



# HOW TO PAINT THE KUBUS ARMoured CAR

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## COLOR CHART

### CAMOUFLAGE

#### DARK GREY



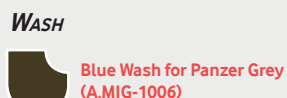
#### LIGHT GREY



### WHEELS AND GUNS



### BASIC WEATHERING



### DUST EFFECTS

#### ENAMELS



#### PIGMENTS



### OILS



Legend:  
Acrylic paint  
Enamel/oil based paint

## 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.

## STEP 1 – PRIMER COAT

Using a modelling knife and files we remove any flash or mould lines. The parts are then washed with warm water and washing liquid. Then we can assemble the armoured car using AMMO Slow Dry Cyanoacrylate, which gives a little time for adjustment. We let the glue dry completely before applying AMMO One Shot Primer - Grey. Primer is essential for a good paint job, and we should always apply it to our projects. They are a special type of paint that is extremely

resilient and provides the perfect surface for the application of acrylic paint. I recommend using an airbrush, or alternatively using a spray can primer. This is especially important on large flat surfaces such as the armour of Kubuś. Using an airbrush or spray primer allows a smooth consistent coat which can be harder to do with a brush, which can flood the details, or leave brush strokes. A grey primer as it is a great base for both light and dark colours. The primer is then left to cure overnight.



Apply couple of layers of the primer to cover homogeneously all the surfaces.

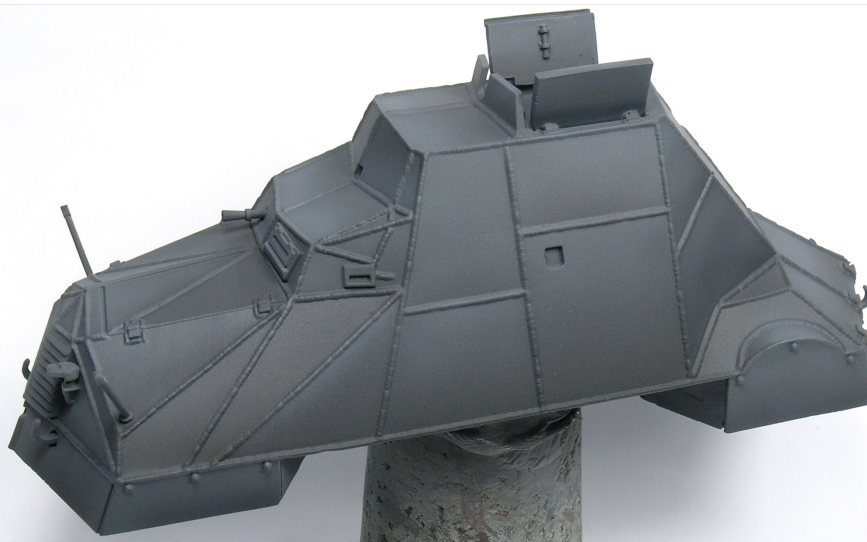
## STEP 2 – CAMOUFLAGE

There is some debate about the exact colours used on the real Kubuś, we can see from images that a bi-tonal camouflage was applied. For this model I chose to use two blue grey colours: one light and one dark. The contrast will be look great, and the tones make sense for an urban environment. For both colours I used a shade, base and highlight. Starting with the darkest colour I airbrushed each colour following the colour modulation technique. This implied that each panel and surface has it's own shadows and highlights. Although this is unrealistic it generates very interesting contrast, and

draws attention to the individual details of the model. To create the hard edge camouflage I used AMMO Camouflage Masking Putty (A/Mig-8012.) It is easily applied using a brush handle.

First I painted the dark grey colour of the camouflage, with shadows and highlights before applying masking putty and finally painting the light grey tones. After painting the camouflage the putty is removed, and small details, such as weld lines are painted using the highlight of the tone underneath. This makes the details stand out from the rest of the model.

1



I paint the first camouflage colour: the dark grey, with shadows and highlights using an airbrush. Note how each panel has it's own highlights and shadows. This can easily be done using masking tape or a piece of card to cover adjacent panels.



2



I apply the masking putty first by hand, then I use a brush handle to press the edges of the putty to the model. This is to make sure there is no gap between the putty and model for paint to flow under.

3



I paint the light grey camouflage colour, with it's own shadows and highlights. I use the same process and theory as used on the dark grey.

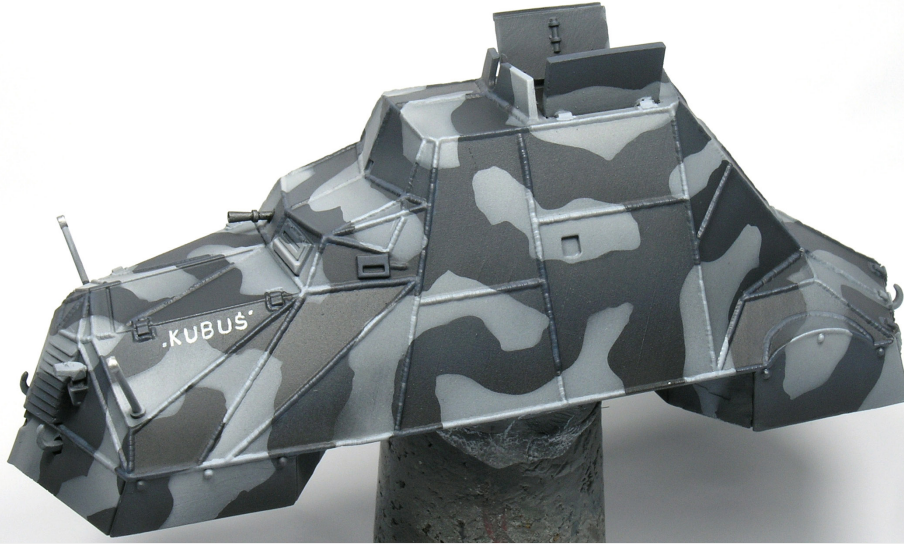
4



The masking putty is removed.



5



The final highlight is done by hand with a brush. I paint all details, such as weld lines with the lightest colour corresponding to the camo tone. At this point I paint the vehicle name, and icon. Finally, we seal everything with two fine layers of Satin Varnish (A.Mig-2056). This is extremely important as it forms a protective layer between the acrylic paint and the enamels we will use in the next step.

### STEP 3 – WASH

**T**he first weathering effect we are going to apply is a pin wash. The primary goal of this is to add artificial shadows to the recesses of the model with a dark colour, such as dark brown or blue (black is often too stark or unrealistic). Here, we are going to use an enamel wash. The main difference between enamels and acrylics, is that enamels take longer to dry, giving us more time to work with the product. Enamels cure in hours, whilst acrylics dry in seconds. Any excess enamel can be removed with enamel odourless thinner, this can be done once partially or touch dry before the enamel is fully dry. This is impossible to do with an acrylic wash, and we have a much longer working time with the enamel.

For the wash I used AMMO Blue Wash for Panzer Vehicles (A.Mig-1006). I applied a pin wash using a thin brush, this means we apply the wash very carefully and exclusively on the recesses. Any excess can be removed with a dry brush, or if it is partially dry a brush dampened with odourless thinner. I then wait 30-60 minutes. Any excess pooling of wash can be removed with a brush or cotton wool bud dampened with odourless thinner. When using a brush the excess wash can also be shaped using vertical strokes to stimulate streaking effects caused by rain moving grime, dirt and dust down the panels of the vehicles.



I apply the enamel wash exclusively around the details and recesses using a thin brush.



2



After 30-60 minutes, I remove the excess wash using a brush moistened with Enamel Odourless Thinner. It is important the brush is not soaked, as this will flood the surface and be harder to clean up.

## STEP 4 – CHIPPING EFFECTS

To paint the chipping effects we will use acrylic paints again. I normally paint these effects in two steps: first, I use a light colour to paint superficial scratches and chipping effects. And then, I use a dark brown colour, such as Chipping (A.MIG-044), to resemble deeper impacts where the bare metal is exposed.

Following this idea, for the first step I used the lightest grey colour of my palette, Grey highlight (A.MIG-0919), to create chipping effects in the dark grey camouflage spots. For the lighter grey, I added white at a ratio of 1:1. To paint these effects I used

the tip of a thin brush. It is very important to use the logic when creating chipping effects: these should be found in those areas more exposed, such as handles, hatches, etc. Do not cover the whole vehicle with chipping effects. Furthermore, remember to try to be random and not repetitive. On the other hand, the idea of combining two colors, light and dark, serves to add volumes and create a 3D effect since the light color will resemble the edges of the scratch. But also leave some chips only with the light colour as superficial scratches.



Using a thin brush I paint chipping effects. First, I use a light grey colour (superficial and surface scratches,) and then, a dark brown (for bare exposed metal.) Try to combine both.



## STEP 5 – DUST EFFECTS PART 1 (RAIN MARKS)

The dust effects can be created in several layers and steps. Indeed when weathering we work in layers: each layer builds up the effects and at the end it is the combination of layers that gives an interesting and realistic finish. Here, we will apply three layers of dust by combining different techniques, that all enrich the final result. To do this I will use enamels, oils and pigments, all applied in different ways.

The first layer of dust effects is done with enamels, for this I wanted to simulate rain effects where water has removed built up dust, creating interesting vertical lines and accumulating dust in recesses and lower parts of the vehicle. To create this we can use AMMO Chipping Fluid “Scratches Effects.” Remember to seal everything with varnish before continuing! Using the airbrush I applied two layers of AMMO Scratches Effects. I wait for the first

layer to dry before applying the second. I avoid flooding the surface and accumulating too much fluid in one area: the Scratches Effect should be applied in fine layers.

Once the Scratches Effects was dry I airbrushed two Nature Effects from AMMO. I picked two dusty colours: Earth (A.MIG-1403) and North Africa Dust (A.MIG-1404) I focused the paint on lower areas where I want the dust to accumulate more heavily. Then I used a brush moistened with water, to reactivate the chipping fluid and removing part of it. I used vertical brush strokes from top to bottom. This keeps the accumulation and effects at the bottom and in recesses. The more water on the brush, or the more strokes used: the more dust is removed. Use different amounts on different areas to create visual interest.



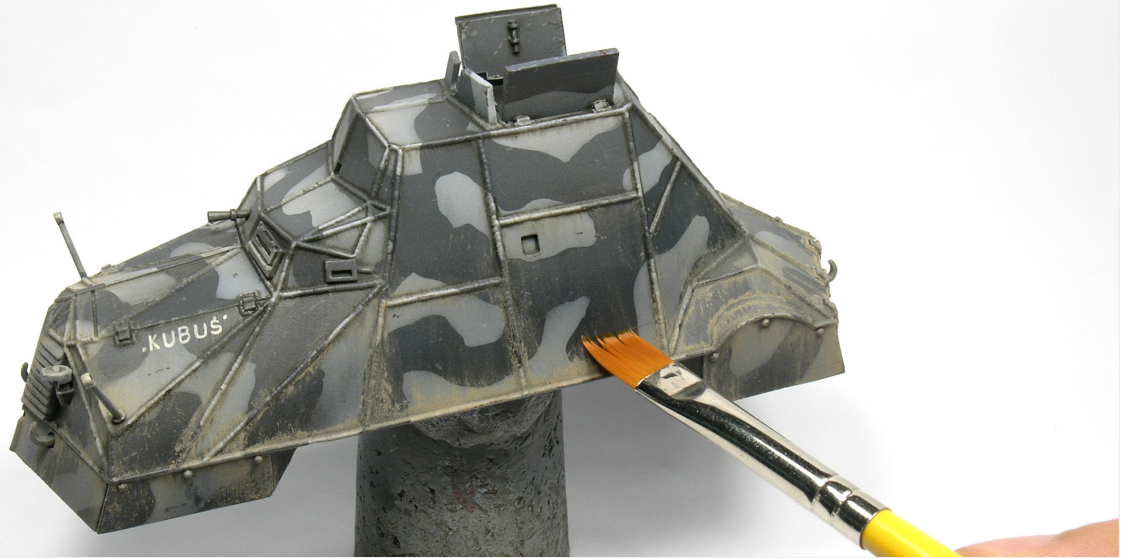
I apply couple of layers of Scratches Effectson the lower part and sides of the truck. Try to apply thin layers of the chipping fluid and wait until the first layer is dry before applying the second.



Airbrush the dust coloured enamels. I apply more to the lower parts of panels, where more dust would accumulate.



# 3



Using a brush moistened with water, I start removing the Scratches Effect and consequently the enamel paint on top. I use vertical brush strokes from top to bottom.



We can create different levels of intensity by removing more or less enamel on different parts of the vehicle. This creates visual interest.





## STEP 6 – DUST EFFECTS PART 2 (OILS)

Next, after applying varnish, we can use oils to enrich the initial dust layer. The idea is to add more colours and contrasts on specific areas of the vehicle. I picked several brown and dust AMMO Oilbrushers for this, as well as to add additional dirt effects. I apply a little bit of each Oilbrusher to a metal palette, mixing them to create a range of tones and thinning slightly with Odourless Thinner. Then I apply each colour selectively to different panels as a thin

layer to slightly tint areas. This is known as a Filter. It can be blended or removed with a brush dampened in Odourless Thinner.

I also create some streaking effects using vertical strokes of interesting colours on the vertical panels of the armoured car. These can be blended, reshaped, or removed using a flat brush dampened in Odourless Thinner.



By using multiple colours we enrich the original dust, create slight tonal differences and visual interest. As well as streaking effects on the side panels; in the same way rain, or water from the crew would drag dust and dirt downwards.

## STEP 7 – DUST EFFECTS PART 3 (PIGMENTS)

Finally, the last effect is done with dry pigments, which faithfully recreate dust. Pigments are a dry powder, and can be used in different ways. We can use them directly from the jar, or we can mix them with thinners like Odourless Thinner to create a wash, streak-

ing, etc. In this case I decided to apply dry. I chose two colours that I thought would compliment and work well with the previous enamels: European Earth (A.MIG-3004) and Dark Earth (A.MIG-3007). I mixed these in a small jar, before applying with a soft brush.



I apply dry pigments with a soft brush on the lower parts of the vehicle.



## STEP 8 – FUEL AND OIL STAINS

The final weathering effect I apply is fuel and oil stains. This looks great on top of pigments, and the humid shine of Fresh Engine Oil (A.MIG-1408) contrasts nicely with the matt dust. To create a faded stain I thin the enamel with Odourless Thinner, before applying it

directly from the jar to a smaller area. I apply this around rivets (to represent grease) and some areas around the engine hatch. It is important not to overdo this effect.



I create interesting contrasts by using a glossy enamel to create engine fuel and oil stains.

## STEP 9 – WHEELS

Finally, we paint the wheels. Firstly I used black for the rubber, however you can use a dark grey. Then I applied a satin varnish to protect the acrylic paint. I then applied dust effects. I used the same pigment mix as in previous stages, however I thinned this with Odour-

less Thinner to create a wash. After waiting several hours for the thinner to evaporate excess pigment was removed from flat surfaces using a piece of foam.



I paint the rubber part with black.



I apply a wash of pigments mixed with Odourless Thinner.



I let it dry for several hours so the thinner is evaporated.



I remove the excess of pigment with a sponge.







