



**RICHARD GRAY**

## HOW TO PAINT: The Emperor's Champion Armour



In this guide you will be shown how to paint the armour of the Emperor's Champion for the Black Templars

The following paints were used:

Games Workshop: Daemonette Hide, Rhinox Gide, Xereus Purple, Corvus Black, Abaddon Black

Vallejo: Black (Any Black will do)

P3: Morrow White (Any White will do)



The first step is to build the model and prime it black. In this case the model was primed using Ultimate Primer Black by Badger.

The model has been fully assembled apart from the head and backpack to allow ease of access when painting these areas.

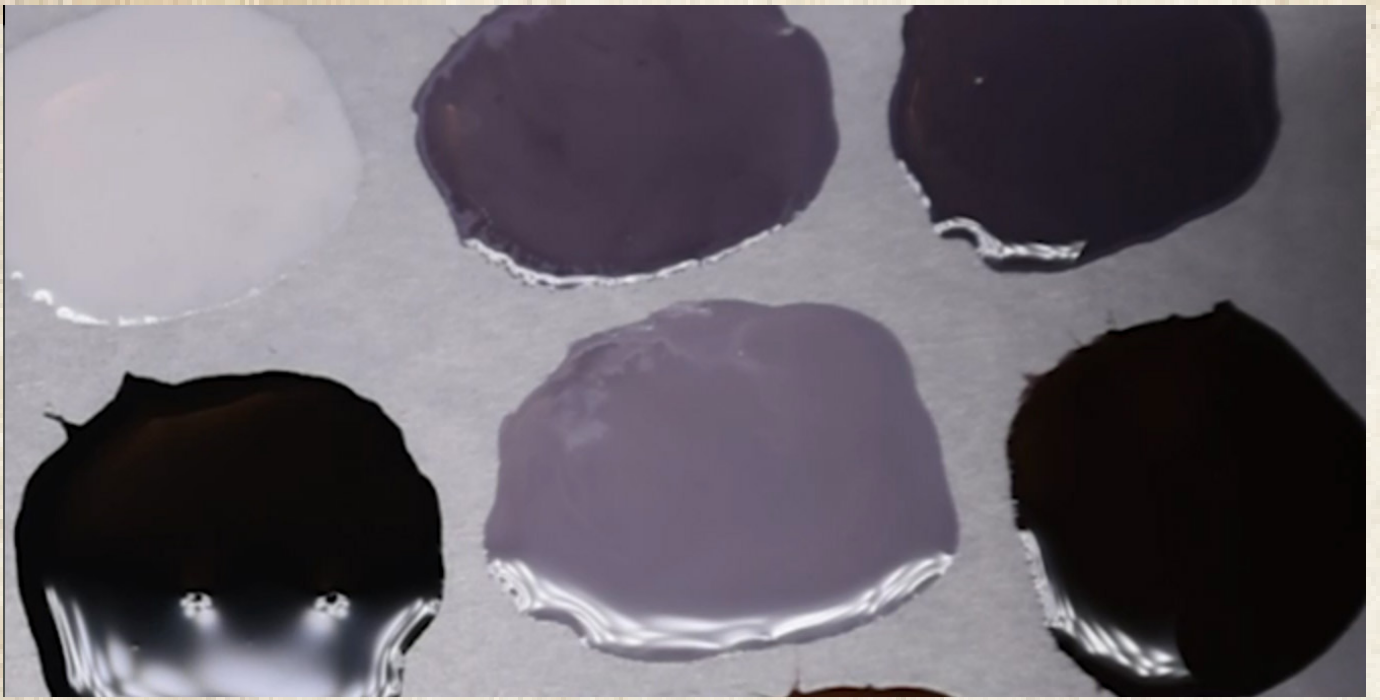


Using Daemonette Hide, plot the highlight points on the armour of the model. If you hold the model under a lamp this should give you a good idea of where to apply them. If you want a solid reference for this, take a photo of the model under a lamp. This means that you will be able to come back to the image.

The paint is fairly watered down, around 1.5 parts water to 1 part paint. The paint is applied in a scribbly motion using the tip of the brush. Do not put too much paint on the brush, make sure you rub some of it off on your thumb or another object. This will prevent the paint pooling.

Do not worry about patches where the paint looks uneven, this will add to the textured effect as the painting progresses. You are not aiming to have an even, opaque finish.

You will find that the paint is fairly translucent, so some of the primer shows through, you can use this to your advantage by adding extra layers closer to the brightest highlight points. This will work like a transition as the more opaque the finish the lighter Daemonette Hide is compared to the black primer.



Here you can see the paints on the wet palette. The top right is Daemonette Hide, to the left is Daemonette Hide mixed with a small amount of white, below that is the same with even more white. In the top left is just white (Morrow White), the bottom right is black and the bottom left is Rhinox Hide (looking dark in the photograph due to how the light is hitting it).



Here you can see more of the rough highlight placement on other areas of the armour. Note the marks and small patches of areas with less paint that will be turned into texture.

It is recommended that all of the armour is mapped out like this at this stage rather than pushing small sections of highlights while leaving other areas unpainted.



In this image you can see the second stage of the highlights. It is the same process as before, but using Daemonette Hide mixed with a small amount of white.

Do not worry if the highlights look too bright or that the model is not looking black enough. Later on the armour will be glazed to knock back the highlights. It is better to get too much highlight than not enough at this stage.

When applying the second stage highlight, make sure to not completely cover the previous Daemonette Hide layer. You want some to be visible at the edges to help with the transition into the black.



On the wet palette you can see that two other colours have been added. These are Rhinox Hide in the bottom right and Daemonetter mixed 1 to 1 with Rhinox Hide in the bottom left.

These two colours will be used in the shading.



You may have noticed that Daemonette Hide is a big tonal jump lighter than the black primer, so the transition looked very stark. This will now be fixed using the two extra colours added to the wet palette in the previous photograph.

Using the same brush technique as when you applied the highlights, use the 1 to 1 mix of Rhinox Hide and Daemonette Hide and blend into the edges of the original Daemonette Hide highlights that you applied, after that, use pure Rhinox Hide to transition into the darkest areas.

In the photograph above you will notice that some finer details have been painted in using Daemonette Hide, such as the edges of the armour. This will make the painting look much neater and give definition to the piece.





This Photograph shows the leg and the different shapes of the highlights, which depend on the shape of the armour panels. Note in particular the round highlight on the knee which then curves down into shadow following the curve of the leg as the lower curve of the knee faces towards the ground.



This stage is refining the highlights and making everything look neater.

Take the highlights a stage higher by adding more white to the Daemonette Hide. When applying these the brush marks should be smaller and more controlled. You can add stippling to the brush marks to have a more controlled result. You can also use this highlight stage to pick out some of the upwards facing edges with a lighter highlight to show the light coming down from above.

You may also turn some of those dark marks/patches into dents in the armour. Just take the highlight colour of and pick out the lower section of the dent, this will give it a 3D look.



Here you can see more of the leg armour panels. Note how the highlights match the shape of the armour and how the ridge on the knee catches more light as it faces directly upwards.

You can also see on the chest how many of the dark marks have been turned into dents.

At this stage you can also add small white highlights, note the helmet highlight and chest.

Most of the highlights should now be complete. The armour will probably look over highlighted and not dark enough.



Now it's time to add a little more colour to the armour and to darken it down using glazing.

Three colours are used for the glazing: Xereus Purple, Rhinox Hide and Corvus Black.

Starting with Xereus purple, mix with water around 6 parts water to 1 part paint. This will thin the paint a lot. Load up the brush and then rub it on a kitchen towel to take off the excess. Glaze the paint onto the model starting from just next to the highest highlights and moving the brush towards the shadows. Do not paint towards the highlights!

Glazing like this will soften all of the textures and help to blend everything together. You will note that as you add more glazes that the model will become more purple. To fix this, use glazes of Rhinox Hide and Corvus Black from the mid-tones into the shadows. The final look is entirely up to you, you may decide not to glaze purple but decide to go purely for Rhinox Hide or Corvus Black. It's important to note that you will be covering all of the black primer, so nothing on the armour will be pure black at this stage.

A final, important note is to not glaze too much! It is possible to glaze so much that the colour becomes opaque, hiding all of the texture and blending work underneath.



You can see here how the glazing has neatened and softned all of the textures. It may be that some of the dents are now too soft, so you can go back over a couple of the lower edges of these dents to make them stand out.



This photograph shows the armour after more glazing. You can see how much the armour now looks much darker. If you also pay attention to the knee you can see how the dents and weathering have been picked out



Here you can see much more of the model has been painted. Future PDFs will cover these sections. You can see how painting the other sections frames the armour.

There have been some subtle additions to the armour with additional highlights. If you look at the right knee you will see that there is a bounce highlight hitting the lower curve. It is very subtle but represents light bouncing from the ground and hitting the model. The colours are and process are the same as the rest of the armour, but they are never highlighted to be as bright as the primary highlights coming from above.



This final photograph shows some advanced reflections added to the armour. These can only be added at the very end when painting the rest of the model. If you note the golden laurel wreath you will see that the colours are reflected in the armour. These reflections are applied using stippling and then being glazed over using Corvus Black to keep them dull. They should not be as bright as the item being reflected. The actual colours are dependent on the item being reflected.

One other reflection added to the armour is on the forehead. You will see that there is a dark patch, this is applied using Abaddon Black, watered down 2 parts water to 1 part paint and then stippled on. This will give the armour more depth and make it seem shiny. Add these dark patches on the armour in the mid to dark sections.



Hopefully this will help you in painting your own Black Templars! Don't feel constrained by the colours used in this guide. The techniques can be applied using other colours for a wide variety of effects.