic paints are water-based paint so they are easy to work with but also very easy to clean with just a little bit of water. Most of all, they are quick-drying so you can work on your model without waiting hours for them to dry. They are the best choice when you begin miniature painting.

Advanced painters can utilise a variety of paints such as oil paints, inks, or heavy-body acrylic paints. Enamels and even 'poster paints' can be used. Each has different properties and things they are particularly good for. It is important to experiment to find which you are most comfortable with.



Everlasting Wet Palette Painter LITE



Everlasting Wet Palette Painter V2

# Which wet palette is right for you?

## STUDIO XL V2



High-Performance  
Polycarbonate

Airtightness



Hydration  
membrane



Reusable

Compatible  
with



Glass palette



Wavy



Pot holder

## PAINTER V2



High-Performance  
Polycarbonate

Airtightness



Hydration  
membrane



Reusable

Compatible  
with



Glass palette



Wavy



Pot holder

## STUDIO XL LITE



ABS

Airtightness



Hydration  
paper



Single use

Compatible  
with



Glass palette



## PAINTER LITE



ABS

Airtightness



Hydration  
paper



Single use

Compatible  
with

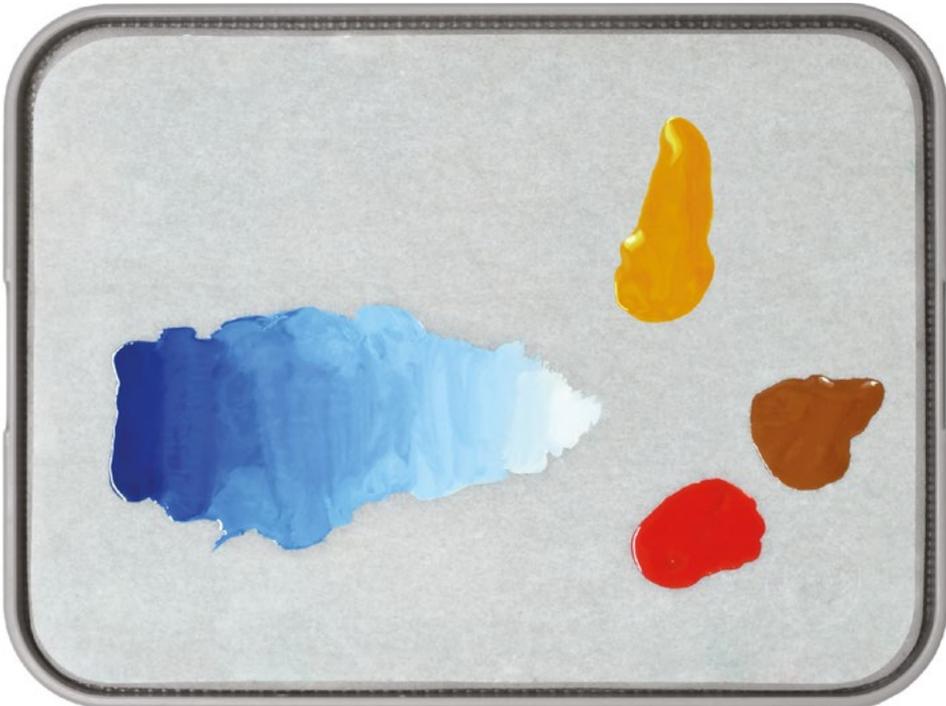


Glass palette





Everlasting Wet Palette Studio XL V2





## HOW TO SET UP YOUR WET PALETTE

Here, we will explain how to set up your wet palette for the first time, so you will understand the best practice to set the right amount of water to keep your paint wet as long as possible. Once you are more experienced, you can skip to step 4. This setup works for both hydration paper sheets and hydration membranes.

### STEP 1

You will need one hydration foam pad. If you have a second foam pad, you can keep it sealed up. Your foam pad may be more or less dry which will alter the size. Your pad will take its original shape once you have followed steps 2 to 5.

### STEP 2

Immerse your foam pad in water. If the foam pad is dry, it may take a couple of minutes to absorb water. Once your foam pad is completely wet, you can stop immersing it in water.

### STEP 3

Squeeze out all water.

### STEP 4

Place the foam pad in the case. For the recommended amount of water refer to the guide on the following page.

### STEP 5

Wait until the foam pad is evenly moist.

### STEP 6

Apply your hydration sheet or hydration membrane. Make sure the paper lines up with the foam pad.

### STEP 7

If necessary smooth out the sheet or membrane with the side of your hand.

### STEP 8

Start painting!

## TIPS

Don't forget to top up your water every couple of hours.

## REDGRASSGAMES WET PALETTE

STUDIO XL V2 / V1 / Lite	PAINTER V2	PAINTER V1 / LITE
150 ml 5 Oz	107 ml 3.7 Oz	70 ml 2.4 Oz



## REUSABLE HYDRATION MEMBRANE

The first and only reusable membrane for miniature painting! Thanks to a specially-treated surface, paint glides smoothly on the membrane. Paints like metallics and washes do not seep into the membrane like they may with traditional papers. Moisture is perfectly stabilised with a controlled capillary action. As the painter, you are in control of the consistency or dilution of the paint, and the membrane will keep it stable for longer. And yes, you will be able to use it 4 times or more!

### HOW TO CLEAN AND REUSE YOUR MEMBRANE?



#### STEP 1

Remove or use any excess paint



#### STEP 2

Use an old large soft brush or your fingers to avoid



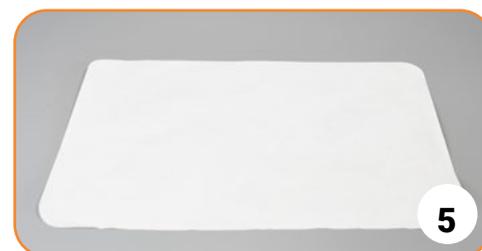
#### STEP 3

In a sink or in a bowl full of lukewarm water. Clean off any remaining paint.



#### STEP 4

If the paint is not dried on or cured, it should come off easily.



#### STEP 5

Once the hydration membrane is clean. Let it dry completely!



#### STEP 6

Reuse it 3 to 6 times depending on the paint you have used. You can use it more, it is entirely up to you!

## WAVY

The Wavy is a well palette and a brush holder combined together! Perfect for mixing inks and washes, it also acts as a brush rest whilst you are painting with other brushes! Thanks to the sliding system, it can be attached safely to your Everlasting wet palette V2 in no time.



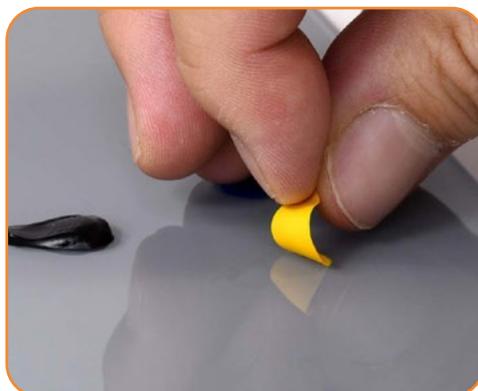
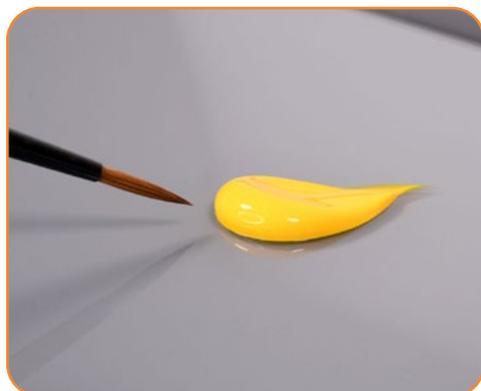
## ANTI-SPILL POT HOLDER

The anti-spill pot holder is ideal to save your shades and inks from spilling! Thanks to the sliding system, it can be attached safely to your Everlasting wet palette V2 in no time.



## GLASS PALETTE INSERT

Specially formulated for oil paints, pigments, heavy-body acrylics, and drybrushing. The RGG Glass Palette is the only reusable dry palette you will ever need. The surface is easy to clean. Dried acrylic paint easily peels away, and dried oil paint can be removed with solvents. The palette can be reused repeatedly.



COMPATIBLE WITH THE EVERLASTING WET PALETTE V1, LITE AND V2

To extend the life of your oil paints, store the glass palette insert inside the Everlasting Wet Palette cases. When sealed inside, your paint will be kept safe and stable for a long time, ready for your next painting session.



## RGG 360° MINIATURE HANDLE

The RGG 360 painting handle is the world's most innovative miniature holder. And it is rightly recommended by pro-painters around the world as the best handle on the market for hobbyists.



### Natural ergonomic painting handle

The RGG 360° is the only natural ergonomic handle designed to help you adopt the best painting position, and minimize unnecessary movements. Stay focused for longer without strain.

### One painting handle, many paint jobs

You can paint multiple miniatures with just one holder. It has never been easier to swap your projects on the go. Perfect for batch painting. Save desk space.

### Improved stability

Secure your WIP miniature between painting sessions thanks to the strong magnet inside the holder.

### Innovative 360° rotation

RGG 360° handle allows you to rotate your miniature but in a controlled action. Doesn't spin freely. You don't need to hold it in place with your thumb. Designed with a tight axle mechanism that will last for years.

### One size sticks all!

Safe and easy mounting putty. 10 to 50 mm bases. Round, square, oval bases, and more. Mount all your plastic, resin models with ease.

### The choice of Pro-painters

Used by pro-painters and youtubers all over the world. RGG360 is one of the most acclaimed miniature holders available.

## HOW TO USE RGG360° MINIATURE HANDLE



### STEP 1

This is a very easy product to use, consisting of the holder, and some mounting putty to which the model is attached.



### STEP 2

Remove the protective plastic from the putty. cut off between 1/3 to 1/2 of the putty.



### STEP 3

Use your fingers to heat the putty slightly so it becomes easier to use.



### STEP 4

Crush the ball on a flat surface

## TIPS

The mounting putty will never dry out. Just leave your caps upside down to avoid dust or store them away.



**STEP 5**

Set the miniature on its holder.



**STEP 6**

You can swap easily between your miniatures without touching them.



**STEP 7**

Done for the day? Secure your WIP miniature on the metal plate. Your hard work is safe.

## RGG PREMIUM BRUSHES

### *Perfect Miniature Brushes*

#### SIZE 2

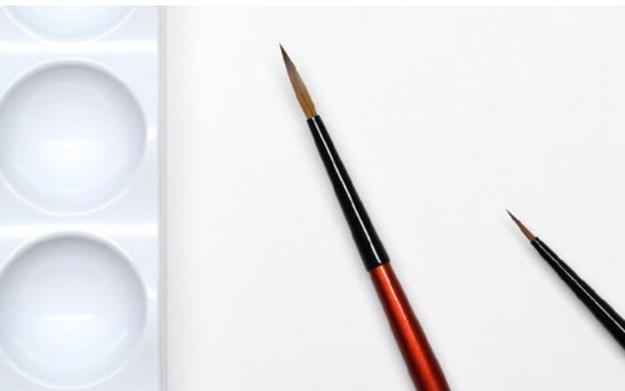
Your main miniature painting brush. Every situation from basing to layering. A unique combination of a large belly and a narrow tip.

#### DOUBLE O

Precision work for miniatures. Perfect for small details and reaching recesses. Achieve sharp lines effortlessly with needle-like precision. Tapered point for perfect control.

#### DRY BRUSH

This flat size 4 is the perfect size for almost every dry brushing technique! Achieve beautiful dragon scales or furs in no time!





## HOW TO CLEAN YOUR BRUSHES

### **Never let acrylic paint dry on your brush!**

Wash with water immediately after use.

Wash gently using a little bit of natural soap and warm water (not hot). Rinse under clean water.

Shake off the water and wipe the brush on a cloth or soft tissue until it is completely dry.

Reform the tip of your brush after cleaning.

Store in a dry area.

## RGG PRECISION NIPPERS

RGG precision nippers are carefully selected to remove miniature plastic components and scale model plastic parts from their frame.

These single blade nippers are perfect for a clean and precise cut, making the clipping process quick and easy. The cutters come with a distinctive and comfortable handle for optimal use.



### *Like a hot knife through butter !*

RGG precision nippers are made of high quality steel. With our clippers, you are bound to have the most delightful cutting experience! The compact tip gives a precise, clean and effortless cut, minimising the need to clean excess sprue from your plastic miniatures once they are cut from their frames during assembly. A set screw prevents the blades from closing too far, thus acting as a protection against blunting the blades.



**NEW!**

## REDGRASS SPRUE CUTTERS

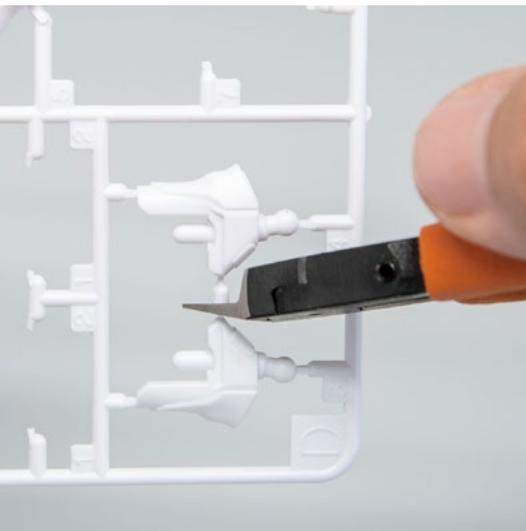
Made to last, the **Redgrass Sprue Cutters** are designed to remove miniature and scale model parts from sprues. The Redgrass Sprue Cutters are the perfect combination between versatility and durability. They will serve you for years with proper care!



### *Crafted for Versatility. Built to Last.*

The Redgrass Sprue Cutters are your go-to tool for a range of modeling tasks. They're specifically engineered to handle both small-scale and large-scale model parts, offering you the flexibility to cut sprues of various sizes and complexities. Their adaptability allows you to seamlessly transition between different projects.

The Redgrass Sprue Cutters truly embody durability. Constructed with premium materials, these cutters are designed to deliver an unwavering performance, time after time. Their sturdy build can withstand the rigors of regular use, proving to be an indispensable ally for your numerous modeling projects.



**NEW!**

## R9 DESK LAMP

An unrivalled desk lamp that meets the needs of ALL CREATIVE PEOPLE.

A lamp able to focus maximum illumination on one specific zone or balance light over a wider area.

A lamp offering the ultimate color experience.

A lamp with unrivalled power, whilst being eye safe...

Experience color like never before with R9 Color Perfect.

With a 98.5+ extended CRI, the R9 Desk Lamp clearly expresses the natural color of objects, the one provided under daylight.

In addition, the specific R9 value is certified 98, meaning that red colors are specifically well rendered, which is a particular challenge.



**reddot** winner 2023  
best of the best

With around 20,000 entries per year, the Red Dot Design Award is one of the biggest design competitions in the world.

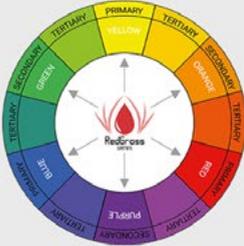
The best products of every year are honored with the Red Dot Award: Product Design and a few exceptional products with the Red Dot Award: Best of the Best.



# PAINTING AND CUTTING MAT

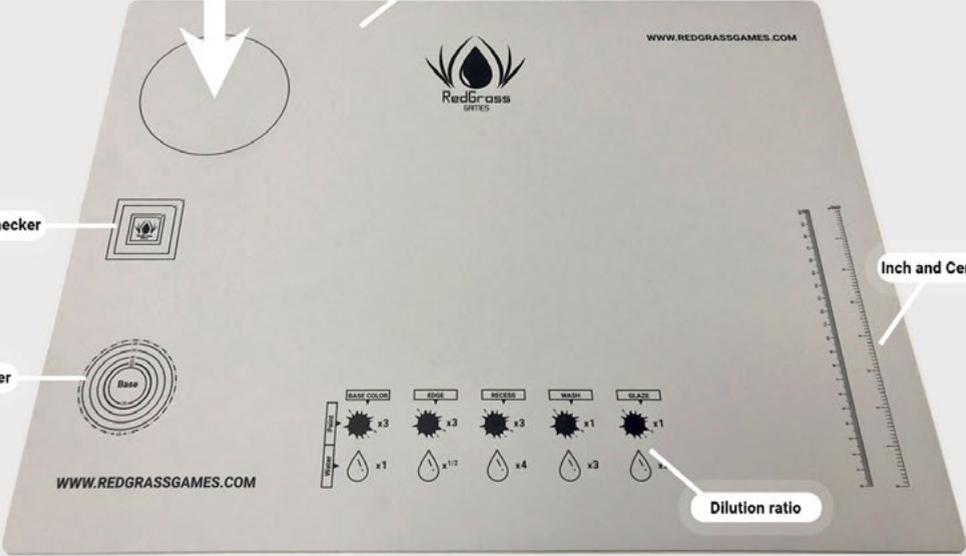
Protect your desk with the Redgrasscreative cutting and painting mat for miniature painting. This custom-made painting mat comes in a neutral gray to help you focus on your painting session. Available in A3 and A2 format, it includes just the right amount of useful guides. Round and square checkers, dilution ratios for beginners, an inch/cm ruler, and the Redgrass color wheel! It is also your ideal cutting mat for all your hobbies. Self-healing but also double-sided, it will serve you a long time.

Color wheel included



**A3 format**  
297 x 420mm  
11.7 x 16.5 inch

Neutral grey



Square base checker

Inch and Centimetre ruler

Round base checker

Dilution ratio

Double-sided  
Painting & cutting mat

02



COLOR THEORY



# INTRODUCING COLOR THEORY

Color theory is the most important piece of knowledge for a miniature painter to understand. Without this knowledge, we cannot develop or progress. Knowing how to use colors, their properties, and to get the best out of them in order to paint awesome miniatures is the goal. As new painters, we make mistakes, as does anyone who is getting into a new hobby. These mistakes will serve as experience, and help us better understand color.

For example, you may be thinking of adding white to highlight a model, and that is a common error among painters. White does not add luminosity, but actually desaturates the color. To highlight a model, we actually have to use colors that contain yellow in their composition, because yellow adds luminosity.

Color theory is a very broad subject, and in this guide I will teach you some of the basics to help you understand colors and their properties.



## PRIMARY COLORS

These are the colors that cannot be created by mixing other colors together:

**YELLOW**

**RED**

**BLUE.**



## SECONDARY COLORS

These are those colors that can be created by mixing two of the primary colors together in equal proportions.

**GREEN**

**ORANGE**

**PURPLE.**



## TERTIARY COLORS

Tertiary colors are achieved by mixing a primary and a secondary color in equal proportions :

**CHARTREUSE** (Yellow-Green)

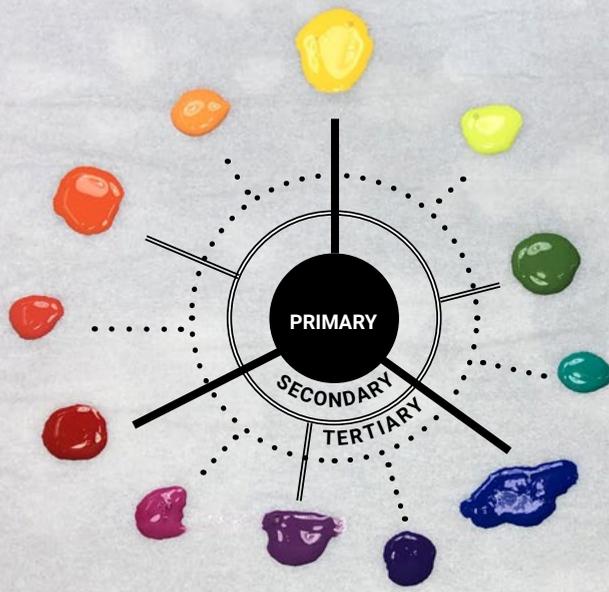
**TEAL** (Blue-Green)

**VIOLET** (Blue-Purple)

**MAGENTA** (Red-Purple)

**VERMILION** (Orange-Red)

**AMBER** (Orange-Yellow)



## COLOR PROPERTIES

**HUE**>>> This is the way in which we determine a color, such as red or blue. This refers to a pure color, which means without white, black, or grey added.

**LUMINANCE** >>> This indicates whether a color is bright or dark. For instance, yellow is brighter than purple.

**SATURATION**>>> This is the brightness or strength of a color. A gaudy color is deeply saturated, which means that there isn't any white added to it.



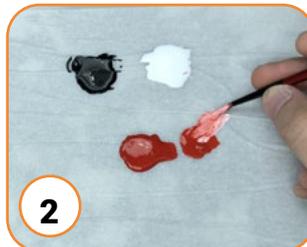
## SATURATION

- **Saturation** makes for more bright colors (less black or white added).
- **Desaturation** makes for softer colors (more black or white added).



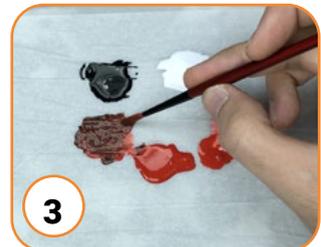
1

*I will add to the color RED, WHITE and then BLACK*



2

*By adding WHITE, I desaturate the RED*



3

*By adding BLACK, I desaturate the RED too*



## LUMINANCE

This indicates the amount of light a color has to it. *"The darker the color, the less light it contains."*

### Picture 1

I will add color to the red-yellow and then blue to change its luminance.

### Picture 2

When adding yellow to the red, I get a bright color.

### Picture 3

Here I will mix yellow and red and then add blue to change its luminance.

### Picture 4

With those two points clarified, I can use colors properly. When highlighting, I use colors that contain yellow in their composition to gain luminance, and I will use colors that contain blue to reduce luminance.

**Remember! White does not illuminate, but rather, it desaturates colors.**

## WARM COLORS



## COOL COLORS



## WARM & COOL COLORS

Warm colors are those that emanate a feeling of warmth. Warm colors are yellow, orange, red, brown and golden colors. The more red compounds a color possesses, the more warmth it projects. Warmth of the color largely depends on the hue. Generally, it is due to a thermal sensation of warmth - it conveys closeness, vitality, enthusiasm, dynamism, joy, and even danger.

Cool colors are those that convey a feeling of low temperature; they are typically blue, green and purple tones. The more blue compounds a color possesses, the cooler it is. These colors may convey depth, cold, remoteness, loneliness, or even sadness.



### WARM COLORS

Examples of how warm colors work on a whole figure, and as a lighting scheme.



### COOL COLORS

Examples of how cool colors work on a whole figure and how they can create part of an atmosphere.

03



03-12-20



**SHOW YOUR APPRECIATION BY FOLLOWING US**  
**ON INSTAGRAM.**

## DILUTION BASICS

Dilution is the secret weapon of any experienced painter. Here I will show you some tricks to make sure the paint flows properly so you can achieve outstanding results.

What we know about acrylic paints is that they must be diluted with water to be used.

*This is crucial as you can only apply thin layers with diluted paint to achieve a natural look that isn't chalky.*

First off, shake the bottle vigorously so the paint and binder mix properly. If you notice a transparent, white liquid coming out of the bottle when putting your paint down on the palette, this is binder and it means you did not shake the bottle properly.

It is essential to shake the bottle properly so take your time when doing it.



## DILUTION PROCESS



**PICTURE 1**

Do not use your paint straight from the pot on the model, as there may be impurities or inconsistent mixes that could spoil your painting. Put a small amount of paint onto the wet palette.



**PICTURE 2**

Thin down the paint with water! Mix well to get a good dilution. Use the dilution ratio chart as a reference.



**PICTURE 3**

You can check your paint consistency on your thumb. If you cannot see through the paint = Thick base-like consistency.



**PICTURE 4**

If you can see your thumb through the paint = transparent, layer-like consistency.

## DILUTION RATIO

BEGINNERS' DILUTION RATIO			
	BASE COLOR	EDGES	RECESSES
P A I N T	 x3	 x3	 x3
W A T E R	 x1	 x ½	 x4
	<b>3:1 Ratio</b>	<b>3:0.5 Ratio</b>	<b>3:4 Ratio</b>

BEGINNERS' DILUTION RATIO			
	DRY BRUSH	WASHES	GLAZE
P A I N T	 x1	 x1	 x1
W A T E R	Read page 45 x0	 x 3	 x2
	<b>1:0 Ratio</b>	<b>1:3 Ratio</b>	<b>1:2 Ratio</b>

## DIFFERENT DILUTION EXAMPLES



### WASHY DILUTION

Example of a paint dilution with more water, to fill the crevices as a recess shade.



### MINIMAL THINNING

Example of paint dilution with less water to paint the edge highlights.

# 04

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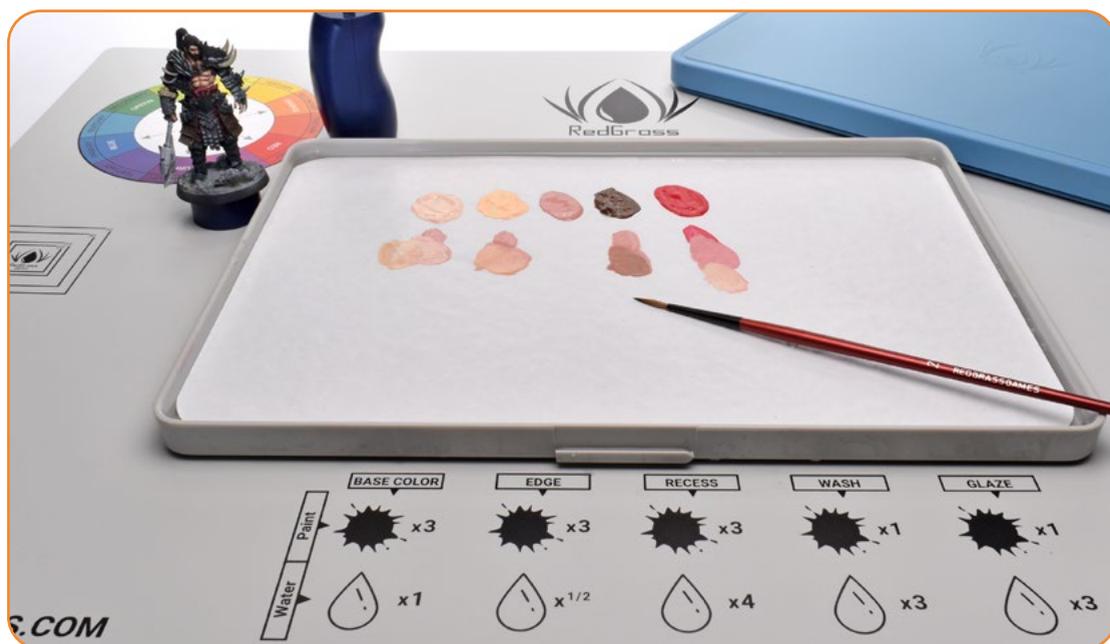
## PREPARING TO PAINT

Painting is not just a creative experience, it is also a physical and mental exercise. It is important to prepare to paint, and set yourself up 'right' in order to get the most out of your painting sessions.

Where possible, try to ensure you are painting in a well-lit and tidy space, as these will maximise focus and minimise distractions. Try not to have too many 'works in progress' in front of you. Better to only have 1 or 2 projects in front of you for your session.

Similarly, set clear and obtainable goals for yourself. If you know you have about an hour of painting time, mentally decide what will be achievable in the allotted time. 'I am going to apply a recess shade to all the steel armour on my squad', or 'I am going to highlight all the green gems this time.'

Workflow is an important thing to consider. Let's say you're painting 5 miniatures. Line them up in a row and compartmentalise each task that needs to be done to them. 'I will apply all the red basecoats' - so take each model in turn and add the red basecoats. By the time you have worked down the line applying the red basecoats, the first will be ready for the next stage! A simple but effective 'assembly line' approach to getting through less stimulating parts of the batch painting process. Plus, if you feel fatigue setting in, you can instead switch to a different task which may give you a 'quick win', such as applying washes, or drybrushing.



## A QUICK GUIDE TO MINIATURE ASSEMBLY

Assembling your miniatures is a part of the miniature painting hobby as essential as the painting process. When your box of new minis arrives, it is very likely they will do so unassembled. Their individual components will be attached to a plastic or resin sprue.

### 1. WASH YOUR MINIATURE:

The first thing to do, particularly if you're assembling a resin or a plastic mini, is give the sprues a wash. During the casting process, your sprues are coated in a chemical to ensure they can be removed from their moulds. This agent will also prevent the pieces of your miniatures from sticking to each other. It will also stop any paint from sticking to your figure.



Simply wash your components with some warm water (But not too hot! The heat will bend your precious miniatures), some dish soap, and gently scrub them with a soft toothbrush.

### 2. REMOVE PARTS FROM THE SPRUE

To do this, you will need a pair of RGG precision nippers to cut each component from its sprue gate. When removing components from a sprue, cut the smallest parts of the component from the sprue first. This puts less pressure on parts more liable to break.



The sharp blade on Redgrasscreative' Precision Nippers ensures that you are able to accurately cut each component from the sprue.

### 3. REMOVE MOULD LINES:

As you detach your components from their sprues, you might find mould lines or residual sprue gates on the components. Gently rub them with a fine file, a knife, or a purpose-made mould line remover tool. Dents or gaps can be filled in and filed smooth with 2-part epoxy or plastic putty, which will then provide a good surface for painting without any unseemly joins.



### 4. GLUE AND PRIME YOUR MINI:

Superglue is the glue of choice to quickly assemble your miniature, regardless of what material it may be made from. Just follow the instructions provided by the manufacturer. Plastic glue or plastic cement will not work on resin and metal miniatures, so make sure you are using the right glue for the model! Finally, you'll need to prime your miniatures. Use a few bits of putty to stick 4 to 5 miniatures to a cardboard box or tube, and paint your miniatures in every direction using a specially-formulated priming paint. This provides a surface that all your other paints will stick to. Usually, you can speed up this stage by using a spray can primer, with black or white being the most common priming colors.



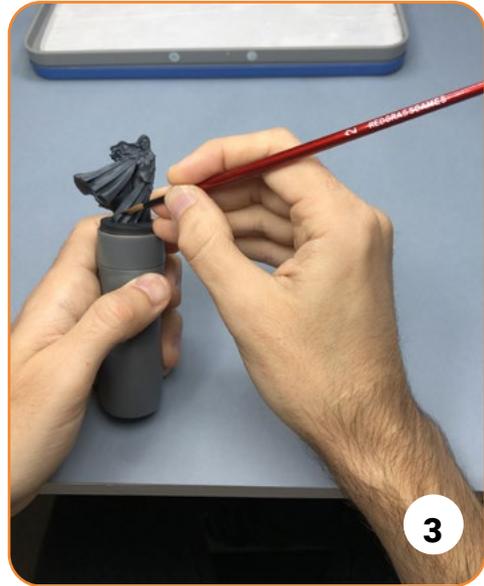
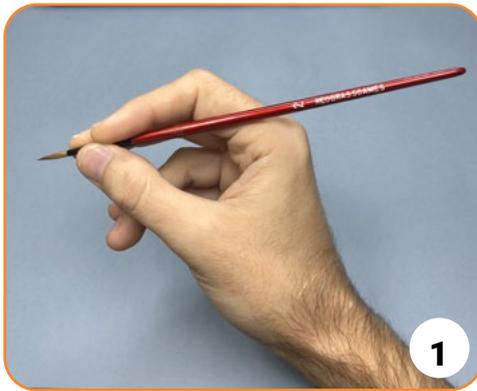
#### WARNING

Because aerosol priming can be bad for your health, always spray prime your miniatures outside in a well-ventilated area!  
For best results, avoid priming your miniatures in cold or wet weather.

## BRUSH HANDLING BASICS

When it is time to paint our miniature, we have to feel comfortable and be able to work in a suitable area. A clean and tidy desk is crucial.

A good brush will help us paint better and when combined with a painting handle to hold the miniature, we will have a perfect set up for painting. Painting a miniature by holding it by the base can be very difficult.



### BRUSH HANDLING PROCESS

#### Pictures 1-3

A bit of advice when painting is to rest your elbows on the edge of the table and make an 'A' Frame with your hands and arms. This will provide a stable platform and with steadier hands you will be able to perform more precise strokes. You can rest your hands on the table.

#### Picture 4

Tilt the miniature slightly and use the side of the brush to paint the edges. This way we will get a firmer stroke, and will be able to apply the paint with better control.



## BRUSH HANDLING PROCESS

### Pictures 5-6

We will find it is easier to control the brush by holding it close to the ferrule when painting tiny parts.

### Picture 7

Apply thin layers and always in one direction. Let them dry before applying the next one. Once you have finished painting an area, try to avoid touching it too much with your hands, as you may rub off your work!

05



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## DRY BRUSH

We use the **RGG dry brush** to apply this technique, which is done by loading paint onto the brush without any water. Then, wipe off almost all the paint onto the glass palette surface. Keep in mind that you have to leave a bit of paint on the brush, to be applied on the desired surface.

*Thus the residual paint in the bristles will catch the most prominent raised parts, helping them stand out.*



## GLAZE

A glaze is made by applying many diluted layers of paint in a way that the previous color can still be seen. The end result is a smooth mix of both layers: the base color and the glaze. To apply a glaze, it is crucial that the previous color be completely dried.

*The ratio of water to paint for this technique is 1 drop of paint to 2 drops of water (1:2 ratio).*



## GLAZE PROCESS

We have to add more water than usual to the paint in order to achieve a thinner dilution and then apply it. It is pretty significant that you wait until any layer of the glaze is absolutely dry before applying a new one. This process can be quite time consuming and requires more patience, but does result in very smooth transitions.



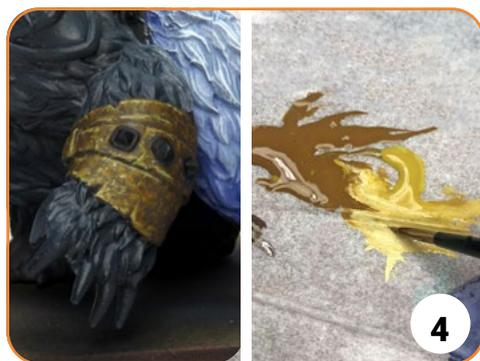
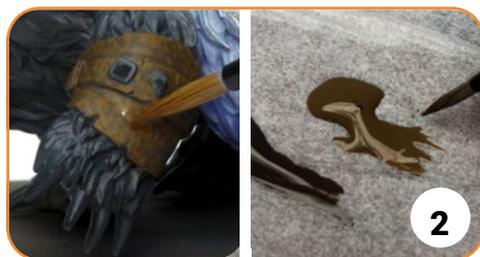
## STIPPLING

This technique consists of applying many little dots of paint to get a textured effect.

It is crucial that you do not add water to the paint to get the textured effect. The paint must keep the consistency it had in the bottle.



*Using an old brush is highly recommended as this technique will damage your brushes. This technique is widely used to give leather a texture when painting it.*



### STIPPING PROCESS

#### Picture 1

Apply a thin layer with **Chocolate Brown** (70.872) as a base color.

#### Picture 2

I start by applying the first little dots with **Earth Brown** (70.983) and I don't add any water to the paint - the paint must keep the same composition it had in the bottle.

#### Picture 3

The second layer is **Japan Uniform WWII** (70.923) and apply it as the smallest points.

#### Picture 4

Add a bit of **Dark Sand** (70.847) to the previous color to highlight it a bit more.

#### Picture 5

Finally I apply a glaze of **Black** (70.950) and **Sepia Ink** (72.091), and this will help define the leather.

## WASHES

This technique is based around thinning the paint more than usual, to allow the paint to flow into the grooves and recesses when applying it to the desired surface to help give more definition. Waiting until a wash is absolutely dry before applying a second one is crucial, because if it doesn't dry properly, we will get painting 'pulling' and pooling and then we will not be able to control the wash-giving the result of having a dirty miniature.



### PAINT RATIO

The ratio of paint to water is 1 drop of paint to 3 drops of water (1:3 Ratio)

## WASH PROCESS

### Pictures 1-2

Dilute the paint by adding water and then applying it to the surface. It is crucial to wait until the wash is dry before applying a new wash.

### Pictures 3

Apply another wash to achieve more definition on the surface.

### Picture 4

This technique becomes useful when you need to get definition on your miniatures quickly.

## BLENDING BASICS

Blending is a technique that consists of getting a smooth transition between colors, and also the technique that many painters find the most difficult.

It consists of applying a coat of paint and then when applying the next color, blending them to create a gradual transition.

*Achieving great results requires practice. The more you paint, the better results you will get.*



### TIPS

Using more thin layers of transitional colors will create a smoother finish, but take more time to achieve.



## BLENDING PROCESS

### Picture 1

To start, I apply **Dark Red** (70.946) as a base color. Applying thin layers and letting them dry before applying the next one for good results.

### Picture 2

I add **Flat Red** (70.957) to the **Dark Red** (70.946) little by little to highlight the color. Do not rush intermingling the two colors properly to ensure you get a smooth transition.

### Picture 3

Once I finish highlighting with **Flat Red** (70.957), I add a bit of **Sunny Skin Tone** (70.845) to increase the contrast of the highlight.

### Pictures 4

To get a better blending effect, I apply a glaze of **Flat Red** (70.957) to smooth the transition between layers. Finally, I mix 50% **Dark Red** (70.946) with **Dark Prussian Blue** (70.899) and apply them on the deep recesses.

## BASIC STEP BY STEP



### STEP BY STEP PROCESS

#### Picture 1

Paint all of the base colors to all the different parts of the miniature to get a color scheme preview.

**Black** (70.950)

**Cork Brown** (70.843)

**Chocolate Brown** (70.872)

**Dark Grey** (70.867)

**Leather Brown** (70.871)

**Flat Yellow** (70.953)

**Ger. C. Beige WWII** (70.821)

#### Picture 2

I make a wash consisting of 50% **Black** (70.950) and **Chocolate Brown** (70.872). I apply it onto the entire surface of the model. This way, all the parts of the model will be defined quickly.

#### Picture 3

With a mixture of 50% **Cork Brown** (70.843) and **Sunny Skin Tone** (70.845), I apply the first highlight. I use **Sunny Skin Tone** (70.845) as it contains yellow in its composition, which adds luminosity.

#### Picture 4

I add a bit of **Light Flesh** (70.928) to the previous color to continue increasing the amount of light on the model. With this color, I apply the final highlights.



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## STEP BY STEP PROCESS

### Picture 5

Finally, I apply tones to the cheeks and lips to enrich the skin. I will use the glazing technique for this step. The chosen colors are **Salmon Rose** (70.835) and **Gory Red** (72.011).

### Picture 6

Paint the base color of the jacket again, which is a mixture of 50% **Dark Grey** (70.867) and **Ger. C. Beige WWII** (70.821), but leave the deeper grooves

without paint in them.

### Picture 7

I will add **Dark Sand** (70.847) to the previous color to highlight the upper parts of the model. This color contains some yellow in its composition, which will help us to illuminate the surface.

### Picture 8

Lastly, I apply a glaze of **Leather Brown** (70.871) to smooth the color transition and I add tones to the jacket.



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## STEP BY STEP PROCESS

### Picture 9

To paint both the T-shirt and trousers, I increasingly add a little bit of **Dark Sand** (70.847) to **Black** (70.950) to add highlights. It is very important that I add more highlights to the T-shirt

due to the fact it's higher than the trousers.

### Picture 10

Finally with a mixture of 50% **Dark Prussian Blue** (70.899) and **Black** (70.950) I shade the deeper parts. We use this color because it is a cold color



and will add depth.

#### Picture 11

I apply more layers of **Flat Yellow** (70.953) to the flames to add saturation to the color.

#### Picture 12

Add a bit of **Yellow** (70.858) to the previous color to highlight it.

#### Picture 13

Finally, I add some glazes using **Orange Fire** (72.008) on the front of the flames to add some contrast.

#### Picture 14

I paint the rest of the details on our miniature, and then I am finished!



#### Picture 15

Here you can see a miniature painted to a professional level, where all of the techniques were applied masterfully, and many hours were spent to achieve this result. So, I encourage you to practice every day, because only practice makes perfect!

# HOW TO PAINT





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## HOW TO PAINT EYES

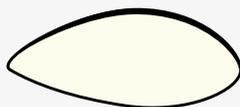
When painting eyes, it is advisable to use a thin brush with short bristles like the RGG brush 00. If the bristles are too long, you will find it difficult to control the brush and the paint will dry in the brush before painting the eyes.

Eyes can be very challenging. The face is often the most important part of a model, and the eyes are the most important part of the face! You can try to paint the eyes first, after applying the basecoat for the skin tones. That way, if you 'over paint' the eyes it is easier for you to tidy up when painting the layers of the skin that surround the eye sockets. Eyes are trickier to do after having painted the skin of the face to completion, because if you go over the lines, the skin will be harder to get right again. Keep your paint thin and flowing, too, and this will help with the steps below. If the eye is not a sculpted detail, start by painting a black almond shape and then follow the steps below.

### HOW TO PAINT EYES IN 4 STEPS



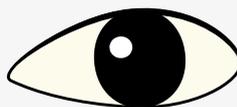
Basecoat the eye area with black.



Leave a black outline.  
Fill in the centre of the eye with an off-white or ivory color.



Use black to paint a dot in the centre of the eye.



Add a small dot of pure white into the black to suggest reflectivity.  
Gloss varnish is also good!

## HUMAN EYES

Human eyes are the most difficult ones to achieve. A steady hand and the right paint consistency are paramount to get a nice, realistic result



### EYE PAINTING PROCESS

#### Picture 1

Paint the eye sockets with **Black** (70.950).

#### Picture 2

Paint the eyes with **Deck Tan** (70.986), but keep in mind that you must leave a thin black line around the eyes. Do not attempt to use white to paint the eyes, as it will result in an unrealistic tone. That is why we have to use "dirty white". **Deck Tan** (70.986) is perfect for this because its composition consists

of some green and some red.

#### Picture 3

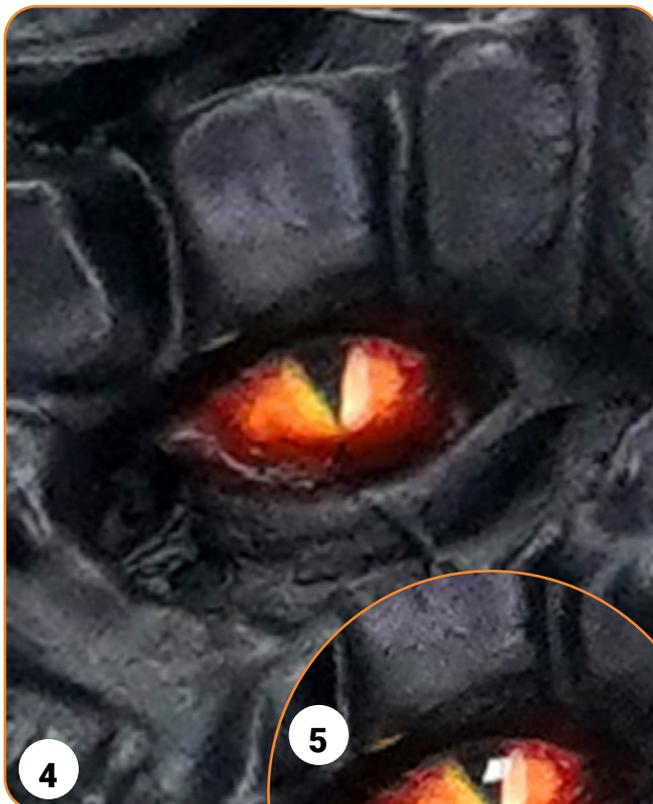
Use **Red Ink** (72.086) to apply a soft glaze on the lower part of the eye sockets.

#### Picture 4

Carefully, paint the pupil in a spherical shape.

## REPTILIAN EYES

Suitable for the eyes of reptiles, dragons and many types of monster.



### EYE PAINTING PROCESS

#### Picture 1

Paint the eyeball ( sclera ) with **Scarlet Red** 72.106

#### Picture 2

I use **Orange Fire** to apply a highlight right in the center, leaving the base color all around it.

#### Picture 3

I paint the pupil in a triangular shape with **Black** 70.950

#### Picture 4

On the sides of the pupil, I outline with **Ice Yellow** 70.949.

#### Picture 5

Finally, with a **pure white** I paint a point of light onto the pupil, to suggest a glossy surface.

## BRIGHT MONSTER EYES

Suitable for killer crocodiles, rampaging dinosaurs, angry kaiju or beast eyes.



### EYE PAINTING PROCESS

#### Picture 1

With **Clear Sand** 70.837 I paint the eyeball (sclera)

#### Picture 2

I apply a wash over the entire surface with **Transparent Yellow** 70.937

#### Picture 3

With **Transparent Orange** 70.935 I apply washes in the lower area of the eyeball (sclera.)

#### Picture 4

Now with **Transparent Red** 70.934 I apply more washes in the lower area to create more contrast but leaving a bit of Transparent Orange.

#### Picture 5

Finally with **Arena Clara** 70.837 I paint a central light on the sclera to create a strong illumination.

## GLASSES/LENSES

Suitable for glasses, lenses, sci-fi helmets, robots...



### EYE PAINTING PROCESS

#### Picture 1

With **Medium Green** 70.850 I paint a half moon to create contrast in the glass.

#### Picture 2

To unify the two parts (dark and light) I apply a glaze over the entire surface with **Black Green** 70.980.

#### Picture 3

I illuminate the glass again but with the **Lime Green** 70.827 color but letting the **Medium Green** 70.850 color show a bit.

#### Picture 4

I enforce the lighting a little more with a 50% mix of **Lime Green** 70.827 + **Ice Yellow** 70.858.

In the dark area of the glass I paint a white dot to create a glow

#### Picture 5

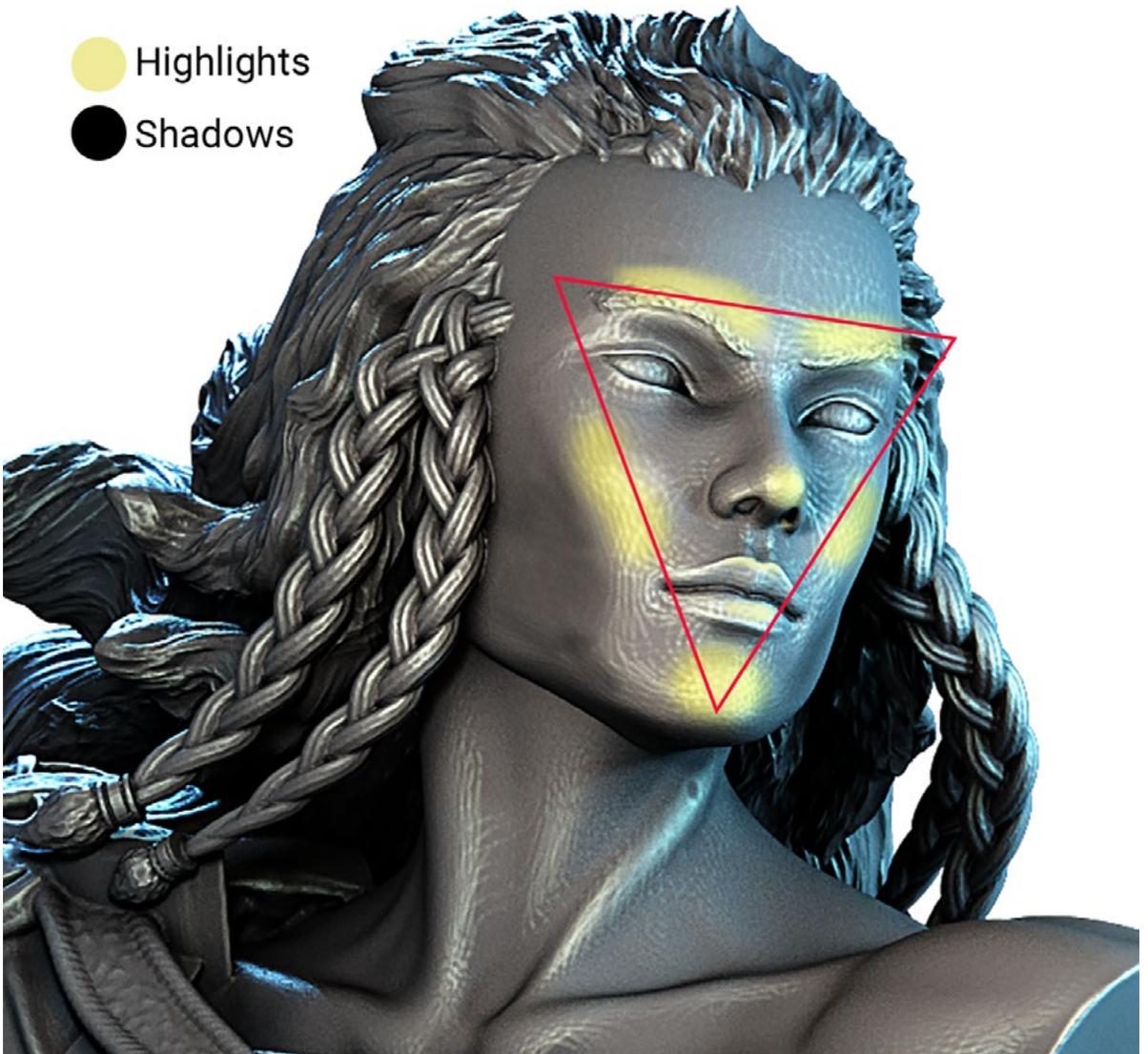
Finally, I apply a very fine glaze over the entire surface with **Fluorescent Green** 70.737.

## HOW TO PAINT VARIOUS SKIN

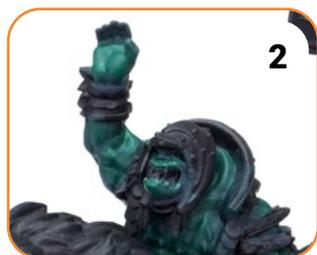
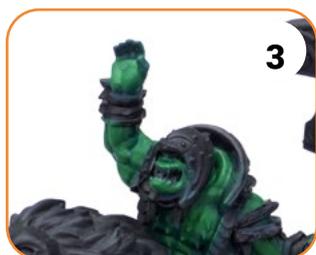
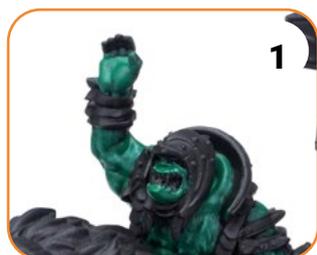
Skin usually has a very different finish on a model compared to metal, or even other organic textures like wood and fur. Skin should be very smooth, and also have lots of subtle variations to stop it looking flat and uninteresting.

In real life, skin has many colors in it, like blue and red! It also has shadows and highlights. Using this bust render from our friends at Archvillain Games, you can see where to quickly place your highlights. You should try to imagine a triangle on the face- the brow, upper cheekbones, upper lip, and the top of the chin. A little on the nose helps, too!

- Highlights
- Shadows



## ORC SKIN



### SKIN PAINTING PROCESS

#### Picture 1

For the base, I apply 3 thin coats of **Green Black** 70.980

#### Picture 2

I make a 50% mix of **Violet** 70.960 + **Black** and apply it all over the surface as a wash, so that it can reach the deeper areas.

#### Picture 3

For the 1st highlight, I use **Olive Green** 70.967 to create the most important planes of light. I apply this highlight less in the deep areas.

#### Picture 4

I keep layering with the same color in the same area, so that the colour becomes more intense.

#### Picture 5

I mix 50% **Olive Green** 70.967 + **Yellow Green** 70.954 to apply the second layer of highlights, but in this step I reduce the area I am illuminating.

#### Picture 6

I add a little more **Green Yellow** to the previous mix to force the lighting more and I paint the lips with **Magenta** 72.014 (glaze)

#### Picture 7

Finally, to give an "extra" touch to the skin, with the **Emerald** color 70,808 I paint the shadows. (2 drops of paint + 1 drop pf water.)

## DARK SKIN



### SKIN PAINTING PROCESS

#### Picture 1

For the base, I apply 3 thin coats of **Matte Brown** 70.984

#### Picture 2

I make a mixture of 50% **Matte Brown** 70.984 + **Mahogany Brown** 70.846 for the first highlight. I paint the nose, cheekbones, upper lip and chin, leaving the deepest areas untouched.

#### Picture 3

For the second highlight, I add 30% **Amaranth Red** 70.829 to the mix from step 2.

Same starting area but smaller. Leaving the previous highlight color still visible.

#### Picture 4

With **Mahogany Brown** I apply glazes in the light areas to blend the transitions.

#### Picture 5

To push the highlights more, I add 10% **Antique Rose** to the mixture from step 3. This lighting is to mark the most important points of the face: upper cheekbone, upper lip, bridge of the nose and a little to the area of the chin attached to the lower lip.

#### Picture 6

I used **Mahogany Brown** again to apply glazes and smooth transitions.

#### Picture 7

For the shadows, I made a 50% mix of **Chalice Red** and **Black** 70.950 and applied them to the lower cheekbones and eye sockets.

## PALE SKIN



### SKIN PAINTING PROCESS

#### Picture 1

I apply the base color of the skin with **Base Meat** 70.815 applying 3 thin layers. 2 drops of paint + 1 drop of water

#### Picture 2

I use the color **Violet Blue** 70.811 to paint the eye sockets, cheeks and the joining edge of the skin with the rest of the figure

#### Picture 3

I paint the first highlights with **Carne Clara** 70.928 and apply them on the forehead, upper cheekbones, bridge of the nose and chin.

#### Picture 4

To push the highlights more, I use **Arena Clara** 70.837 and apply it on the forehead and a little on the upper cheekbones.

On the lips and cheeks I apply some **purple** 72.014 glazes to tone the skin.

## UNDEAD SKIN



### SKIN PAINTING PROCESS

#### Picture 1

I apply the base color with **Green Pale Blue** 70.972

#### Picture 2

I make a 50% mixture of **Transparent Red** 70.934 + **Royal Purple** 70.810 and apply it all over the surface with washes, concentrating more on the recessed areas.

#### Picture 3

I paint the first highlights with a 50% mix of **Pale Blue Green** 70.972 + **Light Sand** 70.837 and apply them on the cheekbones, forehead, bridge of the nose and chin.

#### Picture 4

Finally, I apply a last highlight with **Sand Clara** 70.837 on the upper cheekbones and bridge of the nose.

With **Transparent Red** 70,934 I paint glazes on the cheeks and with **Royal Purple** 70,810 glazes on the eyelids.

07



MAGICTIPS

## ESSENTIAL COLORS

This selection of colors will help you paint your models, as I consider them “essential”.

I have used some of them in the previous chapter but I will describe them more in detail so you can understand what to do with them.

### MY SELECTION OF COLORS



#### Wood Brown

This is a good base color for gold, or even to paint leather.



#### Indigo

Use it to shade blue and green colors quickly.



#### Dark Blue

This is the perfect color to shade, as it is a dark color and it adds depth.



#### Dark Rust

The possibilities are endless with this color, given that we can use it to shade red, green blue. Not to mention it can simulate rust, leather, etc.



#### Sepia

This ink will help add saturation to leather, adding tones to golden or rusty colors - it is essential!



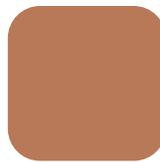
#### Pale Yellow

The best color for highlighting and making light areas appear brighter,, as it has a high amount of yellow that gives off a great deal of luminosity.



#### Yellow Hue Skin

If you aren't sure which color to use when highlighting, Yellow hue skin Tone will come in very handy as it is composed of yellow and white.



#### Tan Brown

If there are any doubts about what color to use when painting flesh, Cork Brown is a great place to start.

## EASY WOOD



### MAGIC TIPS: EASY WOOD

#### Picture 1

I paint the base color with **Dark Leather Brown** 70.871.

#### Picture 2

For the first lights I use **Marron Tierra** 70.983, I draw some light strips in the same direction like wood fiber

#### Picture 3

I add small amounts of **Brown Ocher** 70,856 to the **Brown Earth** 70,983 to continue lighting by making strips in the same direction. Leaving some areas untouched.

#### Picture 4

To push the highlights more, I add a little **Clear Sand**

70.837 to the previous mix.

#### Picture 5

For the midtones, I use **Sepia Ink** 72.091, with this I manage to give the effect of wood in the slats but leaving the lighter areas without applying these glazes.

#### Picture 6

With Black and a little **Sepia Ink**, I apply shadows on the slats where I apply the glazes to achieve a greater contrast.

#### Picture 7

Finally, I apply verdigris/moss textures with different greens. With this I get more vibrancy and variety from the wood that looks more realistic.

## BURNT NOZZLE

Great to simulate used weapons like flamers, rocket exhaust.



### MAGIC TIPS: BURNT NOZZLE

#### Picture 1

Paint the weapon first.

#### Picture 2

I apply washes with **Reddish Brown** 70.985 on the surface where I want to apply the burned effect.

#### Picture 3

I mix 50% **Reddish Brown** 70.985 and **Red Amaranth** 70.829 and apply washes again.

#### Picture 4

With **Red Amaranth** 70.829 I apply washes in the deepest areas.

#### Picture 5

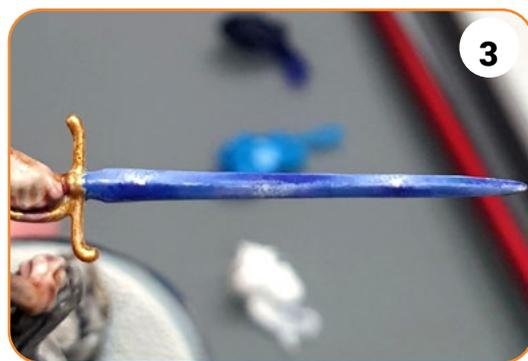
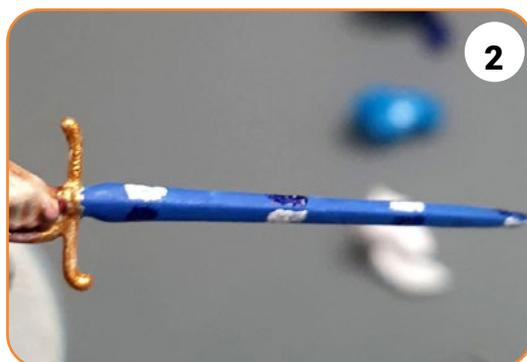
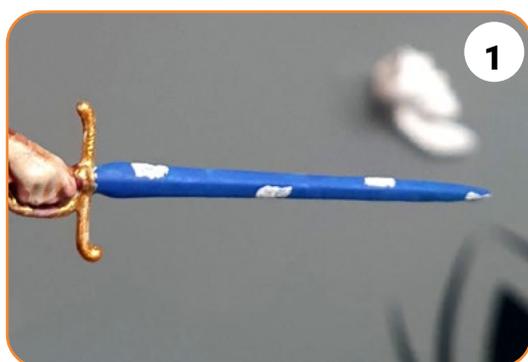
Finally, I apply some very soft glazes of **Smoke** 70.939 all over the surface.

## RGG TIPS: QUICK SWORD WITH OIL PAINTS

For best result, use the RGG glass palette to work with oil paints. Oils can be really useful for weathering effects, like streaks and stains and are a blessing to achieve great blending effects effortlessly. Oils can remain workable for far longer than acrylics, so you can blend them or correct them without rushing.

### TIPS

Oil paints have a slow-drying time and great blending capabilities. Mistakes can be cleaned away easily with a brush soaked in odourless mineral spirits.



## MAGIC TIPS: QUICK SWORD WITH OIL PAINTS

### Picture 1

Put your oil paints on the RGG glass palette. Apply patches of titanium white oil paint in intervals along the blade, over a dried midtone blue basecoat.

### Picture 2

Apply patches of prussian blue oil paint along the blade in intervals, but opposite the white sections.

### Picture 3

Using a different brush, blend out the white and dark blue sections into one another with a stippling motion. Going from a high concentration to a low concentration will simulate how lights diffuse across the sword.

### Picture 4

Optional: Leave to dry overnight, and then add some small white dots in the very centre of each lighter section for a spot highlight. You could also edge highlight the blade, too.

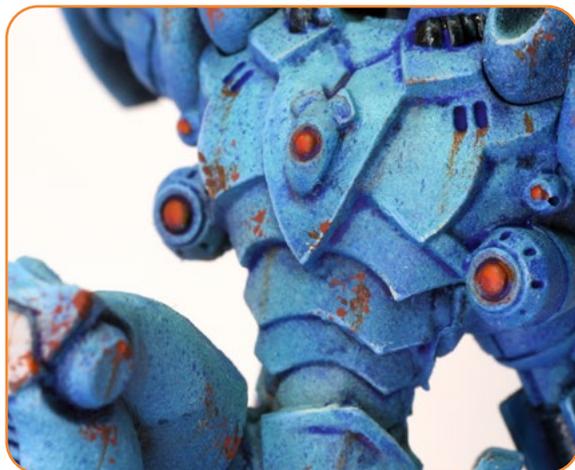
## RG TIPS: QUICK BASING

A good base helps your models look more grounded and realistic. A quick, easy, and cost-effective way to base your miniatures is using superglue and bicarbonate of soda. Spread a little superglue onto your base with an applicator, and then sprinkle bicarbonate of soda on top. The mix will set instantly. You can also create uneven levels on the base by adding more layers of superglue and bicarbonate of soda to certain areas of the base. If you paint it brown it will simulate mud, if you paint it yellow it can be sand, if you paint it grey it can be rubble dust, and if you apply a pale blue wash over the mix it can simulate frosty environments. Very versatile and fast!



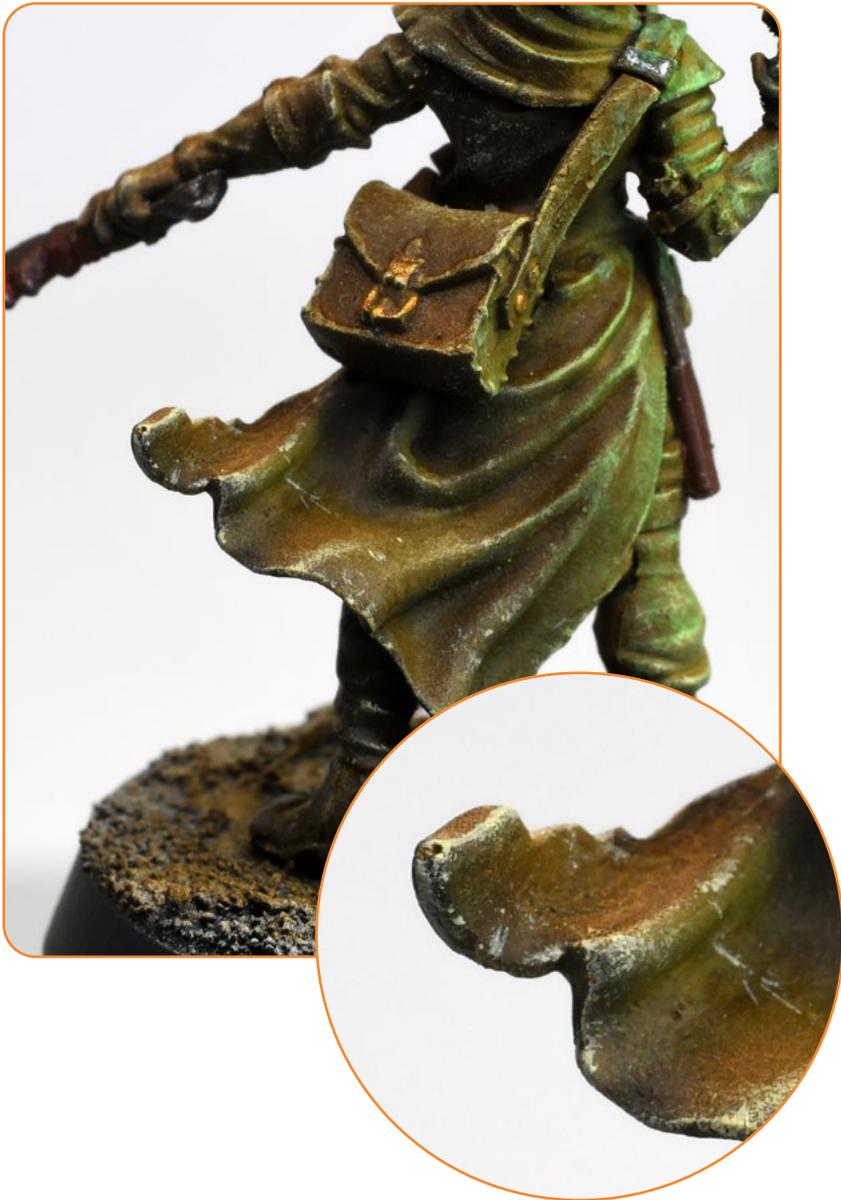
## RG TIPS: QUICK WEATHERING

Another weathering idea to try is chipping effects. You can use a piece of old packing foam, or sponge, and 'dab' a red/brown paint onto the corners and leading edges of surfaces or vehicles. Changing the piece of sponge, or the pressure you use, will add variety. Dots of a highlight color to the base color you are weathering will suggest dings and pockmarks in the surface, whereas using a metallic paint will suggest fresh scratches or chips. Consider adding streaks under chips to imply their agedness.



## RGG TIPS: OLD LEATHER

To show places that have become distressed with age, like leading edges, elbows, or knees, use a drybrush technique for a quick leather effect. For brown leather, you can use colors like tan, pale yellow, or sunny skin tones. For black leather, you should use warm greys. Remove most of the paint from your drybrush before applying to the miniature. 'Catch' the edges you wish to look worn with age, and brush very gently. Apply in layers, and vary your strokes. You can use a fine detail brush to add in more controlled scratches and scuffs. If the end result is too stark in contrast, apply a wash or glaze over the top to help unify the colors.





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**CREDITS:**

Author: Angel Giraldez

Photos: Angel Giraldez - Vivien Massad - Henry Aarvold

Design and layout: Laura Nuñez - Vivien Massad

Translation (first edition): Sergio Martin and Taylor Holloway

Paints: Acrylicos Vallejo S.L

Miniatures from **Mantic Games** [www.manticgames.com](http://www.manticgames.com) painted by Studio Giraldez

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