



Sergio  
CALVO  
miniatures

ENGLISH  


# VIMIR



VOL VII





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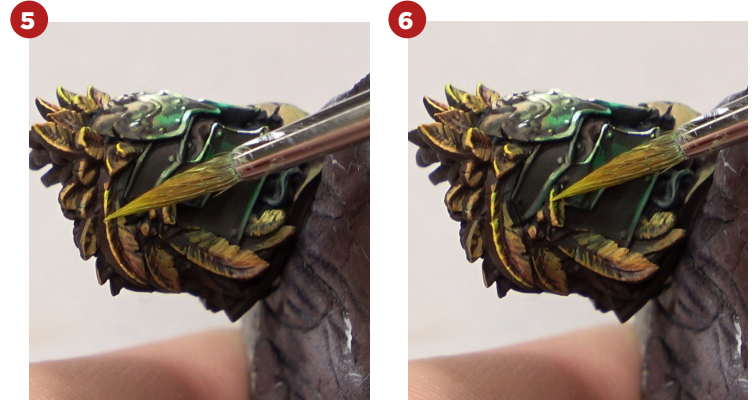
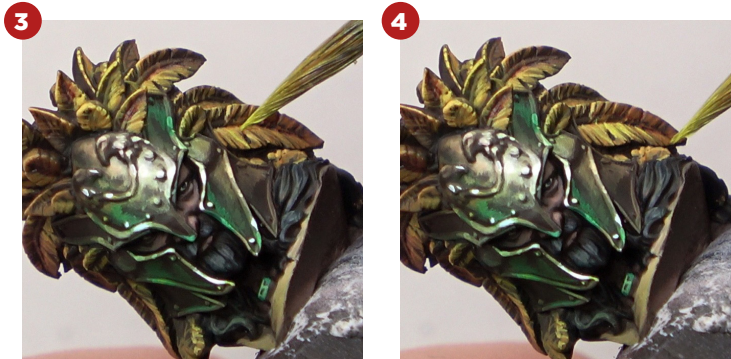
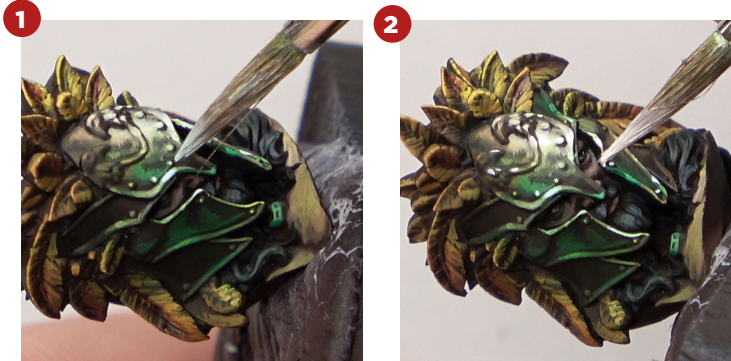
# 06 VIMIR



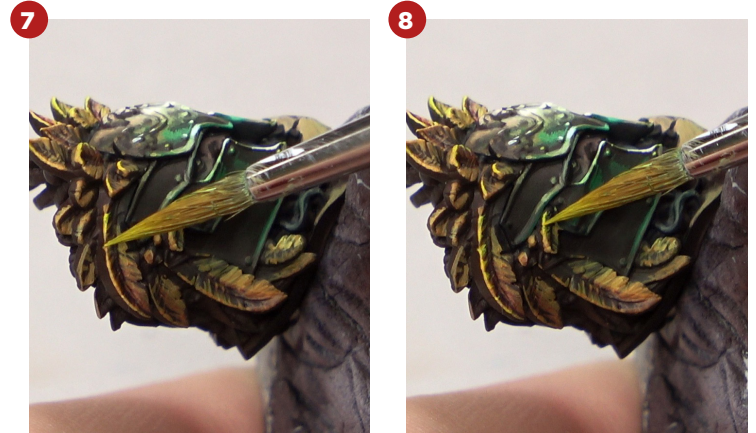
## SECOND VERSION 06/56

In this new tutorial we are going to adjust the final touches for our project starting with this alternative head.

Here we are going to bring out the light in the NMM (White) and in the feathers (Luminous Green).



At this point, it is time to take care of details (Volcanic Yellow), focus the light in different areas we need and highlight or tone down certain colors to generate mid-tones (Pale Yellow).







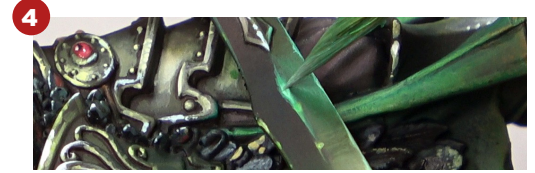
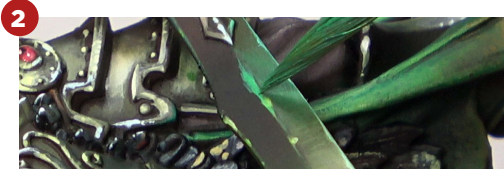
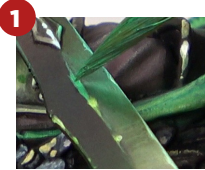
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## NMM

06/57

Another example would be the sword (Mix, White and Pastel Green) because, within that NMM, we can tint even more the light by making new mixtures containing more and more white (Mix and White).







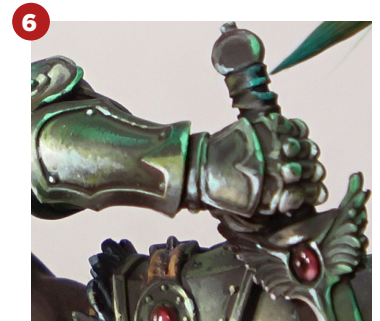
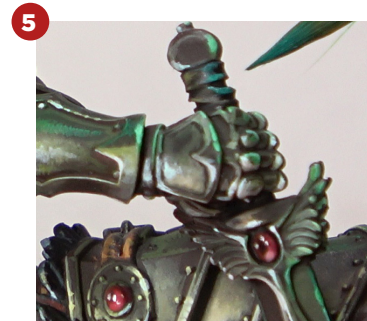
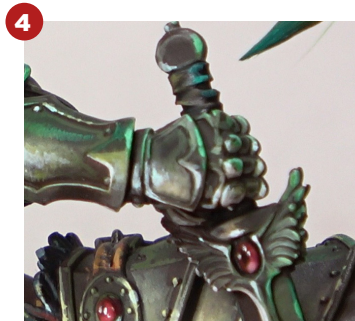
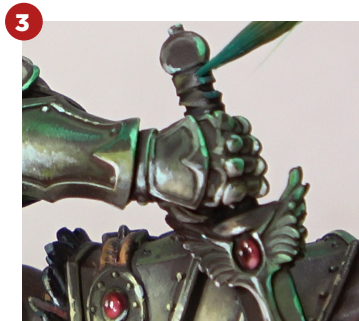
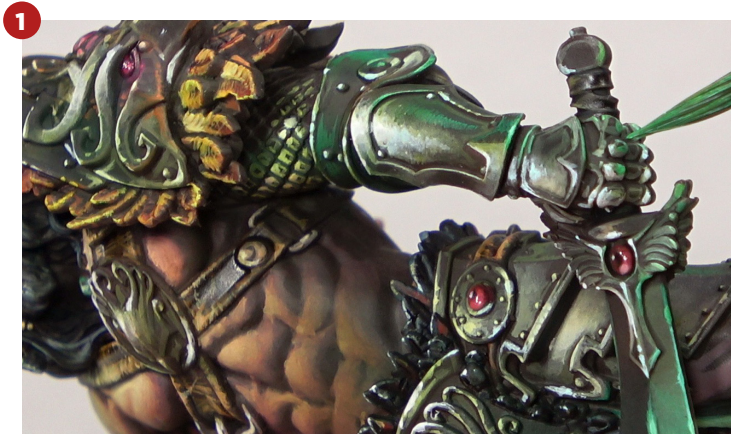
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## NMM

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On many occasions we are not only going to work in the area of the edge highlights but also in the shadow edges. Likewise, we can also add in lower areas of the armor flashes of light that are part of this NMM (Emerald).







# 06 VIMIR



Water

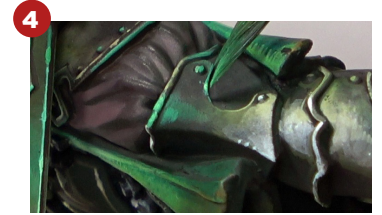
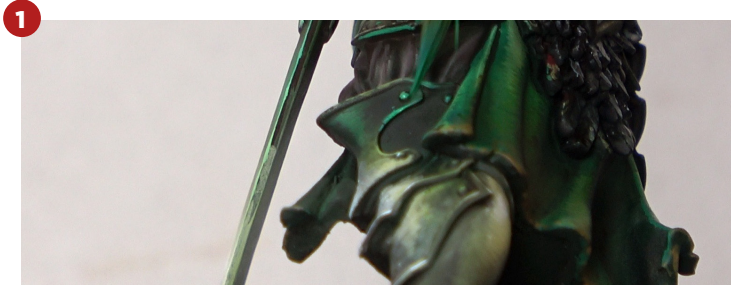


Deep Green

## NMM

06/59

In the shadow outlines we always have to respect that dark line when we apply a new color (White and Deep Green) but we can play with very saturated colors to highlight those areas of our miniature that are more in shadow (Mix and Pale Yellow).





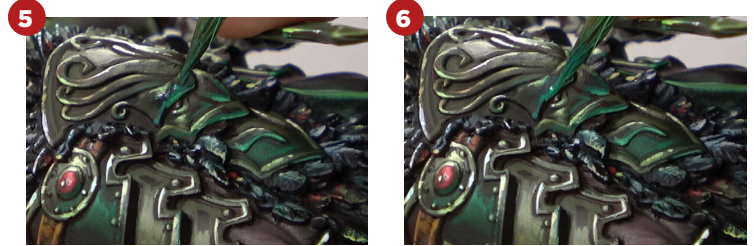
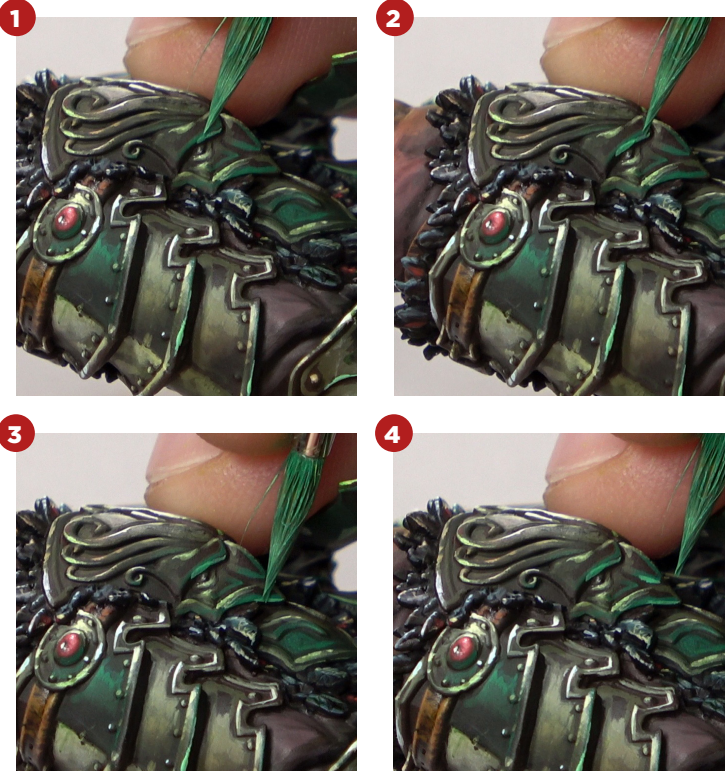


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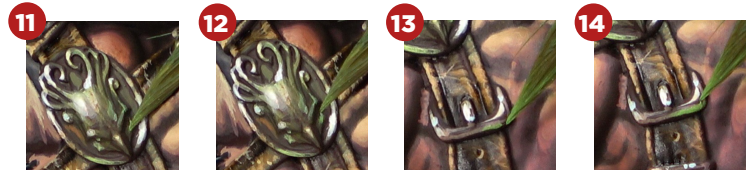
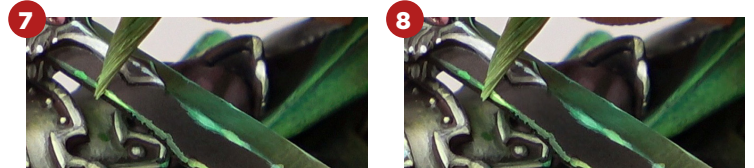
## NMM

06/60

The NMM can be interpreted as the reflection of light and color (Mix and Emerald). Also, we have to know that the light and the color will not reflect the same in a fabric.



(Mix and Volcanic Yellow) We can play with both light and brightness and even with dirt or rust in those darker areas to recreate part of the ambience. Just because an area is darker does not mean that we have to stop working on it.





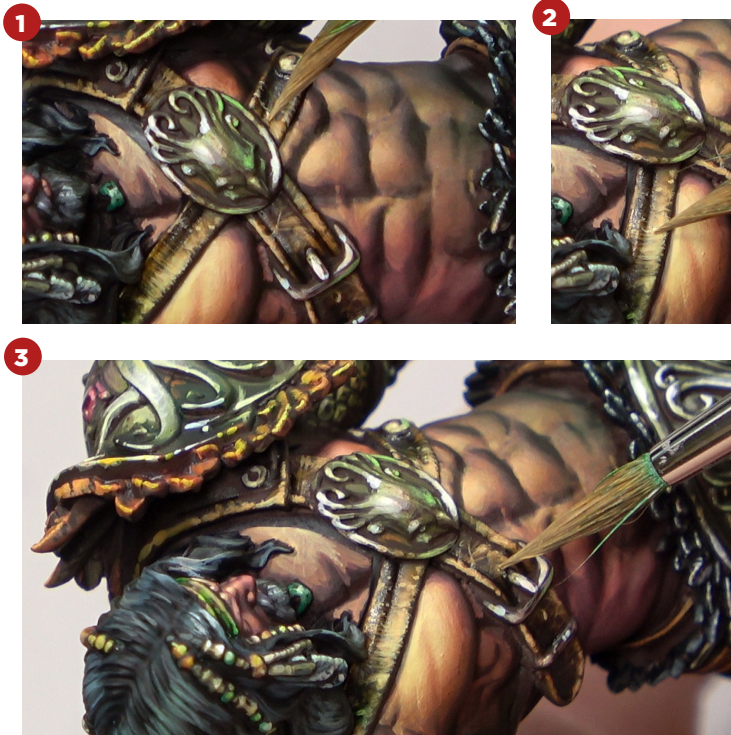


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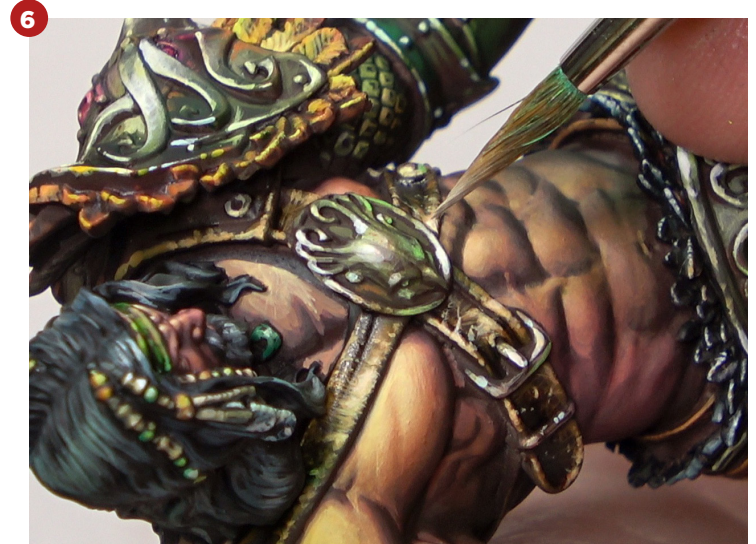
## LEATHER

06/61

In the case of leather we are going to go over some of the edge highlights and add more texture. We have to understand that when an area is not in shadow, the edge highlights will serve both to delimit the object (leather) and to the eye to understand the color that is being represented.



(Tan Earth and Pale Yellow) Although the leather is darker in the folds and worn areas and lighter where the wear is less, it is understood that everything is the same material and that initially, it was the same color.





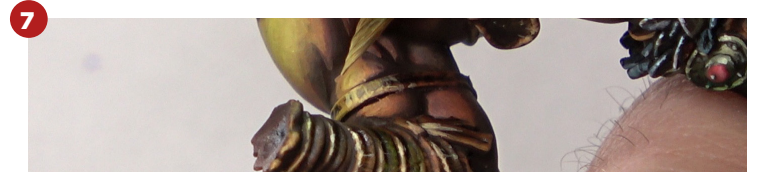
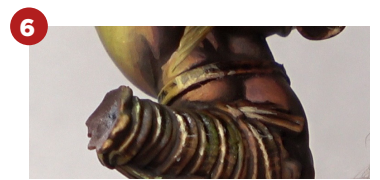
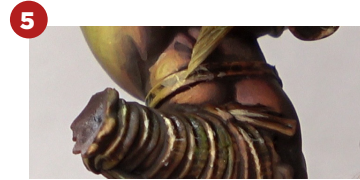
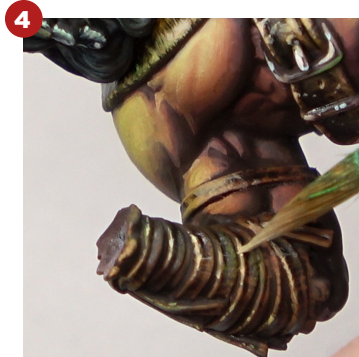
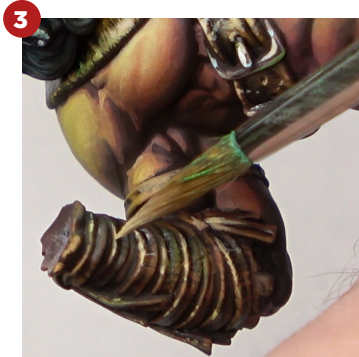
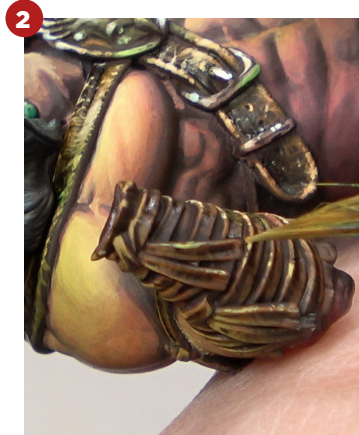
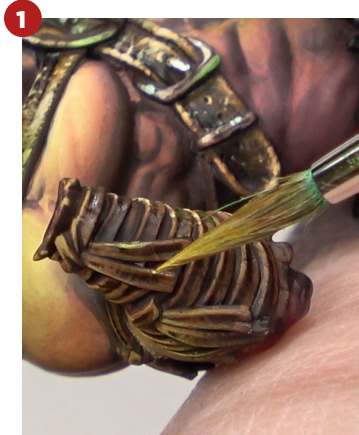


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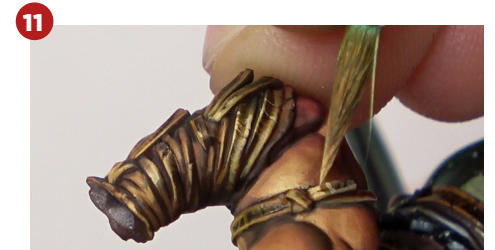
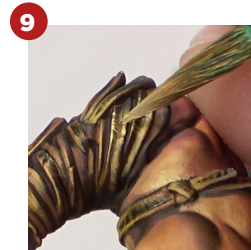
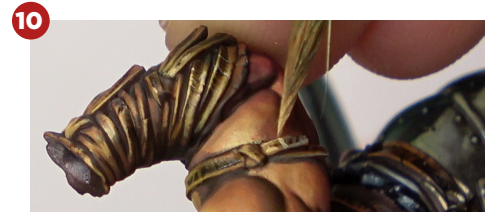
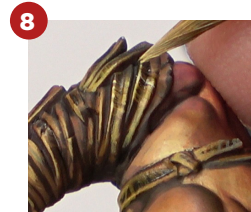
## CUERO

06/62

In the area of the arms we are also going to work with leather, but we are going to vary the saturation and the shade (Tan Earth and Pale Yellow).



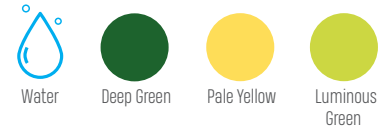
(Tan Earth) We have to understand that, being a soft material, its degradation is greater (scratches and cuts) and if we use desaturated colors to make it, its final appearance will be much more realistic (Mix and Tan Earth).







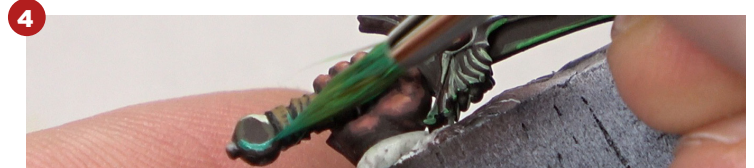
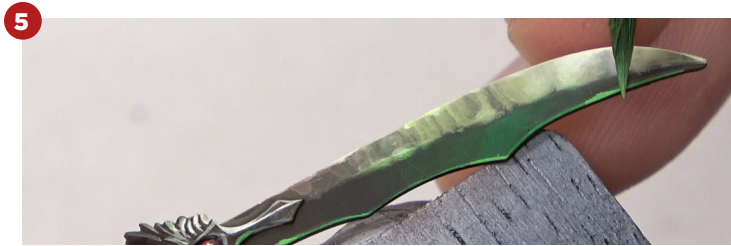
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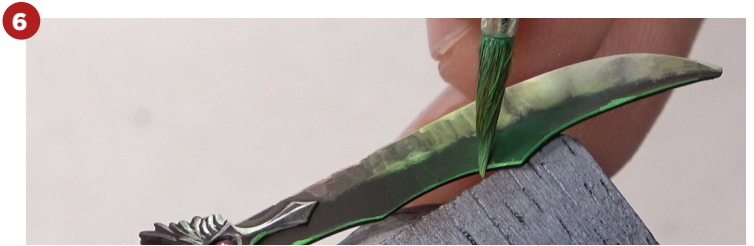
## NMM

06/63

Going back to the other sword that Vimir has, let us focus on the edge highlights to create the shiny effect of the metal.



(Emerald) We can also create small shiny spheres on the rest of the sword, in the area where both blades would meet (Volcanic Yellow).







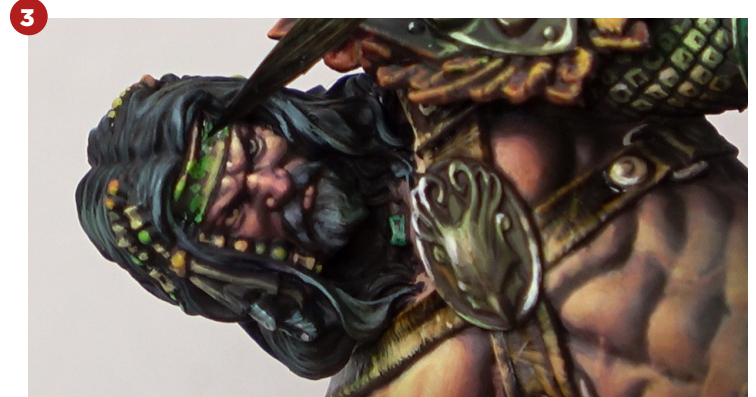
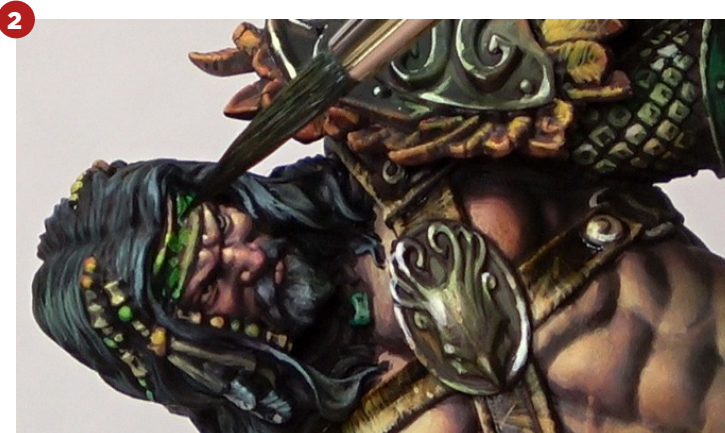
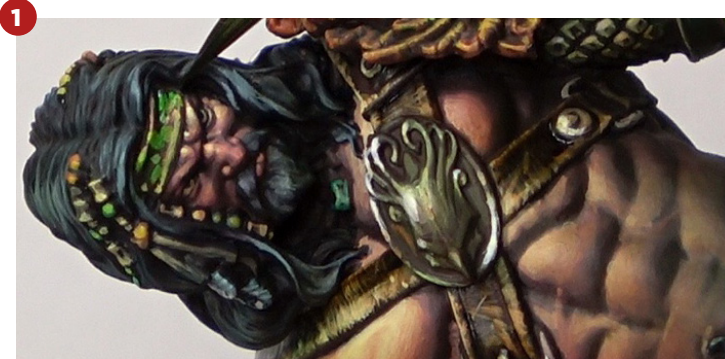
# 06 VIMIR



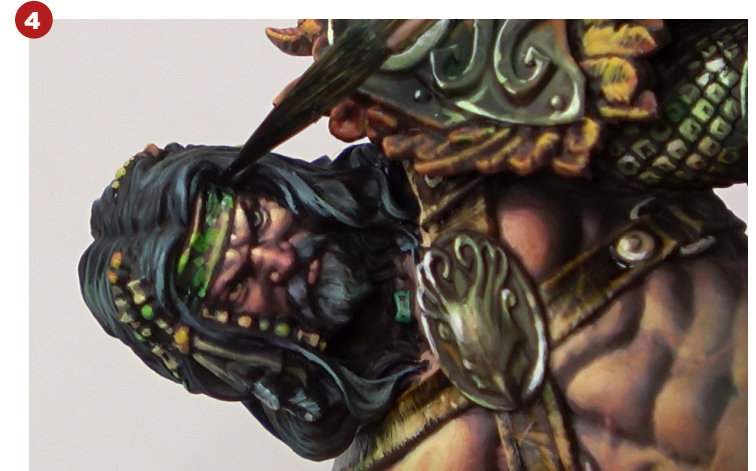
## INKS

06/64

The inks will allow us to create a different finish since we will have the matte paint on one side and the ink, brighter, on the other (Muted Pink and Yellow Shade).



We can use them on all types of fabrics like his bandana (Transparent Raw Umber).





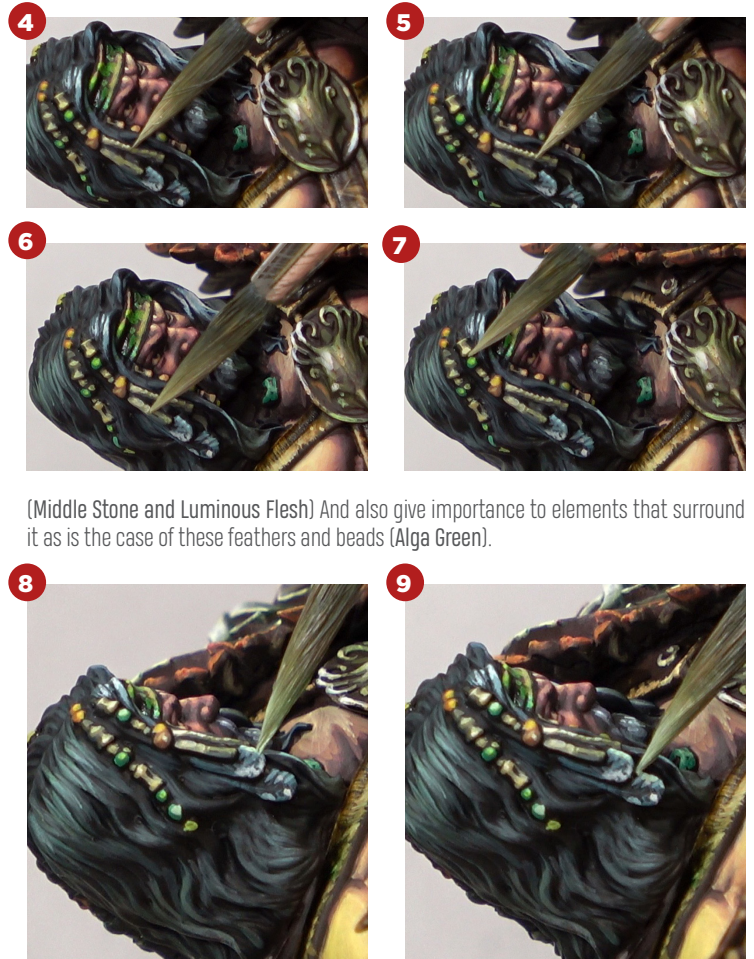
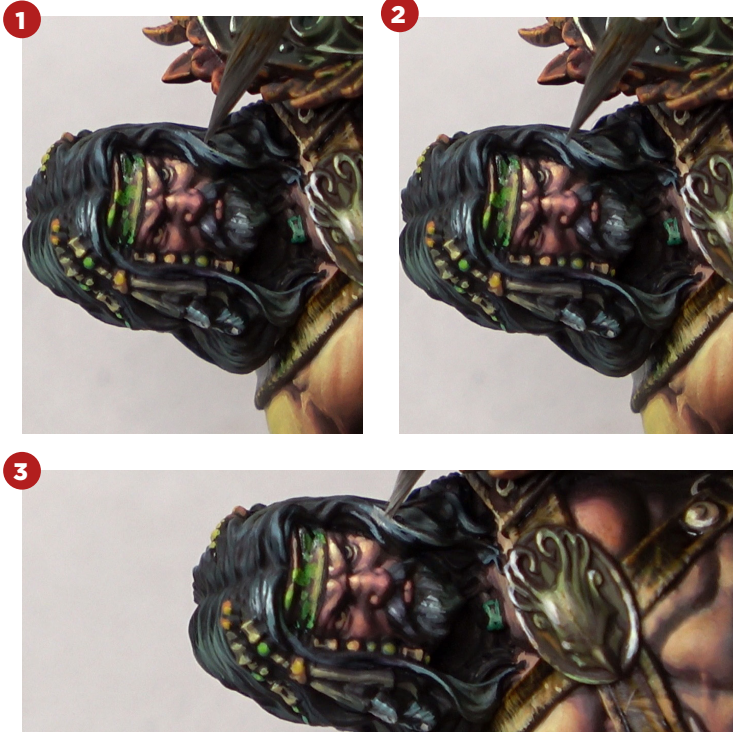


# 06 VIMIR

## HAIR

06/65

The face, which for me is always a focal point, must be treated with affection, keeping in mind that it is practically there, where our eyes will go in the first place. That is why we can use the hair as a frame for the expressiveness of the face (Pastel Green and Luminous Flesh).



(Middle Stone and Luminous Flesh) And also give importance to elements that surround it as is the case of these feathers and beads (Alga Green).

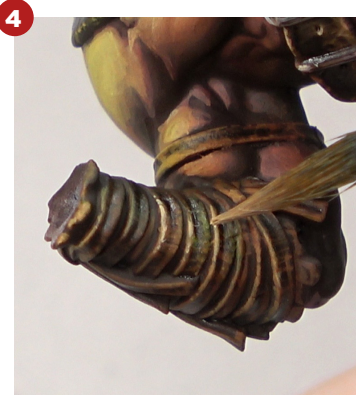
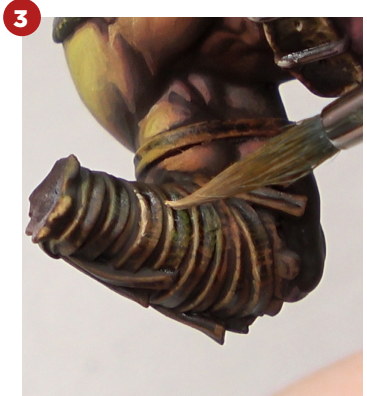
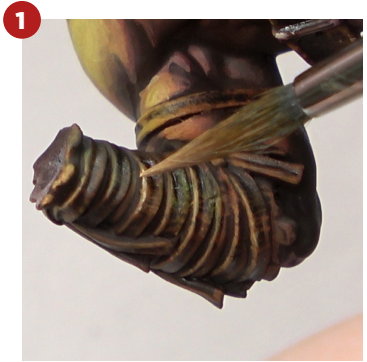


# 06 VIMIR



## FINAL TOUCHES 06/66

To finish this tutorial, let's go back to the arm bandages to show you how this material changes when we play with the edge highlights and add depth.





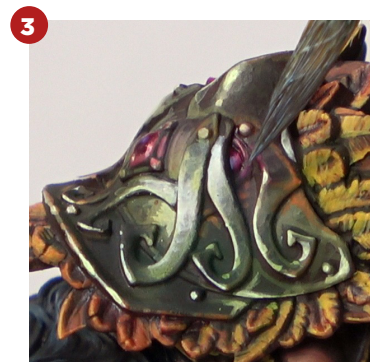
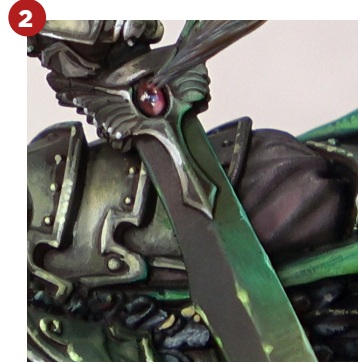
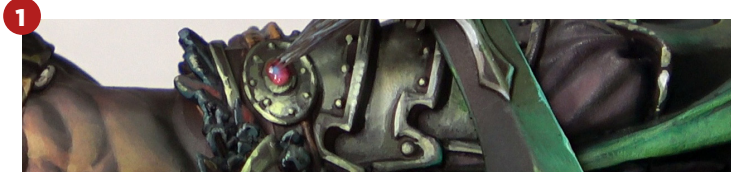


# 06 VIMIR



## FINAL TOUCHES 06/67

And as a last step, we can varnish the gems or precious stones. With this, we would already have our miniature finished to make the base. I hope you enjoyed this tutorial, see you in the next one!





# 07 COLORS

 Pastel Green (AK)	 White (AK)	 Luminous Green (AK)	 Volcanic Yellow (AK)	 Pale Yellow (AK)
 Deep Green (AK)	 Emerald (AK)	 Tan Earth (AK)	 Luminous Flesh (AK)	 Yellow Shade (L)
 Muted Pink (L)	 Transparent Raw Umber (L)	 Black (AK)	 Middle Stone (AK)	 Alga Green (AK)
 Medium Rust (AK)	 Glossy Varnish (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 VII





# 08 GALLERY







# 08 GALLERY





# VIMIR

## VOL VII

### CREDITS

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