



MINIATURE'S DEN PATREON GUIDES:

HELBRECHT

Sword And Cape



PAINTS USED IN THIS GUIDE

Reaper: Linen White

AK: Anthracite Grey, Ice Yellow

Schminke Aerocolor Ink: Black

Scale 75 Artist: Prussian Blue

BLADE PT.1

The blade was basecoated with AK Anthracite Grey + Schminke Ink Black.

To get the first highlight I mixed Anthracite Grey with a bit of Vallejo Sky Blue and used this color to sketch the main and secondary lights.

The main light was placed at the top of the blade, as to have it closer to the model itself and avoid distracting the viewer too much, it also simply made sense for the light to be there.

The light was bigger on the right side of the blade, getting smaller on the left, to suggest the light coming from the front of the mini, therefore slightly to the left of the blade.



BLADE PT. 2



While it looks like a lot has happened, not much has.

I used Reaper Linen White to build up another highlight inside of the one previously sketched. I layered the color several times, directing the brush towards the center of the highlight in order to gain the most coverage there.

I then used pure white to paint the edges of the blade as well as the "blings", meaning the little dots of white you see on the edges, to suggest random strong reflections happening.

To reflect the Ork off of the blade, I simply glazed a green on the blade a couple of times, to tint the greys into greens.

CAPE



The cape was basecoated in a mix of Black Ink and Scale 75 Artist Prussian Blue.

In the picture you can see the "third stage of the painting".

After basecoating in the dark grey-blue color mixed previously, I used the pure black ink to paint the recesses of the cape in a black.

After achieving the right volumes (meaning: having the cape mostly pure black with smaller areas of lighter blue/black in correspondence the folds) I started stippling to gain a texture.

In the picture you can see the light blue grey I used (resulting of a mix of the basecoat color + AK Ice Yellow).

This color was painted using the very tip of the brush, applying a multitude of small dots all over the cape in correspondance of the areas of light. Once achieving a good enough amount of dots, I worked with glazing to soften the colors and have them gradient into darker and darker hues.

This process was repeated several times. After taking down the lights with glazes of black, I'd go back and redo the dots in a smaller area, only to glazed them down once again.

The more you do this, the softer the transition and the texture will look, while leaving this completely unglazed will give you a very rough texture, which can still be good for certain materials.

THANK YOU!

I hope you enjoyed this guide on Helbrecht! 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.

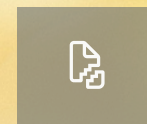
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