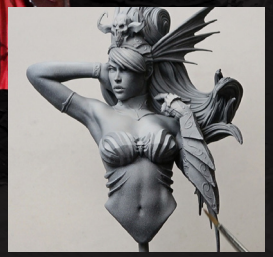
Sergio Calvo
miniatures

ENGLISH

LADY SIBILLA



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01 WHO WE ARE

We want to thank you for reading this digital book that we have created for you with so much love.

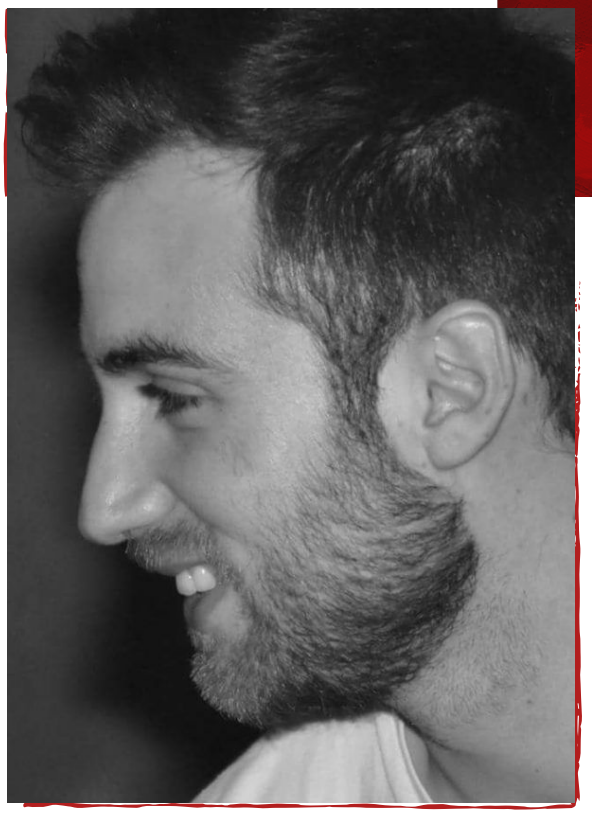
After 14 years as a painter of miniatures, I decided that it was time to show the world my particular way of understanding and seeing the world of miniatures. For this reason, three years ago Vanessa and I went into this new adventure of Patreon. And together with the creation of our studio, Sergio Calvo Miniatures, we decided to open the Patreon channel to show you through tutorials, techniques, tips, ideas and approaches, all the knowledge I have been developing during my professional career.

In our Patreon's channel, and specifically through the tutorials and these digital books, you will find a painting guide explained step by step, with all the details through images and texts that help to understand the concepts and ideas that I want to transmit you so that you can put them into practice. Since we started more than three years ago, we have undergone a great evolution to bring you the best material and quality we can, and we hope that this new format will surprise and please you as much as we do.

For those of you who are new to Patreon, we would like to welcome you to this new adventure, and for those of you who have already celebrated an anniversary with us, we would like to thank you for making it possible. Vanessa and I, can only be grateful for all the love and support we receive daily through the channel, social networks or your comments.

In love with our work, we hope to be able to transmit all that love and trust that you place in us every day. We also hope that you enjoy this e-book and all the knowledge that we deposit in it.

Thank you very much to all of you.



02 MATERIALS

HANDLES AND HOLDERS.

For holding small or medium sized miniatures, I recommend the Citadel holder If we work with larger miniatures, the most effective is to use a wooden block and Blutack.

TOOLS.

DRILL, BLADE, TWEEZERS, PIPETTE...

Tools that we will use to remove the miniatures from the moulds; to remove the mould lines (blade) and to hold small pieces or as a complement for the airbrush and the brush.

THINNERS.

Used to break the surface tension of the paint; allows us to give more flexibility to the color without losing coverage, adherence and opacity. In addition, the color will be distributed uniformly by the surface to work. Its retardant effect allows us to work with the airbrush for longer without the need to clean it so often.

02 MATERIALS

SPRAY CANS.

We use spray because with them we create a thicker surface on the miniature and we avoid that when using any abrasive product, the primer jumps or breaks.

AIRBRUSH CLEANER.

You can use acetone, water and airbrush cleaner. If you use acetone, the airbrush cannot have Teflon or rubber gaskets, since acetone eats those materials. If you use acetone you must rinse with plenty of water and then apply the cleaner.

PUTTY.

Milliput is the most used to be worked dry with a sandpaper or worked wet. Magic Sculpt has a higher hardness, but with a finer grain. For me, they are practically the same except that the second brand has a translucent finish (you can solve it by adding a little Milliput to the mix). Remember that if they are two-component putties you have to work with a mixture of 50%. For sealing joints we can also use acrylic putties such as Modeling Grey Putty.

02 MATERIALS

MATERIALS FOR BASES.

Depending on the finish we want, we will have to use materials such as sand, stones, snow or small branches to create trees, bushes or grass. Some of the materials can be used together with white glue to compact them on the surface. Other materials, such as water, can be tinted.

GLUE AND ACELERATOR

We will use the cyanoacrylate to join two pieces and we will use the accelerator to accelerate the drying process.

PIGMENTS AND FIXER.

The pigments are applied dry, using an old brush to distribute it along the surface. Then, we must fix this material with the fixer. To do this, we will use a pipette.

02 MATERIALS

BRUSH.

Winsor & Newton natural brushes number 1 and 2. We will use number 2 for the application of base coats or large surfaces and number 1 for small details and outlines.

SILICONE BRUSH.

Used to work the putty; we will use them to seal the joints of the miniatures as well as to make small sculpting works.

SYNTHETIC BRUSH.

We can use old synthetic brushes to apply our pigments or to make the paint mixtures inside the airbrush.

02 MATERIALS

ART PAINTINGS.

When we want to obtain a higher color saturation, we can use this kind of paint brands because of the quality of their pigments.

ANDREA COLOR, AK ACRYLICS, SCALECOLOR.

Designed for modeling and board games. Andrea Color and Ak Acrylics are similar in coverage, degree of color intensity and degree of matte. They are colors that we will use to give the base layers and practically 90% of the work of the miniature. Scalecolor is an even more matte range so it loses some color saturation.

AIRBRUSH PAINTINGS.

Paintings designed to be used in the airbrush. With this Vallejo range we will obtain a lot of intensity in the color and avoid the whitening of other ranges that have in their composition matte.

02 MATERIALS

OPAQUE PAINTING.

This specific range of Vallejo, we will use it when we make the base coats because of its grip on the primer. Most of the colors we will use are dark and the range is so versatile that we will be able to use it for terrains or bases.

INKS.

They give us intensity of color and brightness to our finishes. We can use Liquitex or ScaleColor inks to replace the old Cidatel inks that are now more difficult to find in the market.

VARNISH.

We will have 3 effects; glossy, satin and matt. Both grades will serve us both brush and airbrush. It is used by replacing water with this product and joining it with the color you are going to use.

03 TIPS

To clean the airbrush we must simply use a pipette, squeeze to extract all the air and put it inside the bowl. Once it is inside, we release the pressure of the pipette and it will automatically collect the dirty water. Pour the contents of the pipette into the glass of water and again take clean water to be placed in the bowl. Afterwards, we can repeat the process two or three more times until we see that the bowl is completely clean. The remains of the airbrush needle can be cleaned simply by using the clean water that we have introduced into the bowl and pressing the airbrush to expel the remaining dirt on a napkin.

03 TIPS

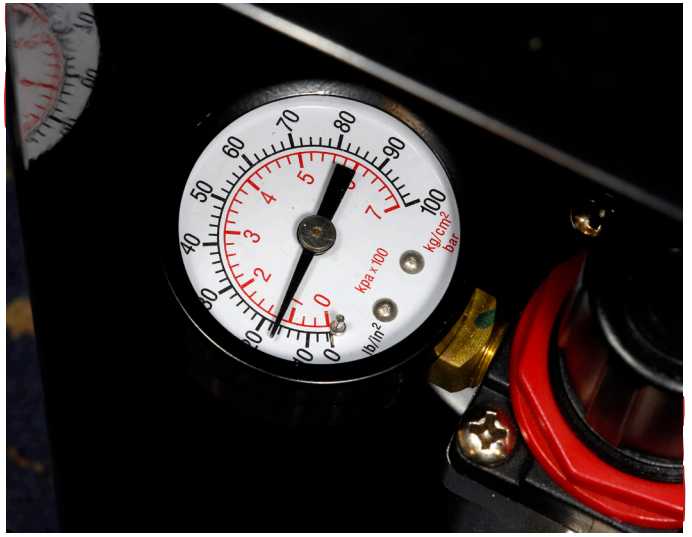
Is necessary to shake the paint cans because, if they have not been used for a long time, the pigment and the thinner that compose the paint will be separated. To avoid this, we must simply shake the can a couple of times so that both components come back together.

03 TIPS

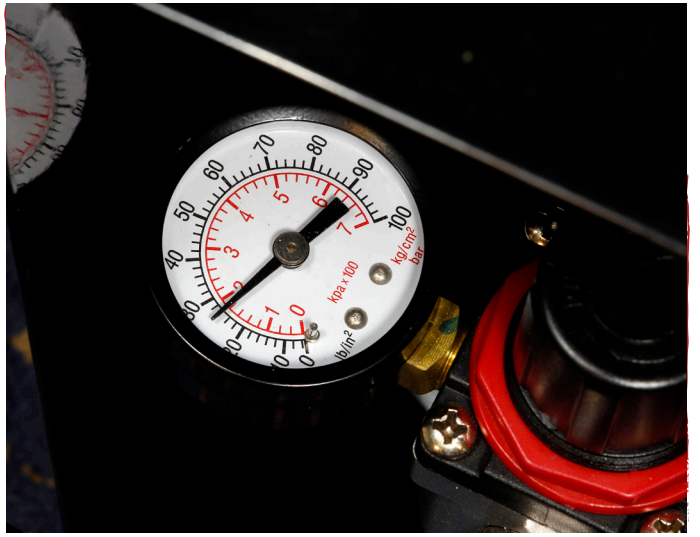
To use the acrylic, we must always have a humid surface where we can sharpen the tip of the brush and remove the excess paint without losing the humidity. To do this, we must take with the pipette a little water and throw it on the kitchen paper. On this wet surface, we can make a small turn with the brush while backing up to remove excess paint while sharpening the tip of the brush. This way we will avoid the sensation that the brush dries very fast or before it touches the figure.

In this image you can see how the brush should look like once we have sharpened the tip of the brush and removed the excess paint without losing the humidity.

03 TIPS



With a low pressure of 1 kilo or 1.5 kilos we can make glazes. To do this, we must get very close to the miniature and this low pressure allows us to avoid the annoying spider legs.



In case of airbrush primer or base coats, we have to increase the airbrush pressure up to 1.8 kilos. This way, when separating the airbrush from the miniature, the air and paint flow will be continuous and we will avoid the paint to arrive dry, splashing or in non-optimal conditions.

03 TIPS

In a small plastic we will introduce a sponge and fill it with water and neutral soap enough to make it wet. To clean the dirty brush, we have to move it from right to left and vice versa until both the brush and its metal part (ferrule) are completely free of paint. In addition, when our brush is dry we can use this gel to sharpen the tip of the brush and thus keep our tool in perfect condition for longer.

With the medium sized plastic container (approximately 23cm x 15cm), we place the sponge on top (always white or neutral grey -never yellow) and fill it with water until the sponge is covered with water. On top of that sponge, we will place the kitchen paper folded in two or four layers and wait for the water to moisten the whole area.

Then, with the baking paper previously cut to the size of our palette, we place it on top of the kitchen paper. This way, the humidity will always be kept under the baking paper and will allow our paint not to dry so easily.

03 TIPS

Here you can see the final result. With this wet palette, the paint will not dry as quickly as it happens when we use other kinds of palettes.

When we are painting, the dryer helps us to speed up the drying process. We can use the cold air to dry bright colors and the hot air to be able to matt the paint. In case the miniature is made of resin or plastic, be careful with the heat of the dryer because it can bend those thinner areas of the miniature. The key will always be to maintain a distance of a couple of centimeters between the hot or cold air stream and our miniature.

04 METHOD

SERGIO CALVO AND THE "CAPIBASES" METHOD

The term Capibases refers to a little joke that my students started a few years ago, and that in the end, has ended up referring to my peculiar way of painting. It is simply a play on words between "Capi" for "Captain America" and the word "base" when introducing different layers without being hardly diluted in water.

As we already know the wet palette, we can say that the paint we will use to load the brush will be the one we have poured directly onto our palette or, at most, dilute the color or mix it with a drop of water (10% water and 90% paint). Now that our brush is loaded, we will move to our "water bed" to remove excess paint, maintain humidity and sharpen the brush tip. Remember to make a small twist with the brush while you back up on the surface so that the tip of the brush is as sharp as possible.

Unlike most paint canons, we will use glazes as a finishing process so we will only use them when we have 90% of the miniature finished.

From the beginning, we will always use base coats that allow us to cover the previous layer between 85% and 90% of the surface to be worked. This means that we are making a series of cuts that could be identified with the steps of a pyramid seen from the top. These cuts between the different layers will therefore be evident at the beginning, but when we introduce the airbrush we can make "glazes" to clean these transitions.

As for the placement of the light, we will preferably use a front light. And when I refer to the term "front light" I do not mean that it is a zenithal light itself. If we understand that every shape can be broken down into a simpler geometry (spheres, cubes, cylinders, cones) we will see that the placement of that light is not placed at the vertex of a cone, for example, but rather that it moves forward or in a frontal plane. In this way we will always have more light in the frontal plane than in both ends, where we will find areas with shadow.

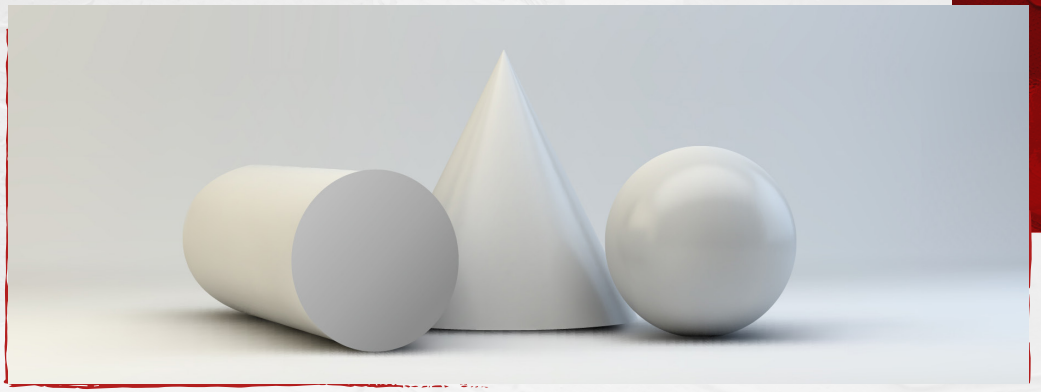
Continuing with the cone example, for the application of color we will always go from shadow to light.

First, we would give a layer of darker color that covers all the primer of the cone and then, we would cut the surface to work always leaving the previous layer visible at both ends of that cone until we reach the center of it, where we will place our maximum light.

This process may take between 6 to 9 layers generating a visible degradation that later, we will clean with the airbrush making saturated color filters that allow us to introduce medium tones. We can also make shadows with the airbrush to provide extra depth and strengthen the contrast.

From here, we have already worked all our cone through the brush and airbrush and we have our miniature almost finished, we can introduce the glazes to brush for those little final touches.

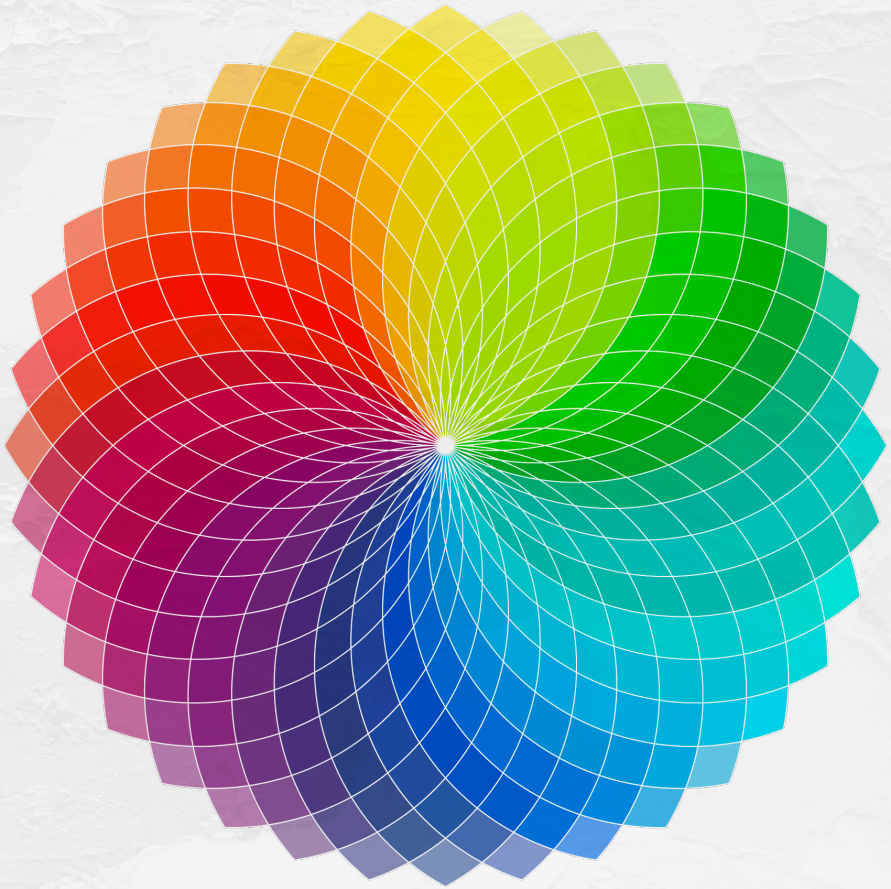
And as there is no other way to learn but practice, I recommend you take the brushes and start with the tutorial.



05 COLOR THEORY

We are going to simplify the theory of color so that you have a clear and concise idea of how we can apply it to our miniatures. I promise you that it will not be a convoluted and meaningless explanation, but just the opposite; simple and effective.

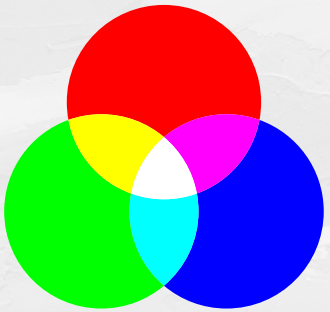
COLOR CIRCLE



05 COLOR THEORY

Color is generated by the decomposition of white light (composed of red, green and blue) coming from the sun, a spotlight or an artificial light source. To make it easier to understand, Isaac Newton realized this phenomenon when he passed a ray of light (white) through a glass prism and the rainbow was detached.

In this way, we can understand that white light is composed of the primary colors; blue, green and red. If we understand that these colors depend on the sensitivity of the human eye to light, it is called additive color circle RGB (Red, Green, Blue).



If this depends on the pigments used (such as a printing ink cartridge) it is known as CMYK (Cyan, Magenta, Yellow, Black) but in this case variations come into play according to the type of pigment, dye, quality ...

The secondary colors are the union of two primary colors. Depending on the quantity of both colors used to make the mixture we can obtain up to 12 new colors.Based on the perception we have of color (HSB model), we can say that any color has three fundamental characteristics;

- (Hue)Tone: color reflected or transmitted through an object. It is measured in degree (from 0º to 360º) and we usually identify it by the name of the color; red, orange, yellow...
- Saturation or chromaticity; this is the strength of the color and is represented by the amount of gray that exists in proportion to the hue. It is therefore measured between 0 (gray) and 100 (full saturation). In any chromatic wheel we will see that the saturation increases as we approach the outer edge and decreases in the interior.
- Brightness; this is the lightness or darkness of the color. It is measured between 0 (black) and 100 (white)

All colors (whatever they may be) can be denominated as active or passive. Passive colors give us the sensation of advancing in front of passive colors. And of course, these passive colors seem to move backwards when they have active colors nearby.

- A color that advances (is active) has less visual weight than those that retreat (passive).
- Warm, saturated, and more luminous tones are active and therefore appear to be visually advancing.
- Cold tones, with low saturation or a darker value are passive because they are visually receding.
- Low saturation tones or shades appear lighter than more saturated tones or colors.
- There are also neutral or indifferent colors that do not feel visually forward or backward.

SATURATED

BRIGHTNESS

COLD

WARMTH

05 COLOR THEORY

Each color, in arts, is given a specific meaning; this will vary depending on the intensity, its tendency towards black and white, and, towards another color.

- White; it means innocence and purity. It creates a feeling of relaxation, release from stress.
- Black; means elegance, nobility, sophistication or mystery. It is a color that provokes strong emotions and represents the total absence of light.
- Grey; it represents neutrality (for being in the middle of black and white), besides transmitting elegance and luxury. If we use it in excess, we can generate sadness or melancholy.
- Yellow; means intelligence and creativity. Used to create luminosity and return to any warm color or recreate attention.
- Red; one of the most intense or exciting colors. Often used to draw attention to something, but should be used without being abusive, as it can be visually tiring.
- Orange; it acts as a stimulant of shy and sad colors because of the strength, expressiveness and dynamism it creates when used in a small quantity. If we overdo it, it can give the opposite effect; boldness and aggressiveness.
- Blue; it is the cold color par excellence. Associated with intelligence and deep emotions and even strength. If we put any color together with blue, it will automatically become cold.
- Violet; represents mystery, reflection or elegance.
- Green; it represents nature par excellence and therefore encourages balance.
- Brown; represents the autumn season or the color of the earth. It gives us the impression of balance, comfort and masculinity.

Therefore, we can say that the theory of color can be summarized as follows;

- Primary colors; Primary colors are those that cannot be obtained from any mixture between colors, that's why they are considered unique and absolute.
- Secondary colors; those colors obtained from the mixture of two primaries.
- Tertiary colors; colors obtained with a mixture of a primary and a secondary.
- Analogous colors; colors placed very close together within the chromatic wheel.
- Complementary colors; colors placed in front of each other on a color wheel.

COLORS COMBINATIONS

SQUARE

COMPLEMENTARY

TRIAD

ANALOGOUS

TETRAHEDRON

THREE LIGHTS 06/01

In this tutorial, we are going to see how to place three different lights on our miniature.

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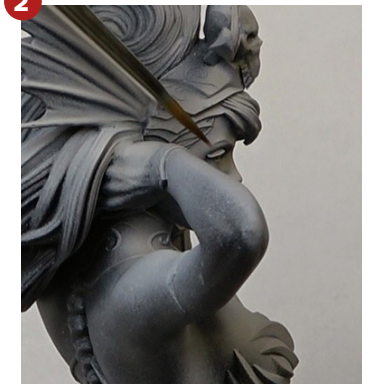

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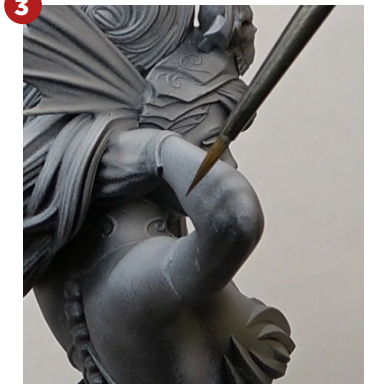

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Water Thinner Deep Brown Wine Red

THREE LIGHTS 06/02

To go a little faster in the approach, we are going to use the airbrush instead of the brush. We will start from the first shadow and increase the light. If you notice, the black and white primer helps us to make these primary colors more luminous and saturated.

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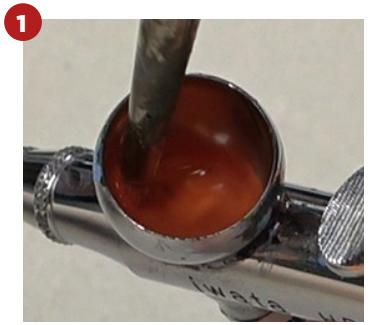

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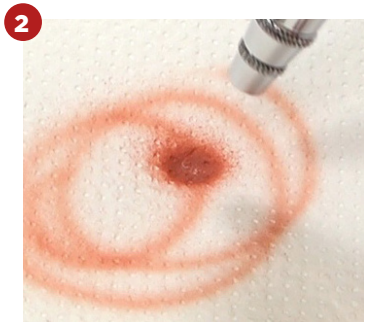

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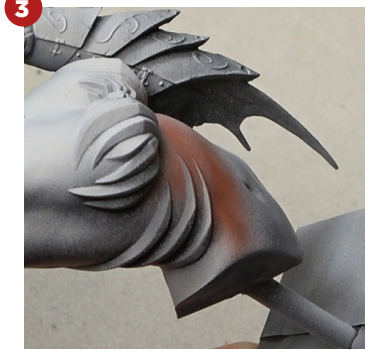

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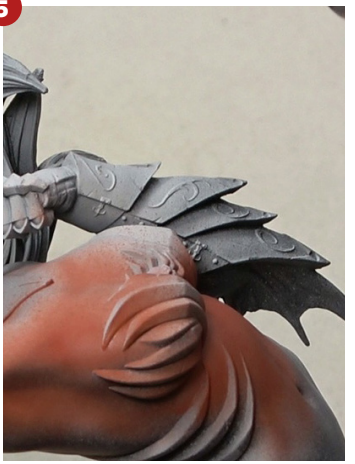

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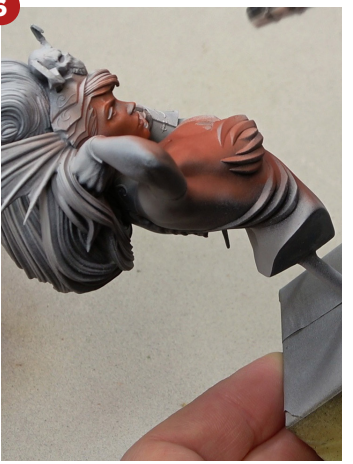

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THREE LIGHTS 06/03

The difference we find when using black and white primer is the following: if we only use black, the color we put on top will be les bright (i.e. lower in value). And if we use white, these colors will be intensified. Thus, black will reduce color saturation, while white will make it stronger. And by using green, which is very close to yellow, to contrast with red, it will become a color closer to a skintone.

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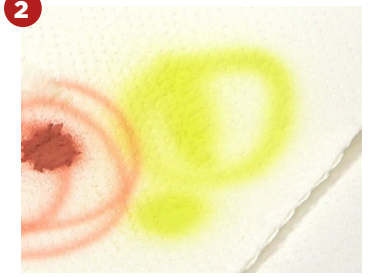

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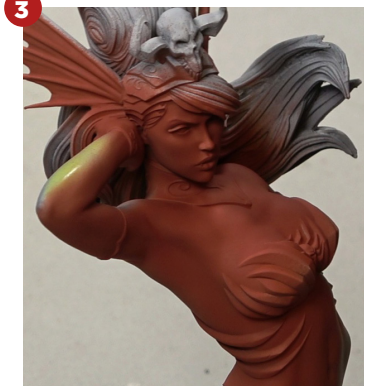

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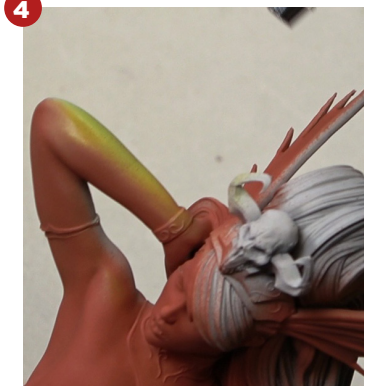

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THREE LIGHTS 06/03

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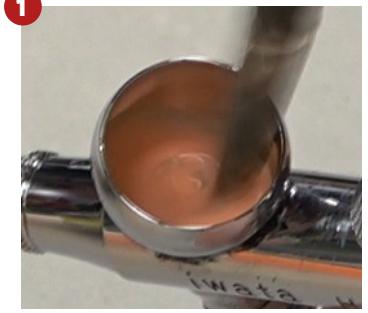
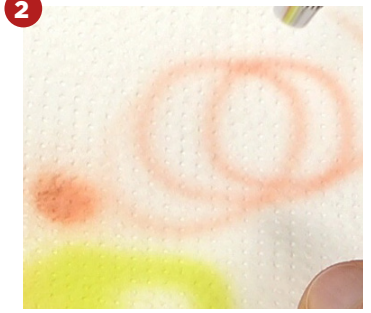
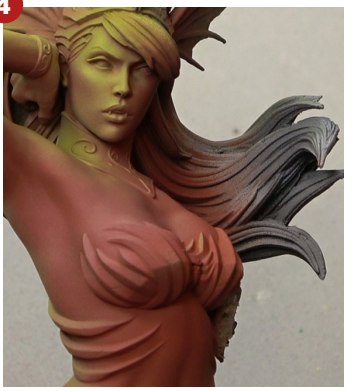
THREE LIGHTS 06/04

Next, we generate the first light on the skin. Notice that I focus especially on the chest area.







THREE LIGHTS 06/05

On the other hand, we are going to place this intense red as the third light (coming from below). We create layers in the usual way with the brush, covering the surface very well and avoiding the primer underneath to be seen.

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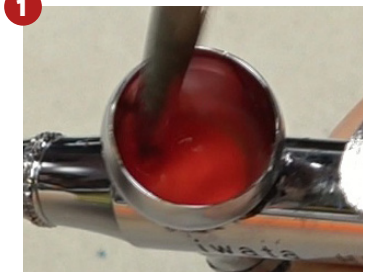

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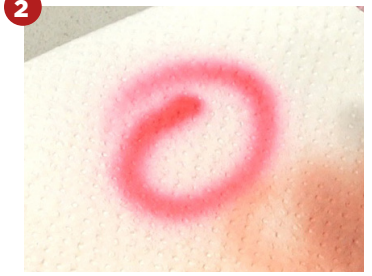

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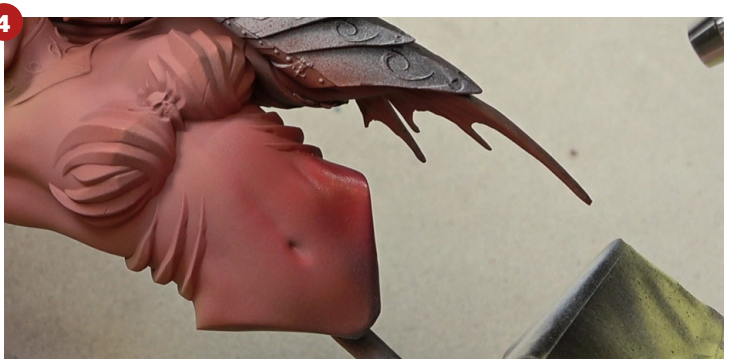

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THREE LIGHTS 06/05

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SHADOWS 06/06

Next, we will generate the first shadow. Why do we do it now? Because we have already made the middle tone (i.e. our first layer) and a first light (i.e. the one we have used on the skin). For the light to work properly, we need a higher contrast between the light and the shadow. And this will help us to separate the 3 lights we are creating. It will also help us with the makeup on the cheekbones.

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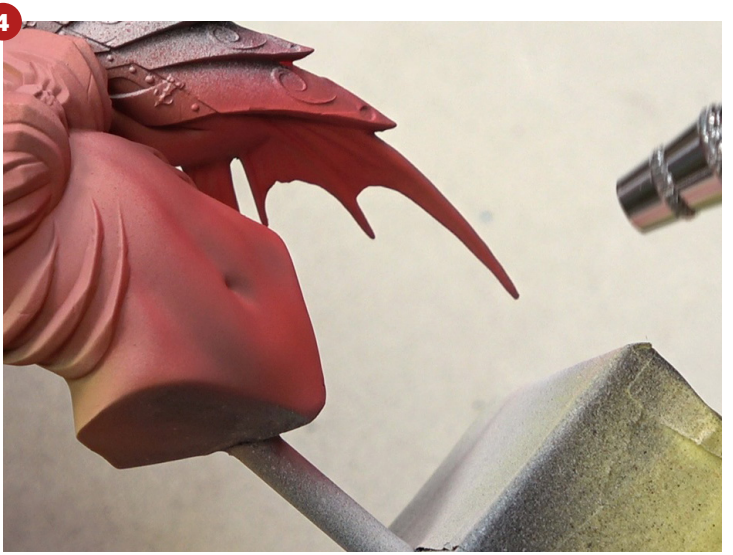

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06 LADY SIBILLA

Water Thinner Hull Red

SHADOWS 06/06

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Water _____ Thinner _____ Tenebrous Grey

SHADOWS 06/07

In other areas, we can use darker tones. And in the case of the armor, we can use literally black as a color. This will generate the same effect as fireworks at night, the colors will look brighter as they are separated from each other.

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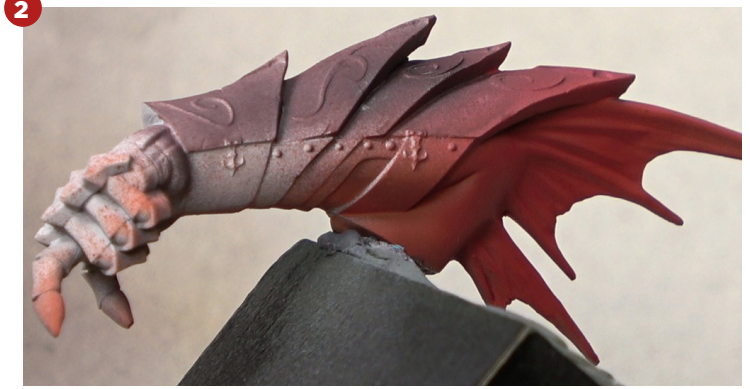

3

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Water Thinner Carmine Tenebrous Grey

HAIR

06/08

We can also unite the previous color with an intense red to create the hair. This creates the effect that the light is reflecting off of the hair. If we divide the hair in two halves, we will create separation of the two lights (i.e. yellow and red) we have used in a clear, evident way.

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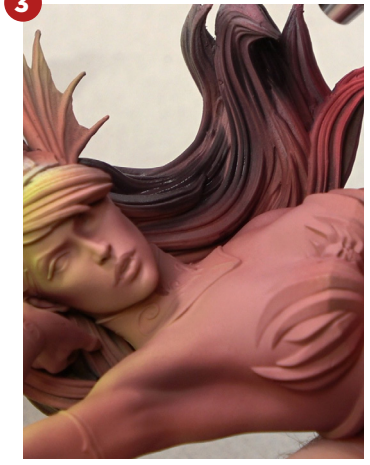

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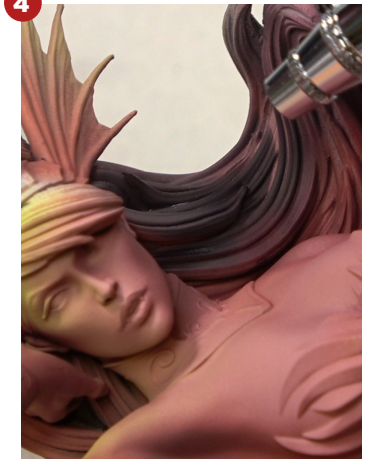

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HAIR

06/08

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Water Thinner Carmine Tenebrous Grey

HAIR 06/08

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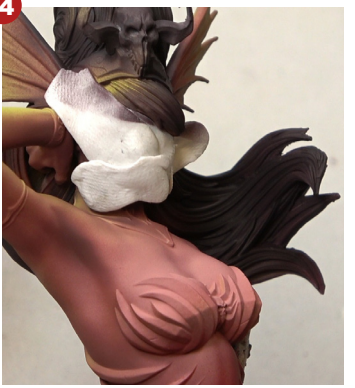

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Water Thinner Sickly Pink Pastel Pink

ILUMINATE 06/09

An interesting point is to illuminate the central area of the miniature.

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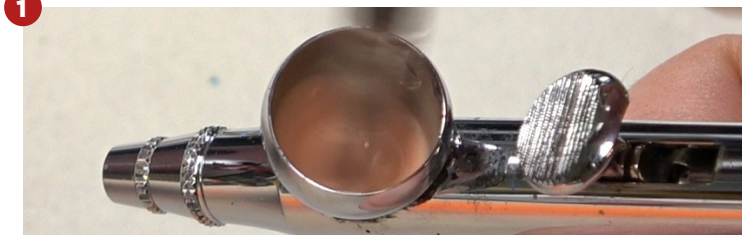

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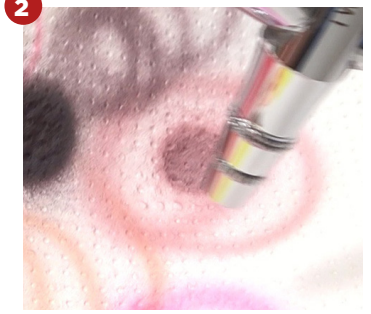
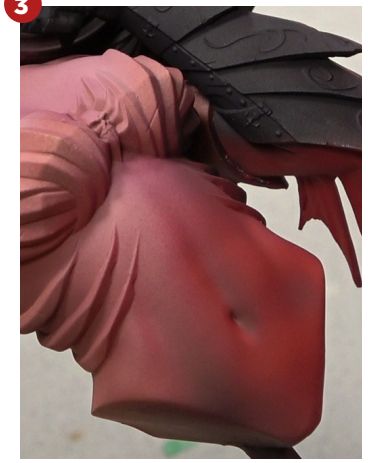
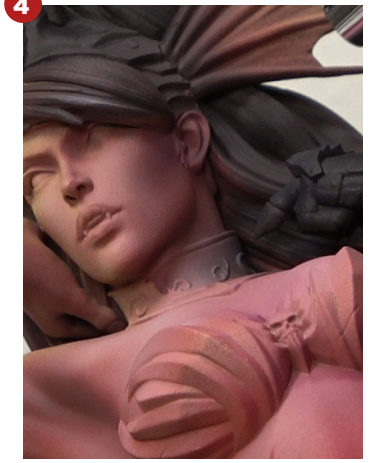
Water Thinner Violet Red

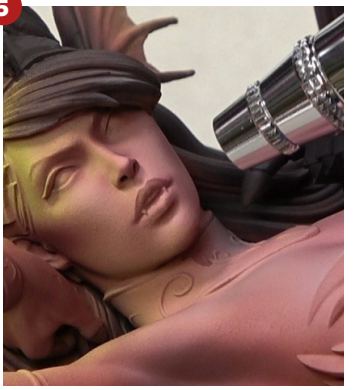
ILUMINATE 06/10

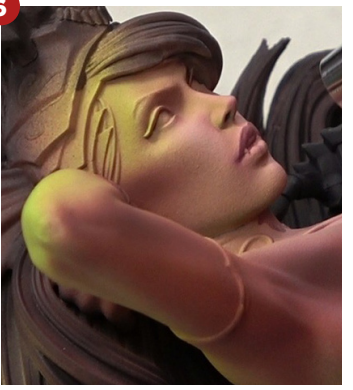
We can also add nuances as in the case of this purple.









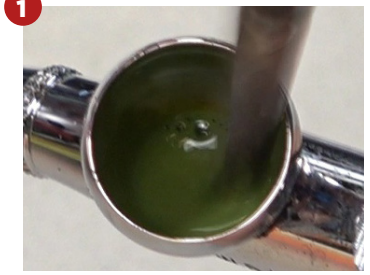


Water _____ Thinner _____ Russian Green

SHADOWS 06/11

With this dark green, we are going to repeat the process which we have done with the black. This desaturated green will be grayed in constrast with the red; this will make it look black without dirtying the miniature.

1



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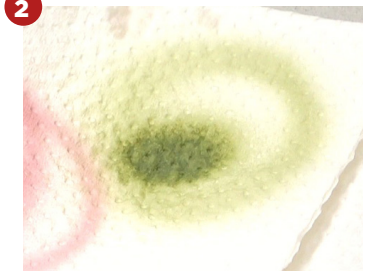

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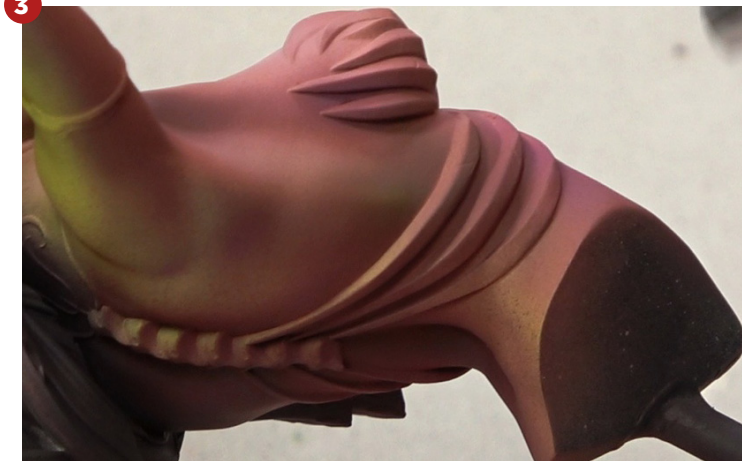

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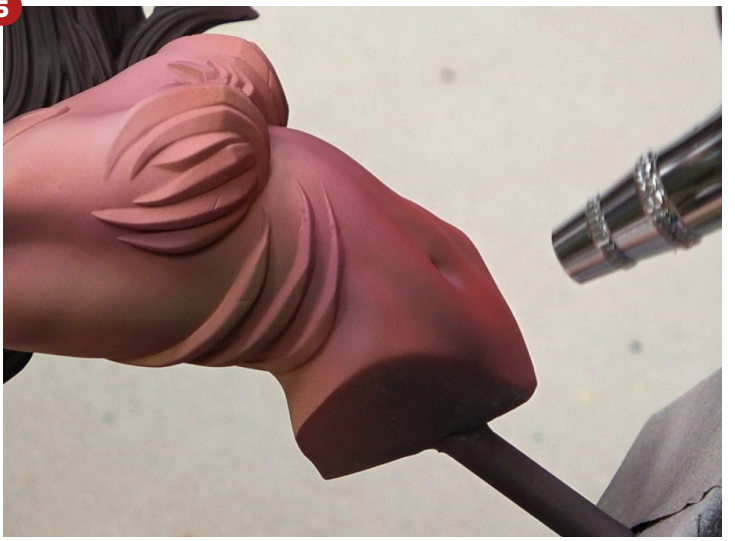

SHADOWS 06/11

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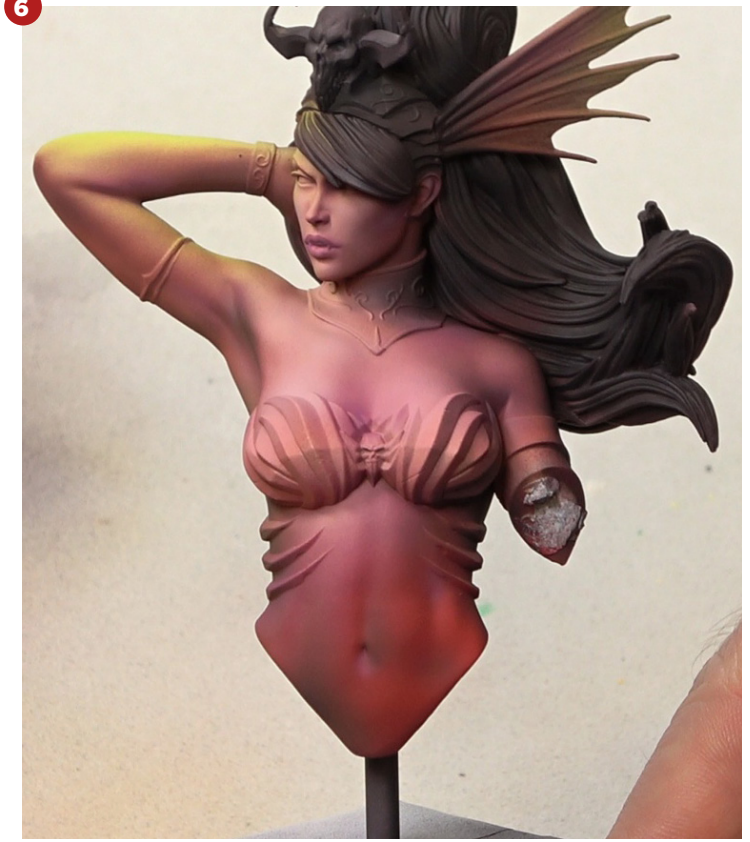

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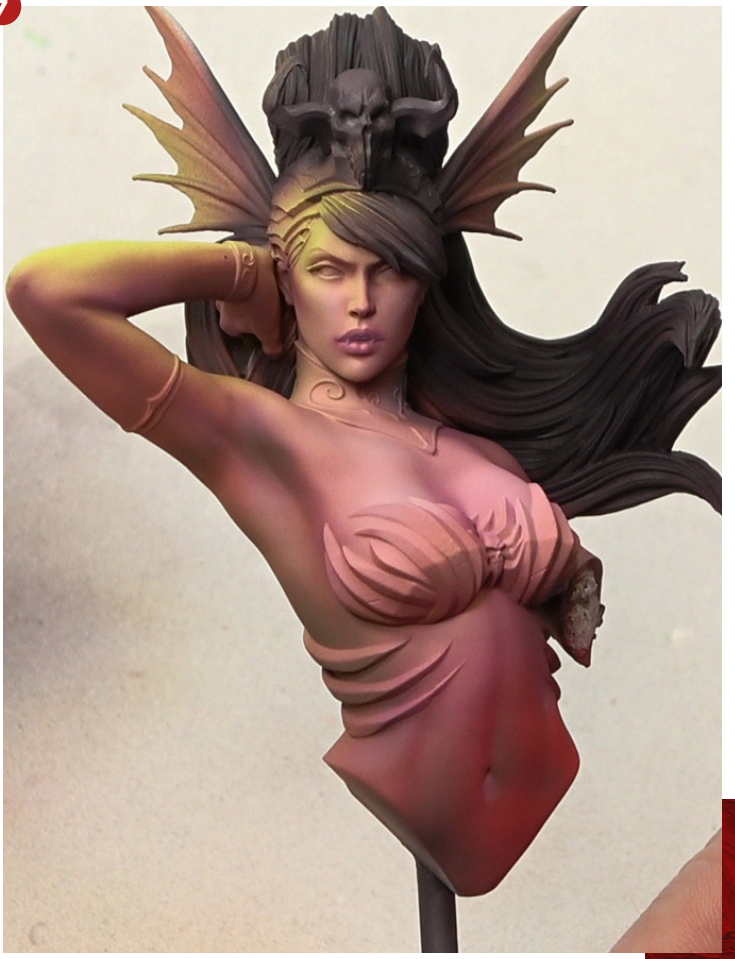

Water Thinner Pastel Blue

NMM

06/12

Also, in the case of the arm, we can recreate the effect of an aged armor. By doing this, we will avoid the NMM having the same importance as the light effects.

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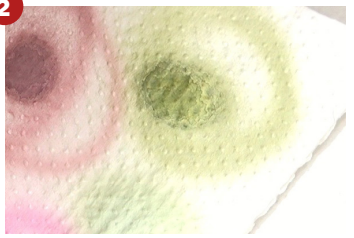
2



3

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06 LADY SIBILLA

Water ____ Thinner ____ Pastel Blue

NMM

06/12

7

8

SATURATION 06/13

Let's introduce saturation in that reddish light coming from below. As it is far away from the face, we can use saturation to draw attention to the light without it becoming a focal point in the miniature. I hope you liked this initial approach and that you put it into practice in your miniatures, see you in the next video!

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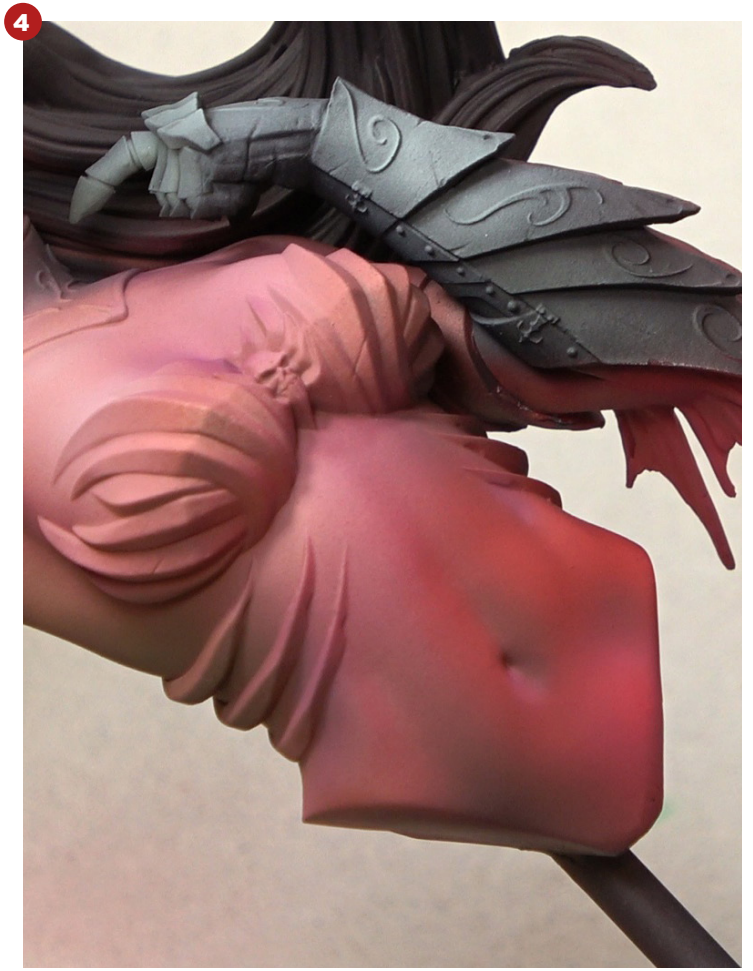

SATURATION 06/13

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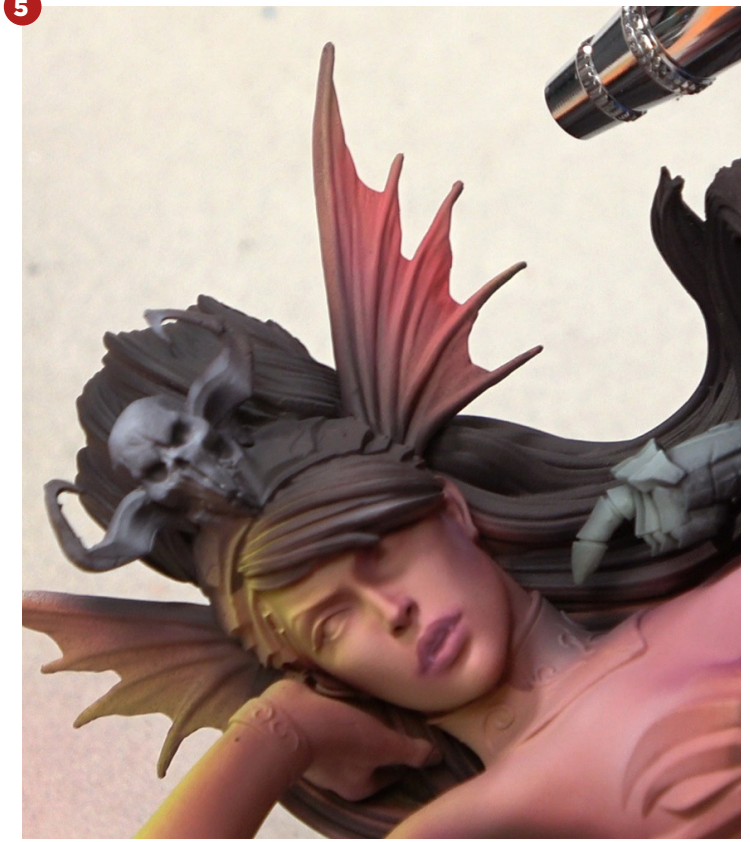

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SATURATION 06/13

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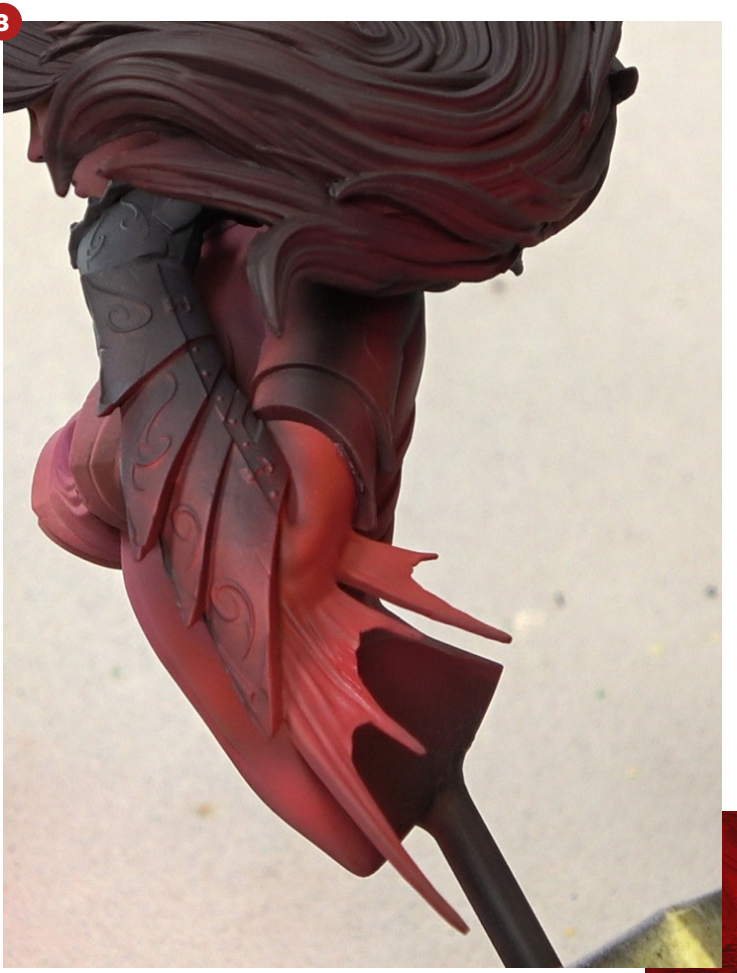

SATURATION 06/13

9

07 COLORS

2. Deep Brown and Wine Red
4. Brown Rose
6. Hull Red
8. Carmine and Tenebrous Grey
10. Violet Red
12. Pastel Blue

3. Luminous Green
5. Carmine
7. Tenebrous Grey
9. Sickly Pink and Pastel Pink
11. Russian Green
13. Carmine and Dead Red

08 GALLERY

08 GALLERY

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08 GALLERY

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ENGLISH

Sergio Calvo
miniatures

LADY SIBILLA
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