SNAPSHOT

HOW TO PAINT MILITARY FIGURES WITH GLAZE MEDIUM

GETTING GOOD RESULTS when painting figures takes time and practice, but sometimes you just need “good-enough” results. For example, AFV crew inside a vehicle will only be partially seen. One way to get good-enough results is glaze medium over a zenithal primer.

By Robert Raver

For primary light and shadow, spray the figure with black primer, and then, when dry, spray white primer from the direction of light (e.g., overhead). Dry-brush Vallejo Deck Tan (No. 70.986) and Gloss White (No. 70.842) to strengthen and blend the highlights.

Here, you can see the light and shadow have been quickly established as a starting point for the application of color. Next, you’ll want to pick base and shadow colors and a single color for highlights, along with the Vallejo Glaze Medium (No. 73.596).

In this instance, I chose Scale 75 SS Camo Medium Green (No. SW-10) and US Green (No. SW-52) for the trousers and Scale 75 US Medium Brown (No. SW-50) and Vallejo Burnt Umber (No. 70.941) for the jacket. Vallejo Pale Sand (No. 70.837) is the highlight.

Make a solution from 3 parts glaze medium and 1 part water. Mix the solution 1:1 with the base color on a wet palette; you want the paint transparent. The medium prevents tide marks and color looking washed out.

Apply three or four base-color coats. Use a hair dryer to speed drying time between coats. You can already see that highlights and shadows are retained due to the transparency of the paint.

Using the same ratios as the thinning solution in step 4, mix the shadow color with the base color and accentuate folds; repeat the process with the highlight color. Here you can see the completed trousers.

Paint the jacket using the same techniques, allowing the zenithal primer effect to deepen shadows and pop highlights. At this point, I spent two hours on this model — about half the typical time I’d spend.

To paint skin, use Vallejo Mahogany (No. 70.846) in recessed areas as a starting point. Then mix Dark Flesh (No. 70.927) and Pale Sand to create mid-tones and highlights using the same glaze technique.

A few touch-ups and the figure gives the vehicle some life and a sense of scale. The goal with this technique is not an award-winning figure, but a quicker way to obtain a result that complements the model.