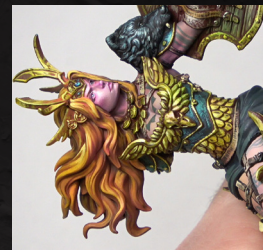
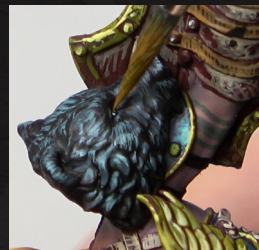




Sergio
CALVO
miniatures

ENGLISH


ASTRID



VOL III



SUMMARY

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06 ASTRID

FABRIC

We start this tutorial with the fabric.

When it comes to painting black, the same questions always come up. It's commonly thought that only black paint is needed, but this is actually a mistake. To represent it, we need to add colors like blue or pink to give it luminosity.



(Midnight Blue and Dark Green) We can also add dirt using a small sponge across the lower part of the fabric that's in contact with the ground.



06
ASTRID

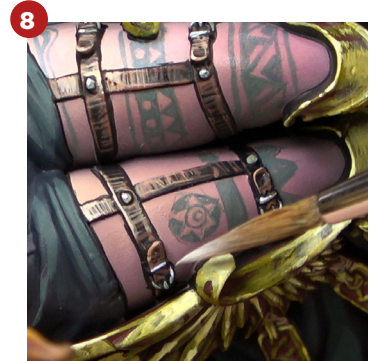
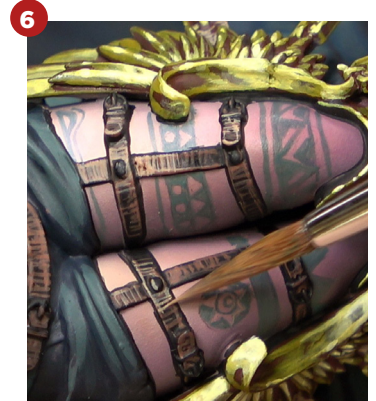
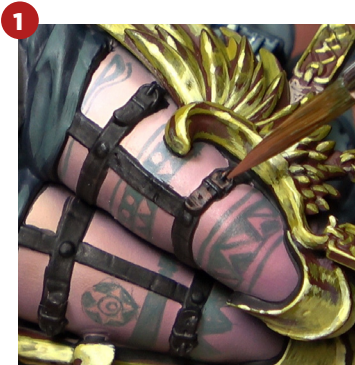
LEATHER

06/23

For the leather, we'll start with a dark base and add texture in the form of lines, focusing on the highlights to separate this element from the skin. Always remember to leave a small dark line (the base layer) to achieve this effect.



Water

Saddle
Brown

(Saddle Brown and Radiant Flesh) There are only two types of texture: lines and dots. The key is whether we combine both or vary the shapes and thickness. However, this kind of texture, combined with colors that contain more white, will help create that pattern and give more volume to our miniatures. If you notice, in this case, I'm using small lines to create light planes and refining the highlights to visually separate this element from the skin (Radiant Flesh and Offwhite).



06 ASTRID

SHIELD

06/24

For the shield, we'll use the lines that are already marked in the sculpture itself. If they aren't present, we can create them as if we were doing freehand.



Water



Dark
Brown



Dark
Brown



Light
Earth

3



(Light Earth) Here, we'll paint over the existing texture, and in the following layers, we'll focus the light on small areas. Notice that I always respect the base layer as the darkest shadow. Later, using the airbrush, we can adjust the tone or darken certain areas so that not everything has the same color.

4





06 ASTRID



Water



Japanese
Brown

SHIELD

06/25

To create the NMM on the shield, we'll generate texture or noise with the brush.

1



In the following layers, we'll focus on adding more light to the rivets and highlights, blending some areas to give the illusion of volume and shine (Japanese Brown and Pale Yellow).

2



3



4



(Mix and Pale Yellow) Both the rivets and the highlights can be painted with colors that contain a lot of white, and as final touches, we can use pure white directly.

5





06 ASTRID



Water



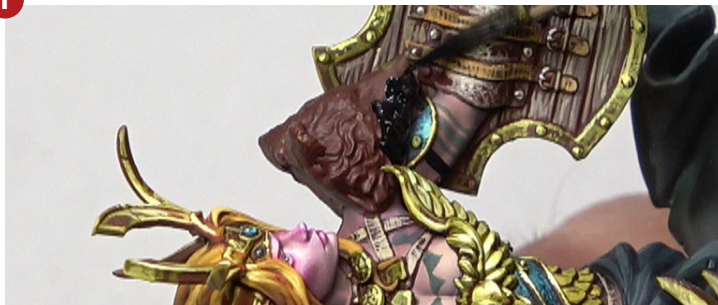
Black

BEAR

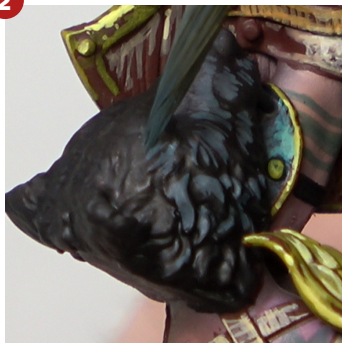
06/26

For the bear, we'll start with a black base and then build up to the light by adding bluish tones to our mix.

1



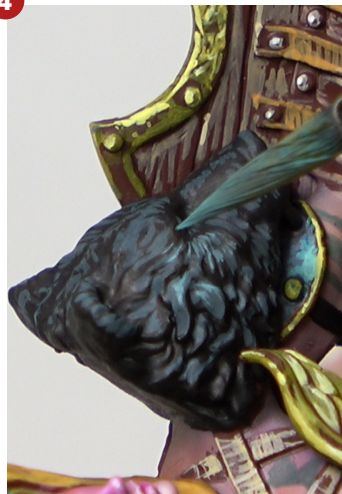
2



3



4



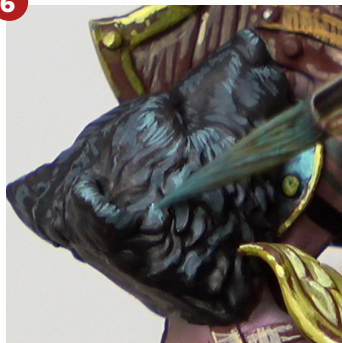
5



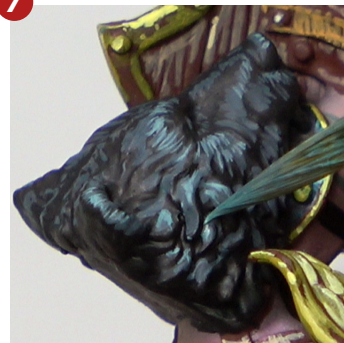
Since it's fur, we'll create groups of strands to help visually separate the initial black layer from the new layers (Black, Blue Green X 2, and Dark Green Grey).

(Mix and Blue Green) Using a more saturated blue is a small trick to represent the fur and the natural shine of the hair.

6



7

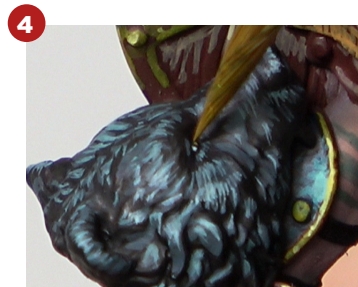
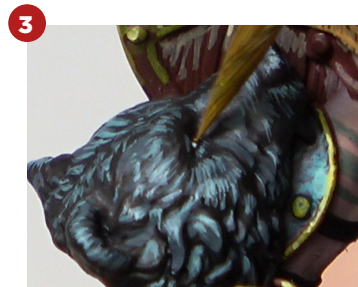
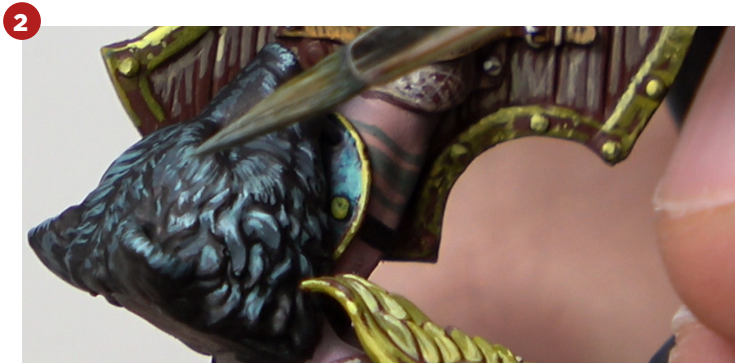
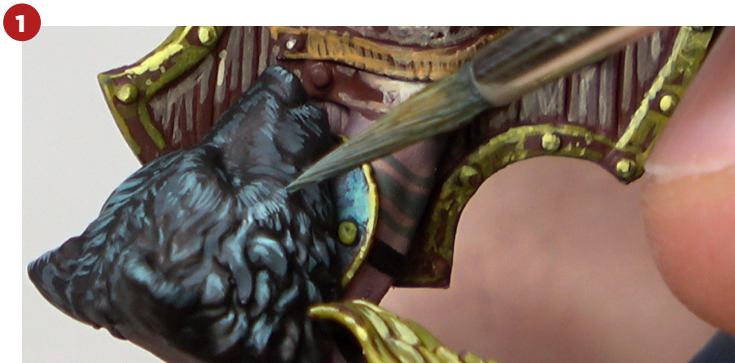




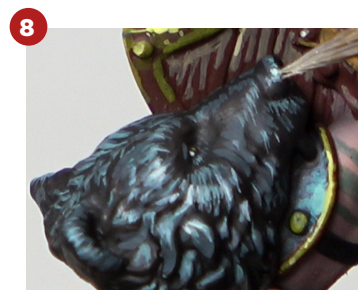
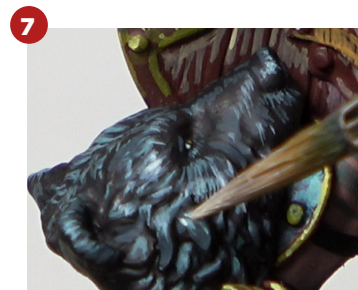
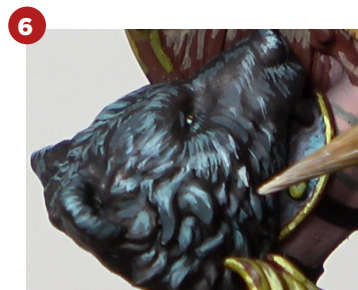
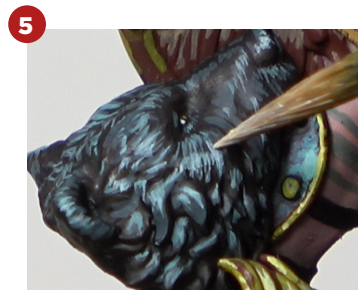
06 ASTRID

BEAR

To give it that shiny appearance, notice that I'm placing the light on the strands closest to the skin and face of the animal. This adds luminosity, volume, and a more natural look..



(Japanese Brown) For the eyes, a dark layer and a small highlight will be enough. We'll finish the bear's fur with this tone (Pale Sand).

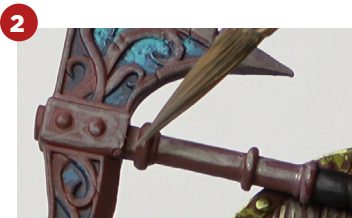
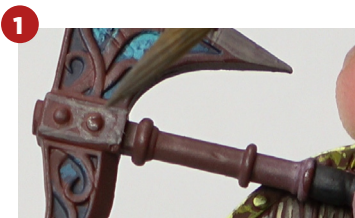


06
ASTRID

AXE

06/28

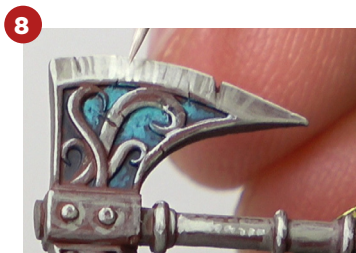
For the axe, we'll start by focusing on the blade and the handle.



Water

Leather
BrownGrey
GreenGrey
Green

(Dark Green Grey and Pale Sand) This way, with just a few layers, we can focus the light, creating a subtle gradient through the desaturation of the color, leaving the brightest light in the center that we worked on earlier (Dark Green Grey and Offwhite).



Finally, you can add white in small spots both in the design pattern and in the highlights (Offwhite).



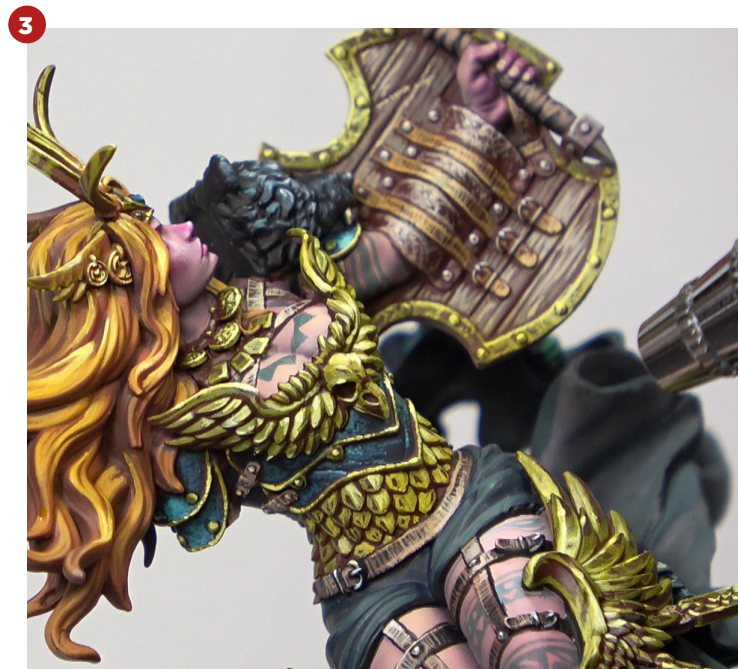
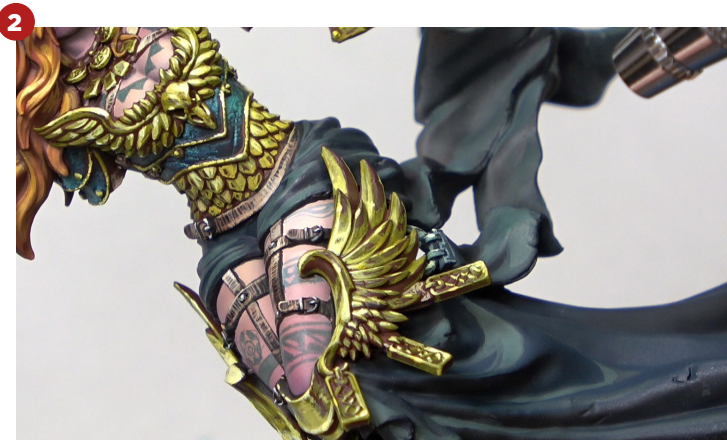
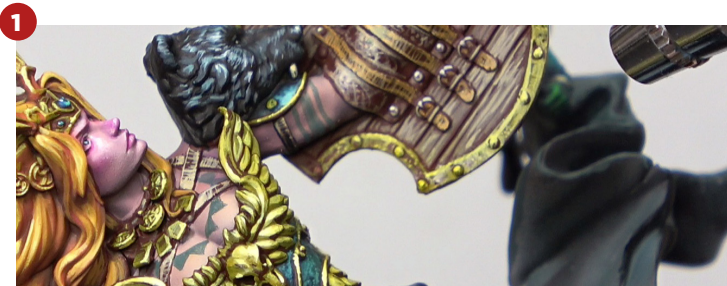


06 ASTRID

AIRBRUSH

06/29

Now, let's move on to the airbrush. We'll start with a yellow color to create the NMM for both the shield and Astrid's armor. We can also apply it to the axe to give it a new tone, so it's not just represented in gray.



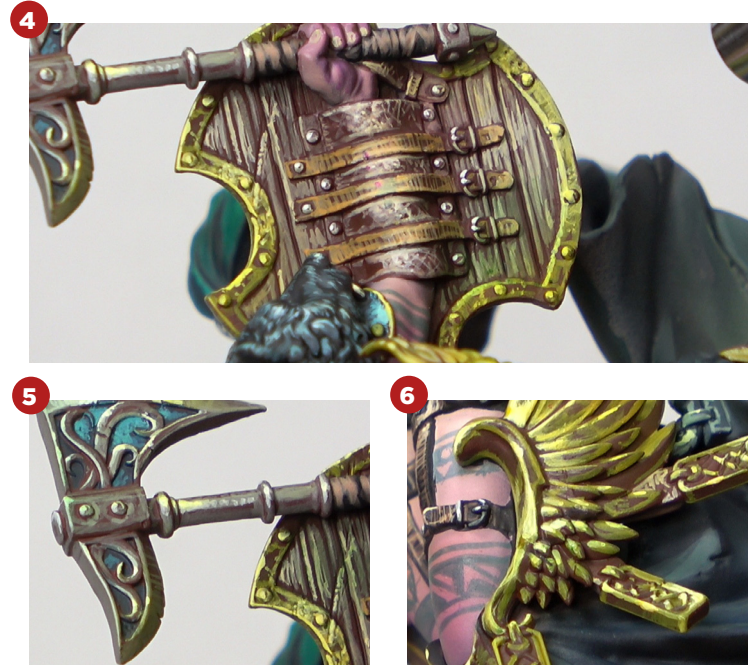
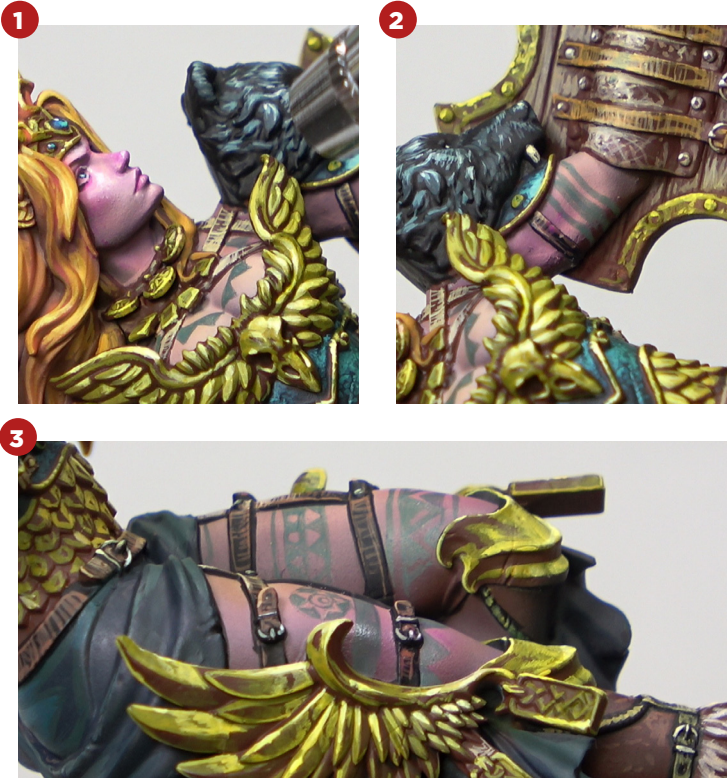


06 ASTRID

AIRBRUSH

06/30

This more magenta color can be focused on the skin area, as it doesn't have a single tone and will add more naturalism to it.



(Olive Green) This green can be used for both the wood and the different shadows in the NMM.





06 ASTRID



Water



Thinner

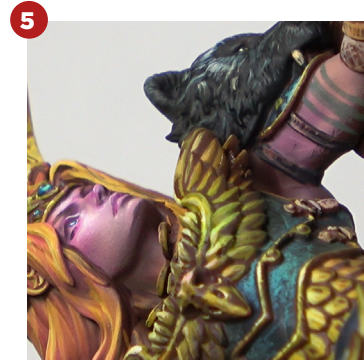
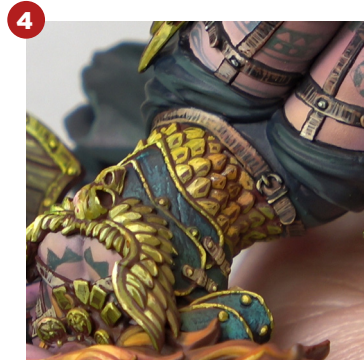
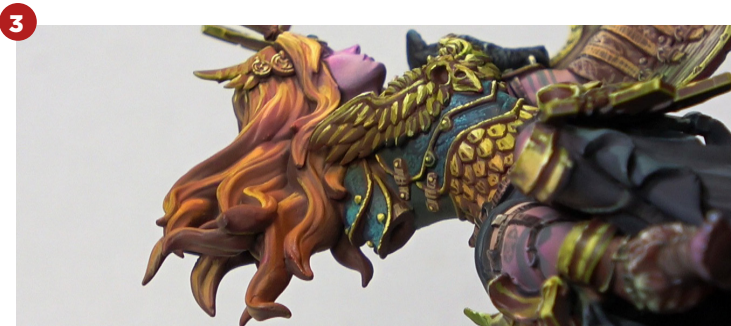
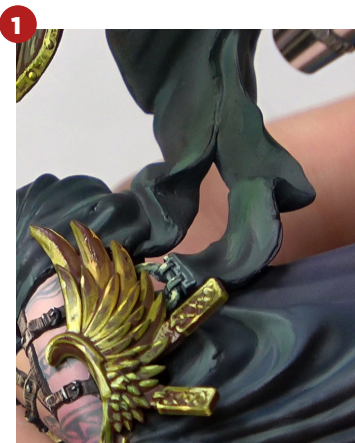


Mahogany

AIRBRUSH

06/31

With this dark brown, we'll continue focusing on the shadow areas of the NMM and any other elements we want to darken.



(Mahogany and Black) Although I'm not a fan of using pure black in the airbrush, we can use it alongside another tone to deepen the shadows or add darkness to the edge where we've applied the brown and yellow earlier. This way, we'll separate the highlights we created with white more clearly. Remember, for something to shine or have light, it needs a dark frame around it to separate it visually. I hope you really enjoyed this tutorial. See you in the next one!





07 COLORS



Midnight
Blue
(VAD)



Dark
Green Grey
(AK)



Saddle
Brown
(AK)



Radiant
Flesh
(AK)



Offwhite
(AK)



Dark
Brown
(AK)



Light
Earth
(AK)



Japanese
Brown
(AK)



Pale
Yellow
(AK)



Black
(AK)



Blue
Green
(AK)



Pale
Sand
(AK)



Leather
Brown
(AK)



Grey
Green
(AK)



Sun
Yellow
(VGA)



Warlord
Purple
(VGA)



Olive
Green
(VAD)



Mahogany
(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 Air - (VMA)
Vallejo Model Color - (VMC)
Vallejo Nocturna - (VN)

* Color Recipe Volume III.



08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





ASTRID

VOL III



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