

## Painting Glorfindel and the Lord of the Nazgul for Salute Zero Seven

This year's models are elven hero Glorfindel© and the Lord of the Nazgul© - Lord of the Rings collector's set. Great models sculpted by Chris Tubb of Mithril Miniatures, and given away exclusively at Salute Zero Seven by the Warlords, what a treat! Also for you Mithril collectors they are officially part of the Mithril Miniatures Lord of the Rings range with a code number to match.

I just love the idea that Glorfindel© might have fought with, or driven off, the Lord of the Nazgul© when he was out from Rivedell searching for the Hobbits. Not quite a far fetched as Arwen being there I guess... Also Glorfindel© was the one who made the prophecy about the Lord of the Nazgul©, stating that "*Far off yet is his doom, and not by the hand of man will he fall*", made at the Battle of Fornost in the year 1975 of the Third Age, when Glorfindel© leading the forces of good, defeated the Lord of the Nazgul© (also known as Witch-king of Angmar) and his evil army. And Glorfindel© was right, the prophecy was of course realised in the year 3019, when Meriadoc Brandybuck (one of the **Hobbits** aided by Glorfindel©) helped Éowyn (a Rohan **woman**) kill the Lord of the Nazgul©, at the Battle of Pelennor Fields.

The Lord of the Nazgul© is particularly stunning, finely modelled and superbly detailed, and Glorfindel© too, in full combat mode, is excellent. This fine pair make, not only a super set piece for display, but also make great standalone gaming or role-playing models as well.

I engaged in arduous research to figure out the colours for these models. I read what little there is on Glorfindel©, which beyond that fact that he is blonde (*Glor + findel "golden-haired"*) was not much help colour *schemewise*. So I had to make up the two colour schemes as I went, easy on a fantasy figure, surely you can paint them what ever colours you like? Can't you? Curiously enough, I felt more constrained than I usually do with historical miniatures, where my iconoclasm knows no bounds! Maybe it was the Tolkien thought police looking over my shoulder! I tried to go for what I think people expect to see of an elf, subdued blues, greens and leathery, earthy colours, with the odd flash of shine! I have to say the beard I did on one models was pure mischievousness, I am afraid, just to see what people would say along the lines of "Elves don't have beards!" no really, people do (and indeed did) say things like that! My scanty (but nevertheless *real*) justification was the great elf lord Cirdan was bearded, so why not others? The Lord of the Nazgul© is in mostly black, as you would expect.

Take care when cleaning up the pair to avoid damaging any detail. Thankfully they only needed a minimal scrape with a scalpel and then a quick run over with a fine file.

To start with, as nearly always, I undercoated the models with Humbrol matt black enamel; suitably thinned with white spirit and applied with a thick flat brush, you could use spray matt car primer or Games Workshop Chaos Black© spray, make sure to follow the instructions on the can to the letter.

Why bother to do further work on the black areas when the black undercoat is already there? Why not just varnish them and be finished? Well as we all know black is not really black, except in the deepest shade, otherwise it varies as the light plays over it. Painting black often scares people but I approach it more or less as any other colour, except that you have the shade already done thanks to the undercoat!

As the wraiths feature large expanses of black, and I was anxious to do justice to these great models, I tried some variations on my usual approach. I tried-out with using different colours to highlight the black and, as I wanted to gain extra subtlety, by using five or six highlights! But as you only have black to work on this really is not as onerous as it sounds!

The models were mostly painted using Foundry's paint system. As in previous articles I have listed the Foundry paints and brushes I used below, and where I deviated from the Foundry System, which I did quite a lot for some of this, I will let you know.

## **FIRST SET**

### **The Lord of the Nazgul©**

His hooded robe was painted using BLACK 34 with BRIGHT BOTTLE GREEN 41B added to it to create a highlight, instead of the usual three stages, I did a five-colour highlight process. A very tiny highlight of BRIGHT BOTTLE GREEN 41B was added to the edges to finish it off. The leatherwork was approached in much the same way but using CONKER BROWN 53B as the highlight additive for the leather. The cloak was painted using the standard Foundry Black highlighting colours, but I mixed intermediate shades in between the three usual stages creating a five-colour process. A very tiny highlight of Slate Grey was added to the edges to finish it off.

### **Paints**

Flesh: None! Easy...

Hooded robe: BLACK 34 and BRIGHT BOTTLE GREEN 41B

Cloak: BLACK 34 and SLATE GREY 32B

Sleeves: BLACK 34 and STORM BLUE 39B

Leatherwork, waist cord and boots: BLACK 34 and CONKER BROWN 53B

Sword and Vambraces: ARMOUR 35 (washed with BROWN WASH 47B to give an ancient rusted appearance)

Base: BASE SAND 10

### **Glorfindel©**

The cloak is the STORM BLUE 39, but I mixed intermediate shades in between the three colours to make a five-colour graduation, as it is just such a big area. His hair was also a bit of a fiddle, starting with OCHRE SHADE 4A, then OCHRE 4B, then adding LEMON LIGHT 1C to OCHRE 4B as a highlight. The torch flame was a bit more tricky, no standard three colour system here, here I went from light underneath to dark, but I think it looked ok using WHITE 33C as a base, then Lemon Light 1C, then YELLOW 2B, then ORANGE 3B as a “highlight”, be bold, and most important, undercoat the flame white first!

### **Paints**

Flesh: FLESH 5

Hair: OCHRE 4 and LEMON LIGHT 1C

Eyes: DEEP BLUE 20B

Cloak: STORM BLUE 39, edging TOMB BLUE 23

Brooch: BRIGHT GREEN 25, edging SPEARPOINT 35C

Tunic: SLATE GREY 32 with TOMB BLUE 23 details

Sleeves: FOREST GREEN 26

Trousers: GRANITE 31

Straps: Bay BROWN 42

Wrist bands: BUFF LEATHER 7

Boots: BUFF LEATHER 7

Sword: ARMOUR 35

Scabbard: BAY BROWN 42, ARMOUR 35 details

Torch: SPEARSHAFT 13 blackened at the top near the “flame”

Flame: ORANGE 3B, YELLOW 2B, LEMON LIGHT 1C

Base: BASE SAND 10

## **SECOND SET**

### **The Lord of the Nazgul©**

His hooded robe was painted using the standard Foundry Black highlighting colours, with mixed intermediate shades in between the three usual stages creating a five-colour process. A very tiny highlight of Slate Grey was added to the edges to finish it off. The leatherwork and cloak were approached in much the same way but using CONKER BROWN 53B as the highlight additive for the leather and STORM BLUE 39B for the cloak.

### **Paints**

Flesh: None! Easy... again

Hooded robe: BLACK 34 and SLATE GREY 32B

Cloak: BLACK 34 and STORM BLUE 39B

Sleeves: BLACK 34 and BRIGHT BOTTLE GREEN 41B

Leatherwork, waist cord and boots: BLACK 34 and CONKER BROWN 53B

Sword: ARMOUR 35 (washed with BROWN WASH 47B to give an ancient rusted appearance)

Base: SLATE GREY 32

Grass: Dry-brushed OCHRE 4

### **Glorfindel©**

The cloak is the standard MOSS GREEN 29, but again I mixed intermediate shades in between the three colours to make a five-colour graduation, as it is such a big area. The “gold” edge to his cloak is fake gold looking, (something painters call non-metallic-metal, or NMN!) and is done by using successive layers of Games Workshop Snakebite Leather mixed with WHITE 33C as a highlight, in about six layers, all the way up to almost pure white as a final highlight. His hair was, OCHRE SHADE 4A, then OCHRE 4B, the adding WHITE 33C to OCHRE 4B as a highlight.

### **Paints**

Flesh: FLESH 5

Hair: OCHRE 4 and WHITE 33C

Eyes: DEEP BLUE 20B

Cloak: MOSS 29 with Workshop Snakebite Leather edging

Brooch: BRIGHT GREEN 25

Tunic: SLATE GREY 32 with TEAL BLUE 24 & STORM GREEN 27 details

Sleeves: CADAVEROUS GREEN 46

Trousers: STORM GREEN 27

Straps: CONKER BROWN 54

Wrist bands: DUSKY FLESH 6

Boots: DUSKY FLESH 6

Sword: ARMOUR 35 with BURNING GOLD 44 hilt

Scabbard: DEEP BROWN LEATHER 45, BURNING GOLD 44 details

Torch: SPEARSHAFT 13 blackened at the top near the “flame”

Flame: ORANGE 3B, YELLOW 2B, LEMON LIGHT 1C

Base: SLATE GREY 32

### **Brushes**

Throughout the painting of these models I’ve used a FOUNDRY PURE SABLE FINE DETAIL size 0000 brush for the detail, a FOUNDRY PURE SABLE FINE FINISH size 000 for larger areas, and a FOUNDRY UTILITY DRY BRUSHING brush for bases and dry-brushing.

### **Varnish**

The models were gloss- and then matt-varnished using polyurethane varnish.

### **Careful my precious**

I was more pleased with the results than I expected. However, these models are not an easy ride, and their detail makes few concessions to ease of painting. As I said, you must be very gentle when preparing the models so as not to spoil the fine detail, and be careful in your painting to get the best results from these excellent castings. As a final note I rebased one of the sets on round slotta bases for gaming use.

Kevin Dallimore

## Another approach to painting the figure set, by Martin Buck

This year I was again fortunate to be given a set of the exclusive Salute figures to paint in advance. Being a long-term devotee of Tolkien's work the subject matter was very appealing and within twenty-four hours of receiving the castings they were cleaned up and black undercoated on the painting table!

I painted all the elements of the set separately to make for easier handling, although before undercoating I drilled and pinned the feet of each figure to make sure they would fix firmly into the base once painted. This involved drilling into the underside of the figure's feet using a very fine drill bit with a pin vice. Other holes were then drilled into the base where the feet would stand. All this was made easier thanks to the lugs and depressions already sculpted on to the feet and base. Short pieces of copper wire were then inserted into the foot holes to create pins that would fit the figures securely in place and hopefully stop them getting knocked off the base in the years to come!

The idea was to provide a different paint scheme to those already created by Kevin; an easy enough challenge in the case of Glorfindel©, but what else could I do with the Lord of the Nazgul©? Not much really; he's a Black Rider so black he had to remain, although there are many ways of highlighting black to prevent a dark figure becoming a dull figure and it helps that this Lord of the Nazgul© is such a beautiful, dynamic piece of sculpting. For Glorfindel© I decided to use a combination of bright, rich colours to contrast with his opponent and to try and capture the finery of an Elf Lord in all his glory. I wanted him to glow in comparison to his evil adversary.

Both of these figures have separate sword-arms that need to be glued in place before painting. The fit on the arms is quite secure so I decided not to drill and pin them, just using a good blob of Superglue instead. The arm of the Nazgul© will only really fit in one position but there are more positioning options for the Elf. I decided to have his sword out to the side rather than raised as Kevin had done. I think Kevin's choice was the one intended by the sculptor as that provided a better fit, but once glued in the position I wanted, any resulting small gaps were filled with a little Greenstuff modelling putty.

I painted the figures using the three-stage system (sometimes four-stages) of base coat (shade), main colour and highlight with Foundry acrylic paints.

### **The Lord of the Nazgul©**

This figure's black undercoat also acted as the base coat, which was left visible in all the deepest folds and angles of his clothing and equipment. The different colours were then added over the black, usually starting with the colour's shade as the mid-tone. For example his cloak started with BLACK Shade 34A, the mid-tone was STORM BLUE Shade 39A with STORM BLUE 39B providing the

highlight. A small amount of STORM BLUE Light 39C was then carefully applied to the very edges of the cloak to help define it and give the garment a faded and well-worn appearance. This method was applied to the colours for all the black areas, being careful not to let them get too colourful; he is supposed to be a Black Rider after all! Here are the colours used with their corresponding codes from the Foundry range:

Hooded robe: BLACK 34

Cloak: BLACK 34 and STORM BLUE 39

Sleeves: BLACK 34 and DEEP MAROON 64

Gauntlets, boots and scabbard: BLACK 34 and BAY BROWN 42

Waist sash: BLACK 34 and GRANITE 31

Sword and scabbard fittings: BLACK 34 and ARMOUR 35 (I didn't use the highlight paint for this as I didn't want the metal to look too bright and shiny)

## **Glorfindel©**

This figure has such an expanse of flowing cloak that I couldn't resist putting that little bit of extra work into it. I thought an elaborate patterned lining would be appropriate, and what better for an Elf than a leafy design? For a swirling pattern like this I painted on the basic outline in dark green using paint that was thinned down more than usual to give it more 'flow'. I then tidied up the outline using the background colour, retouching areas where I had made mistakes by painting the outline too thick. The details were then picked out using lighter green, carefully painted within the outline. As a finishing touch I added small dots of gold to the pattern. I didn't outline them in a dark colour as I felt they worked better subtly glinting against the background as the light strikes them.

Flesh: FLESH 5 (leaving very little of the shade showing for a paler look)

Hair: BASE SAND 10 (with and extra highlight of BONEYARD Light 9C)

Cloak: ARCTIC GREY 33

Cloak lining: Background – CADAVEROUS GREEN 46

Cloak lining: Pattern – BRIGHT GREEN 25 and BURNING GOLD 44

Tunic: BUFF LEATHER 7

Tunic edging, vambraces and boots: CONKER BROWN 54B and C with a highlight of CHESTNUT Shade 53A

Sleeves: CANVAS 8B and C with a highlight of BONEYARD Light 9C

Trousers: STONE 57

Sword: ARMOUR 35 with BURNING GOLD 44 hilt

Scabbard, baldric and pearl earring: ARCTIC GREY 33 with BURNING GOLD 44 details

Details on tunic and brooch: BURNING GOLD 44

Torch: RAWHIDE 11 with a charred area of BLACK 34 at the top

Flame: WHITE 33C, YELLOW 2B, ORANGE 3A and BRIGHT RED 15B

The base was painted with SLATE GREY 32 with thin washes of FOREST GREEN 26 and SPEARSHAFT 13 in patches to give the impression of moss and lichen. The completed figures were glued to the base and then the whole set was given a coat of gloss varnish and two coats of matt. I re-glossed the metal areas on Glorfindel© and the torch flame to give them an extra sparkle, the Nazgul© was left entirely matt.

Once again Salute has offered us a superb set of limited edition figures that look fantastic lined up with the exclusive sets from previous years. Right, the painting table is now ready for next year's offering!