

SERGIO CALVO

MINIATURES



SHARK SKIN

AIRBRUSH



MAP KEY



HERE YOU CAN
FIND MY FACE

HERE YOU WILL FIND
THE COLORS AND THE
PERCENTAGE OF EACH

HERE YOU WILL SEE
THE PALETTE AND
THE MIXTURES

ITEMS

% APPROXIMATE



PAINT 10%



WATER 10%



PAINT 50%



THINNER 10%



PAINT 100%



INK 10%



STEP 1



HI EVERYBODY, HERE WE ARE AGAIN WITH A NEW PDF. THIS TIME, LET'S SEE THE PART OF THE AIRBRUSH. I KNOW MANY OF YOU WERE WAITING FOR IT!



LET'S SEE IT IN A WAY THAT IS VERY SIMPLE AND DIRECT WAY. LET'S GO!

WHAT IS THE FIRST THING WE NEED? PREPARE THE AIRBRUSH.

FOR THAT WE ARE GOING TO USE THE THINNER. LIKE WATER, IT IS A VERY ATTRACTIVE THINNER FOR OUR AIRBRUSH.



WHAT CAN WE DO? IT'S THIS ONE HERE. I USE THIS BRAND BUT YOU CAN USE THE ONE YOU HAVE AT HOME. IT DOES NOT HAVE TO BE THE SAME.

WHAT IS THE THINNER DOING? IT HAS A LITTLE RETARDANT AND CAUSES THE PAINT TO CLUMP ON THE SURFACE.



IF WE USE IT, WE WILL NOT GET "THE FAMOUS SPIDER LEGS" OR SIMILAR THINGS. IT ALLOWS US TO USE THE AIRBRUSH IN A VERY EASY AND FAST WAY. THAT'S WHY I USE IT.

I AM USING A MEDIUM TONE / COLOR.

I REMIND YOU THAT UNTIL NOW, WE HAVE ALWAYS WORKED THE SHADOW TOWARDS THE LIGHT. NOW, LET'S WORK WITH A MEDIUM TONE (CLOSE TO LIGHT) THAT HAS A LOT OF WHITE.

BUT AS I ALWAYS TELL YOU; DO NOT USE WHITE DIRECTLY.

THAT MIDDLE TONE WE'RE GOING TO USE, WE'RE GOING TO LOWER IT.

THE MAIN IDEA OF USING THE AIRBRUSH IS TO CLEAN. LOOK AT HOW I WORK WITH THE "TRIGGER" OF THE AIRBRUSH (MOVE YOUR FINGERS BACK AND FORWARD).

WHY DO I MOVE IT ALL THE TIME? TO DRY AND APPLY COLOR AT THE SAME TIME. IF WE DO NOT DO IT LIKE THAT, THE SPIDER LEGS WILL COME OUT.

HOW IS IT SOLVED? CREATING THOSE TRANSITIONS, BLENDINGS OR GLAZES. BUT DON'T DO IT IN ALL THE MINIATURE, ONLY IN SPECIFIC AREAS.

I ALWAYS DO IT IN THE SAME WAY; WITH THE BRUSH I START WITH A DARK TONE TOWARDS THE LIGHT.

WITH THE AIRBRUSH WE START WITH THE MIDDLE TONE, WE SOFTEN THOSE INTERMEDIATE PARTS AND EVEN THE SHADOWS.

WHAT, THEN WE CAN STRENGTHEN EVEN MORE WITH THE AIRBRUSH.



STEP 2



BEING ALL INTEGRATED INTO A SPECIFIC ATMOSPHERE, USING THE SAME COLOR IN BOTH LIGHT AND SHADOW IS MORE REALISTIC. THAT IS, WE INTEGRATE THE COLOR IN THE MINIATURE.

AS YOU CAN SEE, I'M MEASURING THIS MEDIUM TONE A LOT. IN THE DARK AREA WE ARE GOING TO BE MUCH BLACKER. DO YOU THINK IT WILL BE A BLACK OR ANOTHER COLOR? WE ARE GOING TO VARY COLORS; THUS IT WILL BE AS CLEAN AS DIFFERENT NUANCES.

IT IS VERY IMPORTANT THAT BEFORE USING THE AIRBRUSH, YOU TEST IT. I HAVE USED A NAPKIN (YOU WILL SEE IT SEVERAL TIMES) TO SEE THE COLOR AND THE EFFECT IT WILL GIVE ME. WITH A FEW PASSES WE CAN CHECK THE DILUTION.





TAKE A LOOK WHERE I ADD THE BLUE AND WHERE I RESPECT THE PREVIOUS LAYER.

ALTHOUGH IT IS THE SAME SYSTEM THAT WE HAVE SEEN IN THE CAPIBASES, NOW WE ARE NOT GOING FROM SHADOW TO LIGHT WE DO IN THE OTHER DIRECTION.

WE STARTED WITH THE MIDDLE TONE AND CREATING THOSE "CAPIBASES" WITH THE AIRBRUSH. IF YOU WANT TO CALL THEM GLAZES, CALL THEM GLAZES. DOESN'T MATTER. ;)



WE DEEPEN THE SHADOWS; IF IN SOME AREAS WE PASS AND LOSE THE LIGHT. DON'T WORRY!

IN THIS PDF I WILL SHOW YOU HOW YOU CAN RECOVER IT.

IT WILL BE VERY SIMPLE; WE WILL RETURN TO THE BRUSH. BUT WE'LL SEE IT LATER!

REMEMBER; WE DON'T MAKE MISTAKES, WE SIMPLY GIVE DIFFERENT INFORMATION.



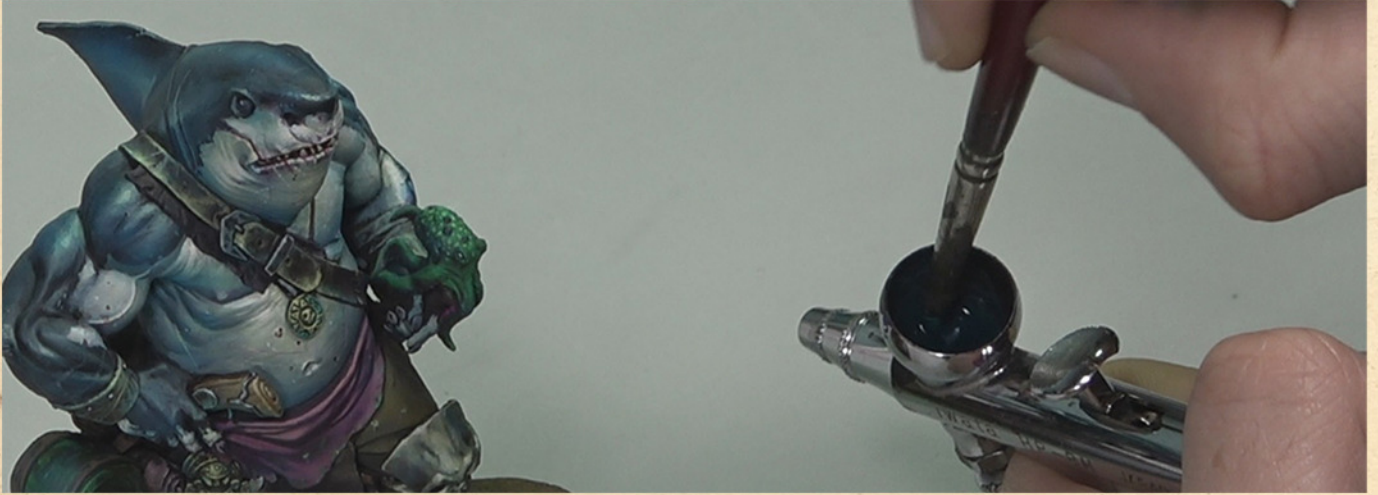
DO YOU REMEMBER THAT BLACK WE USE AS A BASE?

NOW LET'S PLAY WITH THE BLUES TO GIVE IT SATURATION.

IF IT STAYS COMPLETELY BLACK, ALL THIS INFORMATION IS LOST.

ALSO, WE WILL SEE A BIT HOW YOU CAN RECOVER EVEN MORE WITH THE AIRBRUSH.

STEP 3



SOMETHING VERY IMPORTANT ABOUT THIS DARK AREA IS THAT WE WANT IT TO BE SATIN.



WE WANT TO GIVE IT THE EFFECT OF BEING WET. AND TO ACHIEVE IT, LET'S PLAY WITH THE INKS. IF YOU ARE AFRAID THAT IT WILL SATURATE YOU TOO MUCH, MIX IT UP.

IN MY CASE I USED THIS ONE; BLUE SHADE. I USED THIS BECAUSE IT HAS A BLUE TONE (ALTHOUGH IT LOOKS GREEN IT IS NOT). WITH IT THE GLAZE WILL LOOK MORE BLUISH. THIS HAS BEEN MY CASE, BUT IF YOU WANT A RED SHARK, THE INK HAS TO BE REDDISH. THERE IS NO PROBLEM IF YOU ARE AFRAID TO USE THE INKS, YOU CAN ALSO USE MATTE PAINT.



IN SUMMARY; WE DEEPEN THE SHADOW BY CONTRAST OF COLOR AND BY THE GLOSS FINISH.

IT WILL NOT BE EXCESSIVE BECAUSE WE ARE MAKING GLAZES AND ARE VERY THIN.

IN MY CASE, I HAVE FORCED EVEN MORE THOSE GLAZES WITH A GLOSS EFFECT TO GIVE IT A WET ASPECT.



IF WE USE THE INKS, THE EFFECT IS IMMEDIATE.

IF WE USE MATT COLORS, THE WHOLE FIGURE WILL BE THE SAME; IT WILL NOT BE SO BRIGHT. REMEMBER A FISH IN THE WATER; DOES IT HAVE BRIGHTNESS OR NOT? YES, IT HAS, AND THAT EFFECT, WE DO IT WITH THE INKS IN A MUCH SIMPLER WAY.



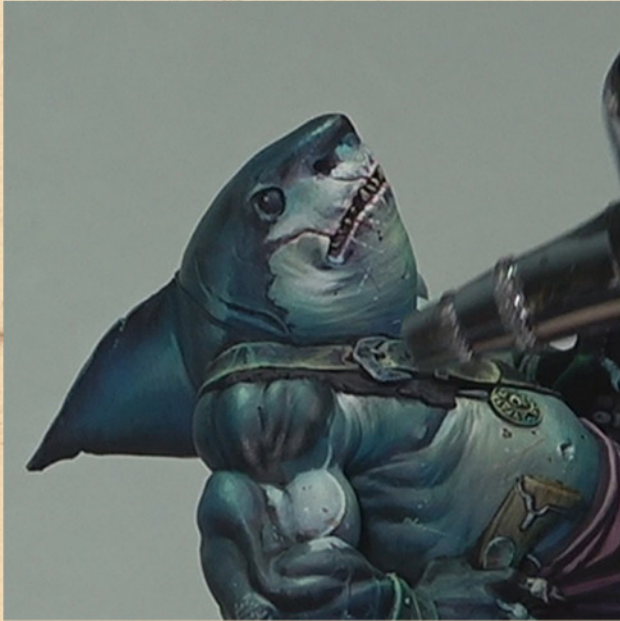
IN PREVIOUS PDF I HAVE NOT USED THE INKS FOR THE SKIN, IN THIS ONE FOR THAT REASON.

HOW CAN WE DEEPEN THAT SHADOW EVEN MORE? USING THE BLUE.

AND WHY A BLUE IF WE HAVE A BLACK? IF WE GIVE A BLUE TO BLACK, WE WILL GIVE IT EVEN MORE DEPTH. IT IS AN EFFECT THAT MAKES OUR EYE; THE BLUISH BLACK UNDERSTANDS IT AS BLACK EQUALLY. IT ONLY GIVES YOU DEPTH.



STEP 4



IN THE AREAS OF MAXIMUM SHADE, WE INSIST WITH THIS FORMULA.

IT GIVES US A FEELING OF HUMIDITY AND GIVES US MORE DEPTH. THAT'S WHY, WHEN YOU SAW THE FIGURE YOU THOUGHT; HOW AMAZING BLACK COLOR!



IT'S BECAUSE THE BLACK HAD A LOT OF COLOR; DID YOU LIKE THIS TRICK? YES, I STARTED WITH BLACK; THAT DEMON COLOR..... BUT WHAT NOW LOOKS VERY DIFFERENT WITH THE COLOR?

JUST LIKE I USED BLUE, YOU CAN USE OTHER COLORS. IF YOU USE MAGENTA OR VIOLET IT IS ALSO VALID. I DO NOT WANT TO CONDITION YOU, I WANT YOU TO PRACTICE IT YOURSELF. WE WILL SEE LATER WHERE I HAVE PLACED THE VIOLET.



STEP 5



WE ARRIVED AT THE MAGENTA!
WHY NOT ?



WE WILL USE IT IN THE WHITE AREAS AND IN THE BLACK AREAS TO GIVE IT A TONALITY (MORE FLESHINESS OF THE SKIN) AND IN THE SHADOWS TO GIVE THEM GREATER DEPTH.



YES, CALL ME CRAZY BUT DOES IT WORK OR DOES IT NOT WORK? WITH THAT MAGENTA AND THAT BLUE I HAVE CREATED EVEN MORE CONTRAST, MORE DEPTH AND I HAVE GIVEN THAT WET ENVIRONMENT. IT IS TO ENTER INFORMATION BASED ON COLOR. ALL THOSE LITTLE NUANCES MAKE WHITE AND BLACK MORE AND MORE DIFFERENT.

STEP 6



NOW, A VERY DELICATE MOMENT HAS ARRIVED. I'M GOING TO TEACH YOU ANOTHER TRICK.



IN THE WHITE AREA OF THE SKIN, YOU CAN USE A COLOR VERY CLOSE TO WHITE BUT WITHOUT BEING DIRECTLY WHITE.

IN THIS WAY, WE CLEAN THE WHITE AREA OF THE SKIN THAT HAS BEEN SOILED.

I USED A BLUE AND A PALE FLESH TO MAKE THE MIXTURE. WHY? ALTHOUGH IT IS NOT PURE WHITE, IT WILL GIVE US A LITTLE MORE LIGHT TO THE WHITE AND IT WILL MAKE US CREATE MORE VOLUME.



I WILL NEVER RECOMMEND USING WHITE ON THE AIRBRUSH, BUT THESE COLORS ARE ALTERNATIVE. WELL, MAYBE AT ANOTHER TIME, YES, BUT NOT NOW.

STEP 7



NOW, LET'S SEE THE PLUS PART. WHEN I HAVE FINISHED WITH THE AIRBRUSH, I RETURN TO THE BRUSH. WHY? DO YOU REMEMBER THAT IN THE PREVIOUS PDF I TOLD YOU TO TAKE A PICTURE? IT WAS FOR THIS.



IF SKIN MARKS DISAPPEARED OR HAVE BEEN COVERED, IT IS TIME TO PAINT THEM. THAT'S WHY I TOLD YOU THAT YOU CAN ALWAYS TOUCH UP. GIVE SOME FINAL TOUCHES.

STEP 8

HERE I START TO USE THE INFORMATION IS VERY SMALL POINTS. THE FIGURE IS FINISHED; WE ADD SPOTS, WE MAKE THEM LARGER OR SMALLER.



WE INTEGRATE THEM IN THE BLACK AND WHITE AREAS ... ETC. I ADDED A LITTLE MORE PINK TO THAT WHITE TO LOOK FOR A COMPLEMENTARY CONTRAST.



STEP 9



THE ADDITION OF CONTRAST FOR COMPLEMENTARY DOES NOT MEAN THAT IF YOU USE BLUE IT IS ORANGE.



DEPENDING ON THE BLUE THEY CAN BE ORANGE OR YELLOW (A MIX). AND SO, WE CAN REINFORCE THESE LAST TOUCHES. IS NOT IT SIMPLE?

NOW COMES THE MOST DIFFICULT PART OF ALL; PRACTICE IT AT HOME.

I KNOW THAT MANY OF YOU ARE SOMEWHAT SCARED, BUT IT IS VERY FUNNY. AND REMEMBER, GIVE THE LAST TOUCHES ALWAYS WITH THE BRUSH IF YOU WANT.

I HOPE YOU LIKED IT AND SEE YOU SOON.
IN THE SPECIAL!

COLORES





SIGNAL BLUE
 BLUE
 UK AZURE
 HELLBLAU RLM65
 GREEN INK
 BLUE SHADE
 BLACK INK
 ALIEN PURPLE
 PALE FLESH.
 SUN YELLOW
 ARCANE BLUE
 MAGENTA INK
 HIGHLIGHT SKIN
 WHITE
 PALE FLESH
 SALMON ROSE
 DECK TAN
 WHITE FLESH
 HELLBLAU RLM65

VALLEJO, MODEL AIR.
 VALLEJO, MODEL AIR.
 VALLEJO, MODER AIR.
 VALLEJO, MODER AIR.
 ANDREA COLOR.
 LIQUITEX
 ANDREA COLOR.
 VALLEJO, MODEL AIR.
 VALLEJO, MODER AIR.
 VALLEJO, MODER AIR.
 P3
 CITADEL
 NOCTURNA
 VALLEJO
 NOCTURNA
 VALLEJO
 VALLEJO
 NOCTURNA
 VALLEJO, MODEL AIR.



CONCEPT; STEFANO MORONI
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SCALE; 75MM



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