



Sergio
CALVO
miniatures

ENGLISH



MEPHISTON



VOL II



SUMMARY

MEPHISTON	03
HAIR	03
GLAZES	05
AIRBRUSH	06
ARMOR	08
NMM	11
COLORS	14
GALLERY	15



06 MEPHISTON

HAIR

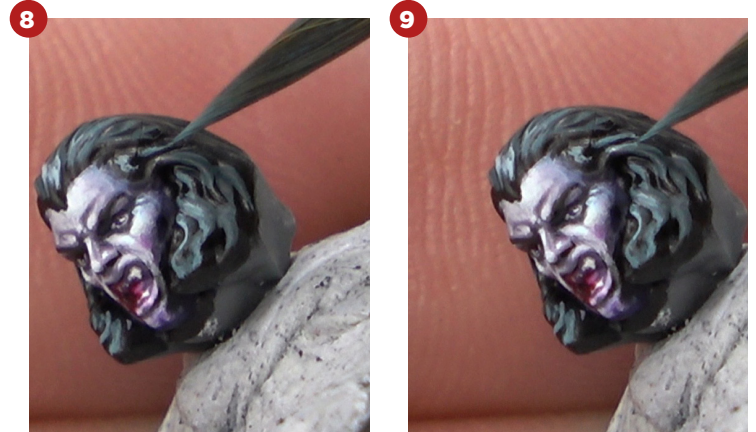
06/11

I want to explain in depth how we can paint the hair, as it is an element that is not always well represented.

As a general rule, it is usually painted in isolation, painting each strand individually (Mix and Pastel Green).



To represent it correctly and make it seem real, we have to think of it as a geometric figure (a sphere), and we will use the same technique we used for the face (Mix and Pastel Violet). On that sphere, we will place the light on the top and the shadows on the sides (Mix, Rubber Black, Dark Green and Turquoise Phthalo).





06 MEPHISTON



Water



Mix



Offwhite



Pastel Green

HAIR

06/12

On this base, we can add small touches of color or colors very close to white that allow us to create the sensation of brightness (as if we were painting a NMM).



Another trick is to use shampoo advertisements as a reference, since it will help us to know in which areas we have to place those glosses. (3 drops of water and Turquoise Phthalo). Generally it is usually by creating a half moon on the sides of the head and small shines in certain locks that stand out from the main plane (3 drops of water and Rubber Black).





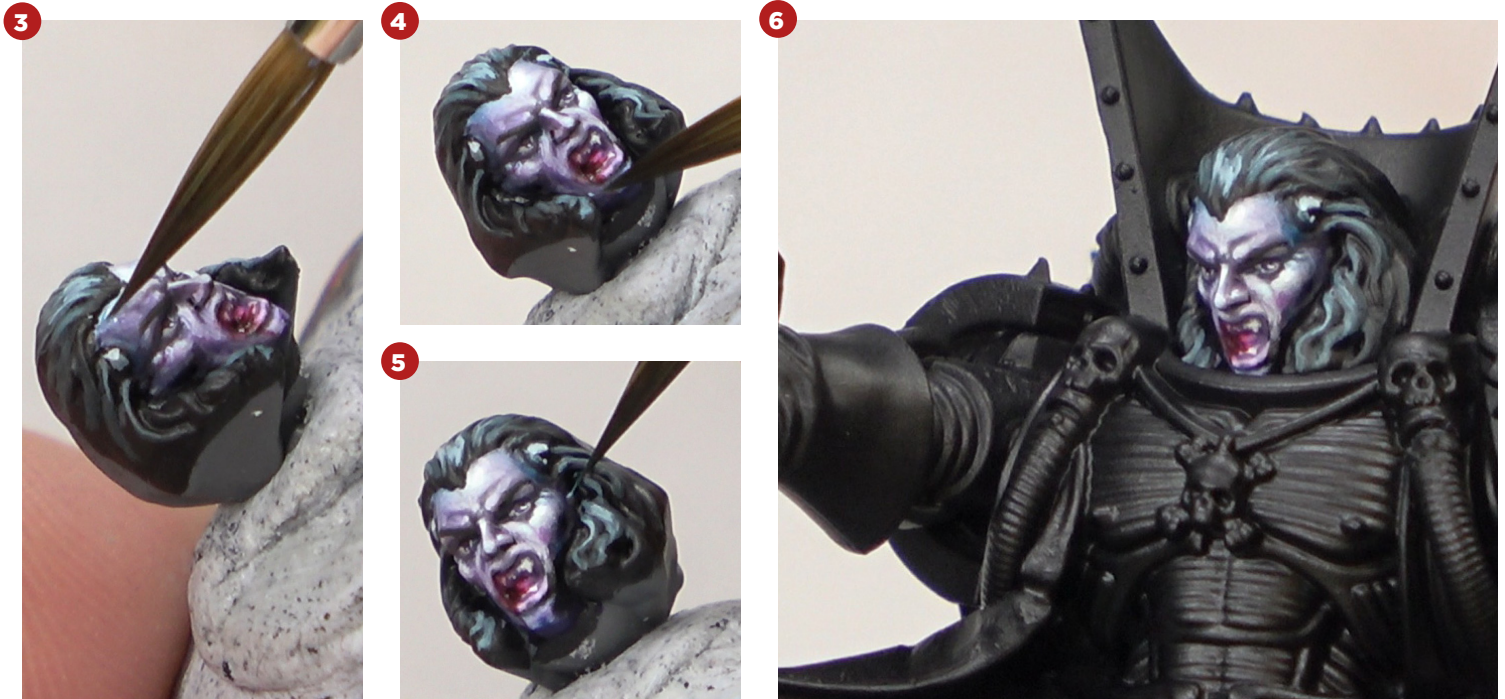
06 MEPHISTON



GLAZES

06/13

By diluting the paint with more water we can use this technique to soften the transitions of the different brushstrokes we have made. Personally, for this process I use the airbrush, but if you don't have one or if you still don't dare to use it, it can be done with a brush. The only difference is that it will take longer (3 drops of water and Turquoise Phthalo).





06 MEPHISTON



AIRBRUSH

06/14

When I work the red color, I always do it starting from a white primer so that the color is more saturated (because if we use a black surface, the pigments of the color lose intensity).





06 MEPHISTON



Thinner



Aldebaran
Red

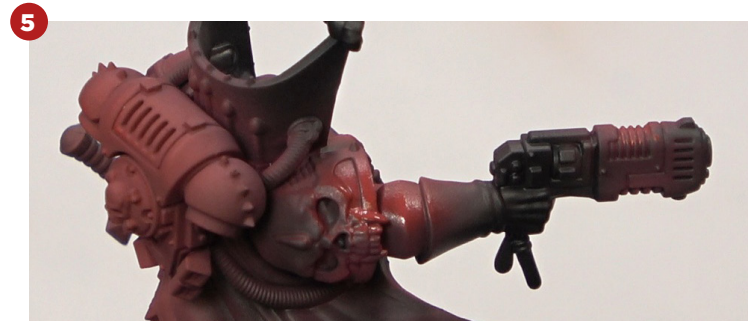
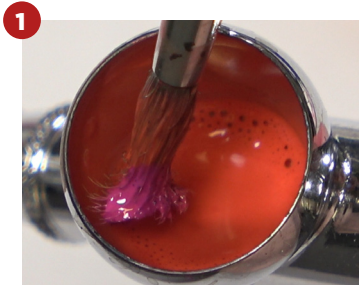


Laser Magenta

AIRBRUSH

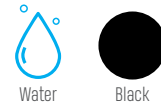
06/15

However, for this occasion, I am going to use a dark surface precisely because I want the highlights to be the ones that mostly contain that intensity of the red color (instead of oranges as I would do if I had started with white primer).





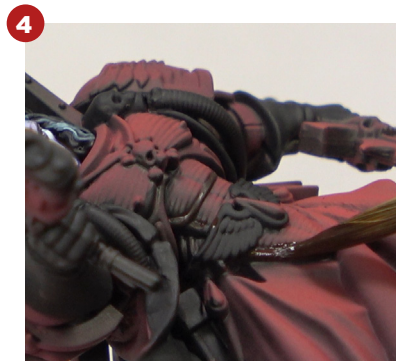
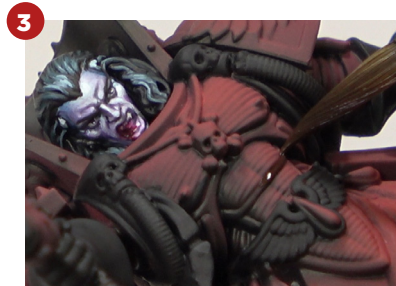
06 MEPHISTON



ARMOR

06/16

And once we have done that red, let's finish painting the rest of the elements if only with a base coat. Here is another small tip: if what we want to paint is going to be a cold color, we can use a dark blue tone (Midnight Blue) as a base coat. If on the contrary we want to paint a warm color (as in this occasion), we can use a Rhinox Hide as a base coat. Both colors will always serve as a wildcard to start painting.





06 MEPHISTON



Water



Aldebaran
Red



Aldebaran
Red

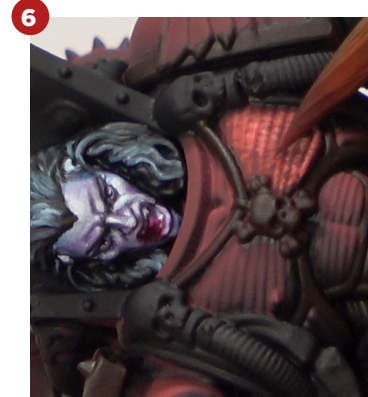
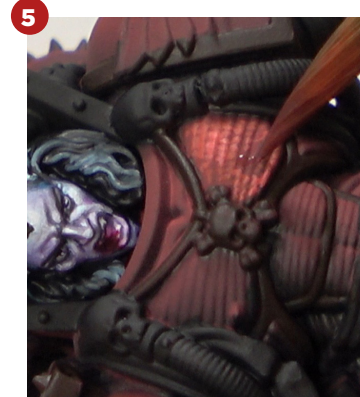
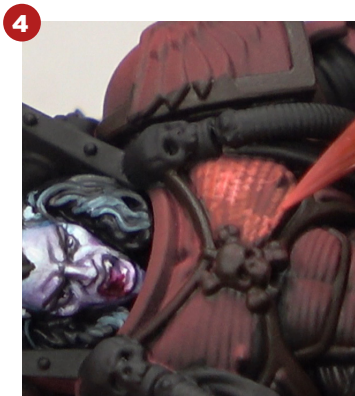
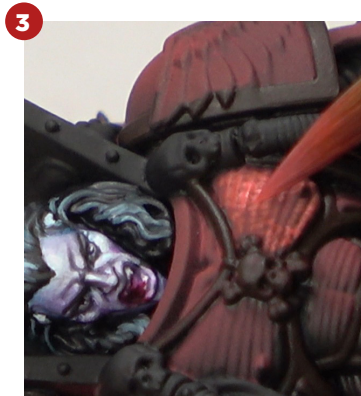
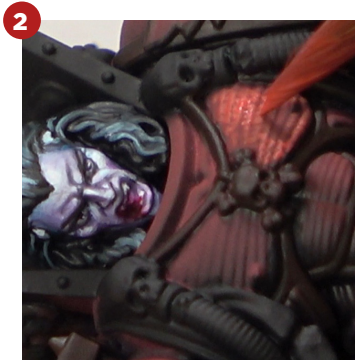
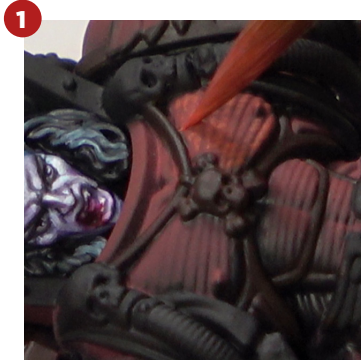


Dead Red

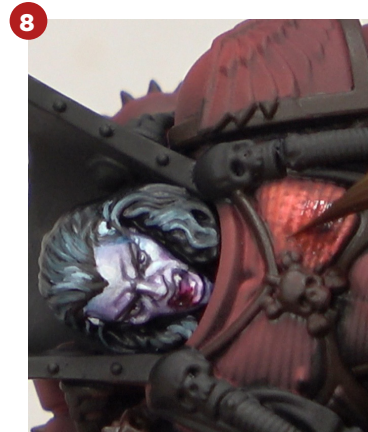
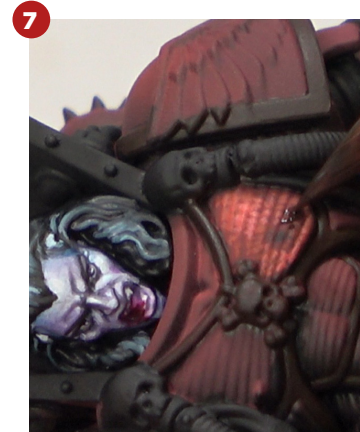
ARMOR

06/17

Now we are going to make the light outlines very close to the shadow outlines that we have painted previously (Dead Red).



If necessary, we can generate again more shadow to make more evident our transition to the light (Black and Bloody Red). In this way we will achieve a greater contrast (Mix and Black).



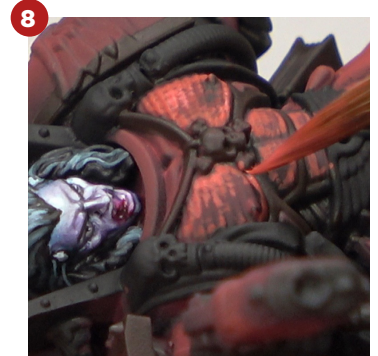
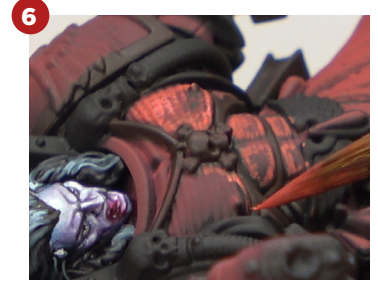
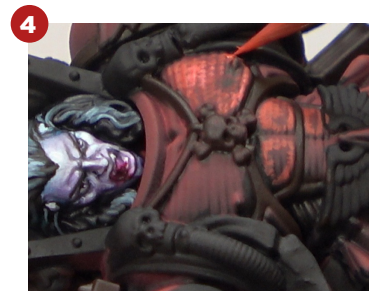
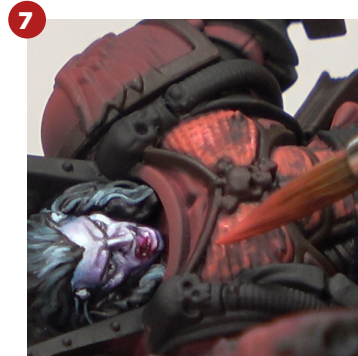
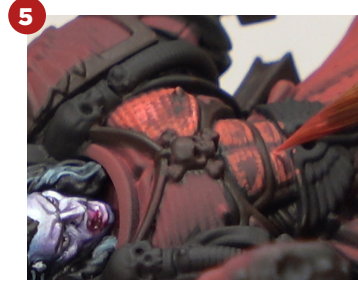
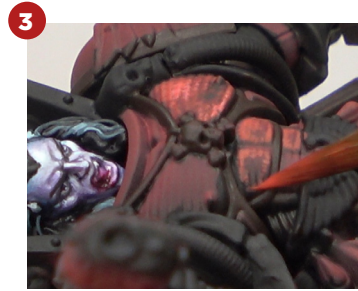
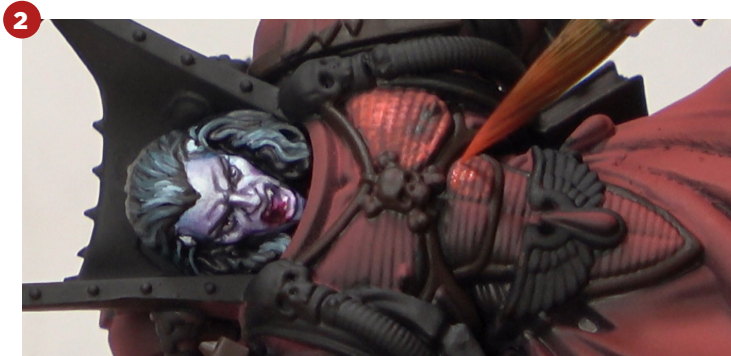
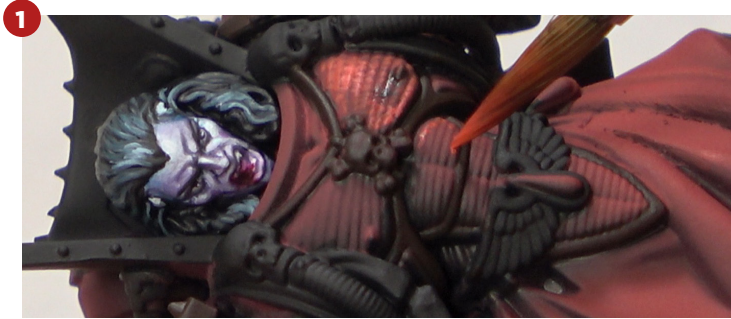


06 MEPHISTON

ARMOR

06/18

Changing the way we paint will help us to differentiate between materials and textures, even if we still use similar or the same colors (3 X Aldebaran Red and Deep Red). If you want a completely smooth surface, do it with the airbrush. If on the contrary you want texture, you can do it with the brush based on dots and create that contrast between both surfaces (Mix and Deep Red).



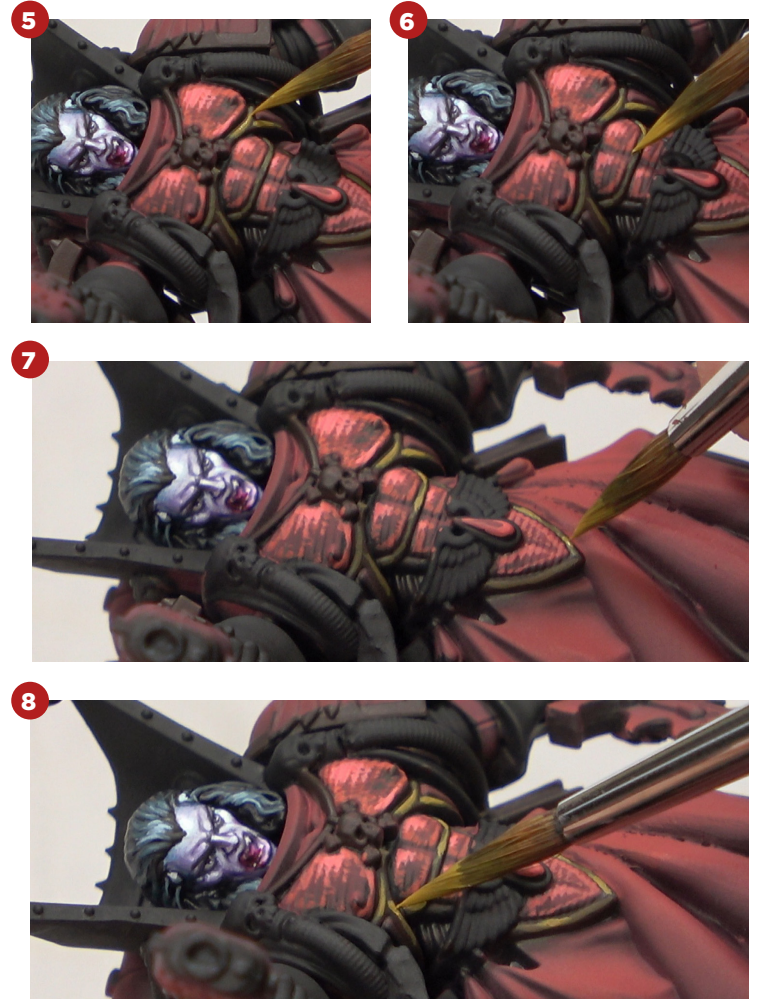


06 MEPHISTON

NMM

06/19

Next, we are going to see how to make a NMM in a very simple way. If we start from a very dark color (Rhinos Hide) we will be able to go up towards the light by adding more saturation to our mixtures (more and more golden) and use white if necessary as maximum light (Sahara Yellow and Aldebaran Red).





06 MEPHISTON



Water



Sahara Yellow



Pale Yellow



Pale Yellow

NMM

06/20

If they are small elements as in this case, it is better to always respect the shadow outlines that are generated when we create different layers with increasingly lighter colors (Pale Yellow).

1



2



3



4



5



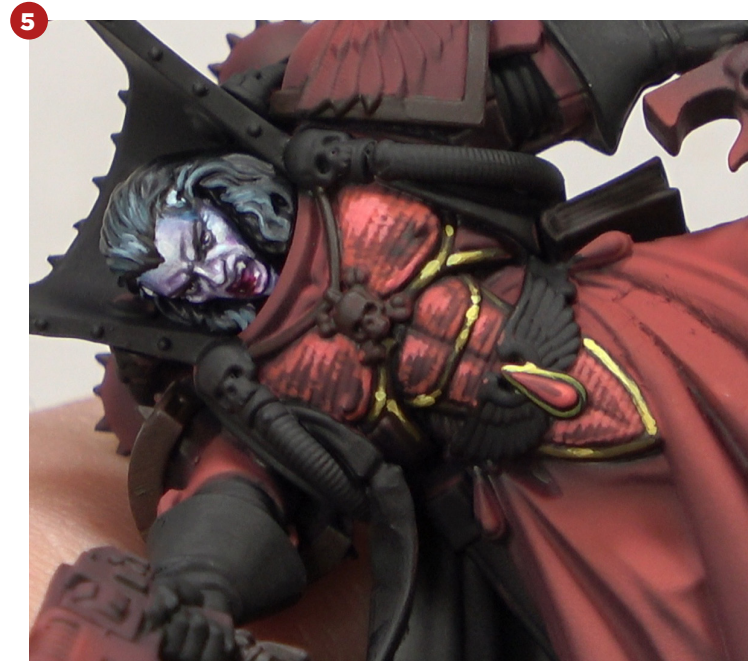
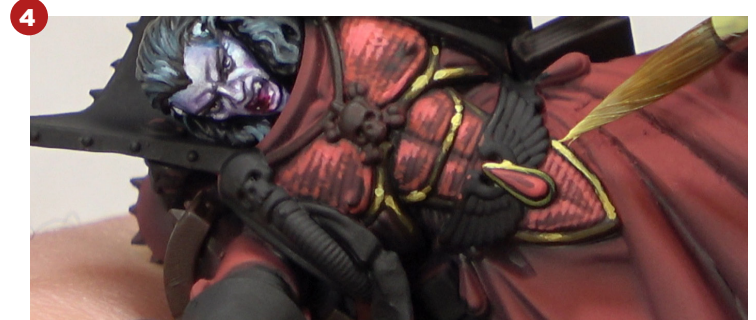
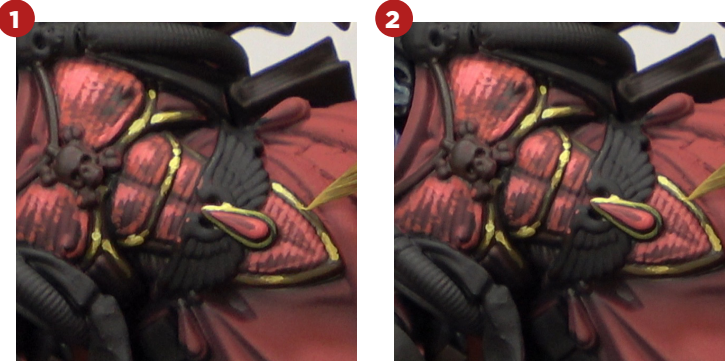


06 MEPHISTON

NMM

06/21

These shade outlines will help us to define this element. As for the glows, we have to bring them closer to the areas where we have more details. And with this, we would have already built our NMM in a very easy way (Pale Yellow). I hope you liked this tutorial, see you in the next one!





07 COLORS



Rubber Black
(AK)



Dark Green
(AK)



Turquoise
Phthalo
(G)



Pastel Green
(AK)



Pastel Violet
(AK)



Offwhite
(AK)



Quinacridone
Magenta
(G)



Deep Red
(S75)



Aldebaran Red
(S75)



Laser
Magenta
(AK)



Black
(VAD)



Rhinox Hide
(C)



Dead Red
(AK)



Bloody Red
(S75)



Burnt Red
(AK)



Sahara
Yellow
(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 Color - (VMC)

* Color Recipe Volume II.

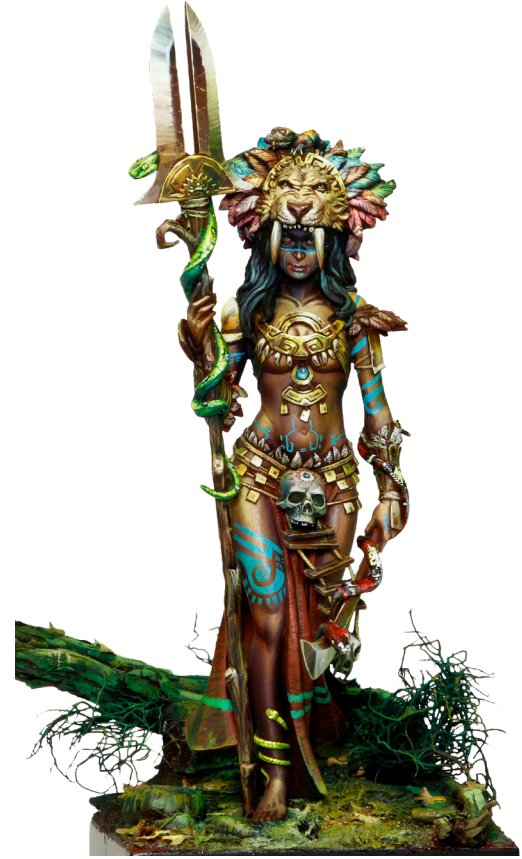


08 GALLERY





08 GALLERY





08 GALLERY

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VOL II

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