

ATLANTIS MINIATURES



Alan O'Bryan
Gorilla with a Brush

COMPLETE GUIDE TO PAINTING THE DWARF TROLL SLAYER BY ATLANTIS MINIATURES



Model by Atlantis Miniatures. Painting by Gorilla with a Brush.

Opening Comments

Greetings! This document outlines exactly the colors and steps I (Alan O'Bryan) used to paint the Dwarf Troll Slayer from Atlantis Miniatures. I was careful not to leave out any steps or colors. In some cases this might make certain sections feel overwhelming. I can already hear some of you saying, "You used HOW MANY different colors to paint that tiny part I can barely see?" :)

Many experienced painters (including myself) paint very much by feel instead of recipes. We often either mix our own colors on the fly from a limited palette or intermix various premade colors in ways that change them fundamentally from the hues and tones as they appear fresh from the bottle. In many cases if you ask an experienced painter for a color recipe they won't be able to list it in detail because it's mixed in the moment based on instinct.

Since I knew I was writing this tutorial I kept meticulous detail of the colors I used, but I decided not to alter my normal process even though a more limited list of colors might be easier for a beginning painter. This is a "glimpse behind the curtain" of my process. You may be able to use far fewer colors than I did and achieve similar effects. Don't be afraid to play around, and don't be intimidated (it's only paint, after all)! Practice, experiment, pay attention to the effects of mixing certain colors together, and study pictures of models you like (and don't like) and try to figure out what it is about the scheme that appeals to you and what might seem "off". As your awareness of color increases you'll find that your instincts will improve, your need for recipes will decrease, and you will be more adventurous, confident, and capable in your mastery over the painting process.

Style and Overall "Feel"

I usually try to achieve an "animated" look to my miniatures. That is, I imagine them to be high-quality illustrations come to life. This vision impacts a lot of the choices I make (both consciously and unconsciously), including avoiding metallic paints and the style of highlights I use. Every painter has their own unique style based on the colors they like, the sources of their inspiration, the style of painters they follow, and even the brand of paint they prefer.

You might like a different effect on your miniatures. That's great! I know that I grow as a painter by learning from artists of all styles, and I trust that you will get something from this tutorial even if you hope to achieve a different effect from my finished model.

If you like this tutorial and are interested in following my other projects, or just want to say "Hello," you can find me at the various social media sites listed below. Thank you, and enjoy!

~ Alan

Twitter: @GorillaBrush

Facebook: @GorillaPainter

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Alan O'Bryan
Gorilla with a Brush

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Painting Techniques and Terminology

Before getting to the model itself I want to talk about some general painting techniques, tips, and terminology I use because what I mean by the terms may or may not be exactly what someone else means when they use the same term, and I want to make sure you know my technique and paint consistency when I say something like, “Apply a shade of black.”

1. Paint Consistency

Thin your paints! Thin your paints!

With very few exceptions, you should avoid painting miniatures using paint straight from the bottle. Assuming you are using normal acrylics, even a small amount of water added to your paint (either in a paint well or a wet palette) will go a long way to improving your results.

Thick paint is more likely to dry with unwanted texture, shrinkage areas that develop cracks, and visible brushstroke marks. In addition, thicker paint will obscure fine detail and texture sculptors have placed on the models. Thinner paint may take an extra coat or two to produce a solid coat, but it will dry smoother and won't obscure details.

Here is what paint generally looks like straight from the bottle.



I will now show you roughly the consistency I use when painting. For each category I show the paint, what the paint looks like on a piece of paper, and what it looks like when you tap a loaded paintbrush on a paper towel. All of these are the same color.

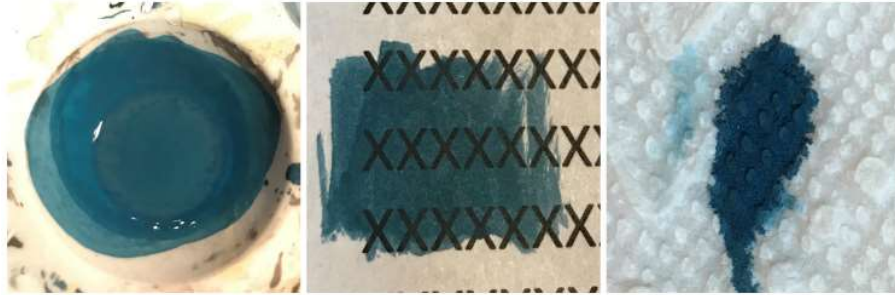
a. Basecoat

Basecoat layers are, for the most part, the thickest paint I use. However, it's still thin enough that it takes 2-3 passes to get a solid coat. If your paint is thicker than this you risk masking details and/or having coats that show brushstrokes when dry.



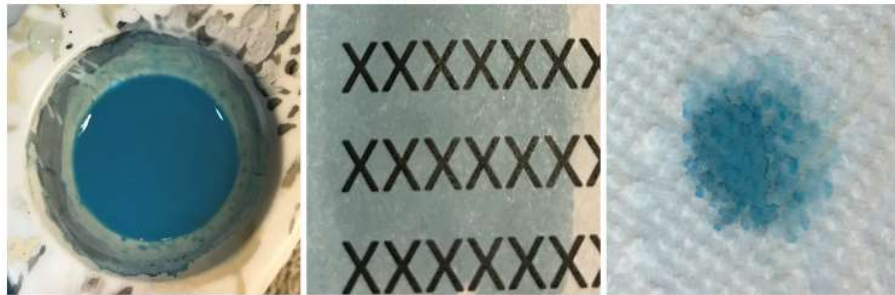
b. Layer/Highlighting

Layers and highlights are slightly thinner. I want these colors to be a bit more transparent so that, as I build up layers, I see through them a bit to the layers below. This helps create smoother transitions. For the smoothest transitions (or when working on larger models where rougher transitions become more visible), thin your paints even more and use more layers.



c. Glazing and Shading

Glazing and shading layers are VERY thin and take multiple passes to create subtle tinting of layers beneath and/or slowly adding shadows until the color and light level is perfect.

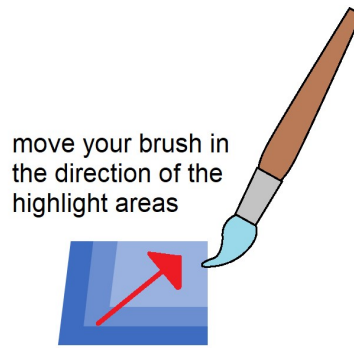


2. Layering/Highlighting

When I talk about layering or highlighting, I am generally referring to the process of painting lighter paint on top of darker paint like the following diagram shows.



When you paint lighter colors on top of darker colors, try to move your brush in the direction of the lighter area. It's always true that brushstrokes “pull” or “push” the pigment in the direction of the brushstroke.



This is especially the case when your paint is thin. As you make a few passes to build up layers this helps to create a bit more of a gradient between layers because less pigment is deposited in the transition areas and more pigment is deposited in the area where the highlights should be. Taken to the extreme (very thin and a high number of passes), you would get something more like this:

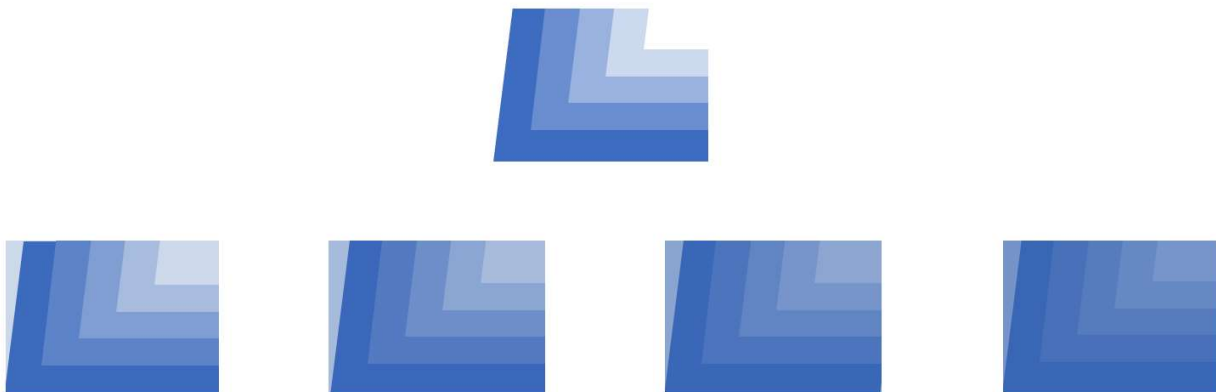


Using glazing (next section) makes it less necessary for the blends to be this smooth, but the advice to move your brush towards the lighter areas when layering is still important.

3. Glazing

I often use a technique called glazing, which is the process of using very thinned down paint to cover an entire area thereby tinting the layers beneath. This is usually done in several passes.

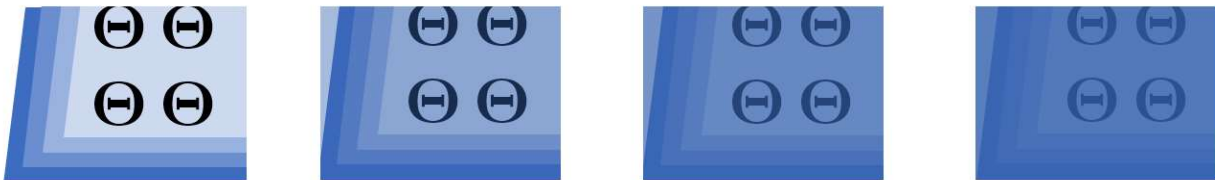
The following diagram shows an area that was base coated and had several highlight layers applied. The area was then covered with four passes of a tint (glaze) – the glaze is the same color and opacity each time but you can see that each pass further tints the layers below.



The key to glazing is that your paint must be extremely thin (you can use thinner and mediums if you want, although I usually just use water). See the Paint Consistency section above for a demonstration. Ideally you should see almost no change each pass, but over several passes (3-10) you should see a cumulative effect that produces the intended results. When the paint is thin enough, you can really keep adding layers until the effect is perfect without fear of “going too far” and ruining the section by completing covering the layers you spent so much time building up.

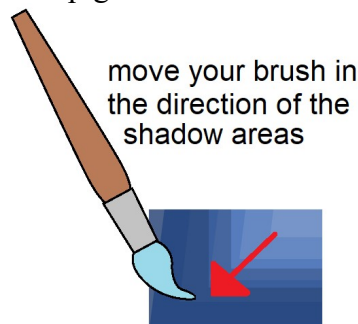
Glazing has several effects that I really like. First, you can restore rich tones to an area that may have been lost in the highlighting process by glazing the region with a more highly saturated tone. This is really useful if your highlights have gone too pastel or on colors like red where the highlights may have shifted to a more pink or orange hue. Glazing with a saturated red can restore the rich red tone without eliminating the highlights you painted. Second, glazing helps to meld your base coat and highlight layers together. If you look at the diagram above you should see that the transitions are much starker in the original highlights compared to the effect after the glazes. Third, because of the property of “melding together” the layers, you can use this to cause designs painted on top of the model to appear to “sink in” to the layers below. This is GREAT for painting fabric and tattoos, for example, where you want the design to look part of the fabric or for the tattoo to look like part of the skin and not painted on top (like warpaint).

The following diagram shows a demonstration of how a design (like on a fabric) “sinks into” the layers below after multiple glazing passes. This example was done with a darker color, but you can also use the lightest color and just go over the design several times to achieve a similar effect without darkening the region.



4. Shading

Shading is the process of adding shadows to darken recessed areas. Shading works best with paint that is very thin, and you want to move your brush in the direction of the shadows to create better transitions and deposit the darker pigment more into the shadows.

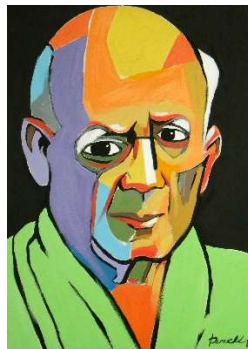


Over multiple passes, covering less and less area each time, you will create a transition to darker shadows.



I usually use a darker version of the base coat for shading, or even straight black, but it's also a common practice (and creates cool effects) if you add color into your shadows, especially complementary colors (or something close to it) to the basecoat. For example, you can use purple to shade green, orange to shade blue, green to shade red, etc. You can also apply these colors with glazes on top of the shadows you've established. Just keep adding color in very thin passes until it's perfect.

Adding complementary colors to your base color for shading desaturates the color, which is a very natural effect for shadows. Just going with a straight complementary color in the shadows (instead of mixing) is also common because complementary colors next to each other intensify the colors and contrast. Artists throughout history have used this technique to define highlights and shadows where one is cool and one is warm (which happens with complements naturally). The following is an extreme example by Pablo Picasso where you see yellow/orange highlight areas and purples shadows.



Composition and Light

Creating an effective composition for your piece is very important. You want to balance colors, balance light and dark areas, and use colors that “look good” together. Advice on composition can fill an entire book. For now, all I will say is that a good practice is to structure your colors and light/dark areas to draw a viewer’s attention to key areas of the model. You can see how master painters throughout history have used light to focus attention in the images below.

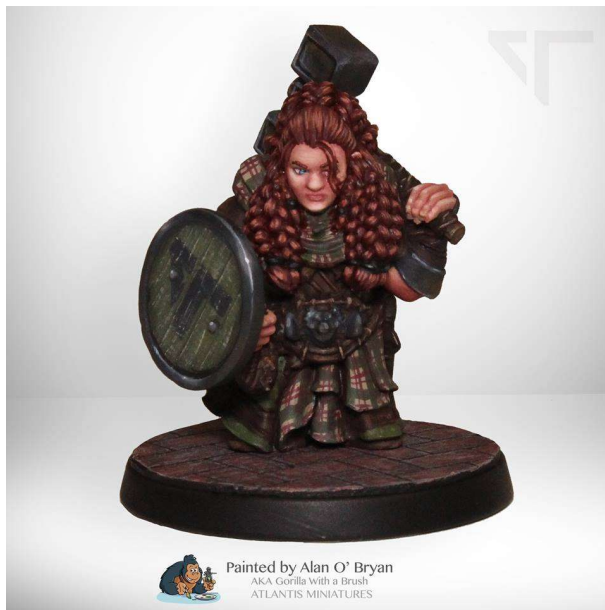


Thomas Cole



Sir Peter Paul Rubens

For models, consider the following Dwarves I painted. Notice how the face (or region at and around the face) is the largest section of light color on each model? Giving your viewers a clear place to focus subconsciously draws them in, and as humans we naturally *want* the face to be the focal point – it’s the first place we usually look when we see a person in real life. You can invert this and make the model very light and the face very dark to also draw attention to that area, or you might want to attract attention to a different part of the model. Whatever you choose, you should be intentional about where you want your viewers to focus.



One trick many painters use is to take photos of their models and turn them into black and white images. This strips all of the color and shows only the balance of light and dark areas. This is great for getting an unbiased (that is, not influenced by color) feel for where attention will get drawn and how well you’ve balanced light and dark on your model to create effective contrast.



To get other ideas, look at paintings you really like or painted models you really like and look at how the artist balanced light and dark and what it does to your focus and attention.

Paints I Used

For this project I almost exclusively used paints by Scale 75, particularly their Scale Colour line. I really like how these paints have a matte finish, and I just love their colors, the pigment density, and the ability to thin these paints to a translucent glaze. They are perfect for the style of painting I used on this model.

However, there are many excellent paint manufacturers and you can achieve similar results with any of the major paint brands. I have included names as well as pictures of each paint I used so you can color match with another brand if you prefer. Note that all of the paint names and images are copyright of Scale 75.

Note that I also used some colors from Scale 75's Warfront range (they have similar properties to the Scale Colour range) and Scale 75's Fantasy & Games range (these paints have a satin finish and tend to be brighter). I use Testors Dullcote in a rattle can as a finishing spray to unify the finishes in the different paint lines.

Here is the full list of colors I used. Any paint name that begins SC## is from the Scale Colour range. Any paint name that begins SW## is from the Warfront range. Any paint name that begins SFG## is from the Fantasy & Games range. The color swatches approximate the Scale 75 paint colors so you can get a rough equivalent in other brands if you choose (or mix your own).

*SC00 - Black

*SC01 - White

*SC02 - Nacar

*SC13 - Dubai Brown

*SC19 - Golden Skin

*SC04 - Anthracite Gray

*SC17 - Pale Skin

*SC20 - Basic Flesh

*SC09 - White Sands

*SC18 - Light Skin

*SC21 - Pink Flesh



*SC22 - Arabic Shadow
*SC27 - Iroko
*SC35 - Deep Red

*SC23 - Indian Shadow
*SC31 - Brown Leather
*SC36 - Blood Red

*SC25 - Birch
*SC33 - Sunset Purple
*SC41 - Black Forest Green



*SC57 - Petroleum Gray
*SC60 - Rainy Gray
*SW17 - SS Camo Red Brown

*SC58 - Graphene Gray
*SC61 - Thar Brown
*SW21 - SS Camo Yellow Sand

*SC59 - Brown Gray
*SC62 - Mojave White
*SW29 - Grau



*SW31 - Desert Yellow
*SW63 - Winter Grey
*SFG43 - Despair Green

*SW51 - US Dark Brown
*SFG23 - Slimer Green
*SFG45 - Rlyeh Gray

*SW62 - Winter Shadow
*SFG40 - Blackert Brown



Primer

It's very important to prime your models before painting them. You should always follow the process of 1) removing mold lines and flashing from the casts, 2) washing the miniature in warm, soapy water (you can do this before or after assembly, and you can use an old toothbrush to gently scrub them as well) to remove mold release agents or other contaminants that will prevent the primer and paint from sticking to your model, 3) assembling the miniature, 4) painting, and 5) using a protective finish or varnish.

Cleaning, priming, and varnishing are the three pillars of protecting your paint job and will minimize chipping. If the model is only for display purposes painters may skip the varnishing step, but if you will be playing with the models you should always varnish them at the end.

I used an airbrush to apply primer (Badger Stynelrez). This is the only step in which I used an airbrush and it's not necessary if you want to use a different application method. You can also choose any color primer you want. I like this color because it is a very neutral foundation that works well for any colors I want to put on top of it. It's a custom blend of about 50% Neutral Yellow, 25% Ebony Flesh, and 25% Gray [although I don't measure because getting it exact is really not important]. *I forgot to take a picture of this model just after priming, but here is another model that used the same primer.*



Skin/Face/Tattoos

Colors Used:

*SC00 – Black

*SC17 - Pale Skin

*SC19 - Golden Skin

*SC21 - Pink Flesh

*SC41 - Black Forest Green

*SFG43 - Despair Green

*SC01 - White

*SC18 - Light Skin

*SC20 - Basic Flesh

*SC23 - Indian Shadow

*SFG23 - Slimer Green

*SFG45 - Rlyeh Gray

Basecoat 1: I painted the flesh areas with Basic Flesh.

Eyes: I painted the eye sockets entirely white. When this was dry I painted the irises first with Black Forest Green and then Slimer Green (leaving the tiniest bit of Black Forest Green still showing towards the outside of the irises). I finished by putting the tiniest dot of black for the pupils and outlining the eyes with Indian Shadow.



Basecoat 1: I touched up the flesh area by painting right up to (but not entirely covering) the Indian Shadow outlines around the eyes. I was careful not to get flesh paint into the eyes.

Highlight 1: Using a mix of Basic Flesh, Golden Skin, and Light Skin, I put down a first highlight layer focusing on the raised areas of the flesh (leave the shadow areas alone).

Highlight 2: I added Pale Skin to the HL1 mix and did a second highlight pass leaving some of the previous highlight layer visible.



Highlight 3: I repeated the previous step after adding more Pale Skin to the mix (because of the lighting this picture of the model looks darker unfortunately – that is just the angle of the image).

Highlight 4: I repeat the previous step with straight Pale Skin.



Tattoos: I used Rlyeh Gray mixed with a touch of Despair Green to paint the tattoos. I use a 000 size brush, use approximately the consistency of layer paint, and I wipe off much of the paint on my palette before painting the designs. This keeps the paint very workable but without too much on my brush (and a small brush size) I can tightly control the flow of paint onto the model. I paint the tattoos before the glazing/shading steps so that those steps help to cause the tattoos to “sink in” to the flesh and look less like war paint. Also, I chose a very geometric design with lots of straight lines and right angles because this captures the traditional feeling of Dwarven design (at least in my mind).



Shading 1: I used Pink Flesh to glaze the entire flesh area. I painted over the entire flesh area, but otherwise treated this like a shading pass (I moved my brush in the direction of the shadows to deposit more pigment there). I did four passes of this until I was happy with the overall tone of the non-shadow parts of the flesh.



Shading 2: I added Indian Shadow to the mix and shaded all of the flesh areas (I did three passes with this – the exact number will depend on your paint consistency and how dark you made the mixture).



Highlight 5: I reestablished some of the brightest highlights with very thinned down Pale Skin.

Pants

Colors Used:

- *SC02 - Nacar
- *SC57 - Petroleum Gray
- *SC59 - Brown Gray
- *SC60 - Rainy Gray
- *SW62 - Winter Shadow

B: I based the pants with Brown Gray.

HL1: I combined Rainy Gray and Brown Gray to paint the first highlight layer.



HL2: I painted a second highlight layer using straight Rainy Gray.

HL3: I painted a final highlight layer using Nacar. You might notice that the contrast gets really strong here with a very light final layer. This will get knocked down and smoothed out with glazing and shading, and sometimes it's good to have very strong contrast on these layers to help really keep a nice contrast when everything gets muted by the glazing passes.



Glaze: I glazed the pants with Winter Shadow (I used four passes until I was happy with the tone).

S: I shaded the pants with Petroleum Gray (I used four passes).



Axe Handle

Colors Used:

*SC00 - Black

*SC25 – Birch

*SFG40 - Blackert Brown

*SC13 - Dubai Brown

*SC31 - Brown Leather

*SW21 - SS Camo Yellow Sand

B: I based the axe handle with Dubai Brown.

L1: Using Blackert Brown, I started painting in lines parallel to the length of the handle to add some layer/texture.

L2: I repeated the previous step using SS Camo Yellow Sand.

Texture: I added visual texture by add some dots and scratches to the wood with Black and Birch (separately, not mixed).



G: I finished by making two glazing passes with a mixture of Dubai Brown and Brown Leather.



Dark Brown Leather

Colors Used:

*SC00 - Black

*SC13 - Dubai Brown

*SC25 - Birch

One of the tricks with leather is not just to paint it in leather-like colors but also to give it texture. I don't mean literal texture (like adding sand to your paint or applying paint in very thick layers like Vincent Van Gogh) – I mean visual texture. Layers, scratches, blemishes, shadows, etc. – something to invoke a feeling of leather in the viewer.

B: I basecoated these leather areas with a mixture of Dubai Brown and Black (using less black or else the color would just appear to be black).

HL1: I used Dubai Brown to start building up highlight layers. I applied this in a “splotchy” manner (not smooth) to establish more texture in the leather.

HL2: I added Birch to the Dubai Brown and repeated (not completely covering the previous layer).



HL3: I added more Birch and repeated the process (not completely covering the previous layer).
HL4: I added more Birch and repeated the process.



Texture: I used Black and Birch (not mixed) to place dots, scratches, and blemishes on the leather to add visual texture.

Glaze: Over several passes, I unified the layers a bit by glazing the entire leather area with Dubai Brown (don't forget to thin it way down!). I used four passes.

S: I used Black to shade the leather (don't forget to thin it way down!). I used three passes.



Black Leather

Colors Used:

*SC00 - Black

*SC01 - White

*SC59 - Brown Gray

*SC60 - Rainy Gray

B: I basecoat these areas with Black.

HL1: I used Brown Gray as a first layer.

HL2: I used Rainy Gray as the second layer.



HL3: I added some final highlights with White.

Glaze: Over several passes, I unified the layers a bit by glazing the entire leather area with Black. Although I glazed the entire surfaces, I used brushstrokes that moved towards the shadow areas to help make those the darkest sections (doing a combo glaze/shade at once).



Bones

Colors Used:

- *SC13 - Dubai Brown
- *SC61 - Thar Brown
- *SC62 - Mojave White
- *SW29 - Grau

B: I based the bones with Grau.

HL1: I used Thar Brown for the first layer.

HL2: I used Mojave White for the second layer.

S: I shaded the bones using Dubai Brown over several passes.



Hair

Colors Used:

- *SC22 - Arabic Shadow
- *SC27 - Iroko
- *SC25 - Birch
- *SC09 - White Sands
- *SC13 - Dubai Brown

I decided to paint her hair blonde, and this brings up a good tip to share with you about painting blonde hair. A lot of gamers/painters say they struggle painting blonde hair, and I have seen many people painting hair that should be blonde using a bright primary yellow. Blonde hair is not yellow! What I believe has happened is that animators generally use yellow for blonde hair (like The Simpsons illustrators) and this has conditioned many people to think that yellow is the best color for blonde hair (but then they are disappointed by how it looks on the model). You'll notice that I don't use any bright, primary yellows in my recipe, instead using ochres and off-whites. *Note that I did the fur at her wrists using the same color to create some visual symmetry on the model.*

B: I based the hair with Arabic Shadow.

HL1: Using Iroko, I carefully painted the entire surface of the hair while leaving the deepest recesses Arabic Shadow.

HL2: I repeated with Birch, leaving some of the Iroko showing. In addition, at this stage I used a very fine detail brush (a size 000) and started to put texture into the hair. This model has some nice texture sculpted into the hair, and when that was present I emphasized it. However, I also added some additional fine hair texture wherever I could.

HL3: I repeated with White Sands, focusing on the brightest highlight areas where the light would reflect most off the hair. Note that I highly recommend you look at lots of pictures of human hair (shampoo ads are a great resource!) in order to study how light reflects off of hair. Realistic highlighting of hair can be trick, and your brightest spots should not be the tips of the hair or right near the roots the way you might shade and highlight other parts of a miniature.

S: In order to help smooth the transitions from the layers into the shadows, and to unite the hair color a bit with the rest of the model, I shaded the hair using Dubai Brown.



Rope

Colors Used:

*SC00 - Black

*SC27 - Iroko

*SC62 - Mojave White

*SC22 - Arabic Shadow

Note that I intentionally used several colors that were used in her hair mix to help tie together different parts of the model.

B: I based the rope with Arabic Shadow.

L1: I painted the rope with Iroko, leaving the recesses as Arabic Shadow.

L2: I used Mojave White to begin to pick out the highlight areas on the rope.



S1: I began to shade the rope using Arabic Shadow. I focused on the transition areas to help smooth them out.

S2: I added Black to Arabic Shadow to do another shading pass focusing the recesses.

S3: I did a final pass with just black focusing only on the deepest shadow areas.



Bear Pelt

Colors Used:

*SC00 - Black

*SC18 - Light Skin

*SFG40 - Blackert Brown

*SW31 - Desert Yellow

*SC09 - White Sands

*SC61 - Thar Brown

*SW17 - SS Camo Red Brown

*SW51 - US Dark Brown

I tend not to do much drybrushing on models I paint only because I prefer the finish to be smoother (drybrushing tends to add 3D texture in addition to color, and since I am trying to create a look more like an animation, this is not something I usually want). However, if you like drybrushing, this is a great place to use it to create some texture on the fur areas rather than painting the fine lines as I did.

B: I based the bear pelt with US Dark Brown with a touch of black added to darken it.

L1: I used SS Camo Red Brown as my first layer. I went with this color to give the bear belt a slightly different tone to the browns on the rest of the model to help distinguish it in subtle ways.



L2: I added Desert Yellow to the Camo Red Brown for the next layer.



L3: I did the final highlight pass on the fur with a mix of Thar Brown and Light Skin. This mixture creates a more interesting and warmer beige color for the fur. Note that I was using many thin lines to accentuate the fur with “visual” texture.



After finishing the pelt, I painted the snout (nose area).

B: I based the snout mouth area with Blackert Brown.

L1: I added the L3 color from the fur to Blackert Brown to do the first layering pass.

L2: I use the L3 color from the fur to do the second layering pass.



L3: I finished the highlighting using White Sands and trimmed the mouth and eyes with Black.

G: I had not intended to do a glaze on this area, but after completing the final highlight area it was just way too light. It was attracting all of the attention on the model instead of her face (in my opinion), so I used a very thin glaze of Black over the snout in a couple passes to knock down its intensity. You’ll see this area appear a bit less bright on later images (this was not done yet in the final picture here).



Troll Heads

Colors Used:

- *SC00 - Black
- *SC02 - Nacar
- *SC13 - Dubai Brown
- *SC35 - Deep Red
- *SC57 - Petroleum Gray
- *SC60 - Rainy Gray
- *SFG45 - Rlyeh Gray
- *SC01 - White
- *SC04 - Anthracite Gray
- *SC33 - Sunset Purple
- *SC36 - Blood Red
- *SC59 - Brown Gray
- *SC61 - Thar Brown

I first painted the flesh on the troll heads.

B: I based the flesh with a mix of Petroleum Gray and Anthracite Gray.

L1: The first layer was Anthracite Gray.

L2: The second layer was a mix of Brown Gray with a touch of Anthracite Gray.



L3: The third layer was straight Rainy Gray.

L4: The final layer was a mix of Rainy Gray and White.



G/S: I used Rlyeh Gray to glaze the entire flesh areas to tint them a blue-gray color, and I did additional passes focusing more and more on the shaded areas to add depth.

HL: I painted a few final highlights with very thin paint made from Rainy Gray, White, and Rlyeh Gray mixed together.



The Troll eyes were painted using a base of Thar Brown with the pupils painted Black.

The next thing I painted was the hair.

B: The hair was based in a mix of Dubai Brown and Petroleum Gray.

L1: The first layer is a mix of the base color and Thar Brown.

L2: The next layer is the L1 color with more Thar Brown added.

L3: The final highlight is Nacar.



G: I finished by glazing the hair with Petroleum Gray.

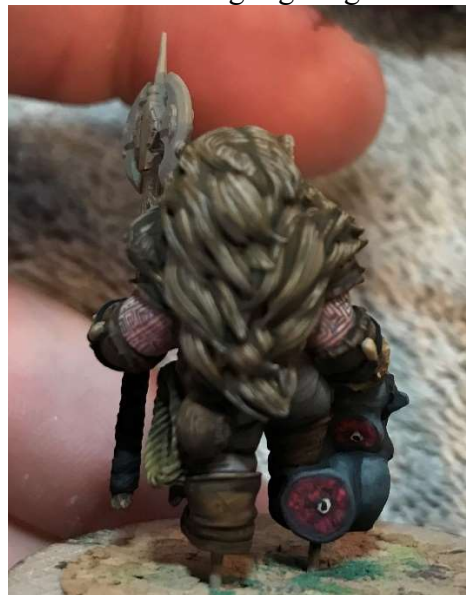


The final area was the “gore” and muscle/bone that is showing. *I didn't take a lot of pictures of this last part.*

B: I based the muscle area with Deep Red.

L1: I highlighted the muscle area with Blood Red.

L2: I added white to Blood Red to do a bit of highlighting and visual texture.



G: I finished this area by glazing first Deep Red and then Sunset Purple over the muscles and onto the lower Troll head and ground.

Final Touch: I used Thar Brown to pick out the spine bone in the severed neck.

Gold Areas on the Axe

*SC09 - White Sands

*SC22 - Arabic Shadow

*SW21 - SS Camo Yellow Sand

*SC13 - Dubai Brown

*SC27 - Iroko

I used a non-metallic metal approach to the metal areas on this model. I have no strong stance about metallic paint vs. NMM techniques and think that models look fantastic with both approaches. I personally like to use NMM techniques because I prefer the common finish I get across the entire model by using no metallic paints. I think it makes the models look more like illustrations, which is essentially what I try to achieve. But that is simply a personal preference. Feel free to use metallic paints and washes on these areas if that is what you prefer – it will look just as good (if not better).

B: I based the gold area with Arabic Shadow.

L1: For the first highlight layer I used Iroko with a touch of Arabic Shadow added so the transition was subtler.



L2: Using SS Camo Yellow Sand I continued to emphasize highlight areas.

L3: I mixed White Sands into the SS Camo Yellow Sand for the next highlights.



L4: I used White Sands for the extreme highlights.



G: I glazed the entire area with Arabic Shadow, making sure to focus more attention away from the extreme highlight areas.

S: I did a final shade with Dubai Brown.



Axe Blade and Necklace

*SC01 - White

*SC04 - Anthracite Gray

*SC57 - Petroleum Gray

*SC58 - Graphene Gray

*SW63 - Winter Grey

I used a non-metallic metal approach to the metal areas on this model. I have no strong stance about metallic paint vs. NMM techniques and think that models look fantastic with both approaches. I personally like to use NMM techniques because I prefer the common finish I get across the entire model by using no metallic paints. I think it makes the models look more like illustrations, which is essentially what I try to achieve. But that is simply a personal preference. Feel free to use metallic paints and washes on these areas if that is what you prefer – it will look just as good (if not better).



B1,2,3: I based these areas with Anthracite Gray, then established the highlight areas with a mix of Anthracite Gray and Winter Gray, and then the lightest areas with Winter Gray.

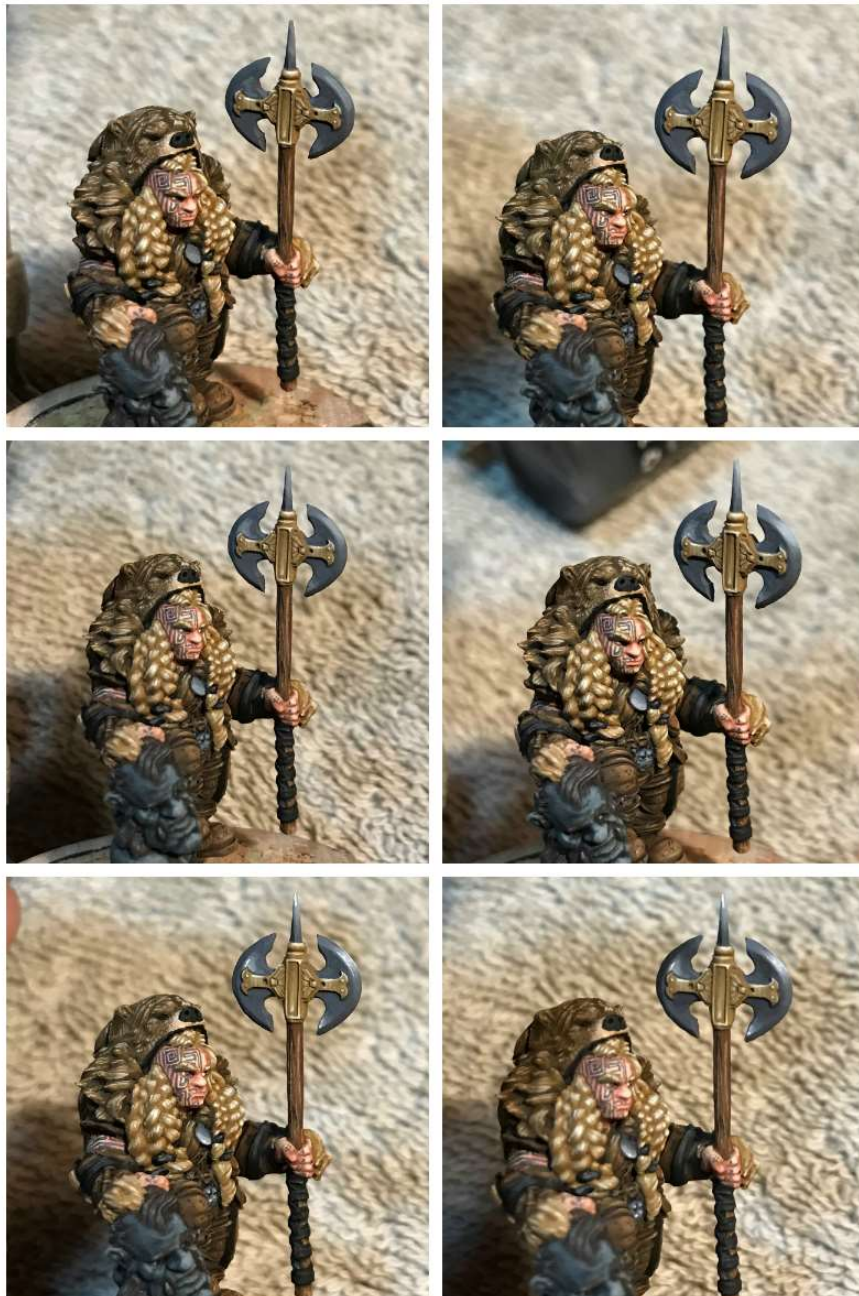
G: I used multiple glazing passes using the mixture of Anthracite Gray and Winter Gray. These passes would start in the darker area and move into the midtone, and then start in the lightest area and move to the midtone (so the brushstrokes would go towards the middle). Once I was happy with the smoothness of the transitions, I reestablished the lightest areas using Winter Gray.

HL: I used a 50/50 mix of Winter Gray and White to strengthen the brightest highlight areas.

Reflections: I used White to create a few extreme reflection points.

S1: I used Graphene Gray to do a first shading.

S2: I finished by shading with Petroleum Gray.



Base

Colors Used:

- *SC00 – Black
- *SC02 - Nacar
- *SC13 - Dubai Brown
- *SC27 - Iroko
- *SC33 – Sunset Purple
- *SC61 - Thar Brown

This section outlines the colors I used for painting the base. Clearly I also glued some static grass and clump grass onto the base, although I won't really go into those details here. I just used PVA glue for the static grass and a bit of superglue for each of the clump grass. Also, I started with a textured paint from Vallejo that has sand mixed into paint to create a natural earth texture.

- B:** I basecoated the earth area with Dubai Brown.
- L1:** I drybrushed the base with Iroko.
- L2:** I then drybrushed the base more lightly with Thar Brown.



- L3:** Again, I drybrushed more lightly with Nacar.
- S:** I used Black and Sunset Purple in a glaze consistency to create some shadows and darker areas just for variety and visual interest. You can skip this step if you want as the effect is quite subtle once the model and grass are applied.



Edge: I finished by painting the edge of the base Black.

Closing Comments



As I said at the outset, try not to be intimidated by the number of colors I used or the apparent precision of the color recipes. In all honesty I rarely follow a recipe and usually am just throwing colors together based on experience (which is why my total number of paints used gets quite high). There is no teacher like experience. So I encourage you to try to follow some of these recipes to get a feel for the colors I created, but as you do so pay close attention to the impact of the colors that get added to each mix, the change in tone and hue when glazes are applied, and the effects of each layer of glaze. Then try your own mixes and start experimenting! Before you know it you'll be mixing like a pro and creating some amazing new colors that make all of your friends envious – and you won't need recipes anymore! You'll just instinctively know how to get the colors you want and a color palette that will look fantastic.

:)

Happy Painting!
Alan “Gorilla with a Brush” O’Bryan

