



Sergio
CALVO
miniatures

ENGLISH




ALBORC, THE WRATHMANE



VOL II



SUMMARY

ALBORC, THE WRATHMANE	03
ARMOR	03
FABRICS	07
ARMOR	09
ELEMENTS	12
COLORS	13
GALLERY	14

06
ALBORC

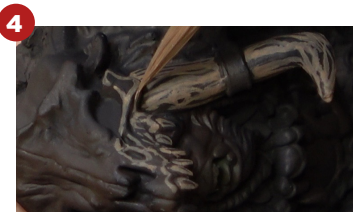
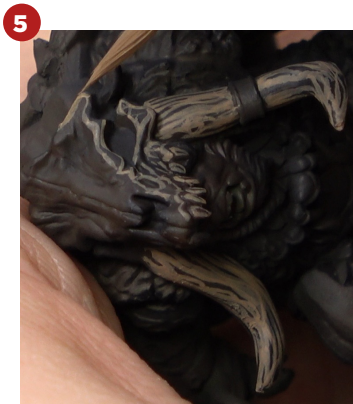
ARMOR

In this tutorial, I want to focus on materials such as leather and horns, elements that carry a lot of texture.

In my personal style, I like to combine smooth, textureless surfaces (such as those created with an airbrush finish) with others where texture predominates. For materials like bones, skulls, or leather, we can use them as elements where texture itself becomes the main artistic tool.



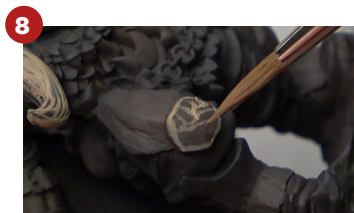
The key is to fill the surface by outlining all the raised areas to create edge highlights (Tan Earth).



Water

Tan
Earth

(2 drops of water and Tan Earth) Between those highlights, we generate texture through lines that don't need to follow any specific pattern. I like to mix thick lines with finer ones, and also to clean between layers when necessary. This kind of texture may vary depending on the material. For example, on the skull I created noise following its volume; on the bones I traced thicker lines to simulate ivory; and on the knee pad I worked with a texture similar to the skull (Tan Earth).

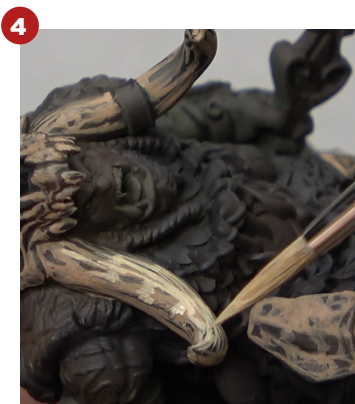
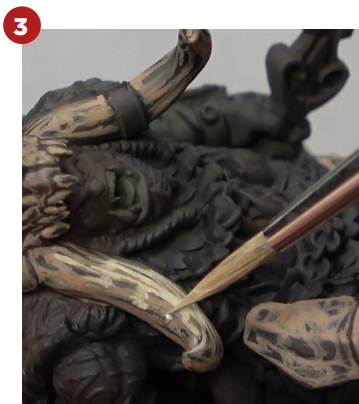
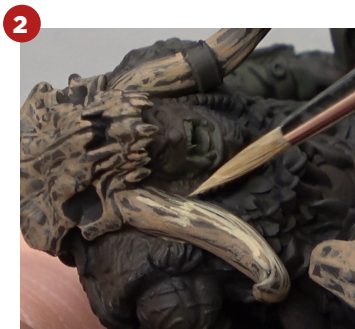
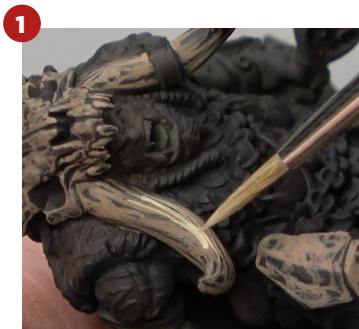


06
ALBORC

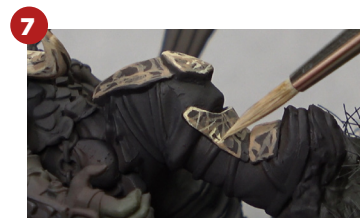
ARMOR

06/08

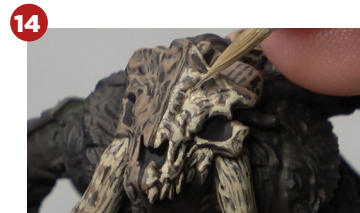
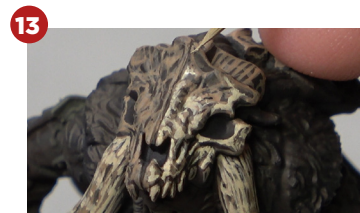
In the next light we apply, we leave part of the previous layer visible, following the texture structure we created. In the case of horns, I recommend adding small groups of horizontal lines along the material to vary it and differentiate it from the rest.



Water

Decomposed
FleshTan
Earth

(Mix and Decomposed Flesh) On the other elements, we keep adding lights, maintaining the texture but concentrating it on the planes that receive the most light. On the skull we focus on the teeth area to give them more light. On the rest, we apply lights near the darker base or the first layer, creating small gradients and therefore more volume (Mix and Decomposed Flesh).



06
ALBORB

ARMOR

06/09

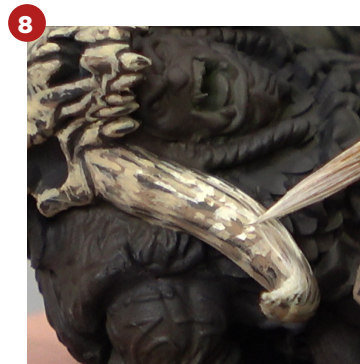
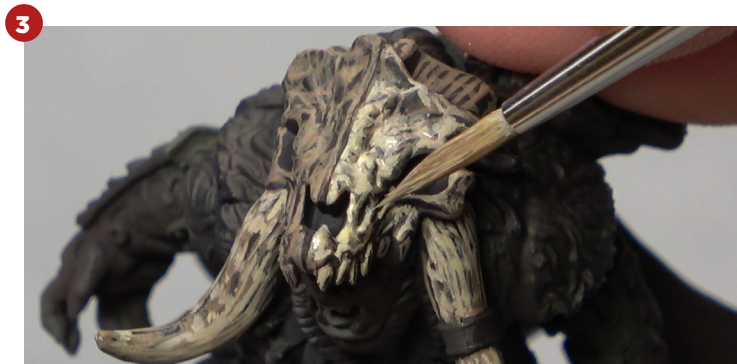
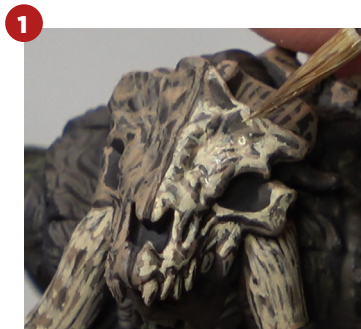
To clean, we use the same color thinned with more water. Remove the excess with a tissue and make gentle strokes over the painted surface, always moving from shadow to light (never the other way around, since the water drop would remain in the shadow and produce a strange effect). This way, we soften between layers easily, without needing glazes.



Water



Mix

Decomposed
Flesh

(Grimy Grey and Decomposed Flesh) On the horns we continue creating texture, this time with finer lines alternated with small dots that create the impression of a chipped surface. By constantly layering, we achieve a gradient through color (Mix and Grimy Grey).



06 ALBORC



Water



Mix



Grimy
Grey

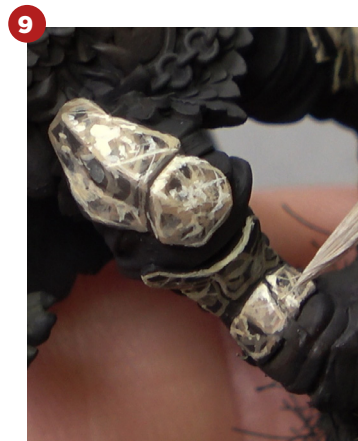
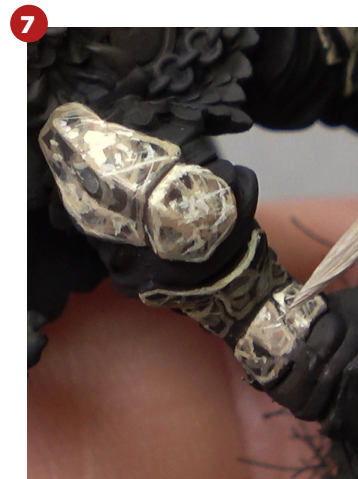
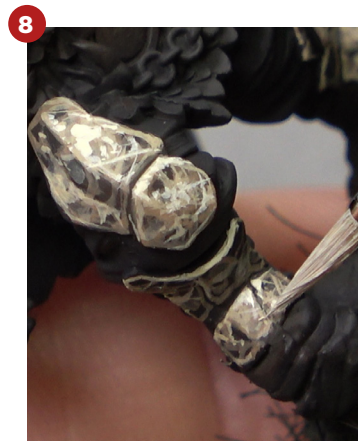
ARMOR

06/10

On the rest of the elements we follow the same procedure with a new mix, focusing on the planes with the most light, such as the knee area near the edge.



(Grimy Grey).

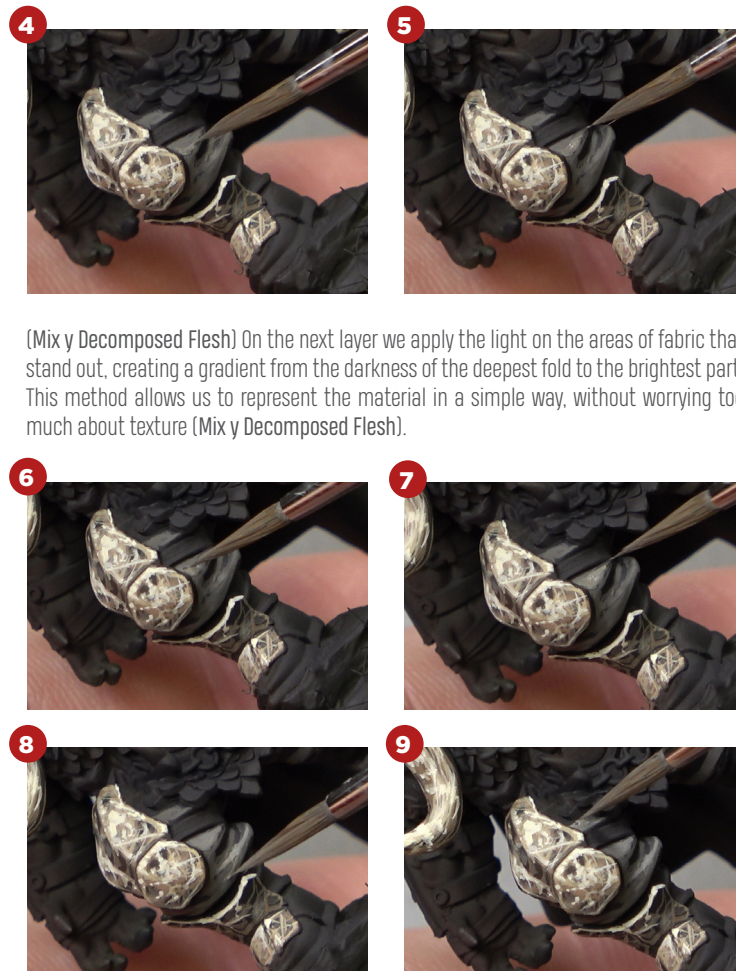
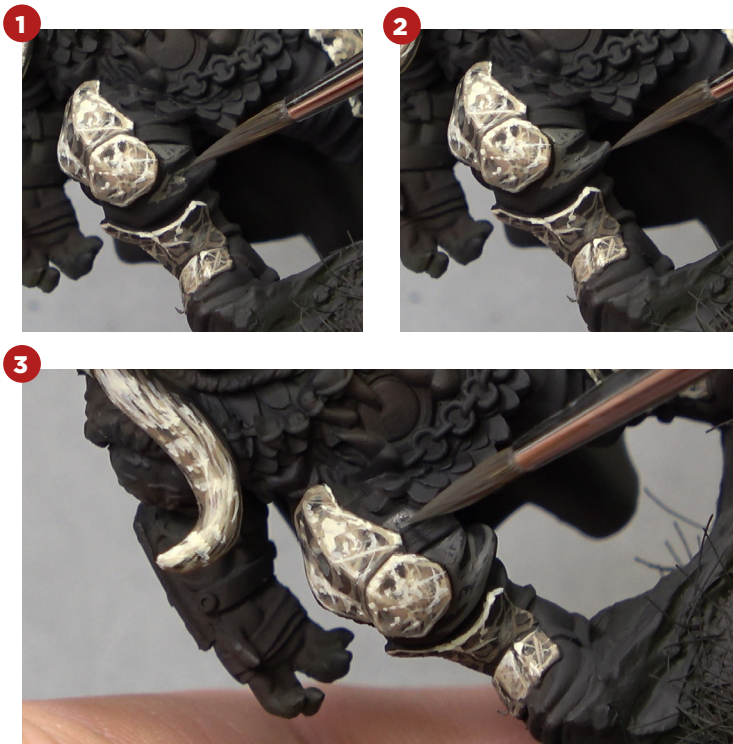




06 ALBORC

FABRICS

Now let's move on to another material: fabrics. Here we are not so much trying to create texture as to represent wrinkles. With a single paint layer I've defined planes where the deepest folds show the base color, while on the rest I use the paint to add light.



(Mix y Decomposed Flesh) On the next layer we apply the light on the areas of fabric that stand out, creating a gradient from the darkness of the deepest fold to the brightest part. This method allows us to represent the material in a simple way, without worrying too much about texture (Mix y Decomposed Flesh).



06 ALBORC



Water



Mix



Decomposed
Flesh

FABRICS

06/12

If more detail were needed, we could add a freehand. Again, if you find it necessary, you can clean between layers.



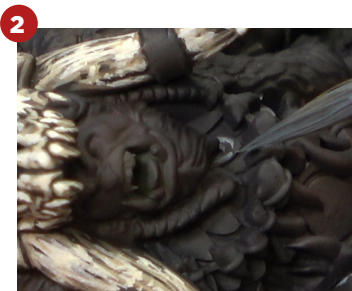
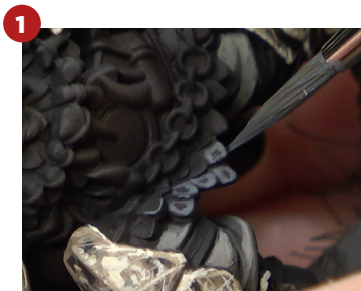


06 ALBORC

ARMOR

06/13

On the chainmail, since it's a small area, the key lies in value: on one hand, NMM (using white for a final light), and on the other, the outlining that visually separates each material as we add layers (with the bluish tone for the edge highlights).



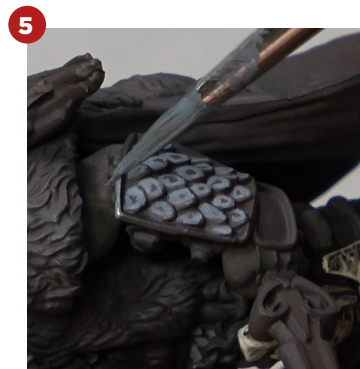
Water



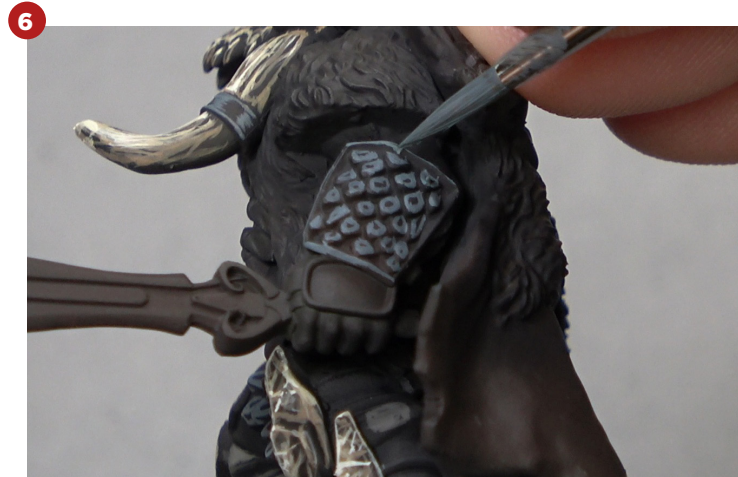
Dark
Blue Grey



Black



(Mix and Black) When painting the edges, make sure to leave a small darker spot from the previous layer on each scale. This creates contrast between the scales through outlining, and by adding a light near that area, you intensify the contrast even more.





06 ALBORC

ARMADURA

06/14

When applying the next light, focus on the edge highlights, painting thinner lines than in the previous layer. The idea is to build a visual gradient with at least three colors.



Water



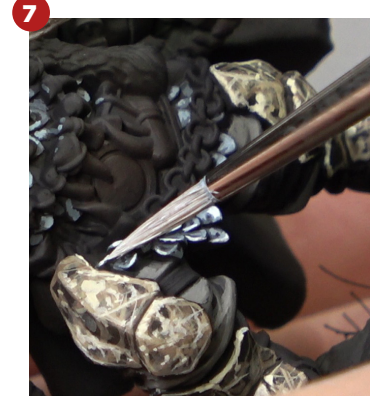
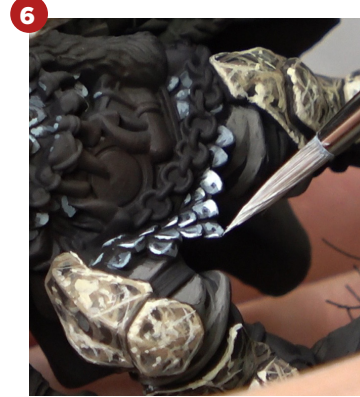
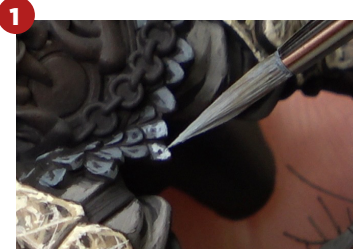
Dark
Blue Grey



Greenish
White



Greenish
White



(Black) In this layer we create small dots on the edge highlights.





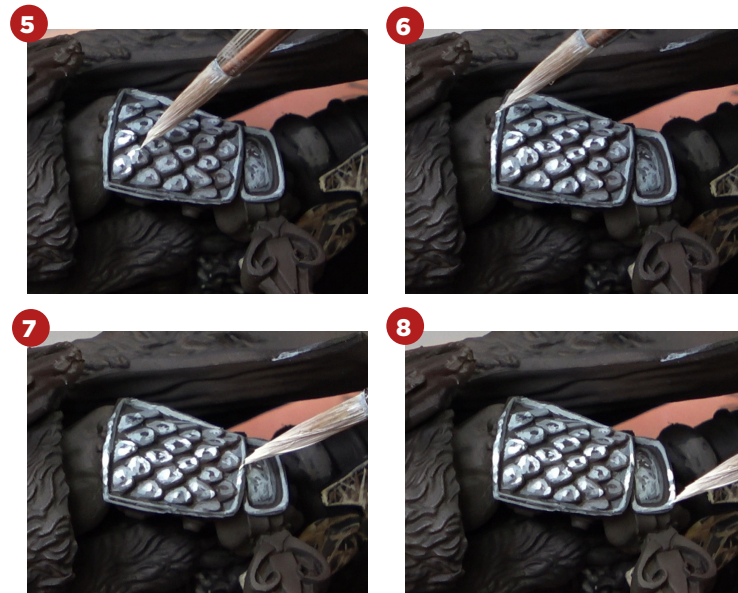
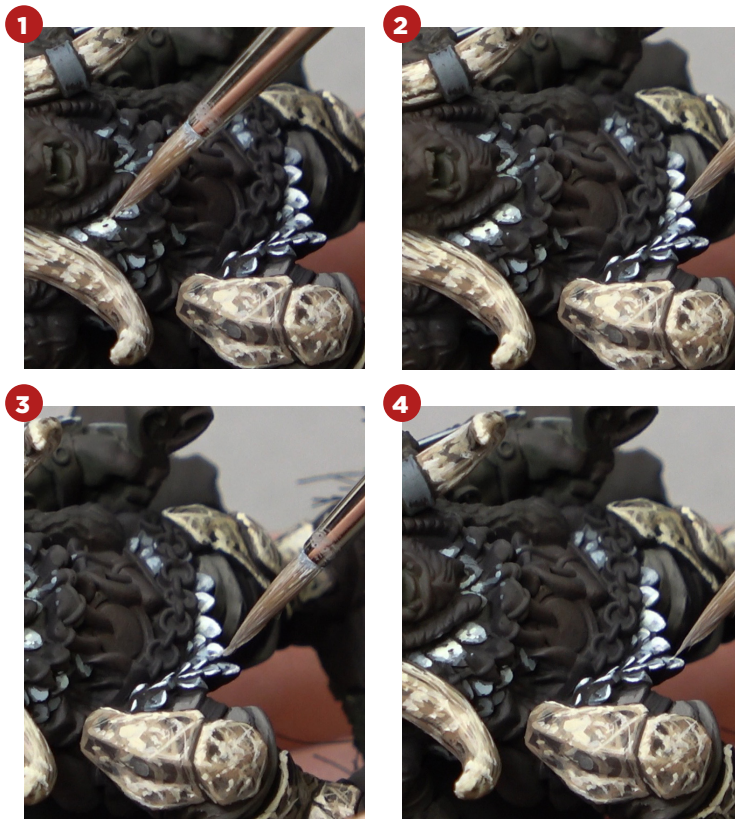
06 ALBORC



ARMADURA

06/15

Then, we perform a light cleaning to smooth the gradient.



(Greenish White) We repeat the same process on the arm armor.



06
ALBORC

ELEMENTOS

06/16

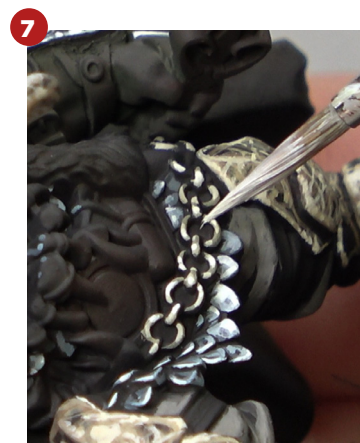
On the chains, since they are a small rounded surface, we paint the highlight leaving a dark line in between (outlining).



Water

Dark
Blue GreyLight
BrownGreenish
White

(Mix, Greenish White and Light Brown) We add small light dots over the previous layer, alternating the placement of the lights between the top chain, the connecting link, and the lower chain (Mix, Greenish White and Light Brown). I hope you enjoyed this tutorial. See you in the next one!





07 COLORS



Tan
Earth
(AK)



Decomposed
Flesh
(AK)



Grimy
Grey
(AK)



Black
(AK)



Dark
Blue Grey
(AK)



Black
(VAD)



Greenish
White
(AK)



Light
Brown
(AK)



Ak Interactive (3ª Generación) - (AK)
Citadel Colour - (C)
Dirty Down - (DD)
Golden Artist Colors - (G)
Kimera - (K)
Kimera Velvet - (KV)
Liquitex - (L)
Scale 75 - (S75)
Winsor & Newton - (W&N)

Vallejo Arte Deco - (VAD)
Vallejo Game Air - (VGA)
Vallejo Game Color - (VGC)
Vallejo Game Extra Opaque - (VGE0)
Vallejo Model Air - (VMA)
Vallejo Model Color - (VMC)
Vallejo Nocturna - (VN)



08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





ALBORC, THE WRATHMANE

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