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Sigvald Part 3: NMM

Painting

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PAINT LIST

NMM SILVER

- VMC Dark Sea Blue 70.898
- VMC Blue Grey Pale 70.905
- VMC Highlight Skin 74.008
- Or AK Light Flesh 11050
- Or White + Lugganath Orange
- VMC Dark Grey 70.994
- VMC Neutral Grey 70.992

NMM Gold

- GW Rhinox Hide
- VMC English Uniform 70.921
- VMC Japanese Uniform 70.923
- AK Pastel Yellow or VMC Ice Yellow 70.858
- VMC Ivory 70.918

Blue Gems

- Scale 75 Huldra Blue
- AK Archaic Turquoise or Sotek Green
- VMC Ivory 70.918



Welcome to this guide on painting Sigvald. This PDF is written in shorthand, with the in depth explanation on the accompanying video. You can use this PDF to remind yourself of the steps during painting, as well zoom in nicely on the photos.



Silver



Base Dark Sea blue. Over black this will be nice and desaturated.



Start to add some light grey. Check your references for spheres and cover a large area for a natural highlight. Make sure you ignore the details and paint the shape as a whole.



Add more grey and layer the highlights covering a smaller area.



Begin to add white or off white.



Build up to your final highlight. At this point you can judge if you have the volumes correct. For mine I felt I had too much shadow so had to draw some additional lights.



Here you can see me add some more lights but still not quite enough.



Painting lots of little reflections for fun. This feels better. Now blending can begin (if needed) using glazes of previous greys and Dark Sea Blue.



Here glazes have adjusted the transitions and the symbol has been painted using the cloak recipe.



The sword is painted with the same steps, with a simple one light source highlight. Feel free to make your interpretation more complex.



Here is the final result of the shield. The photo is not edited but is under exposed which better shows the colours of the highlights and shadows. You can see the subtle little extra reflections make it more interesting but don't detract from the overall effect.



Gold



Base Rhinox Hide. I added a little matte black to desaturate and matte the base. Rhinox Hide can be a little satin.



Paint the secondary reflection with a warmer tone. Here I use Rhinox Hide and Mourning Brown. Later I highlight is with mixes described in the video. I painted this all over the mini but I covered it up in the next step so you do not need to do it at this stage.



Layer English Uniform with just a little Rhinox Hide added. Paint this large and nice and smooth. This will likely be the most time consuming step as the coverage isn't amazing and you want a nice opaque smooth foundation.



layer English Uniform with a little Japanese Uniform. Japanese Uniform is used to add yellow to the tone. The ratio of this Mix will dictate the saturation of your gold. Although you can always glaze Japanese Uniform later if you want more saturation in your Mid tones.



Begin to add Ice Yellow to your mix.



Build to pure Ice Yellow. You Can use Ivory if you want even more contrast.



Balance your volumes by using glazes of previous colours. I mostly used English Uniform Followed by glazes of Rhinox hide. I then re-highlighted any areas I glazed too much and finished the secondary lights.



The almost finished gold. More Highlights of Ivory have been added and slightly light oranges for some of the secondaries. Take you time to assess your work and make adjustments. Don't be afraid to re paint something if it isn't working.



My final result. I hope this tutorial has made it feel approachable but still challenging.