

THE COUNCIL OF ELROND

THE LORD OF THE RINGS
STRATEGY BATTLE GAME

With the release of the new miniature last month, this issue's 'Eavy Metal Masterclass was a great opportunity to paint Elrond himself to the high standard such a model deserves.

ELROND™, MASTER OF RIVENDELL



Elrond Half-Elven is a pivotal figure in Tolkien mythology – an Elf Lord steeped in the blood of countless slain Orcs, who has survived some of the bleakest times to beset Middle-earth.

As the Third Age draws to a close and Sauron attempts to extend his domain, Elrond remains ready to rally the Free Peoples if, or more pertinently, when, the need should arise. In this age, Elrond has taken the role of mediator and counsellor. In his home of Rivendell, he welcomes all travellers of a good heart to set aside their burdens and rest their weary bones.

While he is a peaceful individual, Sauron should be wary. Elrond may have set aside his blade, but he is more than prepared to take it up once again should evil creatures threaten his home or allies.

No stranger to these pages, expert figure painter Neil Green was sequestered from the 'Eavy Metal team to demonstrate his brush skills in this Masterclass. His first job was to meticulously clean the model up, carefully removing all the mould lines. He then stuck the model onto a base and sprayed it Chaos Black, using very short bursts to get maximum coverage.



You Will Need

All of these paints are available from the Citadel Colour, Foundation and Wash ranges of paints.

- | | | |
|---------------------|------------------|---------------------|
| ● Chaos Black Spray | ● Fortress Grey | ● Ultramarines Blue |
| ● Bleached Bone | ● Liche Purple | ● Vermin Brown |
| ● Boltgun Metal | ● Mithril Silver | ● Badab Black |
| ● Chaos Black | ● Regal Blue | ● Devlan Mud |
| ● Chainmail | ● Scorched Brown | |
| ● Codex Grey | ● Shining Gold | |
| ● Dwarf Flesh | ● Skull White | |

The Fellowship of The Ring – Rivendell



Elrond is present throughout the story of *The Lord of the Rings*. His most notable appearance is, of course, at the Council of Elrond. As we've mentioned before, the great thing about *The Lord of the Rings* movies is that they provide a great visual reference for painting. The Elrond figure above has been painted in a palette of colours heavily inspired by the costume worn by Elrond (played by Hugo Weaving) in the Council scene.

The Return of the King – The Grey Havens



As we already had an Elrond in garb from *The Fellowship of the Ring*, for this Masterclass we decided to paint his robes as he was dressed at the Grey Havens in *The Return of the King*. The colours Neil uses form a palette of pale greys and neutral tones. These colours can be an effective scheme but will need an expert eye to achieve.



Painting Elrond's Skin



Shading and Highlights

This movie still is a great visual reference to see how light and shadow falls upon a face. The light source in this picture is coming from just above and slightly to the right, casting the right side of Elrond's face in shadow, particularly in the recessed areas around the eyes and close to the nose.

Painting flesh can be quite challenging and patience will be required to get the best look. If the paint goes on too thickly it will cake and you'll lose any pretence of a flesh tone. Neil paints flesh in lots of thin layers, applying two to three thin coats of watered-down paint rather than a single thick coat. This ensures the flesh is given a smooth, vibrant finish.



Hair

Neil started with a 1:1 basecoat mix of Scorched Brown and Chaos Black. He then applied a coat of pure Scorched Brown on all but the most recessed areas. The highlight was a 1:1 mix of Scorched Brown and Bleached Bone followed by the same mix, but adding even more Bleached Bone.

Painting the Face



Step 1. Neil started with a basecoat using a 3:1 mix of Vermin Brown and Liche Purple.



Step 2. For the next stage he started with the same mix as before but added half as much again of Dwarf Flesh. This was painted on all the areas not in shadow.



Step 3. A mid-tone layer of pure Dwarf Flesh was then applied to the face. Again, the raised and prominent areas were covered but not the recessed areas.



Step 4. The first highlight layer was then brushed onto the prominent areas of the face. Neil used a 3:1 mix of Dwarf Flesh and Skull White for this stage.



Step 5. A further highlight was carefully blended onto the raised parts of the face using a 1:1 mix of Dwarf Flesh and Skull White.



Step 6. Finally, Neil painted the eyes. By dotting Bleached Bone into either side of the eye slit the pupil was formed.

Painting the Metal and Blue Trim



You should always plan out your colours before you set to painting, and this is especially true for clothing. As we discussed earlier, we're painting this version of Elrond as he appears at the end of *The Return of the King* movie. There is, of course, nothing stopping you from painting your version of Elrond in any colours you see fit.

The two references we have are in russet brown and neutral greys, but your imagination is the only limit and you could clothe him in rich green robes or cool blues, for example. Whichever colour scheme you choose, make sure you have a contrasting colour. A contrast is important as it helps the eye to define the model.

Painting the Blue Cloth



Step 1. To start with, Neil used a 2:1:1 mix of Regal Blue, Chaos Black and Ultramarines Blue as the basecoat.



Step 2. For the mid-tone, Neil added a little Bleached Bone to the mix in the following proportions: 3:1 blue mix to Bleached Bone.



Step 3. For the next layer, Neil repeated the previous stage but added more Bleached Bone, before carefully blending the layer as a highlight.



Step 4. For the edge highlight, Neil continued to use the same mix with even more Bleached Bone added: about 3:1 Bleached Bone to blue mix.

Painting the Metal



Step 1. The blade started with a 1:1 basecoat mix of Boltgun Metal and Chaos Black. A 1:1 mix of Shining Gold and Scorched Brown was used for the hilt.



Step 2. Neil then used washes for shading both parts of the sword – Badab Black for the blade and Devlan Mud for the hilt.



Step 3. A liberal layer of Chainmail was brushed onto the blade. The hilt was given a coat of Shining Gold.



Step 4. The hilt was highlighted with a 1:1 mix of Shining Gold and Mithril Silver, while the blade was highlighted with pure Mithril Silver.

Painting the Robes



Highlighting cloth requires a different technique to extreme edge highlighting. When you have a hard or flat surface like a sword blade or armour plates, then using an extreme highlight (a thin line using a lighter colour to the base for a distinctive contrast) is an effective technique. However, for softer, organic surfaces, such as cloth or foliage, then a subtler effect is called for.

So, for the robes, Neil achieved a three-dimensional effect by blending mid-tones, steadily progressing to the lighter colours until he was working purely with Skull White. Even then he used the Skull White very sparingly, only applying it to the seams and the very edge of the robe so it's almost indistinguishable to the previous layer – the opposite effect to an extreme highlight.



Thinning Paint

There can be nothing simpler than watering down paint, right? Well, when painting to the 'Eavy Metal standard, even this is a very clinical act to ensure consistency throughout the many stages and layers. Neil starts with a 1:1 mix of water and paint and from there will either thicken or water down depending on the task at hand. If covering a large area, such as the back of Elrond's robes, he'll water down the paint further. The larger the area, the thinner the paint should be.

Painting the Cloak



Step 1. A basecoat of Codex Grey was applied to the robes that had not already been painted blue.



Step 2. Neil then applied a shading wash of Devlan Mud directly into the recessed areas.



Step 3. A mid-tone using a 1:1 mix of Fortress Grey and Codex Grey was then applied to all but the most recessed areas.



Step 4. A lighter tone was blended to all but the most recessed areas, as in Step 3, using a thin coat of Fortress Grey.



Step 5. A third layer was added, using a 1:1 mix of Fortress Grey and Skull White. This was only used on the uppermost areas.



Step 6. A final highlight of Skull White was carefully applied to the most prominent folds of the robes.

Applying Fine Details



Practice Makes Perfect

Adding the final details, such as the patterning on Elrond's robe will take time and a steady hand. Neil, as an 'Eavy Metal painter, is obviously skilled at this kind of work – however, you should not feel intimidated by this. You can leave the patterns off, go for a simpler design, or bite the bullet and try it. Get the pattern planned out before you begin – draw or paint it on a separate piece of paper. Remember, you can always paint over your mistakes!

Painting the Sleeve Patterns



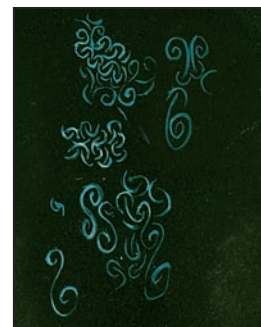
Step 1. Use the blue mix from earlier – (2:1:1 mix Regal Blue, Chaos Black & Ultramarines Blue).



Step 2. As before, Bleached Bone was added to the blue mix. (1:1 Bleached Bone to blue).



Step 3. The sleeve was highlighted with Bleached Bone, before being shaded with thinned Devlan Mud.



Practising the designs on a piece of paper or card will save you from spoiling your paint job.



The finished Elrond model standing alongside his closest friends and allies.