



Sergio
CALVO
miniatures

ENGLISH




ALBORC, THE WRATHMANE



VOL III



SUMMARY

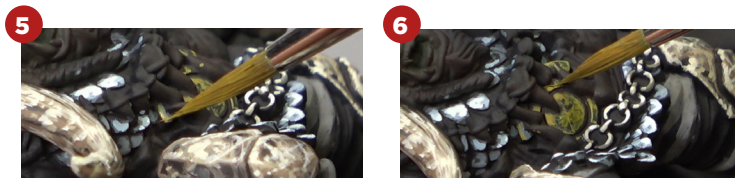
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06
ALBORC

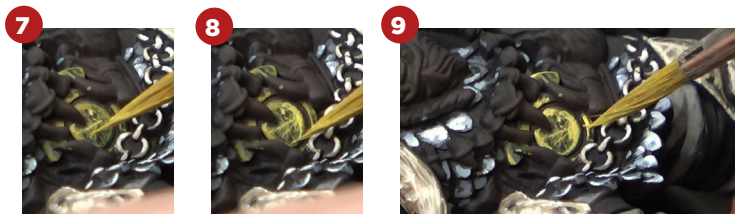
ELEMENTS

Let's continue with small surfaces and how we can paint them through texture and color contrast.

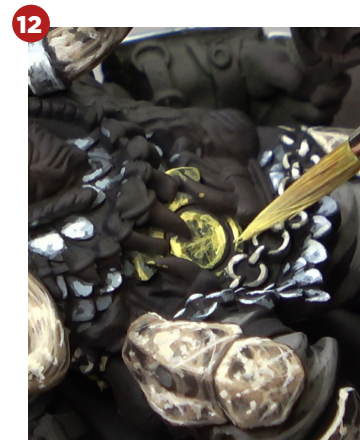
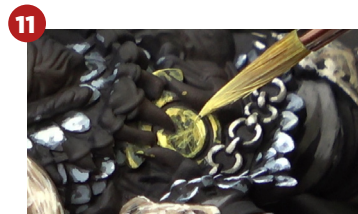
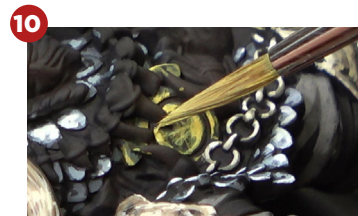
We keep painting small surfaces by generating texture and contrast through color. In this case, I created crosshatched textures that accumulate near the outlining, which helps emphasize the volume of the piece.



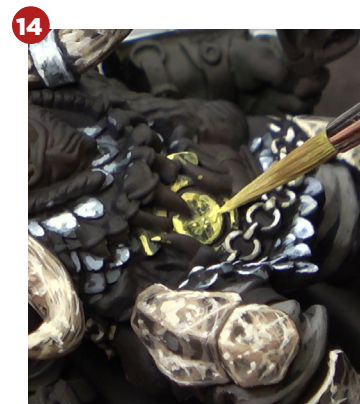
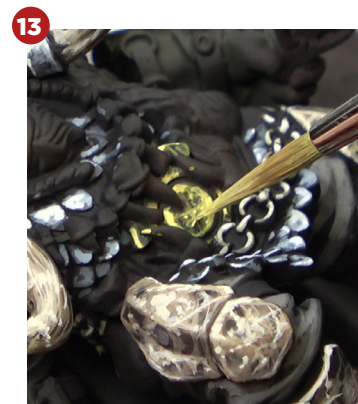
If we create edges on both sides, we won't be able to read the piece correctly. That's why, as you can see, with these edges I'm visually separating the outlining that belongs to the previous layer (Sahara Yellow and Pale Yellow X 2).



Water

British
KhakiSahara
Yellow

(Mix and Pale Yellow) This way, as we apply more lights in successive layers, we always place them over the freshly painted area. This creates a gradient that visually separates shadow from light through both color and value (Mix and Pale Yellow).

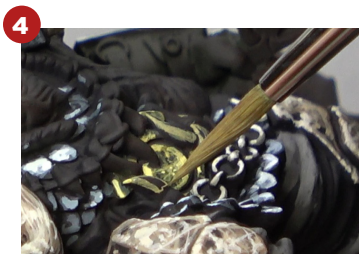
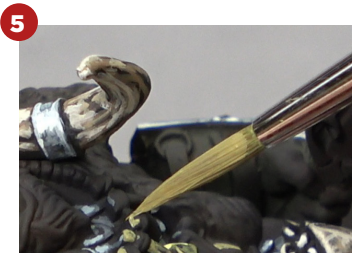
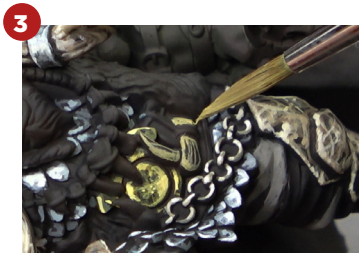
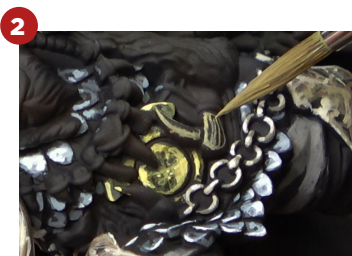
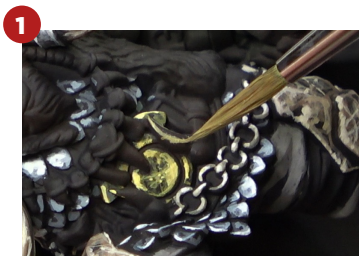


06
ALBORC

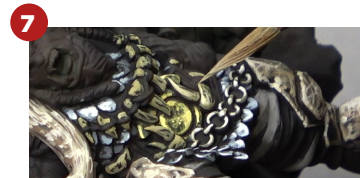
ELEMENTS

06/18

On other elements, like the bones of the belt, we use a process similar to the horns on the skull, but with fewer layers since the space is smaller.



Water

Middle
StoneVampiric
FleshVampiric
Flesh

(Mix and Vampiric Flesh) On the next light, we focus the lighting on small lines that reinforce the bone's volume. Since they're tied with a rope, we can place the light on the top and bottom, creating a thin line. This way, with only three lights we've created the material in a simple manner (Ice Yellow).





06 ALBORC

ELEMENTS

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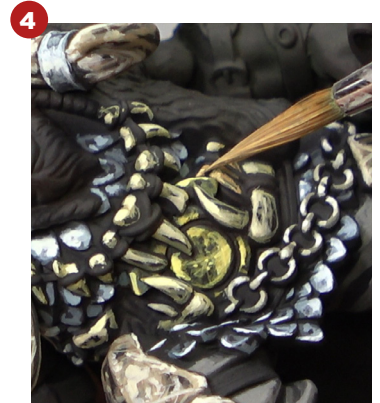
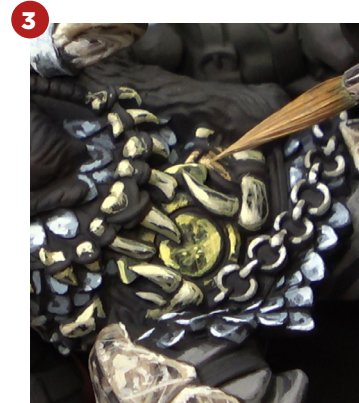
Also, since this is an area with many elements close together, we must differentiate them through color so that they stand out visually.



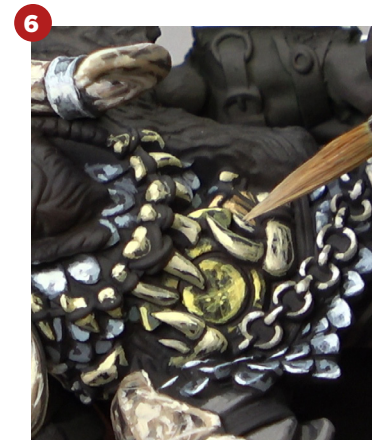
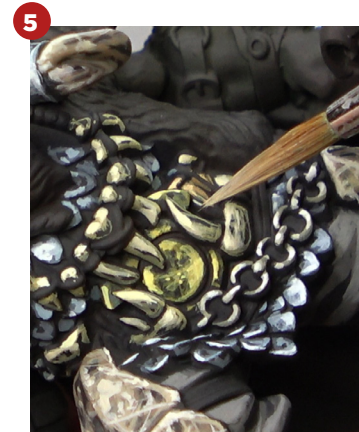
Water



Light
Brown



(Radiant Flesh) Don't worry if at first it looks like a mix of lines (outlining) and colors. As we add lights, we can vary the value or tone to create greater differentiation between materials (Light Brown, Middle Stone and Vampiric Flesh X 2).





06 ALBORC

ELEMENTS

06/20

On the rope we apply the same technique as on the chains: it's important to keep a dark line both on the top and bottom to give it a cylindrical look.

1



2



3



4



(Mix, Ice Yellow and Blue Green) On the second light, we focus on the central cylindrical area.

5



Water



Middle
Stone



Aquatic
Turquoise



Blue
Green



Vampiric
Flesh

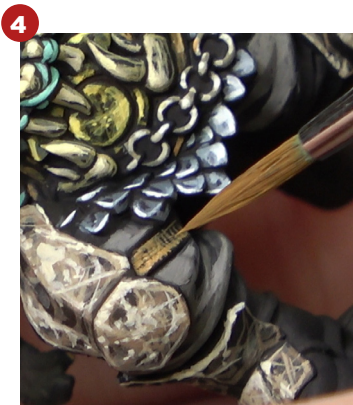
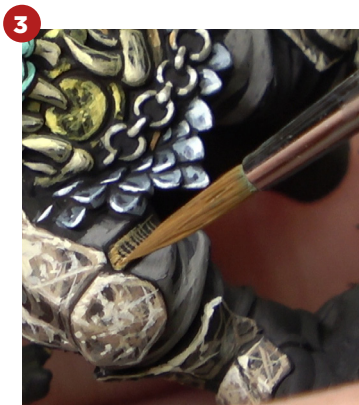
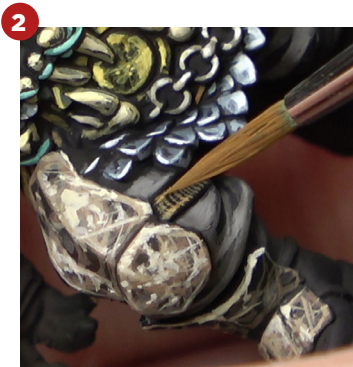
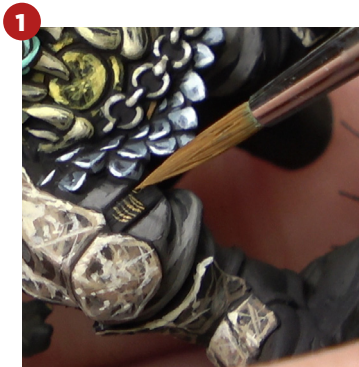




06 ALBORC

ELEMENTS

Now let's move on to the leathers. At first, I use perpendicular lines and focus on the edges to erase the previous layer.



Water



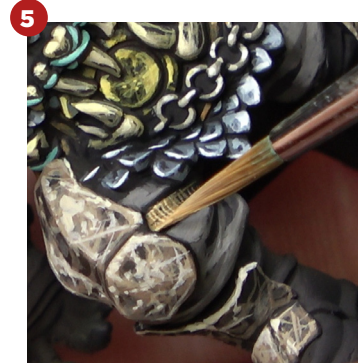
Light
Brown



Middle
Stone



Middle
Stone



(Radiant Flesh) On the second light, we generate a more crosshatched texture with higher value. If a third light is needed, we'd place it on top of the second, but focused on the edge and not the textured area.





06 ALBORC

FUR

For the fur, we draw "H" or "A" shapes to simulate hair tufts. The light is placed on the top of the tufts, while the bottom remains disconnected, as if the tips were split.



Water



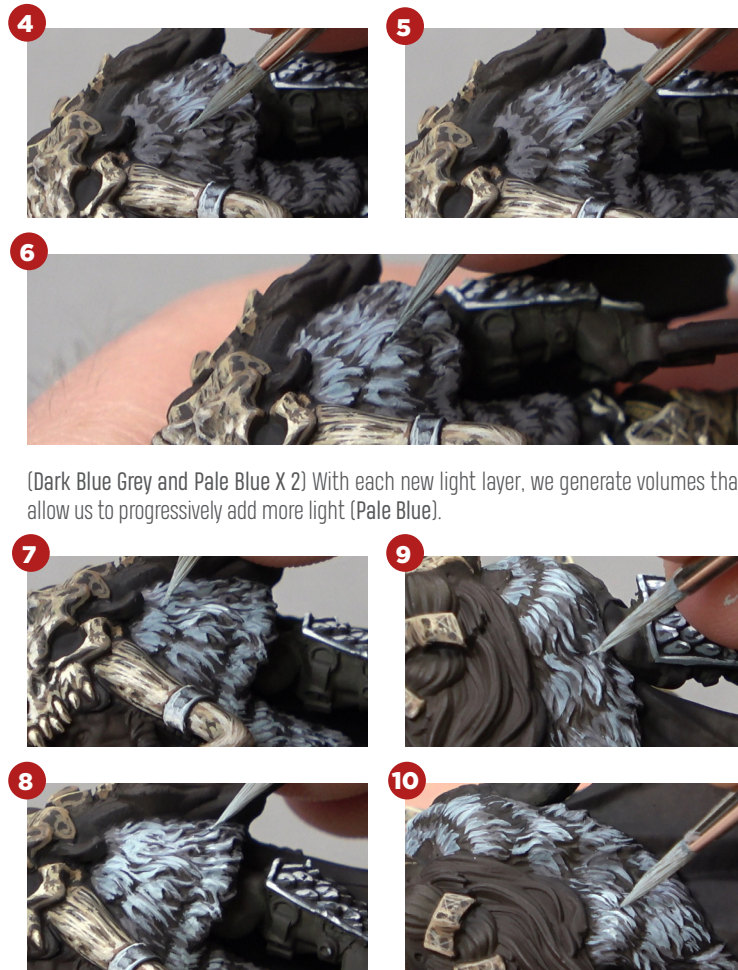
Cranberry



Dark
Blue Grey



Dark
Blue Grey



(Dark Blue Grey and Pale Blue X 2) With each new light layer, we generate volumes that allow us to progressively add more light (Pale Blue).



06 ALBORC

BOOTS

06/23

On the boots, we create edge highlights while leaving the previous layer visible to form the outlining. We can add texture between the edges or leave the surface clean. Also, with each new light we can clean between layers to soften transitions.



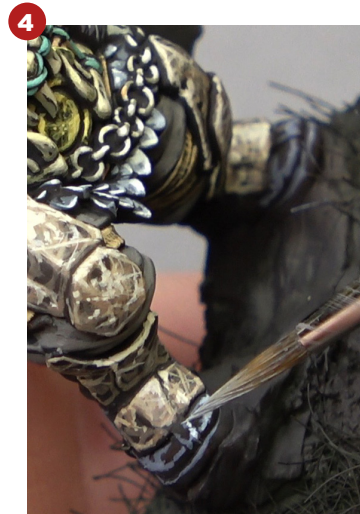
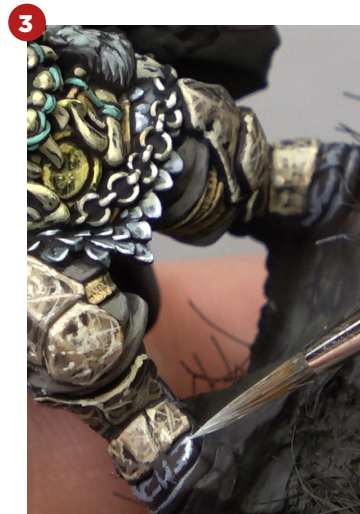
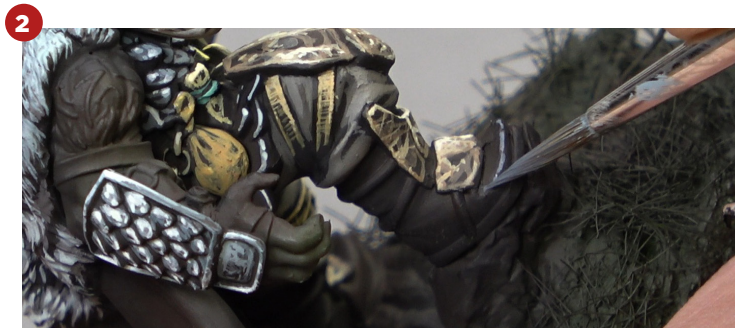
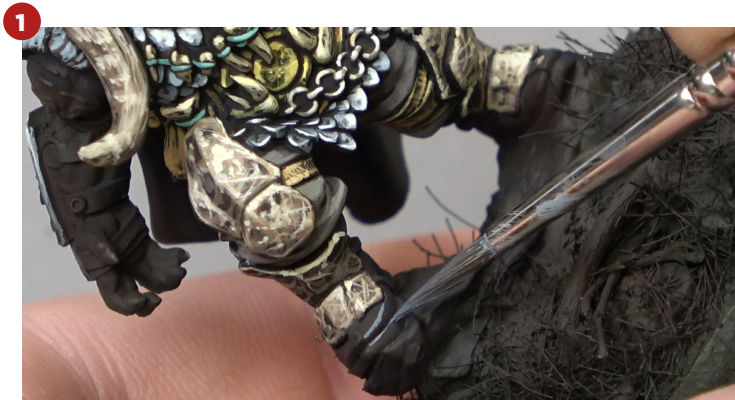
Water



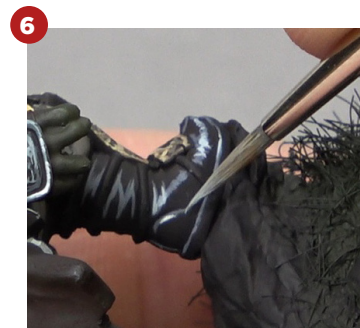
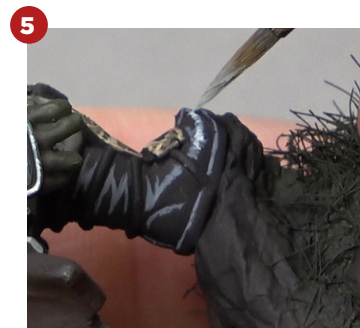
Black



Grey
Blue



(Mix and Pale Blue) When applying lights in successive layers, we always place them over the previous one, with the goal of creating the small characteristic shines of the material (Mix and Pale Blue).

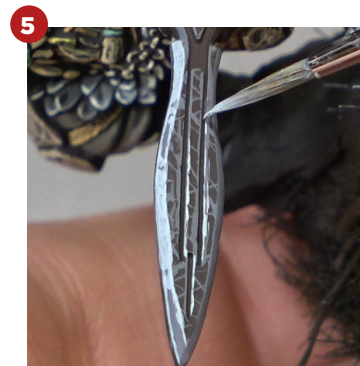
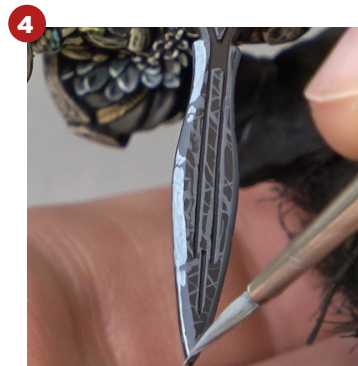
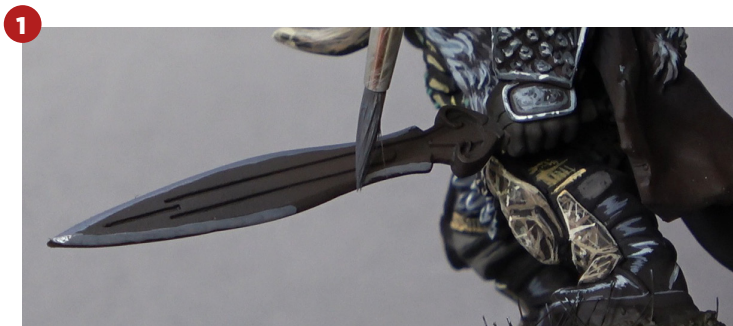


06
ALBORC

SWORD

06/24

Now let's move on to the sword. On the edges we seek maximum smoothness, without texture or noise, while on the flat area we add texture with broken lines. This way, within the same material we combine two different finishes.



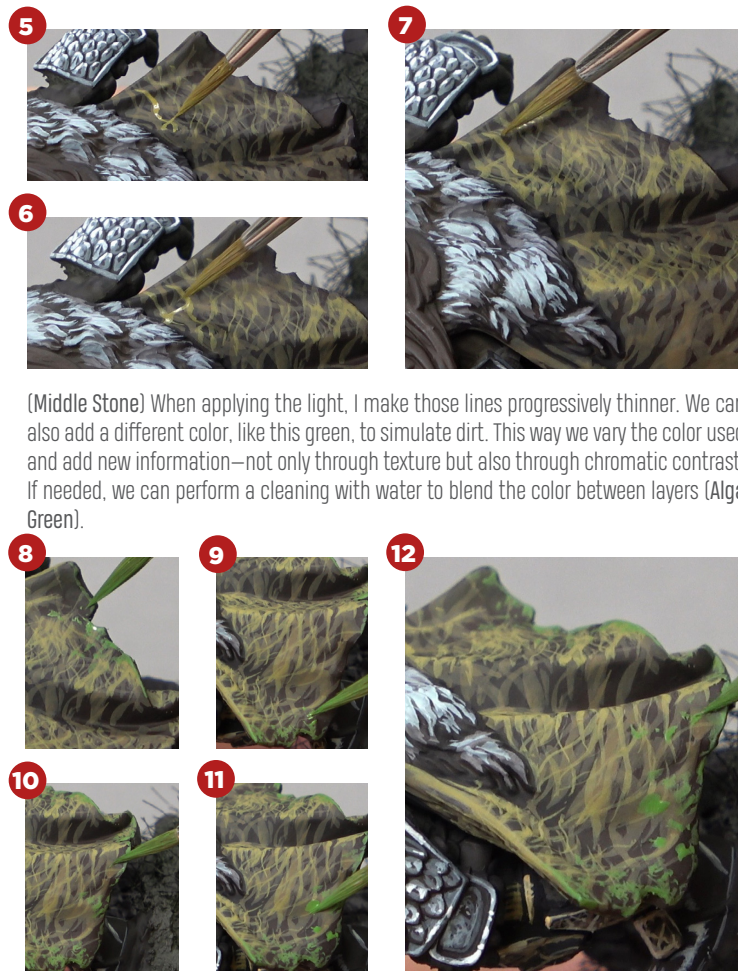
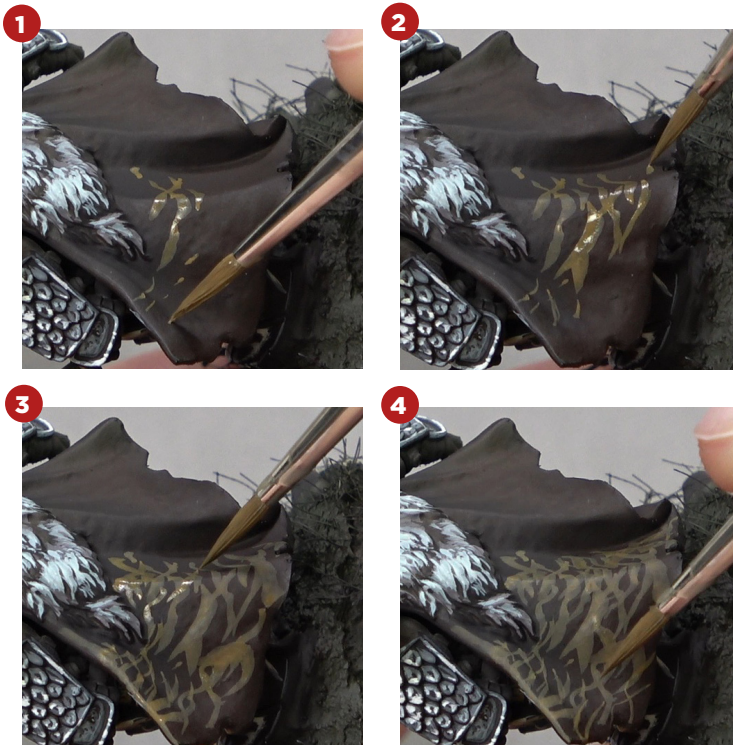
(Pale Blue and Grey Blue X 3) To increase the light, we must create smooth planes on the edges and focus on the edge highlights in the areas where we added texture. As we apply light layers, we need to evaluate how many we want to add, since that determines the contrast between them. The more layers, the less strong contrast is needed between each (Greenish White).



06
ALBORC

FABRICS

Another example of how to create texture on large surfaces is fabric, such as this cloak. The lines I'm tracing generate a wave effect, similar to the skull, though here I play with the start and end of each line, which are thinner than those on the skull.



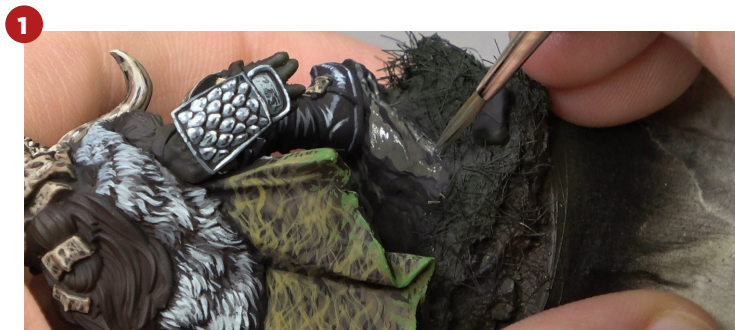
(Middle Stone) When applying the light, I make those lines progressively thinner. We can also add a different color, like this green, to simulate dirt. This way we vary the color used and add new information—not only through texture but also through chromatic contrast. If needed, we can perform a cleaning with water to blend the color between layers (Alga Green).



06 ALBORC

BASE

On the rocks we create the rough texture typical of the material through irregular lights and shadows.



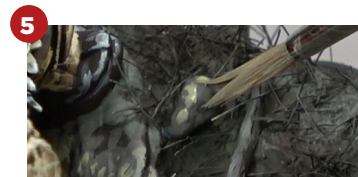
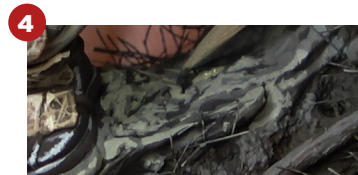
Water



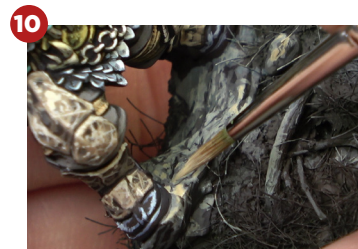
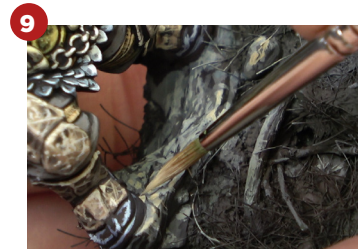
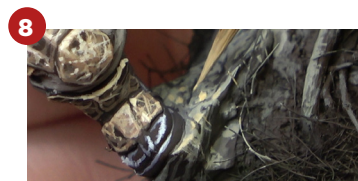
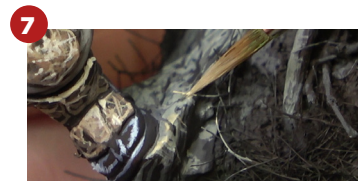
Dark
Brown



Dark
Blue Grey



(Decomposed Flesh and Dark Blue Grey) When applying the light, we focus on the most prominent planes of the sculpt. This way we create a visual gradient with a lower value than the rest of the miniature, since we're using more desaturated colors (Decomposed Flesh).

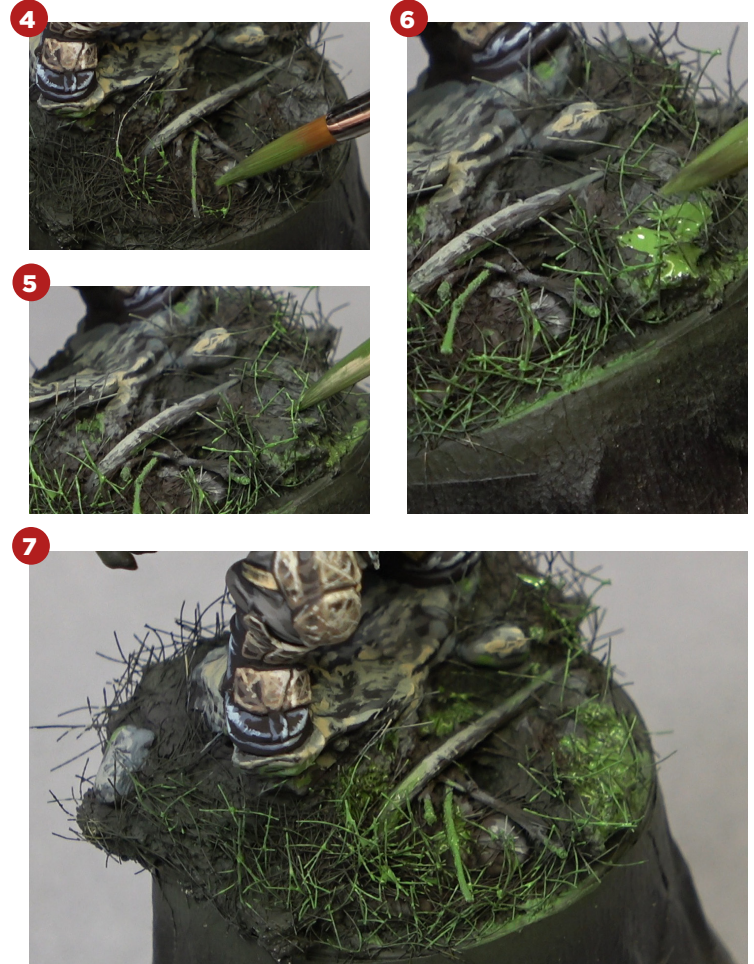
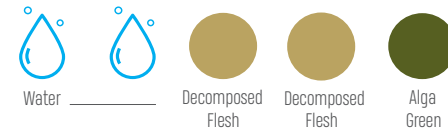




06 ALBORC

BASE

We can also add a touch of color with a shade very similar to the one used on the base layer. I hope you enjoyed this tutorial. See you in the next one!





07 COLORS

				
British Khaki (AK)	Sahara Yellow (AK)	Pale Yellow (AK)	Middle Stone (AK)	Vampiric Flesh (AK)
				
Ice Yellow (AK)	Light Brown (AK)	Radiant Flesh (AK)	Aquoatic Turquoise (AK)	Blue Green (AK)
				
Cranberry (VAD)	Dark Blue Grey (AK)	Pale Blue (AK)	Black (AK)	Grey Blue (AK)
				
Greenish White (AK)	Dark Brown (AK)	Alga Green (AK)	Decomposed Flesh (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 - (VGEO)
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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CREDITS

Paint
Sergio Calvo

Edition and Correction
Vanessa Sáez and Marta Torres

Design and Layout
Antonio García