



Sergio
CALVO
miniatures

ENGLISH



KUMA



VOL II



SUMMARY

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06 KUMA



Water



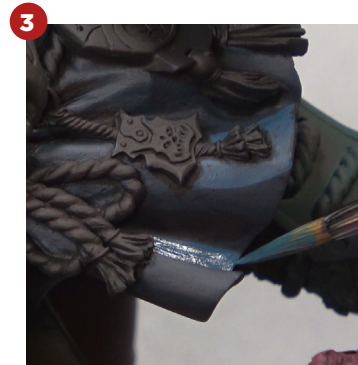
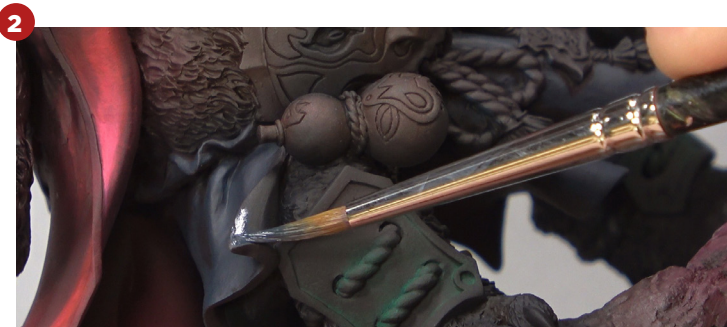
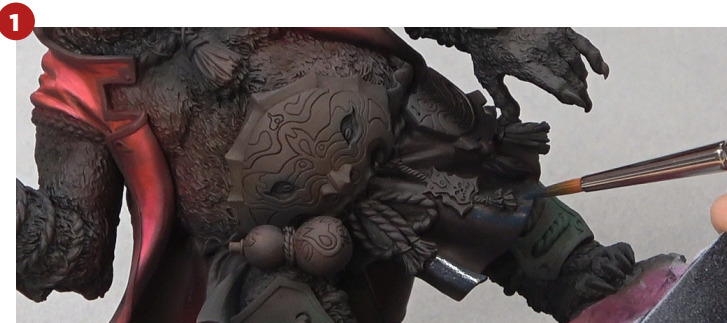
Midnight
Blue

FABRICS

06/10

We will continue painting our Kuma to explain how to apply each layer using my working methodology called capibases.

This concept refers to how I structure base layers to build the materials of the miniature. Additionally, we will incorporate the material-building process using only three layers. We start with a dark color, covering the entire working surface.



(Midnight Blue and Ocean Blue) In the first layer, we work on 95% of the surface, repainting everything except the shadow outlines or deep folds. This allows us to create a broad and uniform base.





06 KUMA



Water

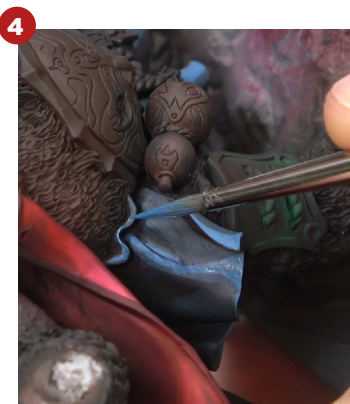
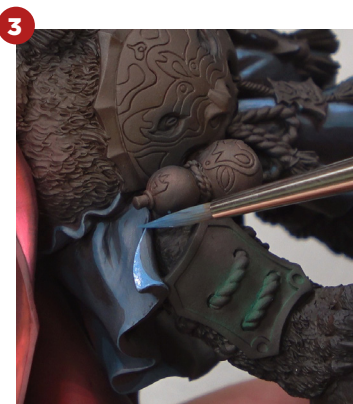
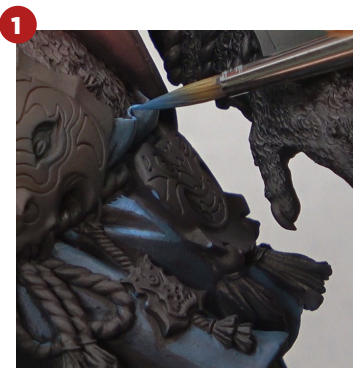


Ocean
Blue

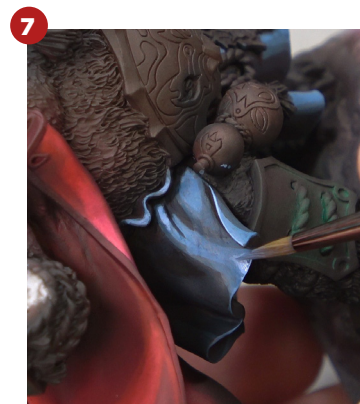
FABRICS

06/11

The second highlight adds volume on two levels: the general volume of the miniature and the more detailed volume in the fabric folds.



(Midnight Blue, Ocean Blue and Lilac) The third highlight layer helps create the illusion of a light direction. It doesn't always have to be zenithal; we can play with light placement depending on what we want to emphasize. The important thing is that each layer is built upon the previous one to generate a gradient that can later be softened with an airbrush or reinforced with midtones and shadows.



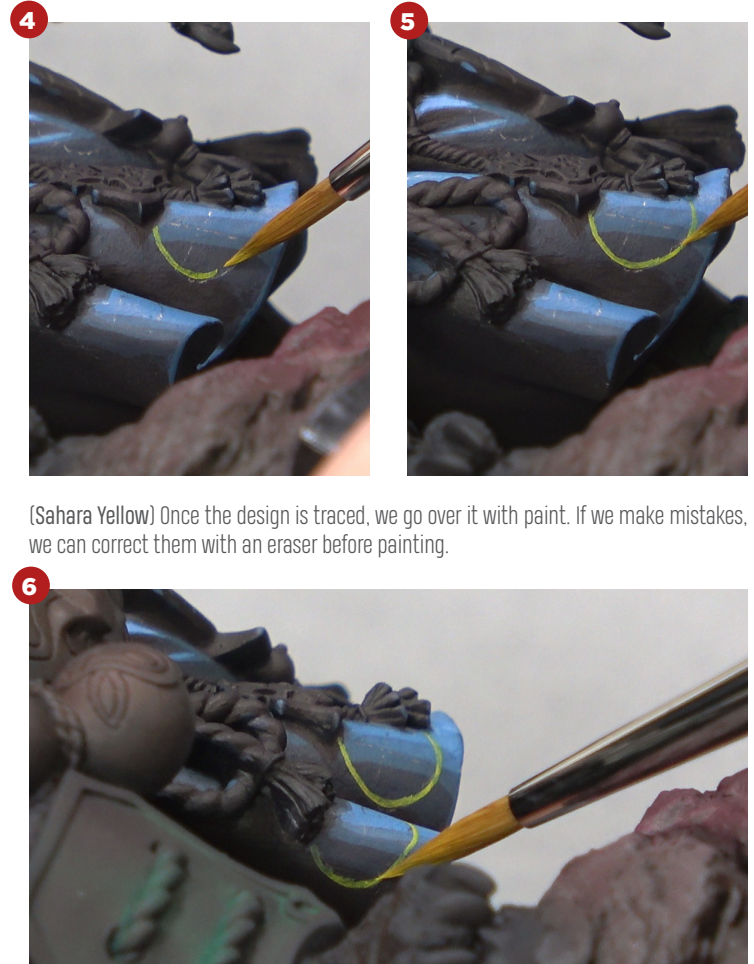
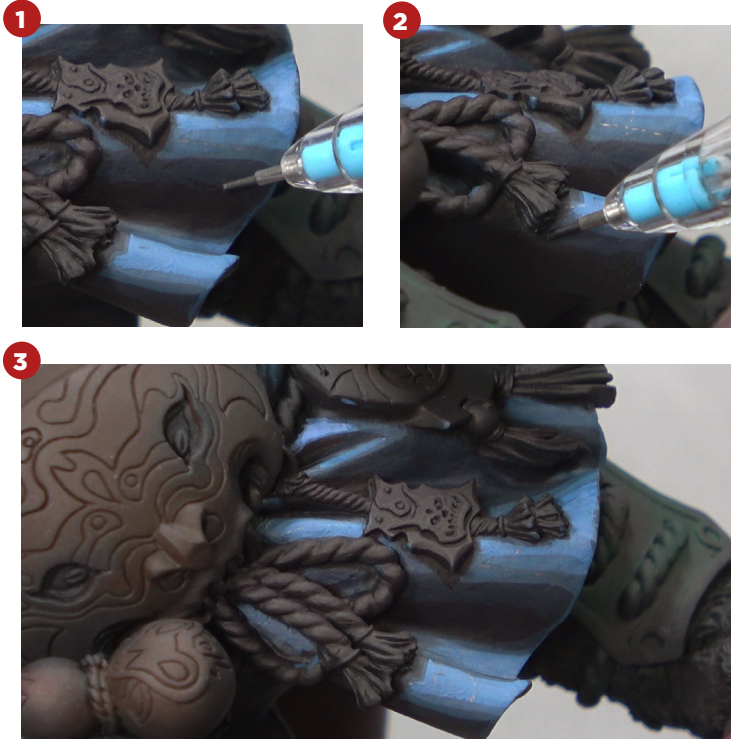


06 KUMA

FREEHAND

06/12

To add new details to a material, we can use freehand techniques or sponge stippling to simulate dirt. If we want to do freehand, I recommend first sketching the design with a soft-tip mechanical pencil.



(Sahara Yellow) Once the design is traced, we go over it with paint. If we make mistakes, we can correct them with an eraser before painting.

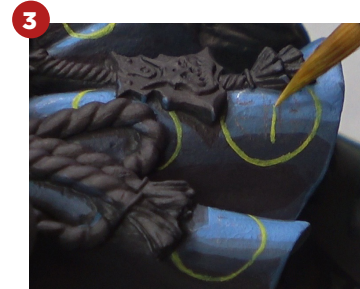


06 KUMA

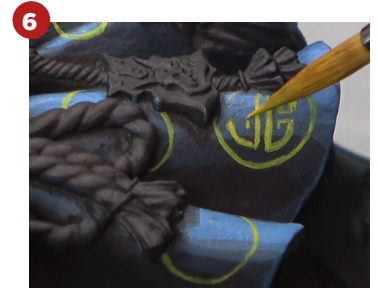
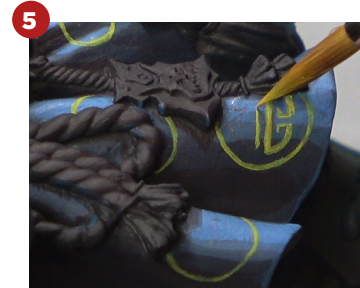
FREEHAND

06/13

Now we will create the inner drawing of our freehand.



(Sahara Yellow) We will finish it with the same tone we used previously.

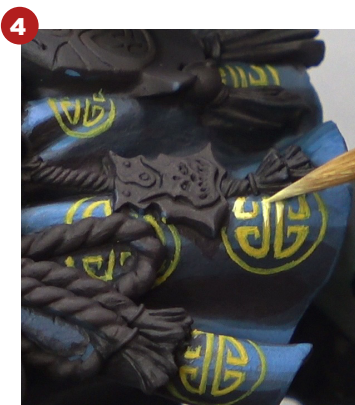
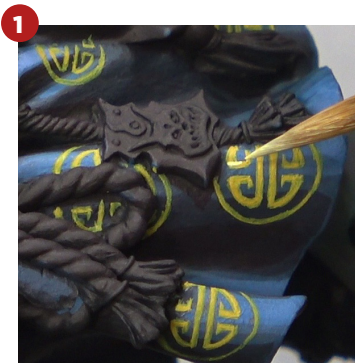


06
KUMA

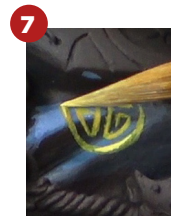
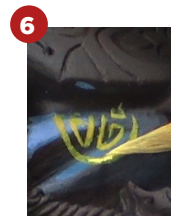
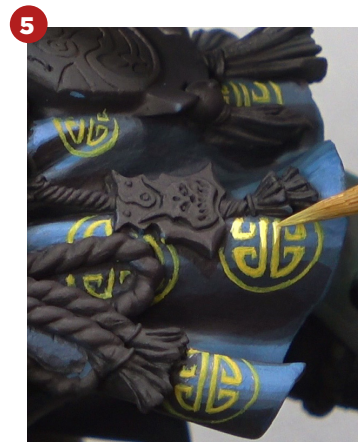
FREEHAND

06/14

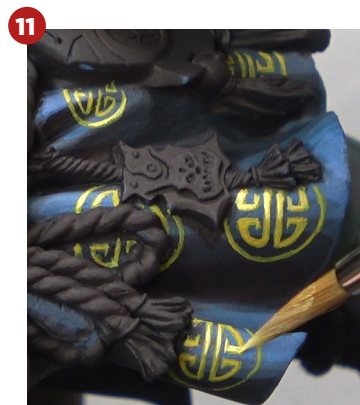
To further enhance the highlights, we use a lighter tone, focusing the brightest points on the most exposed areas and reinforcing volume.



Water

Pale
Yellow

(Pale Yellow and Sahara Yellow) We can vary the hue of the highlights, but always placing them on the highest points of the folds to define volume and differentiate highlights from shadows.



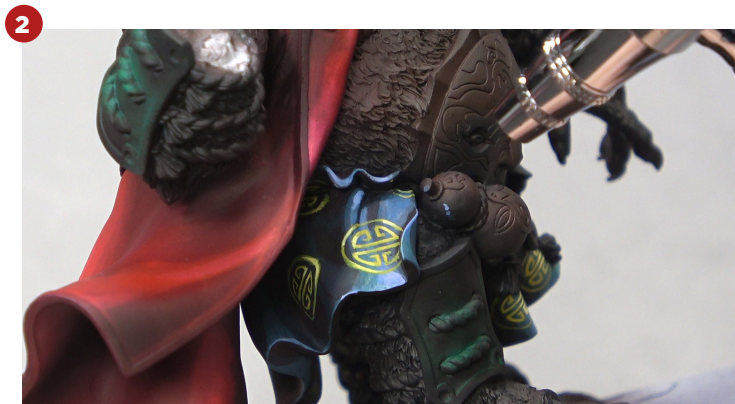


06 KUMA

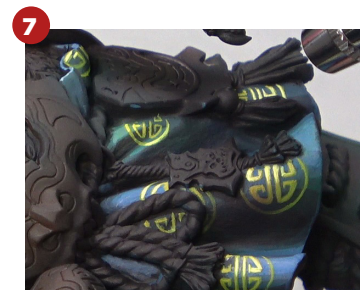
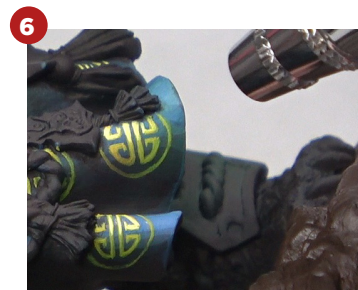
AIRBRUSH

06/15

We use the airbrush to tint the blue color, applying a yellow tone that will transform it into green. The key is to use harmonious colors on the surface (avoiding complementary colors).



(Dark Green) We can introduce midtones with a darker green or even blue to enrich the color range and soften transitions. We can also deepen shadows with dark tones like purple, which adds depth without needing black (Dark Green and Hexed Lichen).





06 KUMA



Water

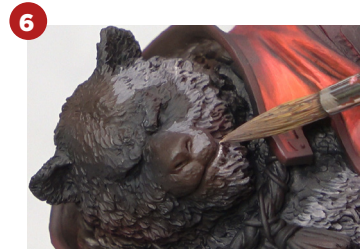
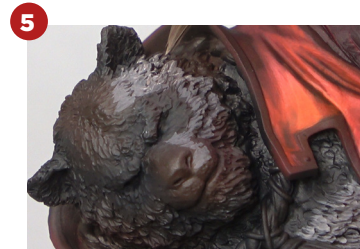
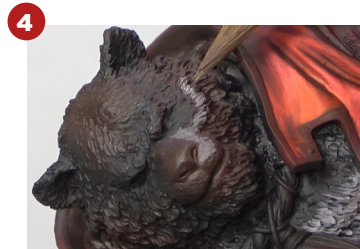
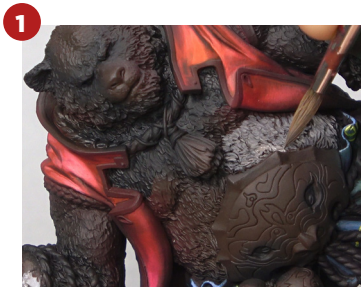


Reddish
Grey

FUR

06/16

We apply the same three-layer methodology we used for the fabric. The first layer is applied with an airbrush, using two colors to tint the chest and face area. Now, with a brush, we apply the first layer, covering approximately 90% of the base while leaving the darkest airbrush areas to achieve greater realism.



(Reddish Grey X 2 and Rhinox Hide) Even though there are color differences between the chest and the face, they will visually harmonize with the application of our second layer, which will define the volume.



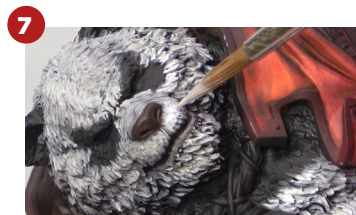
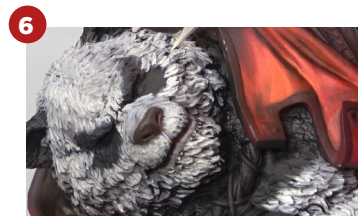
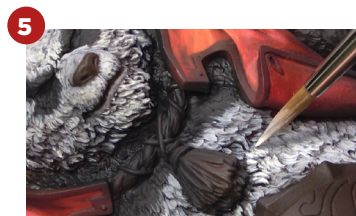
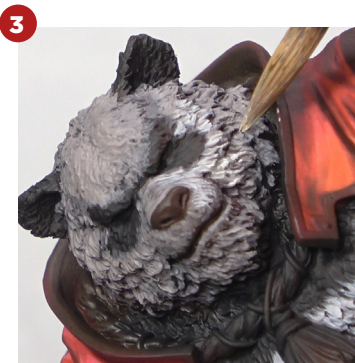
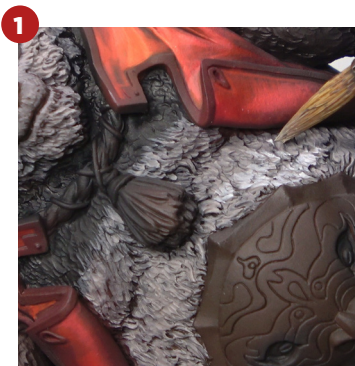
06
KUMA

FUR

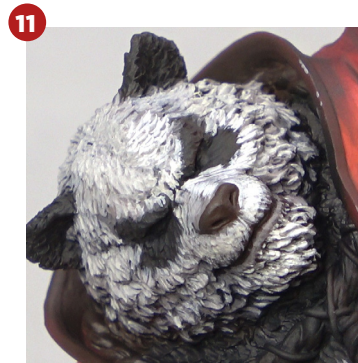
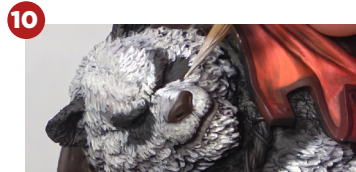
In this new layer, we concentrate the light on the highest points of the fur, such as the belly and chest. To do this, we use small strokes with the tip of the brush, following the direction of the sculpted texture.



Water

Pale
GreyPale
GreyLight
Earth

(Mix and Ivory) Since our miniature is a cylinder in terms of lighting, we place the light along a central axis from the head to the belly, creating shadows on the sides. I hope this guide on fur construction and the use of the three-layer method has been helpful. See you in the next tutorial!





07 COLORS



Midnight
Blue
(VAD)



Ocean
Blue
(AK)



Lilac
(AK)



Sahara
Yellow
(AK)



Pale
Yellow
(AK)



Light
Livery Green
(VGA)



Dark
Green
(VGA)



Hexed
Lichen
(VGA)



Reddish
Grey
(AK)



Rhinox
Hide
(C)



Pale
Grey
(AK)



Light
Earth
(AK)



Ivory
(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 II.



08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





08 GALLERY





KUMA

VOL II



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