

ATLANTIS MINIATURES



Alan O'Bryan  
*Gorilla with a Brush*

# COMPLETE GUIDE TO PAINTING THE DWARF SCRIBE 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 Scribe 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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## 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.



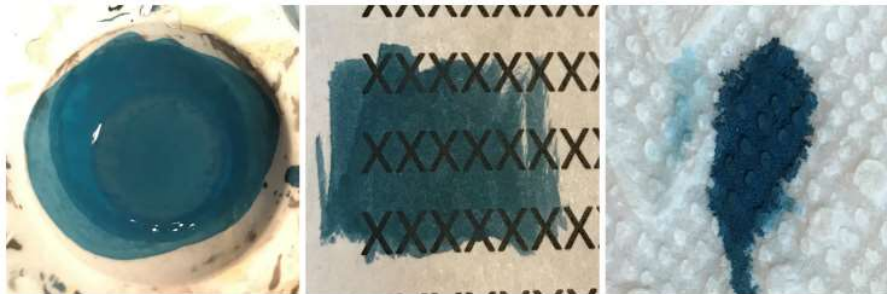
### a. Basecoat

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.



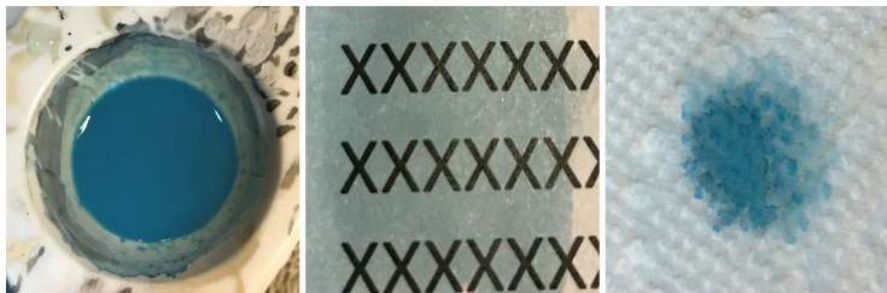
### b. Layer/Highlighting

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.

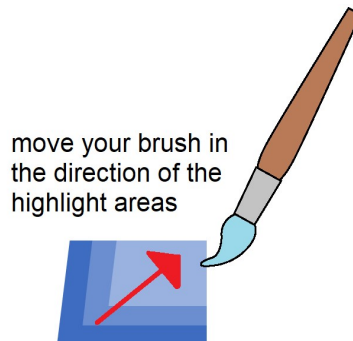


## 2. Layering/Highlighting

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:

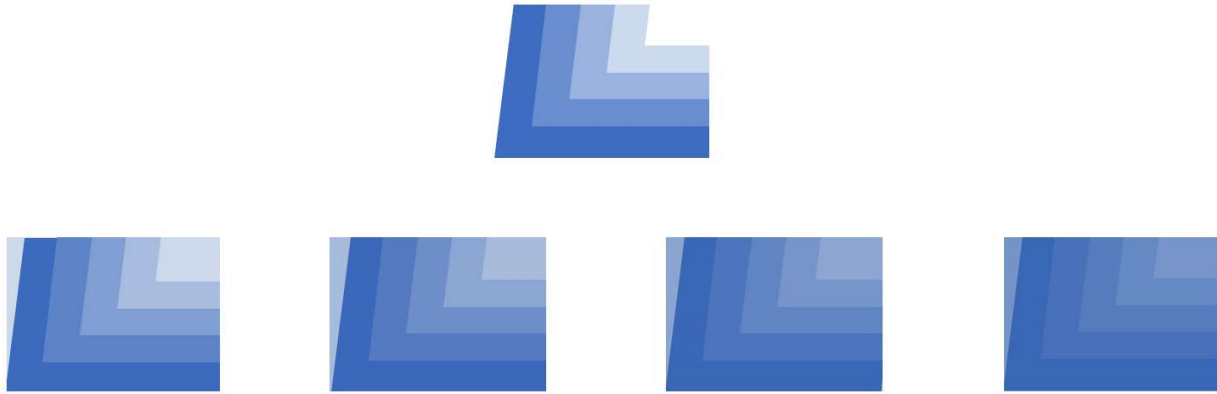


Using glazing (next section) makes it less necessary for the blends to be this smooth, but the advice to move your brush towards the lighter areas when layering is still important.

## 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 completely covering the layers you spent so much time building up.

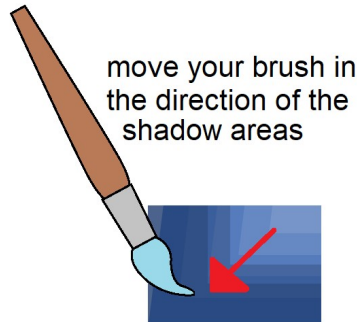
Glazing has several effects that I really like. First, you can restore rich tones to an area that may have been lost in the highlighting process by glazing the region with a more highly saturated tone. This is really useful if your highlights have gone too pastel or on colors like red where the highlights 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.

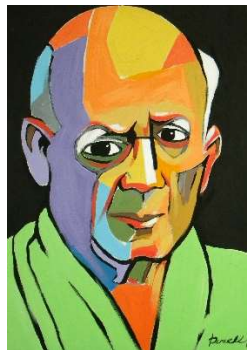


Over multiple passes, covering less and less area each time, you will create a transition to darker shadows.



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 often common because complementary colors next to each other intensify the color 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 on.



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

\*SC02 - Nacar

\*SC09 - White Sands

\*SC17 - Pale Skin

\*SC01 - White

\*SC03 - Graphite

\*SC12 - Gobi Brown

\*SC18 - Light Skin

\*SC04 - Anthracite Gray

\*SC13 - Dubai Brown

\*SC19 - Golden Skin



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\*SC20 - Basic Flesh  
\*SC25 - Birch  
\*SC31 - Brown Leather

\*SC21 - Pink Flesh  
\*SC27 - Iroko  
\*SC54 - Navy Blue

\*SC23 - Indian Shadow  
\*SC30 - Red Leather  
\*SC57 - Petroleum Gray



\*SC59 - Brown Gray  
\*SW08 - SS Camo Med Brown  
\*SFG02 - Hasthtur Purple

\*SC60 - Rainy Gray  
\*SW21 - SS Camo Yellow Sand  
\*SFG03 - Mayhem Red

\*SC61 - Thar Brown  
\*SW41 - Smoke Gray  
\*SFG45 - Rlyeh Gray



## 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 ocher 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].



## Skin

Colors Used:

- \*SC17 - Pale Skin
- \*SC18 - Light Skin
- \*SC19 - Golden Skin
- \*SC20 - Basic Flesh
- \*SC21 - Pink Flesh
- \*SC23 - Indian Shadow

I envisioned this Scribe as standing quite near the King and Queen at all times, ready to record important decisions. Thus, I imagined that he would be inside most of his life and would have a pretty pale complexion.





**Basecoat:** Paint the flesh areas with Basic Flesh.

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



**Highlight 2:** Add Pale Skin to the HL1 mix and do a second high light pass leaving some of the previous highlight layer visible.



**Highlight 3:** Repeat 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:** Repeat the previous step with straight Pale Skin.



**Shading 1:** Use Pink Flesh to glaze the entire flesh area. Paint over the entire flesh area, but otherwise treat this like a shading pass (move your brush in the direction of the shadows to deposit more pigment there). I did multiple passes of this until I was happy with the overall tone of the non-shadow parts of the flesh.



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



**Shading 3:** Again add Indian Shadow to the mix and shade all of the flesh areas (I did multiple passes with this – the exact number will depend on your paint consistency and how dark you made the mixture).



*NOTE: You will see a tartan pattern on some steps of the images in next few sections. I was testing a possible color scheme for him that I ditched. Ignore it please. :)*

## **Book Leather**

- \*SC00 - Black
- \*SC18 - Light Skin
- \*SC21 - Pink Flesh
- \*SC30 - Red Leather
- \*SC31 - Brown Leather
- \*SC61 - Thar Brown
- \*SFG02 - Hashtur Purple
- \*SFG03 - Mayhem Red

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:** Paint all of the leather areas with a mixture of Hashtur Purple and Mayhem Red.

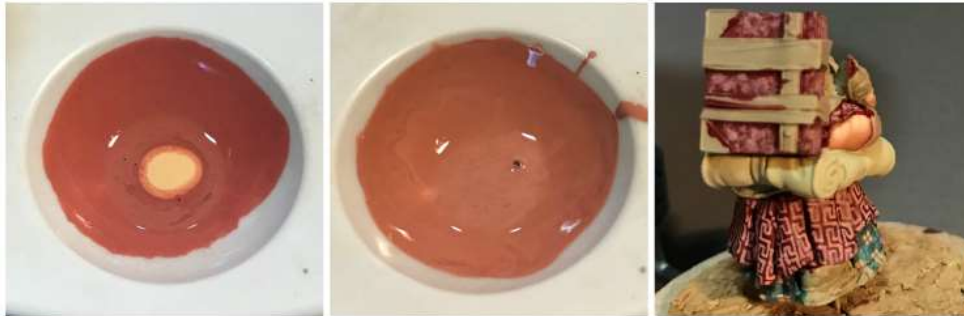


**HL1:** Add Pink Flesh to the basecoat color and use this to do the first layer of highlights. Apply the paint in a “splotchy” pattern (not a smooth coat) to add visual texture.





**HL2:** Add Light Skin to L1 and repeat. [Keep this color for use in the red cloth (next section)!]



**Texture:** Use Black and Thar Brown (not mixed) to add little dots, scratches, blemishes, etc. on the leather to add more visual texture.

**Glaze:** Glaze the entire leather areas with a mixture of Brown Leather and Red Leather (multiple passes).

**S:** Glaze with Black into the deepest shadows and recesses (multiple passes).



## Red Cloth

Colors Used:

\*SC00 - Black

\*SC18 - Light Skin

\*SC21 - Pink Flesh

\*SFG03 - Mayhem Red

\*SFG02 - Hasthtur Purple

The scribe is likely to be dressed in rather fine clothing to reflect his office. Thus, I wanted to create a really intricate design in his clothing. I also chose a purple/red color as these are generally associated with a high status in medieval cultures and I went with a very geometric

design with lots of corners and edges because this seems in line with common depictions of Dwarf icons, runes, and decoration.

Note that one important visual “trick” for making believable fabric patterns (which is also true for tattoos) is to paint the pattern then to use glazes of the base color (or something close to it) to make the design “sink in” below the surface. It’s a neat trick that makes it look like the design is part of the fabric instead of painted on top of it.

**B:** paint all of the cloth areas with a mixture of Hashtur Purple and Mayhem Red. *See Book Leather section for a picture of the original basecoat color. They are the same.*

**Freehand Design:** The design is painted with the HL2 mix from the Book Leather step. [You can remix this if necessary by adding Pink Flesh and Light Skin to the basecoat.] *Ignore the tartan pattern that appears. I was testing things out and decided against it here and thus painted over it.*



**Glaze:** Glaze the entire cloth area with Hashtur Purple (multiple passes).



**S1:** Add black to the glaze and shade (multiple passes).





**S2:** Add more black and shade again, focusing on the deepest recesses (multiple passes).



### **Book Pages**

Colors Used:

- \*SC09 - White Sands
- \*SC13 - Dubai Brown
- \*SC61 - Thar Brown

**B:** Paint all of the exposed paper areas with Thar Brown. *I base coated all of the scrolls in the same color at this time even though I knew I would later need to touch it up.*

**G:** Glaze/wash the exposed paper areas with Dubai Brown (multiple passes).

**HL1:** Reinforce the highlight areas with a pass of Thar Brown applied carefully.

**HL2:** Emphasize the brightest highlight areas with White Sands.



## Hair

Colors Used:

- \*SC01 - White
- \*SC57 - Petroleum Gray
- \*SC59 - Brown Gray
- \*SC60 - Rainy Gray

I imagine this scribe to be a rather experienced member of the court and thus went for a gray/white hair color.

**B:** Paint all of the hair with a mixture of Brown Gray and Petroleum Gray.



**HL1:** Pick out all of the raised areas of the hair with Brown Gray.

**HL2:** Use Rainy Gray to begin to establish initial highlight areas on the raised sections of hair.

**HL3:** Establish the brightest highlights with a mixture of Rainy Gray and White.



## Pants

Colors Used:

- \*SC00 – Black
- \*SC03 - Graphite
- \*SC04 - Anthracite Gray

I went with a very dark color scheme for the pants because I want them to be almost invisible on the model. There is very little of the material showing and I didn't want to draw attention to them. This is one of the reasons I really like Scale Colour's matte Black. When you use it as a glaze (and shade) it really starts to become almost invisible on the model. It reflects virtually no

light and just sinks into the background. This is great for both shadows and for areas you want to deflect attention away from.

*I didn't take any pictures of these steps because you can barely see the region.*

**B:** Paint the pants Black.

**HL1:** Use Anthracite Gray to begin to establish a highlight layer on the pants. Do this in about 2-3 passes with a somewhat thinned down paint.

**HL2:** Repeat with Graphite making sure that some of the Anthracite Gray still shows. Again, your paint should be thin enough that it takes 2-3 passes to get a solid layer, and you can keep moving towards the highlight areas as you do this to create a slightly softer transition.

**G:** Glaze the entire pants with black (Thin it way down!). Use however many passes you need to unify the layers without losing the highlights.

### **Leather Color 1**

Colors Used:

\*SC00 – Black

\*SC21 - Pink Flesh

\*SC25 - Birch

\*SC31 - Brown Leather

\*SFG45 - Rlyeh Gray

I did two slightly different leather colors just to create more visual interest. They are both a black/brown leather color, but I varied them just a bit so that, when next to each other, they work well together while still being slightly unique. The model will still look good if all of the leather areas were painted with just one or the other option but you would just have a bit less definition between different sections of the model.

**B:** Basecoat these leather areas with a mixture of Brown Leather and Black (use less black or else the color will just appear to be black). Keep some of the base color available for later and use some for mixing.



**HL:** Mix Pink Flesh into the base color. Thin it so that it takes 2-3 passes to get a nice solid finish, and as you apply the layers move towards the highlight areas so that you create a softer transition (because the color is somewhat translucent so it doesn't totally cover the



layers beneath it). You can also apply the layers in a “splotchy” manner (not smooth) to establish more texture in the leather.



**Additional HL:** Keep adding more Pink Flesh and building up highlight layers until you are happy with it.



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



**Glaze:** Over several passes, unify the layers a bit by glazing the entire leather area with the base color (don't forget to thin it way down!).

**S:** Add Rlyeh Gray and Black to the glaze (be careful – only add tiny amounts at a time until you are happy with the color) and use this to shade the leather.



## Leather Color 2

Colors Used:

\*SC00 – Black

\*SC13 - Dubai Brown

\*SC25 - Birch

**B:** Basecoat these leather areas with a mixture of Dubai Brown and Black (use less black or else the color will just appear to be black).

**HL1:** Use Dubai Brown to start building up highlight layers. You can apply this in a “splotchy” manner (not smooth) to establish more texture in the leather.

**HL2:** Add Birch to Dubai Brown and repeat (don’t completely cover the previous layer).

**HL3:** Add more Birch and repeat (don’t completely cover the previous layer).

**HL4:** Add more Birch and repeat (don’t completely cover the previous layer).

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

**Glaze:** Over several passes, unify the layers a bit by glazing the entire leather area with Dubai Brown (don’t forget to thin it way down!).

**S:** Use Black to shade the leather (don’t forget to thin it way down!).





## Scroll

Colors Used:

- \*SC01 - White
- \*SC02 - Nacar
- \*SC12 - Gobi Brown
- \*SC57 - Petroleum Gray
- \*SC59 - Brown Gray
- \*SC61 - Thar Brown

Like painting the pattern on the cloth, painting the runes on top of the highlight layers and then glazing/shading over them helps to sell the fact that the writing has become part of the paper and is not just painted on top.

**B:** Cover the entire scroll with Thar Brown. [*See the Book Pages section for a picture of the base coat.*]

**HL1:** Add Nacar to Thar Brown and begin to build up the highlight areas in thin layers (ignore the shadow areas).

**HL2:** Repeat with straight Nacar. Don't cover the entire previous layers.

**HL3:** Repeat with a mixture of White and Nacar.



**Runes:** I painted all of the runes with a mix of Gobi Brown and Petroleum Gray. Play around with the consistency and practice on something else until you get it perfect. It needs to be thin enough to flow well but thick enough to cover in one coat. Be sure to tap your paint brush on a paper towel or wipe some of the excess paint off on your thumb or palette. If you have too much paint on your brush it will be very hard to paint precise symbols.



**S1:** Shade the recessed areas of the scroll with Brown Gray (multiple passes).

**S2:** Add the color used for the lettering to Brown Gray and repeat the shading process (multiple passes). Be sure to focus on the deepest recesses.



## Eyepiece

Colors Used:

\*SC00 – Black

\*SC01 - White

\*SC03 - Graphite

\*SC54 - Navy Blue

*I didn't get pictures of these steps, so I will just show the finished look.*

Dark blue is a very common color to use for glass on a model (since you can't really paint "clear" on a model). Just make sure to try to sell the reflective quality of the glass. Note that I chose a non-metallic metal color for the metal area. I will go into more detail about my reasoning later. Here I will just say that, since the area we are painting is so small, you don't need a ton of layers and smooth blends to sell the effect.

**B:** Base the eyepiece in Black.

**Lens:** Paint the lens with Navy Blue. Then add white to the Navy Blue, thin the paint a bit more, and do a few highlight passes on the lens (move your brush away from the recessed areas as you make your paint strokes).

**Metal Areas:** Paint the metal parts of the eyepiece with Graphite, then establish some initial highlight areas with a mixture of Graphite and White.

**Reflection Points:** Using White (not too thin), place dots to indicate reflection points for the light.



## Fur

Colors Used:

- \*SC01 - White
- \*SC02 - Nacar
- \*SC27 - Iroko
- \*SC59 - Brown Gray
- \*SC61 - Thar Brown

*I didn't take pictures of these steps either. See picture above to see the fur trim finished at the bottom of the robe.*

The fur trim occupies such a small section of the model that I didn't want to draw too much attention to it. I just used colors that appear elsewhere on the model to tie the region together with other sections and create some harmony.

**B:** Base the fur areas in a mixture of Iroko and Thar Brown.

**L1:** Establish initial highlight areas with Thar Brown.

**L2:** Continue to emphasize highlights with Nacar (leave some of the Thar Brown showing).

**L3:** Establish the brightest highlight sections with White.

**Glaze:** Use Brown Gray to glaze over all of the fur areas (several passes).

## Gold Areas on the Book and Key

- \*SC09 - White Sands
- \*SC27 - Iroko
- \*SW08 - SS Camo Medium Brown
- \*SW21 - SS Camo Yellow Sand

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:** Base all of the gold metal areas with SS Camo Medium Brown.

**L1:** Establish the first highlight layer with Iroko.

**L2:** Begin to emphasize brighter areas with SS Camo Yellow Sand.

**L3:** Emphasize the brightest reflection areas with a mixture of SS Camo Yellow Sand and White Sands.

**Glaze:** Use SS Camo Medium Brown to glaze the entire gold metal areas (several passes).



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## Feather Pen

Colors Used:

\*SC01 - White

\*SC25 - Birch

\*SW41 - Smoke Gray

*I don't have good pictures of these steps.*

Note that I chose this particular mix for the feather because the feather was in close proximity to both the gray hair and the paper scroll. It would have been easy for the feather to become too close in color to either of those areas and thus the sections would blur together. Thus, to keep the traditional white-ish color of a quill pen I used a slightly more brownish-gray compared to what I used on his beard and I avoided a lot of the tan/khaki tones that were in the scroll. Another option would have been to go with a much darker black feather with a hint of a dark blue undertone.

**B:** Base the feather with Smoke Gray.

**L1:** Using a mixture of White and Smoke Gray, start picking out the details of the feather.

**L2:** Add White to the mix and repeat.

**L3:** Emphasize the brightest highlight areas and details with White.





## Base

Colors Used:

- \*SC00 – Black
- \*SC13 - Dubai Brown
- \*SC57 - Petroleum Gray
- \*SC61 - Thar Brown
- \*SW41 - Smoke Gray

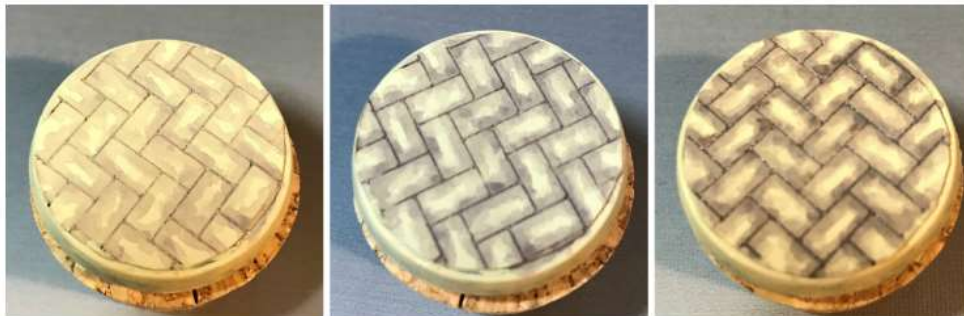
As I mentioned earlier, I envisioned this Scribe as spending most of his life indoors. Thus I decided to give him a herringbone stone base that might resemble the floor of a Dwarven stronghold. These cardboard base toppers are from Deathray Designs. I cut them to size, glued them down, and then did two passes with a mixture of water and PVA glue to seal the cardboard.

**B:** I basecoated the stone areas with Thar Brown.

**S1:** Leaving the centers of each brick Thar Brown, I began “dabbing” Smoke Gray near the joints. Apply this very roughly to establish texture for the stone.

**S2:** Repeat S1 with a mixture of Smoke Gray and Petroleum Gray. Each layer should move closer and closer to the joints between bricks (thus leaving a bit of the previous color showing).

**S3:** Repeat after adding Petroleum Gray to the previous mixture.

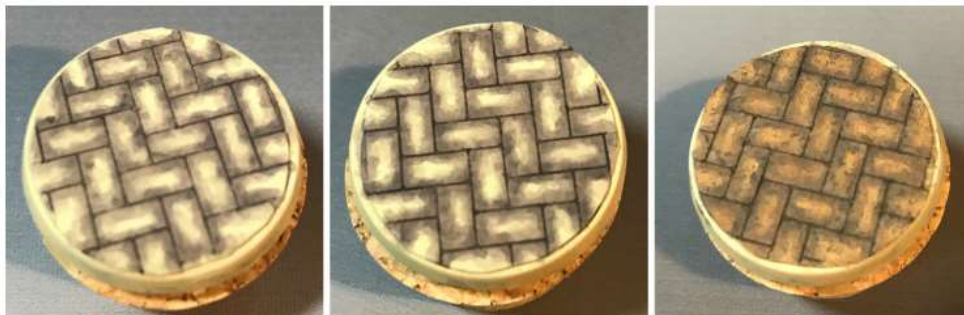


**S4:** Repeat after adding more Petroleum Gray.

**S5:** Repeat using just Petroleum Gray (this should also be the color of the joints).

**Texture:** Use an old brush or a drybrush and create some black speckling on the bricks. Don't have too much paint on the brush, and use a light “stabbing” motion (preferably with a brush that is splayed out and frayed). Add as much visual texture as you want.

**Glaze:** Glaze the bricks (multiple passes) with Dubai Brown. Keep the paint thin, and try to just paint the bricks and not get this paint down into the cracks between the bricks. Stop once you are satisfied with the color.



## 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