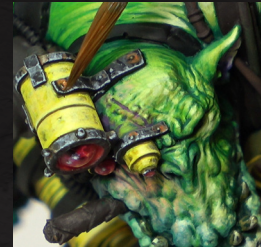




Sergio
CALVO
miniatures

ENGLISH 


ORK MEK BOSS



VOL III



SUMMARY

ORK MEK BOSS	03
AIRBRUSH	03
ELEMENTS	04
NMM	09
OSL	11
ELEMENTS	13
LEATHER	14
COLORS	15
GALLERY	16



06 ORK MEK BOSS

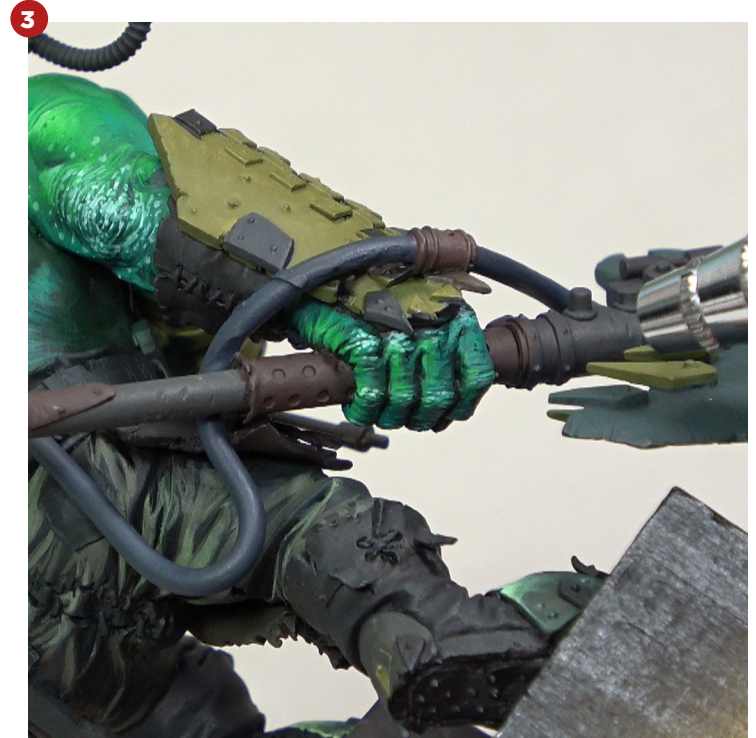


AIRBRUSH

06/18

In the previous tutorial we focused on the warm part of the skin, now we will focus on the cold area.

Using the airbrush when we have finished painting the skin will help us to create a smoother effect (a must for me when it comes to feminine skin) and to make transitions between the different layers we have created so that the cuts are not so obvious.





06 ORK MEK BOSS

ELEMENTS

06/19

Now, we will focus on the different materials and finishes of our miniature. We will start by painting the whole eye visor area with ocher tones, as we are going to represent a metallic area.



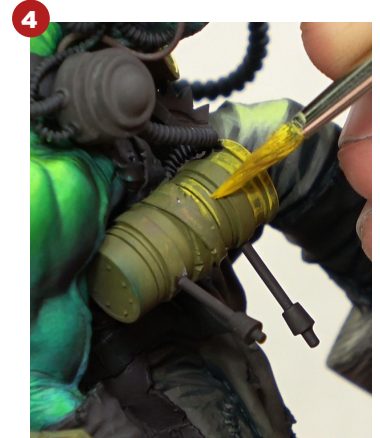
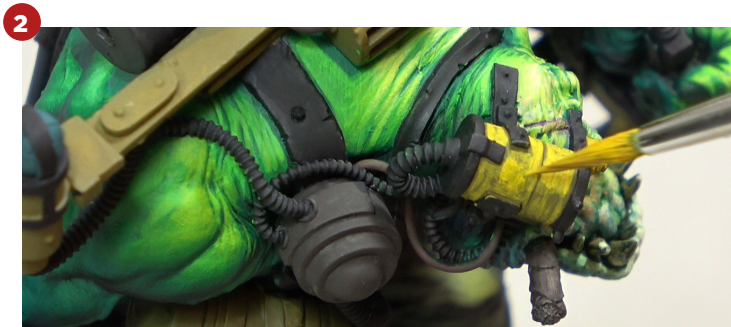
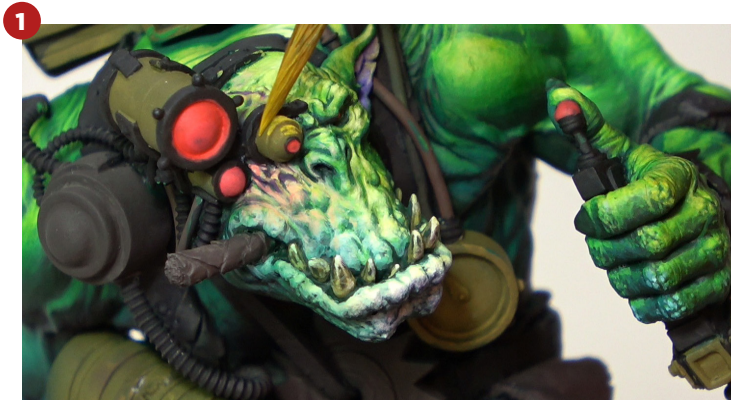
Water



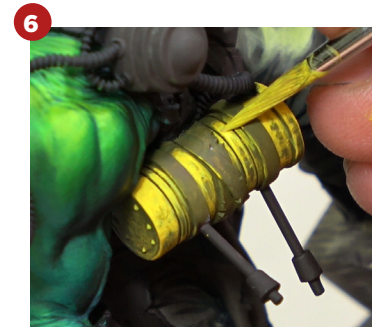
Dirty Yellow



Volcanic Yellow



(Radiant Yellow and Ice Yellow) We can play with texture, but we have to centralize the light (through color saturation) at the top of each cylinder. For many people yellow (as well as red or black) is a very difficult color to work with. The main problem is that it usually becomes greenish when mixed with certain colors, making a surface that we want to be golden look aged or even made of a tone that is not the one we want (Radiant Yellow).



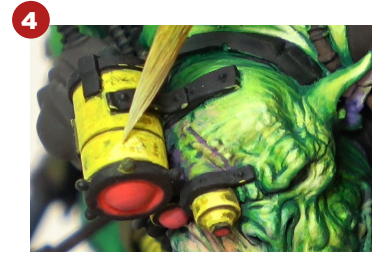
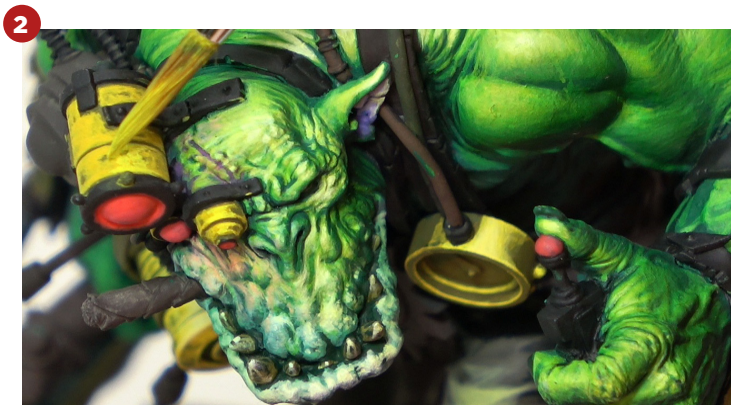
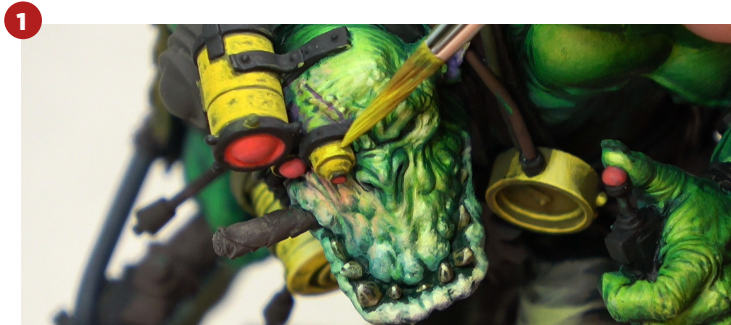


06 ORK MEK BOSS

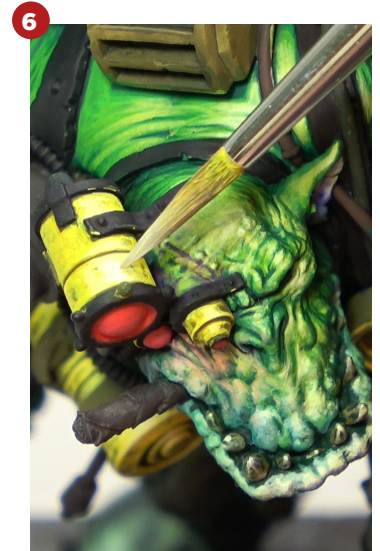
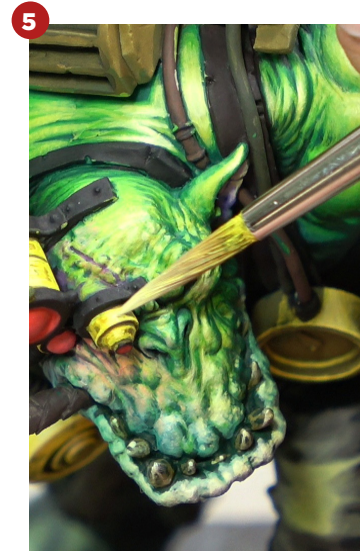
ELEMENTS

06/20

To avoid obtaining an undesired result we have to play with the saturation and with the color value, in other words, either we try to make the yellow color as close as possible to the original pigment or we introduce the white color to desaturate it. This way, by not using any other color, it will never tend towards green tones.



(Mix and Ice Yellow) If you notice, I have started from a very saturated basecoat and in the following layers I have been working with yellows that are gradually losing that saturation until introducing the Ice Yellow that contains a lot of white. If you use this scheme you will never have problems with this color (Mix and Ice Yellow).





06 ORK MEK BOSS

ELEMENTS

06/21

To paint both viewfinders and lenses we can use the very same saturation of the color, creating a C on the lower part of the lens.



2



3



4



5



1



6



7



8



9



In the upper part we will follow the previous technique (Green Blue and Ivory).

And with another mixture we will add a small blurred triangle (Mix and Ivory).

(Dead Red and Luminous Orange X 2) Next, we will introduce yellowish colors in order to create orange tones that still contain saturation. This will help us to create the effect of light reflecting on the lens. And if we place the paint as small drops (if necessary dilute the paint a little more) we can create small gradients (Ivory and Luminous Orange).



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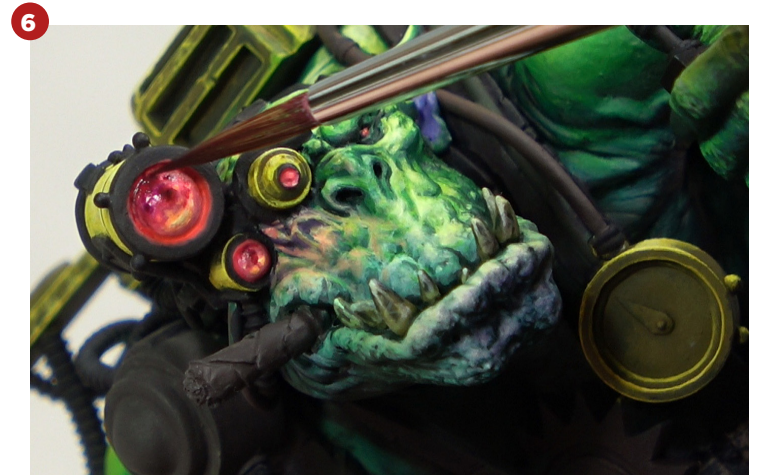
ELEMENTS

06/22

Afterwards, we can dilute the paint more and apply a reddish color to the entire surface. This will ensure that the cuts we have made when painting the different layers will not be so evident as the space is so small.



(2 drops of water, Dirty Red and Dioxazine Purple) In addition, at the top we can create more dots for the darker areas that appear on the lenses (2 drops of water, Dirty Red and Dioxazine Purple X 2).





06 ORK MEK BOSS



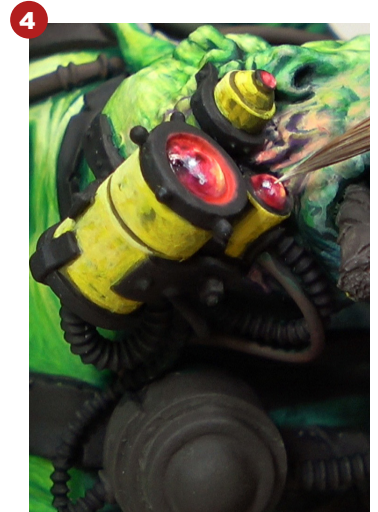
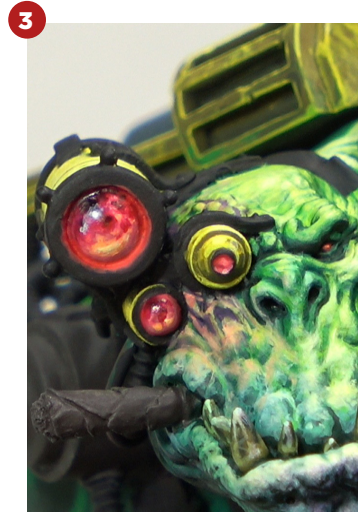
ELEMENTS

06/23

With these steps we would be representing both the reflection of light and its refraction.



(Ivory and White) Finally, we can introduce different types of brightness by varying the shade of white (White).



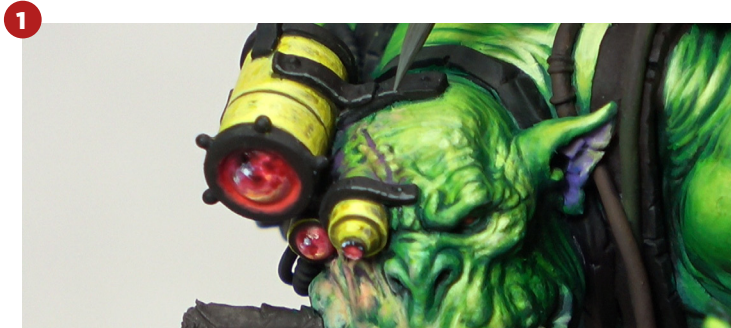


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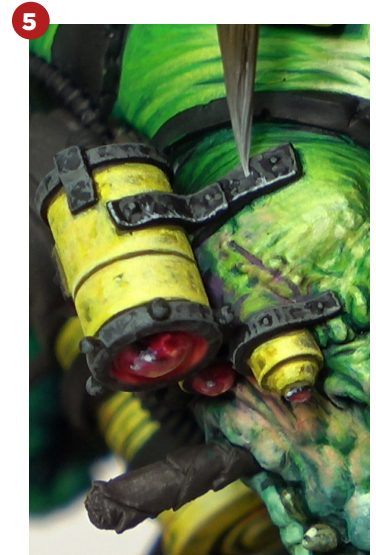
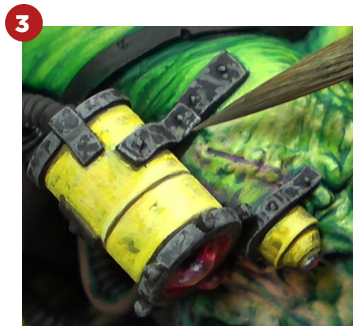
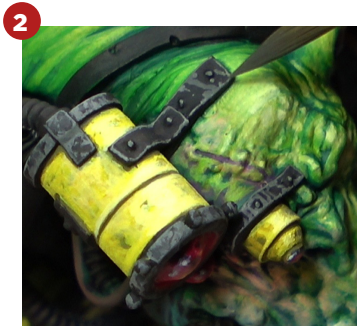
NMM

06/24

When we want to represent different NMM in the same miniature not all of them have to be gold or white. If you want to create a darker NMM, texture the surface and work only on the highlighting leaving the rest more visible.



Also, we can generate different textures with wavy lines and dots like this camouflage pattern (Mix and Pale Blue).

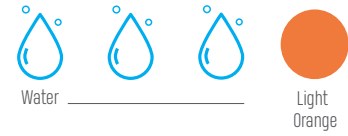


(Mix and Pale Blue) And as you can see, working only the edges of each of these veneers begins to have that NMM look without the need to use white or other shades (Pale Blue).





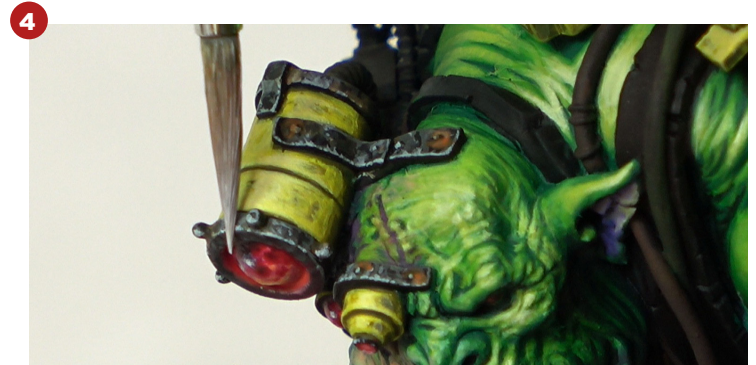
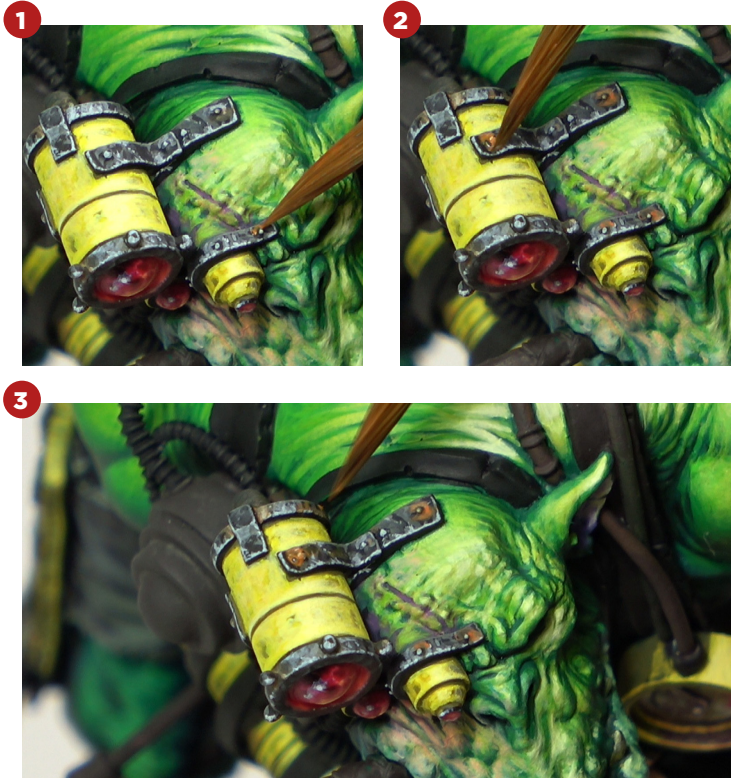
06 ORK MEK BOSS



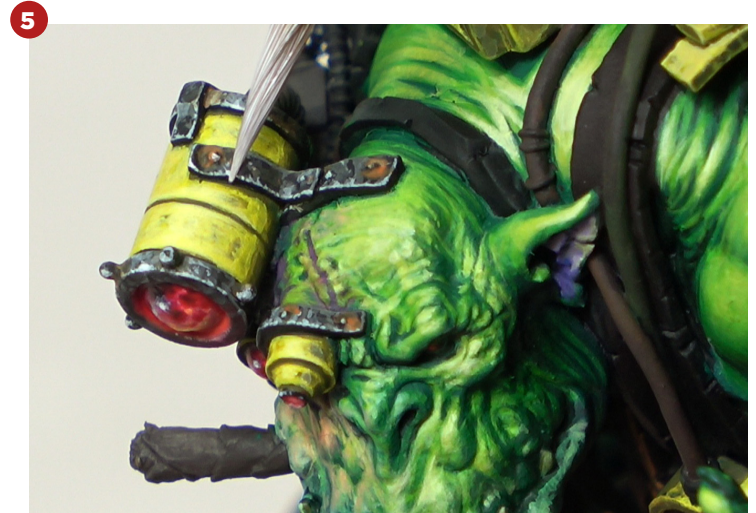
NMM

_____06/25

Now we are going to start adding the rust that is characteristic of old and untreated metals. As a general rule it usually accumulates near the rivets or screws.

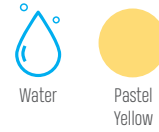


(Offwhite) And in certain places, we can now add a few touches of white to represent the brightness.





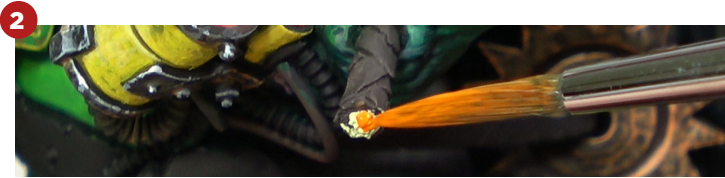
06 ORK MEK BOSS



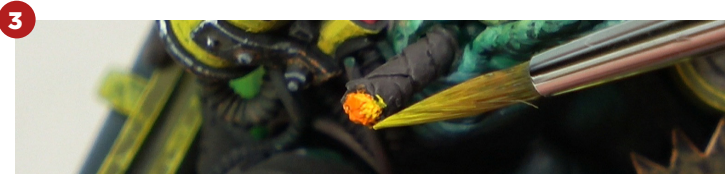
OSL

06/26

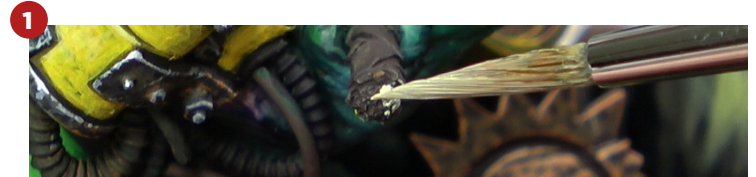
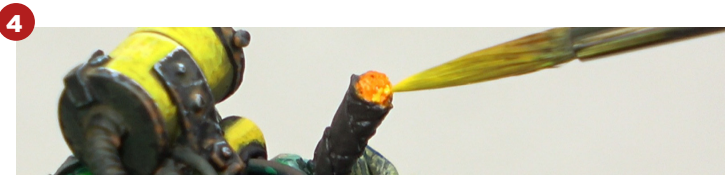
Now we will move on to a very simple OSL effect: a cigar. We'll start with a yellowish base close to white.



(Cadmium Orange) And we apply a very saturated color. In this way, by placing it on a white surface or very close to white we will not lose the saturation that the color offers us. If it were on black, the color would always fade.



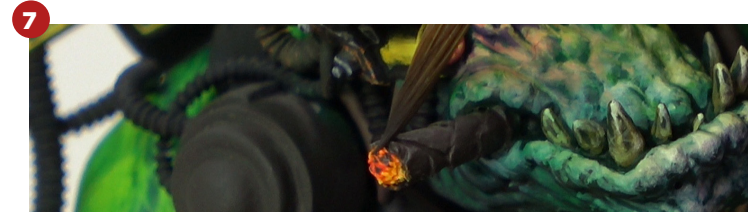
(Dirty Yellow and Cadmium Orange) We will place a stippling in the lower yellow area to start creating that fiery feeling. We are playing with three main colors; yellow, orange and red (Dirty Yellow).



(Deep Red and Cadmium Orange) This is so that when black is added later on, a lot of contrast is generated between all the colors and the effect looks real (2 drops of water, Deep Red and Cadmium Orange).



As soon as we apply this dark shade in different areas, it will also give us the sensation that it is ashy (Grim Brown).





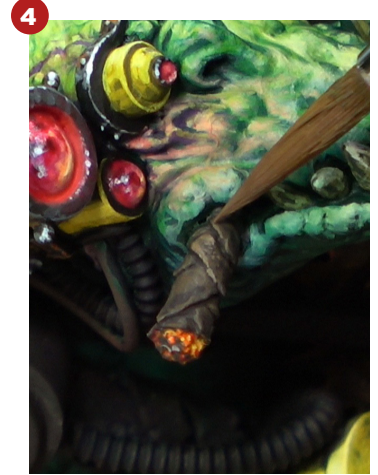
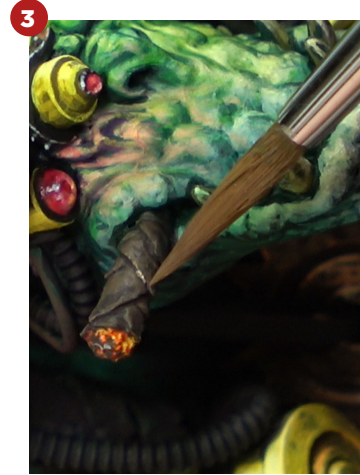
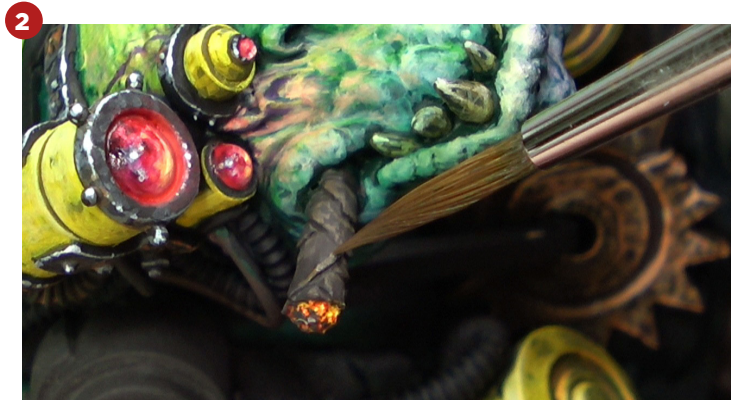
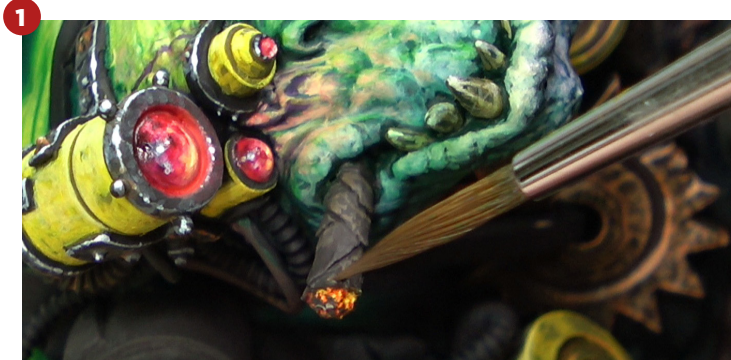
06 ORK MEK BOSS



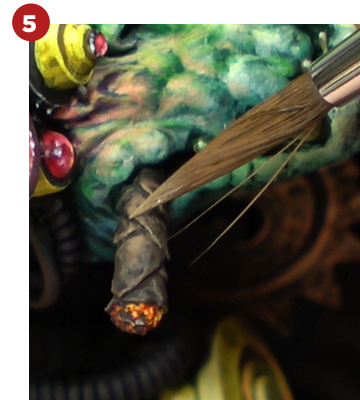
OSL

06/27

Then, we will treat the cigar as if it were leather, we will place texture and focus our attention on the outlines of each leaf to create that effect.



(Tan Earth) In this way we will create layers of light always focusing on the outlines and the union of the different tobacco leaves (Tan Earth and Vampiric Flesh).



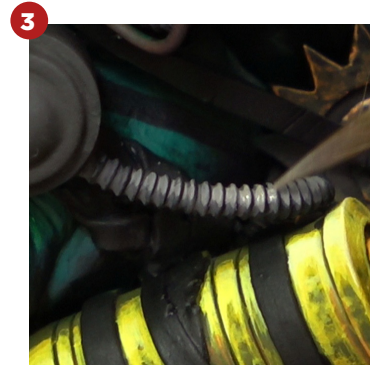


06 ORK MEK BOSS

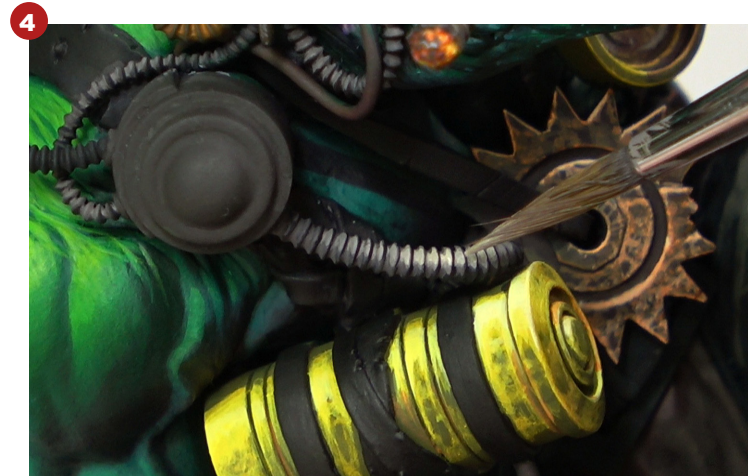
ELEMENTS

06/28

For rubber or plastics such as these tubes we have to paint all the plastic rings first and then start applying light.



(Mix and Ivory) If you want to obtain a tube that is matte concentrate the light in the central part. If you want to obtain a tube that is shiny, place the light on both the top and the bottom (Mix and Ivory).



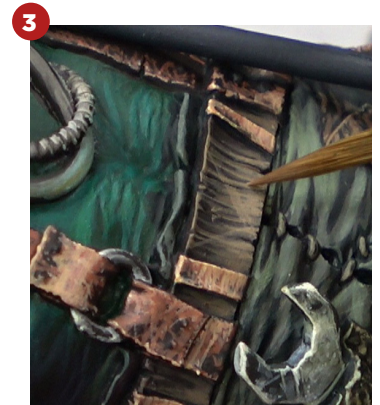
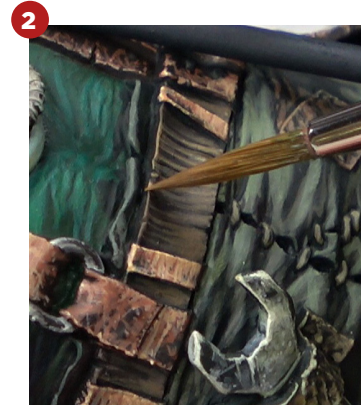
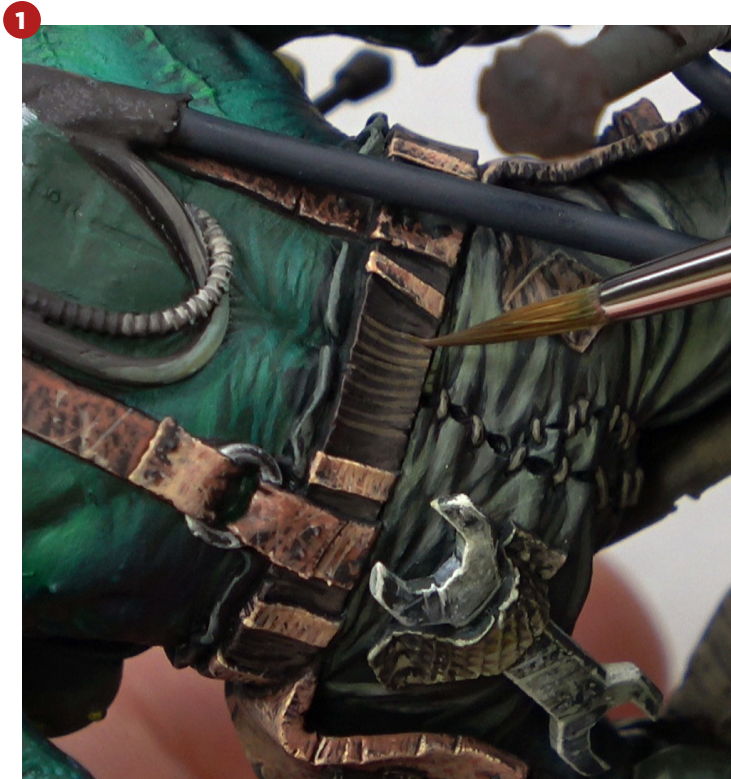


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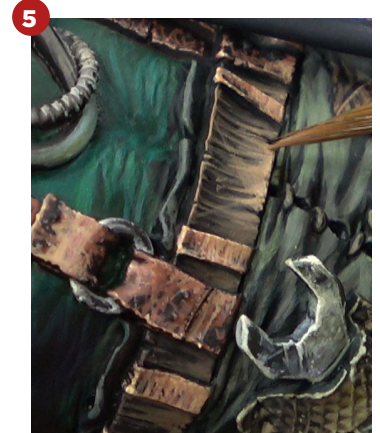
LEATHER

06/29

To create the leather we will create wide lines in the lower area and paint over the outlines of the upper part.



(Dark Brown and Orange Brown) With the next layer we will continue creating the same texture crossing some of the lines to give it a more realistic look. Finally, we will work again on the outlines (Orange Brown). I hope you liked this tutorial, see you in the next one!





07 COLORS

 Dark Green (VGA)	 Blue (VMA)	 Dirty Yellow (AK)	 Volcanic Yellow (AK)	 Radiant Yellow (AK)
 Ice Yellow (AK)	 Dead Red (AK)	 Luminous Orange (AK)	 Ivory (AK)	 Blue Green (AK)
 Dirty Red (AK)	 Dioxazine Purple (G)	 White (AK)	 Lead Grey (AK)	 Pale Blue (AK)
 Light Orange (AK)	 Offwhite (AK)	 Pastel Yellow (AK)	 Cadmium Orange (G)	 Deep Red (AK)
 Grim Brown (AK)	 Dark Brown (AK)	 Tan Earth (AK)	 Vampiric Flesh (AK)	 Orange Brown (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)



08 GALLERY





08 GALLERY





08 GALLERY

SERGIO CALVO MINIATURES - ORK MEK BOSS VOL III





08 GALLERY





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