

Adeptus Titanicus Building Painting Guide

by Richard Gray



This PDF details how to paint the building shown above, for Adeptus Titanicus (8mm scale).

The following paints were used:

*Note: An airbrush will be needed.

Vallejo: Ice Yellow, Ivory, Gun Metal Grey (Metallic), Chrome (Metallic), Black, Neutral Grey.
Games Workshop: Ceramite White, Agrax Earthshade, Nuln Oil, Forge World Aged Rust
(Weathering Powder).

Scale 75: Victorian Brass.

Winsor and Newton: Burnt Umber water soluble oil paint.

Black Primer of your choice (Vallejo Black Surface Primer was used here).



The first stage after building your building is to prime it black. Leave the primer for 24 hours so that it has time to set, this will make it much harder and prevent you rubbing it off while painting.



The next stage is to airbrush on Ice Yellow. You should pay particular attention to the gradient as this is a big feature of the final look of the building. This is achieved by carefully applying more layers to the top section of the building. Don't try to do it in one go as the paint risks flooding the area and running. It also makes it more likely that the gradient won't be neat.

Also note that the paint is applied from a slightly top down angle, you can see how the top of some of the angled panels are lighter than the flat panels next to them.



After the Ice Yellow you need to apply the Ivory colour to the top sections of the building. You will see that it has knocked back the yellow look a little, but that it still shows through, giving a hint of stained colour. The Ivory is also applied using an airbrush.

Only apply the Ivory to the very top sections of the buildings, do not go all of the way down. Also make sure they are very light layers or you will wipe out all of the Ice Yellow.

Feel free to skip adding the Ivory if you prefer the more yellow look, but the Ivory was added to help with a transitional step using white drybrushing. If you just have Ice yellow then the white drybrush will be a higher contrast and risk looking more messy.



In the photograph above a layer of Agrax Eearthshade wash has been applied using a big brush. The size of the brush is important as if you use a small one you will end up leaving lots of small marks that will look messy. It will also take a lot longer!

When applying the wash be careful not to be too heavy handed. You don't want to see large pools of wash, especially on flat surfaces. If you find there is too much wash in an area just take a clean brush and touch it to the pool of wash and the brush will suck it up. If you find there are “coffee stain” like marks, then just use a damn brush and rub long the edge and it will wipe them away.



In the side view the same process with the wash has been used, but it was applied with an airbrush. The process is much faster but you have to actively make an effort to apply enough to make it run into the recesses, otherwise you will end up just staining the model darker.

You should notice in the photograph that there are some streaking type marks, this was deliberately caused by running a large, damp brush down the sides of the building before the wash had dried.

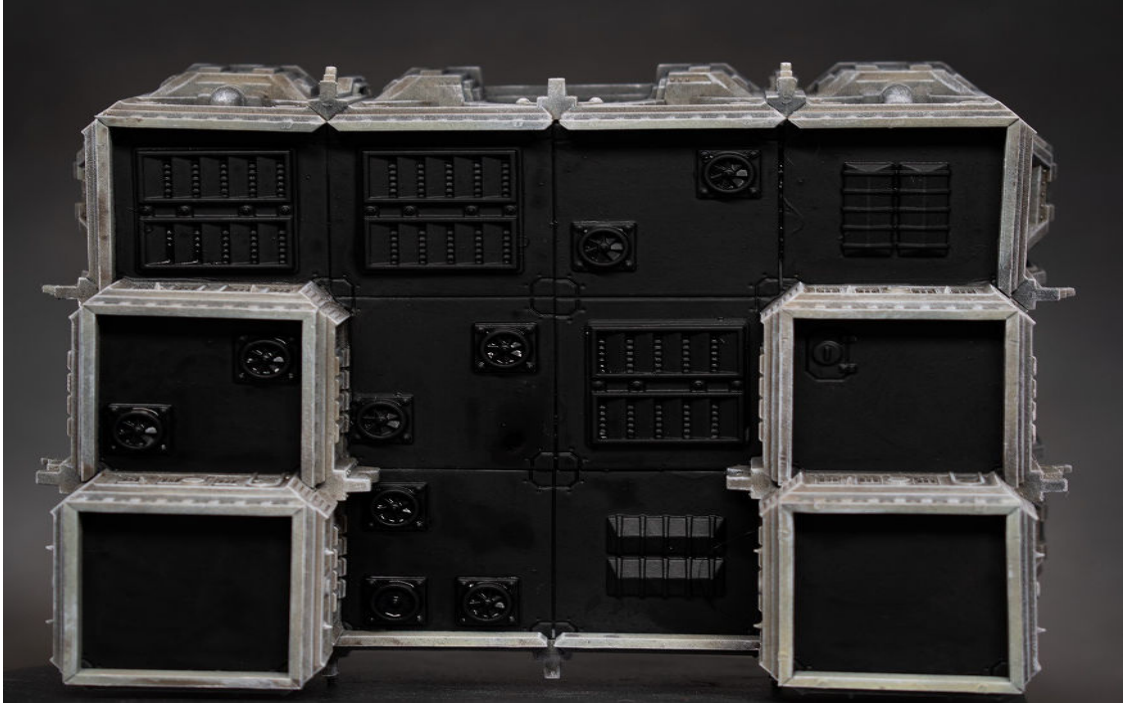


This stage makes a huge difference to the progress of the model and was achieved using only white paint. Ceramite White was used in this case as it is slightly thicker and so ideal for heavy drybrushing.

Load the brush up with paint and then rub it backwards and forwards on some kitchen towel until hardly any paint is left, then start applying it to the building in a top down motion. A large, flat brush is best, these can be found very cheaply in art stores and are ideal for large scale drybrushing.

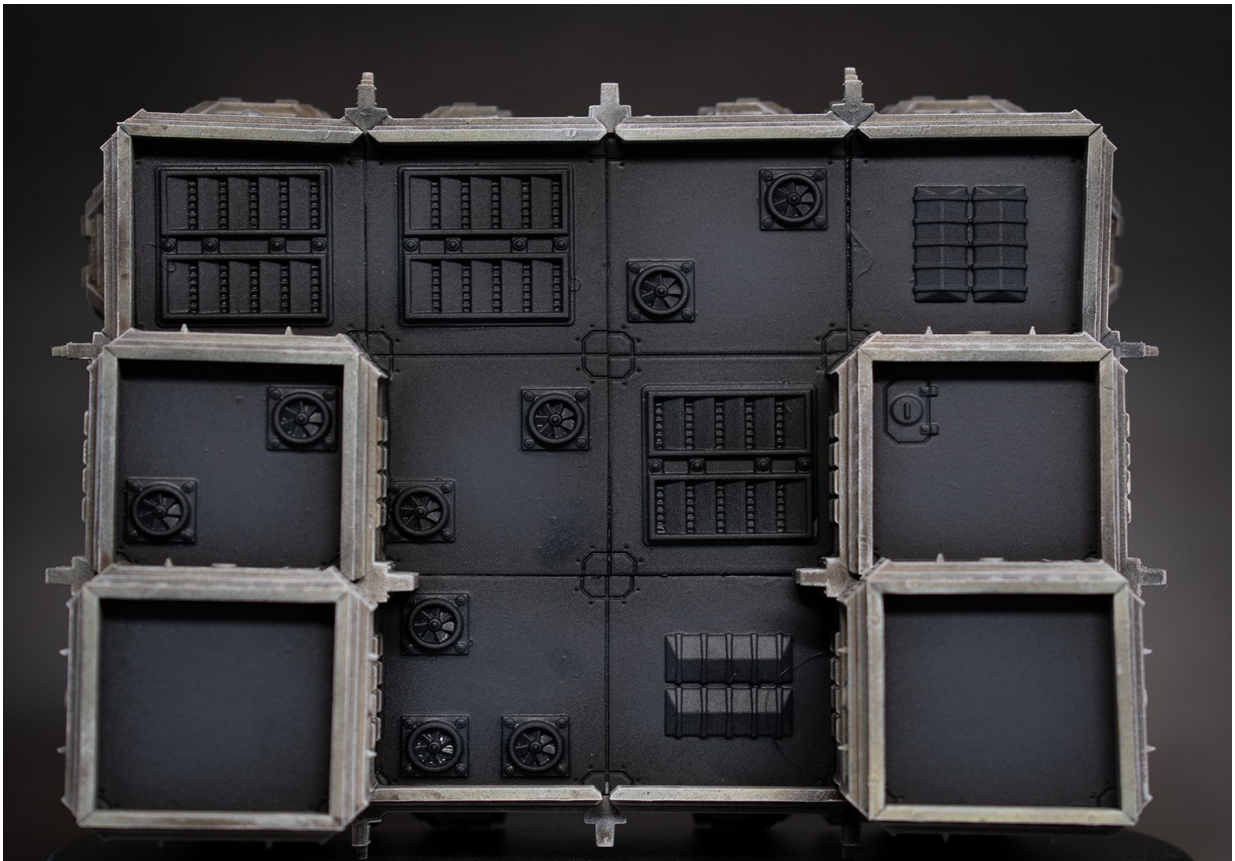
Keep the motion top down to represent the light catching all of the upper facing details. It will make all of the sharp details pop out the most. On the small window sections feel free to do a few left and right strokes with the brush just to define them more, seeming as they are so small.

Note* The Downwards motion of the drybrushing will also add to the look of the walls being streaked.



Now it is time to do the roof. This simple step is just a case of painting the whole of the roof black, taking care not to catch any of the small walls as they will be difficult to paint over.

In the case of this model Vallejo Model Colour Black was used due to its excellent coverage and matte finish.



The photograph above shows the tops of the building have been carefully highlighted with Neutral Grey using an airbrush. You should note that the centre of each panel was sprayed, easing off towards the edge so as not to catch the small walls with the paint. Don't worry about getting the grey on the details such as the fans as they will be painted over by hand later.

Apply the grey in very thin layers to prevent pooling with the paint. You are not looking for a flat grey, just a translucent coat to add visual interest with a gradient.



Now you need to cover of the details that you want to be metal coloured. If you look at the photograph above you can see which pieces were chosen for Victorian Brass and which pieces for Gun Metal Grey.

At this stage you should also paint the details on top of the building. All of the fans etc. in this case were painted using Victorian Brass.



Above you can see that all of the metal areas (brass and steel) have been given a wash of Agrax Earthshade. This will provide shading and definition as well as dirtying them down.



The Photograph above shows all of the windows have been given a wash of Nuln Oil. Make sure the wash is very heavy but try not to let it run out of the details. This will give heavy contrast against the white drybrushing, making them stand out while maintaining the small details in them.

Once the wash has dried, if there are any areas where the details have been obscured you can give them another quick drybrush of white. Be very careful not to get any white on the windows themselves.



This stage adds small details which bring a lot of life to the building. First of all you should drybrush a very small amount of Chrome onto all of the large pipes coming from the walls, pay particular attention to the large bend at the top. You should notice in the photograph above how the pipes look much brighter than the previous photographs.

Once all of the metal work is dry it is time to use the Burnt Umber oil paint. Put a small amount on a flat palette and add some water to make it slightly runny. Using an old brush smudge the oil paint around the pipes so that the area looks dirty. If you apply too much you can use a clean, damp brush to draw some of it away. If you focus on getting it into the recesses around the pipe work it will create a contrast against the brightness of the Chrome. Make sure not to get any of the burnt umber on the large curve or it will destroy the shine.

Using the same burnt umber, use a small brush and apply streaks from all of the small air vents (as seen in the photograph). You can use a damp brush to lengthen the streaks and to soften them. Make sure they always touch the air vents or streaking will not look as effective.

A final step is to scrub a small amount of the burnt umber into the door, focusing on the bottom area and trying to push it into the recesses. Also at this stage, if you want to add more detail you can mix

some of the Chrome into the Victorian Brass as a highlight to pick out the upper edge details on the door.



The final step is to airbrush the bottom of the building with Forge World Aged Rust Weathering Powder. To do this you will need to mix the powder with water at a very large ratio of water to powder (I guessed it by eye, but I would estimate around 15 to 1). The result should look like muddy water in the airbrush cup. Test spray first to make sure a smooth flow comes out.

Pay close attention to the photograph above to see where to apply the Aged Rust. You should see that it is most focused on the very bottom of the building. You should also note that just above the layer of Aged Rust the building actually gets darker, this is because a small amount of the black primer should still be visible. This creates a small amount of contrast for the powder to stand out against the building without it turning pink if it had been strayed onto the lighter areas.

As a final touch a small amount of the powder was sprayed on the roof of the building close to the walls to add a touch of colour and weathering.

I hope you found this guide useful!

Kind regards,

Richard