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THE

WEATHERING

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A.MIG 4532 - Issue 33 BURN OUT

1/700 

BURNED OUT

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ENGLISH



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Shader

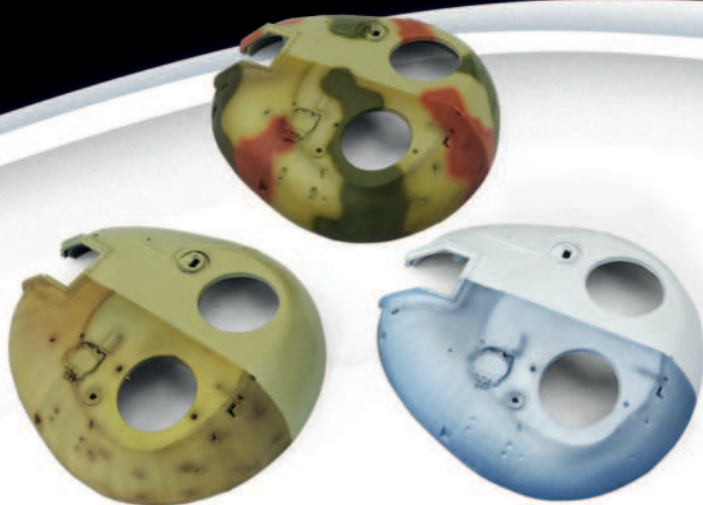
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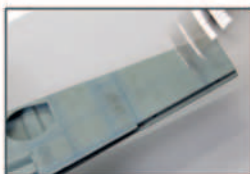
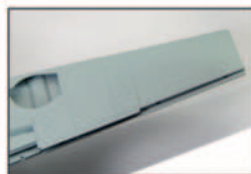


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THE WEATHERING MAGAZINE



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It is impossible to avoid the fact that war brings conflagration and destruction – it is also impossible avoid a sense of pride or sentiment when reflecting on heroic acts, the timeless clash of good and evil, admiration for beautiful uniforms or picturesque parades, the study of the tactics, strategies and technology that creates the order of battle and history of human conflict. All modelers recreating military themes conduct research and collect reference materials, and in doing so confront the scenes of battlefields littered with once prestigious and proud tanks, artillery, homes and buildings, and vehicles of every type including civilian. An ever present element of all battles is fire and has been since the 9th century, when China revolutionized warfare with a black powder which forever cemented fire and its effect on combat into the histories of battlefields. Over centuries of constant research and development, firearms improved, and artillery and aircraft payloads were developed that are capable of delivering projectiles carrying phosphoric incendiary payloads, the use of aerial incendiary bombs became common practice. With advanced armoured warfare came projectiles capable of penetrating tank armour resulting in catastrophic explosions and fires by igniting ammunition stowage and fuel within the target vehicle. This long-awaited issue of TWM is jam packed with the techniques used to accurately replicate an extreme range of effects caused by munitions impact, vehicle fires, and the unique characteristics of structure fires critical to accurate display bases, vignettes, and dioramas.

Anyone who has painted models depicting vehicles in operating condition knows that something more can be represented in miniature, subject matter that pushes the envelope of realism in scale. The techniques used to replicate Burned Out vehicles and buildings in scale offers you the opportunity to broaden your skills while creating a truly unique model of this unique state of your favourite or least favourite vehicle with the complex steps required made easy by the world renowned modelers of TWM and stunning examples including detailed step by step instructions for every aspect of each method. The Burned Out vehicle is not simply your common rusting wreck to which we have devoted many pages of our magazine. Burned Out vehicles feature fresh effects created by recent events, the immediate results of destructive firepower. Burned and blistered paint, armour plate and tempered steel distorted by scorching heat, charred wooden elements, molten rubber and deformed plastics. These common characteristics are not easy to reproduce, be aware of the fact that a model showing such destruction requires planning and preparation during the construction stage. The techniques shown in this issue of TWM will allow you to familiarize yourself with up to date and innovative methods used to obtain the realistic effects of the battlefields intense ferocity. In your hands is the key to recreating strikingly realistic layers of in scale Burned Out effects on your favourite vehicles.

Sergiusz Pęczek



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GERMAN MAIN BATTLE TANK (1980-1990)



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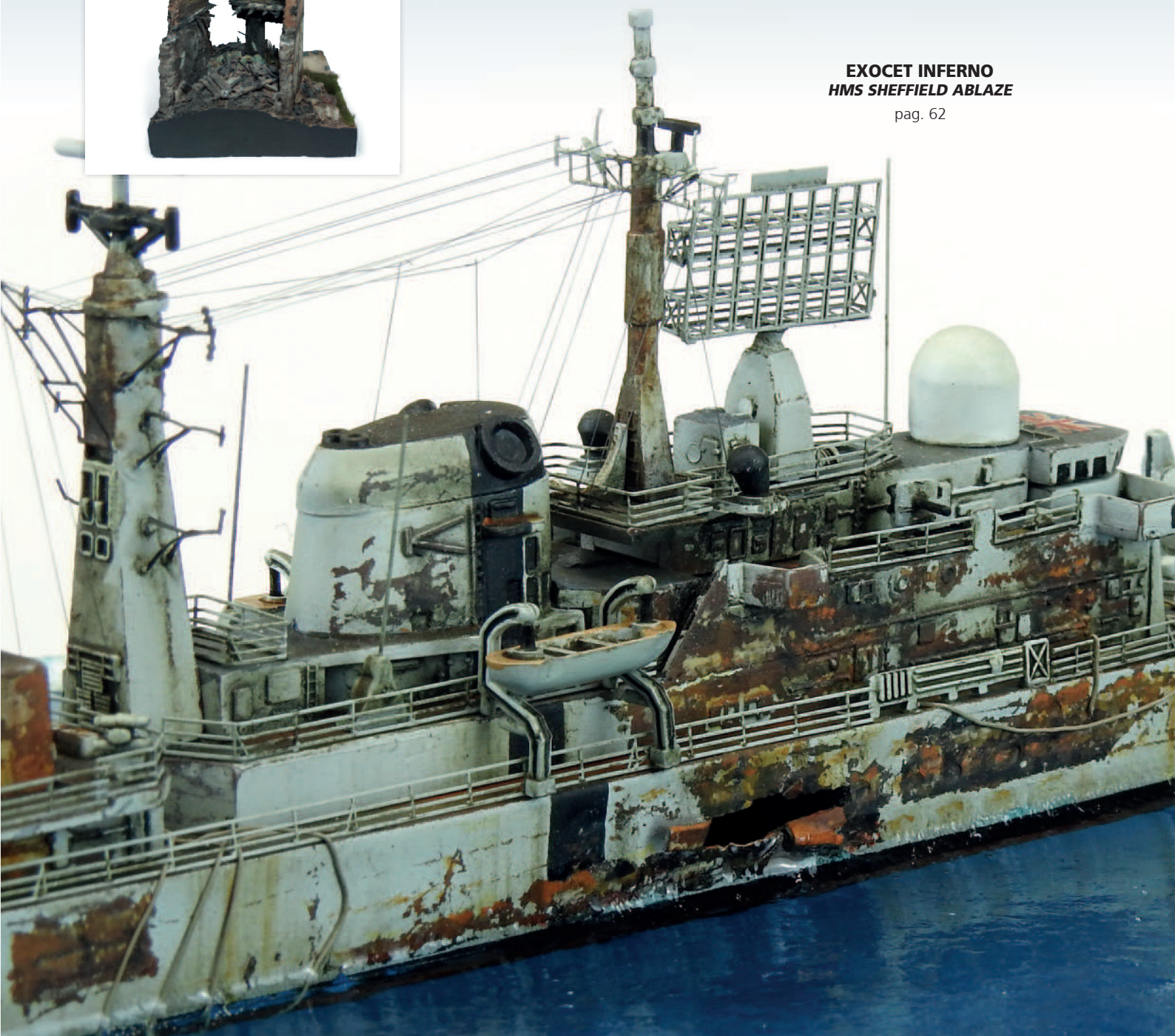
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UKRAINIAN REBEL

KITS:

T-72B MOD1990 MBT, **TRUMPETER 05564 (2013)**

T-72 TANK BURN OUT WHEELS, **PANZER ART RESIN KIT RE35-027**

ABER R33 SET OF AERIALS FOR RUSSIAN TANKS 1/35



**Kreangkrai
Paoiinda**

In this issue of The Weathering Magazine, I chose to present a model of a burned out Russian T-72B as seen captured by rebels during the 2014 conflict in Ukraine. In order to recreate the vehicle from the reference photo as accurately as possible, I needed to make a few modifications and apply some after-market addons to reflect effects such as burnt road wheels, bent side skirts, and battle damage on the hull and turret. Burned vehicles are a very interesting subject for painters, giving us the opportunity to layer various effects of burnt rubber, charred paint, metal elements bent from high temperature, as well as ash and soot effects. In this article, I'll walk you through a wide range of effects and show you step by step that creating a seemingly difficult topic isn't that complicated when you use the correct techniques and materials.

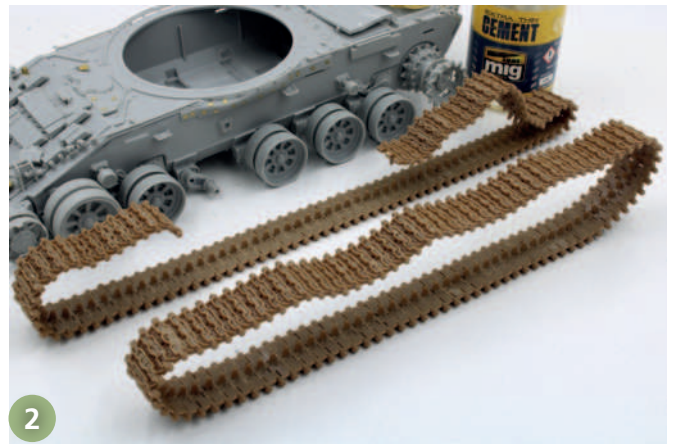


BUILD



1

The T-72B from Trumpeter is the best kit available in my opinion and features very fine details directly from the box. The road wheels had to be replaced using Panzer Art resin kit T-72 Tank Burned out Road Wheels, the perfect detail for this task.



2

The track links were glued with A.MIG-2038 Extra Thin Cement, then set on the wheels and drive and left to fully dry. Once dry, the tracks can be removed and easily painted.



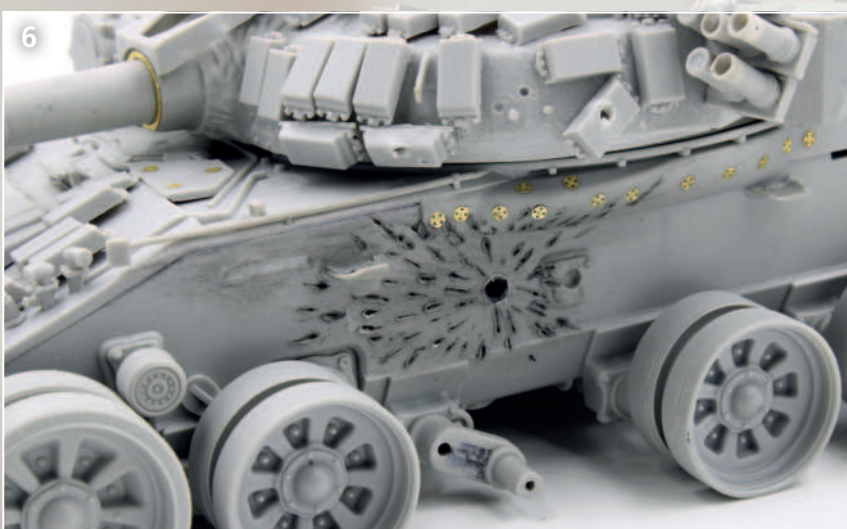
3



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6

3 The hull and turret received PE details and small damage such as the additional stowage bin on the left and right of the turret, and ERA protection parts on the front hull and turret.

4 A small but worthy upgrade detail is the metal ABER R33 SET OF AERIALS FOR RUSSIAN TANKS which are far more accurate than the kit supplied option.

5 The damaged sides skirts were made by cutting and removing some sections, while bending and crushing others to imitate twisted metal. Heat was gently used to bend the mudguards and twisted sheet metal following the reference photos.

6 The left side of the lower hull was the site of lethal impact, the damage pattern of the high explosive anti-tank warhead was faithfully replicated by drilling the primary impact hole followed by using a heated needle to replicate the splay of impact.



- 7 At this stage all components were dry fitted to be sure everything is in proper order before painting can begin.
- 8 The front view of the burnt out T72 A tank which has received a direct hit.
- 9 Here you can see the HEAT warhead penetration through the lower hull and the damaged side skirt and surrounding area, at this stage the build was considered finished.

PAINTING



10 After cleaning the model, all surfaces were primed with Mr. Mahogany surface 1000, a perfect dark brown base colour for rusty tones, followed by AMMO by Mig Jimenez acrylic paints used to create realistic variation, burnt rust shades, dark rust, light fresh rust, and greyish metals exposed by extreme heat.

11 Once the acrylic base colours had fully dried, a layer of Heavy Chipping Effect was sprayed over the entire model.

12 When the layer of chipping fluid was fully dry, the second layer of acrylic paints was applied including A.MIG-0040 Medium Rust for the rust areas, A.MIG-910 Grey High Light mixed with A.MIG-0191 Steel for painting the bare metal effect of burned wheels, and the A.MIG-908 Grey Base randomly applied to represent the dark steel.



13



14



13 A paintbrush was moistened with water and used to begin the chipping process by wetting the surface to activate the Chipping Fluid below before making the chipping, areas of wear, scratches, and peeling paint using a few different tools to produce various effects.

14 The same process was repeated on the sides skirts, the tool stowage and fuel tanks made of a different material were airbrushed Matt Aluminium.

15 The heavily chipped matt aluminium layer was created by gently scrubbing with a small piece of scotch brite on the fuel tanks to replicate the burned effect.

16 Small splashes were randomly placed with a paint brush projecting the random rust effect onto the fender and much more on the exhaust port, I used Desert Yellow A.MIG-138 mixed with Medium Rust A.MIG-040 to create several different rust tones.

17 Next, I used the base rust colour to add little details and create some highlights while painting the burnt out road wheels.

18 All steps so far were used to apply the first layer of base rust and burned metal colours, this was sealed with Mr.Color Semi-Gloss clear and then again the surface was coated with Heavy Chipping fluid in preparation for the following step.

15



16



17



18





19



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21

19 The basic green camouflage colour was painted by mixing Acrylic colours Russian Dark Base A.MIG-0931 and Bright Green A.MIG-0080 to create the green highlight by adding a few drops of white.

20 Work on the chipping effects began around the burned areas from the green colour layer with cracked and peeling paints.

21 The surface colours painted over Heavy Chipping were wetted over select areas of the tool boxes and exhaust while focusing only on the burned areas.



22

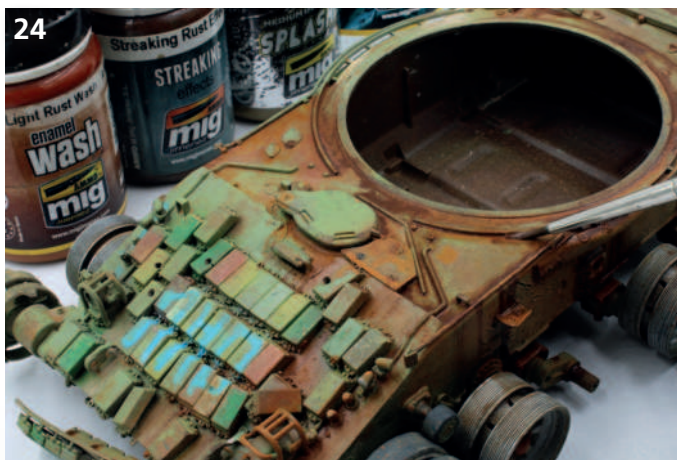
There is one more paint layer to the dynamic finish of this T72, the camouflage Identify and local colourful slogans written on the vehicle. I use A.MIG-7125 UKRAINE ATO COLORS Set colours including Deep Green, Yellow, Blue (RAL 5019) and White to apply the markings using both brush and airbrush.

23 I then picked out the small scratches on the latest paints layer, followed by the application of the decal marking "Ukraine conflict, 2014, Rebel". Once the decal was fully dry, the model was sealed with A.MIG-2051 MATT LUCKY VARNISH to finish the paint stage before moving on to the weathering.



WEATHERING

24



24

The first layer of weathering I added was to use a range of enamel rust shades mixed from Light Rust Wash and Dry Steppe to create authentic texture. Once the mixture was dry, the surface was realistically matt. This was followed by the addition of a darker rust shade using Streaking Rust Effect added around the top of the hull and turret ring.

25

In order to create the effects of heavy rust streaking onto both sides of lower hull, I recommend using Streakingbrusher Rust A.MIG-1254, the effect is easy to blend with a soft brush moist with enamel thinner.

26

The process continued with enamel washes placed onto the engine deck to add some contrasting tones on the grills, panel lines, and the area was covered with engine oil leaks using Dark Wash A.MIG-1008.

25



27

The basic accumulation of dry mud and the accumulation of dirt effects were added onto the right side of lower hull and wheels. A very fine layer of splashes was added with a paintbrush and a mixture of Damp Earth A.MIG-1754 and Thick Soil A.MIG 1701.

28

The basic dusting and pin washes were applied onto the turret.

29

For the rusty areas on the turret, AMMO enamels and Streakingbrusher rust tones were used to create small splashes with a brush. Once the enamels had fully dried, the model was completely sealed with Acrylic Ultra-Matt Varnish A.MIG-2054.

26



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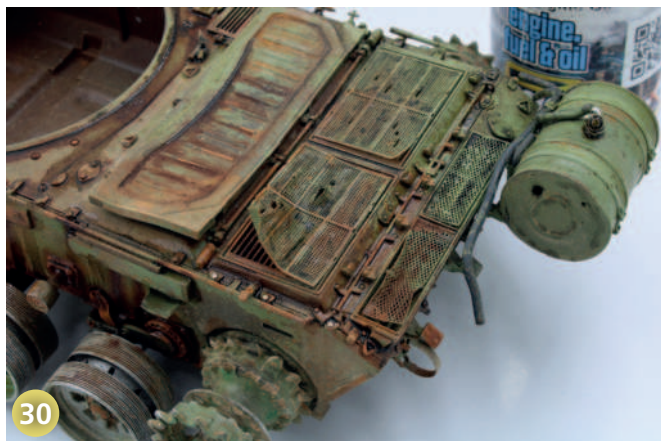


28



29





Once the Ultra-Matt Varnish was dry, the contrasting gloss colours were applied with realistic mechanical fluid staining from the set A.MIG 7402 Engines Oil & Fuel which includes Engine Grime, Fresh Engine Oil, and Fuel Stains for the engine deck.



31

This was followed by adding the gloss dark brown Engine Oil staining on the sides lower hull.



32

The sides skirt received various enamel washes. In this case I focused the effects of rust on burned steel surfaces, the Streaking Dark Rust and Light Rust were added over the exhaust surfaces.



33

Enamel Streaking rust was randomly added onto the burned fuel tanks.



34

At this stage focus shifted to painting the track-links. The base coat is both dark brown and rust toned acrylic paints. Once dry, I began applying weathering effects with enamel paints to create accumulation of soil and rust. Once these mixtures fully dried, the result is a variable textured soil and the surface is ultra matt.

The effect of polished tracks was created by using the dry brush technique and the mixtures of A.MIG-0192 Polished Metal and the acrylic metal colour Steel A.MIG-0191, a simple but highly effective technique.

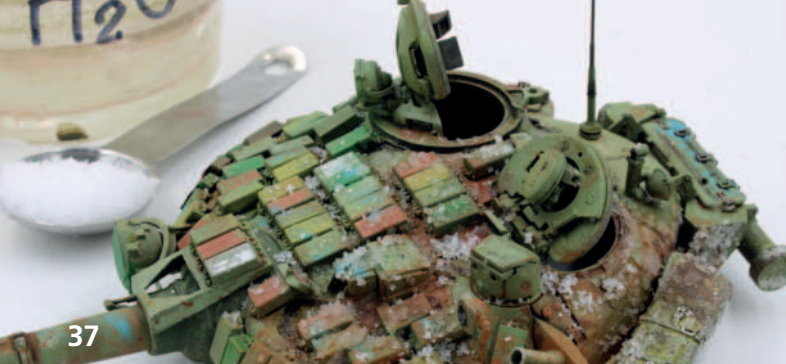
The enamel Dark Wash was placed into the recessed detail, followed a random application of Fresh Engine Oil to keep the effect realistic.



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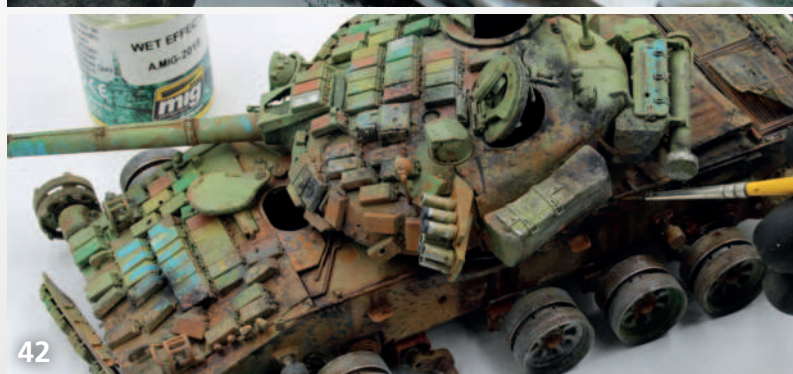
39



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37 The final effects of black soot marks could then be added onto the vehicle, I selected the salt technique for this step by dampening the surface with water followed by sprinkling with salt.

38 Once the salt was dry, the acrylic paint Matt Black was mixed with White to make various Grey tones. I work beginning with the lightest and work towards the darker shade.

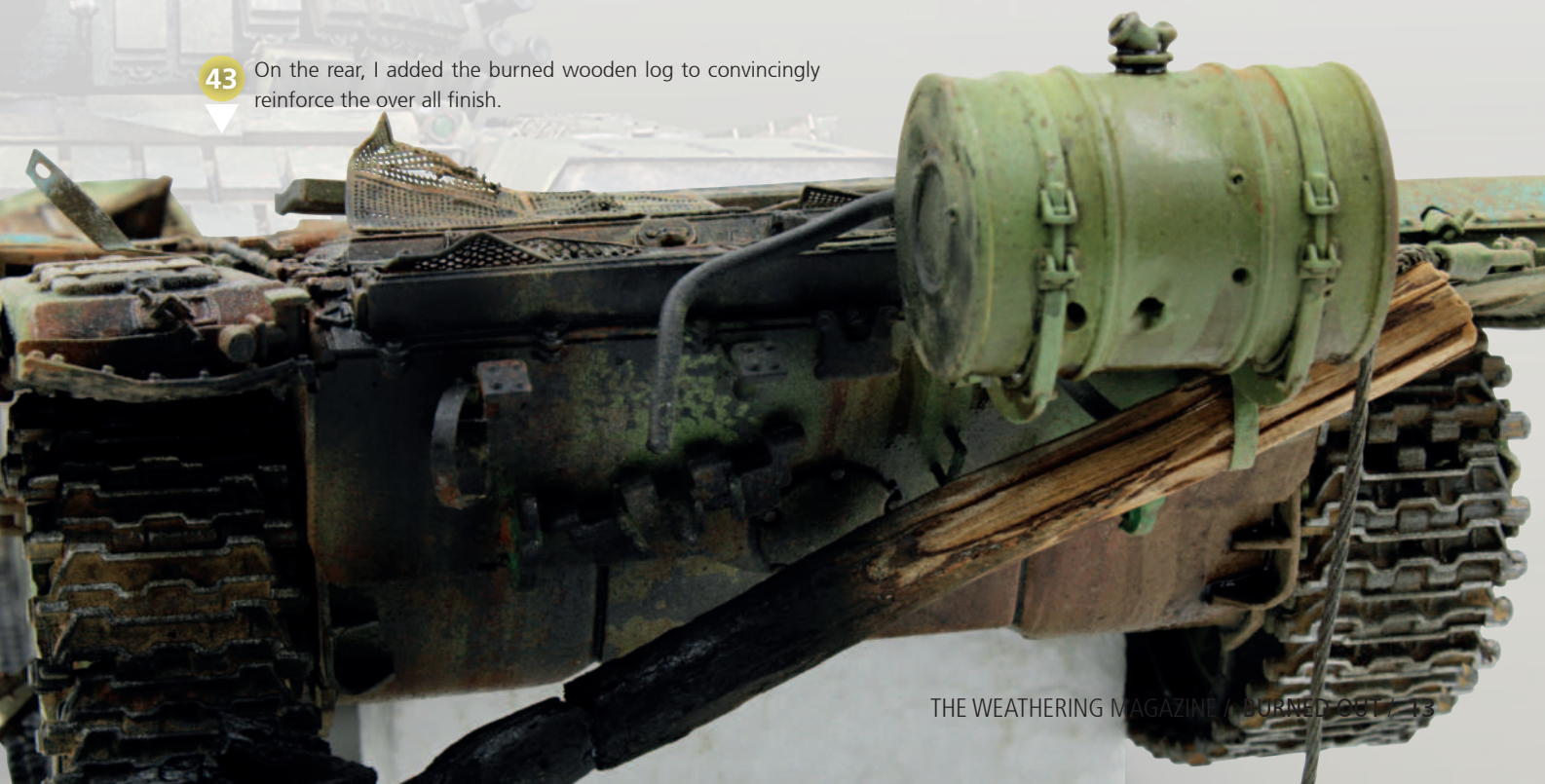
39 Remove all excess salt with a brush, you can see these soot marks stains on the burned areas.

40 Multiple layers of black soot marks were added with a darker tone, Matt Black was applied by using Scotch Brite as masking to airbrush the pattern randomly over the burned areas.

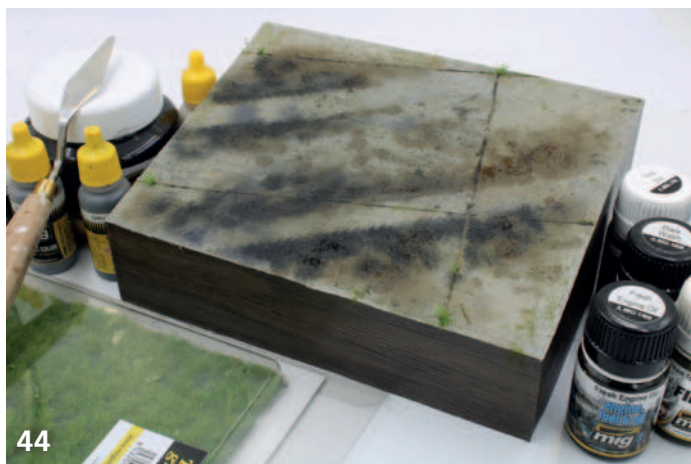
41 Close-up of the side skirts damaged and burned with Matt Black acrylic paints and Scotch Brite masking airbrushing stencils.

42 The hull and turret were dry-fitting and some wet effects added creating the authentic contrasting appearance of dampness over the vehicle.

43 On the rear, I added the burned wooden log to convincingly reinforce the over all finish.



GROUND WORK



44 The ground work was made from scratch using foam board. The top surfaces were painted with Dark Grey and Light Grey acrylic paints to replicate the cement road, enamels were used to add soot marks and staining, oil leaking on the ground, and dark oil and contrasting green moss deposits. Small subtle amounts of grass were added using A.MIG-8354 Turfts Light Green Grass into the base which brings life to the scene.

45 At this stage, the damaged vehicle parts were placed onto the base with Slow dry Cyanoacrylate, and some black soot marks and engine oil added to blend all aspects of the scene.

46 Finally the vehicle was glued onto the base. A roadwheel was drilled out and fixed with a 1mm metal wire to make sure that the model is firmly attached to the base.

47 Creating the effect of ash from burnt rubber road roadwheels was completed by blending pigments mixtures Light Dust A.MIG-3002 and Black A.MIG-3001 and fixed in place with Pigment Fixer.





THE WÜRGER IS DOWN

In this scene depicting the forced landing of a Focke-Wulf 190 D-9 due to battle damage and engine failure, the idea was to model the exact moment at which the flaming bird returns to the earth in a farm field after flying with a fire burning in the nose of the aircraft. The most enjoyable challenge posed by the scene was to simulate the effect of fire on the fuselage, and to create the illusion that the plane has just touched the ground, since normally these planes were entirely destroyed and burnt shortly after.



Lalo Zeleny

FW 190D-9
EDUARD PROFIPACK
EDITION # 8184

1/48

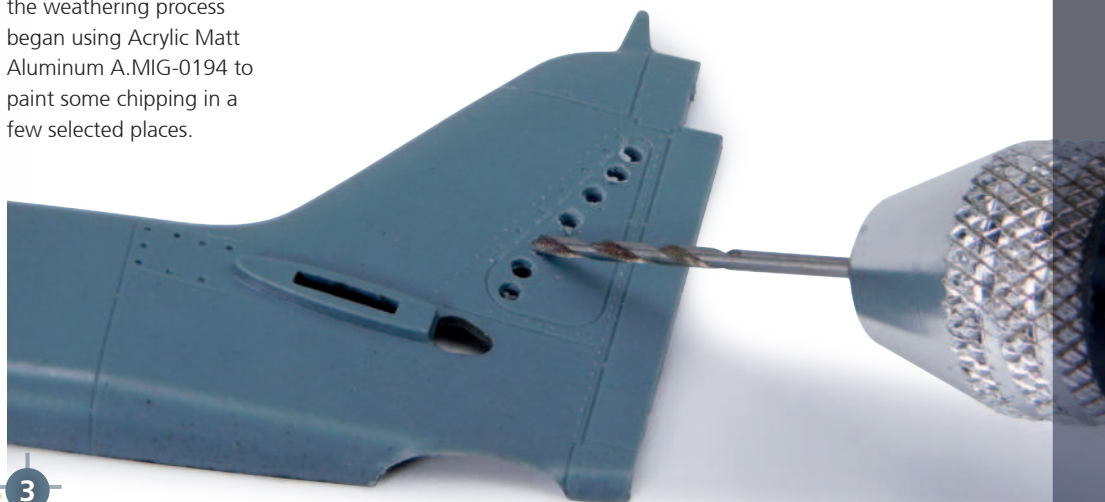




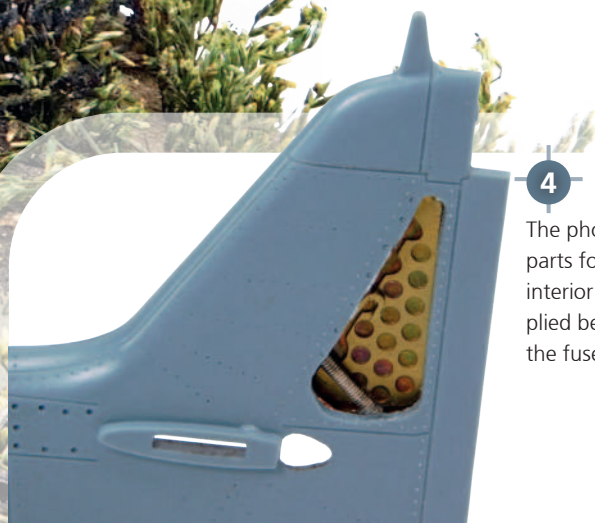
1 Once the entire cockpit had been assembled and painted in detail, the weathering process began using Acrylic Matt Aluminum A.MIG-0194 to paint some chipping in a few selected places.



2 As it's a crashed plane, some damage was added to the fuselage. Using round-nose pliers, the side panel covering the engine was bent to make the block slightly visible.



3 The tails triangular panel was drilled out to remove it, leaving the internal mechanisms exposed to accurately depict the crashed and damaged plane.



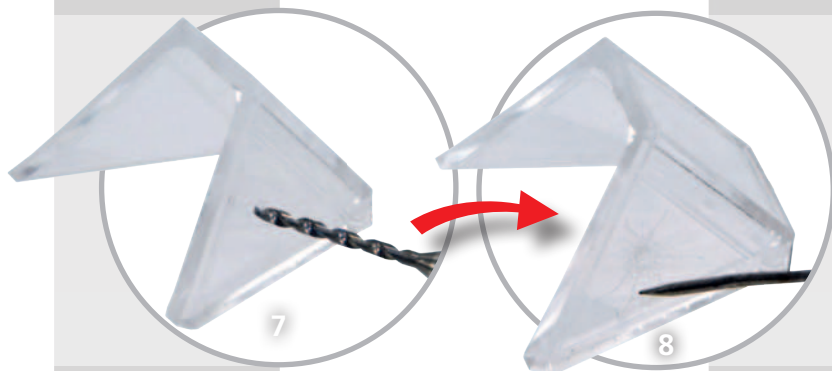
4 The photo-etched parts for the rudder interior were applied before mating the fuselage halves.



5 The kit includes half the engine and the machine guns within the cowling. These details were assembled, painted, and detailed as they will be visible through the damaged panels and airframe.



6 The two halves of the fuselage were mated with the engine, resin exhausts, armament, cockpit, and tail in place.

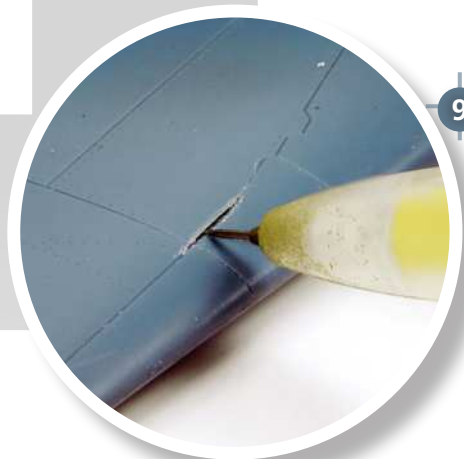


7

A small hole was drilled in the canopy to imitate a bullet hole.

8

Then the area around the impact was scratched with a fine pointed tool to simulate cracks in the shattered glass.



9

The next step in creating a convincing wreck was to remove panels. To do this, a tool was used to scribe the desired panels without cutting through the plastic parts.

Sections of panels were removed with a rotary tool and a cutting disc. These will be used as masters for copies made of aluminium foil to represent heavier damage to the wings than the rest of the airframe.

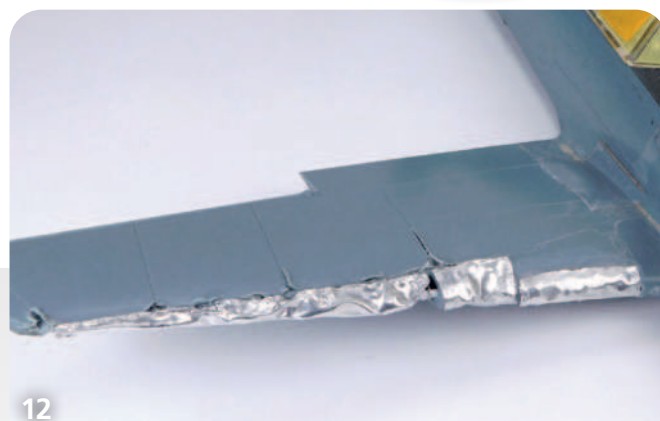


10



11

Replacement panels were made out of thin aluminium foil for the areas removed and scraped in the previous step, and glued with Slow Dry Cyanoacrylate A.MIG-8013 while making the foil sit flush with the plastic parts.



12

Once the glue has set, the aluminium was pressed down into the various holes cut out and into the areas where the plastic was scraped to create the effect of shell impacts and the effects of the violent landing on the wings.



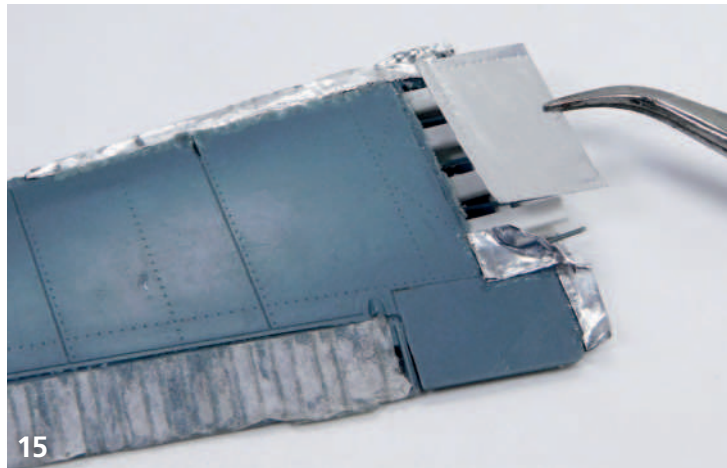
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Before making the same type of effects with aluminium in the other wing, a cut was made with the rotary tool and a cutting disc.



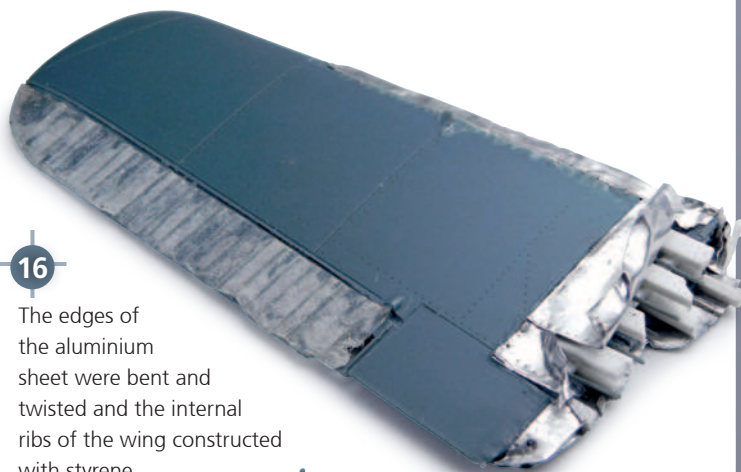
14

The edges of the parts that were cut were thinned down, and thin aluminium foil used to make the wing panels. Styrene strips and sheet were used to make the wings ribs and skin.



15

It is very important to reproduce all of the affected aircraft's skin with aluminium in order to achieve more realistic damage effects. It is also essential to let the cyanoacrylate cure completely.



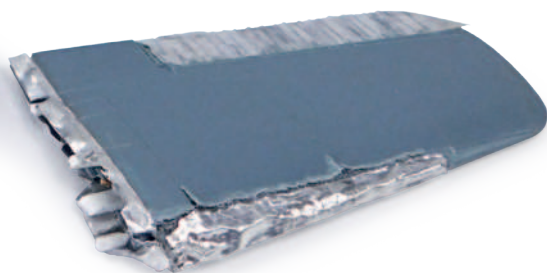
16

The edges of the aluminium sheet were bent and twisted and the internal ribs of the wing constructed with styrene.

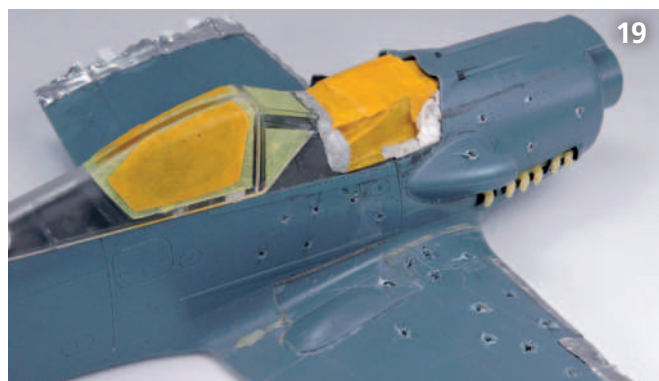


17

After the work done on the wings and fuselage, the cockpit, armament, and engine were masked off, leaving the model ready for the painting stage.



18



19

18 A 0.5 mm drill bit was used to make holes in one wing and the fuselage to imitate the destructive force of each hit, this effect was only applied on the side with the undamaged wing and shattered canopy.

19 Next, the plastic around the rims of the bullet holes drilled out in the previous step were lifted using a very fine awl, simulating that the aluminium sheet of the fuselage that has buckled up with each impact.



20 Next the entire plane was primed with One Shot Primer - Black A.MIG-2023.



21 Then the interior of the weapon bays, inner parts of the cowling cover, and the inside of the tail section were painted with RML 84 Graublau A.MIG-0256.



22 The base colour was applied over the entire model in thin layers using Duraluminium ALC102 A.MIG-8202.

23

The base colour was prepared for the chipping process by airbrushing Heavy Chipping Effects A.MIG-2011 and then waiting until it is dry to the touch.



24 Then, the lower surfaces of the aircraft and the fuselage sides were painted with RML 76 Pale Grey A.MIG-0063.



25 The edges on the fuselage sides were masked off and the second German camouflage colour: RML 74 Graugrün A.MIG-0253 was applied.



26

The wings were also airbrushed with RML 74 Graugrün A.MIG-0253, and then highlighted by adding a few drops of Satin White A.MIG-0047 to the base colour and applying it to the central area of the panels to enhance the 3D appearance.



27

To tie the tonality of all the different colours, a mixture of 10% of the base colour and 90% Transporator Matt A.MIG-2043 was used.



28

Next, the third colour of the camouflage scheme was airbrushed after masking with Camouflage Masking Putty A.MIG-8012.



29



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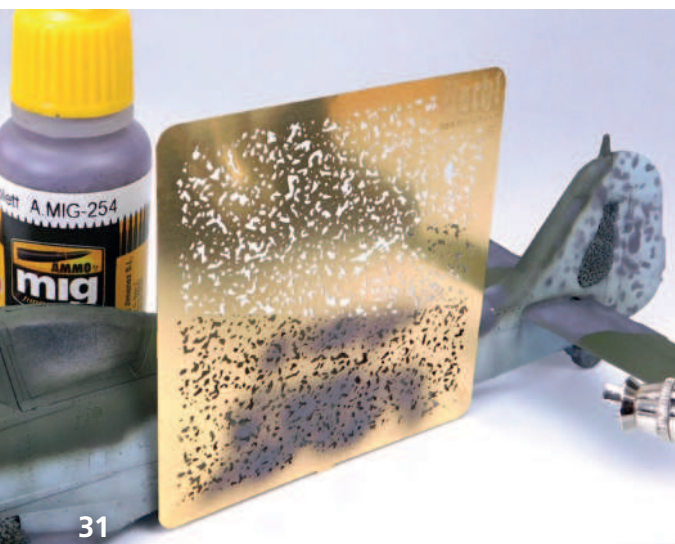
29 The third colour of this camouflage scheme was RML 75 Grauviololett A.MIG-0254 which was only applied on the upper wing surfaces.

30 Next, the final camouflage colour was lightened with a couple drops of Satin White A.MIG-0047 and used to highlight the centre of each panel to reinforce the 3D effect and to add more depth to the colour.

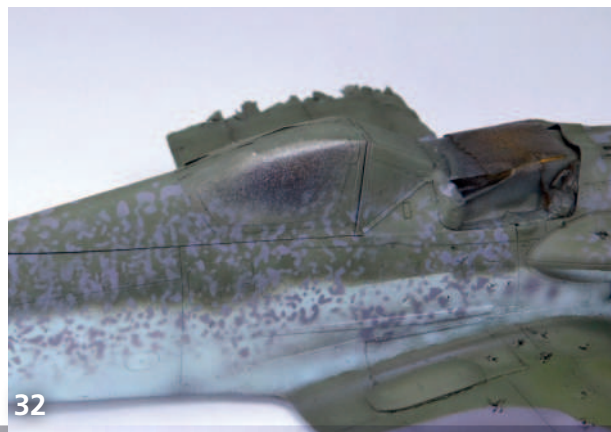
31 In order to paint the characteristic mottling of the German aircraft, the photo-etched Airbrush Stencil A.MIG-8035 and the acrylic colour RML 75 Grauviololett A.MIG-0254 were used to apply a very easy and straightforward application of the camouflage spots.

32 At this stage all of the colours of the camouflage have been applied and the surfaces prepared for the chipping stage.

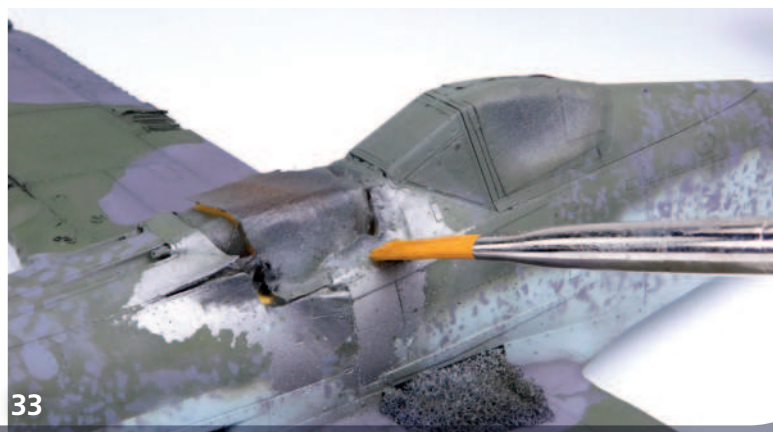
33 The surface was wetted using a flat brush and water, the chipped and destroyed paint was focused on the areas of fuselage damage.



31



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34

Next, a thin layer of Aqua Gloss Clear ALC600 A.MIG-8212 was applied to all the surfaces to prepare the model for the application of the decals.



35



36

35 Then all the decals were applied with the help of Ultra Decal - Set A.MIG-2029 and Ultra Decal - Fix A.MIG-2030 solutions.

36 Panel Line Wash Black Night A.MIG-1611 was used to emphasize and add definition to panel lines, rivets, and access hatches.



37



38

37 The PLW product was allowed to dry to the touch and then the excess was wiped off using the ideally suited Round Sponge A.MIG-8561.

38 I proceeded to paint the base colour of the exhaust with a round brush and the acrylic colour Old Rust A.MIG-0042.



39



40

39 The rusty appearance on the exhausts was created by applying Light Rust Wash A.MIG-1004 with a brush.

40 Additional chipping effects were added to the nose, propellers and other areas of the plane with Polished Metal A.MIG-0192.



- 41 Two or three very light coats of the Shader colour Dirt A.MIG-0853 were misted with the airbrush. This step accurately simulates the oil splashed from the engine exhausts.



- 42 With the Shader colour Ash Black A.MIG-0858, the soot staining produced by engine exhaust was recreated.



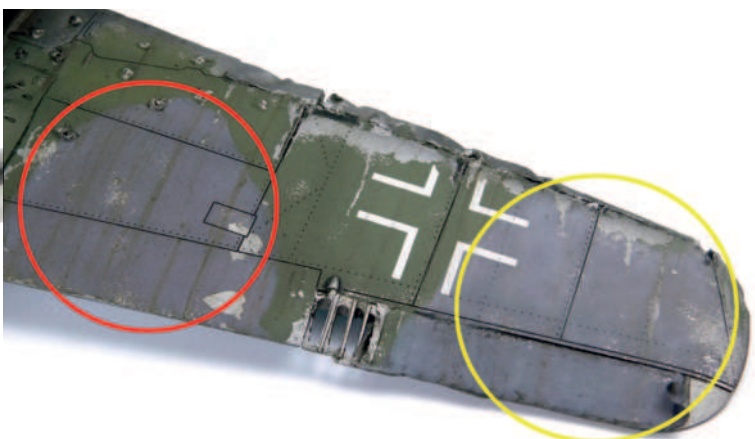
- 43 Next, streaking effects were added using Oilbrusher colour Starship Bay Sludge A.MIG-3532 which was blended with a flat brush and Enamel Odourless Thinner to represent dirt on the wings and fuselage of the plane.



- 44 After applying a coat of Matt Lucky Varnish A.MIG-2055 and letting it dry, I took advantage of the slightly rough texture created by the matt coat to add small dots of Oilbrusher White A.MIG-3501.



- 45 Using a flat brush and Enamel Odourless Thinner A.MIG-2019, the oils were then blended. This step creates a beautifully convincing faded paint effect on the model.



- 46 In the yellow circle, you can see the area where Oilbrusher White A.MIG-3501 was applied, and in the red circle the still unworked area. The faded paint effect is very noticeable.



47 To simulate the effects of fire in the engine, the Shader colour Light Rust A.MIG-0851 was used to paint a line originating from the damaged cowling and extending almost to the tail section. This simulates the oil and fuel thrown up by the engine as the block exploded.



48 The effect of the fire on the paint was recreated by airbrushing long lines of Shader colour Candy Red A.MIG-0868 and Light Clay A.MIG-0869 while keeping the aluminium base colour intact in a few select zones.



49 Next, a base for the soot, oil, and grease staining was airbrushed with Matt Black A.MIG-0046, leaving an outline in the tones applied with the shaders. Portions of the cockpit were also treated to represent an engine fire that started before the forced landing.



50 Finally, Black A.MIG-3001 pigment and the enamel colour Engine Grime A.MIG-1407 were mixed and the mixture applied to the centre of the zone painted black in the previous step. The idea here is to create an extremely heavy soot effect in tones of grey and black to the affected areas.

BASE:



1 The base for the scene was made with foam by carving out the shapes of the terrain and the space where the plane will fit into the base.

2 Das Pronto air-curing modelling clay was used to create the groundwork. The setting reproduced would be farming land, a rock, and the entire area where the plane has skidded over the terrain.

3 Turned Earth Ground A.MIG-2103 from AMMO's Acrylic Mud range was applied over the entire groundwork; this will aid in fixing the clay and provides texture to some areas.





- 4 A combination of Dark Earth A.MIG-3007 and Enamel Odourless Thinner A.MIG-2018 was mixed into a paste used to cover the entire ground. Once cured, a realistically dry and earthy appearance has been easily added to the crop furrows.
- 5 To modify the tones in the grass, the Shader colours Light Green A.MIG-0863, Light Drab A.MIG-0864, Dark Green A.MIG-0866 and Yellow A.MIG-0867 were applied in very subtle passes to generate volume in the groundwork.
- 6 The crops were placed in line on the mounds made to imitate the planter's field.
- 7 The landing gear were strategically placed within the ground work and blended with subtle accumulations of the terrain.
- 8 An awl was used to make furrows in the ground before it dries and small pieces of plants were placed along with leaves and parts of the plane, this part of the scene is where the plane skidded upon crash landing.
- 9 Once the ground was dry, the colour of the groundwork was unified with Filter Brown for Dark Green A.MIG-1506.





10

10 A area of damaged wooden decking was made of balsa wood painted using Oilbrusher colours Dark Brown A.MIG-3512 Ochre A.MIG-3515 and Dark Mud A.MIG-3508 to add different tones to each of the wooden planks.

11 Pieces of various sizes and shapes were cut and painted as shown in the previous step.



11



12

The wood and debris were placed at the front of the scene to imitate what is left of a small barn.



13

The wing of the smashed aircraft was placed and littered with the wooden debris randomly for a natural appearance.



14

All the pieces of wood were fixed with Ultra Glue A.MIG-2031 and carefully placed with the help of tweezers.



15

With pieces of dry grass clippings, the scattered straw from the barn was strewn about. This detail was placed randomly with tweezers across the area including the pieces of wood and the remains of the wing.



ABRAMS IN ASHES



Ricardo Rivas

On January 17, 1991, the attack on Iraq by the international coalition formed by 35 countries began. The force was spearheaded by the United States with its modern M1A1 Abrams tank, which would receive its baptism of fire during this conflict. The first units of M1A1 Abrams arrived in theatre of operations painted in the standard NATO camouflage pattern consisting of 3 colours: green, brown and black. They were later repainted in desert sand. Only a small number of Abrams were damaged or destroyed during Operation Desert Storm, and none of the completely destroyed tanks were the result of enemy fire, but by incidents of friendly fire, or destroyed on purpose to prevent damaged or immobilized vehicles from being captured by the enemy.



KIT:

RMF 5006 M1A1 ABRAMS





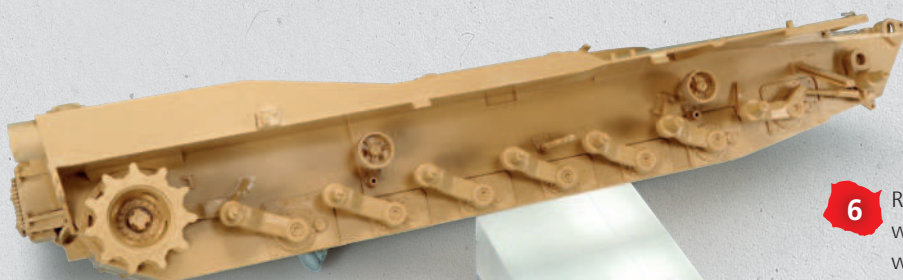
1 For the roadwheels, it was necessary to imitate the effect of burnt rubber tyres caused by the fire. First the rubber was removed with the help of Dremel tool at 1000-1800 rpm and a rough 120-grit abrasive.

2 Almost the entire rubber tyre section was removed to imitate that the rubber has burnt almost completely in the fire.

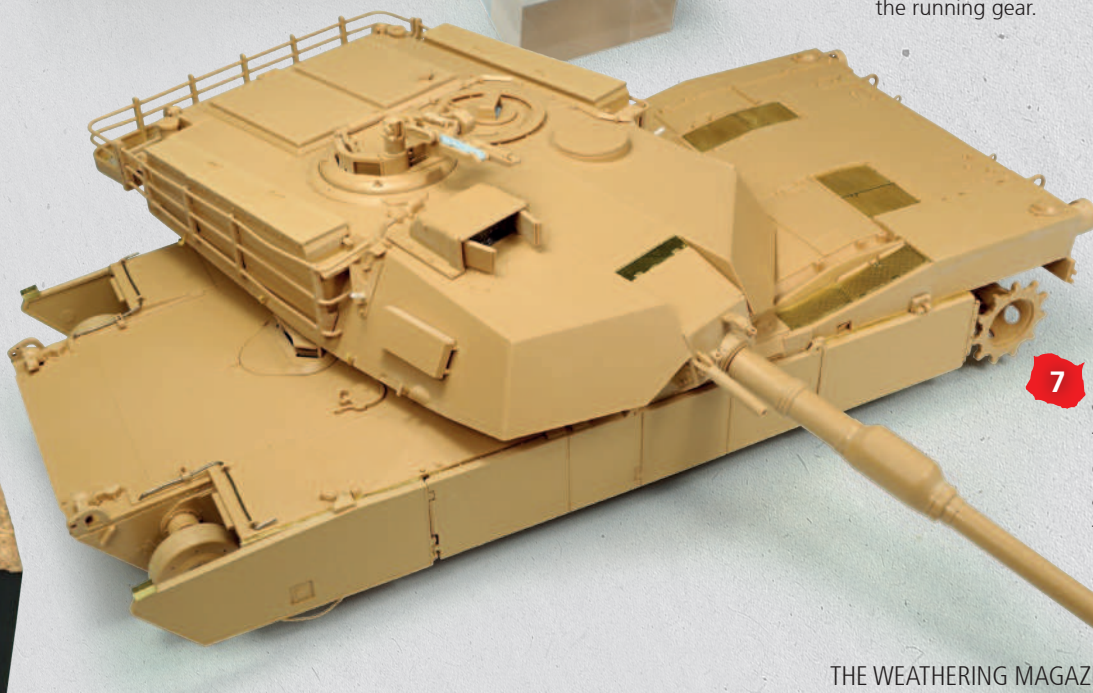
3 When the roadwheel tyres have been sanded off almost entirely, the speed of the Dremel was bumped up to 4000 rpm at the last moment, which actually melted the plastic a little bit instead of sanding the surface. This simulates the texture of the burnt rubber quite nicely.

4 Several roadwheels were bent and deformed with heat to imitate the damage caused by the fire. A ceramic hob was used to create this effect, the parts were held over the cooktop with tweezers without letting them touch the surface. Once the plastic was softened by the heat, they were shaped as required. It is important not to put the piece directly in contact with the hob, as it could burn and completely ruin the piece.

5 Painting always begins with priming, the wheels received One Shot Primer White A.MIG-2022, which was followed by the base colour NATO Green A.MIG-0084. At this stage I also painted what little rubber remained on the tires using the colour Rubber & Tires A.MIG-0033. Next, a pigment mixture consisting of 70 % Black A.MIG-3001 and 30 % White A.MIG-3016 was mixed to obtain a greyish ash tone that was used in large quantities throughout the entire painting and weathering process.



6 References show that the torsion bars collapsed when the tank burned, leaving the hull sitting with its belly on the ground. The kit suspension must be altered to represent this noticeable effect. It is very important to consider the thickness of the tracks when making these modifications to the running gear.



7 Before the painting stage could continue, modifications were made including depressing the gun barrel at a more pronounced angle than usual.



8

Once all the details were ready, the model was primed with One Shot Primer colour White A.MIG-2022 leaving the model prepared for painting.



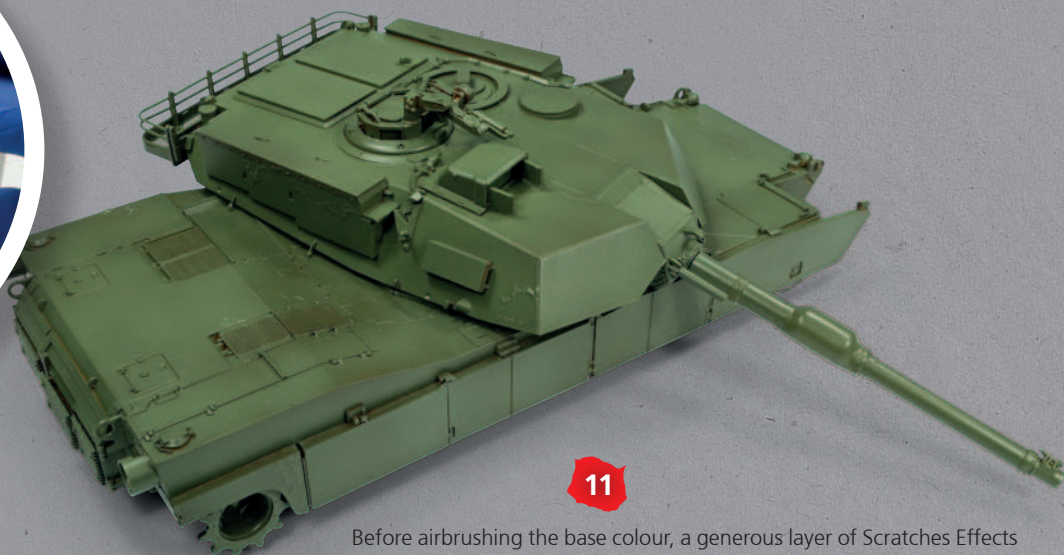
9

The rusty appearance was created using 2 rust shades Light Rust A.MIG-0039 and Old Rust A.MIG-0042, alone and combined in different ratios, together with the reference Airbrush Templates A.MIG-8035 to obtain a variety of rust effects and shades.



10

You can imitate the texture of blistered rust or paint usually left by fire by applying Ultra Glue A.MIG-2031 to some surfaces randomly using the versatile Brass Toothpicks A.MIG-8026 and let it dry for several hours.



11

Before airbrushing the base colour, a generous layer of Scratches Effects A.MIG-2010 was applied and allowed to dry for about 6 hours before applying the base colour; NATO Green A.MIG-0084.



12

Once the base colour was dry, the surface was moistened and the areas that will show rust effects were gently scrubbed until achieving the desired effect, for this task both a stiff brush and Brass Toothpicks A.MIG-8026 were used.



13

After chipping the NATO green colour, a new coat of Scratches Effects A.MIG-2010 was applied and allowed to dry for another 6 hours.



14

Next, the second camouflage colour of NATO Brown A.MIG-0085 was applied with the help of the Camouflage Masking Putty A.MIG-8012 and set aside to dry for about 6 hours.



15

After wearing out NATO brown, the final camouflage colour NATO black was mixed from 50 % Matt Black A.MIG-0046 and Rubber & Tires A.MIG-0033.



16

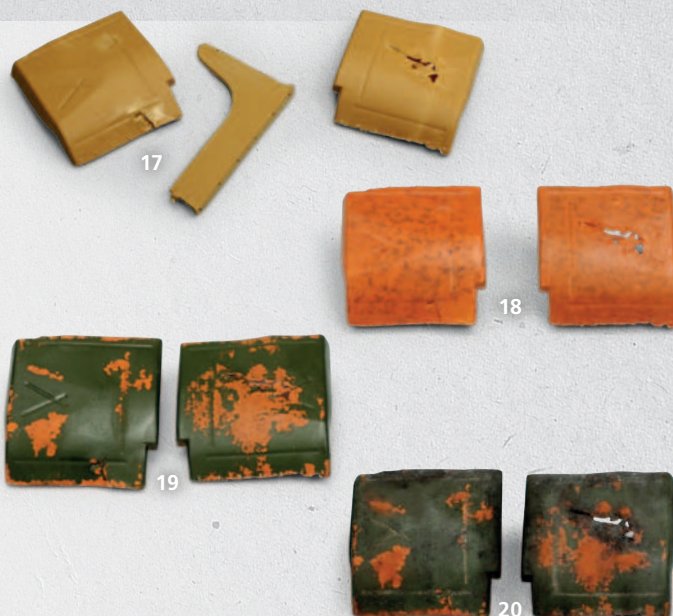
When looking at the reference photos, even if the rust and fire effects go hand in hand, I thought the rust areas were too large and I wanted to stress the burnt effects more instead. I proceeded to reapply the camouflage colours leaving smaller patches of rust. Once these corrections had been made, the weathering began by applying PLW Ochre for Sand Camo A.MIG-1622 to mimic the desert dust.

17 The parts that are damaged were thinned down using the Dremel until achieving an extremely thin appearance that realistically imitates sheet metal, and then the damage and holes reproduced using a sharp pointed tool.

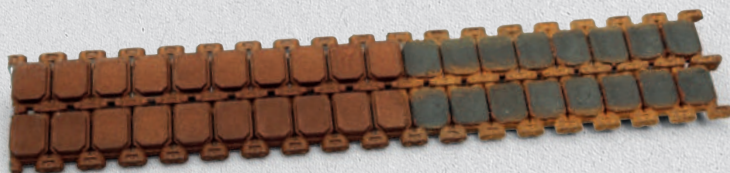
18 The same painting process used to simulate rusted surfaces was repeated on the rest of the model by first using the airbrush templates and then covering everything with a layer of Scratches Effects A.MIG-2010.

19 The NATO Green base colour was applied and set aside to dry for a few hours, then the surface was moistened and chipped until a realistic effect was created.

20 Again, a wash of PLW Ochre for Sand Camo was applied and allowed to dry for 6 hours, then the effect was enhanced with the ash grey pigment mix prepared beforehand.



21 The tracks were primed with One Shot Primer White A.MIG-2022 which was allowed to dry for one hour. The base colour Rust Tracks A.MIG-0034 was airbrushed then set aside to dry for 6 hours before enriching the tone a little bit with the pigment Light Rust A.MIG-3506.



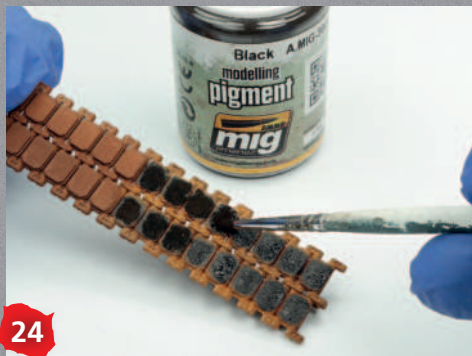
22

As you can see in the photo, only the ends of the tracks were modified and painted, as the rest will remain hidden anyway. The colour Rubber & Tires A.MIG-0033 was used to imitate the few traces of rubber left on the burnt wheels.



23

To create a convincing burnt rubber look, Black Oilbrusher A.MIG-3500 was added as the first step in creating subtle texture on the surface.



24

Over the still fresh Oilbrusher, Black A.MIG-3500 pigment was added to provide texture. The tracks were set aside for 12 hours, allowing the pigments to properly dry.



25

Once the black pigment was dry, work continued on the metal areas of the tracks by adding a fine application of pigment Metal Slag A.MIG-3020 to imitate an appearance halfway between burnt rubber and metal.



26



27



28

26 The next step was to simulate textures all over the tank as was done with the tracks, by using a combination of Oilbrushers and pigments. If you prefer, you can fix the effect permanently using Pigment Fixer A.MIG-3000.

27 It is essential to set the model aside to dry for at least 12 hours after applying the black pigment A.MIG-3001 to prevent it from coming off the surface.

28 Always add effects subtly, in this case more pigment tones were added for another layer of realism and depth. The ash grey pigment mix was added and lightly retouched with the pigment colours Black A.MIG-3001 and White A.MIG-3016.

29 Ash accumulations were added on different areas with great precision using the ash grey pigment tone prepared at the beginning.

30 Once all the pigment accumulations have been applied, a few drops of Pigment Fixer were added. You mustn't touch the pigment directly with the brush loaded with fixer, otherwise the accumulation effect will be destroyed, you must apply it very closely to the ash piles and let it spread by capillary action.

31 Once the fixer has been applied, let it dry for at least 12 hours before manipulating or retouching the surface.

32 To enrich and add more realism to rusted areas, a combination of enamels and pigments was used. First, Light Rust Wash A.MIG-1004 was applied and allowed to dry for a few hours before retouching with the pigment tone Light Rust A.MIG-3006 and a small touch of Medium Rust A.MIG-3005.



29



30

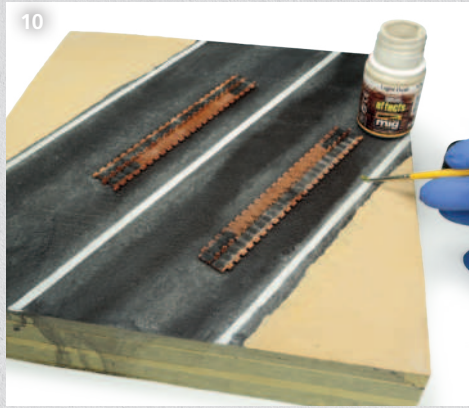
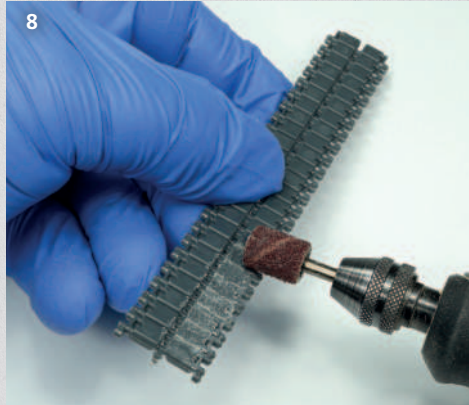
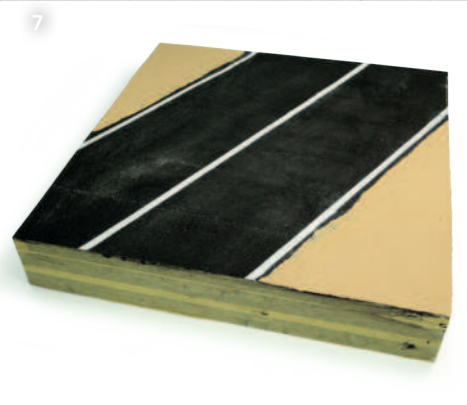
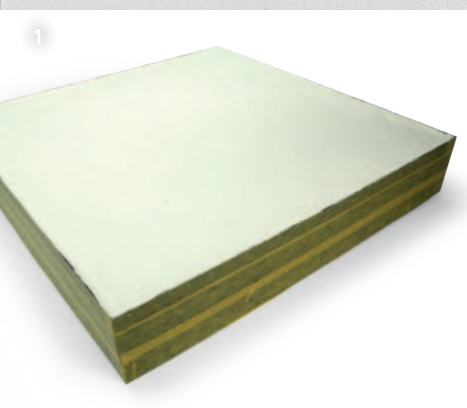


31



32

BASE AND FINAL TOUCHES



1 The first step was to cut out a 25 X 25 cm section from an extruded polystyrene (XPS) foam board. Next, it was covered with 3 mm-thick black expanded PVC sheet, and then it was protected with Masking Tape 4 (20mm X 25M) A.MIG-8041 while working on the base. Finally, a thin layer of DAS modelling paste was applied to the surface and set aside to dry for 24 hours.

2 The road surface colour and texture were both simulated with the acrylic product Asphalt Texture Ground A.MIG-2107, applied with a spatula.

3 Once the asphalt texture was applied, a metal ruler and a little water were used to level the surface of the road. It is very important to make full passes with the ruler to obtain the best results and DO NOT retouch or manipulate the area for at least 24 hours afterwards. It is best to tweak any possible imperfections once the product has dried completely.

4 Once the asphalt texture was fully dry, the acrylic product Sand Ground A.MIG-2106 was applied, it is really easy to use and can be added little by little using a large brush. Water can also be used to work and shape the surface.

5 The road should slightly raised above the surrounding sandy terrain which was allowed to dry for about 24 hours.

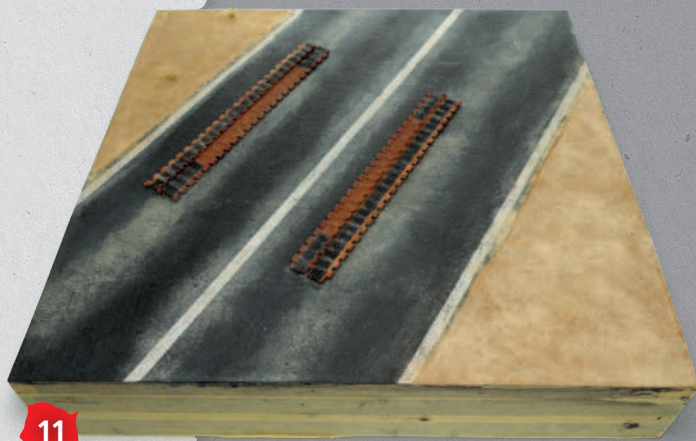
6 The pavement was masked off with Masking Tape 4 (20mm X 25 m) A.MIG-8041 to create the dividing lane lines, then a few generous layers of Washable White Camo A.MIG-0024 colour were airbrushed in place.

7 Once the lines have been painted, the surface was moistened with water and gently scrubbed to create the characteristic wear pattern seen on roads, it is very important to clean away the excess as you remove the washable white to avoid staining the asphalt areas.

8 The track pads that will be in contact with the road were then worked with a mini-drill at a speed no higher than 1500-2000 rpm to avoid melting the plastic. The plastic shavings created were saved for a later step.

9 Once what was left of the rubber pads was painted, the Dio-Drybrush colour Light Sand A.MIG-0616 was used to emphasise the texture of the burnt rubber.

10 Once placed and fixed to the base with No More Nails grip glue, the asphalt road was weathered using various products. First Light Dust A.MIG-1401, enamel was applied and allowed to dry for a few hours. This was followed by a random application of some North Africa Dust A.MIG-1404.



11

The sand areas were also enhanced with various shades to create a more natural appearance and colour variation. For this task, the enamel products Light Dust A.MIG-1401 and North Africa Dust A.MIG-1404, and the pigments North Africa Dust A.MIG-3003 and Middle East Dust A.MIG-3018 were used.



12

The road was retouched with more North Africa Dust A.MIG-3003 and Middle East Dust A.MIG-3018 pigments, the effect was placed randomly over the entire groundwork with some highly diluted W&N Naples yellow oil.



13

At this stage the missing tracks and damaged roadwheels were fixed to the base, the hull was also glued in place with No More Nails glue, and the tracks with Extra Thin Cement A.MIG-2025 and in certain places with Instant Dry Cyanoacrylate A.MIG-8046.



14

These are the plastic shavings saved from step #8, they will now be put to good use.



15

The scrap plastic was distributed logically to mimic the burnt debris of the undercarriage, then they were fixed to the base with Extra Thin Cement A.MIG-2025 and Slow Dry Cyanoacrylate A.MIG-8013 which enabled me to move them around a little. It is essential to distribute the scraps logically and naturally.



16

The plastic shavings were then covered with the mixture of ash grey pigment.

17

Once all the pigment heaps are in place, Pigment Fixer A.MIG-3000 was used to secure them to the base, taking special care to let them dry for at least 16 hours before any adjustments were made.





18

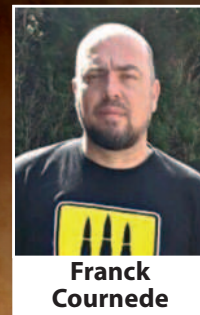
Once the pigment accumulations were dry, 3 more pigments were applied: the usual ash grey mix, Black A.MIG-3001, and White A.MIG-3016. Each was used to retouch both the accumulations of dirt and ashes and the road in order to produce an even more realistic appearance.

19

The last step was to deform some accessories just as was done with the road-wheels in the beginning. Heat was used to make them look partially melted by the intense fire that destroyed the tank, before placing them in the desired areas to finish the scene.



How to reproduce **BURNT EFFECTS** on a building



For the basis of this project, a building from MiniArt was used along with the basic accessories, and a few additional items used to reproduce a burnt building, the effects begin with the assembly of the building where various parts are altered including the interior elements of the floor, the windows, the door and the ceiling, and walls which will be reworked through step by step instructions that you can apply to almost any structure.



◀ 1

The framework of the building is preserved in order to record the dimensions for the modifications and additions to the interior. Once the building was assembled, the exterior was simply primed in matt grey



2

For the modifications to the interior, coffee stirrers were cut and glued with Ultra Glue A.MIG-2031. The ceiling has been modified by removing some plastic elements and replacing with wooden parts that have been broken and splintered to authentically imitate an explosion.



3

The beams within the building were adjusted and fixed with cyanoacrylate glue. The new floor was added by fixing the previously prepared beams with cyanoacrylate.



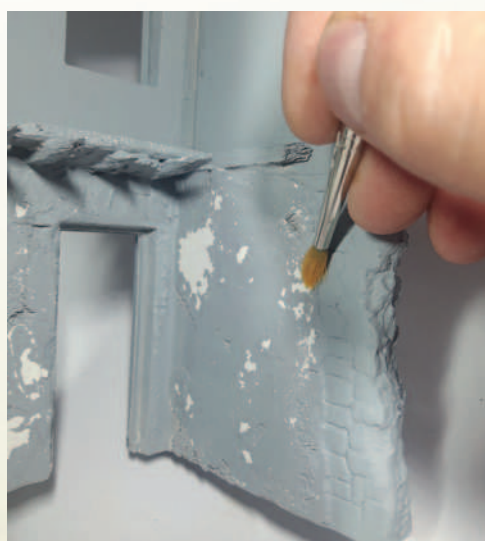
4



5

4 With a spatula and modelling plaster, the walls and part of the ceiling were covered with an old brush. The plaster was worked with the brush before complete hardening.

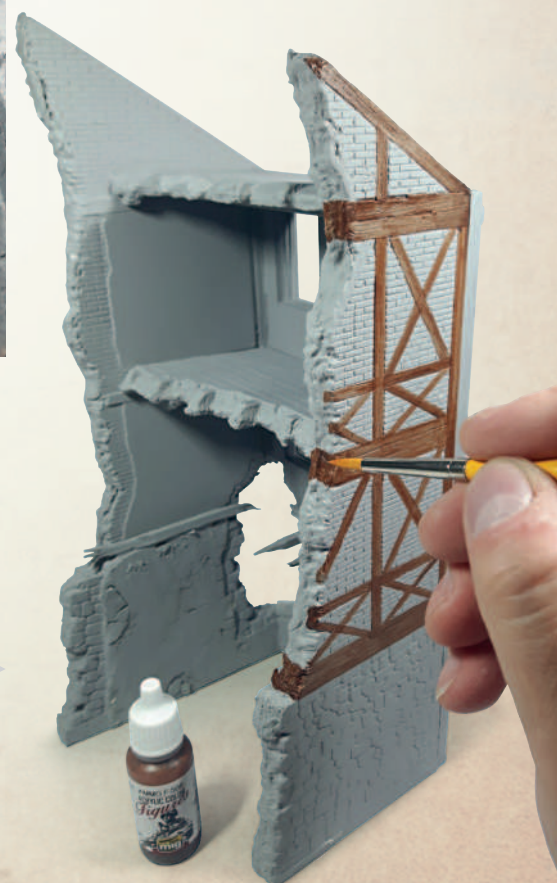
5 The interior and exterior of the building was sealed with a surface coat of light grey primer.



◀ 6 The primer layer was worn by working the surface with a dampened brush, revealing the plaster below. The process was completed until a realistic effect was obtained on each wall.

7 ▶

The exterior timbers were painted freehand using the colour Brown Base A.MIG-F508, the entire surface will receive a wash once the brick and mortar has been painted in their base colours.





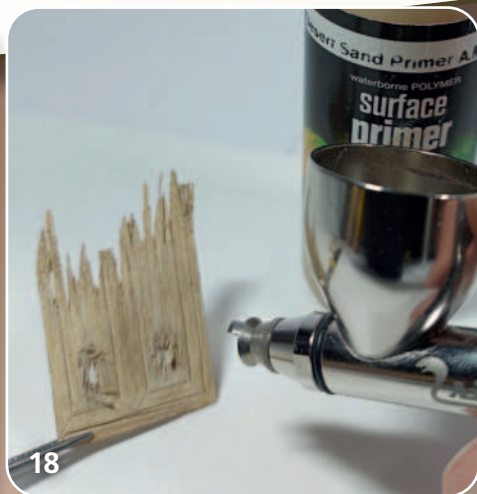
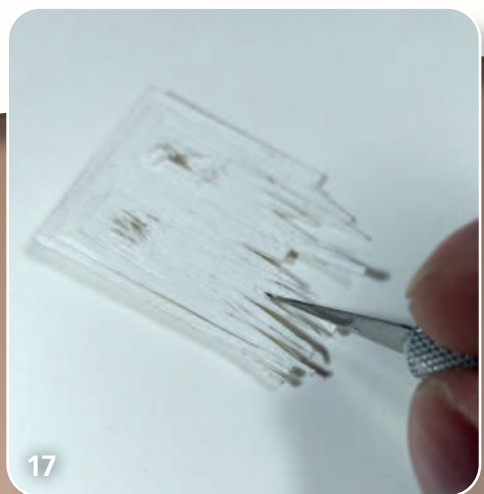
- 8 The interior of the walls was airbrushed with the colour Pale Yellow Green A.MIG-F-505, the top floor also receives a mixture of the Pale Yellow Green and Uniform Sand Yellow A.MIG- F510 as each will be shown in different stages of aging.
- 9 In order to blacken the walls, a mixture of 70% Outlining Black A.MIG-F502 and 30% Cinnamon A.MIG-0135 was airbrushed onto the walls of the ground floor.
- 10 In order to give depth to the beam and to all the blackened places, a filter was added using Shader colour Grime A.MIG-0854.
- 11 A second Shader filter of Sky Blue A.MIG-0860 was added to reproduce the remnants of the paint that has survived the fire.
- 12 The colours Blue A.MIG-0224 and Dust A.MIG-0072 were both airbrushed in a 70/30% ratio, several passes were all that was required.
- 13 When it came time to paint the interior and exterior bricks, various mixtures were composed of the following acrylic colours to include Burnt Sand A.MIG-0118, Pure Red A.MIG- F527, Orange A.MIG- 0129, Old Rust A.MIG- 0042, and Matt Black A.MIG- 046. A mixture of plaster and the pigment colour European Earth A.MIG-3004 was applied with a brush on all interior and exterior joints.



14 Using a flat n° 6 brush, Black pigment A.MIG-3001 was carefully placed, the colour reproduces traces of soot on the walls and beams.

15 The walls receive a drop of the Oilbrusher colour Dark Brown A.MIG-3512 which was deposited in the cracks and the hollows. A fine brush and Enamel Odourless Thinner were used to blend the Oilbrusher carefully.

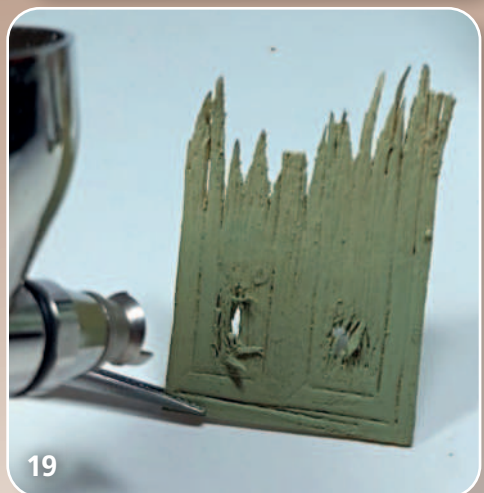
16 A Brass Toothpick A.MIG-8026 was used to gently pick and peel the paint away from the wall, this technique was used to depict the various cracks due to the heat of the fire. The first interior part of the building was well advanced at this point. The front door will be reworked to fit the scene of destruction, with only the various coloured lower half still intact.



17 The front door was rebuilt in 3mm thick forex based on the model supplied with the original kit from Miniart, ensuring correct dimensions and fit. In order to place it well in its location, a scalpel was used to cut the forex, which was then engraved in order to reproduce damaged wood as closely as possible.

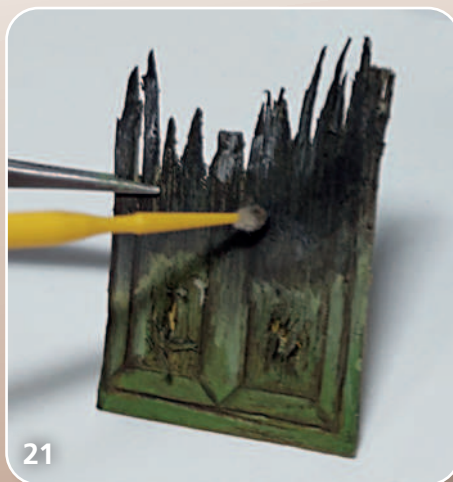
18 A coat of the acrylic Desert Sand Primer was applied, this will serve as the base colour on the interior and exterior door.

19 A mixture of Field Gray Highlight F513 and Pure Green F528 and slightly diluted with Acrylic thinner A.MIG-2000 by 10% and applied to the door.



20 The colour transition on both sides of the door was addressed with a mixture of acrylics with Dark Rust A.MIG-0041 and Matt Black A.MIG-0046 diluted by 20% with thinner and applied freehand while moving in the vertical direction on the lower part of the door in order to bring out the engraving work previously applied. A layer of Chipping Effects was applied and activated with a hair dryer in order to create a cracked effect.

21 For the important step of working with pigments, both Farm Dark Earth A.MIG-3027 and black A.MIG-3001 were used. In order to deposit the pigment on a small surface, the Sniperbrush A.MIG-8570 was used to work on the precise parts, once the pigment had been deposited in the correct location, it was fixed in place using Pigment Fixer A.MIG-3000.



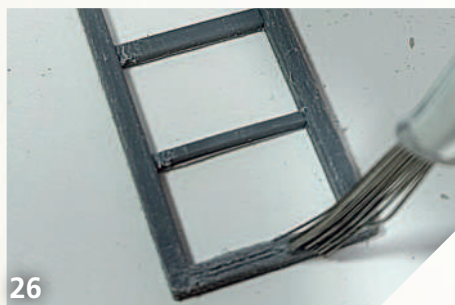
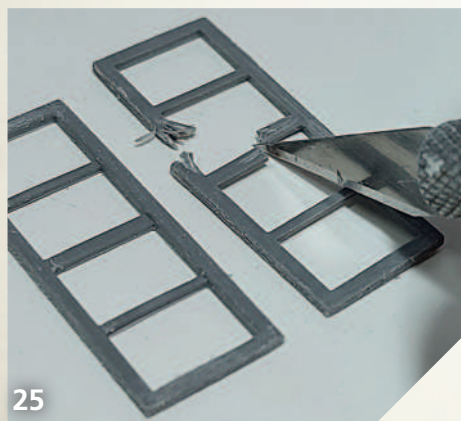
22 The charred part of the door was replicated sparingly using the colour Concrete A.MIG-3010 pigment using a smaller Sniperbrush while always working in a vertical direction and finishing the process with Pigment Fixer.



23 At this stage the door is practically finished, the interior handle was made of 0.1 mm brass wire, and an aged piece of P.E. for the strike plate. For the finish of the interior of the door, the acrylic colour Skyline Blue A.MIG-0224 was deposited with the Sniperbrush using small touches on the lower part of the door least exposed to charring.



24 Here you can see the result of the finished door before its installation. Modifications to existing windows was the next task, using the frames provided in the original MiniArt box fixed to the building and rework the openings on to be either broken, damaged, or burnt.



25 The window was divided with a scalpel to cut it horizontally, this reproduces the damaged parts.

26 Using a metal brush, the veining grain of the wooden frames was reinforced, an important aspect of the painting process to follow.

27 Pieces of brass of 0.8 mm were cut to serve as hinges on all the openings, each was glued with the cyanoacrylate placed accurately with the help of the A.MIG-8026 Brass Toothpick.

28 Grey One Shot A.MIG-2024 primer was applied on all the windows, followed by a protective coating of Matt Lucky A.MIG-2051 varnish.

29 Once completely dry, the surface was airbrushed with Scratches Effects A.MIG-2010 for the chipping process to follow.



30 The windows were painted freehand with a brush and a light coat of the colour Bone A.MIG-0122. The application is light in order to keep traces of the grey base primer visible. At this stage the desired effect has been achieved before adding a second coat of paint.



31 The colour Pure Green A.MIG-F528 was first thinned with the acrylic thinner A.MIG-2000 and then airbrushed onto the frames.



32 In order to accurately reproduce the broken glass, several pieces were cut from a cellulose acetate sheet and attached with the Ultra Glue A.MIG-2031. This critical detail was added to all the openings in a coherent way, here you can see an example.



33 To represent the burnt effect I began by preparing a custom shade with a mixture of three acrylic colours: Matt Black A.MIG-0046, Pure Red A.MIG-F527, and Rust A.MIG-0041 with the addition of 20% acrylic thinner A.MIG-2000. The acrylic paint was applied with a brush in successive thin layers so as not to saturate the surface with the colour green below.

34 The pigments were applied with the Rubber Brush Set A.MIG-7606. The colours Farm Dark earth and Black will slip into the seams and cracks before being fixed in place using Pigment Fixer.

35 The Shader colour Grime A.MIG-0854 was carefully selected to be applied as a filter for the finish on the windows, this has the effect of reproducing the traces of soot deposited by fire.

36 Once the windows were finished, they were set in place. The frames were painted with a brush in the acrylic colour Bone A.MIG-0122. The colour Pure Green A.MIG-F528 was used to paint the frame in successive layers. A vertical colour gradient was used to create variation of the colour.





37 In order to treat the charred effect on the frame and the window sill, the pigment Farm Dark Earth was deposited with a Sniperbrush sparingly on the frame.

38 With the Sniperbrush, the Concrete pigment was deposited on the lower part of the frame, this will represent the ashes on the windowsills.

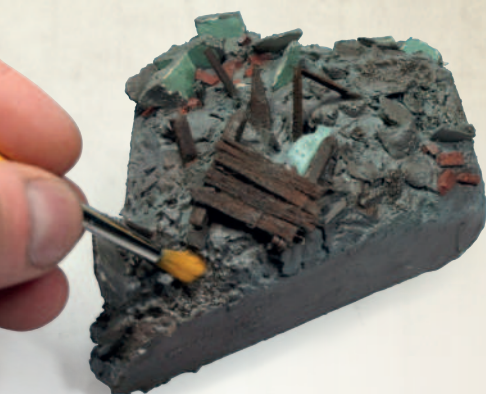
39 A brass rod of 0.8 mm was added in the axis of the window which represents the lock mechanism, rust spots were added to the part of the frame which is metallic, this one was reproduced with Old Rust acrylic paint A.MIG-0042, and finished with light rust pigment A.MIG-3006.

40 The preparation of the ashes which will be deposited in different places was reproduced with bicarbonate, pigments Black and Farm Dark Earth, and wood glue were mixed with water to create a homogeneous mixture.

41 The major work on all the windows is almost finished. All that remains is to deposit the various debris which rests on the supports. The pieces of broken glass and the bicarbonate previously prepared for the window sills on the two floors were delicately deposited with pliers and glued with acrylic Ultra-Glue A.MIG-2031. Only the sills of the first floor will receive larger debris in order to reproduce the charred wood of the partially burnt windows.

42 At this stage the windows are finished to create a coherent scene, the windows on the first floor are more affected by the fire, while the windows on the upper floor are burned and damaged to a lesser extent.

43



44



45



46



43 The next step was to prepare the rubble which will be piled up inside the building reproduced using a rigid foam insulation base for the relief of the rubble, various debris was prepared in advance and added including pieces of crumbled plaster. Once the appearance is natural, everything was glued in place and a layer of One Shot Gray primer A.MIG-2024 applied followed by a base of Chipping colour A.MIG-0044 on the surface of the debris. For the broken and crumbled bricks, the pigment Red Primer A.MIG-3017 was diluted with Acrylic Thinner A.MIG-2000 and sealed with Matt Lucky Varnish. For larger pieces they were painted in the colour Field Gray Highlight A.MIG-F513.

44 The debris was then glued inside the building permanently, various additional debris was added in order to fill any gaps in places and broken bits of rubble added to the finish.

45 Tweezers were used to place the beams previously treated to appear charred.

46 The door was then permanently glued, and the fallen charred remnants placed for a natural appearance.







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The **FALLEN** **SOLDIER**

I have always been attracted to dioramas of destroyed vehicles so when the theme of making a destroyed mobile suit was proposed to me, I was delighted with the idea. Replicating extreme wear and tear is simply my favourite way to model and there is nothing more extreme than a vehicle that has fallen in combat and has started to burn. In order to use a wider range of fun and effective techniques, it occurred to me that I could represent a GM felled in combat that has been abandoned to the elements for days, weeks, or even months. I am not used to finishing robots that have suffered this type of extreme damage so it has been a relatively new experience for me, I hope you enjoy and are inspired by the result as much as I enjoyed the process and was inspired by making this model.



**Daniel
Morcillo**





1

As I am a person who likes to take advantage of all the material that I have available without wasting anything, I have used the torso of a 1/144 scale GM High Grade from which I the legs had been used previously for a separate article. The idea for this project is to represent a mobile suit that has lost its legs in battle and has been destroyed and abandoned to the hasty aftermath of a heated battle.



2

To get an idea of how the diorama scene would be laid out, the figure was placed on a plastic sheet that was cut to the appropriate size to represent the scene in mind. I also realize that scratch building the right leg would be required to make the scene more realistic as it appears unbalanced and incomplete without some remains of the missing lower half.



3



4

Next came the fun part. I used a 1mm diamond bur to make in-scale battle damage. The idea is that the subject has been fatally shot through the cockpit where a major fire has totally destroyed the robot. Additionally, damage was added to the most exposed armour plates.



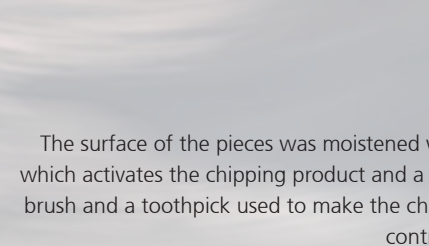
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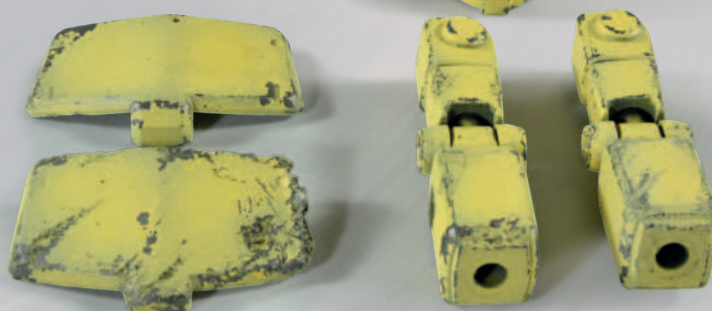
5 The model was disassembled and primed before painting a gunmetal base. Once dry, a layer of Scratches Effects was applied in very thin layers to easily make lifelike paint chipping.

6 The robot was painted using oil ochre colour in an irregular way by applying more paint on the centre of the panels so that the edges appear worn.



7

The surface of the pieces was moistened with water which activates the chipping product and a stiff bristle brush and a toothpick used to make the chipping in a controlled way.





8



8 - 9

This exact same process was repeated on all of the pieces. The colour scheme consists of Oil Ochre A.MIG-0055, Medium Brown A.MIG-0070, and Medium Rust A.MIG-0040. Next, a layer of gloss varnish was applied to protect the paint job.



9



10

At This stage the decals were applied to add some visual detail and break the monotony of the two colour scheme. Specific AMMO products Ultra Decal Set A.MIG-2029 and Ultra Decal Fix A.MIG-2030 were used to place and fix the decals. All surfaces to receive markings were prepared with Lucky Gloss Varnish which helps to reduce the silvering effect and the decals are very well integrated. Once dry, the Gloss Varnishing application was repeated so that the decals are perfectly integrated into the finish.



11

A fine 400 grit sandpaper was used to create some wear on the decals and integrate them into the wear where appropriate.

12

AMMO's Gun Metal paint was applied with a brush to make chipping in specific areas and complement the areas of wear made with the Scratches Effects.



13

I used Panel Line Wash colour Orange Brown product to highlight the panel lines.





14

Over the years I have used many tools to clean the excess of product and I have ended up discovering that the tear-shaped makeup pads work perfect to clean the excess of product.



16

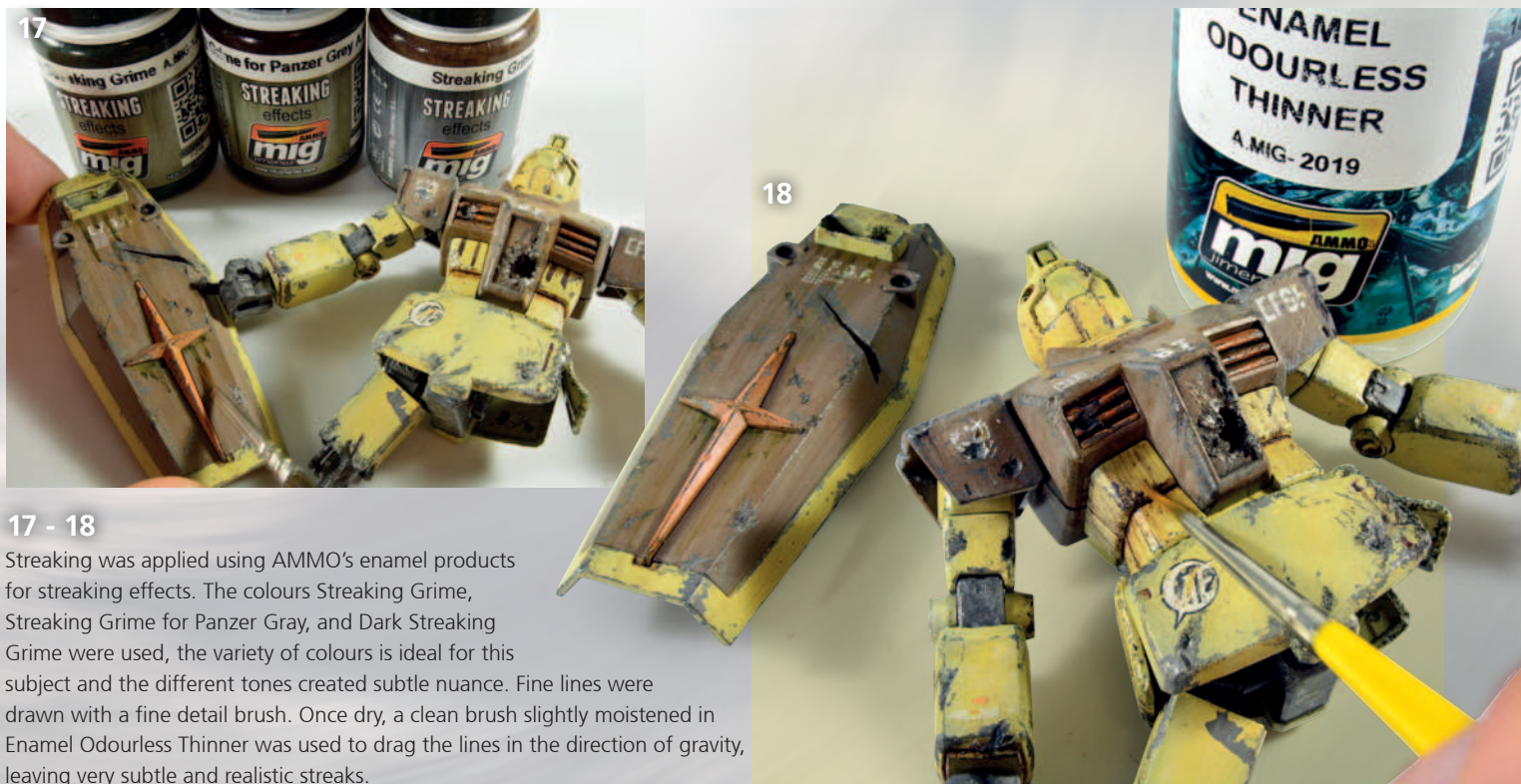
I used a brush moistened in Odourless Enamel Thinner to drag the oil spots downward in the direction of gravity.



17

17 - 18

Streaking was applied using AMMO's enamel products for streaking effects. The colours Streaking Grime, Streaking Grime for Panzer Gray, and Dark Streaking Grime were used, the variety of colours is ideal for this subject and the different tones created subtle nuance. Fine lines were drawn with a fine detail brush. Once dry, a clean brush slightly moistened in Enamel Odourless Thinner was used to drag the lines in the direction of gravity, leaving very subtle and realistic streaks.



18



15

To reinforce the idea of abandonment and extreme wear and tear, small dots of Oilbrusher colours were applied using Earth, Dust and White.



19



20

The next step was to create a significant accumulation of dirt on the upper part of the legs to represent the distinct appearance of lubricant leakage mixed with the accumulated dust and dirt. This striking effect was created by first applying a thin layer of Scratches Effects product. Then I applied a thin layer of engine grime effect and once it appeared dry, used a brush moistened in water to stipple the surface to depict where dirt has accumulated.



21

To create the effect of metal burned by fire, a thin layer of acrylic Dark Rust was applied to the area.



22

Matt Black was used to represent the soot created by machinery burning at such high temperatures.



23 To reinforce the effect of irregular rust, a Medium Rust wash was randomly applied to the general area affected by the fire.



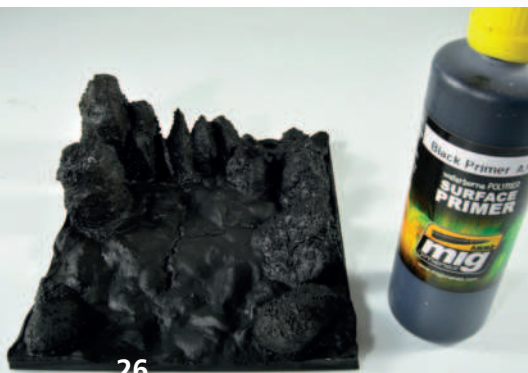
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25

24 - 25

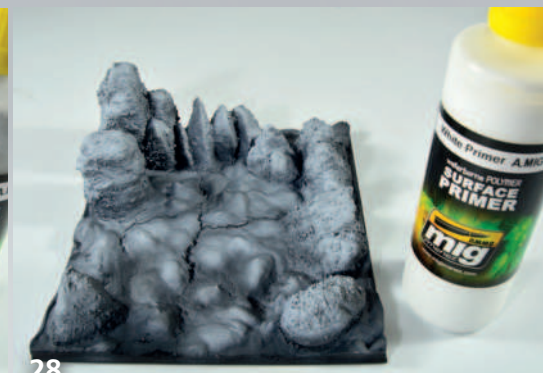
To create the scenery, a 3D printer was used to print some rocks. I then used modelling putty diluted with water to create the terrain. A little earth textured paint was applied to the stones to improve the surface and also hide the 3D printing lines.



26



27



28

To enhance the volume and definition of the surfaces, the black and white technique was used. The entire piece was first covered in black AMMO primer, then Grey primer was applied from above to emphasize the volumes of the terrain. Finally White was sprayed from above onto the most exposed areas to serve as maximum highlighting.



29



30

Medium Rust was airbrushed in fine layers diluted in AMMO's Acrylic Thinner and a few drops of Transparator added to reduce the opacity of the paint and make the previously applied Black & White lighting work effectively visible. Sand Yellow was then used for the final highlights.



31

After varnishing everything with acrylic Matt Varnish, a very thin layer of white glue diluted with water was applied before sprinkling North Africa Dust and Sand pigments onto the base to create the texture of the desert floor.



32

I used the colours Medium Rust, Light Rust, and Black pigments to create the effect of fire residues on the sand.

33

The mobile suit was varnished with acrylic Matt Varnish from AMMO to unify the surface before fixing the fallen wreck to the base in its final pose.



34



35



36

34 - 35 - 36

Finally, a general dusting was added to the robot by again using Sand pigment diluted in Odourless Enamel Thinner. This helps the pigment build up in the recesses for a truly realistic dust effect. Although the pigment darkens when it is diluted, once dry it returns to its original colour. If any of the accumulations are too concentrated, simply use a brush to clean away the excess pigment.





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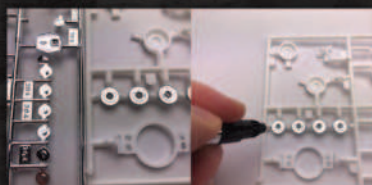
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JAGDPANZER IV/70 (A) BURNED OUT

The German Panzer IV/70 (A) was designed as a modification to the Panzer IV Ausf. J tank chassis. This tank hunter was armed with the 7.5 cm PaK 42 L/70 gun with a new overall shaped superstructure added atop the Panzer IV hull. The disadvantage of the Jagdpanzer IV/70 (A) was the increased height which made it difficult to camouflage and the silhouette an easier target for enemy gunners. As easy targets, the subject is perfect for this issue regarding Burned Out vehicles and the techniques used to create them. I modified the vehicle to appear to have been hit on the right side of armour plate, subsequently burning from inside with the fuel tank and engine destroyed. I recreated the small hole of the shell's penetration with a simple step and added corresponding damaged on the hull. The focus was to create authentic and striking effects of a burned vehicle using easy and fun painting and weathering techniques and show you how with easy to follow step by step instructions, break out your AMMO by Mig Jimenez products and enjoy!

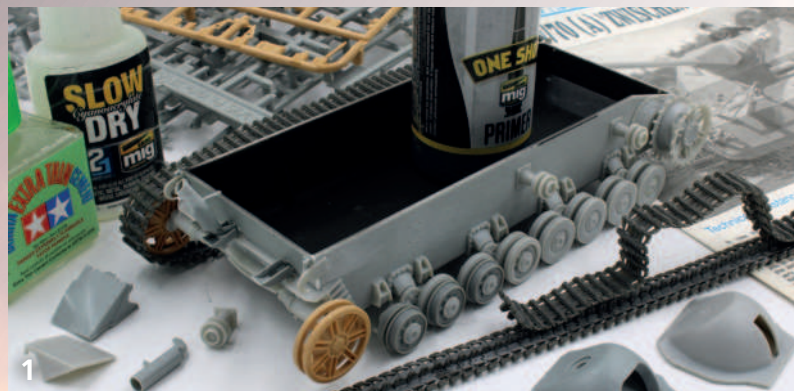


**Kreangkrai
Paojinda**

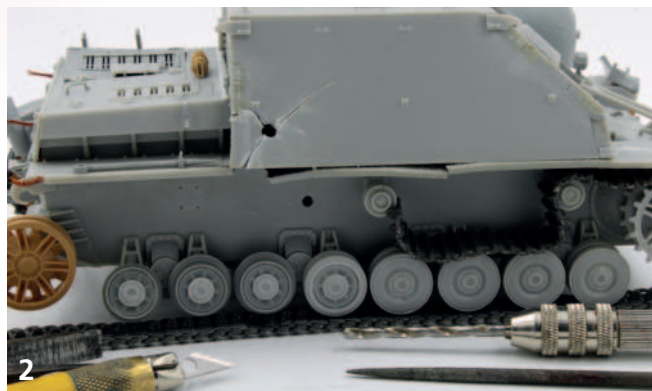
KIT:
PANZER IV/70 (A) "ZWISCHEN LÖSUNG"
SD.KFZ. 162/1 **DML 1994 NO. 6015**



THE BUILD



The build began with the lower hull and running gear, the kit was very old and less detailed than current releases. Some parts were replaced with those from a newer kit such as the road wheels from the Border kit with standard hubs which were burned, late version cast rear idler wheels from a Tamiya kit, and details taken from a newer Dragon kit. Damage was created around the area where the armour plating has been blown apart. I continued by gluing the length of track and allowing them to dry hanging properly around the drive sprocket, return roller, and road wheels which allowed them to be removed for painting. Before gluing the upper hull, the interior sections of both the upper and lower hull were airbrushed with ONE SHOT PRIMER in Black.



Detail work on the upper hull began with recreating the shell's penetration of the armour. By simply drilling out a hole and working the impact with a small rasp, the effect of the blown-out plate was created by gently bending and twisting the surrounding plastic with craft pliers. These effects were inspired by the surviving Jagdpanzer at the Saumur museum. The vehicle was knocked out and captured by French troops, several rounds penetrating the Jagdpanzer's right side.



While still working with the impact detail, the armour plate texture was recreated by using Arming Putty Classic A.MIG-2040 stippled and worked with paintbrush on the appropriate surfaces.



For the engine deck, 3D printed tool clamps from MJ-Miniatures were used. I also used the Thoma Shields Schurzen PE set, this provided the opportunity to create further damage by bending each piece according to its location.



Here you can see the completed build, the model must be washed and cleaned with soap and water before priming.



6

THE PAINTING

- 6 Once the model was cleaned and thoroughly dry, every surface of the Jagdpanzer was airbrushed with One Shot Primer colour Brown Oxide A.Mig-2026, which serves as the best dark rust brown base for chipping.
- 7 Each tone from AMMO's Rust Effects acrylic set was airbrushed with contrast in mind. In addition to airbrushing the different rust base tones, Desert Yellow A.MIG-0138 and Grey Base A.MIG-0908 were also added. This range of colours was both airbrushed and speckled by flicking from a brush to create a textured appearance.
- 8 The authentic metal acrylic colour Steel and Silver were both used to create some variance in the bare metal surfaces. At this stage, the model was ready to receive the effects of having burned at extremely high temperatures. Once the paints were dry, the surface was airbrushed with a layer of Heavy Chipping Fluid A.MIG-2011.
- 9 Once the chipping fluid had fully dried, a thin layer of German Red Oxide primer was applied to select areas. For the burned subject, a variety of faded Red Oxide was mixed using RAL8012 Rotbraun A.MIG-0014, Matt White A.MIG-0050, and Red A.MIG-0049 acrylics.
- 10 The final layer of acrylic colours to be added was the German Camouflage applied with RAL 7028 DUNKELGELB AUS '44 DG I, RAL 7028 DUNKELGELB AUS '44 DG I, followed by RAL 6011 RESEDAGRÜN and RAL8012 Rotbraun.
- 11 Once the paint was dry, I began the chipping stage by tapping the surface with a brush and water and carefully scrub with an old brush for the small area. A piece of Scotch-Brite was used only for the heavily damaged areas where the paint has burned away completely.



7



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12 On the right side of vehicle, small scratches were made with a Brass Toothpick, the best tool for this effect. Once finish with the chipping stage, the model was coated with Satin Varnish which provides the perfect surface for decals, then the burnt surfaces were sealed in Matt Varnish.

13 The weathering began with enamel paints, I used the light dust coloured Filter Tan For 3 Tone Camo A.MIG-1510 and Neutral Wash A.MIG-1010 These enamel paints worked perfectly to fade the camouflage colours.

14 Much darker colours were used for panel lines around the vehicle and the detail pin washes, Brown for German Dark Yellow A.MIG-1000 and Dark Wash A.MIG-1008 for contrast.

15 At this stage the focus shifted to the burned area, beginning by adding the grime and rust effects to the engine deck, lower hull, and burned wheels. The invaluable colour Light Rust Wash A.MIG-1004 and the much darker tone of Tracks Wash A.MIG-1002 were applied in and around details, the excess removed with a clean brush.

16 Using the same rust coloured enamels from AMMO, extremely fine splashes were flicked from a brush onto the burnt areas and engine deck only.

17 At this stage my focus shifted to the undamaged surfaces of the lower hull, the left side of the Jagdpanzer, the front and rear, and running gear. To depict both the wet and dry authentically textured mud accumulations, the colour Thick Soil A.MIG-1701 was applied first to establish the effect. The second layer applied using A.MIG-1702 Turned Earth for contrast and depth. Streaked mud effects and splashes of mud were easily created by thinning the same enamel colours with Enamel Odourless Thinner.

18 While still working on the lower hull effects, engine oil leaks and authentic deposits of grease were added to the rear and side of the vehicle. The oil stains seeping from the broken components were applied with a fine brush.



19 In order to create realistic variance in texture, sheen, and dampness, the product Wet Effects A.MIG-2015 were selectively applied into the road wheels and to add dampness to the streaking on the lower hull.

20 The soot staining was airbrushed around the rear of the vehicle on burnt surfaces easily by using Scotch-Brite. The Matt Black and Matt White acrylic paints used for the effects were randomly sprayed through the mask, very simple and highly effective.

21 Finally I returned to enhancing the damaged area and burned effects. Rust streaking on the bare metal surfaces was created by placing small dots of the Oilbrusher colours Rust and Ochre.

22 The dots of Oilbrusher colour were then dragged downward with a brush dampened in Odourless Enamel Thinner to create streaked and drained rust staining.



23 Once the oil paints fully dry, the burned Jagdpanzer IV was complete and ready for the track-links.

The plastic track links were painted with an assortment of rust tone acrylics from the Rust Effects Colours 6 pcs set A.MIG-7106, followed by enamel washes using the same versatile rust tones used in previous steps. It was critically important to apply the remains of earth effects, for this example applied with Turned Earth and Thick Soil for consistency with step 17. Both Light Rust and Track Wash were applied to enhance the metal appearance. The final touch for the tracks was the use of Polished Metal A.MIG-0192 acrylic colour to replicate the worn metal surface of tracks by using the classic dry brush technique.



THE GROUND WORK AND FINISHING



25 The ground work was established with 2" foam board with surface details carved and scratched into the surface. The ground texture was established with A.MIG-2103 Turned Earth Ground acrylic mud product, with Dry Leaves and small gravel added into the wet mud as well as debris from the knocked out vehicle. Once the acrylic product was dry, all the materials were fixed with A.MIG-2012 Sand & Gravel Glue.



26 Once the glue was dry, the soot marks and ashes created by burnt rubber were placed on the ground using dry pigments Light Dust A.MIG-3002 mixed with a little Black pigment and applied by brush and sealed with Pigment Fixer.



27 The model was permanently fixed to the base with Super glue, and a heavily chipped German Jerry can placed on the engine deck. You can read my article about the process used to paint this detail in The Weathering Magazine Publications "Accessories" issue #32 A.MIG-4531.



28 The finishing touches for this project were a real joy, I replicated rubber ashes by adding Light Dust pigment to the track surface. A grimy aspect was selectively applied using Dark Wash for contrast. With these final steps, the blasted and burned out Jagdpanzer was complete!







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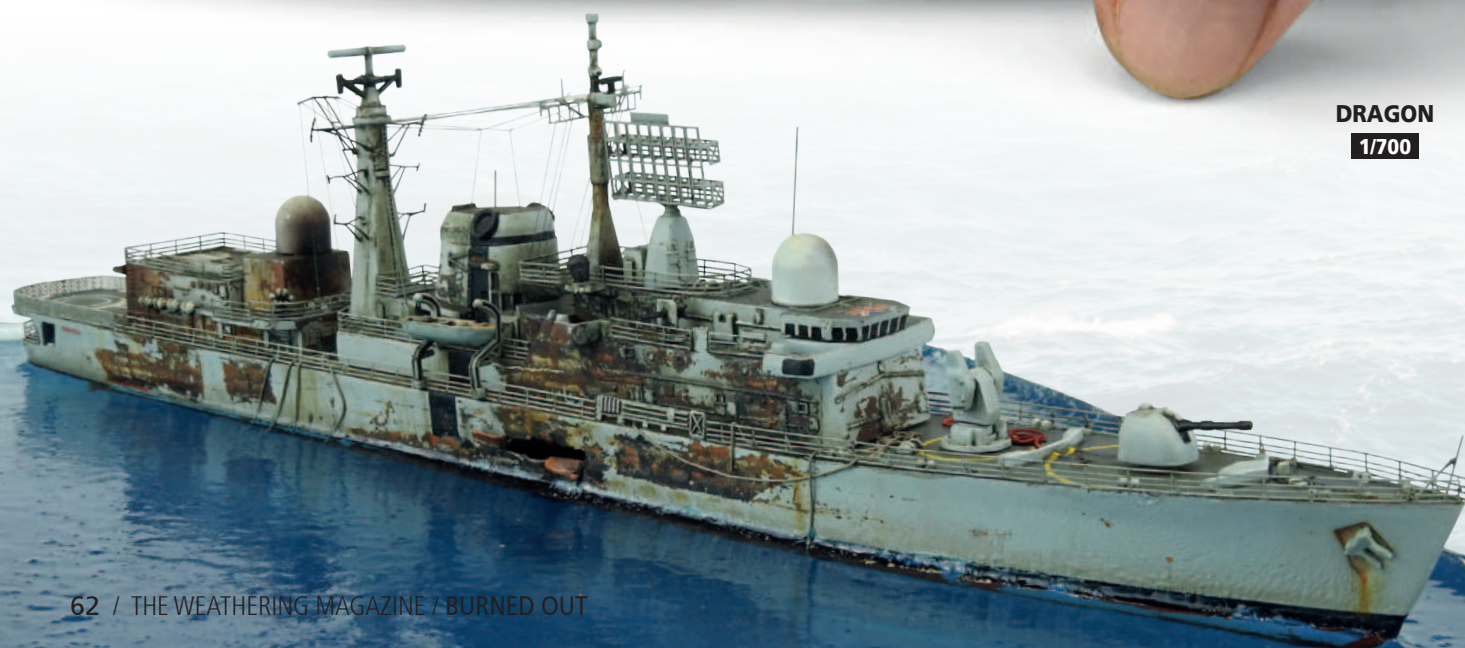
Creating realistic burned effects on a ship is perhaps one of the most difficult combination of effects possible in modelling. First of all, the most common scales are quite small, the second factor is the extremely busy interiors of ships that must be recreated. This means that the effects caused by fire are extremely random and complex which is quite different when compared to the effects seen on a burnt-out tank. The internal decking, bulkheads, and thin armour plates deform and burn in a very particular manner that is difficult to represent faithfully in scale on a model. In addition, the vast number of colours created by the extreme temperatures makes it difficult for the modeller to interpret the effects of burning fires and smoke and reproduce them on such a small model. In this case, the sinking of the destroyer HMS Sheffield offers the modeller the opportunity to examine the large collection of photographs taken from naval helicopters the fateful day she was hit by an Exocet missile. The numerous colour and black and white images allow us to create an accurate reproduction of the colours and effects caused by the fires ignited by the anti-ship missile. It is highly recommended to always try to use real references, even if they are from a different vessel. Examining references of the real effects to be applied is essential to realistically in scale and life-like effects. On this small ship in 1/700 scale, the difficulty resides in modelling all the small but critical effects and staining that randomly appear on various parts of the ship. For this reason, I've chosen this famous destroyer, as the large quantity of photos available helped me to paint all the little effects accurately. In any case, it doesn't matter which ship you choose to build or what kind of burnt effects required: you can follow this simple tutorial to apply realistic effects easily to your model and create similar effects by using the same colours.

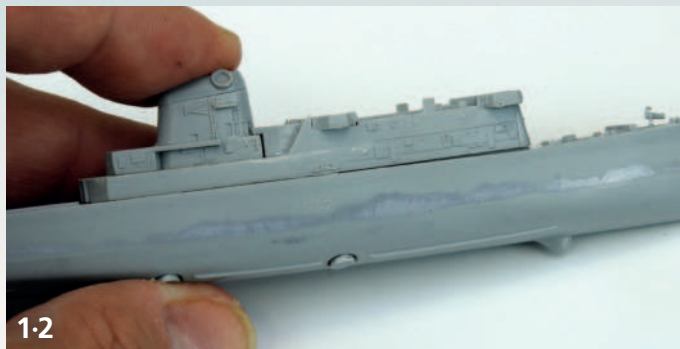


Mig Jimenez



DRAGON
1/700





1-2

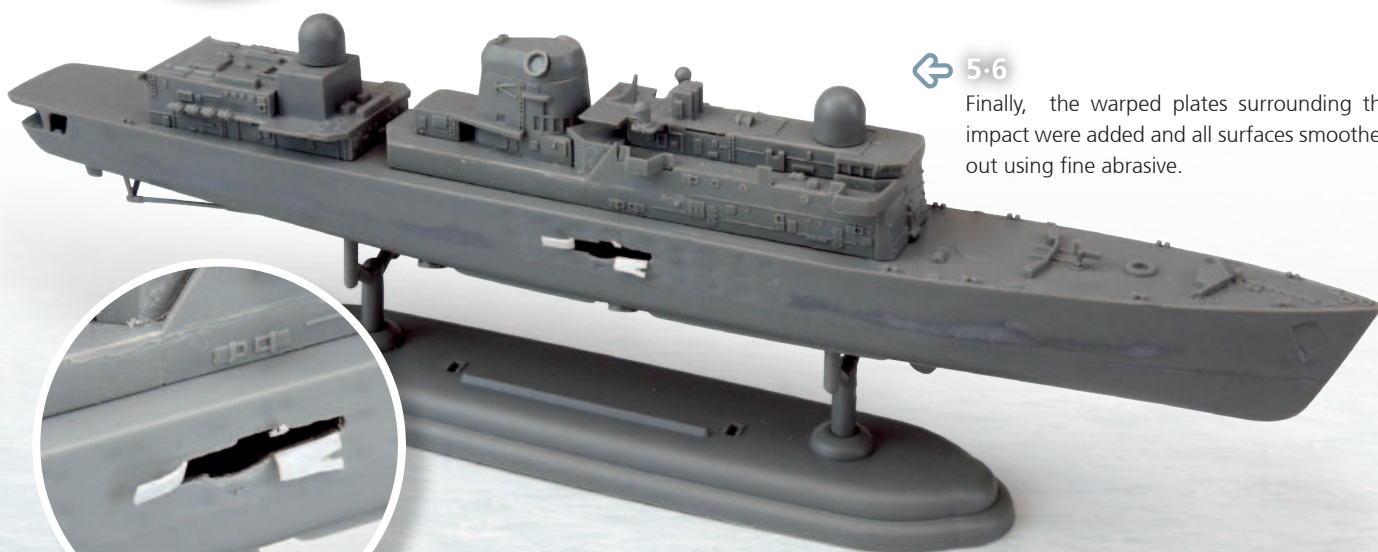


First of all, the main parts of the ship had to be assembled and the areas where damage from the missile's impact were marked off. The original photos show a large hole in the side created by the Exocet's impact.



3-4

Using a Dremel, the hole was first opened and then the surrounding panels thinned down so that they could be deformed to mimic the effects of fire and high temperatures.



5-6

Finally, the warped plates surrounding the impact were added and all surfaces smoothed out using fine abrasive.



7



It was necessary to add a layer of Brown Oxide ONE SHOT before beginning to apply the burnt effects.



8-9

Then the highly useful Airbrush Stencils A.MIG-8035 template was used to apply a darker rust colour shadow Rust A.MIG-043, this layer adds the first textures to the surface.





- 10
 The next step was to build up additional layers, this time with the much lighter rust tones Medium Rust A.MIG-0040 & Dark Rust A.MIG-0041.

- 11-12
 To finish up the process, the hull was masked off to paint the black waterline and the red below mixed from Medium Rust & Red A.MIG-0049 using the fine tipped Airviper A.MIG-8624.

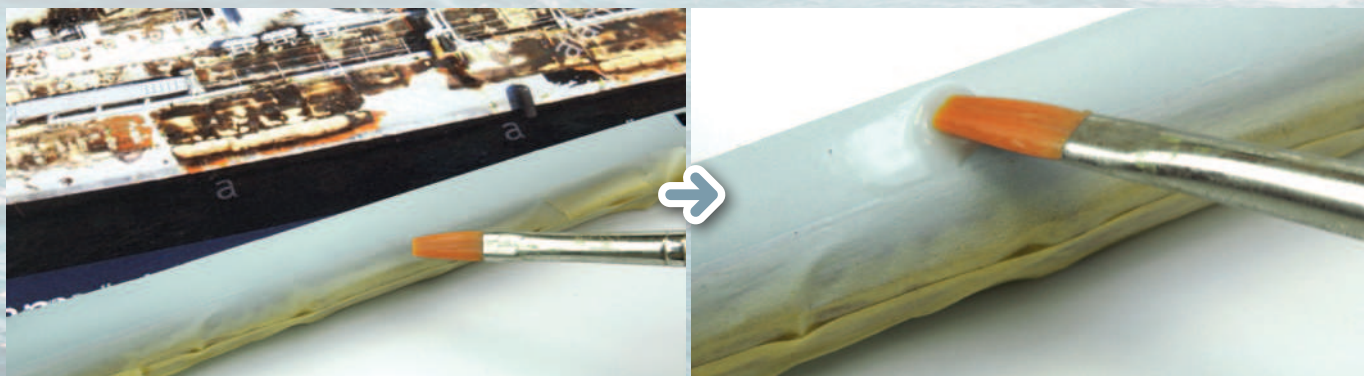


- 13
 Before painting the overall camouflage colour of the ship using grey tones, a layer of chipping fluid Scratches Effects A.MIG-2010 was applied. This layer allowed me to create a myriad of very fine chips in the steps to follow.

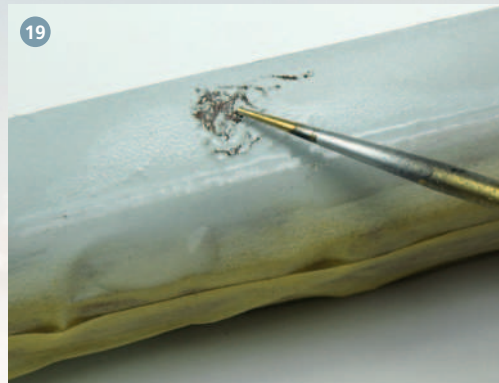
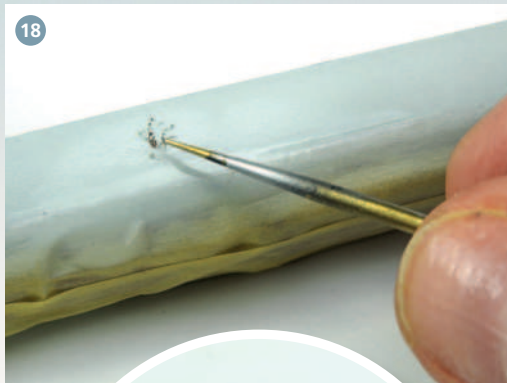
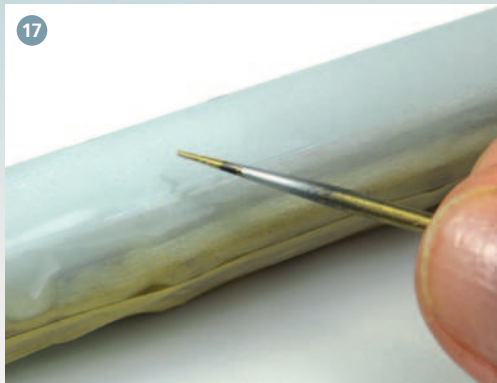


14

- At this stage, careful examination of reference photos of the real ship were critical because it's essential to copy every chip and every detail as faithfully as possible. A brush, a brass toothpick, and water were used to activate the Chipping Fluid below and soften up the paint in order to create authentic chipping.



- 15-16 The process began by moistening only the surfaces to be chipped with the brush and water.



17-18-19

Then a Brass Toothpick A.MIG-8026 was used to scrape and scratch the wet surface. Notice how quickly and easily the paint chips and scratches away.

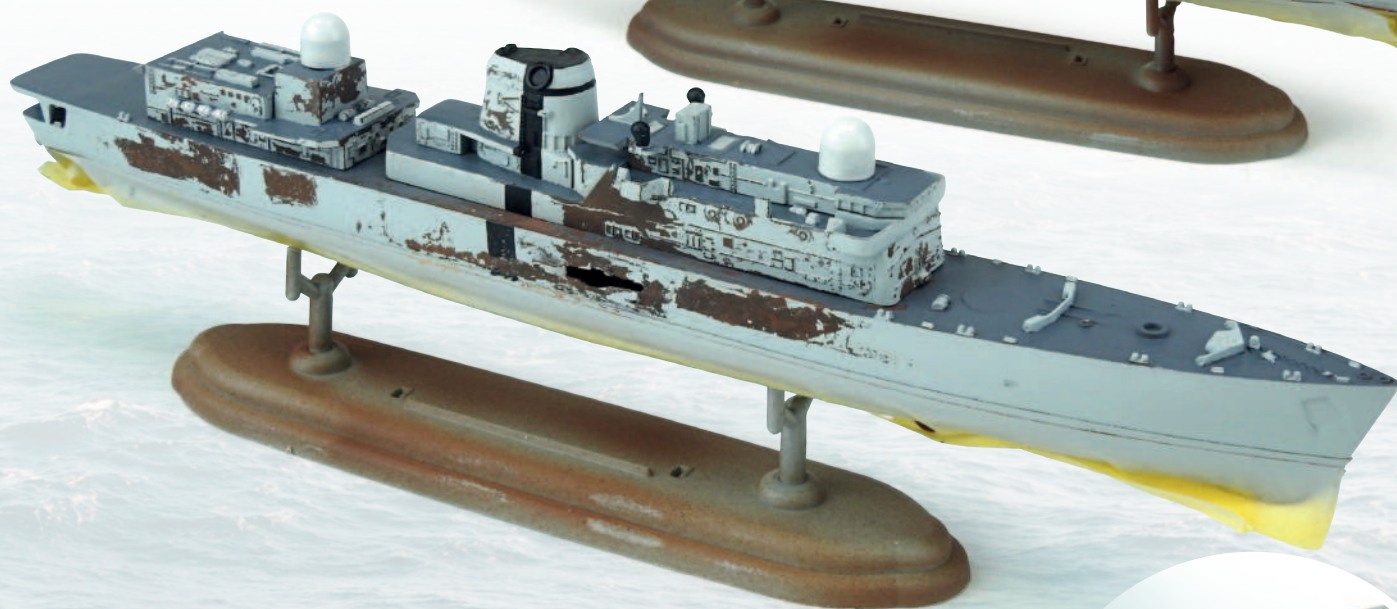
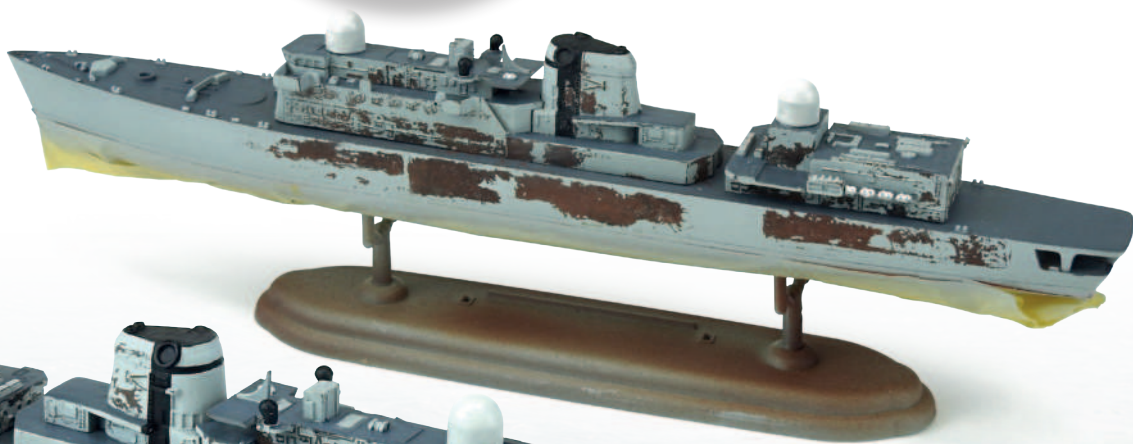


20

A brush was used to expand the damaged area a little bit to make it larger, but while avoiding chipping off too much paint

21-22

At this stage, a good base has been created for all of the burnt and rust effects, the in-scale paint chipping being the most critical aspect of the foundation.



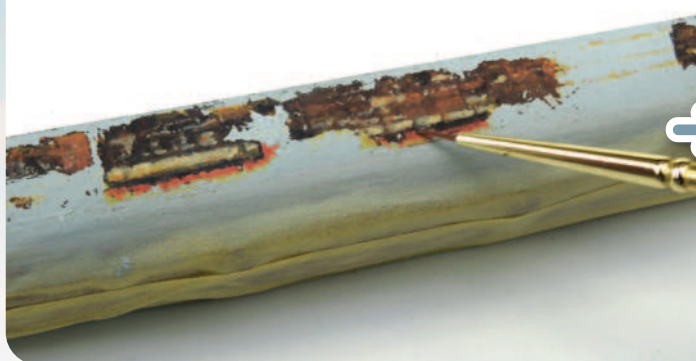
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Dark and almost black shades were added to create realistic and dynamic contrast.

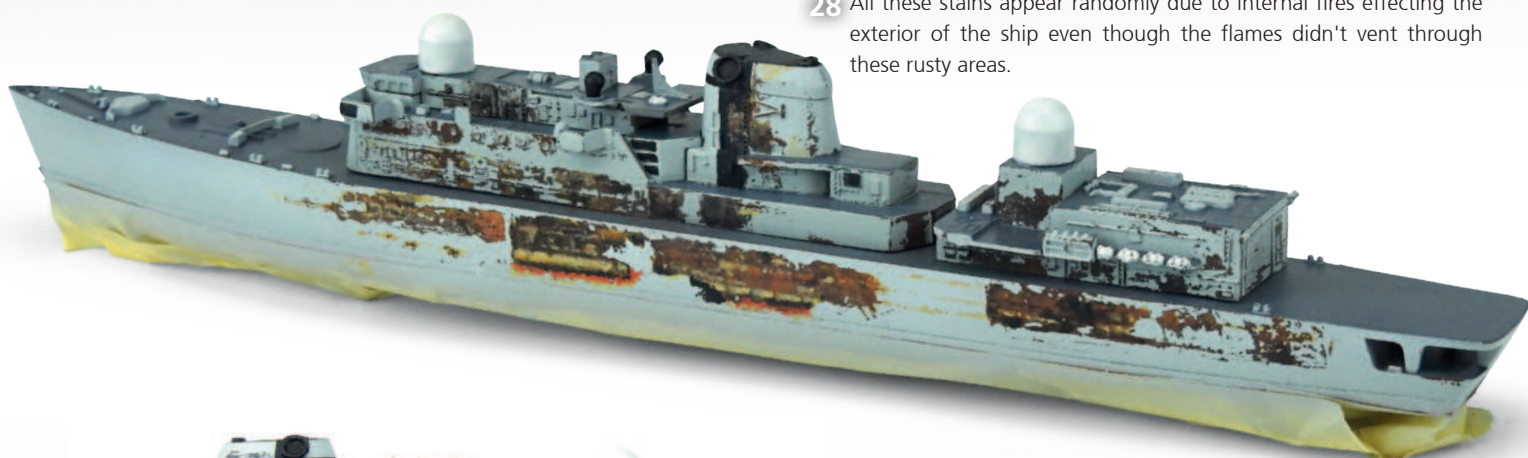
23-24 The next step was to refine the chipping using a range of authentic rust tones to replicate the effects observed through reference images.

26-27

Finally the staining was made lighter and brighter, always copying directly from the original photo.



28 All these stains appear randomly due to internal fires effecting the exterior of the ship even though the flames didn't vent through these rusty areas.



29

It was necessary to paint the side that received the missile's impact in a darker tone, and the distorted plates in a lighter tone in order to emphasize the damage using contrast.



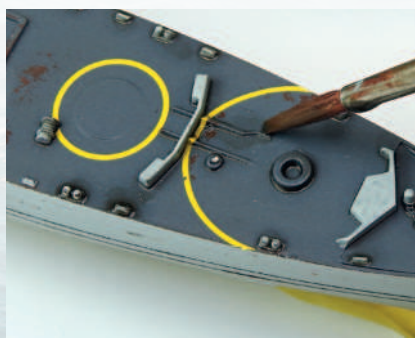
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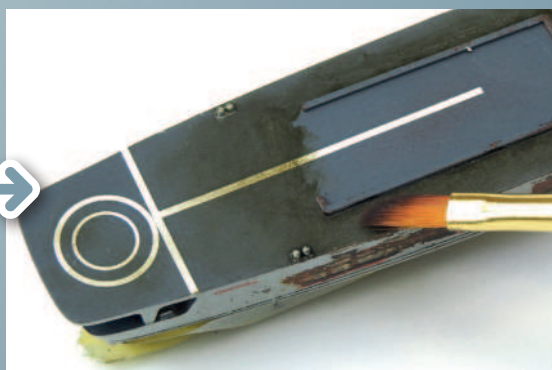
Once this process was finished, Aqua Gloss Clear ALC600 was applied to prepare the surface for the decals. Both AMMO ULTRA DECAL SET & ULTRA DECAL FIX solutions were used to apply the markings which were allowed to dry before applying a matt varnish coat to seal and protect all the effects.



31-32-33

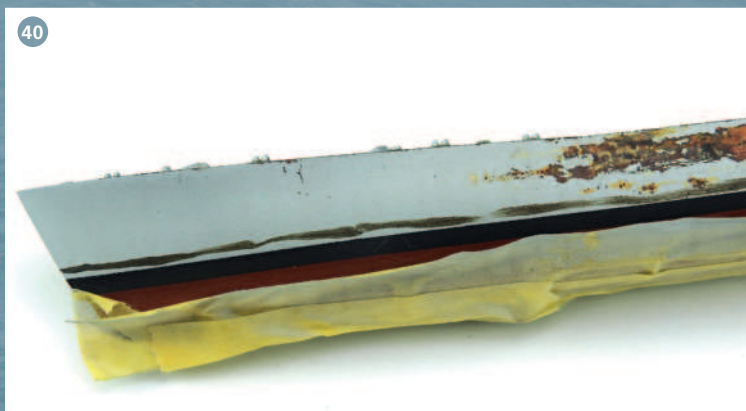
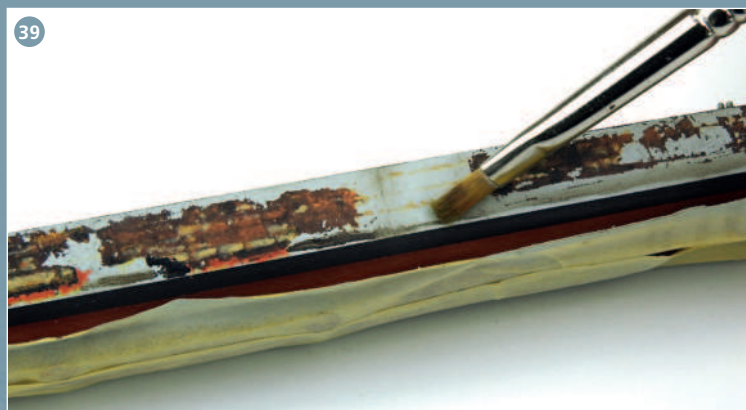
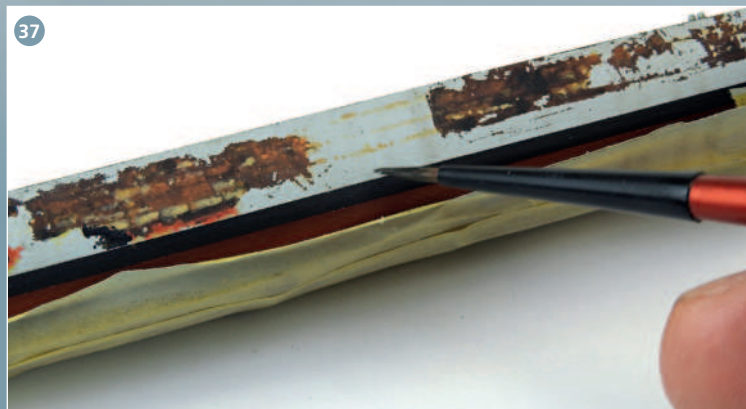
The weathering process began by applying the Panel Line Wash colour Deep Brown A.MIG-1618 in and around all the raised and recessed details. Aircraft washes are perfect for such small scales as they are subtle and fluid than washes intended for AFV models.





34-35

The Oilbrusher colour Starship Bay Sludge was used to add larger staining around the structures to represent accumulations of dirt and debris created by the fire while also creating a more three-dimensional appearance.



36-37-38-39-40-41-42

A dark oil colour was then used to apply streaked lines on the sides which were then dragged and shaped using a dry clean brush.



43

While the oil paint was still fresh, a dry brush was used to drag some vertical streaking upwards, representing the different panels on the sides.



44

With these effects in place, chipping was added to other important parts of the ship using a Shadow Rust acrylic colour, including the antenna mast.



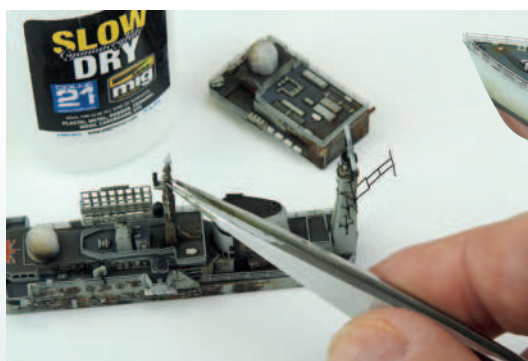
45

Next the colour Dark Brown was used to add more staining on the door area of the helicopter hangar. The effects were applied and blended with a dry brush.

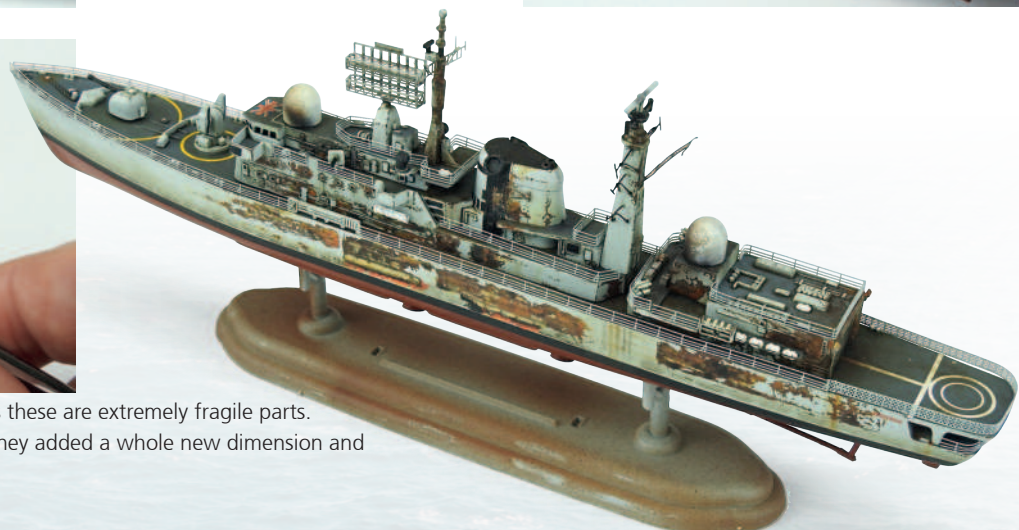


46

Once all of the effects had been painted, the process of carefully adding the railing on the entire ship was completed using fine tipped tweezers and Slow Dry Cyanoacrylate A.MIG-8013.



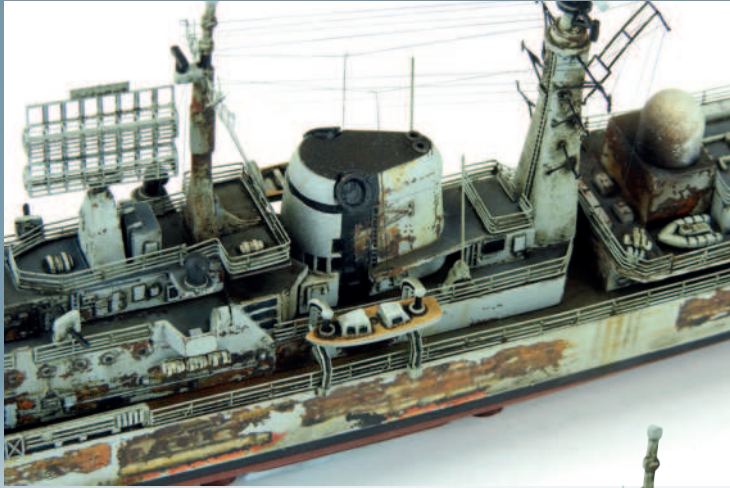
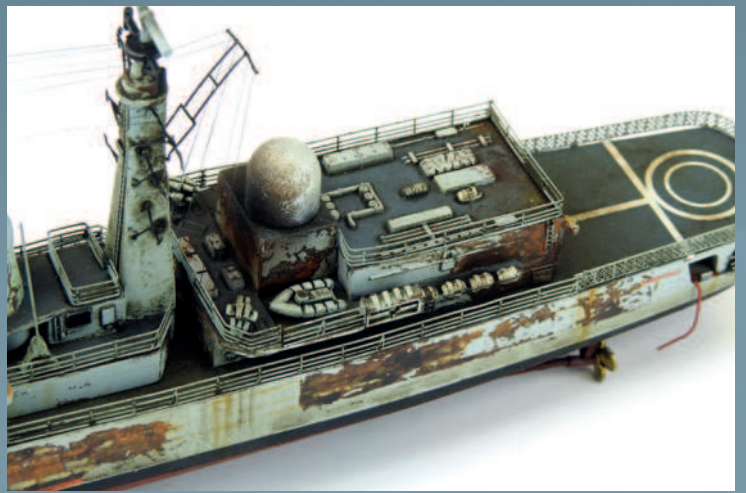
47-48 Attaching the masts is quite difficult, as these are extremely fragile parts. They are well worth the care taken as they added a whole new dimension and layer of realism to the model.



49

The most delicate part was to add all of the ship's rigging using USCHI's elastic rigging material, cyanoacrylate and fine tweezers made this delicate task enjoyable while producing superior results.

To finish up the project, the model was placed on a base made of two-part resin and tinted with blue paint, finishing the surface with Acrylic Water colour Pacific Waters A.MIG-2201 used to imitate the small waves on the surface added to the torched destruction of burned out effects in contrast to the deep blue waters.



IN THE NEXT ISSUE...

By Sergiusz Pęczek



URBAN

Urban dioramas are one of the more difficult and most laborious aspects of our hobby. Scenes depicting ruined buildings, rubble, and the endless amount of litter and debris that accurately tell the viewer a compelling story are challenging. Even a relatively small scene combines many different aspects of modelling. A unique set of modeling techniques and materials are used to accurately reproduce the Urban environment in scale. In the next issue of the TWM, a host of masters will present you with a full spectrum of new innovative techniques, materials and inspiring examples ranging from simple compositions and quick projects showing vehicles in the urban environment, to spectacular dioramas full of dynamic and meticulous details. With the vast techniques learned in this issue, your imagination will be set free to accurately reproduce dynamic compositions featuring critical elements including plaster, wood, steel, and concrete. The next issue of TWM provides you with a street map of unique materials, techniques, and realistically layered weathering effects made easy to understand and apply as you step into The Urban Environment.





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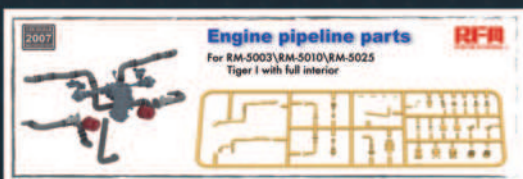
TK7201 1/72
German MBT Leopard 2 A5/A6



DM720014 1/72
Northrop F-5F "Tiger II"



FMFP39 1/72
JASDF Missile Set



RM2007 1/35
Upgrade Kit Engine pipeline parts for RM-5003 RM-5010



RSU35-0002 1/35
UH-1D Huey Main Rotor



RS32-0021 1/32
F-15E/I/K "Strike Eagle" wheels set



TAK02132 1/35
Pz. Kpfw. III Ausf. J w/full interior



TAK02137 1/35
M60A3 w/M9 Bulldozer



TAK05012 1/72
"Bruno" German Battleship Bismarck Turret B



KIN48089 1/48
TF-104G Germany Air Force



QD32019 1/32
Spitfire Mk.VIII - 3D Printed & coloured interior on decal



QD48052 1/48
F-15E 3D-Printed & coloured interior on decal paper



FMFP38 1/72
Japan Air Self-Defense Force F-4EJ Kai Fighter



RFM5045 1/35
Panther Ausf.F w/workable track links



MBLTD35177 1/48
Panther A w/Zimmerit & Full Interior + 16T Strabokran



JS1601 1/16
U.S. tank crew helmet



JS16006 1/16
U.S. military assault backpack



AH35A039 1/35
T-72M2 "Moderna" Slovak MBT



BWW3506 1/35
I.J.A. Tank Riders



TAK05013 1/72
MAZ-537G w/CHMZAP-5247G Semi Trailer



DORAW48042 1/48
Seversky J9 (RSAF)



MBLTD35218 1/35
German military men, 1944-1945



CP4802 1/35
XA2D-1 Skyshark Early Version



A.MIG-8505 1/48
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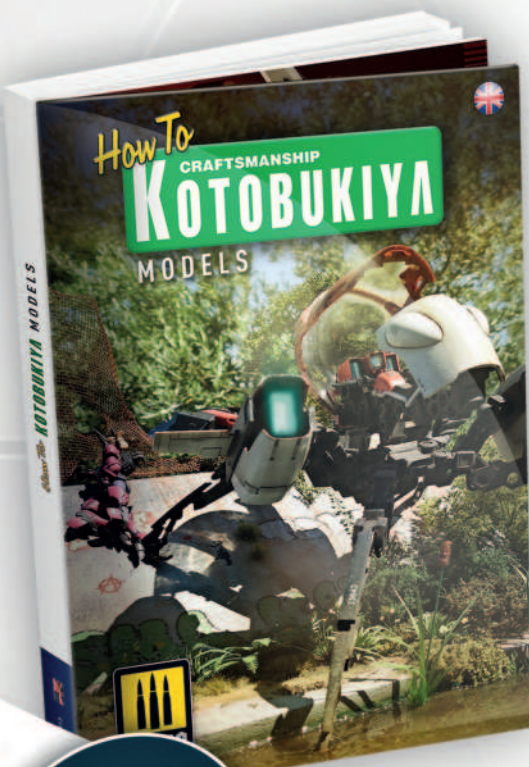
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