

# Horn Painting Guide

By Richard Gray



This painting guide teaches you how to replicate the horn on the head of the Death Shroud terminator as seen in the photograph above.

While the technique is fairly simple, there is a certain level of brush control required to get the smooth, straight lines on the horn.

The colours used are as follows:

Games Workshop: Bestigor Flesh, Mournfang Brown, Rhinox Hide

P3: Menoth White Base (ivory), Morrow White (feel free to use a GW white and ivory colour)

Vallejo Model Colour: Black (GW black is also suitable)



Here is a helpful photograph showing the paints I used in a line showing their light to dark range. You can substitute any colour you like as long as you keep this pattern and exchange for a similar colour.



Here are the paints laid out on my wet palette. I like to keep the tonal order of the colours so it is quick and easy for me to find them on the palette, even though this is not the order the paints are applied in.

The paint consistency is just a little thinner than double cream, this allows me to thin the paints if need be, but I can still make very strong marks with this consistency.



Stage one of the horn is to paint bands of colour, starting with Bestigor Flesh at the base of the horn, second is Mournfang Brown, third is Rhinox Hide and last is Black. The colours will be blended together in the next stage.

You do not have to space the bands of colour as I have here; if you want the horn to be lighter going into a small, black tip then just use a larger band of Bestigor Flesh.

The bands do not have to be neat and in fact it is slightly easier to blend if they are not neat. Just make sure you don't get paint on the surrounding model when you are not being neat!



Stage 2 is where the bands are blended together. The two best colours for blending here are Rhinox Hide and Mournfang Brown. Mournfang Brown in particular is a layer paint and so is more transparent even at a thicker consistency than the other paints.

You'll notice that I have blended the Mournfang Brown over the top of the Bestigor Flesh quite a bit, this isn't an issue as later on lighter lines will be painted on and having a slightly darker base will help them to show up. The lower section is still lighter than if I had just used straight Mournfang Brown.

To blend the colours I have just used a small amount of paint on the brush and delicately rubbed it on covering the joining lines. The brush I use for this is a bit older and has no sharp tip, this makes this kind of blending much easier as there is no sharp point to make specific marks. A Softer tip is good for blending! Don't throw old brushes away as they can always have a use.

As this horn has an extra ridge I added a small amount of Bestigor Flesh to my brush and blended it in with some Mournfang Brown using the technique I just described. In effect it is creating another base

for the horn, making this particular one more of a challenge but also a good example.



Stage 3 is painting the detail lines on. This requires a steady hand and some good brush control so it is a good idea to practice this a bit before applying it to an important model. The lines are painted on using Rhinox Hide and a thin brush of your choice (I used a Broken Toad size 0).

Start at the base and work your way up the horn using long strokes. It may be easier to hold the model upside down while doing this.

There may be some lines sculpted into the horn, so make those a priority for the line details and then fit the rest of the freehand lines to match those marks. You can see on the large horn to the right, which is unpainted in the above photograph the deep sculpted lines I am talking about.



Stage 4 is where we start highlighting the details that we have painted on. In this particular case I have also added a couple of horizontal scratches to add visual interest. They are just added using Rhinox Hide. Before you add the scratches it is easier to paint on the first highlight lines for the vertical lines. Use Bestigor Flesh and very carefully start at the base and use long strokes to trail the highlights into the Mourntang Brown. Note, this means not going all the way to the top of the horn!

Add the scratches if you wish and then highlight the lower edge of the scratches with Bestigor Flesh to create a 3D effect.

One thing you may find if you paint the lines on with the model upside down is that they don't look as

neat when you turn the model the right way up again. This is due to how the paint catches the light. It is always best to paint the model the right way up, but as it is such a difficult position to paint away from yourself I hold the model upside down to paint the lines and then neaten them up again when I turn it the right way up as the position of the lines is still accurate.



Stage 5 is further highlighting. Use the Menoth White Base to pick out the lowest area of the horn (and in this case the ridge). Note how I left a tiny area at the very base of the horn to represent shadow from the hood of the model. Use this highlight sparingly as it will stick out a lot if you paint on too much, it is only a very small highlight. Make sure you wipe most of the paint off of the brush before you apply it, it is better to have too little paint on the brush and have to do multiple coats than too put too much on.

You can also put a few little dots of this highlight on the ridges that the scratches cut through, this will

enhance the 3D effect even more. Be careful though, only a small highlight!



Stage 6 is glazing and only needed for preference. The previous stage is perfectly fine as a finished piece. I watered down some Rhino Hide into a glaze and using a larger brush I applied the glaze to the top two thirds of the horn and also in the shadows under the ridge. The glazes should be very soft, if the glazes is too thick it will obliterate all of the lines you have painted on.

Using Rhino Hide as a glaze will desaturate some of the warmth from the colour of the horn and increase the contrast between the lower section highlights while keeping the transitions soft. You should also notice how it has softened the scratches into the horn. It is much more of a display level technique and not really necessary for tabletop gaming.





Finally I added a light spot at the top of the horn to show it glinting in the light. This is also entirely optional; you could leave this off if you want your horn to look matte. The light was created using first a small amount of Bestigor Flesh and then a White dot at the tip.

If you go back to the very first image you will see how these same techniques have been applied to the larger horn to the right, while using much wider gaps in the lines. Don't be afraid to experiment with the lines and the shapes they make, not all horns are perfectly straight!

Kind regards,

Richard