



Sergio
CALVO
miniatures



KUMA



VOL V



SUMMARY

KUMA	03
ELEMENTS	03
BELT	06
CLAWS	07
AXE	08
COLORS	12
GALLERY	13



06 KUMA

ELEMENTS

06/37

In this tutorial, we will delve deeper into the use of textures.

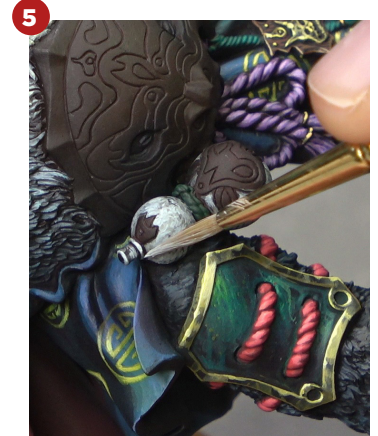
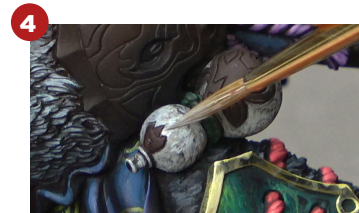
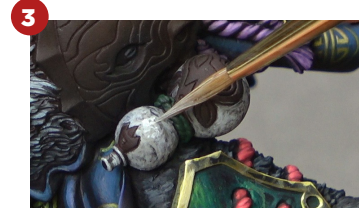
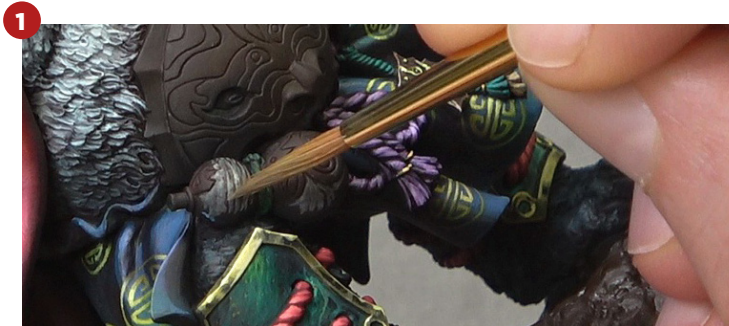
We often apply dots and lines randomly, and while randomness plays an important role, there are other factors we need to consider.



Water



Grey
Green



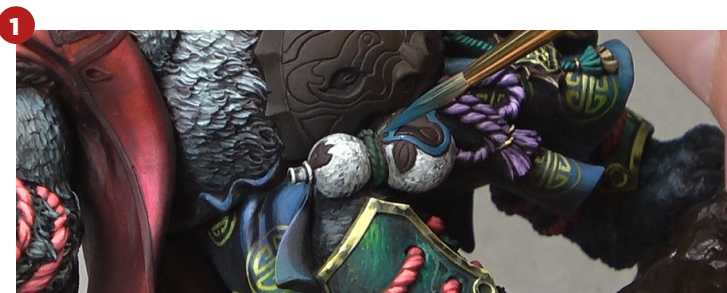
(Pale Blue, Ivory X 2 and Grey Green) The first factor to consider is the contrast between each layer. This is especially relevant when working on small surfaces, such as this canteen. We should always concentrate the light following a geometric shape, like a cylinder in the case of the canteen. This will help visually generate a sense of volume (Ivory).

06
KUMA

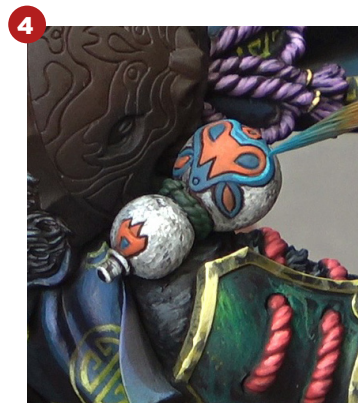
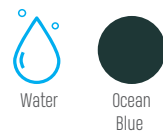
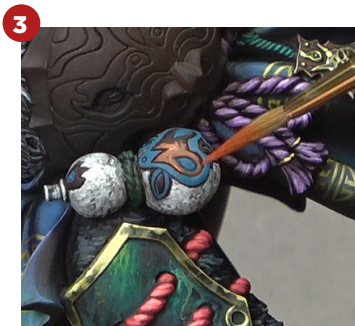
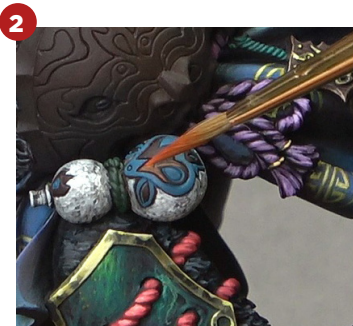
ELEMENTS

06/38

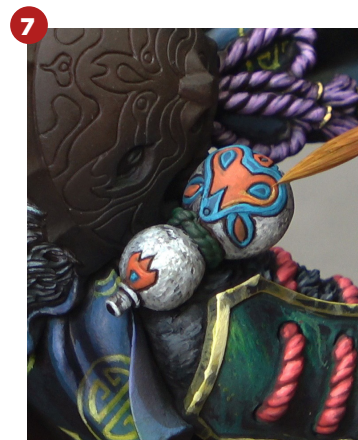
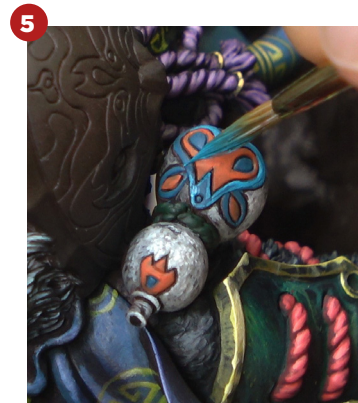
If the surface has small details, such as this intricate pattern, I recommend using edge highlights to better define the structure.



(Amaranth Red) When creating edge highlights, we leave a dark line (outlining) that visually separates each represented material. Within the same material, it also helps differentiate two distinct areas, which in this case, I have represented with two different colors.



(Archaic Turquoise) We can intensify the edges by applying more saturated colors to enrich the color palette. The thinner the edges, the greater the visual sense of volume we will achieve (Amaranth Red and Ochre).





06 KUMA



Water



Emerald

ELEMENTS

06/39

In small spaces, we can apply two or three layers with strong contrast between them.



2

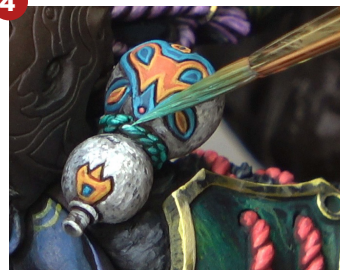


3



(Emerald and Ice Yellow) By doing this, we will also highlight the light and the volume (Emerald and Ice Yellow X 2).

4



5



6

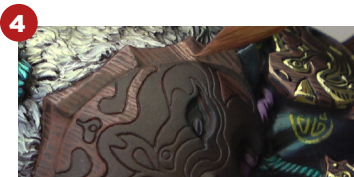
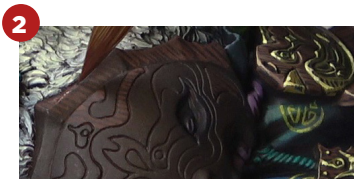
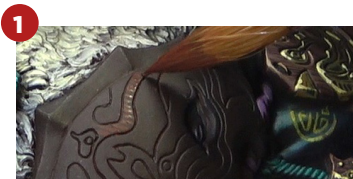


06
KUMA

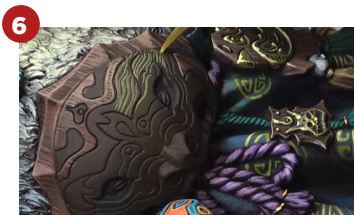
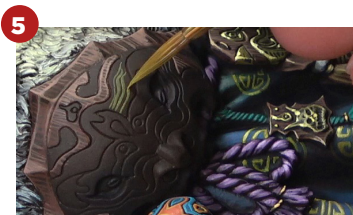
BELT

06/40

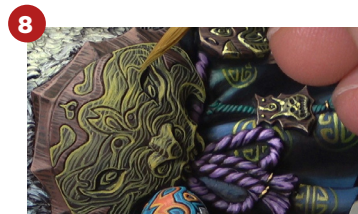
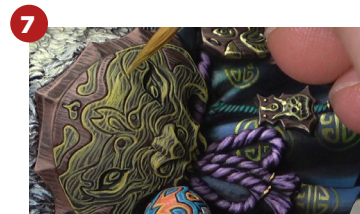
Now let's move on to another material: wood. In this case, we will represent it with vertical lines in a color reminiscent of wood. To integrate the NMM in this same area, we will replace those lines with more wavy strokes and use an ochre color range.



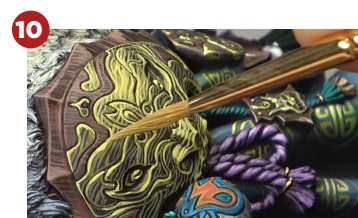
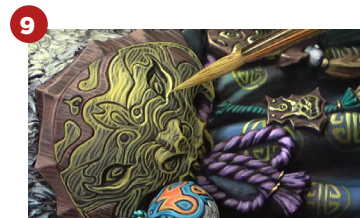
(Hull Red and Beige Red) This serves to demonstrate that there is no single texture to represent a material. We can achieve different effects by varying the color (temperature) or the finish (satin vs. matte), even within the same texture pattern. Since these elements are very close together, modifying both the texture and the color will help visually differentiate the wood from the metal in the belt (Middle Stone and Ochre).



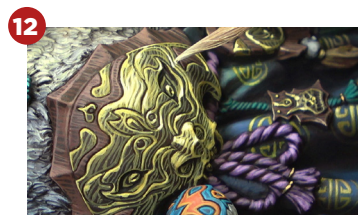
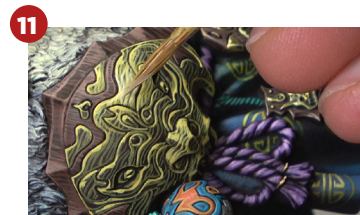
Water

Hull
Red

(Ochre and Sand Yellow) When softening the texture we've built so far, it's important to leave certain areas where the visual noise is still noticeable. With an airbrush, we can both soften and add new shades to enrich the piece.



(Mix and Sand Yellow) When building the light, we should apply the color over the previously created texture and reinforce the edge highlights, ensuring that the dark shadow - outlining - remains visible between the layers and applied coats. Since we are constructing an NMM, we will work within an ochre color range. As we move up the light scale, we will introduce colors with more white, especially in the edge highlights (Ice Yellow and Sand Yellow).

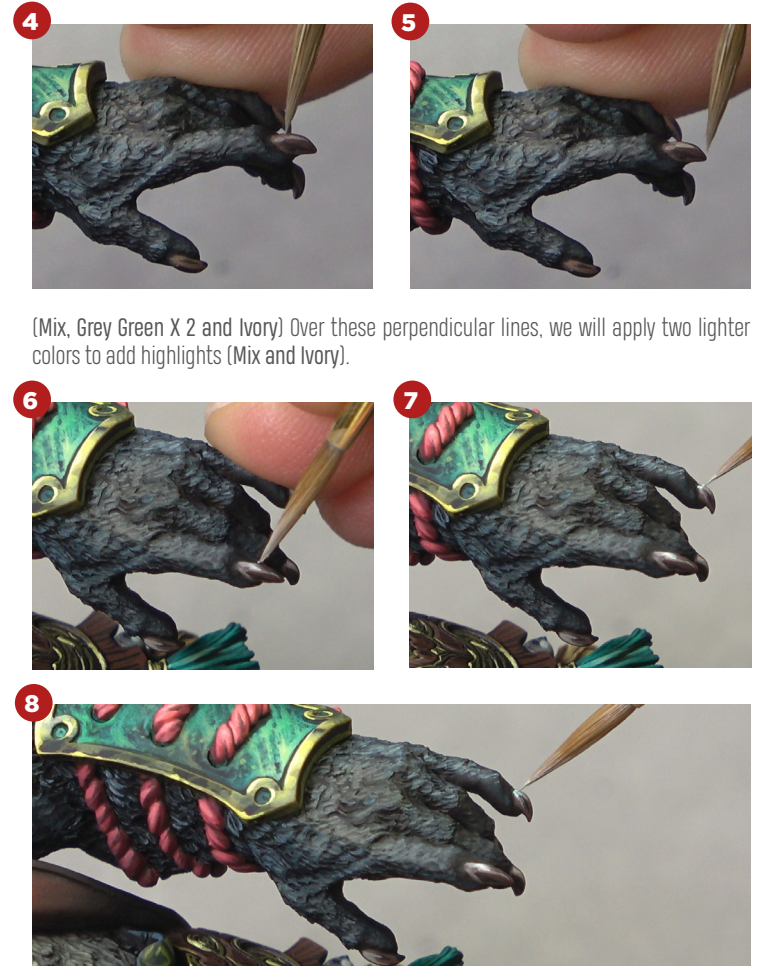




06 KUMA

CLAWS

On small elements, such as nails, we will create perpendicular lines along the surface.





06 KUMA



Water



Thinner



Dirty
Red

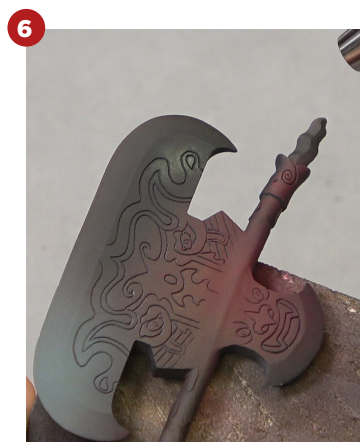
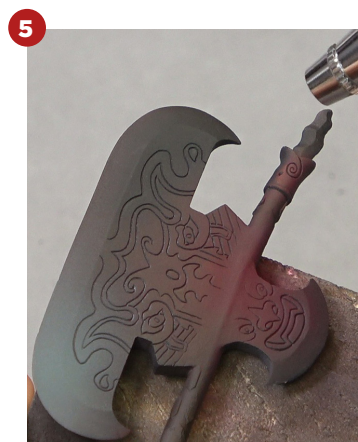
AXE

06/42

Now we will use the airbrush to simulate the reflection of the fabric on the weapon.



(Dark Green Grey) First, we applied a reddish tone, and now we will add the green used in the jade area. When building the NMM, this will help us decide where to apply effects with a brush and where to reinforce them with the airbrush. To visually separate the light and shadow areas, we will apply a dark color that helps define the volumes better (Black).





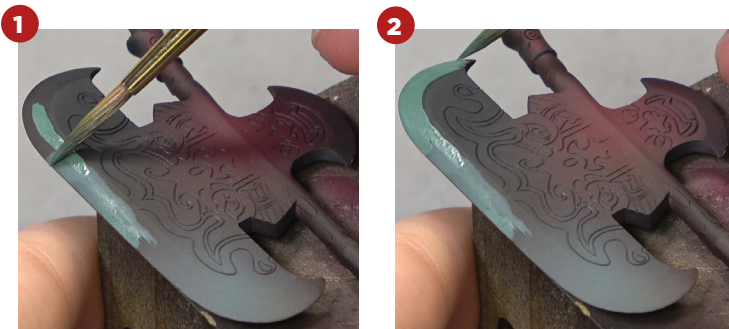
06 KUMA



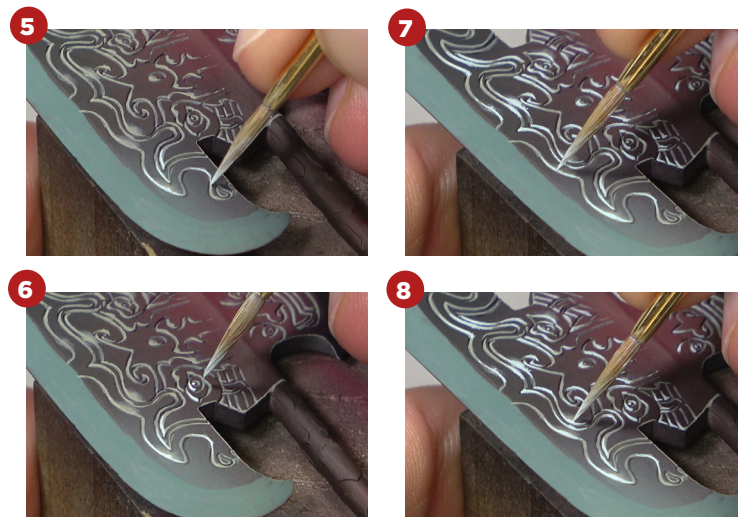
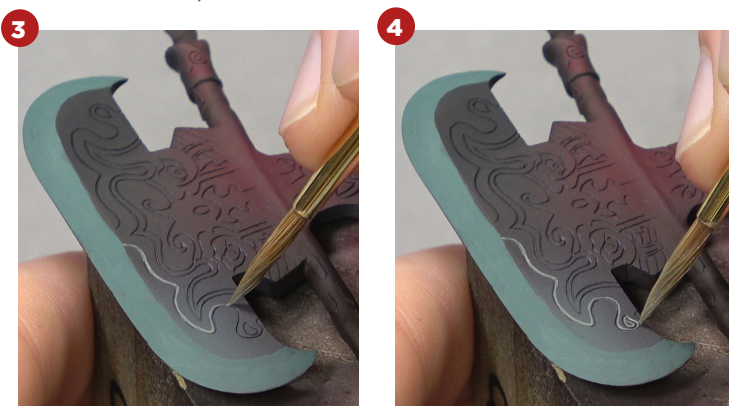
AXE

06/43

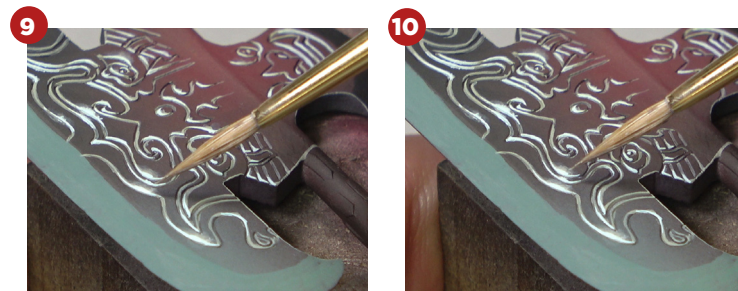
On the weapon's edge, we will use a desaturated green as a base.



For the intricate pattern sculpted into the piece, we will use a desaturated tone that helps define the details (Grey Green).



(Pale Blue) Alongside these edge, we will create small color transitions to generate gradual highlights. If necessary, we will dilute the paint to soften the transitions, dragging the color within the gradient area until it blends with the base (2 drops of water and Pale Blue).



06
KUMA

Water



Ivory

AXE

06/44

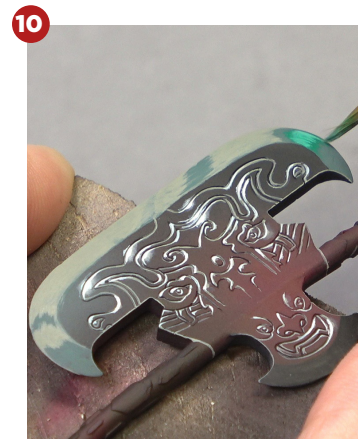
To finish, we will apply a color with a high white content as the final highlight.



Returning to the axe blade, we will further dilute the paint to create areas of shine while preserving parts of the previous layer (2 drops of water and Grey Green).

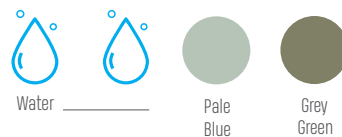


(2 drops of water and Lizard Green) This edge will be polished and will reflect its surroundings. In our case, it will capture the green from the jade plates on the armor. To illuminate, we will apply contrast through saturation, indirectly reflecting the color of the armor plates (2 drops of water, Lizard Green and Pale Blue).





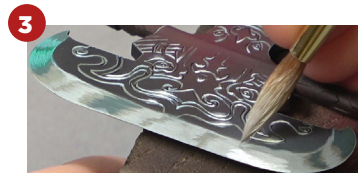
06 KUMA



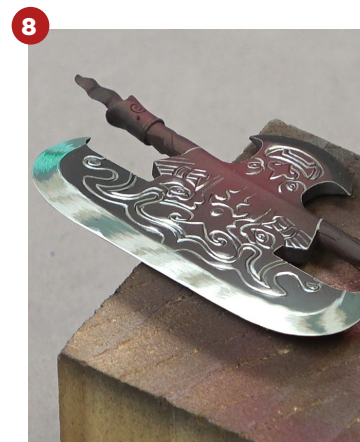
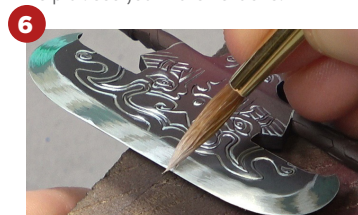
AXE

06/45

On the rest of the blade, we will create connected light areas and establish a focal point where we concentrate the highest intensity of light.



(2 drops of water, Pale Blue and Ivory) If we want more control over the placement of the light and the amount of paint applied, we can dilute the color further with water. This will facilitate the transition between the shades used. Finally, we will apply a tone with a high white content, such as Ivory (2 drops of water and Ivory). I hope you found this tutorial helpful. See you in the next one!





07 COLORS



Grey
Green
(AK)



Pale
Blue
(AK)



Ivory
(AK)



Ocean
Blue
(AK)



Amaranth
Red
(AK)



Archaic
Turquoise
(AK)



Ochre
(AK)



Emerald
(AK)



Ice
Yellow
(AK)



Hull
Red
(AK)



Beige
Red
(AK)



Middle
Stone
(AK)



Sand
Yellow
(AK)



Dirty
Red
(AK)



Dark
Green Grey
(AK)



Black
(AK)



Lizard
Green
(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 V.



08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





KUMA

VOL V



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