HOW TO PAINT THE POLISH HOME ARMY

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The Polish Home Army or Armia Krajowa was a resistance movement formed by both civilians and former Polish military to oppose the German occupation of Poland in WW2. Equipped with a miscellany of civilian clothing and military uniforms -including both stolen German uniforms and old Polish uniforms. As well as very diverse range of weapons -including Axis weapons that were stolen or purchased on the black market, old Polish guns, guns and flame throwers made by the resistance, and some equipment airdropped or smuggled in by the Allies. This means we have a lot of different opportunities and options in how we paint and equip our Polish Home Army. Here, we will see how to paint a Polish fighter wearing a stolen panzer wrap, German helmet, Polish cavalry trousers and a sub-machine gun called the "KIS" made by the Polish resistance.
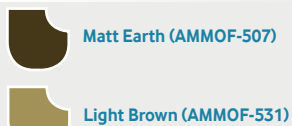
COLOR CHART

JACKET

- Black (AMMOF-502)
- Bluish Grey (AMMOF-530)
- White (AMMOF-501)

TROUSERS

- Matt Earth (AMMOF-507)
- Dark Olive Green (AMMOF-503)
- White (AMMOF-501)

CAMOUFLAGE

- Matt Earth (AMMOF-507)
- Burnt Sand (AMIG-0118)
- Burnt Brown Red (AMIG-0134)
- Bright Orange (AMMOF-538)

SHIRT

- Matt Earth (AMMOF-507)
- Light Brown (AMMOF-531)

BLACK LEATHER

- Black (AMMOF-502)
- Light Skin Tone (AMIG-0115)

GUN

- Silver (A.MIG-0195)
- Nuln Oil (Citadel)

SKIN

- Warm Skin Tone (AMIG-0117)
- Light Skin Tone (AMIG-0115)
- White (AMMOF-501)

POLISH ARM BAND

- Light Sand (AMMOF-511)
- White (AMMOF-501)
- Brown Base (AMMOF-508)
- Pure Red (AMMOF-527)

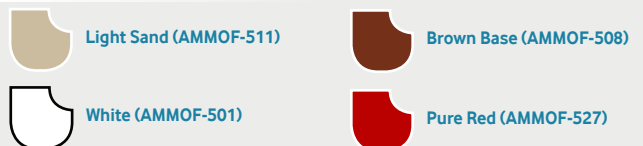## STEP 1 – PRIMER COAT

We begin by cleaning the model of all mouldlines and flash using a modelling knife and files. Personally, I consider this step extremely important as these defects can detract from the whole look the model, especially if they are in dominant areas such as the face. I also used an Infamous JT resin base for this figure, so I removed the cast metal base using clippers and a file. I wash both the metal model and the base with warm water and soap, this removes any mould release agents that could have an effect on the paint.

Next we use cyanoacrylate glue to assemble the different parts of the model: here both the arms and head are separate pieces. I use a modelling putty to fill any join lines or small gaps. Then I apply a coat of Titans Hobby Grey Primer (TTH102 from AMMO). It is always important to prime your models because: 1) It will facilitate the application of the paint, giving it a better surface to adhere too. And 2) It increases the durability of the paint job, especially with metal models that will be gamed with! I prefer a grey primer over other colours as it provides a good base coat for both light and dark colours.

I find it easiest to paint the base first, as there is no risk of getting paint on your finished figure. You can find a step by step about how I paint urban bases at HeresyBrush website (**link**).

I recommend using a spray primer, or airbrush primer, for the best results when priming your figures.

STEP 2 – SKIN

I normally start painting figures with the eyes. Firstly, I paint a horizontal line with white, and a vertical line in the centre with black. I do this first as because the face is not painted yet we can repaint the eyes until we are satisfied with the results without worrying about overpainting onto the flesh. Then we paint the flesh with the darkest colour, to be used as a shadow: Warm Skin Tone (AMIG-0117). I am careful not to cover the already painted eyes. Next I mix the Warm Skin Tone with an equal amount of Light Skin Tone (AMIG-0115) to apply the first highlight. The second highlight is done with pure Light Skin Tone, and the third and final highlight is made with a mix of Light Skin Tone and White in equal amounts. To create smooth transitions between each layer I thin the paint with a small amount of water. By doing this each layer is semi-transparent and does not cover the previous colour. By applying several consecutive layers you can increase the intensity of the colour. We will use this idea to have highlights in the most prominent areas of the flesh tones: for the face this will be the forehead, tops of cheeps, upper lip and chin, for hands it will be the knuckles and finger tips.

To create more contrast I paint the lower lip with Warm Skin Tone. I add some stubble/five o clock shadow by mixing Light Skin Tone with a small amount of grey, I thin this colour with more water than usual so it is very transparent. Note that areas where you remove the brush will have a more intense colour, so I apply this colour in strokes from the top to the bottom. This technique is called glazing.

First I paint the eyes, before basing the skin with Warm Skin Tone (AMIG-0117).

Highlights are focused on the most prominent areas of flesh such as the knuckles.

I paint the lower lip and add a beard effect to create more contrast.

1 Apply the base coat by mixing two drops of black with one drop of grey.

2 Add more grey to the previous mix for highlights, and then use pure grey.

3 For the final highlights, mix grey with increasing amounts of white.

like to use the **Layering Method**, which means I start with the darkest tone and add several layers of highlights, like we saw in the previous flesh tones.

This method is an expanded version of the **triad system**, which uses three colours: **Shade > Base > Highlight**. The "base" is the main colour of the item. In the layering method I add two additional layers, one between each dominant colour: **Shade > Intermediate Shade > Base > Intermediate Highlight > Highlight**. The "intermediate shade" is made by mixing the "shade" and "base" colour in equal proportions, the "intermediate highlight" is made by mixing the "base" and "highlight." I use a minimum of five layers, but sometimes I might mix more intermediate colours. This helps in creating smooth transitions, especially when combined with paints that are thinned with water for increased transparency.

However, you may prefer a quicker method with more aggressive contrast between layers by using the triad method.

To paint the typical German grey with a bluish tint we use Bluiesh Grey (AMMOF-530.) However, we need something else for shadows and highlights! The easiest option is to mix this colour with black for shadows, and white for highlights. For example for the shade base tone I mix black and grey in a 2:1 proportion. The intermediate shade is made by mixing these colours in an equal proportions and the base is pure Blueish Grey. The same theory is applied to the highlights using white instead of black. See the scheme below.

This is a good general guide to the layering method I like to employ. However I do not use black to darken every colour: for example for yellow we can use violet or a dark brown. This also means we should never always use white for highlights: I personally like to use a light yellow, or a pink, depending on the base colour. This can give a more rich and saturated colour, whereas white can sometimes wash out or mute the colour.

THE TRIAD SYSTEM

Originally developed by Kevin Dallimore for Foundry miniatures.

SHADE	BASE	LIGHT
Black + Bluish Grey 2:1	Bluish Grey	Bluish Grey + White 1:2

THE LAYERING METHOD

SHADE	INTERMEDIATE SHADE	BASE	INTERMEDIATE HIGHLIGHT	HIGHLIGHT
Black + Bluish Grey 2:1	Black + Bluish Grey 1:1	Bluish Grey	Bluish Grey + White 1:1	Bluish Grey + White 1:2

1 Cover the whole area with the darkest colour.

2 Add lighter colours in each layer, covering a smaller amount each time.

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

With the layering method in mind for the trousers I use Matt Earth (AMMOF-507) for the "shade," and Dark Olive Green (AMMOF-503) for the "base" and add white for highlights. I mix these colours using the same principles as before. For the slightly visible shirt I use Matt Earth (AMMOF-507) and Light Brown (AMMOF-531) with white added for highlights.

However for small elements or surfaces, such as the arm band, I usually use the simpler triad system. With such a small surface areas there is not much space to apply five layers. With this in mind I paint the red part of the arm band with Brown Base (AMMOF-508). For the base I mix Brown Base with Pure Red (AMMOF-527) in equal proportions. Finally I apply a highlight with

Pure Red. For the white part I follow the same system using Light Sand (AMMOF-511) for the shade, and White for highlight. A mixture of both colors in equal proportions provides the base.

Where to apply highlights? The easiest way is to follow the wrinkles and lines sculpted on the miniature. In addition I like to focus on protuberant areas such as the knees and elbows. The theory is to apply each layer in a smaller and smaller surface area. This gives a smooth transition and range of tones through a gradient easily. In some areas having the darkest and lightest colours next to each other creates a pleasing contrast: such as the shadow inside the pocket next to the highlights of the pocket's edges.

STEP 4 – CAMOUFLAGE

1 First paint the shadows and highlights of the dominant colour of the camouflage areas.

2 Paint the dark brown spots with ameboid shapes and dots.

3 Paint the lighter organge spots in the same way, but inside the dark spots.

To paint the iconic autumn oak leaf camouflage of the reversal SS smock I begin with the dominant colour. In this case: a beige or light brown. I follow the principles outlined previously in the layering method using Matt Earth (AMMOF-507) as a shadow colour, Burnt Sand (AMIG-0118) as the base, and finally white or a very light yellow is added to the base colour to create highlights.

Then we begin creating the camouflage spots. First, we use a dark brown such as Burnt Brown Red (AMIG-0134) to cra-

te the dark spots. We thin the paint with a little bit more water than usual, and using a thin brush we begin randomly adding shapes with irregular or ameboid shapes and small dots between these. It is important to try and be random. Next we use Bright Orange (AMMOF-538) to paint the light spots. Following the same idea we paint additional ameboid shapes and dots. Note that most of the orange spots should be inside the darker ones, without completely covering the dark colours. But I do not cover all the dark spots. Furthermore, I do not apply highlights to the spots although you can if you wish.

STEP 5 – BLACK LEATHER

1

Apply a couple of layers of black to get a strong coverage.

2

Mix black with increasing amounts of pink for the highlights.

When highlighting black I rarely use white or grey, but instead I use pink or light yellow. Pink and yellow are more warm than white, so the resulting highlights look more natural. Using white we mute the black (it will become greyish, and washed out, which can happen to any colour you add white to). This can transform our black material into grey, and we do not want that!

Here, I mixed black with increasing amounts of Light Skin Tone (AMIG-0115) and applied two highlights on the most prominent parts, such as the wrinkles and the tip of the boots.

STEP 6 – GUN

1

Paint all metallic parts silver, such as the gun and buckle.

2

Apply a dark wash such as Citadel nuln Oil.

3

Reapply the silver colour to the edges as a highlight.

To paint the metallic parts, such as the KIS gun and buckle, we apply Silver (AMIG-0195). Apply two layers of paint if needed to get a strong coverage. Then, once it is fully dry, we apply a dark wash such as Nuln Oil from Citadel. If you want you can leave the metallics like this, especially if you have time constraints. However for more contrast I reapply Silver as an edge highlight. This is applied in a controlled way so that we gain a lot of definition.

GALLERY