



Sergio
CALVO
miniatures



KUMA



VOL IV



SUMMARY

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06 KUMA

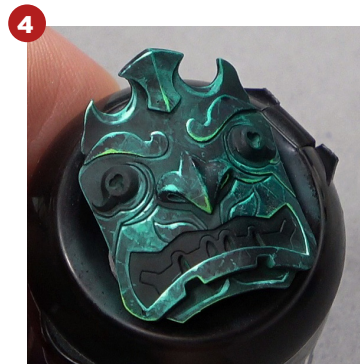
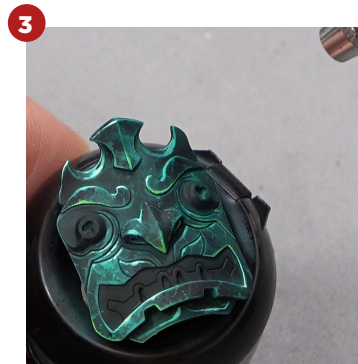
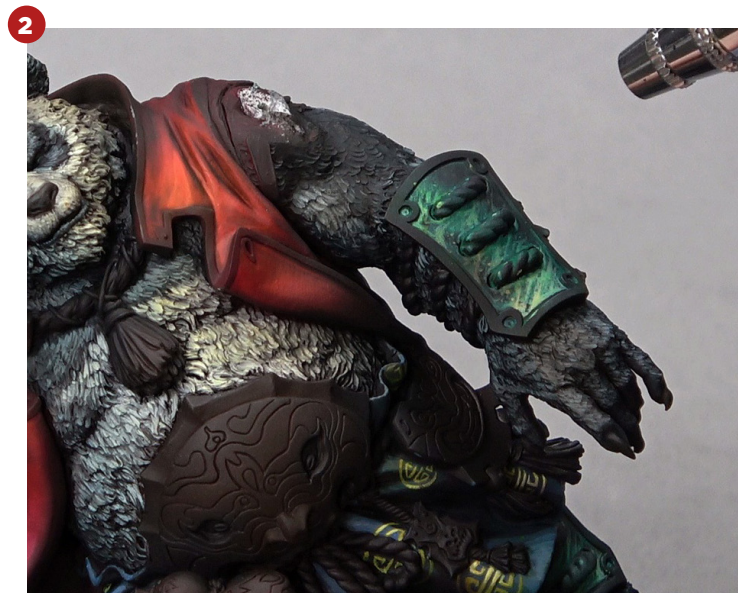
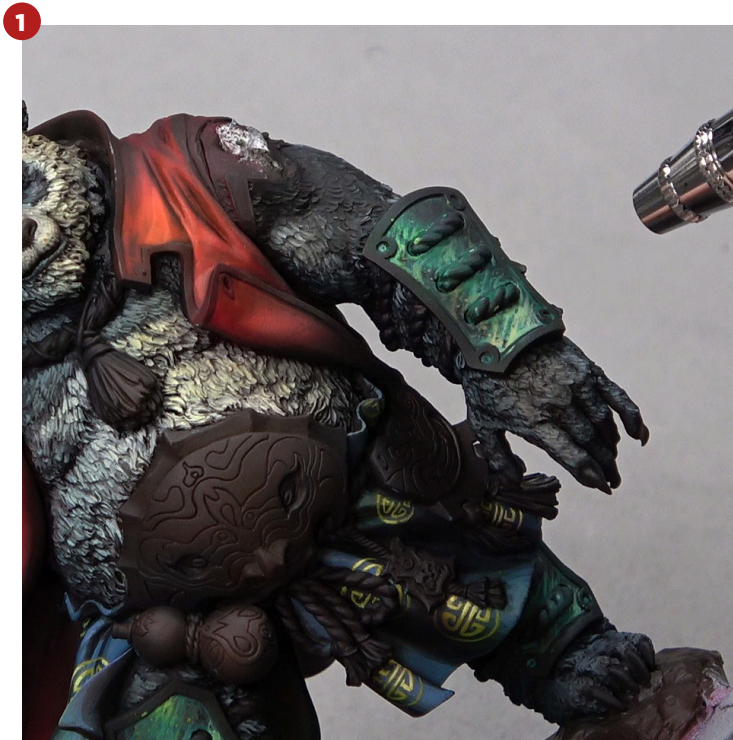


AIRBRUSH

06/28

In this tutorial, we will recreate different textures on various elements of our miniature.

Before working on the NMM for the jade plate trims or the shoulder pads, we'll use this color to add new nuances to the effect already created through color filters.

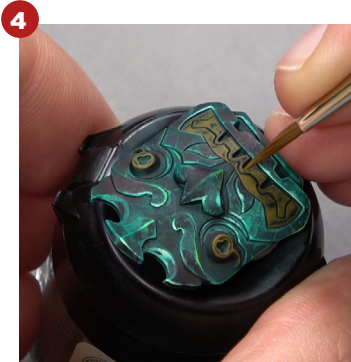
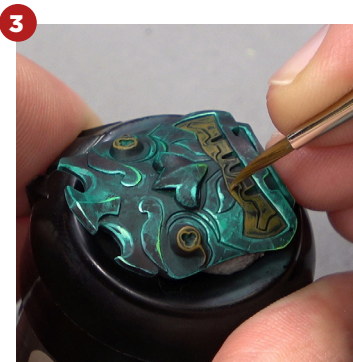
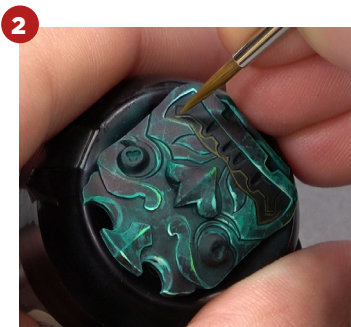
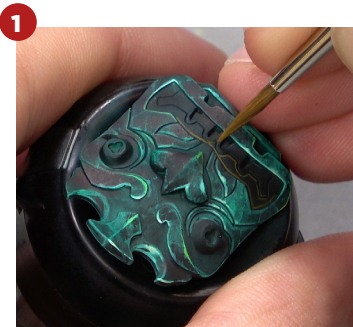


06
KUMA

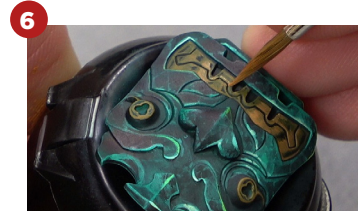
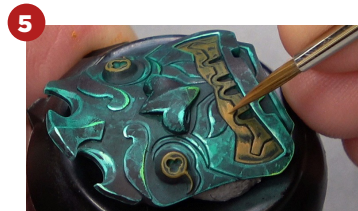
ARMOR

06/29

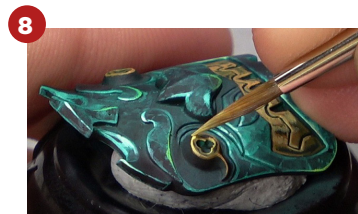
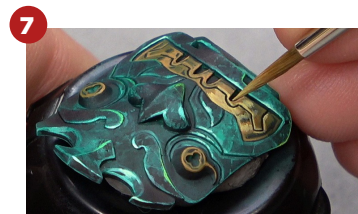
Now we begin building the NMM on the jade shoulder pads. We'll create the edge highlights along all the sculpted tooth edges and apply outlining (the thin dark line that forms between the applied color and the darker base). We can add a slight texture pattern to create more shadowed areas and reinforce the sense of volume.



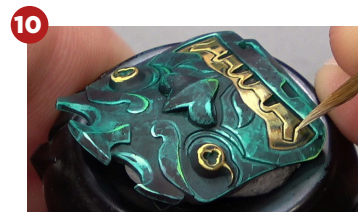
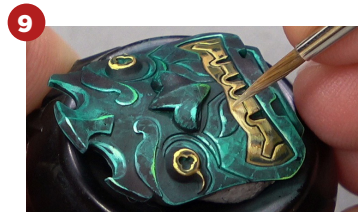
Water

British
Khaki

(Light Brown) In the second layer, we'll cover about 90% of the previous layer, creating a gradient between the colors applied so far. We'll also refine both the gradient areas and the edges.



(Purulent Yellow and Light Brown) We apply a third layer following the same principle: partially covering the previous one while focusing on reinforcing the edge highlights. With the fourth layer, we enhance the volume by concentrating the light in increasingly specific points. This will emphasize the cylindrical effect we've created by distributing light and shadow (Ice Yellow and Purulent Yellow).

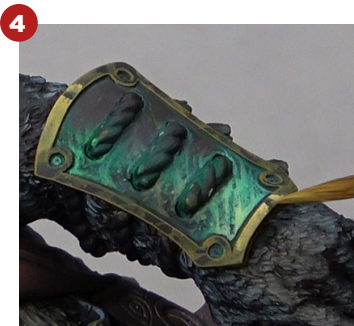
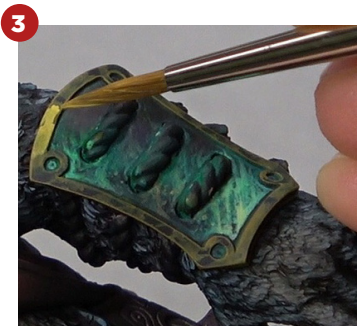
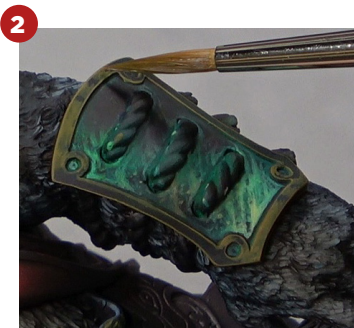
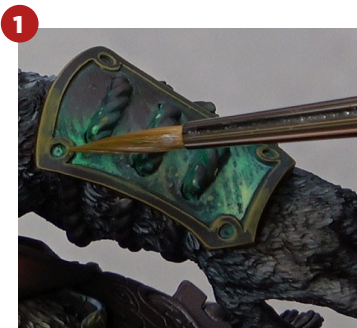


06
KUMA

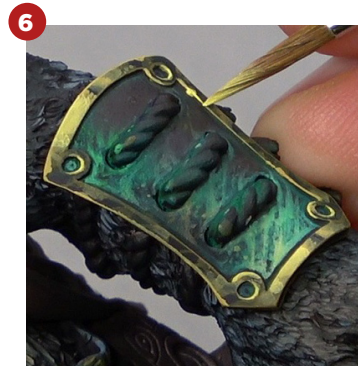
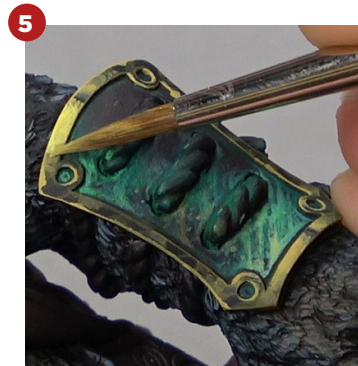
ARMOR

06/30

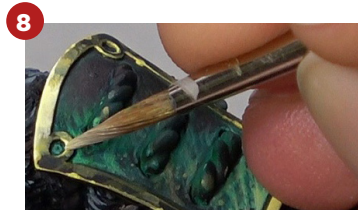
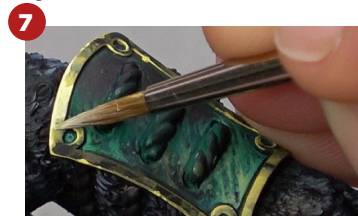
For the trims, we'll focus on the edge highlights and creating visual connections between the different highlighted areas, which will give the overall piece more coherence.



Water

British
Khaki

(Purulent Yellow) As we increase the light, we'll introduce colors with a higher percentage of white to boost the brightness. Be cautious when applying pure white—it should be reserved exclusively for the final highlight points in the NMM. As you can see, in the previous steps, I've connected parts of the edging through light, creating the reflection of light on the metal (Ice Yellow).



(British khaki and Purulent Yellow) We can use the same colors as before, as we're still working with an NMM in ochre tones. However, to avoid making the material look too uniform, we can shift the tone towards more yellowish or orange hues.



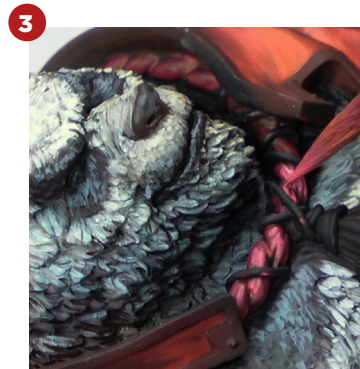
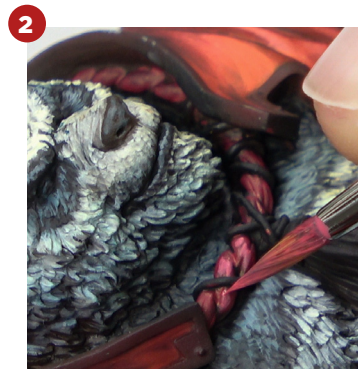
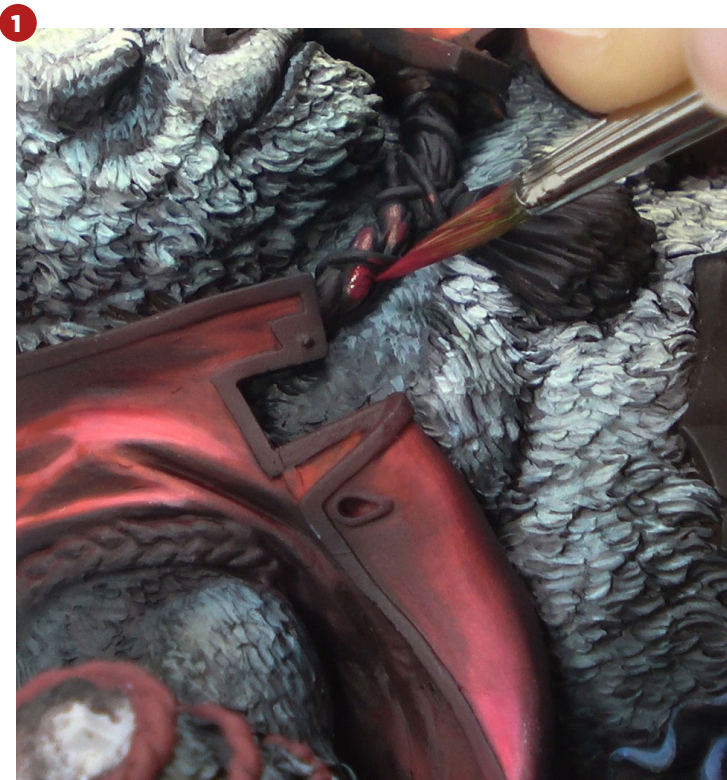
06
KUMA



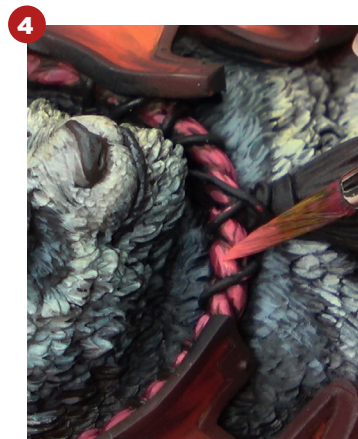
NECKLACE

06/31

Now we move on to another material that's simple to represent: ropes or necklaces. We apply a base coat over the entire surface.



(Ruby) Over this base, we add a color with a strong contrast to the previous one. When working with small surfaces, using saturated colors helps define them visually. We apply three layers with a high contrast between them to visually separate the rope from the surrounding elements (Dead Red).





06
KUMA



Water



Mint
Green

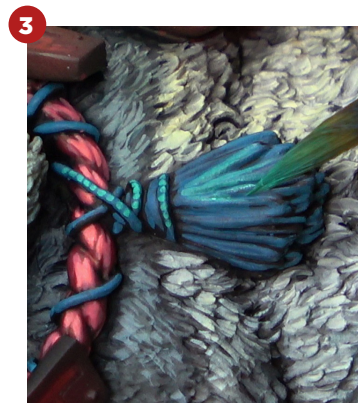
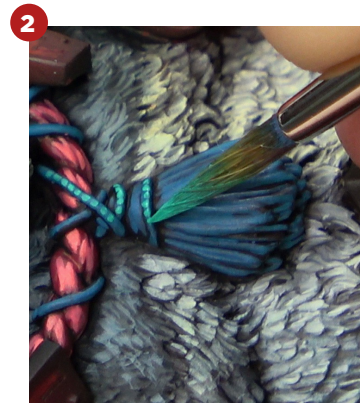


Light
Prussian Blue

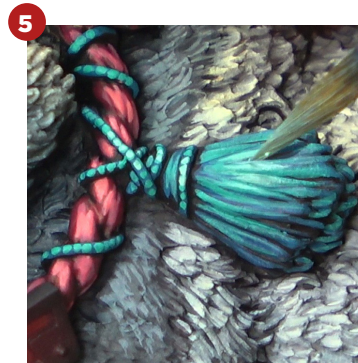
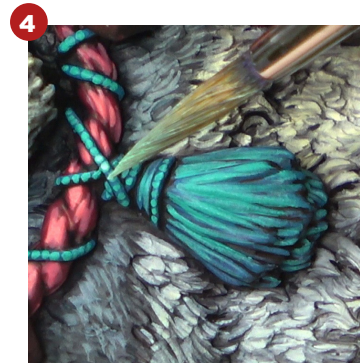
NECKLACE

06/32

We can apply the same principle to this necklace, starting with a dark base.



(Mint Green) Next, we add the first light with a more turquoise tone, which provides greater contrast. In this case, we use a stippling texture to differentiate it from the previous rope. The third light is applied over the second, using a color that leans more towards yellow-green. We'll distribute it over the previously created dots or the strands of the necklace, following H or V shapes to connect the different sections (Mint Green and Pastel Yellow).





06 KUMA



Water



Ruby



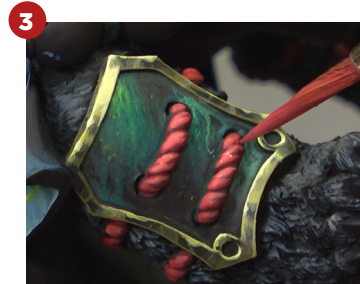
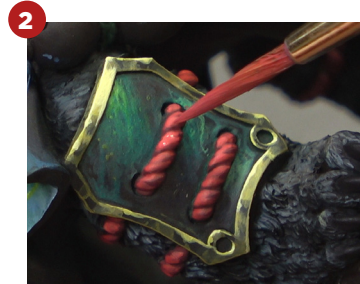
Blood
Red



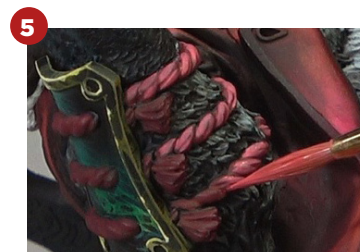
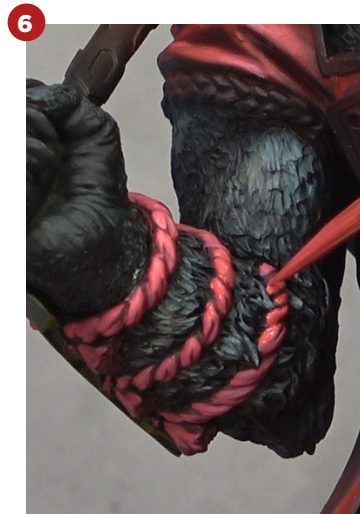
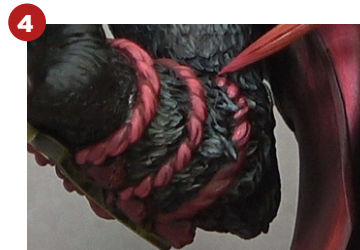
ROPES

06/33

We'll apply this same concept to the ropes holding the jade plates.



(Deep Red, Ruby and Blood Red) In this case, we use red as the base color, and to add highlights, we'll work with its own saturation, just as we did when painting the cape. The goal is to accurately represent the material without losing the essence of the color we want to achieve (Mix and Dead Red).

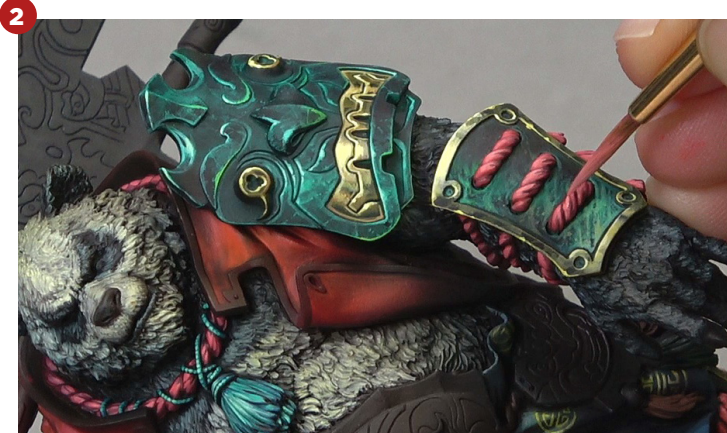
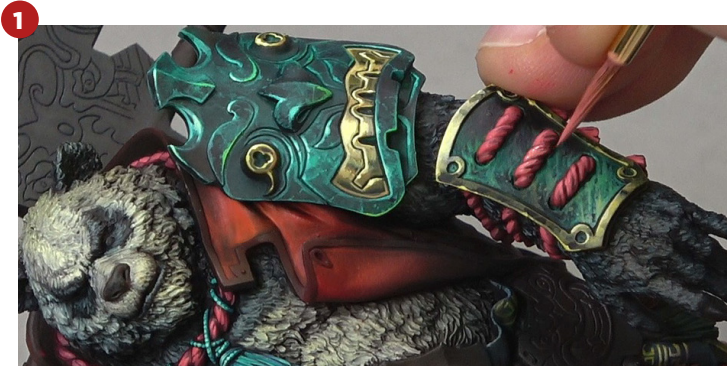




06 KUMA

ROPES

To vary the red tone, we'll incorporate colors that lean towards pink.



Water



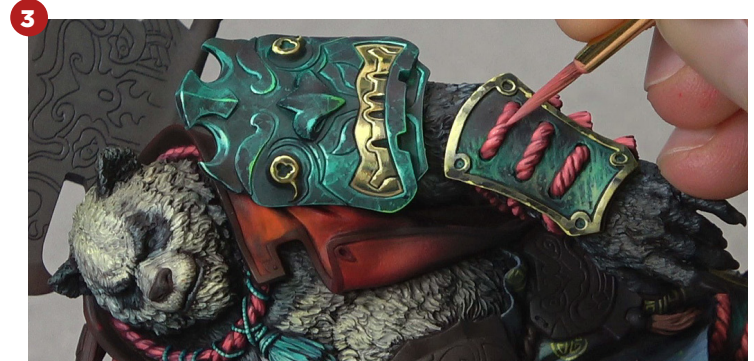
Dead
Red



Sickly
Pink



Pastel
Peach



(Mix, Sickly Pink and Pastel Peach) This will allow us to apply the final lights and differentiate it from the shade used on the cape.





06 KUMA



Water

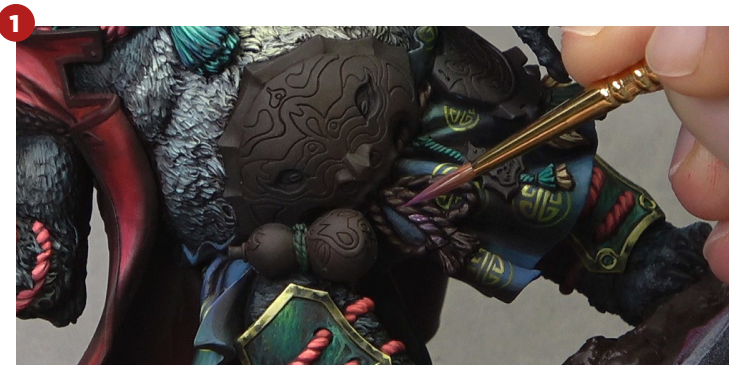


Purple

ROPES

06/35

Now we'll finish some remaining elements of the miniature. We'll work with two or three layers, as the surface is small, making color contrast key for definition.



(Purple and Pastel Violet) A single highlight will be enough to achieve definition.





06 KUMA



Water

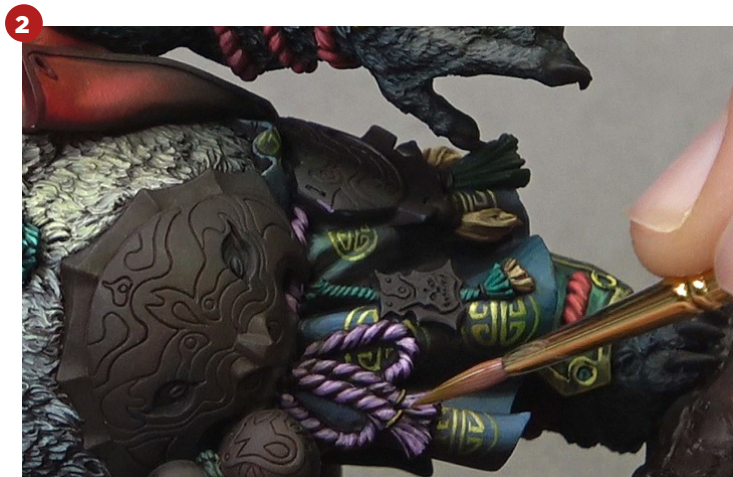
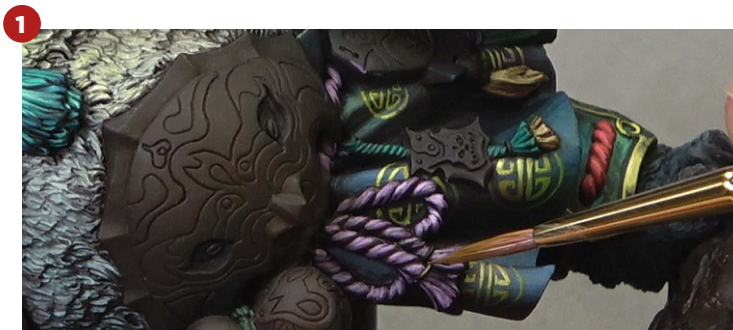


British
Khaki

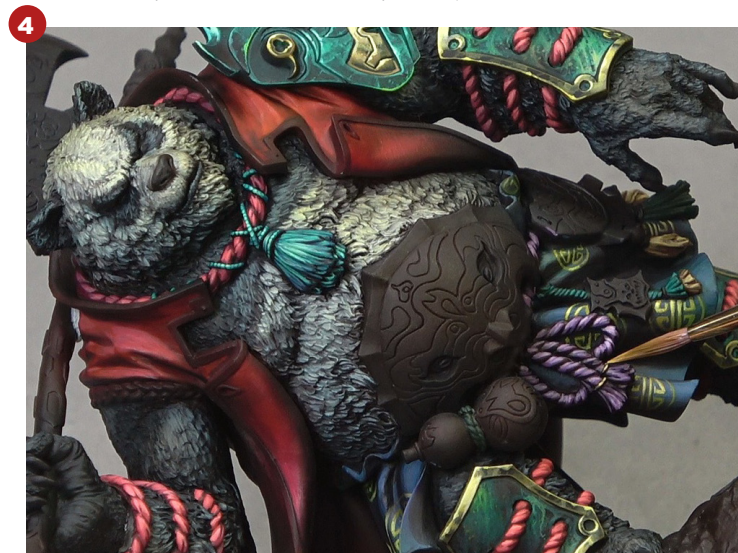
ROPES

06/36

Finally, we'll complete the ropes by applying a golden color.



(Ice Yellow) I hope this tutorial has been helpful. See you in the next one!





07 COLORS



Blue
Shade
(L)



British
Khaki
(AK)



Light
Brown
(AK)



Purulent
Yellow
(AK)



Ice
Yellow
(AK)



Wine
Red
(AK)



Ruby
(AK)



Dead
Red
(AK)



Mint
Green
(AK)



Light
Prussian Blue
(AK)



Pastel
Yellow
(AK)



Blood
Red
(S75)



Deep
Red
(AK)



Sickly
Pink
(AK)



Pastel
Peach
(AK)



Purple
(AK)



Pastel
Violet
(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)

* Color Recipe Volume IV.



08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





KUMA

VOL IV



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