

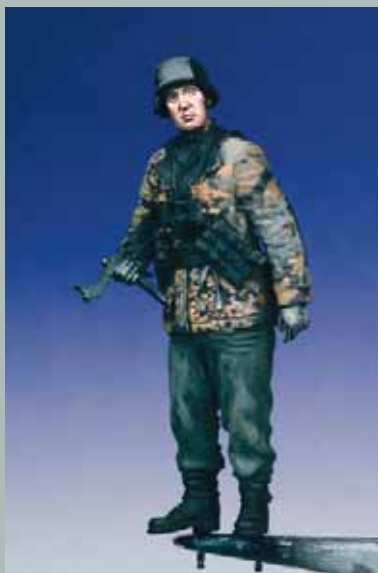
MY APPROACH TO PAINTING

For those unfamiliar with my work, I always start with a black primer base and a base color that would constitute the intermediate shadow of the intended color. Based on my past experiences, a problem with starting from a light base coat was the use of a general dark colored glaze like sepia and black which is commonly employed by armor modelers. When applied over the light colored base, they have a tendency to appear very conspicuous and create an effect that appears to be a stain. The only effective approach, but unfortunately tedious, is to use a separate dark tone for each color of the pattern and apply it progressively in glazes as you paint; meaning to shade the brown base of the pattern with a dark brown, the sand yellow of the pattern with an orange brown, and so forth.

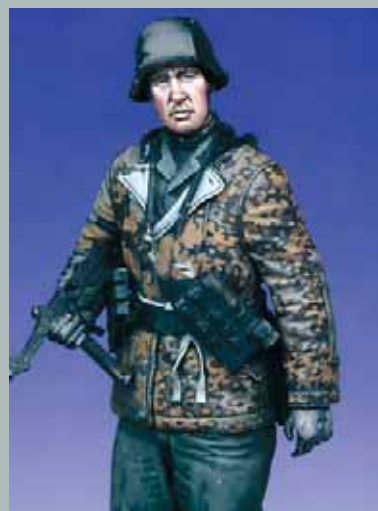
Another problem encountered with this approach is that one has to constantly swing from the highlights to the shadows and highlights again and often repeatedly over the same spot, building up unnecessary layers of paint. When starting from a dark base, only a small fraction of time is devoted to the shading. As the shadows have been established with the dark base coat, the focus will be towards the "lightening" of colors. Furthermore, this approach leverages the benefits of acrylic paints. With no setting time imposed and excellent paint coverage, primary tonal variation can be attained with the use of a single color through glazing. This means that the highlights are formed from a more opaque coating of paint applied via glazes, whereas the shadows are created from a lighter coating of paint over the dark base color. This approach, however, is not entirely foolproof, and sometimes the latter shading method of preparing a separate tone for each color has to be employed for corrective work.

PAINTING THE OAK-LEAF PATTERN

As emphasised before in my book, it's most important to understand the camouflage pattern and their unique characteristics before the commencement of the painting. The best source of pictorial reference for WW2 German Camouflage would not only be from the actual garment, but rather from the tent shelter (Zeltbahn) of the same pattern. With its large surface area, one will be able to make a quick assessment of the pattern and observe how it's tailored to the garment. I made my personal print out of the pattern with Photoshop using scans of Uniforms from the Waffen SS by Yoshihiro Terui and B.S.K., published by Dainippon-Kaiga.



The base colors of the camouflage parka and trousers are loosely applied over the undercoat of Gunze Sanyo Flat Black. Paint coverage is relatively light characterised by elements of the black undercoat showing through.



Final refinements are made to the camouflage pattern. Details such as the seam lining are carefully outlined with a mixture of Flat Black 950 and Sepia acrylic ink. Highlights are edged with a heavily diluted glaze of the base color of the Light Brown/Beige base. Note that each individual color is shaded with their respective local shade and highlight. A more orangey hue to the sand yellow shapes could be attained by applying a light glaze of Orange Brown 981.



Refinements to the camouflage pattern are made with a fine tipped brush. Preliminary shading and highlighting for the trousers and the skirt of the parka proceeds. The white reverse layer of the wind flap is undercoated with a mix of German Camouflage Beige WWII 821 and Flat White. The black line is formed from the black base color.



The back of the figure is painted in the same fashion as the front. I personally like working with a 1:2 paint to water consistency despite being unable to attain solid opacity. This I feel serves more of a benefit as I'm able to manage the build up of paint on the models' surface.



Additional refinements to the camouflage pattern are done in tandem with further shading and highlighting.



The opacity and also the brightness of the color are built up with every successive layer of paint applied. Hence it's possible to tone the figure with just one color by varying the number of glaze applications.