

Painting flesh, especially faces, can be tricky. Luckily, when we asked the 'Eavy Metal team for advice on this extensive subject they were only too happy to oblige.

Ask any novice painter which part of a model he struggles to paint most, and there's a good chance he'll mention the face – from skin tones, shading and highlighting to painting eyes and hair, faces can be complicated areas to get right.

As the greatest figure painters in the world, the 'Eavy Metal team are some of the best at painting miniature faces, so it was to them that we turned for a valuable lesson.

The face and head of a miniature is very important because, as we've said in the past, it's the focal point of the model – the point where the eye is drawn to.

And when we talk about faces, it's not just the skin you have to paint either; the hair, and the point where the hairline meets the face, eyes, scars, lips, skin tone and stubble are all things that need to be considered. This article aims to cover all these aspects, and even includes tips for green-skinned creatures, for all you Ork (and Orc) players out there.

Before we get started it's worth mentioning a few general points that you should bear in mind. The first and most

important point is to build up the paint in several thin layers so as not to obscure any details. This is especially true on the face, as this is the most unforgiving area of a model. In the guides that follow, the 'Eavy Metal painters have probably used three or four thin layers rather than one thick, solid coat in every stage. If your paint is too thin, you can always add another layer to gradually strengthen the coat. However, if you apply the paint too thickly you can't take it away and so there's a good chance you will compromise your lovingly crafted paint scheme.

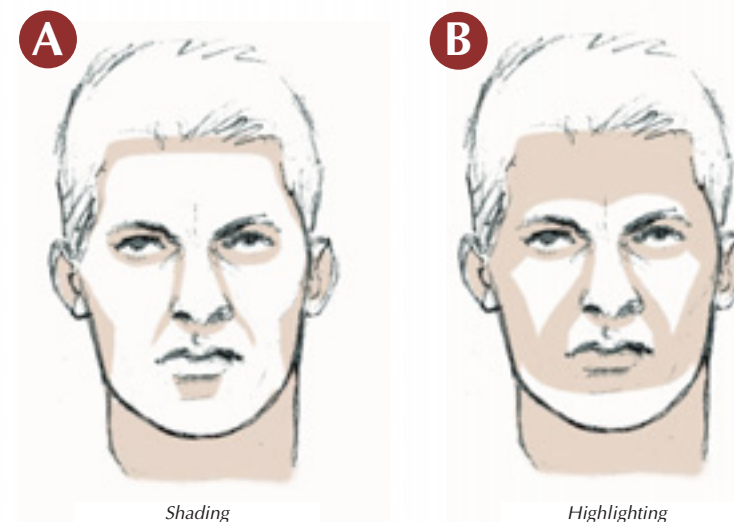
Finally, don't get too obsessed with getting your faces perfect, especially if you're early in your painting career. Practise is a wonderful thing and the more you do it the better you'll get. It's amazing how rapidly you'll improve, even seeing the difference from one model to the next.



FACES: THE BASICS

The two diagrams of the handsome chap on the right show generally where to apply the highlighting and shading on a model. For the shading, apply the deeper skin colour on the dark areas as shown on the diagram (a) – around the edge of the face, in the eye sockets, around the nose and under the bottom lip. For the highlighting, the lighter tones are applied to the white areas on diagram (b) – the brows, the bridge of the nose, the cheekbones, top lip and the chin.

Remember this is only a guide, but from this you can see the basic theory, which can be extrapolated to any kind of face, even an alien visage like an Ork Warboss, or something subtler such as the smooth, pallid features of a Vampire.



Shading

Highlighting



Step 1. To achieve a Caucasian skin tone, start with a basecoat of Tallam Flesh.



Step 2. Now give the face a couple of washes of Ogryn Flesh, making sure it flows into the depressions.



Step 3. Next, add a mid-tone highlight using a 1:1 mix of Bleached Bone and Dwarf Flesh.



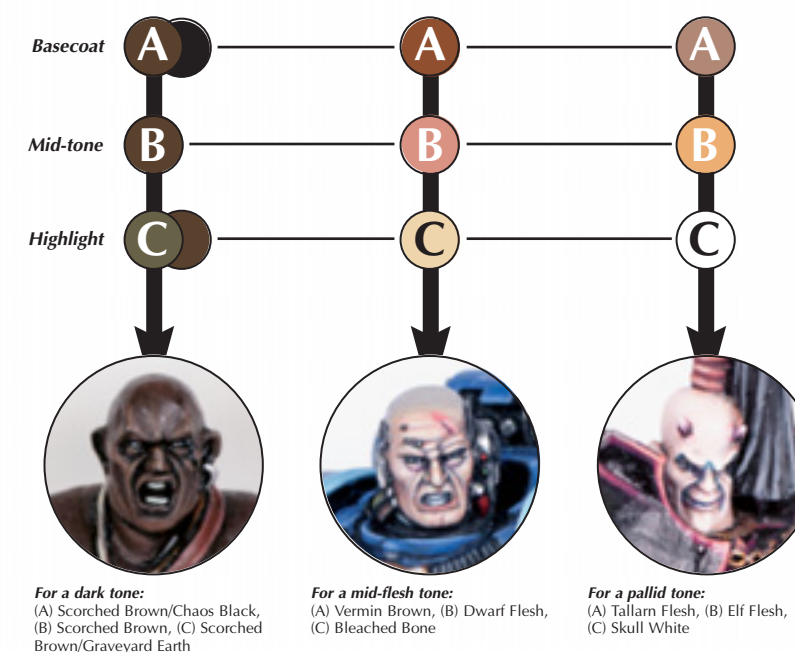
Step 4. Finally, highlight the most prominent areas of the face with Bleached Bone.

Skin Tones

Assuming you're not reading this in total isolation, then take a look around: you'll notice that the colour and tone of people's skin varies greatly.

To get these different tones in your own miniature painting, it's just as important to vary the amount of paint you use rather than just choosing different colours. For instance, you may use Dwarf Flesh on both a Dwarf model and a Space Marine. But to get the ruddier-looking skin you'd expect on the Dwarf you need to use more Dwarf Flesh and highlight it sparingly.

It's also important to paint the face last if possible, so you have other colours on the model to contrast the tone with, rather than just a Chaos Black undercoat.



HAIR



Step 1. When painting black hair, use a 1:1 mix of Chaos Black and Codex Grey as a basecoat, applying it liberally.



Step 2. Use Codex Grey as your first highlight. If the hair is ridged then run the side of the brush along the raised areas to get a fine highlight.



Step 3. For the final highlight, apply Fortress Grey to the extreme edges of the raised areas, before applying a wash of Badab Black.



Step 1. For brown or blond hair it's best to start with a basecoat of Calthan Brown, carefully applied to the hair on the model.



Step 2. Paint on Desert Yellow, applying it in fine lines to create the illusion of hair, rather than painting it as a smooth surface.



Step 3. Highlight with Bleached Bone, again applying it as lots of thin strands with a steady hand, reinforcing the hair texture.

HAIRLINES



Around the hairline where the hair meets the skin on the face, a slightly darker shade than the hair colour is used to provide natural-looking definition. For example, blond hair could have Snakebite Leather used for the hairline (a), while brown hair could have a Scorched Brown hairline (b). The important thing is not to use black around the hairline, as this will look unnatural.

EYES



Step 1. Block out the eyes with Chaos Black – this exercise requires a steady hand so as not to paint over the eyelids.

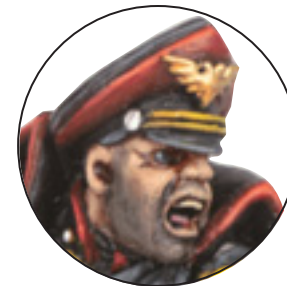


Step 2. Now paint the eyes Skull White, applying the paint as a horizontal line. Try to keep a black keyline around the eyes.



Step 3. Dot in the pupils with Chaos Black. It's important that the pupil meets the top and bottom eyelids, otherwise you'll get a startled expression.

STUBBLE



The best way to paint stubble is to mix greys and browns into the last colour used to highlight the skin, layering it in the desired place. A highlight mix of Bleached Bone and Tallarn Flesh might have Codex Grey and Scorched Brown added, for example. Try applying the stubble patchily, and don't paint it beyond a natural beard or hairline, otherwise it'll look fake.

SCARS



Generally speaking there are two different types of scars – raised ones, representing old, healed scars (a) and fresh ones, represented by a deep cut or gouge (b). Old scars are painted and highlighted in the same way as the rest of the skin, but are then glazed with watered-down Red Gore and Liche Purple. Fresh cuts are painted in with Red Gore, before again applying a glaze of Liche Purple around the damaged area.

Showcase



When painting lips, only paint the bottom one to avoid getting a puckered, exaggerated finish.



The same tips for hair and hairlines apply equally to facial hair.



By shading the underside of the cheeks, you can really emphasise the high cheekbones of an Elf.



By painting Hawk Turquoise, or another cool tone, into the recesses of an otherwise warm palette, extra depth can be added to the skin.

Top Tip – Hands

Another area of skin that benefits from extra attention are the hands.



Step 1. Basecoat the hand with Tallarn Flesh and shade it with a wash of Ogryn Flesh. When it's dry, apply a second layer of Tallarn Flesh.



Step 2. Use a 1:1 mix of Dwarf Flesh and Bleached Bone for the mid-tone.



Step 3. Highlight the raised areas of the hands with Bleached Bone, picking out the knuckles on the model's fingers with the paint.

ADVANCED 'EAVY METAL'™ TECHNIQUE

Below is a nine-stage face painting method used by many members of the 'Eavy Metal team. This is a more involved, advanced method using more washes and nuances to give the face life, feeling and expression. This method is saved for characters and special miniatures. With this process the layers of paint are kept down to a minimum by using

washes but the highlights are applied more thinly and blended to achieve a better finish. The most important stage of painting on this face is the final highlight of Skull White. This is when the facial expression and character is determined – you can add lines to change the expression and suggest emotion.



Step 1. To start with, a basecoat of Tallarn Flesh was applied all over the face area.



Step 2. A very thin wash of Dark Flesh was then painted over the whole area, making sure it flowed into the recesses.



Step 3. A second wash was applied, this time using a thinned-down mix of Scorched Brown and Chaos Black.



Step 4. The first mid-tone layer is a 2:1:1 mix of Tallarn Flesh, Fortress Grey and Bleached Bone, applied to all but the recessed areas.



Step 5. The next layer to be applied was a 1:1 mix of Tallarn Flesh and Bleached Bone.



Step 6. The mid-tone was then completed with a highlight of pure Bleached Bone. This was applied to the raised areas of the face.



Step 7. A wash, mixed from equal parts Bleached Bone and Regal Blue, was painted around the eyes. A 1:1 wash of Scab Red and Bleached Bone was then applied to the bottom lip.



Step 8. Skull White was used as the final highlight, applied sparingly to the most prominent areas of the face. How you apply this highlight will affect the expression of the face.



Step 9. Finish the face by painting the eyes, as described on page 95.

ORCS (& ORKS)



Step 1. Firstly, apply a basecoat of Orkhide Shade followed by a generous wash of Badab Black.



Step 2. For the next step apply a mid-tone of Knarloc Green to all but the most recessed areas.



Step 3. The first stage highlight is Goblin Green, painted on all the raised areas.



Step 4. Finally, highlight the face with a 1:1 mix of Goblin Green and Bleached Bone, then finish the eyes, teeth and other details.

GOBLINS (& GRETCHIN)



Step 1. Basecoat the Goblin's face with Knarloc Green and then apply a liberal wash of Thraka Green.



Step 2. Goblin Green is used as the mid-tone, leaving the base colour showing in the recesses.



Step 3. Next, highlight the face using a 1:1:1 mix of Goblin Green, Golden Yellow and Bleached Bone.



Step 4. The final highlight is pure Bleached Bone. The eyes and teeth can then be finished off.

Top Tip - Female Faces



Female faces are typically softer, with less depth and fewer wrinkles. The painting therefore needs to be subtler with less shading needed, giving it a smooth and more feminine look. Any makeup applied should be used sparingly, with just a little colour on the bottom lip for lipstick and a

complementary colour for any eye shadow. For example, if a female miniature has a pale green robe then a soft violet on the eyes would draw the eye and work well. For evil females the makeup can be stronger and darker, using black lipstick and darker eyeshadow, for example.