

**MY MINIATURES ART  
ON PATREON #4**

# PAINTING OF FIGURES WITH ACRYLICS & OILS

## Part 2: METAL PAINTING





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# **PAINTING OF FIGURES WITH ACRYLICS AND OILS**

## **Part 2: METAL PAINTING**





## 1. FEATURES OF METAL SURFACES. EXAMPLES

In the last big article, I shared my techniques for painting the face and body using a mixed technique "acrylic + oil".

In this article, I will explain how I draw metal. Moreover, I will show this with examples of both very old works and new ones. Because over time I have used different colors and different techniques. This greatly influences the result, although the general principles remain the same.

I always start painting the figure with the face and body. After that, I always draw large metal elements: helmets, chain mail, armor.

What attracts us to the warriors of the Ancient World and the Middle Ages? First of all, this is an unusual appearance of clothing and equipment for our time. These are metal helmets and armor of graceful and sometimes bizarre shapes. A man in armor always looks impressive! Combination on the figure of shiny metal, matte fabric of clothing, leather and wood is beautiful. Harmoniously revitalizing all this with paint and brush is a challenge for the artist.

Before you start painting, you should look at the photographs of museum exhibits and reconstructions of equipment, choose the appropriate option. Evaluate how light, shadow, glare, reflexes are distributed, how traces of use, rust, damage look.

The appearance of metal can have a huge variety of variations. Metal can be polished, rusty, coated with oil for protection, have traces of forging and other types of processing, covered with dirt and dust, painted, blackened. All these options will require their own approach to painting, and the result will be completely different. And, importantly, all of these options for the metal surface will have varying degrees of gloss or mat.



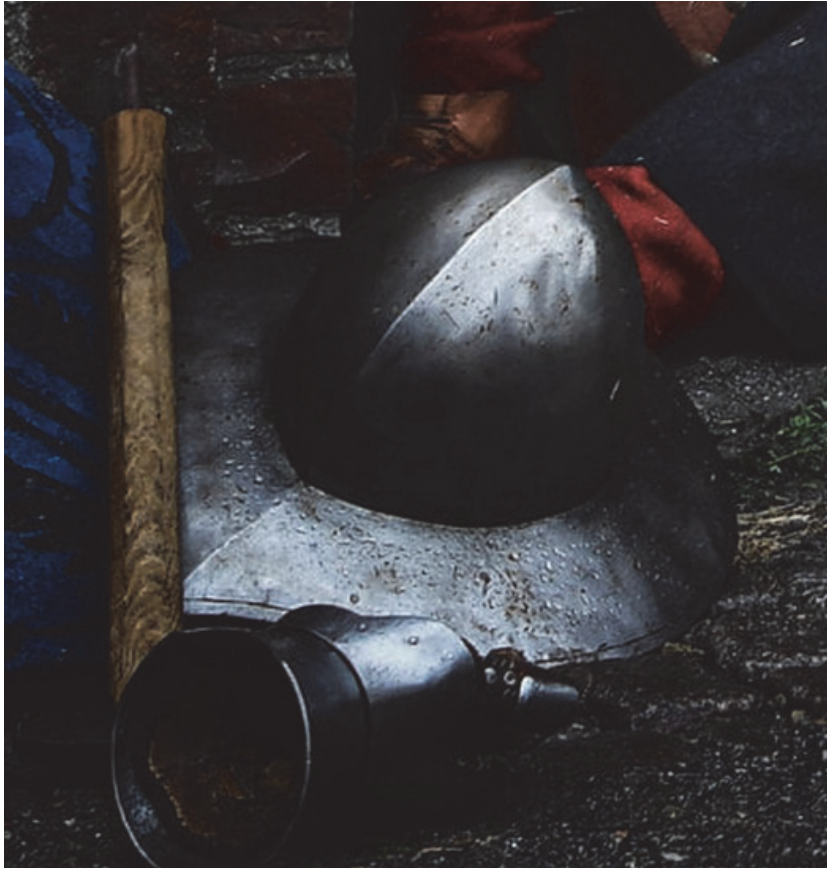


Gloss always provides surfaces with a high degree of contrast. Deep shadows and highlights are present.

Even if the surface is not polished, but processed by grinding, the contrast is still significant. The metal contrasts very strongly with the matte surface of the fabric.







High contrast again. Notice what the combination of the two surfaces looks like at an angle. The bottom of the helmet's crown is a deep shadow, which is sharply cut off by the light surface of the helmet's brim. The spherical top of the helmet has more light. But the longitudinal rib is polished and scratched during use - it stands out as brightly as possible even against a light background.

The two cuirasses are of varying degrees of wear. On the front warrior, dents and scratches from impacts have darkened, dirt and rust have accumulated in them. As in the furrow along the edge. The glove also looks contrasting. The edges are sharply different at different angles to each other.







Beautiful example. The armor is polished to a shine. However, there are traces of exploitation on the lower part of the cuirass and on the plate protection of the legs. The metal looks very contrasting.

The helmet is blackened and partially painted, has traces of forging and use. The surface of the helmet crown does not shine brightly, but it has an interesting texture. Edges and rivets stand out brightly against the background.







It can be seen that the image was processed in the editor, but this further emphasizes the points that should be used in the painting. Traces of exploitation, contrasting shadows in the recesses. Bright edges and rivets

An excellent example of chain mail.

. Let's pay attention to the chain mail - the rings stand out in contrast against the very dark background of the grooves between them.



## 2. TMM & NMM

There are two ways to depict metal in miniature.

The first is the TMM technique - True Metal Metal, that is using a variety of metallics or, if the figure is made of metal, you can polish and tint the metal of the figure.

The second NMM is No Metal Metal, which implies the image of metal objects on a figure without the use of metallic paints, as artists do in paintings, painting shadows, highlights, reflexes and reflections using ordinary paints.

Both of these techniques have a right to life and their admirers. NMM came to historical miniature from fantasy miniature. NMM requires the artist not only to have technical skills in painting, but also to understand how light, highlights and shadows behave on variedly shaped polished surfaces. Recently, AK published a book on painting miniatures from the famous artist Kirill Kanaev. I had the opportunity to write several chapters for this book, and some works were used as examples. The principles and techniques of NMM are covered as widely as possible in this book.

As for me, I am a staunch supporter of TMM for historical figures. I just love how real metal looks in miniature, how it reflects light as you rotate the figure in front of you.

Both techniques have their own advantages and disadvantages. However, it should be said that the principles of NMM can be applied when you are working with metallics.

In the TMM technique, you can also discover something new, use different paints, colors, techniques, set yourself a variety of tasks.



### 3. USED PAINTS

When I started to draw, the same questions were spinning in my head. What is the best paint to paint the body? What is the best paint to paint metal? Or a wood? Or a leather? I constantly heard the same questions from colleagues. Of course, we hoped that there should be some kind of mysterious paint can, with which the armor was painted, we would get something very similar to real metal. I wanted the same miracle jars for coloring the body, skin, wood ... Long and difficult experience has shown that there are no such miracle jars with miraculous paints. And "real" armor needs to be painted using a whole combination of different metallic and non-metallic paints. The composition of light, shadow, glare, working out the edges, rivets, traces of exploitation will eventually give something that will look interesting on the figure. In this case, the paints used are of great importance. Although the result will ultimately depend on your experience and skill.

At the beginning of my journey, I used only Maimeri Polycolor acrylic metallics, tinted with acrylics. After that, I tried many different options. I can say that they do not have any particular brilliance.

Maimeri Classico art oil was later added to the Maimeri Polycolor acrylic for tinting. There were also oil paints of Russian manufacturers Master-class, Sonnet, Ladoga. But don't look for them. This will not affect the result. Use what is available to you.

Subsequently Vallejo Model Color paints were added to my arsenal. Metallics that are produced in this series have their own peculiarity. The pigment is visible in the paint, but they have a bright

metallic sheen. The combination of different shades for the base, highlight and non-metallic acrylic in dark shades allows you to get both the necessary contrast and a variety of effects.



Next up are the excellent metallic from the Vallejo Game Color series. Very similar to the Model Color, but the pigment appears to be slightly finer.



Metallics from old AK-Interactive acrylics as well as AK-Interactive 3<sup>rd</sup> Generation. They are easy to use and give good results. Comfortable consistency, the pigment appears even finer. Although the amount of live shine, it seems to me, does not give.







I have two cans of A.MIG-0191 Steel, A.Mig-0195 Silver. Fluid, opaque and very bright! Just what you need for final highlights, scratches, edges and rivets.

More recently, I tried paints from the Vallejo Metal Color series. This is something completely different level! The pigment is very fine, the consistency is very liquid, while the opacity is high. They will allow you to get a surface close to polished metal. We can say that these are the very "magic"

jars. Only a very important nuance! To obtain the most glossy and "metallic" surface, they must be MANDATORY applied to a black GLOSS surface. If the surface is matte, the result will be the same matte. Suitable for both airbrush and brush applications.



Another extremely useful product is AK-Interactive's True Metal wax metallics. Once applied with a brush and

airbrush, they can be polished for a remarkably shiny surface very similar to real metal. However, there is an important caveat. These paints are soluble with white spirit. If you try to tint them with oil paint thinned with white spirit after polishing, you will destroy the polish. Even using pure oil paint will cloud the shine. And acrylic - it will be difficult to go to bed.



It is good to use it for the finish and to get the maximum shine in the required places after you have already painted the shadows. We'll talk more about this paint later.



Vallejo's Liquid Metals also give amazing shine and are good in the final stages of painting, or if you need a bright shiny metal.

However, in addition to metallics, you will need non-metallic paints to shade armor and weapons with painting, add contrast, paint shadows, rust, damage. It can be acrylic or oil of various shades. As always, in my arsenal are acrylics AK-Interactive 3<sup>rd</sup> Generation, Maimeri Polycolor, Vallejo Model Color. Abteilung 502 oils, or any available art oils.



The discovery of recent years for me has been the use of artistic acrylic paints for glass. I am using Marabu Glass. These paints are transparent, have a gloss, very rich colors. Allows you to add shine to the metal on the figure, provide deep shadows and an oily look. A very interesting option to diversify your palette.

Of course, a glossy varnish will also come in handy. I use AK or Vallejo.



## 4. USED BRUSHES

As always, these are mainly the kolinsky brushes Roublof (Russia). Flat brushes № 2-4 for large surfaces. № 1,2-1,5-2 for working with small areas and small parts.

Use brushes from any available manufacturer.

Inexpensive synthetic brushes can also be used. However, they quickly lose the sharpness of the tip. Subsequently, they can be used for rough work

## 5. HOW THE RESULT CHANGED

It seems to me that it will be useful to show and discuss how the result of painting has changed over the years, using different techniques and colors. The photographs below show the works, the first of which were made more than ten years ago and the last - quite recently.



Old figure of Pegaso Models, 54mm. At that time, I have used the simplest method - "dry brush". The metal was painted black and then rubbed with some kind of metallic. The sword is the polished metal of the figure, slightly tinted with acrylic.

Rare figure 75mm from Aleksander Miniatures. The base coat was a mixture of Maimeri Polycolor bronze, black and umber. And then tinted using the dry brush method with pure bronze and Maimeri gold. The result is not particularly striking.





Gladiator from Alexandros Models. The base is a mixture of bronze and black from Maimeri Polycolor. Further toning with Classico Polycolor oil, a mixture of black and umber. Highlights on metal with pure "bronze". The edges are finished with "gold"

Figure Mercury Models 75mm. The base for the metal is a mixture of "steel" and Maimeri Polycolor black paint. Then shadows with Classico Polycolor oil with a mixture of black and violet paint. Highlights and edges of armor with silver acrylic







Figure Tartar Miniatures, 75mm. The base is a mixture of "steel" and black Maimeri Polycolor paint. Then tinted with Classico Polycolor black oil. Highlighting "silver".

Photo 16-17. Bust from Mercury Models Same techniques are used as above. The base is a mixture of "steel" and black Maimeri Polycolor paint. Then tinted with Classico Polycolor black oil+Burnt Umber. Highlighting "silver".







Figure from the Master-class, 75mm. There was an attempt to depict the rusted metal of the shoulder pad. The base is a dark brown acrylic blend from Maimeri Polycolor. Edges, rivets and scratches are painted in pure silver. And the rust is imitated by point touches of the brush with Classico Polycolor oil: 161 Raw Sienna, 278 Burnt Sienna, 493 Raw Umber.

Knight from Tin Berlin, 75mm. This was the stage when I painted the metal completely with acrylics. The work is neat, transparent layers with changed contrast. No dry brush now. It should also be said that now it was AK-Interactive. Base mix AK11210 Naural Steel + Black. Highlights AK11210 Naural Steel + AK11209 Silver. Final highlights, edges, rivets - A.Mig-0195 Silver. This paint is distinguished by a special brightness of light reflection. It does not give the appearance of a specular sheen, but allows for high contrast.







Crossbowman 75mm from Mercury Models. The same paints and technique as in photo above.

Crossbowman from Tin-Berlin, 75mm. This is example of painting metal, using AK True Metal wax polished metal. Base mix AK11210 Natural Steel + Black. Highlights AK11210 Natural Steel + AK11209 Silver. Next True Metal AK459 Iron was applied to the places that we want to make as shiny as

possible. Then it is carefully polished with a cotton swab.

Shadows, and at the same time imitation of traces of processing and rust - Black paint, which was applied with point touches of the brush. The result is a remarkable contrast, shine of highlights, bright edges and rivets, and all this dark dots and lines that give the metal volume and at the same time a realistic textured look.





Bust from Altores Studio. The same colors and techniques as above.

54mm walking halberdier from Chronos Miniatures. This is one of the recent works. And an example of using completely different paints. Now it's Vallejo Metal Color.

A must for maximum results, Vallejo's Surface Primer 77-660 Gloss Black Base. Any other paint that will give a black, glossy finish can be used. Next is the 77.712 Steel layer. Highlights 77.724 Silver. Shadows - Marabu Kakao stained glass acrylic neatly applied in transparent layers. Deep shadows Marabu Kakao + any black acrylic.







Macedonian hoplite from Mercury Models, 75mm. An example of painting a bronze armor. Compare with photo 12 or 13. The degree of brightness and contrast is very significant.

Vallejo Model Color painted base 70.998 Bronze. Shadows glass acrylic Marabu Kakao, deep shadows and dark contours of Marabu Kakao + Black acrylic AK. Highlights 70.996 Gold. Final highlights 70.996 Gold + 70.997 Silver. And at the end, on top of the highlights - a little glossy varnish. I am using Vallejo or AK.

I hope that the examples reviewed clearly demonstrate how the result can change depending on your experience in painting, courage in achieving contrast, as well as the use of various colors and techniques.

## 6. CHAIN MAIL PAINTING

Examples show how the chainmail looks in reality. To protect against rust, it was lubricated with grease, as a result, during exploitation, dust and dirt will get on the rings, which darken the metal. While the rings are erased and scratched against each other, which makes them shiny. There are deep shadows between the rings, against the background of which they look like light scales. The global distribution of light and shadows on the chain mail, as well as on the entire surface of the figure, should also be taken into account. Make the shoulders as illuminated as possible, a little less chest, stomach. Depict deep shadow on the sides of the body, in folds, recesses. If you draw a bust with high-quality cobbled chain mail, you can work with some rings in detail, placing highlights.

Let's look at the chain mail painting on the Italian kondottieri Federico da Montefeltro figure from Tartar Miniatures (75mm).

I always start paint my chain mail with matt Black acrylic paint.





Noble and wealthy warriors sometimes decorated chain mail with gold, gilded or brass rings woven along the edges of the sleeves and hem. I took some Vallejo Bronze 70.998 and dry-brushed the outer three rows of rings. You can also make a few touches with a mixture of Bronze and Gold and pure Gold.



Rest of the chain mail is finished with a mixture of Vallejo Silver + Black paint, then with a lot of Silver.





It should be said that when I write "dry brush" I mean [careful brushwork](#), with a small amount of paint, which can be slightly diluted with water and wiped off a little on the palette. This is not aggressive brushing. No, this is closer to glazing. I run a wet brush over the surface of the chain mail with light pressure. The structure of the rings is automatically developed as the paint hits the protruding details of the relief.

Another example of a knight figure from Pegaso Models (90mm). Black primer. However, I still used Vallejo or AK-Interactive black paint for the base coat. The first highlights are Vallejo Metal Color 77.712 Steel.





The Second highlights and accents are 77.712 Steel + 77.727 Silver. Subsequently, the shadows were deepened with a mixture of black and any brown oil paint with a small amount of white spirit.



The legs are treated with a “dry brush” and poke touches with colors of the soil on which the warrior stands.



If there is a need to show that the chain mail has a coating of rust, make the Dark Brown base. You can also add a little Brown to the mixture with metallic.



You can make a few touches with a brush with Orange or a mixture of Orange and Brown. This will diversify the look of the rust and give more liveliness.



And more examples of the chain mail painting. Technique and use of paints are the same as described above.

Figure from Mercury Models, 75mm.



Medieval Forge Miniatures, 75mm





Romeo Models, 54mm



V&V Miniatures, 54mm





Romeo Models, 75mm



Tin-Berlin, 75mm

## 7. PAINTING METAL IN COMBINED TECHNIQUE ACRYLIC + OIL

Interesting results can be achieved by using, in conjunction with acrylic metallic and oil paints for tinting, weathering, to obtain a variety of effects and textures. The oil has a natural depth and richness. After drying, it can retain some satin oily sheen. However, don't rely on a clean mirror or bright shine.

When I painting metal, I use oil paints in two techniques:

1. Undiluted paint is applied to the surface to be painted with strokes, stains, lines and dots. And then they are shaded, smoothed out with a clean brush, until smooth transitions and tonal gradients are obtained. **NO THINNERS ARE USED.** It is important!!!! Otherwise, you can simply dissolve the dirt on the figure. This technique is described in detail in the article on painting the body on figures (<https://www.patreon.com/posts/oil-painting-on-55443757>)

2. Using paint thinned with white spirit. Like a fill. You can spill cracks and grooves on your armor with dark paint. You can get the effects of rusting. This technique can be used safely if the metal has been tinted and painted with acrylics. **BUT!** If you painted your armor with oil paints, you **MUST WAIT FULLY DRYING** the oil. And only then fill it.

Let's see some examples again.

Oil painting was applied on the bust of a Roman centurion (Master Class). Acrylic base Maimeri Polycolor 475 Bronze + 530 Black + a little 492 Burnt umber. Once dry, you can try to gently polish the



surface of the helmet with a cotton swab. Of course, this metallic is not meant to be. However, some effect can be obtained. If you've noticed, non-metallic acrylic is quite polished. Especially when you do not want this at all, touched several times or rubbed with your finger an already painted part.



Then apply Maimeri Classico 540 Mars Black oil on the areas you want to darken. The spots are blended with a clean dry brush until a smooth tonal gradient is obtained. This introduction can be repeated once more, increasing the contrast. You can deepen the shadows locally by adding a little black paint to the darkest areas, the crevices.



This Centurion is old work. Now I would have achieved more contrast. Highlights can be done with pure Bronze, and then add highlights on a smaller area, edges, and place highlights. Work is also done with the plates of the shell.

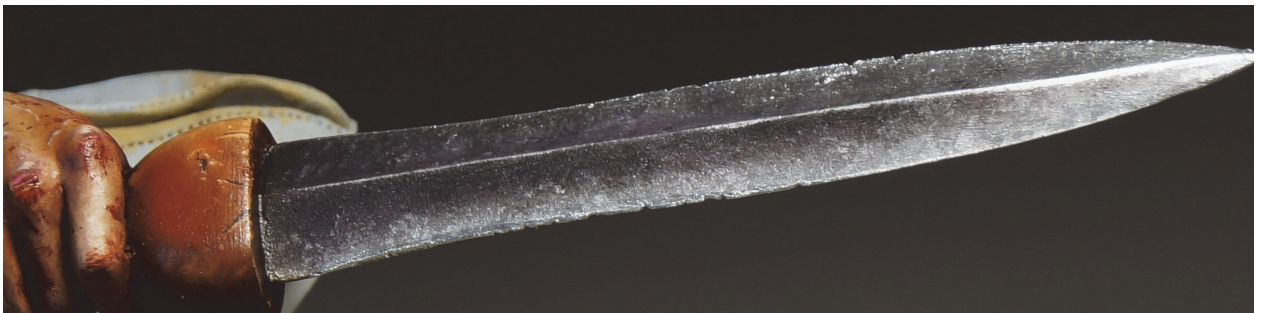
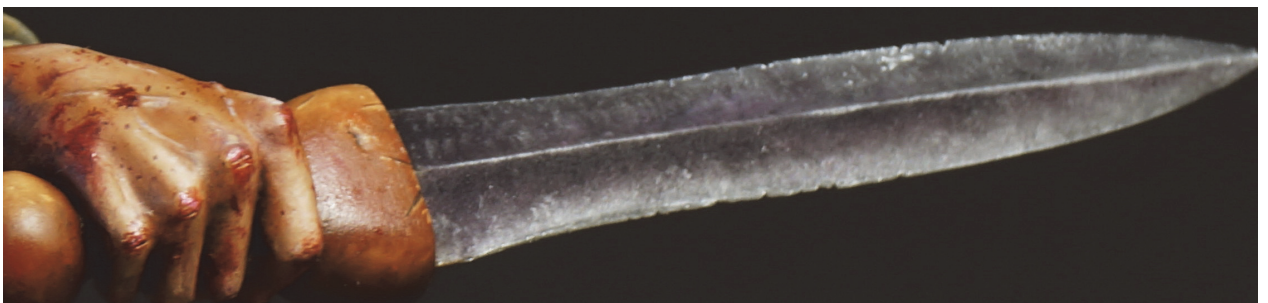
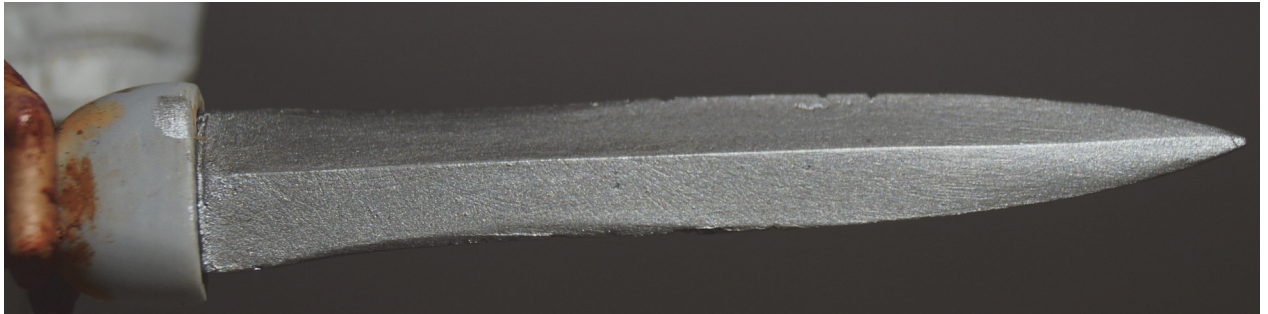
I would add some Gold to the maximum highlights. Edges, protruding small details, I would work with pure Gold, as well as a mixture of Gold and Silver for the greatest contrast.







Another example, the same centurion, but the helmet is painted, imitating steel. Base 003 Silver + 530 Black. Then shading with Maimeri Classico 540 Mars Black oil (photo 62-63). And acrylic highlighting 497 Steel. It's the same with the sword. Point movements with a flat old brush allow you to get an interesting non-uniform metal texture. We do this both with oil, applying darkening, and with acrylic metallics, highlighting the edges and edges of the sword.





In the end, there are scratches painted with pure Silver. Well, blood. Oil paints - Carmine, Burnt Sienna, some Umbra - I think there will be a whole article about it.



I repeat, the work is old. And this leaves its mark. Now I would achieve a lot more contrast by using different paints and working more aggressively with shadows and highlights. With great care, I would approach the development of small details.







Another example is the painting of a knight bust from Medieval Forge Miniatures. Vallejo Metal Color 72.054 Gunmetal acrylic used for base





First blackout acrylic for glass Marabu Glass 295 Cacao with a little black Vallejo acrylic.



Further painting with oil Abteilung 502. In the right places, in the recesses, in the shade, on the sides of ABT004 we apply Bitume strokes and spots. The layer is quite thin and the amount of oil paint is small. Now feather the spots and strokes with a clean flat kolinsky brush (№ 3-4) to get a subtle smooth gradient.







Next, let's make deeper shadows using ABT004 Bitume + ABT110 Black. We continue to darken the places facing down more intensively throughout the figure, the vertical surfaces a little less. We are working on slots and grooves. We emphasize the volume as much as possible, achieving high saturation of the shadow and smooth gradients. Then comes the turn of highlights. This was done in the beginning with a mixture of Vallejo Game Color 72.054 Gunmetal + Vallejo Game Color 72.053 Chainmail Silver. Final highlights with Vallejo Game Color 72 053 Chainmail Silver + Vallejo Game Color 72.052 Silver (photos 22, 23).

The helmet was painted using the same technique at the final stage of metal work. The oil usually dries completely for about a day or more, depending on the ambient temperature and the thickness of the applied layer. After the oil has dried, the armor is neatly coated with AK11239 VARNISH GLOSS. Here's the result!















You can diversify the color of the metal. For example, when toning, use oils in a mixture of black and purple colors.

Figure from Mercury Models, 75mm





Figure from Tartar Miniatures. 75mm.

Simple scheme. Acrylic base Steel + Black. Shadow oil Black + Purple and the deepest shadows Black. Highlights Steel + Silver. Point movements made it possible to get some texture.

A very nice figure that will perfectly fit into a household vignette.





## 8. PAINTING METAL WITH ACRYLICS PAINTS

Metal can be painted only with acrylic, without the use of oil. Smooth gradients will be more difficult to achieve. This is achieved by working with a flat wide kolinsky brush (№ 2-4), the paint is diluted a little more liquid than when applying the base coat. There shouldn't be a lot of it on the brush. The brush is actually wet. It should not leave behind drops of paint on the surface to be painted. As the tone deepens, it is necessary to reduce the area to be painted, and the density of the paint can be slightly increased. Acrylic will add a matte finish to your metal. You can add shine after finishing painting with glossy varnish.

Shadows can be produced using darker pre-made metallic shades. And also by adding black paint to the metallic. Final blackouts can be done with Black. Be sure to emphasize in black flutes, grooves, joints of armor elements or the joint of armor with other elements of equipment. Of course, you can use other colors for interesting effects and weathering.

Highlights are performed with a pure metallic of a lighter shade with the addition of silver to it. The final highlights can be done with pure silver, clearly marked with the brightest color of the edge of the armor and the scratches.

Sometimes friends ask me, is it worth adding white paint to silver or steel to make the highlights brighter. No! I never do that. A pure metallic will provide sufficient contrast. But white paint will muffle the metal and add turbidity to the shine. Of course, if you want to get a similar effect, this is justified. However, if your goal is maximum shine and contrast, it's best to experiment with metallics from different manufacturers and different types... You can also apply glossy varnish locally to the highlights or to the entire armor.

Quite an old job - Condottieri captain Frederico de Montefeltro from Tartar Miniatures in 75mm.

Base - AK-Interactive 3<sup>rd</sup> Generation AK11212 Gun Metal.

Shadows AK11212 Gun Metal + Black. I paint them with glazes, diluting the paint twice with water, compared to the consistency for the base coat. Further, the shadows can be deepened by adding even more black paint. Also, reduce the area of the paint. Final glazing in the darkest places - with pure Black paint. You should also use contrasting black paint to mark the gaps between the separate armor parts.

Highlights can be done with a mixture of AK11211 Oily Steel + AK11212 Gun Metal. Work with the dry brush method, but very lightly





and neatly. Brush touches are light, not sweeping, there is not a lot of paint on the brush, in fact it is wet. The edges of the armor and some highlights can be highlighted with a mixture of Oily Steel and Silver.









Another example of the same work only with acrylic. Figure from Tin-Berlin, 75mm. Made with more contrast due to very saturated shadows.



### AK-INTERACTIVE TRUE METAL WAX POLISHED METALLICS

Very interesting product that allows you to get a wonderful result with the right approach is AK-Interactive TRUE METAL wax polished metallics.

And the application is as follows. A layer of paint is applied to the surface to be painted. A few minutes are indispensable for the paint to dry. You can use a hair dryer to speed up. After drying, the metal surface is polished with a cotton swab, you can use a soft flat kolinsky brush, clean and dry. Movements should be very gentle, with minimal pressure. If you are too diligent, you can simply wipe off the paint. As a



base coat, I usually use some kind of acrylic metallic. If the paint is too thick, you can add quite a bit of white spirit.

After drying and carefully polishing, a wonderful shiny surface can be obtained. Conventional acrylic paints do not achieve this result. However, it is worth considering one important nuance! Metallic waxes interact with white spirit or oil paints even after drying. Attempting to blend the oil over a polished surface will cause the shine to go away and the surface will become cloudy. White spirit can dissolve a layer of paint. This must be taken into account in the painting process. Accordingly, I do not combine oil with True Metal.

Acrylic paint will not adhere well to a polished surface with wax in the composition. Yes, in general, the resulting shine will kill. Given these features, I mainly use True Metal for highlights. Those. acrylic metallic is already tinted in the shadows. Gently apply True Metal in areas of highlights and highlights, polish.

When I paint these figures from Tartar Miniatures, the described technique was used.





You can see the bright shine of the knight's knee pads. The helmet in the arms of the squire glistens, and the side of the helmet close to the chest reflects the orange hood.



True Metal was also used in the painting of a medieval infantryman's bust by Altores Studio.

Base coat Vallejo 70.864 Natural Steel with some black paint.

Next, the top of the helmet is coated with AK-459 True Metal Iron and polished with a cotton swab.



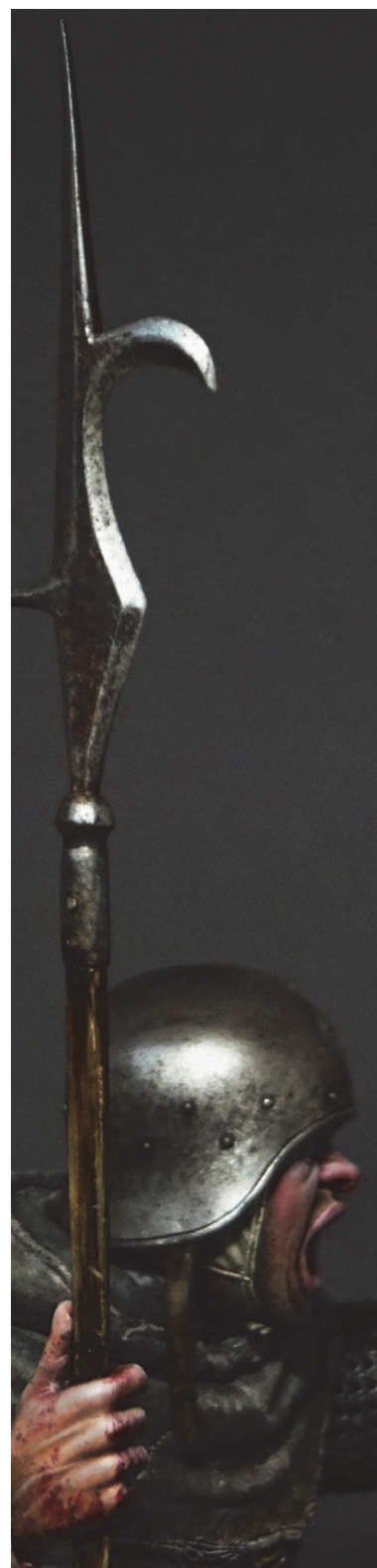


The side surfaces of the helmet are pushed with Black acrylic paint and a mixture of Black and Brown to simulate rust and dirt. An old fluffy brush and a piece of foam rubber were used. Don't forget to draw a groove along the edge of the helmet and cut the rivets as close as possible with pure Black.



Then paint the edges of the helmet and rivets, some glare and scratches with a thin brush with AK True Metal Silver and local polish it.





.The same technique and consistency was used to paint the halberd. The side surface is very darkened. Working with pokes. Local fillings with acrylic diluted with water. A bit of Brown and Orange-Brown mix to simulate rust. Scratches, maximum highlighting and silver polishing along the edge of the blade, tonal gradients ...



A well-polished surface does not always need contrasting toning and shading. She itself looks very contrasting. It will be enough to select rivets, grooves. Some texture with point movements.

A few more examples of polished metal use on Normans from V&V Miniatures and Tin-Berlin.





## VALLEJO METAL COLOR PAINTS SERIES METAL TONING USING ARTISTIC ACRYLIC PAINTS MARABU FOR GLASS



Recently, I have been using the Vallejo Metal Color series very often. Wonderful metallics that, when used correctly, give as close to true metallic shine as possible. Very fine pigment and features of the formula allow you to get this effect. These metallics are very liquid and intended for airbrushing. However, I also apply with a brush. Despite the consistency, they are very covering. Enough 2-3 passes. ONE OF CONDITIONS FOR MAXIMUM BRIGHT AND BRILLIANT RESULT IS THE USE OF A BLACK GLOSS BASE. Vallejo offers the

Surface Primer 77.660 in the same line. However, you can use any primer or paint that will give you a glossy black surface. For example, it can be paint from an aerosol can. On large surfaces and on a large scale, an airbrush can be used to cover.

The consistency of this paint, the fine pigment, the peculiarities of the formula, apparently, give such a thin layer of the coating that it, repeats the microrelief of the primer. Those. on a black glossy surface, the paint will also shine metallically. But by using these metallics on a matte primer, you will get a duller metallized surface. Which can also be interesting to beat. After all, metal can be of completely different degrees of gloss or dullness in reality. Here we will talk about getting the most brilliant result.

Another discovery in metal painting for me was the art acrylic paints for painting on glass Marabu Glass. I buy it in art stores. You can try to find the same one or from another manufacturer. It should be remembered that there is also stained-glass paint based on organic



solvents. It was not possible to test it. I had one bottle, the paint polymerized during storage and turned into a lump of pigment ... I can recommend only acrylic, based on my experience.

The peculiarity of Marabu stained glass acrylic is such that this paint has a significantly higher transparency than ordinary acrylic. She's also brilliant. This allows it to be applied in thin, transparent layers. Moreover, the color is quite rich and readable. Colors such as 295 Cacao, 081 Amethyst, 013 Orange, 293 Night Blue will help to give some noticeable shade to your metal, slightly enhance the shine. 073 Black will be used to deepen the shadows. These colors can also be mixed with regular black acrylic. This will both deepen the shadows and reduce the sheen a bit. Moreover, the saturation will be quite high.

Let's consider using of Vallejo Metal Color acrylic and stained glass acrylics Marabu Glass on example of the armor painting. It is Vlad Tepes figure from Pegaso Models (75mm).



Surface Primer Base  
77.660. Next is the 77.712 Steel layer. It is possible to evaluate the degree of gloss compared to conventional acrylic metallic. For the shadows, I first used a little Marabu Glass Cacao and then added Surface Primer 77.660 to it. Yes, this primer can also be used for tinting metal. You can also add it to metallics to darken. The deepest shadows were painted with clean Surface Primer 77.660 diluted with water. The gaps between the pieces of the armor and the joints with other elements of the figure are a mixture of black paint from AK with Surface Primer 77.660. Highlights were done with

a mixture of 77.712 Steel and 77.724 Silver. Edges and rivets - pure 77.724 Silver.

In the painting of the figurine of a medieval armor warrior from Tin-Berlin (75mm), the same colors are used. Except that the base was AK-Interactive AK11210 Natural Steel. The shades were done using



Marabu Glass Cacao then added Surface Primer 77.660 to it. Lighting Vallejo 77.712 Steel. Please note, I tried to get smooth transitions on the elements of the armor. However, the reverse side of the edges of the helmet was obtained with a point brushwork to simulate a rough texture.







Figure from Tin-Berlin Miniatures, 75mm. Base for metal acrylic AK 3<sup>rd</sup> Generation 11211 Oily Steel. First shadow with Marabu Glass Cacao, diluted with water, and then added Surface Primer 77.660 to it. The deepest shadows were painted with clean Surface Primer 77.660 diluted with water. Highlights with Vallejo Metal Color 77.712 Steel. Light and dark scratches are neatly painted with a thin brush. Spots, uneven texture.



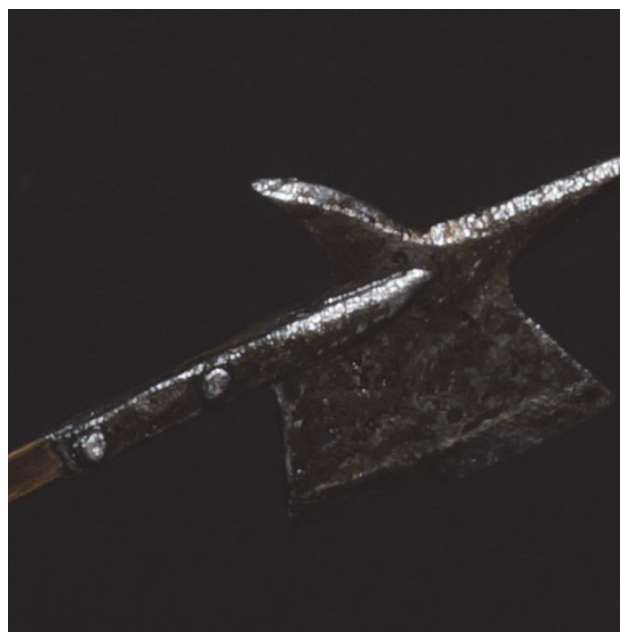








Landsknecht from Tartar Miniatures, 75mm. An example of a painting that exactly repeats the Itenik colors described for Vlad Dracula





## CONCLUSION

I tried to tell you about a variety of paints and techniques that I used throughout my miniature lessons. The result was sometimes completely different. And maybe in the future I will try some more techniques and materials. The attraction to the use of TMM, the desire for the most brutal result of the finished miniature, remains constant.

In the future, we will not once touch upon the topic of drawing metal when working with new figures. But the general advice and principles remain the same. Use photos of real-life equipment for inspiration and search for technical solutions. Study the work of other artists with a critical eye. Get the contrast you need. Don't be afraid of contrast, metal most often looks very contrasting, like any shiny surface. Use a variety of techniques. Feathering, glazing to obtain smooth transitions. Dotting or poking to get a variety of textures. Use different paints in different jobs to study their properties. Pay attention to small details - the edges of the armor, rivets - they should be emphasized as much as possible against the general background. Pay attention to how metal is drawn in paintings and how it is depicted on figures using the NMM technique. Work hard. Only a lot of experience will allow you to understand what brings a cool result and what is not worth attention.