

SERGIO CALVO

MINIATURES



SHARK
WATER EFFECT



MAP KEY



HERE YOU CAN
FIND MY FACE

HERE YOU WILL FIND
THE COLORS AND THE
PERCENTAGE OF EACH

HERE YOU WILL SEE
THE PALETTE AND
THE MIXTURES

ITEMS

% APPROXIMATE



PAINT 10%



WATER 10%



PAINT 50%



THINNER 10%



PAINT 100%

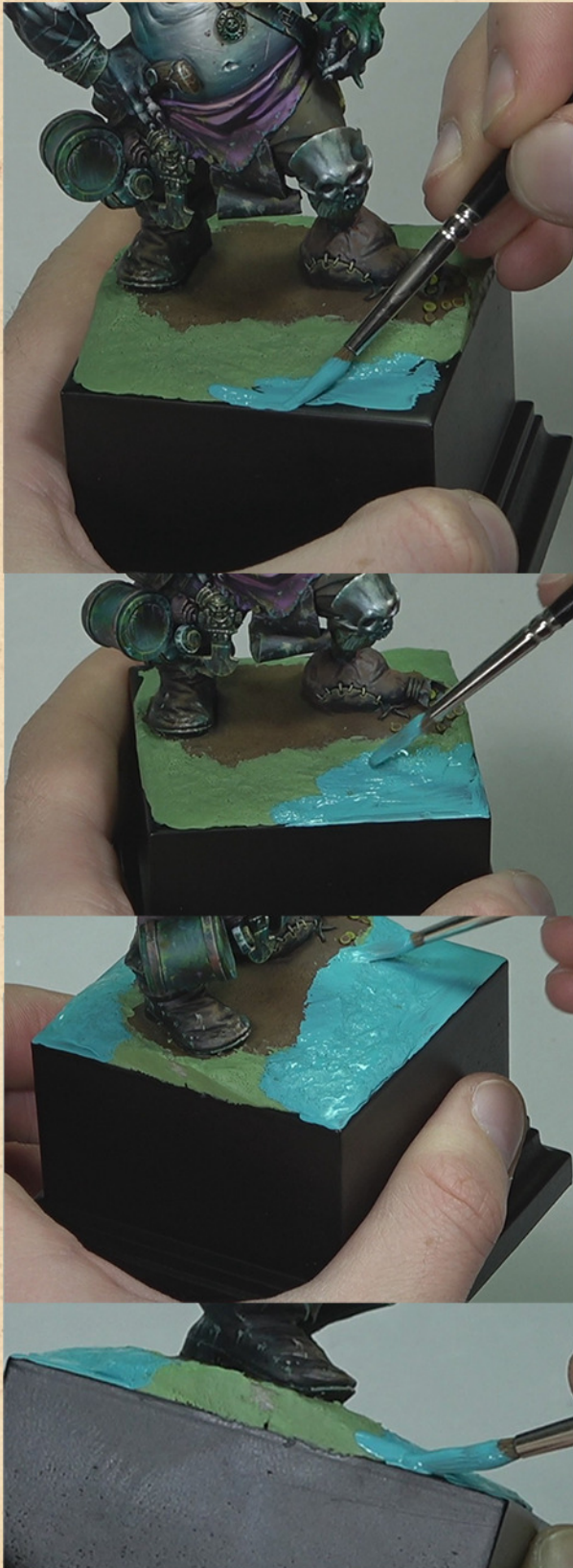


INK 10%



STEP 1

WE ARE ALREADY IN THE SPECIAL VIDEO. THAT EXTRA BONUS THAT YOU WERE EXPECTING SO MUCH. I KNOW THAT MANY OF YOU HAVE ASKED ME; HOW IS THE EFFECT OF WATER MADE? WELL LET'S SEE THAT TRICK. YOU WILL SEE THAT IT IS NOT DIFFICULT AT ALL.



HOW DO WE START?

WITH THE CAPIBASES. IT MAY SEEM THAT I AM INSISTENT, BUT WE WILL ALWAYS START IN THE SAME WAY. WE ARE COVERING, ADDING PAINT ...

YOU HAVE TO UNDERSTAND ONE THING; AS YOU PAINT THE WATER, THE DARKER THE BLUE, THE MORE DEPTH YOU WILL FEEL.



IN MY CASE, I WANTED IT TO LOOK MORE LIKE A BEACH, SO I USED A LIGHTER BLUE AS MAXIMUM SHADOW. AFTERWARDS, WE WILL PLAY WITH THE BROWN TONES, AS IF IT WERE THE SAND ON THE BEACH.

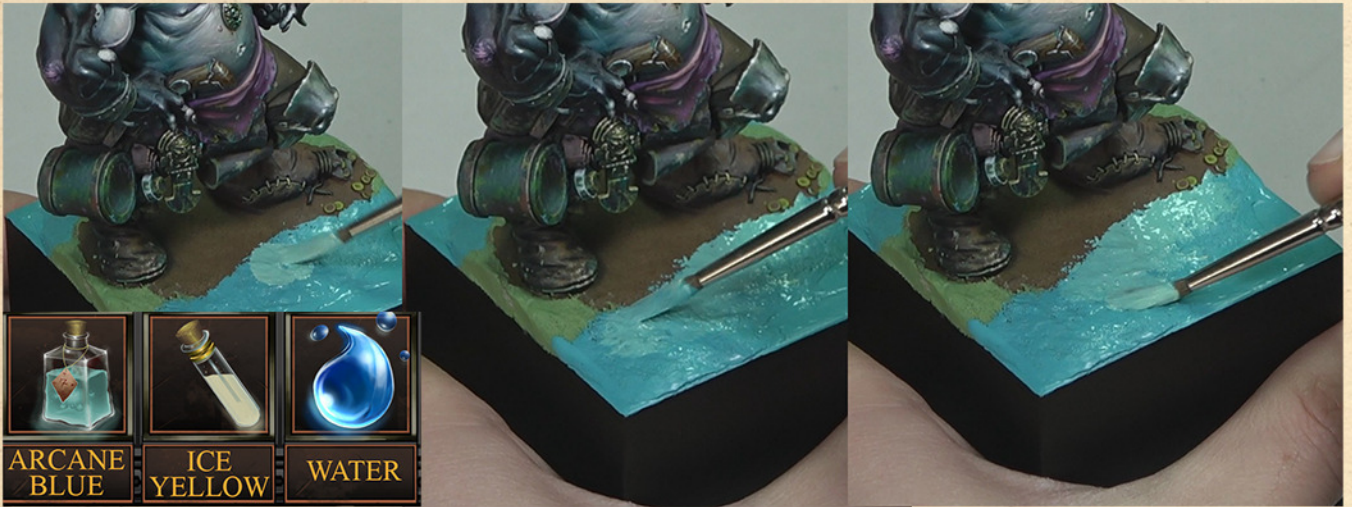
REMEMBER; THE EARTH IS NEITHER ORANGE OR YELLOW.

EVERYTHING WILL DEPEND ON THE ATMOSPHERE IN WHICH IT IS INTEGRATED. THINK OF THE BEACHES OF CRYSTAL CLEAR WATER, WHAT COLOR IS THE SAND THAT WE SEE UNDERWATER? WHAT IF YOU THINK ABOUT THE SEABED?

ALTHOUGH IT IS THE SAME EARTH, THE COLOR CHANGES BECAUSE OF THE ATMOSPHERE IT IS IN.

STEP 2

NOW, LET'S EXPLAIN A NEW TECHNIQUE; WET PAINT. AS YOU CAN SEE ON THE SCREEN, THIS TECHNIQUE CONSISTS IN APPLYING THE CAPIBASES WITHOUT WAITING FOR THE PAINT TO DRY.



WE ARE ADDING DIFFERENT COLORS, SHADES, ALWAYS ABOVE AND ALWAYS WORKING IN WET TO MERGE THE TRANSITIONS. IT IS A VERY SIMPLE WAY OF WORKING.

STEP 3

WHEN CAN WE USE THIS TECHNIQUE? WHEN WE HAVE A FLAT SURFACE ON WHICH TO WORK.



IF THERE IS NOT A LOT OF DETAIL IN THE FIGURE, WE DO NOT HAVE TO BE CAREFUL WITH THE DETAILS SINCE IT DOES NOT MATTER IF IT IS IMPASTED. IN MY CASE, I HAVE BEEN PLAYING WITH OCHER, CREATING MY OWN MIXTURES, BUT ALWAYS WORKING IN WET CONDITIONS. IN THIS WAY IT WILL MELT VERY QUICKLY.

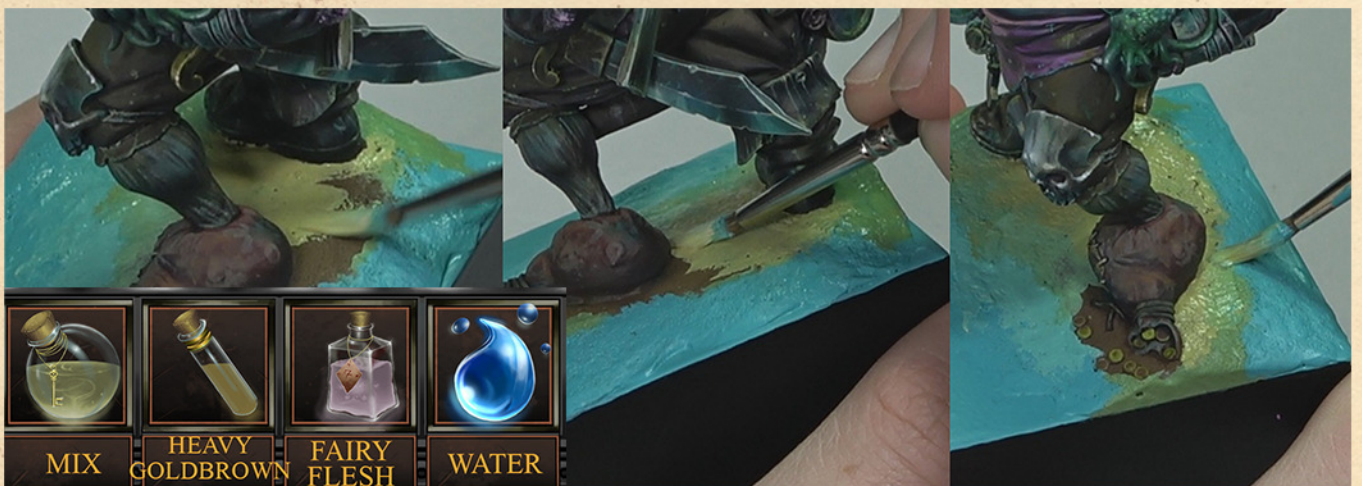
STEP 4

WHAT I'M DOING IS A QUICK SKETCH TO KNOW IF I LIKE THE DEPTH OF THE WATER, THE COLOR OF THE EARTH ...



NOTICE THAT IN AREAS WHERE I WANT TO HAVE LESS DEPTH OF WATER DO NOT PUT THE COMPLEMENTARY BUT COLORS CLOSE TO IT; GREEN OR ORANGE.

STEP 5



IF WE USE A BLUE WITH A LITTLE YELLOW, WE CAN USE THE GREENISH TONE AS COMPLEMENTARY. IT IS NOT NECESSARY THAT YOU USE THE EXACT MATHEMATICS OF THE COLOR TO USE THE COMPLEMENTARY ONES; IDENTIFY THE COLOR AND ALWAYS PLAY WITH A RANGE OF COMPLEMENTARY, NOT JUST ONE.

STEP 6

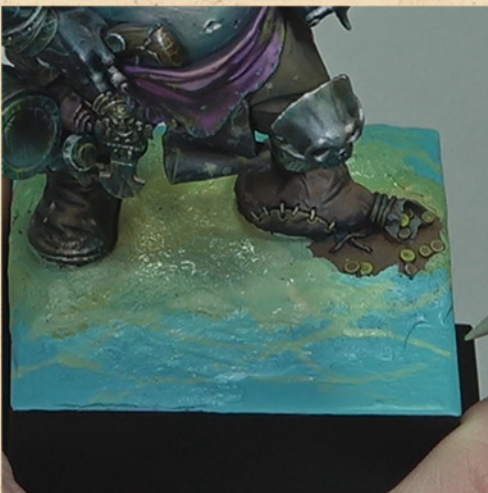


WITH THIS WET TECHNIQUE AND CAPIBASES YOU CAN PLAY IN DIFFERENT SCENARIOS OR ENVIRONMENTS, WORK WITH DIFFERENT MATERIALS OR PLAY WITH DEPTH. WORKING IN THE WET IS VERY SIMPLE, WE FUSED THE CAPIBASES VERY WELL IN A FEW PASSES.



IF YOU REMEMBER THE ORC'S BASE, IT WAS VERY DIFFERENT FROM THIS ONE. I WANTED TO PLAY WITH BOTH BASES TO CREATE TWO DIFFERENT TYPES OF WATER; IN THE ORC I CHOSE A BEACH, AND IN THIS CASE, SHALLOW WATER.

STEP 7



WE ARE GOING TO CREATE THOSE LITTLE RIPPLES THAT CREATES LIGHT UNDER THE WATER. IT IS INFORMATION THAT ALLOWS US TO RECREATE THE ENVIRONMENT IN WHICH WE ARE. IN WHAT COLORS CAN YOU DO IT?

I HAVE USED COLORS VERY SIMILAR TO THE EARTH TO INTEGRATE IT BETTER. DO NOT ABUSE THIS TEXTURE, I SEE YOU CREATING A BASE THAT WILL LOOK LIKE A ZEBRA.

WE DO NOT LOOK FOR ZEBRAS IN THE SEA! WE'RE LOOKING FOR A SHARK!



STEP 8

WE CONTINUE CREATING TEXTURES WITH CAPIBASES.

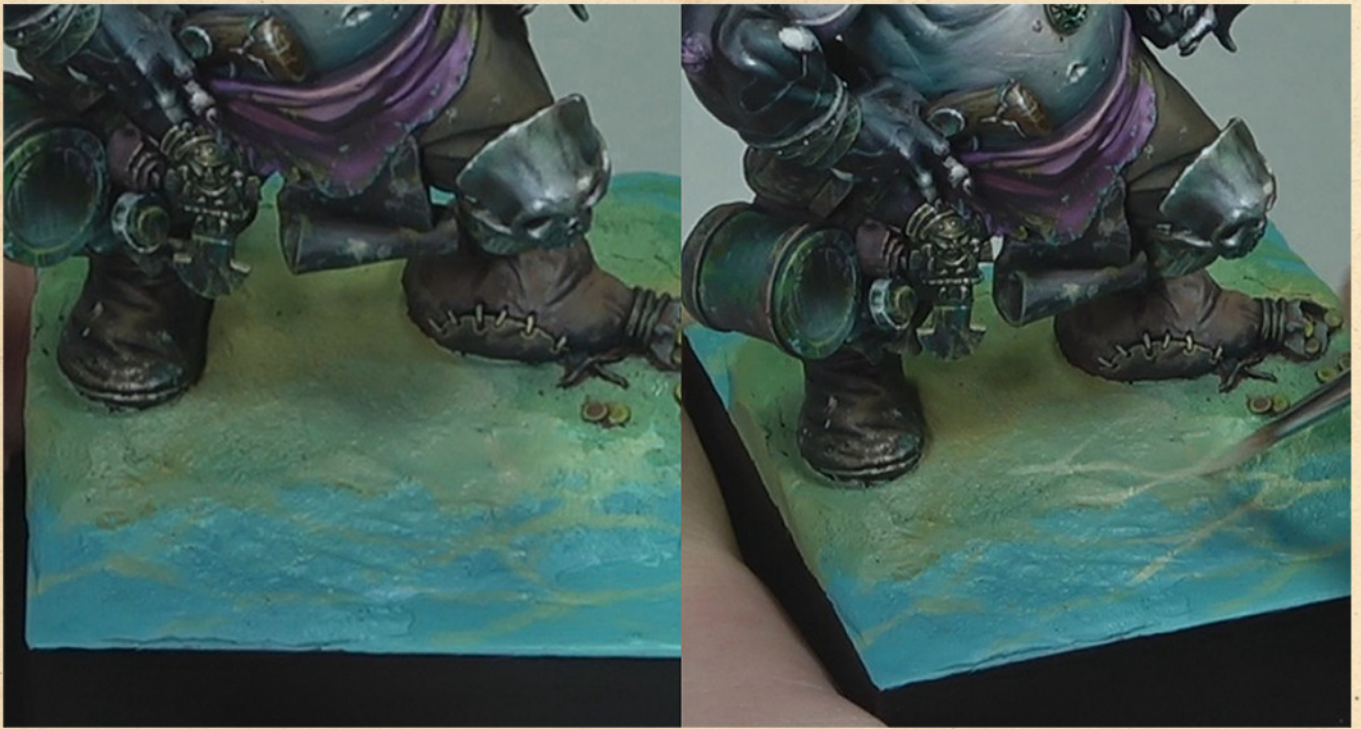


DO NOT WORRY, THEN WE'LL DO A "STRANGE THING";

LET'S FILL EVERYTHING UP DO NOT BE SCARED, ALTHOUGH IT SEEMS THAT WE ARE SPOILING THE PAINTING, IT'S NOT LIKE THAT!

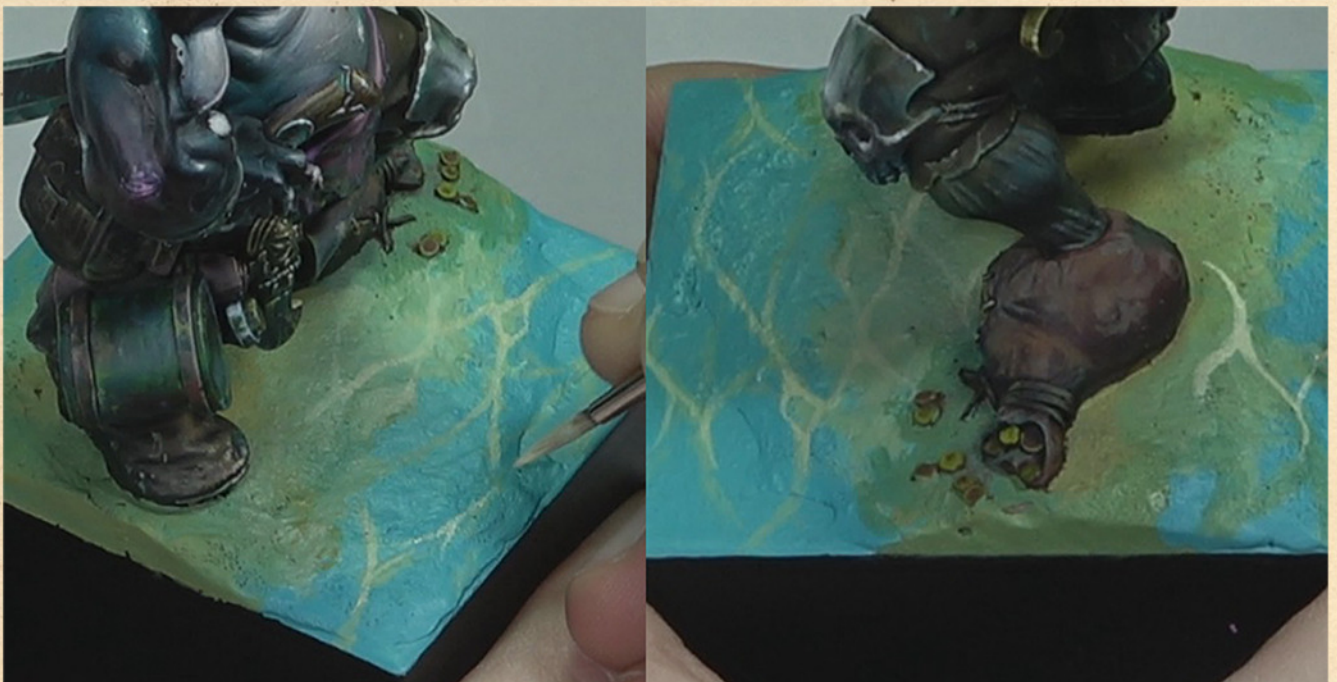
TO PAINT THIS EFFECT YOU HAVE TO SEARCH FOR REAL EXAMPLES TO DOCUMENT YOURSELF; TO UNDERSTAND HOW IT WORKS IS MORE THAN ENOUGH.

WITH A SMALL REFERENCE AS A PHOTOGRAPH AND TRY TO IMITATE WHAT WE SEE IS ENOUGH. YOU DO NOT NEED TO UNDERSTAND HOW A FLUID WORKS OR HOW IT BEHAVES ON ONE SURFACE OR ANOTHER.



IT'S A VERY COMPLICATED ISSUE AND IT REALLY DOESN'T INTEREST US.

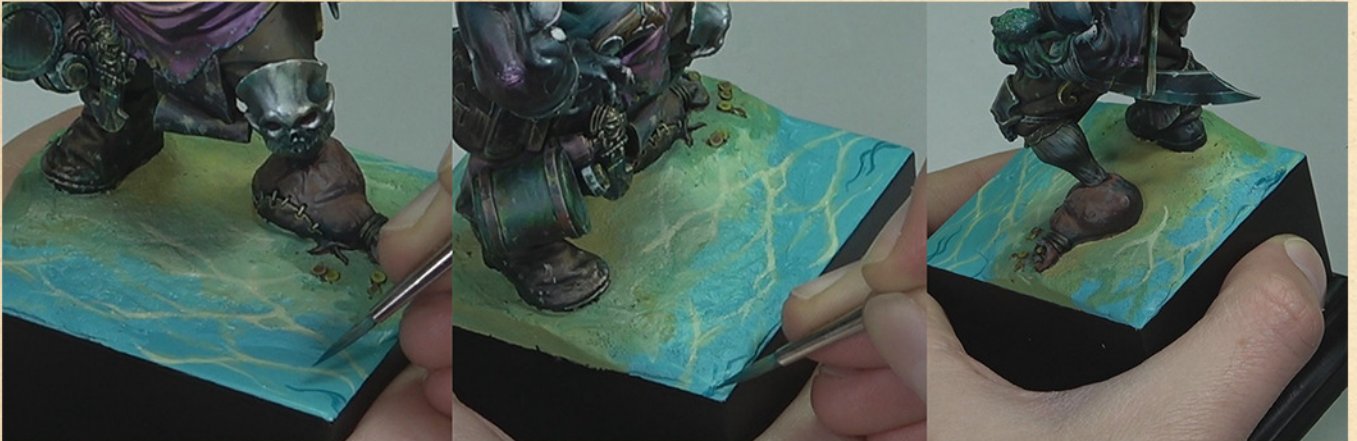
WITH THAT WE HAVE A CLEAR VISUAL REFERENCE, IT IS ENOUGH. SOMETHING REALISTIC THAT ALLOWS US TO "COPY" WHAT WE ARE SEEING.



STEP 10



I RECOMMEND THAT THE PROCESS IS ALWAYS TOWARDS THE LIGHT, ALTHOUGH IT CAN ALSO BE DONE TOWARDS THE SHADOW. AS IN THIS CASE, I JUST WANTED TO DELVE INTO SOME POINTS (WITH THE AIRBRUSH) CREATE DIFFERENT TEXTURES A LITTLE DARKER TO GIVE A LITTLE MORE DEPTH IN THE CORNERS AND IN THE BACK.

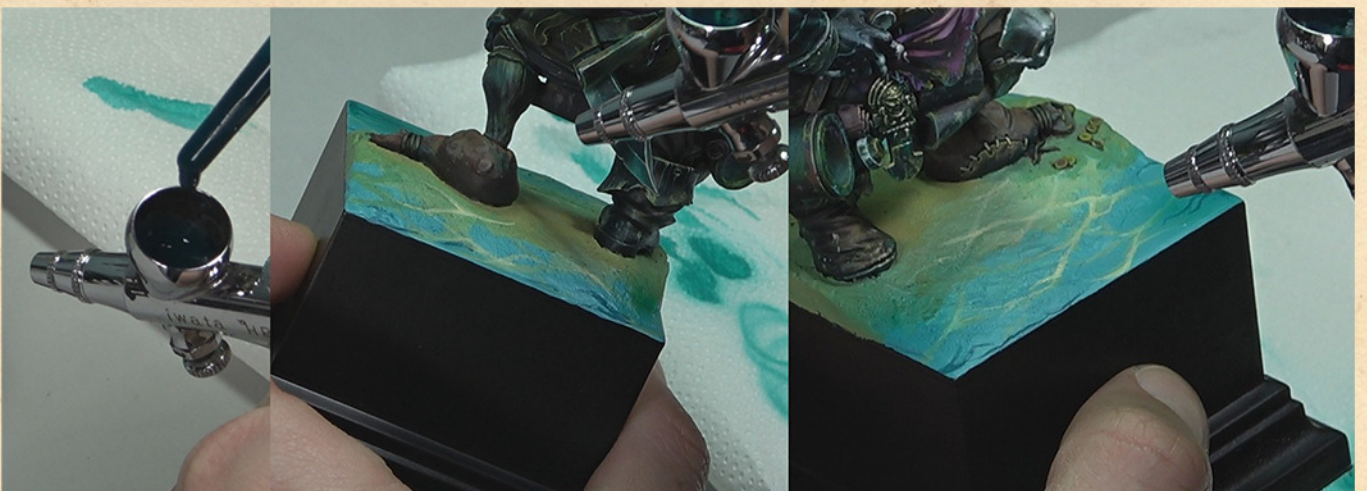


IT'S A SIMPLE SKETCH, AND REMEMBER THAT IF YOU DO NOT LIKE SOMETHING, YOU CAN COVER IT AND START OVER.

STEP 11



I KNOW I ALWAYS TELL YOU TO MAKE SKETCHES, BUT IT'S VERY FUNNY. A LOT OF INFORMATION CAN BE REMOVED OR ADDED; THE AIRBRUSH WILL ONLY COVER.



STEP 12



DO YOU REMEMBER THAT IN THE PREVIOUS VIDEO WE USED THE INKS TO GIVE SOME WET ASPECT TO THE MODEL?



NOW, LET'S DO THE SAME. WE ARE GOING TO APPLY IT IN THE AREA OF THE BASE TO GIVE IT MORE DEPTH. DO YOU SEE WHAT HAS CHANGED? WE CAN ALSO USE A LIGHT COLOR TO GIVE AN EXTRA TOUCH OF LIGHT. THIS WAY WE WILL CREATE MORE OCEAN SENSATION INSTEAD OF BEACH.



STEP 13

NOW THE MOMENT OF TRUTH HAS ARRIVED. OF THE EXPECTED PRODUCT. WE WILL SEE IF IT DOESN'T SURPRISE YOU!

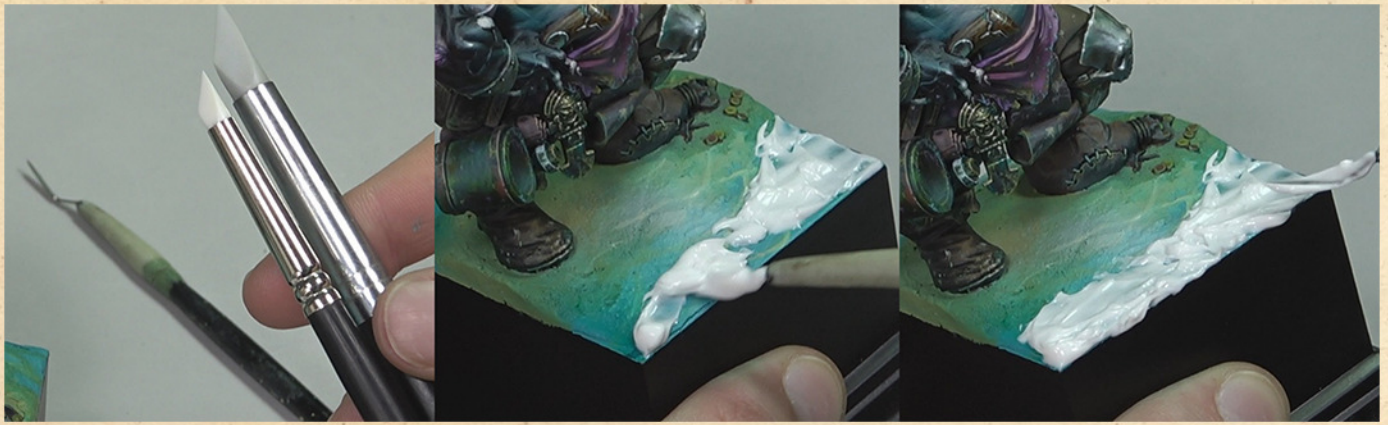
YES, IT'S A DIRTY TRICK, BUT YOU'LL SEE HOW PRACTICAL AND SIMPLE IT IS.

THERE ARE MANY BRANDS THAT MAKE THIS EFFECT WATER. I BOUGHT THIS ONE A LONG TIME AGO AND SINCE IT IS A BOAT WITH FIVE HUNDRED KILOS, IT STILL LASTS ME AND I HAVE NOT BOUGHT ANOTHER ONE.

THE TOOLS THAT WE USE ARE THE LANCET, AND THIS ONE THAT TAUGHT ME HOW TO MAKE JOAQUÍN PALACIOS WITH THE HOOP OF A BRA.

IF YOU GIVE ME PERMISSION, I WILL TELL YOU HOW IT IS DONE.



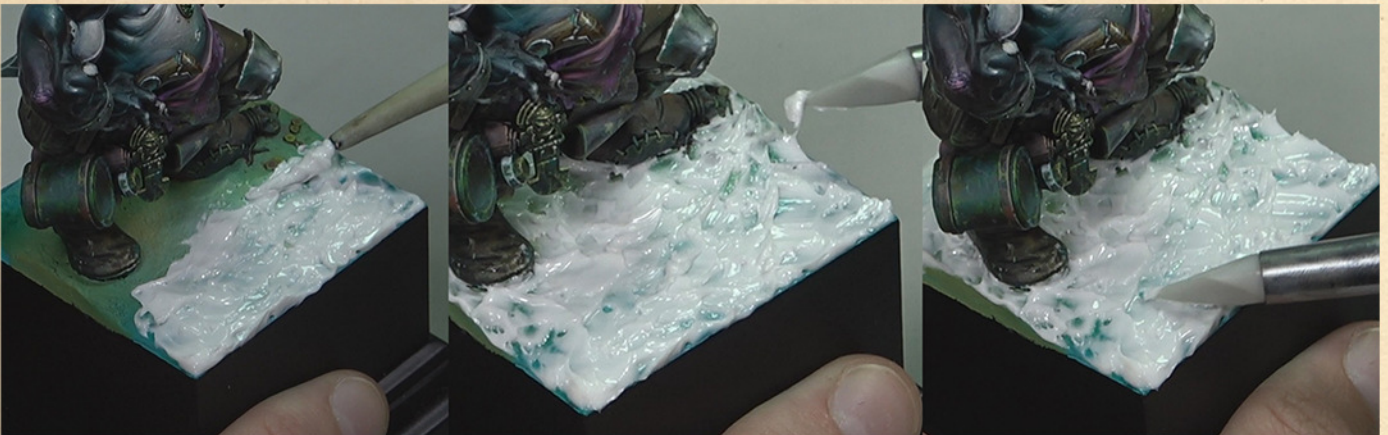


WE ARE GOING TO APPLY THE PRODUCT LITTLE BY LITTLE ON THE BASE.

YES, I KNOW YOU'RE THINKING IT'S CRAZY, YOU'RE HALLUCINATING, BUT YOU'LL SEE THE RESULT.

YOU HAVE TO BE CAREFUL IN ONE THING; THE MORE PRODUCT YOU THROW ON THE STAND, THE LONGER IT WILL TAKE TO DRY. NOTHING HAPPENS TO TIE WITH THE PRODUCT, AS YOU CAN SEE, I'M DOING IT.

THE ONLY DIFFERENCE IS THAT, INSTEAD OF TAKING A COUPLE OF HOURS, IT WILL TAKE MUCH LONGER. OR A WHOLE NIGHT.



WE ADD GLOBS UNTIL WE HAVE A MORE OR LESS HOMOGENEOUS LAYER. BE VERY CAREFUL WITH THE COIN AREA OR THE FOOT, BECAUSE WHERE YOU TOUCH THE PRODUCT, IT WILL STAY BRIGHT.

I DECIDED TO COVER THE COINS SO THEY LOOK LIKE THEY ARE UNDER WATER. IF YOU DO NOT WANT TO DO IT, DO NOT DO IT.

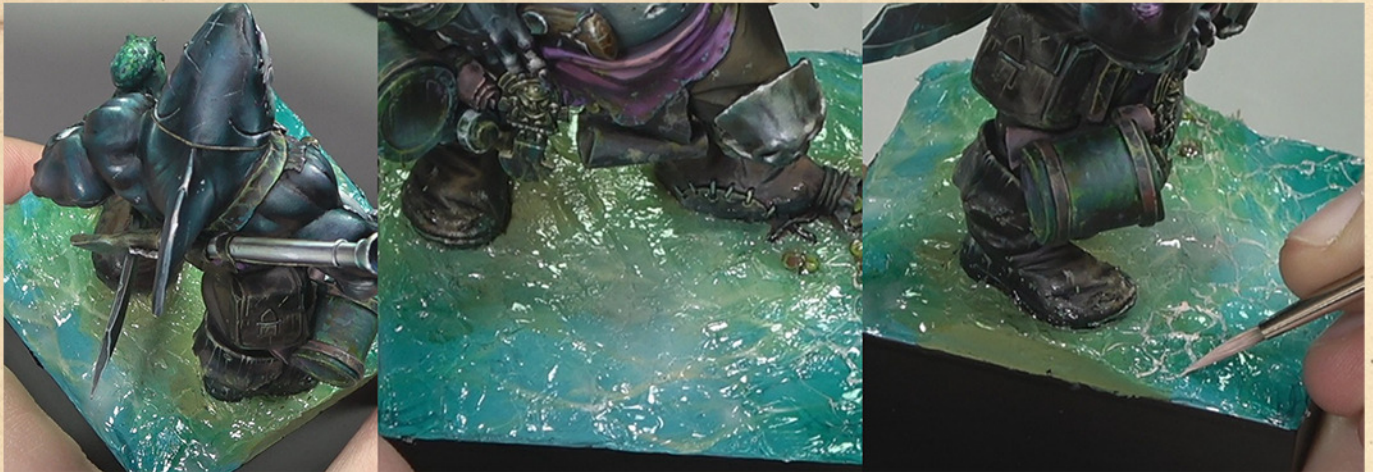
NOW WE ARE GOING TO CREATE THE WAVES. HOW?

IT IS AS SIMPLE AS CREATING A CURRENT OF AIR. YOU CAN USE PHOTOGRAPHS OF A STORM OR THE WAVES TO UNDERSTAND AND SEE VISUALLY HOW IT WORKS. BASICALLY, WE HAVE TO CREATE A KIND OF PEAKS ON THE SURFACE WITH THE LANCET. THE FLUIDS ARE VERY COMPLEX, BUT THIS WAY, IT IS EASIER TO UNDERSTAND.

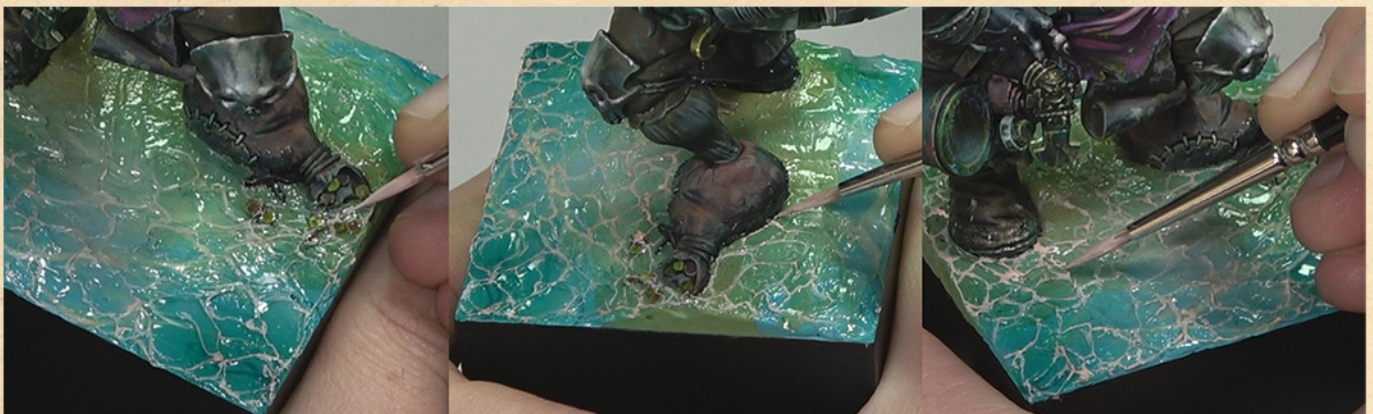
STEP 14



NOW, YOU HAVE TO DECIDE WHAT YOU WANT TO PAINT WITH COLORS THAT ARE SIMILAR TO WHITE. IF YOU USE THE COLOR WHITE DIRECTLY, THERE IS AN ASPECT OF TURBULENCE, OF MOVEMENT.



IF ON THE OTHER HAND YOU USE A SIMILAR COLOR, THEY WILL BE CALMER WATERS, MORE CRYSTALLINE. A LITTLE TRICK IS THIS; USE A LITTLE PINK ON THE WHITE TO GIVE A LITTLE CONTRAST, YOU WILL ALSO BE SERVED AN ORANGE.



STEP 15



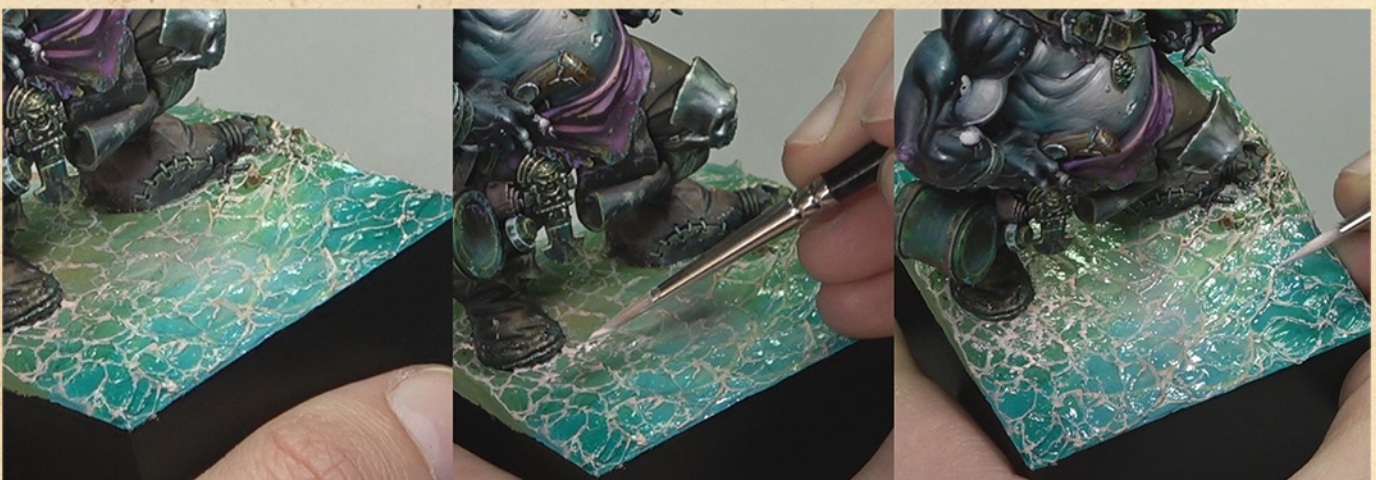
IN MY CASE I USED THREE CLIMBS, ONE FOR THE SURF THAT ALREADY HAD THE PRODUCT, ANOTHER FOR THE CONNECTIONS AND THEN I ADDED COLORS WITH COLORS THAT HAVE WHITE, LIKE A BONE COLOR.



STEP 16



THEN, YOU CAN ADD PURE WHITE TO REINFORCE THE VOLUME. AS I WANTED TO GIVE MORE TURBULENCE IN THE BAG OF COINS AND FOOT, I USED THE WHITE IN THOSE AREAS.



STEP 17



DON'T FORGET TO ADD SOME BUBBLES OR SOMETHING SIMILAR TO ADD MORE INFORMATION. IN THIS WAY, WE HAVE PRACTICALLY FINISHED THE SWELL.



WELL, I HOPE YOU LIKED THIS VIDEO A LOT.

SEE YOU IN THE NEXT ONE !!!



COLORS



ARCANE BLUE, P3
 FAIRY FLESH, NOCTURNA
 TURQUOISE, VALLEJO

ICE YELLOW, VALLEJO
 HEAVY GOLDBROWN, VALLEJO



BLUE SHADE, LIQUITEX
 PALE FLESH, NOCTURNA
 HIGHLIGHT SKIN, NOCTURNA
 WHITE FLESH, NOCTURNA



CONCEPT; STEFANO MORONI
STUDIO PAINT; SERGIO CALVO RUBIO
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SCULPTOR; JOAQUIN PALACIOS
SCALE; 75MM



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