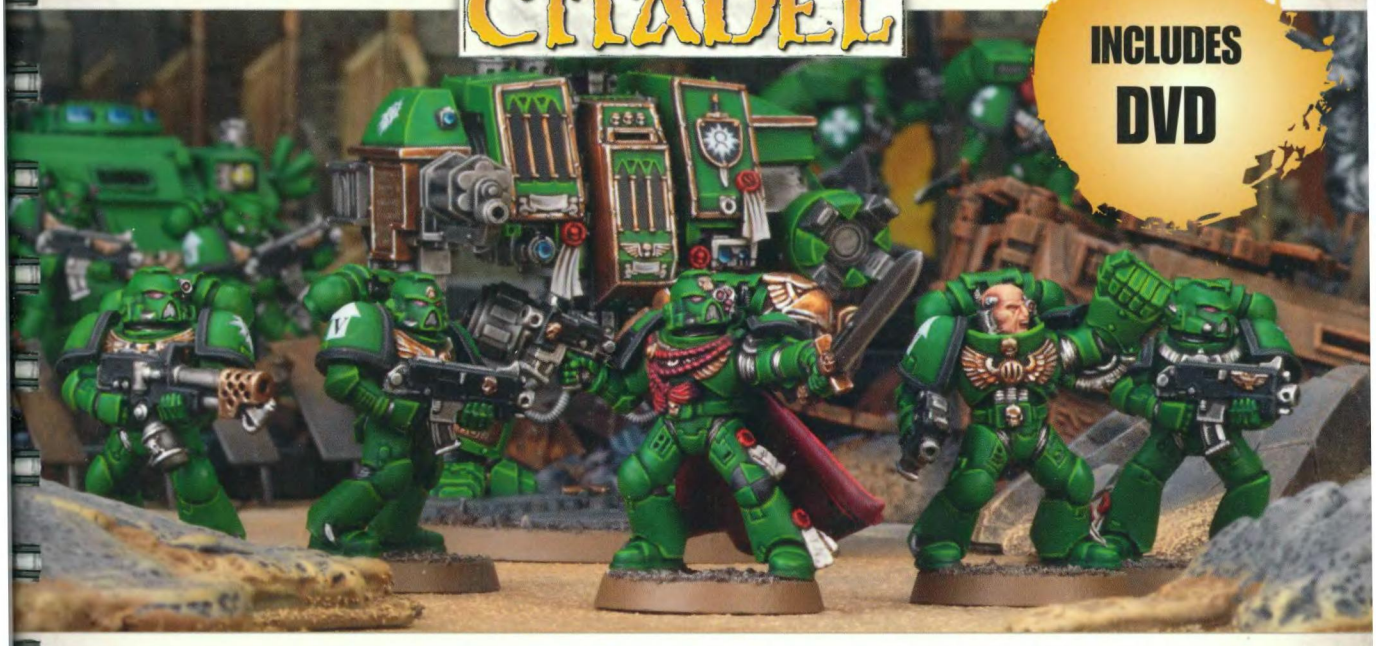
CITADEL



INCLUDES DVD

HOW TO PAINT CITADEL® MINIATURES



A GUIDE TO PAINTING ARMIES FOR

THE LORD OF THE RINGS STRATEGY BATTLE GAME

WARHAMMER

WARHAMMER 40,000



The Kabal of the Keening Blade sweeps through the ruins of an Imperial city, eager for fresh foes to inflict suffering upon.



Faramir leads his warriors through the wilderness of Ithilien – ever vigilant for signs of the thralls of Mordor.

HOW TO PAINT CITADEL® MINIATURES



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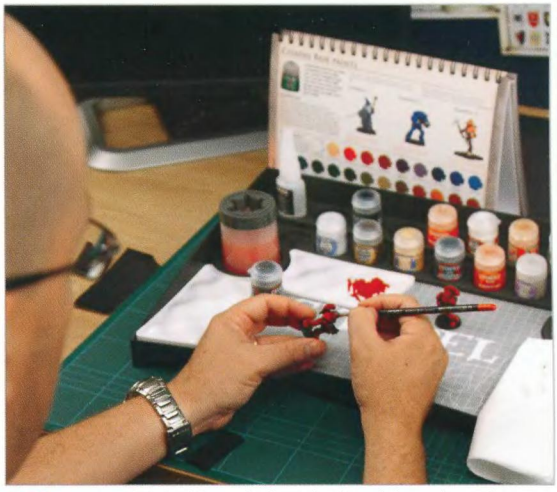
INTRODUCTION

Welcome to How To Paint Citadel Miniatures, your guide to painting armies for Warhammer, Warhammer 40,000 and The Lord of the Rings. Painting Citadel miniatures is a fun and rewarding hobby that provides hours of enjoyment and satisfaction. By following the instructions and advice in this handy volume and the easy-to-follow demonstrations on the included DVD along with a little practice and perseverance, you will quickly find that you are painting miniatures, units and indeed whole armies to be proud of.

At the heart of the advice offered in this book is the Citadel Paint System, a thoughtfully designed range of paints that enables hobbyists of all skill-levels to achieve enviable results. The Citadel Paint System includes a full range of paints, shades and glazes for you to use on your models and is seamlessly supported in this book with advice on how to utilise each of those elements. The DVD backs up this advice and instruction with clear examples of the techniques introduced throughout this book. All this information might sound a little daunting, but don't be put off. This book is packed full of clear, easy-to-follow examples alongside explanations of the theories behind the techniques.

USING THIS BOOK

This book is designed, first and most importantly, as a practical guide with functionality at the fore. It can be placed on your desk to stay open, allowing you to utilise the guides as you paint. When you're following the instructions in this book, simply fold it, as shown here, and stand it up where you can see it.



TOP TIPS: *This symbol can be found throughout the book, indicating useful advice and helpful hints that will assist you in preparing and painting your models.*



AN INTRODUCTION TO PAINTING

On this page, you can see the different steps and techniques that will be used throughout this guide.

The Citadel Paint System is designed with the intent that you can mix and match numerous techniques as you paint your miniatures. Whilst we often recommend particular orders of doing things, you will quickly find your own favourite techniques. Here are the six steps typically used when painting with the Citadel Paint System.



1



*A **basecoat** is the first layer of paint you apply to a model after the undercoat. This utilises a Base paint, and provides a strong starting point for later stages.*

2



*With the basecoat dry, you can add a **wash** to your model using a Citadel Shade. Shades are designed to flow into recesses, helping to define details and providing effective, natural shading.*

3



***Drybrushing** is a quick, simple technique that quickly picks out and adds highlights to raised details on your models.*

4



***Layering** forms the majority of the painting process using the Citadel Paint System. It involves painting on increasingly lighter colours to create great-looking highlights.*

5



*Once all the layering is complete, a **glaze** can be applied to intensify the colours used and soften stark highlights. Citadel Glazes dry where they are applied, rather than shading recesses.*

6



*The final touch to finish your model is to **base** it. Citadel Texture paints apply a coarse layer onto which you can then drybrush before detailing them with other scenic elements.*

Following Our Examples

Because a picture tells a thousand words, we will be making extensive use of high-quality photographs to help illustrate the techniques employed. By following the techniques demonstrated in these images, you can quickly begin to achieve impressive results.

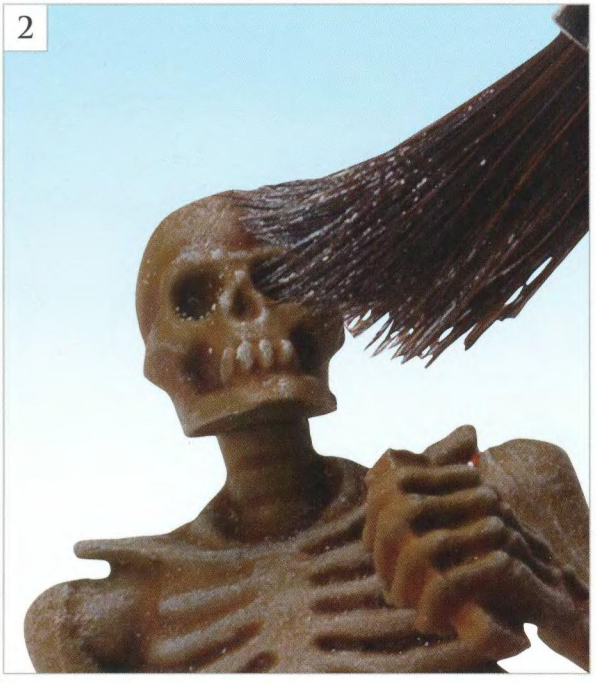
The best way to use this book is to read through the theory and advice given for each of the techniques and then try them out for yourself. Don't worry if you make mistakes (we all do sometimes). If you really make a mess of a particular technique or stage, you can always paint over it and start again.

Our hope is that, as you master the different techniques shown in this book, you will begin to combine them to develop your own preferred method of painting any given miniature. As you do so, remember to write down the steps, stages and techniques you utilise as you go.

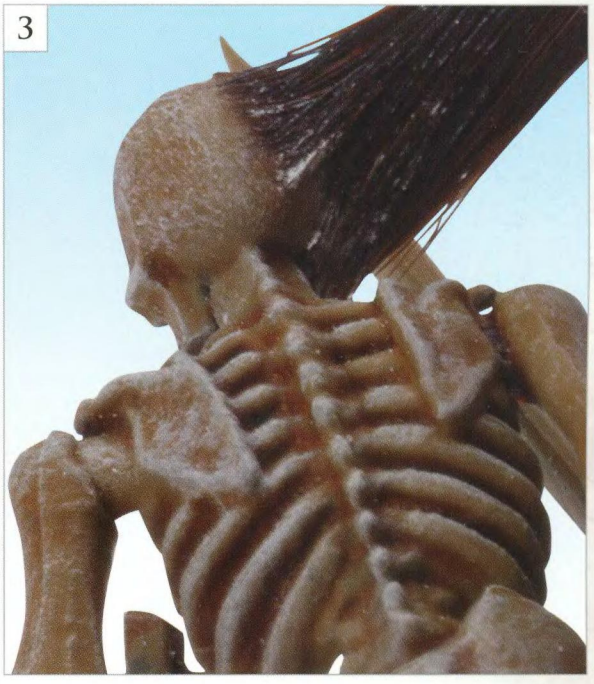
Here you can see an example of the stage-by-stage instructions contained throughout this book, along with an explanation of how to use the pictures to improve your painting.



Pictures throughout this book will highlight specific tips, such as how to prepare paints when necessary or how much paint should be loaded onto your brush. Showing principles such as these helps to explain a technique more clearly than written text ever could.



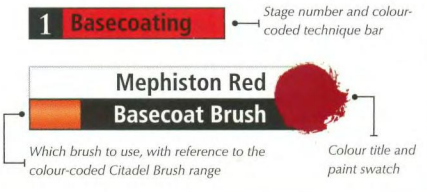
It can be very helpful just to see paint being applied in the particular method. In the examples throughout this book you can see how much paint is applied to the model, which you can then duplicate as you try the techniques out for yourself.



Pictures demonstrating other important aspects of the technique will help steer you towards a great paint job. Often these will show reverse angles, helping to make it clear where paint is applied. Study these to see how you can reproduce the same effects on your own miniatures.

Quick Reference Guide

Attached to every picture demonstrating a painting technique, you will see our quick reference guide. The top part of the reference guide points out the Citadel paint, wash or glaze in use, while the bottom refers to the specific type of Citadel Paintbrush that is being utilised – the small band of colour on the left of the brush name is colour coded to match the ends of the brushes in your Citadel Brush collection, making it even easier to pick the correct tool.



TOOLS OF THE TRADE

It's fair to say that tools don't make you an inherently better painter or modeller, but they do go a long way towards helping you achieve the best possible results. The Citadel range contains a variety of specially designed tools that will help you prepare, assemble and paint your miniatures to the highest possible standards.

Whilst it's all very well having a flashy-looking painting palette or a nifty paint station, unless they are also practical and easy to use, such things would be mere indulgences. Thankfully, the items in the Citadel range have been carefully designed with the aspiring army painter in mind. From the useful grooves in the water pot that will suspend your brushes in water to the ever-so-handy Citadel Emery Boards, which can polish blemishes to a perfectly smooth surface.

ASSEMBLY AREA

A neat and tidy space, out of the way of wandering fingers, is a really useful commodity when you are assembling your models. You'll want a space where you don't need to worry if you slip while using a Hobby Knife or spill glue.





WATER POT

Keeping your brushes clean is essential to prolonging their lifespan and ensuring that your paints are untainted by one another. The Citadel Water Pot is designed to keep your brushes suspended in water, without allowing the bristles to bend against the bottom of the pot. Many painters choose to use two water pots – one for metallic paints and one for non-metallic paints. This prevents unwanted metal flakes mixing in with your colours.

PALETTE

When you are painting your miniatures, you will want to water down your paints to ensure that you have the right consistency. The Citadel Palette provides a couple of mixing areas, and some dips in the surface for shades and glazes.



PAINT STATION

A neat and tidy area to paint is a real advantage, helping you to keep your paints organised and any mess (such as spillages or damage from hobby tools) contained. The Citadel Paint Station is a sturdy, versatile tray with indents for your pots and brushes – and it even fits nicely on your lap so you can paint while you're sat on the sofa.



MORE ABOUT TOOLS

Almost every model requires a degree of basic preparation before it can be assembled. The Citadel range contains a variety of tried and tested tools to help ready your models for painting. Using the right tool for the job can make these tasks quite simple.



PLASTIC CUTTERS

Perhaps the single most useful tool in your collection, Plastic Cutters are used to clip parts from frames ready for assembly. Their flat bottom edge provides a neat cut, which makes cleaning components afterwards nice and straight forwards.



CITADEL CLEAN-UP TOOLS

These paired tools consist of a Flash Brush and Mouldline Scraping Tool. The former has stiff bristles which brush away light debris and flash left during the moulding process without damaging the details. The Scraping Tool can be drawn along mouldlines to scrape away imperfections.



HOBBY KNIFE

A sharp, well-maintained Hobby Knife is very important for removing the small bits of plastic or resin left over when you remove components from their frames. A Hobby Knife is also handy for cleaning off mouldliness and for cutting out transfers.



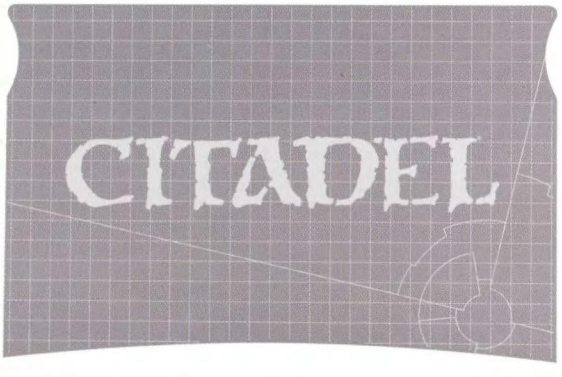
CITADEL EMERY BOARDS

A selection of quality emery boards enables you to file down the small imperfections created when you cut a model from its frame. The Citadel Emery Boards pack contain two grades of grain (coarse and fine), enabling you to file down and then polish to a perfect finish.

LIQUID GREEN STUFF

Usable straight out of the pot, with no preparation or mixing required, Liquid Green Stuff is 'painted' into recesses, minor joins and other tiny imperfections to give a smoother finish. Once set and dry, Liquid Green Stuff can also be filed down for even better results.





CUTTING MAT

Using a decent cutting mat can protect your tabletop from the worst depredations of your Hobby Knife when preparing models. The Citadel Cutting Mat has a self-healing surface designed to fit securely onto the top of the Citadel Paint Station.



GLUES

The Citadel range contains all of the glues that you will need to assemble your Citadel miniatures. Plastic Glue is used to fix (unsurprisingly) plastic kits together while Super Glue is suited towards Citadel Finecast models. All of these are explained in greater detail later on.

CITADEL PAINTBRUSHES

The Citadel Paintbrush range contains ten handmade brushes of the highest quality, giving you the ideal brush for any situation. The majority of Citadel Paintbrush heads are made from kolinsky sable, with the remainder made from dark ox hair or custom-cut nylon fibres – such attention to excellence, and reliance on only the finest components and skilled artistry, produces a range of products that superbly supports you, the hobbyist, and enables you to achieve consistently excellent results with your painting.



CARING FOR YOUR BRUSHES

Citadel Paintbrushes are tools of exceptional quality and, as such, should be considered an investment of sorts. Take care of your Citadel Paintbrushes and they will provide you with a long time of valuable service. Here is a list of good advice on how to care for your brushes, ensuring that they will last for as long as possible:

- **Regular Washing.** It's obvious, we all know it, but it simply must be said. Wash your brushes regularly, during use and between colours, by swirling the brush around in a pot of water.
- **Keep 'em Clean!** Don't cake your brushes in paint, and don't let the paint travel all the way up the bristles to the ferrule (the metal area that connects the bristles to the wooden handle). If this happens, wash the brush out straight away.
- **Make a Point.** After washing your brushes, repoint the bristles by drawing the damp brush along the line of your palm, gently twisting the brush to maintain a fine point.
- **No Laziness.** Never leave brushes in a water pot with the bristles touching the bottom. If you want to soak your brushes, only do so for a short period of time and consider using a Citadel Water Pot, which can suspend them without damage.
- **Wash Again.** Always give your brushes an extra thorough wash at the end of any painting session in clean water. Some painters like to hold them under cool running water to ensure that they get all the paint out.
- **Stay Cool:** When you wash your brushes, only ever use cool or cold water. Hot water can have an adverse affect on your bristles, including ruining the glue that binds the bristles together, causing them to fall out.
- **Sensible Storage:** Store your brushes somewhere safe, and make sure you replace the small plastic brush lids that come with Citadel Paintbrushes to protect the bristles (Large Drybrushes don't have lids, because they don't need them).

BEFORE YOU PAINT

Once your miniatures are cleaned, assembled and undercoated, you'll be ready to begin in earnest. Painting is a very enjoyable and rewarding aspect of the hobby – on this page we have provided some tips to help things go smoothly.

SEATING

Make sure that you have a comfortable place to sit set aside for when you are painting. Poor posture can cause unnecessary fatigue, including putting strain on your neck or back. Good advice is to try to have you miniatures at eye-level, as this prevents stooping, and thus neck-strain. If you are comfortable, you will be able to paint for much longer without getting unduly tired.

LIGHTING

Having good lighting when you are painting is essential. Poor lighting strains your eyes and makes it hard to see the quality of your work. Daylight is the best possible source of light, so try to paint by a large window (sadly, in our experience, painting outdoors seldom works out very well, for one reason or another). Failing that, consider investing in a decent desk lamp and a special daylight bulb or, at a pinch, an LED lamp instead.

TAKE A BREAK!

Perhaps the best advice about painting you will ever receive – take regular breaks to stop yourself feeling tired and worn out. Every now and again, make sure you get up and have a walk around, brew up another cup of tea (the elixir of painters), get a cold drink from the fridge or just stretch your legs for five minutes. Painting miniatures should be enjoyable, and if it's tiring you out, then it's probably time to take a break and get yourself refreshed.



THE PAINTING AREA

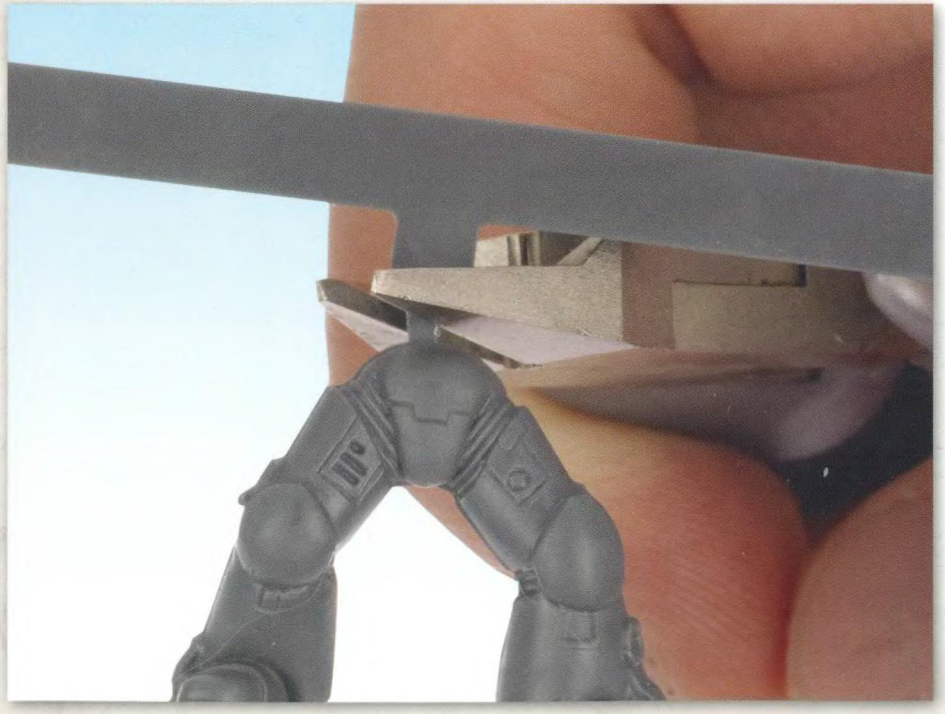
An example painting area with all the tools, reference books and equipment an aspiring painter needs. Note how the Citadel Paint Station raises the height of the painting project, meaning less stooping while you paint. Anything you can do to increase your comfort, including a natural light source, is good. Finally, and one might argue most importantly, have a mug of drink on standby!



Assembling Plastic Miniatures

Most of the miniatures in the Citadel miniatures range are made from plastic and often consist of many separate parts, enabling you to make distinctive and dynamic poses for your models. These parts are moulded onto frames, connected by 'gates'. These gates let the plastic flow around the mould during manufacture, but to assemble the models you will need to cut the pieces away from the frame.

To remove components from the frame, use a pair of Plastic Cutters to snip them off. Place the flat edge of the cutters against the component and snip the item away from the frame. Take care when you do this not to accidently gouge the component you are cutting free – it's better to leave a little more of the gate on the piece you are cutting away and clean this up with a Hobby Knife later.



Trimming

With your components clipped away from the frame, you can remove the small scars caused by cutting them free. If you had to leave part of the gate attached to the component, tidy this up with your Hobby Knife. Then, use the coarse Citadel Emery Board to remove excess material followed by the fine one to polish the area smooth.



Mouldlines

When you remove a piece from the frame, it will probably have faint lines on it – these are mouldlines and are an inevitable side effect of the moulding process. Thankfully, these are also simple to remove. Gently drag the Citadel Mouldline Remover along these to scrape away the excess plastic – this should leave you with a smooth, blemish-free finish. If you wish, you can then polish the area with the fine Citadel Emery Board.



Test-fitting

Before you commit to gluing your models together, it's always worth having a test-fitting. Basically, this involves holding the pieces in place to make sure you have a pose you are happy with. Feel free to use a little adhesive putty to hold the parts in place while you get your perfect fit.



Plastic Glue

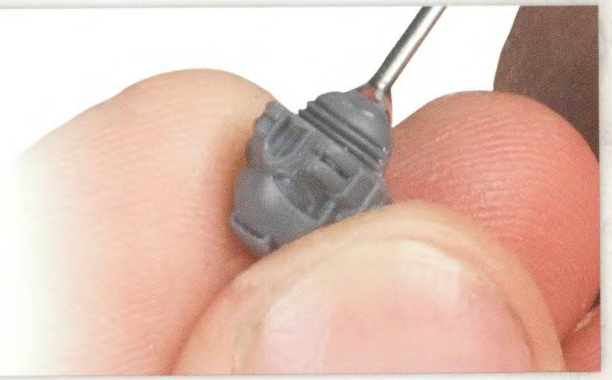
Plastic Glue causes a chemical reaction with your plastic pieces that effectively melts the area it is applied to. When pressed to another piece of plastic, this creates an exceedingly strong bond, much like a weld. Until it sets, a join created with Plastic Glue is malleable, letting you make minor alterations (very handy for getting the pose of a head or arm just right), but once the glue has set, it is very difficult to separate and almost impossible to do without damaging your plastic components. Always exercise caution when using Plastic Glue and follow all the included safety precautions on the packaging.



Gluing Small Parts

When assembling models, many of the parts you will be gluing together are quite small. Thin Plastic Glue is the best fixative for these – apply a small amount to the contact areas of the model and press the piece into position. Take a few seconds to 'wiggle' the parts into your preferred position before holding it in place for a moment.

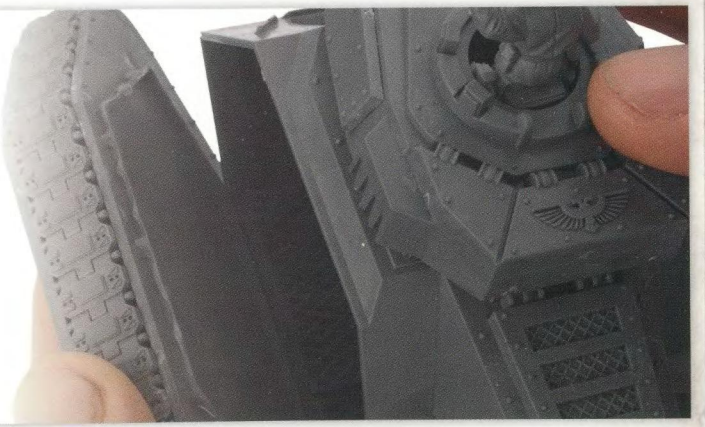
After a short time (typically a matter of ten seconds or so), a strong enough bond should have formed that you can release the component, leaving it to set firmly into place. Bear in mind that, although joined, the parts won't be completely set solid for up to an hour.



Gluing Large Parts

Larger parts will require both a stronger bond and a longer setting time. Ideally, use Thick Plastic Glue to fix the pieces together. Make sure you are satisfied that you have the perfect positioning and then, as before, hold the pieces together for a moment (as long as you care to, really; about half a minute usually does the trick).

While the join should be strong enough at this point for you to leave the model alone, it won't be fully set for some time afterwards. Avoid doing anything to the model that could alter the pose you have worked hard to achieve.



Gluing Multiple Parts

If you are gluing multiple pieces together at once, such as arms holding a gun or weapon, first make sure you have tried a test fitting – this is especially important here, because it's quite hard to 'turn back' once you have begun gluing, and multiple components make matters all together more complicated.

Once you are happy with the fit, apply Plastic Glue in the usual manner and use the time that the glue takes to set to fiddle with the components to get them into the correct positions. Once you are satisfied with the fit, hold the pieces carefully in place until the bond has set satisfactorily.



Assembling Finecast Miniatures

The Citadel Finecast range contains a host of fantastically detailed miniatures – ideal centrepieces for your armies of Citadel miniatures. All Finecast miniatures are made from resin, which requires different preparation from plastic, and perhaps most significantly, must be assembled with Super Glue.

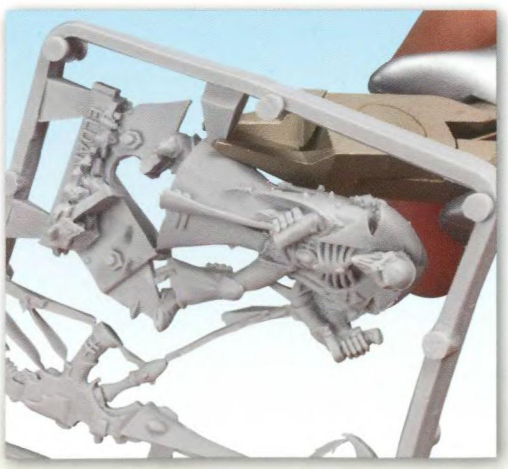
Cleaning Flash

Finecast models will usually have some thin 'flash' left from the moulding process. These are easily removed. First, use a Citadel Flash Brush to buff the model. This will remove any flash with no ill effects to the detail on the model.



Removing Parts

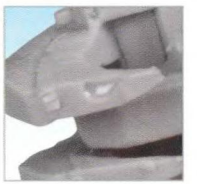
Just as with plastic miniatures, Citadel Finecast models must be removed from their frames prior to assembly. The resin they are made from is easily cut. Use a pair of Plastic Cutters to remove the pieces from the frame and then trim away any excess material left where the gate joined the model with a Hobby Knife.



Mouldlines

Use the Citadel Mouldline Scraping Tool to remove any mouldlines on your miniature. Carefully draw the tool along the mouldlines to scrape them away without damaging the miniature.

Gap and Bubble Filling



When you glue your models together you will find fine seams where the joins are. You can fill these in with Liquid Green Stuff, which is carefully painted into the recesses to conceal the join. Bear in mind that Liquid Green Stuff can be filed and cleaned up in just the same way as plastic or Finecast miniatures once it is fully dry. Don't worry if you over-apply a little, since you can clean it up as if it was part of the resin miniature.

Sometimes you will find tiny air bubbles on your model. These are an unavoidable side-effect of casting models in resin and they are easily dealt with. When you find an air bubble, there are two methods to deal with it. For the especially small ones, simply dab a tiny amount of Super Glue onto it and leave it to dry – this will fill the hole. Alternatively smooth over it with Liquid Green Stuff, and then file it to perfection with your Citadel Emery Boards.

Preparing Resin Models

When your Finecast miniatures cool down out of the moulds, they can warp slightly (spears might bend or twist, swords may take on a strange angle). Any of these issues are easily solved – fill a bowl or mug with hot water (from the tap, not boiling water from a kettle) and suspend the effected parts of the model in it. Usually the parts straighten out by themselves. If they don't, gently bend the parts into their correct position by hand and then let the miniature cool naturally.

Go carefully with this because, when the model is warm, it will bend quite easily. Hold the model by its slotta base and only heat and apply pressure to the parts you wish to straighten.



Test Fitting

Having a test-fit of the parts for your Citadel Finecast miniatures is even more important than with plastic models. Finecast models are glued with Super Glue and the bond is very strong and permanent, and it forms quickly. Only glue the components together once you have tested them out and you are happy with the final fit.



Super Glue

Super Glue reacts with the miniscule moisture particles on the surface of the model you are assembling, causing a chemical reaction that creates a strong bond in a matter of seconds. Do not saturate the area to be glued prior to assembly, however, the natural moisture held on the surface of the resin is more than adequate. Finecast resin is an exceedingly good surface for Super Glue – the porous nature of the resin helps to ensure a strong bond. Apply the glue, press the parts together for a few seconds and voilà!

Before you assemble a Finecast model, it is very important that you remove any detritus from the areas to be glued. Small shavings of resin, dust and so on will impede the glue from creating a strong bond. Dust off the area with a Flash Brush, or consider washing the model in a bowl of cool, soapy water and drying it prior to gluing it together.



Gluing Large Parts

Thick Super Glue takes a moment or two longer to bond than Thin Super Glue, giving you a few seconds of 'wiggle time' to ensure you have a great fit. For making those larger joins, it also has the beneficial side effect of helping to fill out small gaps in the joins of models. Still apply this glue sparingly, however. It's far better to use only a little than too much – the bond will be very strong.



Gluing Small Parts

Small parts such as swords, guns and other similar accessories are best glued with Thin Super Glue. Test your fit first and then apply a small amount to one of the contact surfaces. Then, press the parts together quickly, ensuring that you have the right fit. Hold the pieces in contact with one another for a moment, and within about five seconds you should have a strong, permanent bond.



Gluing Multiple Parts

When gluing together multiple, connected parts, it is essential to do a test fitting first. Once you have your favoured position, glue one part into place and, when it has set, do the other. If you are concerned about getting the components into position before the glue sets, try using Thick Super Glue, which takes a few seconds longer to form a bond.



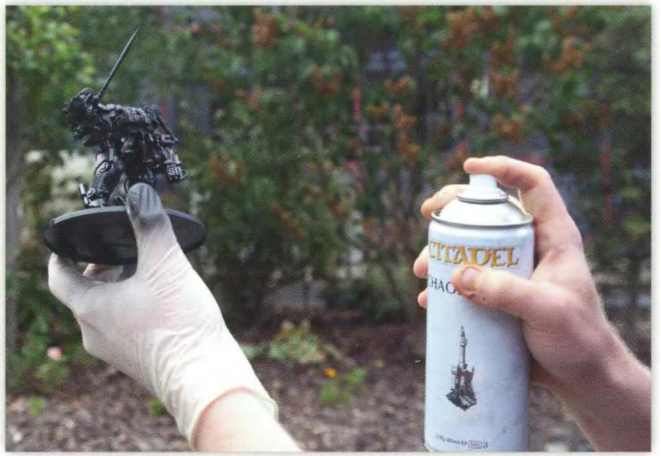
UNDERCOATING MINIATURES

Before you begin painting your Citadel miniatures, you will want to prime them. This process, known as undercoating, provides a smooth, even surface for you to paint onto.

Easily the fastest and most effective way to undercoat your models is to use a spray undercoat. Citadel Chaos Black Spray and Skull White Spray are formulated to give you an excellent finish that your Citadel Base paints will adhere to effortlessly.

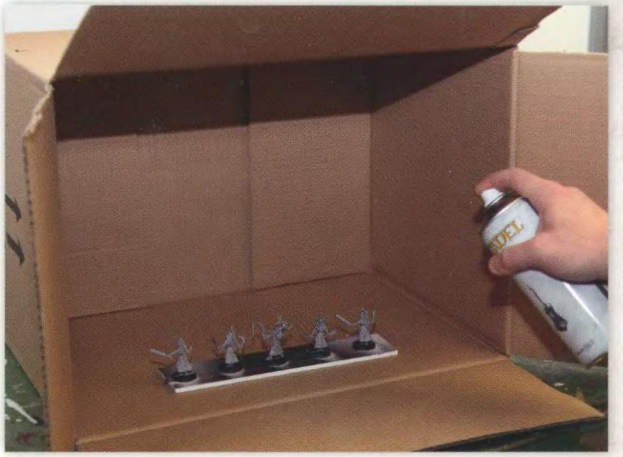
SPRAY UNDERCOAT

Chaos Black Spray and Skull White Spray are quick to use, especially across large numbers of models, and they enable you to get great results in next to no time. With that said, however, you will need access to a well-ventilated area (usually outside) to spray your models, for obvious health and safety reasons. Using spray undercoat can also be rather messy (as you might expect) so it's worth setting up a spot to work – spraying into a cardboard box or similar can be a very good idea, for example.



SPRAY AREA

Something to consider, as you prepare to spray your models, is your working area. Unless you are lucky enough to have a spray booth complete with extractor fan, you'll want to work outside – make sure you're not going to ruin walls, picnic tables or wheelie bins with errant spraying. A carefully placed newspaper or a box with the top cut off can make a suitable starting point as shown to the right.



BOXES

Many hobbyists utilise a spray box – a large cardboard box with a side removed. This helps to contain all the paint that you're firing at your models, preventing awkward explanations to parents or partners about why you have painted the picnic table or patio. It can also provide a little shelter from the wind on a blustery day if you're spraying in the garden.

BLACK & WHITE

The Citadel range contains Chaos Black Spray and Skull White Spray. While most paint jobs will benefit from a Chaos Black undercoat, there are times when either could be useful. Chaos Black lends itself brilliantly to darker colours, it's well suited to large areas of armour and, it gives natural shading to recesses. Skull White, on the other hand, is great for lighter, brighter colours as you will see later on.



UNDERCOATING BY HAND

There are times when using a spray undercoat might not be convenient (it's raining outside, for example). Undercoating by hand is a worthy alternative – hobbyists have been doing it for years! Imperial Primer is specially designed for undercoating by hand. Water it down (just a little) and paint it onto your models using a Wash Brush.





Chaos Black and Skull White Sprays are aerosol sprays. When stored properly and used according to the directions, they will give you an excellent undercoat, the perfect canvass to paint onto.

Getting it Right

Firstly, you need to shake your can sufficiently to make sure the primer is ready. Shake the can vigorously for a minute or so, and make sure to shake it frequently during use. To spray your models, hold the can upright and about 20cm/8" from your target, then spray across the miniature in short bursts. Do not touch the models until the undercoat is dry (approximately 15 minutes). Your miniatures will be ready to paint after about an hour.

Tricks of the Trade

Having a properly prepared space to undercoat your models can make your finished results better, as well as keeping things neat and tidy and, most importantly of all, keeping you safe from the fumes that using spray undercoat generates. This page contains some of the tips and tricks that we have learned over the years to help make undercoating more effective.

Picking Your Battle

Because you must always use your Citadel spray undercoat in a suitably ventilated environment, this often forces us hobbyists outside. So, you will need to consider factors such as temperature and humidity. If it is too hot, the paint might dry before it can settle on the model, if it's too cold, it can leave a powdery, chalky finish. Nice, dry evenings are often the best time to do your undercoating.

Spray Stick

A simple off-cut of wood or cardboard with a strip of double-sided sticky-tape can help you get spray onto those hard-to-reach places. Around here, we call these 'spray sticks' – all you will need is a length of wood that is long enough for your models (with a little left over to hold it by). Then, with the models securely taped into place, you can move the stick around and spray into the recesses, turning the stick to get the best angle (perfect for ensuring that your spray doesn't coat only the tops of your models).





Angles

Move the models, not the can! Your spray will give the best performance if it is held upright. Placing your models on a surface that can be turned and rotated helps – but make sure they are firmly stuck down, whether with adhesive putty or sticky tape, the choice is yours.

Spray Paint Troubleshooting

When spraying your models, there is always a chance you will come across minor problems. If you follow the instructions from the previous few pages, you should be fine, but here are some troubleshooting tips to help you out.

Uneven Coverage

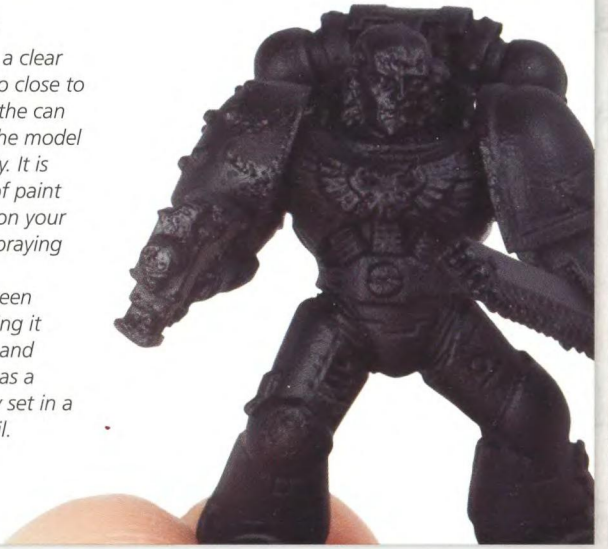
If you find areas of your miniatures that are not properly undercoated, you need to adjust the technique you are using. Take a look at the advice offered on the previous page about using a 'spray stick'. This way you can rotate the stick to get optimum angles, a couple of bursts at the right direction should cover up the parts that are missing paint nicely. Remember though – don't try to get at these by tilting your can, since that will alter the flow of paint and propellant. Hold the models at a different angle instead.



Rippled Surface

A rippled surface on a miniature is a clear indication that you are spraying too close to your model. Avoid this by holding the can the recommended distance from the model and by spraying in short bursts only. It is fair to say that several light coats of paint are far more effective (and kinder on your miniatures) than one thick one – spraying too close is how you lose detail.

If you have a model that has been coated like this, you could try placing it somewhere warm (not hot) to dry and leaving it for a while. If the paint has a chance to dry slowly the paint may set in a way that doesn't obscure the detail.



Spotty Finish

A spotty finish is usually a symptom of a can that hasn't been sufficiently shaken prior to use. Thankfully, this is also very easily solved by making sure you always shake your can very thoroughly directly before using it. Also, as you are spraying your models, make sure you regularly shake the can between bursts.

Finally, always keep the can upright, to ensure that you are spraying the correct proportions of paint and propellant. If the can is tilted, there is a strong chance that too much propellant will come out in comparison to paint, so hold it as upright as possible.



Surface is Grainy

The major cause of this side-effect is spraying models when it is too warm. When it's really hot, paint can partially dry before it reaches the model, creating this undesired effect. Unfortunately, there is precious little that we can do to change the weather where we are, so if you are struggling with a grainy texture to your spray undercoat, you might just have to wait until it isn't as hot or revert to undercoating by hand indoors, where it is cooler.

There are a couple of ways to prevent the paint drying so fast, such as waiting until the evening, when the temperatures have fallen or spraying your models out of direct sunlight.



Citadel Base Paints



Citadel Base paints are specially formulated for basecoating your models. Designed to give clean coverage with a single layer, they are an army painter's dream-come-true and often the first paint you apply to any given model.

PROPERTIES

What sets the Base paints apart from other colours is their higher concentration of pigments. This gives them superb coverage over either black or white undercoats with a single application. For best results, be sure to water down your colour a bit (on your palette) before applying it to your miniature, and wash your brush regularly throughout.

Each of these models has been painted using only Base paints. This provided an impressive basecoat for the remainder of the paint job to go on to. Many hobbyists might start playing games with their models painted just to this stage, which is absolutely fine. However, the application of some additional techniques onto this basecoat will provide you with a formidable finished result.

EXAMPLE 1



Because the Gandalf area is mostly grey, these areas were painted first. Other colours were then added later.

EXAMPLE 2



An Ultramarines Space Marine is almost entirely blue – lending to a strong basecoat of Macragge Blue.

EXAMPLE 3



This Beastman Gor has flesh, fur and metal areas – and so is basecoated carefully with several colours.

BASE RANGE

Here are the 34 colours in the Citadel Base range – each gives solid coverage over either black or white undercoats.



BASECOATING EXAMPLES

A good, even basecoat is the starting point for almost every paint job, so set aside the time to get it right. Base paints at the ready...

TECHNIQUE

Basecoating models is neither difficult nor fancy – it's the simple matter of brushing the paint onto the model in smooth, even strokes.



MAINTAIN BALANCE

The trick is to keep your brush loaded with enough paint to get smooth coverage, without overloading it and smothering the details. If you ever have too much paint on your brush, wipe the excess off on your palette.

EMPIRE STATE TROOPER

Not all basecoats must be in the colour of the finished model. This Empire State Trooper has been painted in Rhinox Hide, over a Chaos Black Spray undercoat to provide a convenient starting point for the brighter colours that follow. The brown beneath can be left showing for boots, belts and recessed areas.



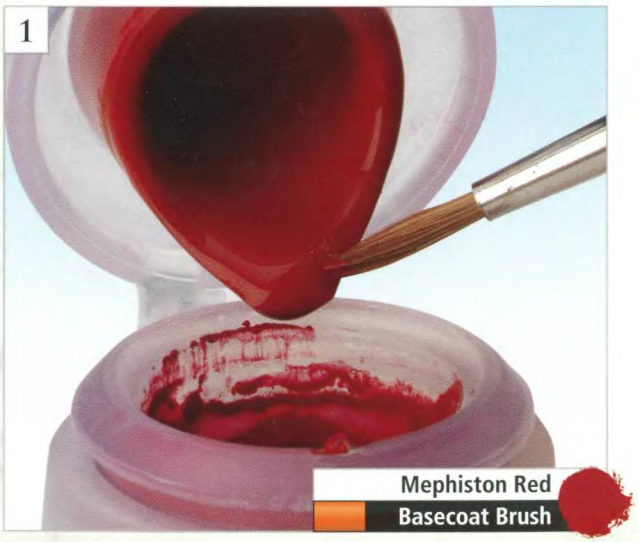
They key to basecoating a model with several different areas of colour, such as those shown on this model, is to be as neat as possible – tidy up any mistakes that you make as you go along by carefully painting over them when they are dry.

WARRIOR OF MINAS TIRITH

The Warriors of Minas Tirith are predominantly covered in armour plates and sable robes, and thus have relatively few colours on them – thus it's a pretty good idea to give them a solid basecoat using an entirely metallic colour. This model was basecoated with Leadbelcher before other colours were applied.



Basecoating a model in a colour close to its final colour scheme makes things far quicker. By the time this model has been basecoated in Leadbelcher, Abaddon Black and Bugman's Glow, he's well on his way to completion.







4



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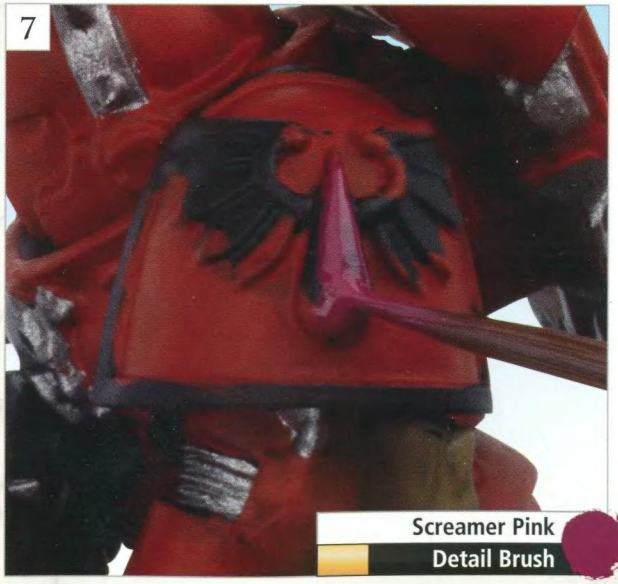
Leadbelcher
Detail Brush

6



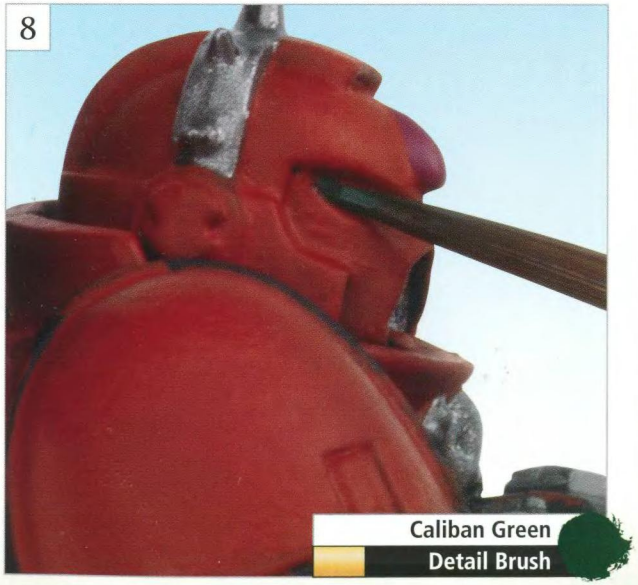
Zandri Dust
Detail Brush

7



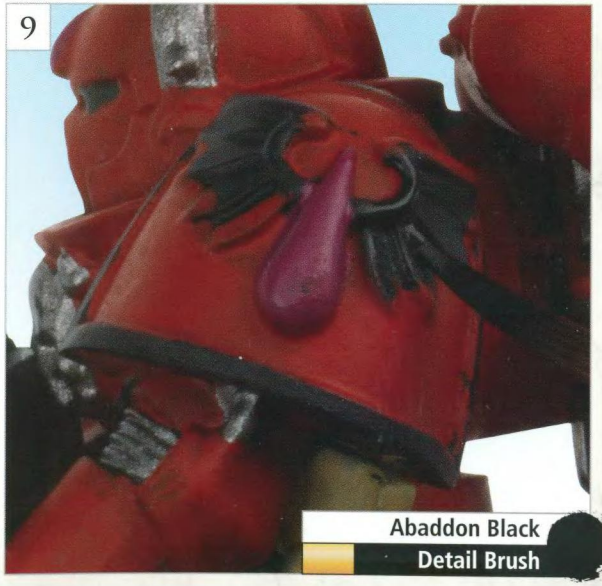
Screamer Pink
Detail Brush

8



Caliban Green
Detail Brush

9



Abaddon Black
Detail Brush

THE CITADEL SPRAY GUN

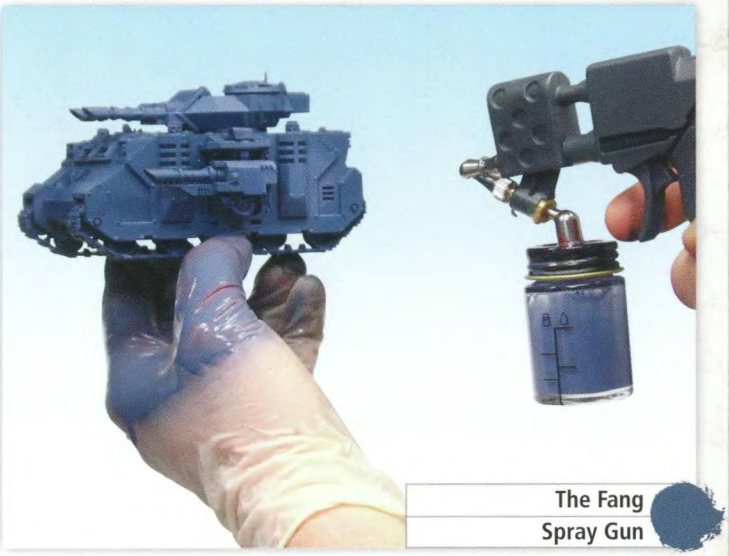
Basecoating models is hardly the most exciting aspect of painting a model and, when you are doing entire armies, it can prove somewhat time consuming. Thankfully, help is at hand with the Citadel Spray Gun.

The Citadel Spray Gun is an easy to use basecoating system. Fill the paint container with the correct proportions of Base paint and water, and then spray the paint onto your models in much the same way as you would with a spray undercoat. For armies where one colour is predominant, such as the armour of Space Marine Chapters, Skaven fur and so on, this is a godsend.

SAFETY TIPS

The Citadel Spray Gun uses aerosol propellant to spray a fine mist of paint over your model. As such, you should only ever use it in a well ventilated area (such as outdoors).

Likewise, as with all aerosols, make sure that you store your propellant in a safe place that is dry and relatively cool – keeping it away from direct sunlight and out of reach of children at all times.



The Fang Spray Gun

The propellant lid & air hose. *The propellant lid is a small cap that fits to the top of your propellant and connects to the tube, which in turn runs the air from your can of propellant to the Spray Gun.*

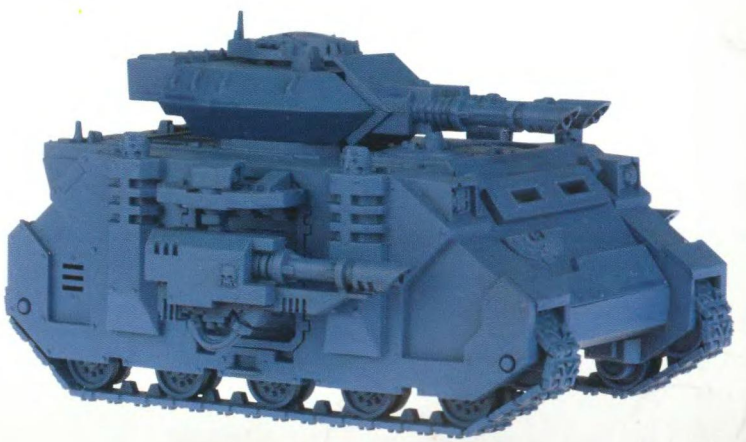
Nozzle/spray regulator. *The paint is sprayed from here in a cone-shape. The regulator can be twisted to alter the spray cone, creating a tighter or wider spread, as needed.*

The Spray Gun. *Not only does it look like a hand-flamer, but this is the main body of the tool. All the other parts are appendages to this one.*

A can of propellant. *An aerosol can filled with pressurised air, this powers the Citadel Spray Gun.*

The paint jar. *Your mixed paint is stored in here, ready to be sprayed onto the model.*





Using a Citadel Spray Gun can dramatically accelerate the process of basecoating your army. With a fully-loaded Spray Gun, you can basecoat several units in the space of minutes, giving models a smooth, even basecoat for you to layer onto later.

Mustering the Horde

If you are planning to have a session with your Citadel Spray Gun, it's often worth assembling and undercoating several models at once in preparation – at least a unit at a time, although there's nothing to stop you from doing an entire army at once if you're planning on basecoating them in the same colour.

Angle of Attack

Fix your models to a box or stick to enable you to rotate them, granting access to those hard-to-reach places. Use short bursts in a sweeping motion over your models to ensure an even coating. Prolonged bursts can cause a loss in air pressure, so keep them short (3-5 seconds is about right). As always, stop to shake your can of propellant at regular intervals.

Top Down

For a fast painting technique, lightly spray your miniatures from above, leaving some of the recesses below with less paint on them. This creates a natural shading effect, an ideal technique for using on dark models over a Chaos Black undercoat.

Freezing Up

If you commit to a sustained burst of spraying with your Spray Gun, you might notice a slight deterioration in the pressure of your paint. This is because, the more you spray the can, the colder it gets and the lower the pressure becomes. To keep your propellant operating at optimum performance, use short bursts and take breaks.



Maintenance

Regular maintenance of your Spray Gun will keep things flowing smoothly and prevent colourful mishaps. Between colours, and at the end of every session, always remove the paint pot and wash it thoroughly, before reattaching it full of clean water. Spray a few bursts of water through until any residual paint is completely removed.



CAMO PATTERNS AND SPECIAL EFFECTS

One of the excellent 'other' uses of the Citadel Spray Gun is painting camouflage and other special effects onto tanks, large vehicles and monsters. With some accessories, and a little cunning, you can achieve remarkable results.

CAMO PATTERNS

You can use various materials such as masking tape, adhesive putty or even string bags for holding fruit to mask off areas of your model to create camouflage patterns. Essentially, any of these materials can be used as a kind of stencil.

When you are masking off areas, think about the colour you want left underneath. You need to paint this on before you mask the area off – so make sure you do that first.



ADHESIVE PUTTY

Much like masking tape, adhesive putties, such as Blu-Tack®, give an easy mask to spray over. It gives an uneven edge, which is great for certain styles of camouflage. Again, when the paint is dry, you can peel away the putty (once it has been sprayed with paint, putty becomes dirty, so be careful about how you reuse it).



Castellan Green
Spray Gun



Zandri Dust
Spray Gun

MASKING TAPE

Masking tape is a type of sticking tape designed for use by painters. It is great for giving you straight edges. Attach it to your model to create your desired pattern and then spray across the top. Once the paint has dried, you can remove the masking tape to reveal the original colour underneath.



XV-88
Spray Gun



Mournfang Brown
Spray Gun

Citadel Shades



Citadel Shades can be washed onto a model to create areas of darker colour, defining details and accentuating recesses. They make painting very easy!

Properties

Citadel Shades are formulated to flow over paints and into the recesses on your miniatures. Once applied, they dry to provide a very effective, matte shading for your models. Having washed a model in this way, you can then add layer highlights. The great thing about Citadel Shades is that they are very easy to use – simply load the shade onto your brush and paint it onto the desired area. The more you paint on, the heavier the shading will be. Likewise, if you apply a single thin wash, the effect will be more subtle. Things shades are great for include:

Cloth. Citadel Shades make short work of areas of cloth such as robes, cloaks, trousers and so on. The shade settling naturally into recesses means you can focus on a couple of simple highlights.

Armour. A wash over armour (chain mail or armour plates) will help to pick out all the details, making your handiwork look even handier!

Fur & Hair. These highly textured areas have lots of detail for you to capture. By washing over the top of them, you get the darker tone exactly where you want it, with no hassle.

These three miniatures have all been washed directly over their initial basecoats of Citadel Base paint. They each show slightly different results that can be achieved with different techniques. Example 1 shows a model that has been largely shaded with a single Citadel Shade, with a couple of detail areas done differently. Example 2 shows how a variety of washes can be used on a single model while Example 3 gives a good indication of the results that a single, all-over wash can provide.

Example 1



Gandalf has been washed almost entirely with Nuln Oil. His hands and face were done with Seraphim Sepia.

Example 2



This Ultramarine has been shaded precisely, with several different Citadel Shades on different areas.

Example 3



Our Beastman Gor was washed all over with Argax Earthshade to provide muted, murky shading on the model.

How Much is Too Much?

The truth is, when applying Citadel Shades, you can slather on as much as you like without fear of it going wrong. The Shade will run into recesses and then dry over time, leaving a very satisfying shading effect. Of course if you apply too much, it will run off the model (which is wasteful) but don't be coy about how you apply it. Perhaps the most important thing to consider is whether you want your Shade to cover the whole model or just certain areas. In the case of the latter, take care not to overload the area with Shade, otherwise it might run and spread where you don't want it. Of course, in the case of the former, go nuts!

Shade Range

There are twelve Shades in the Citadel range, providing a variety of tones for you to use. Applying the appropriately coloured Shade to a basecoat provides a complementary effect.



Washing Example: Armour

Applying a Citadel Shade over armour quickly creates an impressive result. The Shade sits in the armour's recesses and picks out fine details such as the links in chain mail and so on.

Technique

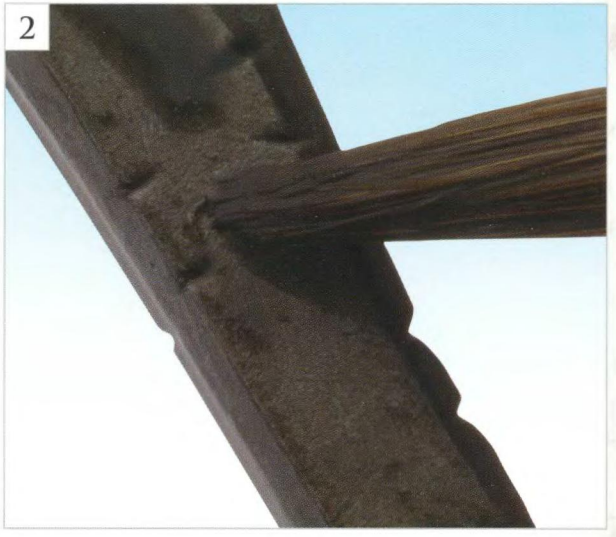
Washing is basically a matter of loading your chosen brush with Citadel Shade, straight from the pot, and 'painting' it onto the right parts of the model.

Easy Does It

Consider where you want your Shade to go. If you're painting the whole model, you can be quite liberal with your application, while if it's only on certain areas, as in our example here, apply less with a little precision (in several coats, if you need to, making sure to let each dry before applying the next).

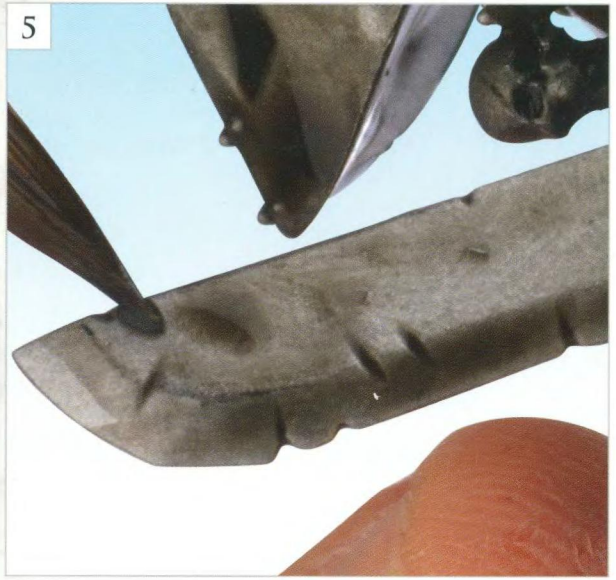


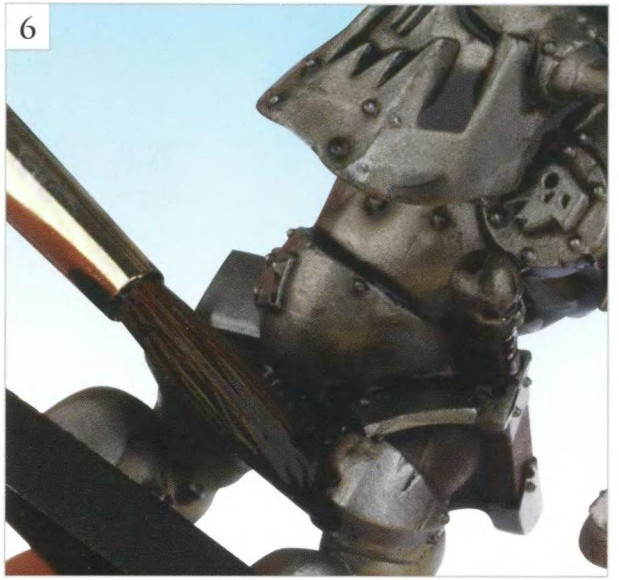


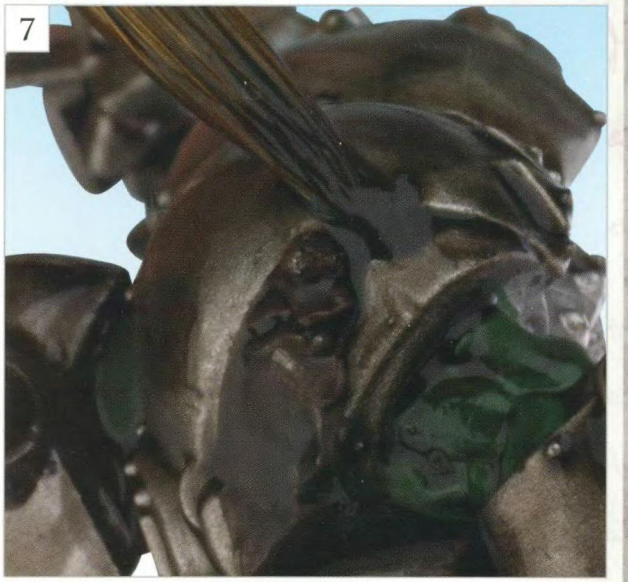


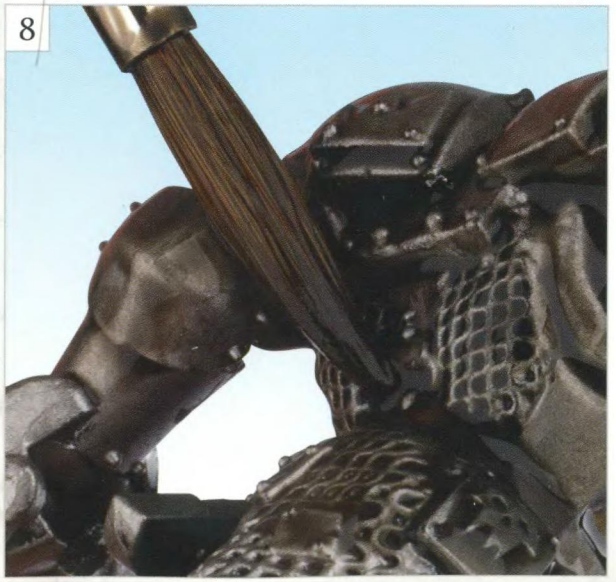


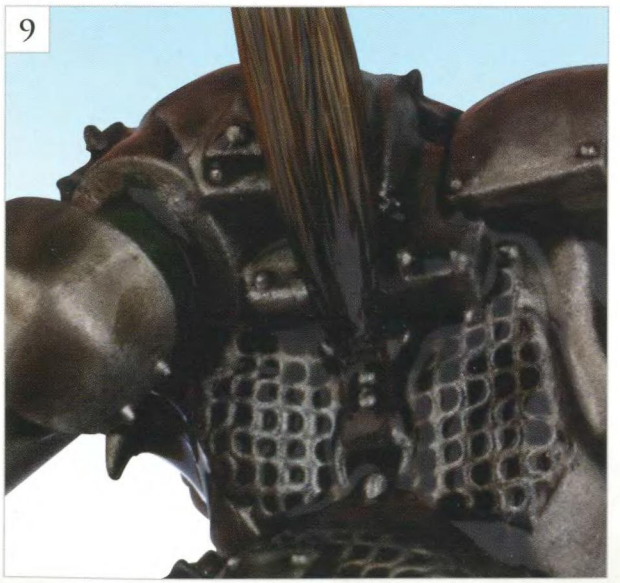


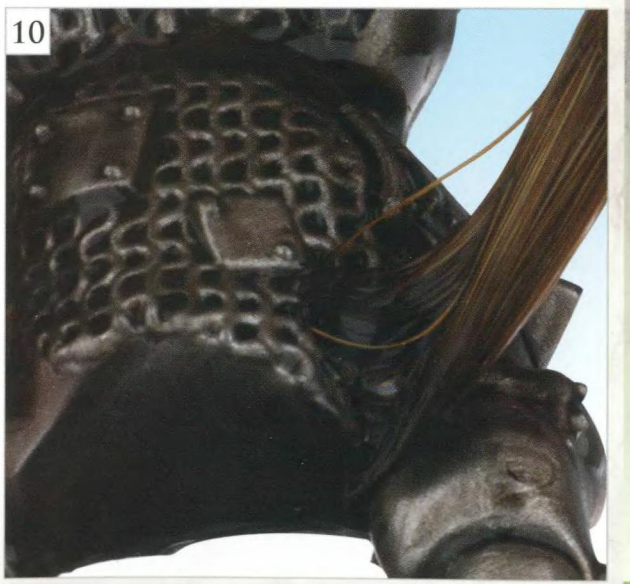

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Other Ways of Using Shades

Section Washing

When you need to apply two or more different colours of Citadel Shade, it's important to let each dry before progressing on to the next (it never hurts to repeat that warning). Do not overload your brush when doing this, as it will be harder to control exactly where the Shade flows – if in doubt, apply a couple of thin layers to be on the safe side.

1



2



Robes and Cloth

All the folds and recesses in robes and cloth make them perfect candidates for washing. The Shade will gather naturally in the recesses, yielding great results straight over a simple Base paint basecoat. Throughout the Citadel Miniatures range, there are scores (if not hundreds) of models that benefit from washing in this way, from Haradrim Warriors to Dark Angels.

1



2



Washing Over White

A wash over white can provide a striking effect, essentially bypassing the need for further highlighting or shading – especially for yellow and orange colours. This example below shows a Casandora Yellow wash over a Ceramite White basecoat. Note how the Shade sits in the recesses, giving the strong impression of shading – a laudable result achieved with utmost simplicity!

1



2



All-over Washing

As the title implies, all-over washing is for those models that will benefit from a wash of a single colour applied over the entire miniature. The Mordor Orc shown here is supposed to appear grimy and tarnished, so the Agrax Earthshade wash applied generously from head-to-toe goes a long way towards achieving this. Obviously, this manner of washing will not suit every kind of model, but it does a fine job on a candidate such as this.

1



2



3



Citadel Dry Compounds



Drybrushing is one of the first painting techniques that many painters learn, it's an exceedingly handy way of picking out the details on a model, or applying highlights quickly and easily. The Citadel Paint System contains 15 Dry compounds specifically formulated to make drybrushing more effective than ever.

What's in a Compound?

Dry compounds are of a thicker consistency than Base or Layer paints, appearing crumbly. This texture makes them perfect for drybrushing and, combined with their formulation, ensures that they provide excellent coverage. Don't water them down before use – Dry compounds are meant to be like this.

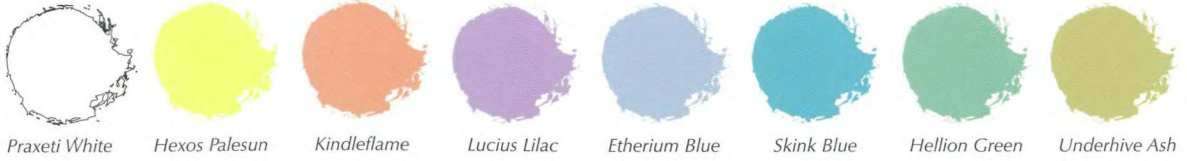
Water

There's a definite clue in the name, but Dry compounds need to be kept dry. Enclosed in sealed pots, this is an easy thing, but it also makes a big difference when you are painting with them. Don't water your Dry compounds down. Also, when you are washing your brush off, make sure you dry it properly before using other Citadel Dry compounds, otherwise you'll find that your drybrushing will take on a decidedly 'moist' tone, which can look streaky and give a most unsatisfying result. The best advice is to thoroughly wash your brush in clean water and then dry it with a piece of kitchen towel before further use – brush it against the towel until it is dry.

On the right are three examples of models that have been drybrushed and then washed. Whilst the process is quick, the result is nothing short of impressive, something that could be used in an army straight away.

Dry Range

The Citadel Dry range contains 15 colours, each of which can be painted directly over an undercoat or basecoat. A good technique with Dry compounds is to use them as a highlight, applying them directly after a basecoat and before a wash.



Praxeti White | *Hexos Palesun* | *Kindleflame* | *Lucius Lilac* | *Etherium Blue* | *Skink Blue* | *Hellion Green* | *Underhive Ash*



Eldar Flesh | *Tyrant Skull* | *Terminatus Stone* | *Longbeard Grey* | *Changeling Pink* | *Necron Compound* | *Golden Griffon*

Example 1



Example 2



Example 3



DRYBRUSHING EXAMPLE: BONE

Despite being a simple technique to learn, drybrushing has plenty of applications and army painters will find themselves returning to it again and again. This page explains the basics.

In Principle

The principle of drybrushing is to rapidly brush your loaded paintbrush against the model, with the intent of passing paint only to the raised areas of the model. A drybrush layer can serve as a quick way to accentuate the details of a model and many painters choose to use it across their collections.

Four-stage Simplicity

Firstly, load your paintbrush with Dry compound. Secondly, using a piece of tissue, kitchen roll or spare paper, wipe off most of the excess paint until it is almost entirely removed from the brush. Next, rapidly brush the hairs of your brush against the model in a back and forth motion. As you do so, you will notice a build up of paint on the raised areas while the recesses remain shaded. The more you drybrush an area, the more defined the colour will become – you may even find yourself needing to replenish the paint on your brush on larger areas.

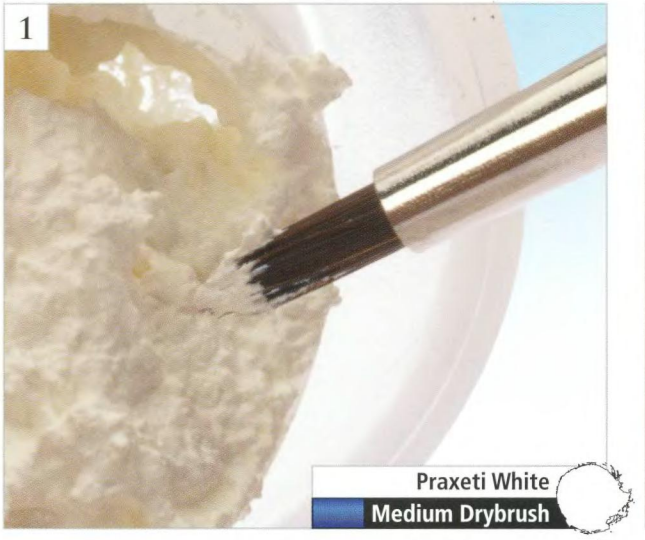
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4



DRYBRUSHING EXAMPLE: FUR

Fur looks great when it has been drybrushed. Here we demonstrate picking out the fur details – the rest of the model can then be painted with layers and washes afterwards.

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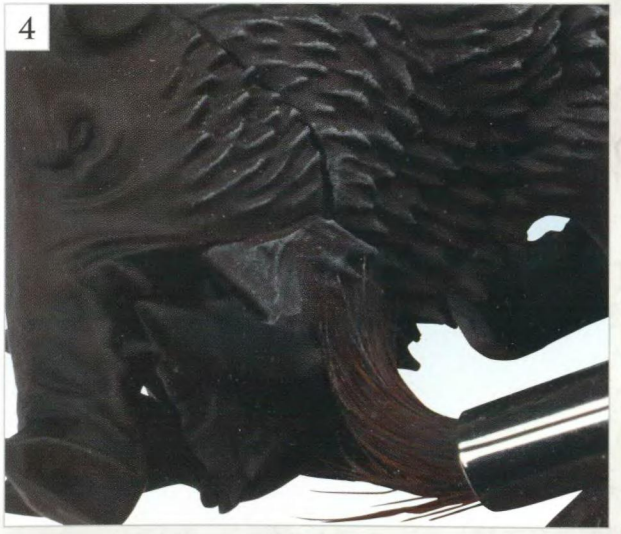
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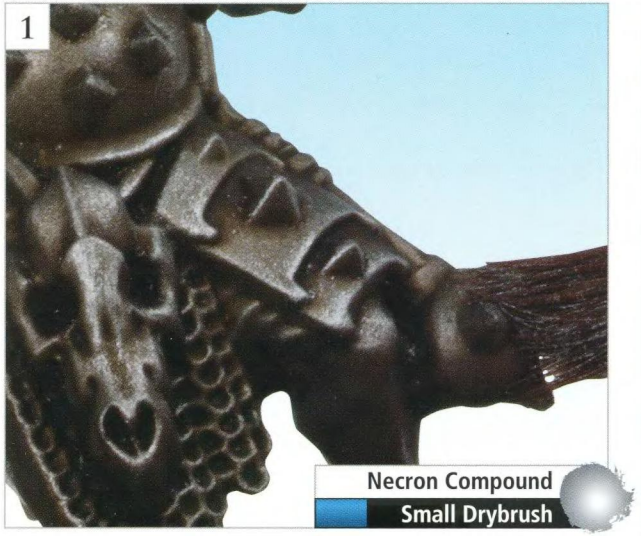


DRYBRUSHING EXAMPLE: METAL

This Bestigor has a great deal of armour and chain mail, which is well suited to drybrushing. By using a Small Drybrush, we can pick out the silver armoured areas of the model, whilst leaving the remainder of the model with the basecoat showing.













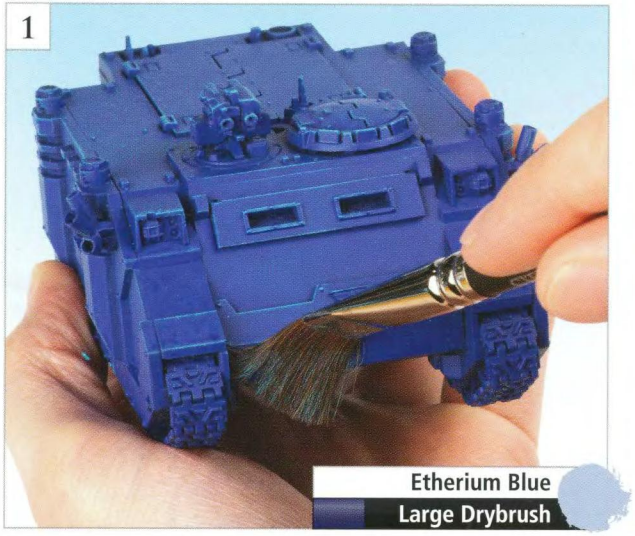
DRYBRUSHING EXAMPLE: VEHICLES

When it comes to detailing tanks, buildings and other models with large flat surfaces and straight edges, drybrushing is usually the best way to capture all the detail.

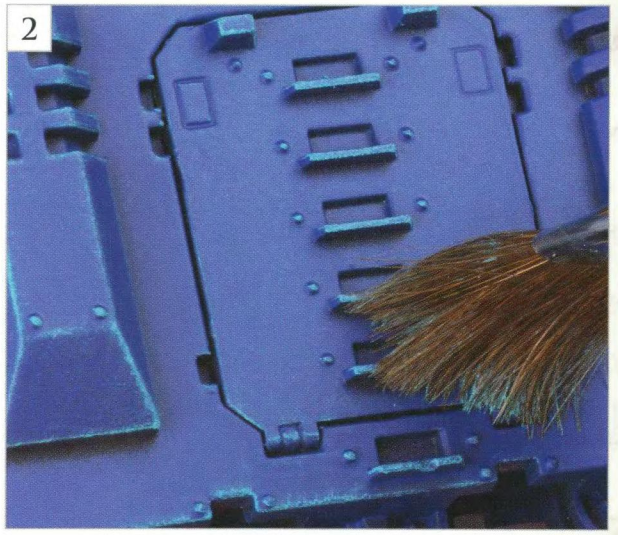
THE TECHNIQUE

Drybrushing a large model works in the same way as a smaller one. Load your drybrush with Dry compound and wipe the excess off on a piece of tissue or kitchen towel. Take special care with this, because the large surface area of these models means that if you don't wipe off enough it will be very hard to conceal it (better to wipe off too much, and have to do two separate coats). Then, with your brush ready, rapidly rub the bristles against the surface, paying special attention to edges and details such as rivets so that they pick up nice highlights.

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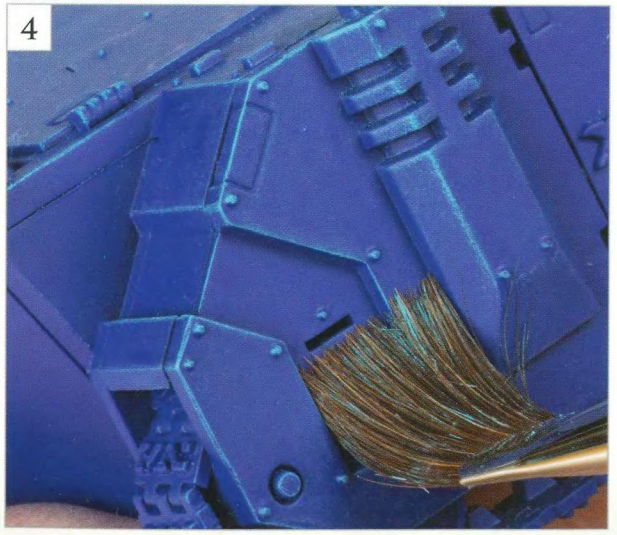
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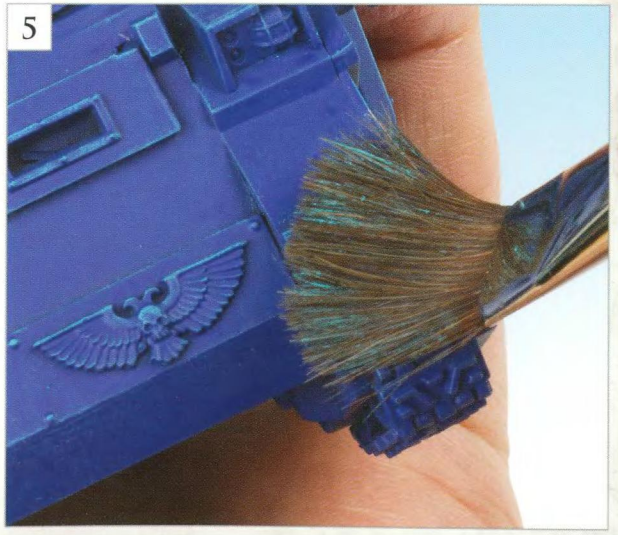
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Citadel Layer Paints



Layering is all about creating a realistic effect of light hitting your miniature. Done well, it makes your models appear more natural, richer in colour with a wider range of tones, and (best of all) they will look absolutely fantastic on the battlefield.

Properties

Layer paints enable highlighting across your miniatures with easy transition from one colour to the next. With 70 Layer paints in the range, it is easy to move smoothly from one colour to the next. They are designed to paint over Base paints (and each other) without any mixing, and minimal watering down.

Each of these models has been layered with different techniques, showcasing how layering can be used to achieve fantastic results on robes and cloth (Example 1), armour plates (Example 2) and flesh, horns and fur (Example 3).

Example 1



By highlighting the edges of the cloth, the recesses in the folds look very realistic – the perfect application of layering.

Example 2



The smooth, hard-edged armour plates of this Space Marine lend themselves well to edge highlighting as shown here.

Example 3



A model with many different textures on it, such as this Beastman, requires a number of different layering techniques.

Layer Range

Citadel Layer paints have a certain opacity, enabling them to layer over Base paint without stark contrast. This means they can build upon one another and give natural highlights.



Layering example: skin

There are a number of different ways that you can use Layer paints to enhance your models. The first example that we will look at demonstrates how you can use layering to produce a convincing skin effect.

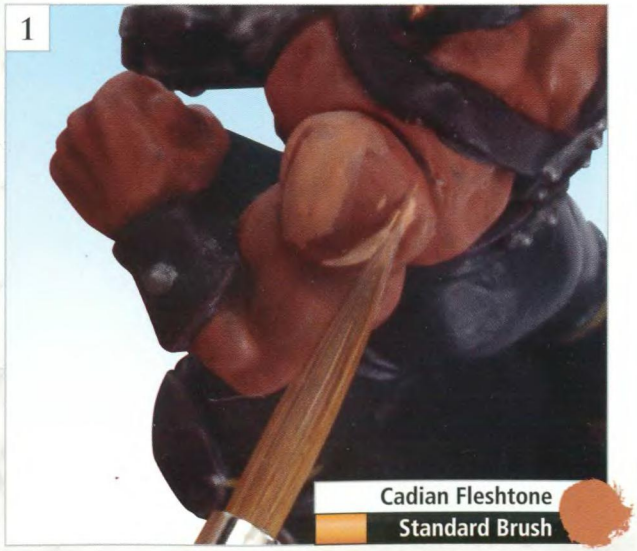
The Technique

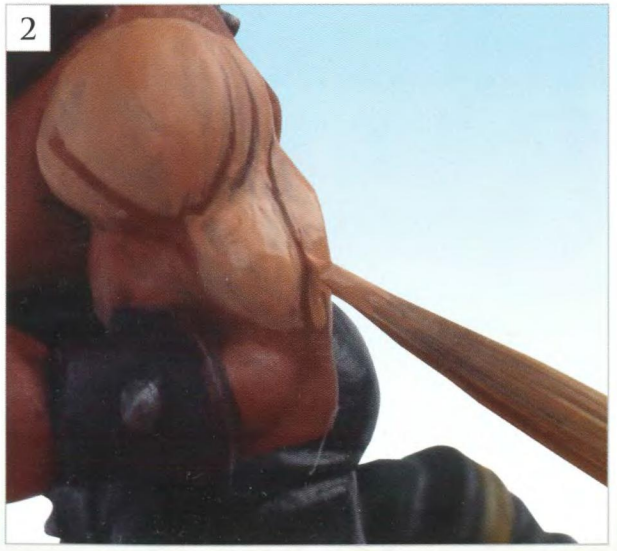
When layering, the trick is to paint on consecutively lighter colours, whilst leaving some of the previous darker tone showing in underneath. Citadel Shades can be used before or during layering to accentuate the recessed areas. In this example, the Marauder's flesh has already been basecoated with Bugman's Glow and washed with Reikland Fleshshade. Note how the next layer is carefully applied, leaving some of the darker paint visible in the recessed areas.

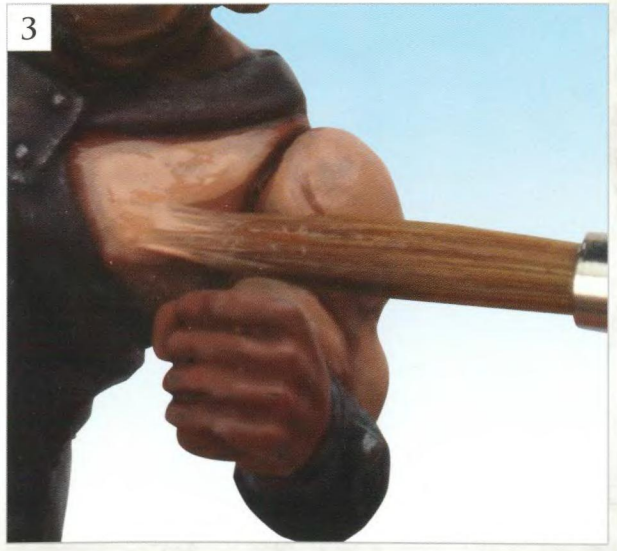
Other Applications

Just because we have shown human skin here, doesn't mean you couldn't adapt the technique. By altering the paints chosen, you can use this technique for Orks, Dark Eldar, Daemons and so on. Check out the Colour Guide on page 134 for a list of suggested colours for these and other skin types.

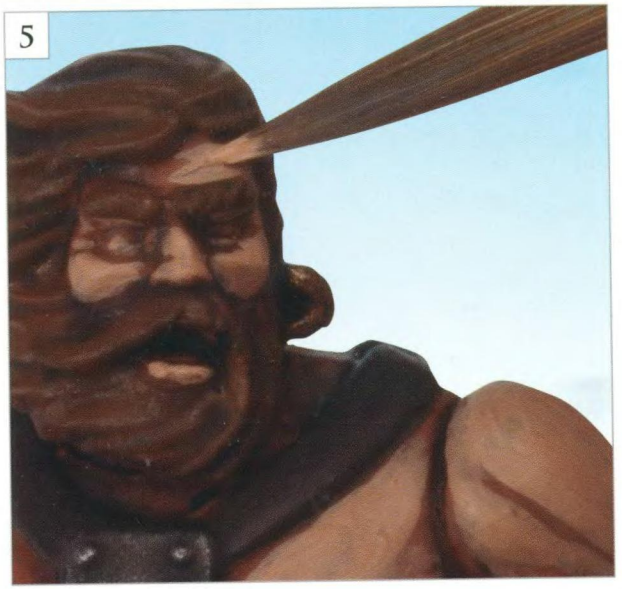








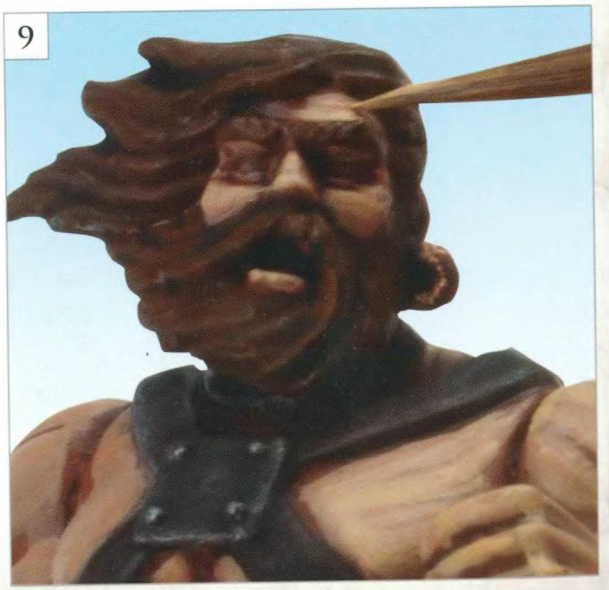

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6
Kislev Flesh
Detail Brush


7


8


9

Layering example: armour

Lots of Citadel miniatures are adorned with armour plates, especially in Warhammer 40,000. One of the most effective ways of painting these areas is to apply layers to the edges – a technique known as edge highlighting.

The Technique

Edge highlighting involves using increasingly lighter colours to paint on the effect of light striking a surface. Each highlight you add should be finer than the previous one, leaving a little of the darker tone underneath showing around the edges. Load a detail brush with paint and carefully paint along the ridges and edges. Sometimes, it is easier to paint the edges with the side of the brush (see stage 3 below). In our example, the Dark Angel's has been prepared with a basecoat of Caliban Green and a wash of Biel-Tan Green.

Alternative Uses

From Space Marine power armour to vehicle hulls, lacquered armour on Chaos Warriors to Tyranid chitin, there are hundreds of uses for this edge highlighting technique.

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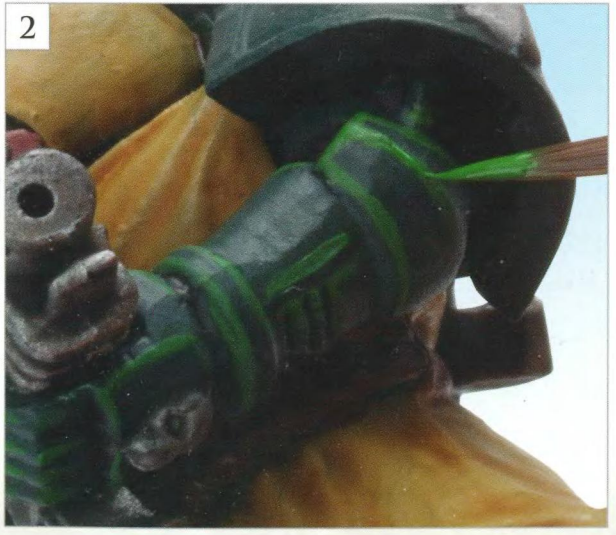
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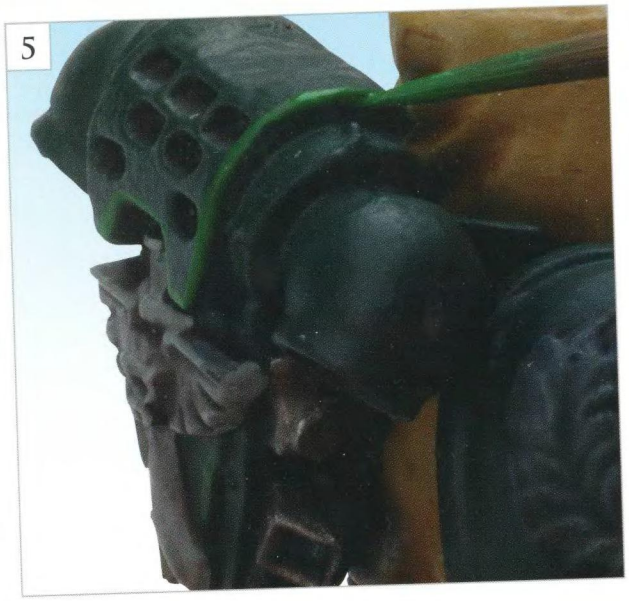
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Moot Green
Fine Detail Brush


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LAYERING EXAMPLE: CLOTH

Cloth appears in all sorts of places on Citadel miniatures, as you might expect. From the brightly coloured uniforms of Empire State Troops to the robes of Dark Angels or Haradrim Warriors.

THE TECHNIQUE

When layering on cloth, you are looking to achieve a slightly different result to areas of a model with a hard edge. With the model basecoated, your first layer should follow the contours of the cloth, leaving darker tones showing in the recesses as you can see here. With the initial cloth layer completed, a second layer of an edge highlight is applied. By keeping this second layer to a fairly narrow edge highlight, it adds definition to the model without lightening the cloth too much. At the start of this example, the robes were basecoated with Zandri Dust and then washed with Seraphim Sepia.

ALTERNATIVE USES

The same technique used here has many applications such as on parchment (like you find on purity seals), banners or even leathery wings.

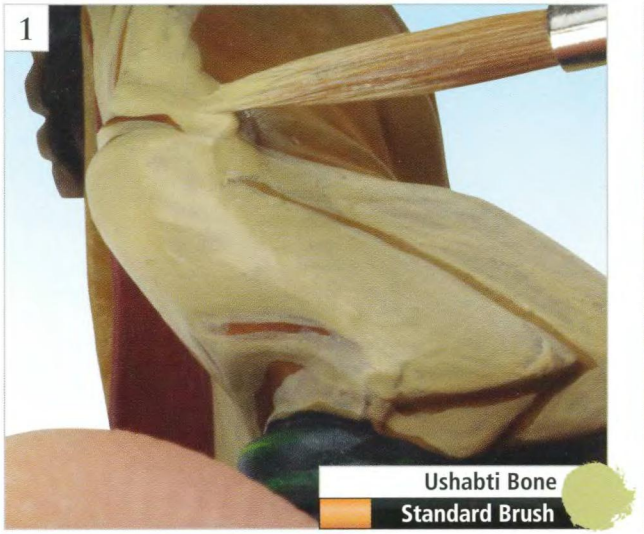
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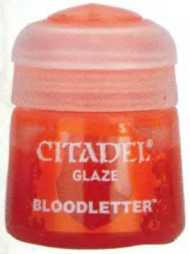
3



4



Citadel Glazes



A Glaze is a kind of wash or ink that is specially formulated to intensify colour, emphasise strong colours or restore the overall appearance to an area that has been highlighted a little too much, pulling the effects together more smoothly.

Properties

Citadel Glazes provide a translucent layer across the colours beneath them that alters the original colour with a new hue. Citadel Glazes are applied over painted areas of a model to emphasise the colours you have used or to tone down your highlights a little. Essentially, a Glaze stains the colours of your model with an effect a little like looking through a colour filter on a camera. This can enrich colours you have used, sometimes changing their appearance quite dramatically. Citadel Glazes are formulated to dry where you apply them, as opposed to running into the recesses in the manner of Citadel Shades, so apply it more sparingly than you would wash on a Citadel Shade. The control this affords you enables you to be more precise, getting the glaze effect where you want it most.

Example 1

1



2



Gandalf's hat has been given a Guilliman Blue Glaze, toning his highlights down a little.

Example 2

1



2



This Ultramarine's armour has been glazed all over, making the blue appear deeper and richèr.

Example 3

1



2



A Lamenters Yellow Glaze has transformed this Beastman's skin tone entirely.

Toning Down

Occasionally, a highlight can look a little stark on a miniature, which has the disadvantage of inexorably drawing in the eye. Applying an appropriately coloured Glaze onto areas such as this will help to tone down the starkness of the highlight without diminishing the vibrancy of your paint job. It's perfect for rescuing an over-highlighted model.

The Glaze range

The Citadel Glaze range contains four Glazes, the three primary colours plus green (which Ork and Orc players will agree is very handy). These Glazes can be used on a range of different colours with varying effects.



Lamenters Yellow *Waywatcher Green* *Guilliman Blue* *Bloodletter*

Glazing example: staining armour

Our first example of applying a Glaze to a model gives a fine taste of just how dramatic the effect can be – using a Chaos Warrior as the subject.

The Technique

The technique to stain models is fairly simple, really. Load your Standard Brush with Glaze, straight from the pot and paint it onto the model. Try not to overload the brush. The Chaos Warriors have already been painted using the techniques demonstrated on the Orc on page 24.

Watch Out For

When you are applying Glazes, take care not to paint them where they aren't wanted. In the example below, Waywatcher Green is only applied to the armour, not the horns, fur or gold detail.

No Glaze



This Chaos Warrior is completed, save for a Glaze which...

Waywatcher Green



...if green could show his allegiance to Nurgle...

Bloodletter



...or with a red coat might suggest him being aligned to Khorne...

Guilliman Blue



...or a coat of blue glaze for Tzeentch.

1



2



3



Glazing Example: Muting Highlights

Some models benefit from an all-over Glaze, as we show in the case of this Bloodletter of Khorne. Here you can see how previously stark, almost pastel highlights are given a rich, colourful appearance.

The Technique

One of the risks with layering certain colours (red foremost amongst them) is that the highlights can sometimes look a little stark. This isn't really a problem – that's where Citadel Glazes come in.

Load your brush with your chosen Citadel Glaze, and paint it on. Remember not to slather it on as you would a Shade – a couple of fine coats are better than a single thick one. Here we are using a Wash Brush, but a smaller brush would serve you better if you were only glazing certain areas.

No Glaze



This is the completed Bloodletter, prior to receiving a Citadel Glaze.

Bloodletter

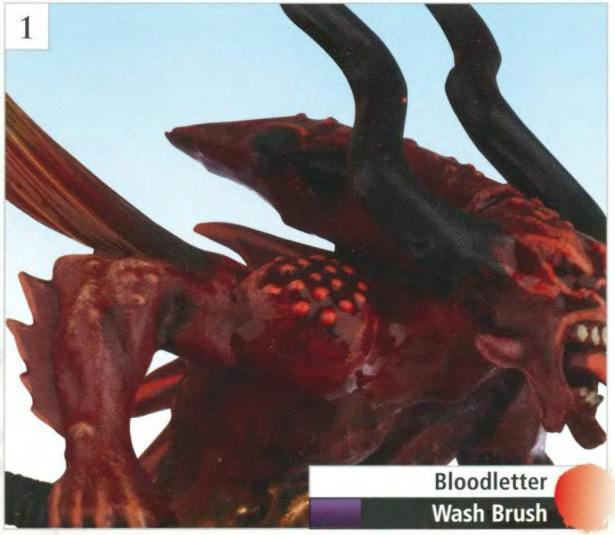


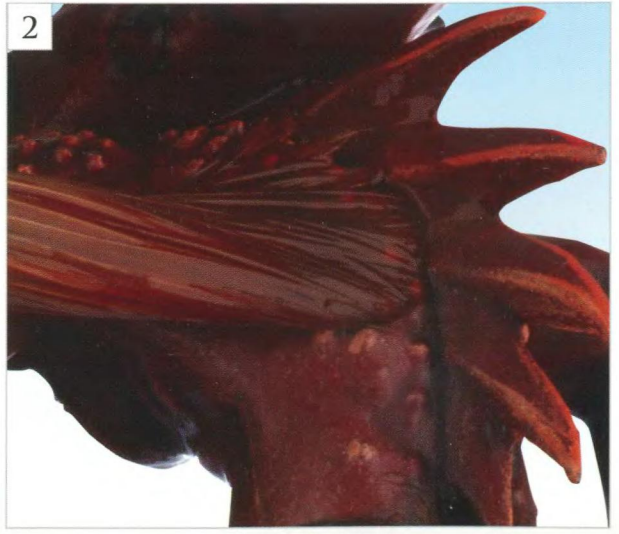
With an application of the appropriately named Bloodletter Glaze, the model is transformed.

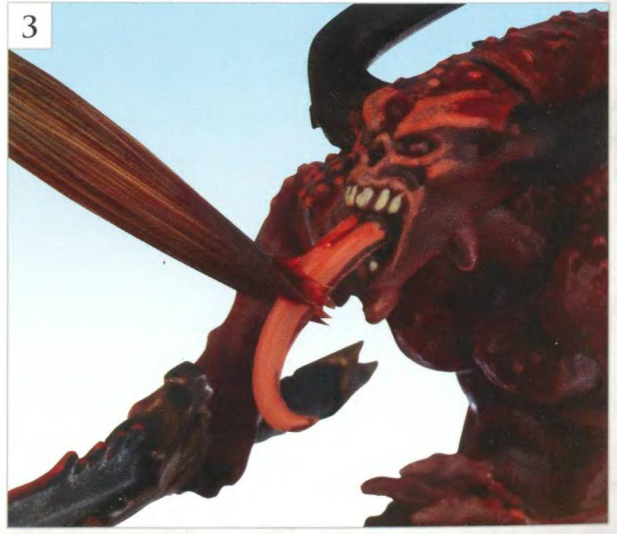
Lamenters Yellow



A coat of Lamenters Yellow instead can make the model look strikingly different.







Citadel Texture Paints



Citadel Texture paints are designed to provide a swift, effective solution to detailing your bases. Once applied, they can be drybrushed and decorated in a number of ways.

What's in a Paint?

Citadel Texture paints, contain a mixture of both coarse and fine grit which, as the paint sets, form a grainy surface ready for further detailing. Each of the six Texture paints provides strong, effective coverage over your bases, regardless of whether you have undercoated your models in black or white, and they dry surprisingly quickly, usually enabling you to carry on in an hour or so.

Example 1

Gandalf's base has been textured, drybrushed and detailed with Scorched Grass.



Example 2

The Space Marine's base has been textured and drybrushed.



Example 3

The Beastman's base has been textured, drybrushed and detailed with Dead Grass.



Texture Range

Here are the six colours in the Citadel Texture paints range, which enable you to create a variety of base effects. Each of these can be further washed, drybrushed and detailed to get the exact results you want.



Mourn Mountain Snow | *Stirland Mud* | *Blackfire Earth* | *Astrogranite* | *Armageddon Dust* | *Lustrian Undergrowth*

Base Effects

In addition to basing your models with Citadel Texture paints, you can also detail them with static grass, grass tufts or snow effects. Applied to bases, these provide areas of colour and contrast, making your models look more at home on the battlefield (and giving a clue to their specific environment, such as frozen battlefields with snow effects or fecund greenery with Glade Grass). The Citadel range has a variety of static grass and two types of grass tuft, Middenland Tufts and Mordheim Turf, all easily applied with PVA Glue.



Grass | *Glade Grass* | *Burnt Grass*

Scorched Grass | *Dead Grass* | *Snow*



Middenland Tufts



PVA Glue

Basing example: Pelennor plains™

An alternative to using static grass is to apply grass tufts. These are quick to use and make less mess and their effect is a little more uniform.

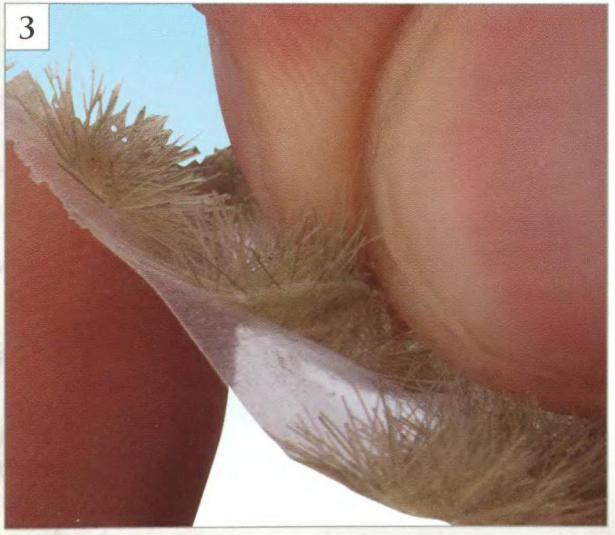
The Technique

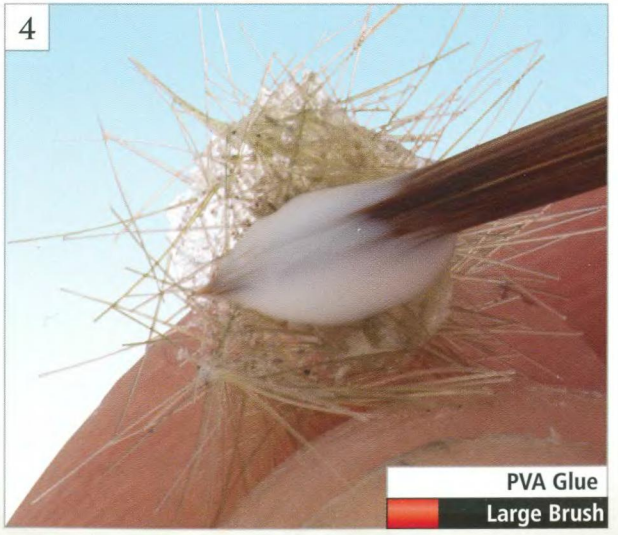
Just as before, first paint on the Texture paint, drybrush it and paint the base rim. Once this is all dry, take a grass tuft and paint a blob of PVA Glue onto the underside of it. Then, simply choose where you want it and press it gently against the base, holding it in place for a moment or two to let it stick. Then leave the glue for a few minutes to set.













BASING EXAMPLE: BADLANDS MUD

Building on the previous example, here we look at how you can add an extra detail to your base – by using a static grass.

THE TECHNIQUE

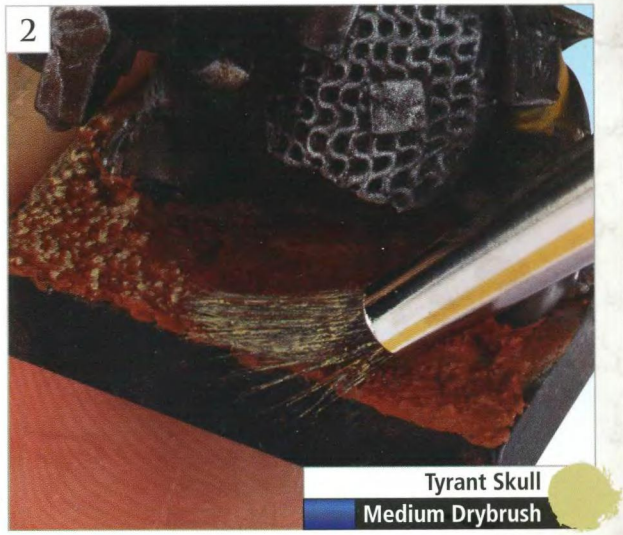
Prepare your base in the manner used previously. Once all the paint, including the base rim, is dry, apply a dab of PVA Glue, creating small puddles. Press a clump of Scorched Grass onto each of these and, after a few minutes, shake off the excess.



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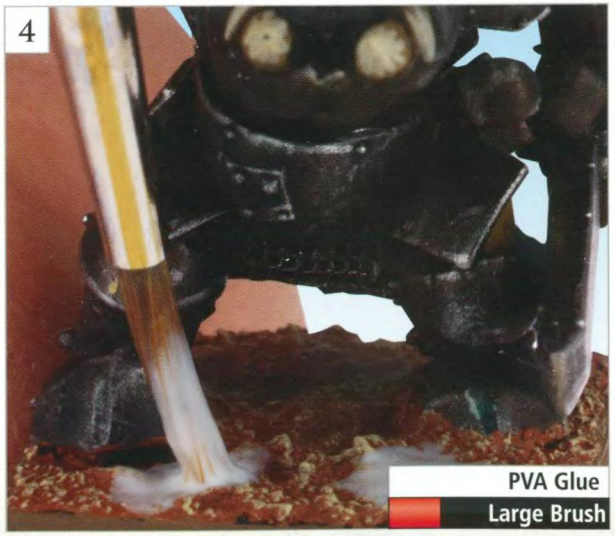
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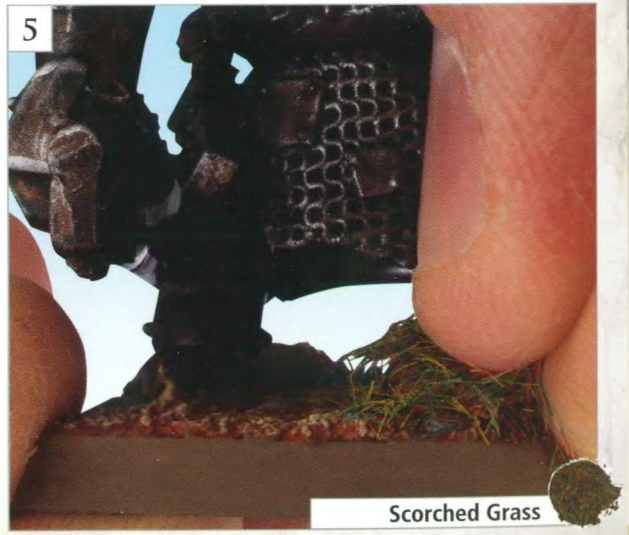
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Applying Transfers





Transfers are a great way to add intricate details, heraldry and insignia to your Citadel miniatures. Although a bit time consuming, the results are well worth it.

The Technique

To prepare the area for your transfer, paint across it with 'Ardcoat from the Citadel Technical range – in our example this is both of the Space Marine's shoulder pads. Next, carefully cut the transfers out with a Hobby Knife and remove them from the transfer sheet. With the transfer ready, place it on a piece of tissue or kitchen towel and make it wet with clean water (a little puddle of water on the tissue should suffice). This will loosen the transfer, for application to your miniature. Carefully pick up the transfer (it's best to have damp hands, so you don't dry it out) and use a wet brush to slide it onto your model. While it is still wet, you can slide the transfer around a little to get it into just the right place. Once you are happy with the location, smooth it out and then use a small piece of tissue to dab it dry. Finally, paint over it with Lahmian Medium to matt the area down and seal the transfer.



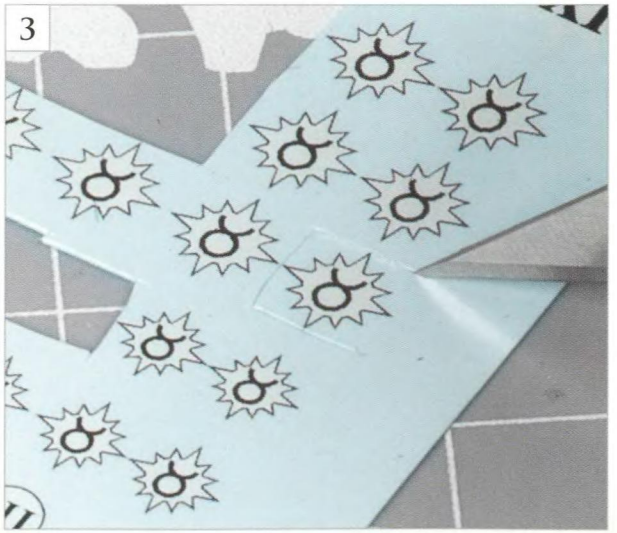
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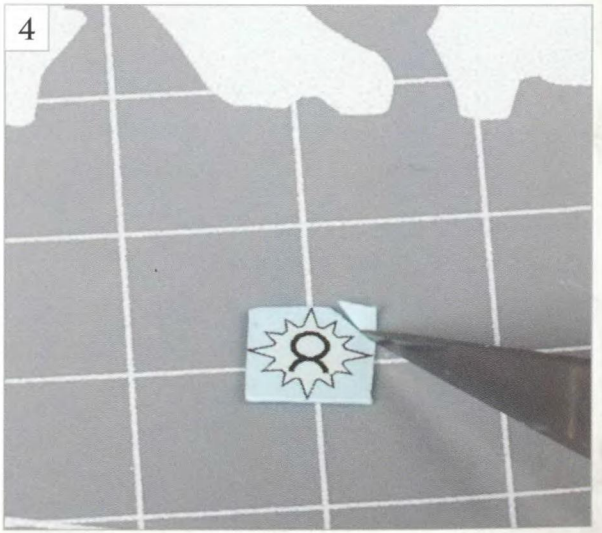
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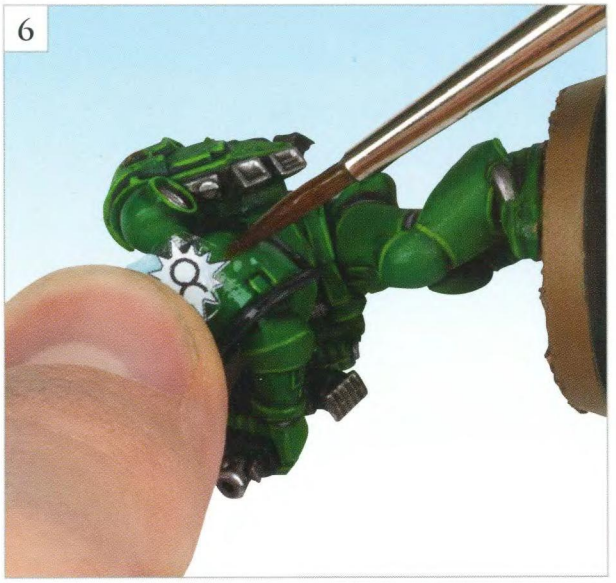
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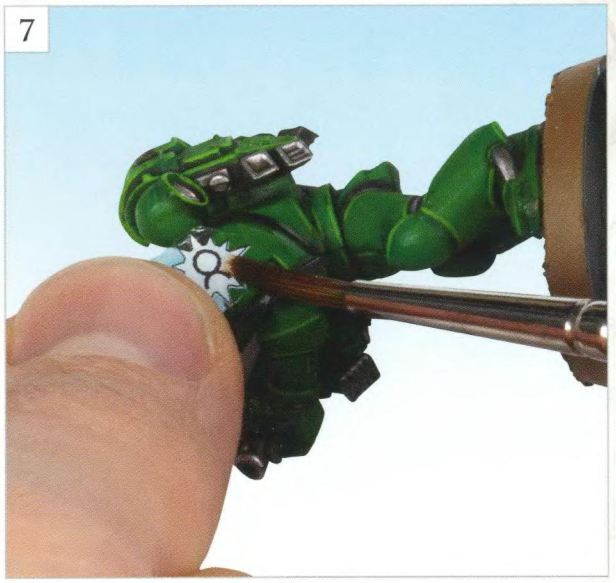
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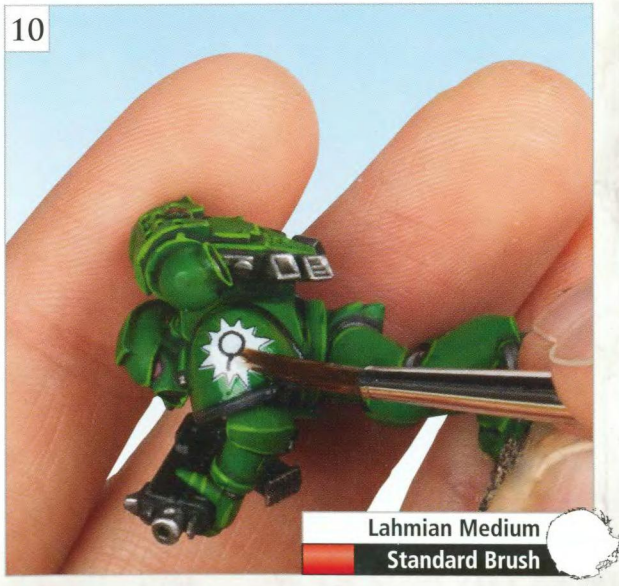
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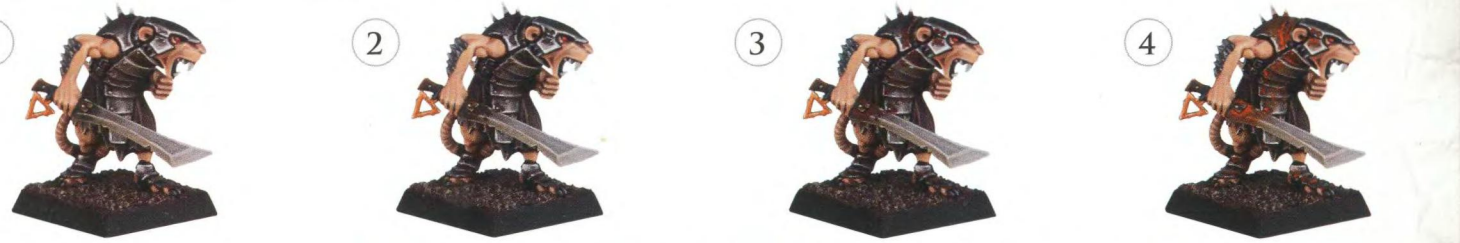
SPECIAL EFFECTS: RUST AND VERDIGRIS

For those who wish to take the painting of their models to the next level of detail, you can paint on a variety of very impressive effects.

Here, we look at how to paint rust and verdigris. Both of these are the effects of the elements upon metal. Rust takes place when metal with iron content is subjected to air and moisture (salt water accelerates the process). Gradually the metal flakes and oxidises, changing colour. Verdigris is a similar effect that occurs when bronze or similar metals are subjected to those same environmental conditions.

Painting these effects on our models can help them to appear especially worn and tarnished – something very well suited to those armies that pay little or no attention to the maintenance of the weapons and wargear.

1 2 3 4



RUST

Rust effect looks great on weapons and armour that are given shoddy, poor care – such as Skaven wargear, Nurgle weapons and so on. To recreate this, using a Detail Brush, paint three layers of increasingly light browns and oranges onto the model, always leaving the recesses dark.



1 2 3 4



VERDIGRIS

Painting on verdigris is similar to rust in technique, with one major difference. Whilst the layers are still built up from the darkest colour to the lightest, it is important to get the lightest colour into the recesses. Water the paints down a little and ensure that you paint the highlights 'inside' those nooks that you would normally leave darker.



SPECIAL EFFECTS: CHIPPING AND WEATHERING

There are dozens, if not hundreds, of opportunities to add chips and scratches to weapons and armour, and weathering to your battle-weary warriors.

Any armour or weapon that is painted metal (such as the enamelled plate of Chaos Knights, Space Marine power armour or lasgun casings) is prone to chipping with hard wear. Likewise, any warrior that trudges and slogs through grimy battlefields will be likely to pick up some mud and dust over time.



CHIPPING

To paint on chips, first make a streak or two of Abaddon Black where you want the chip to appear. Next, paint a sliver of Ironbreaker inside the black streak (leaving a little visible at the edges). Finally, highlight the centre with Runefang Steel, and add highlights of the original armour colour around the edges.

1





Abaddon Black
Standard Brush

2





Ironbreaker
Detail Brush

3





Runefang Steel
Fine Detail Brush

WEATHERING

Perhaps the easiest of all detail effects to recreate, just lightly drybrush your models' feet and shins with the same Dry compound that you used to drybrush your base – in this instance, Tyrant Skull. Don't apply this too heavily, a light dusting will suffice, and won't overwhelm your paint job.

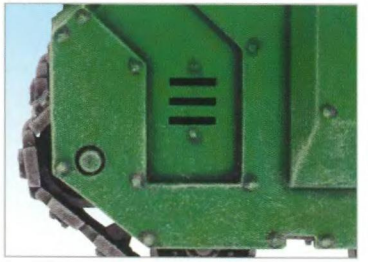




Tyrant Skull
Medium Drybrush

WEATHERING VEHICLES

Adding a little weathering around the tracks or wheels of a vehicle will lend it the appearance of having just churned its way across a battlefield



Iconic Colour Schemes

The Citadel Paint System has enough colours that you could create pretty much any colour scheme imaginable. However, it has been specifically designed to enable painters to recreate many of the iconic paint schemes from Warhammer and Warhammer 40,000.

Colour Schemes

What you see here are the paints and colours that we recommend people to use to create certain effects. These don't have to be used as displayed however. When painting Ork Flesh, for example, one painter may apply a Base paint, followed by a Dry compound and a Glaze, while another might go for a wash and two layer highlights – the trick is to find the techniques that you are happy with.



Take Notes

There is little more frustrating, from a hobby perspective, than to forget what colours you used on your army when it comes time to add a new unit. The obvious solution to this issue is to make notes as you paint and keep them somewhere safe. A notebook or a text document on your computer would suffice – just make sure you write the techniques you used (in the order you used them) along with the colours that you applied. This way you will never be caught out.

Combining Techniques

It is important to work out which techniques you will use when painting your models, and determine the order you will apply them.

First to Last

Whilst there are no strict rules as to which techniques to use first, a common sense approach helps. Always do the messiest jobs first – generally speaking, that means drybrushing and washing before layering and highlights.

Time Wasting

Whilst drybrushing and layering requires almost no drying time whatsoever, using Citadel Shades and Glazes can leave you waiting for a while as your model dries. If you are painting several models in a batch (see page 50), you can be doing the same stages on other models while the first ones dry out properly.

By painting models in groups, you will find that you are less wasteful with your paints, and that you are able use your time more effectively.

Orc Boar Boy



1 Drybrush

After basecoating the model, the boar's fur was drybrushed. Fur's texture lends itself well to drybrushing – unlike layering, drybrushing is imprecise but much faster. On a model such as this, the drybrushing is tackled first.

2 Wash

After drybrushing, most of the model (except for the flesh) is washed with Agrax Earthshade. This shades all of the dull, muted colours of the model, and gives a uniform appearance (and it's very fast too).

3 Layer

When the Citadel Shade is dry, the skin and cloth can then be layered to create natural-looking highlights. Because this is a fairly tidy job, it can be left till last, knowing you won't spread colours to the wrong places.

4 Texture

The last job when you are painting a miniature is almost always to detail the base (mostly because paint can get onto it, which ruins the look). Texturing the base is a great way of completing the model and getting it ready for action on the tabletop.

For more, turn to page 67

Tyranid Warrior



1 Wash

Having been undercoated with Skull White, the whole of the model was first given a wash of Seraphim Sepia. Because this is messy, it's done first so that it won't interfere with any of the other painting techniques that follow.

2 Layer

The carapace was basecoated with Mephiston Red and then washed with Carroburg Crimson. This wash had to be applied carefully to prevent it spilling onto the pale chitinous areas. The plates were then edge-highlighted with Evil Sunz Scarlet.

3 Wash

The Tyranid's death spitter was washed with Carroburg Crimson Citadel Shade – this gives it a vibrant pinkish hue and shades the recesses in much the same way as a Citadel Glaze might. Care was taken not to drip paint onto the areas of chitin.

6 Texture

Last, but never least, the base was detailed. With the rest of the model fully painted, there was no risk of paint or washes besmirching the base's finish. When the Texture paint was dry, it was washed with Nuln Oil in order to make it appear darker.

For More, turn to page 58

Batch Painting: Squads

Batch painting isn't so much a painting technique, as it is a system by which you can organise your efforts. Implemented effectively, batch painting can shave a significant amount of time compared to painting models one at a time.

How it works

In essence, batch painting is the process of organising your models into groups that you intend to paint with all the same colours and techniques. Typically, it makes sense to tackle groups of five to ten models at a time, although larger groups are possible if you have the patience for it. When you are ready, line up your models and then pick up the first – and paint the first colour onto it. When that colour is completely applied to all the areas of that model that need it, take up the next miniature and do the same to that one, repeating the process until all of the models have been painted with the first technique. Then, starting at the beginning again, choose the first model and apply the second technique or colour.

Why it's great!

Batch painting is great because it maximises the way you spend your time. You waste less time shaking up pots of paint, loading colours onto your palette and (if your batch is large enough) waiting for things to dry. Batch painting also helps you to get really consistent results, because you will be doing the same thing several times in a row. Of course, it can leave you feeling a little like an indentured worker in an Adeptus Mechanicus manufactorum, but that's often the price of efficiency. Try listening to great music or an audio book to pass the time!

Tau Fire Warriors

1



These Tau Fire Warriors have been cleaned up, assembled and undercoated with Chaos Black Spray, ready for painting as a batch. Remember, when batch painting, to paint the same colour onto each of the models before moving on to the next colour.

2



Here, the models have been sprayed with XV-88 and the fatigues painted with Rhinox Hide. Black details were painted with Abaddon Black, the lenses on their helmets with Khorne Red and the white trim with Celestra Grey.

3



Now, the models have been given a couple of careful washes and then layered with highlights, effectively completing the paint job. Each highlight was painted across all of the models before moving on to the next layer.

4



Here are the completed Fire Warriors, with their bases detailed. They each had their bases painted with Stirland Mud, one after another. Once the last model was finished, the first was nearly dry – so it was only a short wait until the dried Texture paint could be drybrushed with Terminatus Stone, and then detailed with some Scorched Grass glued to the top of the base.

BATCH PAINTING EXAMPLE: SUB-ASSEMBLIES

1



Here are a some Knights of Dol Amroth being painted as a batch. Already they have been undercoated and then basecoated. By basecoating with the Citadel Spray Gun, and treating the horses and mounts with different colours, a fair amount of painting time can be saved. These Knights were basecoated with Leadbelcher, while the horses and shields were sprayed with Caledor Sky.

2



With the initial basecoat dry, the models were then thoroughly basecoated by hand so that all the correct colours were in the right places. By using one colour at a time and painting them onto the appropriate places on each of the six models one after another, you can save time while preparing the more detailed parts of the model for further techniques.

3



Next, the models were washed with a series of carefully applied Citadel Shades. The armour was washed with Nuln Oil, while the blue cloth was done with Drakenhof Nightshade. Each wash took a while to dry, but by doing the knights and horses separately, and by applying each Shade to each model before moving on to the next, it certainly cut down on the time spent waiting for them to dry.

4



After the washes, a single, simple highlight was applied to each of the models using Layer paints. Finally, the base was painted with Texture paints and detailed by drybrushing and adding some Scorched Grass. These models show how good a unit can look with even a single highlight, and give a strong sense of how batch painting can swiftly produce entire units that look great on the tabletop.

BATCH PAINTING EXAMPLE: UNITS ON REGIMENTAL BASES



These Skeleton Warriors are being basecoated with Zandri Dust using a Citadel Spray Gun. Note that they are mounted on a length of card, which makes them easier to handle and manoeuvre when they are being sprayed.

1



Here are the Skeleton Warriors with their basecoat. Note how eight of the models (two sets of four) are mounted on regiment bases. When playing games of Warhammer, regiment bases make moving models far easier – they are also handy for painting too.

2



Next, the models were washed using Agrax Earthshade. Washing a group of models such as this is a simple matter of using a large brush (such as a Wash Brush) or even spraying them with a Citadel Spray Gun.



In this picture you can see how handy it is to paint models on a regiment base. Even though drybrushing is fairly quick, it's no problem to have the models so close together, since all the models will need to be painted in the same way.

3



Here, all of the Skeletons have been completely drybrushed. Each model was first drybrushed with Terminatus Stone, and then, when they are all completed, with Praxeti White. Handling them as a batch such as this saved lots of preparation and clean-up time.

4



The completed unit of Skeleton Warriors, with their spears painted and bases detailed, looks great. It was a simple matter to paint all of the spear hafts with a single layer, followed by the metal tips, and then to finally detail the bases.

ARMY PROJECTS

This part of the book takes all the information we have learned about assembly and painting techniques and applies it to building and painting armies of Citadel miniatures. Here we will see examples of armies that have been painted by talented hobbyists, utilising the Citadel Paint System. Each army is accompanied by a detailed how-to guide, enabling you to replicate it.

TYRANIDS

Chris Peach tackles the vast hordes of the Tyranids. Utilising Citadel Shades for quick results, this army is an example of how to make the Citadel Paint System work for you.



ORCS & GOBLINS

With this army, Chris Peach demonstrates how to use the Citadel Paint System to paint an army of Orcs & Goblins. Expect lots of green skin, and tarnished metal on this army of brutish thugs.



HARAD™

The Men of Harad boast armies of robed warriors and powerful beasts of war – the Mûmakil. Here Duncan Rhodes matches his brushes against these warriors of the far south.



THE EMPIRE

The armies from the different provinces of the Empire are renowned for their bright uniforms and striking heraldry. Chris Peach demonstrates how such an army provides plenty of scope to have fun with colours.



SPACE MARINES

Duncan Rhodes unleashes his skills upon the Aurora Chapter of Space Marines – a fine example of how to paint the smooth, flat armour plates of the Adeptus Astartes, along with their weapons and vehicles of war.



TOMB KINGS

Nehekara, the Land of the Dead, is home to the Undead legions of the Tomb Kings. Steve Bowerman braves the treacherous desert to paint an army filled with skeletal warriors, mummified lords and sorcerous statuary.



GONDOR™

The Men of Gondor are famed for their stoic discipline and martial prowess. Steve Bowerman takes on the defenders of Minas Tirith to create an army like those seen in the movies.



DARK ELDAR

With smooth, sharp edged armour plates, the Dark Eldar provide plenty of opportunity for painting edge highlights. Here, Christian Byrne shows you how he tackled a Dark Eldar Kabal.



HIVE FLEET KRAKEN

Chris Peach is a professional army painter with years of experience painting miniatures under his belt. Here we look at how he tackled a Tyranid force, painted in the colours of Hive Fleet Kraken.

INSPIRATION

Chris: In the past, I have painted other Tyranid armies and I have found that they can be very time-consuming. Tyranid armies are often quite numerous (with all those chittering hordes of small creatures intended to swarm across the foe, and so on). Painting all these models can be quite a daunting prospect for many hobbyists, so presenting a method that would make it less of a chore, and more a labour of love, was pretty high in my motivations. I think that it's fair to say that my inspiration for painting this army was drawn from the desire to show how the Citadel Paint System enables hobbyists to achieve fantastic results without undue stress or back-breaking labour.

There are three famous Hive Fleets shown in our Tyranid codex, and I opted for Kraken – although the techniques that I am going to use could easily be applied to any of the other Hive Fleets by using different paints and glazes.



Codex: Tyranids *is the essential resource for Tyranid collectors. Not only is the book loaded with all the rules and background you could need, but it also features a stunning gallery of 'Eavy Metal models. Here you can see the hordes of the Great Devourer in the many colours of the hive fleets.*











Chris: *When I am choosing a new army to paint, I draw a lot of inspiration from the 'Eavy Metal collection – I'm lucky that I can 'borrow' models from the Warhammer World museum, but the pages of our codexes, White Dwarf and the Games Workshop website are full of great pictures too.*

Techniques

Chris: My plan is to use Citadel Shades to wash the recesses of the models, and Citadel Layer paints to highlight the raised areas. These techniques are surprisingly quick and easy to achieve. For the armour plates, I'll tackle them with Citadel Base paint basecoats and some edge-highlighting. I'd say that, with a little practice and some patience, pretty much any hobbyist could get good results from these techniques.

To speed things up, I went about assembling and undercoating them with Skull White Spray in squad-sized groups. Once the spray was dry, it was a simple enough matter to wash them, using Seraphim Sepia and a Wash Brush. I did consider using a larger brush, but in the end decided that the control afforded by the smaller (but still pretty big) Wash Brush was the best compromise between speed and neatness.



Chris mounted the Termagants on a strip of card to enable him to effectively spray several at once. This spray stick allowed him to tilt the models to different angels, ensuring that the undercoat spray got into all the hard-to-reach places.



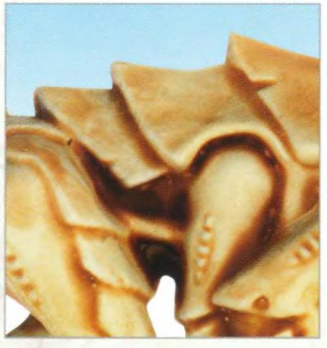
Washing the models in a 'production line' style really speeds things up. Pick up a model, wash it with Seraphim Sepia and then pick up the next. One of the advantages of painting models in this manner is that the first one is often dry and ready for the next stage by the time you've finished the last.

TYRANID TERMAGANT (STAGES 1-3)

1 Flesh Wash

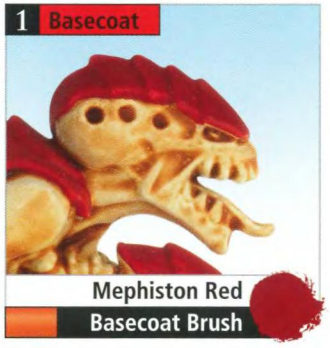


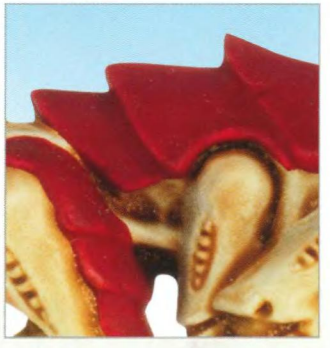




2 Carapace

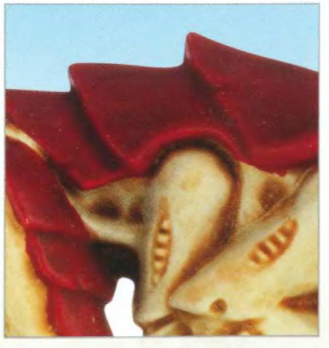






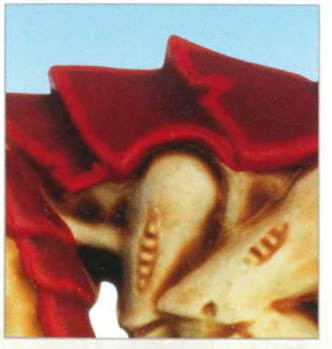






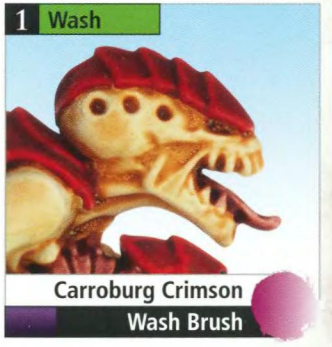






3 Guns and Tongues





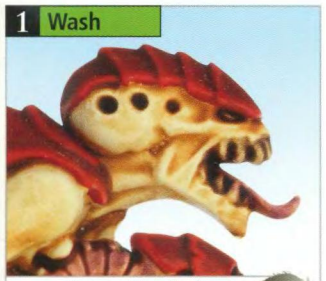


STAGES 4-7

4 JOINTS AND MOUTH

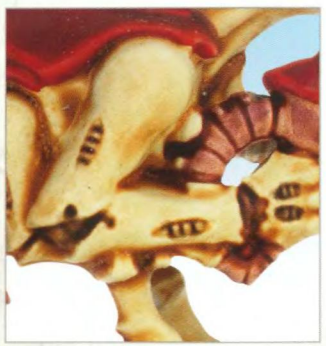


1 Wash



Agrax Earthshade

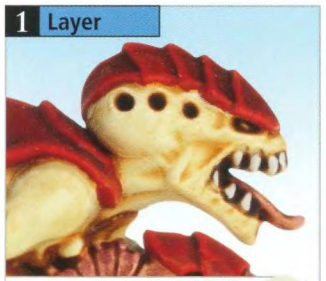
Wash Brush



5 TEETH



1 Layer



Pallid Wych Flesh

Standard Brush



6 EYES

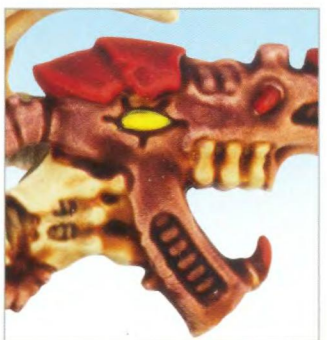


1 Layer



Flash Gitz Yellow

Detail Brush



7 BASE



1 Texture



Astrogranite

Large Brush

2 Wash



Nuln Oil

Wash Brush

3 Drybrush



Longbeard Grey

Medium Drybrush

4 Basecoat



Steel Legion Drab

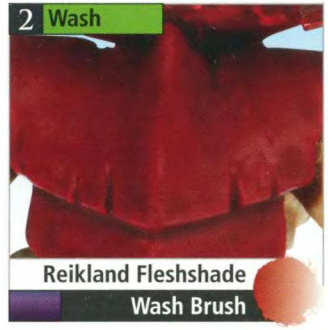
Basecoat Brush

TYRANID WARRIOR AND TRYGON

Carapace





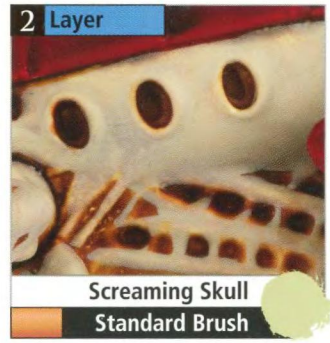


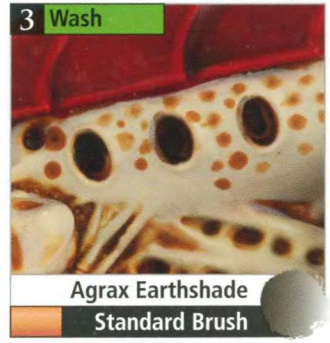


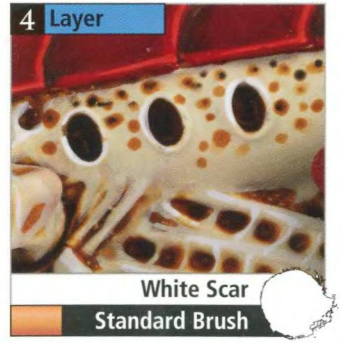


Trygon Hide







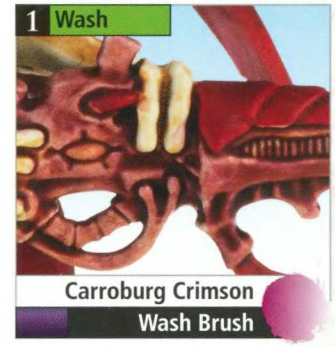


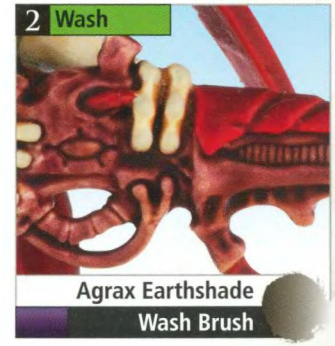
Eyes

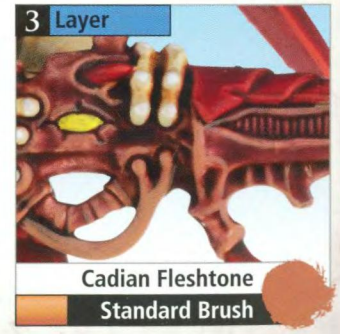




Guns







TYRANID SHOWCASE

GENESTEALERS





A very straightforward unit in the army, note how Chris has painted the Genestealers chests in the red colours, along with the claws and the chitin on the heads.



TERMAGANTS







These Termagants are a great example of how the production line method shown on page 50 can achieve great results. Chris painted the flesh on first, to completion, followed by the carapace, guns, joints, teeth and eyes and finally detailed the bases.

HORMAGAUNTS





Another fine example of a serious batch painting exercise done right, these Hormagaunts were tackled en masse and at high speed. Chris was keen to point out that, using the techniques shown on the previous pages, it's possible to paint even large squads very quickly indeed.



TRYGON







As the towering centrepiece of the Tyranid army, Chris made sure that the Trygon got even more attention put into it than the other models. The mottling effect on the beast's flesh really add a great level of detail, while the toxin sacs on the Trygon's tail provide elements of spot colour.



TYRANID WARRIORS







Despite their larger size, there is very little done differently with the Tyranid Warriors. The major difference is that their red carapace was given an additional highlight of Wild Rider Red.



RIPPER SWARM





Even the diminutive Ripper Swarms are painted in the same manner. Because they are so small, with plenty of small parts, using Citadel Shades to wash them captured plenty of detail with relative ease.





THE IRONSKINZ TRIBE

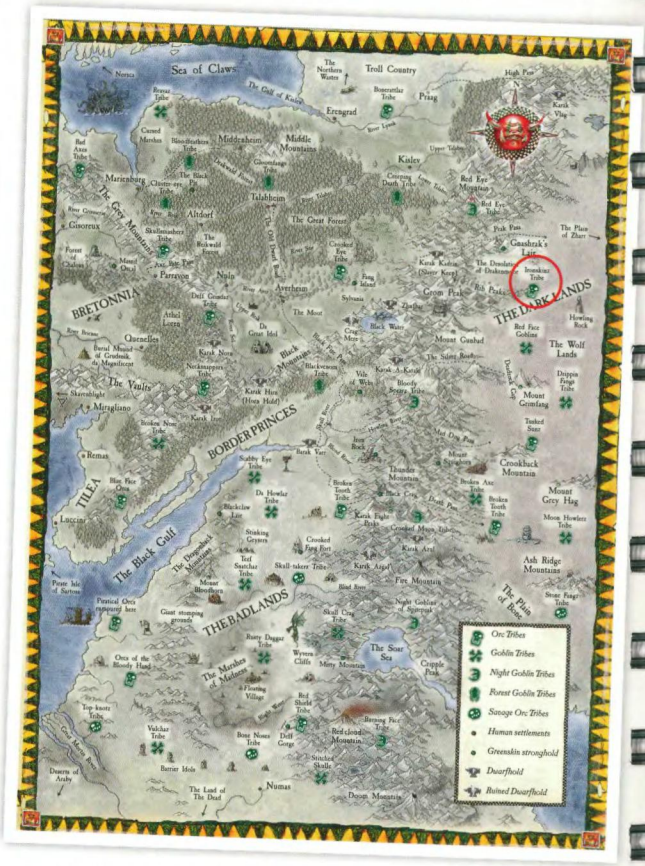
Orcs & Goblins have ever been one of the most popular Warhammer armies. Here Chris Peach tackles the greenskin hordes using the Citadel Paint System.

INSPIRATION

Chris: It's funny where you can find your source of inspiration for painting a new army. The idea for this force came from reading *Warhammer: Orcs & Goblins*, when I was looking at the map. Jeremy Vetock, the author of the book, had annotated the map with the locations (and crazy antics) of several Orc Tribes, one of which really stood out to me: the Ironskinz. So I decided that I would use the concept of an Orc & Goblin army, wearing as much iron armour as possible, as the basis for my army.

One of the first things I did after I made this decision was design a glyph for the tribe that reflected their name – a typical greenskin take on an anvil. All the Orc Boyz would have plenty of armour on them, and the banners would bear heraldry that implied their obsession with armour.

It's interesting how many players do take their inspiration from even small references, whether in the background, artwork or elsewhere. In the past, I have seen armies based on everything from characters in a Warhammer 40,000 computer game to regiments painted in the colours of a hobbyists favourite football team.



Above: *The map from* Warhammer: Orcs & Goblins *that caught Chris's eye. Inspiration for a new model, regiment or even army can come from the strangest of places – in this instance, a reference to the Ironskinz Tribe was what got the ball rolling for this new Orcs & Goblins army.*



Warhammer: Orcs & Goblins *is jam-packed with information and imagery of many of the Orc warbands and Goblin tribes that infest the Warhammer world – including a great many illustrations of their banners, icons and heraldry.*



Rapid Basecoating

Because all the models in the Ironskinz tribe are basecoated with Dryad Bark Base paint (except for the Giant Spiders) Chris used a Citadel Spray Gun to basecoat all of them at once. When painting a large number of models quickly, it can be worth doing a mass-undercoating session. Chris opted for doing these models in groups of five to ten at a time.



Techniques

Chris: Primarily, this army was painted with a mixture of layering and edge-highlighting. There are other techniques at play too – such as how I have created the mud-splattered effect on the banners, but generally, by sticking to neatly applied, simple techniques, I've created a uniform army that looks good and didn't actually take me too long to paint up.

The trick to painting the army quickly was to deploy the time-honoured batch painting method. This is just what it sounds like: line up a group of models (up to about ten at a time) and then paint the same stage on each of those models. This can feel a little monotonous, but is a great way of maximising efficiency when you are painting large numbers of models.



Here you can see Chris using the batch painting technique to great effect as he paints the basecoat onto the flesh of his Orcs. He's grouped the Orcs that have been painted with Waaagh! Flesh on the left, while the ones that are waiting to be done are placed on the right.

ORC WARRIOR (STAGES 1-2)





Dryad Bark
Spray Gun

Chris used the same painting techniques and colours for both the Orc Boyz and their Goblin allies (and the War Boars too), even going so far as to basecoat all of them together, using plenty of Dryad Bark Base paint. With the bulk of the force basecoated, he set to work with layering and washes.

1 Basecoat













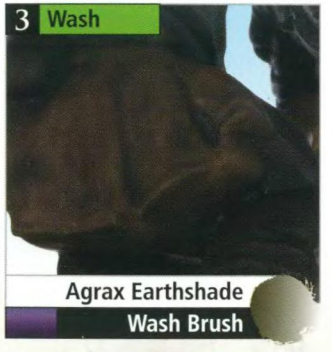
2 Washes

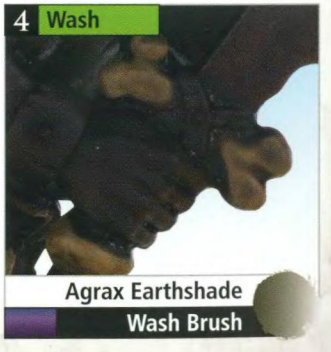












STAGES 3-5

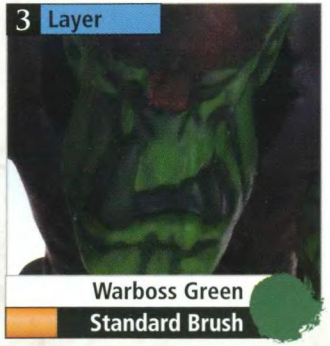
3 Flesh

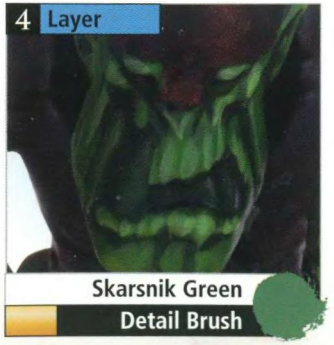






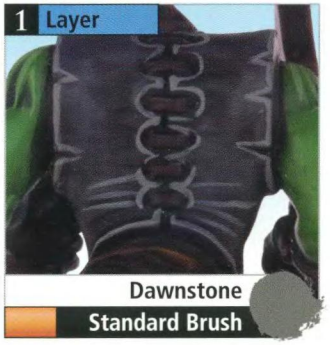






4 Clothes

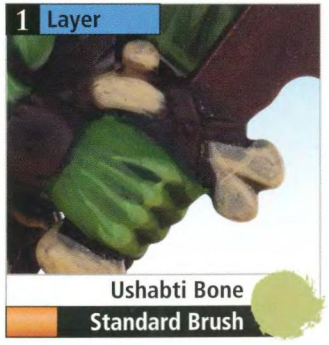




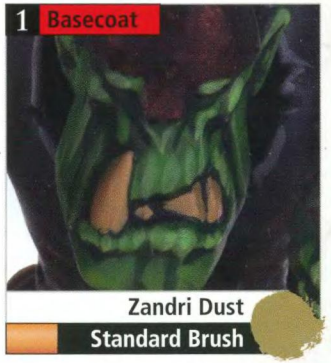


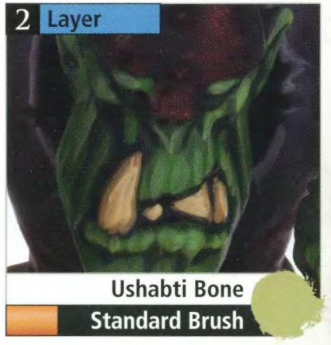
5 Bones and Teeth













STAGES 6-7

6 METAL







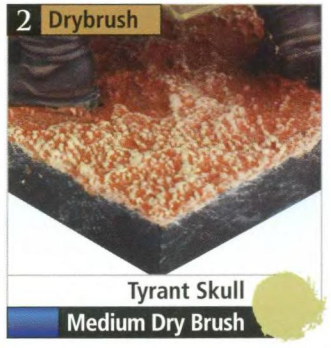
7 EYES AND BASE













DETAILS

ARRER FLIGHTS

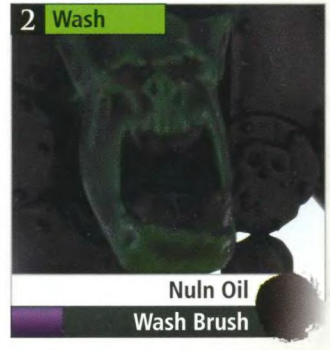






BLACK ORC FLESH





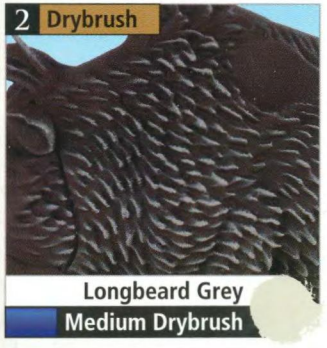


BOAR BOYZ



BOAR FUR



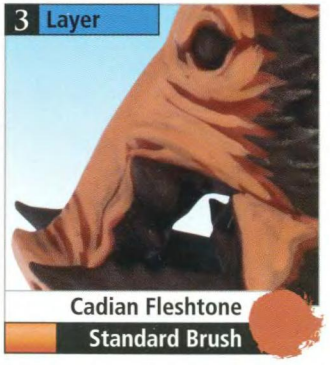


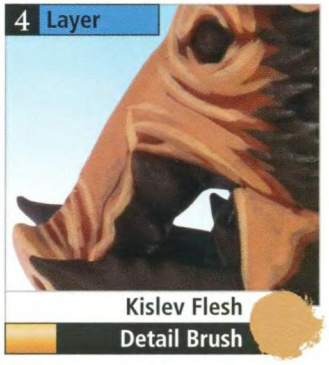


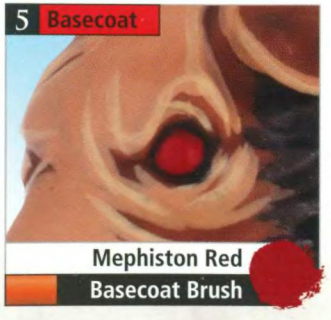
SKIN AND EYES





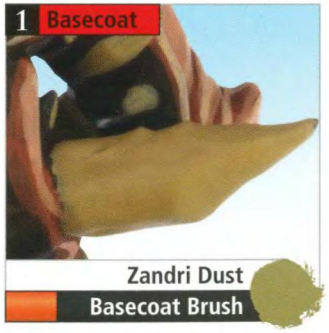


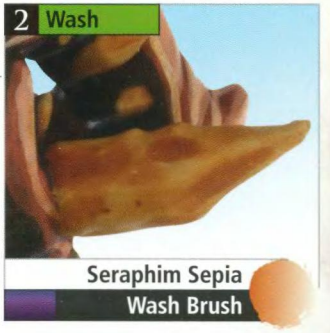






TUSKS









STANDARDS

Goblin Banner and emblem













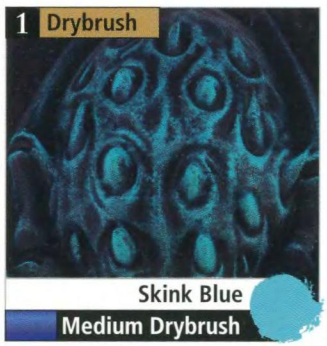




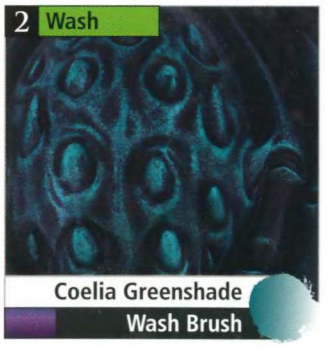
Chris wanted the banners to look mud-spattered and tatty, so once the icon was painted onto them, he flicked Agrax Earthshade at them to make them look suitably filthy.

SPIDERS

Carapace and eyes













ORCS & GOBLINS SHOWCASE

BLACK ORCS



Here you can see the finished regiment of Black Orcs. Chris painted them in batches of five Boyz at a time, starting with the rear-most ranks and working forward. Not only did this mean that he was fully practiced by the time he got to the front rank and the all-important command group, but also that he was able to see notable progress with each completed rank.



ORC BOYZ





The Orc Boyz actually took longer than the Black Orcs to paint because of the extra stages required to paint their skin. Chris made the time pass a little faster by taking a break from painting Boyz to tackle the Orc Warboss on the right.

ORC WARBOSS



Painting a character can provide a welcome break from slogging through the rank and file models in an army. Chris used this Orc Warboss as a reward for finishing the first two ranks of the Orc Boys on the left. Sometimes it can be quite relaxing to lavish attention onto one model, instead of a whole regiment.



GOBLIN ARCHERS





With so many little Goblins all packed into one unit, Chris tackled them in two ten-Gobbo batches. After lining up the models in the unit, he simply started at one end and painted a stage on one model before moving onto the next.



ORC BOAR BOYZ

Despite both the War Boars and their Orcish riders being basecoated with the same colours, Chris still undercoated and basecoated them separately. Because drybrushing is inherently a fairly messy technique, painting them separately stopped Chris from getting paint onto the wrong places (while it's easy enough to paint over errors, it's even easier if you avoid it).







FOREST GOBLIN SPIDER RIDERS











The Giant Spiders were the only models in the army that were not basecoated with Dryad Bark, although the Forest Goblin riders were. Chris kept the riders and their mounts separate from one another for the basecoats – a handy technique that many painters like to use. *See page 51 for another example of this.*



HARADRIM™

Duncan Rhodes is one of the team of talented hobbyists here in the Studio. He gladly took on the task of painting us a Haradrim army for The Lord of the Rings – here's how he did it.



INSPIRATION

Duncan: When the opportunity to paint a Haradrim army for this book came up, I wasted no time in staking my claim. I'm a keen player of The Lord of the Rings Strategy Battle Game, and I've painted several armies for it over the years. What I like about the Haradrim, from a painting point of view, is the variety of colours that they have, they are possibly the brightest and most vivid of all the armies to choose from.

Looking past the colourful appeal, they also have a towering Mûmak, the biggest kit in the Lord of the Rings range, and a real treat to put together and paint. Between the Haradrim Warriors on foot, the Raiders on horseback and the gigantic oliphaunt, there are plenty of opportunities to demonstrate different ways to use the Citadel Paint System within this army.

To keep things simple, I have drawn my inspiration for the colour schemes from that featured in the movies, and in the photography we've seen. My army doesn't match exactly, but close enough to be instantly recognisable.

For many fans of The Lord of the Rings, the charge of the Mûmakil is one of the defining moments, something many hobbyists like to recreate in part when they are playing the Strategy Battle Game.





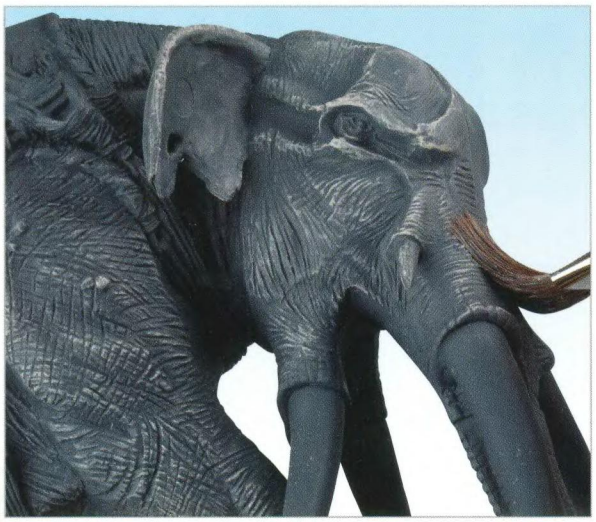
Sub-assembly

Because drybrushing can be a rather messy affair, Duncan built the Mûmak in two sub-assemblies – the howdah and the Mûmak itself. He could then basecoat and drybrush the Mûmak's flesh without the risk of getting it onto the howdah. It also makes the model less cumbersome to handle, which was a happy side-effect.



Techniques

Duncan: Within this army, I've primarily used a combination of layering and washing on all of the infantry, as well as the cavalry models. The Mûmak presented a slightly different task, in that it's best painted with judicious drybrushing. Not only does drybrushing pick out all of the detail of the Mûmak's wrinkly skin in a very satisfying way, but it also is very quick to do – a real double-whammy from the point of view of the painter. The howdah is painted in exactly the same manner as the cloth on the Haradrim Warriors. The ropes that tie the howdah to the Mûmak's back were painted in the same way as the wraps on the Haradrim Warrior's legs and wrists.



Having basecoated the Mûmak with Mechanicus Standard Grey, Duncan commenced a heavy drybrushing session – a suitably quick and simple way to tackle a massive oliphaunt.



The howdah was layered, using the same set of colours as were used on the Warriors. Because the recesses on the howdah's cloth are shallower, Duncan took care not to apply too much Agrax Earthshade as a wash.

HARADRIM WARRIOR (STAGES 1-2)

1 GOLD





1 Basecoat
Balthasar Gold
Basecoat Brush

2 Layer
Gehenna's Gold
Basecoat Brush

3 Wash
Reikland Fleshshade
Wash Brush

4 Layer
Runefang Steel
Standard Brush

2 ROBES





1 Basecoat
Khorne Red
Basecoat Brush

1 Wash
Agrax Earthshade
Wash Brush

2 Basecoat
Naggaroth Night
Basecoat Brush

2 Layer
Wazdakka Red
Standard Brush

1 Layer
Xereus Purple
Large Brush

2 Layer
Genestealer Purple
Standard Brush

3 Wash
Druchii Violet
Wash Brush

STAGES 3-6

3 Robes



1 Layer
Eshin Grey
Standard Brush

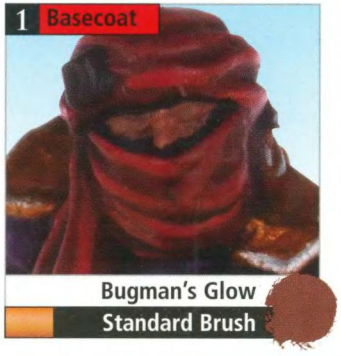
2 Layer
Dawnstone
Standard Brush

4 Skin



2 Layer
Cadian Fleshtone
Standard Brush

4 Layer
Cadian Fleshtone
Standard Brush



1 Basecoat
Bugman's Glow
Standard Brush

3 Wash
Reikland Fleshshade
Wash Brush

5 Layer
Kislev Flesh
Detail Brush

5 Wood



1 Basecoat
Rhinox Hide
Basecoat Brush

2 Layer
Skrag Brown
Standard Brush

3 Wash
Agrax Earthshade
Wash Brush

6 Spear tips



1 Basecoat
Leadbelcher
Basecoat Brush

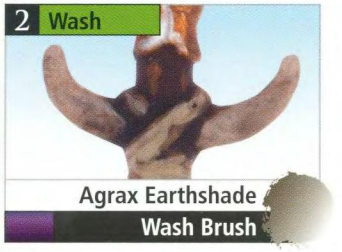
2 Wash
Nuln Oil
Wash Brush

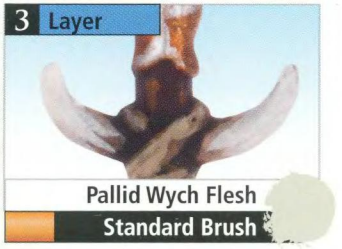
3 Layer
Runefang Steel
Standard Brush

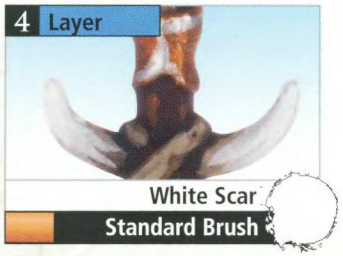
STAGES 7-10

7 BONE









8 WRAP

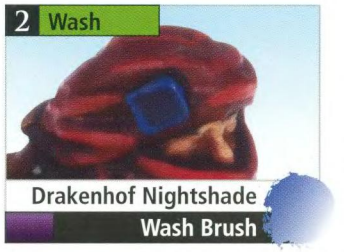






9 GEMS





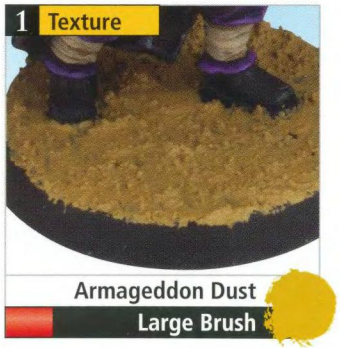




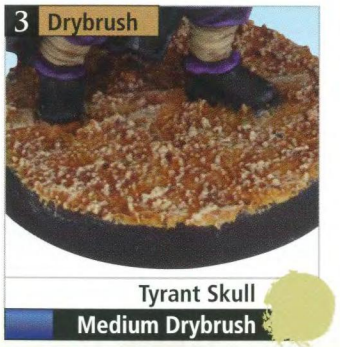
10 BASE











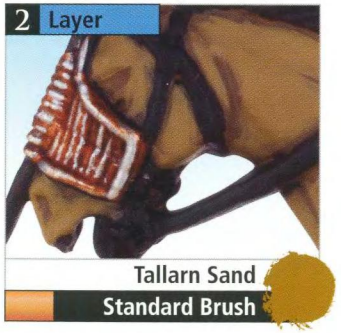


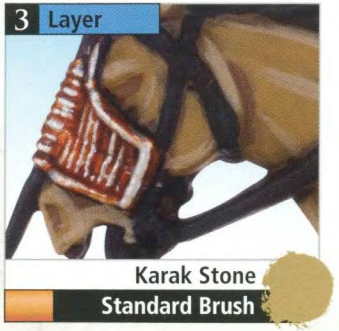
HARADRIM CAVALRY

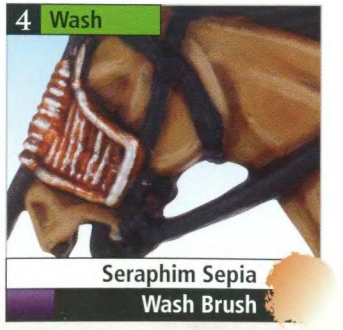
HORSE FLESH



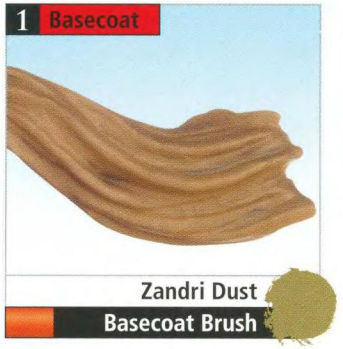


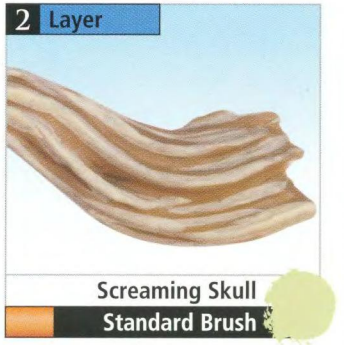






HAIR

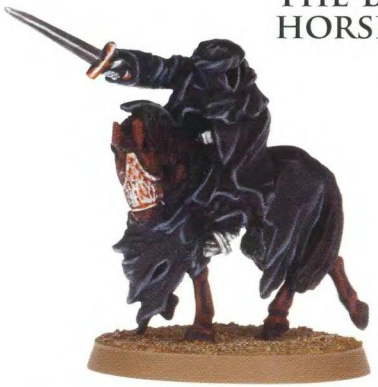




REINS

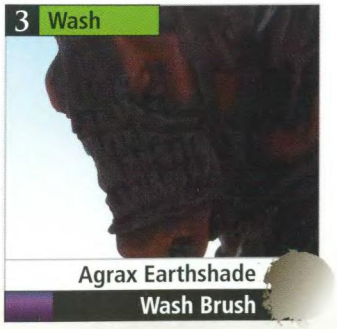


THE BETRAYER'S HORSE









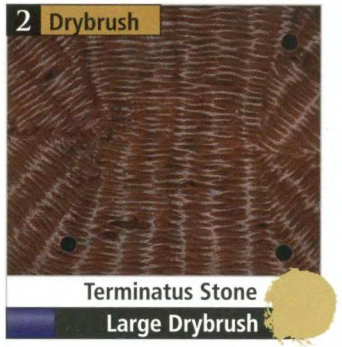


The Betrayer's robes are painted in the same way as the robes of the Haradrim, described earlier.

MÛMAK™

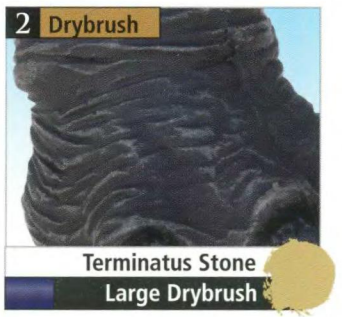
Howdah

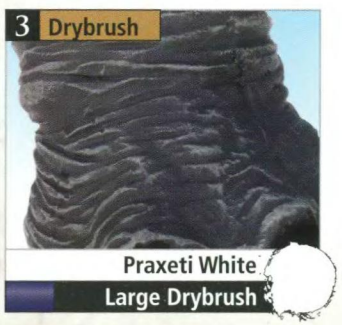




Mûmak Hide







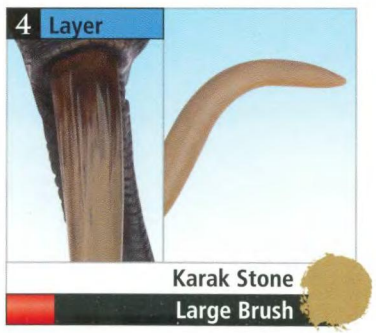


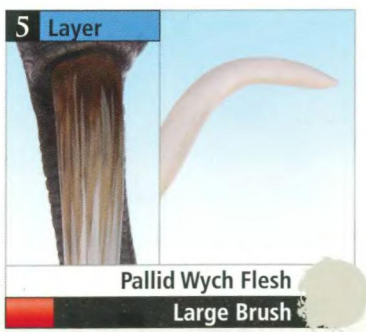
Tusks







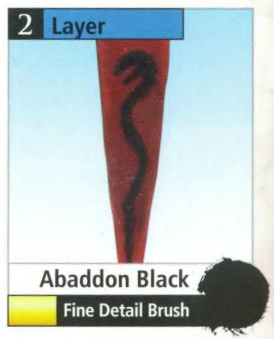






Sigils







HARADRIM SHOWCASE

HARADRIM RAIDERS



Here you can see how Duncan has used a limited selection of colours to create a uniform appearance. Use of black, purple and red cloth across the riders keeps the unit coherent.



HARADRIM WARRIORS





The scorpion banner carried by the Haradrim Warrior in the centre of this group has sculpted on detail, which makes painting it far easier. It's appearance in a unit of Haradrim Warriors gives the unit a sense of height, and adds to their dramatic appearance.

HARADRIM ARCHERS





Looking at these archers you can see how Duncan has carefully applied the same colours in different areas to stop the models appearing identical. This is a really great way of making your army appear to have even more variety.

WAR MÛMAK OF HARAD



The Mûmak is driven by the Mûmak Commander, a characterful model wearing an elaborate mask.

Looking at the painted Mûmak, you can see where Duncan has applied the same colours throughout the rest of the army. The folds of skin around Mûmak's eye were painted just like the Haradrim skin, while the eye itself was painted Abaddon Black.









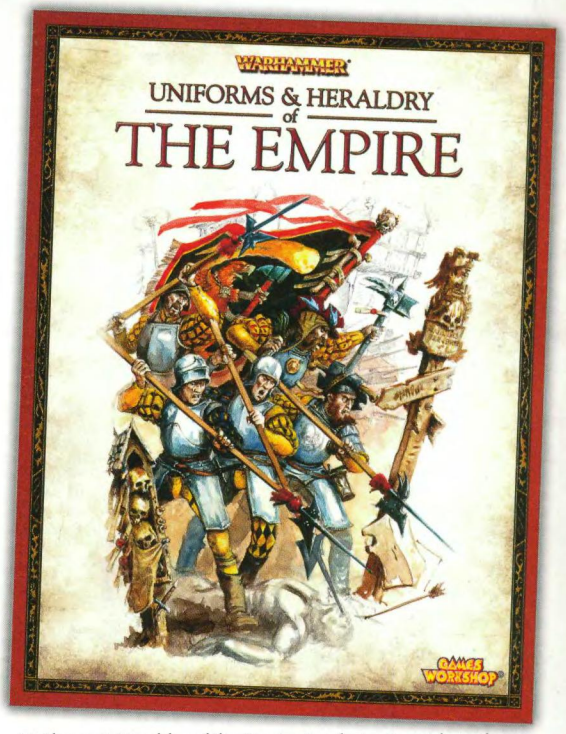
THE ARMY OF REIKLAND

Our next army is a Warhammer army: the Empire Army of Reikland, painted by Chris Peach. The army itself is inspired by the extensive history and background of the Empire, and Chris's desire to provide some allies for his existing collection.

INSPIRATION

Chris: The Empire army is incredibly varied, not just in terms of the models, but also the heraldry and uniforms that are featured in it. I already have an Empire army, painted in the colours and regalia of Altdorf. What I really fancied doing was adding some reinforcements in a way that was in keeping with the history of the Empire. Thankfully, there are a number of great sources on the empire, foremost amongst them being *Warhammer: The Empire* and the source book, *Uniforms & Heraldry of the Empire*. Both provide examples of State Troops from the Empire's many provinces and examples of regiments.

Because painting an Empire army allows you to paint almost any colour you wish, I spent a fair amount of time working out what colour scheme I would use. I even painted up some tester models. Initially, I thought I would be painting my army in Stirland colours, but once I had painted my testers I changed my mind – I really liked the grey/white of Reikland and, they would make logical allies for my existing Altdorf army.



Uniforms & Heraldry of the Empire *is a fantastic guide to the many colours, costumes, banners and insignia of the fighting men of the Empire. This book not only contains a wealth of full-colour examples of Empire soldiers, but also swathes of history and background to give an insight into the glorious armies of Karl Franz.*



Here are just a few of the many hundreds of images found in Uniforms & Heraldry of the Empire *– Chris drew his inspiration for the army from pictures such as these – modifying the designs in places to make them easier to paint.*



Chris painted four Empire State Troops, based on some of his favourite colour schemes found in the book in an effort to narrow down his choices. Initially, he thought he would paint the army in Stirland colours, however, he changed his mind once he had finished painting his tester models.

Combining Collections

The background, history and stories of the Empire recount many stories about how soldiers from several provinces and cities will join forces to fight a common foe. This means that, when painting an Empire army, you can do them in more-or-less any colours that you wish, either a uniform of your own devising or one drawn from the many examples in existence. Here, you can see Chris's existing Empire army of Altdorf deployed alongside his newly painted army of the Reikland. Because he has used a fairly consistent basing technique across both armies, they look great alongside each other.



Techniques

Chris: Perhaps the most unusual element of the techniques that I used on this army is the fact that I basecoated most of the models with a Citadel Spray Gun. All the infantry were basecoated in Celestra Grey, while the Knightly Orders were done with Leadbelcher and the Outriders with Rhinox Hide Brown. Because the Base paints have such good coverage, I was able to paint over these sprayed-on coats with other Base paints for other colours and still have the overall tones match from one unit to another.

The rest of the army is a matter of layering and washes. I have put plenty of effort into ensuring that the force looks nice and uniform – not just within individual regiments, but also across the whole army and then also with my existing Altdorf army (Altdorf is within Reikland, so they are logical allies). Consistent painting styles, colours and basing go a long way towards making the army look unified.



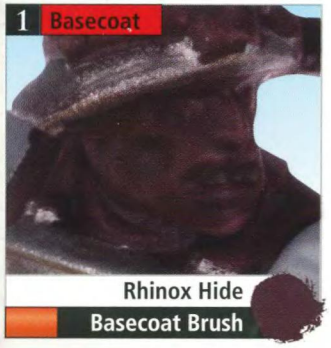
Basecoated Swordsman

EMPIRE SWORDSMAN (STAGES 1-3)

1 Basecoat 1

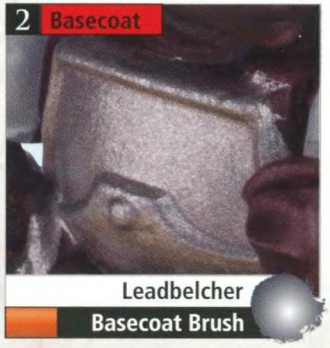








Rhinox Hide makes a good, rich base colour for the skin sections of the Swordsman.

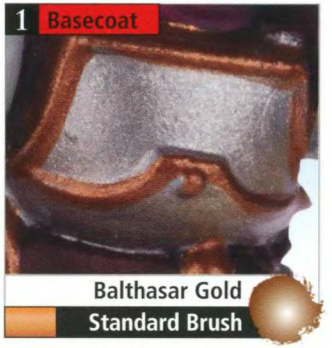




Even the hilt of the sword has been basecoated with Leadbelcher. This enables the gold to cover well later on.

2 Basecoat 2













3 Washes





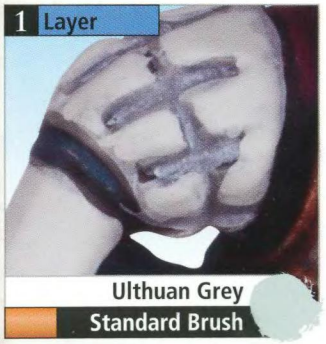


Don't worry about washing the face with Nuln Oil, since we're going to paint over it with flesh colours later.

STAGES 4-7

4 UNIFORM

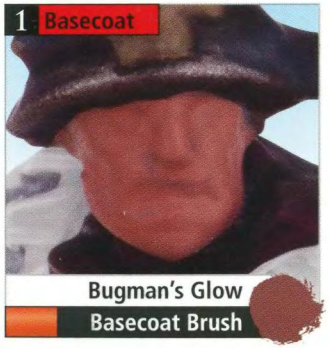


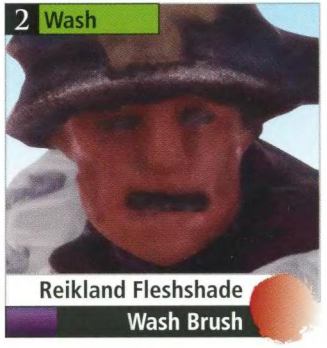




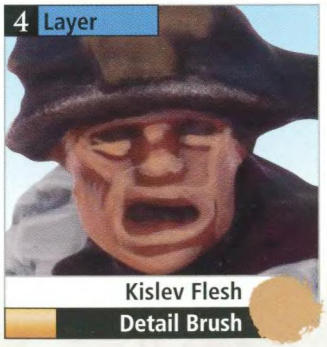
5 SKIN







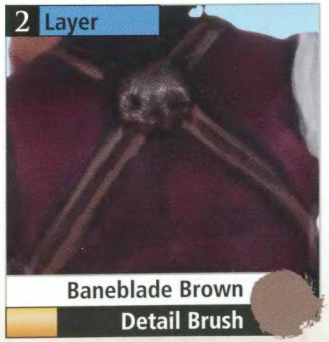




6 STRAPS







7 JERKIN







STAGES 8-12

8 PLUMES

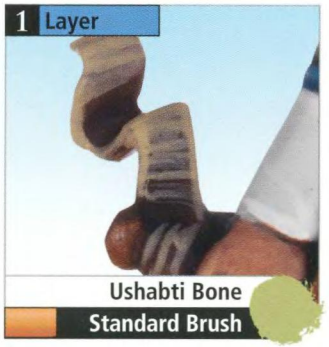






9 PARCHMENT



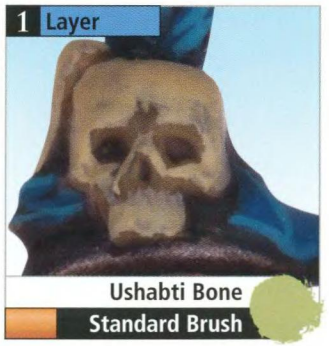




Chris detailed the fluting in the sleeves to match the cap-feathers by washing them with Temple Guard Blue.

10 BONE

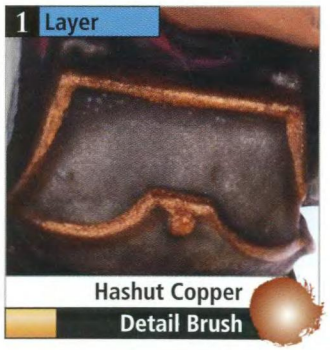






11 BRONZE



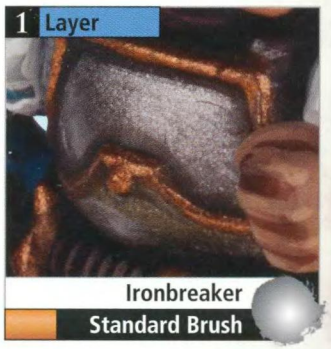




Chris brought out the detail on this bit of armour by layering some Runefang Steel onto the edges.

12 ARMOUR







STAGES 13-14

13 SHIELD





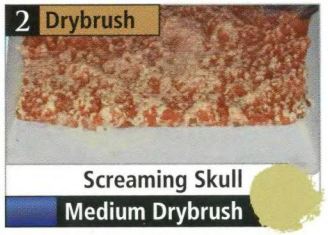




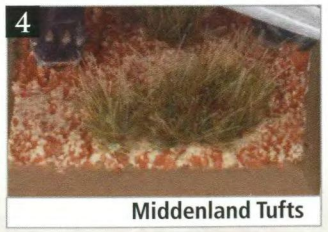


14 BASE



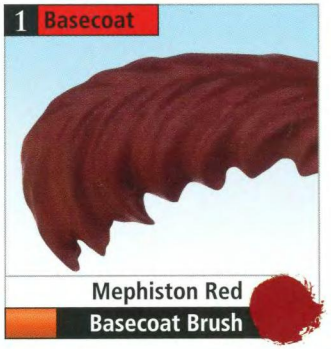






VARIANT PLUMES

RED PLUMES







GREEN PLUMES







KNIGHTS PANTHER

YELLOW PLUMES







BRONZE ARMOUR



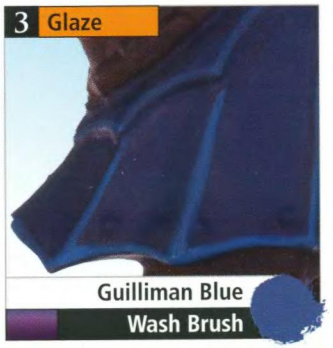






BARDING AND HORSE HIDE







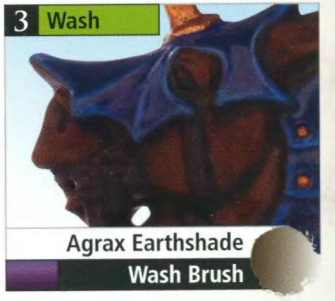














THE EMPIRE SHOWCASE

CROSSBOWMEN





Across the infantry units in his army, Chris has used red as a spot colour that provides a sense of cohesion. Here you can see the Crossbowmen have had their leather jerkins painted red to add to this unified effect, whilst their plumes and sashes are green, giving the unit its own identity.

SWORDSMEN















One of the really nice touches that Chris has put into his army is the way that each regiment has its own distinctive colour scheme – whilst retaining an overall colour coherency across the force. As you can see here, the Swordsmen have blue sashes and feathers, however, their red shields help them to match alongside the Greatswords and Crossbowmen.

GREATSWORDS





Greatswords are the elite of the armies of the Empire, stalwart men who can be relied upon to hold the line against all-comers. Chris used red as his contrast colour in this unit, painting the edges of the banner, the plumes and the sashes in bright red. This has the desired effect of tieing the unit together strongly, and also providing a common unifying colour with the other infantry units in the army.

KNIGHTS PANTHER





The Knights Panther are painted in their traditional royal blue armour. Chris painted the armour, including using Layer paints for highlights, and then applied 'Ardcoat to give it that distinctive lacquered appearance. Also, in the Empire Knightly Orders box set there are a number of helmet and shield options. Chris chose those with Knights Panther iconography, to capture the feel of the Order.



GENERAL OF THE EMPIRE





The General of the Empire isn't a member of the Knights Panther, so Chris has painted him in his own distinct colour scheme.





OUTRIDERS





The horses ridden by the Outriders are all painted in the same manner as those ridden by the Knights Panther. Some painters enjoy making sure that all of the horses in their army have slightly different colouration and markings, but Chris opted for a uniform approach. Doing so enabled him to paint all the horses as one batch.


REIKLAND

THE AURORA CHAPTER

Clad in armour plates of vivid green, the Space Marines of the Aurora Chapter are an inspiring sight upon the battlefield. Duncan Rhodes explains how he painted this army.

INSPIRATION

Duncan: Over the years, I have painted several Space Marine armies, and my enthusiasm for them has never worn out. What I hadn't done, however, is paint a Space Marine army that strictly follows the Codex Astartes – that seminal treatise on the organisation of the Adeptus Astartes. Choosing such an army gave me the chance to replicate all the markings and insignia that Space Marines can bear.

I first saw the Aurora Chapter way back when Warhammer 40,000 was only in its second edition. They have a bright green colour scheme that offers an enticing painting opportunity, whilst also adhering closely to the iconography and imagery laid out in Codex: Space Marines. All that extra details really enlivens the look of a miniature, making them stand out fantastically on the tabletop.

Many of our ranges contain multi-part plastic miniatures that are compatible with one another in terms of fit and function – and none more so than the Space Marines. One of the joys of building Space Marines for me is using spare parts from one kit on another, and I've done a little kit-bashing on the models in this force. By and large, these are small alterations because I want to focus on the whole, not on the individual models.



Codex: Space Marines *contains dozens of colour illustrations of Space Marine Chapters. Not a bad source of inspiration for painters starting a new army.*





Space Marines are one of the iconic aspects of the Warhammer 40,000 hobby – power armour-clad warriors who know no fear. Over the years, there have been hundreds (if not thousands) of stories and images that draw the reader in to their heroic actions.



The Space Marine range contains a wealth of multi-part plastic kits, many of which can be seamlessly interchanged one with another. This functionality is one of their great appeals for many hobbyists.

Painting the Hordes

To spread out the labour with regards to building and painting his force, Duncan tackled one unit at a time. With each unit, Duncan built it and then undercoated and basecoated it with Waaagh! Flesh Base paint, using a Citadel Spray Gun. Taking on a single unit at a time stopped the task from seeming too overwhelming all at once.

1



2





Above: *Duncan sprayed the models with a Citadel Spray Gun loaded with Waaagh! Flesh. By mounting them on an off-cut of card, Duncan can move all the models about easily.*

Left: *With all the models mounted, it's a simple matter to tilt and rotate them to get the best possible coverage with the Citadel Spray Gun.*

Techniques

Duncan: There are many ways to paint Space Marines, but the one used here is a combination of layering, washing and applying edge highlights, all rounded off with a Lamenters Yellow Glaze. The glaze makes the green armour appear warmer and brighter, changing the original cooler tone.

That might sound rather drawn out, but I broke the work down into manageable chunks so that the task never seemed too daunting. It also meant that I got to place fully-painted units down on the table and see the progress of the army as I painted. Here's roughly how I handled it.

1



First, I painted a single model, to check the technique and take note of the colours.

2



The next stage was to complete the squad that he was part of – this meant painting another four Space Marines, which doesn't really seem like such a mighty-hard task.

3



For some reason, painting Assault Marines seems a little more exciting than painting Tactical Marines, so I rewarded myself for completing the five-man squad with the Assault Squad.

4



Probably the most daunting single task in the army was to paint the ten-man Tactical Squad. I treated them as a large ten-man batch and went to work – one thing that is really nice about painting a large group all together like this is that you can see real progress as you finish up!

5



Painting tanks always feels like a reward to me – they are big, easy to paint and have a large surface area, so each one looks impressive.

6



Dreadnoughts are basically walking tanks. The Venerable Dreadnought is a super-detailed kit, and was great fun to do.

7



The Scout Squad was next – a welcome change of pace to all that armour. They also have areas of flesh, which is unusual amongst all that ceramite power armour.

8



Finally, the reward for all that work, the HQ – a Space Marine Captain.

TACTICAL SPACE MARINE (STAGES 1-3)

1 Power Armour



1 Basecoat
Waaagh! Flesh
Spray Gun

2 Basecoat
Warpstone Glow
Spray Gun

3 Wash
Coelia Greenshade
Wash Brush

4 Layer
Warpstone Glow
Standard Brush

5 Layer
Moot Green
Detail Brush

6 Glaze
Lamenters Yellow
Wash Brush

2 Black



1 Basecoat
Abaddon Black
Standard Brush

2 Layer
Skavenblight Dinge
Detail Brush

3 Metal



1 Basecoat
Leadbelcher
Standard Brush

2 Wash
Nuln Oil
Wash Brush

3 Layer
Runefang Steel
Detail Brush

STAGES 4-6

4 GOLD EAGLE







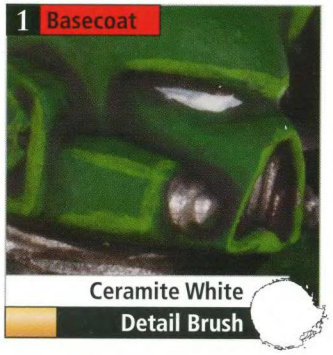


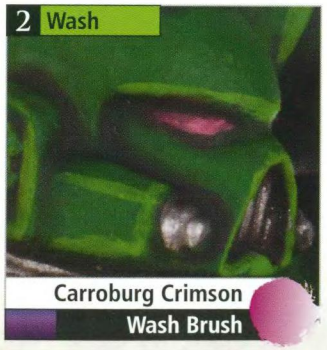




5 EYES



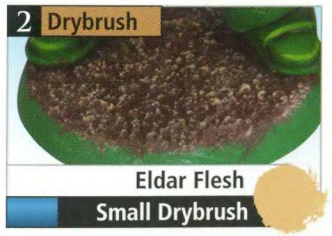




6 BASE









PLASMA WEAPONS









VETERAN SERGEANT

HELMET



1 Basecoat
Mephiston Red
Basecoat Brush

2 Wash
Agrax Earthshade
Wash Brush

3 Layer
Wild Rider Red
Detail Brush

4 Layer
Ceramite White
Detail Brush

5 Glaze
Lamenters Yellow
Wash Brush

MUZZLE

1 Basecoat
Balthasar Gold
Basecoat Brush

2 Wash
Agrax Earthshade
Wash Brush

3 Layer
Sycorax Bronze
Detail Brush

PURITY SEALS

1 Basecoat
Mephiston Red
Basecoat Brush

2 Wash
Agrax Earthshade
Wash Brush

3 Layer
Wild Rider Red
Detail Brush

4 Basecoat
Rakarth Flesh
Basecoat Brush

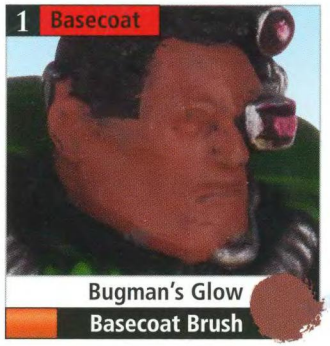
5 Wash
Agrax Earthshade
Wash Brush

6 Layer
Pallid Wych Flesh
Standard Brush

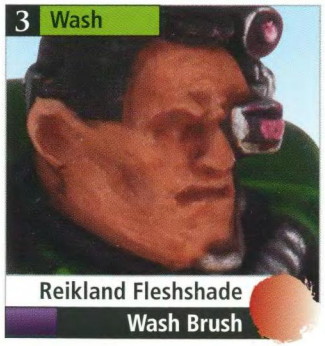
SPACE MARINE SCOUT

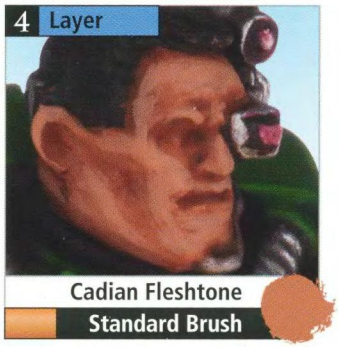
SKIN

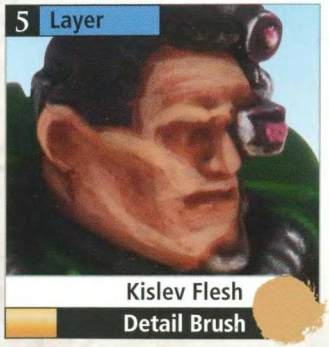


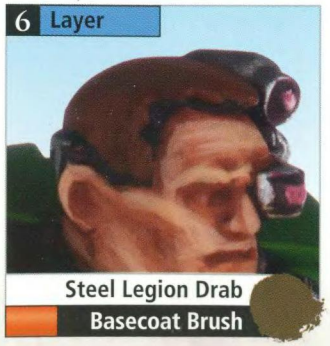






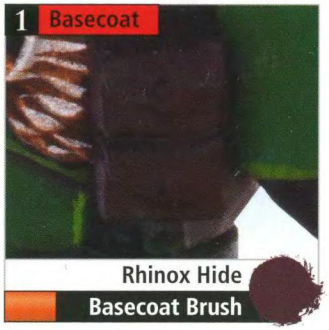


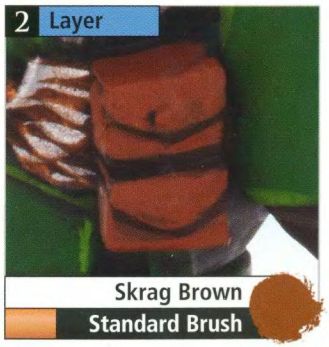


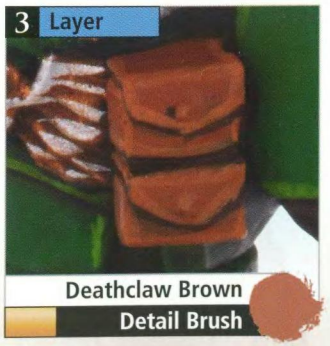




LEATHER

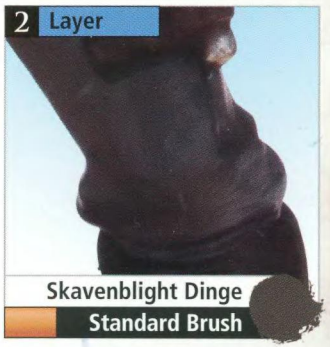






CLOTH







CAPTAIN

Cape and Ropes



1 Basecoat
Screamer Pink
Basecoat Brush

2 Wash
Nuln Oil
Wash Brush

3 Layer
Pink Horror
Standard Brush

4 Glaze
Bloodletter
Wash Brush

VEHICLES

Metal

1 Basecoat
Leadbelcher
Spray Gun

2 Wash
Nuln Oil
Wash Brush

3 Drybrush
Necron Compound
Large Drybrush

Armour

1 Basecoat
Waaagh! Flesh
Spray Gun

2 Basecoat
Warpstone Glow
Spray Gun

3 Wash
Coelia Greenshade
Wash Brush

4 Layer
Warpstone Glow
Standard Brush

5 Drybrush
Hellion Green
Large Drybrush

6 Glaze
Lamenters Yellow
Wash Brush

SPACE MARINES SHOWCASE

TACTICAL SQUAD









Duncan's Tactical Squad, complete with bold colours and the striking markings associated with the Space Marines. It's interesting to see how eye-catching the subtle use of Gold as a spot colour across the unit is, with small details such as chest eagles and icons picked out in bright gold.





SPACE MARINE COMMANDER







As one might expect, the most detailed of the infantry models in the army is Duncan's Space Marine Captain, but it's interesting to see how simple his overall colour-scheme is. By adding a little red, the Captain stands out, without appearing too overpowering.

ASSAULT SQUAD







To add a flash of colour into the sea of green armour of the Assault Marines, Duncan gave the Squad's Veteran Sergeant a helmet (as opposed to leaving his head bare).



VENERABLE DREADNOUGHT







The baroque armour of the Venerable Dreadnought looks really impressive with the symbol of the Aurora Chapter emblazoned on it. The golden details of the Dreadnought look suitably burnished and resplendent, as befits a walking Chapter relic.

SCOUT SQUAD





Duncan has taken the time to include smaller Chapter markings and insignia on the shoulder pads and armour plates of his Space Marine Scouts and Dreadnought.



COMBAT SQUAD

The Veteran Sergeant of this squad is armed with a powerful combi-melta gun. This is a concession to game play – Duncan explained that he's seen how useful it can be to have a little extra tank-busting power in your army during a game. Sometimes it can be useful to build you models with an eye to how they will operate in the game.







RHINO





The Rhino has been marked out as the vehicle belonging to V squad, 5th Company, as denoted by the Roman numeral V, set within a black circle. Small details such as this not only look great, but also show just how careful Duncan has been with his research.





LEGIONS OF KHEMRI

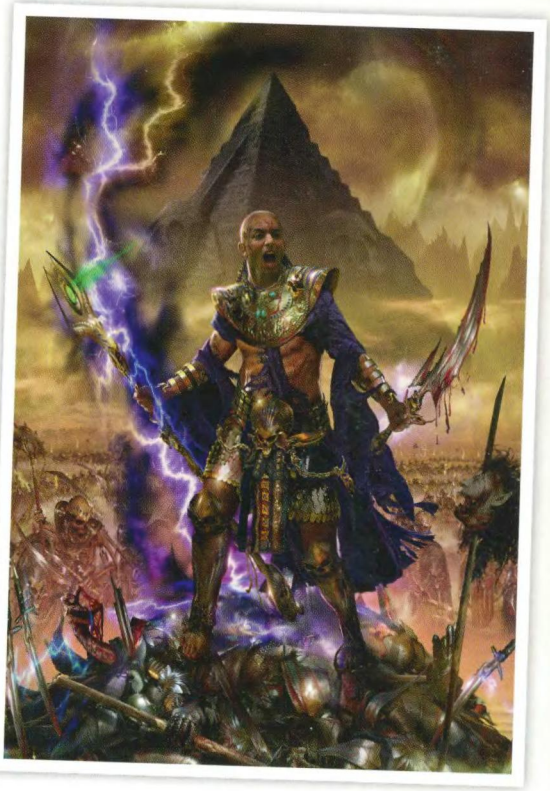
The restless dead of Nehekhara have risen to do battle once more. Next, we examine the Tomb Kings army painted by Studio Hobbyist Steve Bowerman.

INSPIRATION

Steve: When we discussed the armies that we would like to show in this book, I volunteered that it would be great to demonstrate how you get effective results across a whole army using drybrushing as your primary technique. The advantage this offers is that it enables you to paint large volumes of models very quickly.

Knowing that I wanted to do plenty of drybrushing, I was drawn to the Tomb Kings army. Not only had I never painted them, but I had been reading the Nagash series from Black Library's Time of Legends novels. On one's cover, Nagash is wearing a rich purple colour, which I immediately took to. Not only was it dark and brooding, but it also looked quite regal – I like the idea that only the wealthiest can afford purple dyes, so an army all in purple must have been very rich once upon a time. Using the purple-hue of warriors on the front cover of the novels as my visual cue, I set to work.

In the army, you'll find plenty of Skeleton Warriors, as well as a Tomb King, a Hierophant and a towering Necrosphinx. This big beastie is the army centrepiece and provided me with the chance to take a break from layering armour and cloth and drybrushing, and instead create a marble effect.



The cover of Nagash *(written by Mike Lee, illustrated by Jon Sullivan) was the initial inspiration for Steve's army colours. It's also a book that Steve heartily recommends to anyone who will listen.*



Tackling the Necrosphinx

The centrepiece of Steve's army, and the most complicated model found within it, is the towering Necrosphinx. To make it as easy to paint as possible, Steve kept the model in separate pieces while he sprayed it and painted the main areas. This helped him to make sure that he was able to paint all of those hard-to-reach areas without any trouble.



Painting in Pieces

Steve: The advantage to building a model such as this in multiple stages is that it gives you greater control when you are painting it. When tackled in stages, there is no difficulty getting at the recessed areas. A word of advice though – make sure you test-fit the model thoroughly before painting, so you know it will go together without further cleaning or preparation. This bit is really important, because you don't want to have to ruin your paint job when you realise you've not posed it right.





With the model built into several sub-assemblies, Steve set about painting it. To enable him unfettered access to the lower abdominal areas of the Necrosphinx, Steve didn't glue the model to its base – instead holding the model carefully by parts that were fully dry as he painted.

SKELETON WARRIOR (STAGES 1-2)

1 SKELETON





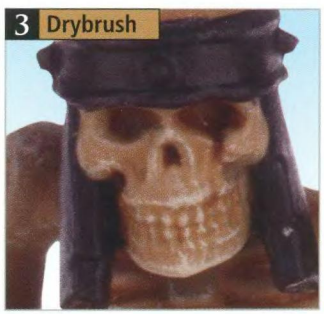


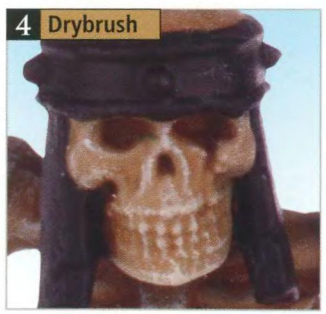


Not only were the Skeleton Warriors painted using this method of painting bone, but also their skeletal steeds – presenting a unified appearance.

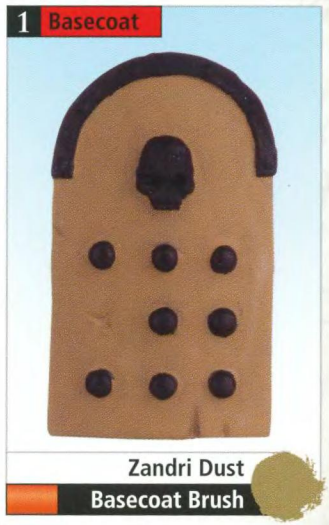








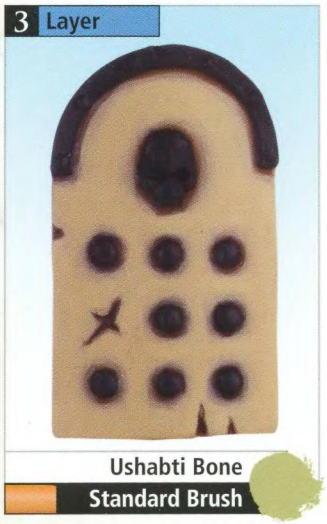
2 SHIELD





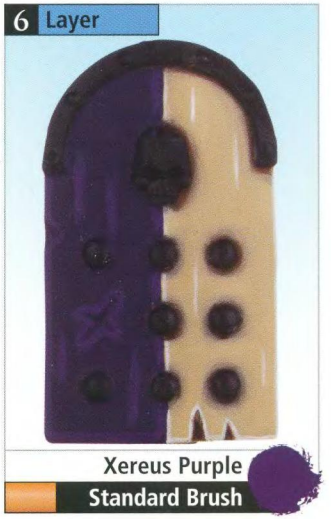
STAGE 2

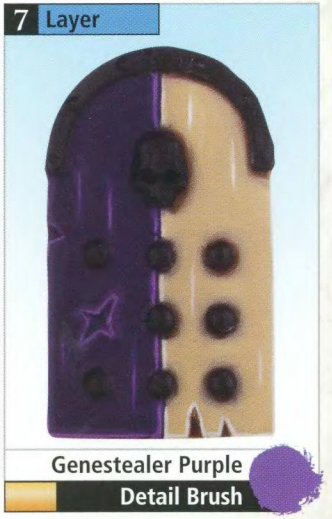
2 SHIELD CONTINUED

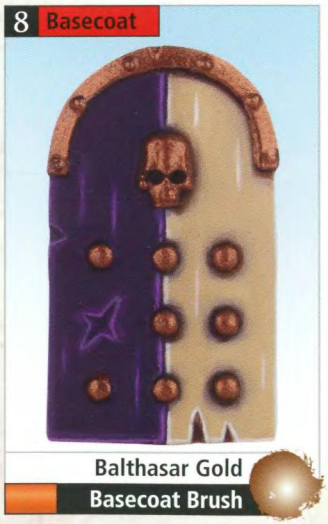


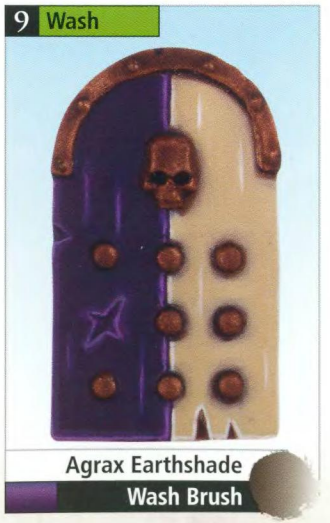


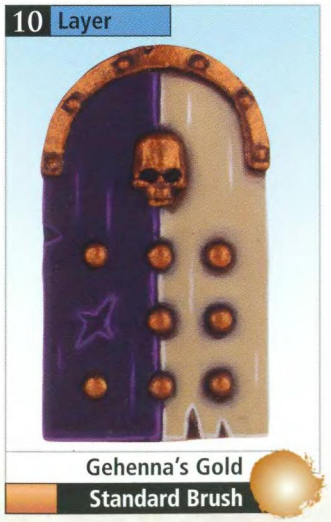
















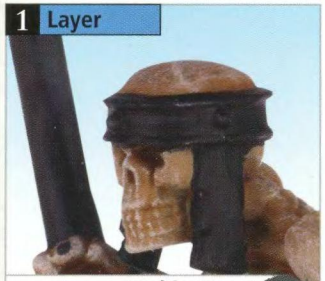
The same colours and techniques used on the Skeleton Warrior's shields were repeated on other details within the army, such as the banner tops, the sides of the chariots and the cloth worn by the Liche Priest – repeating the colours in this way lends the army a strong sense of cohesion.

STAGES 3-5

3 LEATHER



1 Layer



Eshin Grey

Standard Brush

2 Layer



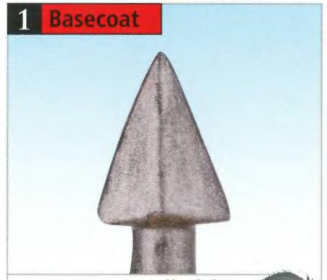
Dawnstone

Detail Brush

4 METAL



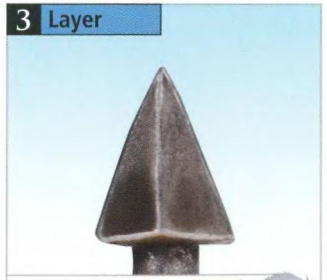
1 Basecoat



Leadbelcher

Basecoat Brush

3 Layer



Runefang Steel

Detail Brush



2 Wash



Nuln Oil

Wash Brush

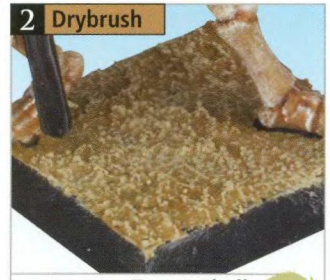


Steve used the same simple metal technique to paint all of the silver, such as scythes, wheels and blades.

5 BASING



2 Drybrush



Tyrant Skull

Medium Dry Brush

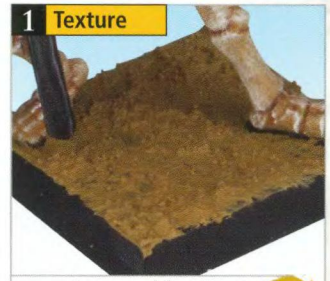
4 Basecoat



Steel Legion Drab

Basecoat Brush

1 Texture



Armageddon Dust

Large Brush

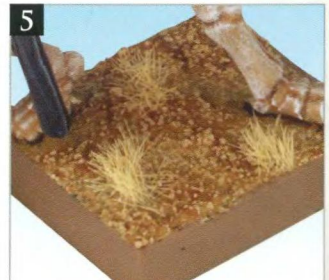
3 Wash



Seraphim Sepia

Wash Brush

5

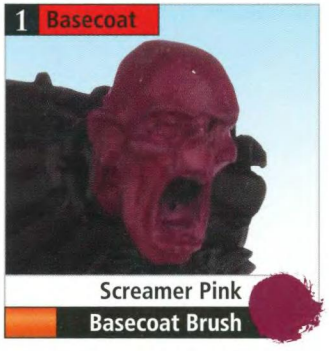


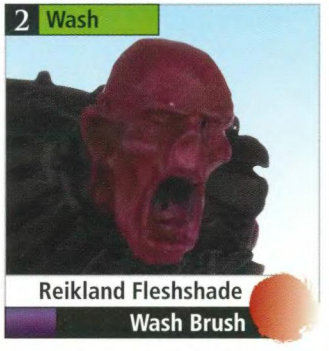
Dead Grass

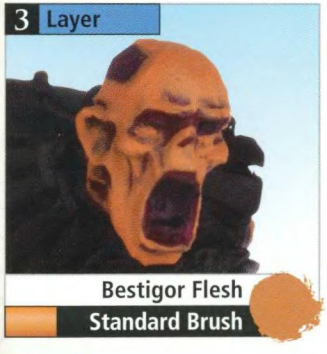
LICHE PRIEST

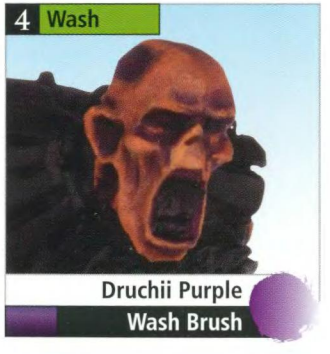


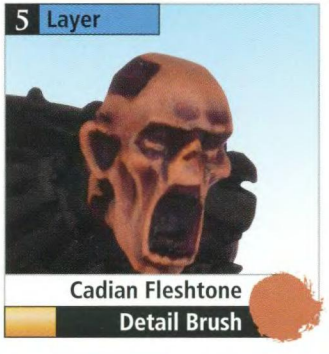
FLESH

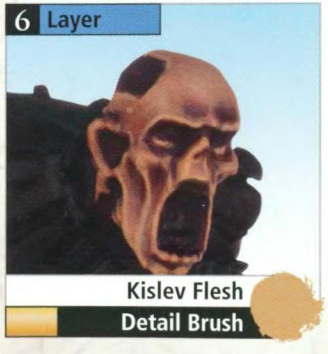


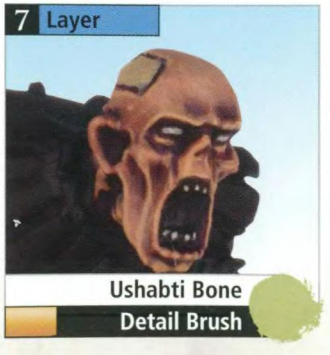










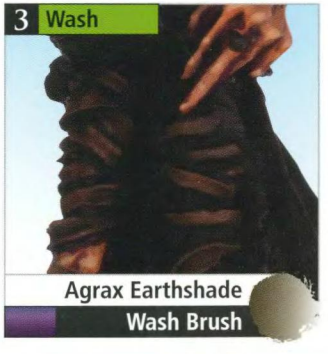




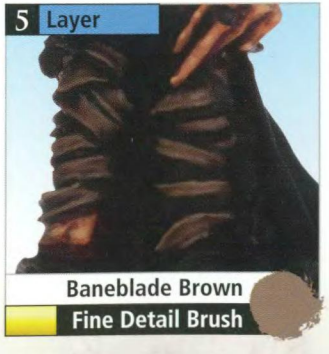
BANDAGES













The Liche Priest wears jewellery, which is painted in the same manner as the gems on the Necrosphinx, shown later.

NECROSPHINX

GEMS









BLACK MARBLE













The leering face of the Necrosphinx has been painted with the same eerie black marble effect as the body.

GOLD













The Necrosphinx is replete with gold details and curious gemstones. Steve used the same colours on all of these.

TOMB KINGS SHOWCASE

SKELETON CHARIOTS







The Skeleton Chariots have been modelled so that they look like a unified group, but with enough variety in the posing of the models that they all look individual.



SKELETON CAVALRY





The Skeleton Cavalry show how Steve has carried across a strong colour scheme, without the models becoming bland. Each shield in the unit looks different, thanks to clever use of designs and colours.



TOMB KING



This Tomb King comes from the Warsphinx/Necrophinx kit. Since Steve built the model as a Necrophinx, the model is a spare, so he's mounted it on a base and painted it up to lead his army.





SKELETON WARRIORS





The Skeleton Warriors and Archers in the force have been detailed in the same way. Note that, just as with the Skeleton Cavalry, the shields on the Warriors below also have been painted in distinct patterns.



NECROSPHINX

Here is the finished Necrosphinx in all its glory. Note the purple and bone detailing set within the gold and obsidian. Small touches such as this help to tie the model in with the rank-and-file of the army.











ARMY OF MINAS TIRITH™

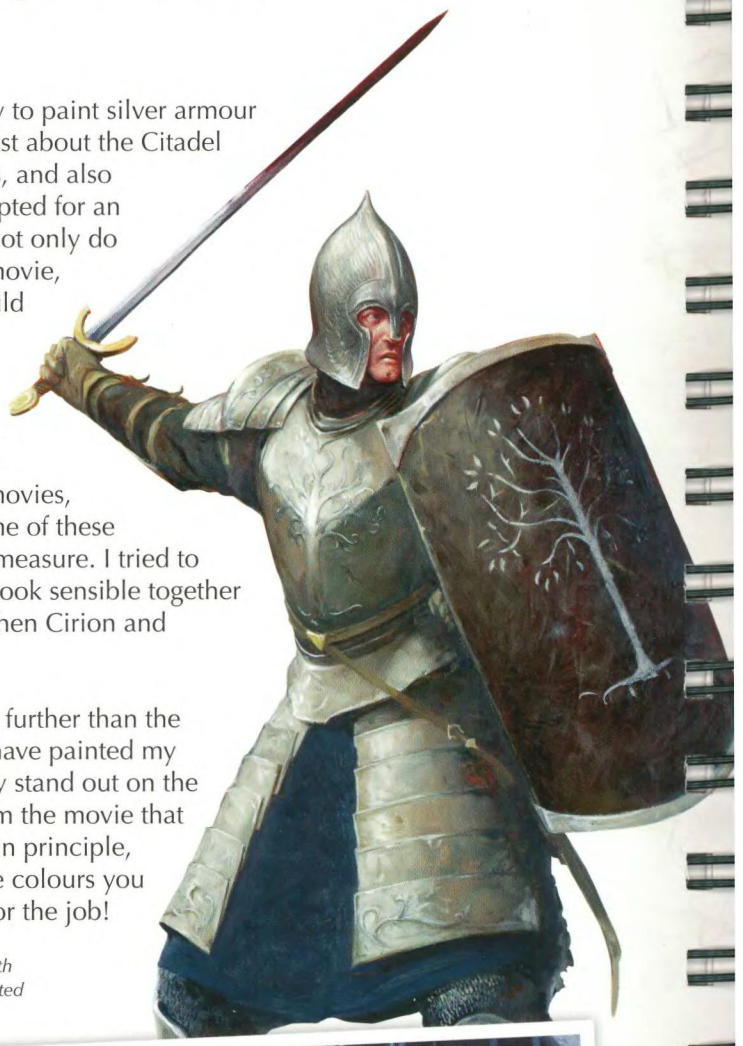
Steve Bowerman also painted an impressive army of Minas Tirith, ably demonstrating how to paint bright silver onto a large number of models, and have it look consistently great.

INSPIRATION

Steve: I wanted to make sure that we covered how to paint silver armour in one of the example armies for this book, so I cast about the Citadel range for an army that would enable me to do this, and also provide me with a force that I wanted to paint. I opted for an army of Minas Tirith from The Lord of the Rings. Not only do the warriors of Minas Tirith look excellent in the movie, but they're fabulous miniatures – and I knew I could really sink my teeth into painting a whole army.

Of course, once I had settled on the army, I realised I wasn't going to be sticking simply to warriors clad in silver armour. I also wanted to paint some of the other iconic warriors from the movies, especially the Rangers of Gondor. So, I added some of these to my collection, and then some heroes for good measure. I tried to choose all the models in my force so they would look sensible together – Faramir and his sturdy companion Madril, and then Cirion and another Captain of Minas Tirith.

In terms of inspiration, I didn't need to look much further than the movies. Whilst there is some difference in how I have painted my own models (i've added a little spot colour so they stand out on the table), they are all recognisable as the fighters from the movie that they represent – this makes painting much easier in principle, since you don't need to worry too much about the colours you choose, only working out which paints are right for the job!



There is no shortage of fantastic reference for the Warriors of Minas Tirith – so Steve made sure he watched The Return of the King before he started work on his army!



ASSEMBLY

Here you can see Steve's assembled Minas Tirith™ army, ready for painting. Steve broke the force down into the groups prior to starting work. The models are grouped, more or less, by those with matching colour schemes and can thus be painted using the same techniques.

Steve was also keen to point out that it was a very, very quick army to assemble – so he did it in one sitting to get all the assembly out of the way.



TECHNIQUES

Steve: I've implemented a wealth of techniques across this force, most specifically layering and washing. To speed up the painting across the whole force I have focussed on painting my models in groups that were largely the same. By doing this, I was able to use the same paints and techniques on several models at the same time, which was good for keeping my results consistent.

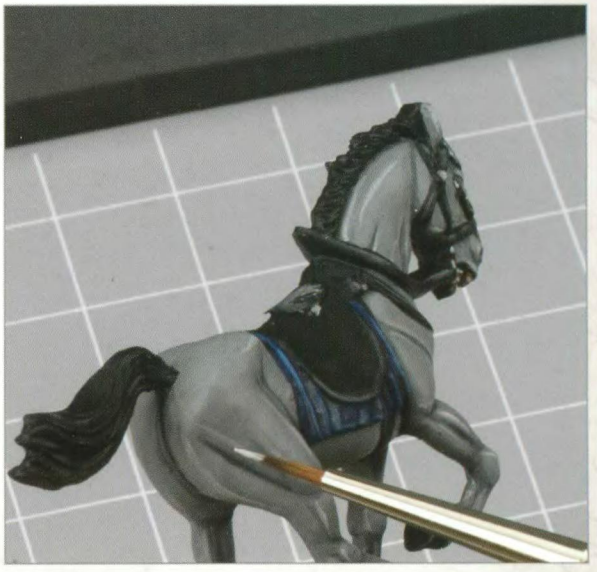
Whatever army you are painting models from, you can always use a system such as this. Break the miniatures in the force down into manageable chunks and then tackle one group at a time. It feels like you are making progress when you can declare one set of models finished before you go onto the next, and the painted models are a reminder to keep going.



These rangers have all had the dark cloth painted with Rhinox Hide Base paint. Now Steve is applying a layer of Gorthor Brown – by tackling them in this manner, he saves on time.



All of the Warriors of Minas Tirith have a Leadbelcher basecoat applied to their armour, weapons and shield details. Just as with the Rangers, Steve grouped these into batches and tackled them one after another.



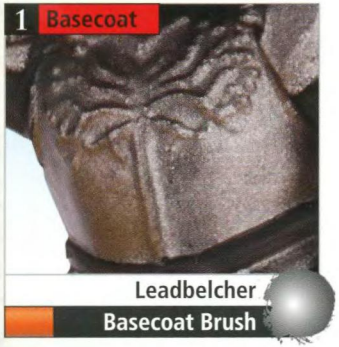
For the Knights of Minas Tirith, Steve painted the steeds separately to the riders. This let him get at details such as the saddle without impediment. Here, Steve is applying the final highlight of Ulthuan Grey.

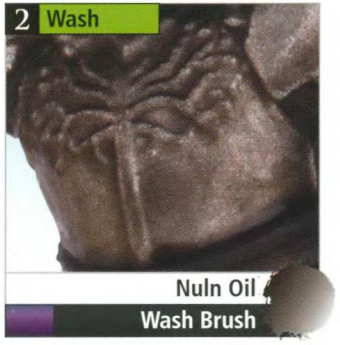
WARRIOR OF MINAS TIRITH (STAGES 1-2)

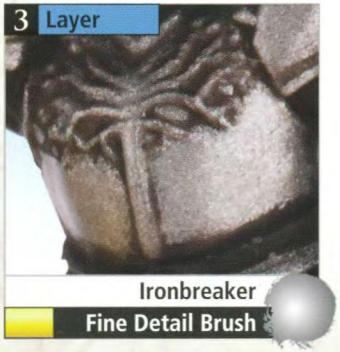
1 ARMOUR AND SHIELD















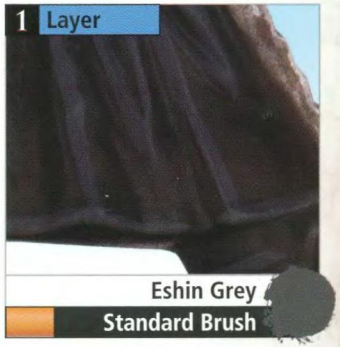






2 CLOTH







STAGES 3-5

3 GOLD













Spot colours, such as the gold banding on this scabbard help to break up the large areas of silver and black.

4 HAIR







5 FACE













RANGER OF GONDOR (STAGES 1-3)

1 LEATHER



1 Basecoat
Rhinox Hide
Basecoat Brush

2 Layer
Gorthor Brown
Standard Brush

3 Layer
Baneblade Brown
Detail Brush

4 Wash
Agrax Earthshade
Wash Brush

2 PADDED ARMOUR



1 Basecoat
Steel Legion Drab
Basecoat Brush

2 Wash
Agrax Earthshade
Wash Brush

3 Layer
Tallarn Sand
Standard Brush

4 Layer
Karak Stone
Detail Brush

3 ARMBANDS



1 Basecoat
Doombull Brown
Basecoat Brush

2 Layer
Rhinox Hide
Standard Brush

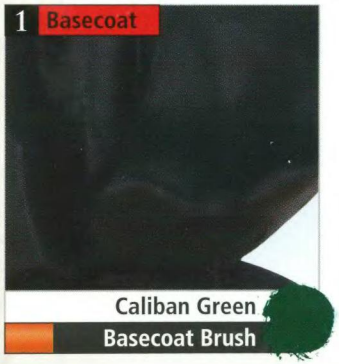
3 Layer
Tuskgor Fur
Detail Brush

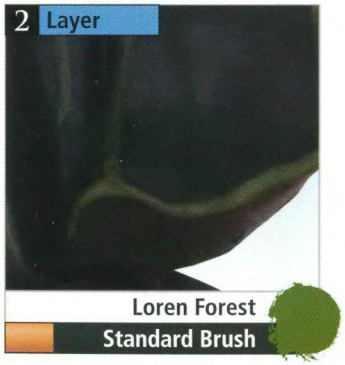
STAGES 4-6

4 CLOAK

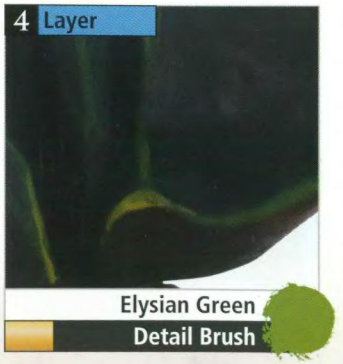












5 BLACK CLOTH

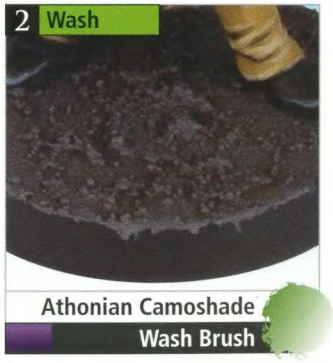






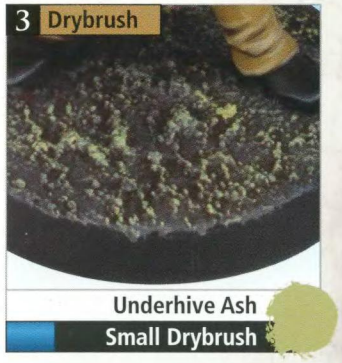
6 BASE

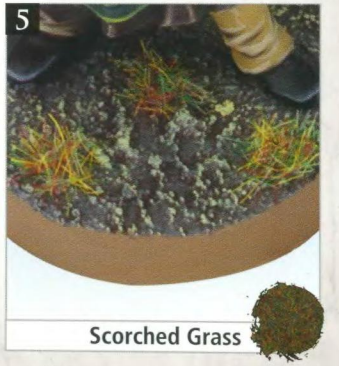












KNIGHTS OF MINAS TIRITH

HORSE FLESH



1 Basecoat
Mechanicus Standard Grey
Basecoat Brush

2 Layer
Dawnstone
Standard Brush

3 Layer
Administratum Grey
Standard Brush

4 Layer
Ulthuan Grey
Detail Brush

FARAMIR'S HORSE'S BARDING



1 Basecoat
Kantor Blue
Basecoat Brush

2 Layer
Alaitoc Blue
Standard Brush

3 Wash
Drakenhof Nightshade
Wash Brush

4 Layer
Calgar Blue
Fine Detail Brush

TRIM

1 Basecoat
Celestra Grey
Basecoat Brush

2 Layer
Ulthuan Grey
Standard Brush

3 Layer
White Scar
Detail Brush

GONDOR SHOWCASE

MADRIL AND THE RANGERS OF GONDOR









The Rangers of Gondor are the brightest band of warriors in the army, but even they have a fairly limited colour palette. To make best use of his time, when Steve used a colour (for example, painting the light brown cloth) he used the same colour on each model one after another. This saved him time and kept the results consistent.



WARRIORS OF MINAS TIRITH









The bright silver armour of the Warriors of Minas Tirith contrasts strongly with the sable fields on their shields and robes. To inject a little more colour, he gave important models, such as the Captain and horn blower, spot blue detailing. Note that he also painted the armour detail on the Captain with gold, to help denote his special status amongst the warriors.

FARAMIR OF GONDOR







Faramir is the most impressive model in the army – riding on a mighty charger and bearing an ornately embossed shield and a host of other details. Steve made sure that he invested the most time on Faramir out of all his models, since Denethor's second son was bound to draw the most attention. To make sure that Faramir matched the remainder of the force, however, he has the same colour palette as the rest of the army.



CIRION AND THE RANGERS OF GONDOR





Cirion's leather jerkin and green cloak enable him to stand shoulder to shoulder with the Rangers of Gondor without looking out of place. Steve painted this minor lordling along with a contingent of bow-armed models, because that's the unit he imagined he would be fighting alongside.



ARCHERS OF MINAS TIRITH





Whilst these Archers of Minas Tirith are largely painted in the same silver and black as the rest of the army, Steve has found details that can help tie them in with their comrades. Note the blue fletching on their arrows and the gold detailing on their scabbards and weapon hilts.

KNIGHTS OF MINAS TIRITH





Not only do the blue shields and gold detailing on these knights make them stand out from the throng, but they also unify nicely with Faramir in his blue and white cloth. Choosing a contrasting colour to the rest of the force for a unit or two can lend a swathe of colour in the army – ideal for denoting an elite division.





KABAL OF THE KEENING BLADE

Over the next few pages we'll look at how photographer and book designer Christian Byrne went about painting his Dark Eldar army. A hobbyist with many years experience, Christian decided to tackle an army that would allow him to use techniques he rarely gets to utilise on his other hobby projects.

INSPIRATION

Christian: The first time I saw the Dark Eldar miniatures range I knew that I wanted to collect it. The combination of sleek, deadly warriors and vicious war machines was very appealing, and I fancied tackling an army that would let me try out some straight-edge highlighting. The final nail in the coffin, in terms of choosing the Dark Eldar, was the fantastic artwork that adorns the codex. The colours are fantastic, and the warriors so villainous, I knew I wanted to paint some.

TECHNIQUES

Christian: Part of my thought process that drew me towards the Dark Eldar was my desire to paint with edge-highlights. This technique is fairly quick to utilise, and certainly gives lovely results. I'll also be using layering in large amounts, and a little drybrushing too.



The full-colour cover art for Codex: Dark Eldar *by Paul Dainton served as Christian's main inspiration, not just for his choice of army, but also for the colour scheme he used.*

DESIGNING KABALS AND WYCH CULTS

Christian: There are dozens of colour schemes and patterns to choose from when painting a Dark Eldar army. Some players prefer to invent one of their own, whilst others will recreate one shown in the artwork or photography found in White Dwarf, codexes or on the Games Workshop website.

For my army, I drew inspiration from an article in White Dwarf titled 'Colours of the Kabals', that showcased a swathe of different Eldar Kabals. This was my starting point when I began to consider the colours that I could use on my models. I went on to create some colour schemes of my own, before finally choosing the one you will see on the following pages – one that is very similar to that shown on the codex cover.



Assembly

Christian assembled his entire army prior to painting. He made sure not to glue riders to their mounts, however, so that they could remove these when painting them to make it easier to get at those 'hard-to-reach' places.

Making a Mark

Christian: Adding inventive designs on my models is one of my favourite things about painting, so I often feel the urge to paint freehand designs on my miniatures. I always make sure I have some kind of reference on hand, be it an army banner from White Dwarf magazine, a picture of an animal, or in this case, Dark Eldar vehicle patterns.

Before I start painting, I always do a quick sketch of the design I will be painting. Then I leap in feet first! On the designs that you can see below, I drew inspiration from the Design Studio's Dark Eldar army, shown in White Dwarf and *Codex: Dark Eldar*, but with my own twist added.



Christian experimented with a couple of different ways of basing his models – trying out both a greyish city ruin and a grassy plain before making his mind up on his preferred style.











The Reavers gang have elaborate designs on their jetbikes. The colours for these use the same steps as used for the bronze armour plates demonstrated on page 126.

DARK ELDAR WARRIOR (STAGES 1-2)

1 BASECOAT













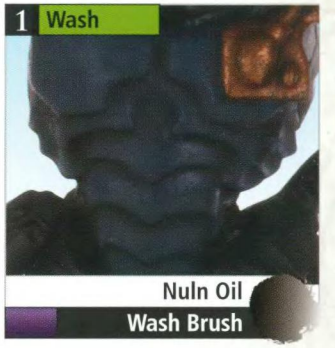


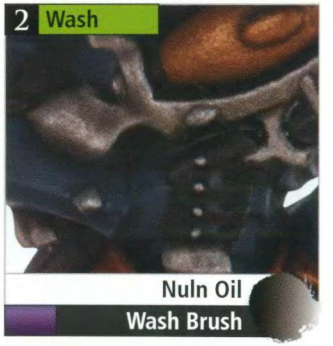


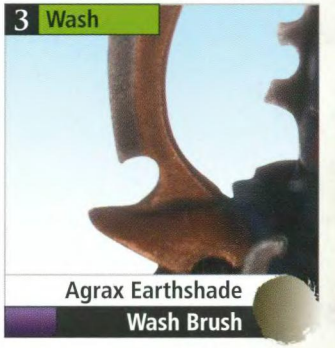


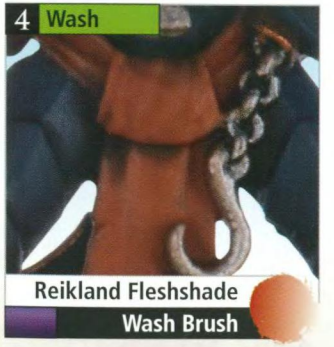
2 WASHES PART 1













STAGES 2-4

2 WASHES PART 2



1 Wash
Agrax Earthshade
Wash Brush

2 Wash
Carroburg Crimson
Wash Brush

3 ARMOUR



1 Layer
Dark Reaper
Detail Brush

3 Layer
Russ Grey
Fine Detail Brush



2 Layer
Thunderhawk Blue
Detail Brush

4 Layer
Fenrisian Grey
Fine Detail Brush

4 UNDER-SUIT



1 Layer
Skavenblight Dinge
Detail Brush

3 Layer
Dawnstone
Fine Detail Brush



2 Layer
Stormvermin Fur
Detail Brush

4 Layer
Administratum Grey
Fine Detail Brush

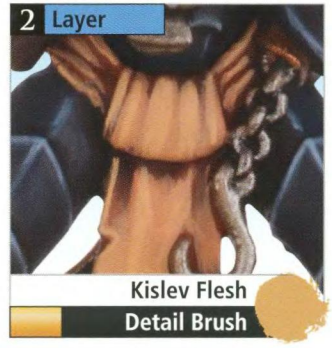
STAGES 5-7

5 TABARD









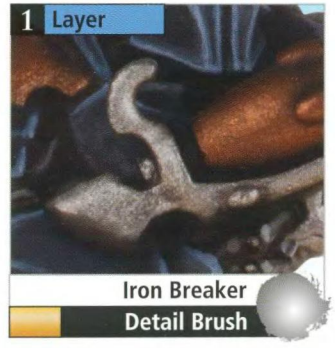




Christian used edge-highlighting around the bottom of the Dark Eldar Warrior's loincloth.

6 METAL



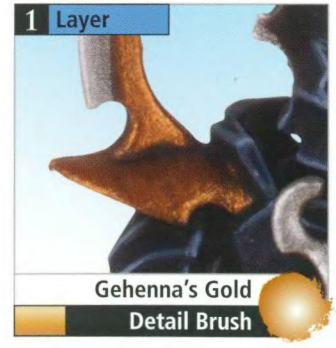




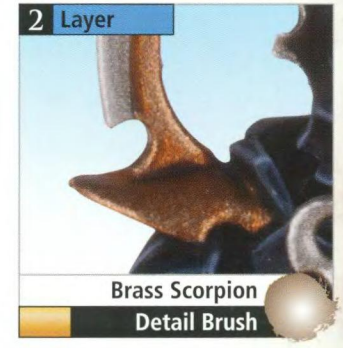
7 BRONZE













The same brass finish was painted onto several places as a contrast colour, such on guns, scabbards and so on.

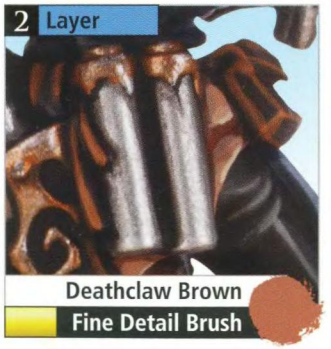
STAGES 8-11

8 LEATHER









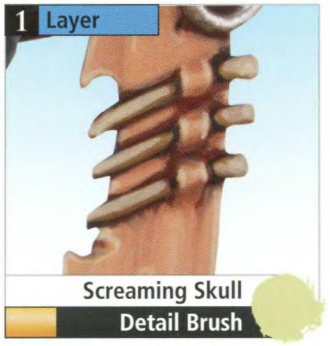


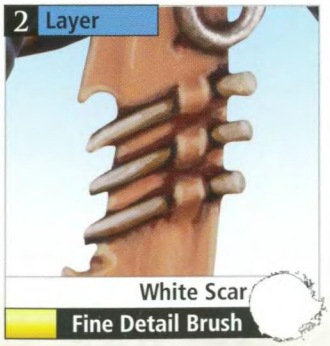


All leather areas were painted with the same technique – as you can see with this pouch shown here.

9 BONE







10 EYES





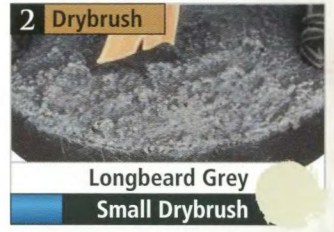


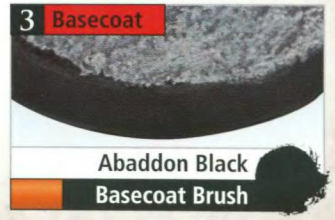


11 BASING









DARK ELDAR WYCHES

Skin







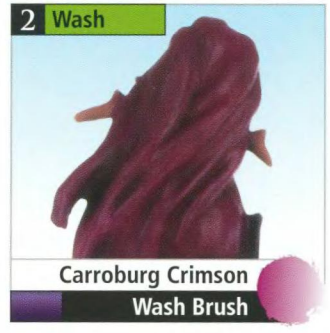






Hair

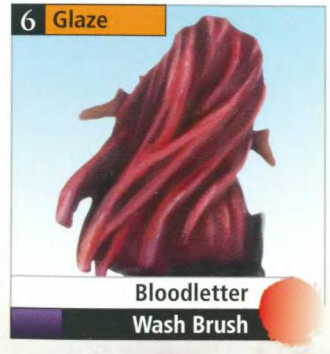


















The pink hair motif has been carried across the force by painting the Sybarite's top-knot in the same fashion.

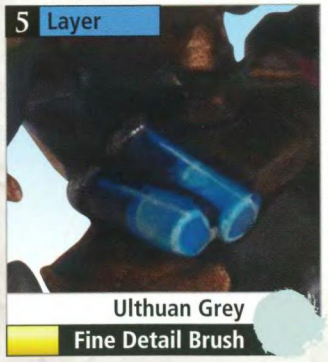
COMBAT DRUGS













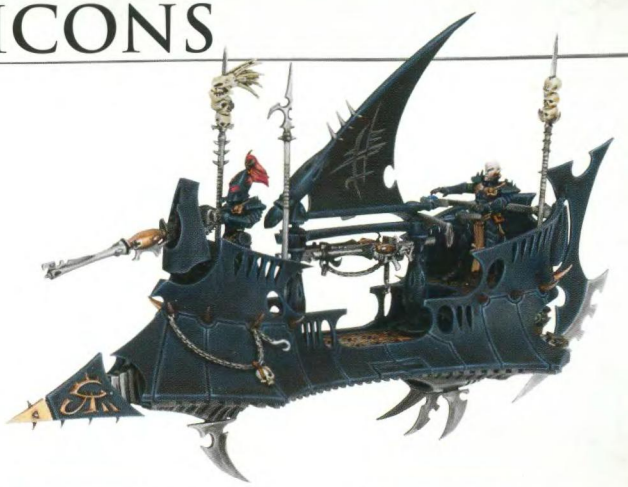




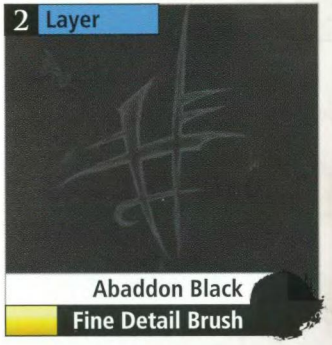


The Hekatrix's agoniser was painted in the same way as the combat drugs shown on the left.

ICONS











DARK ELDAR ARCHON







On the Archon, details such as the blade and face-plate were painted to complement the rest of the army.

Soul Trap





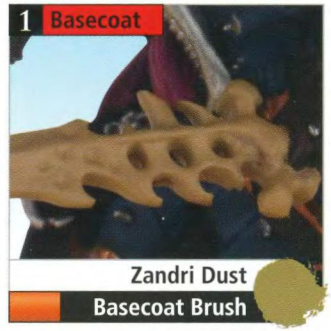




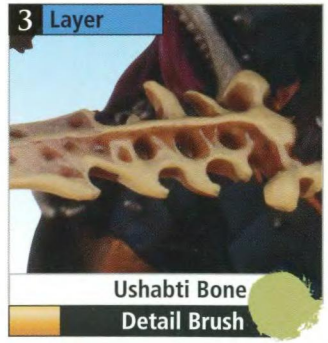




Husk Blade

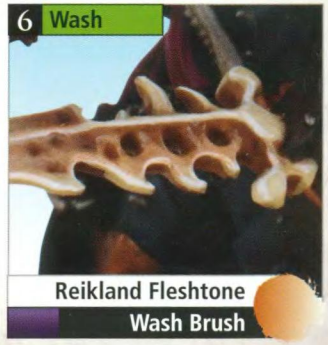












DARK ELDAR SHOWCASE

Dark Eldar Warriors



Dark Eldar Wyches



Dark Eldar Reavers



Talos pain engine

The combat drug dispensers are painted to look as though the liquid is sloshing around inside the canisters. The underside of the Talos is replete with extra details, such as this curious valve and tubes over the heart.





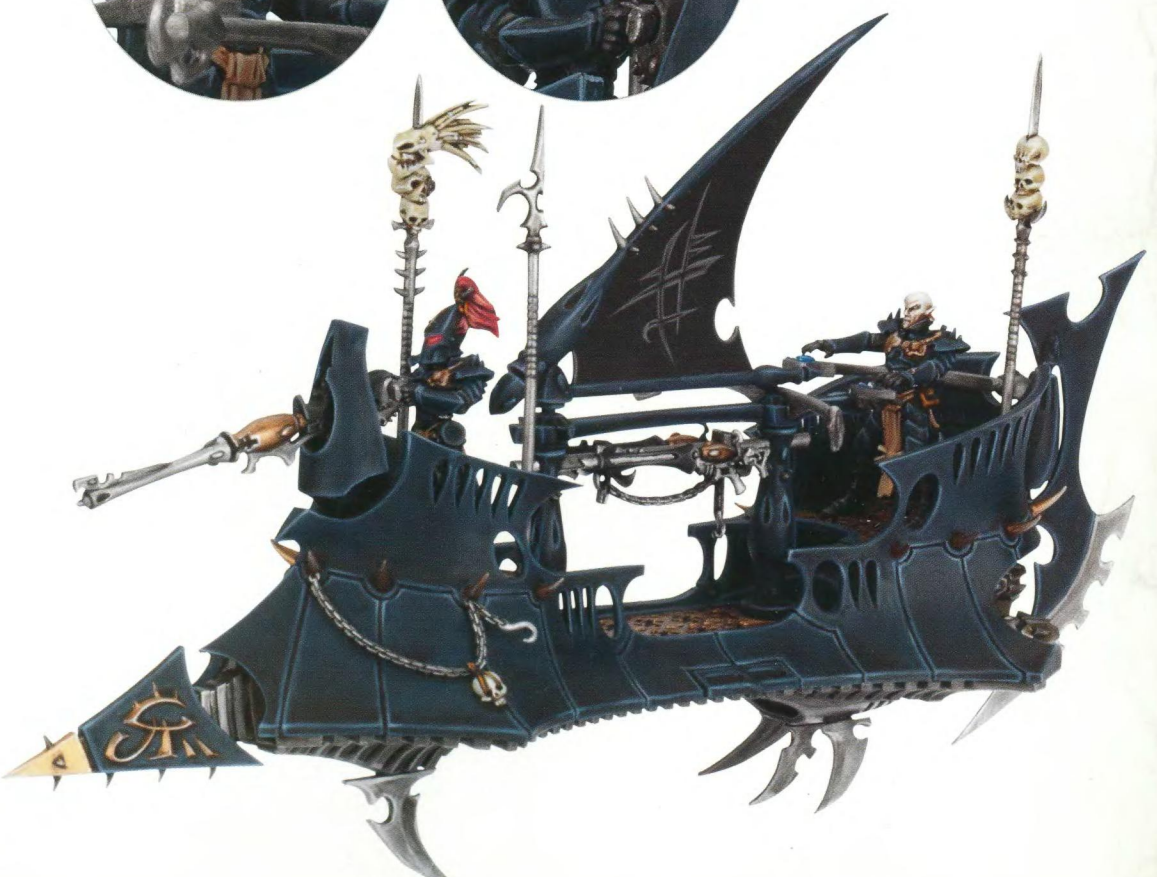






Raider

The hull of the Dark Eldar Raider was painted using the same colours and techniques as the armour plates on the Kabalite Warriors.





COLOUR GUIDE

	1 Basecoat	2 Wash	3 Layer	4 Layer	5 Drybrush	6 Glaze
Yellow	Averland Sunset	Casandora Yellow	Yriel Yellow	Flash Gitz Yellow	Hexos Palesun	Lamenters Yellow
Fire Dragons	Jokaero Orange	Reikland Fleshshade	Troll Slayer Orange	Fire Dragon Bright	Kindleflame	
Blood Angels	Mephiston Red	Carroburg Crimson	Evil Sunz Scarlet	Wild Rider Red	Kindleflame	Bloodletter
Khorne	Khorne Red	Carroburg Crimson	Wazdakka Red	Squig Orange	Kindleflame	Bloodletter
Horrors	Screamer Pink	Carroburg Crimson	Pink Horror	Emperor's Children	Changeling Pink	
Dark Elves	Naggaroth Night	Druchii Violet	Xereus Purple	Genestealer Purple	Lucius Lilac	
Daemonettes	Daemonette Hide	Druchii Violet	Warpfiend Grey	Slaanesh Grey	Praxeti White	
Blue	Kantor Blue	Drakenhof Nightshade	Alaitoc Blue	Hoeth Blue	Etherium Blue	Guilliman Blue
Ultramarines	Macragge Blue	Drakenhof Nightshade	Altdorf Guard Blue	Calgar Blue	Etherium Blue	Guilliman Blue
High Elves	Caledor Sky	Drakenhof Nightshade	Teclis Blue	Lothern Blue	Etherium Blue	Guilliman Blue

	1 Basecoat	2 Wash	3 Layer	4 Layer	5 Drybrush	6 Glaze
Space Wolves	The Fang	Nuln Oil	Russ Grey	Fenrisian Grey	Etherium Blue	
Lizardmen	Stegadon Scale Green	Coelia Greenshade	Sotek Green	Temple Guard Blue	Skink Blue	
Dark Eldar	Incubi Darkness	Coelia Greenshade	Kabalite Green	Sybarite Green	Hellion Green	Waywatcher Green
Dark Angels	Caliban Green	Biel-Tan Green	Warpstone Glow	Moot Green	Underhive Ash	Waywatcher Green
Orks	Waaagh! Flesh	Biel-Tan Green	Warboss Green	Skarsnik Green	Underhive Ash	
Cadians	Castellan Green	Athonian Camoshade	Loren Forest	Straken Green	Underhive Ash	
Ghouls	Castellan Green	Athonian Camoshade	Straken Green	Nurgling Green	Underhive Ash	
Camo	Death World Forest	Athonian Camoshade	Elysian Green	Ogryn Green	Underhive Ash	
Bone	Zandri Dust	Seraphim Sepia	Ushabti Bone	Screaming Skull	Praxeti White	
Khaki	Steel Legion Drab	Reikland Fleshshade	Tallarn Sand	Karak Stone	Terminatus Stone	

	1 Basecoat	2 Wash	3 Layer	4 Layer	5 Drybrush	6 Glaze
Flesh	Bugman's Glow	Reikland Fleshshade	Cadian Fleshtone	Kislev Flesh	Eldar Flesh	
Flesh	Ratskin Flesh	Reikland Fleshshade	Bestigor Flesh	Ungor Flesh	Eldar Flesh	
Warm Brown	Mournfang Brown	Agrax Earthshade	Skrag Brown	Deathclaw Brown	Tyrant Skull	
Tau Armour	XV-88	Agrax Earthshade	Tau Light Ochre	Ungor Flesh	Tyrant Skull	
Yellow Brown	XV-88	Seraphim Sepia	Balor Brown	Zamesi Brown	Terminatus Stone	
Uruk-Hai	Rhinox Hide	Agrax Earthshade	Doombull Brown	Tuskgor Fur	Terminatus Stone	
Grey/Brown	Dryad Bark	Agrax Earthshade	Gorthor Brown	Baneblade Brown	Terminatus Stone	
Grey	Mechanicus Standard Grey	Nuln Oil	Dawnstone	Administratum Grey	Longbeard Grey	
Sheer Black	Abaddon Black	Nuln Oil	Eshin Grey	Dawnstone	Longbeard Grey	
Blue/Black	Abaddon Black	Nuln Oil	Dark Reaper	Thunderhawk Blue	Etherium Blue	

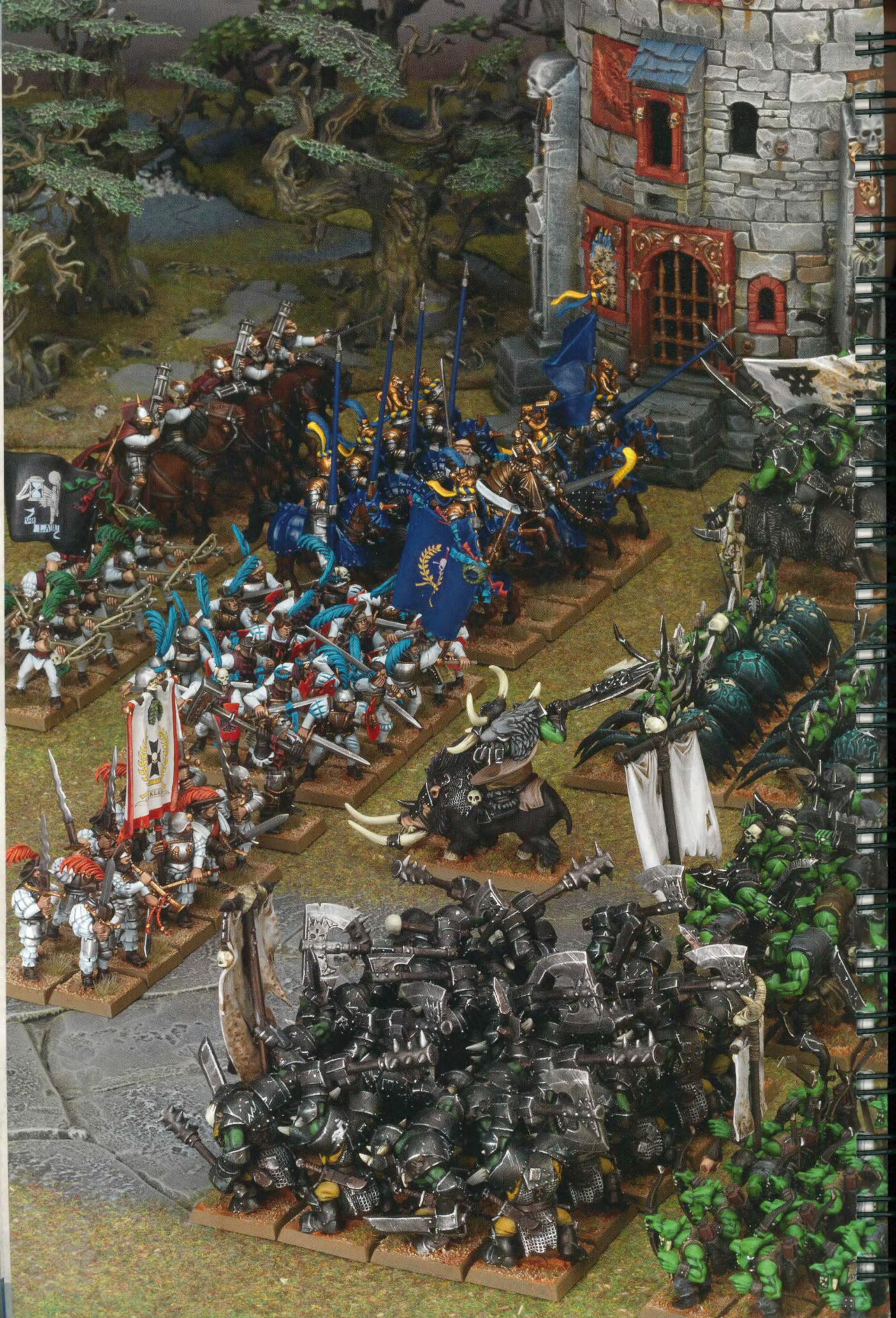
	1 Basecoat	2 Wash	3 Layer	4 Layer	5 Drybrush	6 Glaze
Dirty Black	Abaddon Black	Nuln Oil	Skavenblight Dinge	Stormvermin Fur	Terminatus Stone	
White	Celestra Grey	Nuln Oil	Ulthuan Grey	White Scar	Praxeti White	
Dark Eldar Skin	Rakarth Flesh	Reikland Fleshshade	Pallid Wych Flesh	White Scar	Praxeti White	
Steel	Leadbelcher	Nuln Oil	Ironbreaker	Runefang Steel	Necron Compound	
Gold	Balthasar Gold	Agrax Earthshade	Gehenna's Gold	Auric Armour Gold	Golden Griffon	
Bronze	Screaming Bell	Reikland Fleshshade	Hashut Copper	Sycorax Bronze	Golden Griffon	
Brass	Warplock Bronze	Agrax Earthshade	Brass Scorpion	Runelord Brass	Golden Griffon	

Basing Combinations

	1 Texture	2 Drybrush
Ruins	Astrogranite	Longbeard Grey
Desert	Armageddon Dust	Underhive Ash

	1 Texture	2 Drybrush
Earth	Blackfire Earth	Terminatus Stone
Jungle	Lustrian Undergrowth	Underhive Ash

	1 Texture	2 Drybrush
Mud	Stirland Mud	Terminatus Stone
Snow	Moum Mountain Snow	Praxeti White



ABOUT YOUR DVD

The DVD included in this book is region free and should work on any DVD player wherever you are in the world. It contains audio in seven languages (English, French, German, Dutch, Spanish, Italian and Japanese) that enable you to listen to and understand the commentary and advice contained upon it. The DVD itself is broken down into chapters, each of which addresses a separate subject, such as Preparing Models, Basecoating and so on.

When it comes to using your DVD, the best advice is to read through a section of the book and then watch the corresponding chapter on the DVD before you put the techniques into action. That way, you get the perfect combination of learning the theory behind the techniques and seeing high resolution photographs of the results from the book, along with the benefit of watching a skilled hobbyist demonstrate how it is done on your screen.



THE HOW TO PAINT CITADEL MINIATURES DVD CONTAINS THE FOLLOWING CHAPTERS:

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- CHAPTER 2 ..... PREPARING
- CHAPTER 3 ..... BASECOATING
- CHAPTER 4 ..... WASHING
- CHAPTER 5 ..... DRYBRUSHING
- CHAPTER 6 ..... LAYERING
- CHAPTER 7 ..... GLAZING
- CHAPTER 8 ..... BASING
- CHAPTER 9 ..... APPLYING TRANSFERS
- CHAPTER 10 ..... BATCH PAINTING
- CHAPTER 11 ..... TYRANIDS: HIVE FLEET KRAKEN
- CHAPTER 12 ..... SPACE MARINES: AURORA CHAPTER
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