



Sergio
CALVO
miniatures

ENGLISH


BARBARELA



VOL III



SUMMARY

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06 BARBARELA

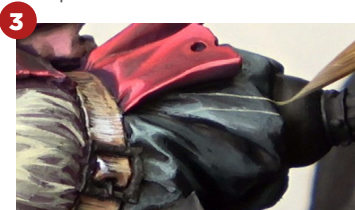
FABRICS

In this new tutorial, we'll start with the pants fabric.

We will apply a base coat, following the same procedure we used for the fabric on the belly.



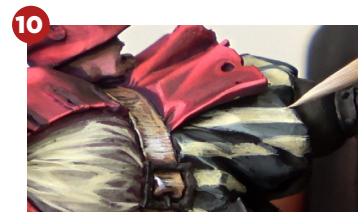
(Mix, Dark Green Grey and Blue Green) Building on that base, where we've highlighted the wrinkle areas, we will begin adding light, focusing on the highest points of those same wrinkles. Next, we will draw two parallel lines to start creating a pattern on the pants (Vampiric Flesh).



Water

Lead
GreyDark Green
Grey

(Vampiric Flesh) In this case, I suggest keeping the lines straight in the fabric areas, respecting the dark areas that form within the folds of the pants. Afterwards, we can add light to those lines only at the high points of the wrinkles in the pants to emphasize its volume (Vampiric Flesh and Ivory).



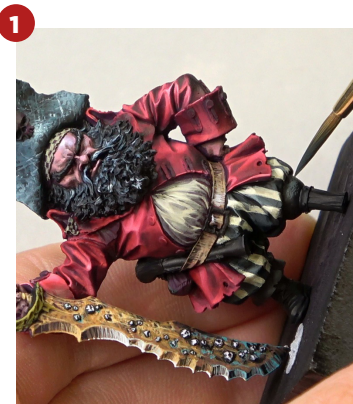


06 BARBARELA

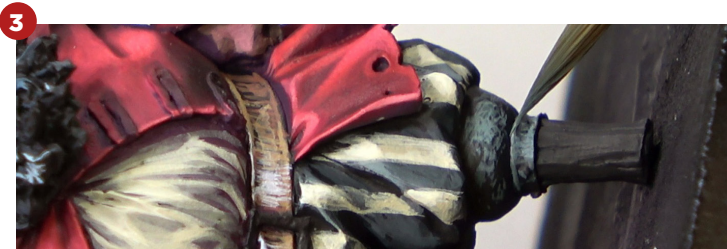
WOODEN LEG

06/22

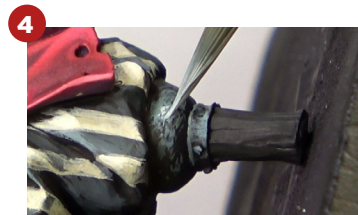
For the wooden leg, we will begin creating a texture on the metallic area by drawing small lines that concentrate in the central plane, helping to simulate reflections and wear.



In the lower area, the rivet can be treated like leather, working on the light highlights and connecting certain strategic points to create different planes and textures that simulate the material (Mix, Dark Green Grey and Blue Green).



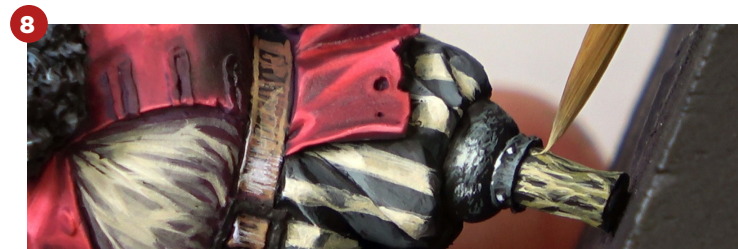
Water

Lead
GreyDark Green
Grey

(Vampiric Flesh) We apply light, focusing on the rivets, adding some highlights with a small dotted pattern. We also concentrate the light on the area closest to the pants.



(Vampiric Flesh) To create the wood effect, we start with an ochre color and draw irregular lines, avoiding specific patterns to imitate the natural grain of the wood. For small surfaces, two or three layers will suffice. Alternate the texture to reveal the base layer (darker color), the ochre layer, and the overlapping lines to achieve a depth effect in the wood grain (Vampiric Flesh and Ivory).

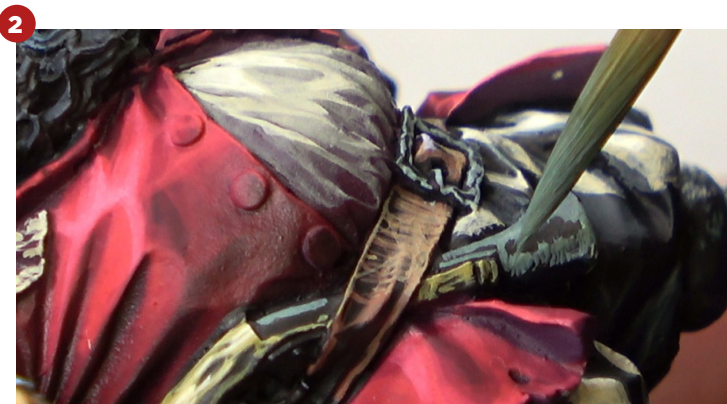
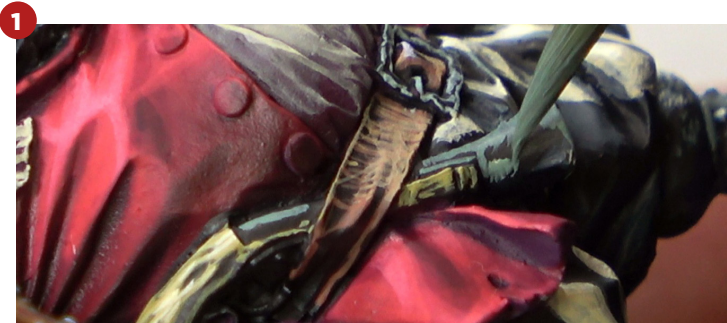




06 BARBARELA

WEAPON

For the NMM (Non-Metallic Metal) on the weapon, focus on the most curved area to concentrate the color and light, while leaving the rest in shadow. The pattern should alternate between light and dark, similar to how you would paint the stripes on a zebra crossing, creating a marked contrast that simulates the metallic shine.



Water

Gunship
GreenLead
GreyLight
Flesh

3



(Mix and Light Flesh) The key here is that, instead of creating straight lines, we will modify the texture applied to the edges in an irregular way. This will help give the weapon a sense of curvature, making the NMM (Non-Metallic Metal) more realistic and organic, adapting the light and shadows to the shapes of the object.

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06 BARBARELA

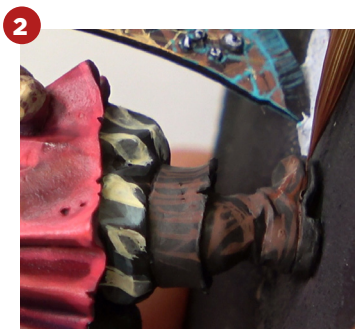
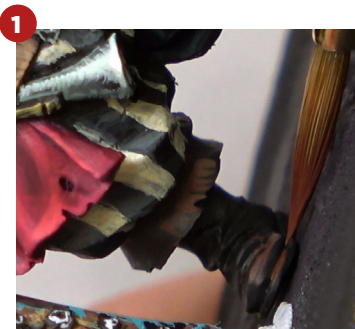
BOOTS

06/24

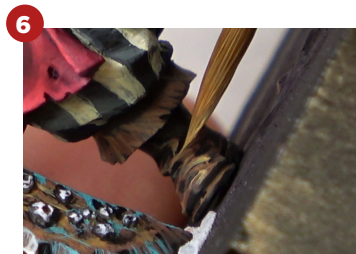
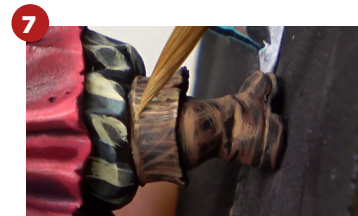
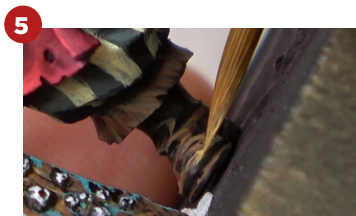
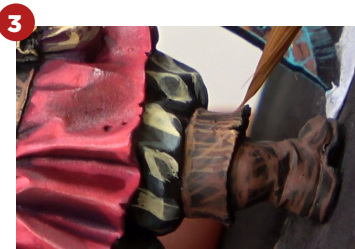
For the boots, we start with a brown base coat, similar to the process for the fabrics, highlighting the wrinkles and adding texture in the flatter areas. This will help give volume and realism to the boots, creating a distinction between shadowed and lit areas.



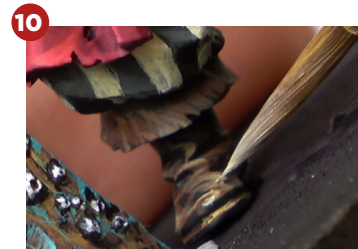
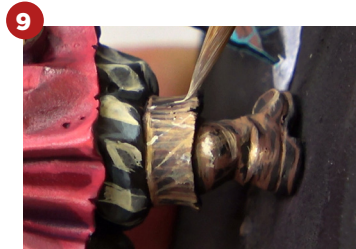
Water

Hull
RedLight
Brown

To highlight the boots, we mix a more orange color with the previous mixture and focus on the wrinkles already marked in the sculpture. It's important to keep the base layer texture visible beneath the new light layers. By working on the wrinkles, we achieve a natural contrast that enhances the shapes and details of the boots, adding volume and depth to the miniature (Mix and Light Brown).



(Pastel Peach) It's crucial to add highlights along the edges to clearly separate the different elements of the miniature. These edges emphasize the contours and increase contrast, improving the perception of depth and volume. By focusing on the edges and key areas, the transitions between materials or parts become more defined, helping each section of the miniature stand out better. By adding the final touches with lighter colors, we can further highlight the areas most exposed to light, such as the tops of the wrinkles or contact points (Pastel Peach and Greenish White).

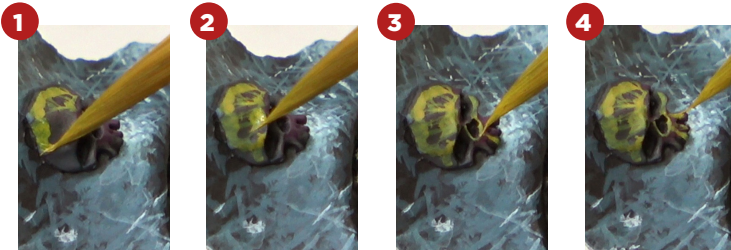




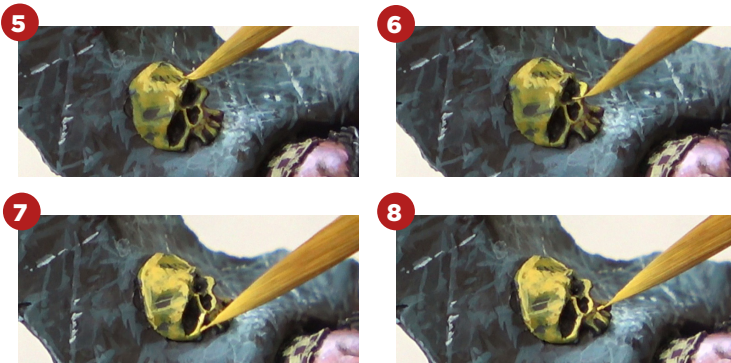
06 BARBARELA

HAT

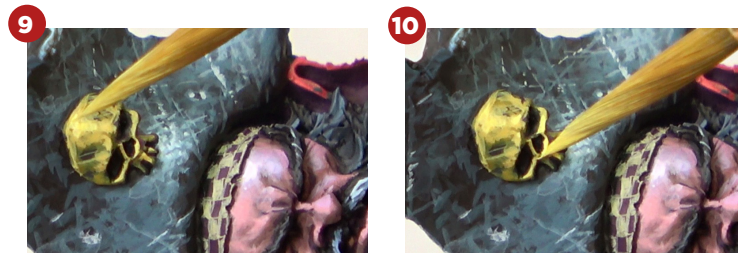
First, apply the base coat, covering the entire skull, focusing on the more recessed areas like the eyes and teeth to add shadow. Then, highlight the highest areas, like the cheekbones and the edges of the jaw, ensuring the shadows in the darker areas remain to create volume and depth.



We add texture by highlighting the raised areas of the skull, such as the edges of the cheekbones and teeth, using a lighter mixture. This will give more definition and volume to the miniature (Mix and Purulent Yellow).



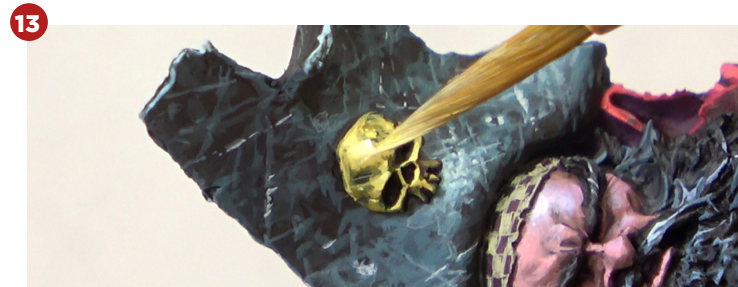
Water

British
KhakiJapanese
Brown

(Purulent Yellow and Ice Yellow) By emphasizing the eye sockets and nose with a darker layer, we create more contrast between light and shadow, helping to give depth and volume to the skull.



(Mix and Ice Yellow) For finishing, we focus on smaller points (Ice Yellow).





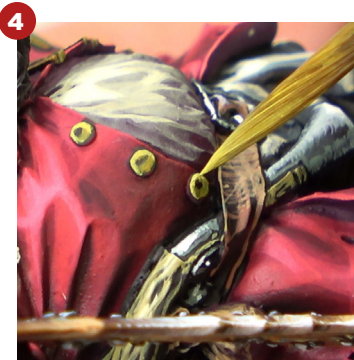
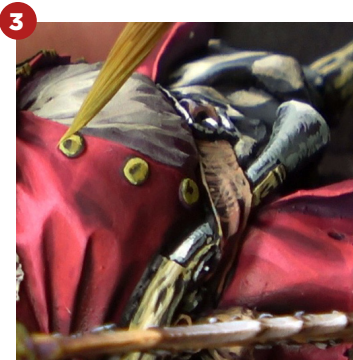
06 BARBARELA

BUTTONS

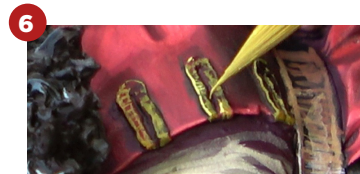
For the small buttons, paint the bottom with a lighter tone and leave the top with a darker shadow. This will help give them volume and depth.



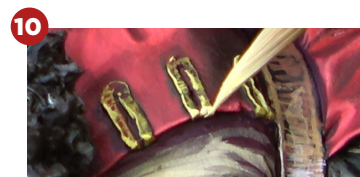
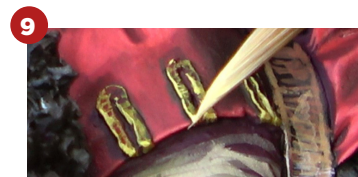
Place the light on the highest edges of the button, slightly shifting it towards the sides to add more dimension and highlight its shape (Japanese Brown and Purulent Yellow).



Water

Japanese
Brown

(Mix and Purulent Yellow) Apply the same light and shadow scheme on the other side of the jacket using the same color to maintain consistency in volume and lighting. Finally, add an extra light, this time shifted towards the side of the button (Mix and Ice Yellow).





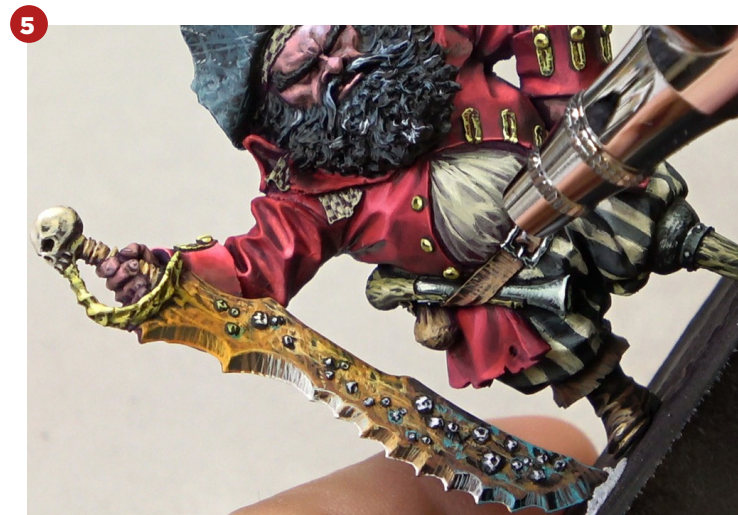
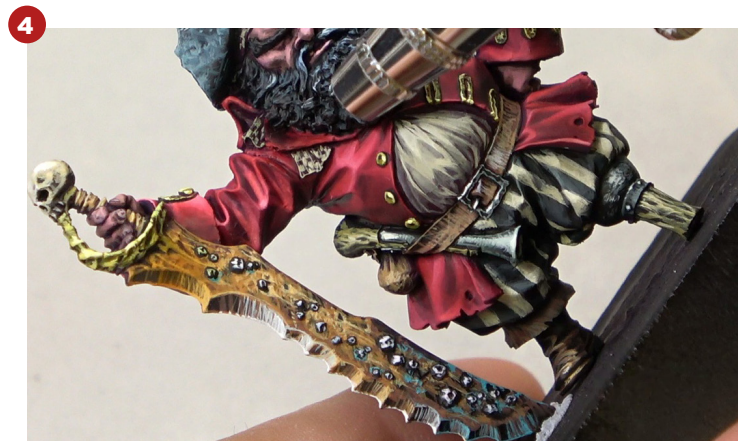
06 BARBARELA



AIRBRUSH

06/27

Use the airbrush with an orange color to soften the texture of the sword. By applying a color similar to the previous one, we can make the transitions between the brush-painted layers look smoother and more natural.



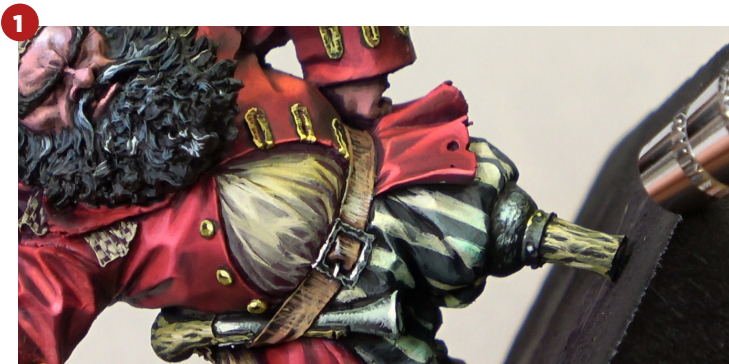


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AIRBRUSH

06/28

Apply a blue filter on the pants near the NMM, and on the lower part of the shirt.



Water



Thinner

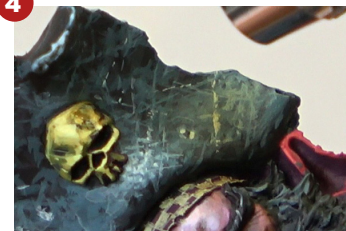


Turquoise
Phthalo

3



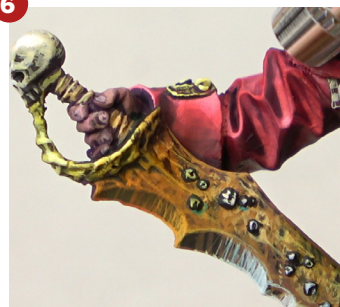
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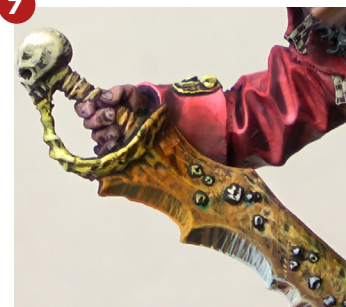
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6



7



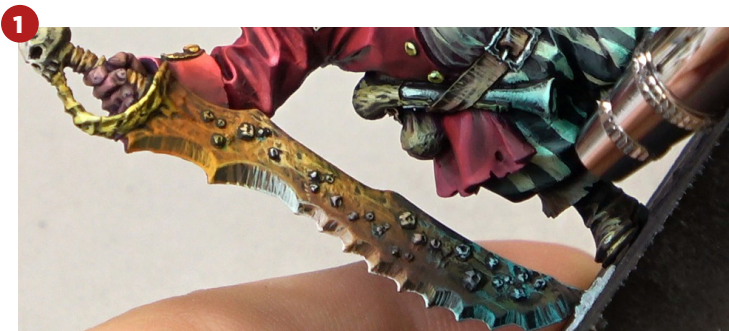
(Hot Orange and Mahogany) Use a brown color for the beard, not worrying about staining the cheekbones, as this will help create more depth. Apply the same color on the hat to unify the color palette.



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AIRBRUSH

To maximize the effect on the sword, add darker colors to create a gradient between the orange and turquoise. This color can also be used to deepen some shadows in the fabrics or red areas, enhancing contrast and depth.



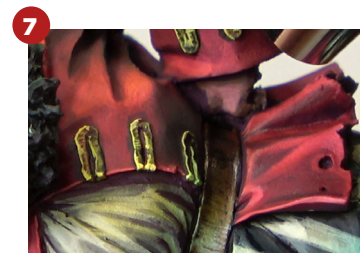
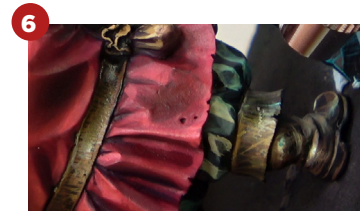
Water



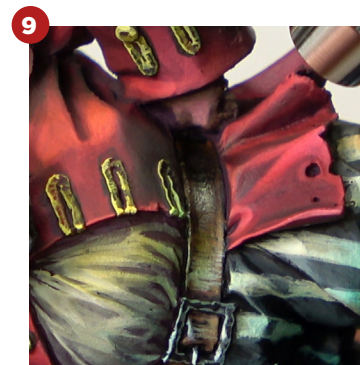
Hexed



Mahogany

Hexed
Lichen

(Transparent Raw Umber) Use ink on the hat and fabric for a glossy finish, and apply ink with a brush on the leather if necessary. Paint with black ink to reinforce shadows and add depth, giving a shiny finish instead of matte (Carbon Black).





06 BARBARELA



Water



Ivory

ELEMENTS

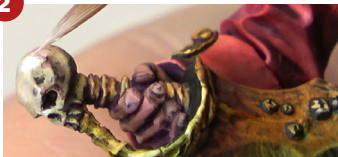
06/30

Add near-white colors on small surfaces like skulls, buttons, and rivets to create a shiny effect.

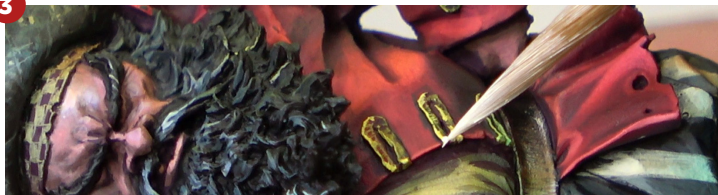
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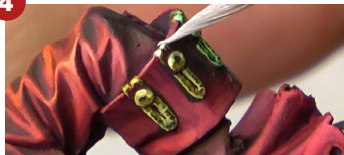
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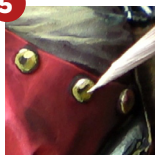
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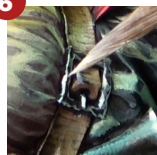
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5



6



7



8

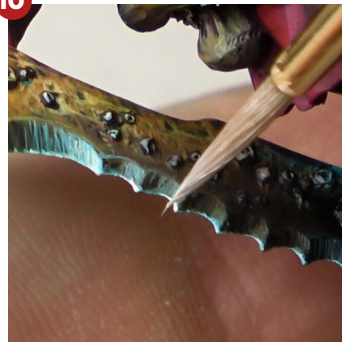


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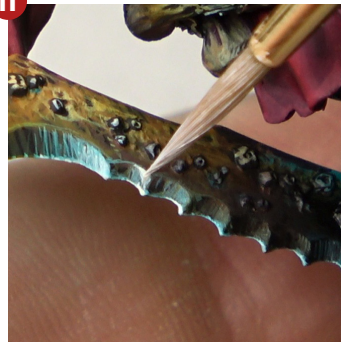


(Ivory) These small details are key to adding chromatic richness and finishing the interpretation of the materials. I hope you enjoyed this tutorial! See you in the next one!

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07 COLORS

				
Lead Grey (AK)	Dark Green Grey (AK)	Blue Green (AK)	Vampiric Flesh (AK)	Ivory (AK)
				
Greenish White (AK)	Middle Stone (AK)	Gunship Green (AK)	Light Flesh (AK)	Hull Red (AK)
				
Light Brown (AK)	Pastel Peach (AK)	British Khaki (AK)	Japanese Brown (AK)	Purulent Yellow (AK)
				
Ice Yellow (AK)	Hot Orange (VGA)	Turquoise Phthalo (G)	Mahogany (VGA)	Hexed Lichen (VGA)
				
Transparent Raw Umber (L)	Carbon Black (L)			



Ak Interactive (3ª Generación) - (AK)
Citadel Colour - (C)
Golden Artist Colors - (G)
Liquitex - (L)
Scale 75 - (S75)
Winsor & Newton - (W&N)

Vallejo Arte Deco - (VAD)
Vallejo Game Air - (VGA)
Vallejo Game Extra Opaque - (VGE0)
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





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