

FOLKLORE MINIATURE PAINTING GUIDE A W.I.P.

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STEP BY STEP PAINTING GUIDES:

I thought it would be fun to try painting the miniatures in a style that matches the original artwork as closely as possible. The character art uses a lot of unusual, de-saturated colours, making it quite challenging.

• <https://boardgamegeek.com/thread/1884622/step-step-painting-guides-first-archaeologist-and>

CHARACTERS: ARCHAEOLOGIST & ARCANIST

First, I cleaned up the models a bit, filing or cutting off any visible mold lines. Usually PVC minis like this don't file very cleanly, so I only filed where it was absolutely necessary. I also filled in a little round spot inside the witch hunter's cape with some Liquid Green Stuff.

I like the bases to have some texture before the painting begins. I put a few drops of super glue on the bases and then added a few bits of crushed plaster (leftover from other projects) to the bases. You can also use tiny stones or whatever you like. After that, I applied some watered down tacky glue with an old brush. Then I dipped the models in sand and shook off the excess. After the glue dries, remove any unwanted grains of sand with a needle. A bit of sand on the feet usually looks okay, but not on the clothing.



1. Then I sprayed the minis with a flat white spray paint.



2. After the white paint dries, I cover each miniature with a tiny plastic bag. This will mask off the entire model except for the base.



3. Then I spray the models again with a flat black spray paint. This will leave the entire model white except for the base and feet, which will speed things up later on. Next it's on to the painting.



4. I started out by giving the main areas a basecoat. For the archaeologist's coat I used a very watered-down basecoat of Steel Legion Drab initially so the details would still show through. This tends to look quite "splotchy," so after it dried, I gave it another thin coat. For the "shadowy" areas, like the area between the legs, I used this colour mixed with Abaddon Black. I also used this black/brown mix for the pants as I wanted them to be somewhat distinct from the coat. I used Purple mixed with Mahogany Brown for the archaeologist's vest, and a bit of Hormagaunt Purple (this is an older paint; not sure what the new one is called) for the bit of his shirt that's visible.

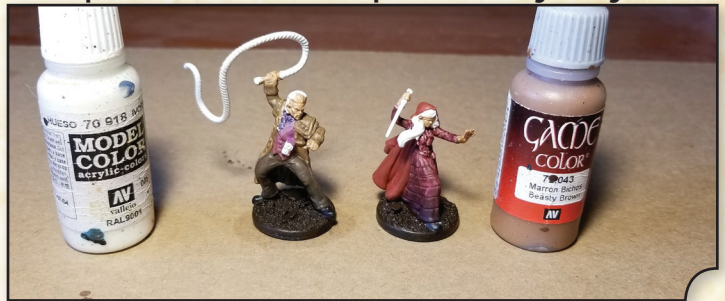


5. I gave the arcanist's dress a coat of watered-down Black Red initially. I found some full-length pictures of the characters on the Folklore Kickstarter and discovered the arcanist's dress had a slight

ombré effect near the bottom, so I mixed some Kantor Blue in with the Black Red and applied that to the bottom of the dress. The arcanist's cape was done with two coats of Cavalry Brown; a very reddish brown.



6. The bases were given a fairly heavy coat of Rhinox Hide. I watered it down just enough to allow it to fill in all the base texture. It's important to ensure no white spots are showing through.



7. After all this dried, I prepared a pale skin tone by mixing Beasty Brown and Ivory. This is a simple way to make a nice, not-too-pink skin tone. You can adjust the mix to make it as light or dark as you like.



8. Next, I gave all of the clothing a wash with a mix of Agrax Earthshade and Nuln Oil. I thought the Earthshade on its own might not be quite "shadowy" enough. It's still partially wet in these photos. Note how it really brings out some detail in the back of the archaeologist's coat.



9. Next I painted in the hair, using Codex Grey for the archaeologist and Chocolate Brown for the arcanist. I also mixed a tiny bit of Ivory in the base colour and then painted in a few highlights. A few streaks of this mix help to really define the archaeologist's silvery hair. I also splashed in a little Nuln Oil to help define the arcanist's hair where it meets the hood.



10. Here I've drybrushed the bases with Sand Yellow, using a small, flat brush to bring out the texture of the base. I should have done this sooner, as you really don't want to get yellow on the clothes at this point! I also gave the hands and faces a wash of Ogryn Flesh. Especially around the eye sockets, this really helps to define the facial features. The hands are poorly defined on these miniatures, so the wash doesn't work so great on them. We'll try to refine them a bit later.



11. Now it's time to paint in the weapons, using Ironbreaker for her dagger and a mix of black and Chocolate Brown for the whip. By watering down the paint a bit more than usual, the texture of the whip will show through. I also picked out the cap and ring on the whip with the metallic colour and the medallion and buttons on the arcanist's dress.



12. Here we're picking out a few more details, specifically the belt and pouch for the archaeologist and the belt and feathers on the arcanist, using a mix of Mechanicus Standard Grey/Chocolate Brown/Ivory for him, and Flat Earth for her. I also picked out buttons on the archaeologist's coat and vest with Ironbreaker. Giving the metallic bits a wash of Nuln Oil will make them look much smoother

and give them better definition.



13. At this point, you can probably stop and skip ahead to the final basing section below, but if you're a slightly more experienced painter and want to add more definition to the figures you can go ahead with the next steps.



14. In this step, I'm adding a few highlights to lighten up the face and hands on both figures, simply using a mix of Ivory and Beasty Brown again, but with much more Ivory than before. I also added a tiny bit of Mephiston Red into that same mix to pick out the lips on the arcanist. Subtlety is important here! Start with a very small brush and stop when you think it looks good. I usually like to paint in the eyes, but I thought it would look too goofy on these figures. I painted just a tiny bit of black into the top of the eye sockets.



15. Finally, I'm doing a phase of touch ups and final highlights. Using a mix of the original base colour(s) and Ivory, I added a few little highlights to some of the more prominent areas, such as the folds in the cape, hood, pants and coat. It's not terribly important, but it gives them a little more pop. I also did some very thin blacklining with watered-down black paint and an extremely thin brush. I use this to help define and separate the sections of the figure; for example, between the vest and the coat, or between the hand and the cuff on the coat. Again, don't over do it. Blacklining needs to be thin and subtle or it will look awkward and cartoonish.



16. For the final basing, I re-painted the black edge of the base to neaten it up after all the paint was completely dry. Even though Kremel is a dark and forboding place, the map tiles depict plenty of lush green foliage. I used a mix of green foam, lichen and static grass, glued onto the base with watered-down tacky glue (applied with an old brush). These materials are available at craft stores, hobby stores, dollar stores.



17. Finally, they're ready for their close-ups!



CHARACTERS: TELEPATH & MADMAN

• <https://boardgamegeek.com/thread/1887351/step-step-painting-guides-next-telepath-and-madman>



1. I'm starting out by basecoating all the clothing, using Incubi Darkness for the telepath's dress. Her dress is an unusual blue-green colour, but this particular paint is an almost perfect match. I used two watery coats of this paint, and also mixed in a tiny bit of yellow and used a little of this mix in some areas to give the dress a slight variation in colour. The madman's cape was done with Mahogany Brown, while his sleeves and pants were Chocolate Brown. The tunic is a mix of Ushabti Bone and Chocolate Brown. The leggings are a muddy colour I created by mixing the same brown with Mechanicus Standard Grey.



2. Next we're drybrushing the bases with Sand Yellow and using the same skin tone mix as before (Beasty Brown and Ivory) to paint the hands, faces, and the telepath's chest.



3. Next I used Agrax Earthshade mixed with a little Nuln Oil to shade all the clothing. I also picked out the madman's belt with some Flat Earth, and paint the hair black with a little brown mixed in. Then I added a little Ivory to this same mix and added a few streaks in the hair.



4. Here I'm using Ogryn Flesh (aka Reikland Flesh shade) to shade the skin areas. And also using black to repaint both figure's shoes.



5. Next up are the weapons. I used a mix of Ivory and Flash Gitz yellow to paint the interior of the telepath's lantern. Then I combined this mix with a little Incubi Darkness, and drybrushed it carefully onto the dress, around the area near the lantern, giving the impression of a light source illuminating it. Then the exterior of the lantern was painted with Warlock Bronze, mixed with a little black. The madman's hook is much simpler; it's just painted with Ironbreaker.



6. Next I'm touching up the skin areas with some Beasty Brown mixed with Ivory again. I tried to better define the fingers, and the telepath's face, which was poorly detailed. I also mixed a tiny bit of Khorne Red in with the flesh tone to pick out the telepath's lips. I didn't try to paint in the eyes, instead just mixing a little black with brown and painting that into the top of the eye sockets. I also used some Nuln Oil to shade the hook.



10. And the finished models:



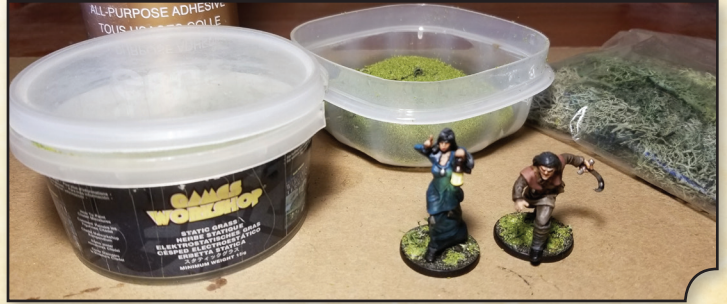
7. Here I used Flat Earth to paint the madman's pouch, and then shaded it with Nuln Oil. I also picked out a few other bits, like the belt buckle, the amulet on the telepath's bodice, the tassels on her dress, and the headband. These metallic areas, and the madman's pouch, are also shaded with Nuln Oil.



8. Finally, I did a few touch-ups and refinements and highlights. For example, mixing a little Incubi Darkness with Ivory to pick out some of the folds on the telepath's dress, and adding a few highlights to the madman's pants, tunic and sleeves by mixing the original base colour with Ivory. Then I use some thin black paint to do a little blacklining to sharpen up any areas that need more definition. I also repainted the black edge of the bases.



9. Finally (finally!) I added some basing elements, just like before. Specifically, some static grass, lichen and "moss", glued on with watered-down Tacky Glue.



CHARACTERS: EXORCIST & WITCH HUNTER

• <https://boardgamegeek.com/thread/1896209/step-step-painting-guides-exorcist-and-witch-hunte>

It's been pointed out how the witch hunter's sword hilt is missing, so I thought I'd attempt to rebuild it. I used a tiny drill bit in a hand-held drill and drilled a tiny



hole in the bottom of his hand, then super glued in a piece of paper clip, which I then coated with liquid green stuff. Using this method, I was able to make a crude approximation of the missing hilt.

1. Just like last time, the bases were painted with Rhinox Hide, then drybrushed with Sand Yellow. Both of these characters have a similar colour scheme in the artwork, but I wanted them to look a bit more distinctive; giving the exorcist a slightly more reddish brown and the witch hunter a darker brown. The exorcist's clothing is painted with a mix of Mahogany Brown and Rhinox Hide with a little Ivory. The witch hunter's clothing uses Battlefield Brown and Leather Brown. I used more Leather Brown for the exterior of his cape. It's a good idea to use two thin coats of paint on the clothing.



2. Next the clothing is shaded with a mix of Agrax Earthshade and Nuln Oil.



3. It really brings out the folds in the back of their clothes.



4. Next I painted in the hands, faces and the exorcist's feet with the usual mix of Ivory and Beasty Brown. Then the witch hunter's armoured bits with Leadbelcher for his chainmail cowl and

Ironbreaker for his other armour plates. I also painted the boots with black.



5. Next we're shading the skin areas with Ogryn Flesh and the armour bits with Nuln Oil. I also painted in the exorcist's hair and beard with Mechanicus Standard Grey. Then I added some Ivory to the grey and painted in some more details to his hair and beard.



6. Here I've painted in the weapons, using Ironbreaker for the sword blade and the aspergillum. I painted in the exorcist's other weapon with a mix of Ironbreaker and Retributor Armour. The sword hilt was painted with a mix of black and Leadbelcher. The crossbow requires more detail, using Steel Legion Drab for the stock and grip and Leadbelcher for the bow and stirrup. I also used Tallarn Sand for the shaft of the bolt and grey for the flights on the bolt..



7. When the weapons were dry, I shaded them with Nuln Oil for a little more definition. I also painted in the witch hunter's belts with black and used Leather Brown for the sash on both models. Then I added a bit more detail to the sashes with Leather Brown mixed with Averland Sunset..



8. Next there's a few more little details to pick out. I used Naggaroth Night for the beads around the exorcist's neck, Black Red for his belt, Steel Legion Drab for the item on his belt and Warplock Bronze for the medallion on his belt. I also added highlights to the skin with a mix of Beasty Brown and Ivory and painted in the straps and sole of the sandals with black.



9. The final step involves cleanup and final highlights. I used the previous base colours for the clothing, mixed with a little Ivory, to pick out some details of the clothing. I used a mix of black and Ivory to give highlights to the witch hunter's boots.



10. I also picked out his sword scabbard with black and gave it a few details with Warplock Bronze. Areas that need more definition (such as the folds in the clothing, holes in the capes, etc) can be delineated with a thin brush and some black paint



11. When this is all finished, you can paint the edge of the base with black, and then use tacky glue to apply some "moss," lichen and static grass



12. Here's the finished photos:



COMPLETED CORE CHARACTERS



AFFLICTION: COLOSSAL DARK OAK

- <https://boardgamegeek.com/thread/1914864/step-step-painting-guides-colossal-dark-oak>



1. I'm just finishing up a guide for the first few "easy" monsters, but I was excited to post this guide to painting the first big "boss" miniature.



2. The Colossal Dark Oak is painted in a similar manner as the other Dark Oaks. I started by adding the usual sand/rock texture to the base, then priming the model with the usual flat black spray paint. This model is made of a different plastic than the others, so the paint came out more shiny and tacky than before. This won't

have an effect on the end result however. I've attached the head, but not the arms as they would get in the way while the body is being painted.



3. First the base is painted with Rhinox Hide to match the others.



4. Then I used a mix of black and Dryad Bark to paint the trunk/body/head. I varied the mix a bit so that the recesses would be darker than the more prominent parts, like the head.



5. I followed this up with some Steel Legion Drab. You can use this on its own or add it to the previous mix and see how that looks. Just keep going brighter until it looks about right.



6. Then I added some Ushabti Bone to the Steel Legion Drab and drybrushed it again, then added some Screaming Skull and drybrushed another layer on. Note that I'm using the lighter mix to mainly add emphasis to the head, knees, etc.



7. The original artwork for this character had some interesting shifts in hue, so to try and capture that, I'm treating the miniature with some washes with Agrax Earthshade, Nuln Oil and even a bit of purple. The effect of the purple is pretty subtle, but I think it adds a little interest to the model and makes it look more like the original artwork.



8. After the washes dried, I used some Incubi Darkness to paint all the "leafy" areas. This is a deep teal colour, which adds a lot of depth and interest to the colour scheme than if we had just used

plain green.



9. Next I'm drybrushing those same areas with Caliban Green, then drybrushing again with a mix of Waaagh Flesh and Sand Yellow, adding more Sand Yellow to bring out the leaf texture.



10. More of the same on the leaves at the back of the model.



11. At this point the body is essentially done, so I've snapped on the arms (not glued on - I might want to move them later) and painted them exactly the same as the body...



12. ...including the washes, and the leafy bits.



13. Then highlighting the leaves as before. Since this is a very craggy model that responds well to drybrushing, I didn't really feel the need to go back and add in any detailing with black paint like I did on the others.



14. I also repainted the black edge of the base (not shown) after gluing on the basing materials. Since this is a large, forest-themed model, I tried to cram in some extra lichen and moss on the base to really emphasize that aspect.



15. And finally, we have the finished model.

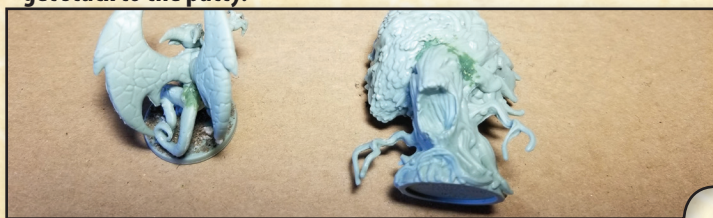


CREATURES: RESTLESS SPIRIT, GARGOYLE, RABID WOLVE, & DARK OAK

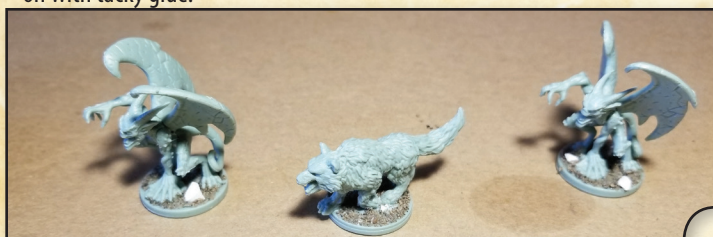
• <https://boardgamegeek.com/thread/1916844/step-step-painting-guides-first-four-monsters>



1. Let's start with some of the easier monsters. First I'm going to fix up any defects in the models. Specifically, filing off the mold lines (particularly on the wings/tail/claws on the gargoyle) and filling in any gaps, such as on the dark oaks. This is best done by mixing up some green stuff putty and then working it into the gap with a metal hook or sculpting tool. Dip the tool in water first and it won't get stuck to the putty.



2. Then I added some basing materials to the bases, just like before: chunks of plaster or rock glued on with super glue, then sand glued on with tacky glue.



3. I primed the models a bit differently than the heroes. I used flat black spray paint on the oak, wolf and gargoyle, but flat white spray paint on the restless spirit, to help give it the kind of look we're going for.



4. For the restless spirit, I mixed up a wash made from Blue Green paint from Vallejo, Citadel Lahmian Medium and water and applied it with a large brush. The Lahmian Medium helps the paint to flow better and makes it less splotchy. Add water to the mix until it's transparent enough to allow the underlying white paint to show through a bit. While this is still wet, I also added some Kantor Blue to the lower part of the model, working it in to create a transition in colour.



5. After the wash was dry, I drybrushed the figure with a mix of Blue Green and white paint. Adding increasing amounts of white paint to the mix, I drybrushed it repeatedly until the head and hands were almost completely white. The idea here is to make the extremities brighter than the recesses, which should be darker.



6. Next I used some watered-down black paint and a very thin brush to detail the eyes, nostrils, teeth and interior of the cloak. Careful attention to the facial features will really give the model a lot more character. You can also add a bit of pure white paint to the lips, nose and eyebrows to emphasize them even more. Initially I wasn't going to do anything with the base, but decided to add some Rhinox Hide to the flat part of the base to make it match the others.



7. Next I applied some Drakenhof Nightshade to the lower parts of the model and interior of the cloak to make it a little more shadowy and add definition. You can keep adding more of this wash until it looks right, or remove some (using a very dry brush) if you've added too much. I also painted the rim of the base with black to match the others.



8. Finally, when all of that was dry, I drybrushed the brown part of the base with Sand Yellow, then glued on some moss, lichen and static grass just like before.



9. The rabid wolf is another straightforward miniature to paint. I started with the usual coat of Rhinox Hide on the base, then drybrushed it with Sand Yellow.



10. Next I used a simple wet-on-wet technique to paint the entire wolf's body. Using a large brush, give the wolf a coat of black paint, then wipe off the brush. While the black is still wet, add a little white paint to the model along the upper back/head/tail. Wipe the paint off the brush again. Then use the brush to work the white paint into the black. Repeat the process with more white paint until it looks about right. The trick with this technique is to work quickly so the paint can be mixed together before it dries.



11. After this dries, you can give the wolf a very light drybrush with a little more white paint if you want to further emphasize the fur texture. Then I painted in the facial features with some black paint and a very thin brush, specifically the mouth, nose, eye sockets and inner ears. After that was dry, I painted in the interior of the mouth with Khorne Red.



12. Next I carefully picked out the teeth with a tiny brush and some Ushabti Bone paint. A few dots are really all you need to give the impression of teeth. Less is more. I also painted in the eye sockets with white.



13. After the eye sockets were dry, I painted them again with some watered-down Flash Gitz Yellow. I painted the yellow in a slightly larger area than the actual eye socket, because if the yellow bleeds out of the area a bit, it looks more like the eyes are "glowing."



14. Finally, you can touch up the edge of the base with black paint, and add a little more definition around the head/legs/tail if you like. Then I glued on some basing material just like before.



15. The dark oaks are only slightly more complicated than the wolves. This time, I used Rhinox Hide on the entire model except the leaves.



16. Here's an extra photo of the back.



17. Next I drybrushed the trunk and branches with Steel Legion Drab, applied with a large, flat brush.



18. Then I mixed some Ushabti Bone into the Steel Legion Drab and drybrushed it again, emphasizing the "face," "hands" and smaller branches. Then I add more Bone into the mix and drybrush again until I get the right amount of contrast.



19. Next I picked out all the leaves with Caliban Green.



20. Then I drybrushed the leaves with Cayman Green. Then I mixed some Sand Yellow into the green and drybrushed again, more lightly.



21. The leaves on the back of the model have a sharper texture so they respond well to drybrushing.



22. As with the other models, I used some black paint applied with a thin brush to add extra detail around the eyes/mouth. This can make the model look a lot more craggy and sinister. I also repainted in some lines in the trunk with Steel Legion Drab, adding the texture back in where there was too much bone colour.



23. Much of the base is covered by the tree's roots, but I picked out the visible parts of the base rim with black paint. Then I glued in some moss and lichen into the nooks in and around the roots.



24. The gargoyle is another fairly simple model. Predictably, it's quite grey, but I wanted to add a little more interest to its colouring, so I prepared a mix of black and Naggaroth Night (dark purple). After drybrushing the model with this, I added some white to the mix and drybrushed again. I repeated this a couple more times, and you can see the progression with this series of gargoyles.



25. Just keep adding more white until you get the effect you want, remembering to emphasize the hands, face, wingtips and other extremities. Here's a photo from the back. Note how careful drybrushing really brings out those cracks in the wings.



26. The base received the same treatment as before; Rhinox Hide drybrushed with Sand Yellow.



27. I added some detailing with black paint, inside the mouth, eye sockets and inner ears.



28. Next I picked out the teeth with white paint, carefully. Just a few dots of white are all that's necessary to give the impression of teeth. I also added white dots for the eyes, which were then painted over with Khorne Red; unfortunately they're too small to show up in the photos. I also dabbed a small amount of Khorne Red onto the fingertips of the grasping hand, to match the original artwork. I also repainted the edge of the base with black.



29. The final basing is just like the other models.



30. The gang's all here! Future guides will focus on some of the more complicated monsters.

