



MINIATURE'S DEN PATREON GUIDES:

HARBINGER OF DECAY

Full PDF Guide



**THE PAINTS USED IN THIS GUIDE
SHOULD ALWAYS BE TAKEN AS A
REFERENCE AND NOT AS A "MUST
BUY". I ENCOURAGE WORKING
WITH WHAT YOU HAVE AND
EXPERIMENT WITH COLOR MIXING**

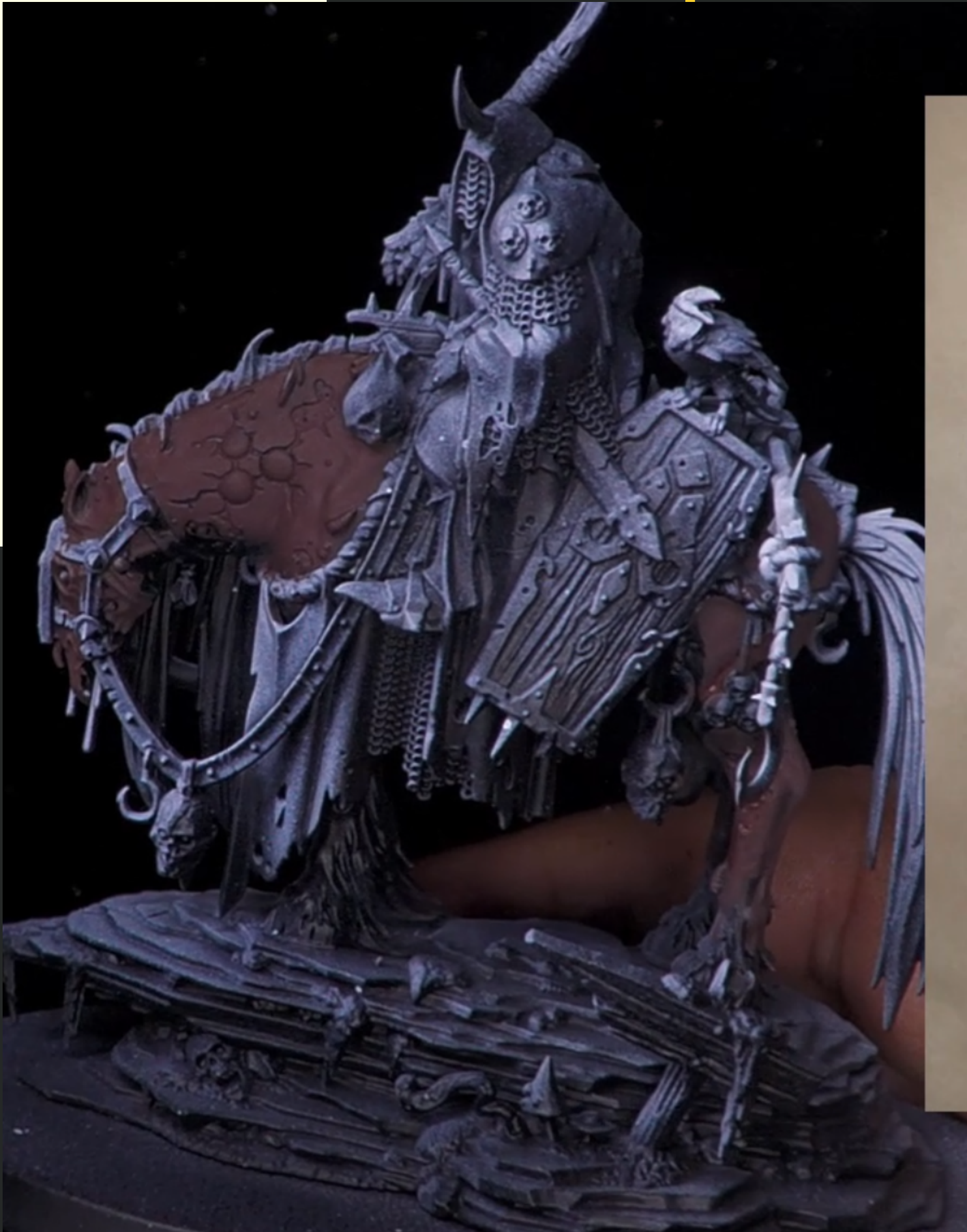
HORSE 1

The horse skin was made up out of a mix of Intermediate Green and Burnt Red from Vallejo MC. I've explained this effect of color theory in other PDFs, but to reiterate, colors that are opposite on the color wheel will desaturate each other when mixed. If the colors are the same in value, they will desaturate without changing value, if they are different in value, they will approach one another in value depending which of the two is being added the most.

If I add a dark red to a light green, I would not only desaturate the green, but also darken it.

If I add a dark red with a dark green, like in this case, I get mostly desaturation without any big change in value.

Mixing the two colors together allowed me to get a brown very easily, which I've used to basecoat the horse skin.



HORSE 2



By adding red back into the mix as well as a touch of white, I made a more “red-feeling” color that I used as the midtone for the horse skin, painting it everywhere on the skin except the bottom of the volumes.

I then added a bit of yellow and white to it to mix a more orangy version of the color, which was also lighter, and used it to paint the upper areas of the volumes. You can see it here on the shoulder and both cylindrical muscles on the neck.

HORSE 3



With a little bit more yellow and white in the mix, I did my stronger light for the horse skin, which was applied inside of the area of the previous layer, smaller and more focused towards the parts directly facing the lightsource (which in this case came from the left, above).

I then used the original red and green paints to make very thin glazes and used them, respectively, to paint the soreness on the skin next to the injuries and tinting parts of the skin, randomly, with the green to make it look more “dead”.



CLOTH 1

The green cloth was basecoated in the same way as the horse skin, this time, though, having more green in the mix.

What I mean by this is that if we want to desaturate a red using green, we'll want more red in the mix, as too much green will slowly turn the color green. If we want a desaturated green, then we'll have more green in the mix.

You can experiment with the same two colors to mix them in different quantities and explore the limitless possibilities of color gradation and desaturation.

I then used GSW Hunter green (still a bit desaturated with a minuscule touch of red) and a touch of Cyber Yellow to warm it up as my midtone color, painting everywhere on the cloth except the sides facing away from the light entirely

The reason I changed green is that I wanted to start from a more saturated green than the one I used on the horse skin. Keep in mind you can always desaturate a color, but it's impossible to increase its saturation unless you own a paint that is more saturated, that's why canvas painters tend to use only very saturated colors on their palette which they then desaturate through mixing. It's cheaper and faster that way than owning several different shades of a hue (color) in different pots.



CLOTH 2

In the video guide I went through a different version of the cloth (more yellow-orange in the lights) before turning it into the final version. You can achieve this by adding a bit of yellow and white (progressively added, more and more) to increase the brightness of the cloth, focusing the light towards the upper part of it and keeping the bottom in a midtone/shadow realm of colors, in order to make it look like the light is getting weaker quickly.

SCYTHE 1



The scythe was basecoated with a desaturated orange (Orange + a touch of blue). I then used a dark red (Burnt Red) to paint the shadow of it in the bottom of the scythe.

SCYTHE 2



To paint the rust effect I used orange to stipple (applying the paint using the tip of the brush, in several dots) a rough textured effect, which then lit once more adding a touch of yellow to the orange.

I then used pure white to paint dots on the edges, to suggest rust coming off and revealing the metal underneath.

SHIELD 1



The shield was painted in a brown (same as the horse basecoat, with just a touch more yellow in it to make it look more pale)

I then added white and yellow to paint the wood grain, and picked all of the edges facing the towards the left, which was the direction of the lightsource.



SHIELD 2

With even more white and yellow added I insist on the light on the edges, I then glazed a very thin and random green over parts of the shield, to make them look more worn out as well as adding a bit of color interest to it.

TEXTURED NMM GREEN 1



The armor was basecoated in a very dark green (Dark Green+Dark Red and a touch of blue). I then used hunter green to paint the “chunks” of armor, leaving the basecoat as the dark shadow between them. These chunks were painted in random, jagged, shapes, making sure they were separated from one another with the dark basecoat.

TEXTURED NMM GREEN 1



With a lighter green (yellow added in) I painted the top of the shoulder, again, to make it look like each chunk was catching light differently. Then, using a bit of white and yellow in the mix, I edge highlighted the freehanded chunks to add depth and realism to them.

THANK YOU!

I hope you enjoyed this guide on the Harbinger! 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.

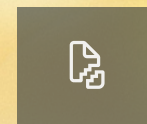
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