



MASTERCLASS

Adeptus Arbites Judge by Steve Buddle



Readers of this magazine's previous incarnation (well, for Inquisitor players anyway), Exterminatus, may just about recall that I wrote a painting article for Madam Inquisitor Jena Orechiel. Not particularly relevant in itself but I had also sculpted the figure which I felt gave me an interesting perspective on the subject. I mentioned towards the end that I wouldn't mind giving this another shot at some point. Well, the madmen at Specialist Games did

commission me to sculpt another figure for Inquisitor. An Arbite Judge. Dutifully, I painted one.

First up I should make something clear: the Judge figure that is out there for sale isn't quite the same as the one in this article. The GW moulding department cast me up a Judge before he was complete. He's not too different but you may notice a little less detail on him. The good news is that the final model is better, with variant heads to choose from and sculpted details to make it easier for painting. I was happier with a more blank canvas considering what I had planned for the figure. I decided that I wanted to paint the figure for the Open contest at the 2003 Golden Demon Awards. All those blank areas, like the shoulder and knee pads, were opportunities for me to show off my painting skills with freehand designs. Always handy for impressing the GD Judges.

I started with my bag of Judge bits. I didn't have to go through the process of selecting a head as he only had the one at the time. I also decided not to convert him. A conversion seemed a bit pointless considering I sculpted him in the first place – if I wanted him different I should have sculpted him that way. Still, he needed something more than just being a stock miniature as the competition in the Open is ferocious. I felt that my best plan was to give

him an elaborate base. I cleaned up and assembled the Judge with superglue and then attacked the base.

THE BASEWORK

First important thing was to decide on the size of base. I

felt that 40mm was a little too small for me to do anything especially eye-catching so I went to a 60mm flying base (without the column of course).

This was large enough without overwhelming the figure. I went with an urban ruins style as it seemed appropriate for a Judge who'd most likely be found in a

hive or something similar. I don't want this to descend into a terrain making article so I'll keep this brief before I go onto the meat of the article: the painting of the figure. I built the girders from sheets of plasticard glued together. Nice and easy really. The bricks were also cut from sheets of plasticard.

Again, this was easy but pretty time consuming. There's also part of a Space Marine Dreadnought arm embedded in the rubble. I just thought it looked like a general piece of industrial scrap once it was half buried. There's part of some 40K Imperial ruins, also half buried, and a lot of



plastic rod masquerading as lengths of steel or pipes. There's also a nicely buried hand sticking out from beneath the rubble. I spent ages deciding the best way to do it as I couldn't find a suitable 54mm hand. Then I saw how big the hands are on the plastic zombies from Warhammer Fantasy Battle. Big enough to be mistaken for 54mm hands in fact. Useful really, so I modelled the end of a sleeve over the wrist and buried it with everything else. And there I had myself a base worthy of my competition entry.

Okay, you're probably going to be shocked at this but I almost always paint bases before I paint the rest of a figure. Seems crazy but I find base painting a messy process compared to most things. I find I am more likely to mess up a figure by painting the base last than mess up a base by painting it first!

I sprayed the base with Chaos Black undercoat and then went about the task. All the bricks and sand, were painted with a few coats of Graveyard Earth. I then painted up the girders, exposed sections of the dead arm and pipes in Boltgun Metal. Nice and simple so far. Next I washed the whole base with my special armour wash.

PAINTING THE BASE

Once that wash was done I drybrushed the sand, first with Graveyard Earth and then with Kommando Khaki. The fallen Imperial ruin was first drybrushed with Graveyard Earth and then with multiple mixes of Graveyard Earth and Kommando Khaki, adding more and more Kommando Khaki until it was the pure colour. The extra levels of drybrushing gave the ruin a more subtle look that'd be lost on the sand which is quite coarse.

I then painted each brick, individually, with Graveyard Earth to restore their colour while leaving the shading between them. Highlights were added with increasing amounts of Kommando Khaki added to the base colour.



These were painted on rather than drybrushed to get away from a rough look. You hear me say that and reply "but there's got to be a ton of bricks". Yep, drove me barmy for a while. Got there eventually though after four or so levels of highlights!

The girders and metal sections were re-highlighted with Boltgun Metal then again with Chainmail. I tried not to be too neat with that and left much of the shading visible to give the metal an old, rusted look.

The severed hand was painted in the same way as the Judge's face (so I'll get to that later). The blood was Scab Red (for a dry look) and was stippled onto the fingers and a few spots. Don't go overboard with this.

Finally I painted the housing of the dead arm in Regal Blue and the metal plate in a mix of Dark Angels Green and Catachan Green. Both were highlighted with a few layers around the edges by adding Bleached Bone to the base colour. I painted a few scratches, dents and bullet holes using Chaos Black and then highlighted them with Chainmail.

THE JUDGE

And then we come to the meat of this article. The Judge himself. Like the base, he was sprayed with Chaos Black undercoat.

ARMOUR WASH

And, as if by magic, we take a break from our normal service. My armour wash is designed to be more straightforward to use than a basic ink wash. I wanted a wash that would leave surfaces pretty clean but give me decent, blended in, shading. It didn't need to be perfect as my aim was a slightly oily quality. What I came up with was based around Liquitex Matte Medium. This is kind of like clear paint. It behaves like paint rather than water and is, therefore, easier to control. I took the Matte Medium and added equal quantities of black and brown ink. You'll have to experiment with how much ink to add to the medium. It'll depend on how harsh you want the effect. Once I have this mixture I usually water it down a little to make it flow better. I'll now return you to our regular programming.

Painting began with his armour which was one of the few areas where I decided to stick with classical Arbite colours. So, black it is then. I started by painting a few coats of Chaos Black. I know it seems silly over a Chaos Black undercoat but I find that this gives a purer, deeper black. It's much nicer for highlighting over. I began the highlighting process by adding Regal Blue to the Chaos Black and painting the edges of the armour and continued adding more Regal Blue until the mix was about 50:50. Then I started adding Skull White instead of the blue. By doing this I got a slightly more interesting effect than the dead grey I'd get otherwise. The blue in the midtones lifts the figure a bit. I continued adding the white until it was almost pure but those final highlights were very small and fine. Just on the corners really.

The symbol on the knee and chest plate were both basecoated with a mix of Chaos Black, Regal Blue and Skull White. I painted them as basic boxes then neaten them

up by outlining them in Chaos Black. Highlights were achieved by adding white to the base mix.

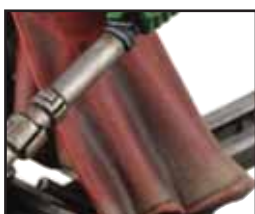
Next up was the coat. Very important for this figure as much of his individuality is tied up in it. The choice of red was quite a hard one. I was going to go for either deep red, deep

green or brown. In the end I decided brown was too neutral, especially with the dusty base and that green seemed to work better as an accent colour than a main colour (I thought it wouldn't look so authoritative). So I went with the deep red. The basecoat was quite a dark mix of Chaos Black and Blood Red.

I could have used Scab Red but I wanted a rich, burnt red and Scab Red is quite pinkish. After a few thinned basecoats to build up the colour I started adding more Blood Red to the mix and highlighting up. I tried to leave quite a contrast



to give it the look of a heavy leather coat. I highlighted all the way up to pure Blood Red. Once this was done I really felt that the coat had the right look. I'm glad I persevered as I thought the coat looked awful until the last highlight went on. It needed that rich, pure, red to make it pop.



In my haste to really see if my colour selection was working I tackled the boots, gloves, and Book of the Law next. I picked up on that choice of green that was dismissed for the coat as it would contrast the red. The basecoat



was Dark Angels Green. Highlights were by adding increasing amounts of Snot Green. Once I'd built to pure Snot Green I added a few subtle highlights by adding a little Bleached Bone to the Snot Green.



The pages in the book were painted Graveyard Earth and highlighted up to Kommando Khaki.



At this point I was able to sit back and take a good look at the Judge. This is always a good plan when painting figures (or sculpting them come to that). It gives you a chance to change direction if needs be. My only major decision at this point was to change my plans for his belt and holster. These were planned to be a dark brown but I immediately saw that the darkness at this point was losing the figure its definition so I needed to go lighter. I decided to tackle this next.



The basecoat for the belt and holster were Bestial Brown. Highlights were added by using Kommando Khaki mixed into the base tone. I took it all the way up to pure Kommando Khaki for some fine highlights. Stepping back again I was much happier. With hindsight, I think



the choice of brown for the belt and holster was the make or break for this figure. That may seem silly but the figure really did look wrong before this was done.

Now the time had come for the face. I know most painters tackle the face first of all. I prefer to tackle it later on when I can match the skin tone to the rest of the colours. The exception to this is when I paint a figure that has a lot of exposed flesh.

The basecoat is a mixture of Dwarf Flesh, Bestial Brown and Scorched Brown. The Scorched Brown is in there to give the shading a slightly pinkish quality. On a large figure like this I don't like shading to look too rich preferring a more muted approach.



Highlights were by adding Dwarf Flesh to the base mix. I highlighted all the way up to pure Dwarf Flesh. The pure Dwarf Flesh highlight was applied two or three times just to build up the colour. A few sharp highlights were added using a mix of Dwarf Flesh and Skull White.



I painted the eyeballs with a coat of Chaos Black. Then I painted them Skull White leaving a fine line of black around the edge to define them. Finally, I dotted in the pupils with Chaos Black. Make sure that you paint the pupil quite large as, otherwise, the figure will look startled.



The hair was basecoated in Chaos Black. Highlights were drybrushed on just around the



edges using the same highlight mixes as the armour (Regal Blue then Skull White). This time I stopped highlighting way before I hit pure Skull White though. The blue in the hair not only picks up the armour tones (for an aesthetically pleasing quality) but also makes him look slightly younger than if his hair had been too grey. Of course you may want him to have grey hair.

Next up for painting were the weapons and other metal areas.





Everything that needed to end up as steel was given a basecoat of Chainmail.



Then I gave each piece a wash (return to the interlude for reference). I then re-highlighted the metal with Chainmail and added a few highlights with Mithril Silver. The shoulder pads are worth a little extra



comment. As they are a large, flat surface the wash pooled slightly giving a vaguely mottled feel. I decided that I like this as it gave the pads a battered look.



Instead of neatly redoing the Chainmail, I painted around the shapes formed by the wash and I think it gave them a very cool look.



The black sections of the weapons were painted in the same way as the armour. I added a few scratches and scrapes as described earlier in the base painting section.



I decided not to add much in the way of gold/brass to the figure as I preferred a grittier look. That said, I felt that it would look quite appropriate if the coat had some brass buttons.



These were basecoated with Brazen Brass, then highlighted with Shining Gold and finally with a mix of Shining Gold and Mithril Silver.



With that done the figure was essentially complete. I refer to this as the minimum stopping point. Everything is painted and you can then decide if any embellishments are needed. I may have stopped if this wasn't a competition entry. But it was, and for the Open no less, so I soldiered on a little more.

First up was to address the planned iconography for his shoulders. I decided against it in the end. I was so pleased with my battered metal that I didn't want to hide it. Instead I did some fine detail painting



on the side of the gun. A winged skull seemed appropriate. This was basecoated in Bestial Brown. I built up the shapes by adding Bleached Bone, then Skull White to the base colour until I was painting with just pure Skull White. That's the easy way to describe the process but painting freehand like this requires a bit more than just "highlight using this colour". For me, the trick is extremely thinned paint and to have very little of it on the brush. Basically you are practically drybrushing the highlights on using very watery paint. You want the bare minimum amount of paint on the brush as this gives you a great deal of control. The process of painting the symbol was slow and painstaking. It actually got a sitting of its own. I got myself psyched up first, did the painting then left the figure for another day. I'm not generally known for my fine detail and freehand painting so I tend to do this. It comes much easier to some others.

Next up I decided that the figure needed defining more. It just didn't feel quite as sharp as it could be. I thinned down some Chaos Black and blacklined nearly the whole figure. This can be quite daunting over a near-finished fig and I recommend treating it in a similar way to the freehand

above. Thinned paint and not much on your brush. Keep the level of control high. The black lining made a colossal difference to the look of the figure. It looked neater, more dynamic and leapt out more.

The final touch was to get him a bit dirty. I don't like figures to be messy but he needed to be a bit dusty at least. I'd recently been experimenting with a new technique for just this sort of thing using washes rather than the traditional drybrushing. It had worked well on one of my other Golden Demon entires (and that one went on to win a Bronze Demon) so I employed it on this figure too. I heavily thinned down some Graveyard Earth to the level where it was basically dirty water. Then I started washing this over the areas that needed to be dirty. These were the base of his coat, his boots and the plate and Dreadnought arm on the base. I didn't flood the areas, instead I just painted the wash on. It was practically invisible, but I applied many coats. Something like 30 coats and the dust slowly built up. It gives quite a pleasing effect that is a lot more subtle and attractive (to my eyes) than a drybrushed effect.



So that was about it. I glued the figure to his base and gave him a coat of varnish to protect him on his trip to Golden Demon. I also mounted him on a display plinth to show him off better.

He didn't win a trophy at the 'Demons' that year but, from what I understand, he wasn't far off. And there was a lot of great stuff in the category that year. I wonder what I'll get up to for this year's contest. Hmm...

Author

Steve Buddle is a professional sculptor and a Golden Demon standard painter.

We owe Steve an apology, in issue one of Fanatic we credited his work on the Slaaneshi Daemon Warmaster figures to Colin Grayson when they were in fact Steve's work.

Further Information

The Judge and all models from the Inquisitor range can be purchased from GW Direct Sales. See the 'How to Order' section on page 94. A Licensed Bounty Hunter is the next model due for release.

More Inq Website

Go to page 6 for the Adeptus Arbites rules.
www.Exterminatus.com

