

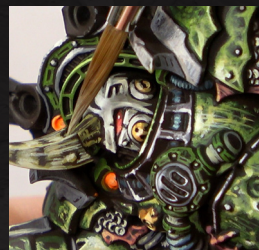


Sergio
CALVO
miniatures

ENGLISH 



TYPHUS





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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.

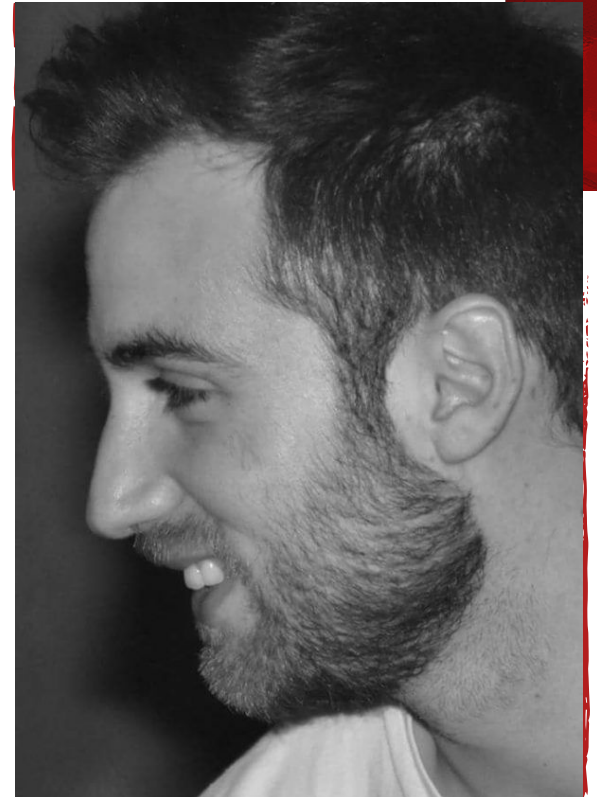
In our Patreon's channel, and specifically through the tutorials and these digital books, you will find a painting guide explained step by step, with all the details through images and texts that help to understand the concepts and ideas that I want to transmit you so that you can put them into practice. 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 Citadel 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.

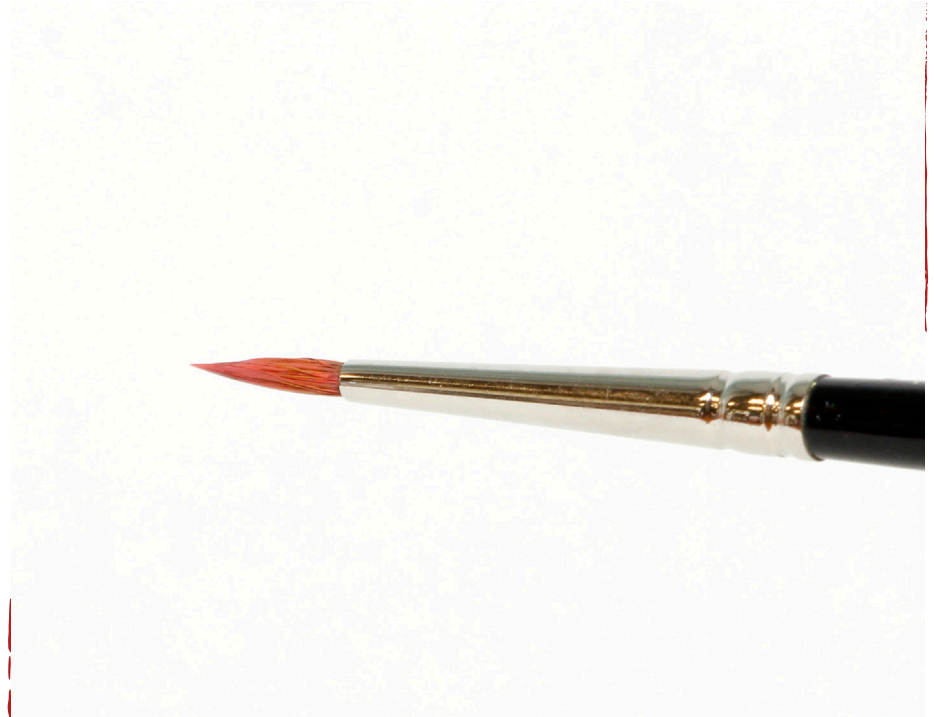




03 TIPS



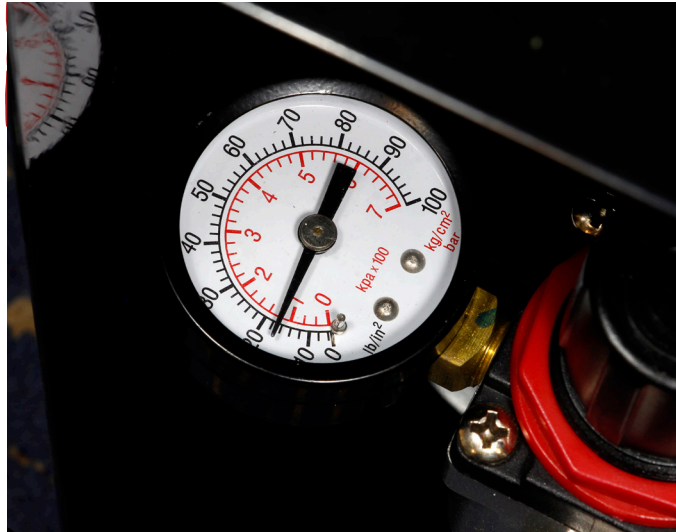
To use the acrylic, we must always have a humid surface where we can sharpen the tip of the brush and remove the excess paint without losing the humidity. To do this, we must take with the pipette a little water and throw it on the kitchen paper. On this wet surface, we can make a small turn with the 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.



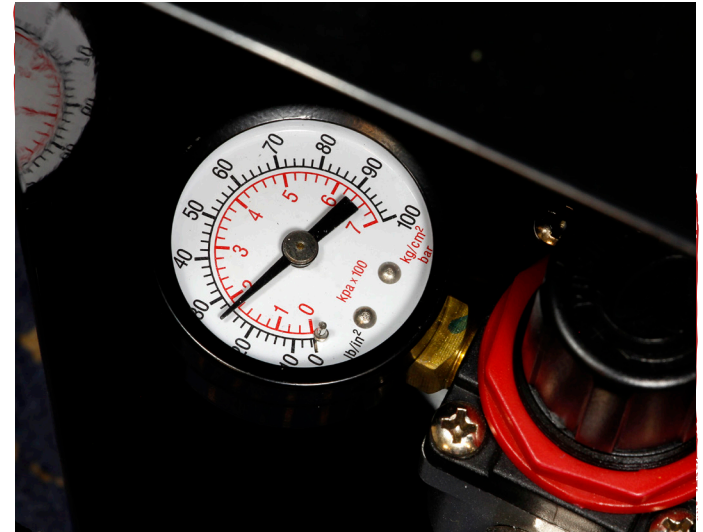
In this image you can see how the brush should look like once we have sharpened the tip of the brush and removed the excess paint without losing the humidity.



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.

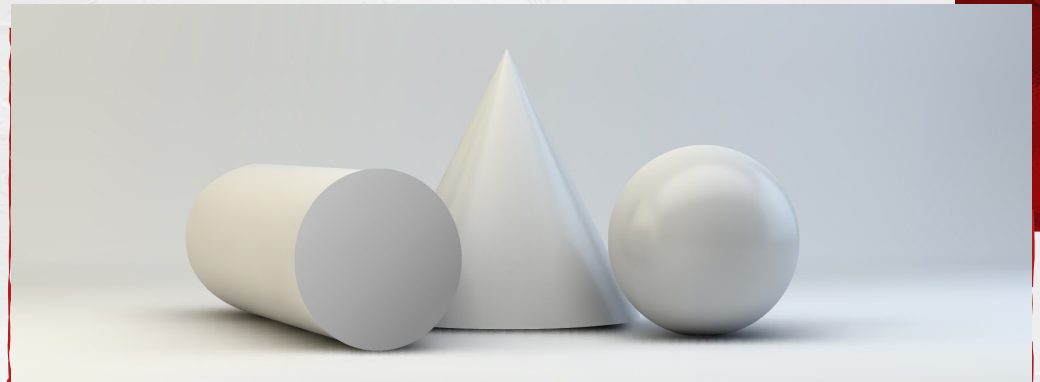
First, we would give a layer of darker color that covers all the primer of the cone and then, we would

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.

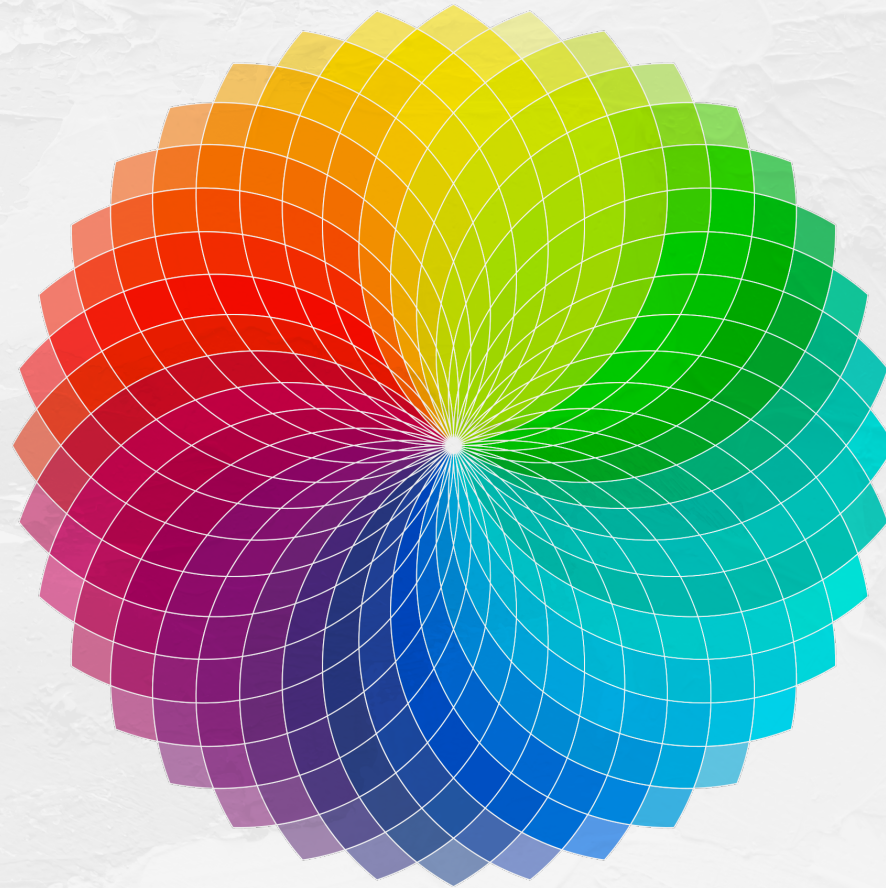




05 COLOR THEORY

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

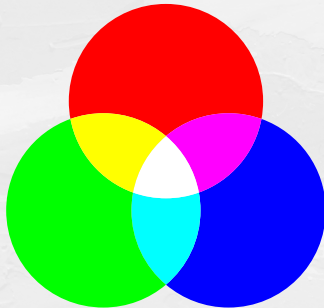




05 COLOR THEORY

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 0° to 360°) 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



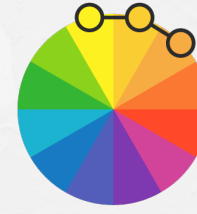
SQUARE



COMPLEMENTARY



TRIAD



ANALOGOUS



TETRAHEDRON



06 TYPHUS

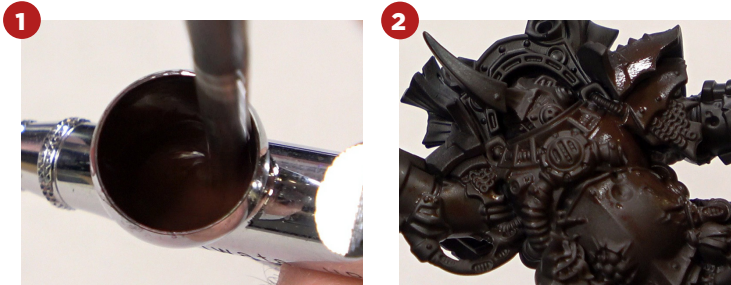


AIRBRUSH

06/01

For this miniature we will focus on creating different types of texture.

We start with the airbrush to make the base layers.



Then we will focus on the armor and scythe areas (Rhinox Hide and Dark Green).





06 TYPHUS



ARMOR

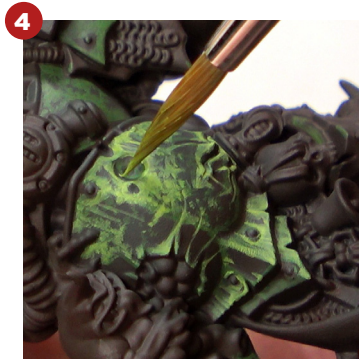
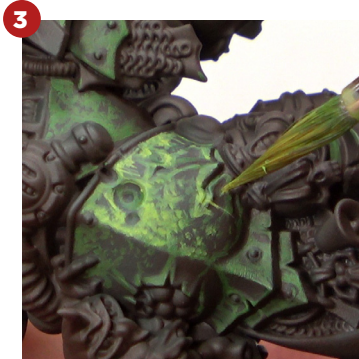
06/02

Now we start to create the texture of the armor. Is about creating very close dots around the armor, leaving the upper areas with the previous layer.



With a new mix containing more yellow (Mix and Pastel Peach X 2) we are going to focus on the upper part of the armor to give it more luminosity. Using both the tip and the side of the brush (the texture will be thicker).

Generally, I always apply the texture in areas where I have previously painted. For this reason, I'm making it similar to the previous one but with a more saturated color and using the sculpture's own volumetry (Mix, Frog Green X 2 and Pastel Peach X 2).





06 TYPHUS



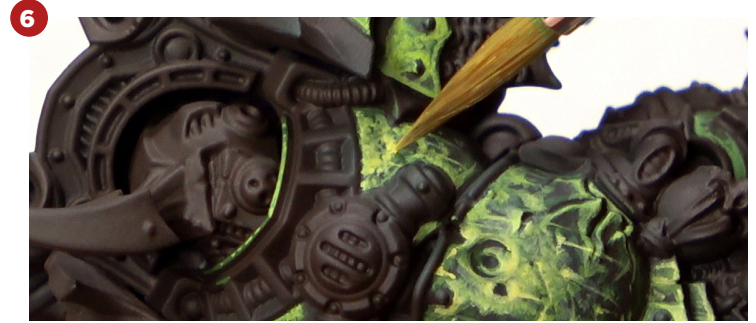
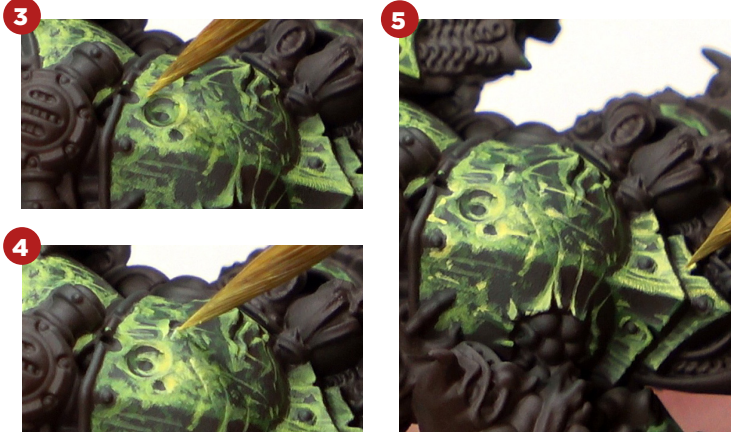
ARMOR

06/03

On the legs we will use a more greenish tone (instead of yellow) to create the same texture as before.



If we work with the side of the brush at the beginning and in the last layers with the tip, we will create an effect of definition (Pastel Peach and Frog Green).



(2 drops of water, Pastel Peach and Frog Green) Afterwards, we can continue to add more light with yellow tones and add more water to the same mixture to clean up the area.





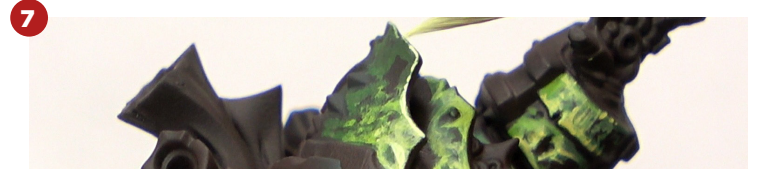
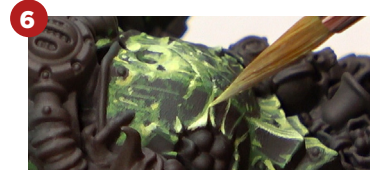
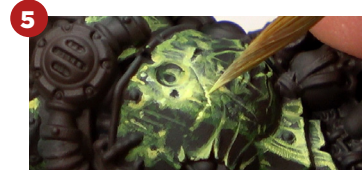
06 TYPHUS



ARMOR

06/04

Pay attention to the edge highlights on the arm.



(Frog Green, Pastel Peach and Greenish White X 2) Using colors closer to white we create now the sensation that the armor is dented or dirty. Remember to go over the edge highlights. We can also add a color that is very close to white to generate volume through the light (Greenish White).

(Mix and Frog Green) In the lower area we will use colors that are more greenish and desaturated (further away from the primary colors).





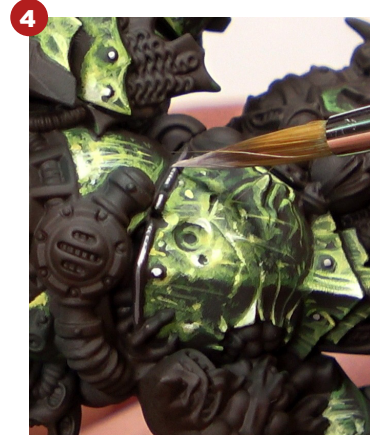
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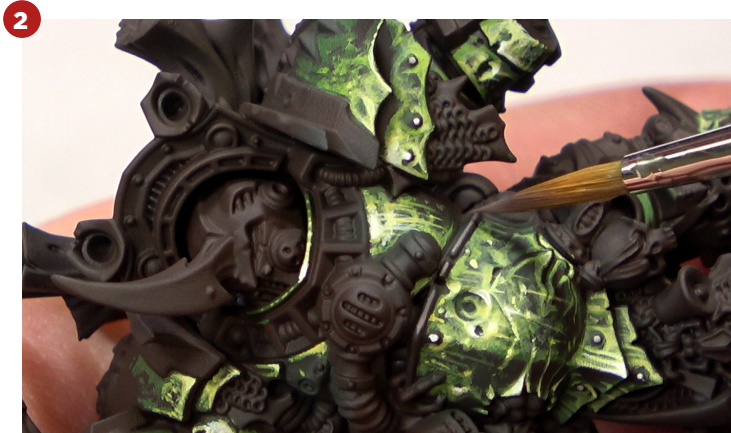
ARMOR

06/05

Now, we start with the edge highlights in the belly area.



And we create more light in the second layer using Greenish White.



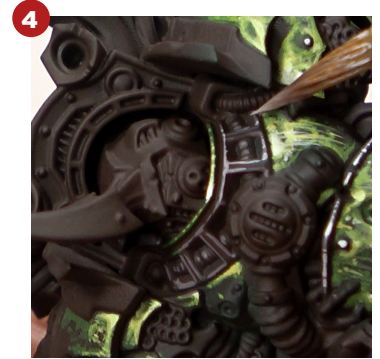
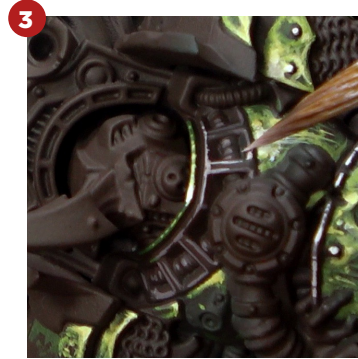
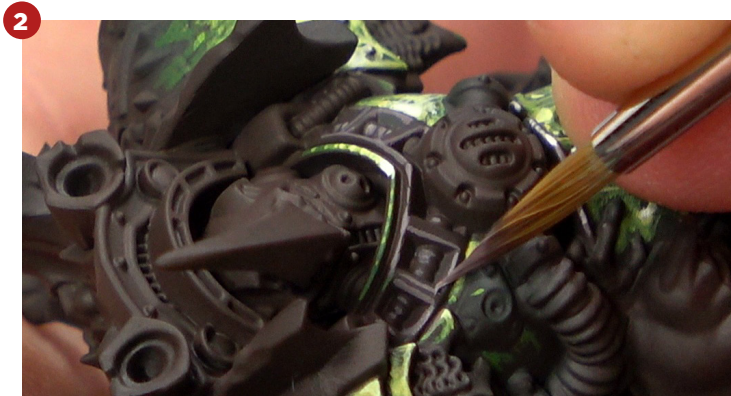


06 TYPHUS

ARMOR

06/06

To build the armor tubes it is very important that we use edge highlights, so we'll always leave unpainted those that are in shadow. Meaning, we will paint over them leaving a dark line between each of these tubes.



(Greenish White and Rhinox Hide) Then, we can use colors like white in our mixture to go up towards the light. Notice that with a few layers and focusing on the edge highlights we have defined these small elements (Mix and Greenish White).





06 TYPHUS



Water

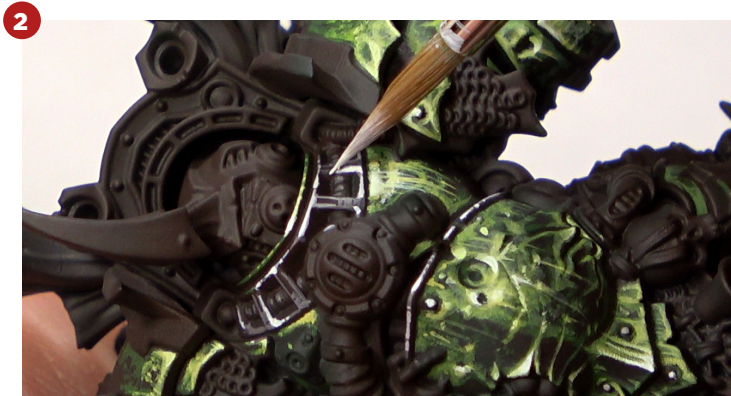


Greenish
White

ARMOR

06/07

The last layer will serve to focus the light on the edge highlights and with it, we will get that NMM effect (that is shining).





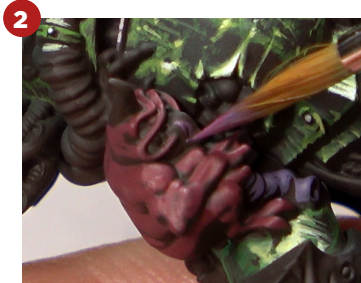
06 TYPHUS

NURGLING

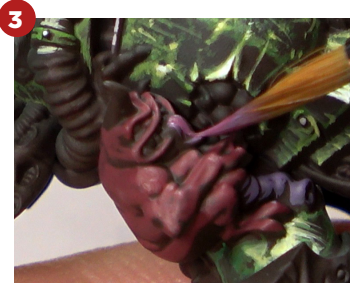
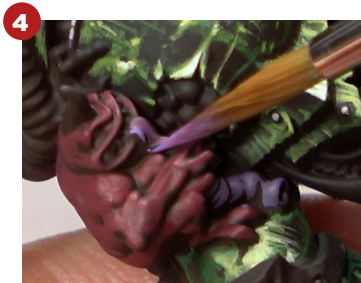
06/08

If in the first tutorial we saw how textures work, now we are going to focus on defining those materials and elements that are small.

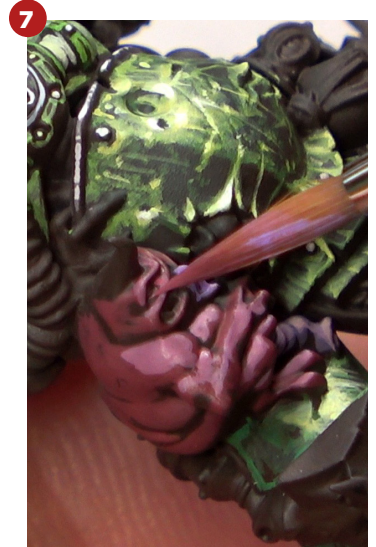
The first thing we have to understand is that we have to highlight the volume of the element to be painted. With a layer and respecting the outlines that are created by "trimming" the previous one, we can define the element to be painted in a very simple way.



(Blue Violet, Rhinox Hide and Burnt Red) For even smaller elements we can start with a base layer, and then use a contrasting color (Blue Violet) to create the sensation of volume.



The same can be applied to any type of skin, since apart from respecting the outlines, we must gain contrast so that the element is evident even when the area is completely flat (Rhinox Hide, Blue Violet and Brown Rose).





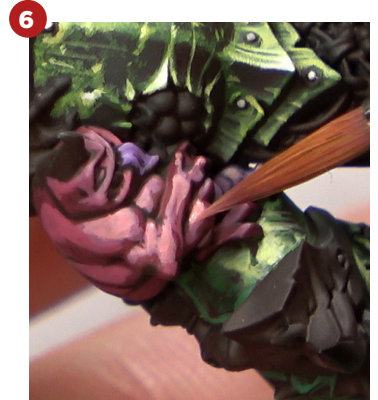
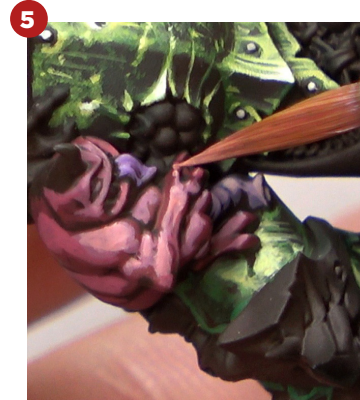
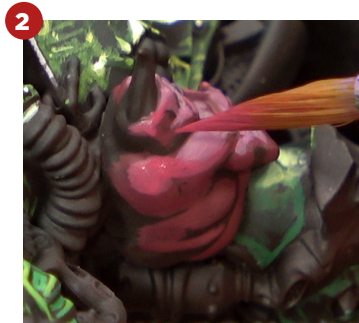
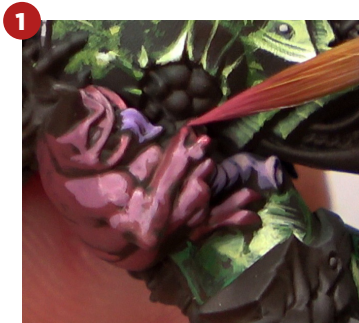
06 TYPHUS



NURGLING

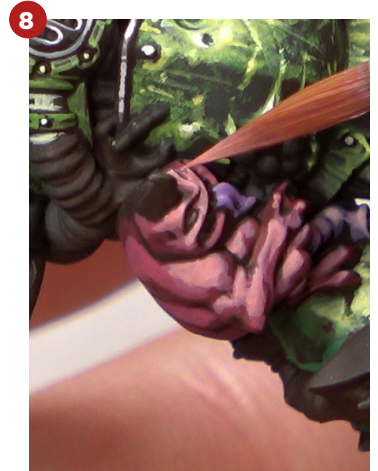
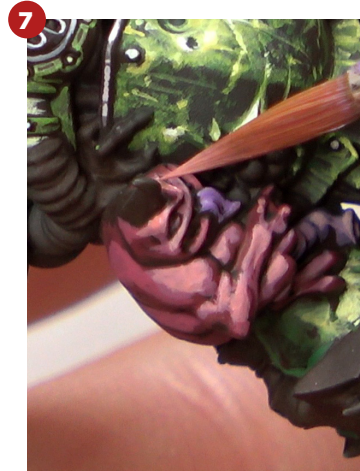
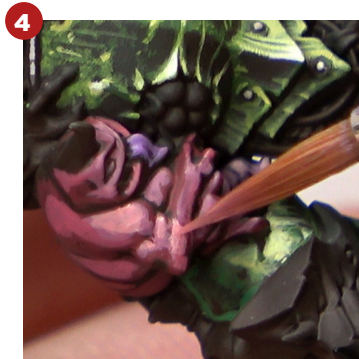
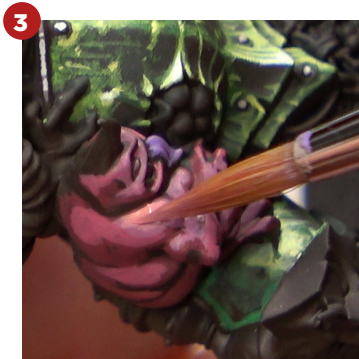
06/09

If we focus the light on the upper areas of the muscles we will notice that with only two layers we have succeeded in defining the element.



(Mix and Brown Rose) In this way we get definition through the outlines and the contrast between colors.

Also, with a third layer containing even more color saturation we can focus on small elements such as the knuckles or the lips (Burnt Red and Brown Rose X 2).

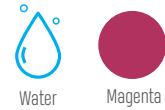




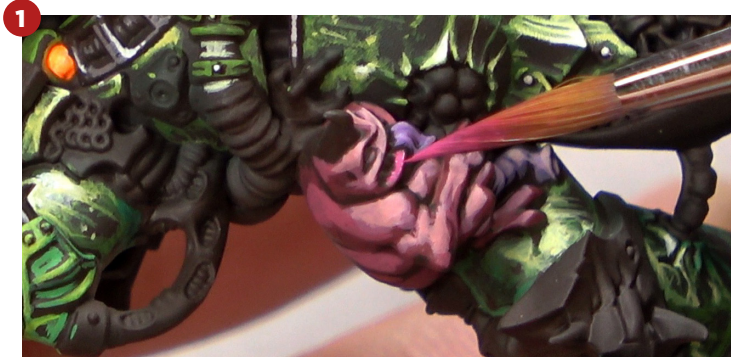
06 TYPHUS

NURGLING

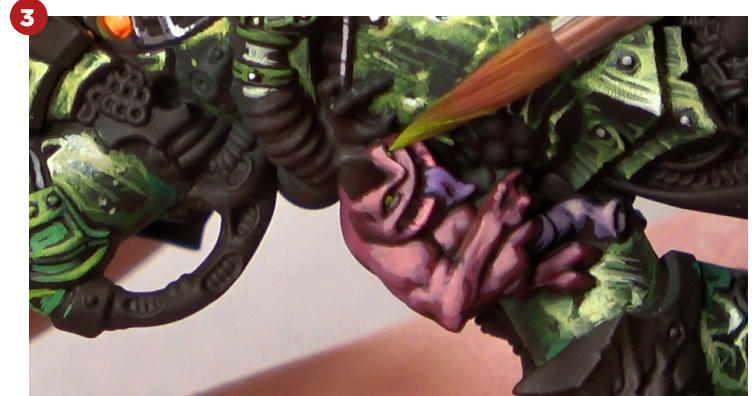
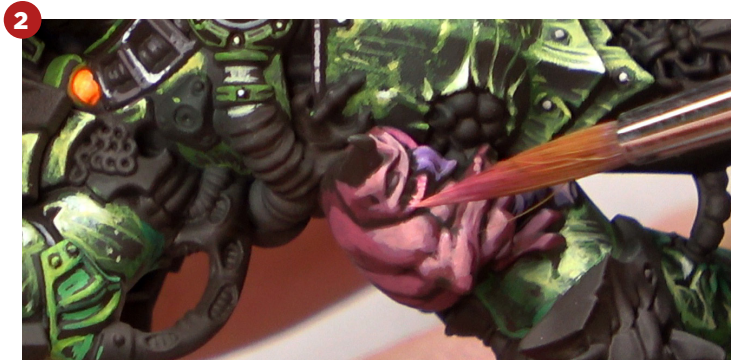
06/10



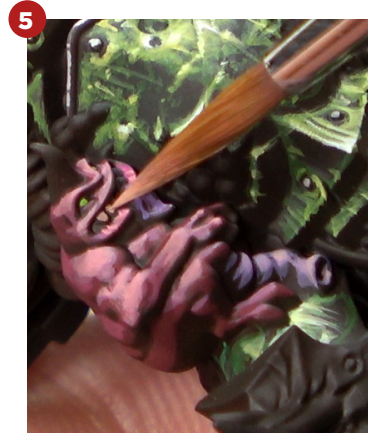
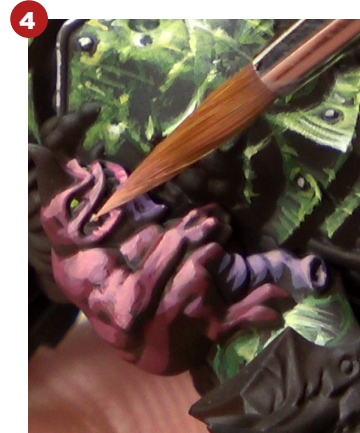
If any area is too dark, we can use complementary colors to create contrast, so I have used magenta on the lips.



And if we overdo it, desaturate it in the next layer (Magenta and Golden Yellow).

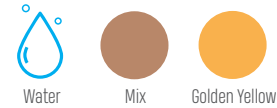


(Frog Green) To start with the eyes I use this green color. And for the teeth I use this mixture of Brown Rose and Blue Violet. Remember that it is very important to respect the outlines that we have created with the base coat.





06 TYPHUS



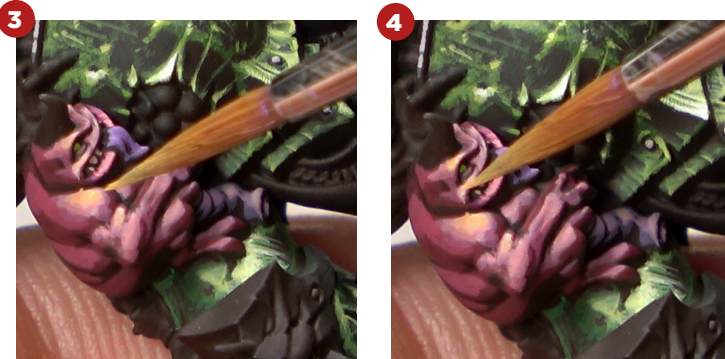
NURGLING

06/11

Another way to create contrast is to introduce yellow into our mix to move up towards the light.



In this way we have created a dark brown tone for the outline, a pink tone for the skin and as we move towards the light a more yellowish tone (Mix, Golden Yellow and Magenta).



(Blue Violet and Pale Blue X 2) Notice that on the tongue we did two coats before and now with a third one it is perfectly defined. And if you want you can add one more only on the top of the tongue (Mix and Pale Blue).





06 TYPHUS

NURGLING

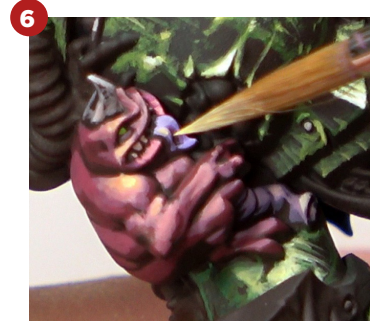
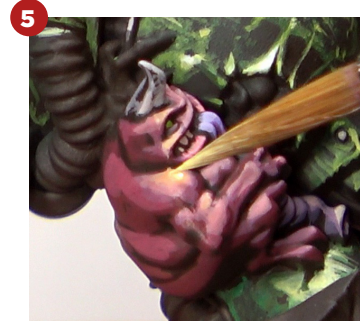
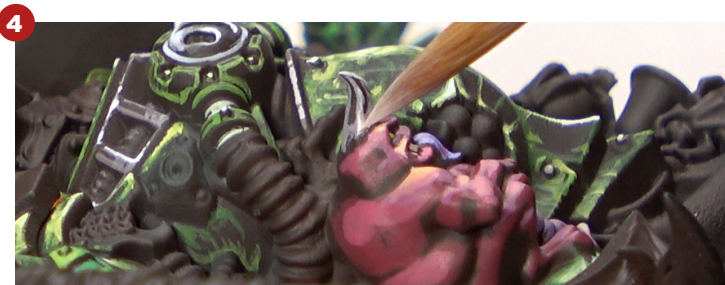
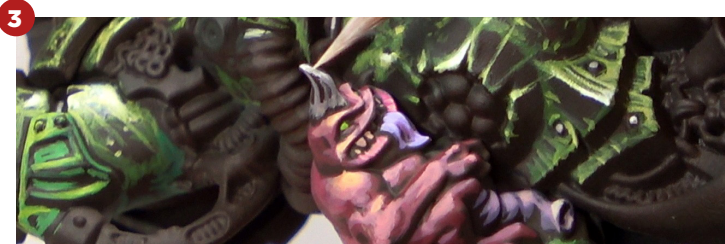
06/12



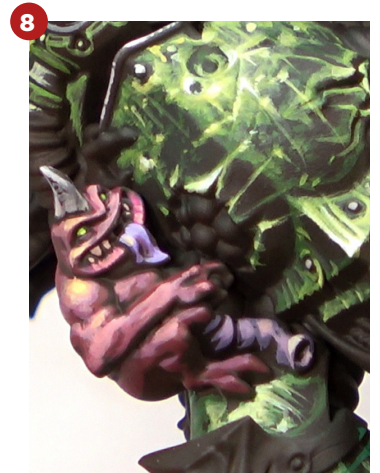
For the horn we will use a very desaturated color like this mix.



Then, adding a color close to white we will focus on the edges (Mix and Greenish White).



(Greenish White and Golden Yellow). We continue creating more light through the yellow color and the color close to white. At the same time, with this contribution, we create a more realistic effect. Adding these same tones to the previous green will generate the same effect of light and realism for the eyes (Golden Yellow, Frog Green and Greenish White).





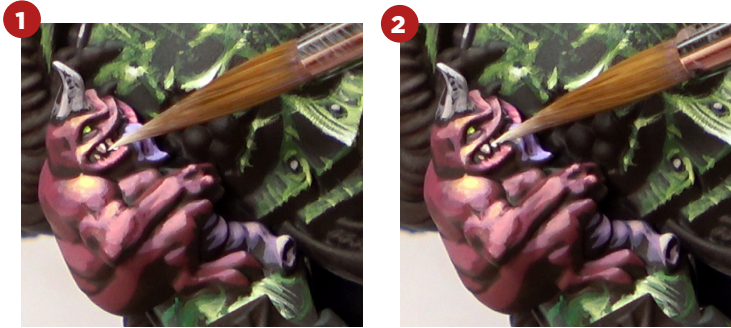
06 TYPHUS



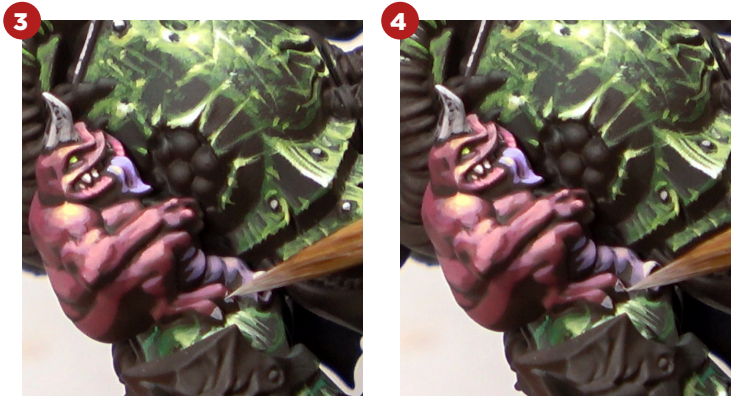
NURGLING

06/13

To create more light, I use this shade for the teeth.



And for the nails area, we can use a desaturated color very similar to the horn we have seen before (Rhinox Hide and Greenish White X 2).





06 TYPHUS



Water

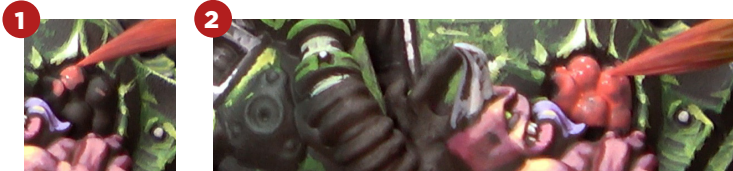
Magenta

Light Orange

PUSTULES

06/14

Now, let's focus on the pustules on the armor.



1

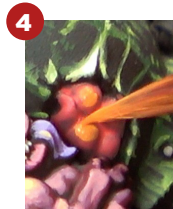


2

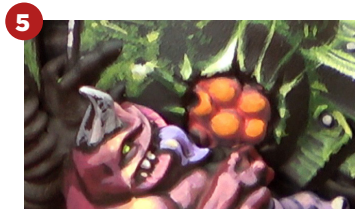
Respecting the outline, we are going to paint a layer with this saturated color and then, we are going to use the color orange to go up towards the light (Light Orange).



3



4



5

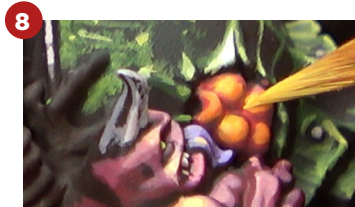
We continue the definition of this element adding more light with yellow tones. With these three layers we have already defined the material through the outlines in shadow and the contrast between colors (Light Orange, Luminous Green and Pastel Yellow).



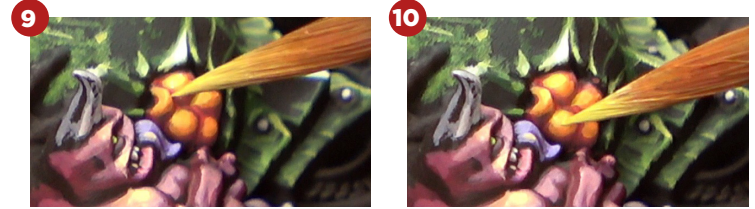
6



7



8



9

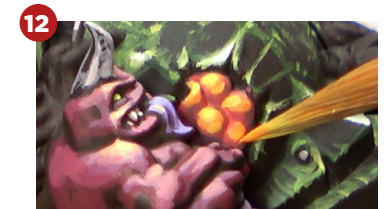


10

(Pastel Yellow and Luminous Green) If you still want to give it more light, you can add more saturated yellow. And with this last mixture I finish the layers (Light Orange and Luminous Green).



11

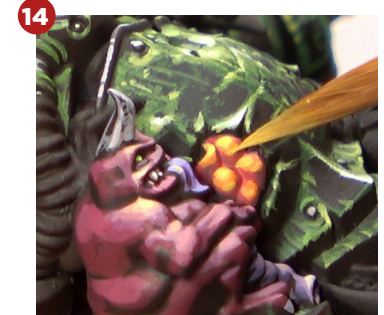


12

As they are small spheres I recommend that, in the lower part of some of them, you add a little shine with Mix and Pastel Yellow.



13



14



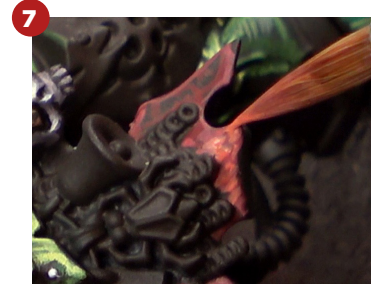
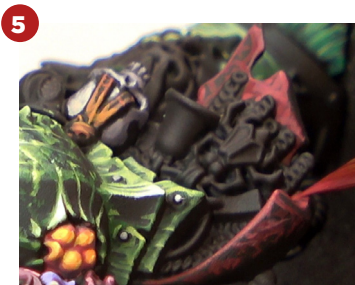
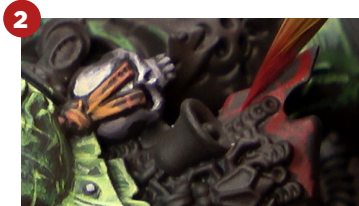
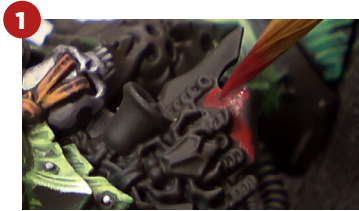
06 TYPHUS



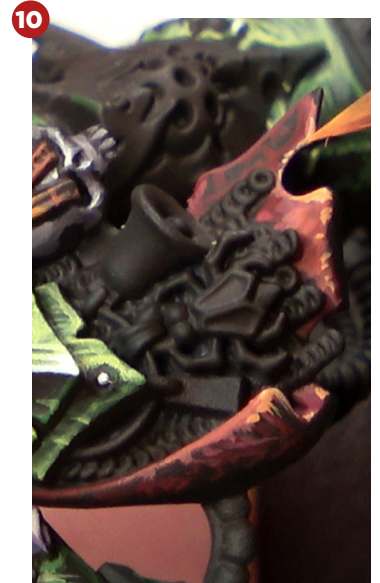
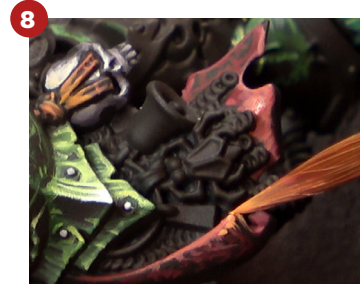
FABRICS

06/15

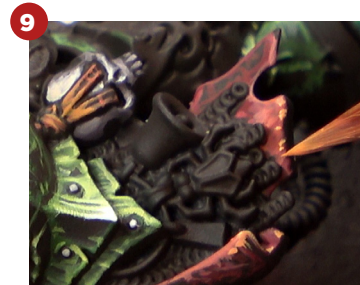
For the fabrics we are going to make another texture with this red.



(Mix and Light Orange) We can also add orange to our mix to create light in those planes of movement and in the corners of the fabric (Light Orange and Pastel Peach).



Then, we will continue creating this texture focusing on those areas where there is more movement in the fabric (Burnt Red, Magenta and Light Orange).



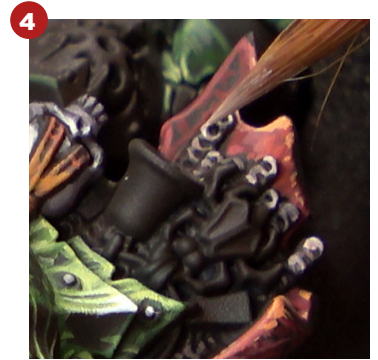
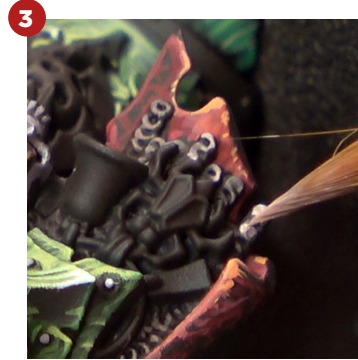


06 TYPHUS

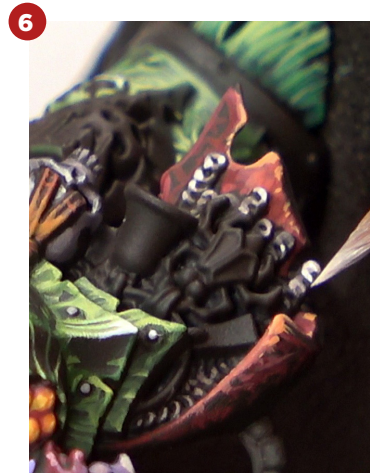
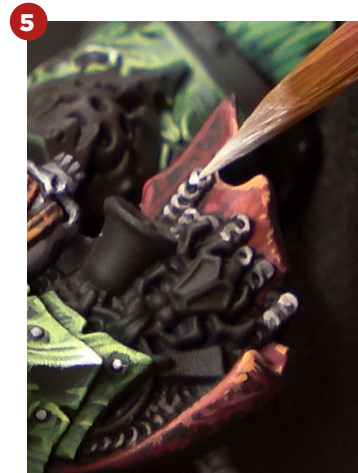
CHAINS

06/16

For the chains we are going to use this brown to outline each one of them.



(Greenish White and Brown Rose) Then, with a color that is closer to white we are going to make some outlines on the chains to create light. And we finish giving that last touch of light with Greenish White.





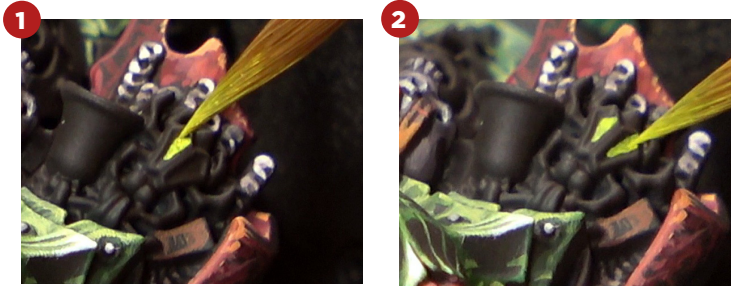
06 TYPHUS



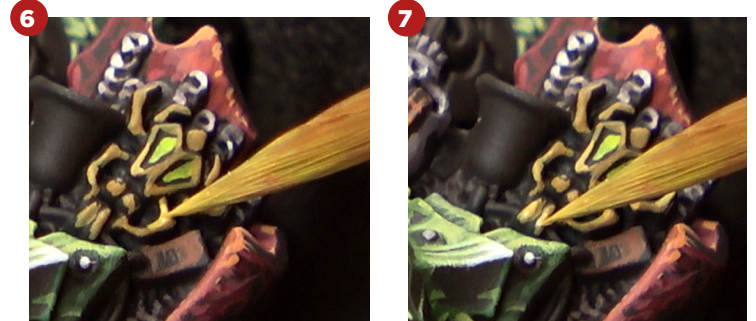
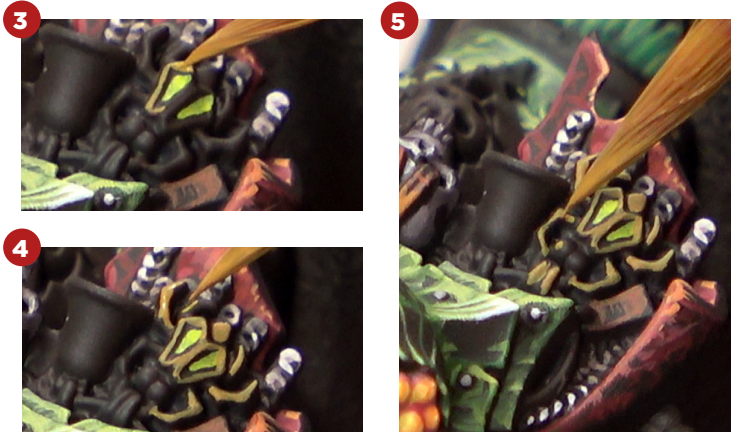
FLY

_____ 06/17

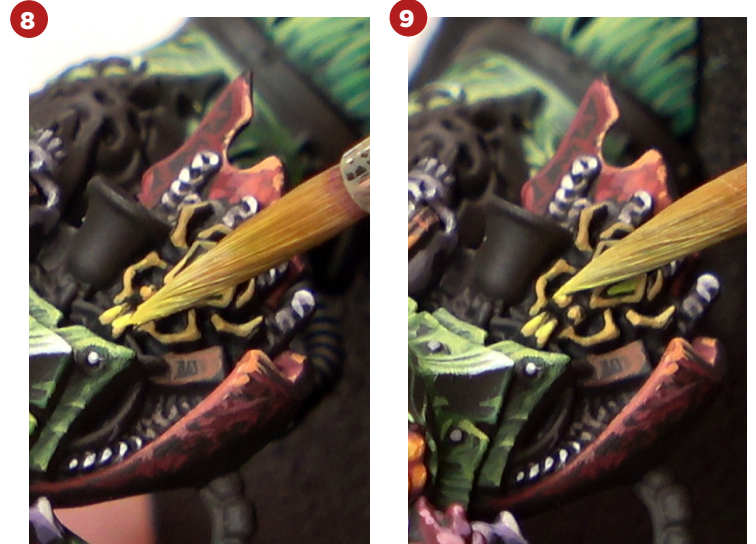
For the fly area we will use a very saturated color.



And we will create an ocher color to reproduce the metal (Burnt Red, Frog Green X 2 and Light Orange).



(Frog Green and Golden Yellow) On top of that, we are going to start creating light through color saturation focusing on the edge highlights (Pale Yellow and Frog Green).





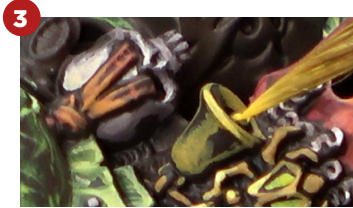
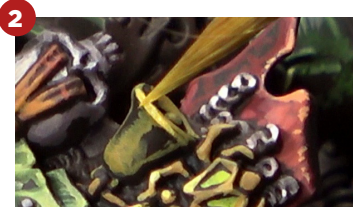
06 TYPHUS



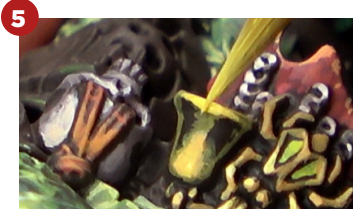
BELL

06/18

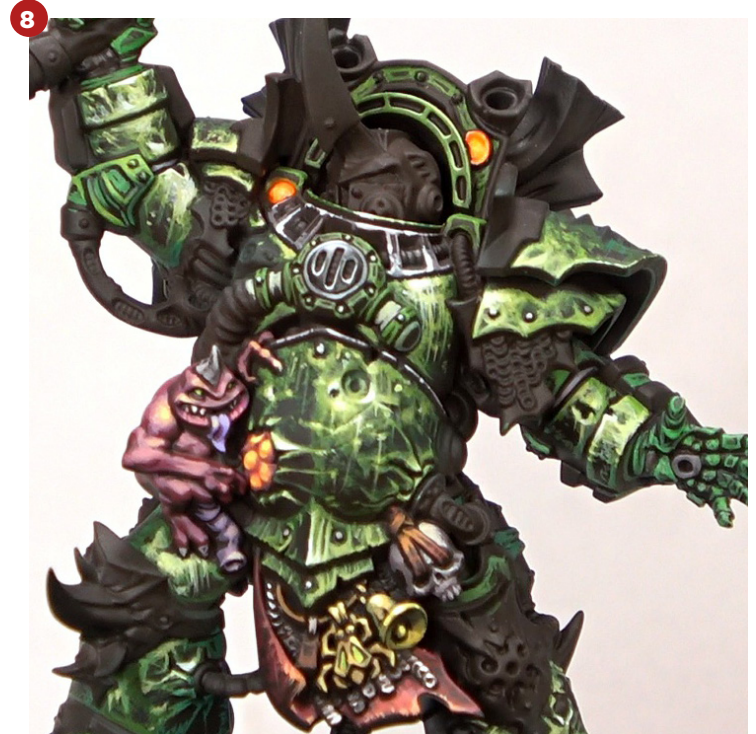
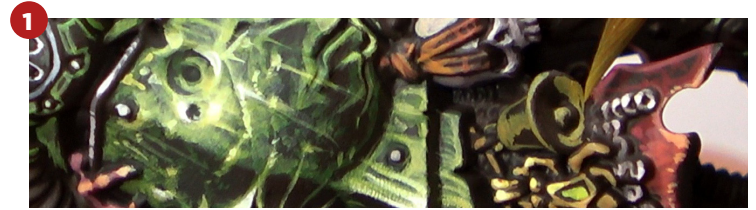
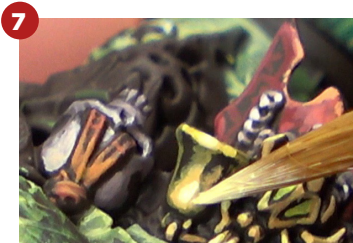
For the bell we are going to use an ocher as well but varying its tonality. When we have the element defined (it has no volume) we will begin to place light by adding more and more yellow to our mixture (Frog Green and Golden Yellow).



Then we introduce a color similar to white (Mix and Pale Yellow).



And we finish by placing a last light with Pale Yellow.



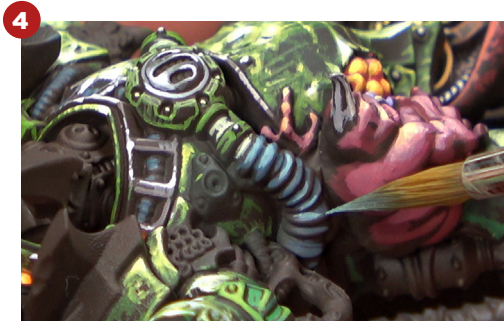
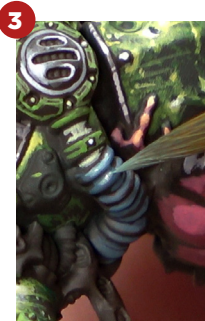
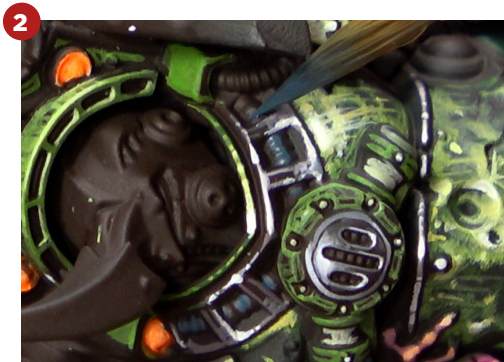


06 TYPHUS

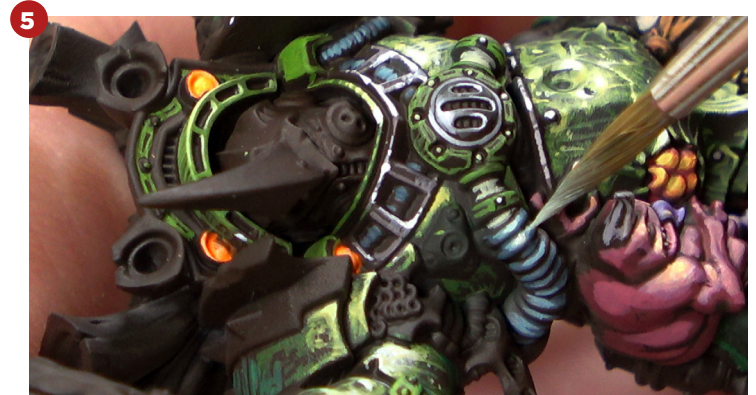
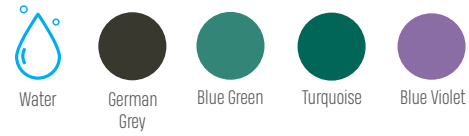
COMPONENTS 06/19

In this tutorial we are going to focus on the NMMs.

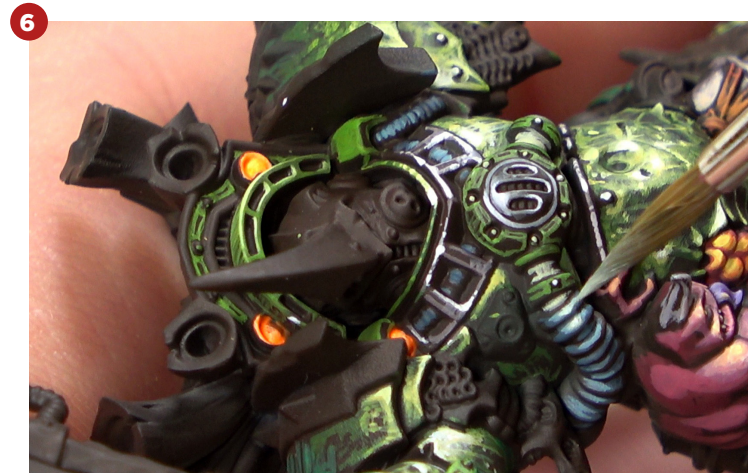
But first we will start by painting the tubes.



We will add light with Mix, Pale Yellow and Blue Violet.

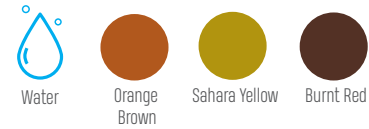


And finally, we add to the mix a color containing white to finish creating the light (Mix and Pale Yellow).





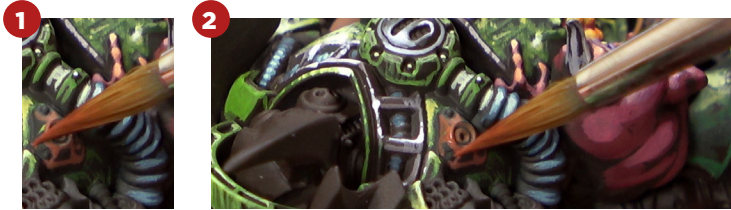
06 TYPHUS



COMPONENTS

06/20

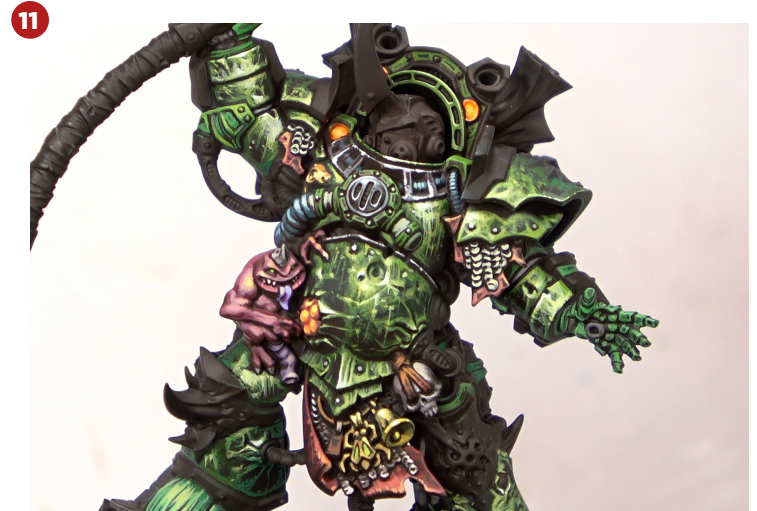
We begin by painting this element of the armor with this first layer respecting the outline.



Next, we will use a more saturated orange to place the light in the upper part of the element (Orange Brown and Sahara Yellow).



(Sahara Yellow and Pale Yellow) With this new layer we continue adding more light. And with Pale Yellow we give the final touch.



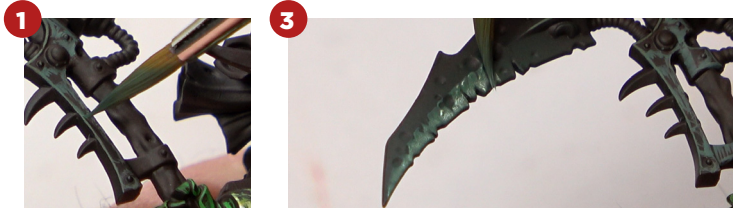


06 TYPHUS

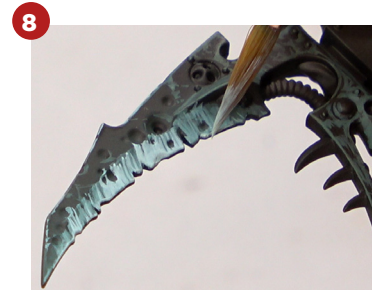
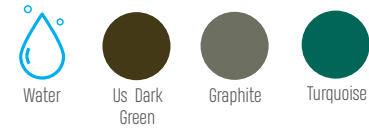
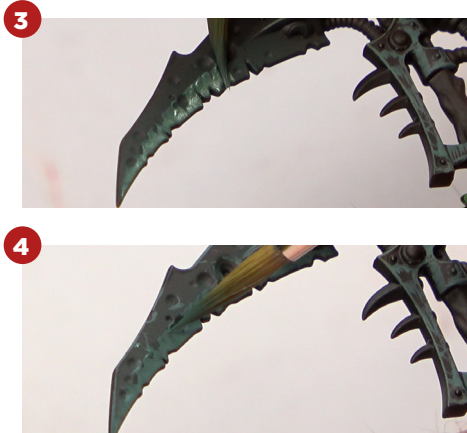
SCYTHE

06/21

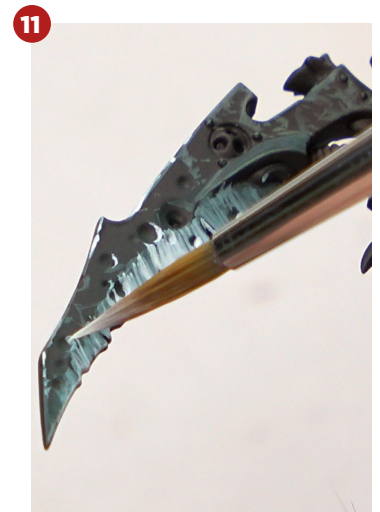
To make the NMM we are going to use the scythe. We start by randomly generating texture by marking the edge highlights along the weapon and especially in the blade.



Then, with a more grayish mix (desaturated), we return to the edge of the weapon using the body of the brush to create a different texture and go over some of the edge highlights (Mix ,Pale Blue, Turquoise and Graphite).



(Mix, Greenish White and Pale Blue) With a new mix we repeat the process again making the texture finer. We brush up the lower outlines and notice how that already gives the sensation that it is sharp. We finish by going over both the texture (this time in a specific area) and some of the edge highlights with small touches (Mix and Greenish White).





06 TYPHUS

SCYTHE

06/22

Now, we are going to use other tones to create dirt on the weapon.



Water



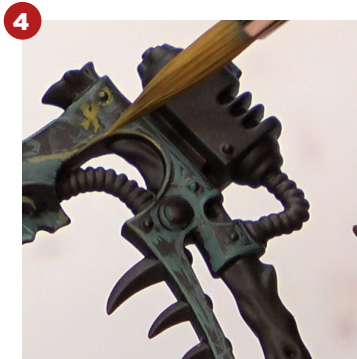
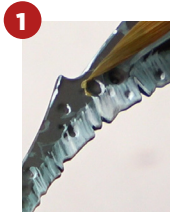
Golden
Yellow



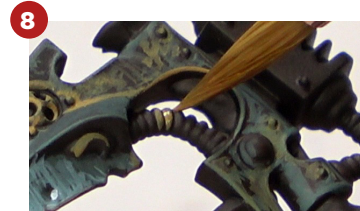
Us Dark
Green



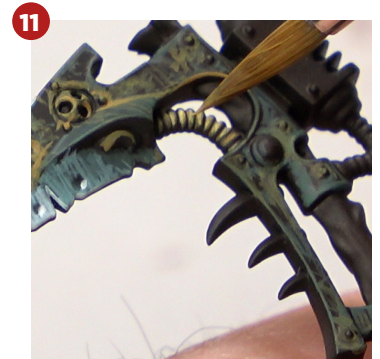
Brownish
Green



(Mix and Light Brown) Over this base, we incorporate a new mix to give texture. Note that I am using the volumetry itself to paint and thus give the appearance that it is old, that it is worn.



(Mix, US Dark Green and Light Brown) Afterwards we'll paint the tubes of the weapon. And we will add light with Mix, Light Brown, Brownish Green, Pale Blue and Greenish White.





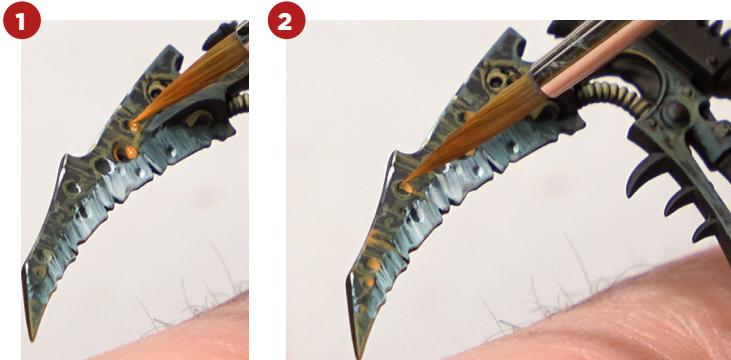
06 TYPHUS



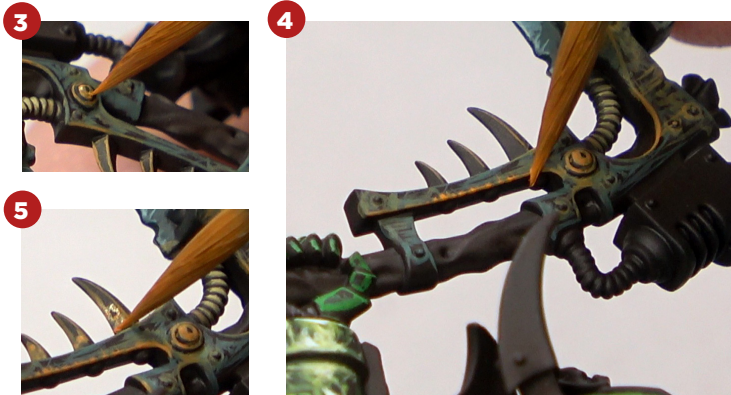
SCYTHE

06/23

And now we will add rust to the entire surface randomly using orange tones.



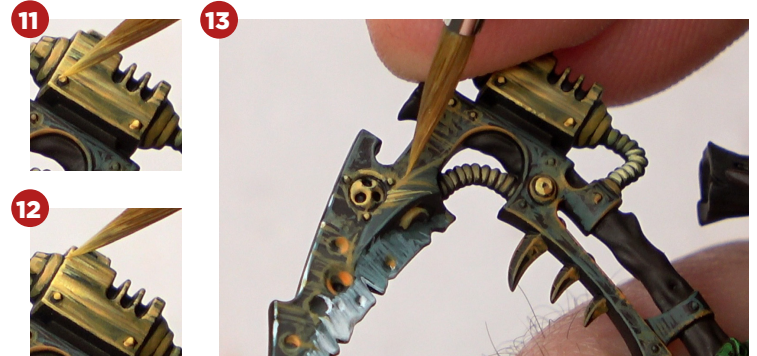
For the rivets and outlines use Light Rust and Light Brown.



(Light Brown, Brownish Green and Light Rust) We use this mixture to create a yellowish color that helps us to recreate the metal in that area of the gun. Through lines that recreate the sensation that the whole piece is rusted we will use colors like Light Rust, Pastel Peach X 2 and Golden Yellow.



Using these lines that are still textures, will help us to visually vary the finish (Mix and Golden Yellow).





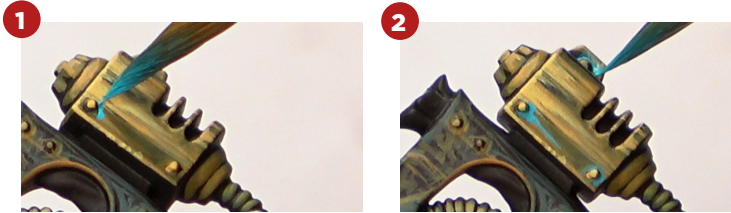
06 TYPHUS



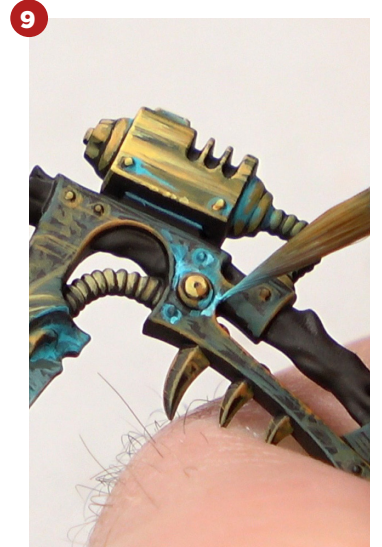
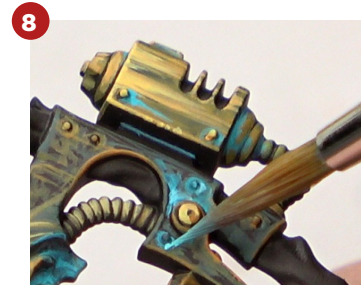
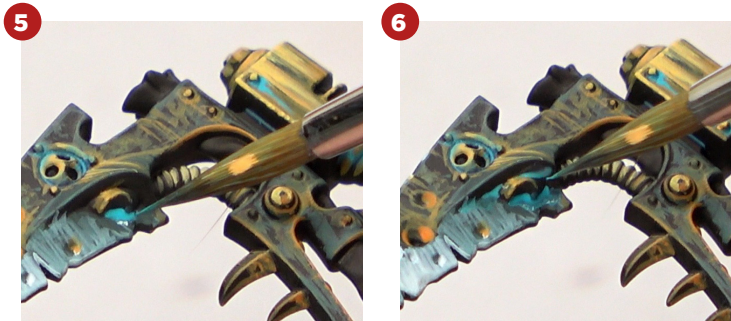
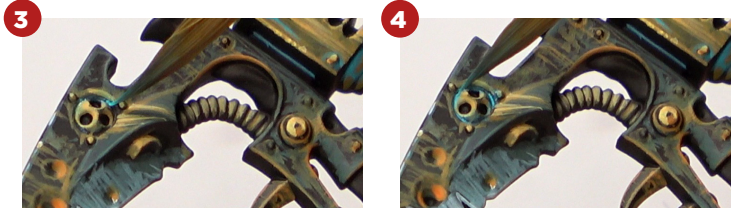
SCYTHE

06/24

You can add a bluish color to recreate the bronze.



And if necessary, you can dilute the paint further by adding two drops of water.



(Blue Green and Greenish White) If needed, add to the same mixture colors closer to white (Blue Green and Greenish White X 2).



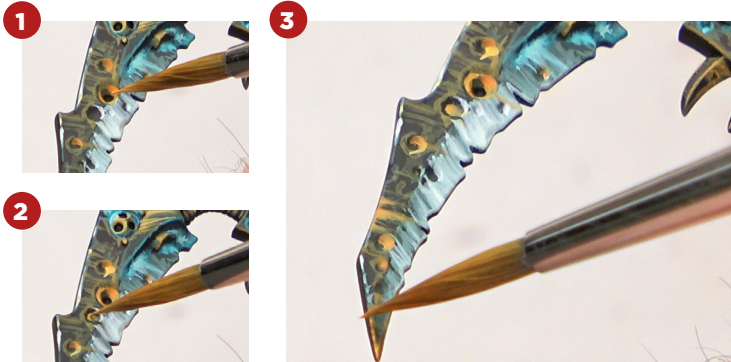


06 TYPHUS

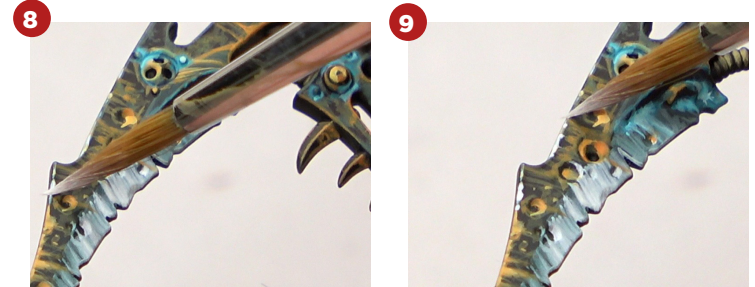
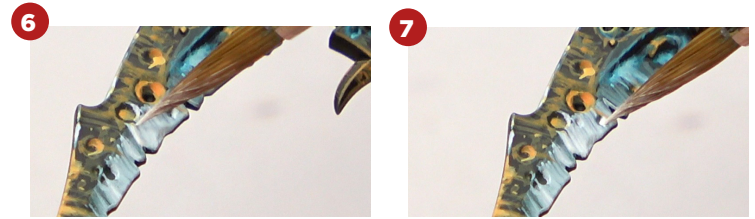
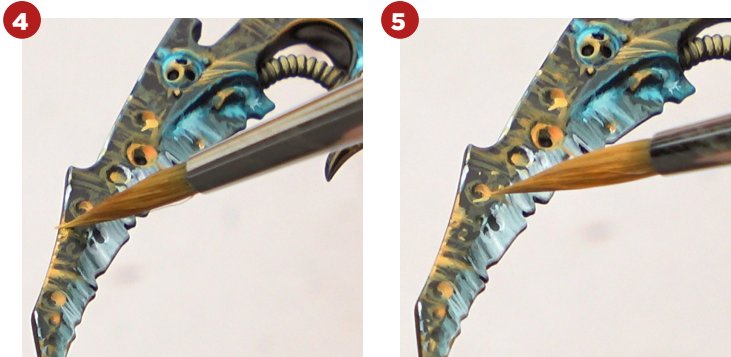
SCYTHE

06/25

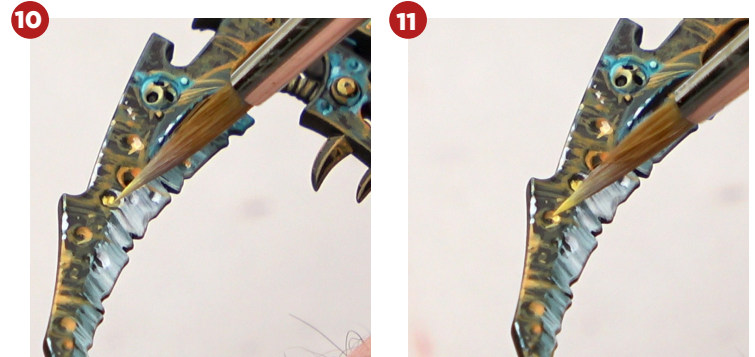
To finish the weapon, we can add more light using yellowish colors (as we did before).



Also, add saturation to some areas to play with the color value (saturation-desaturation) and the color temperature itself (Mix and Golden Yellow).



(White) We begin to include some highlights in the edge highlights (White and Golden Yellow).



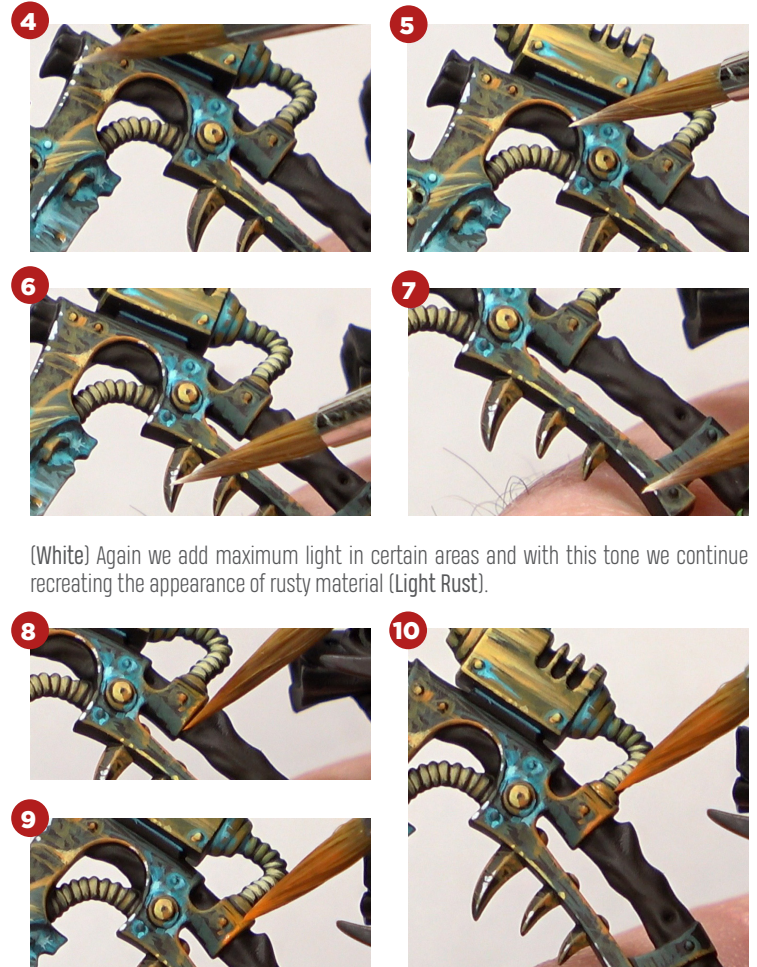
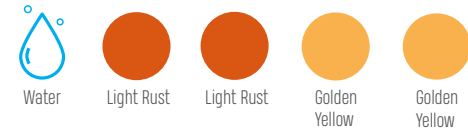
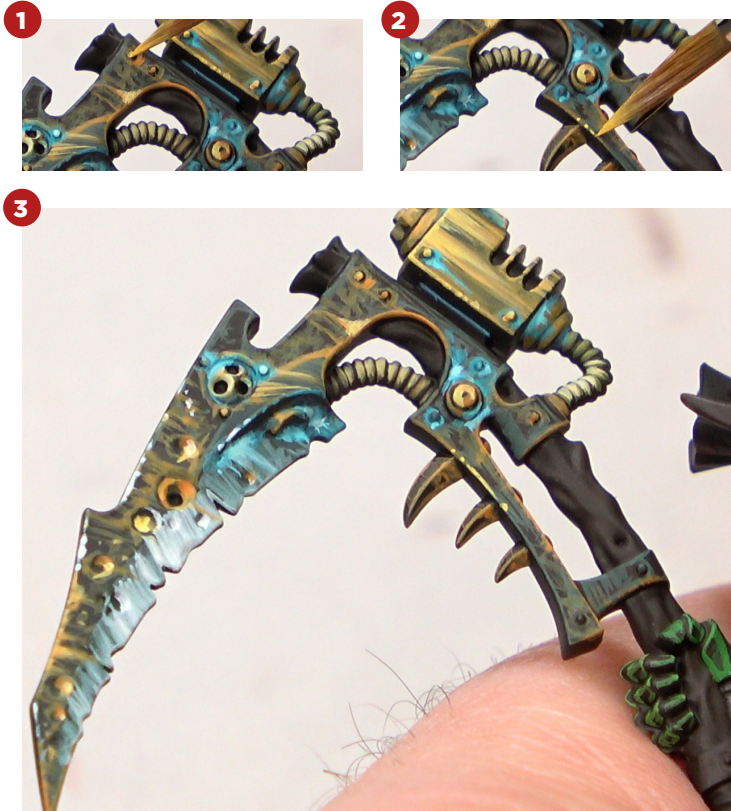


06 TYPHUS

SCYTHER

06/26

It is about creating texture throughout our scythe adding noise.



(White) Again we add maximum light in certain areas and with this tone we continue recreating the appearance of rusty material (Light Rust).





06 TYPHUS



Water



Light Rust

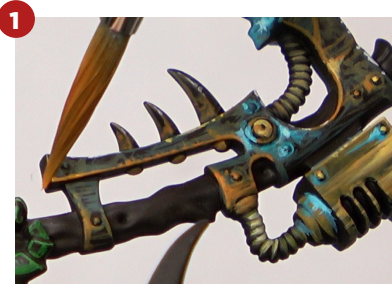


Golden
Yellow

SCYTHE

06/27

And we finish with this last mixture.





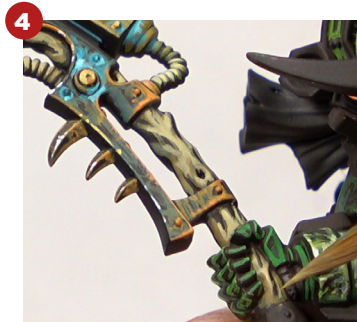
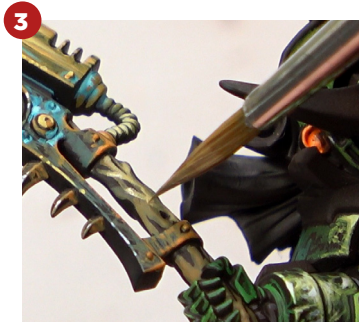
06 TYPHUS

SCYTHER

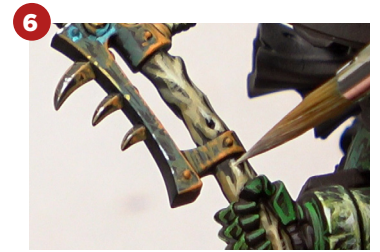
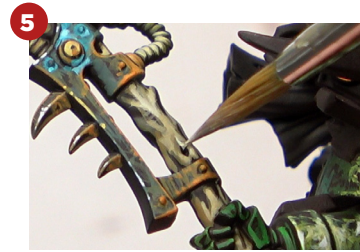
06/28

We are going to continue with the textures in very small elements starting with the handle of the scythe.

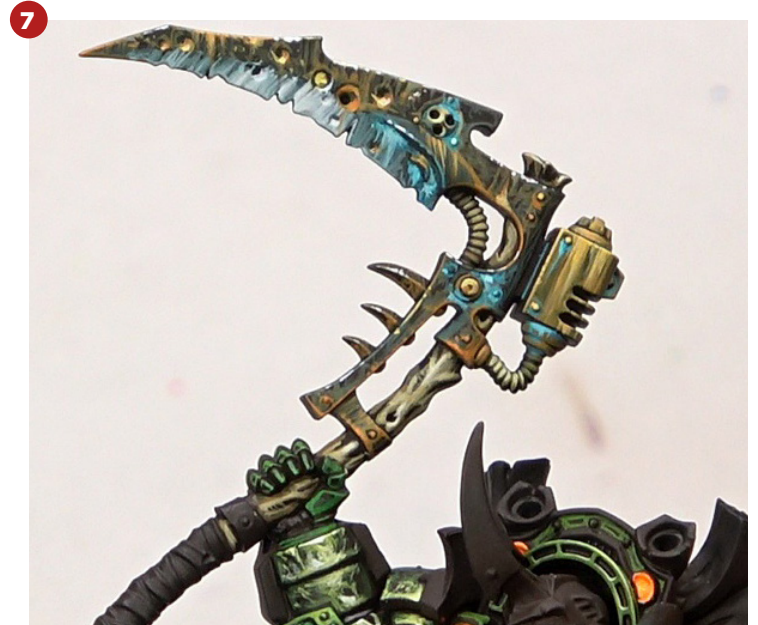
Here the important thing is to create those knots or lines that the wood has, always respecting the outlines in shadow near the sheets.



After that, with a lighter color like Mix and Greenish White we paint 90% of the previous layer focusing on the same areas that we have done previously.



We finish the light with Mix, Pale Blue X 2, Greenish White and Light Rust focusing on the central part of the handle.



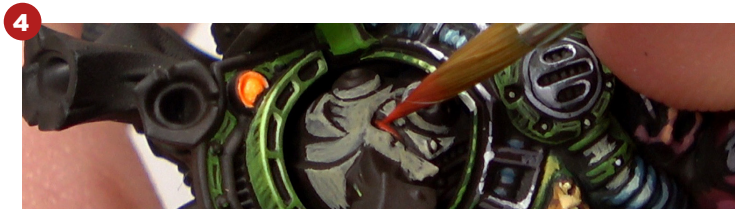
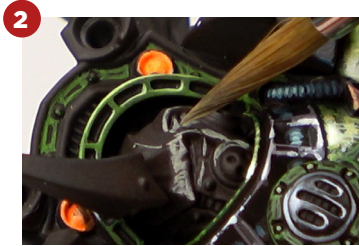


06 TYPHUS

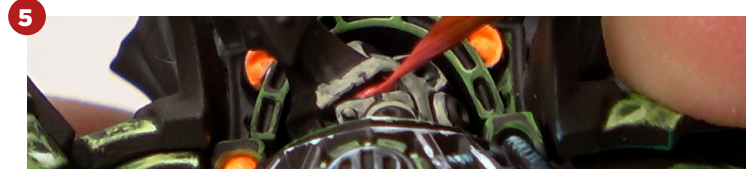
HELMET

06/29

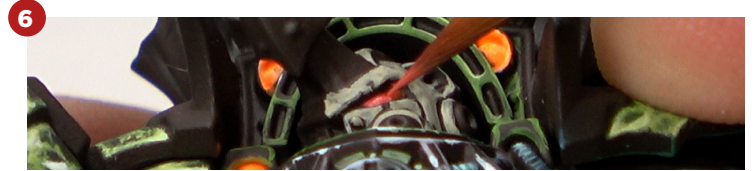
For the helmet we create a grayish color. In this case we are going to paint everything always respecting the outlines in shadow (those that are formed with the previous layer if we paint over it and leave a dark line between each of the elements).



We use Aldebaran Red and Dead Red for the eyes.



After that we'll give light to this same area with Mix and Dead Red and later we can use Dead Red.



Adding this mix we generate the sensation that it is illuminated from the inside (Dead Red and Golden Yellow).



Finally, we include a point of maximum light with Greenish White.



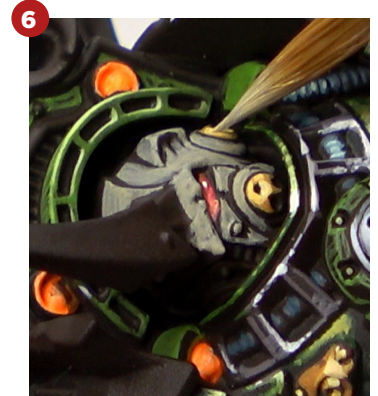
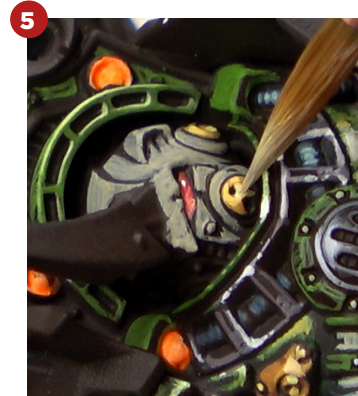
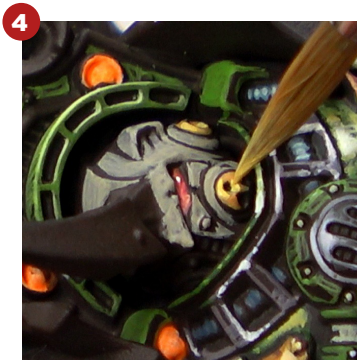
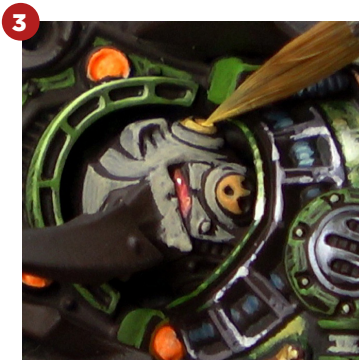
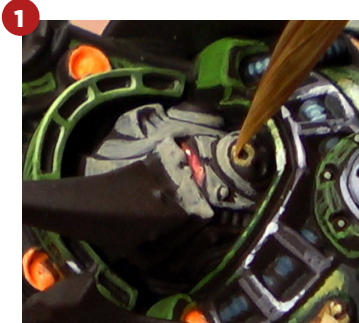


06 TYPHUS

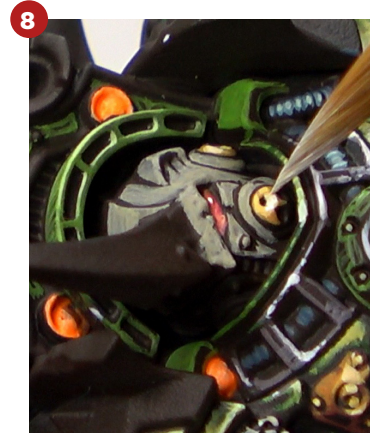
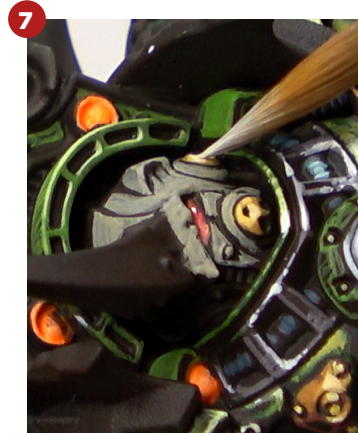
HELMET

06/30

For the rivets we will start with this tone to create a high contrast between the dark brown base and this new layer. Remember to respect the shadow outlines.



(Mix and Offwhite) We continue in the same area but respecting the previous layer at least 60% and finish the effect with Offwhite. Notice that only by using these 4 colors and playing with the contrast we have managed to define the element and create the NMM effect.





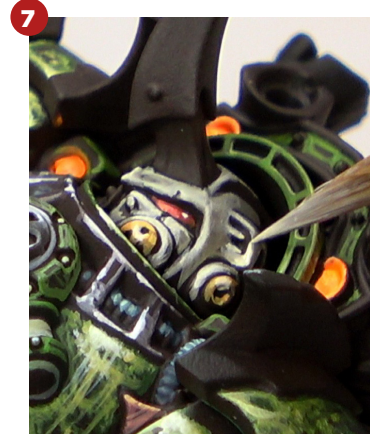
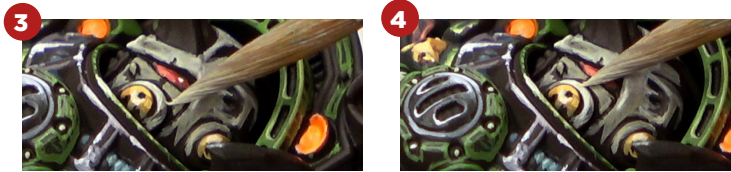
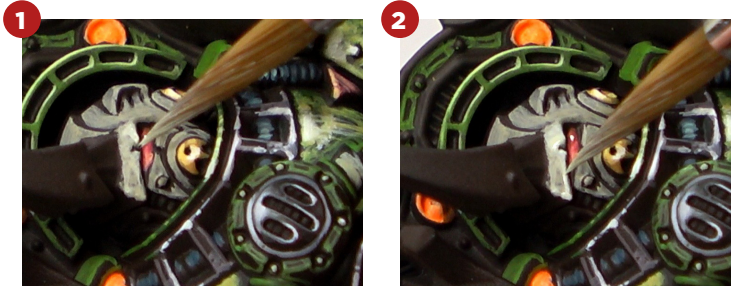
06 TYPHUS



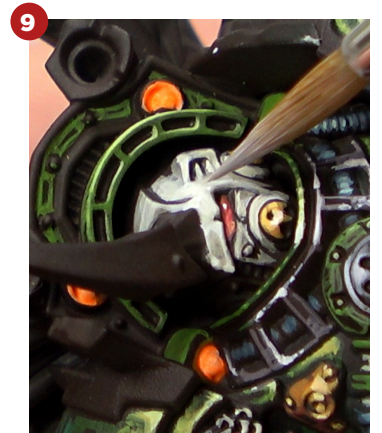
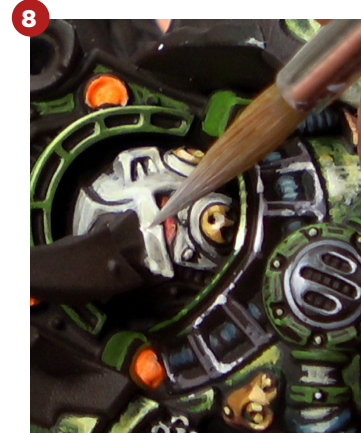
HELMET

06/31

We continue with the helmet focusing on the edge highlights. These are placed right next to the shadow outlines and help us to create volume.



(Mix and Offwhite) If we think that the helmet is a sphere, we will have to place the light on the sides and go over again the edge highlights (Mix and Offwhite).





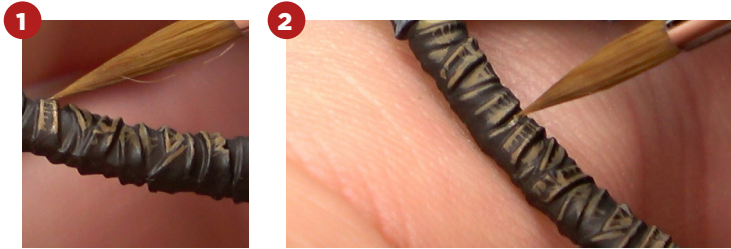
06 TYPHUS



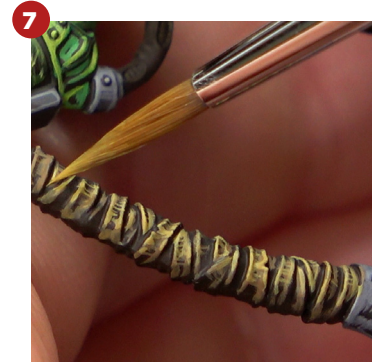
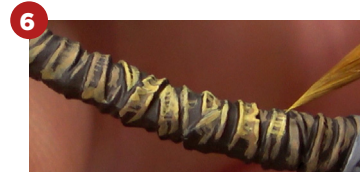
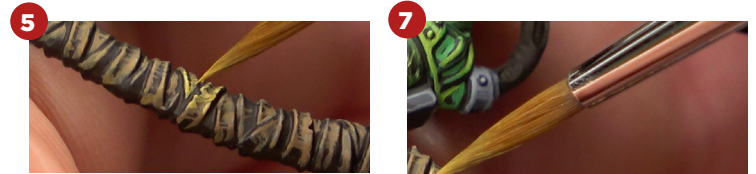
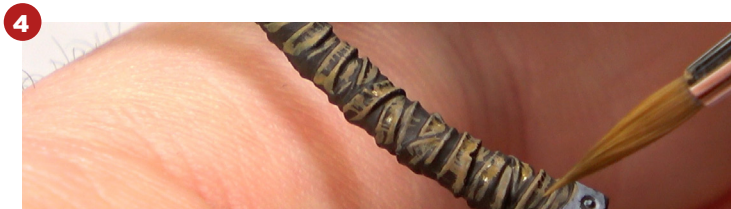
SCYTHE

06/32

For the leather that carries the scythe we are going to start with this mixture. The key is to texture each of the bandages by playing with lines that move from side to side.



Also the placement of the light is important as it should always be placed at the bottom (2 drops of water, Middle Stone and Hull Red).

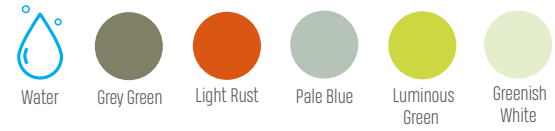


With a color that provides a lot of contrast such as Mix, Brownish Green, Cork X 2 and Luminous Green X 2 we will continue to generate texture and place light. And with this new tone containing white we are going to center it (Greenish White, Pastel Green and Middle Stone).





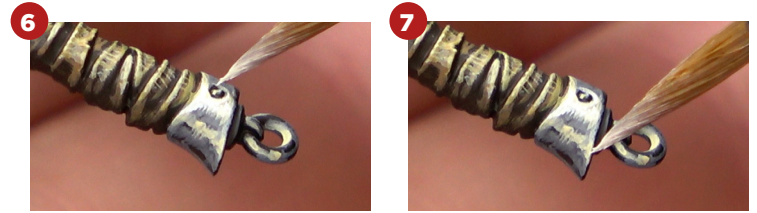
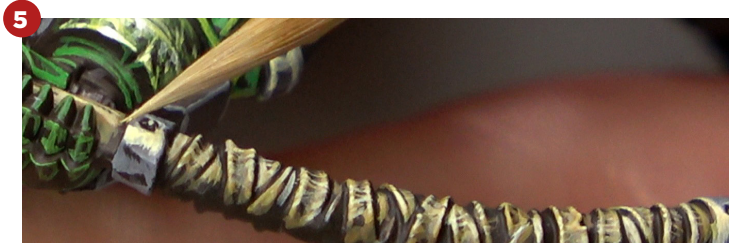
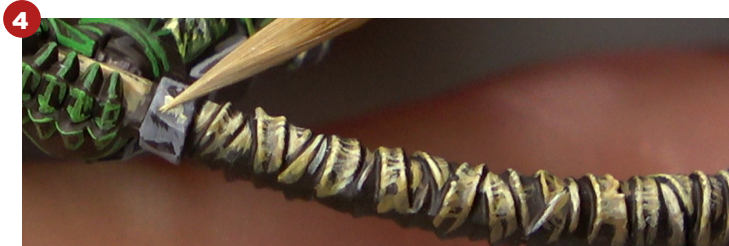
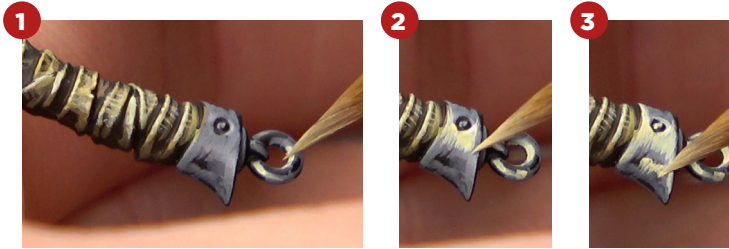
06 TYPHUS



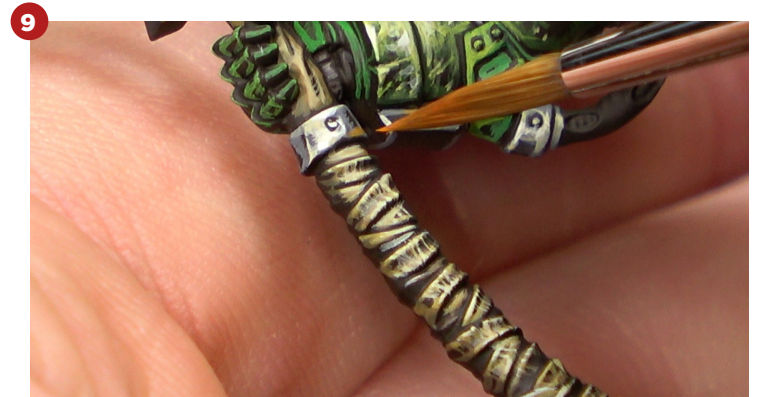
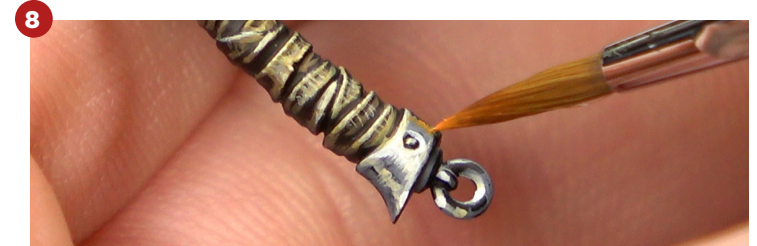
SCYTHE

06/33

For metals, if we start from a dark base like the gray below, the contrast will be so effective that later we will only have to add small shimmers.



(Greenish White, Pale Blue and Sickly Pink) In very small areas the key is the contrast. If you want, you can add areas with rust effect (Light Rust).



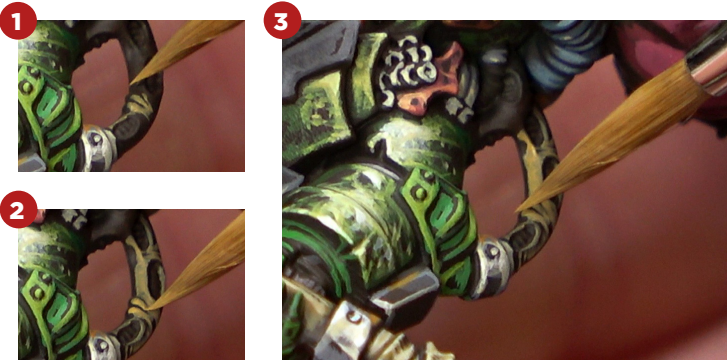


06 TYPHUS

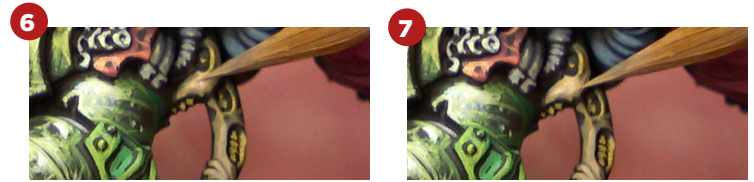
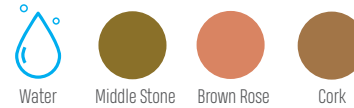
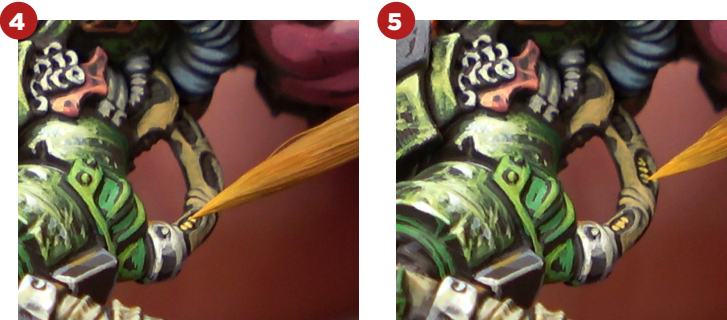
COMPONENTS

06/34

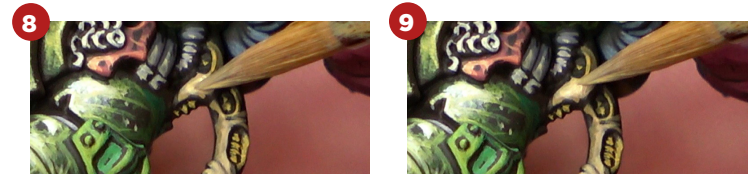
As we did previously with the tubes, (in this case changing the color) we will respect the outlines in shadow.



We can use a more striking tone such as Light Rust and Luminous Green as it is a smaller surface (so we generate more contrast in the area).



(Middle Stone, Brown Rose, Cork and Sickly Pink) Then we start to apply the light. Notice that again with a few layers and playing with the contrast we have managed to define the material (Mix, Sickly Pink, Pale Blue and Greenish White).





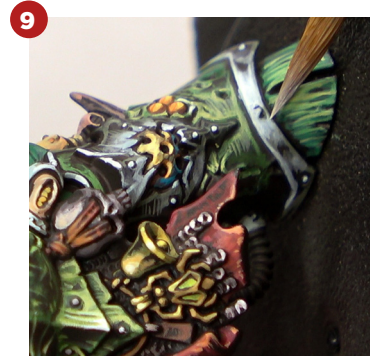
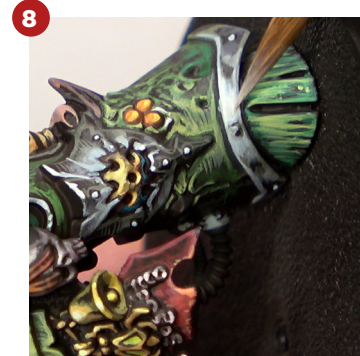
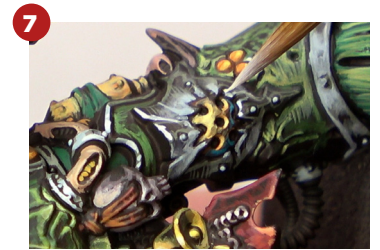
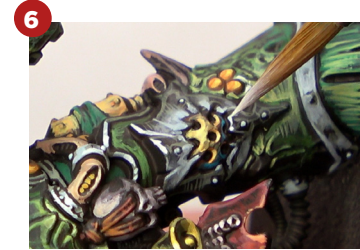
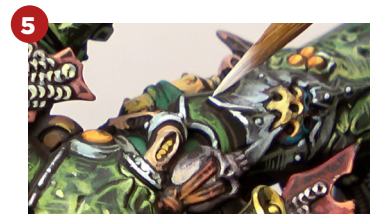
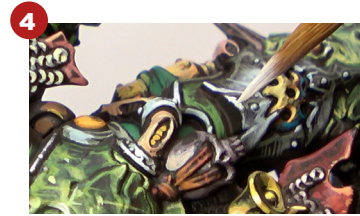
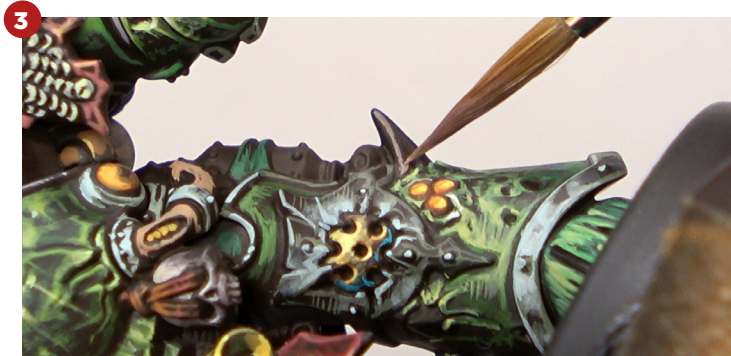
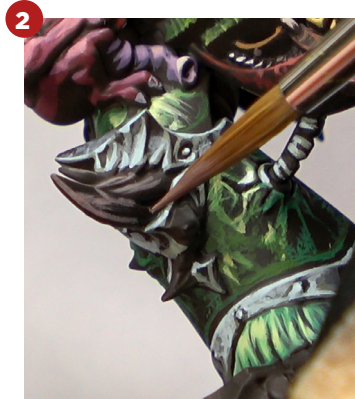
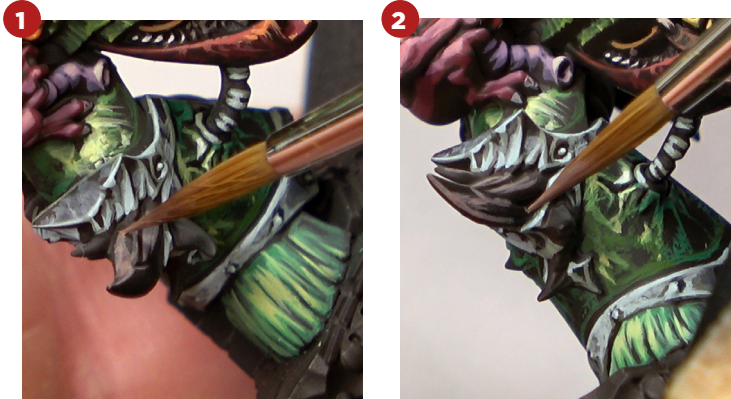
06 TYPHUS



ARMOR

06/35

For the horns or spikes we can start with this mixture respecting the outlines in shadow and adding a little texture on each of the sides.



(Offwhite) In those areas that are metallic, we can add this tone to finish creating that shiny effect. It is not always necessary to use colors very similar to white as we can use mixtures such as Offwhite and Pale Blue and even vary the tone by adding more white.



06 TYPHUS



Water



Offwhite

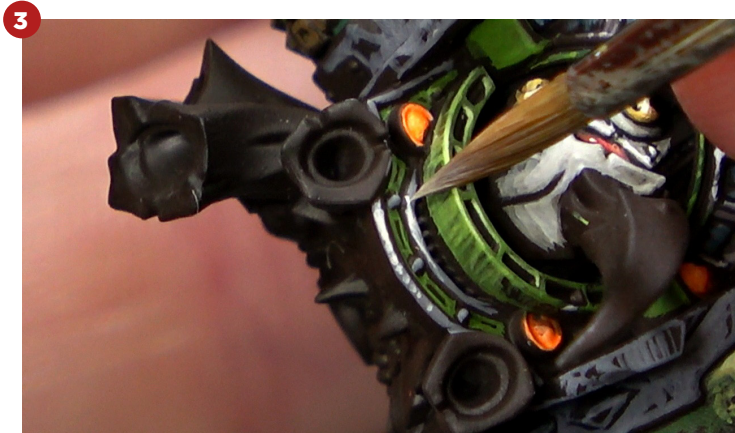
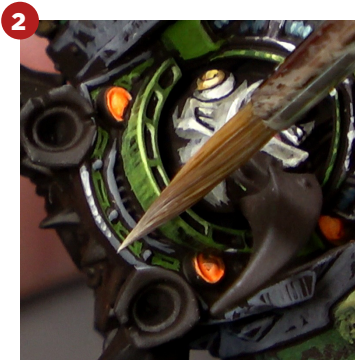
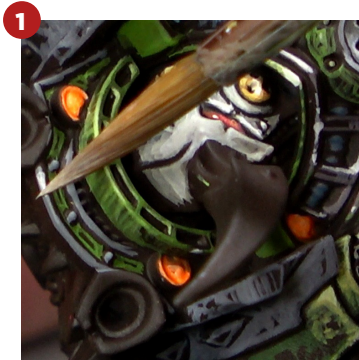


Pale Blue

HELMET

06/36

This mixture is used again to bring light to the helmet.





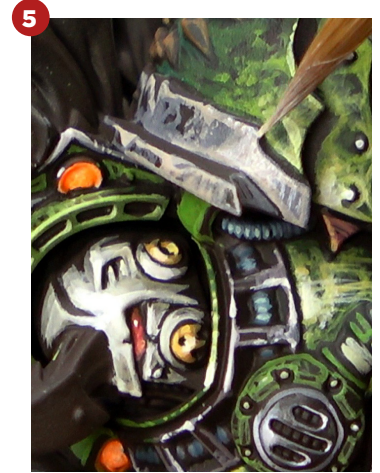
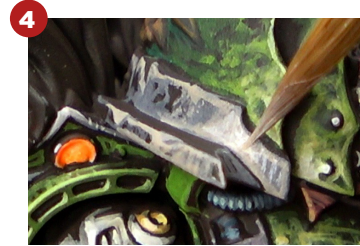
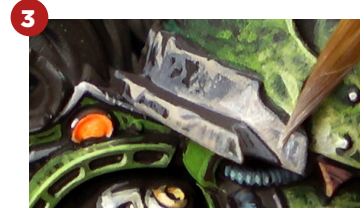
06 TYPHUS



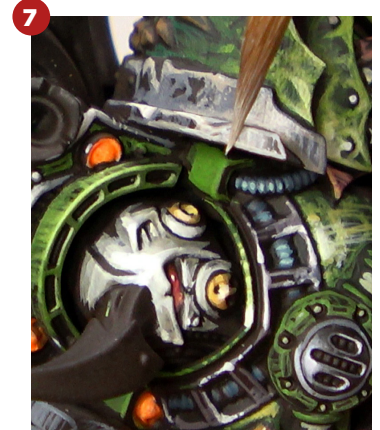
ARMOR

06/37

In this area of the armor we can go from a dark gray to a light brown.

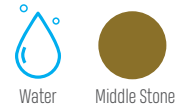


(Offwhite) Then you can directly add some point of light and finish the area with White.





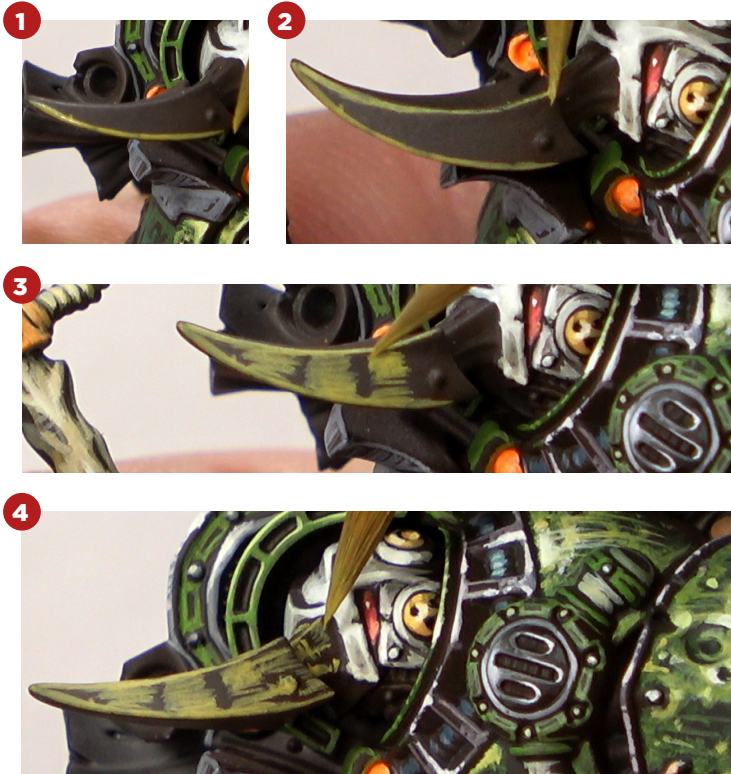
06 TYPHUS



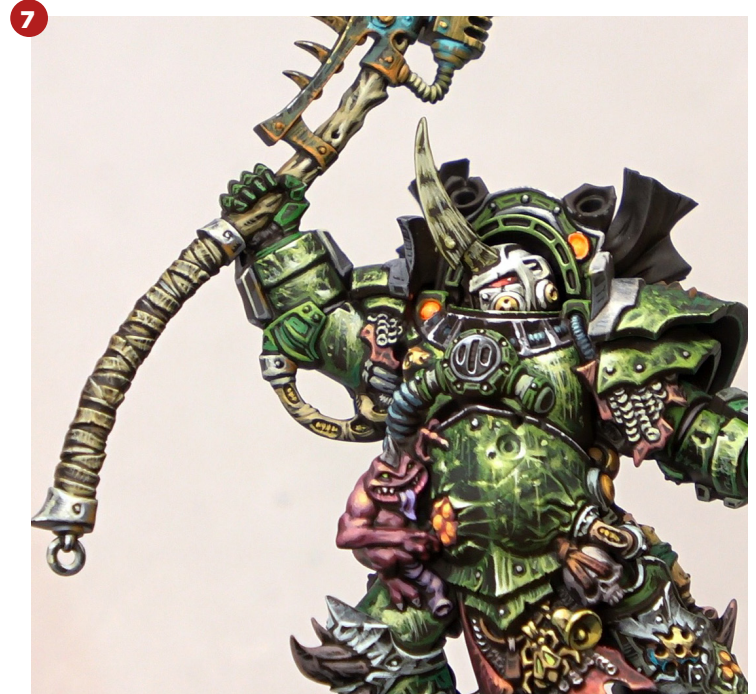
HORN

06/38

We finish with the horn making the edge highlights of each of the faces and adding texture inside. In this case I am doing it with lines.



We add more light with Middle Stone, Grey Green, Pale Blue and Sickly Pink. In this way, we have created the element with both contrast and outlines and textures.





06 TYPHUS



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).





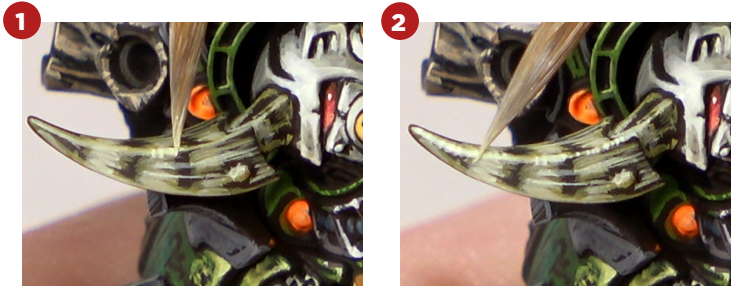
06 TYPHUS



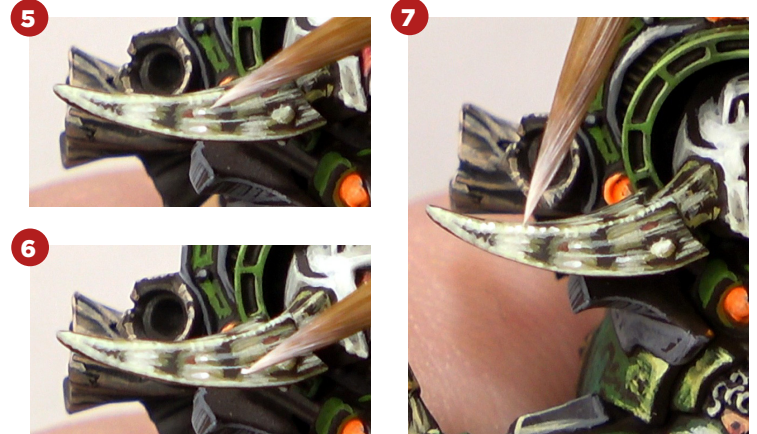
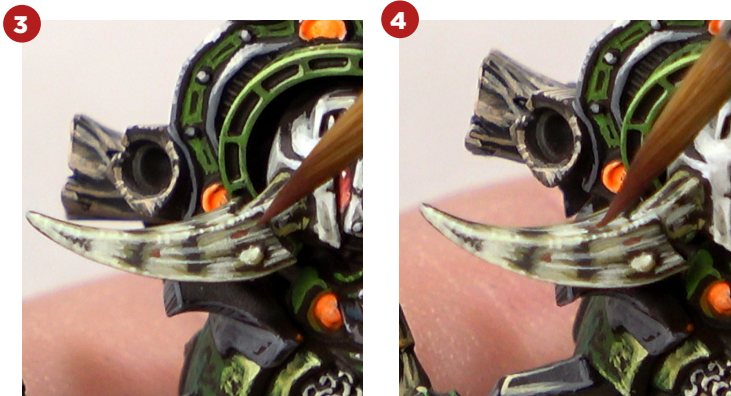
HORN

06/40

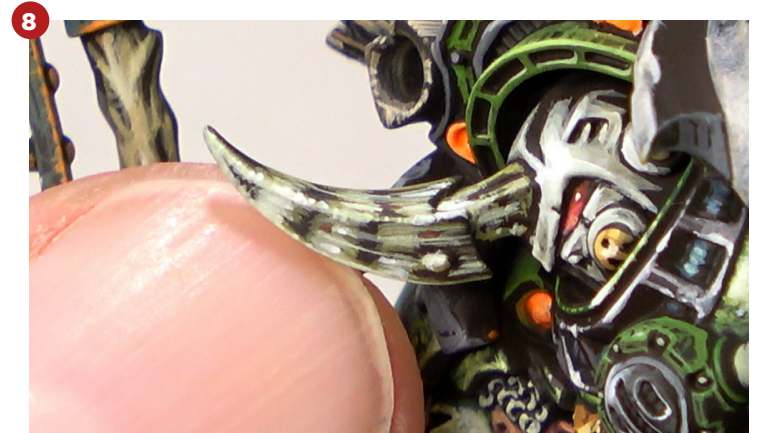
We always work from a dark color towards the maximum light.



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.





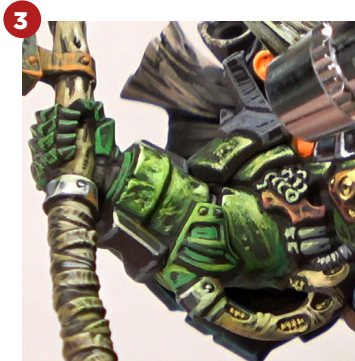
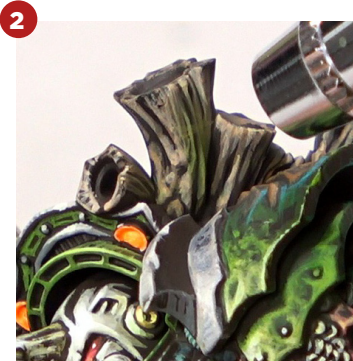
06 TYPHUS



AIRBRUSH

06/41

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.



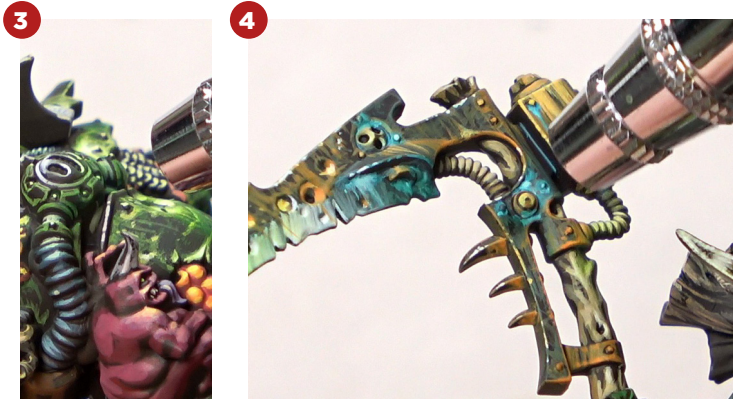
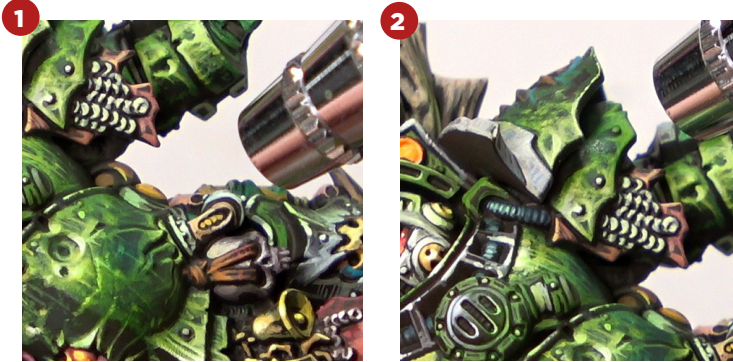


06 TYPHUS

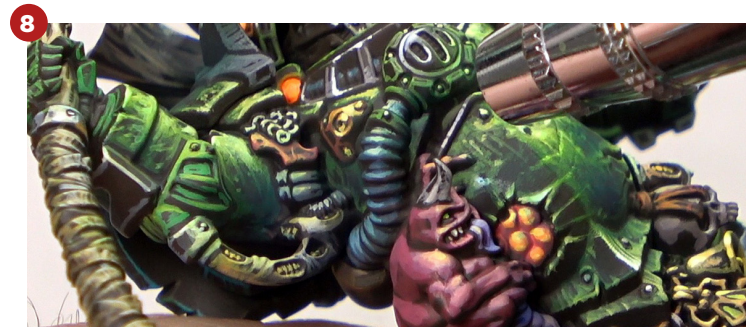
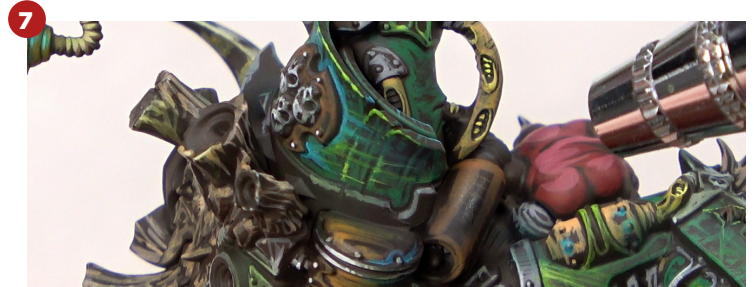
AIRBRUSH

06/42

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).



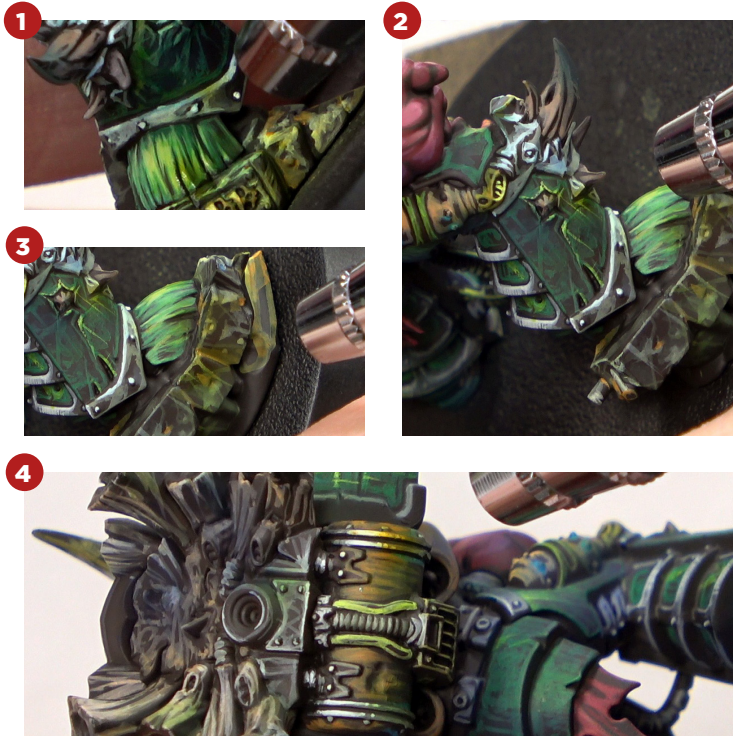


06 TYPHUS

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



Water

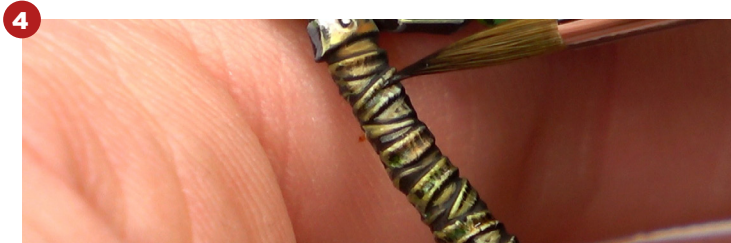
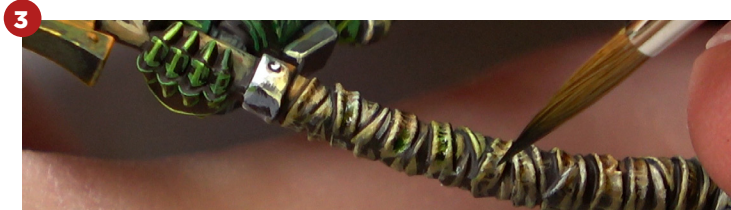
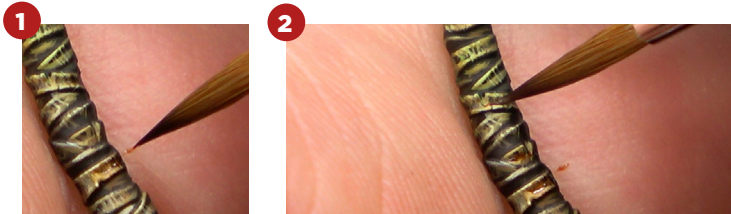


Transparent
Raw Umber

INKS

06/44

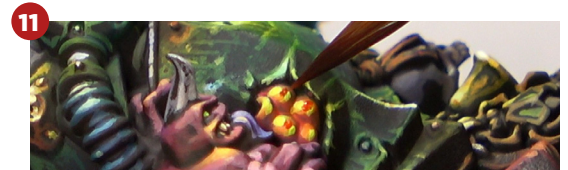
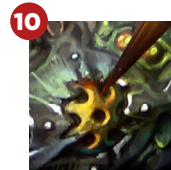
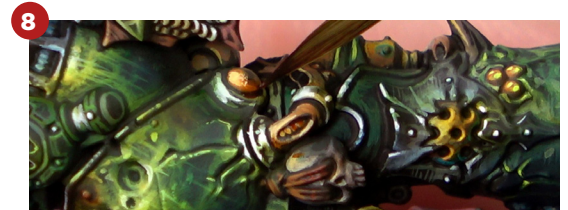
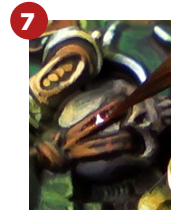
When we are done with the airbrush phase it is time to add the inks. I will start with the handle of the scythe.



(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

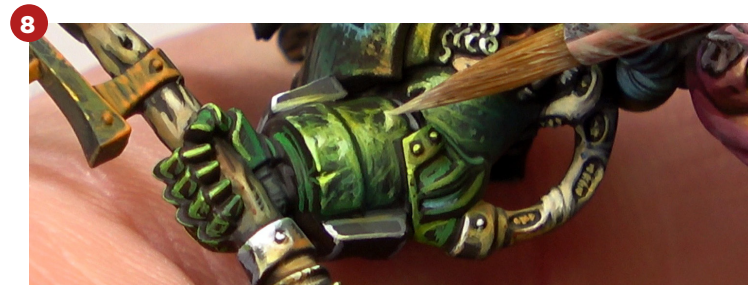
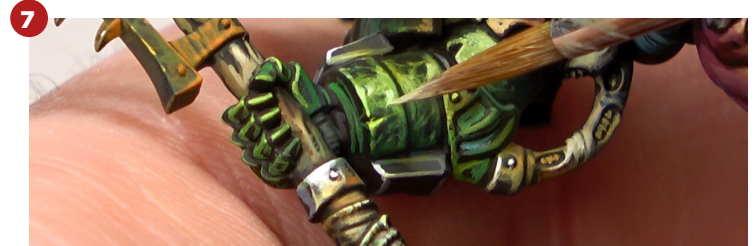
The last step I always do is to apply the light.



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



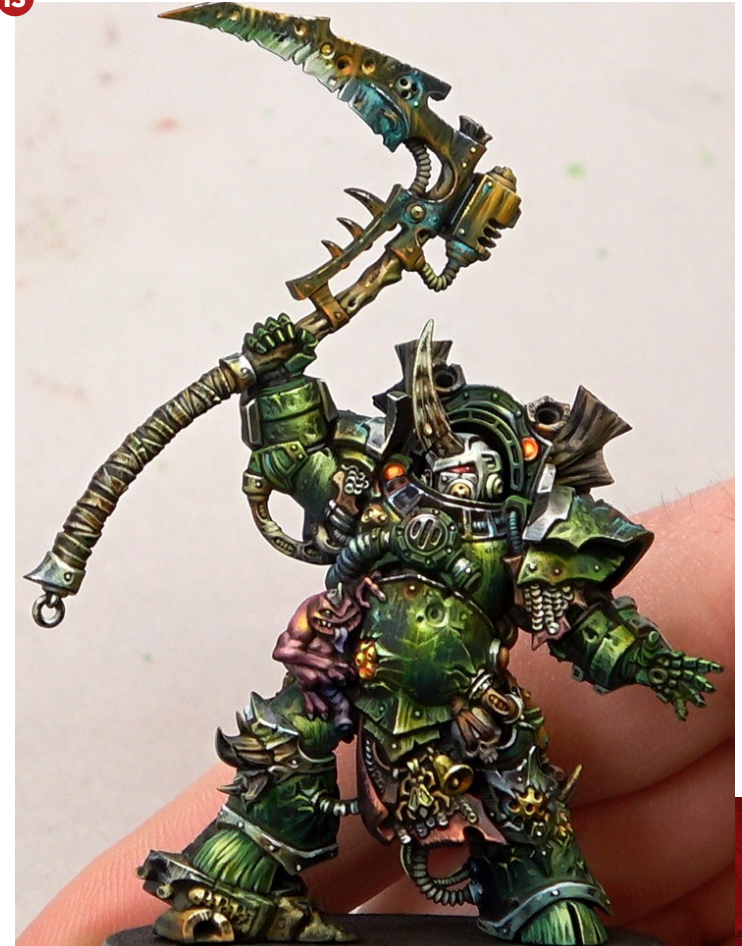
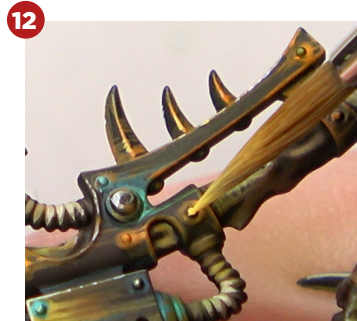
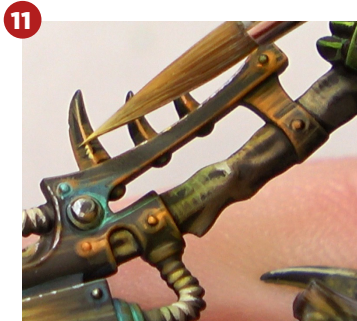
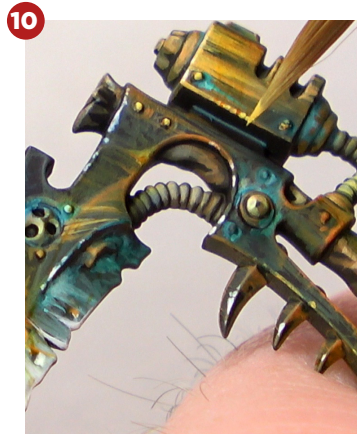
Water



Golden Yellow

MAXIMUM LIGHTS 06/45 ¹³

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





06 TYPHUS



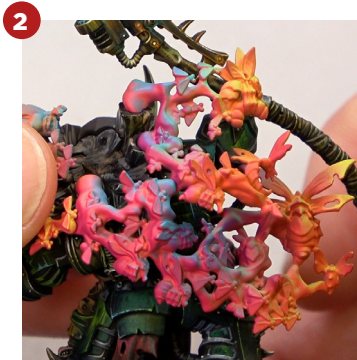
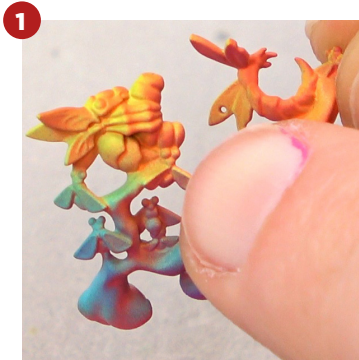
Water

Burnt Red

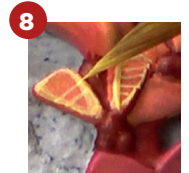
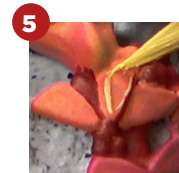
FLIES

06/46

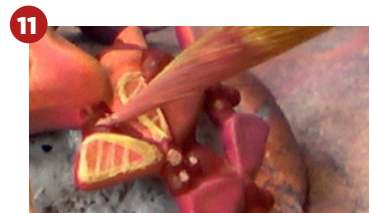
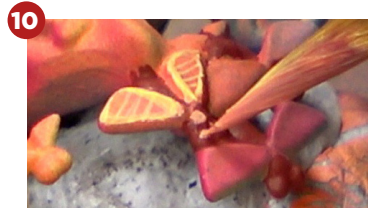
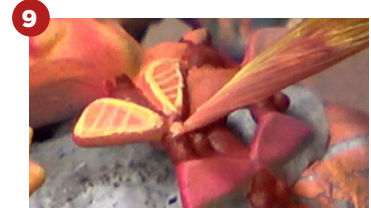
The flies surrounding the miniature were first painted with the airbrush to create a very smooth surface. Then I incorporated this color to make the eyes.



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).



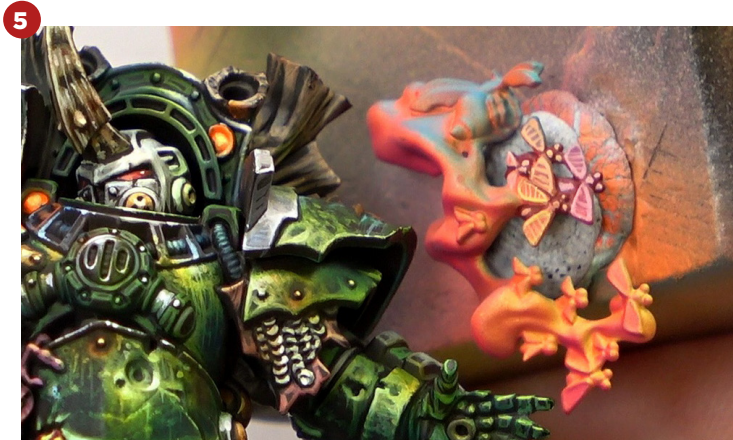
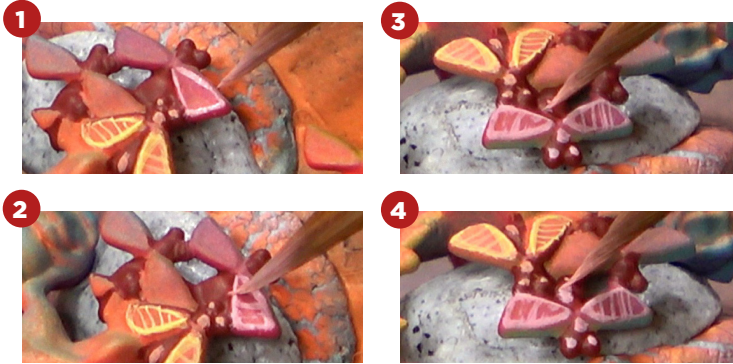


06 TYPHUS

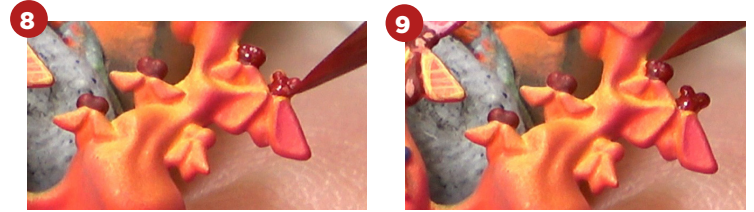
FLIES

06/47

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.





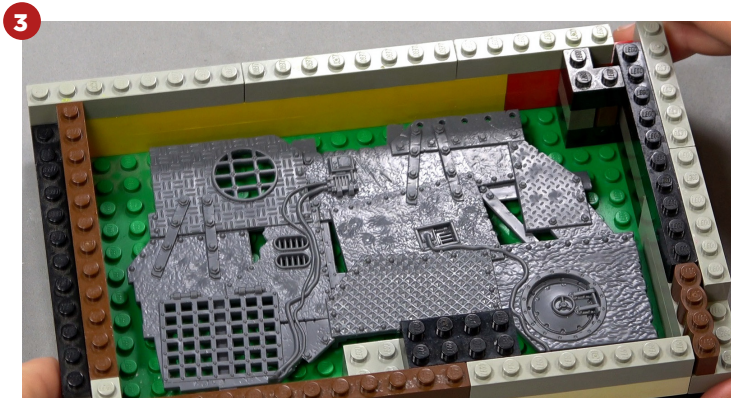
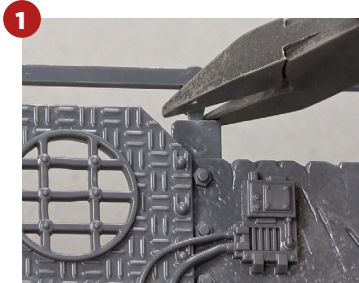
06 TYPHUS

BASE

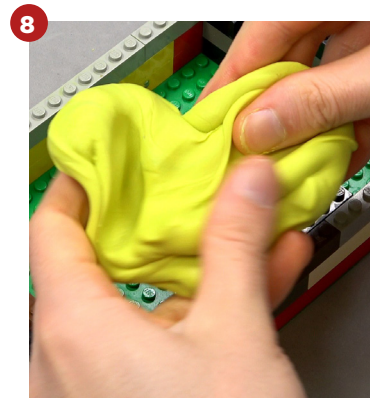
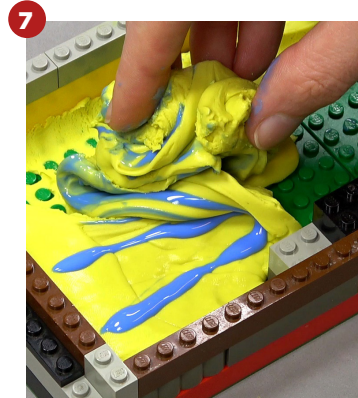
06/48

In this tutorial we are going to learn how to make a backup of our bits or elements that you may find interesting to paint in the future.

I am going to use the putty that dentists use to remove the molds from the mouth by adding Catalyst Gel. In my case, I use the Ventura Top brand.



We mix the two components for 30 seconds. From the 50th second, it starts to set.



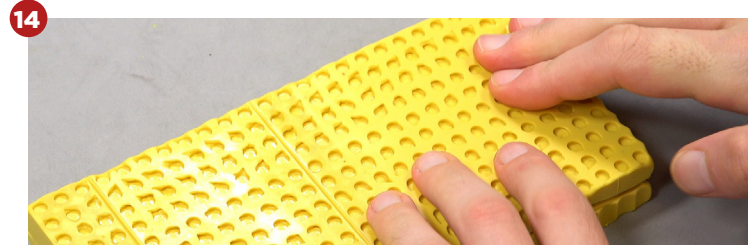


06 TYPHUS

BASE

06/48

We are going to create two separate parts (a and b), which we will let dry for 10 minutes. When we have the two parts done, we will use Milliput and Green Stuff to give it more hardness and flexibility. Both components will allow us to sand the surface later if needed.





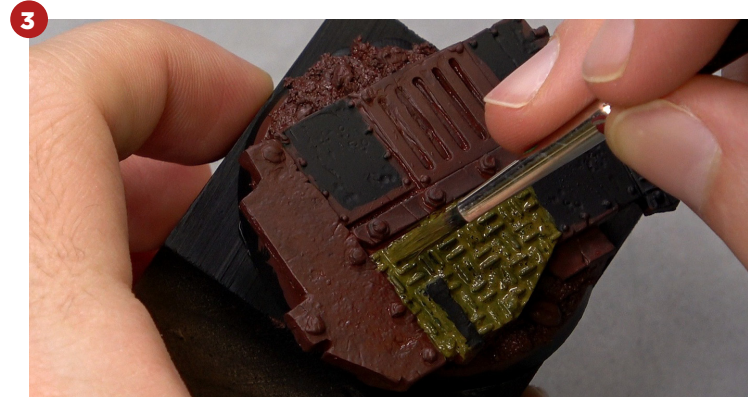
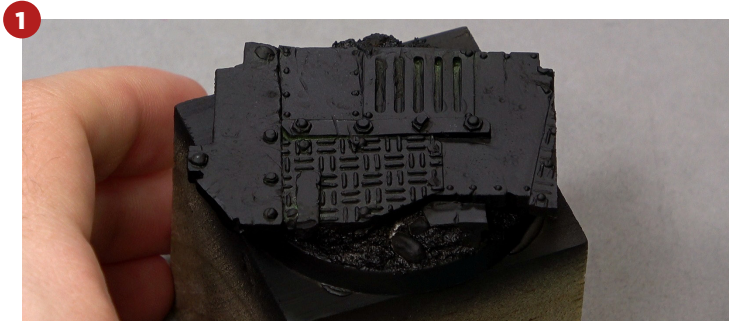
06 TYPHUS



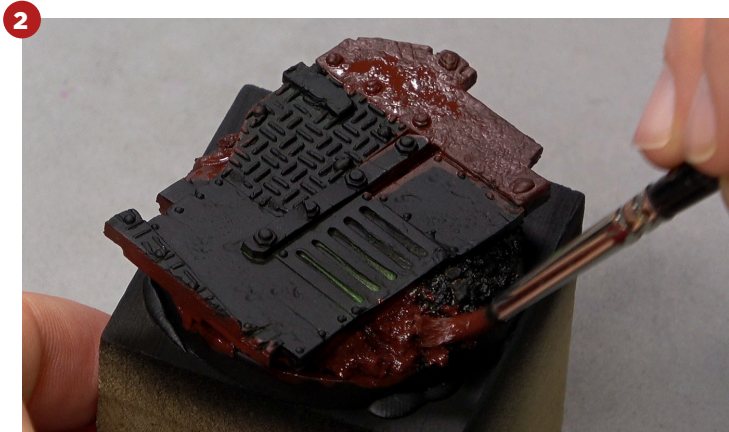
BASE

06/49

After trimming and priming the piece we add a very dark base coat covering the ground as well.



(British Khaki, Evergreen and Cranberry) With a new mix we are going to go over the ground area. Playing with various tones will allow us to create different areas to shade the colors we want to introduce in our base (Mix and Evergreen).



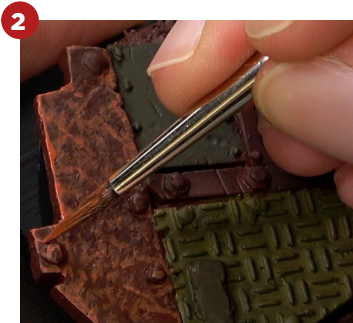


06 TYPHUS

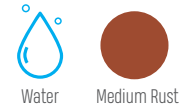
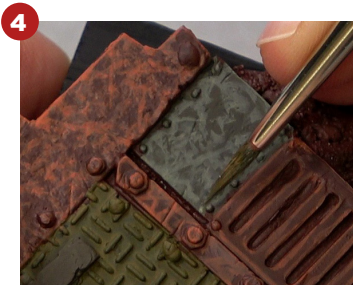
BASE

06/50

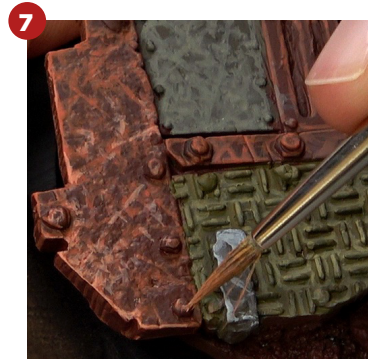
As I want to give the appearance of old plates with rust, I will use orange tones in the areas where it would form the most. It can be in corners (outlined), between the screws, or in the rivets.



We can also add in different steps textures based on lines and dots that cross the different plates that we have created. In this way, what we will be doing is to break the initial scheme (flat, without texture) that we have done previously (British Khaki, Evergreen, Cranberry and Spectrum Blue).



(British Khaki and Spectrum Blue) By adding blue to these mixtures we will be graying and desaturating the area (as the color moves away from the primaries). In turn, we continue to apply random textures. Personally, I like to make the bases with a maximum of 3 colors (although always varying the saturation of the color). In this way we are going to form contrast but without subtracting light from the miniature (Pastel Peach and Medium Rust).





06 TYPHUS



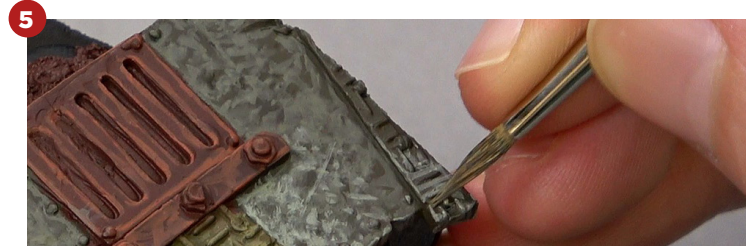
BASE

06/51

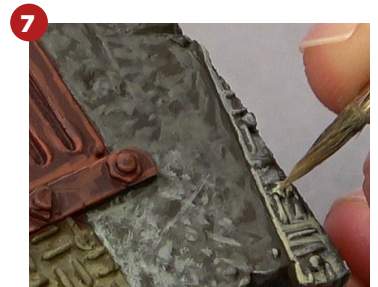
It is about creating a frame that improves the light that we have painted on the miniature. This is one of the fails that I often find; the base becomes so important that it leaves the miniature in the background when it should be its accompaniment, a complement to highlight the work we have done.



Always look for references of what you are going to paint. In this case in which we are going to make areas of rust, it is important to know that it has different colors depending on the metal we want to make. For example, if it is a copper surface, the oxide will be turquoise (Medium Rust).



(Evergreen, Spectrum Blue and Pastel Peach) If we were painting the miniature, we would use white as maximum light, but on the base, (even if we want to recreate metallic surfaces), we always have to stay one step below when working the light. Therefore, it is important to use colors that contain white, but without using it directly. This way, it will not affect the light of your miniature and the base will have enough without being excessive (Mix and Pastel Peach).





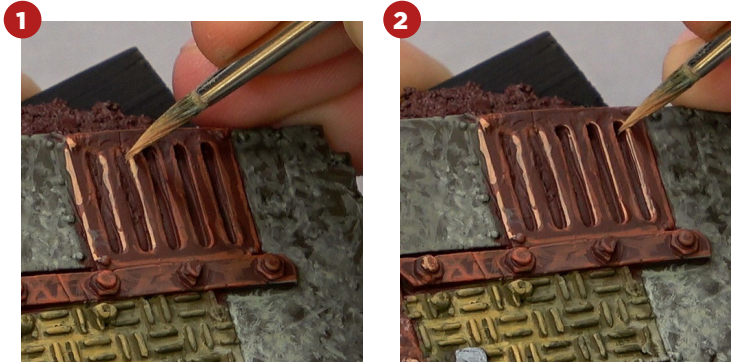
06 TYPHUS



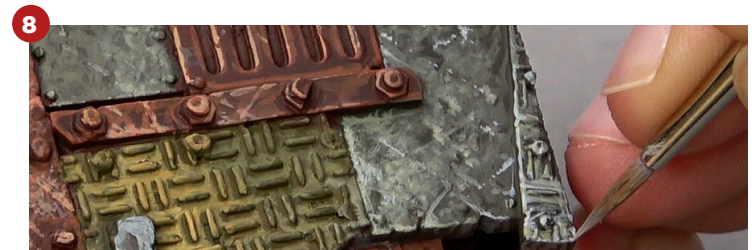
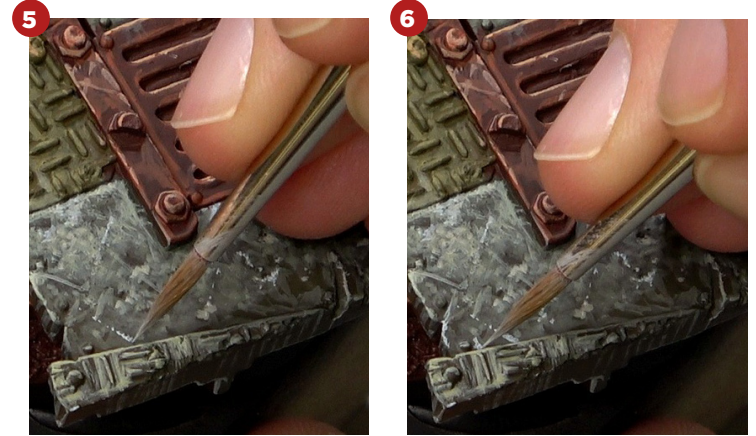
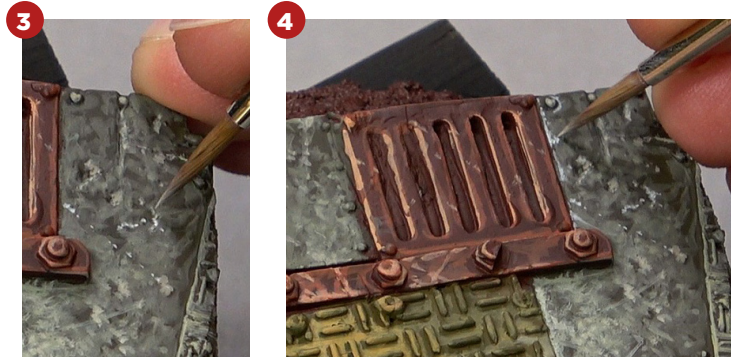
BASE

06/52

Notice how three highlights using the same color in our mix is more than enough.

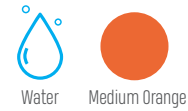


And as we can't use white, I recommend using more pastel colors to replace it. In our eyes it will have the same effect without the need to reach our top light (Blue Grey).





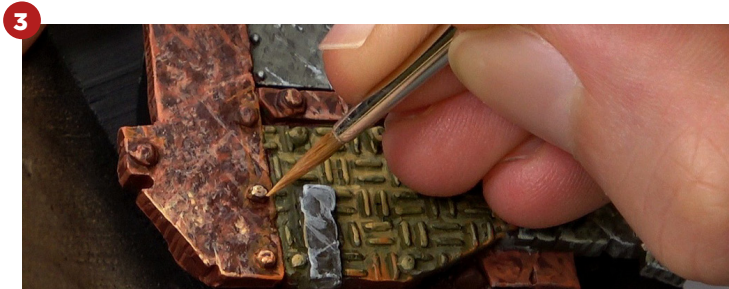
06 TYPHUS



BASE

06/53

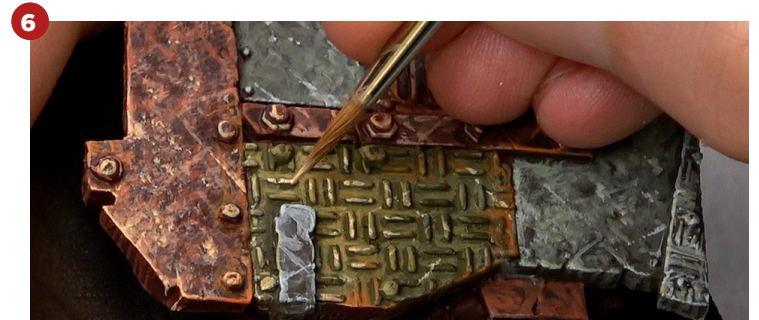
Also, something I like to include in my bases and miniatures are this kind of colors from the Golden brand. They usually have a very saturated pigment that gives a much more realistic appearance. They are also non-toxic so you can use them without fear. Note that the only two ways to texture are lines, dots or a combination of both.



(Luminous Flesh and Pastel Peach) However, the key is always to separate those lines or join them together to generate more noise (information) in what we want to represent.



(Luminous Flesh) We should also never forget the edge highlights.





06 TYPHUS



Water



Luminous
Flesh



Pastel Peach

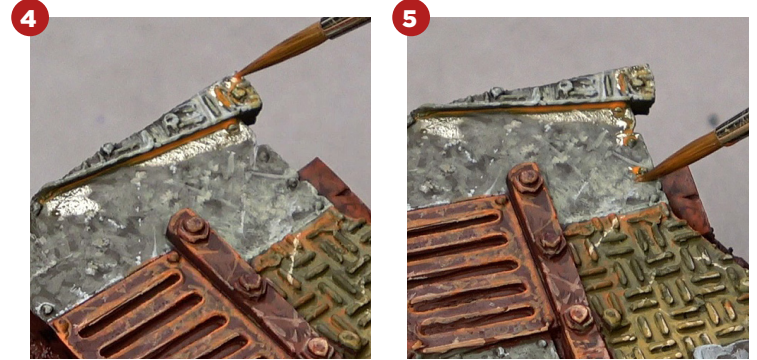
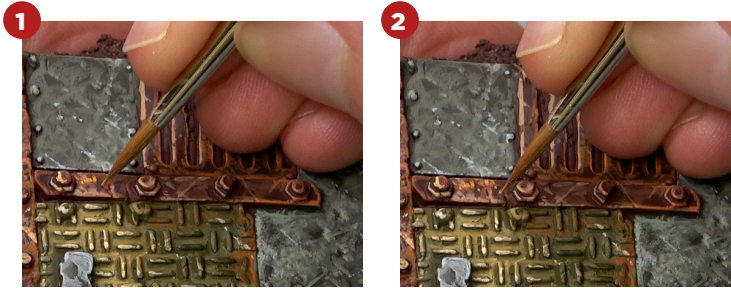


Medium
Orange

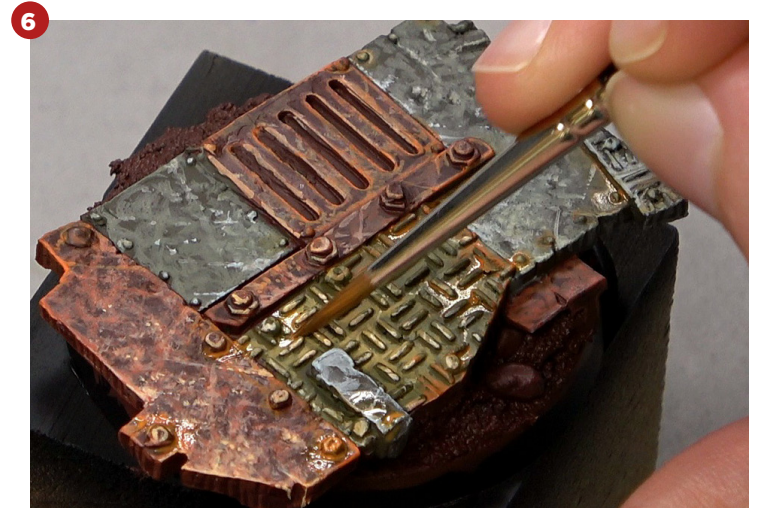
BASE

06/54

We continue to include to the mix more pastel range as we move up towards the light.



(Medium Orange) For the creation of rust we resort again to this color of Golden around the rivets.





06 TYPHUS



Water

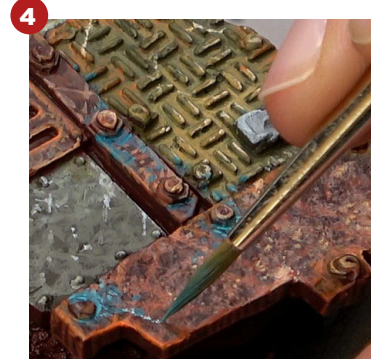
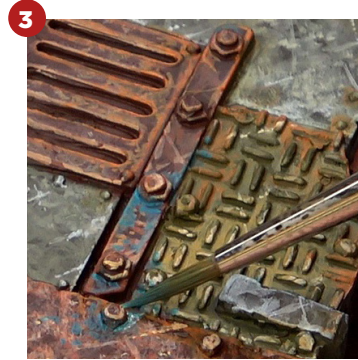


Archaic
Turquoise

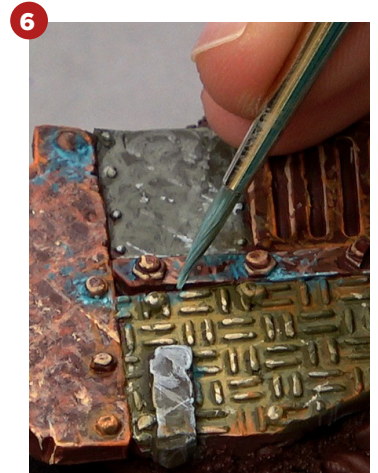
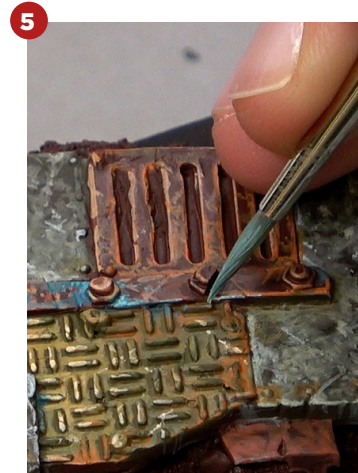
BASE

06/55

As I said, in the case of copper, the oxide that is formed is of a more turquoise color.



(Archaic Turquoise and Luminous Flesh) We can fake the light that has that oxide using again a pastel color next to that turquoise. And ultimately introduce some white to the tone using it only in a very small area (Archaic Turquoise and White).





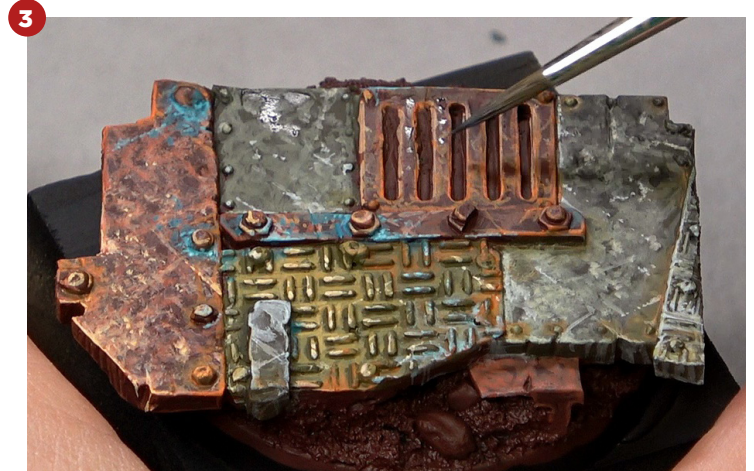
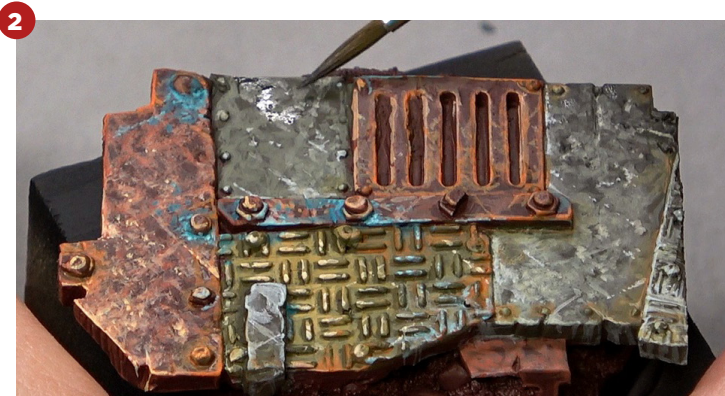
06 TYPHUS



BASE

06/56

With these last touches I say goodbye. I hope you enjoyed this tutorial and I'll see you in the next one!





06 TYPHUS





07 COLORS



Rhinox
Hide
(C)



Dark Green
(AK)



Frog Green
(AK)



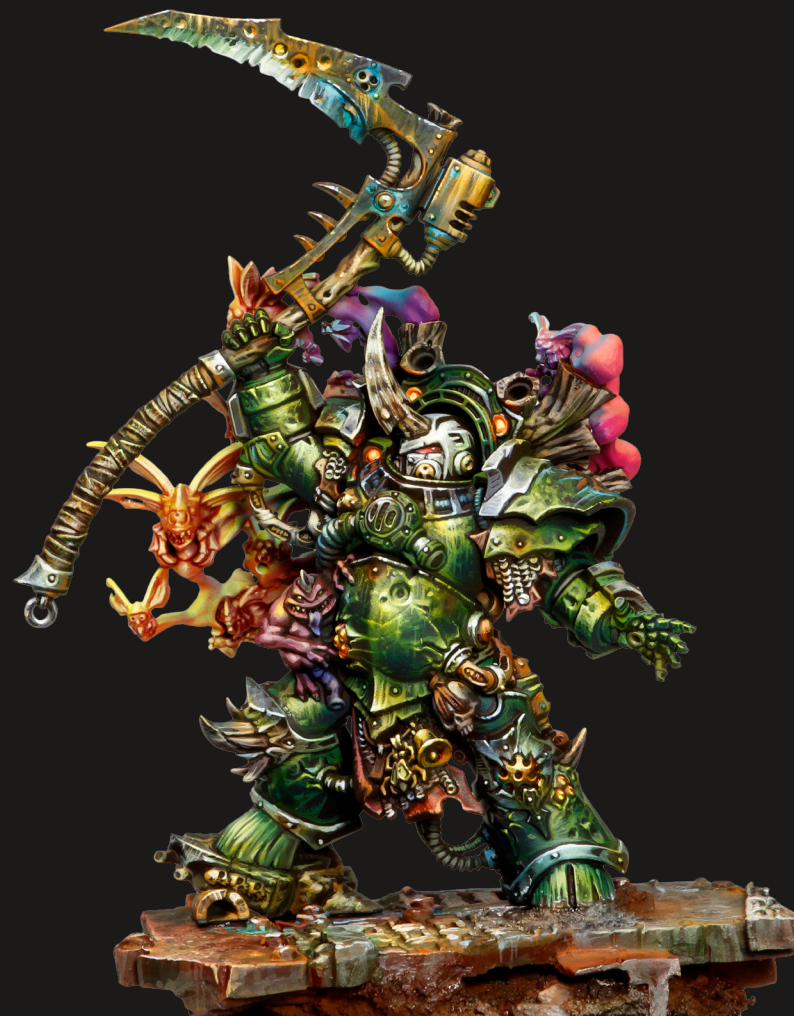
Pastel
Peach
(AK)



Light
Orange
(AK)



Greenish
White
(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 I.



07 COLORS



Rhinox
Hide
(C)



Burnt Red
(AK)



Brown Rose
(AK)



Blue Violet
(AK)



Magenta
(AK)



Golden
Yellow
(AK)



Frog Green
(AK)



Pale Blue
(AK)



Greenish
White
(AK)



Light Orange
(AK)



Luminous
Green
(AK)



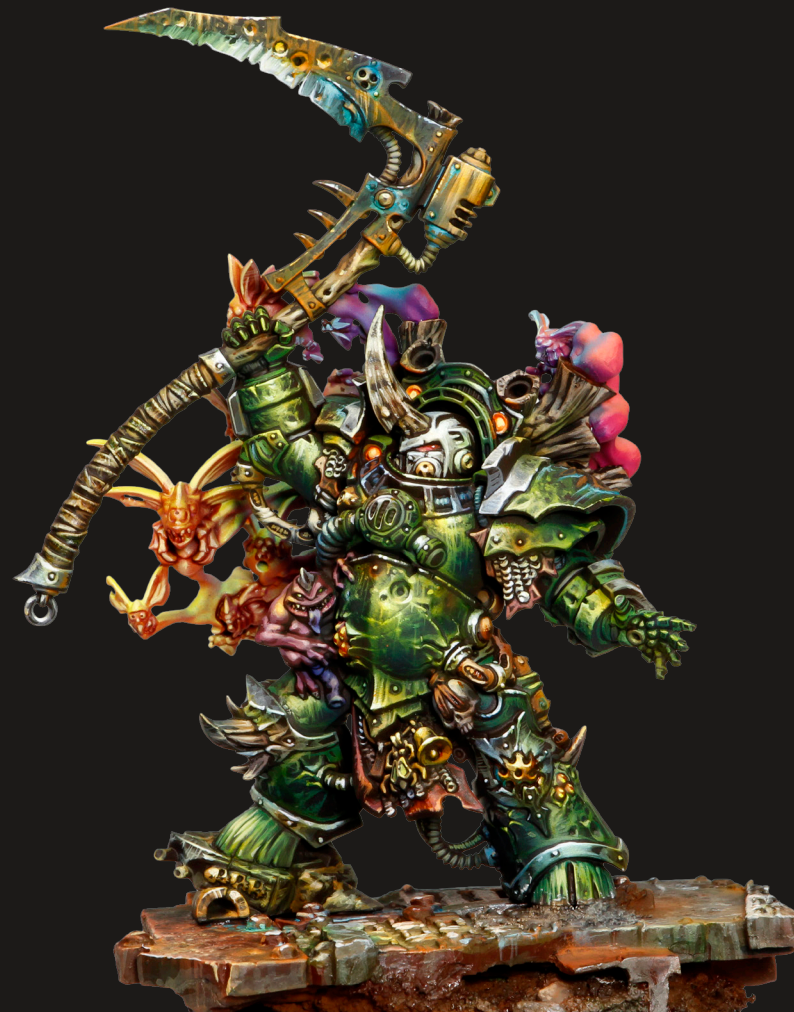
Pastel
Yellow
(AK)



Pastel
Peach
(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 II.



07 COLORS



German Grey (AK)



Blue Green (AK)



Turquoise (AK)



Blue Violet (AK)



Pale Yellow (AK)



Orange Brown (AK)



Sahara Yellow (AK)



Burnt Red (AK)



Us Dark Green (AK)



Graphite (AK)



Pale Blue (AK)



Greenish White (AK)



Golden Yellow (AK)



Brownish Green (AK)



Light Brown (AK)



Light Rust (AK)



Pastel Peach (AK)



White (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 III.



07 COLORS



Dark
Brown
(AK)



Middle
Stone
(AK)



Light Rust
(AK)



Pale Blue
(AK)



Greenish
White
(AK)



Aldebaran
Red
(S75)



Dead Red
(AK)



Golden
Yellow
(AK)



Offwhite
(AK)



Hull Red
(AK)



Brownish
Green
(AK)



Cork
(AK)



Luminous
Green
(AK)



Pastel
Green
(AK)



Grey Green
(AK)



Sickly Pink
(AK)



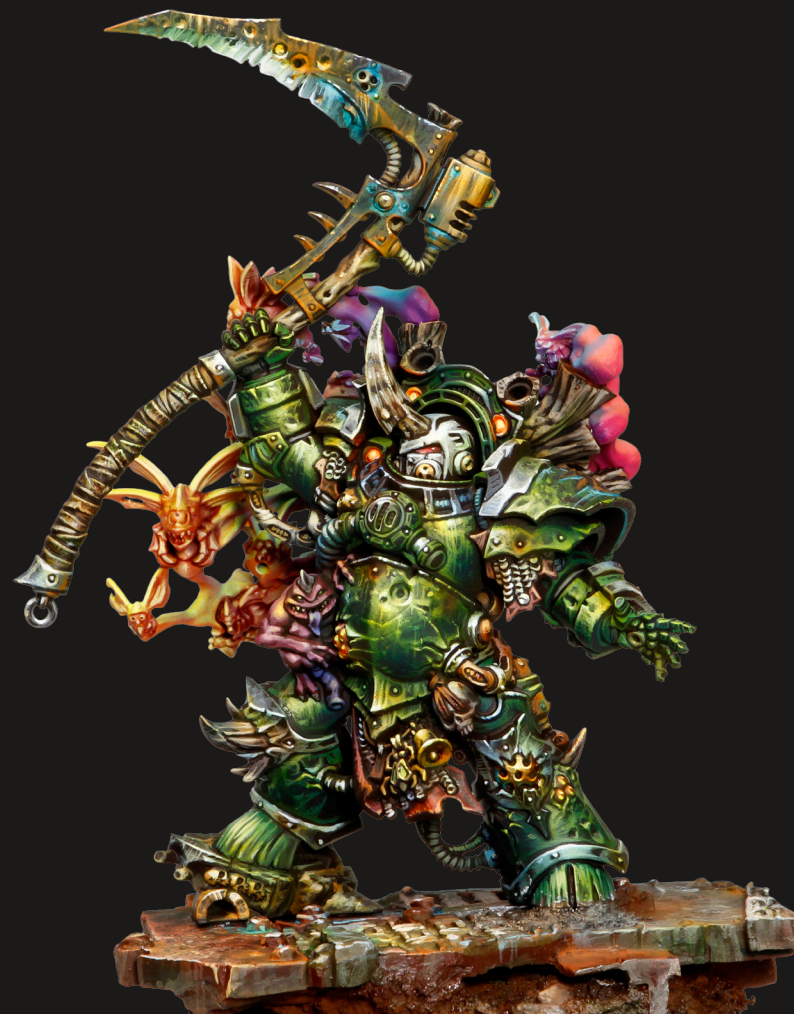
Brown Rose
(AK)



Archaic
Turquoise
(AK)



White
(AK)



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

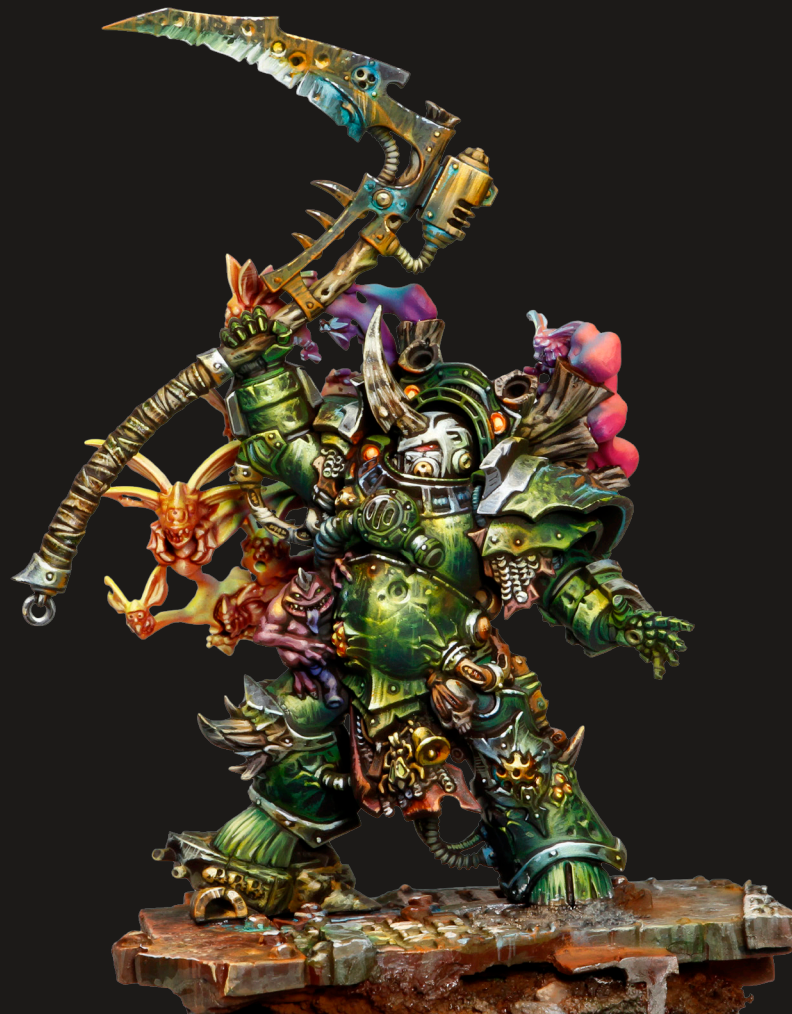
Vallejo Arte Deco - (VAD)
Vallejo Game Air - (VGA)
Vallejo Model Air - (VMA)
Vallejo Model Color - (VMC)
Vallejo Nocturna - (VN)

* Color Recipe Volume IV.



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.



07 COLORS



Cranberry
(VAD)



British
Khaki
(AK)



Evergreen
(VAD)



Medium
Rust
(AK)



Spectrum
Blue
(AK)



Pastel
Peach
(AK)



Blue Grey
(AK)



Medium
Orange
(G)



Luminous
Flesh
(AK)



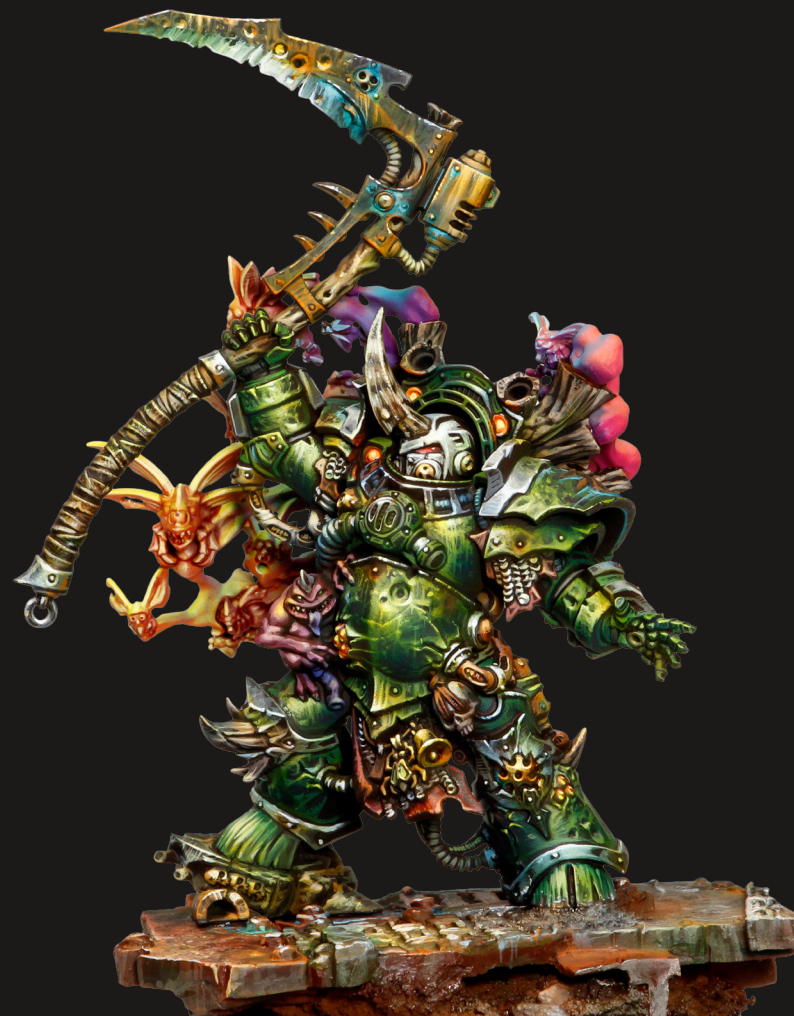
Archaic
Turquoise
(AK)



White
(AK)



Black
(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 VI.



08 GALLERY





08 GALLERY

SERGIO CALVO MINIATURES - TYPHUS





08 GALLERY

SERGIO CALVO MINIATURES - TYPHUS





08 GALLERY

SERGIO CALVO MINIATURES - TYPHUS





08 GALLERY





SERGIO
CALVO
miniatures

TYPHUS

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