

TAOTAO

THE RAIDER DUO



PAINTING GUIDE

COLOR CHART

Citadel Color (Warhammer Paint):

(Citadel) Black Chaos Primer Spray 

(Citadel) White Scar Primer Spray 

Vallejo Model Color:

(VMC) Black 

(VMC) Flat Brown 

(VMC) Burnt Umber 

(VMC) Brown Rose 

(VMC) Light Brown 

(VMC) Medium Olive 

(VMC) Violet Red 

(VMC) Dark Sea Blue 

(VMC) Basic Skintone 

(VMC) Orange Brown 

(VMC) Light Flesh 

(VMC) Mahogany Brown 

Vallejo Game Color:

(VGC) Tan 

(VGC) Terracotta 

(VGC) Wolf Grey 

(VGC) Ultramarine Blue 

(VGC) Magic Blue 

(VGC) Verdigris 

AK Interactive:

(AK) Middle Stone 

(AK) Green-Grey 

(AK) Light Earth 

(AK) Lizard Green 

(AK) Frog Green 

(AK) Deep Red 

(AK) Ivory 

(AK) Golden Yellow 

(AK) Radiant Yellow 

(AK) Dirty Yellow 

(AK) Burn Orange 

(AK) APC Interior Light Green 

(AK) Blue-Green 



STEP 1

FIRST STEPS

1. As the first step we prepare the miniature by priming it with Citadel Black Chaos Primer Spray. Then we apply an overhead lighting with Citadel White Scar Spray. The purpose of the pre-highlighting is to outline the details and create volume as our reference for painting. It could also increase the coverage as well as the saturation of the first layers.



STEP 2

FUR



1. We begin with the fur of the ferret with the shadow tones as first layers. For the brown/orange fur on the back we apply Flat Brown (VMC). For the black part on arms and legs we mix Burnt Umber (VMC) with Black (VMC) to make sure it is darker and desaturated.

2. With some reference pictures I decided to give the ferret a white belly to create a lovely contrast of colors. Middle Stone (AK) mixed with a little Burnt Umber (VMC) was applied on the belly, neck, face and ears as the first layer. To create a convincing fur with multiple colors it always worth it to take some time for references.

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2



STEP 3

FUR



1. For the first highlight of the black fur we don't add white but Brown Rose (VMC) in the previous mix to give it a warmer tone. On the brown part we apply Tan (VGC) mixed with Light Brown (VMC) for a higher saturation. And on the white fur we mix Middle Stone (AK) with a little Green Grey (AK). We keep highlighting the black fur by mixing more Brown Rose (VMC) in the previous mix, and for the brown fur we just use Light Brown (VMC). From this step on we can create the texture with brush strokes following the direction of the fur. Keep the volume in mind because we are still highlighting it.

2. As final highlight on the white fur we apply Green Grey (AK) mixed with a little Middle Stone (AK). Don't be afraid to draw it in the brown part a little, it could make the fur look natural and blend them together. To make the texture more natural, we can also draw some thin hairs in slightly different directions on purpose.

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STEP 4

WOOD



1. Before the small parts of the character we start with the wood, with bigger area we can get a better control of the whole picture. As first layer we also use Burnt Umber (VMC) with Black (VMC).

2. Umber (VMC). Instead of covering the surfaces we draw lines along the wood to create a texture. Then we add more Medium Olive (VMC) and a little Light Earth (AK) in the previous mix for the next highlight. Here we start to add some wrinkles and dots.

3. As final highlight we use Light Earth (AK) with Medium Olive (VMC) to add some yellowish color in green. Since it is a part of the base, we just draw thin lines and some dots in very limited area to keep the focus on the character. The same recipe also repeats on the saddle part.

1



2



3A



3B



STEP 5

BELTS



1. For the belt I chose a purplish tone of leather, using a mix of Flat Brown (VMC) and Black (VMC) as a base coat of the darkest shadow.
2. Then we apply Violet Red (VMC) as the middle tone. We can start to create some texture of dots and lines for scratches.
3. As highlight we continue creating edge lines and dots using a mix of Brown Rose (VMC) in the previous color. We don't draw the highlights on every edge or surface of the belt, in order to keep it darker than the fur for a better contrast between materials



STEP 6

ARMOR



1. On the armor with the shape of leaves I chose a greenish color. We apply a colder shadow with Dark Sea Blue (VMC) to create a contrast of temperature within the green.
2. For the middle tone we apply Lizard Green (AK) directly, covering about 80% of the previous layer of shadow.
3. We start highlighting the armor with a mix of Lizard Green (AK) and Frog Green (AK) and blend on the big main surfaces with more water in the color. Using this color we also outline all the edges of the surfaces.
4. To represent a final highlight with intensive green we add more Frog Green (AK) to the previous mix and cover about 50% of the previous layer. The yellowish green highlight creates a contrast with the bluish shadow.

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4



STEP 7

LEATHER



1. In this step we would paint the small baggage parts. The fangs, ropes and the fur on the saddle have the similar recipe of the white fur. For the leather parts we would create three different colors: on the red bag it's Terracotta (VGC) with Black (VMC) as shadow; Flat Brown (VMC) on the little belt and bedroll.
2. As midtone we mix Deep Red (AK) with Terracotta (VGC) for the bag, Flat Brown (VMC) with Light Brown (VMC) for the belt, Flat Brown (VMC) with Middle Stone (AK) for the bedroll.
3. We start highlighting the leathers: Deep Red (AK) on the bag, Light Brown (VMC) on the belt and Middle Stone (AK) on the bedroll. In this step we create some obvious scratches of the leather with brushstrokes and always keep the volume in mind.
4. For final highlights we keep drawing dots and lines basically on the edges following the texture we have done. We add Brown Rose (VMC) in Deep Red (AK) for the red leather, a little Basic Skin Tone (VMC) in Light Brown (VMC) for the brown belt, a little Green Grey (AK) into Middle Stone (AK) for the beige bedroll.

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STEP 8

METAL



1. As the first layer we apply Dark Sea Blue (VMC) mixed with Black (VMC) for the shadow of the silver armor.
2. As the second layer we apply Dark Sea Blue (VMC) with just a little Wolf Grey (VGC). We outline the armor to separate it from the other parts and it can also represent an effect of metal reflection. On the belly we draw a main highlight and a small second highlight to create more information.
3. We keep highlighting and outlining the armor with much more Wolf Grey (VGC) in the previous color. Now we start drawing some dots to make it look shiny.
4. For final highlights we just use Ivory (AK) on a very limited area. In this step we draw it more like little dots instead of lines to get a better control of a shining effect.



STEP 9

HORNS



1. On the little horns we apply Flat Brown (VMC) as a base coat and Black (VMC) on the top. We can wet blend it, but don't worry if you are unfamiliar with this technique, here I just painted several times with more diluted paint for a transition.
2. For the highlight layer we use Light Earth (AK). Similar to the wood we draw lines along the horns for a texture, and we also outline the main edge to us on the black part.
3. We add a little Ivory (AK) to Light Earth (AK) to finish the final highlight. Keep it mostly in the area near the head to draw attention to the face and just a little dot on the top of the horn.



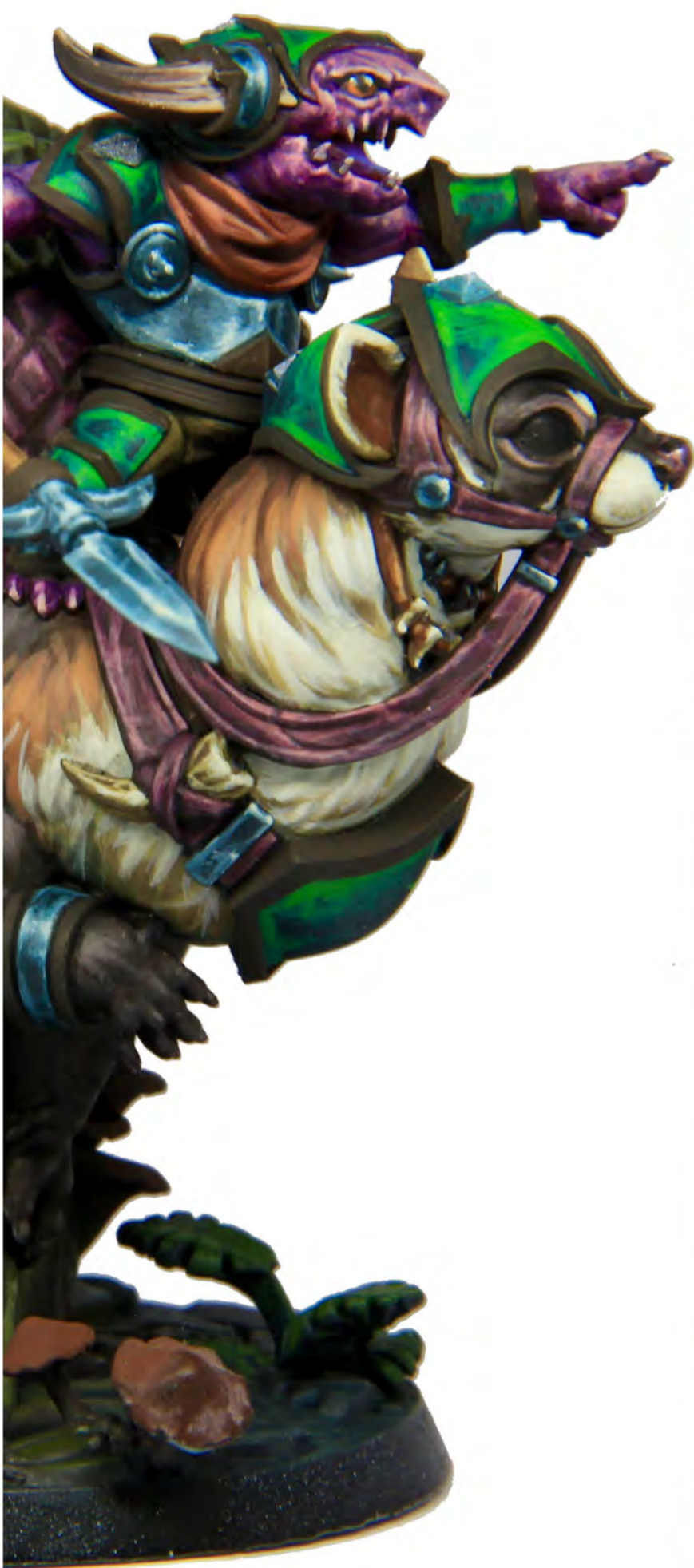
STEP 10

GOLD



1. To start with the gold metal parts we cover them with Burnt Umber (VMC). We used similar colors for shadows on different parts, for example wood, gold and fur, to make them look connected.
2. Using a mix of Middle Stone (AK) with a little Golden Yellow (AK) we apply the first highlight and draw the edge lines. We can blend it but still have to leave some previous layer for dark shadows.
3. We keep highlighting and edge lighting with Radiant Yellow (AK). In this step we also start drawing some textures like the silver part.
4. For final highlights we apply a mix of Ivory (AK) with Radiant Yellow (AK). We keep it as thin lines and dots in a limited more highlighted area to make the metal look sharp.

1



2



3



4



STEP 11

SKIN



1. For the skin of the kobold I've tried some different color schemes and decided to paint it in an orange tone. As base layers we apply Orange Brown (VMC), and on the jaw Brown Rose (VMC).

2. As first highlights we directly use Dirty Yellow (AK) on the orange part, and mix Light Flesh (VMC) with Brown Rose (VMC) on the jaw to represent a soft skin.

3. Then we mix a little Light Flesh (VMC) in Dirty Yellow (AK) adding some final touches on the forehead. On the jaw we directly use Light Flesh (VMC). Here we also draw with some slight brushstrokes and dots to represent a lizard skin.

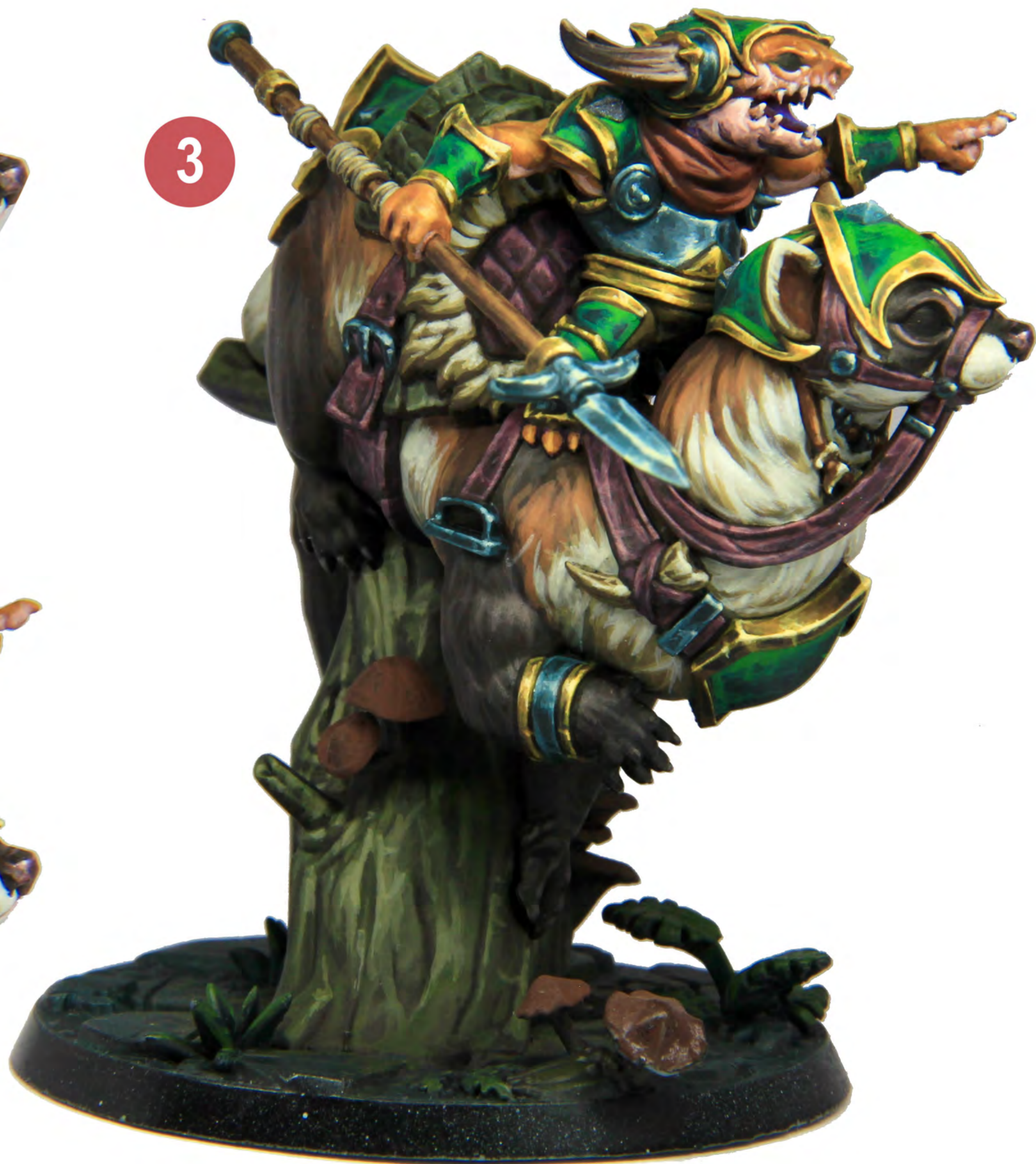
1



2



3



STEP 12

GEMS



1. As most of the main parts are finished, we start with details like the gem. We apply a base coat with Ultramarine Blue (VGC).
2. For the first layers we apply high saturated Magic Blue (VGC) on edges and all the bright side of the gem.
3. Then we apply Verdigris (VGC) for the brightest highlights. To represent the material of gem we blend with the same color for a smooth transition. And we can also blend with black in the darkest area just beside the highlight to create a high contrast.

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2



3



STEP 13

SCARF



1. It's actually part of the painting if you are not satisfied with the result or have another idea, with these you improve it. Here I decided to repaint the scarf with a stronger red to draw the attention. For the first layer we apply Terracotta (VGC).
2. We highlight it with Deep Red (AK) and then Burn Orange (AK). The saturated red tone has a better contrast with the armor than blue or orange and is also harmonious with the skin.

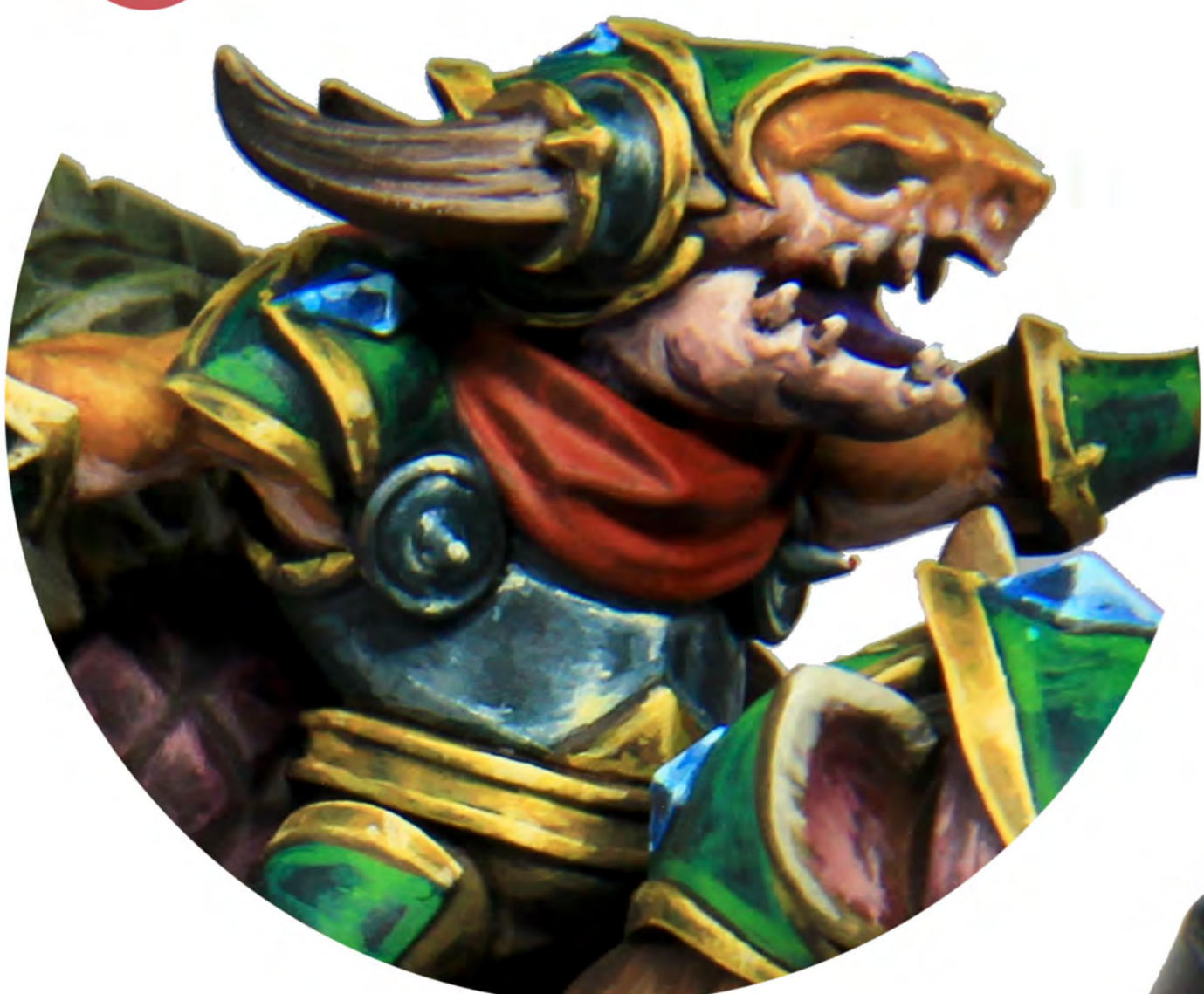
1



2B

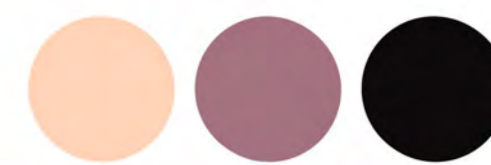


2A



STEP 14

EYES



1. Here we start painting the eyes. After a base coat with Black (VMC) we paint directly the first highlight and the reflection on the downside with similar recipe for the black fur, mixing Brown Rose (VMC) in Black (VMC).
2. For brighter highlights we apply Brown Rose (VMC) and blend with diluted paint, but we still keep the darkest part in pure black.
3. We reinforce the highlights with Light Flesh (VMC) in the center of the previous layer. As the eye of the ferret is quite big, in order to refine it a bit more we can paint a smaller secondary highlight.

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3



STEP 15

BASE



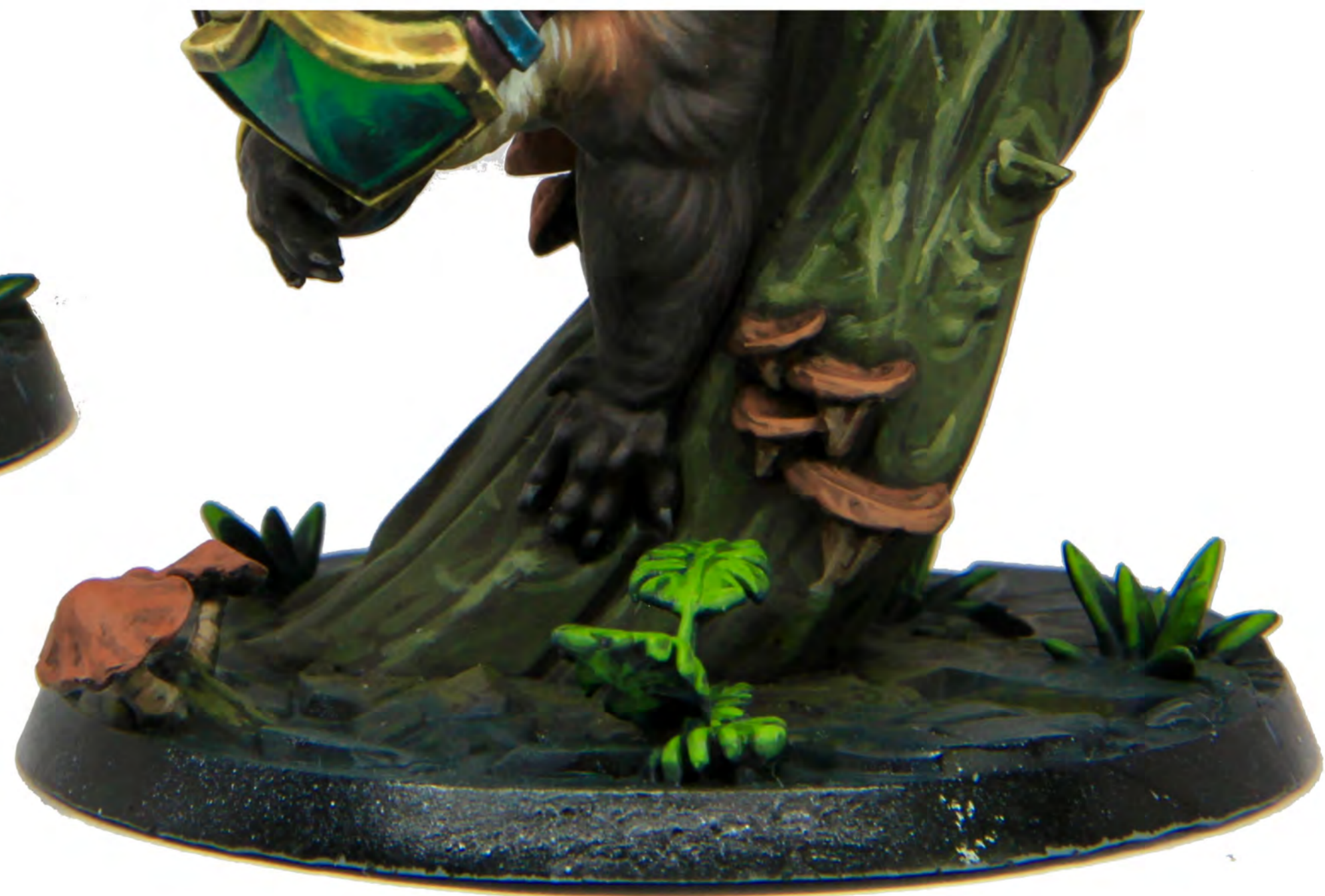
1. Now we keep finishing it with details in the base. We apply the first layers with Mahogany Brown (VMC) on the mushrooms, Medium Olive on the plants.

2. For first highlights we use Tan (VGC) on the mushrooms and lines with Light Brown (VMC) to represent textures. For the plants we mix Frog Green (AK) with Medium Olive (VMC) as a second layer.

3. As final highlights of the plants we apply Frog Green (AK). For the geometry of the plant leaves it's enough just to outline the edges.



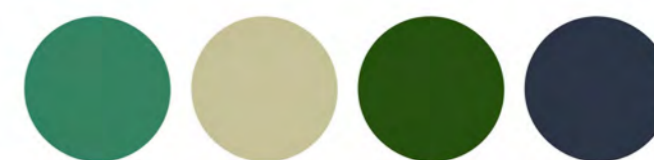
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STEP 16

BASE



1. For the ground we apply Dark Sea Blue (VMC) and Medium Olive (VMC) as the base coat. Here we don't mix them together, but paint them separately in random area or wet blend them on the base.

2. As highlights we mix APC Interior Light Green (AK) in Dark Sea Blue (VMC) to outline the edges of the stones and create random textures.

3. To balance the whole color scheme with more bluish color and represent a fantasy ambience, we add some final highlights with Blue Green (AK).



Yisong Liu
@yisongliu_minis

