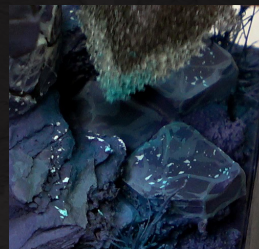




Sergio
Calvo
miniatures

ENGLISH


RADWULF



VOL III



SUMMARY

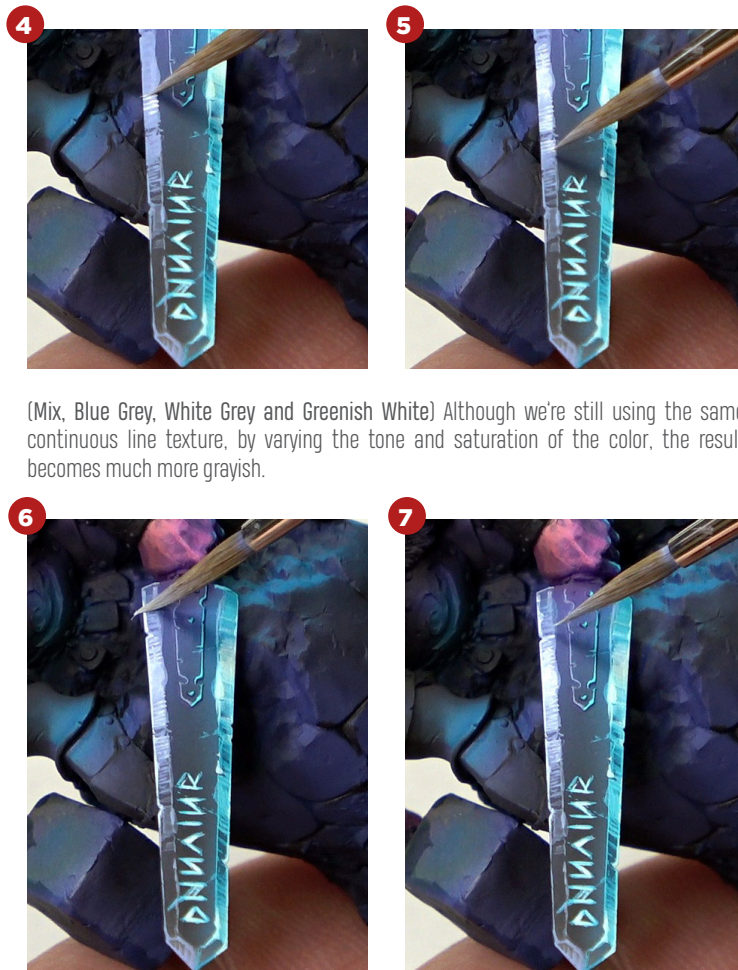
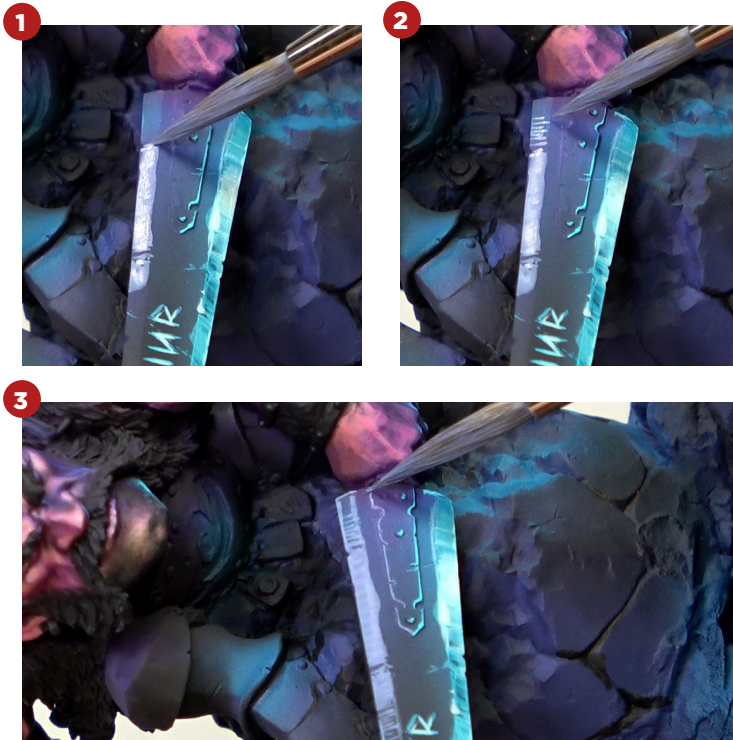
RADWULF	03
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06
RADWULF

SWORD

Let's build the other side of the sword now.

This time, we'll paint the NMM using more desaturated colors to respect the OSL we created on the runes and the turquoise-toned NMM we applied to the lower part.



(Mix, Blue Grey, White Grey and Greenish White) Although we're still using the same continuous line texture, by varying the tone and saturation of the color, the result becomes much more grayish.



06 RADWULF

SWORD

06/20

Here, we let the absence of color define the NMM through a strong light source. That's why, as you can see at the tip, I've highlighted a bright area on the upper part and a shadowed one on the lower part.



Water



Mix

White
GreyGreenish
White

3



4



(Greenish White) Metallic materials reflect everything around them, so I wanted to represent this dual effect by creating a reflected light effect on the lower area. Remember, white should only be used for final touches in NMM. Until then, we can use these two colors to add highlights. If you look closely, it's the same color I used on the lower part of the sword, but since it's surrounded by different tones, it doesn't feel like we're repeating the scheme (Greenish White).

5



6

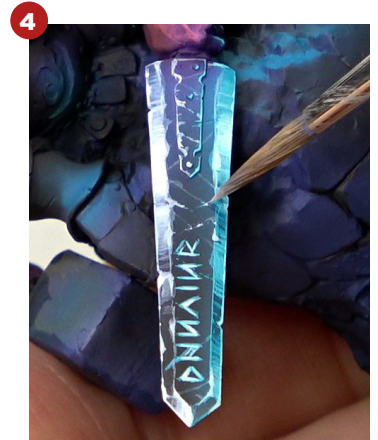




06 RADWULF

SWORD

If needed, we can soften the layers to create smoother transitions.



(Oxford, Blue Grey, White Grey and Greenish White) To avoid leaving the central area too dark and uninteresting, I've added small nicks and scratches to provide more detail without overcrowding the design.



06
RADWULF

Water



Mix



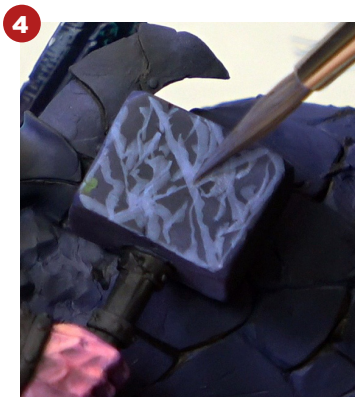
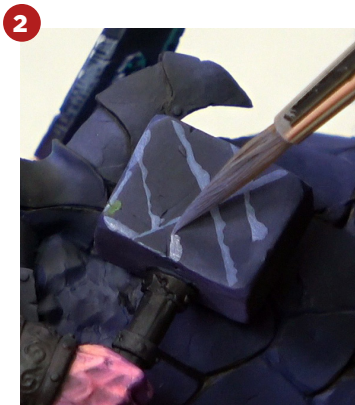
Oxford

Blue
Grey

HAMMER

06/22

Now we move on to the hammer, building it with a crosshatched texture.

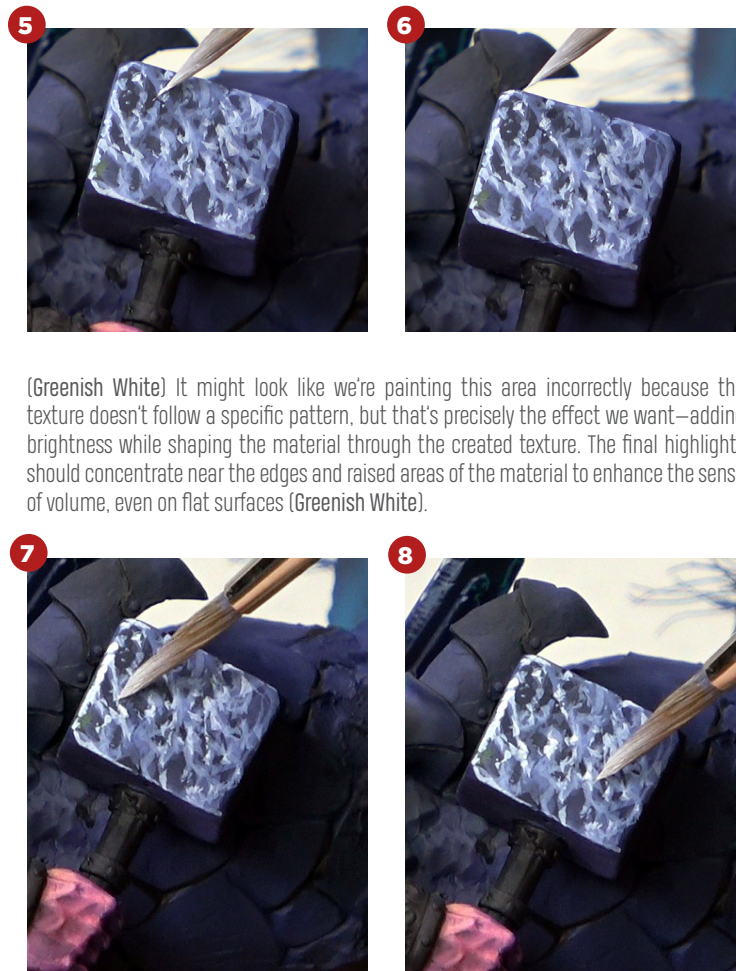
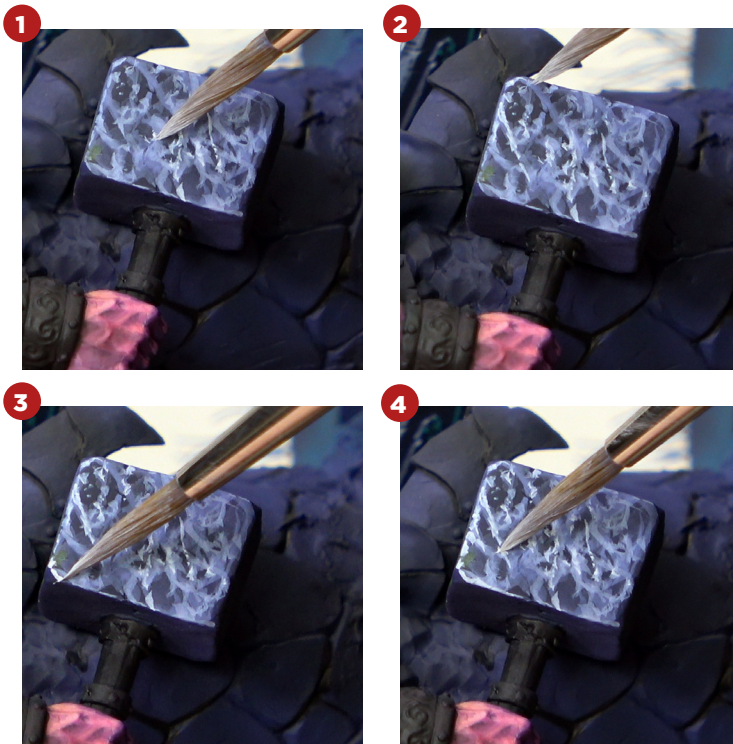


(2 drops of water, Mix, Oxford and Blue Grey) To avoid overly sharp lines, we soften transitions with water. We add more blue tones to the mix for a less saturated shade (Mix and Blue Grey).

06
RADWULF

HAMMER

We always construct the material through texture and desaturated colors. In this case, even though the hammer is made of stone, instead of painting flat surfaces, I've added a rough texture to give it more dynamism.



(Greenish White) It might look like we're painting this area incorrectly because the texture doesn't follow a specific pattern, but that's precisely the effect we want—adding brightness while shaping the material through the created texture. The final highlights should concentrate near the edges and raised areas of the material to enhance the sense of volume, even on flat surfaces (Greenish White).



06 RADWULF

ROCKS

06/24

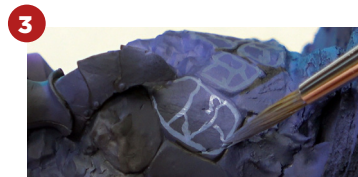
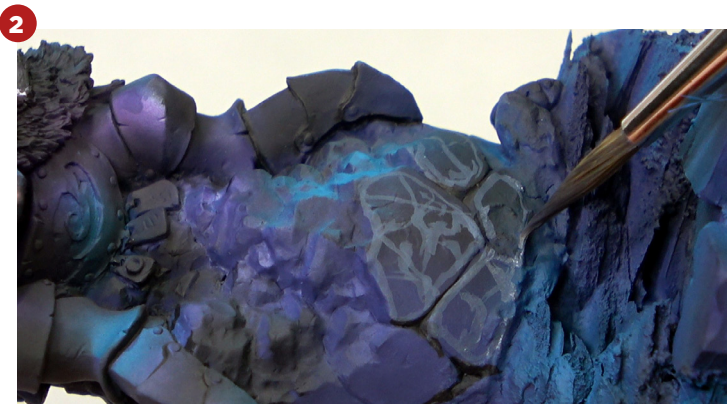
On the tower, which also has stone, we'll use a different texture, focusing on desaturated colors. It's important to go over the edges of each stone.



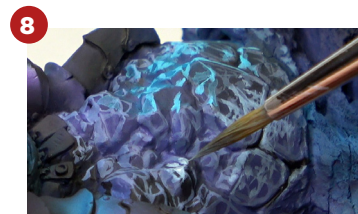
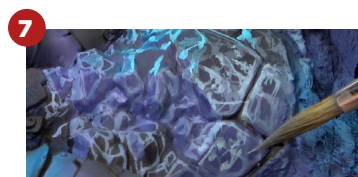
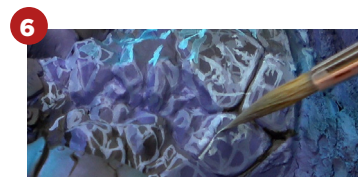
Water



Oxford

Lead
GreyBlue
Grey

(Mix, Blue Grey and Oxford) As we move toward the sides, we introduce bluish tones into the gray mixes to reinforce the OSL effect. The key here is combining a turquoise area, a grayish one, and a bluish one. By gradually adding whiter tones to the mix, we can blend the last two while keeping the turquoise as a contrast point (Mix and Blue Grey).





06 RADWULF



Water



Mix



Blue
Grey

ROCKS

06/25

We can use a sponge to add texture and break the pattern, creating a fresh visual effect without changing the technique too much.

1



2



3



(Blue Grey and Blue Green) We can also apply the texture with old or wider brushes, which will alter the finish without changing the overall technique.

4



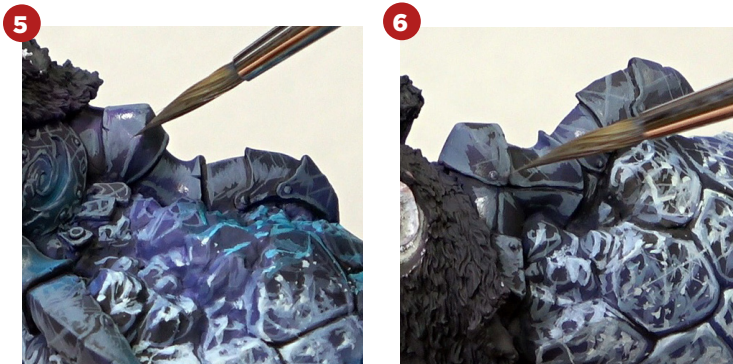
06
RADWULF

ARMOR

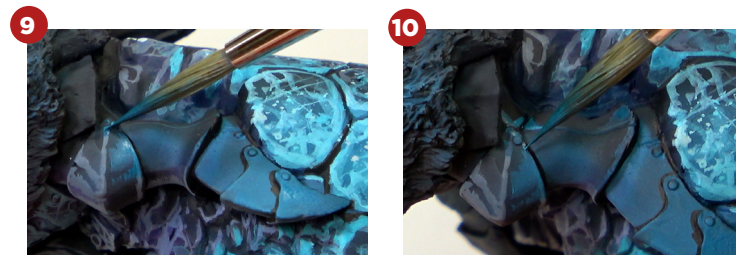
For the armor, we once again play with texture, but this time using light and shadow highlights to visually separate each plate. For the belt, we apply the same technique used on the foot armor. The key is using the outlining to define volumes and edges highlights to represent the metallic surface.



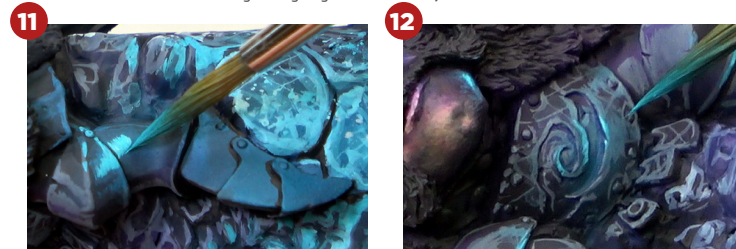
We soften transitions in areas that need it (2 drops of water, Oxford, Lead Grey and Blue Grey).



(Mix, Blue Grey, Turquoise and Oxford) We start building reflection areas on the metallic surfaces. On the feet, I recommend concentrating these reflections in two or three key spots, placed along the edges of some plates.



(Turquoise) For the OSL area, we reuse the same colors applied to the skin and sword. This ensures a cohesive light and tone, preventing any element from feeling out of place in the OSL effect. It's important that the final highlight is the most saturated turquoise and that we extend it toward the edges highlights (Blue Grey).





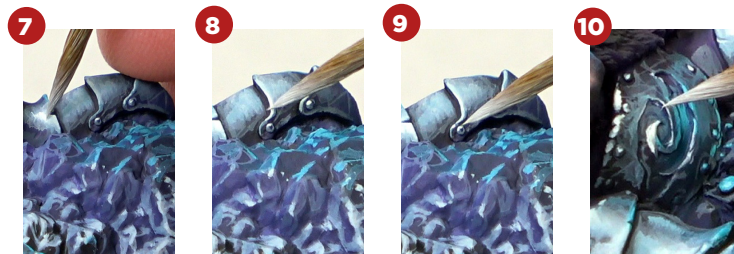
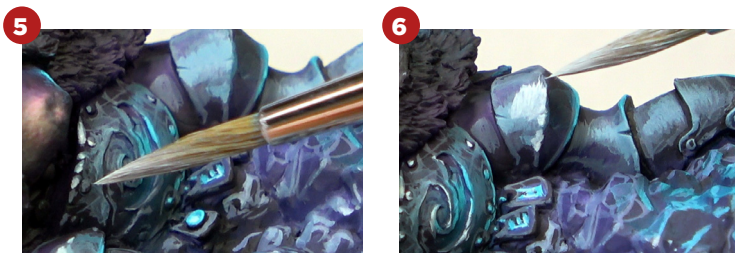
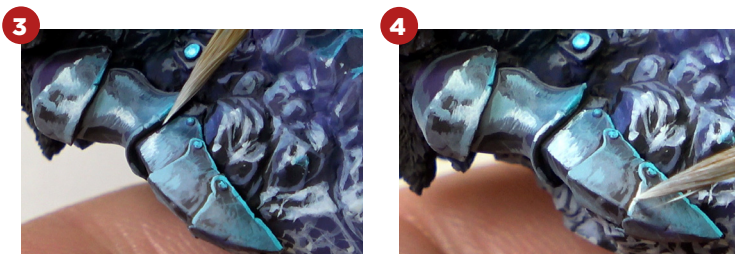
06 RADWULF

ARMOR

Just like we did with the sword, we create one more saturated turquoise plane and another on the opposite side with more desaturated tones.



(Greenish White and White Grey) As we move toward the light, we apply more white on one side and more saturated colors (turquoises) on the other.



(Greenish White) This way, we capture the ambient tone and blue reflections while maintaining NMM logic within the OSL effect. Is this a realistic armor? Probably not, but visually, it fits and feels natural. To finish, we add more depth to the shadows. Just like we did with the muscles using Hexed Lichen, we reinforce dark contrasts so the highlights work better and blend with the shadows (Black). Hope you enjoyed this tutorial! See you in the next one.





07 COLORS



Oxford
(AK)



Blue
Grey
(AK)



White
Grey
(VMC)



Greenish
White
(AK)



Lead
Grey
(AK)



Blue
Green
(AK)



Turquoise
(AK)



Black
(AK)



Ak Interactive (3ª Generación) - (AK)
Citadel Colour - (C)
Golden Artist Colors - (G)
Liquitex - (L)
Scale 75 - (S75)
Winsor & Newton - (W&N)

Vallejo Arte Deco - (VAD)
Vallejo Game Air - (VGA)
Vallejo Game Extra Opaque - (VGEO)
Vallejo Model Air - (VMA)
Vallejo Model Color - (VMC)
Vallejo Nocturna - (VN)

* Color Recipe Volume III.



08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





RADWULF

VOL III



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