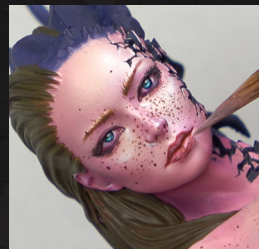




Sergio
CALVO
miniatures

FALLEN ANGEL





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01 WHO WE ARE

We want to thank you for reading this digital book that we have created for you with so much love.

After 14 years as a painter of miniatures, I decided that it was time to show the world my particular way of understanding and seeing the world of miniatures. For this reason, three years ago Vanessa and I went into this new adventure of Patreon. And together with the creation of our studio, Sergio Calvo Miniatures, we decided to open the Patreon channel to show you through tutorials, techniques, tips, ideas and approaches, all the knowledge I have been developing during my professional career.

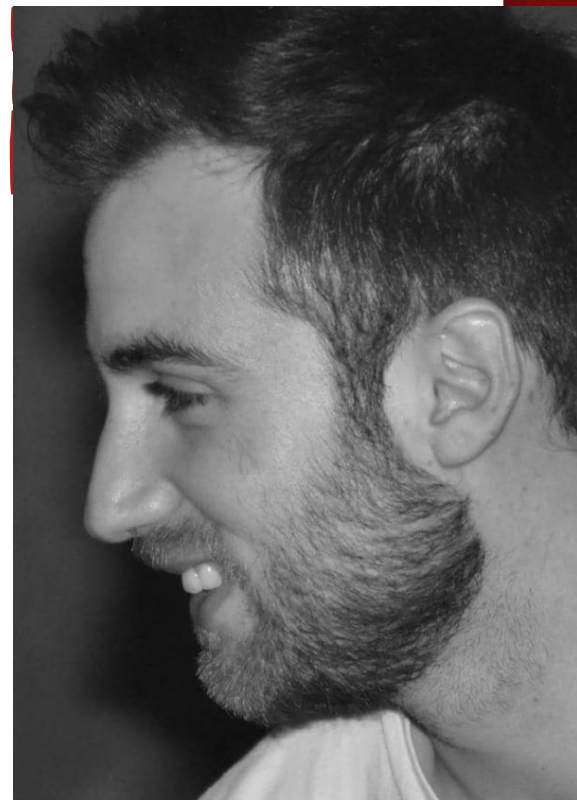
In our Patreon's channel, and specifically through the tutorials and these digital books, you will find a painting guide explained step by step, with all the details through images and texts that help to understand the concepts and ideas that I want to transmit you so that you can put them into practice. Since we started more than three years ago, we have undergone a great evolution to bring you the best material and quality we

can, and we hope that this new format will surprise and please you as much as we do.

For those of you who are new to Patreon, we would like to welcome you to this new adventure, and for those of you who have already celebrated an anniversary with us, we would like to thank you for making it possible. Vanessa and I, can only be grateful for all the love and support we receive daily through the channel, social networks or your comments.

In love with our work, we hope to be able to transmit all that love and trust that you place in us every day. We also hope that you enjoy this e-book and all the knowledge that we deposit in it.

Thank you very much to all of you.





02 MATERIALS



HANDLES AND HOLDERS.

For holding small or medium sized miniatures, I recommend the Citadel holder. If we work with larger miniatures, the most effective is to use a wooden block and Blutack.



TOOLS.

DRILL, BLADE, TWEEZERS, PIPETTE...

Tools that we will use to remove the miniatures from the moulds; to remove the mould lines (blade) and to hold small pieces or as a complement for the airbrush and the brush.



THINNERS.

Used to break the surface tension of the paint; allows us to give more flexibility to the color without losing coverage, adherence and opacity. In addition, the color will be distributed uniformly by the surface to work. Its retardant effect allows us to work with the airbrush for longer without the need to clean it so often.



02 MATERIALS



SPRAY CANS.

We use spray because with them we create a thicker surface on the miniature and we avoid that when using any abrasive product, the primer jumps or breaks.



AIRBRUSH CLEANER.

You can use acetone, water and airbrush cleaner. If you use acetone, the airbrush cannot have Teflon or rubber gaskets, since acetone eats those materials. If you use acetone you must rinse with plenty of water and then apply the cleaner.



PUTTY.

Milliput is the most used to be worked dry with a sandpaper or worked wet. Magic Sculpt has a higher hardness, but with a finer grain. For me, they are practically the same except that the second brand has a translucent finish (you can solve it by adding a little Milliput to the mix). Remember that if they are two-component putties you have to work with a mixture of 50%. For sealing joints we can also use acrylic putties such as Modeling Grey Putty.



02 MATERIALS



MATERIALS FOR BASES.

Depending on the finish we want, we will have to use materials such as sand, stones, snow or small branches to create trees, bushes or grass. Some of the materials can be used together with white glue to compact them on the surface. Other materials, such as water, can be tinted.



GLUE AND ACCELERATOR

We will use the cyanoacrylate to join two pieces and we will use the accelerator to accelerate the drying process.



PIGMENTS AND FIXER.

The pigments are applied dry, using an old brush to distribute it along the surface. Then, we must fix this material with the fixer. To do this, we will use a pipette.



02 MATERIALS



BRUSH.

Winsor & Newton natural brushes number 1 and 2. We will use number 2 for the application of base coats or large surfaces and number 1 for small details and outlines.



SILICONE BRUSH.

Used to work the putty, we will use them to seal the joints of the miniatures as well as to make small sculpting works.



SYNTHETIC BRUSH.

We can use old synthetic brushes to apply our pigments or to make the paint mixtures inside the airbrush.



02 MATERIALS



ART PAINTINGS.

When we want to obtain a higher color saturation, we can use this kind of paint brands because of the quality of their pigments.



ANDREA COLOR, AK ACRYLICS, SCALECOLOR.

Designed for modeling and board games. Andrea Color and Ak Acrylics are similar in coverage, degree of color intensity and degree of matte. They are colors that we will use to give the base layers and practically 90% of the work of the miniature. Scalecolor is an even more matte range so it loses some color saturation.



AIRBRUSH PAINTINGS.

Paintings designed to be used in the airbrush. With this Vallejo range we will obtain a lot of intensity in the color and avoid the whitening of other ranges that have in their composition matte.



02 MATERIALS



OPAQUE PAINTING.

This specific range of Vallejo, we will use it when we make the base coats because of its grip on the primer. Most of the colors we will use are dark and the range is so versatile that we will be able to use it for terrains or bases.



INKS.

They give us intensity of color and brightness to our finishes. We can use Liquitex or ScaleColor inks to replace the old Citadel inks that are now more difficult to find in the market.



VARNISH.

We will have 3 effects; glossy, satin and matt. Both grades will serve us both brush and airbrush. It is used by replacing water with this product and joining it with the color you are going to use.



03 TIPS



To clean the airbrush we must simply use a pipette, squeeze to extract all the air and put it inside the bowl. Once it is inside, we release the pressure of the pipette and it will automatically collect the dirty water. Pour the contents of the pipette into the glass of water and again take clean water to be placed in the bowl. Afterwards, we can repeat the process two or three more times until we see that the bowl is completely clean. The remains of the airbrush needle can be cleaned simply by using the clean water that we have introduced into the bowl and pressing the airbrush to expel the remaining dirt on a napkin.





03 TIPS



Is necessary to shake the paint cans because, if they have not been used for a long time, the pigment and the thinner that compose the paint will be separated. To avoid this, we must simply shake the can a couple of times so that both components come back together.



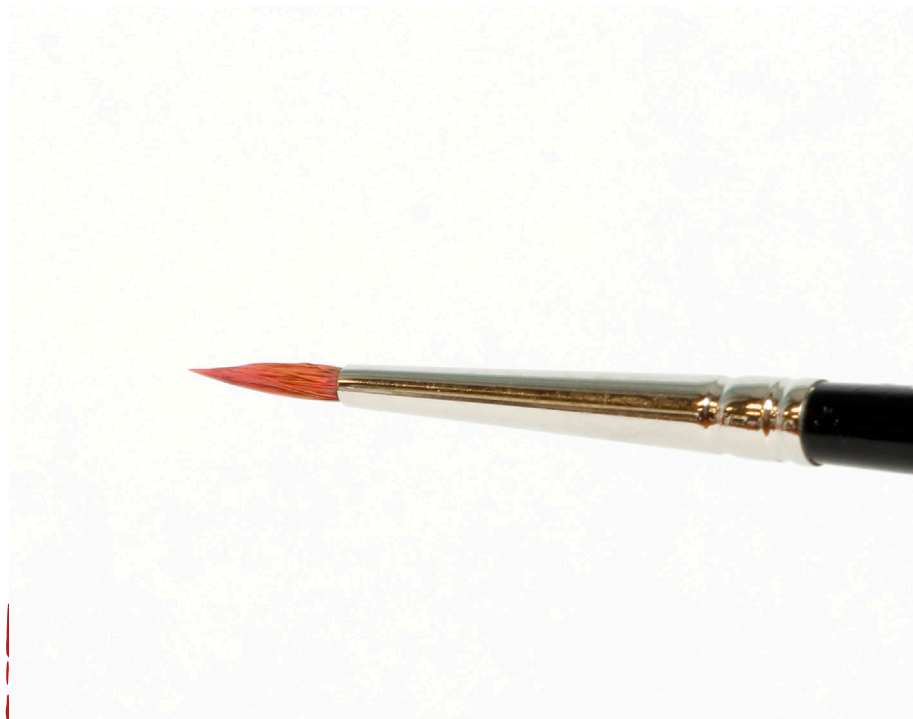


03

TIPS



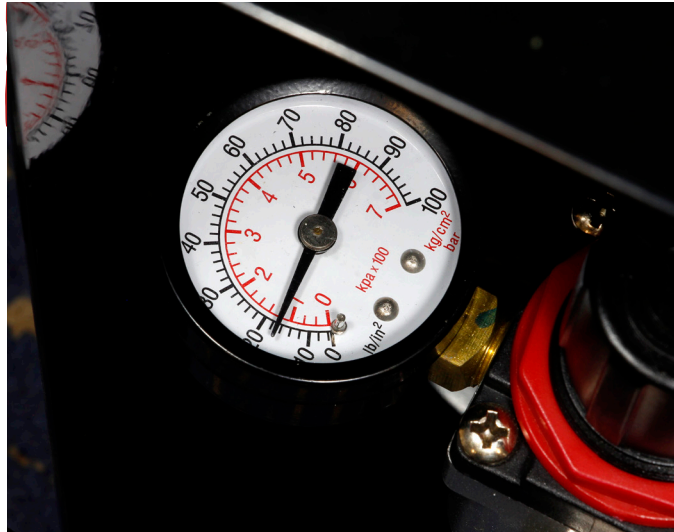
To use the acrylic, we must always have a humid surface where we can sharpen the tip of the brush and remove the excess paint without losing the humidity. To do this, we must take with the pipette a little water and throw it on the kitchen paper. On this wet surface, we can make a small turn with the brush while backing up to remove excess paint while sharpening the tip of the brush. This way we will avoid the sensation that the brush dries very fast or before it touches the figure.



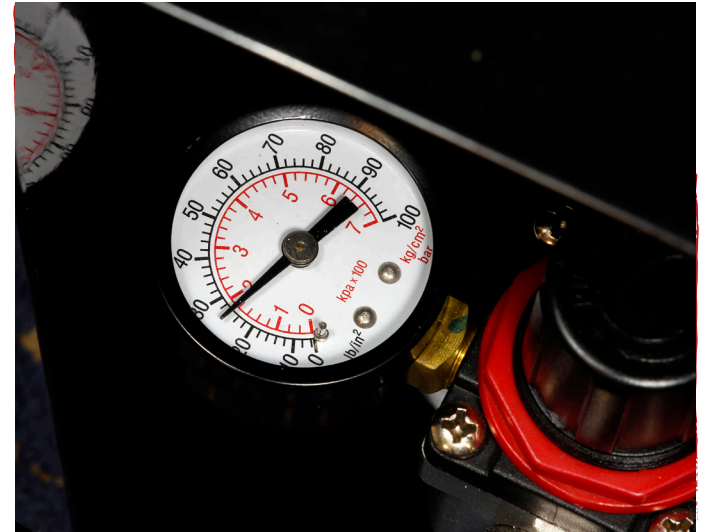
In this image you can see how the brush should look like once we have sharpened the tip of the brush and removed the excess paint without losing the humidity.



03 TIPS



With a low pressure of 1 kilo or 1.5 kilos we can make glazes. To do this, we must get very close to the miniature and this low pressure allows us to avoid the annoying spider legs.



In case of airbrush primer or base coats, we have to increase the airbrush pressure up to 1.8 kilos. This way, when separating the airbrush from the miniature, the air and paint flow will be continuous and we will avoid the paint to arrive dry, splashing or in non-optimal conditions.



03 TIPS



In a small plastic we will introduce a sponge and fill it with water and neutral soap enough to make it wet. To clean the dirty brush, we have to move it from right to left and vice versa until both the brush and its metal part (ferrule) are completely free of paint. In addition, when our brush is dry we can use this gel to sharpen the tip of the brush and thus keep our tool in perfect condition for longer.



With the medium sized plastic container (approximately 23cm x 15cm), we place the sponge on top (always white or neutral grey -never yellow) and fill it with water until the sponge is covered with water. On top of that sponge, we will place the kitchen paper folded in two or four layers and wait for the water to moisten the whole area.

Then, with the baking paper previously cut to the size of our palette, we place it on top of the kitchen paper. This way, the humidity will always be kept under the baking paper and will allow our paint not to dry so easily.



03 TIPS



Here you can see the final result. With this wet palette, the paint will not dry as quickly as it happens when we use other kinds of palettes.



When we are painting, the dryer helps us to speed up the drying process. We can use the cold air to dry bright colors and the hot air to be able to matt the paint. In case the miniature is made of resin or plastic, be careful with the heat of the dryer because it can bend those thinner areas of the miniature. The key will always be to maintain a distance of a couple of centimeters between the hot or cold air stream and our miniature.



04 METHOD

SERGIO CALVO AND THE “CAPIBASES” METHOD

The term Capibases refers to a little joke that my students started a few years ago, and that in the end, has ended up referring to my peculiar way of painting. It is simply a play on words between “Capi” for “Captain America” and the word “base” when introducing different layers without being hardly diluted in water.

As we already know the wet palette, we can say that the paint we will use to load the brush will be the one we have poured directly onto our palette or, at most, dilute the color or mix it with a drop of water (10% water and 90% paint). Now that our brush is loaded, we will move to our “water bed” to remove excess paint, maintain humidity and sharpen the brush tip. Remember to make a small twist with the brush while you back up on the surface so that the tip of the brush is as sharp as possible.

Unlike most paint canons, we will use glazes as a finishing process so we will only use them when we have 90% of the miniature finished.

From the beginning, we will always use base coats that allow us to cover the previous layer between 85% and 90% of the surface to be worked. This means that we are making a series of cuts that could be identified with the steps of a pyramid seen from the top. These cuts between the different layers will therefore be evident at the beginning, but when we introduce the airbrush we can make

“glazes” to clean these transitions.

As for the placement of the light, we will preferably use a front light. And when I refer to the term “front light” I do not mean that it is a zenithal light itself. If we understand that every shape can be broken down into a simpler geometry (spheres, cubes, cylinders, cones) we will see that the placement of that light is not placed at the vertex of a cone, for example, but rather that it moves forward or in a frontal plane. In this way we will always have more light in the frontal plane than in both ends, where we will find areas with shadow.

Continuing with the cone example, for the application of color we will always go from shadow to light.

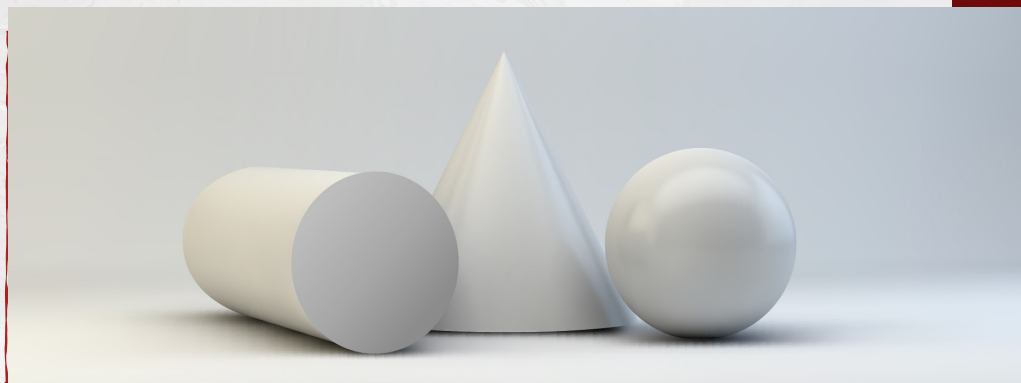
First, we would give a layer of darker color that covers all the primer of the cone and then, we would

cut the surface to work always leaving the previous layer visible at both ends of that cone until we reach the center of it, where we will place our maximum light.

This process may take between 6 to 9 layers generating a visible degradation that later, we will clean with the airbrush making saturated color filters that allow us to introduce medium tones. We can also make shadows with the airbrush to provide extra depth and strengthen the contrast.

From here, we have already worked all our cone through the brush and airbrush and we have our miniature almost finished, we can introduce the glazes to brush for those little final touches.

And as there is no other way to learn but practice, I recommend you take the brushes and start with the tutorial.

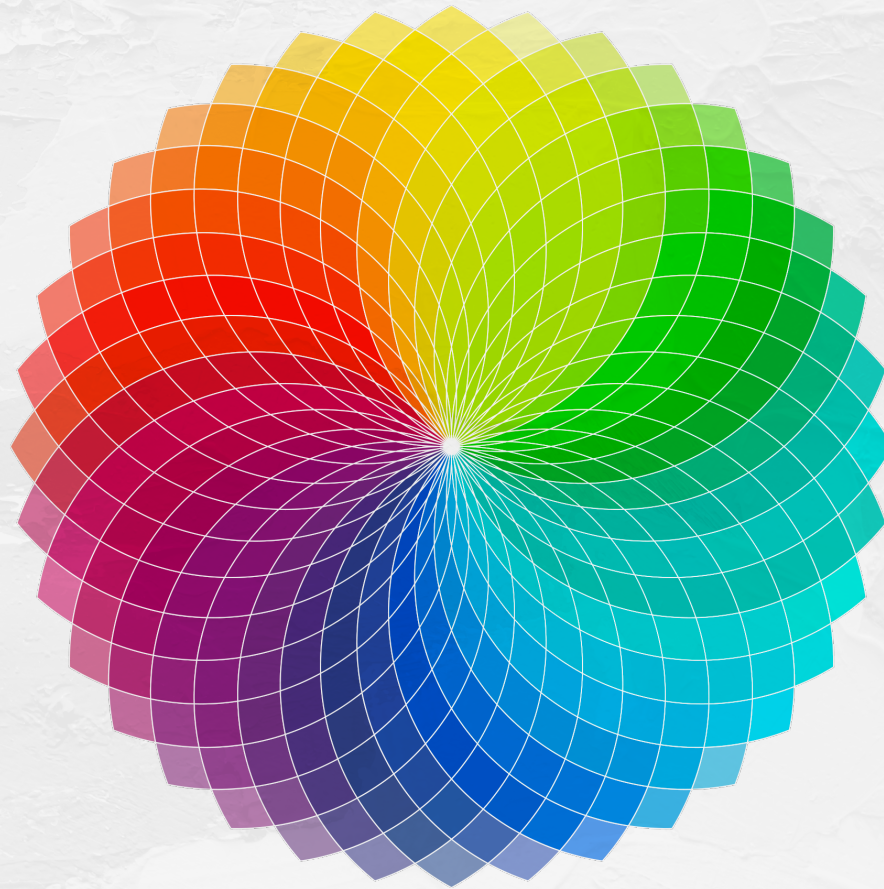




05 COLOR THEORY

COLOR CIRCLE

We are going to simplify the theory of color so that you have a clear and concise idea of how we can apply it to our miniatures. I promise you that it will not be a convoluted and meaningless explanation, but just the opposite; simple and effective.

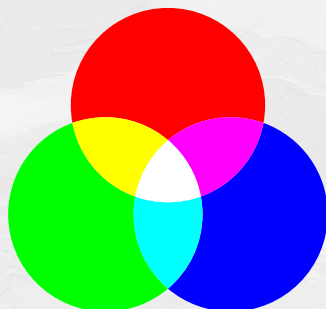




05 COLOR THEORY

Color is generated by the decomposition of white light (composed of red, green and blue) coming from the sun, a spotlight or an artificial light source. To make it easier to understand, Isaac Newton realized this phenomenon when he passed a ray of light (white) through a glass prism and the rainbow was detached.

In this way, we can understand that white light is composed of the primary colors; blue, green and red. If we understand that these colors depend on the sensitivity of the human eye to light, it is called additive color circle RGB (Red, Green, Blue).



If this depends on the pigments used (such as a printing ink cartridge) it is known as CMYK (Cyan, Magenta, Yellow, Black) but in this case variations come into play according to the type of pigment, dye, quality ...

The secondary colors are the union of two primary colors. Depending on the quantity of both colors used to make the mixture we can obtain up to 12 new colors. Based on the perception we have of color (HSB model), we can say that any color has three fundamental characteristics;

- (Hue) Tone: color reflected or transmitted through an object. It is measured in degree (from 0° to 360°) and we usually identify it by the name of the color; red, orange, yellow...
- Saturation or chromaticity; this is the strength of the color and is represented by the amount of gray that exists in proportion to the hue. It is therefore measured between 0 (gray) and 100 (full saturation). In any chromatic wheel we will see that the saturation increases as we approach the outer edge and decreases in the interior.
- Brightness; this is the lightness or darkness of the color. It is measured between 0 (black) and 100 (white)

All colors (whatever they may be) can be denominated as active or passive. Passive colors give us the sensation of advancing in front of passive colors. And of course, these passive colors seem to move backwards when they have active colors nearby.

- A color that advances (is active) has less visual weight than those that retreat (passive).
- Warm, saturated, and more luminous tones are active and therefore appear to be visually advancing.
- Cold tones, with low saturation or a darker value are passive because they are visually receding.
- Low saturation tones or shades appear lighter than more saturated tones or colors.
- There are also neutral or indifferent colors that do not feel visually forward or backward.

**SATURATED****BRIGHTNESS****COLD****WARMTH**



05 COLOR THEORY

Each color, in arts, is given a specific meaning; this will vary depending on the intensity, its tendency towards black and white, and, towards another color.

- White; it means innocence and purity. It creates a feeling of relaxation, release from stress.
- Black; means elegance, nobility, sophistication or mystery. It is a color that provokes strong emotions and represents the total absence of light.
- Grey; it represents neutrality (for being in the middle of black and white), besides transmitting elegance and luxury. If we use it in excess, we can generate sadness or melancholy.
- Yellow; means intelligence and creativity. Used to create luminosity and return to any warm color or recreate attention.
- Red; one of the most intense or exciting colors.

Often used to draw attention to something, but should be used without being abusive, as it can be visually tiring.

- Orange; it acts as a stimulant of shy and sad colors because of the strength, expressiveness and dynamism it creates when used in a small quantity. If we overdo it, it can give the opposite effect; boldness and aggressiveness.
 - Blue; it is the cold color par excellence. Associated with intelligence and deep emotions and even strength. If we put any color together with blue, it will automatically become cold.
 - Violet; represents mystery, reflection or elegance.
 - Green; it represents nature par excellence and therefore encourages balance.
 - Brown; represents the autumn season or the color of the earth. It gives us the impression of balance, comfort and masculinity.
- Therefore, we can say that the theory of color can be summarized as follows;

- Primary colors; Primary colors are those that cannot be obtained from any mixture between colors, that's why they are considered unique and absolute.
- Secondary colors; those colors obtained from the mixture of two primaries.
- Tertiary colors; colors obtained with a mixture of a primary and a secondary.
- Analogous colors; colors placed very close together within the chromatic wheel.
- Complementary colors; colors placed in front of each other on a color wheel.

COLORS COMBINATIONS



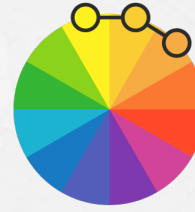
SQUARE



COMPLEMENTARY



TRIAD



ANALOGOUS



TETRAHEDRON



06 FALLEN ANGEL

ASSEMBLY

06/01

This first part of the tutorial will be focusing on the use of the airbrush and the beginning of the creation of two different environments that we want to create in our miniature; an angelic one and a demonic one.

We will start with the assembly by removing mold lines and gluing each piece. I recommend that you place the busts directly to the default base, this will make it easier when the time to paint comes.

2



3



1

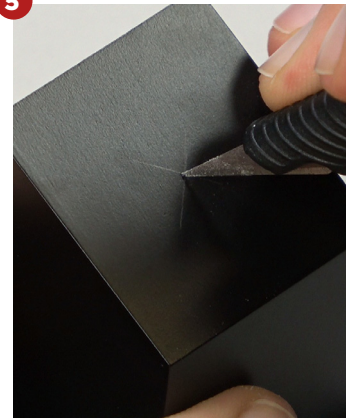


To place the bust on the block, I recommend using a ruler in order to place it right in the center, because if it is displaced to one of the sides it will seem strange. The same happens if the bust is leaning forward or backward when gluing it, the weight of the image will be lost. To avoid this kind of mistakes, you can use a mechanical pencil or soft pencil to mark the center of the pedestal and serve as a guide.

4



5



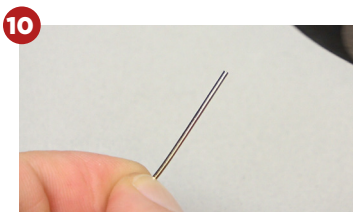
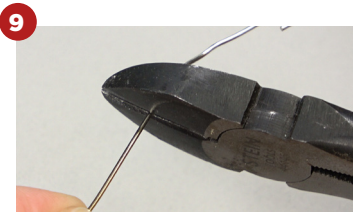
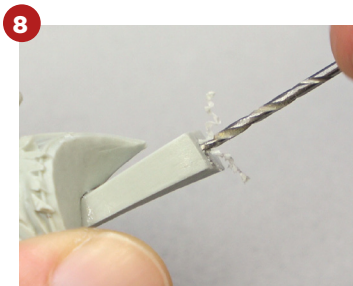
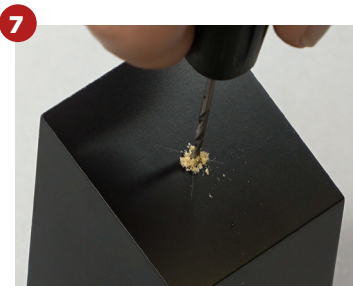


06 FALLEN ANGEL

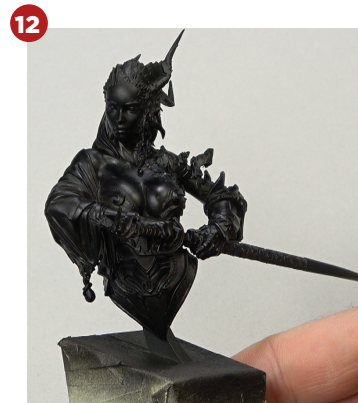
ASSEMBLY

06/01

Next, with a hand drill we will drill a hole in the block and in the base of the miniature to place the bolt later.



We can use masking tape to cover the entire surface and prevent it from getting stained when using the airbrush. Regarding those elements of the miniature that may disturb us when painting, it is better to leave them aside and use Blu-Tack to stick them to another surface so that we can paint them more easily. Lastly, to finish with the preparation of the miniature, we will first apply a black primer and then a white primer (I recommend using the Games Workshop sprays).





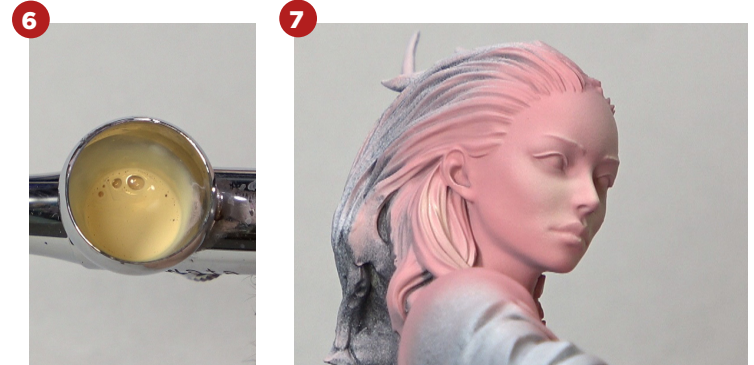
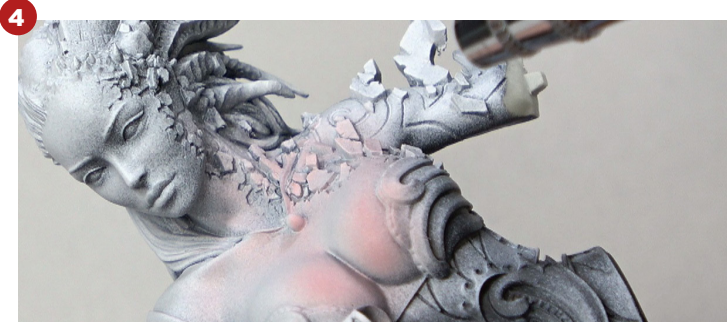
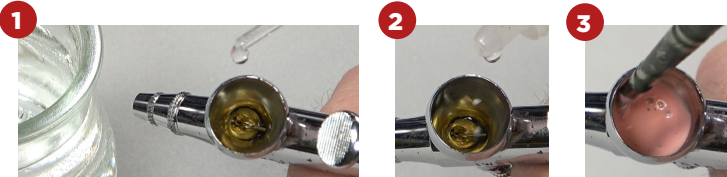
06 FALLEN ANGEL



AIRBRUSH

06/02

To achieve a smooth and completely even skin we will use the airbrush. With this tool we get perfect gradients, much better than those we could obtain with the brush.



(Luminous Flesh and Old Rose) Then, we are going to place the skin undertones, that is, we will add luminosity by using a lighter color.





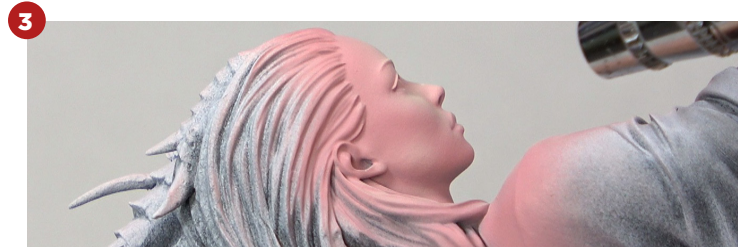
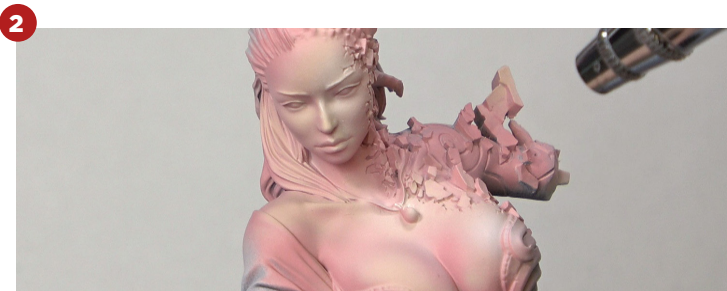
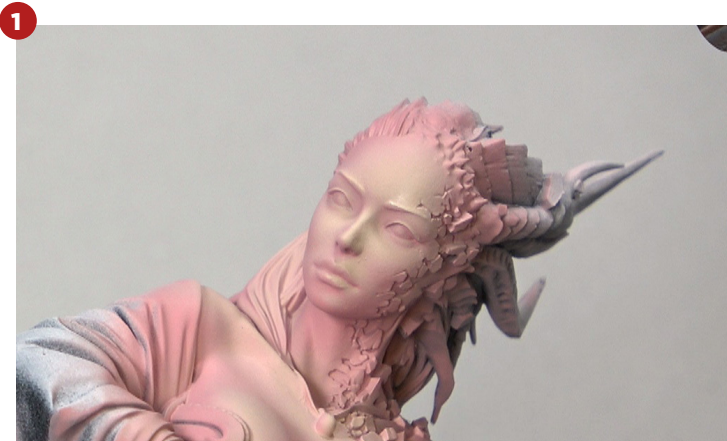
06 FALLEN ANGEL



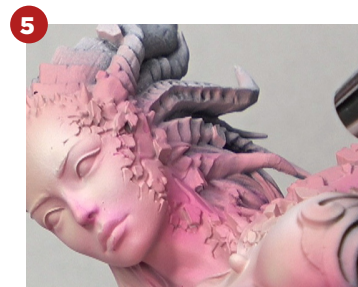
AIRBRUSH

06/03

This is the moment when we will bring the maximum light to the skin with the airbrush, I recommend you to tilt it, so that the airbrush stands from a higher angle, and to be very careful when using this kind of bright colors as they can whiten the whole surface. For this, it helps to add a little more Thinner and water to the paint.



(Laser Magenta) We can also make this mixture when we want to work the shadows in a controlled way. The idea is to add color filters to our miniature, so it is important to be able to control the amount of paint that we are applying on the surface. This same technique can be used when applying make-up on delicate areas such as the cheekbones or eyes (Violet Red).





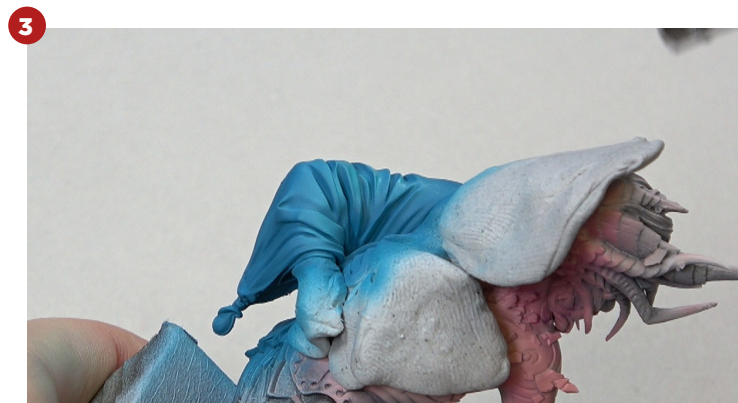
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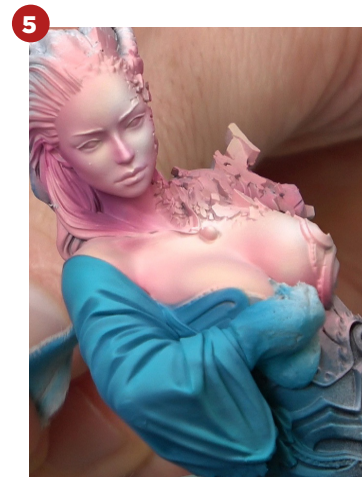
AIRBRUSH

06/04

We can use masking putties to avoid unwanted staining. I personally like to use Blu-Tack because it does not move around easily and it is very simple to remove.



(Blue Green) In the fabric, I recommend not to use exclusively one color and to add at least one lighter color to prevent the area from becoming completely flat and graceless.





06 FALLEN ANGEL



Water



Thinner



Thinner



Amethyst
Blue



Strong
Dark Blue



Laser
Magenta
X2

AIRBRUSH

06/05

In the demonic area, we will use darker shades as we will always begin working from the shadow.

1



2



3



4

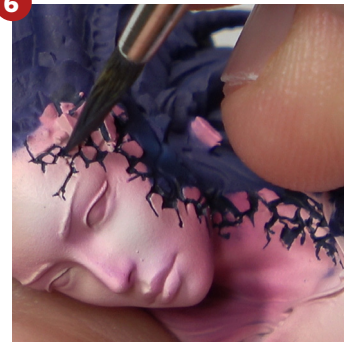


(Amethyst Blue y Light Prussian Blue) We will apply a second layer with a lighter color. Subsequently, with the brush, we will recreate a sensation of depth in the skin cracks, using a very similar shade to the one used at the beginning (Strong Dark Blue).

5



6





06 FALLEN ANGEL



AIRBRUSH

06/06

For the NMM, you know that I love to use very dark colors as a base and then use ochre to go towards the light. You can mask everything again to avoid the staining of the surrounding elements. In the event of some elements using the same scheme we are building now (like the weapon or the arm) we can paint them right now so that we don't forget which colors we have used. We always have to work the miniature as a whole, never as separate elements.





06 FALLEN ANGEL



AIRBRUSH 06/07

Now I bring to you a very delicate moment. I created the freckles directly with the airbrush using very low pressure and pulling the trigger all the way back. By having little air flow, we are causing the airbrush to spit out the paint, resulting in this stippled effect. Later, we can use a brush to go over some of them.





06 FALLEN ANGEL



Water



Thinner



Dirty
Yellow

AIRBRUSH

06/08

In order to add light to the area of the armor, we will use a pretty lighter ocher. Later we will work on the outlines to build the NMM.

1



2



3





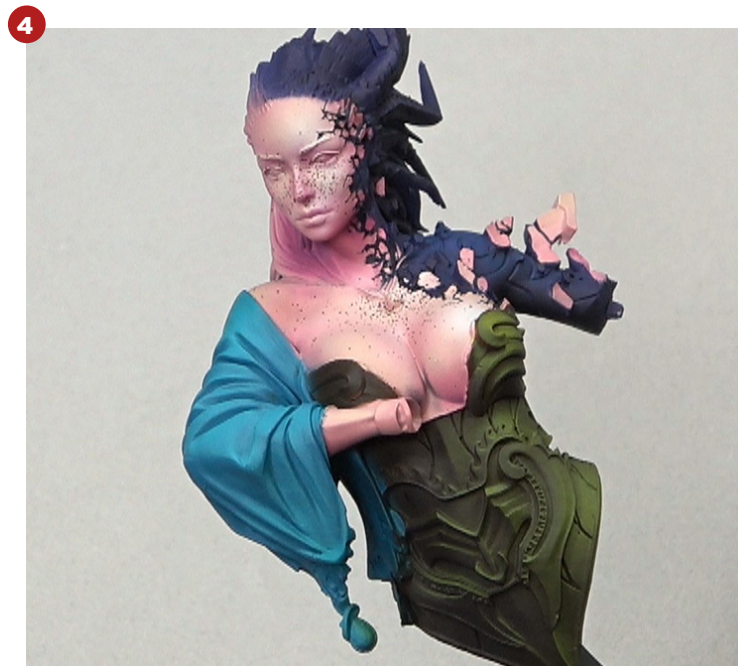
06 FALLEN ANGEL



AIRBRUSH

06/09

As a last step, we are going to place a very dark shadow to the sides. I wish you liked this tutorial and I hope to encourage you to experiment with the airbrush.





06 FALLEN ANGEL

WINGS

We will start this tutorial with the wings of our miniature.

Also, we will recreate the wing of a bird and the wing of a bat to emphasize the difference we want to represent between the two areas, the duality between the angelic and demonic parts.



Water



Thinner



French
Blue



(Snow Blue) We will work with the airbrush to create the lights.





06 FALLEN ANGEL



Water



Thinner



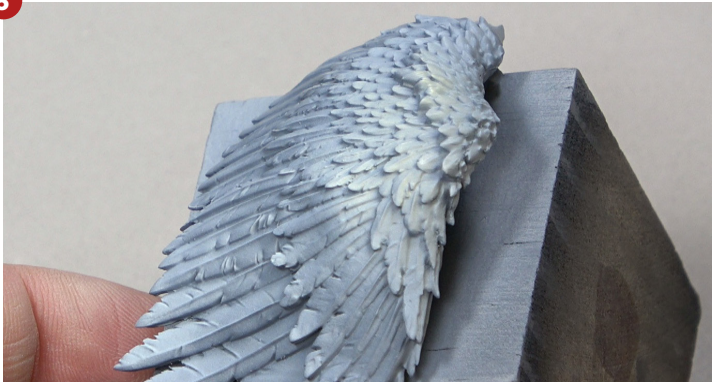
Pastel
Yellow

WINGS

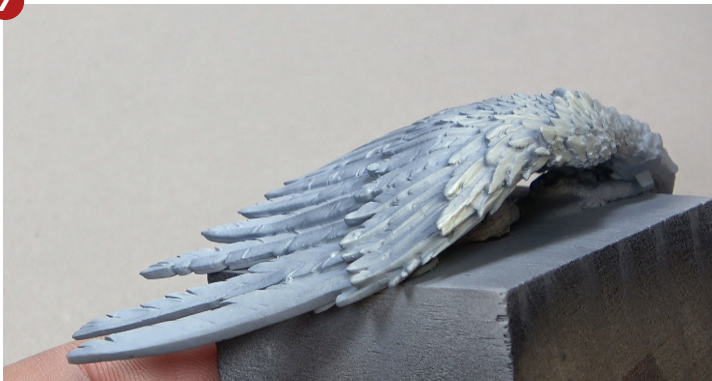
06/10

Here we will be using more whitish and desaturated colors.

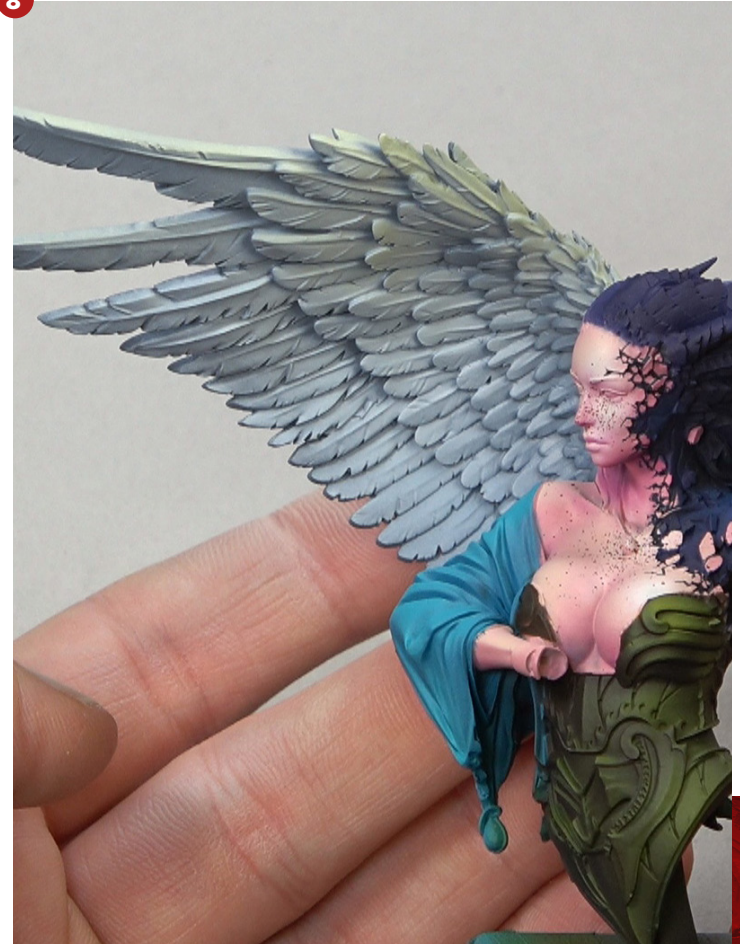
6



7



8





06 FALLEN ANGEL



Water



Thinner

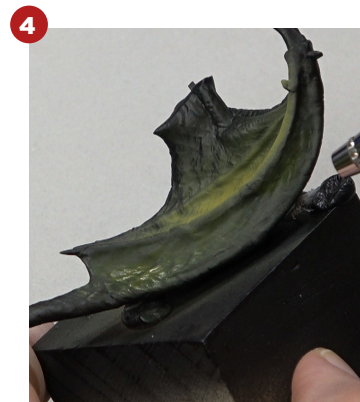
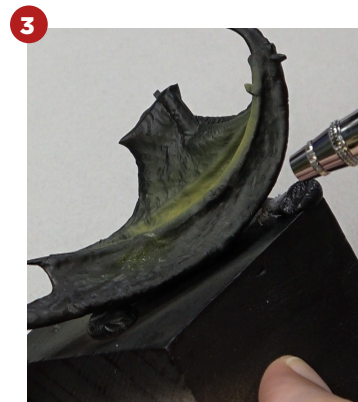


Middle
Stone

WINGS

06/11

As you can see, I used a different primer on each wing. If our intention is to highlight the color or to respect its intensity we can use black, and white, to desaturate or dull the tone.



(Camouflage Green) The colors may vary depending on the tone we have underneath. This time, we want to get that "wicked" feeling by using darker tones and respecting their saturation.

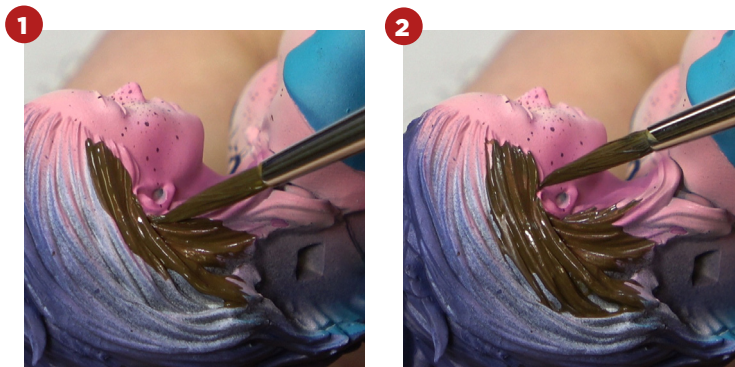




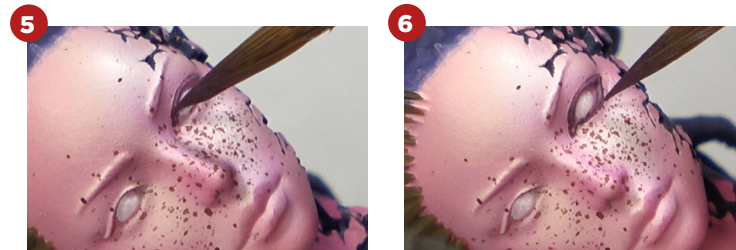
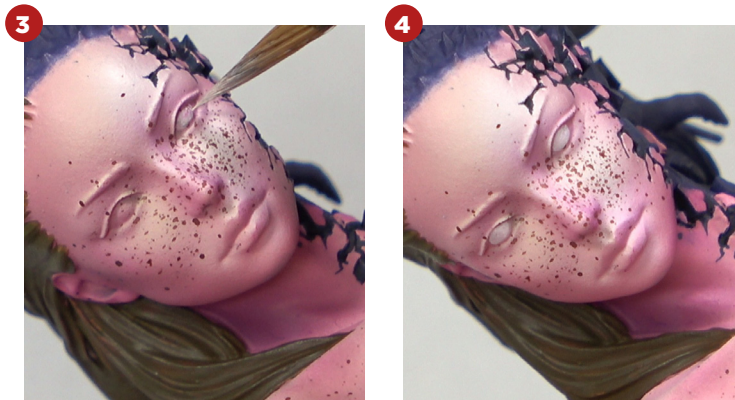
06 FALLEN ANGEL

FACE

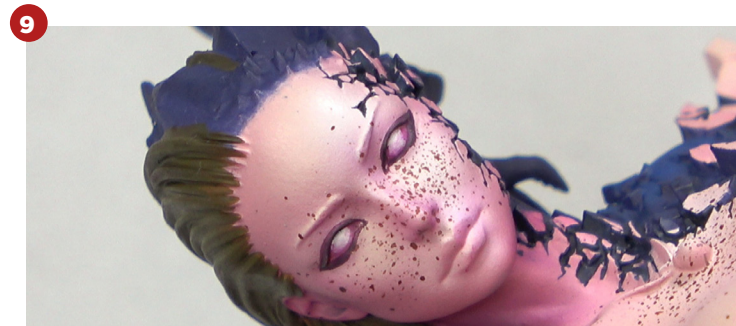
For the hair we will use a dark base and move straight into the eyes.



We will start by using a light color to paint the eyeball (Pastel Pink).



(Black and Violet Red) With a violet color we are outlining the eyes and then we start to create the make-up. On the sides of the eyes we will use a bit more water to give a more realistic look (3 drops of water and Laser Magenta).





06 FALLEN ANGEL



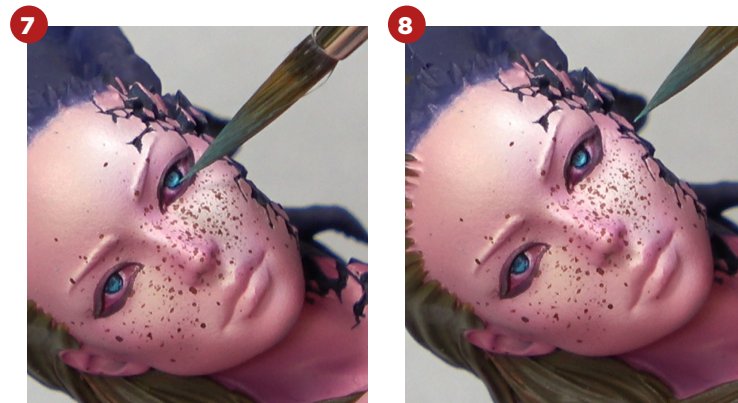
FACE

06/13

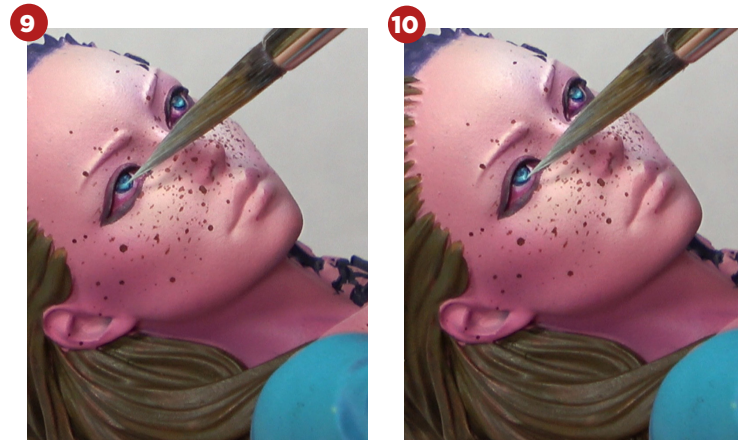
Next, we will use a very dark color to create the base of the iris.



Now we will start painting a thick "c" on the lower part of the eyes (2 drops of water, Aquatic Turquoise and Signal Blue).



(Mix and Ivory) We will gradually lighten the previous mix with a color similar to white, and with slight touches, (every time in a smaller space) we will focus the light in the very same area (Mix and Ivory).





06 FALLEN ANGEL



Water



Black



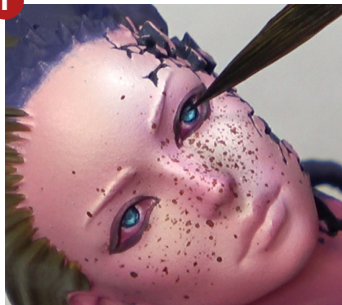
Signal
Blue

FACE

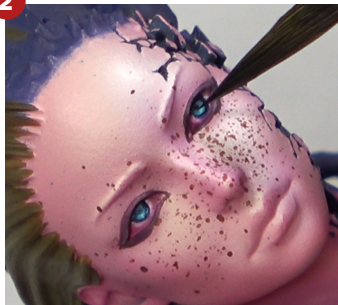
06/14

We will finish the interior of the eye painting the pupil.

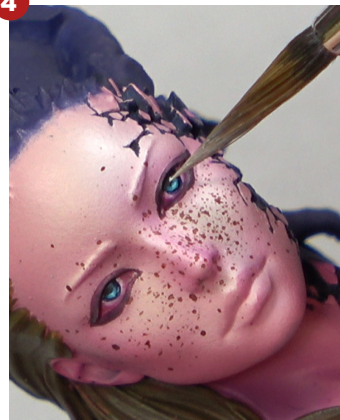
1



2



4



5



(Ivory) And we will add in the upper part of the pupil a little shine.

3



6





06 FALLEN ANGEL



Water



Signal
Blue

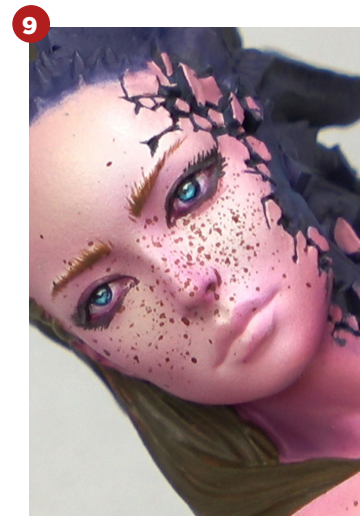
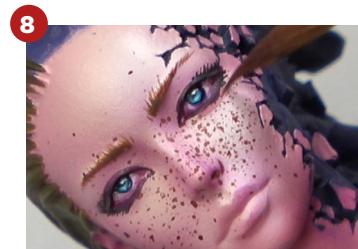
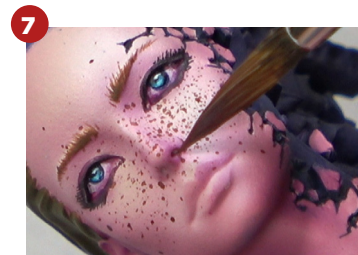
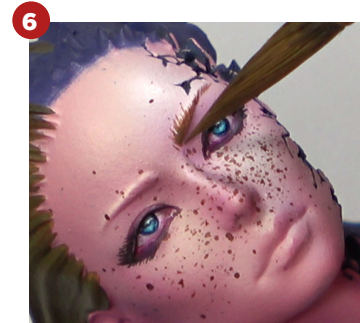
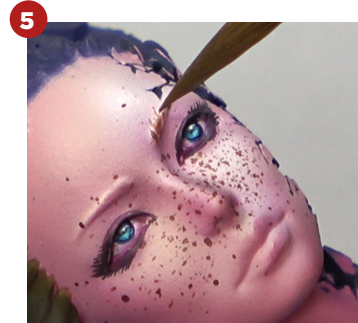
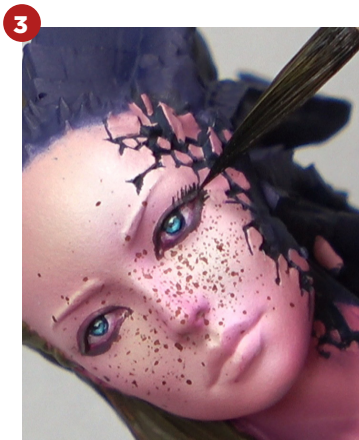
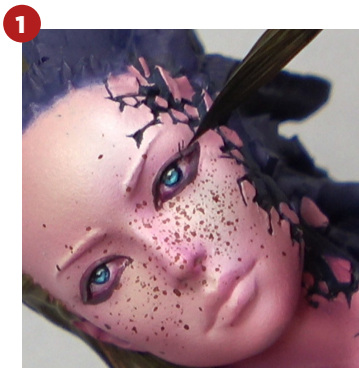


Black

FACE

06/15

Now, we will make the eyelashes around the eyes.



(British Khaki, Hull Red and Amaranth Red) The eyebrows will be created by painting them practically hair by hair in order to match reality. With this same mixture we will add some slight shadows in the nose and eye areas.



06 FALLEN ANGEL



Water



Light
Flesh



Ivory

FACE

06/16

Next, we will begin to create tiny highlights on the rest of the face to give it a porcelain skin texture.

1



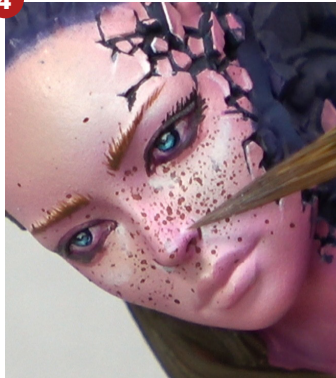
2



3



4



5





06 FALLEN ANGEL



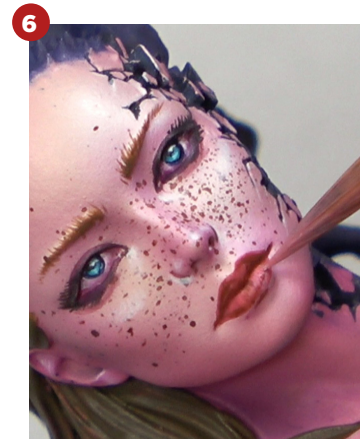
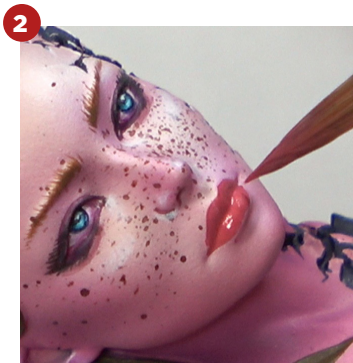
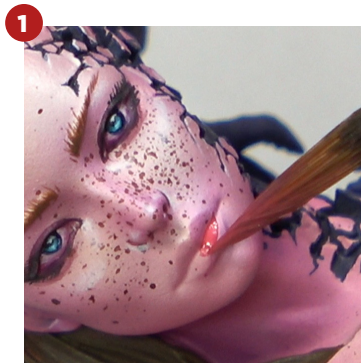
Water



Bordeaux
Red

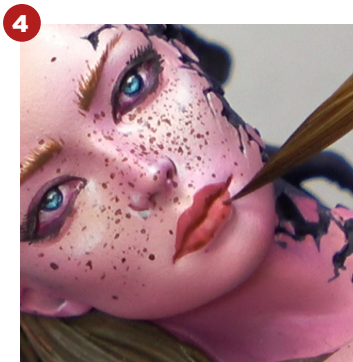
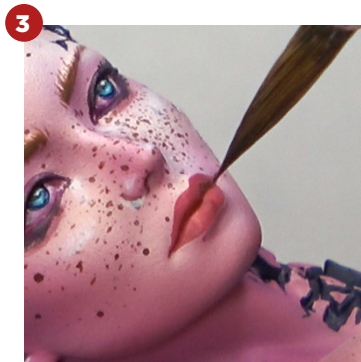
FACE

We will use a pink color for the lips.



(Bordeaux Red and Pastel Pink X 2) From now on we will concentrate on moving towards the light by using colors that contain a lot of white.

A trick that I like to use to give more volume to the lips is to add small shadows at the tips (2 drops of water and Mahogany).





06 FALLEN ANGEL



Water



Mix

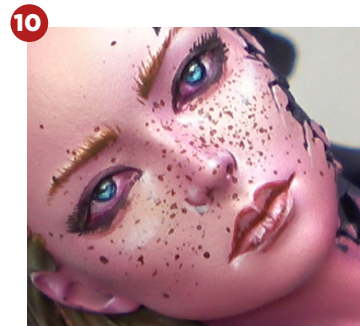
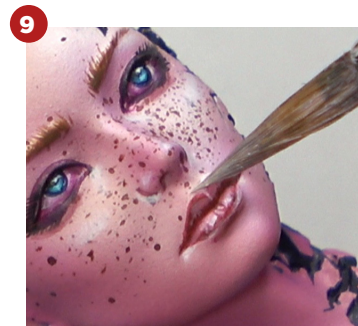
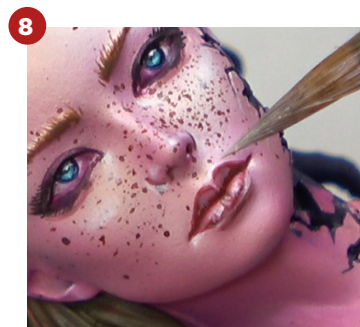
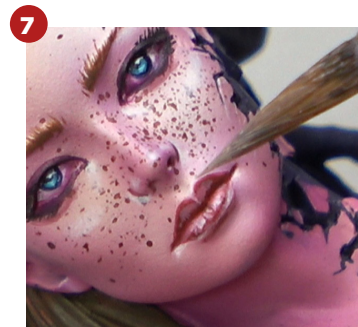
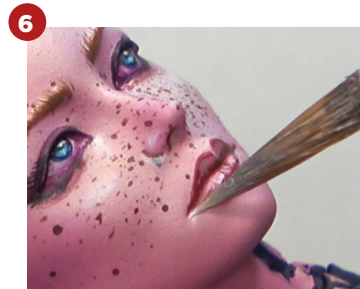
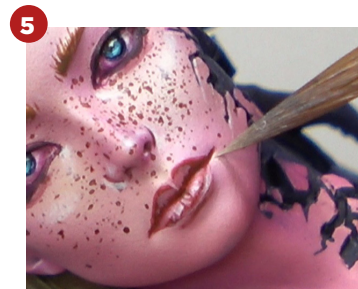
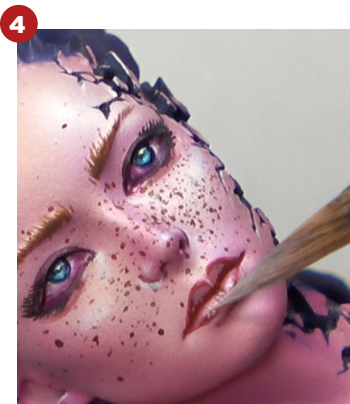
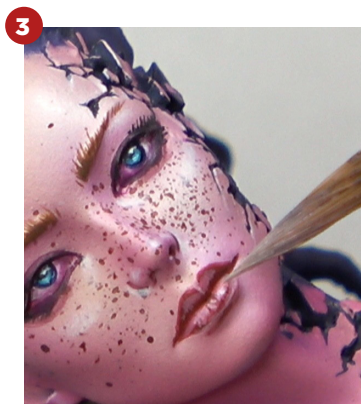
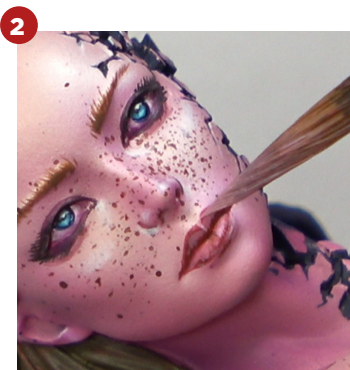
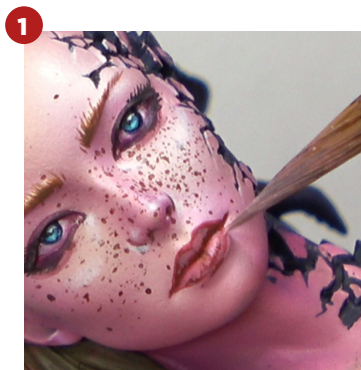


Pastel
Pink

FACE

06/18

To finish, we can simply use the same color range to add more light by lightening the mix more and more.





06 FALLEN ANGEL



Water



Turquoise



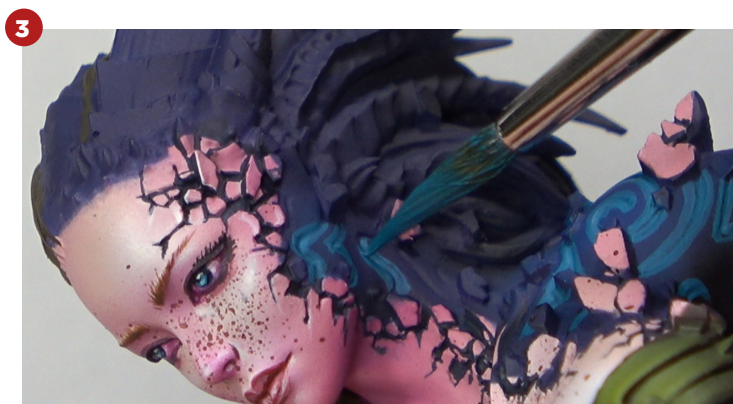
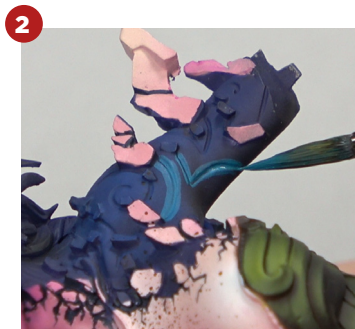
Fluorescent
Green

SKIN

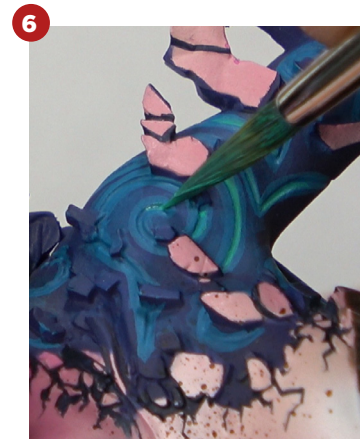
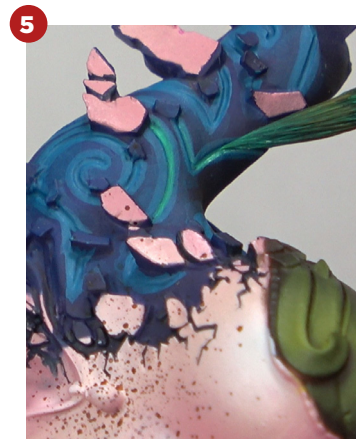
06/19

We will start this tutorial by painting the fallen angel's demonic area.

First of all, we will use this blue-green color to start painting the cracks in the skin and create the effect of light emanating from inside the miniature.



(2 drops of water and Turquoise) To do this, we will play with light value and saturation (Turquoise and Fluorescent Green X 3).



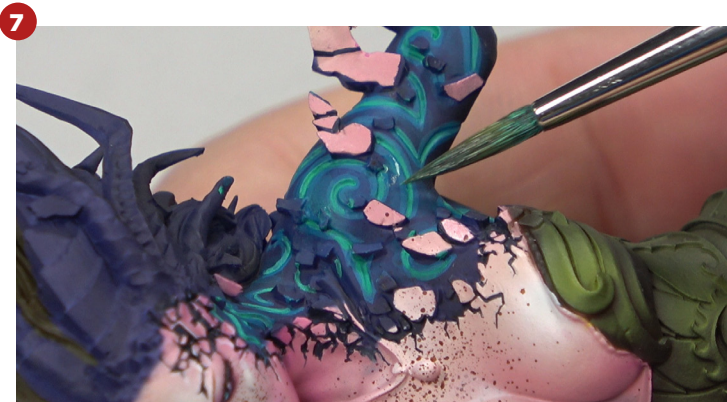


06 FALLEN ANGEL

SKIN

06/19

Remember that, if necessary, we can dilute the paint even more to create transitions between the different layers.



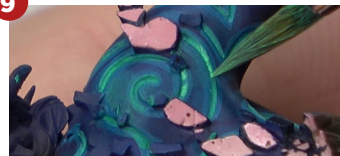
Water



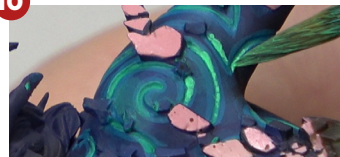
Turquoise

Fluorescent
GreenFluorescent
GreenFluorescent
Green

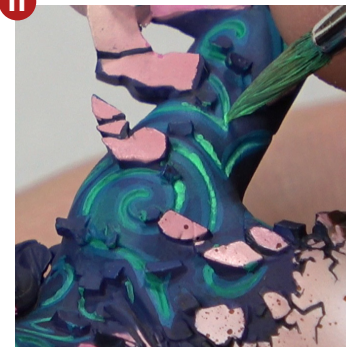
9



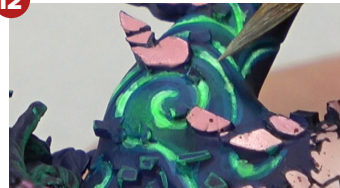
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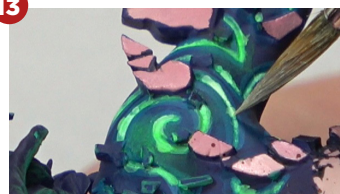
11



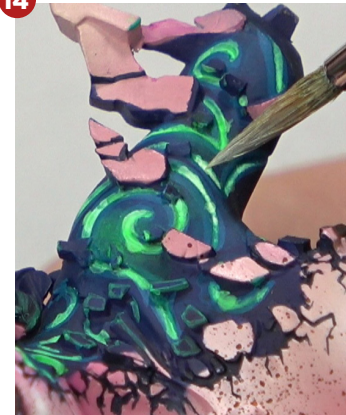
12



13



14



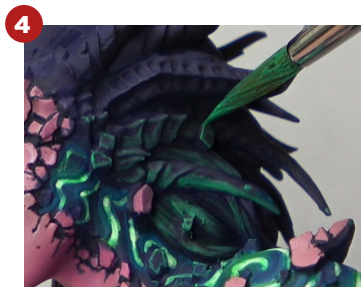
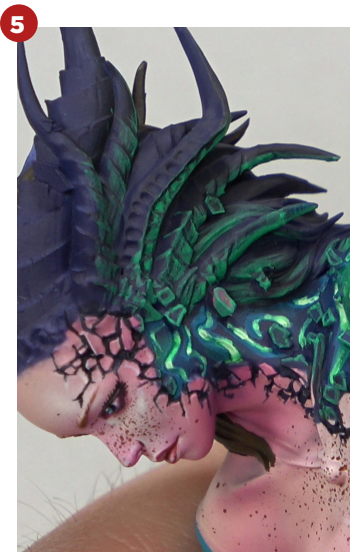
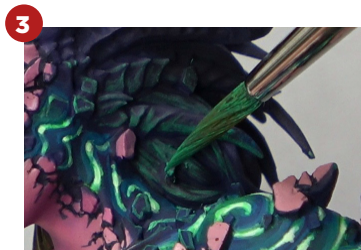
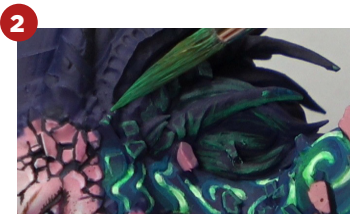
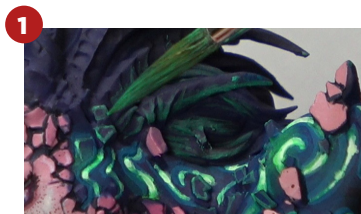
(Fluorescent Green and Ivory) We will use whitish colors to add light to those cracks. As I always tell you, in order to strengthen that light value, it needs to have a dark frame around it (as if it were fireworks). If you observe carefully, it is not about painting everything in white, but to play with the saturation of color and with the light value. In this case we can summarize it in the colors blue, green and white (Mix and Ivory).



06 FALLEN ANGEL

HAIR

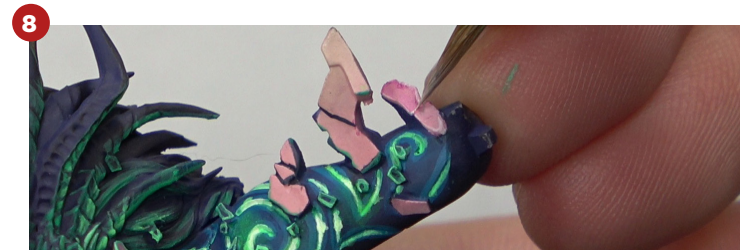
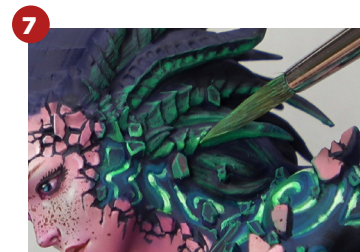
In the hair area we are also going to play with greenish tones, but this time, we will focus on the bottom surface of each of the horns and we will paint very well every outline of the face opposite to them.



Water

Mint
GreenFluorescent
GreenFluorescent
Green

(Mix and Ivory) This will help us create the area where the light from the skin is reflecting on the hair.



We can use a very light pink color to highlight some of the pebbles or stones from the skin (Sickly Pink).





06 FALLEN ANGEL

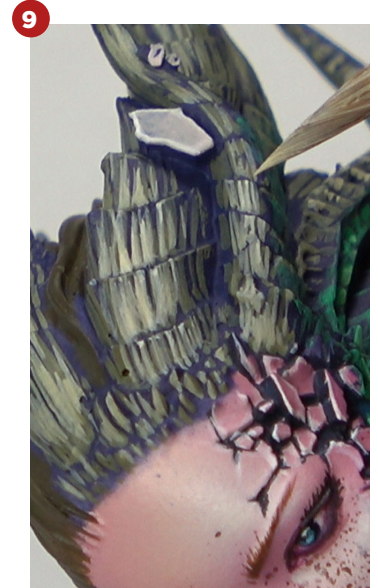
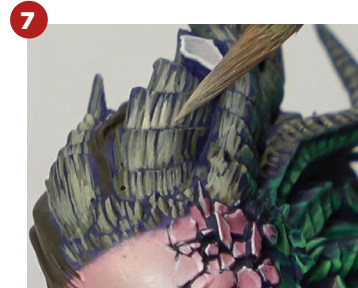
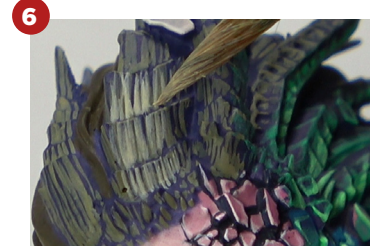
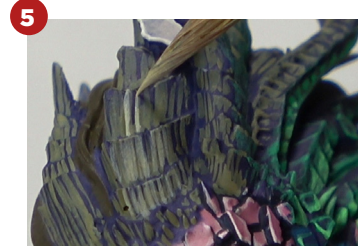
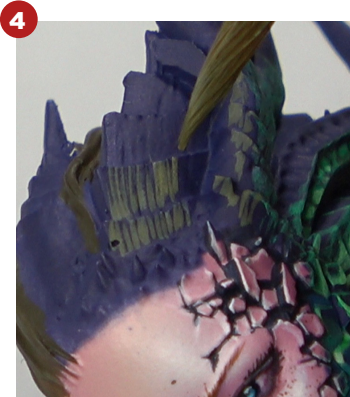
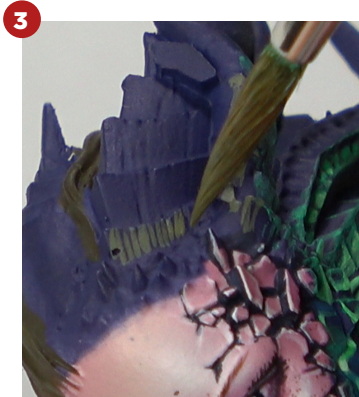
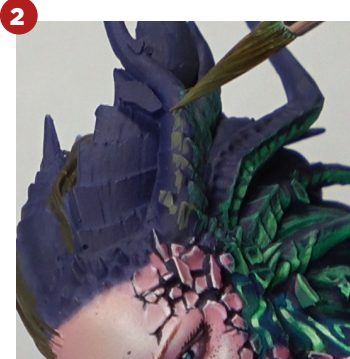
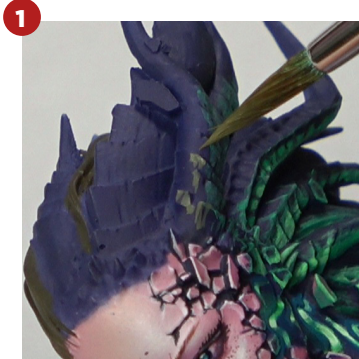
HORNS

06/21

We are going to use a desaturated brown color in the area of the horns. This will help us create a transition between the diabolical area and the angelical area.



Water

Camouflage
GreenLuminous
Flesh

(Mix and Luminous Flesh) We are mainly using lines to generate textures. We will make different layers by adding to our blend colors that are more and more desaturated (Camouflage Green and Luminous Flesh X 2).



06 FALLEN ANGEL



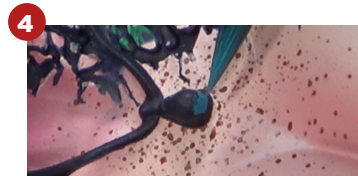
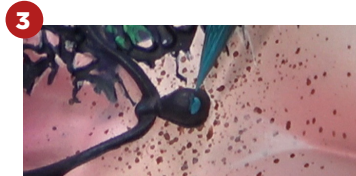
Water

Strong Dark
Blue

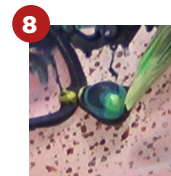
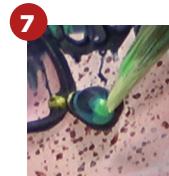
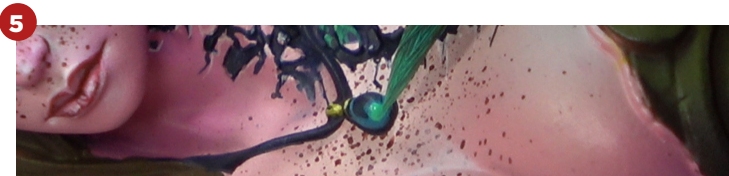
NECKLACE

06/22

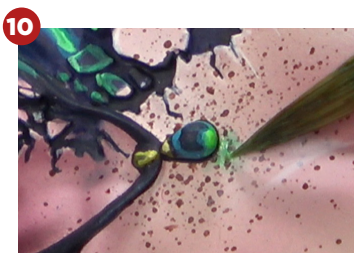
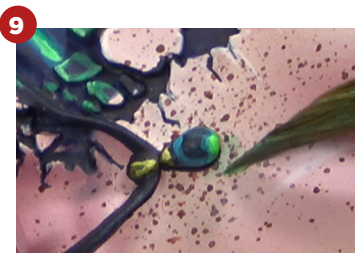
For the necklace on the chest, we will use a very dark basecoat. Then we will start painting the stone by making a U-shape at the bottom (Strong Dark Blue and Archaic Turquoise X 2).



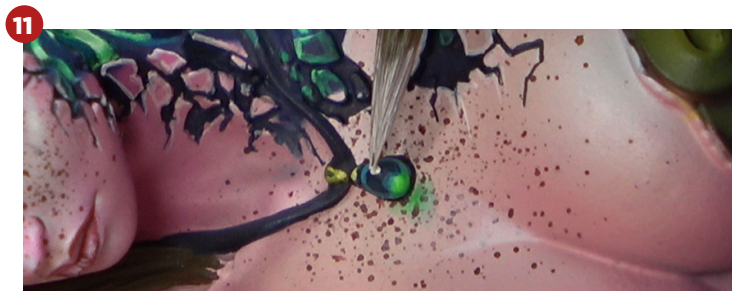
Then, we will continue painting onto the surface by lightening the shade (Fluorescent Green and Pastel Yellow).



We will add a little more water to our blend (3 drops of water, Mix and Pastel Yellow) to generate the sensation that the light is being reflected on the skin (3 drops of water and Fluorescent Green).



We finish by placing a small sparkle on the upper part of the stone (Light Flesh).





06 FALLEN ANGEL



Water

British
KhakiAmaranth
RedLuminous
Flesh

HAIR

06/23

In the other area of the hair we will use a more orange color range to paint it. We will work it as if it was a NMM as we will apply a lot of light and contrast to give it a shiny look, just like we see in the shampoo commercials.

1



2



3



4



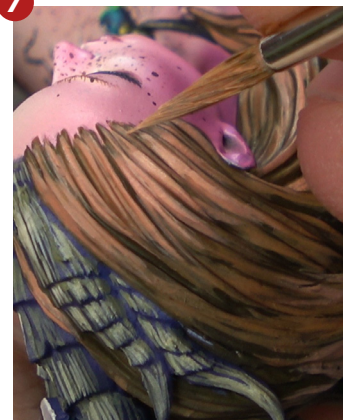
5



6



7



8



9



Something to highlight is that we do not have to paint it hair by hair but we must work on it as a whole, in other words, use different strands to create areas of highlights and shadows (Mix, Luminous Flesh and Amaranth Red).

(Mix and Luminous Flesh X 2) Then, we will concentrate light on very specific areas (Mix and Luminous Flesh).

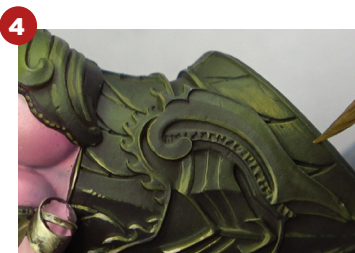
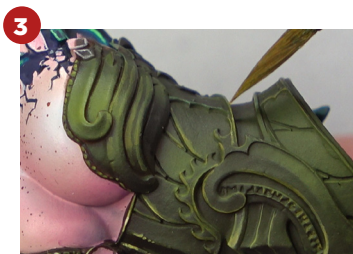
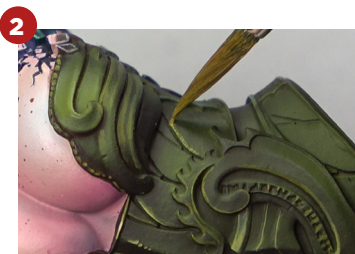
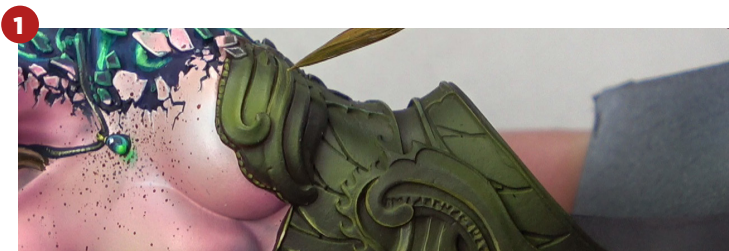


06 FALLEN ANGEL

ARMOR

06/24

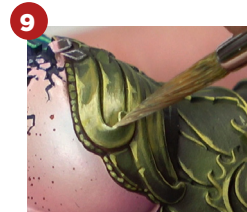
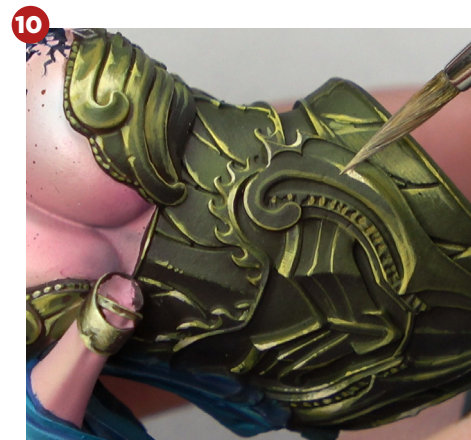
Now, we are going to work on the armor area of our fallen angel. We will do the outlines after having painted a greenish area with the airbrush.



Water

British
KhakiDirty
YellowLuminous
Flesh

(Mix, Dirty Yellow and Luminous Flesh) I like to consider gold as an ochre-like tone, so I am using more greenish colors at the beginning and as we move towards the light we will apply more yellowish tones to create a temperature contrast between the demonic zone (blue colors) and the angelic zone (more yellowish). When applying the color, just keep in mind that all of this is about creating areas where we want to reflect the light (Mix and Luminous Flesh).

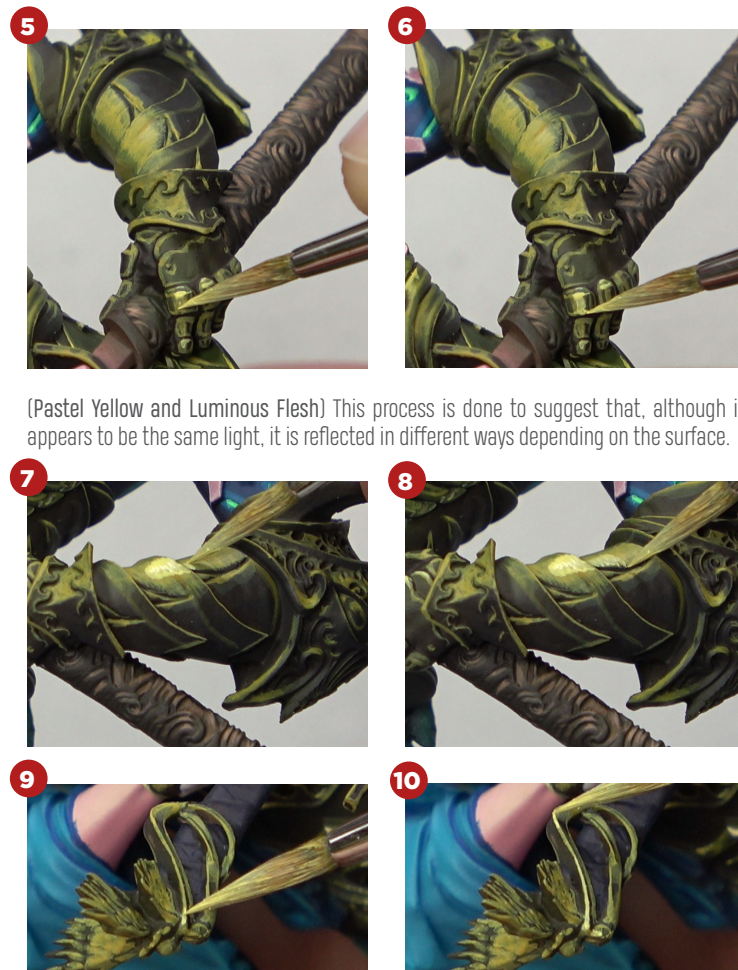




06 FALLEN ANGEL

ARMOR

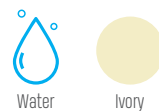
For the sensation of light reflecting, we can enhance the highlights along the outlines (by increasing the intensity of the light they contain) or create different levels within the same area (as we are observing in the arm).



(Pastel Yellow and Luminous Flesh) This process is done to suggest that, although it appears to be the same light, it is reflected in different ways depending on the surface.



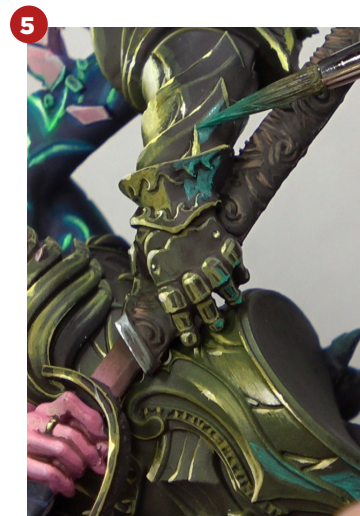
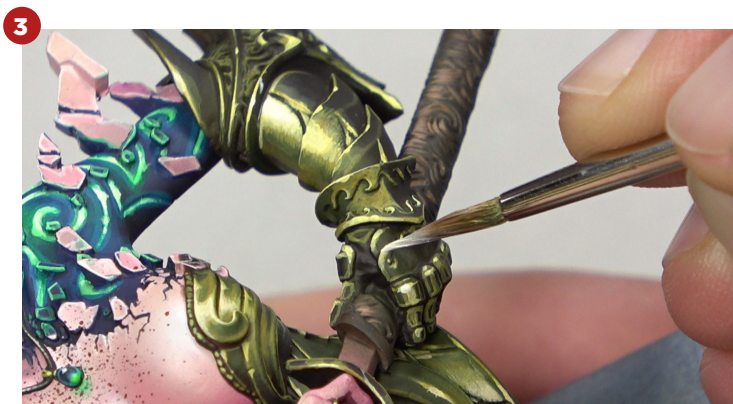
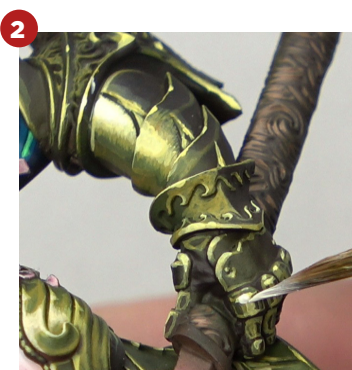
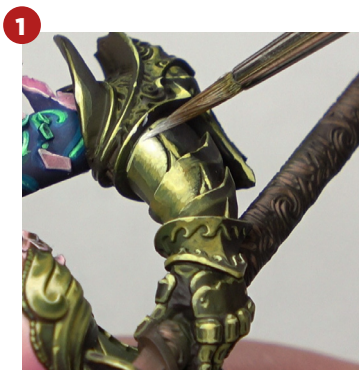
06 FALLEN ANGEL



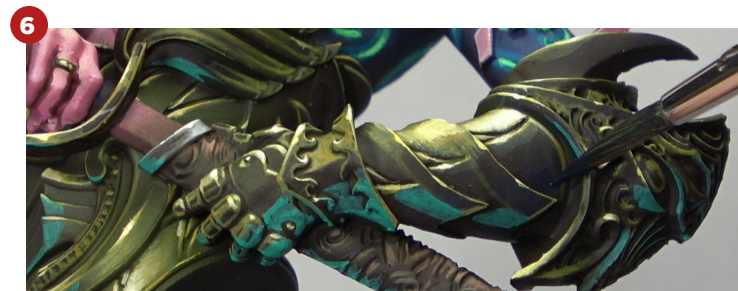
ARMOR

06/26

And as we progress towards the light, we will continue to utilize the highlighted edges to enhance that sense of brightness.



(Mint Green) To finish this NMM we are going to use a greenish color to create sparkles directly on the armor as if it was reflecting the environmental light around the miniature. If you look closely, I am applying directly on the areas that we had left very dark (2 drops of water and Strong Dark Blue).





06 FALLEN ANGEL

FABRICS

We will begin this tutorial by painting the fabric of the angelical area.

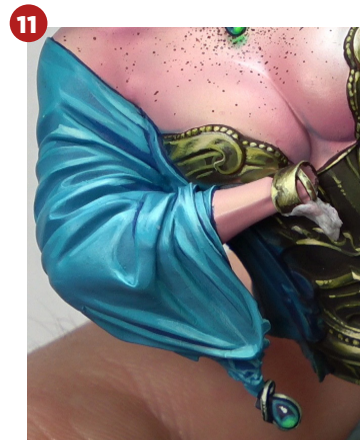
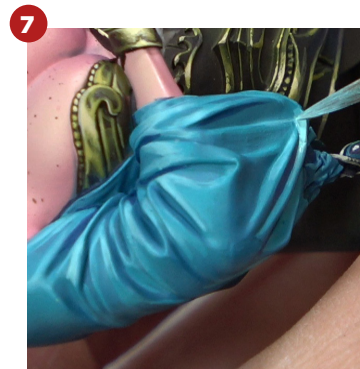
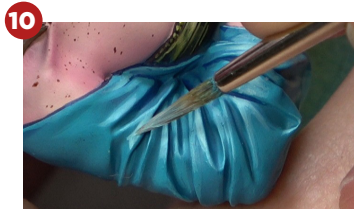
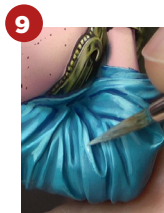
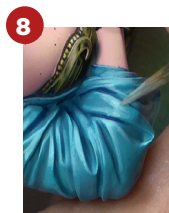
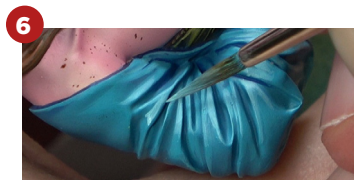
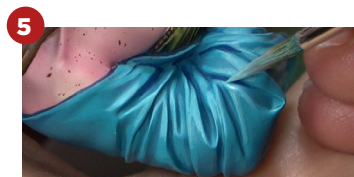
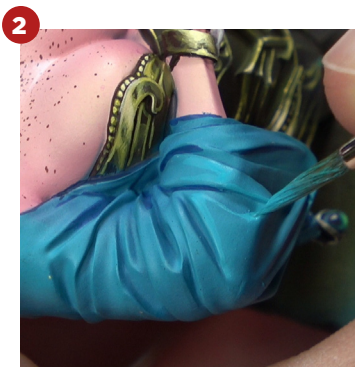
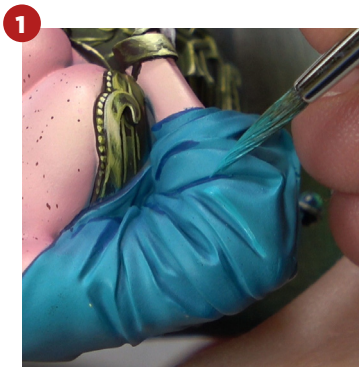
When painting very bright fabrics like silk, I recommend the following scheme.



Water

Blue
Green

Ivory



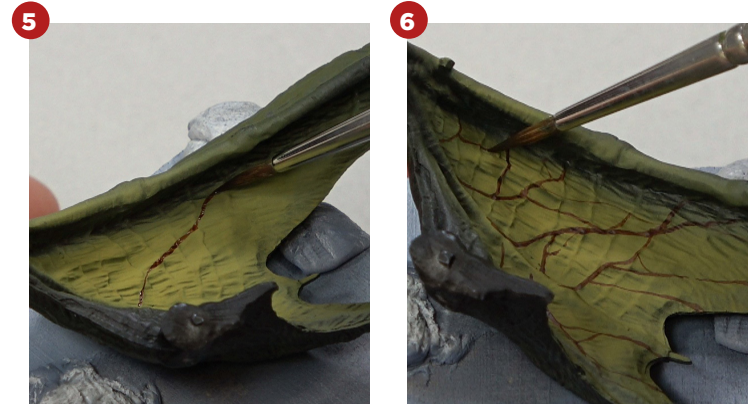
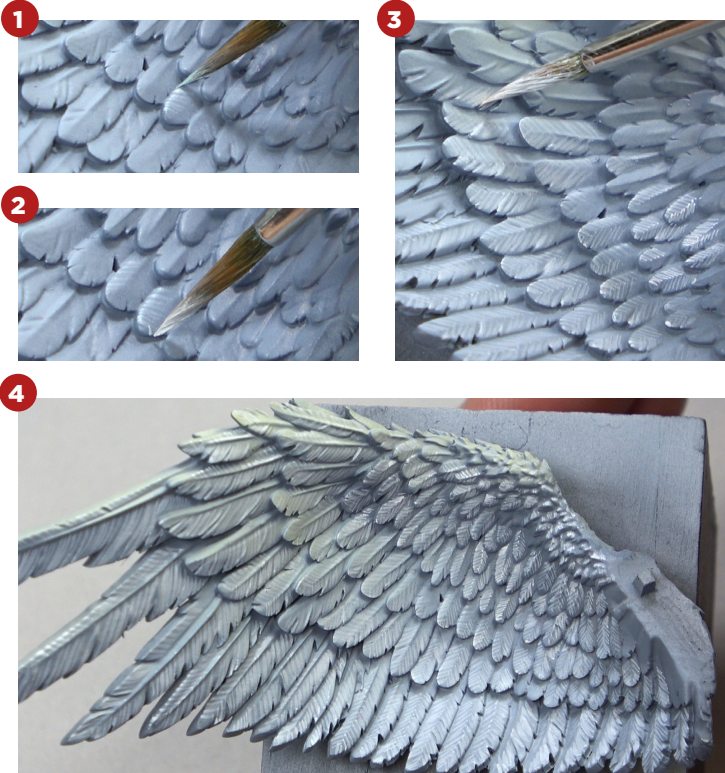
(Mix and Ivory) You can focus on parts such as the folds or light levels (following the volumetry of the sculpture) to create more illuminated areas. This way we will have a lot of saturation in the shadows and mid tones, and in the lights, very desaturated colors (Mix and Ivory).



06 FALLEN ANGEL

WINGS

We continue painting the wings. Each one of the feathers has to be painted using very thin lines. This is the most laborious and tiring part, but it is also the most effective way to represent the feathers.



(Mahogany) In the demonic area, we will create another type of wing, similar to that of a bat.





06 FALLEN ANGEL

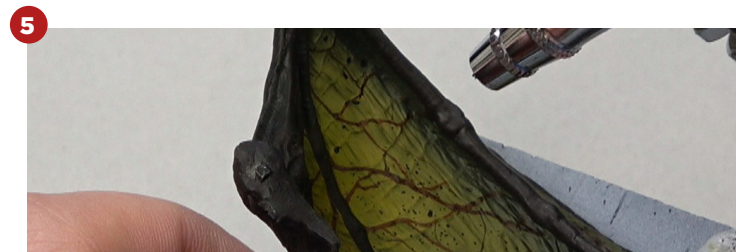
WINGS

06/29

Using the airbrush, and with this stippling, we will add another type of texture.



(Black and Mahogany) Remember that it is not always necessary to use color black whenever we want to represent a very dark area.



(Sun Yellow) We can use different colors to simulate the sensation of transparency. The key is to use black on the exterior part of the wing and more ochre or yellowish tones in the inner areas (Hot Orange).





06 FALLEN ANGEL



Water



Thinner



Mahogany

WINGS

06/30

With the same shade we used for stippling, we apply a new color filter that will give us more darkness and naturalness.

1



2



By adding black, we will be applying more shadow in the areas closer to the outer parts of the wing (Mahogany and Black).

3



4



5

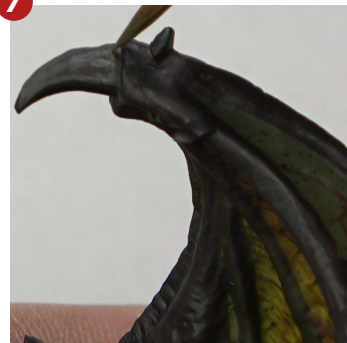


(Mint Green) Now, we are going to use a very saturated color to create the same environment that we have already painted in the armor area. Moreover, we can also paint the claw of the wing following the same scheme we have used for the horns (Middle Stone, Ivory, Black and Mahogany).

6



7





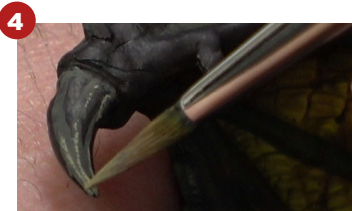
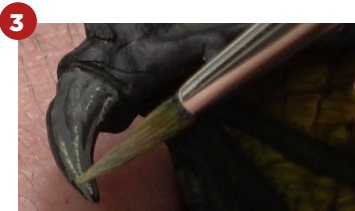
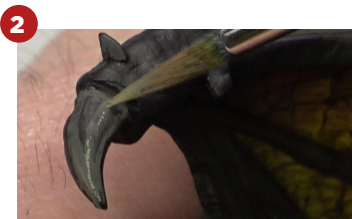
06 FALLEN ANGEL



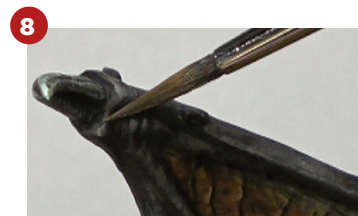
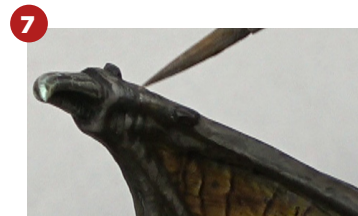
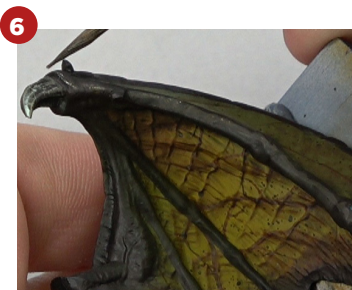
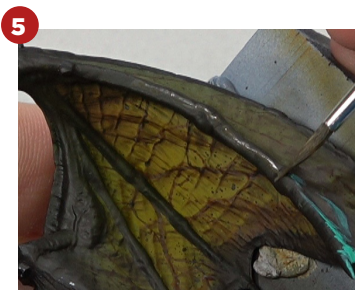
WINGS

06/31

We will apply more light and texture to the claw with this new blend.



The most important thing is to highlight the faces that are marked by the sculpture (Camouflage Green, Rhinox Hide and Ivory).



(Rhinox Hide and Ivory) We will apply texture with a desaturated color on the rest of the demonic wing.





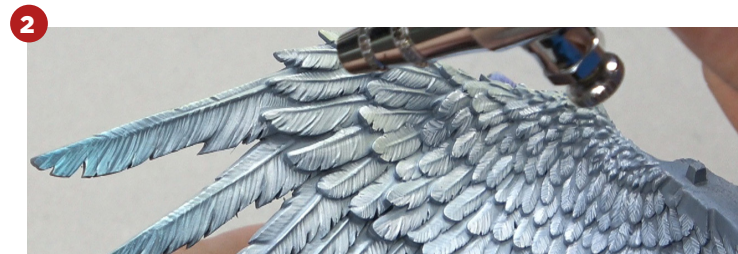
06 FALLEN ANGEL



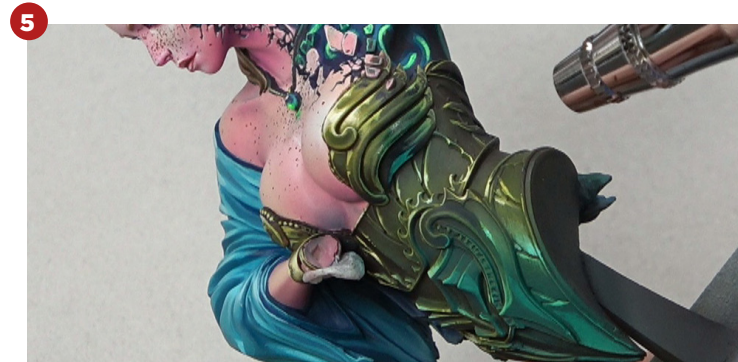
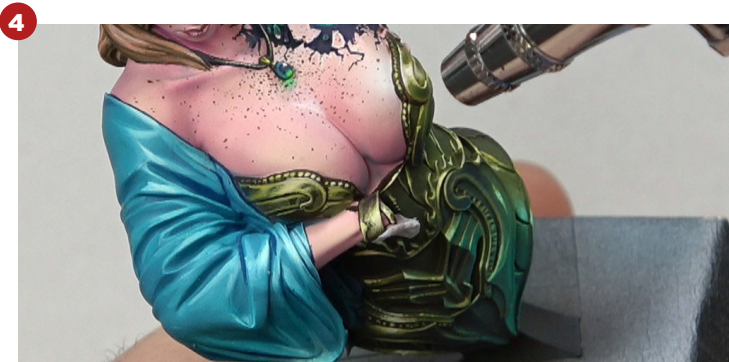
AIRBRUSH

06/32

Sometimes, the same tone that we just used with the brush can be used to create color filters with the airbrush.



(Turquoise Phthalo) By introducing it, we can shade both the demonic and angelic zones, based on the initial color scheme we used.



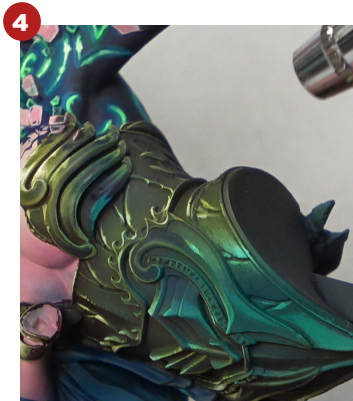
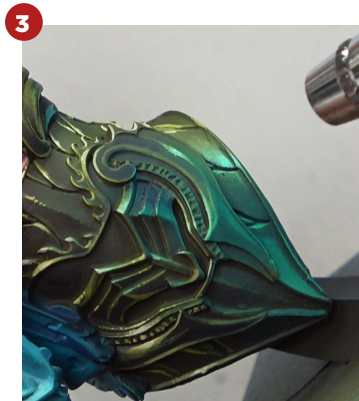
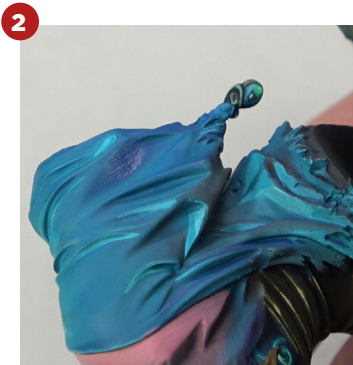
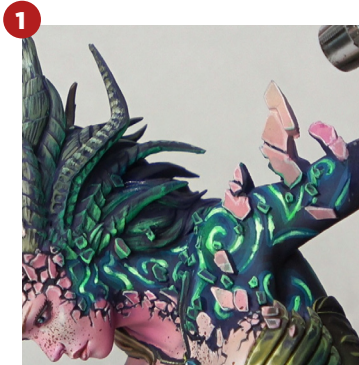


06 FALLEN ANGEL

AIRBRUSH

06/33

Now, we can move on to the armor and fabric area with dark blue colors to shade both the shadows and the mid-tones.



Water



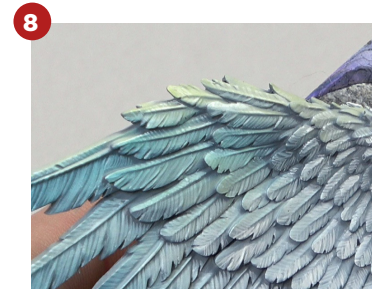
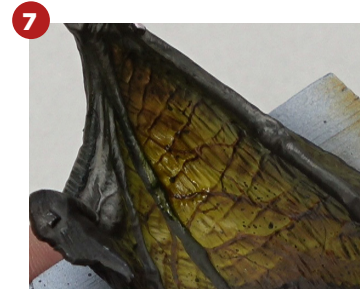
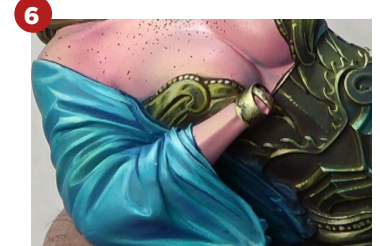
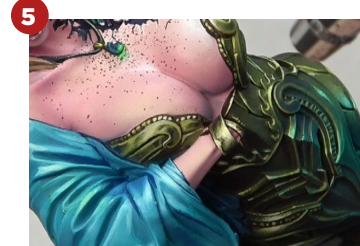
Thinner



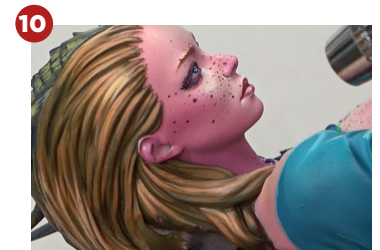
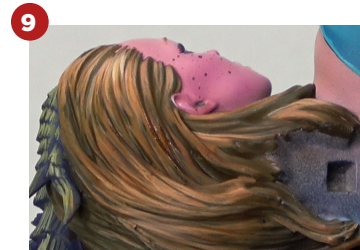
Blue



Dioxazine
Purple



(Sun Yellow) This yellow can serve as an example to understand how the application of one color on top of the other will vary depending on the color underneath. Furthermore, if we use a dark brown again it will help us generate more shadows all over the miniature since we can apply it both on the hair and on the armor itself (Mahogany).





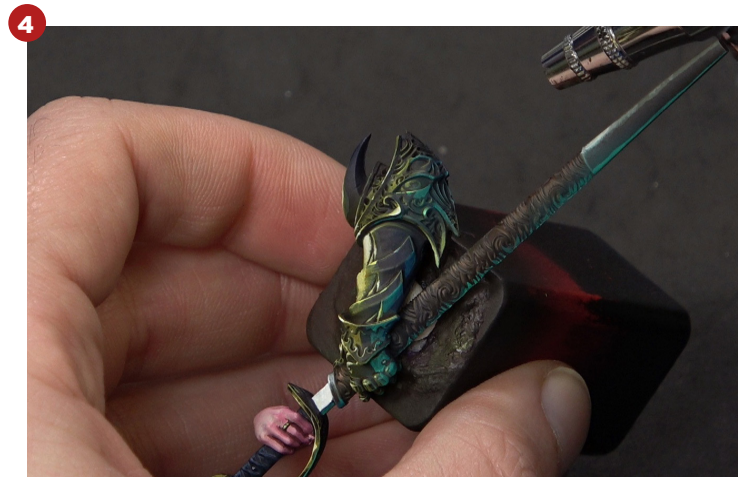
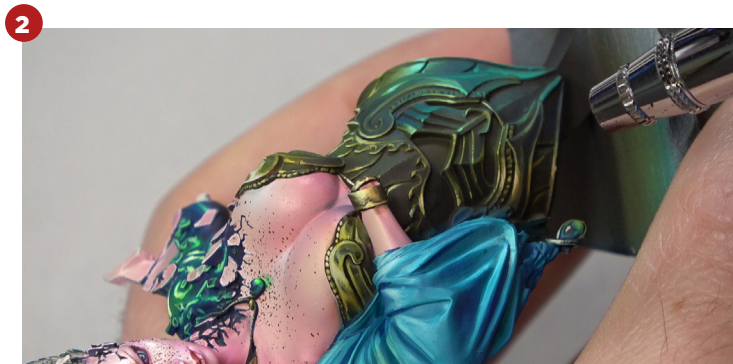
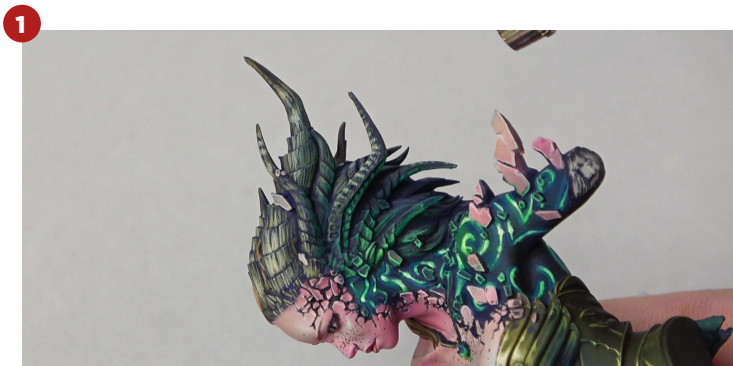
06 FALLEN ANGEL



AIRBRUSH

06/34

Even though I don't usually recommend using black nor white in the airbrush as it can desaturate or stain areas that we don't want to paint, we can use very similar colors to make the shadows of the NMM or to darken the tips of the horns and wings.





06 FALLEN ANGEL



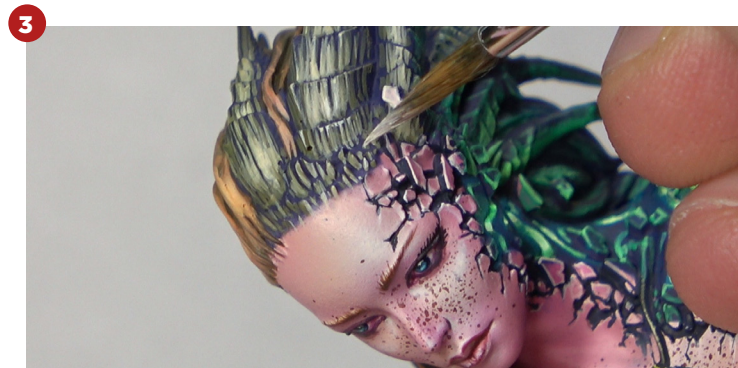
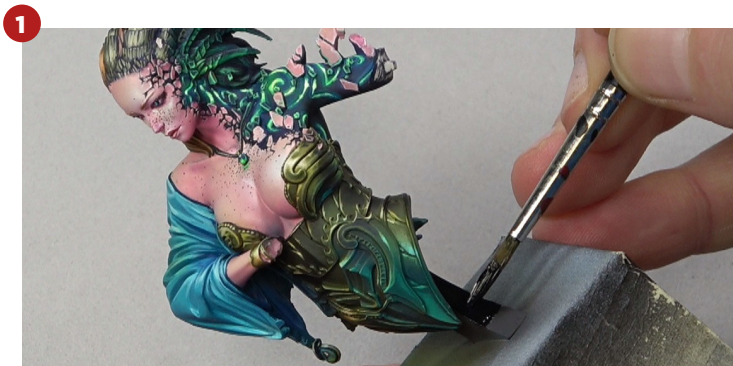
Water



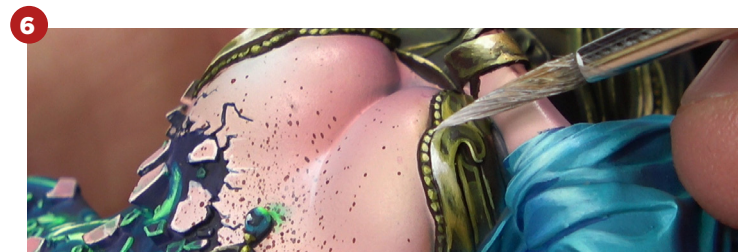
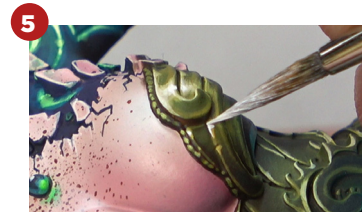
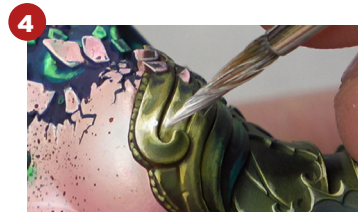
Surface
Primer Black

FINAL RETOUCHES _06/35

To finish the miniature we will use a primer to paint the lower part of the bust.



(2 drops of water and Ivory) Then, we can add our final glows to the miniature with colors containing a lot of white or directly with it if they are glossy surfaces such as NMMs.



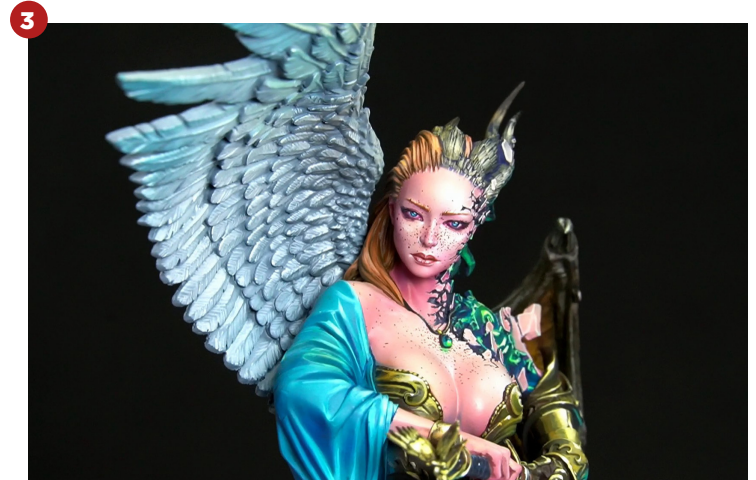
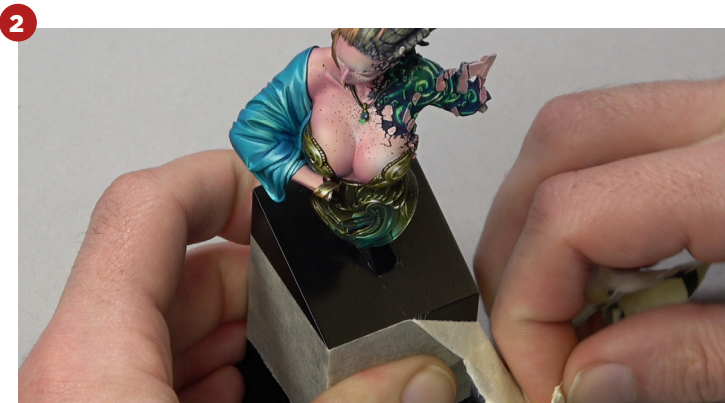
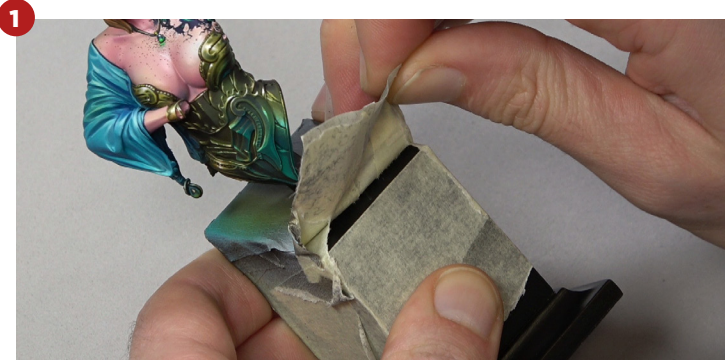


06 FALLEN ANGEL

FINAL RESULT

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Once the painting process is finished, it's time to remove the tape and finish our miniature. I hope you enjoyed this tutorial and I'll see you in the next project!





06 FALLEN ANGEL





07 COLORS



Old
Rose
(AK)



Luminous
Flesh
(AK)



Light
Flesh
(AK)



Laser
Magenta
(AK)



Violet
Red
(AK)



Turquoise
(AK)



Blue
Green
(AK)



Amethyst
Blue
(AK)



Strong
Dark Blue
(AK)



Light
Prussian Blue
(AK)



Hull
Red
(AK)



Dirty
Yellow
(AK)



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 I.



07 COLORS

				
French Blue (AK)	Snow Blue (AK)	Pastel Yellow (AK)	Middle Stone (AK)	Camouflage Green (AK)
				
British Khaki (AK)	Hull Red (AK)	Pastel Pink (AK)	Black (AK)	Violet Red (AK)
				
Laser Magenta (AK)	Signal Blue (VMA)	Aquatic Turquoise (AK)	Ivory (AK)	Amaranth Red (AK)
				
Light Flesh (AK)	Bordeux Red (AK)	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 II.



07 COLORS



Turquoise
(AK)



Fluorescent
Green
(AK)



Ivory
(AK)



Mint
Green
(AK)



Sickly Pink
(AK)



Camouflage
Green
(AK)



Luminous
Flesh
(AK)



Strong
Dark Blue
(AK)



Archaic
Turquoise
(AK)



Pastel
Yellow
(AK)



Light
Flesh
(AK)



British
Khaki
(AK)



Amaranth
Red
(AK)



Dirty
Yellow
(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 Model Air - (VMA)
Vallejo Model Color - (VMC)
Vallejo Nocturna - (VN)

* Color Recipe Volume III.



07 COLORS



Blue
Green
(AK)



Ivory
(AK)



White
(AK)



Mahogany
(VGA)



Black
(AK)



Sun
Yellow
(VGA)



Hot
Orange
(VGA)



Black
(VAD)



Mint
Green
(AK)



Middle
Stone
(AK)



Camouflage
Green
(AK)



Rhinos
Hide
(C)



Turquoise
Phthalo
(G)



Blue
(VGA)



Dioxazine
Purple
(G)



Carbon
Black
(G)



Surface
Primer Black
(VALLEJO)



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 IV.



08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





FALLEN ANGEL



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