

REAPER DUNGEON DWELLERS™

Painting the *Orc Warrior of the Ragged Wound*

by Ian Markon

Welcome to our series of quick painting guidelines for anyone who would like to paint their Reaper **Dungeon Dwellers** miniatures just like the Reaper studio models. The **Ragged Wound Orc** was sculpted by Bobby Jackson who designed the model to look like it could live in any dark dungeon. This month, **Ian Markon** takes us through the steps he used on the Reaper studio model of the **Orc Warrior of the Ragged Wound Tribe**.



Getting Started

Before sitting down to assemble and paint a new miniature, it helps to spend some time thinking about the overall look you want to achieve. This forethought can help you keep a consistent color scheme and ensure that your miniature looks like he is in a consistently-lighted environment. Additionally, any other constraints on your paint scheme can be thought through.

When I was asked to paint up this veteran orc warrior, I was given some guidance from Reaper in terms of keeping the color scheme darker and dirtier (as befits a dungeon creature!), and they supplied several desaturated greens for use in painting his skin. Therefore, with those requests as the context for the miniature, I started planning.

The large areas of greenish skin would mean that red (the complementary color of green) would look great in small doses to call attention to important parts of the miniature; thus, I decided that the eyes of the orc and the blood on his weapon would be red. Grays and desaturated browns would also work well on the miniature to sell his dirty/worn appearance, and purple would provide a nice darker color to help prevent the miniature from becoming too unsaturated. However, I didn't want to let the purple become too bright and clash with the rest of the miniature, so I decided

decided to highlight the purple with some gray to make it look a little more used and worn.

With some preplanning done, all that was left was to prepare and assemble the miniature. Fortunately, this orc is a single-piece miniature, so (after cleaning the mold lines with a file and removing the connecting tab between his feet with clippers) I made a very simple stone base for him from Green Stuff and attached the orc with super glue. Finally, I primed the miniature with a coat of white spray paint.

Tip: The Wonders of Brush-On Sealer
One tip that can be helpful when preparing any miniature for painting is that texture imperfections can usually be fixed by applying a few undiluted coats of **09107 Brush-on Sealer** before (or after) priming. This technique can be especially helpful on metal items such as sword blades to remove any filing marks and ensure a clean finish. In fact, with enough patience, this little technique can even replace some of the traditional uses of Green Stuff for gap filling or surface smoothing!

At the beginning of each subsection below, I have listed the paints I used for this orc. Underlined colors are the approximate midtone for each item/color. Italicized colors are limited edition Reaper paints and therefore may not be currently available to all painters; therefore, guidance on choosing a substitute will be suggested in parentheses.

Skin

Paints Used: 09066 Blue Liner, 09158 Olive Drab, 09148 Ghoul Skin, 09149 Moldy Skin, 09061 Linen White

To paint the skin on this orc, I first basecoated the skin in a few coats of 09148 Ghoul Skin (Figure 1.A.). This accomplished, I then rather sloppily lined the skin with 09066 Blue Liner (Figure 1.B.). You don't have to be too careful during this stage (especially over areas which are still covered in primer) as we can clean up any sloppy liner in the next steps. I almost always apply shadows before highlighting, so I then started layering in shadows by moving through 09158 Olive Drab until I finally was able to introduce a small hint of 09066 Blue Liner in the deepest shadows (Figure 1.C.). Lastly, I was able to work the highlights up through 09149 Moldy Skin with gradually lightening layers until I was able to include just a little 09061 Linen White in the highest highlights (Figure 1.D.).

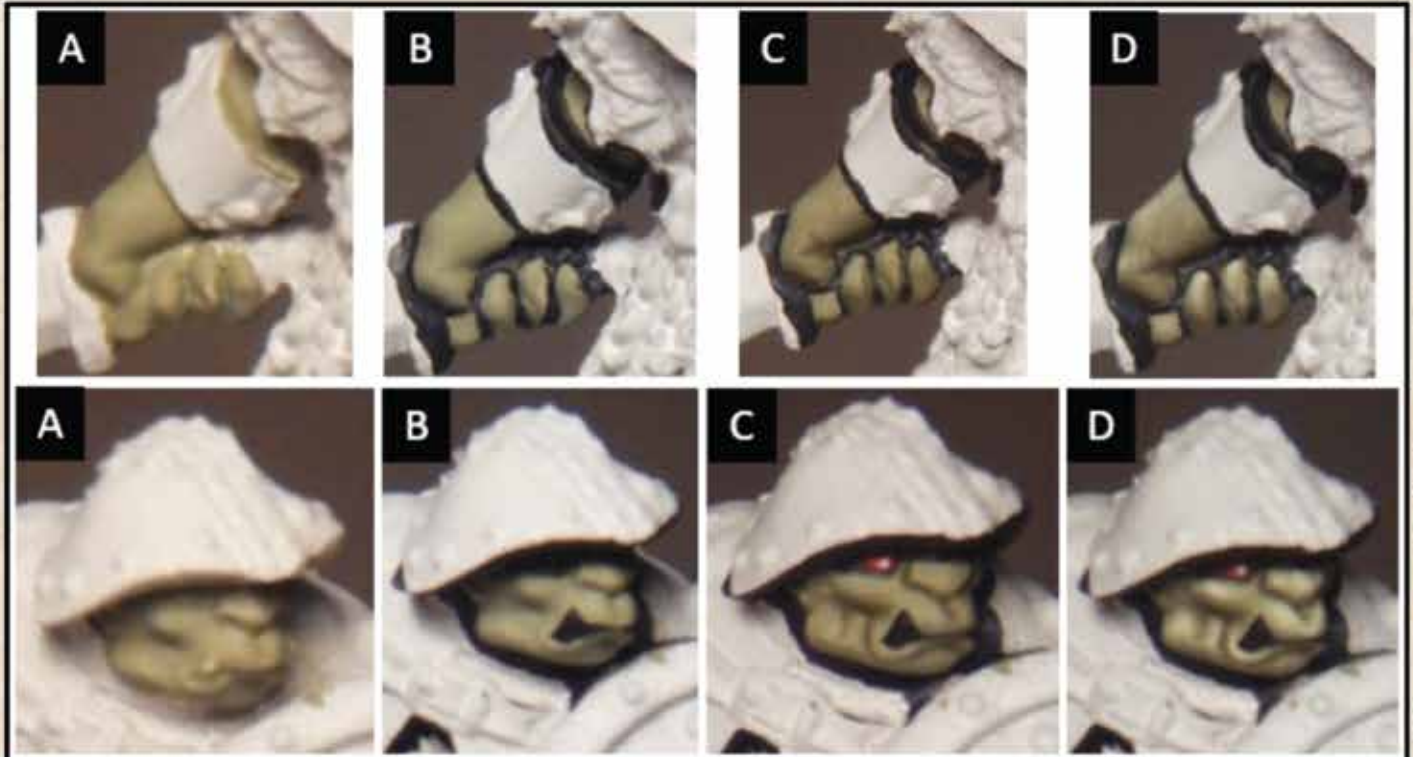


Figure 1: Orc Skin

Eyes

Paints Used: 09066 Blue Liner, 29801 Crimson Red, 09094 Clear Red, 09039 Pure White

After I applied the liner to the skin, but before I had finished the skin entirely (because I can make mistakes while painting eyes and thus like to fix those mistakes when working on the easier-to-reach face), I tackled the eyes through a fairly simple process. I had already filled the eye socket with 09066 Blue Liner while lining the skin, so my first step was then to apply some 29801 Crimson Red to the eyes while leaving a little of the liner around the edges of the eye socket (Figure 2.A.). Next, I applied a few gradually-shrinking layers of 09094 Clear Red to the centers of the eyes to brighten them (Figure 2.B.) before finally finishing the eyes with small dots of 09039 Pure White in their centers (Figure 2.C.).



Figure 2: Orc Eyes

Nails/Teeth

Paints Used: 09423 Styx Purple, 09424 Runic Purple, 09061 Linen White, 09039 Pure White

I tackled the nails and teeth/tusks of this orc after finishing the skin by first defining the nails with 09423 Styx Purple before working up through the other listed colors in gradually-shrinking layers (Figure 3). Be careful to keep the final 09039 Pure White layer small or the orc will look like he has really good hygiene!



Figure 3: Orc Nails & Teeth

Purple Fabric/Armor

Paints Used: 09066 Blue Liner, 09423 Styx Purple, 09087 Weathered Stone, 09061 Linen White

I wanted the purple on the orc to be pretty dark, so I basecoated it with several layers of 09423 Styx Purple to ensure that it was opaque (Figure 4.A.). Afterwards, I lined the purple with 09066 Blue Liner while making sure that I defined the tears in the cloth and the deepest scratches in the shield before I shadowed the purple by mixing in more and more 09066 Blue Liner with my 09423 Styx Purple (Figure 4.B.). That done, I highlighted the purple by mixing more and more 09087 Weathered Stone into my 09423 Styx Purple (Figure 4.C.). The 09087 Weathered Stone is a pretty light color already, so the purple should have sufficient contrast without needing to use the 09061 Linen White for the layering.

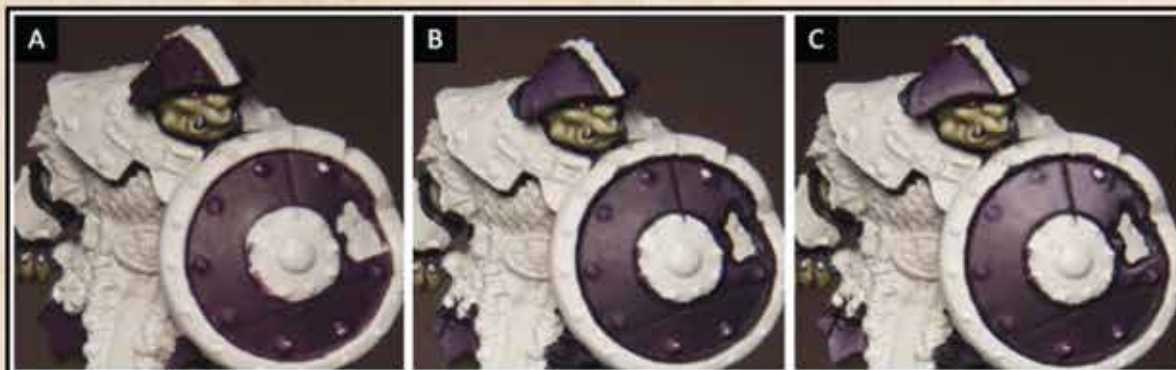


Figure 4: Purple Fabric and Armor

To add some detail to the orc and really bring him to life, I made sure to add scratches to the armor. This was accomplished by first painting in some very thin lines with 09066 Blue Liner to define the deeper scratches (Figure 5.A.). Next, I used some thin 09061 Linen White to highlight the underside of the scratches (since that is the surface of the scratch which light would reflect off of assuming a light source above the miniature) and to add a few light scratches in other areas (Figure 5.B.). Lastly, when I had been working on the cloth, I had painted on the layers using short, rough, horizontal brush strokes to try to mimic a rough fabric appearance, and I have included a close-up image in Figure 5.

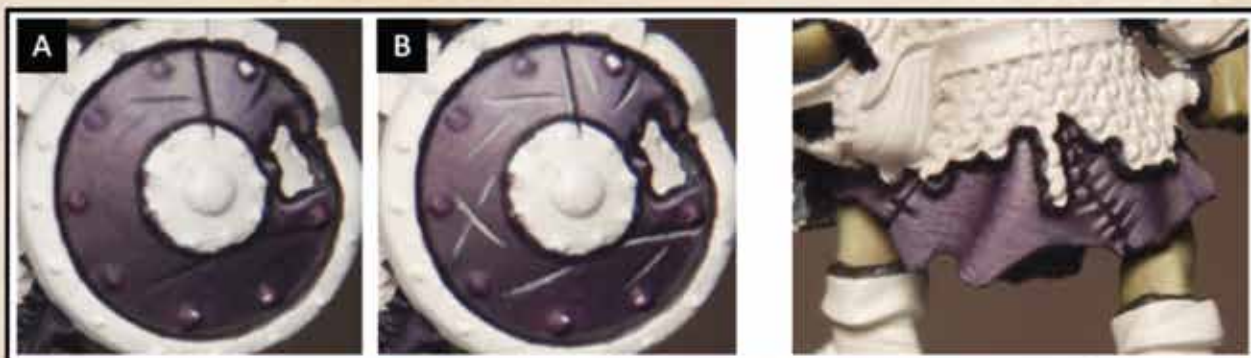


Figure 5: Scratches on the Armor and Cloth

Chainmail

Paints Used: **09064 Brown Liner**, **09660 Powderburn Brown** (any dark gray-brown will work), **09086 Stone Grey**, **09087 Weathered Stone**, **09061 Linen White**

I wanted the chainmail on this figure to appear dirty, so started the process by basecoating the chainmail with **09660 Powderburn Brown** (Figure 6.A.). In this case, I did not need the basecoat to be opaque (because the coming wash step would help with opacity anyway), so I only applied a single coat. Next, I lined the chainmail with **09064 Brown Liner** and applied a wash of the same color to the entirety of the chainmail (Figure 6.B.). It may have been reasonable to use **09066 Blue Liner** for this task instead, but I feared that the dark blue would give the chainmail too much contrast, and so I switched to the **09064 Brown Liner** for this stage instead. After this preparatory work, it was a simple matter to define the rings of the chainmail with **09086 Stone Grey** before highlighting each ring with gradually-lightening layers of gray which went through **09087 Weathered Stone** and **09061 Linen White** (Figure 6.C. and Figure 6.D.). Since the back of the miniature is in more light than the front (due to the hunched posture of the orc), try not to brighten the chainmail on the underside of his chest all the way to **09061 Linen White**. However, all the rest of the chainmail can easily be highlighted up to **09061 Linen White** without fear.



Figure 6: Chainmail

Base

Paints Used: **09066 Blue Liner**, **29834 Field Grey**, **09085 Shadowed Stone**, **09086 Stone Grey**, **09037 Pure Black** around rim

The rim of the base received a couple quick coats of **09037 Pure Black** while the stones were coated in **29834 Field Grey** and lined with **09066 Blue Liner** (Figure 7.A.). Next, each stone was highlighted by mixing more and more **09085 Shadowed Stone** and **09086 Stone Grey** into the **29834 Field Grey** and applying the paint in rough dots to the top of the stones (Figure 7.B.). To finish off the base, I used a water effect with some translucent colors mixed in, but the process for this is beyond the scope of this tutorial, though you should feel free to experiment on your own!

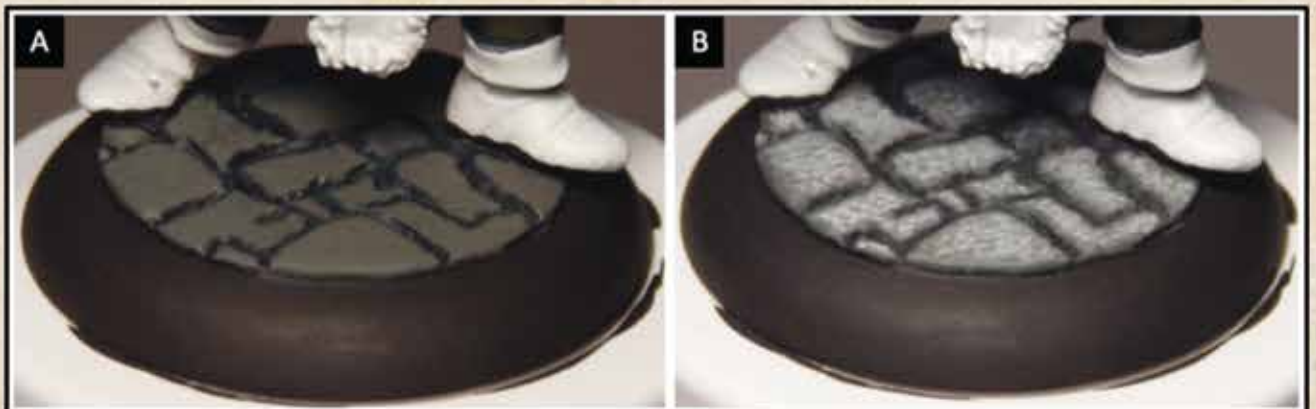


Figure 7: Base

Light Leather

Paints Used: 09066 Blue Liner, 09158 Olive Drab, 09667 Rattlesnake Leather, 09149 Moldy Skin, 09061 Linen White

The light leather I chose for the orc's leather armor was first basecoated in several layers of 09667 Rattlesnake Leather (Figure 8.A.) before lining in our old friend, 09066 Blue Liner (Figure 8.B.). Then, because I wanted to tie the leather in with the green already in use for the skin of the orc, I shadowed the leather with the same 09158 Olive Drab which I had used for the skin (Figure 8.C.). Lastly, I highlighted the leather up through 09149 Moldy Skin (to further tie the leather in with the skin) and even worked in a bit of 09061 Linen White (Figure 8.D.).

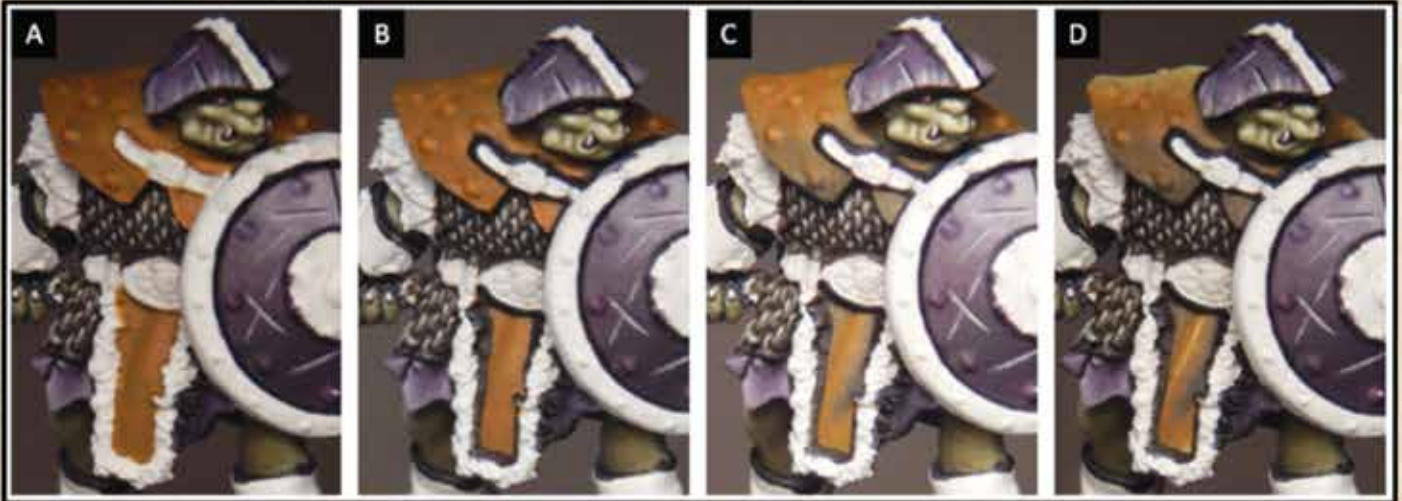


Figure 8: Light Leather

This leather also needed some battle damage to tie it in with the purple armor, so I applied small lines of 09061 Linen White mostly to the edges of the leather to act as scratches (Figure 9.). Remember to keep these scratches very thin to sell the effect! Since light paints tend to dry quickly on your palette, use fresh paint for this step.



Figure 9: Light Leather Details

Fur

Paints Used: 09066 Blue Liner, 29834 Field Grey, 09086 Stone Grey, 09282 Maggot White

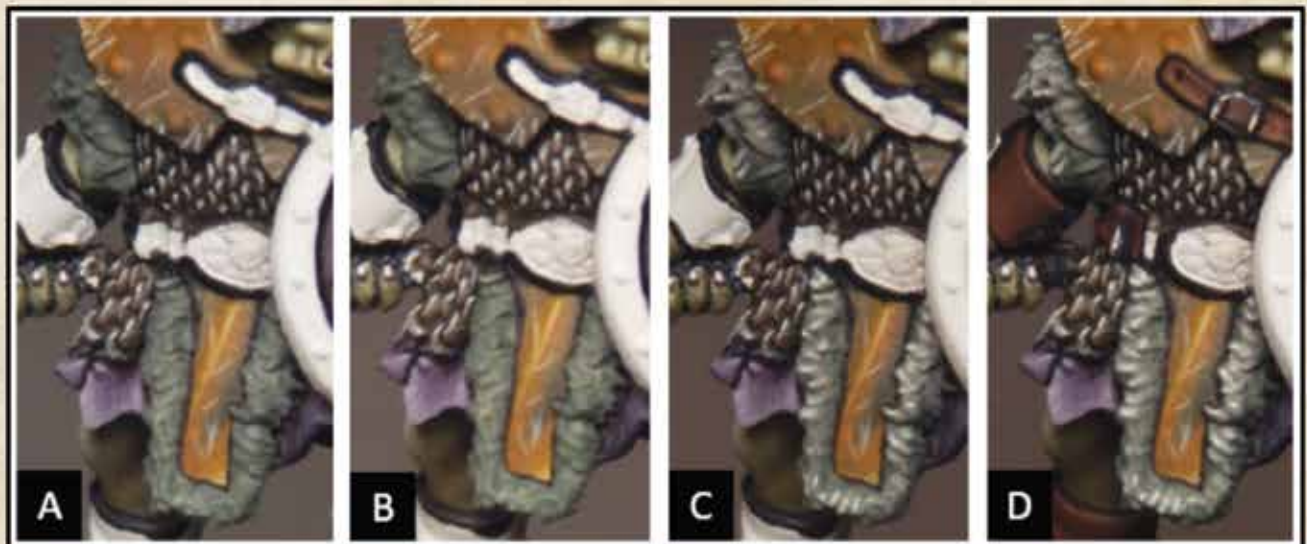


Figure 10: Fur

The fur was approached in a manner similar to the chainmail in that I first applied a coat of 29834 Field Grey to the fur (Figure 10.A.) before applying a wash of 29834 Field Grey mixed with 09066 Blue Liner over everything to darken the recesses (Figure 10.B.). By this point, pretty much everything around the fur is probably lined already, but, if not, make sure to line any areas which need it with 09066 Blue Liner. Finally, I highlighted the fur with ever-lightening layers of 09086 Stone Grey up through 09282 Maggot White (Figure 10.C. and Figure 10.D.). The 09282 Maggot White could conceivably be replaced with our workhorse color 09061 Linen White if you don't have that color.

Wood

Paints Used: 09158 Olive Drab, 09224 Redstone, 09030 Leather Brown, 09149 Moldy Skin

The wood effect I chose to go for was accomplished by simply coating the wooden areas in 09158 Olive Drab (Figure 11.A.) before defining lines of wood grain with 09224 Redstone (Figure 11.B.). Then, those grain lines were highlighted up through 09030 Leather Brown all the way to 09149 Moldy Skin (Figure 11.C. and Figure 11.D.). Finally, the shield too needed some battle damage, so I applied deep scratches to the back side of the shield in the same manner in which I had applied the scratches to the front of the shield (Figure 11.E.).



Figure 11: Wood

Dark Leather

Paints Used: 09236 Black Green (also known as Green Shadow), 09427 Nut Brown, 09429 Rich Leather, 09061 Linen White

I approached the dark leather in a very similar way to the light leather by first basecoating with 09427 Nut Brown (Figure 12.A.). Once again, everything is probably already lined by this point, but be sure to clean up any missing lining through applications of 09066 Blue Liner before moving on to applying the shadows by working your way into 09236 Black Green (Figure 12.B.). I then highlighted the leather by layering up through 09429 Rich Leather (Figure 12.C.) before applying yet more scratches in the same way we did the scratches on the light leather (Figure 12.D.).

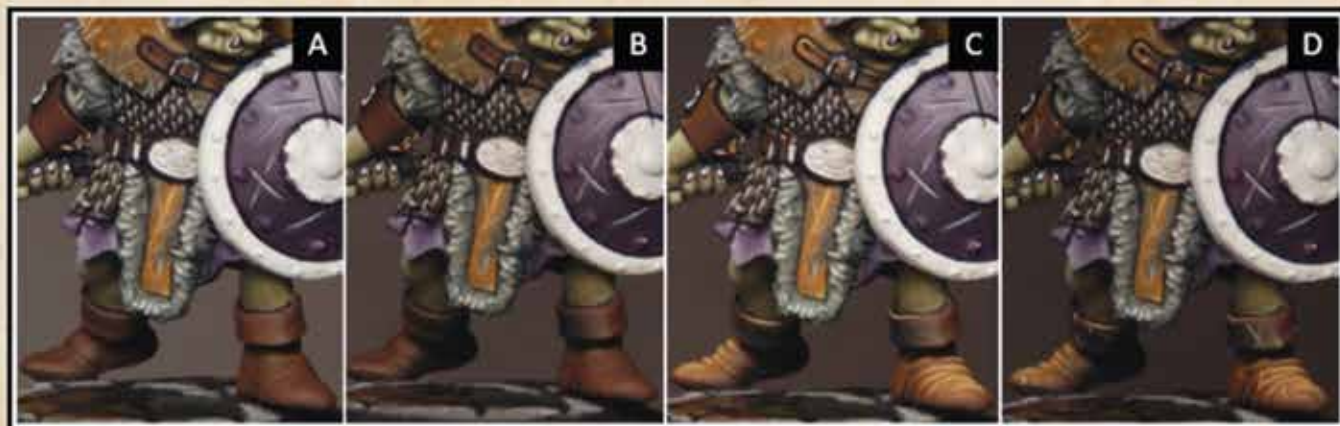


Figure 12: Dark Leather

Steel

Paints Used: 09066 Blue Liner, 09423 Styx Purple, 09085 Shadowed Stone, 09086 Stone Grey, 09148 Ghoul Skin, 09061 Linen White, 09039 Pure White

Finally, at long last, I was able to tackle perhaps my favorite part of this miniature: his metal! Painting non-metallic metal (NMM for short) can be a very long and labor-intensive process, however, so be sure to take your time and not rush your way to the finish line on this last step.

First, I basecoated the steel in several layers of **09085 Shadowed Steel** (Figure 13.A. and Figure 14.A.) until the gray was completely opaque. Next, I tackled one of the trickier parts of painting NMM, defining the light planes, by roughly painting on several layers of **09066 Blue Liner** on the metal areas most in shadow or those defining the lower half of a horizon line and several layers of **09061 Linen White** on those areas most directly reflecting light to the viewer or those defining the upper half of a horizon line (Figure 13.B. and Figure 14.B.). If this is tricky to wrap your mind around, just try to copy what I have done in the examples until it starts to click for you. At this point, I then very gradually layered my way from the **09066 Blue Liner** up to meet the **09085 Shadowed Stone** through **09423 Styx Purple** (Figures 13.C. and 13.D. and Figure 14.C. and 14.D.). Use lots of small color steps in your layers to ensure maximum smoothness of the blends, or the effect will not sell as well. With each new layer, eat up a little of the darker layer before it and extend it a littler further into the midtone until the transition to the midtone is complete. Also, remember that, in many areas of the miniature, you are going to have to do this same blending down from the highlights within the same surface, so try not to use up too much of your midtone area. Next, as you probably guessed, I did the same process blending down from the **09061 Linen White** highlights through **09148 Ghoul Skin** and **09086 Stone Grey** until I once again reached the midtone of **09085 Shadowed Stone** (Figures 13.E. and 13.F. and Figures 14.E. and 14.F.).

This slow blending process takes up the bulk of the time in painting NMM, but there are actually a few quicker steps which really make the metal effect pop! First, I edged the sharp metal surfaces with **09039 Pure White** and gave a little reflective dot of white to the center of the shield (Figure 13.G. and Figure 14.G.). Next, I added scratches to the metal in the same way we have done for the rest of the miniature but using **09039 Pure White** instead of the **09061 Linen White** (Figure 13.H. and Figure 14.H.). Finally, I gave a blood effect to the sword by painting on quick strokes of **09066 Blue Liner** mixed with a bright red before layering on more of the bright red to the edges (Figure 13.I.). I pushed the effect just a little bit further by carefully applying some tiny dots of red around the bulk of the blood effect.

Lastly, make sure you do not forget all of the rivets on the miniature! They can be painted using the same colors you used for the other steel objects, but I recommend a simpler approach with them. Just coat all of the rivets in **09066 Blue Liner** before painting them with progressively smaller dots of your other metal colors all the way up to a tiny dot of **09039 Pure White** on top!

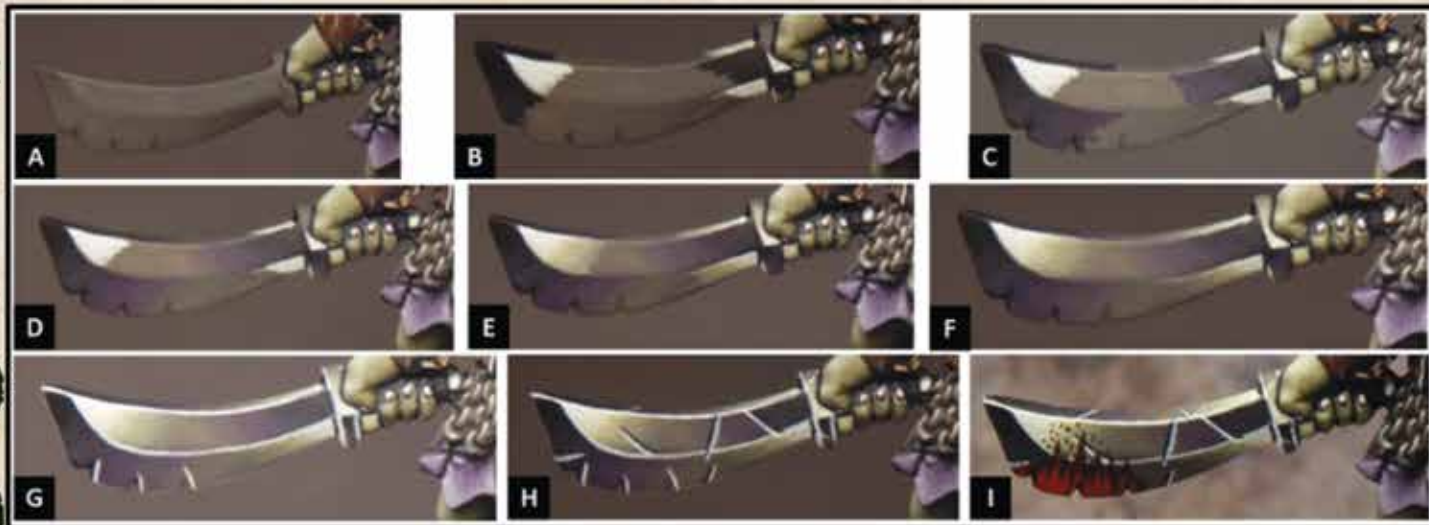


Figure 13: NMM Steel Sword

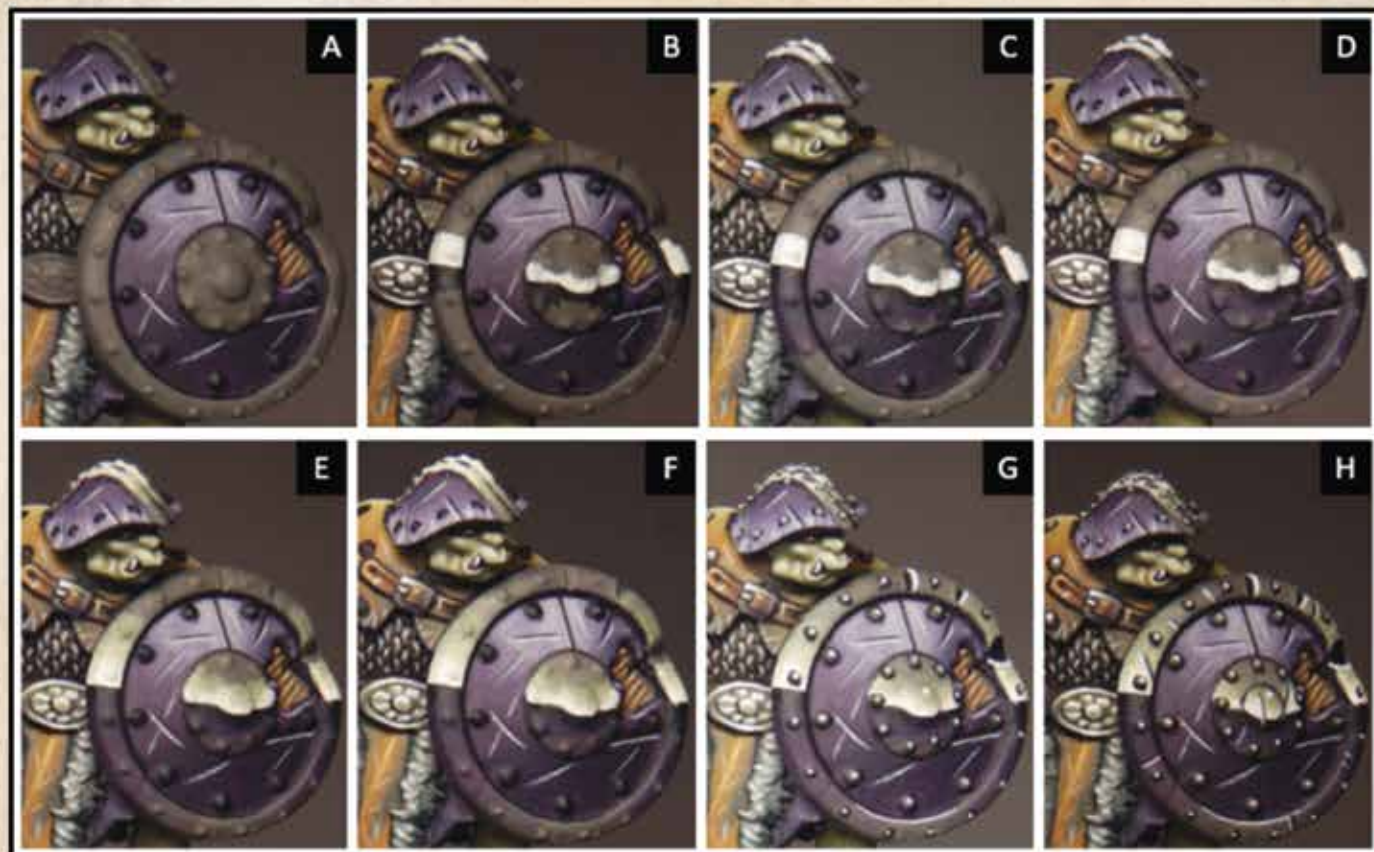


Figure 14: NMM Steel Shield and Armor

Wrapping Up

If you have followed the steps outlined above, hopefully you now have an orc which you can be proud of. However, some of the techniques we used are considered more advanced and therefore may not work perfectly for you the first time. If that is the case, don't sweat it! Even I am still learning a lot with every miniature I paint, and I'm confident that you are learning and improving too! So even if your orc looks a little different than mine, just enjoy the unique character of your battle-hardened little warrior (and the painting XP you have gained!) and send him off to go inflict a few HP of damage on some unwary adventurers!

Go to the next page to see how Ian's Orc Warrior turned out!



Ian Markon has been painting for approximately fifteen years at this point and has racked up an array of painting awards from a variety of different competitions. In addition, he loves to try to enrich the hobby for others through teaching classes and helping out as a guest judge at some competitions, and he is ever ready to try to answer questions for others on the Reaper Forums or in person! If you'd like to see more of Ian's work (or ask him some hobby questions!), you can find him at

<https://www.facebook.com/Kuro-Cleanbrush-Minis-180458172044245/> or as Kuro Cleanbrush on the Reaper Forums!



07007 ORC WARRIOR
OF THE RAGGED WOUND
Sculpted by Bobby Jackson
Painted by Ian Markon

