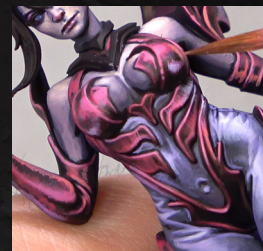




Sergio
CALVO
miniatures

ENGLISH


NATALYA AOV



VOL II



SUMMARY

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06 NATALYA AOV

LEATHER

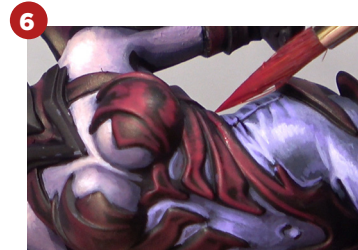
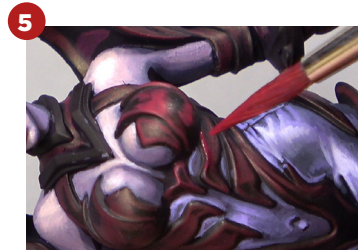
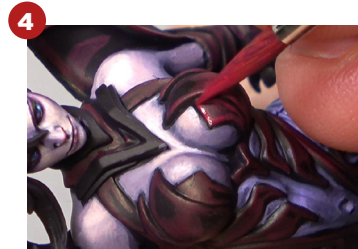
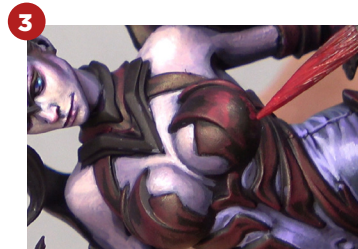
06/10

In this tutorial we will talk about color theory and how we can apply value (also called lightness or luminosity), contrast and saturation of colors to create different materials.

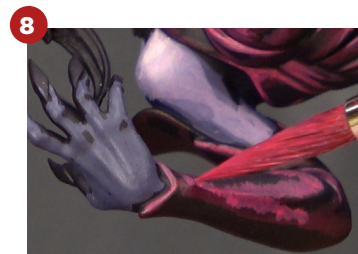
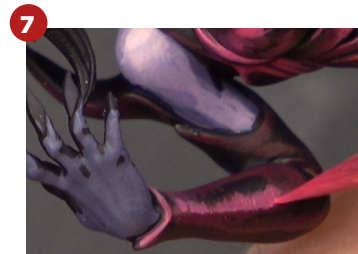
First thing to consider when painting a miniature is the environment in which it is going to stand. Depending on whether it is day or night we will have to adjust the colors we are going to use on it. In this case, we are going to recreate a night environment so our palette will be practically limited to cool colors (blues and purples) with the exception of magenta.



Water

Hexed
LichenDirty
RedDirty
Red

(2 drops of water, Dead Red and Ultra Varnish Matte) The use of these colors (blue versus magenta) is because by comparison one of them will always be the warmer of the two. In this case, magenta will act as a warm color. Why use this color and not yellow directly? Precisely because it is the warm color by excellence and it would break the atmosphere we want to create (Laser Magenta and Dead Red X 2).



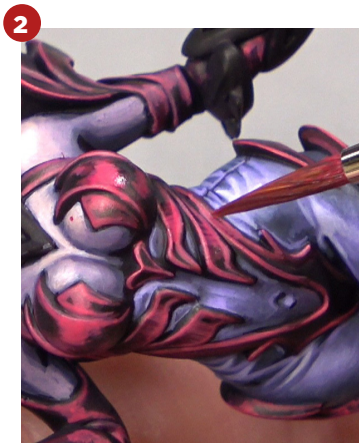
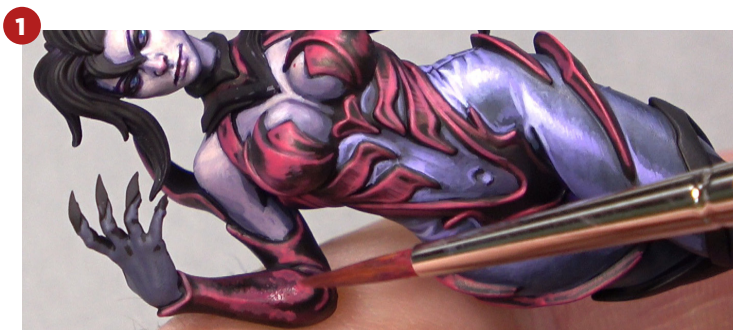


06 NATALYA AOV

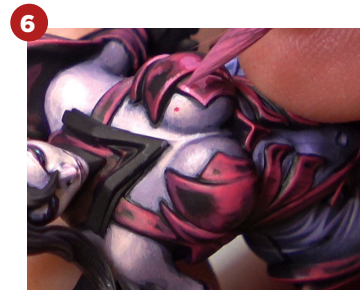
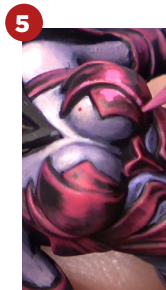
LEATHER

06/11

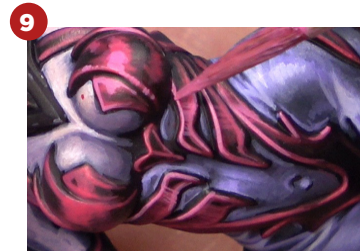
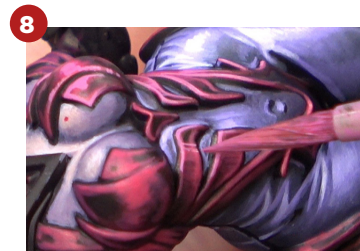
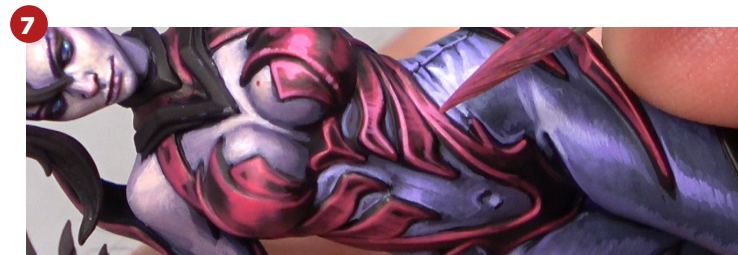
Besides the color temperature mentioned above (warm and cold) we can play with the value (if the color is close to white it will be a desaturated color).



Water

Laser
MagentaDead
RedDead
Red

(Mix, Pastel Violet X 2 and Dead Red) The best reference I can give you is to watch series or movies. When we want to create a night environment the predominant colors are dark, but it doesn't mean that they lack saturation. We can use blue or purple chromatic palettes to create a feeling of darkness without the need to use black.





06 NATALYA AOV

SKIN

06/12

For the skin, we begin with a dark purple and move up towards the light by using color desaturation.



Water



Lead Grey

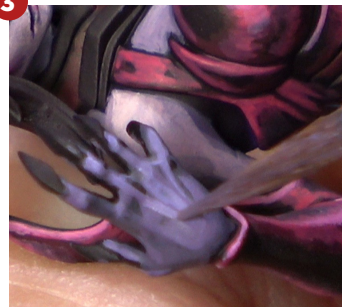
Violet
Red

Lilac



Lilac

3



4



(Mix, Lilac and Blue Violet) We can add to these blends both pastel colors that are blue and others that contain less saturation, such as pale violets. Including more water to the mixture will also help us to clean the area where the layer of paint that we have made is very evident (3 drops of water, Mix, Lilac and Blue Violet).

5



6



7



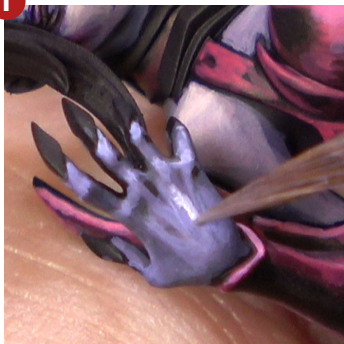


06 NATALYA AOV

SKIN

By leaving exposed some areas of the skin's first dark layer, while at the same time adding light with increasingly brighter tones, we will be able to recreate the night scene that we want to convey in our miniature.

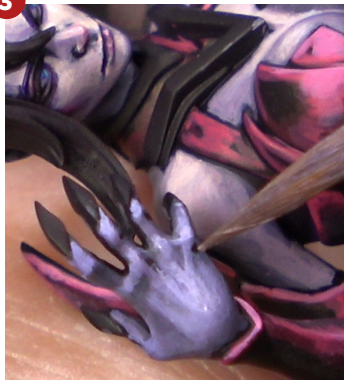
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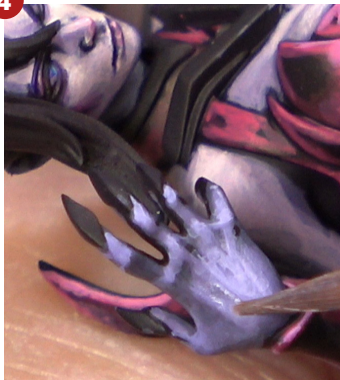
2



3



4



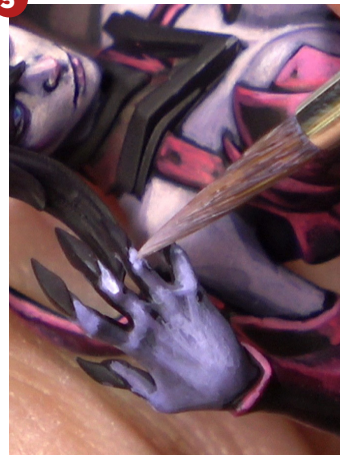
Water



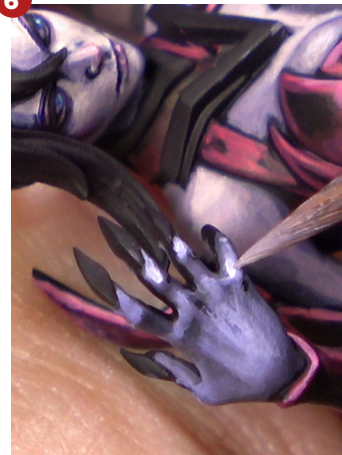
Mix

Pastel
VioletPastel
VioletPastel
Violet

5

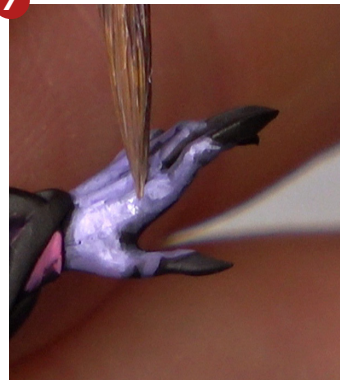


6



(Blue Violet, Pastel Violet X 2 and Greenish White) With this high contrast, we have generated light and dark at the same time.

7



8

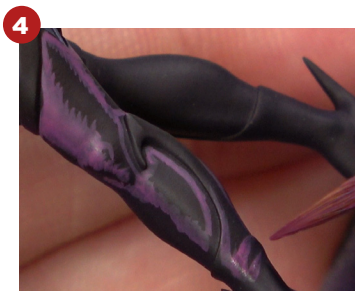


06
NATALYA AOV

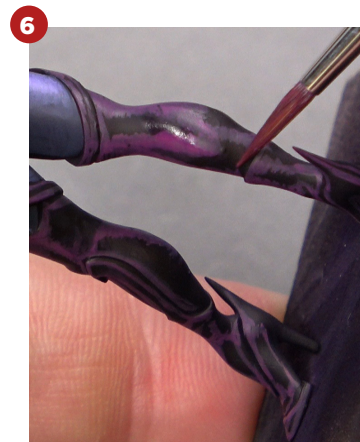
LEATHER

06/14

To create leather we can use magenta, as a counterpoint to the cold skin that we have painted with purple. Magenta is the only color that can act as warm or cold, depending on the harmony of colors that we have around.



Water

Laser
MagentaViolet
Red

(3 drops of water, Mix and Laser Magenta) Whenever necessary, we can clean up the transition between different layers so that the slashes we leave when dragging the brush are not as evident. I personally like to call it "cleaning" since we are using the same color. When we apply a different tone and use the airbrush we will call it "color filters".

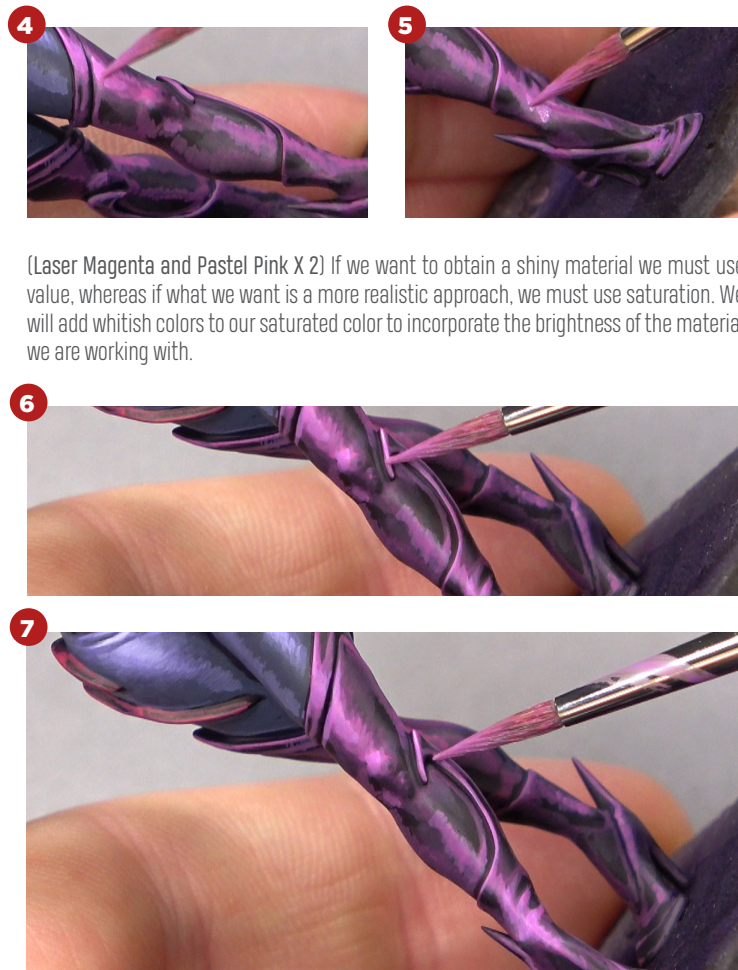
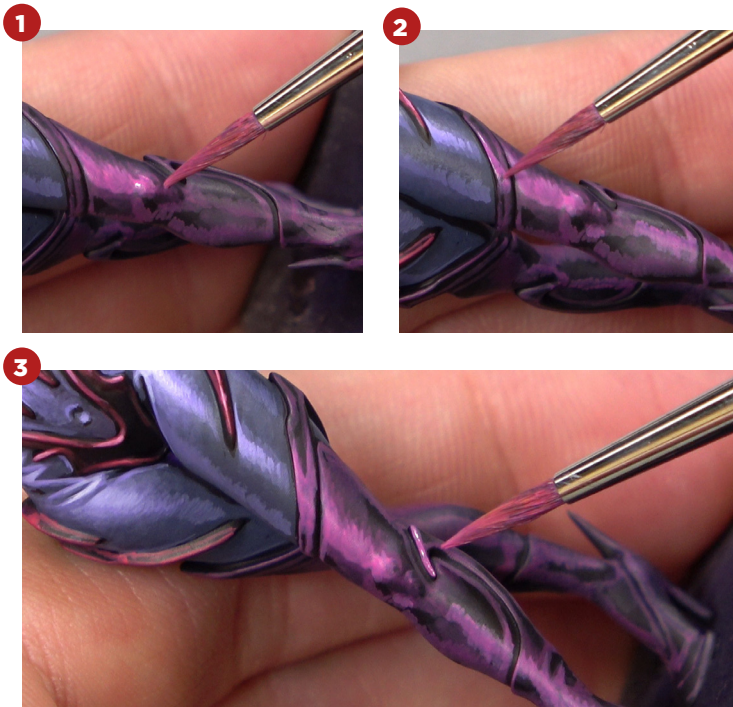




06 NATALYA AOV

LEATHER

In this miniature we are creating light in two different ways. The first is by approximating the value of the color (its closeness to white). The second is through saturation (to the raw color that is generated by the pigments). Saturation can be useful for shiny fabrics like silk and even leather and vinyl, as we can play with the ultimate highlights to create that smooth yet shiny sensation typical of these materials.



(Laser Magenta and Pastel Pink X 2) If we want to obtain a shiny material we must use value, whereas if what we want is a more realistic approach, we must use saturation. We will add whitish colors to our saturated color to incorporate the brightness of the material we are working with.



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LEATHER

06/16

When applying the last highlights on shiny fabrics such as silk or this type of leather, I always recommend using the folds that are generated in the sculpture itself and some protruding surfaces (like the leg).



Water



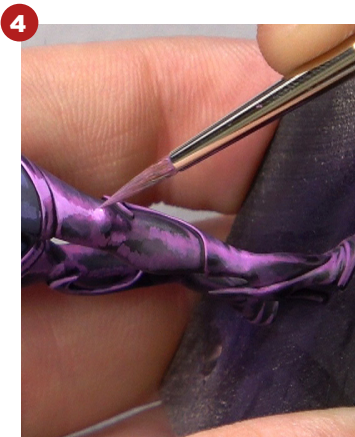
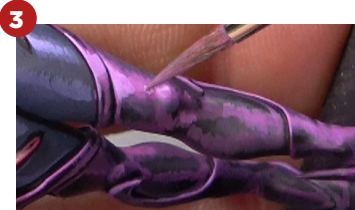
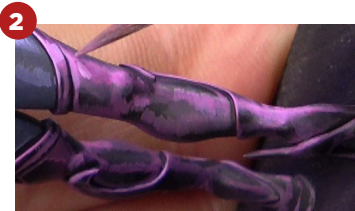
Mix



Spectrum
Blue



Pastel
Pink





06 NATALYA AOV



Water

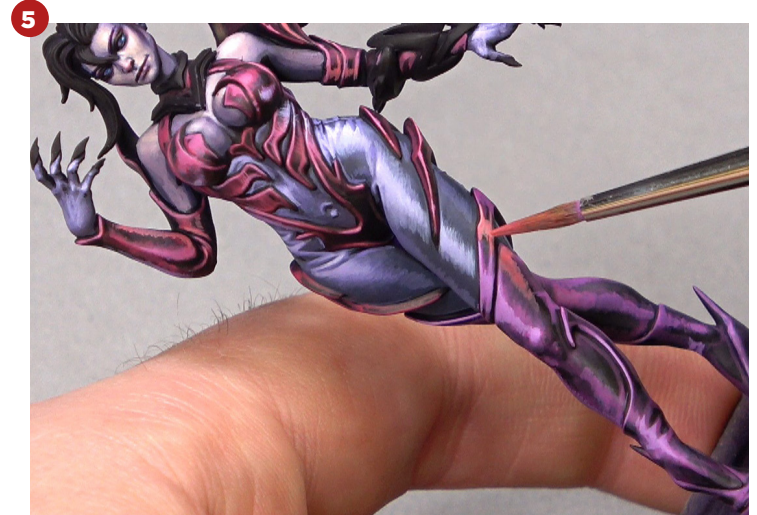
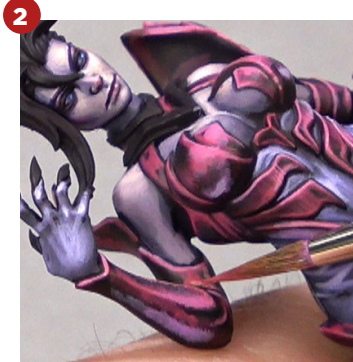
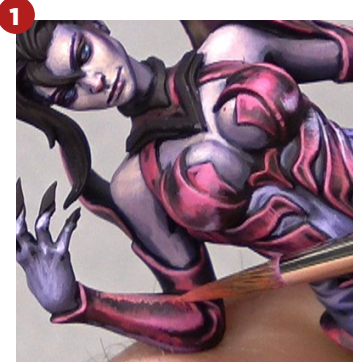


Dead
Red

LEATHER

06/17

If you keep playing with saturation, remember that your limit will always be the main color you have used (not its blends). I hope you liked this tutorial, see you in the next one!





06 NATALYA AOV



Water



Dead
Red

LEATHER

06/17

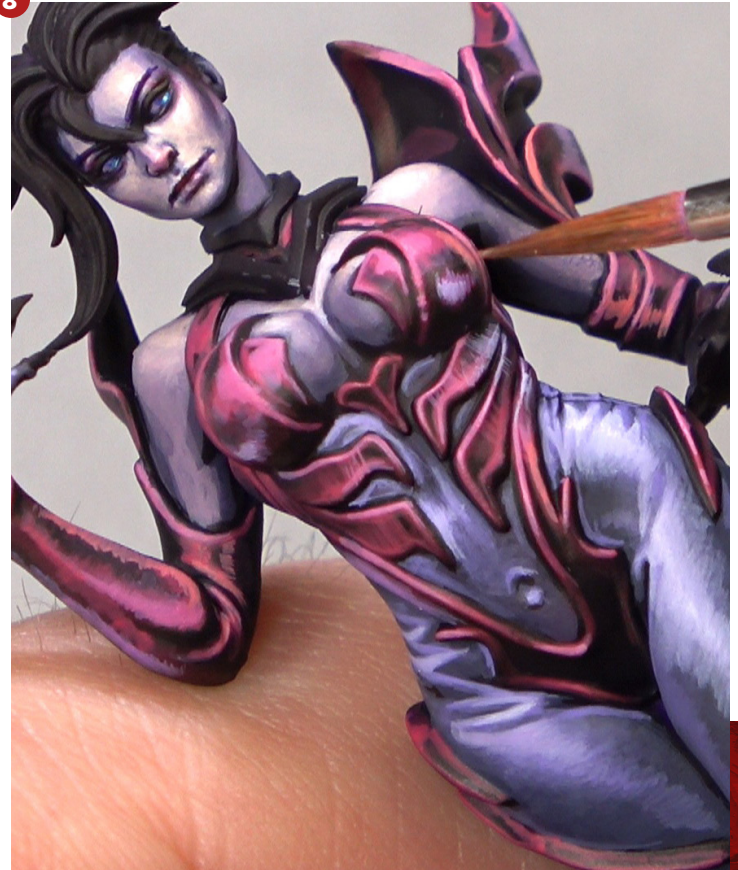
6



7



8





07 COLORS



Hexed
Lichen
(VGA)



Dirty
Red
(AK)



Dead
Red
(AK)



Ultra Varnish
Matte
(VMA)



Laser
Magenta
(AK)



Pastel
Violet
(AK)



Lead
Grey
(AK)



Violet
Red
(AK)



Lilac
(AK)



Blue
Violet
(AK)



Greenish
White
(AK)



Old
Rose
(AK)



Pastel
Pink
(AK)



Spectrum
Blue
(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 II.



08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





NATALYA AOV

VOL II



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