

# SERGIO CALVO

MINIATURES



## SHARK SKIN

FIRST PART





## == STEP 1 ==



LET'S START WITH THE CAPIBASES.



REMEMBER; DILUTION IS NOT VERY IMPORTANT. WE HAVE TO ADD ALWAYS ONE OR TWO DROPS OF WATER TO THIN THE PAINT AND COVER WITH ONE OR TWO LAYERS.

## == STEP 2 ==



WE KEEP CUTTING AREAS OF THE SKIN (ALWAYS FROM THE FIRST SHADOW TO THE LIGHT).



SO, WE ARE GOING TO GO UP IN LIGHT BUT WITHOUT USING WHITE DIRECTLY.

REMEMBER; NEVER USE BLACK AND WHITE DIRECTLY. WE ARE ALWAYS USING COLORS THAT ARE TRANSITIONS TO LIGHT.



## = STEP 3 =

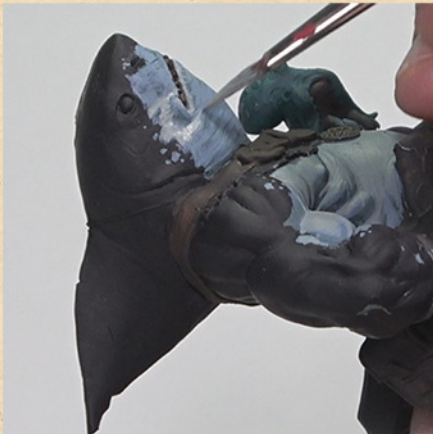


ANOTHER VERY IMPORTANT THING; THE SKIN IS NOT AN ARMOR. THEY DO NOT HAVE TO BE TREATED IN THE SAME WAY.



SOMETIMES, I FIND MANY SKINS THAT LOOK LIKE ARMOR. THEY ARE NOT! AND TO SOLVE IT, WE HAVE TO LINK THE MUSCLES. HOW? USING INTERMEDIATE LAYERS OF COLOR BETWEEN THE MUSCLES (THE AREA WHERE THEY MEET).

## = STEP 4 =



ALWAYS REMEMBER TO PAINT WITH TEXTURE. IT'S NOT IMPORTANT THAT IT'S DEFINED . IT IS BETTER PAINT WITH LINES AND NO WITH POINTS.



IF YOU LOOK, TO CREATE THAT TEXTURE I USE THE BRUSH WITH HITS OR BRUSHSTROKES. THESE STROKES ARE LINES THAT HELP US TO CREATE TEXTURE ON THE SKIN. LIKE THE SPECKS ON THE SKIN.



## == STEP 5 ==



WE TALKED ABOUT THE EDGING. ALTHOUGH IN THIS SKIN IT SEEMS THAT THERE AREN'T ANY WE HAVE THEM IN THE MOUTH, THE EYES, THE TEETH ... AND SOME SMALL CUTS (SCARS) THAT I HAVE DECIDED TO EMPHASIZE ON THE SKIN. THESE SCARS ALSO GIVE CHARACTER TO THE FIGURE. THEY ARE ALL SMALL EDGINGS THAT ADD INFORMATION TO THE MODEL.



WE KEEP RAISING THE VALUE OF LIGHT AND CREATE VOLUMES IN SMALL AREAS. AS IN THE BELLY OR SERRATUS.

## == STEP 6 ==



AS WE APPROACH TO THE WHITE, WE REDUCE THE AREA. WE FOCUS ON THE FACE, BELLY, CHEST, BICEPS ... AND ALWAYS, ALWAYS, WE WILL USE COLORS CLOSE TO WHITE BUT NEVER WHITE.



IN THE FACE WE INSIST WITH SCARS AND POINTS; WE MAKE HIM OLD AND WE GIVE HIM CHARACTER. IT SEEMS THAT HE HAS FOUGHT, THAT HE IS OLD.



## = STEP 7 =



EACH TIME WE FOCUS ON A MORE SPECIFIC AREA; THE BELLY AND THE HEAD.



MANY TIMES, YOU WILL SEE THAT IN THE END CERTAIN ZONES DISAPPEAR; DO NOT WORRY.

SOMETIMES THEY DO NOT INTEREST OR YOU HAVE TO MAKE THEM FATTER OR THINNER. THAT WILL GIVE YOU MORE SIMPLICITY. MY CAPICONSEJO; TAKE A PICTURE OF THE DETAILS TO SEE THEM IF YOU NEED IT.

## = STEP 8 =



NOW, WE CREATE MORE INFORMATION THROUGH THE MOUTH AND IN THE EYES.

WE USE A MAGENTA INK FOR THE MOUTH. WE GIVE IT DIRECTLY WITH THE INK OR DILUTE IT.



IN THIS CASE I ADDED SOME WATER IN THE SCARS AND IN THE MOUTH DIRECTLY FROM THE POT. THE SCARS MAY SEEM RECENT OR NOT.

## = STEP 9 =





# == COLORS ==



MIDNIGHT BLUE, ARTE DECO, VALLEJO.  
PASTEL BLUE, VALLEJO.  
GERMAN YELLOW, VALLEJO

FOREST SKIN, NOCTURNA, VALLEJO.  
WHITE FLESH, NOCTURNA, VALLEJO  
GREEN BLUE VALLEJO.



MAGENTA INK, CITADEL  
BROWN INKS, CITADEL





CONCEPT; STEFANO MORONI  
STUDIO PAINT; SERGIO CALVO RUBIO  
COMPANY; ARADIA MINIATURES

SCULPTOR; JOAQUIN PALACIOS  
SCALE; 75MM



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