

In February 2009 we published an 'Eavy Metal Masterclass on painting faces. Darren Latham, assures us he has much more to say on the subject.



Back in February 2009 we showed you how to paint human faces and touched on other techniques. In this article Darren Latham goes into even greater depth about painting faces the 'Eavy Metal way, including more advanced techniques.

The face is always the most important part of any miniature; it is the first part anyone will look at and needs time and attention spent on it. It dictates the whole appearance of the finished miniature. As such it deserves extra attention when it comes to painting, as it's tricky to get right, which is why White Dwarf turned to the 'Eavy Metal team for help and advice. Last time we showed you how to paint the skin and the hair, as well as more advanced techniques such as painting scars. But I think there's much more to say on the subject, so I'm going to delve even deeper into the art of faces. Before we start, it's worth recapping some of the basics discussed last time: always keep your paint thin and apply

several thin layers rather than one thick coat of paint; remember that you can always add paint to thin layers but you can't take away from one thick layer. The other advantage is that thin layers will not obscure the detail on the face. You can add expression with painting and give an indication as to the environment that the figure is placed in. All of this will add to the depth and background of the miniature. One final thing to keep in mind is that the skin areas on your models are the only parts that will have colour 'underneath' them, something known as subcutaneous colours. Skin is the living part of the figure and should have tones and nuances added to it to give it life – I'll cover this in more detail in a moment.

 **You Will Need**

For the techniques featured in this article Darren has used the following colours from the Citadel Colour, Wash and Foundation ranges.

● Chaos Black Spray	● Kommando Khaki	● Space Wolves Grey
● Bleached Bone	● Liche Purple	● Vomit Brown
● Codex Grey	● Regal Blue	● Warlock Purple
● Chaos Black	● Rotting Flesh	F Fenris Grey
● Dark Flesh	● Scab Red	F Knarloc Green
● Dwarf Flesh	● Scorched Brown	F Orkhide Shade
● Elf Flesh	● Shadow Grey	F Tallam Flesh
● Fortress Grey	● Skull White	W Badab Black
● Goblin Green	● Snakebite Leather	W Thraka Green

DARK SKIN – Intermediate ☠☠

When painting dark faces it is difficult to get colour, life and expression into them because of the colours you are using. To help solve this problem I didn't make the skin tone too dark. This enabled me to wash the colour around the lips, eyes and nose to bring the face to life. I then used

an edge highlights to give it definition, if the highlights are layered up too much then the dark look of the face will be lost. Remember that the face is very important and you mustn't lose it to the rest of the figure, so a fine highlight is needed on dark skin tones to emphasise the expression.



Step 1. First of all the face was basecoated with Dark Flesh.



Step 2. A wash using a 1:1 mix of Scorched Brown and Badab Black was applied all over the face area.



Step 3. A 2:1 mix of Dark Flesh and Vomit Brown was then layered on to the face.



Step 4. Next, a 1:1:1 mix of Dark Flesh, Vomit brown and Kommando Khaki was applied as a first highlight.



Step 5. Scab Red was washed around the bottom lip while a 1:1 mix of Regal Blue and Dark Flesh was washed around the eyes.



Step 6. Finally, Bleached Bone was used as a highlight, applied to accentuate the model's dour expression.

AGEING ☠☠☠

With the two age examples shown here, the aim is to illustrate that even with the same head you can achieve a completely different look with the use of a brush. One is a young man and the other an old veteran. The young face has lots of warm colour within it and a smooth finish to the face with minimal lines added, all this adds to the look of the face being youthful and healthy. With the older face, greys were added to the skin highlights to wash out the colour. Many thin expression lines were added to give a wrinkled appearance.



Ageing Showcase



This model represents an older version of Griff – the paint has been applied in a sympathetic way, with grey tones to wash out

the colour. In the other example, Bilbo's age has been alluded to with the addition of expression lines and creases.

FEMALE FACES – Intermediate ☹☹

When painting female faces, subtlety is the key. A much softer approach is needed for any female face, and this is especially true for The Lord of The Rings figures. I decided to use a white undercoat for Arwen to make sure that the skin did not end up too dark, as can sometimes happen if a black undercoat is used. Once again I started with a midtone colour. This cuts down on the number of paint layers, more of which would be needed if a darker tone were used as a base. Colour was then washed over to add warmth to the face and give me some direction as to where I should place my highlights. Thin paint layers were then applied to build up the light appearance.

The colour on the cheeks was painted on just under the cheekbone to add depth and height. It's important to note that if placed on the cheekbone itself it will flatten the face and give a flustered appearance. Just as vital are the lips – the bottom lip is straightforward but the top lip can cause problems. One thin line is enough to add colour and fullness to female lips, any more than this and it will look over the top and fake. A small highlight on the bottom lip is a good way of adding a different surface texture to the face. I also added some eyebrows – this is usually a big no-no in miniature painting, but with certain female visages it can enhance the look.



Step 1. The face was first basecoated with a 4:1 mix of Tallarn Flesh and Scab Red.



Step 2. This was followed by a wash of Dark Flesh and then followed by a further wash of Scorch Brown.



Step 3. Highlighting started with a 2:1 mix of Tallarn Flesh and Elf Flesh.



Step 4. A further highlight of pure Elf Flesh was then applied.



Step 5. The next highlight layer was a 2:1 mix of Elf Flesh and Skull White. The lips were painted with a 2:1 mix of Scab Red and Tallarn Flesh. The cheeks were painted with a 1:1:1 mix of Scab Red, Tallarn Flesh and Warlock Purple.



Step 6. The eye shadow was painted with Tanned Flesh. Finally the face was highlighted with Skull White.

Female/Elf Showcase



With blonde hair, the features on the face need to be even subtler. Skin should also be kept pale, or else it will tend to look overly pink when contrasted against the yellow in the hair. Any make-up should barely be hinted at. This is especially true with The Lord of The Rings models, where a hint of realism is desired – this Galadriel model is a good example. In general, the rule of thumb is that the lighter the hair, the lighter the skin needs to be.

To enhance the fantastical look of Warhammer models, your painting needs to be bold and striking. You should still be mindful of the things we've already talked about, but you don't need to ensure that they are as life-like as The Lord of The Rings figures.

NON-HUMAN FACES

The Warhammer world and the galaxy of the 41st Millennium are inhabited by more than just humans, but painting an alien face calls for a different technique. Let's start with a detailed Ork face before moving onto other creatures.

ADVANCED 'EAVY METAL™ TECHNIQUE ☹☹☹

This greenskin method is more realistic than the four-stage example in the previous article. I used a more natural green with Knarloc Green rather than Goblin Green, which can sometimes appear too bright. For this stage by stage I started with a midtone green rather than a dark green and washed colour into the face for shade. I then added Vomit Brown to the base colour for a natural warmth, rather than adding yellow. This gives the face a 'real' look rather than a cartoony appearance. Nuances

were added around the eyes, nose and lips to give the face life and have the colour appear subcutaneous (see p92). To get this effect a red was used to represent blood and green added to tie it to the rest of the face, applied to the lower portion of the face. I used blue around the eyes to give the face some expression and focus. These areas were then highlighted to pull them into the surrounding face and tone them down a little. This Ork face should be reserved for characters and special figures that require extra attention.



Step 1. The face was first basecoated with Knarloc Green.



Step 2. A wash using a 1:1 mix of Dark Flesh and Catachan Green was then applied all over the face and head.



Step 3. This was followed by a second wash using a 2:2:1 mix of Scorch Brown, Catachan Green and Chaos Black.



Step 4. Knarloc Green was then built up round the face in several thin layers.



Step 5. A highlight using a 2:1 mix of Knarloc Green and Vomit Brown was then applied.



Step 6. Bleached Bone was added to the previous mix in a 1:1 ratio and applied as the next layer of highlighting.



Step 7. A wash of Scab Red and Knarloc Green was used around the lip and scar, while a mix of Regal Blue and Knarloc Green was brushed around the eyelids.



Step 8. The raised areas were then highlighted with Bleached Bone.



Step 9. Skull White was used as the final highlight and also applied to the teeth.

TAU SKIN – Intermediate 🧟🧟

For Tau skin a different approach is needed – I had to do my research for this and found out that Tau blood is purple (for very scientific reasons, Andy Hoare assures me)! With this in mind I washed a mix of purple over the skin to make it look more lifelike, this adds good definition and tone to the skin. I then highlighted the skin by adding in Kommando Khaki. This is a very good neutral tone with

some warmth to it, to make the skin look natural, but is not not too harsh as to form a stark contrast. With Tau being blue in skin tone, all of these different nuances with shade and highlight help emphasise the appearance that it is a living creature. If it was just shaded with a darker blue and highlighted with a light blue, the skin would look unnatural and, therefore, unrealistic.



Step 1. The entire face was first basecoated with Fenris Grey.



Step 2. A wash using a 1:1:1 mix of Liche Purple, Scorched Brown and Badab Black was then applied all over.



Step 3. The skin was then layered up with Shadow Grey.



Step 4. A highlight using a 1:1:1 mix of Shadow Grey, Fortress Grey and Kommando Khaki was then applied.



Step 5. The skin was highlighted further with pure Kommando Khaki.



Step 6. The final stage was to highlight the most prominent areas with Skull White.

Tau Showcase



The face of Aun'va, an ancient and powerful Ethereal, has been painted using Tau skin colours, but with the ageing techniques as described over on page 93.



Commander Shadowsun, as a female Tau, has been given a deeper purple wash, with Liche Purple added to Fenris Grey. This gives her skin a softer, subtler appearance. Unlike Aun'va, her face contains warmer tones, to convey a youthful energy.



UNDEAD SKIN – Intermediate 🧟🧟

When painting Undead skin, the thing to remember is to keep it pale; this way you can add lots of colour into the skin to make it interesting. For the Zombie face I added purple into the basecoat to give it a slightly dead tone, and added washes to make it look like the flesh was oozing out

its colour. To give the skin an unnatural appearance I highlighted it with Rotting Flesh. The green in the Rotting Flesh gives a nice contrast to all the warm tones and adds to the dead and pale look. And, because this is a Zombie, I added the requisite visceral splatter on the face.



Step 1. A 2:1 mix of Tallarn Flesh and Liche Purple was used as a basecoat.



Step 2. This was followed by a wash using a 1:1:1:1 mix of Scorched Brown, Liche Purple, Scab Red and Badab Black.



Step 3. A 2:1 mix of Tallarn Flesh and Rotting Flesh was then layered onto the skin.



Step 4. A highlight using a 2:1 mix of Rotting Flesh and Tallarn Flesh was then applied.



Step 5. A 1:1 mix of Liche Purple and Tallarn Flesh was washed around the eyes. At the same time a 1:1 mix of Scab Red and Warlock Purple was washed around the mouth and nose.



Step 6. A final highlight of Rotting Flesh was applied to the skin. Gore was then splattered on the face with Scab Red and Badab Black.

Undead Showcase



This Zombie has been painted in a more fleshy, pink tone. The gore aspect of the model on both the body and face has been played down but the lining around the face is excellent, especially around the eyes and teeth.



Joe Tomaszewski's brilliant Vampire has a face painted in blue tones for a very washed out, long-dead look. Rotting Flesh has been used as the blend to highlight with but this has been applied in a very subtle way.



The same techniques applied to the Zombie to give it a lifeless appearance can be applied to a Ghoul too. The difference is with the blood and gore spatter. On a Ghoul it should look a lot fresher, as if the creature has just eaten.

FACIAL DETAILS

All faces tend to have common traits that lend expression, character and clues to the model's personality. Applying some or all of these details can add depth to the model far beyond what the sculptor ever intended.



CATACHAN STUBBLE – Intermediate

When painting stubble, the finished effect must seem natural, as if the stubble is inside the skin. This is achieved by adding flesh colours and browns into the wash applied over the face. The other thing to keep in mind is the placement of the stubble – if it is too high up the face or in the wrong area then it will not look realistic. Darker stubble can be achieved by simply adding in a touch more

black to your mixes, but don't go over the top or your miniature will end up with a full beard! Once again, a highlight over the finished stubble area will 'pull' the stubble into the skin and knock it back a little for a natural finish. The same technique can be applied to a shaved head too, but remember to follow the hairline on the head or the effect will look fake.



Step 1. The lower part of the face was washed with a 1:1:1:1 mix of Tallarn Flesh, Fortress Grey, Scorched Brown and Chaos Black.



Step 2. This was followed with a wash using a 1:1:1:1 mix of Tallarn Flesh, Codex Grey, Scorched Brown and Chaos Black.



Step 3. The skin was then re-highlighted with Tallarn Flesh and, finally, Bleached Bone.

RUDDY-FACED DWARF – Basic

For the Dwarf flesh I first painted the skin in the usual way, and then added washes over it. I mixed Tallarn Flesh into the washes to give them a natural look. If I had used straight colour on the skin it would look too bright and fake. When washing colour over the face it is important to keep your paint very thin and build the layers up slowly

until you reach the desired effect. After the colour was added to the nose and cheek the areas were then re-highlighted to pull the colours back into the skin and tone them down a little. This effect can also be added to the ears, lips, and knuckles on a model, but only works on certain miniatures, so use it sparingly in your painting.



Step 1. The Dwarf was washed with a 1:1:1 mix of Tallarn Flesh, Scab Red and Warlock Purple.



Step 2. Next, layers were built up with a wash consisting of a 1:1:1 mix of Scab Red, Tallarn Flesh and Regal Blue.



Step 3. The skin was re-highlighted with Dwarf Flesh and then Bleached Bone.

MARAUDER TATTOO – Advanced

It is important to sketch out the design out on paper before you start to paint the tattoo – it's easier to correct potential mistakes on paper! Real-world reference can be useful – the Internet or specialist tattoo books are obvious places to look. Firstly, I lined in the tattoo with a thin mix of Scorched Brown and Chaos Black. This helps for the placement and can be easily corrected because of the thinness of the mix. The design was then thickened with a

darker mix to which I added blue. The blue tone sits naturally on skin and gives a finish that is not as harsh as pure black. Other colours such as red and green are best saved for war paint effects. A highlight was added over the tattoo, with the skin colour mixed in to give it a subcutaneous appearance. You can darken or lighten your tattoos to get different age effects or add more blue to alter the pigmentation.



Step 1. The outline of the tattoo was painted using a thin 1:1 mix of Scorched Brown and Chaos Black.



Step 2. Next, the outline was thickened up with a 1:1:1 mix of Tallarn Flesh, Regal Blue and Chaos Black.



Step 3. The tattoo was then highlighted with a 1:1:1:1 mix of Tallarn Flesh, Regal Blue, Chaos Black and Bleached Bone.

SPOTS AND ROT



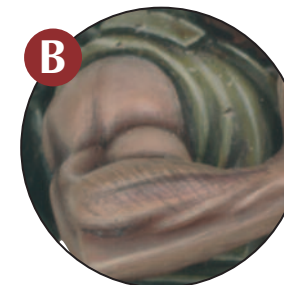
Painting spots and rotting flesh is the chance to have a bit of fun with painting, you can wash and add almost any colour you like to rotting skin. This is usually done after painting the skin area and then washing colour over it (the Citadel Washes are great for this). Painting a spot is pretty simple – just glaze the area with some Scab Red and then give it a little highlight of Blood Red, and for that ready-to-burst look, add a yellow spot head with Iyanden Darksun – nice!

HAIR SHINE & GREYING



The thing to keep in mind with hair is that it is very reflective and usually shines. To get this effect on your miniatures simply mix a good amount of white in with your hair colour and paint a 'halo' ring around the top of the hair. This will give the appearance that the light is bouncing off the hair. Of course, this technique should only be used on creatures that could be expected to keep a certain level of hygiene and would actually wash their hair, such as Elves or female models (Are you trying to suggest men don't wash? – Ed). Greying hair is another way to add age and character to a face. To achieve a natural-looking grey it is best to add in either Bleached Bone or Kommando Khaki to the hair colour – these are neutral tones and not as harsh as white. Once again, placement of the grey is important, it needs to sit either above the ears for slight grey or all over the hair.

BODY HAIR



When painting body hair you need to take a similar approach to painting stubble, a little of the flesh colour mixed in with the hair colour will help the look. Painting hair on flesh is more about technique than colour though; you need to feather the hair on with a fine brush and build up the colour gradually. As with stubble, the hair needs to be placed in the correct areas or else it will not look natural. The usual place to see this effect is on the forearms and chest. This technique can also be used on animals that have fine hair, such as horses, to give a textured finish.

ASK 'EAVY METAL'

We've covered painting faces in great detail in parts 1 & 2 of this article. If you have any more queries about painting faces – or about any other techniques for that matter – remember that you can write to 'Eavy Metal at the address below:

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