

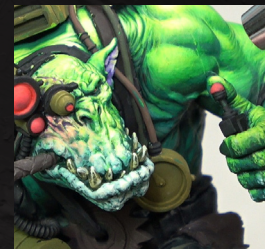


Sergio
CALVO
miniatures

ENGLISH 



ORK MEK BOSS



VOL II



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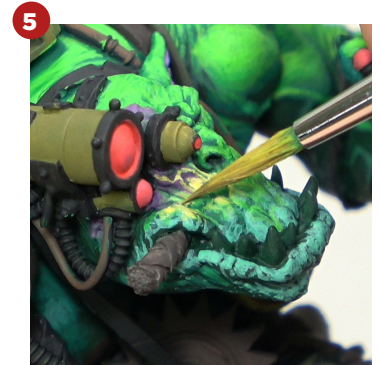
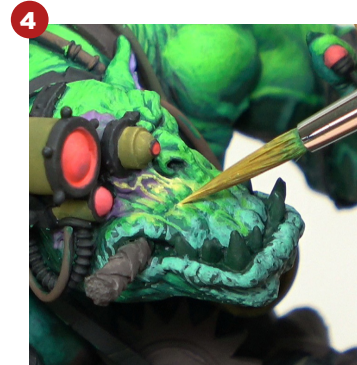
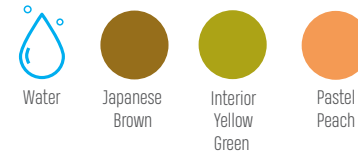
06 ORK MEK BOSS

SKIN

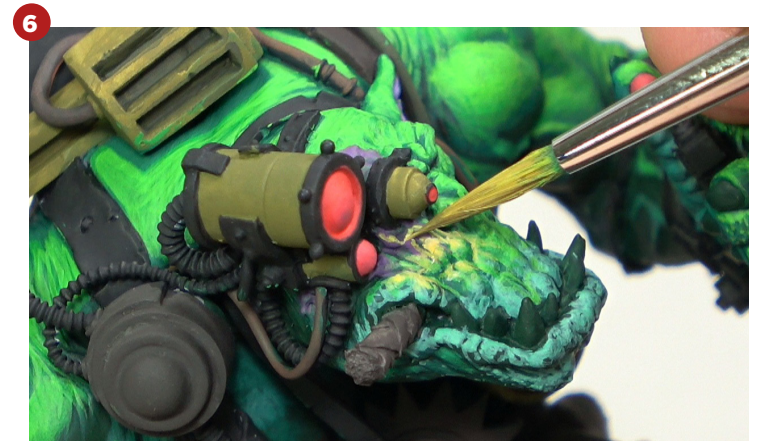
06/09

In this tutorial we will continue with the skin of the miniature.

In order to add power to the green color and play with the contrast between our warm and cold areas we will use two different tones. In the cold zone we will use dark green colors and shade the skin by using turquoise tones, while in the warm zone we will keep working with greens containing yellow.



(Mix and Pastel Peach) This mechanism will help us increase the saturation of the color we want and keep it in a vibrant, very vivid tone. The same would not happen if we were to introduce to these same mixtures tones containing a lot of white, since we would obtain desaturated colors.



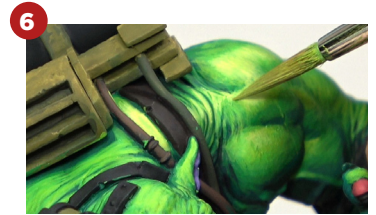
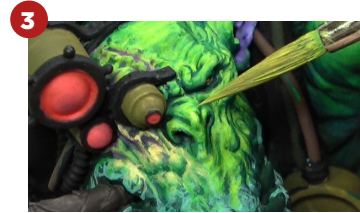
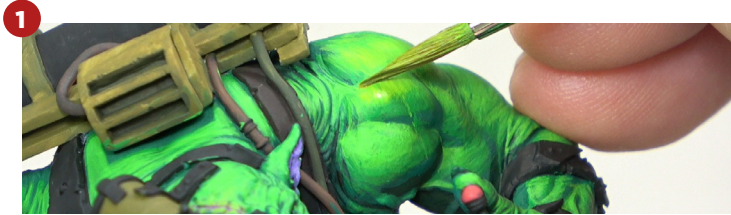


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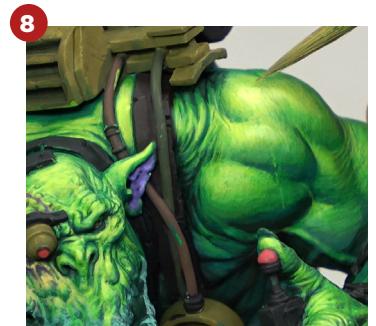
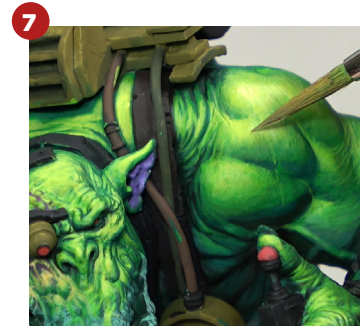
SKIN

06/10

Besides adding the yellow to the greens we can also directly use colors that contain the yellow inside, such as this Frog Green. The best way to know which tones are included in the bottles of paint is to have them physically available for comparison and to be able to differentiate them.



(Frog Green and Pastel Peach) We can also introduce orange shades as they will behave like yellow. We are going to place this mixture in areas that contain a lot of light, such as the shoulders or some wrinkles on the face. This way we will be applying light in levels that stand out from the main one and we will create the correct volumetry following the sculpture itself (Luminous Green and Ice Yellow).





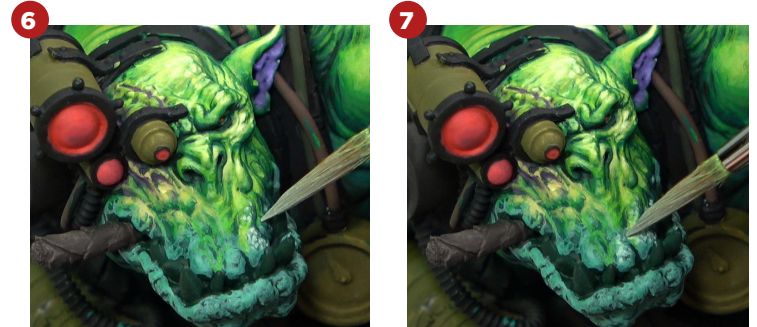
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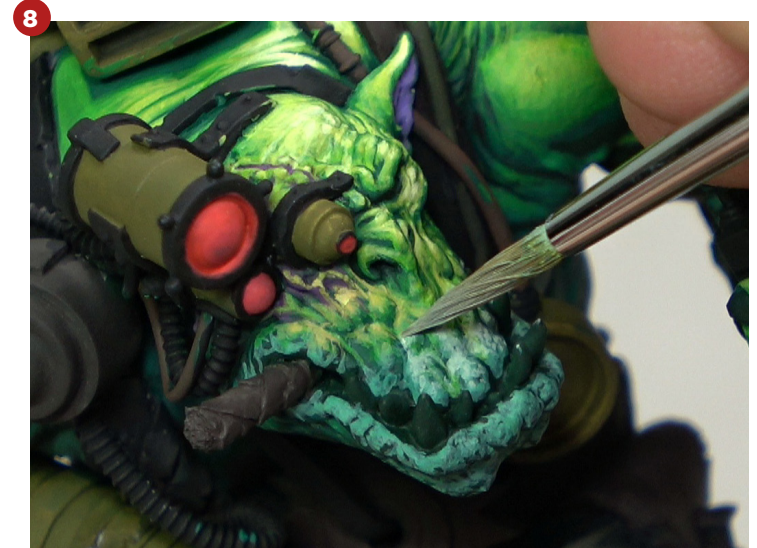
SKIN

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The key to achieving a realistic appearance is to pay close attention to detail.



(Pale Blue) In our most desaturated area, if you can, use colors containing white. I recommend you to move in the range of blues and emeralds.





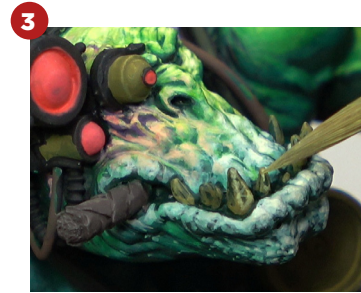
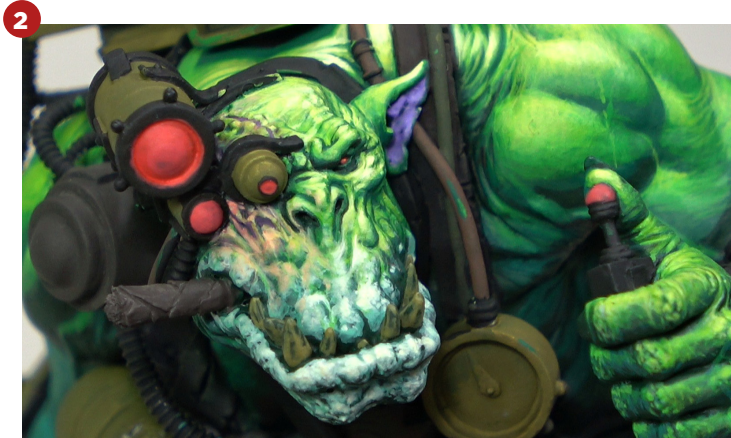
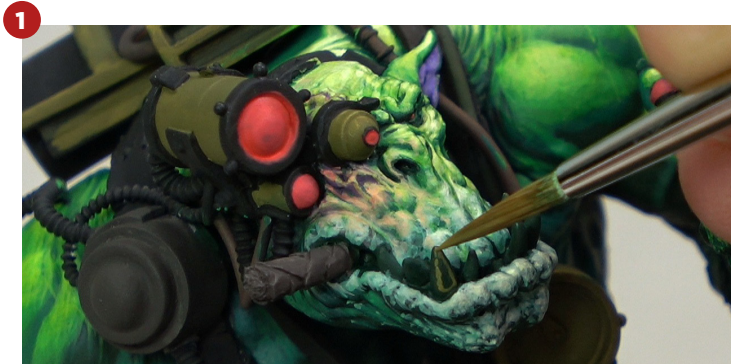
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MOUTH

06/12

For the teeth we will create small triangles.



(Green Brown and Ice Yellow) Next, we will add a small texture on the tips to generate brightness on them. The idea is to highlight those planes that we have created in the previous layer always following this triangular outline. Be careful because this will work if the teeth are sharp, never if they are flat (Ice Yellow).



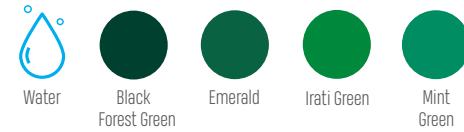
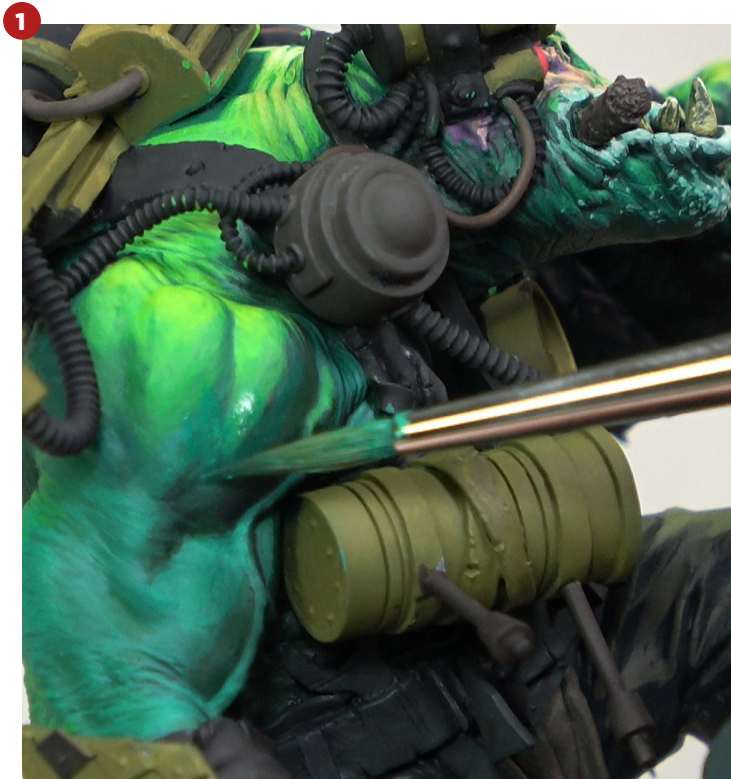


06 ORK MEK BOSS

SKIN

06/13

For the darkest part of the skin, we are going to use emerald shades for the light areas. If you notice, what I am doing is working the shadows always through color, not by using tones that contain a lot of black.



(Irati Green and Emerald) This technique is very similar to what we can find in cartoons and even in manga. Starting from a color we can darken it to create the shadows and lighten it to create the lights. The following step is to make the shadows change their color according to the environment we have created (Irati Green).





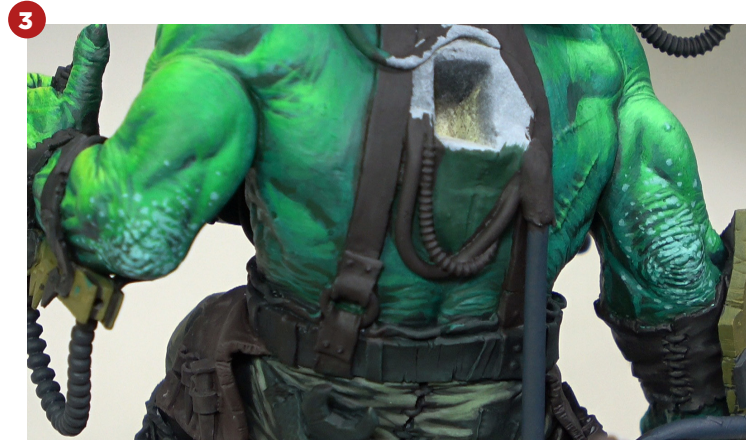
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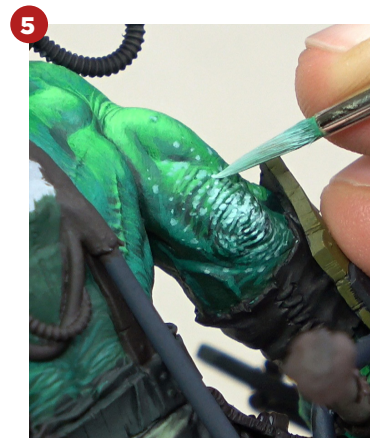
SKIN

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And we can introduce textures such as lines or stippling to give the leather a more weathered appearance.



(Mix, Pastel Green and Grey Green) It is about mimicking the effect that usually happens on our elbows, where the skin dries out from friction and loses its initial tone.





06 ORK MEK BOSS



Water



Dark Green



Pastel Green

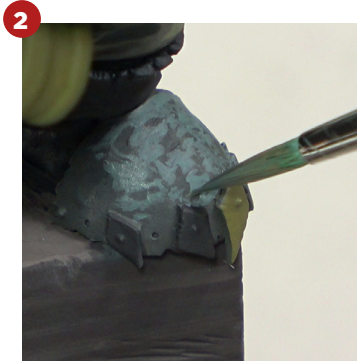


Pastel Green

BOOTS

06/15

In the boots I will make a NMM using a desaturated green chromatic palette. I am aware that the whole miniature is made of this color, but the key is to work with the value and intensity to simulate different materials and textures.

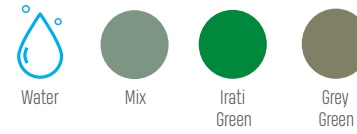


(Mix, Pastel Peach and Luminous Green) Once we have applied the main texture, we are going to add another one in the same area generating small lines. This will help us create areas of brightness that will later be covered when we begin to apply colors that contain a lot of white.





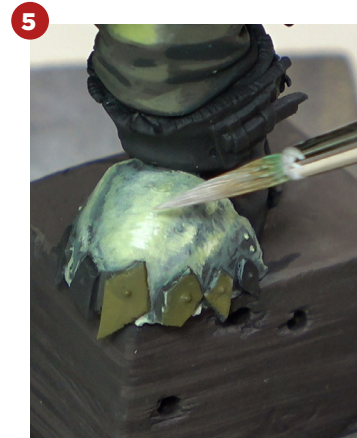
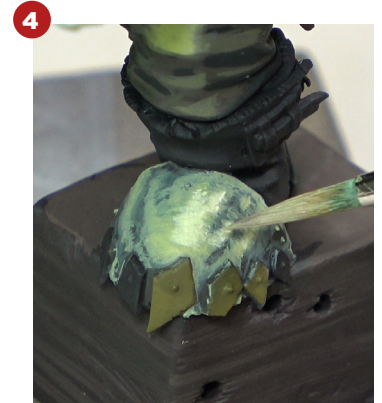
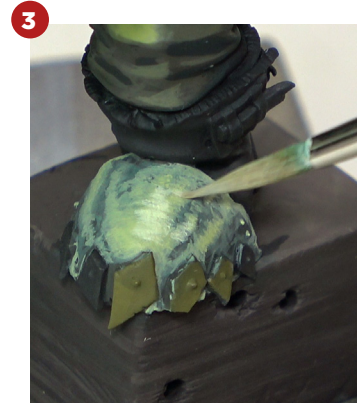
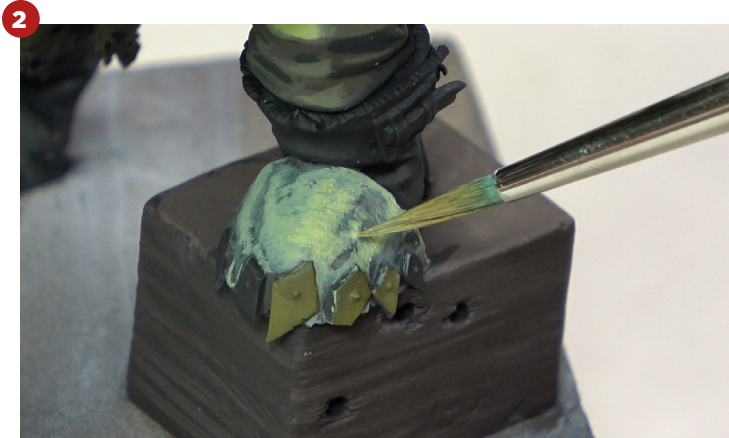
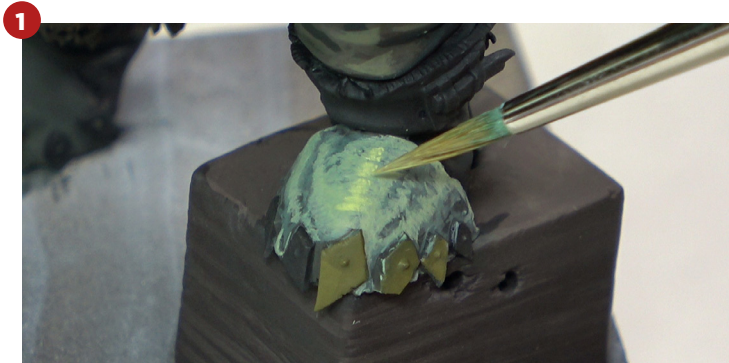
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BOOTS

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To create that light, we will use increasingly desaturated colors.



(Mix and Offwhite) For the final touch we are adding white. This way, with three or four layers of paint we have created a NMM look. Later, with the airbrush we can further separate the light and shadow areas and add new shades (Mix and Offwhite).



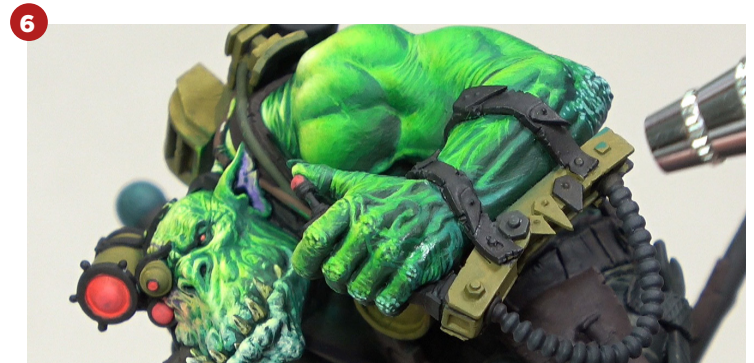
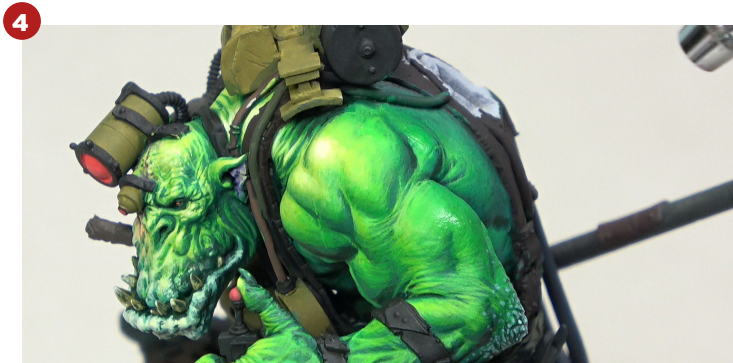
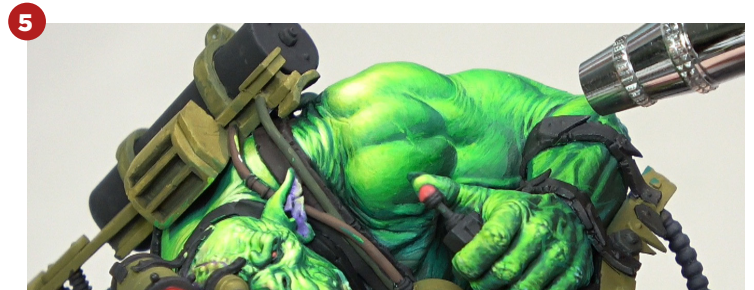
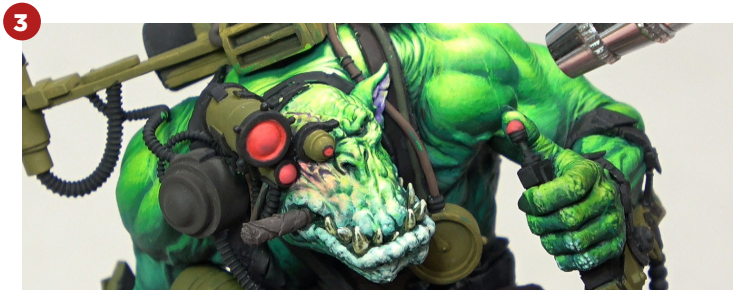
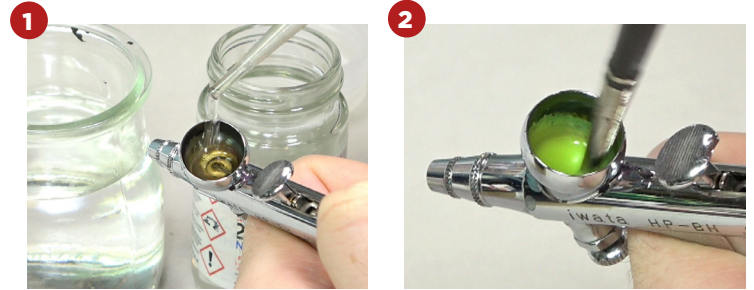
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AIRBRUSH

06/17

I am going to divide the airbrush in two; a warm zone and a cold zone as we did with the brush. In this first part I will show you how to use the airbrush in the warm area that we have painted and we will focus on improving those transitions that we left more abrupt. I hope you liked this tutorial, see you in the next one!





07 COLORS



Japanese
Brown
(AK)



Interior
Yellow Green
(AK)



Pastel
Peach
(AK)



Frog
Green
(AK)



Luminous
Green
(AK)



Ice
Yellow
(AK)



Pale
Blue
(AK)



Green
Brown
(AK)



Black Forest
Green
(S75)



Emerald
(AK)



Irati
Green
(S75)



Mint
Green
(AK)



Dark
Green
(AK)



Pastel
Green
(AK)



Grey
Green
(AK)



Offwhite
(AK)



Light
Livery Green
(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.

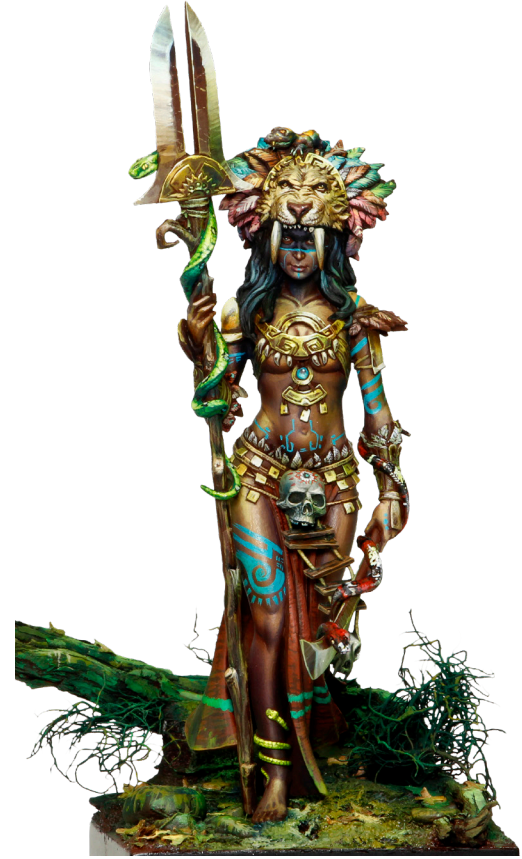


08 GALLERY





08 GALLERY





08 GALLERY

SERGIO CALVO MINIATURES - ORK MEK BOSS VOL II





08 GALLERY





08 GALLERY





ORK MEK BOSS

VOL II



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