

Angel Giraldez

# MASTERCCLASS



GIRALDEZ



# How to paint Sons of Horus

Hi you all painters!

In this month's Masterclass, I will show you how to paint a marine from the SONS OF HORUS.

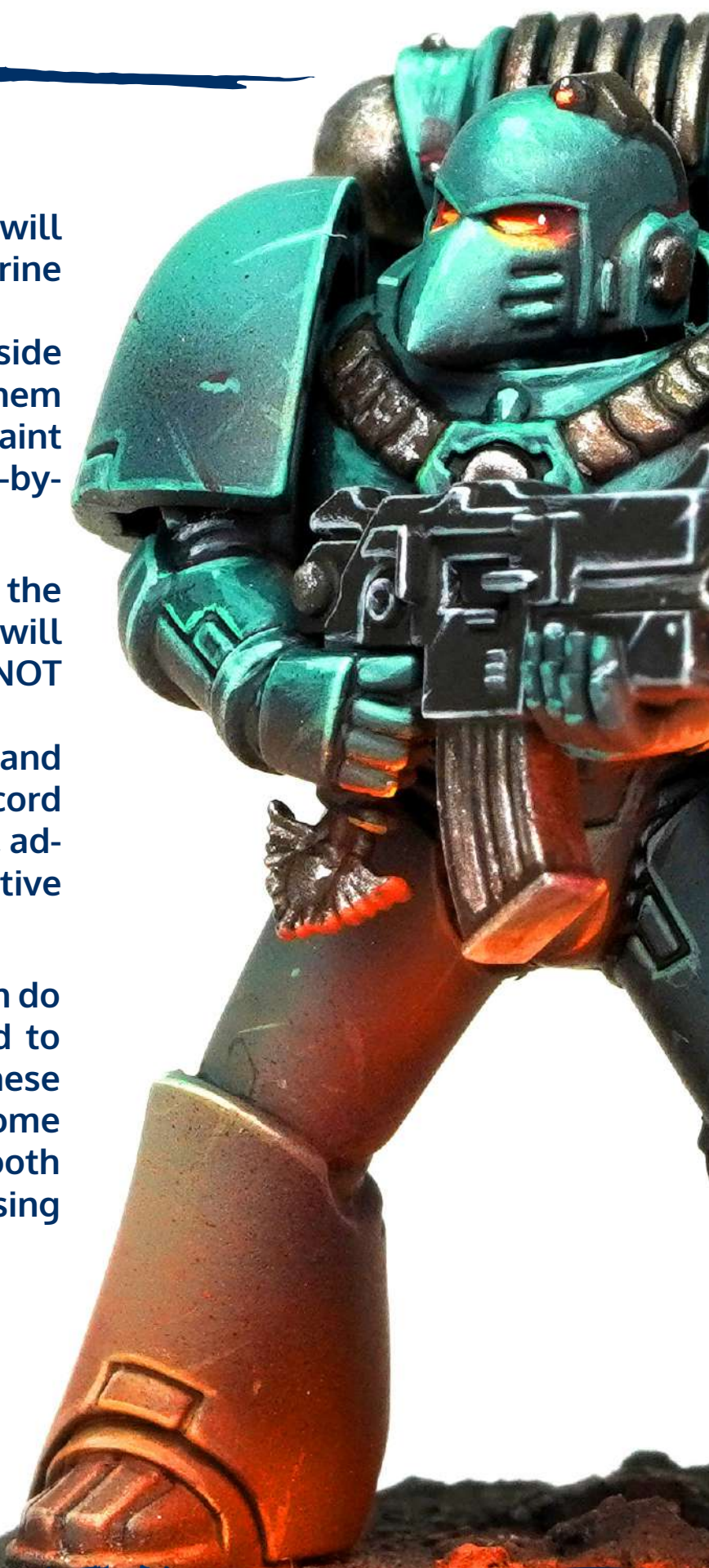
If you still have your figures inside of the box, you are getting them as a present or just want to repaint them in a different way, step-by-step, **this guide is just for you!**

Due to the characteristics of the figure, the level of this guide will be **INTERMEDIATE**, but, **DO NOT WORRY:**

We will combine airbrush and brush, to paint a figure in record time, plus in an effortless way, adding a quite simple and effective OSL, which you will love.

If you have no airbrush, you can do it by brush, but you will need to spend some more time on these parts, you will need to get some more care to blend and smooth transitions, like if you were using an airbrush :)

**Are you ready?  
Let's go for it!**



# 1.

At this step, I used the **new EVOLUTION CR Plus airbrush by Harder&Steenbeck**. You can follow the whole detailed process on this video [LINK](#), where I share a key trick to dilute CITADEL paints, in order to simplify airbrushing them. I urge you to watch the video, you will love it!



<https://www.youtube.com/watch?v=9m0KnqC1wS4>



# 2.

Now, I paint everything except the armor, using Ref. 70.950 BLACK by Vallejo.



# 3.

I create a 50-50% mix with Ref. 70.950 BLACK by Vallejo and LUPERCAL GREEN by Citadel, thinning it with a lot of water, since I will apply it like **WASHES**.

I apply it so that paint easily fills all of the crevices, adding definition to all the armor plates in a quick way. This method highlights all of the details effectively.



# 4.

Do not miss outlining all of the edges, this will be part of the "first highlight". For this, I made a mixture of 60% SYBARITE GREEN by Citadel + 40% SONS OF HORUS GREEN.

Additionally, I do use an ARTIS OPUS brush, from the series M, size 1, because the shorter fibers make painting in an accurate way the edges. This brush allows me better control, helping me to outline and define all details effortlessly.



# 5.

I apply a second highlight with SYBARITE GREEN to make all edges stand out more.







## 6.

Painting the bolter is quite simple: starting from the black primer, we gradually add a little Ref. 70.951 WHITE by Vallejo.

### NOTE

Do not miss that outlining all of the edges is crucial.

## 7.

To achieve some "crystal eyes" effect, we have to paint half-moons during the process.

Starting with black primer, I paint a half-moon on the lower part of the eye with Ref. 72.010 BLOODY RED by Vallejo, leaving the upper part in black. Then, using Ref. 72.008 ORANGE FIRE by Vallejo, I painted a half-moon smaller than the previous one, and then another one with Ref. 72.005 MOON YELLOW by Vallejo.

To finish, I paint a little white dot on the dark area of the eye, to create a strong contrast effect, and simulate an extreme point of light. This method adds depth to the eyes, as well as a more realistic effect, getting a captivating crystal effect.





# 8.

To paint all metallic parts, I recommend you always start with a not too dark base color. In this case, I used Ref. 72.053 CHAINMAIL by Vallejo. I applied two thin coats to get proper coverage.

This step guarantees metallic colors to stand out properly, providing a good starting point for following layers of color and additional details.

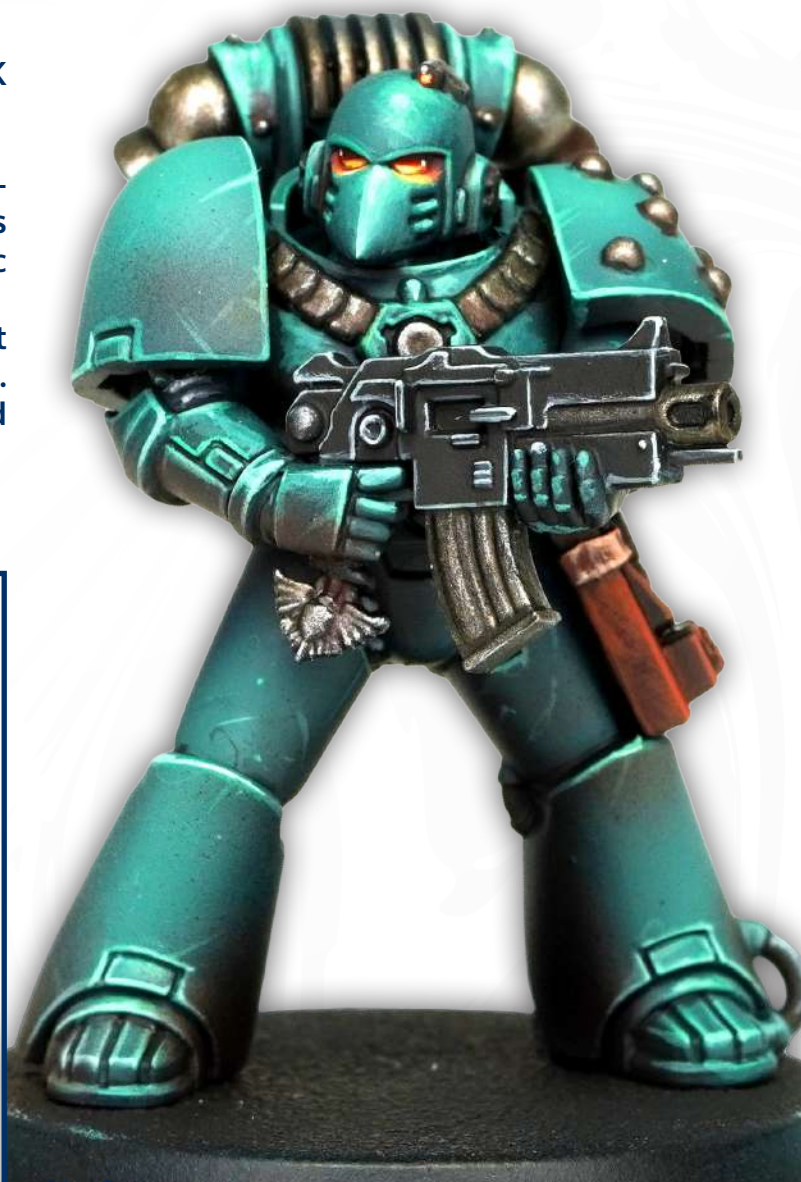
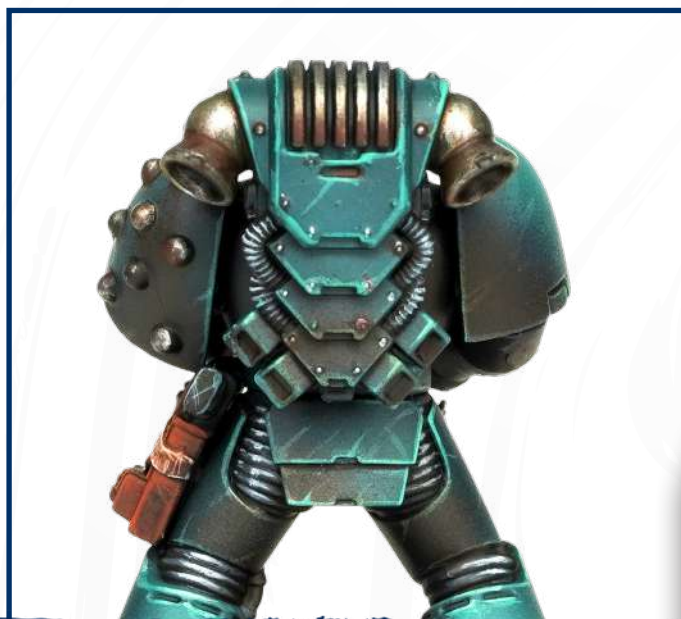


# 9.

I do mix 50% of Vallejo's Ref. 73.201 BLACK plus Ref. 73.200 SEPIA.

Next, I apply this wash over all of the metallic surfaces. Thus I will enhance all details at the same time I subtly shade all metallic parts.

By mixing both colors we create a worn out effect, which makes all contours stand out. Making all metallic parts more realistic and dimensional.

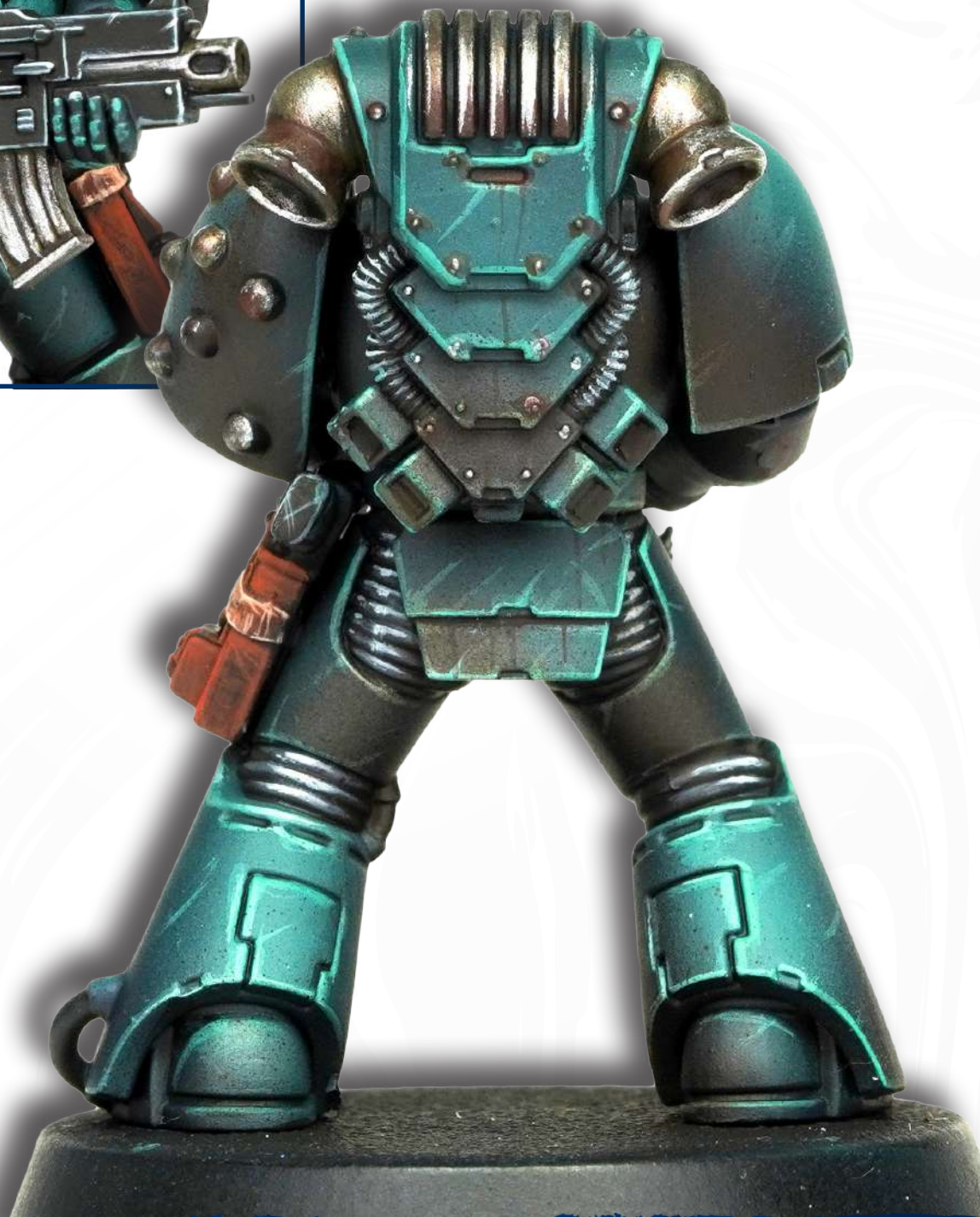
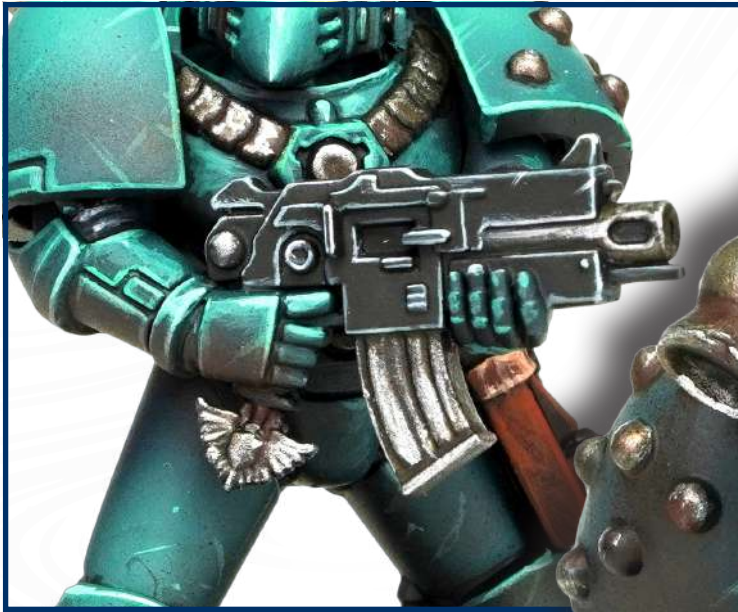




# 10.

I apply the first highlight to the metallic areas with Ref. 72.052 SILVER by Vallejo, I do it carefully, trying to avoid obscuring all of the previous work.

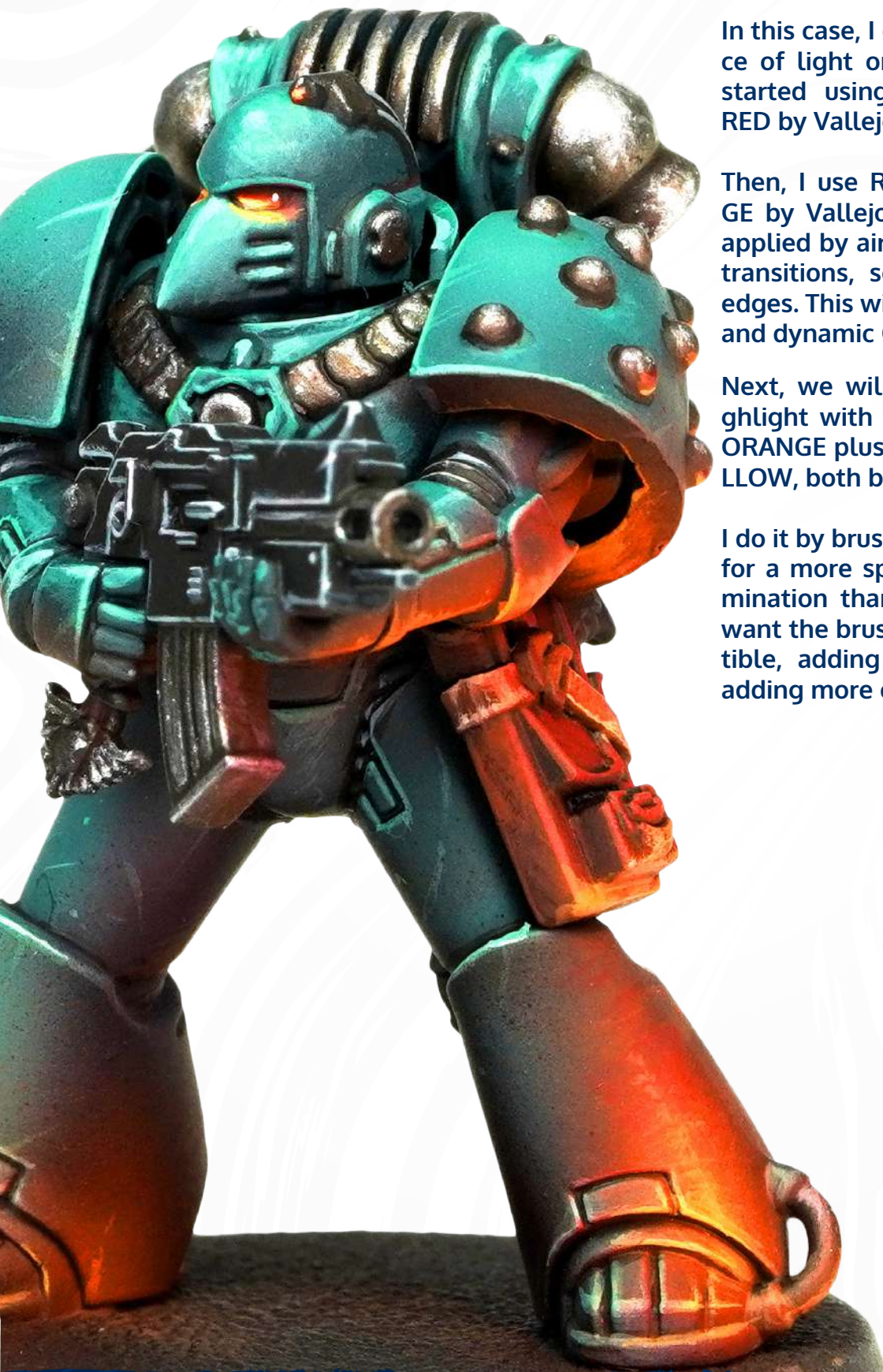
The aim of this step is to make more prominent metallic areas stand out, adding the characteristic brightness and reflections of metal. By taking more care of this part, you will avoid obscuring the shadows, and to get the appropriate bright points, getting an equilibrated contrast, highlighting all details and getting a more vivid effect to the surface.





# 11.

Something key when painting an OSL effect is to choose the source and destination of the light reflection, since this will provide us a guide during the painting process and will add information when watching the finished figure.



In this case, I decided to set the source of light on the left-down side. I started using Ref. 72.012 SCARLET RED by Vallejo as base color.

Then, I use Ref. 72.009 HOT ORANGE by Vallejo as the first highlight, applied by airbrush, to get smoother transitions, soft strokes and blurry edges. This will be the base for a real and dynamic OSL effect.

Next, we will apply the second highlight with a mixture of 20% HOT ORANGE plus 80% 72.005 MOON YELLOW, both by Vallejo.

I do it by brush, because I am looking for a more specific and smaller illumination than before. In addition, I want the brush strokes to be perceptible, adding more definition. Thus adding more contrast and intensity.

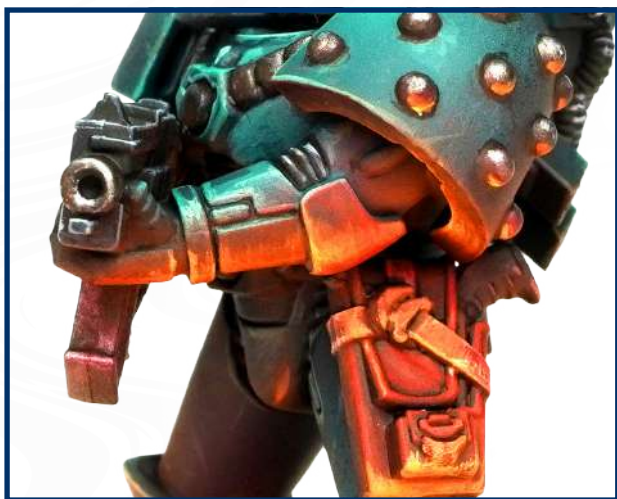




## 12.

To set the figure even more in ambience with the OSL, I apply a thin glaze with Fluorescent Orange 72.156, only on the left part of the figure, slightly extending it to the right leg. This subtle glaze will increase the ambience light effect.

To enhance the atmosphere of the figure with the OSL effect, I apply an extremely delicate glaze with Ref. 72.156 FLUORESCENT ORANGE, concentrating exclusively on the left area of the figure and extending it slightly towards the right leg. This subtle glaze will gradually intensify the ambient light effect.



## 13.

We do not apply the OSL effect on this view, thus we will keep coherence on the direction of light we chose before.





# 14.

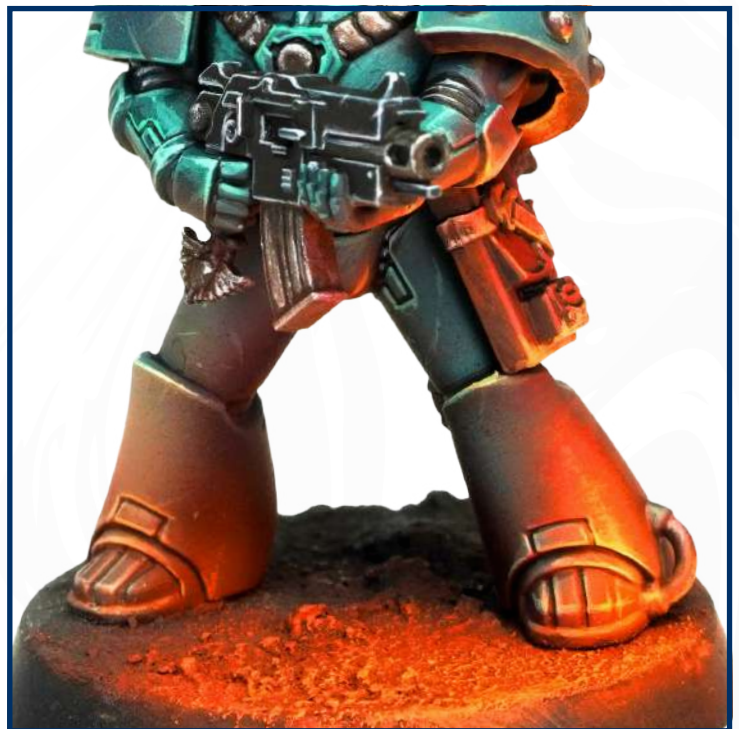
Finally, I apply A.MIG-2172 TERRAFORM ASFALTO by Ammo to the base. This final detail makes the base of the figure look more real and detailed, adding a final touch.



# 15.

Once the asphalt product dries, I paint it using the same color I chose to paint the OSL effect.

This step makes both the figure and the base to match, and helps the whole figure look more harmonious, integrating both elements in a coherent way.



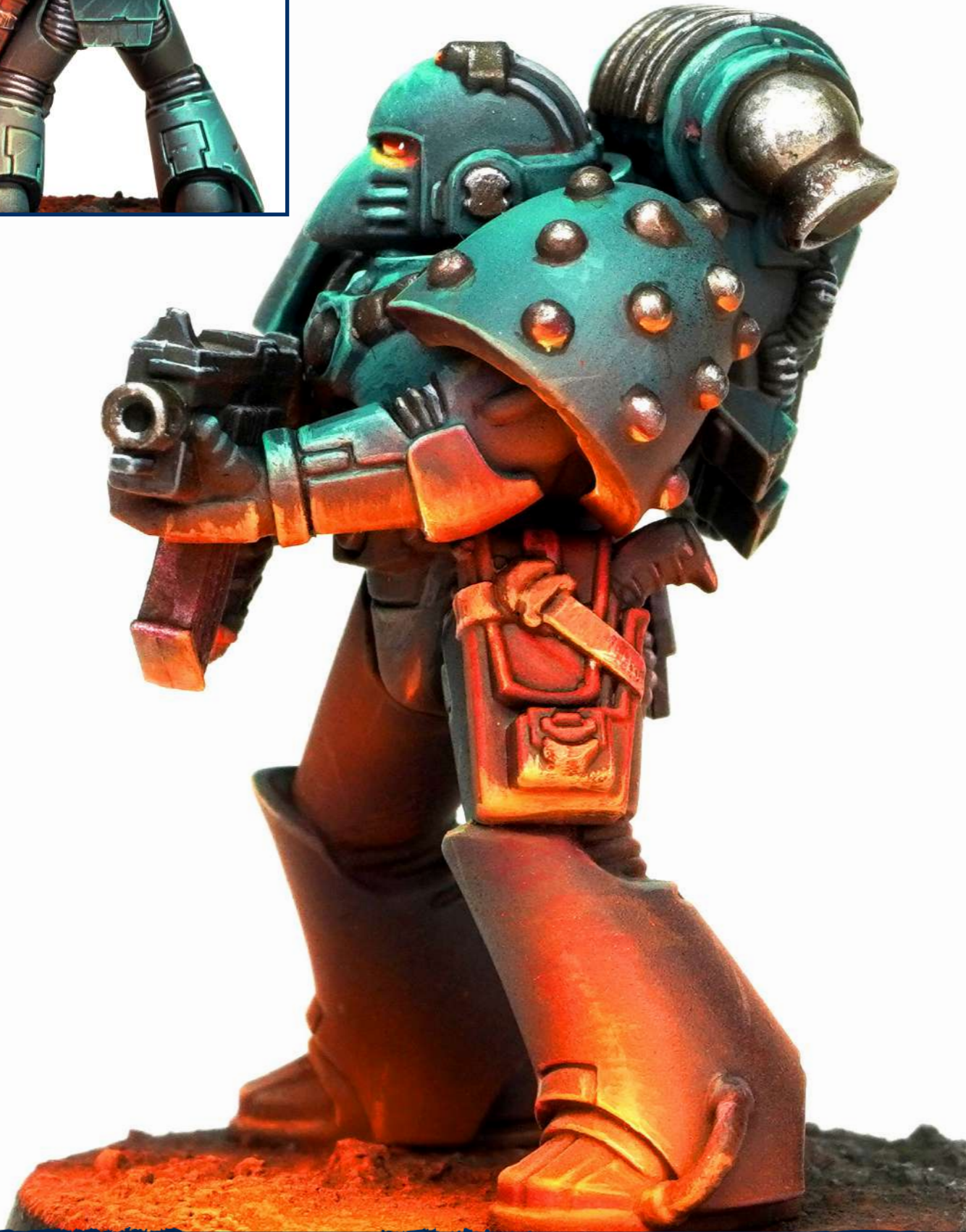


# 16.

Final Result.















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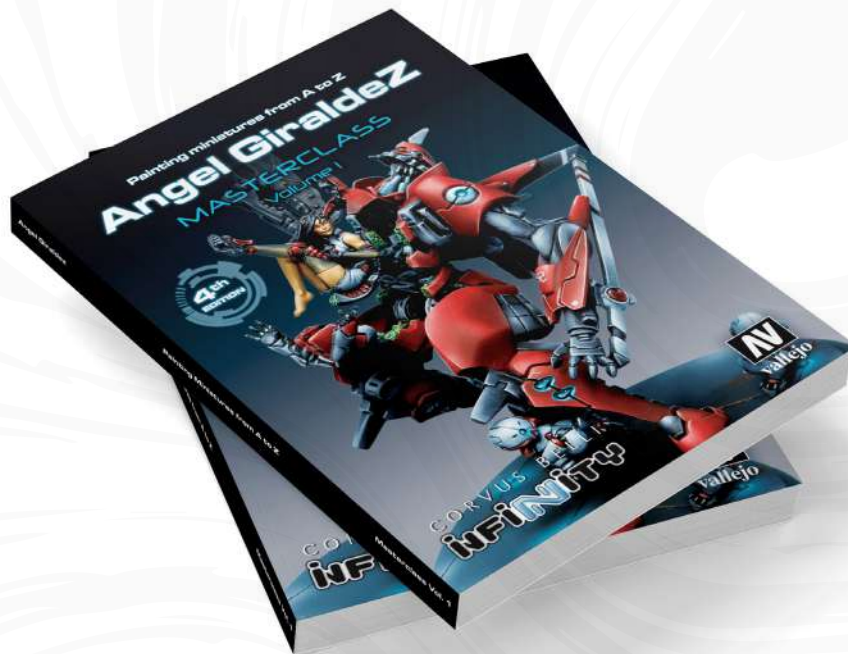


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If you have liked this Masterclass, if you want to learn much more and want to take your painting skills beyond, do not miss my two books: **VOL.1 y VOL.2.**

# Painting better is possible!



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