

DAEMONS OF CHAOS

WARHAMMER
40,000

This month we look at using colour fades on miniatures as Kornel Kozak tackles the Daemon Prince. Adam Troke follows his progress.

DAEMON PRINCE



For those mortals who pledge their allegiance to the Dark Gods and devote their lives to the glory of Chaos, there is one reward that all desire above any other: to be blessed with the gift of immortality, to be raised to daemonhood and granted eternal life spent fighting for the delight of their patrons.

To gain the attentions of the Chaos Gods is no trivial feat, for a warrior must risk all for even the merest flicker of interest from their patrons. Armies must be ground into bloody ruin, thousands if not millions must be sacrificed and even then ascension is no sure thing. For the capricious Chaos Gods bestow mutations as a sign of their favour, and most find themselves overpowered by the bounty of such a blessing, their flesh sundered by the raw stuff of Chaos, changed forever into a heaving Chaos Spawn festooned with needle-studded tentacles, bulging eyeballs, drooling maws and chitinous claws.

Only the strongest of both mind and body can receive the gifts of Chaos and withstand the horrific flesh-change that it wreaks upon them. These champions of Chaos might one day attain daemonhood and grasp their place amongst the daemoniac legions. Some will choose to remain amongst the realm of mortals, adored as physical representations of the power of Chaos, while others will fully

embrace their place within the Realm of Chaos, dwelling amongst the constantly warring Daemons as a new player in the Great Game of the Dark Gods.

The challenge of painting a Daemon Prince miniature is ripe with opportunity, for with the powers of Chaos anything is possible. That sense of adventure and unlimited potential really appeals to 'Eavy Metal's Kornel Kozak – he's got a keen love of the bright, vibrant colours featured amongst many of our armies, and relished the chance to try out a different palette on the new Daemon Prince miniature.

For Kornel it wasn't enough just to paint the new model and show us how he went about it. He also wanted to demonstrate a painting technique that would be useful for painters of any stripe – how to achieve great-looking colour fades on models.

The technique of colour fading is where a painter blends one colour into another creating a smooth transition to the new hue. This is a great way of showing the kaleidoscopic nature of the Daemons of Chaos or the shimmering eldritch tones of a Spirit Host or the Army of the Dead.

So, join me as we look at how Kornel unleashed his painting talents upon the Daemon Prince, creating a model with rich, vibrant colours that fade beautifully into one another.

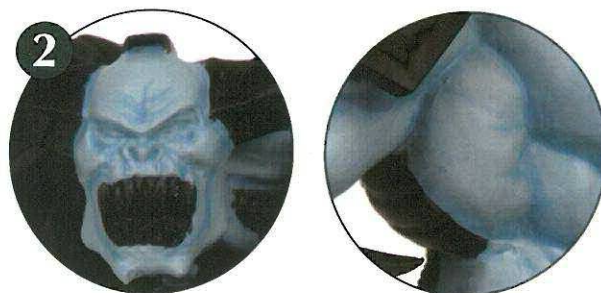
Daemonic Flesh

Since most of the Daemon Prince miniature is flesh, Kornel tackled those areas of the model first, creating a strong starting point for the rest of the model. Over eight stages he

printed, shaded and highlighted the Daemon's skin. Bear in mind that it's always better to do two thin coats than one thick coat when painting.



Step 1. The Daemon Prince's flesh was basecoated with a 2:1 mix of Dheheb Stone and Ice Blue.



Step 2. Next Kornel added a little Regal Blue to the previous mix and, having watered it down, painted it carefully into the recesses as a shade to define the muscles and other raised details.



Step 3. A further shade, this time with a 2:2:1 mix of Scorched Brown, Liche Purple and Chaos Black was applied.



Step 4. Next, Kornel neaten up the flesh with the original 2:1 mix of Dheheb Stone and Ice Blue.



Step 5. The raised areas of the Daemon Prince's skin were highlighted with a 3:1:1 mix of Dheheb Stone, Ice Blue and Kommando Khaki.



Step 6. The flesh was given a further highlight of Dheheb Stone and Skull White mixed 3:2.



Step 7. Another highlight, this time with a 1:1 mix of Dheheb Stone and Skull White, was then painted onto the Daemon Prince's flesh.



Step 8. A final highlight of pure Skull White was painted onto the face, after which the recesses around the eyes were washed with a 1:1:1 mix of Dark Angels Green, Goblin Green and Skull White. The flesh around the Daemon Prince's mouth was then washed with Baal Red and Scab Red mixed 1:1.

Painting the Armour and Colour Fades

With the skin of the Daemon Prince painted, Kornel set about adding in the details to the model, including painting the armour plates and a colour fade on the clawed hands and feet of the Daemon Prince.

When painting a colour fade such as Kornel has done here, the trick is to always leave some of the colour from the previous stage showing to create a gradual transition. If you look carefully at the example on the leg shown below, you can see that as the stages progress towards the foot, the fade gets gradually darker the further down it goes.

You can achieve this effect by carefully watering down your paints and applying them as glazes – ideally you're looking for about the same consistency as a Citadel Wash. This glaze is then painted onto an area specifically to stain or colour it. You can see this very clearly on the Daemon Prince's legs.

While Citadel Washes are designed for shading models, you can also apply them as glazes by watering them down. Mixing them with a little paint can add to the vibrancy of the glaze. Remember: several thin layers are always better than one thick layer and will give the right 'fade' effect that we're looking for.



The Legs



Step 1. Kornel used three successive glazes of Kommando Khaki and Regal Blue mixed 2:1 on the lower legs.



Step 2. A little more Regal Blue was added into the previous mix. Kornel then glazed this onto the legs in two further coats.



Step 3. Kornel then added more Liche Purple into the previous glaze for an additional layer.



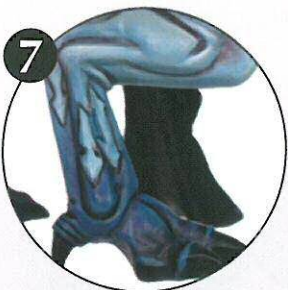
Step 4. A further glaze, was applied, adding a little more Liche Purple into the previous mix.



Step 5. Another glaze was made, this time with a small amount of Chaos Black added into the previous mix.



Step 6. A final glaze of pure Chaos Black was painted over the very bottom of the feet.



Step 7. The recesses were shaded with watered-down Chaos Black. The raised areas were highlighted using mixes from the flesh stage.



Step 8. A small amount of Space Wolves Grey was added to the previous mix for a fine highlight on the raised areas.

Armour Plates



Step 1. Kornel basecoated the shoulder pad with a 1:1 mix of Regal Blue and Chaos Black.



Step 2. A highlight of Regal Blue was then painted around the etched details.



Step 3. Kornel then washed the highlight with watered-down Chaos Black.



Step 4. The inside edges of the highlight were highlighted, with a 2:2:1 mix of Regal Blue, Warlock Purple and Space Wolves Grey.



Step 5. The inside edge was given a further highlight using the previous mix with a little more Space Wolves Grey added in.



Step 6. Kornel used a final highlight of pure Space Wolves Grey was added to complete the detail.

Golden Armour Trim



Step 1. The armour trim was basecoated with a 1:1 mix of Scorched Brown and Shining Gold.



Step 2. The golden trim was then layered with Shining Gold.



Step 3. The recesses on the trim were washed using a 1:1 mix of Leviathan Purple and Ogryn Flesh.



Step 4. A further shade, this time of Devlan Mud was washed into the recesses.



Step 5. The edges were highlighted with a 1:1 mix of Burnished Gold and Shining Gold.



Step 6. Kornel then made a final highlight of pure Mithril Silver.

The Daemonic Glow



Step 1. The recesses and edges of the armour plates were painted with a basecoat of Dark Angels Green.



Step 2. A 1:1 mix of Dark Angels Green and Hawk Turquoise was used as a highlight, applied to the edges and inner recesses.



Step 3. Kornel added using the previous mix with a little Ice Blue added in.



Step 4. More Ice Blue, along with a little Skull White was added into the previous mix for the next highlight stage.

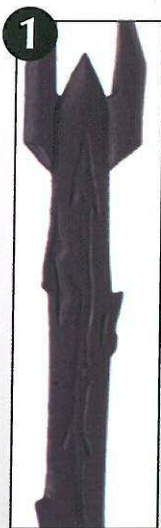


Step 5. A further touch of Skull White was added to the mix for the next highlight – the brightest areas towards the centre.



Step 6. Kornel painted a very fine highlight of pure Skull White to finish the glow. He then tidied up the armour by repainting parts of it, using the same colours as before.

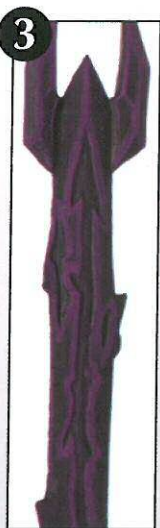
The Daemonic Blade



Step 1. The sword was basecoated with a 1:1 mix of Liche Purple and Chaos Black.



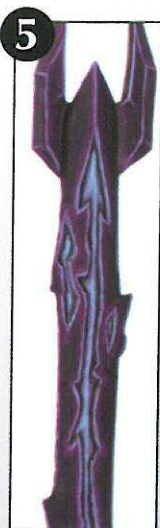
Step 2. The outer edges of the blade were washed with watered-down Chaos Black.



Step 3. Liche Purple highlights were painted on, and several washes of watered-down Liche Purple were applied around them.



Step 4. The recessed details were painted with a 1:1 mix of Liche Purple and Ice Blue.



Step 5. The inner details were highlighted by adding a little Skull White into the previous mix.



Step 6. Even more Skull White was added to the previous mix and painted on as a final highlight. The whole blade was then glazed with a wash of Liche Purple.

The Loincloth



Step 1. The loincloth was basecoated with a 2:1 mix of Astronomican Grey and Shadow Grey.



Step 2. The whole loincloth was then washed with a watered-down Shadow Grey and Chaos Black, mixed 1:1.



Step 3. The recesses were shaded with an additional wash of the mix, with a little more Chaos Black added in.



Step 4. The raised areas were highlighted with a 1:1 mix of Astronomican Grey and Shadow Grey with a tiny amount of Skull White added in.



Step 5. Kornel painted the raised areas with a further highlight using the previous mix with a little more Skull White added in.



Step 6. A final highlight of pure Skull White was applied to the loincloth.

Wing Membranes



Step 1. The wing membranes were basecoated with a 1:1 mix Liche Purple and Chaos Black.



Step 2. A highlight was made by adding in a little Kommando Khaki into the previous mix.



Step 3. A second highlight was applied by adding in even more Kommando Khaki.



Step 4. The recesses beside the spars were shaded with Liche Purple with a small amount of Leviathan Purple added in.



Step 5. Kornel then applied a further shade of watered-down Chaos Black into the recesses.



Step 6. Finally the membranes were highlighted by adding Kommando Khaki into the original basecoat mix.

Finished Daemon Prince and Fine Details

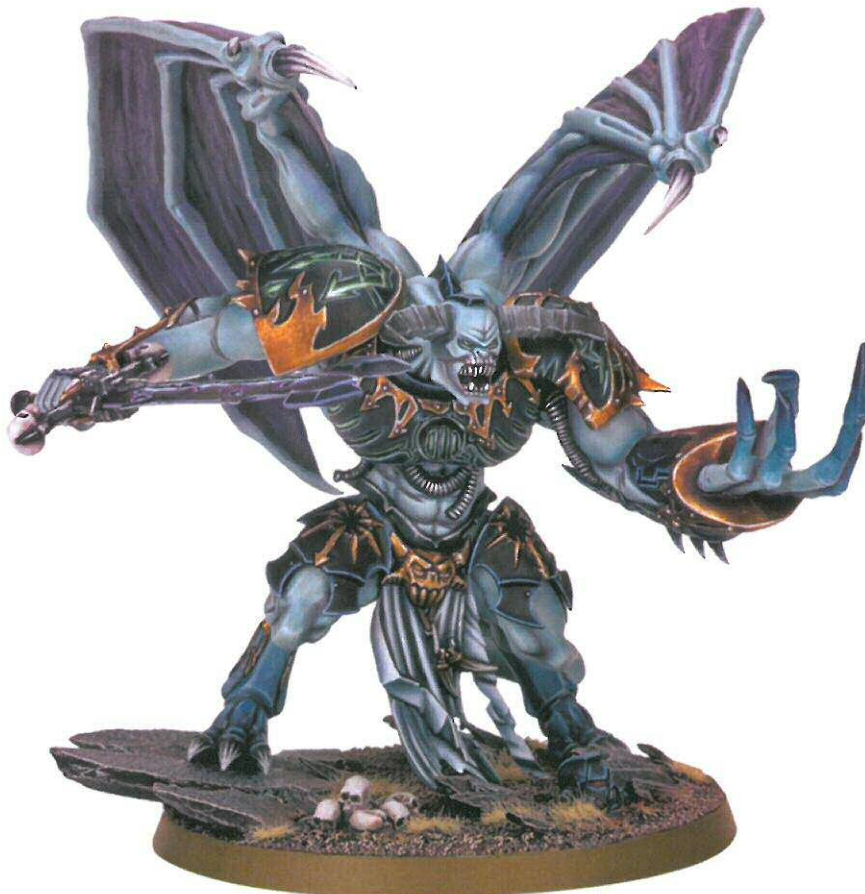
With the bulk of the Daemon Prince finished, Kornel had to complete the fine details across the model. He explained the theory that he'd used at this point:

'This is the stage in the painting of a miniature that people can often lose the overall effect of the miniature behind the details they are adding,' Kornel said. 'If you paint the minor elements in too striking a manner, they can overpower the whole model.' As an example he points out the cracked Space Marine helmet on the base.

'I wanted the base to have some extra details on it, but these couldn't dominate the model as a whole, so I chose the helmet from the Warhammer 40,000 Basing Kit. To stop

it drawing too much attention, I painted it in dark tones to complement the armour plates of the Daemon Prince. Using the same armour style as the Daemon Prince means that the model is not tied into fighting against a specific foe. If it had been a Blood Angels or White Scars helmet it would have drawn the eye immediately to it, and also begged a whole range of questions when I want the Daemon Prince to be the sole focus of the piece.'

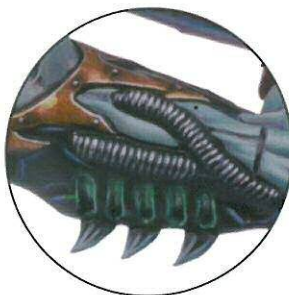
Looking at the finished model, Kornel has achieved his goal. All the details, from the pipes running through his flesh to the malign eye on his sword or even his horns, complement the model's colour scheme perfectly.



Cracked Helmet. By using this small resin accessory from the Warhammer 40,000 Basing Kit, Kornel added a small, sympathetic detail to the model.



Daemonic Blade. Kornel used Kommando Khaki and Bleached Bone, washed with Baal Red, to paint the skulls and eye on the hilt of this sword. These colours tie it into the whole model.



Metal Pipes. These pipes brought a silver-metal touch to the miniature. Kornel used Chainmail as a basecoat and washed the pipes with a mix of Asurmen Blue and Badab Black.



Horns. Kornel used the horns to frame the Daemon Prince's face. They are dark at the tips and lighter towards the head, highlighted with the same colours as the Daemon's flesh.

COLOUR FADES SHOWCASE

Daemon Princes are very well suited to utilising techniques such as colour fades, but they are far from the only miniatures that can benefit from this technique. Shown here are a handful of other models plucked from the 'Eavy Metal collection, each demonstrates how cunning use of colour fading can enhance a miniature and

draw out the essential character of the model. Fantastical colours and the eerie way that one colour fades into another can often help to place a miniature in our worlds. Just look at how the sinister smoke drifts from the warpstone censer below or how the cloak of the Tainted gives off an inner light.



The muted shades of this Assassin's cloak suit a warrior that dwells in the shadows.



The Tainted has been painted so that a malign light seems to emanate from within.



Smooth colour fading on the Plague Priest's censer conveys the unnatural smoke perfectly.



Daemons of Tzeentch have skin that constantly flickers and shifts colour.

ASK 'EAVY METAL™

The world's best miniature painters are always ready and willing to answer your queries. If you have a question or problem that needs solving then write to 'Eavy Metal at the address below:

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Design Studio,
Willow Road, Lenton,
Nottingham, NG7 2WS
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Brad from Kansas, USA, asks this month's question to 'Eavy Metal. His query concerns the best methods to protect miniatures from the rigours of battle, while retaining the quality of the paint job. Over to Kornel and Keith Robertson:

Kornel: It might surprise you to learn that we don't generally varnish our models here in the 'Eavy Metal Team – since they're display pieces first and foremost. When you varnish a miniature, no matter how carefully, you risk muting the colours, diminishing the highlights or masking the effects you've created. So, we paint our models to get the effect that we want and then trust everyone else in the Studio not to damage them. It means we've got to keep an open mind to repairing chipped models, but it's the only way to keep the paint exactly how we want it.

Keith: Kornel's hit the nail on the head with his answer, but if you're a keen gamer your metal models (like the Zoanthrope, pictured right) won't last long without some help. Probably the best technique is to varnish the miniatures with Purity Seal, which has a matt finish. For extra protection you could even use a Gloss Varnish first and then spray on Purity Seal over that to dull down the gloss finish. Of course, if you want shiny patches (such as gleaming gems or helms), then you'll have to re-gloss those by hand afterwards.

