

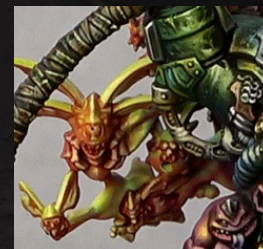


Sergio
CALVO
miniatures

ENGLISH 



TYPHUS



VOLV



SUMMARY

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06 TYPHUS



Water



Hull Red



Cork

COMPONENTS

06/39

As many of you have asked me what is the difference between my painting technique is and any other, I want to focus on it in this tutorial.

To use the "capibases" we are going to start with a dark color (that brown that we gave with the airbrush at the beginning). That tone will generate the outlines in shadow when we paint over it with a lighter color.



Basically, what we do is to cover a smaller area as we go up towards the light in the previous layer with new mixtures of paint containing more and more white (Mix, Sickly Pink and Pale Blue).





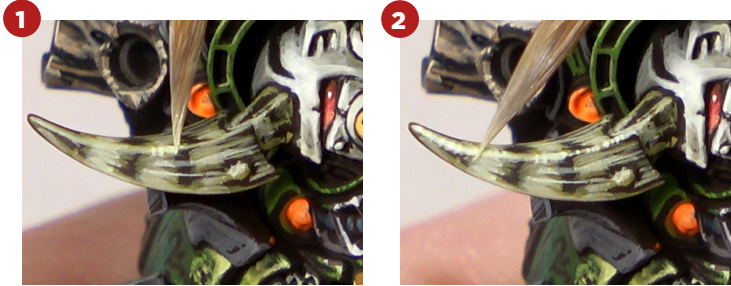
06 TYPHUS



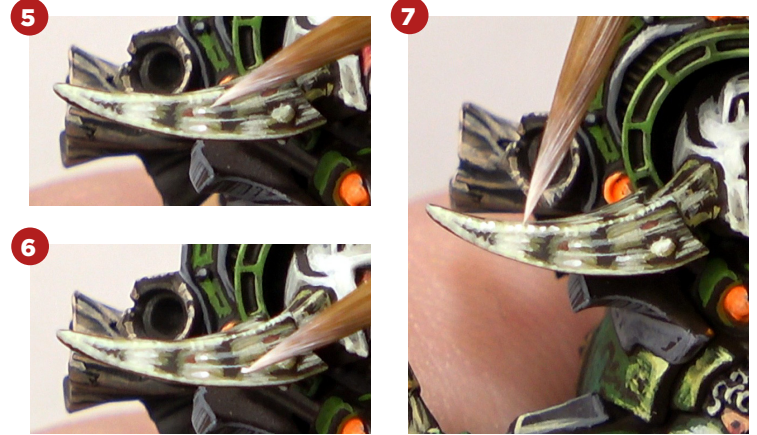
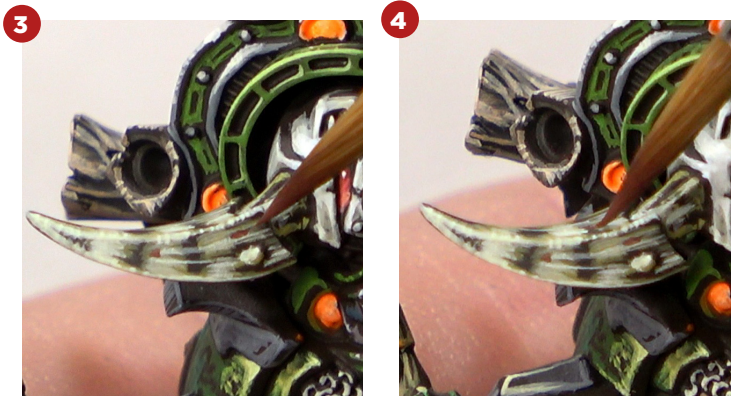
HORN

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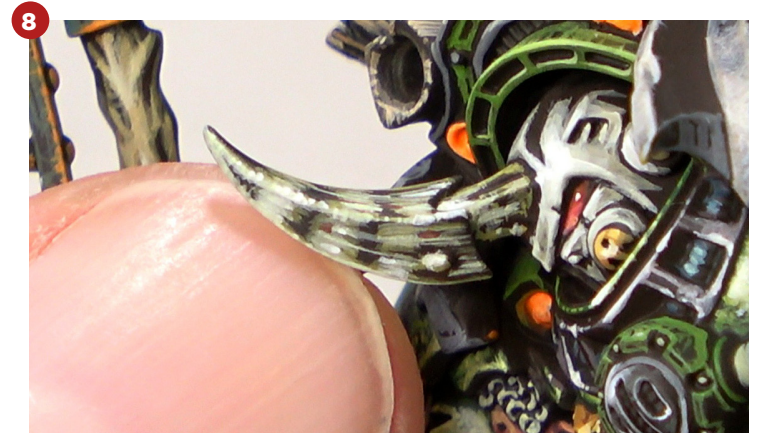
We always work from a dark color towards the maximum light.



And, as we advance in the construction of the volumes (respecting those outlines in shadow and adding texture) we can place small variations of color like this Hull Red to give more naturalism to the material we want to represent.



Finally, we can use White in a very specific point, although if we have NMM in our miniature I recommend you use it white only in that area.





06 TYPHUS

AIRBRUSH

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Once we have built with the brush, it is time to use the airbrush. The first thing we have to understand is that this is the opposite process to what was done before, since we are going to use practically no opacity when working with color filters. That is why you will see that I apply the same tone in different areas of the miniature.



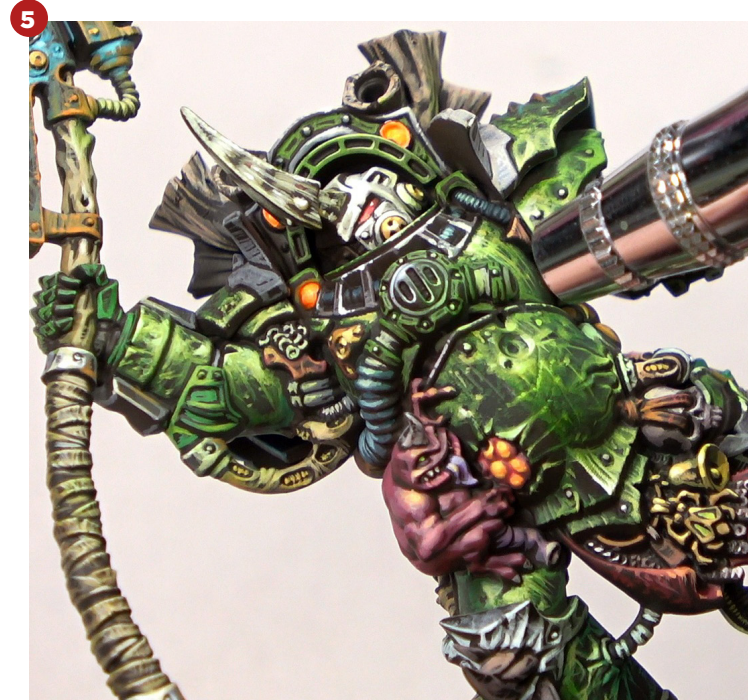
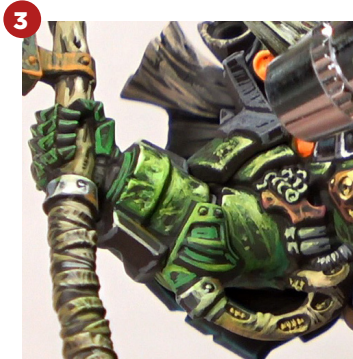
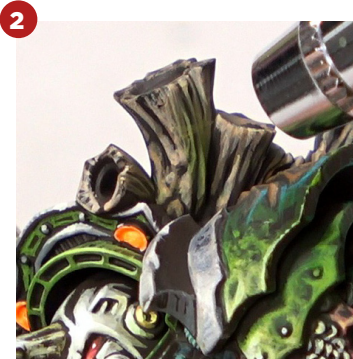
Thinner



Olive Green



Light Livery
Green



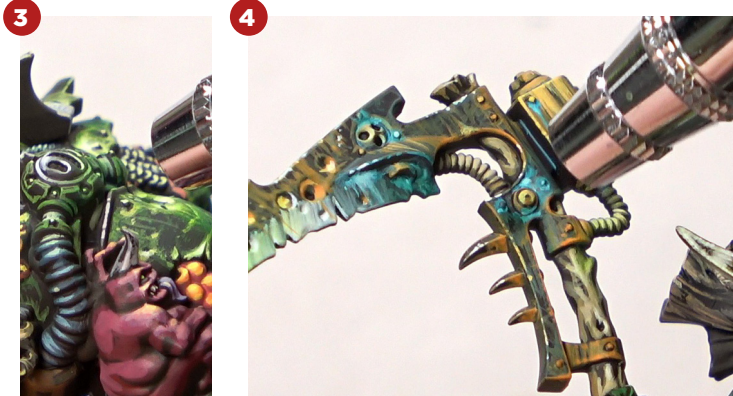
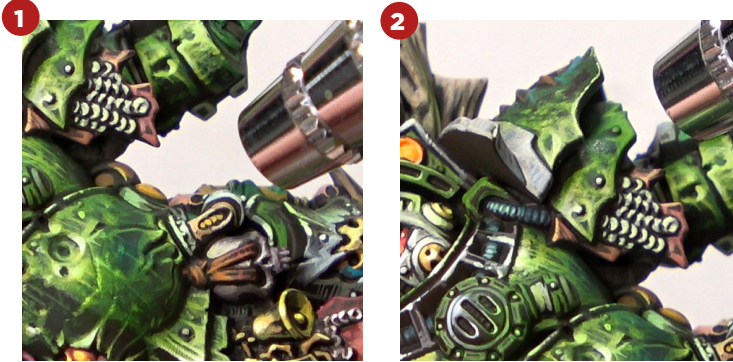


06 TYPHUS

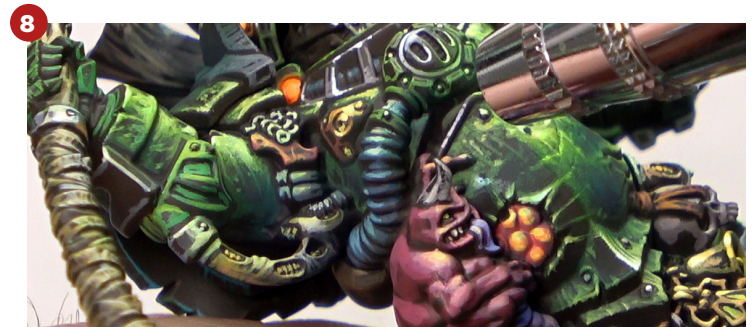
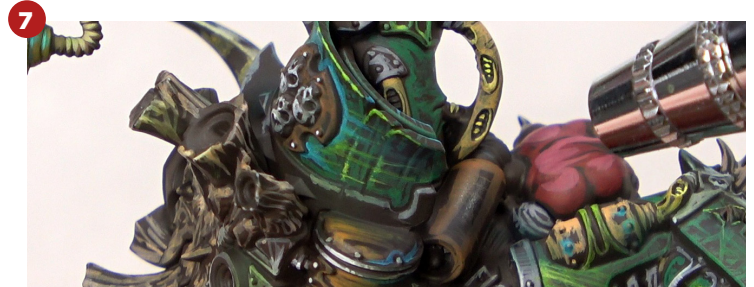
AIRBRUSH

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In the dark areas I like to eliminate the textures so that, although we have represented the same material in an area, it varies in terms of light and shadow finish.



These color filters will help us to integrate the whole miniature within the same environment, in addition to providing different shades to the materials (Imperial Blue).



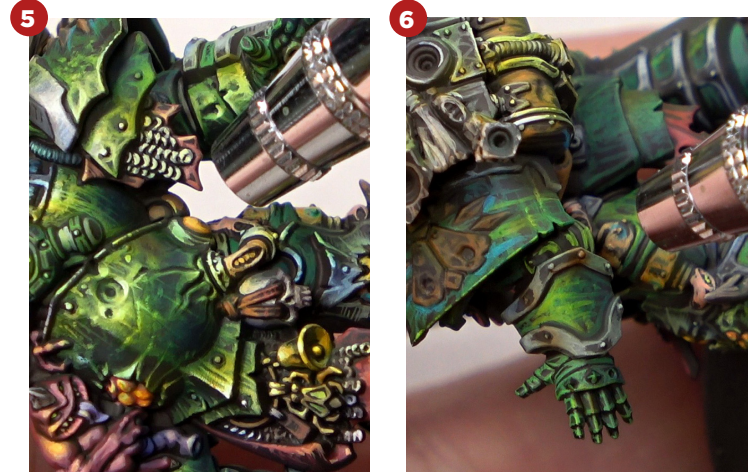
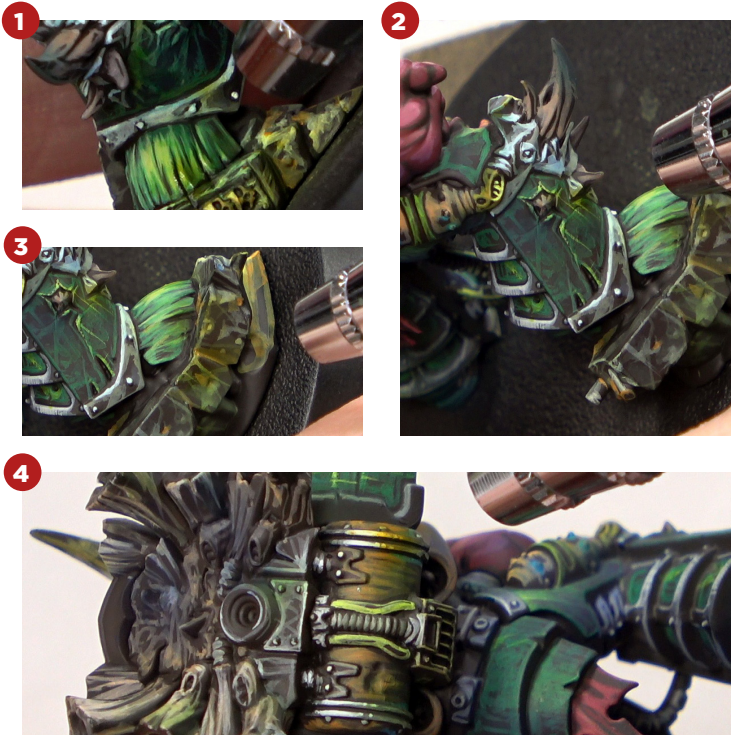


06 TYPHUS

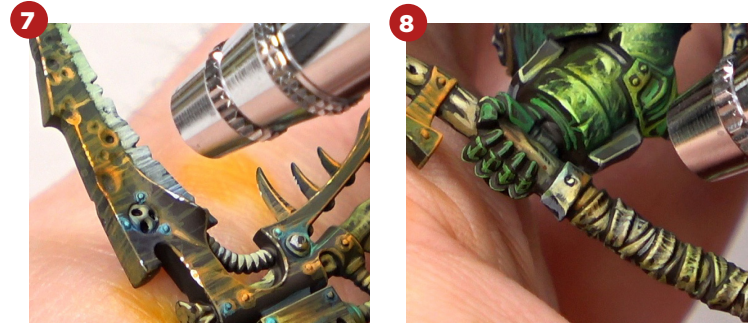
AIRBRUSH

06/43

If you are afraid to use the airbrush, I will give you a little trick. Using only water and thinner, paint on the surface. This way you will see where the water is applied, and you will get used to its handling without endangering your miniature. Then you can add a little paint and incorporate it as you gain confidence.



If you get spider legs, lower the pressure without getting to close it. In the case of my airbrush there is a wheel to regulate the pressure. Once we have it completely regulated it will not be necessary to touch it again. Another trick is to bring those spider legs towards the shadows to disguise them (Mahogany).



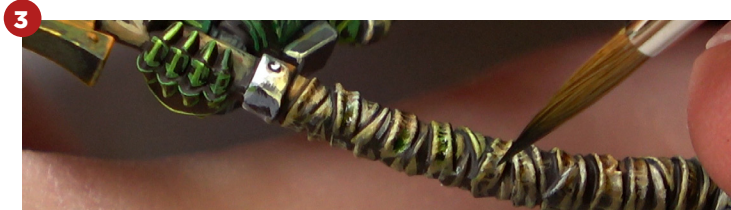
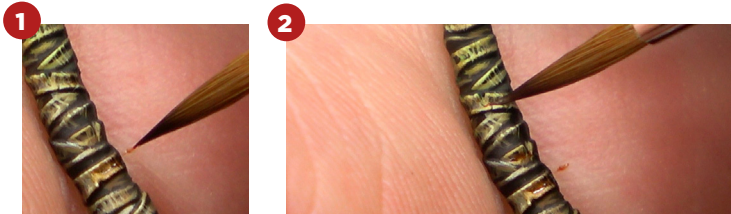


06 TYPHUS

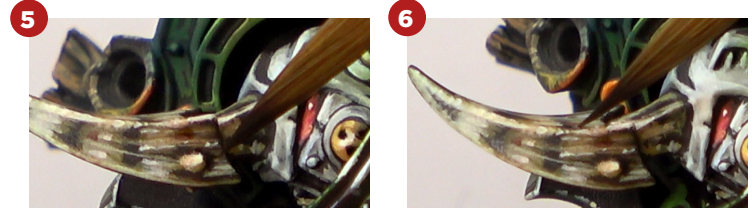
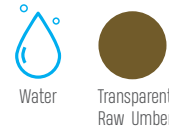
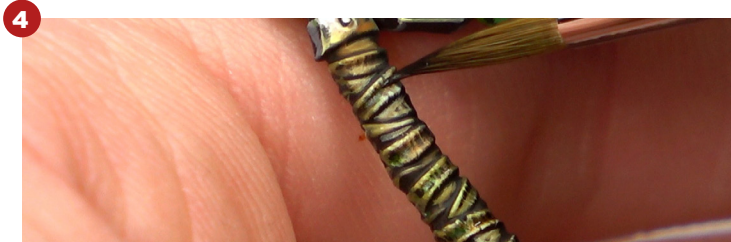
INKS

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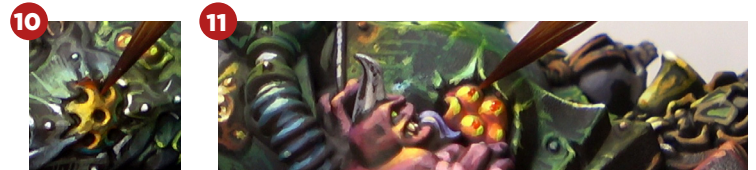
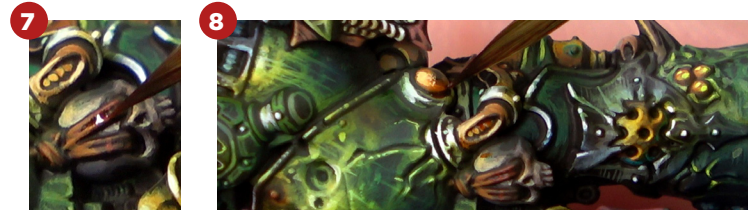
When we are done with the airbrush phase it is time to add the inks. I will start with the handle of the scythe.



(Yellow Shade) In my case I like to use different shades of color and apply them in the tension areas (Yellow Shade, Carbon Black and Transparent Burnt Sienna).



(Carbon Black) I always use them on the horns. And in this case, on armor components, fabrics and pustules (Transparent Burnt Sienna).





06 TYPHUS



MAXIMUM LIGHTS 06/45

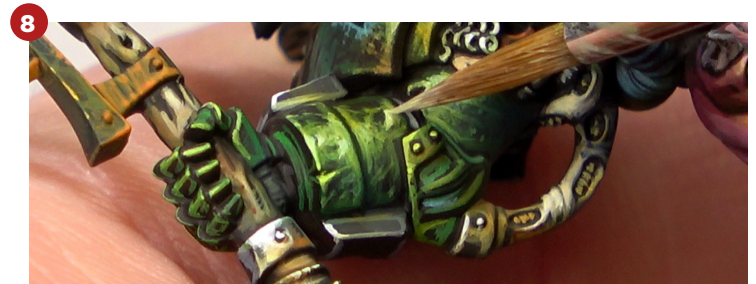
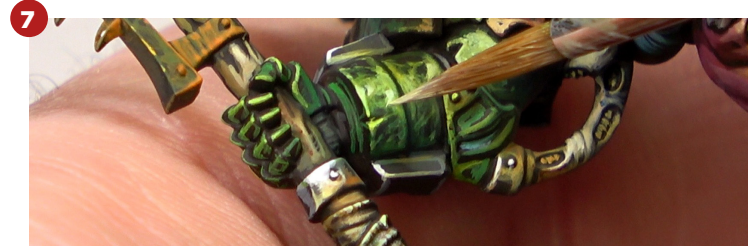
The last step I always do is to apply the light.



In the area of the NMM will be our roof of light and in the rest, we can use colors that contain a lot of white (Golden Yellow).



(Yellow Shade and Pastel Yellow) To create a light effect we can add directly a color with a lot of saturation and continue playing with colors that have a lot of white focusing on the edges (Mix and Pastel Yellow).





06 TYPHUS



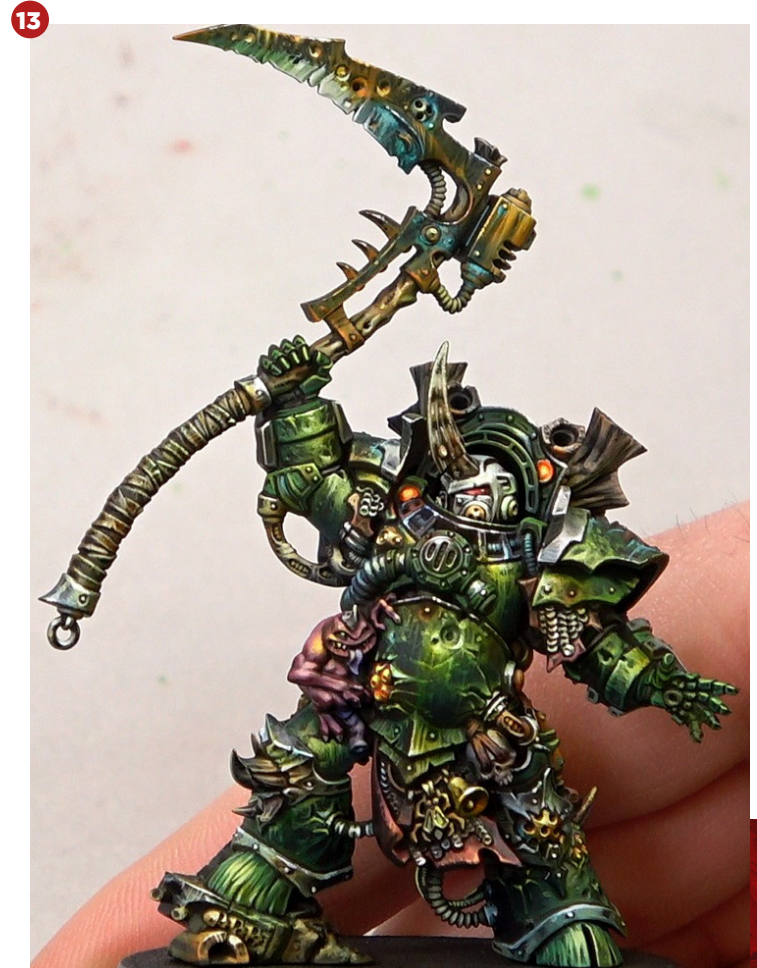
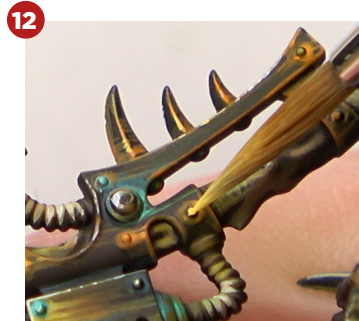
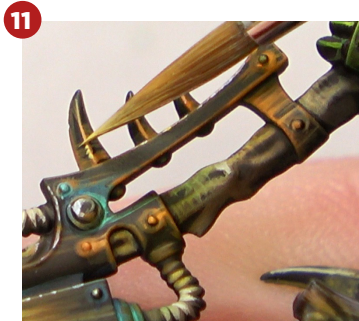
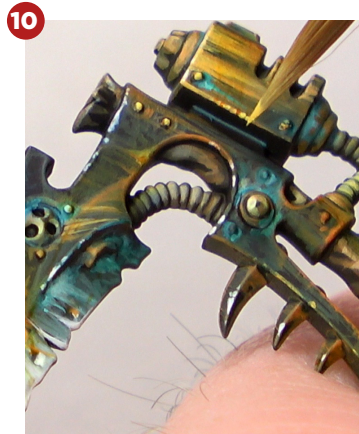
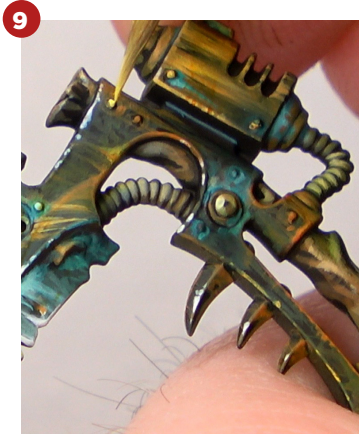
Water



Golden Yellow

MAXIMUM LIGHTS 06/45

In the scythe area we can add more color saturation to change the temperature or the tonality of the materials.



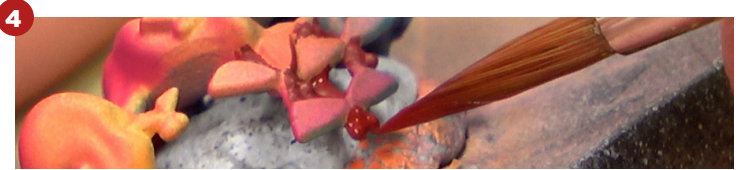
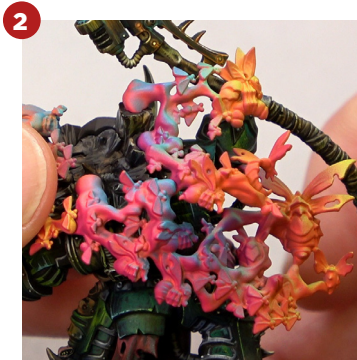
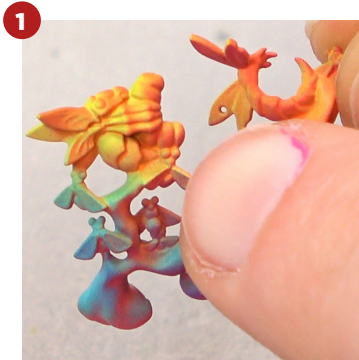


06 TYPHUS

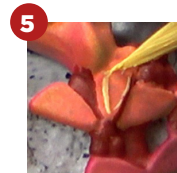
FLIES

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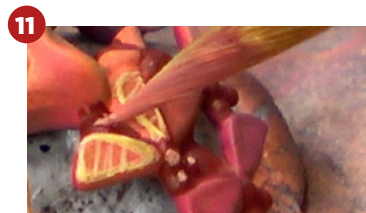
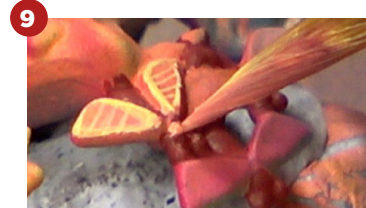
The flies surrounding the miniature were first painted with the airbrush to create a very smooth surface. Then I incorporated this color to make the eyes.



I'll introduce different tones to create the wings through the outlines in light and textures (Golden Yellow).



Mixing the two previous colors I create light and texture in the body of the fly (Burnt Red and Golden Yellow).



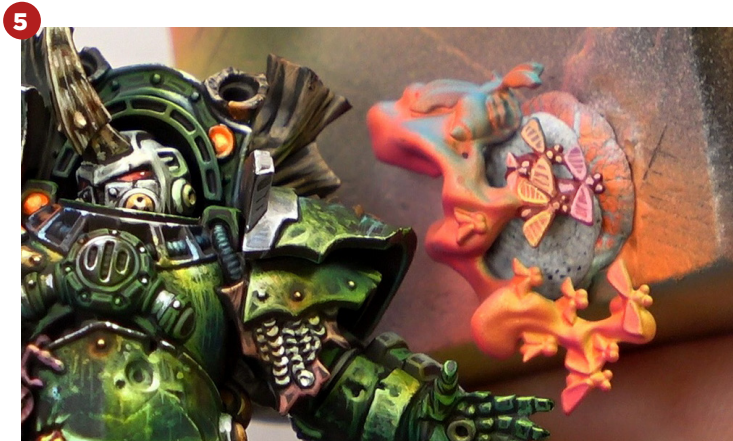
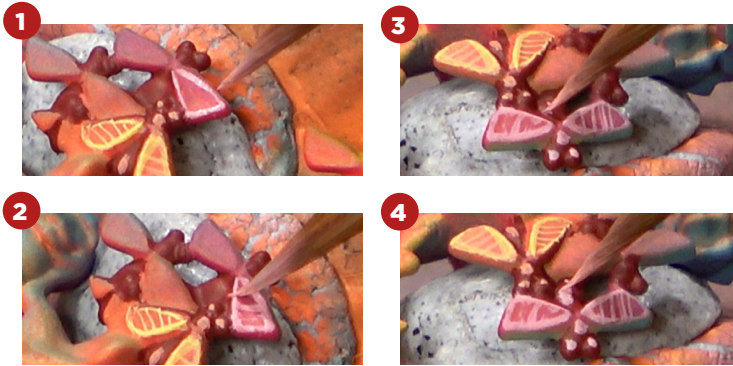


06 TYPHUS

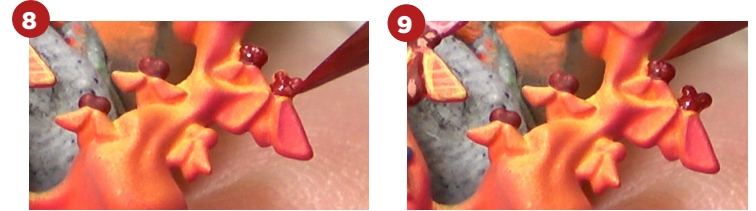
FLIES

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If we vary the color in both the eyes and wings, we will be creating different types of flies.



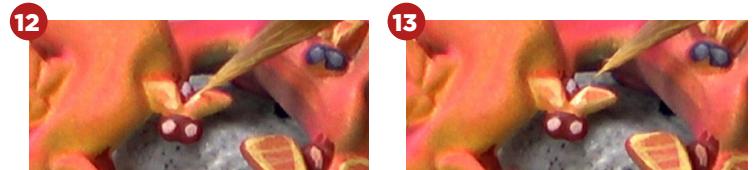
(Burnt Red and Oxford) That is why you see that I am continuously varying how I make each of them (Burnt Red).



Playing with these colors will help us to give more naturalism to our miniature (Old Rose).



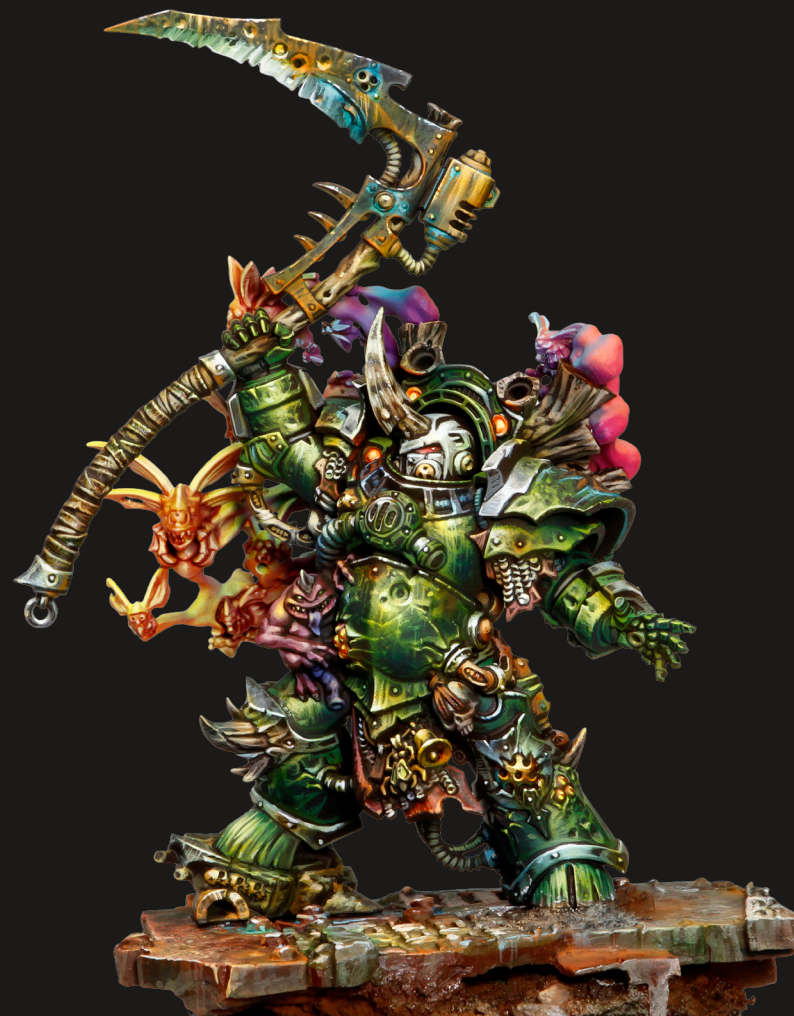
(Golden Yellow and Pale Yellow). And with this last mix I say goodbye. I hope you liked this tutorial, see you in the next one!





07 COLORS

Hull Red (AK)	Cork (AK)	Sickly Pink (AK)	Pale Blue (AK)	Middle Stone (AK)
Offwhite (AK)	White (AK)	Olive Green (VMA)	Light Livery Green (VGA)	Imperial Blue (VMA)
Hot Orange (VGA)	Mahogany (VGA)	Transparent Raw Umber (L)	Yellow Shade (L)	Carbon Black (L)
Transparent Burnt Sienna (L)	Golden Yellow (AK)	Pastel Yellow (AK)	Burnt Red (AK)	Old Rose (AK)
Oxford (AK)	Pale Yellow (AK)			



Ak Interactive (3ª Generación) - (AK)
 Citadel Colour - (C)
 Golden Artist Colors - (G)
 Liquitex - (L)
 Scale 75 - (S75)

Vallejo Arte Deco - (VAD)
 Vallejo Game Air - (VGA)
 Vallejo Model Air - (VMA)
 Vallejo Model Color - (VMC)
 Vallejo Nocturna - (VN)

* Color Recipe Volume V.



08 GALLERY





08 GALLERY





08 GALLERY

SERGIO CALVO MINIATURES - TYPHUS VOL V





08 GALLERY





08 GALLERY





SERGIO
CALVO
miniatures

TYPHUS

VOL V

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