



MINIATURE'S DEN PATREON GUIDES:  
**TIGURIUS**

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# **PAINTS USED IN THIS GUIDE**

Vallejo Model Color: Burnt Red, Sunny Skintone,  
Dark Blue, White

Reaper: Magma Red

SoFlat: Cadmium Red Light, Naples Yellow

# NMM ARMOR 1

DISCLAIMER: In this guide, as well as any other of the Patreon, you'll see me use different colors of many brands. I highly suggest understanding the "hue" I'm using rather than just buying each paint you see being used in tutorials. This is because understanding the actual color being used, rather than copying the pot, is what will help you in working with color with more mastery and less confusion. A red, is just a red, regardless of the brand making it. Some are more saturated, others less, but, effectively, there's very little difference in applying a red from brand X with the very same red from brand Y.

The armor was basecoated with a mix of Vallejo MC Dark Blue to which I added a touch of black and MC Royal Purple. I then used pure Dark Blue to sketch the first light on the armor, imagining the sun light coming from above the model, slightly to his left, I placed this light on all the areas "facing" the imagined light. You can simply turn the model and face it from where you want the light to come from and all you see should be this color.



# NMM ARMOR 2



Adding VMC Sunny Skintone with a tiny amount of white in the mix to the blue of the previous step I created a bright, slightly greenish-yellow highlight that would help suggest the warmth of the sun hitting the armor and modifying the blue of its color to a warmer hue. This sketch was applied inside of the area of the previous light, facing more directly the imagined light source.

# NMM ARMOR 3



With more white in the mix, I intensified the strength of the light by painting another, small, light inside of the previous as well as edge lighting the armor on all areas facing "up".

The blending on this stages was done by simply mixing the colors of my steps together with one another, creating a 50-50 mix, and applying the result inbetween my layers to soften their gradient.

# TEXTURED CLOTH 1



The cloth was basecoated in VMC Burnt Red with a touch of black and purple mixed in. I started working on highlighting (still imagining the light coming from the right of the model) using thin (both in consistency and size) lines of Magma Red from Reaper. These lines were painted perpendicular to the cloth, creating a pattern of horizontal lines on top of one another. This same technique of painting was used for the white on the front.

# TEXTURED CLOTH 2



I added a bit of white to SoFlat Cadmium Red Light (you can continue using Magma red or any red you like) to create a stronger light and get some coverage thanks to the white, you can see the lines more clearly in this step.



# TEXTURED CLOTH 3

I then glazed pure cadmium red light over the sketch, several times with super soft glazes, to blend the color in as well as cleaning up the texture into a softer one.

If you find your colors are not looking as soft as they do in the picture after the glazing, simply mix in between mixtures to create "bridges" to unify the changes in light you've created.

In the case of the white, I started from a grey color, which I simply lit up progressively adding white and a small touch of Sunny Skintone.





# GOLD NMM 1

The Gold was basecoated in Raw Umber from SoFlat (again, any kind of dark-warm-brown will work) and then sketched over with Naples Yellow with a bit of red mixed in it.



# GOLD NMM 2

Adding white to the previous color (over the course of a couple of layers) I built up the light and then blended, like usual, with in-between mixtures to bridge colors into softer gradients where necessary.

The silver were basecoated in a dark grey, which I then highlighted with a fairly "middle" grey with a bit of yellow in it to warm it up.

# SILVER NMM 2



Adding white to the previous grey I built a strong highlight which I painted inside of the area of the previous light (on the "sun" facing parts) and then lit once more with pure white on the corner of the edges.

On the sides not facing the sun, I added a bit of the adjacent colors to the grey to do a soft reflection, for example, the red of the cape reflecting against the right side of the tube.

# BANNER 1



The objective in painting the banner was to make sure it wouldn't be nearly as bright as the armor, or it would look very weird as metal reflects more light than cloth and I wanted to preserve that relationship in the paintjob.

I started from a dark blue (dark blue+black) and then lit up with pure VMC Dark Blue, but I didn't get any further than that in lighting, save a very small amount of Sunny Skintone added to the blue for some very small lights at the top. This would preserve the brightness of the armor, even though it used the same colors, as its highlights are much lighter than on the cloth.

The book was painted with simple shades of grey, going from dark grey (black+white+a touch of blue) progressively lit adding more and more sunny skintone (but still not overlighting it).

# BANNER 2



The flames were painted very simply, using yellow as a basecoat on which I glazed, very softly, a red, pushing the pigment towards the base of the flame to make it orangier and reddish at its very base.

# THANK YOU!

I hope you enjoyed this guide on Tigurius! If you haven't already, feel free to check out the video guides where I go much more in-depth in explaining my painting and the techniques used.

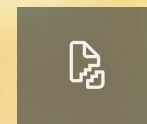
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