

# Death Shroud Armour Painting Guide

by Richard Gray



This guide details how to achieve the green armour effect on the Death Shroud terminator as seen in the photograph above. The techniques are straight forward with the exception of the stippling on the armour requiring a fairly high level of precision.

The following colours were used:

Games Workshop: Elysian Green, Nurgling Green, Rhinox Hide, Mournfang Brown, Evil Sunz Scarlet

I have used only Games Workshop paints but feel free to colour match for other companies. P3 and Coat d'Arms paints are very similar to Games Workshop paints.



Here are the paints so you can see them clearly.



And here I have laid out the colours on my wet palette and mixed them where necessary ready for painting.

The top colour is Mournfang Brown, that is used late in the process.

The colours below that are Rhinox Hide, Rhinox Hide mixed with Elysian Green, Elysian Green, Elysian Green mixed with Nurgling Green, Nurgling Green.

All mixtures are roughly 50/50. They do not have to be exact but try and get a tone somewhere in between the colours either side.

The red will be covered later on.



Firstly I primed the armour grey. This will make it easier for the green to show clearly, but not as vibrantly as on a white primer.



On the two models above I used an airbrush to cover the models in Elysian Green. You do not need to use an airbrush it just makes the process much quicker. The model on the left has also been slightly shaded with Rhinox Hide in the shadows. This also speeds up the shading process but can make the model look too clean if you are not careful.



The model above was completely painted by hand. As you can see it looks a lot less smooth, but the final result looks very similar as the extra processes are the same for all of the models.

The first part of shading is to take the mixture of Elysian Green and Rhinox Hide and paint on all the areas that you want to be in shadow. If you are unsure which areas to paint in shadow then hold the model under a lamp to see how the light catches it. This is a more advanced technique than edge highlighting but is fairly straight forward once you get the hang of it.

If at any stage you think that the transition between the base colour and the shade is too strong then without washing your brush dip it in the base colour and blend the area on the model. The result doesn't need to be perfect but it will soften the transition.

Note\* As the model above is hand painted the base colour is not as vibrant, this is not an issue as more layers will be added.



In this photograph the belly has been finished to a further state, instead look at the shoulders, arms and legs. You should be able to see that they have been heavily shaded with the Elysian Green and Rhinox Hide Mix. I then went into the deep shadows with pure Rhinox Hide.

It should be slightly more obvious how the light hits the model from the shading now. Due to the stippling effect added later, as well as some glazing, the result does not need to be a perfect transition. Also, having it slightly rough will increase the effect that it looks dirty.



The above and previous photographs show the next stage, which is to blend the transitions more and add some highlighting.

The technique is wet blending, it is very quick and gives a slightly different look to glazing. Feel free to glaze the colours on if you find wet blending difficult to work with. There are various options to wet blend, you can put one colour onto the model and before the paint dries, dip the brush in the next colour before the first paint dries, and then mix them together on the model, which still following the shape of the lighting. Another option is to load up one colour on the brush and then add a lighter colour to the tip of the brush. The first colour that touches the model will be the light paint and then the rest of the colour on the brush will blend in as you work the paint onto the model.



In the above photograph you can see how the blending has achieved a reasonably smooth transition. This was worked on top of the base colour that was very messy. From this stage you could glaze the colours to make them perfectly smooth, but it isn't necessary for the final result.

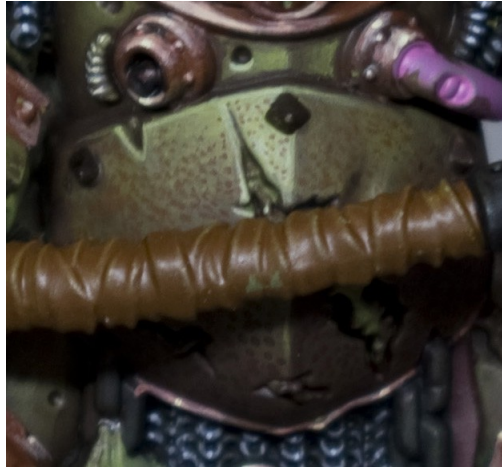


Above you can see how I have taken the highlighting a stage further by using the Elysian Green mixed with Nurgling Green. I have emphasised the light hitting one side of the belly but is also draws the eye more than the legs, which are not highlighted as far.

The technique is exactly the same as before, wet blend the Elysian Green and Nurgling Green Mixture into the base Elysian Green colour.

I have also used straight Nurgling Green to edge highlight the upper edges of the armour to bring out

the definition. This should be carried out over the entire model. You will notice that on the chest there is a hole that has the lower section highlight with Nurgling Green, this should be applied to all of the holes and dints on the model, the only exception being, if the area you want to highlight is in heavy shadow then only use the Elysian Green and Nurgling Green Mixture. This will keep the brightest areas for straight Nurgling Green.



This stage is the stippling. It is very simple and is just a collection of small dots. The colours are Rhinox Hide and Mournfang Brown. The Rhinox Hide goes into the deep shadows and the Mournfang Brown goes on the lighter areas, spreading out the dots further as the armour gets lighter.

This effect will mask any imperfections in the transitions. You may find that the dots you are creating are not perfectly round. To combat this I found an old detail brush and cut off a very small section of the tip of a size 00 Winsor and Newton Series 7. The amount was less than 1 mm! The result is that the end of the brush is more rounded, making dots much easier to create. This will also help with painting pupils on eyes!

Tip\* if you find you have gone overboard with the stippling then just use the green colour beneath the area of stippling and start stippling that as well. It will blend into the model and ease the brown dots if they are bunched too tightly together.





The final stage of the armour is to add a red glaze, focusing more on the shadow areas but still covering some of the lighter green areas too. This glazing will help blend in the stippling from the previous stage and make it look more subtle. It also has the same effect on the green transition so now they look very smooth.

If you notice on the groin armour the green in the middle is slightly lighter as I wanted this to be more of a focal point. The red glaze is only just visible but it adds more depth to the armour and makes all of the painting look smoother.



To give you an idea of how I made the glaze I took the following photograph. It is a small amount of Evil Sunz Scarlet in a paint palette before water is added.



I then kept adding water using an old brush until it look like the above image. From here I took a size 1 brush and loaded it up with water. I then proceeded to rub the brush against some kitchen towel until most of the paint has drained out. When applying the glaze it is a very thin coat that should dry almost instantly. Use your judgment to decide where the glazing would work the best.



Another example of where I took the red glazing a step further is around the teeth on the belly of the champion of the unit. It is quite subtle but still gives the impression that the armour is sore or organic where the teeth have grown out of it.

The streaking effect is the same as on previous guides, start with Mournfang Brown and create nice, long, tapering lines then use Rhinox Hide at the very top of the streaks to show where the grime is more concentrated before it runs down.

That is the end of the Green Armour tutorial. For completeness if you want to add the yellow dots they are made with first adding Mournfang Brown into the hole and then a very small dot of Flash Gits Yellow. This was just my preference to add some contrast to the piece and is purely optional.

I hope this was useful an/or interesting!

Thank you got supporting me :D

Richard

