



HOW TO PAINT A BITONAL CAMO ON A CROMWELL TANK

VICTRIX GAMES

COLOR CHART

DUNKELGELB

-  Olive drab SSC 15 + black
-  Olive drab SSC 15 (A.MIG-0112)
-  Olive drab SSC 15 + white

CAMOUFLAGE

-  Forest green (A.MIG-065)

TRACKS AND ACCESORIES



-  Beige brown (875, Vallejo)
-  Gun Metal (A.MIG-0045)
-  Track primer (304, Vallejo)
-  Black Templar (Citadel Contrast)

WEATHERING

WASH

-  Dark Brown (A.MIG-1005)



CHIPPING EFFECTS

-  Olive drab SSC 15 + white
-  Chipping (A.MIG-044)

STREAKING EFFECTS

-  Sludge oil brush (A.MIG-3532)
-  Rust oil brush (A.MIG-3510)
-  Dusty earth (A.MIG-3523)
-  Earth clay (A.MIG-3524)

DUST EFFECTS (PIGMENTS)

-  European earth (A.MIG-3004)
-  Dark earth (A.MIG-3007)

PAINTS

Although most players only use acrylic paints, when painting tanks we can use additionally another type of paint, enamels and oils, to create weathering effects. While acrylic paints cure in seconds and then we cannot remove or modify them anymore, enamels and oils dry in hours. This means that during this time we have the possibility to play with the "wet" paint to create different effects. And we can even remove the enamel/oil if we do not like it. You can see other features of these paints in the following boxes. Note that it is not about replacing acrylic paints with enamels when painting our tanks, but about combining different types of paint to create different effects.



Legend:
 Acrylic paint
 Enamel/oil based paint

ACRYLIC AND ENAMEL / OIL PAINTS

ACRYLIC PAINTS

- Thinned in water
- Brush cleaned with water
- Dry in seconds
- Once it is dry, it is impossible to wipe it away

VS

ENAMEL / OIL PAINTS

- Thinned in White Spirit or similar
- Brush cleaned with thinner
- Dry in hours
- After hours, it is still possible to wipe it away

STEP 1 - PRIMER COAT

W Every now and then I meet someone who tells me that he/she does not apply an undercoat or primer to their scale models. I personally think that this is a big mistake. The primer is a **MUST**, and always, always should be applied. The primer facilitates the application of the paint in the following steps and it make it more durable. This is extremely important when we are planning to use our miniatures to play battles, which means that the miniature is going to be handled constantly. And even more important, some weathering effects are a very aggressive and if we do not have a proper foundation, we can accidentally remove the paint. I normally use a neutral colour for the primer, such as grey, given that it is covered very easily by any colour. Although you can always use a brush to apply the primer, it is advisable to use the airbrush or alternatively a spray. Especially using the airbrush, we can create very thin layer of paint that does not cover the details. Using a regular brush, we can accidentally apply too much paint and cover some details or even create odd textures due to the brush strokes. I normally apply couple of layers of primer to get an homogeneous coverage.

Apply a homogeneous layer of the primer with the airbrush.



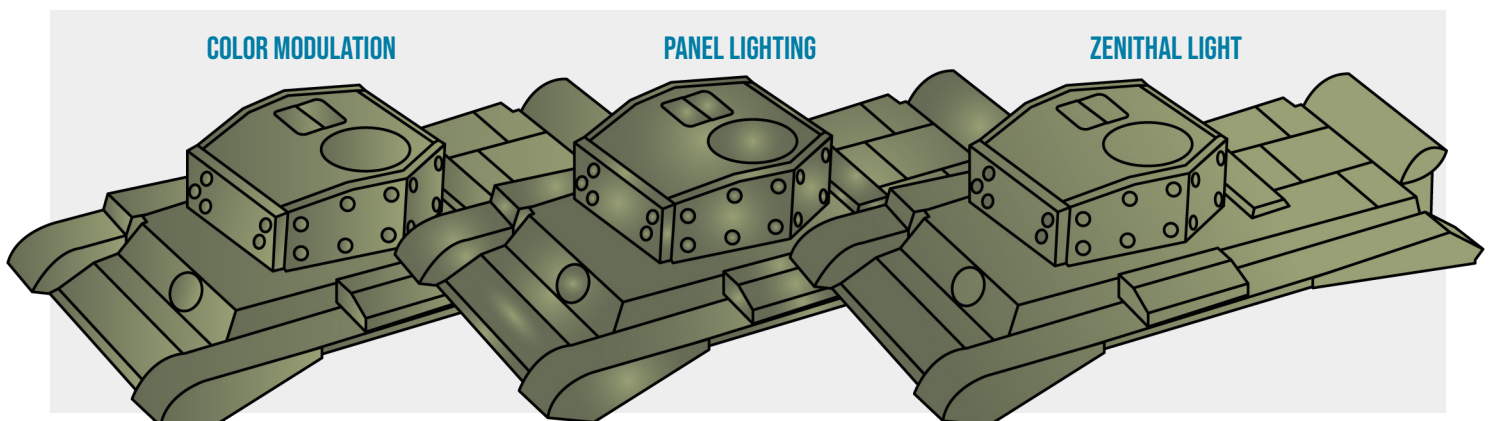
STEP 2 - BRITISH SSC 15 OLIVE DRAB

To paint the typical British olive drab colour we are going to use acrylic paints, which can be applied with the airbrush in order to create beautiful transitions from shades to highlights. If you do not have an airbrush, forget about shades and lights at this step, and simply paint the whole tank with the base colour (in this case, olive drab base). However, it might be advisable for you to acquire an airbrush. It is not that expensive as many people think (for 100-200eur you can easily get a decent set of airbrush and air compressor), and it is very easy to use. Do not be afraid! Furthermore, nowadays there are thousands of tutorials and videos about how to use an airbrush, and therefore, if you have any trouble you can quickly find the

solution. The airbrush will make your painting life much easier, since you can create nice transition between colours in a very short time. And for painting tanks, it is almost a "must". My bedside airbrush is a Renegade Krome from Badger with a 0.2 mm needle, and I normally use 2 bars of pressure (60 psi). I have a regular air compressor with a tank from Amazon, which ensures a constant supply of air.

As you know, we should thin the acrylic paints with water when painting our tiny miniatures using a brush. The same is applied to the airbrush, but indeed we need to thin the paint even more (normally 20-30% paint and the rest thinner). Each acrylic paint

LIGHTNING STYLES



supplier provides a specific thinner, although they are normally interchangeable (it is just water with soap and other chemicals to improve the paint flow). In the worst case, you can use plain water. Some acrylic paints are already thinned and can be airbrushed directly, such as AMMO paints. We do not need to thin these any further. However, I still thin them with a little bit of thinner given that I like to work with semi-transparent layers. This gives me more room to create soft transitions. The thinned paint does not cover much of the surface, and therefore, I can create a more or less intense colour depending on the number of layers I apply (the more layers, more intense).

The size of the scale models we use for our wargames, and especially these 1:144 models, are very tiny. This means that the surface reflecting light is also very small, and therefore, even though we use the “real” corresponding colour on our tank, such as the original British olive drab, the tank will look very dark. That is why it is recommendable to apply shades and highlights to create contrast, so that the scale tank will look more interesting (and even real). There are different methods to apply highlights in scale models, such as zenithal light, panelling and colour modulation. The most common one – and the easiest – is the zenithal lighting. We consider a single light source (such as the sun), and then apply the lights accordingly. Simply airbrush the paint from the top of the model in a diagonal angle. However, I personally prefer a more elaborated –and more interesting– method, the colour modulation. Compared with the zenithal lighting, this other method considers multiple sources of light rather than one, and therefore, we can apply differently the shades and highlights on every single panel. The idea is to generate contrast by combining the darkest part of one panel with the lightest of an adjacent panel. This is super unreal, but it generates an outstanding con-

trast which unexpectedly brings our model to life. Contrast is the main feature we are looking for when painting these tiny models. If we want our tiny tank to catch the attention of the audience, we need to create contrast. And this is especially important when the surfaces of the scale model are very small, like here. We need to trick the eye!

I normally use the acrylic colour modulation sets from AMMO which include several paints for the shade, base and highlight ready to use; and therefore, we do not need to mix the right colours. However, there is not a dedicated set for the British olive drab (only for the American version), but only the base colour Olive drab SSC 15 (A.MIG-0112). To create the shade, I mixed it with black (50%/50%); and for the highlight, with white (50%/50%). After thinning the paint with a little bit of acrylic thinner, I started airbrushing the shade colour over the whole vehicle. I applied two layers to ensure that everything was homogeneously covered. Next, I applied the base colour followed by the highlights in each panel. That is, I progressively went from the darkest colour to the lightest one. When painting the colour modulation try to not totally cover the previous colour or the transition effect will be lost. Simply reduce the area you are painting with each new layer. To create sharp contrasts between panels we mask the adjacent panel with a piece of paper or masking tape. Masks are essential to work one panel at a time. Do not worry if this is not perfect, 1:144 scale models are very small and this method is challenging. Just try to get good looking contrasts! The last highlight for the colour modulation is applied with a normal and sharp brush. We can add a little bit more white paint to the last mix (for a final 70% of white in the mixture) and then paint the small details such as rivets, hatches, etc. Once again, the goal is to create contrast.



Use masks to create sharp contrasts between panels.



The last highlight is applied with the brush.



Here you can see the before (left) and after (right) after applying the last highlight of the Color Modulation with a brush.

STEP 3 – CAMOUFLAGE

For the camouflage of this tank I decided to paint dark green stripes with hard edges. To create the hard-edges we cannot directly airbrush the camo paint, but instead we need to first mask the light olive green surface with a masking putty. This will create a sharp contrast between the two colours. Here I used the camouflage masking putty from AMMO (A.MIG-8012), which is basically an auto-adhesive putty that does not leave any residue. Another advantage of this particular putty is that it tends to settle down by itself, getting adapted perfectly to the surface. I extended small pieces of putty using a spatula and toothpick, creating diagonal stripes. Note that the area that is covered will preserve the original colour.

Then, I airbrushed the camo colour following the same idea as described before. That is, I applied a shade, base and highlight colours; and I followed the same modulation pattern. To create the shade or darkest colour I mixed Forest green (A.MIG-065) with black (30%/70% respectively). Then, I increase the amount of Forest green to 50% (for the base) and then to 75% (for the highlight). Next, we remove carefully the putty and put it back in the box (it can be reused!). Finally, we apply the last highlight with a brush exclusively on the details by adding a little bit of white to the last mix.



1 Cover part of the tank with masking putty.



2 Airbrush the camouflage color (with shades and highlights).



3 Remove the masking putty gently.



4 Apply the last highlight with the brush as before.

STEP 4 – DETAILS, DECALS AND SEAL

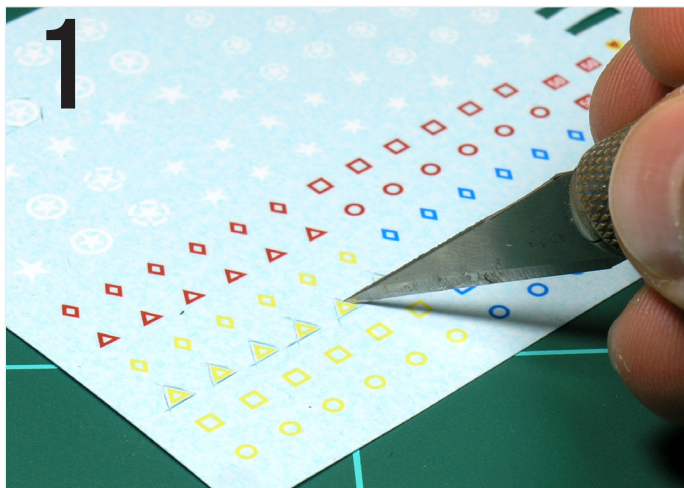
Using acrylic paints and a thin brush paint the tools using the corresponding colours. I also paint the tracks at this stage using a brown grey colour such as Track primer (304, Vallejo) and the rubber of the wheels. For the latter, I found very useful the new Contrast paints from Citadel. Due to its extreme fluidity, it is very easy and quick to paint these parts. I used Black Templar for the rubber parts.

In addition, we can add now the decals, so that they will be weathered in the next steps. To avoid the icing effect of the decals (the whitish effect that sometimes appear) you can do several things. First of all, when cutting the decals from the sheet, try to remove as much as you can the transparent area. Next, apply glossy varnish –preferably with the airbrush– over the surface where you want to apply the transfer. The glossy varnish will create an ultra flat surface (that is why it is glossy!), which will

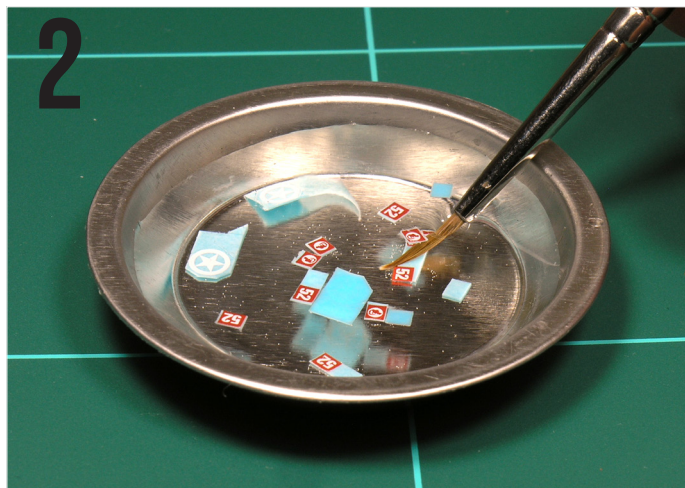
ensure a perfect adaptation of the decal. Next, soak the decal in water until the paper part is separated, and then use a brush to place the decal on the tank. Remove first the excess of water with a piece of paper. Next, use specific products to adapt perfectly the decal onto the surface. For example, first we can use MicroSol (MicroScale industries) or Ultra Decal Set (A.MIG-2029) to secure it, and then MicroSet or Ultra Decal Fix (A.MIG-2030) to conform it onto the surface (this is especially important in

complex surfaces, for example, with rivets or other details). Once the fixing product is dry, airbrush a layer of satin varnish on top.

Finally, before starting with the weathering effects done with enamels is extremely important to protect and seal what we have done so far: apply couple of layers of satin varnish with the airbrush covering every part of the vehicle. This can be done at the same time when covering the decals.



Cut carefully the decals.



Soak the decal in water until the paper part is separated.



Apply glossy varnish in the areas where you want to put decals.



Apply the decal carefully with a brush.



Adapt the decal onto the surface using specific products.

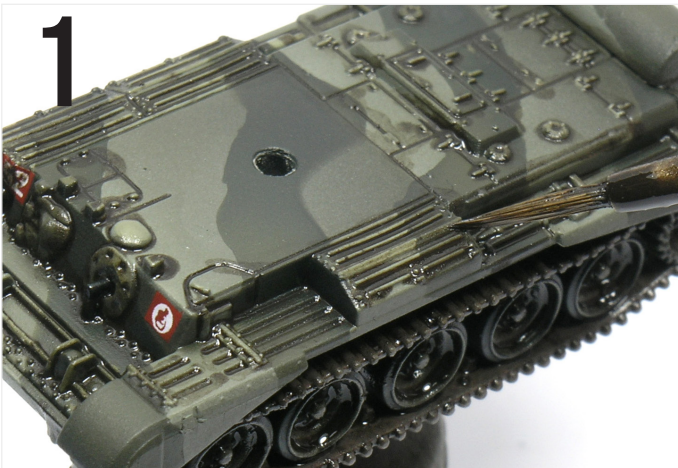


Seal everything with satin varnish.

STEP 5 - WASH

Next, we are going to apply an enamel wash. Probably most of you are familiarized with acrylic washes or shades: thinned dark paints with high level of fluidity whose goal is to remark the recesses of the miniature. Here, we are going to use an enamel wash for the same purpose: using a dark wash we will define each element of the tank. Why you should use an enamel wash rather than an acrylic one? As we discussed at the beginning, acrylic paints cure in seconds; and once they are dry, we cannot remove them. Instead, enamels cure in hours and we can remove them with white spirit. These features are very convenient for washes, as you will see. Here I used a ready-to-use product from AMMO, the wash Dark Brown for Green Vehicles (A.MIG-1005). However, you can prepare yours by mixing enamels or oils with thinner using a 1:5

dilution (one part of paint and four of thinner). I personally like these products because I save a lot of time. After shaking the bottle, with a thin brush we apply carefully the wash exclusively on the recesses (this is a pin wash). That is, we do not extend it all over the place. Only on the recesses. Do not worry if you put too much! That is precisely the biggest advantage of the enamels: after one hour or so, once the wash does not look wet, we can use a cotton swab or a brush moistened with white spirit or turpentine to carefully remove the excess of the wash. By doing this, we will conserve the wash exclusively on the recesses. Sometimes we remove too much enamel from the recesses, or in fact some recesses are not deep enough. In these cases, we can use a thin brush and a dark brown acrylic paint (such as Dark oxide 302, Vallejo) to carefully do the outlining,



Apply the wash exclusively in the recesses.



After 45-60 min, remove the excess.

STEP 6 - CHIPPING EFFECTS

For the next step we will return temporarily to acrylic paints to create scratches and chipping effects. The idea is to resemble the exposed metal or primer in those areas where the paint wore off. We can do the chipping in two steps. First, with a light colour we create superficial chipping effects. I normally use the same colour I used previously for the highlights (the mix of olive drab and white). Second, with a dark brown colour, such as Chipping (A.MIG-044), we can create deeper chipping effects showing the bare metal. Do not repaint every single light chipping with the dark colour, only some of them. I prefer to use a thin brush to paint these effects, although you probably

have heard about the sponge technique. Using a small piece of foam, first, we load the paint; second, we discharge the excess on a piece of paper; and finally, we apply the paint on the tank. Although the sponge technique is very easy to use and effective, we do not have much control. And therefore, we can easily create too many chipping effects! In contrast, with a brush we have full control. Furthermore, two important rules of thumb when painting chipping effects are: 1) do not follow any pattern and 2) paint chipping effects in logic places, such as edges, hatches, etc. Do not cover the whole surface with scratches!



Use the light color to create superficial scratches



Then, use the dark color to simulate exposed metal

STEP 7 - STREAKING EFFECTS

Next, we can simulate streaking effects using enamels or oils. You can also try to create these effects with acrylic paints, but it is rather complicated: once the acrylic paint is dry, we cannot do anything. In comparison, enamels or oils are very easy to blend using the corresponding thinner and we do not need to worry about the time. Here, I used several oil paints. The colour choice depends on the effect we want to create. For rust we need to use reddish tones, while for grime we could use a dark green or brown colour. Dust can be also done in this way, although in this case we should accumulate the paint in the lower part of the vertical panel (when it rains the dust is pushed toward the lower part). I used these oil brushes from AMMO: Sludge oil brush (A.MIG-3532), Rust oil brush (A.MIG-3510), Dusty earth (A.MIG-3523), Earth clay (A.MIG-3524).

The streaking effects are applied in two steps: first, we paint thin vertical lines using a thin brush, starting from the edge of the panel, from some details such as a rivet or even from a chipping effect. Second, after waiting a few minutes, using a flat brush moistened with White Spirit we blend the oils applying vertical brush strokes, from the top to the bottom. When doing this we normally remove the most part of the paint. It is normal. If you wish, you can repeat this process several times to create a more complex effect. However, these effects should be subtle. These tanks are not abandoned! To create points of interest you can paint here and there a more intense streaking effect blending the enamel with a thin rounded brush. But do not do it all over the tank.

1



Paint vertical lines with oils.

2



Blend the lines with White Spirit.

STEP 8 - WEATHERING EFFECTS ON HORIZONTAL PANELS

We can use the same oils we used for the streaking effects to create accumulation of dirt or rust on horizontal surfaces. First, apply a little bit of enamel on the desired area directly from the bottle of thinned with white spirit. Then, with a rounded brush and white spirit, blend it. It is

not about removing the enamel, but about extending it over the desired area. You can create points of interest by adding these enamels on some particular spots, such as the corner of the turret, rather than covering the whole vehicle.



Apply a little bit of oil paint and blend it with white spirit. Create different areas of interest.

STEP 9 - DUST EFFECTS

For the tracks, we will use a different modelling product: pigments. Pigments are normally sold as powder, and we can use them in different ways. The easiest method consists in using them directly from the bottle using an old brush to create subtle dust effects. Or, for example, we can mix them with white spirit to create a sort of wash. In this case, I used the former -the “dry” method- to create a subtle dust effect on the lower part of the vehicle.

I prepared a mix of several pigments to create more interesting tones, including Dark earth (A.MIG-3007), Europe earth (A.MIG-3004) and a little bit of Track rust (A.MIG-3008). That is: medium brown, very light brown and reddish pigments. The colour choice once again depends on what you want to represent. Then, I used an old brush to apply and spread the pigment powder over the tracks, wheels, mudguards and some recesses of the vehicle.



Cover part of the tank with masking putty.

STEP 10 - FINAL TOUCHES

Finally, we can paint some additional details, such as the crew members or even additional stowage. To create the metal shine of the track and machine guns I normally use

a graphite pencil. We can also add some engine fuel and oil effects using the enamel Fuel Stains (A.MIG-1409) thinned 50% with white spirit.



GALLERY

