

Painting Late War Canadians

By Chris Hindmarsh

The method we'll be using to paint our Canadian miniatures in this guide relies on the use of translucent paints and glazes over a zenithal undercoat. With this technique we're hoping to get a sense of light falling on the miniature to create contrast that will make our infantry pop on the gaming table.

In this guide you'll notice I mix a lot of colours. Often this is simply because I'm trying to achieve a certain shade but I don't have the perfect paint on hand. Don't worry if you don't have the same paints as me. There are usually many different ways to achieve the same colour, so I encourage you to experiment with what you already have to get a similar shade.

We'll be using a resin 3D-printed Canadian rifleman from RKX Miniatures as our example.

In this guide I will abbreviate the following miniature paint brands:

- AP = The Army Painter
- AK = AK Interactive Acrylics



Step 1: Undercoating



The first step after cleaning your miniature is to prime it. I use a dark brown primer through the airbrush, but a rattle can will work just as well.

We follow that up with a zenithal highlight of white acrylic ink (I use Liquitex Titanium White) through the airbrush. This highlight is delivered mostly from above the model, aiming to simulate the way sunlight falls on the upper surfaces of the model and leaves shadows in other areas. We'll take our time with this, building up the ink layer slowly, so the surfaces that would reflect the most sunlight are more intensely white.



After the initial zenithal highlight is complete (and after the fragile ink layers have had a couple of hours to fully cure) we thin down a pure white paint with water and apply it to the parts of the miniature that we want to be the brightest.



Step 2: Basecoating

Now that we have our light volumes sketched in, it's time to add some colour! For most of the basecoats I use translucent paints to allow some of our light sketch to show through. I mostly use AP Speedpaints, but feel free to experiment with other brands like Citadel Contrast and Vallejo Xpress Paints.



The boots are painted with AP Grim Black Speedpaint.

The leather jerkin is painted with a mix of AP Speedpaints: 2 parts Hardened Leather, 1 part Dark Wood, 1 part Speedpaint Medium.

Optional extra: the shadows can be further darkened and defined with a glaze of the above mixture with added Dark Wood and Speedpaint Medium

The helmet is painted with a mix of AP Speedpaints: 2 parts Camo Cloak, 2 parts Dark Wood, 1 part Speedpaint Medium.

The uniform is painted with a mix of AP Speedpaints: approximately 3 parts Camo Cloak, 2 parts Dark Wood, 1 part Sand Golem, 2 parts Speedpaint Medium.



Optional extra: darken the shadows with a glaze of the above mixture with added AP Speedpaint Absolution Green and Speedpaint Medium.

The scarf and water bottle are painted with a mix of AP Speedpaints: 2 parts Pallid Bone, 1 part Dark Wood.

The rifle furniture and entrenching tool handle are painted with AP Speedpaint Hardened Leather.

Webbing and gaiters are painted with mix of AP Speedpaints: 2 parts Pallid Bone, 1 part Gravelord Grey.

Metallics are first painted with a dark silver. I use Vallejo Metal Color Dark Aluminium. This is followed by a wash of AP Speedpaint Gravelord Grey (or Grim Black if you prefer a darker metal)

Optional extra: AP Speedpaint Gravelord Grey can be applied into certain recesses to create deeper shadows in order to separate different elements of the miniature, such as separating the webbing from the uniform or jerkin.

Step 3: Highlighting

I usually apply highlights as a glaze in two to three layers, building up the intensity of the colour toward the points that would catch the most light. Generally I use highlight colours that are warmer (ie more yellow or pink) than the base layers to give some interesting tonal variation and create more depth by differentiating the warmer highlights from the cooler shadows.



The uniform is highlighted with AK Ochre Yellow mixed with a small amount of AK Light Green, diluted with roughly an equal amount of AP Speedpaint Medium and a small amount of water. As mentioned above, this highlight is applied as thin glazes, focusing on surfaces facing upward and the tops of folds. For sharper and brighter final highlights, a little AK Ice Yellow can be added to the above mixture.

The leather jerkin and rifle furniture are highlighted with AK Ochre Yellow thinned with a roughly equal amount of AP Speedpaint Medium and a little water. As with the uniform, AK Ice Yellow can be added to the mixture for final highlights if desired.



The webbing is highlighted with AK Ice Yellow thinned with a roughly equal amount of AP Speedpaint Medium and a little water.

Metallic areas can be highlighted with a small amount of the original silver colour applied just to the uppermost points.



Step 4: Skin

Let's pay a little more attention to the skin since it is an area that the viewer's eye will naturally be drawn to.



The skin is first painted a warm off-white. I used AP Mummy Robes in a couple of thin coats. A layer of Citadel Contrast Guilliman Flesh thinned 2:1 with Contrast medium is then applied.

Citadel Carouburg Crimson wash can be thinned with Contrast Medium or Speedpaint Medium and applied as a thin glaze around the eye sockets, the lower lip, and the cheeks below the cheekbones. It can also be applied as a shadow colour where the hands meet the sleeves or places where blood vessels are closer to the skin, such as the tip of the nose and the knuckles.

Using a pale flesh colour (I mix AP Elf Flesh with AP Mummy Robes) we can highlight the cheekbones, nose, chin, ears, knuckles, etc.



Using thinned-down off-white (I use AP Mummy Robes) and a brush with a fine point, we can draw a horizontal line across each of the eyes. If we screw up, we can erase the paint with a clean damp brush if we're quick enough.

To draw in the pupils, we use a thinned down off-black (such as AP Necromancer Cloak or AK Rubber Black) and carefully draw a vertical line into each eye. I find it helps to start at the top of the eyeball and draw the paint down. Again, we may be able to erase mistakes with a clean damp brush if we're quick enough.

To create a five o'clock shadow, we can apply a thin glaze of Citadel Contrast Gryphcharger Grey to the lower jaw.

As a final step, we apply a thin glaze of Citadel Reikland Fleshshade in select locations to enhance the shadows.

Step 5: Finishing Touches



We can now paint the divisional patches and regimental shoulder titles for whichever unit we're representing. Our example figure will represent a soldier from the Highland Light Infantry of Canada, 3rd Canadian Infantry Division.

To protect our hard work, we hit the miniature with some varnish (I use AK Ultra Matte varnish through an airbrush), pop a base on it, and we're done! It's time for this brave Canuck to join the rest of his platoon.

