

This is the basis of my Palettes; a Colour Palette, a square 1024 x 1024, formed of 64 squares, 128 x 128. The top half is devoted to my Matt colours, the lower half is itself in two sections; the rows 5 and 6 are for shiny colours, the last two rows for 'mirror' colours. This is achieved by having the 'Metallic' Palette divided as seen in the second picture, the Roughness Palette being the third picture. The Grey part of the Roughness Palette determines the amount of 'shininess' that those colours will have. Lightening or darkening this grey will affect the shininess accordingly.

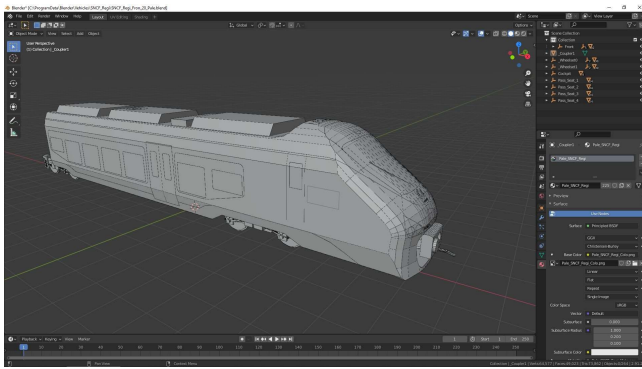
The colours in the Colour Palette can be anything, depending on the subject, but I try to have the Row 1 for the principal colours, and Row 2 a pair of graduated White to Black, and 4 shades of brown. I think that these will be useful in many models, either as vehicles, buildings or people. Rows 3 and 4 are a bit more 'free-form', for textures such as wallpaper, dress patterns or leather; whatever the subject calls for, really. I can use these for images, too, such as the SNCF logos in this example.

The shiny colours may be the same as Row 1, but it's not imperative, and by default I have Row 6 as shiny White to Black.

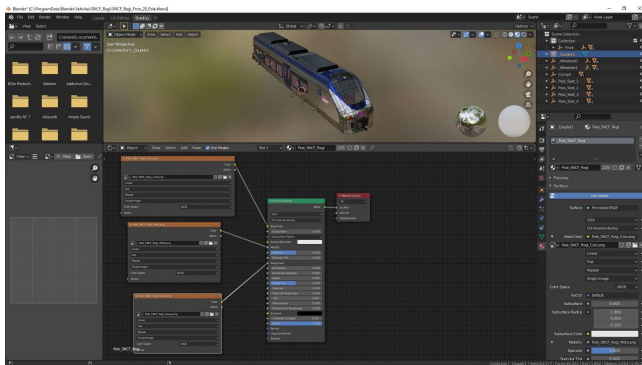
Rows 7 and 8 are, in this example, the same as 5 and 6, but will be mirror-finish.

Once the palette has been established, I can proceed to affecting the colours to the model in Blender. I'll try to show this on the next page...

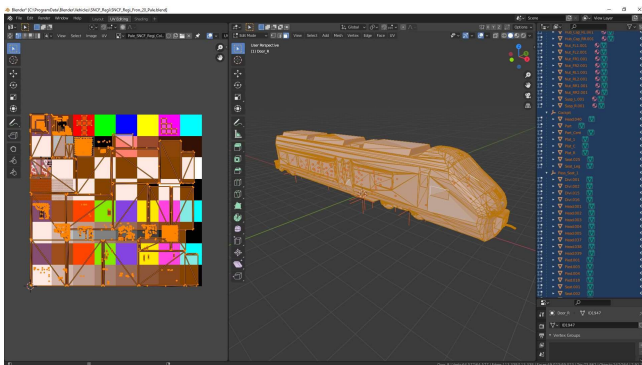




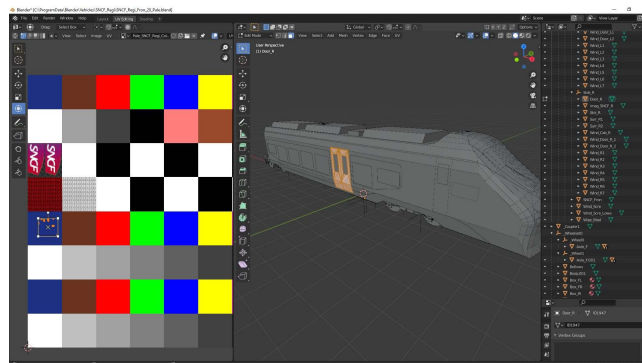
This is the Front of the SNCF Regiolis, in ‘Layout’, Object mode, in Blender...



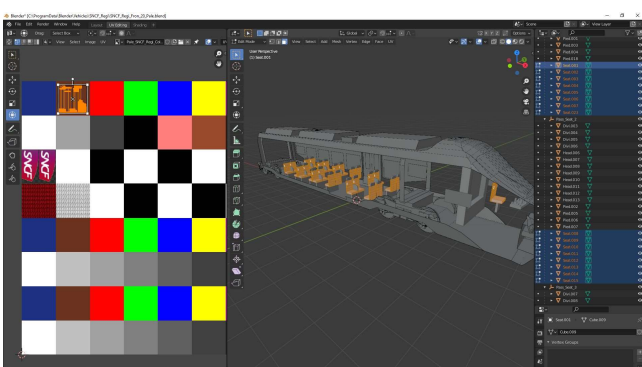
The same, in ‘Shading’ mode, to show the Material definition, with the three Palette files affected to Base Colour, Metallic and Roughness...



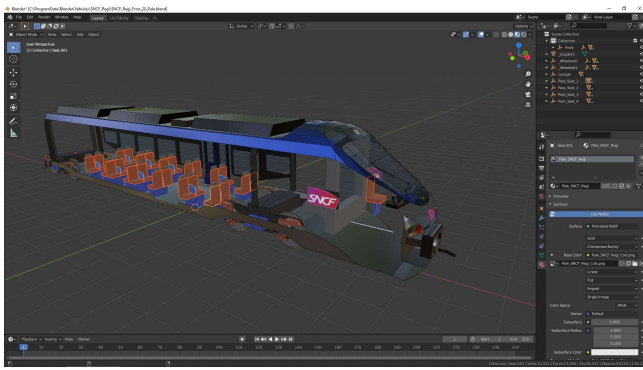
I’ve switched to ‘UV Editing’ mode, and selected everything. As we can see, the UV maps look to be very confusing. We can see more clearly, however, if I select only specific objects...



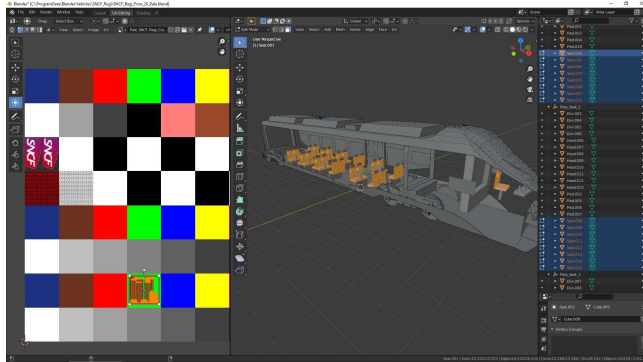
This is the Right-side Door selected; we can see where the UV map has been placed on the Colour Palette. This corresponds to SNCF Blue, Shiny...



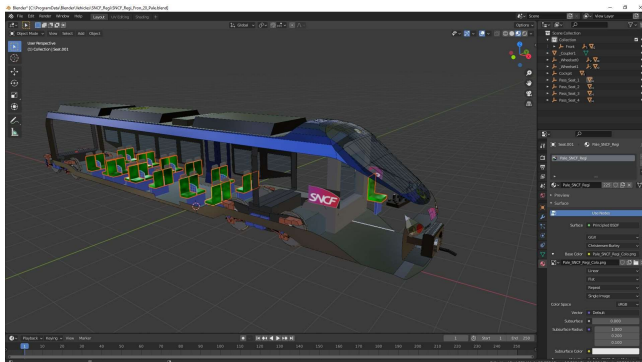
I’ve rendered the side of the Loco transparent, to better see what’s going on. Here I’ve selected all of the seats in the Loco; we can see that the UV Maps have been placed on the Matt Tan coloured square...



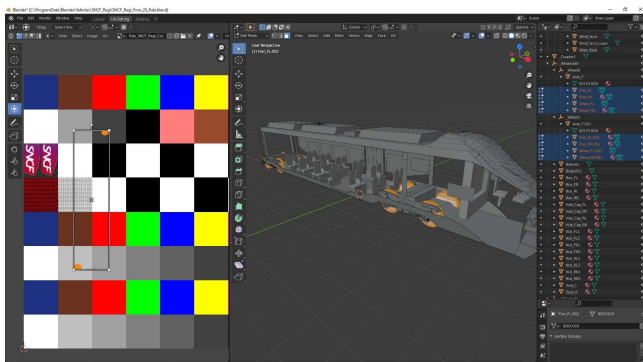
Back to the ‘Layout’, Object mode; we see the colour of the seats...



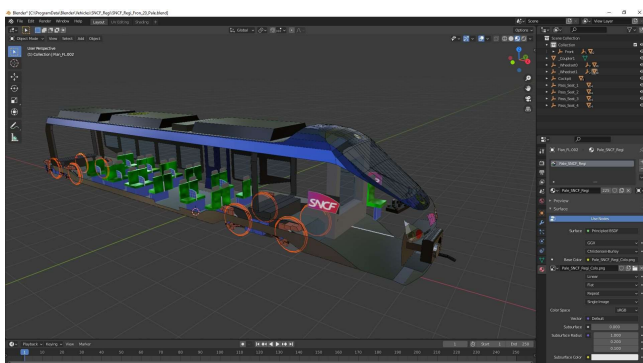
I’ve dragged the UV Maps of these seats down to the ‘Metallic Green’ square of the palette...



All of the seats have now taken on the Metallic Green hue...



I’ve now selected all of the Wheels, including the Rims. We can see that the Wheels are all Matt Dark Grey, and the Rims are Shiny Light Grey...



This shows that same selection in ‘Layout’, Object mode. Difficult to see the colours, but I assure you they correspond to those dictated by the Palette.

There, I hope that this illustrates an approach to using a single Palette, in order to comply with MBS limitations. I've not shown here my 'Transparent Glass' file, for all the windows; it's the same system as for the colours, except that the 'Colour' file is one big 1024 x 1024, empty of any colour. I also use a simple RGB for transparency, too, with Alpha Blending, which works quite well.

I hope this helps. There are other methods, such as 'wrapping' a photo around an Object; I use this when I come across suitable subjects, but I don't (yet...) know how to create these 'wrapping' files. More, much more to learn..!