



FAST PAINTING IN 12MM: TIGER I TANK

VICTRIX GAMES

COLOR CHART

DARK YELLOW

-  Desert Yellow Matt Primer (Spray) (AMMO TTH111)
-  Medium German Yellow (A.MIG-0617)
-  Light Sand (A.MIG-0616)


TRACKS

-  Darktracks (A.MIG-035)
-  Light Metal (A.MIG-0621)

CREW AND STOWAGE


-  Warm Skin Tone (A.MIG-117)
-  Outlining Black (AMMOF-502)
-  Burnt Brown Red (A.MIG-0134)
-  Dark Tracks (A.MIG-035)

SEALING


-  Transparent Matt Varnish (Spray) (AMMO TTH110)

WEATHERING


FILTER

-  Tan for 3 Tone Camo (A.MIG-1510)

WASH

-  Brown for German Dark Yellow (A.MIG-1000)

CHIPPING EFFECTS

-  Chipping (A.MIG-0618)

DUST EFFECTS (PIGMENTS)

-  European Earth (A.MIG-3004)
-  Dark Earth (A.MIG-3007)
-  Medium Rust (A.MIG-3005)

PAINTS

We are used to utilize only acrylic paints to paint our models for wargames. However, there are other types of paints with different properties that we can use along with acrylic paints to do some specific steps or effects, such as enamels, oils and pigments. This does not mean that we completely replace acrylic paints by another type of paint, but instead we combine them. We can use acrylic paints for some steps taking advantage of their properties, and then we can switch to enamels/oils or pigments to do others. Knowing each type of paint and its properties will make our painting work easier and more efficient.



Legend:
 Acrylic Drybrush paint
 Acrylic paint
 Enamel/oil based paint

ACRYLIC AND ENAMEL / OIL PAINTS

ACRYLIC PAINTS

- Can be thinned with water or acrylic thinner.
- Brush can be cleaned with water.
- Dries in seconds.
- Once it is dry, it is impossible to wipe away.

VS

ENAMEL / OIL PAINTS

- Thinned with white spirit or similar.
- Brush must be cleaned with white spirit.
- Dries in hours.
- Can be worked with and cleaned for a long time.

FAST PAINTING

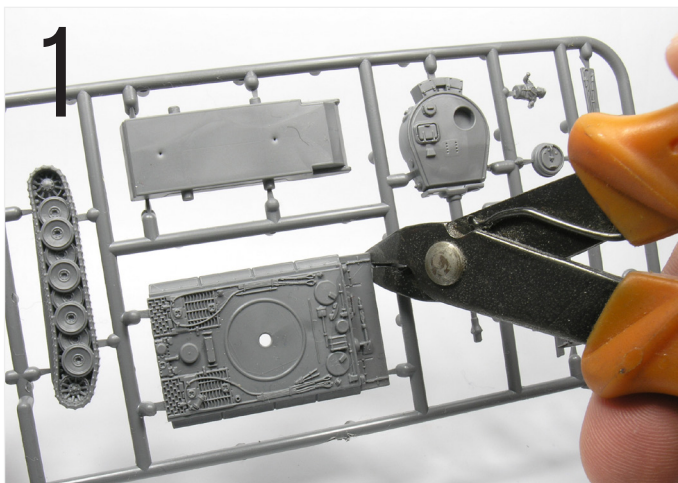


When painting miniatures/tanks for wargames we need to find the balance between time and quality. Wargames armies are formed by dozens of miniatures, and therefore we often need to find shortcuts to have our models painted in our limited hobby time. For example, here I painted a Tiger I using a fast painting approach in only one hour; whereas the elaborated painting approach took around three hours. In this tutorial we will see how to paint tanks using a very common fast painting technique: the drybrush.

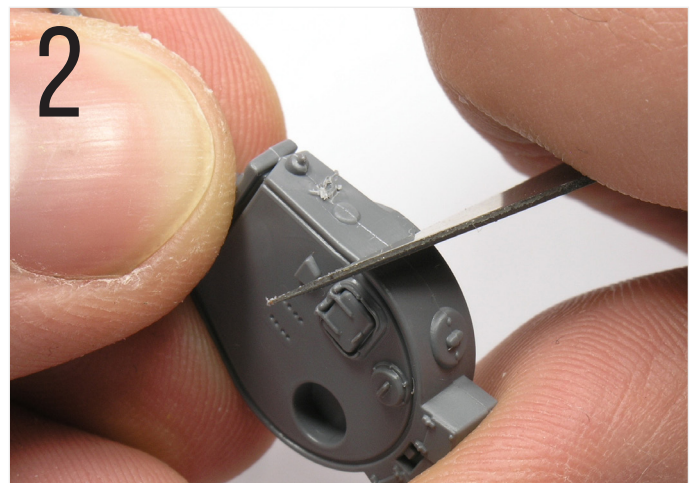
STEP 1 – PREPARATION

We start carefully cutting the different pieces of the Tiger tank with a modelling cutter. It is very important to remove all the traces of the casting flashes; and most importantly, remove the mold lines. Sometimes these lines are exactly in the middle of a big panel, like in the turret of this tank. If we do not remove these, the final result will be very poor regardless of our painting skills. We can remove these using a modelling knife and files. Once all the parts are clean, we

use plastic cement (an specific glue for plastic) to glue together all the parts. First, we add a little bit of glue on the joints, and then we hold together both pieces. Finally, we apply the primer coat to facilitate the application of the application of the paint and protect it. To save time, we can use a dark yellow (dunkelgelb) primer, that we can also use as the base coat. Accordingly, we spray the tanks with a couple of layers of Dark Yellow Matt Primer (AMMO TTH111) from a distance of 20-30cm.



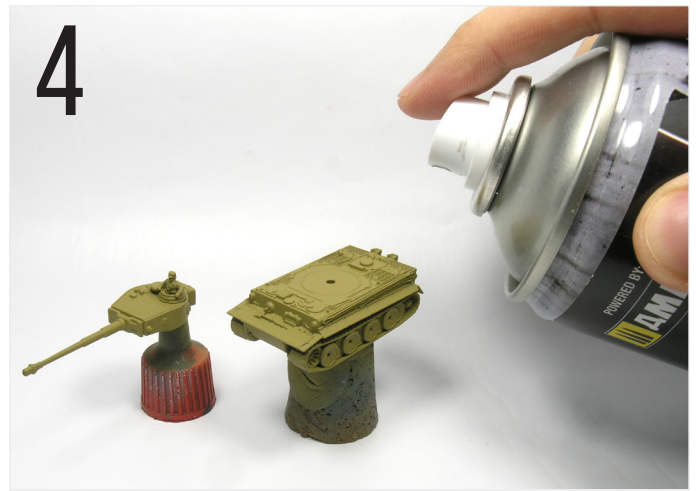
We cut carefully the different pieces of the tank.



Using a modelling knife we scrape the mould lines.



With plastic cement we glue together the different parts.



We spray a Dark Yellow primer in two thin layers.

STEP 2 – DUNKELGELB (DARK YELLOW)

When painting scale models is very important to apply some shorts of highlights because these will compensate for the small size of the models and will create contrast and space (volume). Even though we use the right or real colour that was originally used to paint the vehicle, the small surfaces of our tiny scale models will reflect less light, and therefore, they will look dark. There are different options to apply the highlights either with the brush or airbrush. However, one of the simplest and easiest methods is the classic drybrush. This method consists on using a thick and almost dry paint to mark only the most exposed areas of a given surface. Therefore, only the details and edges will be painted. We can technically use any acrylic paint for this purpose, although we can use specific paints for this technique that for example prevent the chalky effect normally associated with it, such as the DIO drybrush range from AMMO or the Dry paints from Citadel. To apply a drybrush first we should load the brush with paint, and then we brush off the most part of it on a piece of paper. Only then, when the brush has only a small amount of paint, we move to the tank and apply gently the brushstrokes all around the surface. We should use a thick brush.

To implement this method when highlight our Tiger tanks we will take advantage of the dark yellow primer coat. This will serve as our initial or base coat. Then we apply two consecutive dry-

brush layers with lighter colours to create the highlights. First we use a slightly lighter dark yellow colour, such as Medium German Yellow (A.MIG-0617); and then we use a much lighter one, such as Light Sand (A.MIG-0616). We apply the intermediate mid tone to create a smoother transition from the initial and darkest colour to the last and lightest one.



The Dark Yellow primer layer will serve as our base coat.



We apply a first drybrush with a mid tone using a thick brush.



We apply the second drybrush with a lighter colour.

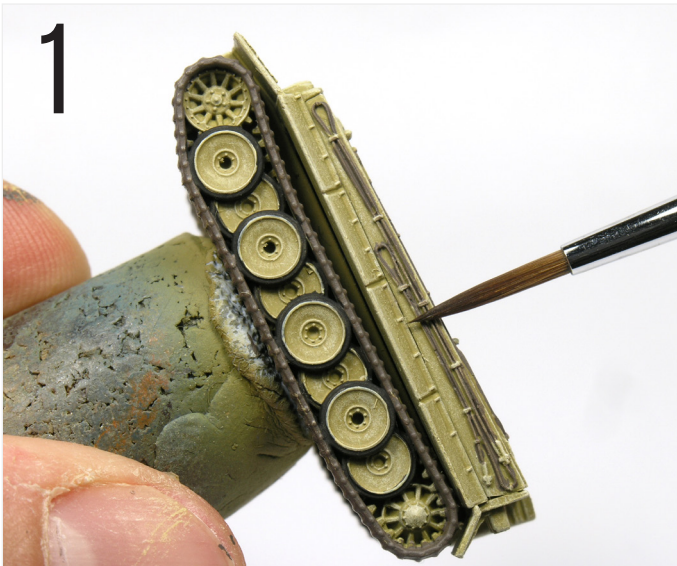
STEP 3 – DETAILS, DECALS AND SEALING

We continue using acrylic paints to paint the tracks, rubber part of the wheels and other details of the tank, such as the tools and steel ropes. The idea is to create more contrast by adding more colour to the tank. For ropes and metallic parts of the tools we use a grey brown tone such as Dark Tracks (A.MIG-035), whereas for wooden parts of the tool we use a red brown such as Burnt Brown Red (A.MIG-0134). The rubber part of the tracks and the tank commander are painted with Outlining Black (AMMOF-502). We thin down these paints with a little bit of water (around 10-20%) and use a thin brush number 1 to carefully paint all these details. Instead of using the tip of the brush, we can sometimes use the brush horizontally to easily and quickly paint some details such as the steel ropes.

To get a metallic shine on the tracks and the metallic parts of the tools and steel ropes we can apply another drybrush using a metallic paint, such as Light Metal (A.MIG-0621). To apply this drybrush layer we should use a thin brush and we will do it more carefully than before in order to avoid ruining the other painted areas.

Now it is also the moment to apply the decals or transfers. To avoid the icing effect sometimes associated with decals we should follow these steps: 1) cut accurately the decal from the decal paper with a sharp knife, 2) soak the decal in water until it is separated from the paper, 3) apply the decal on the right place using a brush, 4) fix and adapt the decal using the corresponding products for this, such as Ultra Decal set and fix from AMMO. These are applied on top of the decal. We can apply several layers of the Ultra Decal set in those cases where surface is irregular and we want a perfect adaptation of the decal.

Once the decals are completely dry, we seal the whole work with one layer of varnish. The varnish will protect the previous work done with acrylics and the decals from the following steps where we will use enamels. The optimal varnish type here is the satin varnish as this will create a semi-glossy surface that will facilitate the application of the wash. However, if you want an ultra matt effect, you can use a matt varnish. We apply the varnish with a spray, such as Transparent Matt Varnish (AMMO TTH110) from a distance of 20-30cm.



Using acrylics we paint the tracks and details.



We create the metallic shine by applying a drybrush.



We apply the corresponding decals or transfers.



We seal the everything with two thin layers of varnish.

STEP 4 – FILTER

Optionally, we can start our work with enamels by applying an enamel filter. Filters are paints heavily thinned (1:10), whose function is to slightly change the colour of a surface. For example, in our case, when we created the highlights in our tiny tanks, we desaturated too much the dark yellow (it is too pale now). Accordingly, to recover a little bit the brownish tone of the dark yellow we can apply an orange brown filter. For this purpose, we can use read-to-use products create for specifically for this, such as the Tan for 3 Tone Camo (A.MIG-1510). After shaking the bottle, we only need to open it and apply the paint. To apply the filter first we soak a flat brush in the filter bottle and then we brush off the most part of the paint on a piece of paper (as we did with the drybrush paints). Then, we apply gently the brush strokes over the whole tank. Once layer is enough, although you can apply as many as you want. I normally let it cure overnight, as I like to split my painting process in two days. Alternatively, you can speed up the drying time using a hair dryer.



Apply gently the filter over the vehicle. Remember to remove the excess of paint first on a piece of paper.

STEP 5 – WASH

The most important effect we are going to do with enamels is the wash. This is a cornerstone step in our painting process, as with we will gain a lot of definition that will bring our miniature to life. The wash is also a heavily thinned paint, but more concentrated than a filter (around 1:5). And as you can imagine, its main function is to stand out all the recesses. We use here and enamel wash rather than an acrylic wash because of the properties of the enamels: acrylic paints dry in seconds and once dry, we cannot do anything with them. And quite often the acrylic paint dry at different rates in different areas, creating undesired marks and ugly effects. In contrast, enamel paints allow us to remove the excess of paints even hours after applying the paint. And by removing the excess of paint we ensure that the paint will remain ONLY on the recesses. Furthermore, if there is something that we do not like, we can remove completely using a brush moistened with white spirit. Therefore, enamel washes will generate much cleaner and defined results than using acrylic washes.

To apply the enamel wash we can use another ready to use product: Brown Wash for German Dark Yellow (A.MIG-1000). This is a dark brown that fits very nicely with our dark yellow base. After shaking the bottle, we use a thin brush to apply a pin-wash around the details and recesses. That is, we do not apply a general wash all around the tank (which would darken the whole tank), but instead we carefully apply it only where we want it to be. Due to the satin varnish and the capillarity effect, the wash will spread very quickly around details and recesses. We let it dry for around 20 minutes, and once the “glossy effect” is gone (which means that the solvent is mostly evaporated), we use a brush or cotton swab moistened with White Spirit or turpentine to gently remove the excess of wash by rubbing the surface.



We apply a pin-wash using a thin brush only on the recesses.



We remove the excess of wash with White Spirit.

ENAMEL / OIL PAINTS

Remember that when using enamels or oils we should work and clean the brushes with a solvent, such as White Spirit or turpentine. We never use water!

STEP 6 – CHIPPING EFFECTS

If we want, we can stop here and our tanks are ready to roll. However, we can still apply two additional layers of weathering to gain more contrast and make our tiny cats more interesting. For example, we can create chipping effects. For this, we move back to acrylic paints and use a dark brown colour to create chipping and scratches effects where the original paint has fallen off, showing the bare metal or primer that is beneath. One option to create these effects very quickly is, once more, the drybrush method. Using Chipping (A.MIG-0618) and a thin brush we will apply a very controlled drybrush exclusively

on the edges of some parts of the tank, especially the hatches. The most common mistakes done by people when doing chipping effects are the exaggerated size and number of them. It is not about covering the whole tank with chipping effects, and it is not about doing something that you can clearly see with your eyes. It is more about creating a subtle and faint effect that will tell a story only when combined with the other layers of weathering. Focus on doing them as small as possible, and always create fewer chipping effects than you think you should do.



Use a thin brush to paint small chippings and thin scratches using the drybrush method. Control the number and size of them!

STEP 7 – PIGMENTS

We can easily create dust effects using pigments. These are grounded pigments (as its name indicates) that can be used in different ways: directly from the bottle as dry, or mixed with water or a solvent as wet. Depending on what we want to do, we can use one approach or another. For example, if we just want to create a light dust effect on our tank, we can use an old brush to sprinkle the dry pigments over the lower part of the tank. However, if we want to create a heavier dust effect, we can follow a wet approach where we mix our pigments with a solvent such as White Spirit or Turpentine to create a wash. And then we apply this mix as a normal wash on the tracks and lower part of the tank. Once the solvent is completely evaporated (this can take hours, but we can speed it up using a hairdryer), the result is not very nice and convincing. But after removing the excess of pigment and spreading it around using an old brush or cotton swab, we will end up with a big portion of

pigment accumulated on the recesses, simulating a very realistic heavy dust effect.

Furthermore, instead of using a single pigment colour we can mix a set of them to create a rich mixture. Pigments are not blended as acrylics or enamels/oils after mixing several colours. This means that each grain of pigment will keep their original colour, and the resulting mix will create very interesting contrasts. The pigments we mix will depend on what we want to represent. I normally have a few small plastic recipients with several mixes: light soil, medium soil, dark soil, rust, etc. For example, here I used the “medium soil” one where I mixed a few brown tones, including pale and reddish pigments.



We mix several pigments to create a richer combination.



We mix the pigments with solvent and apply them as a wash.



We let the solvent evaporate completely.



We remove the excess of pigment using a cotton swab.

STEP 8 – FINAL DETAILS

Finally we paint some additional details, such as the crew members, using acrylic paints. To create some contrast and space (or volume) we will paint element part of the crew with at least two layers: one for the base and another one for the highlight. For example, for the black uniform we start with pure black, and then apply a single highlight with black mixed with a little bit of pink (to create warm lights). A similar approach is followed to paint the skin, using first a warm skin tone and then applying a highlight by mixing the skin tone with a little bit of light yellow. Highlights are applied on the more exposed areas.



We paint the tank commander with acrylic paints.

GALLERY



