

WHITE DWARF PRESENTS

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THE

CITADELTM MINIATURES

PAINTING GUIDE



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 organised 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.

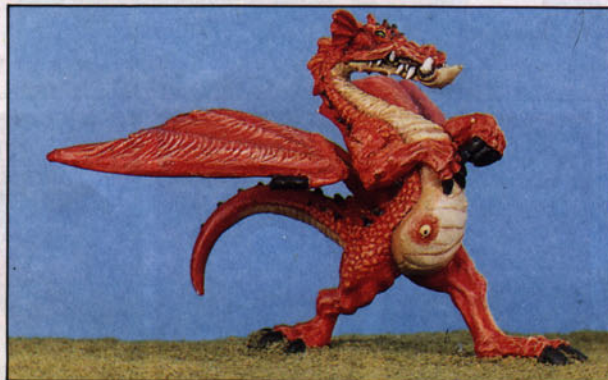
The photos and diagrams in this guide have been carefully chosen to illustrate how to paint each of these different surfaces. You should therefore be able to see exactly how these will look on your own miniature, at each stage of your work.

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.



Chaos Sorcerer



Red Dragon



Traitor Marine



Champion of Slaanesh



Space Ork



Ogre

- 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-vise (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 backsaw, modelling knives, files, a pin-vise, and pliers.

The essential tools for both metal and plastic miniatures are a modelling knife and a file. Other items like the pin-vise, backsaw 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.



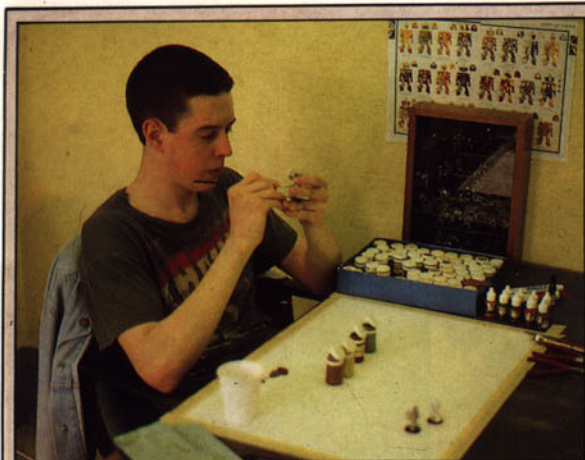
GETTING STARTED

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

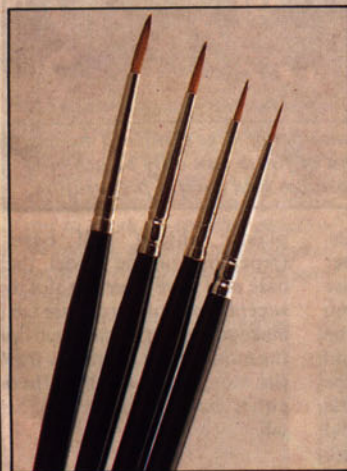


Work Area

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 organised 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.

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.



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.

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-organised 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 brushes, you should take care of them. Don't use your brush for

● 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.



Here is another of Mike's finished models. 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 modelling 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.

- 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.

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.

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

Golden Demon says

A white undercoat on the model will make the colours 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.



- 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. Only a part of each miniature has been coloured to help you see clearly what is going on.



The Dwarf's face has been given a base coat of thinned down Bestial Brown.



The beard has been given an all over base colour of Elf Grey.



The armour on this knight has been painted with a mixture of Chainmail and Chaos Black paint.



The base coat for this Space Marine Terminator Armour is Blood Red.



The Elf cloak has been given its base coat colour of Goblin Green.



This Warlord Battle Titan has been specially painted to emphasize its enormous size and firepower. The flame patterns on the legs and carapace are particularly effective.



Notice the contrasting use of red and green on this Squat's trousers and jacket.



This green Ork dressed in red power armour makes a very effective model!

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.

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



A nice two-colour effect on this Mercenary's helmet plume provides a focal point for the model.



This Chaos Warrior's armour and shield proves that the use of just a few colours can be very effective.



Note the use of shading on the knees and head of this Eldar where one colour merges into another.

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	Billious Green	Green + Yellow ink	Billious Green + Skull White + Yellow
Dark Green	Woodland Green	Green + Black ink	Goblin Green + Billious 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	Moody 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 are: the skin texture and face of a Dwarf, the beard of a Dwarf, the shoulder armour of a

Knight, the leg of a Space Marine in Terminator Armour and the cloak of an Elf.

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.

Golden Demon says

An old plate or tile makes a good mixing palette.



- 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 rather 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 shading on all of these models has been achieved by the use of a colour wash or outline. First read through the text to make sure that you understand these techniques and then go ahead and apply them to your own miniature.



A thin line of brown ink has been added to the edge of the face, under the eyes, and around the nose and lip.



The Elf Grey base coat on the beard, has been given a colour wash of thinned black paint.



The armour has now been washed with thin Chaos Black and Bestial Brown paint.



The leg has been shaded with a mix of Blood Red, Bestial Brown and red ink.



The Cloak has been shaded with a wash of Woodland Green mixed with green 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 Warrior 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.



Good shading and highlighting brings out the texture on this Ambull which has been painted primarily in only one colour. The base colour of Bestial Brown was washed with a mix of Bestial Brown and Orange ink. Orange/brown highlights were then added.

Keeper of the Secrets. This super-detailed miniature uses a sharp colour contrast between its pale skin and the dark leather and armour to create its impact.

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.

Golden Demon says

Try to keep your work area as tidy as possible.



- 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 raised 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 mix a lighter shade of the original base colour. Then with an 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 to the model.

Carefully draw the brush across the area you are 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 a 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 the miniatures were all created by drybrushing over the base coat with a lighter shade of the base colour. The Terminator Armour on the Space Marine's leg was also created by the effect of light striking a curved surface.



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



The beard has been drybrushed with Elf Grey mixed with white to create the highlights.



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



The highlights on the leg were created with a mixture of Blood Red, Hobgoblin Orange and white.



The cloak was highlighted first with Goblin Green and then with Goblin Green mixed with Bilious Green.

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

- Adding fine detail.
- Creating patterns..

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.

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 lips, cheeks and lower part of the beard.



The final highlights were picked out on the beard in pure white.



The final touch to the armour was to carefully pick out the rivets



The leg armour was completed by adding several thin washes of red ink.



The red line on the cloak was first painted with thinned white paint and then over painted in red.



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



The effect of the feathers on the helmet crest was created by careful drybrushing.



Shield designs can add a great deal to the impact of a model.

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,

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.

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 highlights 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.



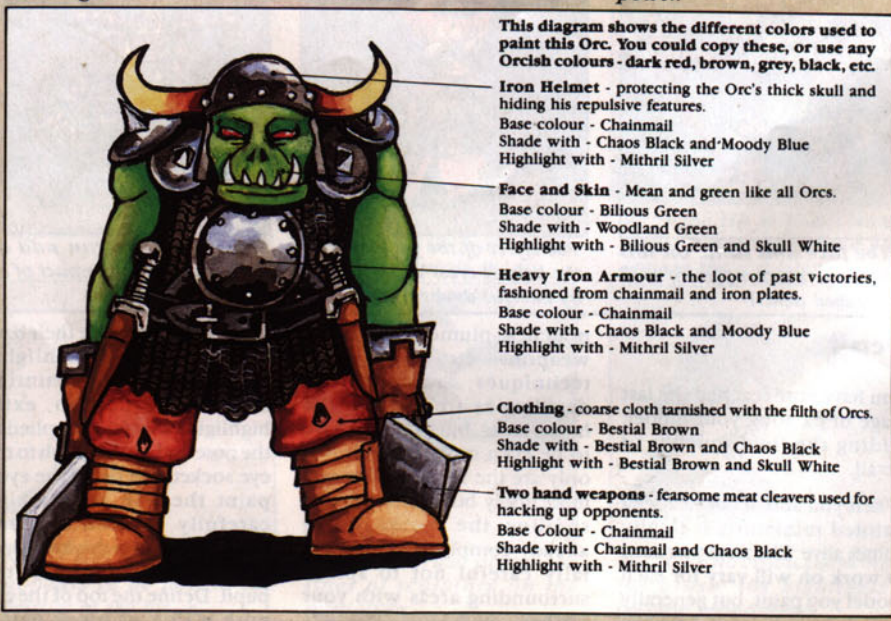
The addition of the shield design helps to evoke the history and background of this knight



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



The rich texture of the fabric in the Elf's cloak creates an impression of grace and power.



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.



The base is given a coat of PVA glue using an old brush.



The glue should be applied to the top surface only, carefully avoiding the feet.



Dip the base into a container of dry sand and tap the excess away.



Paint the base with a coat of Woodland Green.



Shade the base with a wash of Goblin Green or green ink.



Drybrush the base with Woodland Green mixed with Sunburst Yellow.



The shield is given an undercoat and base coat like other parts of the model.



The face is drawn in and a dark wash is painted on to pick out the detail.



The teeth and eyes are dotted in and the shield is highlighted.

Finishing Off

Bases

To decorate and paint the base, you will need PVA (wood-working) 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.





Space Hulk by Mike Nickey



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 Nottingham, NG16 3HY

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