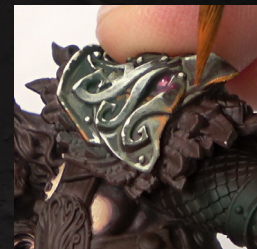




Sergio  
CALVO  
miniatures

ENGLISH 

# VIMIR



VOL II





# SUMMARY

VIMIR	<b>03</b>
SKIN	<b>03</b>
SHOULDER PAD	<b>08</b>
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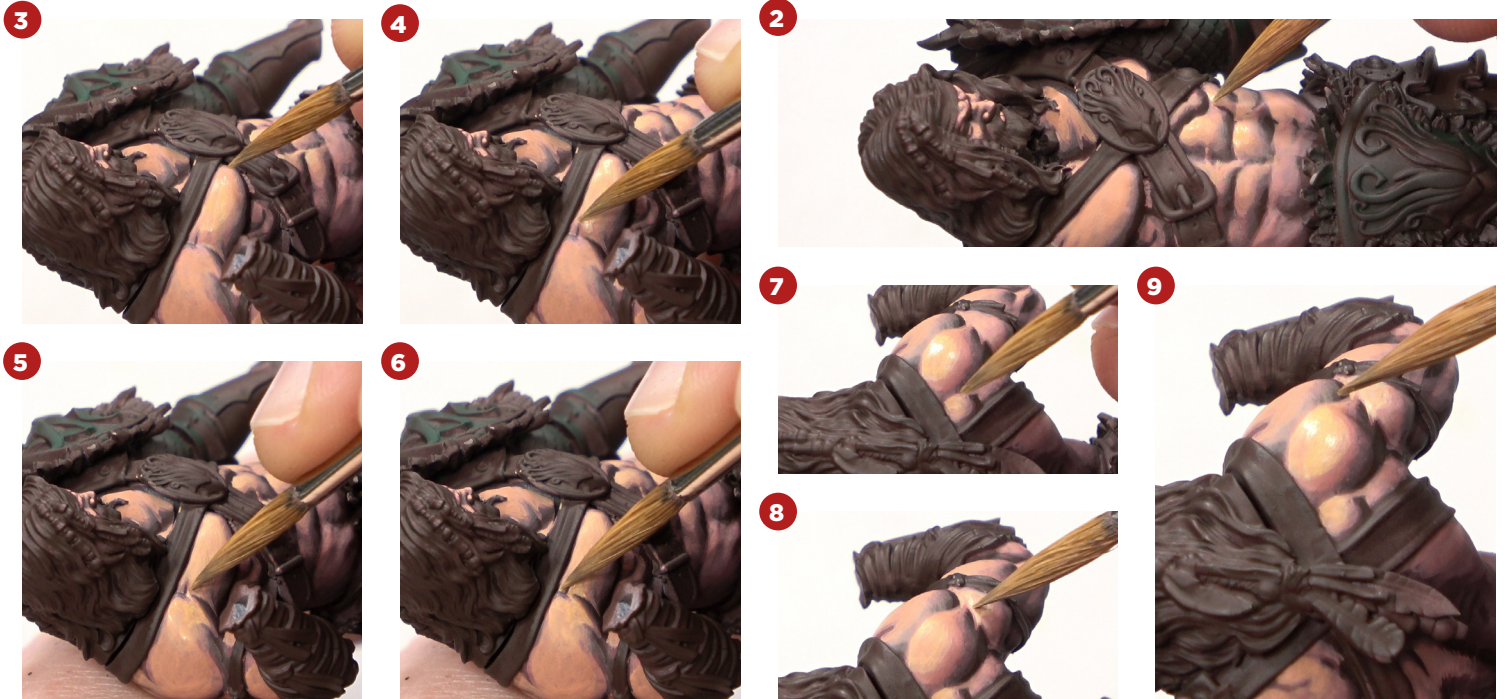
# 06 VIMIR

## SKIN

06/09

In the first part of this tutorial, we are going to continue with the skin.

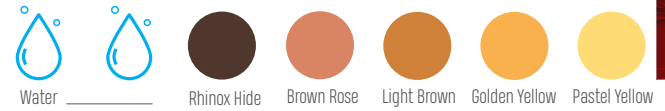
The idea of separating it in both tutorials is to mark the difference that exists between the previous phase of how to paint the skin as a whole, (working it all equally) and the following steps that, now, we will begin to see more focused on highlighting some specific parts.







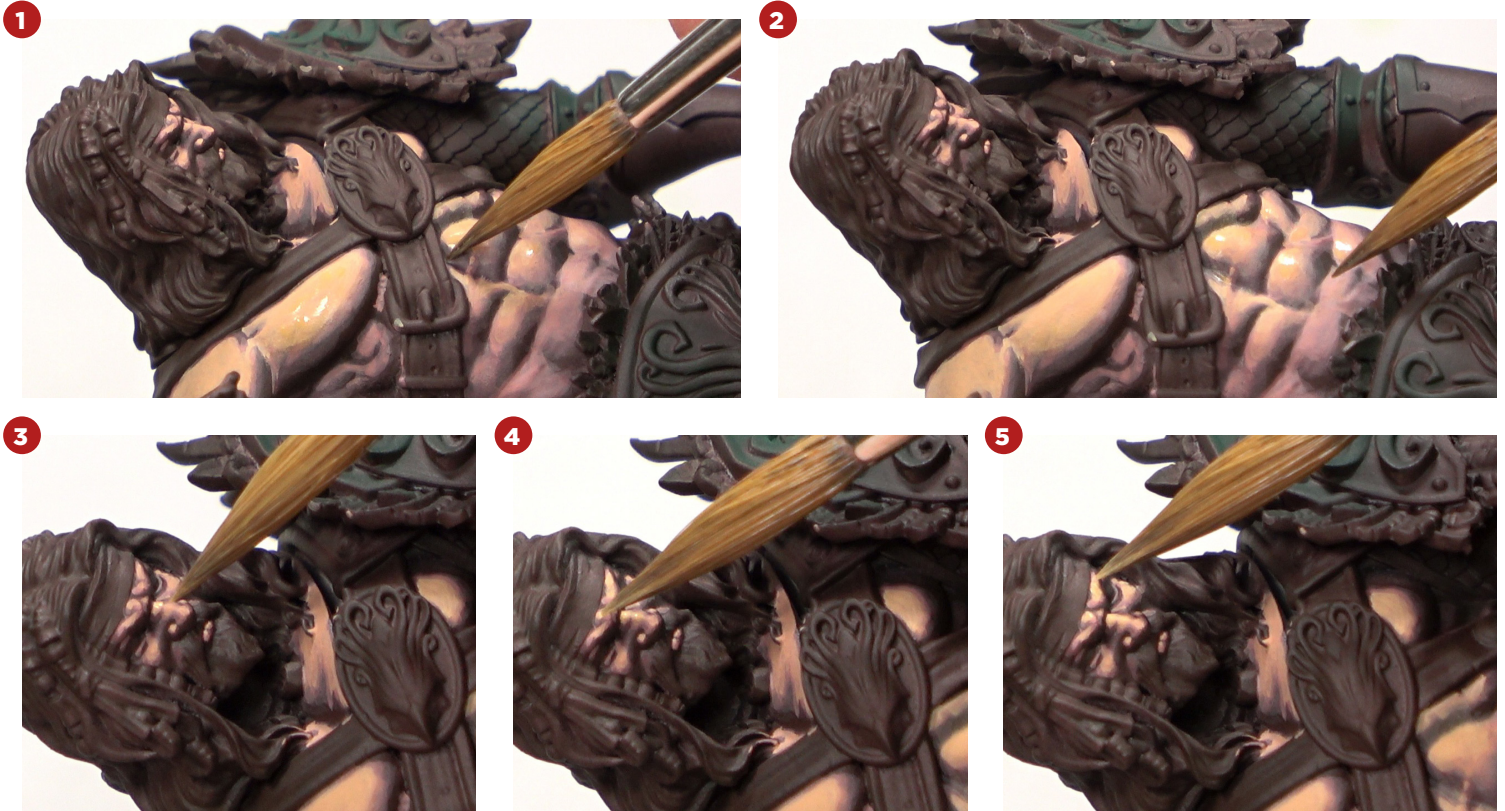
# 06 VIMIR



## SKIN

06/10

We can alternate between a new light and its own cleansing to make the transition between layers even smoother.





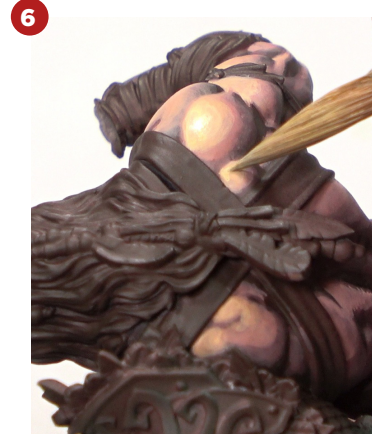
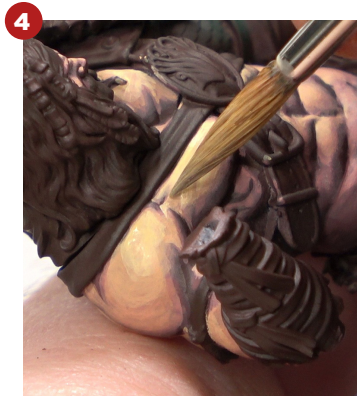
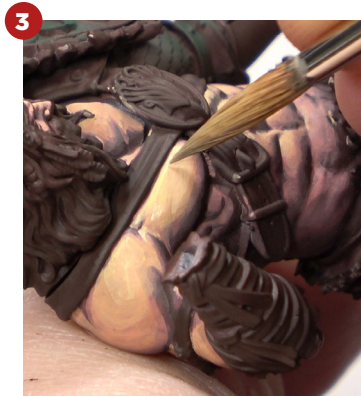
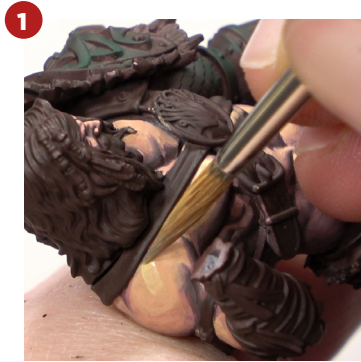
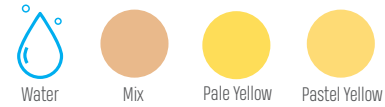


# 06 VIMIR

## SKIN

06/11

Another of our objectives will be to look for the central areas of the miniature's skin (according to the body part where we are) and from there, increasing the light layer by layer.





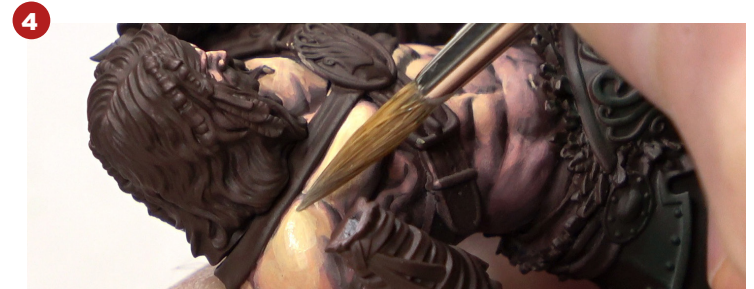
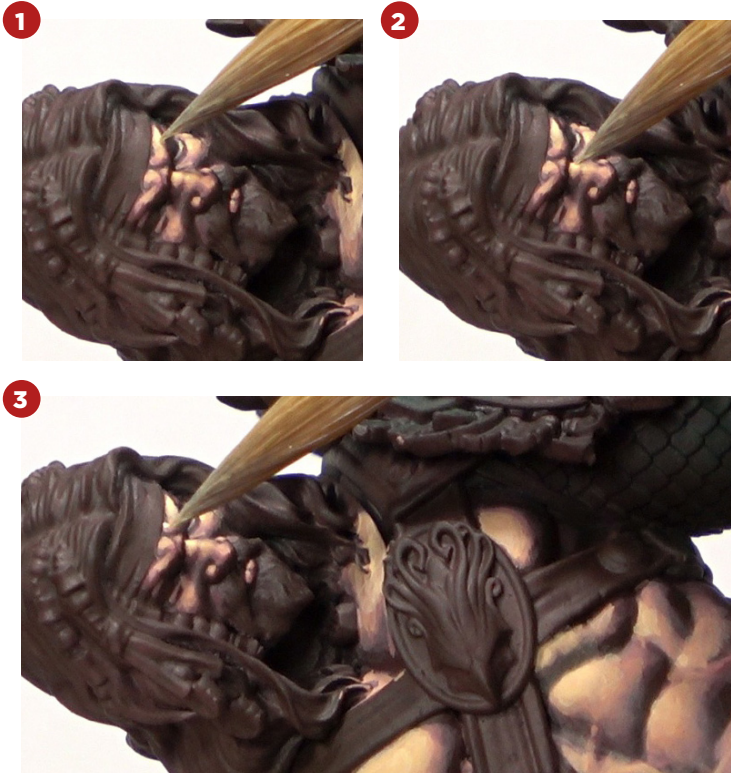
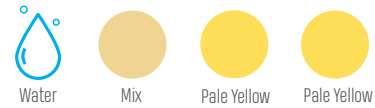


# 06 VIMIR

## SKIN

06/12

With each new layer that we apply to our miniature we have to cover part of the previous one so that the light always stays in the upper area and thus generate a marked gradient between each of them.





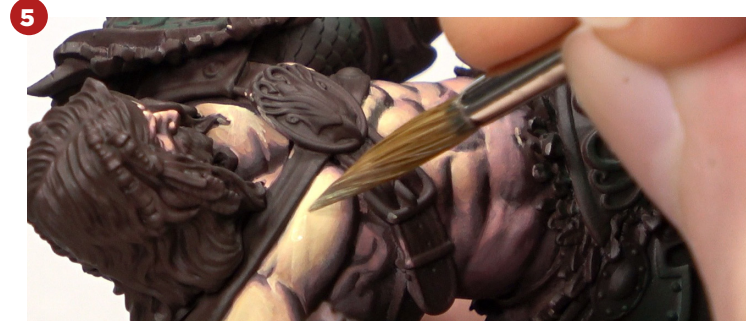
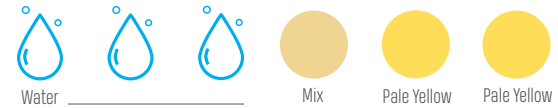
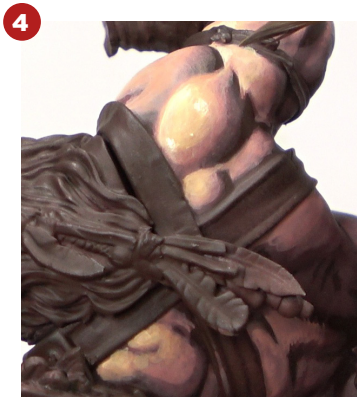
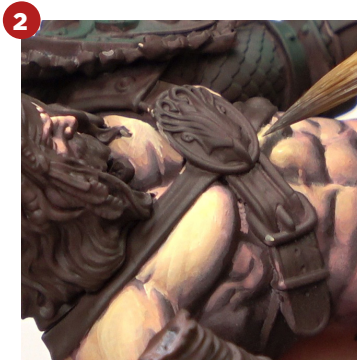
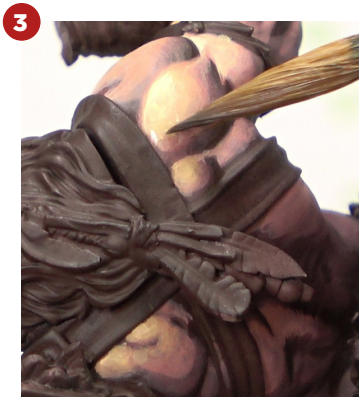
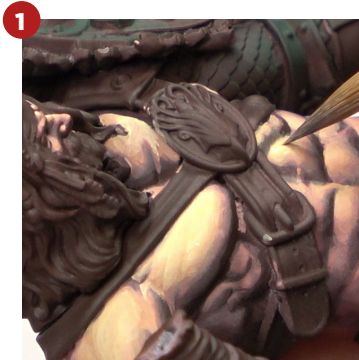


# 06 VIMIR

## SKIN

06/13

To avoid that when overlapping layers, the transitions are too noticeable to our eye, we can clean the area by simply diluting more of the paint that we have previously used with brushstrokes that go from the shadow to the light.



(Mix and Pale Yellow) The technique we use to apply the light does not always have to be zenithal (lights and shadows located at the top). All my miniatures have the light much more centralized since they are designed to be seen from the front and not from above. Therefore, as we are building it, we must consider what geometric figures make up our miniature (head - sphere, for example) because the light will not be at the top, but in front of us.



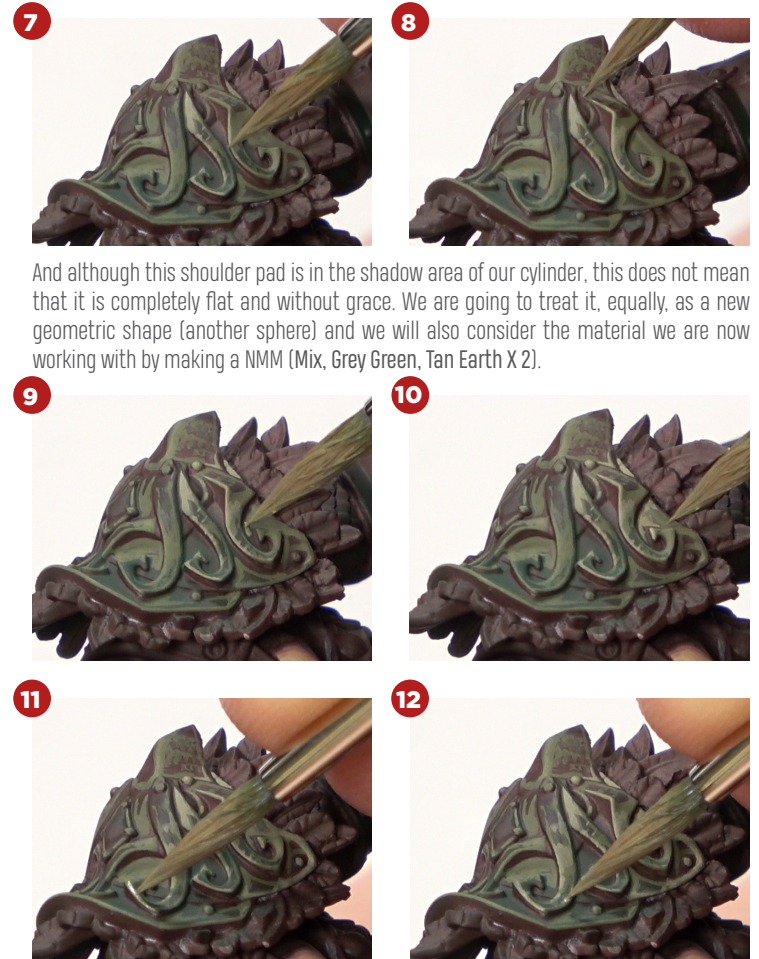
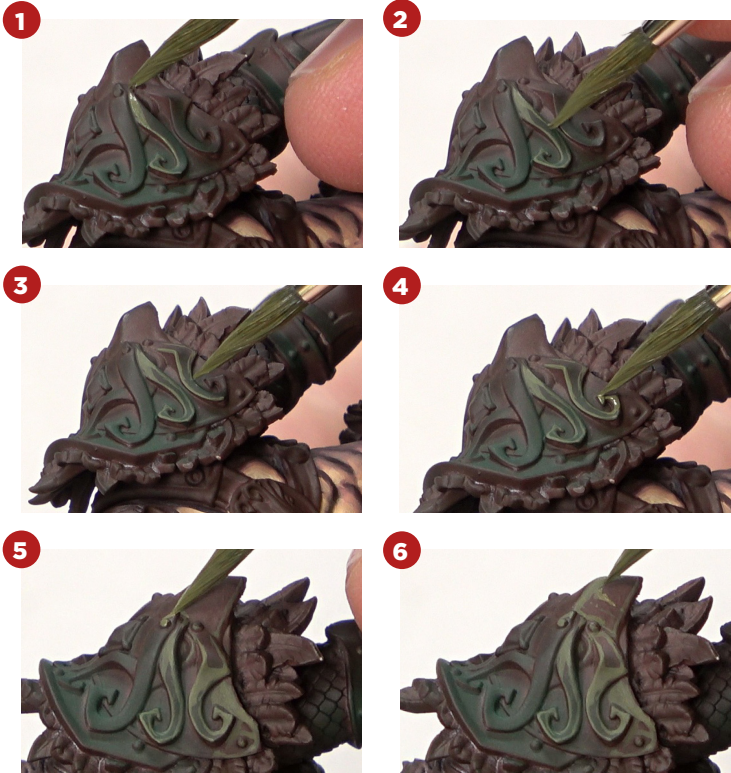
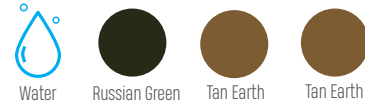




# 06 VIMIR

## SHOULDER PAD 06/14

We could say that the miniature is a cylinder in its totality, for that, the light is going to stay more in the center doing a "face - chest" axis, while the shades will be placed to the sides of the "shoulders - hip" axis.



And although this shoulder pad is in the shadow area of our cylinder, this does not mean that it is completely flat and without grace. We are going to treat it, equally, as a new geometric shape (another sphere) and we will also consider the material we are now working with by making a NMM (Mix, Grey Green, Tan Earth X 2).



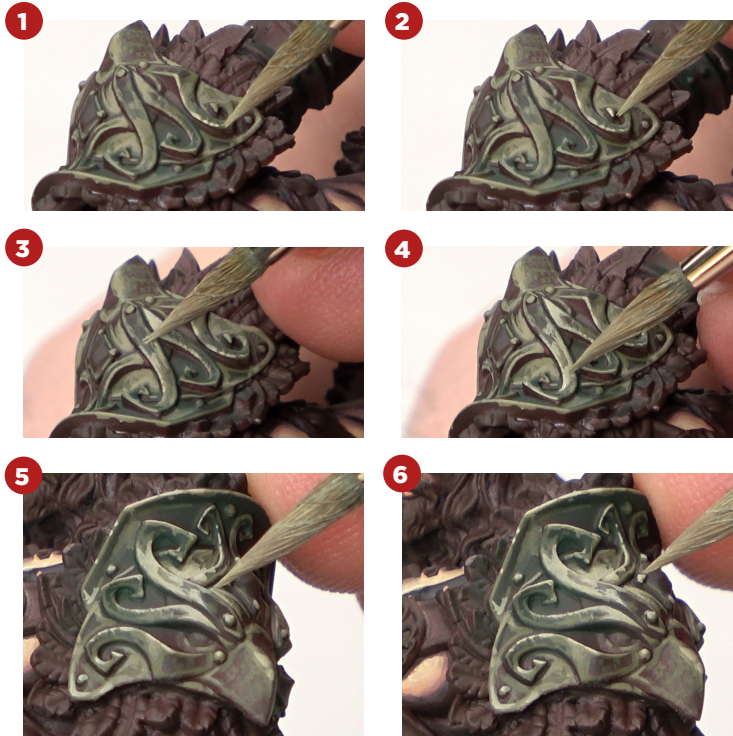




# 06 VIMIR

## SHOULDER PAD 06/15

If needed, we will use white for the metals and replacing the black (as maximum shadow) we can deepen later with the airbrush with colors like purple, to achieve the visual separation we are looking for between light and shadow.



Playing with grayish colors tending to green is helping us to balance both the color temperature and the saturation of our miniature (Mix and Ivory).





# 06 VIMIR

## SHOULDER PAD 06/16

And as we go up towards the light, we are going to add to our mixtures, colors that contain much white but without using it directly. We can play with small spheres, cuts and edge highlights to give our NMM the appearance that it is shining.



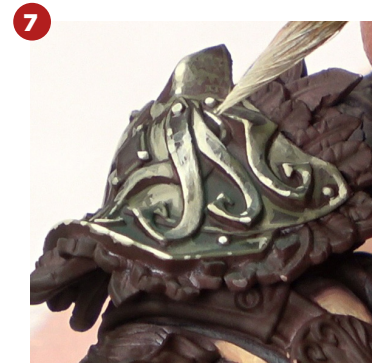
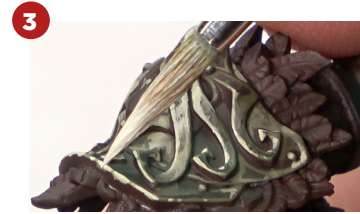
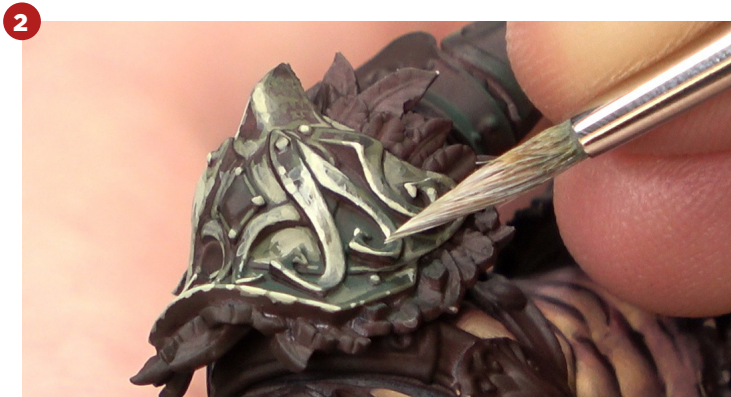
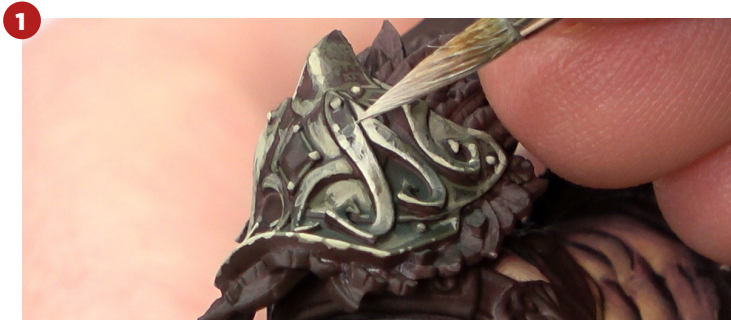
Water



Mix



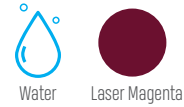
Ivory





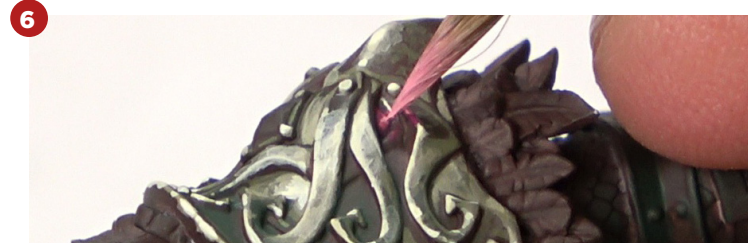
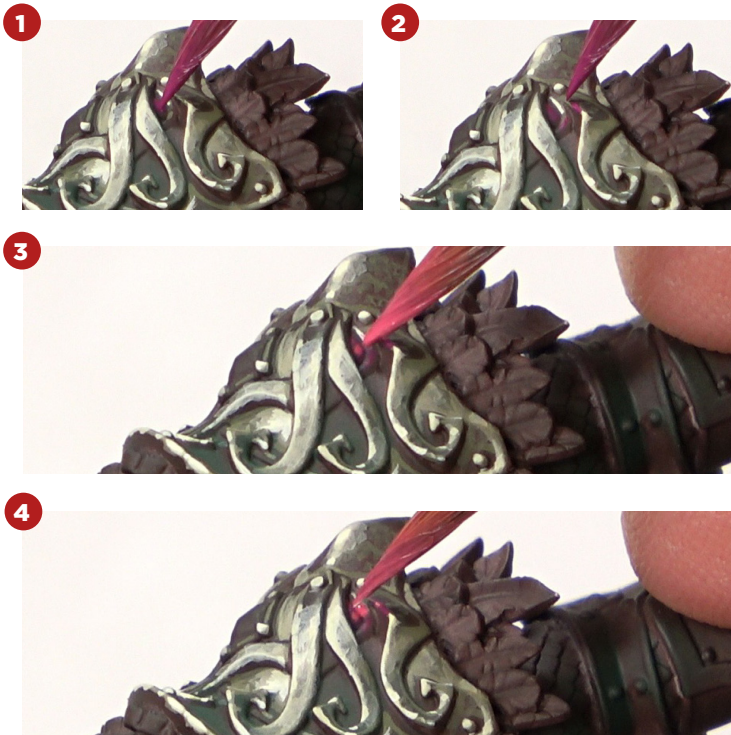


# 06 VIMIR

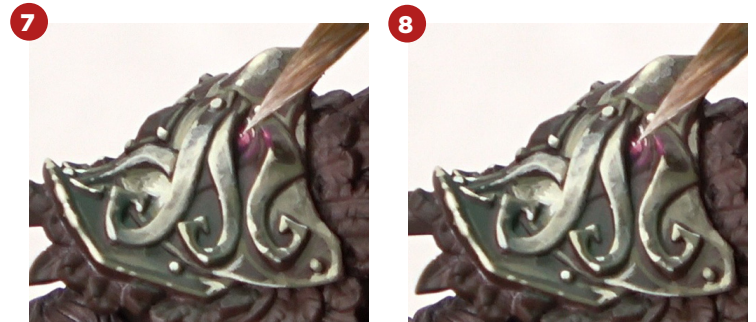


## SHOULDER PAD \_\_\_\_\_ 06/17

For the details of the shoulder pad, we can use bright colors and thus, place a point of attention in this area (think that the rest looks desaturated, grayish...). And remember that when working on small surfaces with a couple of coats of paint with a lot of contrast between them, is more than enough (Laser Magenta and Ruby).



If you paint, as in this case a gem, we must place the shadow area at the top and a lot of saturated light at the bottom (Mix and Ivory). Subsequently, we would place a point of light (Ivory) and gloss varnish, creating the crystal effect.



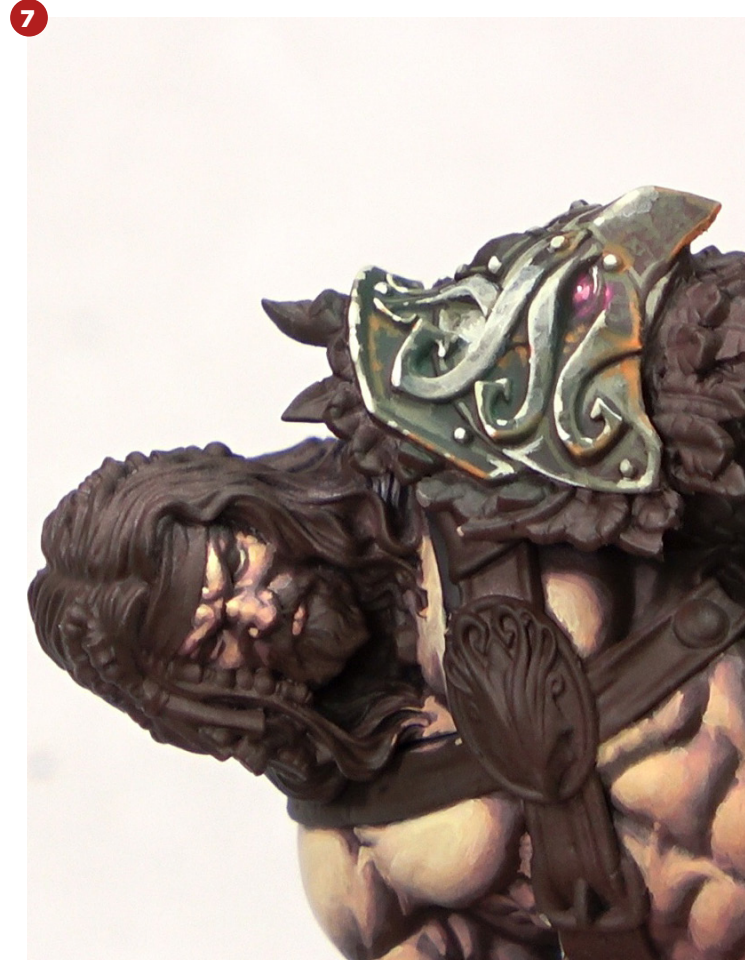


# 06 VIMIR



## SHOULDER PAD 06/18

To finish we can paint on the edges to create the rust of this type of metal. I hope you liked this tutorial, see you in the next one!







# 07 COLORS



Rhinox Hide  
(C)



Brown Rose  
(AK)



Light Brown  
(AK)



Golden Yellow  
(AK)



Pastel  
Yellow  
(AK)



Pale Yellow  
(AK)



Russian  
Green  
(AK)



Tan Earth  
(AK)



Grey Green  
(AK)



Vampiric  
Flesh  
(AK)



Ivory  
(AK)



Laser  
Magenta  
(AK)



Ruby  
(AK)



Deep Orange  
(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 Color - (VMC)



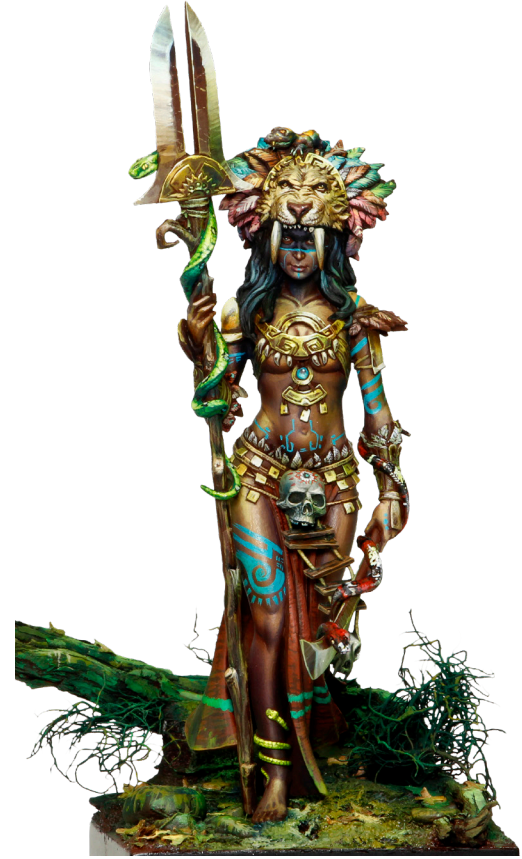
# 08 GALLERY







# 08 GALLERY





# 08 GALLERY

SERGIO CALVO MINIATURES - VIMIR VOL II







# 08 GALLERY





# 08 GALLERY







# VIMIR

## VOL II

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