

MINIATURES PAINTING GUIDE

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JOHN BLANCHE

John Blanche has been illustrating Games Workshop's range of fantasy games for nearly a decade and his work is known and admired throughout the world. It all started when John became hooked on painting Citadel Miniatures. In his spare time, when he's not tearing around the Nottingham countryside on his Harley Davidson, John still produces some of the finest finished models in the hobby, and so who better to introduce the Citadel Miniatures Painting Guide.

Nothing brings a tabletop to life quite like a well painted army of Citadel Miniatures. With the phenomenal explosion of interest in the fascinating hobby of collecting and painting fantasy and science fiction models, the time has come to produce a definitive step-by-step guide to the basic techniques. This booklet is designed to explain how to prepare and paint your models to achieve the best results. If you've never painted a miniature before, this guide will tell you exactly what to do. It will also help the more experienced painter to further develop and improve their skills.

The growth of roleplaying and tabletop battlegames over the last few years has resulted in increasing demands by collectors and gamers for metal and plastic miniatures to represent their characters and forces.

In response to this demand, Citadel Miniatures produces an unsurpassed range of models to represent all of their favourite heroes and villains. Over the years, since Citadel first began production, the skill of the company's designers and the technology of casting has developed to a point where the detail of the models makes them not so much playing pieces as miniature sculptures.

As the quality of the models has improved, so too have the techniques used to paint them. Advanced techniques for shading, highlighting,

blending and picking out the intricate detail, have resulted in miniatures of unparalleled subtlety and realism.

Miniature painting is now a major pastime in its own right; there are plenty of people who collect and paint miniatures, who never use them for gaming. Then again, there are many roleplayers and tabletop gamers who spend hours and weeks preparing their characters and armies for forthcoming games.

The hobby has its own competitions, headed by the International Golden Demon Awards and each month in White Dwarf magazine there are feature articles on all aspects of collecting, converting and painting miniatures.

Today, with Citadel Miniatures, we have the most amazing range of fantasy models imaginable and with them, an army of highly talented individuals painting Citadel Miniatures to staggering standards.

This booklet has been designed mainly for those of you who are new to the miniature painting hobby. To all of you, we'd like to say 'welcome aboard'. For you more experienced painters, 'keep up the good work' we hope to see you soon at the next Golden Demon Awards.

Best Wishes,



John Blanche's Undead Diorama

INTRODUCTION

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- Introduction.
- How the Guide is Organised

Welcome to the Citadel Miniatures Painting Guide. This booklet has been designed to show you exactly how to go about preparing, assembling and painting Citadel miniatures. It tells you about the equipment and tools you will need, and the best kind of paints and brushes to use. Most of all, it gives you step by step instructions to all the basic techniques used in painting metal and plastic miniatures. It also includes lots of hints and tips from the Games Workshop miniature painters that will enable you to create special detailed effects on your own models.

After you've chosen and bought your models, take the time to read through this guide. Have a good look at the photos and before you start to think, "I'll never be able to do that." remember there was a time for all of the painters when they too had never painted a miniature. Like any other hobby, painting miniatures takes patience and practice in order to develop your own skills and style. You will also find it gives you tremendous enjoyment and satisfaction.

The material in this guide is organized to lead you clearly through the different stages of painting a miniature. From preparation and assembly through to adding final details and finishing off. Following through these stages should allow you to get everything done in exactly the right order.

On each miniature you paint, there will be some or all of five different types of surface. These are: flesh, armour and metal, fabric, fur/hair/feathers and leather.

The photos and diagrams in this guide have been carefully chosen to illustrate how to paint each of these different surfaces. You should therefore be able to see exactly how these will look on your own miniature, at each stage of your work.

Painting high quality miniatures is both creative and fun, so take things slowly and relax. If you follow the instructions in this booklet you should soon be painting miniatures to the high standards shown in this guide and every month in the pages of White Dwarf magazine. We don't guarantee that your miniatures will win all your battles for you, but the pleasure you get in painting them, and the sight of them on the battlefield, will certainly impress your opponents.

Good luck.



- The basic tool kit.
- Different kinds of adhesives.
- Selecting paints.

TOOLS, PAINTS AND BRUSHES

To begin, we describe the basic equipment for cleaning and preparing your models. We show you how to use your tools safely and talk about different types of modelling adhesives and filler. Finally we look at how to build up a good collection of paints.

Tools, Paints and Brushes

Having decided that you want to have a go at painting Citadel Miniatures, what are you going to need?

Most obviously you are going to need to choose some models. Take a look through the blister packs in the store and select a few models that you really like. You are about to transform the miniature from a metal or plastic casting into a living, breathing, character. If the miniature excites your imagination you will get real fun and enjoyment out of your work.

Tools and Adhesives

The basic tools you'll need are a sharp modelling knife or scalpel and a small file. Several companies produce good knives and different blades to fit them. Always use a straight-edged short blade. Long blades are more likely to snap and so should be avoided. Needle files are about 4-5" long, and come in a variety of cross-section shapes. The most useful for modelling are the half-round, triangular and flat types. Both of these items should be available from your local hobby store. Other useful items like pliers, a hacksaw, and a pin-vice (a small hand held drill) can be added to your kit as your skill and interest develops.

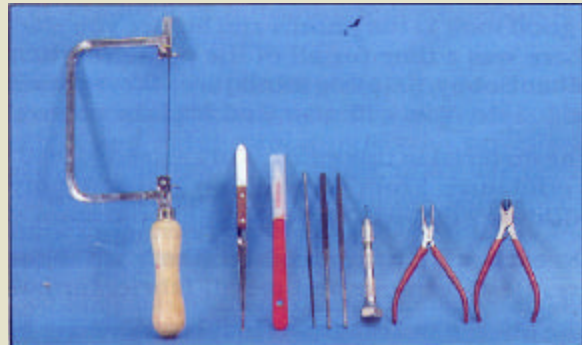
To assemble your miniatures, and mount them on their plastic bases, you'll need a fast setting two-part epoxy glue. When working on large multi-part models, a two-part epoxy putty such as Milliput is used for filling in the gaps around the joints. For plastic kits you will require a tube or bottle of ordinary polystyrene cement.

For both metal and plastics, you may also find it helpful to keep a tube of superglue close at hand.

Tools

A selection of useful tools. From left to right: a hacksaw, modelling knives, files, a pin-vice and pliers.

The essential tools for both metal and plastic miniatures are a modelling knife and a file. Other items like the pin-vice, hacksaw and pliers can be added to your kit as required.



Adhesives

All of these adhesives have their uses in modelling. From left to right: Milliput (epoxy putty) - used for filling the gaps on multi part castings, a two part epoxy adhesive (glue and hardener) - for assembly and fixing models to their bases, a tube of polystyrene cement, a tube of superglue, and a bottle of polystyrene cement, for use with plastic models.



Paints

Old-fashioned oil and enamel based colours are rarely used these days. All good painters use acrylics. Acrylic paints are based in water, but are waterproof once dry. This means that you can mix and blend your colours easily and you can clean your brushes with water. All of the models shown in this guide were painted with Citadel Colour acrylic paints.

If you want to buy individual pots of paint, you should include: black, white, gold, silver, flesh, red, green, blue and yellow in your basic colours.

By far the best way to start collecting paints is to buy the Citadel Colour Paint Set featuring the full range of basic colours. Citadel also make the Creature Paint Set, the Monster Paint Set and the Space Marine Paint Set, which you can add to the initial range.

Golden Demon says

Always use adhesives in a well ventilated room.



GETTING STARTED

Here we take a look at the importance of working with high quality paint brushes and explain how to choose and care for them. Finally we discuss the use of a mixing palette and how to set up your work area. Armed with this information, you are set up to start work on your models.

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- Choosing and caring for your brushes.
- Setting up a work area



Work Area

Here you can see Games Workshop miniature painter Mike McVey about to start work on a new model. Notice how Mike's work area is clean and tidy with his paints and brushes well organized and close at hand. The table top has been covered with a layer of paper to protect it from runs and splashes. Try to set up your area as close as possible to a window, in order to get the benefit of working under natural light. If you plan to work in the evening, an anglepoise lamp can be a great help.



A selection of good quality brushes. Notice how the metal ferrules are clean and the tips are drawn to a fine point.



Here is one of Mike's completed miniatures. This shows the kind of wonderful detail and lifelike effects you can achieve.

brushes, you should take care of them. Don't use your brush for stirring paint. A toothpick is better and far cheaper! Don't dip your brush straight into the paint pot as you will ruin the tip. If the paint gets under the metal ferrule, it will either leak out and discolour another paint, or dry out and unseat the bristles. Use an old white plate or plastic tray as a palette. With an old brush handle or toothpick lift a small quantity of paint from the pot and place it on the palette. This way you can thin and mix your colours before applying them to the model with your brush.

After applying a particular colour, always swish the brush around in water and wipe it with a tissue. Never let paint dry on the brush or leave your brush tip downwards in the jar. When you have finished using the brush, wash it thoroughly in clean warm water with a little dishwashing liquid added. Store your brushes point upwards in a jar. If individual hairs stick out of the tip, then tease them carefully back to a point using a moistened finger or your lips.

Work Area

Finally you will need to set out a work area. Any level surface will do, but if you're going to work on the kitchen table make sure you cover it with some sheets of old newspaper. You should also try to work as close as possible to a window, as daylight gives the best illumination. This makes it easier to pick out the details on your model. Natural light also brings out the true colours in the pigments in your paints. You'll need a container of clean water to rinse out your brushes and some rags or tissues to wipe them. A tidy well-organized work area will help you to focus your attention on your model.

Best of all is a permanently set up painting area. Here you can keep all of your tools, paints and brushes and you can leave your models to dry. The area should be clean and dust-free.

Golden Demon says

Citadel acrylic paint dries faster than enamel and is kinder to your brushes.



Brushes

You will also need to buy some brushes. Cheap, old brushes are fine for applying undercoat and for a few other techniques. For colour and for detail work, you'll need two or three good quality brushes.

Not only does a good brush give better results, but it is more pleasant to use. The best brushes, such as Citadel Brushes, are made from high quality sable hair.

Any good art suppliers should stock a selection of sable brushes. Citadel Brushes are available from Games Workshop stores, and better hobby shops.

Citadel Brushes come in a number of sizes, from 000 (the finest) to 3 (the largest). Generally you should use a fine brush (000 or 00) for detailed work and the bigger sizes (0, 1, 2 and 3) for applying base coats and large area colour work. Having bought some quality

- Preparation

- Metal miniatures.

- Plastic Models.

- Attaching bases.

PREPARING YOUR MODEL

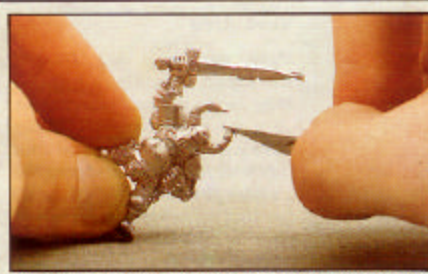
Here we take you through the basic steps involved in preparing a model for painting. We describe how to use a modelling knife and file and the best ways to assemble metal and plastic miniatures. We also look at different types of glue and filler, and explain how to fix models to their bases.

Preparing your model.

Before you start to paint your model, there are a few simple things you must do. The key to producing a finely painted miniature is in good preparation. Whether you are painting a single model for a competition, or building up an army for a game, the quality of your final miniature will depend to a large extent upon the quality of the work you do now. Read through this section with one or two new miniatures in front of you. Look at the photos and examine the castings as you read. When you have finished, assemble your miniature and fix it to its base.

Metal Miniatures

The first step is to clean the model. Because metal miniatures are cast in a two-part rubber mould, the casting process sometimes leaves *flash* on parts of the miniature. Flash is a thin layer of metal that may form a film around parts of the model; for example, between the inside of the arm and the body. Where the two halves of



Carefully clean your model by cutting away any metal flash with a sharp knife. Always remember to cut away from your fingers.



Use a needle file to remove any mould lines prior to undercoating the model.



Ivan Bartleet's Dragon Ogre. This kind of finish can only be achieved with thorough and careful preparation.

the mould join, they sometimes leave a thin rib of metal around the model. This is known as a *mould line*. Mould lines and flash should both be cleaned off the miniature with a sharp knife or a file.

Plastics

The components of plastic models are normally attached to a plastic frame called a sprue. The various parts of the model should be removed from the sprue with a sharp scalpel or small cutter. Don't try to twist them off with your fingers as you will almost certainly end up breaking the more delicate pieces. After they have been removed, clean the parts with a file or modelling knife to remove any mould lines or bits of sprue. Before you glue your models, it's a good idea to temporarily assemble them with bits of adhesive putty (the stuff you use for sticking posters to walls), so that you can try out some different poses.

When you glue your models, make sure that you use proper polystyrene cement - don't use wood or rubber cement or you will end up in a real mess. Tube cements can be rather thick and stringy and are probably not the easiest of glues to use on models of this size. Much better is liquid cement, which is applied with a brush, and is available in small bottles from hobby shops. This works by melting the surface of the plastic and welding the bits together. It's strong, easy to apply and economical. Whichever glue you use, small amounts should be applied to the surface of both parts to be joined. Press the pieces firmly together and then leave the model to dry.

Bases

Now that you've cleaned and assembled your model, all that remains is to mount it on its base. Most Citadel single-piece and some multi-piece models are supplied with a separate

plastic shield and base. Depending on the model, the base may have a pre-cut slot to accept the miniature's base tab. Make sure that the metal tab on the model's feet fits neatly into the slot. If it's too big, then either cut the base or file the tab.

Cavalry bases are provided with five uncut slots which you can cut out as required. Some large creatures are supplied with square bases with sixteen uncut holes underneath. These models have pegs instead of a tab. Use a modeling knife to cut out one or two of the holes as required and glue the pegs into the base.

Plastic models can be glued to their bases with polystyrene cement. Metal miniatures should be fixed using a two-part epoxy resin glue. If the miniature has a shield you can now attach it, although many painters prefer to finish painting the miniature and then add the shield last of all.

Golden Demon says

Good preparation is essential for good quality miniatures.

Always wash your hands after handling metal miniatures.

When using a knife, always cut away from your fingers.



UNDERCOATING YOUR MODEL

Firstly we explain how to assemble large monsters and other multi-part castings. This is followed by details on undercoating your models, the purpose of the undercoat, different colours of undercoat and how spray-paint can speed up this process.

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- Multi-part models.
- Undercoating.
- Spraying Models.



Spraying Models

If you want to undercoat a large number of models at the same time, it's often a good idea to spray them.

- Place your models in a spray booth, made from an old cardboard box.
- For paint, use a can of matt white car primer.
- Hold the can about a foot from the models and spray with light, even strokes.
- Don't soak the models in one go.
- When they are dry, turn them around and give them a second coat from the other side.
- Touch up any small unpainted details with a brush.

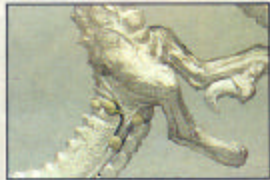
Supporting your Model

Many painters find it useful to attach their models to temporary bases.

Use a blob of adhesive putty (the stuff you use for sticking up posters) to attach the base of the model to a cork or an old paint pot. A painting base will enable you to work on the fine detail of the model, without ruining your paint job by rubbing it with your fingers.



Covering up the joins on this tail was achieved with the application of epoxy putty.



Small pieces of putty were added around the joint and worked into the gap.



Lastly the putty was smoothed with an old damp brush

Multi-part models

Multi-part castings (for example a horse and rider or a large monster like a Dragon) are slightly more complex than small one-piece models. Having removed the flash and mould lines, you should first examine the parts to make sure you understand how they fit together. At this stage it may be necessary to file away a part of the casting to make a perfect joint. After it has been glued, you will then need to fill in some of the remaining gaps.

To fill in the gaps, use a two-part epoxy filler. Mix the filler as directed on the pack and apply it to the casting with your fingers. As it dries, smooth it out and clean off any filler that gets onto the rest of the model. Once dry, the filler is quite tough and can be scraped or filed smooth. Most fillers can also be shaped while they are still wet using an old damp brush. This allows you to add appropriate detail such as scales or hair, so that it blends in with the rest of the model.

Undercoating

Your model should now be ready for undercoating. The purpose of the undercoat is to cover the entire model with a smooth, even layer of paint, to which the top layers can adhere. If this isn't done, the bare surface may show through, the colours won't show up properly and the paint will wear away very quickly. Models are normally undercoated with white or grey paint, although some painters prefer

to use black. White undercoat gives a good clean surface and a brilliance to the overlying colours. Thin the paint slightly, so that it doesn't obscure the details of the casting and work it evenly into the surface of your model using a large and preferably old brush. If you are working on a number of models at the same time, such as a whole regiment for *Warhammer Fantasy Battle*, then a much better way to apply undercoat is to use spray paint. Use a car repair can of matt white primer and a spray booth. Make sure that you can work in a well-ventilated area or better still go outside. Place your models into an old cardboard box with the top and one of the sides removed. Hold the can about a foot from the models and spray with light smooth strokes. Don't aim to soak or completely cover the models at one go. When they have dried, turn them around and spray them from the other side. It is much better to build up several light coats rather than drench the models and obscure the detail. Any difficult bits can be touched up later with a brush.

Golden Demon says

A white undercoat on the model will make the colors appear brighter.

A black undercoat can be used to create special armour effects.

The paint rubs off more easily if the model hasn't been undercoated.

Never spray car primer on plastic miniatures otherwise they will meltdown.



- Creating atmosphere.
- The base coat.

APPLYING THE BASE COAT

Choosing the right colours for your model and evoking the right atmosphere with your paint scheme is one of the most interesting (and sometimes most difficult) aspects of the hobby, so we present some guidelines. Finally we look at beginning to paint your model and applying the base coat.

Base Coat

Now that you have assembled and undercoated your model, you are ready to begin painting. Before you start, give a little thought to how you want your painted miniatures to look. Models painted for fantasy games should generally stick to the description of their race. For example: Orcs and Goblins tend to be dressed in dark earthy colours and are mean and green. Wood Elves on the other hand, are more elegant and dress in tones of green, yellow and brown, as befits their traditional surroundings.

When painting an individual character model, try to evoke the atmosphere and background in its design. You can make a model look mean by painting a grim expression. However, don't overdo it. You shouldn't need to cover the model with blood, severed limbs and decapitated heads, although sometimes this can be fun. To start with, limit the number of colours you use to three or four for each model. If you use too many different colours or very bright colours then the result will look gaudy and overwhelming. A model painted in neutral colours offset by one bright colour will be far more effective.

Golden Demon says

Unless painting units of miniatures for *Warhammer Fantasy Battle*, try not to have too many models on the go at once. The prospect of so many can seem rather daunting and you'll end up leaving some unfinished.



Demonstration Models

The five illustrated miniatures have all been undercoated with white paint and have then been given a base coat in their basic colours.



The Dwarf's face has been given a base coat of thinned Bronzed Flesh.



The Skaven has been given an all over base colour of Bestial Brown and Chaos Black.



The armour of this Knight has been painted Chaos Black.



The base coat for this Terminator is Blue Grey.



The Wizard's robe has been given a base colour of Moody Blue.



This Warlord Battle Titan has been specially painted to emphasize its enormous size and firepower. The subtle mottling on the carapace & legs is particularly effective.



Note the use of naturalistic colouring with the bright detail on this model.



The blue colouring on the face of this Ork marks him as a member of the Death Skull Clan.

APPLYING THE BASE COAT

Here we examine the purpose of the base coat and the different kinds of surface on your model. We take a look at the different demonstration miniatures and deal with the use of the colour table. Lastly we introduce the concepts of shade and highlighting.

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- The base coat.
- Colour chart.
- Shadow and highlights.



cloth are: a Dwarf, a Skaven, a Terminator armoured Space Marine and a Wizard.

As you follow these examples through the guide, you will be able to see how each type of surface should look during the different stages of painting.

Some or all of these different textures will be present on your own miniature. You should now mix your paint and start work.

Apply the coats of paint to the largest areas first. Allow the brush to follow the shape of the casting and don't scrub. In this way you will be able to apply an even coat of paint to the surface of the model and keep your brushes in good shape. Don't worry about the small areas of detail at this stage, just concentrate on making a neat job of the major features. A good tip is to work on several models at the same time. This allows the paint to dry on one area before you move onto the next. Once you have completed all of your basic colours put the models aside to dry thoroughly.

Shade and Highlight

Next we look at shading and highlighting your miniature. The table on the left gives a guide to the way in which basic colour, shade and highlight work together to create depth and detail on your finished models. Refer to this table as you read the text and look at the examples, and use it as a guide when you begin to paint your own miniatures.

COLOUR	BASE COLOUR	DARK SHADE	HIGHLIGHT REQUIRED
Bright Red	Red Gore	Red ink	Red Gore/Sunburst yellow (or White) mix
Crimson	Blood Red	Red + Brown ink	Red Gore
Orange	Hobgoblin Orange	Blood Red or Swamp Brown	Hobgoblin Orange/Sunburst Yellow mix
Golden yellow	Sunburst Yellow	Yellow + Orange Ink	Sunburst Yellow
Yellow	Sunburst Yellow	Yellow + slight touch Brown Ink	Sunburst Yellow + White
White	Skull White	Skull White + Elf Grey or Bronzed Flesh	Skull White
Grey	Elf Grey	Ghoul Grey	Skull White
Black	Chaos Black	-	Chaos Black + Woodland Green or Enchanted Blue or Ghoul Grey + White
Purple	Imperial Purple	Purple ink	Imperial Purple + Skull White
Bright Green	Bilious Green	Green + Yellow ink	Bilious Green + Skull White + Yellow
Dark Green	Woodland Green	Green + Black ink	Goblin Green + Bilious Green + White
Drab Green	Goblin Green	Green + Brown ink	Goblin Green + Skull White + Yellow
Flesh	Bronzed Flesh	Chestnut ink	Bronzed Flesh + Skull White
Dark Blue	Mood Blue	Blue + Black ink	Enchanted Blue + White
Mid Blue	Electric Blue	Blue ink	Electric Blue + Skull White
Tan	Hobgoblin Orange	Brown + Orange ink	Hobgoblin Orange + Sunburst Yellow + Skull White
Rich Brown	Swamp Brown	Brown ink	Swamp Brown + Hobgoblin Orange
Dull Brown	Bestial Brown	Brown + Black ink	Bestial Brown + Skull White
Gold	Shining Gold	Brown + Orange ink	Shining Gold
Silver	Mithril Silver	Black + Blue ink	Mithril Silver

The aim of the base coat is to cover each of the main areas on your model with a neat even coat of your chosen colour. These areas will generally be all of the visible skin on the model together with the main areas of fabric, metal and armour, hair and fur, etc.

The type of surface will often guide your choice of colour. For example: Human and Dwarf skin is normally flesh-coloured or pale brown. However, always remember that these are fantasy models. Great fun can be had by letting both your imagination and your paint brush roam free.

Take another look at the photos on the opposite page. We've selected five models to demonstrate the different stages and techniques of painting miniatures. The models chosen to demonstrate the different techniques used to paint skin, fur, armour and



- Creating shadows.
- Colour washes.
- Multiple washes.

SHADING YOUR MODEL

The next stage is to simulate shadows on your miniature. We explain how to mix a colour wash, and how colour washes are ideal for this purpose. We then give an introduction to advanced techniques and describe the use of multiple washes to give more tone and depth.

Shading

Washes

Now that you've finished painting the basic areas, you are ready to develop the depth and detail of your model by shading.

Take a look across the room at someone's clothing, or place a sweater over the back of a chair. Notice how the colours darken and shade into the folds of the material. What you are now going to do is use a couple of simple techniques to simulate this effect on the skin, clothing, and other surfaces of your model. The most effective way of representing shadows on the contours of a miniature is with the use of a colour wash.

A colour wash consists of a diluted mix of a deeper shade of the base colour. For example, brown other than light brown or grey rather than white. When you thin the paint you should aim for a consistency similar to milk. This will allow the colour to flow into the creases and crevices of the model. A wash should not be so thick that the base colour is completely masked, nor should it be so watery that it dries in distinct puddles. Once the colour has been thinned, apply it evenly over the base areas of the model with a clean moist brush. You will see immediately how it runs into the contours to create the illusion of shadow.

If you've not used this technique before, have a go on an old model before starting on your masterpiece.

Whenever possible, use a deeper shade of the base colour for your washes. This is much better than simply adding black to your original shade. Black does work up to a point, but the effect is to darken the tone, whereas you really want to deepen it - you want a good strong blue over a mid-blue, not a dirty blue-grey. Yellow is particularly prone to dis-

Demonstration Models

The next stage on these models varies. The Dwarf and Wizard were shaded with washes of deeper colours. The other models were given first stage highlights, working from an initially dark base. These models should give you a good idea of what technique to use on which models.



A thin wash of brown and chestnut ink has been applied to the face. Brown ink has been used in deep areas.



The Skaven's fur has been lightly drybrushed with Bestial Brown and Ork Brown.



The armour has now been drybrushed with a mix of Chainmail and Chaos Black.



The Terminator has been given its first highlights by mixing Space Wolf Grey to the base colour and carefully applying to the model.



The robe has been shaded with a wash of Moody Blue mixed with blue ink.



The robe on this Chaos Sorcerer was given a base coat of Enchanted Blue.



The robe was then washed with thinned blue ink.



The use of two basic colours on this Chaos Champion give a very subtle effect.

colouration when black is added. For this reason, when working on a yellow base coat, light brown washes are usually better. Likewise, white will look very cold if shaded by black/grey alone. Unless you want this effect, a light beige or blue/grey would look more natural. In addition to the basic wash, there are also a number of

professional techniques that you can begin to develop as your confidence grows.

An easy method is to apply multiple washes to your model. Start with a very light base coat and slowly build up the colour by adding increasingly darker washes. Make sure that you allow each wash to dry before adding the next shade.

Golden Demon says

Over exaggerate the shadows and highlights on your models to bring out the detail.



SHADING YOUR MODEL

Here we look at some advanced techniques: how to shade models with inks and how you can use ink glazes to create greater texture and depth on your model. We then discuss the use of inks on armour, creating shadows by outlining and blending colour' to create shadows and highlights.

- Using Inks.
- Glazes.
- Outlining.
- Blending.



Outlining

Black lining has been used on this weapon to create the deep shadows and high contrasts. This technique is good one to use when you want the piece you are shading to stand out from the rest of the model.

Genestealer Patriarch and advisor. The almost glowing brightness of the throne helps to show the deep rich skin tones of the Patriarch itself. It was achieved by careful drybrushing and thinned ink washes.

Good shading and highlighting brings out the texture on this Blood Bowl Troll.

Inks

The Citadel Expert Set of inks allows you to work beyond the range of acrylics. The transparent shade of colour that can be added with an ink both enriches existing colours and adds a stage of shading to the original tone. When you wash a miniature using ink, the base coat must first be completely

dry. Thin the ink with water to create the depth of shading required and brush it onto the model. Be careful not to use too much ink on the brush or it may flood into other areas of the model that have already been painted.

Ink washes are particularly effective when applied to textured surfaces such as hair, fur, fabric etc. The ink's fluidity allows it to reach into the folds and creases of the model creating a realistically smooth shading effect when it dries.

Using an ink wash over the base colour is a good way to paint whole units very quickly and still get good-looking models.

Glazes

A glaze is a layer of ink that completely covers the base colour. This provides a richness

of depth and brilliance you can't get with acrylics alone. The more glazes of ink you apply, the deeper the richness. For instance if you glaze a red tunic (Citadel Colour Blood Red) with yellow ink you will end up with a warmer, richer, brighter colour.

Two or three glazes normally have the desired effect. Each layer of glaze must be dry before you begin the next one. A glaze looks most effective when applied to a model that has already been highlighted and shaded and tends to unify these techniques.

A glaze added directly to bare metal is an effective way of dealing with armour. Black (usually thinned with water) is a good choice. This brings out the depth of the plate or mail with very little effort. The

addition of blues or browns to the black can give various hues to the armour. Very thin brown or orange glazes suit weathered or rusty armour perfectly.

Outlining

Another finishing technique is outlining. To do this you will need your finest brush, brought to a good point with only a little paint on its tip. Outline all the areas where one part of the model joins another, such as the joint between sleeve and hand, where the tunic joins the breeches, the edges of belts or where the helmet or hair meets the face.

Depending upon the colours of the areas being outlined, dark grey or dark brown lines are the most effective. If an area is especially dark, or if the contrast is especially sharp, such as cloth and metal, black may be used. Mix the required colour with water until you get a consistency that flows easily but still gives a good opaque line. Outlining requires a steady hand and a degree of patience.

Blending

The final technique for shading a model is blending. Blending is a hard technique to develop, but it does create a much softer and subtler looking miniature. It will however require an apprentice period during which you will probably produce rather muddy-looking results. With the base colour dry, dark shades are laid into the depressions and thinned at the shadow's edge into the surrounding areas. A clean damp brush is essential for this technique. Light shades are put onto the model as highlights and are again thinned into the surrounding colour. This is a very precise way to paint a model. The areas you are dealing with are minute and the gradations of tone are subtle. Once mastered though, the results cannot be matched by any other technique.



- Highlighting.
- Drybrushing.

CREATING THE HIGHLIGHTS

Here we explain how to highlight the raised surfaces of your model. We introduce drybrushing and explain why you should always use old or cheap brushes. We also demonstrate a method of improving your drybrushing technique and show you how to mix and drybrush multiple highlights.

Highlighting

Highlighting is really the opposite of Shading. Instead of trying to simulate areas of dark and shadow, highlights mimic the effect of light falling on the areas of the model. For this technique you will require a couple of cheap or old brushes. This is because drybrushing (the favorite highlighting method) quickly ruins good ones.

To drybrush a highlight, use your brush to rats a lighter shade of the original base color. Then with in old cloth or tissue, wipe most of the pigment from the brush. Don't worry if the brush looks clean the faintest traces of paint will still transfer in the model.

Carefully draw the brush across the area you are to highlighting, working across the lines of the sculpture. As you do this, some of the pigment, will lift off the bristles and onto the raised areas of detail and well-defined edges of your model. This immediately creates a highlight. The technique should then be repeated, using I still lighter shade of colour, and with even less pressure, on the brush stroke. Your model should now begin to take on a 3-D effect. Continue to highlight the different base coats until this stage is complete. As with shading, exaggerated effects give the best results, but don't be afraid to stop when you are happy with the way it looks.

Golden Demon says

Drybrushing shortens the life of a brush. Always use old or cheap ones for this technique.



Demonstration Models

The highlights on some of the miniatures were created by drybrushing over the model with the highlight colour. The others had their highlights carefully blended. This gives a more subtle effect on a smooth surface.



The dwarf's face has been highlighted using Bronzed Flesh mixed with white.



The Skaven has been drybrushed using Orc Brown with Skull White to pick out the fur.



The highlights were blended first with Cchainmail and then with silver mixed with white.



The second stage highlights were created by blending Space Wolf Grey round the edges of the armour.



The robe was first highlighted with Moody Blue and Enchanted Blue, then Enchanted Blue and Skull White.

Drybrushing

A good way to develop your drybrushing technique is to drybrush a black model with white paint. Undercoat your model in black and then follow through the instructions for drybrushing. Experiment by varying the pressure on the brush, and the amount of pigment you leave on the bristles to, create different degrees of highlight.



Dip an old or cheap brush directly into the paint pot in order to saturate the tip.



Wipe the tip with a clean paper towel or tissue to remove the wet paint.



Notice how very little paint appears to be left on the bristles of the brush.



Draw the brush across the lines of sculpture on the miniature.



Even with no visible paint on the brush, the highlights become pronounced.

ADDING FINE DETAIL

In this section we show you how to paint in the final details and how to use a standard base coat, wash and highlights for detail work. We then look at how to finish the face with eyes, lips, tusks and teeth. Finally we look at creating special details such as; stripes, checks and patterns.

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- Adding fine detail.
- Creating patterns..

Demonstration Models

As the final stage, details were added to all of the models. Although these were different in each case, the same basic procedures were followed as for the rest of the model. When painting in detail, great care must be taken in order not to spoil your already completed work.



The face was detailed by applying a thin wash of Red Gore to the cheeks and nose and painting the eyes in.



The final highlights were picked out on the fur using Skull White.



The final touch to the armour was to carefully pick out the highlights.



The checks were added to the powerfist in Blood Red and individually highlighted.



The fine lines on the robe were painted on with a fine brush and thinned Skull White paint.



The face and tunic on this Wizard are examples of well finished detail.



The mottled skin tones on this Genestealer hybrid were achieved with careful drybrushing.



Subtle blending and fine highlighting give this elf a superb finish.

somewhat like a line of black eyeliner. If you allow this line to drop slightly onto the eye itself, you will create the impression of an eye-lid and prevent the model from appearing to stare.

Lips are added in the desired colour, normally a mix of red/yellow/white for humanoid creatures. A dark red-brown line will separate the lips, or dark crimson in the case of open mouths. Tusks and teeth should then be carefully painted in. This way, if you accidentally get white paint onto the lips you can easily paint over the mistake.

Stripes, checks and other patterns should be painted with your finest brush and with the paint thinned so that it will flow smoothly and easily. When painting stripes, plan ahead so that you paint the lighter colour first and the darker one over it. If you do need to paint a light stripe over a dark background, it is best to first paint the stripe in white undercoat and then add the colour on top.

When painting checkered patterns, don't try to paint in each one of the individual squares. Paint in a set of stripes and then a second set at right angles to these to create a grid. You can now fill in the alternate squares with your chosen colours.

Detail

You have now reached the last stage of painting your model, adding the final touches of detail.

When you add detail to a well painted miniature, it finally comes alive. The areas you need to work on will vary for each model you paint, but generally include belts, helmets, hair, feet

pouches, plumes, trappings, weapons etc. The same techniques are used for detailing as are used for the larger areas, but you will have to be even more careful. Not only are the areas smaller and more fiddly, but you must avoid spoiling the work you've already completed. Be especially careful not to splash surrounding areas with your washes.

Faces should receive their base coat, wash and highlights during the normal painting routine. In addition, extra highlights should be applied to the nose and a black wash to the eye sockets. To detail the eyes, paint them in with white, carefully following the moulding. When this has dried, add a small dot of black for the pupil. Define the top of the eye with a line of black paint.

Golden Demon says

Use a separate pot of water to clean your brush after using metallic paint. This will stop flecks of metal paint appearing on other parts of your model.



- Final touches.
- Using pens.
- Tattoos and insignia.

ADDING FINE DETAIL

Finally we look at how to add personal touches to your models in the form of badges, tattoos and insignia and emphasize the importance of painting in your own style. We also talk about extending the painting process and the use of technical drawing pens.

As your confidence and brushwork improves, you will find yourself wanting to add more and more detail to your models. Instead of just applying a single base coat, wash and then highlight, you will want to extend each stage of the painting process.

The use of multiple washes consisting of increasingly deep shades of the base tone can produce wonderfully rich shading. In a similar fashion, bright highlight, can be created by drybrushing small areas of your model with increasingly light shades of the base colour.

In addition to these techniques further detail can be added in the form of personalized badges, tattoos and insignia. For really detailed work it is sometimes easier to use a technical drawing pen rather than a brush. Although use of such a pen can at first be tricky with practice, you will be able, to create some superb designs.

The joy of painting Citadel Miniatures is that each one is a unique creation reflecting the style and personality of the painter. Although there are a few basic techniques there are certainly no rules and you should feel free to experiment and have fun.

Golden Demon says

A good light source is essential when working on fine detail.

Its best to paint the shield before attaching it to your model.



Demonstration Models

Here you can see all of the demonstration models completely painted. The same techniques were used on all the other surfaces of the models to create these detailed and lifelike miniatures.

Whenever you paint a miniature, all you have to remember are these six simple stages.

- Preparation and assembly
- Undercoating
- Base coat
- Shading
- Highlights
- Detail and finishing off

If you follow these carefully, you really cannot go wrong.



The detail of the face and beard creates the focal point of this well painted miniature.



The addition of the shield design helps to evoke the history and background of this knight



The detail and pattern added to the Space Marine's Armour creates a gloriously detailed miniature.



This Orc Warlord's face has been made more dramatic by deep shading inside the mouth.

This diagram shows the different colors used to paint this Orc. You could copy these, or use any Orclish colours - dark red, brown, grey, black, etc.

- Iron Helmet** - protecting the Orc's thick skull and hiding his repulsive features.
Base colour - Chainmail
Shade with - Chaos Black and Moody Blue
Highlight with - Mithril Silver
- Face and Skin** - Mean and green like all Orcs.
Base colour - Billous Green
Shade with - Woodland Green
Highlight with - Billous Green and Skull White
- Heavy Iron Armour** - the loot of past victories, fashioned from chainmail and iron plates.
Base colour - Chainmail
Shade with - Chaos Black and Moody Blue
Highlight with - Mithril Silver
- Clothing** - coarse cloth tarnished with the filth of Orcs.
Base colour - Bestial Brown
Shade with - Bestial Brown and Chaos Black
Highlight with - Bestial Brown and Skull White
- Two hand weapons** - fearsome meat cleavers used for hacking up opponents.
Base Colour - Chainmail
Shade with - Chainmail and Chaos Black
Highlight with - Mithril Silver

FINISHING OFF

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- Finishing off.
- Shields and banners.
- Varnish.

And so we come to the finishing touches - those little details that you can use to set off your handiwork. We talk about decorating and painting the bases, how to paint shields and banners for your models and how to protect them with varnish.



Finishing Off

Bases

To decorate and paint the base, you will need PVA (woodworking) glue and a very old brush or toothpick. Paint a layer of glue onto the base, avoiding the model's feet. Then sprinkle ordinary sand into the glue and allow it to dry overnight. This surface can then be painted green to represent grass, or grey/brown to represent bare earth. You should apply a wash

and highlight to the base, as you would any other part of the model. For extra effect you can either outline or apply a dark wash around the model's feet to make it stand out against the basing material.

Shields and Banners

As a final touch you can add shields and banners to your models. Shields are painted in exactly the same way as the rest of the model. First prepare and undercoat them in the usual

way. Choose a base colour and give the shield a clean, even coat. If you are painting a number of shields for a fantasy regiment, it's best to give them all their base coats at the same time. The shields should then be shaded, highlighted and the details added.

Banners can be created by painting your own designs onto paper or thin metal foil. These can then be glued to a wire or toothpick staff. Shield and banner designs are a great way

of personalizing your models and units to create that individual look. If you feel that you are no good at drawing, then books, magazines and newspaper adverts are all good sources of designs and textures that you can use.

Varnish

If you want to preserve your careful paintwork, you must apply varnish. Many people prefer the flat effect of matt varnish to the shine of a gloss finish. However, matt varnish does not provide as much protection as a high gloss. If you prefer a flat finish, try applying a thin coat of gloss, followed by a thin layer of matt. Armour, weapons and metal should be left to look shiny in any case. A small tin of gloss varnish and a brush can be used to selectively add gloss to any details you choose.

Last of all

That's about it. By the time you have reached the end of this guide you should have a well painted miniature sitting in front of you. There will be things about the way you've painted it that you should be pleased with, and things that you might do differently next time. Most of all we hope that you are feeling pretty pleased with yourself for doing such detailed work, and that you've had a lot of fun.

Golden Demon
says

If you use your miniatures for gaming, a coat of varnish will help protect your paintwork.

- Using Transfers.

ADVANCED TECHNIQUES I

One of the most demanding areas of miniature painting is the addition of fine details and insignia to your models and banners. To look good, the designs should be really crisp and sharply rendered. This is something which even the very best miniature painters find hard to do when working at such a small scale. There is a huge range of transfers in the market, which are ideal for this purpose.

Using Transfers.

Once you've picked a design for your model, check that the transfer fits into the area you're applying it to. Transfers work best when they're applied to smooth flat areas on the miniature such as shields, shoulder pads or horse barding.

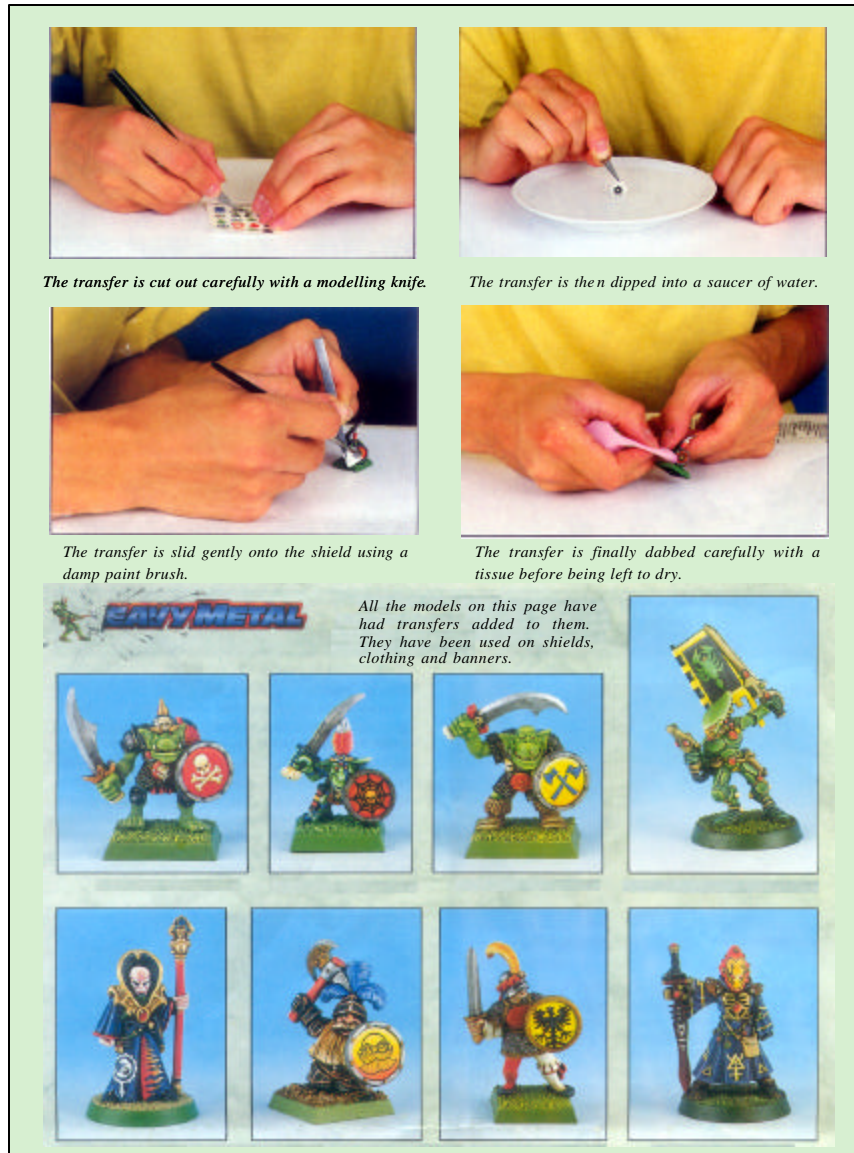
The transfer sits on a thin layer of film which is attached to thicker backing paper. When the transfer is soaked in water, the film comes away from the backing paper allowing you to position the design on your model. Carefully cut round your chosen design with a modelling knife or a pair of sharp scissors. Ideally you want to leave as much backing paper around the design as you can, making the whole thing easier to handle.

Put some water into a saucer, drop the transfer in and make sure it's completely covered with water. Have a pair of tweezers at the ready to hold the transfer with. It doesn't take long for the transfer to come free, thirty seconds to a minute should be plenty of time.

If you leave it too long, the film will float off the backing paper making it difficult to retrieve it from the water. All you're aiming to do is to loosen the design so that it will slide freely from the backing paper.

While the transfer is soaking, use a clean paint brush to moisten the area of the miniature to which you're going to apply the design. If the area is dry, you may find that the transfer will adhere before you've positioned it correctly.

Once you've lifted the transfer out of the water, hold it next to the miniature with your tweezers. Use an old brush to slide the design off the backing paper and onto the model. When you're sure the design is in the right place, use a piece of kitchen paper to remove the excess



The transfer is cut out carefully with a modelling knife.

The transfer is then dipped into a saucer of water.

The transfer is slid gently onto the shield using a damp paint brush.

The transfer is finally dabbed carefully with a tissue before being left to dry.

All the models on this page have had transfers added to them. They have been used on shields, clothing and banners.

water from the model.

Try not to touch the transfer at this point, otherwise you'll alter its position. If everything looks OK then place the model on one side to dry completely.

If the design does stick in the wrong place, all you need to do is 'flood' the

area with water until it comes loose again. Carefully re-position the transfer with your brush and once again dry off the area with a tissue. As with most miniature painting techniques, the secret of success is to take it slowly and be patient. The uses for transfers are almost limitless. Miniatures, vehicles,

shields and banners will all benefit from the addition of a couple of well placed designs. Don't expect miracles on your first few attempts. After you've successfully applied a few designs, your confidence and ability will grow and you'll find that applying transfers becomes a normal of your miniature painting process.

- Painting Transfers.
- Making Transfers.

Once you've mastered the basic technique of getting transfers onto your miniatures, there are several things you can do to further enhance their appearance. Like painting them.

Painting Transfers.

The easiest technique is to alter the background colour. On coloured designs the areas that appear to be white against the backing paper are in fact clear. You can take advantage of this by adding colour to these areas of the model before you add the transfer. For instance, before you apply a transfer of a skull to a model or banner, paint in a small red area where the eyes will appear. When the transfer is in place the eyes will stand out red. It is far easier to do it this way round than to wait until the transfer is in place and then try and neatly paint in areas of colour.

The stage by stage example shows a design being applied to the shield of one of Kevin Adams' range of Forest Goblins. Note how the shield has been shaded from yellow in the centre to red at the edges. This makes the web design look particularly effective once it is in position. Although you should be as neat as possible, the shading doesn't have to be totally smooth, as once the transfer is in place, the whole design will 'tighten up'.

The next step is to highlight and shade the transfer design itself. This is a bit more tricky and requires practice to get just the right effect. Try and mix a base colour that is an exact match to the transfer and then lighten it by adding a little white for most colours or yellow if you are using red or green.

The secret is to not overdo the highlights. Try to be quite subtle and you will be surprised by the result. Highlight near to the edges of areas rather than in the middle as this is where objects naturally catch the light.

Transfer designs can be altered and new ones created by either cutting elements off the transfers while they are still on the backing sheet or applying different transfers one on top of another. When you are overlaying designs, make sure that the first one is **fully dry** before you attempt to apply the second. If you

want to cut elements off the transfers I find it best to cut right through the backing paper before you start, leaving the elements of the design that you don't want attached to the backing sheet.

Sometimes, if you are applying a transfer to a curved surface, you may find that the design doesn't sit flat on the miniature or some wrinkles have formed around the design. It's possible to get rid of these but it does require a bit of patience. The best way to flatten down a design is to wait until it is almost dry and then very carefully smooth it out with the handle of a brush, using it almost like a roller. Really bad creases can be cut out with a sharp craft knife. Wait until the design is dry and then very carefully cut a slit down the length of the crease with a sharp new blade. To stick the transfer back down you will need to paint over it with a damp brush to re-wet the carrier film and then smooth it down.

Banner designs are one of the areas of miniature painting that people have most difficulty with, but which can turn a well painted model into a spectacular centre-piece for an army. Transfers can be readily used on banners as an alternative to hand-painted designs. Apply the design the same way as you would on a miniature. Paper banners rapidly soak up water so the transfer usually has to go straight onto the dry surface. As a result, you need to be fairly accurate when you place the design. There should be a little play, but the carrier film will dry out a lot faster.

Each transfer sheet is printed in a variety of colours, so no matter what base colour you are working over, there should always be a transfer that is suitable.

The choice of base colour is one of the most important factors in how a transfer will look once it's been positioned on a model. It's not difficult to see which transfers will work over which base colours. If you are working over a light base colour then it's best to use a dark-coloured transfer and vice-versa.

White and yellow designs look very pale against the white backing sheet, but are stunning when applied over a dark colour such as black or blue.

As with most miniature painting techniques, the secret of success is to take it slowly and be patient. The uses for transfers are almost limitless.

Miniature s, vehicles, shields and banners will all benefit from the addition of a couple of well placed designs. Don't expect miracles on your first few attempts. After you've successfully applied a few designs, your confidence and ability will grow and you'll find that applying transfers becomes a normal part of your miniature painting process.

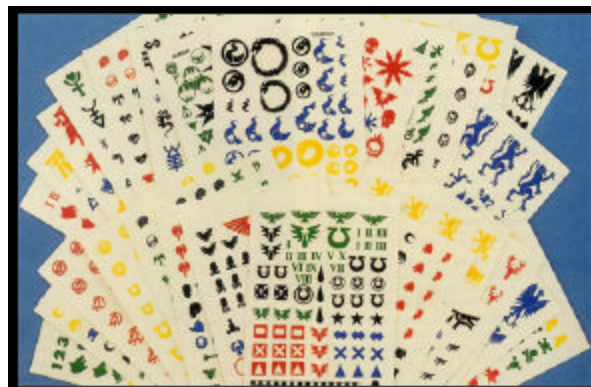
Making Transfers.

Use a computer, dry transfers, previously printed designs, and/or pen and ink to create your artwork. You may use multiple colors, but be aware that dark model colors may show through light colored artwork. Most copiers and printers do not print white. However, white decal paper may be used to produce white areas on your decal. Color photos may be used as artwork, but they should be printed on white decal paper so that the white component of the photo is present. Some creativity may be required to generate artwork that will produce the desired decals.

If you created your artwork on your computer and have a laser printer, you may print the artwork directly on the glossy side of a decal paper (you can find it at www.micromark.com). If you do not have a laser printer, or if your artwork was not created on a computer, take your artwork to a copy center and ask them to make a copy for you on the glossy side of the decal paper.

You may take black artwork and ask your copy center to print it in all one color; example: make an all-red decal from black artwork. Certain copiers can even change the colors of selected rectangular areas of your artwork, or enlarge/reduce your artwork. We have found that the best results are obtained by setting the copier two steps darker than what is normal for printing on plain paper, for application on dark surfaces.

There are services that will print out computer art on color laser printers. Ink-jet printers may be used with varying results: since the ink is not fused onto the decal paper surface like images created by copiers or laser printers, wet inks may bead up on the surface of the decal paper, and it will be necessary to spray the printed decal with a light coating of a clear flat finish to keep the image from wiping or washing off the surface. The flat spray coating also helps to prevent the chipping of the edges of fused artwork when the decal is trimmed very close to the edge of the printed art.



A selection of different transfers available on the market

- Painting Faces
- Extra Colour.

The face is the focal point of a model, and therefore rewards painting with care. If you make a mistake on the face, you'll spoil the overall look of the miniature. This section describes how to paint the faces on character and display miniatures.

Painting Faces.

It's important to start with a white undercoat to ensure that the finished result will be bright and clear. The first step is to apply a base colour over your undercoat. This is very much a matter of personal preference, as skin tones vary enormously. It's best to experiment and find the colour you prefer.

A good starting point is a mix of Bronzed Flesh and Snakebite Leather. This is ideal for human skin. This basic flesh colour can be altered to suit your own taste by adding varying amounts of white, yellow, orange or red.



This model is a good example of a well painted face. The whole area was painted black before the lip and teeth were picked out. The extended canine teeth were painted carefully with a fine brush.

Apply the base coat evenly to the whole face. Make sure the paint isn't too thick, as the detail on faces is very fine and easily obscured. Once the base coats thoroughly dry, you can add some shading. As with the base coat, the shading mix can vary in colour to suit your personal taste. Snakebite Leather is a good colour to start with. Don't fall into the trap of just adding black to the base colour and using this to shade. The result will be a flat, unappealing grey tone that will make the model look distinctly unhealthy. Apply the shading colours to the depressions, such as the eye sockets, the edge and underside of the nose, beneath the lips, under the cheek bones and round the ears.

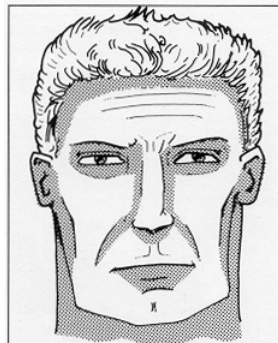
All of these areas are fairly small so you will need to use a small brush with a fine point such as a 000 or 00.

The edge of the face also needs some shading, especially if surrounded by a helmet or beard. Shading these areas creates strong contrast, making the face stand out. Mix a little brown ink into the Snakebite Leather for the shading colour. This mix can be added to the eye sockets, giving the character a mean, moody appearance. If your model has its mouth open, shade it with a dark colour to contrast with the model's teeth.

Just add a little Chaos Black -to some brown ink and carefully shade the inside of the mouth.

When the shading is fully dry you can make a start on the highlights. Add a small amount of Bronzed Flesh to the base colour and apply this mix to the raised areas of the face: the forehead, the bridge of the nose, the cheekbones, the jaw, the chin and just above the upper lip. The number of successively lighter highlights you apply determines how smooth the finished effect will be. Even one highlight is enough to produce an effective result, vastly improving the model's appearance.

If you feel more confident and want to apply more than one highlight, make sure that each successive highlight covers a slightly smaller area than the last. The very top highlights can be lightened up with Skull White but should only cover a tiny area. Successfully applying these small highlights to a face takes practice. You'll need a good brush and the right paint consistency. If the paint's too runny, it will flow onto the model and you won't be able to control it. If it's too thick, the paint will build up in unsightly layers and obscure the detail of your model. When the highlighting is done, the face will be almost complete.



Shading



Highlighting

The two diagrams above show where to apply the highlighting and shading on a model. For the shading, apply the deeper skin colour where there are areas of grey tone: around the outside of the face, in the eye sockets, around the nose and under the bottom lip. For highlighting, the lighter skin tone is applied to the white areas on the picture- the brows, the bridge of the nose, the cheekbones, top lip and the chin.

Extra Colour.

A little character can be added to the model by applying a little more colour. Models with beards (particularly Dwarfs) look good with a small amount of red added to the nose and cheeks to give a ruddy complexion.

Just add a tiny dab of thinned down red paint to the side of the cheek and use a second, slightly damp brush to spread it round and blend it in. You are aiming for a thin, transparent coat of red that will simply 'tint' the basic flesh tone. This technique of thinning out a colour with a second brush is the basis of 'Blending' which is discussed later in the guide.



A little thinned down Blood Red was applied to the nose and cheeks of this Dwarf.



This particularly unhealthy look was achieved by washing a little thinned down green ink over the flesh.

You can use other colours in a similar way to give a character an ill or undead look. Green is great for this effect and a little red added round the eyes makes the model look extremely sick. A weary and haggard effect can be achieved by applying a little blue round the eyes. If the blue is too light however, the model looks as if it's wearing make-up! An unshaved appearance is created by adding a thin wash of dark blue to the model's jaw area.

ADVANCED TECHNIQUES I

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- Painting Lips.
- Painting Eyes.
- Painting Teeth.
- Painting Skin.

The next step is to paint the lips and the eyes. These last ones are the part of the face that everybody finds hard to get right at fast.

Painting Lips.

Just paint the bottom lip, leaving the top to the standard skin colour. If you do paint the top lip, the model will look as if it's wearing lipstick. Use a mix of Snakebite Leather and Blood Red to paint the bottom lip then lighten this colour with Bronzed Flesh for the highlights.



The pale skin tone on this High Elf was achieved by adding more Skull White to the highlight colour.

Painting Eyes.

The secret to painting eyes is to use a really good brush and practice a lot! To create contrast the eye sockets will need painting in a dark base colour. I use Snakebite Leather mixed with a little brown and black ink, then I apply this colour to the area immediately surrounding the eye. When this is dry, the first step is to paint the eyeball in Skull White, carefully dabbing the shape into the socket with the very tip of a fine brush. The tip of a sable brush naturally forms the coma shape, so this isn't too hard. Don't worry if you get one of the eyes slightly larger than the other, you can rectify this later on.

When this has dried, dot the pupils in with the tip of a fine brush and black paint. A tiny blob of paint should transfer easily from the tip of the brush to the eyeball.

Problems arise when you try to get the two dots the same size and in the same position. The only solution to this is patience and practice. Don't be too worried if they are different sizes, this can be corrected later.

When you reach this stage you may find that the model looks a little wide eyed. This is because the top eye-lid should cover, the upper part of the pupil. This is achieved by painting a fine, dark line over the upper section of the eye, cutting down over the pupil. This narrows the eye and gives a more realistic feel. The more you narrow the eye, the meaner the miniature will look. Use the same colour for this as you shaded the socket with.

Another way to paint eyes, and the one that I personally prefer, is to paint the overall shape of the eye in black and that add a tiny white dot at either end of the oval to represent the white of the eye. This ensures that the white remains small enough and retains a strong contrast with the rest of the face.

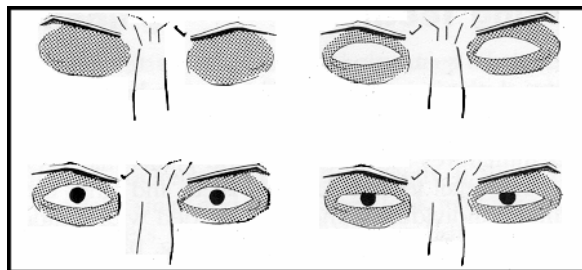
Painting Teeth.

If the model's mouth is open then its teeth need painting. A thin line of Skull Whim at the bottom and top will give the best result on a human figure.

Larger miniatures such as ogres and giants orgy well have more detail in their mouths. Teeth and fangs can be painted individually and even shaded with a little Ore Brown. If there is a tongue showing, paint it red and highlight with a mix of red and flesh.



This Ogre's face is a stunning example of the level of detail that can be achieved after, little practice. All of the teeth have been individually shaded and highlighted, the spots have been picked out and highlighted and warpaint has been added. If you look particularly closely at the eyes you can even see a blue iris and a highlight on the pupil!



Stage 1: Shade the whole of the eye socket with a deep flesh tone. The deeper the shading, the more the eyes will stand out.

Stage 2: Carefully paint in the shape of the eye with Skull White. Try and get the two eyes roughly the same size and shape.

Stage 3: Dot in the pupils with Chaos Black. Use your finest brush and concentrate on getting the two dots the same size, and right in the centre.

Stage 4: Paint a thin line of the shading colour over the top of the eye, just clipping the top of the pupil.

Painting Skin.

Always make sure that you start with a clean white undercoat. If you've left the skin until last when painting your model, make sure you re-undercoat any areas that have been splashed by other colours.

The basic techniques and colours are more or less the same for most fair-skinned races. You'll need to vary the colour slightly to fit into the character of the race. For example, Dark Elves should be very pale skinned, and Dwarfs look good with a ruddy skin tone. Larger 'human' coloured creatures such as ogres can be a little darker skinned.

Golden Demon says

A model can be given a totally different character according to how his face is painted. Try painting eyebrows on a model in different positions - sloping inward to the eyes gives a look of surprise.



- Painting Skin.
- Warpaint and Tattoos.

ADVANCED TECHNIQUES I

When the highlighting and shading is complete, there are all sorts of interesting details you can add to make the model more exciting and characterful. War paint and tattoos are a perfect example.

Cont. .

There are four basic stages to painting skin: base colour, shading, highlighting and then details. A mix of Snakebite Leather and Bronzed Flesh makes a good base colour. I tend to use a darker base colour than I would on a face and then just highlight it up, only shading the really deep depressions in the model. Apply the highlights to the raised areas of the model. The lightest highlights look great painted onto the fingers, especially the knuckles. The effect that you're aiming for is a good solid colour with smooth highlights and not too much deep contrast between the muscles.

Don't worry if the finished effect looks a little bland. This can be easily rectified with a some deep shading round the edges of the skin areas.

One of the most important effects to achieve is a good contrast with the surrounding areas. For example, in the case of a hand holding a gold sword hilt, the skin and the gold are very similar tones. so some really deep shading needs to be applied round the hand



A very light skin tone, combined with black shading, gives this Vampire a dramatic and cruel look.



A little purple was added to the base flesh tone to give this Magus an alien appearance.

and between the fingers to make the hand stand out well. I find that a mix of Snakebite Leather and brown ink is just about right, and even a spot of black ink mixed in for really extreme cases.

Some people like to use black paint for lining round the edges of skin, but I find that the contrast is too harsh and unrealistic. It's also much more difficult to paint a thin line in black than it is to apply an ink wash.

Warpaint & Tattoos.

Warpaint usually takes the form of broad bands and crude shapes, whereas tattoos can be of any complex shape or design. As a general rule, the colour that works best over human skin is blue. Red can also be used as long as it is a good strong shade and not too close to the skin tone.

It is always best to plan out what you are going to paint on paper first. Sketch out a rough approximation of your model, and then pencil

in the design. If you don't like it, simply rub it out and try another.

When you're certain that the design is just right for the model, you can begin to paint it on. Make sure that you use your finest brush. I have a 00 that I use exclusively for fine detail work, but you may prefer a 000.

The warpaint or tattoo shape should be put on initially as a 'sketch' of the finished design, using watereddown paint. The lines should be as fine as you can make them, so if you go wrong, they are easier to correct. Only paint them in properly when you are sure that all the proportions are right.



Tattoos can be either abstract patterns, such as Celtic designs or figurative, such as the skull design above. Always plan them out carefully on paper before you start to paint them onto the model.



Very complex tattoos such as this Celtic design need to be planned carefully. Look how parts of the lines have been painted out in such a way so that they appear to be interlocked.



These two Wood Elf Wardancers are a good example of how to shade and highlight warpaint. Look how the blue is lighter where it crosses a muscle.

I use a mix of Moody and Enchanted Blue for all tattoo work. This can be highlighted and shaded if the lines are sufficiently broad and run over deep muscle definition.

Don't try and make the designs too fine and complex, they will end up looking a mess and break up the shape of the model.

Golden Demon says
You also can use modelism or fingernail transfers as tattoos.

