

# HOBBY HANGOUT

## How to get a-head when painting faces



### EMILY

Emily is one of the painters in the magazines team. When we asked if she would like to create an article about painting faces, she gleefully turned up with her own face painted as a tiger. Perhaps we need to be clearer in our briefings...

**E**mily: As we all know, it's always better to wear a helmet in battle. However, some heroic (or foolish) warriors insist on baring their heads to the world. That may well be a bad life choice for them, but for us as painters, it gives us an excellent opportunity to show off the personalities of our miniatures by painting their faces.

There are lots of methods you can use to paint faces (and skin in general). Some are quick, making them ideal for painting units and armies. Others take more time but let you really focus on detail. Even with only a handful of colours, you can create a variety of skin tones just by changing the order in which you use them.

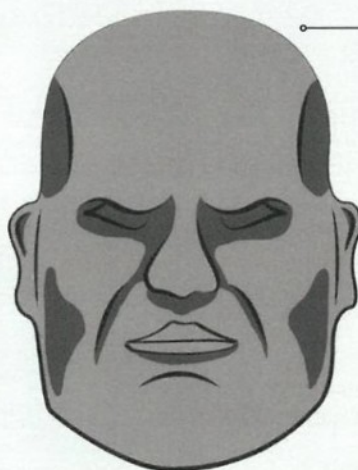
When painting faces, you will want to create smooth transitions between your colours to give the skin a natural appearance. I recommend applying highlights as watered-down glazes – rather than harsh edge highlights – and slowly building up the colours. You can find out more about glaze highlights and edge highlights in the *Painting Lexicon* featured in issue 502 (also available to read in the *White Dwarf* section on the Warhammer Community site).

For this article, I've focused on traditional human skin tones, but the painting principles can easily be applied to orrorks, skaven, T'au and all manner of aliens and monsters. Happy painting!

### THE THEORY

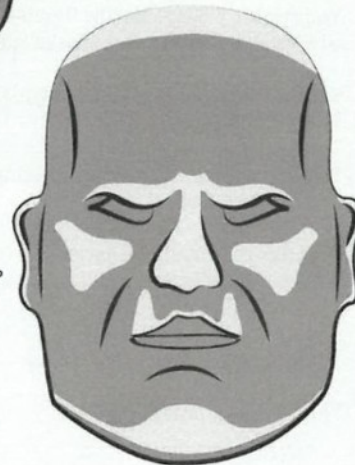
We can break painting down into three effects: the mid-tone, shading and highlighting. We apply shading to the recesses of a model to represent areas where light may not be able to reach (or to a lesser extent than the areas surrounding it). We apply highlights to those areas that catch more light than the areas surrounding them – normally the raised edges.

When painting faces, the shadows will be most prominent in areas such as the eye sockets, inside the ears, the creases on either side of the nose and the mouth itself. When applying highlights to a face, imagine there is a light source above the model – what areas would the light hit? On a bare head, this will normally be the forehead and brow line, the nose, the tops of the ears, cheeks and maybe the top lip depending on its prominence. A top tip: try watching online make-up tutorials – they'll show you just where to shade and highlight!



### SHADE

These are the areas that will benefit most from shading. Depending on the depth of the face's details (humans tend to be craggier than aelves, for example) you may want to apply a recess wash to the very deepest recesses.



### HIGHLIGHT

Skin is much softer than armour (what – no way!), so the highlights can be applied across a larger area rather than just on the sharp edges. The forehead and brow will be the largest of those areas, along with the nasal ridge.

# THE BEGINNER'S GUIDE TO FACES

Theory is all well and good, but one of the easiest ways to learn how to paint faces is to practice on some spare heads. Here I painted one with darker skin and one with lighter skin to show you how the painting progresses.

## THE BASECOAT STAGE

Both heads were undercoated with Chaos Black spray. They weren't attached to the bodies, because heads are often easier to paint as a sub-assembly. This also gives you the option to undercoat them in a different colour. The lighter skin tone required two thinner layers of paint to achieve an even coverage.

### DARK SKIN



### LIGHT SKIN



## THE SHADE STAGE

Both heads were then shaded using the traditional wash method. The thinner consistency of the wash meant that it ran into the recesses of the face, making them appear darker while more gently shading the rest of the face. The wash on the darker skin tone helped to give it a more ruddy complexion.



## THE HIGHLIGHT STAGE

The first highlight was applied to the skin as a glaze, concentrating on the raised areas as explained opposite. Because glazes have a thinner consistency than an undiluted paint, they won't cover the basecoat colour as heavily. The result is a softer, more natural transition of colour between the recesses and the raised areas.



## SECOND HIGHLIGHT STAGE

The second highlight was also applied as a glaze, again concentrating on the most prominent raised areas. For the head with the darker skin, this is the forehead, brow, nose and cheeks. For the lighter-skinned chap without any hair, the whole of his upper head has been glaze highlighted along with his cheeks, nose and chin.



## THE FINAL TOUCHES

The last highlight is more like a traditional pin highlight, but with the paint still watered down a little to keep it translucent. These highlights were applied only to the very edges of those raised areas, particularly the brows and the ends of the noses. At this point, the eyes were also painted in.



## CAN YOU FACE MORE FACES?

You've seen the general process for painting faces, but there are ways to make painting faces easier and ways to add extra details. Here are a few more examples you can try out to add variety to your miniatures.

On the previous page, I showed how to paint a face in five stages. Well, you can do it in three! The first three heads shown here (1, 2 and 3) use just three paints each. A lighter basecoat colour followed by a darker shade provides a lot of the light-dark contrast you'll want on a face. One highlight finishes the job! You can use this method with other colours too. It's worth experimenting to see what you like and to get variation in your miniatures.

The next three faces (4, 5 and 6) are similar to the ones on the previous page but use different colours to achieve a diversity of skin tones.

The last two (7 and 8) have some extra details added to them. Simon has had a few subtle tones added into the face to create variation. Different parts of the skin often can appear more red or dark, such as under the eyes or the knuckles of someone's hand. If you want to go that one step further, you can create that variation by glazing different tones over your skin. Troy's face has some scarring, which requires a different treatment to pick it out. I applied pinks over the skin tones to make it look sore or agitated.



- Angry Dave**
- Layer basecoat: Bugman's Glow
  - Wash shade: Guilliman Flesh
  - Glaze highlight: Knight-Questor Flesh



- Bobby the Beret**
- Layer basecoat: Cadian Flestone
  - Wash shade: Reikland Fleshshade
  - Glaze highlight: Kislev Flesh



- Jenny the Fringe**
- Layer basecoat: Wraithbone
  - Wash shade: Guilliman Flesh
  - Glaze highlight: Flayed One Flesh



- Ash the Tash**
- Layer basecoat: Kislev Flesh
  - Wash shade: Reikland Fleshshade
  - Glaze highlight: Kislev Flesh
  - Glaze highlight: Flayed One Flesh
  - Pin highlight: Screaming Skull



- Goatee Jon**
- Layer basecoat: Bugman's Glow
  - Wash shade: Reikland Fleshshade
  - Glaze highlight: Bugman's Glow
  - Glaze highlight: Knight-Questor Flesh & Cadian Flestone 1:1
  - Pin highlight: Cadian Flestone



- Poker Face Jim**
- Layer basecoat: Bloodreaver Flesh
  - Wash shade: Darkoath Flesh
  - Glaze highlight: Knight-Questor Flesh
  - Glaze highlight: Knight-Questor Flesh & Cadian Flestone 1:1
  - Pin highlight: Cadian Flestone



- Serious Simon**
- Layer basecoat: Catachan Flesh
  - Wash shade: Reikland Fleshshade
  - Glaze highlight: Bloodreaver Flesh
  - Glaze highlight: Bugman's Glow
  - Glaze shade: Carroburg Crimson (cheeks)
  - Edge highlight: Knight-Questor Flesh
  - Pin highlight: Cadian Flestone



- Crew Cut Troy**
- Layer basecoat: Cadian Flestone
  - Wash shade: Reikland Fleshshade
  - Recess wash shade: Carroburg Crimson
  - Recess wash shade: Druchii Violet
  - Glaze highlight: Kislev Flesh
  - Pin highlight: Flayed One Flesh
  - Glaze shade: Pink Horror
  - Edge highlight: Fulgrim Pink

### EYE SEE YOU

Eyes are arguably the hardest part of a face to paint. If you don't feel confident painting them, it's often better just to leave them - no one will know; it's our little secret! However, if you do want to paint them, a layer of Rhinox Hide across the eye followed by a layer of White Scar establishes the eyeball. A dot of Rhinox Hide in the centre creates the pupil.



**SHOWING A LITTLE MORE FLESH**

Some warriors throw themselves into battle wearing considerably fewer clothes than we would recommend! Perhaps it's a lot hotter in the Mortal Realms and the grim darkness of the far future. Painting skin on a larger scale follows the same key principles as painting faces, in particular using more translucent glazes to highlight the skin rather than hard edge highlights. Here are just a few examples of this in practice.



**PAINTING QUESTION: THE 99TH DELTIC GORGONNES**



I recently received a set of Tempestus Scions, and I was wondering what colour scheme to paint them. Then I found the amazing colour scheme of the 99th Deltic Gorgonnes! I absolutely love the camouflage pattern on their armour, but I have no idea how to paint it. Could you guys give me some ideas, I'd really appreciate it!

Jigme Sherpa

As luck would have it, Jigme, there is a Tempestus Aquilon painted in the colour scheme you're after in the new *Kill Team: Hivestorm* book. The model's actually painted for the 7th Rhoin Cobras, but the colour scheme and camo pattern is the same. You'll be needing some green paint!

**GREEN ARMOUR**

- Layer basecoat: Waaagh! Flesh
- Layer highlight: Warboss Green (camo)
- Wash shade: Coelia Greenshade
- Recess wash shade: Abaddon Black
- Edge highlight: Krieg Khaki

**FATIGUES**

- Layer basecoat: Death Korps Drab
- Wash shade: Nuln Oil
- Edge highlight: Death Korps Drab & Krieg Khaki 1:1
- Edge highlight: Krieg Khaki

**LIGHTS**

- Layer basecoat: Caliban Green
- Edge highlight: Warpstone Glow
- Edge highlight: Moot Green
- Pin highlight: Yriel Yellow

**GUN CASING**

- Layer basecoat: Abaddon Black
- Layer highlight: Incubi Darkness
- Edge highlight: Thunderhawk Blue
- Edge highlight: Fenrisian Grey

**METAL**

- Layer basecoat: Leadbelcher
- Wash shade: Nuln Oil
- Edge highlight: Stormhost Silver

