Craftforge — Activity Book

A Spark & Anvil activity book — puzzles, questions, and fun from Craftforge.

Write in the book, circle your answers, and check the Answer Key at the back.

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1. Color Theory

Circle the correct answer

1. What are the three primary colors in traditional color theory?
(A) Black, white, and gray (B) Orange, green, and purple (C) Red, green, and blue (D) Red, yellow, and blue

2. Which two primary colors mix to make orange?
(A) Blue and yellow (B) Red and blue (C) Red and yellow (D) Yellow and green

3. What does the 'H' in HSB stand for?
(A) Haze (B) Hue (C) Highlight (D) Hardness

4. What does 'saturation' describe in a color?
(A) How warm or cool the color is (B) How light or dark the color is (C) How shiny the color is (D) How pure or intense the color is

5. What does 'brightness' (or value) measure in a color?
(A) How light or dark the color is (B) How thick the paint is (C) How pure the color is (D) How warm or cool the color is

6. Which two colors mix to make green?
(A) Red and blue (B) Red and yellow (C) Yellow and blue (D) White and yellow

Write the answer

7. What is a 'tint' in painting?
Answer: _____

8. What is a 'shade' in painting?
Answer: _____

9. Which color is opposite red on the color wheel?
Answer: _____

10. What is a 'tone' in color mixing?
Answer: _____

Match each question to its answer

1. Why do painters mix complementary colors to make a more realistic shadow? →
2. Which color is considered 'warm'? →
3. Which color is considered 'cool'? →
4. What happens to a color's saturation when you add gray to it? →
5. What is the secondary color made from red and blue? →

(A) Blue
(B) Mixing complements creates rich neutral grays and browns instead of using pure black
(C) Purple
(D) Orange
(E) The saturation decreases

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2. Brush Techniques

Circle the correct answer

11. What is a 'basecoat' in miniature painting?
(A) A type of brush (B) The first solid layer of color applied over primer (C) The final glossy varnish (D) A thinning medium

12. What is 'drybrushing'?
(A) Soaking the brush in water before painting (B) Painting with a completely dry brush and no paint (C) Using a wet brush with thinned paint (D) Wiping most paint off the brush then lightly stroking raised surfaces to catch highlights

13. Why do painters thin acrylic paint with water or medium before basecoating?
(A) Thinned paint flows smoothly and avoids covering fine details with thick brush strokes (B) Thinned paint makes colors brighter (C) Thick paint always dries faster (D) Thinning prevents the paint from sticking

14. What is a 'wash' technique?
(A) Repainting a miniature from scratch (B) Applying very thin paint that flows into recesses to create shadows (C) Cleaning brushes in water (D) Sealing the finished mini

15. Why should you load only the tip of the brush when painting details?
(A) It is faster to clean (B) Paint loaded only on the tip gives precise control and avoids flooding small areas (C) It is the only way to use a brush (D) It dries the paint faster

16. What does it mean when paint 'pools' in unwanted places?
(A) The brush is too small (B) Paint becomes brighter (C) Excess thinned paint collects in low spots and dries unevenly (D) The paint dries instantly

Write the answer

17. What is 'layering' in miniature painting?
Answer: _____

18. Why is it important to let each layer dry before adding the next?
Answer: _____

19. What is the purpose of priming before basecoating?
Answer: _____

20. Why is a damp (not wet, not dry) brush often best for blending?
Answer: _____

Match each question to its answer

1. What is 'edge highlighting'? →
2. What happens if the brush is loaded with paint that is too thick? →
3. Why should drybrushing be done with a light touch? →
4. What is 'glazing' in painting? →
5. Which brush size is best suited for painting tiny details like eyes? →

(A) Paint goes on lumpy, hides details, and dries with visible brush strokes
(B) Applying very transparent layers of paint to subtly shift the color underneath
(C) A very small brush such as a size 0 or 00 with a sharp point
(D) Pressing hard pushes color into recesses, ruining the highlight-only effect
(E) Painting a fine bright line along the most exposed edges of a model

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3. Paint Materials

Circle the correct answer

21. What are the three main components of acrylic paint?
(A) Glue, glitter, and water (B) Pigment, binder, and water (vehicle) (C) Oil, wax, and pigment (D) Plastic, sugar, and ink

22. What is the role of the 'binder' in paint?
(A) It holds pigment particles together and glues them to the painted surface (B) It makes the paint smell nice (C) It causes the paint to be poisonous (D) It changes the color over time

23. What is 'pigment' in paint?
(A) The plastic case of the paint bottle (B) Water added to thin paint (C) Air bubbles that make paint dry (D) Tiny solid particles that give paint its color

24. Why does acrylic paint dry by evaporation rather than chemical reaction?
(A) The water carrier evaporates into the air, leaving the binder and pigment behind (B) Bacteria eat the water out (C) It mixes with oxygen and burns (D) The paint freezes solid

25. What is 'opacity' in paint?
(A) How fast the paint dries (B) How shiny the paint looks (C) How thick the bottle is (D) How well the paint hides what is underneath

26. Why are white and yellow paints often less opaque than red or blue?
(A) The pigment particles in many whites and yellows scatter light less effectively, so more coats are needed (B) They contain water (C) They cost less (D) They are mixed with sugar

Write the answer

27. What does 'flow improver' do to acrylic paint?
Answer: _____

28. Why does acrylic paint feel rubbery to the touch when fully cured?
Answer: _____

29. What is the difference between 'matte', 'satin', and 'gloss' paint finishes?
Answer: _____

30. What happens chemically when acrylic paint 'cures'?
Answer: _____

Match each question to its answer

1. Why is it important not to leave paint bottles open for long periods? →
2. What is 'retarder' as a paint medium? →
3. Why might temperature affect how acrylic paint behaves? →
4. What is 'pigment load'? →
5. Why are metallic paints often grittier than regular acrylics? →

(A) How much pigment is in a paint relative to the binder and water
(B) An additive that slows acrylic paint's drying time so painters can blend longer
(C) Air evaporates water out of the paint, thickening it and eventually drying it solid
(D) They contain flat metallic flake particles that are larger than ground pigment
(E) Heat speeds evaporation (faster drying); cold slows it and can cause clumping or poor adhesion

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4. Painting Workflow

Circle the correct answer

31. In a typical miniature painting workflow, which step comes FIRST?
(A) Applying varnish (B) Drybrushing highlights (C) Priming the model (D) Painting eye details

32. Why do most painters work from the inside out and bottom up on a miniature?
(A) Inner areas dry faster (B) Outer layers cover small mistakes on inner areas, and bottom-up paint flow keeps detail clean (C) It saves paint (D) There is no real reason; it's random

33. What is 'zenithal priming'?
(A) A drybrush technique (B) A method of cleaning brushes (C) Spraying white primer from above over a black base coat to pre-shade the model (D) Sealing the model with gloss varnish

34. Why might a painter apply a wash AFTER basecoating but BEFORE highlighting?
(A) Washes are useless after basecoat (B) Washes only work over highlights (C) The wash deepens shadows, then highlights can be placed strategically against that defined contrast (D) Highlights can't be added after a wash

35. What is 'slapchop' painting style?
(A) Zenithal prime, contrast-style wash over the whole model, then drybrush highlights — a fast pipeline (B) Mixing all colors at once (C) Painting only with the side of the hand (D) A type of varnish

36. Why do painters typically save metallic paints for late in the workflow?
(A) Metallics have to be last by law (B) Metallics are toxic (C) Metallics can flake into other paints during work, and they often need their own shading and highlighting after (D) Metallics dry faster than other paints

Write the answer

37. In layered painting, which is typically painted FIRST: a base color or the deepest shadow tone?
Answer: _____

38. Why is letting paint cure between major stages (basecoat to wash to highlight) helpful?
Answer: _____

39. What is 'two-thin-coats' a reference to in miniature painting?
Answer: _____

40. Which step usually comes LAST in a full painting workflow?
Answer: _____

Match each question to its answer

1. Why is it important to plan a color scheme BEFORE starting to paint? →
2. How does painting in 'sub-assemblies' help workflow? →
3. What is 'object source lighting' (OSL)? →
4. In what order does a painter typically place wash, basecoat, and highlight? →
5. Why might a painter touch up the basecoat after applying a wash? →

(A) Painting parts (like a rider and horse separately) before glue-up gives access to hidden areas
(B) Painting as if a light source on the model (like a glowing sword) is lighting nearby areas
(C) Basecoat, then wash, then highlight
(D) Washes pool unevenly, leaving stains on raised areas that need to be cleaned up with the base color
(E) Choices made early (skin tone, armor color) affect every later step, and changes mid-paint are slow and messy

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5. Surface Preparation

Circle the correct answer

41. Why is it important to wash a plastic miniature before priming?
(A) Washing strengthens the plastic (B) Factory mold release agents prevent paint from sticking properly (C) Soap changes the color of plastic (D) Plastic absorbs water and needs hydrating

42. What is 'flash' on a miniature?
(A) A bright reflection on the surface (B) A primer brand (C) Paint that dried too fast (D) Thin excess plastic or resin between mold halves that needs to be trimmed

43. What is a 'mold line', and why is it removed before priming?
(A) A varnish defect (B) A visible seam where the two halves of a mold met; smoothing it before priming prevents an ugly painted ridge (C) A line you draw to plan colors (D) A type of brush stroke

44. Why should models be fully dry before applying primer?
(A) Wet models dry too fast (B) Water turns primer green (C) Trapped water can cause primer to bead, peel, or trap moisture under the paint film (D) Water makes paint stronger

45. What is the best general distance to spray primer from a miniature?
(A) Just a few millimeters away for thick coverage (B) About 15-30 cm (6-12 inches), in light passes (C) Across the room for maximum coverage (D) Touching the can to the model

46. Why is 'shake the can well' especially important for spray primer?
(A) Shaking warms the can (B) Shaking is not actually important (C) Shaking changes the color (D) Primer pigment settles at the bottom; without thorough mixing, early sprays are thin clear propellant

Write the answer

47. Which primer color is generally easiest for painters NEW to layering?
Answer: _____

48. Why might a painter choose BLACK primer for a darkly armored model?
Answer: _____

49. Why might a painter choose WHITE primer for a bright color scheme?
Answer: _____

50. What can happen if primer is applied too thickly?
Answer: _____

Match each question to its answer

1. Why is brush-on primer sometimes preferred over spray primer? →
2. Why does priming in very humid weather often go wrong? →
3. What does 'tooth' on a primed surface mean for painting? →
4. Why is it bad to use household spray paint instead of dedicated miniature primer? →
5. What is the consequence of skipping priming entirely? →

(A) Household sprays often have larger pigment particles and chemistries that hide detail and don't accept hobby paints well
(B) Paint chips off easily, basecoats look streaky, and bright colors lose vibrancy
(C) Brush-on works without ventilation, no propellant, and gives more control on small areas
(D) Microscopic texture that gives paint grip; without it, paint can slide or chip off
(E) Water vapor mixes with the spray, causing a chalky 'frosted' or rough finish

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6. Detail Work

Circle the correct answer

51. Why is a sharp brush point essential for freehand pattern work?
(A) Pattern work is the same with any brush (B) Sharp brushes are tradition only (C) A sharp point places single thin lines precisely; a blunt brush blurs every stroke (D) Blunt brushes hold more paint

52. What is 'freehand painting' in miniatures?
(A) Painting only the base (B) Painting with the wrong hand (C) Painting detailed designs or patterns directly onto a model with no decal or stencil (D) Mass-producing identical patterns with stamps

53. Why is it useful to sketch a pattern with a light pencil or watered-down paint before committing?
(A) Sketches add weight to the model (B) A faint guide lets the painter adjust placement and proportions before laying down the final color (C) Pencil glows under varnish (D) Pre-sketching is forbidden

54. Which technique helps keep a series of identical patterns evenly spaced?
(A) Lightly mark out reference points or anchor lines before painting (B) Spacing is impossible to control (C) Always painting from memory (D) Painting fast so each looks different

55. Why is a steady hand more important than speed during detail work?
(A) Tremor doesn't matter at small scale (B) Speed always equals quality (C) Tremor blurs lines instantly, while patient slow strokes stay precise (D) Detail brushes work themselves

56. What is the role of contrast in making a pattern visible at tabletop distance?
(A) Contrast is only useful in primers (B) High value contrast between pattern and background lets the pattern read from a normal viewing distance (C) Contrast hides patterns (D) Patterns work best with no contrast

Write the answer

57. Why are patterns typically painted AFTER basecoats and washes but BEFORE final highlights?
Answer: _____

58. Why is good lighting at the workspace essential for fine detail?
Answer: _____

59. What is the purpose of a magnifying visor or lamp during detail work?
Answer: _____

60. Why is it good to test a pattern on a scrap or backside before committing to the visible area?
Answer: _____

Match each question to its answer

1. Which paint consistency is generally best for thin freehand lines? →
2. What is 'OSL' (object source lighting) in pattern work? →
3. Why does painting tiny pupils benefit from a 'paint and forget' rule? →
4. Why is symmetry important in heraldic patterns? →
5. Why should freehand patterns flow with the curvature of the model's surface? →

(A) Over-fussing pupils makes them grow larger and look googly; placing them once and stopping protects realism
(B) Heraldry follows strict design rules where left/right mirror symmetry signals correctness and clan identity
(C) Painting the glow of an in-model light source (like a glowing rune) onto surfaces around it
(D) Slightly thinner than basecoat consistency, with a sharp brush tip
(E) Patterns that ignore the underlying form look like decals stuck on, not painted designs

7. Color Composition

Circle the correct answer

61. What is 'color harmony' in composition?
(A) A pleasing relationship between the colors of a piece, often built from color-wheel relationships (B) Painting in black and white only (C) Mixing every color together (D) Using only one color

62. What is a 'triadic' color scheme?
(A) Three colors evenly spaced around the color wheel (B) All colors next to each other (C) Three random colors (D) Two colors on opposite sides of the wheel

63. What is a 'split-complementary' color scheme?
(A) All complementary colors at once (B) Three random colors (C) One main color plus the two colors adjacent to its complement (D) Two adjacent colors only

64. How does the 70-25-5 (or 60-30-10) ratio guide painting composition?
(A) Roughly 70% one dominant color, 25% secondary color, 5% accent — proportions that read as balanced (B) Use one color only (C) More accent than dominant (D) All colors must be exactly equal

65. Why do high-contrast color choices draw the viewer's eye?
(A) Eyes ignore contrast (B) Low contrast wins attention (C) The human eye is wired to notice contrast first, so it lands on the highest-contrast feature (D) Contrast is invisible

66. What is a 'focal point' in a painted miniature?
(A) The base only (B) The area the painter wants the viewer to look at first — usually the face or a unique weapon (C) Every area is a focal point (D) The cape only

Write the answer

67. Why does painting EVERY area with full saturation create a worse-looking model?
Answer: _____

68. What is the role of NEUTRAL colors in a color composition?
Answer: _____

69. Why are warm colors often used for focal points and cool colors for background/recessed areas?
Answer: _____

70. What is 'atmospheric perspective' in color use?
Answer: _____

Match each question to its answer

1. Why might a painter intentionally desaturate (mute) some colors on a model? →
2. Why is it useful to paint a 'rim' of cool color where a warm-colored model meets the base? →
3. Why is BLACK and WHITE alone (a monochrome value study) useful in color composition planning? →
4. How does color temperature affect the perceived 'mood' of a model? →
5. What is an 'accent color', and what is its role? →

(A) Cool rim color suggests reflected ambient light and grounds the model in its setting
(B) It reveals whether value contrast carries the composition, regardless of color choice
(C) Slight desaturation creates a realistic look and prevents the model from looking like a cartoon
(D) A small amount of a contrasting color used sparingly to pull the eye to a feature
(E) Warm-dominant models feel energetic, friendly, or aggressive; cool-dominant feel calm, cold, or mysterious

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8. Finishes and Display

Circle the correct answer

71. What is the main purpose of varnish on a finished miniature?
(A) To make the model heavier (B) To protect the paint from chips, scuffs, and handling damage (C) To add color to the model (D) To remove paint quickly

72. What is the difference between MATTE and GLOSS varnish?
(A) Matte has no shine; gloss is highly reflective (B) Matte adds color; gloss removes it (C) They are the same product (D) Only gloss protects the paint

73. Why is matte varnish typically preferred for army-quality painted miniatures?
(A) Matte hides shiny patches and looks more natural on most painted detail (B) Matte makes paint stronger than gloss (C) Gloss is illegal on miniatures (D) Gloss varnish dries slower

74. Why might a painter use a coat of GLOSS varnish before a final coat of MATTE?
(A) Painters don't do this (B) Gloss is needed to fix the matte (C) Gloss provides stronger physical protection; the matte coat on top gives the desired finish (D) Two coats wear off faster

75. Why is it important to apply varnish in light even coats?
(A) Thick varnish always looks better (B) One thick coat saves time and is best (C) Thick varnish can pool, dry uneven, frost matte areas, or 'fog' the paint (D) Thin coats waste varnish

76. What is 'frosting' on a matte-varnished miniature?
(A) A chalky white haze that forms when matte varnish dries badly, often in humid conditions (B) Snow on the base (C) Glitter on the model (D) A successful finish

Write the answer

77. Why should varnish only be applied to fully cured paint?
Answer: _____

78. Why is good ventilation important when applying spray varnish?
Answer: _____

79. Why might a brush-on varnish be chosen over a spray?
Answer: _____

80. Why is selective glossing useful AFTER an overall matte coat?
Answer: _____

Match each question to its answer

1. Why is varnish more important on miniatures that are PLAYED with often than on display-only pieces? →
2. Why is varnish OVER metallic paints sometimes risky? →
3. What is the purpose of a 'sealing' varnish vs. a 'finishing' varnish? →
4. Why is varnish typically applied to the FULL model, not just exposed paint? →
5. Why should varnish NOT be applied in very cold or very hot conditions? →

(A) Frequent handling causes far more wear; varnish protects the paint from gradual chipping and oil damage
(B) Heavy varnish can dull metallic shine; a light coat is usually safer than a thick coat
(C) Extreme temperatures cause varnish to dry unevenly, frost, or fail to bond properly
(D) A sealer locks in paint structurally; a finisher provides the desired matte/satin/gloss look

(E) Inconsistent varnish creates visible sheen differences and partial protection

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9. Metallic Effects And Lighting

Circle the correct answer

81. What is the role of the 'binder' in paint?
(A) It holds pigment particles together and glues them to the painted surface (B) It changes the color over time (C) It makes the paint smell nice (D) It causes the paint to be poisonous

82. Why should varnish wait until every other layer is fully cured (24+ hours)?
(A) Spraying varnish on undercured paint can crack the film or cause cloudy patches (B) Varnish dries the model in seconds (C) Varnish only works on wet paint (D) Varnish makes paint dry slower

83. What can happen if primer is applied too thickly?
(A) The primer becomes brighter (B) Fine sculpted details get filled in and lost under the primer layer (C) The model grows heavier (D) Primer turns into varnish

84. Why is keeping a brush DIRTY (paint dried into ferrule) the most common cause of brush damage?
(A) Dry paint helps brushes (B) Dirty brushes paint better (C) Dried paint splays the bristles, ruining the point used for fine detail (D) Cleaning brushes is unimportant

85. What is the recommended order for painting eye details on a face?
(A) Paint the iris first, then black around it (B) Paint a black slit, then a small colored dot of the iris/sclera color, then refine until the eye looks right (C) Paint everything in one solid color (D) Paint the eye white first, then forget the pupil

86. Why should you load only the tip of the brush when painting details?
(A) It is the only way to use a brush (B) Paint loaded only on the tip gives precise control and avoids flooding small areas (C) It is faster to clean (D) It dries the paint faster

Write the answer

87. Why is it useful to sketch a pattern with a light pencil or watered-down paint before committing?
Answer: _____

88. What is the term for colors that are next to each other on the color wheel?
Answer: _____

89. Why is testing varnish on a SCRAP or unwanted area essential before spraying a finished model?
Answer: _____

90. What is the result of stippling paint with a brush?
Answer: _____

Match each question to its answer

1. Which combination prepares a model BEST for an army-quality paint job? →
2. What does 'tooth' on a primed surface mean for painting? →
3. What is the secondary color made from red and blue? →
4. Why might primer pool in deep recesses during spraying? →
5. Why is patience especially important when painting a large pattern? →

(A) Microscopic texture that gives paint grip; without it, paint can slide or chip off
(B) Rushing leads to fatigue and tremor; large patterns require many consecutive accurate strokes
(C) Purple
(D) Wash, dry, remove mold lines, prime with a thin even coat in good conditions
(E) Too much primer hits the model and runs into low points, drying as filled-in pools

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10. Weathering And Texture Techniques

Circle the correct answer

91. Why is letting paint cure between major stages (basecoat to wash to highlight) helpful?
(A) Cured paint glows in the dark (B) Fully cured paint resists being lifted by the next layer's thinner or pressure (C) It changes the color completely (D) It makes the paint smell better

92. Why are patterns typically painted AFTER basecoats and washes but BEFORE final highlights?
(A) Pattern position doesn't matter (B) Patterns always come first (C) Patterns need a clean basecoat to sit on but should still be glazed and edge-highlighted to match the rest of the model (D) Patterns are always last

93. Why is testing the model at tabletop viewing distance important during painting?
(A) Composition decisions invisible up close can dominate at arm's length, and vice versa (B) All models look the same at any distance (C) Distance doesn't matter (D) Up close is the only valid view

94. What is the consequence of skipping priming entirely?
(A) Nothing — primer is unnecessary (B) Paint chips off easily, basecoats look streaky, and bright colors lose vibrancy (C) Paint adheres better without primer (D) The model becomes shinier

95. Why do some paints separate (with clear liquid on top) when sitting unused?
(A) The bottle is broken (B) Pigment particles slowly settle while the lighter binder and water rise (C) Air gets in and changes color (D) Pigment burns away

96. Why might primer pool in deep recesses during spraying?
(A) Primer has no mass (B) Primer always avoids recesses (C) Too much primer hits the model and runs into low points, drying as filled-in pools (D) Recesses pull primer chemically

Write the answer

97. Why might a painter intentionally desaturate (mute) some colors on a model?
Answer: _____

98. Why is it good practice to step away from a miniature periodically during painting?
Answer: _____

99. If a painter's first basecoat looks streaky and patchy, what should they do?
Answer: _____

100. Why are white and yellow paints often less opaque than red or blue?
Answer: _____

Match each question to its answer

1. How does symmetry affect color composition on a single model? →
2. Why is it useful to know whether a pigment is naturally opaque or transparent? →
3. Why does painting EVERY area with full saturation create a worse-looking model? →
4. Why is it useful to sketch a pattern with a light pencil or watered-down paint before committing? →
5. Why is a final coat of matte varnish often preferred over gloss for tabletop figures? →

(A) Mirror-balanced color placement (e.g., red on left arm and right shoulder) creates visual stability
(B) Matte hides shiny patches and looks natural on most painted detail
(C) A faint guide lets the painter adjust placement and proportions before laying down the final color
(D) It tells the painter how many coats are needed and whether the color can be used for glazing
(E) Maximum saturation everywhere creates visual chaos with no focal point; the viewer's eye can't settle

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11. Freehand Vs Masking Strategy

Circle the correct answer

101. Why is rinsing the brush often important during a painting session?
(A) Rinsing makes paint dry faster (B) Rinsing is just for looks (C) Dried paint near the ferrule (metal base) ruins the brush's point and reduces control (D) Brushes don't need rinsing

102. What is 'frosting' on a matte-varnished miniature?
(A) A successful finish (B) A chalky white haze that forms when matte varnish dries badly, often in humid conditions (C) Glitter on the model (D) Snow on the base

103. Why might a painter add a thin black outline around a freehand emblem?
(A) Outlines reduce contrast (B) Outlines are required for safety (C) Outlines hide mistakes only (D) An outline visually separates the emblem from the background, increasing contrast and crispness

104. Why is testing primer on a sprue or test piece before priming the main model wise?
(A) It is required by law (B) Sprues paint better than minis (C) It catches bad cans, wrong distances, or humidity issues before they ruin the actual model (D) Test pieces are made of magic plastic

105. Why is selective glossing useful AFTER an overall matte coat?
(A) Glossing must be everywhere (B) Targeted gloss adds realistic shine to eyes, gems, wet surfaces, or blood — without making the rest shiny (C) Matte coats hide gloss completely (D) Selective gloss is decorative only

106. Why might a painter use a coat of GLOSS varnish before a final coat of MATTE?
(A) Gloss provides stronger physical protection; the matte coat on top gives the desired finish (B) Painters don't do this (C) Gloss is needed to fix the matte (D) Two coats wear off faster

Write the answer

107. Why might a painter use a 'limited palette' for a whole army?
Answer: _____

108. Why is it good to test a pattern on a scrap or backside before committing to the visible area?
Answer: _____

109. Why is studying real paintings, photos, or films useful for miniature color composition?
Answer: _____

110. Why is varnish considered the final step in the full painting workflow?
Answer: _____

Match each question to its answer

1. Why might temperature affect how acrylic paint behaves? →
2. Why do white and black painted areas often look better with a hint of color in their shadows or highlights? →
3. Why should a primed model NOT be over-handled before painting begins? →
4. Why is it good practice to step away from a miniature periodically during painting? →
5. Which paint consistency is generally best for thin freehand lines? →

(A) Heat speeds evaporation (faster drying); cold slows it and can cause clumping or poor adhesion
(B) Skin oils transfer to the primer and prevent paint from adhering in those spots
(C) Slightly thinner than basecoat consistency, with a sharp brush tip
(D) Distance changes how the painter sees value contrast, helping catch issues invisible up close
(E) Pure white or black is dead and flat; tinted whites/blacks read as real-world surfaces lit by an environment

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12. Advanced Paint Chemistry

Circle the correct answer

111. Why might a painter prefer using a limited palette of just primaries plus white?
(A) It builds skill in mixing and produces a harmonious painting because every color shares the same root pigments (B) It is required by all art teachers (C) It only works for landscapes (D) It uses less paint

112. Why might a painter use a coat of GLOSS varnish before a final coat of MATTE?
(A) Gloss provides stronger physical protection; the matte coat on top gives the desired finish (B) Painters don't do this (C) Two coats wear off faster (D) Gloss is needed to fix the matte

113. Why is it useful to think about brightness when painting highlights?
(A) Highlights are always pure white (B) Highlights need a higher brightness value than the base color to look like light is hitting that area (C) Highlights should always be the same brightness as the base (D) Highlights should be darker than the base

114. Why is contrast important between pattern lines and the highlights of the underlying surface?
(A) Highlights and patterns are unrelated (B) Highlights brighten the base color and can wash out the pattern if pattern colors weren't chosen for high contrast (C) Patterns are always brighter than highlights (D) Contrast hurts patterns

115. Why might a painter choose BLACK primer for a darkly armored model?
(A) Black is the only primer color (B) Black makes models invisible (C) Black primer is brighter (D) Black undertones in shadows and recesses come 'for free', saving shading work

116. Why are 'craft' acrylics often less suited to fine miniature painting than artist or hobby acrylics?
(A) They are illegal to use (B) They dry too fast (C) They are too expensive (D) They often have larger pigment particles and lower pigment load, making them less smooth and less vivid

Write the answer

117. Why is a final coat of matte varnish often preferred over gloss for tabletop figures?
Answer: _____

118. Why is it useful to know the difference between water-based and solvent-based varnishes?
Answer: _____

119. What is 'tacky' primer, and why is it bad?
Answer: _____

120. Why is matte varnish typically preferred for army-quality painted miniatures?

Answer: _____

Match each question to its answer

1. Why might a display piece be displayed under UV-protective glass or display case? →
2. Why do painters typically work from dark to light when layering highlights? →
3. What is the role of contrast in making a pattern visible at tabletop distance? →
4. Why is BLACK and WHITE alone (a monochrome value study) useful in color composition planning? →
5. Why is letting paint cure between major stages (basecoat to wash to highlight) helpful? →

(A) High value contrast between pattern and background lets the pattern read from a normal viewing distance
(B) Fully cured paint resists being lifted by the next layer's thinner or pressure
(C) Light colors cover dark colors more easily than the other way around, so it's faster and cleaner
(D) Long-term light exposure fades even lightfast pigments; protection extends color life
(E) It reveals whether value contrast carries the composition, regardless of color choice

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13. Cross Topic Connections

Circle the correct answer

121. Why is it good practice to step away from a miniature periodically during painting?
(A) Paint dries while you stare (B) Distance changes how the painter sees value contrast, helping catch issues invisible up close (C) Brushes need rest (D) Stepping away is bad luck

122. Why is varnish more important on miniatures that are PLAYED with often than on display-only pieces?
(A) Varnish prevents only dust (B) Display models need more varnish (C) Frequent handling causes far more wear; varnish protects the paint from gradual chipping and oil damage (D) Play has no effect on paint

123. How does adding a tiny bit of complementary color to a mix differ from adding gray?
(A) Adding complement makes the color brighter (B) There is no difference (C) The complementary keeps a hint of the other hue, giving a livelier neutral; gray makes it flatter (D) Gray always darkens more

124. Why is it important to plan a color scheme BEFORE starting to paint?
(A) Color schemes don't matter (B) You must use the same color for everything (C) Planning ruins creativity (D) Choices made early (skin tone, armor color) affect every later step, and changes mid-paint are slow and messy

125. What happens chemically when acrylic paint 'cures'?
(A) It turns into oil (B) The pigment changes color (C) The paint absorbs more water from the air (D) After the water leaves, the binder particles fuse into a solid film over hours to days

126. If you mix all three primary colors together in equal amounts, what generally results?
(A) A bright white (B) A pure gray (C) A muddy brown or near-black (D) A vivid purple

Write the answer

127. Why might mixing two opaque colors sometimes give a duller result than expected?
Answer: _____

128. Why is a 'final inspection' under good light the right last step BEFORE varnish?
Answer: _____

129. Why should a primed model NOT be over-handled before painting begins?
Answer: _____

130. What happens if you add white to a saturated red?
Answer: _____

Match each question to its answer

1. How does color temperature affect the perceived 'mood' of a model? →
2. Why might a painter apply a wash AFTER basecoating but BEFORE highlighting? →
3. How does the 70-25-5 (or 60-30-10) ratio guide painting composition? →
4. What is the consequence of skipping priming entirely? →
5. What is the role of contrast in making a pattern visible at tabletop distance? →

(A) High value contrast between pattern and background lets the pattern read from a normal viewing distance
(B) Paint chips off easily, basecoats look streaky, and bright colors lose vibrancy
(C) Roughly 70% one dominant color, 25% secondary color, 5% accent — proportions that read as balanced
(D) Warm-dominant models feel energetic, friendly, or aggressive; cool-dominant feel calm, cold, or mysterious
(E) The wash deepens shadows, then highlights can be placed strategically against that defined contrast

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14. Real World Painting Applications

Circle the correct answer

131. How does symmetry affect color composition on a single model?
(A) Asymmetric color always wins (B) Symmetry damages compositions (C) Symmetry never matters (D) Mirror-balanced color placement (e.g., red on left arm and right shoulder) creates visual stability

132. Why should drybrushing be done with a light touch?
(A) Pressing hard pushes color into recesses, ruining the highlight-only effect (B) Heavy pressure speeds drying (C) Heavy pressure breaks the bristles (D) Light strokes are required by rules

133. Why do painters mix complementary colors to make a more realistic shadow?
(A) Mixing complements creates rich neutral grays and browns instead of using pure black (B) Complements increase saturation (C) Complements always make the color glow (D) Complements make the shadow appear brighter

134. Why might mixing two opaque colors sometimes give a duller result than expected?
(A) Each pigment absorbs some wavelengths the other reflects, so the mix is less vivid than either color alone (B) Mixing is the same as glazing (C) Mixing always increases brightness (D) It cools the temperature of the paint

135. Why might a painter intentionally desaturate (mute) some colors on a model?
(A) Slight desaturation creates a realistic look and prevents the model from looking like a cartoon (B) Models should always be fully saturated (C) Saturation has no realism effect (D) Desaturation always makes models worse

136. Why is it bad to use household spray paint instead of dedicated miniature primer?
(A) Household sprays often have larger pigment particles and chemistries that hide detail and don't accept hobby paints well (B) Household paint glows (C) Household paint never dries (D) Household paint is illegal for minis

Write the answer

137. Why do painters typically work from dark to light when layering highlights?
Answer: _____

138. Why is BLACK and WHITE alone (a monochrome value study) useful in color composition planning?
Answer: _____

139. How can a painter test if their paint is the right consistency for layering?
Answer: _____

140. What happens if the brush is loaded with paint that is too thick?
Answer: _____

Match each question to its answer

1. Why is varnish more important on miniatures that are PLAYED with often than on display-only pieces? →
2. Which paint consistency is generally best for thin freehand lines? →
3. Why should varnish NOT be applied in very cold or very hot conditions? →
4. Why might a painter use a 'limited palette' for a whole army? →
5. Why do painters typically save metallic paints for late in the workflow? →

(A) Shared colors across all models unify them visually as a single faction at tabletop distance
(B) Frequent handling causes far more wear; varnish protects the paint from gradual chipping and oil damage
(C) Slightly thinner than basecoat consistency, with a sharp brush tip
(D) Metallics can flake into other paints during work, and they often need their own shading and highlighting after
(E) Extreme temperatures cause varnish to dry unevenly, frost, or fail to bond properly

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15. Misconceptions And Reasoning

Circle the correct answer

141. Why does priming in very humid weather often go wrong?
(A) Water vapor mixes with the spray, causing a chalky 'frosted' or rough finish (B) Humidity changes primer color (C) Humid air is too heavy for spray (D) Primer works better in humid weather

142. Why is keeping a brush DIRTY (paint dried into ferrule) the most common cause of brush damage?
(A) Dried paint splays the bristles, ruining the point used for fine detail (B) Dirty brushes paint better (C) Dry paint helps brushes (D) Cleaning brushes is unimportant

143. Which two primary colors mix to make orange?
(A) Blue and yellow (B) Yellow and green (C) Red and blue (D) Red and yellow

144. How does painting in 'sub-assemblies' help workflow?
(A) Painting parts (like a rider and horse separately) before glue-up gives access to hidden areas (B) Sub-assemblies are faster to glue (C) It makes the model lighter (D) It saves paint

145. What happens to a color's saturation when you add gray to it?
(A) The saturation increases (B) The hue changes completely (C) The saturation stays the same (D) The saturation decreases

146. Why is brush-on primer sometimes preferred over spray primer?
(A) Spray primer is always weaker (B) Brush-on dries instantly (C) Brush-on works without ventilation, no propellant, and gives more control on small areas (D) Brush-on is brighter than spray

Write the answer

147. Why do edge highlights typically come AFTER washes and base highlights?
Answer: _____

148. Why is it acceptable, even encouraged, to redo a step that didn't turn out right?
Answer: _____

149. Why do high-contrast color choices draw the viewer's eye?
Answer: _____

150. Why is hobby acrylic paint usually safer to use than oil paints?
Answer: _____

Match each question to its answer

1. Why do painters typically save metallic paints for late in the workflow? →
2. Why are metallic paints often grittier than regular acrylics? →
3. Why might a display piece be displayed under UV-protective glass or display case? →
4. Why is contrast important between pattern lines and the highlights of the underlying surface? →
5. What happens chemically when acrylic paint 'cures'? →

(A) Metallics can flake into other paints during work, and they often need their own shading and highlighting after
(B) Long-term light exposure fades even lightfast pigments; protection extends color life
(C) They contain flat metallic flake particles that are larger than ground pigment
(D) After the water leaves, the binder particles fuse into a solid film over hours to days
(E) Highlights brighten the base color and can wash out the pattern if pattern colors weren't chosen for high contrast

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16. Advanced Synthesis

Circle the correct answer

151. Why might a painter choose WHITE primer for a bright color scheme?
(A) White hides scratches (B) White primer keeps light colors bright and saturated without needing many opaque coats (C) It is the only primer color allowed (D) It costs less

152. Why does painting EVERY area with full saturation create a worse-looking model?
(A) Saturation reduces realism (B) Saturation never matters (C) Maximum saturation everywhere creates visual chaos with no focal point; the viewer's eye can't settle (D) Models always look better fully saturated

153. Why might a painter add a thin black outline around a freehand emblem?
(A) An outline visually separates the emblem from the background, increasing contrast and crispness (B) Outlines are required for safety (C) Outlines hide mistakes only (D) Outlines reduce contrast

154. Why might mixing two opaque colors sometimes give a duller result than expected?
(A) Each pigment absorbs some wavelengths the other reflects, so the mix is less vivid than either color alone (B) Mixing is the same as glazing (C) It cools the temperature of the paint (D) Mixing always increases brightness

155. Why are checker patterns harder to execute than they look?
(A) Checker patterns need special paint (B) Squares can be any size (C) Checkers are easy and never look wrong (D) Even tiny errors in line straightness or square size are obvious because the eye compares each square to neighbors

156. Why do white and black painted areas often look better with a hint of color in their shadows or highlights?
(A) Pure white or black is dead and flat; tinted whites/blacks read as real-world surfaces lit by an environment (B) Pure white and black are always best (C) Tinted whites are unrealistic (D) Whites should never have color

Write the answer

157. What is the difference between a 'glaze medium' and a 'wash medium'?
Answer: _____

158. What is the benefit of working on multiple models at once (batch painting)?
Answer: _____

159. Why is it bad to use household spray paint instead of dedicated miniature primer?
Answer: _____

160. Why are warm colors often used for focal points and cool colors for background/recessed areas?
Answer: _____

Match each question to its answer

1. Why is varnish OVER metallic paints sometimes risky? →
2. Why is letting paint cure between major stages (basecoat to wash to highlight) helpful? →
3. Why does priming in very humid weather often go wrong? →
4. Why are metallic paints often grittier than regular acrylics? →
5. Why might a painter use water-soluble decals INSTEAD of freehand for very intricate emblems? →

(A) Fully cured paint resists being lifted by the next layer's thinner or pressure
(B) Water vapor mixes with the spray, causing a chalky 'frosted' or rough finish
(C) They contain flat metallic flake particles that are larger than ground pigment
(D) Decals provide perfect printed symmetry and detail that even skilled painters can't match by hand at miniature scale
(E) Heavy varnish can dull metallic shine; a light coat is usually safer than a thick coat

Riddle & Joke Break

Guess the answer, then check the key!

161. I'm the first coat of paint you apply, and without me, nothing sticks well to the miniature. What am I?

162. I'm a color wheel partner that sits directly across from another color. Together we make each other pop. What am I?

163. I'm three colors that all other colors come from. What am I?

164. I use almost no paint and only the lightest touch, brushing across raised areas to catch the edges. What technique am I?

165. I'm a thinned-down paint that flows into cracks and crevices, making them look darker and deeper. What am I?

166. I'm a transparent layer of color that tints whatever is underneath without hiding it. What am I?

167. I'm the final coat that protects your finished miniature from chips and scratches. What am I?

168. When you mix me with my opposite on the color wheel, I turn into a muddy brown or gray. What am I?

169. Why did the paintbrush get a promotion?

170. Why was the primer always picked first?

171. What did the red paint say to the green paint?

172. Why did the acrylic paint refuse to hang out with the enamel?

173. Why did the miniature get sent back to art school?

174. Why was the drybrush so popular at the dance?

Fun Facts

- Did you know? The three primary colors for paint (red, yellow, blue) are different from the three primary colors for light (red, green, blue). That's why your phone screen uses RGB but your paint set uses RYB!
- Did you know? Most miniature painters thin their paint with water until it has the consistency of milk. Too thick and the paint hides details; too thin and it pools where you don't want it!

- Did you know? The word "acrylic" comes from "acrylic acid," the chemical that makes the paint flexible when it dries. That's why acrylic paint doesn't crack as easily as older paint types!
- Did you know? Primer is usually gray, white, or black -- and that choice changes how every color looks on top of it! White primer makes colors look bright; black primer makes colors look moody and dramatic.
- Did you know? Pro miniature painters often use brushes labeled "size 0" or "size 00" for detail work. The smaller the number, the smaller the brush -- some go all the way down to "size 5/0" with just a few hairs!
- Did you know? Drybrushing was invented to mimic the way real light catches raised edges. By only painting the highest points, you trick the eye into thinking light is hitting the model from above!
- Did you know? Some miniature paints contain tiny mica flakes that make metallics look shiny. That's why metallic paints separate in the bottle -- the heavy flakes sink to the bottom and need shaking!
- Did you know? Varnish doesn't just protect paint -- it also evens out the shine across the whole model. Without varnish, some paints look glossy and some look matte even though they're all the same color!

Answer Key

1. D — Red, yellow, and blue
2. C — Red and yellow
3. B — Hue
4. D — How pure or intense the color is
5. A — How light or dark the color is
6. C — Yellow and blue
7. A color mixed with white
8. A color mixed with black
9. Green
10. A color mixed with gray
    Matching (Color Theory): 1→B, 2→D, 3→A, 4→E, 5→C
11. B — The first solid layer of color applied over primer

12. D — Wiping most paint off the brush then lightly stroking raised surfaces to catch highlights
13. A — Thinned paint flows smoothly and avoids covering fine details with thick brush strokes
14. B — Applying very thin paint that flows into recesses to create shadows
15. B — Paint loaded only on the tip gives precise control and avoids flooding small areas
16. C — Excess thinned paint collects in low spots and dries unevenly
17. Building up successively lighter (or darker) colors in thin coats to create smooth transitions
18. Wet layers blend uncontrollably and can lift earlier paint instead of building up smoothly
19. Primer gives paint a surface it can grip onto evenly
20. A damp brush has just enough moisture to smooth edges without flooding the area with water
    Matching (Brush Techniques): 1→E, 2→A, 3→D, 4→B, 5→C
21. B — Pigment, binder, and water (vehicle)
22. A — It holds pigment particles together and glues them to the painted surface
23. D — Tiny solid particles that give paint its color
24. A — The water carrier evaporates into the air, leaving the binder and pigment behind
25. D — How well the paint hides what is underneath
26. A — The pigment particles in many whites and yellows scatter light less effectively, so more coats are needed
27. It reduces the paint's surface tension so it flows more smoothly without watering it down
28. The dried binder forms a flexible polymer film
29. Matte has no shine, gloss has high shine, and satin is in between
30. After the water leaves, the binder particles fuse into a solid film over hours to days
    Matching (Paint Materials): 1→C, 2→B, 3→E, 4→A, 5→D

31. C — Priming the model
32. B — Outer layers cover small mistakes on inner areas, and bottom-up paint flow keeps detail clean
33. C — Spraying white primer from above over a black base coat to pre-shade the model
34. C — The wash deepens shadows, then highlights can be placed strategically against that defined contrast
35. A — Zenithal prime, contrast-style wash over the whole model, then drybrush highlights — a fast pipeline
36. C — Metallics can flake into other paints during work, and they often need their own shading and highlighting after
37. A solid base color is applied first, then shadows are added on top
38. Fully cured paint resists being lifted by the next layer's thinner or pressure
39. The principle that two thin smooth layers cover better than one thick gloopy one
40. Sealing with varnish
    Matching (Painting Workflow): 1→E, 2→A, 3→B, 4→C, 5→D
41. B — Factory mold release agents prevent paint from sticking properly
42. D — Thin excess plastic or resin between mold halves that needs to be trimmed
43. B — A visible seam where the two halves of a mold met; smoothing it before priming prevents an ugly painted ridge
44. C — Trapped water can cause primer to bead, peel, or trap moisture under the paint film
45. B — About 15-30 cm (6-12 inches), in light passes
46. D — Primer pigment settles at the bottom; without thorough mixing, early sprays are thin clear propellant
47. A neutral gray primer
48. Black undertones in shadows and recesses come 'for free', saving shading work
49. White primer keeps light colors bright and saturated without needing many opaque coats
50. Fine sculpted details get filled in and lost under the primer layer
    Matching (Surface Preparation): 1→C, 2→E, 3→D, 4→A, 5→B

51. C — A sharp point places single thin lines precisely; a blunt brush blurs every stroke
52. C — Painting detailed designs or patterns directly onto a model with no decal or stencil
53. B — A faint guide lets the painter adjust placement and proportions before laying down the final color
54. A — Lightly mark out reference points or anchor lines before painting
55. C — Tremor blurs lines instantly, while patient slow strokes stay precise
56. B — High value contrast between pattern and background lets the pattern read from a normal viewing distance
57. Patterns need a clean basecoat to sit on but should still be glazed and edge-highlighted to match the rest of the model
58. Strong, even light reveals tiny lines and color shifts that overhead room light hides
59. It enlarges fine details so the painter can place strokes precisely on areas too small for the naked eye
60. Testing lets the painter adjust line thickness and spacing before any visible mistakes
    Matching (Detail Work): 1→D, 2→C, 3→A, 4→B, 5→E
61. A — A pleasing relationship between the colors of a piece, often built from color-wheel relationships
62. A — Three colors evenly spaced around the color wheel
63. C — One main color plus the two colors adjacent to its complement
64. A — Roughly 70% one dominant color, 25% secondary color, 5% accent — proportions that read as balanced
65. C — The human eye is wired to notice contrast first, so it lands on the highest-contrast feature
66. B — The area the painter wants the viewer to look at first — usually the face or a unique weapon
67. Maximum saturation everywhere creates visual chaos with no focal point; the viewer's eye can't settle
68. They give the eye a place to rest and prevent saturated colors from

overwhelming the piece

69. Warm colors visually advance toward the viewer; cool colors recede, creating natural depth
70. Distant things shift cooler, lower in contrast, and less saturated due to air between them and the viewer
    Matching (Color Composition): 1→C, 2→A, 3→B, 4→E, 5→D
71. B — To protect the paint from chips, scuffs, and handling damage
72. A — Matte has no shine; gloss is highly reflective
73. A — Matte hides shiny patches and looks more natural on most painted detail
74. C — Gloss provides stronger physical protection; the matte coat on top gives the desired finish
75. C — Thick varnish can pool, dry uneven, frost matte areas, or 'fog' the paint
76. A — A chalky white haze that forms when matte varnish dries badly, often in humid conditions
77. Undercured paint may lift, crack, or chemically react with the varnish
78. Aerosolized solvents are unsafe to breathe and can accumulate in enclosed spaces
79. Brush-on works indoors without propellant fumes and is more controllable on small areas
80. Targeted gloss adds realistic shine to eyes, gems, wet surfaces, or blood — without making the rest shiny
    Matching (Finishes and Display): 1→A, 2→B, 3→D, 4→E, 5→C
81. A — It holds pigment particles together and glues them to the painted surface
82. A — Spraying varnish on undercured paint can crack the film or cause cloudy patches
83. B — Fine sculpted details get filled in and lost under the primer layer
84. C — Dried paint splays the bristles, ruining the point used for fine detail
85. B — Paint a black slit, then a small colored dot of the iris/sclera color, then refine until the eye looks right
86. B — Paint loaded only on the tip gives precise control and avoids flooding small areas

87. A faint guide lets the painter adjust placement and proportions before laying down the final color
88. Analogous colors
89. Variations in humidity, can age, and temperature mean even familiar varnishes can fail unpredictably
90. A textured, dotted appearance useful for rough surfaces like stone or skin
Matching (Metallic Effects And Lighting): 1→D, 2→A, 3→C, 4→E, 5→B
91. B — Fully cured paint resists being lifted by the next layer's thinner or pressure
92. C — Patterns need a clean basecoat to sit on but should still be glazed and edge-highlighted to match the rest of the model
93. A — Composition decisions invisible up close can dominate at arm's length, and vice versa
94. B — Paint chips off easily, basecoats look streaky, and bright colors lose vibrancy
95. B — Pigment particles slowly settle while the lighter binder and water rise
96. C — Too much primer hits the model and runs into low points, drying as filled-in pools
97. Slight desaturation creates a realistic look and prevents the model from looking like a cartoon
98. Distance changes how the painter sees value contrast, helping catch issues invisible up close
99. Let it dry, then apply a second thin even coat to fill the patches without making the layer thick
100. The pigment particles in many whites and yellows scatter light less effectively, so more coats are needed
Matching (Weathering And Texture Techniques): 1→A, 2→D, 3→E, 4→C, 5→B
101. C — Dried paint near the ferrule (metal base) ruins the brush's point and reduces control
102. B — A chalky white haze that forms when matte varnish dries badly, often in humid conditions
103. D — An outline visually separates the emblem from the background, increasing contrast and crispness
104. C — It catches bad cans, wrong distances, or humidity issues before they ruin the

actual model

105. B — Targeted gloss adds realistic shine to eyes, gems, wet surfaces, or blood — without making the rest shiny
106. A — Gloss provides stronger physical protection; the matte coat on top gives the desired finish
107. Shared colors across all models unify them visually as a single faction at tabletop distance
108. Testing lets the painter adjust line thickness and spacing before any visible mistakes
109. Real art shows how successful compositions distribute color, value, and focal weight
110. Every other technique (basecoat, wash, layer, detail) must be cured and complete before being sealed in
Matching (Freehand Vs Masking Strategy): 1→A, 2→E, 3→B, 4→D, 5→C
111. A — It builds skill in mixing and produces a harmonious painting because every color shares the same root pigments
112. A — Gloss provides stronger physical protection; the matte coat on top gives the desired finish
113. B — Highlights need a higher brightness value than the base color to look like light is hitting that area
114. B — Highlights brighten the base color and can wash out the pattern if pattern colors weren't chosen for high contrast
115. D — Black undertones in shadows and recesses come 'for free', saving shading work
116. D — They often have larger pigment particles and lower pigment load, making them less smooth and less vivid
117. Matte hides shiny patches and looks natural on most painted detail
118. They differ in chemistry, smell, drying time, and how they interact with acrylic paint
119. Primer that has set but not fully cured stays slightly sticky and grabs dust or fibers
120. Matte hides shiny patches and looks more natural on most painted detail
Matching (Advanced Paint Chemistry): 1→D, 2→C, 3→A, 4→E, 5→B

121. B — Distance changes how the painter sees value contrast, helping catch issues invisible up close
122. C — Frequent handling causes far more wear; varnish protects the paint from gradual chipping and oil damage
123. C — The complementary keeps a hint of the other hue, giving a livelier neutral; gray makes it flatter
124. D — Choices made early (skin tone, armor color) affect every later step, and changes mid-paint are slow and messy
125. D — After the water leaves, the binder particles fuse into a solid film over hours to days
126. C — A muddy brown or near-black
127. Each pigment absorbs some wavelengths the other reflects, so the mix is less vivid than either color alone
128. Fixing small details before varnish is far easier than re-painting and re-varnishing after
129. Skin oils transfer to the primer and prevent paint from adhering in those spots
130. You get a pink tint with lower saturation and higher brightness
Matching (Cross Topic Connections): 1→D, 2→E, 3→C, 4→B, 5→A
131. D — Mirror-balanced color placement (e.g., red on left arm and right shoulder) creates visual stability
132. A — Pressing hard pushes color into recesses, ruining the highlight-only effect
133. A — Mixing complements creates rich neutral grays and browns instead of using pure black
134. A — Each pigment absorbs some wavelengths the other reflects, so the mix is less vivid than either color alone
135. A — Slight desaturation creates a realistic look and prevents the model from looking like a cartoon
136. A — Household sprays often have larger pigment particles and chemistries that hide detail and don't accept hobby paints well
137. Light colors cover dark colors more easily than the other way around, so it's faster and cleaner
138. It reveals whether value contrast carries the composition, regardless of color

choice

139. Lay a small stroke on a test surface; it should flow smoothly and self-level without beading or running
140. Paint goes on lumpy, hides details, and dries with visible brush strokes
Matching (Real World Painting Applications): 1→B, 2→C, 3→E, 4→A, 5→D
141. A — Water vapor mixes with the spray, causing a chalky 'frosted' or rough finish
142. A — Dried paint splays the bristles, ruining the point used for fine detail
143. D — Red and yellow
144. A — Painting parts (like a rider and horse separately) before glue-up gives access to hidden areas
145. D — The saturation decreases
146. C — Brush-on works without ventilation, no propellant, and gives more control on small areas
147. Edge highlights are the brightest finishing touches, placed against the deepest shadows for max contrast
148. Repainting a weak step is faster than fixing every later layer trying to cover it
149. The human eye is wired to notice contrast first, so it lands on the highest-contrast feature
150. Acrylics use water as a thinner instead of toxic solvents
Matching (Misconceptions And Reasoning): 1→A, 2→C, 3→B, 4→E, 5→D
151. B — White primer keeps light colors bright and saturated without needing many opaque coats
152. C — Maximum saturation everywhere creates visual chaos with no focal point; the viewer's eye can't settle
153. A — An outline visually separates the emblem from the background, increasing contrast and crispness
154. A — Each pigment absorbs some wavelengths the other reflects, so the mix is less vivid than either color alone
155. D — Even tiny errors in line straightness or square size are obvious because the eye compares each square to neighbors
156. A — Pure white or black is dead and flat; tinted whites/blacks read as real-world surfaces lit by an environment

157. Glaze medium produces a transparent tinting layer; wash medium helps thinned paint flow into recesses
158. Time-consuming stages like basecoating and washing are done in one pass, raising overall speed
159. Household sprays often have larger pigment particles and chemistries that hide detail and don't accept hobby paints well
160. Warm colors visually advance toward the viewer; cool colors recede, creating natural depth
Matching (Advanced Synthesis): 1→E, 2→A, 3→B, 4→C, 5→D
161. Primer! Primer creates a surface that lets later paints grip properly.
162. A complementary color! Red and green, blue and orange, yellow and purple are all complementary pairs.
163. The primary colors: red, yellow, and blue! Mixing them creates secondary and tertiary colors.
164. Drybrushing! You wipe most paint off the brush and lightly drag it over high points.
165. A wash! Washes settle into recesses to create instant shadows.
166. A glaze! Glazes are great for shifting hue or adding subtle color transitions.
167. Varnish! Varnish seals the paint job and comes in matte, satin, or gloss finishes.
168. Any color mixed with its complement! That's why complementary mixing is used to make natural-looking shadows.
169. Because it had the right strokes for the job!
170. Because it laid the groundwork for everything else!
171. "You complete me!"
172. It said they just didn't mix well!
173. It hadn't mastered its base coat!
174. Because it had all the right moves -- light and fast!
