



Above. The Necromancer raises the dead!

PAINTING FROSTGRAVE NECROMANCERS

“Necromancers study the magic associated with death, as well as the creation and control of undead creatures such as zombies and animated skeletons. They generally wear dark colours (most commonly black) and tend to have a sickly, unhealthy appearance. While Necromancers are not necessarily evil, there are few that have delved deeply into this school of magic without giving in to its corrupting influence.”

PREPARATION

The first task with any model is to have a good look at it, see what you are going to have to do to it. Try to imagine the whole model finished in your desired colour scheme. Mike Owen’s models are a great start, complete with lots of appropriate detail and feel. I then turned to the fantastic illustrations in the **FROSTGRAVE** book by Dmitry Burmak and used them as my guide, as the sculptors had done. For the Apprentice I extrapolated a bit, following the colours of the Wizard and adapting them to the different model.

CLEANING

I was lucky to be working with the Resin master casts and they needed very little work. Using a scalpel and

needle files I removed the visible mould lines – these are the thin lines that run around the model, hardly any on this model. Scrap the knife blade carefully along the mould line, holding the blade at roughly ninety degrees to the surface. Finish off the scraped surface with a small fine file to ensure that the area is all nice and smooth. As a final word on preparing models, please be careful when using any sharp modelling tools.

UNDERCOATING

Undercoating is essential as it provides a consistent surface on which to apply the next coats of paint, and it shows up the detail on a model much more clearly than shiny bare metal. It’s not so bad with resin models, depending on the colour of the resin, but they should still be undercoated.

PAINTING

The painting follows my well known method of working from dark to light shaded form a black undercoat. This three, four or more colour painting method uses successive tones of colour (shade, middle and light) which are added to the model in layers, working up from dark to light, creating a bold three-dimensional effect of shadows and highlights, the layers of colour giving greater depth and contrast to the model.

THE PAINT

I used Army Painter paints to paint the Necromancers, mixing up colours to suit my style and preferences. They provide an adequate range of colours for almost all needs, but you will often need to mix colours to get the desired results. The amount of paint you squeeze out to use is harder to judge, I usually mix up more than I need, which better than not having enough.

Lastly don't get too much paint on your brush, less than a third of the way up the hairs on the brush in the paint is plenty, never dip the brush all the way up to the metal ferrule, or you will ruin that brush and your painting.

THE EYES

These models have well defined eyes. I paint the eyes first so I can get them right before doing the rest of the model, as if the eyes are not good it will spoil the rest of the paint job! If you are not confident about painting eyes leave them unpainted, it will look fine.

The whites of the eyes are in AP-WP1102 - Matt White, no prizes, I painted the in with a Army Painter Masterclass Kolinsky Brush. Follow the detail on the model, and don't worry if you don't get it quite right



because you can always neaten up the white with some AP-WP1101 - Matt Black. Then I painted in the iris, just a dot using the same brush, with AP-WP1101 - Matt Black for the Wizard and Dark Blue AP-WP1116 - Deep Blue, for the Apprentice. Make sure the position of the iris in each eye match, best not to make them crossed eyed!

FLESH

Probably the most important part of the models. Before painting I thinned the paint slightly with an acrylic thinner, with also help to release any trapped air bubbles in the paint. I painted this all over the flesh areas, taking extra care around the eyes, and leaving a tiny bit of black showing between the fingers and between lips, I always do all these hard bits first and then fill in the rest. I applied this with a Army Painter Masterclass Kolinsky Brush. Then successive layers go over this forming the shaded effect. Pay particular attention to the nose and to delineate the fingers and knuckles.

1. Pure AP-WP1120 - Monster Brown goes all over the flesh.
2. Then AP-WP1120 - Monster Brown mixed with AP-WP1102 - Matt White.
3. Then more AP-WP1102 - Matt White.
4. And more AP-WP1102 - Matt White.
5. And still more AP-WP1102 - Matt White.
6. Plus a tiny bit of AP-WP1104 - Pure Red (for the lips and eyes rims).

This flesh colour still gives him a cold and clammy look, while still being different enough from the bone colour of the skeletons he might well raise.



GREY FUR TRIM

1. AP-WP1101 - Matt Black mixed with AP-WP1113 - Electric Blue
2. plus AP-WP1102 - Matt White
3. plus more AP-WP1102 - Matt White
4. plus more AP-WP1102 - Matt White

DARK RED WRAPPING AROUND SPEAR SHAFT AND APPRENTICE'S STAFF

1. AP-WP1142 - Chaotic Red
2. AP-WP1142 - Chaotic Red plus AP-WP1102 - Matt White
3. plus more AP-WP1102 - Matt White
4. plus more AP-WP1102 - Matt White

APPRENTICE'S WOODEN STAFF AND CLUB

1. AP-WP1124 - Oak Brown plus AP-WP1122 - Fur Brown
2. AP-WP1124 - Oak Brown plus AP-WP1122 - Fur Brown plus AP-WP1121 - Desert Yellow
3. plus AP-WP1121 - Desert Yellow
4. plus AP-WP1102 - Matt White

GREY TUNIC, HAIR, TROUSERS

1. AP-WP1118 - Uniform Grey mixed with AP-WP1101 - Matt Black
2. Then pure AP-WP1118 - Uniform Grey
3. AP-WP1118 - Uniform Grey mixed with AP-WP1102 - Matt White
4. Then mix in more AP-WP1102 - Matt White

BLACK COAT, TUNIC, SCARF

1. AP-WP1101 - Matt Black mixed with AP-WP1128 - Alien Purple
2. plus AP-WP1128 - Alien Purple and AP-WP1102 - Matt White
3. plus more AP-WP1102 - Matt White
4. and lastly more AP-WP1102 - Matt White

BLACK EDGE DETAILS, VAMBRACES, HANDLE OF SCYTHE, SPEAR SHAFT

1. AP-WP1101 - Matt Black mixed with AP-WP1125 - Skeleton Bone
2. plus AP-WP1125 - Skeleton Bone
3. plus more AP-WP1125 - Skeleton Bone
4. and more AP-WP1125 - Skeleton Bone



BLUE JEWEL ON THE SPEAR HEAD

1. AP-WP1115 - Ultramarine Blue
2. AP-WP1115 - Ultramarine Blue plus
AP-WP1102 - Matt White
3. plus more AP-WP1102 - Matt White
4. plus more AP-WP1102 - Matt White
5. final tiny highlight of pure
AP-WP1102 - Matt White

SKULL AND BONES

1. AP-WP1125 - Skeleton Bone mixed with
AP-WP1122 - Fur Brown
2. pure AP-WP1125 - Skeleton Bone
3. AP-WP1125 - Skeleton Bone plus
AP-WP1102 - Matt White
4. plus more AP-WP1102 - Matt White

APPRENTICE'S APRON

1. AP-WP1124 - Oak Brown plus
AP-WP1122 - Fur Brown
2. plus AP-WP1102 - Matt White
3. plus AP-WP1102 - Matt White
4. plus AP-WP1102 - Matt White





BLOOD ON THE APPRENTICE'S APRON

1. pure AP-WP1104 - Pure Red

RAM'S HORNS

1. AP-WP1120 - Monster Brown plus AP-WP1101 - Matt Black
2. plus AP-WP1102 - Matt White
3. plus AP-WP1102 - Matt White
4. plus AP-WP1102 - Matt White

METALWORK

1. AP-WP1131 - Gun Metal
2. AP-WP1136 - Dark Tone Ink
3. AP-WP1130 - Plate Mail Metal
4. AP-WP1129 - Shining Silver

Bases

For all the Frostgrave models I decided to do a very minimal base, a stone paving trompe l'oeil effect. The key to the trompe l'oeil effect is to decide where the light is coming from and highlight accordingly. For example, gradually building up the highlights on the left and back side of the stones, till a 3D effect is





produced. The final highlight goes on just the very edges of the sides you have chosen on the fake stones on the paving. It's time consuming, but is worth a go.

STONE

1. AP-WP1118 - Uniform Grey mixed with AP-WP1101 - Matt Black

2. Then pure AP-WP1118 - Uniform Grey
3. AP-WP1118 - Uniform Grey mixed with AP-WP1102 - Matt White
4. The mix in more AP-WP1102 - Matt White
5. More AP-WP1102 - Matt White for a final highlight

Next the Enchanter



