

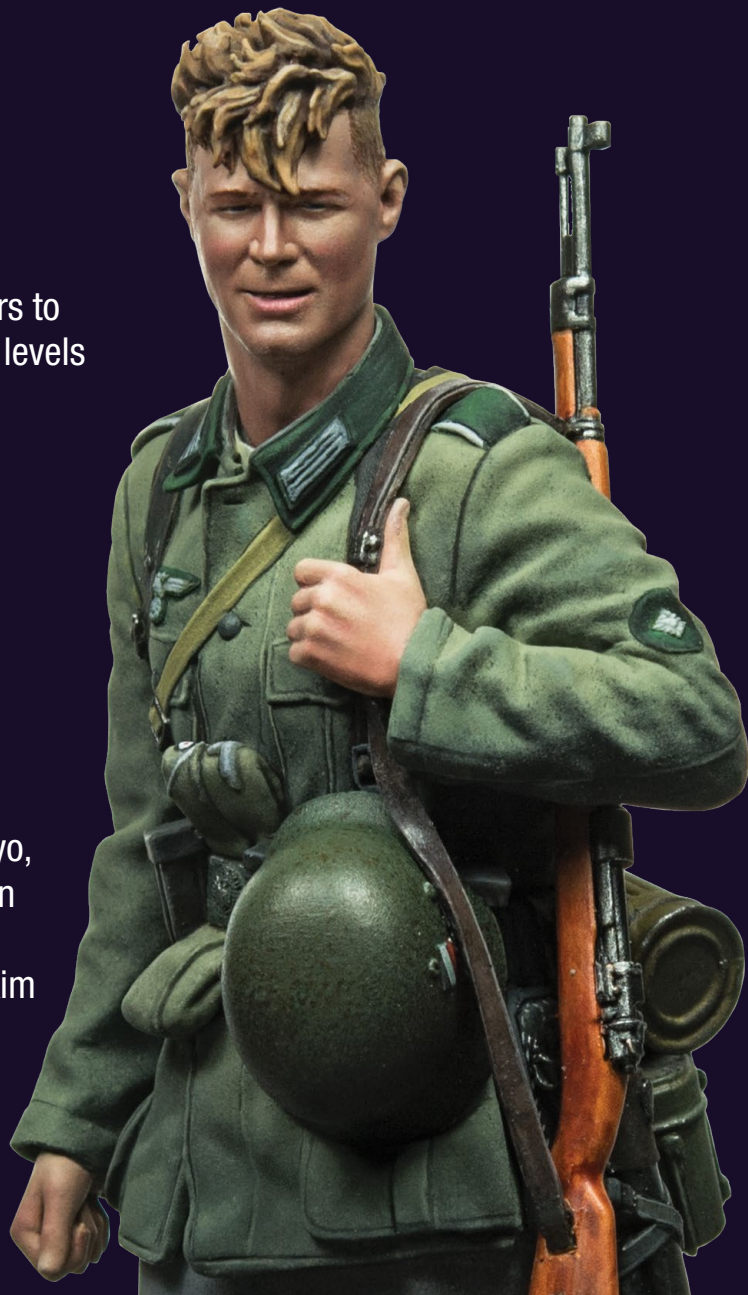
The Modeling Companion No. 2

German Equipment in WWII

The Complete Guide to Painting with Acrylics

Beginners to
Advanced levels

Carlos Royo,
Calvin Tan
&
Man Jin, Kim





Using 50% water in the solution, I painted the **BASE** color on the gaiters. As many coats as necessary are applied to achieve a uniform color.



The **FIRST LIGHTS** are added as thin horizontal lines. For this step, the brush needs to hold very little paint so that we can control the strokes. The blend should also be 50% water.



SECOND LIGHTS were applied as in the previous step. With this color blend, only the areas most exposed to light should be painted.



SHADOWS require the paint to be more highly diluted. I prefer to be cautious when painting shadows, otherwise this step can spoil one's work.

	INK wash	Shadows	Base	1 st Lights	2 nd Lights
Black leather	ACS-006 N°5 + N° 2		ACS-002 N°5	ACS-002 N°4	ACS-002 N°1
Outlining and eyelets			ACS-006 N°6		
Shoelaces			XNAC-49 + XNAC-43		
Gaiters		BASE + XNAC-02	XNAC-04 + XNAC-08	BASE + XNAC-43	1 st LIGHT + XNAC-43

5. FELT BOOTS

Carlos Royo

BROWN LEATHER AND FELT Filzstiefel

The harshness of the Russian winter meant that suitable footwear had to be quickly developed to prevent widespread frostbite casualties. The enemy's choice were the famous 'blanks' boots that served as the inspiration for the Germans to create a boot that combined protection and endurance. German shoemakers improved upon the original Russian idea of a felt boot, designed to give insulation from the cold and snow, by the addition of a smooth leather lining and strong studded soles.

There were many variations regarding color, reinforcements, soles, etc., but they were all made of leather and felt. The German felt boot was essentially

the Russian 'Valensky' with reinforcements and leather soles. Felt was made of animal hair mixed with recycled wool, resulting in a greyish or brownish color. These boots were sometimes dyed.

INTRODUCTION

Felt boots were basically made of two materials: leather and felt.

For a realistic result we need to differentiate the appearance of these materials. Leather surfaces should have a smooth, satin finish, while felt ought to look matte and rough.

To simulate leather I began by applying the base color and lights in matte tones, and finished up with washes and shadows using ink for lustre.



9. BREAD BAG

Man Jin, Kim

BROTBEUTEL 31

The origin of this item of equipment goes back perhaps to the Prussian armies of Frederick William I of Brandenburg, although it was adopted by the German army in its definitive form until 1931. Its pure form and simple construction became a fixture in all the armies and in political organizations. Its function was to contain the daily food rations, including the bread that gave it its name, as well as the cutlery and cup in one of its two compartments. However, in practice, soldiers kept in it everything they wanted to have readily available, including their weapon cleaning kit.

This practice was made official with the appearance of the 1944 model, to which an outer pocket was added for this purpose. The exterior surface of the flap held the cooking pot and canteen.

INTRODUCTION

A bread bag is basically made of felt and leather, while the basic colors may vary depending on the year in which it was manufactured.

It is very important to take advantage of the basic matte appearance of the fabric, which is what I am going to show you in this step-by-step.

Metal	Intermediate shadow	2nd Shadows	1st Shadows	Base Color	1st Lights	2nd Lights
XNAC-57	ACS-013 N°4 + ACS-003 N°1 + ACS-013 N°3	ACS-013 N°6 + ACS-013 N°5 + ACS-013 N°3	ACS-013 N°6 + ACS-013 N°5	ACS-013 N°3 + ACS-013 N°5	ACS-013 N°3	ACS-013 N°4 + ACS-003 N°1





The bread bag is undercoated with flat black primer.



Three coats of **BASE COLOR** are applied, allowing each to dry before applying the next (50% paint and 50% water).



I applied the **FIRST LIGHTS** using the overhead light technique.



Next, I applied the **SECOND LIGHTS** as in the previous step.



For the **FIRST SHADOWS** a dark reddish-brown tone is added to the **BASE COLOR**.



Next, I applied the **SECOND SHADOWS** with a very dark violet-brown mix.



Prepare mid-tones from final shadow to base color, and from final highlight to base color, with very diluted paint to ensure smooth color transitions.



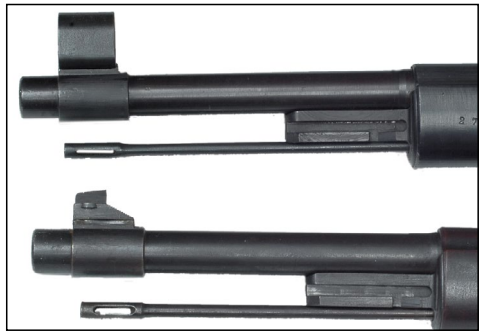
Outline the stitching with the **FIRST SHADOWS** and the **SECOND LIGHTS**. Leather surfaces are rendered with the same technique used to paint the Entrenching tool (see page: 36).



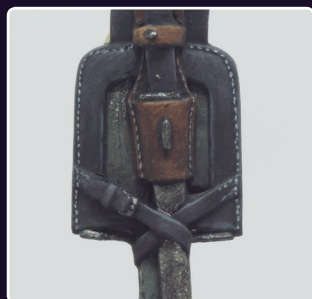
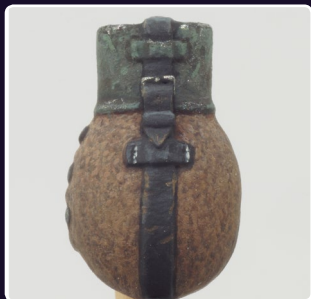
Metallic pigment was my choice for FIRST LIGHTS on certain parts of the gun. Adding silver color to the previous ink blend, I painted the illuminated areas.



I applied SECOND LIGHTS with a little silver at the edges and on any parts of the gun exposed to chafing and wear.



	Base	1 st Lights	2 nd Lights
Blued Metal	ACS-007 N°5 + N° 6	BASE + ACS-007 N°2	ACS-007 N°2
Wood	ACS-007 N°4		



How to paint German gear in acrylics explained in clear and simple steps with photographs, color charts and interesting tips.

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