



HOW TO PAINT WINTER CAMO ON A SHERMAN

VICTRIX GAMES

COLOR CHART

BASE COLOR




OLIVE DRAB

-  OD Dark base (A.MIG-925)
-  OD Base (A.MIG-926)
-  OD Light base Base (A.MIG-927)
-  OD High Lights (A.MIG-928)

TRACKS

-  Black Templar (Citadel Contrast)
-  Cygor brown (Citadel Contrast)

WHITEWASH CAMO


-  Washable white paint (A.MIG-024)
-  White (951, Vallejo)
-  White oil brusher (A.MIG-3501)

ACCESORIES


-  Beige brown (875, Vallejo)
-  Oily steel (865, Vallejo)

WEATHERING

WASH

-  Dark Brown for Green Vehicles (A.MIG-1005)



CHIPPING EFFECTS

-  Chipping (A.MIG-044)

RUST AND DIRT EFFECTS

-  Streaking rust (A.MIG-1204)
-  Streaking grime (A.MIG-1203)
-  Streaking grime for interiors (A.MIG-1200)
-  Rust oil brush (A.MIG-3510)
-  Dark mud oil brush (A.MIG-3508)
-  Sludge oil brush (A.MIG-3532)

MUD/DUST EFFECTS (PIGMENTS)

-  European earth (A.MIG-3004)
-  Dark earth (A.MIG-3007)
-  Medium rust (A.MIG-3005)

Legend:
 Acrylic paint
 Enamel/oil based paint



PAINTS

I would like to explain a few things about the different types of paints that we are going to use in this guide, since probably many of you are not familiarized with enamels and oils. Most wargamers usually use acrylic paints, such as Vallejo, Citadel, etc. These are easy to use, dry in seconds and are thinned with water. However, to generate the weathering effects we need to use another type of paint: enamels and oils. These require a specific thinner and they are used differently. You can find the main differences between both types of paints in the following boxes. Note that I will keep the same color code in the painting guide.

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

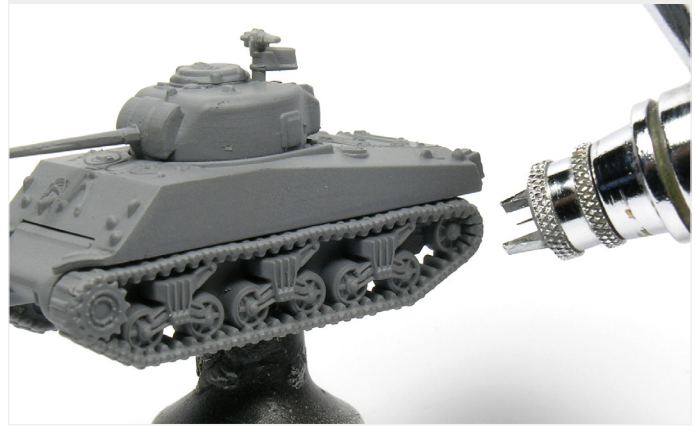
ENAMEL / OIL PAINTS

- 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

We always start by removing the cast flashes and lines from the model with a modelling knife. Then, after assembling the different pieces with plastic glue, we must apply a primer coat. The primer is essential and should be always applied. It will facilitate the application of the paint on the model and it will increase its durability. Furthermore, due to the aggressive nature of the weathering effects we are going to apply with enamels and oils, we should ensure a proper foundation. To apply the primer coat I prefer to use the airbrush rather than the brush. It is faster and the results are better, since the brush can create strange textures due to the marks of the strokes. I normally use grey primer (One Shot, AMMO) as it is covered easily by any color in the next steps. I let it cure overnight.

Apply the primer coat with the airbrush to get better results.



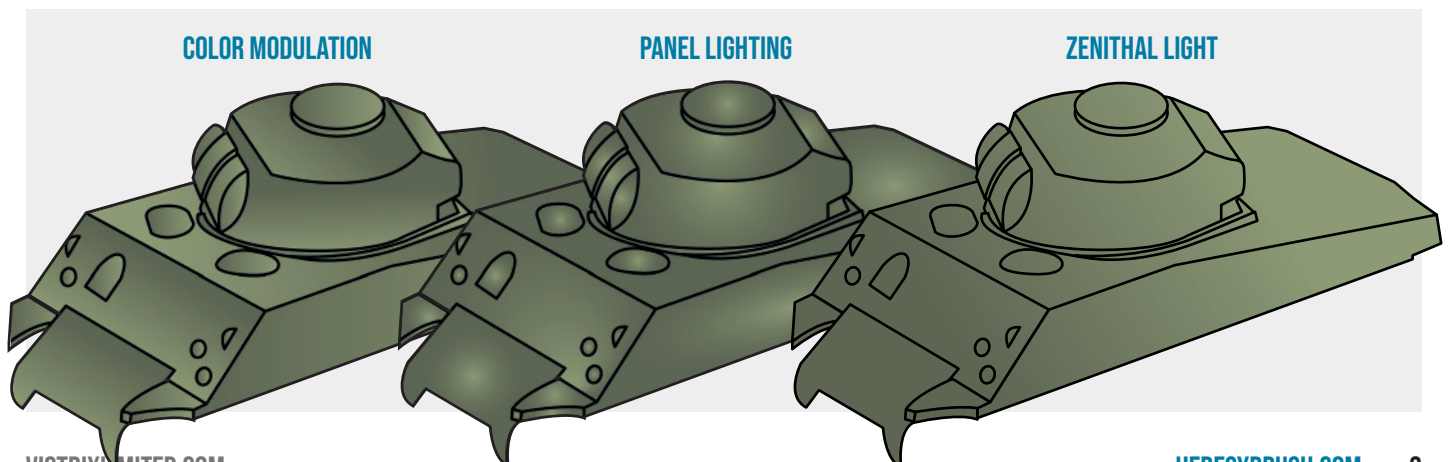
STEP 2 - OLIVE DRAB

To paint the classical olive drab color used in US tanks during the WWII we will use the airbrush. Although we could use a brush instead, the effects we can create with an airbrush are almost impossible to achieve with a brush. And once more, we avoid creating weird textures due to the brush strokes. My bedside airbrush is a Renegade Krome from Badger with a 0.2 mm needle. I normally use 2 bars of pressure, although the working pressure can change from 1 to 3 depending on what you want to do and the atmospheric pressure. When using the airbrush is extremely important to thin the paints with water or thinner (this is water with soap and other chemicals that facilitates the fluidity of the paint). We can basically airbrush any acrylic paint if this is properly diluted. We can also buy some paints prepared to be airbrushed, such as Model

Air from Vallejo and AMMO paints. These paints can be used directly from the jar, although I prefer to thin them also with a little bit of thinner to create a semi-transparent layer. Therefore, I can play with the number of layers to make a color more or less opaque and then generate smooth transitions.

There are different methods to apply highlights in our scale models, such as zenithal, panelling and color modulation. The easier and most commonly used is zenithal lighting, where we consider a single focus of light (for example, the sun) and apply the lights accordingly: we place the airbrush in a given angle on top of the scale model, and while keeping it in place, we press the trigger. I personally prefer to use a more interesting lighting method: color modulation. This method resembles 3D renders where each pan-

LIGHTNING STYLES



el of a given object has its own lights and shadows, regardless of what the other panels have. That is, we consider multiple focus of light instead of one. Thus, in color modulation we paint each panel or surface of the tank separately with its own set of shades and highlights. The idea is to combine the highlight of one panel with the shade of an adjacent one, so that we create a big contrast. This is the point: create contrast. You might think that this method is unreal, and you are right. However, remember that we are painting a tiny plastic tank, which is unreal too. 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 our scale model are very small. A small surface implies smaller amount of light reflected. In other words: our tiny tanks are intrinsically dark. Therefore, we should use a lightning system to compensate this issue.

To apply the color modulation we can use different types of mask –such as a piece paper, masking tape or Blu-Tack- to cover the adjacent panels so that we can work one surface at a time to create the contrasts. This method in 1:144 models is a little bit challenging. However, it does not have to be perfect. We do not need perfect lines and transitions. Do not worry and just try to get some nice contrast in the tiny panels. I used three paints from the color modulation set for Olive Drab from AMMO (A.MIG-7003): dark base, base and light base. After thinning each paint with a little bit of thinner, I started with the darkest color and then continued with the base and light painting a smaller area each time. The final highlight is not done with the airbrush, but with a normal brush. Using the lightest color (olive drab high lights A.MIG-928) I painted small details such as hatches, rivets and edges.



Use masks to create sharp contrasts between panels.



The three first modulation colors applied with the airbrush.

STEP 3 – DECALS AND VARNISH

Next, we apply the decals. To avoid the icing effect (the greyish area around the decal) there are a few things we can do: 1) cut as much as you can the decal when possible, so that you leave out completely the transparent part. 2) Use specific products to fix and conform the decal, such as MicroSol and MicroSet from Microscale or

the Ultra Decal fixer from AMMO. 3) Cover the area where you want to apply the decal with glossy varnish. Then apply the decal. And finally, airbrush a new layer of satin varnish. Note the difference and order of each varnish. Indeed, before continuing with the next steps we should apply a generous layer of satin varnish all around the model.



There are three types of varnish: matt, satin and gloss. Each type has special properties and is used for different purposes. Gloss and satin varnish resembles a polished surface and that is why they reflect the light and have a glossy effect. This is very convenient for washes, for example, since the wash will easily expand over the surface and accumulate only on the recesses. In contrast, the matt varnish does not reflect the light in the same way because it creates an irregular surface. I rarely use matt varnish.

STEP 4 - WHITWASH CAMOUFLAGE

The whitewash camouflage was based on a dis-tempered paint, which easily wears off, especially during rainy periods. This offers to the modeler a plethora of opportunities to play around with the weathering effects.

One of the most common methods to simulate it in scale models is using the hairspray technique. However, here I decided to try an easier approach using a specific product from AMMO to create this effect: a washable white paint (A.MIG-024). This is a water-based paint that can be easily airbrushed using it directly from the jar. Here, I diluted a little bit with an acrylic thinner. When airbrushing it, try not to cover the whole tank in the same way. Instead, create a heterogeneous layer covering more some areas than others. Let it dry completely or several minutes before continuing.

Next, we start removing part of the white paint. Like in the hairspray technique we use water to activate the washable paint, which will eventually wear off if we scrub the surface with a brush or any other tool. However, this should be done carefully and little by little. If you use the brush too harshly, you can remove too much paint. It is recommendable to try it first on a piece or plastic from a blister, for example, to see how it works, and only then move to your scale model. You can use different brushes (with harder or softer bristles) and tools such as a toothpick to create different effects. Although we have plenty of time to activate and work with the washable paint, I noticed that after

a while (half an hour) it starts to get more difficult to wears off the paint. You can play around and remove as much or as little as you wish, depending on the effect you are looking for to achieve. Finally, if for any reason you have removed too much paint or do not like an area, you can always apply a new layer of the washable white paint and start over again.

If you want to get a more interesting whitewash camouflage, we can add an extra layer of weathering by doing something called “mapping”. Following the idea of the master Michael Rinaldi (I recommend you to check his TankArt books), we can add some random patches of more opaque white on top of the washed white, specially in those areas where the paint tend to accumulate or is more difficult to wears off, for example around the details. It will also create a 3D effect when applied close to the edges of the spots of the washed paint. Here, I used two different white paints: first an acrylic, and then an oil. The acrylic cures in seconds, and I used it to paint random opaque patches here and there using a thin brush. In contrast, the oil cures in hours, which means that we can play with it. For example, we can apply a little bit of white oil on a vertical surface, and then using a brush moistened with White Spirit (or any other thinner for oil paints), we blend it by applying vertical strokes towards the lower part.

You can add or remove some weathering layers depending on what you want to simulate and how much time you have.



Here we have two examples of whitewash camouflage done with the same paint (washable white paint from AMMO). On the left, the Sherman camouflage is more elaborated given that it has additional layers of weathering such as the mapping done with acrylic and oil white. Conversely, on the right, the Panther winter camouflage was done in a simpler way. I only used the washable white paint and I entirely skipped the mapping part. This saved a considerable amount of time but it also represents a different effect, a more faded winter paint resembling dust all over the surface. Furthermore, note that I used different methods to weather the tracks. On the Panther I created dry mud splashes effects, whereas in the Sherman I created a texture of accumulated wet and dry mud, as you will see later. Try to combine the weathering effects in different ways so that each tank or platoon tell a different story.

1



Airbrush an heterogeneous layer of whasable white camo.

2



Activate the washable white paint with water.

3



Start removing carefully the washable paint.

4



Continue in a controlled way.



Note how I removed more paint in some areas than in others. Try to do it in different ways in each tank, so that each model will tell a unique story.

5



With acrylic white paint we create opaque patches here and there.

6



With oil white paint we can create additional effects. For example, first we can apply some white oil on the upper part of the panel.

7



And then we can blend it with a brush moistened with White Spirit to create an interesting streaking effect.

STEP 5 - TRACKS AND OTHER DETAILS

Using acrylic paints we can paint other elements of the tank, such as the tracks, wheels and the AA MG. Since we do not need to properly cover of these parts with the paint (we will continue weathering them later), I found very useful to use here the new range of Contrast paints from Citadel: black for the wheels and MG and dark brown for the tracks. Due to the fluidity of this type of paint, it is very rapid and easy to paint these elements. Finally, it is very important to apply a new layer of satin varnish to protect the whitewash from the next aggressive weathering steps.



STEP 6 - WASH



First, apply a pin-wash exclusively in the recesses.

The first weathering effect after painting the camouflage is done with an enamel, and it is called wash. The wash is a diluted paint whose idea is to highpoint the recesses in a dark color. This will define each part of the tank. I used a ready-made wash from AMMO, the wash Dark Brown for Green Vehicles (A.MIG-1005), although you can always prepare your own wash by thinning the given enamel color with White Spirit. The wash I chose is in fact too dark for the base color of the tank (white!), but it will help to clearly mark the recesses in such a small model. Once again, we need to force the contrast. After shaking the bottle properly, with a thin brush we apply the wash only on the recesses. This is a pin-wash, which means that we carefully apply the wash rather than covering the whole model. Do not worry if you accidentally put too much paint or apply it in the wrong place. This is the beauty of enamels: we can remove the excess later.

Let it dry for one hour or so. Then, using a cotton swab or a brush moistened with White Spirit or turpentine we remove the excess of the wash. The idea is to keep the wash only on the recesses.



Then, remove the excess with a brush or a cotton swab moistened with White Spirit.

STEP 7 - CHIPPING EFFECTS

The next weathering effect are the chipping and scratches effects. The idea is to show the exposed metal areas where the original paint wore off. For this we will use a dark brown color, such as Dark oxide (302, Vallejo) or Chipping (A.MIG-044) and with thin brush. Note that it is very easy to overdo this effect. Remember that sometimes less is more. It is not about covering the whole surface with chipping effects, but only the most exposed parts such as edges and hatches. We can also use it to tell a story, such as gunshots from a recent

fight or a long scratch on the side for example caused by some branches when the tank was driving on a tight road. To paint the chipping effects, we use only the tip of the brush to create small dots. We can combine several of these tiny dots to create a bigger chipping. Try to be random: do not follow any pattern. For the scratches, we can thin the paint with a little bit more water and paint a very thin line. The line should be extremely thin. It is advisable to try first on a piece of paper to check that the dilution is right.



STEP 8 - STREAKING EFFECTS

We move forward to the next weathering effect, the streaking effects (rust, dust, etc). These can be done with enamels or oils since the idea is to blend them to create a diffused line. Here I also use ready-made products from AMMO, from the range "streaking effects", although you can also prepare yours using enamels or oils diluted with White Spirit. These effects are like a wash but more intense because they contain more pigment.

Since we have a very clear base (big areas are white) we should be careful when applying these effects, since the white color is easily colored. And although that is precisely what we want, we want to do it in a controlled manner. Therefore, do not overdo the streaking effects. Here I picked three different streaking effects colors: dark brown, red brown and dark green. The choice depends on what you want to tell in the model. In my case I wanted to simu-

late a little bit of rust (red) and sludge or dirt (brown and green). If you want dust, you will use a very light color, for example. We apply the streaking effects in two steps: first, using a thin brush we apply directly from the jar the streaking effects in vertical lines only on the vertical or inclined panels (where we have the gravity effect). Second, after five minutes, we blend these lines with a flat brush moistened with White Spirit. Apply vertical strokes from the top to the bottom of the panel. Do not worry if you take away most of the paint. The idea is to repeat successively the process several times, and anyways the streaking effects should be subtle. We work with the weathering effects layer by layer. And the sum of several subtle effects will create an interesting result. However, you can always create a few more striking streaking effects. Just try to remove only a little bit of the enamel from single streaks. However, once again, do not overdo it. Less is more!



1 Airbrush an heterogeneous layer of washable white camo.



2 Activate the washable white paint with water.

STEP 9 - WEATHERING EFFECTS ON HORIZONTAL PANELS

As we did in the previous step, we can create some accumulations of rust or dirt in recesses and corners of horizontal panels using enamels or oils. Here I used two oils: dark brown and dark red. Note that oils are handled exactly in the same way as enamels. The idea is to create more contrast on the recesses. To apply them I used an oil brush from AMMO which includes its own brush. First, I applied a little bit of oil in the desired area, and then I blended it with White spirit. In this case we do not want to remove the excess as we did with the streaking effects. Instead, we want to distribute it over the horizontal surface. However, we can create points of interest by applying the oil only on some areas or part of these areas, and not all over the whole surface.



STEP 10 - PIGMENTS

I imagined that these tanks have been driving through flooded roads and the dry mud accumulated in the lower part. To achieve this effect, I used several layers of weathering. Once again, note that the weathering consists in layer after layer of effects.

First, I used a few dark brown oils to stain the lower part of the sides, the area close to the tracks. I applied a little bit of oil on the lowest part and then I blended the upper part of the spot with a brush moistened with white spirit. I did the same in the front and rear parts.

Next, I started to work with the pigments. Pigments can be applied as dry directly from the bottle -just spread them using an old brush perfect to simulate dust- or wet when mixed with White Spirit or turpentine. Here, I used the second option since it helps to create a texture. I mixed three different pigments to create a more interesting color. For example, light, dark and red brown. Then, I add White Spirit to create some kind of wash. The

more White Spirit, the more diluted or subtle will be the result. Using a brush, I applied the mix over the tracks and lower parts.

Next, while the previous step was still wet (do not worry, it takes overnight to dry) I sprinkled some dry pigments on top. This will create very interesting textures. Then, we let it dry, until the White Spirit is completely evaporated. Next day, I applied the last layer. Using a plethora of very dark enamels or oils I darkened some of pigments. Do not cover the whole area. Try to create different points of interest. Note that the dark pigment represents wet mud while the light one is dry. Therefore, it makes more sense to darken the lower part.

Finally, if we want to protect the pigments effects, we need to fix them using a “pigment fixer” from AMMO. Once the previous step is dry, using a brush we carefully apply a few drops on top of the pigments, trying not to touch the pigment with the brush. By capillarity the pigment fixer will extend by itself.



Apply and blend dark brown oils on the lower part close to the tracks.

2



Apply a mix of pigments and White Spirit on the tracks and lower part.

3



Sprinkle dry pigments on the wet surface to create a texture.

4



Let it dry overnight until the White Spirit is completely evaporated.

5



Using dark brown oils we add some color variation to the dry pigment to create wet mud effects.

STEP 11 - FINAL TOUCHES

W Finally, we can paint the crew and other details with acrylic paints. For the AA MG we can use an acrylic metallic paint or a graphite pen. Paint the tools with

a brown colour for the wooden part and a metallic colour for the metallic one. We can also create aerials using nickel rods of 0.2 mm, which are then painted with black.



GALLERY

