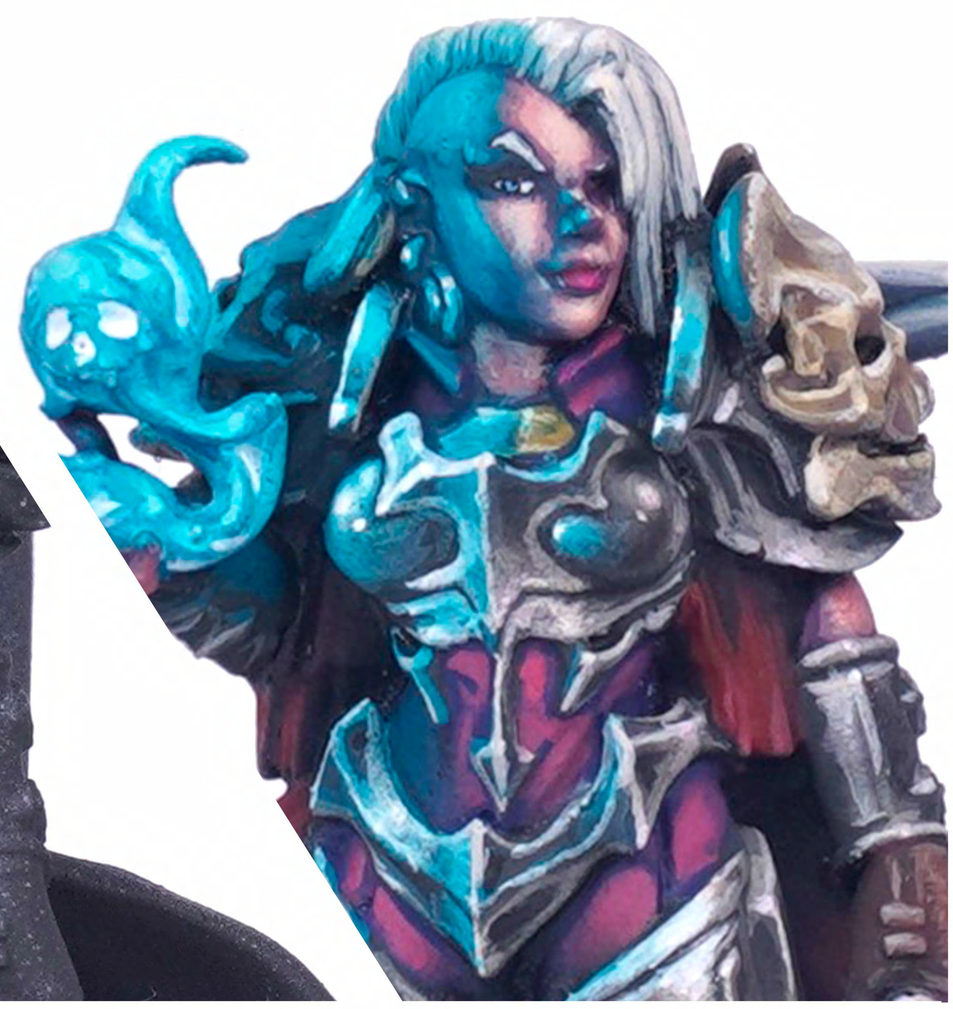
HERO
NECROMANCER



PAINTING GUIDE

BITE THE BULLET

PATREON.COM/BITETHEBULLET

COLOR CHART

AK Interactive:

(AK) Amethyst Blue
(AK) White
(AK) Grey Brown
(AK) Dark Green-Grey
(AK) Extra Dark Green
(AK) Lilac
(AK) Black
(AK) Ocean Blue
(AK) Brownish Green
(AK) Aquatic Turquoise
(AK) Pastel Green
(AK) Blue Green
(AK) Vampiric Flesh
(AK) Silver Grey
(AK) Black Red
(AK) Ducat Blue
(AK) Magenta
(AK) Green Grey
(AK) Beige
(AK) Grimy Grey
(AK) Ivory
(AK) Golden Yellow
(AK) Japanese Brown
(AK) Pastel Yellow
(AK) Green Sky
(AK) Leather Brown
(AK) Burnt Red
(AK) Ruby

(AK) Emerald
(AK) Tan Earth
(AK) Mint Green
(AK) Pastel Peach

Vallejo Airbrush Color:

(VAC) Premium Black

Vallejo Game Color:

(VGC) Succubus Skin

Vallejo Model Color:

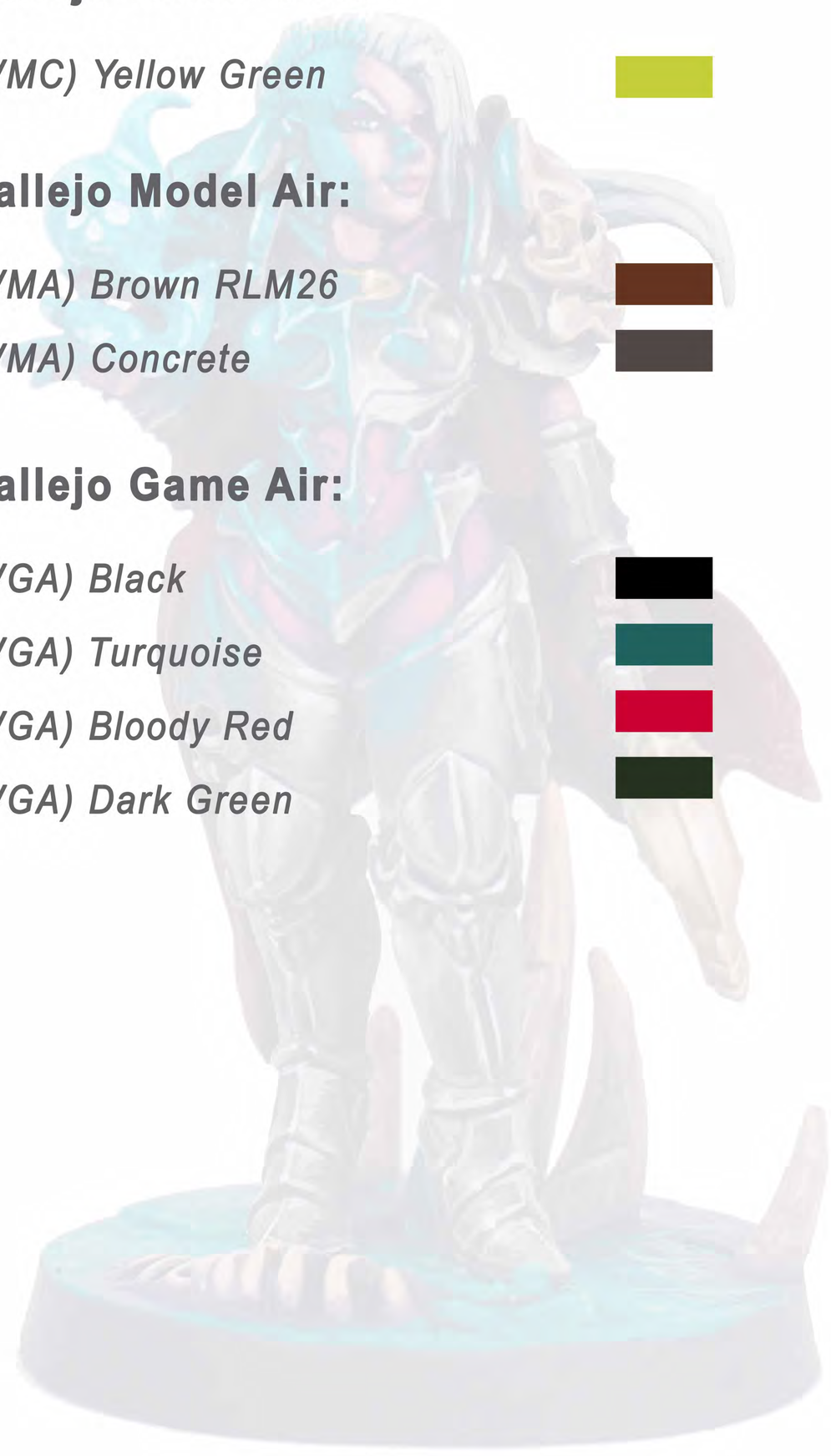
(VMC) Yellow Green

Vallejo Model Air:

(VMA) Brown RLM26
(VMA) Concrete

Vallejo Game Air:

(VGA) Black
(VGA) Turquoise
(VGA) Bloody Red
(VGA) Dark Green



STEP 1

FIRST STEPS

- *1.We start by giving the mini a coat of Black Primer. We can do it with a spray, brush or airbrush; I did it with the latter, with a mix of Premium Black (VAC), a few drops of acetone, and a drop of water.*
- *2.Then we apply a thin layer of White (AK). It must be done with a spray or airbrush overhead. This will make basing easier for us. In this case it won't guide us in the volumes since the miniature has OSL.*

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STEP 2

BASE COLOR

1.This step consists of giving the first layer of color to each of the mini's parts. To do this, we barely dilute the paint, only to facilitate loading the brush. To avoid bubbles and speed up the process, use a hair dryer. Don't use a brush that is too small or the process will take forever.
These are the colors used for each part:
Skin: 1:2 mix of Amethyst Blue (AK) and Succubus Skin (VGC)
Bone: Grey Brown (AK)
Clothing: Amethyst Blue (AK)
Armor and grip: Extra Dark Green (AK)
Hair: 2:1 mix of Dark Green-Grey (AK) and Lilac (AK)
Coat: Black (AK)
Golden (necklace and weapon blade): Brownish Green (AK)
Magic Skull: Ocean Blue (AK)

Note: The number of lights we'll make will depend on the scale of the mini; On a larger scale, the more climbs we'll have to do. The one you see in this guide is a 35mm, which is considered a small scale with more abrupt increases in light. In each step that you'll see below there may be specifications for how to apply the base coat.

STEP 3

SKULL (OSL)

- 1.With a mix of water, thinner and Ocean Blue (AK) in a 1:2:2 proportion, we paint that surface of the mini where the light of the skull is projected. We spray the areas of the shoulder pad, face, armor, etc.
- 2.We'll paint the skull of the hand with a brush using Aquatic Turquoise (AK).
- 3.We apply a white wash diluted with a little water (to make it more fluid) on the skull and the flames it gives off. We made sure to let it dry well. We insist on the eyes and nose.
- 4. We illuminate the skull with Aquatic Turquoise (AK) to which we add Blue Green (AK) to illuminate, respecting the deepest areas of white, finally we add Pastel Green (AK) for the lights.
  *Important: In the following steps of the OSL we have to paint all those parts where the blue light is reflected (face, hair, armor, bone, fabric, …) we must apply the same scheme as on the skull itself, with the difference that depending on the natural brightness of the surface, we should reach lights that are more or less close to white. As an example: clothing or bone is a naturally low-bright material, so high light values won't reach it. But armor, being a shiny material, we must take it to values close to pure white.
- 5. We illuminate the shadow areas of the OSL with Aquatic Turquoise (AK), leaving a part of the previous layer. It's important to direct the lights towards the skull, since this is the light source, so the different parts (especially the outlined ones) that have the most light will be oriented towards that light source. Furthermore, the close it is to the skull, the more light it will have.
- 6. We continue raising lights with Aquatic Turquoise (AK) and later with Blue Green (AK) until we reach Pastel Green (AK), the latter applied to the metal outlines only.

STEP 4

SKIN

- 1.In the parts where the magic skull light, or OSL, illuminates the different parts of the miniature, we must illuminate the opposite part. We'll also leave a "strip" in between as a shadow (this is called "rim light"), look at the photos for reference. To the base mix of the skin we add more Succubus Skin (VGC), in the first light we must cover almost the entire base layer, leaving only the areas of maximum shadow and the deepest areas.
- 2.When we reach pure Succubus Skin (VGC) we add Vampiric Flesh (AK). We must focus on the forehead, cheek, nose and chin. Look at the photos to see where the lights are located. Don't forget the neck, arms and hands.
- 3.We paint the lips and eyes with Black (AK), we paint the sclera with Silver Grey (AK). Since the eye is tiny, we can paint the iris with a simple dot of a dark color and it would be finished. If you're not afraid of anything, look at the next step …
- 4. Once the iris has been painted with the dark color, or black, we paint the iris color with Ducat Blue (AK). Then with a micro black dot we make the pupil.
- 5. We apply a layer of Black Red (AK) to the lips and highlight it with Magenta (AK) in the center of the lip. If you look closely, practically only the lower lip is visible; We can focus only on that one.

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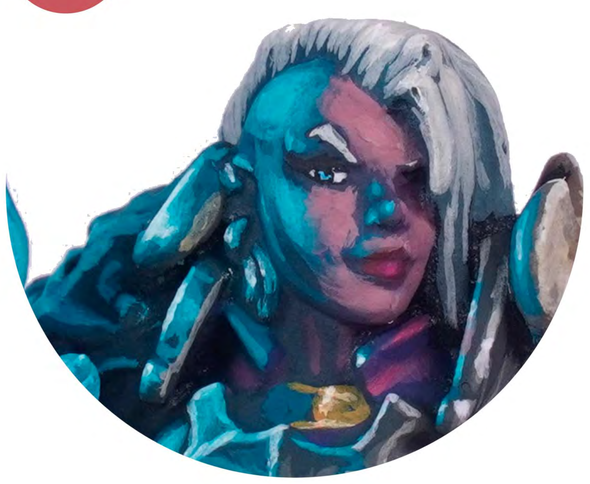

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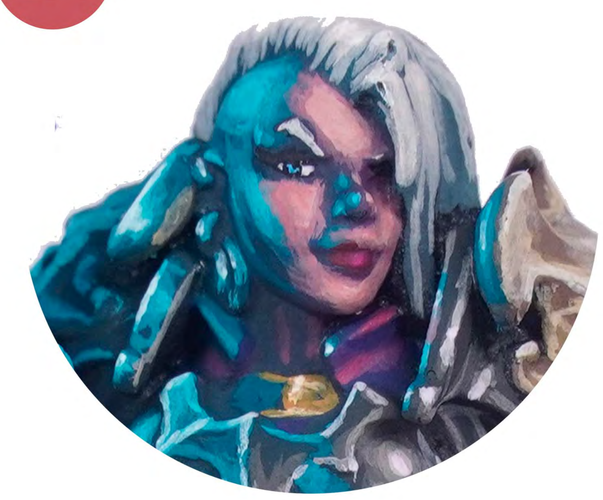

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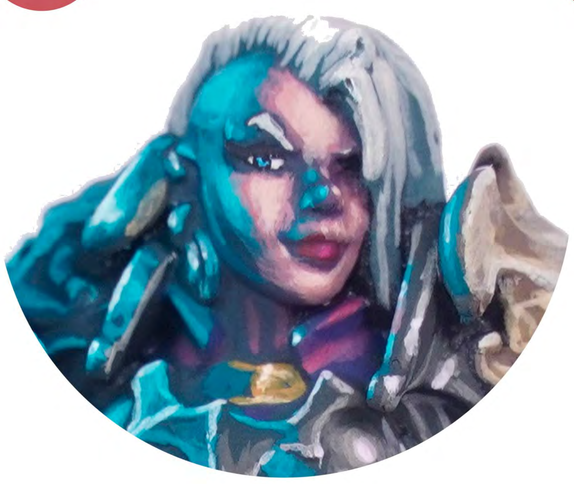

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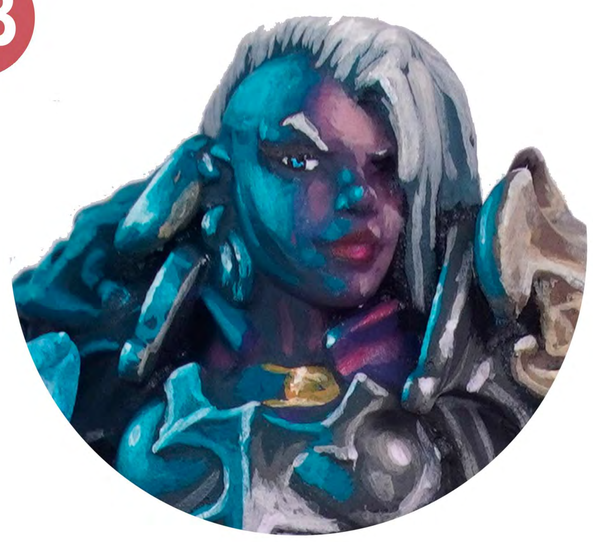

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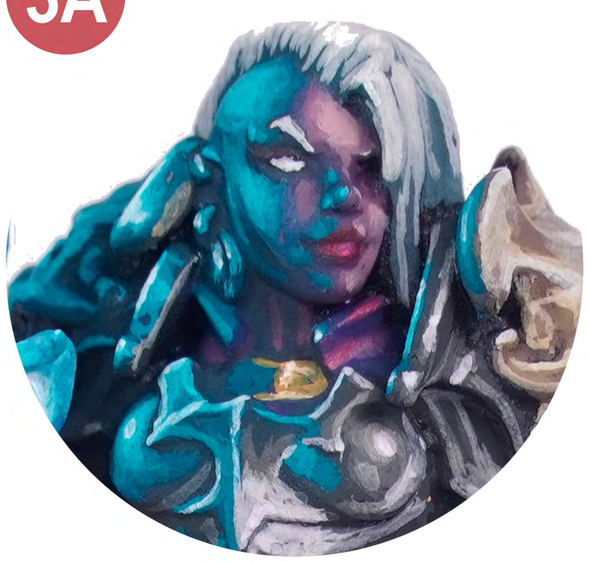

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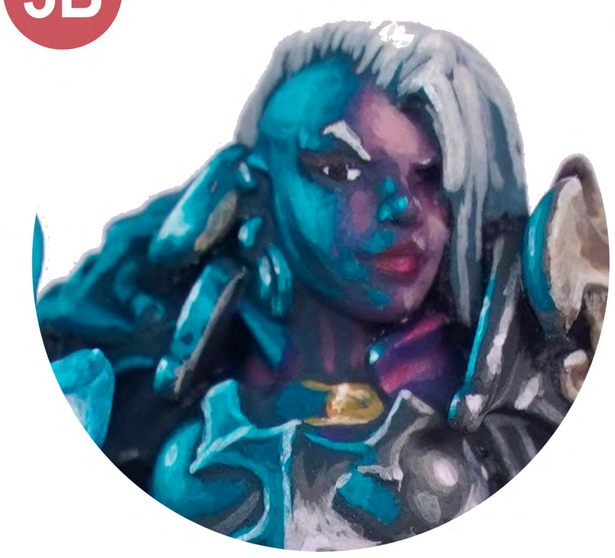

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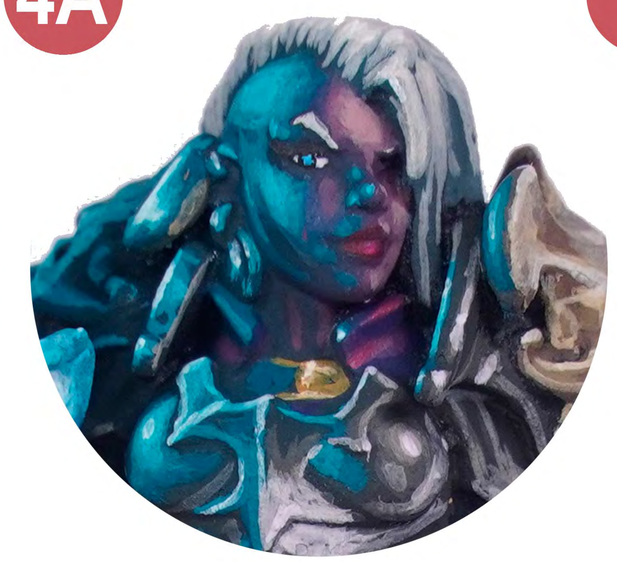

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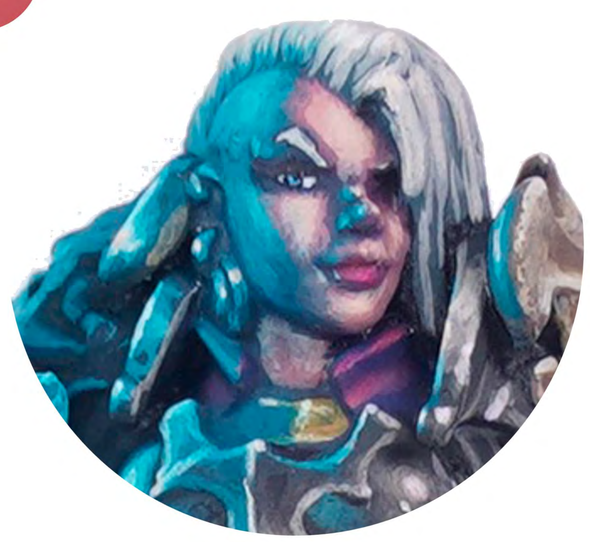
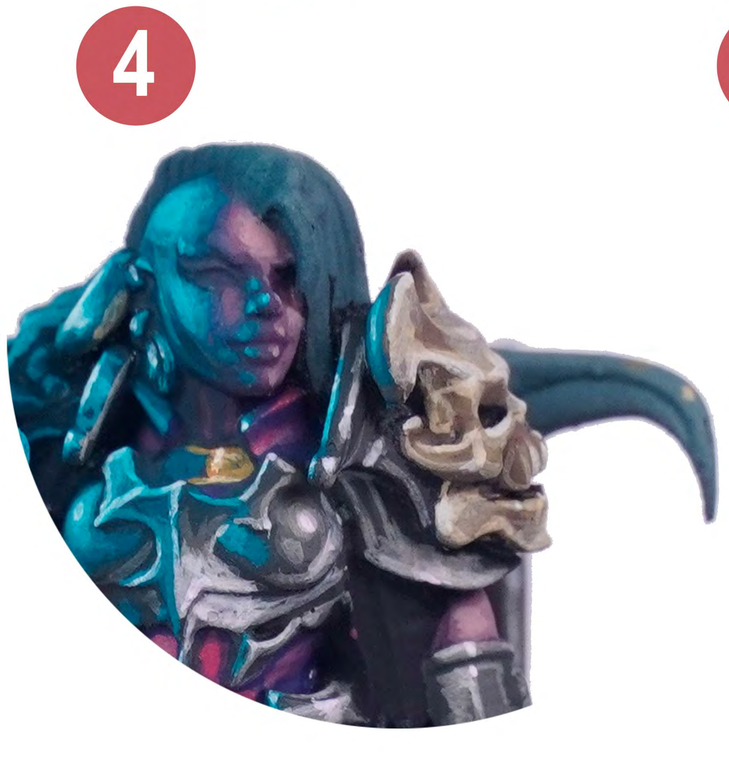


STEP 5

BONE AND HAIR

- *1.With a base coat of Grey Brown (AK) we illuminate the bone by adding Yellow Green (VMC) and Beige (AK) at the beginning in a 1:2:1 ratio.*
- *2.We add Green Grey (AK) to the mix to illuminate until we reach pure Green Grey (AK).*
- *3.The right shoulder pad is special, since, like the armor, the rim light must be respected.*
- *4. We apply the base layer of Dark Green-Grey (AK) with a pinch of Lilac (AK), leaving a dark line that separates the hair from the face. We do the next light with the base layer and Grimy Grey (AK). Here we focus on groups of strands, like "strips" shaping the hair from the roots to the ends.*
- *5. We finish by adding Ivory (AK) and we focus, being as precise as possible, on drawing the loose hair and insisting more on giving volume to the hair. To get extra light we can "unite" the hair to simulate a light reflection (although on white hair the effect is lost a little).*



STEP 6

ARMOR, HILT AND CLOTHES

1.For the armor, the reflection of light from the magic skull must be taken into account, since, as the metallic armor is very shiny, both the saturation and the light will be reflected more intensely. Therefore, we'll work the OSL lights first and then the natural lights. Remember to respect that "rim light". First, we do a 1:2:1 mix for the base color, Grey Brown (AK), Yellow Green (VMC) and Beige (AK), and we outline everything, we continue painting the plates, cutting out the surface to be illuminated. We continue adding Green Grey (AK) to the mix, illuminating the outlines to finish with flashes of White (AK). It's important to keep the outlines very shiny to achieve the metal effect. For the hilt we focus the light on the top.

2.To the Amethyst Blue (AK) base we add Magenta (AK). As you can see in the images, when rising the lights, you must respect the OSL rim light as in the previous steps. In addition, the lights should be raised, giving volume to the shapes of the figure such as the belly or legs. This fabric is not shiny and therefore we don't reach high light values to represent a natural shine of the more matte fabric.

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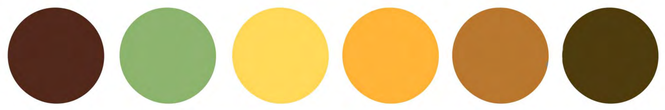
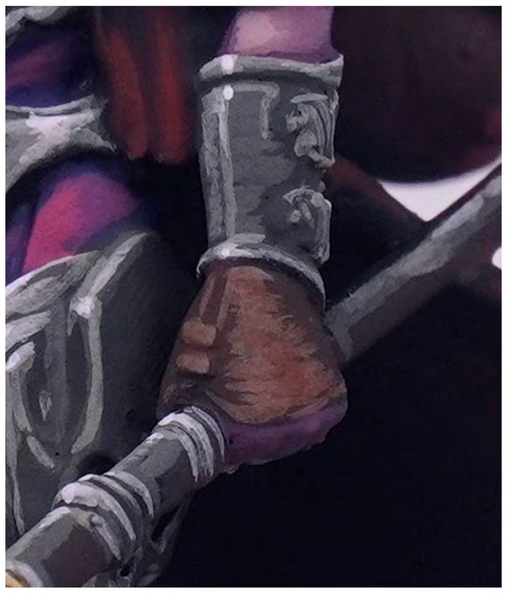
STEP 7

GOLDEN AND GLOVE



1.Same as the steps for the armor, we make the golden parts. In fact, if you prefer, you can paint the armor gold instead of greenish steel with the following mixtures: Brownish Green (AK) and Japanese Brown (AK); then Golden Yellow (AK), and finally Pastel Yellow (AK). Note that the blade of the weapon must have more light, since it will give the sensation of being sharp. Painting it by making stripes that run the width of the blade. We can finish the corners and the sharp part of the blade with a pure white profile.

2.We use the base Leather Brown (AK) mixed with Green Sky (AK), for this leather we use a slightly cold and greenish tone.



STEP 8

CAPE

- *1.Same as with the magenta fabric of the clothes, this fabric won't have a high light value, therefore, we play with dark shadows and midtones as maximum light. We paint the upper areas of the fabric wrinkles adding Brunt Red (AK) to the base color until we reach a pure Burnt Red (AK). Outline any small scratches and edges by adding a little Ruby (AK) to the Burnt Red (AK).*
- *2.Once the cape is finished, with a piece of sponge we paint the dirt. To do this, we wet the sponge in water and unload it on the kitchen paper (we only want it to be wet). Now we load the sponge with paint using Tan Earth (AK) and remove the excess on the kitchen paper. With small touches without pressing too much we deposit paint on the frayed edge of the fabric. Be subtle when applying this effect, less is more.*

1A

1B

2A

2B

STEP 9

BASE

1.The base or pedestal shouldn't be forgotten. Leaving a base poorly painted or without good chromatic harmony can ruin the entire figure. That's why you have to dedicate the same attention to finding a beautiful scheme and that creates and atmosphere for the mini. In this case, the base consists of a rock surface and a series of bones, horns and tusks. Since we want it to be a cold setting, we'll use Emerald (AK) as a base, which is a cold green. Here we have used a sponge, so first, we give some texture, this is optional and we can apply it with a brush or airbrush.

2.We paint the bones with Grey Brown (AK). We illuminate the fangs by making lines from the base to the tip. We can make these irregular lines, that is, not continuous, using lines, dots, stripes ... We add Vampiric Flesh (AK) to illuminate. To give more detail we make horizontal lines to simulate damage or scratches; To do this, we make them with a maximum light and with a dark brown or black we outline it on top to achieve that effect of depth. With Amethyst Blue (AK) mixed with water (approx. 50%) we apply a wash in the areas where the bone touches the rock. Apply slowly and if necessary, apply several times to give intensity of shadow wherever we want.

3.We return with the rocks. To the base color of the rocks, we first add Mint Green (AK) and then Pastel Peach (AK). We dot and outline with each light. It's not necessary that we be very clean in this process, but it's better if we go slowly adding textures and scratches and dots on the rock.

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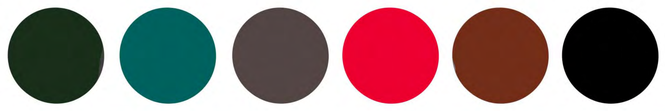
3

STEP 10

FINAL TOUCHES



1.Here we'll use an airbrush with great precision to clean and glaze. If you don't have an airbrush, you can do it with a brush. For those final touches we'll use the following colors:
Black (VGA), Brown RLM26 (VMA), Bloody Red (VGA), Concrete (VMA), Turquoise(VGA) and Dark Green (VGA).

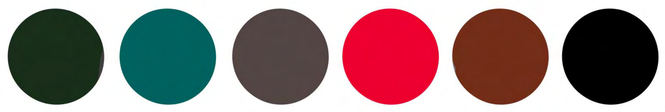
1. We apply these colors to "fuse" the transitions and give more contrast in the shadows. The mix would be: Water, Thinner and Paint, in a 1:2:1 ratio using a pressure of 1 bar. We have to work very slowly so as not to mess it up, with the trigger always down and giving short sprays, this way you avoid accumulating a lot of paint, running the risk of "spider legs" appearing, ruining all the previous work. Always test it first on a sheet of paper to see how the paint behaves. We must focus on the area between the shadows and the middle tone. Concrete (VMA) and Dark Green (VGA), just a little, on the armor. Brown RLM26 (VMA) and Bloody Red (VGA) on the coat. Turquoise (VGA) between the rim light, the turquoise light area and the reflections in the gold of the weapon. Black (VGA) on the cape and in those areas of maximum shadow, on the horns of the base (to give it more volume), hair, gloves, etc.

2.With slightly diluted black and with a brush we mark the darker areas of the amor, this way we'll achieve even more contrast in the metallic areas.

3.Now, we have to go over the outlines again, since in the previous process with the airbrush it's very easy to eliminate them, especially in small minis. To do this, we return to the previous steps in each element and re-do where necessary.

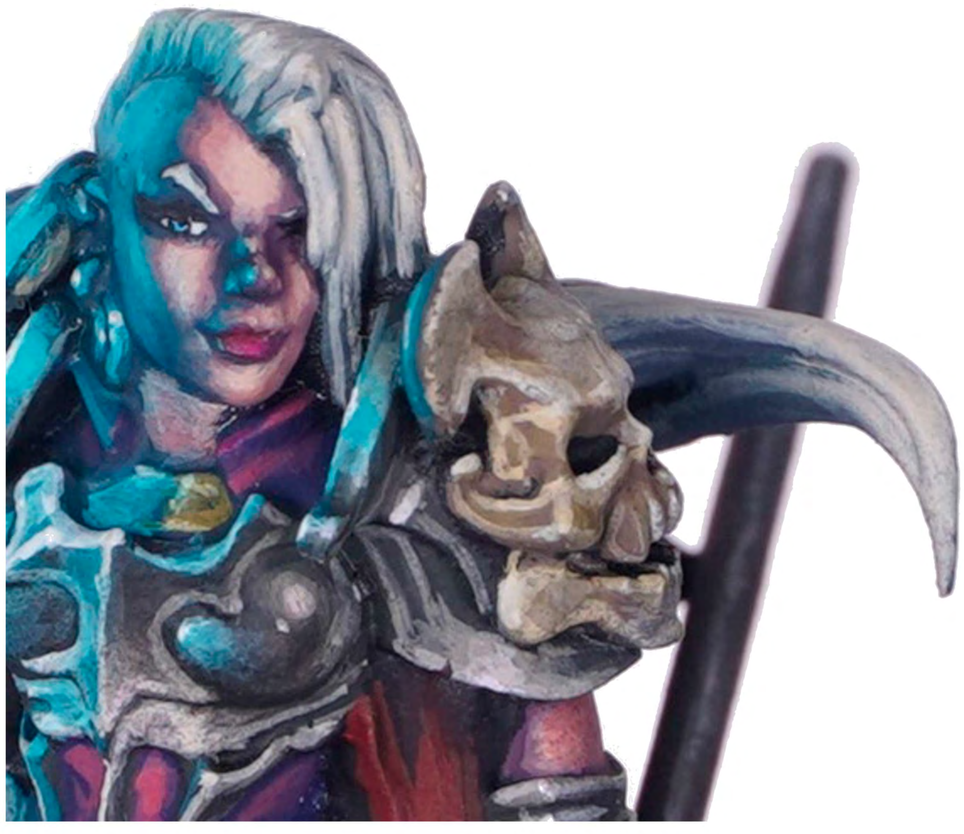
STEP 11

FINAL TOUCHES



1.We also go over the hair trying to separate them as much as we can to increase the texture; Same on the cape, base, etc.

In short, all the small details that we can refine will always improve the final finish. I hope this guide has helped you in painting this Necromancer and in future projects. All the best!



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