

'EASY METAL[®] MASTERCLASS

By Mike McVey



Following his brief diversion last issue, Mike gets back to horses. Most people baulk at painting horses, but as Mike shows, they're no different from any other model if approached in the proper manner.

Okay Mike, let us in on the big secrets...

Sorry about the delay in getting out my second Masterclass on horses, but I'd just finished my Wood Elf diorama last month and I was dying to show it off! Promise I won't do it again! In the first article I concentrated on everything apart from the painting (assembly, and so on), pretty dull really. However, these are important stages, the preparation and planning play a large part in the finished look, so try not to skimp on them. All will be different this month as we're going to take a detailed look at colour schemes and markings.

IT'S EASY, REALLY!

Firstly, I have to dispel some myths about how hard it is to paint horses. Rubbish! It's easy. Thinking about it, why should they be any harder to paint than anything else? They're highlighted, shaded and detailed in exactly the same way. The only potential problem arises when it comes to dealing with the large smooth surfaces, but there are ways round this too. Let's look at a couple of horses that I've painted, using two different techniques. Neither took longer than twenty minutes from start to finish. If you were working on several models at once for a unit, you could knock this down further by working on the other models while the paint was drying.

Chestnut: This model uses a wash technique to provide the shading, and varnish to give the coat a dull sheen. Use a white undercoat because the finished result needs to be nice and bright. The base coat is Vermin Fur, you'll need to give the whole model two coats to get a good even coverage. This is very important, if the colour is patchy it will show through later and spoil the model. When the base coat is dry apply a shading wash, this was mixed from chestnut and Brown Washes. When the wash is dry go back over the large areas with the base colour to smooth things out. The markings on the head and legs provide the finishing touches. To get the realistic sheen I used a satin varnish from a model shop. The problem with this is that you need white spirits or turps to clean your brush (and you won't be able to paint with it again, so keep it to one side).

Dark Brown: This horse was painted in a very different way from the chestnut, by using a black undercoat and drybrushing on the highlights. The overall effect is far darker, but still very striking, especially when coupled with a light mane and tail. A lot of people shy away from drybrushing as the effects are often too crude. In reality, drybrushing is a way to get fast and effective results if handled properly.

I prefer to use an old Large brush for horses rather than a Drybrushing brush as the results are a bit more subtle. The important thing is to build up the highlights slowly, making sure that there is a minimum of paint on the brush and it is applied lightly. I used four or five progressively lighter shades, gently flicking the tip of the brush over the model.

If you can see any brush strokes on the model, then you are being too heavy handed, wipe some more paint off the bristles and try again. Concentrate on the hind quarters, face and muscle definition on the legs. Don't expect too much on any one application of paint – you are aiming to build up the highlights slowly. When you are happy with the highlights there is no reason why you shouldn't apply satin varnish, as with the chestnut, to give the coat a vibrant sheen.



Above: This chestnut horse was painted with layers of washes.

Left: The main colours on this darker horse were built up with several successive coats of careful drybrushing.

Each of these horses was painted in about twenty minutes.



Please send your questions to:

**Mike's Masterclass,
White Dwarf,
Games Workshop,
Howard House,
16 Castle Boulevard,
Nottingham NG7 1FL**

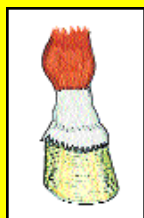
These pages show a variety of attractive horse patterns, together with the colours and techniques that were used to paint them. All of the models shown here have been painted to a fairly high standard and are more suited to leaders and characters, rather than rank and file troops. Having said that, with a bit of practice you can usually find quick ways of doing things, and the techniques given on the previous page can quite happily be applied to any colour scheme. You just need to think a little bit about the different mixes of colour.

Below: This Kislevite horse has been painted to look like it has actually been decorated. This is something that the historical Polish Winged Lancers used to do to their mounts, and if applied with a little subtlety can look really dramatic.



Left: White horses can be a bit tricky as they have a tendency to look grey. It is best to paint them in a colour that is just off-white first, then apply shading, and finally highlight with pure white. A good tip is to contrast the white with some brightly coloured reins and tack, as on this High Elf Reaver Knight.

PATTERNS AND MARKINGS



WHITE



STRIPED



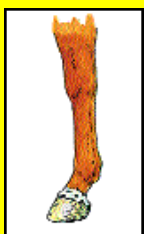
**BLUE/
BLACK**

The colour of the hoof is dependant on the colour of the limb. Black hooves never appear on white limbs and vice versa. Striped hooves appear on any colour



**ZEBRA
MARKINGS**

One of the best ways to get the horses in your army to look good is quite simple – make them look like horses! Look at real horses: their colours and markings work in certain ways. If you can capture this feel on your models, then you're a long way towards your final goal.



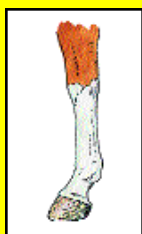
**ERMINE
MARKS**



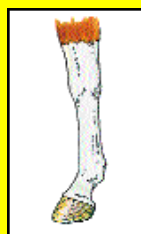
PASTERN



SOCK



STOCKING

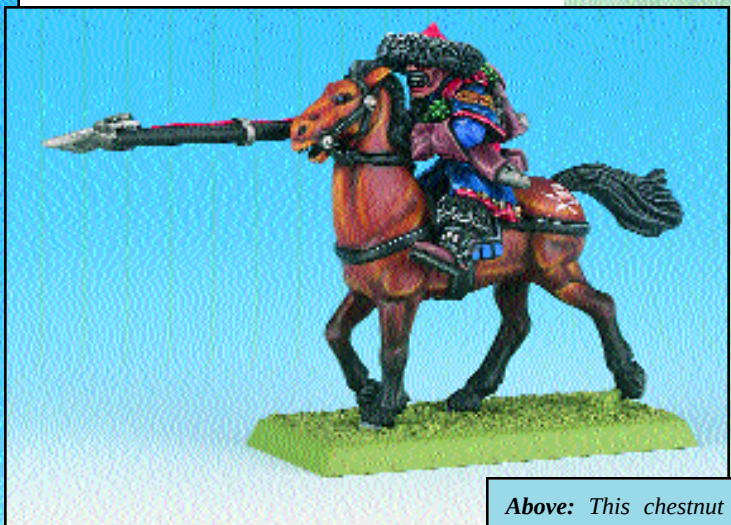


LEG

Try adding lighter coloured "socks" or "stockings" to a chestnut horse, or flesh-coloured markings to the face of a grey. I'm always harping on about this, but use reference sources – it makes life far easier and the end result much better. The diagrams in this box provide a start, but they're no substitute for looking at real horses (or at least some photos of them!)



Above: The horse of this Kislevite standard bearer is a palomino – a light golden yellow colour that looks great in any non-evil army. I use Leprous Brown mixed with a little Skull White for this colour. Painting the muzzle, mane and tail in a warm light grey gives this a naturalistic look.



Above: This chestnut horse was painted in the same way as the one shown earlier except the coat was highlighted after the shading wash. A transfer was applied to the hindquarters to look like a branding mark.



Left: Whites and dapple greys are my favourite colour for Elven steeds, especially when contrasted with golden manes and tails as on this Wood Elf steed. The mealy muzzle was very easy to paint and really brings the face to life.



STAR



SNIP



**LONG
SNIP**



STRIPE



BLAZE



**WHITE
MUZZLE**

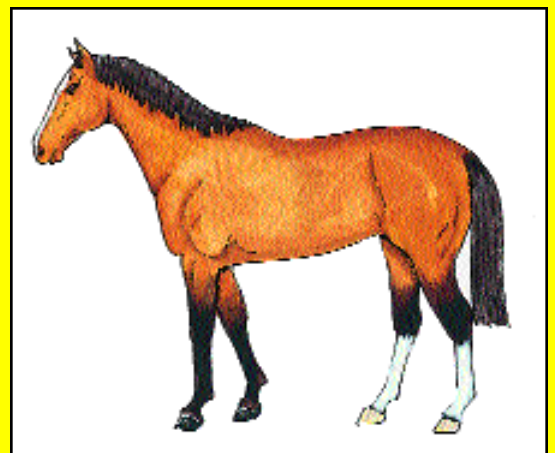


**WHITE
FACE**



**MEALY
MUZZLE**

This bright bay has black points (mane, tail and legs) with stockings on the rear legs and a white blaze on the head.



STAGE-BY-STAGE HORSE



1 After being undercoated with Citadel matt black spray, the horse's coat is painted a mid-grey mixed from Skull White and Chaos Black. The rest of the model is left black.



3 Highlights. Mix Skull White into the base colour and apply to the flanks and tops of the muscles. The mane and tail are given a light drybrushing with this colour.



Having seen the dapple grey horses in last month's Wood Elf diorama, I know there'll be a few of you out there who'll be keen to know how to achieve this effect on your horses.



2 The next step is to add a bit of definition by applying shading. Mix a little black into the base colour and apply in the recesses. The mane and the tail are also shaded with this colour by thinning it down and applying it as a wash.



4 The highlights are lightened with a little more Skull White. The hooves are painted Snakebite Leather, with a highlight of bleached bone. The snout is painted with Dwarf Flesh and highlighted with Skull White. Finally, the trim of the saddle is painted with Bestial Brown. The horse can be based up and varnished at this stage, or if you're feeling brave, go on to stage 5...

5 Dapples aren't as hard to paint as you might think, it's really just a question of patience and practice. Use a brush with a good point and paint-in roughly circular patches, working from the centre out. These colours are then highlighted with a spot of lighter colour – again working from the centre out, and so on. Good luck!