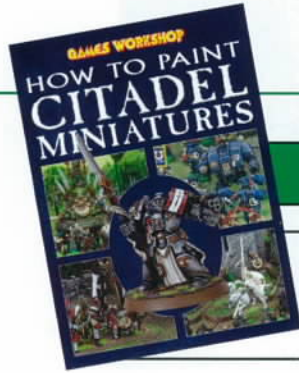


This spring, GW Hobby Centers will host a series of painting competitions. To help you prepare, we continue our presentation of expert painting tips with this month's feature on the technique of wet blending.

# PAINTING WORKSHOP

## THE BASICS OF BLENDING



### OVERVIEW OF THE METHOD AND PREPARATION

*How to Paint Citadel Miniatures* features a wealth of techniques to develop your skills as a miniature painter. This article borrows

heavily from the section on blending, which is just one of many techniques detailed in this invaluable resource.

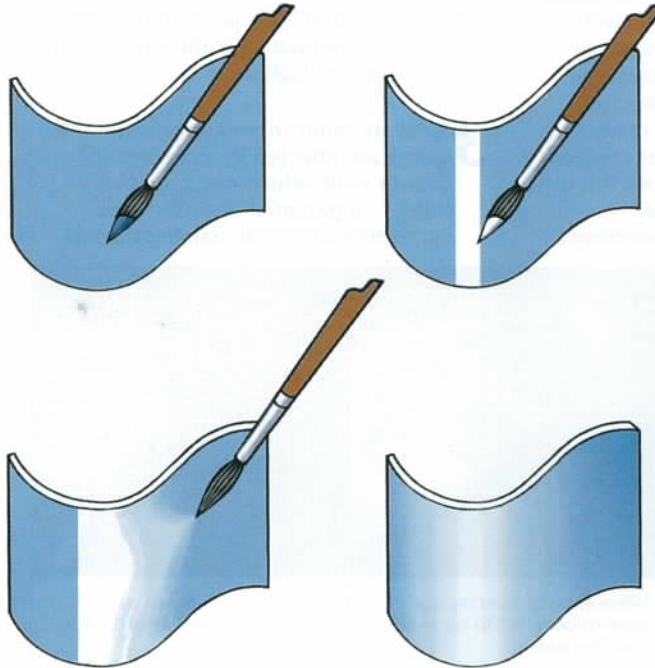
When you blend, you apply a highlight to a dry base color and then, while the paint is still wet, fade out the hard edge by drawing out the paint thinly.

Blending is not, as the name might suggest, mixing two wet colors together on the model. The idea is to draw out the edge of the highlight color so that it blends into the color beneath. This process of drawing out the paint is also known as "feathering."

Blending allows the painter to control the effect very exactly and is therefore a very commonly employed technique on winning models entered into painting competitions. It is, however, a long and painstaking process, and it takes many hours of patient work to blend a model in this way.

The most careful application of the blending technique requires two brushes – one to apply paint and one to feather the paint. Both brushes must be small (Citadel Detail or Fine Detail) and well pointed.

Mix a suitable highlight color and paint it onto the area you want to highlight – bear in mind that the blending process will spread the paint slightly. The paint mix must be fairly thin to enable it to



be drawn out easily, so add a little water.

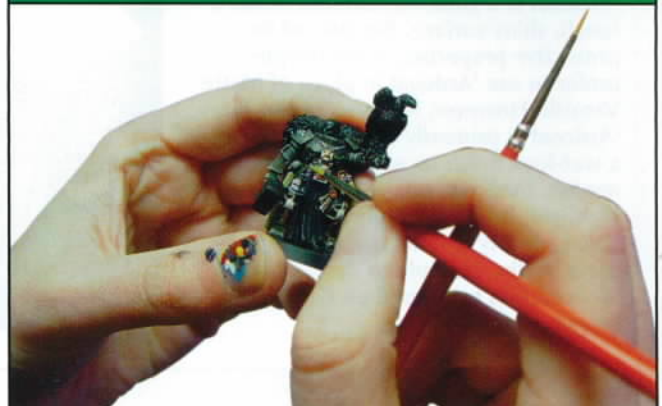
Judging exactly how thin the paint needs to be is difficult, and the ability to do so comes only with practice. Inexperienced painters tend to use paint that is too thick.

Wet the second brush with clean water and bring to a point (it is most effective to dampen and point this brush with your lips as you work). Use the brush to draw out the paint and feather the edge to blend the color into that beneath.



A few washes of paint over a white undercoat will provide you with a quick guide as to where the shadows and highlights should go, which will serve you well as you blend.

*This image shows how the painter holds two brushes while he paints: one for painting and the other for feathering blended edges.*



# WET BLENDING SHADOWS OVER A LIGHT BASECOAT



In this example, the painter shows us how to blend a dark color into the recesses of a light basecoat on the dress of an Eowyn model.

**Step 1.** Begin with a basecoat of Fortress Grey. (To see the colors of all the layers before they were applied, consult the four images at the bottom of the page.)

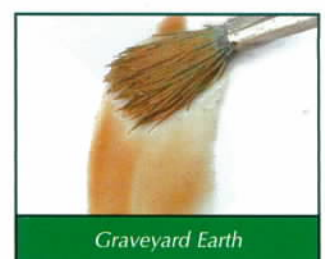
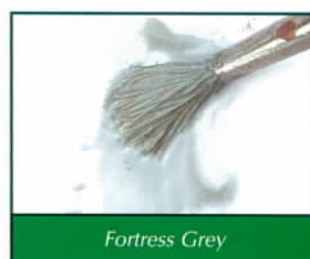
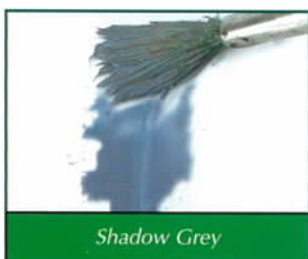
**Steps 2-5.** Starting with a thin mixture of Shadow Grey and water, paint the recessed areas of the dress. Begin with the deepest folds. Apply a line of Shadow Grey (Figure 2). Before the paint dries, dip your brush in water, remove the excess water on a towel, and feather the edge of the Shadow Grey with repetitive, horizontal strokes. With each stroke, pull the pigment toward the raised area of the folds (Figure 3). Repeat the process with another thin layer. Pull the pigment from the same recess with a vertical stroke. Changing direction with each layers helps to hide brush strokes and makes the transition that much smoother (Figure 4). Continue applying layers in this fashion. Each time, the goal is to pull the pigment from the recesses toward the raised areas and to feather the edges as you go (Figure 5).



**Steps 6-8.** The Shadow Grey has left the dress looking dark, and the highest areas of the folds are not well defined. To smooth out the transition and bring back some definition, use a mix of the base color and the shadow color – in this case, a 75:25 mix of Fortress Grey:Shadow Grey. Much like a highlight, these layers are intended for the raised surfaces. Apply the color to

the raised parts of the model, pull the thin layer down into the Shadow Grey, and feather the edge as before with repetitive strokes (Figures 6 & 7). This layer will cover the transition line from the Shadow Grey and the Fortress Grey. Repeat the process and add a bit more Fortress Grey to the mix as you reach the highest folds (Figure 8).

**Steps 9-11.** This last part shows how a contrasting color can be blended on top of the model. Here, the contrasting color represents dirt at the bottom of the dress. Start with a very thin layer of Graveyard Earth. This time, start at the highest point you want the dirt to appear and pull down toward the bottom of the dress. If your mixture is thin enough, as you lift the brush away from the model, the Graveyard Earth will collect at the bottom of the dress. Dampen your brush, remove the excess water, and feather the transition with repetitive, diagonal strokes. Continue applying successive layers, all the while changing direction of your strokes.



# WET BLENDING HIGHLIGHTS OVER A DARK BASECOAT



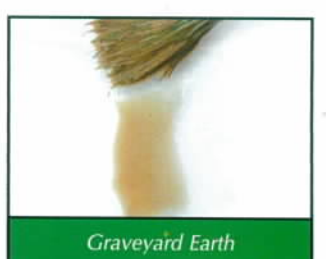
This method uses the principles discussed in the previous example, but the order is reversed. You start with the raised areas and blend down into the shadows. The painter used Shadow Grey to demonstrate how different the same color can appear when applied over different base colors.

**Step 1.** Basecoat the model Chaos Black.

**Steps 2-6.** Start with a 75:25 mix of Shadow Grey:Chaos Black. Paint a highlight on a pronounced area of the model (Figure 2). Imagine where light from above would hit the model. Rinse your brush and feather the highlight down toward the shadow of a fold (Figures 3-5). Now, as we did with Graveyard Earth in the previous example, apply another layer. This time, pull the pigment from the shadow toward the raised area.

**Steps 7-9.** Apply another set of layers, but this time, add more Shadow Grey to your mix. Make sure these layers do not extend past the work you've already done. You're effectively applying another layer as you would a highlight. Leave some of the previous layer showing to make a smooth transition.

**Steps 10-14.** These steps will smooth the transition



The finished Ringwraith



The finished Eowyn



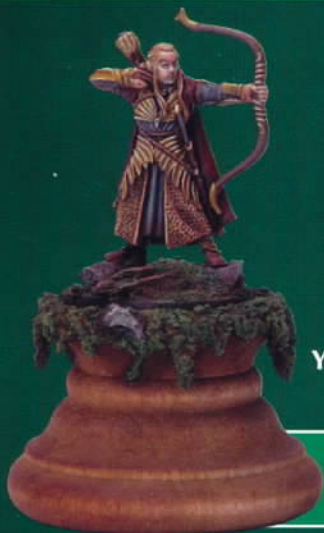
Models shown at 200%



# CITADEL PAINTING COMPETITION!



Entries Accepted:  
Saturday, May 19, through Friday, May 25



Prepare yourselves for the second-most important painting competitions of the year (after the Golden Demons, of course)! Over April, May, and June, Games Workshop Hobby Centers and participating Independent Stockists will run a series of Citadel painting competitions.

May continues the series with The Lord of The Rings competition. The competition will have three categories: Single Miniature, Group, and Large Model. Participating stores will begin accepting entries on Saturday, May 19, and continue until Friday, May 25. Winners will be announced on the evening of Saturday, May 26.

You can find full rules and details of participating stores at: [us.games-workshop.com/citadelcelebration/](http://us.games-workshop.com/citadelcelebration/)

This model by Zach Lanier took the Gold at the 2006 Golden Demon Competition in Baltimore.

## CATEGORIES\*

- Single Miniature
- Group
- Large Model

\*This competition is for models from The Lord of The Rings range. Save your Warhammer models for the June competition!