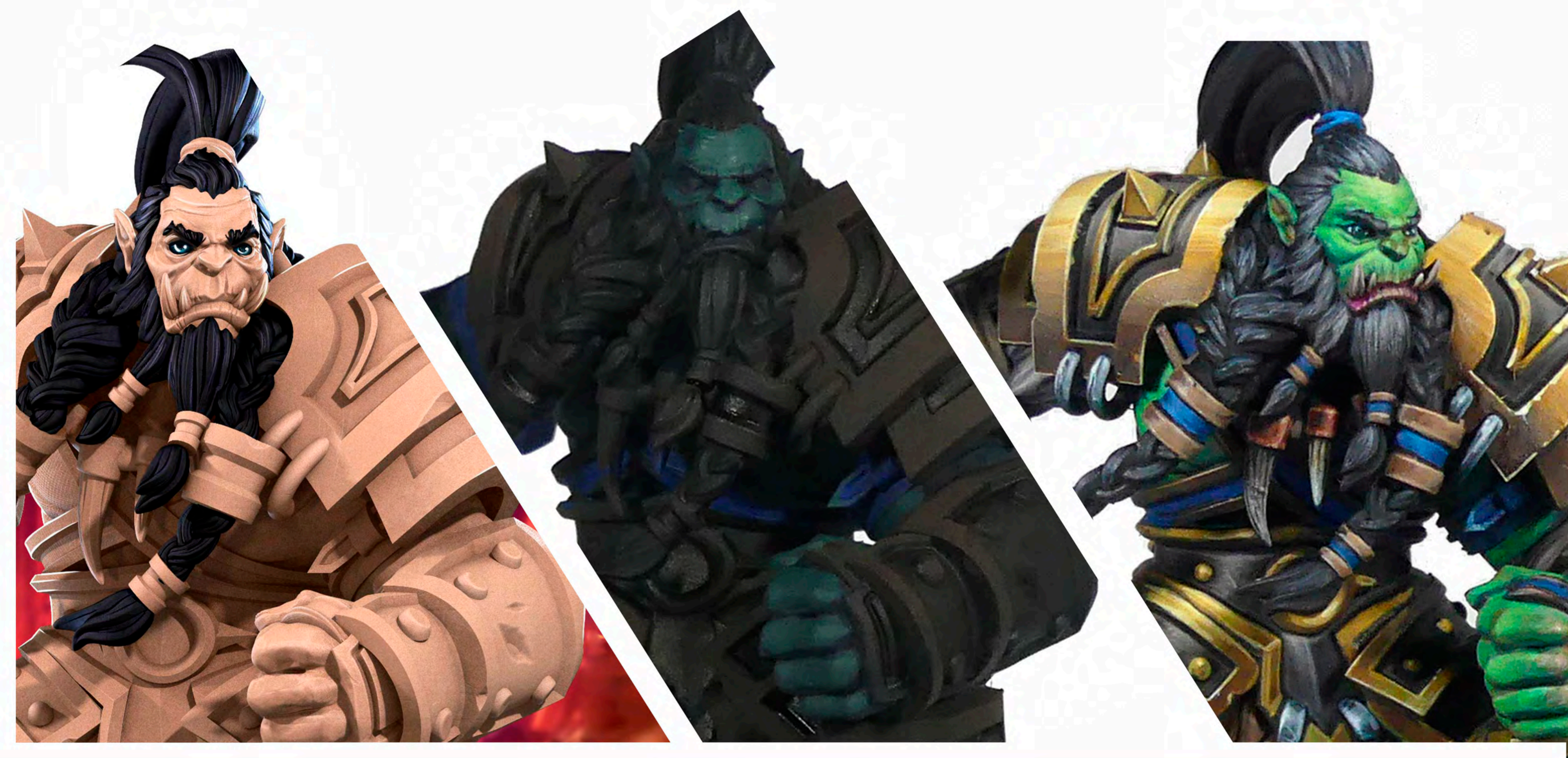


ORC SHAMAN



PAINTING GUIDE

COLOR CHART

Citadel Color (Warhammer Paint):

(Citadel) Wyldwood Contrast



(Citadel) Snakebite Leather Contrast



(Citadel) Mournfang Brown



Vallejo Model Color:

(VMC) Dark Sea Blue



(VMC) Medium Flesh



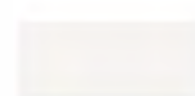
(VMC) Black



(VMC) Orange Brown



(VMC) Off-White



(VMC) Goldbrown



(VMC) Flat Earth



(VMC) Cavalry Brown



(VMC) Sunny Skin Tone



(VMC) White



(VMC) Golden Yellow

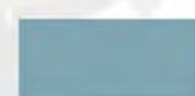


Vallejo Game Color:

(VGC) Gorgon Brown

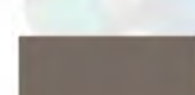


(VGC) Steel Grey



Vallejo Nocturna:

(VNOC) Malefic Flesh



AK Interactive:

(AK) Light Prussian Blue



(AK) Decomposed Flesh



(AK) Deep Green



(AK) Deep Yellow



(AK) Wine Red



(AK) Ducat Blue



(AK) Cork



(AK) Warm Grey



Liquitex Acrylic Ink:

(Liquitex) Carbon Black



(Liquitex) Vivid Lime Green



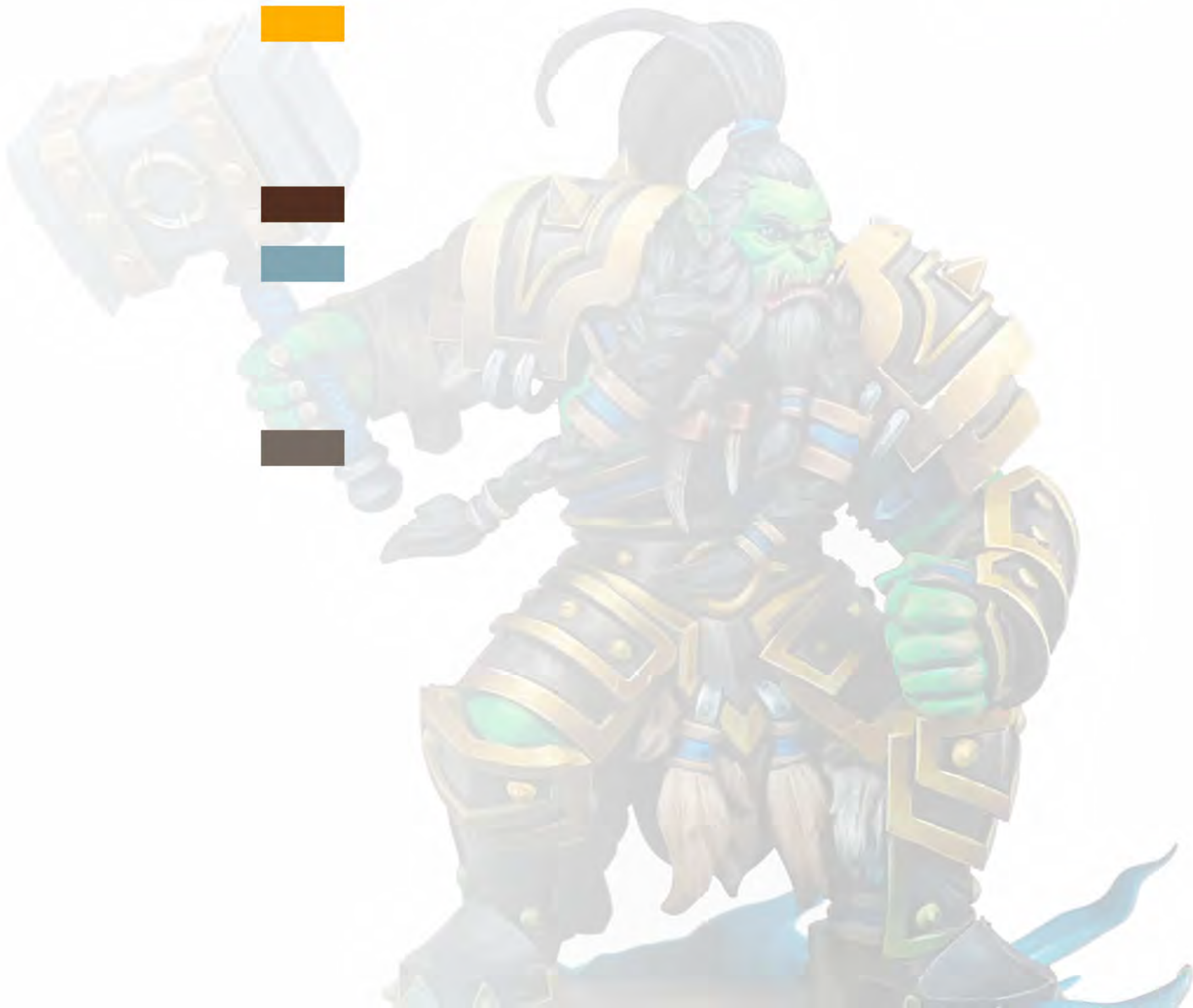
(Liquitex) Phthalocyanine Green



(Liquitex) Transparent BurntUmber



(Liquitex) Turquoise



STEP 1

FIRST STEPS



1. We first prime the model with Black Spray Primer (AMMO).
2. From above, with an airbrush, we apply several coats with Gorgon Brown (VGC).
3. With Carbon Black (Liquitex) we apply a wash to all the armor pieces that will be black. We paint the orc's skin with Dark Sea Blue (VMC). We paint the blue fabrics with Light Prussian Blue (AK). For the fur we use:

Gorgon Brown (VGC) with a little Carbon Black (Liquitex) for the innermost and Decomposed Flesh (AK) and Gorgon Brown (VGC) for the tails.

1



2



3



STEP 2

SKIN



1. We start highlighting the skin with a mix of Dark Sea Blue (VMC) and Deep Green (AK). We apply the first light in practically all areas except the areas that are very hidden or parts that are directly facing the ground.

2. With Deep Green (AK) we continue to illuminate. We respect very little of the previous step.

3. To Deep Green (AK) we add Deep Yellow (AK) and continue highlighting, we still cover a lot of the previous work, but we focus mainly on the top parts and the folds that would face upwards.

1



2

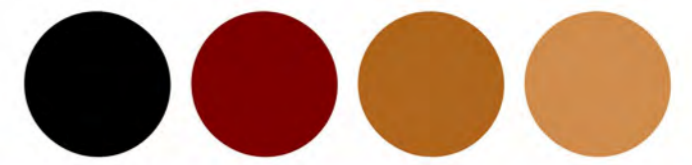


3



STEP 3

SKIN



1. To the previous mix, so that it doesn't become too yellow, we add Medium Flesh (VMC). This will desaturate the color, since it has some red and the skin will not acquire such a yellow color. We focus on very small areas.

2. To incarnate the skin a little we mix in Orange Brown (VMC) and Wine Red (AK). With this mix we apply dense washes to the nose, mouth, knuckles, elbows, etc.

3. Now it's time to integrate everything. We have been using the mix to paint the skin, we apply very controlled washes and glazes that blue these orange tones.

The lips: For the upper lip we use Wine Red (AK) with a little Black (VMC). For the lower lip we use Wine Red (AK) as a base coat. To illuminate it we add Medium Flesh (VMC) and make parallel lines, centering the point of maximum light in the upper left areas. The eyes: We paint the entire globe black. With an off-white, we paint two dots on each side of the globe, leaving the middle part black. With black again, we reinforce the direction of the eyes. This would be enough, but since they're big eyes, we paint a dot in the upper area with pure white, to simulate a glow.

1



2

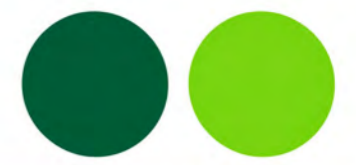


3



STEP 4

SKIN



1. To blend all the brushwork a little more, we apply some hyper-fine layers with an airbrush.

From above we use Vivid Lime Green (Liquitex). From below we use Phthalocyanine Green (Liquitex).



STEP 5

METALS



1. Since this is an Orc, we don't want to make a very shiny metal with many reflections, so we're going to make very large areas of light without reaching very high light values, or areas of extreme darkness. Since we don't have this base color in the palette, we generate it. We mix black with Gorgon Brown (VGC). To start, we add Malefic Flesh (VNOG) to this base color and paint the highlights based on stripes.
2. We finish with pure Malefic Flesh (VNOG).
3. We apply this process to all the armor. Always focusing the lights on the most exposed parts. On the shoulder pads, since they're the highest area and are where we want to have more attention, we also add a little Off-White (VMC).
4. To blur all this work a little, we give some very fine glazes with Wyldwood Contrast (Citadel). Yes, we apply it a little to the highlights, but very very little. We practically apply them to the lower area.
5. After this, we're going to outline all the armor pieces in shadow with the base color.

1

2

3

4

5



STEP 6

GOLDEN METALS



1. We're going to do a mix with Flat Earth (VMC) and Goldbrown (VMC). We apply this slightly diluted mix to all areas of this metal.
2. With Goldbrown (VMC) we paint directly where the lights are going to go.
3. And with the mix at the beginning as a dense wash we blur the transition of both. With this we have practically made a not very shiny NMM, but we're going to improve it a little.
4. The first thing is to outline all the plates in light. We take advantage and add some dots or lines to make some wear. We also add some light that was missing from the previous step (like in the leg area).
5. We're going to glaze it with Snakebite Leather Contrast (Citadel). From medium tone to shadow.
6. We do the same, but in a lower area with Transparent Burnt Umber (Liquitex).



STEP 7

ORNAMENTS

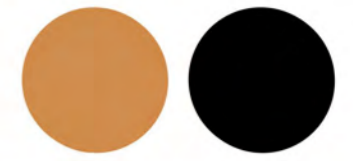


1. *The blue fabric part: To the base color, we add a little Ducat Blue (AK) and apply a highlight. In the necessary areas, give some glazing to improve the gradient, but it's practically not necessary, they're very small areas.*
2. *The leather part, with Cork (AK), a little diluted, we cover everything, and with this same undiluted color we center the light and outline each edge.*
3. *Since we're a little short on contrast, we add a little white to this last color and outline again.*
4. *We make the leather that holds the teeth of the collar with Cavalry Brown (VMC), and a final rise with the same color as the previous element.*
5. *For the 4 fangs that are part of the necklace, we make 4 different shades of off-white. We paint each one of them based on horizontal lines.*



STEP 8

HAIR



1. It's black orc hair, so we don't want it to have extremely shiny hair. With 8:1 of Black (VMC) and Medium Flesh (VMC), we paint main volumes.

2. Adding a little more Medium Flesh (VMC) increased the light in the most exposed areas.

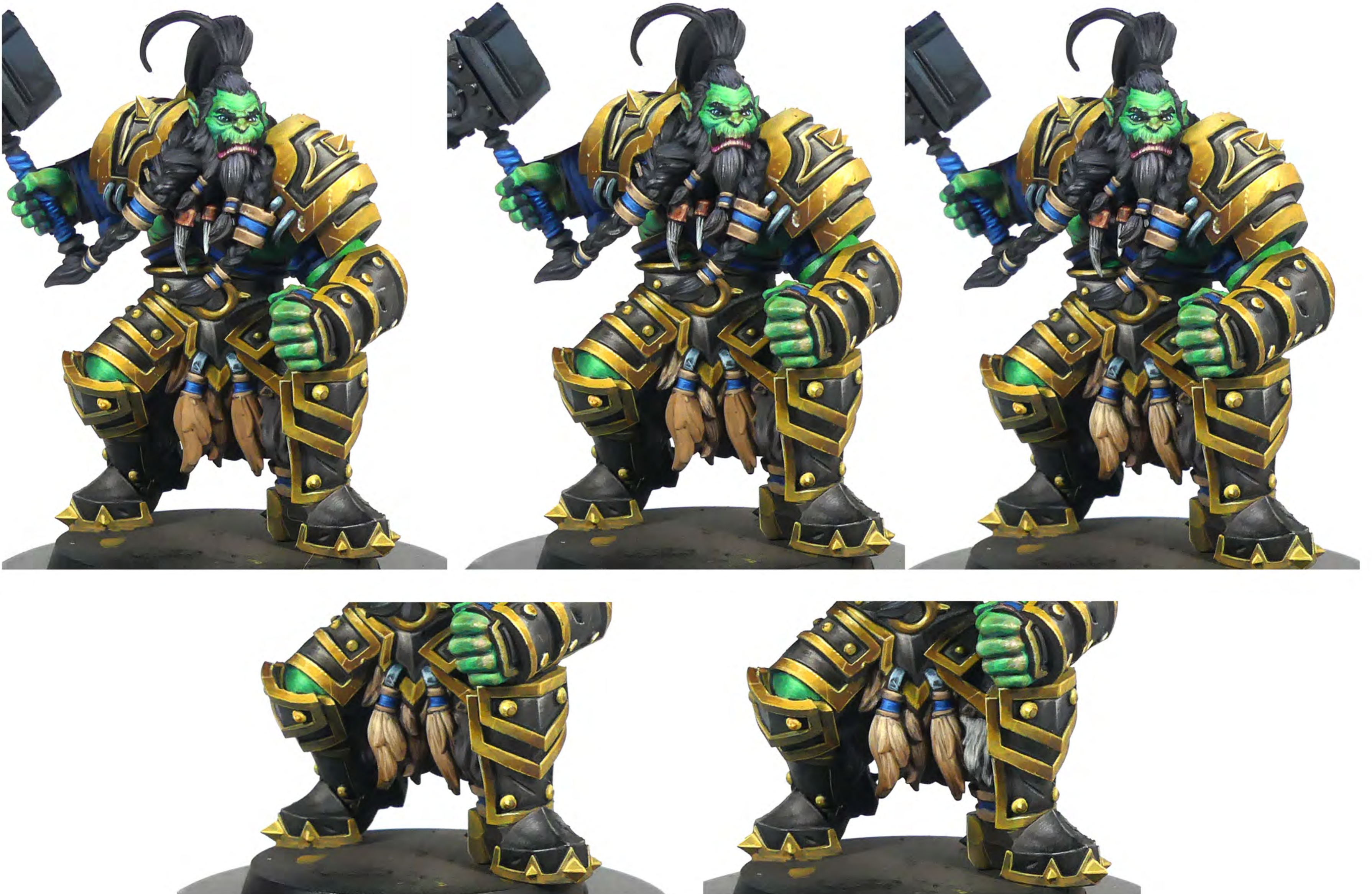


STEP 9

FUR

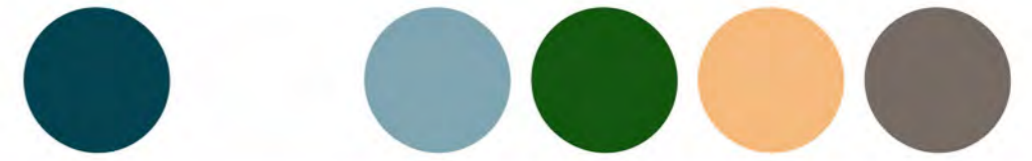


1. We begin to highlight the inner fur with Mournfang Brown (Citadel). To give the sensation of hair, we do it based on stripes.
2. We continue highlighting, this time focusing only on the top, adding Sunny Skin Tone (VMC) to the mix.
3. We make the "tails" that hang from the ornaments in the same way, but with Decomposed Flesh (AK).
4. We apply a glaze in the lower area with Wyldwood Contrast (Citadel). We also paint the fur of the bracelets and boots with Warm Grey (AK). In the same way as the others and also applying a glaze of Wyldwood Contrast (Citadel).
5. We take advantage of these colors from the last step to paint the teeth. Simply outlining them and respecting the dark color of the base is enough. We add a little White (VMC) to this mix to apply on top of these.



STEP 10

HAMMER AND DETAILS



1. We use the same color to give the base layer of both elements, Malefic Flesh (VNOG). For the bandages, we increase the contrast a little by adding a broken white. For the nails, we use Sunny Skin Tone (VMC) and at the end we glaze with Deep Green (AK).
2. The yellow part is going to be the same as the rest of the armor. It's a very worn hammer, so we're going to paint it using lines, dots, and any other short brush strokes that don't leave us with flat surfaces. To start, we mix Black (VMC) with Steel Grey (VGC).
3. To this mix, we add more and more Steel Grey (VGC), and when this mix becomes very blue, we start adding Off-White (VMC). Until reaching this last color in a pure way.
4. Once we have this surface the way we want, we simply replicate these steps on the rest of the hammer.
5. We add the base, to which we have painted the fires deep blue with Turquoise (Liquitex).
6. With an airbrush we tone the lower areas of this same blue.



STEP 11

LAST LIGHTS



1. Once we reach this point, we see that it can be improved before ending it.

Skin: We illuminate the face again, for this one we return to the colors we used at the beginning and we focus on the area of the cheekbones, the upper part of the forehead, the upper part of the hands and also a little on the knee.

Yellow metal: increase the light value. For this we add Golden Yellow (VMC) to the mix from the beginning. And the process is the same. We mark the maximum lights with this color and using glazes we blur the work. Since we have increased the value, we also have to re-outline each element with this new color of a higher value.



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