



Sergio
CALVO
miniatures

ENGLISH 



TYPHUS



VOL IV
M70A



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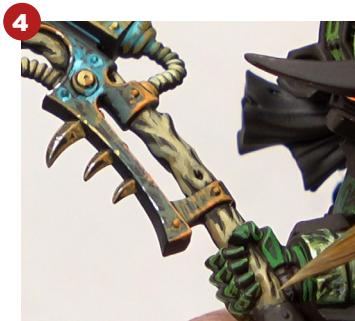
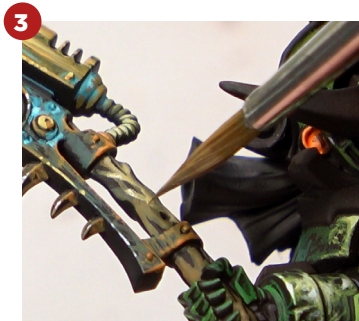
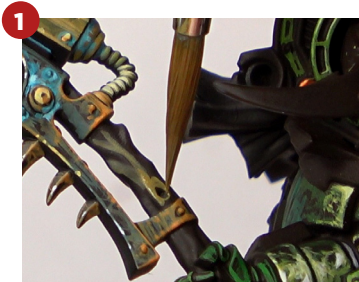
06 TYPHUS

SCYTHE

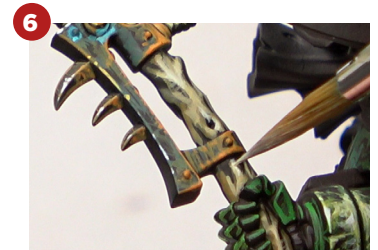
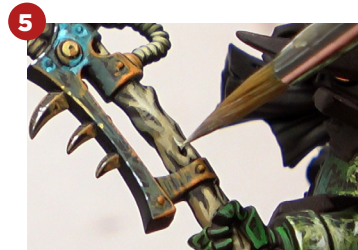
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We are going to continue with the textures in very small elements starting with the handle of the scythe.

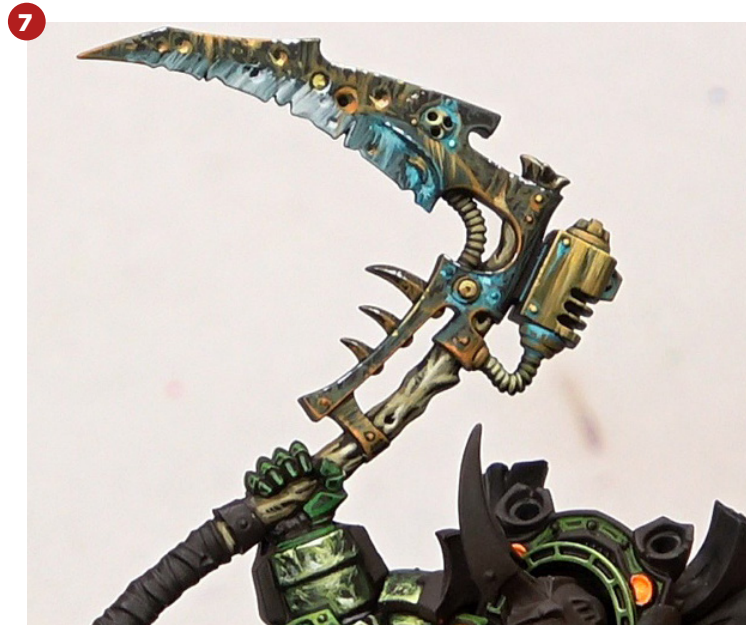
Here the important thing is to create those knots or lines that the wood has, always respecting the outlines in shadow near the sheets.



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.



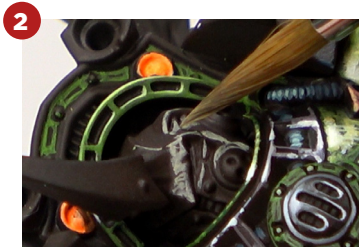


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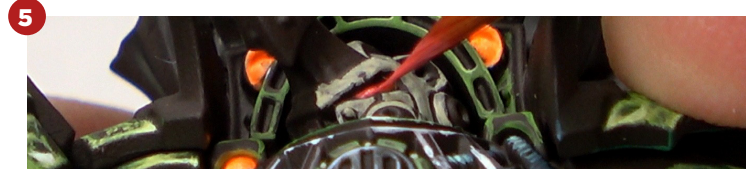
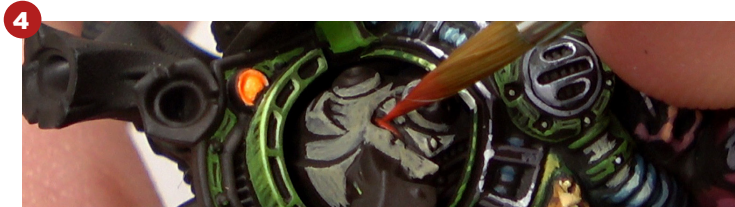
HELMET

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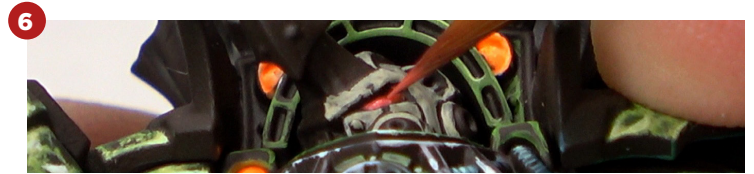
For the helmet we create a grayish color. In this case we are going to paint everything always respecting the outlines in shadow (those that are formed with the previous layer if we paint over it and leave a dark line between each of the elements).



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.



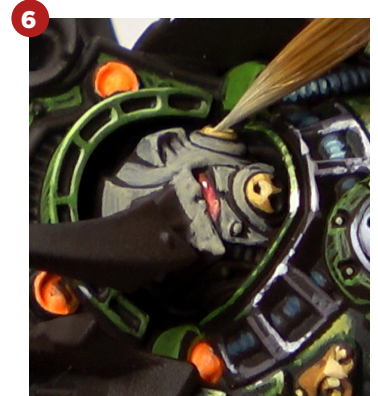
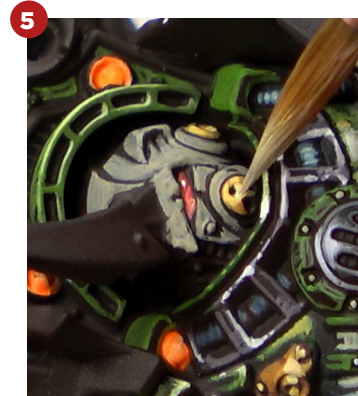
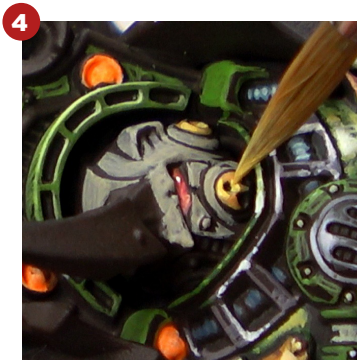
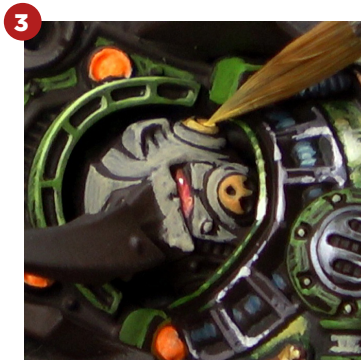
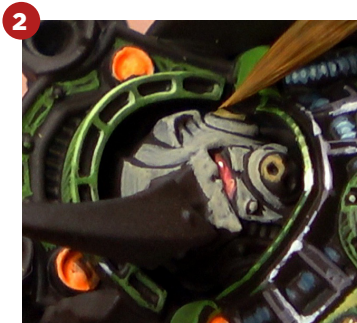


06 TYPHUS

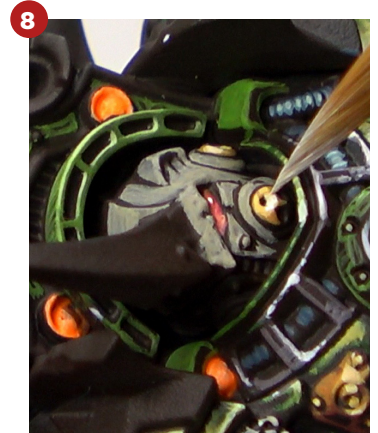
HELMET

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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.



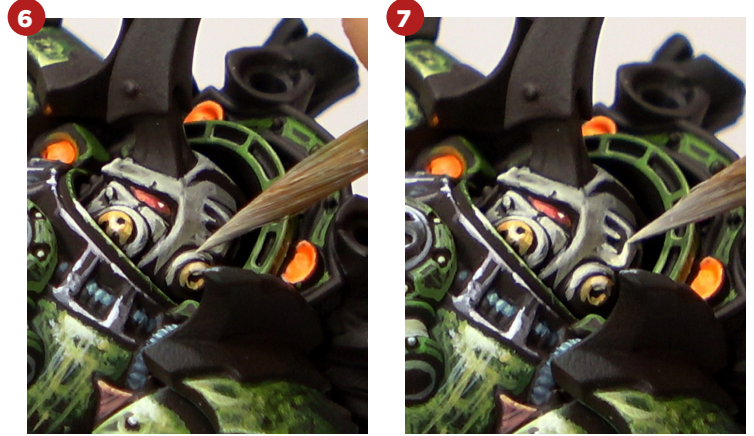
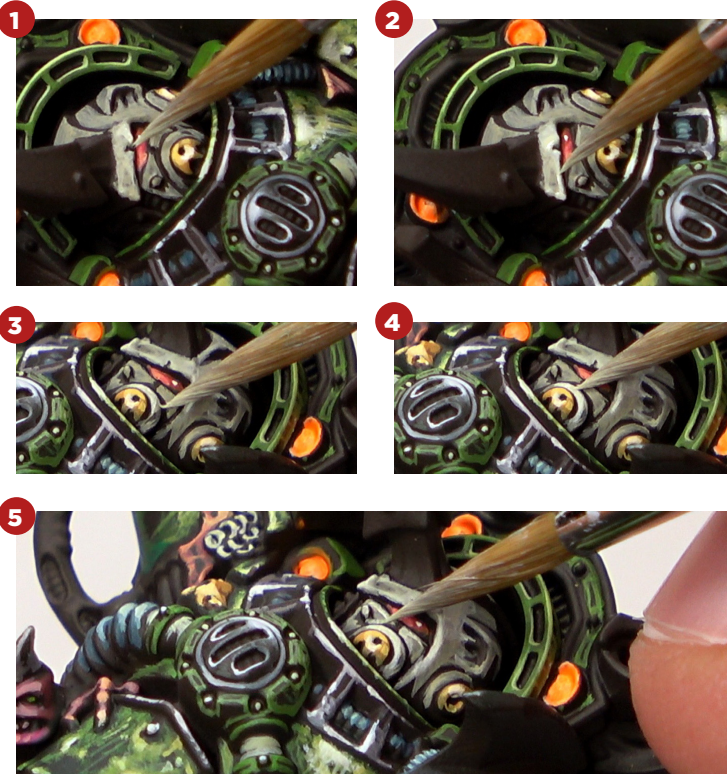


06 TYPHUS

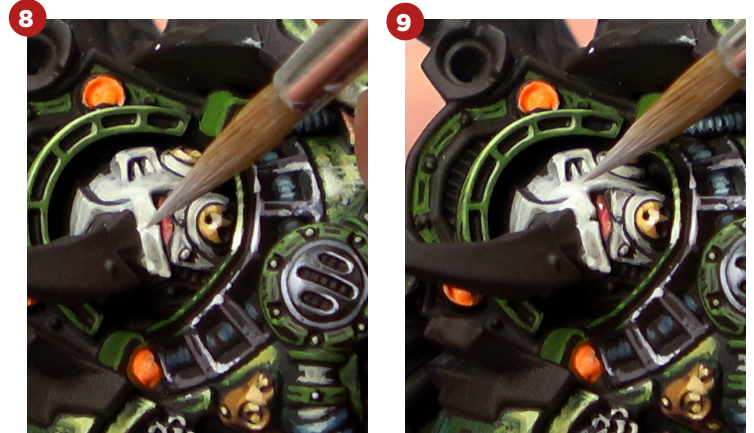
HELMET

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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).



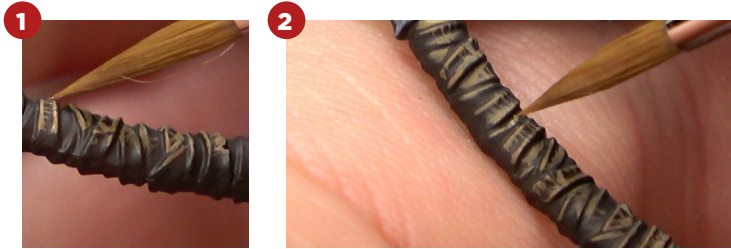


06 TYPHUS

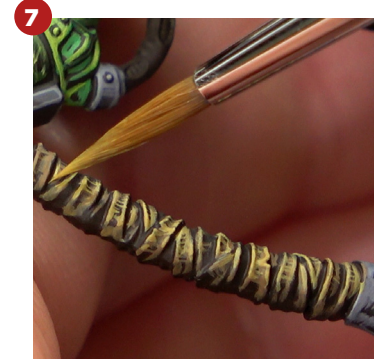
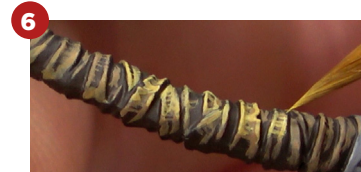
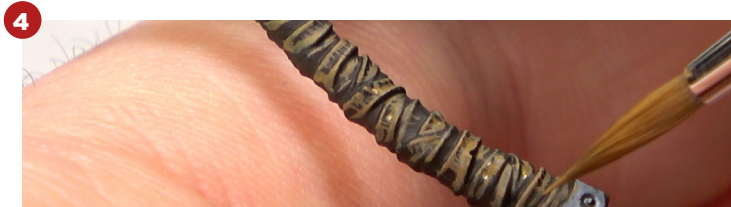
SCYTHER

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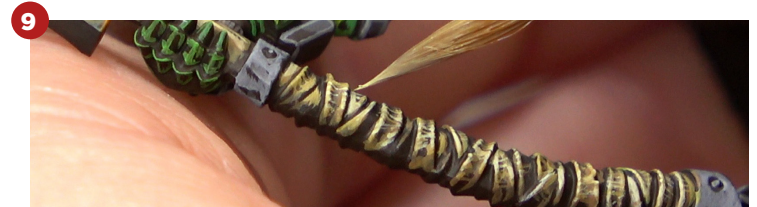
For the leather that carries the scythe we are going to start with this mixture. The key is to texture each of the bandages by playing with lines that move from side to side.



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).



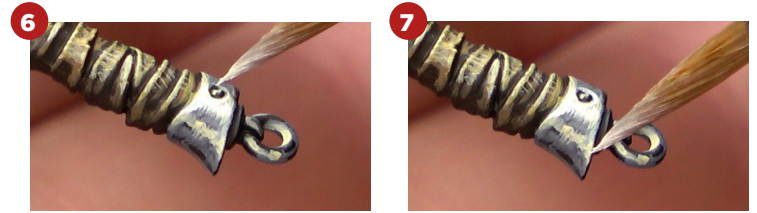
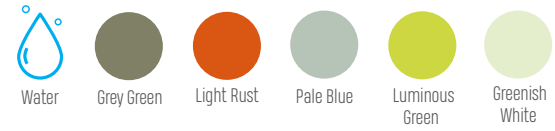


06 TYPHUS

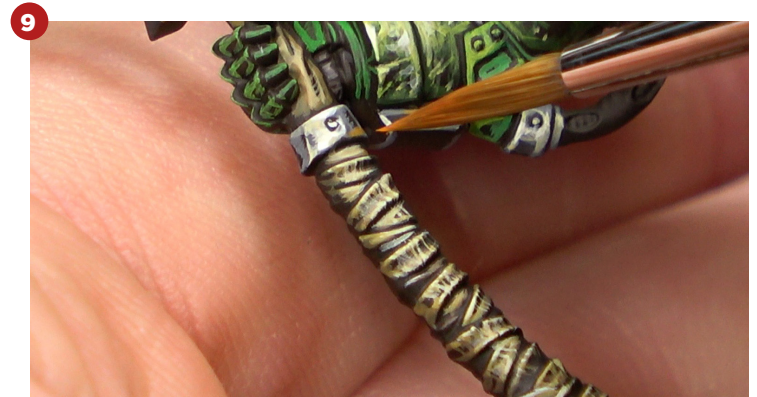
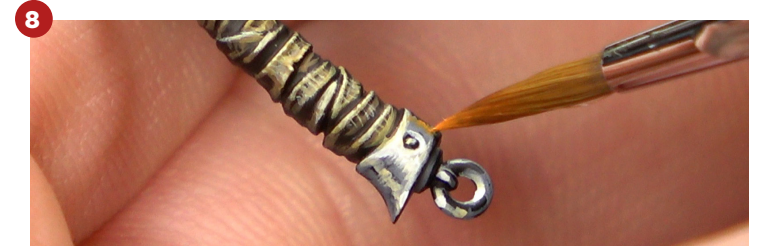
SCYTHE

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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).

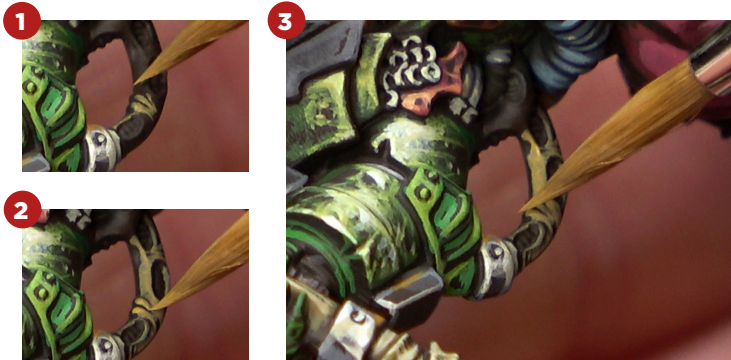




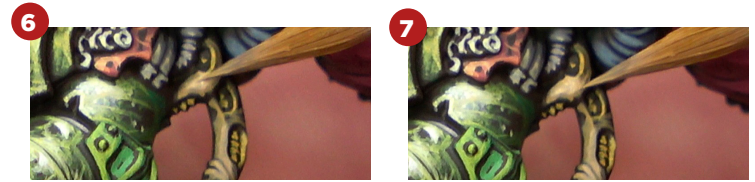
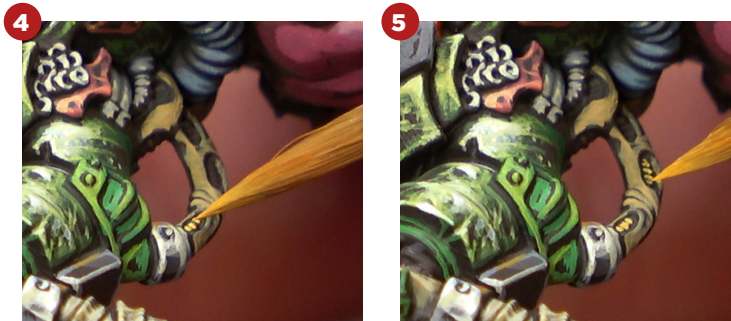
06 TYPHUS

COMPONENTS 06/34

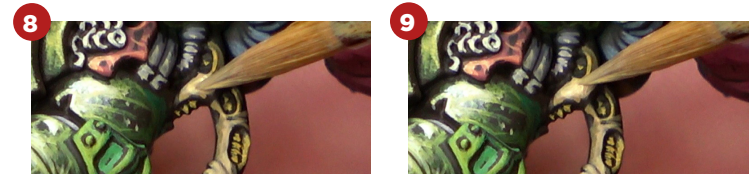
As we did previously with the tubes, (in this case changing the color) we will respect the outlines in shadow.



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).



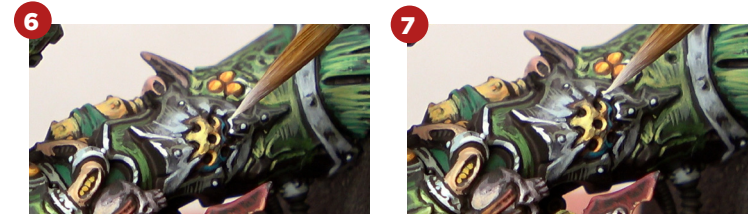
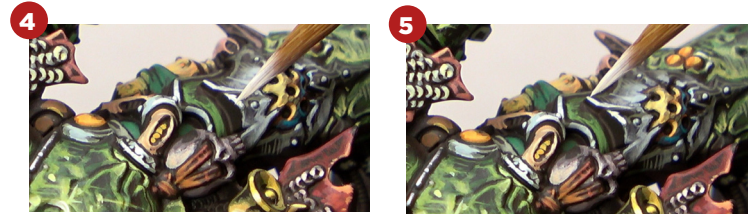
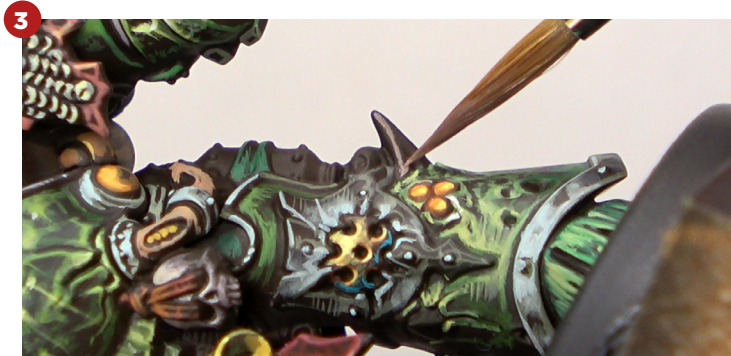
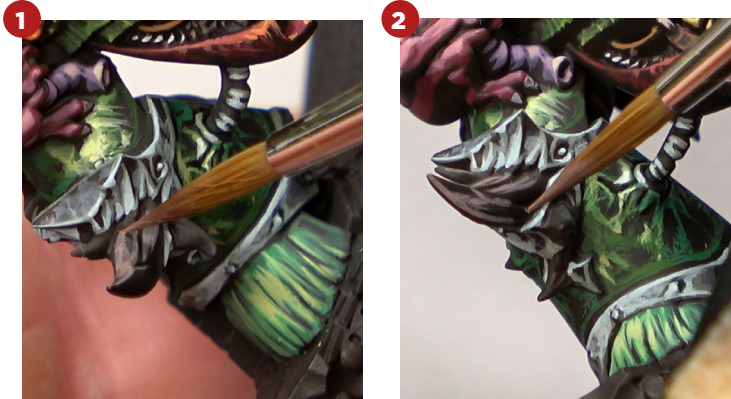


06 TYPHUS

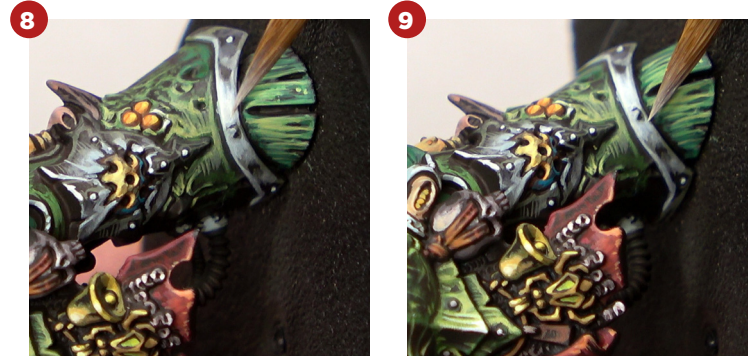
ARMOR

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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

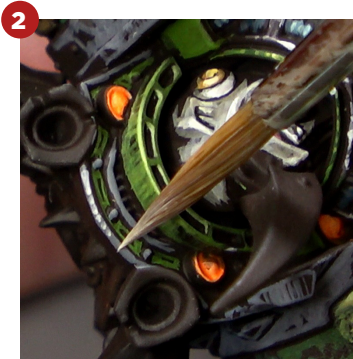
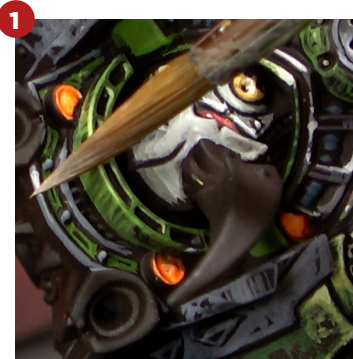


Pale Blue

HELMET

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





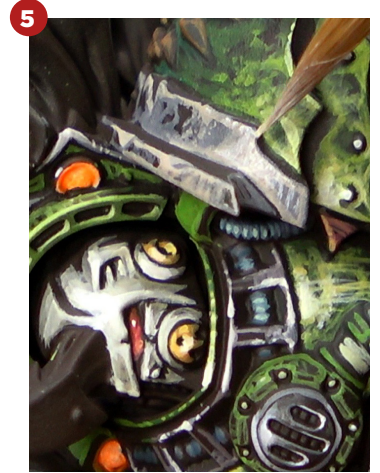
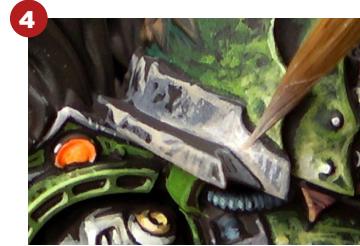
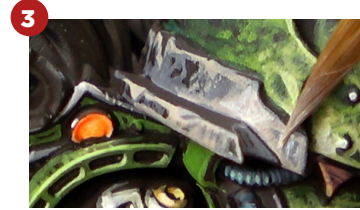
06 TYPHUS



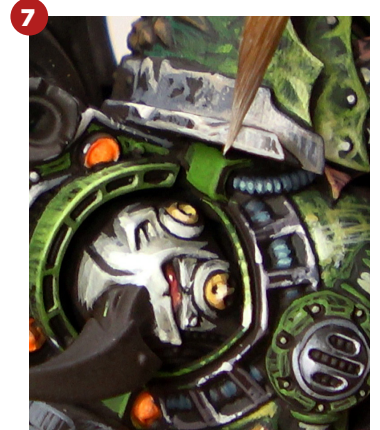
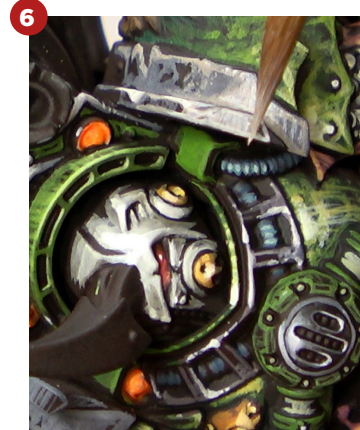
ARMOR

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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.



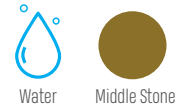
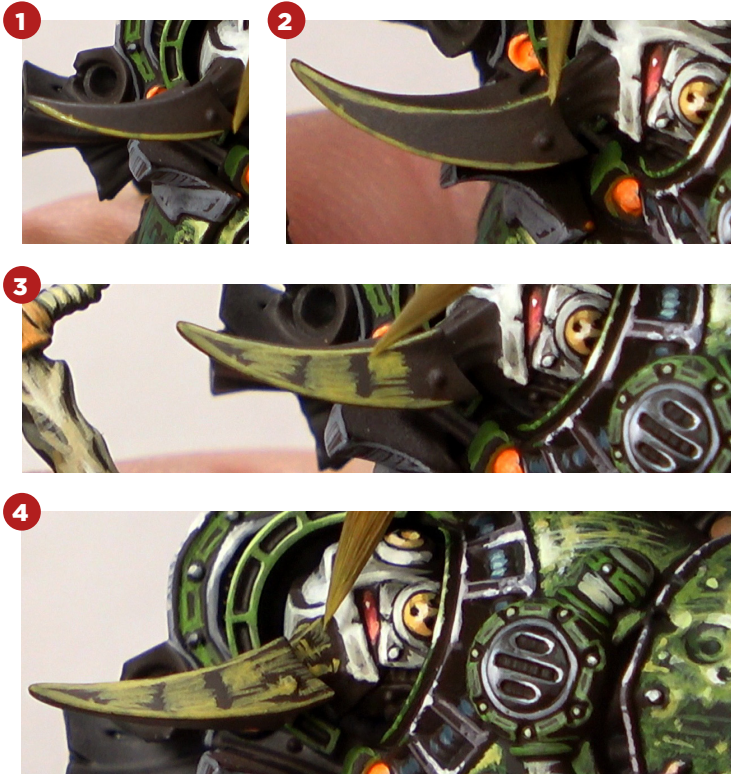


06 TYPHUS

HORN

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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.



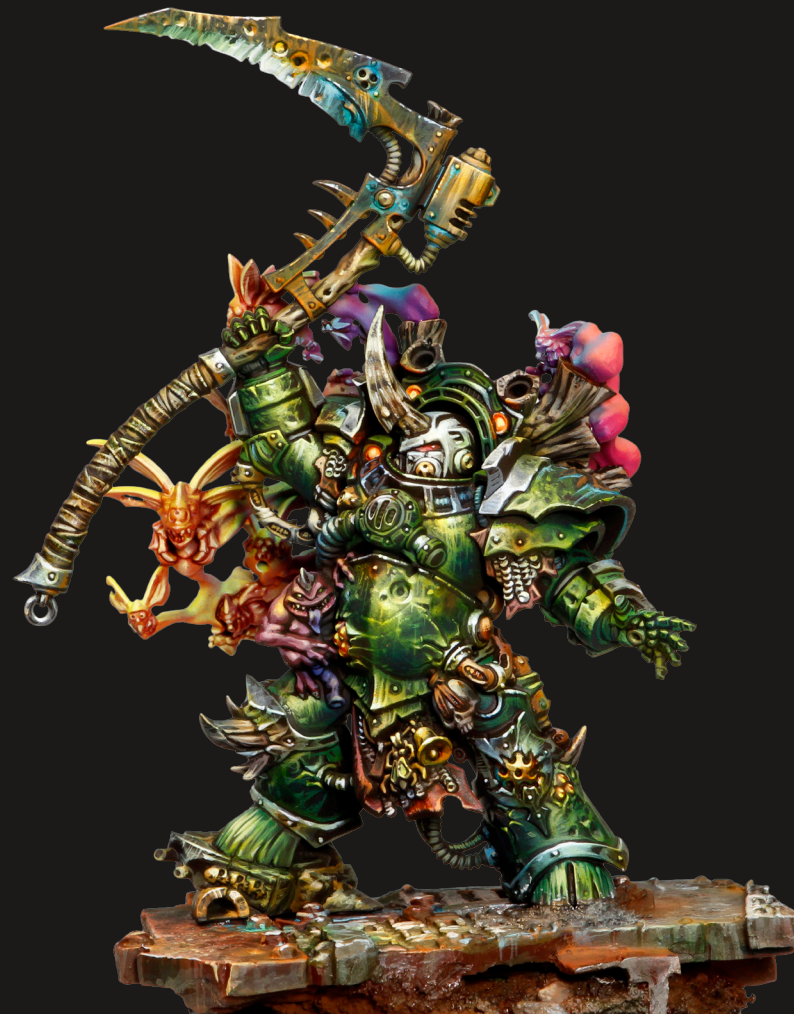
We add more light with Middle Stone, Grey Green, Pale Blue and Sickly Pink. In this way, we have created the element with both contrast and outlines and textures. I hope you liked this tutorial, see you in the next one!





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.



08 GALLERY





08 GALLERY





08 GALLERY

SERGIO CALVO MINIATURES - TYPHUS VOL IV





08 GALLERY





08 GALLERY





TYPHUS

VOL IV

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