

PAIN^TING WAR

BRINGING YOUR WARMODELS TO LIFE

PAINTING GUIDE

Tercios Miniatures

BY HERESYBRUSH

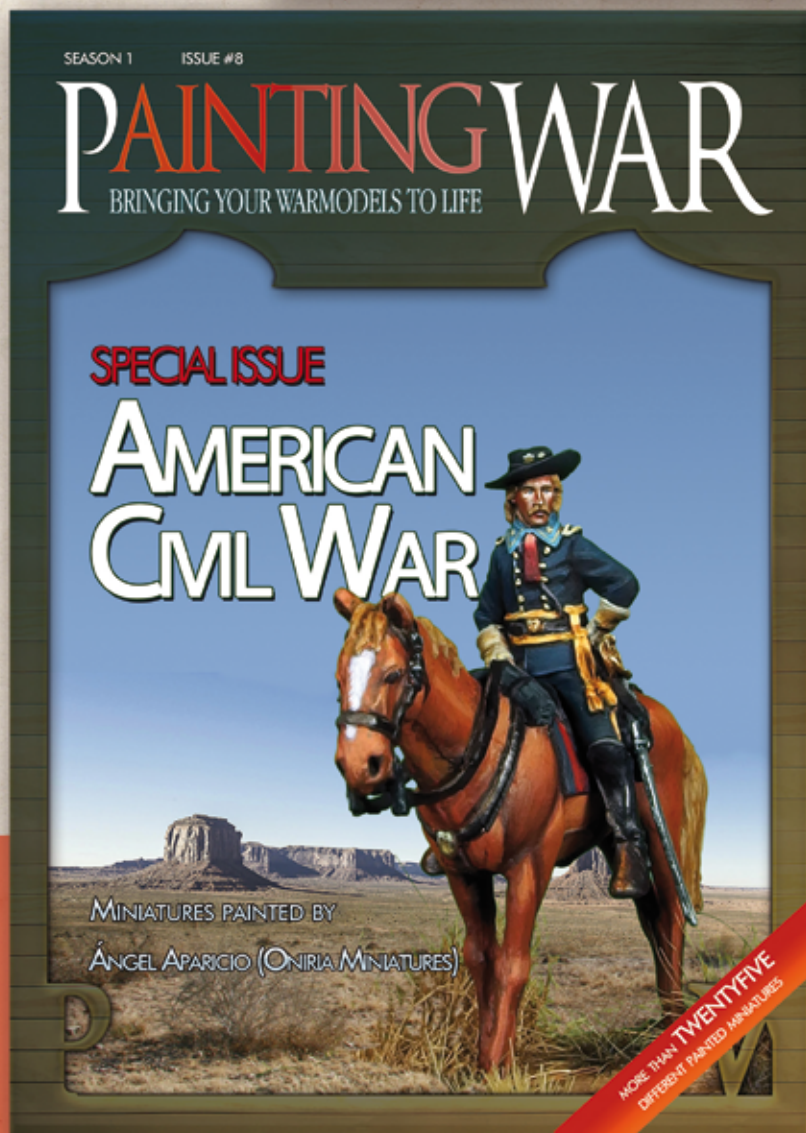
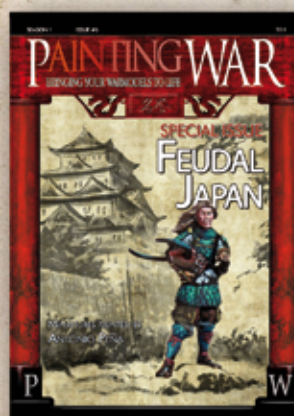
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PAINTING GUIDE


MINIATURE SETUP


As it is usual, we must first prepare the model before we start to paint. This part is very important because a burr which we have not removed could ruin the final appearance of the miniature.

Firstly, it is recommended to wash the miniatures with water and soap to remove any mold release agent that may affect the adhesion of the primer layer. Secondly, we will use a set of modeling rasps and a knife to review carefully the mini to remove any burr or mold line.

Tercios Miniatures' minis usually come with separated parts such as arms or weapons. We clean those parts like we did before, and once ready, we proceed to stick them using cyanoacrylate glue.

These miniatures do not have included the usual round base that often have wargames miniatures. This is a great advantage as it allow us an absolute freedom to make the base. Personally, I took a washer and I covered it using **Milliput** bicomponent putty, although you can use clay if you want. To give it some texture, I used an old toothbrush and I put some landscaping stones. Then, while the putty is still wet, I took the miniature and I have it set up in place, tightening a little to mark its anchor. Once the putty is completely dry, I glue the miniature using superglue on the anchor that we previously did.

 **Aerosol Primer Grey**
(Vallejo 28011)

 **Brown Chocolate**
(Vallejo 872)

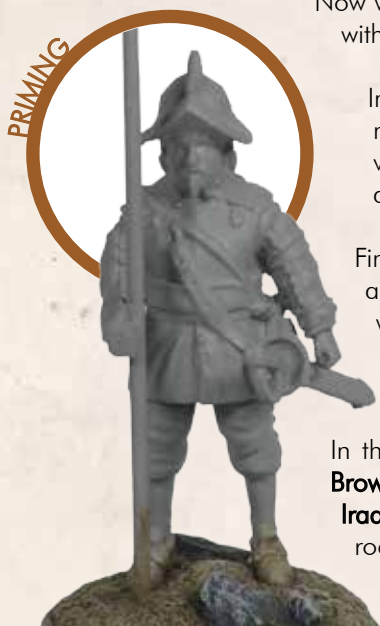
 **Iraqi Sand**
(Vallejo 819)

Now we can apply primer spray to the miniature. Personally, I chose **Grey**, which I applied with airbrush. For me the grey color is ideal, as all colors will cover equally well over grey.

Imagine that you apply white primer and then you want to paint a black part: you will need to apply various layers of black until covering completely the white color, and vice versa. I prefer using airbrush or spray because the paint is much more homogeneous and is much thinner than if we used a brush.

Finally, starting from this step, I like to start painting the base using a pair of dry brushes. Dry brush is a very dirty technique, as we can easily spoil the bottom of the miniature if it is already painted. At this moment, it is ok if we use too much dry brush.

In this miniature, I started with a dark brown color, like **Brown Chocolate**, on which I have applied a dry brush with **Iraqi Sand** (819, Vallejo). In addition, we can paint the rocks with gray tones to add some variety.



METAL

To paint the pieces of armor and steel weapons we start to paint them with **Gunmetal Grey**. Even if it is a metallic color, it is highly advisable to thin it with a little water to make it easier to spread it up and to not leave lumps.

In the case of the hilt of the sword and other details of the pod, we use **Brass**. Remember, metallic colors leave metal traces that remain in the water where you clean the brush: use a different glass of water to clean the brush after using a metallic color!

Once the metal is dry, we can give some volume and shadows simply applying a wash with **Citadel Shades**: one black for color steel parts (**Nuln Oil**) and one for the golden brown (**Agrax Earthshade**).

We wait until the washing is completely dry, and re-use the colors initially used (metallic gray and brass) to mark the edges and endings of each of the parts, leaving only the wash in the recesses. Finally, we mix these colors with a bit of **Silver** for applying a last light at the edges of the different elements.

For example, look at the shell: I have put the shadows at the bottom and lights on top. In the case of the hilt of the sword, we can use the edge of the brush to paint the edges only. Finally, we can outline with some black metal part details if they are not sharp enough.



CLOTHES

I like to start painting dark colors, or the shadows that will make all the elements of clothes before starting to paint them individually. This gives me some perspective on the outcome; and, it helps me to decide which colors should be used in subsequent layers to get the greatest contrast possible.

In this guide I will explain how I painted the colors which I had chosen to dress this miniature. However, keep in mind that at this period there was still no uniforms, so each soldier would wear the best clothes that they could find.



You can take advantage of this and get the widest variety of colors you can, but you can also keep the same color range if you use a similar color for the shade in most of them. I get it using **Brown Chocolate**, which is perfect as a base for any brown or yellow; and could even be mixed with green and blue to get the base for these other colors. If you look closely, I painted the pants, shirt and bufala stockings with this color. However, there are colors that do not allow the use of brown chocolate as a base, as the contrast would be excessive. These are basically the white and red.

To paint the white color, we can start from a beige tone, like **German Cam Beige WWII**; which we painted the collar and sleeves if they are exposed. To paint in red, we could build it upon the **Flat Brown** (984, Vallejo), which we paint the waist belt and the arm ribbon. Remember that you must always thin the paint with some water. You never should use it directly from the can. Now we have applied the darkest color, that will represent shadows. Now we must light up this color to a lighter intermediate color, which I call "base color".

Finally, we will apply lights. I mean, making the system as simple as possible, we would have to give three colors: shadow > base > highlight. This is what is known as a triad. Now if we want soft transitions between each color layer, we add some interlayers: shadow > intermediate 1 > base > intermediate 2 > highlight; interlayers are the result of mixing the two colors on both sides.

For example, to light green color, we need three colors: **Brown Chocolate** for shadows, **US Uniform** as base color, and **Ice Yellow** for highlights. We get the first intermediate color mixing equal parts from **Brown Chocolate** and **US Uniform**, and the second intermediate color mixing **US Uniform** with **Ice Yellow**, in equal measure. The same rule would be applied to paint the brown shirt, but using **English Uniform** as "base", leading to this other triad: **Brown Chocolate** > **English Uniform** > **Ice Yellow**.

Anyway, keep in mind that this is not a strict rule. We can adapt it to our needs and add layers or highlights. Each color has its own way of being blended. For example, to paint white we will only need two colors: **Beige** and **Ivory** or **White**; where we add more white to beige, until the get to bone white or pure white. And so, it is with red. We start with **Flat Brown**, and we add more **Flat Red**. We can also add maximum highlight to red using **Vermilion**. As we paint more miniatures, we will learn which is the best way to highlight each color. Therefore, I recommend just that: paint, paint and, paint to will polish up your style.

We have seen which colors and proportions we should use. But how do we apply the highlights? Luckily, these miniatures have very well marked wrinkles that make easier the application of highlights. Basically, we should follow the wrinkles relief, where we will be setting up highlights.

To manage lights, we must to apply increasingly lighter colors in that direction, leaving beneath some of the previous color so that there is a transition and contrast. That is, each new layer with a lighter color will cover a much smaller area, until the last light is nothing more than a small dot or line. I insist again on the need to thinning paint. This is especially important now, because if we paint thinner with water, it will be much easier to get softer contrasts.



BLACK OUTLINE



Now that we've painted most colors or larger items (except for the bufala stockings), it is recommended to apply a black outline to mark all missing painting details and to separate the different parts we have already painted.

The objective is just to paint a black thin line between each of the different parts of the miniature.

For example, between pants and the bufala stockings, around the armor or around each of the buttons.

To do this we only need a fine brush and black paint thinned with some water. This profiling will give to the miniature a much cleaner (tidy) look and even more contrast. In my example, I have simply painted in black all the remaining details to make it visually clearer.



LEATHER

Except for the skin, we only must paint shoes, belts, and other leather items. Leather can be painted of various colors, not only by origin, but for aging itself or even because it has been dyed.

On this occasion, I used three different colors: dark brown for the belt and scabbard, black for shoes and the knapsack on his back and a light brown for the bufala stockings.

You can also use grey or yellow colors. In fact, it is very interesting to mix all these colors between the different figures of one given unit: do not paint all the shoes of the same color!

To highlight the **Black** color, we can use any grey or even a little **Pink**. We can highlight **Black** just by adding a clear color. So, a few lights over the black is enough.

In fact, it is important to not apply too many highlights over **Black**, or it can end turning into a grey.

To paint **Dark Brown Leather**, like the belt of the sword and its sheath, we can start using **Dark Rust**, and apply over **Flat Brown** as highlight.

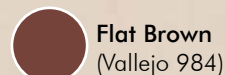
We can add an extra highlight mixing **Flat Brown** matte with some **Orange Brown**.

Finally, to paint a medium or light **Brown Leather**, we start painting the part with **Chocolate Brown** and make highlights with **Beige Brown**, which can be mixed with a little white for the last highlight.

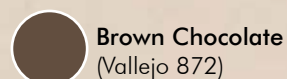
A way to apply the lights on belts and straps is to focus only on the edges, which also faithfully represents deteriorated leather. We just need to paint two lines along each edge, and it could be done easier using the edge of the brush.



Black Leather



Dark Brown Leather



Brown Leather



What concerns to the bufala stockings, the lights should be painted vertically; and although the leather wrinkles would not be very noticeable, we can play around with the contrast simulating some lights, as you can see in the photos, placing the maximum light at the bottom and "pads" (the bufala sticks out in shoulders).

Finally, we can paint buckles with brass and other details. To paint the pica's wood, we can use **English Uniform** and then apply highlights with **English Uniform** mixed with **White** equal parts. To represent veining, we draw some random vertical lines using the edge of the brush.

SKIN




I like to start painting the eyes, as we no longer have to worry about if we go out or if we have to repaint because we do not like how it gets.

At first step, we paint a **White** oval in each eye socket, and then we mark a **Black** dot in the middle. You should try not painting a line (we are not reptiles!), but a rounded point.

Thinning a little more the paint and using a thin brush helps. Once we are satisfied, we can proceed with flesh.

 **Tan**
(Vallejo Game Color 066)

 **Dwarf Skin**
(Vallejo Game Color 041)

We start painting the hands and face - except for the eyes - with **Tan**. Be careful to not cover the eyes we just have painted, but at the same time make sure you cover correctly the edges. If it is necessary, apply a couple of layers to get a homogeneous surface.

Now, we start working on highlights mixing **Tan** with **Dwarf Skin**. We can start with a 1:1 mixing and gradually increase the proportion of **Dwarf Skin**; until we use this plain color.

In the hands, we can focus the highlights in two places: ends of the fingers and knuckles. I mean, we will be guiding lights to those points, creating a gradient from the darker to the lighter color. Remember, each new light covers a smaller area, always revealing some of the underlying paint.

For the face, we will follow the same gradient idea, and we will focus on six areas: forehead, nose, chin, upper lip and both cheeks. Look at the photos.

While in the case of the forehead, nose and, upper lip we have guided the lights towards the bottom (the most protruding); in the case of the cheeks we have set the lights on top, just below the eye.

We can apply a final highlight with a mixture of equal measures of **Dwarf Skin** and **White**, which we apply in a small area at the end of each illuminated area. At the end, we can use again the original color, **Tan**, to repair those shadow that we might have covered.

In addition, we can use matte brown to mark the spaces between the fingers, simply painting a brown line between each finger. Finally, we paint the beard and hair. I have used black, which I lit using a little bit of grey.





DISMOUNTED DRAGOON

DRAGOON CORPS
COMMANDED BY
PEDRO DE LA PUENTE

INSSBRUK - 1635
(TYROL- HOLY ROMAN EMPERE)



Hat

Shadow: Chocolate Brown VA 872
Base: Beige Brown VA 875
Highlights: Ivory VA 918



Shirt

Shadow: Chocolate Brown VA 872
Base: Russian Uniform WWII VA 924
Highlights: Ivory VA 918



Pants

Shadow: Chocolate Brown VA 872
Base: English Uniform VA 921
Highlights: Ice Yellow VA 858



Camisole

Base: German Cam Beige WWII VA 821
Highlights: Ivory VA 918



Equipment

Bases: Black VA 950 or Chocolate Brown VA 872
Highlights: Pink VA 958 or Beige Brown VA 875



Weapons

Dorado: Brass VA 801
Metálico: Gunmetal Grey VA 863
Madera: English Uniform VA 921 + Ivory VA 918



Doublet and Boots

Base: Dark Rust VA PA 302
Highlights: Flat Brown VA 984



Belt

Base: Flat Brown VA 984
Highlights: Flat Red VA 957



Skin

Base: Tan 066 VA GC
Highlights: Dwarf Skin 041 VA GC

DID YOU KNOW...

Dragons have their origin in a unit of soldiers armed with musket, fought on foot, and moved across horseback? It was created in 1554 by the Marshal of France Carlos I of Cossé-Brissac and is not well known whether the word dragon comes from their banner or the way they called a short musket or rifle they used. Their tactics were developed by Gustavus Adolphus of Sweden in the early seventeenth century, it was not until 1635 when Pedro de la Puente organized a corps of dragoons, creating the first tercio of thousand armed dragoons with musket in 1640.

PAINTING TIPS

One of the most important theater of operations during the seventeenth century was Flanders; a land full of canals and levees with a damp and cold weather that became hated by many Spanish soldiers. To represent a muddy ground, we can use the products already prepared to recreate mud from *AMMO of Mig Jimenez*, especially those on the "Heavy mud" range. After preparing the base with some putty to give volume and using brown paint of any color, simply apply a little Heavy Mud product with a brush to cover it completely. We can add some color detail using various mud tones instead of just one.



To prevent the firearms of our miniatures from remaining too smooth and monotonic, we can apply highlights in the form of "veining". To do so we need only to paint horizontal lines along the wood with a lighter color. For example, on a color base of *English Uniform* (921, Vallejo), we can apply a mixture of highlights with the same color and *White* in equal proportions.

NUN

TAKING BREDÁ

BRABANT
JUNE 1625



Robe

Base: Black VA 950
Highlights: Pink VA 918



Velo

Base: German Cam Beige WWII VA 821
Highlights: Ivory VA 918



Cíngulo o Cinturón de cuerda

Base: Chocolate Brown VA 872
Highlights: Beige Brown VA 875



Crucifix

Base: Chocolate Brown VA 872
Highlights: English Uniform VA 921



Crucified

Base: Chocolate Brown VA 872
Brass VA 801



Dagger and Helmet

Gunmetal Grey VA 863



Skin

Base: Tan 066 VA GC
Highlights: Dwarf Skin 041 VA GC



DID YOU KNOW...

Religious conflict was the perfect excuse for major wars of the late sixteenth century and much of the XVII. Not only is the struggle against the Turkish unfolding throughout the Mediterranean and Eastern Europe, but also throughout Central Europe with the war of 80 years (between the Spanish Empire and the Dutch rebels) and the war of 30 years where Catholicism faced the Protestant expansionism.

And although the main excuse was freedom of religion, it includes the true causes of many Germans and other territories of the Spanish Netherlands princes revolt against their masters, hoping to seize the important benefits and multiple taxes that Catholic Church collected. If the Catholic Church would be expelled, the new rulers could take control of much of the money that was previously vetoed to them.

PANTING TIPS

The base is almost as important as well the model itself, so we must pay enough attention to it. In addition, we can use the base to get more contrast and make the miniature to have a much more striking final appearance. For example, in this occasion we have a very monotonous and rather dark tones miniature.

With this background, the metallic color of the morion and the red flowers stand out much more; and vegetation in brown tones not only stands out, but it keeps the solemn aspect of the figure. Taking the bases to their full potential will make your miniatures even more expressive.



To illuminate the black robes we can mix it with a warm tone like pink, getting a much more natural light. By using the white or gray, the result is too sharp and may be even artificial. In any case, we should never apply too many lights on the black, or we risk ending up transforming it into something that resembles more a dark grey.





PIKEMAN

TERCIO VIEJO FROM
LOMBARDIA

BATTLE OF JEMMINGEN

JULY 1568



Shirt

Shadow: Chocolate Bown VA 872

Base: English Uniform VA 921

Highlights: Ice Yellow VA 858



Pants

Shadow: Chocolate Bown VA 872

Base: US Uniform VA 922

Highlights: Ice Yellow VA 858



Doublet

Shadow: Chocolate Bown VA 872

Base: Beige Brown VA 875

Highlights: Ivory VA 918



Camisolé

Base: German Cam Beige WWII VA 821

Highlights: vory VA 918



Armor and Weapons

Golden: Brass VA 801

Metallic: Gunmetal Grey VA 863

Wood: English Uniform VA 921 + Ivory VA 918



Skin

Base: Tan 066 VA GC

Highlights: Dwarf Skin 041 VA GC



Gear and Boots

Bases: Black VA 950

Highlights: Pink VA 958



Belt

Base: Flat Brown VA 984

Highlights: Flat Red VA 957



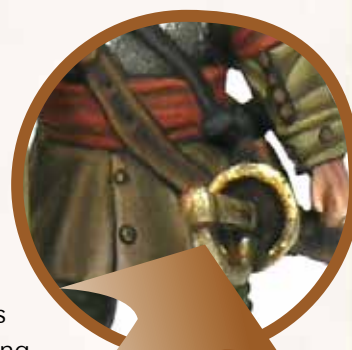
DID YOU KNOW...

Pica was the weapon of choice in the battlefields in the sixteenth century and most of the seventeenth century. Its decline began with the massive use of Arcabuces and, above all, muskets, and its tactical use in combat since the enemy was mostly infantry. The heavy cavalry, although still existed, was expensive and in many fields, such as the Netherlands, ineffective by the peculiar geography of these places. The Duke of Alba himself, in the first campaign against rebels in 1567-1568, as seen in the troop review documents of the time in Alessandria della Palla (Duchy of Milan), carried a much higher amount of arcabuceros companies over piqueros, also reducing the use of heavy cavalry troops.

PAINTING TIPS



At that age, there was still no uniform defined for each army, in the heat of battle would be very difficult to distinguish between friends and enemies. To avoid hurting a friend, the soldiers used to identify themselves putting on red garments (red in the case of imperial or Spanish troops). As an example, this miniature wears a red sash, and has tied a red cloth on the left sleeve. If the model allows it, we can also paint a red cross color in the doublet or hat with a fine brush and matte red.



Some garments could be adorned -or have a logical use- with buttons. We can use these buttons to give a little more contrast to the miniature. We can thus represent bronze or brass buttons using the corresponding metal color, or even use a light shade to represent buttons made of bone. We can also paint them brown or black to represent pulp or wooden buttons, as we have painted here. Try not to paint all models with the same colored buttons. Such details add a little more contrast to the unit.



Tercios & Kingdoms

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EXPLANATION OF ALL HIS TECHNIQUES,
TIPS AND BEST ADVICES, IN
PAINTINGWAR 1 & 5

