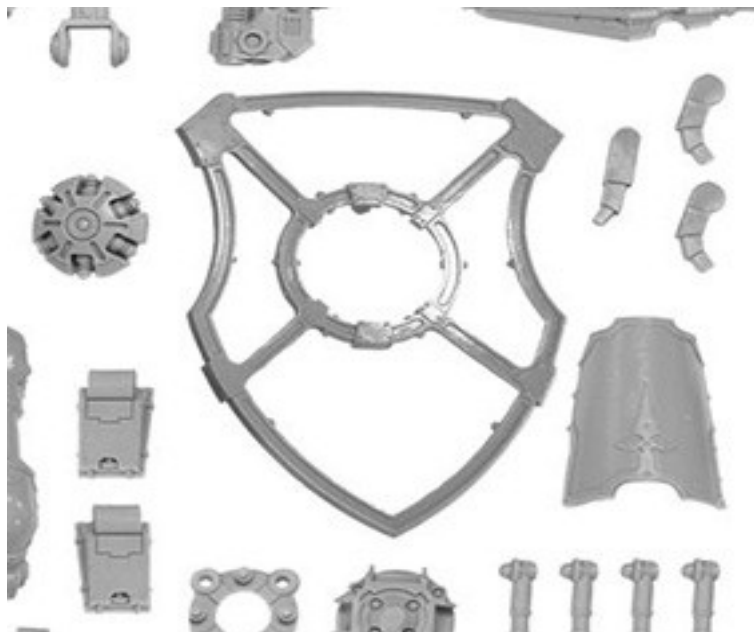


Building and Painting a Shield for a Knight Lancer

by Richard Gray



The decision to make the shield for the lancer came quite late as I had already painted freehand on all of the other panels and was going to leave it at that. However, once I placed the original shield against the model it just didn't fit with the look I was going for.



I wanted a more traditional look to the shield but still keep it matched to the model, to do that I traced around the original shield onto some plasticard and cut it out.



It is already a good shape at this stage and could be used like that if you wanted. You can see the bumps that have been left on for where the resin sections from the original shield would be attached. I sanded down all around the edges to give a nice finish.

The next stage is slightly more nerve wracking as you have to butcher the original shield, so if you go wrong you can't go back!



The four resin “corner” sections from the original shield have to be chopped off. I then used a dremel

to cut a groove in each section so that it could be slid straight onto the plasticard. Make sure that the pieces are symmetrically placed. Make note of how the top corner sections sit as well, the long tail goes down. It is very easy to have them accidentally sit horizontally. You may need to chop small sections of the plasticard shield off to make it sit exactly how you want, depending on how deep you manage to cut the groove.



The rear of the shield (disregard the painting at this stage) also needs some converting so that it actually connects to the fist of the knight lancer. I kept the circular center piece of the original shield so that it connects in exactly the same way. Just glue the circle onto the center. Due to the curve of the shield the circle will not touch at the top or bottom so it is best to find some small pieces of resin (I used cylindrical cut offs) and place them under the circle at the top and bottom so make it connect to the shield and make it more stable. For added interest I cut 6 small wires and glued them to the small connectors that are on the outer edge of the circle. Where the wires touch the shield I made small balls from greenstuff and stuck them onto the end.

It is now time to paint the shield. Firstly I primed it with Vallejo Black Surface Primer and then left it for 24 hours to allow the primer to cure.

The colours for the armour are base: Vallejo Game Colour Turquoise, Scalecolour Hiril Blue and Games Workshop Mournfang Brown. Using an airbrush spray the Turquoise over the front of the shield, fading out towards the left and right sides so that some of the primer is just visible. On the rear of the shield do the same thing, but fade out close to the circle clip in the middle as well. Next use Hiril Blue and carefully spray down the center of the front of the shield. This is just a highlight colour and shouldn't be very strong. Again, do the same on the rear. The final airbrush stage is to add some shading using Mournfang Brown. Spray a gentle dusting around the corner blocks on the front and

rear of the shield and around the circular clip and on the round balls on the end of the wires. This works as shading and discolouration from weathering. It also works as a contrast colour to make the blue pop out more.



The highlighting and shading on the shield should help to enhance the curve of the shield.



The next stage is the start of the freehand. The first thing to do is paint a black circle in the lower

center of the shield. If you are going to paint the circle by hand then start off by painting it smaller than you want it to be as then you can perfect the shape as you make it larger. An easier way would be to create a circular mask and airbrush the circle. Another alternative is to find something circular like a base or round plinth and paint a thin line around it.

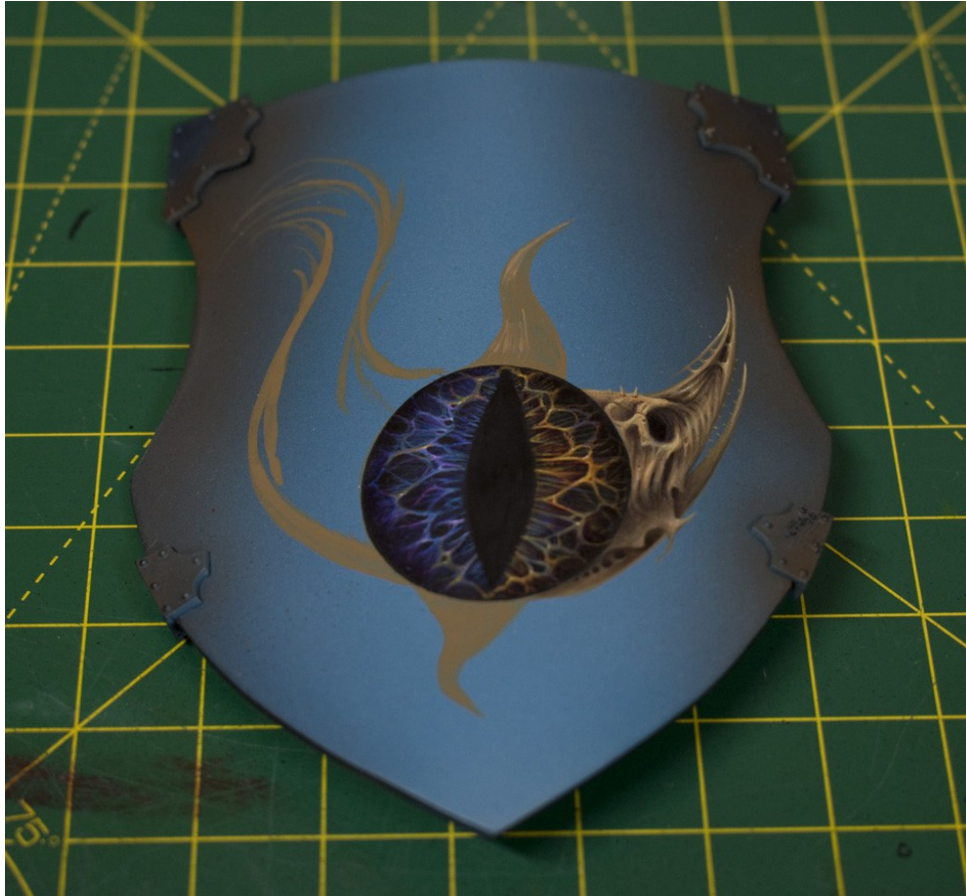
The colours for the bone fish are as follows: Vallejo Game Colour Heavy Brown, Vallejo Model Colour Cork Brown, Vallejo Model Colour Buff, Games Workshop Rhinox Hide, P3 Battlefield Brown, Vallejo Model Colour Black, Vallejo Model Colour White. It isn't necessary to use the exact colours, but a close approximation will make it easier.

Using Heavy Brown sketch out the shape of the fish so that it follows the shape of the symbol of Tzeentch. You can alter the design to your own taste. Once you have sketched in the shape, keep using the Heavy Brown to sharpen the edges until it is neat. As I mentioned for the black circle, it is easier if you start a little smaller and then paint it to the size you want while making corrections. With the shape painted you can paint in the eye black, as well as any other holes on the fish (gills etc.)



Use Cork Brown to place the first stage highlights. Make sure you consider light direction; on my version I have chosen an above and to the left light direction, this allowed me to work out where highlights and shadows went depending on the details I painted on. After you have painted highlights it you can use Battlefield Brown to start shading areas in. I used Battlefield Brown as a paint and a glaze to blend the colours closer together. You can also use Rhinox hide to place in the darkest shadows/details and use the Battlefield Brown to glaze again. Also glaze on Cork Brown again to reinforce highlights. It is a very backwards and forwards process with the shading and highlighting so a bit of experimenting may be required. If it goes wrong you can always use a thin coat of Heavy Brown to wipe it out and start again. The final stage is to use Buff to pick out the highest points on the fish. Don't highlight every edge as you have to remember that it is curved and light would hardly reach some of the lower areas. It is a case of less is more to bring focus to certain points on the fish. Around

the eye socket and the tip of the nose are the main areas.



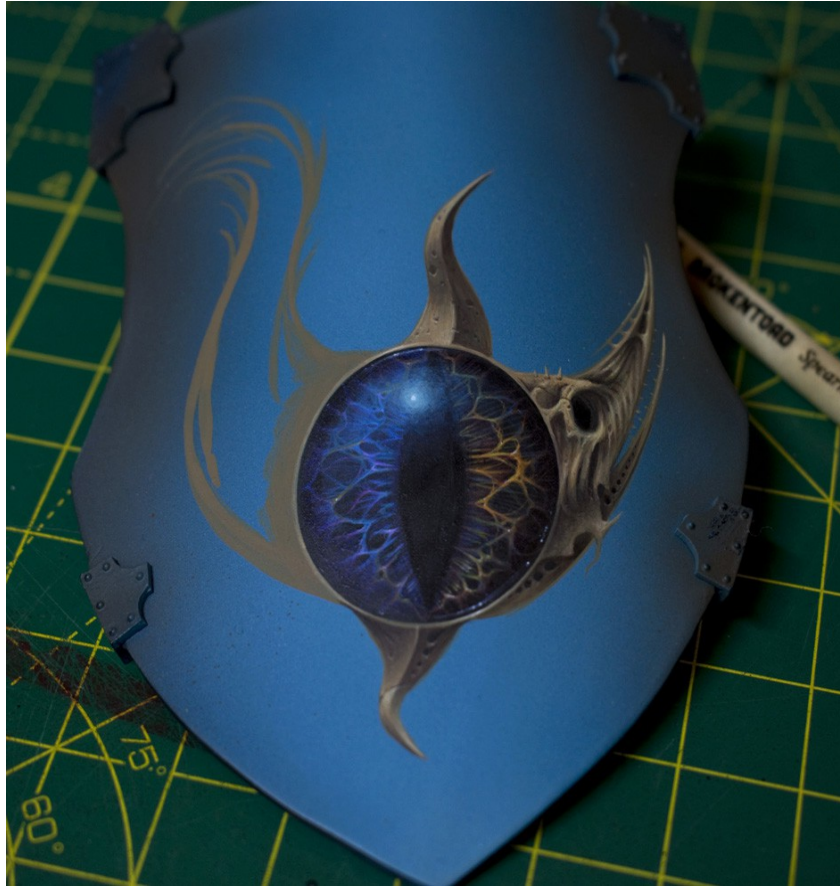
At this stage I painted in the main colours of the eye. There is no correct order and you should feel free to paint the whole of the fish before moving onto this stage. I tend to jump around with my painting a little so that I don't get bored.

The best advice is to find some photo references of a human eye to see how the iris looks up close as this will help you with painting the fine details. The base colours are Vallejo Game Colour Ultramarine Blue and Games Workshop Troll Slayer Orange. If you look in the above image you will note that there are some crossover colour sections, but the first stage is to paint the iris details half blue and half orange. The pupil in the center can be neatened with black after the base colour details of the pupil have been painted in.

There are two layers of obvious detail on the pupil, with the top layer having larger "O" type shapes. I used Scalecolour Eldandil Violet heavily watered down to a glaze to separate the layers. I added some white to the Ultramarine Blue to pick out highlights and Games Workshop Firedragon Bright to do the same on the orange side. At this stage I also used glazes of the original colours on the opposite halves of the iris to add small spots of colour. Along with this I used a bright yellow to pick out the highest points on the orange and more white to the Ultramarine Blue for the highest points on the blue. For visual interest I added some Vallejo Game Air Warlord Purple to various sections on the blue side. It's a fitting colour combination for Tzeentch!

With the details painted on I went back to Eldandil Violet and glazed it around the rim of the eye shape to make it look shadowed. You have to judge it by eye (!) not to go overboard but you do have to go quite far over the details. The glaze should be watered down enough one or too glazes in the wrong place won't be an issue. I finally used Vallejo Game Colour Black as a glaze around the rim, over the

top of the violet to make the outer eye even darker.



In the above photo you can see the light reflection point, which really brings the eye to life. This was achieved by taking a white paint and adding a small amount of Ultramarine Blue to make it an off white. It then was glazed on in very, very thin layers getting smaller and smaller until the center of the light point was almost solid paint. I then added a small dot of pure white in the very center. If the outer edges of the light reflection are still too obvious then you can add some very thin layers of Ultramarine Blue to blend it in more. I also added a few white dots around the rim of the eye as random light spots.

If you notice in the photo there is a rim around the eye. The lower right section is highlighted in line with the light reflection of the eye to show the direction that the light is coming from. I also painted in the fins of the fish at this stage, but as mentioned earlier you could have painted this before starting on the eye, especially as you probably already have the paint mixed. The colours and technique are the same used for the head. If you notice in the photo, the curves of the fins are emphasised with the light direction. Keep the right hand side of the fin darker than the left. I also used glazes of Rhinox Hide sparingly to make areas darker.

There is one small mistake in the photograph. The line down the center of the lower fin is highlighted to the rim surrounding the eye. This makes the center of the fin too hard a line and stand out too much. You will see this resolved in the next image by shading it down with glazes of Battlefield Brown and Rhinox Hide.



In this photograph you can see that the fish and eye are complete and that I have started on some of the background. The rear of the fish is painted using the exact same colours as the front and fins. The tiny skulls are a little tedious to paint, so it might be an idea to do them in stages and take a break, or maybe paint the tail spikes and feathers as a distraction. The skulls along the top of the fish need to be more detailed and brighter. The basic shape is two dots for eyes, one thick line for a nose, paint the highlight shape with Cork Brown and Buff and then use Rhinox Hide again (eyes and nose first) to pick out the shapes of the teeth. The lower skulls only need to be roughly shaped as I used glazes of Battlefield Brown and Rhinox Hide to make a shadow. The very lowest section of the fish is almost completely Rhinox Hide. I actually used thicker Rhinox Hide paint to make little bumps on the lower rear of the fish to represent the silhouette of the skulls.

The feathers coming out of the tail of the fish are painted only using Mourfang Brown. I painted a straight line to start with and then using a very fine brush I painted lots of lines to show the feather veins. Some of the lines were broken or going the wrong way to show the feathers being slightly damaged etc. to add visual interest. The spikes on the tail are painted exactly the same way as the rest of the detail on the fish. Pay particular attention to shadows as the spikes cross over each other. Always have the shadow on the underside of the spike and have a shadow on top of any spike that goes underneath another. Try and have all of the highlights on the same curve of every spike to help

with light source. If you add random highlights then it will look wrong.



The rose is quite tricky and I suggest you find some reference for the shape of rose petals. You can make your own design as I have done, but having some reference to hand will help you understand how the rose should look. I am going to have a step by step of the rose from the leg plate on the knight lancer as the method is exactly the same.

The colours for the rose are: Vallejo Model Colour Cork Brown, Vallejo Model Colour White, Games Workshop Rhinox Hide, P3 Battlefield Brown, Vallejo Model Colour Flat Red.

The first stage is to sketch out the shape of the rose using Cork Brown as a base and then White to pick out highlights and Rhinox Hide to put in shadow outlines. These will look very stark but there will be lots of glazing to blend everything together. If you observe the second photo you will see that the shape of the rose petals have been created to feel very soft. This is all achieved with glazes of White and Cork Brown. You may find that the tone between the two colours is too far so mix two more glazes with Cork Brown as the base and White added. The first mixture should be a stage or two lighter than Cork Brown and the second mixture should be in between the first mixture and White. You will find that you have to go backwards and forwards with darker and light colours until you get a soft blend that you are happy with.



One way to make the blending easier is to stipple colours on with very small dots. Once you glaze over the top it will appear that you have made a smooth blend. If you painted on bands of highlights then it is much harder to blend the layers together as there are obvious transitions. Breaking up the line between layers is quicker and gives a better effect.

On the next two photos you can see that the blending is much more smooth. The final stage of glazing is to use Battlefield Brown very watered down to help enhance the shape of the rose petals and give them a soft shadow along the bottom. I cannot emphasise enough the need to make the rose look soft. Once you have finished adding the shadows then you need a slightly thicker mix of Battlefield Brown to delicately add the veins of the rose petals on. The reason for using the same colour to shade the rose and add the veins is so that they are only just visible. I have painted them on more than you would normally see just for the detail. Some people prefer without the veins, so don't feel it necessary to add them if you don't want.

Finally use White to pick out any sharp edges and details. Do this sparingly!



As the rose on the shield is larger than the rose on the shin plate I added a little more detail by highlighting the veins on the underside to give them a 3D look. You will also notice that I have made the rose darker on the shield, this was achieved using glazes of Rhinox Hide. The reason for this is that the shield is so much larger and requires stronger contrast to match the dark colour of the eye. The rose on the shin does not have such a dark section of freehand to contend with and so can be softer in tone.

If you notice on the shield, the rose has a stem which travels all of the way around the bottom to frame the image. It was very simple to do, the colours used were: Games Workshop Rhinox Hide, P3 Iosen Green, P3 Gnarl's Green, P3 Necrotite Green and P3 Battlefield Brown. You may notice that some of the same colours are used throughout the freehand on the shield; this helps to unify the freehand and pull it all together.

The design of the stem does not matter too much as long as it is kept interesting. Make sure you add lots of curls and overlapping sections as this will give more options for highlights and shadows. With highlights make sure they are on the upper section of the curls. Use Gnarl's Green as the base colour, with Battlefield Brown as the first shadow and Rhinox Hide as the deep shadow. Iosen Green should be painted on quite heavily over most of the stem to place out highlight points. Necrotite Green is for the highest highlight points, if you use too much it will look radioactive!

You may notice as well that I added thorns all over the stem, these are basically just thin, bent triangles. Try and keep them all facing in the same direction and remember to keep the ones in the shadows dark and the ones on top of the curls with the highest highlights.

The small skull is added as a space filler and is only there to balance the image. It is painted in exactly the same way as the fish.

The final stage of the rose is to add the blood; this is quite a delicate stage as the red is such a strong colour that if you go wrong it is hard to fix. Use Vallejo Model Colour Flat Red and fill in areas that look like they would hold water if it rained, so anything like a small well. Then paint lines that follow the shape of the petals to represent the flow of the blood. Once a line of blood hits the edge of a petal, paint a vertical line that would follow gravity. The blood can be shaded with thinned down Rhinox Hide.



The final stage of the freehand is to add the weathering. This might seem like a heart stopping moment as you now have to paint over sections of all of the freehand and risk destroying all of your hard work. I like to view weathering as additional freehand, instead of using special techniques such as salt chipping or sponging, you have complete control over the placement and shape of the chips and scratches by painting them by hand. This allows you to position the weathering so that it

complements the composition of the freehand, adding to the aesthetic of the piece.

When choosing the position of chips and scratches make sure there are plenty around the edges of the shield. The edges are more likely to get banged against things and have damaged paint.

The colours for the weathering are: Game Workshop Rhinox Hide, Games Workshop Mournfang Brown, Games Workshop Trollslayer Orange and Games Workshop Firedragon Bright. The first stage is to paint all of the chips and scratches using Rhinox Hide. Make sure you vary the size and shape of the weathering, and definitely make sure that there are lots of small chips and scratches. A common mistake is to increase the size of weathering on larger models. Of course there will be large areas of damage on big vehicles, but there will also be lots and lots of tiny damage, just like on a Space Marine or similar piece.

Be careful when painting the weathering over the top of any freehand work. Consider if the placement will look good or if it will make the freehand look worse by obscuring it. Vary the placement of the weathering so that some of it is solely over the top of freehand, some is just over the blue base colour and some goes from the blue base colour to the freehand in one go.



Once all of the Rhinox Hide chipping has been placed it is time to highlight each and every chip and scratch. This isn't necessary in tabletop level painting, but display or competition level painting really

needs the attention to detail. Some people first sponge dark chipping on and then sponge a highlight colour on to give a rough illusion of the same effect I have painted here.

The highlights come in two stages; the first stage is to add some white to Vallejo Model Colour Turquoise so that it is a couple of stages higher than the base colour. Highlight every piece of Rhinox Hide weathering. Once that is complete add more white so that the colour is closer to an off white than turquoise. Go over every piece of weathering again and paint a small highlight on every raised or jagged edge. You have to judge it by eye to an extent, sometimes a dot will look good, sometimes a small line, particularly on longer edges.

Next for the weathering is the rust within the chips. Use Mournfang Brown and paint the whole chips, leaving around a quarter of the top section of the chip with just the Rhinox Hide visible. You want to water the Mournfang Brown down a little so that it is just thicker than a glaze, this will allow you to get a blend between the Mournfang and Rhinox. You do not want a hard line! Leaving the Rhinox Hide visible should now make the chip look quite 3D as the dark brown acts as a shadow. Using the same Mournfang Brown that you just painted on, draw a vertical line down from the chip. Paint the line from sections that look like they dip down, making sure that the line goes over the top of the Turquoise highlight you painted earlier. The vertical line should start thicker at the top and get thinner as it goes lower down. It's easier if you just use the tip of the brush.

The next colour is Trollslayer Orange. This should be painted onto the lower third of the chip/scratch and carried through onto the vertical line. Only paint the orange half way down the vertical line and try to leave some of the original Mournfang Brown visible on either side of the Trollslayer Orange. The same process is carried on to the final colour, which is Firedragon Bright. This should only be used on the very lowest part of the chips and only at the very top of the vertical streaks. If you feel at any time that you have gone too bright with the orange then you can use Mournfang Brown glazes to tone it down.

It's important to note that you do not need to put rust or streaks on every chip and scratch. Some damage will be newer than other sections and not had time to rust. It also adds visual interest to keep some variation.

The only thing left now are the four the green metallic corners to the shield. These are made by mixing Scale 75 metallic paints with inks. The colours are as follows: Amber Alchemy and green ink, Garnet Alchemy and blue ink, Emerald Alchemy (straight) and a silver of your choice, I used Vallejo Model Air Silver. First paint the whole area in Amber Alchemy and green ink mix, keep this mixture while you next apply the purple made from Garnet Alchemy and blue ink onto the top third of the metal area. Use the original mixture of green to blend in the purple. Next use Emerald Alchemy to paint the lower third of the metal area as a highlight; again blend it with the original green to avoid an obvious line between the two colours. Once this is all dry I use some Rhinox Hide again to paint small dints and scratches on the metal which I then highlight with metallic silver. I also used the silver to paint any upwards facing edges, particularly the very top edges as these will be next to the purple shade and create a strong contrast.

The techniques used here to make and paint the shield can be extended to paint the whole knight lancer.

One very important note, be careful with the pose as the new shield curves inward it has a much more limited range of motion than the original shield. To overcome this I had to extend the arms on the lancer, which you can see most clearly on the lance arm as it isn't covered.

