Sergio Calvo
miniatures

ENGLISH

MEPHISTON

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01 WHO WE ARE

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

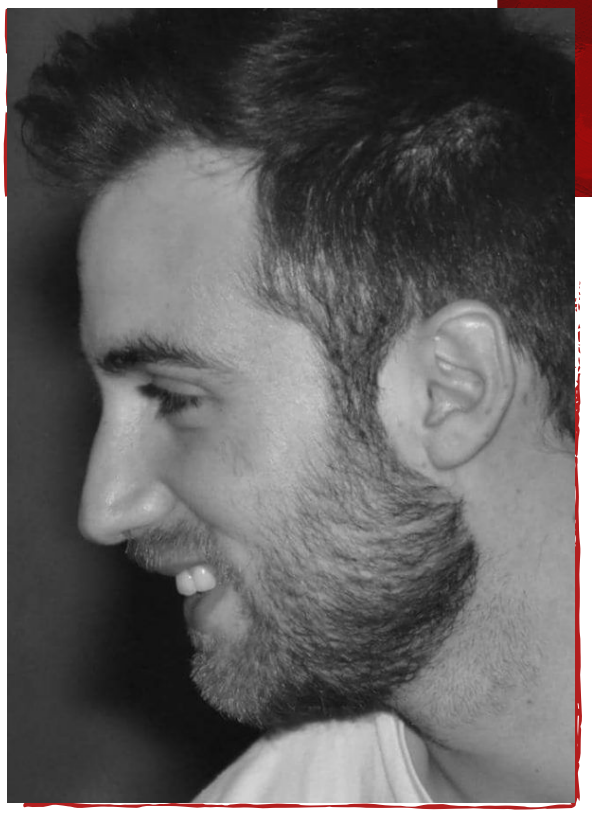
After 14 years as a painter of miniatures, I decided that it was time to show the world my particular way of understanding and seeing the world of miniatures. For this reason, three years ago Vanessa and I went into this new adventure of Patreon. And together with the creation of our studio, Sergio Calvo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

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

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

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

Thank you very much to all of you.



02 MATERIALS

HANDLES AND HOLDERS.

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

TOOLS.

DRILL, BLADE, TWEEZERS, PIPETTE...

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

THINNERS.

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

02 MATERIALS

SPRAY CANS.

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

AIRBRUSH CLEANER.

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

PUTTY.

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

02 MATERIALS

MATERIALS FOR BASES.

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

GLUE AND ACELERATOR

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

PIGMENTS AND FIXER.

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

02 MATERIALS

BRUSH.

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

SILICONE BRUSH.

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

SYNTHETIC BRUSH.

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

02 MATERIALS

ART PAINTINGS.

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

ANDREA COLOR, AK ACRYLICS, SCALECOLOR.

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

AIRBRUSH PAINTINGS.

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

02 MATERIALS

OPAQUE PAINTING.

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

INKS.

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

VARNISH.

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

03 TIPS

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

03 TIPS

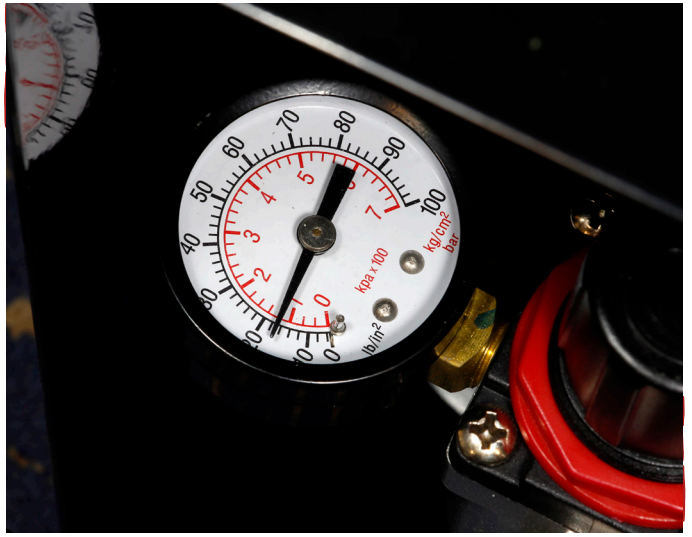
Is necessary to shake the paint cans because, if they have not been used for a long time, the pigment and the thinner that compose the paint will be separated. To avoid this, we must simply shake the can a couple of times so that both components come back together.

03 TIPS

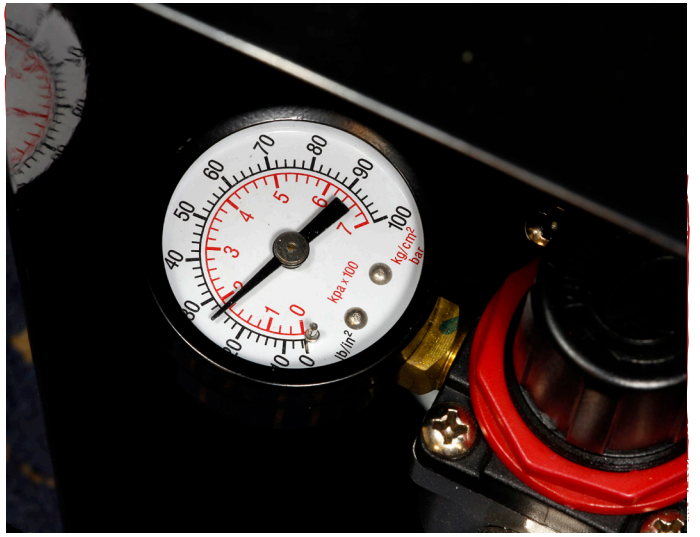
To use the acrylic, we must always have a humid surface where we can sharpen the tip of the brush and remove the excess paint without losing the humidity. To do this, we must take with the pipette a little water and throw it on the kitchen paper. On this wet surface, we can make a small turn with the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

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

03 TIPS



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



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

03 TIPS

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

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

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

03 TIPS

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

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

04 METHOD

SERGIO CALVO AND THE "CAPIBASES" METHOD

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

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

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

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

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

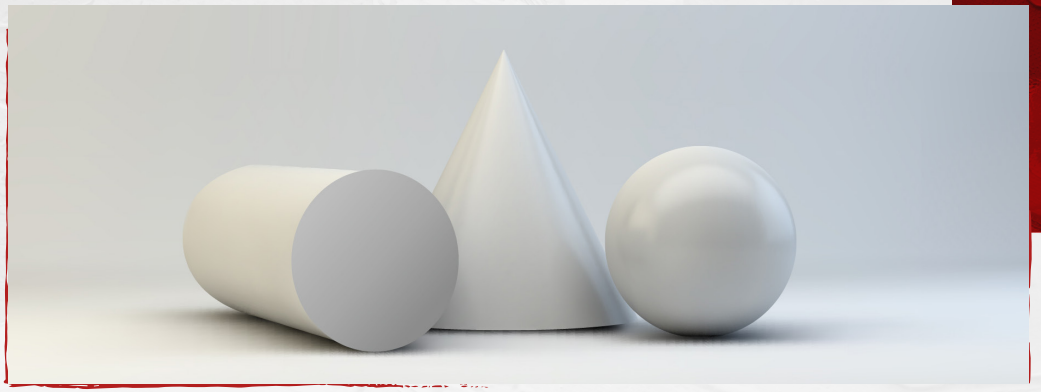
Continuing with the cone example, for the application of color we will always go from shadow to light.

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

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

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

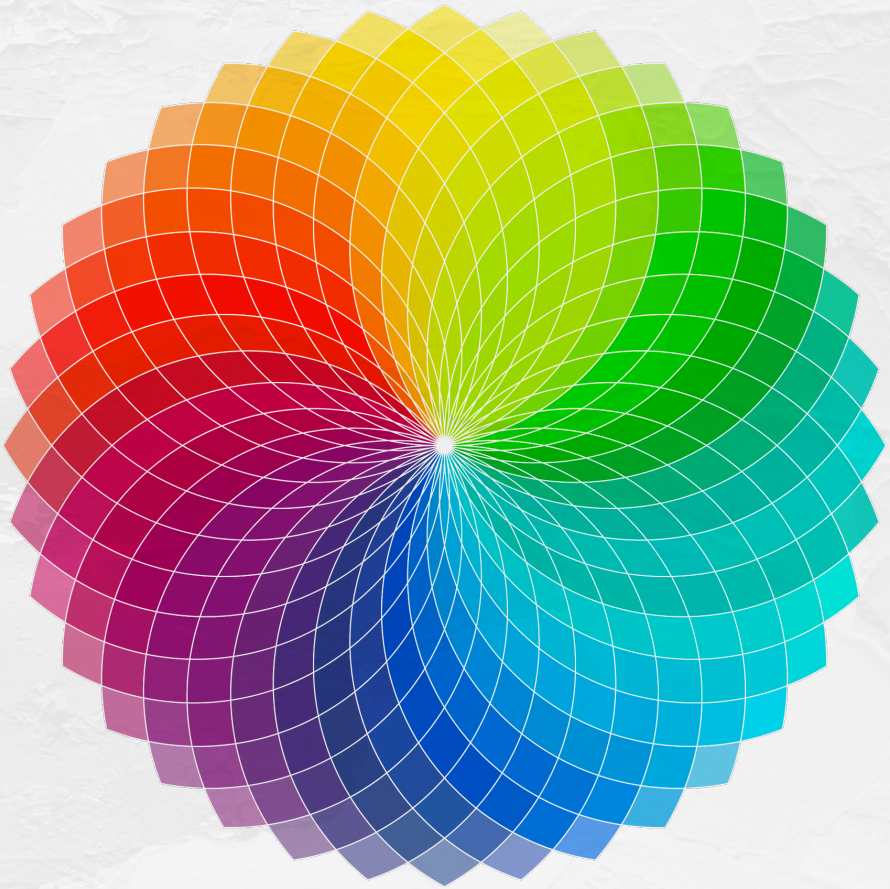
And as there is no other way to learn but practice, I recommend you take the brushes and start with the tutorial.



05 COLOR THEORY

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

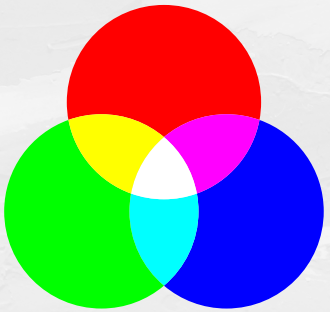
COLOR CIRCLE



05 COLOR THEORY

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

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



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

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

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

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

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

SATURATED

BRIGHTNESS

COLD

WARMTH

05 COLOR THEORY

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

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

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

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

COLORS COMBINATIONS

SQUARE

COMPLEMENTARY

TRIAD

ANALOGOUS

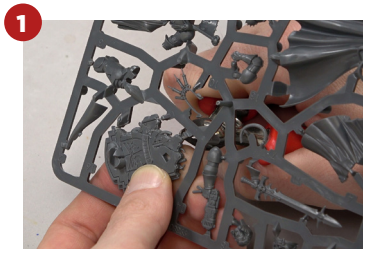
TETRAHEDRON

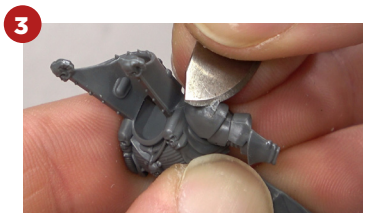
06 MEPHISTON

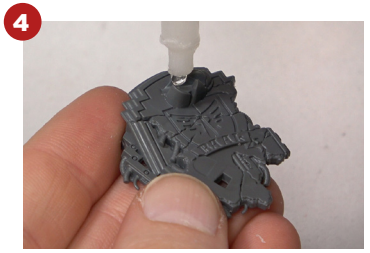
FACE 06/01

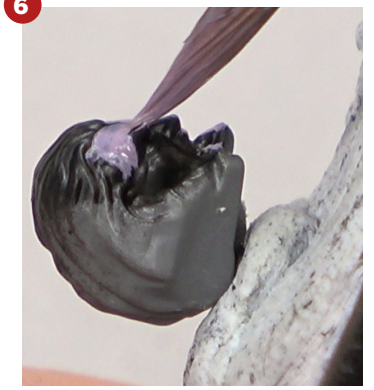
We start this tutorial with the assembly of the miniature.

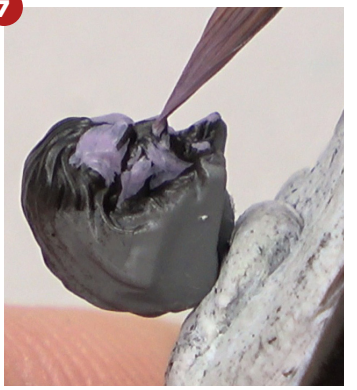
Once we have it assembled and primed in black, we can use Blu-Tack for those small parts that are difficult to access with the brush. In this case, I will use the head as an example.



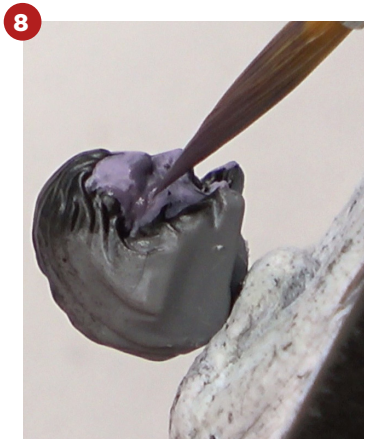








We will start by making a base coat with **Reddish Grey X 2**, **Lilac and Purple**, and we will use a darker mixture for the eye area (**Rubber Black**, **Oxford X 2 and Purple X 2**).

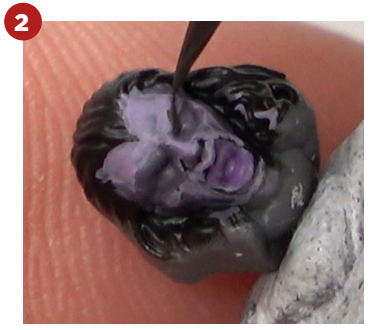


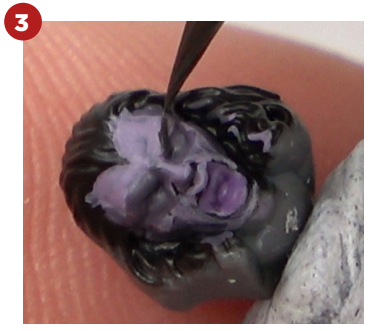
Water Reddish Grey Reddish Grey Lilac Purple

FACE

06/02

To paint this miniature we are going to create a pale or whitish skin but using desaturated violet colors at the beginning. We finish some of the basic elements such as the mouth (**Purple + Oxford**) and add the eyebrows in a dark color (**Rubber Black**) before continuing to move up towards the light with colors that are increasingly desaturated but still contain the violet color we used at the beginning (**Reddish Grey X 2, Lilac and Purple**).





FACE

06/03

The most important part is to look at the physiognomy and expressiveness of the face, this is how we will be able to highlight its own characteristics: cheekbones, nose, eyebrows, wrinkles... following the sculpture itself.

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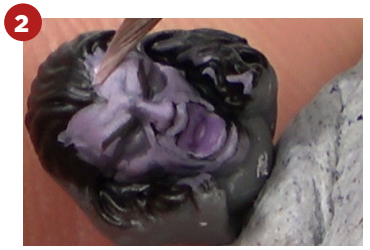

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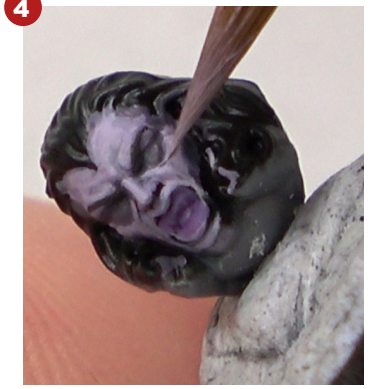

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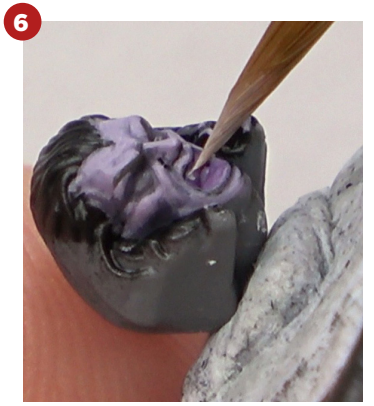

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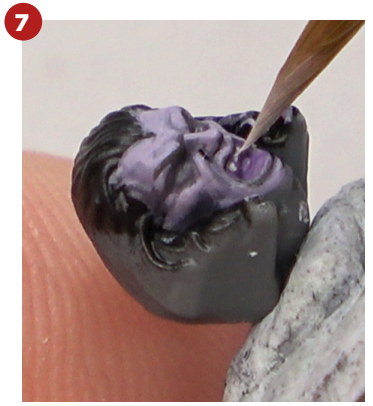

Then, we continue painting the teeth with **Pastel Violet and Reddish Grey** and, in the case of the lips, we are going to vary this desaturation by adding color through a more pastel tone (**Pastel Violet and Purple**).

8

9

Water Pastel Violet Laser Magenta Laser Magenta Laser Magenta

FACE 06/04

If we compare the mixtures we have done previously with this one, we can see that, in this case, the saturation value is higher (it is closer to the primary color magenta). This is the key to create an effective contrast between desaturated colors (those that are close to white or black) and saturated ones (those that are close to the primary colors).

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Now that we have the face well posed, we can paint other elements such as the eyes with a desaturated white (**Reddish Grey and Pastel Violet**).

4

Water Pastel Violet Pastel Green

FACE

06/05

Something that is sometimes forgotten when painting are the expressive elements such as wrinkles, cheekbones and chin. These elements will allow us to create the soul of the miniature, so it is very important that we paint them correctly. Look at the areas I am painting they will serve as a guide for almost any miniature (Mix and Pastel Violet). We can also dilute the paint a little more if we want to soften the result (3 drops of water, Mix and Pastel Violet).

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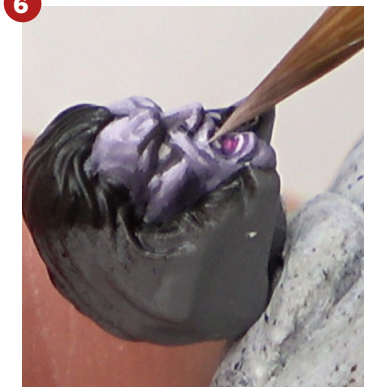

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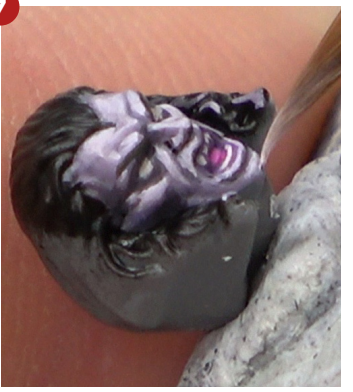

8

9

Water Mix Pastel Green

FACE

06/06

If we add a little bit of green to these mixtures, what we are going to get is a skin that looks sickly or putrid. This will help us to give it that appearance that we all have in mind, the one of a being that never sees the sunlight (**Pastel Green and Pastel Violet**).

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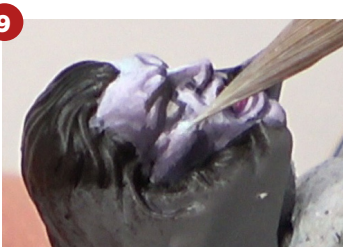


And on top of this, we can add white as a last light (**Mix, Offwhite and Pastel Violet**).

10

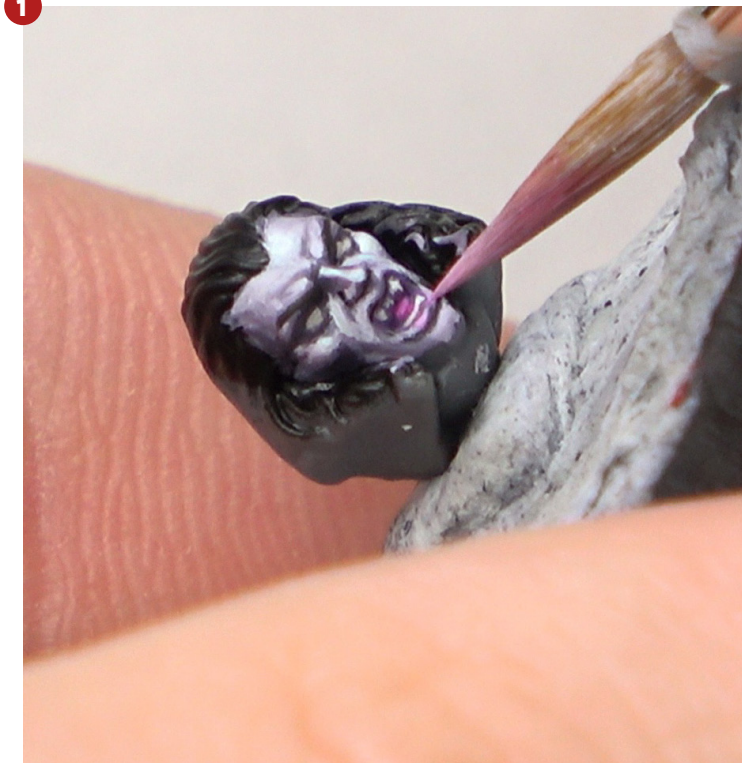
11

Water | Pastel Violet X 2 | Laser Magenta X 2 | Offwhite | Pastel Green

FACE

We are going to continue painting the lips using the same trick we have just seen of adding a touch of white in the last lights (**Mix and Offwhite**).

1



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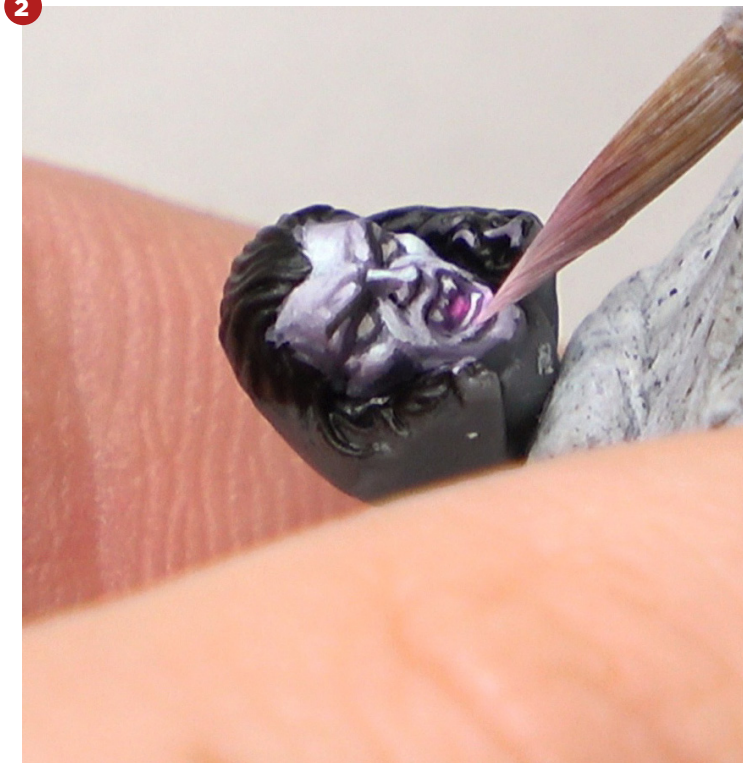
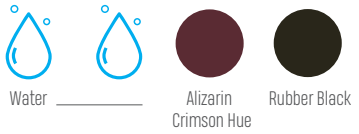
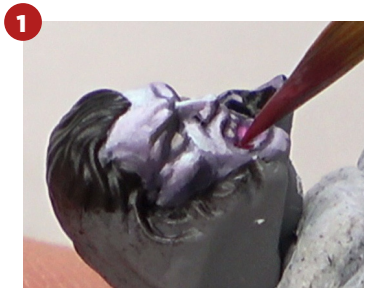


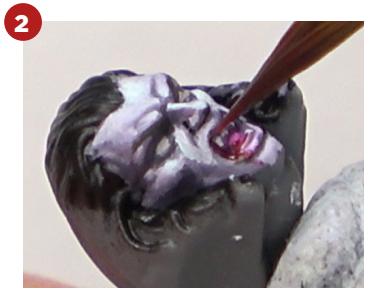


FACE

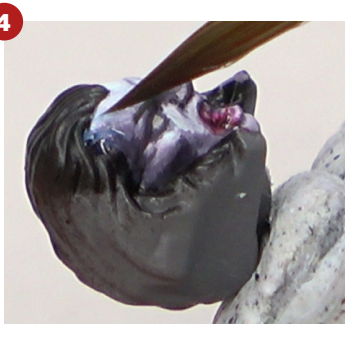
06/08

To recreate the blood we can do it with a dark reddish color (to simulate the coagulation).





And to shade the skin, we can use more turquoise colors such as this **Turquoise Phthalo** or magentas (**Quinacridone Magenta**) by adding more water. For the shadow area (cheekbones and eyes) we can use very dark colors (**Turquoise Phthalo, Alizarin Crimson Hue and Rubber Black**) and then reduce the tone of the mixture (**Turquoise Phthalo and Alizarin Crimson Hue X 2**).

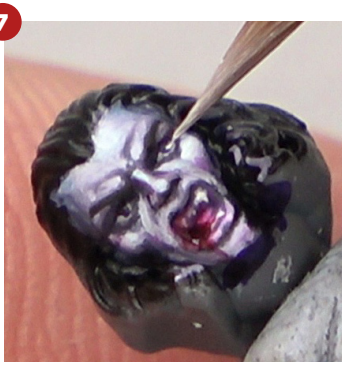


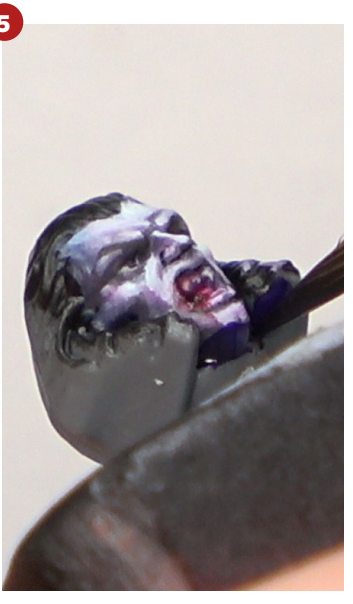
Water Hexed Lichen

FACE

06/09

And now that we have everything planned for the skin, we can finish with elements like the pupils (**Pastel Violet and Reddish Grey**) After that, we return with **Hexed Lichen** to complete it and we finish with its shine (**Offwhite**).





06 MEPHISTON

Water Pastel Green

FACE 06/10

If needed, we can also add a point of light to the wrinkles or darken the eye area (**Hexed Lichen**) cheekbones, chin and neck (**2 drops of Water, Turquiose Phthalo, Alizarin Crimson Hue and Rubber Black**).

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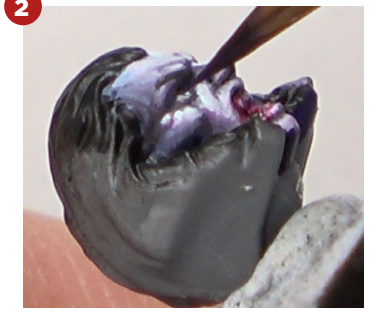

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HAIR

06/11

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

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

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

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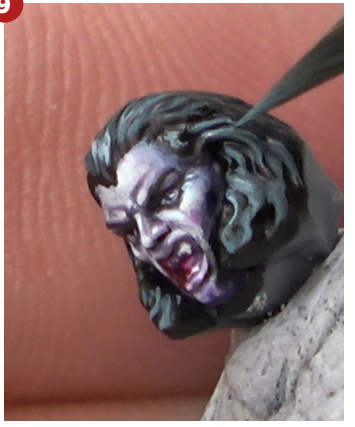

Water Mix Offwhite Pastel Green

HAIR 06/12

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

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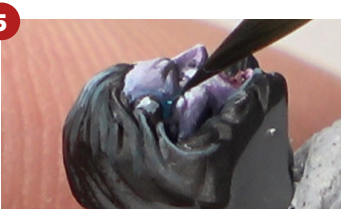

Another trick is to use shampoo advertisements as a reference, since it will help us to know in which areas we have to place those glosses.
(3 drops of water and Turquoise Phthalo). Generally it is usually by creating a half moon on the sides of the head and small shines in certain locks that stand out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

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Water

Turquoise Phthalo

Quinacridone Magenta

GLAZES

06/13

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

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06 MEPHISTON

Thinner — Deep Red

AIRBRUSH 06/14

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

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06 MEPHISTON

Thinner — Aldebaran Red — Laser Magenta

AIRBRUSH 06/15

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

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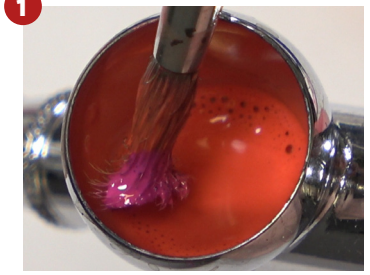

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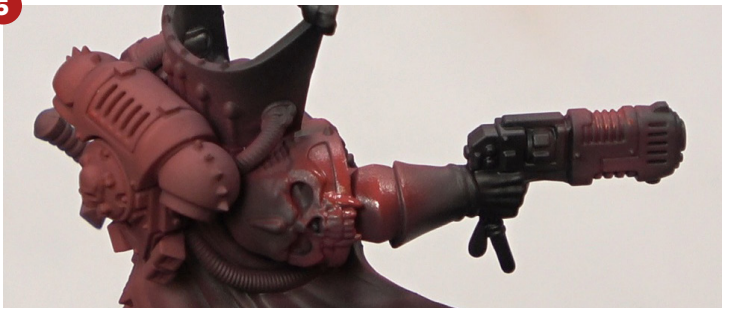

Water Black

ARMOR

06/16

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

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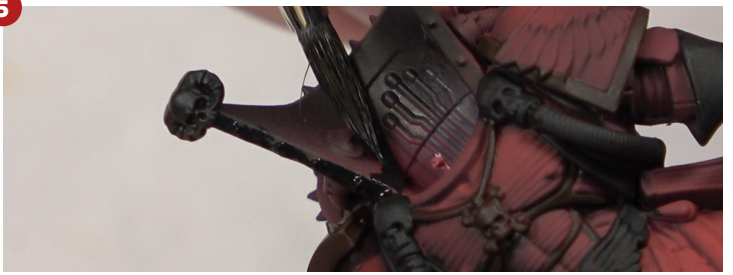

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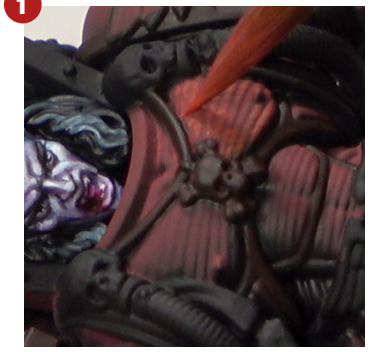
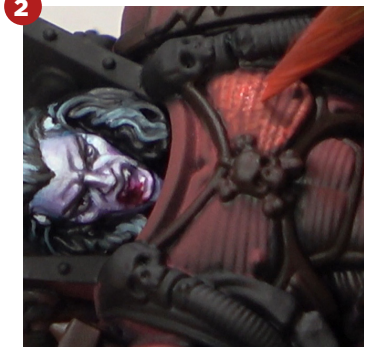
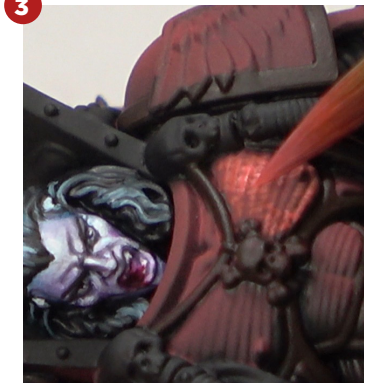
Water | Aldebaran Red | Aldebaran Red | Dead Red

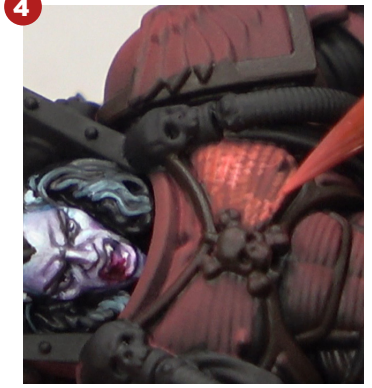
ARMOR 06/17

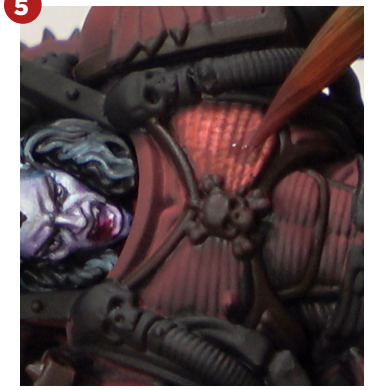
Now we are going to make the light outlines very close to the shadow outlines that we have painted previously (**Dead Red**).

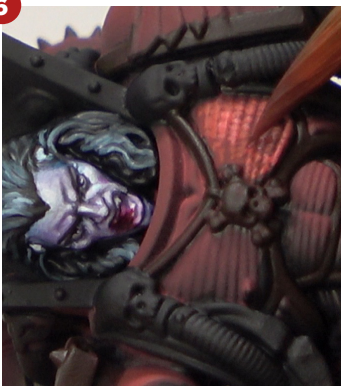




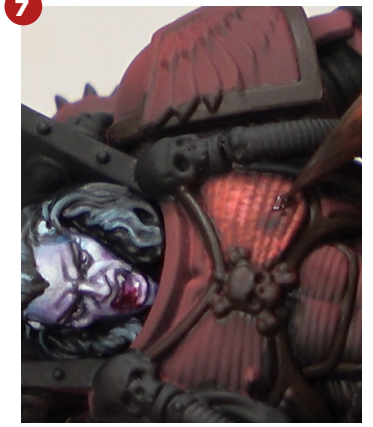


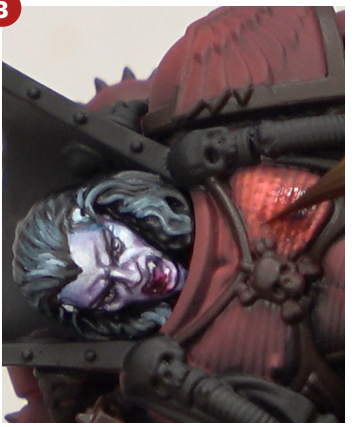






If necessary, we can generate again more shadow to make more evident our transition to the light (**Black and Bloody Red**). In this way we will achieve a greater contrast (**Mix and Black**).





Water | Aldebaran Red | Aldebaran Red | Aldebaran Red | Deep Red

ARMOR

06/18

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

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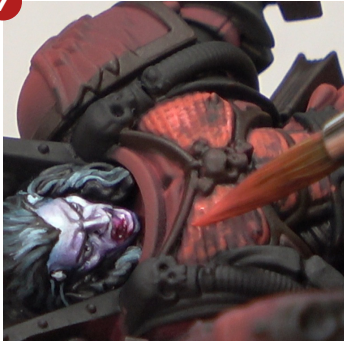

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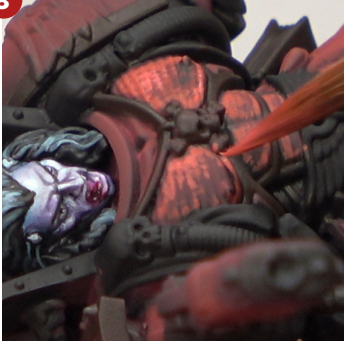
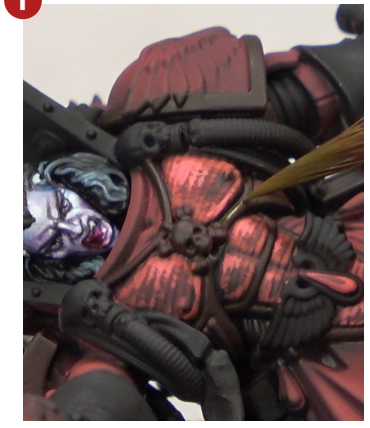


NMM

06/19

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

1



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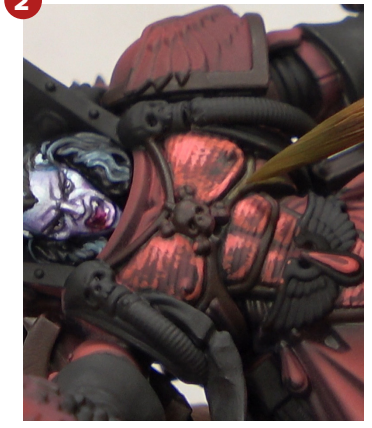

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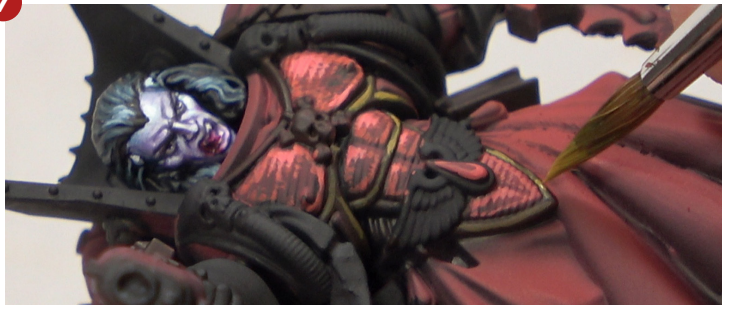

8

Water | Sahara Yellow | Pale Yellow | Pale Yellow

NMM

06/20

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

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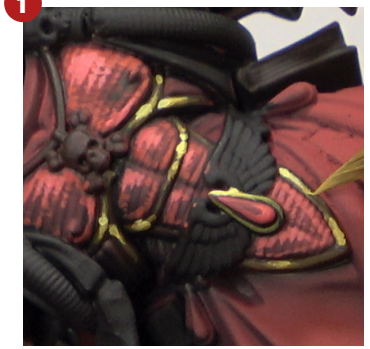
NMM

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

1



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Water | Archaic Turquoise | Black

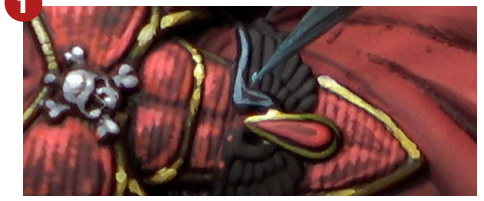
OSL

06/22

In this tutorial I want to focus on how to make an OSL.

You will have several elements of the miniature as an example (**Mix and Reddish Grey**).

1



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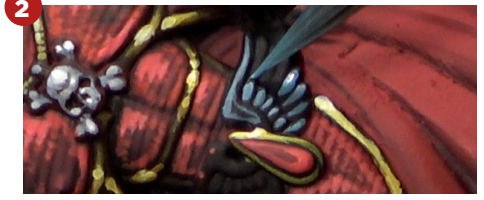

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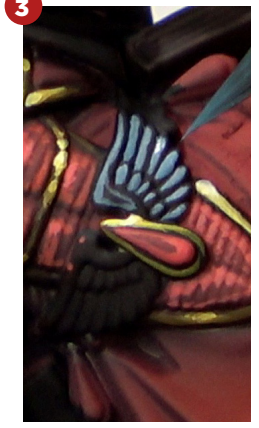

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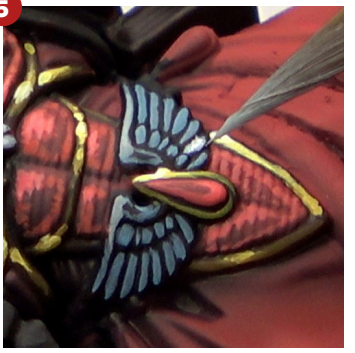

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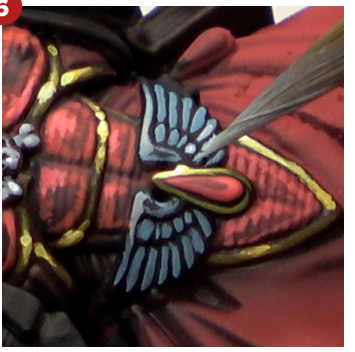

Remember that the key is to respect the outlines in shadow as it allows us to define this material and that, with the color contrast between layers, we will get it represented correctly (**Mix, Offwhite and Reddish Grey**). With how many layers can we achieve this? Two or three will be enough (**2 Offwhite, Reddish Grey and Pale Yellow**).

7

Water Dead Red

OSL

06/23

We will also finish painting very small elements that we did not finish before.
On this base, we can add small touches of white (Offwhite) and mixtures containing it (Dead Red and Offwhite).

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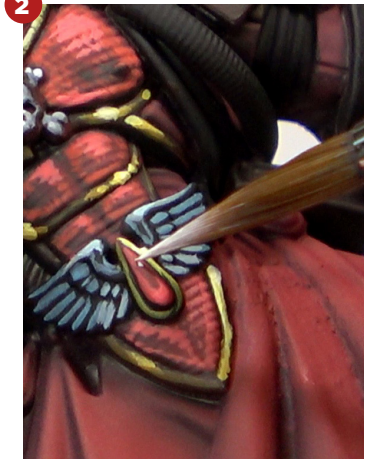

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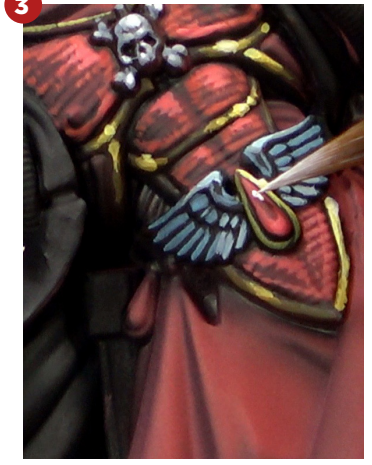

4

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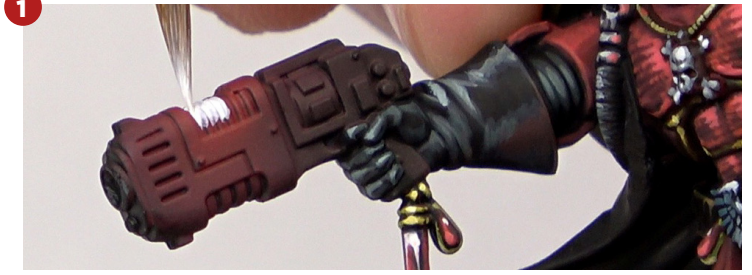
Water White

GUN

06/24

And now, let's move on to the OSL of the gun (**Fluorescent Orange and Ultra Varnish Matte**). Although I generally do not like to use these fluorescent colors because I tend to use them only when I want to represent neon lights, it is true that we can use them to represent certain OSL. As these colors have a very high pigmentation, and on this occasion we want to bring a light effect and highlight its potential, I recommend that you work it with a white surface underneath and if you do not want to reduce this effect, do not make mixtures with them because they usually tend to fade very easily.

1



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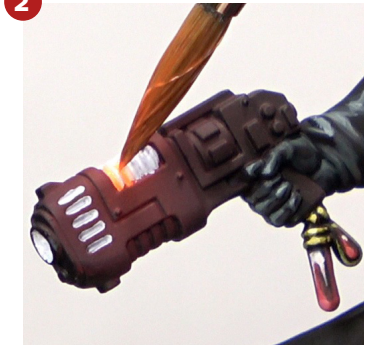

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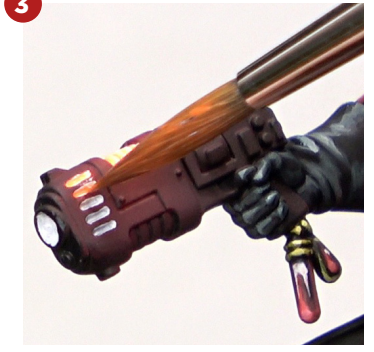

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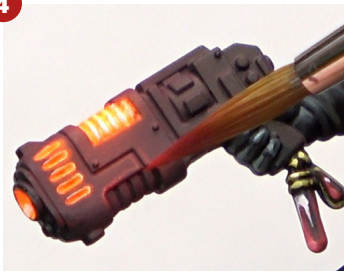

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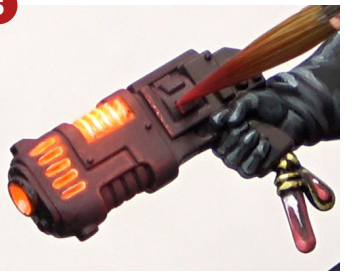

And following the previous base used, I utilize these three tones (unmixed) to continue providing light and highlight the rest of the details (**Blood Red, Aldebaran Red and Cadmium Red**).

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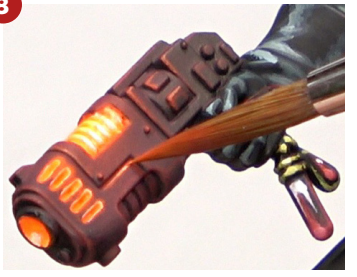


9

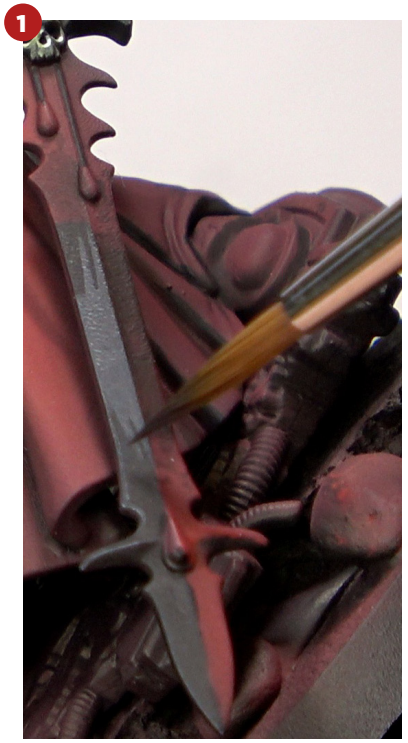
Water Black French Blue Dark Green Grey Blood Red

SWORD

06/25

In the case that in the sword we want to create a new OSL we can do it in the following way; dividing each one of the blades of the sword so that in one we have a shadow zone where to represent the NMM and in the other one, the OSL zone where the metal is going to reflect that light (**Blood Red**).

1



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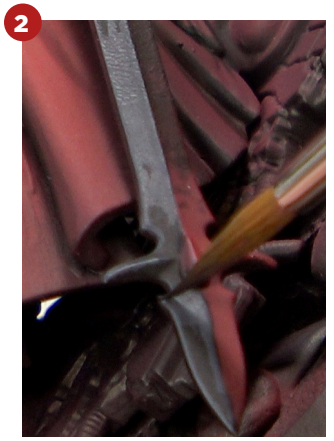

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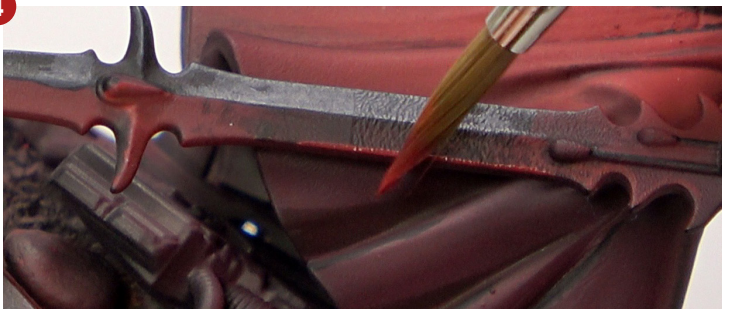

5

Water Aldebaran Red

SWORD

06/26

Following this approach, you can see how on one side I am playing with reddish colors (**Aldebaran Red**) and on the other, colors that are more muted, more grayish (**Aldebaran Red and French Blue**). In this way in the gray area we are going to create precisely that brightness of the NMM and in the other we are going to generate the focus of light (color saturation).

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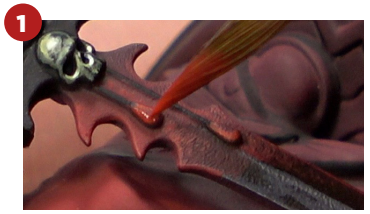

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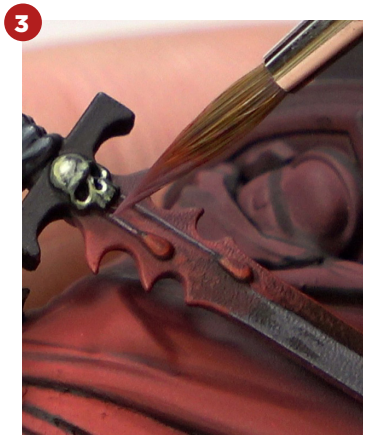

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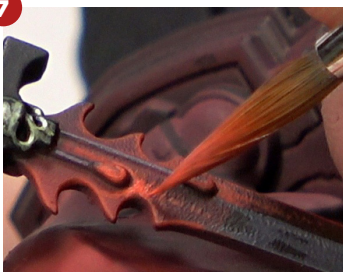

8

And continuing in the upper part of the sword, now we are going to introduce more orange colors (**Fluorescent Orange, Aldebaran Red and Offwhite**) since we will play not so much with the light but with the color temperature itself (**Fluorescent Orange and Offwhite**).

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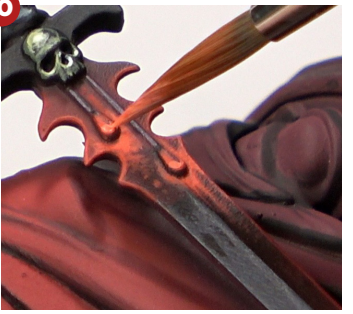
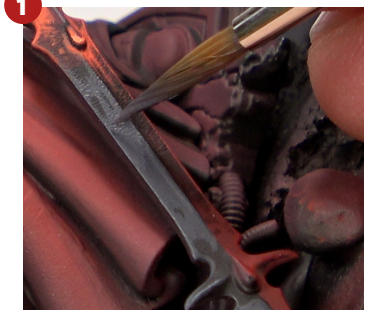


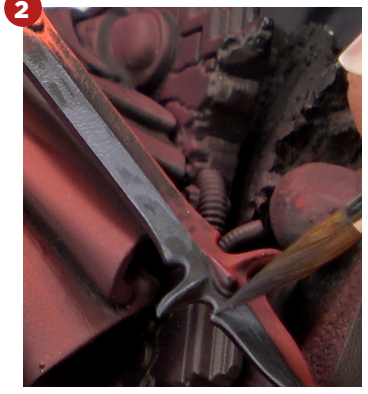
Water | Black | French Blue | Dark Green Grey | Blood Red | Greenish White

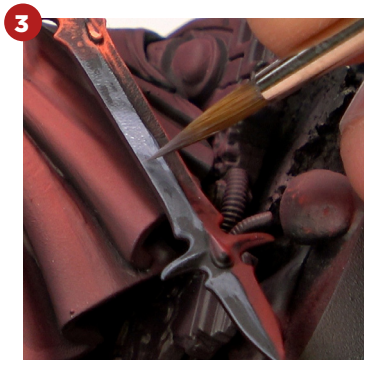
SWORD

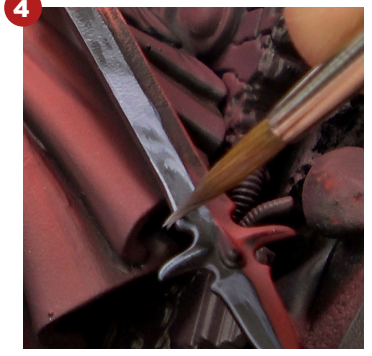
06/27

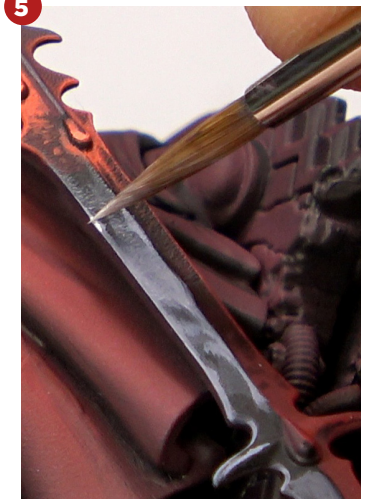
In this sword what we are doing is to merge the idea of the NMM with the OSL (**Mix, 2 Greenish White and French Blue**); hence we are playing with the values of the NMM (the brightness or even using white in small **Offwhite** areas) and the reflection of light (using more pigmented colors close to red).

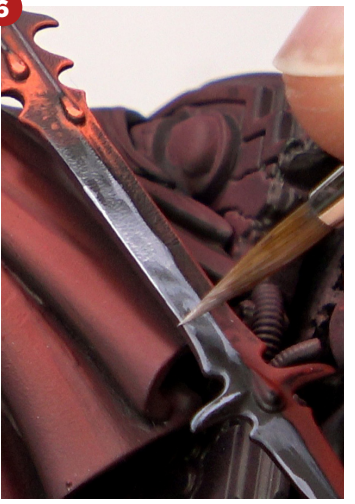


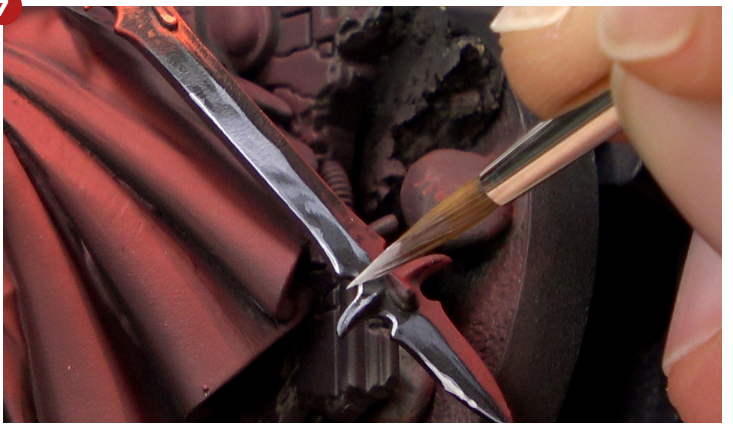








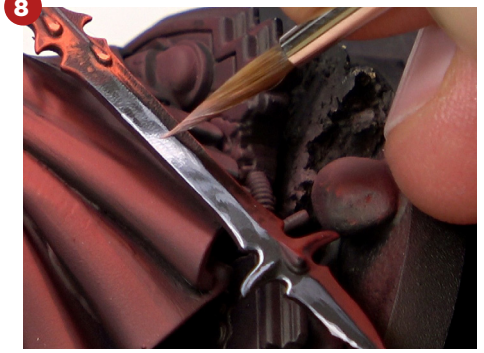




Water Mix Offwhite

SWORD

8



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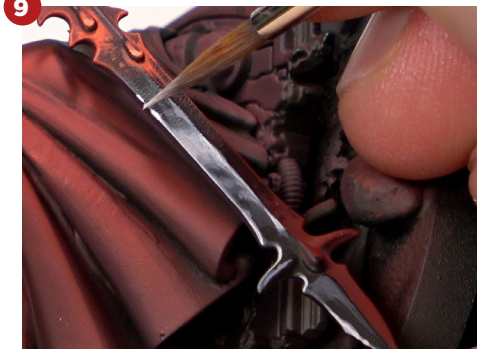

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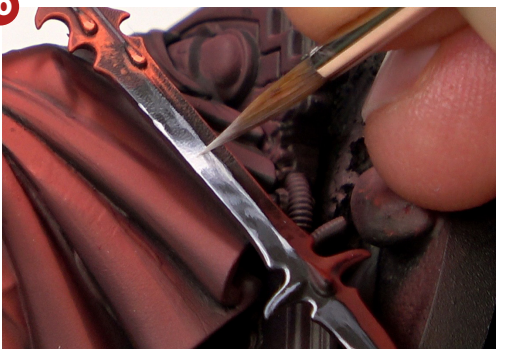
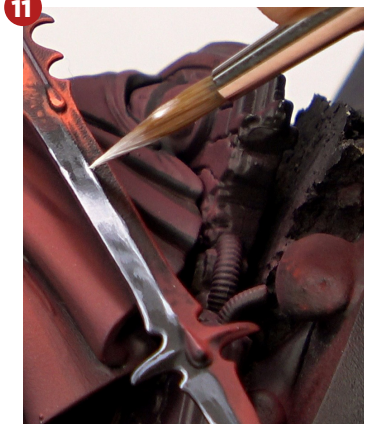


In this way we are creating a desaturated zone and a saturated zone to represent both techniques on the same surface (**Offwhite and Greenish White**).

11



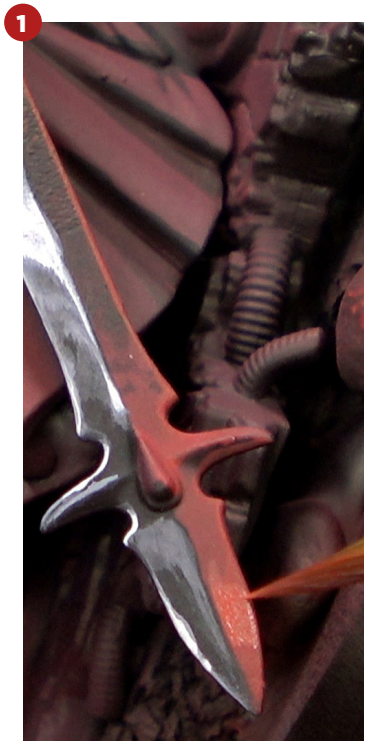
12

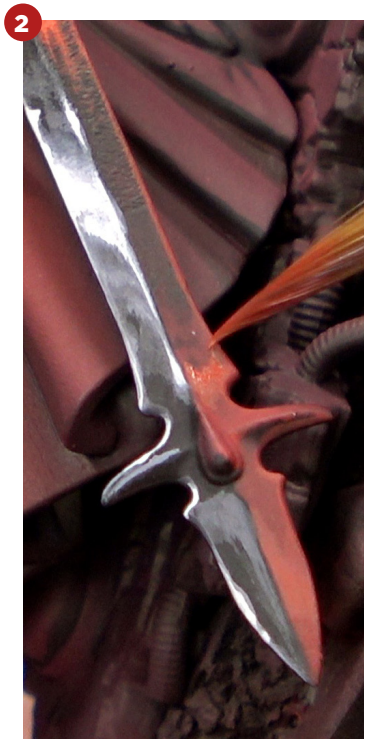
13

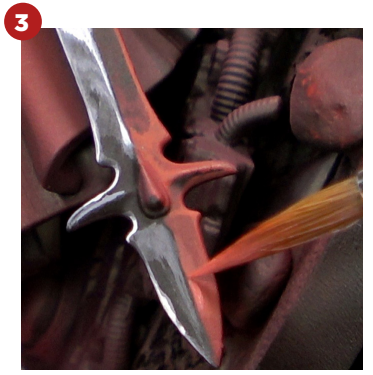
Water Aldebaran Red Grey Green

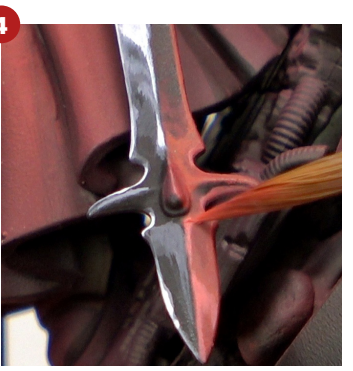
SWORD 06/28

Once we have all the element adjusted we return to the OSL area (**Mix and Aldebaran Red**). This time we will play with colors that tend to be more pink (**Mix and Offwhite**) or orange (**Mix, Fluorescent Orange and Offwhite**) instead of red, and recreate like this the atmosphere of reflected light.







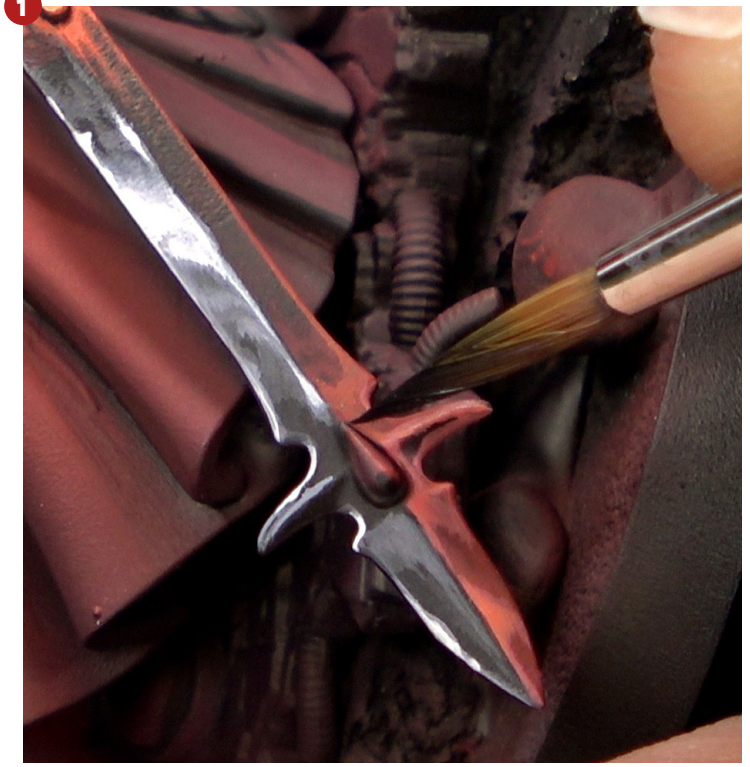


Water Black

SWORD 06/29

Likewise, in small elements that are in between both techniques, we can use the shadow outline to separate the material (**Middle Stone**) and then work it as we have done in the armor (**Aldebaran Red**).

1



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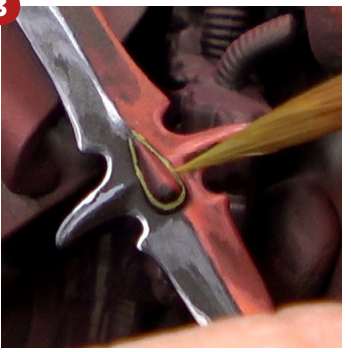

4

Water Aldebaran Red Dead Red Dead Red

SWORD

06/30

In this case, as it is a gem, remember that we will place the color saturation in the lower part of it, and that approaching this area we will also provide desaturation (**Mix and 2 Offwhite**). Finally we will give that touch of maximum light brightness at the top (**Greenish White**). And in this way we have made a gem in a very simple way.

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Water | British Khaki | Dark Green Grey

SWORD

06/31

In the previous tutorial I was more focused on how to make an OSL and in this one we will put more focus on the NMM.

We already started with the sword merging both methods and now we will continue with it finishing the rest of the elements (British Khaki).

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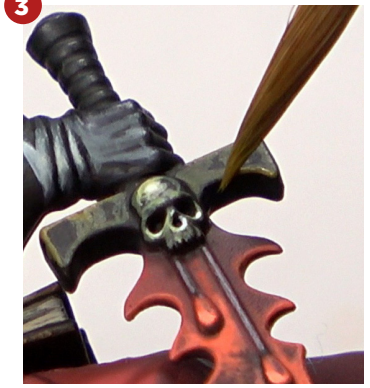

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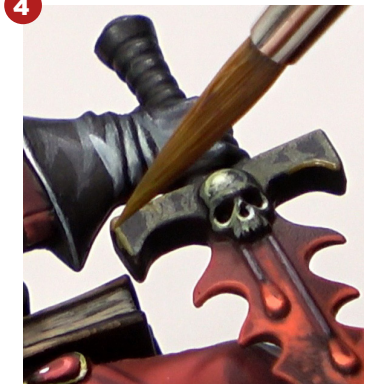

5

One of the things we have to take into account is what type of metal we want to represent (British Khaki and Greenish White). This time we are going to create an aged gold (Greenish White).

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Water | British Khaki | Dark Green Grey | Dark Green Grey

SWORD

06/32

We are going to include some green in the mixtures (**British Khaki and Middle Stone**) to create a contrast both in value and as the complementary color to red.
Note that I always respect the outlines in shadow when the elements are very small (**White**).

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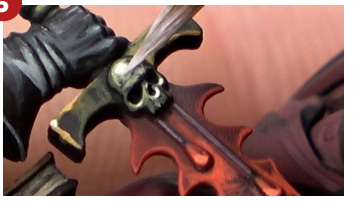

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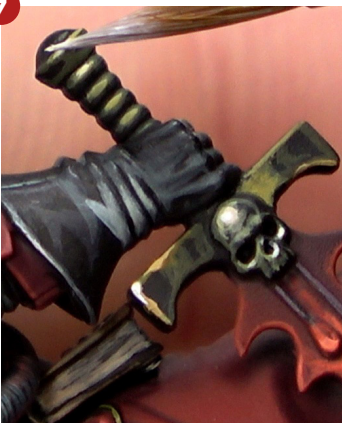

(**Aldebaran Red and Cadmium Orange**) To paint the gem that has the sword at the top we will do the same as we saw in the previous tutorial (**Aldebaran Red and Dead Red**). We will use the color saturation on one of the sides of the gem, we will desaturate it (**Mix and Dead Red**) and just on the opposite side we will create a brightness with pure white (**White**).

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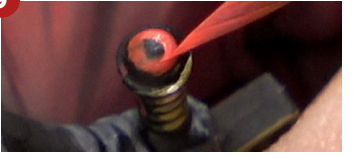

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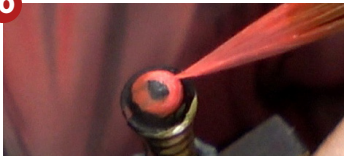

11

Water Black Greenish White Greenish White

SKULLS

06/33

These skulls are excessively small (look at the size of my finger). How can we paint them in a very simple way? Starting from a very dark base (black), we are going to create several layers (**Mix and 2 Aldebaran Red**) to generate the outlines in shadow and in this way that the material is defined (**Mix and Greenish White**). In the points where we have created these shadow outlines we will do it with very small lines (look at the teeth or the eye sockets).

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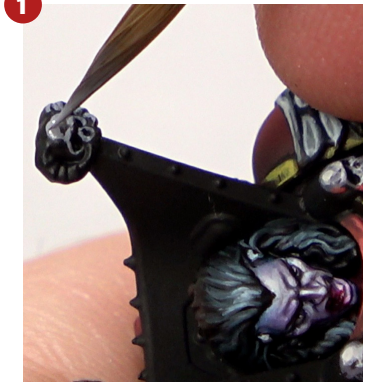

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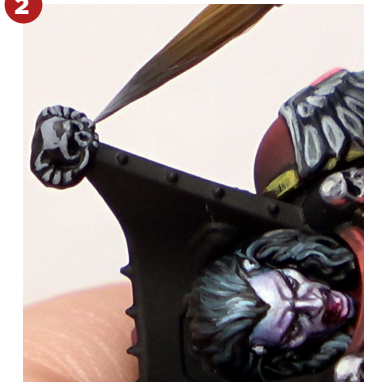

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(**Mix and Greenish White**) And to finish this element we will use a color very close to white (**Greenish White**) or pure white to highlight two or three points. Later, we can use filters with the airbrush to simulate that certain colors of the miniature are being reflected in that area.

10

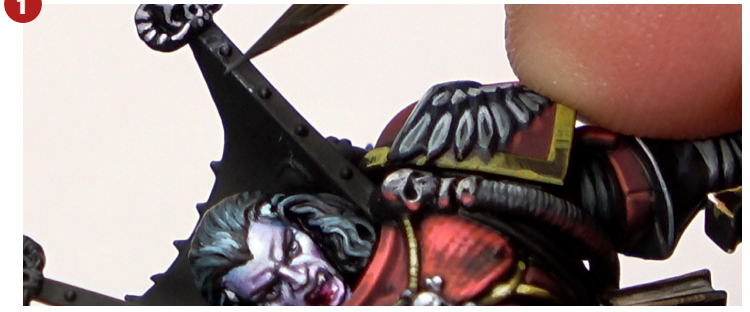
Water | Black | French Blue | Dark Green Grey | Aldebaran Red

ARMOR

06/34

One of the keys of the NMM is precisely that what is around it is of a darker color in order to create that "frame" that allows us to wrap it and, at the same time, it works as a dark background (**Mix, Green Grey and Greenish White**). For this part of the armor I include again different shades of green in the mixtures (**Mix and Greenish White**).

1



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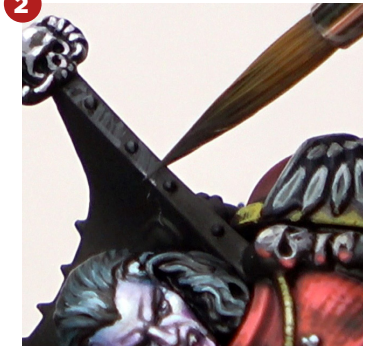

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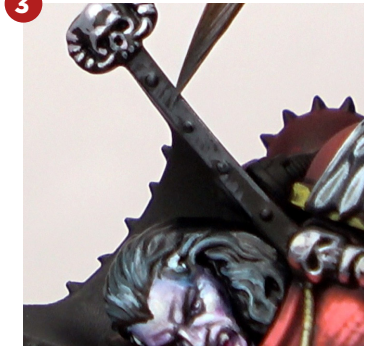

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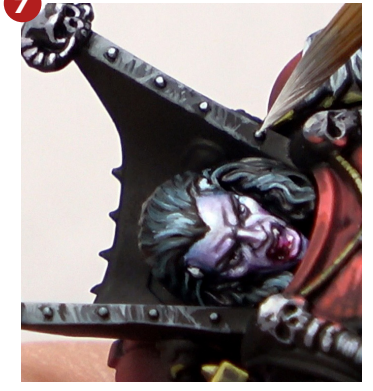


Water

Aldebaran Red

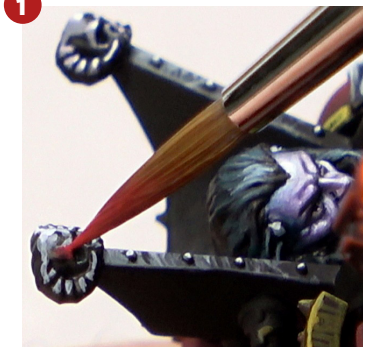
Dead Red

SKULLS

06/35

I add a little more water in the first mixture and add reddish tones this time (**Blood Red**) to reinforce the idea that the material shines and absorbs part of the light that surrounds it (**Cadmium Orange**).

1



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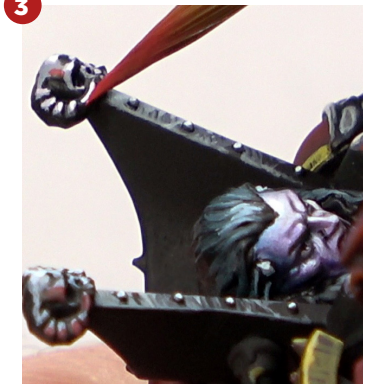

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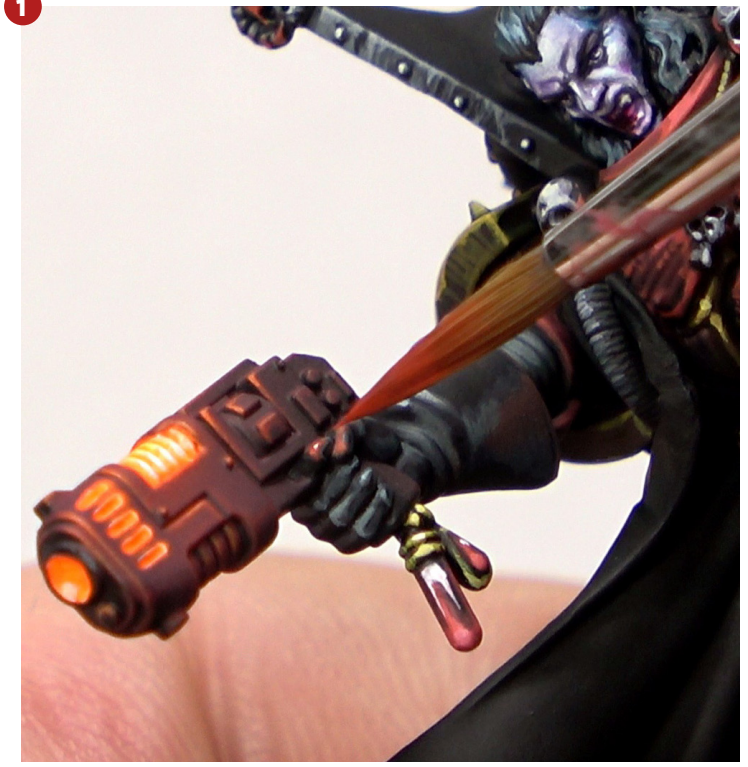
Water Blood Red Cadmium Orange Aldebaran Red

GLOVES

06/36

Another example of light reflection is found in satin surfaces (this is the case of these gloves). In this way we are creating a degradation of the light depending on the distance from the source (**Cadmium Orange**).

1



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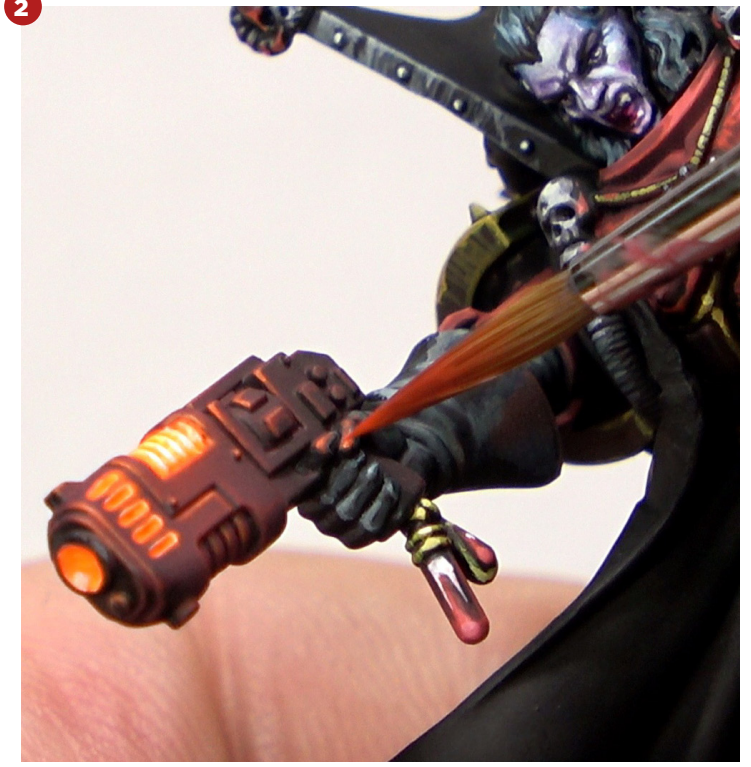

Water Sahara Yellow

NMM

06/37

Although I have already explained before how to make a golden NMM, I would like to explain why I always like to place the shine of the metal near elements that are considered "points of attention" in our miniature (as is the case of the face). And it is, precisely, to help our eyes go directly to that area, to that point of attention (**Mix and Pale Yellow**).

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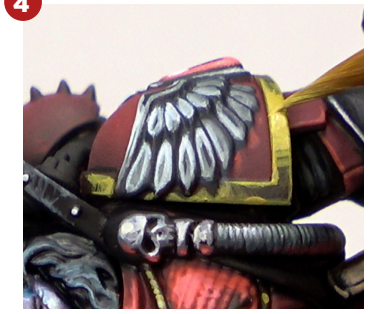

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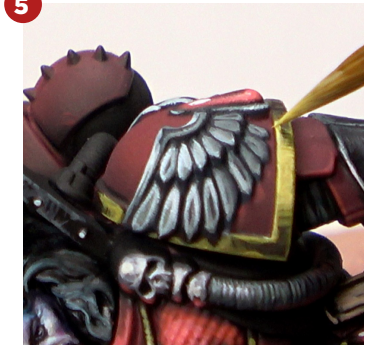

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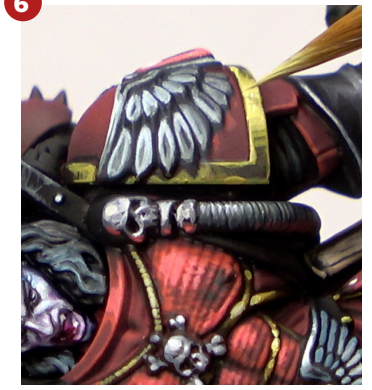


7

In this occasion, as the NMM is golden, I use different shades of yellow (**Pale Yellow**) that I will approach more and more towards the maximum light (**Mix and White**).

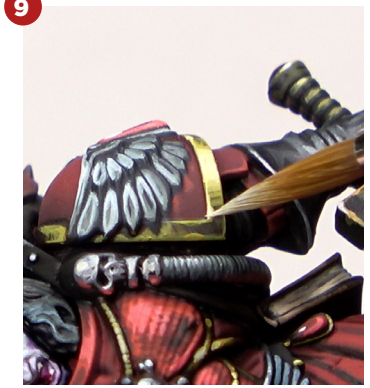
8

Water Mix Pale Yellow

NMM

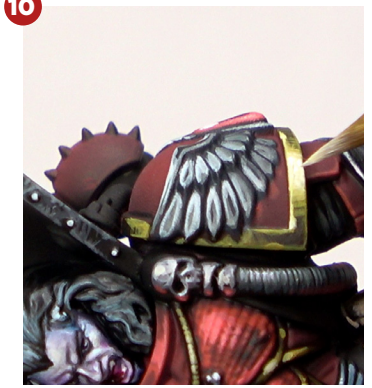
And with these last layers you can see the result of the NMM (10. White).

9



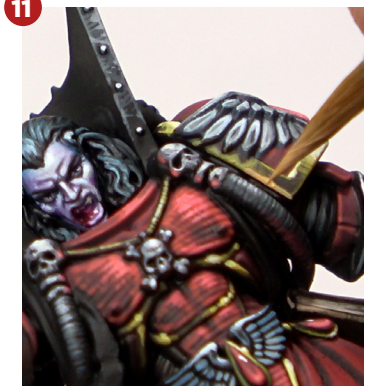
(11. Blood Red, Pale Yellow y Middle Stone).

10



(12. White y Pale Yellow).

11



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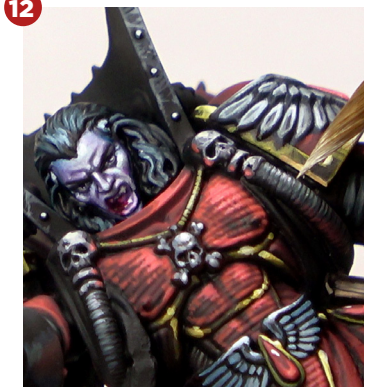


13

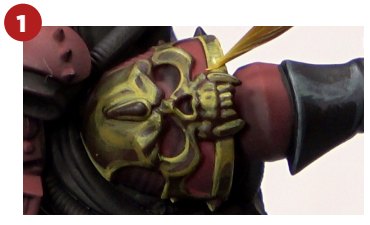
Water

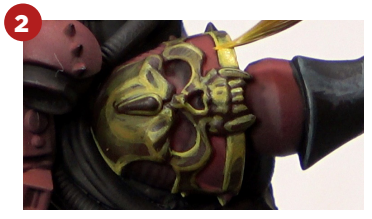
Middle Stone

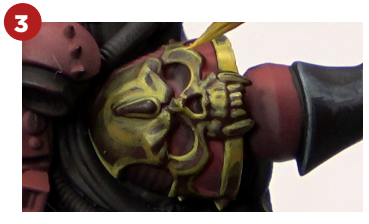
NMM

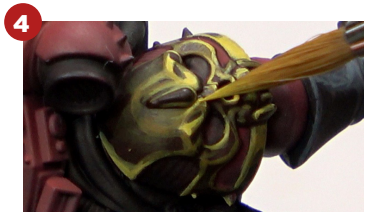
06/38

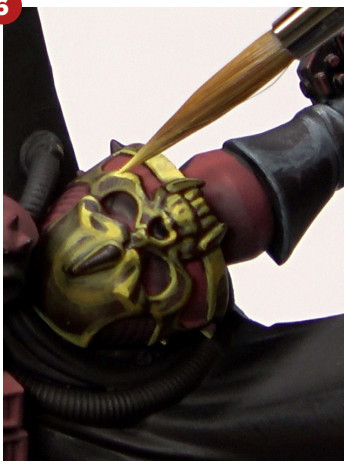
We start with the NMM of the other shoulder pad (**Middle Stone and Pale Yellow**). As it has a skull shape, we will apply what we have previously learned from them. We will continue creating layers (**British Khaki and 2 Pale Yellow**) always taking into account the points created in shadow (**British Khaki and Pale Yellow**).

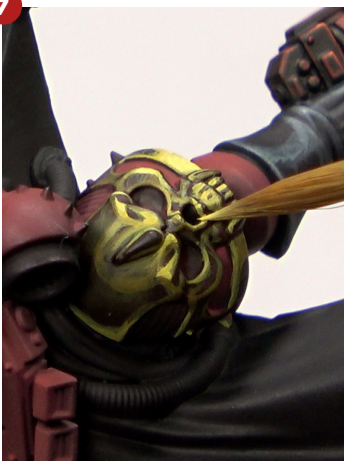


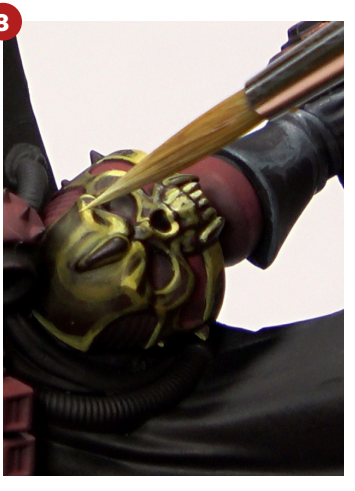








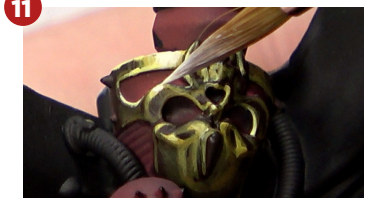




Water Mix White

NMM

10

11


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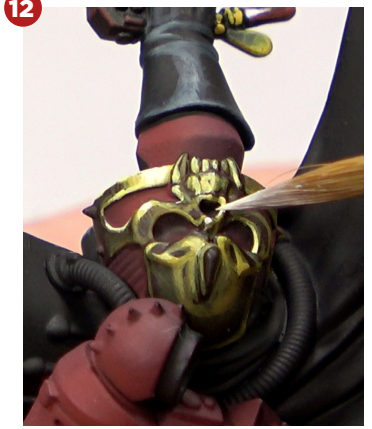
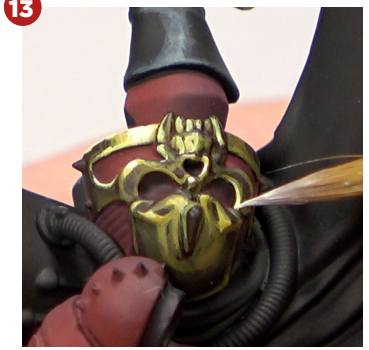


Especially those closest to the eye sockets and teeth that we will highlight with small touches of light or very fine lines (**Mix and Pale Yellow**).

13


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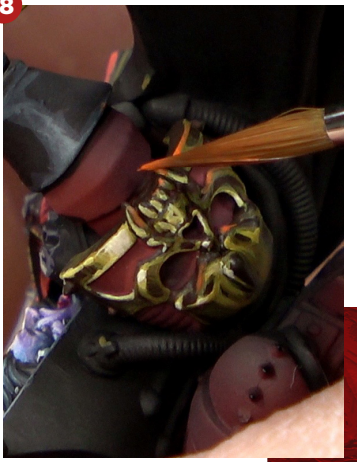
In addition, we must keep in mind that a NMM will always reflect part of the light around it, so in the case of this shoulder pad, it can have small reflections of the OSL of the weapon (**Cadmium Orange**).

17

18


Water Cadmium Red

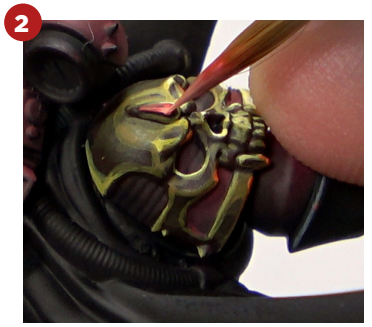
GEM

06/39

We paint the gem to finish with the shoulder pad (**Cadmium Red and Pale Yellow**). With these two simple mixtures of colors and bringing this last touch of light (**White**) I will show you the result.

1

2



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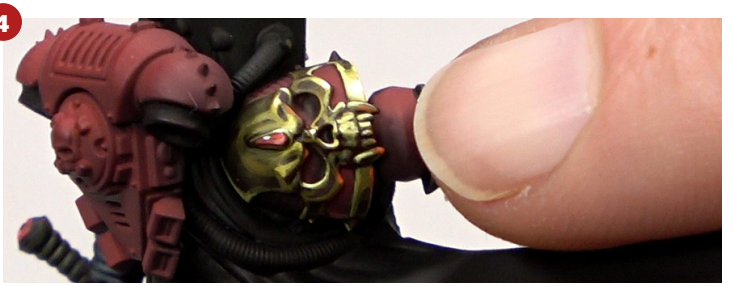


5

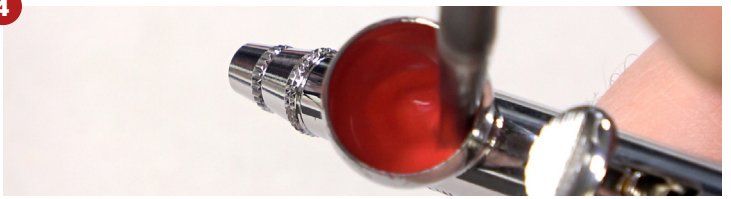
Thinner | Dark Green Grey | Archaic Turquoise

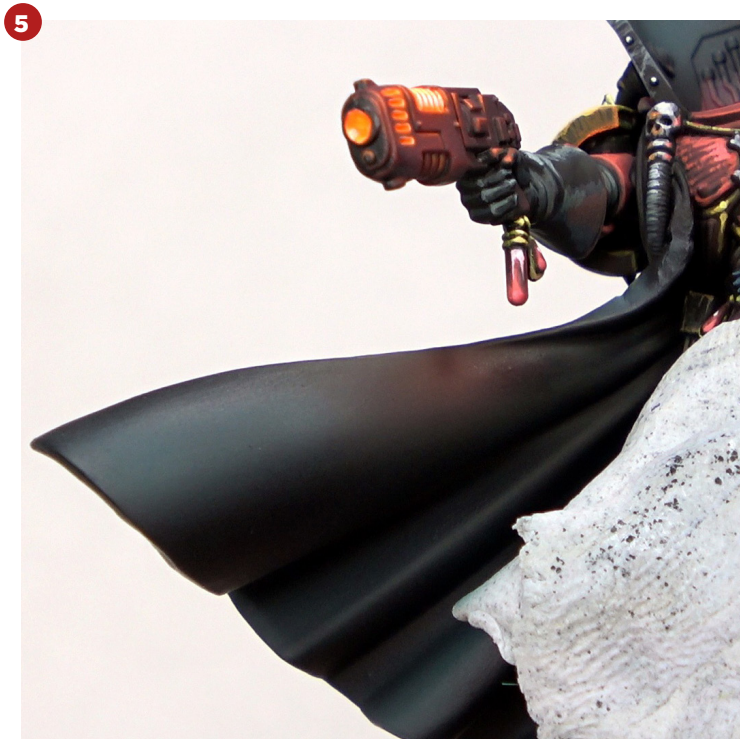
FABRICS

06/40

We are going to start painting the cape with the airbrush.

Its use will allow us to give a softer appearance to this fabric. In addition, we are going to create a very subtle or flat gradient that will allow us to add reflections or shades of the light coming from the OSL of the gun (**Blood Red**).





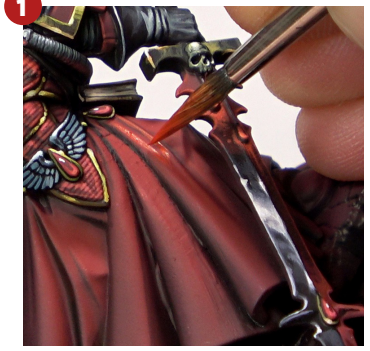
Water

Aldebaran Red

FABRICS

Then we can move on to the brush to create the maximum highlights (maximum color saturation). Thanks to the variation of these lights we can also create different reds from those used previously (**Aldebaran Red and Blood Red**).

1



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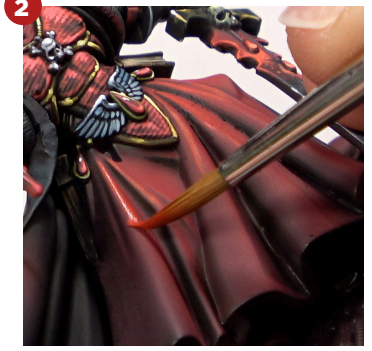

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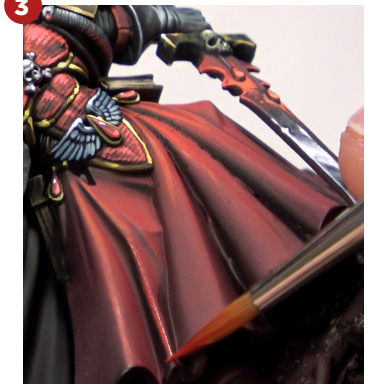

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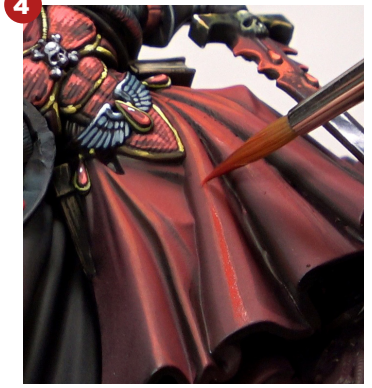


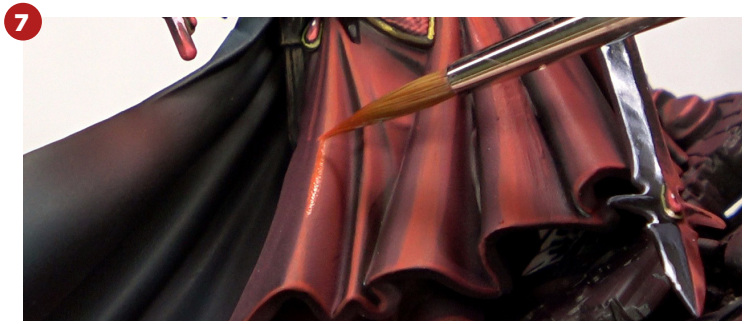
5

These variations can be more orange-coloured, more reddish and even pink (**Mix and Blood Red**).

6

FABRICS

7



They also help us marking the difference of materials and textures that we have in our miniature (**Aldebaran Red and Dead Red**).

8

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Water

British Khaki

FREEHAND 06/42

And if sometimes it seems necessary to add more information to the fabrics, we can add dirt or wear (for example). This time I have decided to introduce a golden Freehand. It is a very simple drawing (a crown) made with a very thin line that will go around the inside of the layer. Making the line a little thicker can make it easier to create the line (**Sahara Yellow**).

1

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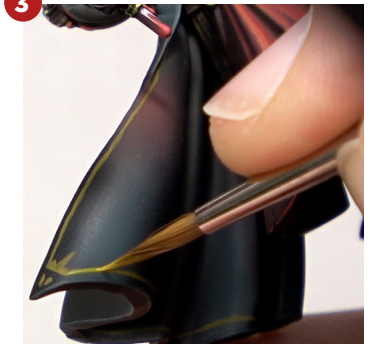

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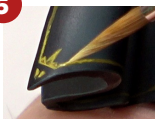

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(**Light Flesh and Sahara Yellow**) By adding a NMM to the Freehand Paint, I can create the appearance that it is made in metallic thread (**Light Flesh**).

8

Thinner

Alizarin Crimson Hue

FINISHING TOUCHES 06/43

This time we are going to give the finishing touches with Golden colors. The pigment of the paint is very translucent but with a high intensity and does not contain cadmium or heavy metals.

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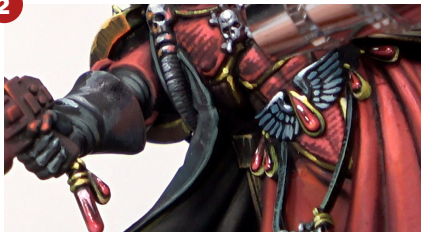
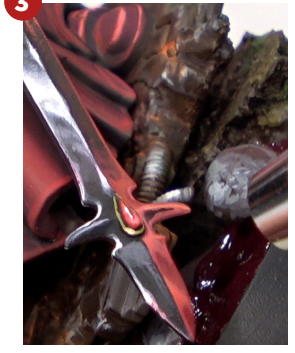
2



I am going to work with the airbrush following this order; I will start with this red (my favorite to make the reds) for mid tones, lights or deepening the shadows, then a violet (can be added to a red to deepen the shadows as well) and then a turquoise that will help the NMM to create the simulation that the miniature is in a night environment.

3



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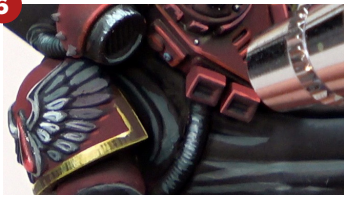
These colors also help us with color psychology, as vampires are associated with blood (red) and night (turquoise).

6



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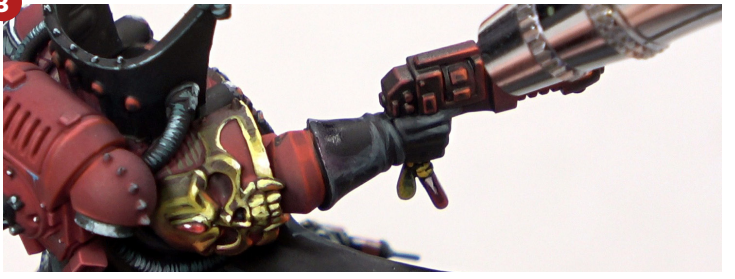

Thinner

Alizarin Crimson Hue

Dioxazine Purple

FINISHING TOUCHES 06/43

9

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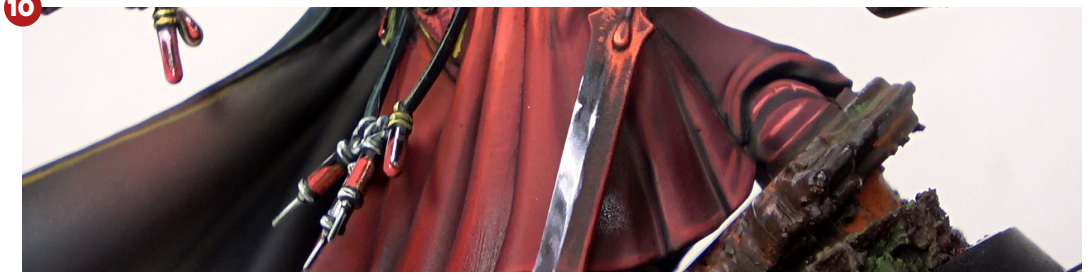

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Thinner

Turquoise Phthalo

FINISHING TOUCHES 06/43

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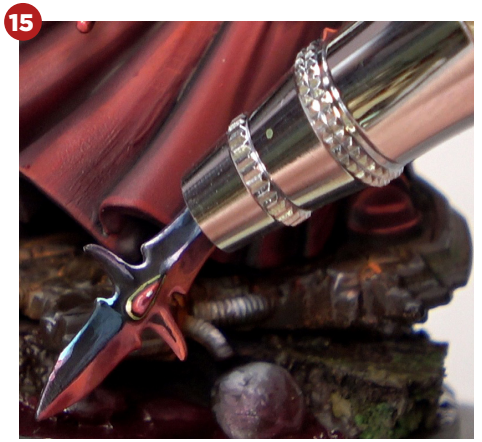

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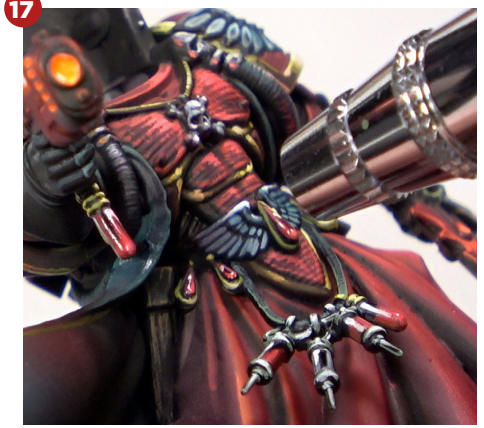

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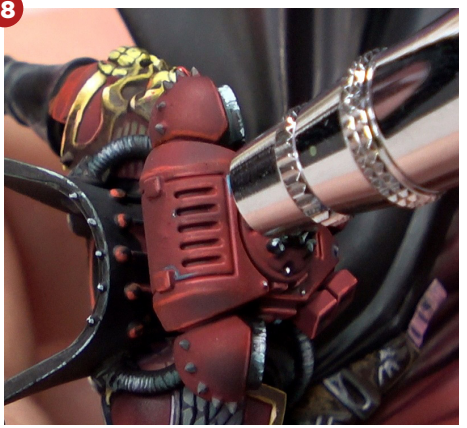

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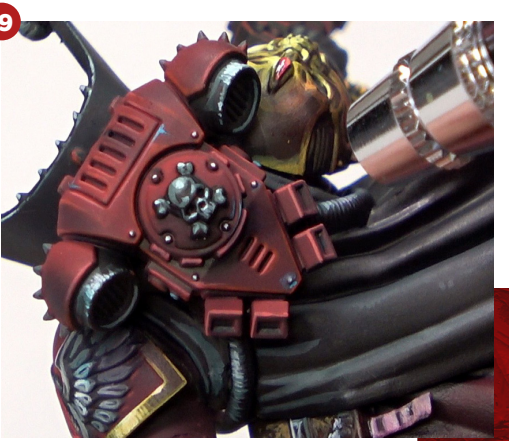

Thinner _____ Carbon Black

FINISHING TOUCHES 06/44

To finish I am going to use this Liquitex' black ink that, apart from the effect that it generates in the rest of elements, it will be perfect to create the satin finish of the gloves.

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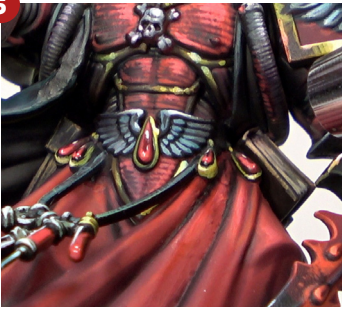

6

7

FINAL RESULT 06/45

And here I show you the final result of the miniature. I hope you liked this tutorial and I'll see you in the next project!

1

07 COLORS

Reddish Grey (AK)	Lilac (AK)	Purple (AK)	Rubber Black (AK)	Oxford (AK)
Pastel Violet (AK)	Laser Magenta (AK)	Pastel Green (AK)	Offwhite (AK)	Alizarin Crimson Hue (G)
Turquoise Phthalo (G)	Quinacridone Magenta (G)	Hexed Lichen (VGA)		

Ak Interactive (3ª Generación) - (AK)
Citadel Colour - (C)
Golden Artist Colors - (G)
Liquitex - (L)
Scale 75 - (S75)
Vallejo Arte Deco - (VAD)
Vallejo Game Air - (VGA)
Vallejo Model Color - (VMC)

* Color Recipe Volume I.

07 COLORS

Rubber Black (AK)	Dark Green (AK)	Turquoise Phthalo (G)	Pastel Green (AK)	Pastel Violet (AK)
Offwhite (AK)	Quinacridone Magenta (G)	Deep Red (S75)	Aldebaran Red (S75)	Laser Magenta (AK)
Black (VAD)	Rhinox Hide (C)	Dead Red (AK)	Bloody Red (S75)	Burnt Red (AK)
Sahara Yellow (AK)	Pale Yellow (AK)			

Ak Interactive (3ª Generación) - (AK)
Citadel Colour - (C)
Golden Artist Colors - (G)
Liquitex - (L)
Scale 75 - (S75)
Vallejo Arte Deco - (VAD)
Vallejo Game Air - (VGA)
Vallejo Model Color - (VMC)

* Color Recipe Volume II.

07 COLORS

- Archaic Turquoise (AK)
- Black (AK)
- Reddish Grey (AK)
- Offwhite (AK)
- Pale Yellow (AK)
- Dead Red (AK)
- White (AK)
- Fluorescent Orange (AK)
- Ultra Varnish Matte (AK)
- Blood Red (S75)
- Aldebaran Red (S75)
- Cadmium Red (AK)
- French Blue (AK)
- Dark Green Grey (AK)
- Greenish White (AK)
- Grey Green (AK)
- Middle Stone (AK)

Ak Interactive (3ª Generación) - (AK)
Citadel Colour - (C)
Golden Artist Colors - (G)
Liquitex - (L)
Scale 75 - (S75)
Vallejo Arte Deco - (VAD)
Vallejo Game Air - (VGA)
Vallejo Model Color - (VMC)

* Color Recipe Volume III.

07 COLORS

British Khaki (AK)	Dark Green Grey (AK)	Greenish White (AK)	Middle Stone (AK)	Aldebaran Red (S75)
Cadmium Orange (G)	Dead Red (AK)	White (AK)	Black (AK)	French Blue (AK)
Green Grey (AK)	Blood Red (S75)	Sahara Yellow (AK)	Pale Yellow (AK)	Cadmium Red (AK)

Ak Interactive (3ª Generación) - (AK)
Citadel Colour - (C)
Golden Artist Colors - (G)
Liquitex - (L)
Scale 75 - (S75)
Vallejo Arte Deco - (VAD)
Vallejo Game Air - (VGA)
Vallejo Model Color - (VMC)

* Color Recipe Volume IV.

07 COLORS

Dark Green Grey (AK)	Archaic Turquoise (AK)	Blood Red (S75)	Aldebaran Red (S75)	Cadmium Orange (G)
Dead Red (AK)	British Khaki (AK)	Sahara Yellow (AK)	Light Flesh (AK)	Alizarin Crimson Hue (G)
Dioxazine Purple (G)	Turquoise Phthalo (G)	Carbon Black (L)		

Ak Interactive (3ª Generación) - (AK)
Citadel Colour - (C)
Golden Artist Colors - (G)
Liquitex - (L)
Scale 75 - (S75)
Vallejo Arte Deco - (VAD)
Vallejo Game Air - (VGA)
Vallejo Model Color - (VMC)

* Color Recipe Volume V.

08 GALLERY

08 GALLERY

08 GALLERY

08 GALLERY

ENGLISH

Sergio Calvo
miniatures

MEPHISTON

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