The Horus Heresy
Model Masterclass
Volume One



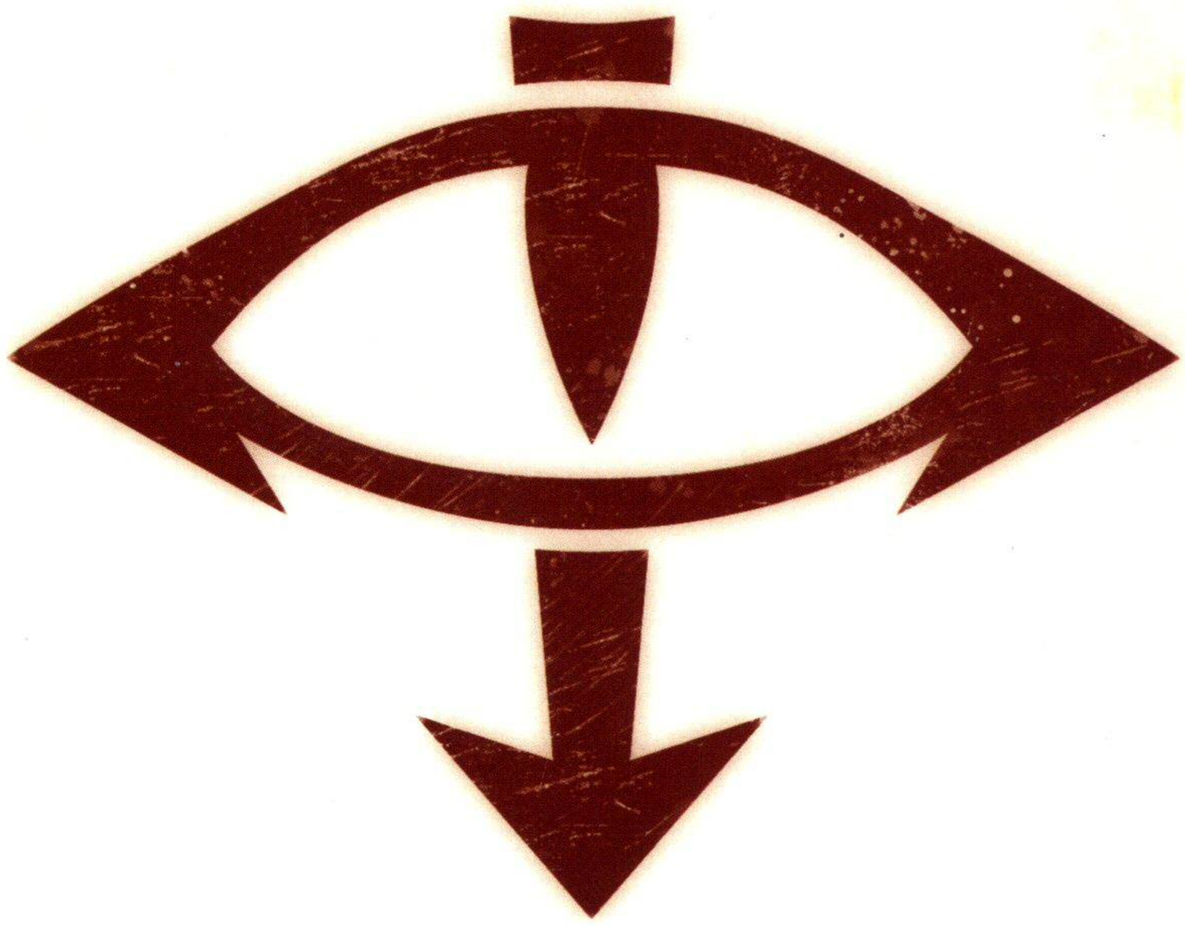


Warhammer 40,000

Modelling Guide

Forge World

THE HORUS HERESY®



MODEL MASTERCLASS

VOLUME ONE

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Produced by the Forge World Studio

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Introduction

Welcome to *The Horus Heresy Model Masterclass Volume One*, a Forge World book dedicated to helping you build and paint great looking Horus Heresy models, armies and battlefield scenery.

The articles in this book are intended to provide you with inspiration so that you get the best out of your collection, whether that's how to achieve impressive looking armour on a Knight using Forge World's range of airbrush paints or applying weathering powders to your vehicles to give them a battle-worn appearance. Whether you're painting a Primarch from our Horus Heresy Character Series or recreating one of the countless bloody battlefields that Mankind's galaxy-spanning civil war was fought over, you should find something within these pages.

As its name suggests, this book does not cover the basics but demonstrates 'advanced' techniques that will require some degree of skill and experience to get the best results. You will find a wide variety of modelling and painting techniques covered in extensive detail in Forge World's *Imperial Armour Model Masterclass Volume One* and *Imperial Armour Model Masterclass Volume Two*, the Citadel modelling and painting books and downloadable guides, and within *White Dwarf* magazine.

Alongside the Citadel paint range, this book also shows in detail how Forge World's airbrush paints, weathering powders and transfer sheets can take your Horus Heresy army to the next level. So, whether you just want a great looking army to deploy on the battlefields of the 31st Millennium or have a Golden Demon or Forge World Best in Show trophy in your sights, there should be something to inspire and inform you.

Forge World

Questoris Knight
STYRIX

The Styrix mark Knight armour is the equal of the Magaera in technological sophistication, but has been meticulously designed to facilitate the efficient eradication of infantry formations and supporting vehicles. Blasts from the Styrix's integral graviton gun pin hapless targets in place while scything volkite beams and flesh-boiling rad-cleanser discharges reap a heavy toll in lives. The anima of these armours, steeped in slaughter and death in its most visceral sense, often develop distinctly malevolent machine spirits, and have garnered something of a dark reputation in many of the more conservative Households, who view the wanton slaughter of impotent infantry as beneath a true Knight.

Among Mechanicum-oathed Households, the Styrix is held in higher esteem, especially among those scions who have undergone extensive augmentation in honour of their enigmatic patrons and who share their antipathy for the weakness of flesh. The pitiless thrall-Knights of House Col'Khak are renowned for fielding entire formations of these machines in support of the Legio Atarus, sweeping clear enemy infantry from a Titan's feet in a furious blast of energy beams and cleansing radiation.





BASE COATING

After priming the model with Chaos Black spray, it was airbrushed with a base layer of Iron Hands Steel.

It is often easier to paint the armour plates separately from the main model, either by attaching them to individual corks as shown in the photo below or by temporarily fixing them to a card strip for ease of handling.

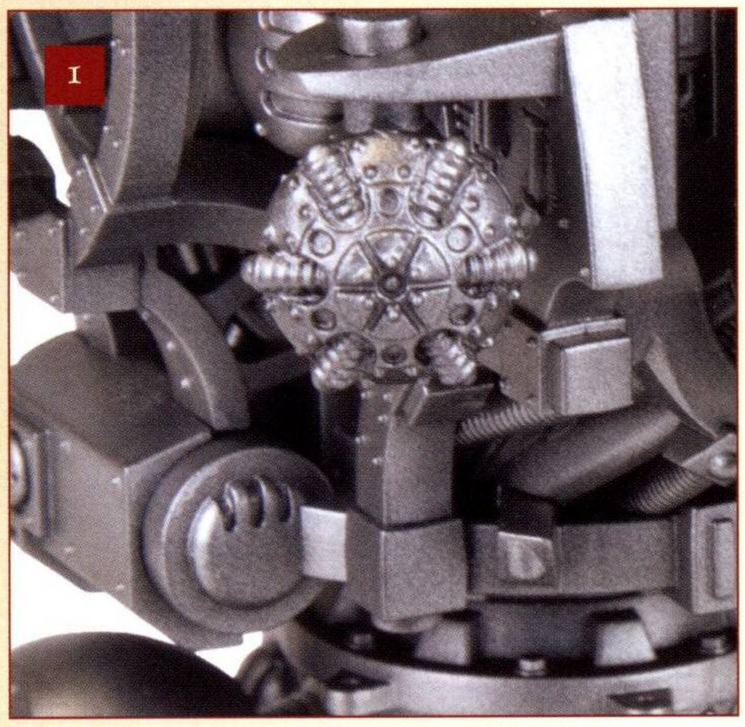
In order to achieve the vibrant metallic glossy red that will be the finished colour of the armour plates, they were first airbrushed with a layer of Iron Hands Steel. This will impart the effect of a metallic sheen under the layers of clear red paint once they have been applied.

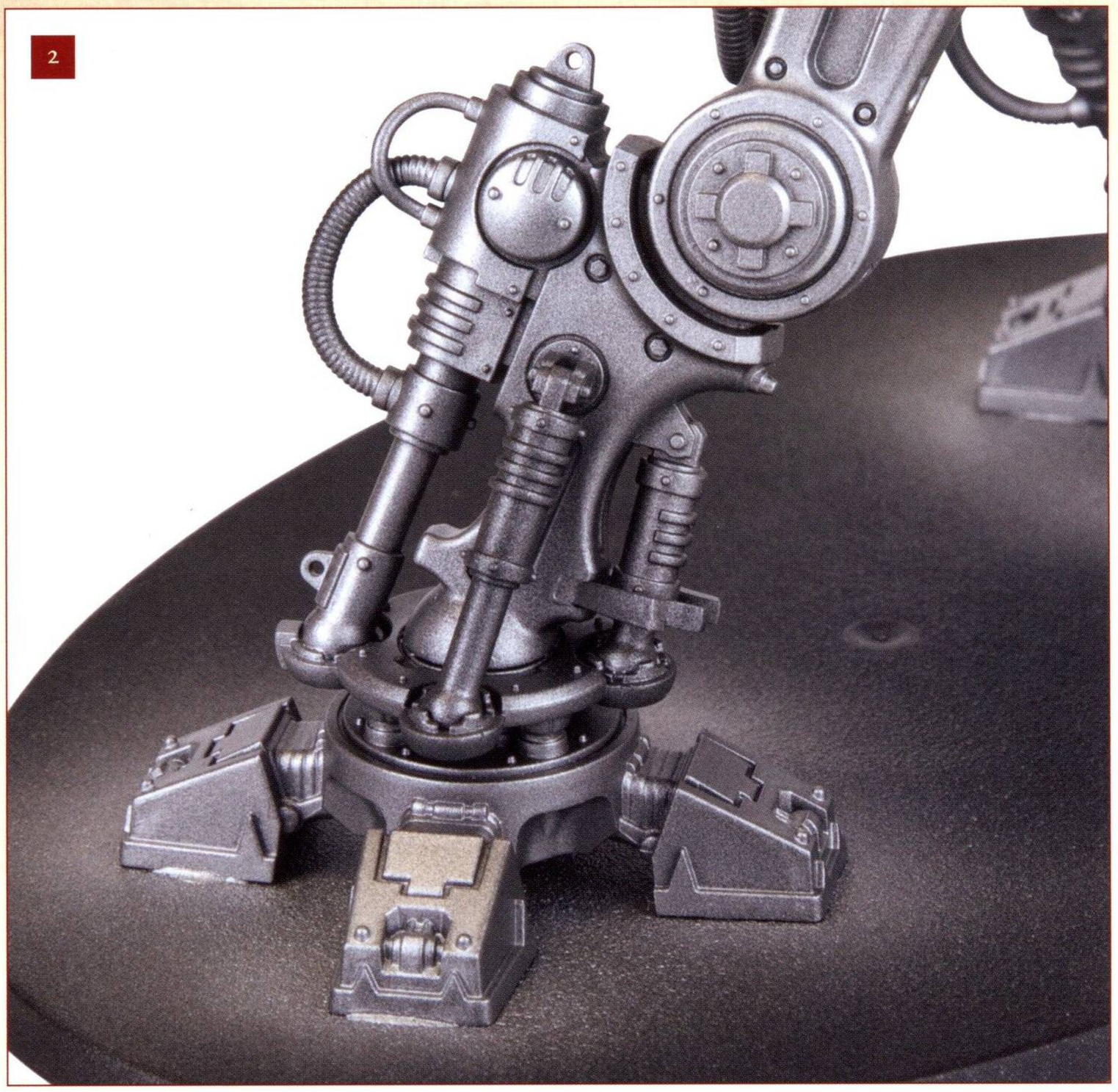


HIGHLIGHTING THE CHASSIS

1 – Mechanicum Alloy was also used to highlight the model. This was applied with an airbrush and sprayed from above so that the paint only settled upon the upper surfaces of the model, leaving the recesses in shadow.

2 – Mechanicum Alloy was also airbrushed onto the Knight's armour plates, focussing the spray in the centre of each and leaving a little Iron Hands Steel visible around the inner edges of the banding.





PRE-SHADING THE ARMOUR PLATES

The Knight's armour plates will eventually be sprayed Angron Red, which is a translucent red paint. To create a sense of depth and shadow under the Angron Red, the armour plates were pre-shaded.

1-3 – Using an airbrush, Calth Blue was carefully sprayed into and across where the edges of the armour plates meet to create tonal shading.







FURTHER SHADING

1-6 – To further pre-shade the armour plates, Mortarion Green was carefully airbrushed over the Calth Blue. The areas sprayed with Mortarion Green will form the darkest shaded areas on the finished armour plates.

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2



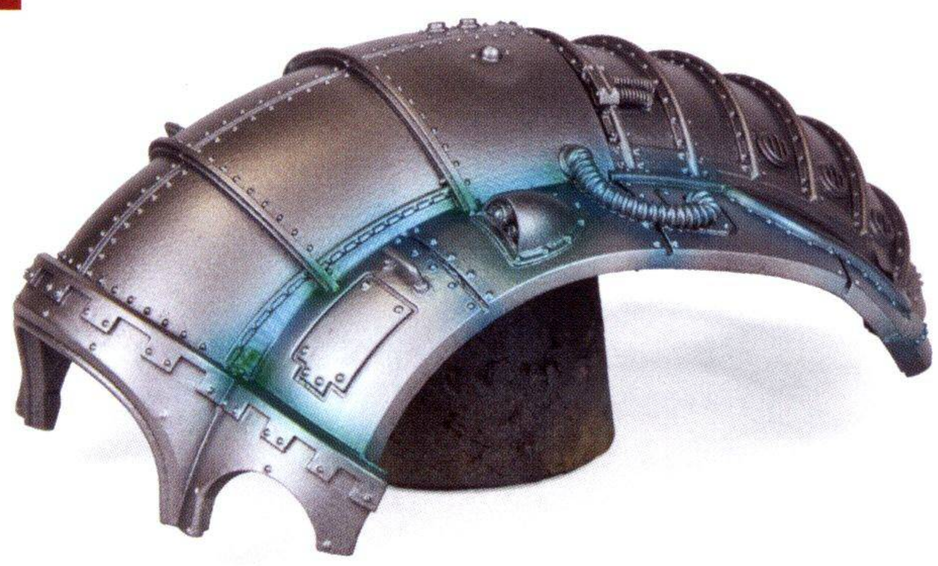
3



4



5



6



BASECOATING THE RED

1-6 – To create the smooth glossy red finish on the Knight's armour, the plates required several thinned coats of Angron Red. This was achieved by adding a little Forge World Clear Medium to the Angron Red and building up the colour in layers, allowing each layer to fully dry before applying the next.

Note: The photographs on this page show how the armour plates looked after the first coat of the thinned Angron Red had been applied.

1



2



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6



RED BASECOAT FINAL STAGE

1-6 – The pre-shaded armour plates were then airbrushed with several more layers of the thinned Angron Red. The photos here illustrate how the blue and green pre-shading has added the effect of depth and shadow below the translucent Angron Red layers – the areas sprayed Mortarion Green looking the darkest.

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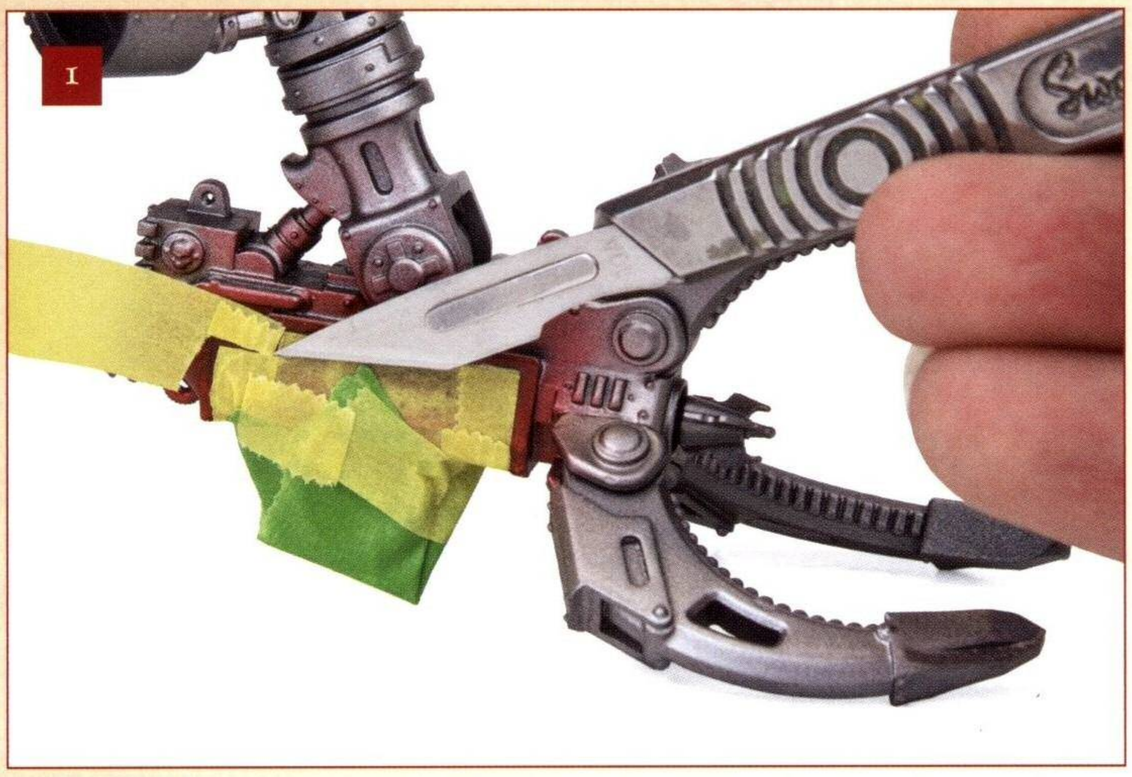


5



6





CORRECTING OVERSPRAY USING MASKING TAPE

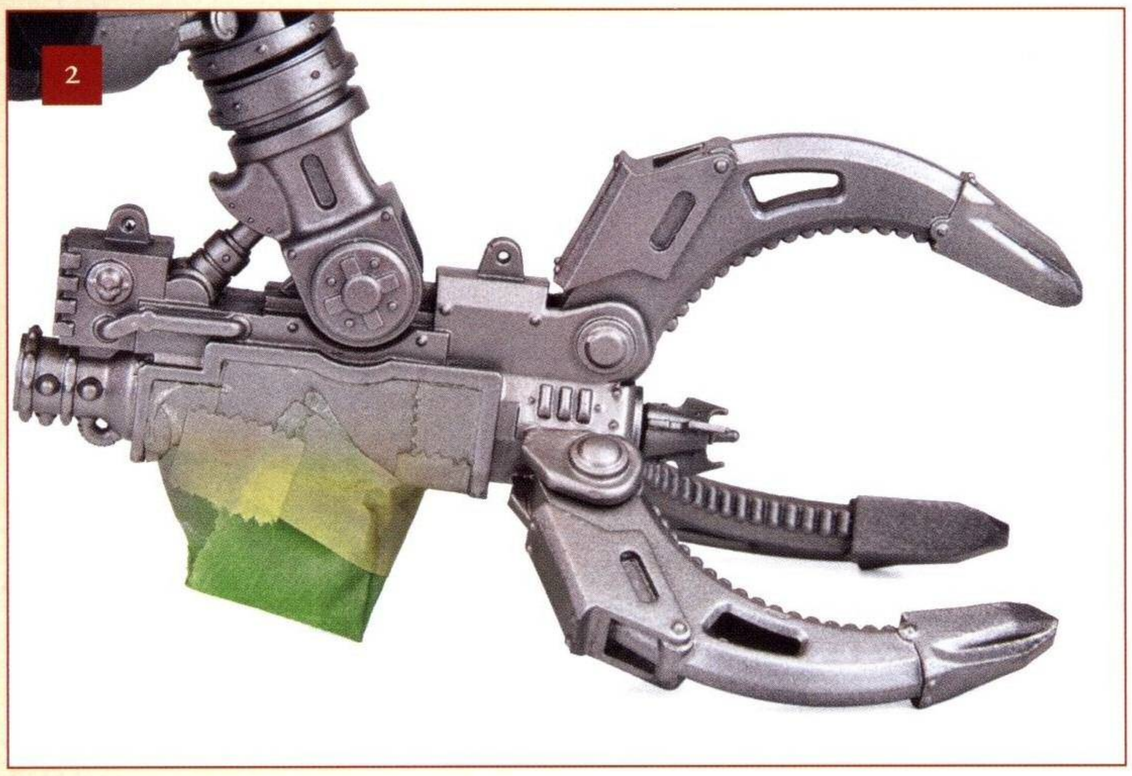
No matter how much care is taken when spraying models, sometimes paint is going to end up where it's not wanted. To correct this, masking tape can be used to block off an area so it can be cleaned up.

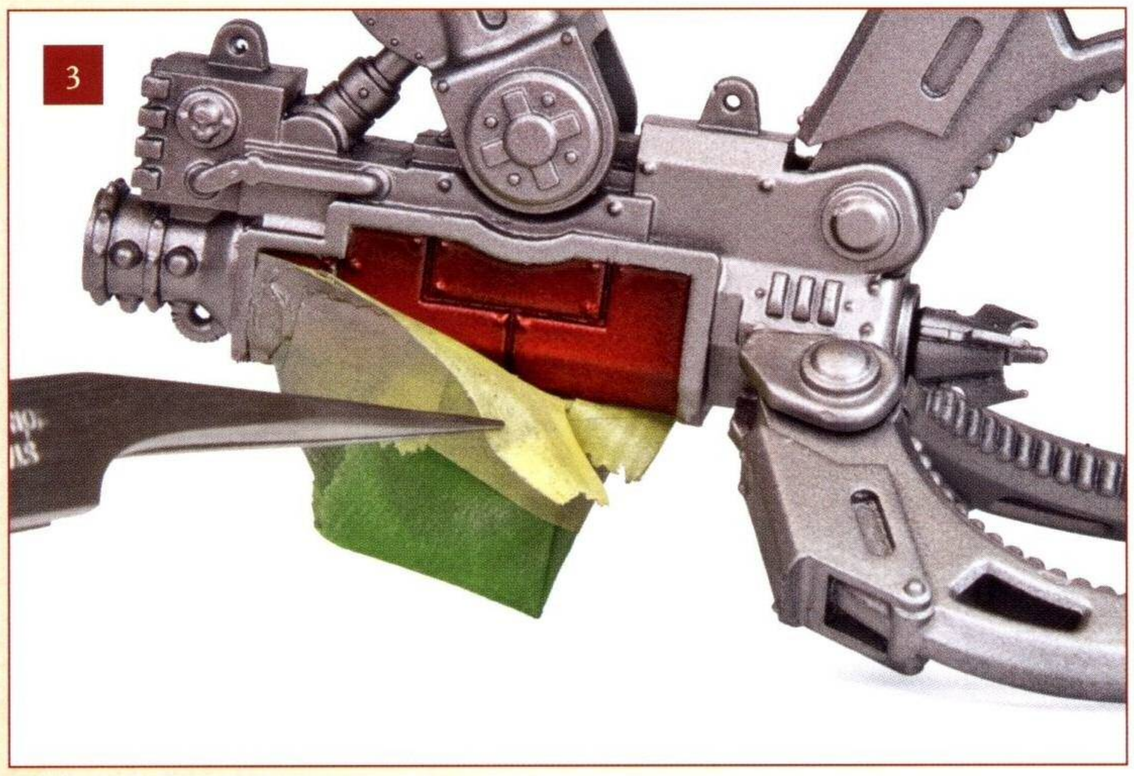
1 – Masking tape was applied to the gloss red plates of the Knight's weapon arms to protect them. A sharp blade was then used to carefully trim, shape and tidy the masking tape, ensuring a perfect fit.

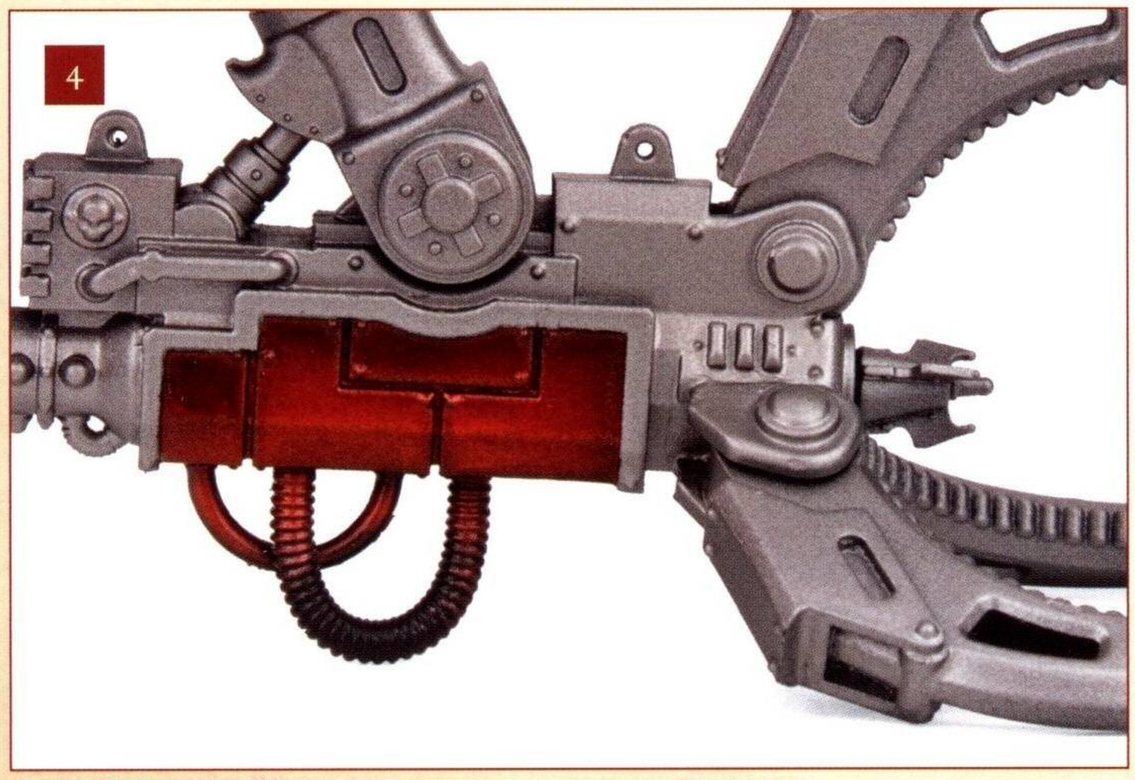
2 – The red overspray was corrected using the metallic colours detailed on pages 5-6.

3 – Once the paint had dried, the masking tape was carefully removed using a pair of fine needle nose tweezers.

4 – The end result is nice neat lines where the gloss red ends and the metallic banding begins.

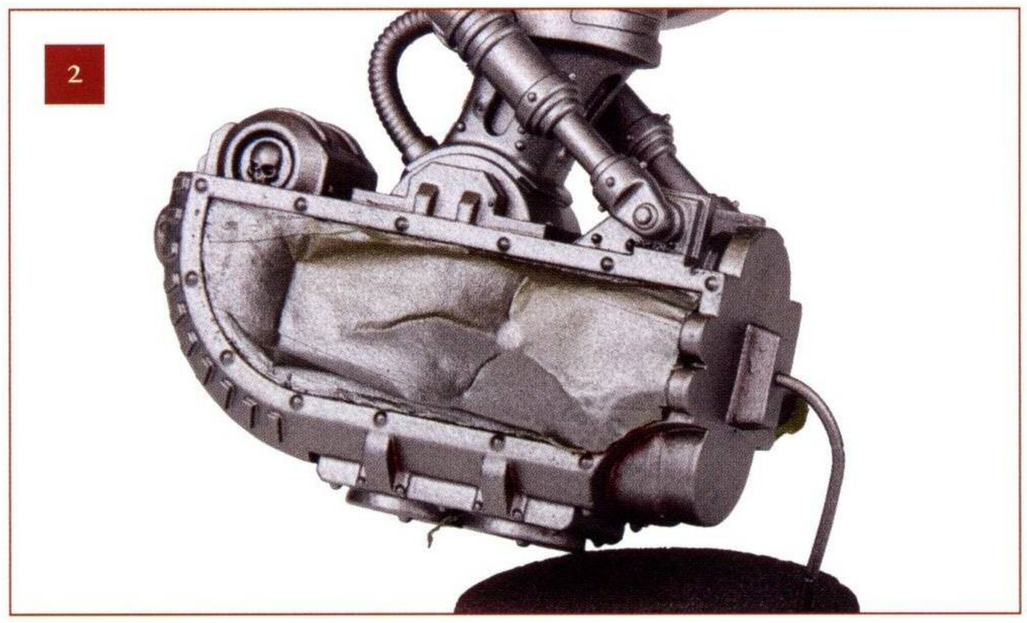






1-3 – The same masking and spraying technique was used to neaten up the finish on the hekaton siege claw's weapon housing. For ease of handling and to prevent fingerprints smudging the paintwork, the Knight's arm was kept affixed to the wine cork up until the time came for it to be glued to the Knight's chassis.







METAL BANDING

1 – The banding was carefully painted with Boltgun Metal.

2-3 – To add some shading to the banding and its rivets, a Nuln Oil wash was applied.



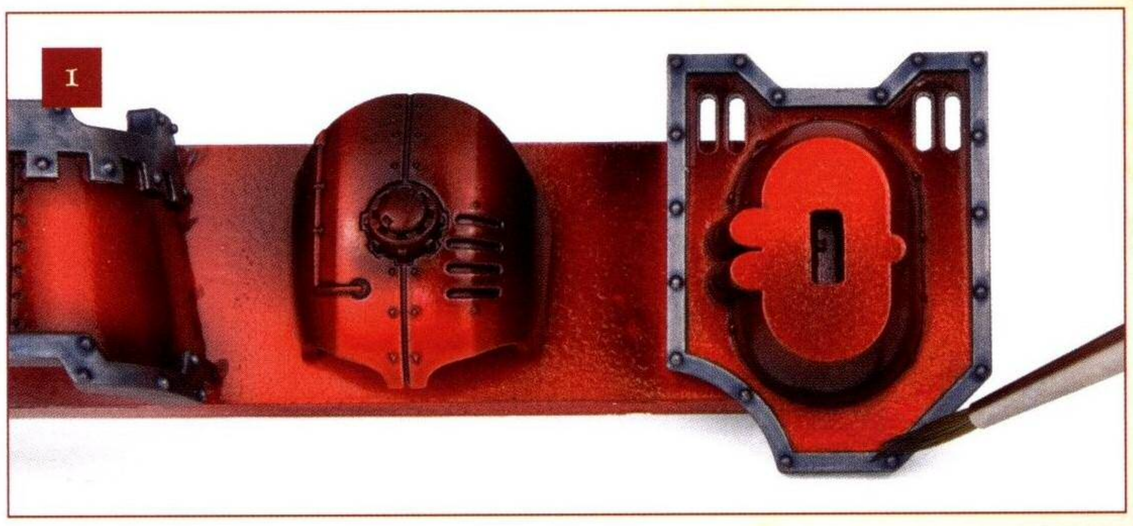




SHADING

1 – The metal banding was painted with a wash of Drakenhof Nightshade. This gave the metal banding a blue tint and helped to create a contrast against the gloss red plating.

2-3 – Drakenhof Nightshade was also used to further shade and detail the gloss red armour, the wash being carefully painted into the panel lines and around rivets.









HIGHLIGHTING

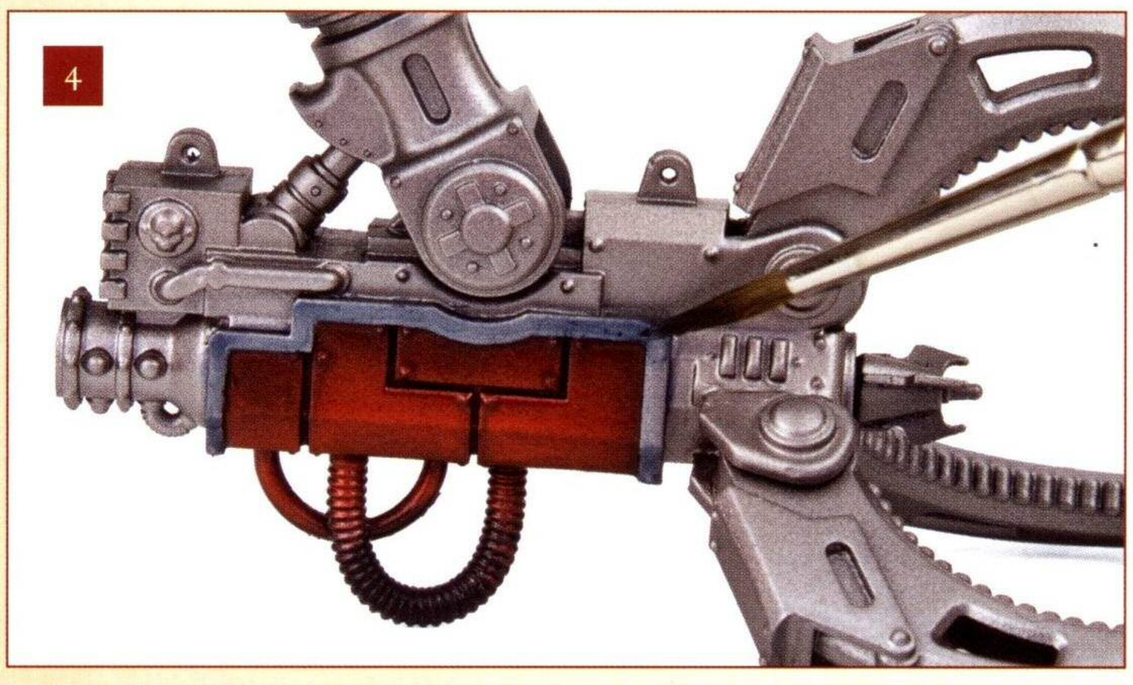
1 – Mithril Silver was chosen as the highlight colour for the banding. This was painted along the centre of the curved shoulder pad where the metal would be brightest. The edges of the banding were also highlighted by carefully running Mithril Silver across them.

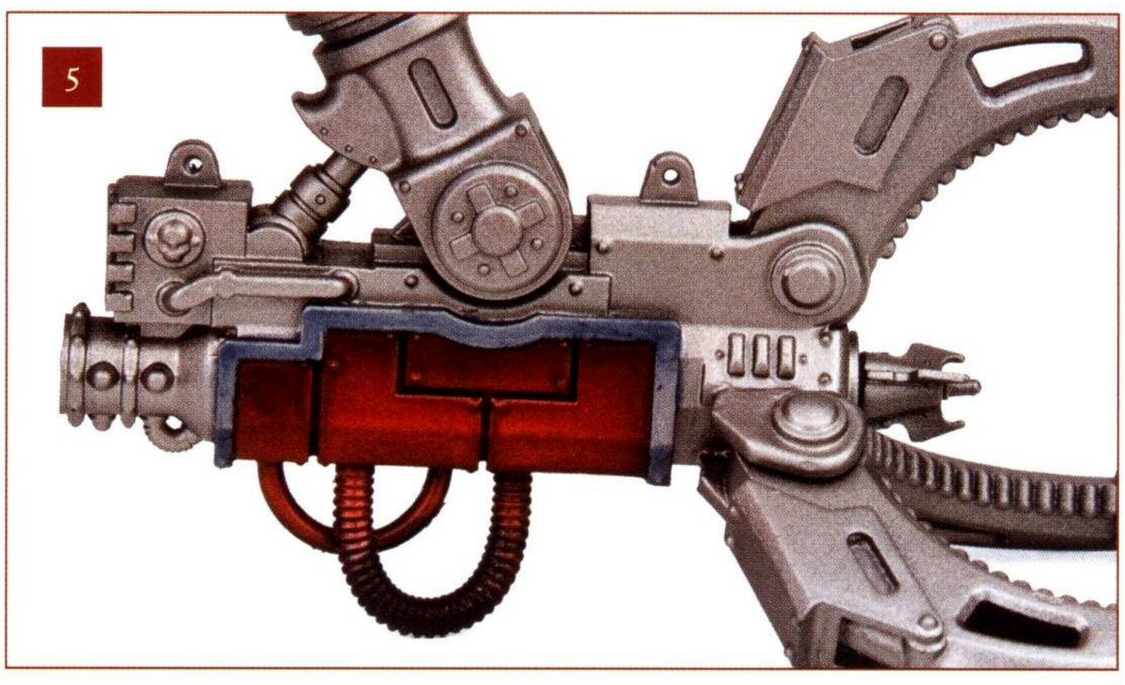
2-3 – The pictures here show the transition between the shaded recesses washed with Drakenhof Nightshade and the Mithril Silver highlight at the top of the curve.

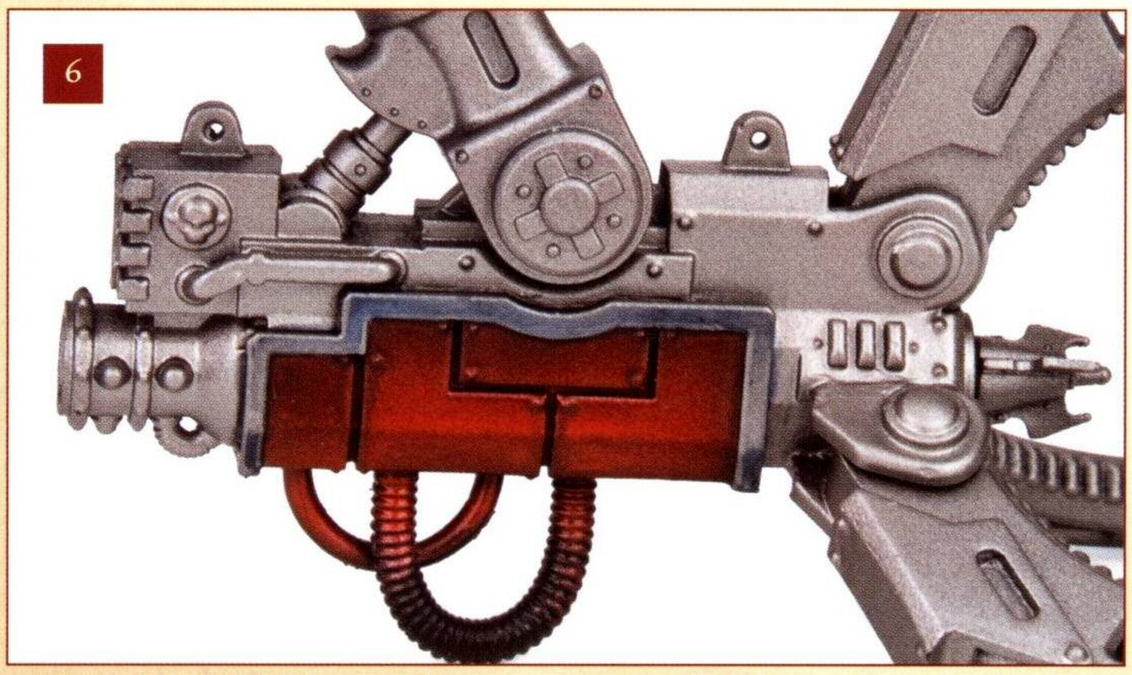
4-7 – The metal banding around the siege claw casing was also shaded and highlighted using the methods detailed above.

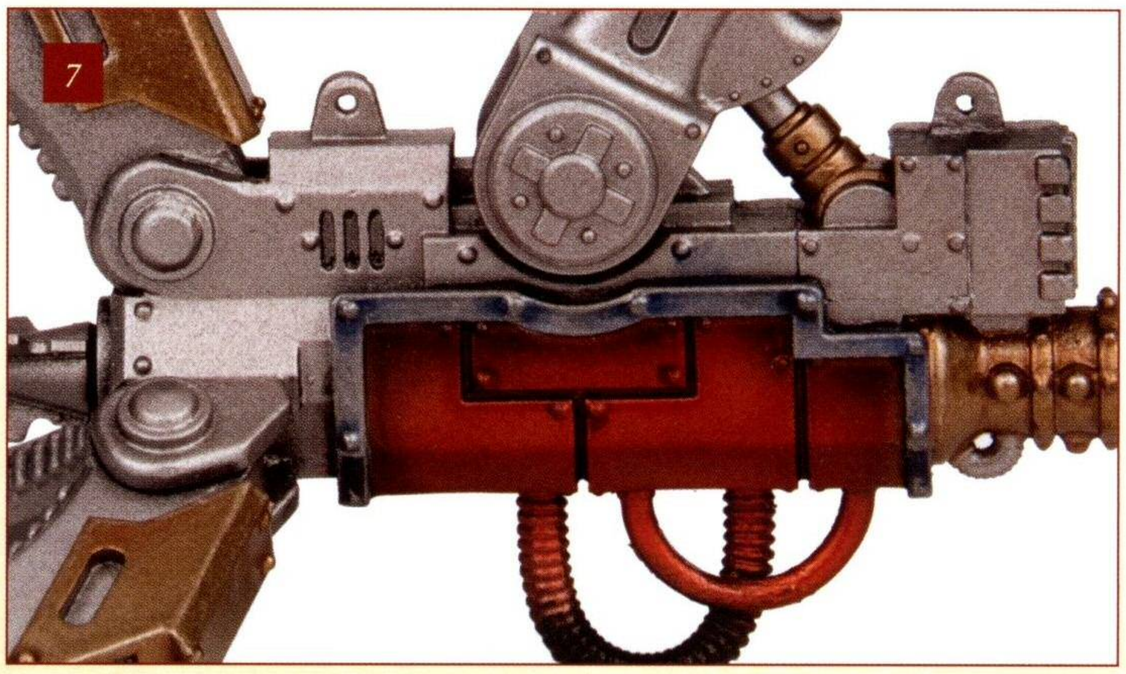


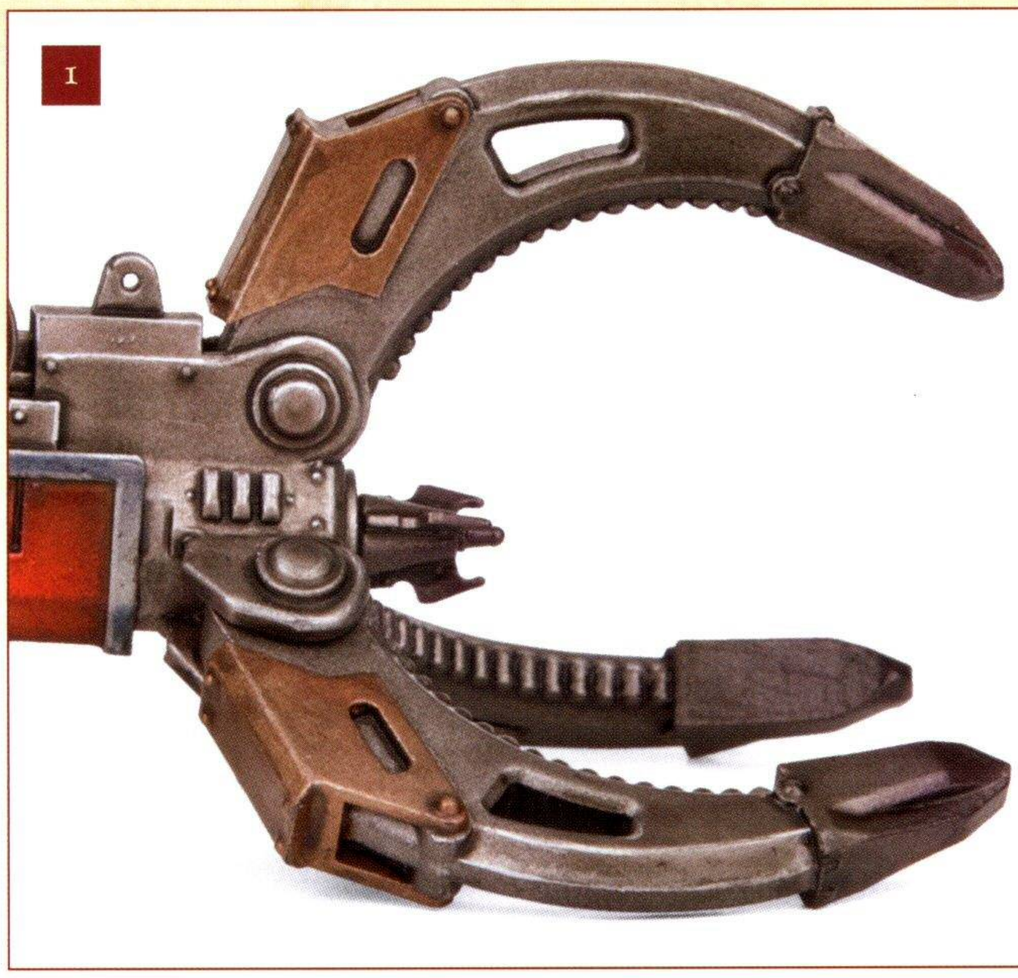




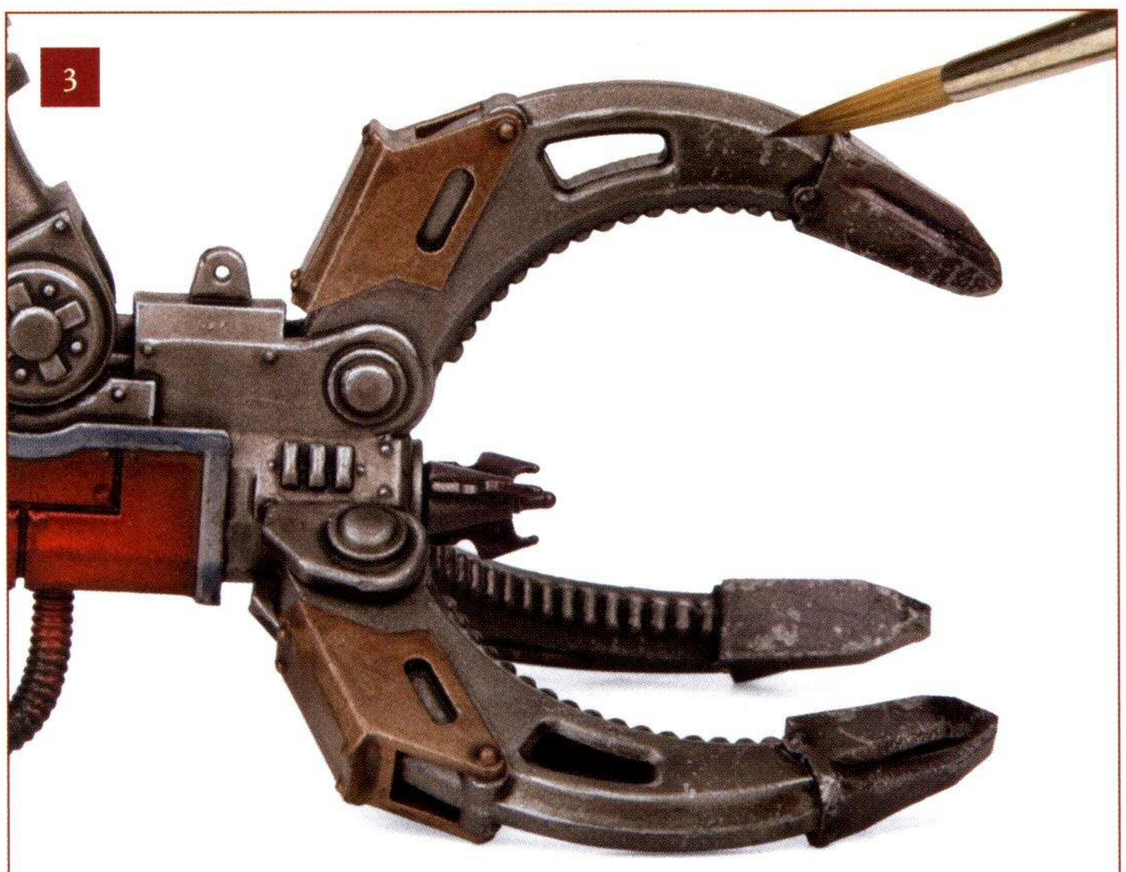


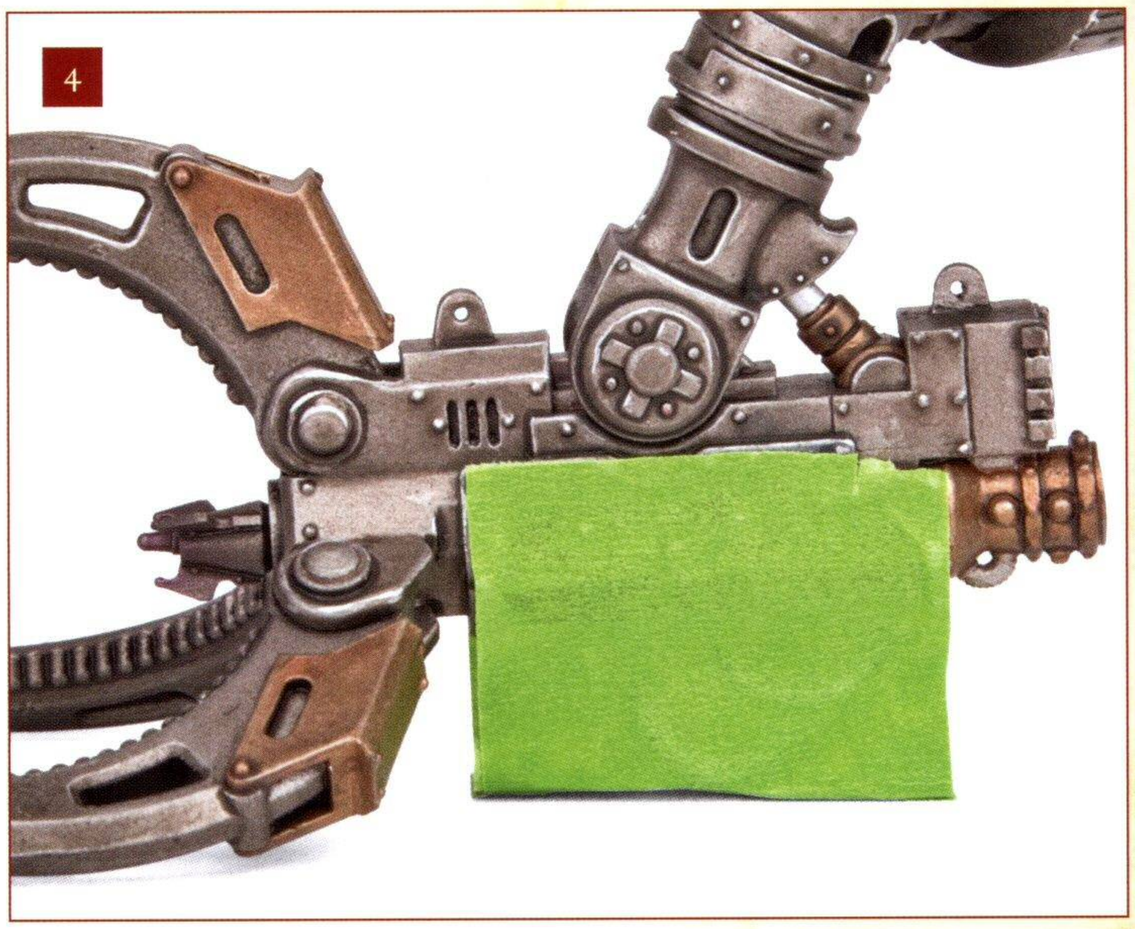












WEATHERING THE SIEGE CLAW

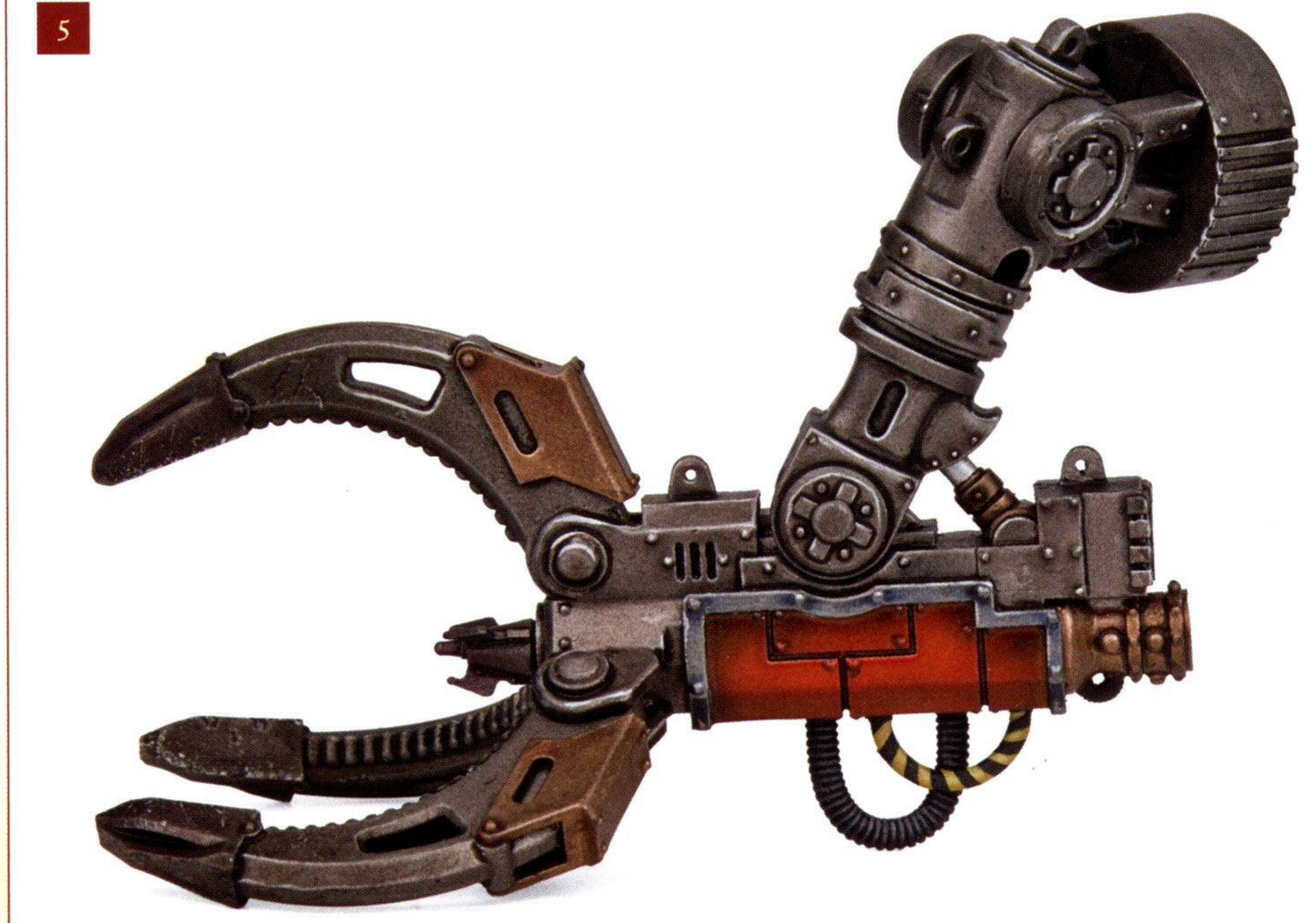
1 – The tips of the hekaton siege claw were airbrushed with Deathshroud to represent how the firing of the rad cleanser might discolour the claw's prongs.

2 – A small piece of sponge held in a pair of tweezers was used to apply chips of Boltgun Metal along the edges of the claw.

3 – A fine brush was used to paint larger chips and scratches.

4 – The gloss red panel was then masked off before the arm was sprayed with several light coats of Citadel Purity Seal. The application of the Purity Seal helps 'unify' together the various gloss and matt surface finishes created by the different washes.

5 – After careful removal of the masking tape, the cables were painted with yellow and black 'industrial' style banding, completing the arm.



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PAINTING THE CARAPACE

1 – The centre panels of the carapace were painted with a base coat of Hashut Copper, after which the gloss red panels were then masked.

2 – A highlight colour was created using three parts Castellax Bronze mixed with two parts Valdor Gold. An airbrush was used to spray this predominately down the centre of the panels. A second highlight colour was then created, this time combining three parts Castellax Bronze, two parts Valdor Gold and two parts Thallax Gold. The second highlight colour mix was sprayed onto the panels, concentrating on the areas on either side of the central row of rivets.

3 – The masking was removed and the various strips of banding were carefully painted with Boltgun Metal.

4 – All of the metallic areas were then painted with an oily wash created by mixing four parts Nuln Oil and six parts Agrax Earthshade.

5 – The second highlight colour was again used, this time to tidy up and create the mottled staining effect on the main panels with some careful painting and some very precise airbrushing.

SHADING AND WEATHERING THE LEGS

1 – The gloss red sections on the Knight's feet were painted using the same methods as those shown earlier.

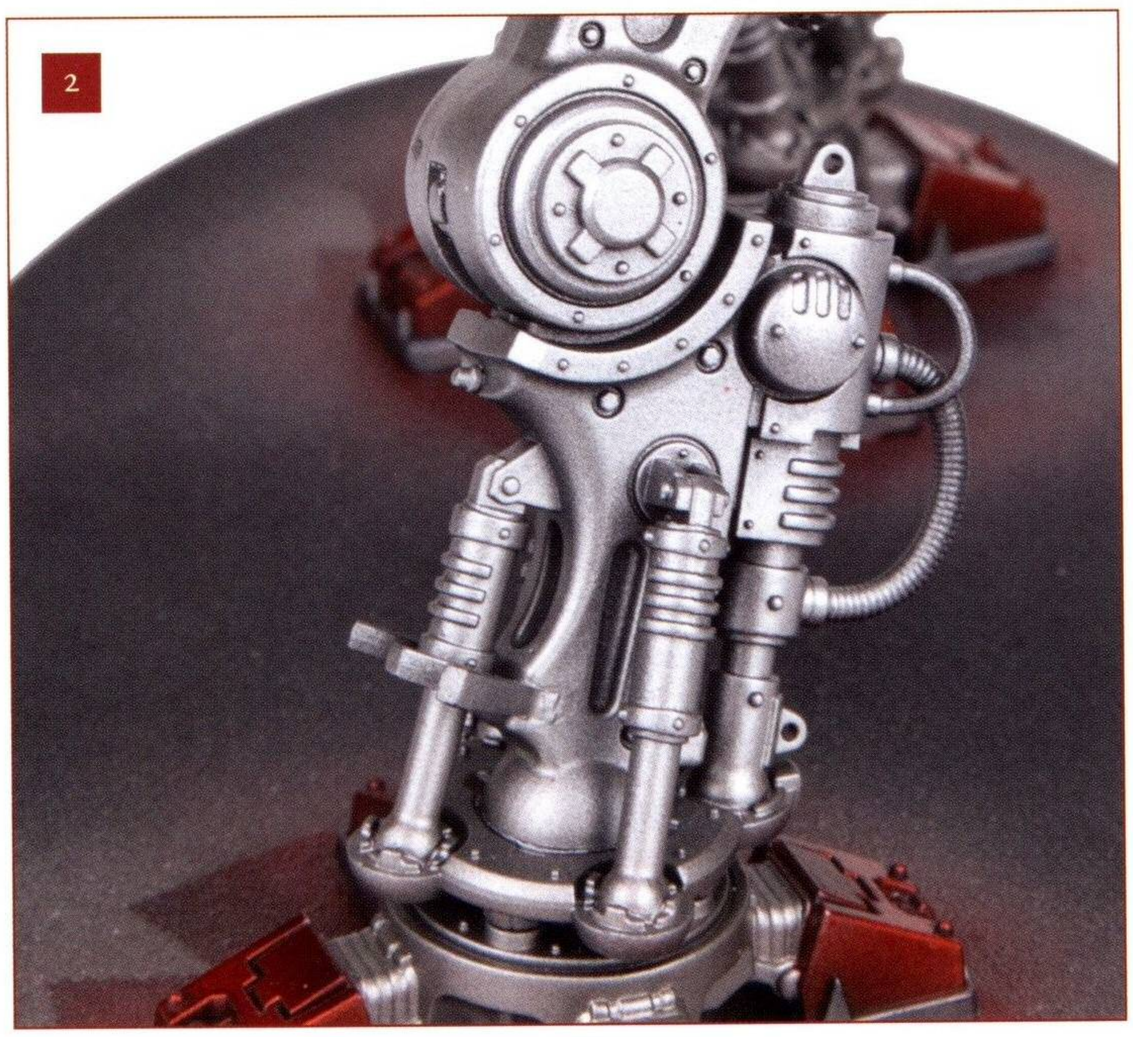
2 – The legs were airbrushed with a base layer of Iron Hands Steel and then highlighted using Mechanicum Alloy, as detailed on pages 5-6.

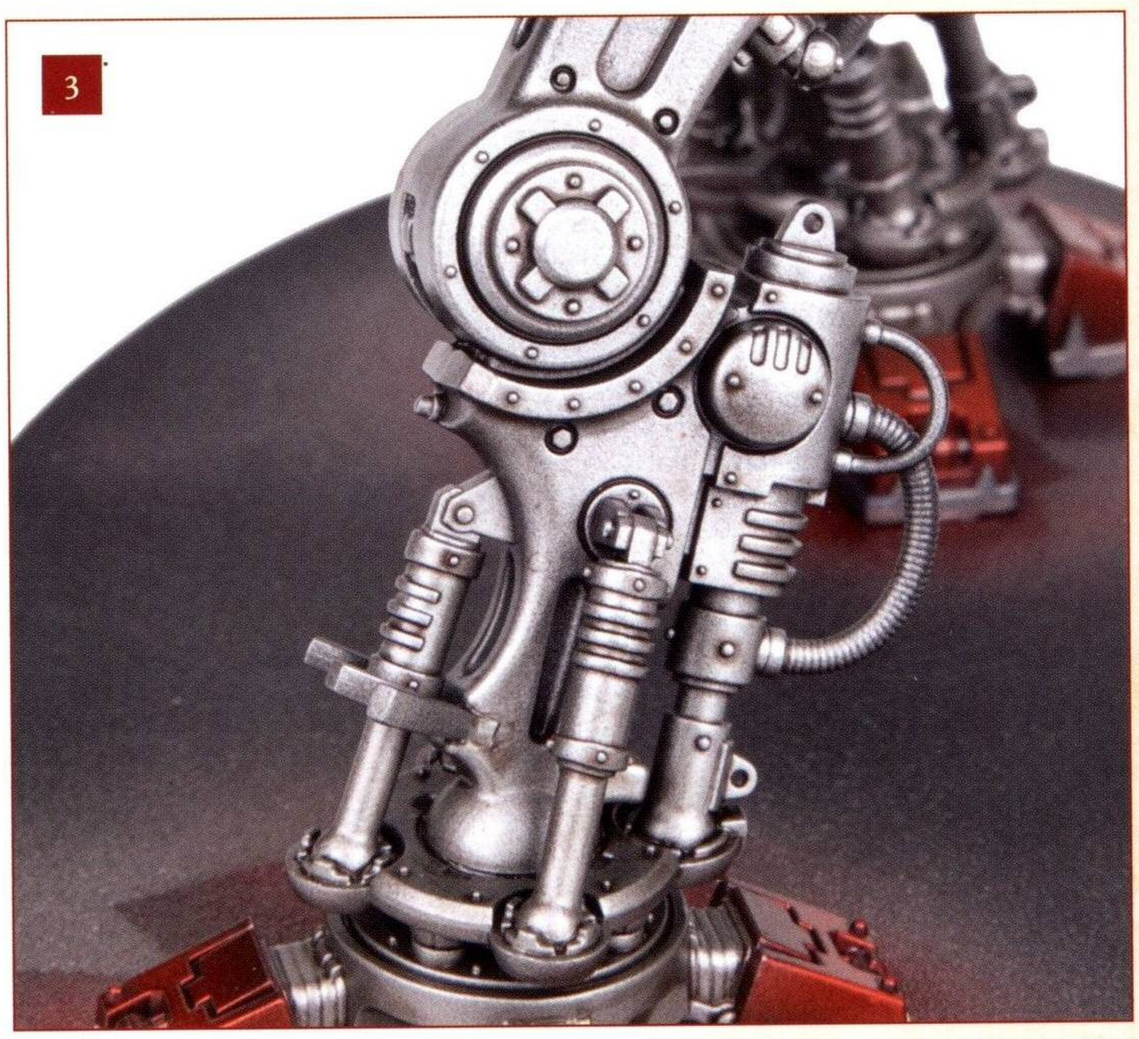
3 – The metallic areas were painted with a wash of Nuln Oil, working in stages to ensure that it didn't pool in areas where it should not have. The legs were painted one at a time, allowing the wash to dry before moving on to the next leg so that the model could be handled easier.

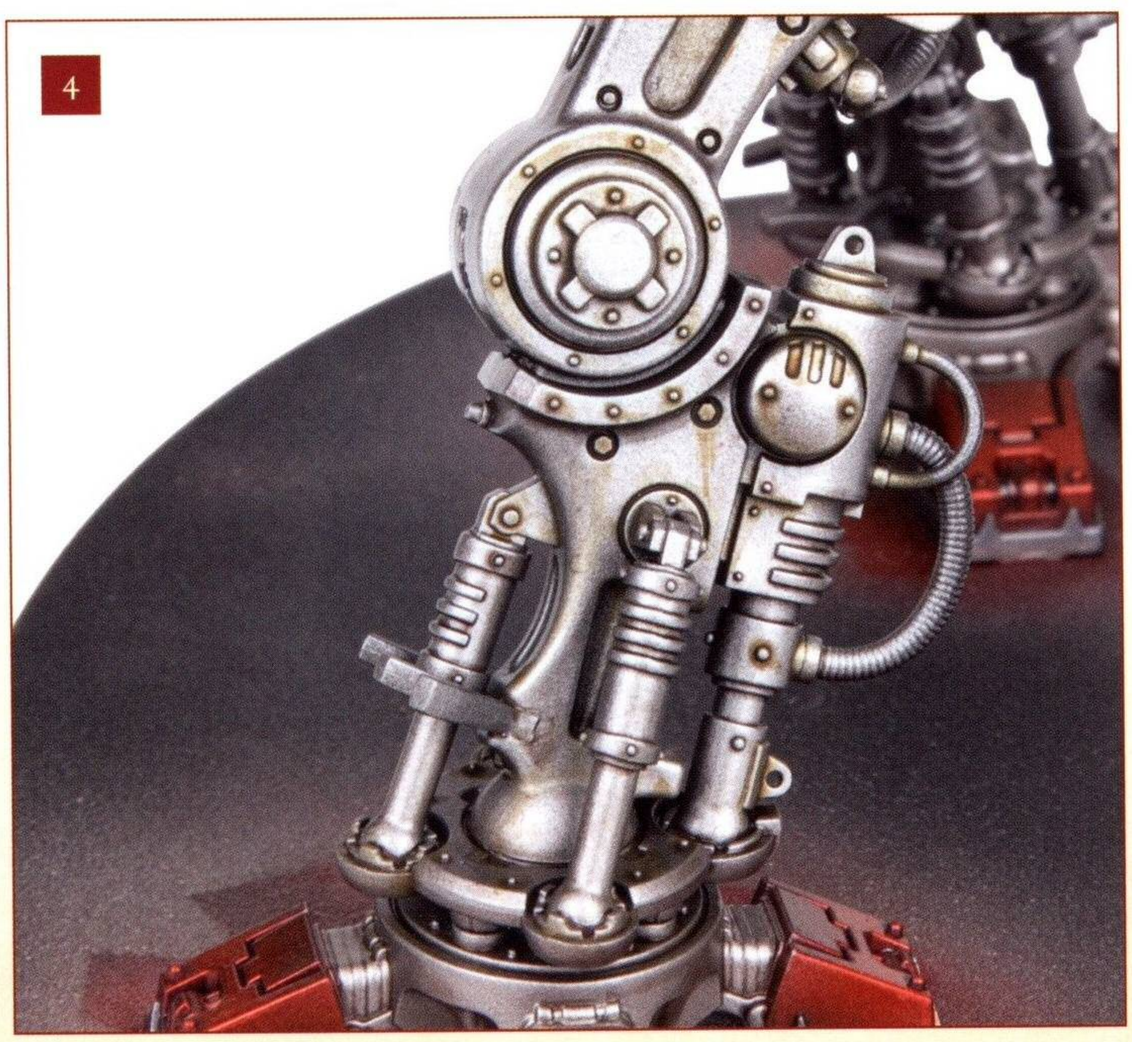
4 – To represent oil stains, a wash of Seraphim Sepia was painted around the rivets and into recesses. The occasional oily streak from a leaking joint was also painted down the leg to complement this effect.

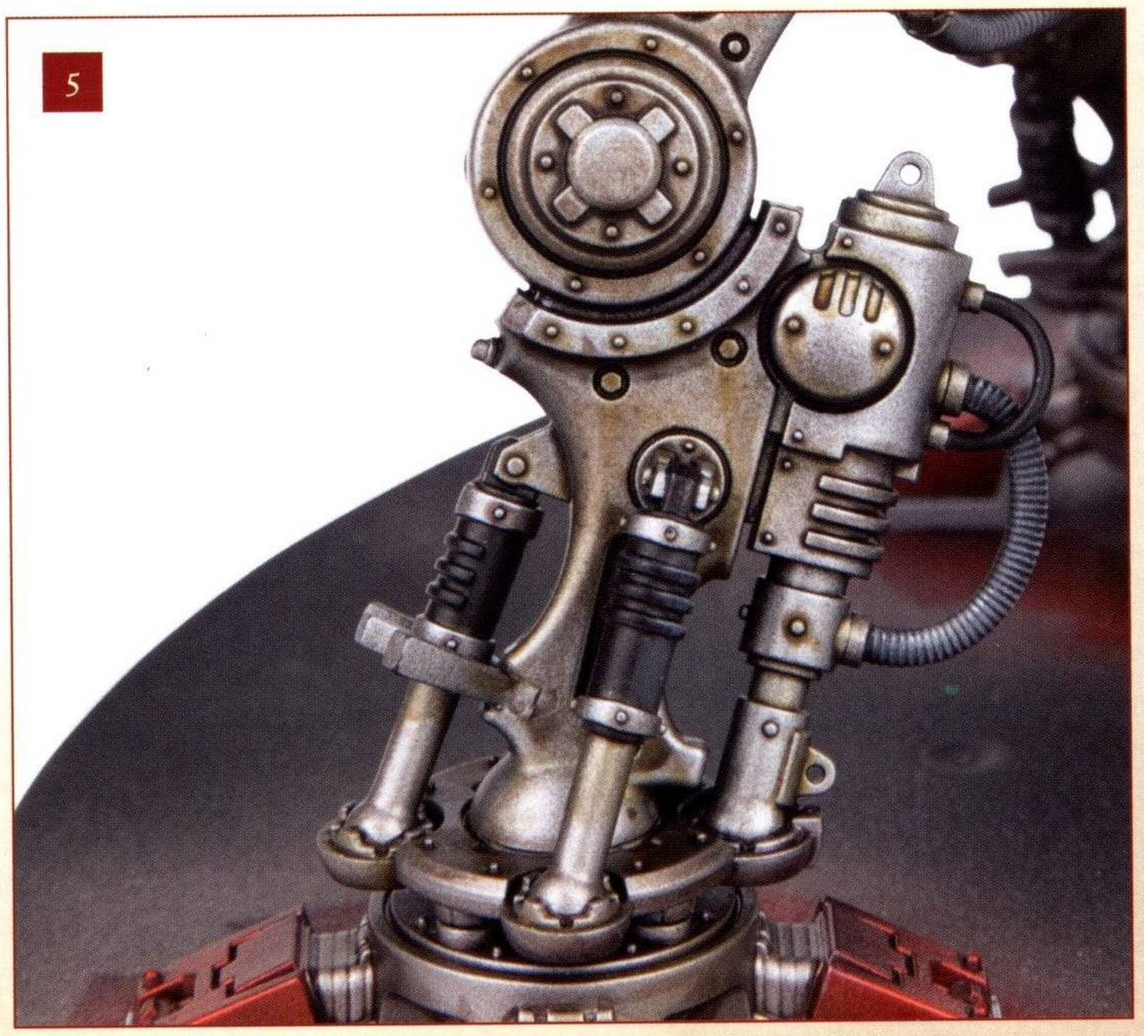
5 – The legs were then painted with several thin oily washes created by mixing Nuln Oil with Seraphim Sepia. Multiple thin washes work better than one thick wash as they allow for greater control of the application of the wash. Also, by adding the Seraphim Sepia into the Nuln Oil, when the armour plates were attached to the Knight's chassis, the blue tint on the banding would help the armour plates 'stand proud' against the oily grime of the body.





























PAINTING THE SCROLLWORK

1 – The scroll detail was first painted with a base coat of Abaddon Black.

2 – It was then painted with Rakarth Flesh, this first being thinned with a little Forge World Clear Medium. The addition of this helped the paint flow more evenly, creating a smooth surface finish.

3 – A little Pallid Wych Flesh was mixed into the Rakarth Flesh, creating the first highlight colour. This colour mix was then painted on, carefully leaving a little Rakarth Flesh showing in the recesses.

4 – More Pallid Wych Flesh was added to the highlight colour and the above process repeated.

5 – Again, more Pallid Wych Flesh was added to the mix, this was then painted around the inner edges of the scrollwork.

6 – A final highlight of Pallid Wych Flesh was carefully applied onto the extreme edge of the scrollwork.

7 – A computer was used to create and print a perfectly sized reference image of the text that would be applied to the scroll. Starting from the middle and working outwards, the letters were copied onto the scroll. Using Abaddon Black thinned with Forge World Clear Medium and a very fine brush, the text was mapped out. The thinned paint being almost transparent also allowed for easier corrections of any mistakes.

8 – Further layers of Abaddon Black were carefully applied to the letters.

9 – The final stage involved painting several thinned washes of Drakenhof Nightshade over the scroll. These washes helped tie all the colours together and created a cool shadow to contrast against the warmness of the red-coloured armour.

PAINTING THE HEAD

1 – The head was painted with a base coat of Hashut Copper.

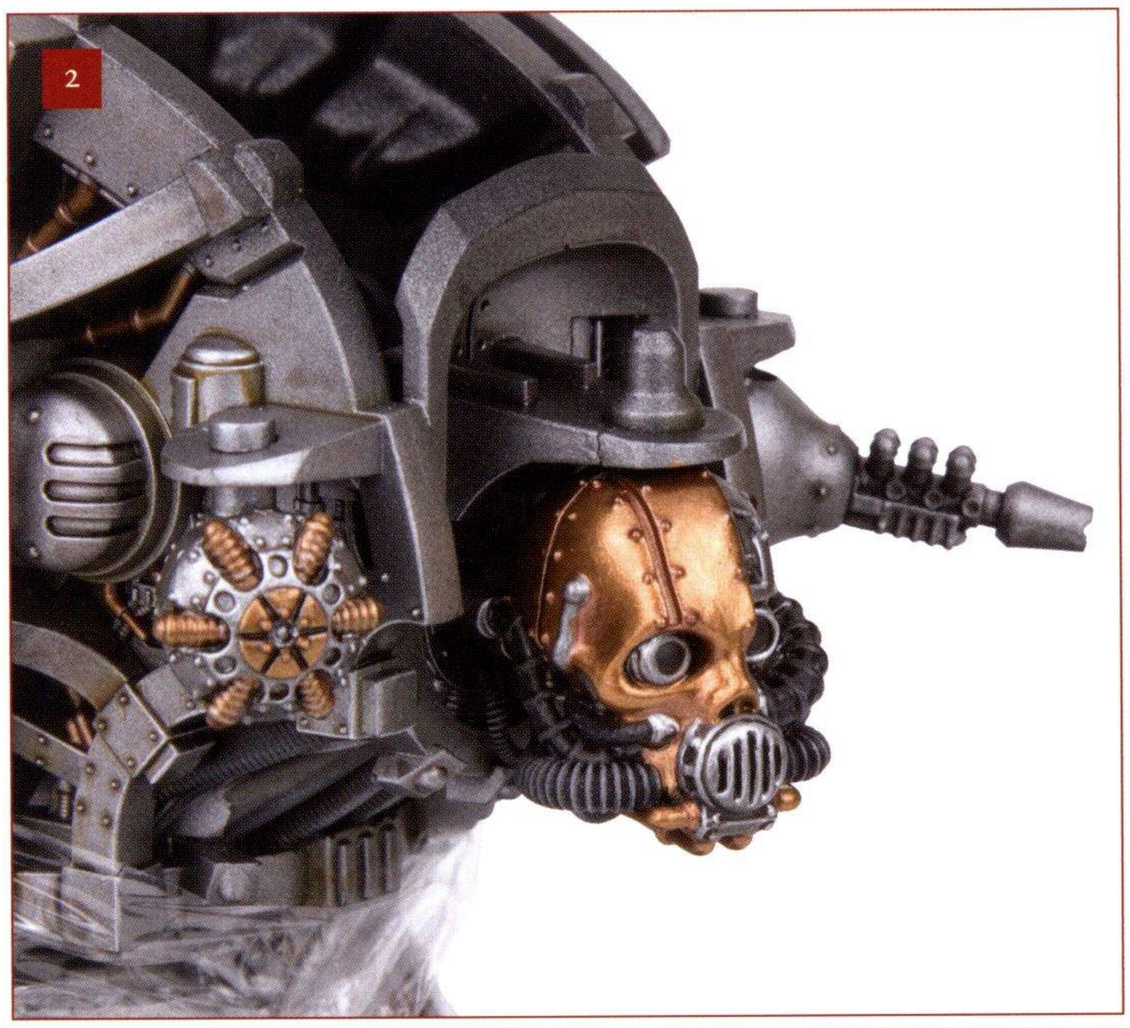
2 – A highlight colour created using three parts Castellax Bronze and two parts Valdor Gold was then painted onto the head, leaving the Hashut Copper visible in the recesses and panel lines.

3 – A second highlight colour mix, this time using three parts Castellax Bronze, two parts Valdor Gold and two parts Thallax Gold was applied, focussing on picking out the rivets and other raised details.

4 – The bronze areas were then painted with a wash of four parts Nuln Oil and six parts Agrax Earthshade.

5 – To replicate a weathered and oxidised surface, such as around the eyes and the Knight's vox hailer, another wash was created by mixing a little Sybarite Green with Nihilakh Oxide. It was carefully painted into the recesses and details of the head. Once the first wash had dried, the effect was strengthened further with subsequent washes of just Nihilakh Oxide. Finally, a little white was added to the Nihilakh Oxide and painted into the deepest recesses. This layering technique gives the appearance of the build-up of corrosion, particularly where it would gather in the recesses of the Knight's armour.

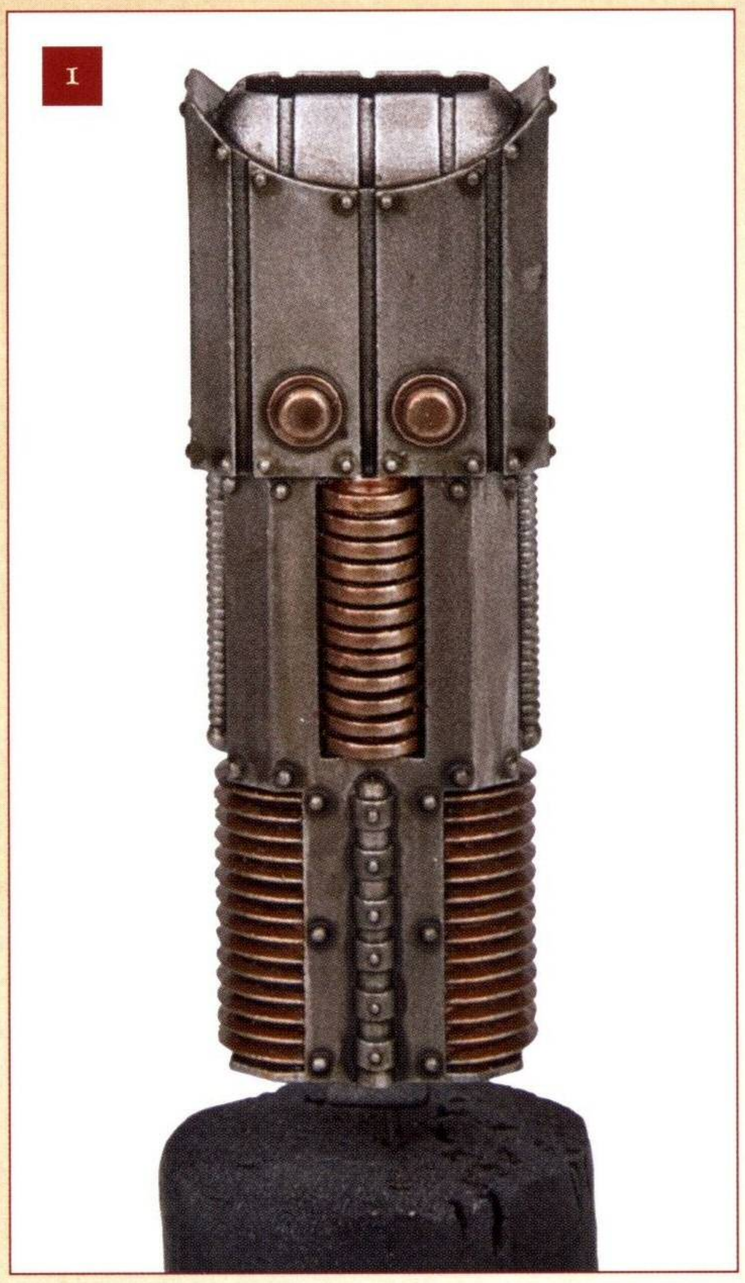


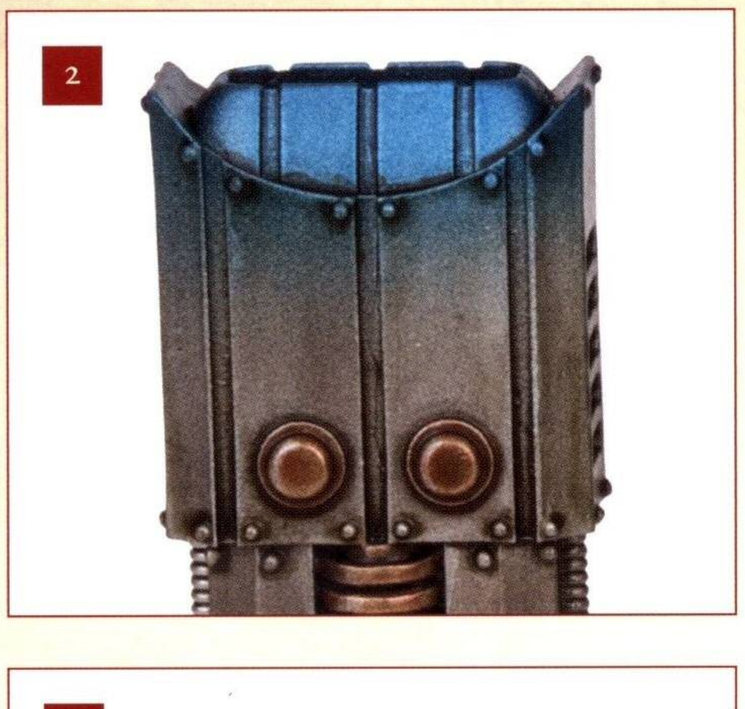


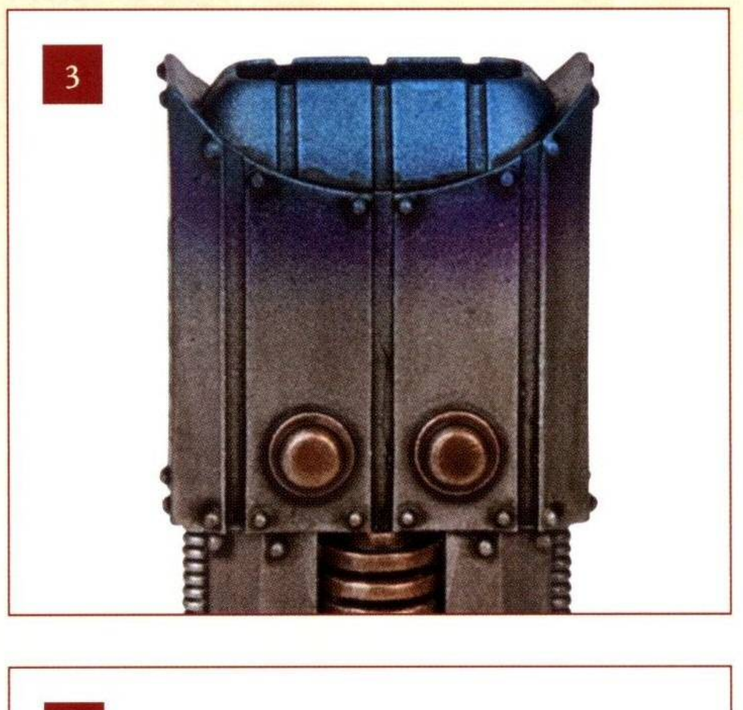








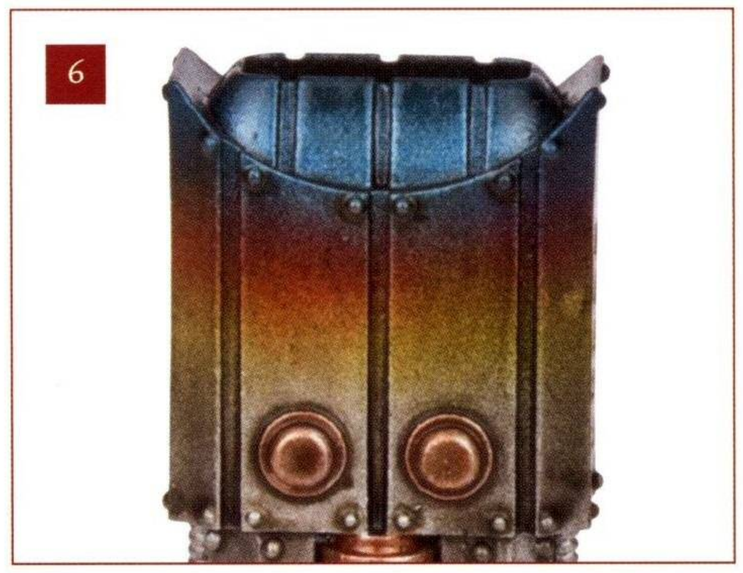












PAINTING HEAT EFFECTS

Adding heat discolouration to the barrel of an energy-based weapon is a great way to add additional detailing to a model.

1 – The volkite cannon was painted using the same methods and techniques as those shown on page 13.

2 – An airbrush was used to spray a band of Calth Blue across the very end of the barrel of the gun.

3 – A band of Eidolon Purple was then sprayed across the barrel, slightly overlapping the blue.

4 – A thin band of Angron Red was next, this time overlapping the purple.

5 – Next, a thin band of Pyroclast Orange – this time overlapping the red.

6 – Finally, a band of Sigismund Yellow was sprayed across the barrel, this time overlapping the orange.

APPLYING TRANSFERS

A selection of iconography and symbols were chosen from Citadel's Mars Skitarii transfer sheet and Forge World's Iron Hands transfer sheet.

1-2 – Cutting one of the Mechanicum cogs in half with a sharp scalpel created a transfer for each leg.

3 – A complete Mechanicum cog was also placed on the back of the right shoulder pad.

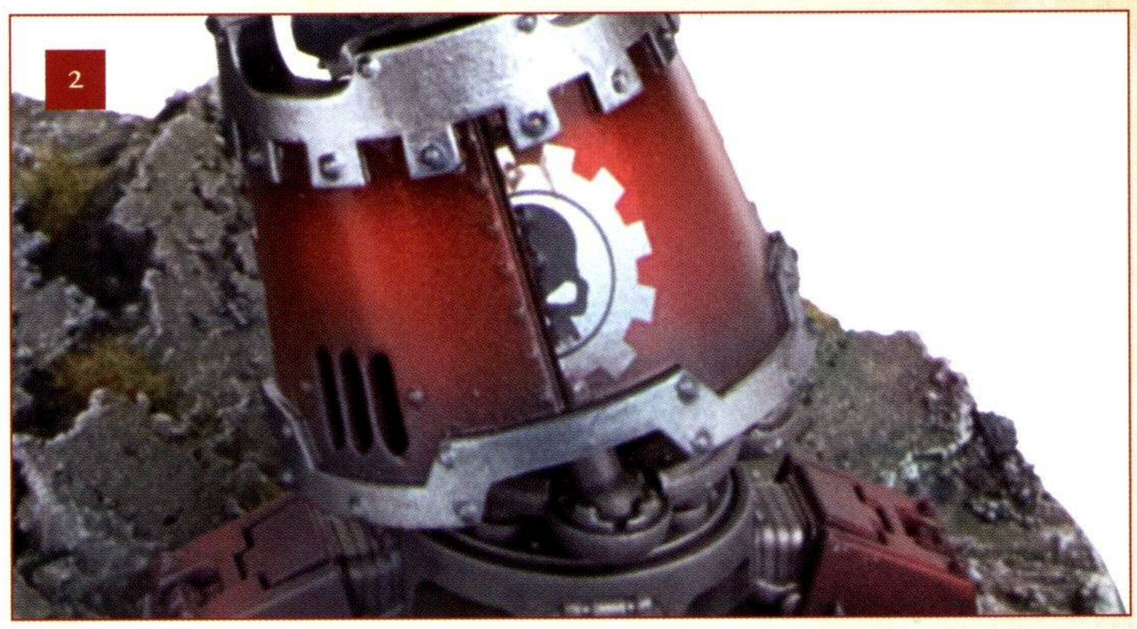
4 – The scion's personal heraldry was added, combining some of the banding transfers from the Adeptus Mechanicus Mars Skitarii transfer sheet. Hazard and port markings were also added, providing extra detailing to the hatches on the carapace.

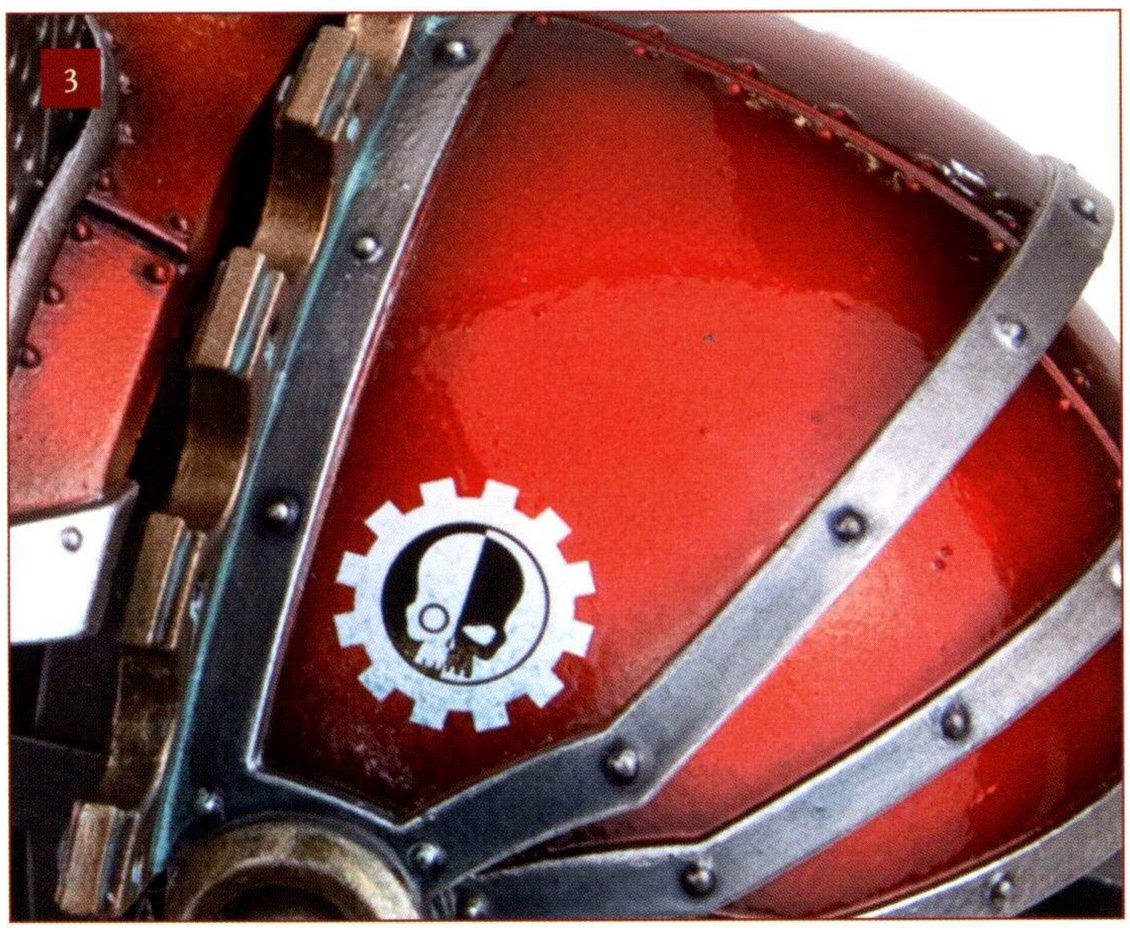
5 – The large cog on the shoulder plate was taken from the Iron Hands transfer sheet.

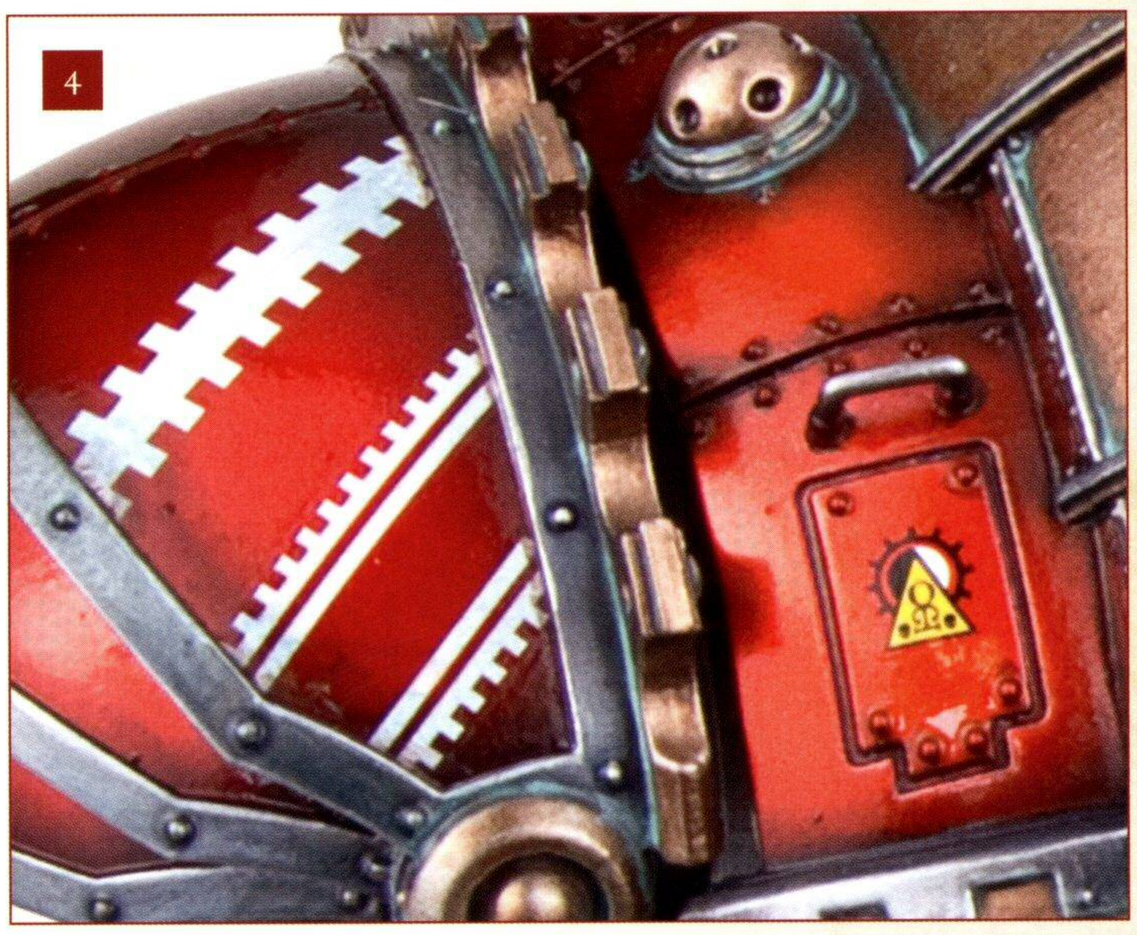
6 – A mix of Calth Blue and Deathshroud was airbrushed around the edges of the transfers closest to the banding, the darker colours shading and blending them into the armour panels.

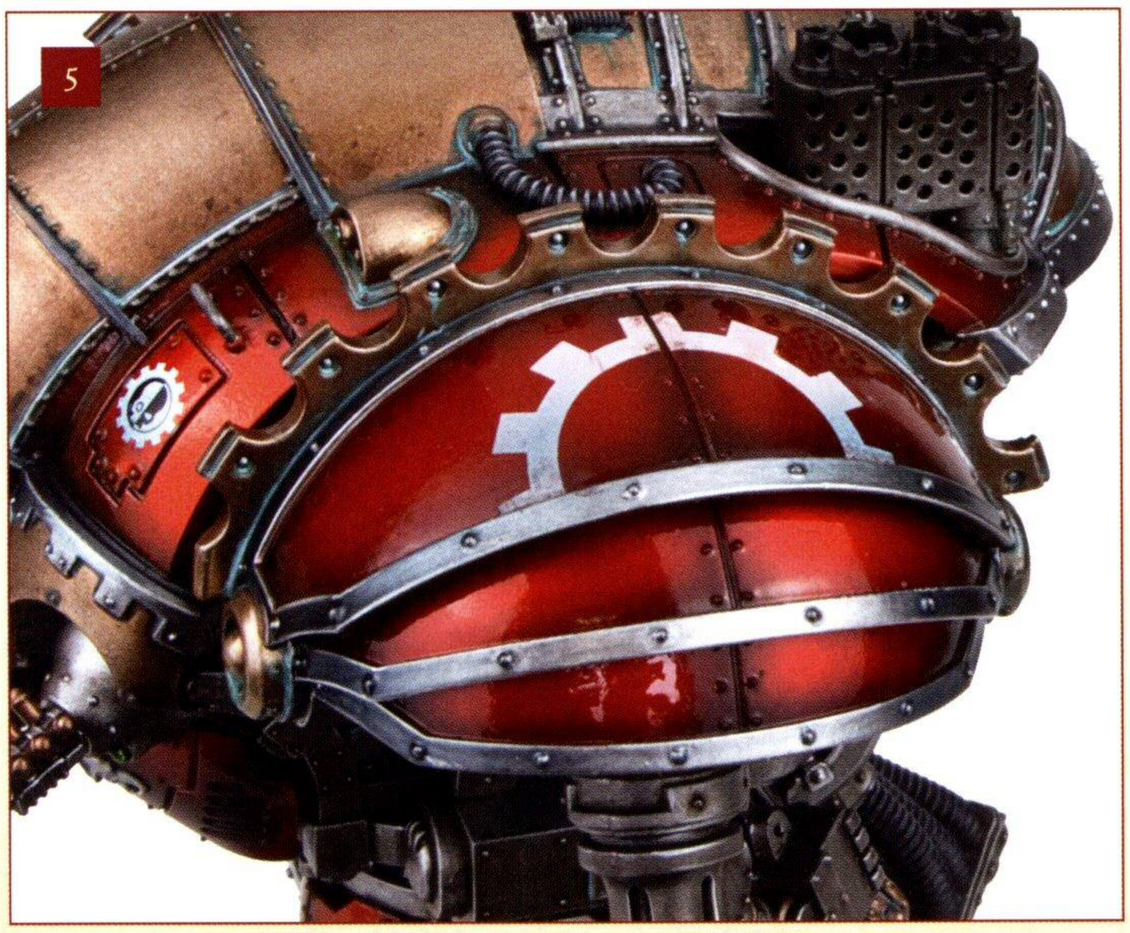
Once all the transfers were applied and shaded, small amounts of weathering were then applied over the transfers helping to further blend them into the model. The final stage involved creating a light grey colour (a mix of Corvus Black and White Scar) that was close in tone to the colour of the model's base. This grey colour was lightly airbrushed over the feet and around the bottom of the legs, representing the build-up of dust and dirt that would be kicked up and disturbed by the movement of the Knight as it strode across the battlefield.













BUILDING UP THE BASE

1 – Several pieces of roughly-torn cork tiles were glued to the base at various angles, along with a few broken-up plaster rocks.

2 – A small amount of plaster and various grades of sand and gravel were mixed with water to create a thick paste.

3-4 – Using an old paint brush, this paste was then applied into all the spaces between the cork and plaster rocks – making sure that the space where the Knight would stand was left free from plaster. Once complete, the base was allowed to thoroughly dry before it was painted.

1



2



3



4













PAINTING THE BASE

1 – The whole base was sprayed using Mournfang Brown spray.

2 – Whilst still wet, the base was then sprayed from above with a light coat of Zandri Dust, making sure not to completely cover the Mournfang Brown.

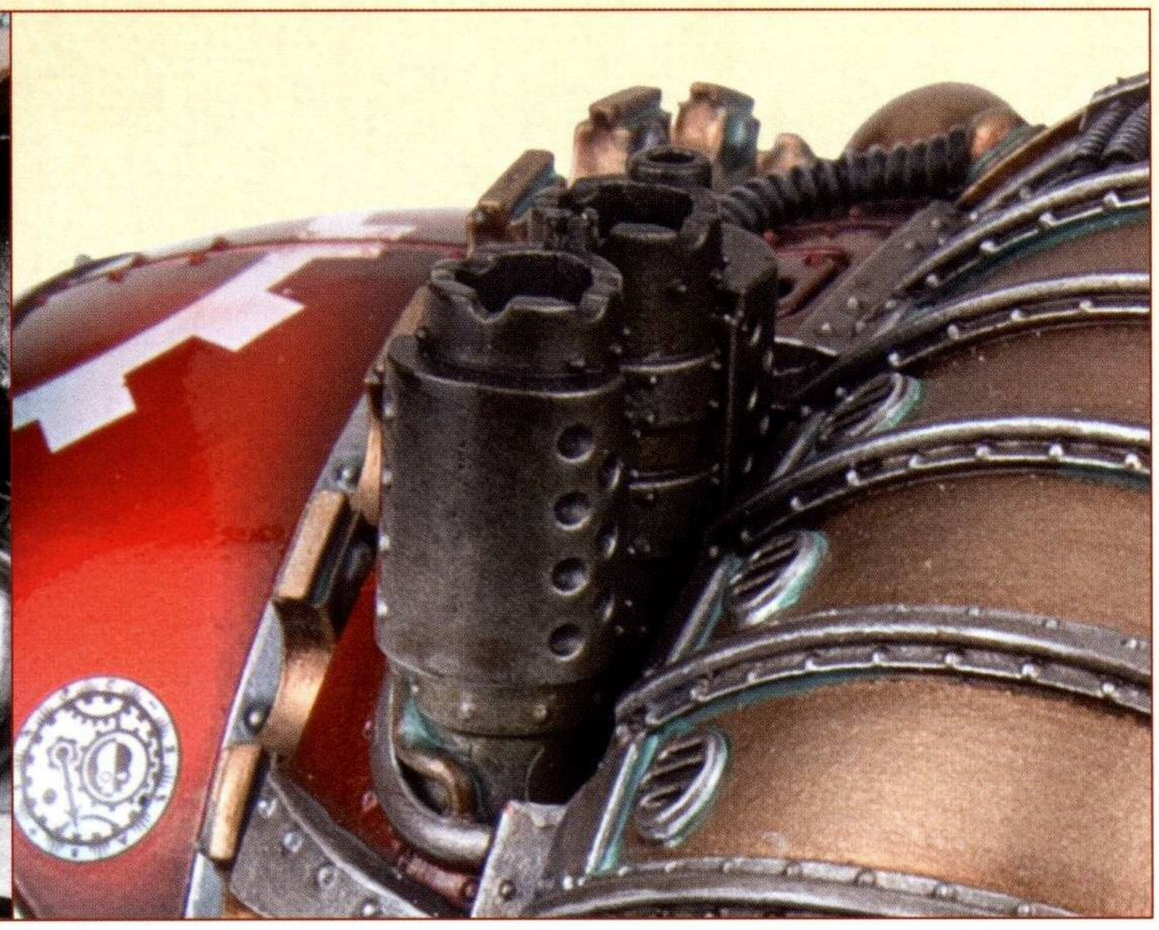
3 – The base was then roughly drybrushed with Zamesi Desert.

4-5 – To create a dusty look, the base was drybrushed with Pallid Wych Flesh.

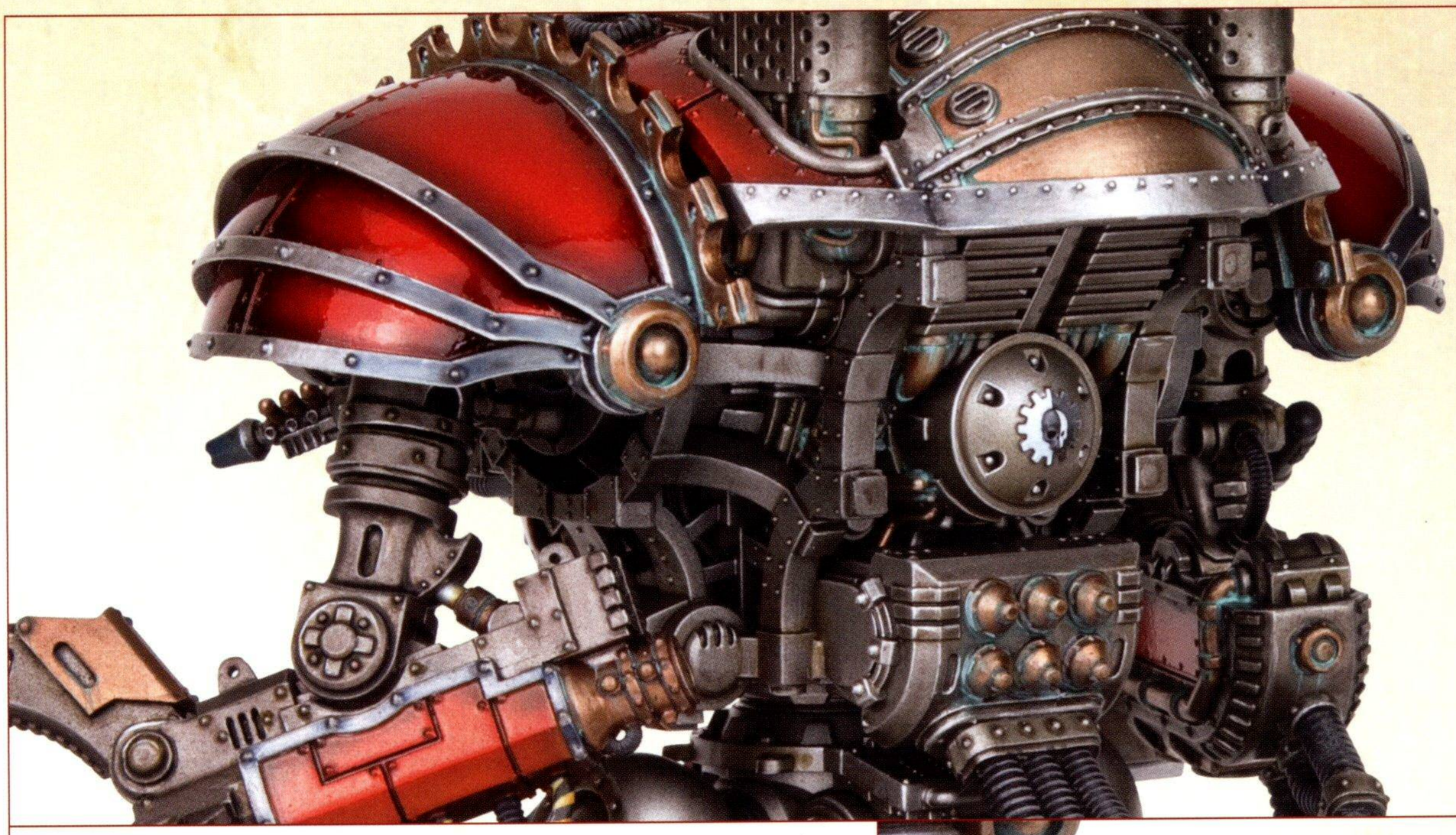
To add a little more interest and strengthen the contrast between that of the Knight and its base, thin washes of Biel-tan Green, Drakenhof Nightshade and Druchii Violet were painted into various areas of the textured base.

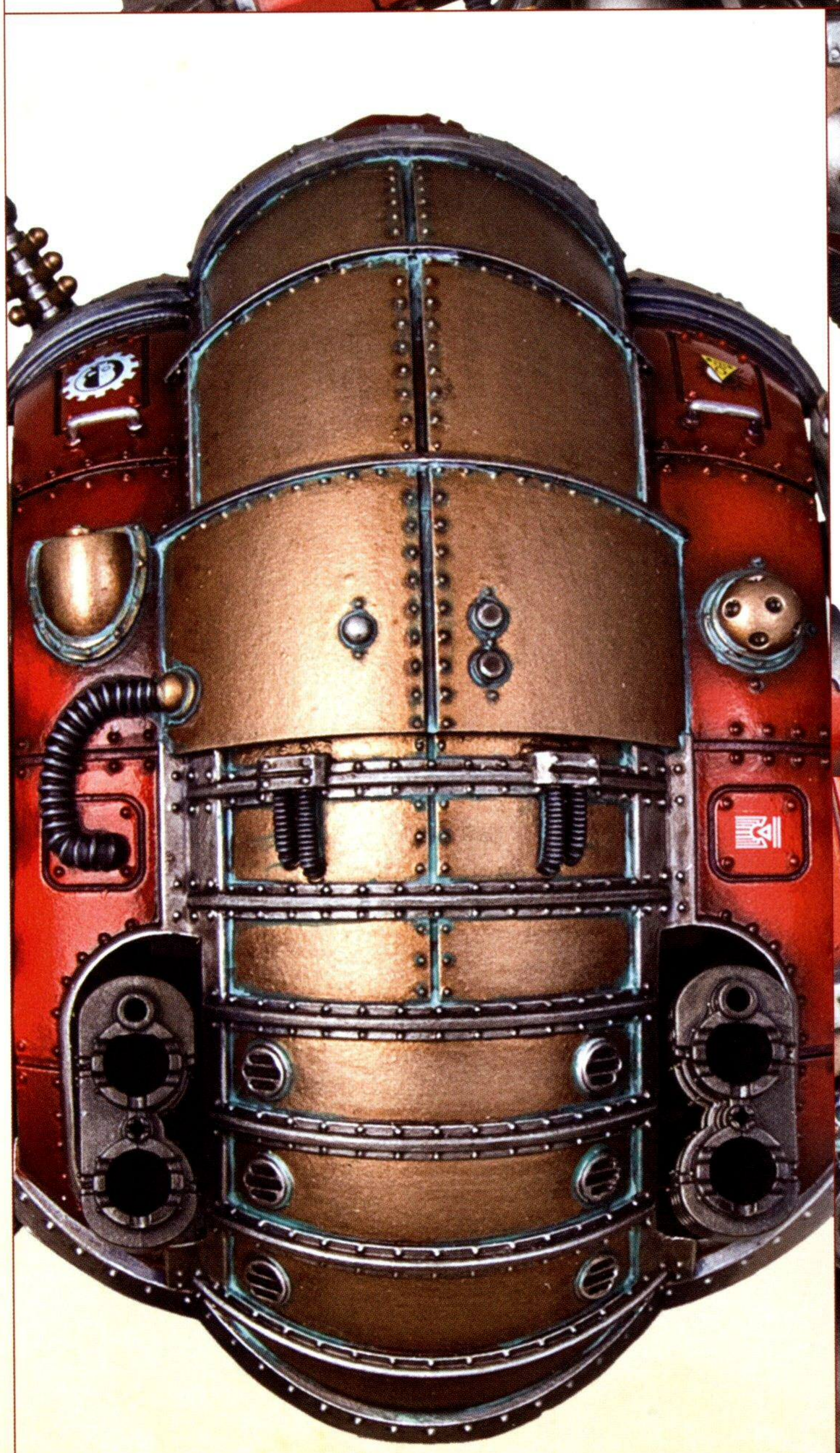
These washes were painted within a very short time of each other and while they were all still wet. This allowed them to mix and settle together in the recesses of the base, shading the rocks with colours that would complement the main colour of the Knight.


Hermetika

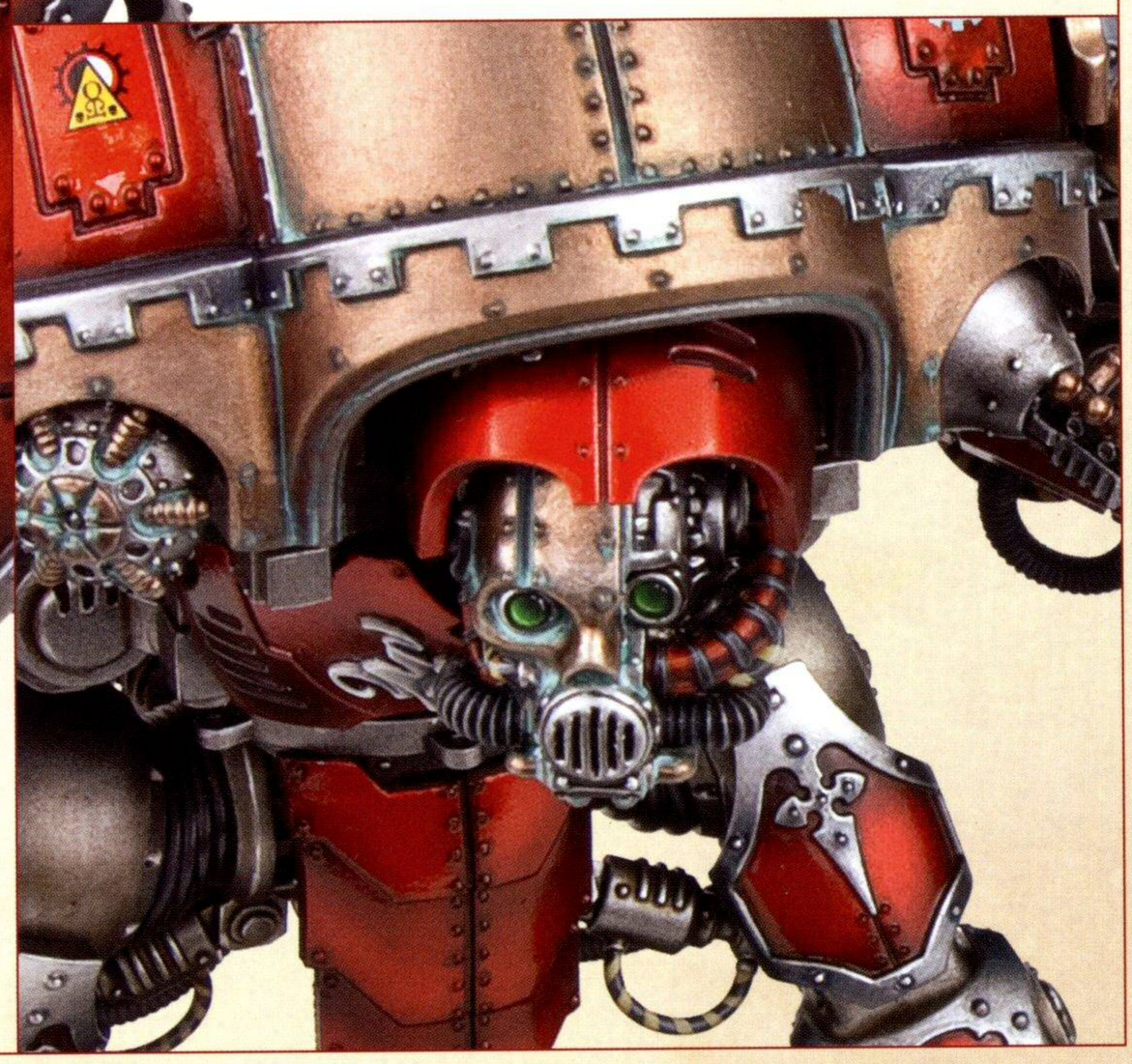



Hermetika









IMPERIAL FISTS LEGION

FALCHION



The Falchion utilises a potent weapon which combines technologies used in the Fellblade and the Shadowsword super-heavy tank. The Falchion's twin-mounted volcano cannon is one of the most powerful vehicle-mounted anti-tank weapons in the Imperium's arsenal and it requires such an investment in resources to construct just a single example that its use is limited to the Legiones Astartes. Even then, the Falchion is so rare that most Legions maintain but a handful, reserved for use against the largest of enemy war machines.

The Falchion was developed long before the outbreak of the Horus Heresy and as such its prey was not the enemy Titans it would later see such extensive combat against. As the Great Crusade expanded ever outward, the Expeditionary fleets encountered a staggering array of foes, some of whom were of a truly gargantuan scale. The formless overlord beings of the Psiom Reach were so massive, they could crush entire armies with their bulk, but they were set to ravening flame by the touch of the Ultramarines' Falchions' volcano cannon. When the gravity-defying mountain-fortresses of the Thulos Deeps rejected Compliance, a company of Iron Hands Falchions burned them and their occupants from the skies, scattering all to rubble such that no stone was left standing upon another.

1



2

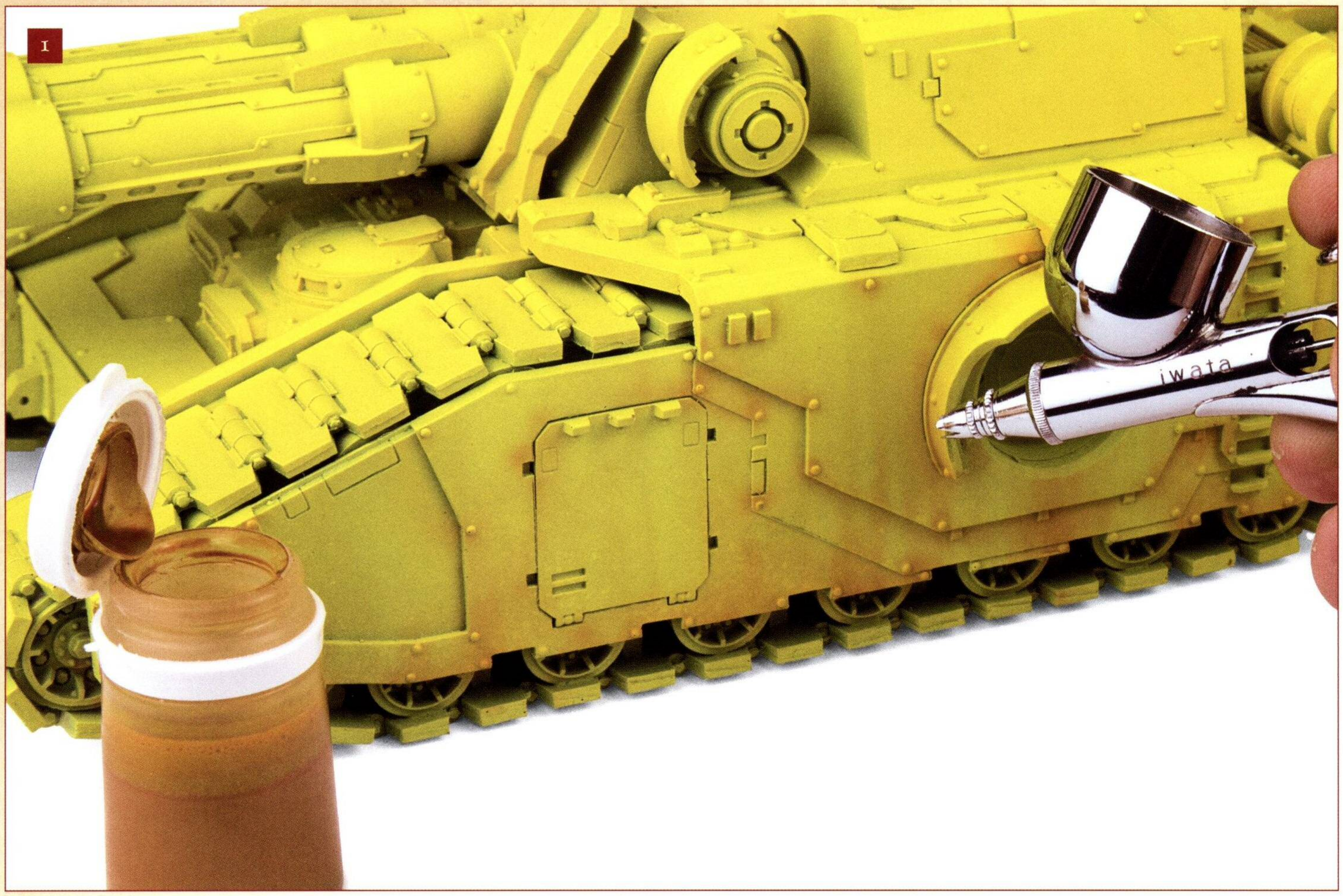


ASSEMBLY & BASECOATING

1 – Once assembled, the model was primed with a white basecoat. Starting with a white basecoat will help keep the yellow bright and vibrant, whereas a black basecoat would have created a different effect by dulling down the yellow.

Using an airbrush, the model was given an all-over base layer of Yriel Yellow. The next stage was to airbrush Phalanx Yellow onto the raised areas of the model to create a rudimentary highlight.

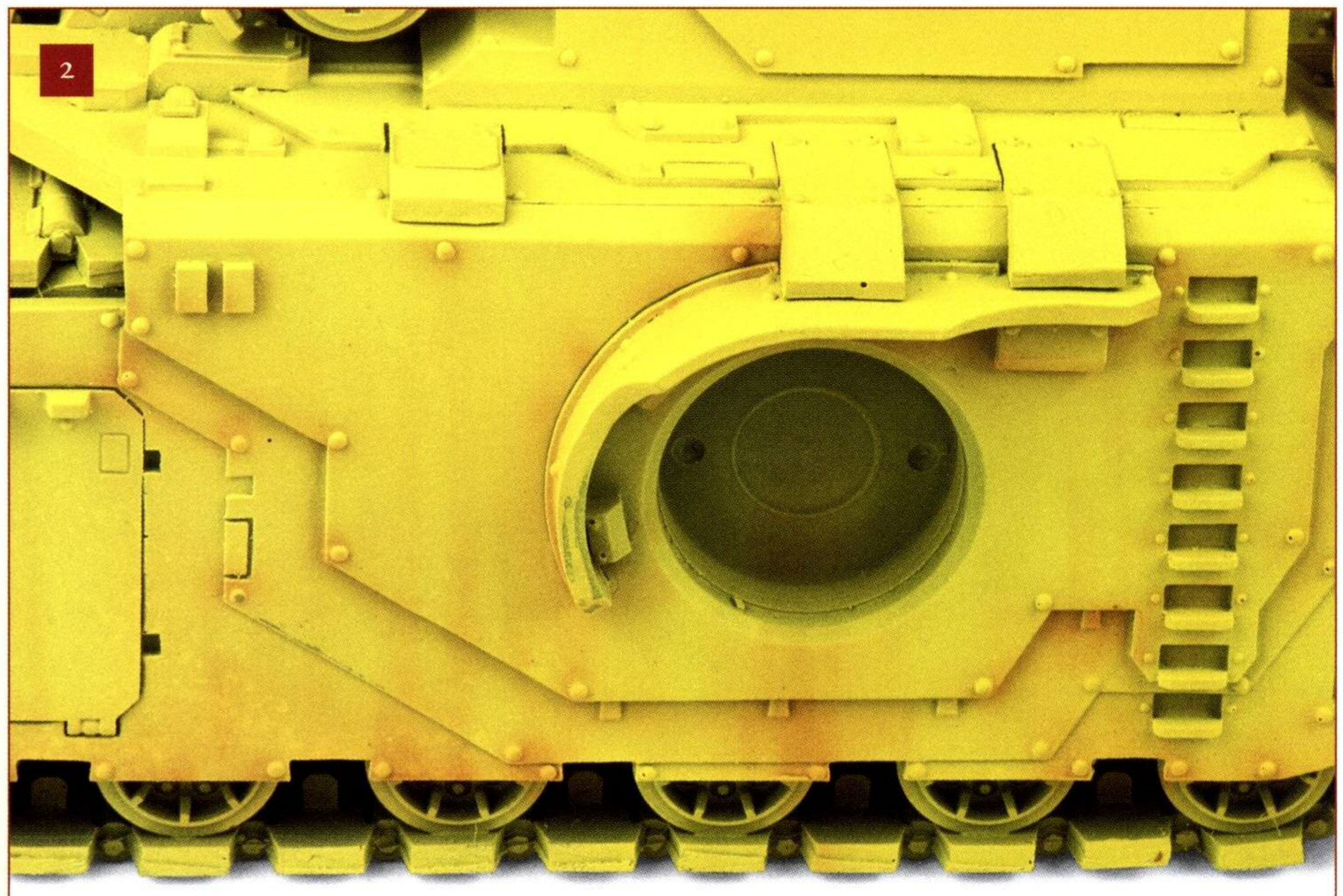
2 – Some models benefit from sections being painted separately or having components loosely attached. This allows for large areas of the model to be painted the same colour, before sections or components are removed to have additional effects, such as weathering, added to them. In this case, the quad lascannon and main gun were painted separately, then the main gun itself and the gun shields on the quad lascannon, which had been loosely attached, were removed for different effects to be added later.



SHADING & TRANSLUCENCY

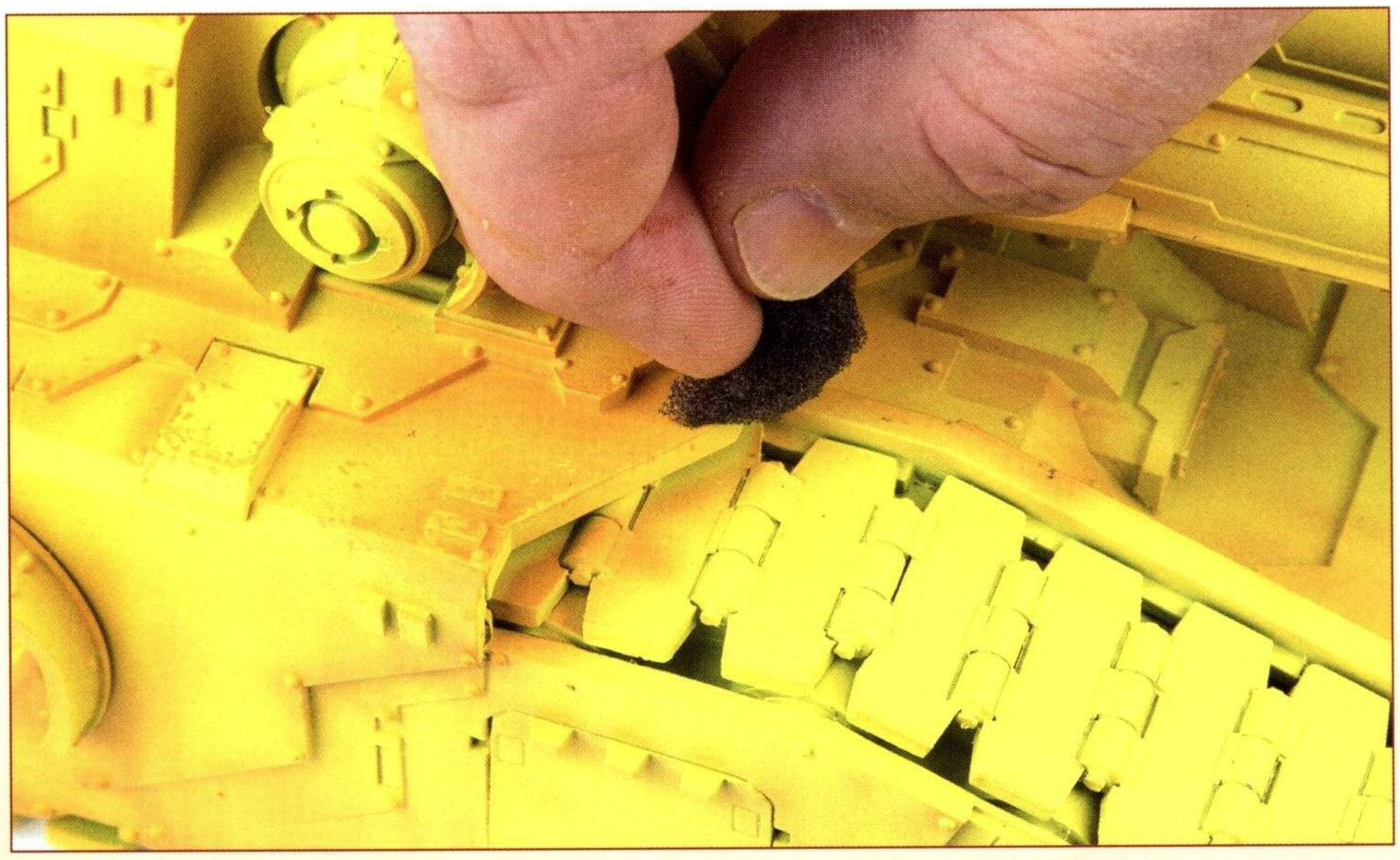
1-2 – The yellow basecoat was shaded with thin translucent layers of paint applied with an airbrush. The shading colour used was made by mixing XV-88 with some Forge World Clear Pyroclast Orange – this mix was further thinned with the addition of Forge World Clear Medium. The key benefit with this mix is that it adds a thin translucent stain with each application rather than using a single opaque layer which would have obscured the base colour.

The shading colour mix was airbrushed into areas which would usually be in shadow, such as around rivets and panel lines. The mix was also airbrushed in vertical lines down the side of the tank, representing muddy water staining the paintwork.



With the pre-shading complete, weathering effects can now be added to the model.





SPONGING WEAR & TEAR EFFECTS

Lighter, paler versions of the base colour, mixed from Yriel Yellow and Phalanx Yellow, were sponged onto the raised areas of armour plates. This sponging-on of the base colours adds a subtle chipped and worn effect to the edges of the armour plates. Also, the paler shades of the base colours form a contrast colour for the later darker chipping effects that are going to be added.

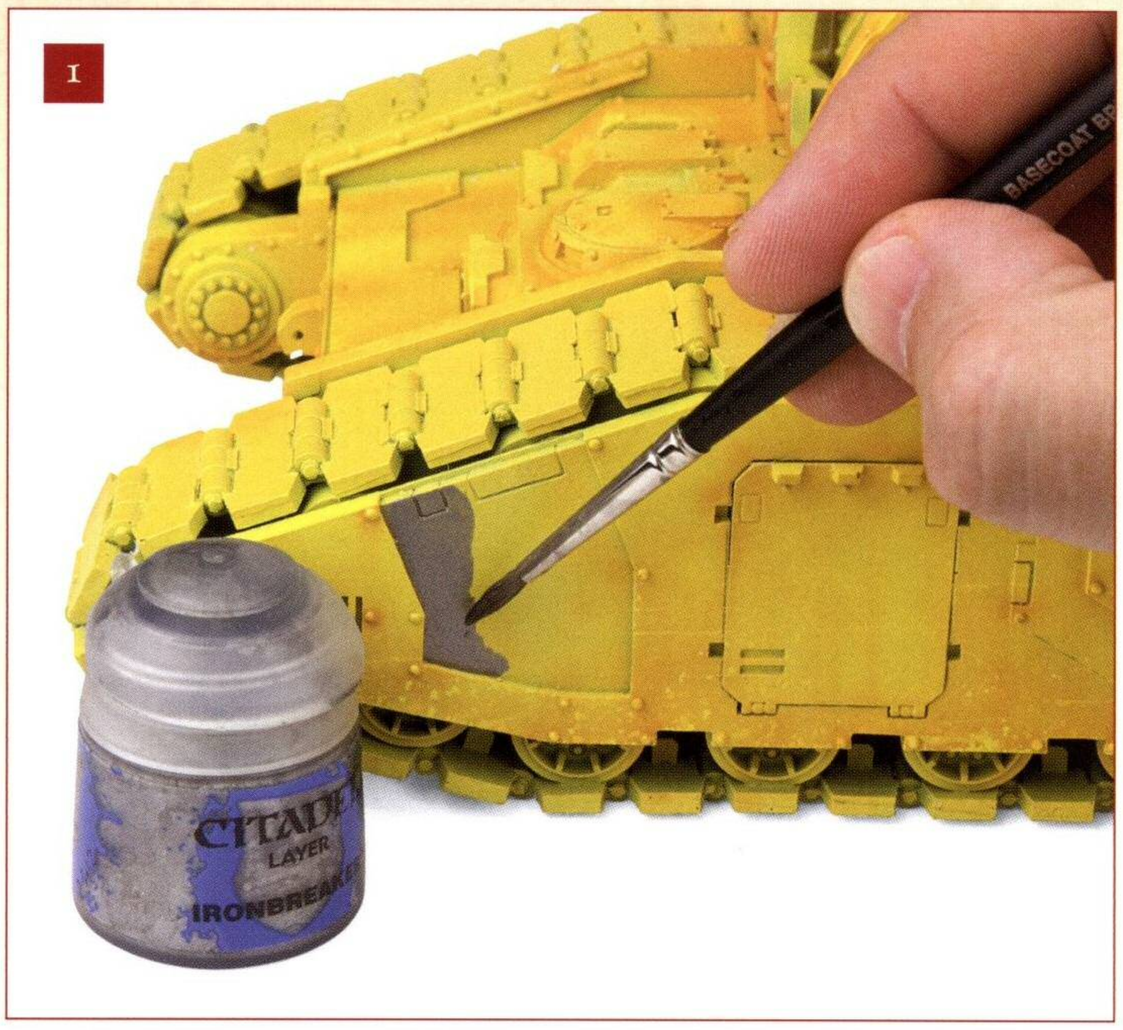
BLOCKING OUT PANELS

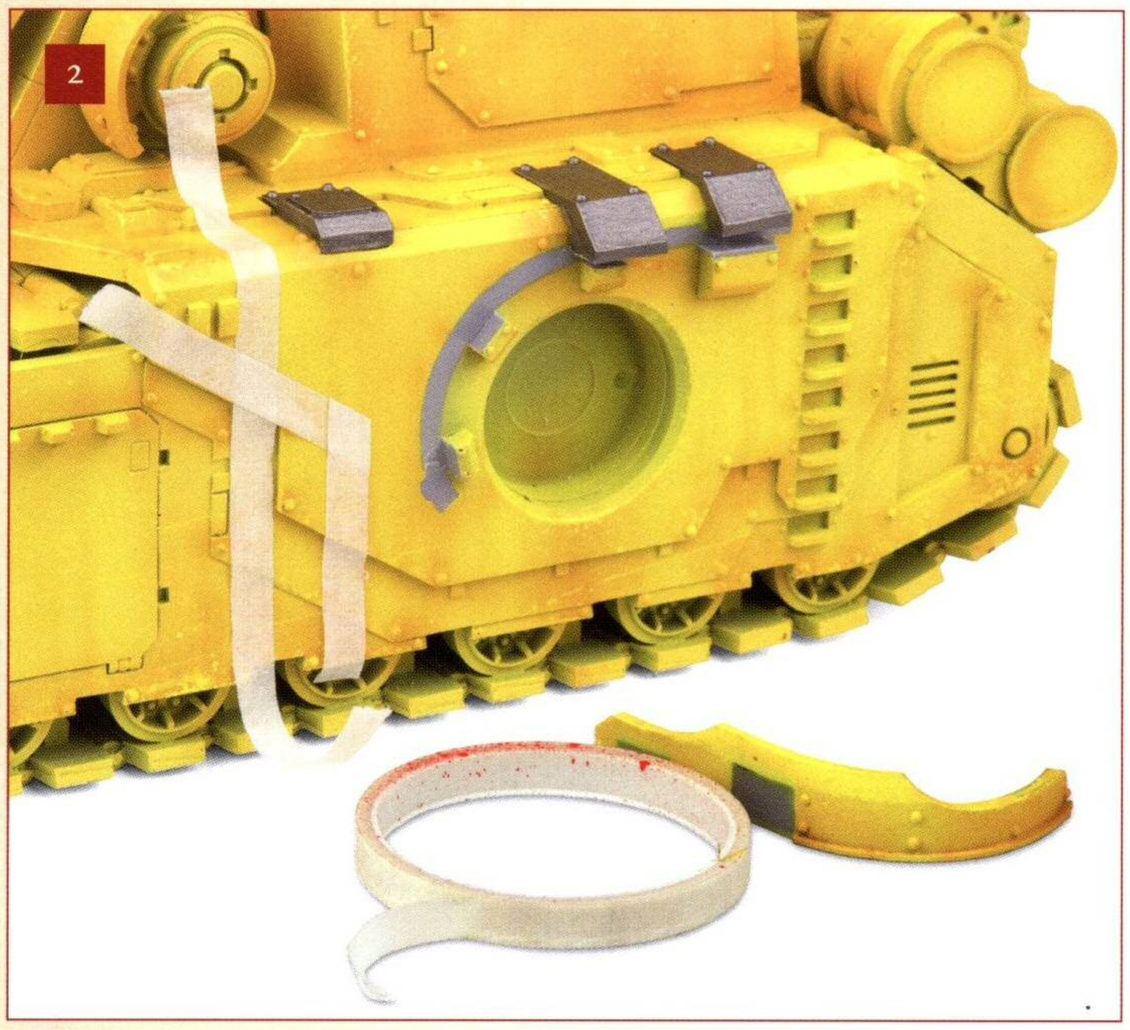
1 – Ironbreaker was painted onto various panels and details.

2– The loosely attached gun shield that would remain yellow was removed, and narrow strips of masking tape were used to precisely define the area to be painted.

3 – To protect the already painted sections of the model from overspray, wider strips of masking tape were used to block out the area around the panel.

4 – Abaddon Black was airbrushed onto the panel, taking care to spray away from the masking tape edges. This will decrease the risk of the paint bleeding under the edge of the tape.

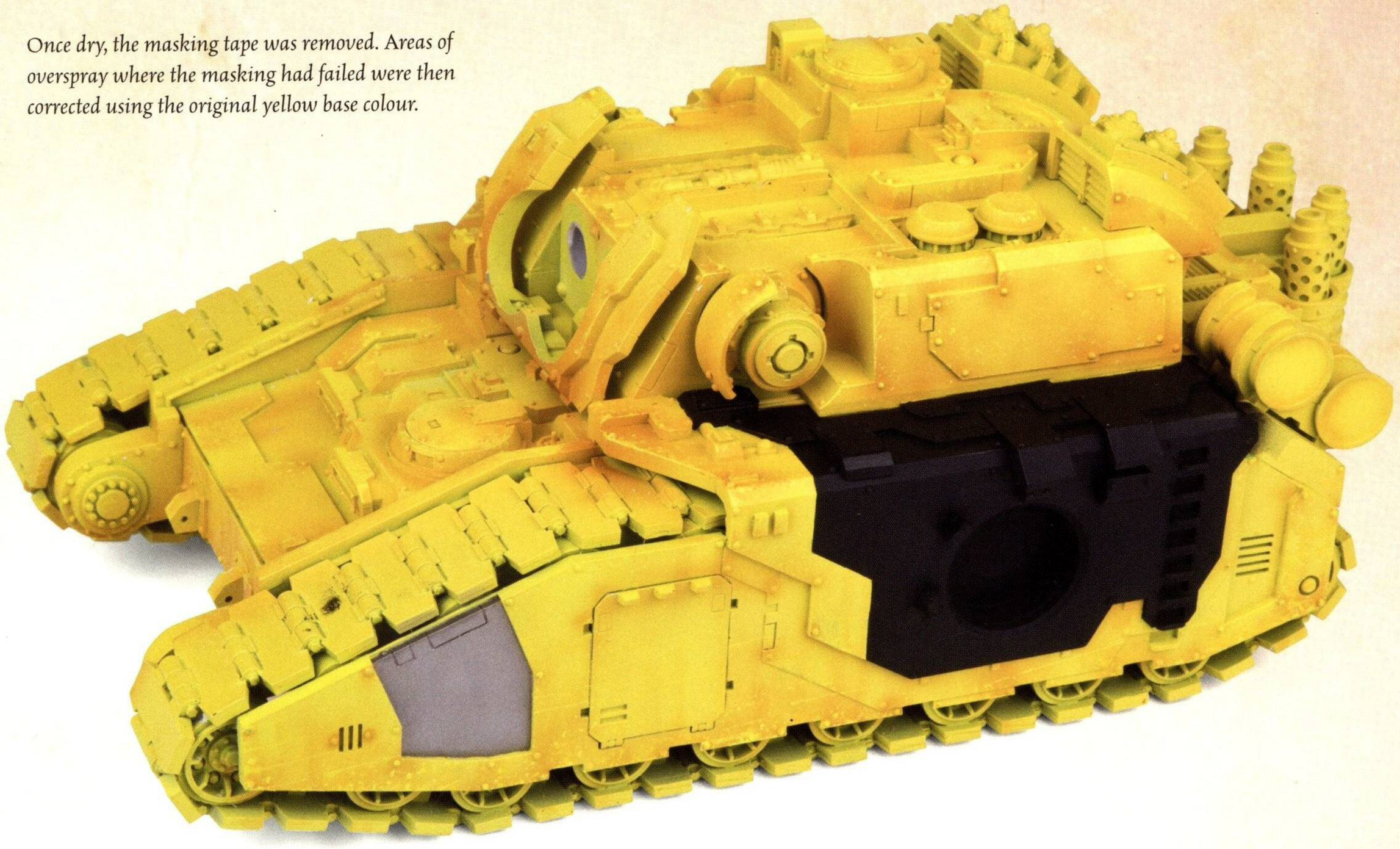


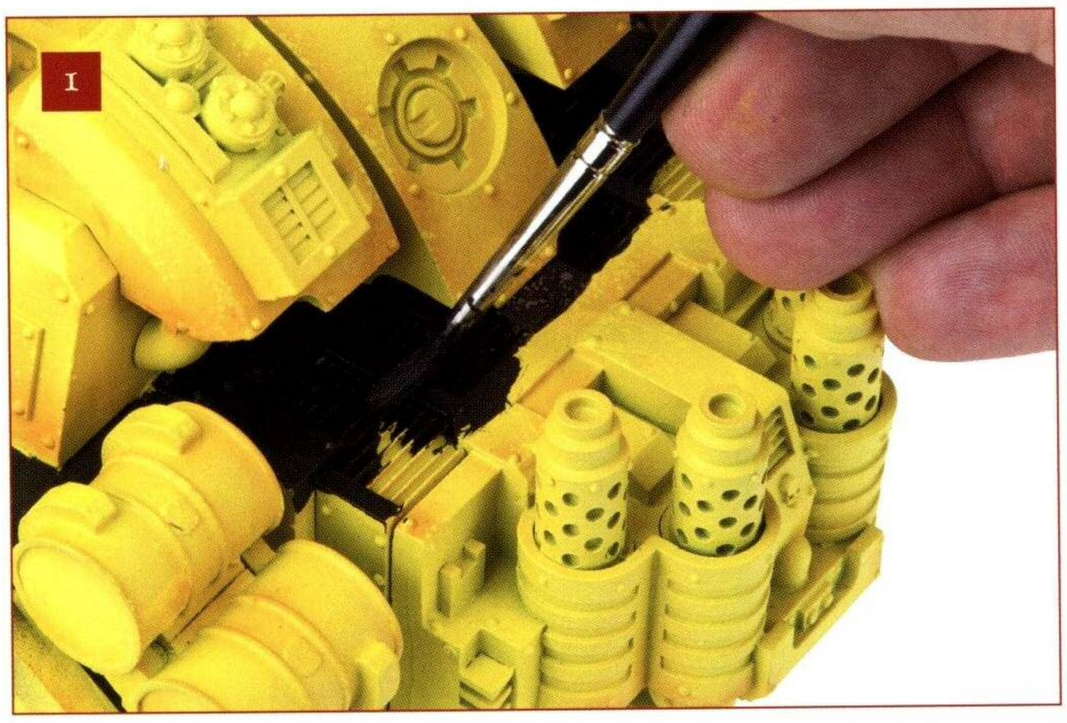




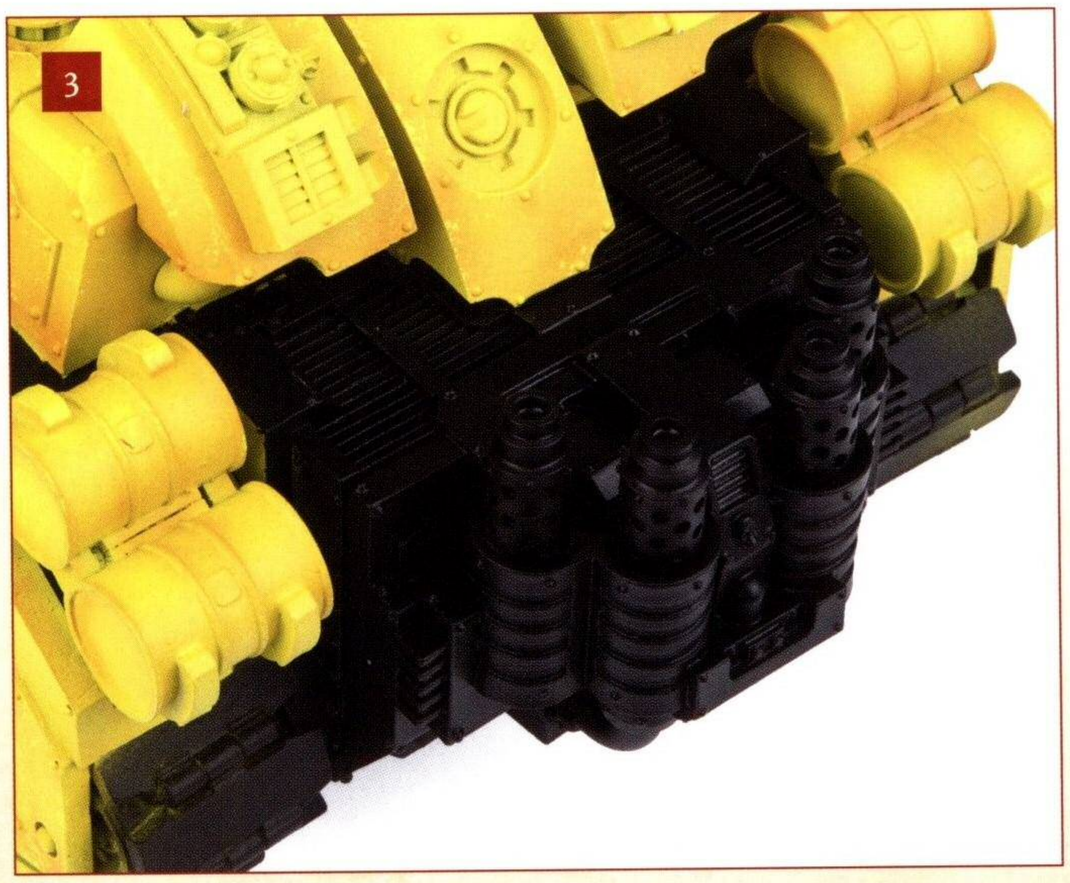


Once dry, the masking tape was removed. Areas of overspray where the masking had failed were then corrected using the original yellow base colour.









MASKING OFF TRICKY AREAS

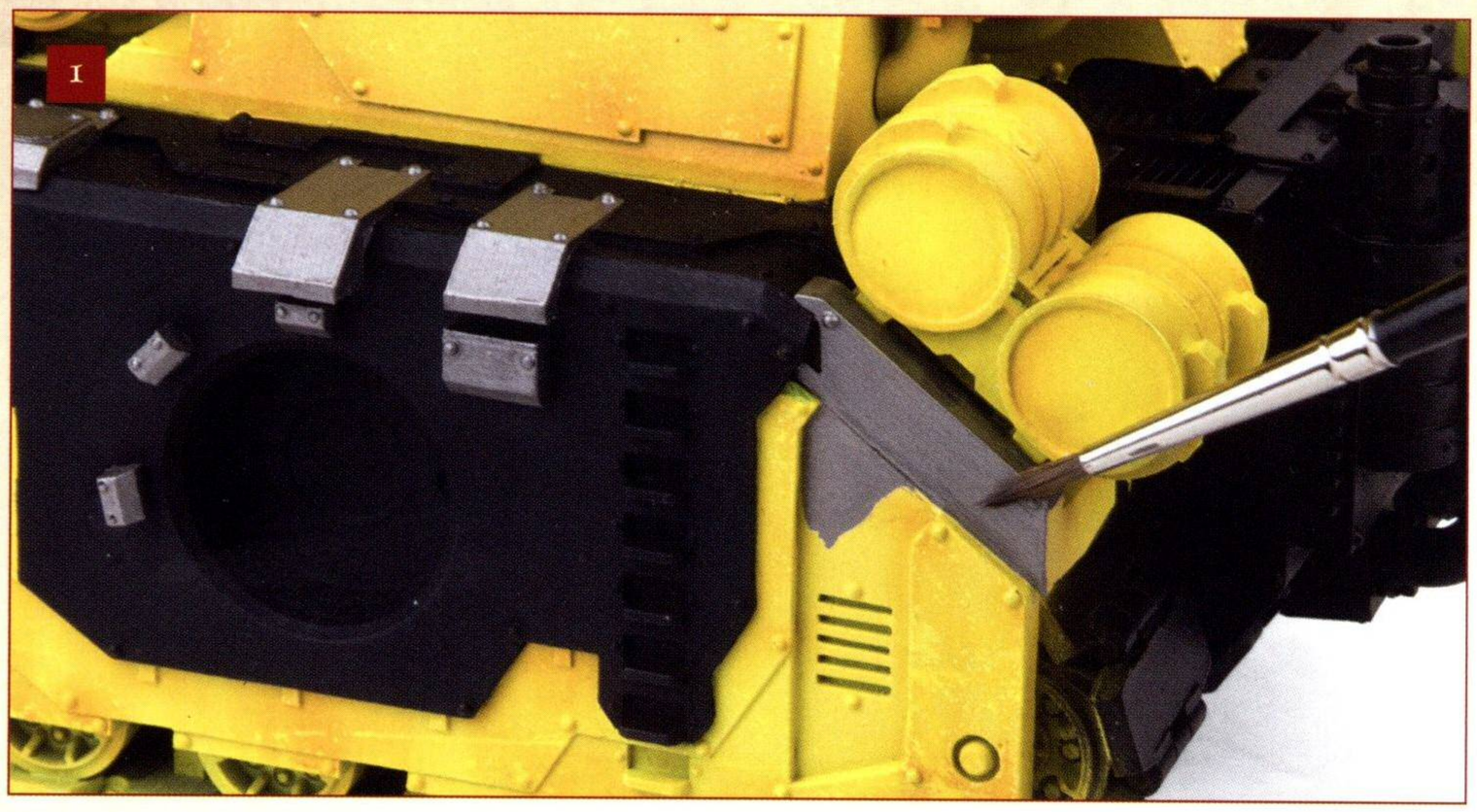
1 – Some areas on a model can be very intricate, making them difficult to paint, in this case behind the areas where the vehicle's exhaust stacks are sited. As applying masking tape would have been extremely fiddly, a brush was used to carefully paint black up to the trickier panel edges.

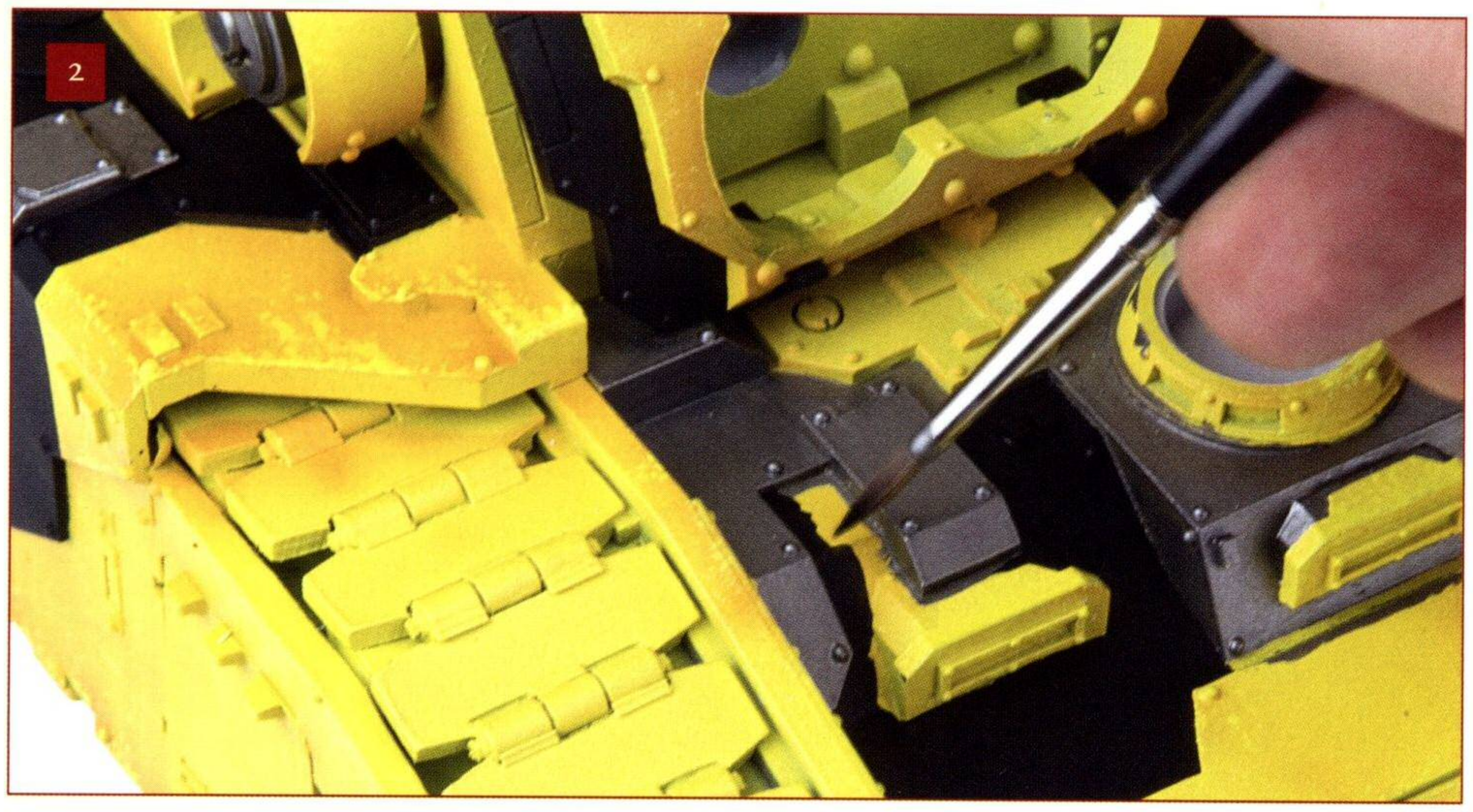
2 – Once the paint had dried, masking tape was applied over it and the rest of the surrounding area that wasn't to be painted black, the area now being much simpler to mask. Chaos Black spray was then applied to the rest of the exhaust stacks section.

3 – After the paint had dried, the masking tape was removed. Any areas where the masking-off had failed were corrected using a paint brush.

BLOCKING OUT THE PANELS

1-2 – The Imperial Fists colour scheme/ heraldry is yellow and black, with gunmetal accents. With these in mind, Ironbreaker and Abaddon Black were used on the panels and details, taking care to produce a neat edge where the different colours and panels met.







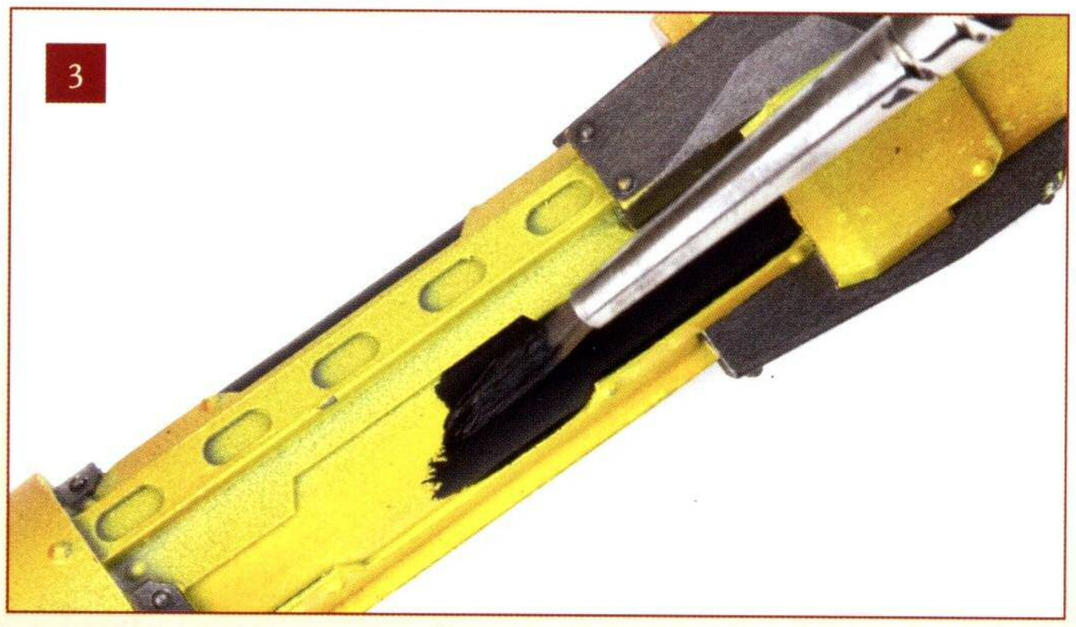


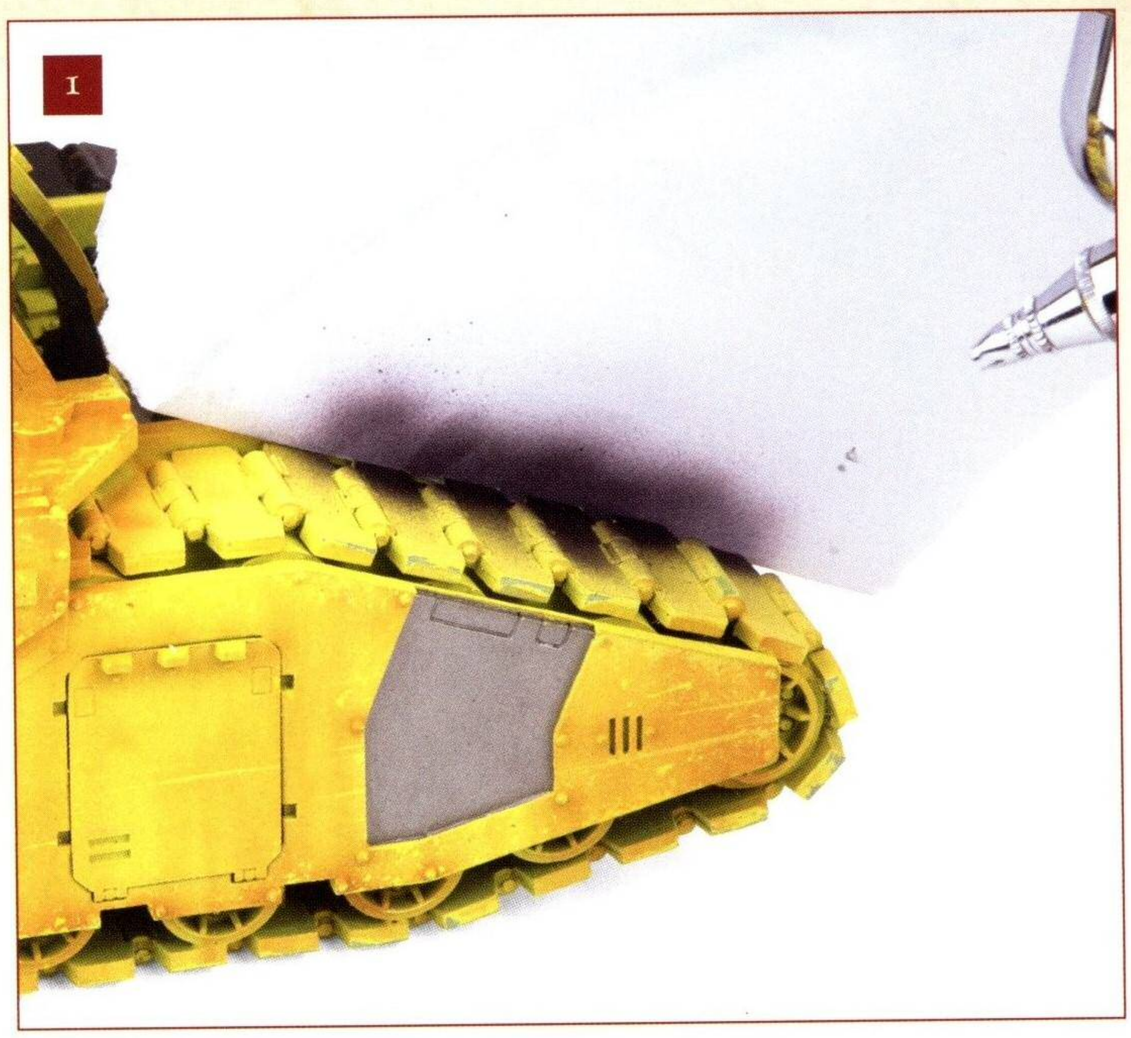
BLOCKING OUT THE MAIN GUN

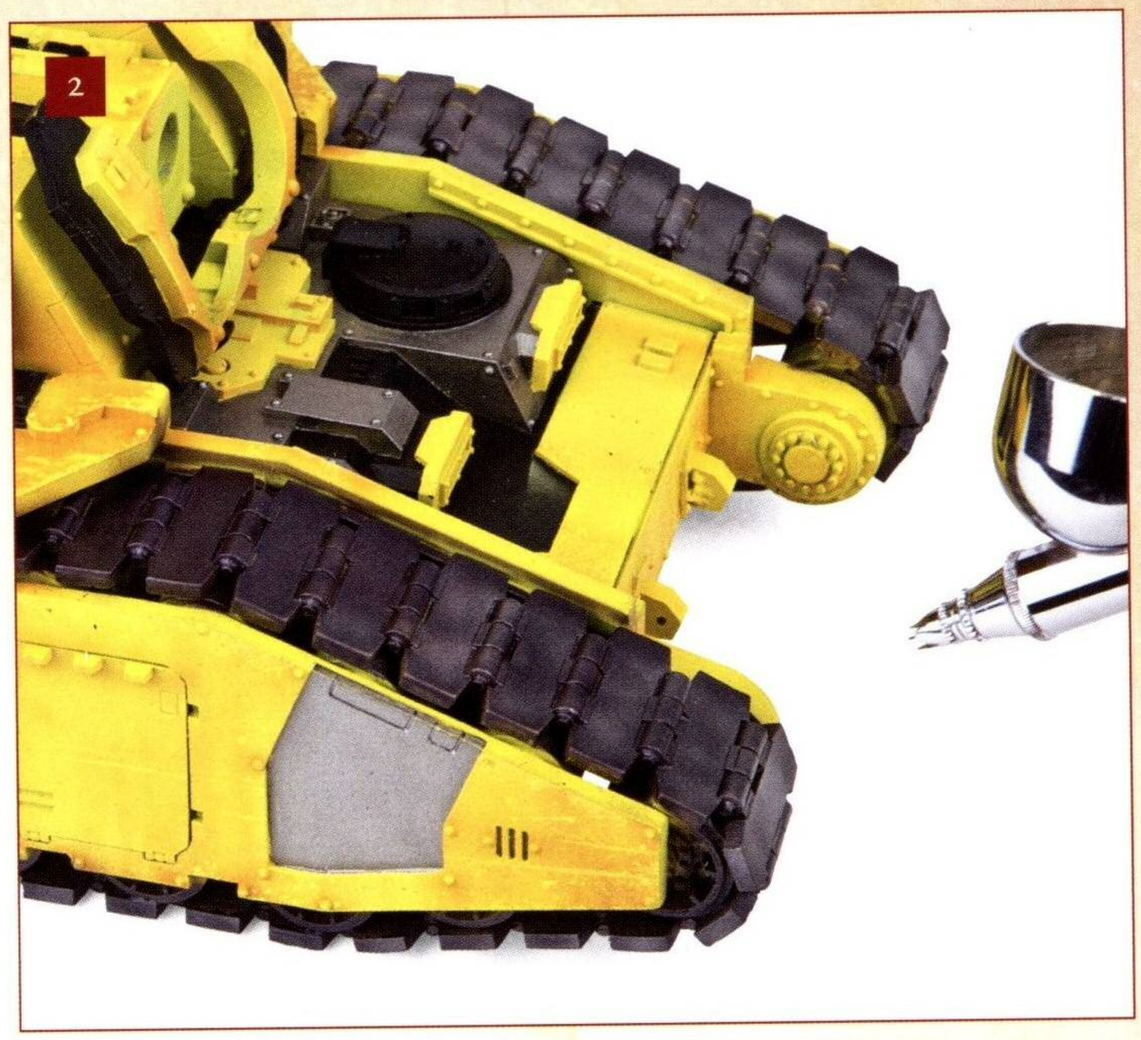
1 – Sections of the barrel were painted with Ironbreaker and Valdor Gold.

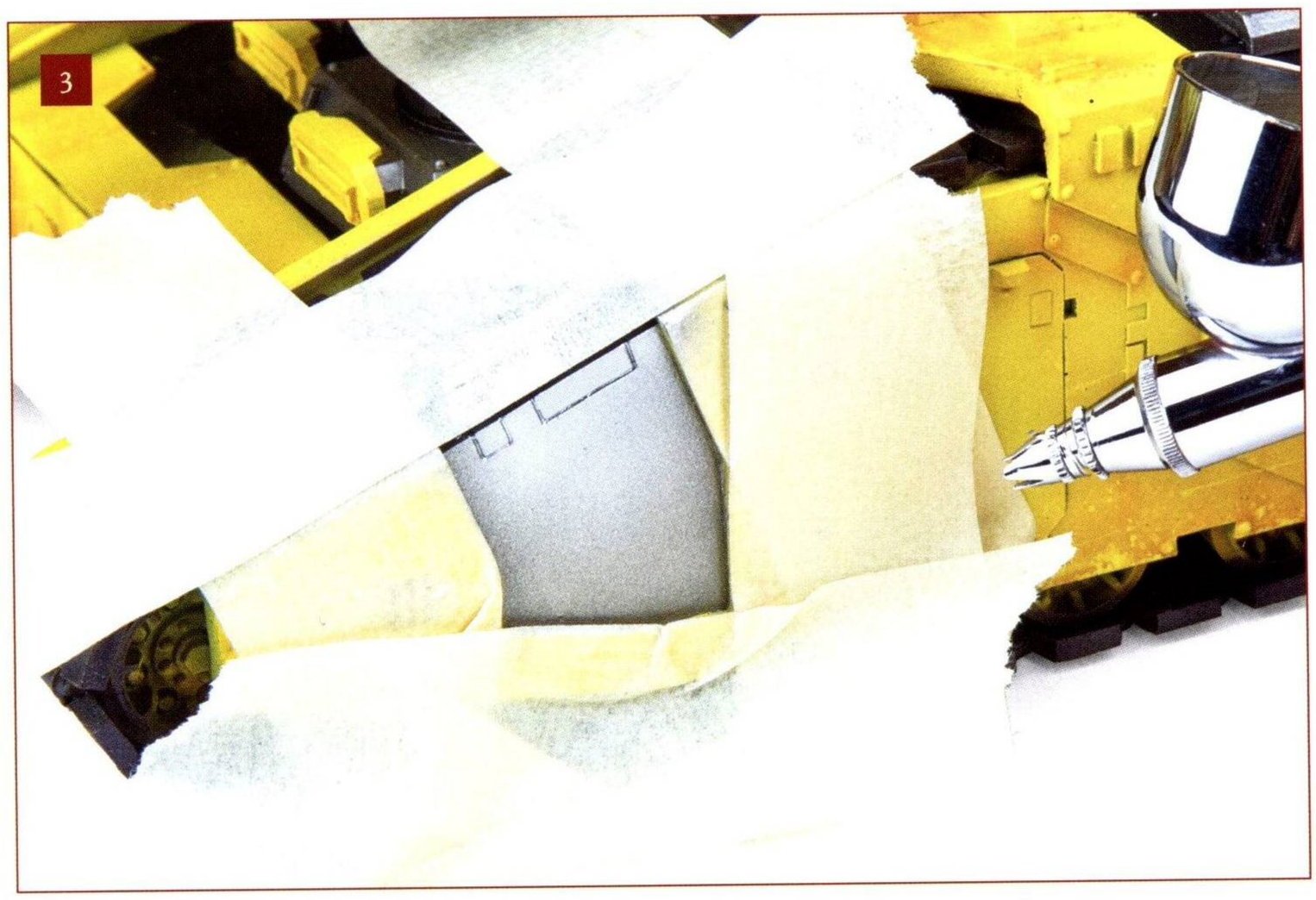
2 – The metallic areas were painted with a Nuln Oil wash.

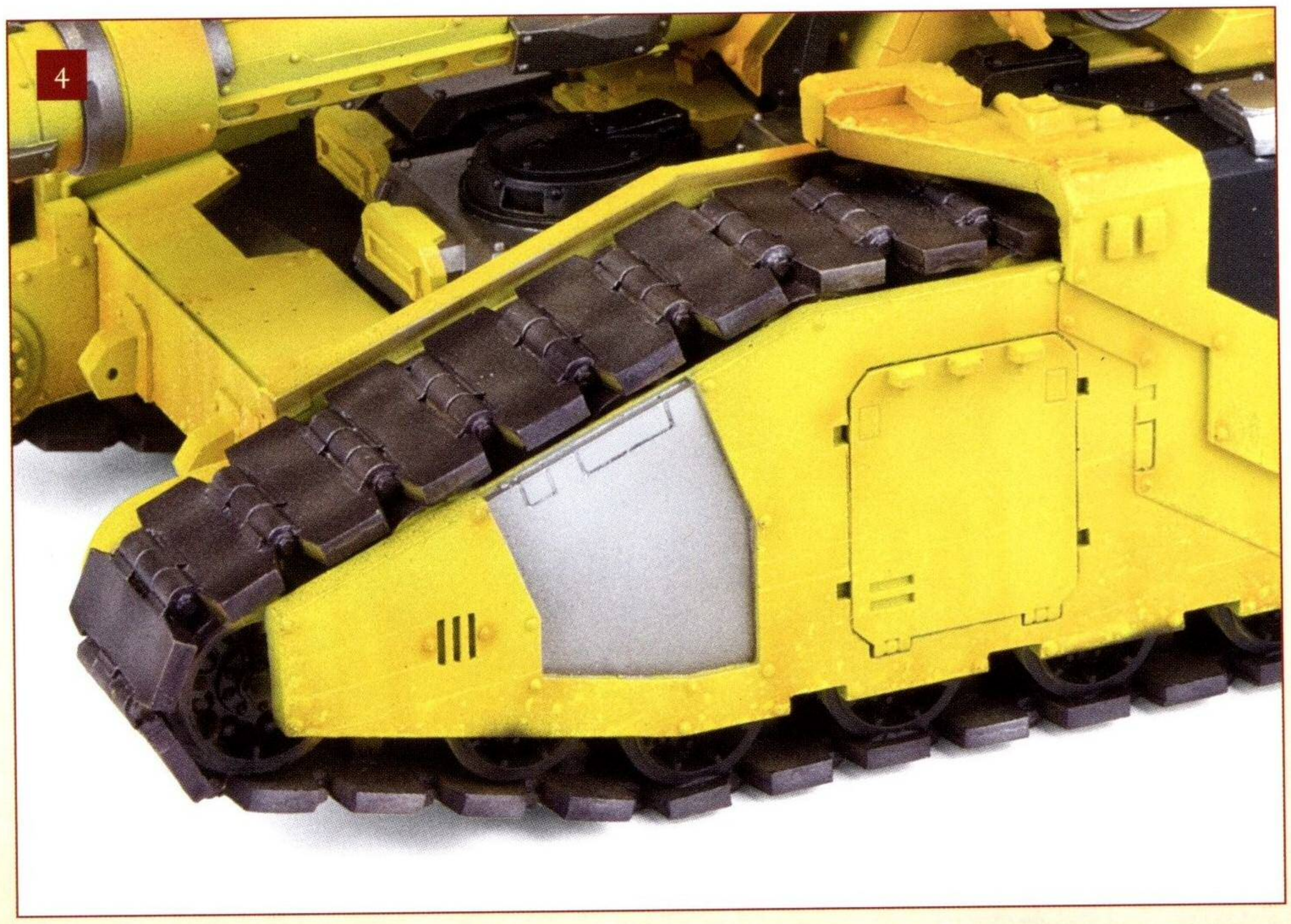
3 – Abaddon Black was then painted onto panels of the main gun, matching it to the yellow and black colour scheme applied to the tank's hull.











TRACKS

1 – A piece of thin card placed into the gap between the tracks and the hull was used as a rough mask. The tracks were then airbrushed with a base colour of Abaddon Black mixed with Phoenician Purple.

2 – The airbrush was then used to add metallic tones and highlights to the tracks – a colour made from Iron Hands Steel mixed with a little Phoenician Purple was sprayed onto the tracks in a mottled pattern.

Note: Purple tones were chosen because purple is a complementary colour to yellow.

SHADING THE METAL PANELS

3-4 – An airbrush was used to highlight the panels that had previously been painted Ironbreaker. Once the areas had been masked, Mechanicum Alloy was sprayed across the top of the panels. The pattern of the spray was concentrated along the upper edge, producing a subtle graduated highlight.

SEALING

The now fully painted model was sprayed with several coats of gloss varnish. As well as protecting the paintwork, the gloss varnish also creates a surface finish that will aid the application of decals and colour washes.



A selection of symbols, text and Legion markings taken from a variety of waterslide decal sheets have been applied to the model. To help protect and seal the decals in place, the model was given another coat of gloss varnish.

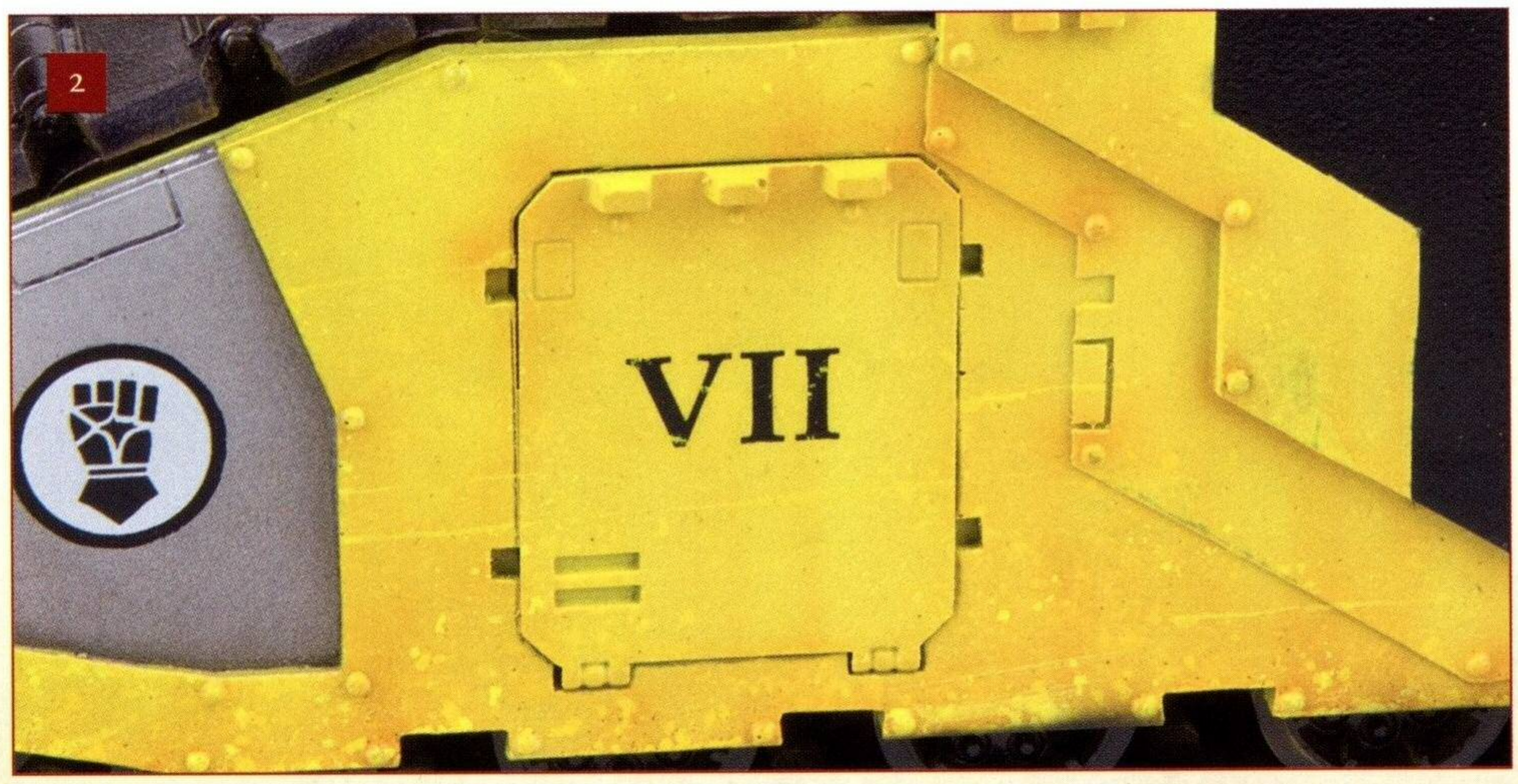




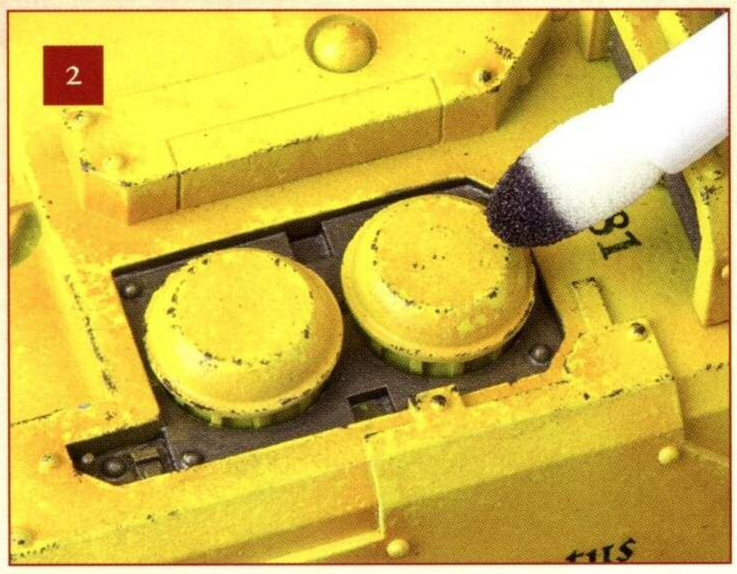
WEATHERING DECALS

1-2 – Using a small sponge, Flash Gitz Yellow was carefully sponged onto the decals. These small marks add subtle chips and scratches, creating the effect of wear and tear on those areas.

Note: Eye shadow applicators make for perfect fine detail sponges.



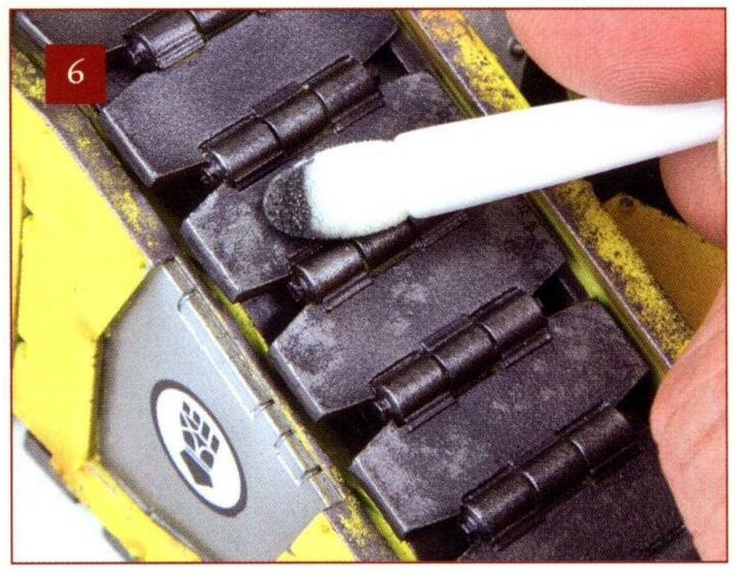












APPLYING DARK CHIPPING

1 – A 'dark chipping' colour was mixed from Phoenician Purple, Abaddon Black and Iron Hands Steel.

2 – Small chips were carefully added to certain raised areas of the vehicle. The key to creating a realistic looking effect is to build the chipping up gradually and not have too much paint on the sponge.

3-4 – Areas that would receive or attract the most wear, such as around the tracks, received a heavier coverage of chipping.

5 – A lighter shade of the chipping colour was used to add chips and scratches to the areas previously painted black.

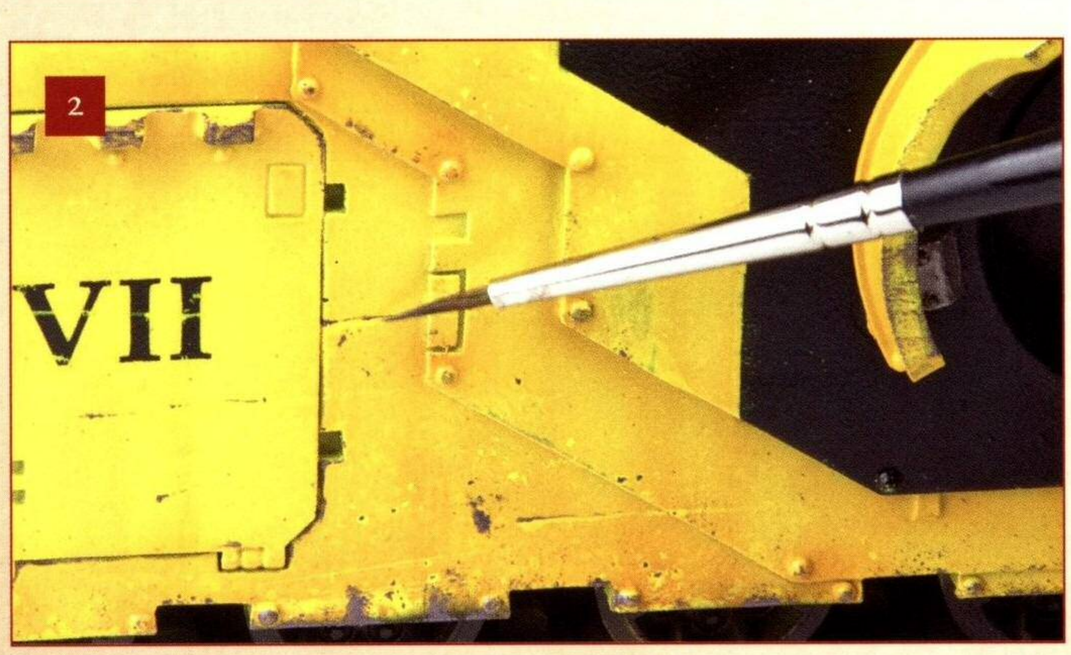
6 – Runefang Steel was sponged onto the tracks, concentrating on the edges of the track links and raised details.



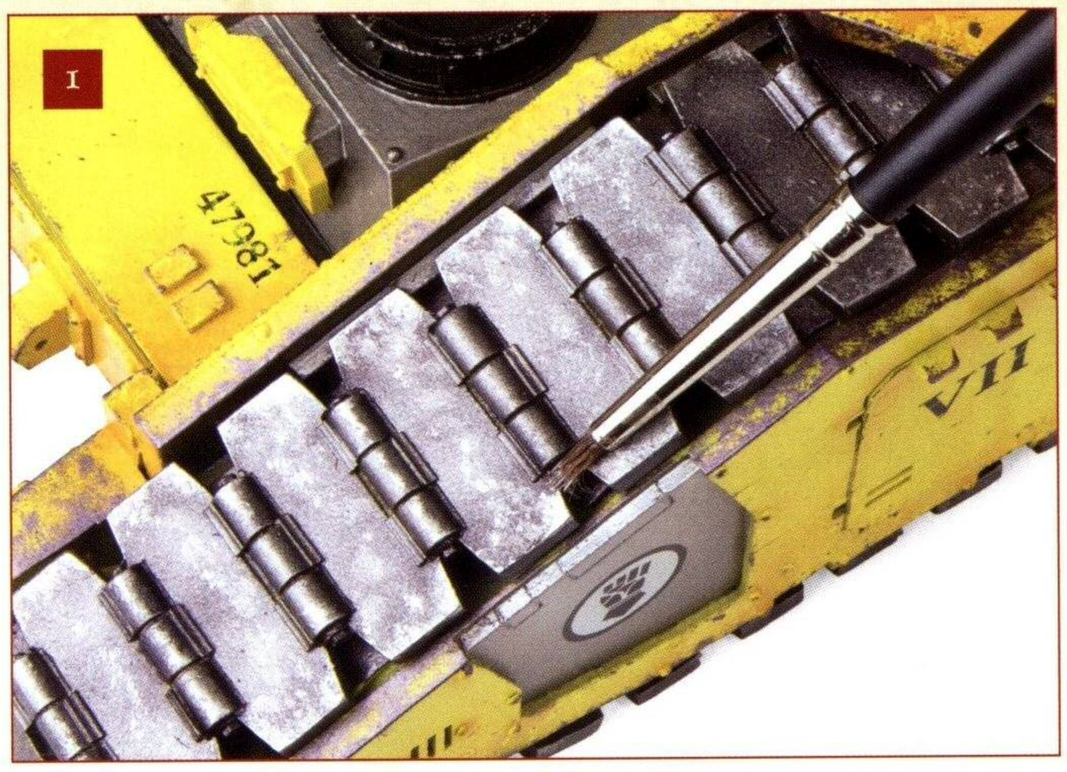
APPLYING CHIPPING USING A PAINT BRUSH

Sponges are great tools for laying down a quick random pattern of chipping, but the finesse and quality of precise brushwork adds an extra, more controlled look.

1-3 – A small precise brush was used to paint thin tight lines of the dark chipping colour mix. The scratches and chips were painted above the paler chips and scratches, creating a three dimensional effect.



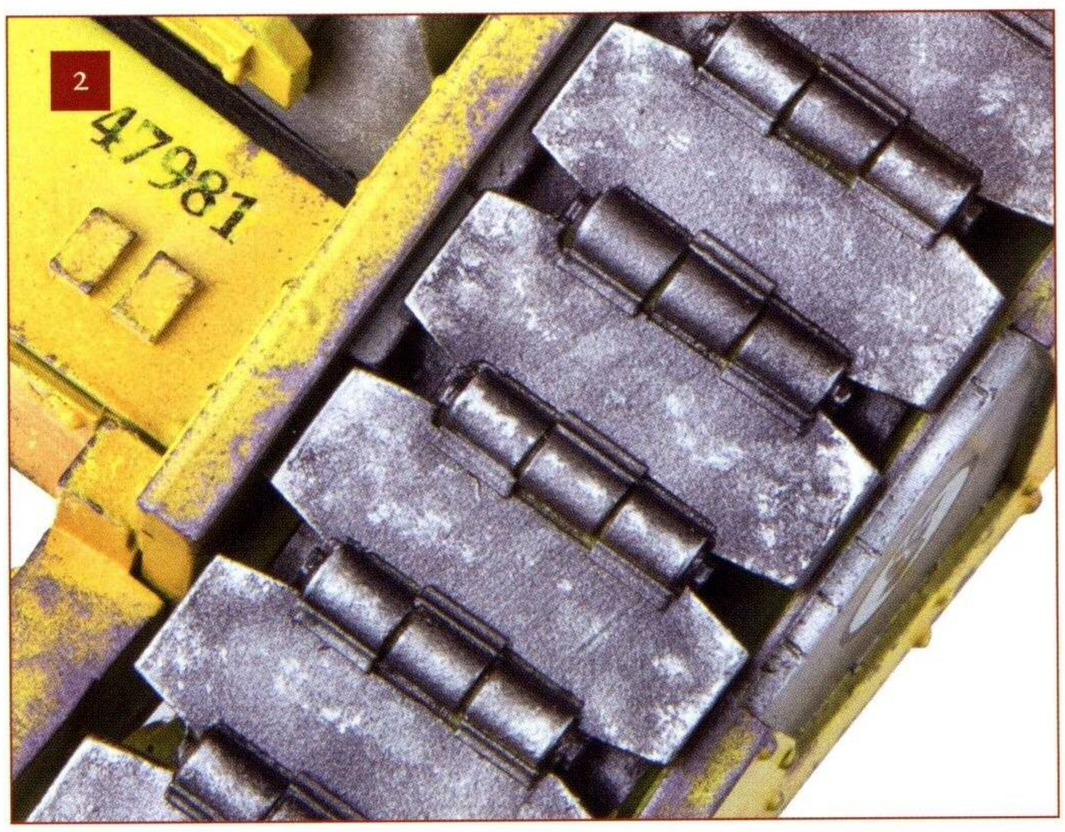


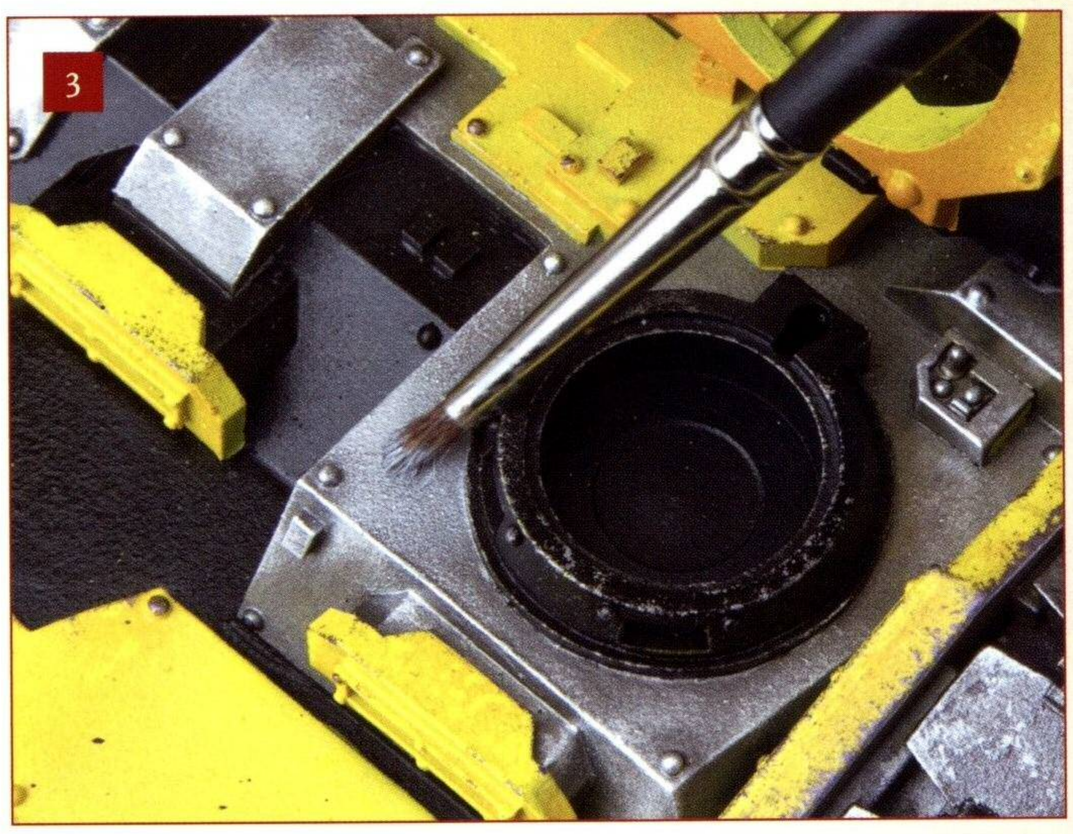


DRYBRUSHING THE TRACKS

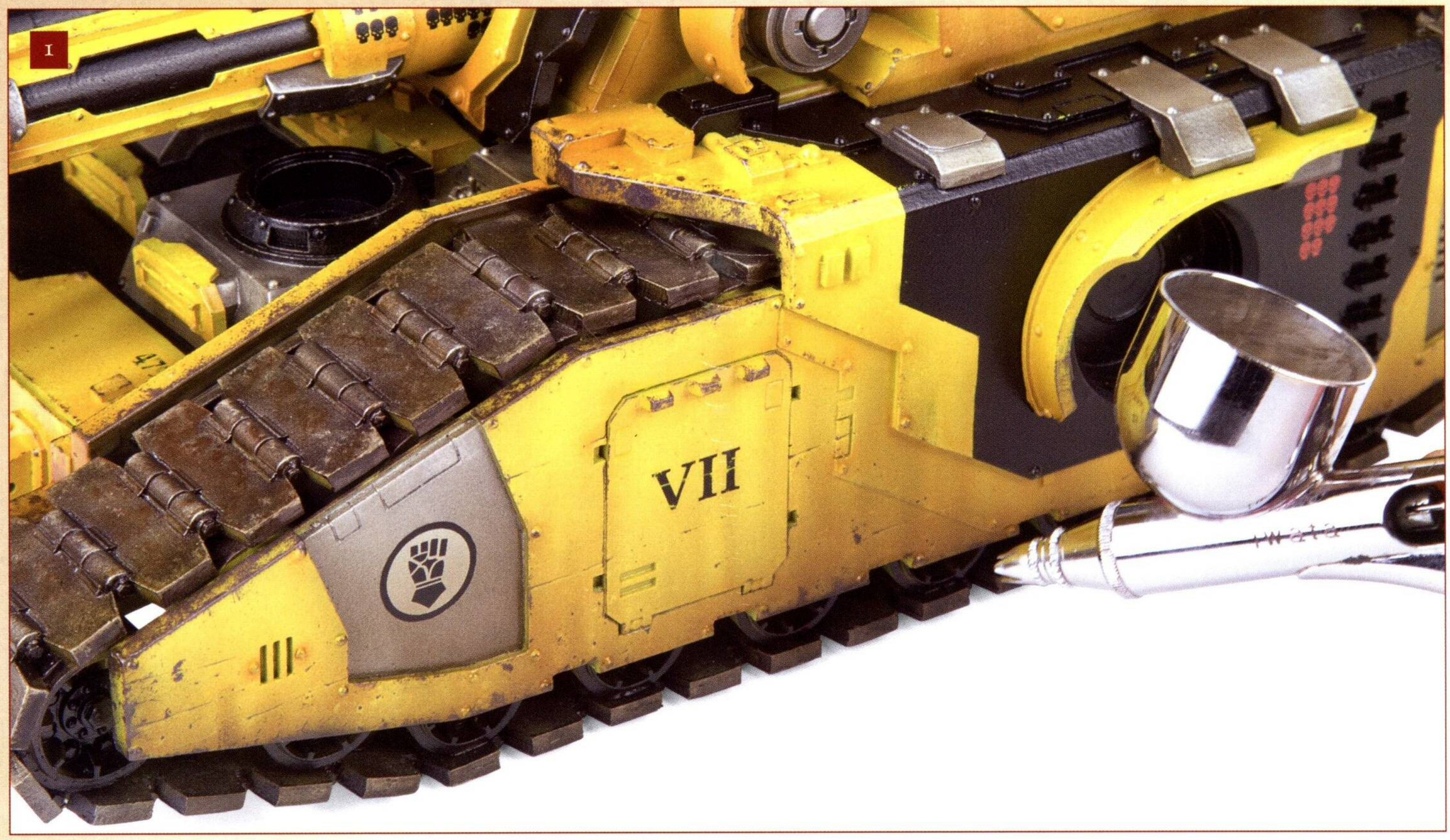
1-2 – The tracks were drybrushed with Mechanicum Alloy, concentrating on the edges of the raised details. Further drybrushing of both of the tracks was applied in a random and patchy manner.

3 – All of the metallic panels were drybrushed, again with Mechanicum Alloy. Care was taken to leave shaded areas around rivets and other details.









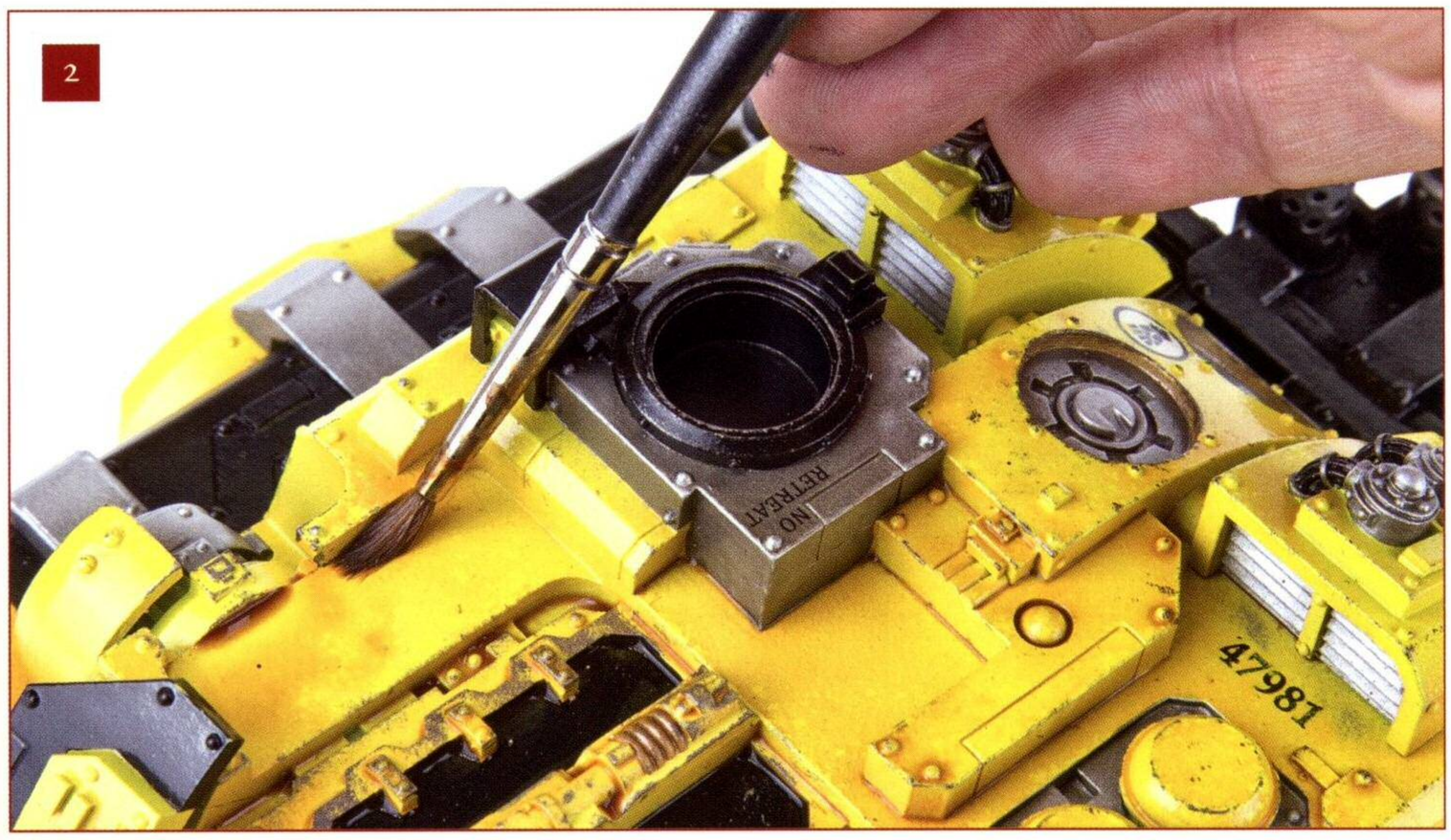
APPLYING DIRT AND GRIME

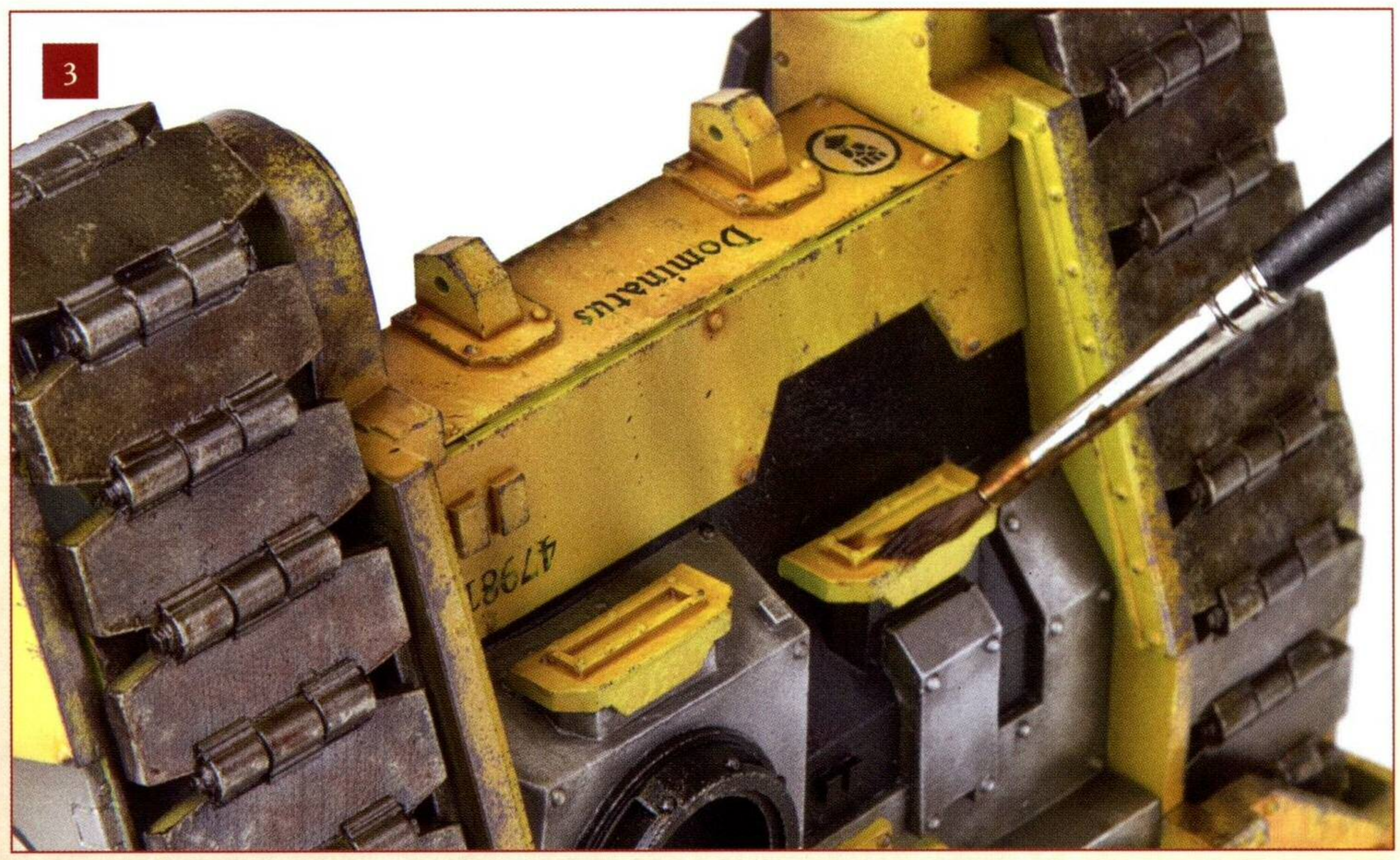
1 – Dust and grime effects were airbrushed along the lower parts of the model. The colours used to create this were made by mixing Dryad Bark with Clear Pyroclast Orange. This translucent golden brown colour was airbrushed on in very light layers.

2 – A wash made of Seraphim Sepia mixed with Forge World Clear Medium was applied to the yellow areas of the model. The Forge World Clear Medium helps the wash to flow and settle in recesses and around details.

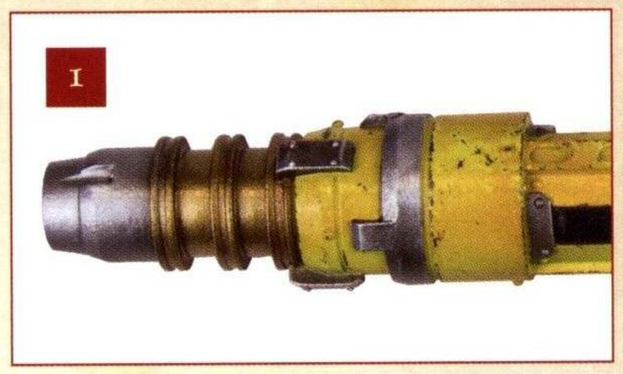
3 – The wash was applied to one surface at a time, while the model was held so that the panel being painted was in an horizontal position. This stops the wash from running too much and encourages it to flow around details. A hair dryer was used to speed up the drying time.

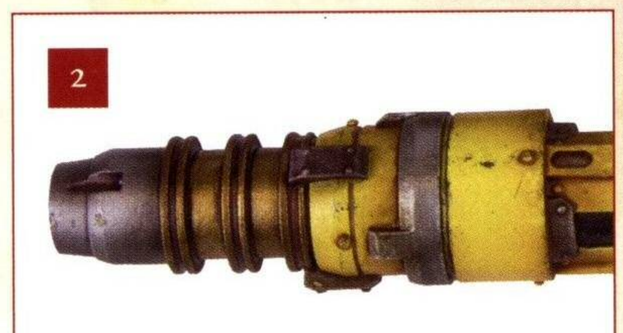
4 – The metallic areas received a wash mixed from Druchii Violet, Nuln Oil and Clear Medium. Again, the addition of the complimentary purple tones make the metallic areas 'pop' against the fields of yellow.









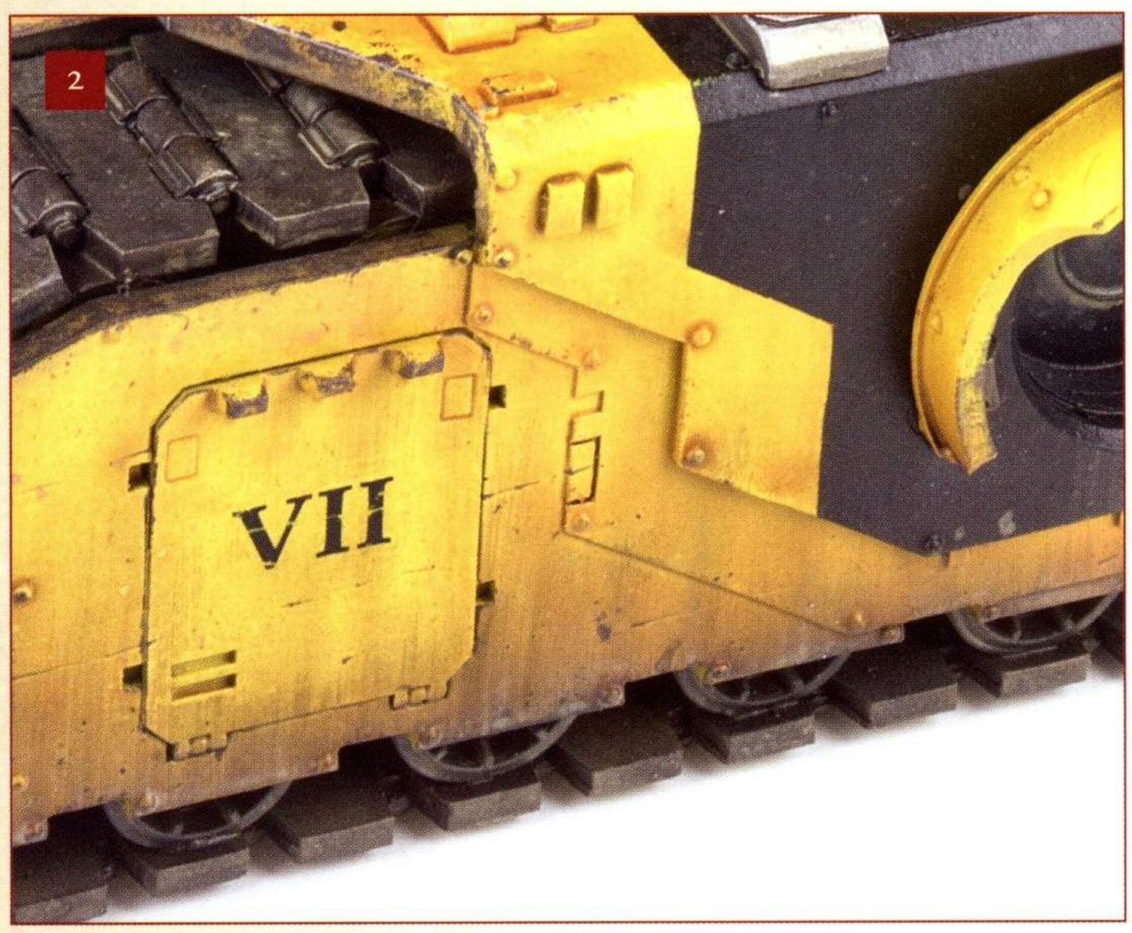


SHADING THE GUN BARRELS

1-2 – The above before and after photos of the barrel of the main gun show how the washes of colour have helped define and shade the details on the weapon, introducing a battle-worn effect.







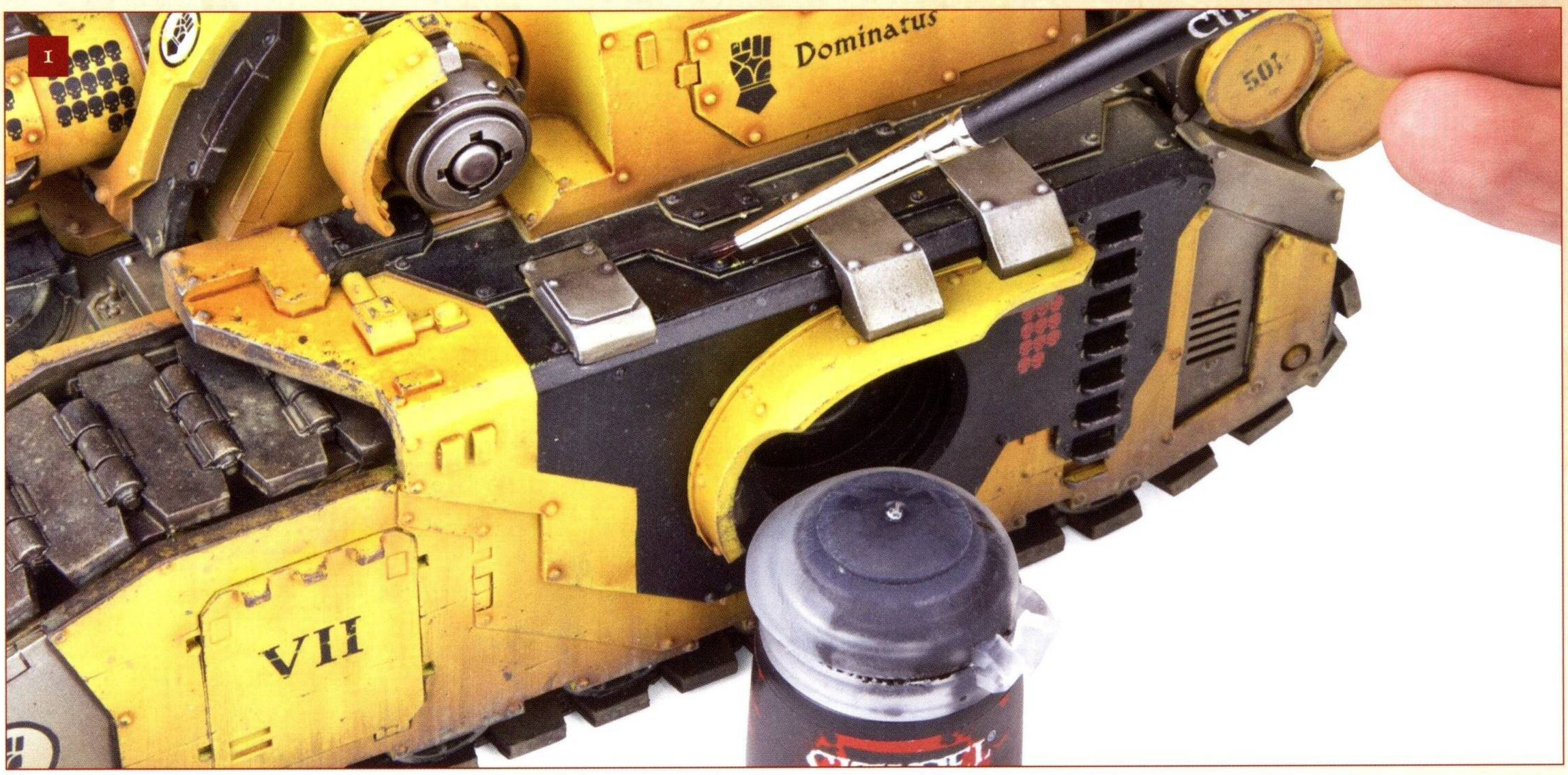
APPLYING DUST EFFECTS

1 – To recreate the effect and the look of layers of dust that can be seen on real armoured vehicles, Zamesi Desert was heavily thinned with Forge World Clear Medium and airbrushed onto the model. The application of the thinned layer of Zamesi Desert was concentrated on the lower hull and horizontal surfaces where dust would naturally collect.

2 – To simulate the effects of toxic rain and mud staining the vehicle, more of the thinned mix was applied in a streaking pattern onto the sides of the model's hull. On the horizontal surface, the paint was allowed to pool around details such as crew hatches.

The model has been sprayed with a thin layer of Purity Seal. It will protect the paint finish but also balance the different surface finishes of the various painting stages, for example, matting down any glossy surfaces.





EXTRA WEATHERING EFFECTS

1-2 – Abaddon Black was drybrushed onto the raised surfaces and edges of the black panels. This provides contrast against the appearance of the dust effect and creates the impression that the vehicle's paintwork is being worn or scratched away.

3 – Further paint chips of the yellow basecoat were added. These extra chips above the dust and grime layers, when combined with those underneath, help to create the impression of layers of realistic weathering on the model.

WEATHERING POWDERS

These are the perfect medium to use when recreating the look of mud-encrusted tracks on an armoured vehicle. The key to getting a natural appearance to the dirt is by using a variety of tones. The powders are best applied dry, working across the model in small manageable sections.

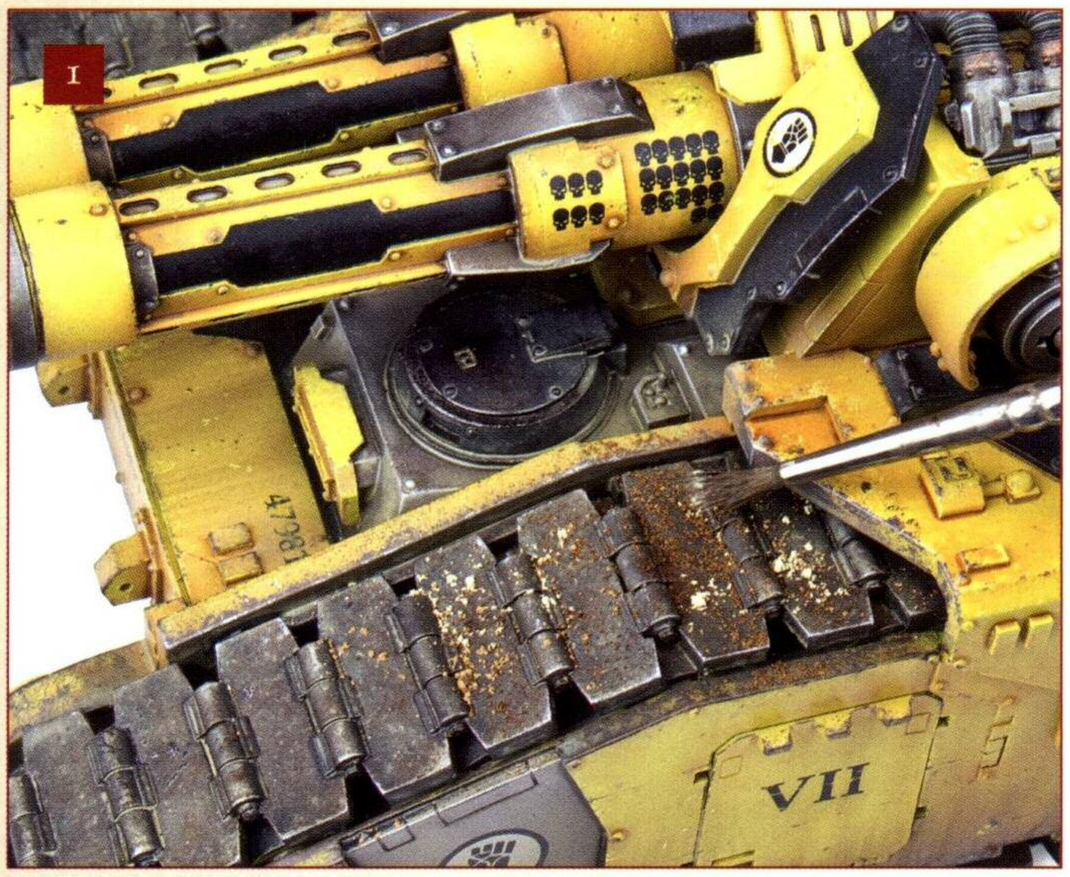
1 – A brush was used to gently sprinkle different coloured powders in a random manner across a small section of the track.

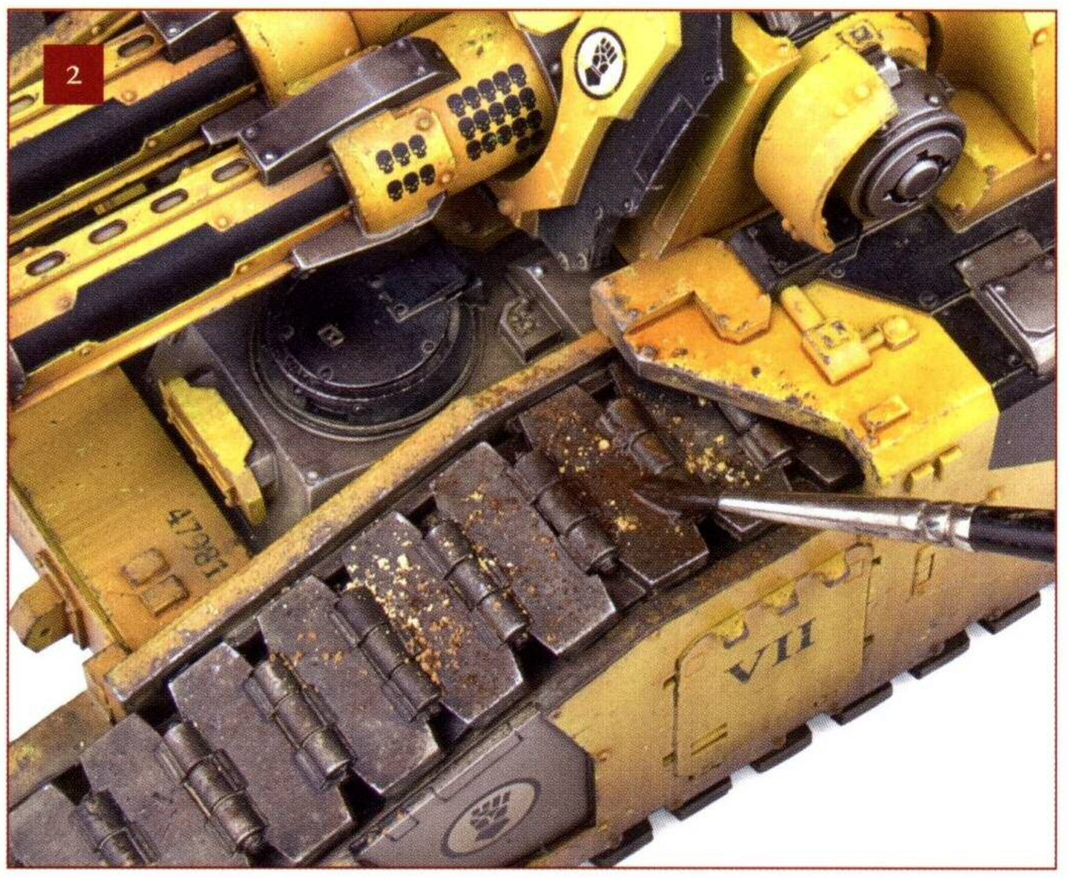
2 – Then a brush loaded with clean white spirit was touched to the track, allowing the white spirit to flow from the brush.

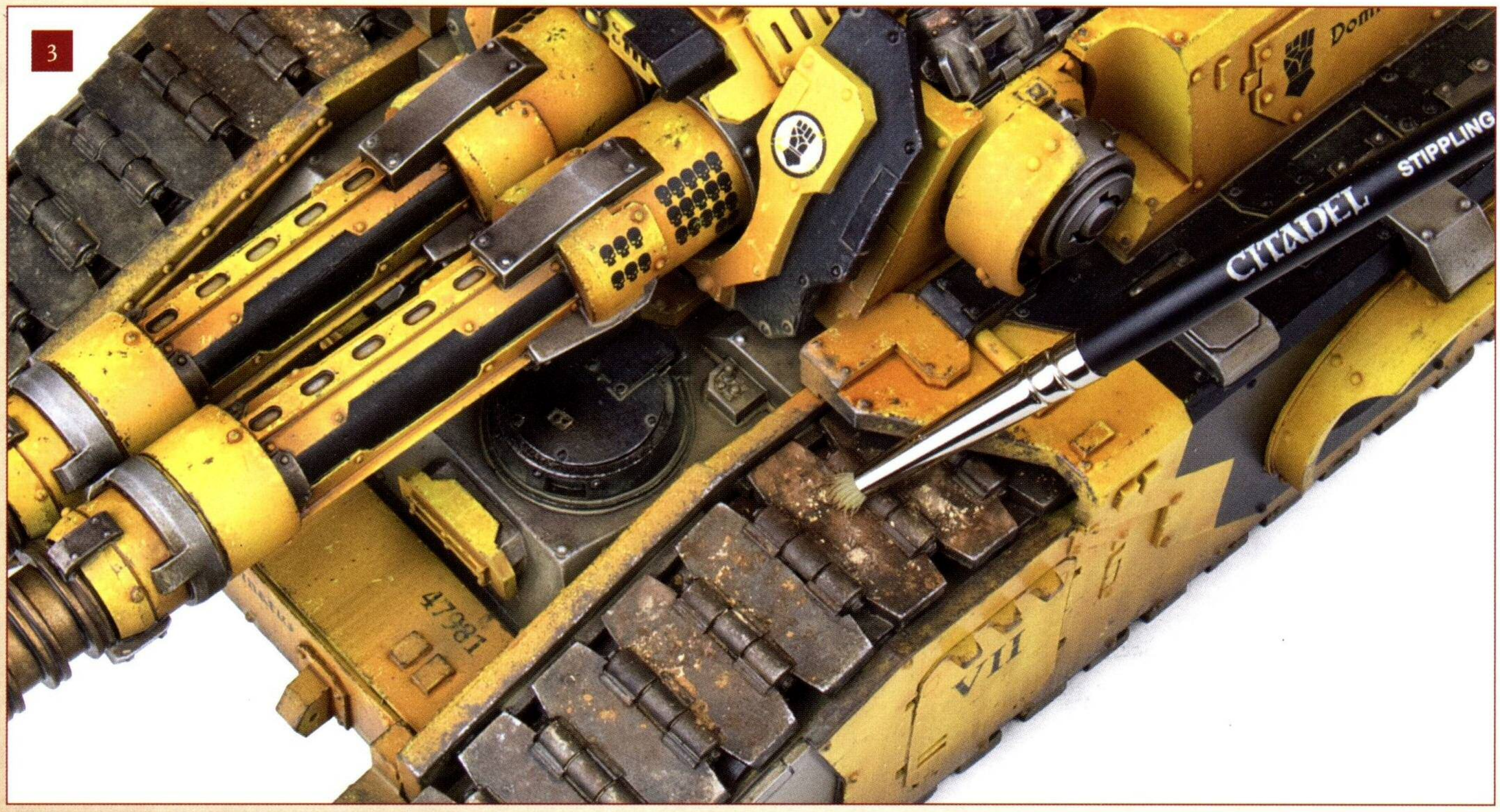
Tip: Don't try to paint the white spirit on. Simply touch the area with the loaded brush – the liquid will then flow across the tracks and powders.

3 – Once dry, the excess powder was scrubbed and brushed away. This also helps to soften the clumps of powder and fix them onto the surface of the model.









1



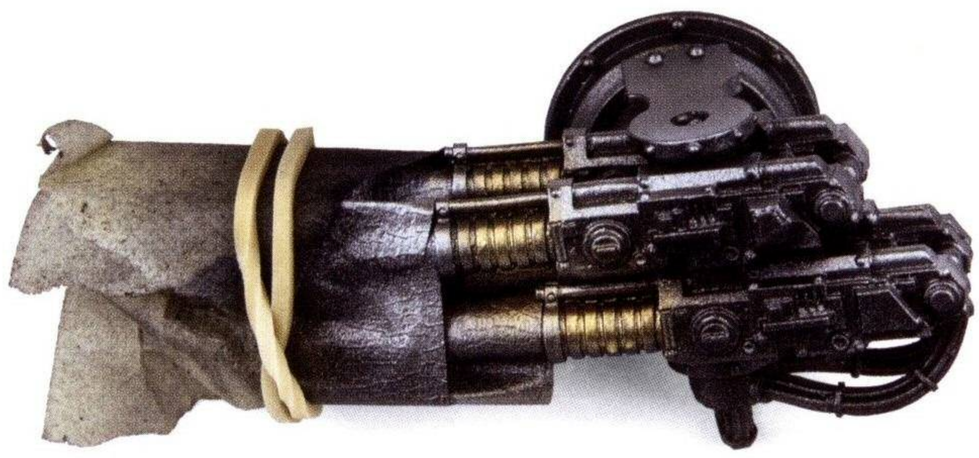
PAINTING THE QUAD LASCANNON

1 – The previously painted yellow barrels were masked off and the body of the guns sprayed Chaos Black.

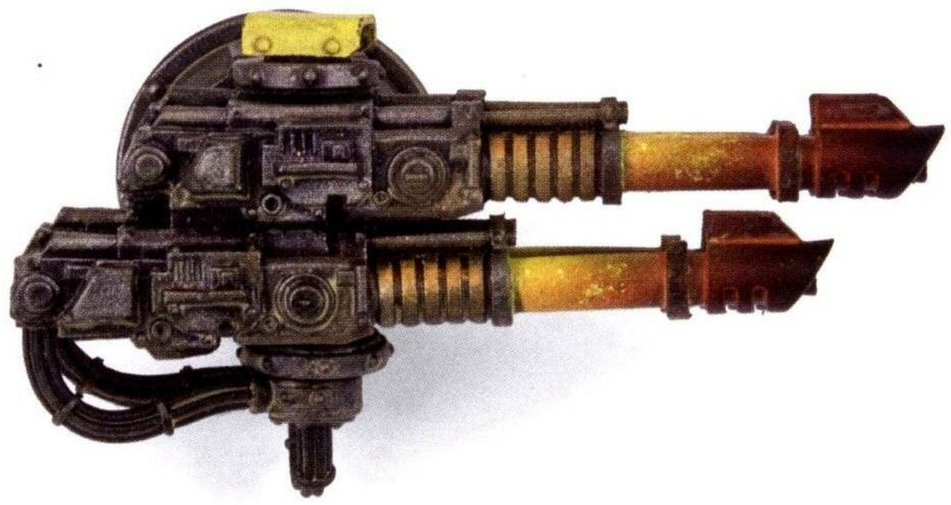
2 – The main bodies of the lascannon were then airbrushed with Iron Hands Steel, and the cooling ribs of the barrels were airbrushed Thallax Gold.

3 – The ends of the lascannon barrels were given a heat discoloured appearance. This was achieved by spraying successive overlapping layers of Forge World Clear colours, starting with Pyroclast Orange, then Angron Red and Eidolon Purple, and finishing with Calth Blue. Each colour was sprayed over the previous one, but leaving a small section of the previous one on the barrel. Because the colours are clear, they combine with each other to make a very dark, almost black hue on the end of the muzzle.

2



3

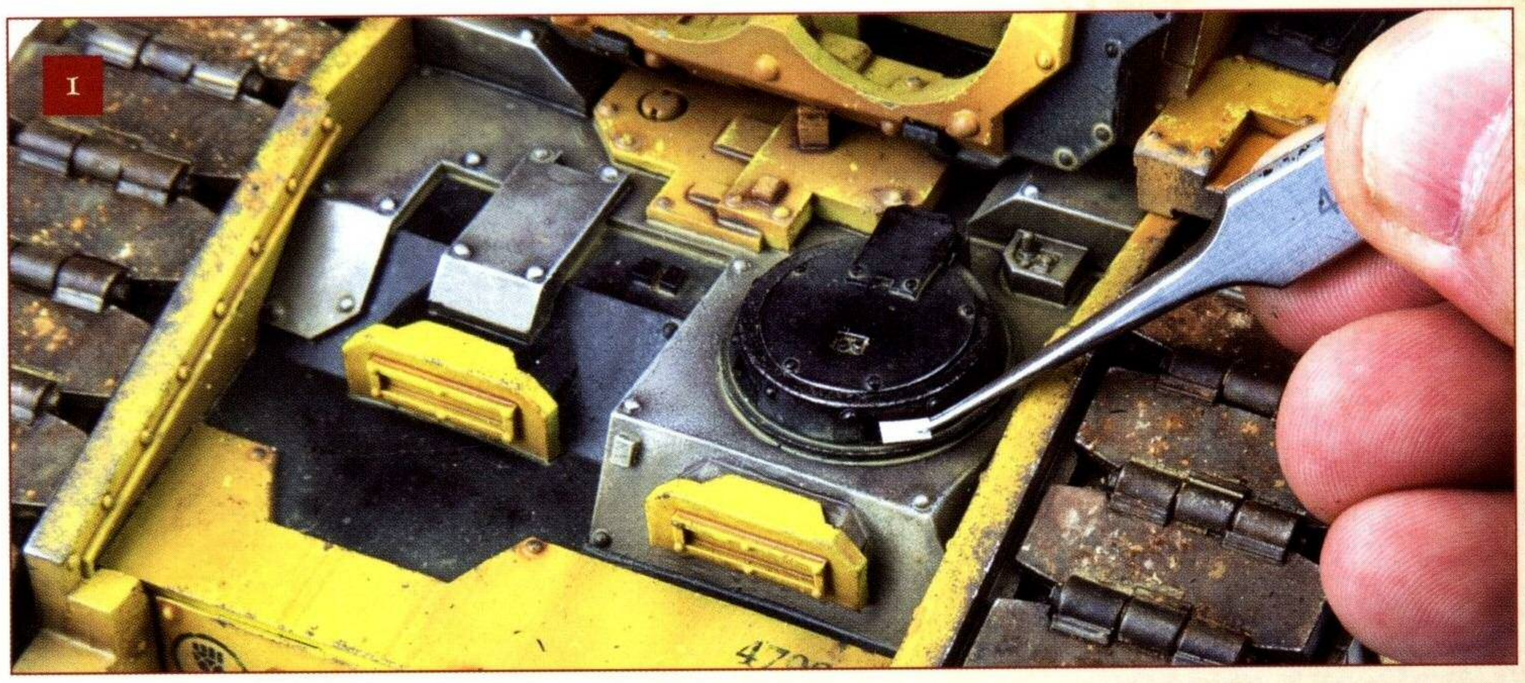


PREPARING THE VISION BLOCKS

1 – The glass vision blocks around the hatches can be painted directly on the model, but it is much easier to cut a small strip of plastic and paint it separately before fixing it to the model.

2 – The same can be done for the front vision blocks, first test fitting the strip to ensure a good fit.

1



2



PAINTING THE VISION BLOCKS

1 – The plastic strips were airbrushed with Dawnstone.

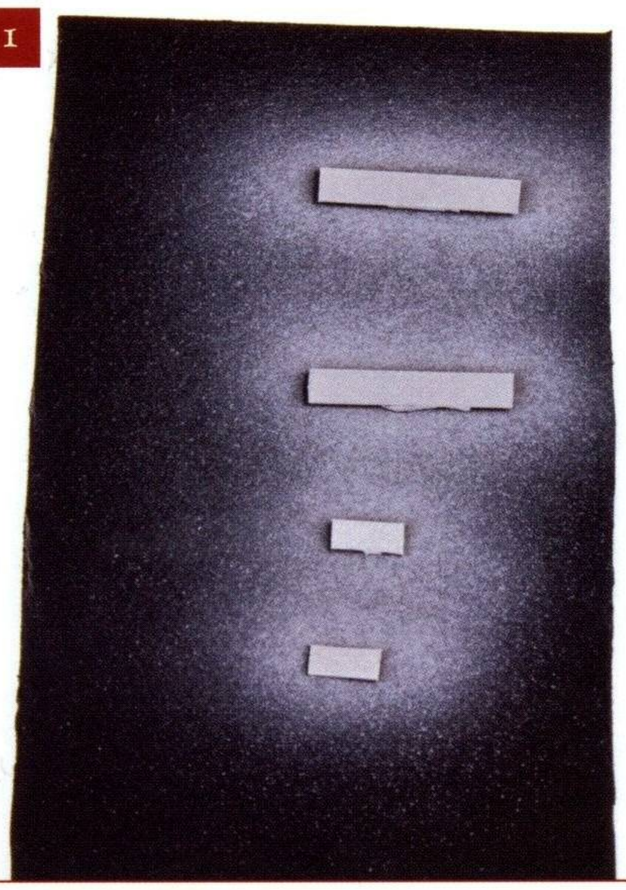
2 – The top left corner of each strip was airbrushed with Abaddon Black, fading towards the centre of the panel.

3 – The lower right corner was airbrushed with Administratum Grey, and again faded towards the centre.

4-5 – The strips were finally airbrushed with several thinned layers of Calth Blue to give them a blue glass finish.

6 – The strips were then glued in place.

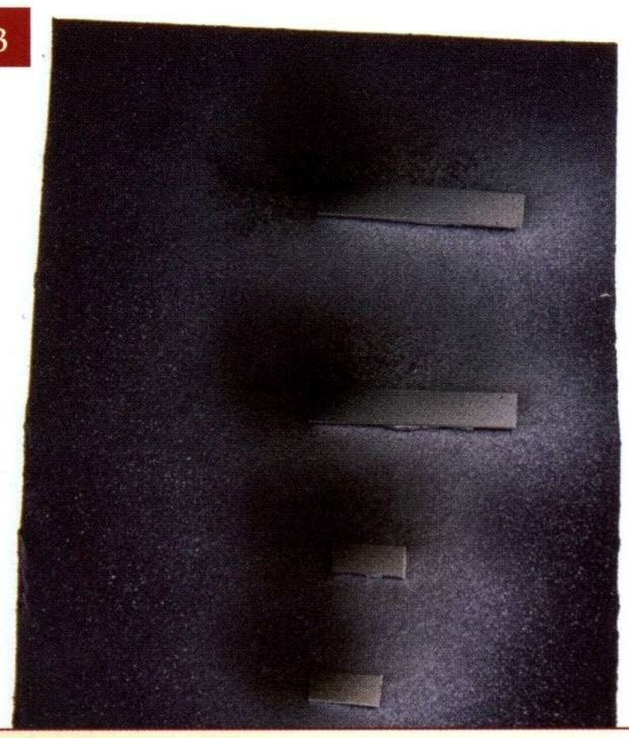
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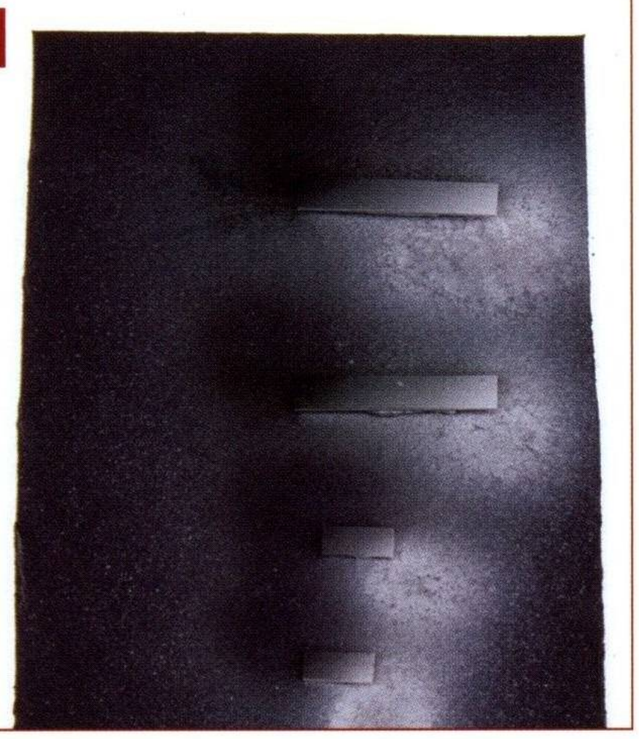
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3



4

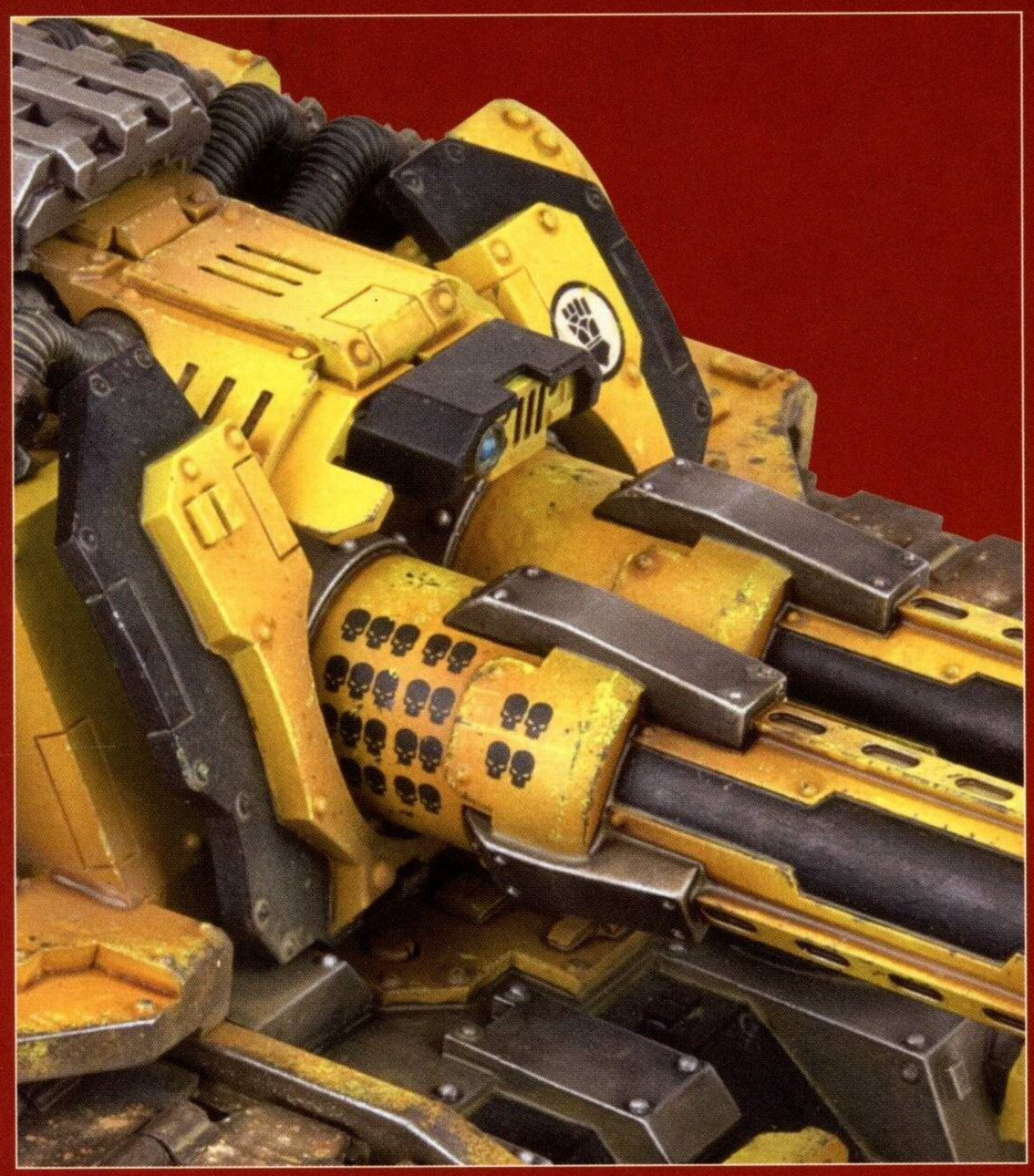


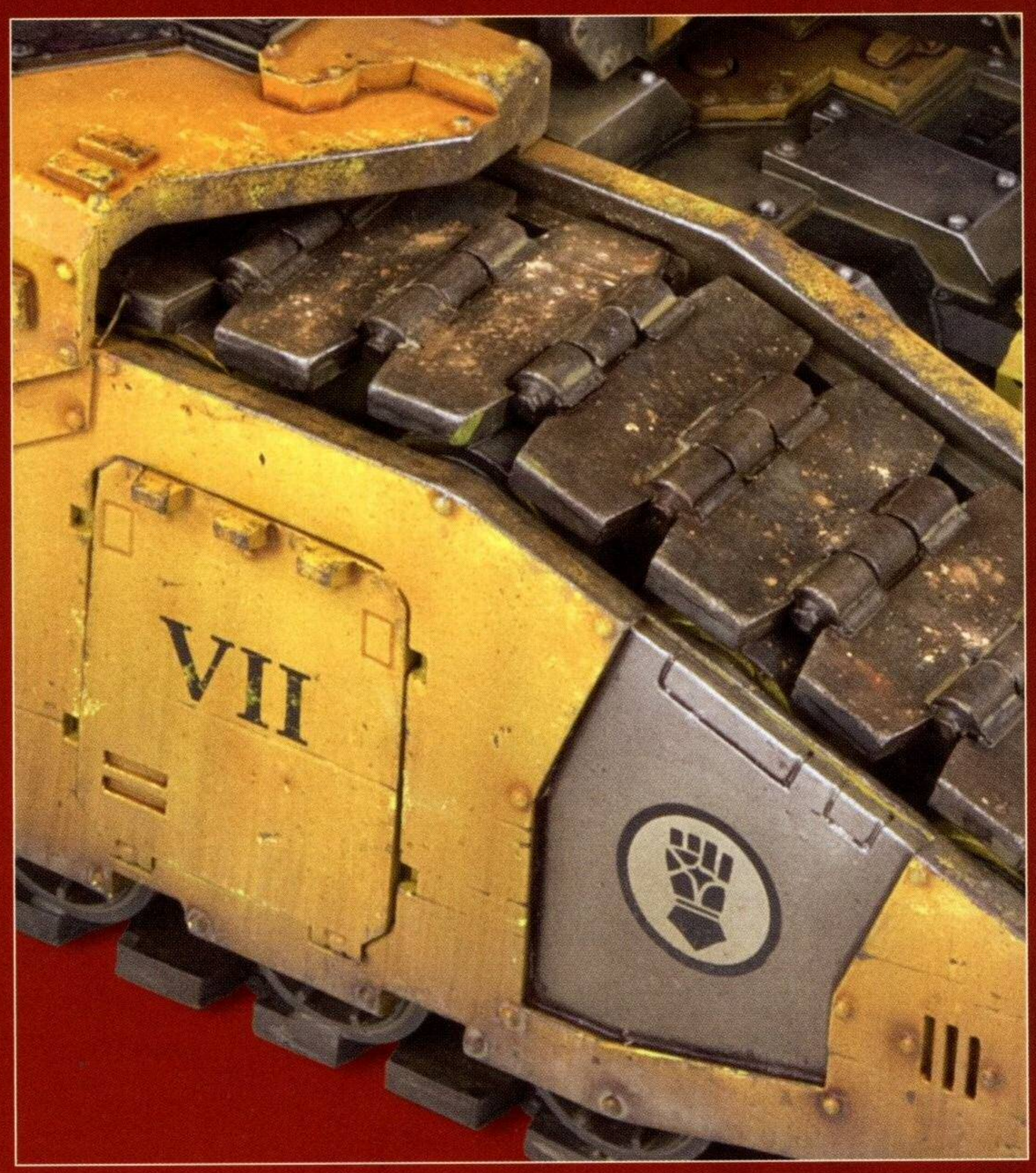
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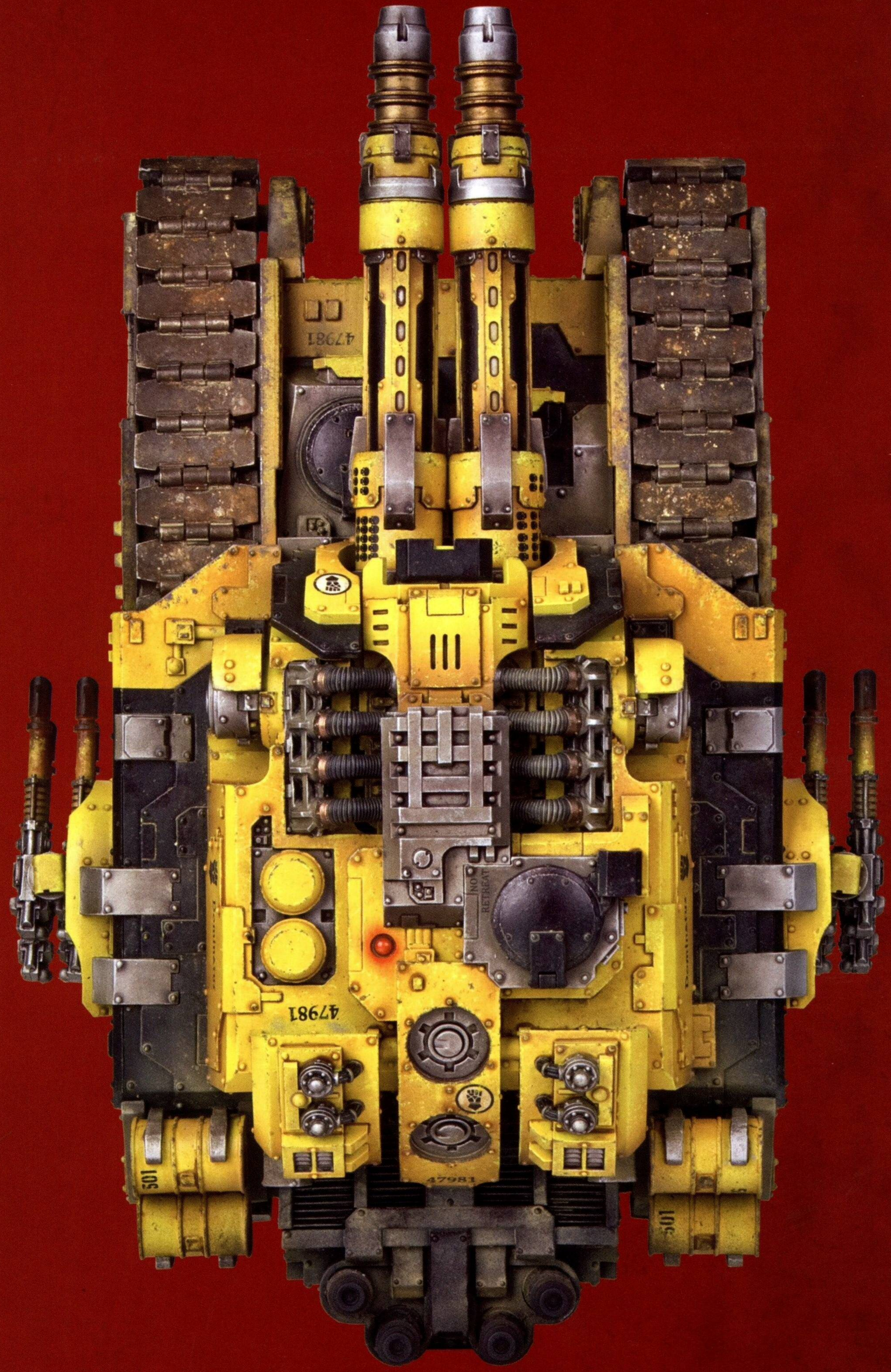





VII
III


Dominatus
VII
III


Dominatus
Dominatus
501
VII
III


47981
NO RETREAT
501
501

SOLAR AUXILIA

DRACOSAN

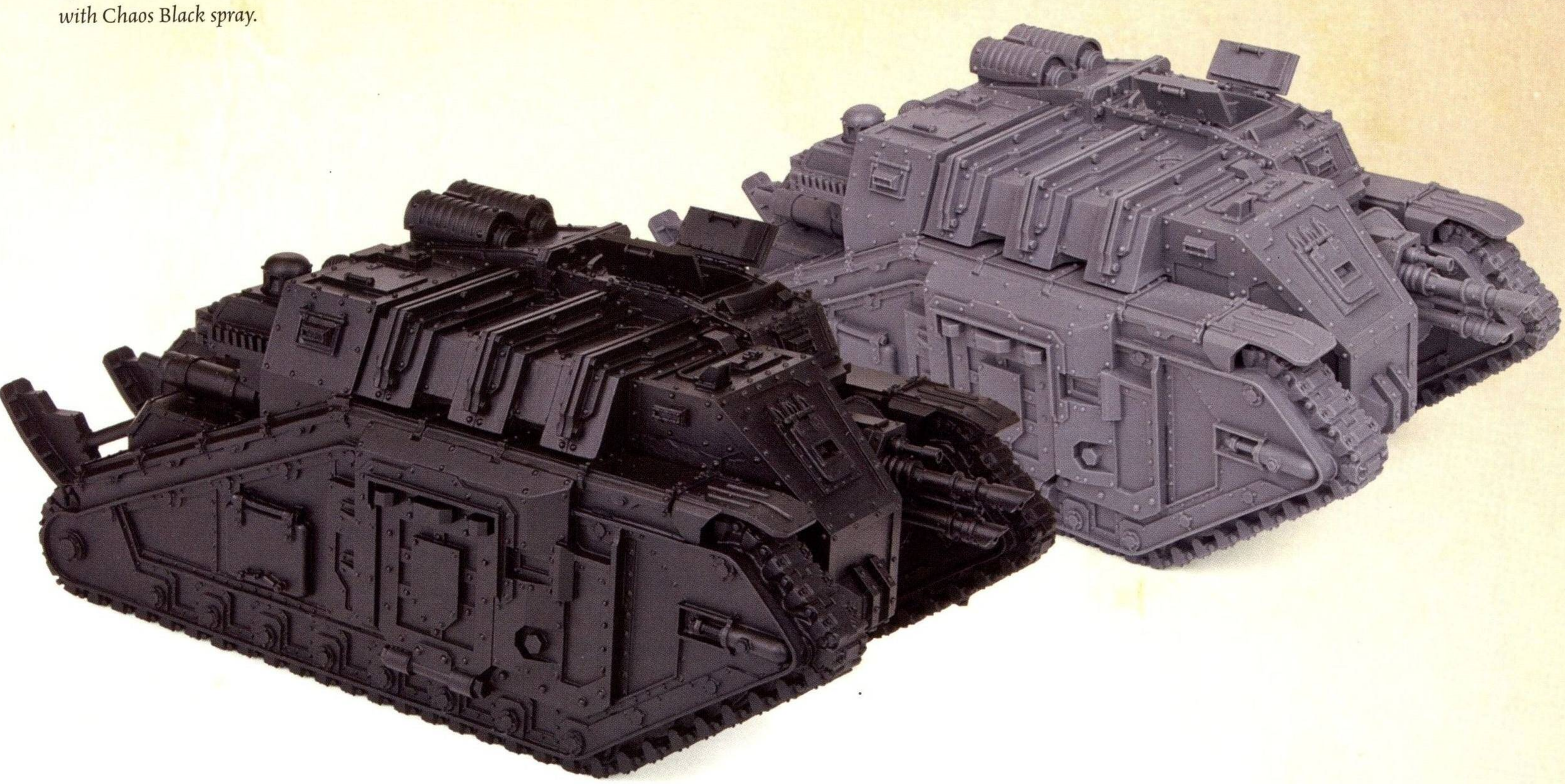
ARMOURED TRANSPORT



The Dracosan is employed almost exclusively by forces configured in the Solar Auxilia pattern, whether these are 'regular' Excertus Imperialis units or other forces following the same order of battle, such as the household troops of certain Rogue Traders Militant or, occasionally, the elite retainers of high status Imperial commanders.

A heavily armed and armoured carrier, the Dracosan is manufactured under contract by several dozen Forge Worlds across the Imperium to standards only usually required of war machines destined for service with the Legiones Astartes. The Dracosan is large enough to accommodate a full strength Solar Auxilia infantry section of twenty auxiliaries, and heavily armoured enough to protect them from all but the most intense enemy fire. Equipped with a fearsome array of weapons of its own, the Dracosan can steadfastly defend itself against counter-attack and pound enemy positions to dust before the auxiliaries disembark to storm what remains of their objective.

After the model had been assembled, it was undercoated with Chaos Black spray.



1



2



3



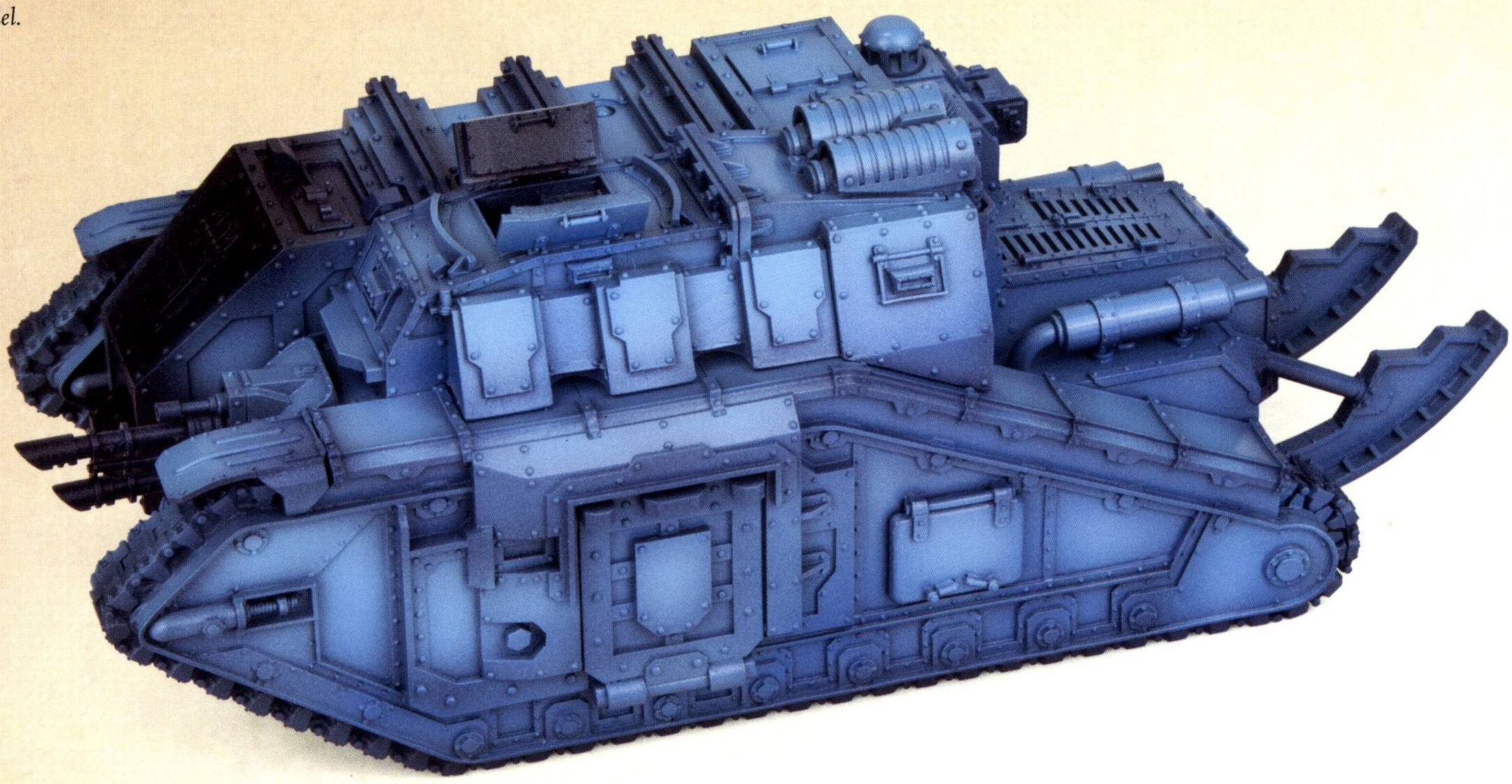
BASECOATING

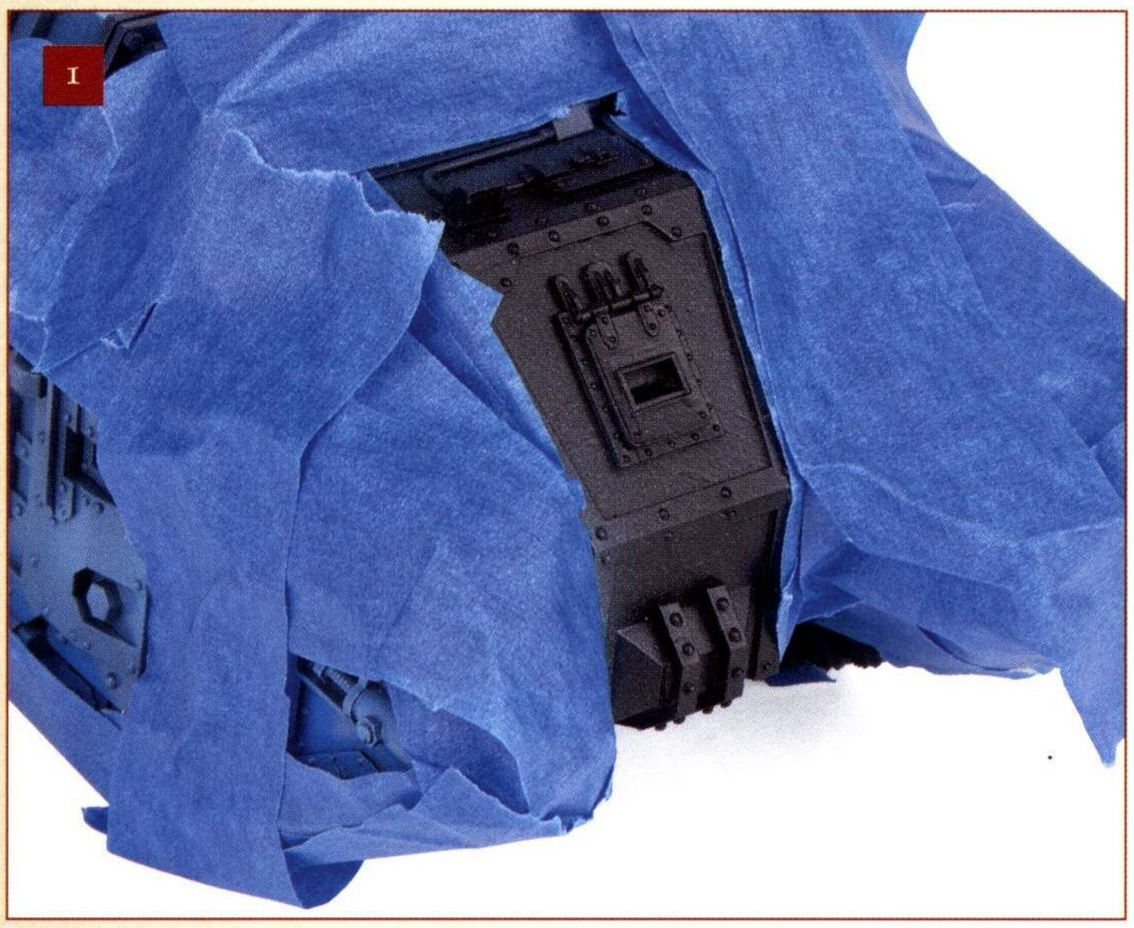
1 – The model was airbrushed with a layer of Calgar Blue.

2 – Lothern Blue was then airbrushed onto the panels, taking care to leave some Calgar Blue visible. Leaving some of the darker basecoat visible creates tonal shading and areas of shadow.

3 – A mix of Lothern Blue and White Scar was then airbrushed onto the panels of the tank. Again, care was taken to keep the previous darker layers of blue visible within the recesses of the model.

This photo shows how selective airbrushing of the three base colours has created shading that varies in tone across the model.





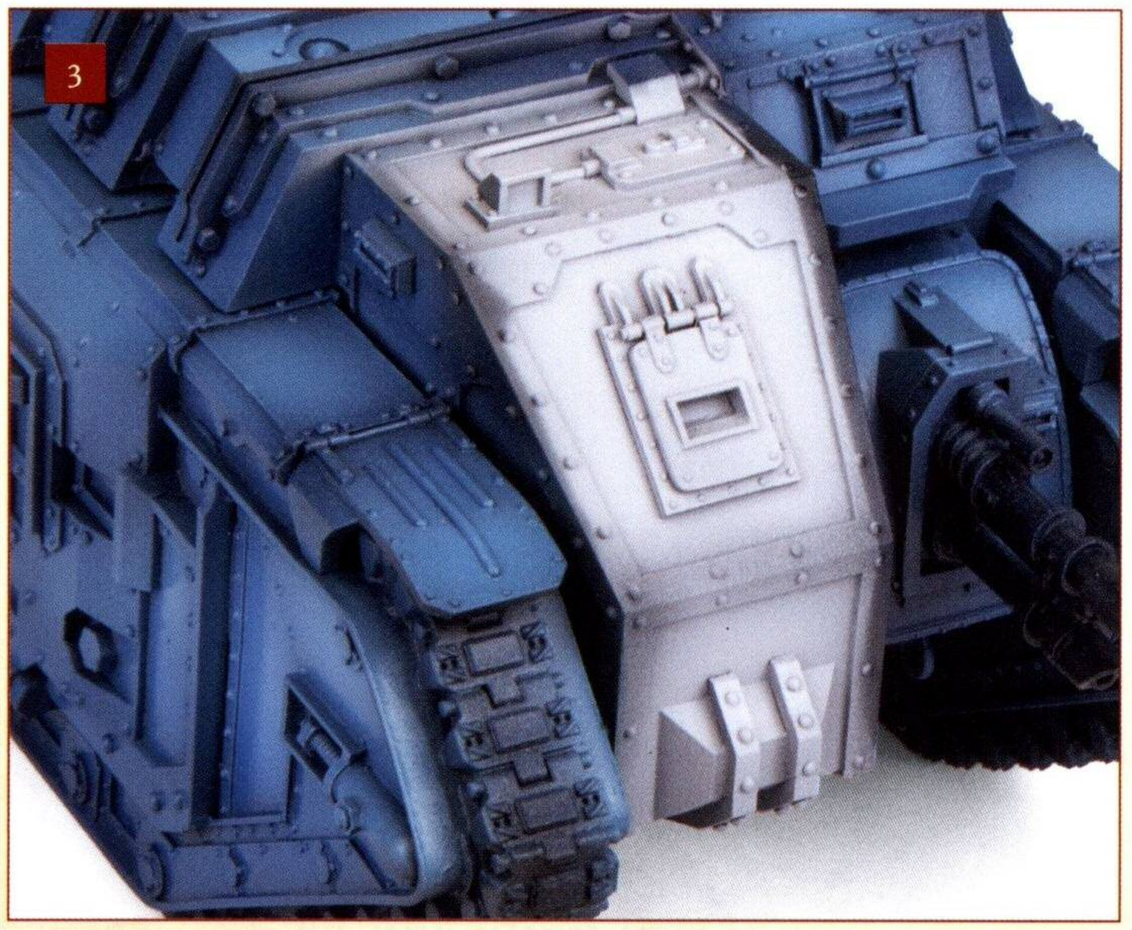


AIRBRUSHING THE DRIVER'S COMPARTMENT

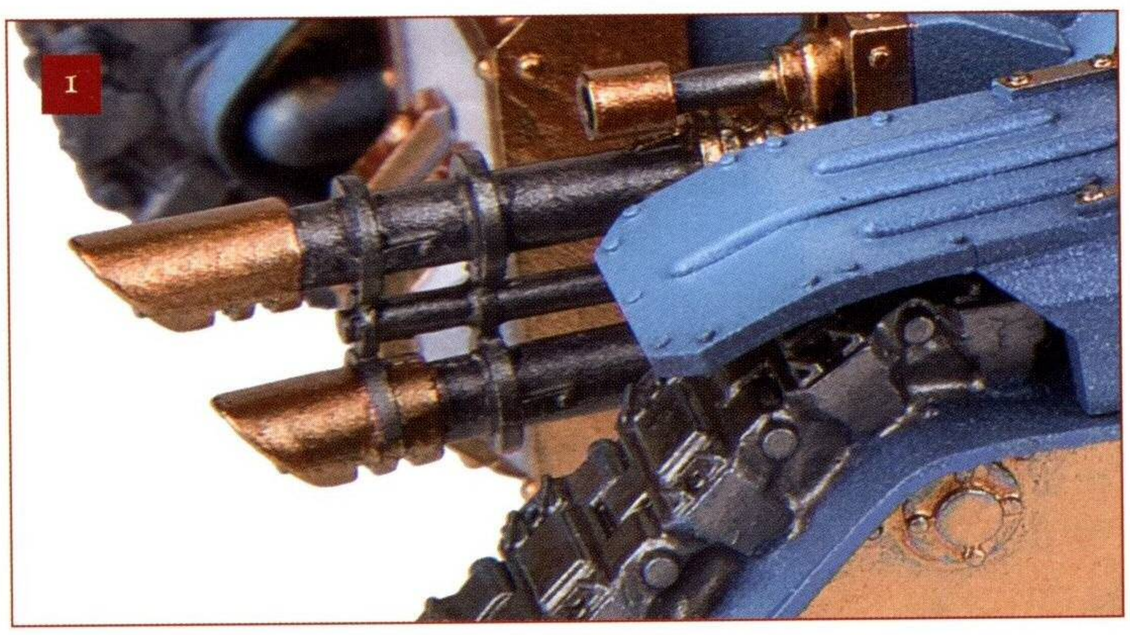
1 – The main body of the tank was masked.

2 – The panel was then airbrushed with a layer of Administratum Grey.

3 – White Scar was then airbrushed onto the panel, allowing a little of the grey to remain visible within the recesses.

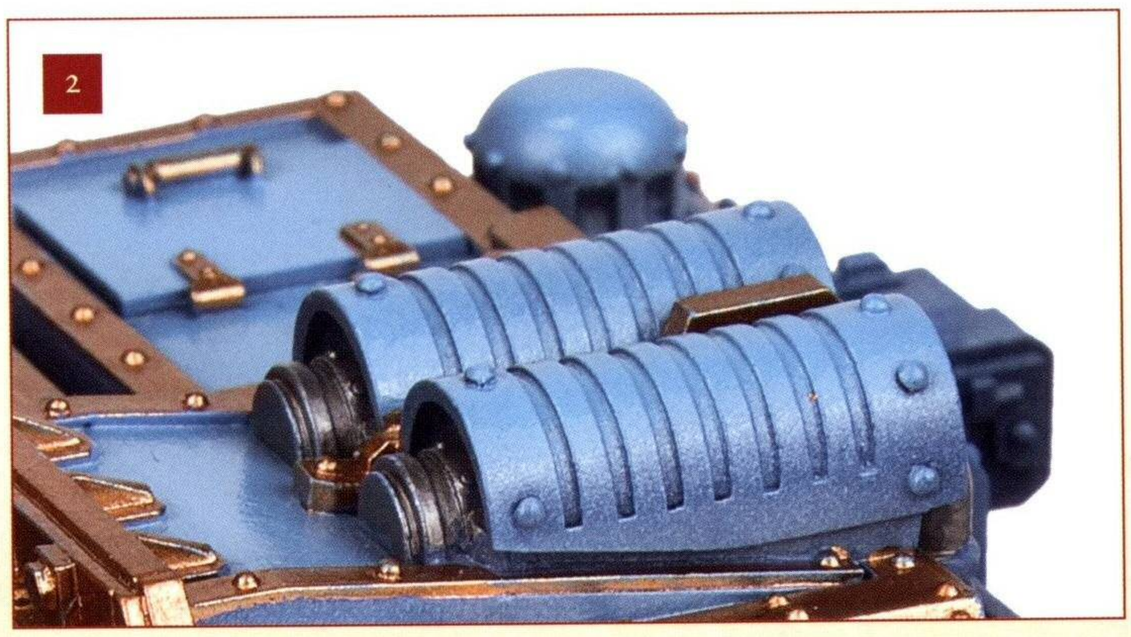






PAINTING THE METAL SECTIONS

1 -3 – The tracks, lascannon, engine details and the inner hatch were given a basecoat of Ironbreaker. Several panels and a selection of raised banding were then painted with Brass Scorpion.





APPLYING DECALS

To prepare the surface of the model for the application of decals, it was sprayed with a layer of gloss varnish that was left to dry overnight to make sure that it was completely set.

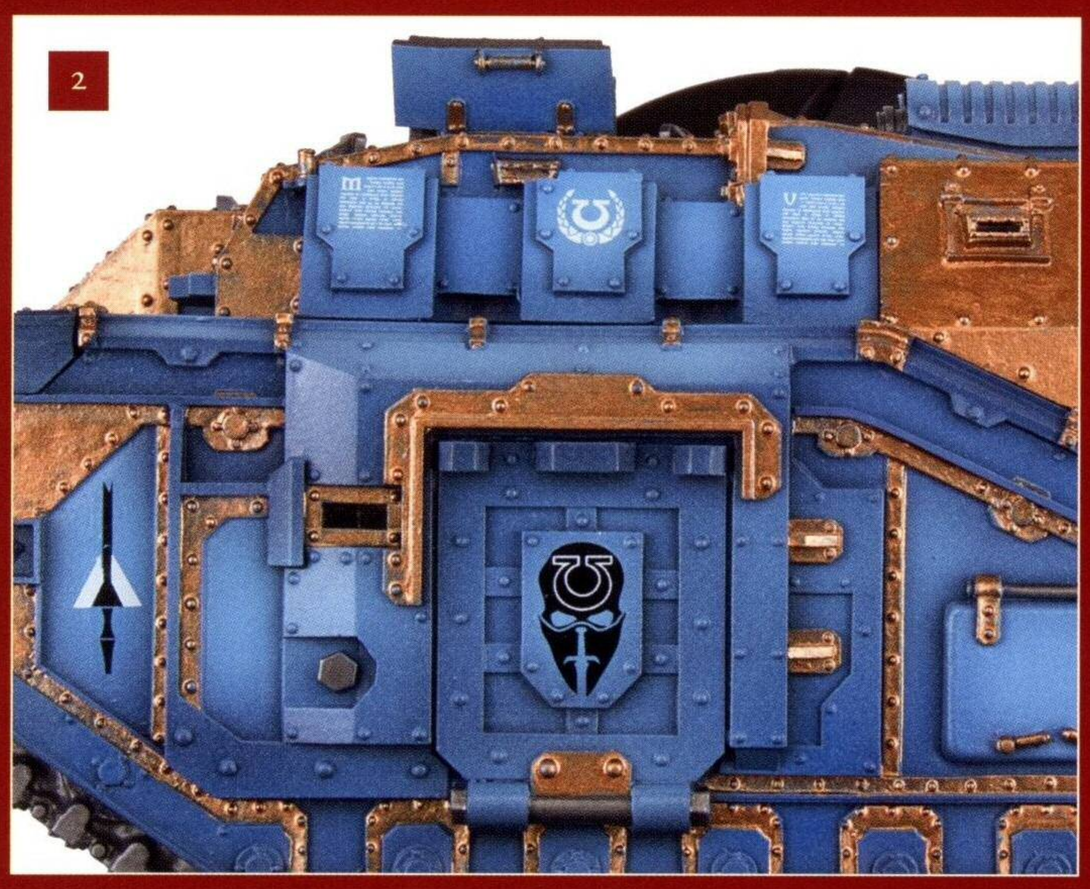
1-3 – A selection of suitable symbols were chosen from several decal sheets and applied to the model.

4-6 – Once the applied decals had dried, a scalpel was used to carefully scratch and weather them.

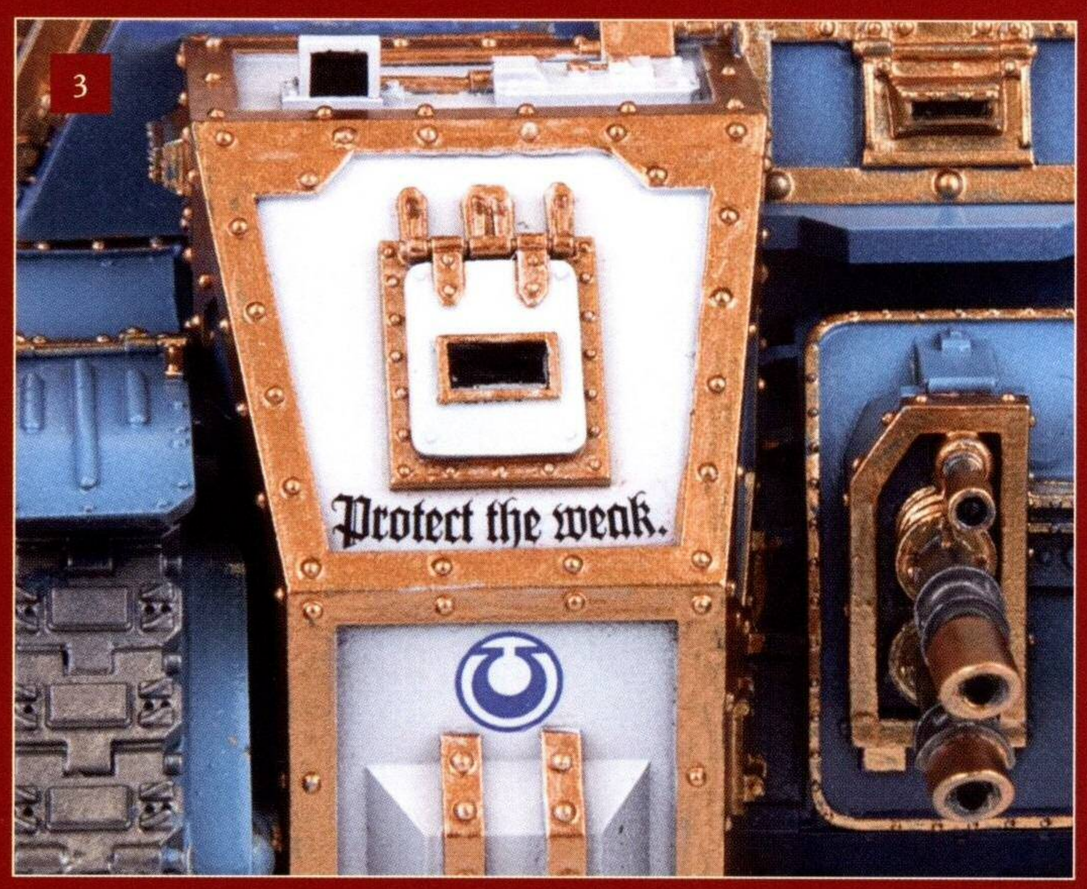
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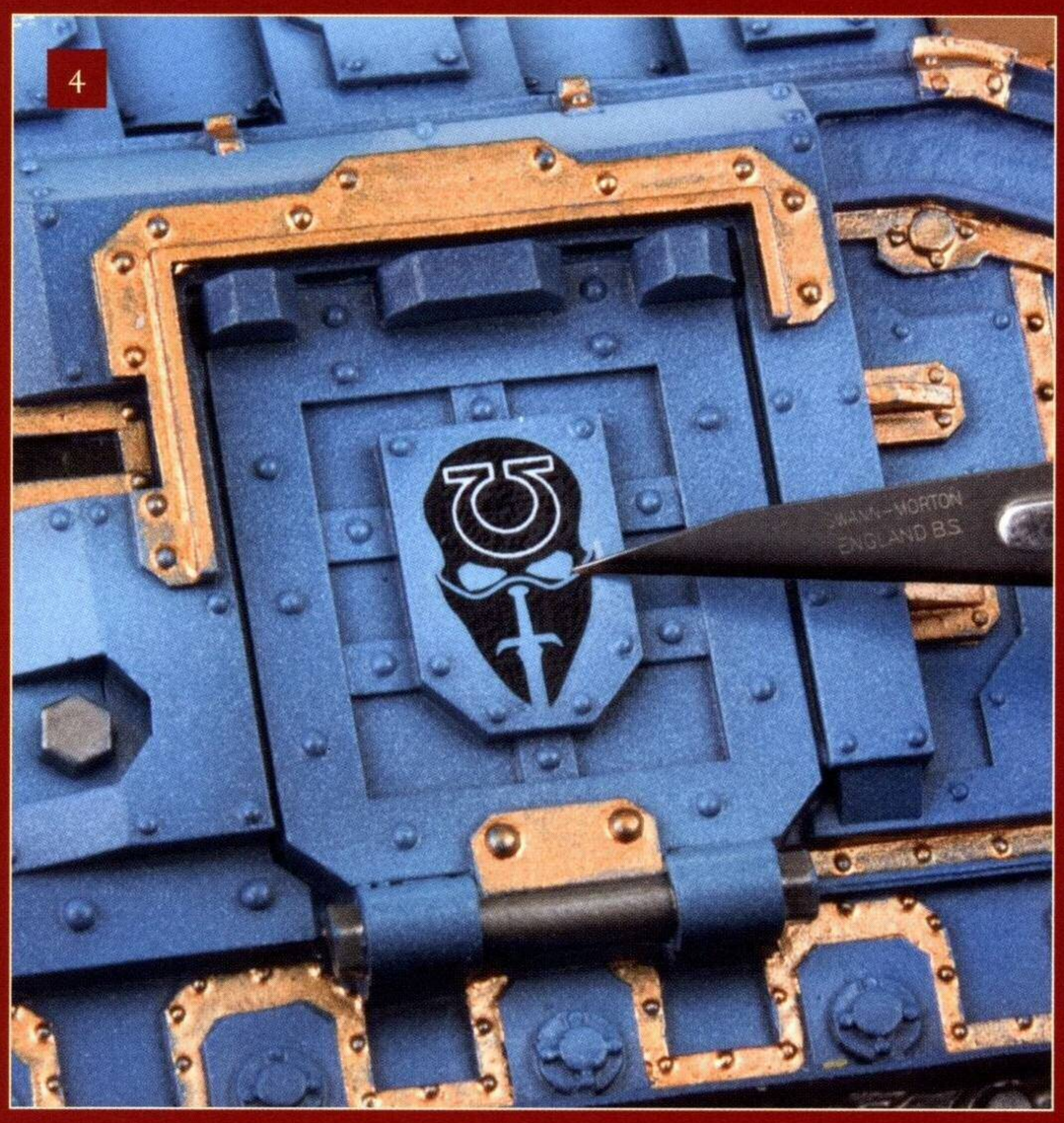
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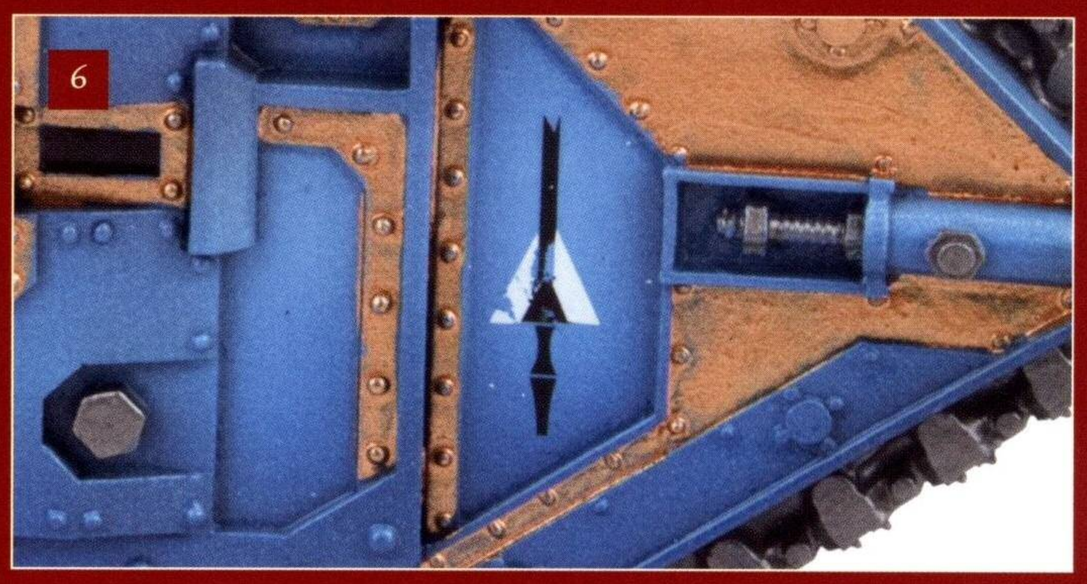
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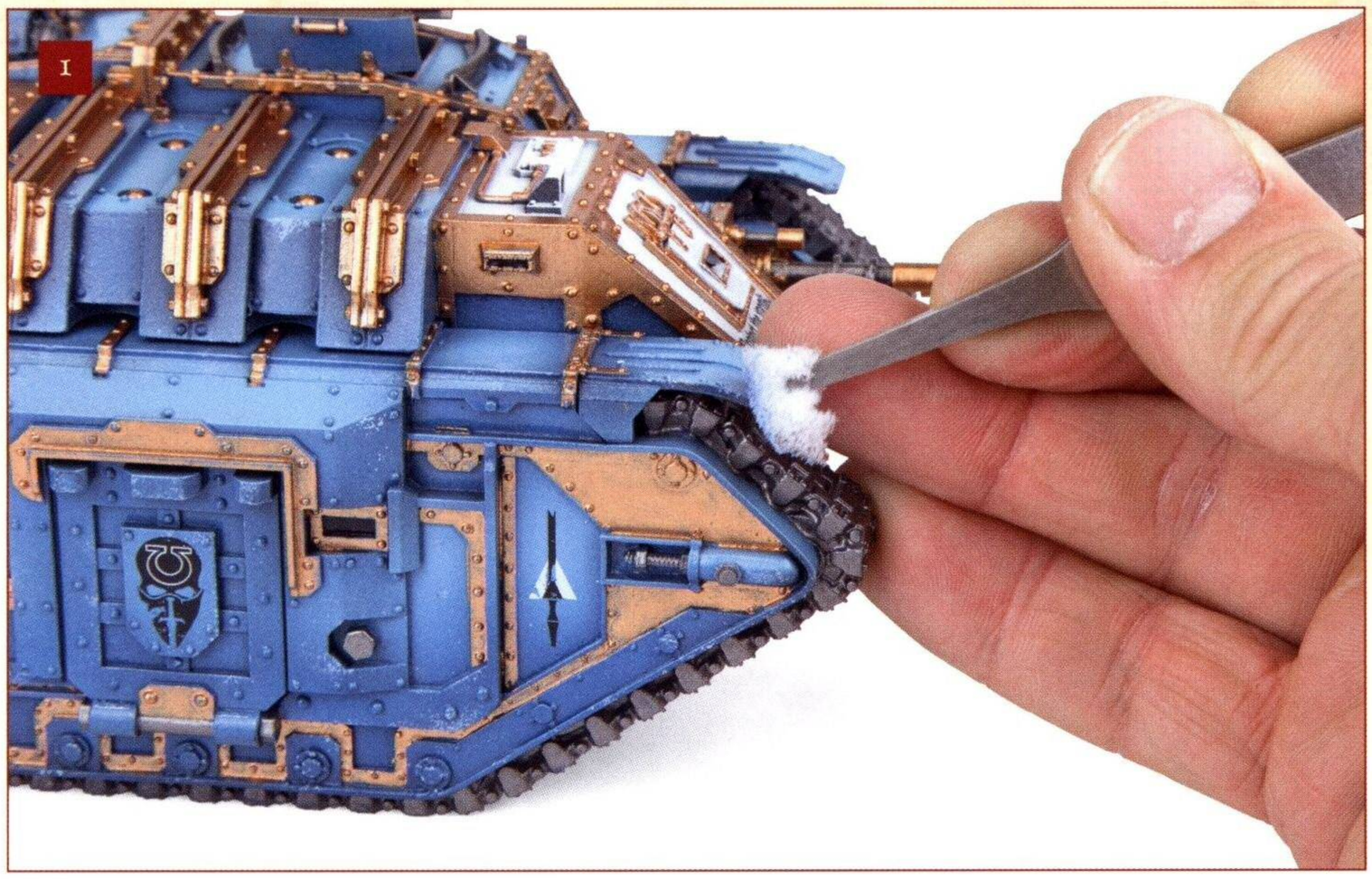


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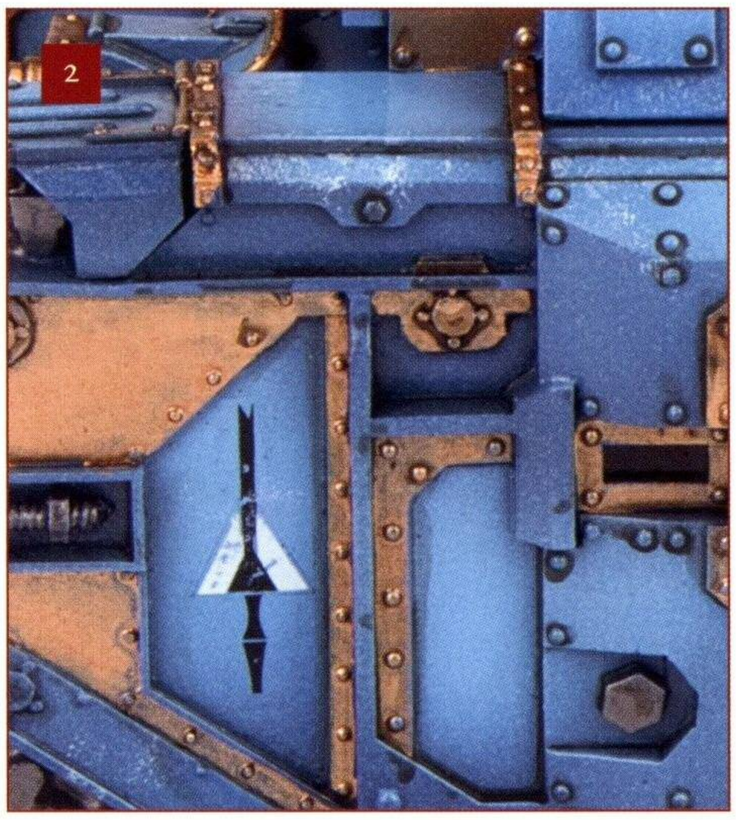


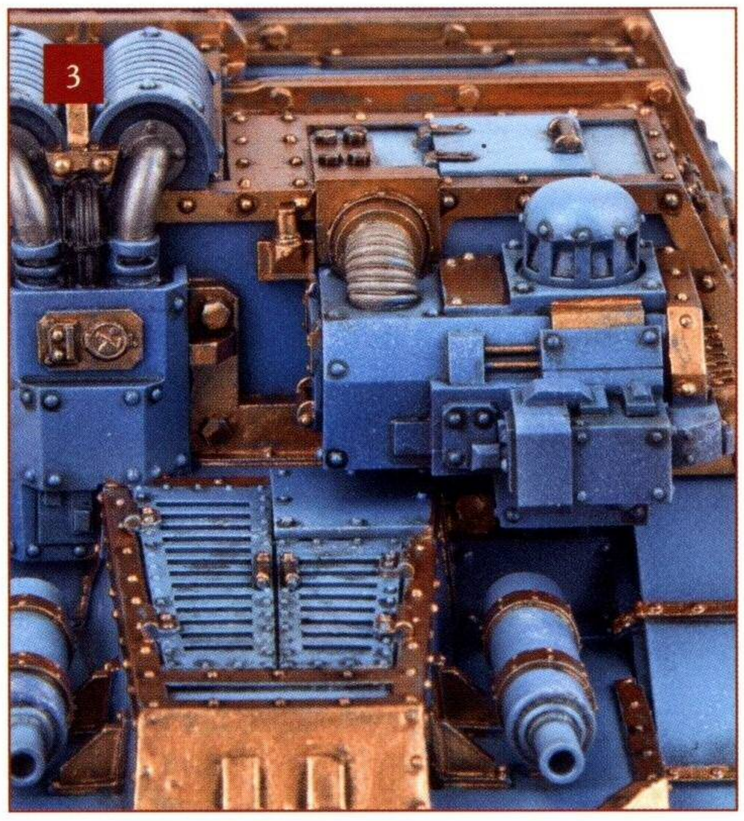


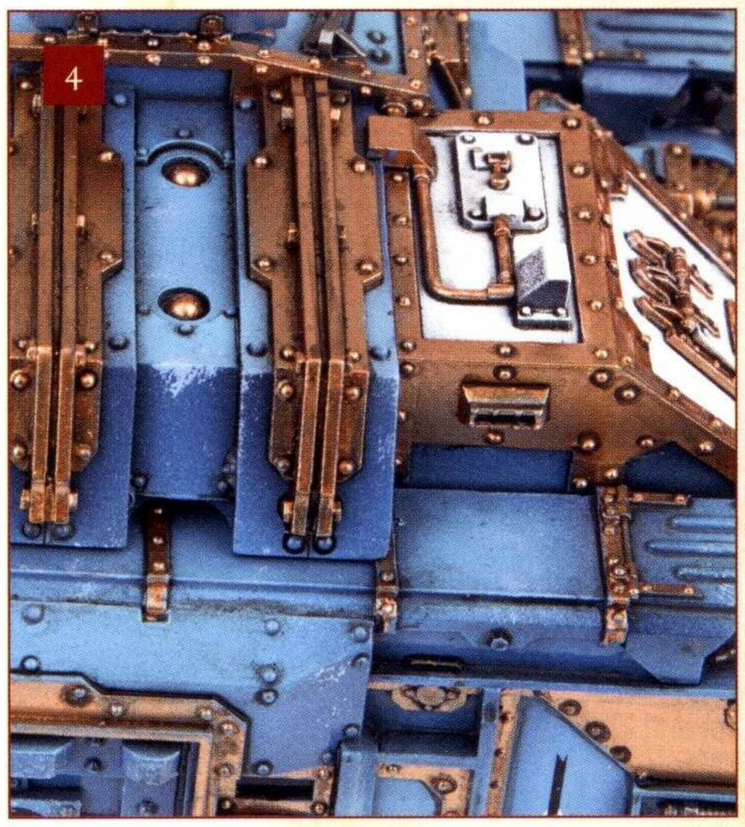
APPLYING LIGHT WEATHERING

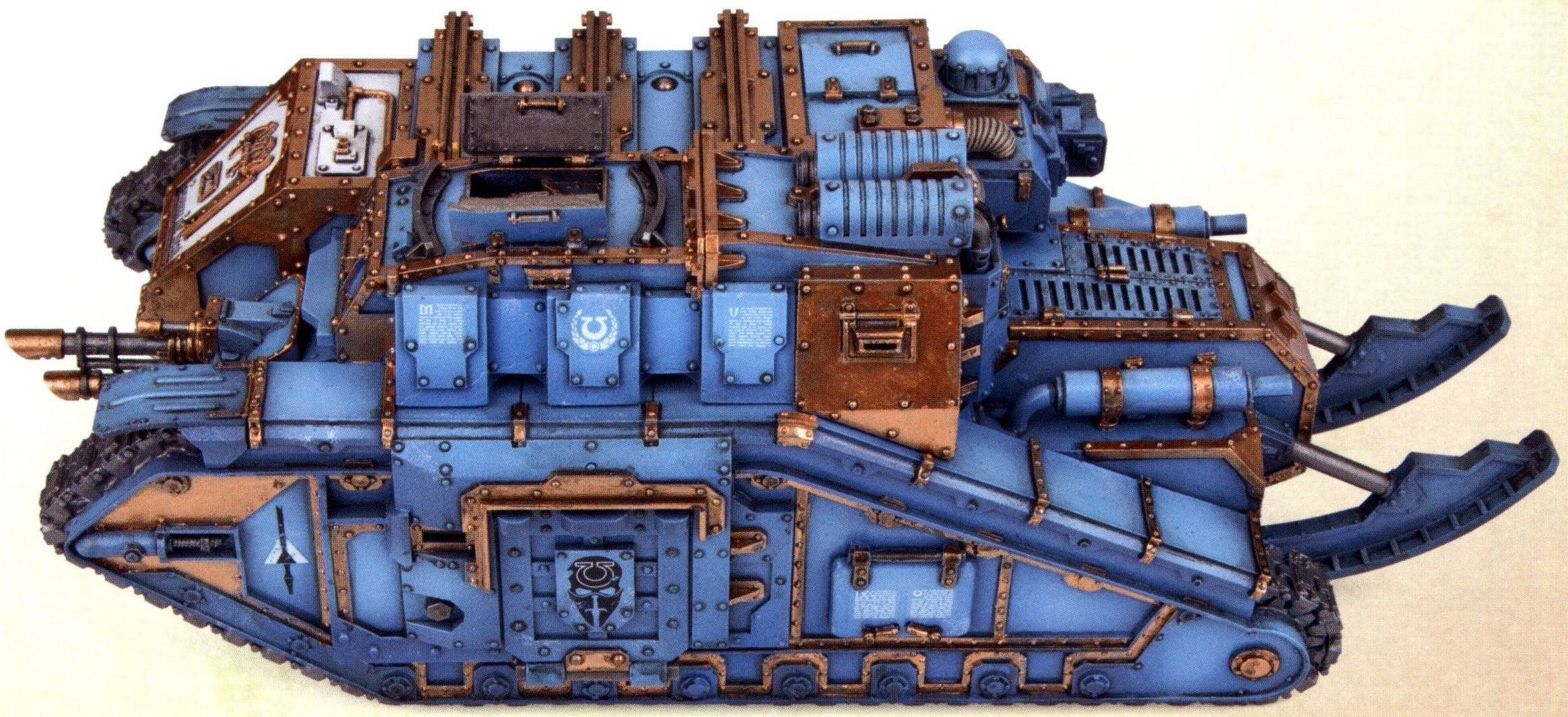
1 – A small piece of sponge held within a pair of tweezers was used to apply small chips and scratches of Lothern Blue mixed with White Scar.

2-4 – The sponge chipping was applied along the raised edges of the vehicle's surfaces where wear and tear would naturally occur.









WEATHERING

1 – A dark chipping colour was created by mixing equal quantities of Abaddon Black with Rhinox Hide.

2 – This dark chipping colour was carefully sponged onto the edges of panels and details. Areas that would naturally wear more than others, such as the exhausts, were given a heavier sponging of the chipping colour.

3 – To represent the bare metal of the tank being revealed under the layers of paint by battle damage or the caustic effects of the local environment, Runefang Steel was sponged onto the panel edges.

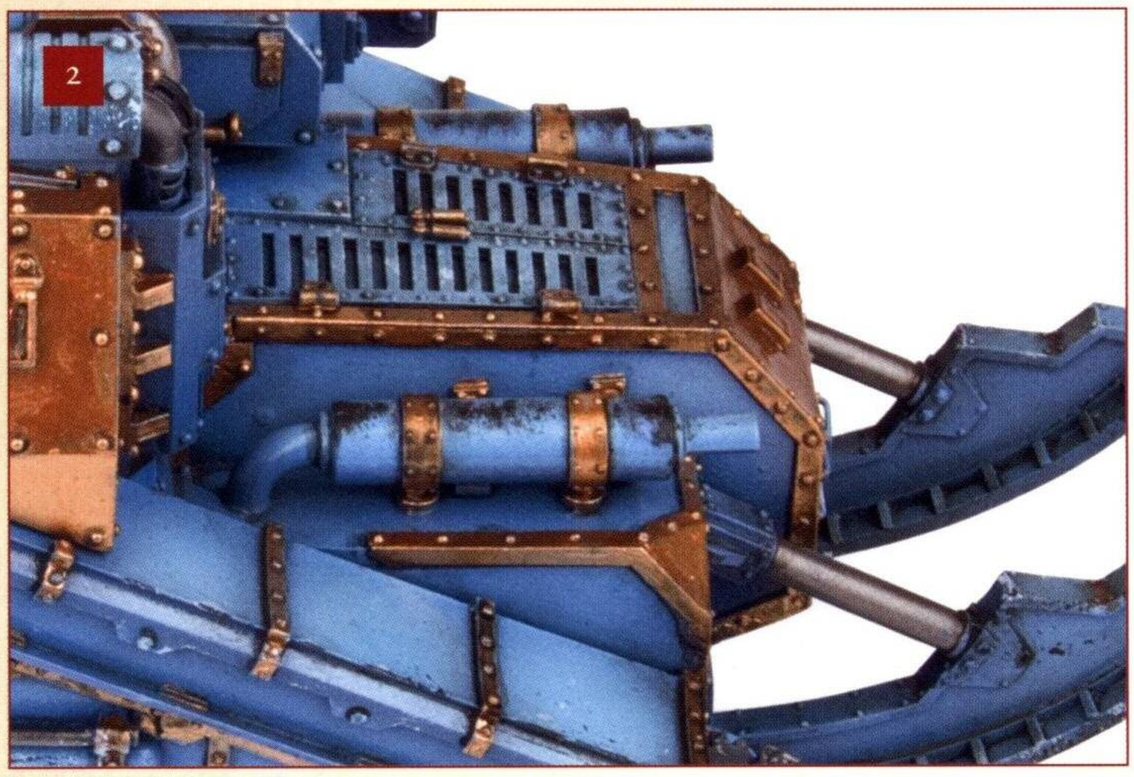
4-5 – Using a fine brush, a lightened mix of the model's blue base colour was carefully painted around the underside of chips and scratches. These marks and lines gave the chips and scratches a three dimensional effect.

6 – A wash mixed from equal parts Nuln Oil and Seraphim Sepia was flowed around the rivets within the brass banding, and other details such as the hatches and vision slits.

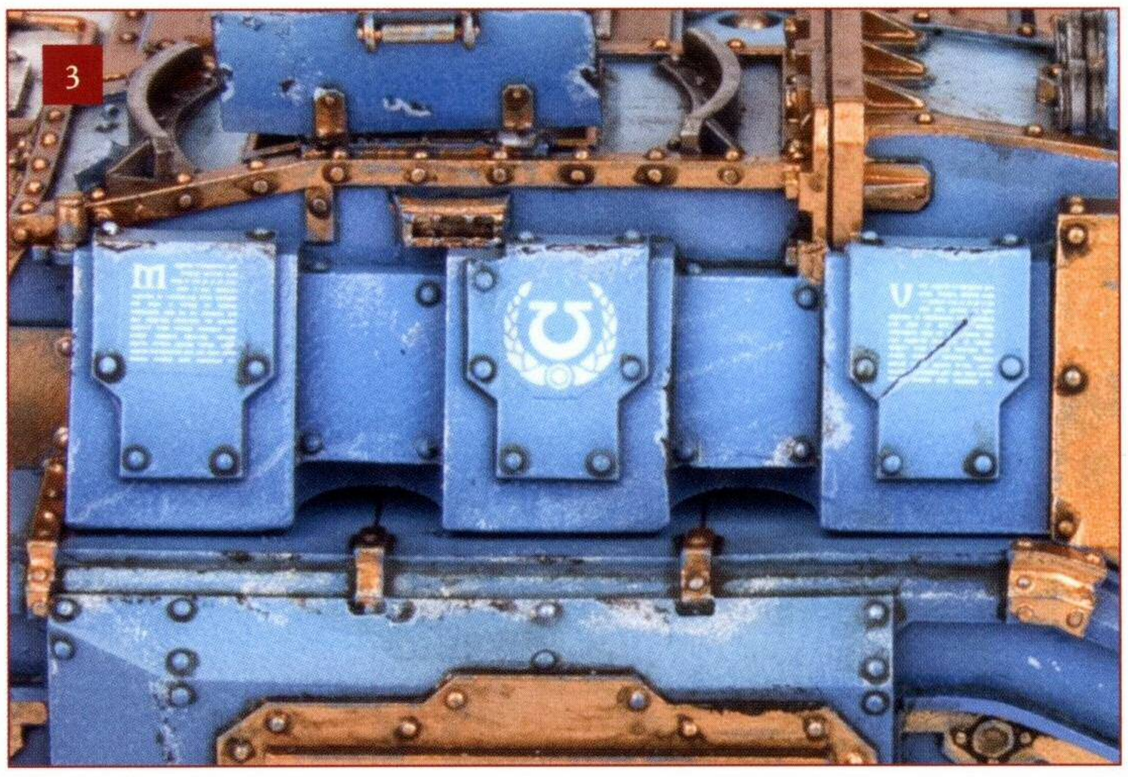
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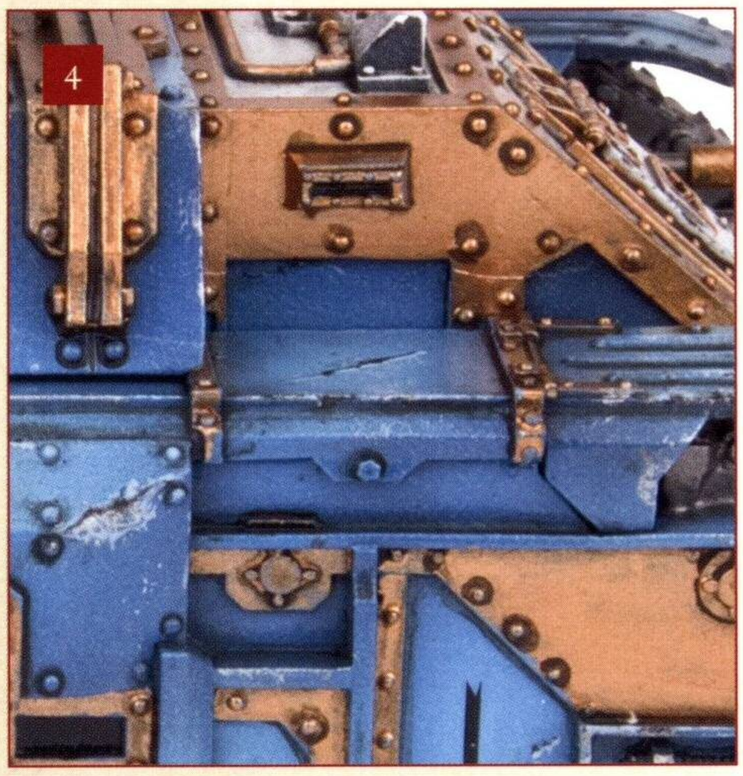
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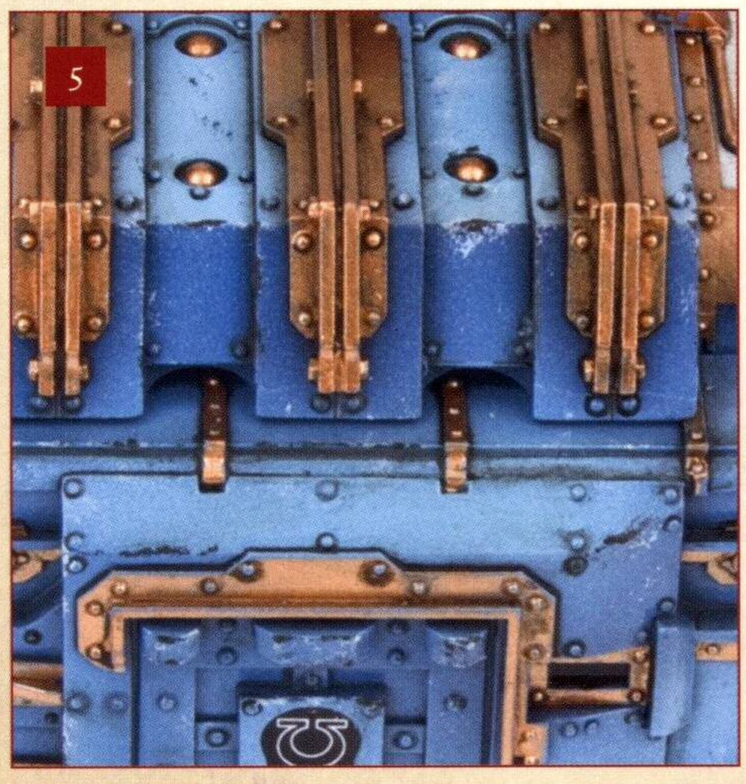
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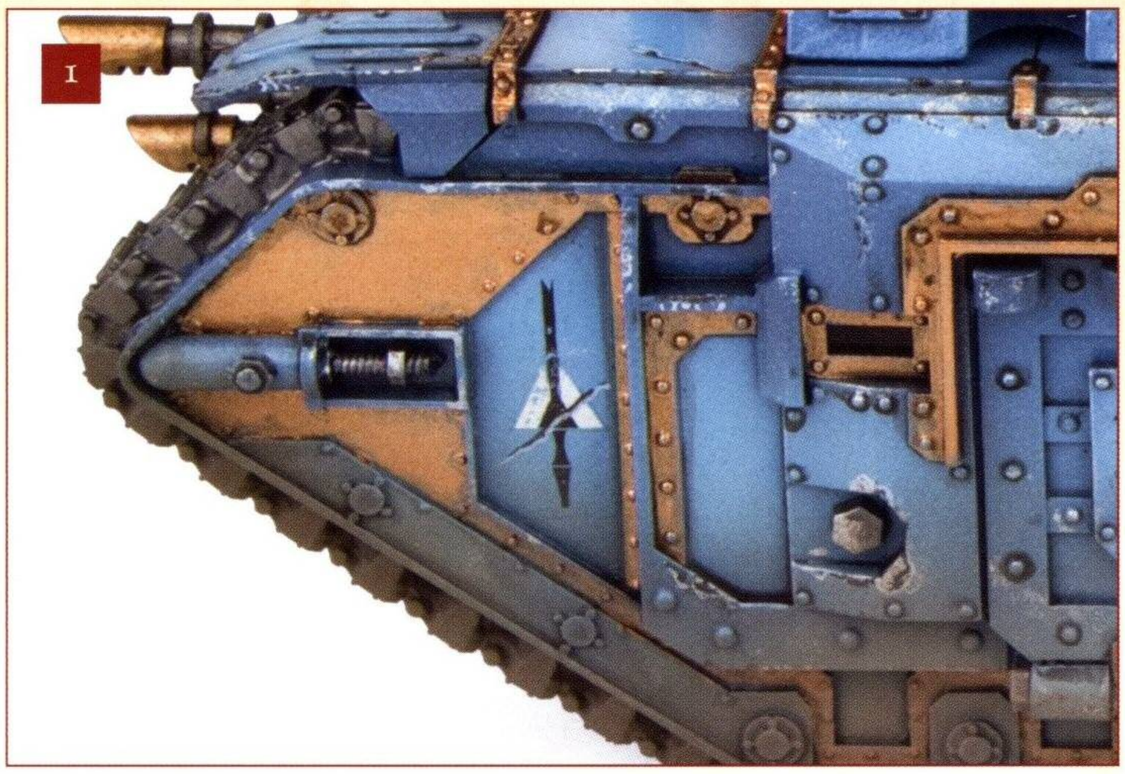


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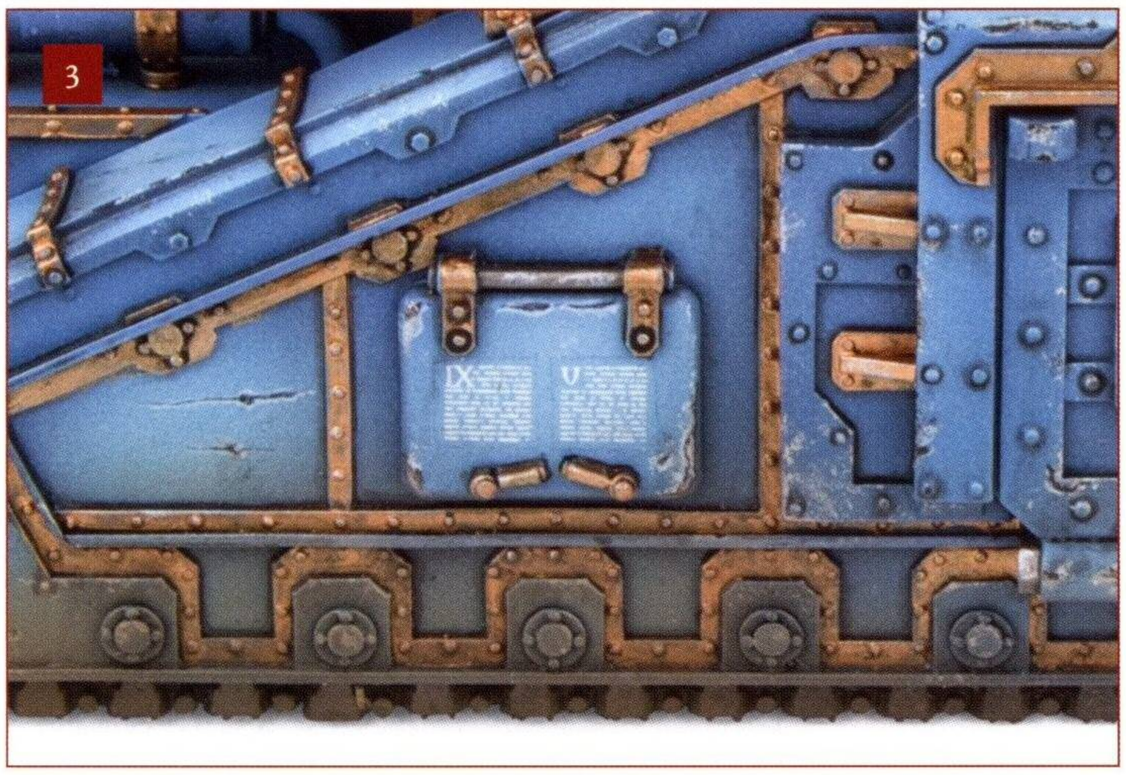


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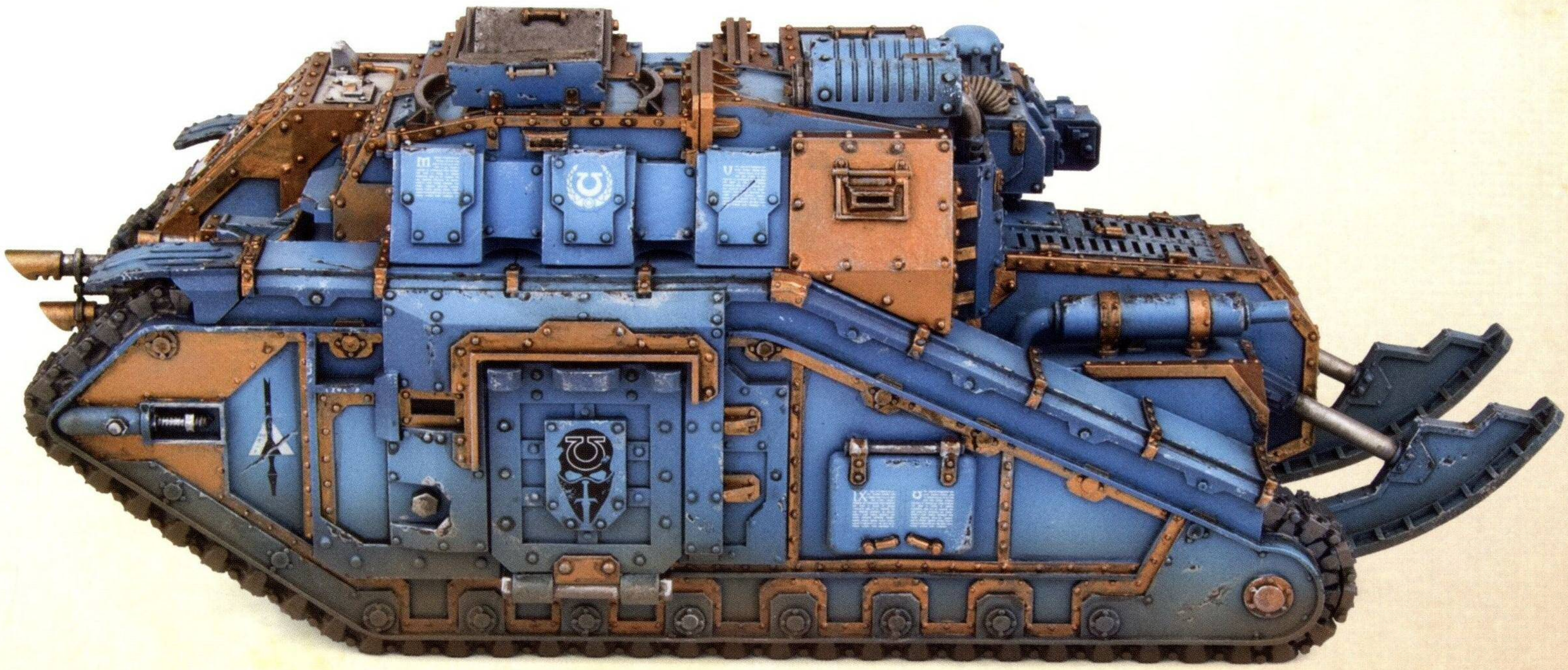






APPLYING DUST EFFECTS

1-3 – An airbrush was used to spray a very light thinned-down layer of Zamesi Desert across the lower section of the tank's hull.





APPLYING MUD EFFECTS

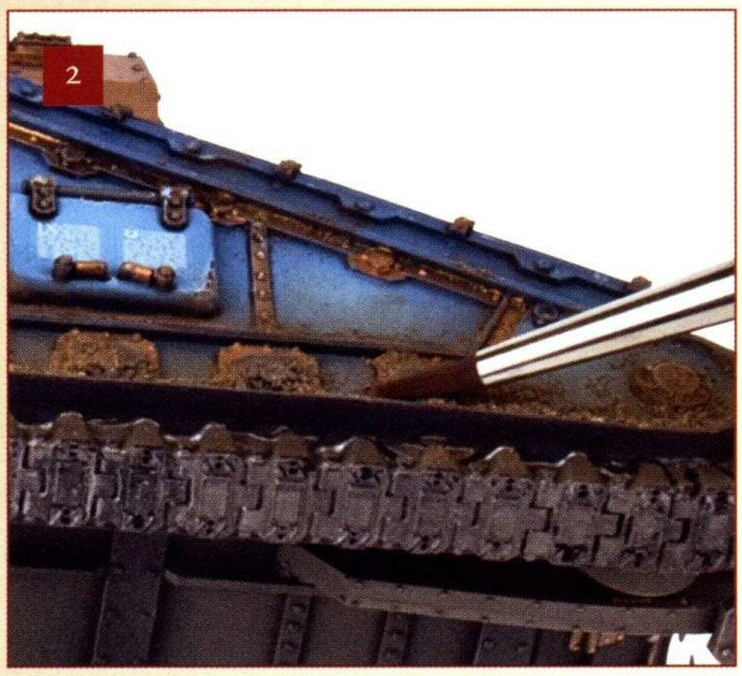
1 – A realistic way of representing the build-up of mud on a model is with the application of weathering powders. Combining equal parts Bone Dust, Light Earth, Dark Sand and Dark Earth created a muddy-coloured mix. Dry plaster was then added to provide volume and texture to the weathering powder mix.

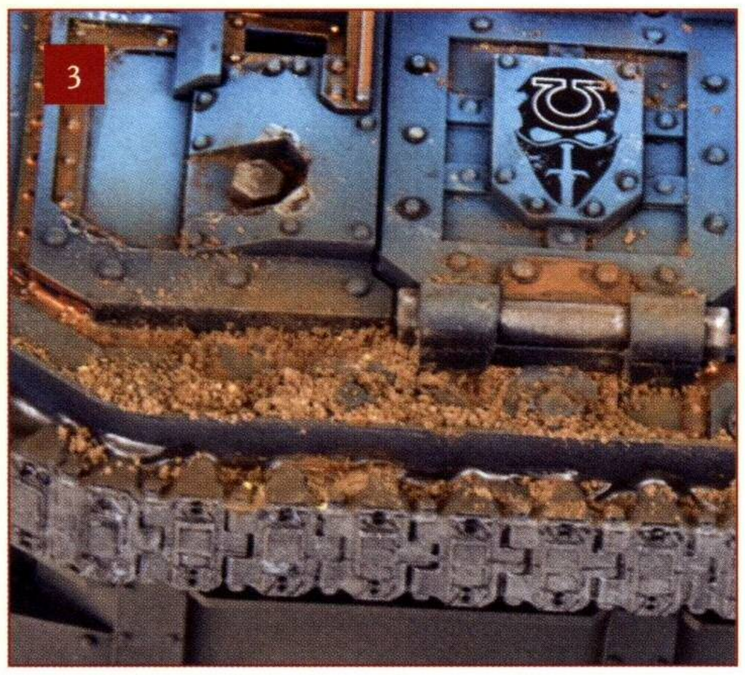
2-3 – The mud mix was then carefully applied to the lower side of the vehicle using a dry brush.

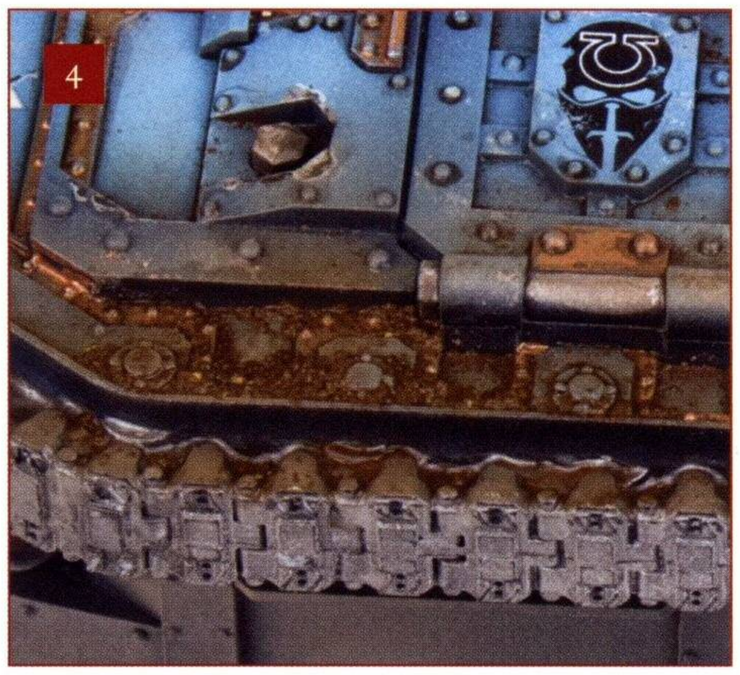
4 – A brush loaded with a mix of white spirit and soluble matt varnish was touched close to the weathering powders. This liquid mix will naturally flow into the powders and when dry will fix them to the model.

5 – Further layers of the mud mix were added to create the appearance of heavier soil deposits.

6-8 – Small amounts of the mix were also applied into panel recesses, where dirt would naturally settle and accumulate.



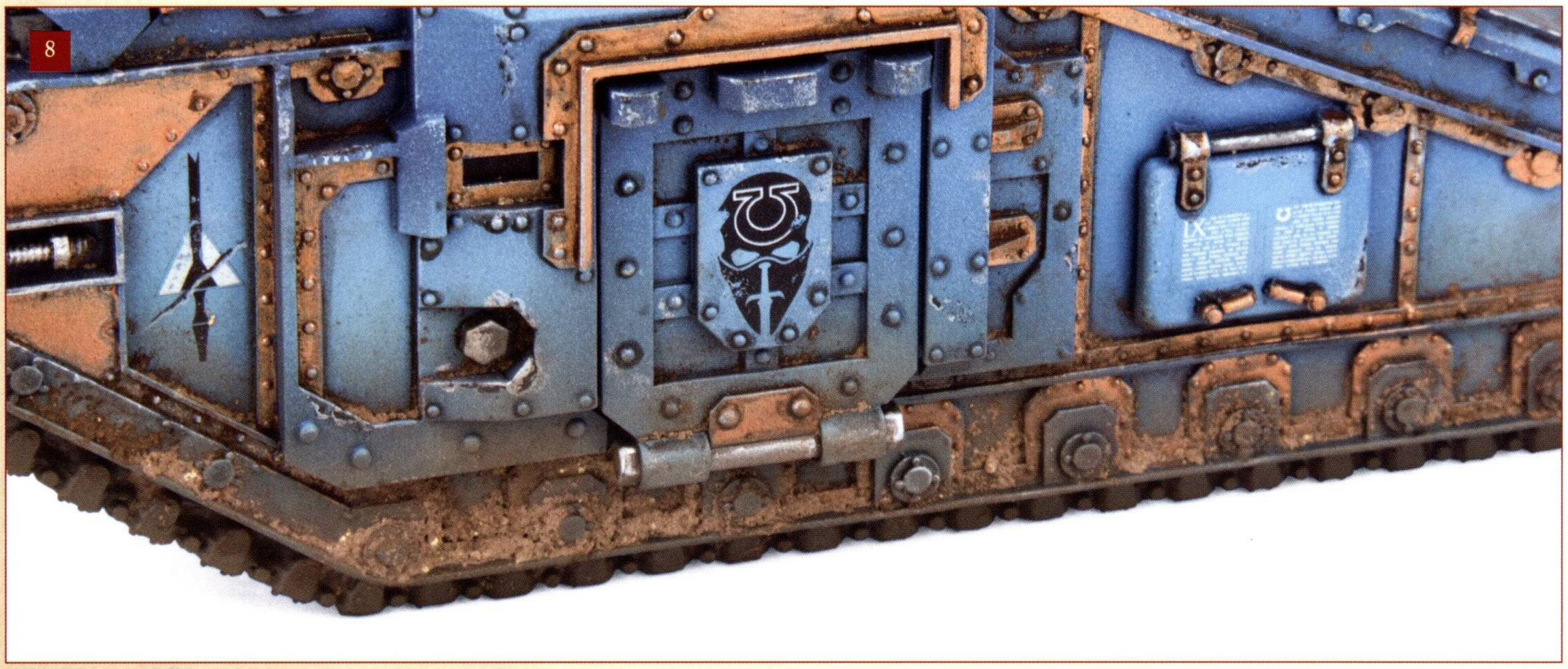




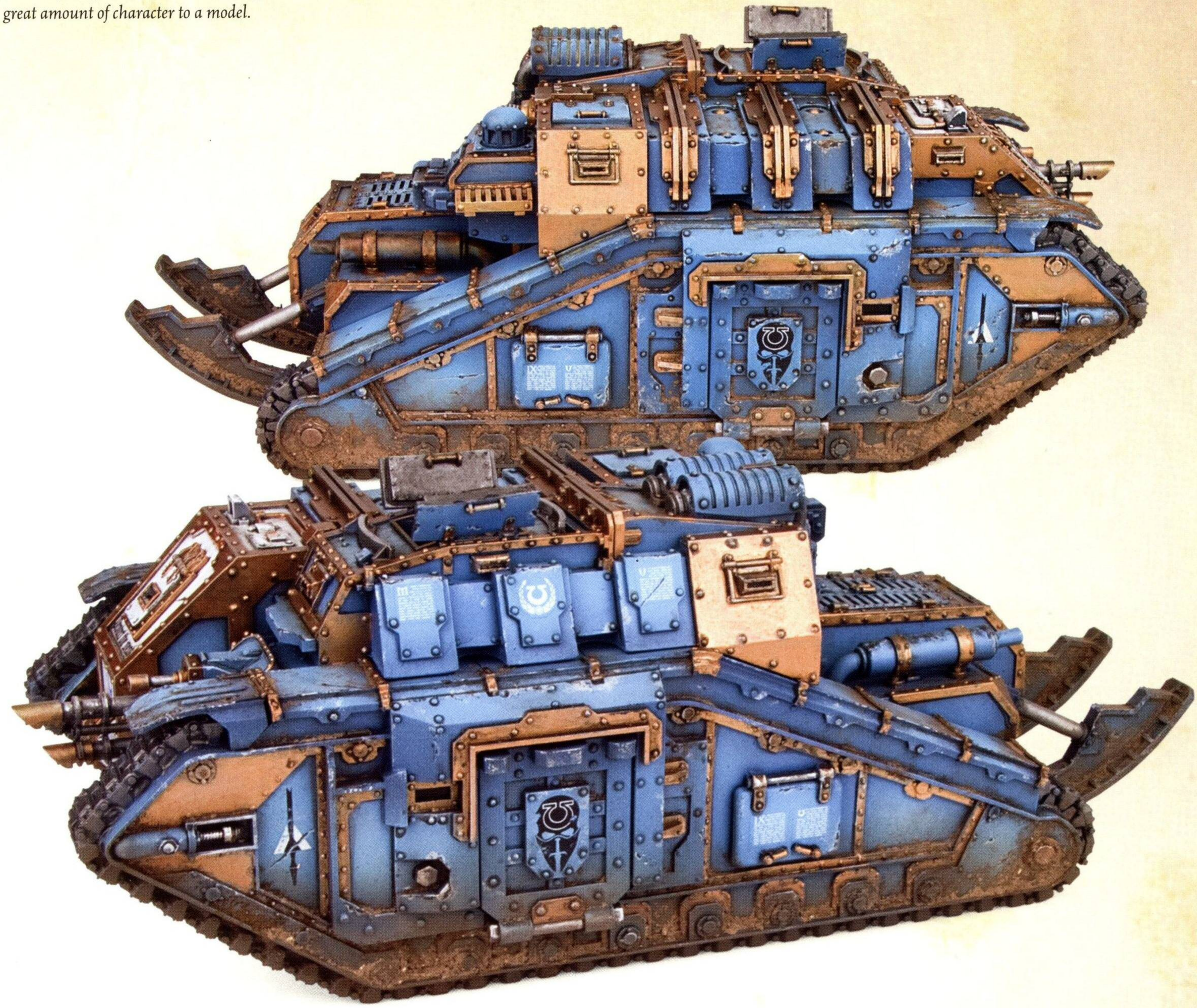






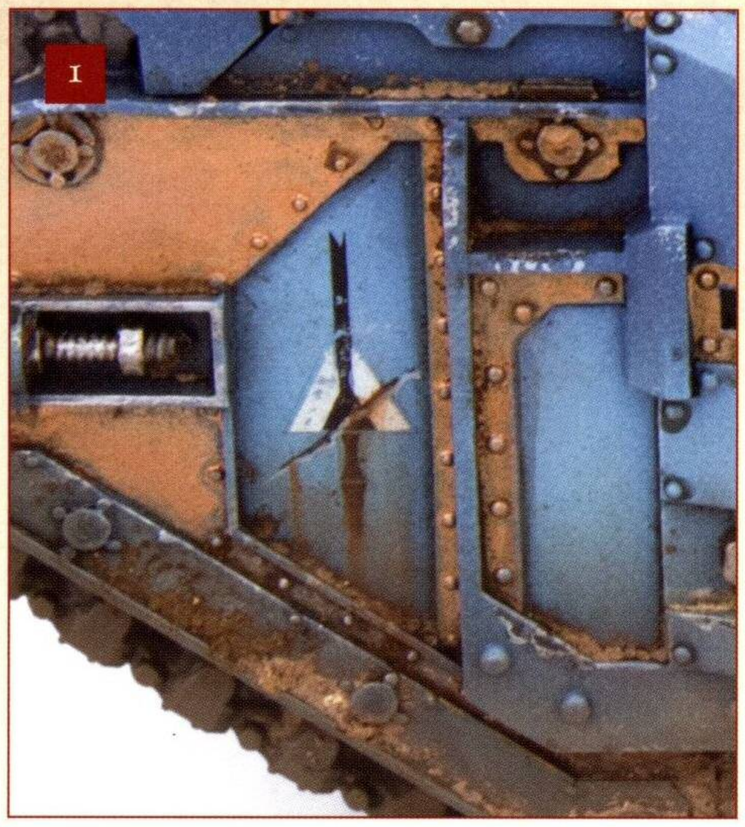


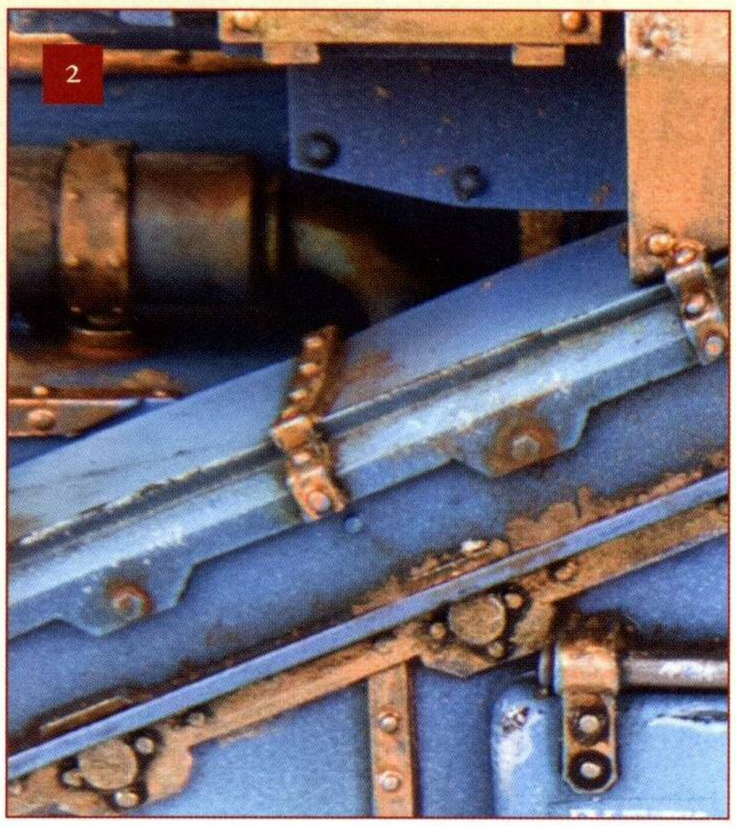
The careful application of weathering powders can add a great amount of character to a model.

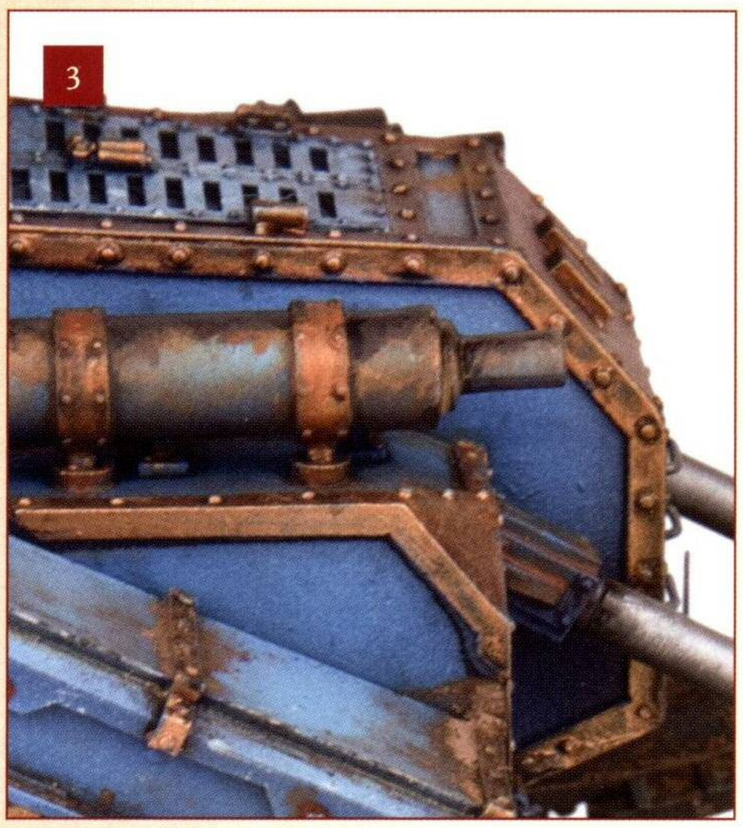


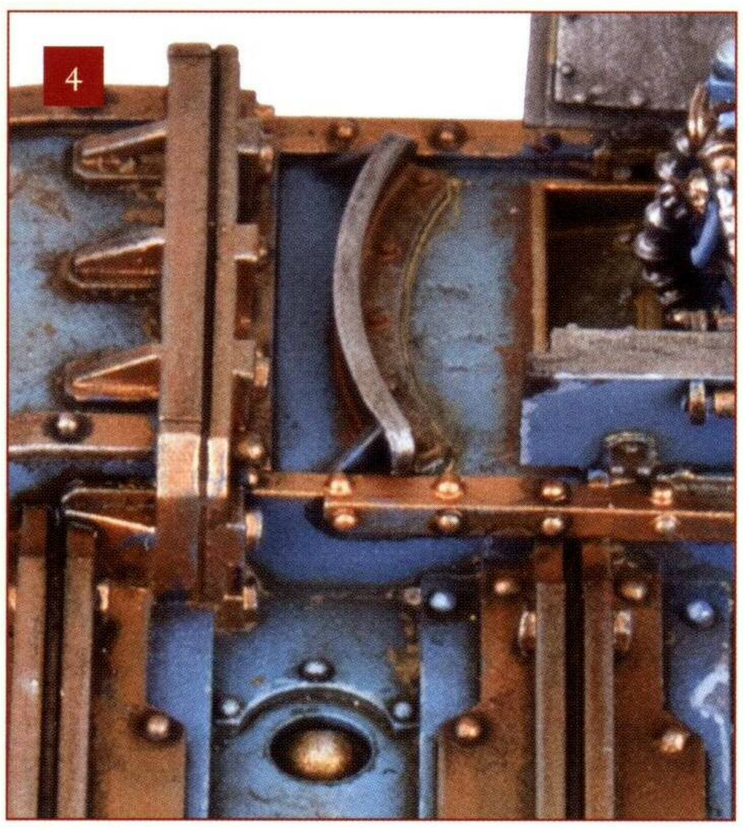
APPLYING RUST EFFECTS

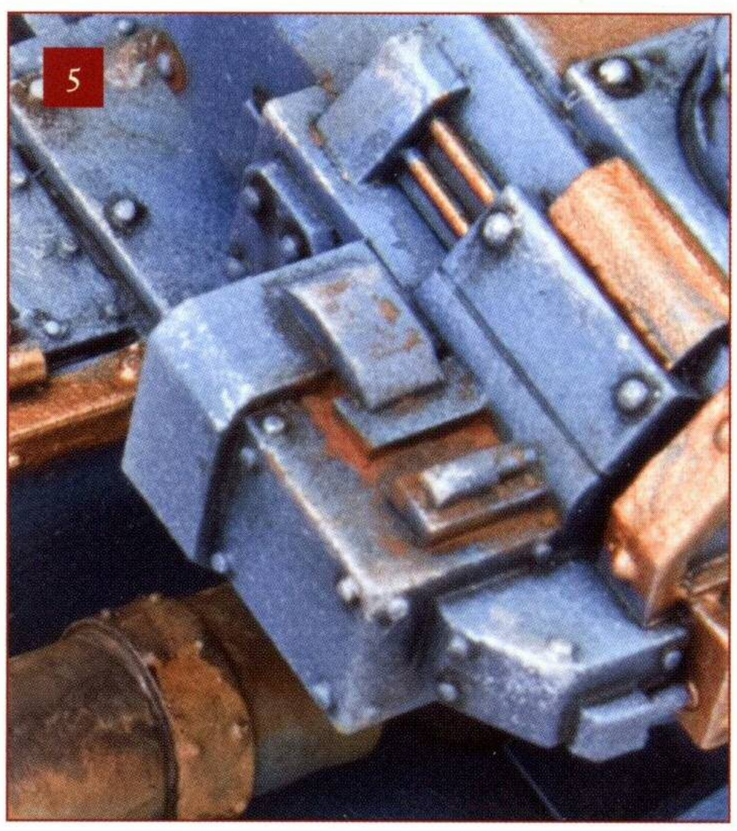
1 – A mix of XV-88 and Seraphim Sepia was used to paint rust streaks down the hull of the tank.
2-5 – Mixing Rust Orange weathering powder with Lahmian Medium created a rusty wash. This wash was painted around rivets and into recesses where rust would naturally occur.

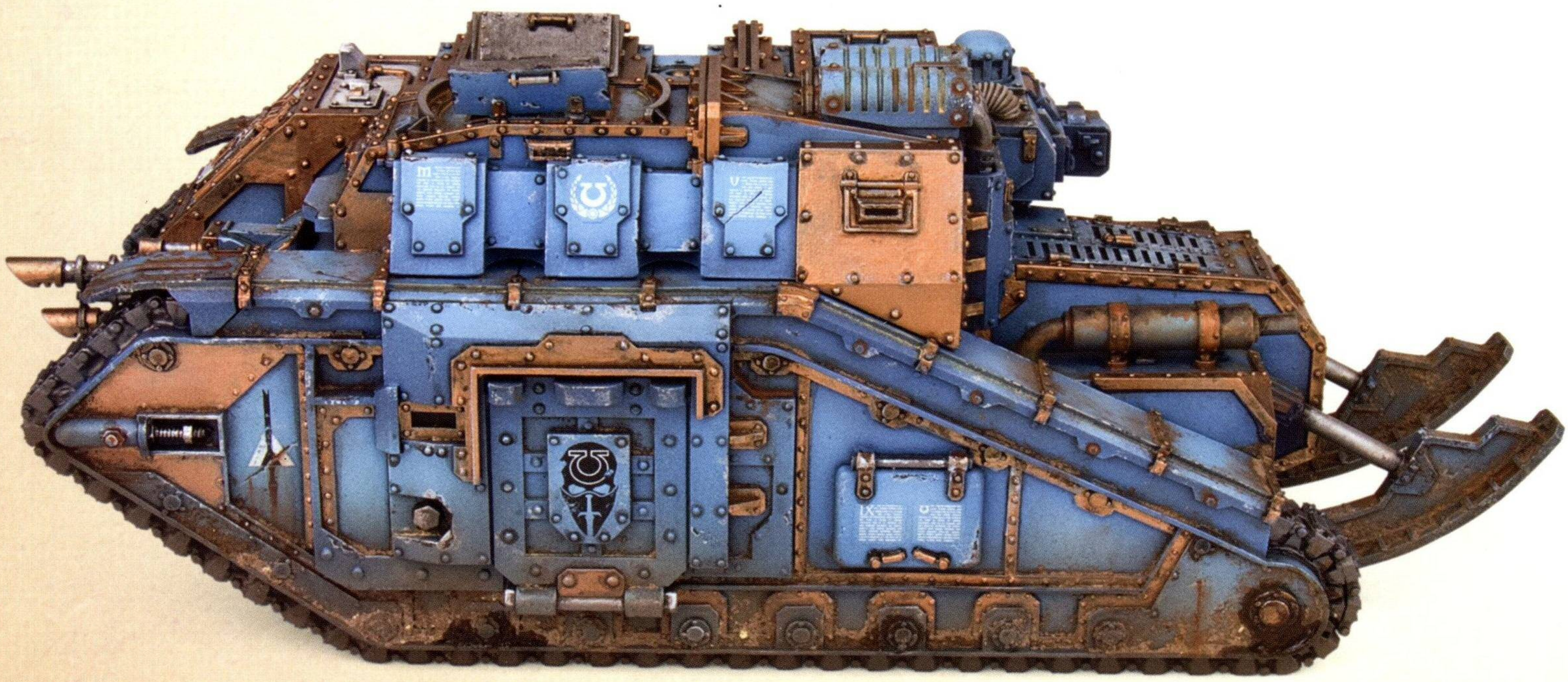


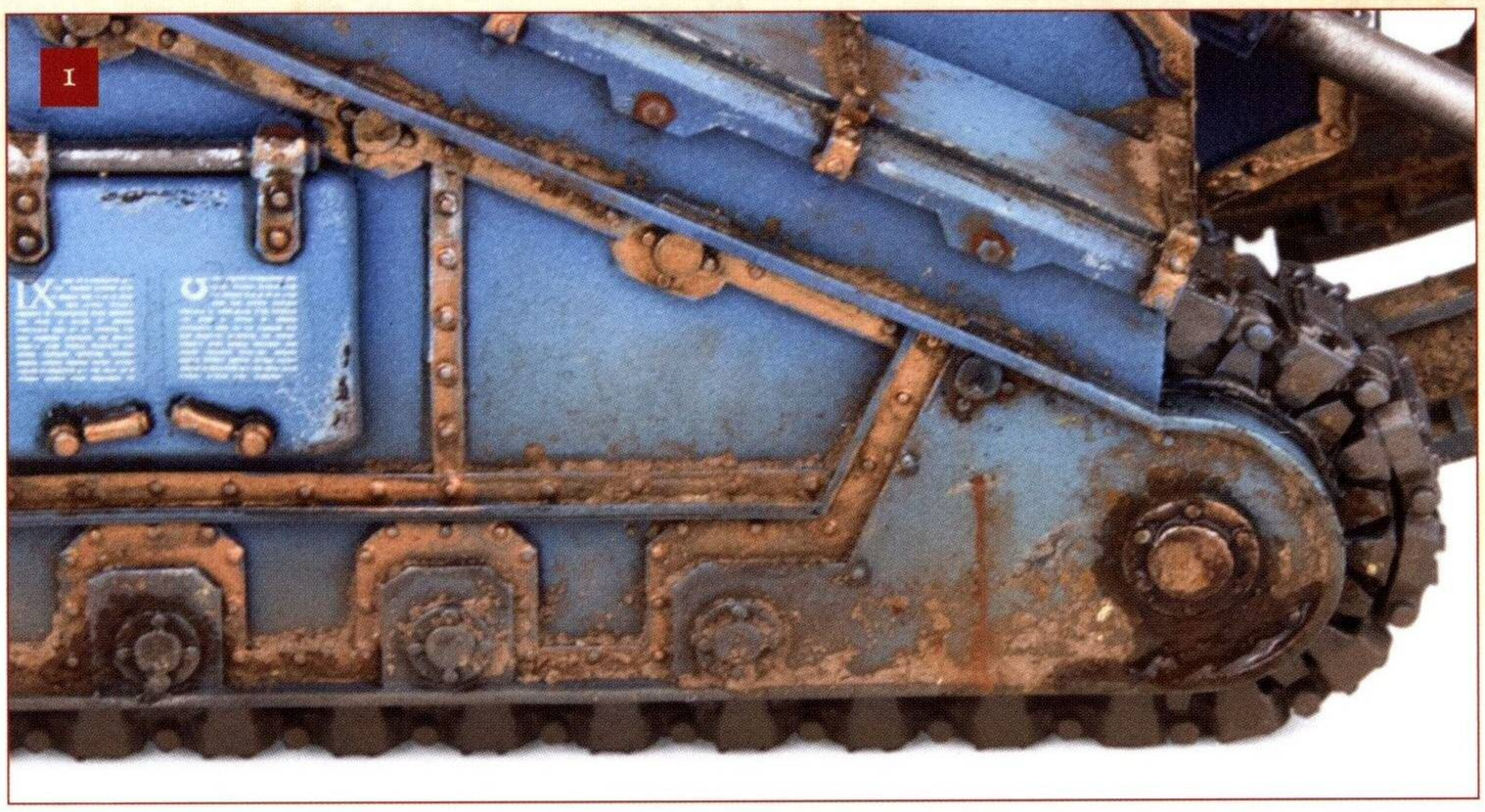
















APPLYING OIL AND GREASE STAINS

1-3 – An oily wash was made by mixing Drakenhof Nightshade, Seraphim Sepia, Abaddon Black and gloss varnish. Lahmian Medium was added to further dilute the mix before it was applied with a detail brush.

Note: The addition of the gloss varnish makes the finished wash look wet and greasy even after it has dried. Again, having a selection of photographic reference of ageing military and construction vehicles will help greatly with the placement of oily washes.





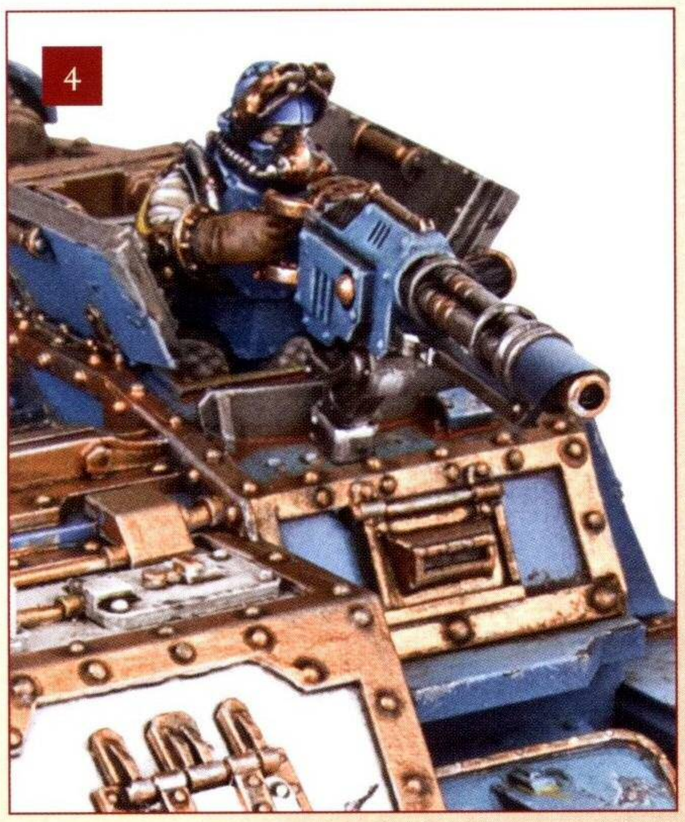
PAINTING THE CREWMAN

1 – The crewman was painted separately to the Dracosan itself in order to allow access to every part of the model. The crewman was first built and dry fitted into the hatch to ensure the correct positioning of the gun and hatch. This test fitting was done before the tank was painted. To avoid touching the crewman while it was being painted, it was attached to a small piece of wood.

2-3 – The same colour palette used on the vehicle was used to paint the crewman, helping to tie the two models together.

4 – Once the painting was complete, the crewman was glued in place.



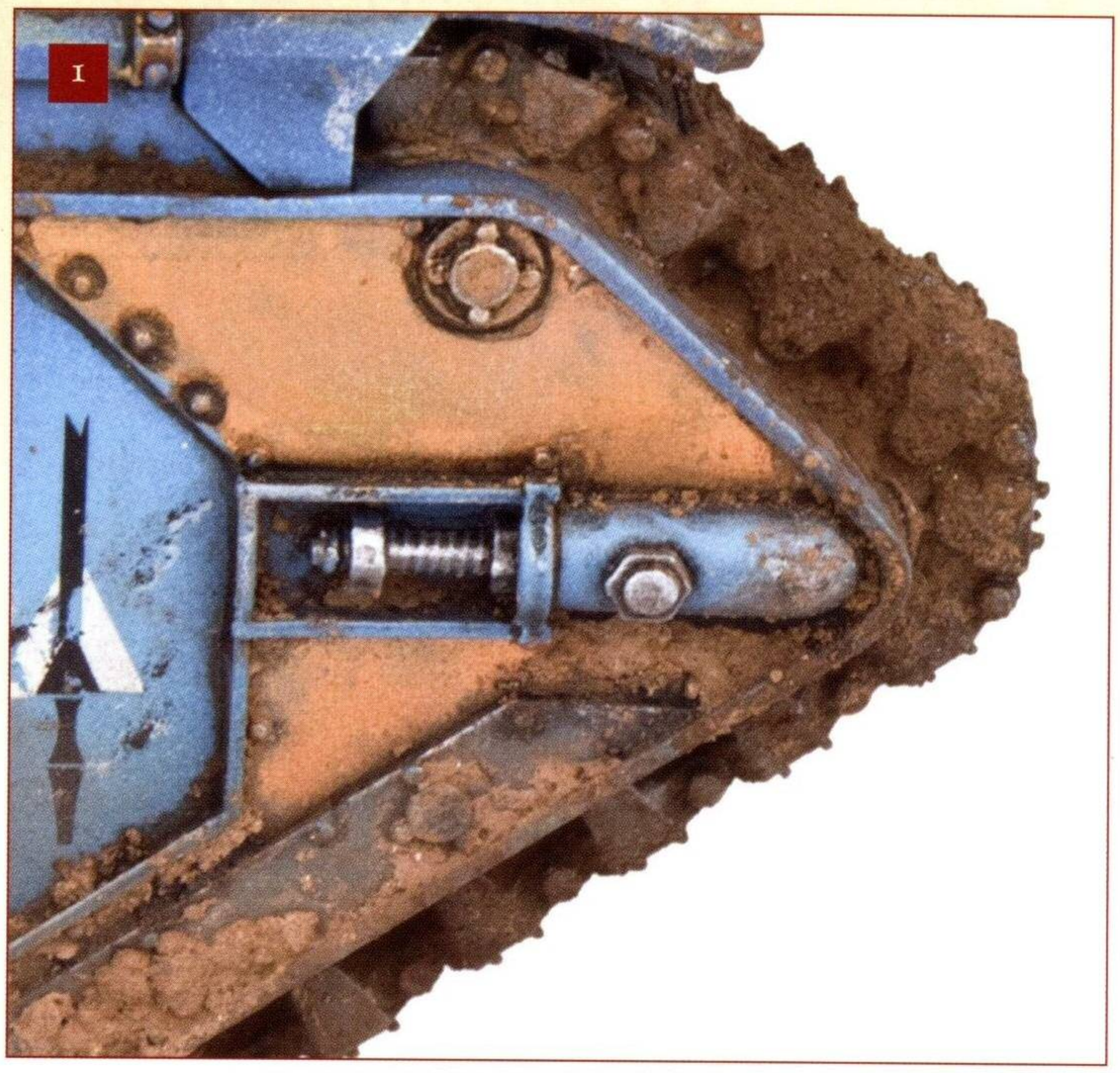


MUDDY TRACKS

The mud on the tracks would be fresher than that already applied to the hull of the model. Fresh mud contains more moisture than mud that has already dried, meaning its colour is usually darker.

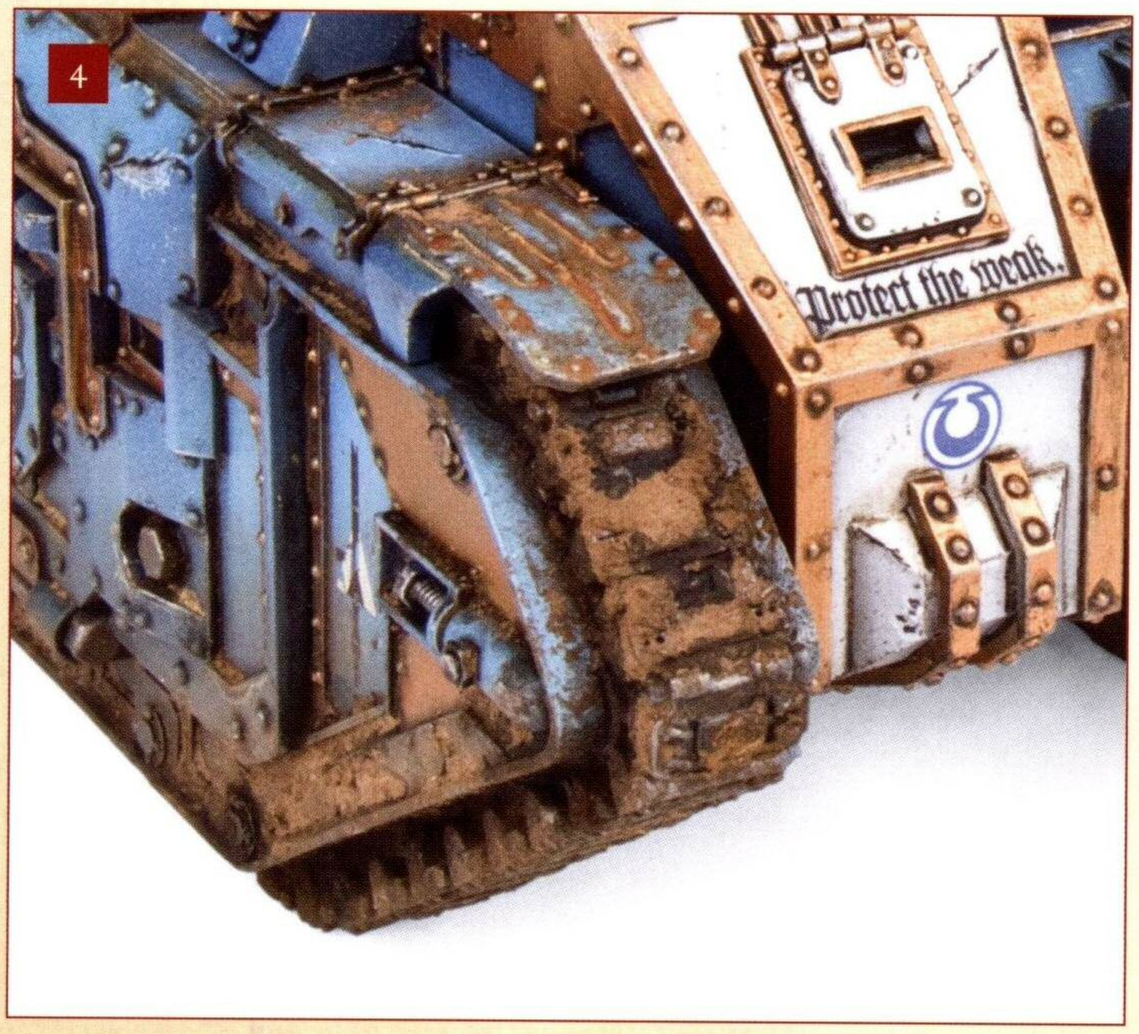
1-2 – A darker mud colour was mixed from weathering powders and applied to the tracks using the same method as described on page 54.

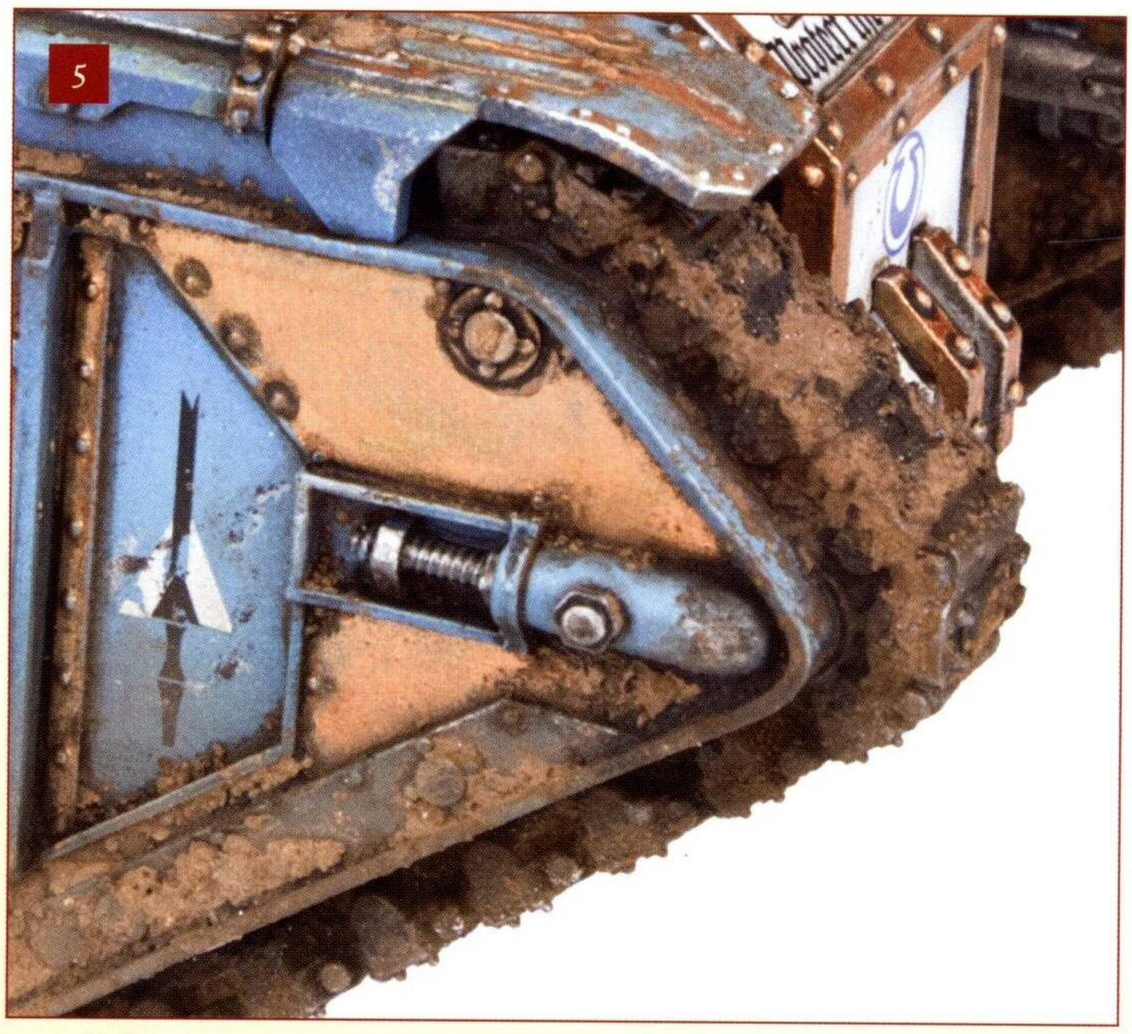
3-5 – Once the darker mud mix had dried, the lighter earth mix colour described on page 54 was added to the raised surfaces of the tracks, taking care to leave the darker earth visible in the recesses. This lighter earth colour represents the outer mud that would dry out first.

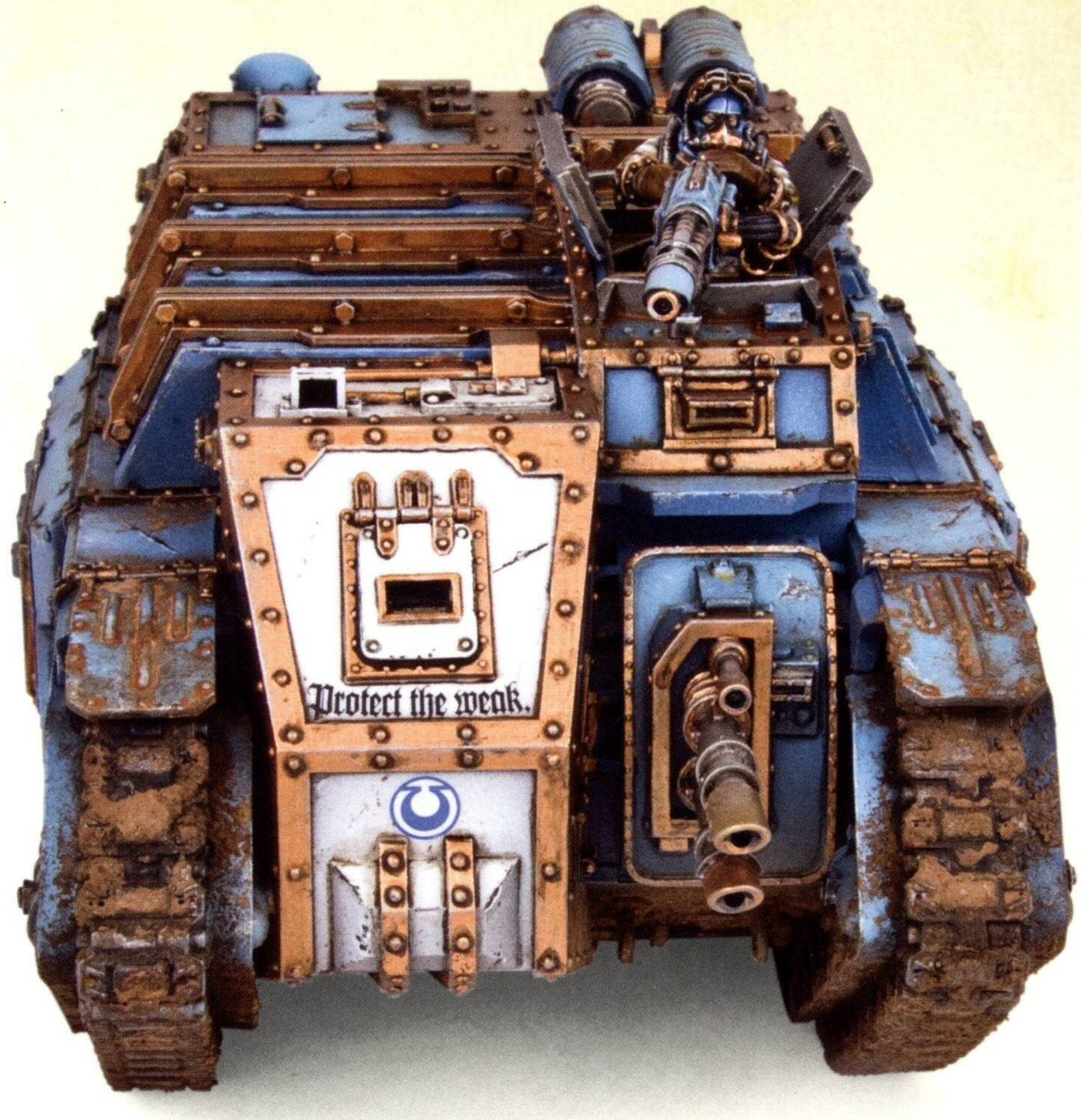


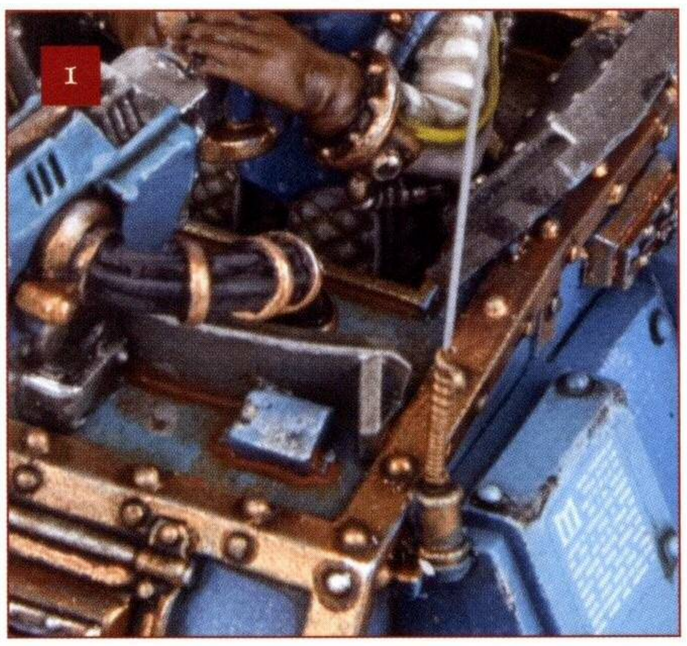


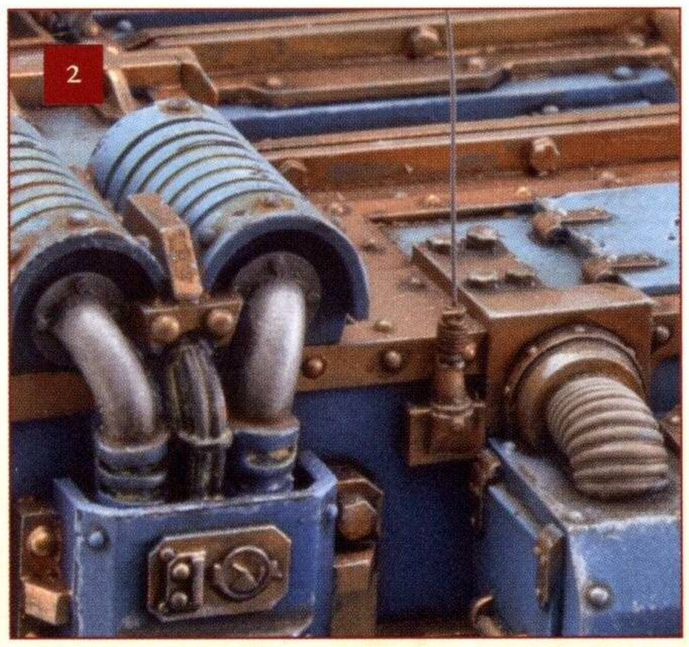












AERIALS

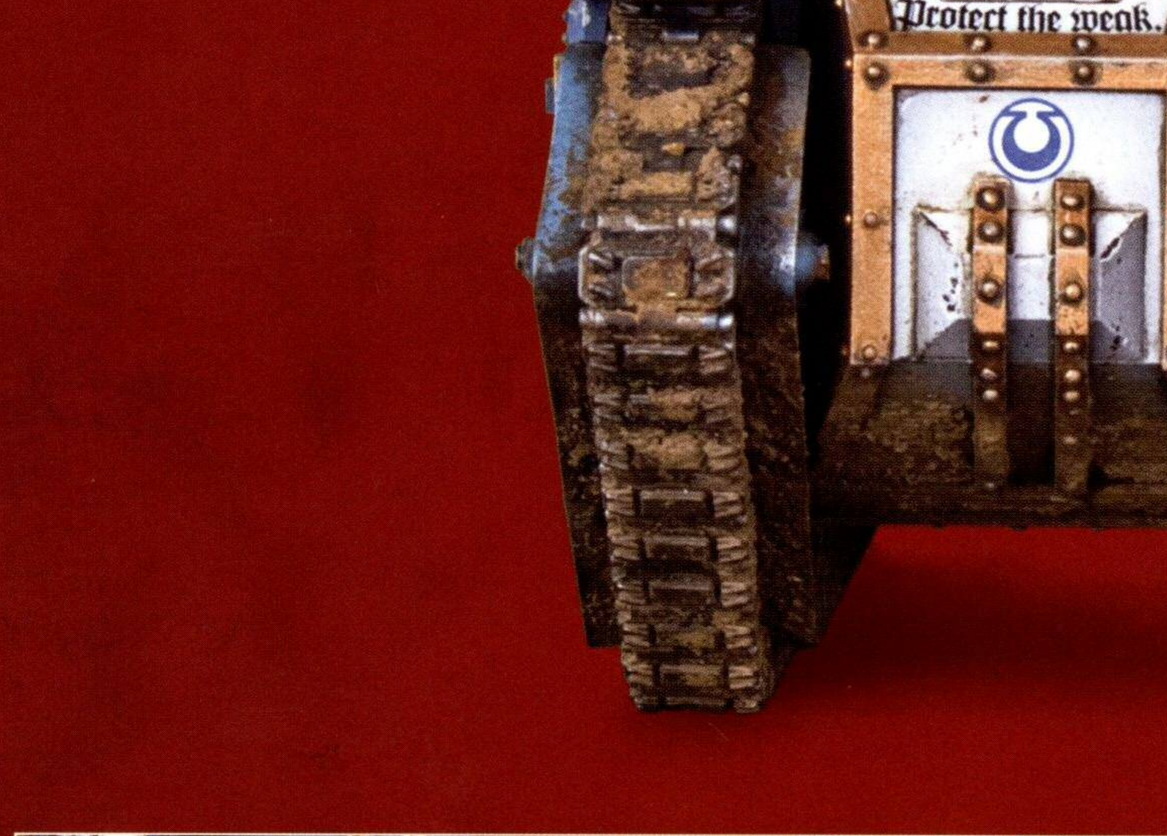
1-2 – The aerials were made from thin brass wire. An even thinner piece of brass wire was then coiled around the base of the aerials.

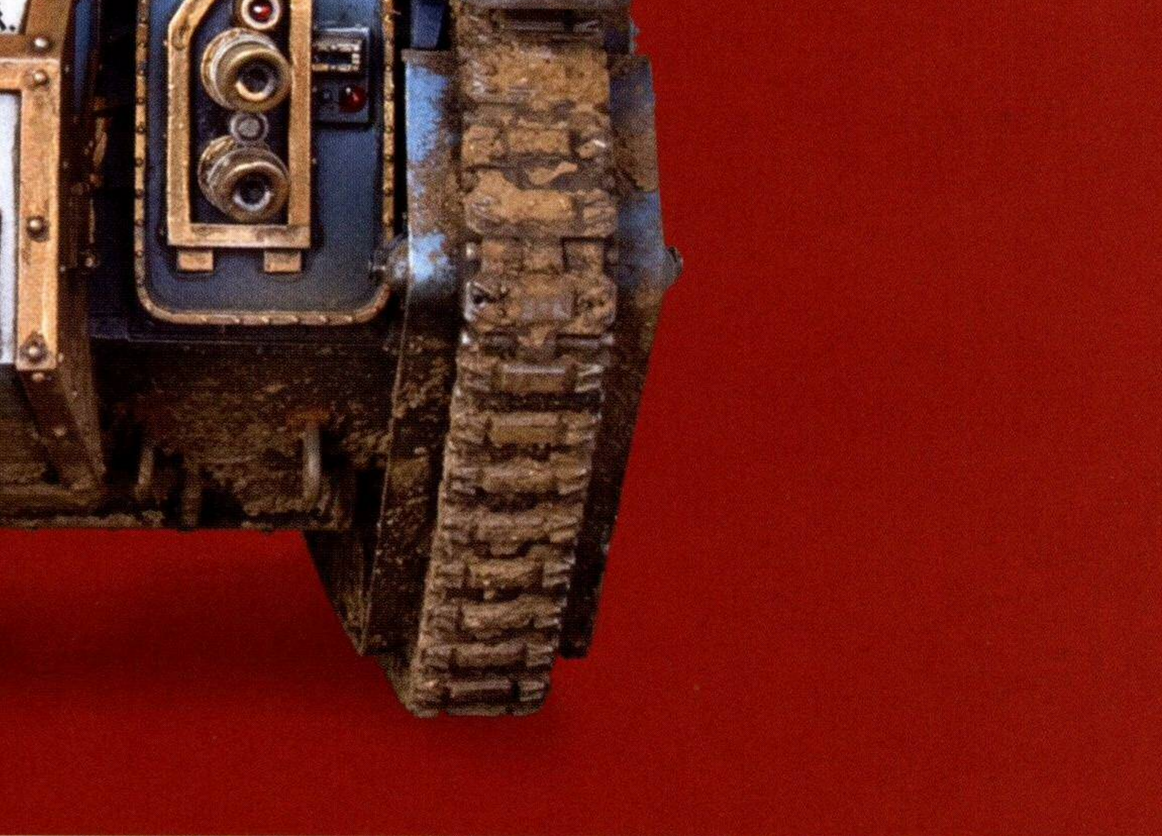
The small bead on each end of the aerial was created by simply dipping the very end of the aerial in a little superglue that was then allowed to dry.

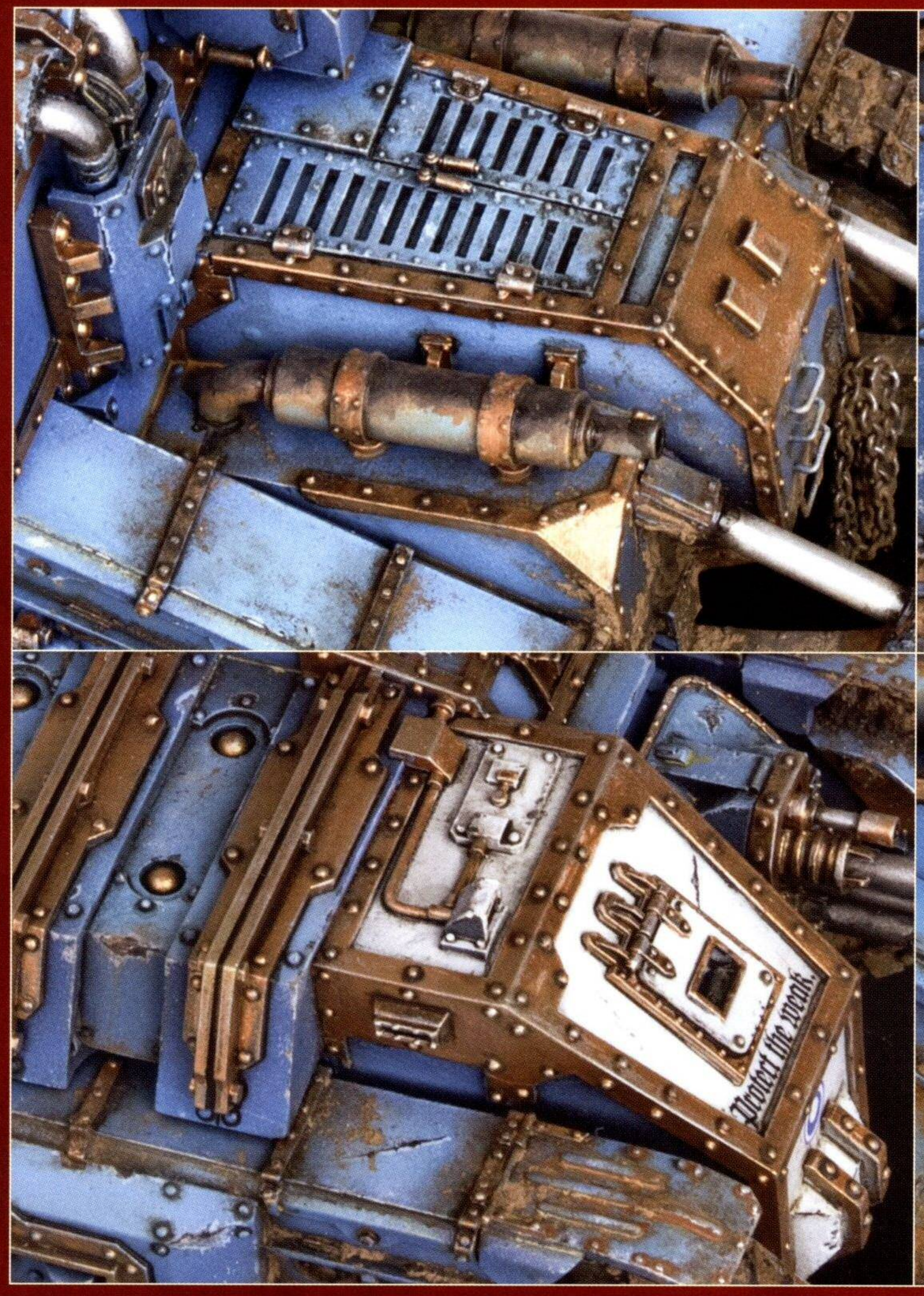


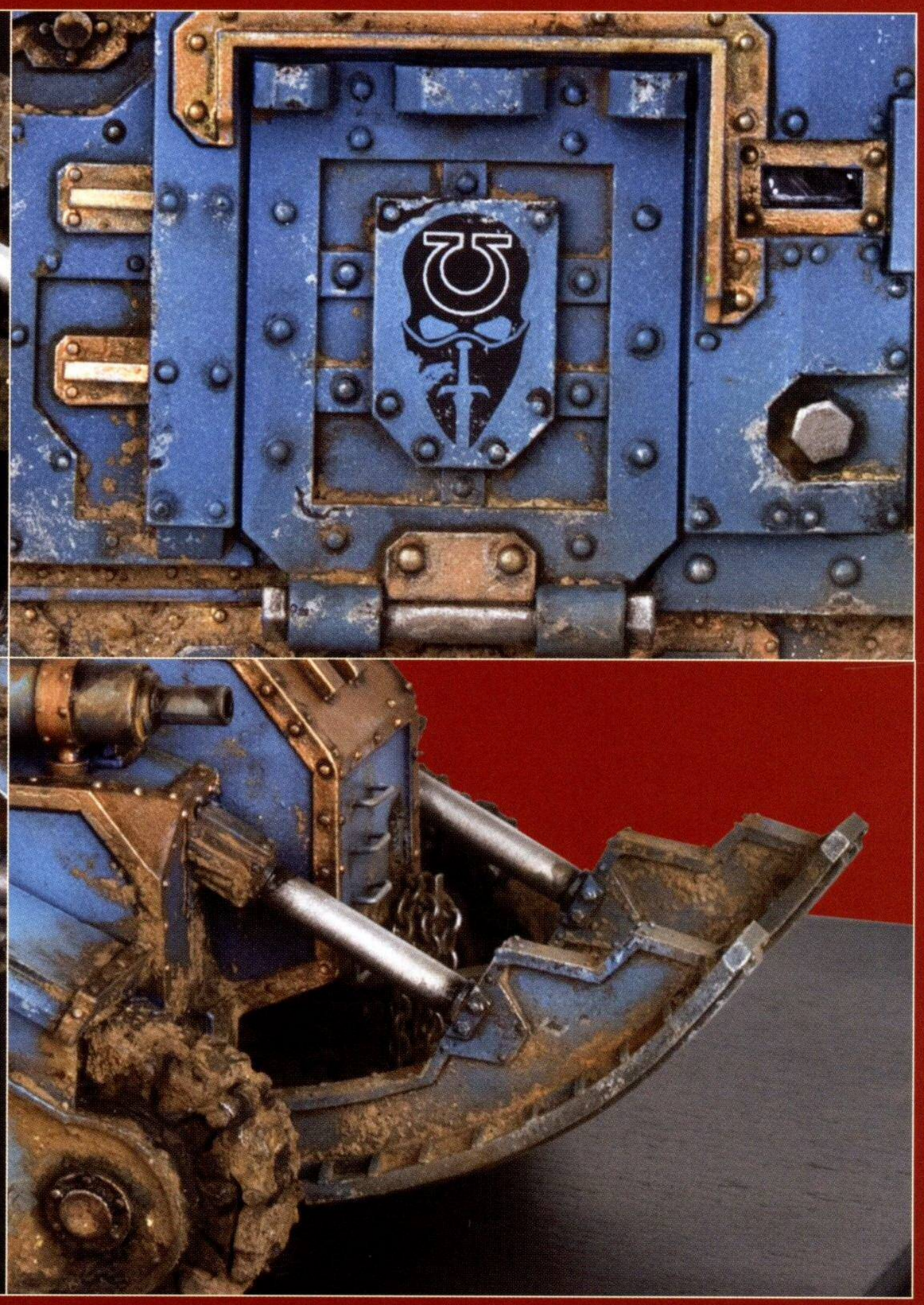
The finished Dracosan was given a final coat of matt varnish to dull any remaining gloss areas that had been created by the multiple weathering applications.



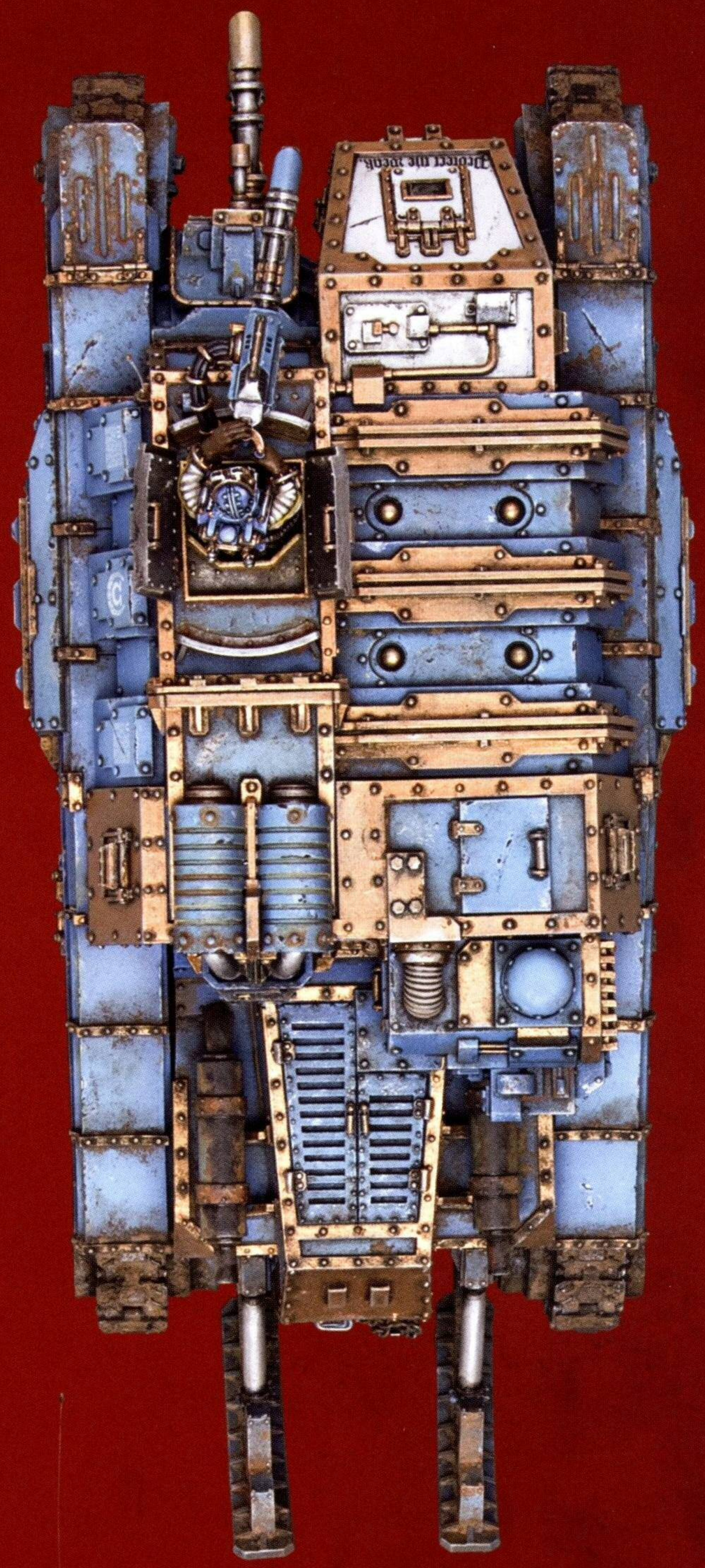


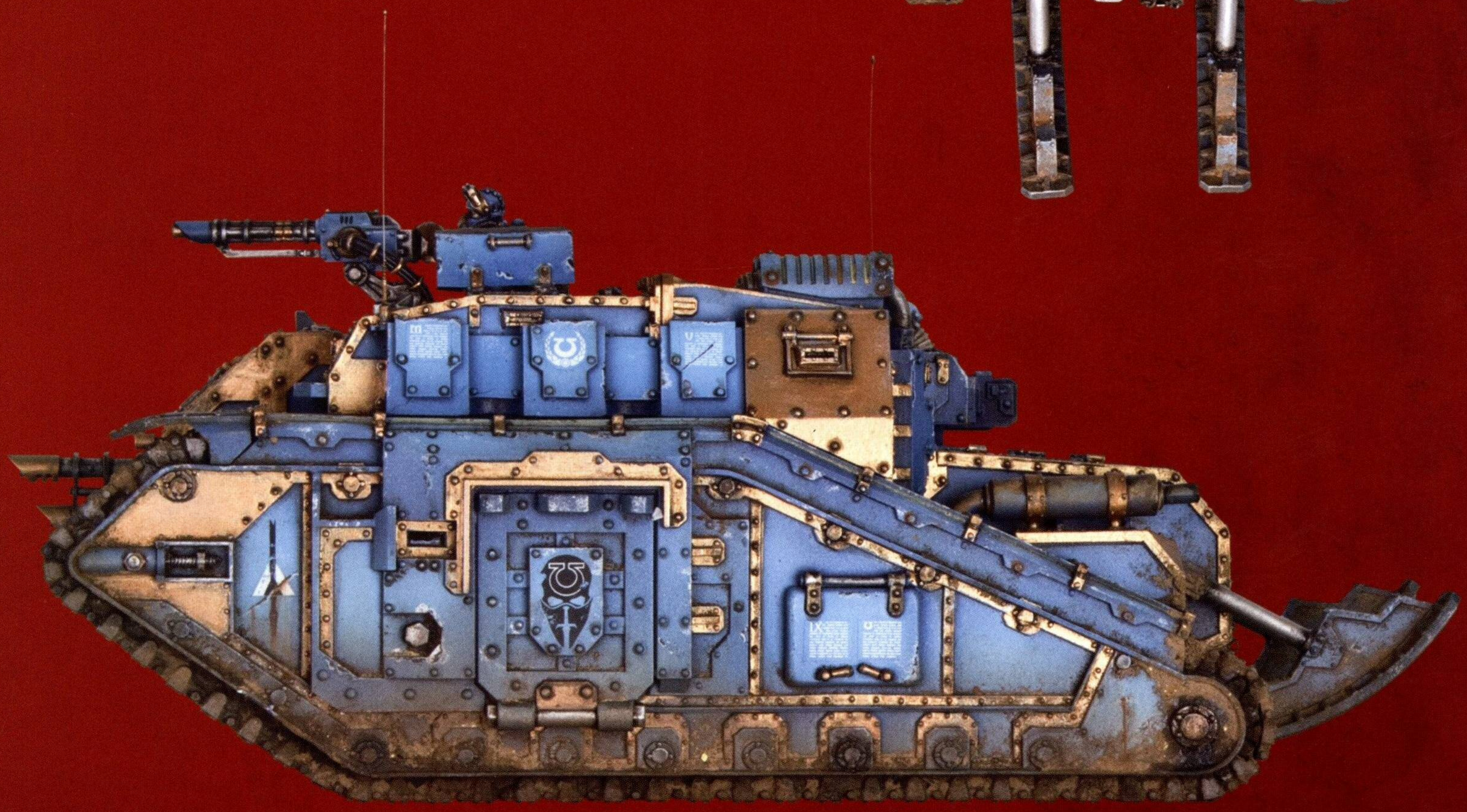








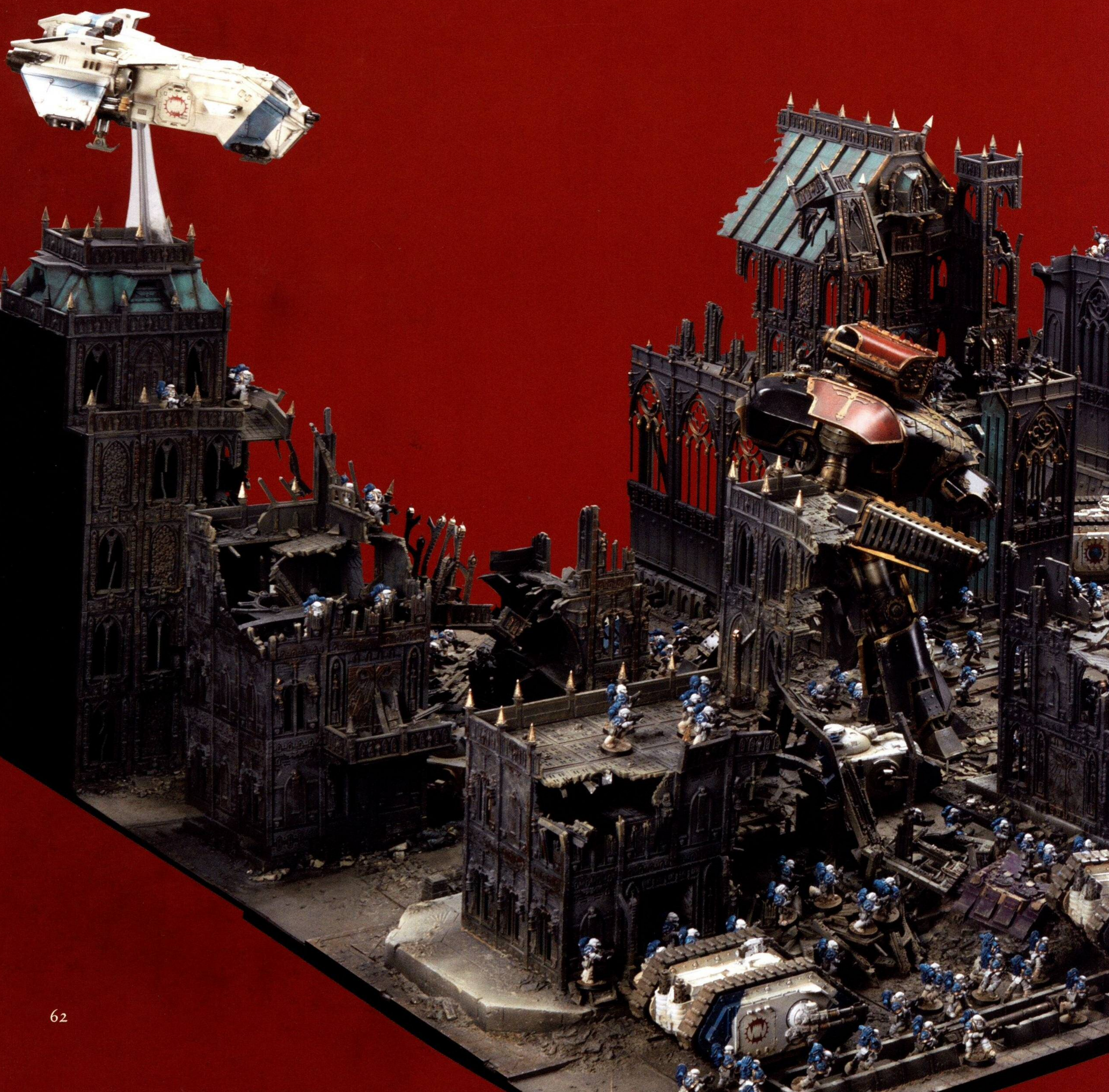


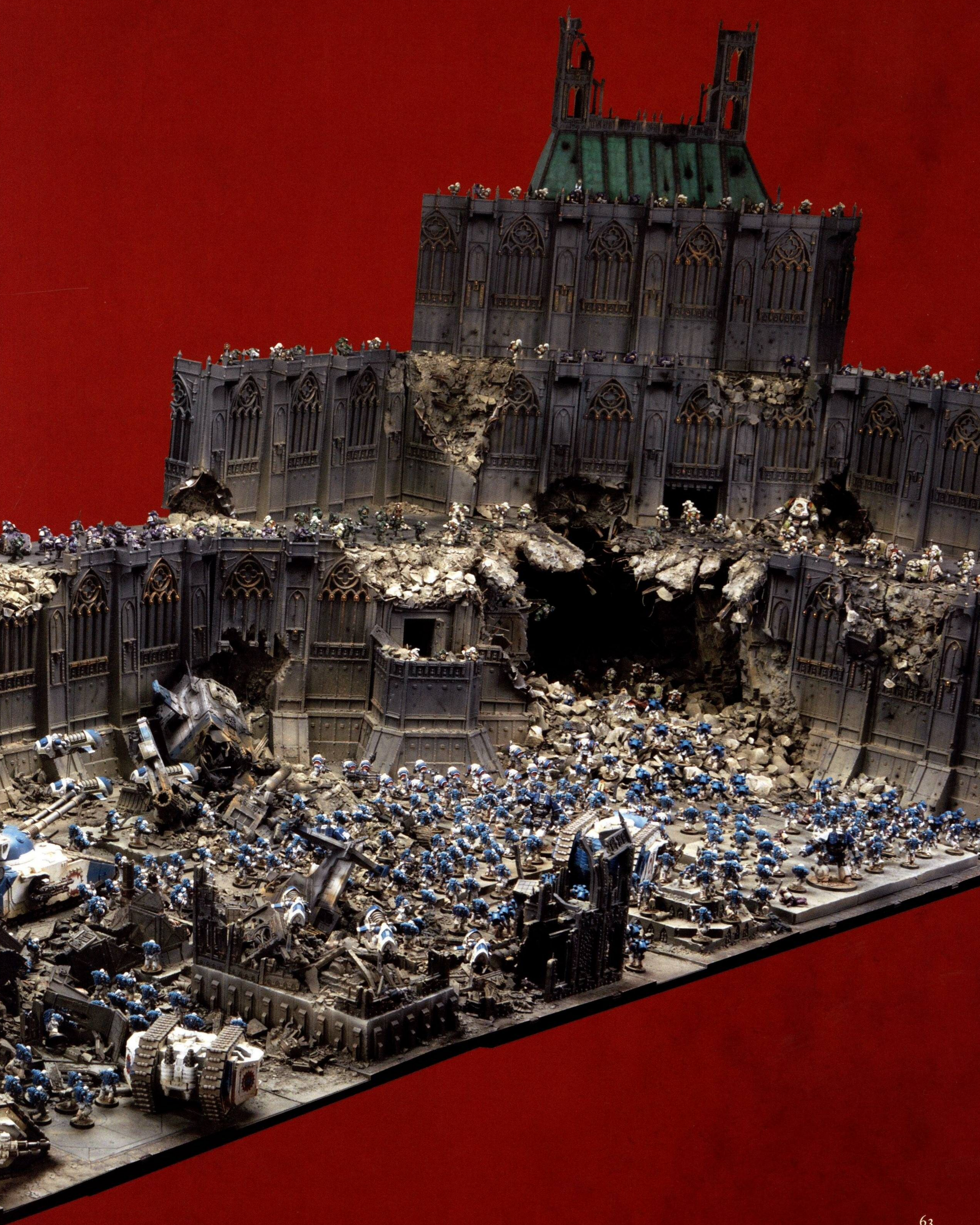


Betrayal at Isstvan III

Having sold his soul to the powers of darkness, the terrifying scope of the Warmaster's ambition was to be revealed at Isstvan III. On the pretext of crushing a local rebellion, Horus deployed elements of the Death Guard, Emperor's Children, World Eaters and his own Legion, the Sons of Horus, to the surface, ensuring that only those whose loyalty to the Emperor was greater than their loyalty to their rebellious Primarchs were committed.

The rebellion was crushed in short order, but in its wake came a barrage of life-eating virus bombs that scoured the surface of Isstvan III to ashes and which was intended to purge those Legiones Astartes that could not be trusted to follow the Warmaster. But the betrayer was himself betrayed, and forewarned, many found shelter from the bombardment.







CONSTRUCTING THE RUINED CITADEL

1 – The basic sub-structure of the ruined citadel was constructed using blue insulation foam, with resin and plastic components added to provide architectural details to the model.

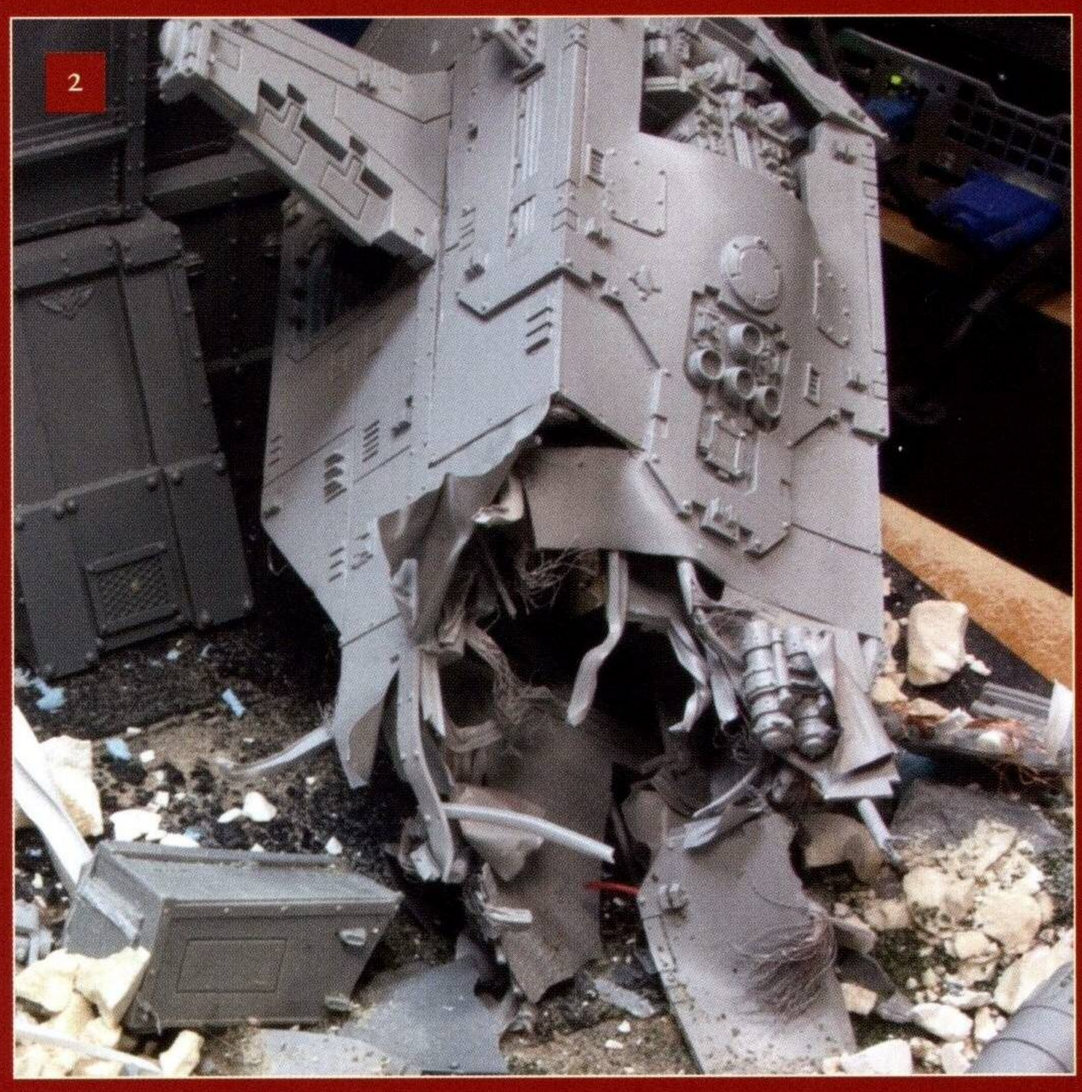
2 – The position of the large blast holes in the outer walls were marked out in pen before being roughly cut and removed using a plaster board saw. The twisted girders were added using scale modellers plastic I beam, and sheets of plasti-card were carefully heated and twisted to form the deformed wall panels. Additionally, a block of plaster was smashed apart to create the large chunks of masonry, and garden wire was also added, representing structural reinforcement bars.

3 – The ruined buildings were created using Citadel's range of scenery kits.













CRASHED THUNDERHAWK

In order to break up the angular urban look of the board, and provide additional narrative interest, a crashed Thunderhawk Gunship was added to the scene. The Thunderhawk was cut into several sections, the cuts made in a random fashion so as not to follow its panel lines too closely. Parts of the resin were carefully warmed with a heat gun, softening it and allowing it to be twisted, creating the impression of crumpled metal. A sheet of copper foil was used to represent torn plating, lengths of thin copper wire providing the appearance of damaged wiring hanging from inside the aircraft's structure.

Small parts from a variety of kits were then scattered around the Thunderhawk, creating the impression of debris and wreckage. Broken pieces of plaster and sand were built up around the broken fuselage, making it look as if the Thunderhawk had gouged up the earth upon impact. Details like this all helped to add a sense of action and realism to the scene.

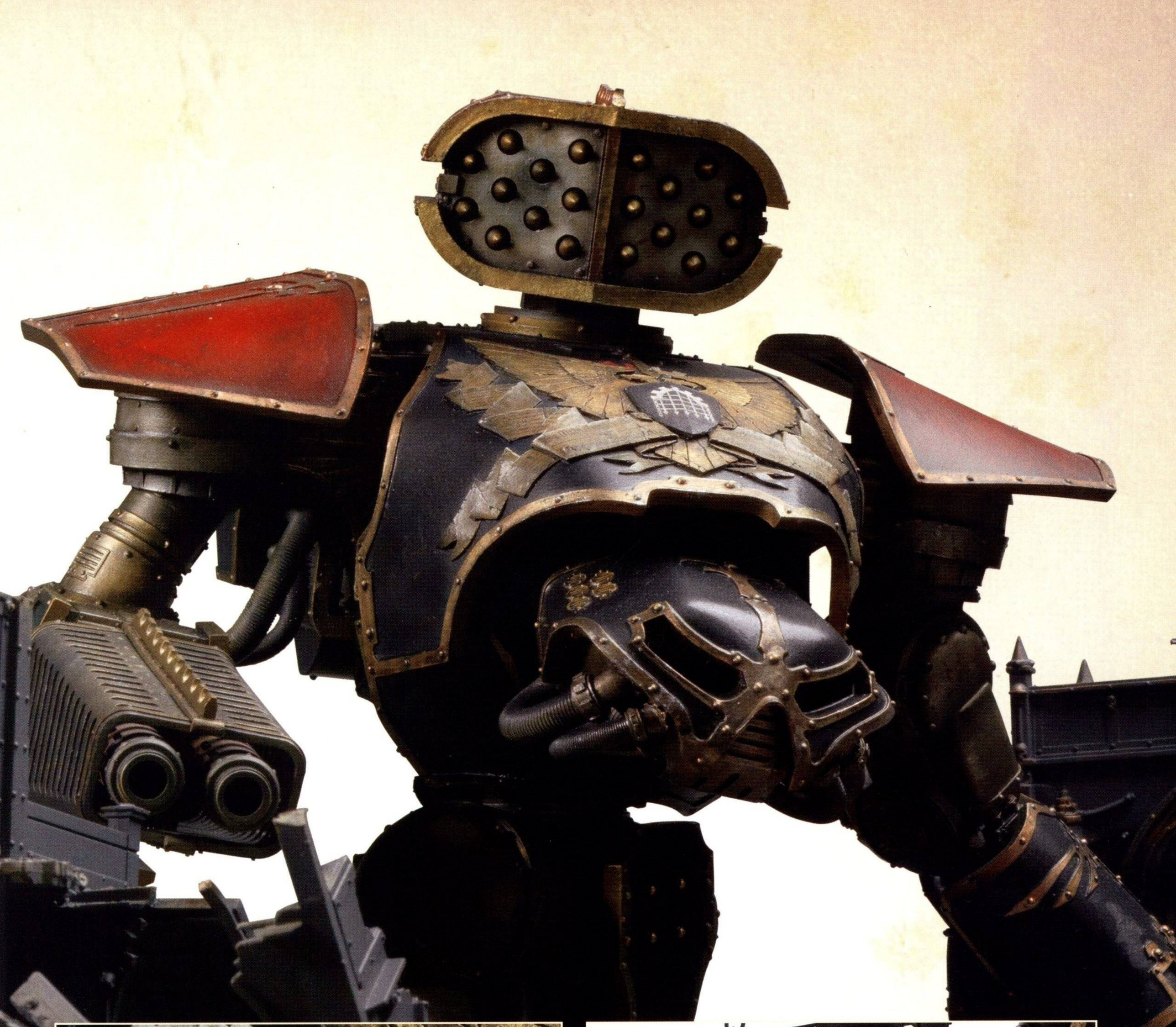




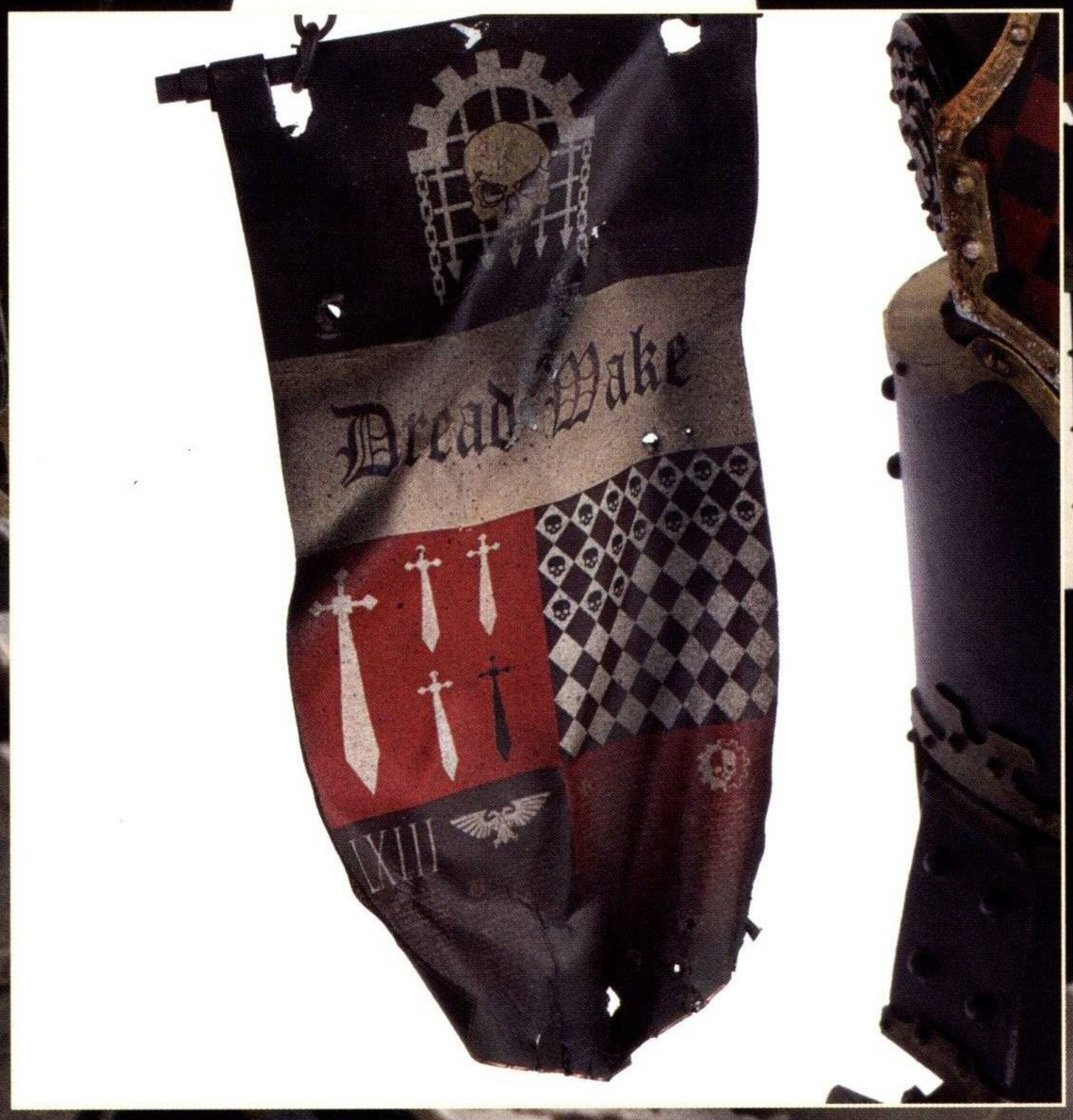


BATCH PAINTING

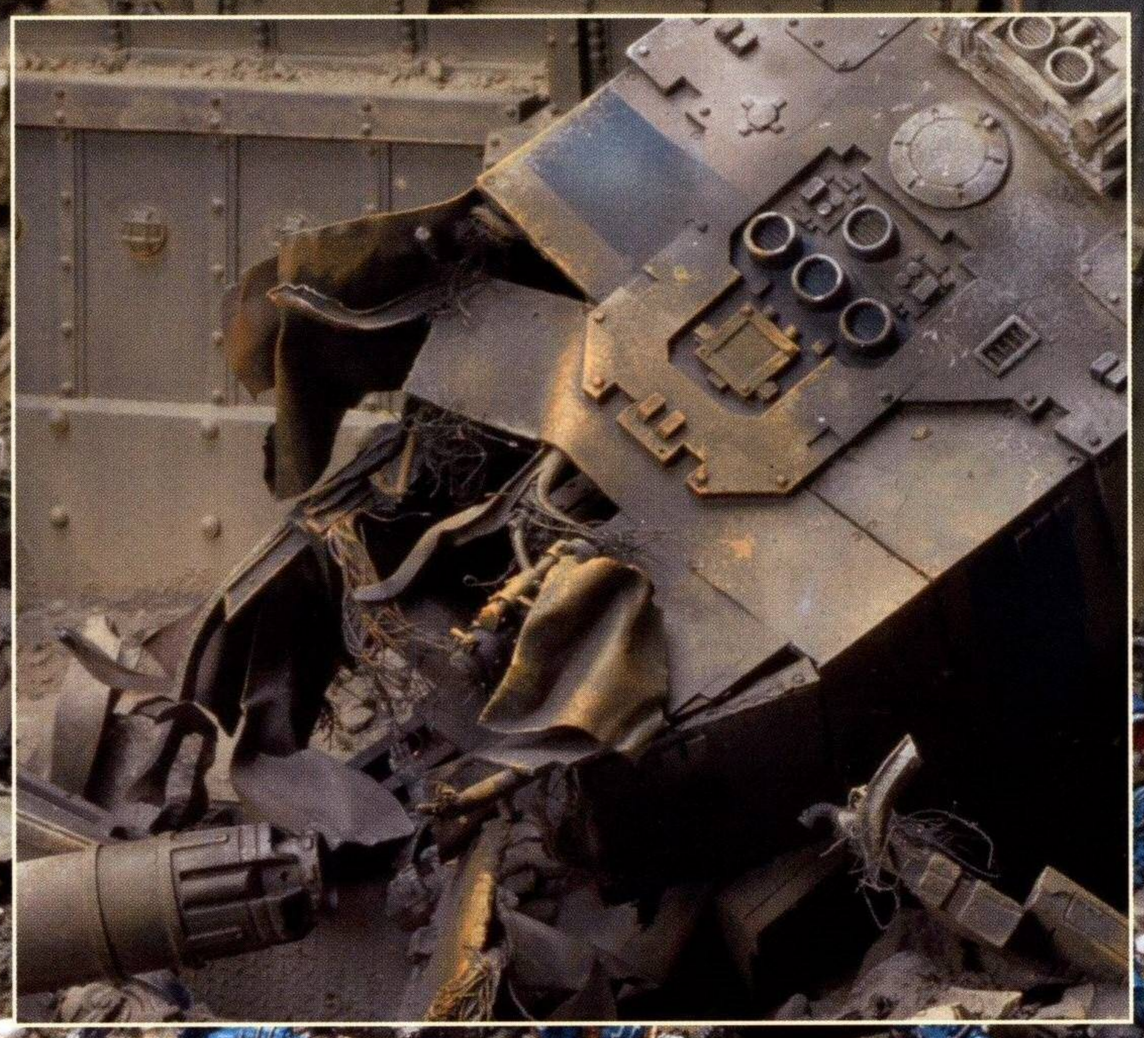
When working on a project, such as a diorama, where a large number of models require painting, the quickest way to get the job done is to break the models down into their component parts and paint them in batches. The bodies were stuck to strips of blue foam and sprayed white, and the several hundred shoulder pads were stuck to card strips and airbrushed blue. The boltgun 'tree', holding 53 boltguns, is a great example of batch painting.




Dax Imperator
Dachina Custos


Dread Wake
LXIII





Their Primarch frustrated by the virus bombardment's failure to wipe the Loyalists out at a stroke, the World Eaters Legion descended to the surface to slay the survivors by their own hands. But this bloody task took many weeks and cost the Warmaster's planned march on Terra the element of surprise. The ground war was eventually ended by a second and overwhelming bombardment, after which the only warriors still standing were those who had proved themselves loyal to the Warmaster by shedding the blood of their own brothers.



Sons of Horus



The combat doctrines of this most aggressive Legion are those of the application of overwhelming force directed to where the foe is weakest. These shattering blows are used to utterly destroy enemy command cadres and vital strategic support structures, and to wreak terrible slaughter on the pride of an enemy's forces, often turning the tide of an entire conflict with a single, well-placed and savage attack. Even on a personal level, the Sons of Horus take this merciless doctrine to heart and like the wolves they were once named for, are swift to exploit a foe's weakness, surrounding and brutally tearing apart an outnumbered or exposed enemy before they can recover from the shock of an assault.



PAINTING THE ARMY

A base colour which was to be used across the army was created using a mix of equal parts Castellan Green, Sotek Green, Dawnstone and Nurgling Green. This base colour was painted over a black undercoat. Highlight shades were created by adding more Dawnstone and Sotek Green to the base colour. The gold decorative trims and details were painted with a basecoat of Runelord Brass and shaded with washes of Agrax Earthshade.

Note: Since these models were painted, Forge World has released a range of airbrush paints. The range includes three colours (Nocturne Green, Lupercal Green and Sons of Horus Green) specifically created to aid in the painting of a Sons of Horus Legion force.



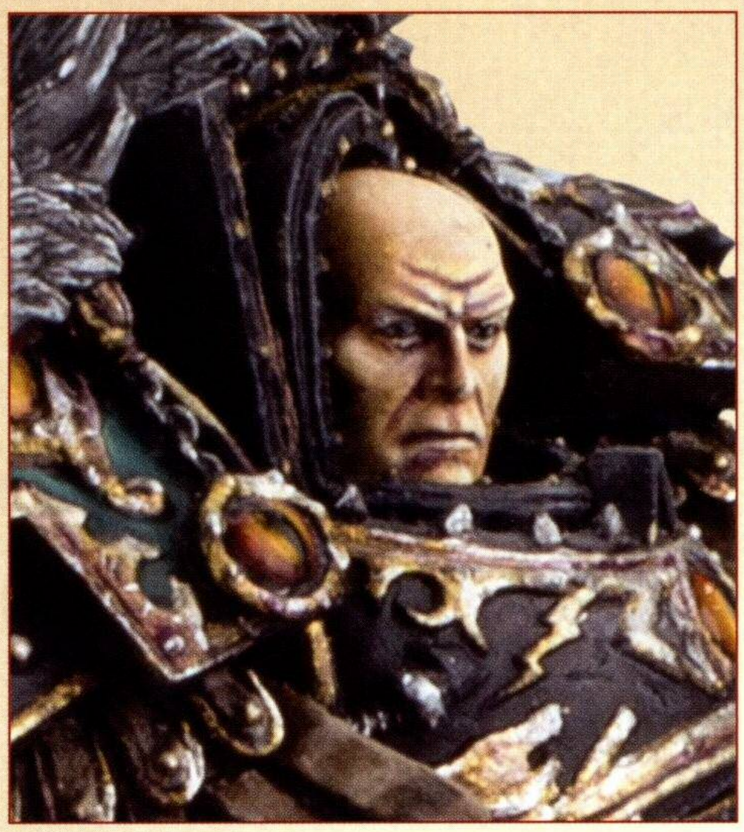
1

SPECIAL EFFECTS

1-2 – The distinctive lightning/marble pattern on this Spartan Assault Tank was created by first airbrushing a random snaking pattern using a lighter version of the base colour. The lighter veins were then carefully painted on with an extremely fine brush. Several layers of veins were applied, adding more and more white to the mix with each successive layer.

2


XVI



The Horus Heresy®

Character Series

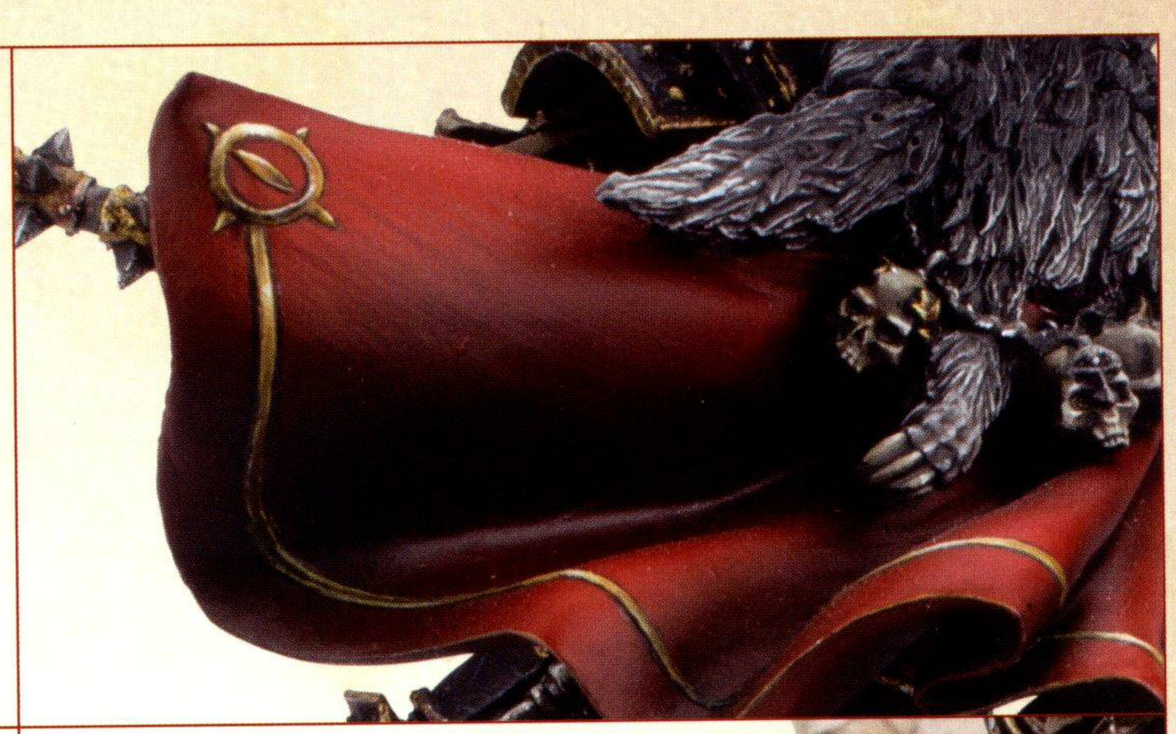
THE WARMASTER HORUS

Horus was the Primarch of the Luna Wolves Legion and greatest of his superhuman kind. A tactical genius and charismatic battle leader, Horus proved himself over the course of the Great Crusade as a warlord second only to the Emperor whom he served and called father. So it was that when the Emperor stood apart from the burden of the command of the Great Crusade, it was Horus that he named Warmaster to act in his stead. But ambition and pride festered within the Warmaster's heart and at Davin he fell, and the lies and corruption of the Warp infected his soul. From then on he plotted with dark forces to usurp the Emperor's throne and become the master of Mankind, throwing the galaxy into bloody civil war.

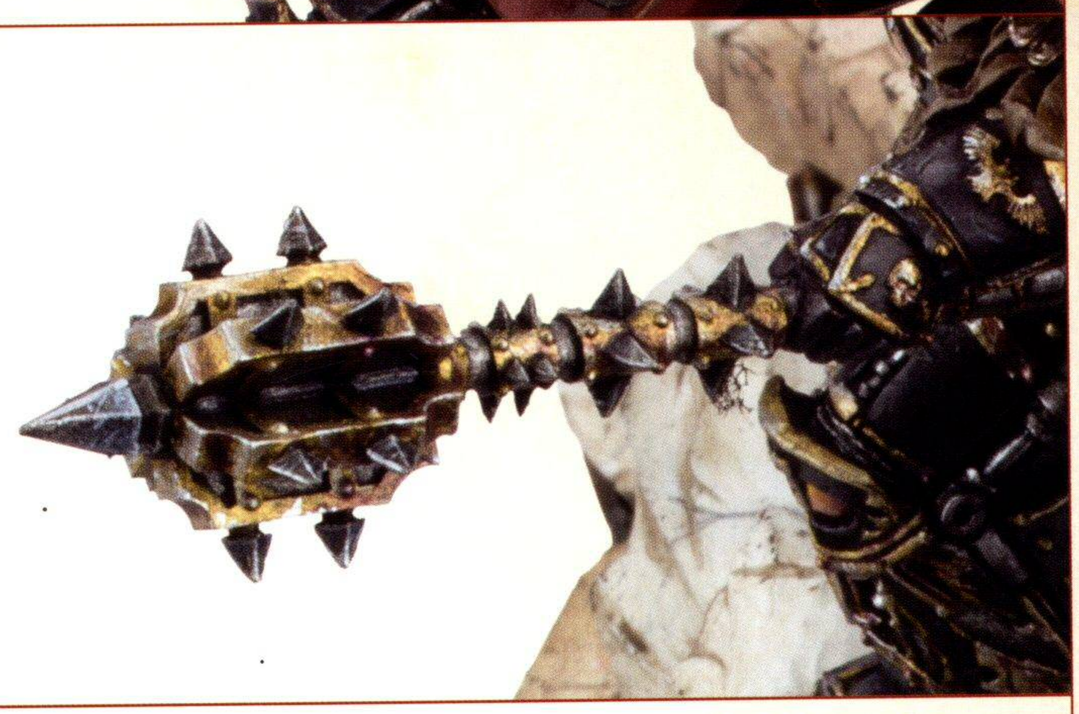
Sometimes, just taking the time to paint a model as cleanly and neatly as possible can look just as effective as adding additional detailing such as weathering or battle damage. The precise painting on this Warmaster Horus model provides a strong contrast to the shattered battlefield it is standing upon.

The Warmaster Horus, Primarch of the Sons of Horus Legion










AQUILA
IMPERATOR
TERNA

THE ISSTVAN V DROPSITE

MASSACRE

When the Imperium learned of the Warmaster's deeds at Isstvan III, a mighty Retribution fleet was mustered to bring Horus to justice and to crush his rebellion before it could spread. Seven entire Legions were assembled – the Iron Hands, Salamanders, Raven Guard, Alpha Legion, Iron Warriors, Word Bearers and Night Lords, along with the fleet of the Imperial Fists Legion which, unknown to the Loyalists, would be becalmed at Phall.

The fact that some Loyalists had survived the Warmaster's virus bombing of Isstvan III and that Angron had insisted on hunting them down and slaughtering every one meant that the Traitors could not march immediately on Terra. The Warmaster knew that his enemies would seek to strike him down without delay, and so he instigated the great betrayal that would live in infamy as the Isstvan V Dropsite Massacre.

In the aftermath of the Isstvan III Atrocity, Horus relocated his hosts to Isstvan V, where for weeks his Mechanicum allies fortified the jagged mountains to the west of the Urgall Depression with kilometre after kilometre of bastions, defence lines, arsenals and subterranean barracks, all protected by interlocking arrays of void shield projectors. The only possible vector of attack against the concentrated and dug-in forces of the four Legions would be a massed, direct planetary landing upon the depression, followed by a frontal assault into the very teeth of the Traitors' heavily fortified positions.



CONSTRUCTING THE BOARD

1 – The rough structure and shapes of the mountains were carved from insulation foam. Several Imperial Strongpoint kits were added to create the effect of the building facades leading into the mountain. These were carefully fixed in place with a hot glue gun.

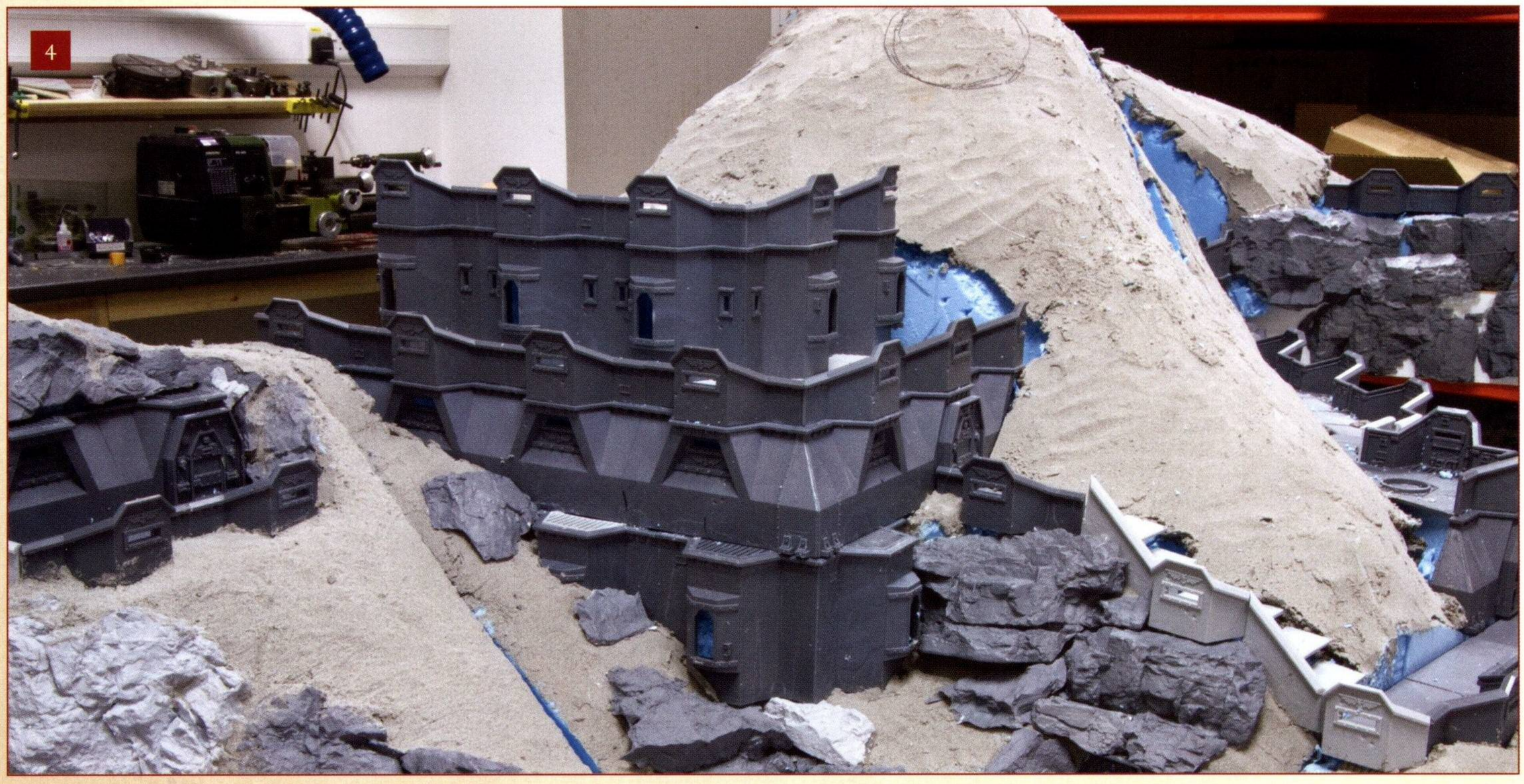
2 – Rocky sections were cast in resin and fixed to the sides of the foam mountains, representing scatterings of rocky outcrops around the board.

3-4 – The foam boards were then covered in 'deep gap' plaster filler.





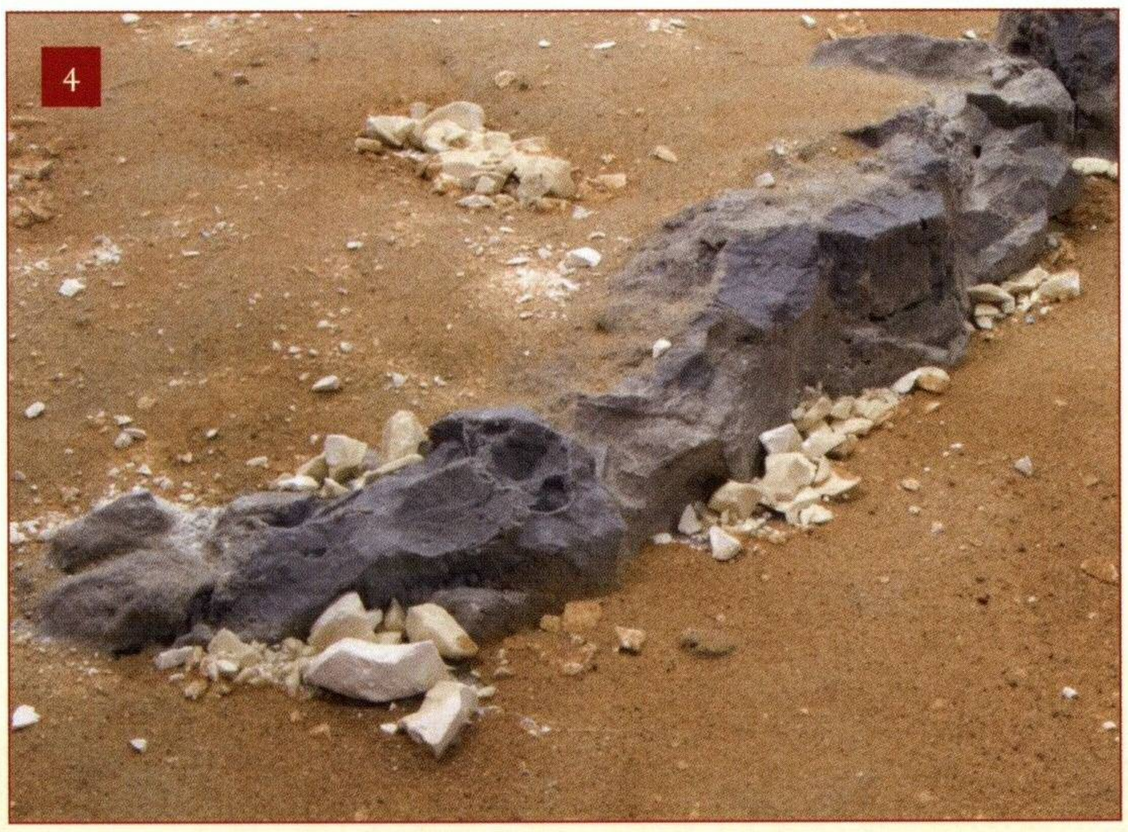












APPLYING TEXTURE

1-2 – Parapet sections from Imperial Strongpoint kits were converted and used as walkways connecting several of the buildings. At this point, any gaps that were left between the rocks were covered with more of the plaster filler.

3 – A door placed into the rock face added an interesting narrative detail.

4 – More of the resin rocks were used to form rocky outcrops to break up the valley floor, and pieces of broken plaster were also added to represent loose rock. Finally, a layer of sand was applied, taking care to avoid getting any on the rocky areas.

NARRATIVE FEATURES

1 – Several large void shield generators were created and positioned at various points across the mountain.

2-3 – Some of the structures were roughly cut apart, removing sections of the outer walls to create the impression that they had been torn apart by bombs or other explosives.

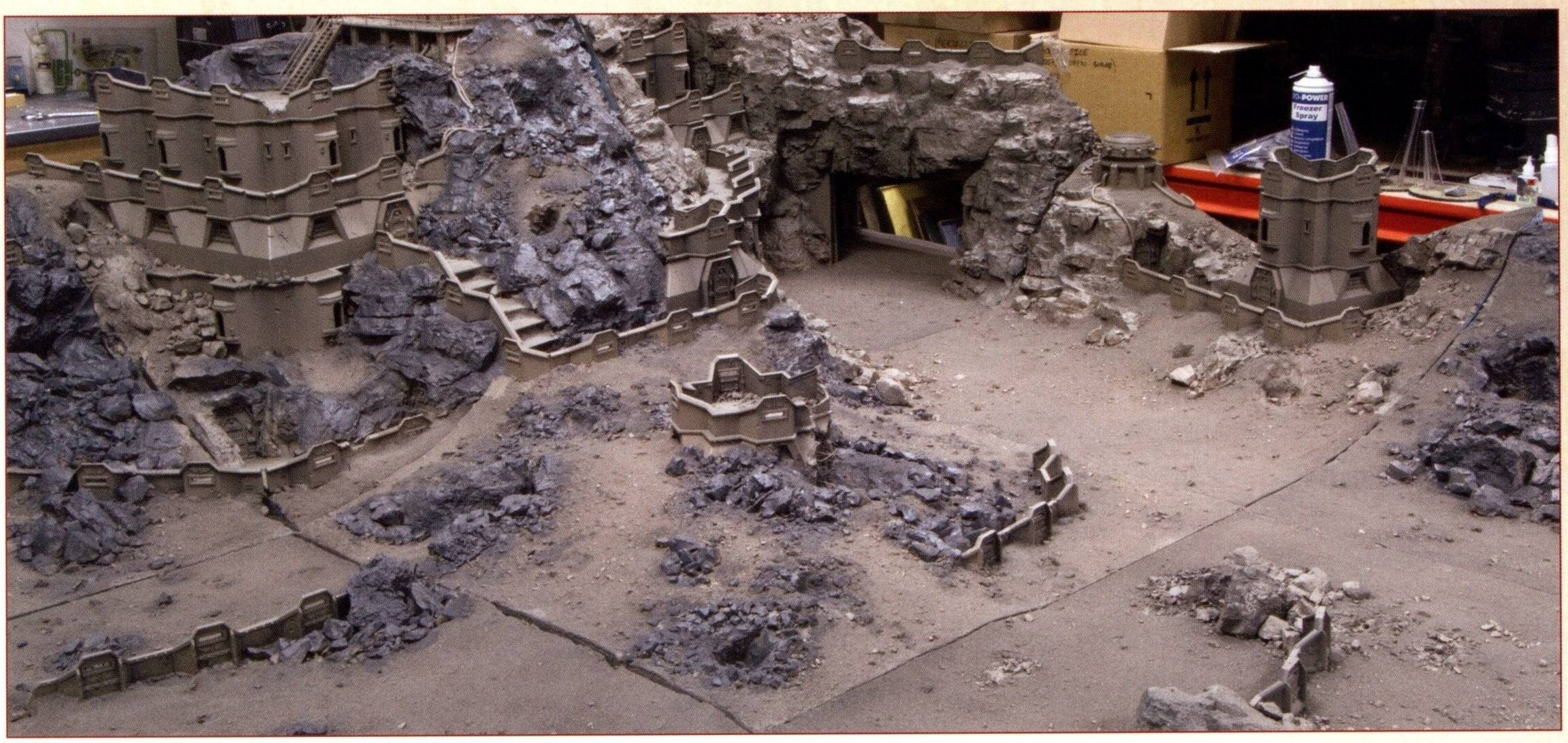
4 – A layer of sand and extra chunks of broken plaster were added to a crashed Thunderhawk Realm of Battle tile to help blend the tile with the rest of the terrain boards.



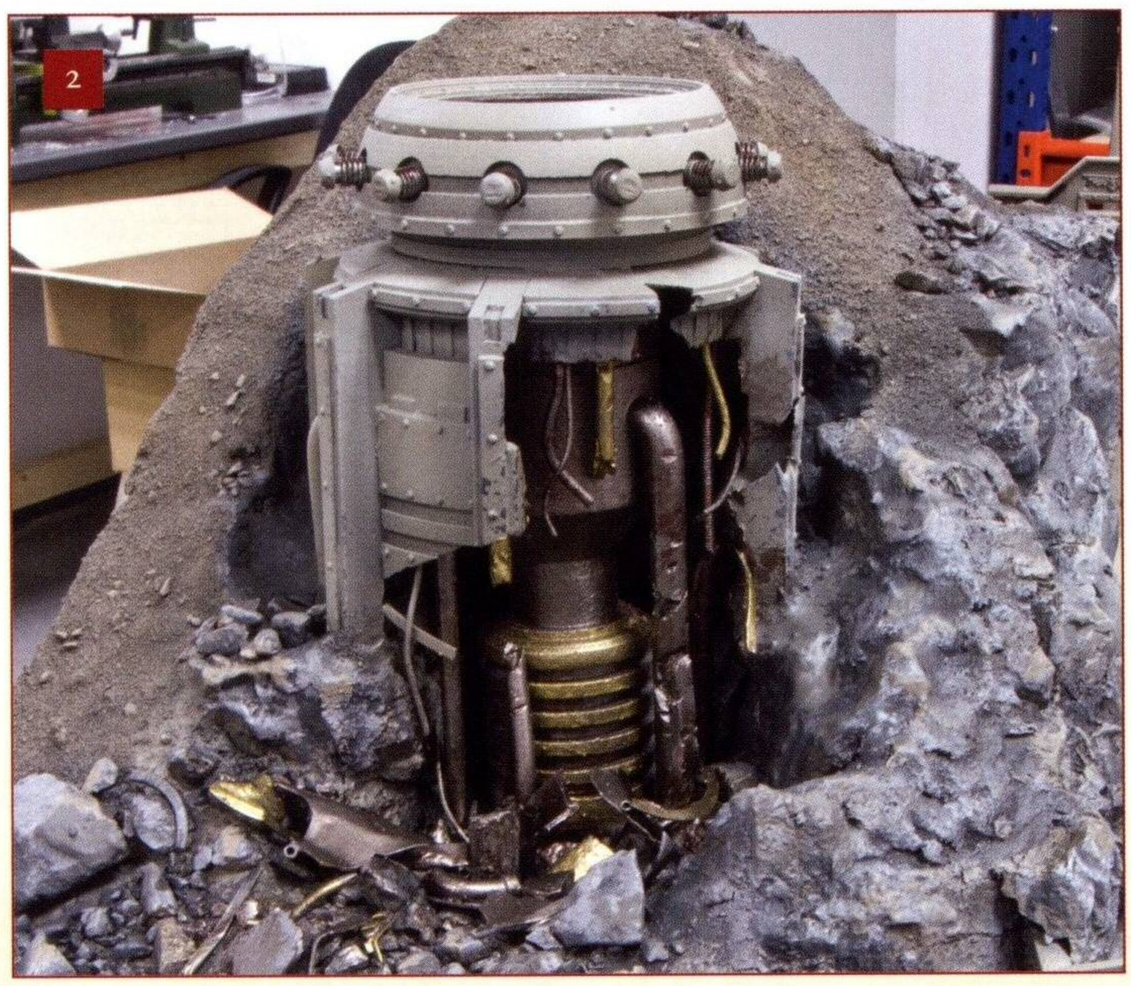












PAINTING THE BOARD

1 – The entire board was spray painted with Chaos Black. A base colour was created by mixing four parts Stormvermin Fur, one part Ceramite White and two parts Steel Legion Drab with a little Forge World Clear Medium, and then the mix was sprayed over the entire board.

Baneblade Brown was lightly airbrushed across the board – the same colour was also used to drybrush the board, picking out and defining the raised details. Dark Sand weathering powder was mixed with thinned matt varnish and washed over the open areas and allowed to dry.

The rocky mountain slopes and numerous outcrops dotted around the board were painted with a basecoat of Skavenblight Dinge. Mechanicus Standard Grey, Dawnstone and Administratum Grey were then sponged over the rocky areas, followed by a wash of Nuln Oil.

Next, the rocks were drybrushed in a random and patchy manner, first using Stormvermin Fur, which was then followed by Baneblade Brown. These areas were then stippled with more Stormvermin Fur. Medium Earth weathering powder was mixed with gloss varnish, creating a brown wash that was randomly applied across the rocky mountain sides in patches and streaks.

Where the mountain slopes and other rocky areas met the sanded areas, a series of thin washes made of Forge World Medium Earth and Light Earth weathering powders mixed with gloss varnish were thinly applied, blending the two areas together.

2 – The exposed interior of the damaged void shield generator and debris were base coated with Leadbelcher and shaded with a wash of Nuln Oil, before being drybrushed with Ironbreaker. Details such as broken pipes, hanging wires and ribbing were picked out in Balthasar Gold, shaded with a wash of Agrax Earthshade and highlighted using Gehenna's Gold and Auric Armour Gold.







WEATHERING AND DETAILS

1 – The buildings were airbrushed with a layer of Karak Stone. To highlight the buildings, they were sprayed with a mix of Karak Stone and Administratum Grey. The upper-most edges and details were then drybrushed with a colour mixed from Karak Stone, Administratum Grey and a little White Scar. The final stage was to weather the buildings with a light sponging of Skavenblight Dinge.

2-3 – The walkways were painted with Dark Reaper, which was then painted with a wash of Nuln Oil mixed with Seraphim Sepia. Once dry, the walkways were gently stippled with Mechanicus Standard Grey followed by Administratum Grey.

4 – Small areas of vegetation were added around the board using modelling grasses and clump foliage. This helped to add small areas of colour without detracting from the overall impression of a mountainous battle-scarred landscape.





WRECKED GENERATOR
The damaged void shield generator was first airbrushed a dark brown, followed by black, to give the impression of it having been destroyed by fire.



CRASHED THUNDERHAWK
This wrecked Thunderhawk Gunship once belonged to the Iron Hands and so was painted in the coal scuttle black colour scheme of this Legion. The rusting metal effect on the fuselage was achieved by first sponging Ungor Flesh onto specific areas. This was added in several layers so as to build up the lighter colour over the dark background. Concentrating on the centre of each area, Skrag Brown was then sponged over the areas of Ungor Flesh. Next, a very pale grey wash was painted over the entire Thunderhawk and allowed to dry, before a final very light sponging of Balor Brown was applied to complete the effect of rust on the wreckage.



BLAST DOORS
The blast doors built into the mountainside were cut from a sheet of MDF and covered with a sheet of plasticard, whilst the reinforced ribbing was added using a strip of plasticard. The doors were then painted with the same colours and techniques as previously described for the other buildings. A computer was used to correctly size and print the numerals onto a piece of paper, and then they were carefully cut from the paper, creating a stencil. This paper stencil was attached to the door with low-adhesive tape before an airbrush was used to spray the numerals onto the blast doors.

THE FIRST WAVE STRIKES

The Loyalists would strike the Urgall Depression in two waves, the first consisting of the Raven Guard, the Salamanders and the Iron Hands, each Legion led in person by its vengeful Primarch. The skies darkened with massed drop pods, landing craft and gunships of all classes, the Traitors' positions pounded by orbital bombardments to cover the drop. As the first wave closed on the defences, the barrage lifted and waves of Traitors sallied forth to meet them upon the black volcanic sands. Foremost and the most bellicose in his attack was Ferrus Manus, Primarch of the Iron Hands, determined to be the first to exact justice and deploying as close as any dared to the fortress line so that even as the Traitors emerged, they found the Loyalists bearing down upon them.

IMPASSE

The battle raged for three hours, the butcher's bill soaring every minute as tens of thousands of Legionaries gave their lives to punish their hated kin. The three Loyalist Legions of the first wave had suffered astronomical losses to press the assault, and in so doing exacted a fearsome toll on the enemy, but at last relief was imminent. As the drop pods and landers of the four Legions of the second wave descended from the tortured heavens, first Corax and then Vulkan called for their bloodied forces to withdraw and allow the reinforcements to carry the assault. Fired by righteous fury and perceiving that the battle had reached a crucial juncture, Ferrus Manus not only refused to withdraw, but insisted the three Legions press on for risk of utter defeat.

Even as the Salamanders and Raven Guard reeled in the face the Traitors' defence, the Primarch of the Iron Hands caught sight of the brother he had once loved above all others – Fulgrim of the Emperor's Children. Angered beyond reason, Ferrus ordered the charge.

BROTHER AGAINST BROTHER

Spearheading a wedge of Terminators, Ferrus Manus dived straight into the heart of the Traitor lines. The Primarch had ever harboured a burning core of rage tempered by reason and duty, but goaded by his jeering brother, Ferrus Manus shed all restraint and cast caution to the winds.

The duel that ensued was unlike any ever witnessed by mortal man, for no extant accounts of the Great Crusade describe one Primarch seeking the death of another. Their movements too rapid for most observers to follow, the two traded blow after blow, the air all about them rent by thunderous shockwaves. Where Ferrus Manus was indomitable and relentless, Fulgrim was lithe and agile. One blow from Ferrus might have broken Fulgrim and ended the duel, but the Primarch of the Emperor's Children was simply too fast and too cunning to harm.

Some claim that it was only with the aid of dark powers that Fulgrim at last bested Ferrus Manus. Whatever the truth, the Primarch of the Iron Hands fell, his head cleaved from his shoulders by his brother's blade. His passing sounded the death knell of the dreams of the Great Crusade and would echo not just across the black sands of the Urgall Depression, but throughout the Imperium and down the ages to come.









BETRAYAL UNVEILED

While Ferrus Manus and Fulgrim had duelled, the second wave had made its planetfall across the corpse- and wreckage-strewn Urgall Depression, the Traitor Legions mustering in force. The sons of Perturabo had quickly established a line of drop-deployed, pre-fabricated strongholds towards which the bloodied Salamanders fell back, while the Raven Guard strove to link up with their brothers of the Word Bearers Legion.

And then a burning crimson flare split the tortured skies, fired from high atop the Warmaster's bastion. It was a signal that heralded the beginning of the Dropsite Massacre, for the Alpha Legion, Night Lords, Iron Warriors and Word Bearers Legions had secretly sworn for the Warmaster and even as their erstwhile brothers reeled from the slaughter, they opened fire. The opening moments of the slaughter saw thousands of Legionaries cut down, caught in the lethal killing ground between those they thought allies and the counter-attacking defenders of the fortress line.

By the end of the third hour of the battle, the tide had turned against the Loyalists. The Urgall Depression was transformed into a churning cauldron of murder. Faced with extinction, all the survivors of the first wave could hope to achieve was to break out or to sell their lives for as high a cost as possible.





MASSACRE

The encircled Raven Guard, Salamanders and Iron Hands Legions fought with all the courage and ferocity bred into them by the Emperor's gene-wrights, but by battle's end were all but destroyed. Ferrus Manus, the Primarch of the Iron Hands Legion, was dead, while the fates of Vulkan of the Salamanders and Corax of the Raven Guard were unknown.

The ragged bands of survivors that did manage to force a path through the encircling Traitors were pursued ruthlessly, the murder turning to retreat, retreat to a hunt. Barely one in ten of the Loyalists of the first wave would survive the Dropsite Massacre, the corpses of the betrayed offered up to the glory of the Warmaster and his fell allies. Upon the bloody sands of Isstvan V, the noble ambitions of the Great Crusade were cast down and the galaxy-spanning slaughter of the Horus Heresy was truly set in motion.









The Horus Heresy®

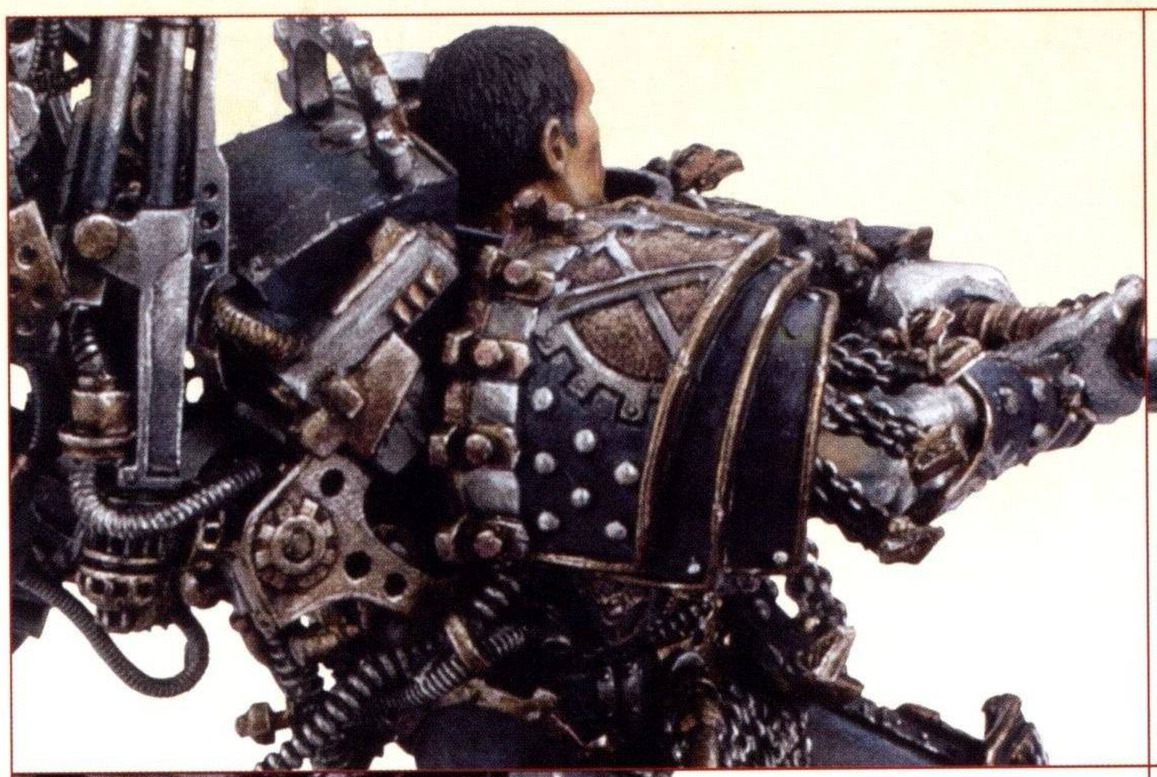
Character Series

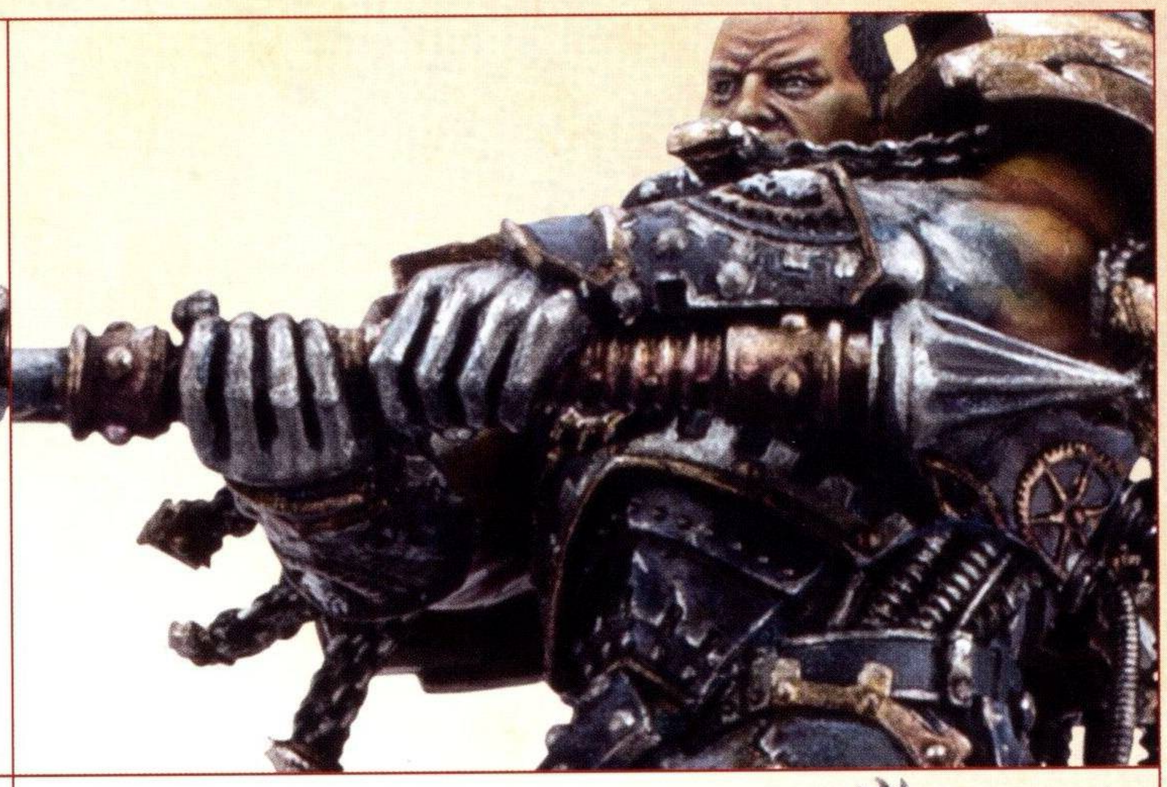
FERRUS MANUS

Ferrus Manus was amongst the strongest of the Primarchs, within him burning the white heat of the furnace tempered by an exterior as cold and unyielding as cast iron. A master of the forge, Ferrus' skills were matched only by his brother Primarch Vulkan.

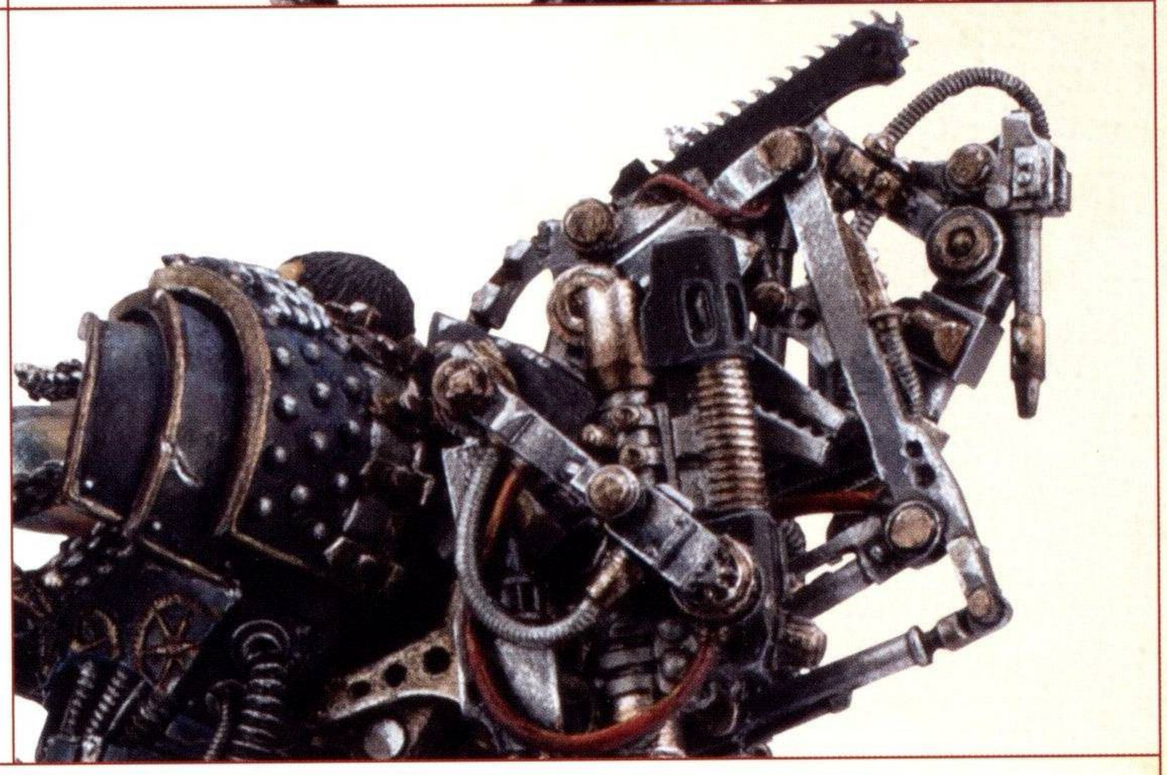
Ferrus Manus was blessed of a physiology remarkable even amongst the Primarchs. His arms were sheathed in liquid metal, the result, so the legends claim, of a battle fought against the mightiest of beasts in the time before he was reunited with the Emperor. His armour was as heavy and impenetrable as that of a super-heavy tank, yet he kept both arms uncovered so that he might bring their full might to bear. Ferrus wrought countless weapons through the decades of the Great Crusade, some bestowed as gifts upon his brother Primarchs, others reserved for his own use. The Primarch himself preferred the heaviest of warhammers, maces and similar types too massive for any but a Primarch to lift, yet alone wield in battle.

























FLESH TO STEEL

1 – Having painted the flesh sections of the arms, an airbrush was used to carefully spray a very dark metallic blue base colour over most of the length of the arms.

2 – After adding a little Ironbreaker to the mix, the arms were painted, with care taken to leave the darker base colour visible in the recesses.

3 – The metal portions of the arms were carefully highlighted using thinned-down Ironbreaker.

4 – Another layer of highlights was added – this time using Runefang Steel.

5 – Thinned washes of Guilliman Blue were then painted into the recesses of the flesh tones; these blue washes were carried down and blended into the metallic areas.

6-7 – A final highlight of Runefang Steel was applied, redefining the most raised areas.







The Horus Heresy®

Character Series

FULGRIM

The mercurial and prideful Fulgrim was the Primarch of the Emperor's Children Legion. Fulgrim strove to be a paragon in all things—generalship, martial skill, governance, reason and endeavour, and passed on his values to the Legion where they became enshrined as a remorseless dedication to perfection in war. Such all-consuming ambition came at the price of vainglory and hubris for the Emperor's Children and their master, and they became swiftly ensnared in the Warmaster's conspiracy.







SALAMANDERS

The Salamanders are the exemplars of forge-wrought duty, masters of artifice and possessed of a fearsome and uncompromising sense of honour. They stand for toil and sacrifice, bearing arms and armour forged to the highest possible standards and often by the hand of the Legionaries who bear them in battle. The Legion wields the tools of the smith as weapons of war, bringing heat, iron and raw strength of arms to strike down all those who would deny the Imperial Truth or attempt to undermine the Imperium of Man.

At the outset of the Horus Heresy, the bulk of the Salamanders Legion had been re-arming and re-equipping itself at Nocturne after a lengthy campaign of xenos eradication near the galactic core. As such it was able to answer the call to Isstvan V with the majority of its active strength. Although full records are impossible to verify in the aftermath of the Dropsite Massacre, it is believed a force of around 83,000 Space Marines went with their Primarch to Isstvan V, the losses of which during that deadly action were almost total, rated by some sources as high as 98%.





SALAMANDERS CHARACTERS

These two Salamanders characters were created from the Forge World Legion Praetors kits. Details were added to them with Green Stuff and the models were further embellished with parts from various other Forge World and Citadel kits. Customising models in this fashion is one way of making character models stand out from the rank and file of an army.







PAINTING THE LEGION

1-4 – The same method for painting the infantry models was carried through the whole army, working on a squad by squad basis.

The bases were built and textured before attaching the models – the material used to build up the bases was simply broken-up cork matting. This was then textured with sand of mixed consistency, applied using PVA and then left to dry.

The backpacks and separate weapon components, such as the boltguns, were attached to a strip of foam card using double-sided tape before being undercoated with Chaos Black spray.

If components like these are to be a different colour to that of the main basecoat then it is advisable to undercoat and basecoat them separately to avoid the extra work of having to do this again with a brush later.

The Legionaries themselves were undercoated with a Chaos Black spray. A base coat of Vulkan Green was then airbrushed over the black undercoat. Any areas the basecoat did not cover were left black, creating a natural shaded look. Straken Green was used to highlight the edges of the armour, which was carefully applied with a fine detail brush.



These highlights define the main shape of the power armour. Next, a final highlight of Moot Green was painted onto the upper edges of the armour. Details such as the gold trim were painted with Sycorax Bronze.

The weapons and backpacks were attached to the models at this point and then carefully highlighted with Mechanicus Standard Grey.

To prepare the models for the application of transfers, they were sprayed with a layer of gloss varnish, and the transfers applied. After leaving the transfers to dry, a second coat of gloss varnish was sprayed over the models.

A thinned mix of equal parts Seraphim Sepia and Nuln Oil was washed over the models. The gold trim was then carefully highlighted with Sycorax Bronze, again with a fine detail brush.

The bases were painted with a basecoat of Zandri Dust before receiving a wash of Seraphim Sepia mixed with Nuln Oil. Once dry, Ushabti Bone was then drybrushed over the base.

Finally, the models were coated with a matt varnish to remove the glossy sheen.

VULKAN

The Primarch Vulkan was intended to be the focal point of the army, so more care and attention was lavished upon the Regent of Nocturne. To create Vulkan's charcoal black skin, the head of the model was pinned to a length of brass rod first, so that it could be handled more easily, and undercoated with Chaos Black spray. This was then drybrushed with Leadbelcher, highlighting the facial details. Finally, several layers of Nuln Oil were carefully applied until a satisfactory appearance was achieved.



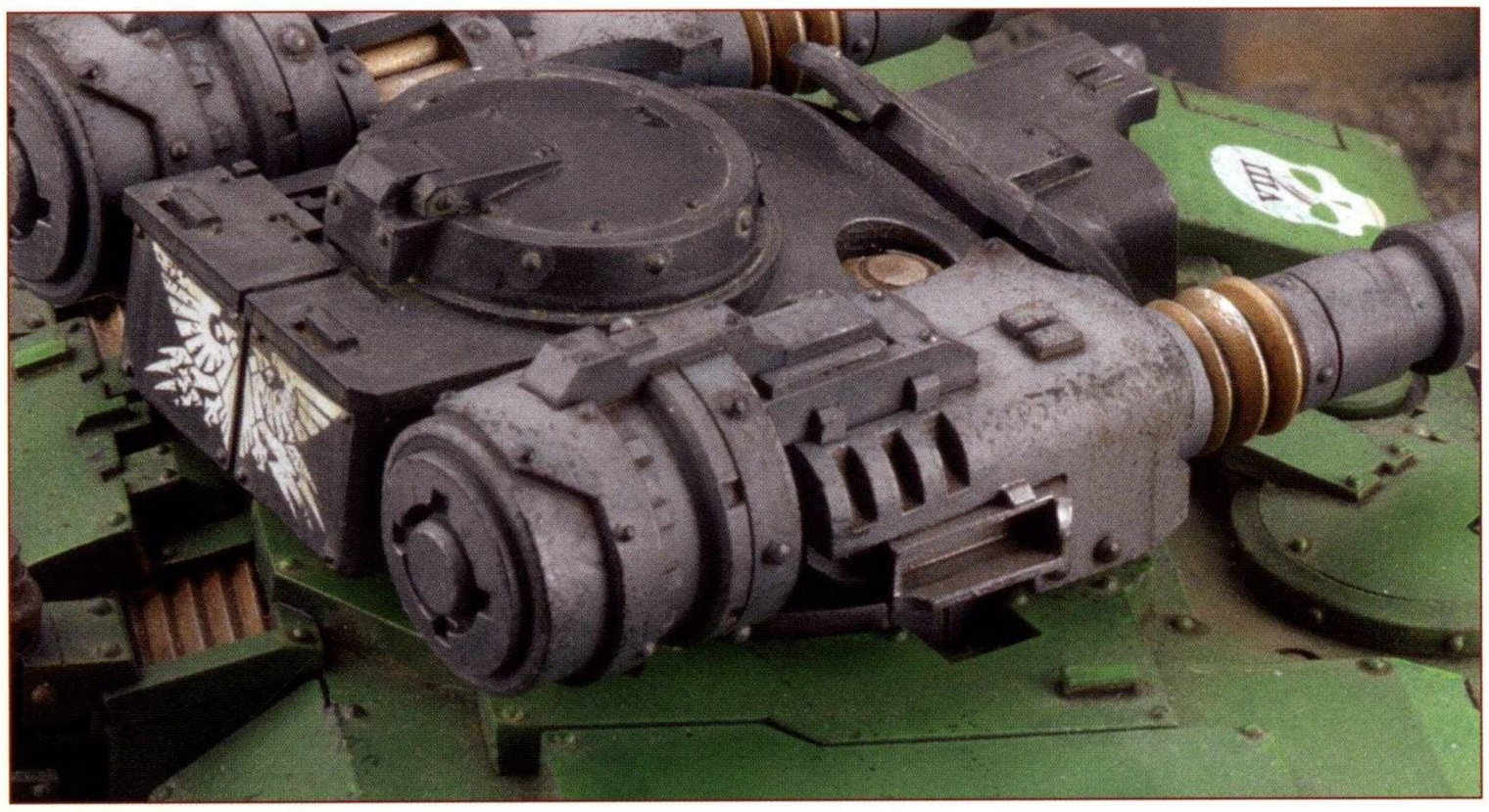


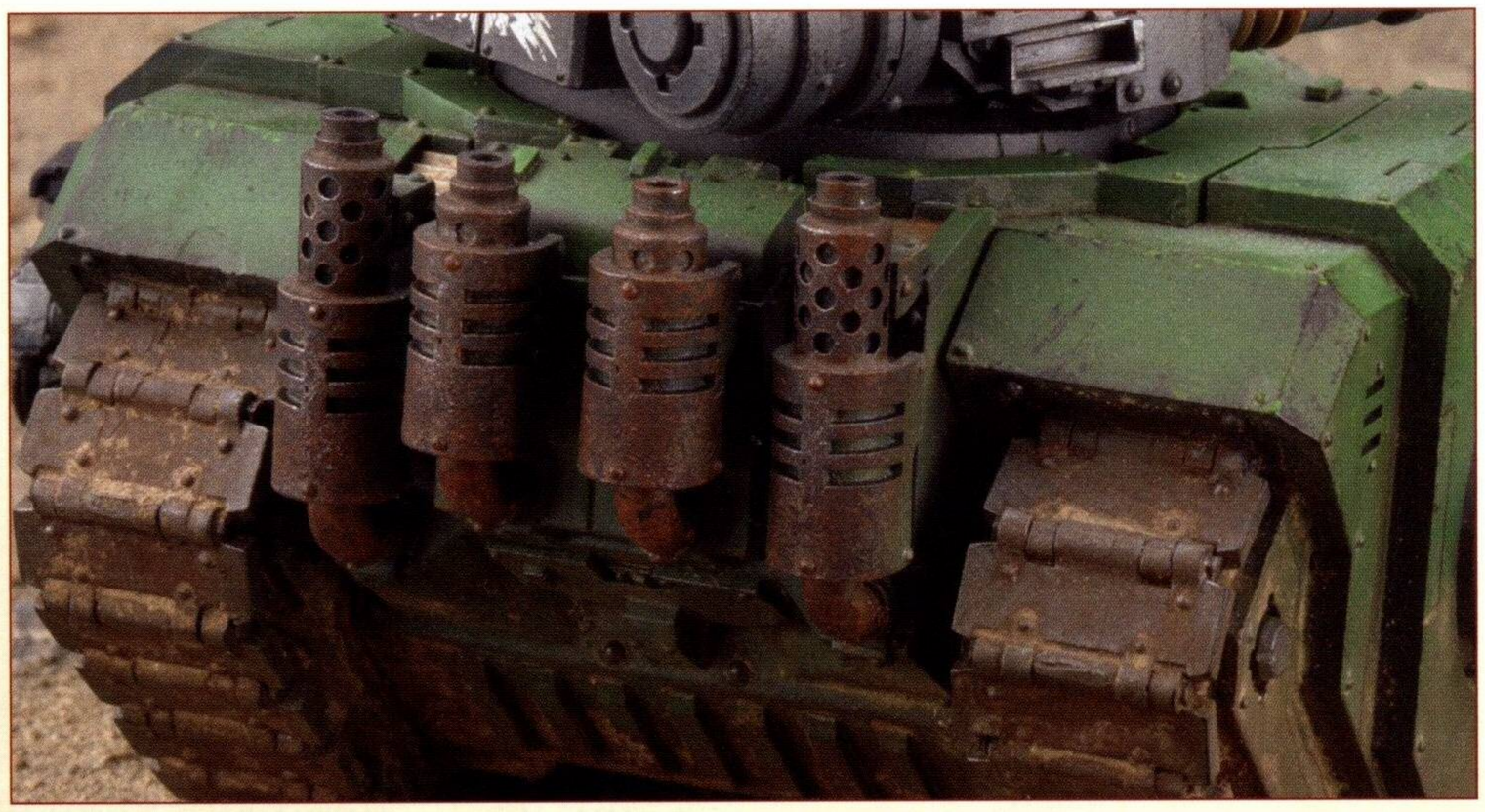
WEATHERING SALAMANDERS LEGION VEHICLES

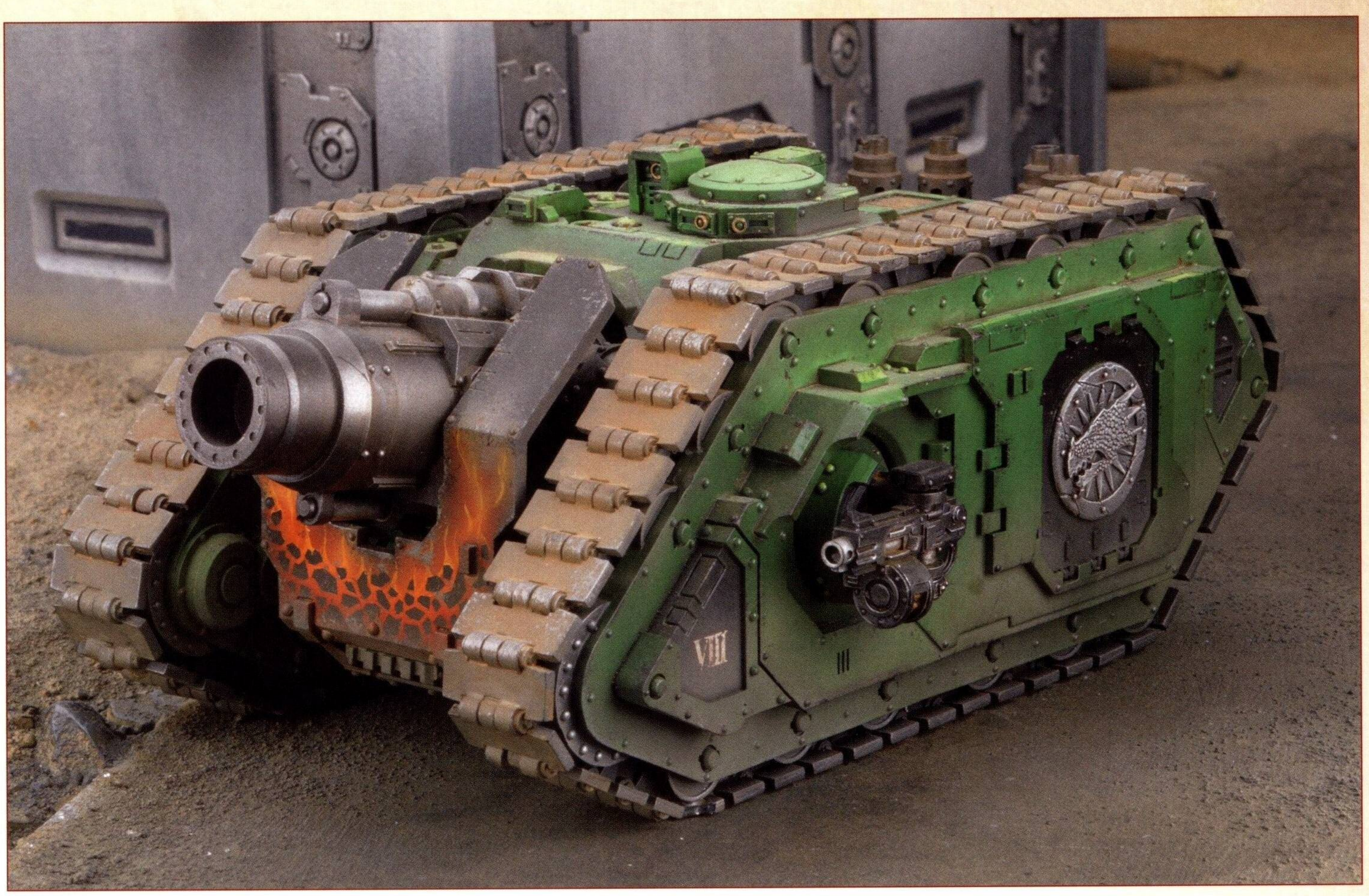
Weathering powders were used to add mud effects to the tank's tracks and hull – see pages 40 & 54.

Leadbelcher was applied using a sponge to add metal chipping around the edges of gun barrels, hatches and other raised and exposed areas, such as ammunition magazines and the vehicle's exhausts.

Multiple rust tones were also applied to the exhausts using Typhus Corrosion and Ryza Rust. A variation of colour helps to give a more realistic feel to areas that undergo heavy use, and contrasts with the parts of a vehicle that display a lighter level of wear and tear.











PAINTING FLAMES

Flames and fire are common motifs in the Salamanders Legion, alluding to both the volcanic nature of their home world and their Primarch's early life in the weapon forges of Nocturne.

Prominent large flat areas on the models, such as this Typhon tank's Dreadhammer gun shield, are the obvious places to apply such imagery. The gun shield was first sprayed Chaos Black. Once dry, small irregular shapes were cut from masking tape. These small pieces of tape were then carefully stuck to the shield. Tweezers can be a useful tool for applying small amounts of masking tape to an area.

The whole shield was then lightly airbrushed with thinned Mechanicus Standard Grey. Various reds, oranges and yellows were successively airbrushed on to represent the glow of fire. The flames were then hand painted around the coals using a fine detail brush. Once this was dry, the masking tape was removed, leaving the black irregular shapes of coals. The whole of the gun shield was then weathered. Firstly, metal chips of Leadbelcher were applied sparingly using a small piece of sponge. Then, very light layers of Zandri Dust, followed by Typhon Ash were applied using an airbrush to represent a build-up of dust and dirt. The effect of spattered dirt was created by lightly flicking Zandri Dust onto the lower parts of the tank with an old drybrush.

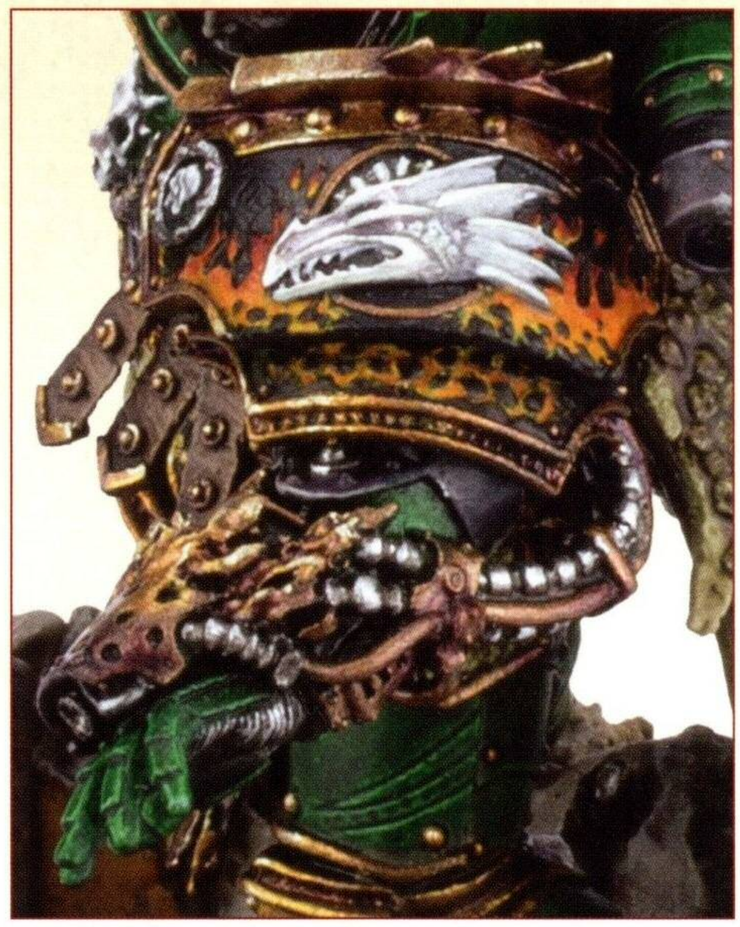
The Horus Heresy®

Character Series

VULKAN

An indomitable warrior whose strength in battle was tempered by the depth of his wisdom, Vulkan's fury was a match for any of his brothers, and yet was ever mastered by a keen understanding for the destruction he caused and the power and dread responsibility he and his Legion carried.

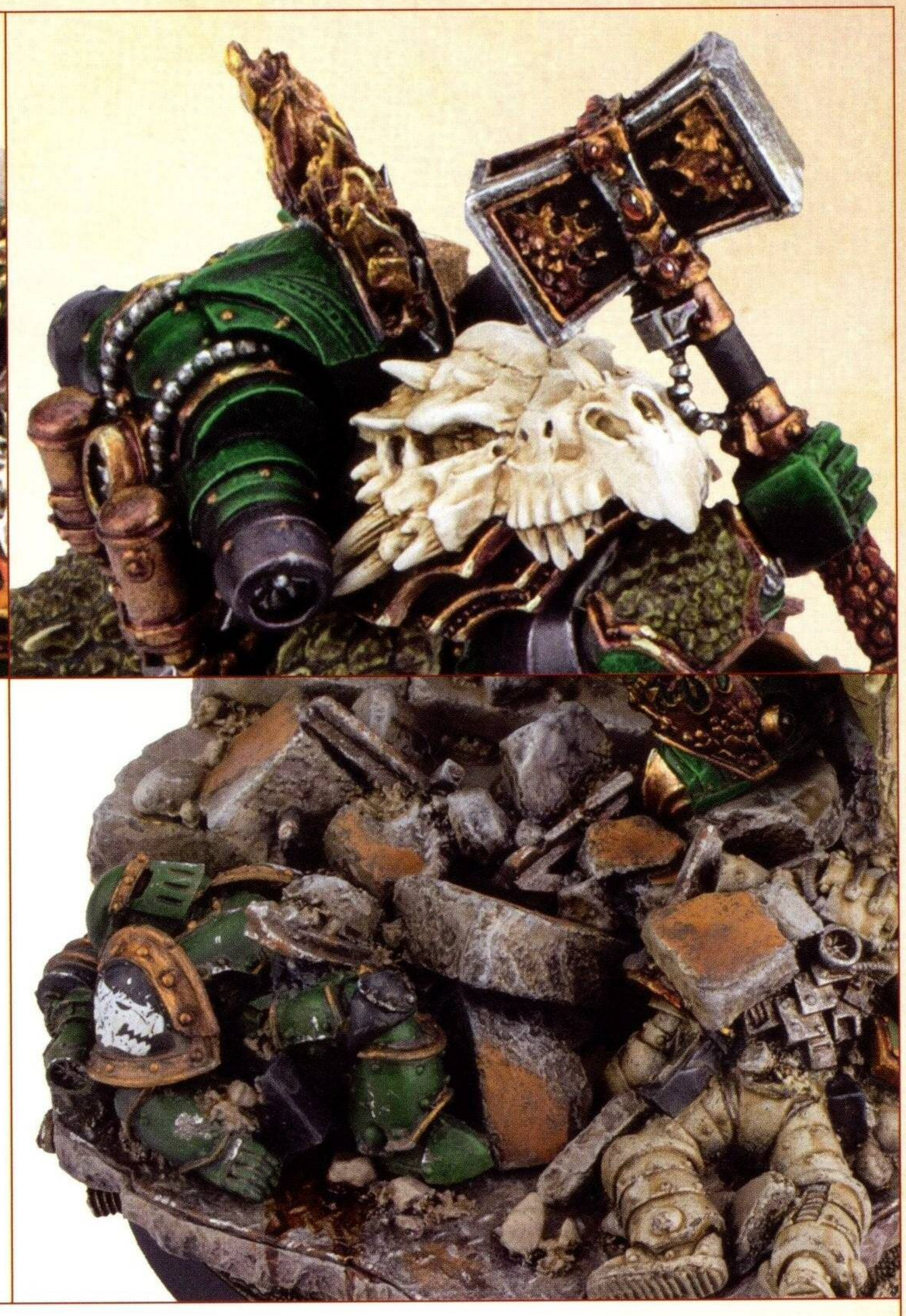
Vulkan excelled at the creation of artefacts of stunning complexity and beauty, forging many weapons for his brothers, all of which were treasured by their owners. With Horus' betrayal at Isstvan III and the wholesale slaughter of those Legionaries who refused to join him, Vulkan was quick to pledge his Legion to the Loyalist cause, ever ready to safeguard the worlds of the Imperium and bring just and destroying wrath to the Traitors.





Vulkan, Primarch of the Salamanders Legion

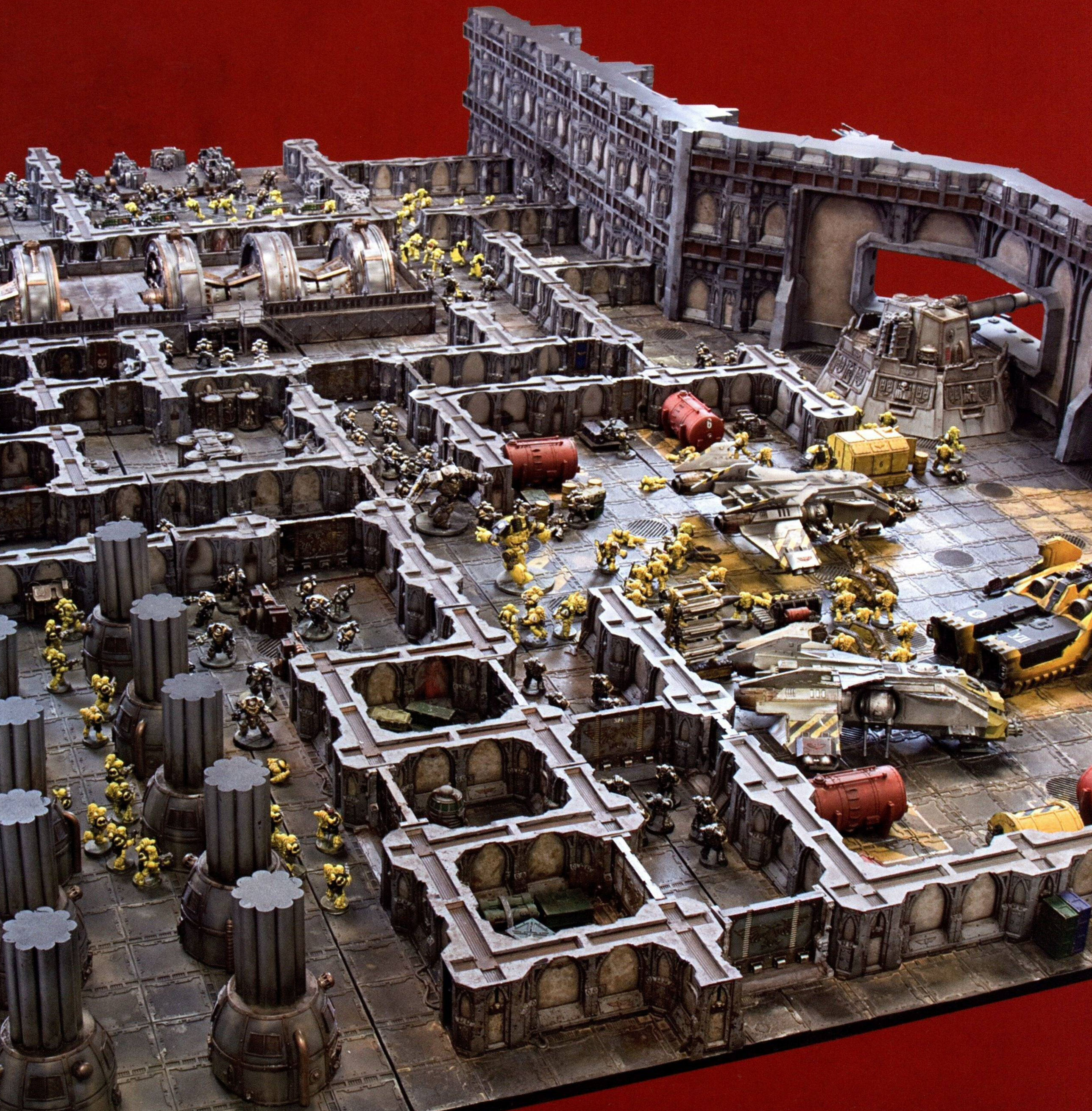






THE TAKING OF THE CONTRADOR

Rogal Dorn, Primarch of the Imperial Fists, was the first of the Warmaster's brothers to learn of his treachery, having crossed paths with the handful of Loyalists to have escaped the atrocity at Isstvan III. Dorn's fury at his brother's treachery knew no bounds, and he immediately dispatched a third of his Legion's war fleet to the Isstvan system to call the Traitors to account. The Warmaster, however, had made potent compacts with powers beyond the ken of the Loyalists, powers that dwelled in the Immaterium and which at a stroke caused the Imperial Fists fleet to



become becalmed at the Phall system and unable to reach Isstvan. When the fleet of the Traitor Iron Warriors attacked, it was their constant state of high alert and preparedness that saved the Imperial Fists from doom, and the ingenious and stoic leadership of Chapter Master Alexis Polux that saved them from disaster.

The confrontation between the war fleets of the Imperial Fists and the Iron Warriors that ensued was unprecedented in its scale and destruction and came to be known as the Battle of Phall, and the Imperial Fists' capture of the Iron Warriors warship, the *Contrador*, was to be its bloody climax. Despite the size and potency of their war fleet, the Imperial Fists were so grievously outnumbered at Phall that Fleetmaster Polux knew from the outset that the only manner of victory open to him was survival. To save any of his vessels, Polux would have to sacrifice others, a price which he himself was not spared. In an act that would mark him out as a master of void warfare, Polux sacrificed his own flagship, the *Tribune*, in order to board and capture the *Contrador*.

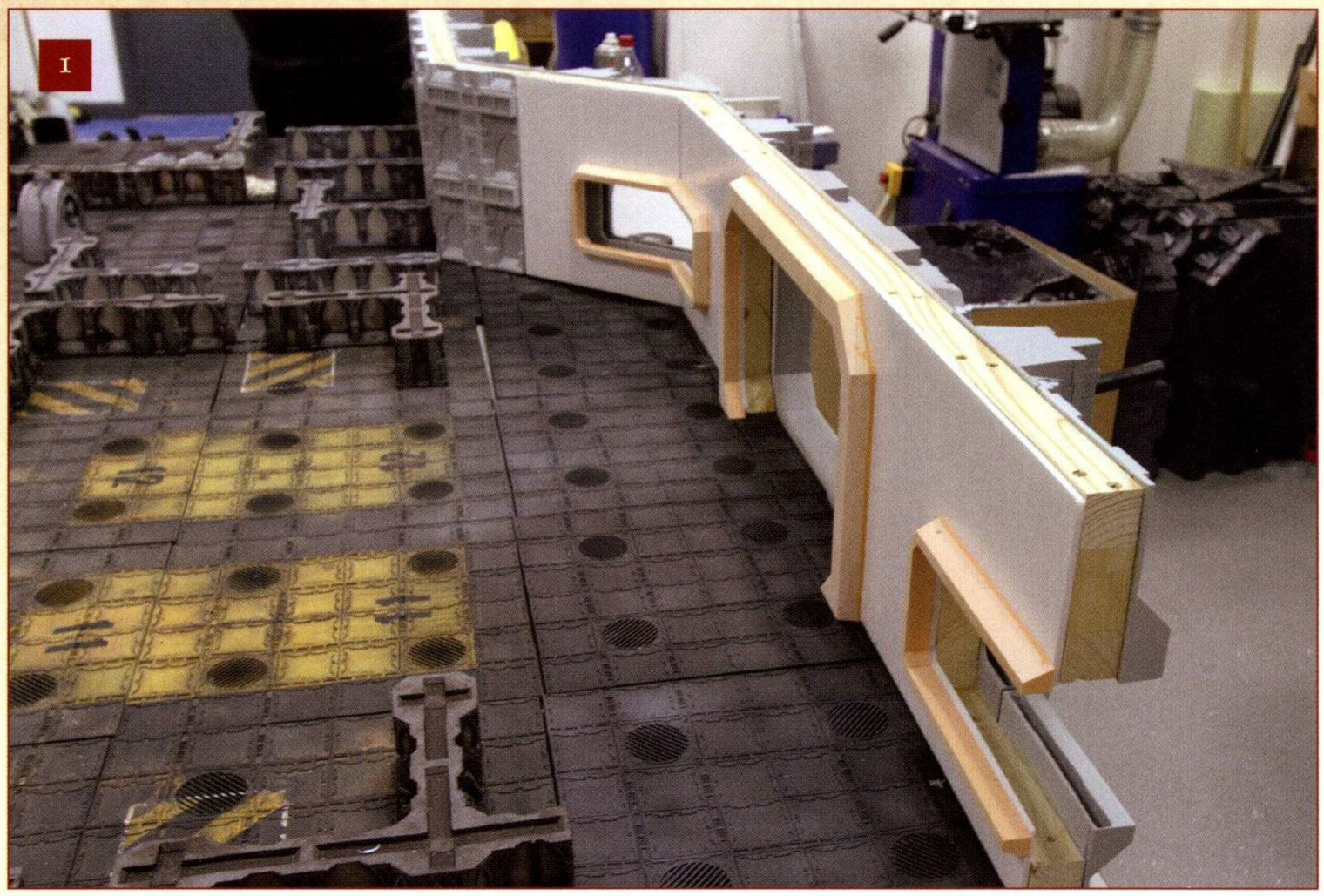
BUILDING THE OUTER WALL

The majority of the *Contrador's* interior was made using Forge World's range of Zone Mortalis tiles. However, the cross section of the spacecraft's outer wall had to be planned and constructed from scratch.

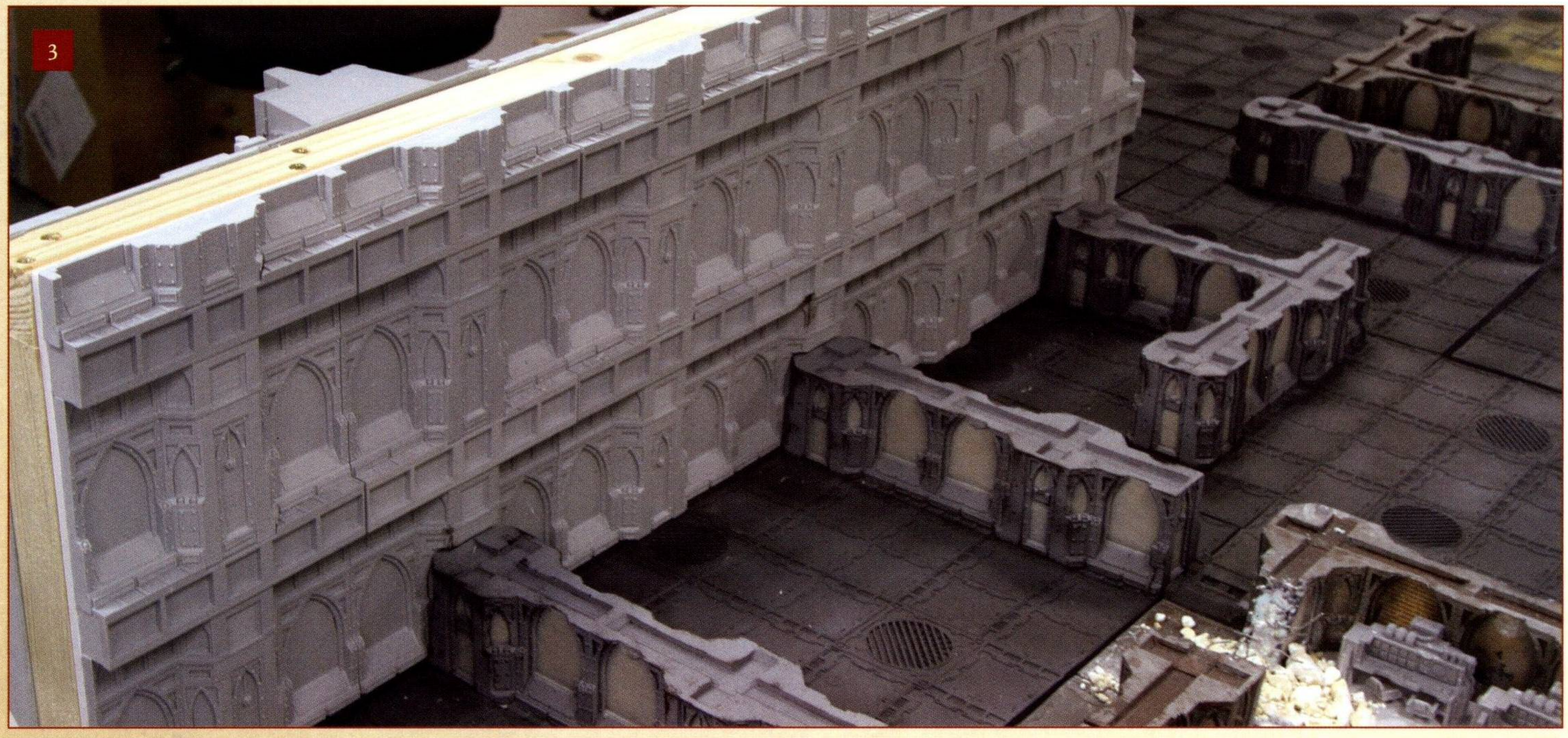
1 – A wooden frame was built to support the detail that would be added to the wall. Foam board was then cut to shape and glued to the frame, and modelling board was used to build frames around the docking bay and gun ports.

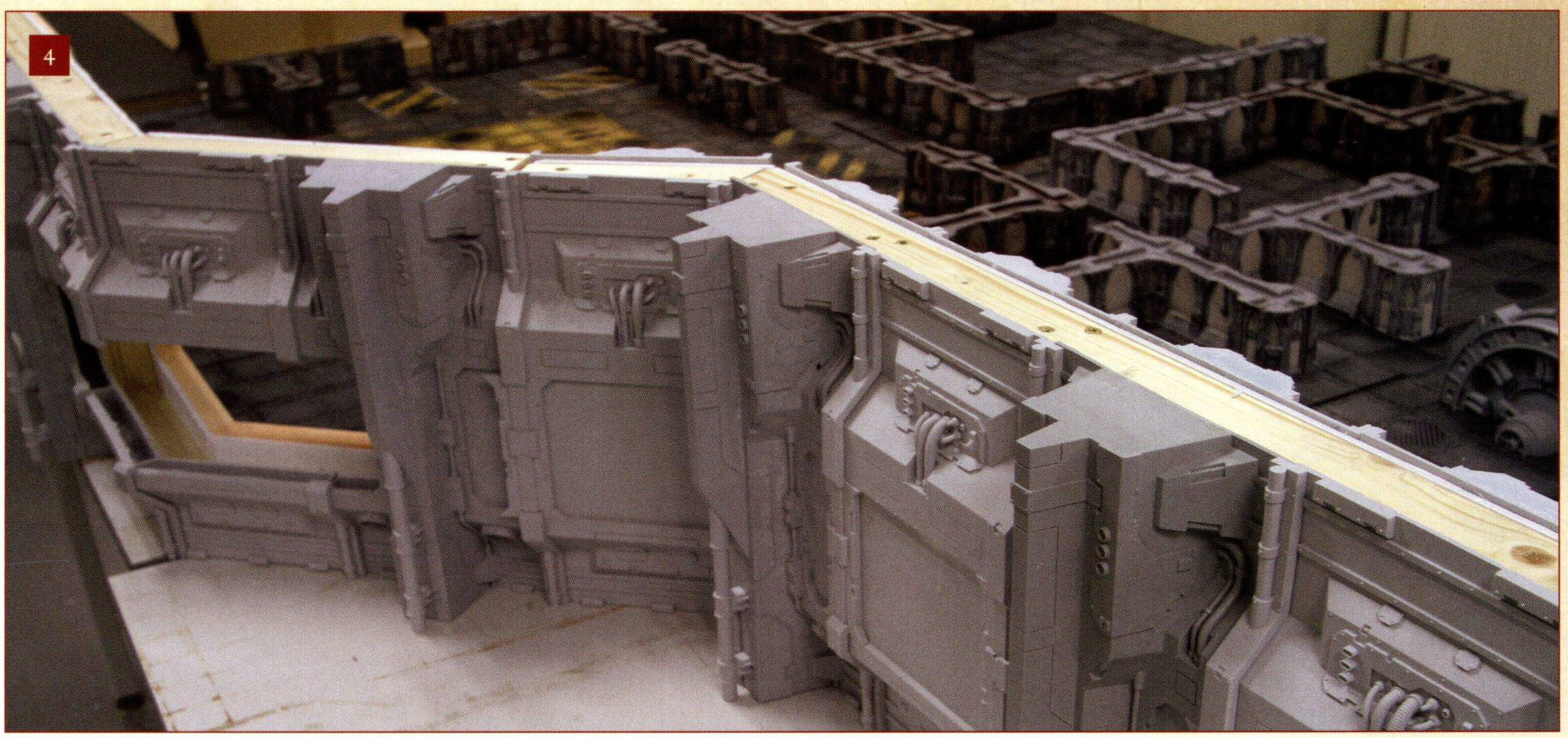
2 – The sections of the interior facing of the wall around the docking bay and gun ports had arches added to them, cut from modelling board. Details like this helped to tie in the scratch built elements with the style of the manufactured Zone Mortalis tiles.

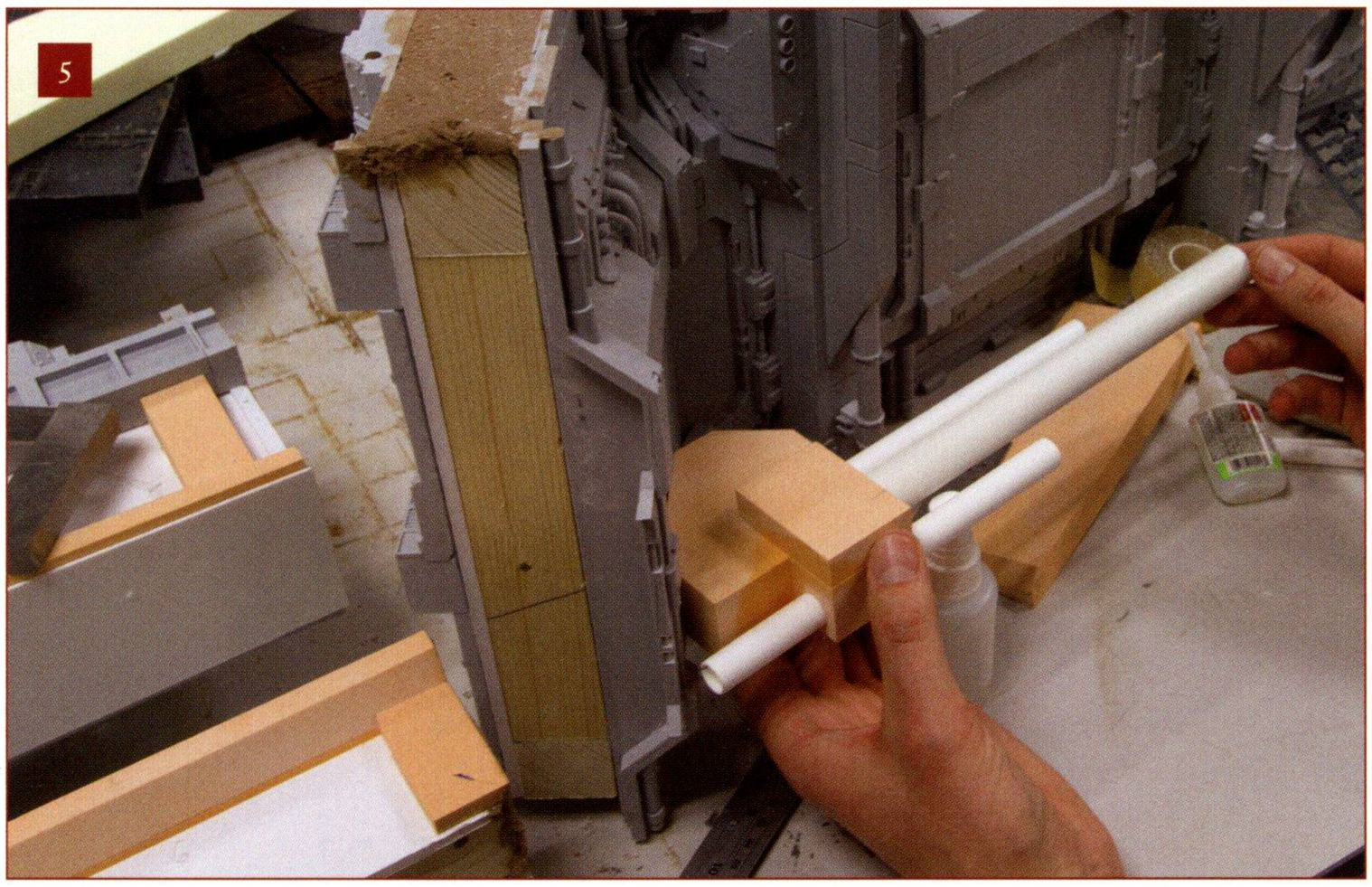
3 – The remaining sections of the interior wall facing were clad with an extended version of the Zone Mortalis wall design. These pieces were specifically created for the project and replicated in resin by the Forge World Model Makers.

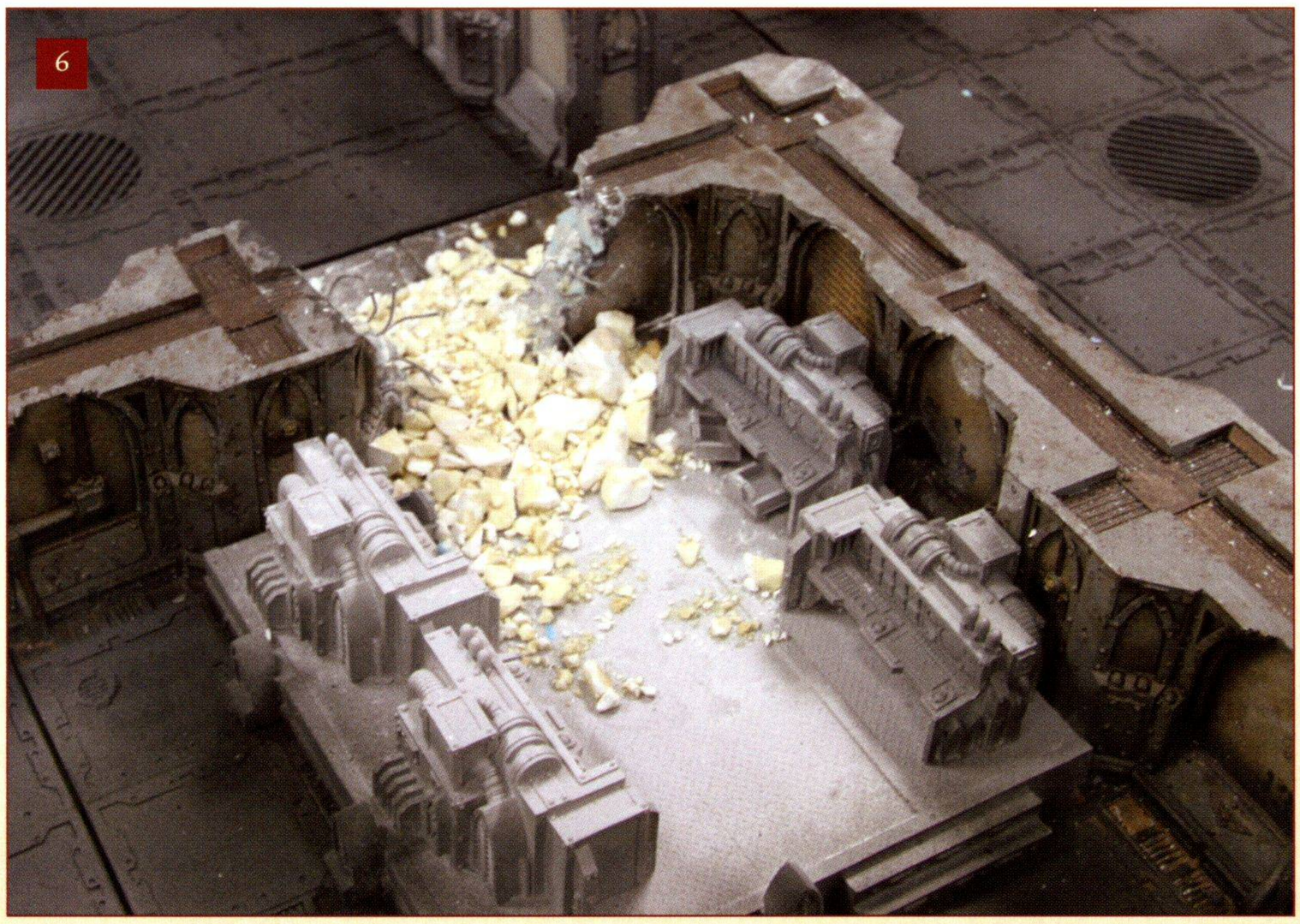












ADDING FEATURES

4 – The outer hull of the ship was clad with highly detailed panels, which were also designed and then replicated in resin for this project by the Forge World Model Makers.

5 – The comms mast on the ship's exterior was mocked up with modelling board and plastic tubing. Once the Model Making team were happy with its general form and position, plastic components from the Citadel Imperial Bastion kit were glued around the structure to tie it in visually with the spacecraft's aesthetic.

6 – Interior walls and bulkheads destroyed in the boarding action were modelled using smashed-up plaster. This is a great material for representing rubble or in this case, destroyed bulkheads.

PAINTING THE CONTRADOR

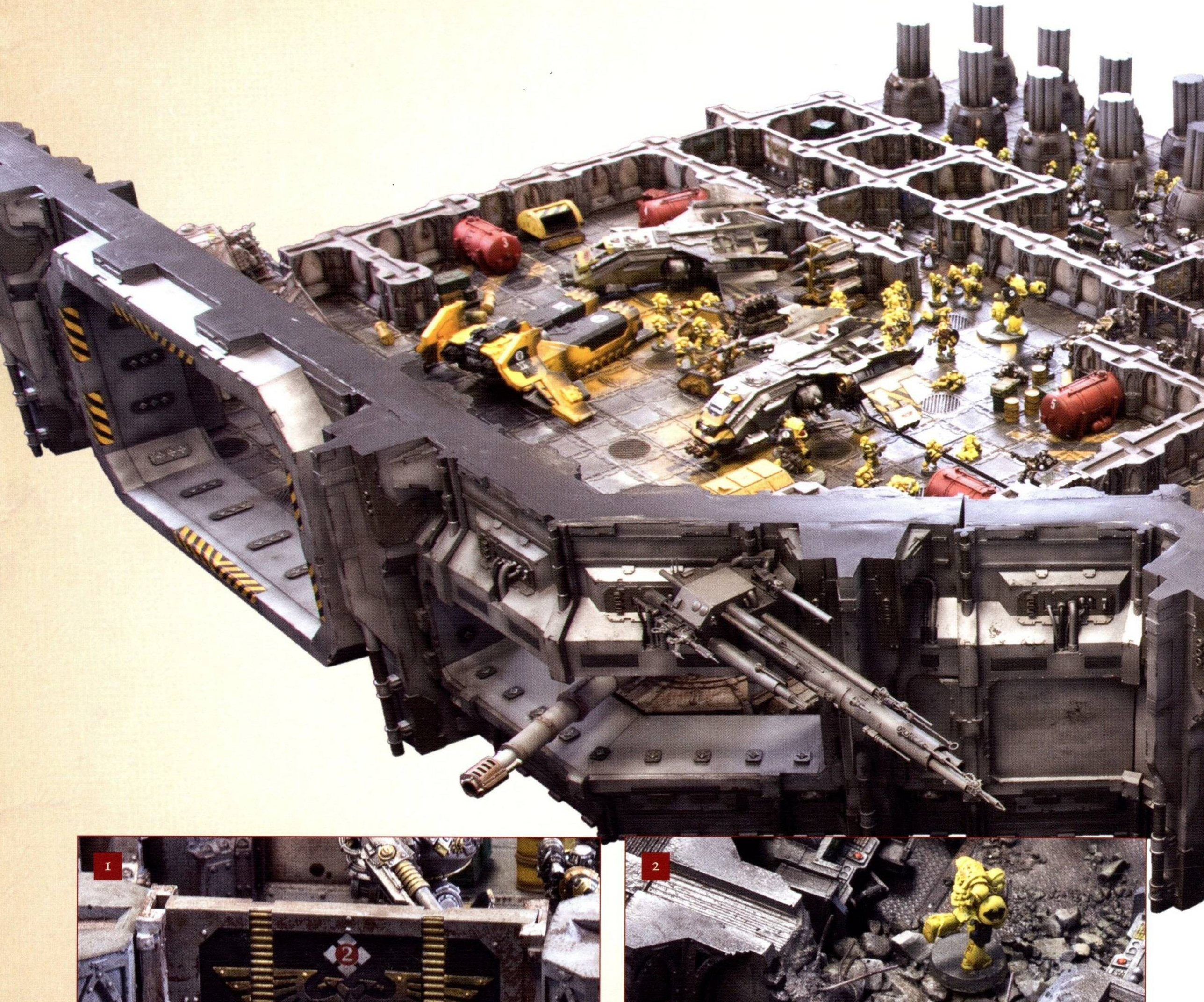
The board has been painted with a very industrial feel, incorporating lots of grey and metallic tones as is fitting for a spacecraft of the 31st Millennium. The walls and floors have a weathered and grubby appearance, created using the various weathering techniques detailed throughout this book.

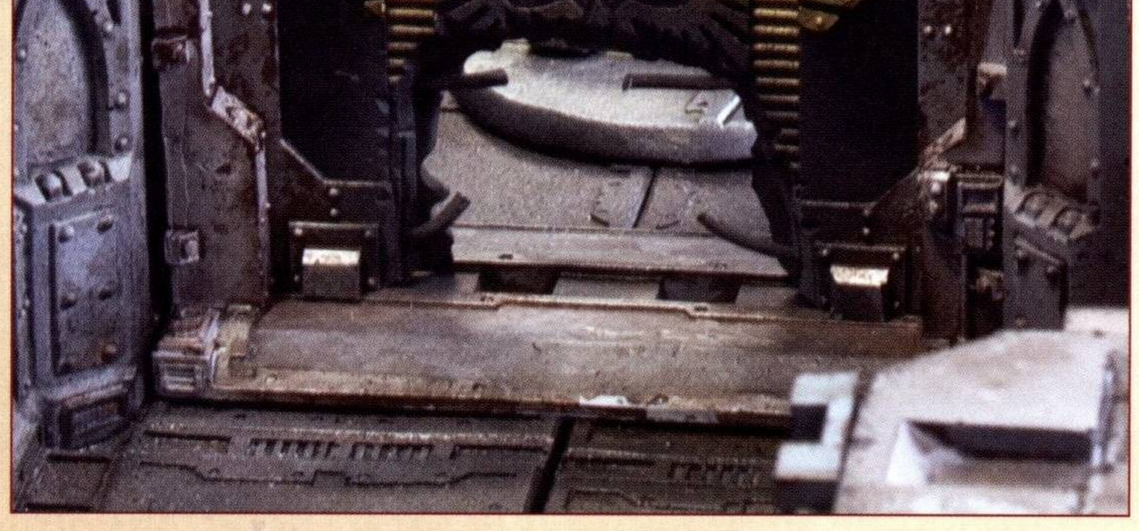
1 – The blasted and scorched effect on the door was achieved by airbrushing black around the edges of the breach.

2 – The rubble of the broken bulkhead was drybrushed with a variety of grey tones.

3 – Rhinox Hide was sponged onto numerous areas of the board to represent wear and tear on the rooms' interiors.

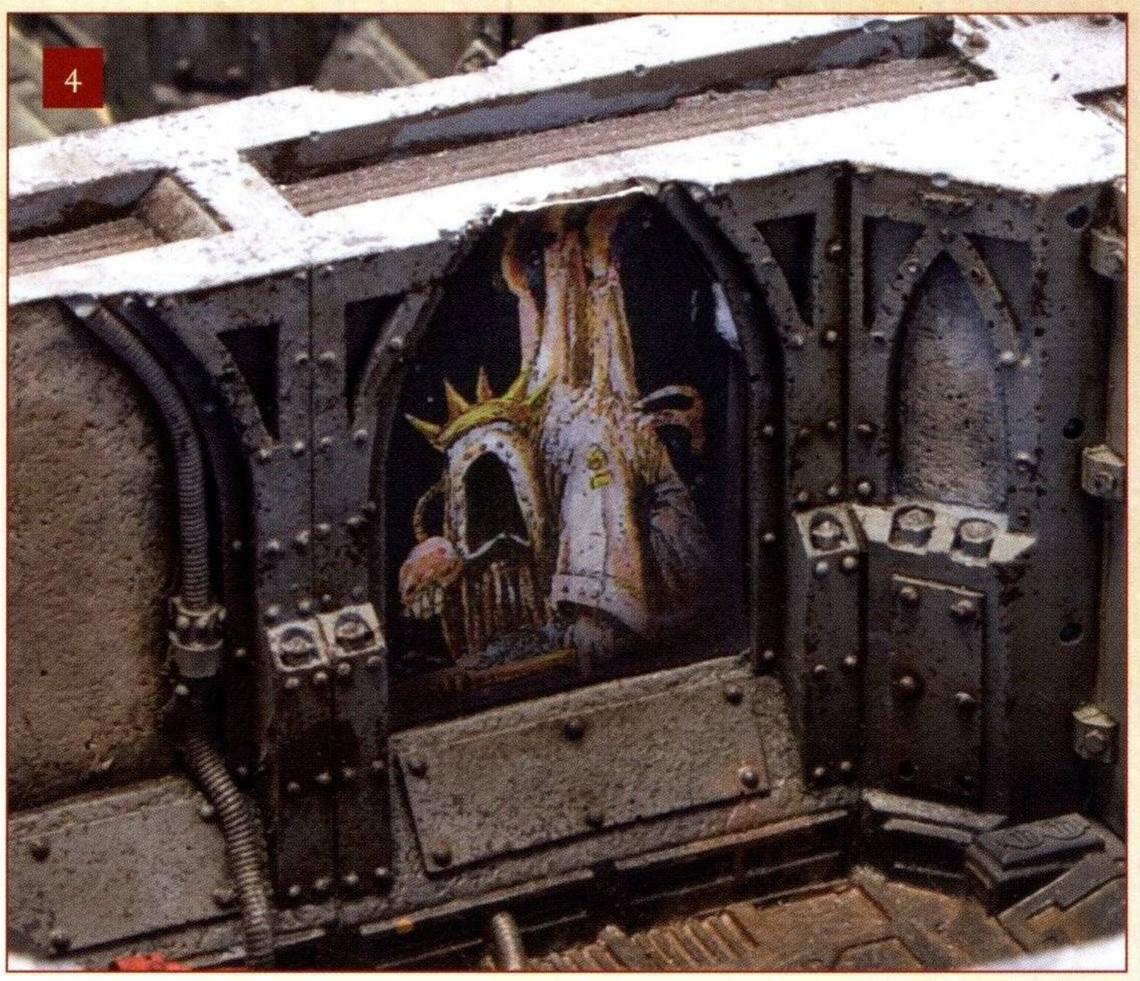
4 – The pictures in the alcoves were created by photocopying suitable artwork and cutting them to fit. Once glued in place, the pictures were carefully airbrushed around their edges to blend them into the surrounding area.








3

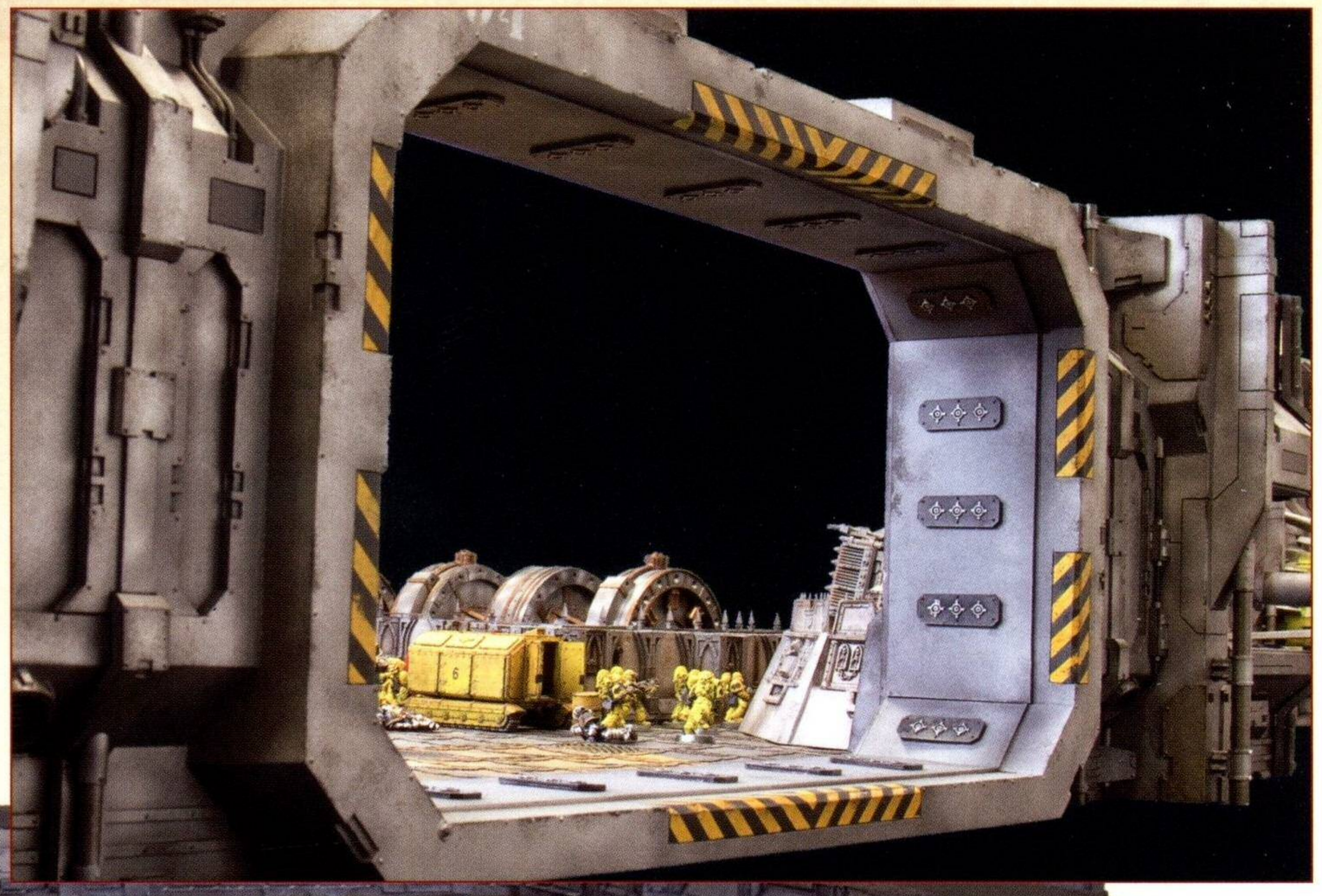

4

ADDING DETAIL

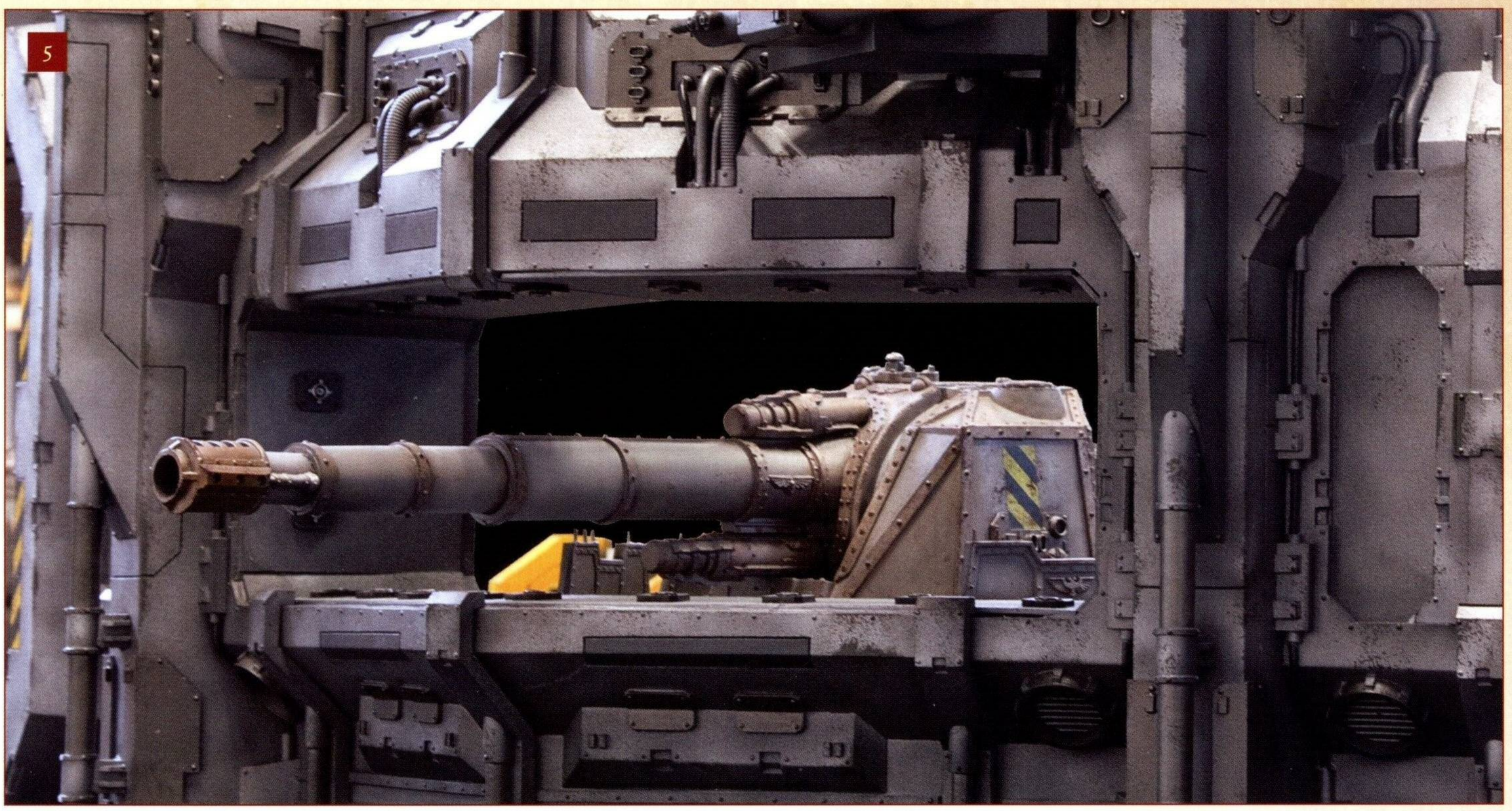
Fuel tanks, racks of weaponry and random equipment help to convey the narrative and character of a hangar bay.

5 – The yellow and black hazard stripes add an industrial feel to the board and introduce some colour to the outer walls of the ship.

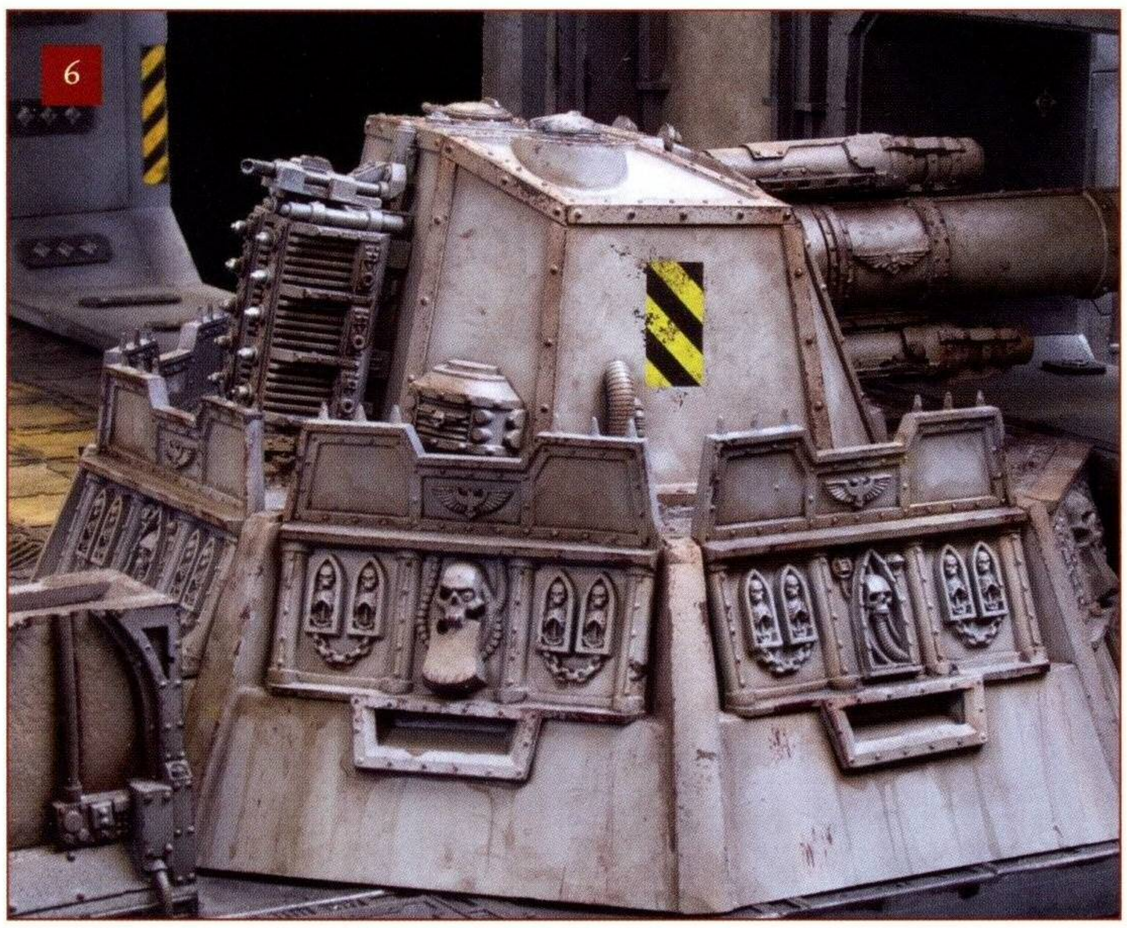
6-8 – A heavily converted Citadel Aquila Strongpoint kit created the perfect defensive cannon for the landing bay, although in this case it appears to have failed to stop the Imperial Fists' boarding action!



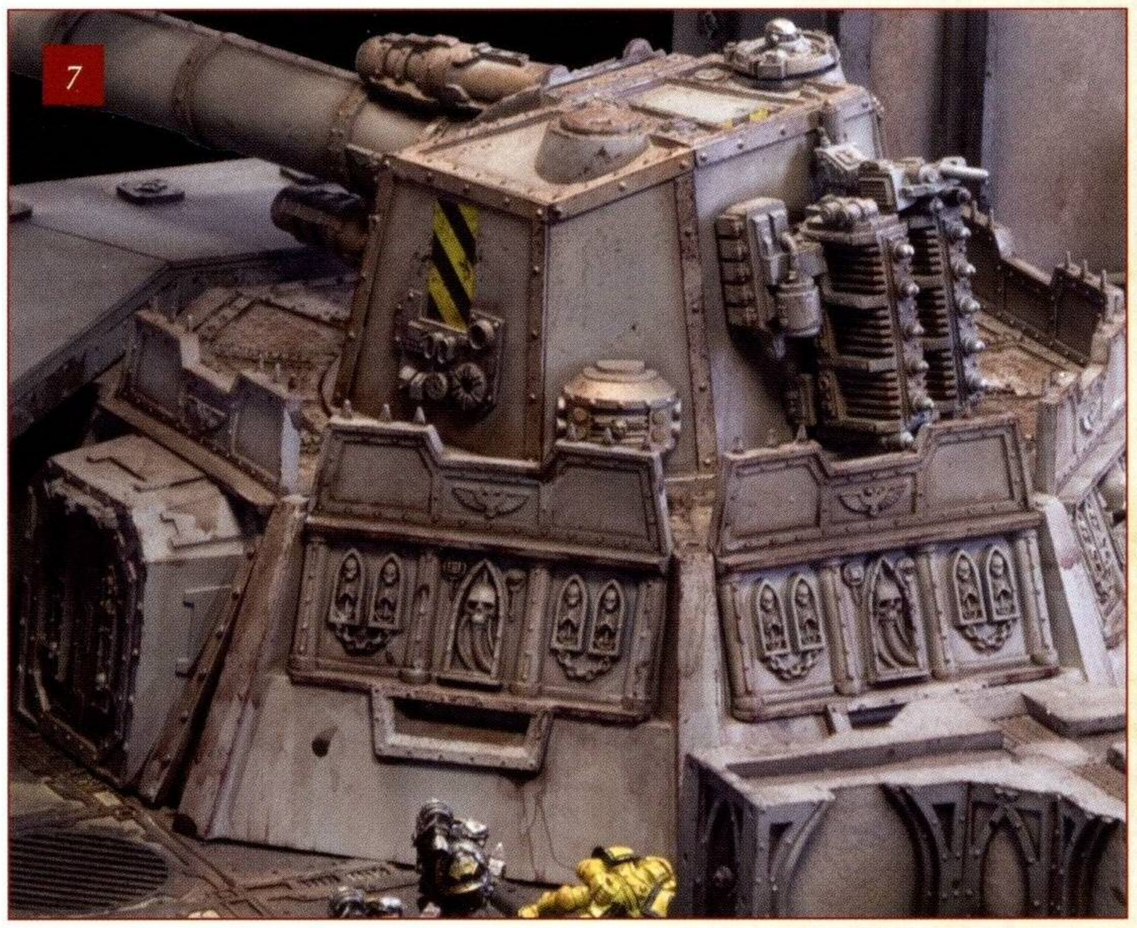
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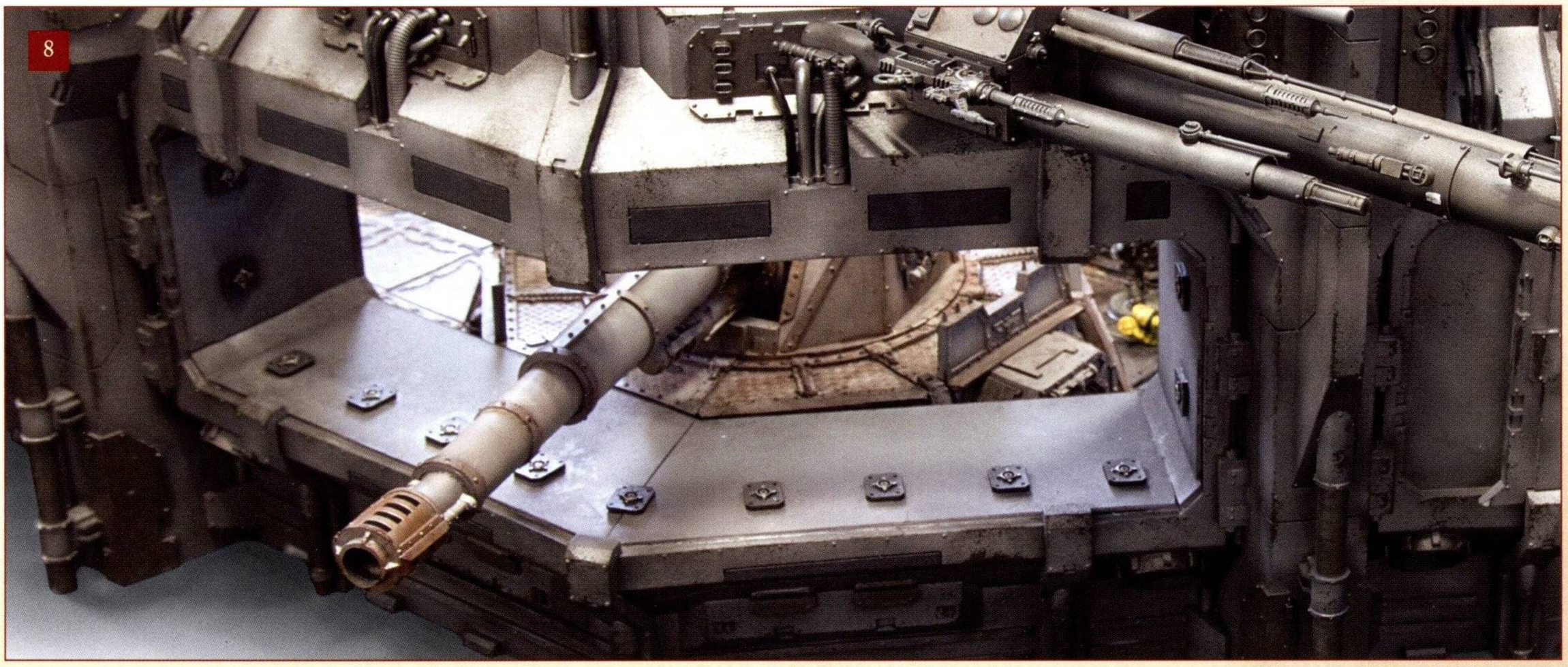
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7



8



ESCAPE FROM PHALL

Drawing the Iron Warriors Legatus class battle-barge into a boarding action that saw the Tribune overwhelmed by the vengeful sons of Perturabo, the Imperial Fists 405th Company sallied forth, hundreds of warriors crossing over to the Contrador to take her intact even as their own vessel, the Tribune, floundered. Even before the Contrador was taken, the Mechanicum enginseers left on board the Tribune enacted the Fleetmaster's final command, overloading her plasma reactors and destroying her, along with the bold defenders who had remained to draw the enemy in. Though a terrible loss, the Tribune's sacrifice allowed thousands to escape that they might serve their Primarch and the Emperor another day, adding crucial numbers to the defence of Terra.

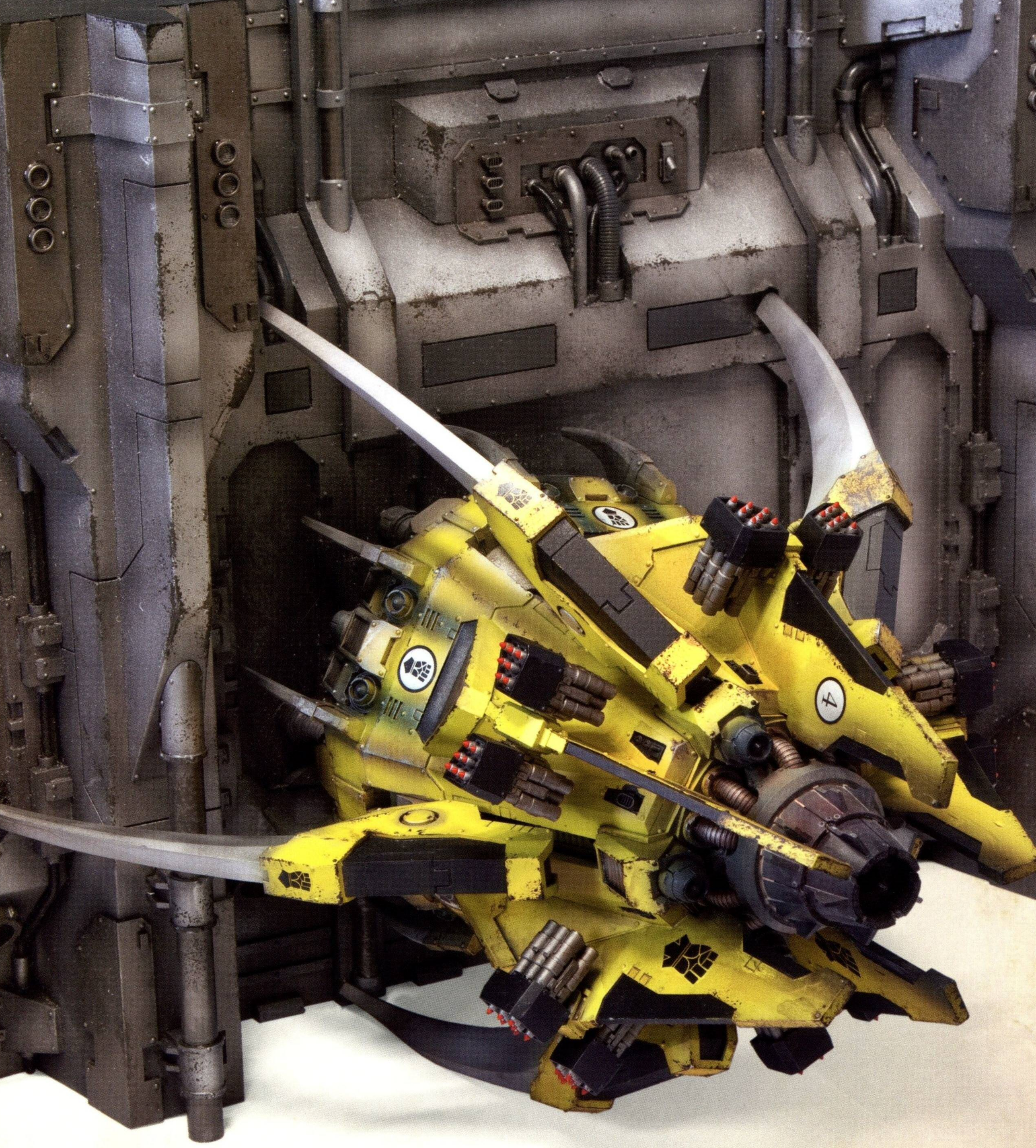


KHARYBDIS ASSAULT CLAW

An Imperial Fists Kharybdis has latched onto the Iron Warriors capital ship. Clamped firmly onto the hull, it has cut a breaching hole, delivering squads of Imperial Fists troops into the maze of corridors that thread their way throughout the vessel.

The outer hull of the ship and the Kharybdis itself show some great examples of simple but effective sponge weathering, which gives them the appearance of being damaged during the battle and by the harsh environment of space.





The Horus Heresy
Model Masterclass

VOLUME ONE

This book is a masterclass in advanced painting and modelling techniques to help you get more from your Horus Heresy models.

Whether you are building and painting a centrepiece model for your army or constructing a detailed diorama for display, this book is packed with innovative techniques. Included within are articles and galleries showcasing squads, vehicles, Knights and Primarchs that fought during the Horus Heresy, as well as guides on how to build wargaming scenery and terrain based on the battles of the 31st Millennium.

Inside you'll find construction and painting articles on the following:

Questoris Knight Styrix

Imperial Fists Falchion

Solar Auxilia Dracosan

'Betrayal at Isstvan III' terrain boards

'Isstvan V Dropsite Massacre' terrain boards

'The Taking of the *Contrador*' terrain boards

And detailed galleries featuring:

The Sons of Horus Legion

The Warmaster Horus

Ferrus Manus, Primarch of the Iron Hands Legion

Fulgrim, Primarch of the Emperor's Children Legion

The Salamanders Legion

Vulkan, Primarch of the Salamanders Legion

As a Masterclass, this book assumes a certain degree of knowledge in model construction and painting. This book does not cover the basic techniques, but demonstrates advanced methods that will require some degree of skill and experience on behalf of the reader to achieve.

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