

# How to Paint an Ork Beastboss

by Richard Gray



In this guide you will be shown how to paint an Ork Beastboss from Warhammer 40'000, as shown in the photograph above.

The following paints were used:

Games Workshop: Mournfang Brown, Contrast Medium, Balor Brown, Troll Slayer Orange, Yriel Yellow, Ork Flesh (Contrast), Skeleton Horde (Contrast), Black Templar (Contrast), Blood Angel Red (Contrast), Gryph-Hound Orange (Contrast), Flesh Tearers Red (Contrast), Volupus Pink (Contrast), Sotek Green,

Morghast Bone, Screaming Skull, Balor Brown, Xereus Purple, Evil Sunz Scarlet, Rhinox Hide, Warboss Green, Bugman's Glow, Cadian Fleshtone

Vallejo: Dark Sea Grey, Pale Grey Blue, Ice Yellow, Black

P3: Morrow White (Any white will do)

Ultimate Primer Black (made by Badger)



After the model has been built and primed it has been given a zenithal highlight using Pale Grey Blue from an airbrush. Any light grey colour will do. Note that the head was not glued on to allow easier access for painting later.

The airbrush nozzle was 0.4mm and sprayed at 30 psi. It was thinned with Vallejo Airbrush Thinner

The zenithal highlight will allow the following use of Contrast paints to work effectively. If you do not have an airbrush you can drybrush or use a large stipple brush as long as the paint is heavily thinned. Also spray-can paint can be used.

If you look closely you will see that the top left of the model has been sprayed lighter than the lower sections to help with focal points.

All of the green areas on the model have been given a coat of Ork Flesh Contrast thinned with Contrast Medium.





The next four photographs above show the rest of the model being covered in Contrast paints.

The fur and horns were coated with Skeleton Horde Contrast, straight from the pot.

Any areas that were going to be painted NMM (Non Metallic Metal) bronze/gold were given a coat of Gryph-Hound Orange, also straight from the pot.

The lizard skin loincloth was given a coat of Volupus Pink Contrast, straight from the pot.

The hair topknot was painted with Flesh Tearers Red Contrast, straight from the pot.

The squig was given a coat of Blood Angel Red Contrast, straight from the pot.

Finally, any remaining areas were given a 50/50 mix of Black Templar Contrast and Contrast Medium. If the paint is thinned with water it will not run into the crevices properly. If the black is not thinned at all it will be too dark.

At this stage the model is perfectly fine for gaming. If you were painting a whole army quickly you could do them all like this and then use the following steps for the centrepiece or character models.

It should be noted that the Contrast paints leave a slight shine on the model. If this is not desired then give the model a coat of matt varnish. Ammo Ultra-Matt Lucky Varnish is excellent for this.



Now the detailed painting begins. Above you can see the colours on the wet palette after they have been prepared for any areas that will be NMM gold/bronze. The paints have been thinned with water to roughly 50/50 although each paint pot can be different.



The first stage highlight for the NMM bronze is Balor Brown. The zenithal highlight and contrast layer should help to guide you with the highlight placement.

If you get stuck then hold the model under a lamp to see how the light bounces off of the model.

The paint is applied using just the tip of the brush. Make sure you rub off excess paint and apply it in a scratchy, chaotic criss-cross pattern. Don't worry about leaving gaps as they can be turned into dents and scratches later on.

Provided you have the paint thinned enough you will probably find that you need to do multiple layers to get a good finish. This is due to the translucency of the paint. The benefit of this is that as you do multiple layers, you do not have to cover the whole areas, leaving some areas more translucent than others. This will help with giving the impression of a transition.



In the photograph above you can see the second stage highlight. In this case it is a mixture of Ice Yellow and Balor Brown 50/50. If you don't want to mix a colour then Morghast Bone is a close approximation.

The highlight goes straight over the Balor Brown highlight, making sure to leave some of the Balor Brown visible at the edges.

When placing all of the highlights on the armour of the model, the marks are made using just the tip of the brush.

In this particular case an Artis Opus size 00 brush was used.

The marks are applied in a scratchy, rough pattern without worrying about careful blending.

Make sure that you rub the brush against either your thumb or some other surface to make sure the tip of the brush is tapered and that the paint does not blob when it touches the model.

One other tip when picking highlight positions is to try and get very bright highlights next to dark areas. This will give a high contrast appearance making the highlights stand out more.



As you highlight the bronze NMM areas higher the colour will become more desaturated, meaning that the colour is not strong as it has been diluted by adding white (lighter colours). To get some saturation back you can take Yriel Yellow and water it down to a glaze, roughly 6 parts water to one part paint, and then gently layer it over the mid tones, just touching the edge of the bright highlights. If you go over any bright white highlights they will turn yellow.

Finally use Ice yellow followed by white to pick out the very brightest highlights. For the final white highlights it can make interesting marks if you do a slight blob of paint as this will give the impression of a light glare.





The next stage is to work on the dirty steel, which will also be painted in a NMM style.

Due to the Zenithal highlight and Contrast wash, the highlight placement should be easier to discern, but again, if you get stuck then hold the model under a lamp to see how the light hits the surface.

Vallejo Dark Sea Grey was used to place the first stage highlights. These were applied very roughly. If you look at the skull shoulder armour and the lower jaw on the fist, you will see the random scratchy marks. Try not to worry about making mistakes as later on they can be turned into battle damage.

Exaggerated marks have been added in some of the darker areas on the steel areas to represent scratches. In some cases this means a long line going straight across the dark area. Don't go too over the top with this, but adding a few will break up the area and help to add to the grimy and damaged look.

Don't worry if you don't have the specific grey colours, you can mix your own using black and white paint. Just try and make the first grey mix to be slightly lighter than the lightest point on the armour after it has been given the Black Templar wash.



The photograph above shows the wet palette with the next paints used to finish off the steel armour, including giving it dirt and rust.



Pale Grey Blue followed by White are the refinement highlights, in the same way as the highlight layers were added up on the NMM bronze. Look for really sharp edges and high points on the armour to take to pure white.



German Grey (Dark Grey) was used as a rubber in case I over highlighted any area.



The weathering was done primarily with Mournfang Brown. It is applied in the recesses and darker areas. Do not apply it to an opaque finish. It can help to apply the marks using stippling technique to give a textured look to it.

Troll Slayer Orange was used as an inverse highlight on the rust/dirt. This isn't technically realistic but it allows the dark areas to stand out with the rust texture. Again, stipple it on but in a reserved manner, Mournfang Brown should be the main colour.



The photograph above shows further parts of the model painted with the same steel NMM technique. The only area to pay particular attention to is the gun on the shoulder as the light volumes and reflections are more specific to make it look shiny.



If you notice on the gun, there is a long, bright highlight going straight along the barrel. It is layered up the same way as the other highlights, but it is slightly neater and more opaque. There is also a bounce highlight on the under side of the gun to make it look more shiny. This bounce highlight is not taken any brighter than Dark Sea Grey so that it doesn't fight against the primary highlight on the top of the gun.



Next up is the sword/choppa. The surface of the blade is being treated very differently than the armour to separate it out, even though the same colours will be used.

The flat of the blade is first painted with Rhinox Hide. Again, the finish is not perfectly smooth and opaque, but more scratchy and uneven. Do not paint the cutting edge of the blade (lower section) as this will be painted to be shiny and sharp.





After the layer of Rhinox Hide it is time to push the texture more, this time with stippling. Using Mourfang Brown start stippling the whole flat of the blade. Try not to make it look too even.

The stippling process can take a while so it can be quicker to first of all do very rough stippling marks quickly to get the whole area covered, and then spend a few minutes doing smaller finer dots to refine it. This can be helped by using a larger brush, such a size 1 or 2 for a start and then doing the refining with a size 00

Pay close attention to the edge of the flat of the blade that connects to the cutting edge as if this is not densely packed with stippling to create a hard line it can look very soft and hide the edge.



The final stage of the rust, as seen in the photograph above, is to add Troll Slayer Orange stippling to add a little more contrast and detail to the surface. Do not cover the whole of the flat of the blade, just pick a few areas to make it interesting. It is best to do this stippling using the refined, smaller dots with a small brush.



You should note the edges of the blade. The outline is simple edge highlights, picking out some scratches and breaking up the line to make it look more battle worn.



The cutting edge is a build up of lines going from Dark Sea Grey, Pale Grey Blue and White. Keep the White limited so that it looks like a bright point. The more white that you add, the less impact it has.



Next is the fur cloak and horns. The paints used are the same for both, in the same way that both were originally painted with Skeleton Horde Contrast.

To start, mix a small amount of Rhinox Hide into Morghast Bone. This should still leave the paint slightly lighter than the lightest points on the horns and fur after the Skeleton Horde Contrast Layer.

The light source for this model is coming from the top left, the horns in particular will show this due to their cylindrical shape. Start by layering long streaks of paint starting at the base of the horn and finishing around two thirds along it, leaving the tip dark. It make take a few layers to build up the opacity. When placing the highlight lines, focus on the light direction, remember you can hold the model under a lamp if you get stuck.

Do not paint the highlights all of the way around the horns, but keep to the top left, then leave a dark gap and paint more more lines on the lower right hand side. The lines on the right will be bounce highlights to give the impression that the horns are slightly shiny.

Build up the highlights on the horns going to Morghast Bone and then Screaming Skull, each time making the highlight area smaller and smaller. Do not paint any highlights on the bounce highlight area.





A similar process is used for the fur. Again, start with Morghast Bone mixed with a very small amount of black. Start layering the highlights around half way on each strand of fur, leaving the tips dark.

In the photograph above you can see one side of the fur cloak completed and one side with just the Skeleton Horde Contrast paint. On the next page you will see the first stage of highlights with the Rhinox Hide and Morghast Bone mix as a first highlight.



You should notice that this photograph looks like an abomination as the head has been removed. This allows you to paint the tongue pink (or however you like!) but it is barely visible so do not spend too long on it.

Removing the head also allows easier access to the fur.



The highlight process on the fur continues through Morghast Bone to Screaming Skull, getting smaller each time.

After the highlights have finished it is time to darken the upper section of the fur. Use a large brush and thinned paint, around 2 parts water to 1 part paint. Start with Rhinox Hide and glaze over the upper sections of the fur, dragging the brush towards the tip. Next use Black and do the same process, just in a slightly smaller area so that some of the Rhinox Hide is still visible.

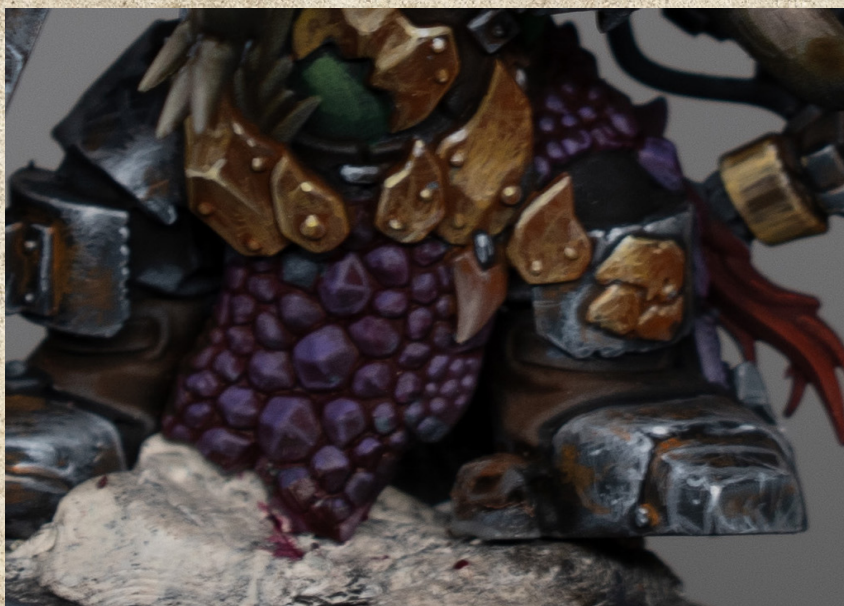


Now that the fur is complete the head can be stuck on. At this stage you may want to paint the bone rings on the hair. These were painted with Balor Brown, Morghast Bone and Screaming Skull. The teeth of the Ork were also picked out with Balor Brown. It is recommended that the teeth are highlighted here with the Morghast Bone and Screaming Skull too, although in the photographs they are not completed until later. The teeth on the squig can also be done now!



Small amounts of progress have been made all over the Ork. The eyes have been painted Evil Sunz Scarlet and the first stage of highlights have been applied to the skin using Warboss Green. This has been used to pick out the raised details, focusing on the upper left of the head to match the light source. Extra texture has also been added to make the face look more brutal

If you look at the purple loin cloth, the first stage highlights have been added using Xereus Purple. Focus on the upper left facing of the larger facets of each scale, then just pick out minor details and edges with the smaller scales.



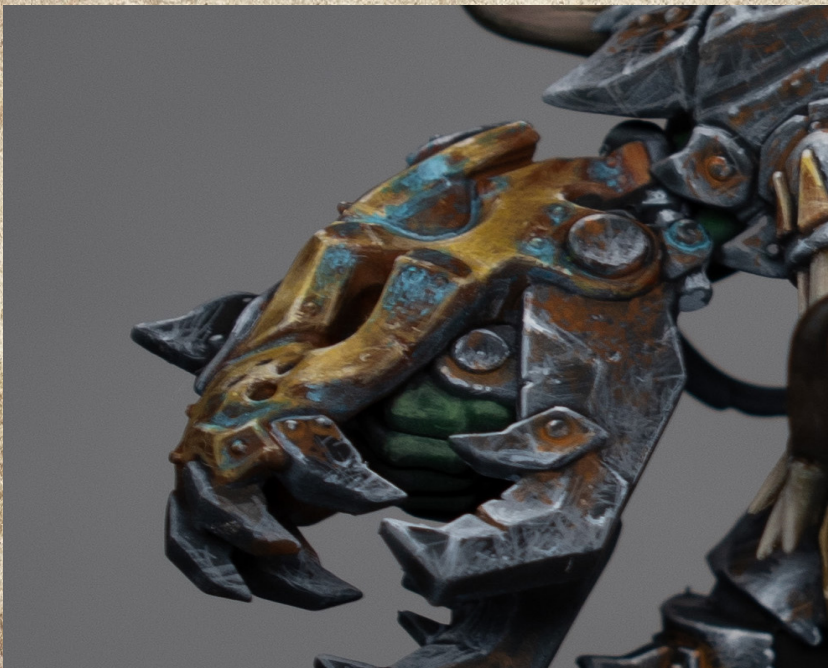


The scales have been further highlighted by adding White to Xereus Purple, adding layers that become smaller with each highlight.

You will also notice some optional weathering on the NMM bronze sections of the model. This was added using Sotek Green. Focus on the recessed and darker areas, do not go over any highlights as it will corrupt the colours. Small amounts of white are added to the Sotek Green for successive layers. You will notice that the verdigris weathering is also textured, so apply the layers using a mixture of stippling and glazing. The paint is thinned roughly two parts water to one part paint.

The same colour mixes used on the verdigris weathering are also used on the small blue gems on the ork's hair.

The leather has also been painted. It is a very quick, scratchy process using first Bugman's Glow and then Cadian Fleshtone. Focus on the creases and edges while leaving most of the brown areas untouched. The result should be very similar to the marks made for the steel armour, just on a smaller scale.

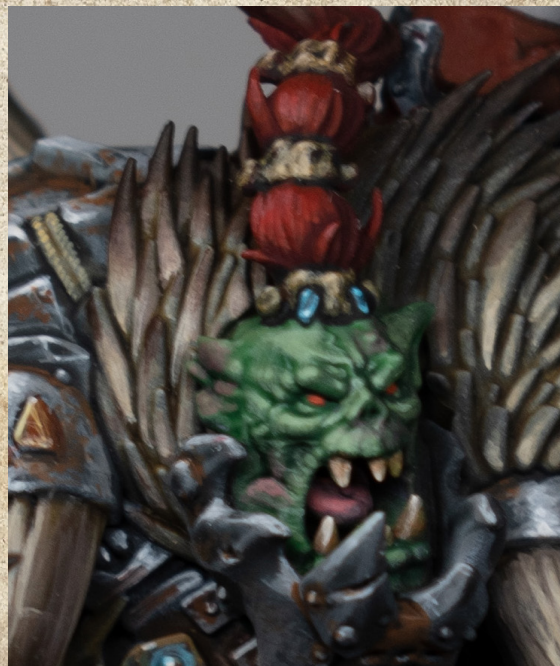




The model is now close to being finished. The final stages of highlights are added to the face by adding small amounts of Screaming Skull to the Warboss Green, paying particular attention to the details and adding more details where appropriate. The head is the most important part of the model so it is worth spending a little more time on this area. Successive highlight layers are created by adding greater amounts of Screaming Skull to the mixture.

Pink Horror was used on the scars on the cheek and ear to give the impression of them being sore.

The red hair on the topknot was first painted with Evil Sunz Scarlet, then a small amount of Screaming Skull was added for a final highlight. Be careful with the final highlight as it can make the red look pink. If it does go pink then a small amount of watered down Evil Sunz Scalet glazed over the top will soften it.







The final part of the model to paint is the targeting squig. Firstly the large eye is painted by covering the whole area in Pale Blue Grey, then a black circle was painted in the middle.

Using the colours from the verdigris weathering (Sotek Green with various stages of white added) first paint a ring on top of the black circle, leaving a smaller black circle in the middle and a very thin black line on the outside.

Next a lighter circle on top of the Sotek Green, but only going two thirds of the way around. Repeat this process by adding more white and making the highlight smaller and smaller each time.

Next add a small amount of Pink Horror to the corners of the eye.

Finally paint on the shiny reflection. This is done using the lighter mixes of Sotek Green and White. Finally do the final highlights with a dot of white.

The body of the squig is painted with Evil Sunz Scarlet with layered highlights on top created by mixing in small amounts of Troll Slayer Orange.





The model should now be complete, apart from needing a base to match your battlefield!

Thank you for reading, and for your support!