

# WALRUS MEAD VENDOR



*PAINTING GUIDE*



# COLOR CHART

## Citadel Color (Warhammer Paint):

- (Citadel) Averland Sunset*
- (Citadel) Gore-Grunta Fur Contrast*
- (Citadel) Wyldwood Contrast*
- (Citadel) Mournfang Brown*
- (Citadel) Death World Forest*
- (Citadel) Ogryn Camo*
- (Citadel) Mantis Warriors Green Contrast*
- (Citadel) Creed Camo Contrast*

## Titans Hobby Sprays (AMMO):

- (AMMO) Black Matt Primer*

## Vallejo Model Color:

- (VMC) Ivory*
- (VMC) Cavalry Brown*
- (VMC) Flat Brown*
- (VMC) Golden Yellow*
- (VMC) Light Flesh*
- (VMC) Sunny Skin Tone*
- (VMC) White*
- (VMC) Turquoise*
- (VMC) Pastel Green*
- (VMC) Dark Sand*
- (VMC) Orange Brown*
- (VMC) Offwhite*

## Vallejo Nocturna:

- (VNOC) Deep Forest Skin*
- (VNOC) Forest Skin*

## AK Interactive:

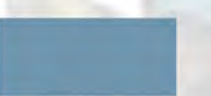
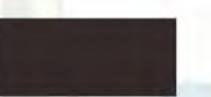
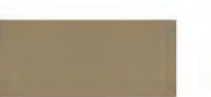
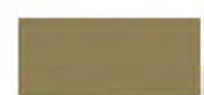
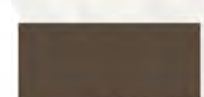
- (AK) Deep Green*
- (AK) Warm Grey*
- (AK) Decomposed Flesh*
- (AK) Black*
- (AK) Tan Earth*

## Liquitex Acrylic Ink:

- (Liquitex) Red Oxide*
- (Liquitex) Transparent Burnt Umber*

## Vallejo Game Color:

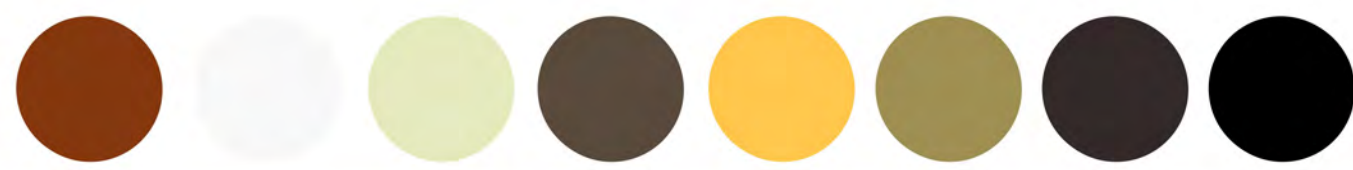
- (VGC) Scarlet Red*
- (VGC) Charred Brown*
- (VGC) Steel Grey*





# STEP 1

## FIRST STEPS



1. We first prime the model with Black Matt Primer (AMMO).

2. Skin: Charred Brown (VGC)

Hair: Decomposed Flesh (AK)

Tunic: A little Charred Brown (VGC) and Averland Sunset (Citadel)

Fur: A mix of Charred Brown (VGC) and Black (AK)

Wood: Flat Brown (VMC)

For the different bones and tusks, what we have done is use Ivory (VMC) and mix it with the colors that we have in the palette to obtain different shades of off-white. For the metal part and the bottle that he wears on his waist we use Cavalry Brown (VMC).





# STEP 2

## SKIN



1. We're not going to finish this element until the end, but we need to leave it advanced to have it as a reference and balance the lights of the rest of the elements based on it. To start, we mix the base color with Flat Brown (VMC) and start painting the belly, which will be the lightest part of the skin.

2. Now, with Sunny Skin Tone (VMC) we dot the central area with a brush (no need to be careful) and with an airbrush and we blend this same color leaving the sides darker.

3. With an airbrush, we apply glazes of Gore-Grunta Fur (Citadel). This way we achieve a quick effect that we can replicate in the rest of the body to serve as a guide.

1



3



2





# STEP 3

## SKIN



1. Little by little we're going to do this on each part of the skin.

2. To be able to see the face better we're going to paint the mustaches, eyebrows and hair black. For the eyes, we paint the base with Black (AK) and on the sides of each eye with an off-white we paint a dot. Then with pure white we paint their shine.

3. With an airbrush we're going to darken the skin a little more, we do it with Wyldwood Contrast (Citadel).



1



2



3





# STEP 4

## HAIR



1. To Decomposed Flesh (AK) we add a little black and paint almost all of the eyebrows, mustaches and hair.
2. With pure Decomposed Flesh (AK) we paint these elements again, but respecting a little of the previous step. We paint it with lines to simulate some loose hair.
3. With some Mournfang Brown (Citadel) glazes we shade the sides a little.

1



3



2





# STEP 5

## TUNIC



1. With pure Averland Sunset (Citadel), we paint the tunic. Leaving the folds of the base layer. We have to apply several layers to get a homogeneous color.

2. We do the last lights by adding Golden Yellow (VMC). We focus on the upper area, folds and wrinkles.

1



2





# STEP 6

## BONES



1. Neck bones: We add more and more Ivory (VMC) to the base color. We don't paint the teeth, only what would be the jaw.

2. Neck teeth: We make another off-white mix and paint from the base to the tip of the teeth. For these, instead of highlighting them with Ivory (VMC), we highlight them with Light Flesh (VMC). This way a slight difference is obtained that helps separate the elements. Since they have to be very similar, but not the same. We're going to do this with all the materials.

3. Fangs: We wanted these to be the lightest of all, to put the focus on the face, but they ended up with a very cold white that was not in harmony with the warm tone of the rest of the miniature. The way to paint it's as follows, in case it's worth painting this model with cold tones. We give the base coat a wash with Steel Grey (VGC) and to illuminate we use White (VMC) directly. We'll solve this later with glazes in warm brown tones. The color is so light that with a couple of glazes we change the tone very easily.





# STEP 7

## BONES



1. We paint the teeth marks with a 3:1 mix of Turquoise (VMC) and Charred Brown (VMC). This way we desaturate the color.

2. Staff bones: For these we're going to use Pastel Green (VMC), which we'll add to the base color and we'll darken the tip with very dark reddish-brown glazes that we have in the palette. For the small ones we're going to do the same, but in reverse, darkening the base instead of the tip.

3. The rest of the fangs and bones will be painted in the same way. We don't paint them now because it will be more convenient to paint later.

1



3



2A



2B





# STEP 8

## SHELLS



1. We're going to paint the shoulder pad as a green shell and the knee shell as a red shell.

*Shoulder pad: The base color is Deep Forest Skin (VNOG). The way to paint these is going to be with stippling. We're going to highlight this color with Deep Green (AK) and for the last lights we'll add Golden Yellow (VMC).*

2. Knee pad: The base color is Cavalry Brown (VMC). To this color we add Scarlet Red (VGC) and the last lights with Golden Yellow (VMC).

1A



2

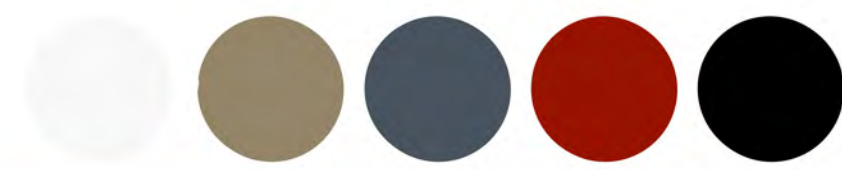
1B





# STEP 9

## FUR



1. The base color is Black (AK) with Scarlet Red (VGC), practically black. To start highlighting, we're going to add a little Deep Forest Skin (VNOG) to this color and for this material we make lines, trying to make these lines a little wider at the beginning and thinner at the end. This is achieved by making a quick trace.

2. To continue illuminating we add Warm Grey (AK). We reduce the area and make the lines thinner. We paint the claws with the same colors, but for the last highlights we added a little White (VMC).

1A



1B



1C



2





# STEP 10

## BELT



1. We add Tan Earth (AK) to the palette. And with a dark brown and this new color we paint the belt. We focus the light on the central part and generate some wear and tear based on dots and lines.
2. We paint the moon with White (VMC) and very little Turquoise (VMC). It will be the only "pure" cold element in the miniature.
3. We're going to make the fur skirt under the tunic with the same technique as the fur, but with Mourfang Brown (Citadel) and Tan Earth (AK).
4. On the shoulder pad, with Forest Skin (VNOC) we paint the edge of it and the ropes that hold it in light brown. For the knee pad we use the same colors, but since it's very small, instead of painting these elements what we do is outline them.
5. The shoulder pad needs more work, so we're going to brighten it by adding Ivory (VMC). Using this mix we also outline.

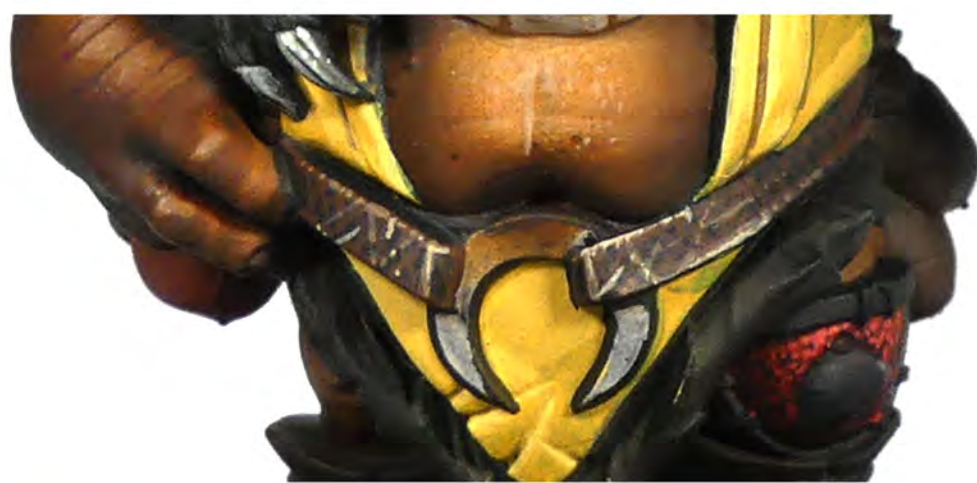
1A



4A



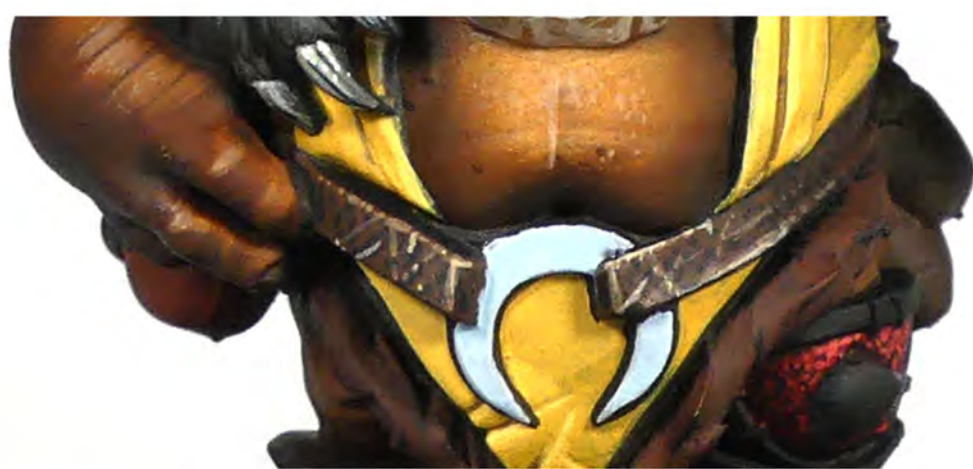
1B



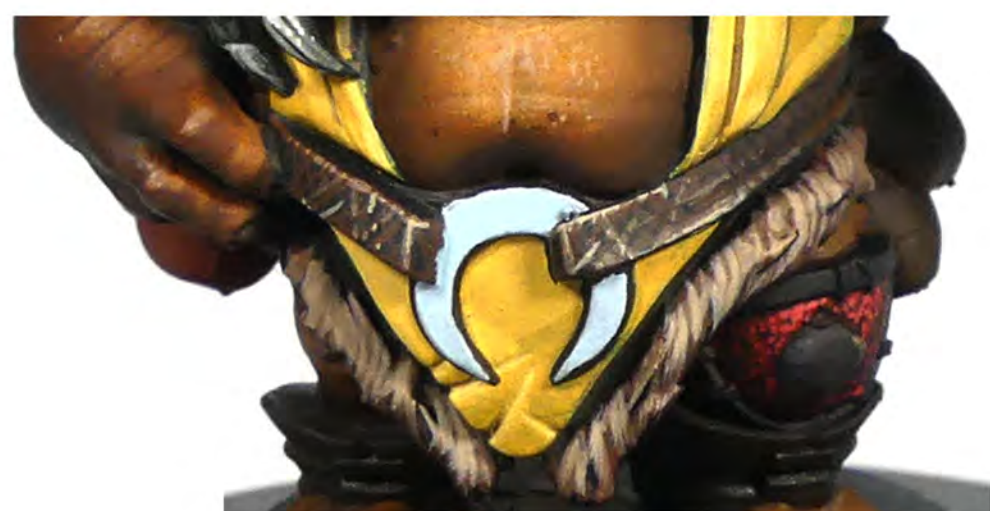
4B



2



3



5





# STEP 11

## STAFF



1. We're going to add Tan Earth (AK) little by little to the base color. The most important thing to give this wooden sensation is to draw lines that show the base color, this way we get the sensation of grain. We make the last highlights by adding a little Dark Sand (VMC). For the turquoise ropes, we add a little Dark Dand (VMC), outlining them and illuminating the central area a little is enough.

2. We paint the ornaments with a light yellow that we make on the palette with the tones of the tunic and the stone with a grey tone with a turquoise tone. They're very small elements that just outlining them and marking the shine a little is enough.

1A

1B

1C

2





# STEP 12

## SKIN AND FUR



1..In the same way as we did at the beginning, we're going to paint the skin a little more carefully. The process we're going to do is the same, but having more painted elements we consider that it lacks light. For this reason, we're going to raise the lights again and they will cover a larger area. For now we're going to leave it like this, if in the end we consider that it needs some touch-up it will be much easier to do. It's always easier to darken than illuminate.

2. With the glazes on the skin, we have stained the fur brown, we like it more as a base tone that the one we had, we consider that it's more integrated with the rest of the elements, but it has become very dark, that's why we raise the lights again with Warm Grey (AK). We also take the opportunity to paint the scrunchie in the same way as the fabrics of the staff.



1A

1B

2A

2B

1C

2C



# STEP 13

## BAGS



1. We're going to paint each bag/canteen a different color. From right to left: Orange Brown (VMC), which we'll illuminate with Sunny Skin Tone (VMC). Death World Forest (Citadel), which we'll illuminate with Pastel Green (VMC). We paint the trims with a light off-white color. Tan Earth (AK) both, which we'll differentiate later with a wash. One with a reddish-brown tone and the other with a neutral brown tone.
2. Once each bag is painted, we paint the other elements with black and outline in shadow with a very dark color.
3. We painted the rest of the elements, the ropes, with pastel colors, respecting the folds in a darker color. The rope on the canteen has a greenish tint to contrast more with the orange and the rope on the bags on the left with a more neutral light grey.

1

2

3





# STEP 14

## LEATHER



1. We're going to make two leathers, the one that runs along the waist and the one that goes from there to the shoulders. The one on the waist is a reddish leather, we make this one with Cavalry Brown (VMC) that we'll highlight with Dark Sand (VMC). We make the other one with a very dark brown, almost black, which we're going to highlight directly with Dark Sand (VMC), this way we get a very desaturated leather.
2. The one on the back needs more contrast so we add more Dark Sand (VMC). Focusing on the areas with the most relief and outlining all the edges. We also add some lines and points as wear.
3. We make the metals with black, Steel Grey (VGC) and Offwhite (VMC). The light is centered at the bottom and the contrast goes from black to white. Based on glazes and the occasional little lines, we blend the colors together. The most important thing in metals is to outline and have a very high contrast.

1



2



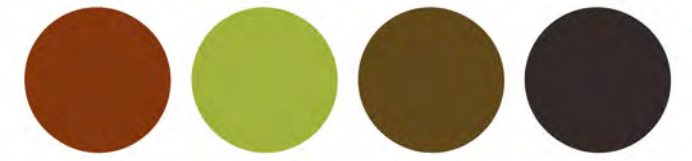
3





# STEP 15

## BARREL



1. We're going to paint each strip with Charred Brown (VGC).
2. To this color we're going to add Tan Earth (AK) and we're going to make lines, respecting the base color, so that, like the staff, we generate this sensation of veins.
3. To this mix we add Ogryn Camo (Citadel), and repeat the previous step, but focusing on the upper edges and most exposed areas.
4. We make the metal the same as the ring on the back, but we don't want it to be very reflective, something more similar to a very aged and porous metal that does not reflect much light. We also don't want it to be pure white as it could attract too much attention. We do this first phase with wet paint. This means moistening the area a little, putting the lighter paint where we want it and the darker paint where it goes. With the moistened brush we spread the paint to mix it directly on the miniature. In these types of smooth areas, it's very easy to do and a very easy fade is achieved.
5. We outline the edges and add some wear lines/points and that would be enough.
6. We make the girth with Cavalry Brown (VMC) with a lot of black as a base layer.
7. We add a little Cavalry Brown (VMC) and highlight the highest areas. And with this pure color we outline the edges. We make the buckles with a grey scale. It's important to outline them and mark the maximum lights in the areas that face the sky.

1



2



3



7



4



5



6





# STEP 16

## TAP AND FINAL DETAILS



1. We're going to make it from a copper material, so to the base color, we're going to gradually add Sunny Skin Tone (VMC). As we have said before, the most important thing is to outline and that it's contrasted. It's so small that a couple rises are enough. With Red Oxide Ink (Liquitex) we apply a couple glazes to soften the layers and after this we outline each edge.

2. We paint the handlebars black and the circles on the sides white.

3. Now we're going to integrate the mini with airbrush glazes:

**Mantis Warriors Green (Citadel):**

Basically with this color we apply the glaze from below, staining all the lower elements or those that face the ground. We also take advantage to give tones to the woods.

**Creed Camo (Citadel):**

We reinforce the previous step in the less exposed areas that face the ground, such as under the skirt.

**Gore-Grunta Fur (Citadel):**

The same as with the green tones but this time in the middle and upper areas.

**Transparent Burnt Umber (Liquitex):**

We reinforce the last step and also use this color to give tones to the woods.

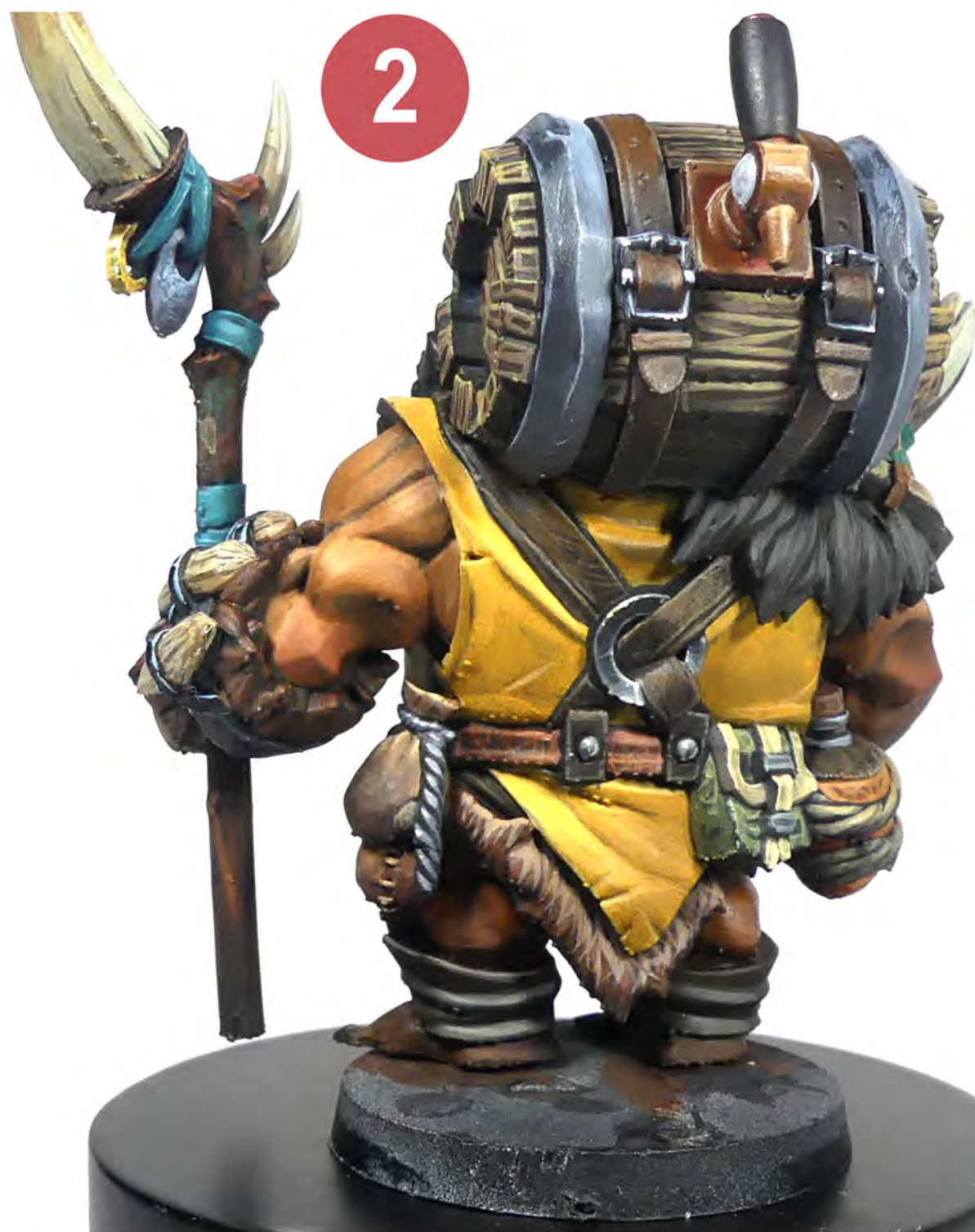
**Wyldwood Contrast (Citadel):**

With this tone we focus on the most hidden areas of the skin, tunic, leather, etc. This way we'll have ambient tones throughout the miniature and all the materials will be integrated

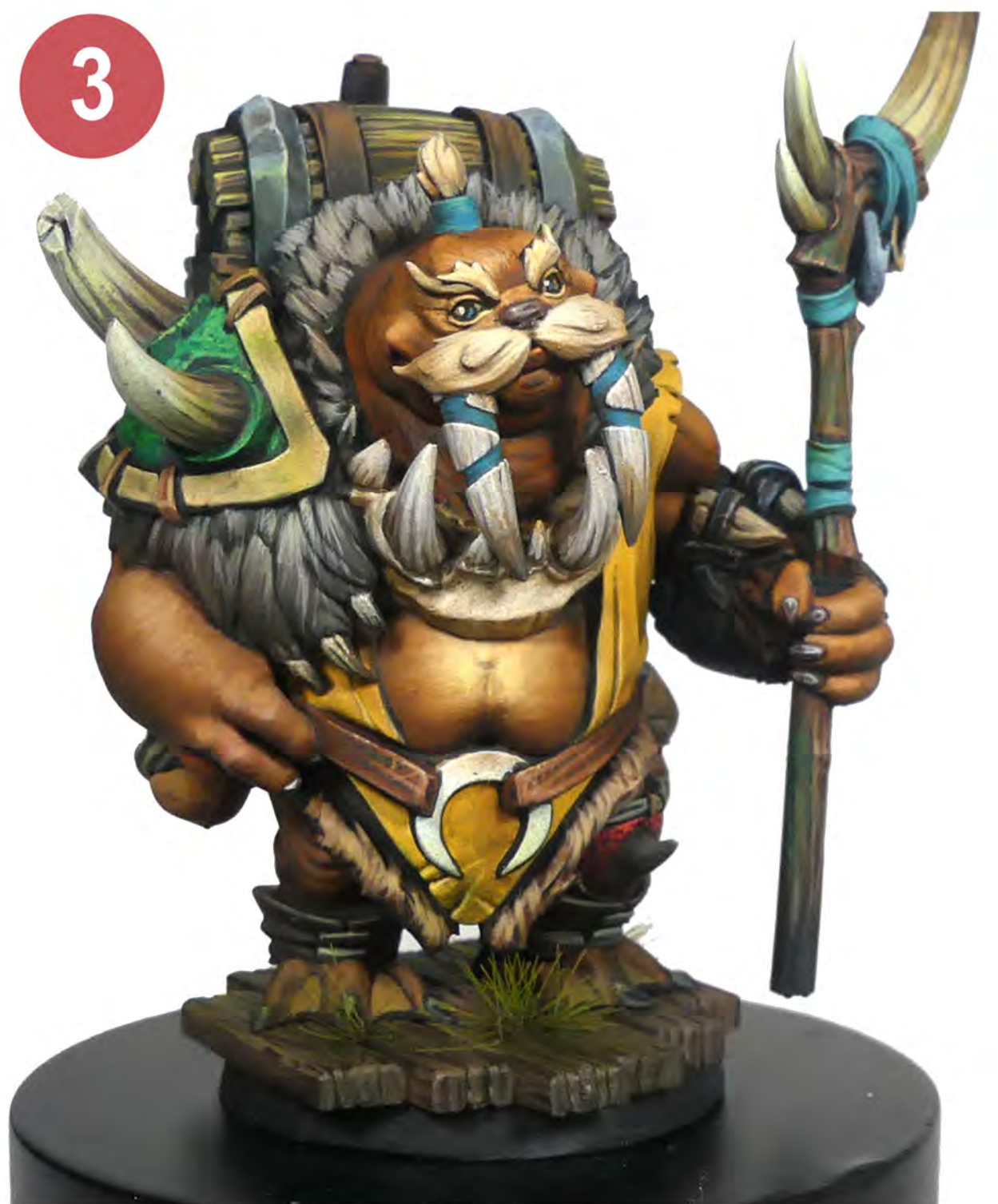
1A



2



3



1B





Rodrigo Pérez García

@minimilnick

