



Li'Legend Miniature
Painting



ALEXIS POLLUX I

COLOUR KEY: ALEXIS POLLUX

COMPANY; GAMES WORKSHOP, FORGE WORLD

YEAR OF PAINTING; 2015

THE CRIMSON FIST OF DORN

THE AIM OF THE ARTICLE (INDEED THIS SERIES) IS TO PROVIDE A GUIDE FOR YOUR OWN PAINTING PROCESS. IN NO WAY IS THIS THE DEFINITIVE GUIDE ON HOW TO PAINT ALEXIS POLLUX AND NOR SHOULD YOU USE THIS TO EXACTLY IMITATE THIS WORK. IF YOU DON'T HAVE THE EXACT COLOURS, PLEASE SUBSTITUTE THEM. IF YOU DON'T LIKE A STAGE PLEASE FEEL FREE TO SKIP IT.

MY HOPE IS THAT YOU CREATIVELY INTERPRET THIS GUIDE, USING IT TO CREATE YOUR OWN PIECE OF ARTWORK THAT OWES ITS INSPIRATION TO THIS MINIATURE.

THE SCULPT IS COMPRISED OF MANY OVERLAPPING PLATES OF ARMOUR, AND THE CHALLENGE HERE IS TO DIFFERENTIATE THEM



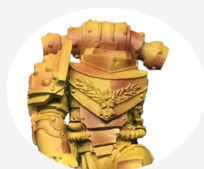
YELLOW ARMOUR



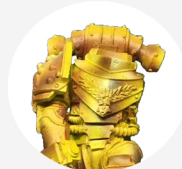
YELLOW HAS BEEN CONSIDERED A PROBLEM COLOUR BY MANY. FOR THIS PIECE I WANTED A WARM, RUDDY YELLOW. BY PRESIMULATING THE MINIATURE WITH A WARM UNDERTONE WE CAN CONTRAST IT WITH LIGHTER, COLDER COLOURS.



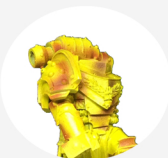
1. VMC JAPANESE UNIFORM



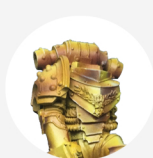
2. VMC RUST. 1ST SHADOW



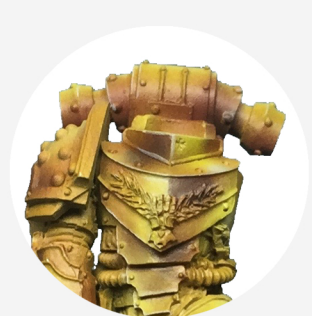
3. VMC HULL RED. FINAL SHADOW



4. MEDEA COM
ART OPAQUE YELLOW.
MEDIUM TONE SATURATION



5. GW. REIKLAND FLESHSHADE
BALANCE MID TONE WITH SHADOWS.
REAPPLY STAGES 2 & 3 FOR DEPTH



6. EDGE HIGHLIGHT RMS BONELESS
SKIN.

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METALLICS

ALL MINIATURE PAINTING, TO A CERTAIN EXTENT, IS AN EXERCISE IN CONTRAST.

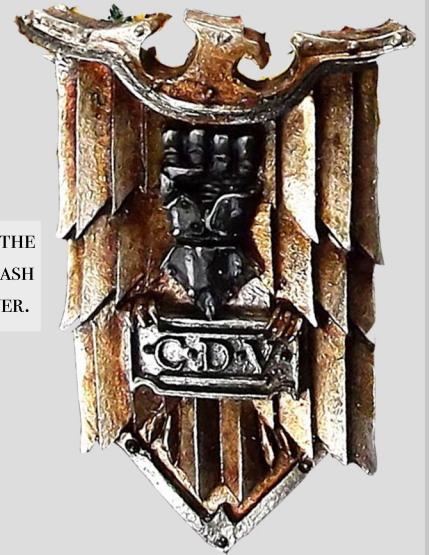
BY ADDING MATTE MEDIUM TO INKS WE CAN CREATE EFFECTIVE WASHES FOR METALLICS TO 'FIX' OUR SHADOWS IN PLACE AND BUILD SEMI-TRANSPARENT LAYERS TO DEVELOP NUANCED SHADING.

BASE THE MODEL WITH BRONZE AND HIGHLIGHT WITH GOLD. USE THE POINT OF THE BRUSH TO STIPPLE ON THE HIGHLIGHTS TO CREATE A WAR-BATTERED TEXTURE. MIX MATTE MEDIUM WITH SKIN WASH AND DRAG THE WASH FROM THE MID-TONE TO SHADOW. OVERLAP WITH COAL BLACK TO DEEPEN SHADOW. EDGE WITH SILVER.

SHIELD



1. VMC AIR BRONZE 2. VMC AIR GOLD 3. VMC SKIN WASH 4. VMC AIR ALUMINIUM
6. FORMULA P3 BLACK 7. FORMULA P3 COAL BLACK



SILVER & DULL METAL



8. VMC BURNT IRON 9. DURAL ALUMINIUM
10. VMC AIR COPPER 11. VMC BLUE GREEN
12. FORMULAR P3 WHITE

BASE THE MODEL WITH BRONZE AND DRY-BRUSH BURNT IRON ONTO ALL THE SURFACES. STIPPLE ALUMINUM TO CREATE ACCIDENTAL SCRATCHES. WASH THE SURFACES WITH SKIN WASH AND COAL BLACK IN OVERLAPPING LAYERS.

AIRBRUSH A TURQUOISE OVER THE LIGHT BULB AND PERIPHERY TO IMITATE LIGHT. FINALLY, AIRBRUSH PURE WHITE IN THE CENTER FOR THE LIGHT SOURCE.



FACE



1. FORMULA P3 MIDLUND FLESH 2. FORMULA P3 MERIDIAN FLESH
3. VMC SUNNY SKIN TONE 4. FORMULA P3 SANGUINE
5. REIKLAND FLESHADE 6. VMC LIGHT SKIN



I DECIDED TO PAINT THE FACE WITH A WARM UNDERTONE TO CONTRAST WITH THE COOL-YELLOW OF THE ARMOUR.

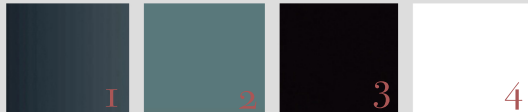
I BASED THE FACE WITH MERIDIAN FLESH AND THE SANGUINE RED AND GRADUALLY MIXED MORE SUNNY SKIN TONE INTO THE HIGHLIGHT.

I WASHED REIKLAND FLESHADE TO REINFORCE THE SHADOWS. FOR THE FINAL HIGHLIGHT

I USED LIGHT SKIN, A COOLER SKIN COLOUR TO CONTRAST WITH THE WARM SHADOWS. BY THINKING IN TERMS OF COOL/ WARM COLOURS AS WELL AS LIGHT & SHADOW WE CAN CREATE MORE EFFECTIVE CONTRASTS.

BASE

THE YELLOW HAZARD STRIPING WAS PAINTED IN THE SAME MANNER AS THE ARMOUR, HOWEVER A FILTER LAYER OF FUEGAN ORANGE WAS USED TO ADD A WORN WARMTH, DIFFERENTIATING THE ARMOUR FROM THE FABRIC.



1. VMC DARK SEA BLUE 2. VMC FRENCH MIRAGE BLUE
3. FORMULA P3 BLACK 4. FORMULA P3 WHITE

DEATHS HEAD SKULL NMM

BRUSH MASKING FLUID ONTO THE FLAG UNTIL ONLY THE SKULL IS VISIBLE. AIRBRUSH DARK SEA BLUE AS THE FIRST COAT AND BUILD THROUGH FRENCH MIRAGE BLUE TO PURE WHITE. ADD BLACK TO BASE LAYER AND AIRBRUSH SHADOWS.

REFINE DETAILS WITH A BRUSH, ADDING WEATHERING WITH OIL PAINTS (PIN WASH AND FILTER LAYERS) AND WEATHERING POWDER.



WEATHERING POWDER CAN BE UTILISED IN A VARIETY OF WAYS. BY APPLYING A LAYER OF ARTISTS SPIRIT TO THE SURFACE OF THE MINIATURE THEN ADDING WEATHERING POWDER AND WATER YOU CAN CREATE A HAP-HAZARD MUD STREAK.

TRY USING DRY POWDER IN THE RECESSES OF THE BASE TO SHOW THE ACCUMULATION OF FILTH OVER TIME. SEAL WITH WEATHERING POWDER FIXATIVE OR MATTE VARNISH.



FINISHING DETAILS

OIL PAINTS CAN BE INTIMIDATING, BUT THEY OPEN UP A WHOLE NEW SET OF TECHNIQUES TO A MINIATURE PAINTER – SUCH AS THE PIN WASH.

VARNISH THE MINIATURE WITH GLOSS AND ALLOW TO DRY. MIX BURNT SIENNA WITH ARTIST SPIRIT TO CREATE A WASH. USE A FINE TIPPED BRUSH, DIP INTO THE OIL/SPIRIT SOLUTION AND TOUCH THE BRUSH TO ANY INDENTED DETAIL. THE OIL PAINT WILL FLOOD INTO THOSE GAPS, DEFINING THE MINIATURE BY ADDING SHADOW TO THOSE HARD TO REACH PLACES. TRY MIXING SOME WEATHERING POWDER IN THERE FOR EXTRA FUN WITH YOUR WEATHERING TECHNIQUES.

