

Space Marine WIP Part 2. : The Painting



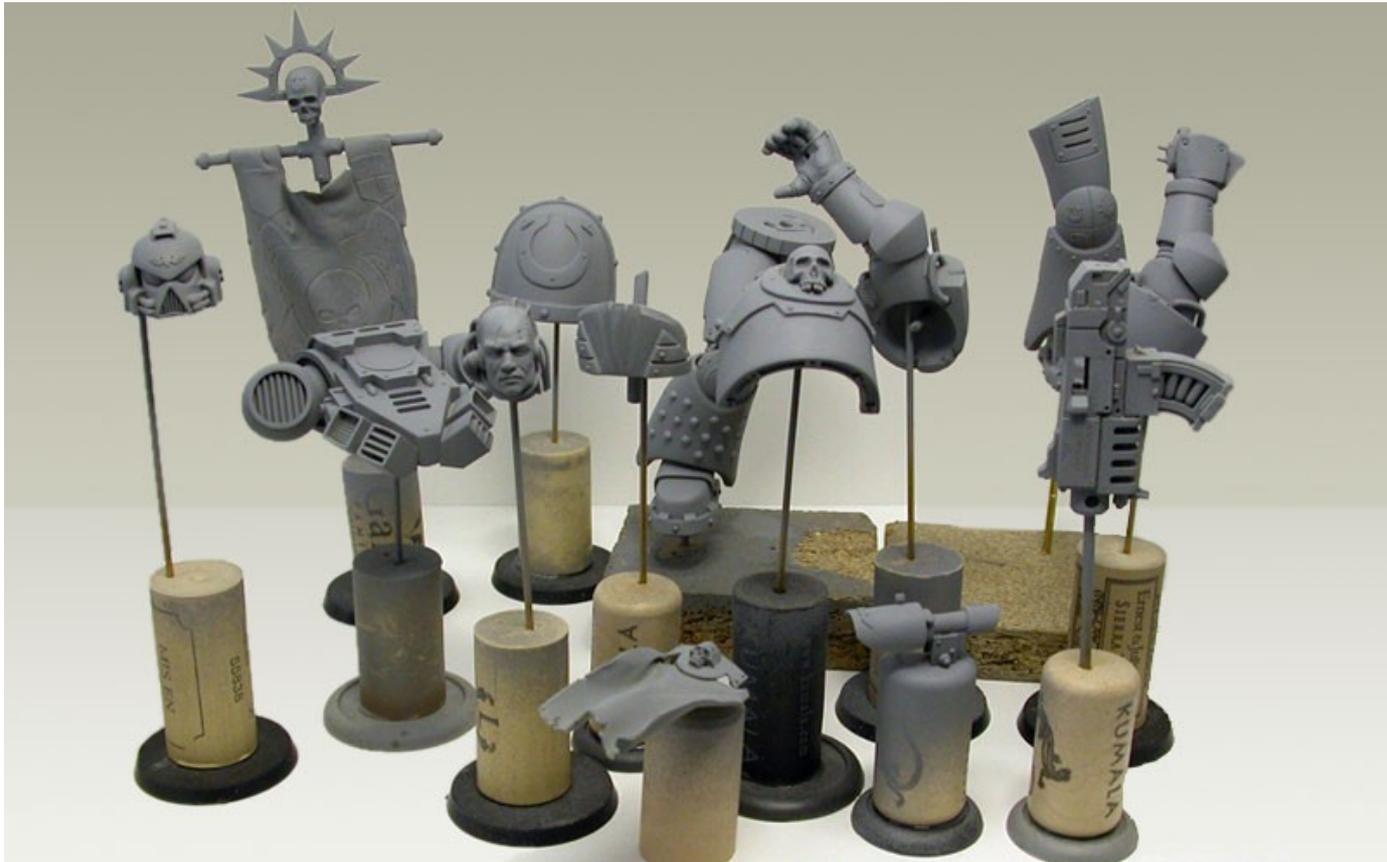
Index

Introduction.....	3
Head.....	4
Power Armour.....	12
Helmet.....	38
Golds.....	44
Other metals.....	55
Fabrics.....	66
Banner.....	74
Typographics.....	89
Tyrandid.....	99
Brushwork.....	108
The Base.....	113
Attaching and assembling the Marine.....	121



Introduction

Due to the complexity of the model I decided to keep it in various sub-assemblies to aid painting. The parts were primed with a general automotive grey primer. I gave each piece several coats and once totally dry, the parts were wet sanded with 600 and 800 grit wet and dry paper. This ensured a good clean and smooth surface. When the parts were cleaned and dry I once again primed the parts, this time with the awesome Japanese Gunze Sangyo Mr Surfacer 1200. This either comes as a spraycan or in a jar. I prefer the jar as I can thin it and apply with an airbrush for a really nice silky finish.



Some real painting next
Just a couple of lines on Mr Surfacer.

Mr Surfacer is a range of Japanese finishing treatments. They come as spray cans or jars and come in grades similar to finishing papers 500, 1000, 1200 etc. They are designed to be applied to the surface of a model kit to provide a good surface for painting. The lower grades even fill surface imperfections, almost like a liquid sanding process! I use 1200 as a primer because when thinned and applied with an airbrush gives an incredible silken finish. The only problem is that it's pretty difficult to get hold of as it's not normally shipped outside Japan.



Head

On human figures I always begin with painting the face. It is generally the focus of a figure and can hold character and dare I say it, impart emotion.

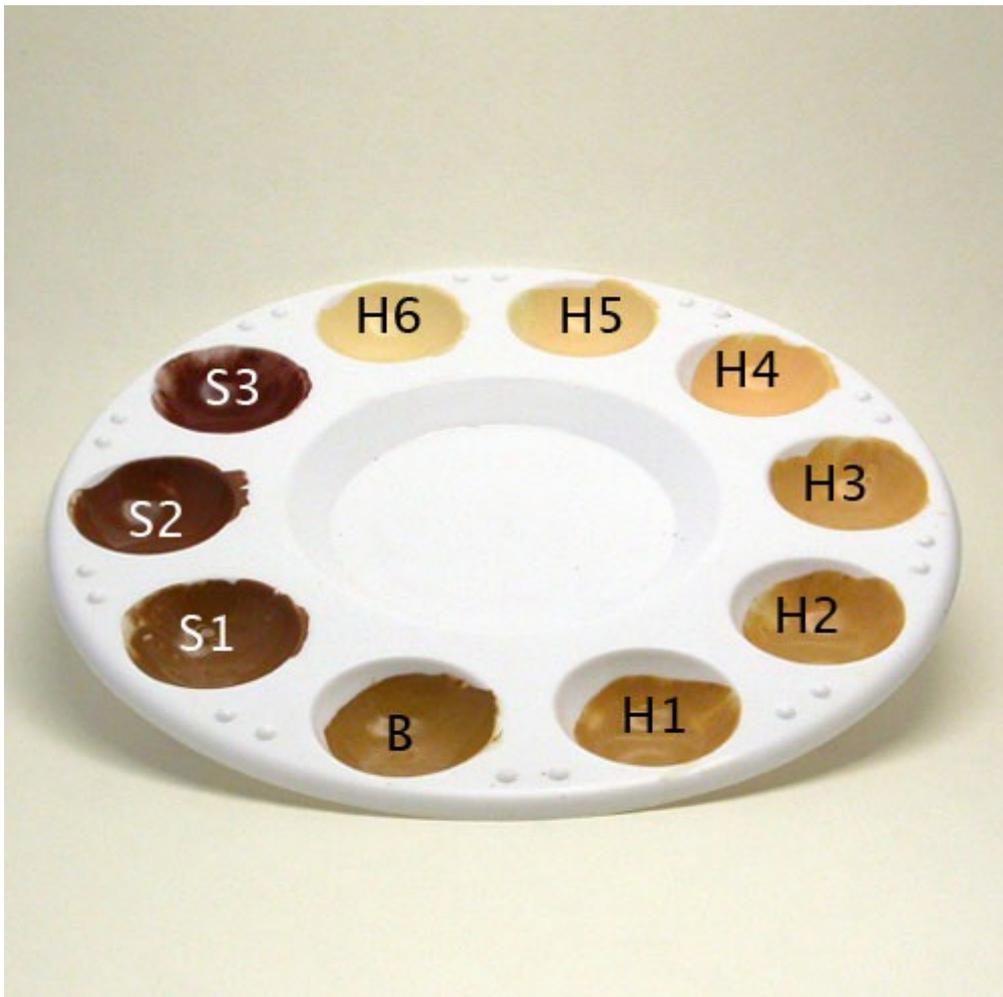


Head is primed with Mr Surfacer.





I like to prepare the colours I'll be using before I begin. Having all of the tones ready to hand helps with the blending process.



I prefer to use Vallejo Model Colour for the flesh tones. They have a good opaque quality and can be easily thinned.

Colours are laid out in shade and highlight tones:

B- Base colour VMC 876 Brown Sand

H1- Highlight 1 VMC 876 Brown Sand 75% VMC 815 Basic Skintone 25%

H2- Highlight 2 VMC 876 Brown Sand 50% VMC 815 Basic Skintone 50%

H3- Highlight 3 VMC 876 Brown Sand 25% VMC 815 Basic Skintone 75%

H4- Highlight 4 VMC 815 Basic Skintone

S1- Shadow 1 VMC 876 Brown Sand 75% VMC 814 Burnt Cadmium Red 25%

S2- Shadow 2 VMC 876 Brown Sand 50% VMC 814 Burnt Cadmium Red 50%

S3- Shadow 3 VMC 876 Brown Sand 25% VMC 814 Burnt Cadmium Red 75%

H5- Extreme highlight VMC 815 Basic Skintone 50% VMC 918 Ivory 50%

H6- VMC 918 Ivory

Each of the colours includes a small amount of Tamiya X-21 Flat Base. This guarantees a totally matt finish, however too much Flat Base can cause the colours to become chalky.



Face is airbrushed several times with the base colour.





First highlight is brushed onto prominent areas of the face. The paint is thinned to what can only be described as a "thick wash" and applied in several progressive semi transparent layers, building up the intensity of the tone.



Further highlights. Particular attention is being paid to high points, nose, chin, top of head etc.





Final highlights for now. High points of the face have received several combinations of the highlight colours, slowly building up the tones. Highlights will be refined later once the shading process begins and starts to provide a contrast reference.

No drybrushing here. I'm just brushing on very thin washes of colour slowly building up the intensity of the tone. I'm using a very fine brush to do this so I can control the application. It can take many of these thin semi transparent layers of colour to create a smooth transition of colour.

Shading next.

Time for some shading.



Shading tone is applied to the areas of the face receiving less light.





Again I am focussing on the recesses of the face. Creases around the eyes, nose and mouth and where skin meet the non organic areas.

At this point I have given the non flesh areas a coat of VMC 850 Black. This will help me to measure the contrast of the facial tones, consider reinforcing any highlights and shadow tones, and adjust blended areas.



Little more shading and some adjustments to the highlights. Eyes have been blocked in with a



VMC 815, VMC 918 mix.

I never use pure white for eyes or teeth as it gives a harsh unrealistic look. I also rarely use black when painting a face for the same reason.



Completed face.

Eyes have been painted in, lining the lower lid with Burnt Cadmium Red and the upper lid with a Burnt Cadmium Red/ Black mix. Pupils have been painted with a mix of Ivory and Black, highlighting with increasing amounts of Ivory. Pupil is outlined and dotted with Burnt Cadmium Red/ Black mix. I wanted a very pale pupil to hint at the marines augmented eyes. I generally like to have the eyes looking away [off camera] as centralised pupils can make the model look strange and staring. Eyes will receive a gloss coat once the entire head is finished.

Lips have been treated with thin layers of Burnt Cadmium Red with a slightly darker mix applied to the upper lip. Scars and deepest recesses have also been washed with Burnt Cadmium Red.





Chin area, top of head and underneath the eyes have all been given a very subtle wash of Brown Sand/ Medium Grey mix.



Power Armour

For the power armour I want to try and reflect a sense of great age and environment. I would like the armour to look as though it has seen hundreds of years of war, been subject to harsh alien environments and yet still retain an impression of functionality and resilience.

I have decided to try some slightly experimental techniques for the painting of the power armour including salt masking. A weathering technique I've seen used by some awesome railway modellers to great effect.



Firstly all of the armoured parts to be weathered get a generous coat of Red Oxide, a mix of Vallejo Model Air 080 Rust and VMA 057 Black. All the parts then get a couple of coats of Johnson's Klear, this will protect the base coat from the fairly rough treatment to come.

Although all of the part will receive the same weathering treatment I'll hopefully demonstrate the process on a shoulder pad.

Warning:

This weathering process is a pretty random affair. I will be using hairspray salt and varnish all of which could have some compatibility issues depending on the brands used. I will give details of the products I have used but if you intend to try this process yourselves I cannot stress the



importance of experimentation on scraps of plasticard etc. before you go anywhere near the model!

Products used for the following process:



Johnson's Klear: An acrylic based floor polish, great cheap source for gloss varnish.

Sainsbury's Hairspray: Own brand Natural Hold hairspray, not too aggressive.

Salt: Normal sea salt. I have ground the salt into a fine grade.





Basecoat of VMA 080 Rust and VMA 057 Black airbrushed over the part.



Johnson's Klear is then airbrushed a couple of times over the part.



Once the Klear is thoroughly dry the piece is give a couple of quick passes with hairspray. Salt is then sprinkled onto the still wet hairspray. This process has to be done fast as the hairspray dries very quickly.





Hairspray has completely dried. Piece is airbrushed with a mix of Tamiya XF-18 Medium Blue and Citadel Ultramarine Blue.





A few highlights are sprayed over the part with the addition of Tamiya XF-23 Light Blue into the Medium Blue/ Ultramarine Blue mix.

After the colour is dry I remove the salt by gently brushing it away while holding the part under cold running water. This needs to be a gentle action as only the salt should be removed, vigorous rubbing at the part will lift the hairspray and all the colour on top of it! When all of the salt has been washed away the part is left to dry.







Salt mask removed. The weathering is quite harsh and will be toned down later. Detail shot



shows how the salt mask has given the impression of erosion.

Arms have been given the same salt mask weathering treatment





Weathering can be quite harsh and due to the speed of having to work with the salt and the hairspray it can be difficult to judge the amount and predict the resulting effect of the weathering.





Further highlights are added with a thinned mix of Tamiya XF-23 Light Blue and Citadel Ice Blue.

These are brushed onto the armour in thin semi transparent layers to enhance certain areas and suppress some of the "over weathered" and busy zones.









At this point I'm satisfied with the weathering process so far and am quite surprised by the result considering this is the first time I have tried it.

I think I'll probably use this technique again for some future projects. Once I start to paint in other areas and details the weathering may need some adjustment.

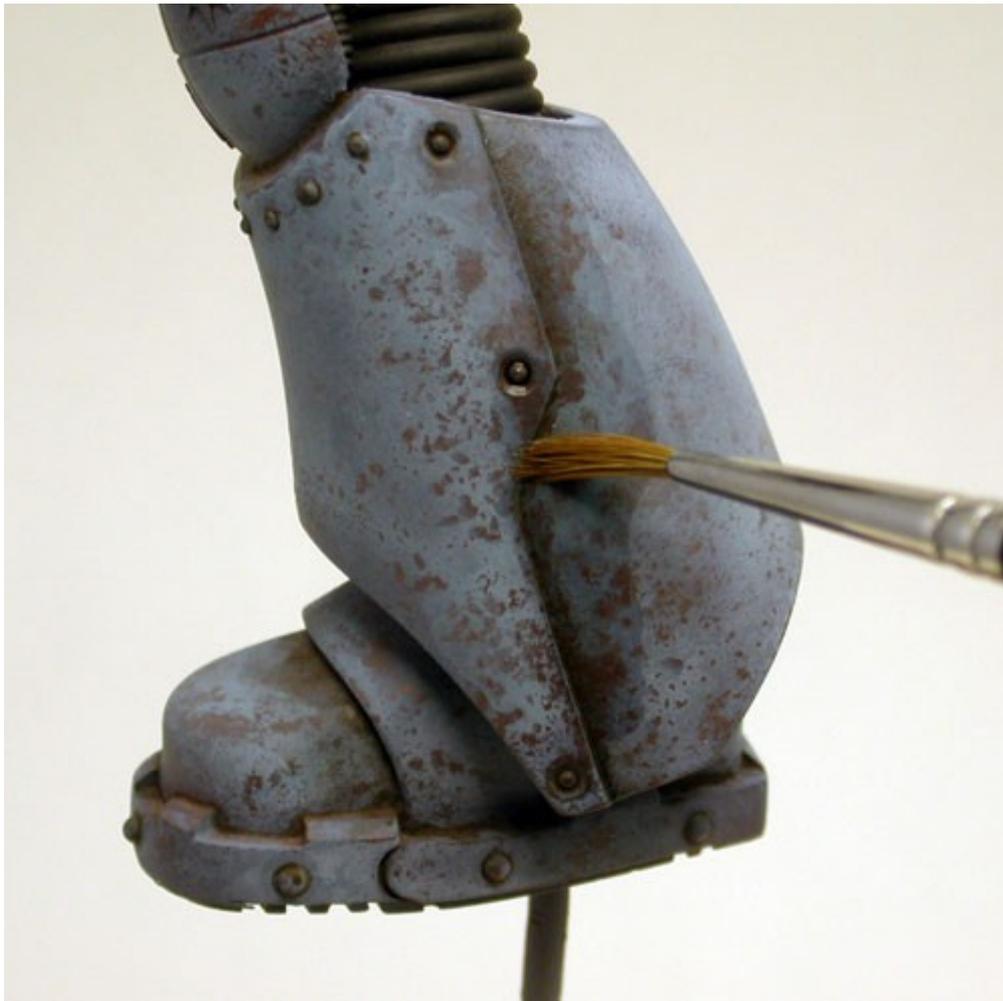
This will not be the only experimental technique I plan to use on this model either.



The longer the part is left under the running water when removing the salt mask, the chances of the hairspray dissolving is greater.

Therefore there can be some element of control to the erosion effect by over rubbing in certain areas. It's still a bit pot luck though.

Now that the main weathering work has been applied to the armour I need to pick out the details, rivets, panels etc.



All of the details are revealed with spot washes of Burnt Umber/Black oil paint thinned with white spirit.

Panel lines and particularly joins in the armour receive the wash. Once the white spirit has evaporated the remaining oil colour is blended into the surface with a soft dry brush.





Joints at the knees and elbows have been blocked in with VMC 850 Black to provide some reference for the shading.



Once the shading is complete it's time to address some of the surface details.



Rivets and studs are based in a mix of Citadel Boltgun Metal and VMC 850 Black, highlighted with pure Boltgun Metal.



White areas of the armour and chapter icons need to be tackled.

These white areas would obviously need to reflect the same degree of weathering as the rest of the armour, but to use the salt mask technique again wouldn't provide enough interest. I want to introduce the idea of a different material yet retain a sense of antiquity.

Always looking for a challenge I envisaged the white areas of the armour to resemble a worn ceramic similar to that found on spark plugs or used as insulators in old power stations.



Chapter icon on shoulder pad has been masked.





Salt mask.





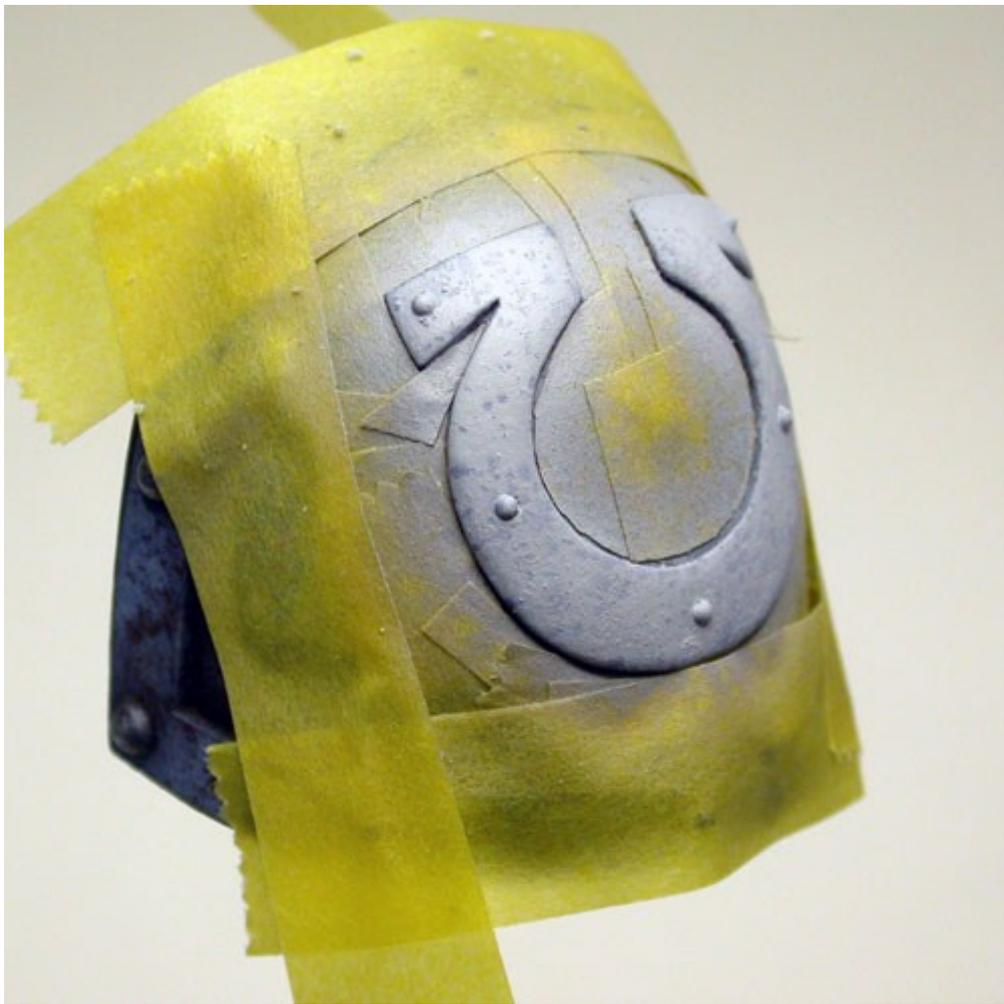
Icon is airbrushed with VMA 001 White. I'm not worried about using pure white at this point as it will be dirtied later.





Salt mask has been washed away and the part dried. Underlying colour is far too strong at the moment and needs to be toned down.





White is once again airbrushed onto the icon. However, this time the colour is misted on, just enough to tone down the base colour and not obscure it.

The next stage involves the use of Crackle Glaze.

This can be found in most craft stores and comprises of two components. The first preparation is a flexible transparent basecoat. The second component is a varnish that dries hard and brittle.





Part one is painted onto the icon and allowed to dry. Once fully dry the second component is painted over the top. As the top coat dries it shrinks and acquires a finely crazed surface.

In order to reveal the cracked surface Burnt Umber oil paint is thickly brushed into the surface. It is then carefully wiped away with a soft clean cloth leaving the oil colour in the cracks.

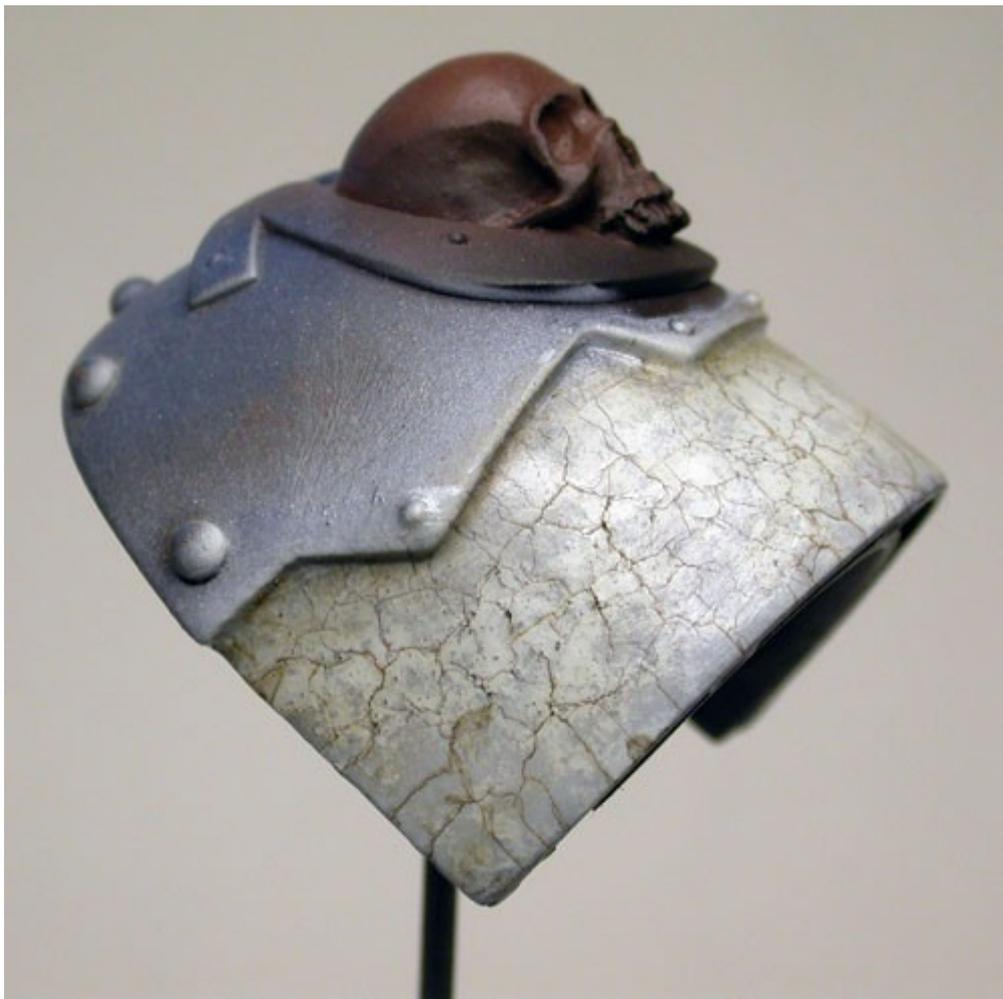






Mask removed. Edges of the icon have been cleaned up and rivets have been painted in.





Right shoulder pad has also received the same treatment.



Helmet



I decided the helmet would benefit from the same treatment of the other white areas of the power armour.



As before, the helmet has been given a base coat of red oxide and a salt mask applied. The helmet is then sprayed a couple of times with VMA 001 White.





Salt mask is washed away leaving areas of underlying base coat visible.





Helmet is the once again lightly misted with VMA 001 White to eliminate the harshness of the base colour. As you can see this now gives the white a less uniform, more distressed appearance.





Once more craqueleur is applied in it's two stages. Burnt Umber oil paint is then rubbed into the surface and then removed with a soft cloth, giving the helmet a look of ancient ceramic.

Time to stop making this marine look like an old tea set and get on with some honest metallics..

Thanks to everyone for their comments.

A controlled glaze would probably achieve the same effect.

I only use an airbrush sometimes because I'm lazy.

Not sure about the baking soda, maybe I'll give it a try.

Might have me confused with someone else as I have never been to Salute. However you are correct that I don't really go for extreme highlighting. I try and go for a realistic finish as much as possible, there is no real order to the way I highlight and shade. It constantly changes as the model progresses, there is an intention of strict zenithal lighting to begin with but that usually goes out the window once i get into it. 🤖

Next I wanted to move onto the metallic elements of the armour. I have approached this step with a certain amount of trepidation as I find it sometimes difficult to work with metallic paint and was worried whether or not the weathering techniques would be appropriate and if not how would I maintain a sense of continuity across the model.

After worrying myself into a corner and trying different paints and techniques I decided in the end to treat the metals on the armour the same as everything else to maintain continuity.



Golds





Chest eagle is masked and given the red oxide treatment.





Salt mask applied.





A coat of gold is airbrushed over the eagle.

Many metallic paints are very coarse, the metal grains too large or the suspension liquid too weak, too thin or too thick.

I decided to use Vallejo Model Colour Liquid Gold 793.





This is an alcohol based metallic paint with a fairly fine finish. The suspension is alcohol based and not too user friendly especially as it was going to be forced through an airbrush. I left the bottle for a couple of days so that the metal pigment would sink to the bottom. I then poured off the alcohol suspension and scooped out some of the residual gold paste. I could now mix this with Vallejo Thinner and run it through the airbrush.





Salt mask is washed away and a gentle mist of gold is sprayed over the eagle again. Some semi transparent layers of VMA 080 Rust and VMA 040 Burnt Umber are airbrushed onto the eagle to give a little shading and variation in tone.





Masking removed. I wanted a tarnished look to the gold areas to reflect the adjacent weathering, however a little something was needed to counterpoint the flatness and give the chest decoration a zing (or should that be bling).





Some very sparse highlights were added with some real gold!





Many moons ago I acquired a quantity of gold dust (don't ask) and when added to a suitable suspension, in this case Japanese Gold Size, produces a beautifully slick and highly reflective medium.

Unfortunately the little pot of gold dust has to last me the rest of my life, so I only use it on special occasions.





Right shoulder pad has been given the same metallic treatment and name plaque has been added. Icon has been painted the same way as the rest of the power armour with the skull painted in the same manner as the face with multiple semi transparent layers.





Left kneepad decoration painted in with the real gold used for the metallics.



Other metals



The metallic elements of the Boltgun needed to be tackled next.

This piece of equipment had to look integral to the style of the Marine and reflect similar weathering but also show that it was a mechanical item in constant inexorable use. A slightly different treatment was called for.



Upper body of the bolter has been painted to match the Marine's armour in a weathered blue. This area has been masked.





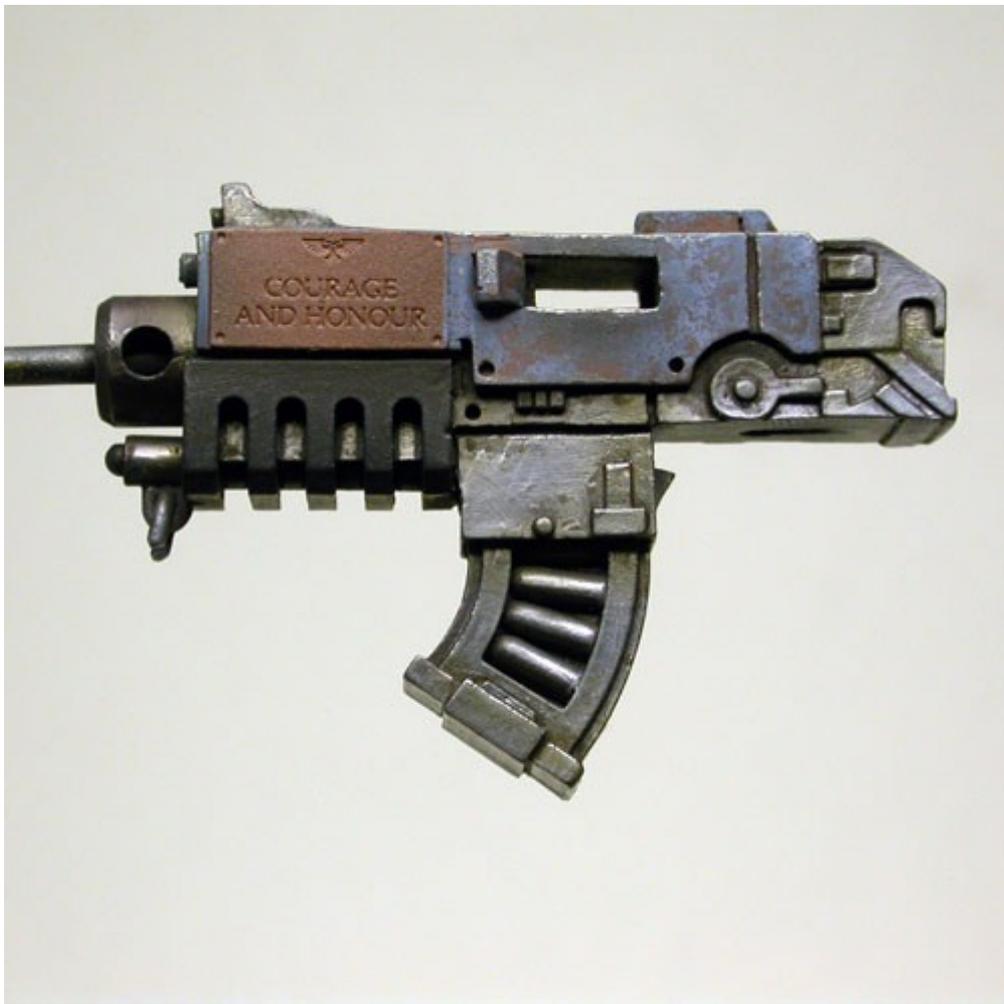
The lower half of the bolter has been airbrushed with Humbrol MetalCote Gunmetal. This is a nice medium that can be applied to a surface and once dry can then be buffed with a soft cloth to reveal a very convincing metal sheen. If the surface it is applied to is perfectly smooth the MetalCote can be buffed and burnished to an almost mirror finish!





MetalCote buffed and burnished. I'm not too worried about the quality of the finish at this stage as the surface will be dirtied down.





Metal areas have received a couple of washes of Burnt Umber and Black oil paint to tone down the bright sheen. Mask is removed.





Plaque has been given a tarnished gold finish and the bolts have been treated to a little gold.





Muzzle has been airbrushed with Tamiya X-26 Clear Orange and Citadel Purple ink to give the impression of a heat patina.

Other metal areas have also been painted with the help of MetalCote.





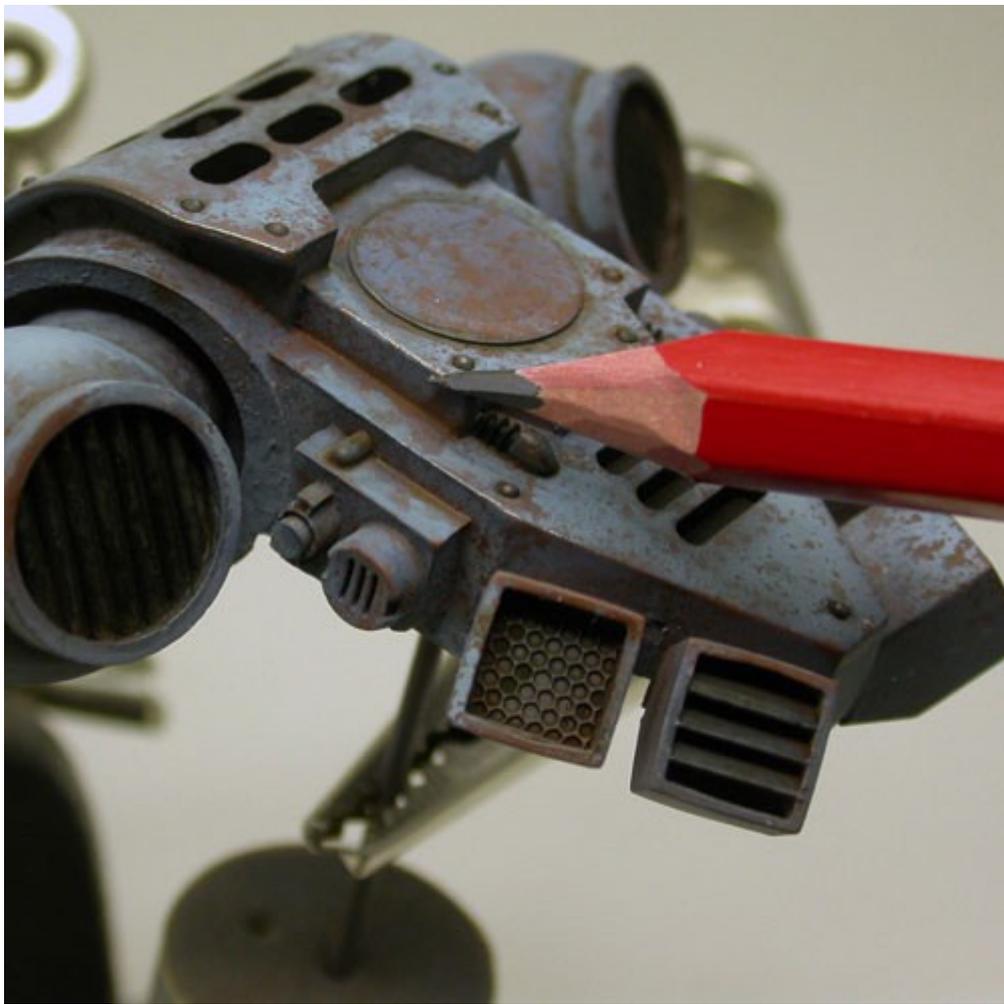
Head is treated same as the bolter with washes of oil paint used to tone down the brightness of the metallic finish and also provide a tarnished and oily look.





Banner pole has received a bit of everything with the fittings getting the weathered blue of the power armour. The poles and iron halo having the MetalCote treatment and the skull, weathered gold.





Finally for the metals, all the parts have been given some bare metal edges and scratches with graphite, either used directly from a pencil run down the more weathered edges or a sheen applied with graphite dust rubbed over the part with a fingertip.



Fabrics



The breastplate could have been painted with MetalCote, either that or the white metal of the kit has been polished and burnished, then coated with a clear lacquer.

I have since started using Vallejo Model Air metallics as the Vallejo Liquid Gold is a bit hard on the airbrush.

First is the (for want of a better word), loincloth.



Cloth primed. Belt buckle has been masked with liquid latex.





Base colour is airbrushed in with VMA 023 Hemp.





Cloth is sponged with a mix of VMA 023 Hemp and Tamiya XF-55 Deck Tan. The mix is quite thin and is sponged on in several semi transparent layers building up the tones. This will break up the uniformity of the base colour and add to the aged appearance.





Sponging is toned down by airbrushing VMA 023 Hemp across the cloth paying attention to the shadow areas. Some attention to the high areas of the cloth has been given by brushing some thin semi transparent layers of VMA 023 Hemp and XF-55 Deck Tan, slowly building up the highlights.





Further airbrushing this time with various mixes of VMA 023 Hemp and VMA 057 Black. I'm trying to simulate a charred edge to the cloth. Some shadows and highlights have also been strengthened.





Cloth finished for now, with more highlights added with XF-55 Deck tan. I'll return to the cloth later as it will require some typographic decoration.





Rear side of the banner has also received a similar treatment.



Banner



The tape I use for masking is Tamiya 'Kabuki' Tape. A low tack masking tape available in varying widths, any good model shop should have it.

Airbrush/Paintbrush ratio, thats a tough one. This model I'd say about 50/50. It does depend on what type of model I'm painting but I never use one without the other. I try and incorporate the use of an airbrush wherever I can as it lends itself to some really nice effects as well as providing smooth brush free application.

Airbrushes come in all shapes and sizes, some are only suitable for basecoating and laying down large areas, whereas others can be used for incredible hairline detailing. I'm using two different airbrushes for this project. A DeVilbiss 93 for all the main work up to now and an Iwata Custom Micron that I'll be saving for the Nid.

Now after all that talk of airbrushes...some honest Kolinski action.

I envisaged the banner to be of a fairly thick and heavy material, more an ancient tapestry than a flag, with the design being made up of several layers and pieces of embroidered fabric.

With this in mind I wanted to show the texture of the material and embroidery, and always up for a challenge, decided that the only way to hopefully achieve this effect, at this scale, was to try and paint in all the individual threads, or at least give that impression.





Banner primed.





Basecoat airbrushed with a mix of Tamiya XF-18 Medium Blue and Citadel Ultramarine Blue.





Obviously the banner needs some weathering and will receive some appropriate treatment when finished but I wanted the underlying cloth of the banner to show some wear and fading. Tamiya XF-23 Light Blue was sponged in a fairly random manner across the banner. Some of the details were then picked out with a controlled wash of Burnt Umber/Black oil paint.





I have started to paint in some of the texture of the material and threads with XF-23 Light Blue.





Detail of the first phase of the painted texture.





Skull and chapter symbol painted. Got a bit carried away here so I neglected the process shots a little. 😊

Firstly individual elements, chapter icon, skull were blocked in with very dilute paint to create a background for the threads. Then using thinned oil paint, the threads were carefully painted in. Working from dark to light, the tones were mixed progressively lighter and overlayed trying to pay attention to not only highlighting each thread but where light would fall across the banner. I'm only using Black, Burnt Umber, Yellow Ochre and White oil paint to achieve all of the tones. One of the reasons for deciding to use oil paint for this process was because of the vast range of intermediate tones I could mix from just a few colours. Another reason for using oil paint was its fluidity. I was able to paint very fine lines over and over with a nice, slick consistency of paint with really strong pigmentation. However, the extended drying time of oils meant I would have to wait for drying between coats.





Detail of the chapter icon threads.





Next I tackled the scroll. Again using the same technique to paint in the threads of the embroidered fabric. I've also blocked in the side details and the upper panels ready for the embroidery.





Scroll detail.





Edge details and panels painted in. Iron halo has also had some attention.





Panel detail. Blank panel with imperial eagle will have some text added later.

Need to rest bionic eye...



I would just like to thank everyone for their comments and continued interest in this WIP, especially for the advice and insight into the tapestry techniques. 😊

After something of a hiatus (other projects jostling for attention) I thought I'd get back to the Marine and make the effort for the final push.



Banner completed.





After taking on board some of you're suggestions I've adjusted some areas of the banner, tidying up some of the stitch details most notably around the skull area, and 'charring' the bottom edge. Thanks.



Typographics

Back of the banner and 'loincloth' needed some typographical enhancement and the matter of approaching the purity seals was throwing up a few challenges.

I've always found painting type and lettering to be something of an arduous and painstaking task with less than pleasing results. All too often my attempts have looked like wiggly lines and not like text.

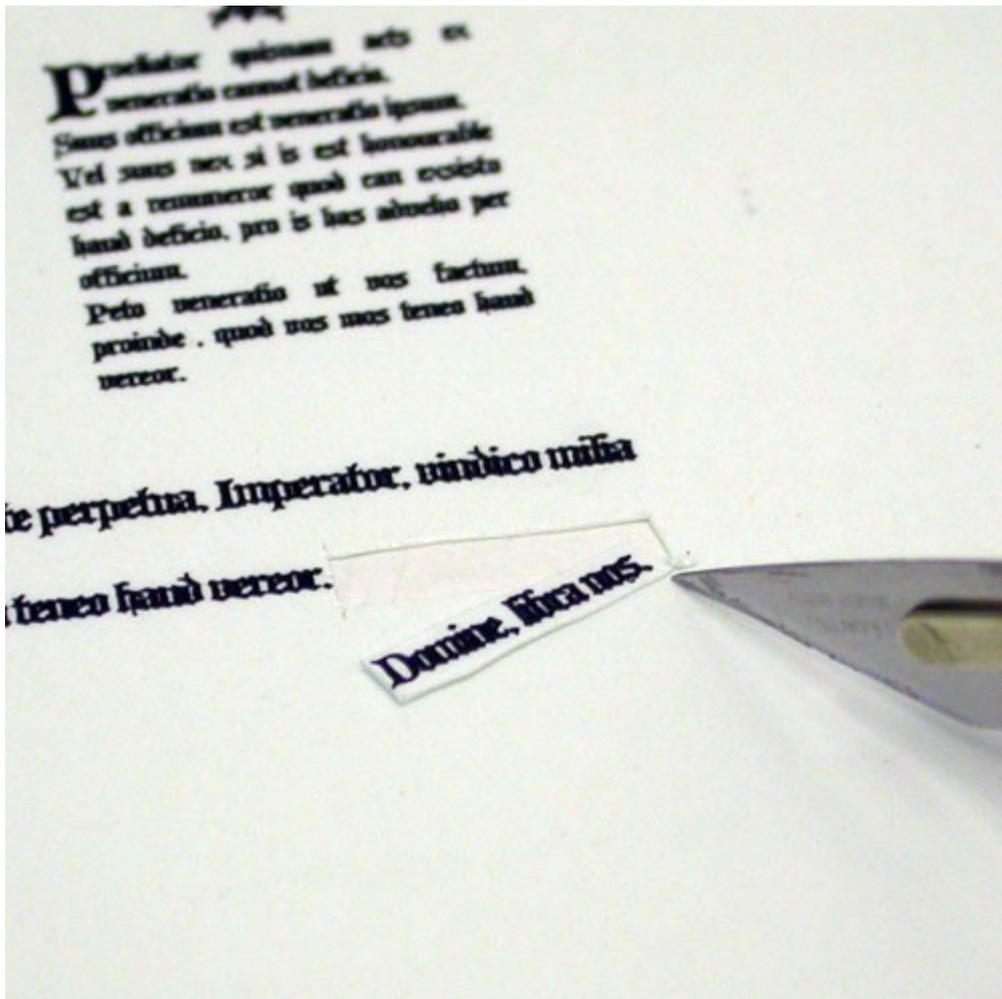
Working at this scale gave me the opportunity to try something that may help my fear of unconvincing painted writing...Decals

Obviously I wanted to create my own decals for this project, so I got hold of some decal paper, in this case Lazertran. Basically you generate your desired design on computer, print out onto the decal paper and hey presto, bespoke waterslide transfers. There are lots different types of transfer paper available and all have different properties and there are some limitations with which printers you can use them with. It's worth checking the papers specifications before buying.



I managed to pick a pack up from my local craft store. I chose Lazertran decal paper for laser printers as I have an old black and white laser printer that was suitable for printing on the paper.

I generated some text on computer in Adobe InDesign, but any layout application would be suitable. I chose an appropriate gothic blackletter font and set the text as per the measurements taken from the banner and loincloth.



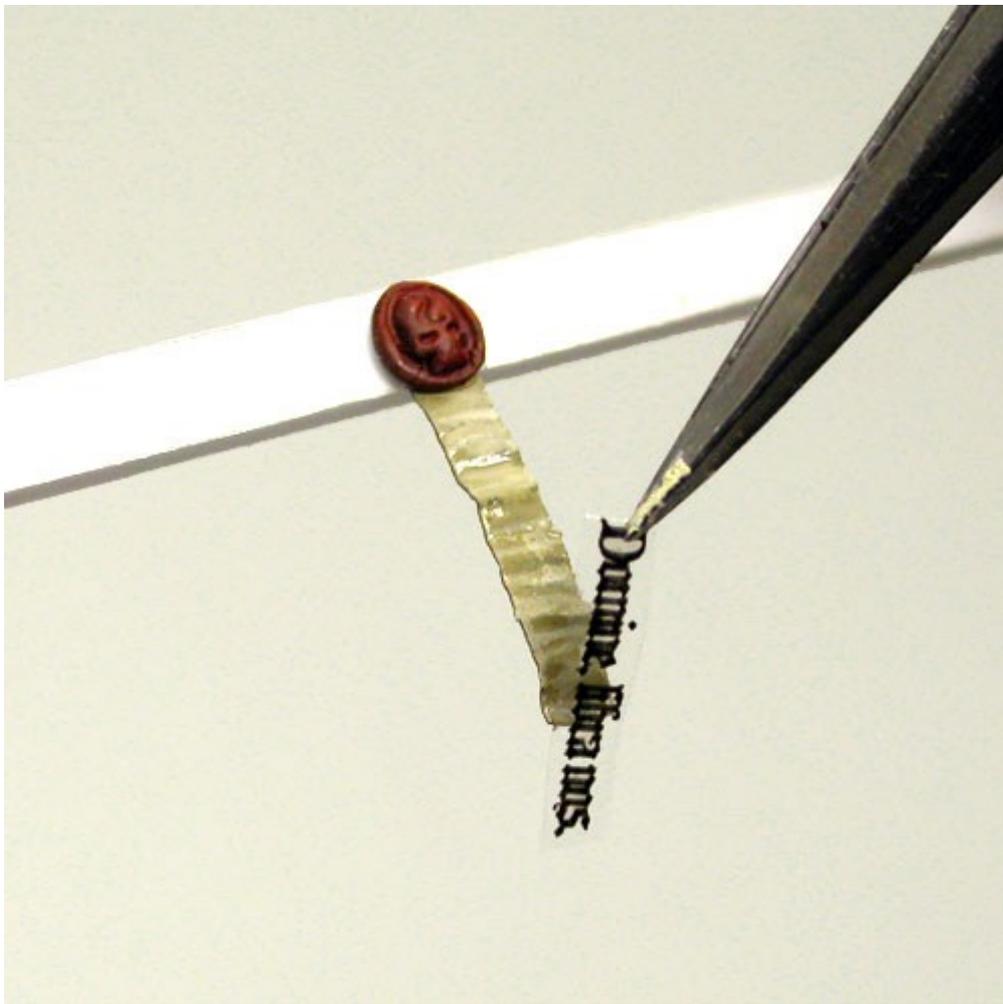
Once I was happy with the text and had printed out the design a couple of times on normal paper to check size and readability I printed out onto the decal paper. I could then cut out the desired portions of text ready to apply to the model parts.





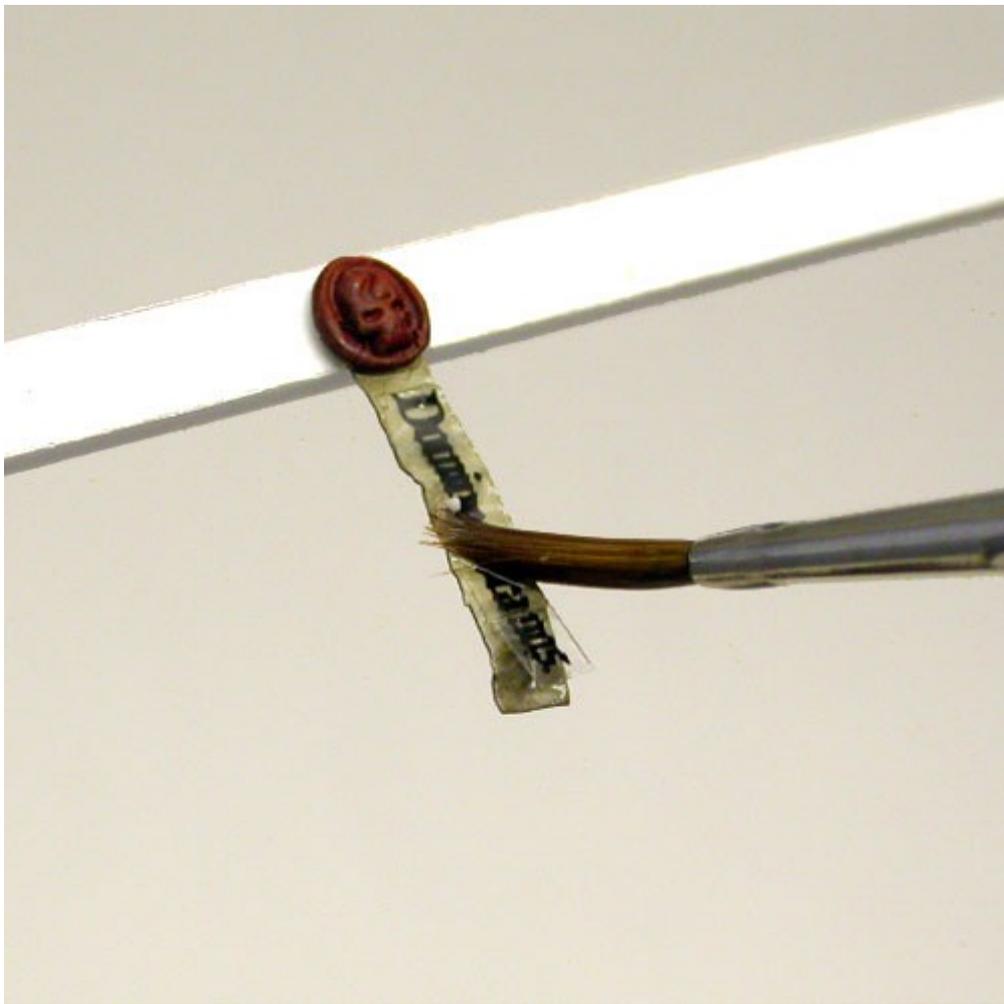
Some important ingredients to successful decal application are a softener and setter solutions. Micro Sol softens the decal film and helps the transfer adhere and conform to irregular surfaces. Micro Set has the same qualities but can also be used to remove a misplaced decal. I'll be showing the process on a purity seal. The seal has been basecoated with VMA 023 Hemp and highlighted with a mix of VMA 023 Hemp and XF-55 Deck Tan. It was then given a couple of coats of Johnson's Klear to provide a nice smooth surface for the decal to adhere to.





Purity seal has been given a coat of Micro Sol. Decal film is floated off the backing paper in a saucer of water. Excess water is removed from the decal with a tissue and the decal carefully placed onto the model with tweezers.

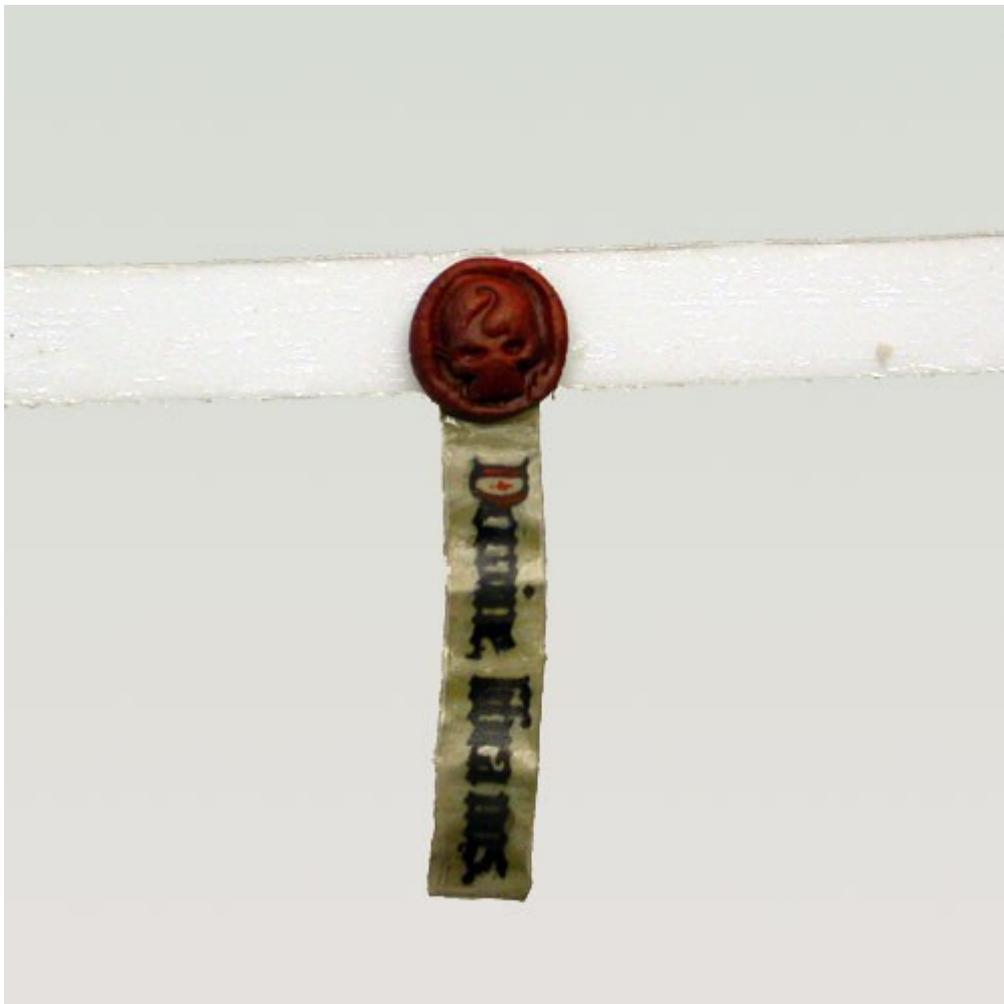




Once the decal is in place more Micro Sol is brushed over the decal to soften the carrier film and make it conform to the irregular shape of the seals ribbon.

Decal is left to dry thoroughly. In order to eliminate the unsightly edge of the decal carrier film that will be visible once it's on the model, the seal is give another couple of coats of Johnson's Klear to level the surface. It's then given a couple of coats of Matt Varnish to pull it all together.





After all the numerous coats of varnish have dried I went back over the seal and painted in some highlights around the lettering and enhanced the capitals with a little colour to give the decal a 'painted on' look.





Other purity seals and ribbons were treated the same.



Details of the completed seals.





Cloth was given some text in the same manner and weathered.





Rear of the banner also received appropriate embellishment.



Assembly of the Marine will be one of the final stages but I thought I could at least show the leg assembly with the cloth and seals.



Tyrannid



With the majority of the marine, in all its sub assemblies, nearly complete it was time to finally turn my attention to the base and the Tyranid.

The Tyranid is a large part of the base and should complement the Marine, reflect the environment and mood of the piece but not focus unnecessary attention away from the main figure.

It was therefore important to treat the Tyranid with a sympathetic and understated pallet. I wanted to move away from the purples, pinks and other vibrant colours that I've seen Tyranids portrayed in, and take a more subtle direction, more 'natural' if you like.

I liked the idea of the Nid being part of an all consuming swarm, like a plague of locusts. So I decided to go for an insect like colour scheme, cockroach brown with a hint of beetle and a touch of Alien3



Tyrannid was made separately from the base with detachable arms for ease of painting. Primed and ready for some colour.





Base coat of Tamiya XF-55 Deck Tan airbrushed over the entire model. This will give a good base for subsequent painting, I'll be working from light to dark.





Next I switch to using an Iwata Custom Micron airbrush. This is an incredible piece of equipment that enables the application of a super fine sprayed line. I spray on a 'scribble' of VMA 040 Burnt Umber to break up the surface and provide a blotchy base for the skin.





The whole model is worked over with a sepia tone made up from VMA 057 Black and VMA 040 Burnt Umber. The colour is mottled tightly onto all of the armoured areas and deeper creases. Skin areas received some soft mottling and freckling.

This process took pretty much most of the day, with the tones being built up slowly by overspraying many, many semi transparent layers, resulting in a pretty numb hand.





Arms were treated to the same mottling.







In order to pull the tones together and find a contextual link with the Marine's colour scheme I



spiced up the armoured areas with a misting of VMA 080 Rust. Red Oxide was also softly sprayed around mouth area and back of the head.



Brushwork



I'll be attending to the purity seals along with some of the other little niggles and details towards the end of the project.

Now that the majority of the airbrush work was complete I could turn my brush to some of the details.





Areas of the flesh of the Nid were washed with a mix of Burnt Umber and Ultramarine oil paint. Some of the swirls and wrinkles in the skin were also washed in with oil paint. Spiracles were painted in with Burnt Umber with a little blush of Burnt Sienna applied to the rims of the openings.





Gums were given a wash of Burnt Sienna as was the inside of the mouth. Eyes and teeth were basecoated in a warm oyster colour made up of VMC 918 Ivory, 992 Neutral Grey and VMA 040 Burnt Umber. They were then highlighted with increasing amounts of 918 Ivory. Roots of the



teeth were given a wash of Burnt Umber oil paint.



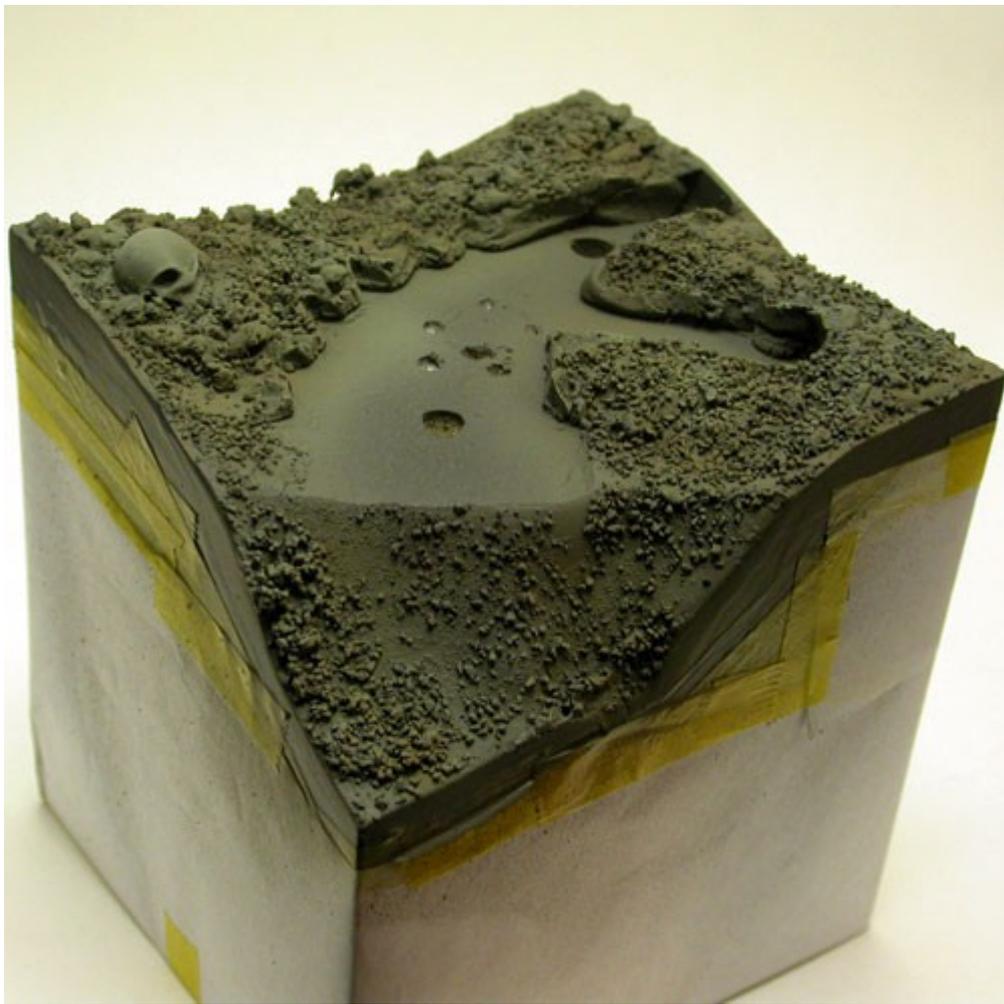
The Base

Finishing touches to the Tyrannid would be carried out once it had been incorporated into the base.



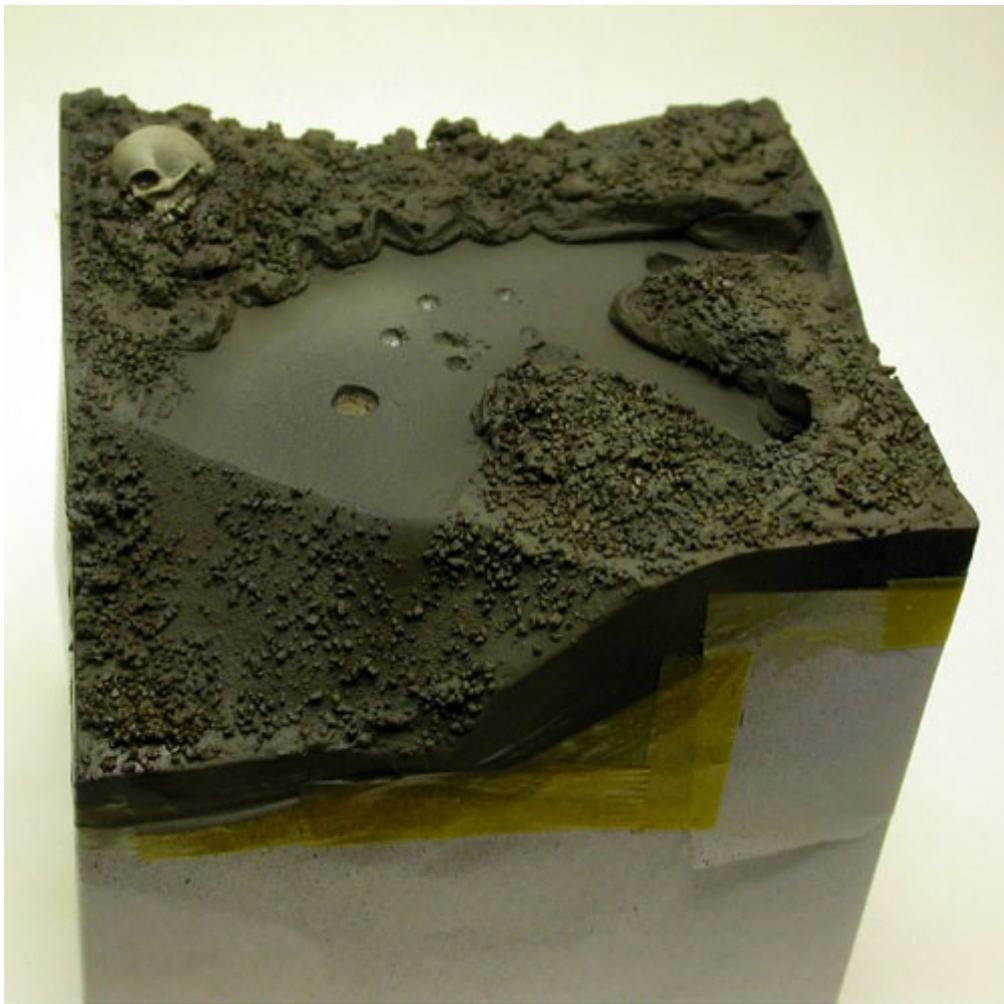
Firstly the base was given a couple of coats of Satin Black automotive spray paint. The edges were masked with liquid latex and the sides protected with paper while the groundwork was being painted.





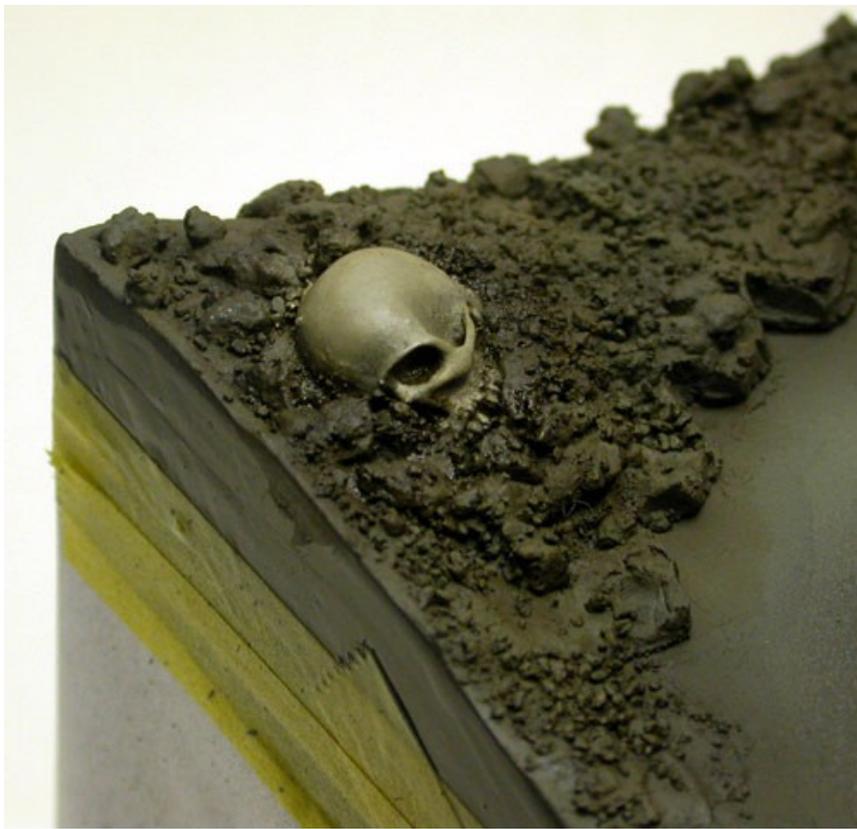
Base was airbrushed with Tamiya XF-22 RLM Grey and VMA 040 Burnt Umber. This was sprayed in a fairly random manner across the ground.





More XF-22 was then sprayed on the highpoints with some VMA 0057 Black added and sprayed in the recesses and shadow areas.





Skull was basecoated in VMA 023 Hemp and highlighted with a mix of 023 Hemp and VMC 918 Ivory. Entire skull was given a wash of Burnt Umber and Black oil paint paying particular



attention to the recesses.





Tyrannid was attached to the recess in the base. A groundwork mixture was made from PVA, fine grit and MIG Productions P039 Industrial City Dirt and P034 Russian Earth pigments. This was then pushed into the join between Nid and terrain to intergrate the two elements.

The whole groundwork was then treated with numerous Burnt Umber and Black oil washes. While the base was still wet with oil wash MIG P039 was sprinkled over the terrain and left to soak into the wash.

Once everything was dry the excess weathering pigment was brushed away to leave a fine dusty surface. Some areas of the Tyrannid were brushed with pigment and the entire base was lightly sprayed with matt varnish to fix the pigments.





Masking was removed from around the base and the Tyrannid's arms were attached. Once the



Marine is attached to the base some further work will be done on the groundwork to tie all of the elements together.



Attaching and assembling the Marine







Leg sections are pinned and attached to the base, groundwork is built around foot and weathering powders used around the feet to integrate them with the base.





Head is attached to the torso and torso attached to the pelvis. Arms are attached as too are the helmet and boltgun.

Helmet lenses and Bolter sight lens have been painted a deep amber with VMA 080 Rust with



gradual highlights being applied with a mix of 080 Rust and Citadel Blazing Orange. The lenses have then been given a couple of coats of Tamiya X-26 Clear Orange and then finished off with a coat of gloss varnish.



Bolter strap has been added and painted with VMA 040 Burnt Umber and then stained with washes of Burnt Umber and Black oil paint. Grenades have been painted with MetalCote and burnished.





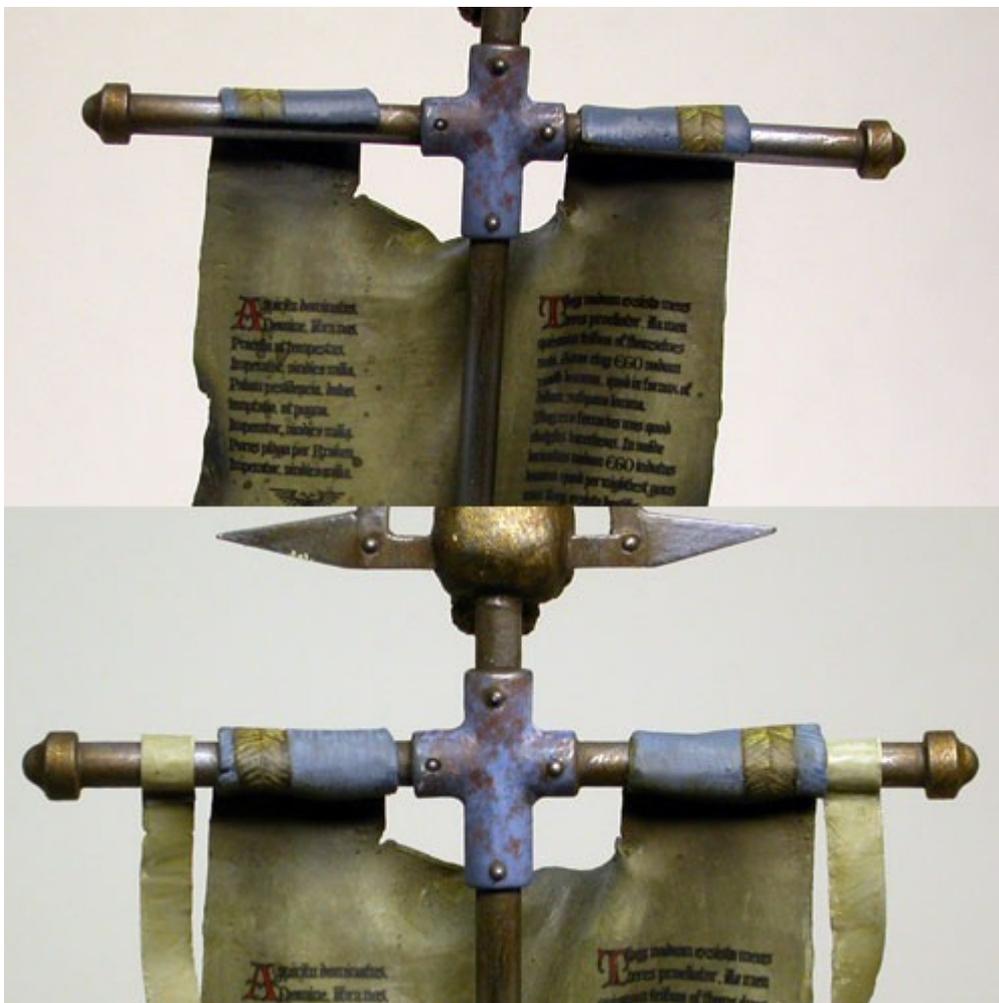
Shoulder pads and adjusted purity seals are attached.





Finally, backpack and banner are attached.





Banner has been integrated onto the banner pole. Putty was used to complete the fastening and painted to match.





Additional seals and ribbons are added.

And that's pretty much it.

What was meant to be a bit of fun has turned into something of an epic and pretty time consuming project for me.

It's been quite an experimental journey with some new techniques tried out and a few things I'd definitely do differently next time.

Thanks to everyone who has offered advice and comments to this project, that sort of input is invaluable, I've learned a lot and hopefully have inspired some of you too.

Realization : **Chris Clayton (UK)**





Prizes list :

- Golden Demon UK 2003: Silver - Large scale - Grey Knight :







- Euromilitaire 2008:

o Glod - Fantastic - Giantkiller



o Silver - Painted figurines under 65 mm - Samurai

- Euromilitaire 2009:

o Gold - Fantastic - Ultramarine



o Gold - Fantastic - Ordo Hereticus



- o Bronze - Fantastic - Necromancer



- Golden Demon UK 2009:

- o Gold - Large scale figurine - Ordo Hereticus (see upper)
- o Silver - Open - Ultramarine (see upper)



o Silver - Warhammer individual figurine - Empire standard bearer

