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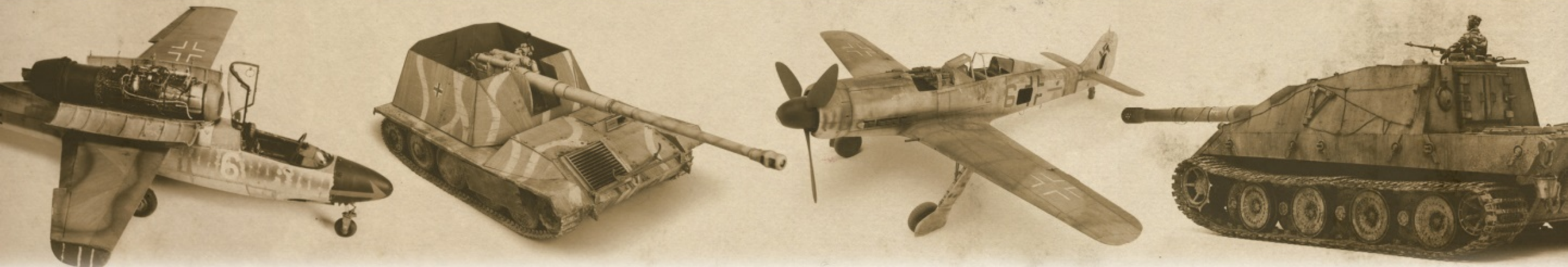
# THE WEATHERING MAGAZINE

A.MIG 4510  
Issue 11 - 1945



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# 1945



ENGLISH



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# THE WEATHERING MAGAZINE

Mig Jimenez

The year 1945 has always attracted me in a special way. From a modeling point of view, it offers a huge variety of vehicles, camouflages all mixed together: from older vehicles used in the desperate defense of the Reich to the futuristic jet prototypes developed by the Germans. Furthermore, all of the painting effects that can be done and the varied types of camouflage scheme applied to planes and ground vehicles make it mandatory that this subject has to be included in the TWM.

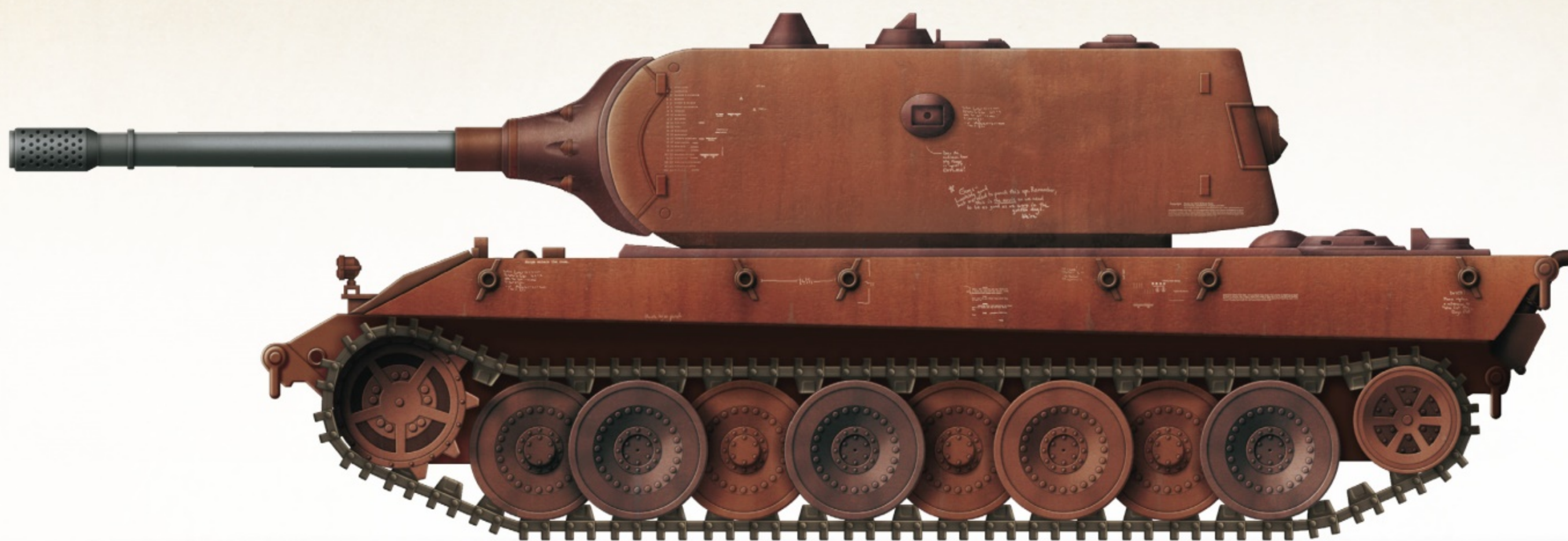
A lot of us late war fans have spent countless hours looking at period photos, analyzing colors, camouflage spots and markings that, in most cases, were in use only during this last year. The fascination with the red-oxide primer colored vehicles, or vehicles with parts and components taken from other vehicles or another also arises from this era. And finally... the what-if madness that has taken hold with so many modelers, making them keen on vehicles that never existed; colossal, unbalanced or just desperate prototypes such as the Maus, Komet, P-1000, E-100, Natter or the Horten. These are only a few of the fascinating lunacies that convey so well the atmosphere of the War's end and have become a source of inspiration for modelers who want to imagine a hypothetical end of the conflict. While an imagined outcome might allow us to enjoy our hobby

with a lot more freedom, we shouldn't forget the necessary historical elements that provide context. Using logical analysis and common sense is important in order to avoid making models bordering Science fiction, models completely devoid of some kind of historical plausibility. That's the reason our collaborators present us with a balanced guide of what was and what could have been, trying to put their imagination in some cases, but using logic all the time in search of authenticity.

Regarding the subjects, we've tried to show the greatest variety of vehicles, from the classic Me109 or Jagdpanzer IV used in 1945, to other a lot more exotic and experimental prototypes.

But the really important thing is that the content helps you with your models, a sort of painting and weathering guide to make your next projects more attractive and realistic. We also tried to show different styles and painting techniques, so you could be able to select the ones better adapted to your liking or needs.

Without doubt, this year will be always present, at least in the heart of the modelers. Welcome to 1945.



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## The Peoples Fighter

Enter the jet age with Yang Yu Pei as he constructs The Peoples Fighter, the Hel62. An aircraft constructed from non-traditional, non-strategic materials, this model provides the ideal platform for eye popping techniques and finishes.

pag. 6

## Big Gun Goes Boom

Did the deployment of the E-Series weapons systems ultimately turn the tide of the war? If so, you will enjoy seeing how Sergiusz Pęczek demonstrates the wear and tear of this desperate conflict in how he paints and finishes the history changing Waffenträger.

pag. 14

## For Whom the Bell Tolls

Presenting us with a new perspective on the diorama base, Bernard Bassous brings us the concept of the "elevated diorama". A base made to look as if it had been freshly plucked from the surrounding ground and raised up. Of course, a brilliantly constructed and painted scene sits as sweet icing atop this unconventional treat.

pag. 22

## Der Fuhrer

Any focus on the final days of the war must certainly include a study of Adolf Hitler. In this extensive figure-painting tutorial, Juanma Vergara vividly captures the Der Fuhrer as he contemplates the final days of The Thousand Year Reich.

pag. 30

## Enjoy the War

The popular and innovative painting techniques of José Luis López Ruiz are fully explained as paints and finishes this end-of-war Jagdpanzer. Beginning with his revolutionary "black and white" technique, José provides a clear narrative to his full color painting process.

pag. 34

## Defending the Reich

Matt McDougall brilliantly captures the desperate struggle in the air as he tells a later war Bf-109G-10. Enjoy an excellent step-by-step article as he creates this yellow-tailed warbird.



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pag. 42





# The "Peoples Fighter"

In April, 1944, the allies re-opened their bombing campaign on Germany using a new tactic - now, the bombers would be escorted by the P-51 Mustang in the role of "air supremacy". The P-51's in escort would fly ahead of the bombers Combat Box formations to aggressively seek combat with the Jagdwaffe, thus clearing the skies for the oncoming bomber formations.



Yang Yu Pei



To counter this threat, the Luftwaffe decided upon a plan to develop and produce large numbers relatively simple and inexpensive jet fighters. A design competition was initiated - the name given to this emergency fighter program Volksjäger, or Peoples Fighter. The parameters were to develop a single thrust, single seat jet fighter. The main structure was to use inexpensive parts made from wood and other non-strategic materials - and more importantly it could be assembled by semi and non-skilled labor.









1

As is typically the case, the assembly and painting of this model begins with the cockpit. A combination of Tamiya and Vallejo acrylic paints are used to paint the base and detail colors.



2

The cockpits surface details are enhanced using Dark Brown Wash overall and then I applied Striking Grime to some specific areas to achieve greater visual depth. Finally, I used a light dry brushing technique to bring out the details by using of Vallejo khaki color.



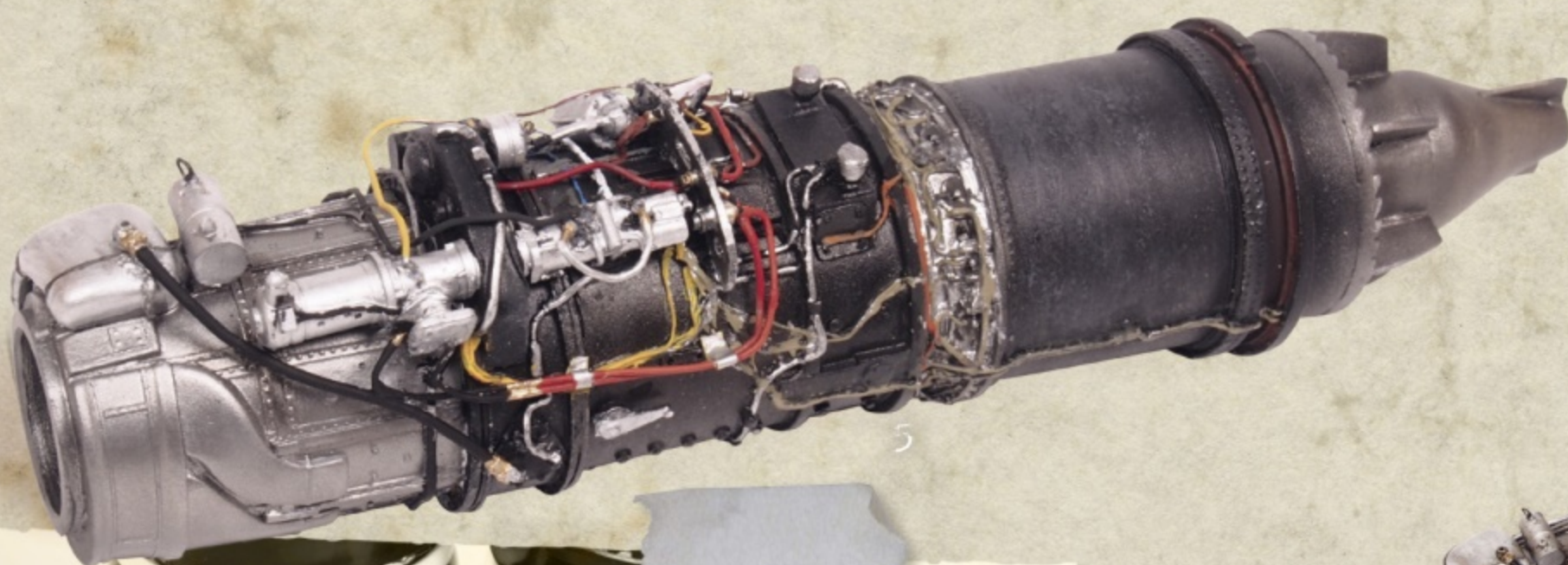
3

The engine was painted gloss black overall and then certain elements were picked-out using a variety of silver colored paints.



4

Since I would be displaying the engine in full view, I decided I would take a few extra moments to add some extra electrical and hydraulic details using thin solder, wire and small rubber tubing.



5

All of those little wires and hoses are carefully painted in bright red, yellow and silver colors. To me, the result of this extra work is very much worth the effort as the engine now looks very busy and "real".



7

Next, a basic Dark Brown wash is applied overall to bring out the details and unify the overall appearance. The wash has the added benefit of providing an overall dirty, grimy used appearance.

I finished the engine by applying a limited amount of Rust Streaking and Fresh Engine Oil Effects to certain points around the engine to help bring out the metallic aspect, but mindful not to overdo it as this engine is operational.





8

10



11



8 Keeping in mind the directive to use "non-strategic" materials, I decided that I would like to do something special on this aircraft; that is to represent the wooden main wing, vertical tail and the landing gear door, but only the right side of this He-162. I began the wooden sections by first spraying a base of tan colored Tamiya acrylic paints.

9 Over the tan surfaces I brushed a thin layer of Burnt Sienna artist's oil paint in order to create depth of color.

10 Next, nearly all of the oil paint is wiped from surfaces using clean tissue paper. At this point the model is set aside until the oil paint glaze is fully dry.

11 Once the glaze layer is dry I can go about adding the wood grain to the panels. Again, using the artist's oils and a flat brush, the thinned paint is lightly brushed over the surfaces. When doing this technique you should always be mindful to stroke the brush in the same direction for a consistent grain pattern on each individual panel.

12 And here I have the final result; you can see how the panels really do look like they are made from real wood!

13 Of course the undersides of the wings would also be constructed from wooden panels as well, however, on the underside I want to show the wooden surfaces over-painted with the aircraft's camouflage colors. I begin in the same manner as the upper wing surfaces by applying tan colored acrylic paint.

14 Next I applied a water based mask sol solution onto the underside of the wings using a sponge and small stick. The masking solution will be used for the paint peeling effects that I will be doing later in the process. This kind of mask sol is dry fasting and it's very easy to remove.



12



13



14





- 15 Next I apply what will be the first layer of blue to the underside surfaces. This first layer of blue is very light in tone (with white added to the mix) in order to ensure greater color contrast between the subsequent layers. Once dry, these surfaces receive another limited application of the masking solution.
- 16 The surfaces are then painted in the straight color of RLM 76 light blue. Once again dots of masking solution are applied over this layer of color.
- 17 Finally, I sprayed the top layer of light blue. This final layer being lighter in tone to represent highlights.

- 18 The masking is removed to reveal areas of wear, fading, chipping and mottled effects. This same process was also performed on the underside of the other wing, as well as the tail and vertical stabilizer.
- 19 I applied the green camouflage colors of RLM 81 and RLM 82 onto the upper wing and the fuselage in the same manner as the underside. The principal is: Apply lighter base color > masking > original base color > masking > lighter base color > remove all the masking > done.
- 20 On the forward fuselage I applied two slightly different shades of silver paint to represent a bare metal finish.





21 Over the silver paint I then applied Vallejo gray color to simulate the "putty" or "primer", following the pattern of the panel lines just as on the real aircraft. The matte appearance of the grey paint contrasts nicely against the metallic sheen of the silver.

22 Finally the aircraft's markings and symbols are applied, I can now begin the finish painting and weathering.

23 I begin the weathering process by accentuating the panel lines and surface details using Panel Line Wash (PLW) Blue Grey (A.MIG-1613) over the light blue surfaces.

24 In a similar manner I applied PLW Blue Gray and Black Night (A.MIG-1611) respectively onto upper surface RLM 81 and RLM 82 colors. I have to say these PLW products are very convenient and easy to use for making the panel lines become more distinct as well as making the camouflage color more harmonious. Highly recommend.

25 Continuing with the same process I use the Black Night (PLW) color and is used for the panel lines and surface details in the areas of bare metal silver.

26 While still working in the areas of silver, I used Streaking Grime on certain areas to give the metal an aged or oxidized appearance.





27



28



29



30

27 On the top side of the airplane I added small dots of PLW Green Brown onto the surfaces and then pulled the stain backward to indicate the direction of wind flow. Once the stains have set for a few moments I used a clean brush moistened with thinner to blend and soften the effect.

28 The wheels and tires were also treated to the effects of weathering by first applying a light dusting of Airfield Dust pigment and then a touch of Dark Brown Wash. Once these effects had dried any excess was removed with a clean brush.

29 With the painting and weathering nearing completion I can now assemble all of the remaining parts to complete the model.

30 Finishing touches include a few drops of Fresh Engine Oil effects around the filler cap and engine.





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# Waffle



Sergiusz Pęczek



# Waffenträger



By 1943, some in the German High Command began to sense that Germany's war fortunes were beginning to take a turn for the worse. The Allies were in Italy, the Russian were pressing hard in the east and an invasion upon the French coast seemed only a matter of time. Within the armaments command, new weapons programs were initiated in an attempt regain the advantage - among these being the new generation of fighting vehicles, the Entwicklung Series - or E Series.

Prototypes and approvals for the new program were quickly ushered through and by the beginning of 1945 production and deployment of E Series weapons began making an impact on the battlefields. Highly mobile and armed with the deadly 8.8cm gun, the Waffenträger wrecked havoc amongst enemy armored formations. In the east, the Russian advance was stalled in Poland, while in the west Waffenträger hunter groups tore gaping holes in the allied lines.

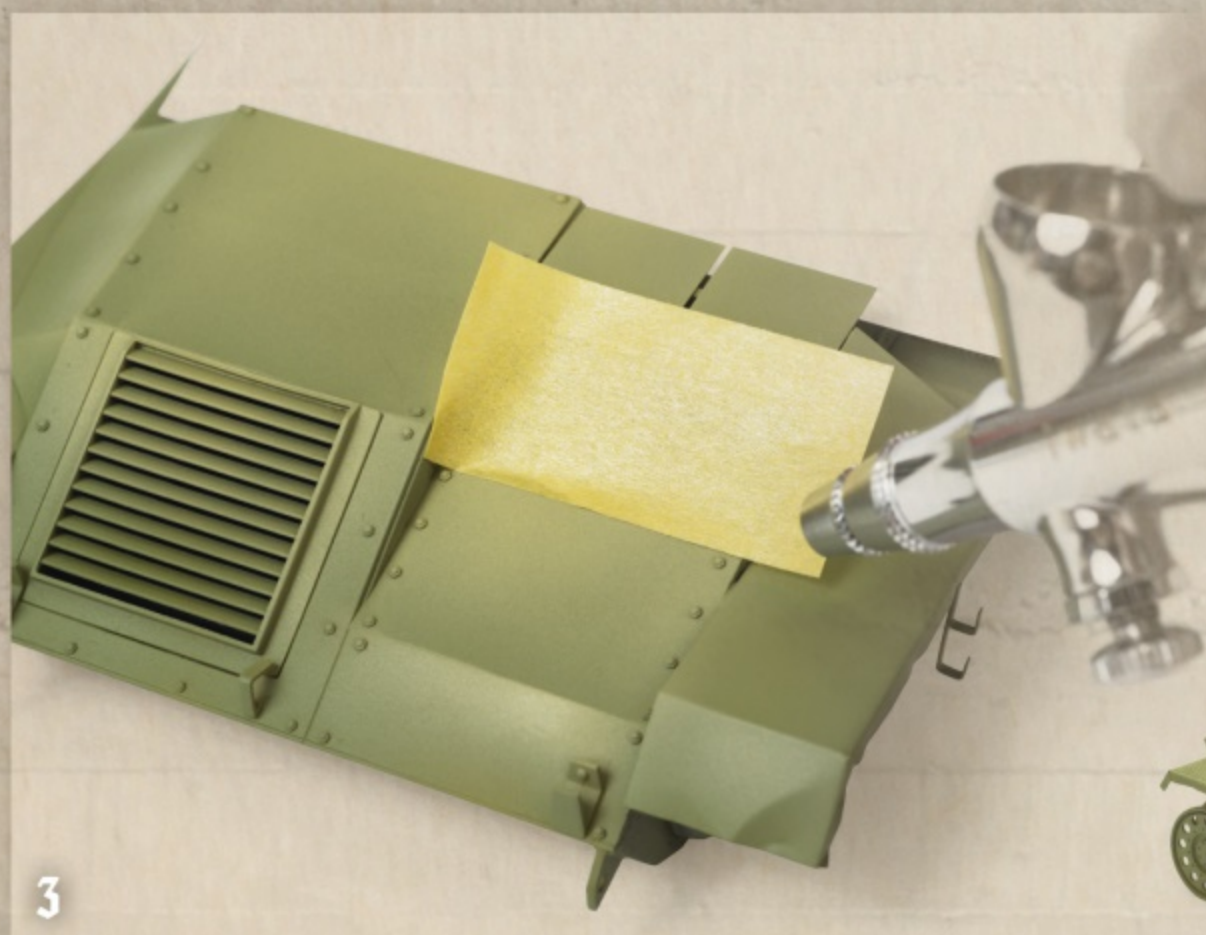




1  
I began the painting of my model by first preparing the interior surfaces using grey primer, and then painting the red primer colors using A.MIG-921 and A.MIG-049. The upper hull was secured in place using Tamiya tape and the center hole plugged with a sponge in order to prevent overspray from the Dark Yellow primer that I used to paint the exterior surfaces.



2  
I established the overall base color using A.MIG-004 Resedagrün, a color matched to later war vehicles. The model was airbrushed by applying very thin coats of this paint with just a few drops of A.MIG-2000 thinner added into the mix to aid in the flow.



3  
I decided to paint the model using Color Modulation techniques; adding contrasting highlights and shadows to the surface panels. The characteristic crisp edges between colors and along panels were achieved by masking using Tamiya tape.



4  
Luckily, AMMO provides all the paint colors that I will require in these convenient sets.

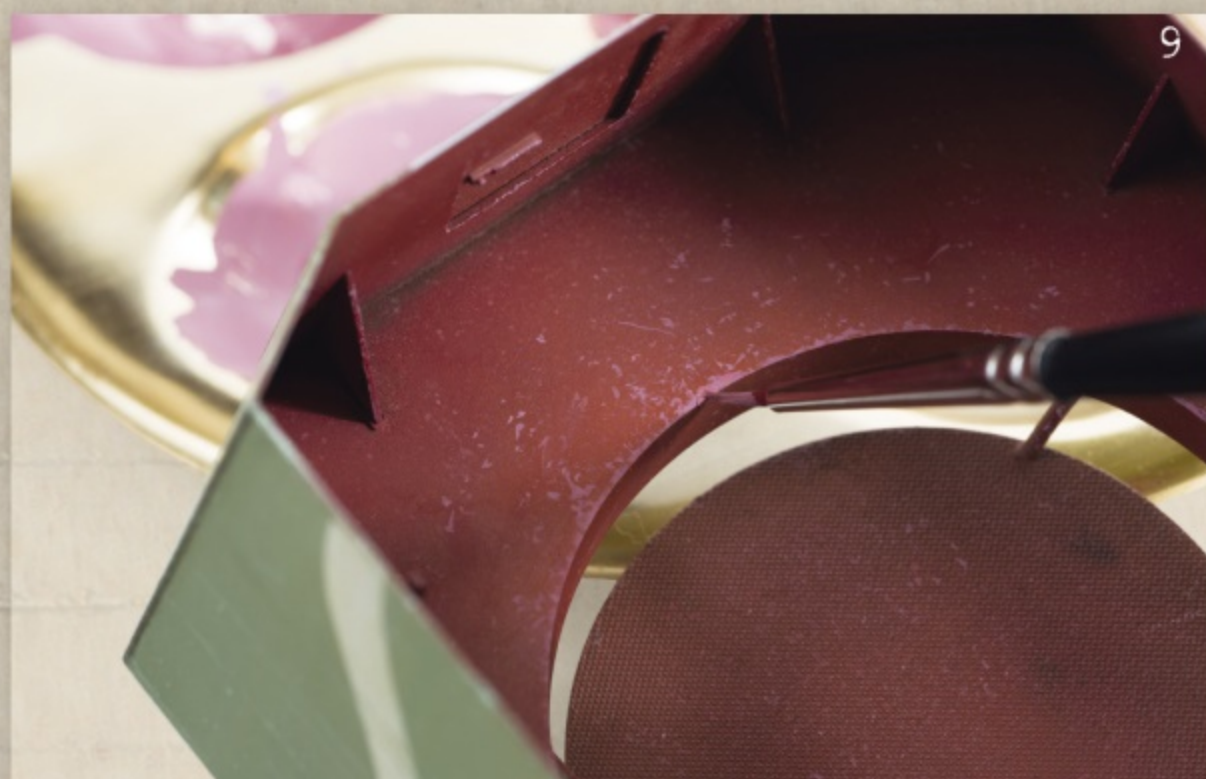


5  
Here are the colors that I used specifically for the Color Modulation (CM) paintwork. The pale yellow color was added to the base color to lighten the base color, while the shadows were achieved by adding the darker green color to the base green.



6  
For added visual interest I decided to paint the cannon using the dunkelgelb color of A.MIG-011 highlighted with A.MIG-017 and A.MIG-010. My story is that the cannon and barrel were to represent parts salvaged from another vehicle





7 My next step was to tint the colors with filters made from diluted artist's oils. For the green I used 618 Permanent Green, Light and 620 Olive Green from Talens Rembrandt range. I thinned the oils with an Odorless thinner.

8 To enrich the red primer tones I used a filter made from 303 Cadmium Red Light from Talens Rembrandt range of artist's oils.

9 Again, turning to the artist's oils I created small chips and scuffs on red primer using this lighter, almost pink color.

10 To create the hardedge camouflage pattern I cut narrow stripes from Tamiya tape and then applied these quick masks onto the model. With the masks in place, I then airbrushed Chipping Fluid over the exposed areas followed by the light sand color of A.MIG-012 lightened with A.MIG-017.

11 Using a stiff brush moistened with water, the layer of Chipping Fluid is activated to produce chips scuffs within the camouflage stripes



12 Using 3 different colors of enamel effects at the ready, I applied pin washes and overall washes; all blended using a Tamiya sponge brush and odorless thinner.







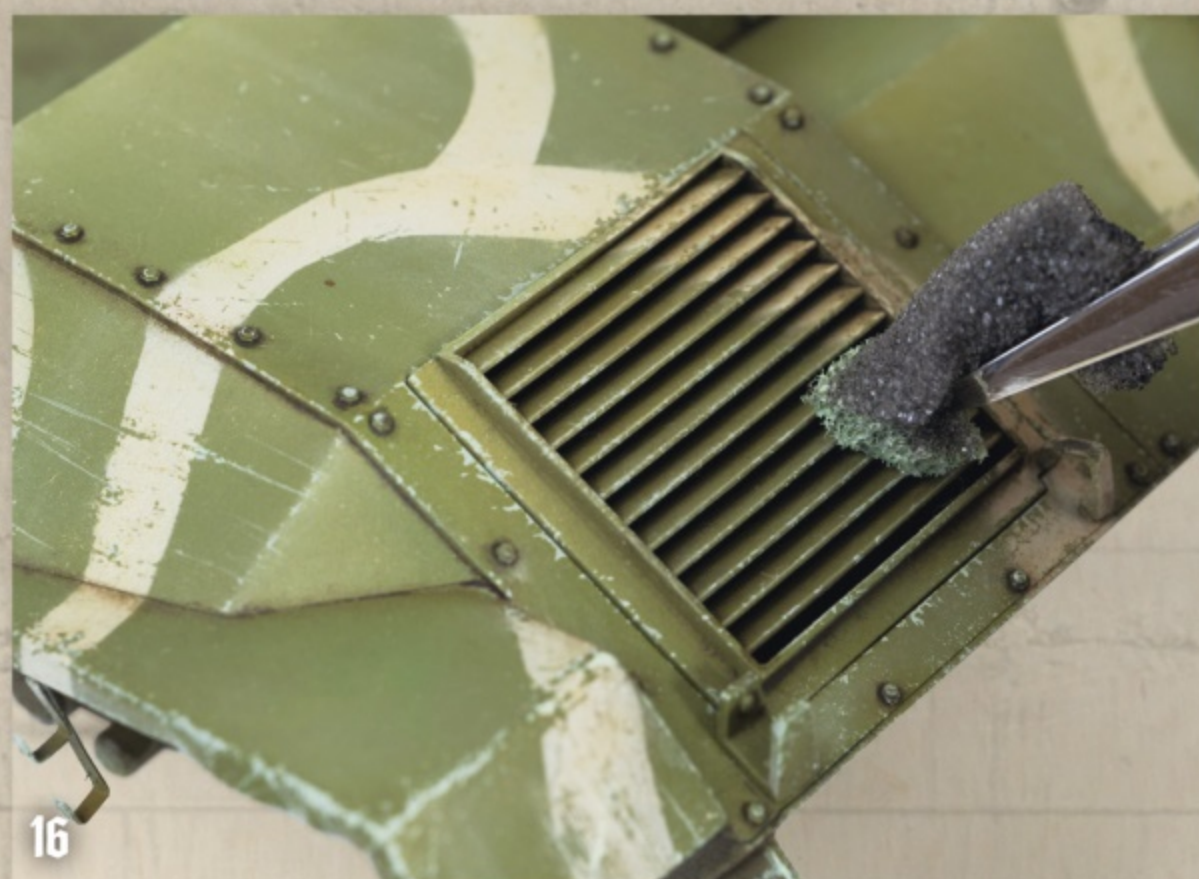
13  
I used a variety of artists' oil colors from Talens Rembrandt range to enrich underlying colors. The colors were applied as small dots and then blended with brush moistened with odorless thinner.



14  
Next step, and one of more important techniques that I like to use in my modeling, is the creation of long scratches. To aid me in the process I apply strips of masking tape horizontally across the surfaces and then paint thin lines along the edges of masking tape.



15  
Over the sand colored camo stripes I complete the process by adding green color to the previously made scratches so as to indicate layers of exposed paint. In a similar manner, superficial scratches are represented on the green areas using a lighter shade of the base green color. In all cases, using a fine tipped brush in good condition is necessary for best results.



16  
The smallest and most irregular chips and scratches are created by dabbing (using a sponge) light amounts of Humbrol matte white tinted with a little green onto the surfaces. Use logic when doing this and only apply to those areas prone to wear and damage.



17  
In addition to the sponge technique, another good way of representing small chips and blemishes is by flicking small speckles of paint onto the surfaces. If, by accident, some of the spots are too big you can always remove them with a clean brush moistened with thinner.



18  
It's important to remember that using a variety of color tones and products will help to achieve depth and visual interest. As you can see here, I used quite a wide range of products when creating the rust and oxidation on the Waffenträger.





19



20



21



22

19 The same techniques of sponge and paint flicking were again used to create rust effects. As always, restraint is the key when working these types of effects.

20 A fine tipped brush is used to paint in the defined areas of exposed primer.

21 I used this same fine brush to create chips, scratches on other areas of the vehicles. Darker brown and grey colors give the appearance of exposed metal, while the dark rust colors add a slightly oxidized or rusted tone to the chips.

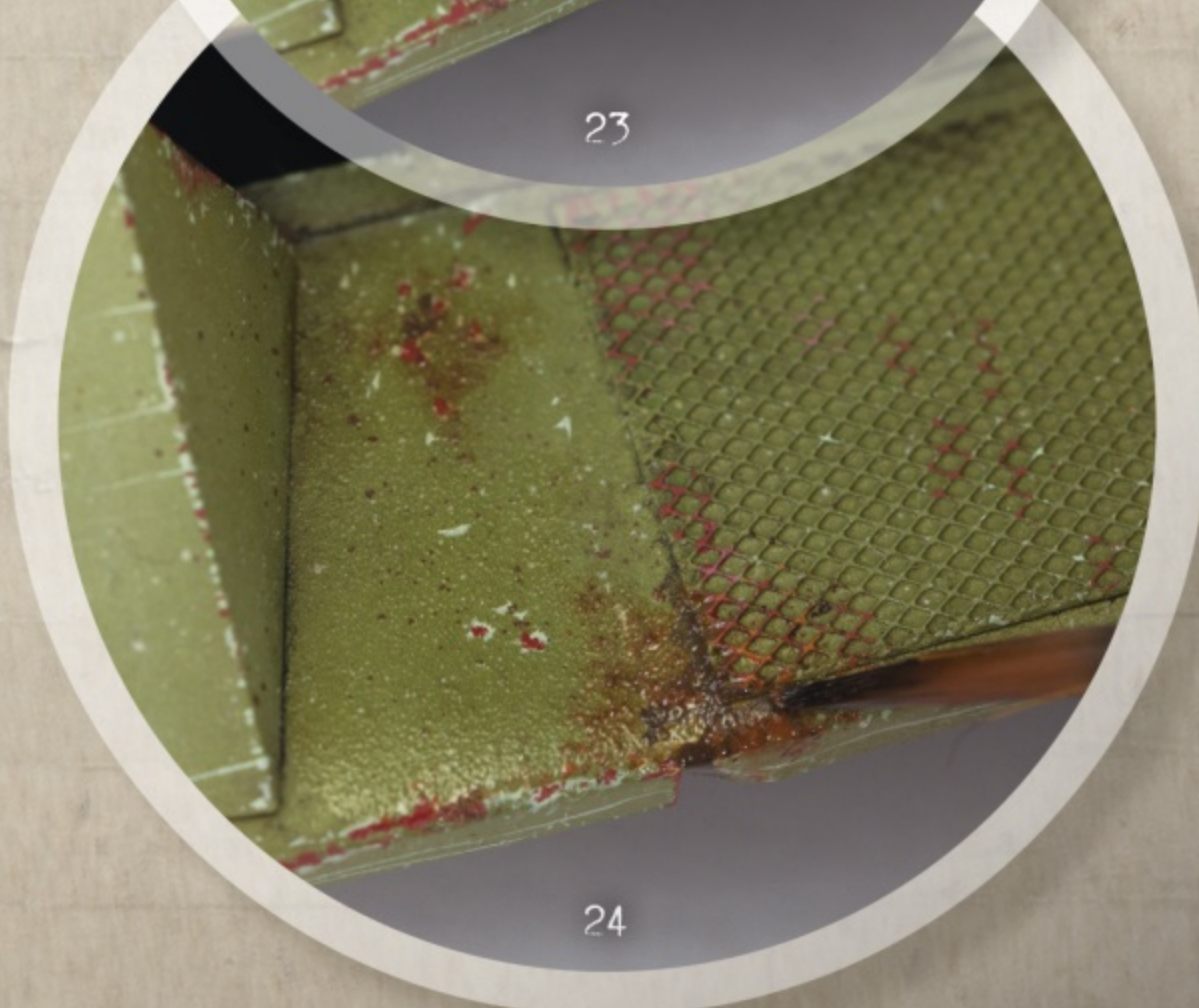
22 Up to this point all of the chips, scratches and scuffs have been applied using acrylic paints. Now, I turn to using artists' oils in order to create increased depth and extra interest into these areas. This photo shows an example of the rust oil colors that I will be using and a pile of clean sponges; let's get started.

23 Artists' oils are loaded onto the small bits of sponge and then applied using a dabbing motion. It's important that the oil paints remain thick so that only small bits of paint are transferred onto the surfaces. As mentioned, these layers of oil paints are applied over the small chips and scratches previously painted using the acrylic colors.

24 Now, very carefully, I blend the oils using a brush and thinner. Only a slight amount of thinner is used, just enough to moisten the area along with a light touch with the brush. The idea is to slightly dissolve the paints in order to produce subtle stains.



23



24





25 As shown here, using a combination of different chipping techniques and paint types has resulted in a very convincing appearance.

26 The dust effects and rainmarks were created using A.MIG-105 Washable Dust, applied with an airbrush and then washed out with various brushes and cotton swabs. As compared to using pigments for this effect, dusting with washable acrylic paint can be a good alternative as it is effective and easy to control.

27 Of course, heavier dusting is accomplished using pigments mixed into dust colored enamels from the AMMO range. The addition of the pigments adds some texture, aiding with the heavy dust appearance.

28 Finally, the areas of heavier dust are blended using odorless thinner. This step is important in order to remove any un-natural brush strokes and helps the dust colors flow into the recesses and corners.









# For Whom the Bell Tolls



Bernard Bassous

## No Man's Land, Berlin 1945

In the final stages of WWII, Berlin was in ruins. Although the Soviets were advancing rapidly, the streets remained perilous; death could still be lurking behind every corner. In the tangled mess of the destroyed capital, German defenders made excellent use of ruined basements, sewers and bombed out attics in their attempt to slow down the advancing Red Army forces.

In this scene, a Soviet SU-76 is halted along this narrow city street as the way ahead is blocked by a destroyed Panther. Unaware that they have fallen into one of the defenders death-traps, the crew of the SU-76 investigates the scene and pays their respects to a fallen comrade. Meanwhile, just out of sight of the Russian,

a German squad cautiously creeps up the U-Bahn station step, preparing for the moment when they will strike at the unsuspecting Russians.

This diorama will be one in a series of dioramas that I plan will be built based on this concept; the "Elevated Diorama" Concept. I envisioned this concept so as to give the diorama and its surrounding more life. The theme behind it is to make it look as if it has been freshly plucked out of the ground and raised up. This concept will also enhance the artistic approach to presenting a diorama and to highlight its different levels... Enjoy









1

I start the base of the diorama by cutting it from white foam using a heated foam-cutter. I then glued the 2 foam parts together using white glue.

2

Cork sheets were glued onto both ends of the foam to provide a sanding guide and stiffen the structure. I then carved the shape I want into the foam using a coarse wood file.

3

Beginning with thin cork sheets, I cut hundreds of cobble stone shapes for the groundwork, bricks for the building and the tiles for the side-walk.

4

The edges of the bricks are sanded to eliminate the "cut" appearance and then glued in place using Pat-tex.

5

The surfaces between the bricks and cobbles stones were filled using wall filler. To aid in the spread of the filler, the cork surfaces were prepared by first wetting with tap water. Then, over the dampened surfaces, I spread wall filler using a plastic card making sure that I get it into all of nooks and crevices.

6

After all the stonework is covered with the filler I use a wet sponge to clean the excess and smoothen the surface. Once finished, the work should be set aside for at least 2 days to dry well.

7

I design the house and the shapes are cut from foam board using a laser cutter in order to get a precise, clean finish.

8

The exterior surfaces of the house were created by gluing different shapes and thicknesses of the cork blocks onto the surface of the laser cut building shapes. This step takes a little time and planning, but I think the results are certainly worth the effort.





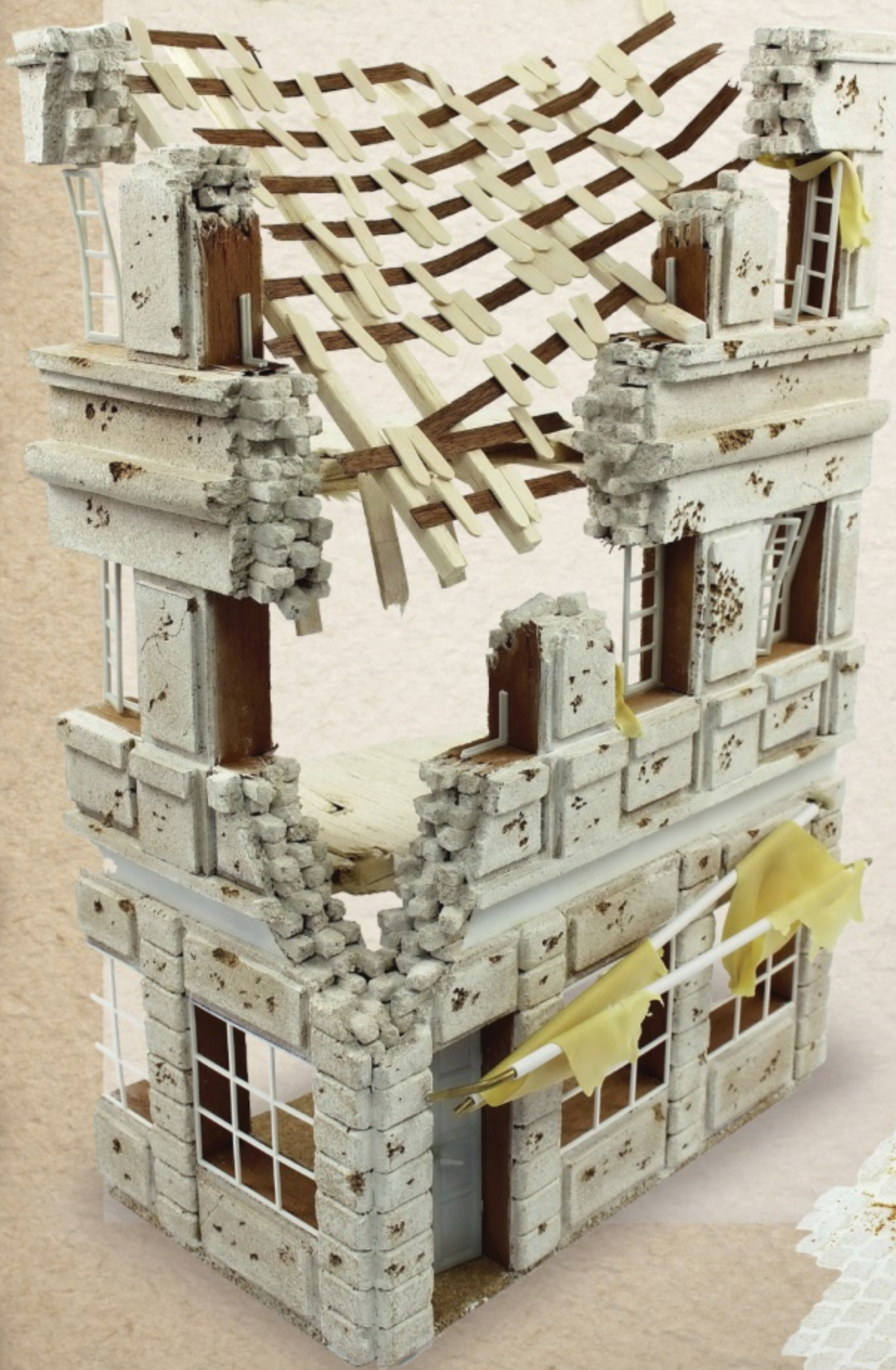
9

I continued by adding the finer building details including these very attractive Mini-Art window frames and doors. The destroyed roof is fabricated from balsa wood to create the framework and roof tiles made from ice-cream Popsicle sticks. All were glued using white glue.

10

With the building well under way I start with the second part of the diorama; the U-Bahn entrance. Again, the basic structure is constructed from foam board and then textured using pre-cut cork and small plastic

tiles. Mini-Art accessories were again used for the railing. I used brass tube to create the hand-rail and aluminum foil to construct the U-Bahn sign.



11 After completing the basic construction of both parts of the diorama, I prepared the surfaces using a wash of highly diluted plaster. This plaster-wash will give the house some texture and a nice base to paint upon. The torn canvases were done using Tamiya 2 type putty.

12 The basic material needed to do urban rubble. Pre-cut bricks, medium size stones, small size stones and fine beach sand. First I laid the sand and then adding the fine grounded stones and pre-cut bricks and Zen stones. Finally, I add the details from the destroyed roof and broken window frames. I use a mixture of white glue and water to glue everything to place.







13

The entire diorama is airbrushed using AMMO black primer. I let this rest for an hour or two and then airbrush a second layer, this time using also AMMO white primer. The white primer is applied in very thin layers over the black surface; this will create multi-shadowed areas. The finished effect looks just like the black and white technique.



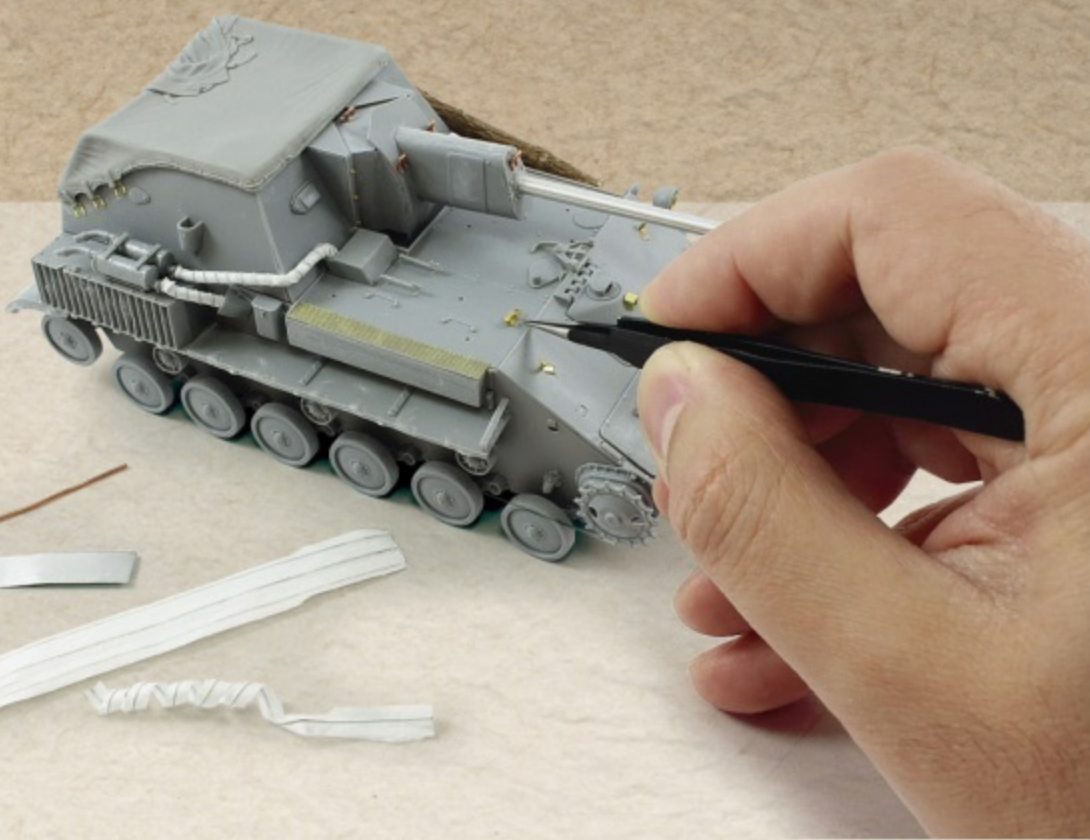
14 During this stage I use AMMO "Blue for Panzer Grey" Wash to color different tones of grey on the cobble stones. For the main color I use Mig Ammo "light dust" Effects, and give it an equal coverage all over with the bricks painted using "Streaking Rust" Effects diluted a bit.

15 The cobble stone road is painted using AMMO "German Dark Yellow" Wash. After the color had set for about 10 minutes I use a brush dampened with thinner to remove the excessive paint from cobble stones. This technique of addition and removal will help to create more depth and color modulation in the groundwork.

16 The glass windows are created using thin, transparent plastic card. I rub wetted sand paper on the plastic card to achieve the fogged appearance, and then used a modeling knife to create the jagged edges of the broken glass. Last but not least, I add pigment colors overall and secure them in place using pigment fixer.







17

The SU-76 is from Mini-Art, the canvas tarpaulin is from Royal Model and the aluminum barrel from RB. All of the other details were scratch built or from old PE sets; the weld seams were re-created using Vallejo thin-head putty.



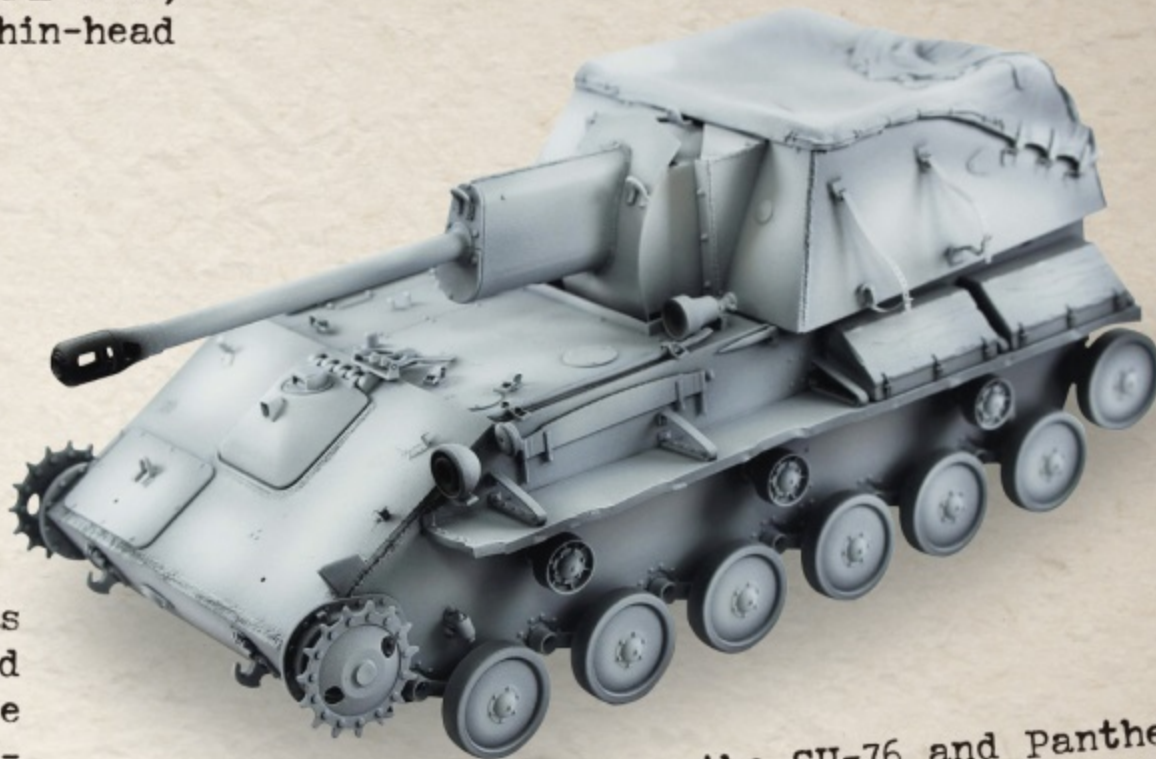
18

The SU-76 exhaust insulation was created using bread-wraps rolled over the exhaust pipe and secured to place using super glue.



19

The Panther tank was cut down to the desired size to fit the scene and then detailed using PE, brass pipes and aluminum paper.



20

Both the SU-76 and Panther were primed and pre-shaded using Mig Ammo black and white acrylic primers.



21

The SU-76 was painted using Mig Ammo Russian green, allowing the pre-shade of the black and white to influence the tones. The raised details were hand-painted in lighter colors of green. Finishing included an application of green toned filters and overall weathering using AMMO enamel effects and pigments.



22

The 3 tone camouflage scheme of the Panther tank was painted in a similar manner as that of the SU-76, using AMMO acrylic colors for the base and camo colors and then weathered using AMMO enamel effects and pigments.



23

The figures I chose to use for this scene are the Russian tankers from the Alpine range; the two German officers and the Russian casualty are from Verlinden Productions.



24 This photo of the finished ground work clearly shows the multiple levels, or "Elevated Diorama" concept. The ground work was finish painted and weathered simultaneously so as to create a homogeneous effect overall.







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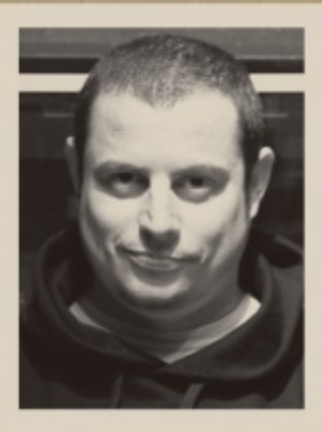
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# Der Führer



Juanma Vergara

During the final days of April, 1945, Soviet troops had pushed to within a few hundred yards of the Reich Chancellery as fierce fighting continues street by street, building by building as the last defenders of the Reich make a final stand. As the shelling intensifies, the Führer's concrete bunker, once a haven, is becoming increasingly threatened with collapse. Water seeps through the cracks in the crumbling walls, emergency lights flicker and fade; chaos and fear are the order of the day as the Bunker is quickly descending into chaos. It is here that a devastated and gaunt Adolf Hitler decides to put an end to his turbulent life.

I knew from the start the technique I would be using to paint this Andrea Miniatures 90 mm figure portraying Adolf Hitler during his last moments. The technique I am referring to is known as Pointillism, a great technique that can be used to depict wool texture -especially in the larger scales. Although it can be a slow and perhaps boring procedure, it is a simple technique that doesn't require a high degree of skill with a brush. We would see through this article how easy it is, and that with a great deal of patience we'll get a really interesting wool texture. But I'll show first how to paint the face.







1 I begin painting by giving Herr Hitler an overall paint layer using Tamiya gray spray primer. I have been using Tamiya gray spray primer for years with consistently good results. For the skin base color I use my usual mix consisting in 70% Brown Sand, 15% English Uniform, 10% Vermillion and 5% Violet (all Vallejo Model Color). I always add a dab of Tamiya X-21 Flat Base to the mix to be certain of flat sheen.

2 I apply the highlights in the following manner: I add Beige Red to the base mix for the three first highlights; the fourth highlight is pure Beige Red. Throughout the process, my paints are diluted with water and the brushstrokes are always in the direction of the highlight areas: cheekbones, tip of the nose, chin, etc. For next highlights I add Medium Flesh in increasing amounts until I apply the pure color. With the right dilution and direction of the brushstroke I try to get the color gradation as smooth as possible. However, if the color transitions remain too stark I prepare (highly thinned) medium tones, adding them in a stippling fashion to help tone down any stark transitions. As I continue in the highlighting process, I increasingly reduce the areas where the highlights are applied,

and always try to direct the brushstroke towards the highest points of light. For the final highlights I add Matt Flesh to Medium Flesh, again moving toward the pure color in the final strokes. These last highlights are applied in very small areas in the lightest areas following an overhead light scheme.

3 Now I can start with the shadows. I like to thin these darker colors a bit more than the highlights, and mix them from the base color and Burnt Cadmium Red in approximately three applications. However, unlike how I did with the highlights, I stop before reaching the pure color and instead I use Olive Drab as the deepest shadow color. Again I use medium tones to soften any harsh transitions.

4 When highlights and shadows are done it's time to liven up the face. I use glazes -extremely diluted colors applied with an almost unloaded brush to avoid leaving dry marks. I apply red tones in the cheeks and tip of the nose; and violet in the neck, temples and sides of the nose. The lips were painted with a Burnt Cadmium Red base and Old Rose highlights.

5 With the face finished I start to paint the coat with the wool texture. The rationale for having all highlight, shadow and glaze tones mixes at hand is that for the pointillism I'll be painting a small area at a time.



The first time I used this particular technique I started in the usual fashion, applying highlights first, then the shadows, to finish with the medium tones followed by the glazes. But with time I've modified my approach, making it less organized and chaotic, but within some limits. Highlight colors and shadows are now placed in the proper locations on the piece, but just not in the usual sequence. Now, I start by adding the shadow and then apply the extreme highlight followed by a mid-tone and then again with the shadows. But in the end the results will be coherent and natural.





6 For the uniform I tried to depict the characteristic pale pastel green of one of Hitler's coats. I've used AMMO - WAFFEN SS - POLIZEI GRÜN as the base color. I add AMMO Desert Sand for the highlights and AMMO Black for the shadows. I use other palettes with more or less the same highlight and shadow tones, but highly diluted and adding Violet to the mixes. In this manner we'll have different shades available for the painting process.

7 For this technique I use a well-kept brush, although isn't necessary to have a new one as the stippling is hard on brushes and it won't be in a good condition when I am finished. With well-thinned paint and unloading the brush in a kitchen towel I start stippling dark and light tones depending on the area: light tones for the highlights and the dark ones for the shadow areas.

8 It is because this technique takes some time that I prefer to paint only one small area at a time. For example, first I paint the chest area, secondly the back, then one arm at a time, followed by the front part of the coat, to finish painting the back area.

9 To finish the process and add color variation to the coat I return to using glazes - highly diluted and applied in a stippling motion. The uniform details such as the buttons and eagle on the left arm I used printers' inks and artists' oils.

10 As I mentioned before, this type of painting process may become tedious, so it's advisable to paint only one small area at a time thus avoiding long painting sessions. So far I have been working the upper sections of the overcoat to completion, now I use the same process to bring the lower portions to completion.

11 It's also important to remember that this process takes time, so don't give up hope with the results half-way during the process as it will look quite bad until it's almost finished.

As we saw with the face there will be some zones (such as this fold at the bottom of the coat) that will not look natural - the color gradation remains too harsh. To soften, I will simply work some mid-tones to the area, letting it dry between brushstrokes to avoid an unwanted sheen.





12 As I didn't want an excessively complex base that might take away the spotlight from the figure, I decided to use the kit base with the addition of a few elements such as a steel beam and a drain pipe made from an styrene I-beam and tubing.

13 After priming, I paint the base with a mix of AMMO acrylic brown and black colors. I apply some highlights by dry brushing the base color with a little Desert Sand added. Finally, the groundwork is unified by applying AMMO Fresh Mud to provide a wet and dirty appearance, ideal for the dreary mood of the scene.





# Enjoy the War

[because the peace is going to be terrible]



José Luis López Ruiz

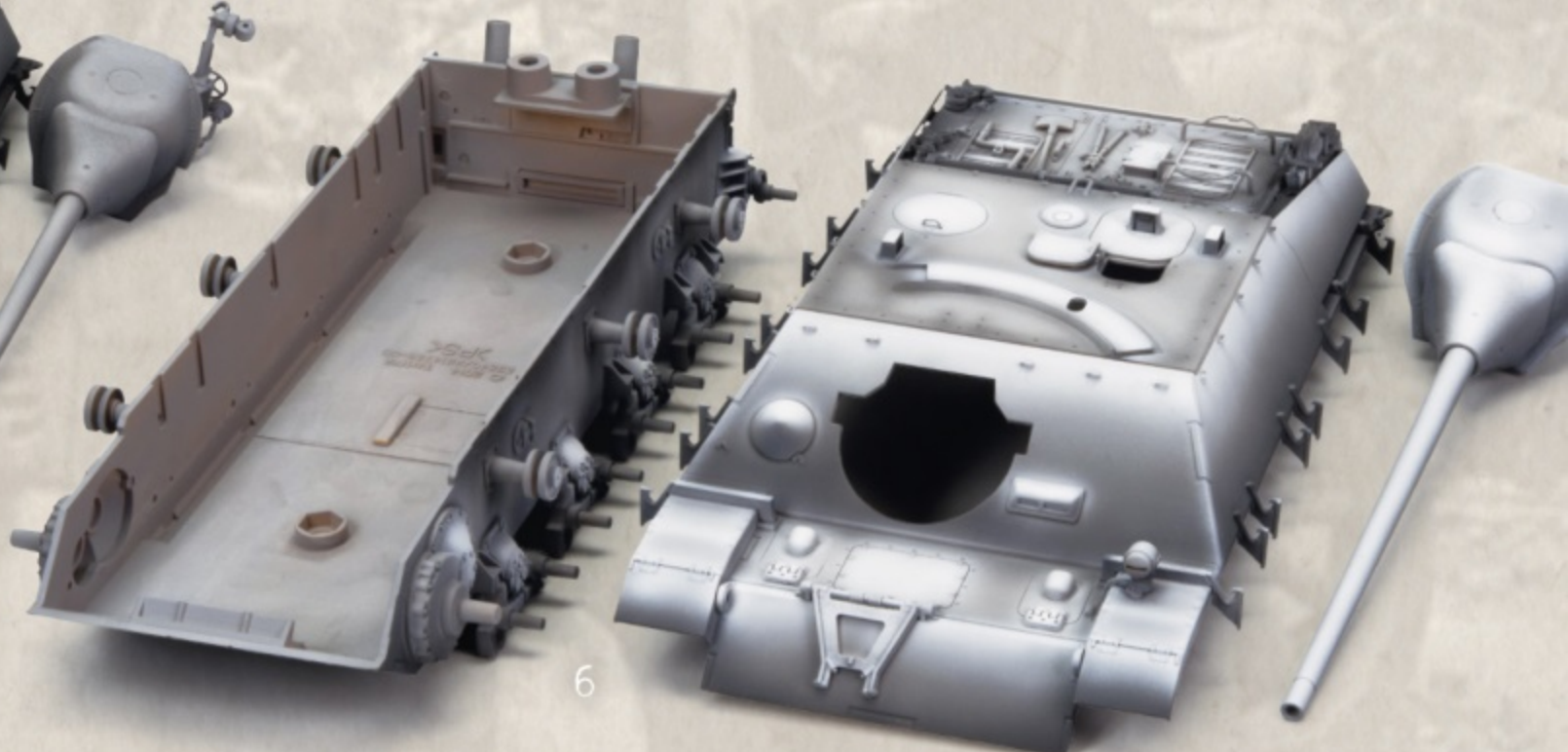
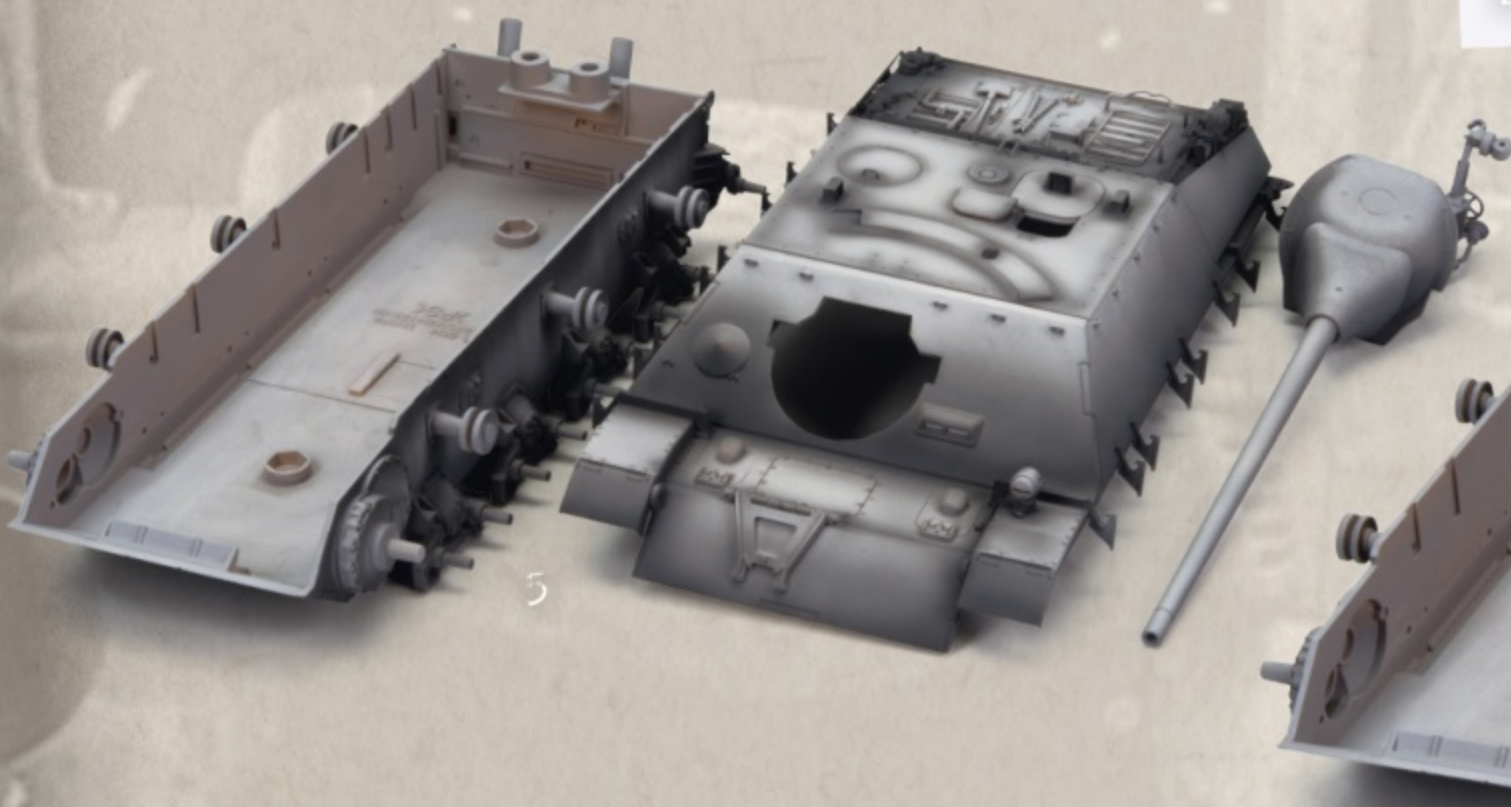
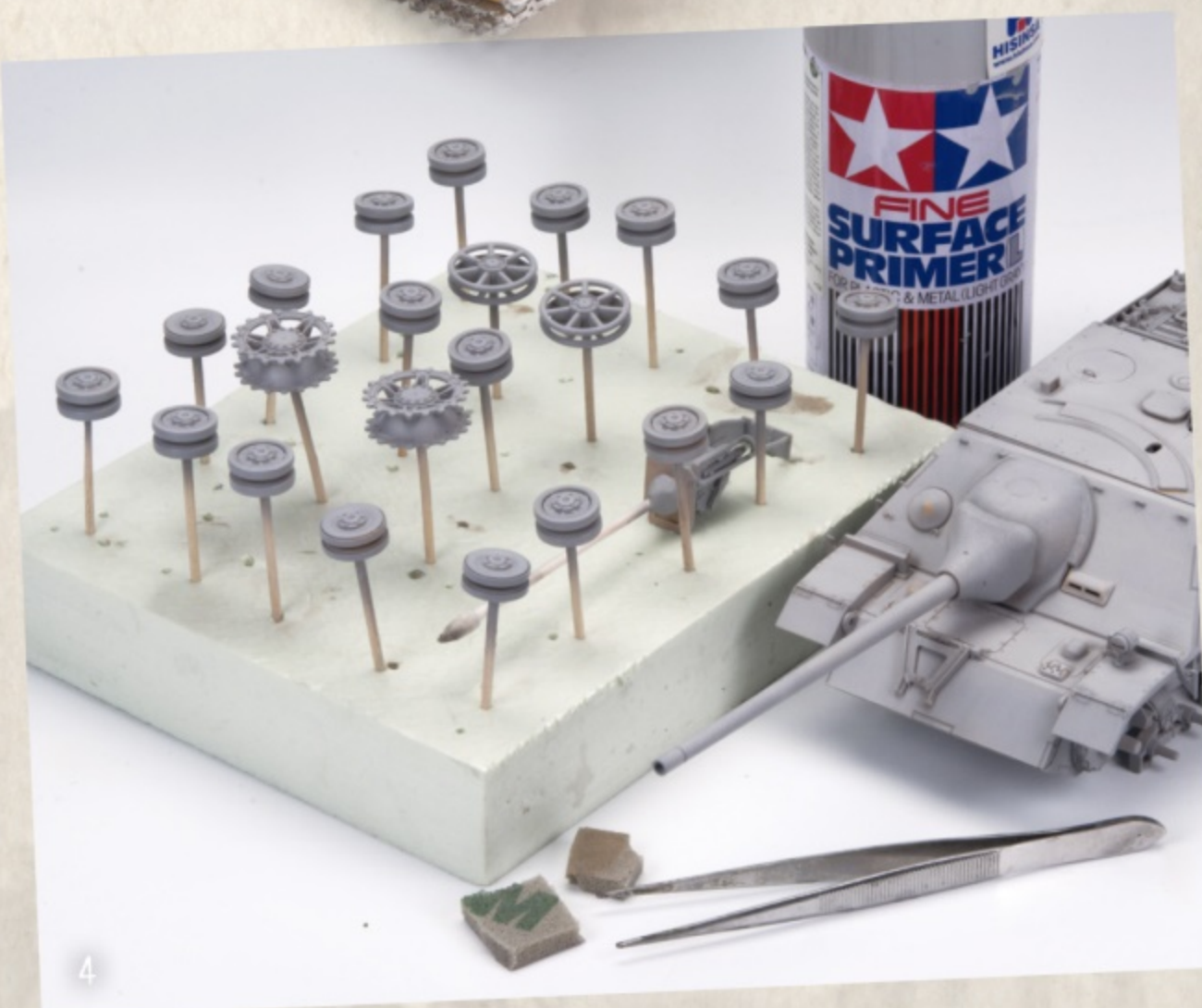
The year 1945 was the year for the winners. It was the year of anger toward the Germans and a hunger, by many, for revenge. The German soldier was well aware of this hunger for revenge, and as the war drew closer to home they began fighting not for strategic objectives, but instead to protect their families and villages. Each building they defended belonged to a friend, a relative; this was their homeland. Each day that they resisted was another day of hope for the refugees; a chance for survival. This work is dedicated to those all men and women who fought and died to the end, covered by a makeshift shelter just for saving the life of innocent civilians regardless of nationality and creed.

When The Weathering Magazine's team contacted me to take part in this issue I automatically decided that my work had to be inspired by the artwork of Claudio Fernandez and the researching team of the 1945 book German Colors: Camouflage Profile Guide. In particular I was inspired by an E-75 included at page 61 of the book. I'll use my B&W Technique for this task, which achieve nice zenithal and modulations effects on our kits in an easy way. So, this is the story of the way I painted this last defender of the homeland.









1 Tamiya's 35340 kit is just a gem in my opinion. Although there are many available kits from this vehicle (Dragon, Italeri), Tamiya makes it again with a really easy to assemble kit, nicely and cleverly engineered and with nice, crisp details everywhere.

2 The kit is built nearly OOTB excepting the little handles around the casemate and the wire for the Bosch front light. I also purchased a metal barrel, changed the vinyl tracks from the kit for a set from Friulmodel and added a Karaya towing cable.

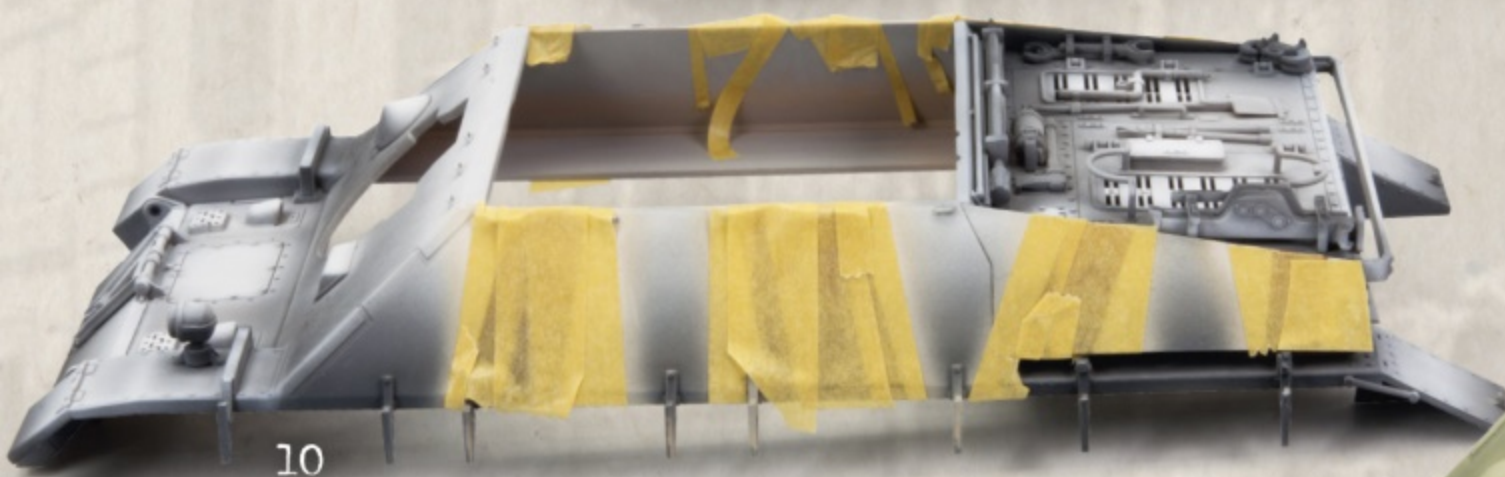
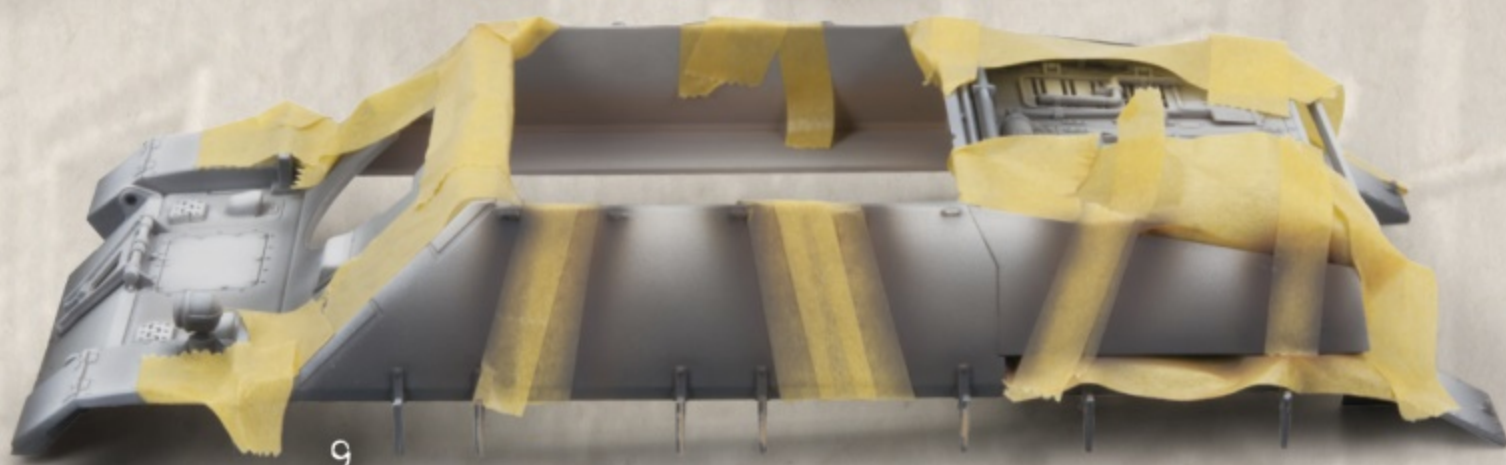
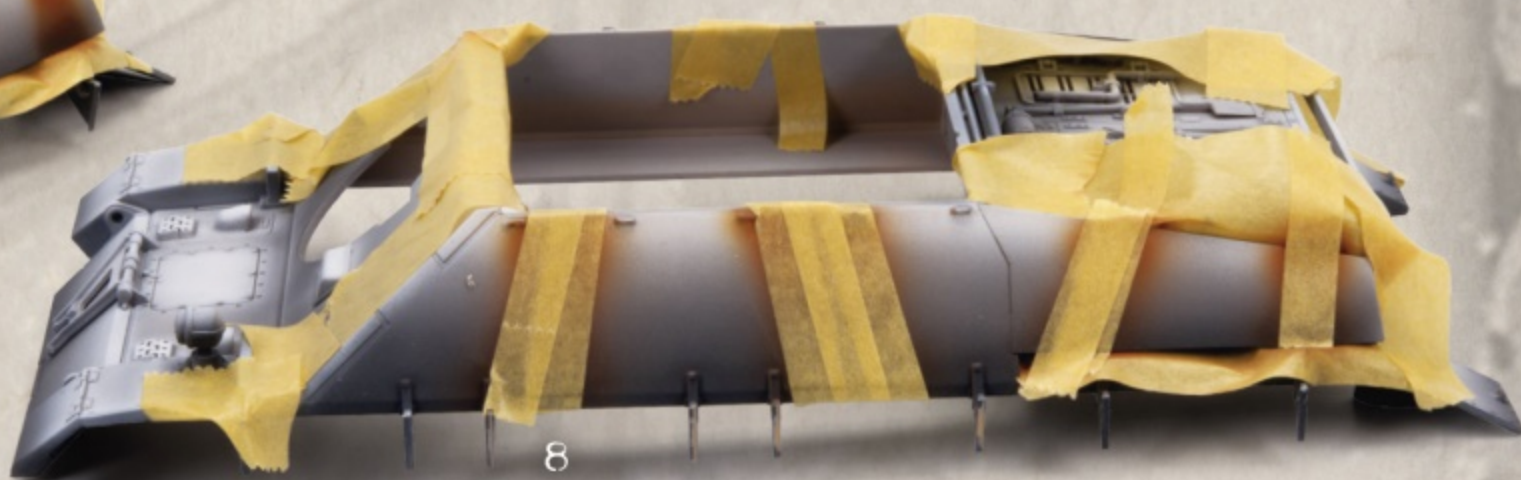
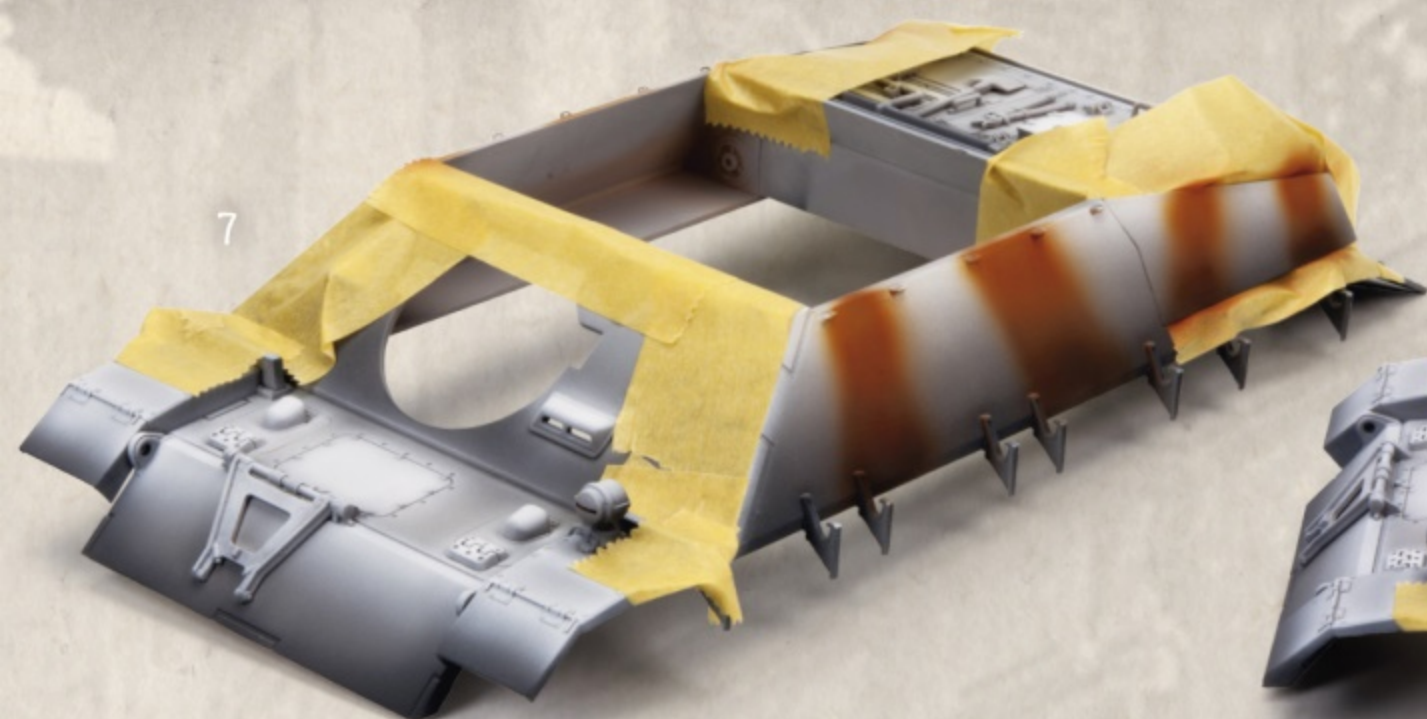
3 Often overlooked or neglected, I feel that it is very important to clean your kits before painting. Dust and grease on your fingers creates areas where the paint and the primers do not grab to the surface. Just some warm water with some soap, rub lightly with a cloth and rinse the soap. Let it dry and get ready to paint!

4 The next step in preparation is of course the primer layer. Not only is it important to have a nice colored base to start painting, but the primer layer also helps detect any flaws and allows the paint grip irrespective of the materials used in construction.

5 Using the white primer as my overall base color, I now begin the painting process in my "black and white" technique. To begin, I apply dark grey to the lower areas of the vehicle and into all of the nooks, creating areas of maximum shadows. A medium grey is then applied to create soft transition from the maximum shadow to the medium grey of our primer.

6 Next, using a light grey and pure white I airbrushed the upper surfaces and the more prominent areas. The final objective is to artificially highlight the kit using different shades of grey, white and pure black like if our kit was under a vertical zenithal light.





7 Over the B&W base I airbrushed my red brown color. For this task, do not forget to dilute your paint so that it does completely obscure the B&W Base. I recommend at least 80:20 thinner to paint ratio, slowly building the color using thin layers.

8 Once the paint is dry the red brown areas are masked off using tape.

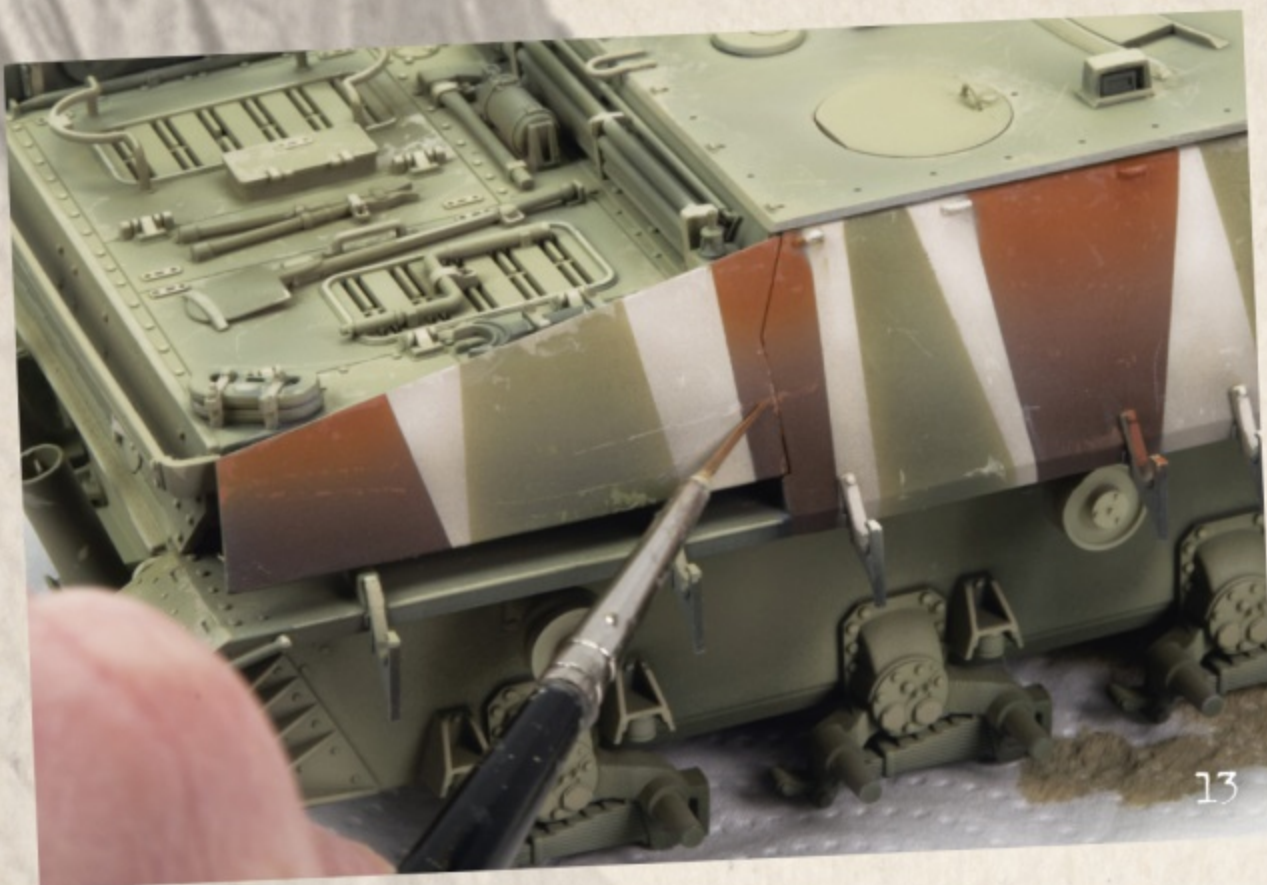
9 The areas of red brown overspray are touched-up in preparation of the second camouflage color (late war dark yellow). In this picture you see just the first step with the darker grey color being re-applied along the edges to help to hide the red brown.

10 Once the dark yellow camouflage stripes have dried, masking was again used to create the hard-edged pattern. I strongly recommend varnishing the base colors with a clear coat before masking to protect against any tape damage.

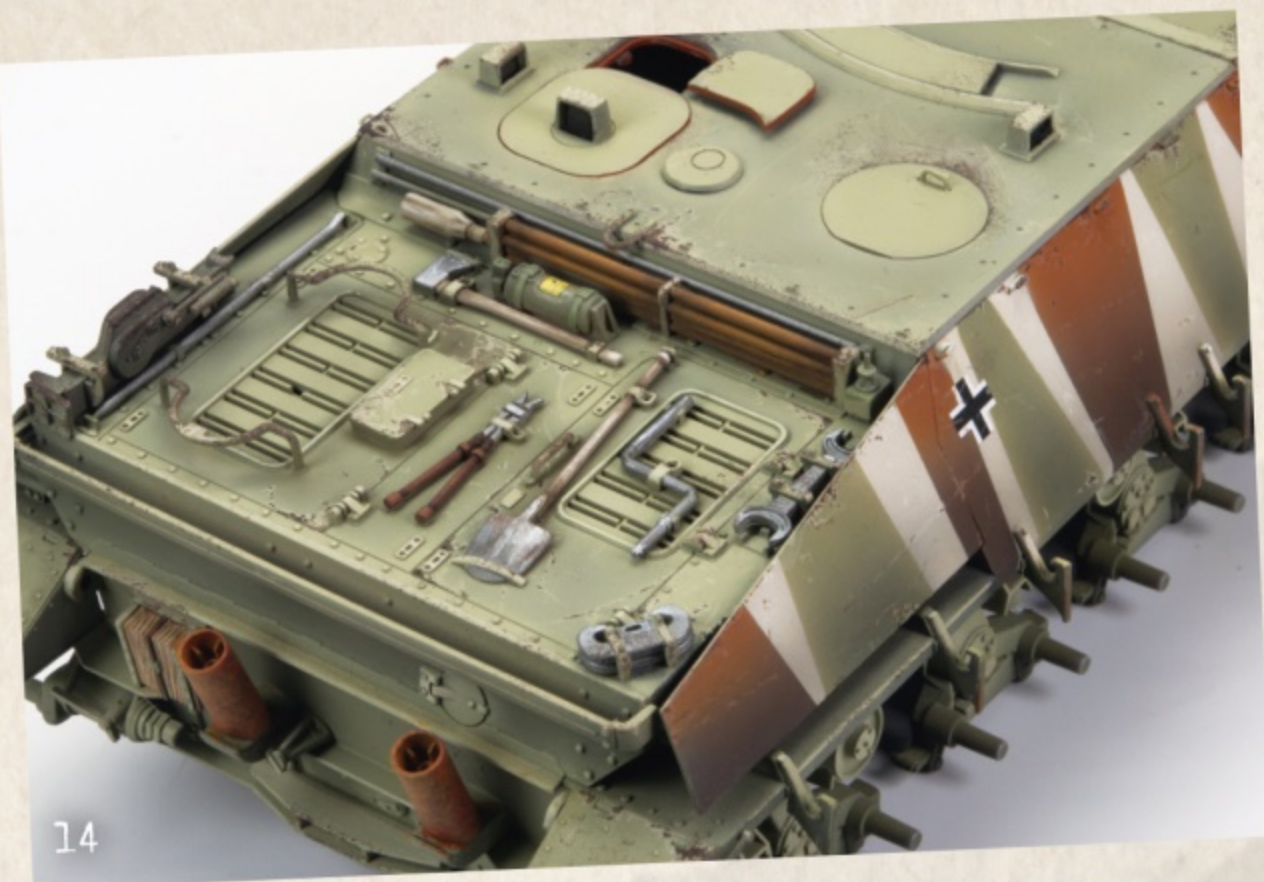
11 Dark green, the final color, is applied all over the remainder of the tank. Once dry, remove all the mask and you'll find the applied base colors with nice color effects thanks to the B&W Base.

12 The prominent details of the vehicle are highlighted using a fine brush. These details include the raised surface features along with the hinges, clasps and handles. Most of the details are on the rear deck, so I paid special attention in these areas.





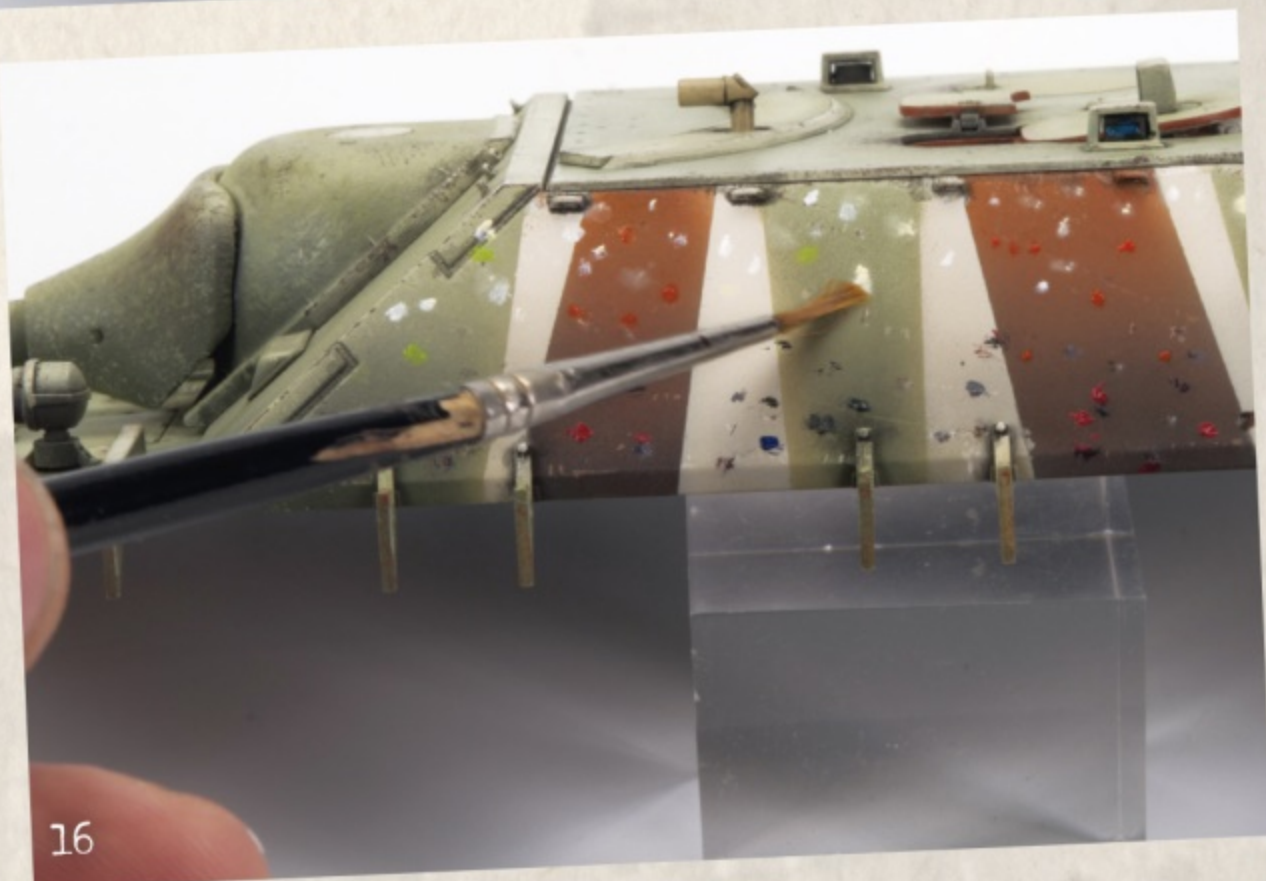
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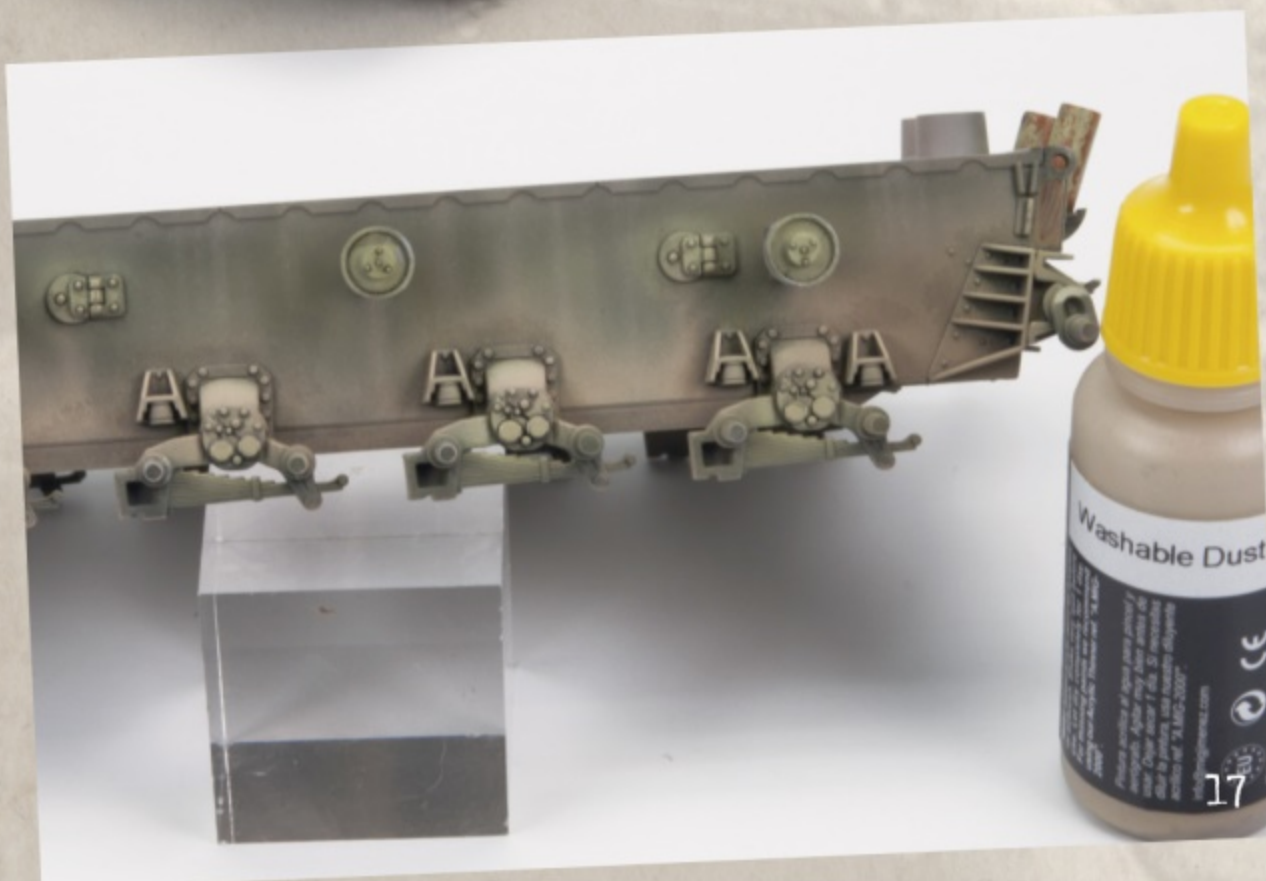
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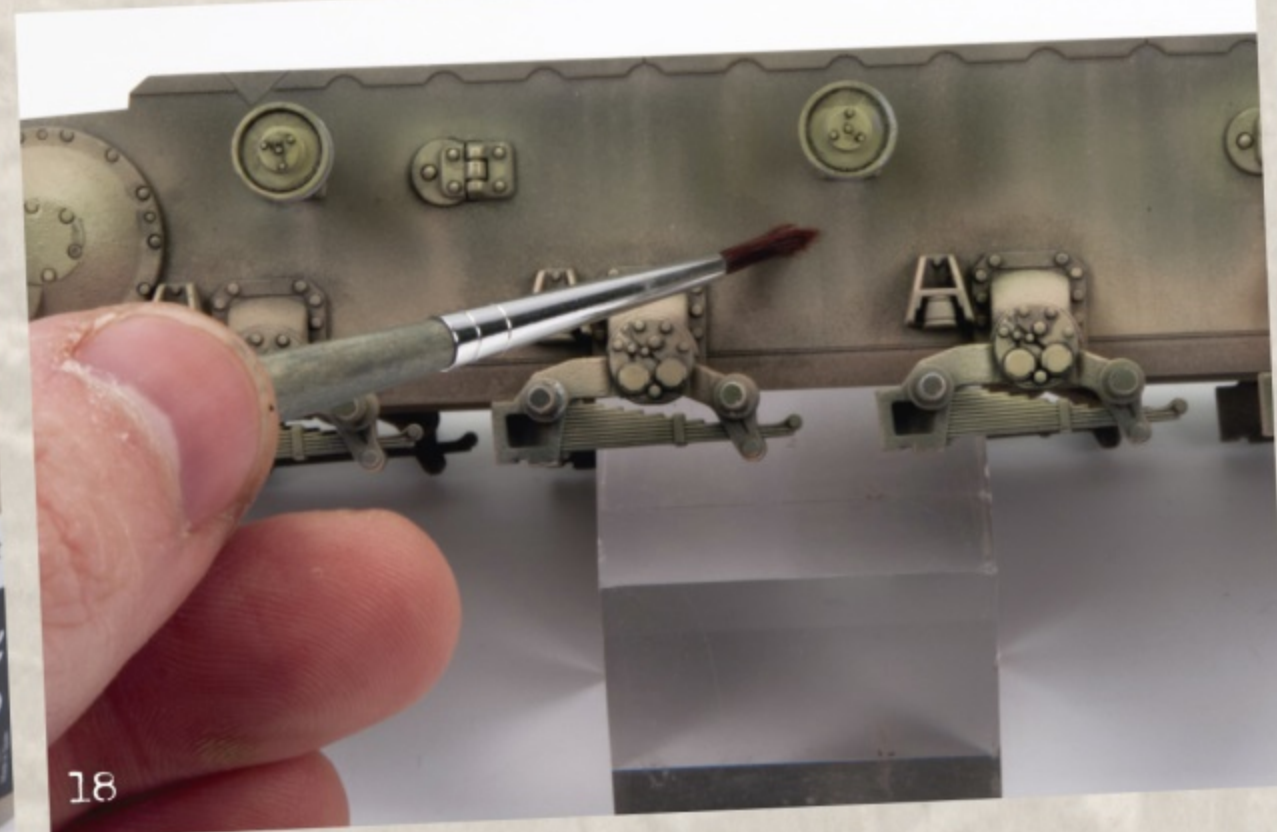
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16



17



18

13 Using AMMO acrylic colors that have been slightly lightened, I made superficial scratches and chips all over the tank. Remember, the shape of each chipping depends on the nature of the aggression to the surface, so make them with common sense. Some of them may be caused by abrasion, others from knocking, scratches, shrapnel...

14 As you can see all the accessories have been painted as well. Take your time to paint them in the best way possible as the final result of your kits depends not only on the general painting but the details!

15 Once the chips and details have been completed I airbrush Tamiya Clear all over the kit followed by a general wash all over the vehicle. For this task I used A.MIG-1008 Wash for NATO camouflaged vehicles. This color is nearly black colored enamel wash is very suited to my general green base color.

16 In my opinion, artists' oils are the best weapon in your arsenal to accentuate the zenithal effects on your base color, with the added benefit of achieving a realistic faded look. As you can see in the picture, the lighter colors (white, Naples yellow, buff, light green and orange) are in the upper part of the plates and the darker (raw umber, black, dark red and sepia) in the lower.

17 The weathering of the lower hulls begins with a subtle coat of Ammo Washable Dust Paint. I used to do this with Tamiya's Enamel paints, but with this product I achieve the same effect using an acrylic paint, so, it's not necessary to seal each step with varnish to protect each paint layer as I used to do.

18 Next, some of the paint is removed using a flat brush moistened with water. Do not let the paint dry too much (5 minutes) or it will become too difficult to remove. This is the only disadvantage of using acrylic paints versus enamel paints, as enamels can still be removed even days after being applied.





19



20



21



22

19 For vertical effects like rain marks, drained areas, dirt strokes, I always use acrylic paints highly diluted. The desired effects are achieved by applying several, nearly transparent layers.

20 I added pigments only in very specific and logical areas such as along the edges of horizontal surfaces and smaller, protected corners. Once applied, pigments tend to hide every painting and weathering effect used underneath, so use them with moderation. Remember, a dusted vehicle is a vehicle just with dust over logical areas! Not everywhere. I fix the pigments using Tamiya's X20 thinner.

21 The rusted effects over on the exhaust pipes are made in the same way, mixing several shades of rust colored pigments and fixing the pigment with thinner.

22 Rust and grease effects are made using Ammo light rust wash and fresh engine oil diluted with Ammo's thinner. Remove the excess using pure thinner and do not be excessive with these types of effects.

23 For the base, I created a small scene using Marcone's products. The features include a wall, specifically designed for the piece, along with his superb pavement, hydrant and paving stone road sets.

24 The debris and ground textures were made from ceramic brickworks, sand and broken pieces of plaster.

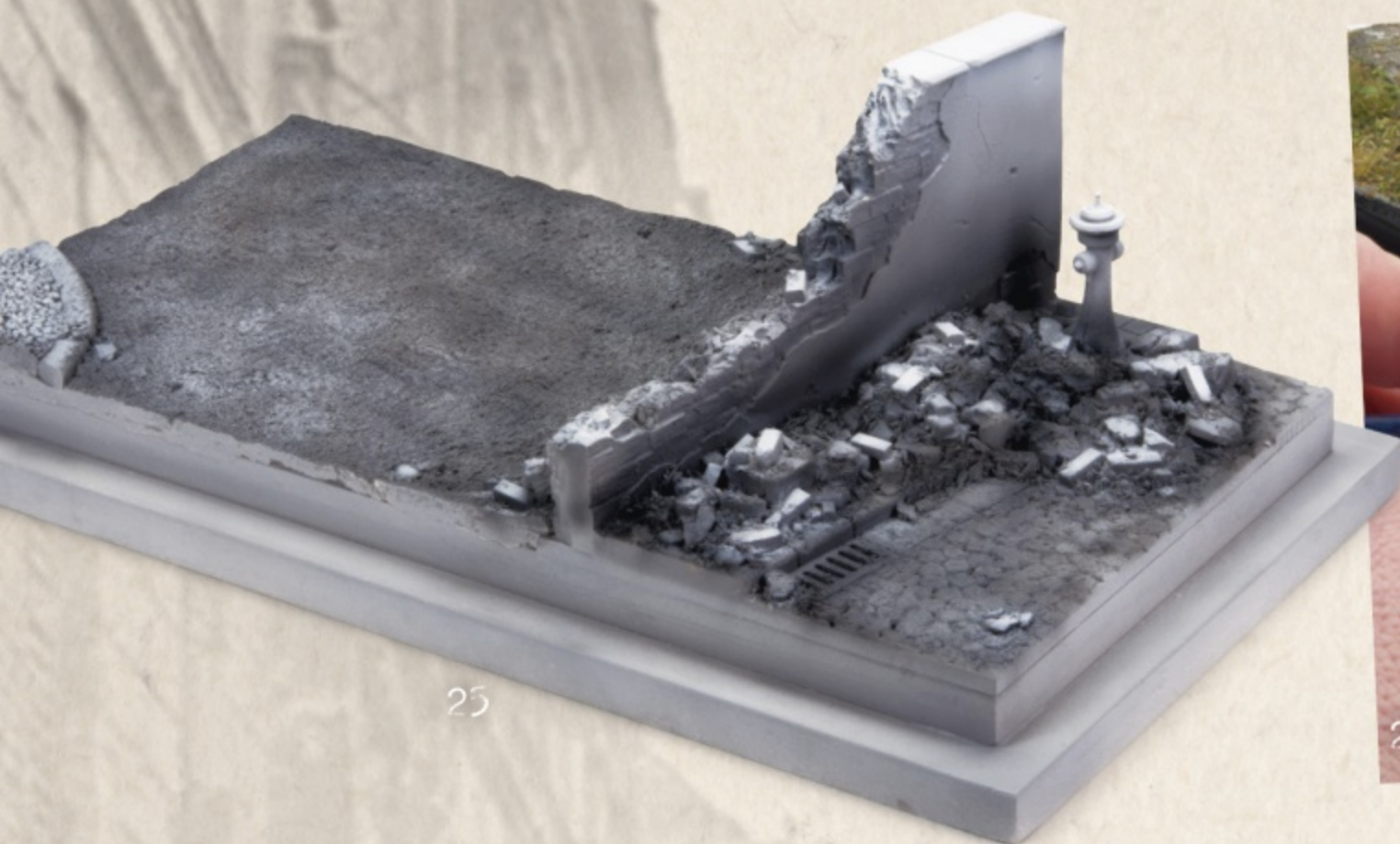


23



24





25



26



27

- 25 A Black and White techniques painted base? Why not? The same technique of using black and white to create shadows and highlights as used on the vehicle is a helpful method to achieving the same dynamic results within our scene.
- 26 Time to paint the base details using a fine brush. Each stone, debris and brick is painted and weathered in a singular way to achieve a maximum of different shades and textures.
- 27 Vegetation is added to the base and adhered using glue. The type of greenery used is a mix of Silflor and Miniature brand products, along with adding some natural materials from the back yard like sand and small branches. Always strive to put a lot of variety into the vegetation as this is what will give it the look of reality.

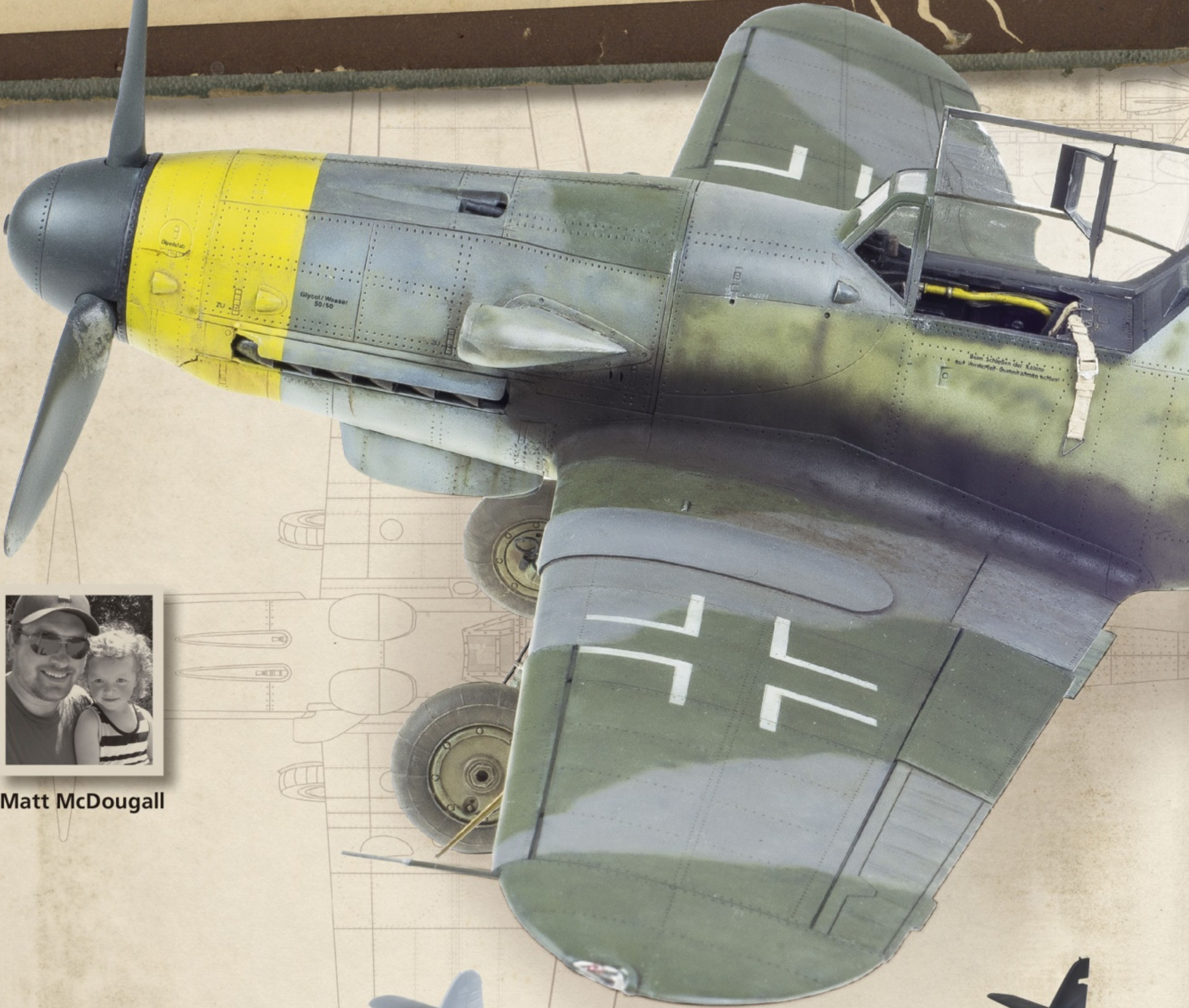








# Defending the Reich



Matt McDougall



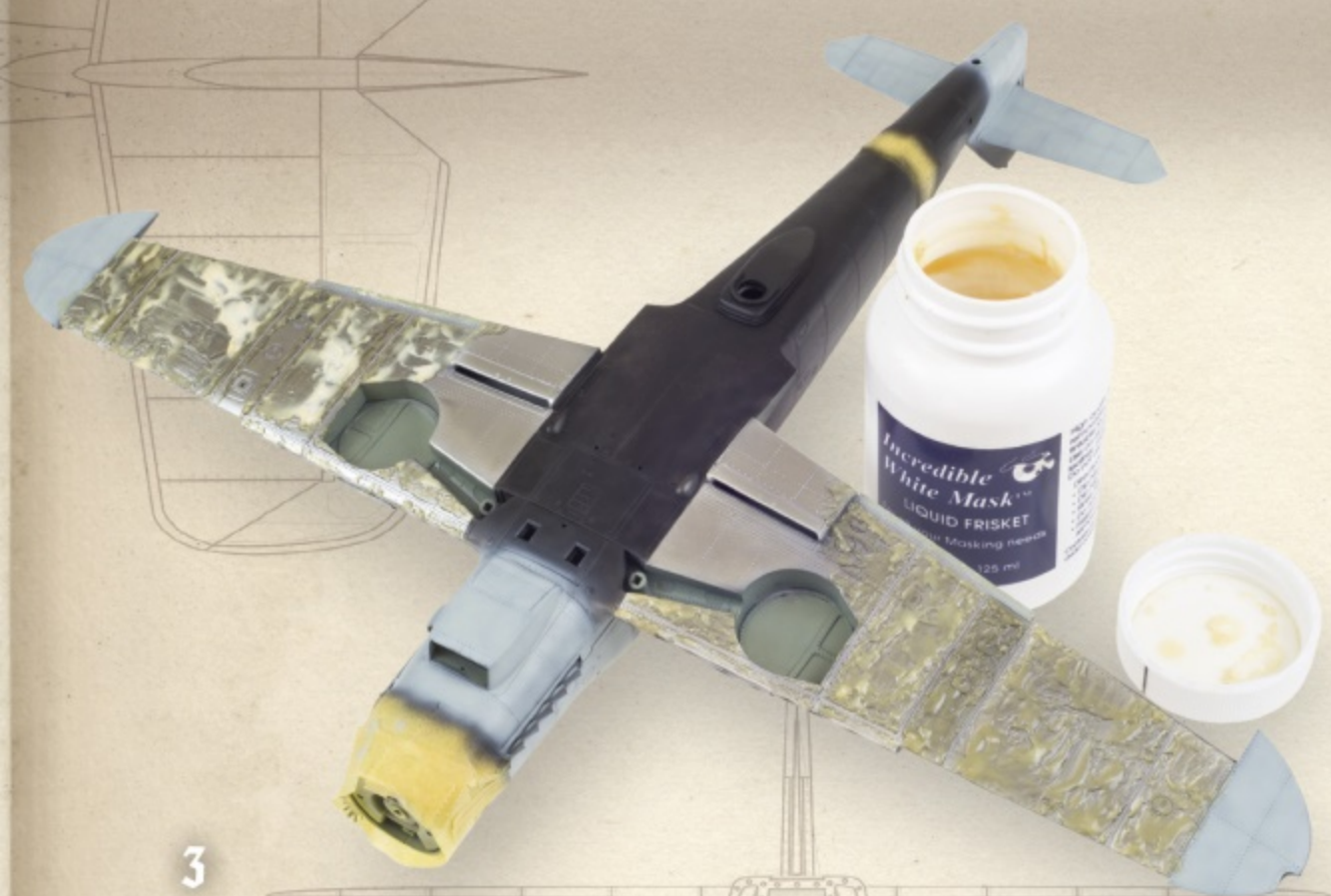
1  
Trumpeter's 1/32 Bf 109G-10 is a good-but-uneven kit. In some ways it's better than the Hasegawa and Revell options, but in others it lags behind.

2  
Weathering begins with the painting itself. I prefer using a black base of Mr. Surfacer 1500 to provide depth and avoid "cover the primer" fixation.



In the closing months of the war, air defense over the Reich has become a deadly occupation of air survival for the pilots of the Luftwaffe. From the west, allied bombers pound German cities and industry day and night, while from the east the Russian Air Force enjoys superiority over the battlefields as the Red Army pushes every closer to Berlin.

I've been itching to build one of Trumpeter's 1/32 Bf 109s for a while now, to see how they stack up against the Revell and Hasegawa competition. When I learned the theme of this issue, I leapt at the chance to build Trumpeter's newly-released G-10 variant as Bf 109G-10/U4/R2 "Black 12". This particular aircraft sports a scheme that I've had my eye on for some time; along with many distinctive elements and very heavy exhaust staining. Overall, I found this kit better than its competitors in some regards, but lacking in other aspects, but still a good platform for painting and weathering.



3 To represent the putty lines on the bare metal wings, I used a liquid frisket to mask off the panels.



4 Tamiya Hull Red and NATO Brown were used to represent the red oxide in the panel lines.



5 Initial paint coats are laid down shades of black in a random "marbled" manner so as to enhance the tonal variations later on in the process. Light layers of color will be added over this "pre-shade", the goal is to achieve underlying variation.



6 I apply a final blending layer using RLM 84 onto the fuselage sides. Note that the underlying black shading is still evident.

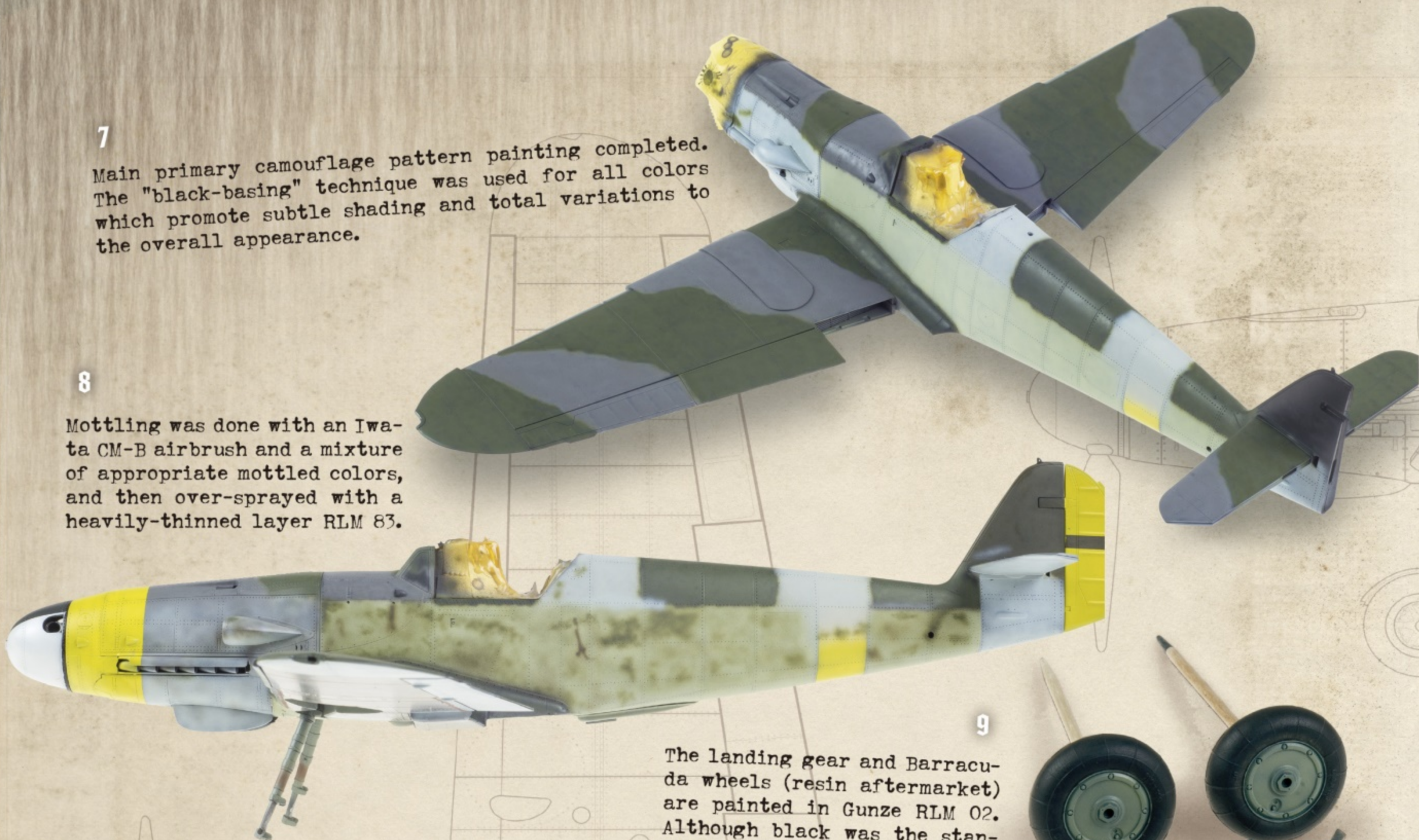


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Main primary camouflage pattern painting completed. The "black-basing" technique was used for all colors which promote subtle shading and total variations to the overall appearance.

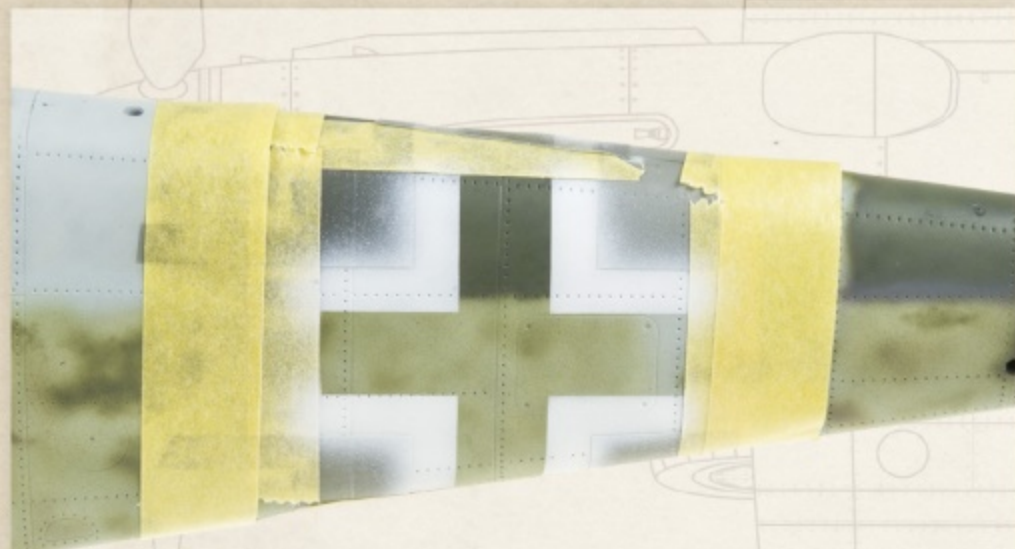
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Mottling was done with an Iwata CM-B airbrush and a mixture of appropriate mottled colors, and then over-sprayed with a heavily-thinned layer RLM 83.



9

The landing gear and Barracuda wheels (resin aftermarket) are painted in Gunze RLM 02. Although black was the standard color for the most Bf109 wheel hubs, this particular G-10 sported RLM 02 colored hubs.



10 Maketar masks were used for all of the principal insignias. In this scale, painted markings just look better.



11

Once the markings are painted it's time to step back and look at my progress. So far, so good.

12 To give some initial depth to the Barracuda wheels, I used AMMO Interiors Wash to accentuate the RLM 02, and AMMO NATO Brown Wash to dirty up the AMMO Rubber & Tires color on the tires.

13 Wheel weathering continues as I sprayed a thinned mix of Tamiya Flat Earth and Medium Gray as a foundation for additional enamel effects.

14 AMMO Earth provided the next layer of weathering on the Barracuda wheels. This was stippled onto the surfaces with an old, round brush.







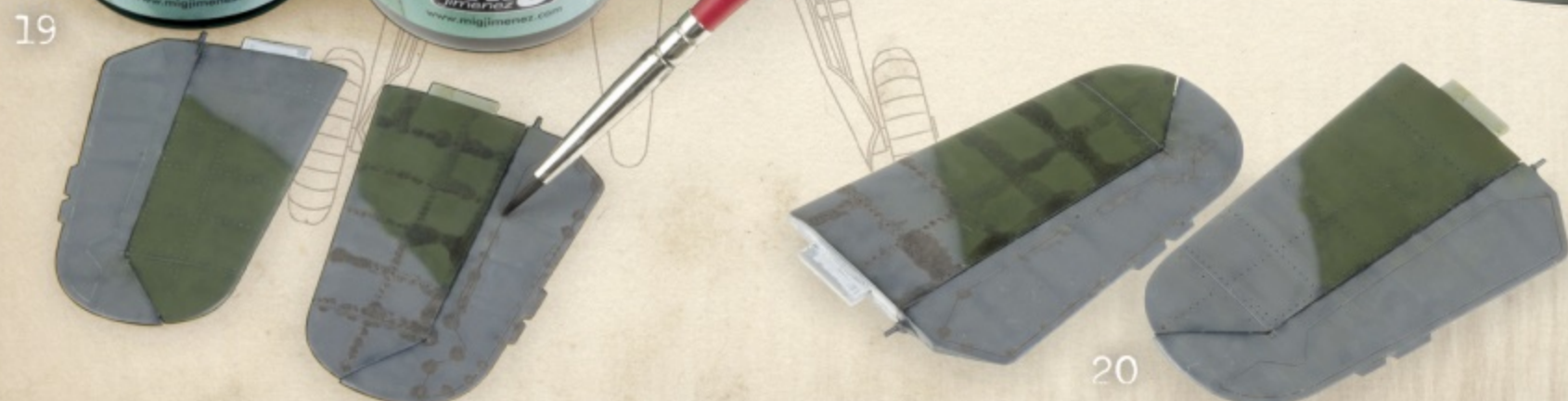
15 This particular G-10 shows streaking beneath the exhaust stacks and on the oil cooler. These were represented with Dark Streaking Grime.

16 The streaking grime was cleaned up and refined with a flat brush slightly dampened with thinner. I found using the brush edge-on, as a blade of sorts, really helped me to hone the shape of the streaks.

17 I hate stencil decals, so I jumped at the chance to try HGW's Wet Transfer stencils with this build. Once dry, the carrier peels away, leaving just the number "12" as if painted.



18 Oil dot filtering was used to fade and tie the camouflage paint colors together.



19 I've become a big fan of AMMO Panel Line Wash. It's nice, subtle and consistent. Application couldn't be easier - just brush it on.

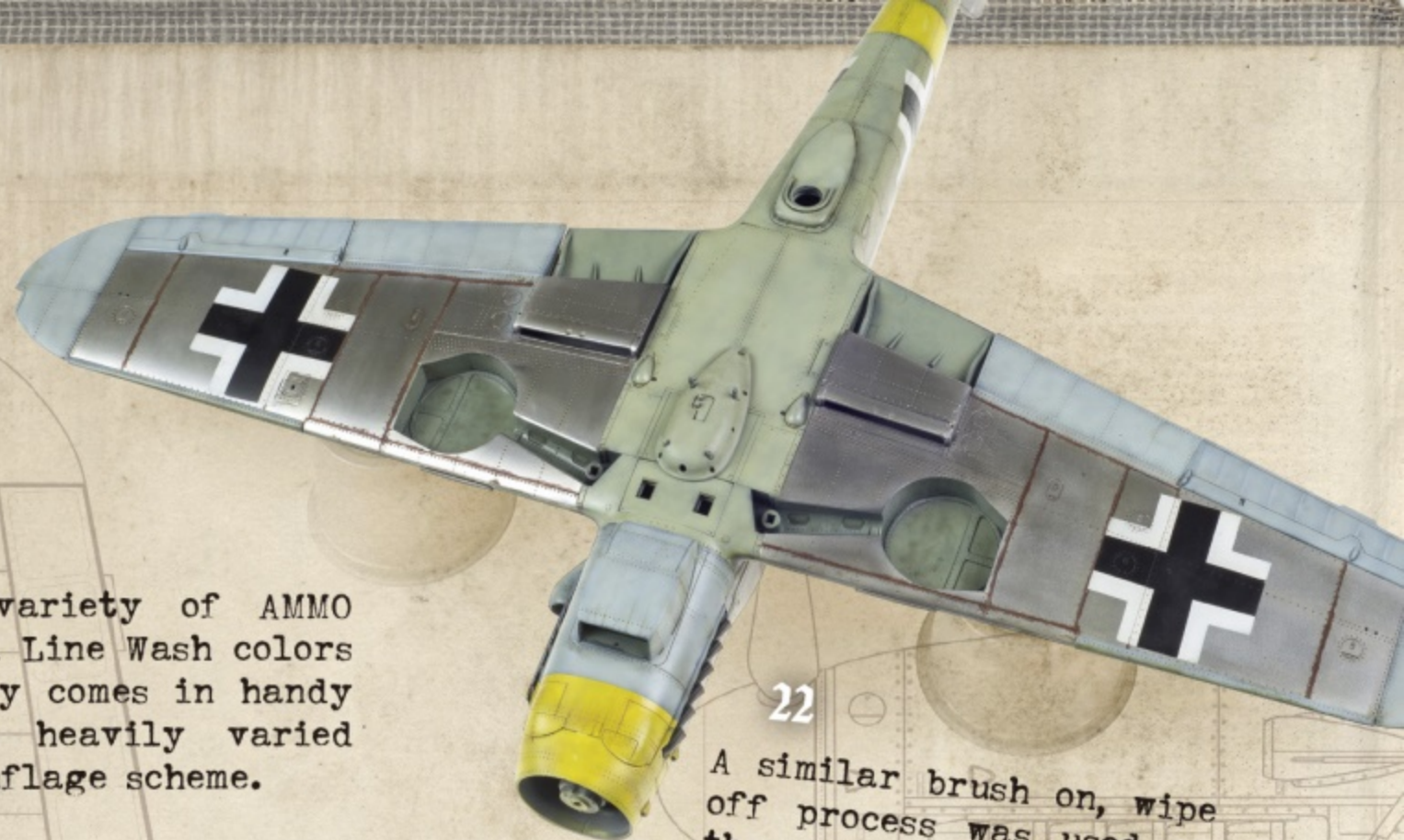
20 Removing excess panel line wash is easy. Just wipe it off. I prefer to use a cut up old t-shirt, but cotton buds, makeup removal sponges and similar work just as well.





21

The variety of AMMO Panel Line Wash colors really comes in handy on a heavily varied camouflage scheme.



22

A similar brush on, wipe off process was used on the underside bare metal, RLM 76 and RLM 84.

23 The FuG 16ZY antenna on the Bf 109G-10 was made from wood, and painting orders called for it to be left in clear varnish. So I used Tamiya Deck Tan as a base and then lightly wiped Raw Umber oil over the surfaces using packaging foam to create simulated wood grain



24 As shown here, the panel line washes do a great job bringing out the rivet detail in the Trumpeter kit. I'm a particular fan of the Orange Brown wash for yellow surfaces as it pops without being heavy-handed. I replaced the kit's guns with brass MG 13ls from Master finished using Iron Polishing Powder from Uschi Van der Rosten.

25 The combination of "black-based" paint, oil filtering and some very slight staining from the panel line washes creates a nicely varied finish.



26

The exhaust stubs were treated with Uschi Van der Rosten Iron Polishing Powder and AMMO Track Wash.







27 Fuel stains and fluid leaks were added using a mixture of AMMO Fuel Stains and Streaking Grime which I applied with a round brush. Once the enamel effects were nearly dry, the fuel stains were worked back using a flat brush damp with AMMO thinner



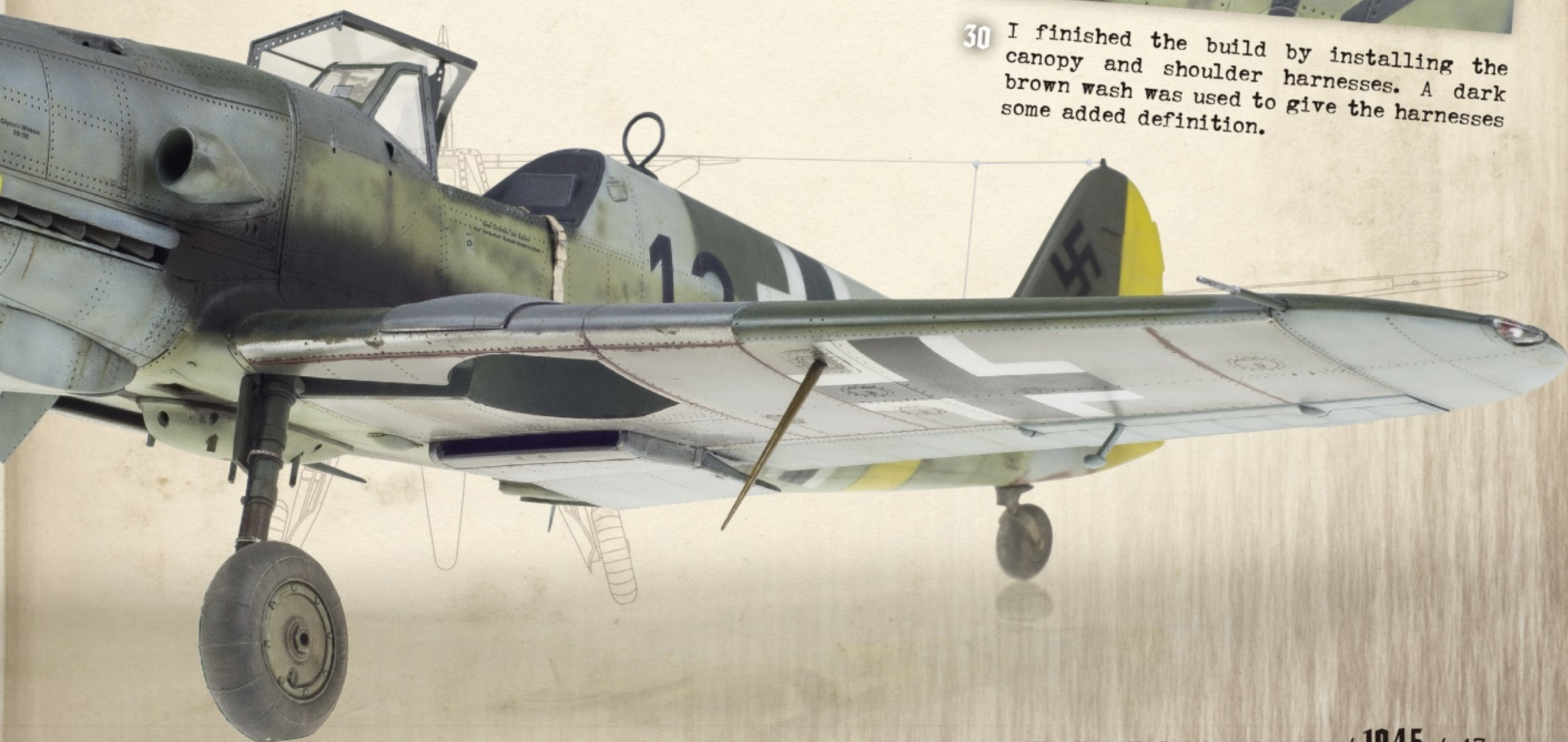
28 To simulate foot traffic, exhaust particulate, and general grime, I stippled AMMO Dark Brown Wash onto the inner wing surfaces.



29 This particular 109 showed extremely heavy exhaust staining, especially on the starboard side. A foundation for the heavy stain was laid with a highly thinned mix of Tamiya Smoke, Black, and Brown sprayed in an up-and-down fashion. Finally, a small amount of AMMO black pigments was applied to accentuate the appearance.



30 I finished the build by installing the canopy and shoulder harnesses. A dark brown wash was used to give the harnesses some added definition.





# Heavy Weight Hunter

It is early 1945, and after intensive fighting the German Army is able to halt the approaching Russians at the Vistula River. With the Soviet advance stalled and the German army firmly entrenched on the river's western shore the Reich takes full advantage of the reprieve. Albert Speer's armaments industry is able to put into production the next generation of Entwicklung, or E series vehicles. Chief among these was the Jagdpazer E-100, weighing 130 tons and sporting a 150cm gun as its main armament, the E-100 would be an immediate influence on the as the war continued into late 1945 and into 1946?



Oishi

For those who may be familiar with my work, my usual subjects tend to focus upon Mech Warriors, Gundams and Sci-fi, and so when the theme of Endkampf was presented to me I immediately thought of the "what-if", or Wehrmacht 1946 subjects. I personally like the hunting tanks and so my choice was clearly drawn to the E-100.











1 For painting E100, I decide to use the "Black and White" technique; basically a modulation technique used early in the process to define shadows and highlights. To begin, I concentrate on defining the overall shapes of the vehicle.



2 After application of the first layers, I add additional black color to deepen the shadows in the darkest portions first.



3 Mid-tones (ratio of black 70% + white 30%) are applied next to soften the transition between the shadow and light.



4 The highlights to the upper surfaces and along panel lines are carefully re-established with a light spray of white.



5 The fine details such as bolts, clasps and hinges are painted white using a fine tipped brush.



6

Finally, Nato Camouflage Wash is applied around the weld marks and panel details to add definition to the dimensional features.



7

Now it's time to add color to the model. The overall color is added by spraying highly thin layers of Tamiya Dark Yellow. The process is to gradually build the base colors while allowing the tones to be influenced by underlying black and white pre-shading. This step is quite time consuming, but a lot of fun.

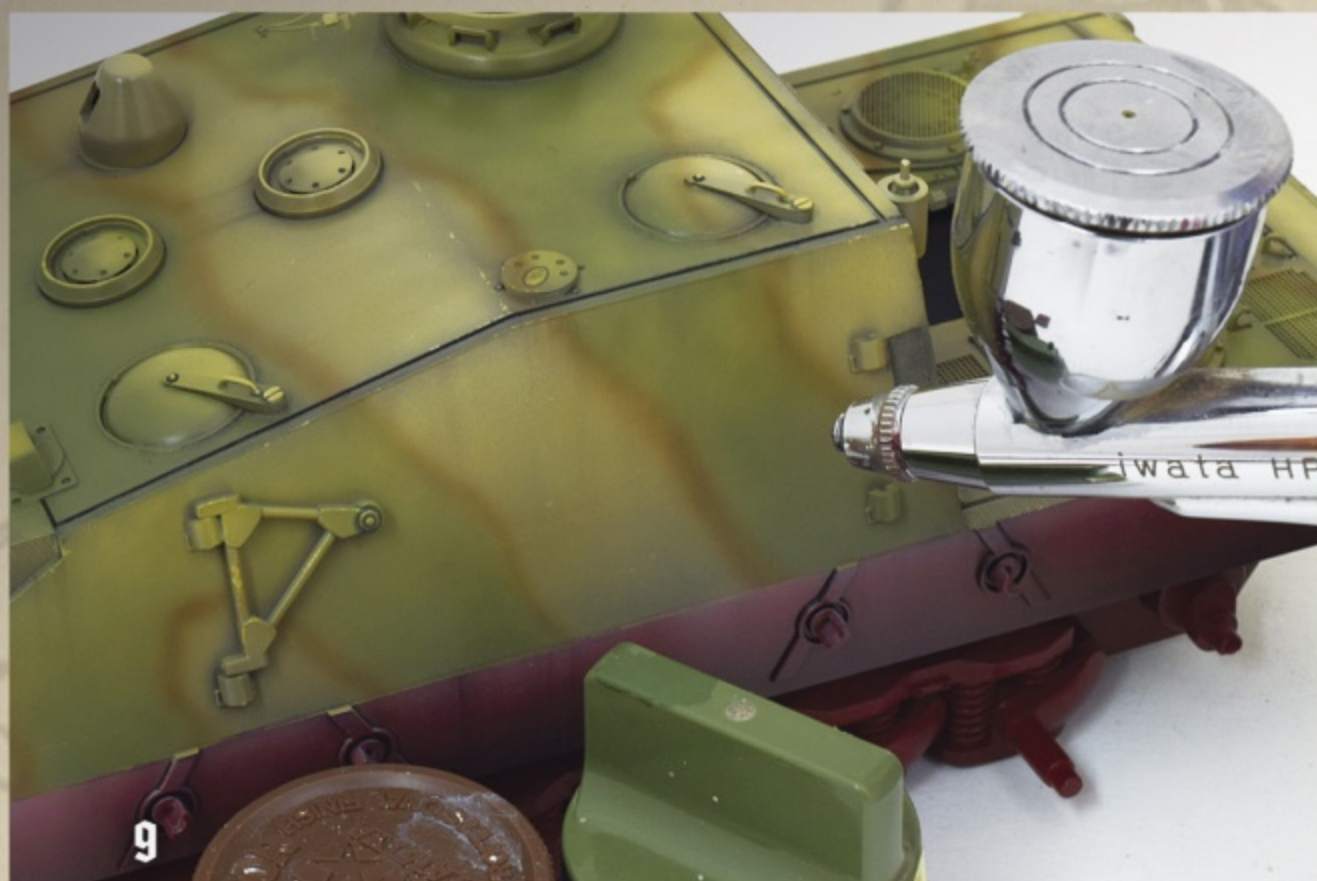


8

Over the base layers I spray the entire model with Chipping Fluid in preparation for adding chips and scratches to the camouflage pattern.







9  
Camouflage colors of dark green and red brown are applied to the model. Again, these colors are applied in thin layers in order to maintain the influence of the pre-shade highlights and shadows.



10  
The Chipping Fluid is activated by scrubbing with a stiff brush dampened with water. In this manner, small chips and scratches are created within the camouflage pattern.



11  
With "real" scratches and chips created by use of the Chipping Fluid, I can now enhance the appearance by adding small touches of primer or rust colors into the areas.



12  
Now that the paint colors have been established, I once again apply a dark wash around the raised details and panel lines to help define their shapes and add depth to the finish.



13  
Once the detail wash has dried, I apply an ochre colored filter overall to help unify the appearance. The filter is allowed to fully dry for 48 hours before proceeding.



14

And now for is the step I like most; fading with oil colors. I apply many small dots of colors onto the surfaces and then blend them away using a soft brush moistened with thinner. This step can be repeated until I am satisfied with the appearance, allowing 48 hours for drying before proceeding.



15 Streaking Rust Effects are applied to certain areas of the model. As always, rust effects should be used sparingly. In a similar manner, dirt accumulations, stains and grime can be applied using earth toned effects.

16

For the undercarriage I want to simulate dry mud; acrylic colors, plaster, fine grains of soil and grass remnants are mixed together in a bottle.







17

The mud mixture is then flicked onto the running gear and lower hull until I achieve the proper build-up. I chose to use acrylic paints as the binder for their quick drying time and versatility.



18

The same mud mixture and flicking method is used to add mud to the tracks



19

Color variations and moisture effects are applied in a similar manner.



20

The differing color tones and surface sheens will add a lot of visual interest to the mud coated areas.







# Focke Wulf Fw 190D-9

1:32



Jamie Haggo

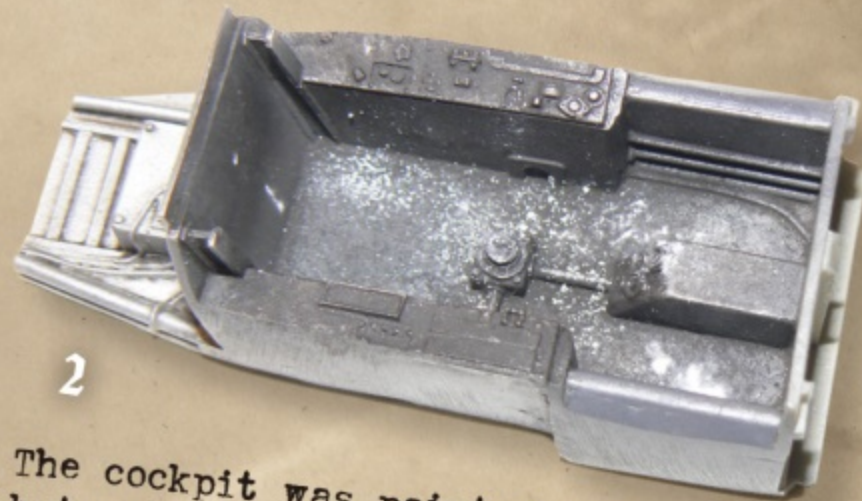
By 1945, the Luftwaffe was running out of pilots and fuel; the shrinking Reich starved from the vital life blood as, one by one, the oil fields were re-taken by the allies. Five and half years of war had bled the Fatherland dry of men, the vast majority of pilots were ill trained youngsters thrown into battle with little chance of survival, let alone success against the enemy. Those few veterans that remained heroically threw themselves at the Allies, steadily their kills grew, but overwhelmed by swarms of Allied fighters, and so did their casualties. One thing they were not short of was material, despite the factories and supply chain being bombed on a daily basis, German industry was churning out fighters, thousands per month, more than at any point of the war. Unfortunately, without fuel or pilots many were abandoned during the fighting withdrawal, a satchel charge thrown into the cockpit to deny the aeroplanes to the enemy.

The subject of this model is the Hasegawa Fw 190D-9 in 1:32. Despite now being a relatively old kit, it still stands out as a kit of exceptionally quality. I wanted to depict an aircraft which had been sabotaged to the enemy by the retreating ground crew, and the found by the advancing allied soldiers who have taken a few liberties with the abandoned craft.

The right hand swastika has been cut out and taken for a trophy, while the fuselage cross has been used for target practice! Various panels were opened up as the curious soldiers took a peek inside of the once fearsome fighter.



Some scratch building as well as the Verlinden resin was used to detail the tail, however I recommend you use the Aires kit as the Verlinden set is getting on a bit and is based on the ancient original tooling. For scale effect the plastic had been thinned with a motor tool, knives and sanding sticks.



The cockpit was painted in the usual way but with peeling paint done using a metal colour undercoat and Ammo Scratch Effects. Black and exhaust pigment was used for soot and some Titanium White by Warpigs for ash.



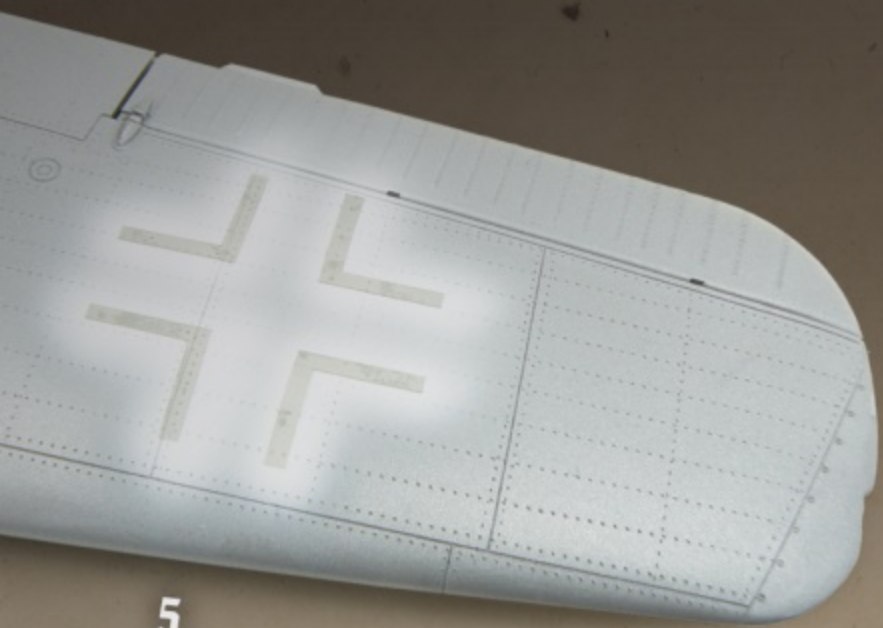


4  
Alclad Duralumin was used as an undercoat to the camouflage; this would give a slightly darker tone to the metal which is what I was after. On top of this was the ever useful Ammo scratching Effects chipping fluid.

3

A good primer is necessary and I used Ammo's grey acrylic. Its great stuff, I find it best to mist on a very light coat and then apply progressively heavier coats.





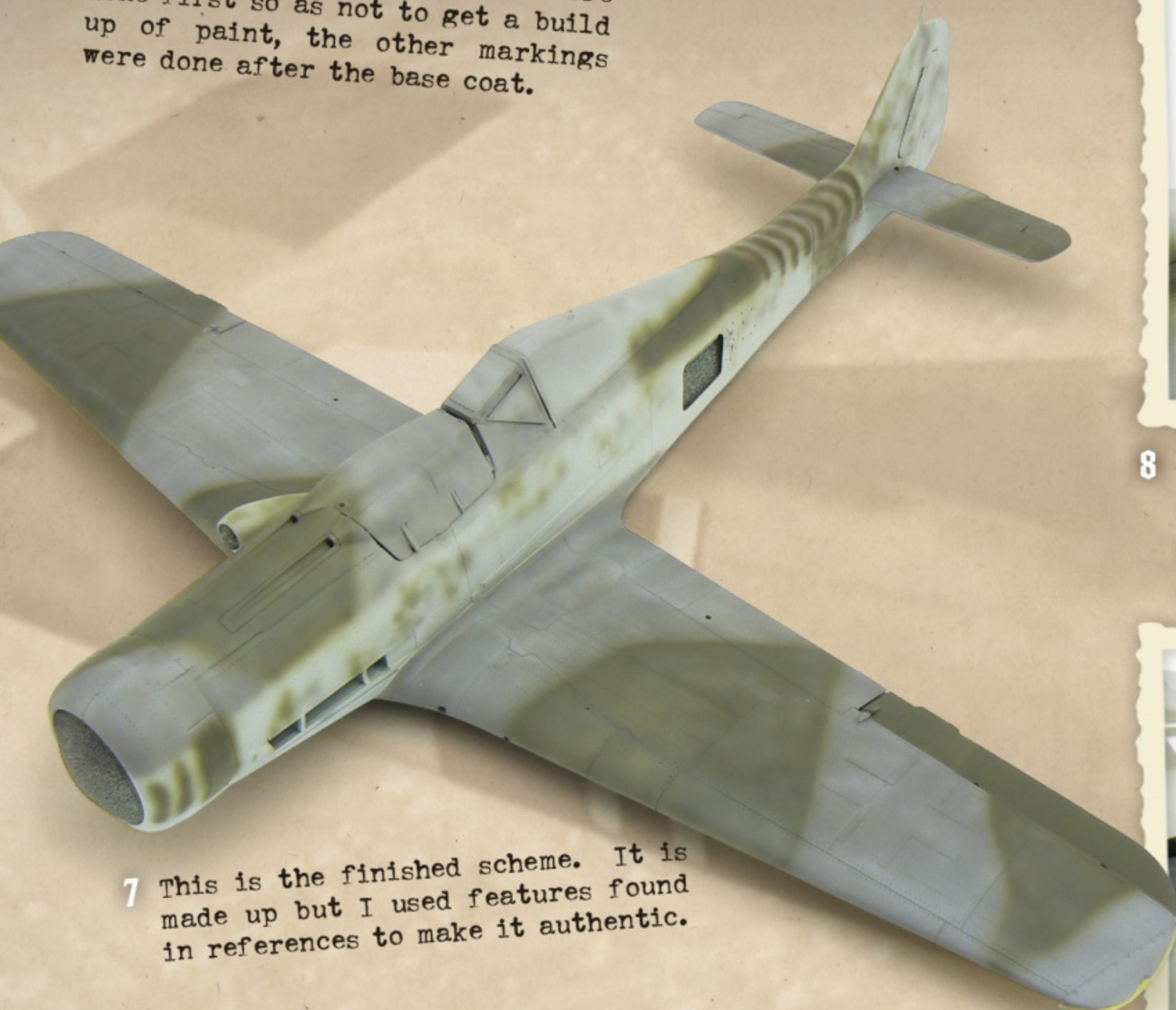
5

I sprayed all the markings using a Montex set, this is highly recommended as it's easy and all the rivets I added would be preserved. For the white crosses, these were done first so as not to get a build up of paint, the other markings were done after the base coat.



6

I used Mr Paint lacquer for the RLM 76. This is great stuff, think Alclad but camouflage colours. I didn't have any RLM 75 so this was GSI. Each colour was tinted and faded to break up the colour and to add the first layer of weathering.



7 This is the finished scheme. It is made up but I used features found in references to make it authentic.



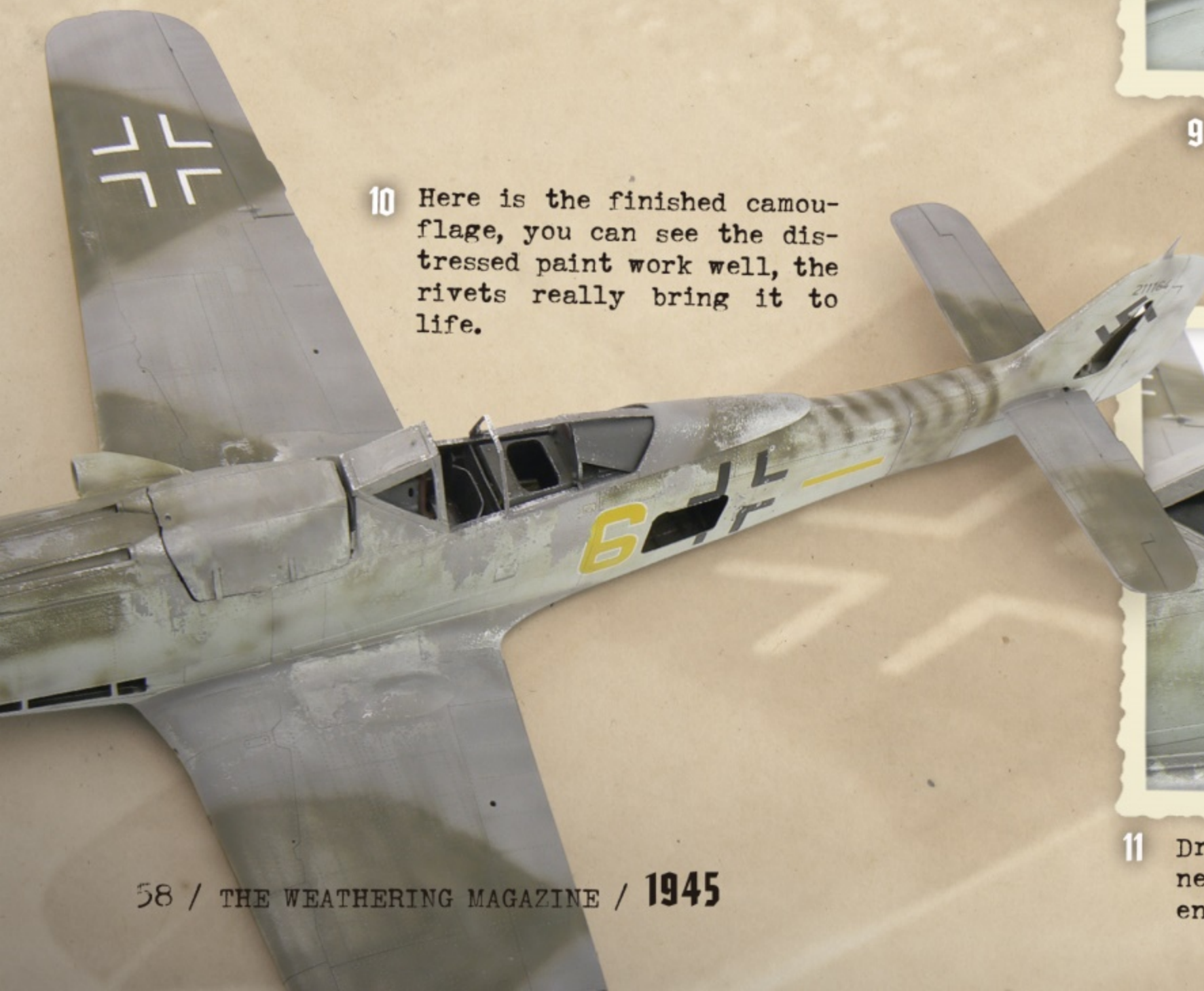
8

As this was an abandoned machine it would have been sat out in the open at the mercy of the elements. A very (very very) well-worn sanding sponge was used to scrub and distress the paint.



9

With the camouflage done it was out with the water and the chipping was done in the usual manner. It was quite heavy near the cockpit as the fire was brief but intense.



10

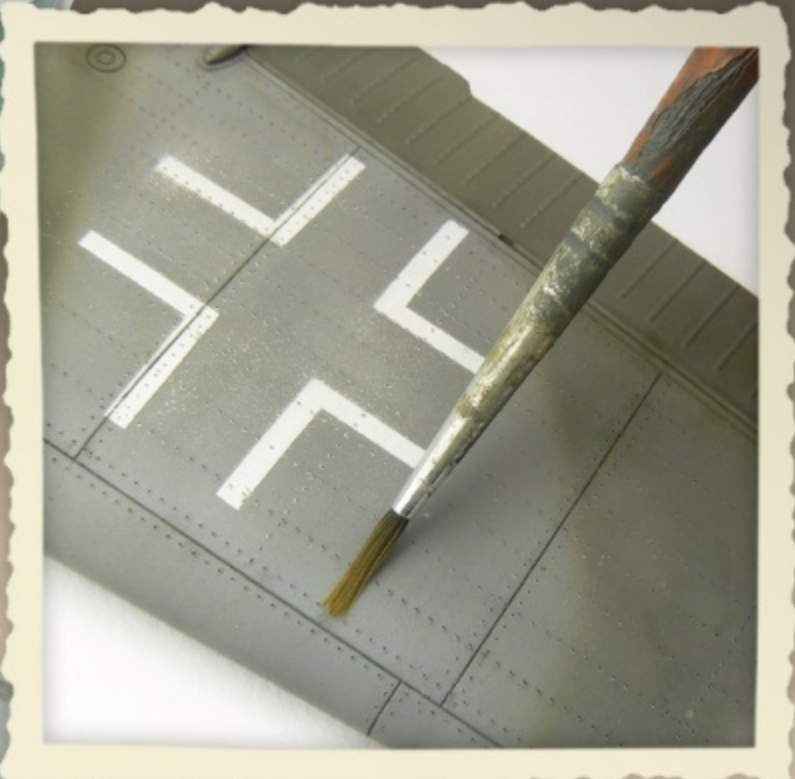
Here is the finished camouflage, you can see the distressed paint work well, the rivets really bring it to life.



11

Drilling and cutting the canopy was pretty nerve wracking but well worth it in the end.





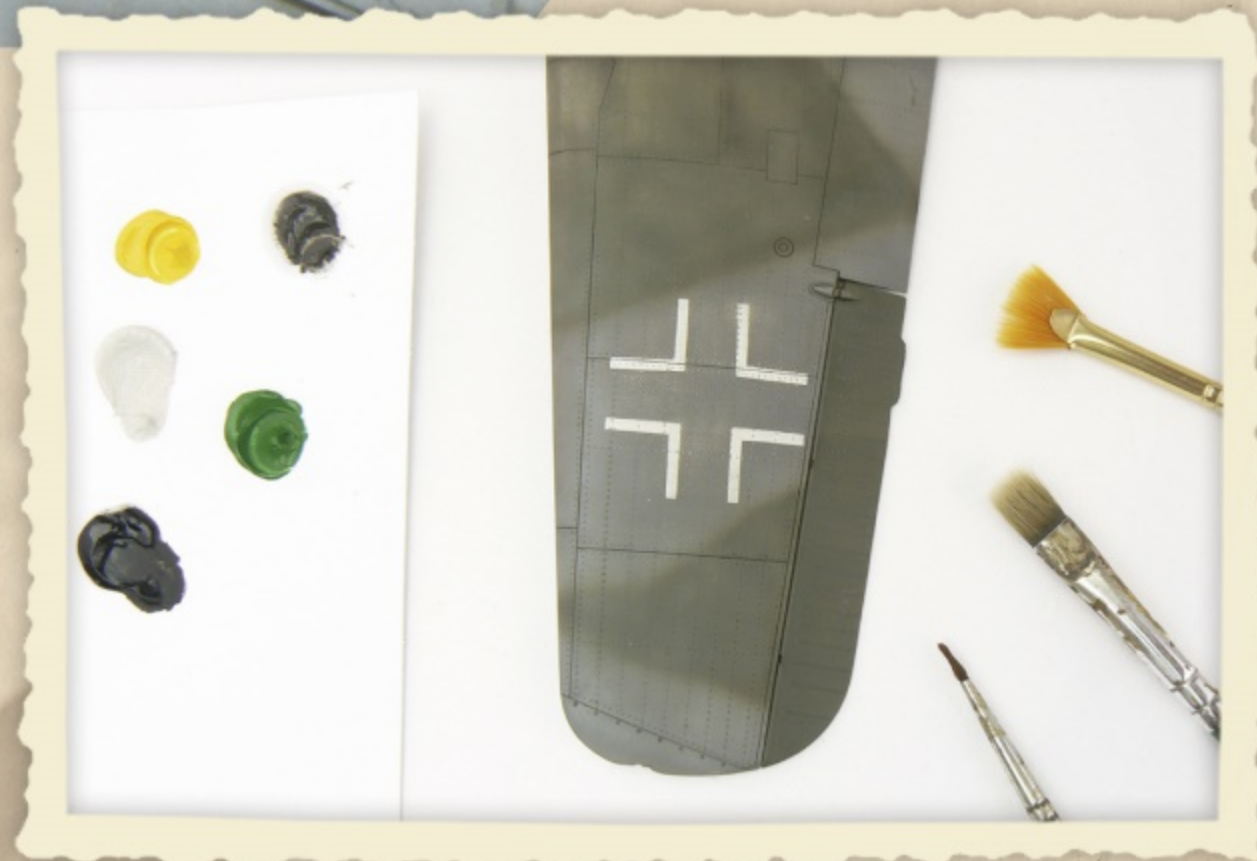
13 The excess wash was removed with a clean brush and some Ammo thinner.

12

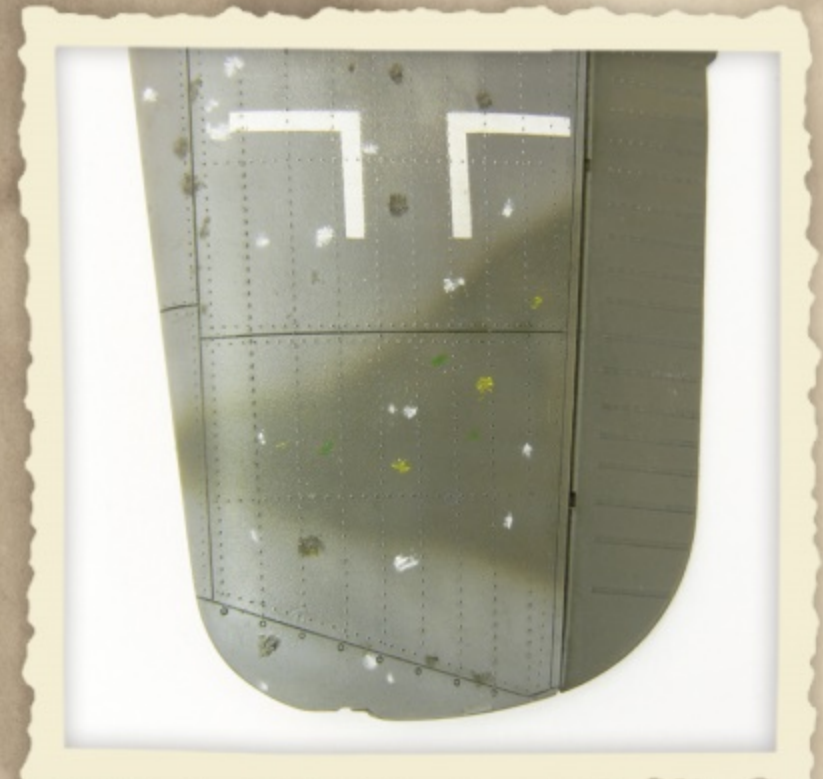
AMMO offers a Panel Line Wash (PLW) set specifically for late war Luftwaffe aeroplanes. 2 tones were used for the upper colours.



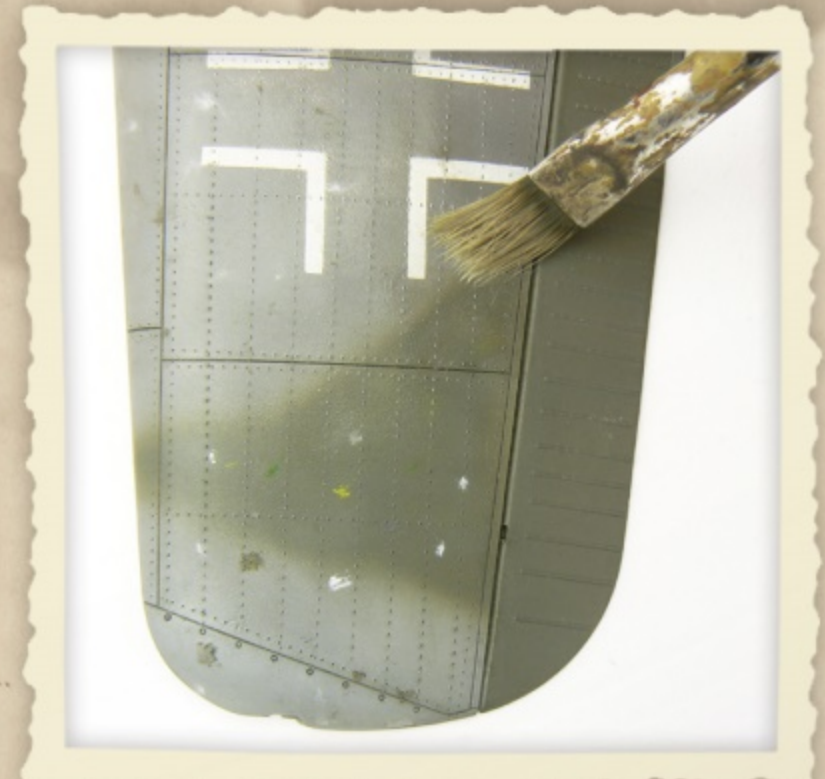
14 Diluted Vallejo paints were applied very sparingly and blended with Ammo Acrylic thinner to add layers and depth to the burnt areas. Remember, this is aluminium, so think corroded, not rust.



15 Now for the oil dot weathering. Various tones were put on card to leach the oil and Uschi van der Rosten's oil paint accelerator was used to speed drying times.



16 It's important to be subtle with this effect, the aeroplane was more dusty than filthy so the oils are there just to add depth to the camouflage.



17 The oils are then blended with a damp brush. As they are very small only a tiny amount of thinner is needed or you'll wash it all away!



18 Finally, the oils are blended further with a fan brush.





19 Oils were also added to the burnt areas further enhancing these



20 Oils are very useful, here I've used dark tones to enhance shadow around the supercharger intake.



21 The tools and products used to make the speckling gunge! It takes trial and error to get a consistency you are happy with.



22 Using an old brush, the gunge is flicked onto the model and then slightly blended were required.



23 The aeroplane has been sat on an airfield for many months over the spring and summer of 1945 so will be quite dusty. Pigments are applied sparingly.



24 They are then fixed with Ammo Pigment Fixer. I applied another layer of pigment over the top, the fixer was then misted over using an airbrush.







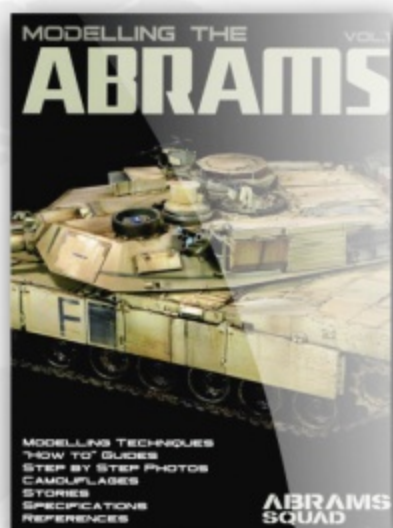
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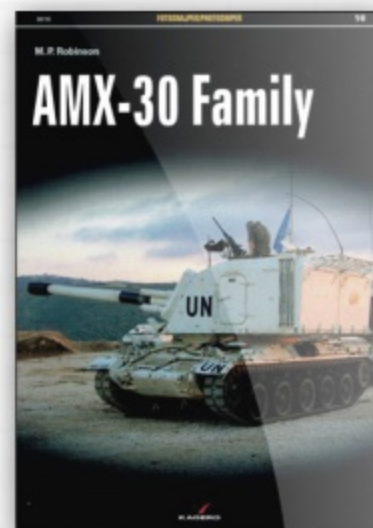


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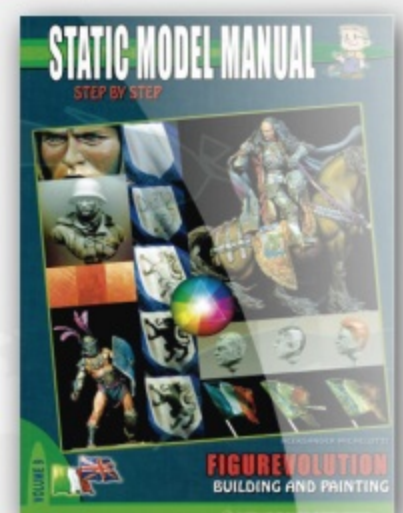
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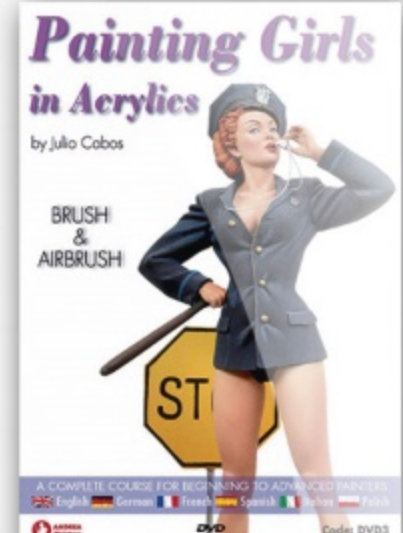
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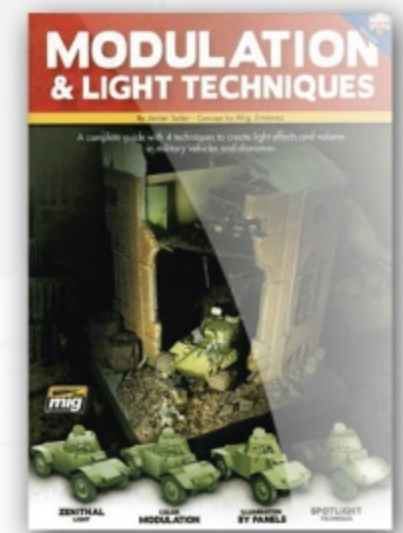
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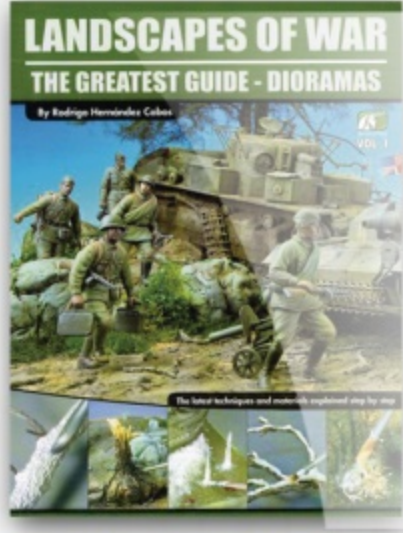
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# FLAMES OF WEATHERING



Rubén Torregrosa



Berlin, 1945: The final battle. After six years of war, the end is near. But like a cornered animal, the last of the German forces are entrenched in the rubble of the magnificent former capital of the Third Reich. In the absence of an effective fighting force, young, old and qualified staff is forced to take up arms in desperate protection of the capital. Unfortunately, only Panzerfaust anti-tank weapons and the cuff-title praying "Deutscher Volkssturm Wehrmacht" arrive in sufficient quantity to equip these new units. These ill-equipped and un-trained "troops" are the last hope of the Reich!

From the point of view of wargamers, the Berlin Reichstag with its epicenter is one of the scenes most represented. Rubble-strewn streets, barricades created by forced marches with street furniture, Soviet tanks destroyed left and right by Panzerfaust fired from the skylights ...

In short, urban combat. But how can we represent this urban combat in our figures? On these pages we'll show how quickly and effectively.



I begin by painting the tank as usual, using acrylic paints applied with slight modulation to the panels for added visual impact. Chips and scratches show the results of heavy use and help to define the vehicles edges and shapes.



I add a variety of earth colored enamel effects to the model. Applied lightly, as a glaze, these effects soften and unify the bright base colors.





- 3 To intensify the effect of dirt we can dilute the enamel effects with thinner and then apply pin washes into the corners and recesses. In other areas, the diluted wash can be applied as a filter to alter the color tones on the surfaces. The more layers applied, the more intense the colorization.
- 4 Pigments are added to the surfaces. A cotton swab is used to blend the colors and soften the effects, as well as removing any excess.
- 5 To avoid a monotonous and unreal appearance I splash a few fine droplets of darker toned mud effects onto certain surfaces. The contrast between the pigment and the stained area is subtle, but at the same time it adds another level of dirt and visual interest.
- 6 I like how the glossy sheen of oil and grease stands out nicely on the matte pigments. I use various dilutions of these effects we can create different types of stains.
- 7 Since this is going to be an abandoned vehicle I emphasize the dusty appearance by fixing heavier concentrations of pigments onto the JSII.. A little care should be taken with this step because at this scale this effect becomes quite substantial very quickly.
- 8 To complete the vignette I prepare a segment of a ruined city with foamed PVC and some putty. Foamed PVC is very cheap and can be sculpted simply using a knife.





9 In real life the brick in a wall or the paving stones are not exactly the same color, and is an effect that should exploit in our vignettes. Here I am picking out Individual bricks and cobblestones in differing shades of color using a fine tipped brush.

10 I use a variety of enamel washes and effects to produce shading and dust effects. The darker washes are good for adding definition and shadows, while the lighter tones convey dust, dirt and even grout between the bricks.

11 Different shades of pigments (the same that we used in the vehicle) are used to convey the dilapidated appearance of a city reduced to the ground!

Broadly speaking, when we paint 15mm infantry we must apply the same philosophy we use in vehicles: some effects, although unrealistic, make the figure stand out more. When we play a game, thumbnails are usually a meter of our eyes. If we do that stand out in some way, they will not call our attention. Two of the effects that we exploit are overdoing lights and a profile depth (with a dark color, mark the different elements of the figure).





1 Our Volkssturm figure, uniformed in basic field grey, is begun by painting a base color of a dark grey overall.

2 I look for the areas of light and shadow and then begin adding a slightly lighter color of grey to the brighter area. The shadow areas will remain painted the darkest grey color.

3 The number of highlight transitions that I apply depends on the effect I want to achieve. In general, the greater the number of layers the smoother the transitions between the areas of light and shadow.

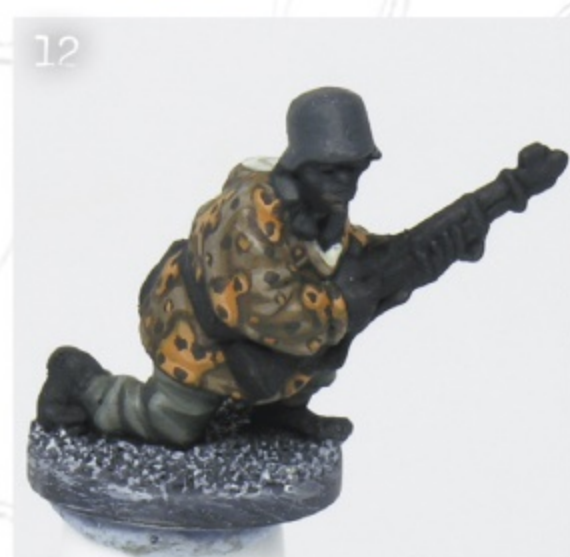
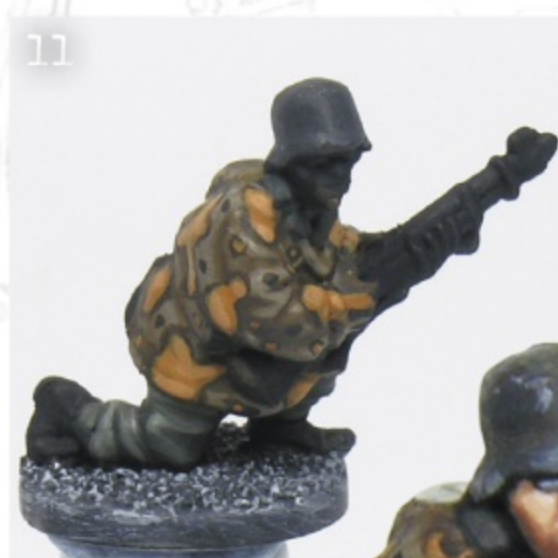
4 Due to the small size of the figures (15mm) I recommend exaggerating the contrasts between lights and shadows. Although it appears unrealistic when viewed at close range, the added contrast looks good when viewed at normal playing distances on our gaming tables.

5 I first painted the Volkssturm armband by adding a black stripe around his arm, and then added a couple of white lines in the center to represent the slogan and finally a red line along the top and bottom edges. Remember, at this scale it only needs to be representative.

6 It is very important to outline the different elements of the figure, as this helps the model gain volume. Pay attention to the Panzerfaust as well. Contrast is crucial at this scale!



It is equally important to outline the hands and face. However, the color we use for profiling the face should not be too dark, since only want to indicate the lines around the cheeks and mouth and the shadows lower on the jaw. It is just the opposite on the hands as we use a dark color in order to show separation between the fingers.



8 The Volkssurm was by necessity a collection of diverse soldiers and uniforms - basically whatever could be found. In this example I will show a figure wearing a Eichenlaubmuster (summer/autumn) camouflage smock. I begin by painting the base coat color. Remember, you should start by applying a darker shadow color -in this case I used a chocolate brown.

9 Although in the end most of the jacket will covered with the camouflage pattern, I still paint the lights faithfully following the pattern of figure. The highlights painted using beige and then with a little white.

10 I begin by painting the amoeboid spots and smaller dots using a diluted chocolate brown color and a fine brush.

11 I then fill the larger spots and some (NOT all) the smaller dots with a center of an orange-brown color. Highlights are added lights to large spots with some white.

12 Finally, I added the smaller dots inside orange brown stains - again using chocolate brown color. The final effect is very oversized and not a true representation of the actual pattern, but at this scale it is not feasible to paint any smaller.





13

While there are many ideas for creating a small scenic base, here is a simple, fast method to create an urban platform for our figures. Before starting it is important to think about the tactical composition of the base. I always try to find a balance between the figures so that all figures on the base have the same role.



14

Debris can be represented easily by mixing textured paint with bits of plastic, foam or other small bits of filler.



15

I paint the base an overall gray color, but it is important to add small contrasts of red (bricks) and brown (wood) for example.



16

I apply dark enamel washes to provide depth to the rubble.



17 Using a large brush, I apply various dry pigments to represent the dust and dirt.



18

The same pigment colors are used to represent dust and dirt on the lower clothing of the figures.



19

Now we can stick figures onto the base and then fill any gaps. We can also add some height to the rubble, but this should be done with care so as not to bury the figures in a heap of debris.

20

Finally, we follow the same steps to paint the new layer of debris and can even add some elements from model railroading to add an interesting detail.





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# IN THE NEXT ISSUE...

By Mig Jimenez

## STYLES

The 80's and 90's of the past century brought something else to the world besides Rubik's Cube, Pac-Man, shoulder pads, hair coloring and hairspray, or The Cure style eye shadow.

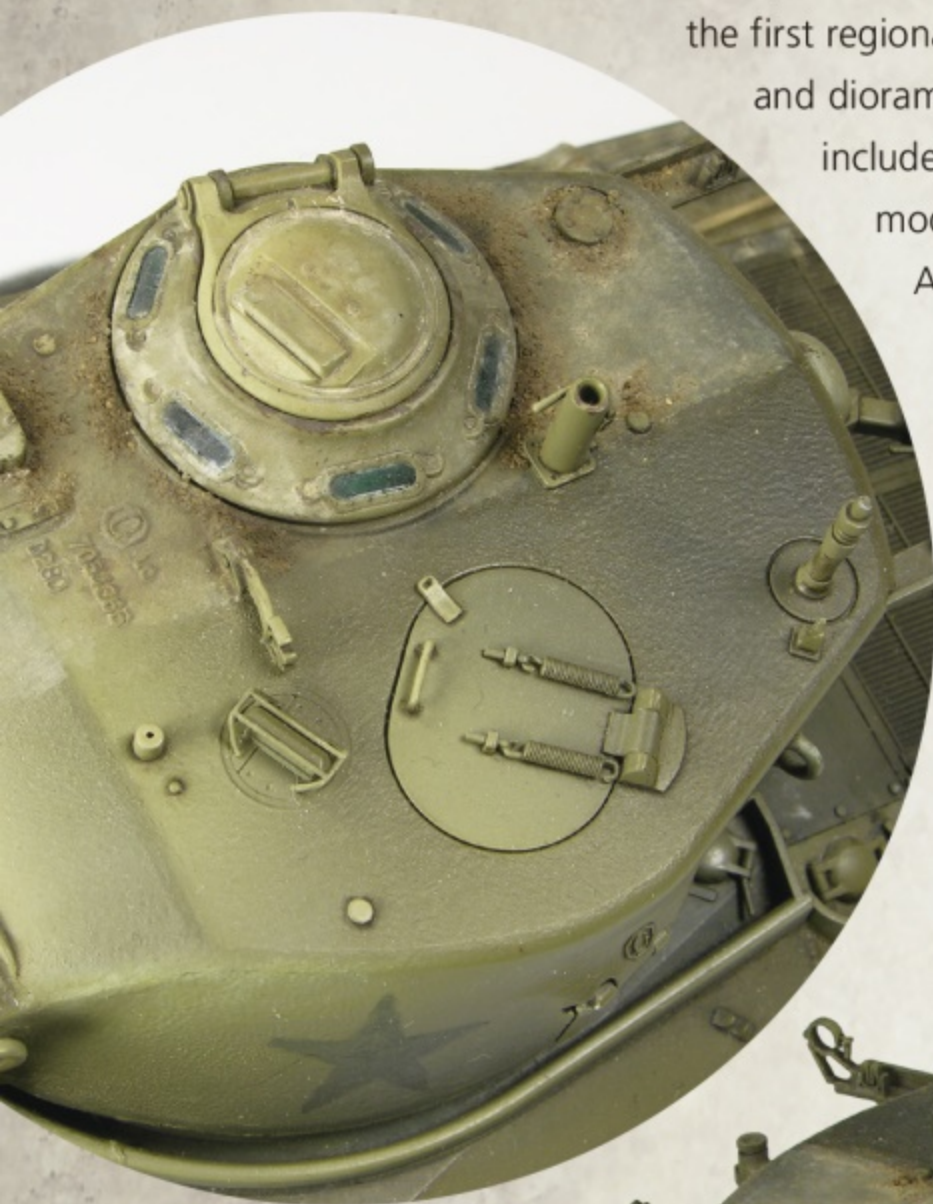
While some of us were suffering the effects of some of the most horrific and bizarre fashion trends, a Belgian man burst into the modeling scene to bring light and hope into our hobby. He was François Verlinden, an earthquake that shook the modeling world from Asia to the US and would become the father of the first modeling style, a pioneer for others to follow. What this man made was real fashion, and not what was shown in the catwalks in Paris and Milan. Verlinden created his own very personal style, a style that connected with modelers all around the world. His painting style was so unmistakable that it could be considered the first recognizable painting style in modeling "The Verlinden style". From this point forward, nothing would be the same. Most modelers rushed to imitate his models, trying to achieve a more realistic finish. For the first time painting itself was important and fun! It opened new roads to experiment new painting techniques: it was possible to do more things than just dry brushing.

One place where this quest for realism was especially remarkable was in Spain. It was here that developed another style, the first regional defined style – "The Spanish School" - which encompassed every modeling field; from figures, to planes and dioramas. Quickly, a multitude of new regional painting styles began to develop from around the world – these included the Belgian, Nordic or Italian schools for instance. These stylistic movements have generated some of the best modelers in the world, and our hobby as a whole has evolved a great deal thanks to them.

And then, after enjoying some years of these general or regional styles, new approaches and personal influences began to find their way onto the modeling landscape. Experiments and advanced finishing techniques created on workbenches around the world have brought more freedom and an artistic touch to the hobby. From the hairspray technique, through color modulation or overhead lighting, up to the Black and White technique.

Some of these techniques and styles have generated heated debates and sparking confrontations between the supporters of the new styles to the advocates of a more conservative approach. People can still be found arguing over these questions and techniques nearly to the point of insult on the different Internet forums, or heard in thinly veiled criticisms at the local modeling show.

And, while this sad scene takes place all over the world, we here at TWM, can't help but smile when we see these intolerant views. To us it just seems so silly that people would have these reactions; it must mean that they just lost touch with the actual meaning of our hobby: that is doing whatever we feel like, to simply enjoy it and have a good time with it. In the next issue we'll explain the different painting styles; so if, you like to criticize any painting style other than yours, don't buy it: it's only for modelers who just want to have fun painting.





# UKRAINE CONFLICT COLORS

**New**

## A.MIG 7125 UKRAINE ATO COLORS



The war in eastern Ukraine or "Anti Terrorist Operation ATO" of 2014 and 2015 has become one of the most popular worldwide modeling issues. The large amount of photos and information about the vehicles that are participating here has made many modelers choose this topic. The many color systems of all vehicles used there are indeed complex and multitudes of standardized colors are mixed with others improvised on the battlefield. This set brings together a small selection of the most common colors used on combat vehicles

A.MIG-048 **YELLOW**  
A.MIG-051 **LIGHT GREEN KHV-553M**  
A.MIG-052 **DEEP GREEN**  
A.MIG-083 **ZASHCHITNIY ZELENO KHV 518**  
A.MIG-086 **BLUE (RAL 5019)**  
A.MIG-914 **RED BROWN LIGHT**

In 2014 the eastern regions of Ukraine, Donetsk and Lugansk (Donbas), part of the New Russia territories, rebelled against the central government and began a protracted war mainly supported by the Russians, providing armored vehicles to separatists. Although initially the "rebels" used vehicles captured from the Ukrainian army, with time new vehicles of Russian origin begin to appear. As the Ukrainian army used many colors in common with the Russian army and everything was mixed in the battlefield, the rebels decided to use a highly visible and common green, the color A.MIG 054, to identify and distinguish their vehicles from Ukrainians.

## A.MIG 7126 NOVOROSSIYA COLORS

A.MIG-053 **PROTECTIVE NC 1200**  
A.MIG-054 **SIGNAL GREEN**  
A.MIG-057 **YELLOW GREY PKHV 4**  
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