



# HOW TO PAINT THE POLISH HOME ARMY

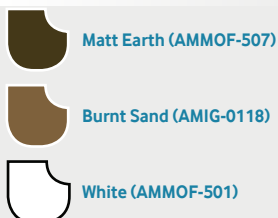
INFAMOUSJT.COM

In the summer of 1944, the Polish citizens of Warsaw decided to rise their arms against the German occupation, given the close proximity of the Russian Red Army. The Armia Krajowa or Home Army fought in the streets of Warsaw for several months using captured German gear as well as some Allied

supplies. However, the Red Army stopped their advance and the poor Polish Home Army was doomed. In the following lines we will see how to paint an armed civilian ready to throw a Molotov cocktail and armed with a sub machine gun.

## COLOR CHART

### JACKET



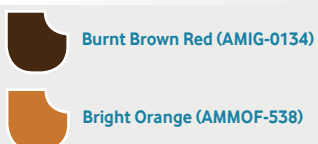
### TROUSERS



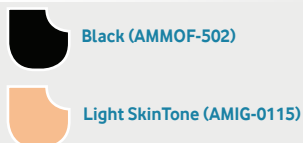
### MOLOTOV COCKTAIL



### BROWN LEATHER



### BLACK LEATHER AND HAT



### GUN



### SKIN



### POLISH ARM BAND AND WHITE SHIRT



## STEP 1 – PRIMER COAT

**W**e start removing the casting lines and flashes using a modelling knife and files. Personally, I consider this step extremely important, given that otherwise some of these defects can spoil the whole painting. In my case I used a textured resin base from JT miniatures, and therefore, I also removed the small metal base of the miniature using modelling pliers. It is advisable to wash the metal with soap and warm water to remove the mold releasing agent, which can affect the adherence of the paint. Next, we use cyanoacrylate glue to put together the different parts of the miniature (here the arms and head are casted separated), and modelling putty to fill the gaps. Then, we are ready to apply the primer or undercoat with a grey spray from Titans Hobby (TTH102, AMMO). Remember that it is extremely important to apply the primer or undercoat. It will facilitate the application of the paint and will increase its durability. I normally use grey because any other colour covers this very easily. I normally paint the base at this time because there is no risk of spoiling the painted miniature now. I used several grey tones for the pavement and red and brown tones for the cobblestones and debris. After applying a dark brown wash, I used some red pigments to simulate more debris and dust effects. You can find a step by step here ([link](#)).



Apply the primer with an airbrush or spray to get the best results.

## STEP 2 – SKIN

**I** normally paint the eyes before the skin: First, paint a white horizontal line, and then a black vertical line in the middle. To paint the skin, start by using the shade colour – in my case, Warm Skin Tone (AMIG-0117). After thinning the paint down with a little bit of water, cover all the skin areas except the eyes. Apply two layers if needed. Next, start mixing Warm Skin with increasing amounts of Light Skin Tone (AMIG-0115) to apply the highlights, until you are using pure Light Skin. The final highlight can be done by mixing Light Skin with a little bit of white. I normally apply around five layers including the shade. In this case, it would look something like this: pure Warm Skin > 75:25 Warm/Light skin > 50:50 > pure Light Skin > Light Skin + White. This ra-

ther high number of layers will help to create smooth transitions. As a shortcut, you could use only three colours (following the triad system): Warm Skin > Light Skin > Light Skin + white.

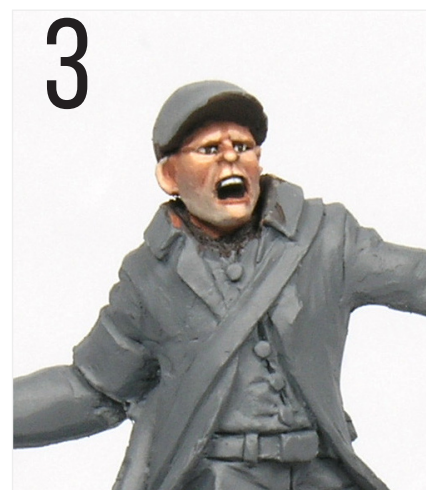
When applying the highlights, do not completely cover the previous layer! To highlight the face, you can lead the highlight towards the forehead, nose, upper part of the cheeks, lips, and chin. For the hands, focus on the fingertips and knuckles. You can paint the lower lip with Tan to create some contrast, and even create a beard effect by mixing Light Skin with a little bit of grey. Thin this mix generously with water, and apply the brush stroke from the upper part to the lower (this is a glaze). Repeat several times until you get the desired effect.



1  
Paint the eyes and then the skin areas with Warm skin tone (AMIG-0117).



2  
Paint the highlights towards the most prominent parts, such as the knuckles.



3  
Paint the lower lip and beard to create more contrast.



## STEP 3 – TROUSERS AND SHIRT



1  
Apply couple of layers of the shade to cover properly the surface.



2  
Add Field Grey to the previous paint, and then use pure Field Grey.



3  
For the final highlights use pure Field Grey Highlights.

**M**y painting technique follows the **layering method** or painting by layers, which means that I start with the darkest colour or shade and then I add several layers of highlights (as we have seen in the previous step). This method is an elaborated version of the triad system, according to which we use only three colours: shade > base > light. The “base” is the real colour. In the layering method we add two additional layers, one between each step. That is: **shade > intermediate 1 > base > intermediate 2 > light**. As you can imagine, the “intermediate 1” is the result of mixing the “shade” and “base” colour in the same proportion. And similarly, the “intermediate 2” is done by mixing the “base” and “light” colours. The goal of using five layers (sometimes even more) is to achieve smooth transitions between shades, which combined with thinned acrylic paints with water result in a perfect colour gradient. At least, in theory! If you prefer more aggressive contrasts between layers and / or you do not have much time to paint, then the triad method (shade > base > light) is your best option.

I decided in this case to paint the trousers dark green using three paints: Field Grey Shadow (AMMOF-514) for the shade, Field Grey (AMMOF-512) for the base and Field Grey Hi-

ghlights (AMMOF-513) for the light. Following the same idea we saw in the previous section, we apply a total of five layers. These are as follows: Field Grey Shadow > 50:50 FG Shadow/Field Grey > pure Field Grey > 50:50 Field Grey/FG Highlights > pure FG Highlights. To apply the highlights in the clothes you can follow two rules of thumb: follow the sculpted wrinkles and/or paint the lights toward the upper part following a zenithal light (imagine that the sun is above the model). The final highlight is limited to the more exposed areas, such as the edge of the pockets or extreme parts of the wrinkles.

Note that in nature, pure white does not exist. It is always tinted with the surrounding colours. Personally, I like a light beige colour such as Light Sand (AMMOF-511) to mix with whites. It creates a warm shade that I find very natural and easy to paint. Accordingly, start by painting the shirt with this colour. Apply a couple of layers if needed. Then, start mixing Light Sand with increasing amounts of White. The final highlight is done with pure White. Once more, follow the wrinkles and/or lead the highlights towards the upper part of the shirt.

### THE TRIAD SYSTEM

Originally developed by Kevin Dallimore for Foundry miniatures.

SHADE



Field Grey Shadow

BASE



Field Grey

LIGHT



FG Highlights

### THE LAYERING METHOD

SHADE



Field Grey Shadow

INTERMEDIATE  
SHADE



FG Shadow + Field Grey  
1:1

BASE



Field Grey

INTERMEDIATE  
HIGHLIGHTS



Field Grey + FG Highlights  
1:1

LIGHT



FG Highlights

## STEP 4 – JACKET, HAT AND LEATHER



1 Cover the whole surface with the shade or darkest colour.



2 Reduce the area covered with each new lighter colour.

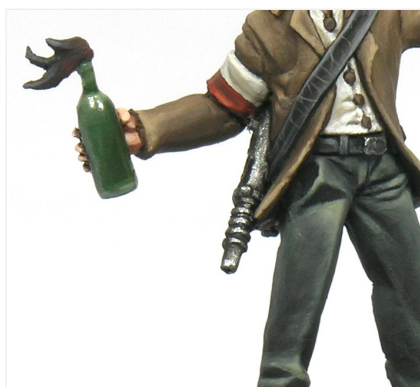


3 The final highlight is only applied in the most exposed areas.

I decided to paint the jacket brown using Burnt Sand (AMIG-0118) as the base colour. For the shade, I chose Matt Earth (AMMOF-507), but you could try other colours like black to achieve a different effect. Here, too, I applied five layers starting from the shade to the final highlight: Matt Earth > 50:50 Matt Earth/Burnt Sand > pure Burnt Sand > 75:25 Burnt Sand /White > 50:50. To apply the highlights in big elements such as the jacket, where we cannot find many sculpted wrinkles, you can focus on the open edges, such as the extreme of the sleeves. To paint the hat and leather, first paint these elements with black. Then to highlight the black, start mixing increasing amounts of pink or light yellow. The idea is that pink contains

red, and the light yellow, yellow, so that the resulting highlights will be warmer and somehow more natural. In addition, do not force too much light when highlighting black, otherwise you can generate a grey colour rather than black. I normally apply three layers: black followed by two highlights. In the case of the strap, I added an additional light to create worn leather by applying the lightest colour on the edges of the strap and creating some scratches. To paint the dark brown leather of the boots I used the more simple tried system given the small surfaces of these parts, and I applied these colours: Burnt Brown Red (AMIG-0134) mixed with black 50:50 for the shade, Burnt Brown Red (AMIG-0134) for the base and Bright Orange (AMMOF-538) for the light.

## STEP 4 – COCKTAIL MOLOTOV AND SMG



To paint the gun, you can start with any metallic colour, such as Silver (AMIG-0195). You should also thin metallic paints with water! Then, we can apply a dark wash with the Citadel shade Nuln Oil. Once it is dry, you can recover the metallic colour using Icy Steel, and even apply a single highlight along the edges with silver. To paint the Molotov cocktail, we can use an intense green such as Pure Green (AMMOF-528) to paint the bottle, Uniform Green Base (AMMOF-509) to create some shades and then apply a couple of layers of glossy varnish. To paint the smoke, we can use dark red for the lower part and black for the upper part. Finally, to paint the Polish band we paint the upper part in white using the same recipe we discussed when painting the white shirt. For the red part, first paint the area with Brown Base (AMMOF-508) and then use Pure Red (AMMOF-527). We can apply a final highlight by mixing Pure Red with a little bit of orange. Once again, focus on the edges.





# GALLERY





