



# HOW TO PAINT EARLY WAR WWII GERMANS (1939)



## COLOR CHART

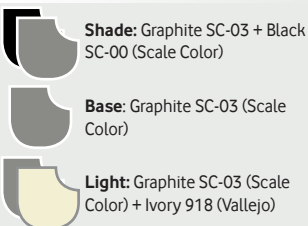
### SKIN



### JACKET



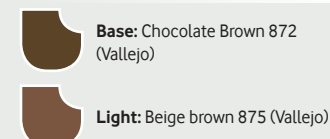
### TROUSERS AND HELMET



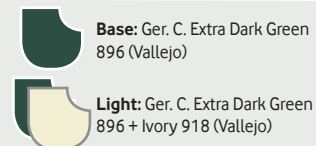
### BLACK LEATHER



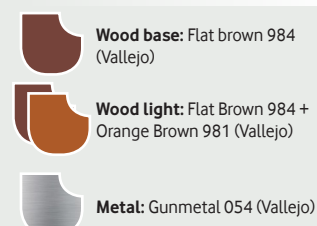
### BROWN LEATHER



### METAL CANISTERS



### RIFLE



## PREPARATION

**W**e start removing the vents and mould lines with the help of a modelling knife and files. This miniature came in a few pieces. After cleaning them, we fix them using cyanoacrylate glue; and then we put the miniature on the base. Once the glue is dry, we can start creating the base. For example, I use a little bit of modelling putty to adapt the own base of the miniature to the plastic base, and then I used white glue to fix a little bit of beach sand and small rocks. Before starting to paint the miniature is very important to apply a primer coat. I recommend you to use the airbrush or a spray, since you will obtain a thin and homogeneous primer coat. I normally use grey color when painting 28mm. I like to paint the base now because at this stage we can do it freely. If we do it at the end, we can accidentally ruin the painted boots, for example. In this occasion, I started painting the whole base with a dark brown color, such as Chocolate brown 872 (Vallejo) and then I used the Citadel Shade Agrax Earthshade to create some contrast. Finally, I applied a dry brush with Iraqi sand 819 (Vallejo).



## SKIN

**F**irst, we paint the eyes. We start painting a thin horizontal line on each eye, and then we paint a vertical black line or dot. Because of we have not painted the face yet, you can repaint the eyes until you obtain the results you like. Once the eyes are ready, we paint the whole face (but the eyes) and hands with Tan 066 (Vallejo). Remember that is very important to thin regular acrylic paint with water. Always. This is a must. By diluting the acrylic paints with water, (1) the paint is easily applied, (2) we avoid weird textures (such as brush strokes); and more interestingly, (3) we can create smooth transitions between layers. The latter is very important when applying the highlights, as you will see. To apply the highlights, we start mixing Tan with increasing amounts Dwarf skin 041 (Vallejo) until we directly use this color. We can apply a final highlight by mixing Dwarf skin with in the same proportion (1:1). The number of layers depends on you. The more layers, the smoother the contrast between layers will be. I normally apply three or four. To apply the highlight on the face, focus on the following areas:



nose, forefront, upper part of cheeks and upper and lower jaws. Try to lead the lights towards the most prominent area, always covering a smaller area than the previous layer. That is, do not totally cover the previous layer. To paint the hands, focus on the fingers (especially in the finger tips) and knuckles.

## UNIFORM & HELMET

### M1935 FELDBLUSE AND TROUSERS

**T**he M1935 Feldbluse had a very characteristic grey green color with a very dark green collar, while the trousers were made in stone grey color up to 1940. On the other hand, the stahlhelm M1935 was painted in dark grey.

To paint the feldbluse we start painting the jacket with German C. extra dark green 896 (Vallejo). This is our darkest color or shade. But this is not the “real color” or base for our jacket. The base color will be Field gray SC-46 (Scale Color). And finally, we will apply some additional highlights by mixing Field gray with a little bit of white or ivory. In total, I normally apply around 5 layers that can be defined as follow: shade > intermediate 1 > base > intermediate 2 > light. This method (painting by layers or layering technique) is based on the triad system (shade > base > light) but I add some intermediate layers to create smoother

transitions between layers. In practice, this means that after using 896 (the shade), we mix dark green 896 and field gray SC-46 in the same proportion (1:1). This is the intermediate 1 layer. Next, we can apply directly field gray SC-46. This is the base. And finally, we apply another two layers by mixing field gray SC-46 with increasing amounts of Light yellow 949 (Vallejo). First 2:1 (to parts of grey and one of yellow) and then 1:1 (same of each). These are the intermediate 2 and light layers. The yellow color will give warmer lights. You could also use white, which would generate a colder effect. This is up to you. In fact, it might be interesting to mix jackets highlighted using different methods in the same unit. This will give some personality to the unit. You can basically apply this system to any color you have to paint, just think about the shade, base and light colors, and then mix these to obtain the intermediate layers.





But, where to apply the highlights? We start from the darkest color and finish painting the lightest one. That is, we work on the highlights. This means that we will apply each layer (each one lighter than the previous one) on the most exposed areas of the surface we are painting. In the jacket, these are the wrinkles, elbows and edges, for example. The easiest way to apply the highlights is to focus on lines sculpted on the miniature. In order to obtain smooth transitions between layers we have several tricks on hand, as already introduced. First, remember to thin the water. Semi-transparent layers will create by themselves smooth transitions. Second, by applying intermediate layers we will avoid striking contrasts. You can always increase the number of intermediate layers. That is up to you. Third, it is very important that each new layer covers a smaller area. Do not cover completely the previous layer. The last layer or highlight should be almost

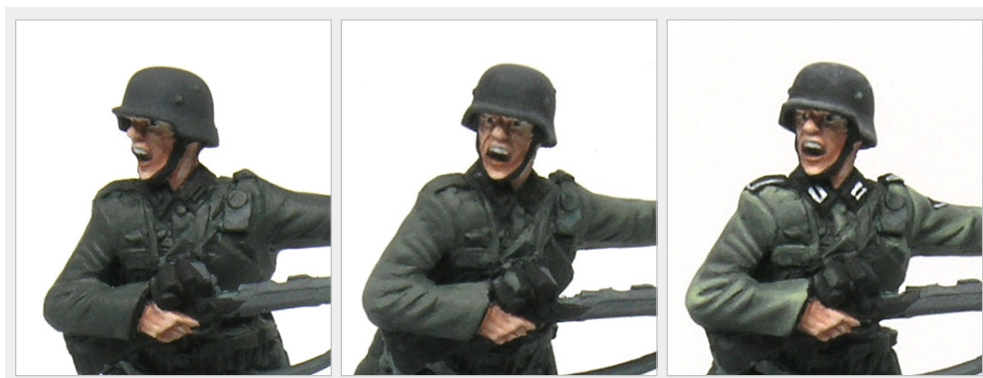
a dot or thin line. Lead always the lights to the most exposed or prominent areas. Finally, you can use again the darkest color or shade to re-defined some shades.

To paint the trousers, we follow exactly the same idea, but we use a different set of colors. To paint the stone grey color, I started mixing black and Graphite SC-03 (Scale Color) in the same proportion (1:1). This is the shade. Then, I added a little bit more of Graphite (2:1 proportion, double amount of Graphite). This is the Intermediate 1 layer. For the base I used directly Graphite. Then, I mixed Graphite with increasing amounts of white for the Intermediate 2 layer (1:2) and for the light (1:1). When painting the highlights, focus on the wrinkles and knees. To add some dust or muddy effect, you can thin with more water than usual couple of brown colors and apply them randomly on the knees and boots.



## HELMET

To paint the helmet, we use the same colors we used for the trousers, but with a larger proportion of black. To apply the highlights on the helmet, focus on two areas: the lower edges and the upper part. Leave the area in between dark. In regards of the upper part, you can paint concentric circle, each one smaller than the previous one. For the lower part, lead the highlights towards the edge of the helmet. You can also add some scratches and chips with the lightest color and a thin brush.



## BLACK PROFILING

Something I like to do before starting painting the gear is to apply a "black profiling". This consists on painting a thin black line between each element of the miniature. Somehow, with this line clearly separate each part. Just use black paint and a thin brush. Remember to thin the paint. You can also directly paint the whole accessory in black, as I did.



## GEAR AND BOOTS

**T**o paint the black leather of the pouches, webbing and boots first be sure that the surface has a homogeneous layer of black paint. Then, start mixing black with increasing amounts of rose or skin color. The advantage of using any of these colors is that the resulting lights are warmer and more realistic. If you use white or grey, we can involuntarily “transform” the black into a grey color. Focus on the wrinkles of the boots and edges of the webbing and pouches. You can easily paint the edges using the brush horizontally rather than using the tip. I painted similarly the binoculars.

To paint the brown leather straps and the maps and bread bags we can initially start painting these elements with Chocolate brown 872 (Vallejo), and then mix this color with increasing amounts of Beige brown 875 (Vallejo). As a final highlight, we can mix beige brown with a little bit of white. Once again, to apply the highlights just follow the wrinkles and focus on the edges using the brush horizontally. You can also add some weathering effects by painting some scratches here and there.

To paint the metal canisters, such as the gas mask can or the canteen we start using the same color we use for the jacket, German C. extra dark green 896 (Vallejo). But this time we will use white instead of yellow for the highlights. This will create a more greyish color. Apply the lights on the edges, as before; and you can always add some scratches.



To paint the wooden part of the rifle, first we use Flat brown 984 (Vallejo). Then, we mix this color with Orange brown 981 (Vallejo) in the same proportion and apply the highlights by painting horizontal lines, which represent the veining of the wood. And finally, we apply an extra highlight directly with Orange brown, following the same idea. To paint the metal parts, we can use any metal color such as Gunmetal 054 (Vallejo); and once it is dry, apply the Citadel shade Nuln oil. Similarly, we paint the flash light.

Finally, we paint the collar with German C. extra dark green 896 (Vallejo) mixed with black in a 1:1 proportion, and with white we paint the insignia on the collar and epaulettes by painting two horizontal lines.

## BASE

**F**inally, we add some vegetation on the base. First, consider where you want to place your miniature. A forest in North Europe might be different compared with a meadow in France. You can work on the vegetation by levels. First, you can add some electrostatic grass or saw dust. Then, add some grass tufts of different shapes and colors. And finally, you can add other elements, such as small branches (sea-moss) with some train modelling leaves glued with white glue.