

PANOCEANIA : BLEU PANOCEANIA EN DEGRADES FAIBLE

PAR STONECOLDLEAD





The blue on these is just Vallejo Game Extra Opaque Heavy Blue highlighted with Vallejo Model Color Light Green Blue.



Your painting looks so good. Your application is so smooth, the figures look like porcelain. What's your secret to such a smooth finish?

=> Pretty much that. Not a ridiculous amount of layers of colour though, just careful blending of each layer into the previous one. A good bit of matt varnish at the end helps too.



Badger Stynylrez Grey Primer



Always start with a great primer, in this case (as with all my minis these days) I've applied Badger Stynylrez black and grey primer in successive layers sprayed through an airbrush with lighter coats sprayed from successively more downward angle. This prepares the miniature with a nice "zenithal" highlight that makes all details very easy to see.



052 VMC Blue



Generally, I prefer to start with a mid-tone colour, allowing you to shade down and highlight up from this base. This tends to result in more control over your mid-tone positioning, rather than trying to blend the transition from one extreme. Here, a coat of VMC Blue is applied using thinned paint and multiple layers to achieve a smooth result.

A close-up photograph of a grey and blue armored figure, likely a Star Wars character, showing the chest and shoulder armor. The armor is primarily grey with blue highlights. The lighting is dramatic, highlighting the textures and crevasses of the armor.

048

VMC Dark Sea Blue

Shading is applied next using thinned Dark Sea Blue and concentrating on the crevasses and the areas on the armour panels that want to be emphasised or in shadow. This colour is very dark and can be applied fairly sparingly, care is taken to ensure good coverage in the darkest areas but overbrushing onto lighter areas is permissible in these early stages.

A close-up photograph of the same armored figure as in the previous image, showing the chest and shoulder armor. The blue highlights are more pronounced and blended into the grey armor, showing the result of the shading process.

052

VMC Blue

Here we take care to blend in the darker section and fix anywhere we overbrushed in the shading stage using more of our base Blue. Often, I won't be too careful in early stages because mistakes can be quickly repaired and, in some cases, a little overbrush can actually result in a



052

VMC Blue

065

VMC Andrea Blue

This next stage uses a roughly 50/50 mix of Blue and Andrea Blue, this is applied to around one third of the overall panel and is where we can really start to play with defining the shape and depth of our contours.



065

VMC Andrea Blue

Now Andrea Blue is blended where we want the lightest sections of our armour, do not worry if this makes the colour start to look less vibrant, often when we apply initial highlights we will see a loss of vibrancy that will be reattained in subsequent stages.

067

VMC Sky Blue



Bright highlights are applied using Sky blue sparingly blended to the very edges of our armour panelling. You will notice the armour immediately starts to “pop” at this stage as the illusion is tied together by the increasing contrast.

001

VMC White



As usual with my painting, a final “specular” highlight is applied using pure white. We do not apply this to every panel or edge but use it sparingly to emphasise “glint” points on corners or where an edge catches the light. Less can be more in this stage.



052

VMC Blue

Sometimes it is necessary to bring layers of blended paint together with a careful glaze. In this case I wanted some transitions to be smoothed toward the mid tones and so applied a very thin glaze of Blue to those areas, you will notice the effect is very subtle.

Glazes should be very thinned paint, applied using only a very small amount of paint. Glazes differ from a wash in that we do not aim to drown the area in paint and let it run to the lowest points, we want to simply tint the surface slightly and in a very controlled manner.

PANOCEANIA : CAMO URBAIN

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Étape 1 - Pré-peinture



Je commence en peignant toute la région avec le demi-teinte, mais aussi l'ombrage et surlignant comme si je ne vais pas être peindre un motif sur le dessus. Je ne peux pas être tout à fait aussi lisse et bien rangé, mais il est toujours utile d'obtenir ces valeurs.

Avec une couleur grey brown qui a été composée de quelque chose comme 1:3 mélange de Vallejo As Panzer allemande Mettez en évidence (noir) et Vallejo Modèle Couleur Medium Sea Gray.

Étape 2 - Premières formes irrégulières



Prendre une version plus sombre de ma demi-ton, dans ce cas, d'un rapport 1: 1 de ces mêmes couleurs constitutives, je posai des formes organiques assez grandes, en prenant soin d'assurer que les bords étaient irréguliers mais pas trop pris la peine si la couverture n'a pas été tout à fait même.

Vous pouvez voir que je probablement couvert environ 40% de la superficie totale de la couleur plus foncée ici.

Étape 3 - noir mince splotches



Maintenant, prendre une couleur noire près de - J'utilise une palette humide donc j'ai le luxe de saisir un peu de la couleur précédente et agitation dans une goutte de noir VMC - Je dessine dans certaines lignes aléatoires arachnéens qui se chevauchent lumière et l'obscurité sections.

Le camo commence vraiment à prendre forme maintenant.

Étape 4 - splotches White arachnéens



Ici, je faisais essentiellement exactement ce que je l'ai fait à l'étape précédente, mais cette fois avec le blanc pur.

je glacer probablement revenir sur avec un peu de la couleur de demi-teinte pour aplatir les choses un peu, et même aller avec un glaçage plus sombre à nouveau l'accent sur l'ombre et le volume.

PANOCEANIA : BLEU PANO - METHODE SCARHAND

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