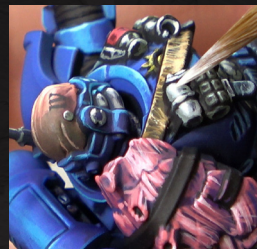
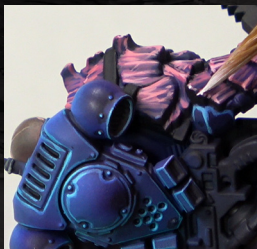




Sergio
Calvo
miniatures

ENGLISH


LIEUTENANT PHOBOS



VOL IV



SUMMARY

LIEUTENANT PHOBOS	03
ELEMENTS	03
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COLORS	13
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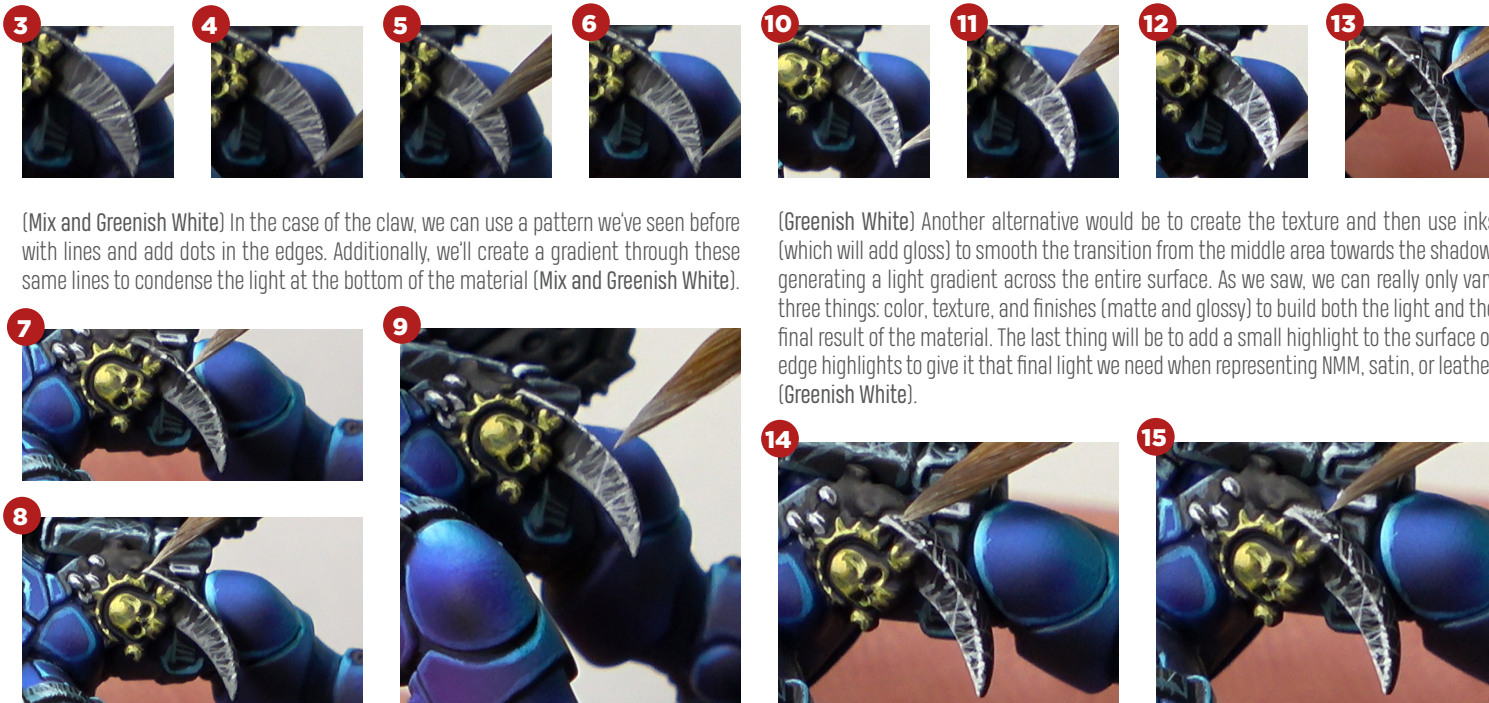
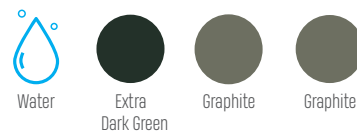
06 LIEUTENANT PHOBOS

ELEMENTS

06/29

If in the previous tutorial we focused on how to create texture, now we'll condense it into smaller spaces.

Thus, you'll have examples of how to work on these areas regardless of the material they're made of.



(Mix and Greenish White) In the case of the claw, we can use a pattern we've seen before with lines and add dots in the edges. Additionally, we'll create a gradient through these same lines to condense the light at the bottom of the material (Mix and Greenish White).

(Greenish White) Another alternative would be to create the texture and then use inks (which will add gloss) to smooth the transition from the middle area towards the shadow, generating a light gradient across the entire surface. As we saw, we can really only vary three things: color, texture, and finishes (matte and glossy) to build both the light and the final result of the material. The last thing will be to add a small highlight to the surface or edge highlights to give it that final light we need when representing NMM, satin, or leather (Greenish White).



06 LIEUTENANT PHOBOS

ELEMENTS

06/30

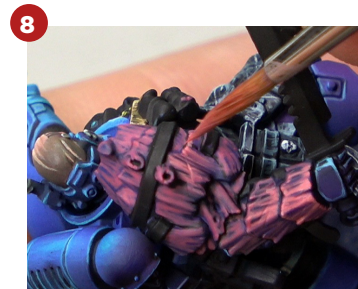
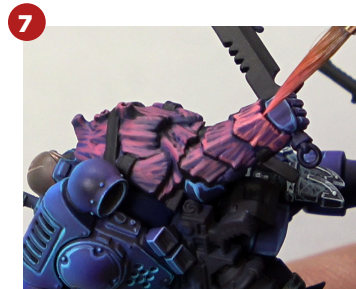
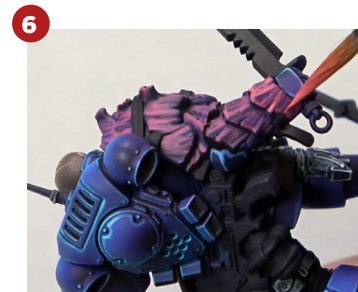
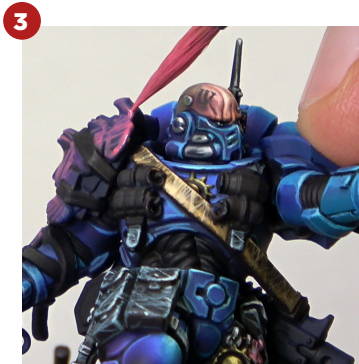
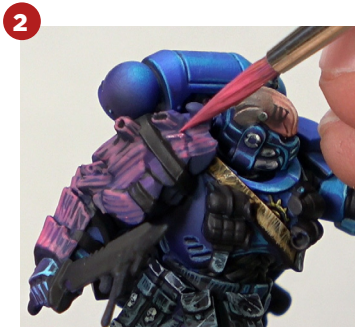
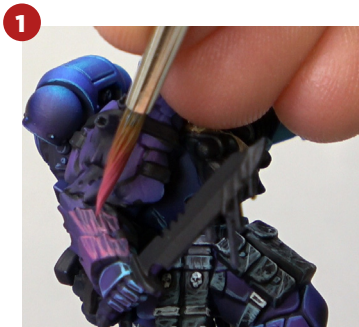
Another aspect to keep in mind is the difference between value and saturation. In the claw, we played with value (using colors that are closer to white or black), while now we're going to play with saturation (getting closer to the original pigment the paint was made with). For this specific case, we'll paint the same lines marked in the sculpture.



Water



Magenta

Dead
Red

(Dead Red and Pastel Violet) By applying this first light, what we're doing is generating our outlining (that dark line visible on all elements).



06 LIEUTENANT PHOBOS

ELEMENTS

06/31

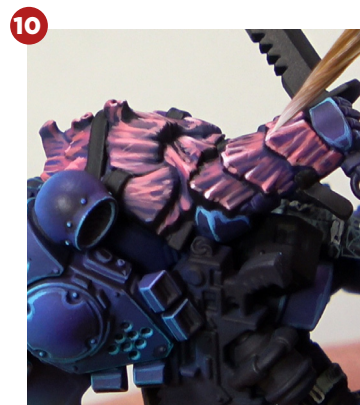
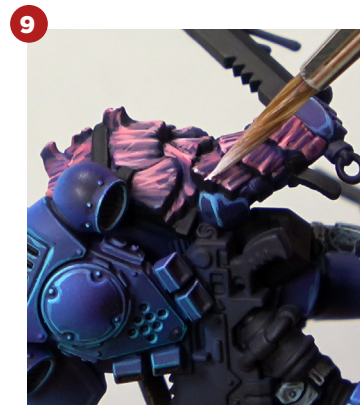
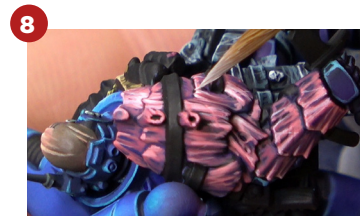
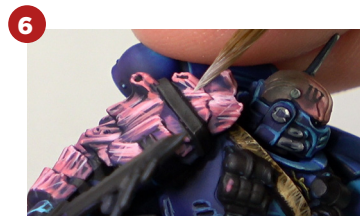
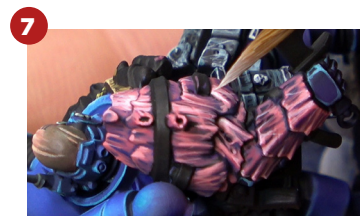
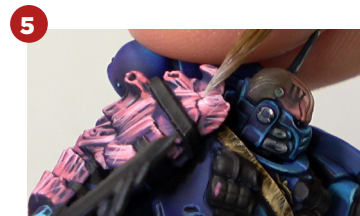
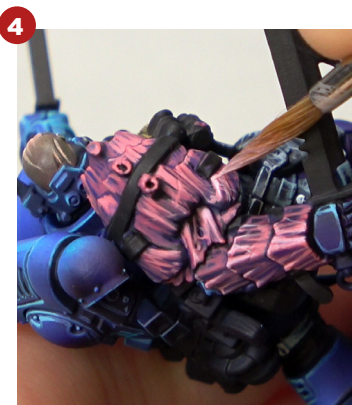
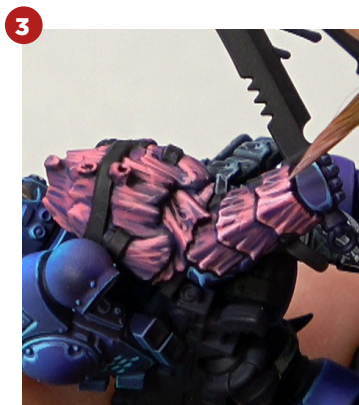
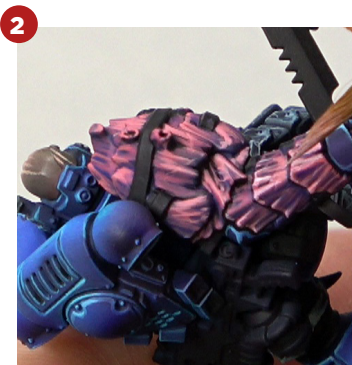
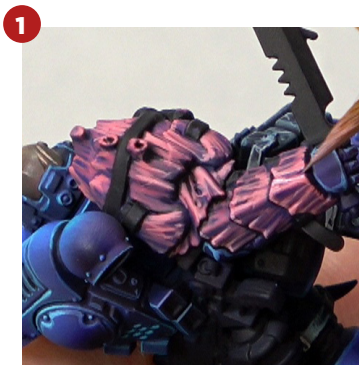
We can also add more white to our mixtures to work on the lines we marked in the previous step.



Water



Mix

Pastel
Violet

(Greenish White) The difference is that we'll use the edges to highlight the volume already marked in the sculpture. In areas where we don't see these marks, we can place the light close to the outlining (Greenish White).

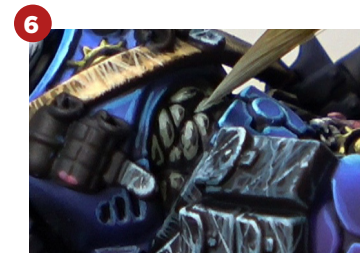
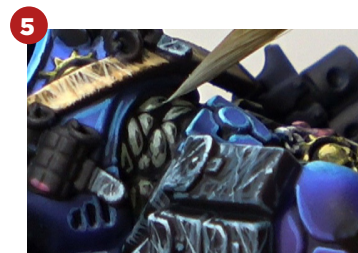
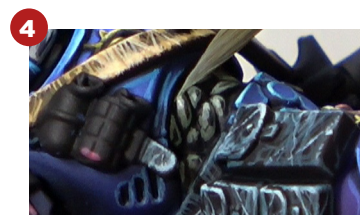
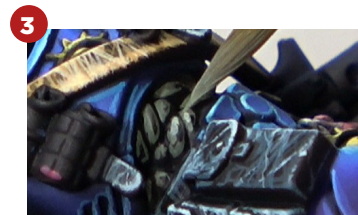
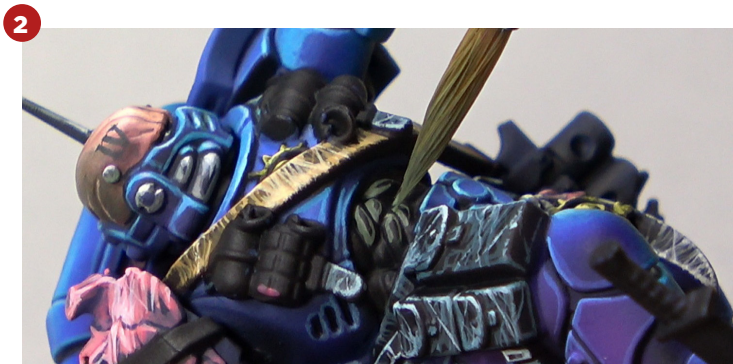
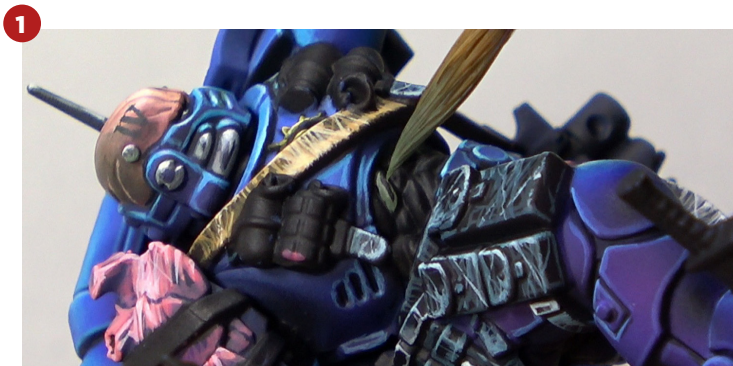


06 LIEUTENANT PHOBOS

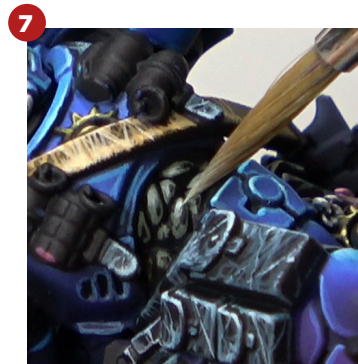
ELEMENTS

06/32

Another type of element we need to treat with desaturated colors are NMMs or very small metallic surfaces. The first step will be to build the outlining by generating an initial light with a greenish color.



(Mix and Blue Grey X 2) Since it's a very small surface, the edges needs to be very thin, and as we add light, we'll apply mixtures of lighter colors. Afterward, I recommend placing the last highlights on the highest and central parts of each element (Mix and Blue Grey).





06 LIEUTENANT PHOBOS



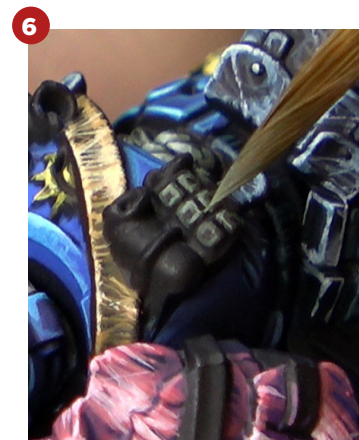
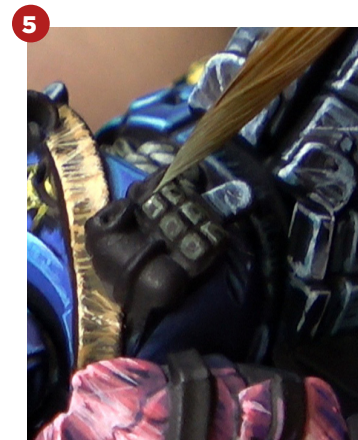
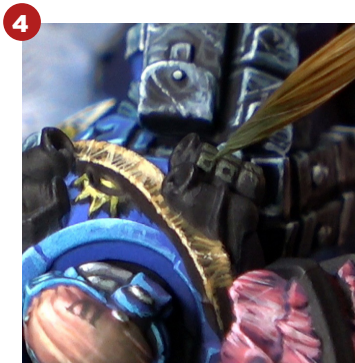
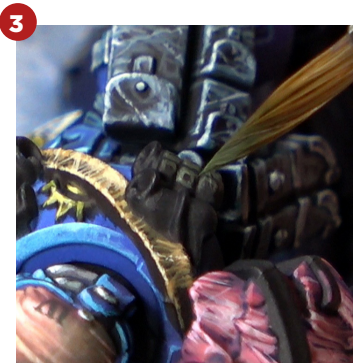
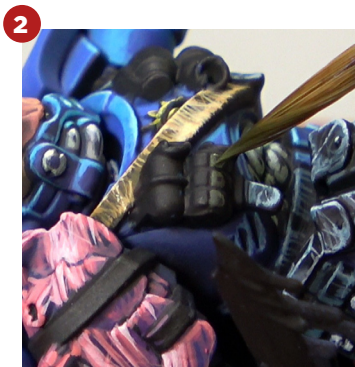
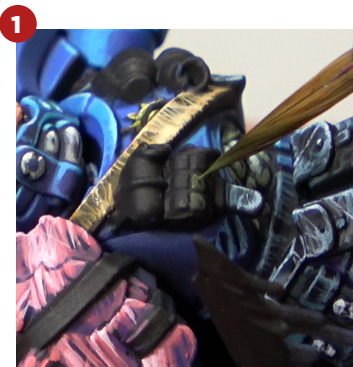
Water

Extra
Dark Green

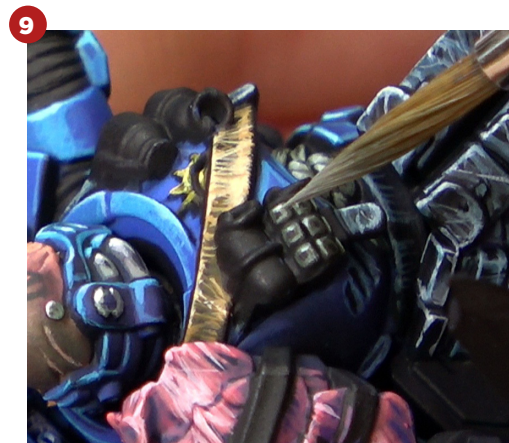
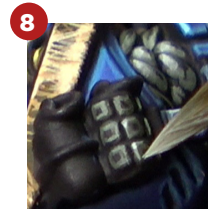
ELEMENTS

06/33

For the grenade, we can paint each of the shards with a dark green color. By changing the tone, we'll be differentiating it from the surrounding materials (both by color and saturation).



(Extra Dark Green and Blue Grey X2) By applying a second light, we'll build the volume. And with the third, we'll give it that shiny appearance typical of metals (Mix and Blue Grey).





06 LIEUTENANT PHOBOS



Water



Burnt
Red

ELEMENTS

06/34

A little trick for leather is to use color saturation (the red color) versus the grey of the NMM (desaturation).

1



2

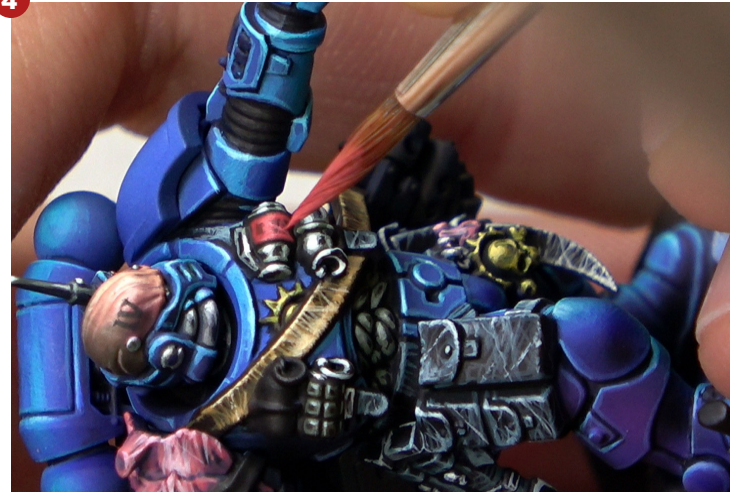


3



(Carmine and Dead Red) The key is to use saturation for the leather and avoid the grey color leaning towards other tones or clashing with the rest of the elements.

4



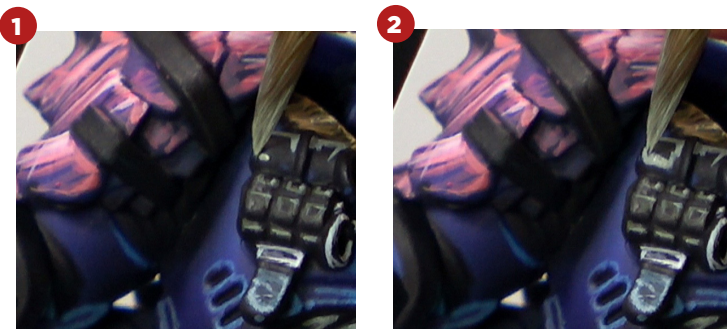


06 LIEUTENANT PHOBOS

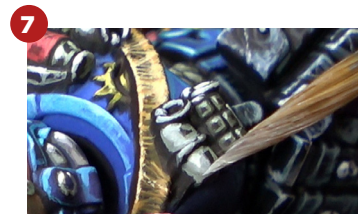
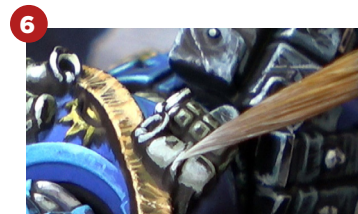
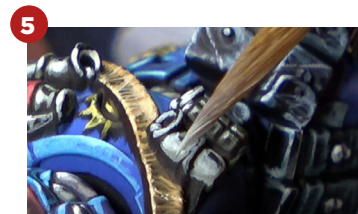
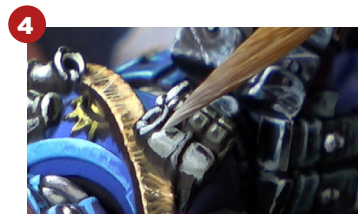
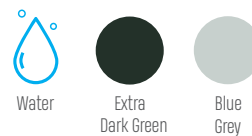
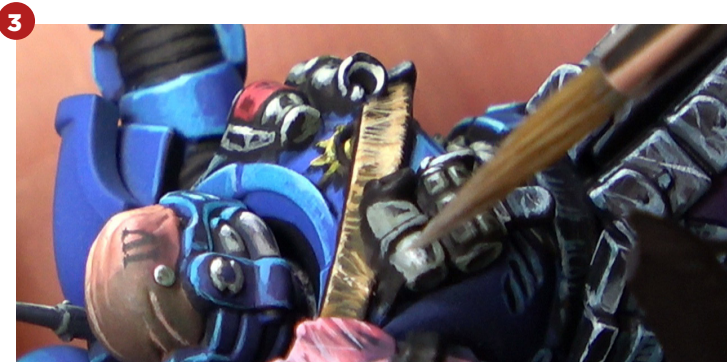
ELEMENTS

06/35

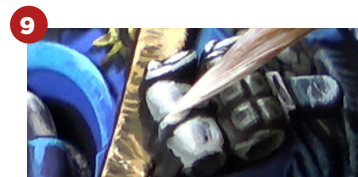
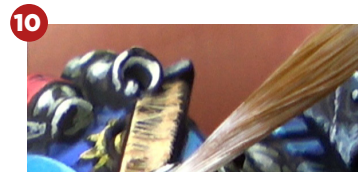
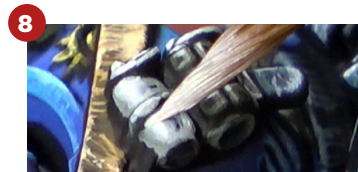
For the grenade, we can paint some lines and leave the center with the previous layer to create a reflection.



It's a different way of creating NMM since the others were built by moving the light toward a higher plane (2 drops of water, Mix and Blue Grey).



(Mix and Blue Grey) Here, in this reflection, we can use the airbrush to create a color filter. In summary, while I apply these final touches, we can say that when working with very similar or identical materials in a small space, the best way to approach it is by varying saturation, value, and light (Greenish White).





06 LIEUTENANT PHOBOS

SWORD

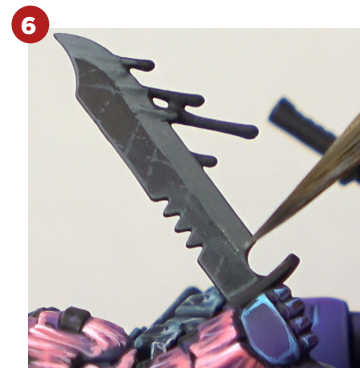
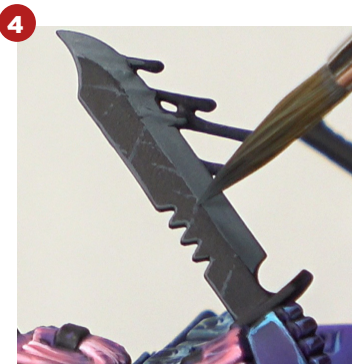
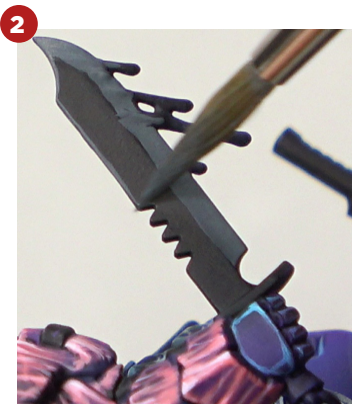
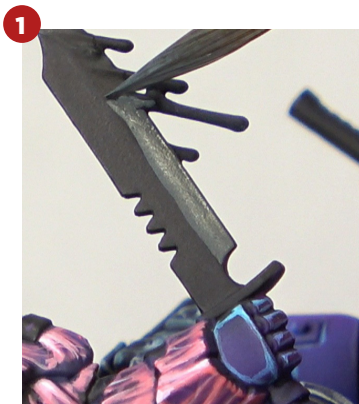
On weapons like a sword, it's much easier to create an NMM since we will have one shiny area (the edge) and another more matte area (the rest of the blade).



Water

Lead
Grey

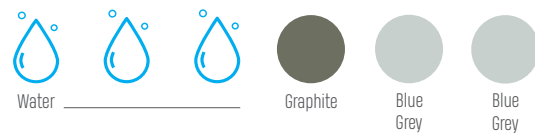
Graphite



(3 drops of water, Lead Grey, and Graphite) It's very important to increase the light value on the edge and leave the rest more in shadow. That's why the first thing we need to do is highlight the edge and use texture on the flatter areas to avoid leaving them completely flat or without information. We can create dents or cuts through textures. Additionally, we can clean between each layer to apply a small filter that helps create a gradient on the edge. We should always do this from the previous layer toward the light area, never toward the shadow area (Graphite and Blue Grey X 2).



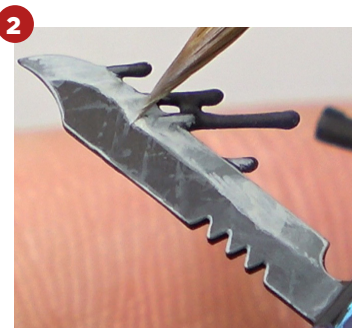
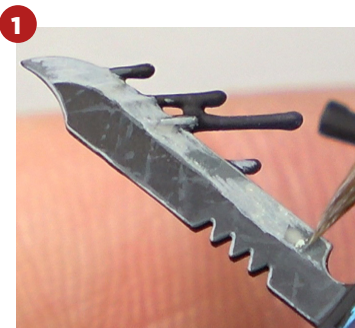
06 LIEUTENANT PHOBOS



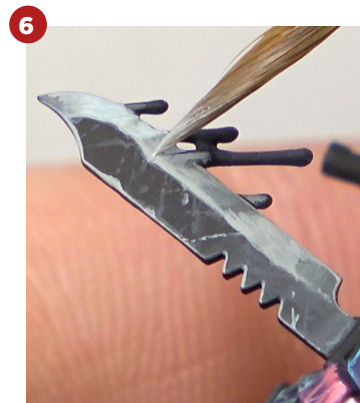
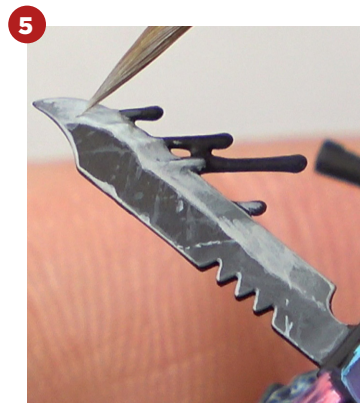
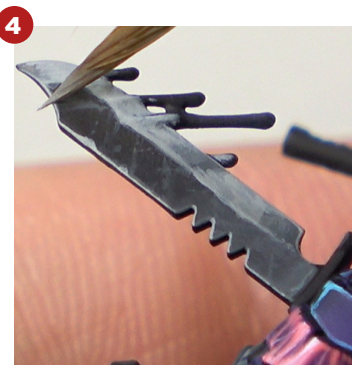
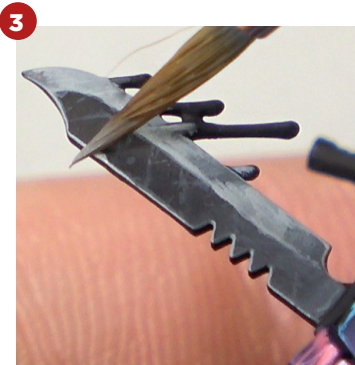
SWORD

06/37

It's a good way to smooth the surface and help us build transition areas to generate the metal highlights.



Next, we'll focus on the highlights on the edge and on those surfaces that remain flatter (Graphite and Blue Grey X 2).

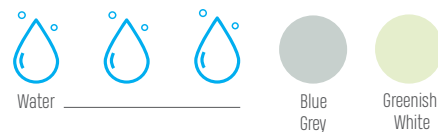


(Blue Grey and Greenish White) Next, we'll work with the airbrush to vary the tone and thus introduce midtones on the edge of the weapon.





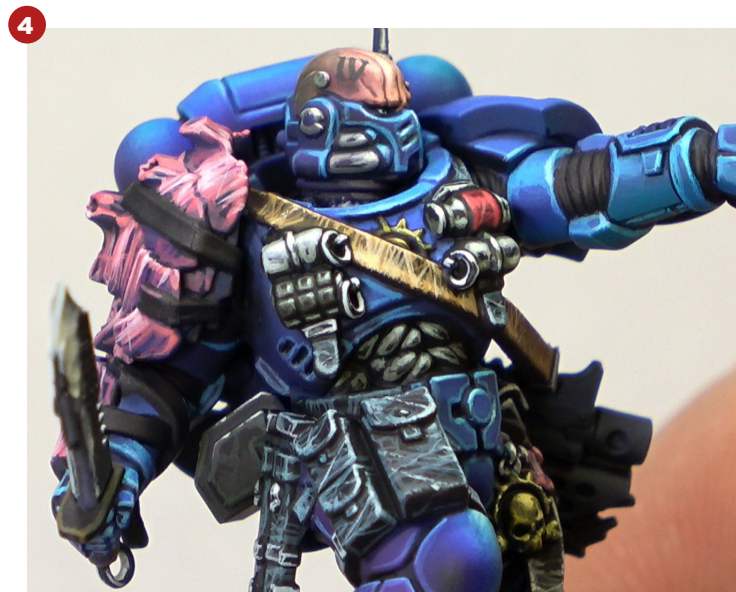
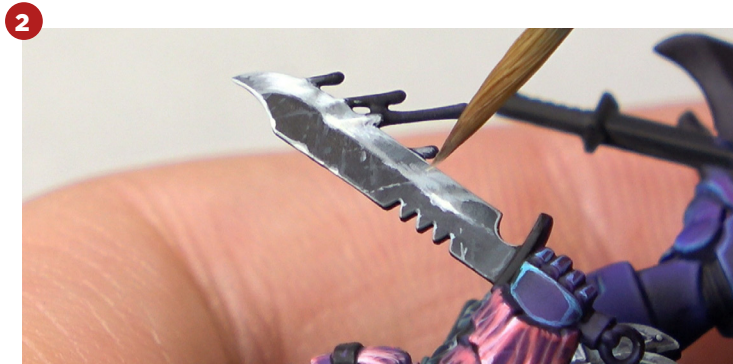
06 LIEUTENANT PHOBOS



SWORD

06/38

Remember that whenever you think it's necessary, you can do a little cleaning from the midtone towards the light to create a gradient. I hope you really enjoyed this tutorial. See you in the next one!





07 COLORS



Extra
Dark Green
(AK)



Graphite
(AK)



Greenish
White
(AK)



Magenta
(AK)



Dead
Red
(AK)



Pastel
Violet
(AK)



Command
Green
(AK)



Blue
Grey
(AK)



Burnt
Red
(AK)



Carmine
(AK)



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 Game Extra Opaque - (VGEO)
Vallejo Model Air - (VMA)
Vallejo Model Color - (VMC)
Vallejo Nocturna - (VN)

* Color Recipe Volume IV.



08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





LIEUTENANT PHOBOS

VOL IV



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