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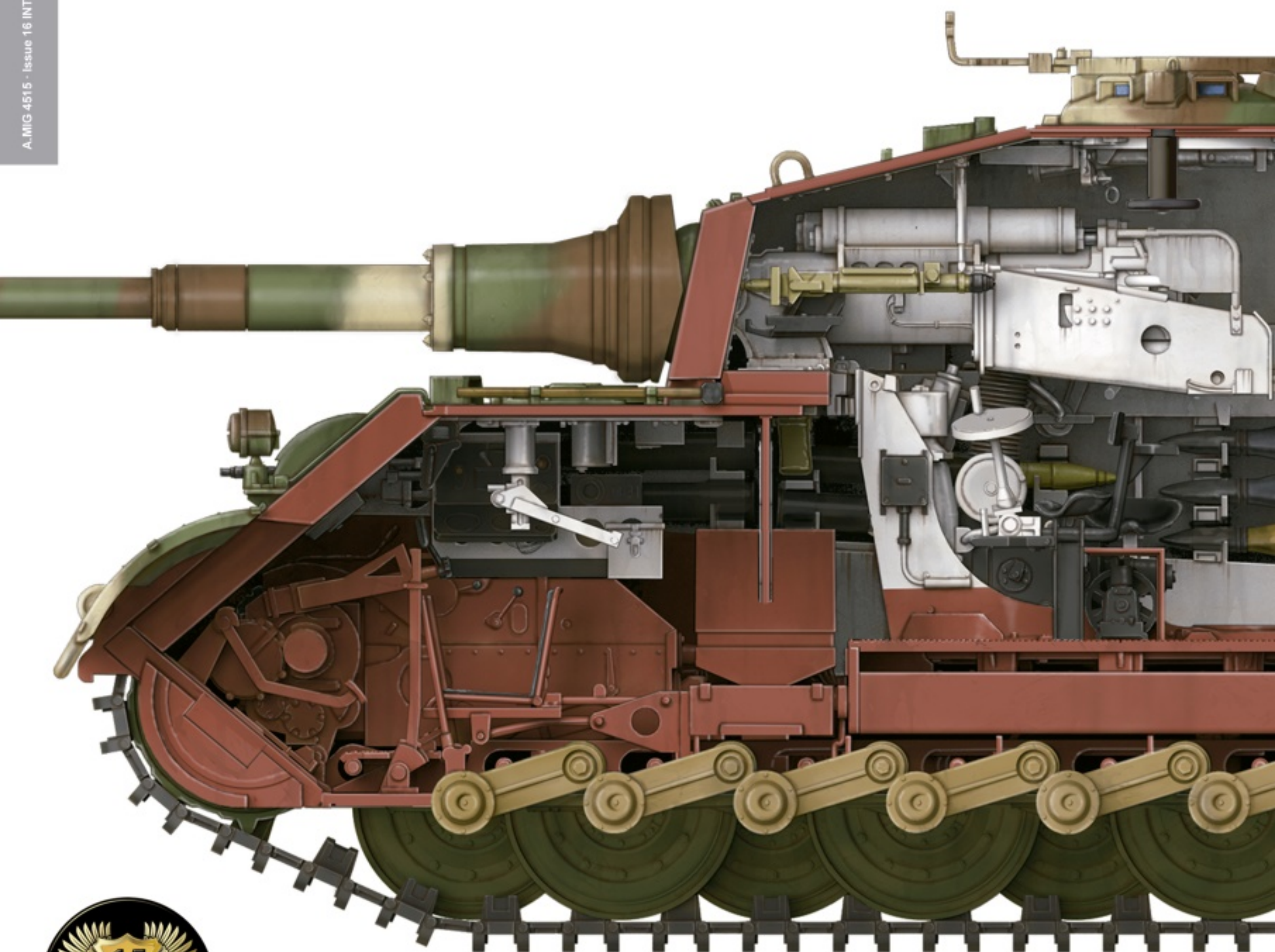
THE WEATHERING MAGAZINE

INTERIORS



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A.MIG-4515 - Issue 16 INTERIORS



ENGLISH

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THE WEATHERING MAGAZINE



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I vividly remember my second model; it was an Sd.Kfz 222 from Tamiya that included a nice interior, with steering wheel, seats, and a multitude of small details which at the time I didn't know exactly what they were. When I saw the box, I didn't imagine it would include interior details, so I was happily surprised by the novelty. It was around 1984, and I didn't know how to paint the interior, which colors to use, or weathering techniques and common procedures. The interiors of vehicles were a complete mystery to me back then.

Many years later, and thanks to my good Hungarian friend Robert Deak, I had the opportunity to drive a T-55 tank and a MT-55 AVLB. It was then that I realized what the interior of an operative vehicle really looked like. The pristine white interiors -born of idealizations in modelers' minds through the years- suddenly vanished, like a wisp of smoke in the wind.

Although the interior was originally white like those we can see in Museums, it was completely covered in grime and soot caused by everyday fumes, oil, grease, and dirt. Perhaps a vehicle in a military facility with careful maintenance during peacetime would remain white or one of the other light tones that interiors are painted in. But I can assure you that a tank in combat, as recently seen in Syria or Ukraine, is as far as possible from having a clean interior. An operative vehicle is full of dirt, particularly the floor where mud, dust, and all kinds of debris mixes with oil, grease, and fuel. Sometimes -particularly in older vehicles- the floor is a pool of black oil that covers everything and fouls the air. The smell of fuel and grease fills your lungs; the driver gets mud splashed in his face, even though the vehicle still has the mudguards attached; and the whole crew compartment is shrouded by a dim atmosphere and a grayish mist.

Aircraft interiors are another story, this is an atmosphere free from dirt, soot, and grease which aren't all that common. Cockpits must be addressed with a cleaner and tidier approach. Each type of vehicle interior has to be treated in a specific way, taking into consideration whether the interiors are visible from the outside or not, service life of the subject, and if it's a land, aerial, or naval vehicle.

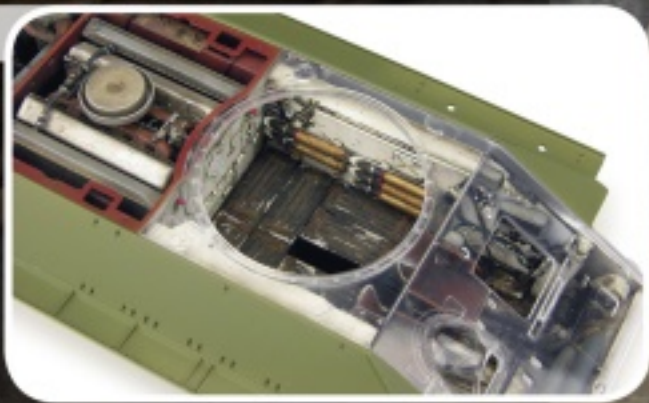
In any case, there is no doubt interiors are a critical aspect of our models, and if you think otherwise, try telling it to car and aircraft modelers! It's for this reason that we have decided to devote an issue of TWM exclusively to vehicle interiors. And also -to delight of most and much to the chagrin of a few- our girl will reveal her most intimate inner side. Welcome once again to the fascinating world of Weathering.

Mig Jimenez



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THE INNER DARKNESS



AFV Club T-34/76 kit

In most cases, the interiors of military vehicles are not exactly the way we expect them to be, as we modelers have created a different image in our minds. We tend to create idealized pictures of vehicle interiors, with a clean, luminous appearance, disconnected from the condition of the external surfaces of the vehicle. It's true that most AFV interiors are painted in a light color -white in the case of WWII Soviet ve-

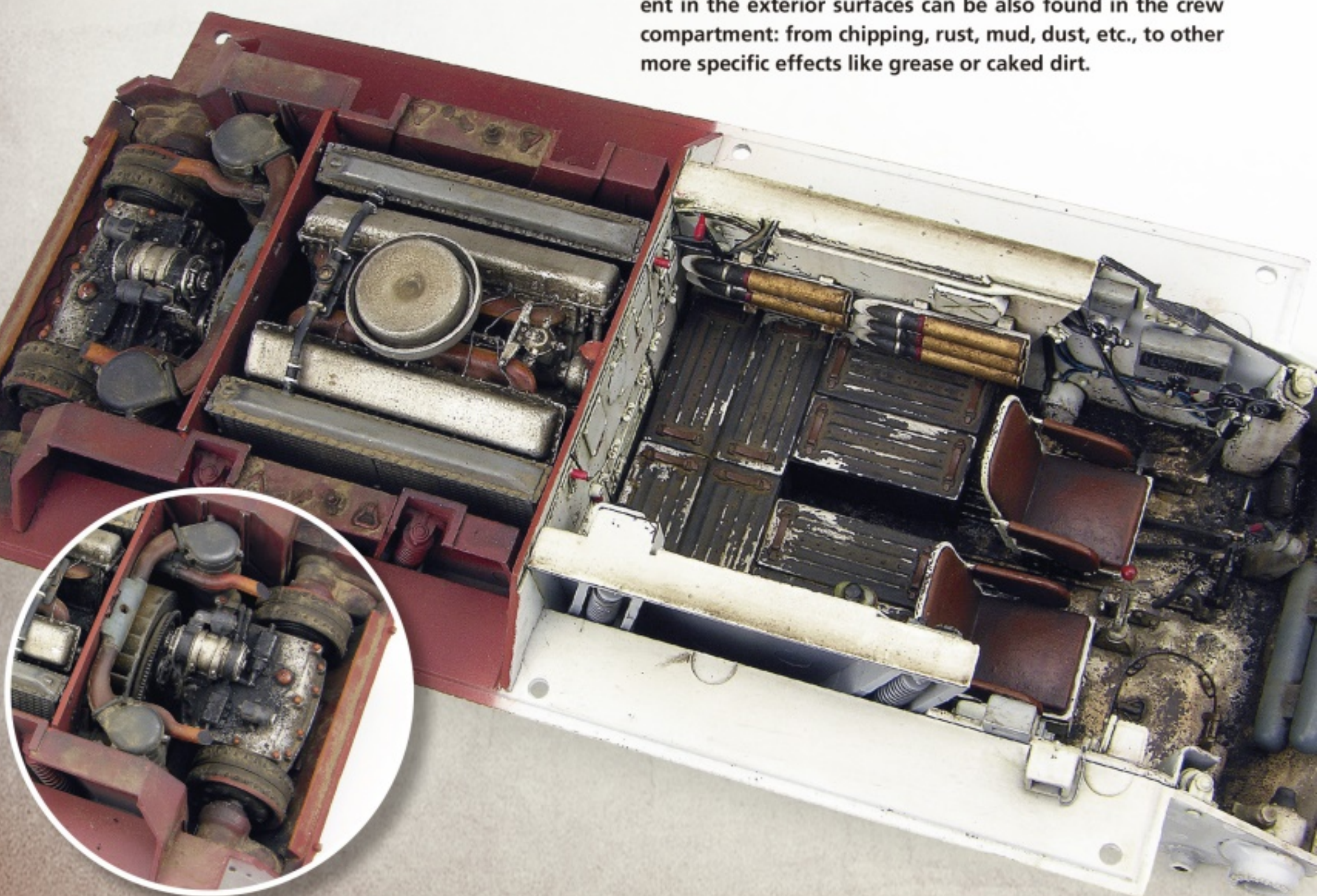


Mig Jimenez

hicles, beige and red primer for their German counterparts, a turquoise green shade in some modern Russian vehicles like the Scud, etc.- But when it comes to represent a tank in combat like this T-34, the reality is quite different. The combat compartments weren't clean and comfortable spaces at all. The crew had to endure miserable conditions; there was an accumulation of mud introduced from outside by the crewmembers, dust and propellant gases,

rainwater leaked inside, and above all, a foul odor created by a mix of engine oil fumes, fuel and in many cases, even the result of the soldiers' own bodily functions! The T-34s had an especially dark and uncomfortable crew compartment, they weren't as well equipped and finished as the German tanks. Mechanisms were simple and rudimentary, and it was a common occurrence to see the floors covered in dirt and grime. The crew entered the vehicle with their boots caked in fresh mud -or earth and dust- that was then mixed in a thick goo with the oil and fuel of the interior. The floor has become a pool of black liquid which covers everything there, and the cordite gases create a toxic atmosphere. The extractor fans were installed in later versions of the T-34, so the only real option to ventilate the interior was to fight with open hatches, even if that meant enduring rain or snow.

This article intends to serve as an example of the filthy conditions common to tank interiors mentioned above. To a greater or lesser extent, almost any weathering effect present in the exterior surfaces can be also found in the crew compartment: from chipping, rust, mud, dust, etc., to other more specific effects like grease or caked dirt.





1

The interior is built in subassemblies and then airbrushed with a coat of primer A.MIG-2002, letting it dry for 24 hours.

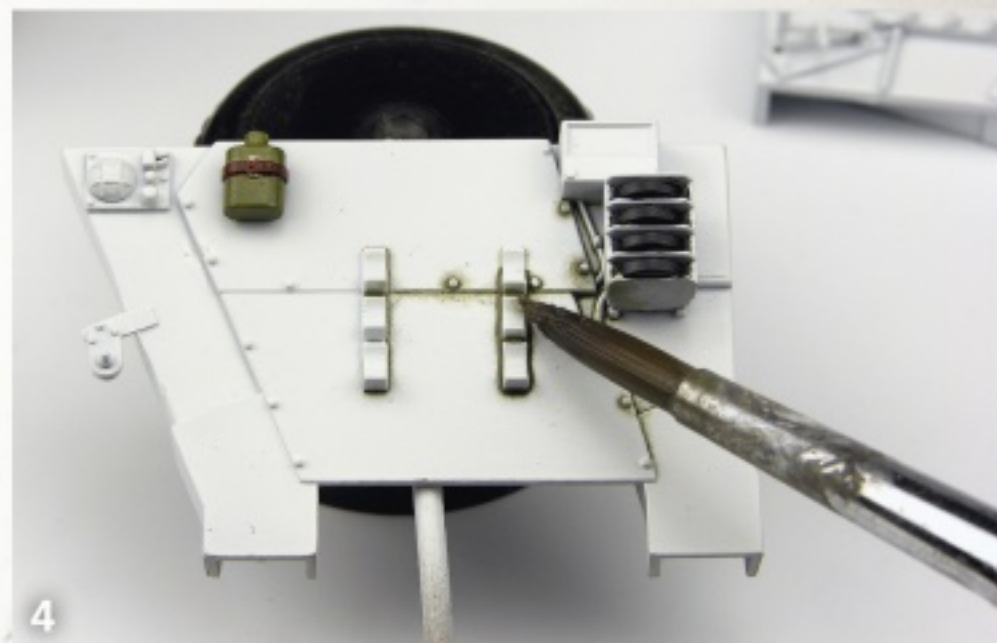


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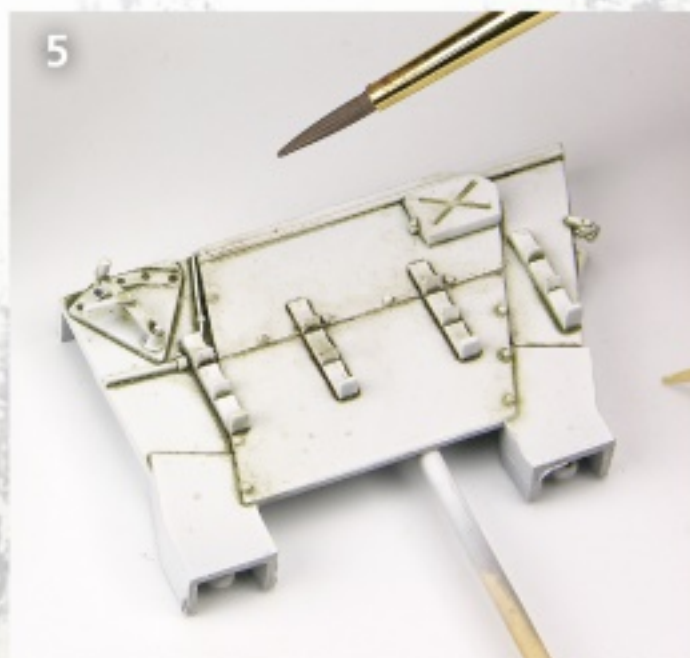
In this photo you can see how the different areas and components have been painted in their respective base colors (red oxide primer, white and so on). We can use books or photos from the Internet as reference. But be aware that many postwar T-34s were painted in different colors than those used during WWII, like, for example, light greens or grays instead of white. So try to be extra careful with the references found on the Internet. During WWII all interior were white.



3



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The surface details are outlined using A.MIG-1003 Interiors Wash to create a more 3D appearance.



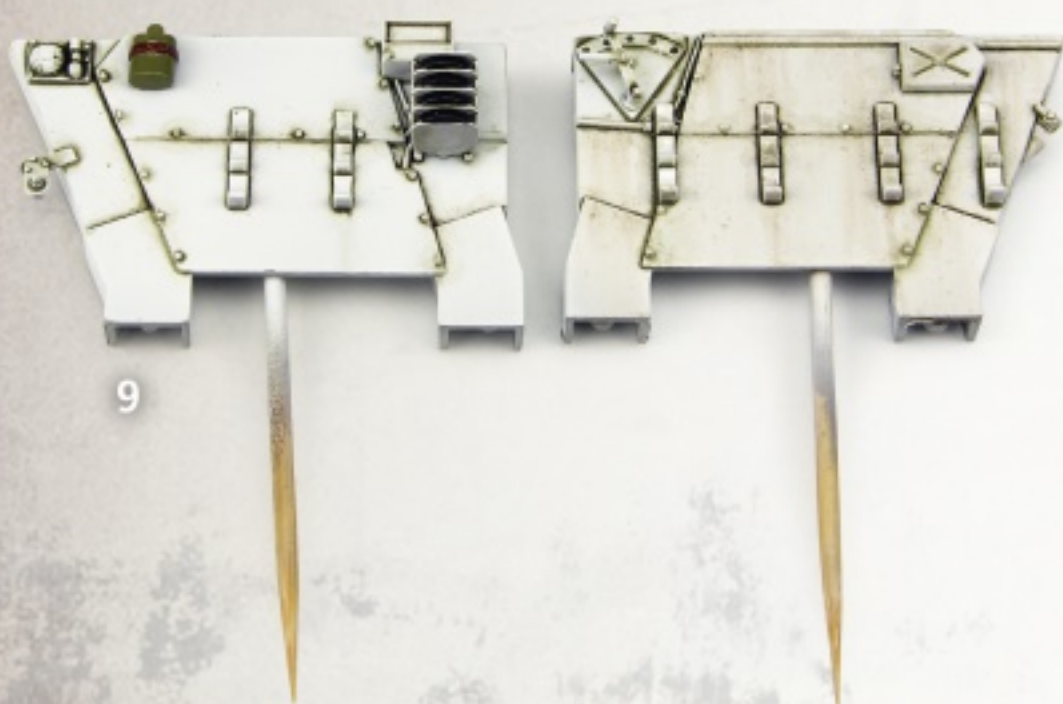
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You can see here how the details are now perfectly defined thanks to the pin washes.



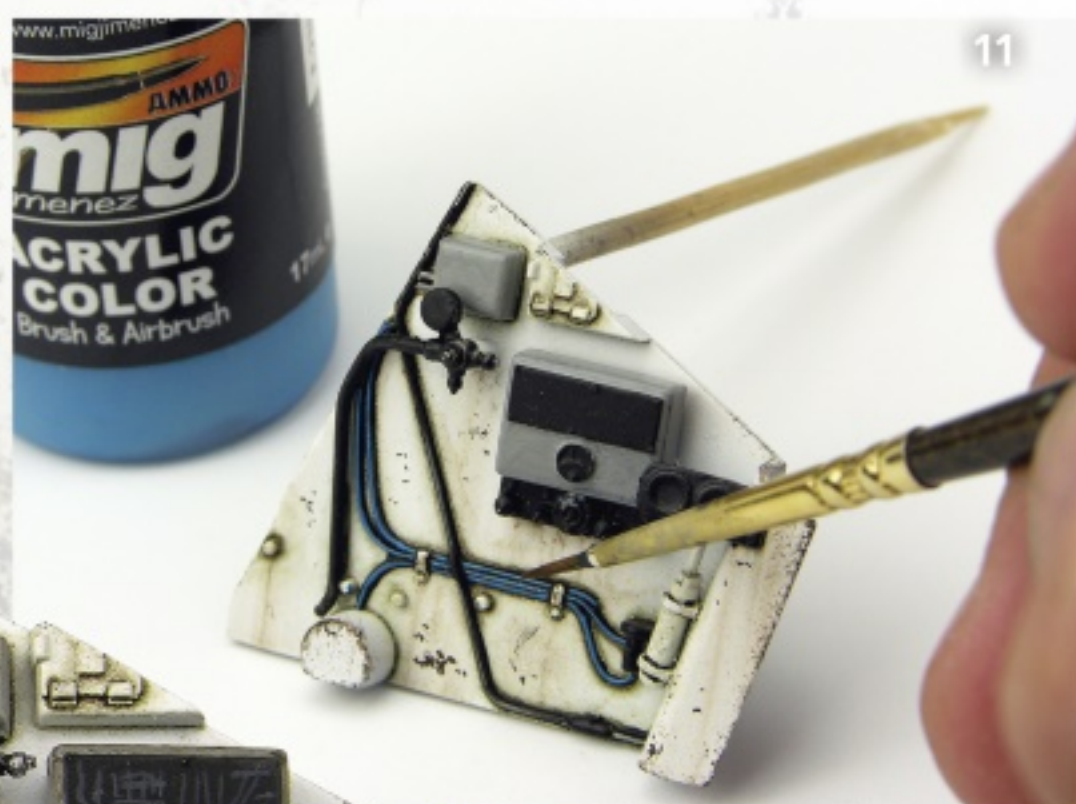


- 7 8 A.MIG-1200 is applied to create streak marks all over the fighting compartment (areas painted white).



- 9 Here you can see a panel which has received pin washes and streaks, and how they have improved the 3D aspect of the part.

- 10 Now, we start to add chipped paint and scratches using A.MIG-044 to create an used and abused appearance in the fighting compartment.



- 11 Wires, pipes and accessories are painted now in their respective colors to add interest to the various internal components.



12





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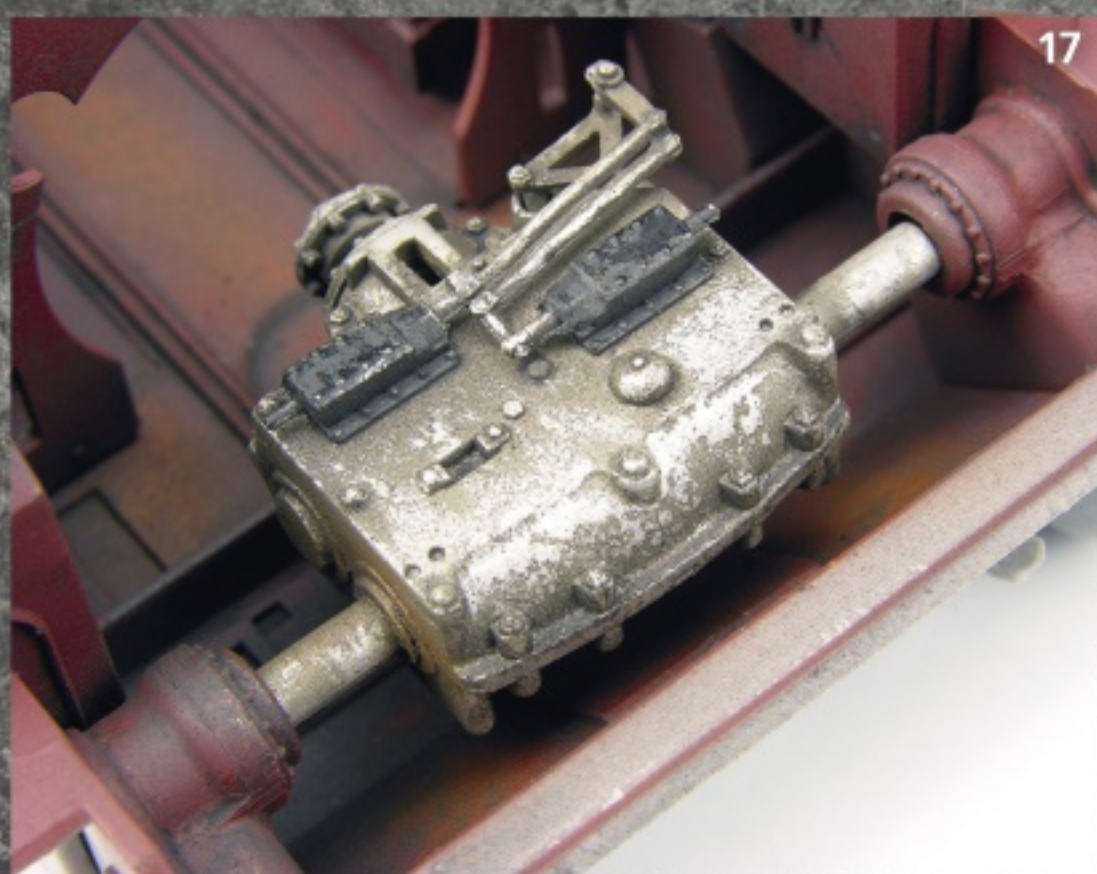
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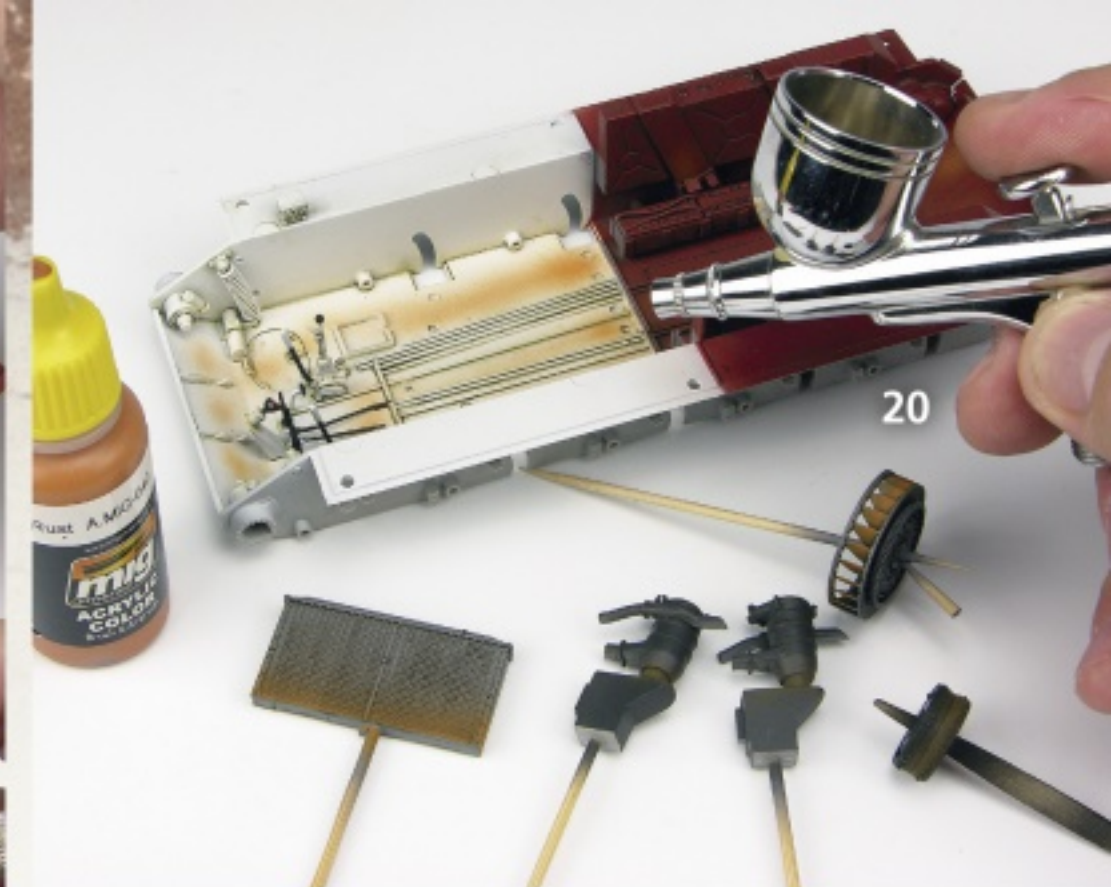
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- 13 The transmission is painted in A.MIG-0194 and then the surface details picked out using A.MIG-1618.
- 14 A thin layer of Scratches Effects A.MIG-2010 is applied now and let to dry to the touch. Next, Engine Grime 1407 is added.
- 15 Using a brush moistened in water we proceed to remove the Engine Grime color.

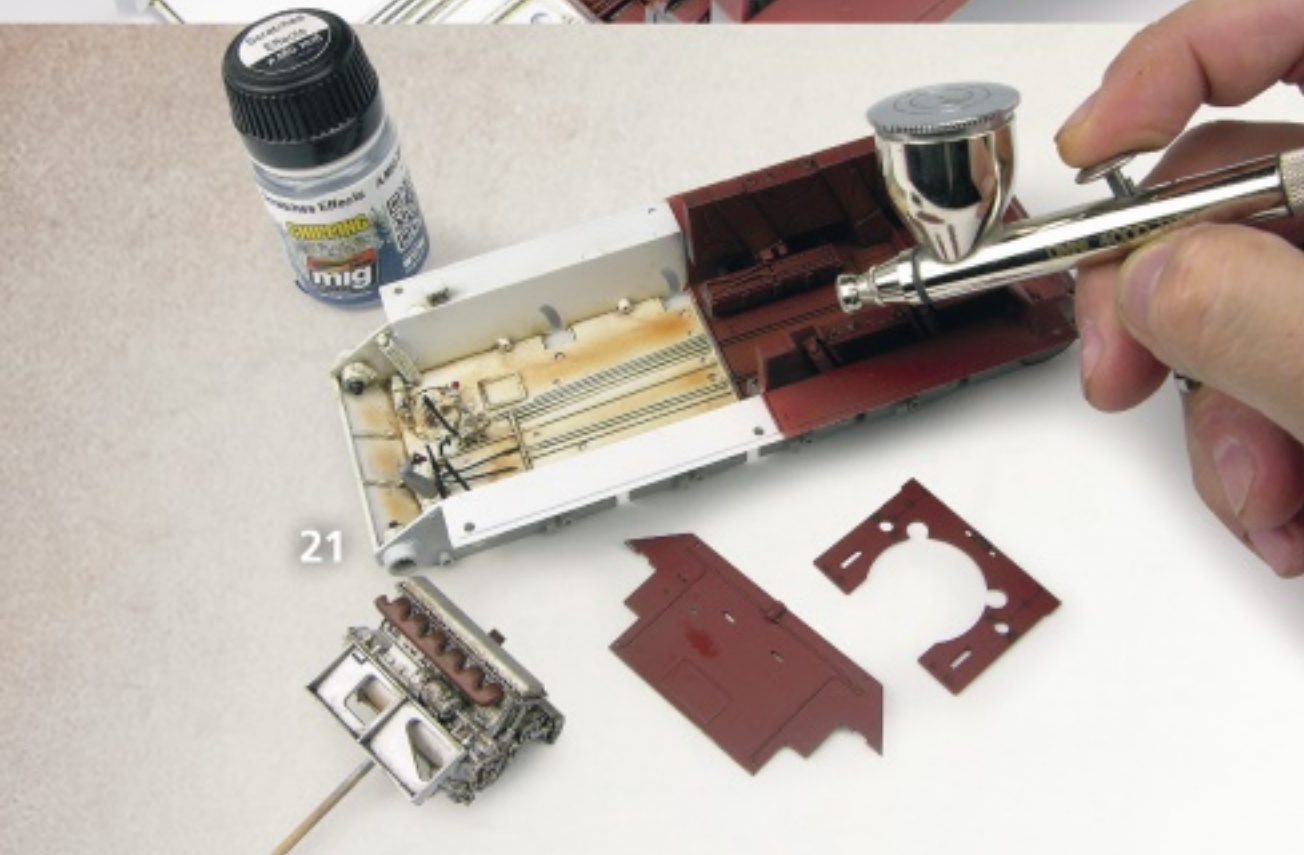
- 16 Here you can observe the chipping effects achieved using this technique, perfect to represent dirt and grime on mechanical parts.
- 17 Now we add localized washes and pigments applications to simulate dust and earth buildups.
- 18 The result after putting together the different subassemblies is really nice and realistic.



19



20

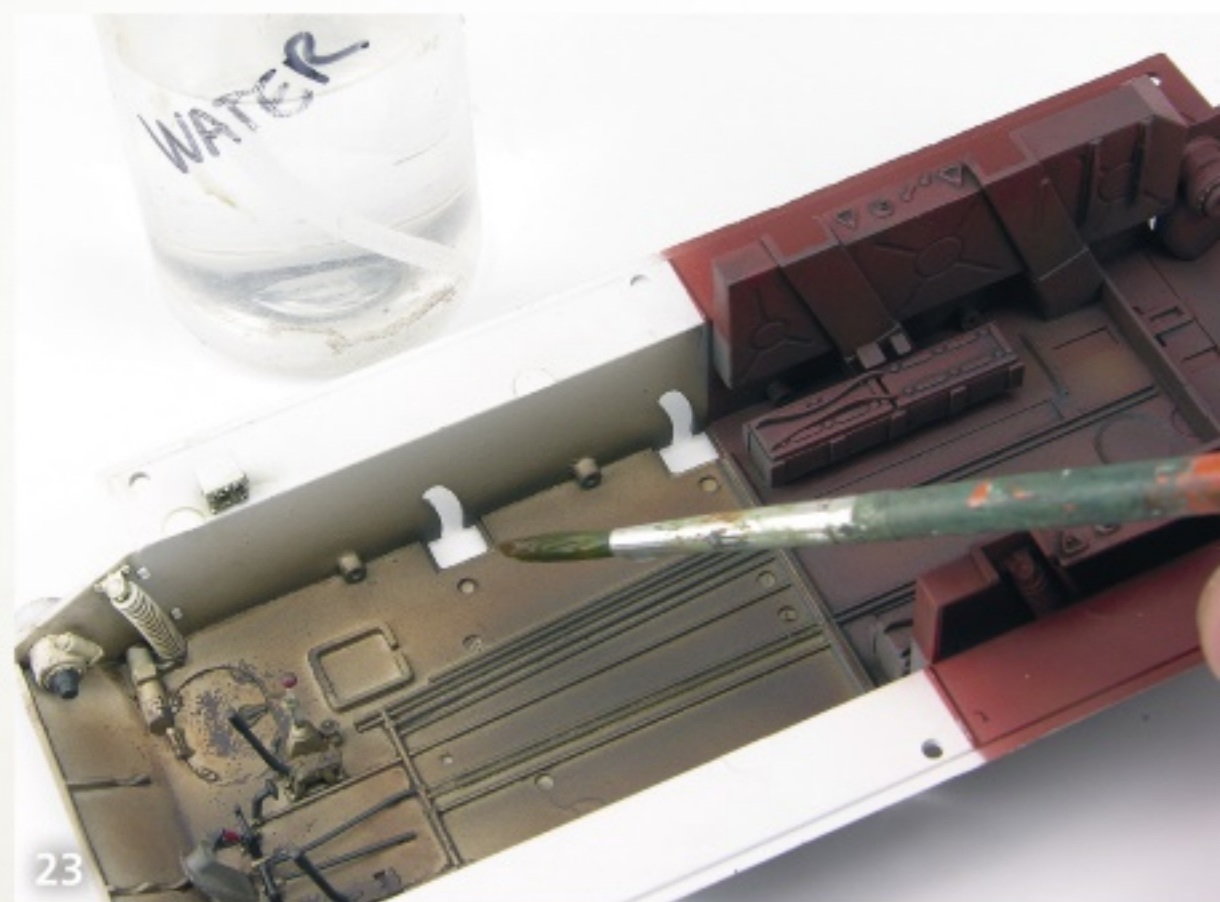


21

- 19 Dark brown wash A.MIG-1005 is applied to the red primed areas. This creates volume and adds depth to the finish.
- 20 The floor surface is misted with the airbrush and A.MIG-0040 Medium Rust acrylic paint (fan, lower areas of the radiators and other areas of the fighting compartment).
- 21 Next, a thin coat of A.MIG-2010 is airbrushed next, and then we wait until it's dry.



22



23

22 Immediately, a coat of A.MIG-1407 is added to the floor of the fighting compartment.

23 The product is partially removed with a brush moistened in water, creating a really nice dirt and grime effect.

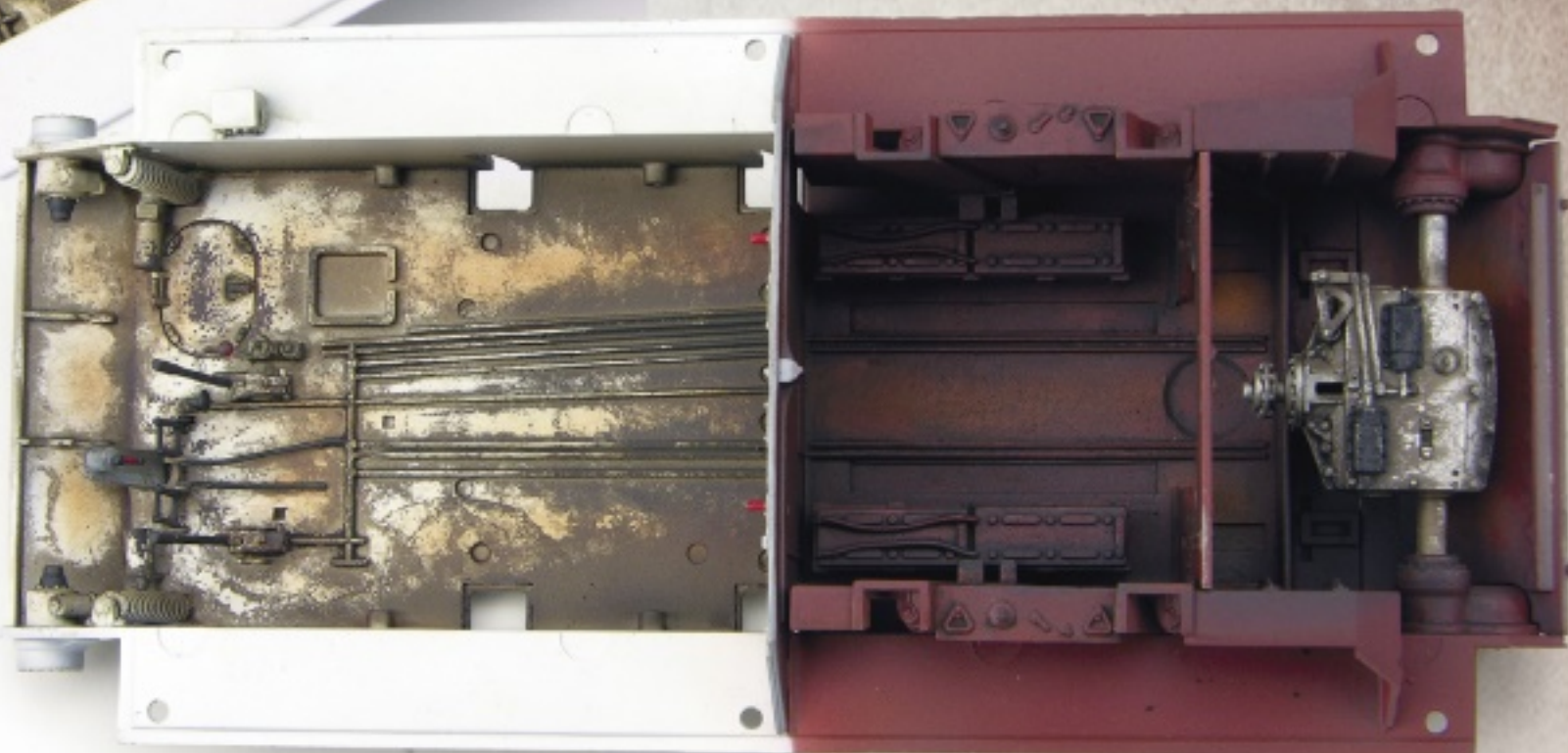


24



25

We add now several pigment tones, starting with A.MIG-3014 Russian Earth.



26

And then it's fixed in place with A.MIG-2018.



27

We continue adding more dust and earth effects. Here Black A.MIG-3001 and Dark Earth A.MIG-3007 pigments have been used.



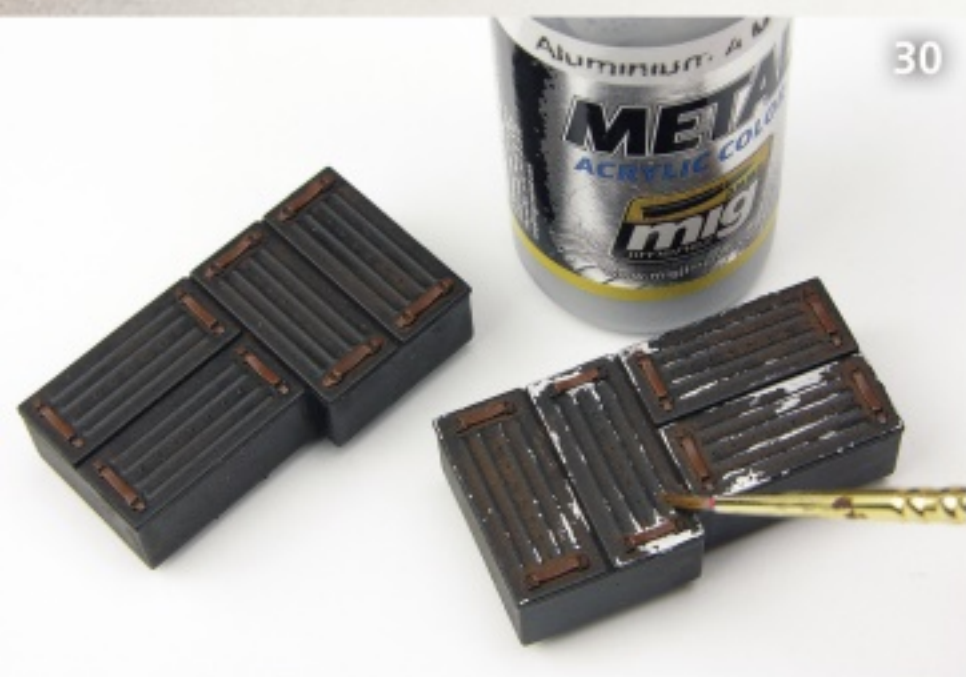
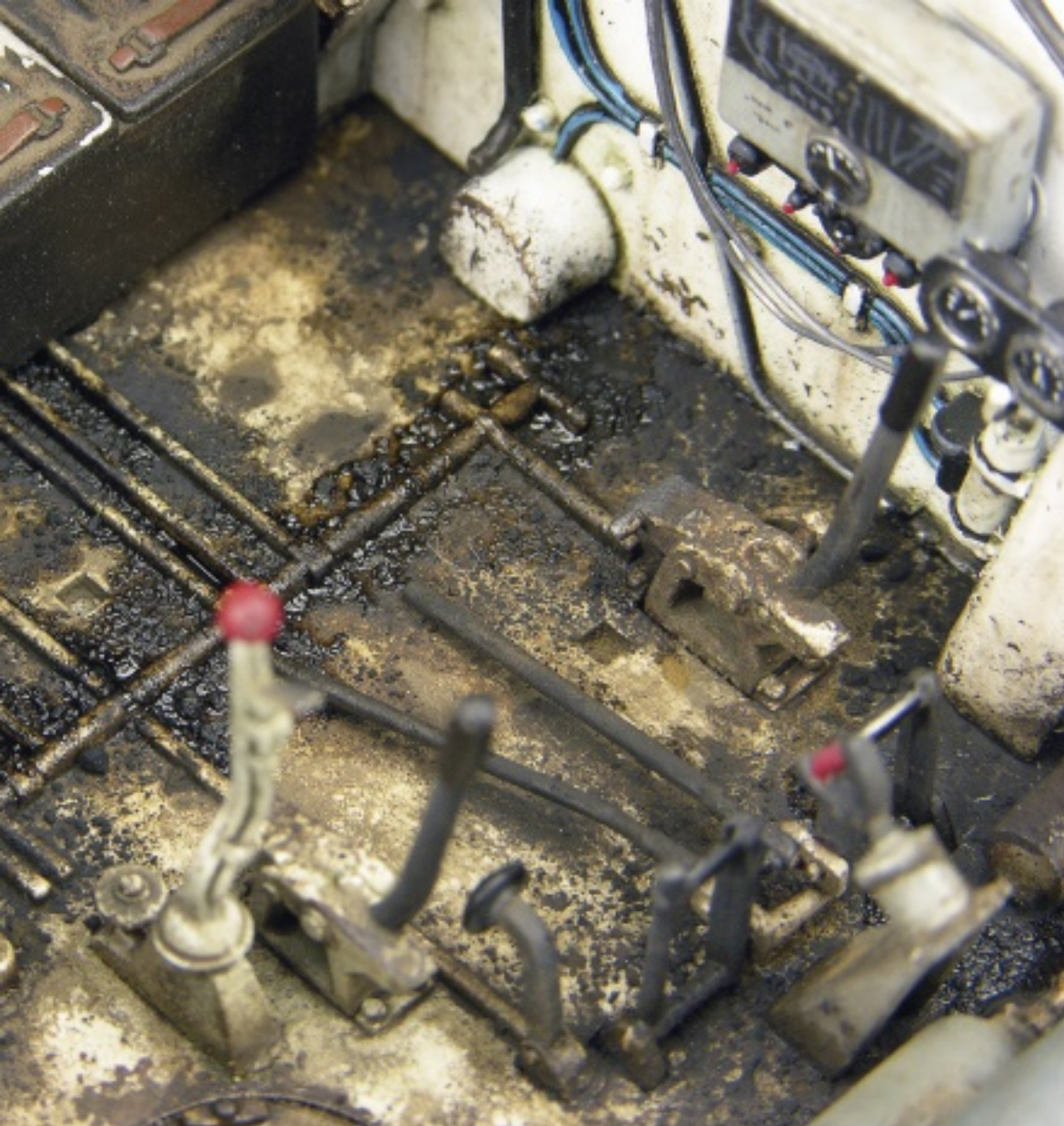
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They are dabbed onto the floor of the fighting compartment, creating random pigment accumulations.



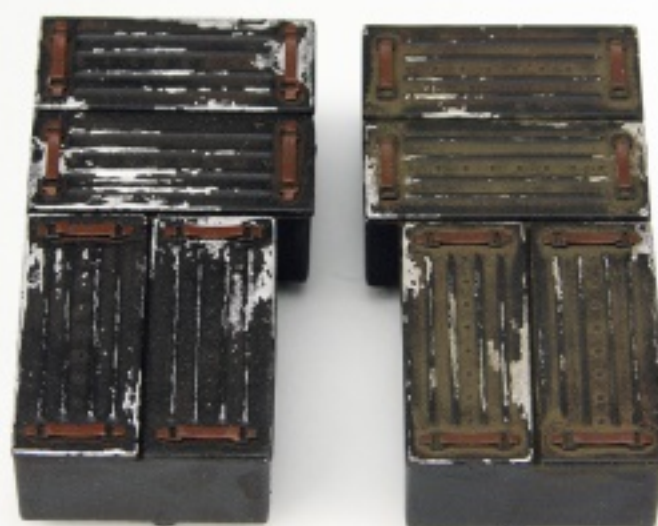
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They are fixed with Dark Mud A.MIG-1405, producing the appearance of compacted soil and grease due to the mix of dirt and leaked fluids.



30

31



30 31 32

The ammunition boxes are painted in Satin Black A.MIG-0032, and then we add chips and scratches using A.MIG-0194. Then we'll apply weathering effects as in the rest of the vehicle surfaces.



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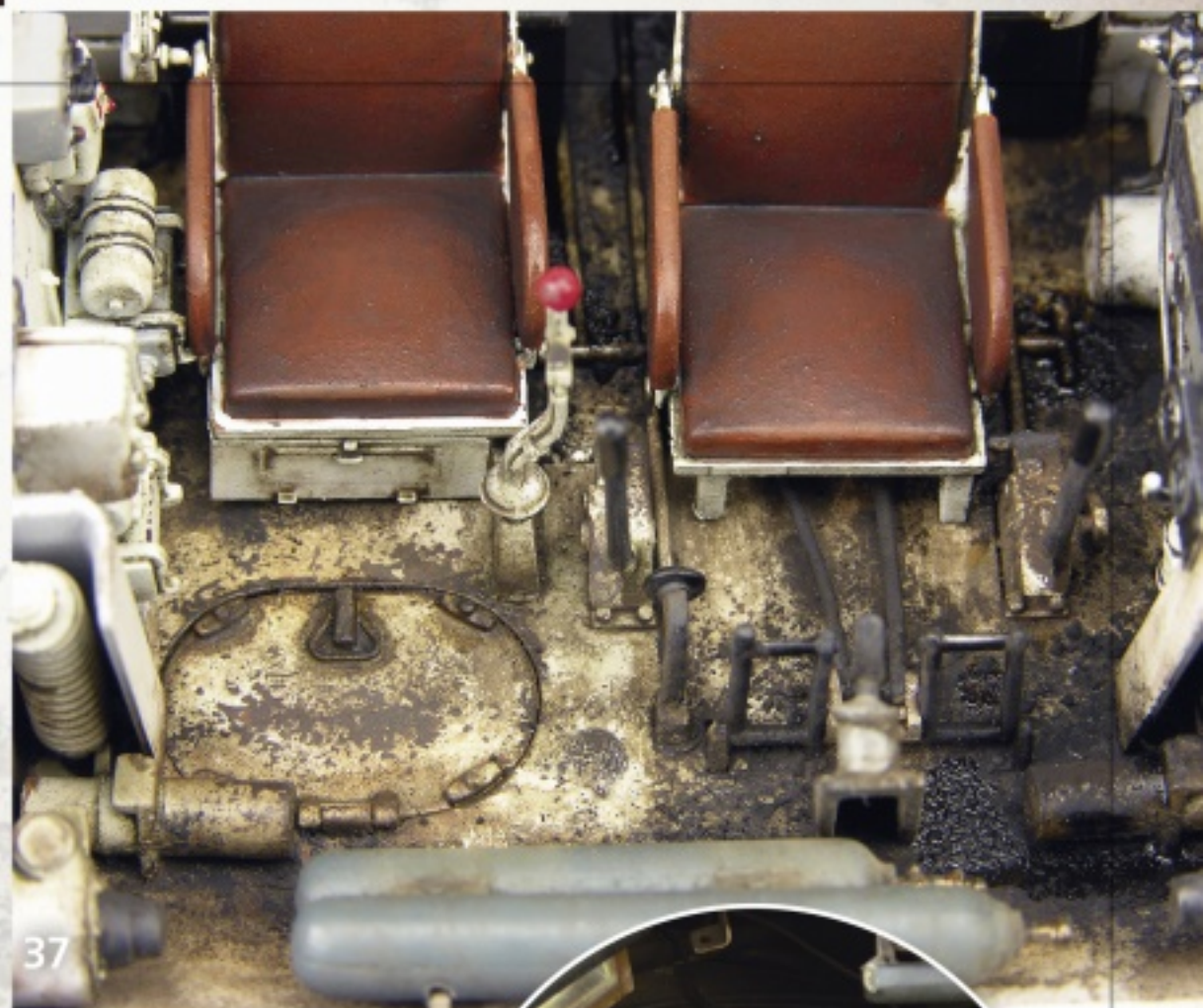
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The engine receives a base coat of A.MIG-0194 and then some components are picked out in other colors (rust-colored exhaust manifold, grey wiring, etc.) in the same vein as other areas of the vehicle (transmission).



36



37

36 37 38

Both the driver and assistant driver seats are now painted in brown shades to simulate leather. For the remaining areas we have used the same techniques employed over the white interior surfaces.



39 In these photos you can see the finished interior; a highly realistic finish with some weathering effects rarely seen applied to AFV interiors.





Mirror Models - Reflecting Reality

CMP C60S Holmes Breakdown Wrecker 3 ton 4x4 short chassis Cab 13



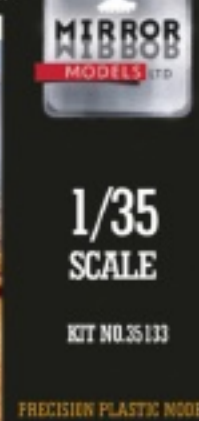
PRECISION PLASTIC MODEL KIT NO. 35164

CMP C60L WATER TRUCK 3 ton 4x4 chassis Cab 13



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CMP F30A LRDG TRUCK with 37mm BOFORS AT GUN



1/35
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THE BUSSY WORLD

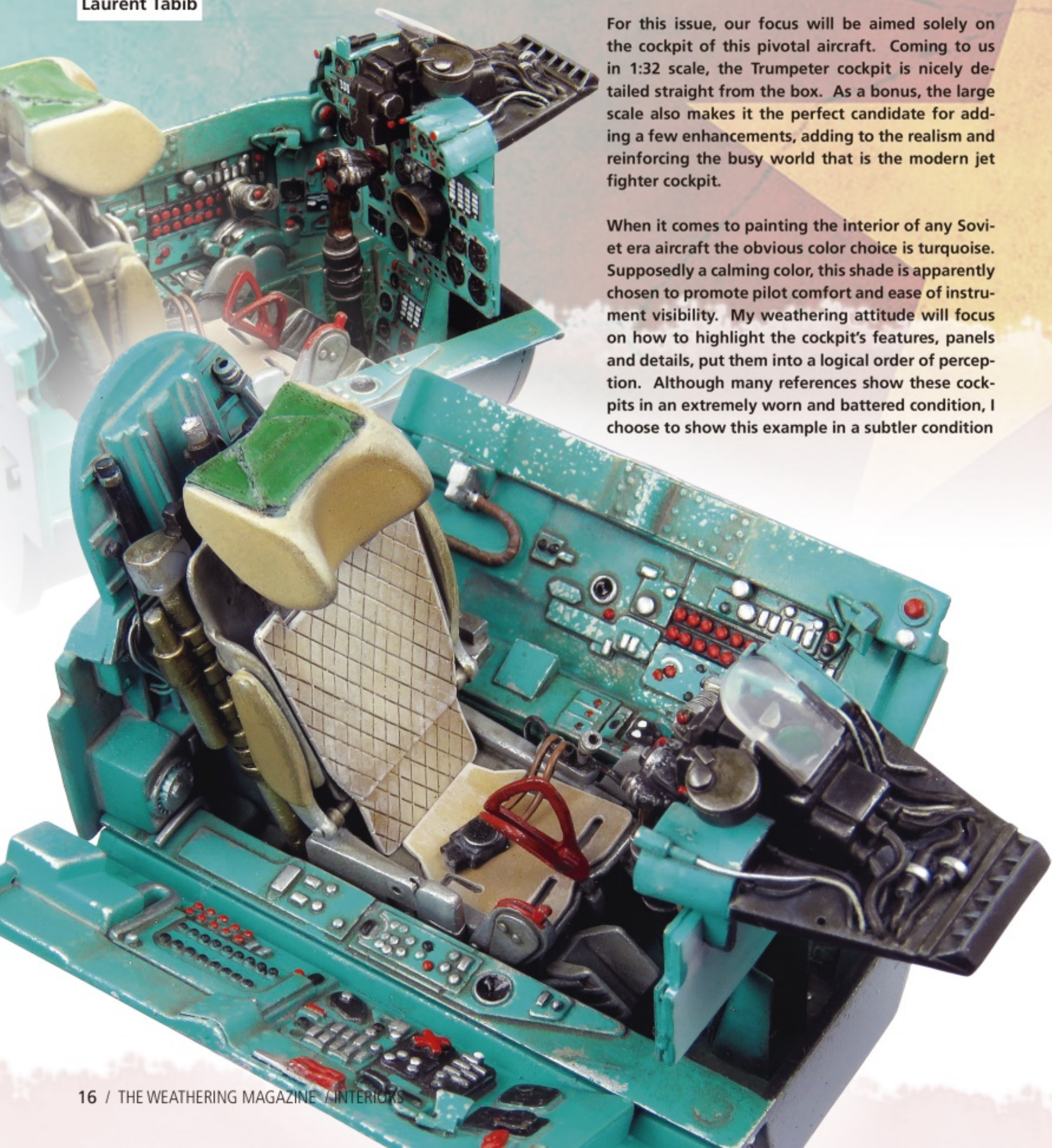


Laurent Tabib

Introduced to the Soviet air arsenal in 1956, the MiG 21 was the first successful Soviet aircraft to combine fighter and interceptor traits in a single aircraft. Operationally, the MiG-21's amazing record includes service with no less than 56 air forces and action in 30 shooting wars. With a phenomenal production tally of 13,500 aircraft, this is more than two-and-a-half times that of the F-4 Phantom, the MiG's long-time adversary in Vietnam and in the Middle East.

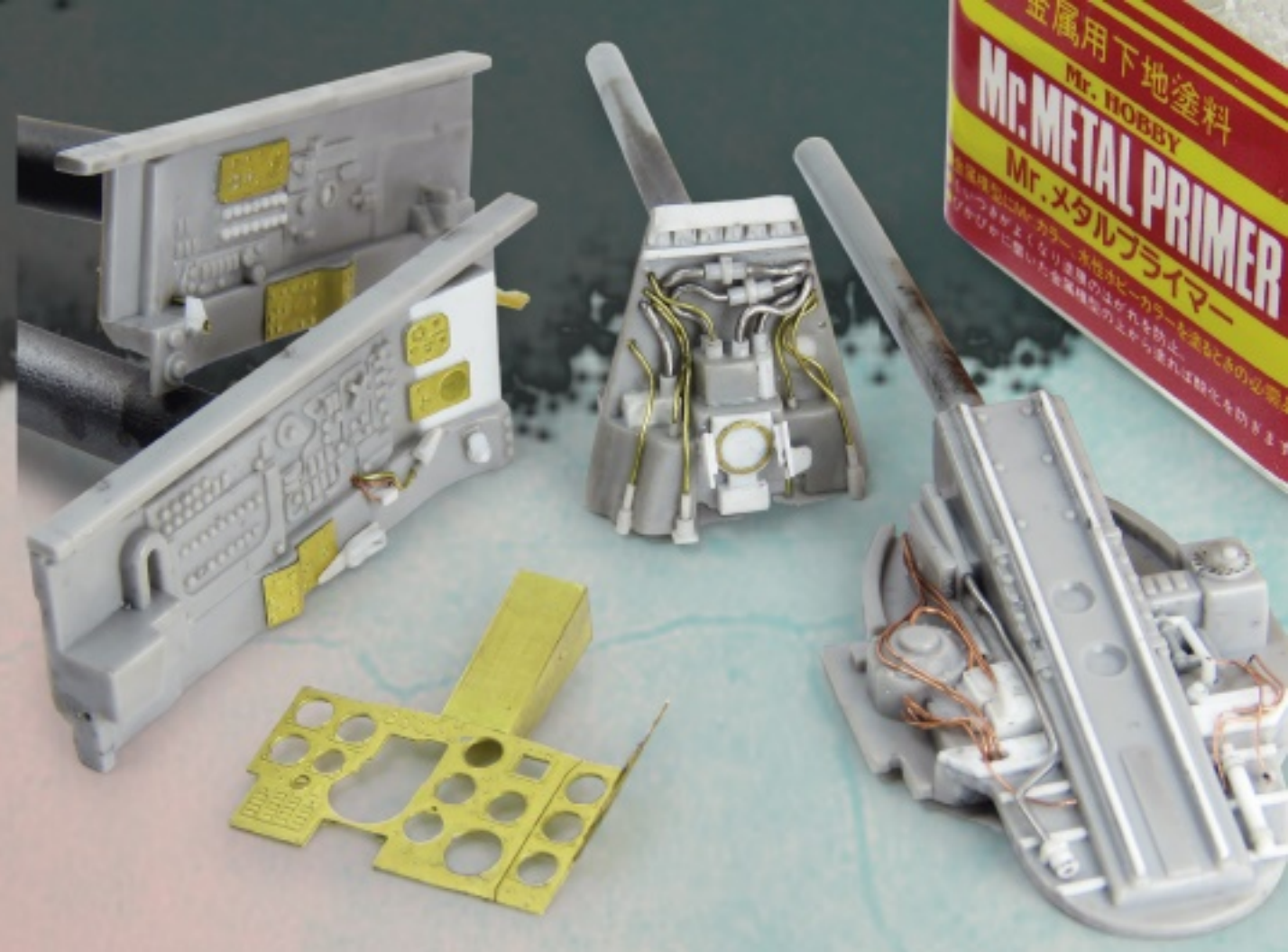
For this issue, our focus will be aimed solely on the cockpit of this pivotal aircraft. Coming to us in 1:32 scale, the Trumpeter cockpit is nicely detailed straight from the box. As a bonus, the large scale also makes it the perfect candidate for adding a few enhancements, adding to the realism and reinforcing the busy world that is the modern jet fighter cockpit.

When it comes to painting the interior of any Soviet era aircraft the obvious color choice is turquoise. Supposedly a calming color, this shade is apparently chosen to promote pilot comfort and ease of instrument visibility. My weathering attitude will focus on how to highlight the cockpit's features, panels and details, put them into a logical order of perception. Although many references show these cockpits in an extremely worn and battered condition, I choose to show this example in a subtler condition





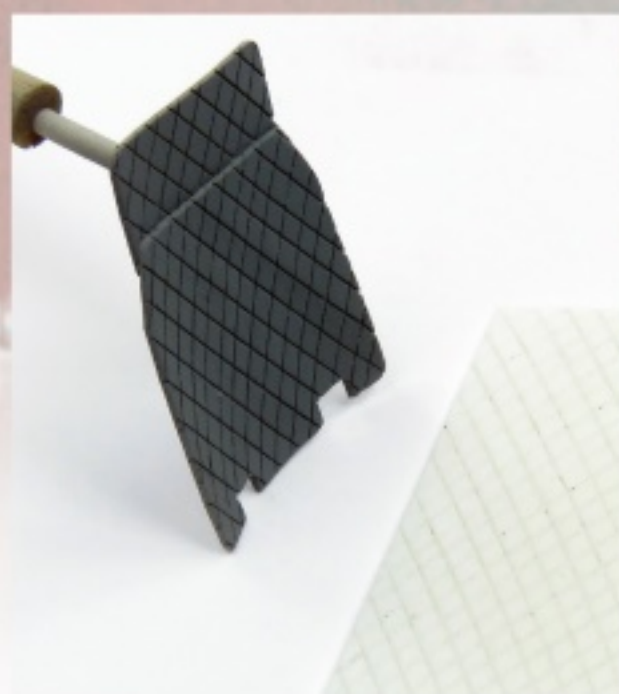
1 Despite the relatively small size of the cockpit, I'll be using a number of paints and tools in order to make this work as interesting as possible.



2 Three different types of primer were used - the first being Mr. Metal Primer for under-coating for all of the brass, copper and soldering wires.



3 I then used Alclad II Gloss Black as a base for all of the aluminum parts. Alclad lacquers should be applied over a black gloss base for best metallic results.



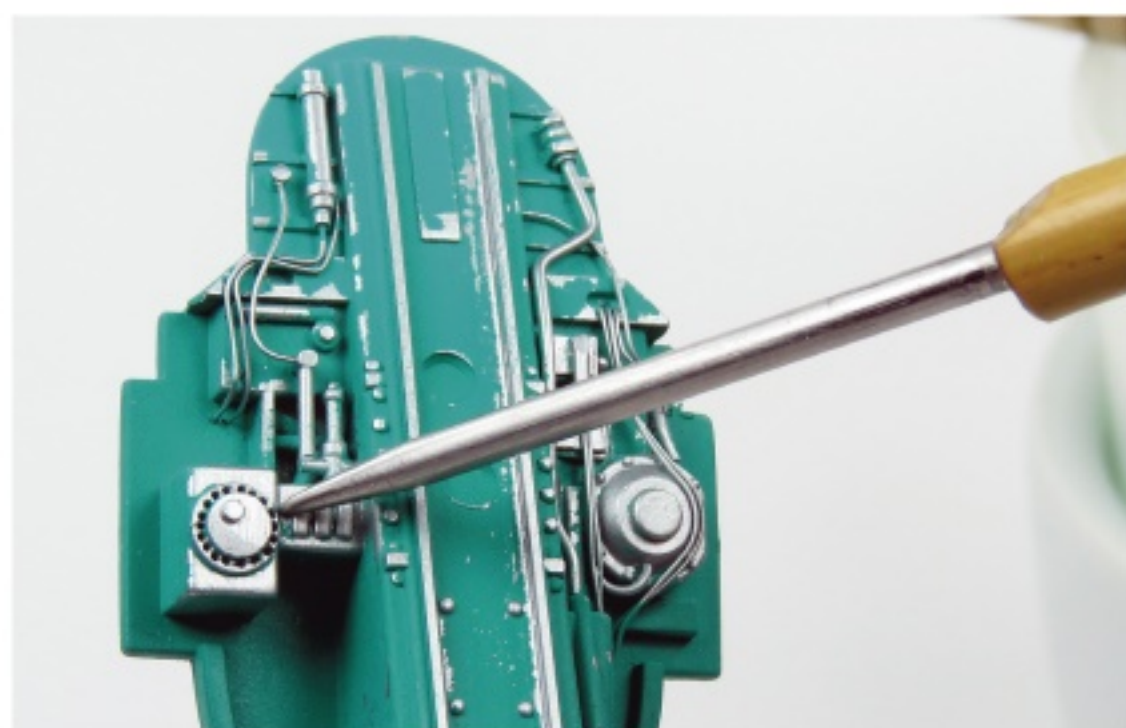
4 And finally, AMMO gray primer is used on all non metal based parts such as the seat protections and headrest.



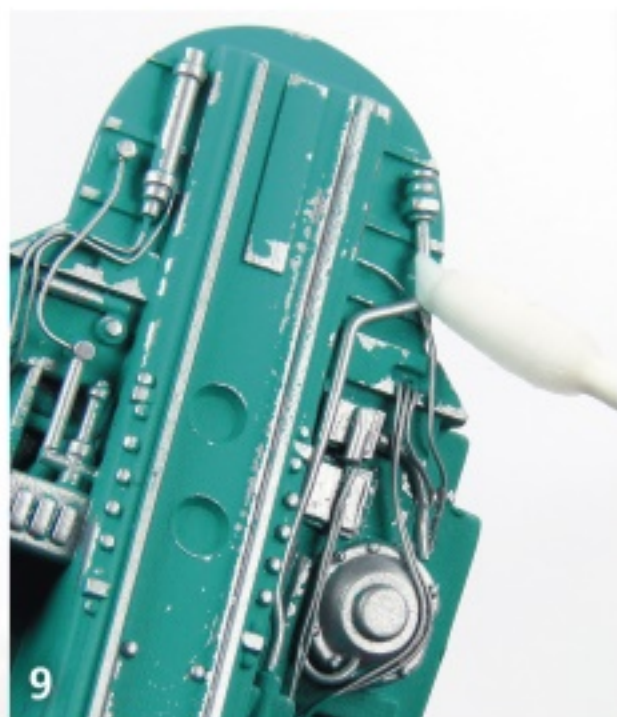
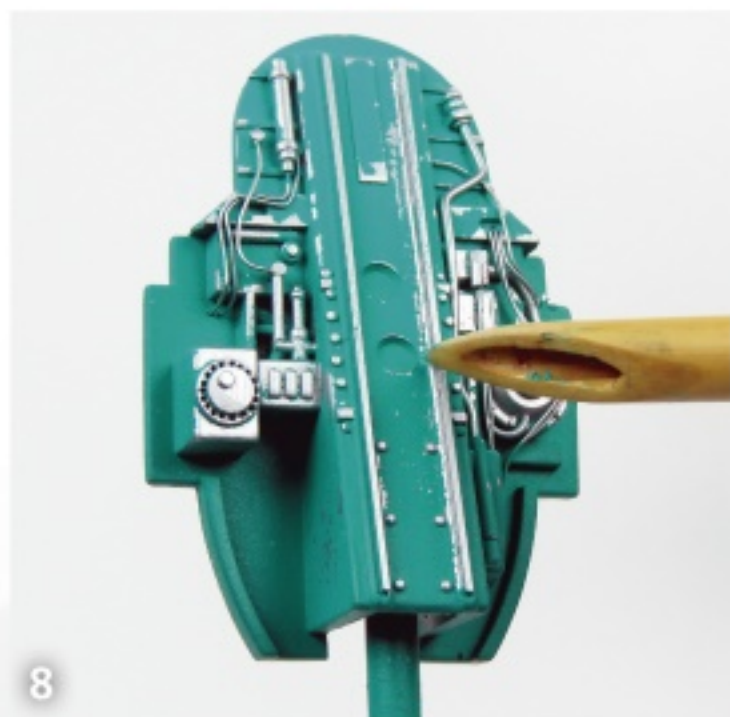
5 The next step is to apply A.MIG-8201 Aluminum Alclad II lacquer on all of the metal parts; previously covered with gloss black. Once the aluminum color is dry, two even coats of A.MIG -2010 scratches effects fluid is sprayed over-top.



6 After allowing the Chipping Fluid to dry for about 45 minutes, two tones of that amazing Turquoise Green A.MIG 223 are airbrushed over the surfaces. The upper surfaces are painted in the lighter tone to depict the surface highlights.



7 I allow for a curing time for the paint of about 15 minutes (dry to the touch). Then, with a soft brush, I lightly moistened the paint with water and proceed to chipping using a small awl.

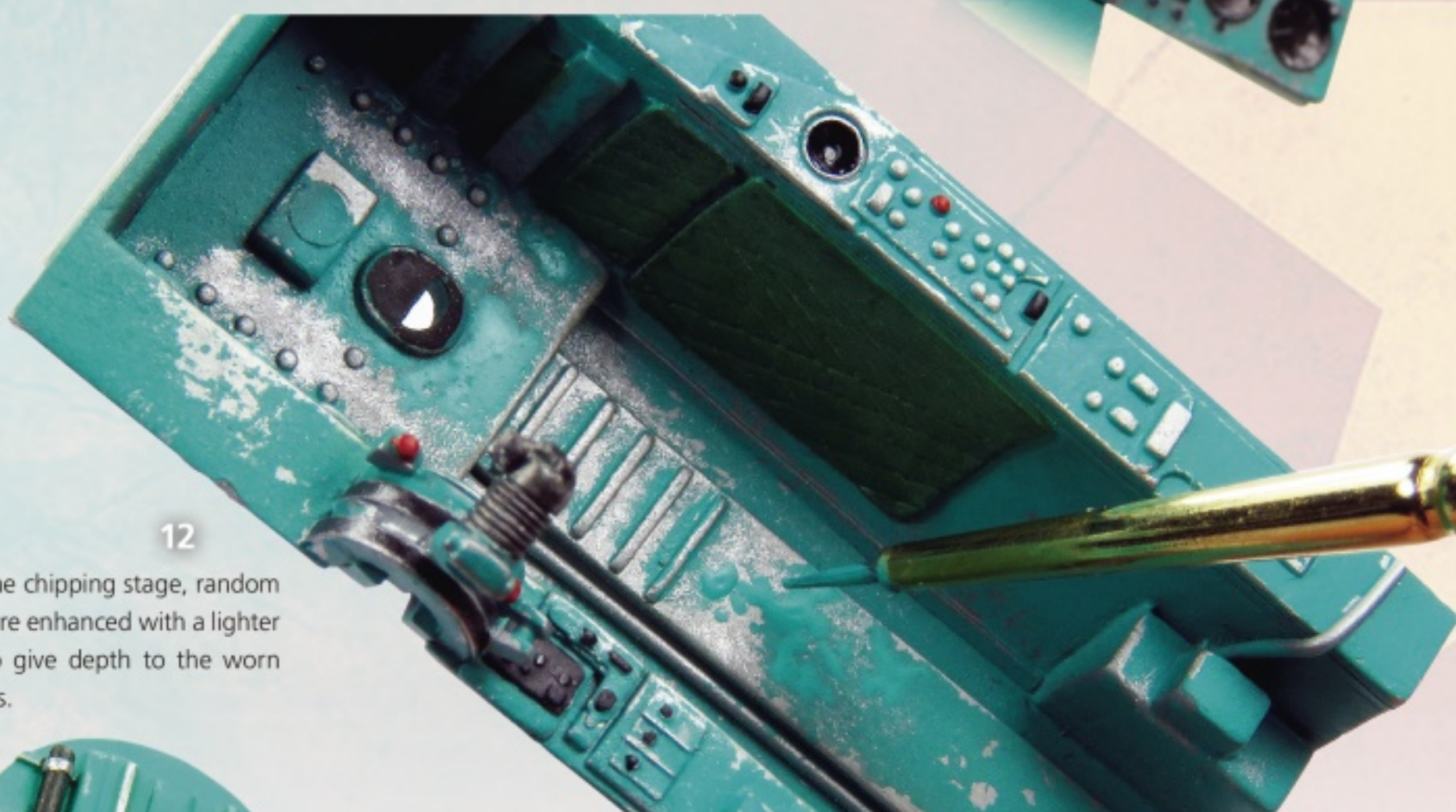
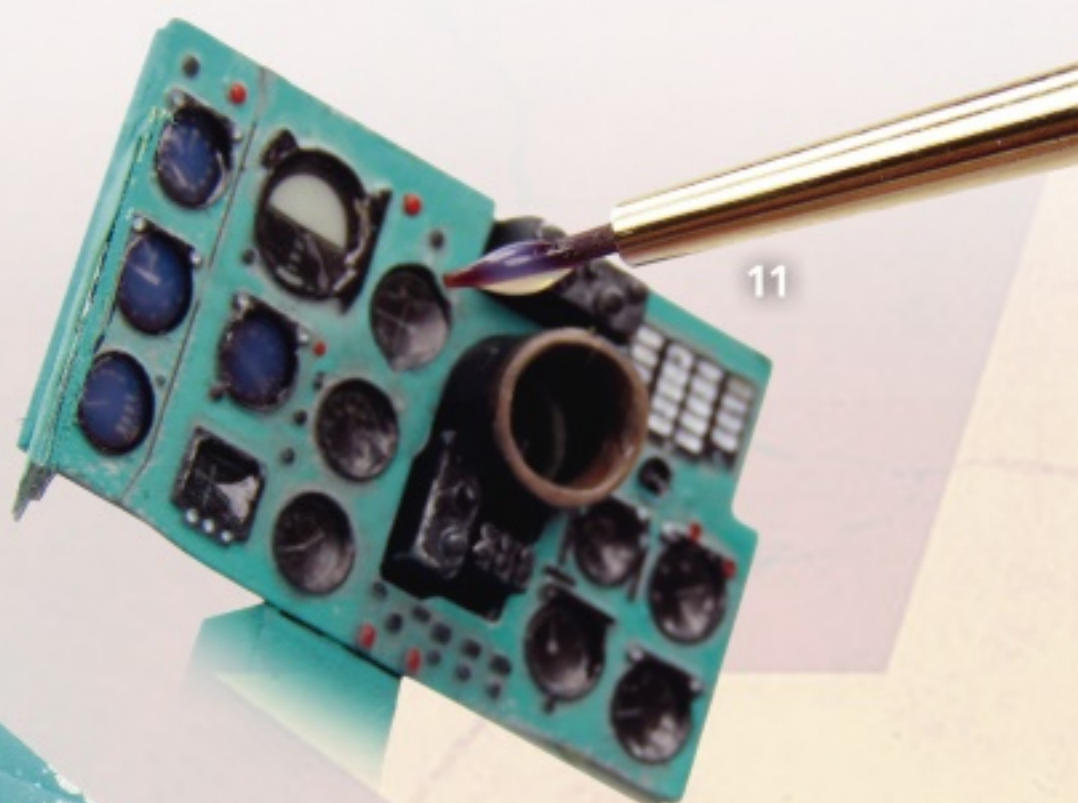


8 Any number of different tools can be used to create a realistic chipping rendering without damaging the previous layers – just use a light touch. The bamboo stick is my best friend!

9 These special modeling cotton swabs are the best to remove re-sidual paint chips.

10 The cockpit details are painted using with a fine brush using AM-MO acrylics.

11 I filled the bezels with AMMO's Crystal Glass A.MIG 094 to create the instrument lenses; 6 to 8 drops per bezel, with 2 hours of drying time between each drop.



12

After the chipping stage, random zones are enhanced with a lighter tone to give depth to the worn surfaces.



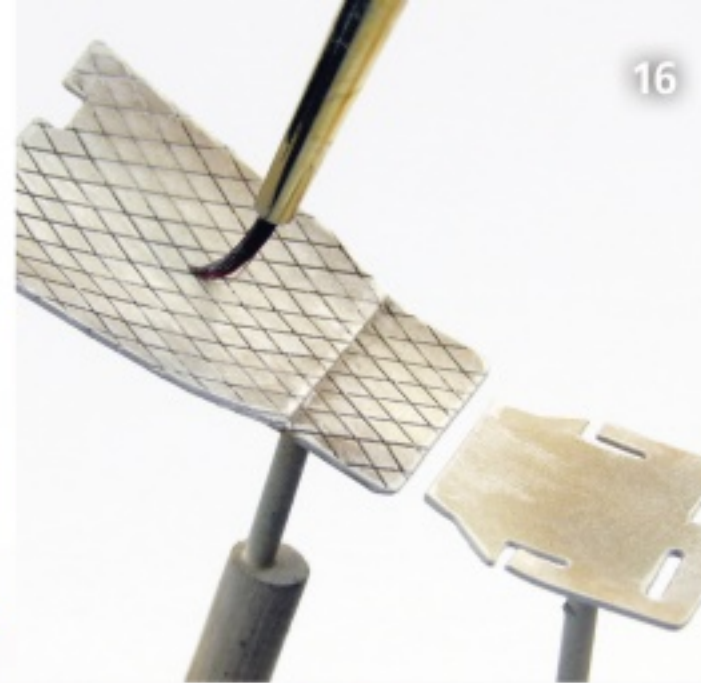
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13 Using buffing metallic paints from Mr. Hobby, I used the dry-brush technique to highlight edges, piping, handles, etc.

14 The ejection-seat leather parts are first primed, and then tan color A.MIG 202 is used as a base color and then highlighted with Middle-Stone A.MIG 200.



14



15 Since I have been working on the parts individually, I take a few moments to bring them together, judging that their colors and tones work with one-another.

16 A final dry-brushing with acrylics is applied to bring out the high-lights. The result is quick and reliable.

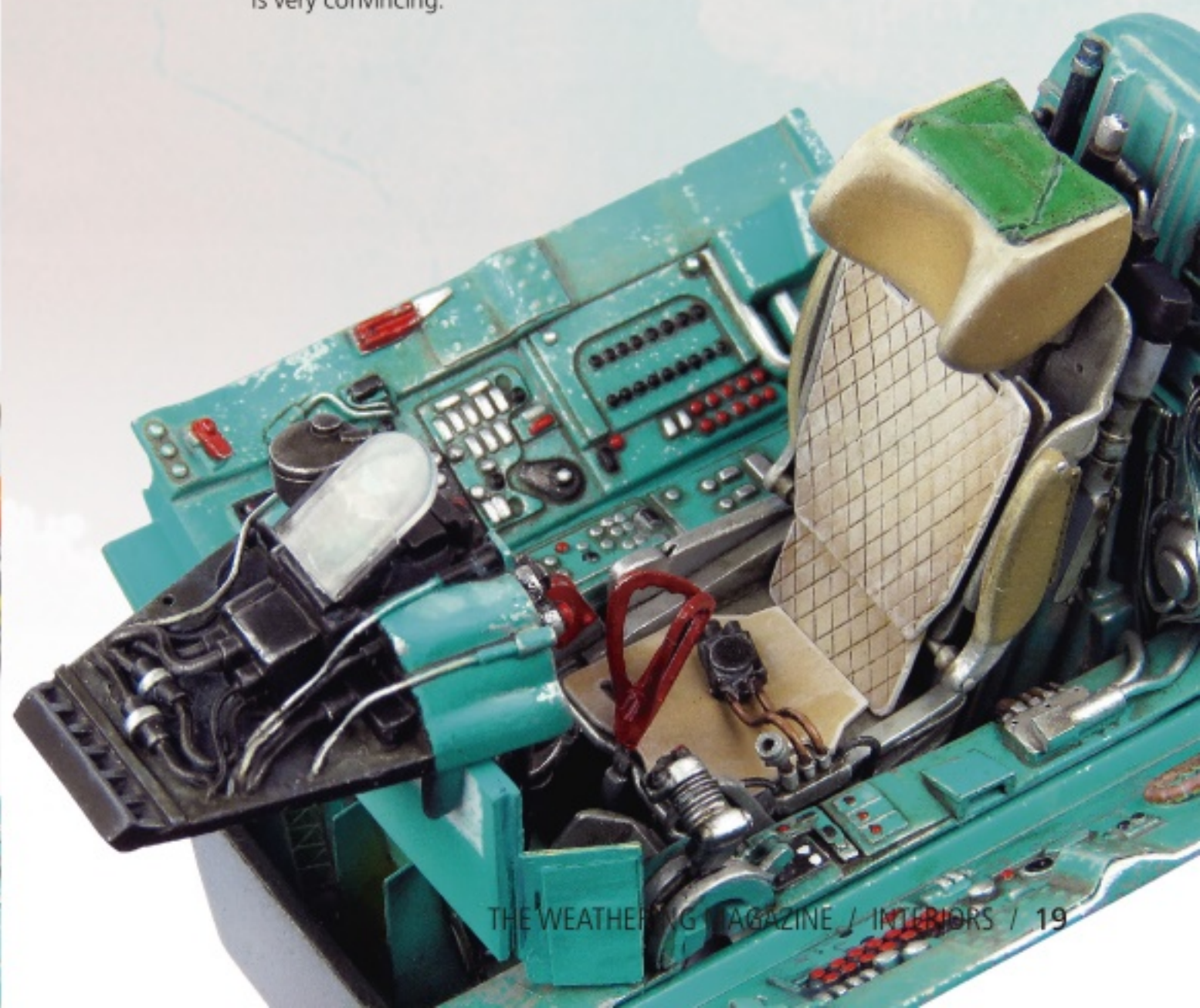
17 I choose to give the vivid Turquoise color filters and washes from the Grey range.

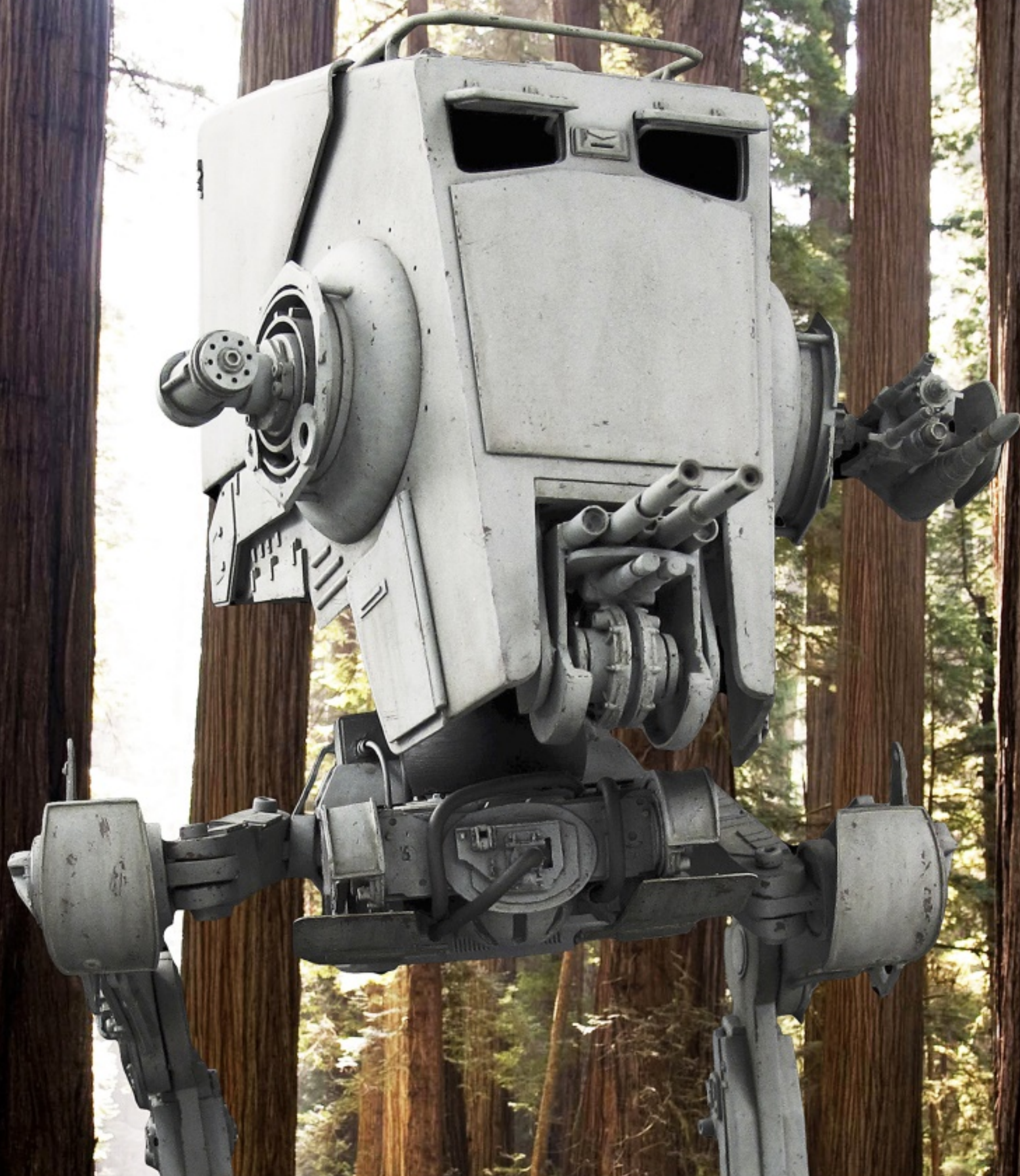
18 I applied the filters in multiple thin layers, bouncing from one grey tone to another, giving a mapped and logical rendering.

19 Bulk and tub are mounted together. I'm satisfied with the filters and pin-wash rendering have produced a unified, and somewhat grimy appearance.

20 I used brown wash A.MIG 1005 to create depth, shadows and unity within the major components. This is an important step as it creates a new dimension, linking the weathering process on all axis.

21 Last step is completed with pigments, using Industrial City Dust from the MIG range, applied to the corners and recesses within the cockpit. The final result is very convincing.





Cover photo by Roberto Aguilera

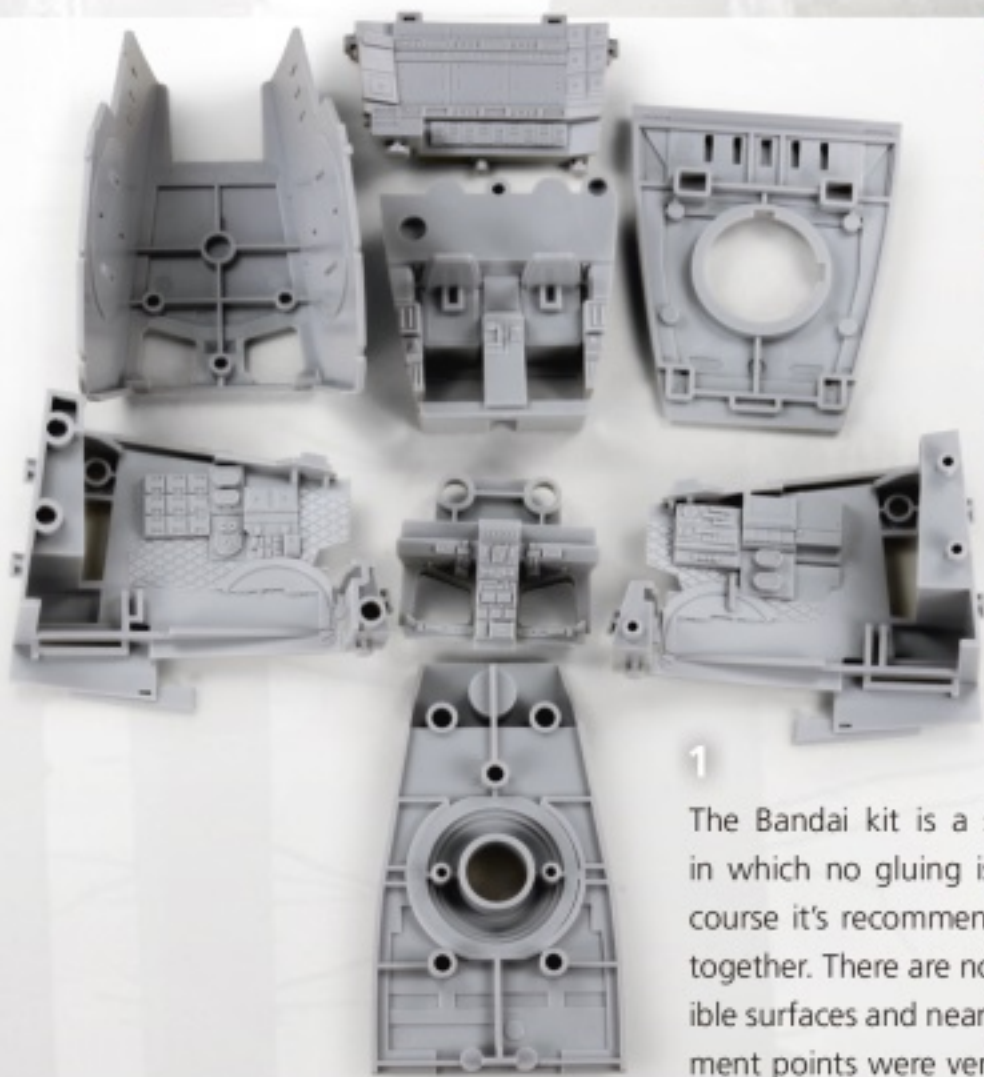
WALK ABOUT

STAR WARS AT-ST 1/48. Imperial all Terrain Scout Transporter Walker

This was my first time ever painting a Star Wars subject, but I need to say that this was fun! I had only four pictures as reference; all those were taken from original movies as found on the Internet. As the Bandai instructions ask us to paint everything in light grey, and I knew that it seemed little bit too simple and maybe even boring. And, although when the cock-pit is closed, it is only visible through two small front window openings and a roof hatch, the film images gave me some much needed insight as to how to paint this type of interior.

The Bandai AT-ST kit interior is nicely detailed and there are enough details that can be picked out by painting. All instrument panel switches can be painted easily, as well as different LED and meter panels around interior. Due to kit construction and size, there were no other options other than to paint the components separately.

Let's see now how my AT-ST cockpit interior turned out!



Jari Hemilä

1

The Bandai kit is a snap construction in which no gluing is required, but of course it's recommended to glue parts together. There are no pin marks on visible surfaces and nearly all sprue attachment points were very thin so cleaning of parts was an easy task.

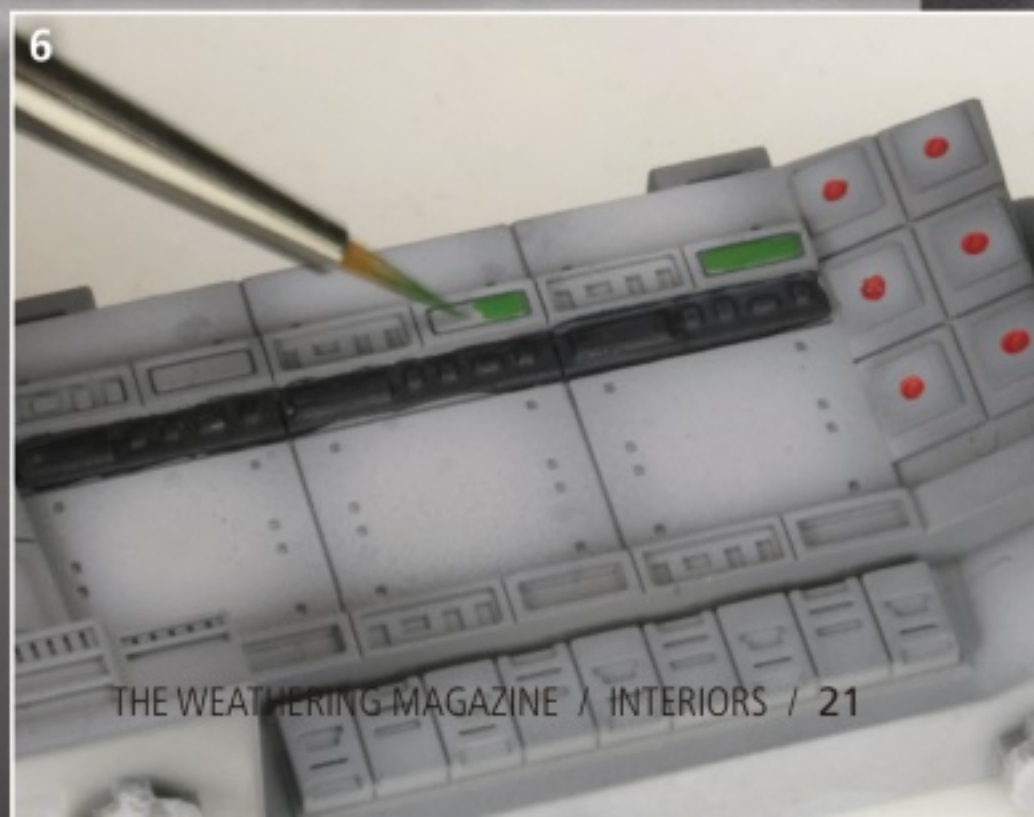
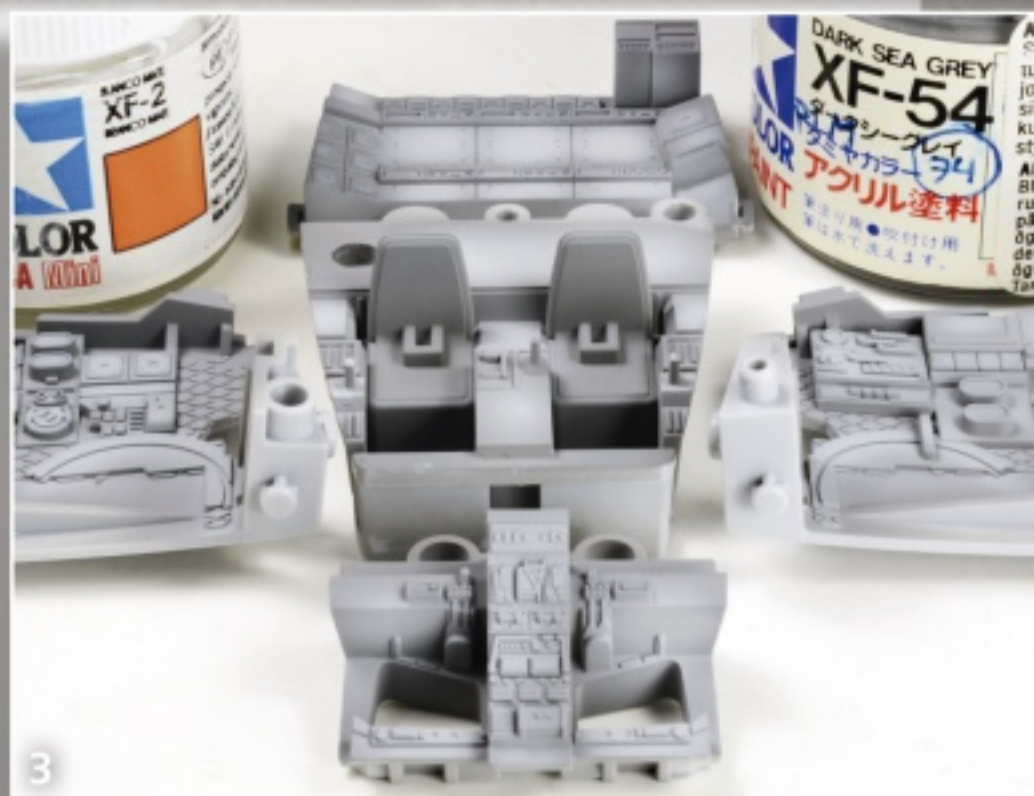
2 After degreasing parts in soapy water and drying, the parts were airbrushed with Tamiya Dark Sea Grey, diluted with lacquer thinner. Because no modifications or corrections were needed, I didn't use any separate primer layer.

3 Following the application of the dark base color, I introduced highlights the panels by adding some matt white with a few drops of base color. This mixture was highly diluted with lacquer thinner, and then airbrushed concentrating on panels middle areas and raised surfaces. There is no need to be afraid of adding these heavy highlights, as the further steps will darken it.

4 Sidewalls are partially covered with anti noise and radiations panels. These cushions have nice crisp details, perfect for us to pick up details and play with highlight and shadows. I wanted to add some color to the cockpit so I used A.MIG-056 Green Khaki for the base color.

5 I then added some highlights. Using a fine brush and A.MIG-058 Light Green Khaki, every single diamond got lighter, yellowish green upper half. This might sound quite tedious, but was really an easy task. The results are defiantly worth of this extra painting step, giving us extra 3D effect.

6 The cockpit is fully packed with different warning and instrument lights. These details are so small that I found it better to imitate the lights by painting them with suitable bright colors. For example green illuminated panels on the back wall. I used A.MIG-054 Signal green which has very good density and it seems it glows just like in real AT-ST.





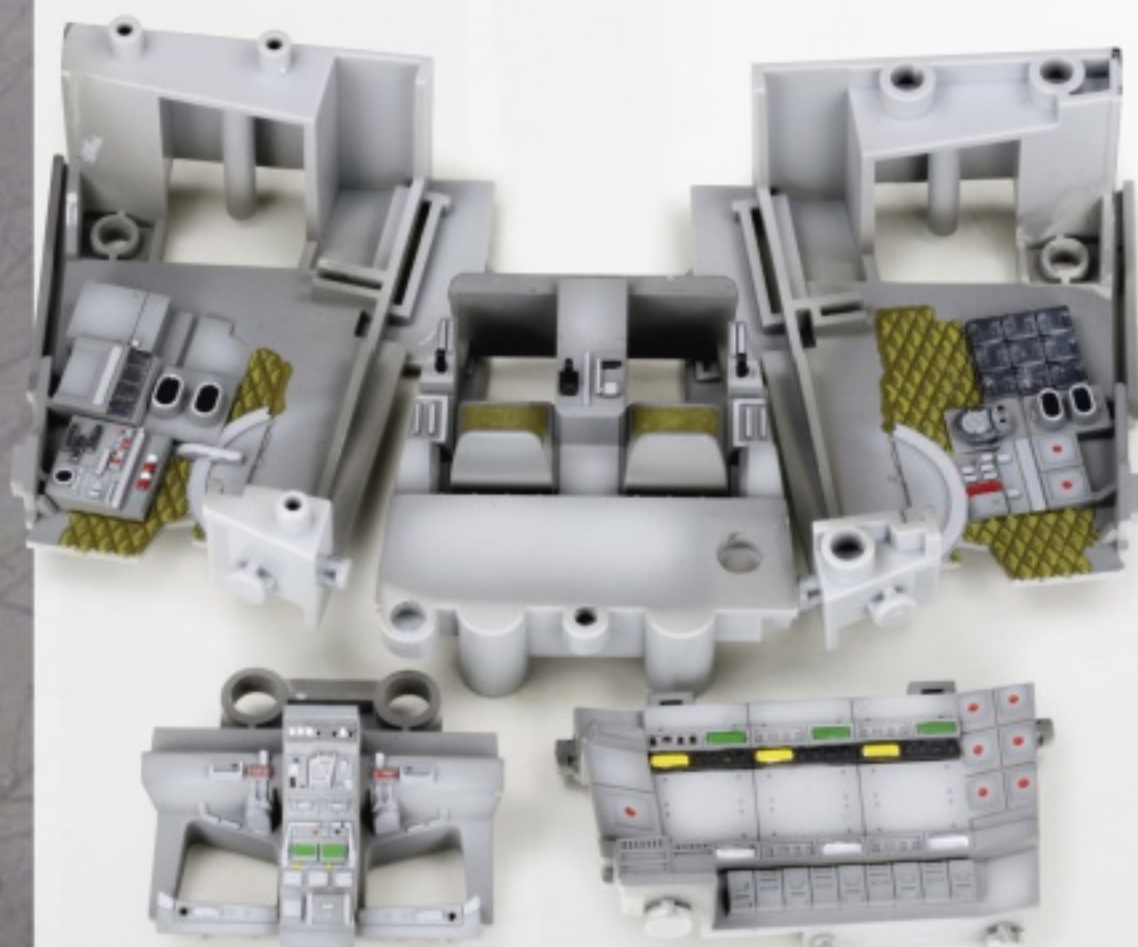
7

To paint the yellow panels I used white color as the primer. It's better to use white or other very light color under yellow paint. This helps to get a nice, totally covered paint surface - even if we work on very dark base.



8

Painting continues now by adding more contrasts. All base colored grey areas are painted with very light grey to add highlights on them. This again increases interest to our paintwork. This kind of small subject, like this cockpit, needs a lot of overdone effects to look good when finished.



9

All interior parts are now painted with base colors and detail painting is done with both picking details out with suitable colors and highlights. Here, you notice big areas without any details painted, these areas will be hidden as construction continues.



10

10 The next step is to airbrush all parts with satin varnish. I used Tamiya varnish thinned with lacquer thinner. I painted the base colors and some details with matt paints so it's better to seal everything with satin varnish to make it easier to apply washes. By using Ammo paints only, there is no need for this step because those paints have light satin surface.

11 After the satin varnish was dry, I started to make washes. The rear wall lower area switch boxes received very heavy washes straight from the jar, and upper parts got only panel linings, as well as all details were washed with heavy pin washes.

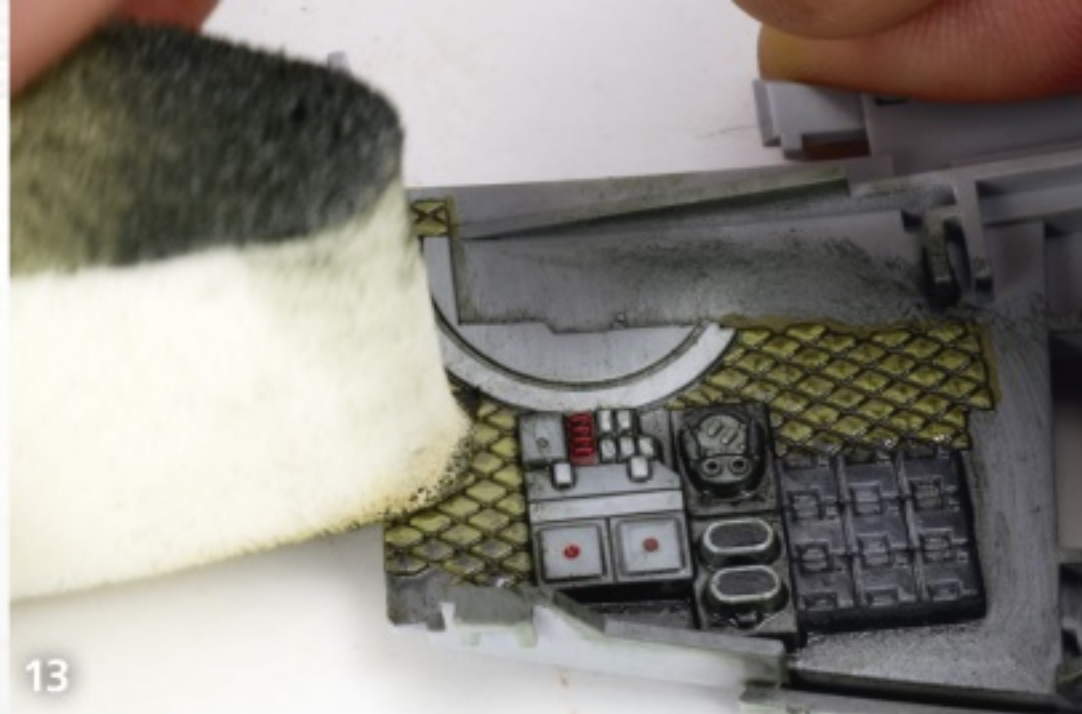
12 After washes have dried for a few minutes, it was time to remove excess. With a paintbrush moistened with thinner and then dried with paper towel, excess washes were removed. I used vertical movement to produce some streaks too.



11



12



13

13 The sidewalls get quite heavy washes as well. The khaki green areas were totally washed over to add some fake shadows on diamond pattern. After washes dried for a while, I started to remove excess with dry make-up sponge. This tool is ideal for this kind of work; it won't leave any streaks when using on the surface.

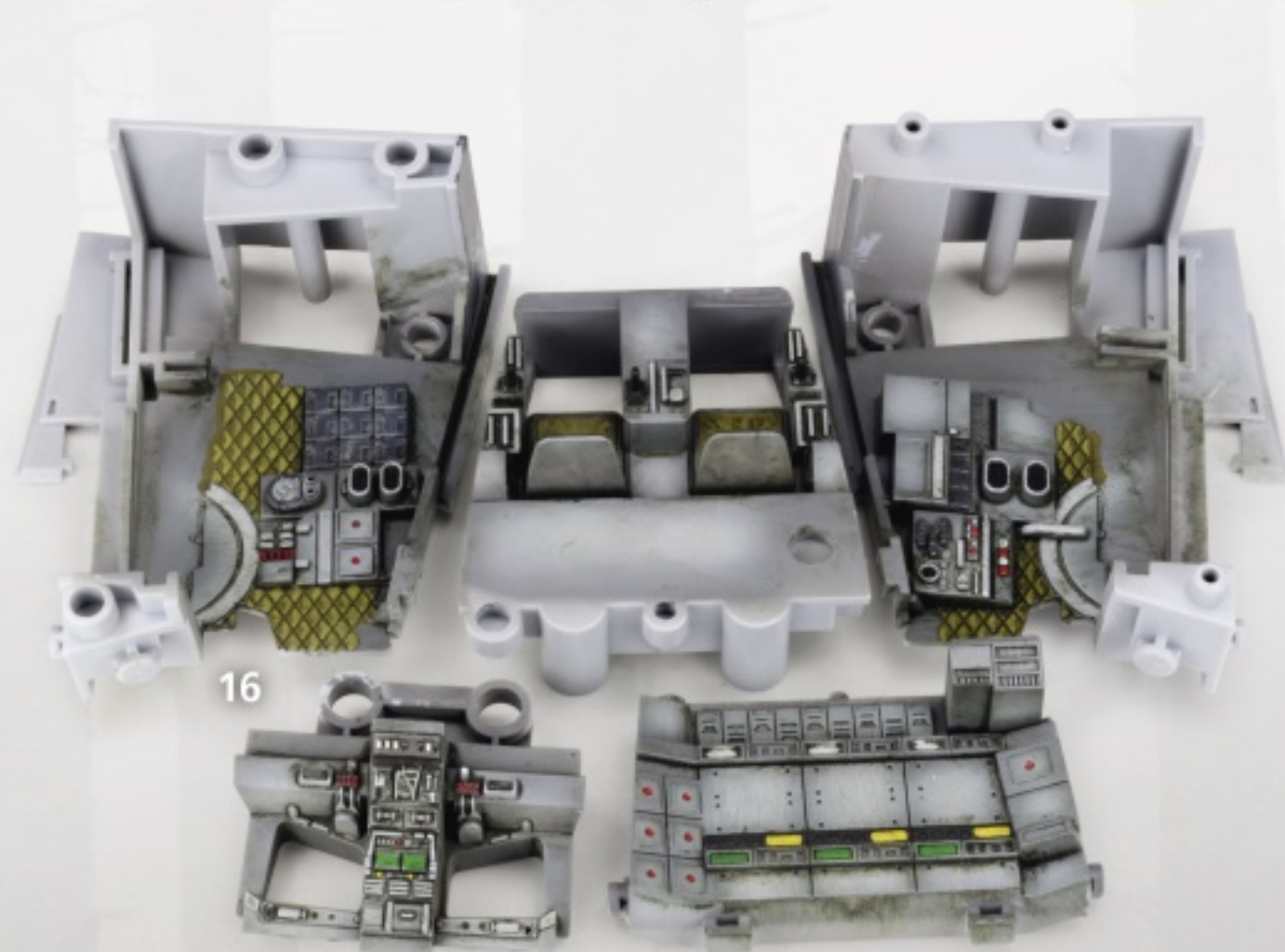


14



15

14 The driver's area and instrument panels got their washes too. The wash was applied straight from the jar around the surface details...
15 ...and right away I started to add fresh thinner. This method transforms a wash into a filter and this thinned mixture goes in every corner and groove.



16

16 Wash stage completed. A lot can be done using the washes with both highlights and shadows. After the washes are totally dry I continue to do some wear and tear marks.

17 The chipping was carefully done with a very light grey paint, but quite sparingly. There are not many areas that need to be chipped (and they are quite small), so I concentrated only on the most worn areas.

18 The light grey chipping is completed with flicking same color but heavily thinned with tap water, over chipped areas, mainly on rear floor. This makes chipping even more random and adds more interest to paintwork.

19 Next step was to make some rusty marks on center of rear floor where crew would step when getting into the vehicle. I started with some smaller random chipping areas and then continued to wider rusty marks.



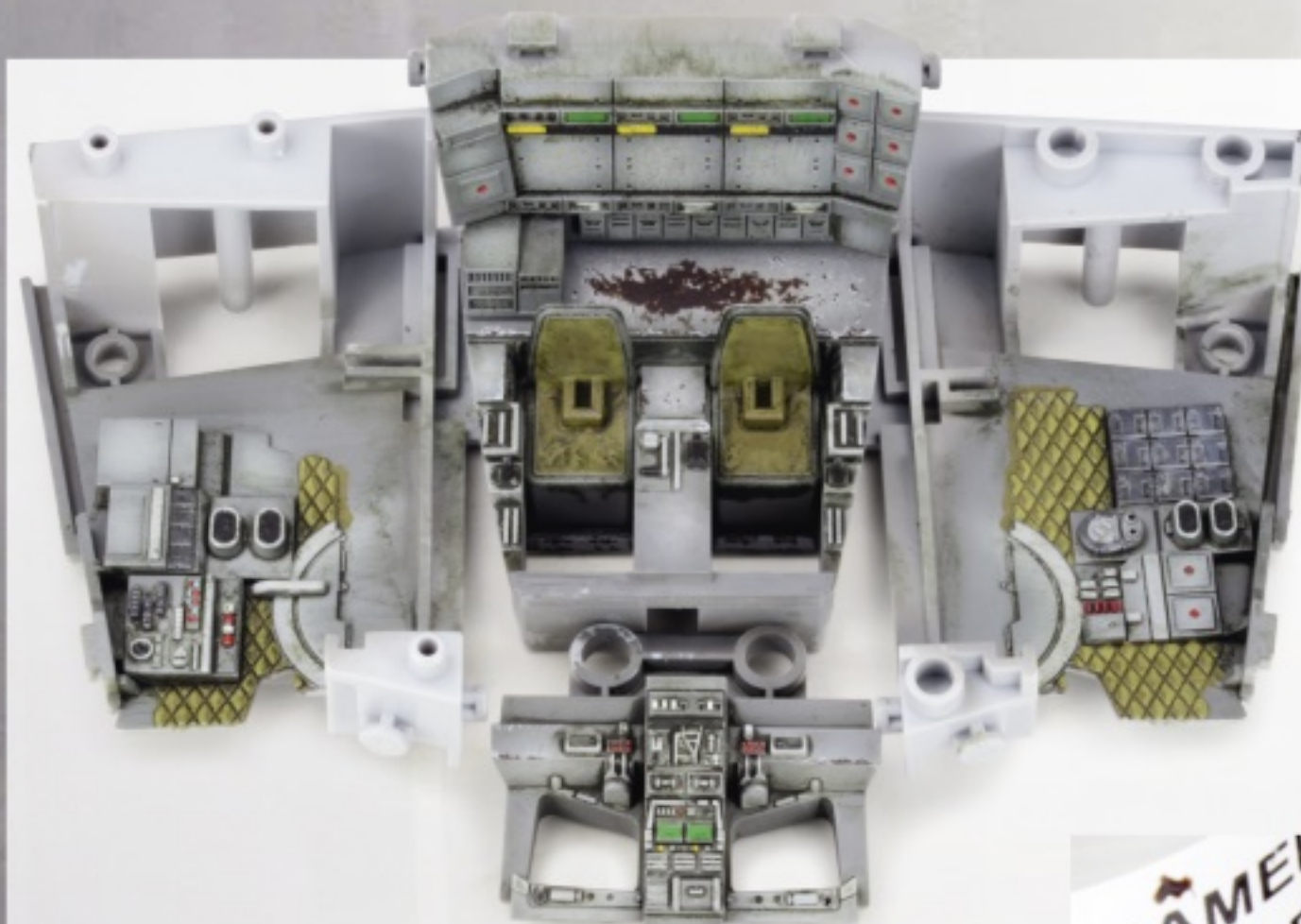
17



18



19



20

Some minor rust chipping was done also to the dashboard area and then chipping was completed.



21



22



23

21 I wanted only a thin layer of dust so pigments were spread around with paintbrush all over dusted areas.

22 The pigments were fixed on place with enamel thinner. Drop thinner using a small paintbrush, being careful to only just barely touch the pigments, capillary action will the spread thinner and do the rest of the job. You may need to add thinner in couple of spots on larger areas.

23 After thinner is evaporated, excess pigments were removed from the centers of dusted areas leaving pigment on edges and other areas where dust accumulates. The cockpit parts are now ready to be fixed together and so interior is completed.



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THE GRUNTS APARTMENTS



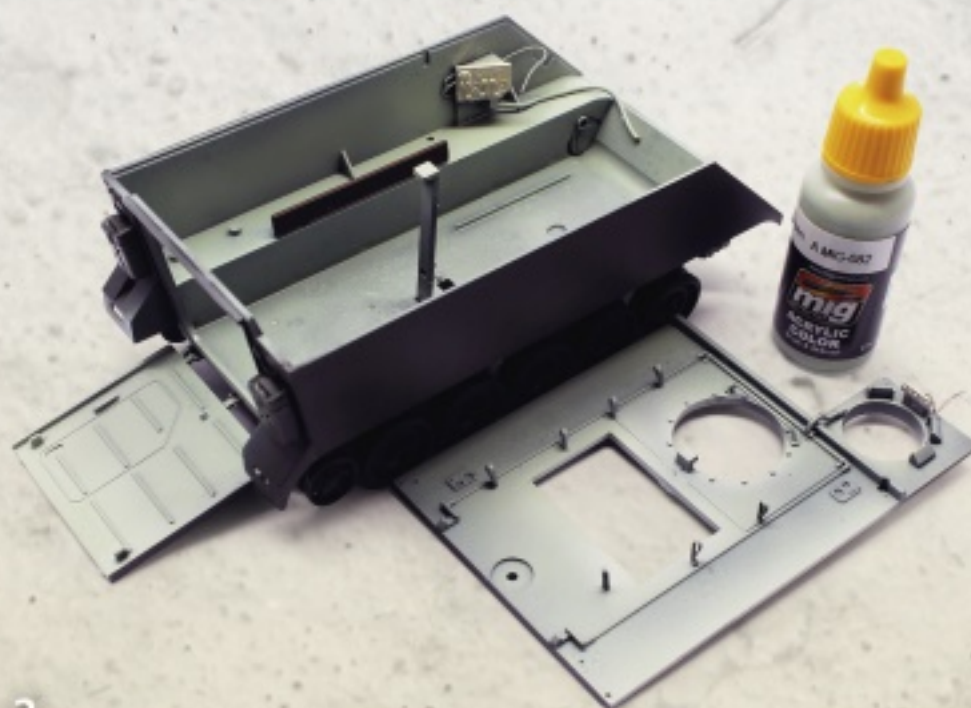
Ivan Momcilovic

This vehicle has always been of interest to me and I've made few of them over my years of modeling. When asked to build something for this issue, the M113 was my first choice, especially since the interior can be packed with a lot of equipment. This is an older Tamiya kit that still holds up to today's standards, allowing me to assemble it straight out of the box. Following reference photos, I added some wires and cables to help busy-up interior, keeping in mind that there are some differences in interior details depending on production and model. During the 'NAM war war, the M113's spent most of their time on patrols, so various shades of dust and mud were brought inside the vehicle by the crew and infantry. In combination of wet and hot weather, effects of weathering were heavy on these vehicles.



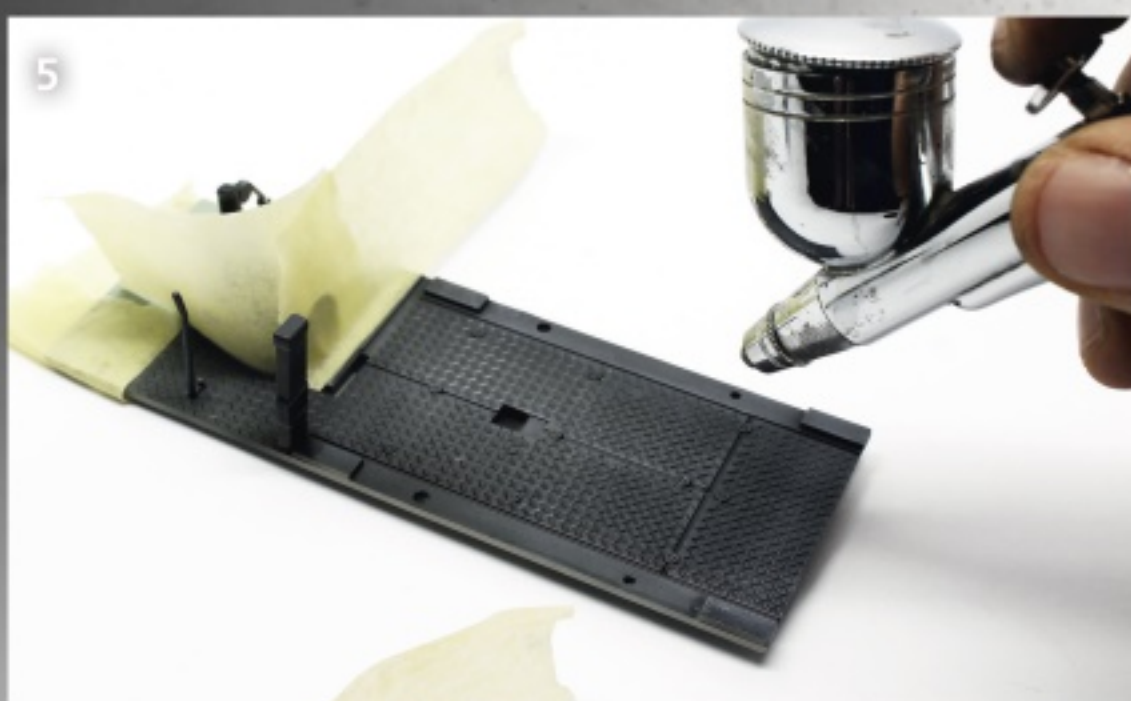
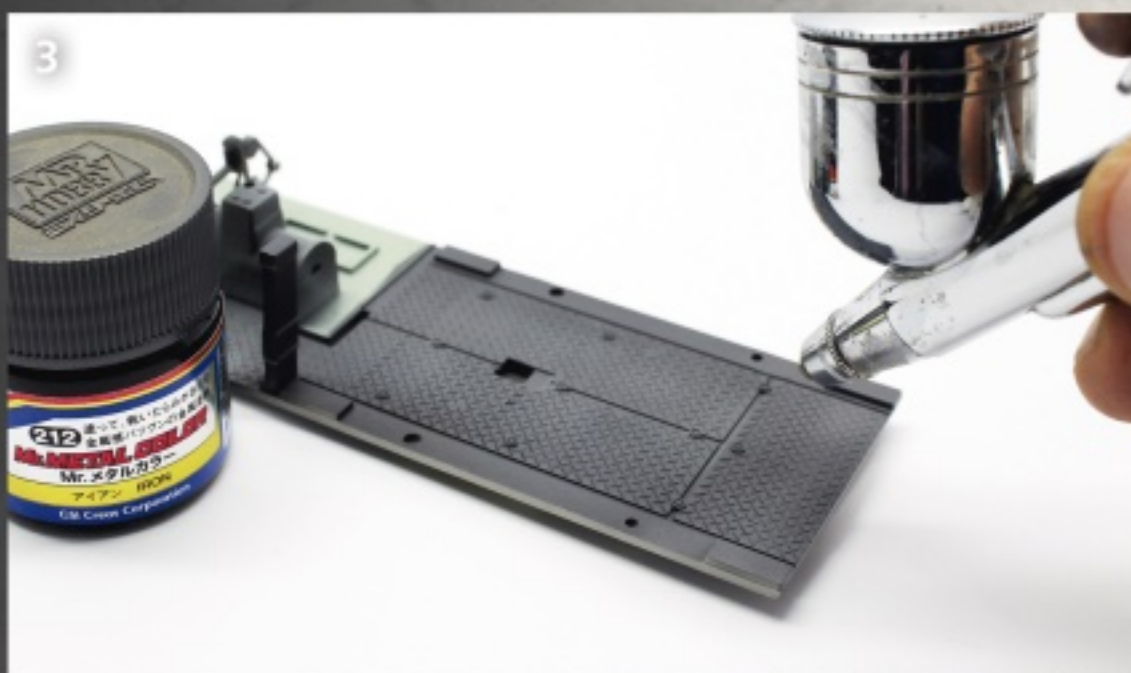
1

The Interior has been painted following the Black and White technique. I enjoy the my experience using the black and white technique so I decided to use it for this project too. The brightest finishing layer for highlighting details was done using A.MIG White primer.



2

For the interior color I used A.MIG-082 APC interior light green. Very nice shade and I can freely say an authentic shade of green for U.S. Army vehicles.



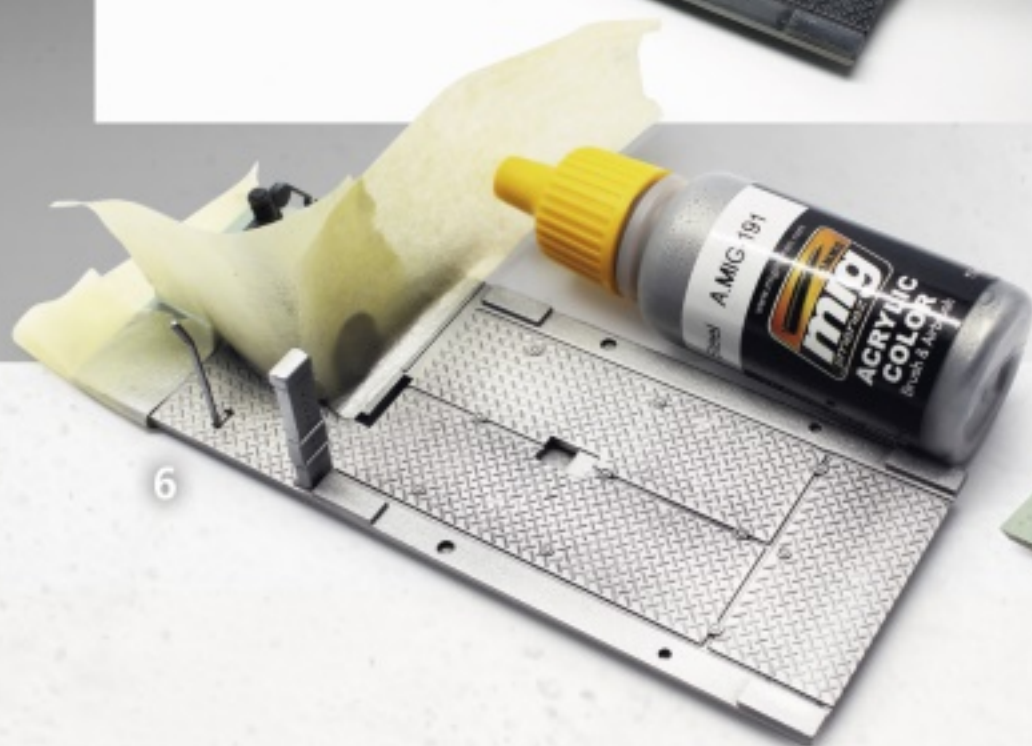
3 For the lower platform I used „Iron” from Mr.Metal Color range. This colors was airbrushed on those specific areas that would show the most use by the ACAV crew and transported infantry.

4 After the color has dried, I used cotton stick and polish it randomly, but mostly on the areas of the most friction from crew movement.

5 I then airbrushed a layer of chipping fluid over that same area, as I wanted to keep the effect of polished metal for the next step.

6 After the chipping fluid has dried (approximately 15 minutes), a layer of A.MIG-191 Steel was airbrushed over it.

7 Using hot water and a flat brush, I removed some of the Steel paint from the parts that were mostly used or damaged by the crew, equipment, etc.



8 Time for painting other details in the vehicle. The benches for the infantry were painted in brown color with the aid of masking tape and an airbrush.

9 Decals are added and it's time for one most recognizable weathering effects - chipping. I always like to combine two shades of rust for this step. For this one I used dark brown shade (A.MIG-035) and lighter brown (A.MIG-044). Chips were painted using a fine brush.

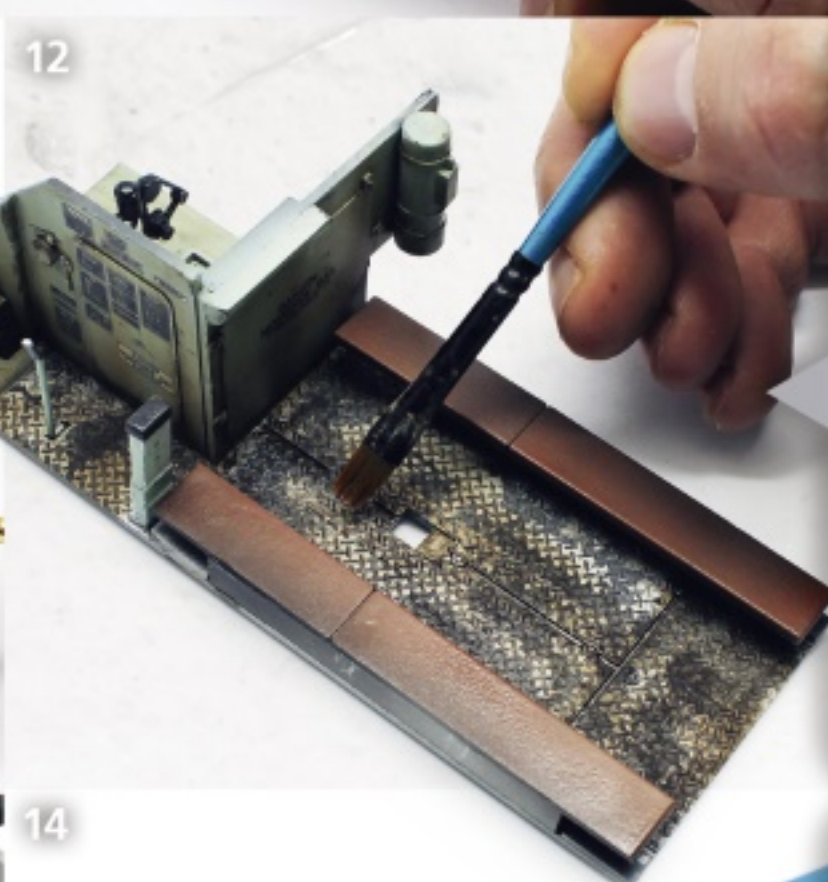




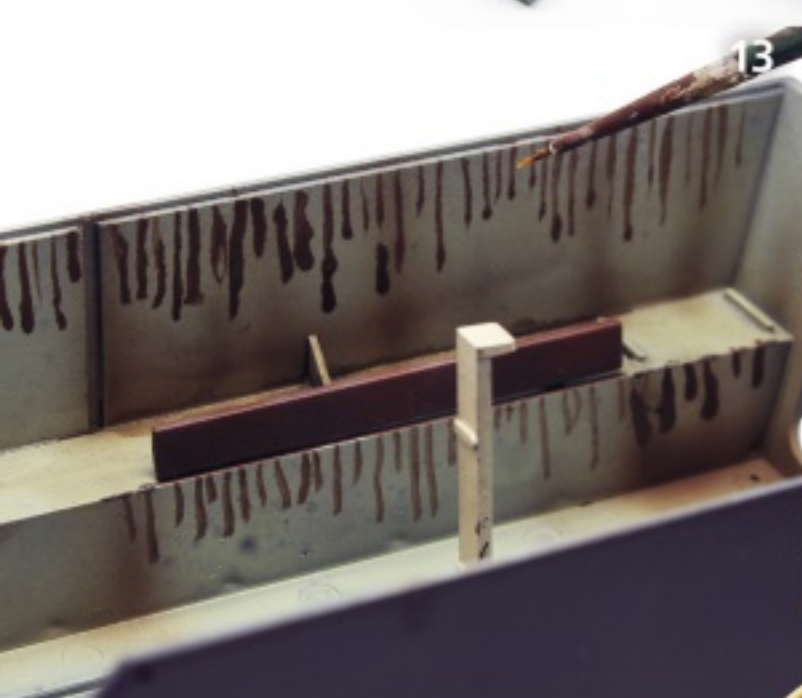
- 10 One of the ways to achieve authentic weathering on the model is to use an airbrush and a combination of appropriate shades. I used three different shades and new A.MIG transparent product for this step. The Transparator was used to obtain transparent effect over the original paintwork.



11 12



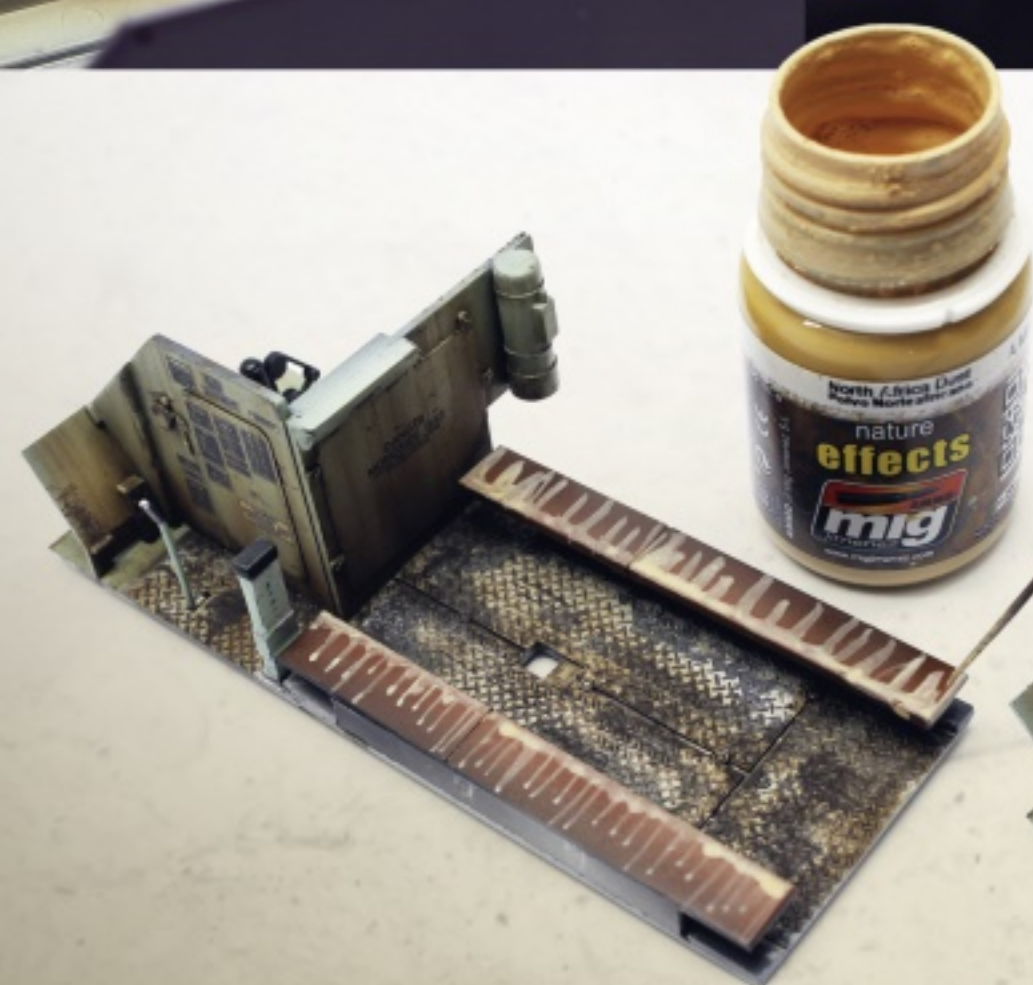
- 11 Time for a wash. Using a fine brush, the wash was applied in the gaps, around the screws and other details.
- 12 Using a flat brush and the enamel thinner, the wash is blended and excess removed. I worked carefully to keep this effect on the details that I wish to enhance. Now interior is slowly coming to life with almost all visible details.



13 14

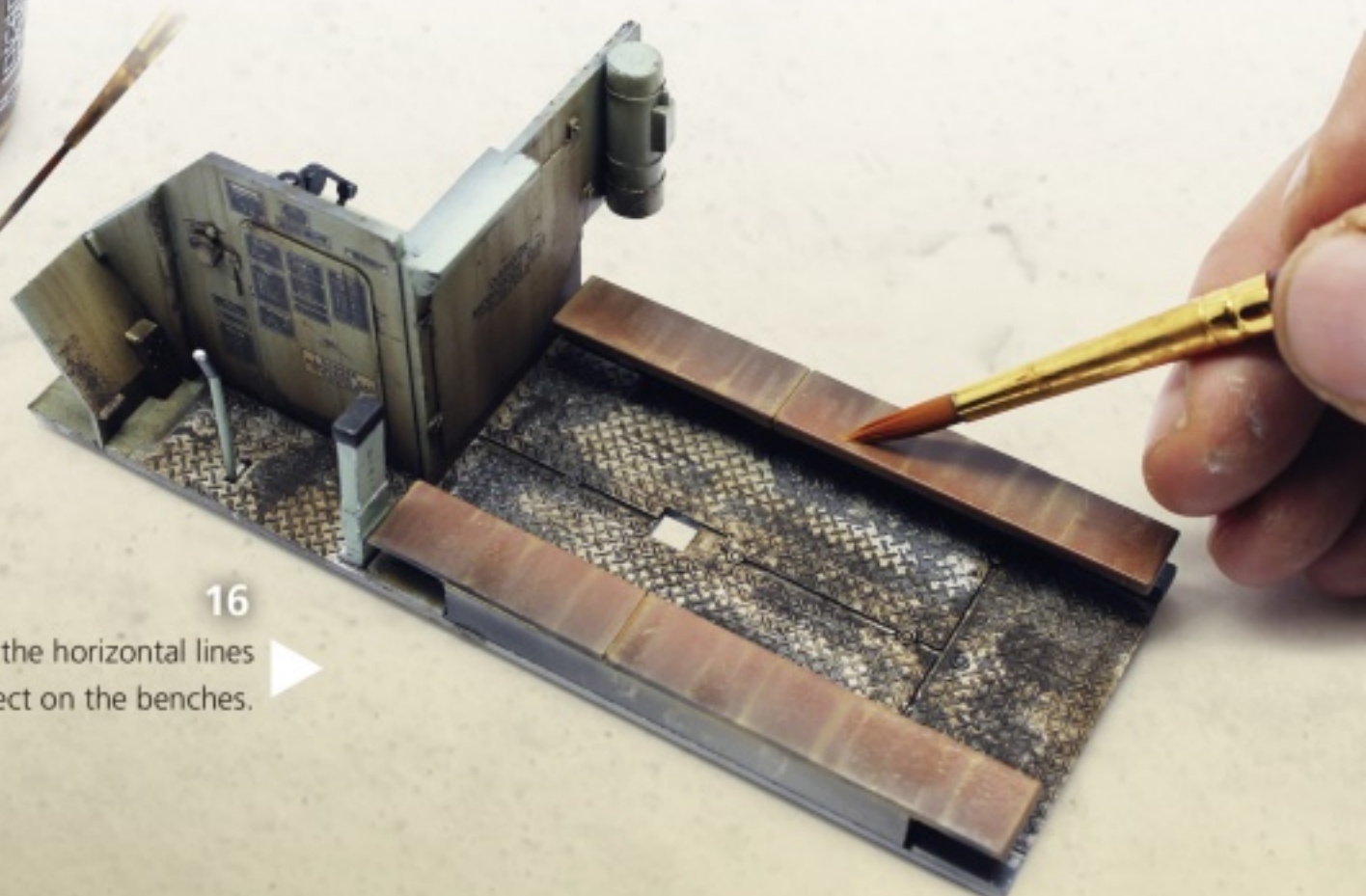


- 13 With a thin brush I made streaking grime effects on the sidewalls of the vehicle. Randomly sized drawn lines from top to the bottom.
- 14 Using a flat brush, these lines were blended by moving the brush from top to bottom. This process is repeated few times until I get desired result.



15

- After the lower platform was assembled with engine firewall, I made few more effects on the benches. For the dust effects I used North African Dust and applied it with a thin brush.



16

- Using a fine brush and the enamel thinner, I have blended the horizontal lines making some subtle streaking effect on the benches.



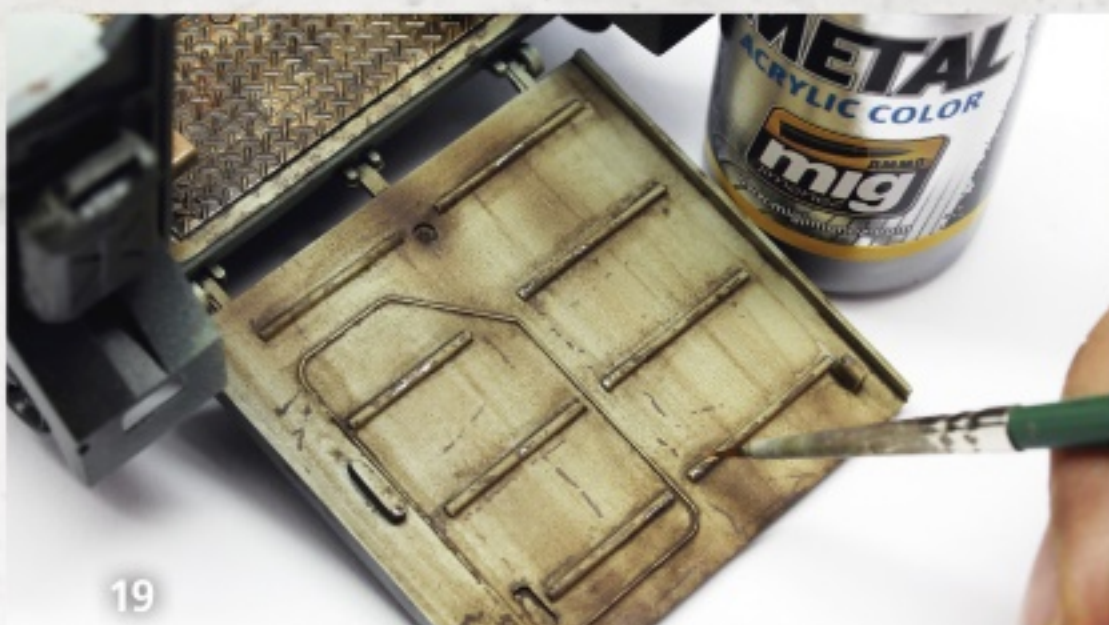
17

Textured effects are always best to made using pigments. Mixing two shades of dust will give nice effect. Pigments were put randomly in place using a brush.



18

Once the pigment is placed on the surfaces, I soak the area with enamel thinner. In this process I was careful not to work on the pigments, just to soak them with capillary action.



19

While waiting for the pigments to dry, I added some metal acrylic colors to the details on loading platform. Mostly the parts that were chipped by the crew stepping on or loading the equipment inside.



20

Once the pigments are dried I start removing them by small sponge. Most of the pigments will be removed from flat surface, but will remain inside gaps and etc.



21

Weathering of the interior is almost finished; it's only left to add the equipment inside. As you can see, the various effects using various techniques are visible, with the pigments at the end providing a nice texture.



22

Using appropriate colors, the equipment is painted and ready for loading inside. I used universal Value Gear Details sets and weaponry from various producers.



23

Some additional scratches were made. The area above the bench was possibly scratched by equipment hooked to the soldier's belts like canteens, entrenching tools, bayonets, etc.



CRAMPED QUARTERS



Germany's Type XXI submarines were the most technically advanced and revolutionary among those built during WWII, but they came too late to turn the tide of the war in Germany's favor. Despite this, they were the first step towards the new postwar submarine designs developed by all the big naval forces.

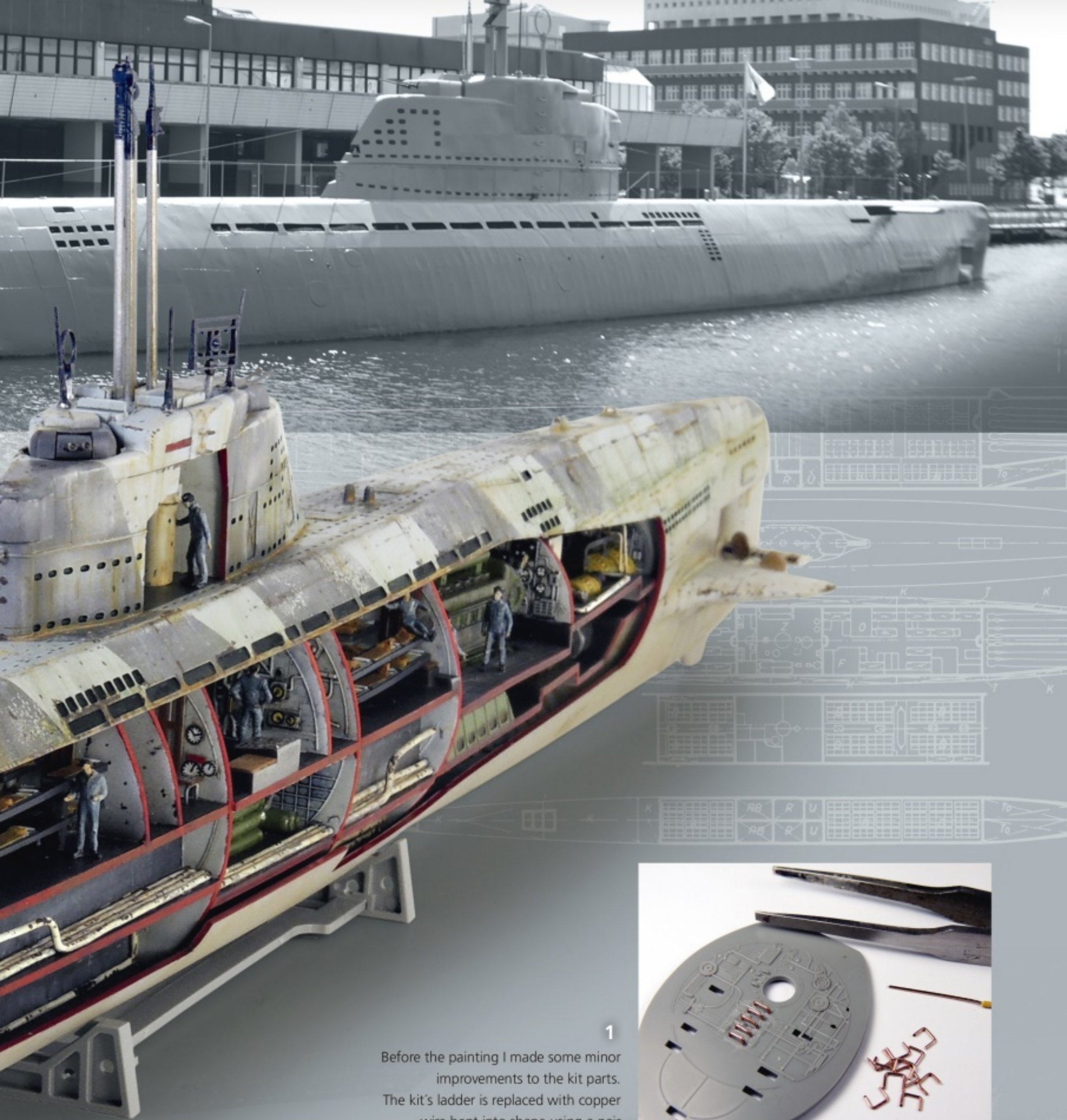
Painting and weathering of the U-Boot was very interesting and fun due to the numerous small and colorful details like torpedoes, switchboards, crew cabin, engines compartment. Let's see how the process of painting of the interior looks like.



Daniel Moscatelli

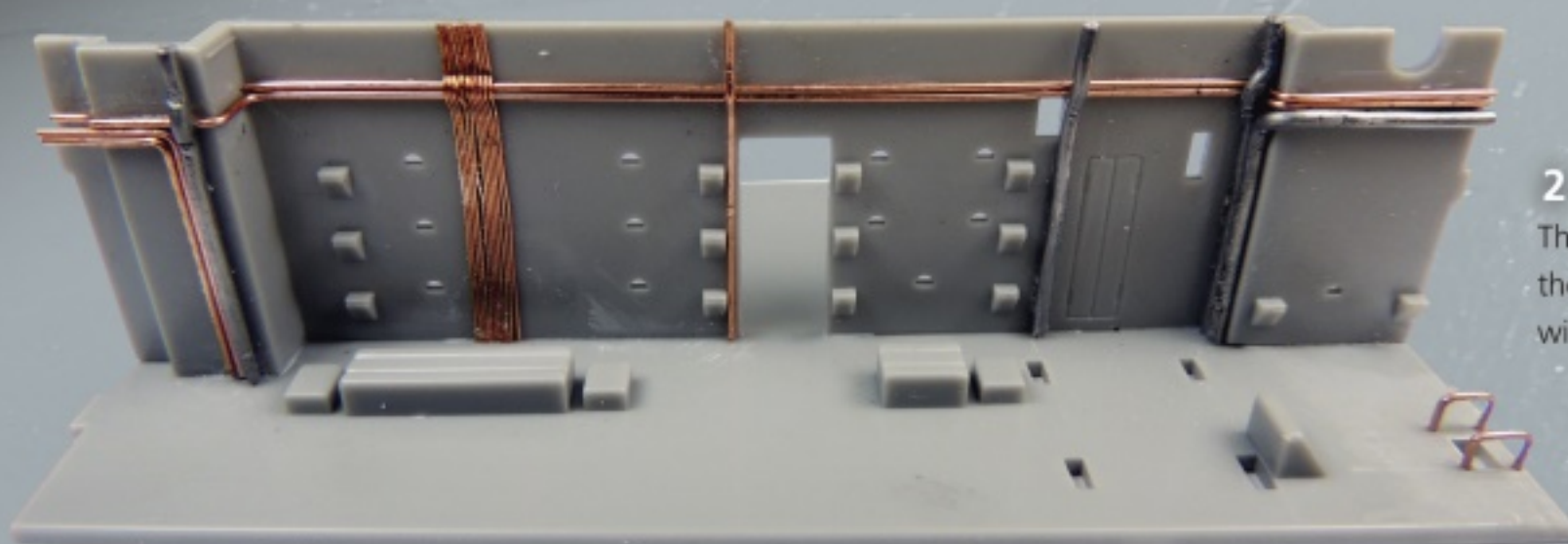


German Type XXI submarine
REVELL 1/144



1

Before the painting I made some minor improvements to the kit parts. The kit's ladder is replaced with copper wire bent into shape using a pair of tweezers.



2

The interior is further detailed adding the pipework with copper and solder wires.



- 3 After priming, I started by applying washes using AMMO Panel Line Washes enamels, which have very appropriate colors for this topic.
- 4 I removed any excess wash using a clean brush moistened in enamel thinner.
- 5 After outlining the surface details with PLW washes, I proceed to apply the decals using Microscale setting solutions.

- 6 The torpedoes receive two coats of AMMO's Steel paint from their Metal range.
- 7 Once the Steel color is dry, the torpedo tails are masked and painted with Old Brass.
- 8 I decided to paint some torpedo heads with Titanium metallic and others with Crystal Red color.
- 9 I applied a varnish layer to seal the surface, and then a Fuel Stains wash, to give an oily and dirty appearance.

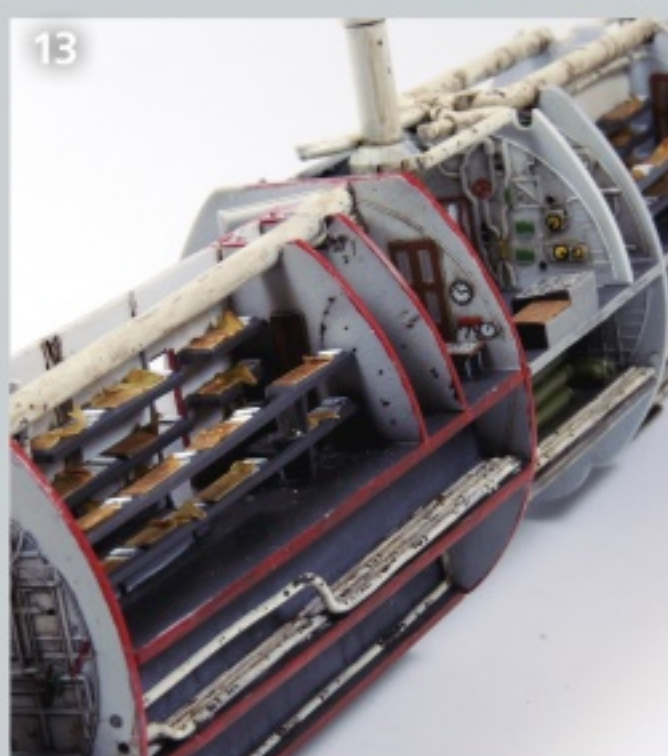




- 10 The parts that have been painted separately are now added to each section.



12

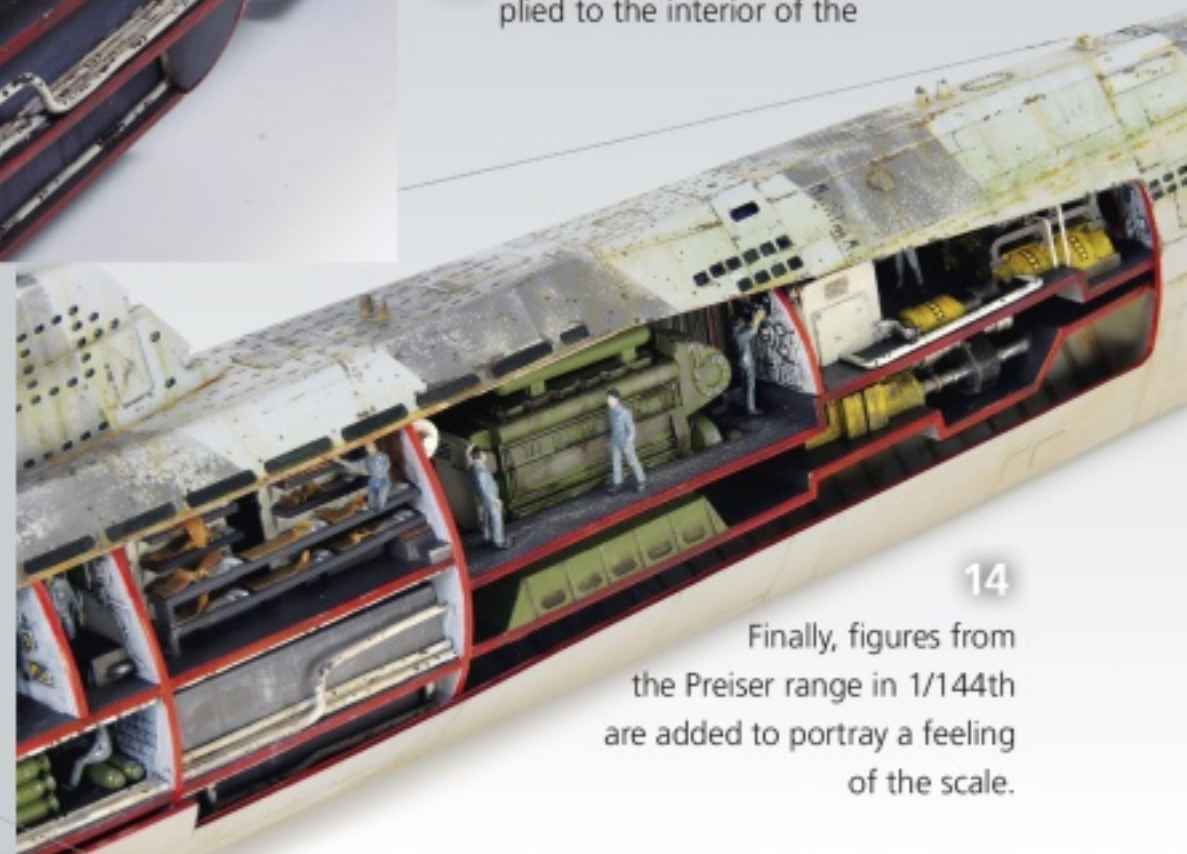


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- 11 Dark Brown Wash for Green Vehicles is used to add stains to the engine intake pipes.

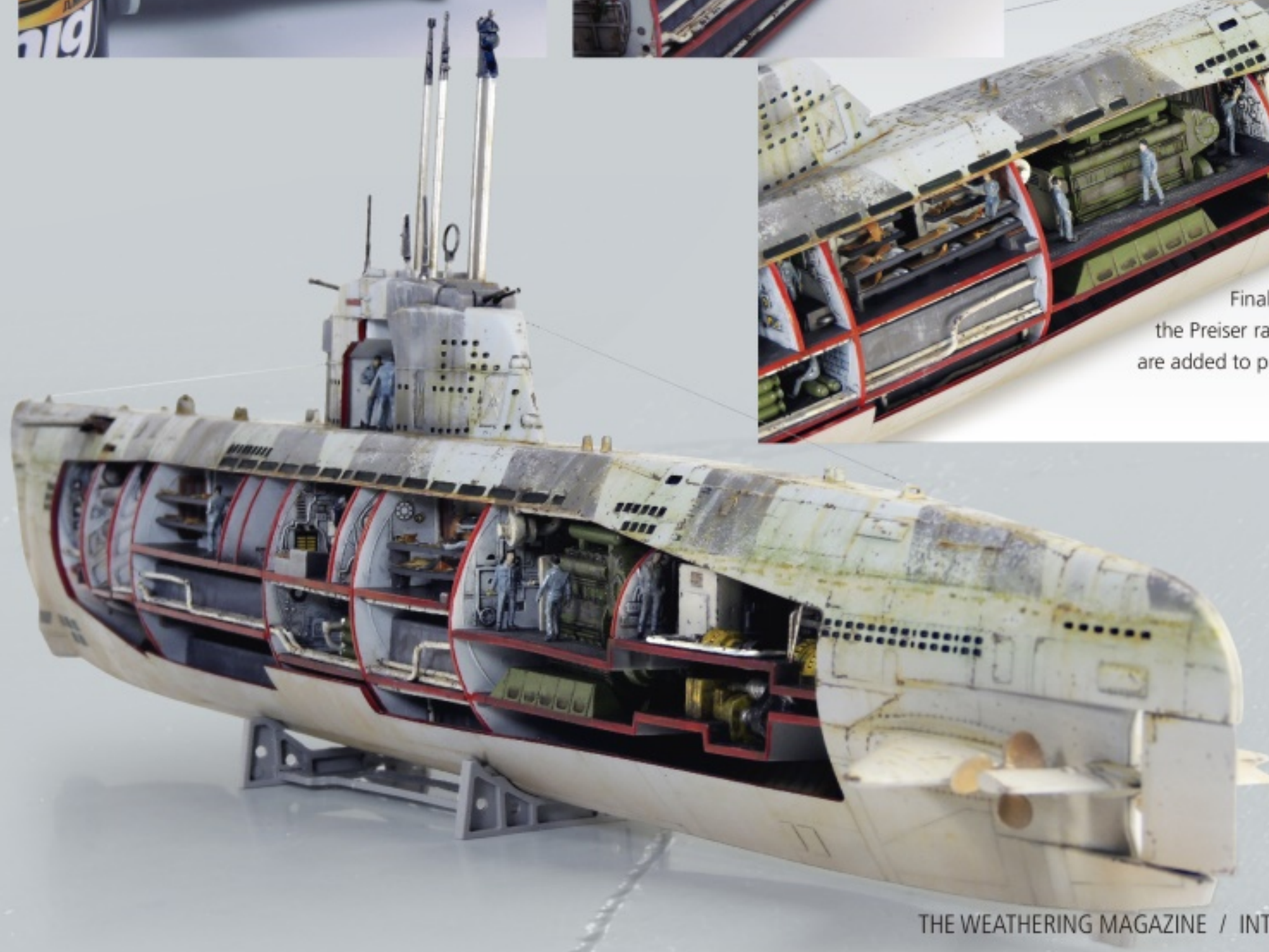
- 12 Small touches using AMMO Chipping color add a nice visual appearance.

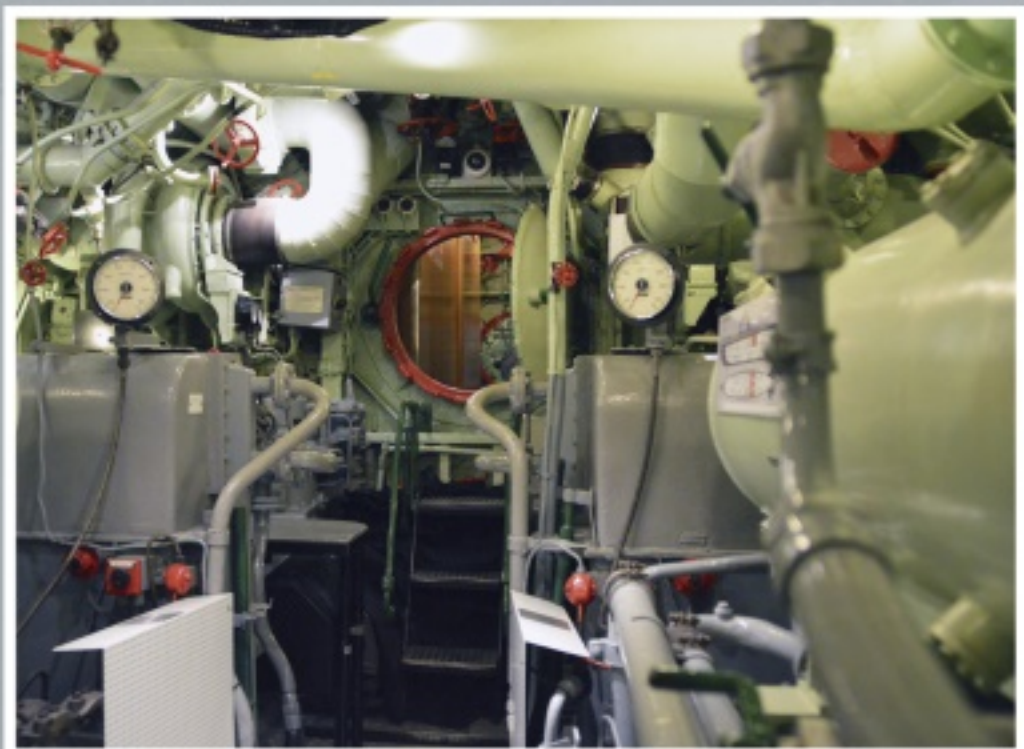
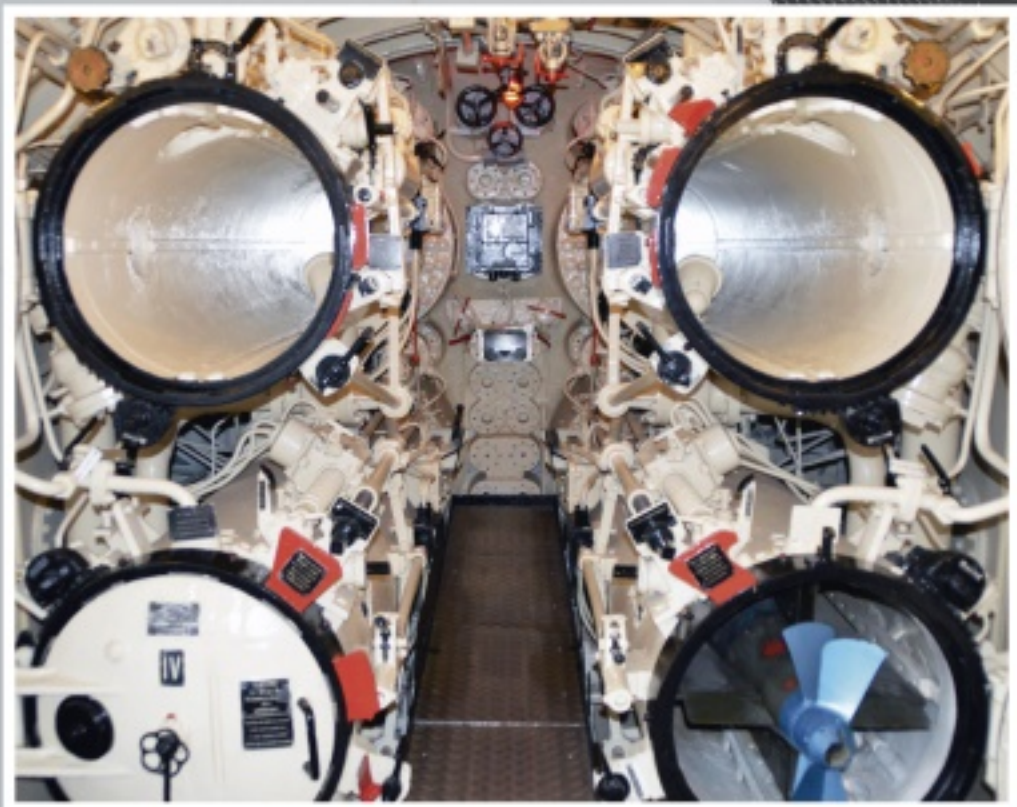
- 13 Additional chipping effects are applied to the interior of the



14

- Finally, figures from the Preiser range in 1/144th are added to portray a feeling of the scale.





WORN HERO

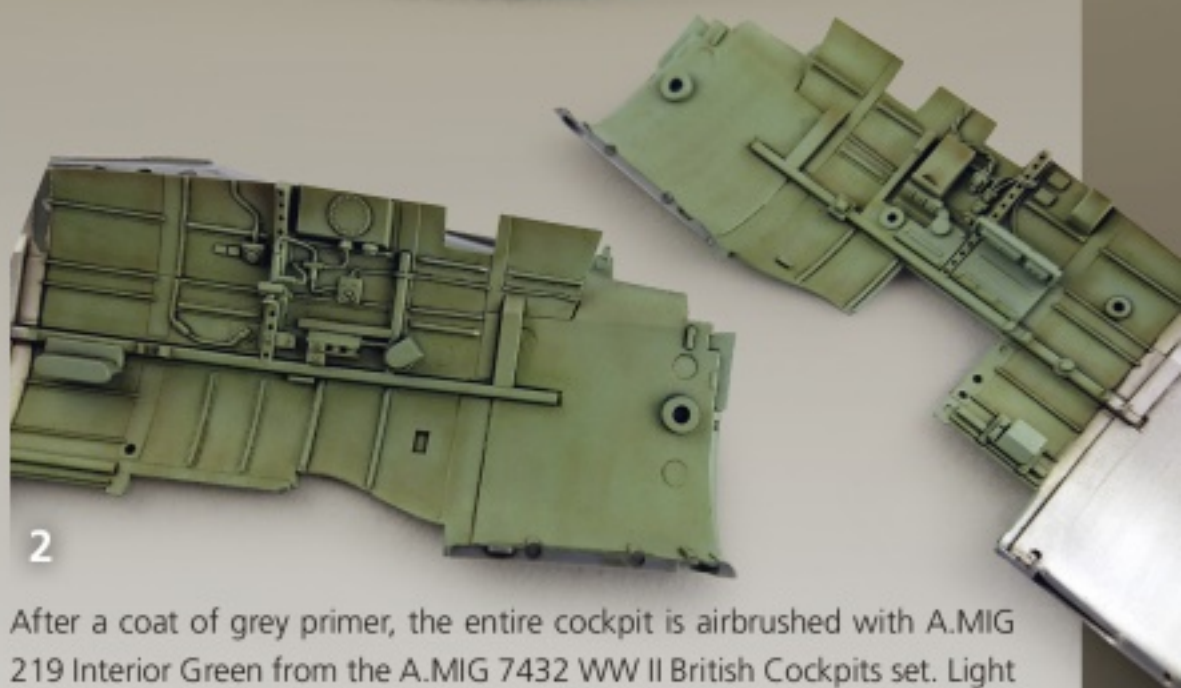


Mattias
Ärletun

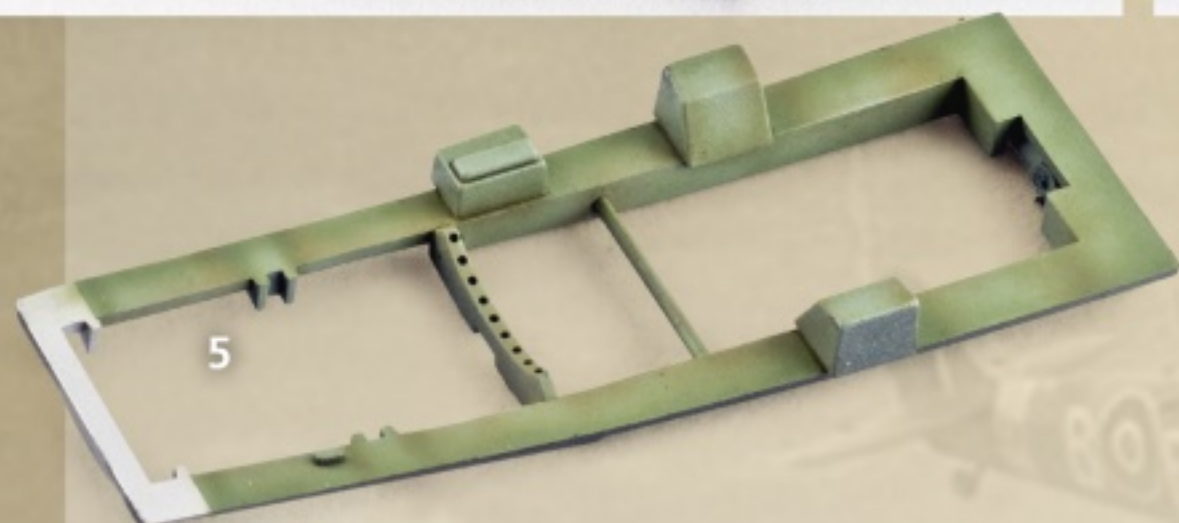
Looking to counter to the formidable Fw 109, in late 1941, the Spitfire, the Hero of the Battle of Britain, received much-needed upgrades in the form of increased power from new Merlin engines, housed within a redesigned airframe. The subject of this article is the Mk.IXc Spitfire, our craft having rolled off the production line in 1942 and now serving with the 309th Fighter Squadron near Salerno in Italy. Providing close air support for the troops on the ground, period photos from March 1944 show a very distressed and worn paint scheme on this squadrons' crafts, something that most likely carried over to the cockpit. Although it's only speculative whether or not these Spitfires were as worn as the one depicted here, it is reasonable to assume that their comparatively long service, combined with harsh conditions and little time for more than the necessary mechanical maintenance, makes the weathering applied in this article plausible.



1
Using reference photos as a guide, I took a few moments to add some extra detailing to the cockpit; a few additional cables and pipe-work made from lead wire and styrene rod were all that was necessary to complete the picture.



2
After a coat of grey primer, the entire cockpit is airbrushed with A.MIG 219 Interior Green from the A.MIG 7432 WW II British Cockpits set. Light shading and streaks are applied with the airbrush using diluted dark green and brown acrylics.



3 A gloss coat provides protection and a smooth surface before the A.MIG 1003 Interior Wash is applied. This wash provides some nice definition and shadows around the surface features. Then, using a fine brush, details are brought to life a selection of acrylic colours, in conjunction with using some Ammo "Metal Acrylic Colors".

4 Utilizing a pin wash made from black grey oil color, heavier shadows are simulated in areas below the ribbing, electrical boxes and other protruding details.

5 When painting the basic weathering on the cockpit floor, care needs to be taken in order to match the weathered areas with the corresponding bulkheads and sidewall details.

6 Tiny scratches and chipping are done with dark brown and black aquarelle pencils. Concentrating those areas prone to wear and tear. The pencils give very precise control.



7 A lead pencil gives a nice dull metallic shine for areas like the slot in the armour plate where the seat harness passes through.



8 The pressurized air tanks are first painted silver, followed by a couple of layers of A.MIG 2010 Scratches Effects and then topped with Mr.Color 364 Aircraft Grey Green. Once dry, the green layer is given some scratches using a toothpick and tweezers.

9 Another pass with Scratches Effects and then a coat of the lighter A.MIG 219 Interior Green, then chipped in the same way. A black grey oil wash and some placards from Archer Dry Transfers complete the air bottles.



10 I replaced the kit seat with a cast resin reference from Barracuda Studios. Painting of the seat consisted by first applying a base layer of Tamiya XF-59 Desert Yellow, followed by a layer of Scratches Effects and then a light layer of Tamiya Nato Brown to the lower part of resin seat and Hull Red for the leather. This seat certainly takes on a battered look!



11



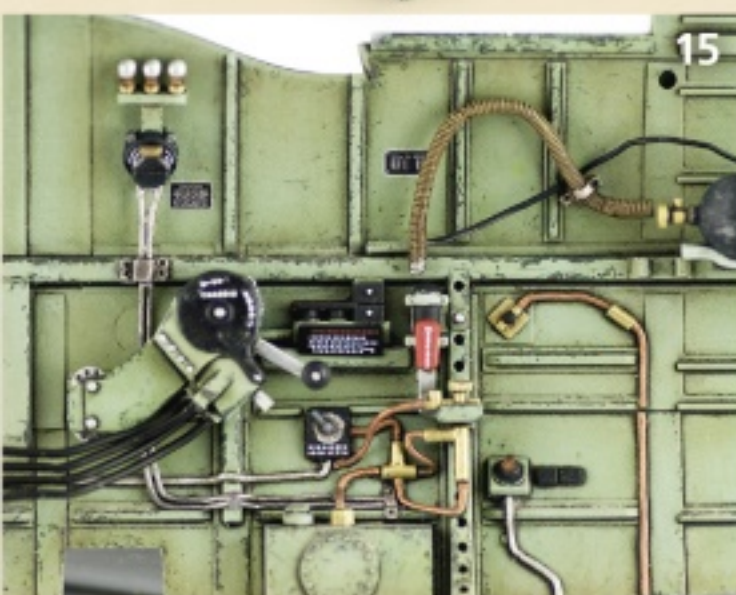
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14



15



16

11 The HGW micro textile seat harness adds to the realism. The harness is weathered with oils and Citadel Agrax Earthshade. The latter is also used as a filter for the Tufnol (composite) parts of the bucket seat.

12 Tamiya XF-85 Rubber black gives a nice 'scale black' for the instrument panel. The tiny stencil decals are included in a Barracuda cock-pit enhancement set, as is the compass.

13 A light grey and beige artists' oils coloured pin wash helps define the detail around the instrument bezels. Scratches and scuffmarks on the green areas are made with a black aquarelle pencil and a lead pencil.

14 The excellent A.MIG 3004 Europe Earth pigment color is carefully applied to the upper surfaces of ribs, fuse boxes and other components. Any excess removed with a make-up sponge.

15 I strive to keep the weathering random, but I am also aware to placing it where the pilot and maintenance personnel would have worn down the paint; this is key for a realistic finish.

16 Note the heavier chipping and scratches close to the cockpit door. Flight gear and boots take their toll on these areas! Using the sponge-chipping technique in addition to aquarelle pencils is a good method here.

17

With most of the parts dry-fitted, the cockpit looks suitably busy and the weathering tells a story of a hard service life close to the frontline for this particular Spitfire.

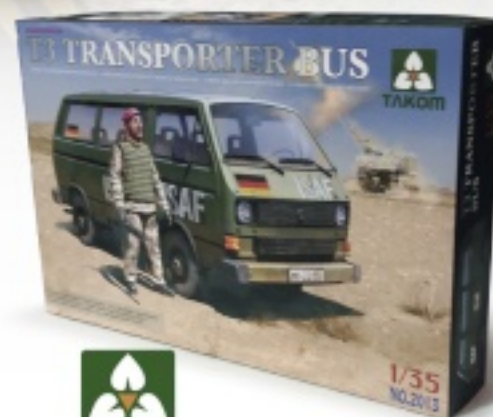


AROUND THE TOWN WITH Mr. T



**Domingo
Hernández**

In the spring of 1979 the German automotive manufacturing company Volkswagen launched the new "Transporter" van. It had a numerous technical innovations in the chassis and engine, but also the body of a completely new design, featuring better visibility, more storage and a greater vehicle value. The third generation of Transporter was a small revolution in the automotive industry, marketed under a number of different names worldwide, but the best known was "T3 Transporter".



TAKOM -2013 - 1/35

T3 TRANSPORTER BUS W/Figure



1

A characteristic feature of this utility vehicle was a folding seat in the second row. For this purpose, I made a simple hinge to make it movable.



2

I decided upon portray this van in the iconic two-tone paint scheme for the exterior, so popular in the 80's and 90's. After a layer of primer, I made a mixture of red and yellow Ammo acrylics, and about 50% of Future floor finish to make it glossy with specific semi-transparent appearance.



- 3 As I intend to display this model with the doors open in order to showcase the interior, these components were also prepared with a layer of primer – AMMO white color in this case.
- 4 The dashboard and steering wheel are painted with Satin Black, imitating the interior material shine. After carefully applying the decals, the other elements are painted with a small brush using various colors according to the reference photos found online. Radio, heater, etc...
- 5 Since the focus would be on the interior I decided to create a few scratch detail elements - such as these floor carpets made of soft metal foil, then painted in a dark grey color.
- 6 The seats are also painted in a dark grey and then outlined using a lighter shade of grey in order to give them volume. Dark Streaking Grime is used to enhance the effect and bring out the details and depth of the seats.
- 7 The last step before gluing carpets in place was to apply a thin layer of Europe Earth coloured pigment.
- 8 The wheel rims are painted with A.MIG-191 Steel colour and the hub caps with A.MIG-047 white, adding a bit of interest to these elements.
- 9 The flooring of the rear cargo area is first given a few light chips using a light grey color, followed by a light wash using the dark color of NATO Camouflage Wash to bring it all together.



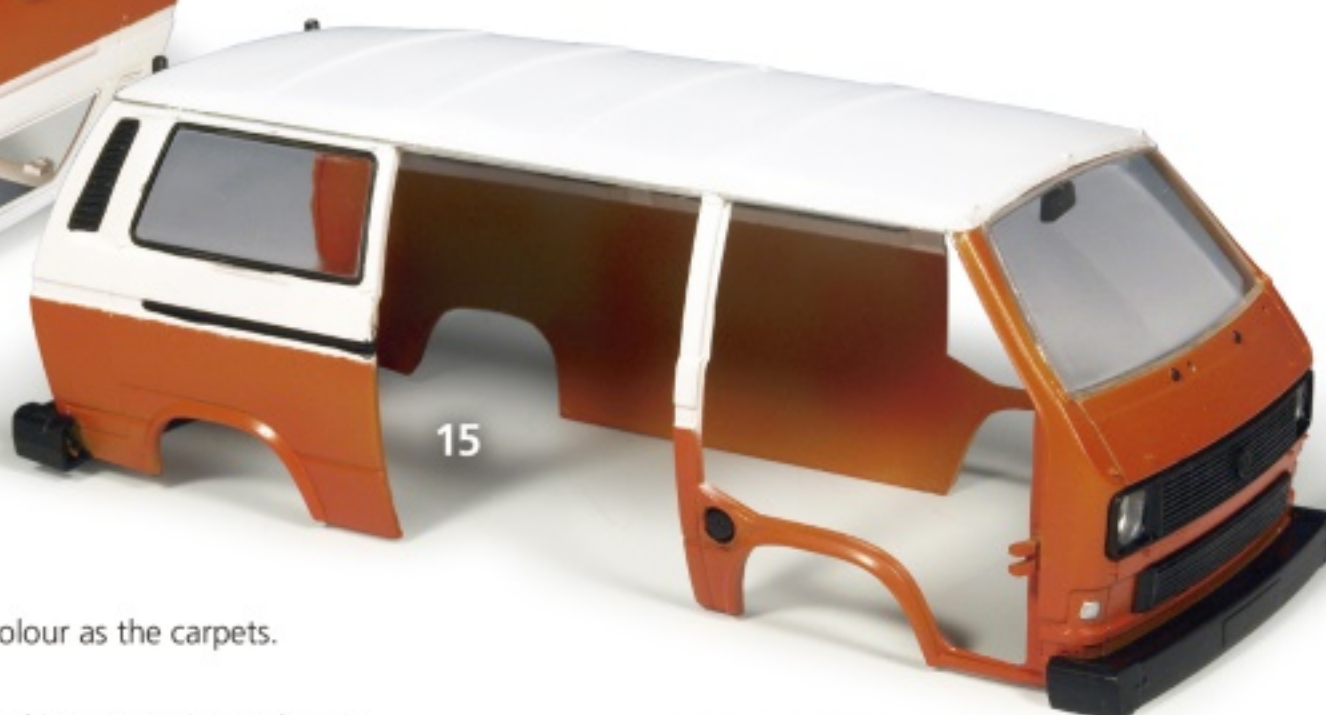
10 11

Finally, with almost all internal parts in place, I apply pigments in areas of accumulation to create a used, dirty appearance.



12 The next step is to paint the internal and external parts of the doors. The side panels are painted in dark grey, highlighted with A.MIG-911 light grey with some beige scuffs. The door handles, window cranks and seals are painted with A.MIG-032 Satin Black, and then black wash was applied into all panel lines and recesses.

13 Outside the process was very similar - again all rubber and plastic parts were painted with satin black, and then weathered with black NATO Camouflages wash.

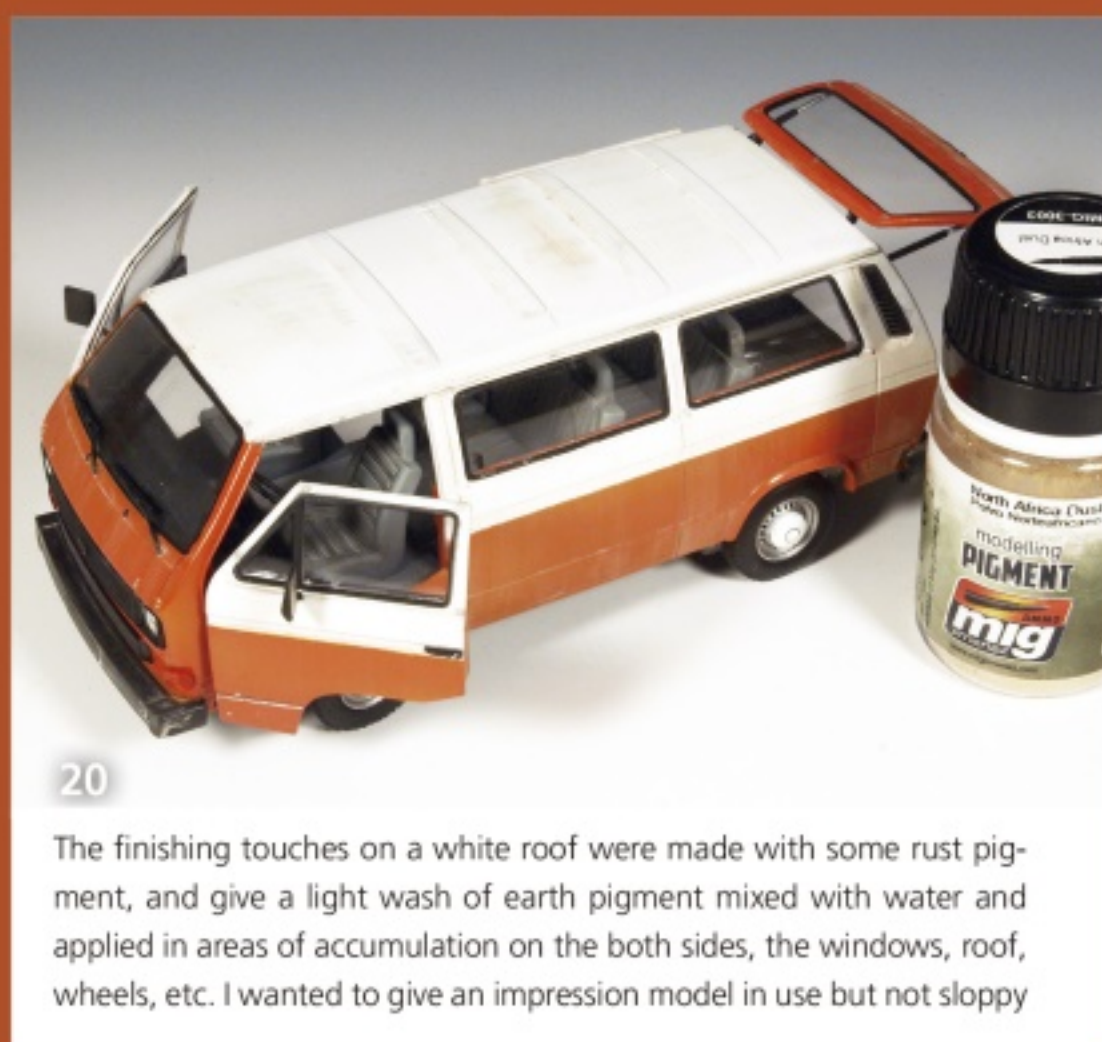


14 The headlining was painted with the same dark grey colour as the carpets.

15 In this photo you can see all the external details painted in appropriate colours; elements such as the front grille, bumpers, ventilation slots and other characteristic elements of the T3. The interior of the headlights and the rear lights were at first painted with chrome silver colour and then covered with clear transparent parts.

16 I also added two balls of transparent silicate to simulate the headlights bulbs before placing in the transparent parts.







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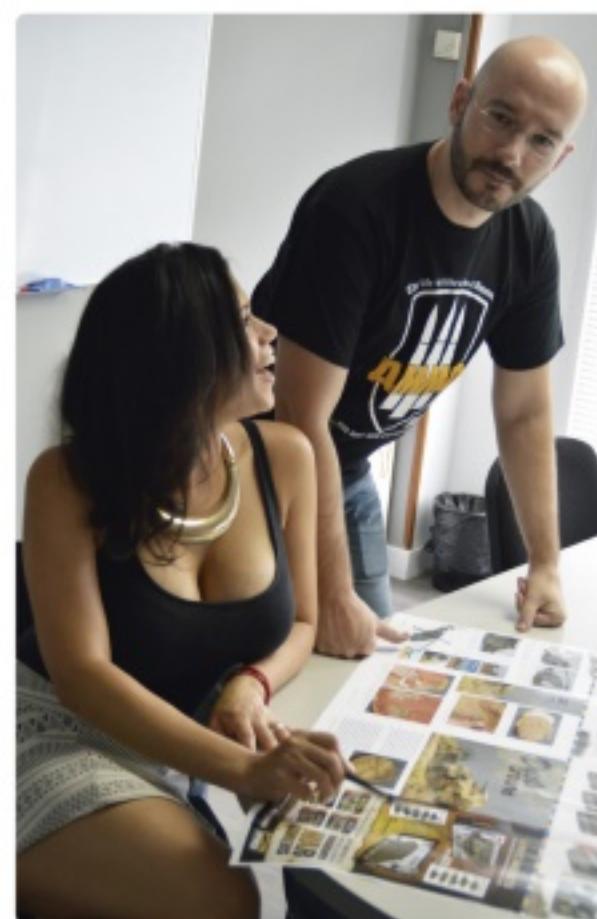
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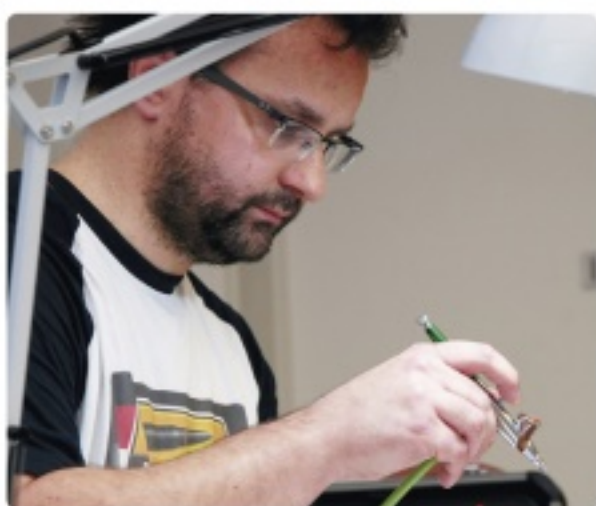
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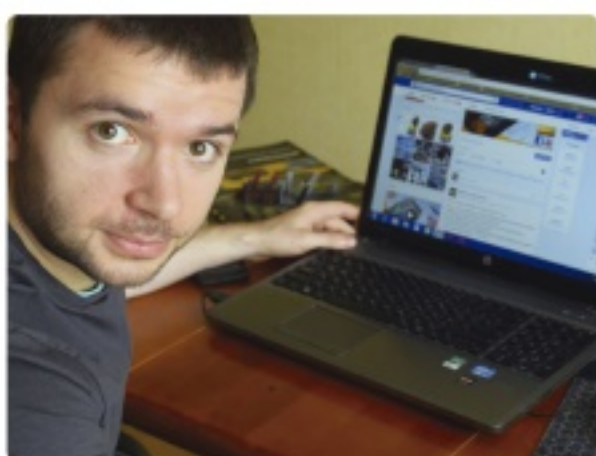
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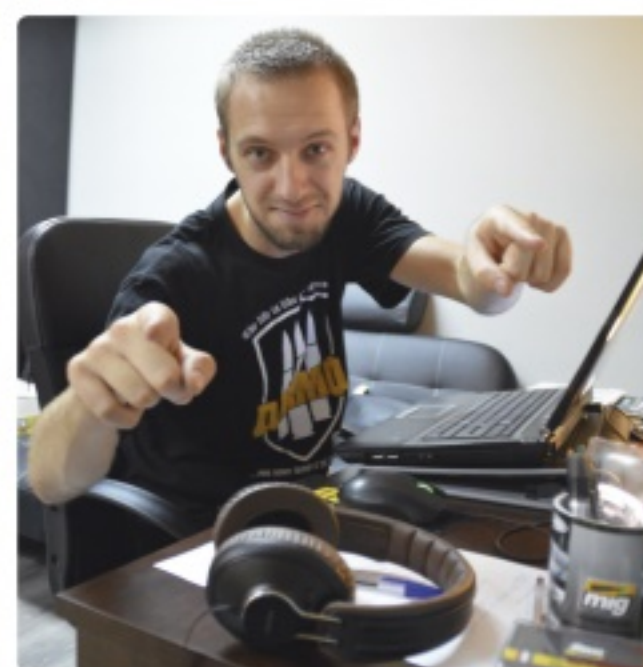
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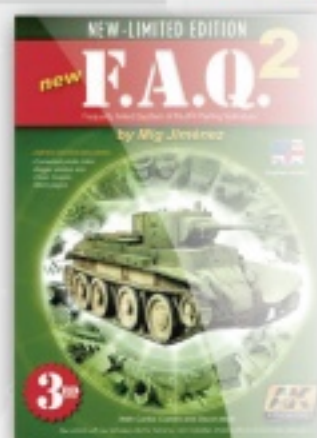
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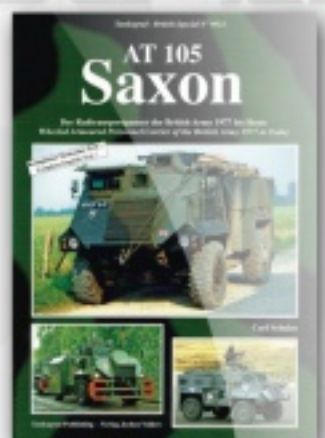
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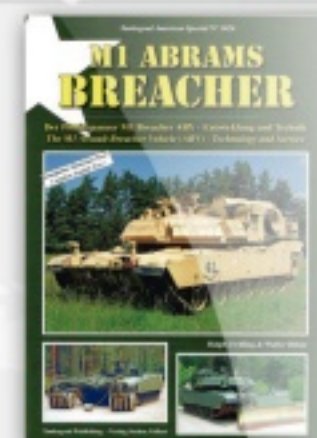
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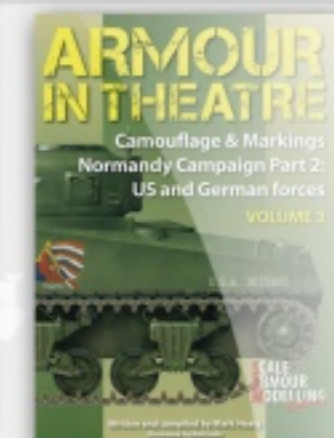
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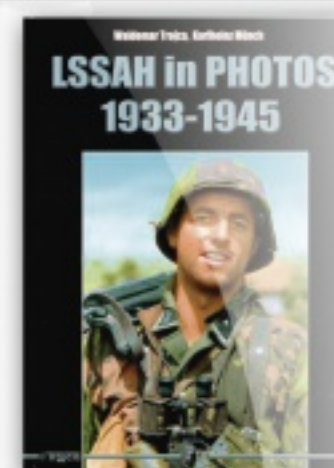
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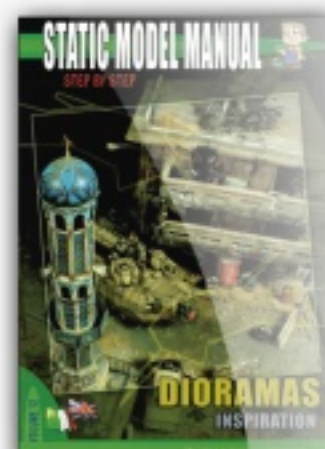
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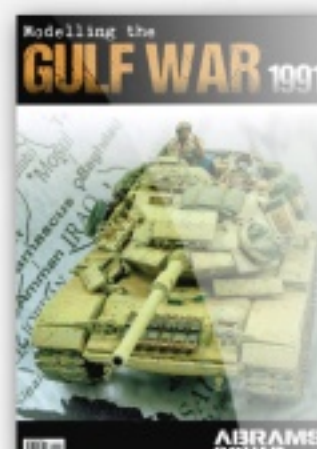
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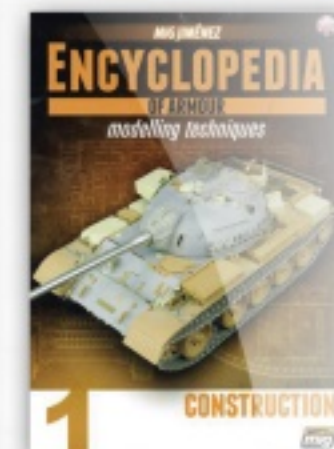
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THE RETURN OF THE



Enrique Calderón

3D Renders by Takom Staff

King tiger, Königstiger or Panzerkampfwagen Tiger Ausf. B. These were the designations used for this German heavy tank.

For many years modelers around the world have dreamed of a high-quality kit. With the advent of new styrene producers to the market, the great announcement finally arrived. Takom, a brand producing kits of the highest quality now releases one of these kits that will delight modelers all over the world: the first 1/35 scale King Tiger with complete highly detailed interiors, which will be shown in this article. But the great news don't stop here, on top of that, both turret types, Porsche and Henschel will be available. And the best is yet to come, as it is the first model produced with armor plates in scale, which offers a wide range of options to the modeler: from tanks in the factory seen during the assembly stage to destroyed vehicles with exposed entrails and cracked armor; all of this can be recreated accurately using these kits.

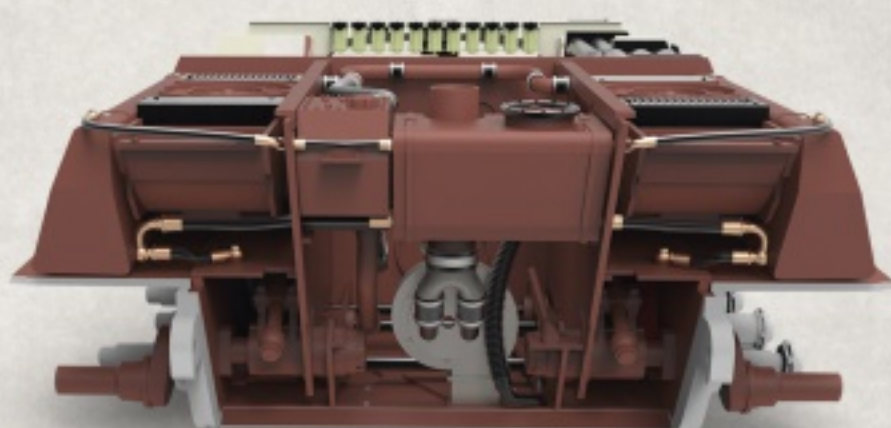
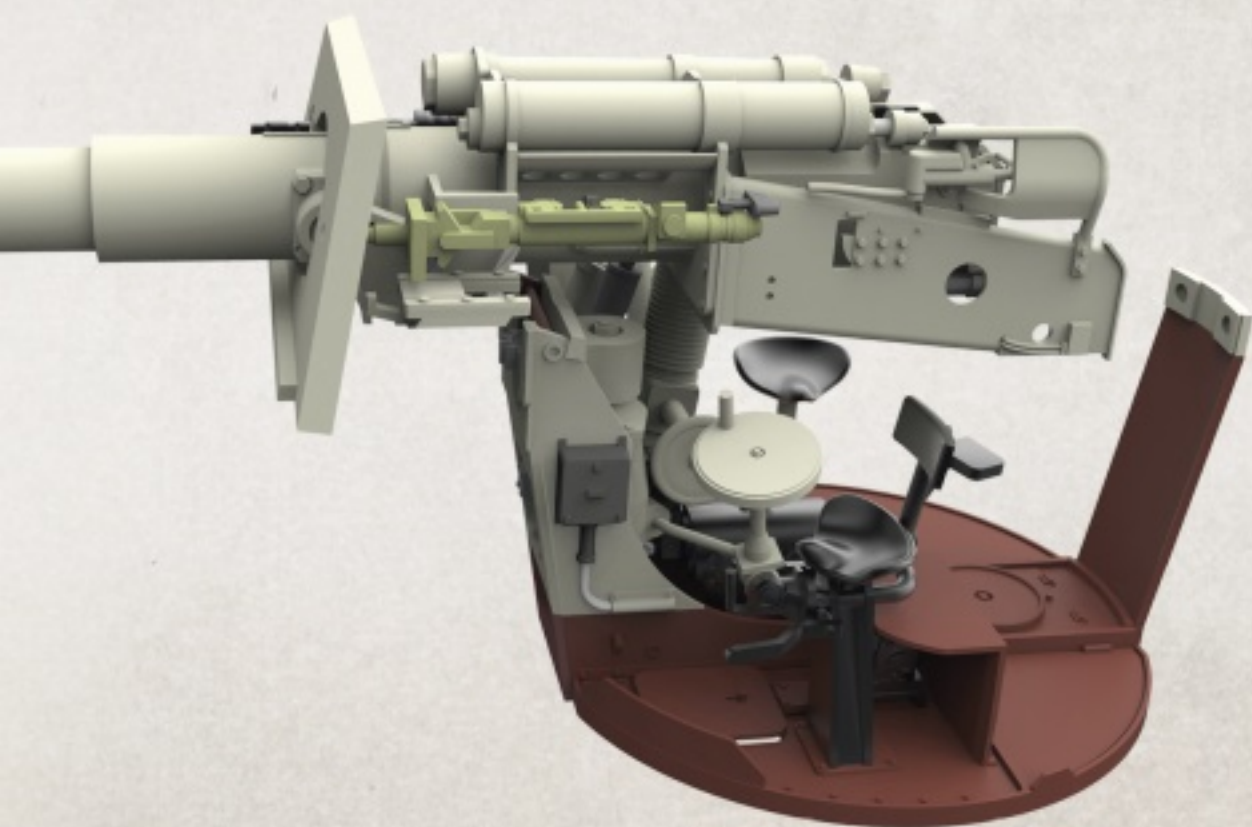
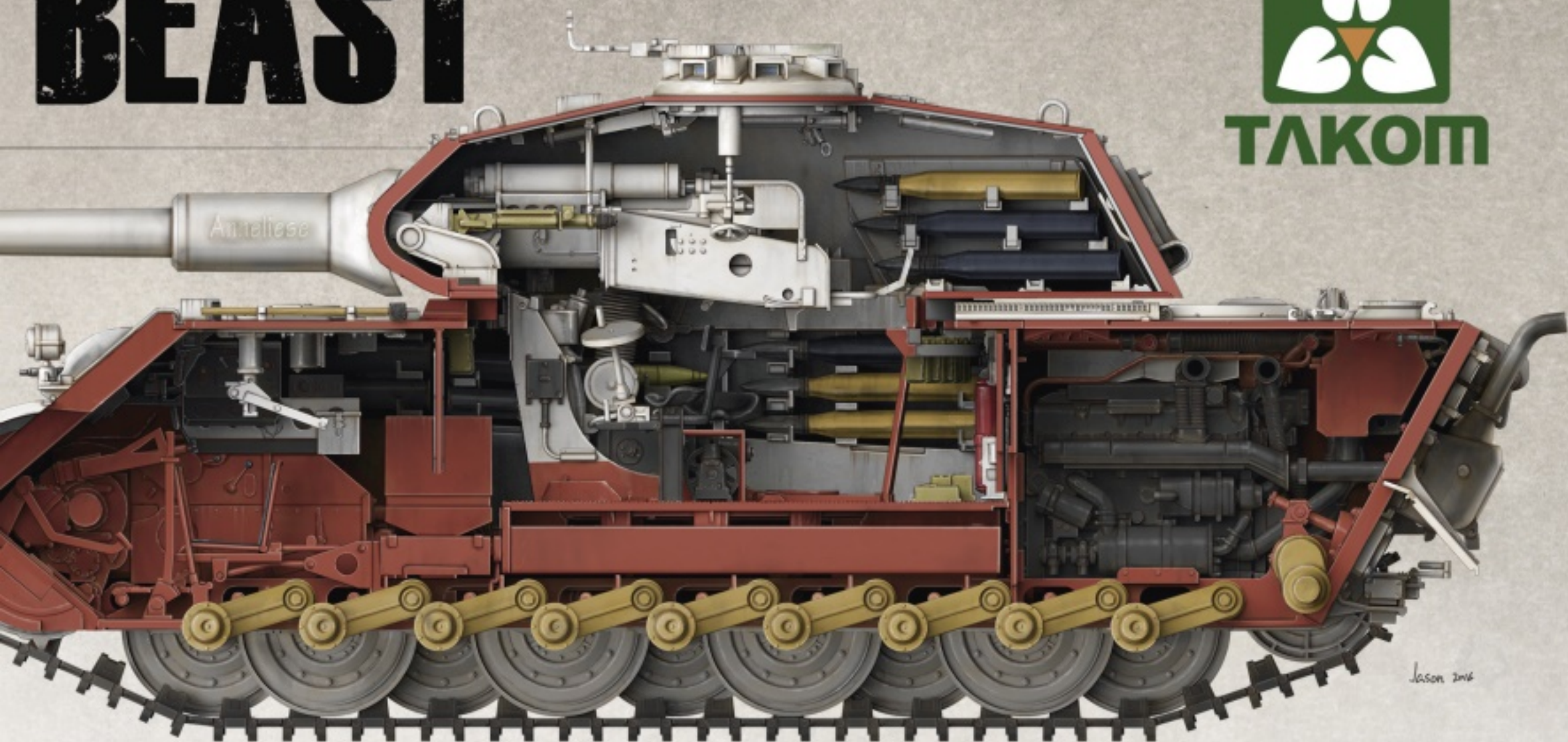
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A true gem of a model which will have the perfect complement in the range of paints AMMO has developed for it in collaboration with Takom.

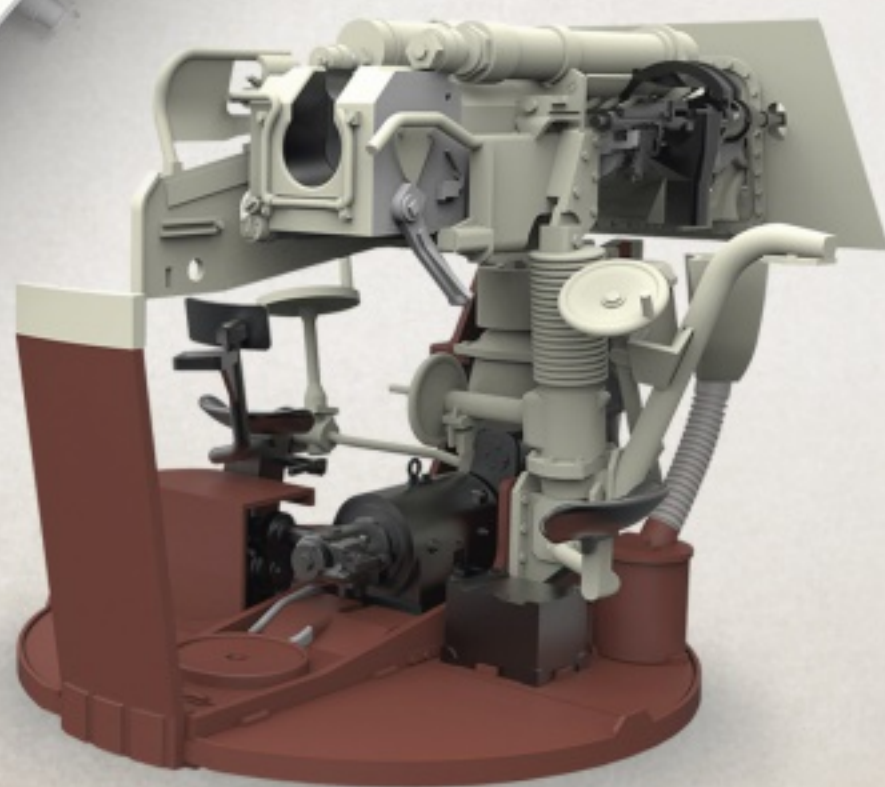
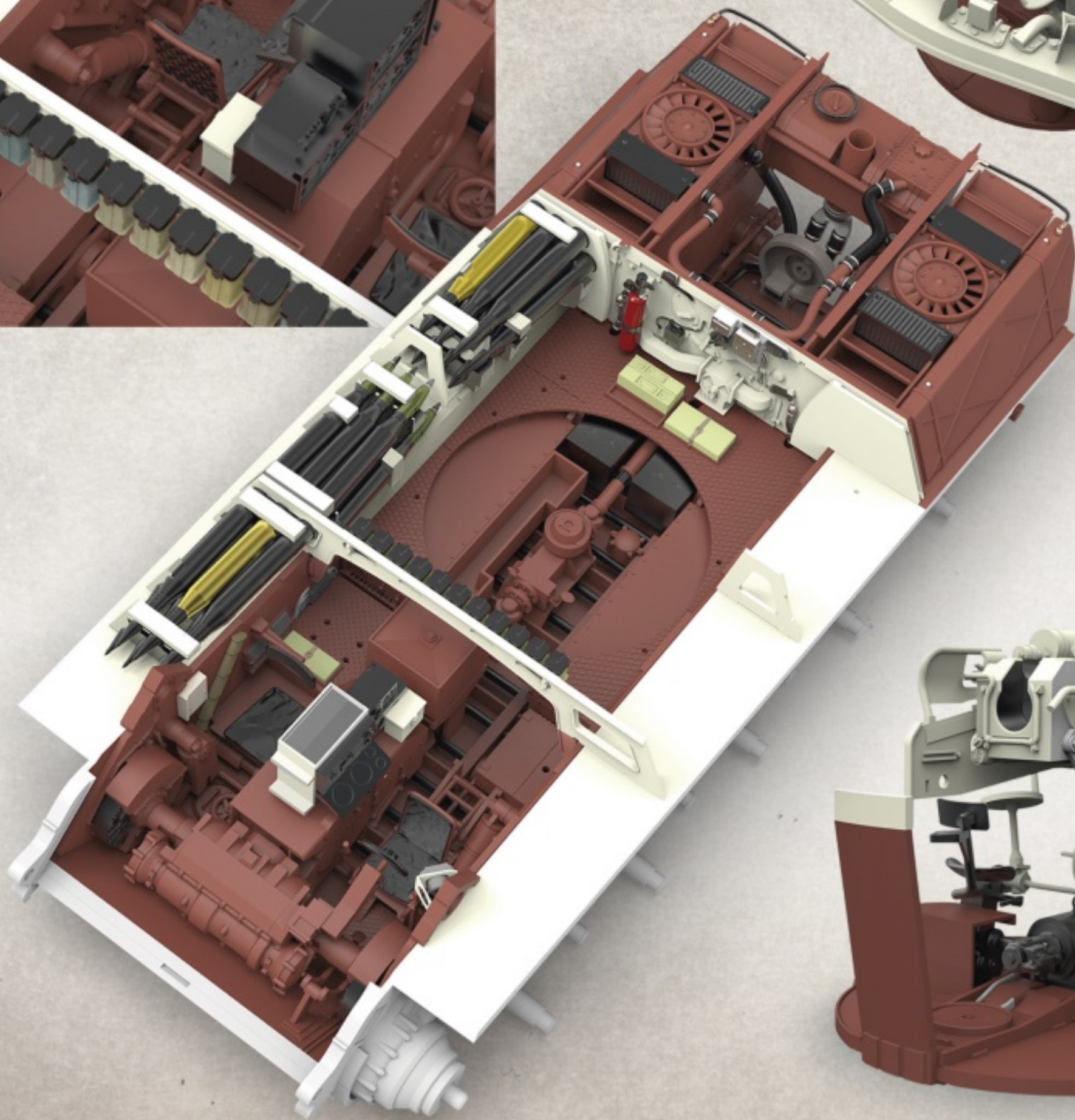
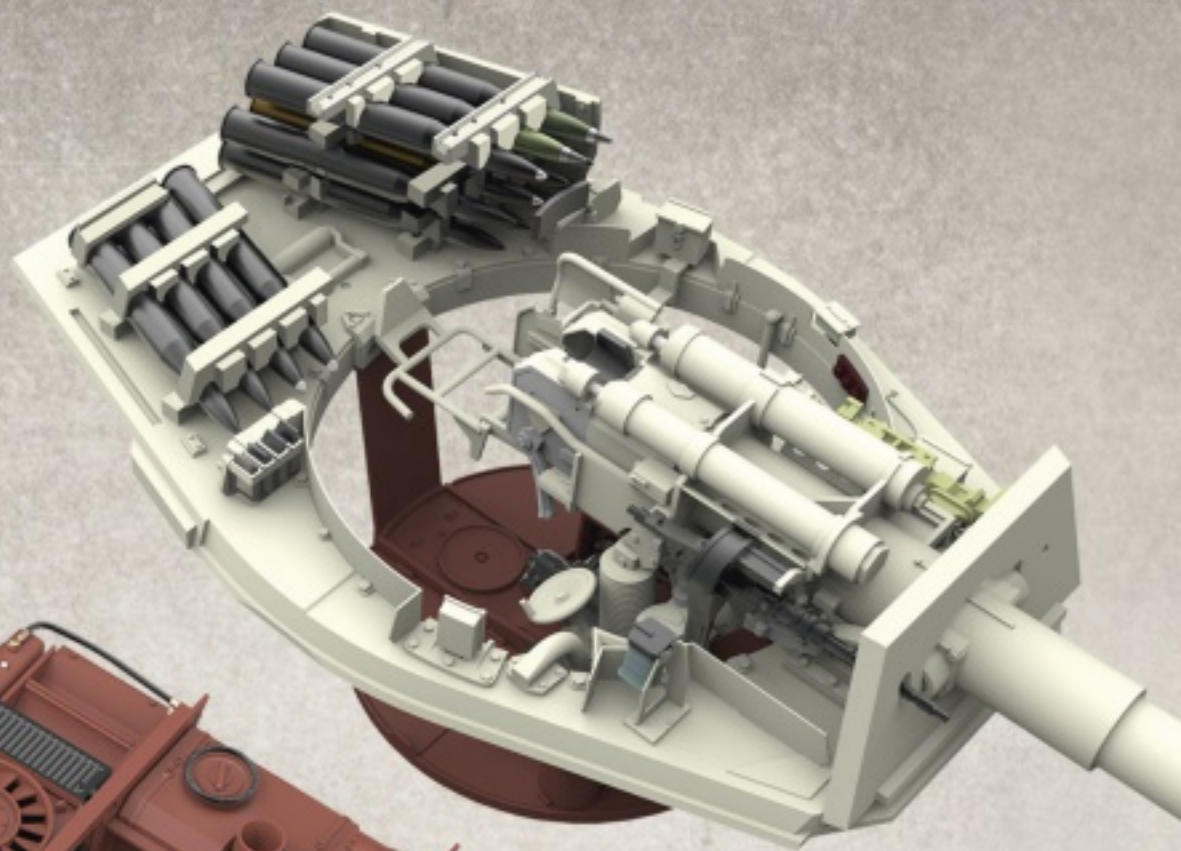
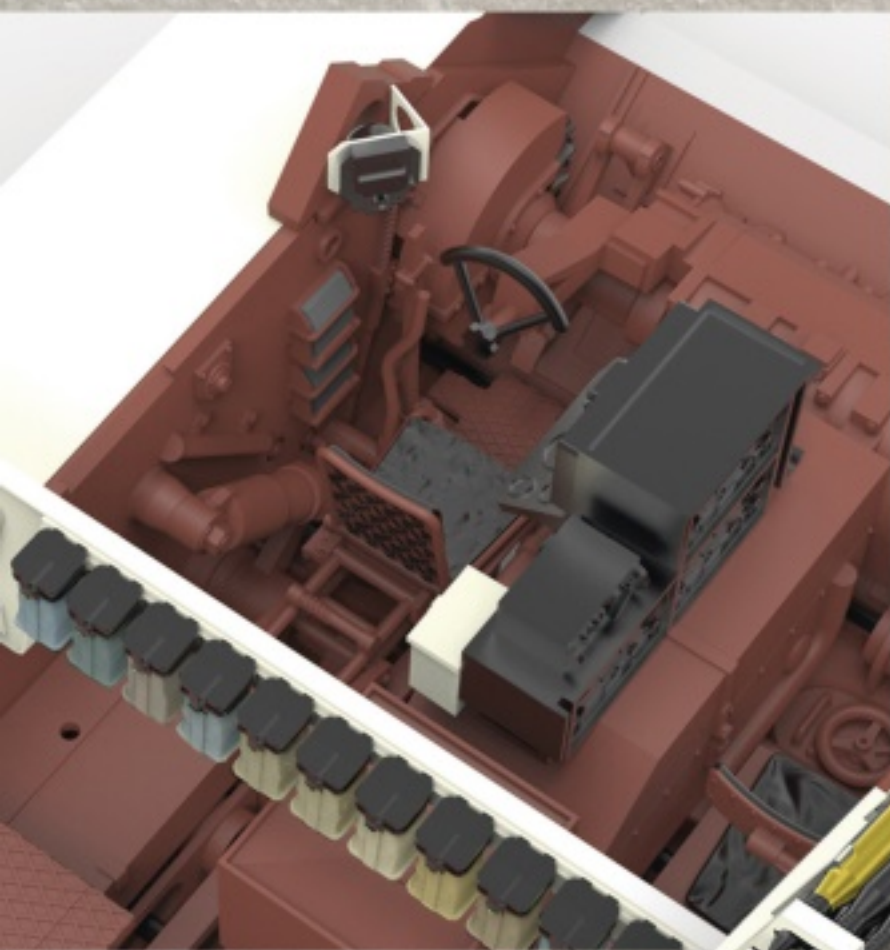
We sincerely hope you enjoy this announcement. So you know: if you want to add to your collection this epic release don't forget to keep an eye on this maker's upcoming releases, as it will be soon available in the best hobby shops.



BEAST



THE RETURN OF THE BEAST





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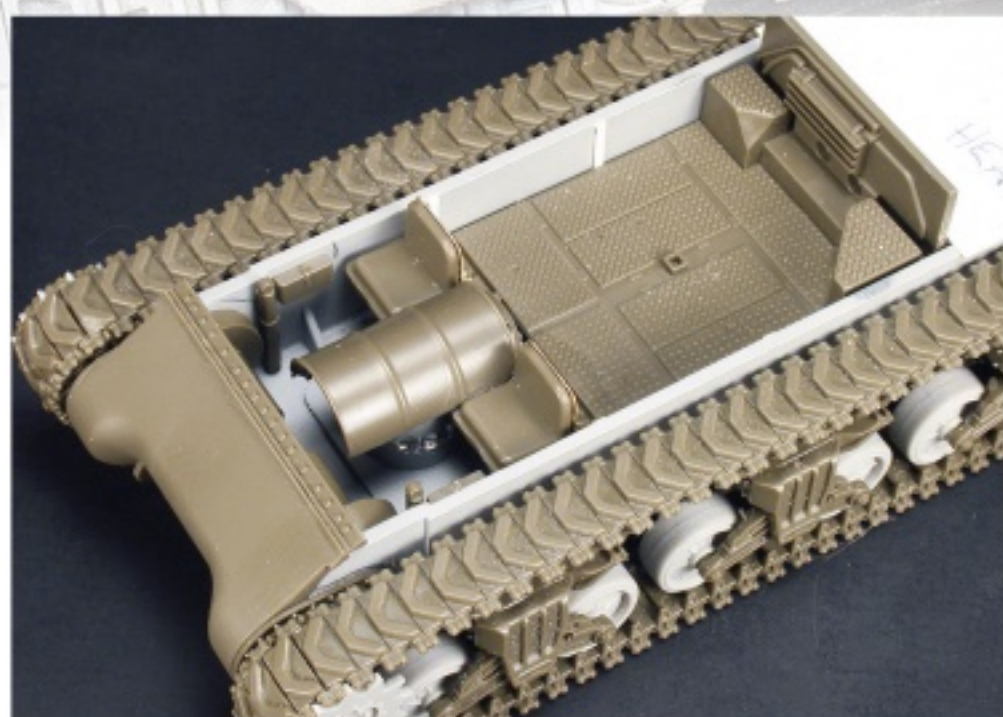
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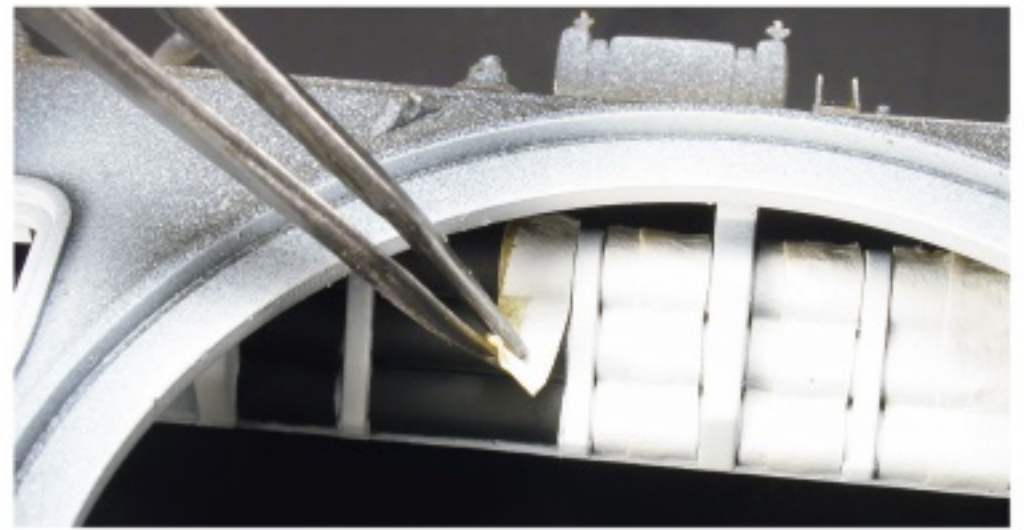


Pat Johnston

Many modelers are stressed by the idea of modeling AFV's with open or exposed interiors, but (for me anyway) these models offer a great deal of satisfaction if they are approached with a plan for the painting & weathering. I look at these projects as more of "two projects in one" model. I like to approach the interior weathering in a different way, being that most of the final work will be difficult to see through the small sized open hatches. The weathering I do focuses more on stronger contrasts in colors, and less on heavy effects. This will hopefully help draw the viewer's eye deeper into the model's interior, and make the interior components easier to see - using more light and shadow, rather than dirt and dust, which be more dominant on the model's exterior surfaces.



- 1 The Tamiya M10 interior is quite basic so I decided to add some detailing to enhance it. Once the upper hull is fitted, the view into the interior is quite restricted.
- 2 Tamiya XF69 NATO Black is used, with a drop of X22 Clear, as a primer, this will help spot any build flaws.
- 3 The stowed ammunition will remain in this black color, and so these pieces are now masked with Tamiya masking tape.



- 4 The hull interior can now receive its white base color using Tamiya XF2 Flat White.
- 5 The masking on the stowed ammunition can now be removed, showing black ammo containers.
- 6 With a little more masking, the fighting compartment floor can be painted in Olive Drab. All U.S. open-topped AFV's had their floors painted in OD. I used a mix of Tamiya XF62 Olive Drab, lightened with a bit of XF60 Dark Yellow, for scale.
- 7 To add interest, some of the floor's panels were painted in slightly varied shades of OD.
- 8 Johnson's "Future" floor wax is sprayed in several light misted coats to give a protective finish for both the decals, and for the weathering treatments yet to come.
- 9 I cannibalized several stencil placard decals from other models as these help give the interior a busy look. Decals were applied using Gunze Sangyo's excellent "Mr. Mark Softer" decal solution.
- 10 The completed decaling. Once place, the decals receive several thin, misted coats of flat varnish and then left to cure for several days.





11 With an even mixture of Lamp Black and Raw Umber artist's oils, I apply a line of paint into the recess that will be heavily shaded. The oils mix to make a very dark brown/black color.

12 With a clean brush, dampened with thinner, I gently blend the harsh oil line, leaving a shadow in the recessed areas. This process is continued over all surfaces of the interior.

13 Using the same oil color, I trace several thin vertical lines in random areas of the fighting compartment interior.

14 Again, using a clean brush dampened with thinner, I gently blend these lines mostly away, leaving only a slight shadow line.

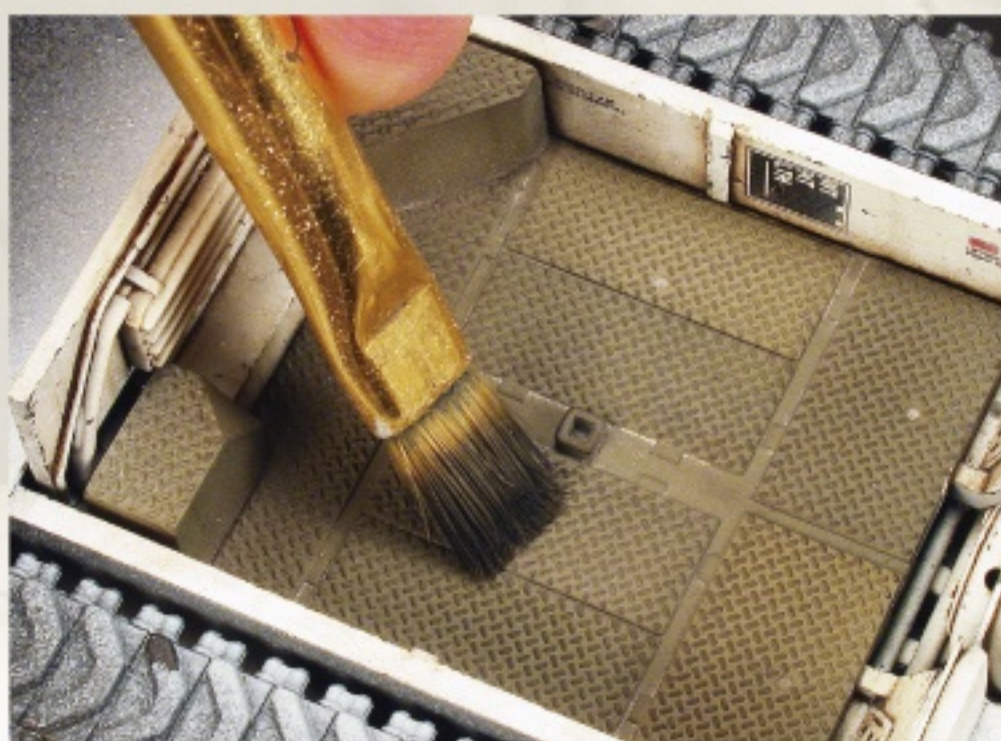
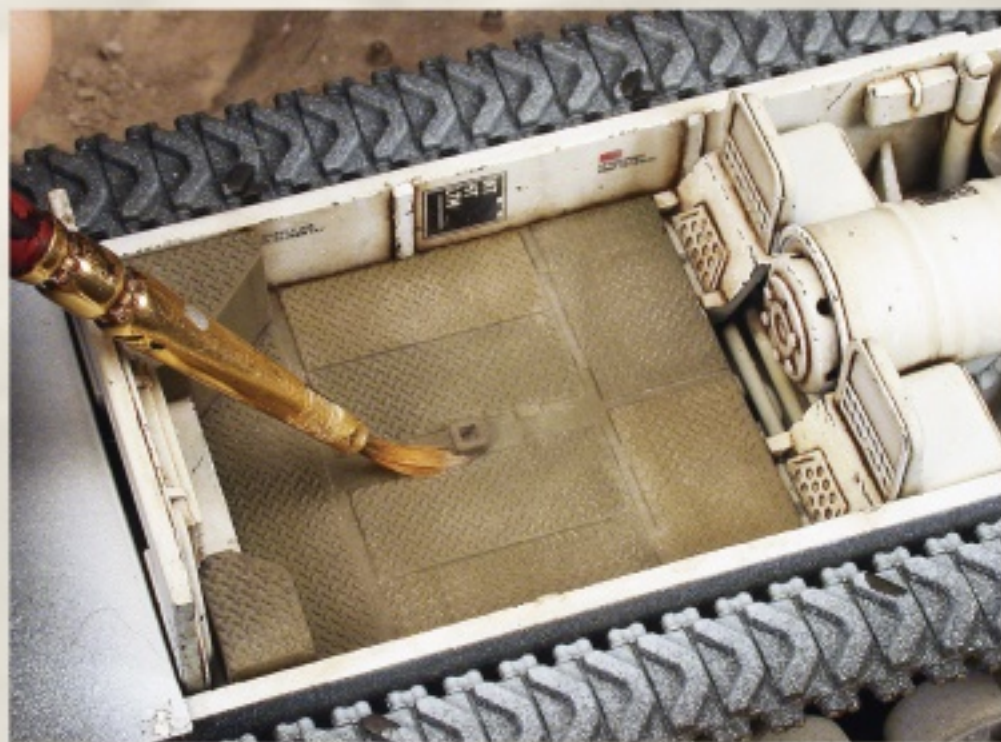
15 This process is repeated using Titanium White oil color. This is when we start to see the contrast in colors.

16 And again, I gently blend this color into the paint, leaving just a hint of pure white behind.

17 The subtle contrasts are becoming apparent.

18 Using a fine pointed brush, (and the pure white and black oils), I apply delicate "negative" and "positive" chipping – that is the dark color represents scratches to the metal surface while the light color indicates superficial scratches in the paint. The slow curing time of the oil gives ample time to make corrections.





19 The floor of the compartment receives some light dust colored pigments stippled onto the surfaces using a soft brush.

20 To restore the detail to the floor, I use some light dry brushing with Lamp Black oil paint.

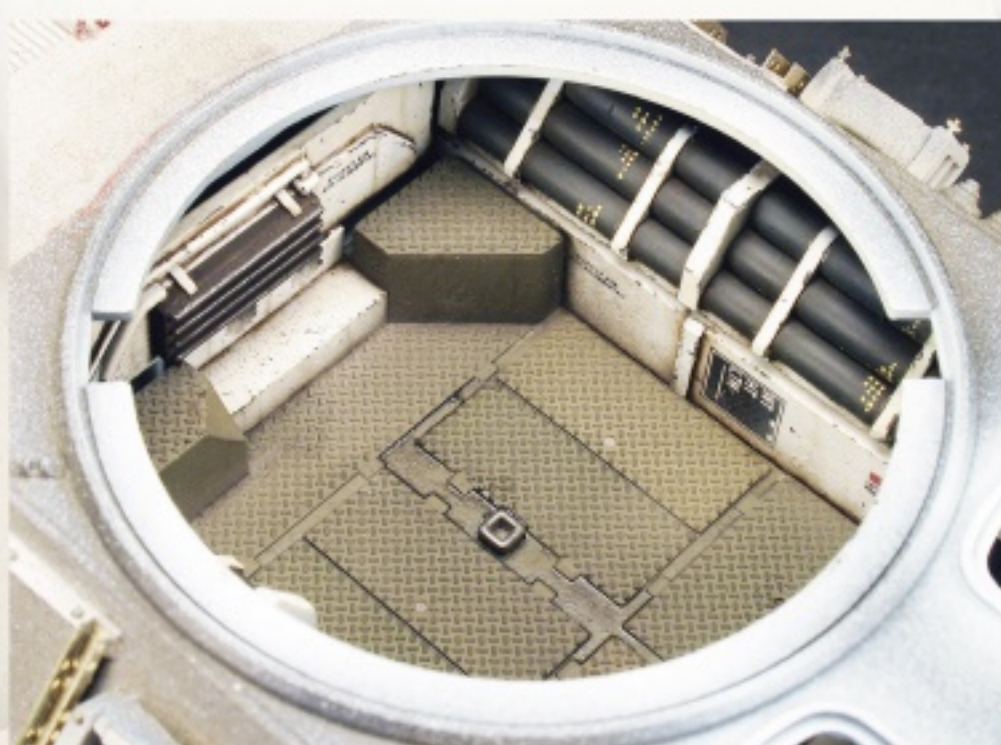
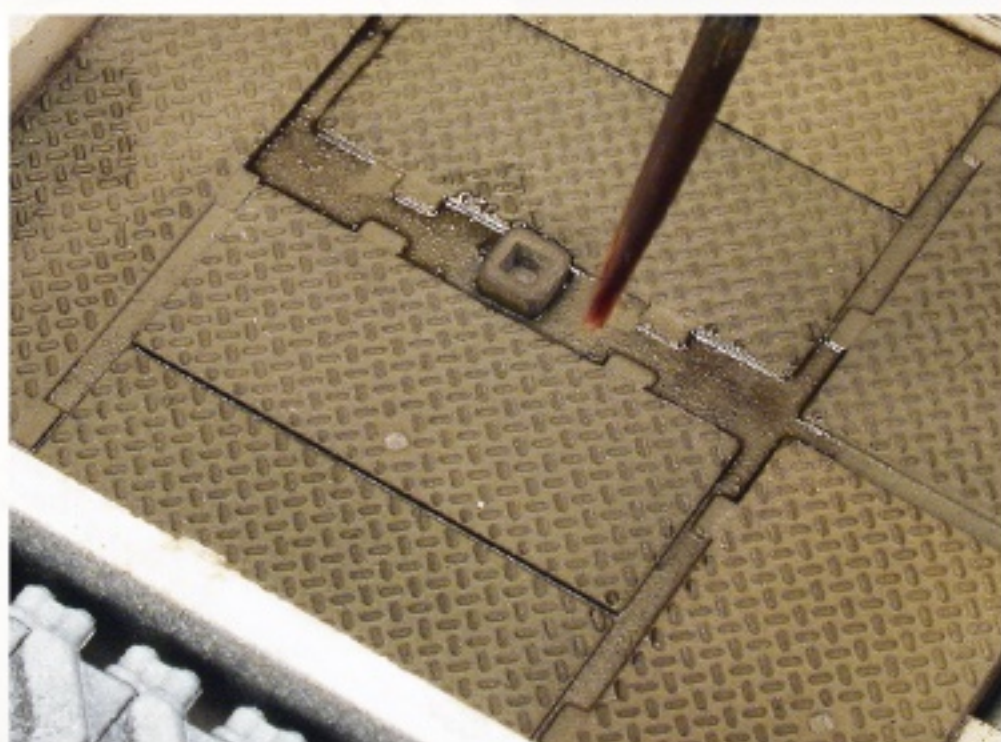
21 The black oil is lightly dry-brushed over the tread pattern on the floor, indicating wear and restoring the visual detailing of the ribbed sheet.

22 After painting the leather on the seats, dust colored pigments is again used, this time to highlight the creases in the seats.

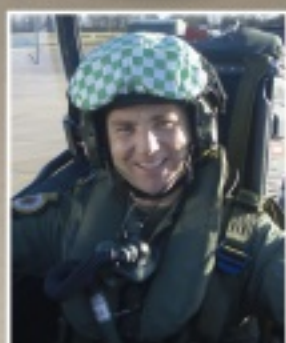
23 Heavily thinned Tamiya X1 Gloss Black enamel is dropped in random areas on the floor to suggest spilled oil stains.

24 Sometimes the stowed ammunition was exposed, like these 76mm rounds in the Hellcat. Humbrol enamels were used to pick these out, as Humbrol makes excellent metallic enamel paint.

25 With the final details completed, the interior is complete.



THE BIRD'S NEST

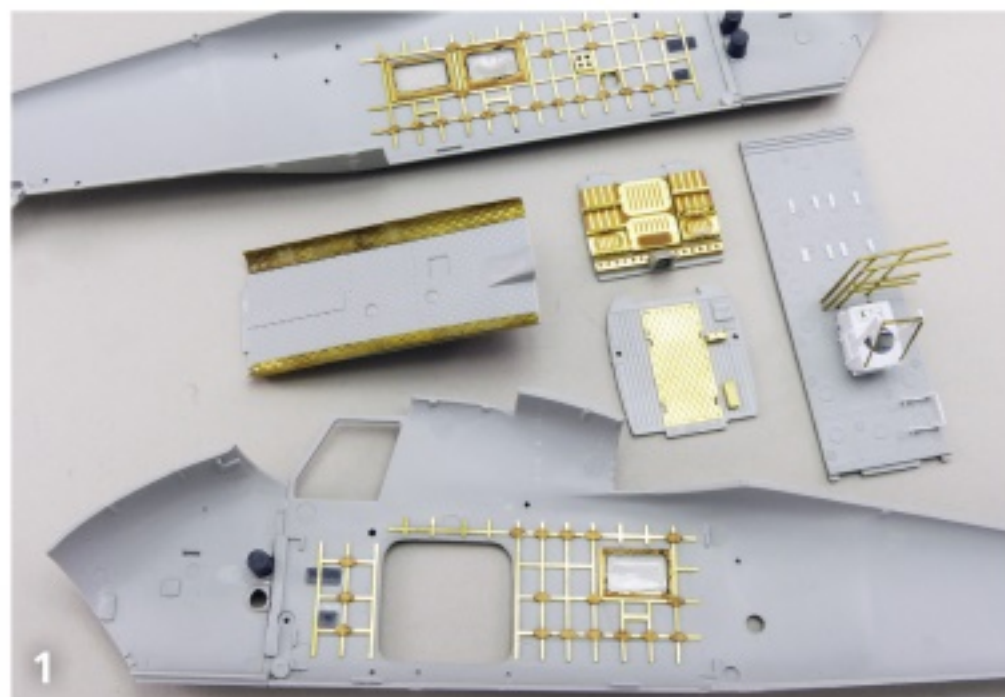


Jamie Haggio

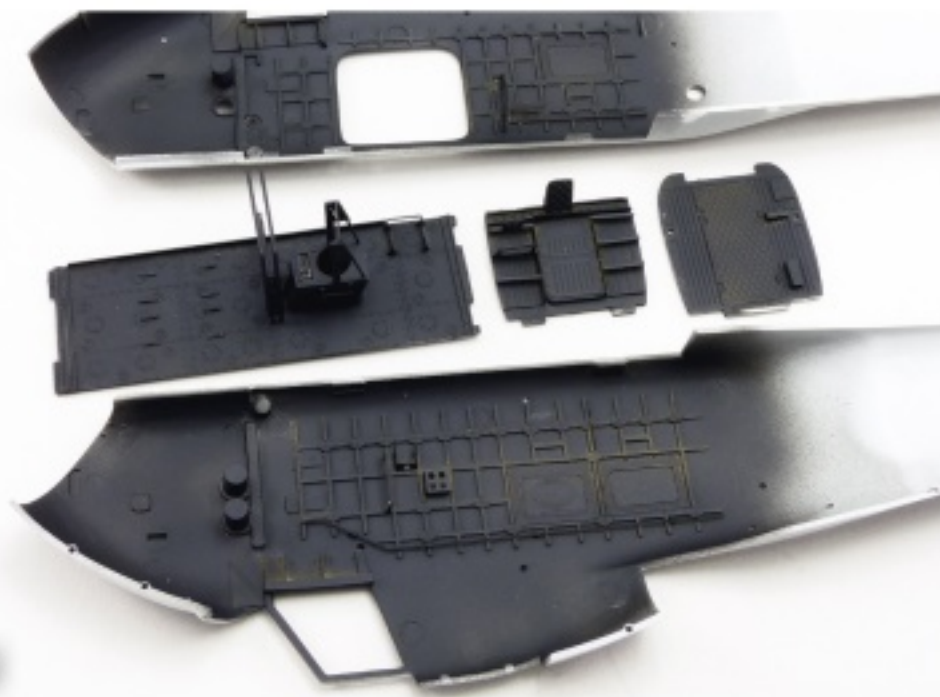
When I first came across pictures of a derelict Wessex at White Waltham airfield in the UK I just knew I had to make it one day and this issue gave me the perfect excuse. Having flown all sorts of aircraft in the Royal Navy, including the mighty Maritime Attack Lynx helicopter I have a real connection with all things Fleet Air Arm, that and my passion for modelling derelict subjects I just knew I had to make this one!

This kit is produced by Italeri and is relatively new; however, it is not as refined or detailed as some modern kits on the market therefore I decided to add some added extras such as the Eduard photo etch set. Also, the main cabin was completely bare, normally this wouldn't be a problem as all the pictures I found of this helicopter had all the doors shut, but it would be a shame to put all that effort in only to hide it!

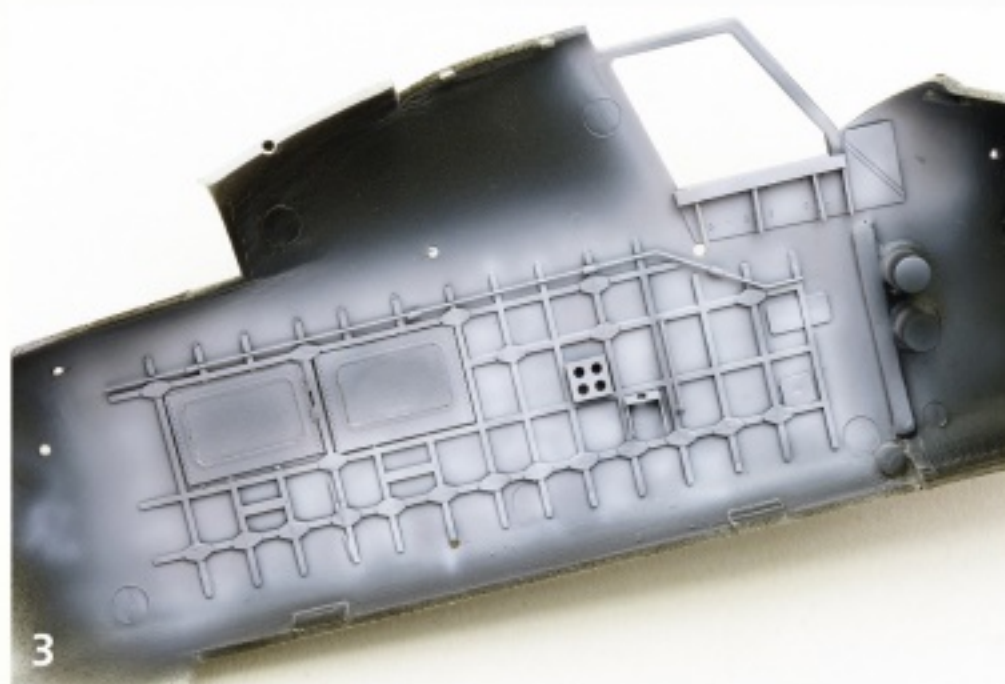




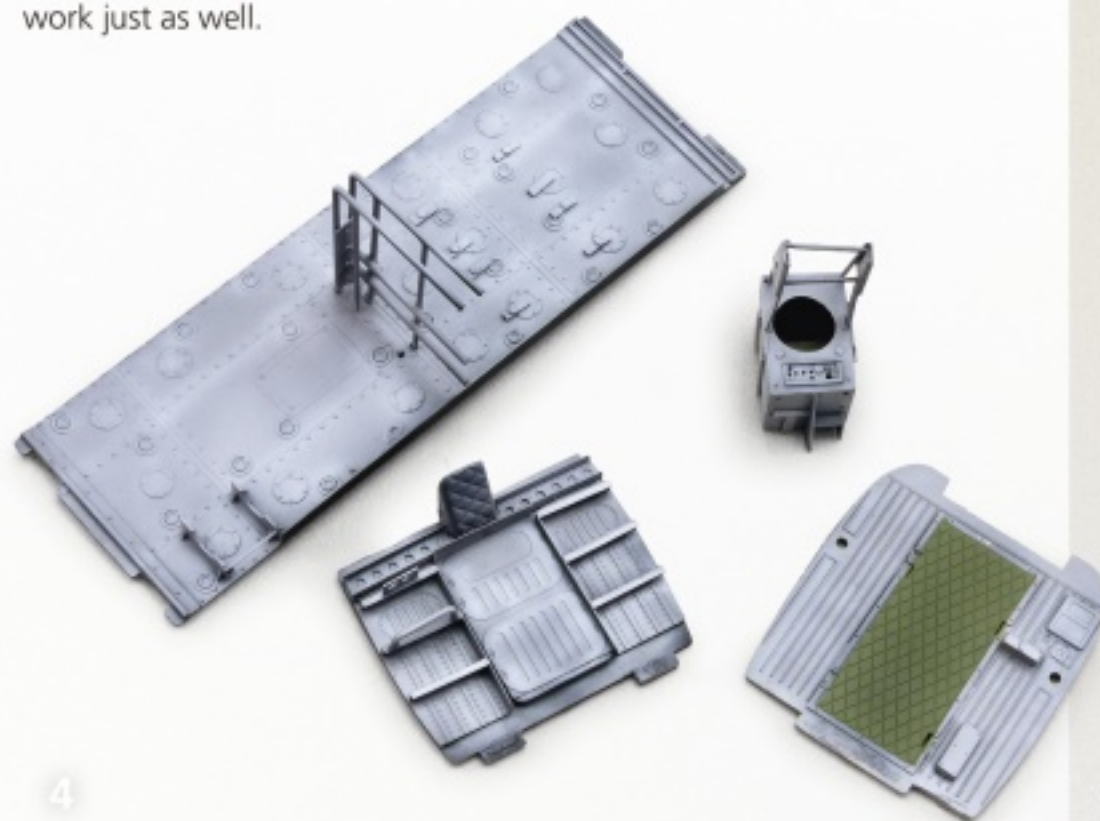
Eduard make a very comprehensive set for the main cabin of the Wessex. You'll note I've also scratch built the basics of the "Pinger" Anti Submarine gear. I didn't do all of it as I presumed most of the kit would have been removed prior to disposal.



Owing to the different materials I decided to prime the interior, in this case with Badger Stynylrez although Ammo Polyurethane primer would work just as well.



Next up was the base coat, in this case a mix of GSI Creos Dark Sea Grey and Gloss White. This was lighter than the original because the interior would end up quite dark. The gloss white was used as this would help with the pin wash later on.

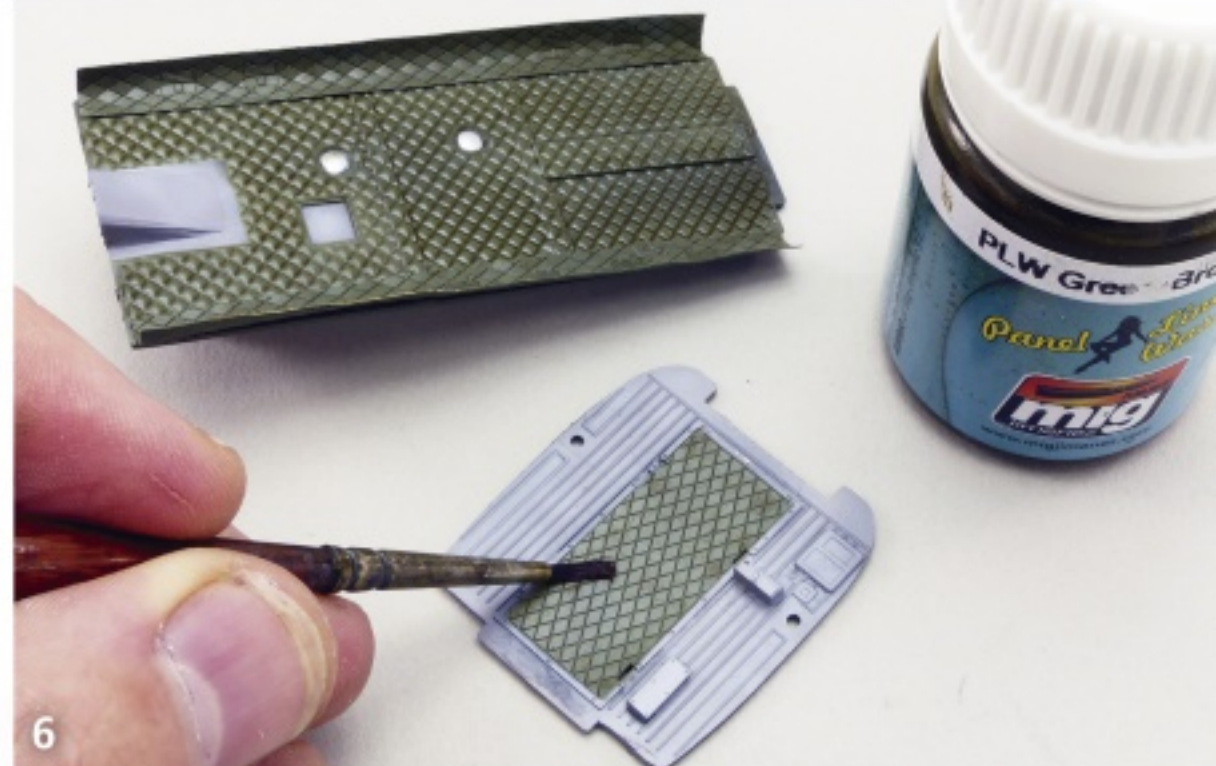


More white was added to the mix and the highlights picked out. This would end up being quite subtle after all the weathering but it does help to lift the detail.



5

The grey was masked off and the soundproofing picked out in a light pale green. Although I made a mistake, it should have been blue! This was fixed later on in the build but the process was exactly the same as I'm about to show you!



6

A pin wash using Ammo PLW 1612 Green Brown was applied to the recessed detail.



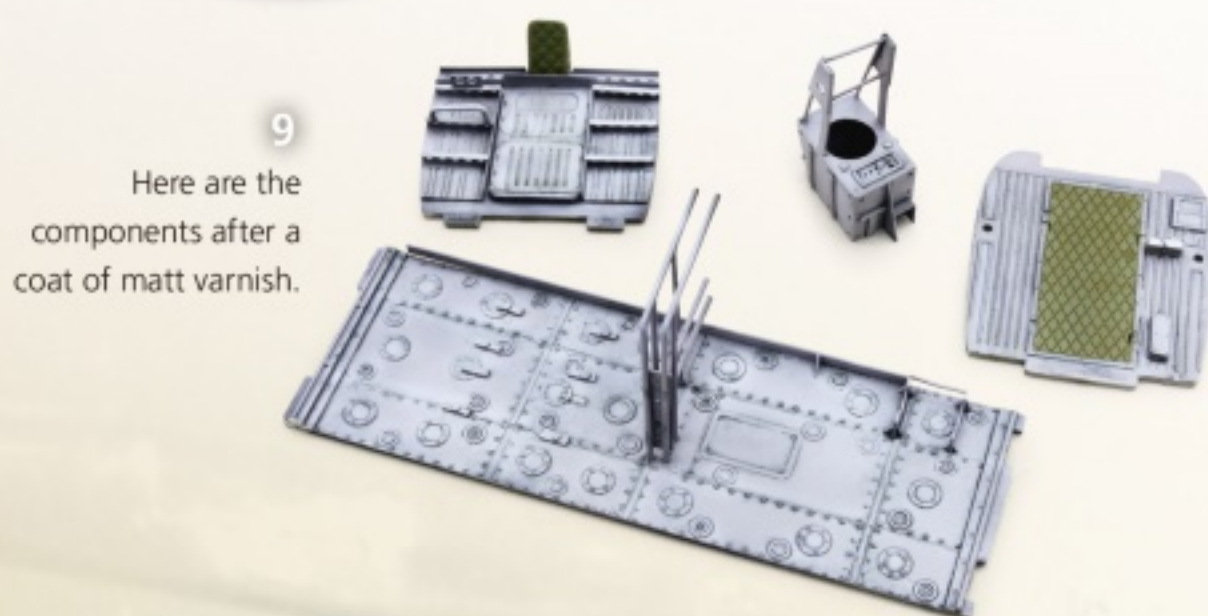
7

Over the grey, PLW Dark Sea Blue was used.



8

When allowed to dry for around 10-15 minutes, the excess wash was cleaned up using odourless thinner and a clean brush. Being a gloss surface this was easy although if using the PLW was over a matt finish I recommend cleaning up much earlier as it can stain the paint (useful weathering in many cases however).



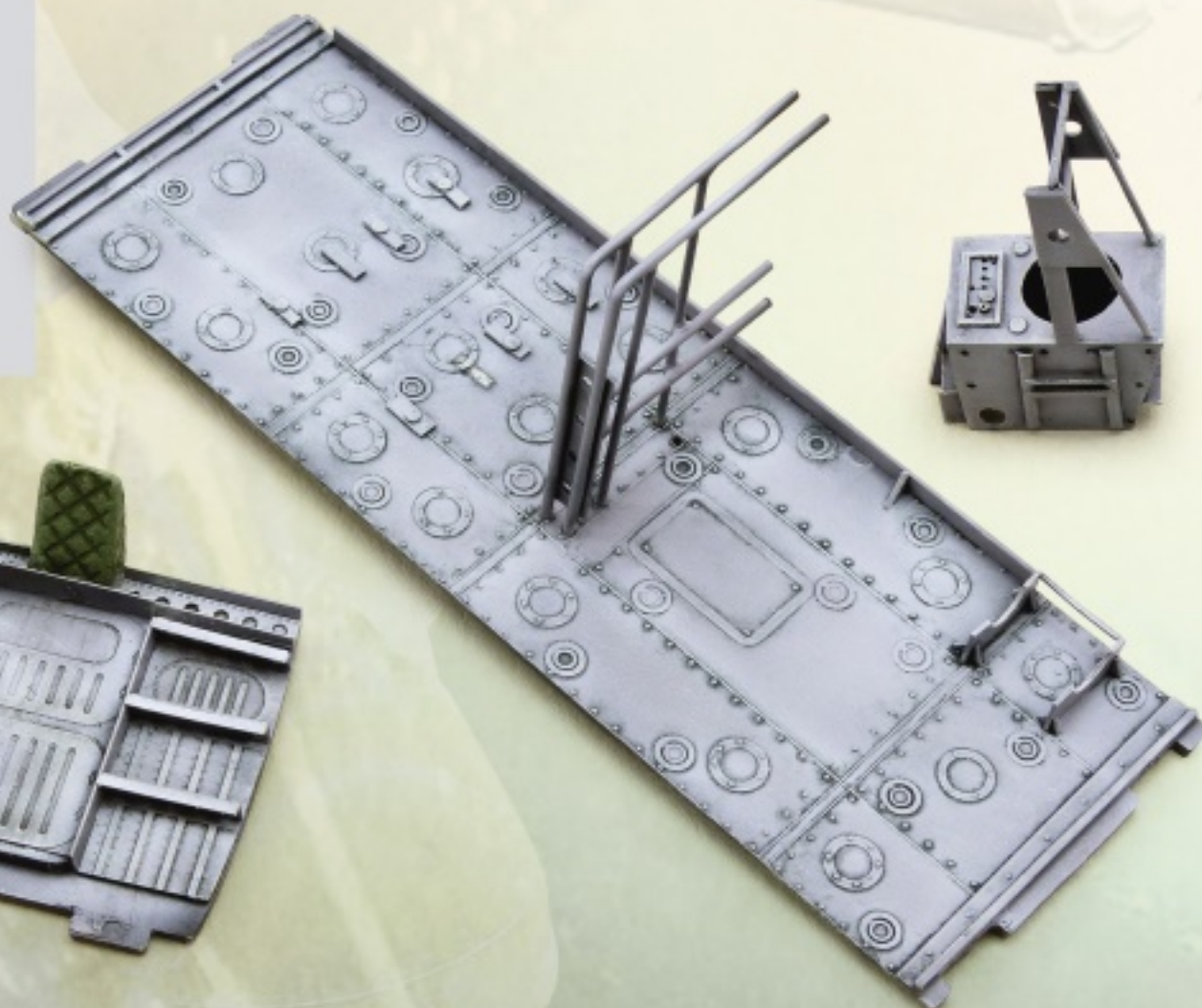
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Here are the components after a coat of matt varnish.



10

In order to "pop" the detail on the sound proofing, a mix of oil paints was dry brushed. The matt varnish helps the paint to "grab".



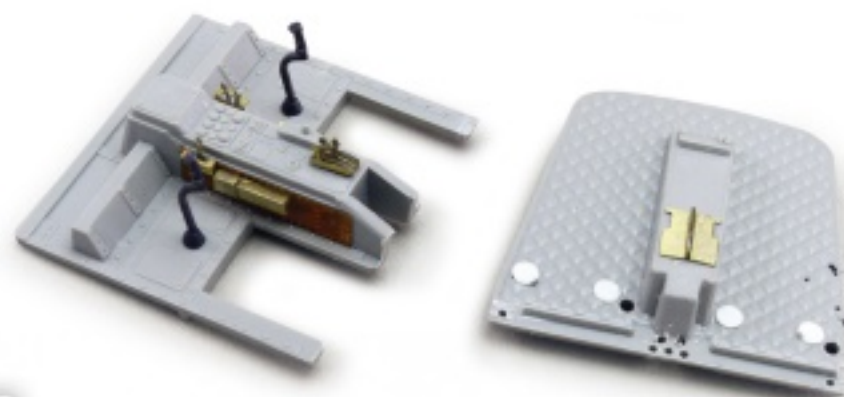
The same technique was used for the grey parts although this time white with just a hint of black was used.

11



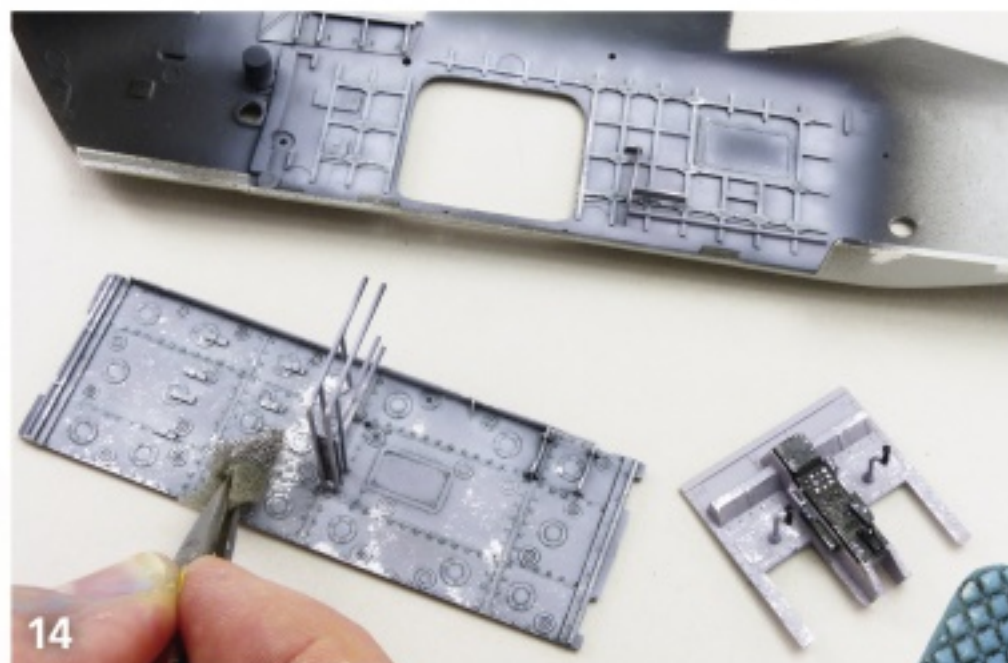
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Although very fiddly and time consuming, the Eduard seats are worth the investment of the set alone. The kit seat is in the middle for comparison.



13

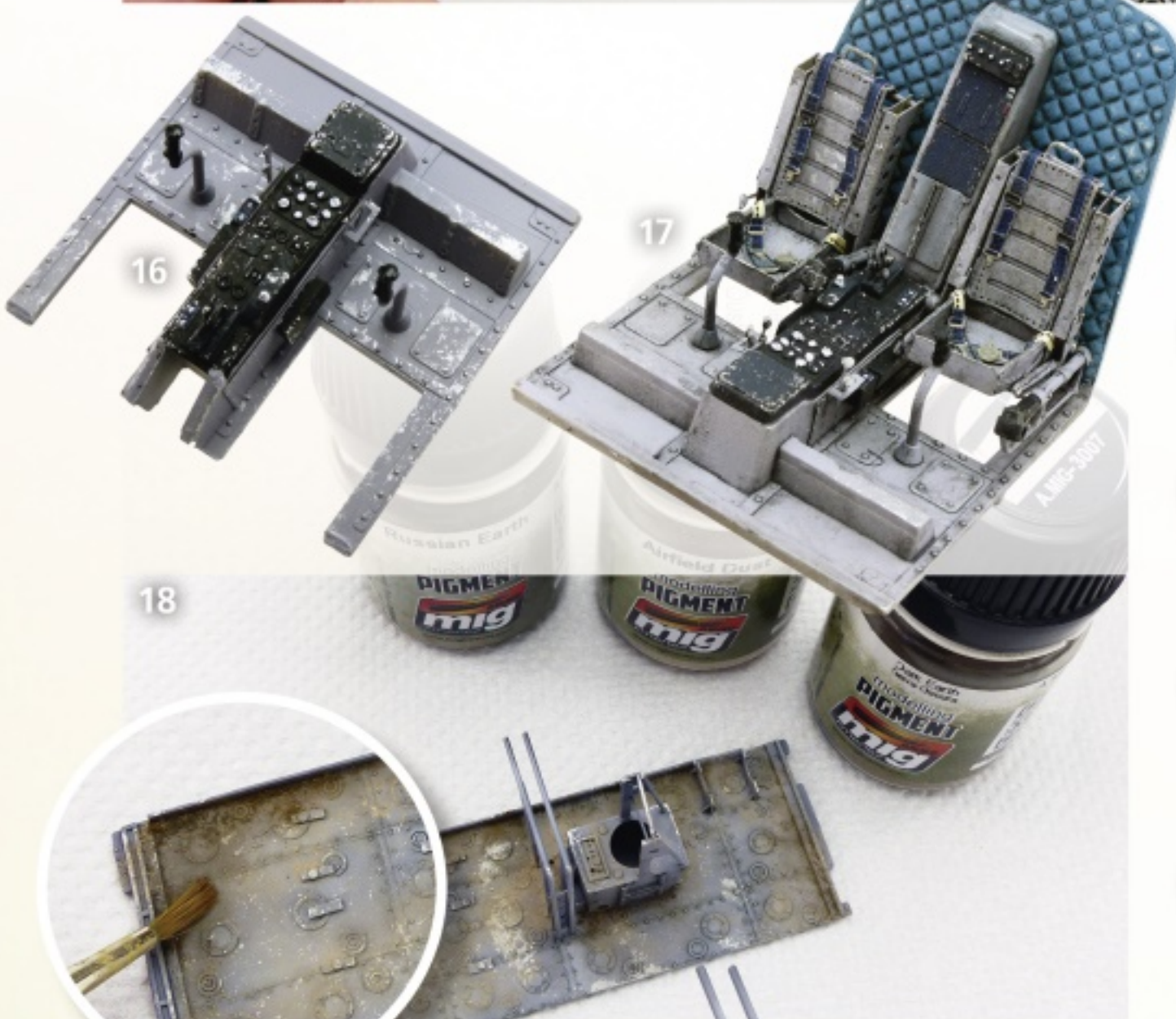
More photo etch, this time in the cockpit. The white circles on the bulkhead are bits of scrap plastic card punched out, they covered up the kit seat mounting holes.



14



15



16

17

18

19

14 Ah, one of my favourite pastimes, chipping. Rather than use the hairspray technique I decided to use a sponge and brush. The floor would have been pretty worn.

15 I tried to use some logic with the chipping. The more worn areas being by the entrance and in the vicinity of the Observer and Aircrewman's feet.

16 The cockpit was done also but note I did the chipping before the wash. This wasn't for any reason other than just to see if it would make a difference to the overall finished effect. It didn't really!

17 This is the finished cockpit, note the blue sound-proofing! I think you'll agree a little photo etch goes quite a long way in lifting the detail and refinement.

18 And now we can get creative. Interiors of aircraft are usually kept spotless in order to reduce FOD (Foreign Object Debris) which can lead to damage and has been known to even result in a crash. However, with derelict aircraft we can get creative with pigments to recreate dust and dirt.

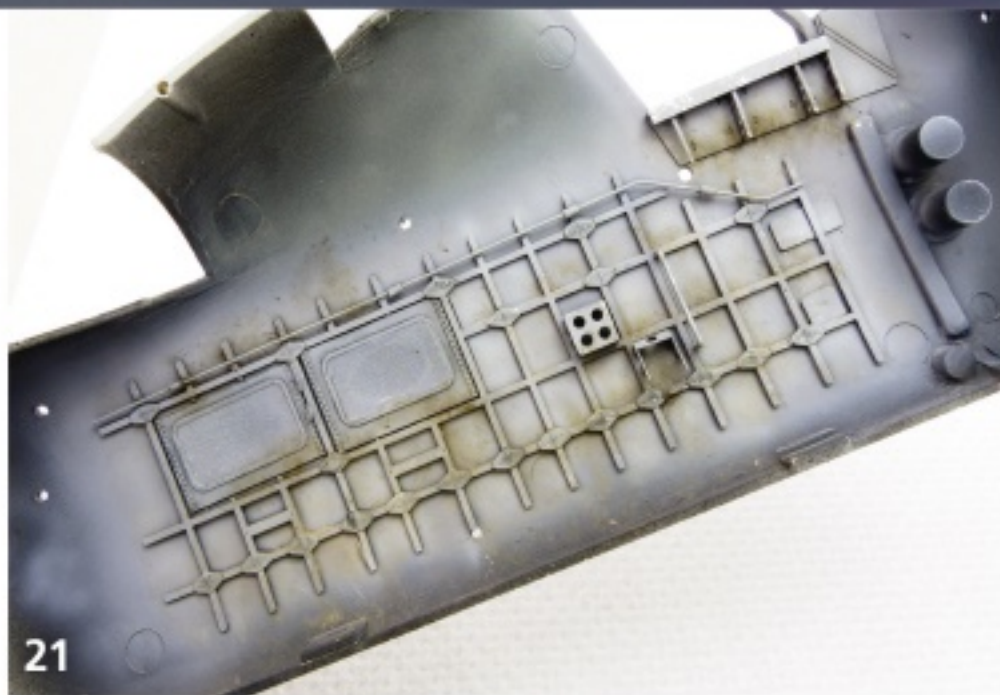
19 The pigments are blended with a dry soft brush initially then more added in areas where it would naturally accu

20



Odourless Thinner was used to blend the different tones together and to fix the pigment in place. Be advised though, they will still remain soft unless you use Pigment Fixer.

21



It is important not to neglect the sides of the cabin to bring it all together.

23



I like to inject a bit of humour in to my models if I can, here is an old bird's nest!

22

To finish off some dry grass was added as well as Ammo Maple Leaves. Some scrap decal was also used to simulate paper. All this was fixed with Ammo Sand and Gravel Glue. Although drying matt, I still applied a fine matt varnish coat just to blend it together.

24

The finished rear cabin

25



26



The last element was to add all the wiring which turned out to be very awkward in places.

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HOBBYBOSS AAVP-7A1



Maxi
Fernández

The AAV-7A1 (Assault Amphibious Vehicle) was incorporated into the service during OIF in 2003 as an amphibious troop carrier for the US Marine Corps.

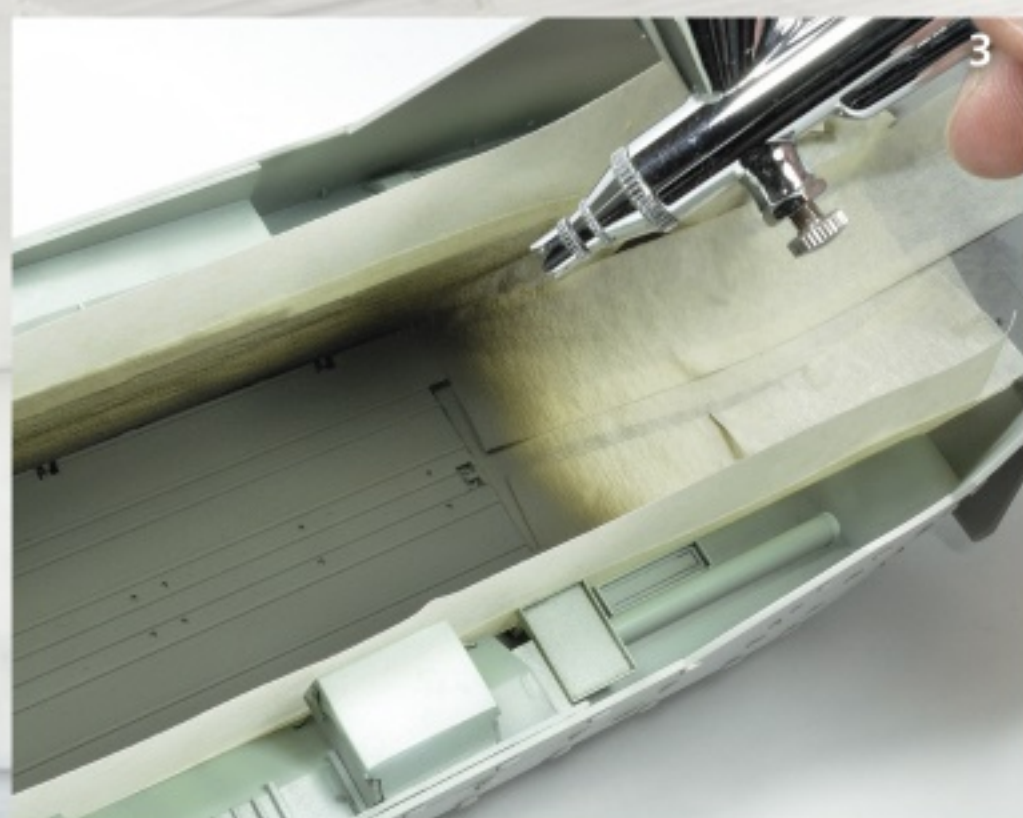
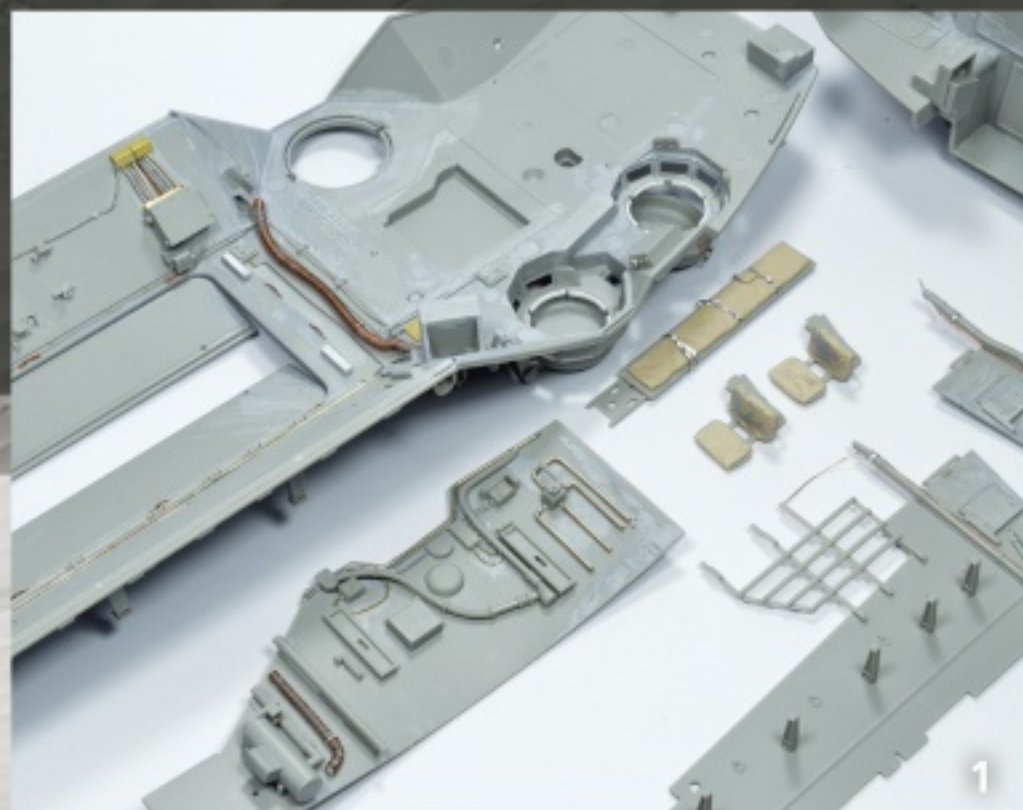
The welded aluminum hull protects the soldiers from a small arms fire and a shell splinters. The optional EAAK (Enhanced Appliqué Armor) kit was added to protect the vehicle from hollow charge warheads.

We can find many photos of these vehicles with or without the additional protection, and loaded with tons of gear on the sides during their advance, rolling along Iraqi highways and streets, making it a very attractive vehicle to reproduce in model form for those who like their vehicles cluttered up with all kind of stowage.

The HobbyBoss AAVP-7A1 w/EAAK model was chosen for this article. The kit includes interior details so it can be presented with open hatches. We have only replaced the wiring with different gauges of wire, modeled the seat cushions with epoxy putty and added aftermarket gear from several makers.

The vehicle's interiors are really attractive, and although a great deal of the work won't be visible once the hull is closed up, but we'll know it's there.





- 1 Before adding a primer layer, the model is washed in soapy lukewarm water to get rid of any dust particles and grease that might otherwise will hinder paint adhesion. Then several thin coats of Ammo gray primer were applied, allowing the each the proper drying time between them so as to avoid the orange peel effect.
- 2 After allowing 24 hours of drying time for the primer, I applied AMMO's US Interior Green A.MIG-082 as base color.
- 3 The floor is painted Tamiya XF-61 Dark Green. Masking tape is used to protect the sidewalls before spraying the next color.

- 4 The panel centers are highlighted by airbrushing a mix of the base color and white.
- 5 Adding a touch of XF-15 Flat Flesh to the base color highlights the area between the raised floor details.
- 6 Using a mix of highly diluted base color and Black A.MIG-046, I painted some vertical streaks in order to break up the monotony in the large areas.



7 Finally, the highlights and shadows are blended together by airbrushing a very thin coat of lightened base color.



8 For even greater contrast to the protruding parts of the panels, I painted them with a lighter mixture of a base paint.



9 Final highlights are applied to the smallest details with a fine brush.



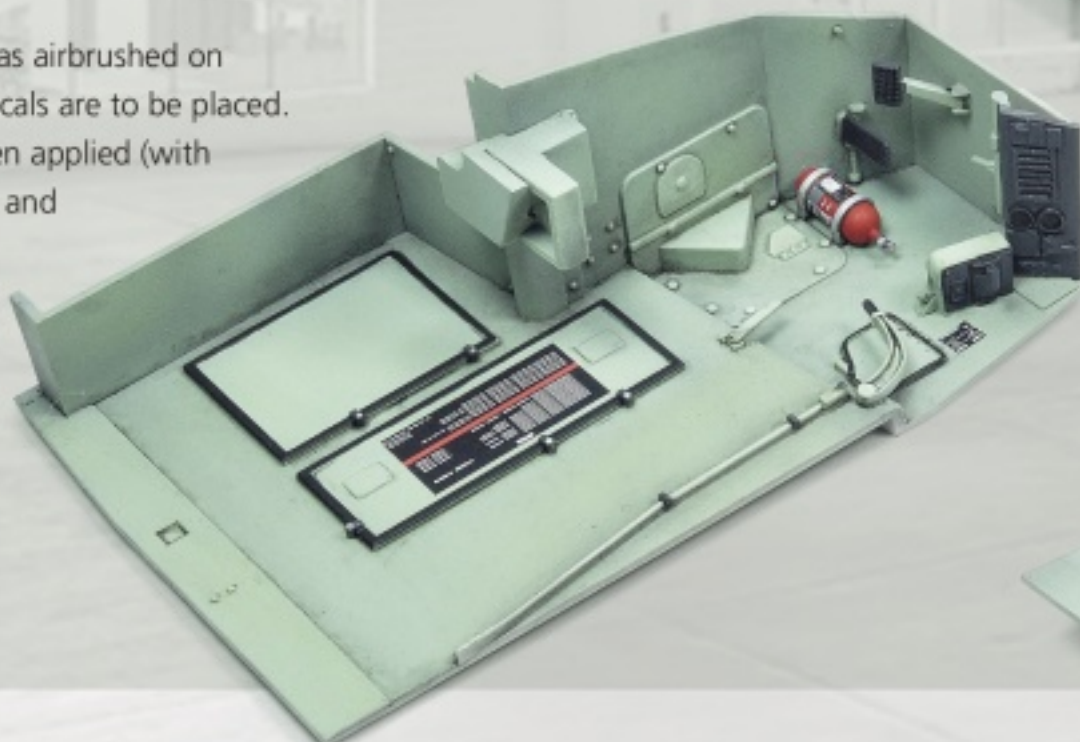
10 The same treatment is applied to the rear doors.



11 The individual details are painted with appropriate colors, and then outlined with black to add a shadow.

12

Next, gloss varnish was airbrushed on those areas where decals are to be placed. Once decals have been applied (with the help of Micro Set and Sol solutions) they are sealed with another gloss varnish coat to protect them from the following weathering treatment.





13 Details are enhanced using pin washes of AMMO A.MIG-1008. Don't overdo this step, otherwise it will darken the color too much. The excess was cleaned with a makeup sponge.

14 The oil dot technique is used to represent a small amount of paint fading. In the vertical surfaces, I used a flat brush to drag the paint down, cleaning the brush between passes.

15 Chips and scratches are added using a fine brush and the base color mixed with white.

16 The smallest paint chips are simulated using the sponge technique.

17 Dark chips were painted inside the lighter ones using a mix of A.MIG-001 and A.MIG-046.



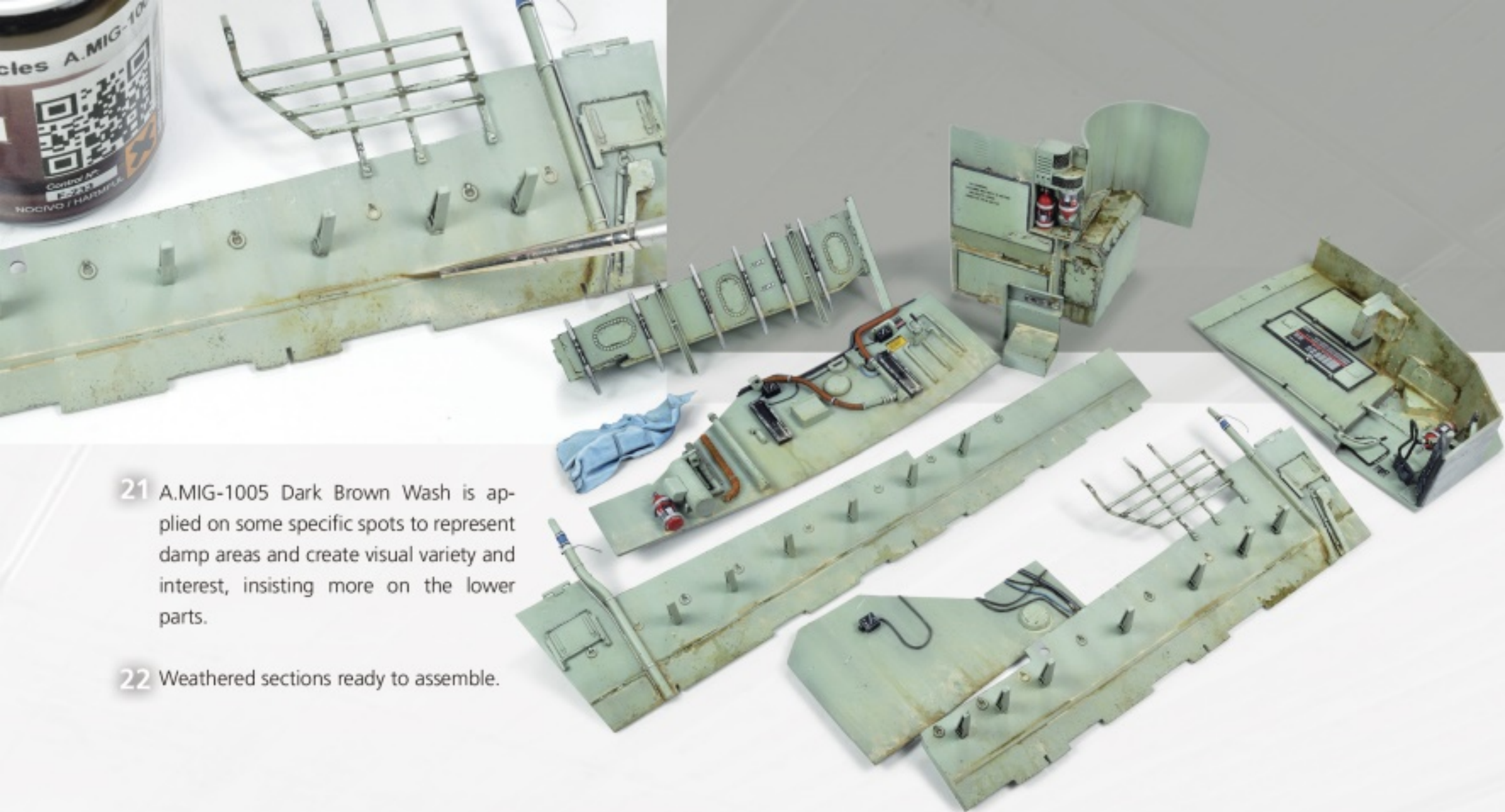
18 The worn paint on the raised floor details was reproduced with Matt Aluminum A.MIG-194.



19 To simulate mud deposited by the crew, pigments are randomly applied, but adding larger amounts around corners.



20 The pigments were then fixed in place with AMMO's enamel thinner. Pigments darken momentarily while wet, but once dry will recover their original color.



21 A.MIG-1005 Dark Brown Wash is applied on some specific spots to represent damp areas and create visual variety and interest, insisting more on the lower parts.

22 Weathered sections ready to assemble.



23 Earth A.MIG-1403 is used to create dry earth stains on the floor. First I moistened the area with enamel thinner. The edges blended by themselves automatically because of the moist surface.

24 The same process was repeated over the driver's floor area.

25 Fresh Engine Oil A.MIG-1408 is used to create oil stains on the floor. The pigments provide the perfect surface for this effect. I also added A.MIG-2015 Wet Effects to simulate random wet marks over the previous effects.



26 The ice cubes are made using slices of clear plastic sprue chopped off in small bits.

27 Once the bottles and ice are in place, I applied a drop of varnish to fix them permanently and create the glossy look of melted ice.





28 The backside of the periscopes are painted with Tamiya X-25 Clear Green.

29 Then, I applied Matt Aluminum over the clear green layer. This adds a glossy metallic look to the optics.



30 Finally the periscopes were painted with US Interior Green (always from the back side).

31 The finished periscopes in place.



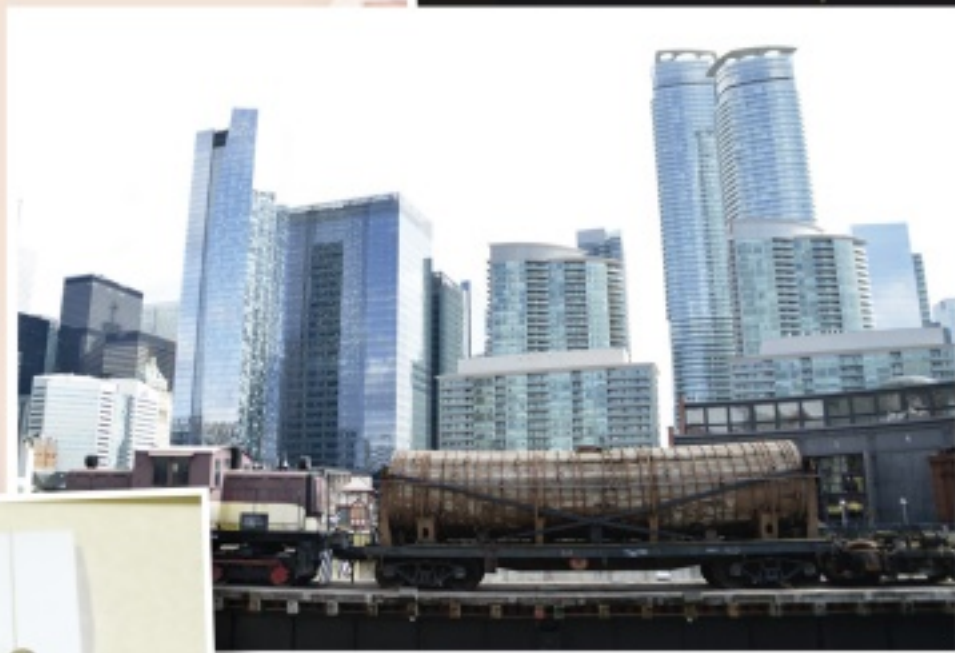
POSTCARDS FROM THE WORLD

Toronto - Canada 2016

In March of 2016, the Canadian Warplane Heritage Museum and its impressive collection of warbirds was the backdrop to Canada's largest Hobby Show and Model Contest. Cars, boats, planes, tanks, sci-fi and more were on display, representing some of the finest modelers from across Canada. The festivities began the night before the show in the city of Toronto, with Hornet Hobbies hosting a painting and weathering demonstration by Mig Jimenez. Covering subjects from base colors, filters, washes, chipping, and proper application of dust, mud, and splashed earth effects, a true learning experience was had by modelers of all skill levels, subjects, and ages. These painting demonstrations are now available on the AMMO youtube channel for modelers across the globe. A very special thank you to all of the modelers who traveled from far and wide to join us, and to Hornet Hobbies for your hospitality to the modeling community.

As a special guest speaker of the Canadian Warplane Heritage Museum's 10 annual model show and contest held on Hamilton Ontario, Mig Jimenez gave a 2 hour painting aircraft seminary. With open question and answer sessions with the modelers of Heritagecon following, the enthusiasm and love for the hobby is clearly thriving in Ontario Canada.

On behalf of AMMO of Mig Jimenez, we want to thank Allan Murrell, Dave & Trish of Hornet Hobbies, as well as Peel Scale Modelers, IMPS Toronto, IPMS London, and IPMS DeHavilland Scale Modelers for creating an excellent modeling experience for modelers of all ages and genres in Heritagecon.







First official

CONTEST

AMMO - TAKOM



WINNERS!!



By Mig Jiménez
& Carlos Cuesta
as invited jury expert



Tobias Bayer



Alexander Pedan



Clayton Ockerby



John Bonanni



Laurent Stankowiak



By Wang Daniel
& Charlie Prichett
as invited jury expert



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IN THE NEXT ISSUE...

Do you need a wash?

By Mig Jimenez

WASHES & OILS

Some painting and weathering techniques have been the staple for a few decades. Basically, washes and drybrush were almost the only known techniques used to paint our models for a long time. In a nutshell, washes were applied to darken the area around surface details, and then we proceeded to drybrush the whole model to further enhance the aforementioned details.

Scientists have confirmed this amazing discovery through carbon dating and other sophisticated methods employed to study the primitive modeler who inhabited our planet more than 50 years ago. Oddly enough, some of these stuck-in-the-past specimens can still be found living today! Model builders cut-off from every evolutionary step, they have preserved these old habits and traditions over time, so thanks to them we can study the origins of our hobby more accurately.

Joking aside, one can't say these methods were wrong, but it's also true they're a bit dated by 2016 standards. Drybrush has all but disappeared, but washes with oils or diluted enamel paints has withstood the test of time far better, finally evolving into today's weathering products and techniques. Like a family tree, washes branched off in different directions, creating various distinct techniques in the process, such as the Oil Dot Technique, streaking effects and many more. The next issue of TWM will be special: we'll explain the evolution of these techniques in a didactic fashion, from filters, washes, streaking effects, etc., to the role of artists' oils in today's modeling scene. Besides this, we'll go over the historical aspect of the evolution of weathering methods, explaining their origins and who created, developed, or popularized them. Some time will also be devoted to clarify the terminology, to show how it's quite common to refer to various techniques by the wrong name. You'll have an accurate, precise, and up-to-date guide of the current weathering techniques explained in great detail. But until this special issues release... just keep on modeling non-stop!





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