



Sergio
CALVO
miniatures

ENGLISH
🇬🇧

LIEUTENANT PHOBOS



VOL III



SUMMARY

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06 LIEUTENANT PHOBOS



Water



Thinner



Turquoise
Phthalo

AIRBRUSH

06/20

In this part, I want us to focus on how to use the airbrush to add color filters and to smooth out some of the layers we've done with the brush.

Additionally, we'll work on using harmonious colors to help us increase saturation and vary the temperature.

1



2



3





06 LIEUTENANT PHOBOS



Water



Thinner

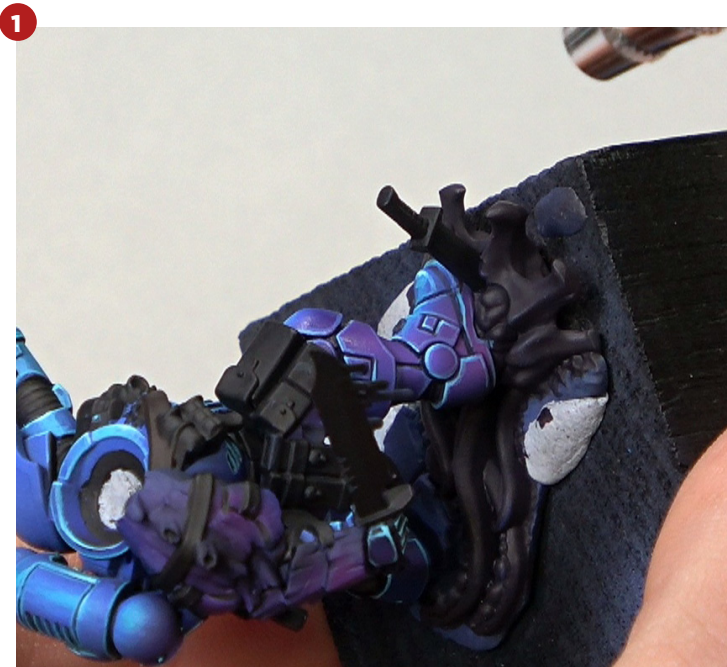


Quinacridone
Magenta

AIRBRUSH

06/21

The colors we're going to use are blue (I don't recommend using orange or red) to shift the temperature to a cooler one, and magenta for a warmer one (I don't recommend yellow, as it will tend toward greenish tones). On the other hand, by creating these filters on the edges, we'll be introducing mid-tones that help darken areas of light we think might be visually distracting.



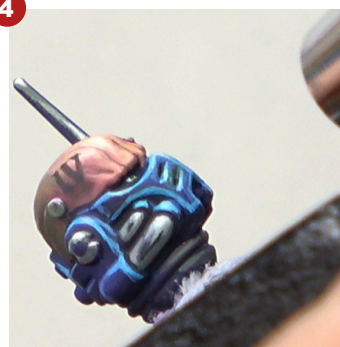
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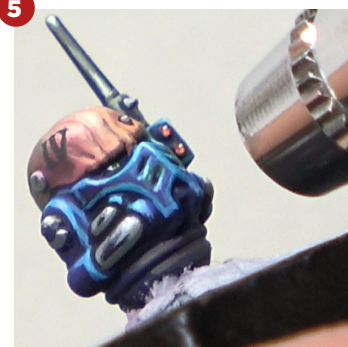
3



4



5





06 LIEUTENANT PHOBOS



Water



Thinner



Imperial
Blue

AIRBRUSH

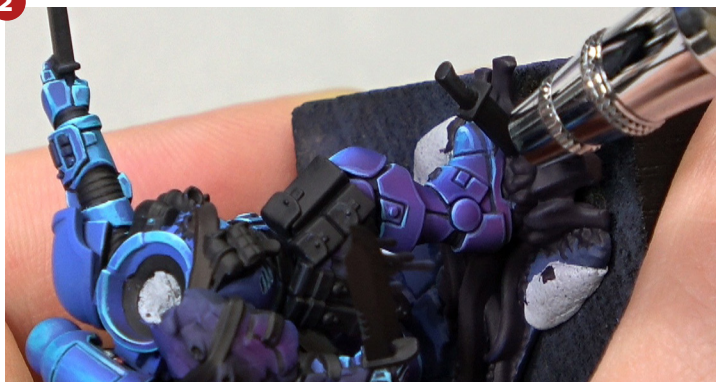
06/22

In shadow areas like the knee, we can use darker blues to add depth to the shadows. Following the same logic as in the previous section, we can add a new tone to the edges to give the entire miniature greater chromatic integrity.

1



2



3



4





06 LIEUTENANT PHOBOS



Water



Thinner

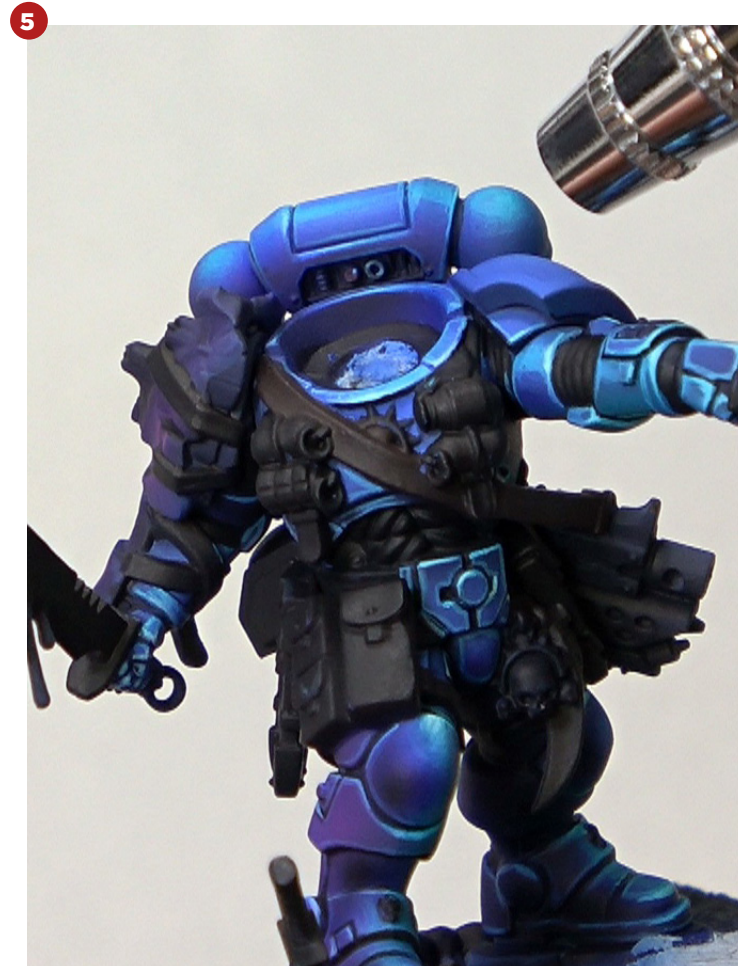
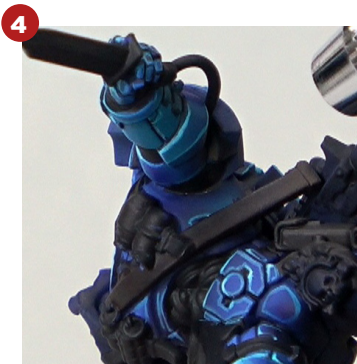
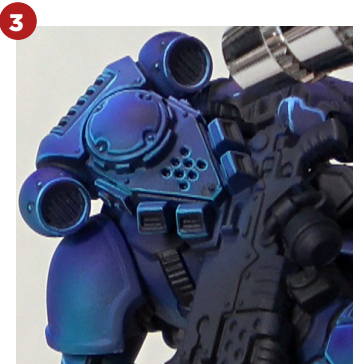
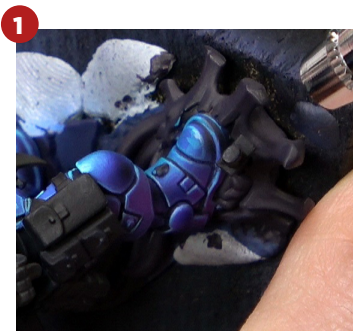
Imperial
Blue

Black

AIRBRUSH

06/23

If you're afraid of using the airbrush, I recommend using more thinner and water in your mix than the actual paint. This way, you'll have greater control while painting and won't have to worry about the intensity you're applying, as it will take longer to become noticeable.





06 LIEUTENANT PHOBOS



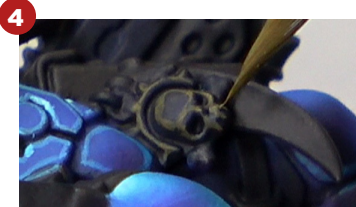
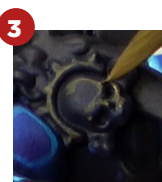
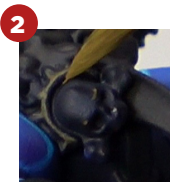
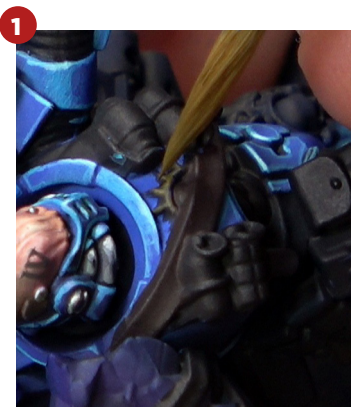
Water

English
Uniform

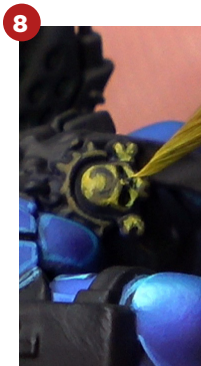
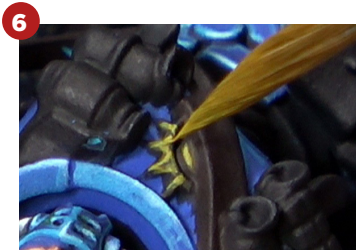
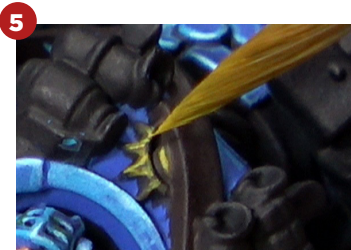
NMM

06/24

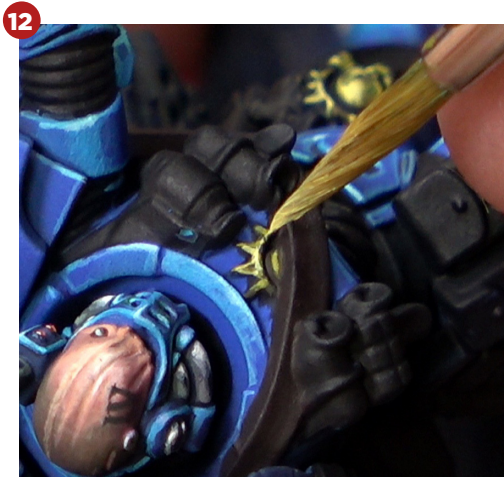
Once we've finished with the airbrush, it's time to return to the brush. In this case, we'll start by doing small NMMs like the skull ornament and the one on the chest area.



Next, we can apply a lighter color to begin building the light. In this case, it would involve doing the NMM using an ochre base and gradually moving toward the light with more yellowish colors, until reaching the use of white for the final highlights (Sahara Yellow).



(Sahara Yellow) The key for the NMM to work is precisely leaving a dark frame around it (outlining) that we built when applying the first layer of paint. By continuing to apply more layers, we'll easily create light and contrast (Sahara Yellow and Pale Yellow).





06 LIEUTENANT PHOBOS



Water

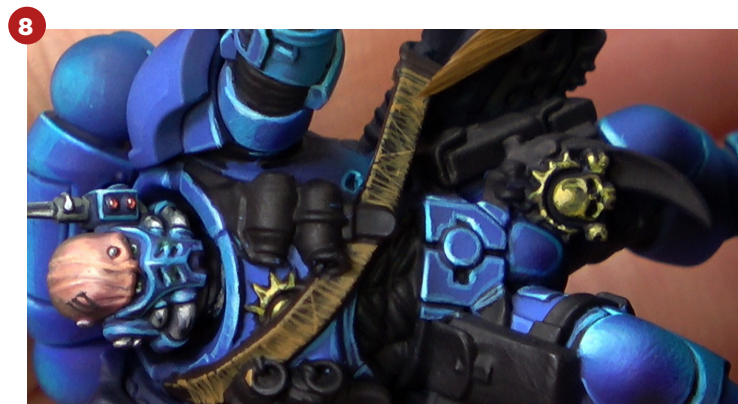
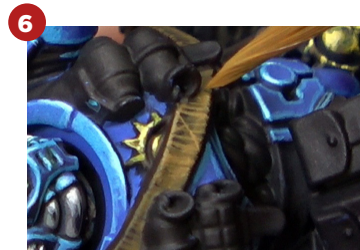
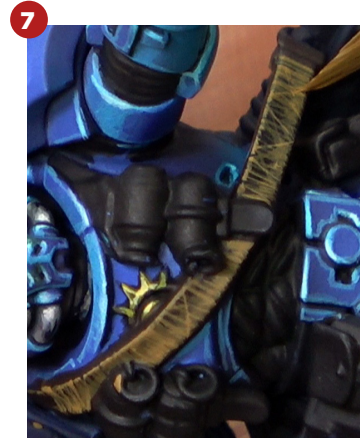
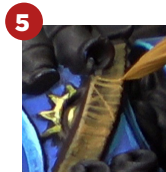
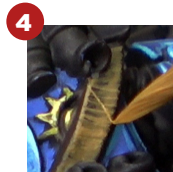
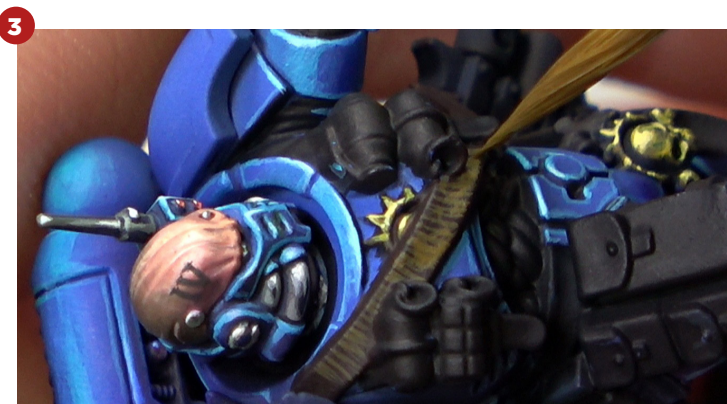
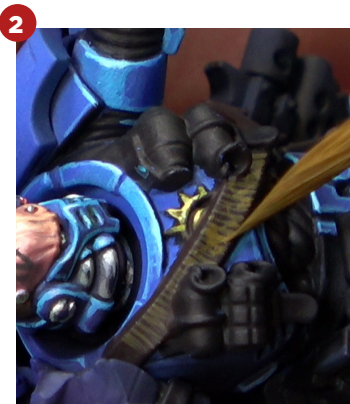
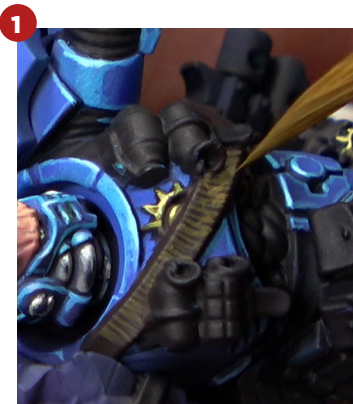


English
Uniform

LEATHER

06/25

For creating the leather, I recommend focusing on the edge highlights as well.



(Light Brown and English Uniform) The difference with an NMM here will be creating more spaced-out lines when we begin to apply the light (while making them closer and more crossed as we build the material's volume).



06 LIEUTENANT PHOBOS



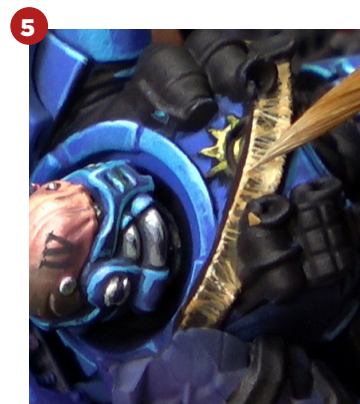
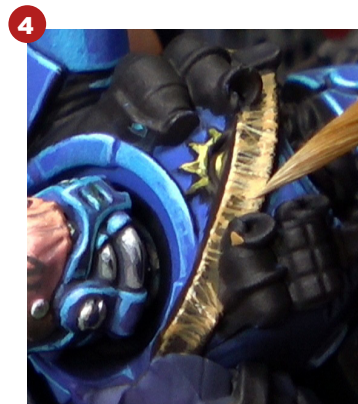
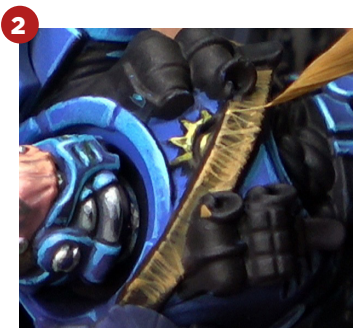
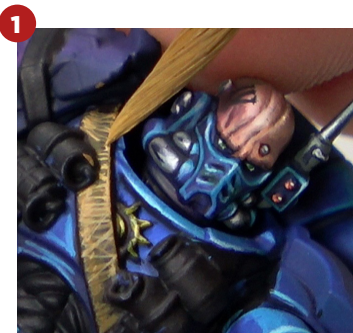
Water

Light
BrownSunny
Skin ToneSunny
Skin Tone

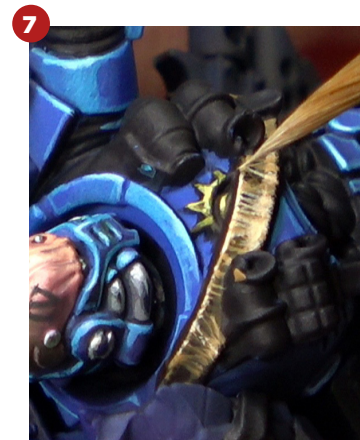
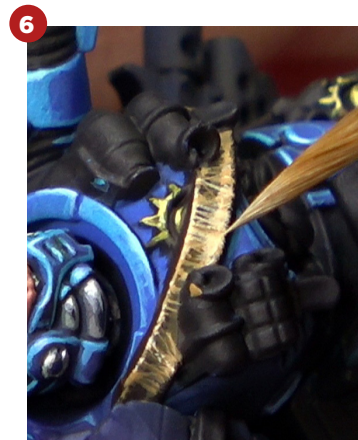
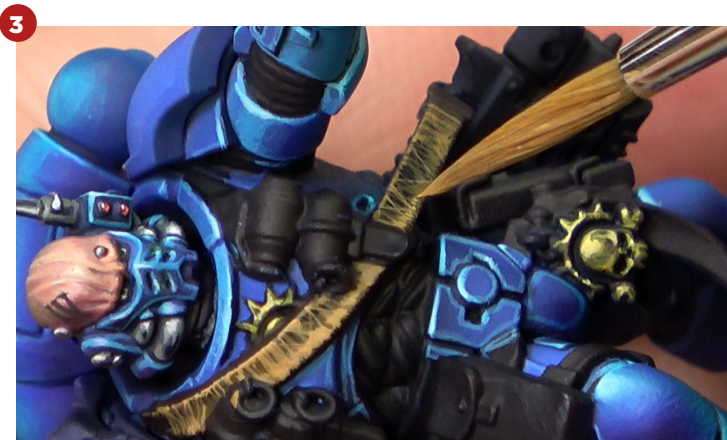
LEATHER

06/26

By varying both the color and the textures, we'll be able to visually distinguish them from the other materials around them.



(Sunny Skin Tone and Greenish White) A small tip is that for fabric or leather areas, the light should be placed in the tension zones, which in this case would be those close to the chest of our marine.





06 LIEUTENANT PHOBOS



Water

Lead
Grey

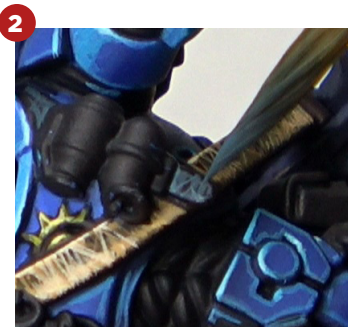
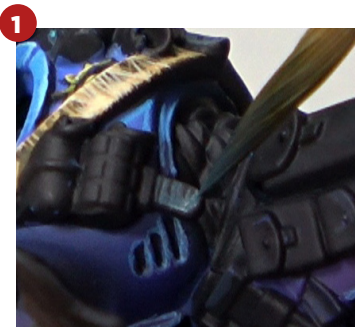
Turquoise

Blue
Grey

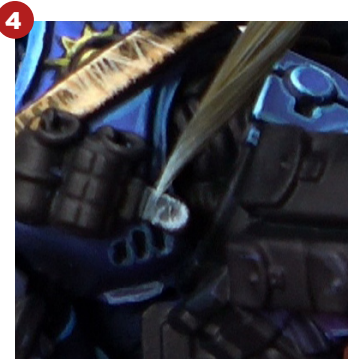
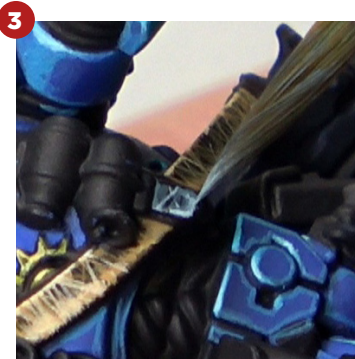
LEATHER

06/27

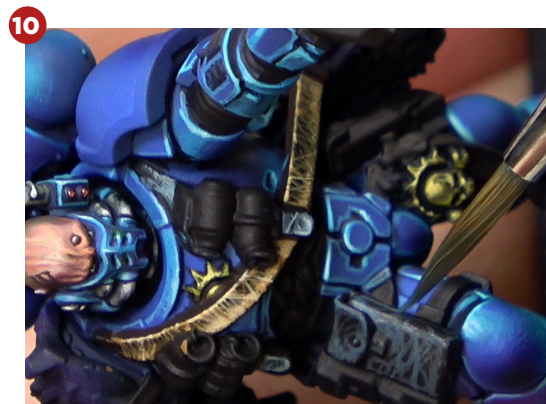
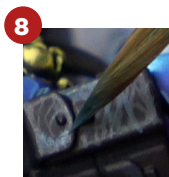
In the case of the other leather straps on the chest, we can change the tone to a more grayish one while keeping the same texture.



Although it's the same material, with this variation, we'll be able to distinguish between elements (Mix and Blue Grey).



(Lead Grey and Turquoise) For the pouches, we can create more wavy lines to vary the texture we've built in the previous sections. If we also add the edge highlights again, we'll be building both the material and the volume that's already marked in the sculpture (Lead Grey, Turquoise X 2, and Blue Grey X 2).





06 LIEUTENANT PHOBOS



Water



Mix



Blue
Grey

LEATHER

06/28

After applying all these layers of color, we can add washes to finish the finish (gloss vs matte).

1



2



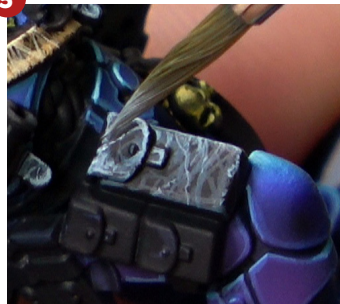
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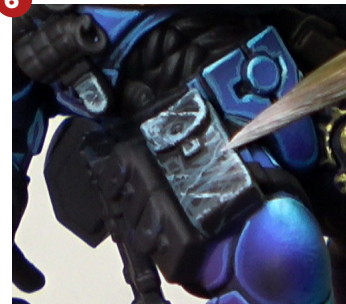
4



5

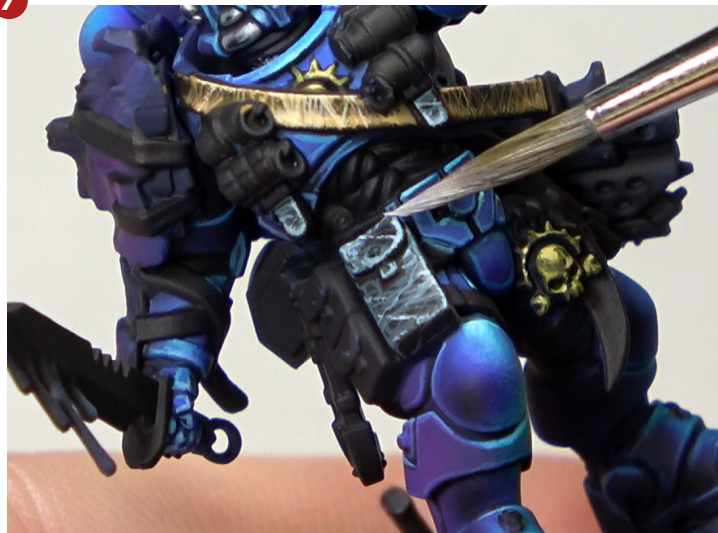


6



(Blue Grey) With these last lighter brushstrokes, I'll say goodbye. I hope you really enjoyed this tutorial. See you in the next one!

7





07 COLORS



Turquoise
Phthalo
(G)



Quinacridone
Magenta
(G)



Imperial
Blue
(VGA)



Black
(AK)



English
Uniform
(VMC)



Sahara
Yellow
(AK)



Pale
Yellow
(AK)



Light
Brown
(AK)



Greenish
White
(AK)



Lead
Grey
(AK)



Turquoise
(AK)



Blue
Grey
(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 III.



08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





LIEUTENANT PHOBOS

VOL III



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