



Sergio
CALVO
miniatures

ENGLISH



LITTLE WITCH





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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.

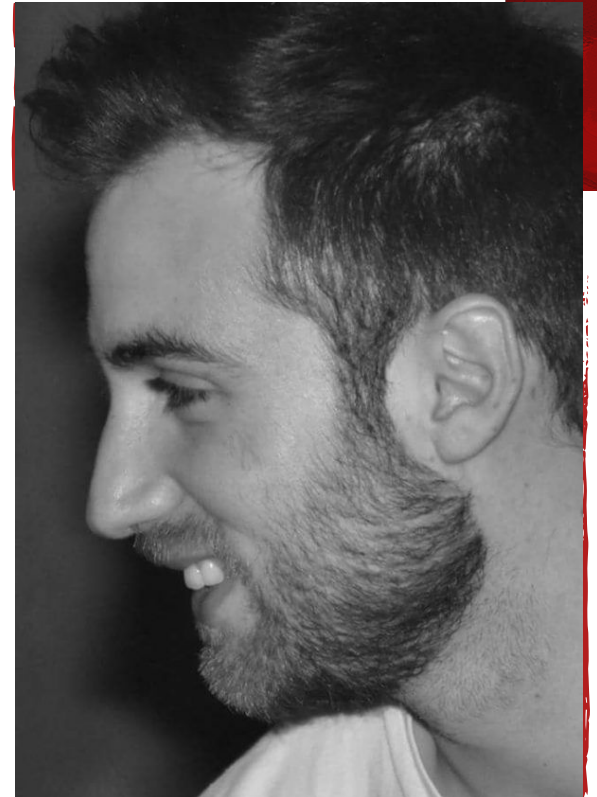
In our Patreon's channel, and specifically through the tutorials and these digital books, you will find a painting guide explained step by step, with all the details through images and texts that help to understand the concepts and ideas that I want to transmit you so that you can put them into practice.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

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



PIGMENTS AND FIXER.

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



02 MATERIALS



BRUSH.

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



SILICONE BRUSH.

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



SYNTHETIC BRUSH.

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



02 MATERIALS



ART PAINTINGS.

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



ANDREA COLOR, AK ACRYLICS, SCALECOLOR.

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



AIRBRUSH PAINTINGS.

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



02 MATERIALS



OPAQUE PAINTING.

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



INKS.

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



VARNISH.

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



03 TIPS



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





03 TIPS



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

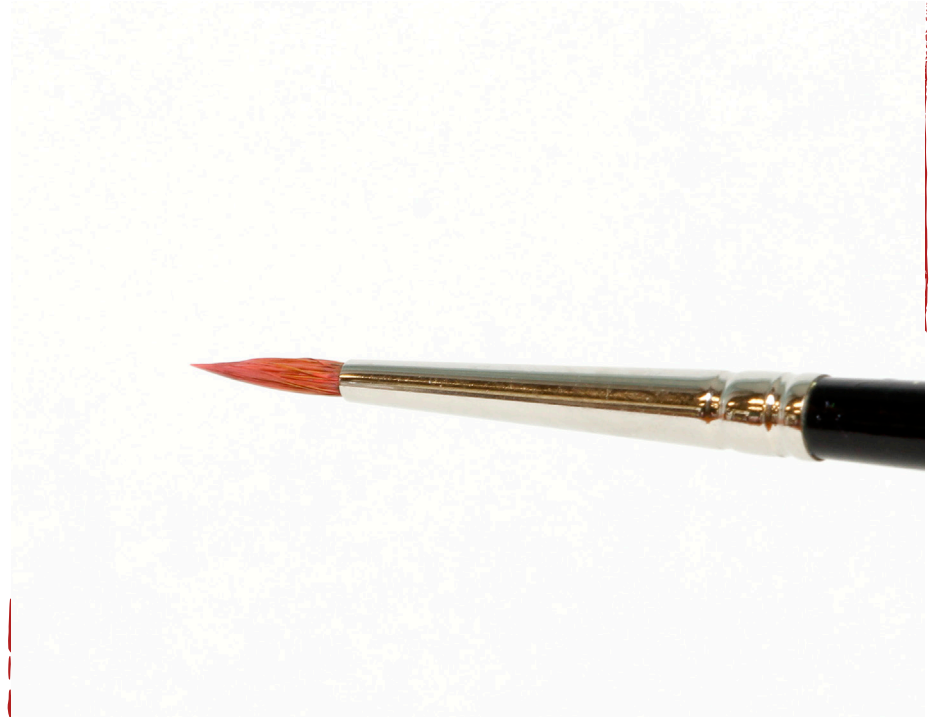




03 TIPS



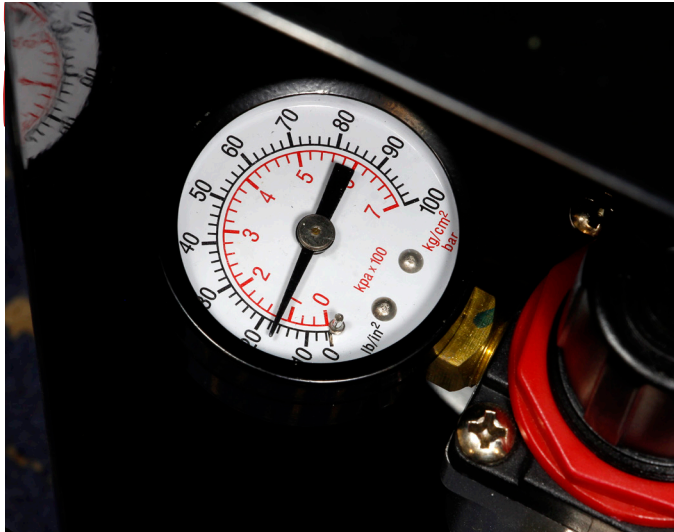
To use the acrylic, we must always have a humid surface where we can sharpen the tip of the brush and remove the excess paint without losing the humidity. To do this, we must take with the pipette a little water and throw it on the kitchen paper. On this wet surface, we can make a small turn with the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



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



03 TIPS



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



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



03 TIPS



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



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

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



03 TIPS



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



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



04 METHOD

SERGIO CALVO AND THE “CAPIBASES” METHOD

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

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

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

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

“glazes” to clean these transitions.

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

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

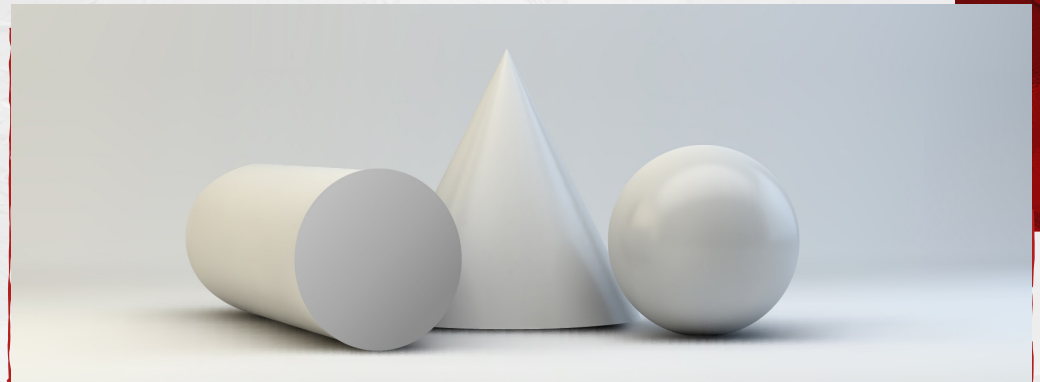
First, we would give a layer of darker color that covers all the primer of the cone and then, we would

cut the surface to work always leaving the previous layer visible at both ends of that cone until we reach the center of it, where we will place our maximum light.

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

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

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

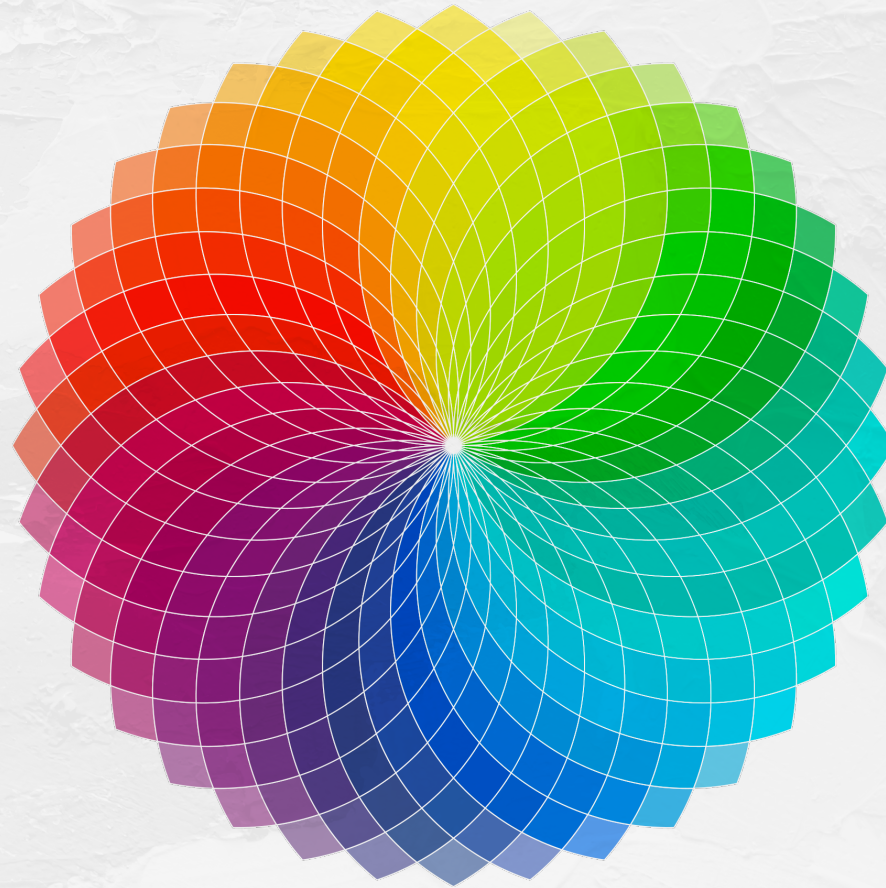




05 COLOR THEORY

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

COLOR CIRCLE

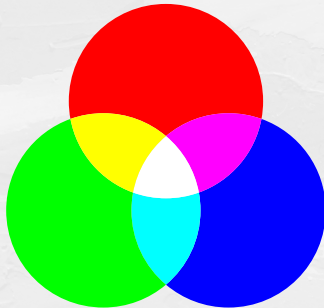




05 COLOR THEORY

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

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



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

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

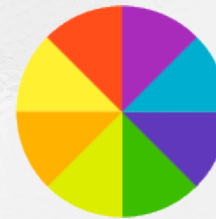
- **(Hue)Tone:** color reflected or transmitted through an object. It is measured in degree (from 0° to 360°) and we usually identify it by the name of the color; red, orange, yellow...
- **Saturation or chromaticity;** this is the strength of the color and is represented by the amount of gray that exists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

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

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



SATURATED



BRIGHTNESS



COLD



WARMTH



05 COLOR THEORY

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

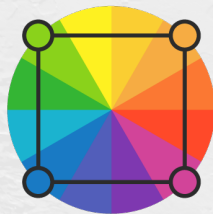
- White; it means innocence and purity. It creates a feeling of relaxation, release from stress.
- Black; means elegance, nobility, sophistication or mystery. It is a color that provokes strong emotions and represents the total absence of light.
- Grey; it represents neutrality (for being in the middle of black and white), besides transmitting elegance and luxury. If we use it in excess, we can generate sadness or melancholy.
- Yellow; means intelligence and creativity. Used to create luminosity and return to any warm color or recreate attention.
- Red; one of the most intense or exciting colors.

Often used to draw attention to something, but should be used without being abusive, as it can be visually tiring.

- Orange; it acts as a stimulant of shy and sad colors because of the strength, expressiveness and dynamism it creates when used in a small quantity. If we overdo it, it can give the opposite effect; boldness and aggressiveness.
 - Blue; it is the cold color par excellence. Associated with intelligence and deep emotions and even strength. If we put any color together with blue, it will automatically become cold.
 - Violet; represents mystery, reflection or elegance.
 - Green; it represents nature par excellence and therefore encourages balance.
 - Brown; represents the autumn season or the color of the earth. It gives us the impression of balance, comfort and masculinity.
- Therefore, we can say that the theory of color can be summarized as follows;

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

COLORS COMBINATIONS



SQUARE



COMPLEMENTARY



TRIAD



ANALOGOUS



TETRAHEDRON



06 LITTLE WITCH



Water



Hull Red



British Khaki

HAIR

06/01

For this tutorial, we are going to focus on painting the eyes of the girl. I think the overall look of this miniature will be much more interesting if we give her eyes more personality, like that of an animal, for example.

Before we start on that, we must first define the surrounding areas such as her hair and eyebrows. Notice that although her hair is blonde, I am painting darker tones on the underside of her hair where shadows fall. This helps to create visual interest and contrast.





06 LITTLE WITCH



Water



British Khaki

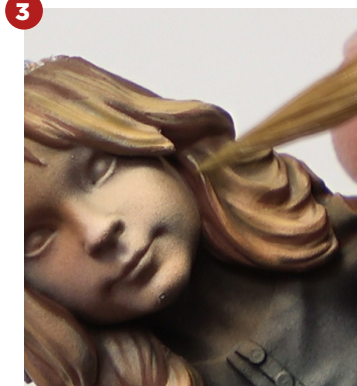


Sunny Skin
Tone

HAIR

06/02

Now that we have established the shadows, I use a lighter color than the base that was used before. What kind of reference do you think we can use for painting hair? Models for shampoo ads, of course!





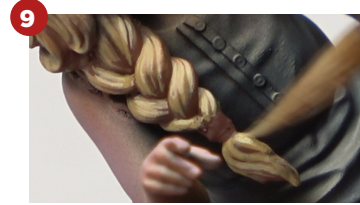
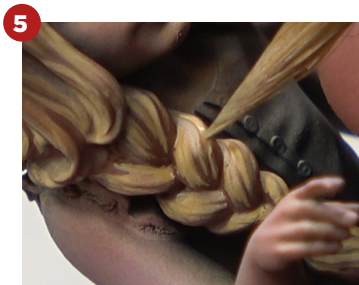
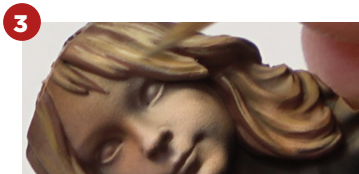
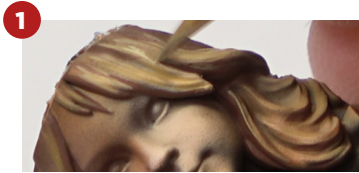
06 LITTLE WITCH



HAIR

06/03

However, to achieve an effect of silkiness and lusciousness, many of these shampoo ads separate light values by making the brightest colors pure white and darkest shadows pure black. This results in a metallic look, which is unrealistic in real life. Furthermore, depending on whether the quality of hair is curly or straight, a sheen in the shape of a crown is placed on the top of the head for straight hair, and intermingled between the loops of hair for curly hair. Refer to the picture for the braids that we are painting on the girl for an example of this.





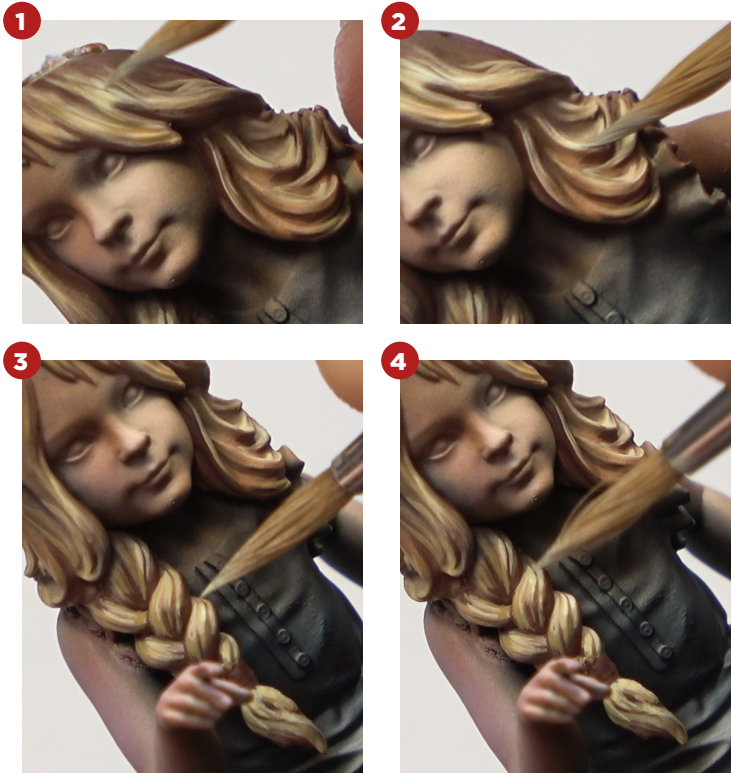
06 LITTLE WITCH



HAIR

06/04

For this same reason, we can apply highlights on the front-most portion of each of her locks. On the braids, this is each of the parts that form a link and has a U-shape. The top of her head will have the aforementioned crown-like sheen.





06 LITTLE WITCH



Water



Hull Red



British Khaki

EYEBROWS

06/05

2

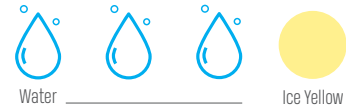
Once we have progressed on the hair to a more advanced stage, we are going to paint the eyebrows. Blonde eyebrows are very often painted incorrectly. Normally, we may paint a thin line that is white or very close to white but in reality, eyebrows are never white. They are usually a darker shade of our natural hair color. We will use a mix of Hull Red, British Khaki and water, which is similar to the mixture that we used for the shadows of her hair. For this tutorial, we are going to frame the girl's eyes using her brows and I think that giving her a childlike look will be more interesting as she has very soft features. Notice that I am painting them a little thicker as compared to just a thin line (since little girls don't actually pluck their eyebrows, right?).

1





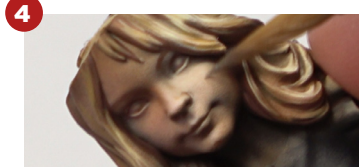
06 LITTLE WITCH



GLAZES

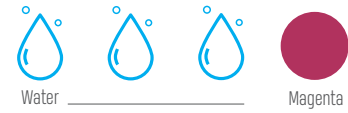
06/06

We are really going to focus on giving her that childlike look now. Pay special attention to raising the highlights on her cheeks, nose, and chin. To do this, we will use glazes because we do not want the shades of her skin to have too much tonal variation. Use very thin layers and make sure to let each layer dry fully before painting the next.





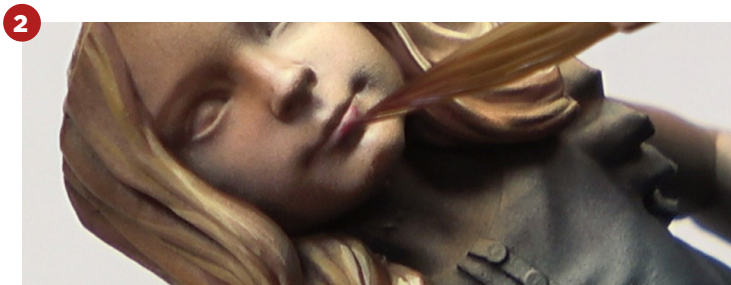
06 LITTLE WITCH



GLAZES

06/07

Now, we are going to paint her lips. I have chosen to use Magenta since it gives off a natural and subtle feel. We want to emphasize that she is not wearing any makeup.





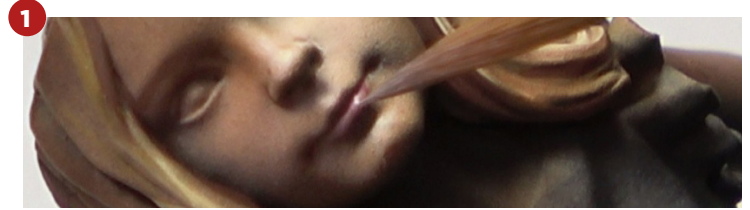
06 LITTLE WITCH



GLAZES

06/08

To add a point of interest, I think it would be fun to shift more color to one side of the lips. Like in the example, I have chosen to place a highlight on the left upper portion of her lower lip.





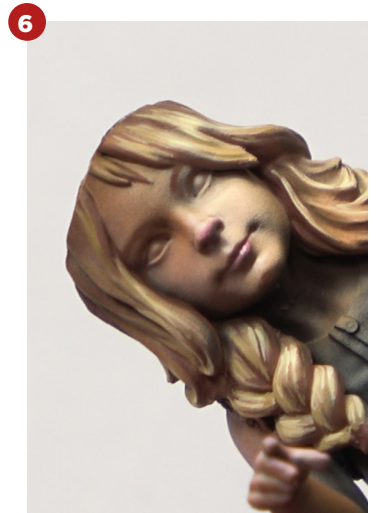
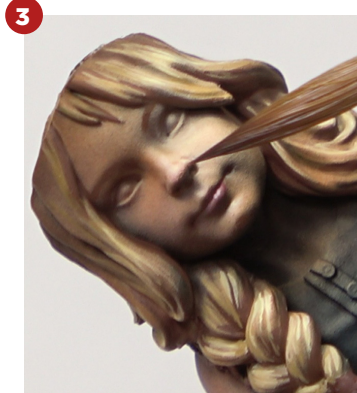
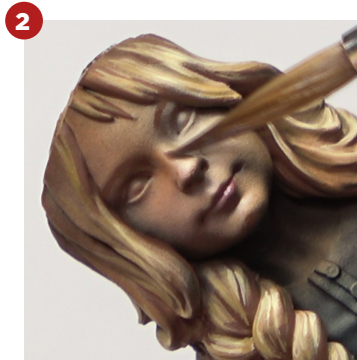
06 LITTLE WITCH



GLAZES

06/09

There are some subtle nuances that combine to give off a more childlike appearance such as the nose area.





06 LITTLE WITCH



Water

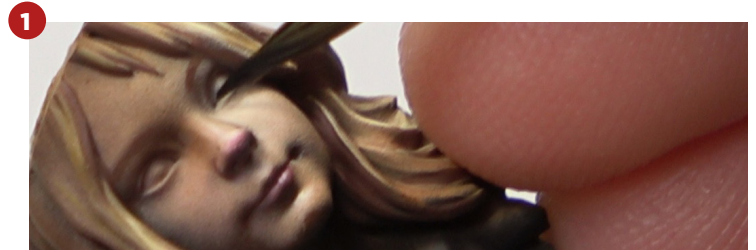


Black

EYES

06/10

Next, we are going to start painting the eyes. The first thing we have to do is to line the eyes with black. We are going to draw just the upper eyelashes. If we draw the lower lashes as well, it will look quite fake.



2





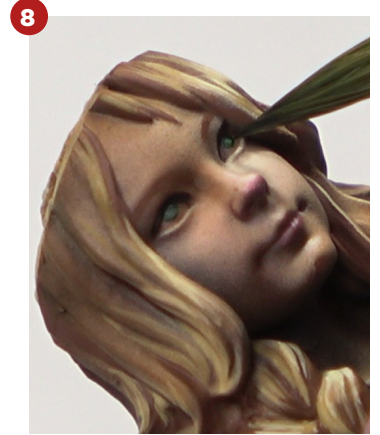
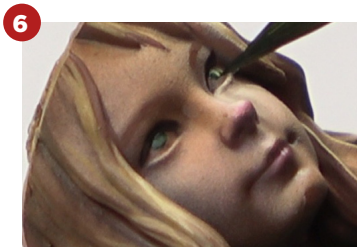
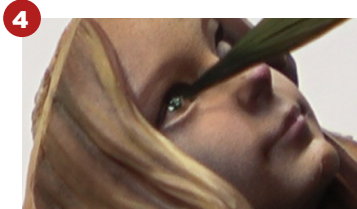
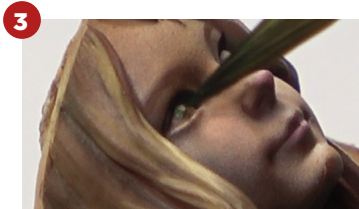
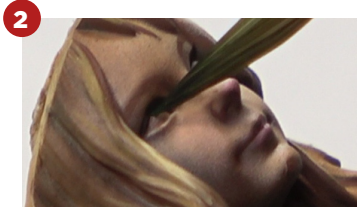
06 LITTLE WITCH



EYES

06/11

We will then use Dark Green as the base color for the irises. Sometimes, we are better at painting one eye than the other. I recommend painting the eye that is more difficult for you first before painting the side that you are better at. This is so that we can correct any mistakes and adjust accordingly. For example, if you are right-handed, paint the left eye first, and vice-versa if you are left-handed.





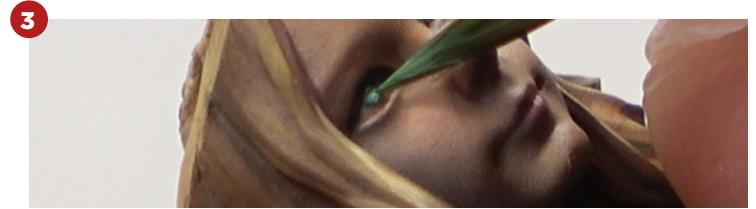
06 LITTLE WITCH



EYES

06/12

Now, we are going to create an effect where the iris is positioned towards the light by adding Ice Yellow to Dark Green.





06 LITTLE WITCH



EYES

06/13

2

If we position the iris this way, we can place the pupil (the dot in the center of the eye) on top and that will make it look like the eyes are drawn.

1





06 LITTLE WITCH



Water

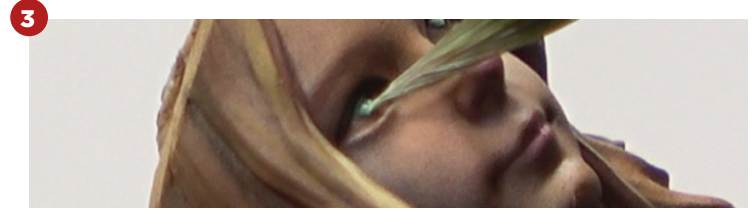
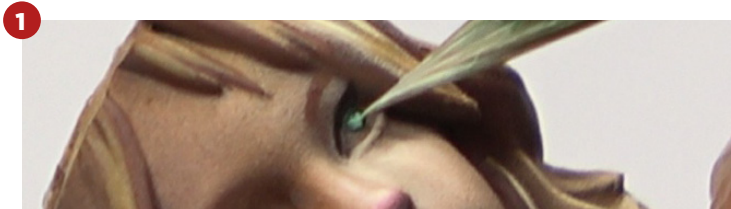


Ice Yellow

EYES

06/14

Personally, I like to start with a really dark color on the first layer and gradually brighten to white in one or two other layers.





06 LITTLE WITCH



Water



Dark Green

EYES

06/15

3

Do not worry if you accidentally smudge the center of the eye. We can easily touch up the first circle we made with some Dark Green again.

1



2





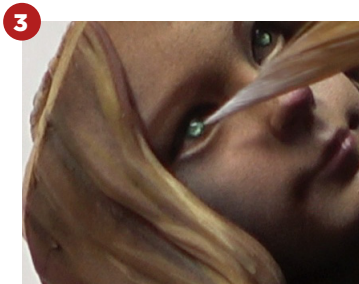
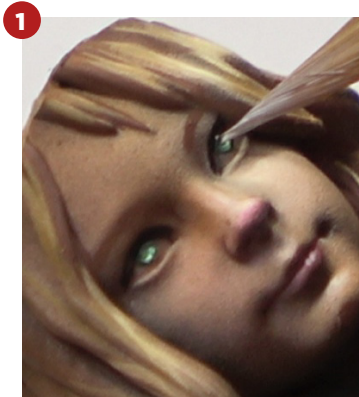
06 LITTLE WITCH



EYES

06/16

Finally, we will add a tiny bit of white to simulate glimmer or specular point that is commonly seen in eyes. In this case, I wanted to go for a "magical" look with her eyes, so I went with a rather large glittering look starting from the inner portion. And that is all for this tutorial! In the next one, we will look at other kinds of eyes which are more tender and cartoon-like.





06 LITTLE WITCH



Water



Hull Red



Orange Brown



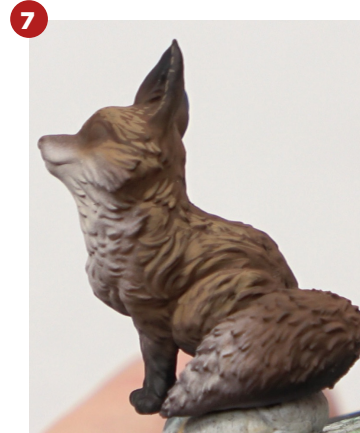
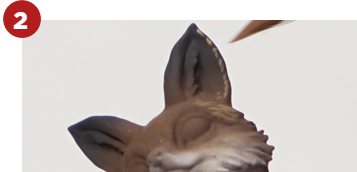
Orange Brown

FOX

06/17

In this tutorial, we are going to focus on animal eyes and how we can express different emotions and characteristics through them.

As we did in the previous tutorial, we are going to start with the fox's fur. The sculpted fur has very nice texture and movement, so we are going to use that to our advantage by defining the strands and placing highlights in a random way. This helps us create a more dynamic look.





06 LITTLE WITCH



Water



Orange Brown

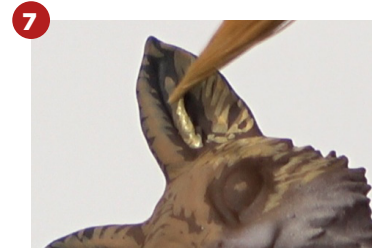
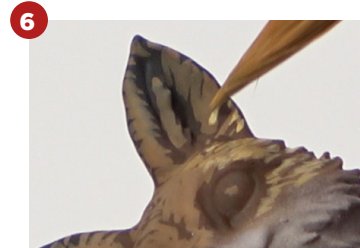


Sunny Skin
Tone

FOX

06/18

After we are done with the first layer, we are going to pull more highlights towards the center of the face, near the eyes and on the cheekbones to frame the face just like we did with the girl. We will also do this on the sides of the body, but we will not touch the white fur yet. Depending on how we place the lights, we can create a very natural variation in the shades of the fox's fur.





06 LITTLE WITCH



Water



White

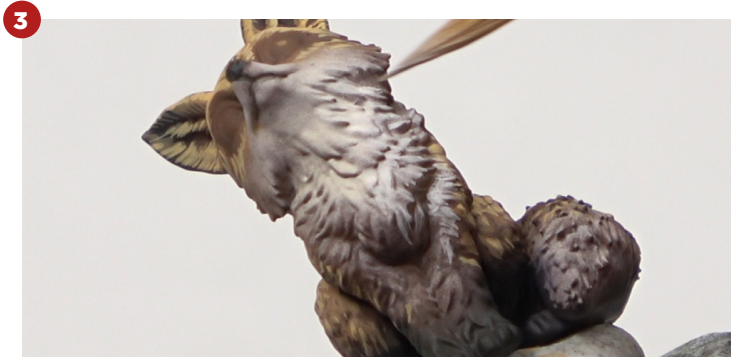


Sunny Skin
Tone

FOX

06/19

Next, we will move onto the white fur. We are going to place some lights a little randomly. It is not necessary to always place highlights on the center or the highest part of each sculpted tuft. If we place them more randomly, the overall effect will be more natural. The direction and size of light placement is important to produce this effect.





06 LITTLE WITCH



FOX

06/20

Like I always say, the face is one of, if not the most important part of a miniature. Everyone focuses on the face when they look at miniatures. Thus, we will now use a more diluted white to place the brightest lights.





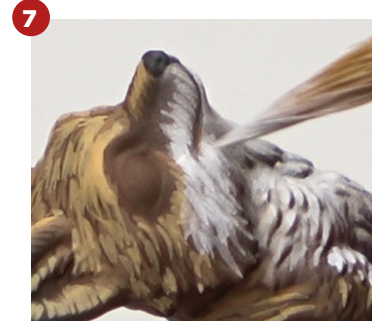
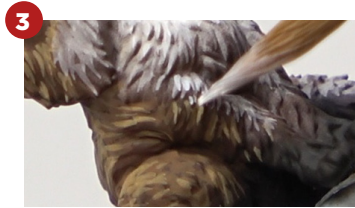
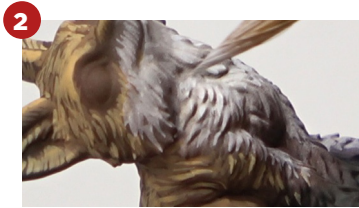
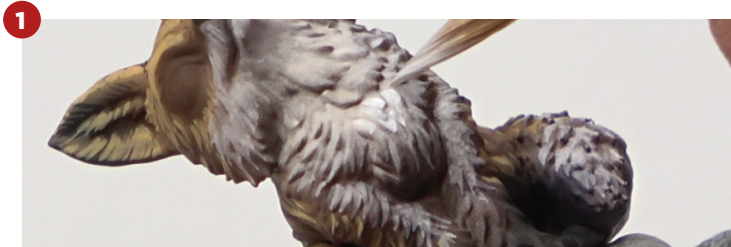
06 LITTLE WITCH



FOX

06/21

On the other parts of the white fur, we are going to use the same white but this time without any dilution. With this undiluted white, we are going to create a gradient for the white fur.





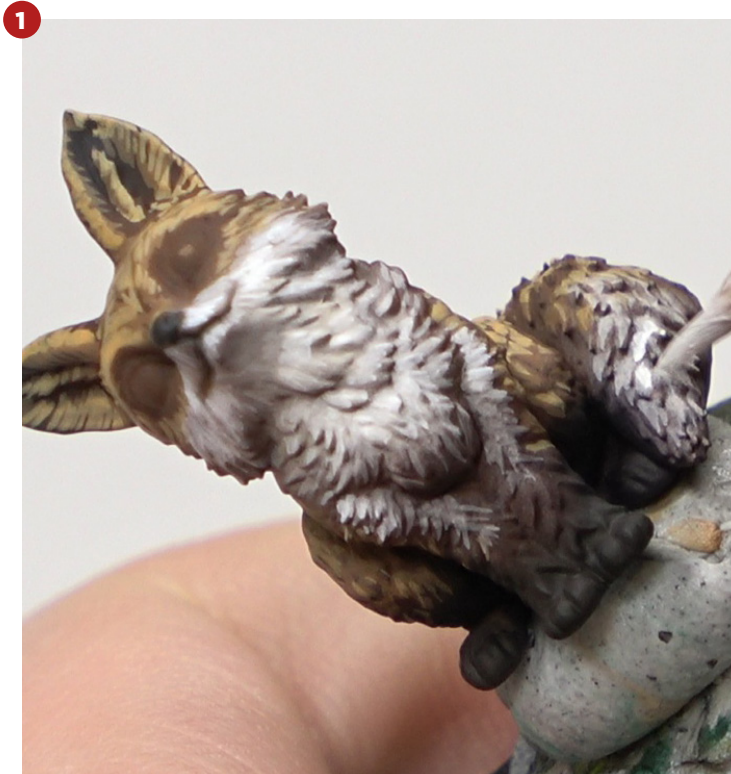
06 LITTLE WITCH



FOX

06/22 **2**

We will also do the same on the tail.





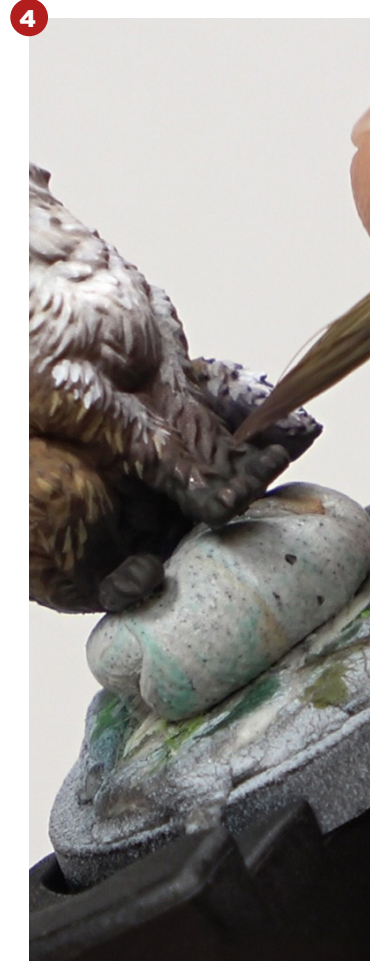
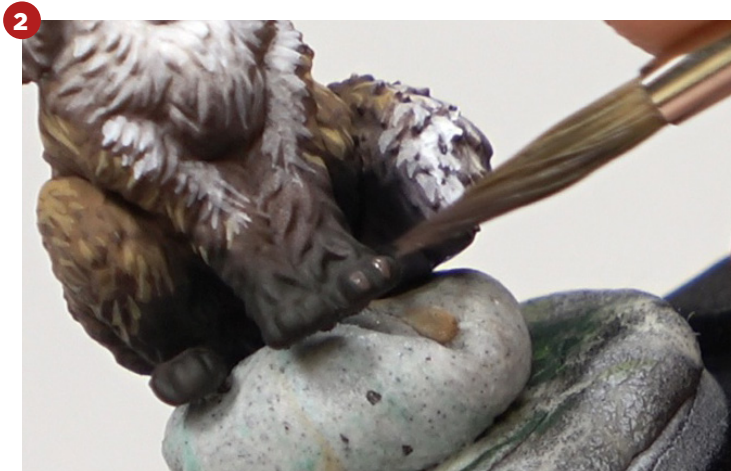
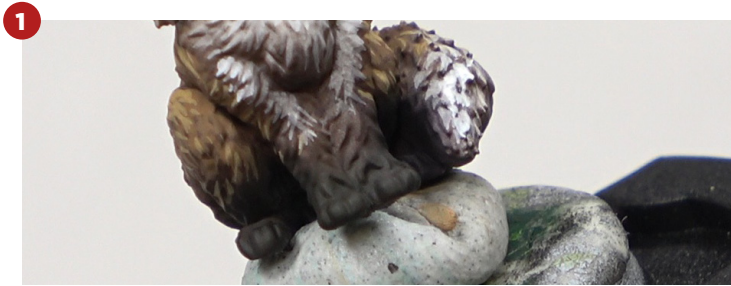
06 LITTLE WITCH



FOX

06/23

Moving onto the paws, you can see that we used a mixture of Hull Red and Black as the base. Then, we are going to place our first layer of lights using a very desaturated gray.





06 LITTLE WITCH

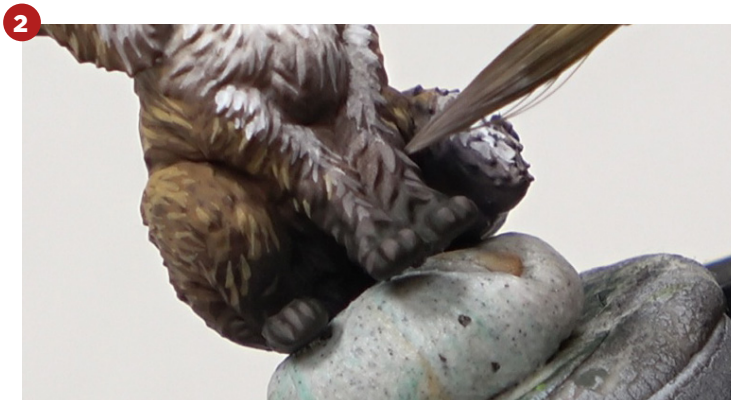


FOX

06/24

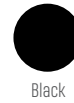
3

When you are highlighting very dark colors like black, make sure to always use desaturated colors.





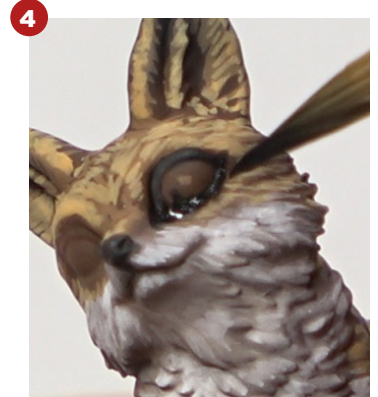
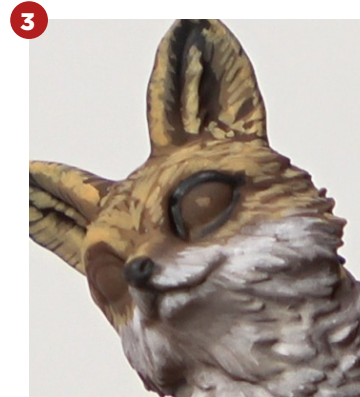
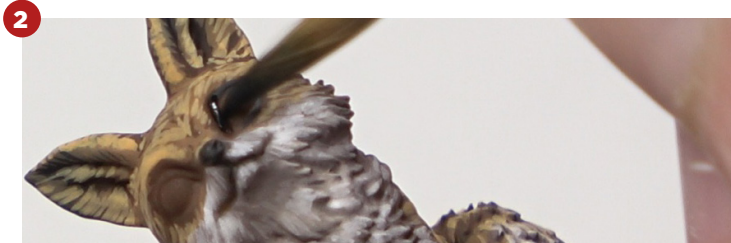
06 LITTLE WITCH



FOX

06/25

Next, we will move onto the eyes of the fox. As we did with the girl, we are going to draw the lash line first. However, we will paint both the upper and lower lashes this time because it will give the fox its foxlike appearance.





06 LITTLE WITCH



Water



Sunny Skin Tone

FOX

06/26

We will then paint the iris of the fox using Sunny Skin Tone. Notice that I have covered almost the entire eye with this color except for the edges of the eyes. We need the base color to show through.





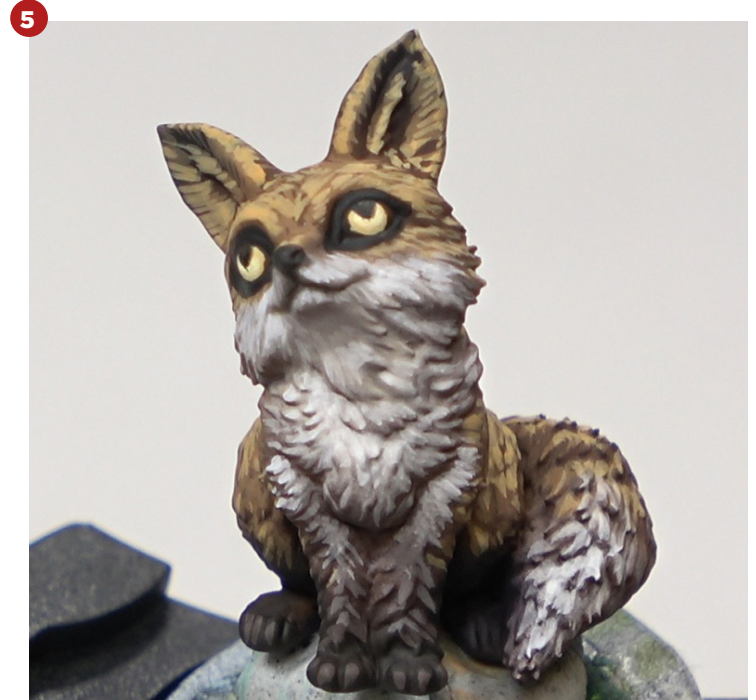
06 LITTLE WITCH



FOX

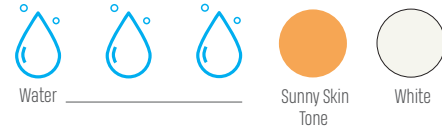
06/27

As I want the eyes of the fox to be more affectionate and friendly, I will paint the pupil in the shape of a triangle. Although in real life, fox pupils are slits, which is more similar to those of cats, I chose instead to continue along the theme of childishness and avoided harsh shapes.





06 LITTLE WITCH



FOX

06/28

Now we will just go in with a lighter color under the triangle pupils to soften the overall look.



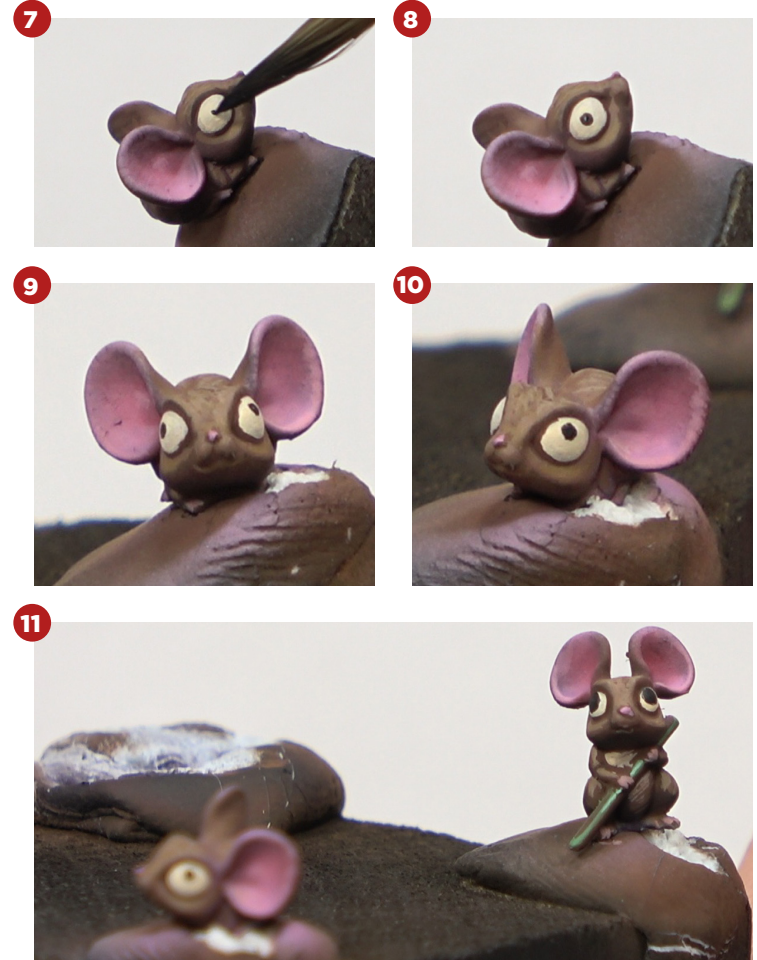
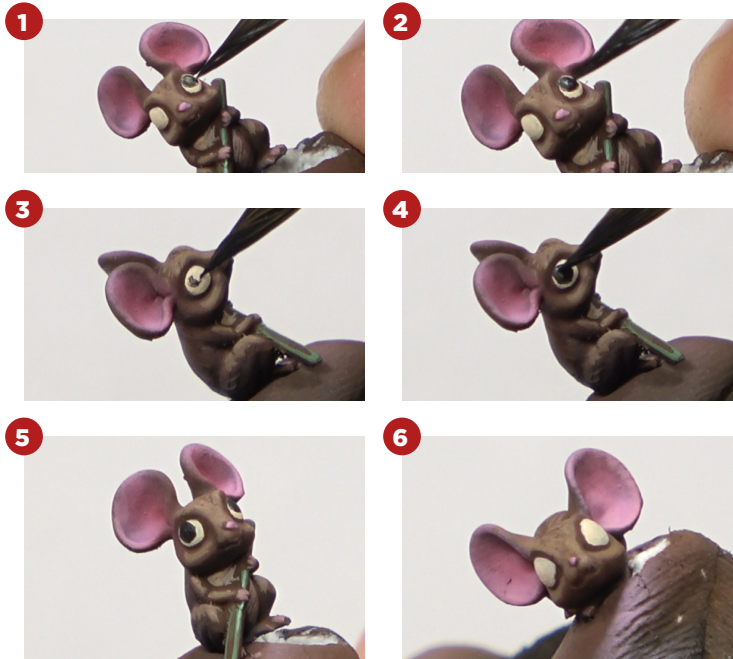
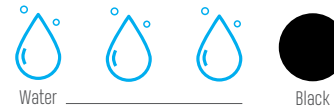


06 LITTLE WITCH

MICE

06/29

Next, we will paint the eyes of the mice. The trick is to make them look even more cartoonish than the fox. We will use the same iris color as the fox, followed by a large circle for the pupils. Notice that the shape and size of the pupil is different from the fox's. Be sure to give more clearance between the black and yellow and we will be able to achieve the desired cartoonish look. For the other mouse, I wanted it to be different, so I have chosen to draw the pupils significantly smaller than the first mouse. I think that this makes it look more nervous or alert.





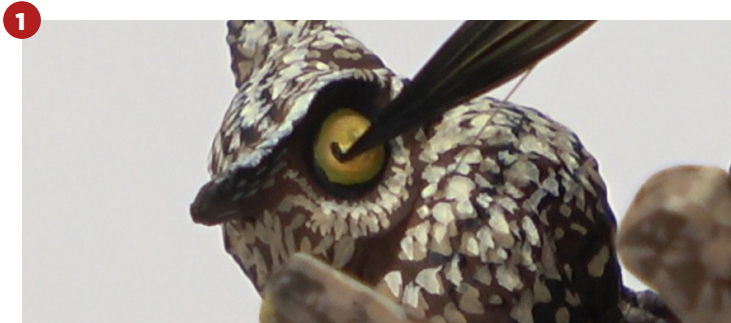
06 LITTLE WITCH



OWL

06/30

We will take a slightly different approach with the owl and use three colors instead. For the pupils, I intentionally drew them further apart from the center of its face to give it a lost look.





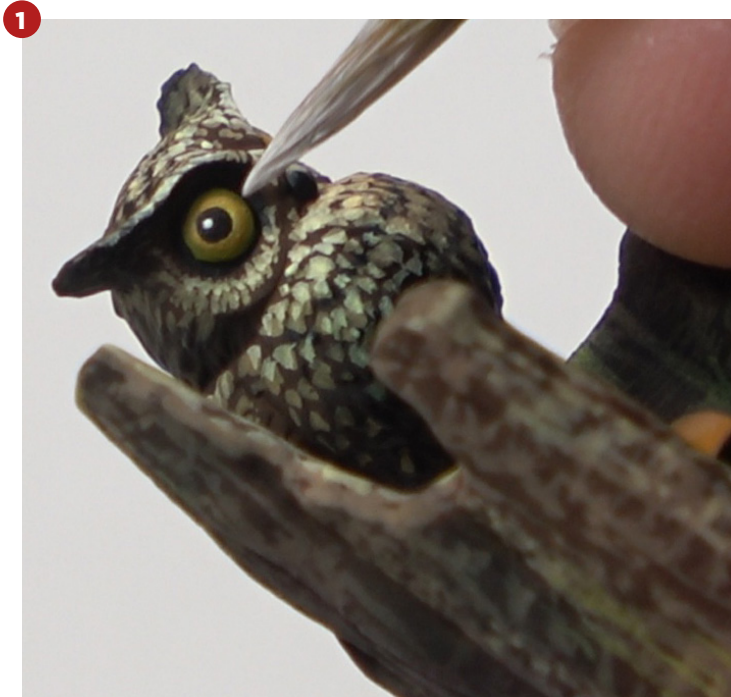
06 LITTLE WITCH



OWL

06/31

Now that we have completed the placement of pupils, we can dot a very small glint in their eyes. You can even place this glint on the iris, or on both the iris and pupil, depending on where your light source originates. Where you place the glint, or the number of glints can change the emotion of the miniature to one of joy or even sadness.





06 LITTLE WITCH



Glossy Varnish

VARNISH

06/32

We are now going to apply some gloss varnish to the eyes. When applying gloss varnish, be sure to avoid the iris and pupils. We will only focus on placing the varnish to the edges of the eyes to give them a moist look.



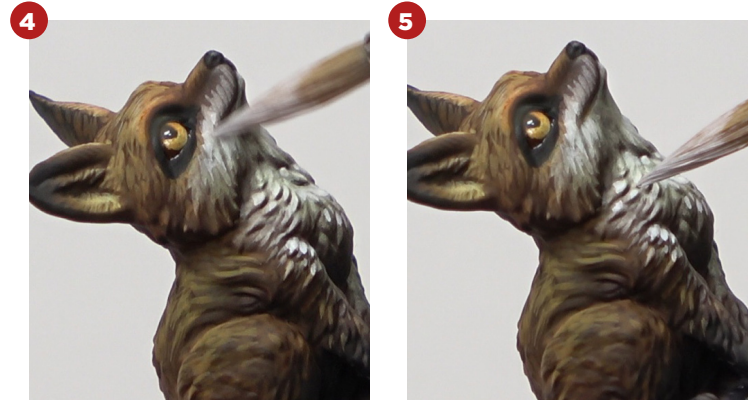


06 LITTLE WITCH



FINAL TOUCH UP 06/33

With these final touches, it is now time for me to say goodbye.





06 LITTLE WITCH



FINAL TOUCH UP

06/34

I hope you enjoyed this tutorial and I'll see you in the next one!





07 COLORS



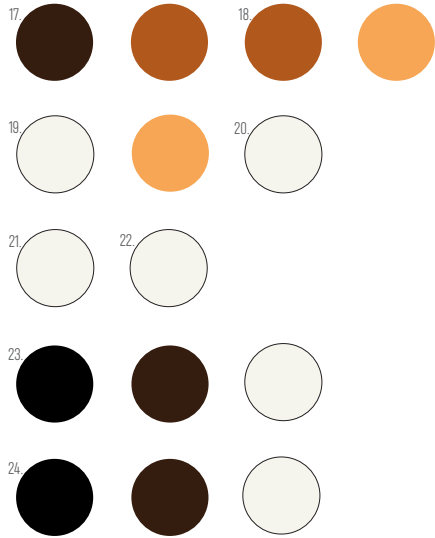
- 1. Hull Red and British Khaki
- 3. Mix and Ice Yellow
- 5. Hull Red and British Khaki
- 7. Magenta
- 9. Mix and Magenta
- 11. Dark Green
- 13. Mix and Ice Yellow
- 15. Dark Green

- 2. British Khaki and Sunny Skin Tone
- 4. Mix and Ice Yellow
- 6. Ice Yellow
- 8. Ice Yellow and Magenta
- 10. Black
- 12. Ice Yellow and Dark Green
- 14. Ice Yellow
- 16. White





07 COLORS



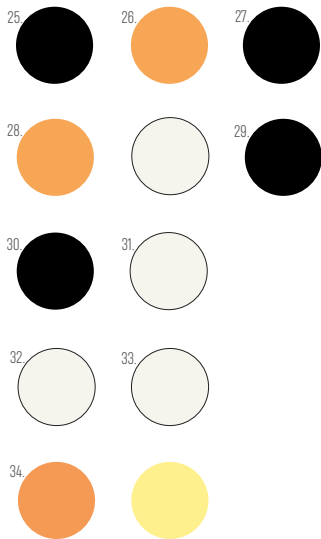
17. Hull Red and Orange Brown X 2
19. White and Sunny Skin Tone
21. White
23. Black, Hull Red and White

18. Orange Brown and Sunny Skin Tone
20. White
22. White
24. Black, Hull Red and White X 3





07 COLORS



25. Black
27. Black
29. Black
31. White
33. White

26. Sunny Skin Tone
28. Sunny Skin Tone and White
30. Black
32. Glossy Varnish
34. Pastel Peach and Ice Yellow X 2





08 GALLERY

SERGIO CALVO MINIATURES - LITTLE WITCH





08 GALLERY

SERGIO CALVO MINIATURES - LITTLE WITCH





08 GALLERY

SERGIO CALVO MINIATURES - LITTLE WITCH





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08 GALLERY





LITTLE WITCH



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