

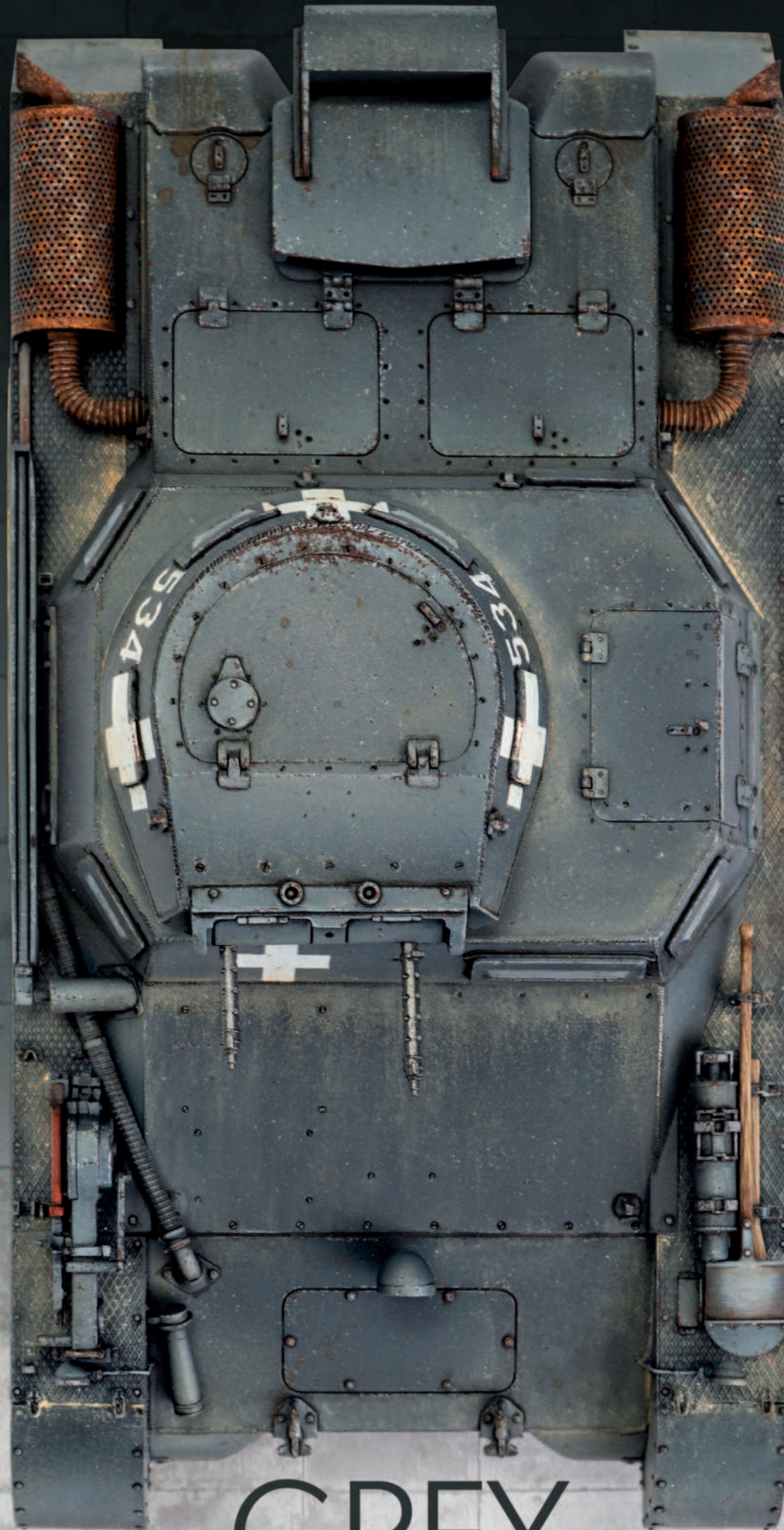
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A.MIG 4534 - Issue 35 GREY



GREY

WEATHERING

MAGAZINE

by MIG Jimenez

ENGLISH

Acrylic Wash

The Evolution of Weathering



NEW



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on your model.**

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Washes are one of the oldest and most essential modelling techniques, used by all modellers on subjects and dioramas of all types and themes.

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THE WEATHERING MAGAZINE



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Happy New Year fellow modelers, welcome to the first issue of 2022 which promises to be an exciting year for you and TWM! This year kicks off with a subject universally engaging and one that is a real joy to paint and weather, dynamic Grey base colours and camouflage patterns. Are you prepared to be impressed by the very colour that is symbolic of all things dull? The last pages of this issue promise to leave you searching for your next favourite subject in Grey.

Because this omnipresent subject is found on land, sea and air on every vehicle type, mastery of working with Grey and the many opportunities that it presents are critical to every genre of modeler. The colour Grey can be applied before base colours when used for a host of lighting, shading and weathering effects, the most enjoyable and the most advanced are easy to use and we will show you how. Every conceivable tint and shade of grey surrounds us on vehicles, in nature, and structures and we are going to take a deep dive into the techniques and tricks used to finish fascinating and universally loved subjects utilizing the colour.

This unique issue kicks off the year with old friends of yours and TWM along with some new faces to guide you through the techniques and tricks used by the pros. The Weathering Magazine's "Grey" issue provides you with engaging and easy to follow step by step instructions accompanying a highly detailed sequence of photos that inspire with every step. TWMs global staff of contributors make dynamic and highly realistic grey finishes extremely fun to work with while showing you how easy it is to produce highly rewarding results on your favourite subjects.

No longer will Grey be intimidating to apply correctly or force you to shy away from your beloved subjects. Sit back and let TWM indulge your modelling senses with new and invigorating possibilities. The issue you hold in your hands allows you to access new subjects with base colours, camouflage patterns, building materials and stone in your new favourite colour, grey.

Sergiusz Pęczek



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by AMMO of Mig Jimenez
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THE TINY WARRIOR

pag. 6



O-2A SKYMASTER

pag. 20



BLOCKBUSTER VF Ver.

pag.28



LIGHT FORTIFICATION

pag. 36



PAINTING FELDGRAU UNIFORM

pag. 48



U12

pag. 54



So many covers to choose from...

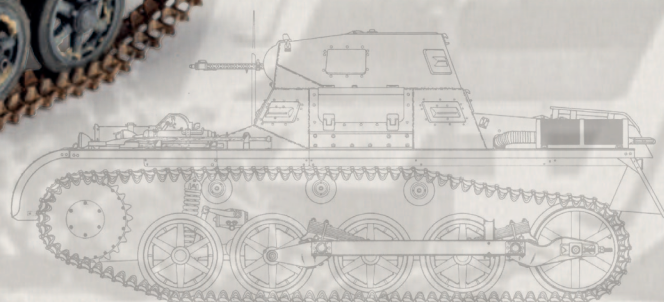


THE TINY WARRIOR



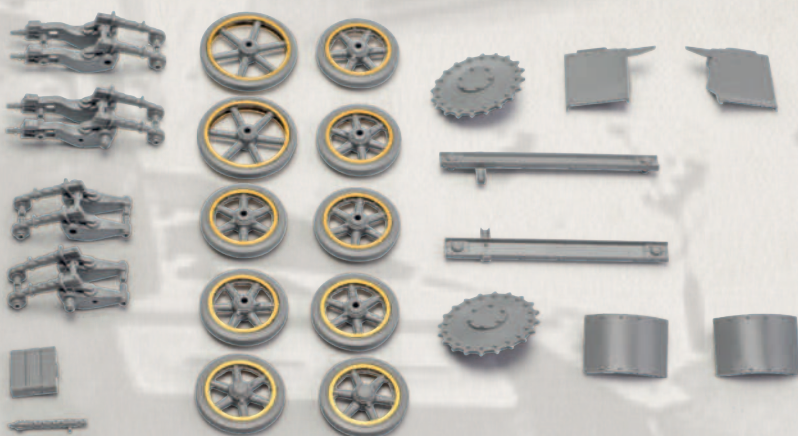
Sergiusz
Pęczek

When we at AMMO decided on the topic for the next issue, Takom's new Pz.Kpfw I Ausf.A 2-in-1 kit seemed the perfect choice to illustrate the techniques used to paint and weather a grey armoured vehicle. I decided to paint the miniature in a "colour modulation" style while avoiding unnatural light directions and exaggerated highlights on the model. Since the German RAL 7021 "Dunkelgrau" grey colour used on tanks in the early days of the war was a very dark tone, the finish would be a compromise between the visually dynamic characteristic of this technique and a stunningly realistic finish.



1/35





1 The miniature by TAKOM is defined by the impressive sharpness of the moulding, an incredible level of surface details, and a very well thought out design for easy construction and perfect fit with no need for filling gaps. This model was built out of the box besides enhancing the level of detail with a few modifications.



2 The fire extinguisher was replaced with a more detailed resin version from PANZER ART RE35-259, along with 3D printed tool holders made by T-Rex Studio TR35015. I drilled out the mounting brackets and added headlight wiring.



3 The level of detail was increased by gluing the triangular nuts from the T-Rex TR35048 kit in place. All the products noted above can be found at www.ammo.es.



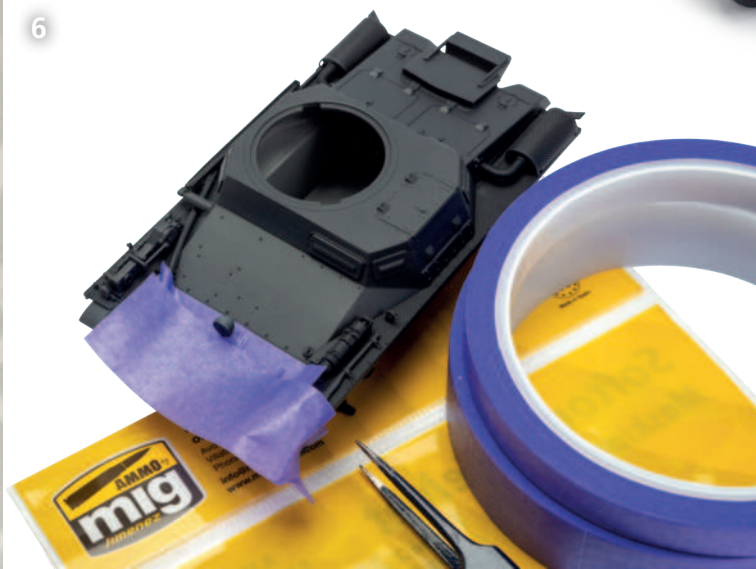
4

Painting should always begin by applying primer, in this case Black One Shot Primer A.MIG-2023.

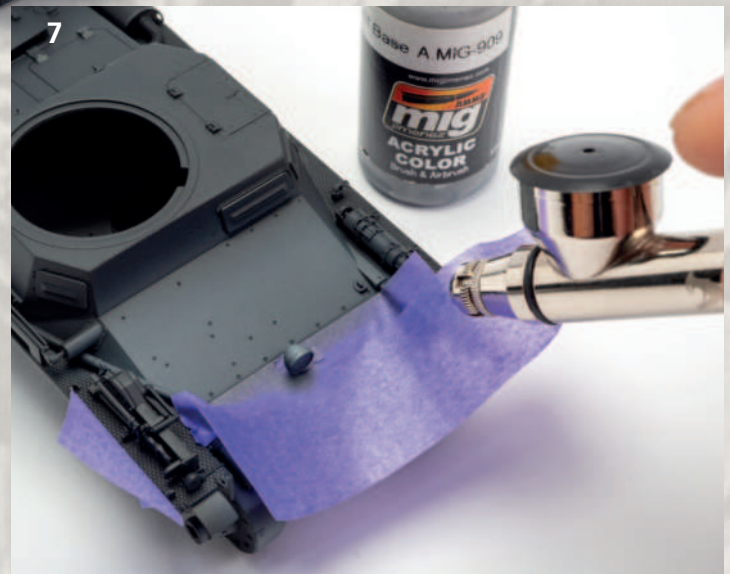
5

The base colour application began with a thin layer of Grey Dark Base A.MIG-0907 from the Dunkelgrau Modulation Set A.MIG-7001.

6



7



8



6

Sharp contrasts between panels are characteristic of the colour modulation technique, it is best to use masking tape to help apply the distinct different tones. I used the new Softouch Velvet tape with low adhesive, it was not necessary to wait many hours for the paint to dry without risking damage.

7

Using increasingly lighter shades of grey, shading and highlights were established on the hull. First, Grey Base A.MIG-0908 was applied, followed by the lighter shade Grey Light Base A.MIG-0909.

8

The details which are most directly affected by sunlight were masked and painted with Grey Highlight A.MIG-0910, the lightest colour from the set.

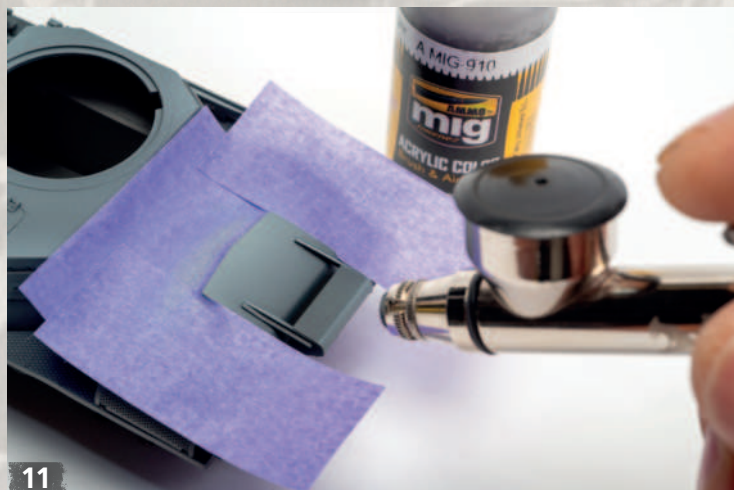


9 After removing the masking, you can see how the desired three-dimensionally enhancing effect appears to make the model much more dynamic. In this photo you can clearly see the difference between airbrush shading and a solid base.



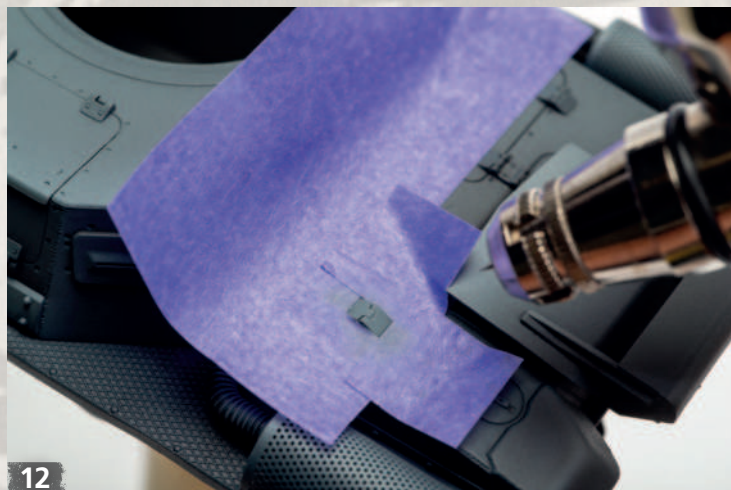
10

Some elements are easier to mask using Masking Putty rather than masking tape.



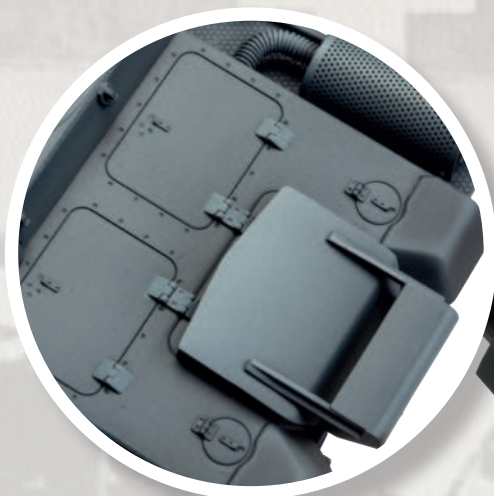
11

The greatest contrast appears on the protruding parts, where a gradient from light to dark was built.



12

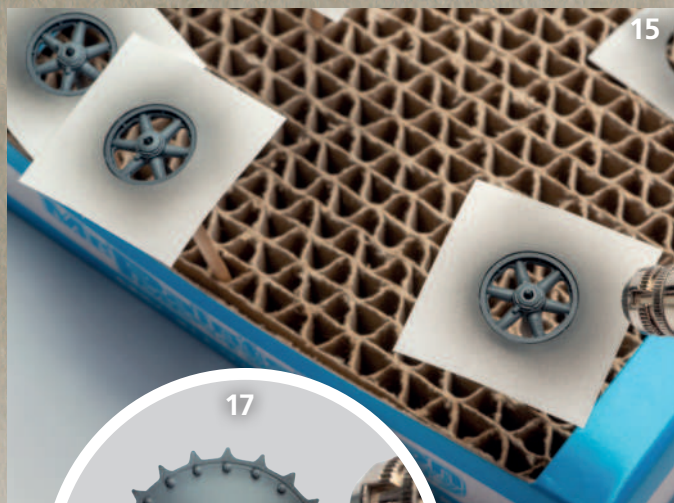
I decided to mask and paint even parts as small as the hinges, as the quality of the paint applied by airbrush is incomparably better without compromising the sharpness of the details.



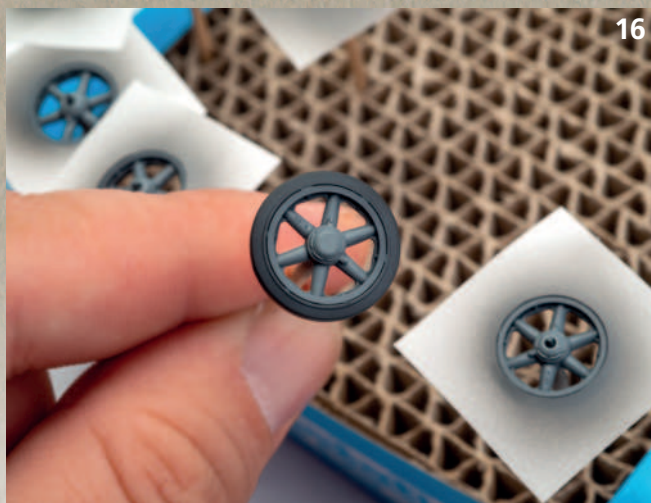
13 14

Here you can see the striking results of a fun airbrush and masking session.





15



16



17

15 The wheels were painted using masks cut out on my home Silhouette Portrait plotter.

16 This is one of the fastest methods for painting tyres on a vehicle's wheels.

17 When airbrushing, do not forget to highlight the areas of the drive wheel exposed to light.



18 The next step was to lighten up the finest details such as tool holders, screw heads, fine details and edges using a brush – this

19 step is for the smallest details where a brush will work better than an airbrush.



20 Shown here is the dynamic finished effect after highlighting the details with a brush.





21 To visually merge and blend the previously applied effects, two shades of acrylic filter were applied with a flat brush. The filters were applied quickly without flooding the surface - remember that the filter is meant to unify the surface, but it is not a wash.

22

With this step the contrast was reduced, and the miniature gained a soft satin surface. At this stage the model was set aside so the filter could dry for 24 hours.



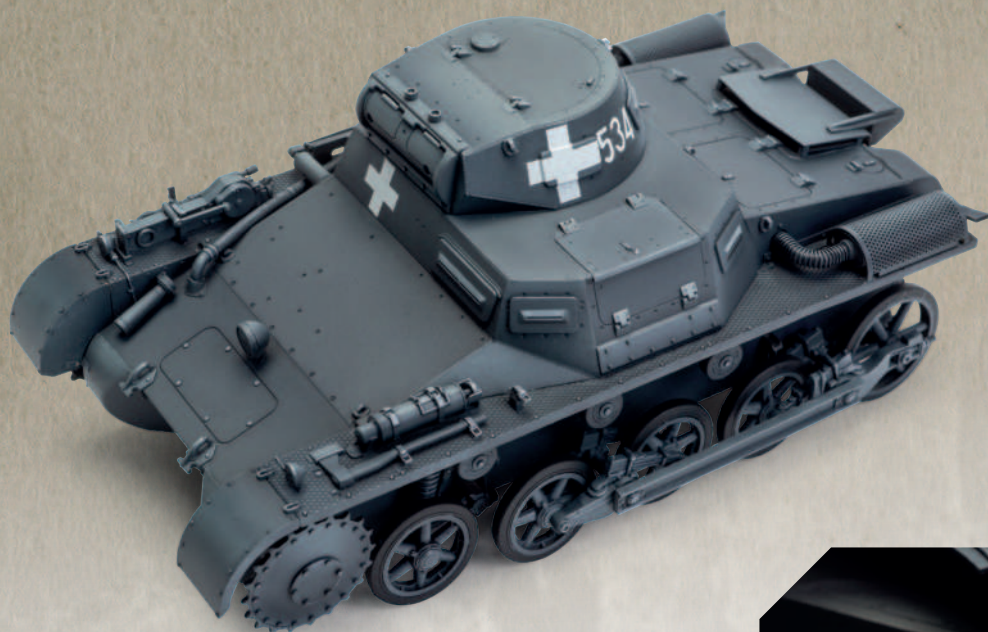
24

Applying decals to high profile details as shown is not feasible, so the cross was cut off below the bottom edge of the hook, the top with protruding detail was then painted with the acrylic colour White.

23

Once dry, the decals were applied, which took some effort on the protruding viewfinders on the turret. However, with the game changing Ultra Decal Fix A.MIG-2030's decal liquid and the Decal Application Brush #3 A.MIG-8708, the markings turned out perfectly!





25

Here you can see the model with the decals applied before the last of the treatments, which I decided to do at the very end of the grey painting process.



26



27



28

26 Using the Oilbrusher range of colours shown in the photo, the selection was mixed to match the airbrushed base.

27 The undiluted mix was then applied with a brush to further enhance specific areas and features.

28 Using a dry flat brush, the paint was blended on the surface to create a controlled gradient.



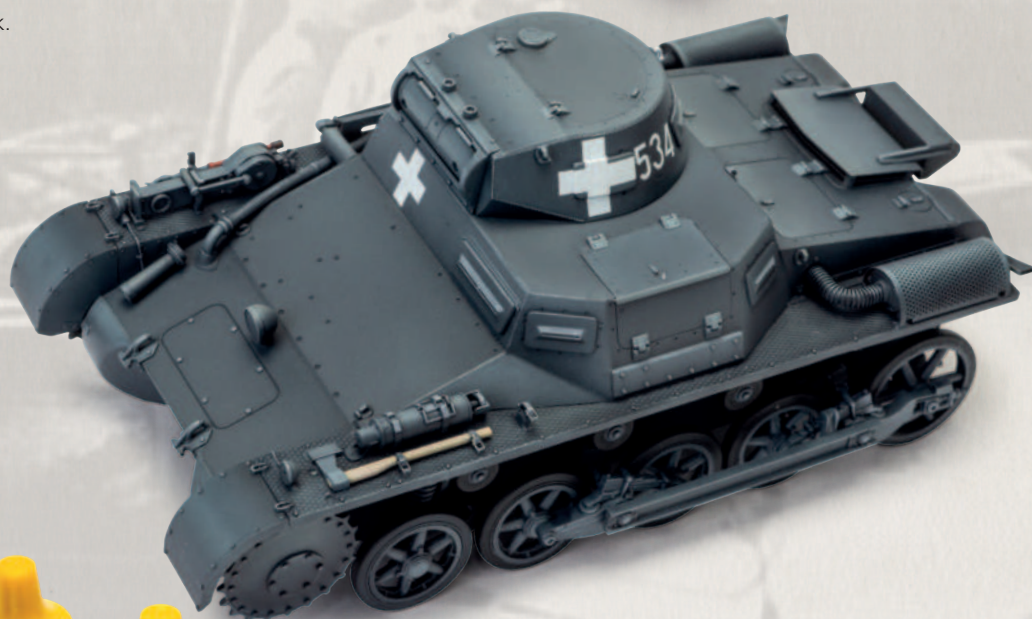


29 30

Using a purposefully designed Dry Brush Technical Brush #4 A.MIG-8701 for the dry brush technique, the transitions were then blended even further to create a smooth and subtle transition from light to dark.

31

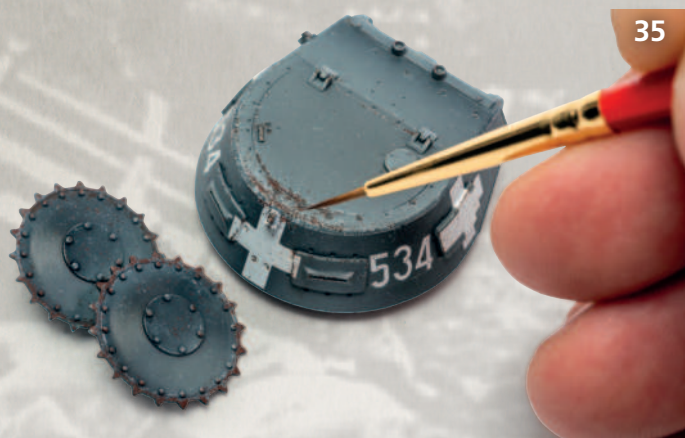
With the base colour in place, all the parts such as the tools and the rear lights were carefully hand painted.





32 After the colour modulation technique was used to apply the grey base and the details painted, the weathering began by applying light chipping with a sponge.

33 The shape of the chipping was refined with one of my best brushes, the #1 Marta-Kolinsky brush A.MIG-8711. A sharp natural bristle brush in perfect condition is critical for this type of effect.



35 Some of the previously painted light chips were then filled in with the acrylic colour Chipping accurately simulating deeper scratching and chipping and the colour Dark Rust A.MIG-0041 to simulate surface corrosion.

36 The wear on welds exposed to abrasion and the greatest contact with the crew's boots was replicated with the brilliant acrylic colour Silver A.MIG-0195 as the welds would not rust.

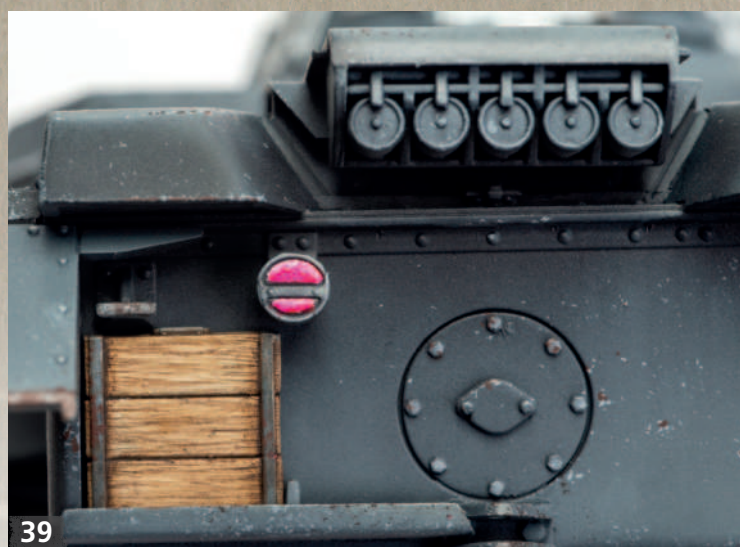
37 The tool handles were hand painted using a light base of Old Wood A.MIG-0036. Using a Fine Finish Marta Kolinski thin natural bristle brush from AMMO, the wood grain was applied using two shades of brown, the lighter Ochre Earth A.MIG-0078 and the darker colour Old Rust A.MIG-0042.





38

Here you can see the highly realistic result on the jack block.



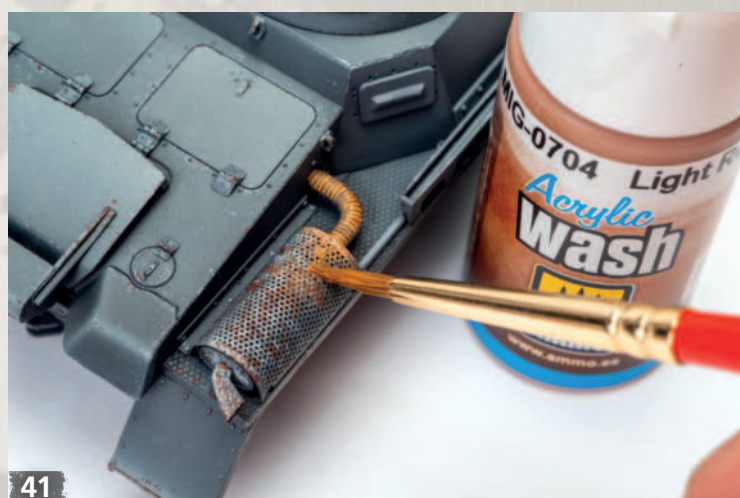
39

I painted the rear lamp first with silver and then with the transparent red colour A.MIG-0093.



40

Painting the rusty mufflers began with the application of irregular rust spots from the full range of authentic tones in the Rust Effects Colours 6-piece acrylic set A.MIG-7106.



41

Using the wet blending technique, Light Rust A.MIG-0704 Acrylic Wash from the new range of colours was applied. The colour is highly saturated and dries matte.



42

The rust tones were then darkened by wet blending the previous colour and a darker rust shade Track Wash A.MIG-0702.

43

With these fun steps, a stunning and realistic finish is easy.



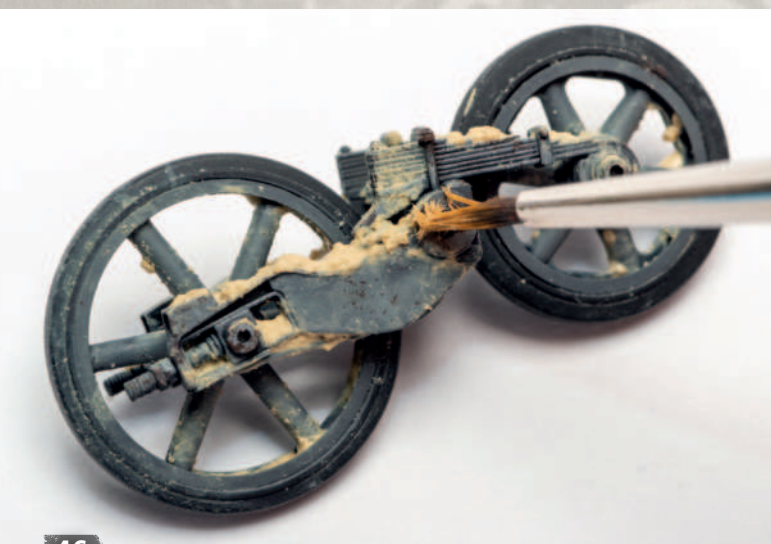


44 At this stage the process of building up layers of mud and dust effects began with an unconventional application of the diorama product Beach Sand A.MIG-2106 mixed with a bit of Dry Earth Ground A.MIG-2101. The acrylic product dries quickly and contains naturally varied texture and are excellent for replicating the heavier accumulations of mud that typically dry on the chassis.



45

The product was placed on each component and area individually and blended quickly using plenty of water. As the product dries, it will lose volume and show its structure.



46

The same process was repeated on the suspension and running gear by carefully placing the clumps of mud in the places where it naturally accumulates as shown in reference photos.



47

Here you can see how placing the accumulations with care creates authentic results.



48

The effects were enhanced with two coats of Heavy Chipping Effects, followed by a thin coat of the acrylic colours Desert Sand A.MIG-0029 and Sand Yellow A.MIG-0030 which corresponded with the colour of the previously applied mud.



49

Once dry, the surface was wetted with water to activate the Heavy Chipping Fluid which allowed me to remove some of the paint to simulate a layer of mud slightly worn away.



50 The result is an exact replica of layers of mud and dust, accurately blending the vehicle to its environment.



51 A streaking effect was added to the vertical or sloped surfaces on the vertical surfaces easily using the Saw Brush A.MIG-8585.



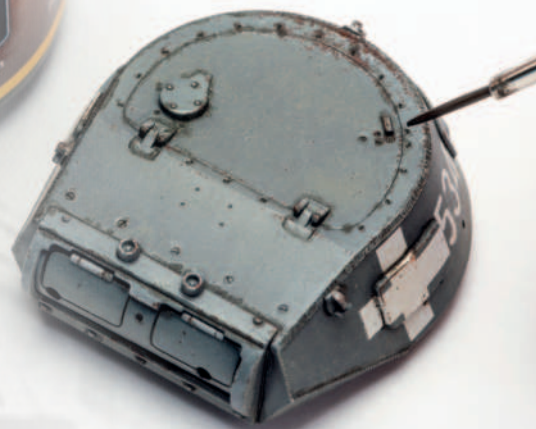
52 53 The upper surfaces of the model received the same effect, applied one section at a time for maximum control.



54 Now the tiny warrior truly looks as though it has seen action, kicking up dust and mud along the way.



55 A classic wash was then applied using an almost black yet warm tone of the colour Dark Wash A.MIG-1008.





56 This same wash was applied to panel lines and recessed details to emphasise the distinguishing surface details.

57 Any excess wash was removed with a Fine Finish soft natural brush A.MIG-8714 dampened with Enamel Odourless Thinner. The natural bristle brush is ideal for this step as it allows for precise corrections.

58 Before assembling the full undercarriage, small splashes of mud were applied by raking a toothpick against a brush to project droplets of a mixture of enamel weathering products Kursk Soil A.MIG-1400 and A.MIG-1751 Dry Steppe. To avoid splashing unwanted parts of the model, masking tape was used.



The tracks shown here were made with 3D printing technology from T-rex Studio. Both runs were first primed with One Shot Brown Oxide A.MIG-2026 followed by a mix of Acrylic Wash colour A.MIG-0702 to add depth and Light Rust A.MIG-0704 to quickly add the subtle appearance of fresh rust.



The result is outstanding and easy to achieve but not quite completed at this stage.



61 The exposed edges, outer surfaces in contact with the ground, and the inner surfaces in contact with the wheels were dry brushed with a mixture of Light Metal A.MIG-0621 and Gun Metal A.MIG-0622 paints. Both track runs were then covered with a thick layer of pigments using tones corresponding to the previously applied dust and mud colours. The pigments were fixed in place with Enamel Odourless Thinner.



THE TANK WARRIOR

O-2A SKYMASTER



Javier Lopez
de Anca

The life of the military aviation enthusiast has become a study in grey scale over the past few decades. Why would a modern Air Force like these shades so much? This is not to suggest that we return to the colourful camouflage patterns of WWI, but do they all have to be grey? No matter, we at AMMO find solutions to the many challenges modelling presents.

Working with grey aircraft has its pros and cons. There is no need for complex freehand camouflage nor do they require complex masking. Low visibility grey allows us to start from a homogeneous surface on which all kinds of techniques and mediums can be used to bring the model to life. If you were to paint a model with the base colour only, you would be left with a model that looks like a toy. That is why we must combine working with different shades of grey and layers of weathering processes to obtain a visually dynamic and highly realistic result.



ICM
1/48



1

With the cockpit having been painted previously, the clear canopy sections were masked and the model washed to clean the surfaces before priming.



2

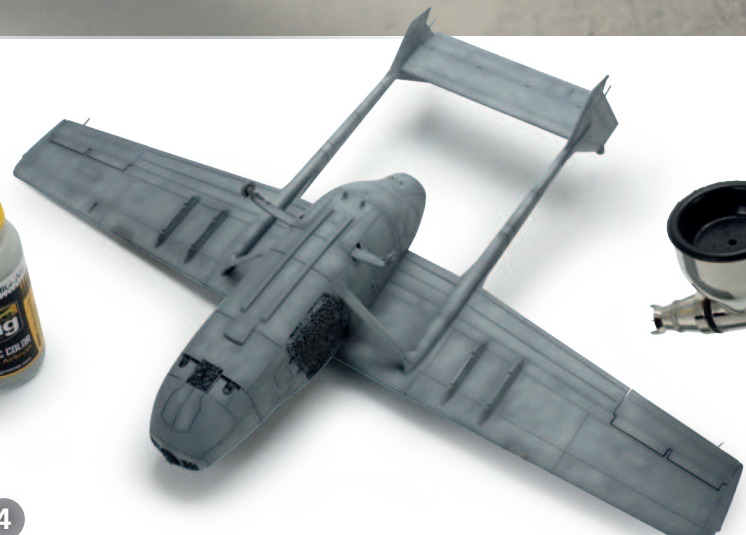
Always begin by priming the whole model, for this example a couple of thin coats of One Shot Primer Grey A.MIG-2024 were applied.

TER



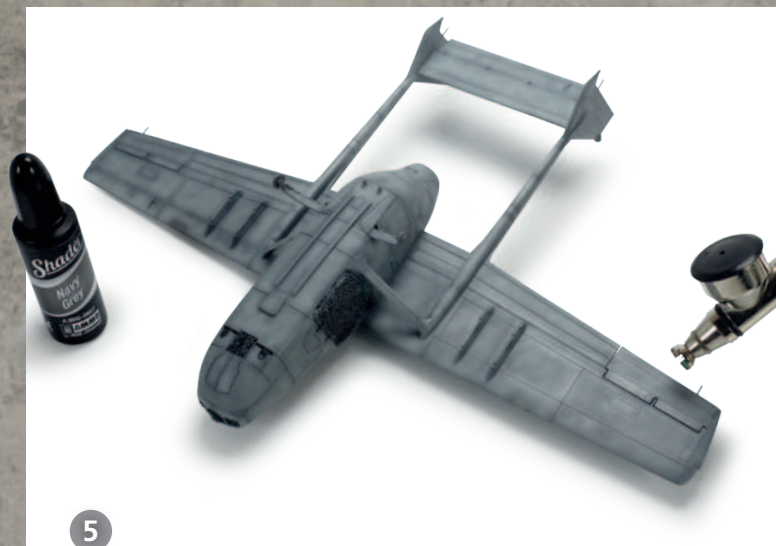
3

Using the primer as a base colour, the centre of select panels were lightened by drawing small clouds with FS 36314 (BS 626) A.MIG-0207 using an airbrush.



4

The discolouration effect was then blended with the same tone highly diluted with Transparator A.MIG-2017. The mixture was applied without obscuring the previous work.



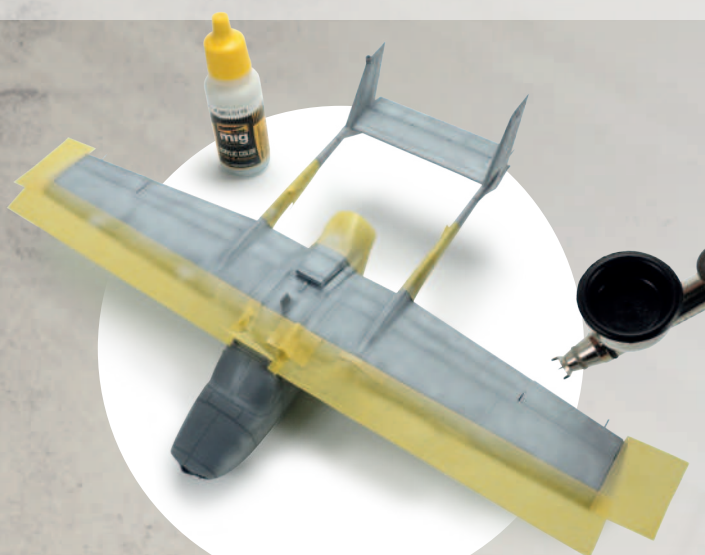
5

Enhancing the shadows began by using the Navy Grey Shader A.MIG-0857 to trace the panel lines and details of the fuselage.



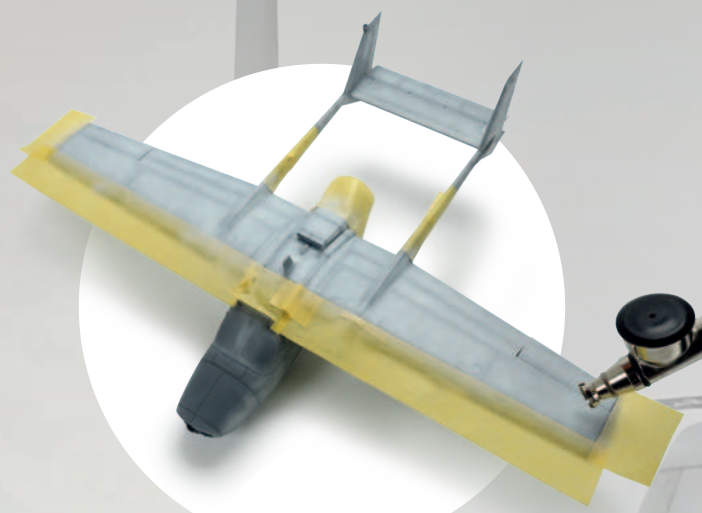
6

The next step was to intensify the highlights randomly with the colour Cold Gray A.MIG-0119 diluted with Transparator. As you can see, so far only a range of grey tones have been used and the finish is already much more dynamic than usual.



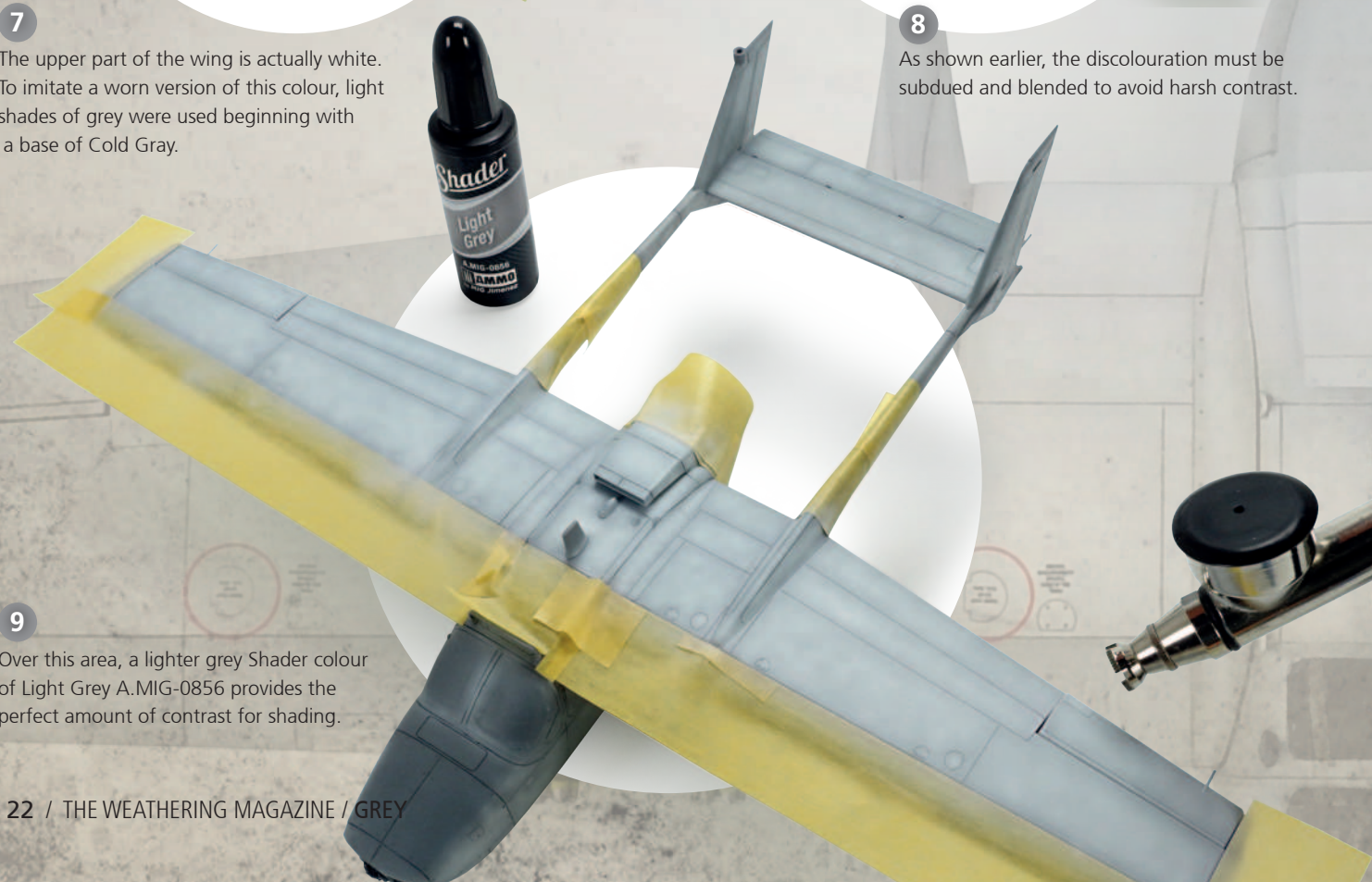
7

The upper part of the wing is actually white. To imitate a worn version of this colour, light shades of grey were used beginning with a base of Cold Gray.



8

As shown earlier, the discolouration must be subdued and blended to avoid harsh contrast.



9

Over this area, a lighter grey Shader colour of Light Grey A.MIG-0856 provides the perfect amount of contrast for shading.



10

Just as a very light grey was used to imitate white, the same principle was applied to the anti-glare panel which is actually black. The process began by covering the area with a layer of Scratches Effects A.MIG-2010.



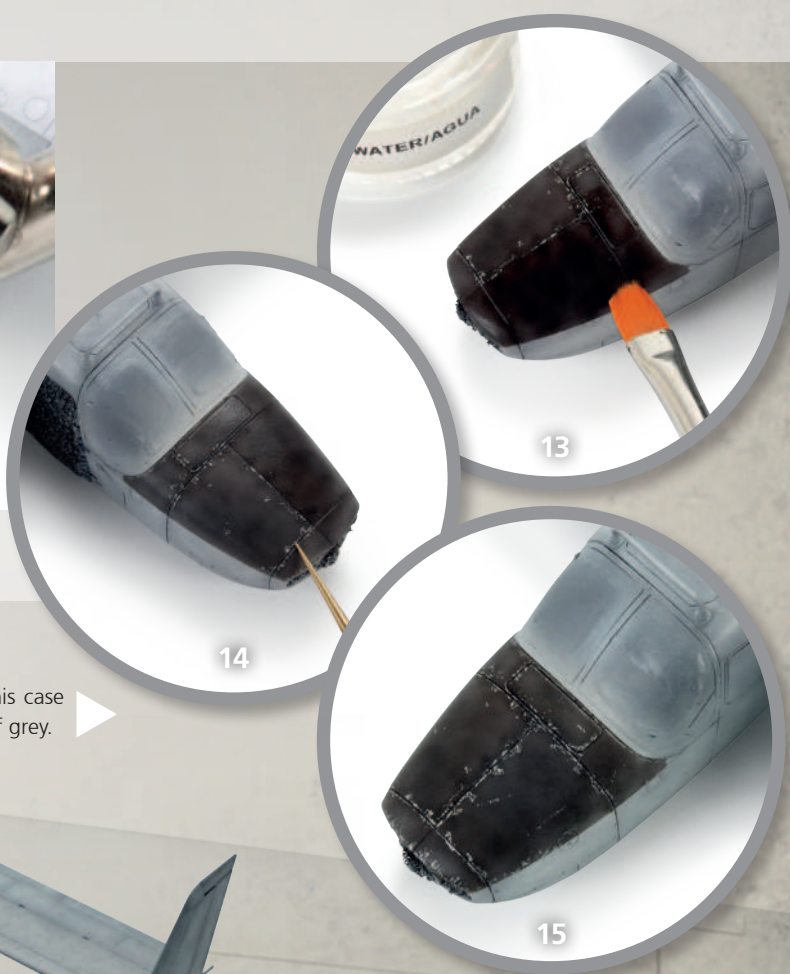
11

Instead of using Black as a base colour, the dark grey RLM 66 Schwartz-grau A.MIG-0218 provided a more scale appropriate tone.



12

When it comes to shadows, there is little choice but to use Matt Black A.MIG-0046.



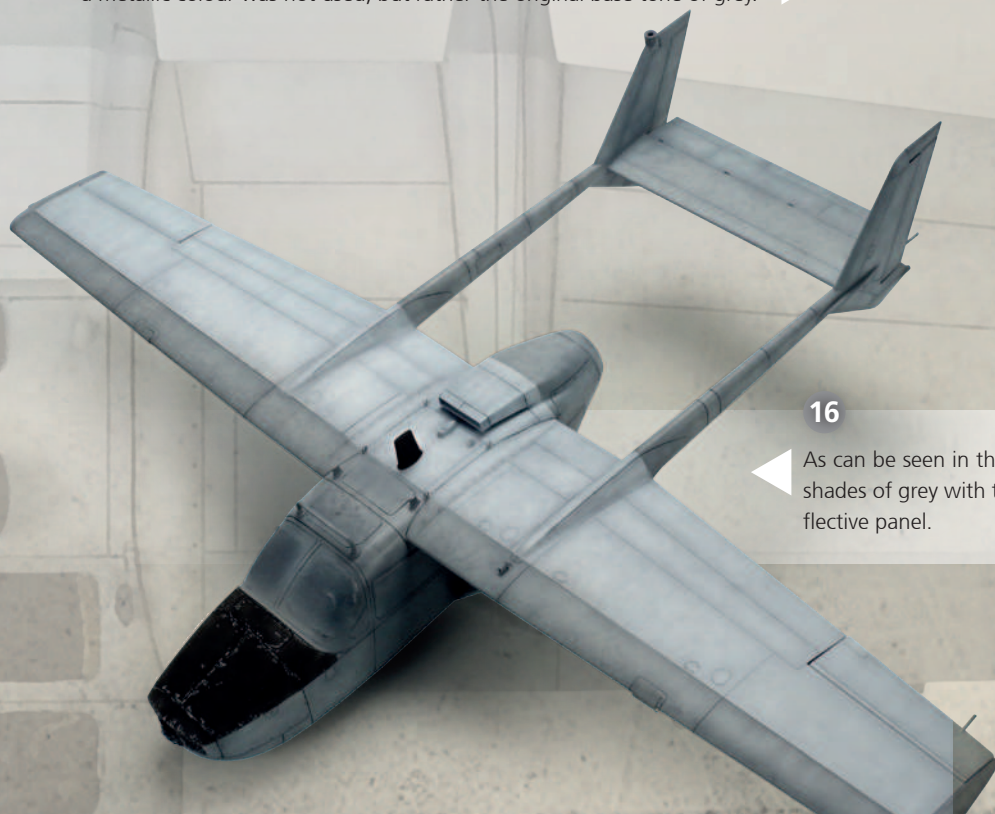
13

14

15

13 14 15

At this stage, chipping was applied to the base tones. Even in this case a metallic colour was not used, but rather the original base tone of grey.



16

As can be seen in this image, the model has been painted using only shades of grey with the exception of black shading within the anti-reflective panel.



17

After placing the decals, all surfaces were protected with Aqua Gloss Clear A.MIG-8212.



18

On the lighter areas, work with shades of grey continued using the enamel PLW Deep Grey A.MIG-1602 applied with a fine tip brush and allowed to flow through the recessed panel lines.



19

The wash was allowed to dry for about an hour before removing the excess with a cotton swab while moving in the direction of air flow, this adds realism and increases the chromatic variety within the grey panels exposed to the effect.



20

20 21

On the darker grey surfaces, the same technique was applied using PLW Black Night A.MIG-1611 which provides excellent contrast.



21

22

Here you can see the result after applying a wash to all panel lines.



23

To break the monotony of grey, the brown toned Oilbrusher Dark Mud A.MIG-3508 was used to simulate dirt, focusing the effect on the lower part of the fuselage.



24 25

The effect was blended with a completely dry brush until the transition with the grey was soft and smooth.



26 27

The Oilbrusher colour Earth A.MIG-3514 was then used to imitate subtle traces of dust.



28

For the most intense staining simulating the accumulation of grime mixed with oil and fuel, the Oilbrusher colour Dark Brown A.MIG-3512 was used to excellent effect.



29

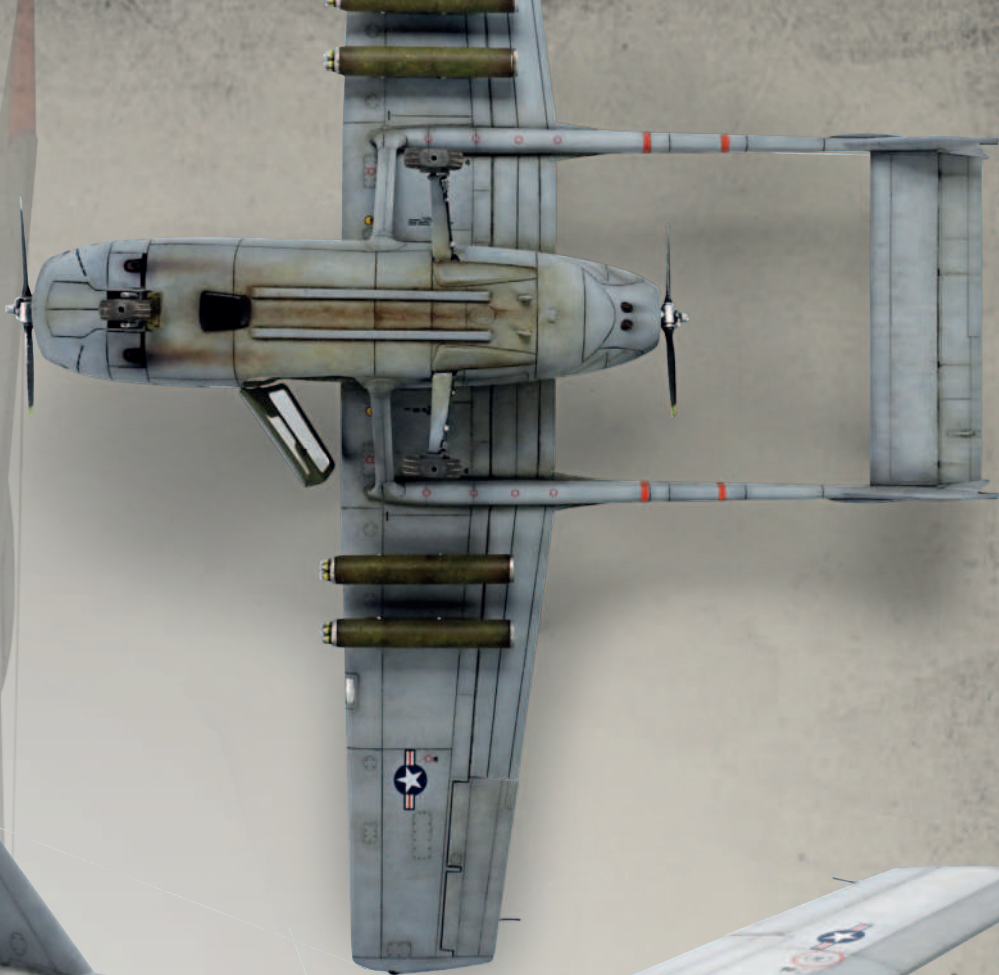
On surfaces where I simply wanted to darken the grey colour, a small amount of Oilbrusher Starship Filth A.MIG-3513 was applied and blended to alter individual panels.



30

Finally, the models' surfaces were sealed with Matt Lucky Varnish A.MIG-2051 which protects the weathering and serves to correctly adjust the final contrast and finish.





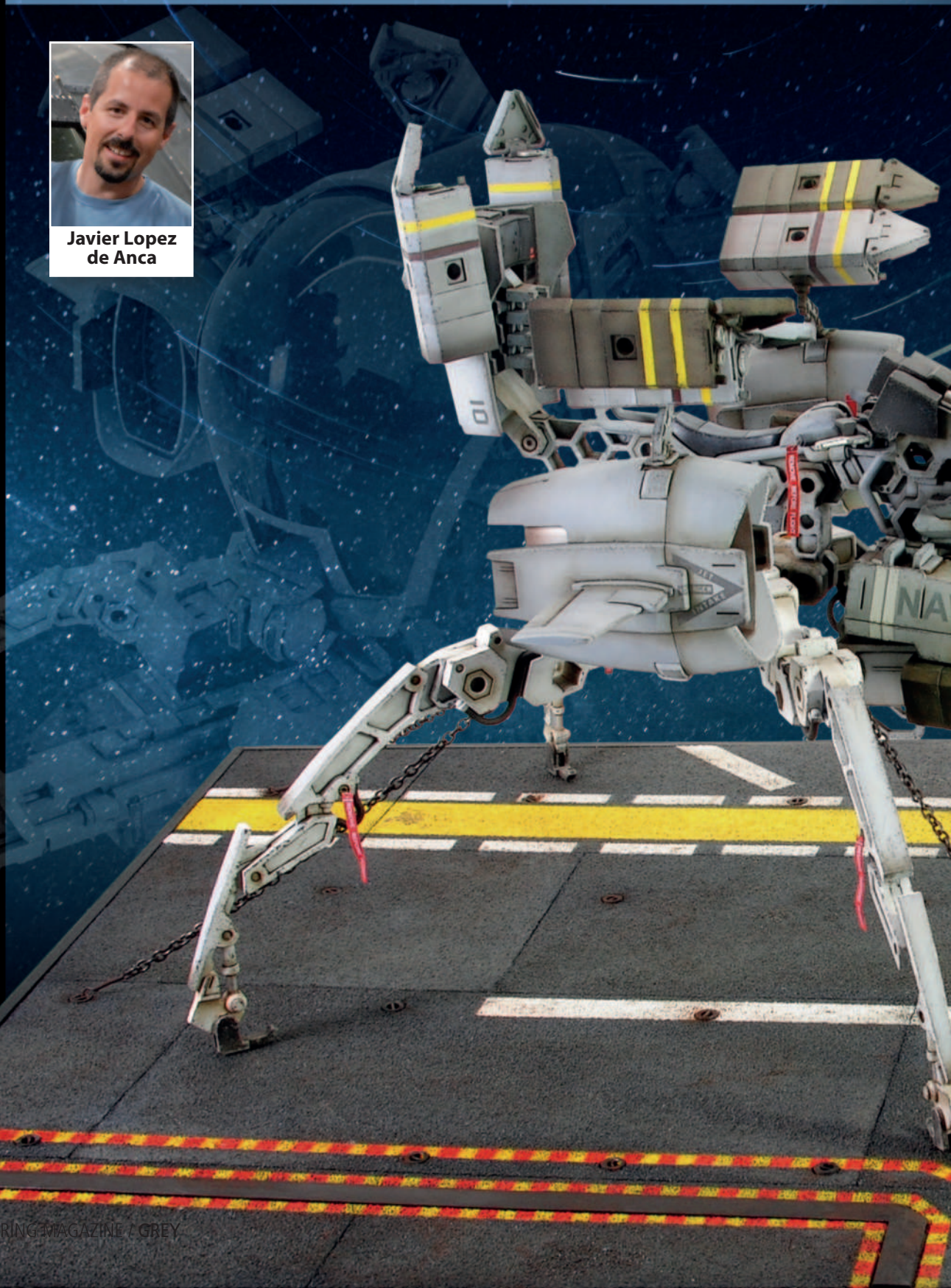
Blockbuster Ver. 1A

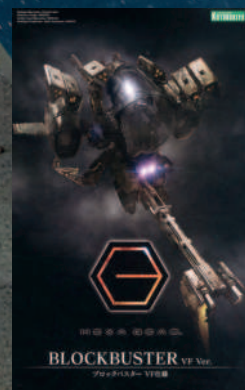
The Blockbuster is one of the vehicles piloted by the Governors, as they face off in a futuristic conflict. Although this model is considered one of the most outdated of the third generation Hexa Gear, its combat performance rivals more recent models. The main weapon is a highly accurate cannon, capable of shooting down enemies from long range, as well as multiple missile launchers that increase its firepower.

When deciding on markings for this magnificent model from Kotobukiya, I thought of what I like the most: the US Navy and its F/A-18 Hornet. The upper surfaces of the craft were painted in the same shade of grey used for the Blockbuster cockpit while the grey from the undersides was used to paint the structure, the legs were painted white just like modern naval landing gear.



Javier Lopez
de Anca





BLOCKBUSTER VF Ver.

プラモデル VF Ver.

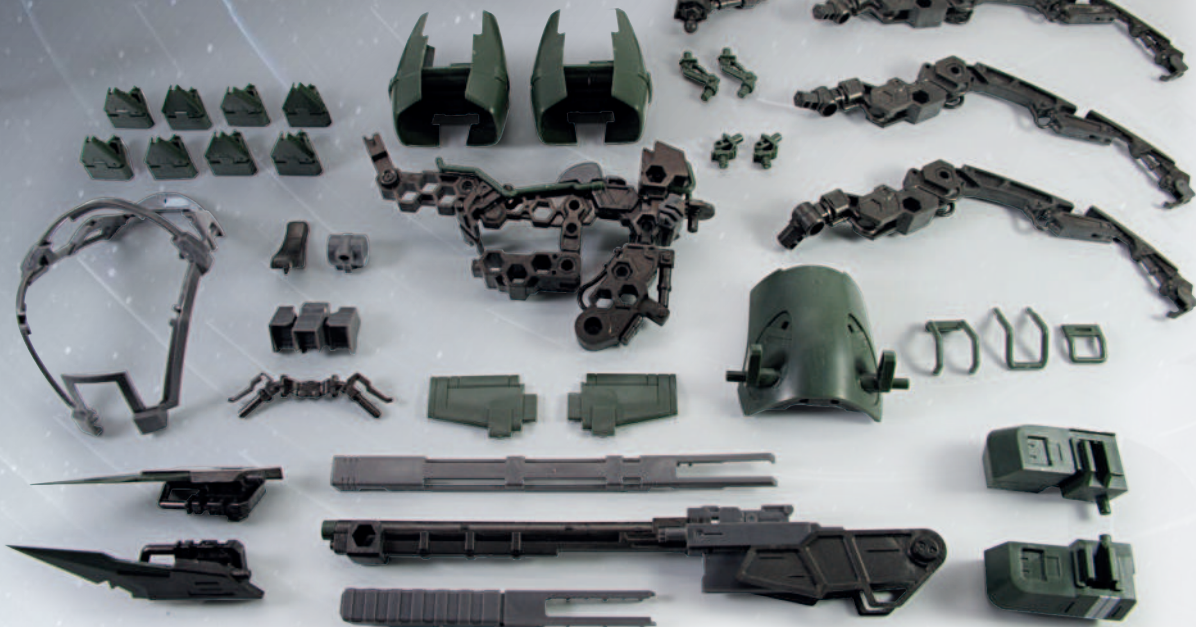
CRAFTSMANSHIP
KOTOBUKIYA

1/24



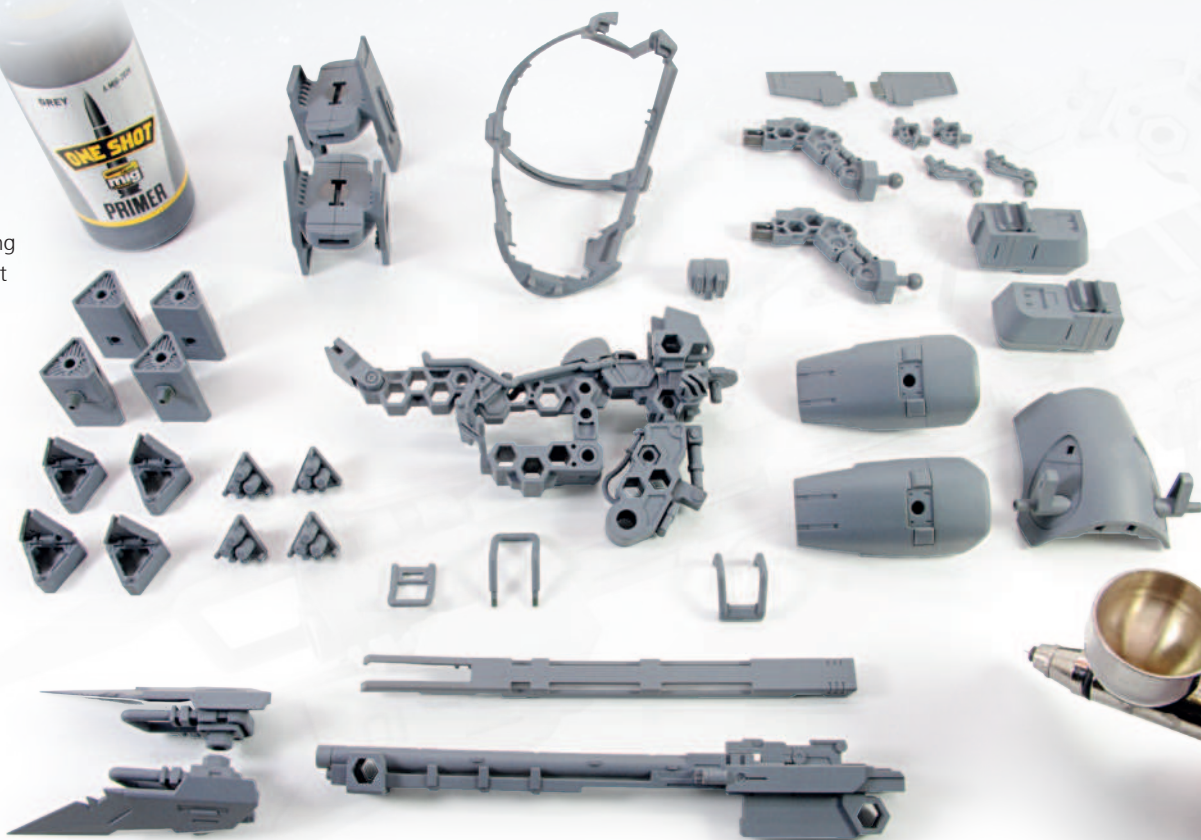
1

Before starting to paint a Hexagear, consider breaking it down into more easily manageable sections.



2

As always, painting begins with a coat of One Shot Grey A.MIG-2024





3 **4** After allowing the primer to dry for 24 hours, the various parts were painted FS26231 (BS 638) A.MIG-0205. In order to differentiate one area from another, Dark Compass Ghost Grey A.MIG-0208 was used to contrast the base colours.

5 **6** Highlights were added using Light Compass Ghost Grey A.MIG-0203, for the interior the base colour was mixed with Cold Gray A.MIG-0119.

7 **8** The colour Medium Gunship Gray A.MIG-0204 was used for shading by adding a few drops of Transparator A.MIG-2016.

All of the base colour, highlights and shadows were then sealed with a coat of Aqua Gloss Clear A.MIG-8212.

9





10

Next all the details were outlined with Dark Wash A.MIG-1008 by depositing the colour into all of the nooks and crannies with a fine brush.



11

Where necessary, any excess wash was removed with a clean brush damp with Enamel Odourless Thinner A.MIG-2018.



12

To add highlight to all the edges that our Blockbuster is composed of, a few subtle passes with Light Compass Ghost Grey was highly effective.



13

A thin coat of Aqua Gloss was applied to provide the best possible surface for decals. Each marking was placed using Ultra Decal Set A.MIG-2029 and Ultra Decal Fix A.MIG-2030.



14

Once the decal application was complete and dry, a matte finish was added to the components with Matt Lucky Varnish A.MIG-2055.



15

Continuing with the range of greys, sponge chipping was applied using Medium Gunship Gray to imitate wear.



16

The legs were painted in white imitating the landing gear of US Naval aircraft, each was treated to the exact same process used on the rest of the pieces including the addition of highlights, shadows, and washes.



17

In this step a new tone was added using Oilbrusher, the remains of dirt in the cannon. Starship Bay Sludge A.MIG-3532 has a slight brown coloration.



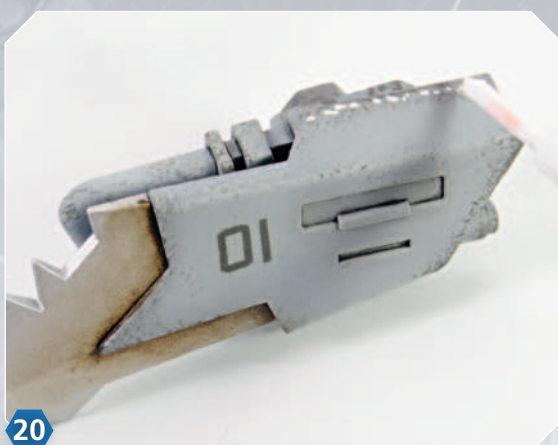
18

The colour was blended using a completely dry brush until the effect was blurred.



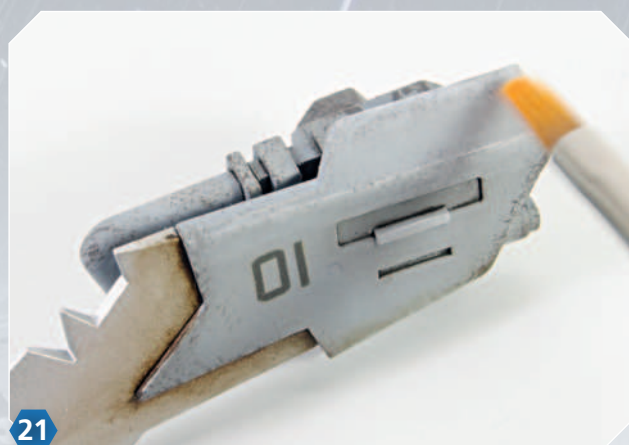
19

With this technique you can easily control the intensity of the effect based on the finish you have planned.



20

Select grey panels were highlighted quickly and easily using Oilbrusher colour White A.MIG-3501.



21

The process is similar to the previous step, the colour was blended with a completely dry brush without using any thinner.



22

22

The brown shades effectively imitate dirt and grime in contrast to the grey tones.

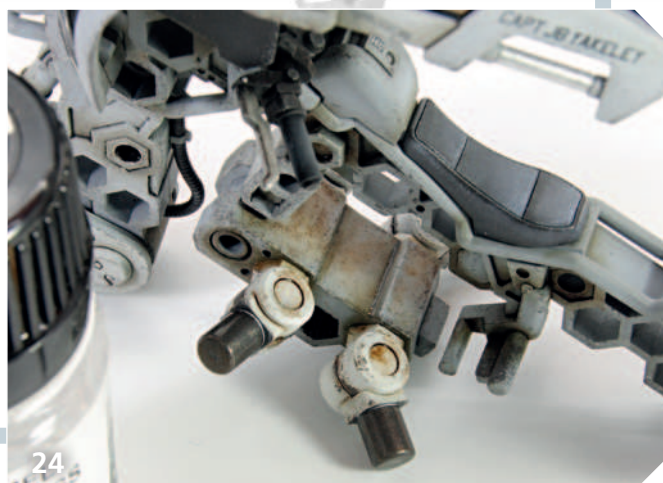
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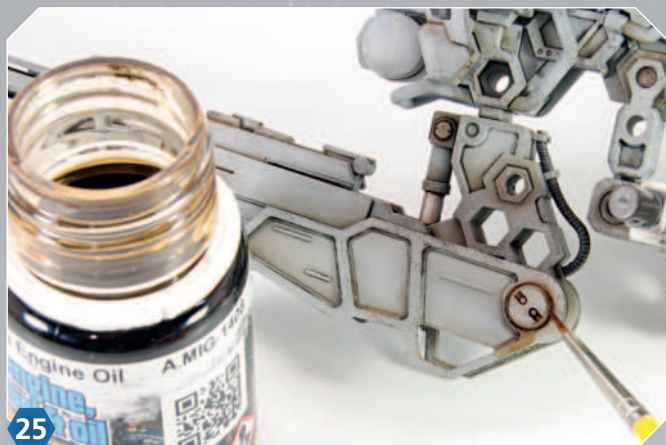
In this example a small amount of thinner was used to blend the effect in an irregular way.



23

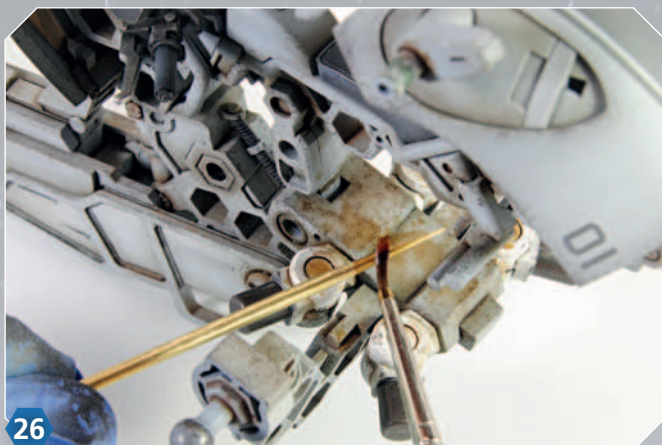


24



25

Small amounts of Fresh Engine Oil A.MIG-1408 were placed into the joints and hinges to imitate traces of oil and mechanical fluids.

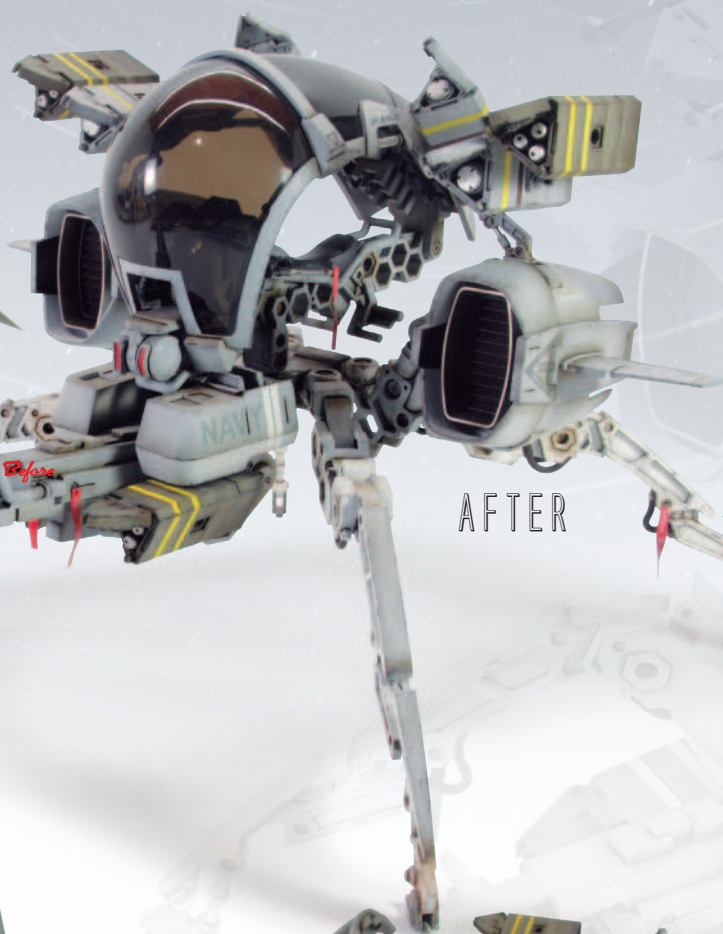


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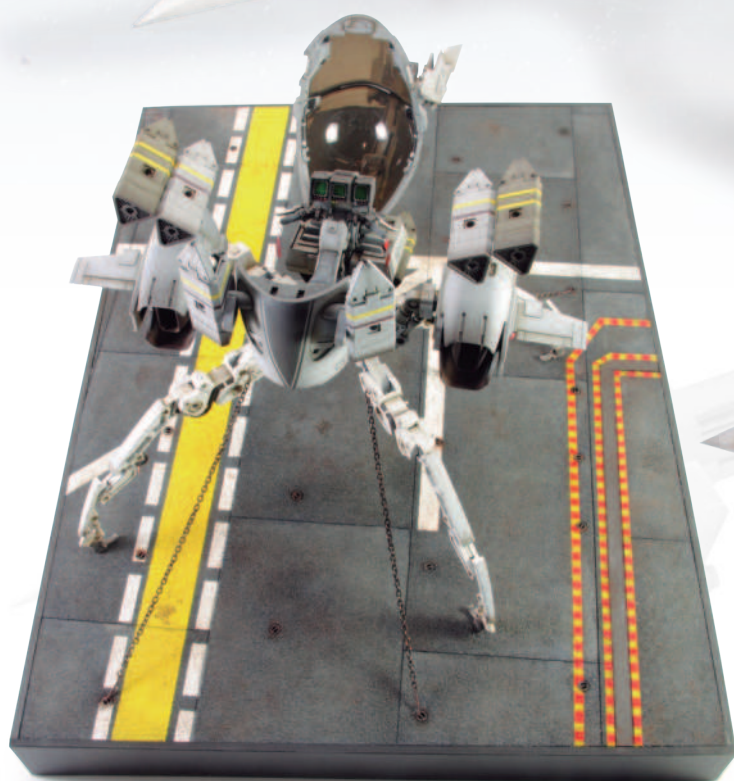
You can also easily simulate splashes by rubbing a toothpick across a brush dipped in Fresh Engine Oil. Practice this technique on piece of paper until the spray pattern and droplets are the correct size.



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LIGHT FORTIFICATION

37A-180Z



Jorge Porto

In the early 1930s, the Czechoslovak Government faced with the changing political situation in Germany, decided to undertake a major modernization of the Army which included the construction of a line of permanent border fortifications. These were built mainly on the German, Polish, and Hungarian borders and later on the Austrian front.

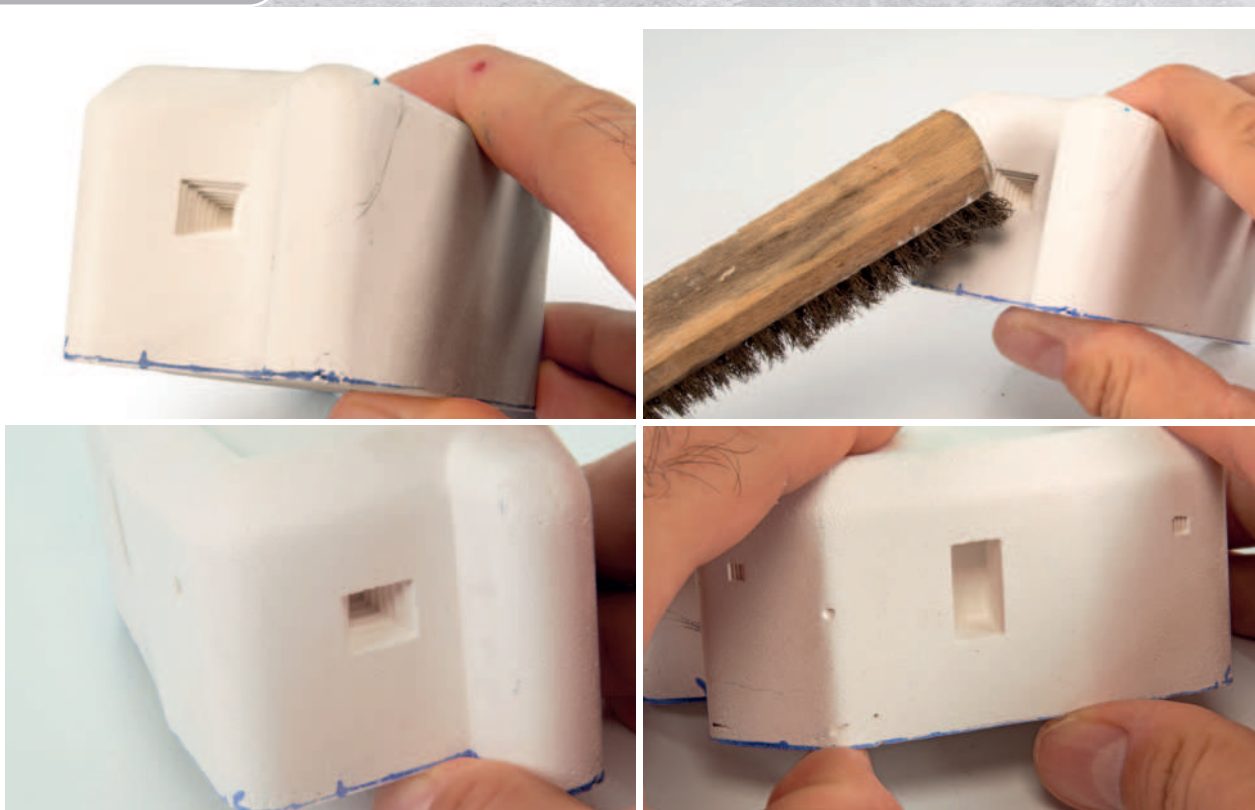
Intended to be used by the infantry and equipped only with light weapons and artillery, the fortifications were divided into five types of three different strength levels.

In this article, we are going to reproduce the Type A which was serviced by 7 soldiers. This type was designed to fire two machine guns from the embrasures in the sides which were protected by protrusions, that in turn prevented access to the embrasures for the artillery piece in the wall.

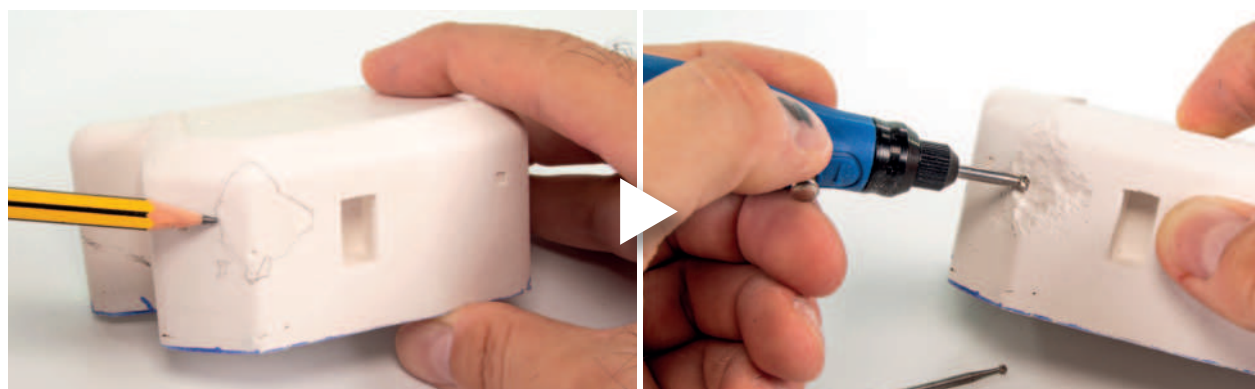
Although there is no record of these bunkers being used in wartime, this example was depicted after exposure to combat bringing action to the scene.



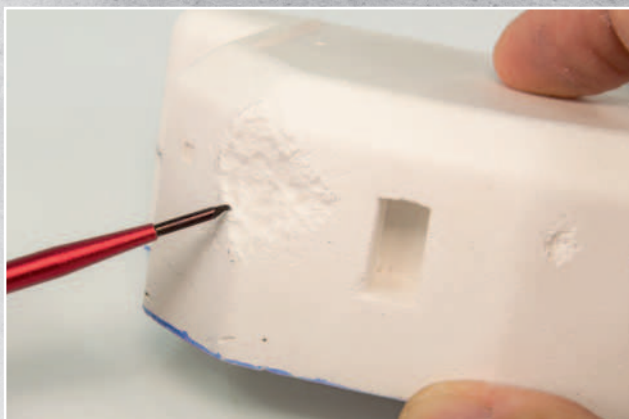
MN-Modeling
1/72



1, 2, 3, 4 The fact the piece is made of plaster was taken advantage of by adding texture to the surface by dabbing at it with a metallic brush.



5, 6 To recreate a howitzer's impact, the location of the impact was first drawn before simulating the crater using a Dremel.



7 Fragmentation effects around the crater's blast zone were recreated with a thin 3mm scribing tool (BD0044) from Border Models.



8 Bullet impacts were imitated using the versatile tool that is the set Brass Toothpicks A.MIG-8026. In this scale, you must take care not to create oversized bullet holes.



9 The steel framework's rebar protruding from within the reinforced concrete was recreated using copper wire. A 0.4 drill bit was used to drill the holes for the wire, which in turn were glued using Black Slow Dry Cyanoacrylate A.MIG-8034 which also acts as putty, further reinforcing the joint.

10, 11, 12 The same previous process was repeated with 0.1 mm wire, to simulate the fixtures for the camouflage nets.



13 Finally, Anti-Slip Paste - Black Color A.MIG-2034 was used to reinforce the crater's texture by applying it with a dabbing motion using an old brush.



14, 15, 16 Before moving on to the painting process, the porous surface of the plaster was sealed by simply applying a layer of Plasticator Thin A.MIG-2075 with a brush.



17, 18, 19, 20 Once the Plasticator had dried, a couple of thin layers of One Shot Primer - Grey A.MIG-2024 were applied which will serve as base colour for the next steps.



21, 22, 23 The first highlights were applied using mixes of Matt White A.MIG-0050 and Matt Black A.MIG-0046 mixed in different proportions with Transparator A.MIG-2016.





24, 25, 26 The texture was added to the bunker walls using the Airbrush Stencils A.MIG-8035. The colour FS36152 Dark Grey Amt-12 A.MIG-0235 was airbrushed on the dark areas and RAL 7021 Dunkelgrau A.MIG-0008 on the light areas to create contrast.



27, 28, 29 To tie the effect into the finish and soften the harsh contrast, a thin layer of Light Brown-Gray A.MIG-0120 mixed with 50 % Transparator A.MIG-2016 and applied as a filter by airbrush.



30 To recreate wear and tear, the dry brush technique and Dio Drybrush Light Grey A.MIG-0601.



31, 32, 33 To simulate the rust effects on the metal areas of the bunker, first all of the parts were painted with Chipping A.MIG-0044. While the colour was still fresh, short brush strokes were used to apply Medium Rust A.MIG-0040 and Light Rust A.MIG-0039 until the desired effect was achieved.



34 All of the different tones required harmonizing and the setting of the bunker established to better fit the vignette. The first step was to apply a brownish acrylic filter, in this case Acrylic Filter Tan A.MIG-0824.



35 Once the filter was dry, the next step was to darken the brown filter by applying streaking effects with the enamel filter Brown for Desert Yellow A.MIG-1504 with a round brush.



36, 37, 38 After 10 minutes, a flat brush slightly moistened with Odourless Enamel Thinner A.MIG-2018 was used to carefully outline the surfaces from top to bottom.





39 Meanwhile, the centre of the impact required more depth achieved by applying Streaking Grime A.MIG-1203, particularly in the deepest areas and behind the armour.



40 To simulate the rust streaks on the metal areas, use Streaking Rust Effects A.MIG-1204 applied with a no. 0 round brush, first in small accumulations right on the starting point of the streak, and then paint a thin line flowing downward on sloped or vertical surfaces.



41, 42, 43 After 5 minutes, a synthetic no.4 Filbert Brush A.MIG-8595 was used to blend the Streaking Rust Effects with downward brushstrokes.



44,45, 46 The feeling of destruction and wear were emphasized by adding chipping effects, especially on the edges of the cracks. For this task a no. 2 Premium Marta Kolinsky Round Brush A.MIG-8603 was used to apply acrylic colour Matt White A.MIG-0050.

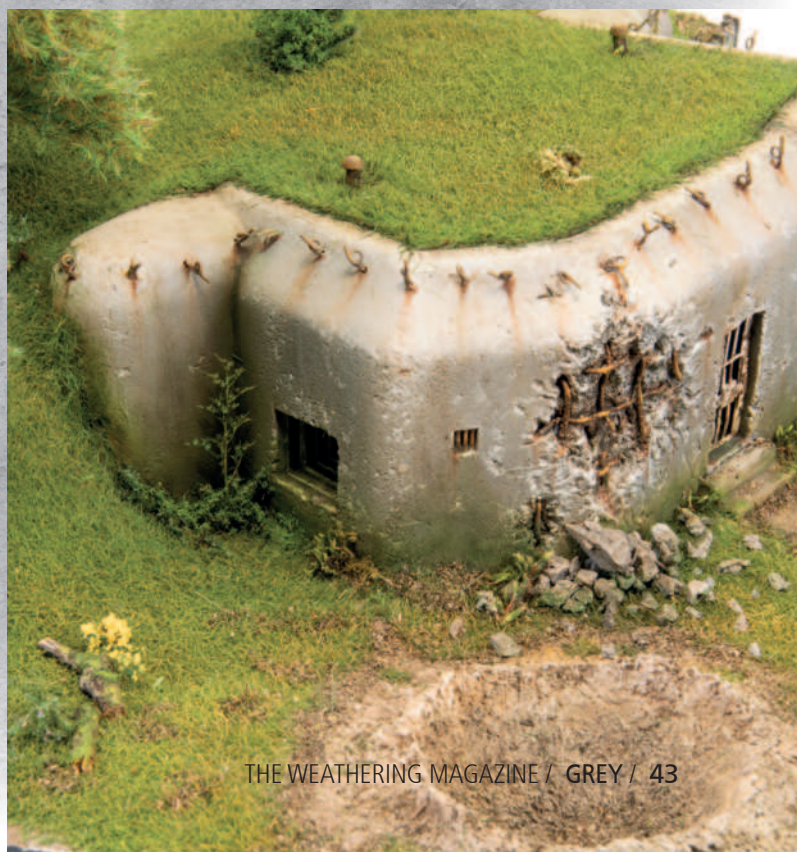




47 Once the bunker was completely assembled and set in the scene, the last step used to integrate it into the scene was to randomly apply small drops of Slimy Grime Dark A.MIG-1410 and Slimy Grime Light A.MIG-1411 to the base of the bunker individually or mixed in various ratios for wide range.



48, 49 The piece was allowed to sit for 5 minutes before using a brush moistened with Enamel Odourless Thinner and a stippling motion to blend the green tones.





52 To recreate the palisade, small sections of 2-mm thick were glued together, square wooden slats were attached with Ultra Glue A.MIG-2031.



53, 54 After letting the Ultra Glue dry, small drops of Oilbrusher shades Black A.MIG-3500 and White A.MIG-3501 were applied randomly.



55 After 15 minutes, a no. 8 Synthetic Saw brush A.MIG-8585 was moistened with Enamel Odourless Thinner and used to blend the oils with downwards strokes while creating lines of various length, width, and intensity. You can repeat the process by adding layers until achieving the desired look of old and rotten wood.

56 After letting the model dry for a couple of days, the effect of beat-up wood was carefully enhanced by adding chips to the wood using Matt White A.MIG-0050 applied by brush.

57 At this stage I returned to the versatile Oilbrusher range to add subtle nuance and tonal variation to the wood. Small dots of the Oilbrushers Dark Brown A.MIG-3512 and Earth A.MIG-3514 were mixed with 50% A.MIG-2018 Enamel Odourless Thinner and applied randomly on the wood, letting the effect spread by capillary action.



58, 59 Once glued in place, the feature was blended into the scene by applying light washes of Brown Wash for German Dark Yellow A.MIG-1000 to the base, the corners, and the groundwork.



60 The last step was to blend the palisade into the scene by applying small drops of Slimy Grime Dark A.MIG-1410 and Slimy Grime Light A.MIG-1411 randomly, on their own and mixed together, to the base of the wooden posts.

61 After 5 minutes, the surface was stippled with a brush moistened with Enamel Odourless Thinner to blend the green tones on the base of the palisade.







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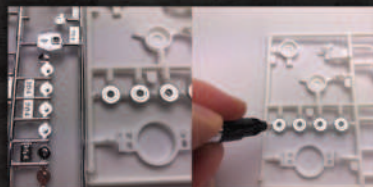
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PAINTING A FELDGRAU UNIFORM



Łukasz Kapelski

Figure painting is an important area of scale modelling. Figures are often added to vehicles to indicate scale, serve as an indispensable part of dioramas, and are also presented as the main actors in vignettes or small scenes.

The painting process itself should be an important part of every model-makers skill set. Figures are mainly painted with brushes, but when the uniform or clothing of the figure is one colour, you can use an airbrush to apply a base colour and preliminary highlights and shadows. This technique speeds up the work and provides an excellent base for further brushwork. In the following article, I would like to explain a little bit about this hybrid painting technique.





1
A Wehrmacht soldier from Mantis Miniatures set 35132 was chosen as the subject.



1/35



2
The soldier is depicted standing, he is dressed in a Feldgrau single-colour winter coat.



3
After assembling and cleaning the figure, all surfaces were primed in Black using One Shot A.MIG-2023.



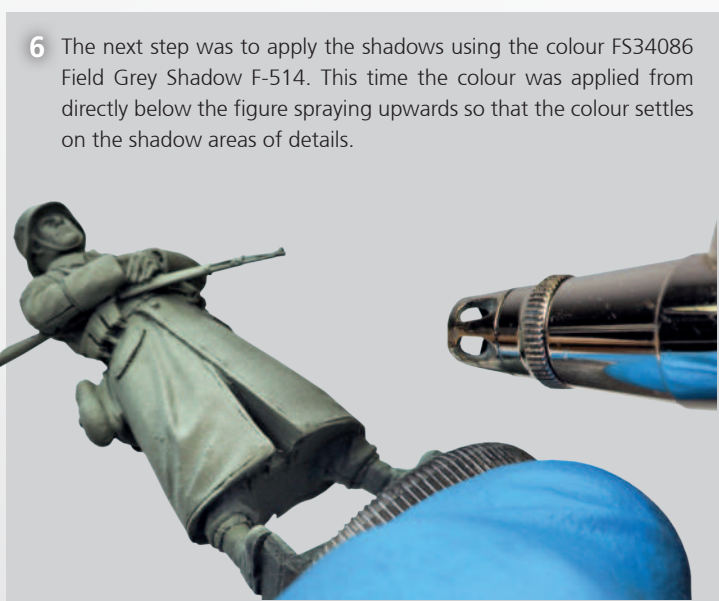
4
I then reached for the AMMO line of acrylic paints dedicated to figure painting. In this case, the complete set for uniforms in Feldgrau colour A.MIG-7021 was used. The base colour Field Grey F-512 was first applied by airbrush.



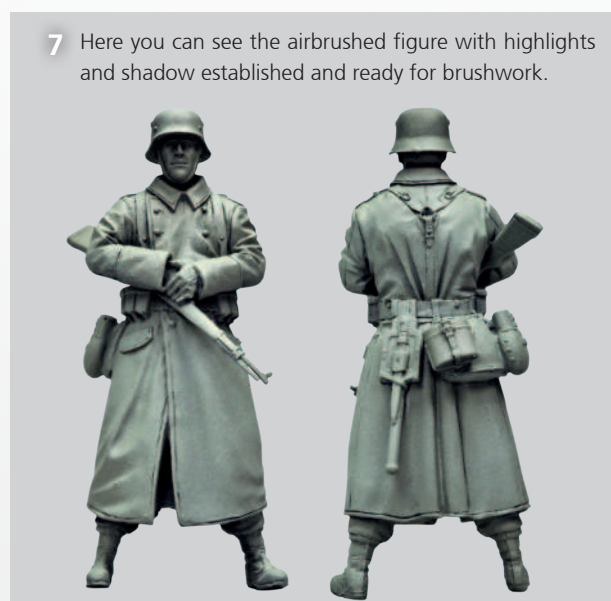
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Once dry, highlights were applied using colour Field Grey Highlight F-513.

The colour was applied from above only, allowing the paint to lighten the upper surfaces and pronounced folds. It is very important that you work at low pressure and apply thin layers of paint.



6 The next step was to apply the shadows using the colour FS34086 Field Grey Shadow F-514. This time the colour was applied from directly below the figure spraying upwards so that the colour settles on the shadow areas of details.



7 Here you can see the airbrushed figure with highlights and shadow established and ready for brushwork.



8 Both Field Grey Shadow F-514 and the base colour Field Grey F-512 were mixed on a wet pallet for the following step.



9

Next the shadows were applied by brush. The mixture was applied to all the lower and inner folds of the coat. Each brush movement was finished across the crease of the deepest shadows. The brush will leave the densest colour in this area. The paint should have the correct consistency between thick and flowing and should be quite transparent. The shadow was applied in several layers, observing the effects after each layer. This is an enjoyable process that takes time.



11

10

After applying the shadows, I proceeded to paint the highlights. A mix of Field Grey Highlight F-513 with a little Field Grey F-512 base paint was applied to all the outer folds of the coat. Keep in mind the principle of a directional brush stroke. In this case, paint in the opposite used to apply the shadows, with the brush movements ending where the most intense highlight is desired. The consistency of paint is similar to the mixture used for shadows although it does not have to be so transparent. Apply several layers, observing the effects after each layer.



11

Next, all of the seams of the coat were painted with a mixture of Outlining Black F-502 and a touch of the base colour Field Grey to highlight all the pockets, the edges of the coat, cuffs and the collar.



12

A mixture of Field Grey Highlight and the Field Grey was used to paint all of the outer edges of the coats previously painted the seams. That is, the outer edges of the pockets, cuffs, collar and the coat itself.



13

The final highlights were painted with Field Grey Highlight alone by applying small amounts to the areas exposed to direct light. The rule of thumb is to finish the brush stroke at the area of the most intense highlight.



14

The same process was used to enhance the shadows, using paint that is more transparent than the highlight colour. The deepest shadows were then painted FS34086 Field Grey Shadow with a touch of Outlining Black added for depth.



15 Having established an authentically nuanced single colour Feldgrau uniform, I could proceed to other areas of this figure.



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U12



Mig Jimenez

Not often does a new styrene kit catch my attention as much as this excellent subject and kit new from Das Werk. In fact, it is a very refreshing subject used to escape from the routine of building armoured vehicles and airplanes. The U12 is very easy to assemble for a kit of this size and features fine surface details for painting and weathering. More importantly for TWM, it is a perfect subject for working with different ranges of grey tones. Achieving colour variation and a nuanced finish with the different shades of grey is an excellent challenge, particularly when considering the large number of flat surfaces present on this model.

Although this is a 1st World War submarine, you can apply all the techniques shown below on any other type of submarine including a Type VII or a Type XX for example. The required grey tones can vary from light to dark, but everything else can be done the same using the appropriate colours. This U12 has areas in dark grey, light grey, and black making it an excellent example for covering how to work with the entire range of grey tones.





1

The kit assembly is really simple and the fit is almost perfect. You can complete the entire build in a single day, however do not glue the small details and conning tower as instructed.



2 3

The fastest way to prime a model as large as this is by using a can of Titans Hobby primer. They leave a consistently good finish and dry to a durable finish quickly. The red primer colour can be used for any kind of ship.





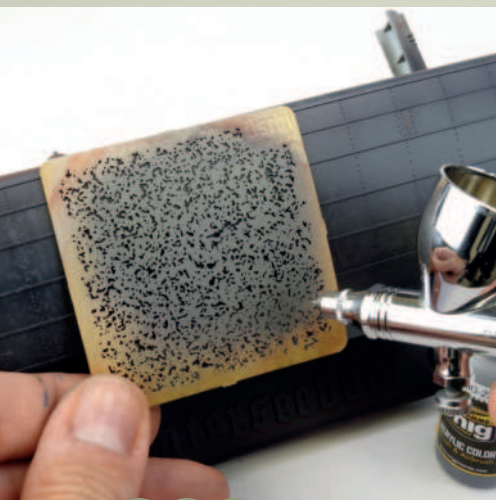
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Painting began by applying the colour Night Blue Grey A.MIG-0250 to paint the entire bottom part of the hull. The colour was diluted with AMMO Acrylic Thinner and applied in thin layers.



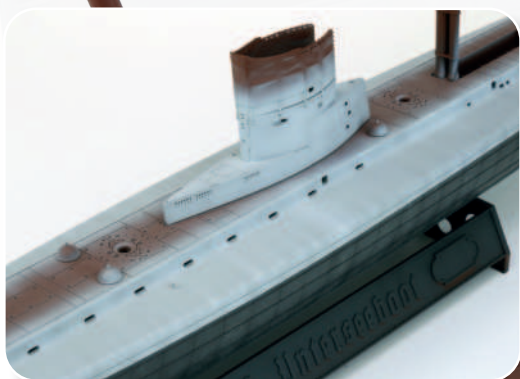
5

The first dark shadows can be applied very quickly with Shaders.



6 7 8

Using the USCHI template and a light grey colour, an irregular texture was added over the entire surface.



9

All of the work completed on the hull in the previous steps was masked off before proceeding to apply the colour of the top deck.

10





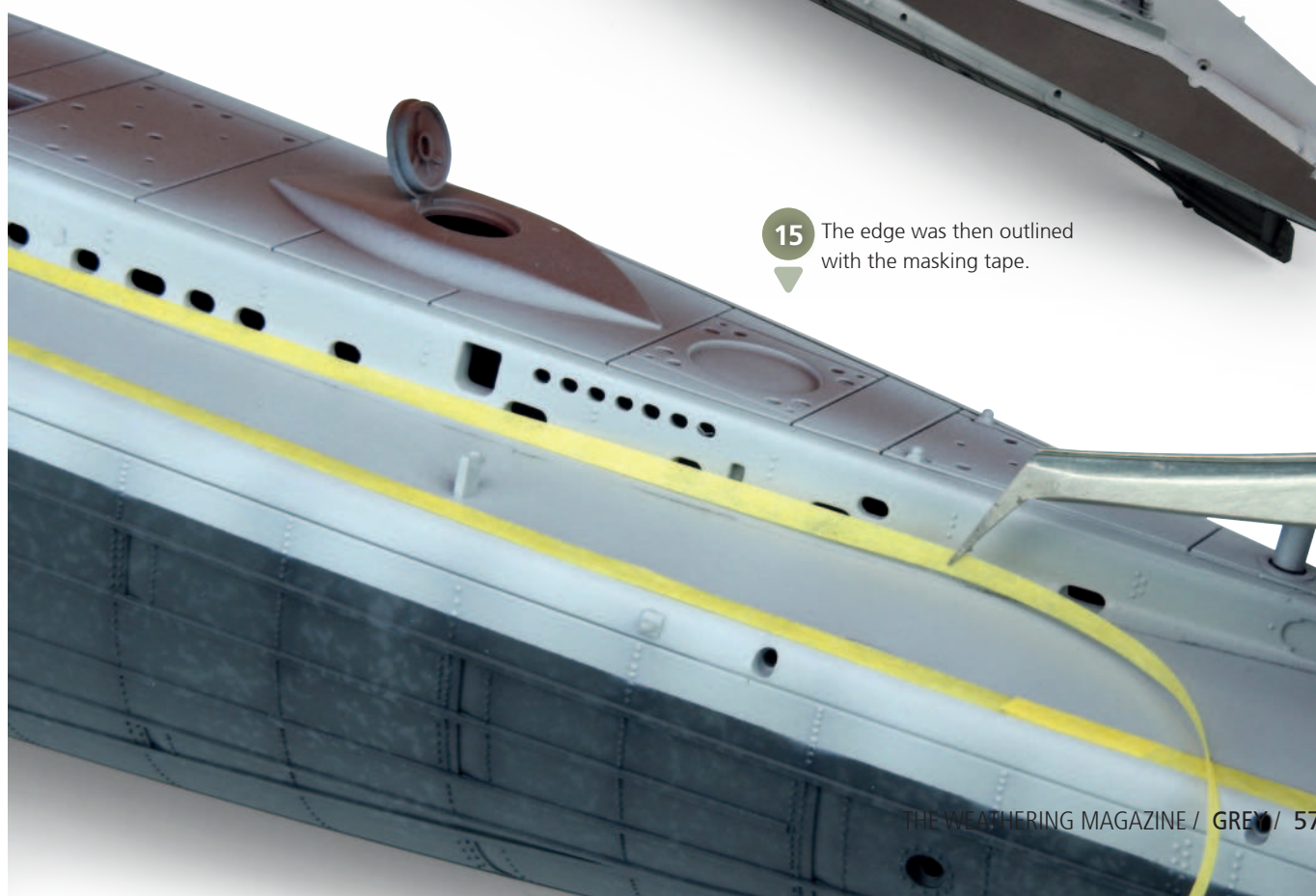
11 12

USCHI also offers paper stencils to demarcate the anti-slip areas of the deck which are highly useful for precision and saving valuable modelling time, AMMO masking tape made this example easy.

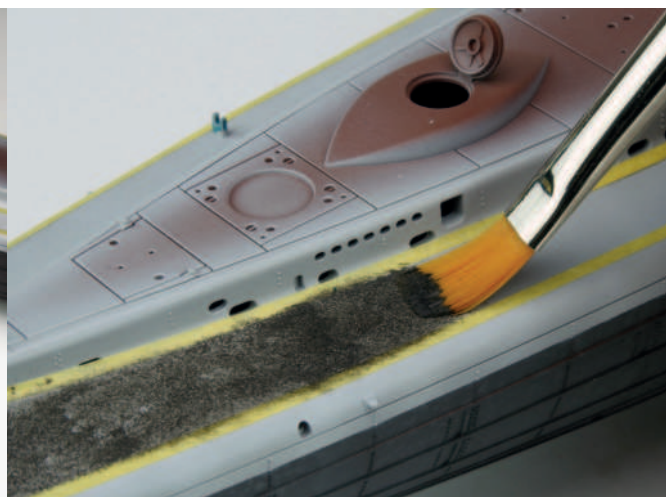
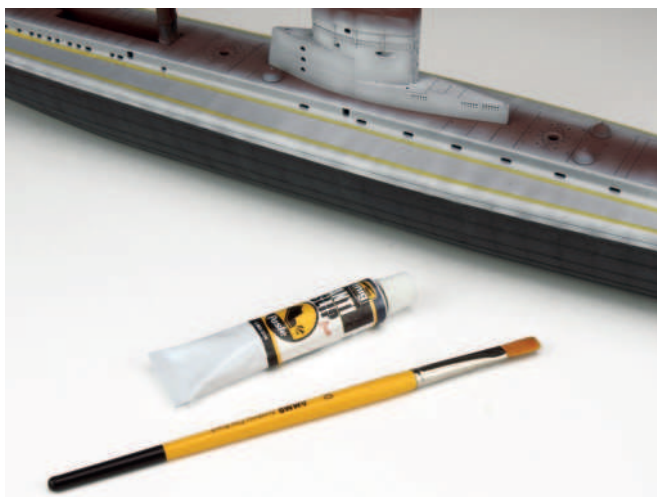


13 14

The paper stencils were placed in the desired position and the outline drawn with a soft pencil.



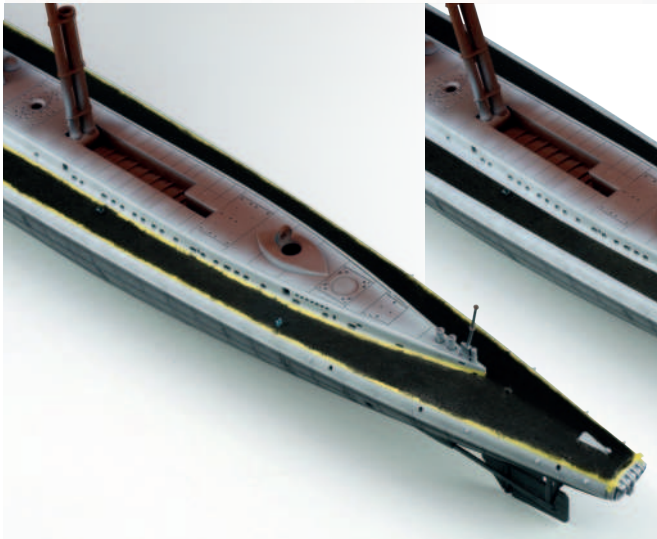
15 The edge was then outlined with the masking tape.



16 17 18 19

The Black Anti-Slip Paste A.MIG-2034 was applied with a flat brush in 2 layers. The first layer was allowed to dry before the application of the second to obtain a homogeneous non-slip surface.

The result is highly realistic for the scale.



20 21 22 23

For the conning tower protective canvas, USCHI decals can be used which recreate a highly realistic fabric texture. It is critically important to use decal solutions to properly adapt them to the surface.

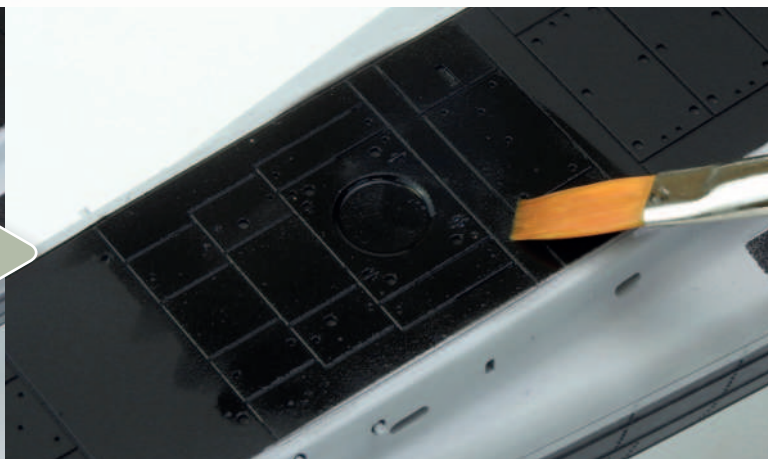




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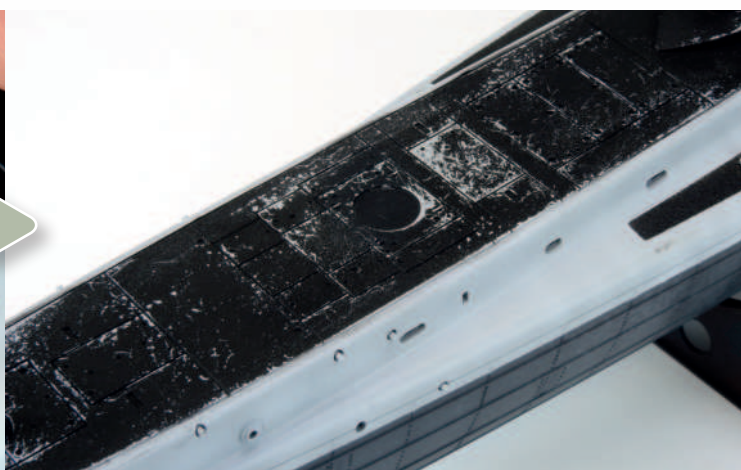
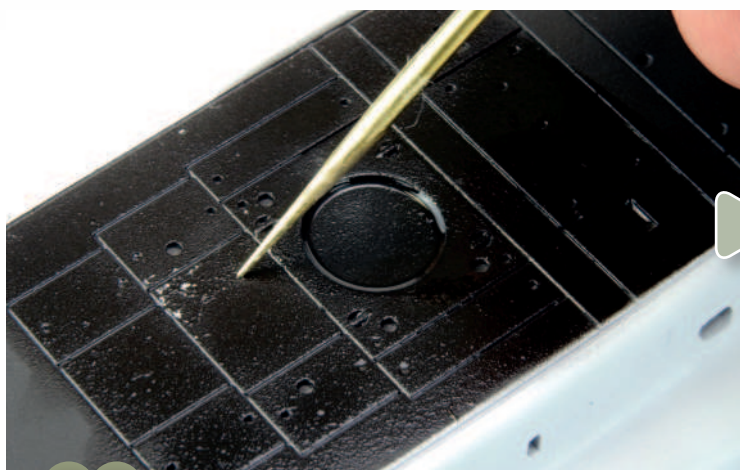
A layer of the chipping solution Scratches Effects A.MIG-2010 was then airbrushed before painting the centre of the deck, followed by the acrylic colour Matt Black.

25



26 27

Once the base colour was dry, the surface was moistened with water using a brush.



28 29

A highly useful Brass Toothpick was then used to scratch and chip the entire surface. I recommend working slowly and focusing on one area at a time to prevent the water from evaporating.

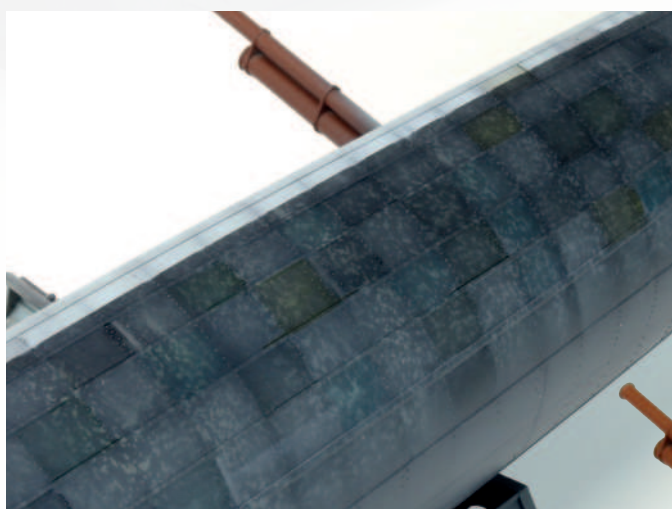
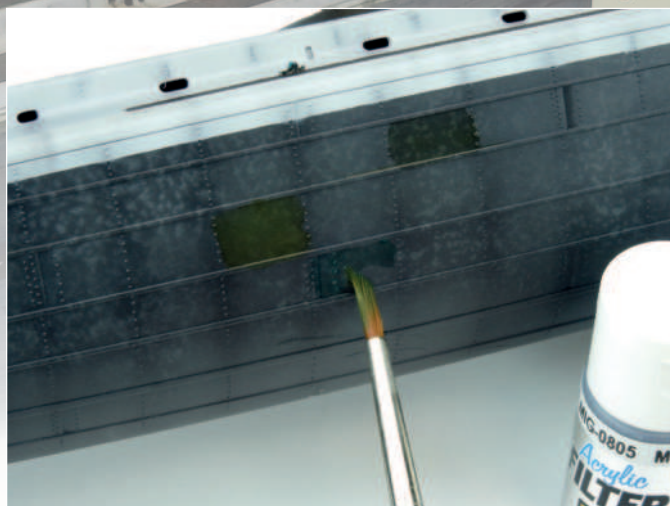


30 31 All of the details and rivets of the light grey areas can be altered using a different Shade tone.



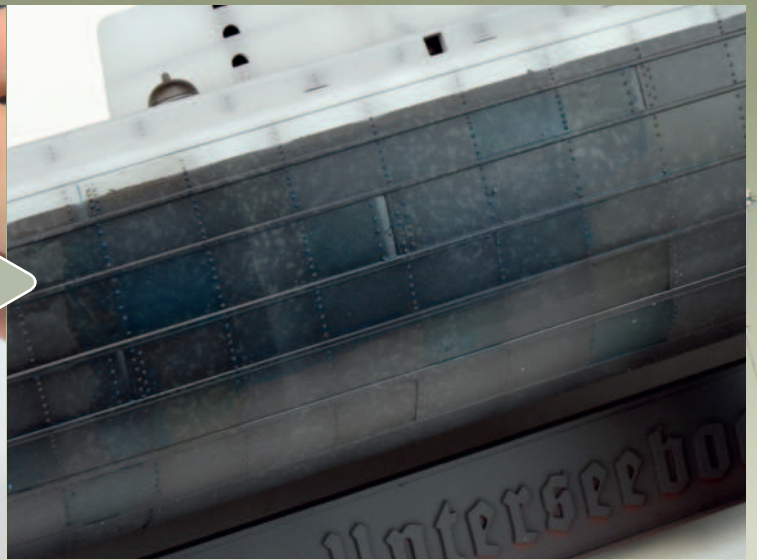
32 33 USCHI also offers adhesive masks for painting the different numbers of various submarines. This
34 35 option is both more realistic and faster than using the decals included in the kit. Just put the masks
in place and apply white paint with the airbrush.



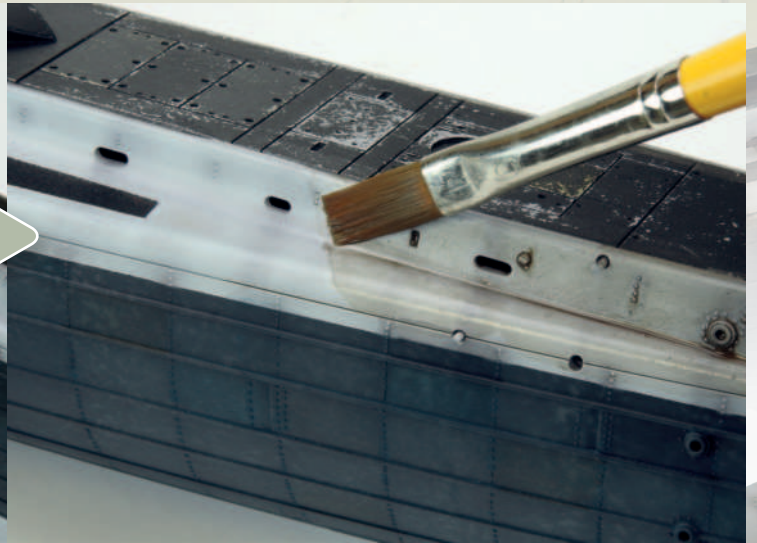
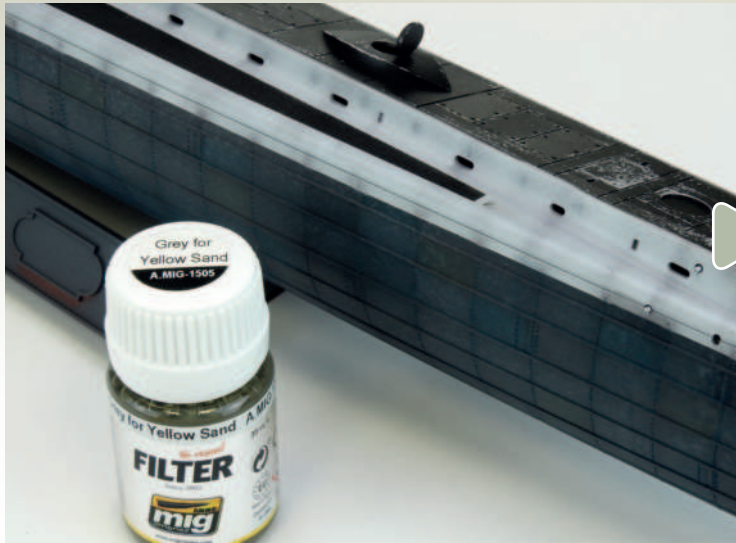


36 37 38 39 40 41

With these colours in place it was time to put filters to work. Now, you can use acrylic filters which dry faster and are available in a wide variety of shades. Several colours can be added to the hull of the submarine, applying each tone to different panels or plates. This will create a rich and varied surface, especially in cases where almost the entire surface is painted in a single tone of grey. The acrylic filters, due to their fast-drying time are perfect for adding localized and precise filters.



42 43 All the previous localized filters were then harmonized with an overall enamel filter layer. These steps add a lot of colour variation to an otherwise dark grey colour scheme.

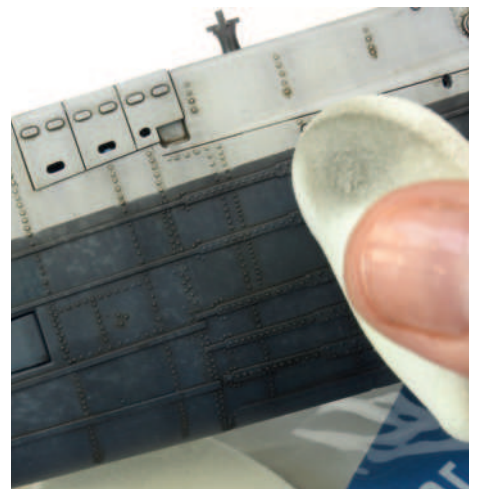


44 45 For the light grey areas, a lighter grey filter tone was used. Don't flood the surface, just dampen it.

46

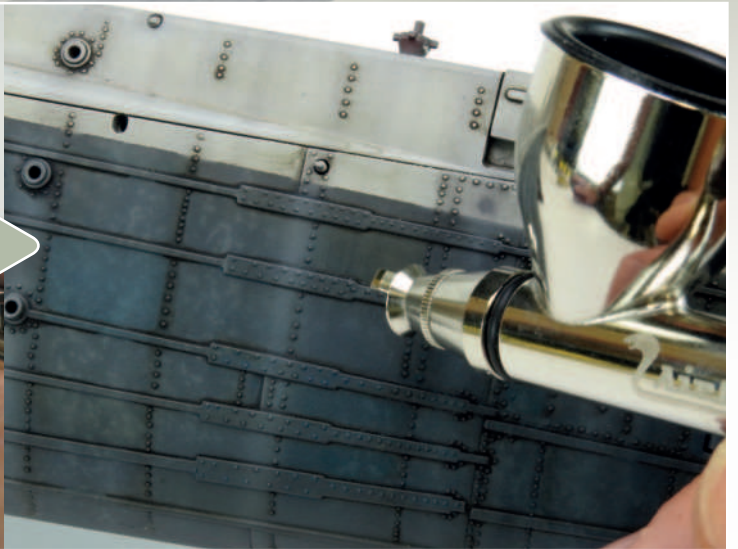
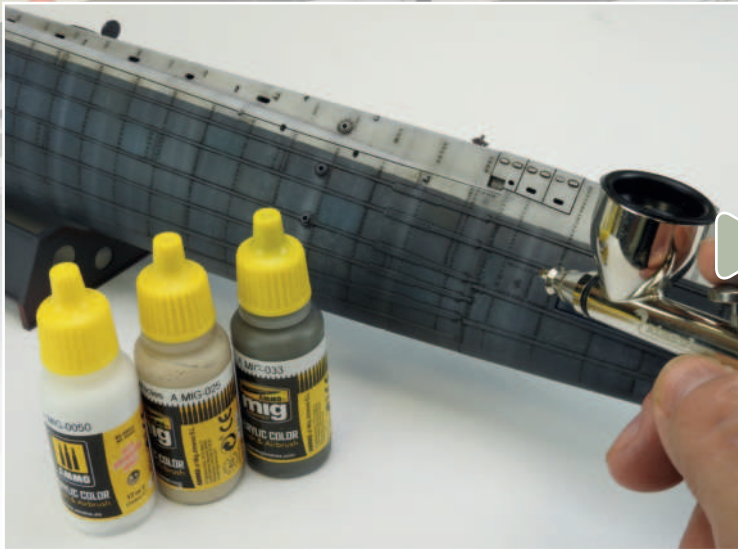
Once the filters have dried, start applying pin washes around the rivets and other surface details.





47 48 49

When they have dried to the touch after a few minutes, proceed to remove the excess wash with a flat sponge until the edges are blended smooth. If you let the washes dry a bit too much, you may need to moisten the sponge a little with a few drops of Enamel Odourless Thinner.



50 51

When all the previous steps have dried, a layer of vertical stains were applied using an overall light sand colour with these three colours added randomly and sparingly.

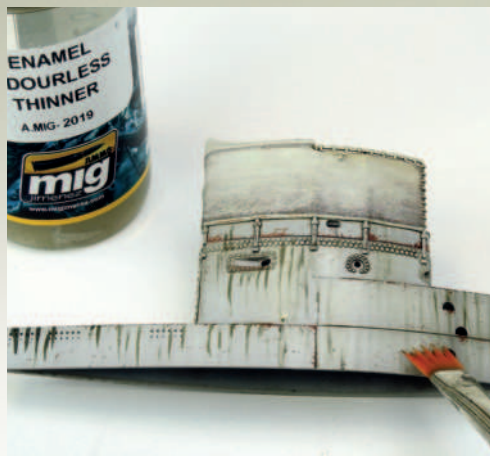
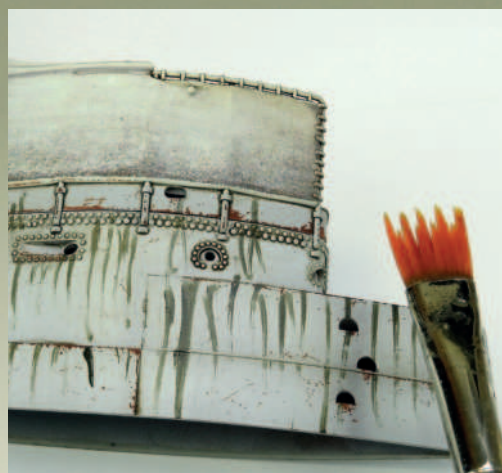
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Depth was then added with a thinner line painted inside the initial vertical lines using a light rust colour.



53

At this stage, I could finally enjoy applying the chipping effects with a fine brush and a medium rust colour.



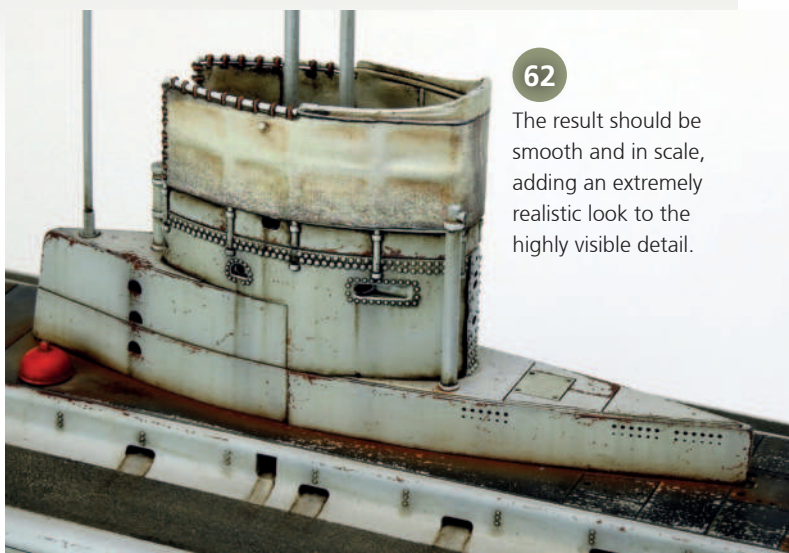
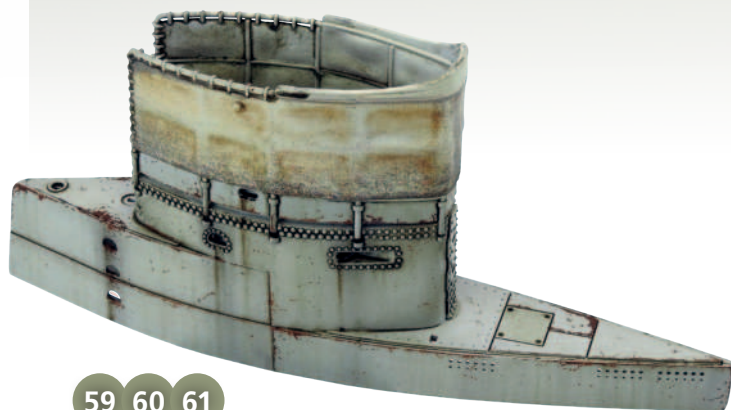
54 The conning tower received some Streaking colours, the ideal effects for vertical surfaces.

55 First, irregular vertical lines of different lengths were drawn with a fine tipped brush.

56 Then a flat saw brush was used for blending.

57 With the brush slightly moistened in Enamel Odourless Thinner, the lines were gently blended using vertical movements.

58 Little by little, you can see how the lines are feathered until acquiring a more homogeneous appearance.



59 60 61

Use the same Streaking colour to apply shadows to the canvas that protects the railing by painting an inverted "L" and then gently blending it with a fine brush.

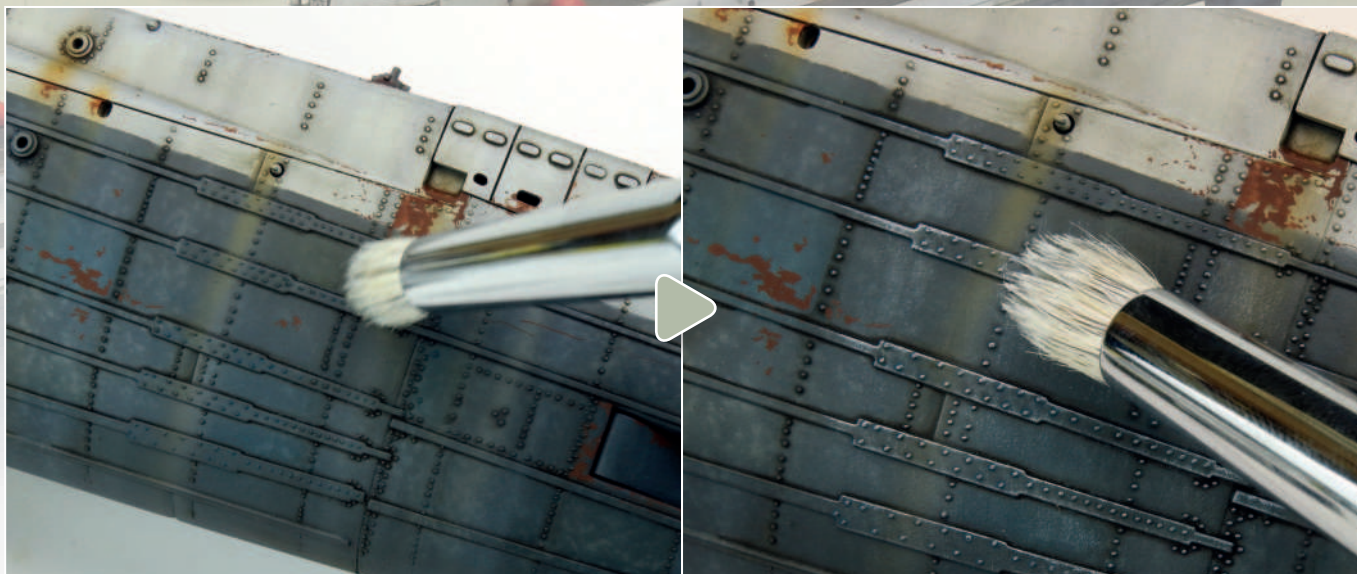
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The result should be smooth and in scale, adding an extremely realistic look to the highly visible detail.

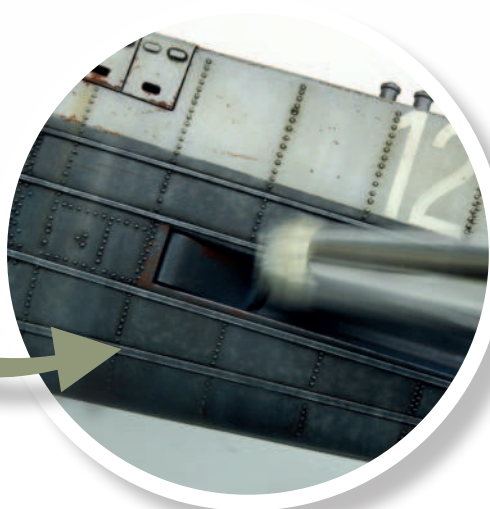
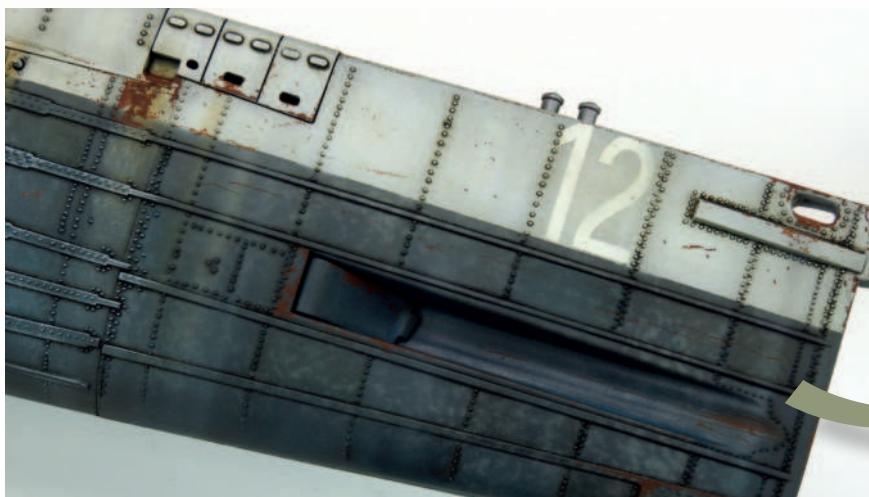


63 The dry brush technique was used to enhance all the hull details and rivets. A special brush and a light grey colour from the Dio-Drybrush range were required.

64 I began by loading some paint in the brush directly from the jar without stirring or adding water, and then wiped away the excess on a paper towel until most of the colour has been wiped away.



65 66 The surface of the hull was then gently rubbed with the brush gently until all the details begin to pop out.

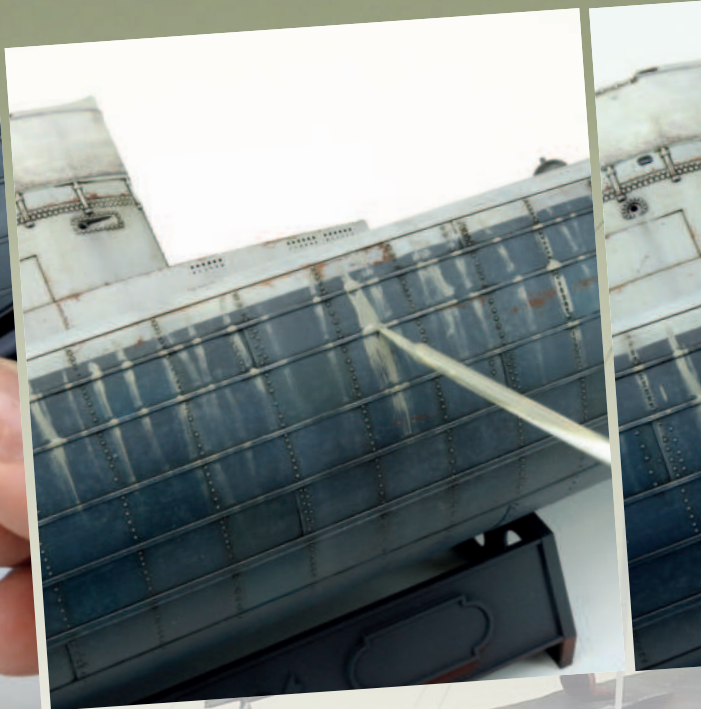


67 68 69

With this simple and fun technique you can make many details stand out and add contrast to a very dark grey tone. This technique is very simple to use and dries almost instantly, since it's been applied with water-based acrylic colours.

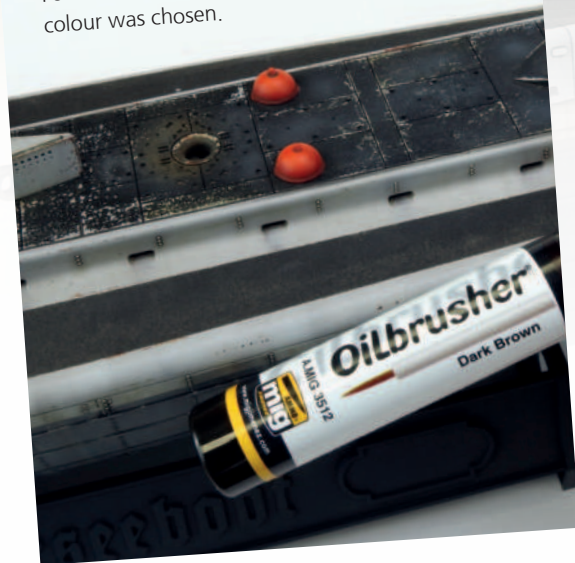
70 71 72 73 74 ▶

A final step was necessary to add a more realistic appearance to the hull of the submarine. In this case a light grey tone of Oilbrusher was used to represent the cumulative effects of ocean salt residue. Again, irregular thin and vertical lines were painted and then blended using the saw brush moistened with Enamel Odourless Thinner.



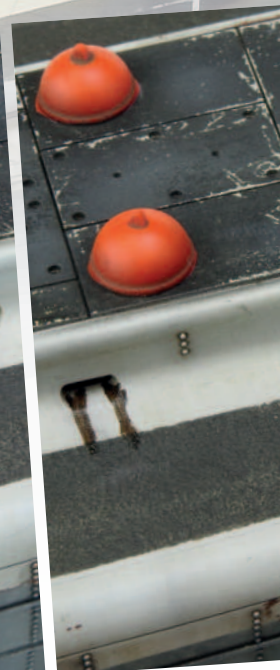
75

For the limber holes, a dark brown Oilbrusher colour was chosen.



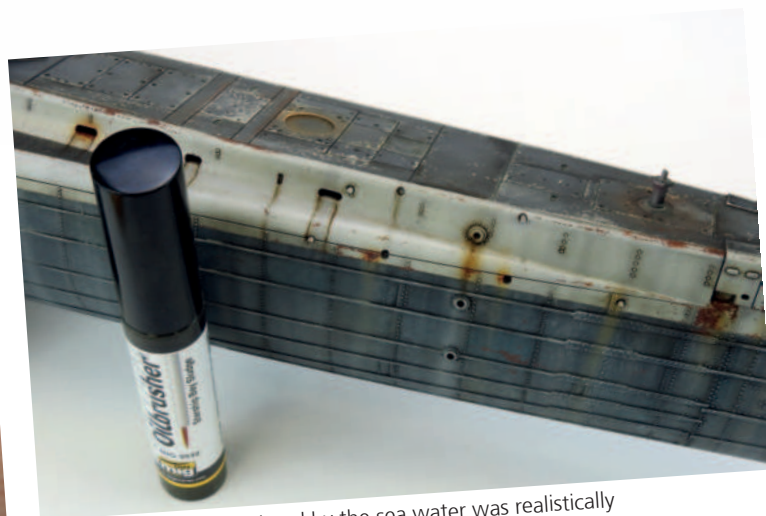
76 77 78 79 80 ▶

First two lines were traced on the sides of the hole and the inner part blended only.



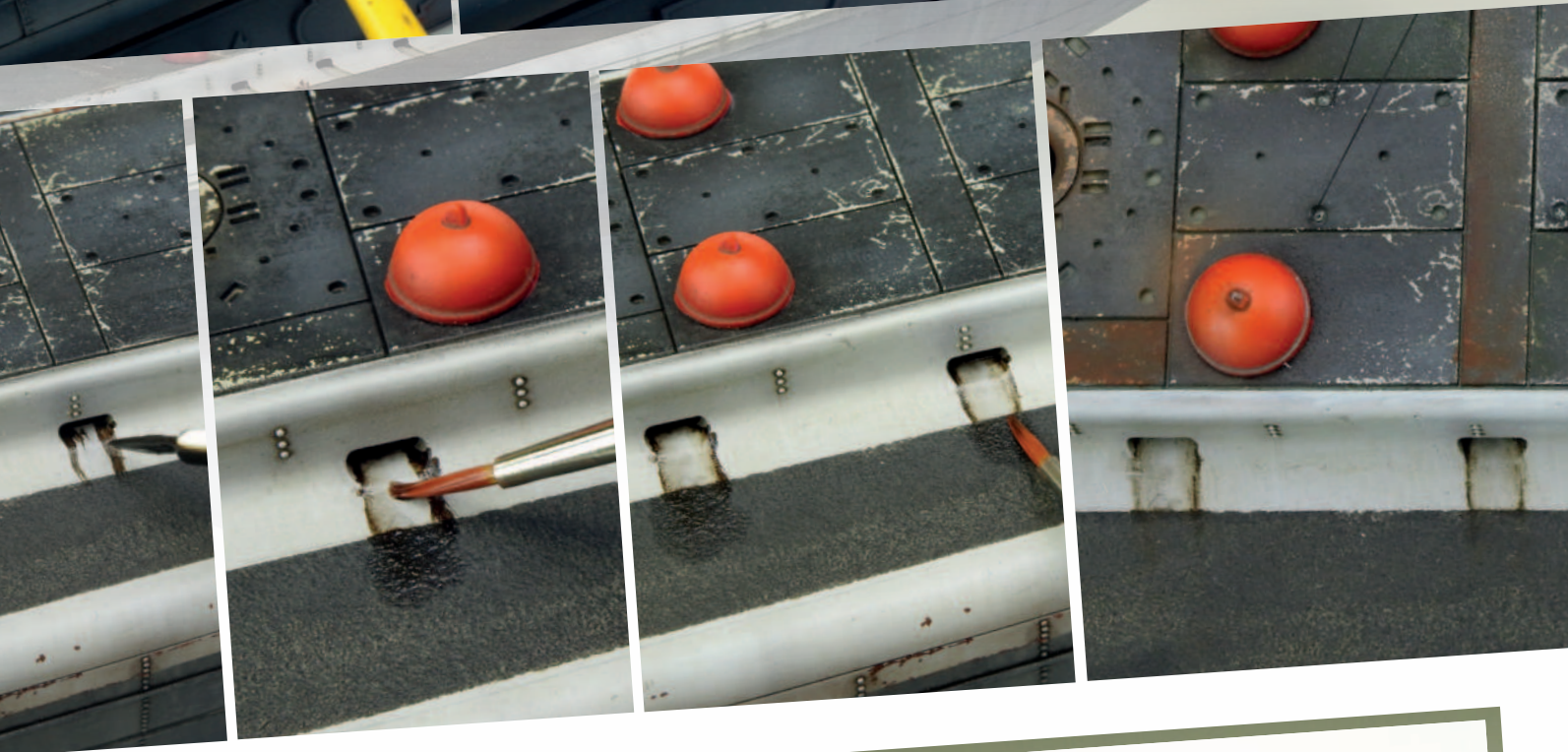
81

In this case the deck is black, a light grey enamel wash was added to differentiate the individual panels.

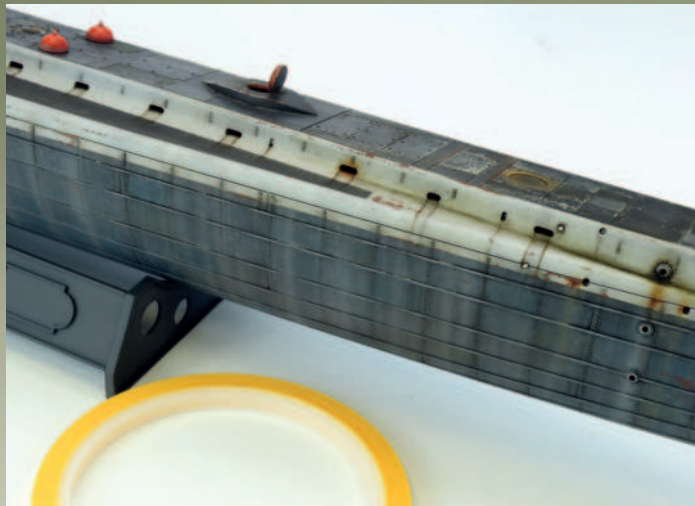


82

The dirt accumulated by the sea water was realistically represented with the Oilbrusher colour Starship Bay Sludge A.MIG-3532.

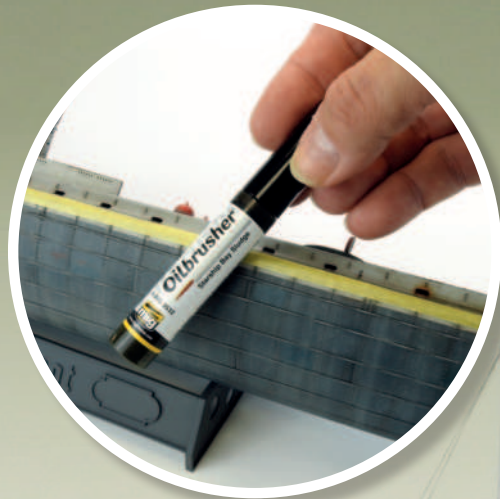


83 94 85 First, a horizontal line was painted in the deepest areas and blended with a large brush until the effect is softened.



◀ 86 87 ▶

The waterline mark was applied using AMMO masking tape to define the line, and Starship Bay Sludge Oilbrusher colour to apply the effect.



88 89

This time the mask was placed on top, and a fine line painted below with the Oilbrusher.



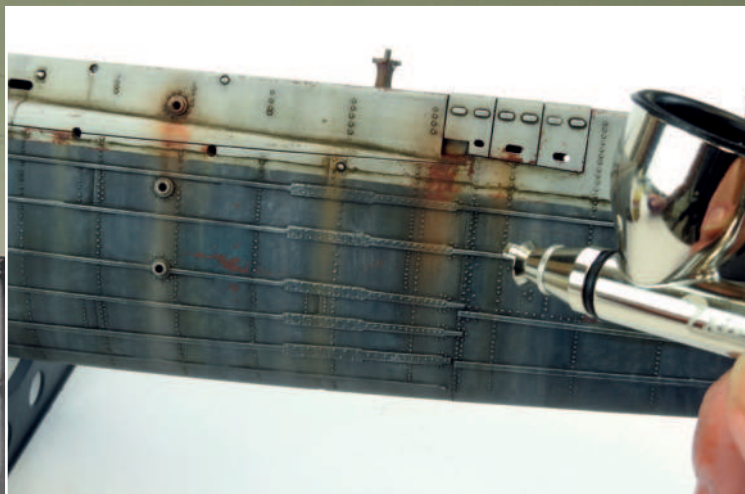
90 91

The line was then blended using a clean brush moistened with Enamel Odourless Thinner.



92 93 94

Once the mask was removed, the interesting effect obtained is revealed.



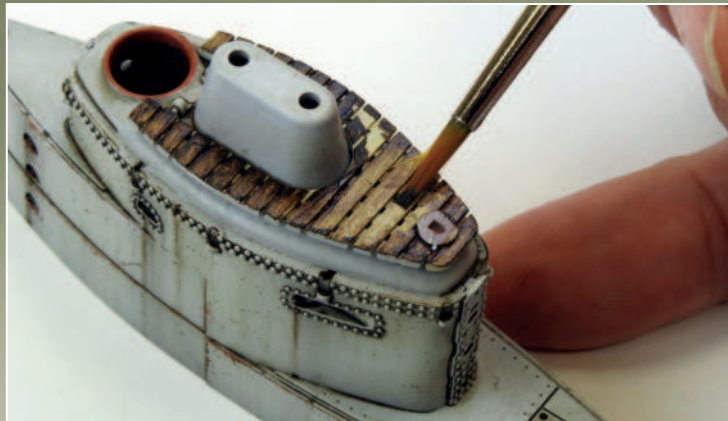
95 96
97 98

The rust streaking was enhanced and intensified by airbrushing Rust tones only to specific areas that tend to accumulate rust as per references and are always placed over the previously applied lighter tones.



99

Shown here is a very simple method used to imitate the wooden effect seen on some types of naval decking. Apply the base colour with a light or very light wood tone. Then paint the edges with the Oilbrusher colour Dark Brown and let it dry for a few minutes.



100 Then a nearly dry brush was used to blend the colour along each wooden board.



101 Next, an AMMO Sniper Brush was used to rub the surface with linear brushstrokes along each wood plank in order to create a truly authentic wood grain effect. The oil must be slightly dry for the wood grain definition to remain visible.



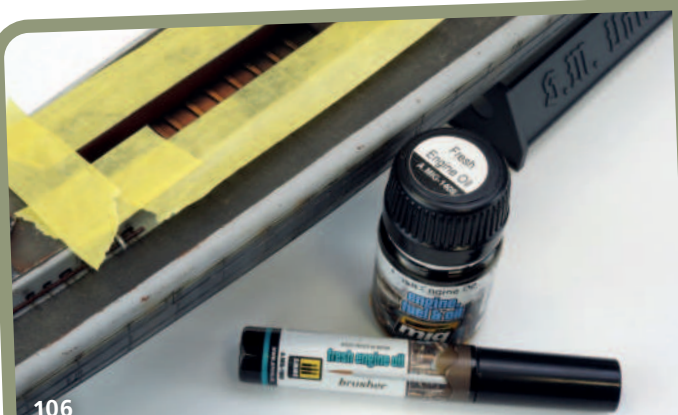
102 The final aspect is highly realistic and was obtained in only two easy steps.



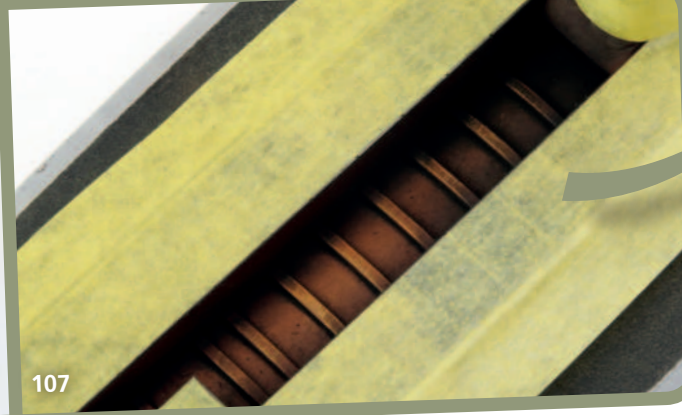
103 You can represent the smoke's staining effect on the exhaust of the diesel engine using black pigment applied with a brush.



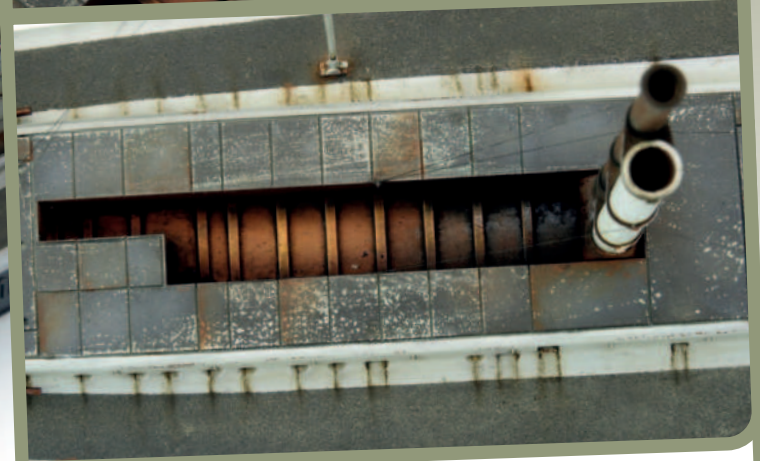
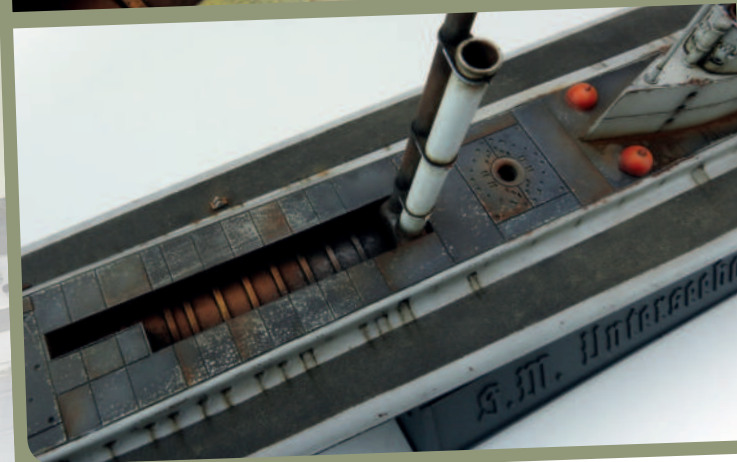
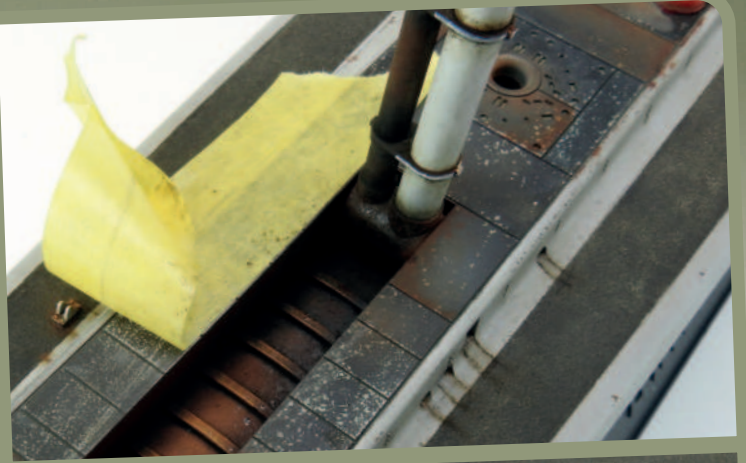
104 105 You can also apply it on the chimney box to add more contrast, a layer of oil effects was then added for realistic contrast of colour and texture.



106



107



108 109 110 111 112 113

The entire box was then masked in preparation to apply grease effects and oil staining. The first layer was applied using Fresh Engine Oil misted onto the surface by pulling and releasing the bristles with a toothpick or by tapping the bristles of a large brush in order to project small droplets over the areas treated with black pigment.

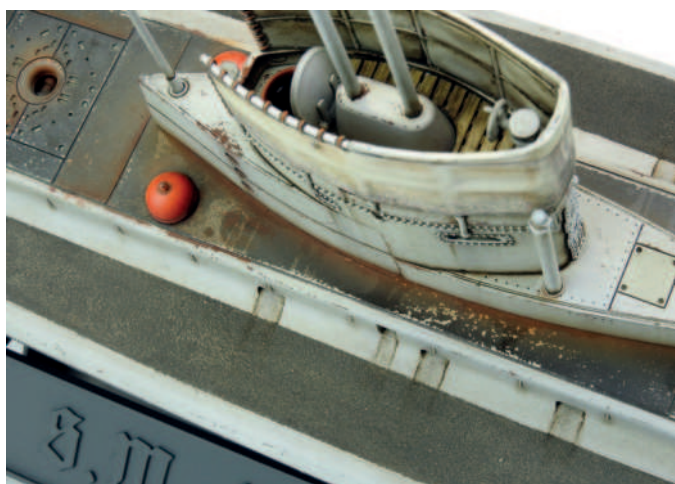
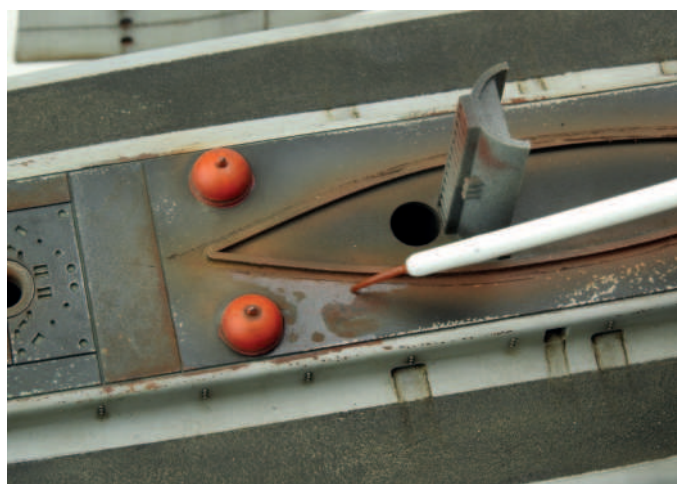


114 The propellers were painted separately with Old Brass A.MIG-0190 metal acrylic colour, followed by subtle weathering with a dark wash.



115 When weathering a submarine, the application of some effects representing water or moisture accumulated on the horizontal areas is critical. For this example, Wet Effects A.MIG-2015 was simply applied directly from the bottle.

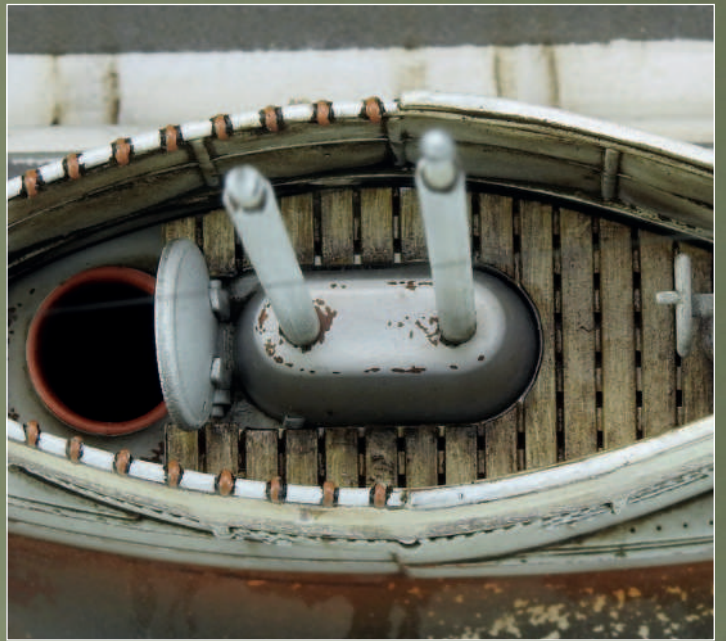
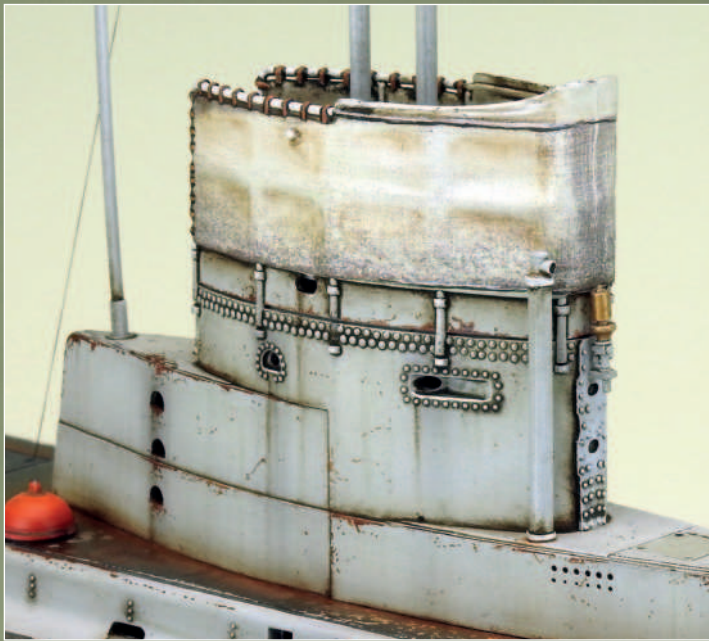




116 117 118 119

With the conning tower removed, the shapes of the accumulated water were painted using Wet Effects. Once dry, the product leaves an authentic wet finish. Never use glossy varnish, or the final effect will be grossly overdone and out of scale. Don't abuse this technique, better too little than too much.





U12

IN THE NEXT ISSUE...

Sergiusz Pęczek



AIRBRUSHING

In your next issue of TWM, the AMMO modelling team will remove your every doubt or fear related to your most dynamic and valuable modeling tool and teach you how to maximize the potential of your Airbrush. This long-anticipated issue is the most often requested subject of the TWM staff, and sure to find a permanent home on every modeler's workbench. The next issue of The Weathering Magazine is packed with the information vital to beginners and pro's alike including maintenance. You will now understand the differences between single and double action and the most suitable purposes for each type. How to choose and control your air source is essential and made easy by the staff of TWM. Every modeler will benefit from the most up to date cleaning and maintenance techniques shown, ensuring that your precision modelling tool is always operating at peak performance.

We will show you how to thin and maximize the characteristics of your favourite paints. This critical aspect of airbrushing allows you to utilize pre-shading and post shading with translucent colours, as well as apply hard edge, semi hard edge and soft edge free hand camouflage patterns with complete confidence in applying an exceptional finish. At some point, every modeler will need to apply a deep gloss coat as found on civilian vehicles, or a highly realistic bare metal finish that is indistinguishable from the real thing. The airbrush is your path to an exceptionally finished model, in the next issue our seasoned professional contributors will teach you how to use air pressure to your advantage and how to thin your paint with ease, enabling you to maximize the advantages of the airbrush. This thoroughly comprehensive issue not only reveals the most up to date techniques used to apply base colours and camouflage patterns, this universal airbrushing reference from TWM will also have you planning advanced translucent weathering effects, dynamic lighting effects with highlights and shadows, and advanced bare metal finishes - all made easy with your guide to the basic and advanced principles of airbrushing. This thoroughly comprehensive issue not only reveals the most up to date techniques used to apply base colours and camouflage patterns, but this universal airbrushing reference guide will also have you planning advanced translucent weathering and lighting effects, advanced metal finishes, and complex weathering all made easy with your guide to the basic principles of airbrushing.





U-Rust, creates real authentic rust effects. What could be more realistic than that!

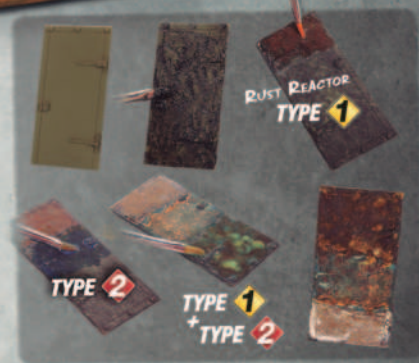
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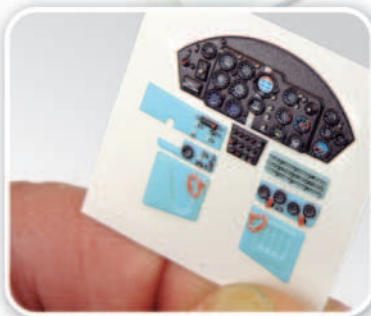


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- F-5E Tiger II
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