

# Giants in Miniature



## Painting Beowulf

A Hero of great renowned Beowulf has sailed from the pages of his epic story, and joined the *Giants in Miniature* range.

Such an epic hero deserves something a little bit special. So as well as a step by step guide in getting him ready for the tabletop, we have also included a smaller bonus set of steps for adding an atmospheric glow to Beowulf.

### 1

First of all we want to lay down our basecoats. Carefully applying the darkest version of each colour to the various sections of the miniature. It is best to start with the surfaces closest to the centre of the miniature, and closest to the body, as it's easier to touch up any little slips.

Some of the paler colours such as the skin and axe haft colours may need two thinner coats of paint to get a proper coverage, and not obscure any fine details.

Vallejo  
Gunmetal  
(Metal)

Vallejo  
Heavy Brown  
(Axes Haft/fur)

Vallejo  
Brassy Brass  
(Gold)

Vallejo Dark  
Prussian Blue  
(Trousers)

Vallejo Dark Flesh  
(Skin)

Vallejo Beasty Brown  
(Hair)

Vallejo Dark Sea Blue  
(Tabard)

Games Workshop  
Rhinoceros Hide  
(Leather)



### 2

Next up we want to apply our first layer of highlights. These are going to provide the bulk of colour for each area and be the most predominant on the miniature. Take your time applying these and focus on painting only onto the raised areas such as the tops of folds of cloth, the edges of belts and the uppermost areas of armour and skin. Leave a small amount of the basecoat colour showing around or below these highlights to add to the effect.

Vallejo Silver  
(Metal)

Vallejo Khaki  
(Axes Haft/fur)

Vallejo Brass  
(Gold)

Vallejo Blue  
(Trousers)

Vallejo Dark Basic  
Skin Tone (Skin)

Vallejo Orange Brown  
(Hair)

Vallejo Neutral Grey  
(Tabard)

Vallejo  
Chocolate Brown  
(Leather)



# PAINTING GUIDE



**3**

We can now add a second layer of highlights in the same way as the first, really focusing on those uppermost areas and sharpest edges. Those areas where the light will contact the miniature the most. You will want to use a smaller brush at this stage (a size 00 or 0 is best) to help keep those highlights nice and precise.



**4** At this stage it's good to go back and add a few extra shadows to increase the contrast and separate out each area of the miniature. Using a darker version of our basecoat colours we want to either paint into the deepest shadowed areas or gaps between each area, such as between the two leather belts. Take your time with this one and stick to that smaller Size 00 brush.

Lastly we can add some of the finer details to Beowulf like his tattoos, eyes and a few scars. These aren't essential but do add to the character. Eyes are notoriously hard to paint so a small brush and a steady hand are required. Take your time and if you don't feel up to it you can always use a small amount of a dark brown wash or ink to fill in the eye socket. From tabletop gaming distance it will still look good.



There we have it, Beowulf is all ready to be based to match In with the rest of your force, varnished and hit the tabletop.

If you want to add a bit more to the miniature however, perhaps for a display piece then take a look at how we added an atmospheric glow to Beowulf.

Heroic characters seem to regularly find themselves all alone and tracking down mighty foes in the dark. We often see films and TV programmes showing our favourite heroes stalking through the dark lit by various candles, fires and strange magical potions or artefacts. Beowulf is the perfect figure to apply these effects to as he stalks Grendel through the caves.

## GLOW

To apply an atmospheric glow to a model we want to first work out what it is that's causing the glow, and where it is in relation to the figure.

If you take a small torch or your phone light and point it at the model you can replicate the position of this external light source. You can see which areas of the model the light hits and which stay in shadow. If you take a picture of this then you can keep it as reference for this and future projects.

Once you have worked out what and where the light source is coming from we can start to apply this to the model. We will be using multiple layers of glazes to achieve this affect.

Broadly speaking a glaze is a heavily diluted, transparent layer of paint that allows you to see the layer underneath. They can be layered many times to create smooth blended colours and to alter the tone/ saturation of the layer underneath.

To make a glaze take your paint and an equal mix of glaze medium and water, and dilute it to a rough ratio of 4:1 water/medium to paint.

Paints used:

- Vallejo Magenta
- Vallejo Transparent Red

1

Now we have our glaze mixed, apply a thin layer to the areas of the model that will be touched by the atmospheric glow effect. Be careful not to let this paint pool or run off onto other parts of the miniature. Less is more with this and you can always apply another layer.



2

We now want to add another layer of this mixture until we can just see the original paint colour underneath. Make sure each layer is properly dry before applying the next.

We will also now add a small amount of red to the mix (and dilute again as necessary) and paint this inside the area covered by the previous layers. This will mimic the intensity of the light getting stronger as it gets closer to the source. This will also need at least one layer to get the full effect.



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## 3

Finally we want to apply a red glaze to the innermost areas of the previous layer and closest to where the source of this glow will be. Keep the dilution levels the same for this as it's the colour change and amount of layers that will give you the effect.

