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THE

WEATHERING

MAGAZINE

by *MIG Jimenez*



A MIG 4536 · Issue 37 AIRBRUSH 2.0



AIRBRUSH 2.0

ENGLISH



Shader

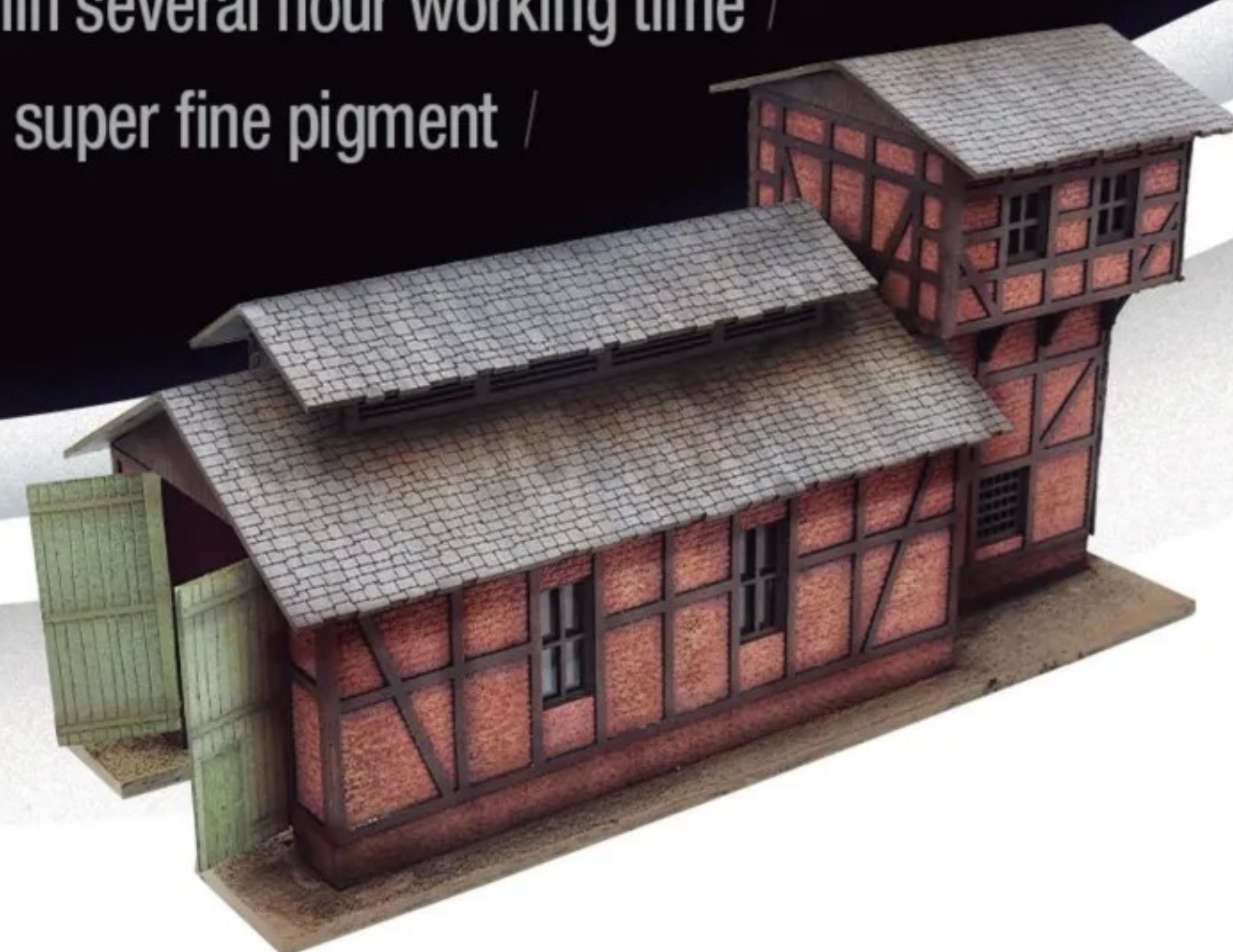
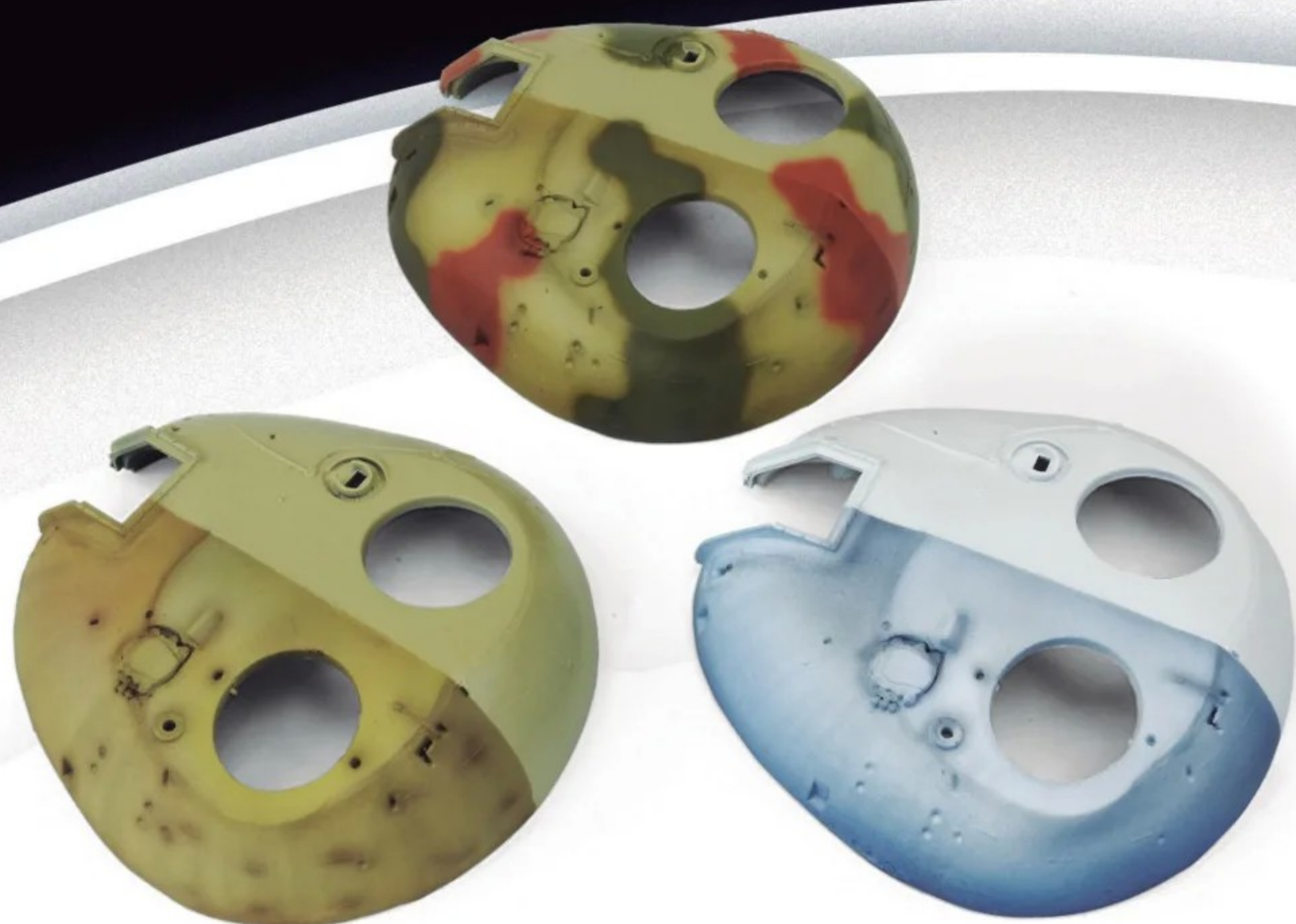
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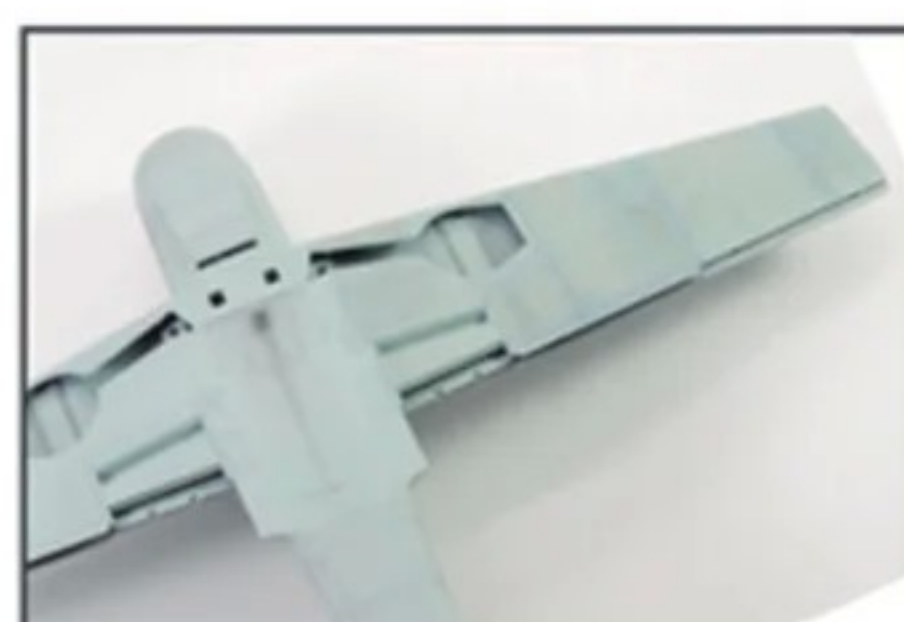
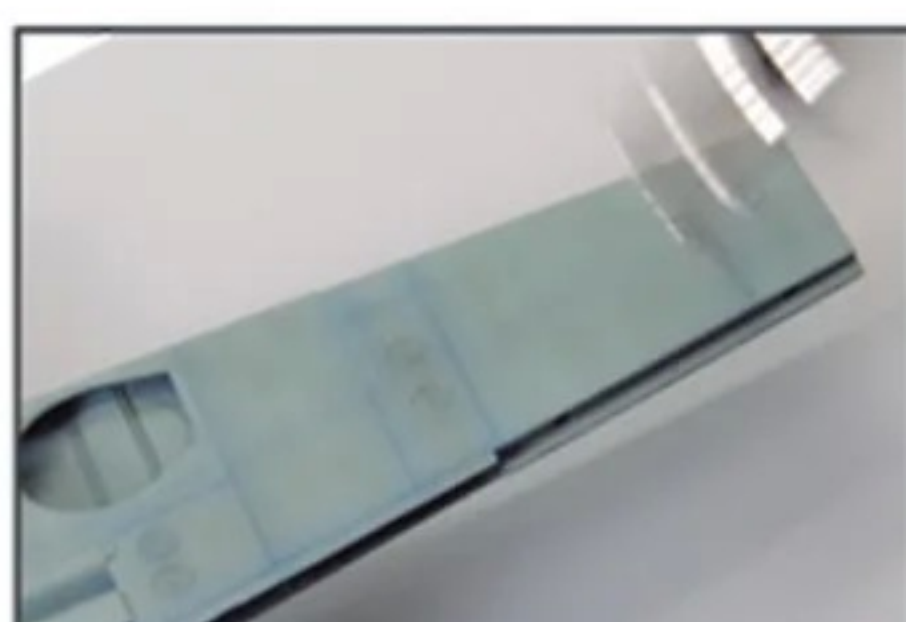
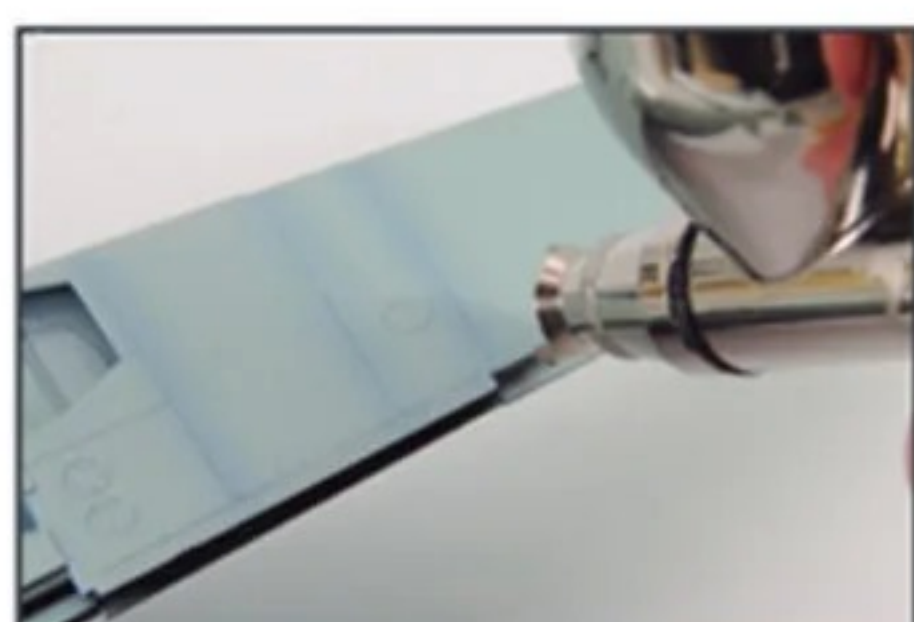
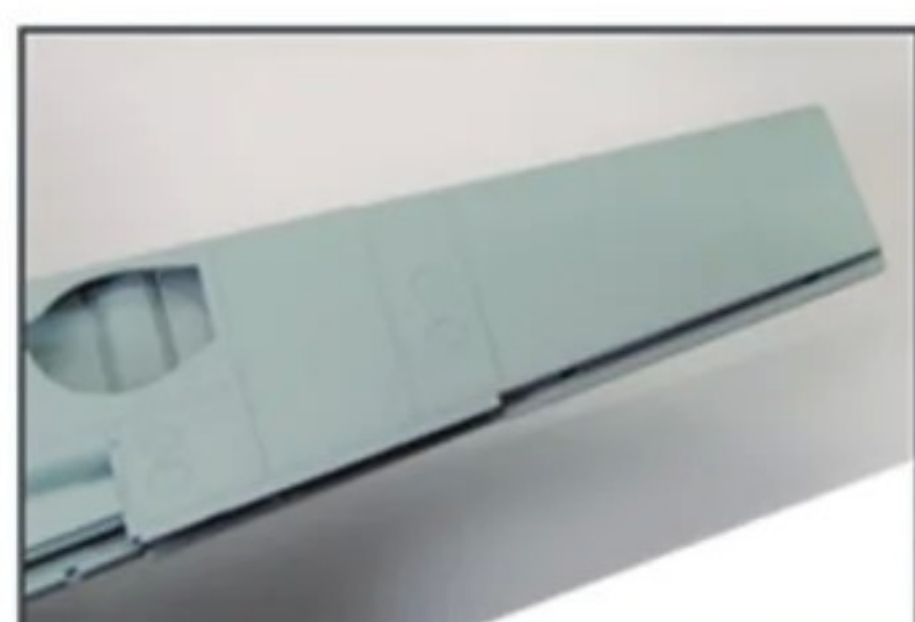


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As in almost every facet of life, everyone must go through a period of learning about what they have/want to do until those prior misconceptions give way to experiencing those initial fundamentals learned through practising. New skills require what is called the scientific method, or "trial and error". In modelling, as in almost all hobbies, the modeller almost always has very little time for their passion. In many cases, a certain disappointment with the inability to dedicate as much time as one would like exists. The trial and error processes do not always come to fruition and can generate frustration and a feeling of time having been wasted.

Aware of these situations, at "The Weathering Magazine", we are always looking for the best methods and techniques used to make these frustrations disappear. And it is with this second issue dedicated to the airbrush where after having learned the basics of the airbrush, air supply and accessories, we are going to show you the functionality and versatility of the airbrush and the countless effects and benefits of its use.

We need to simplify the process of "trial and error" so that your modelling time does not turn into disappointment and a waste of time, but rather into moments of fun and relaxation, where as you improve you can take risks and control the results until you reach the levels and finishes that you have always wanted to achieve.

In this issue we present a selection of articles that show you the essential information that every modeller should know and review in order to face each step of the painting and weathering of your models with security and confidence. Starting from the basics, more experienced modellers will also find answers to numerous questions, tips and tricks on how to make modelling more fun while improving their skills.

Base paint, highlights and shadows, camouflage, weathering and many different special effects... thanks to some of the best modellers in the world, this issue describes each of the techniques step by step and in an easy and didactic way. This issue covers all of the different areas of modelling ranging from battle tanks to the always demanding painting skills required for painting civilian vehicles and aircraft, to the use of the airbrush in the painting of figures and busts. In conclusion, this is an essential issue and serves as a perfect complement to the previous issue to learn everything related to a fundamental tool such as the airbrush, developed to feed your imagination and provide you with the experience to explore your limits and more, it's time to level up and advance your airbrushing skills!

Jorge Porto del Corral



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HOW TO USE **Airbrush STENCILS**

When it comes to recreating weathering effects on any vehicle including tanks, aircraft or any type of scene, the use of stencils offer excellent effects. They enable you to easily create realistic finishes and effects and are available in an extensive catalogue of references and themes.



Liang Yushen



While studying real AFV photos, you will notice several typical textures accumulate on the surface of the armour. Some are smooth, such as mud effects. Others are lighter, such as splashes and streaking effects.



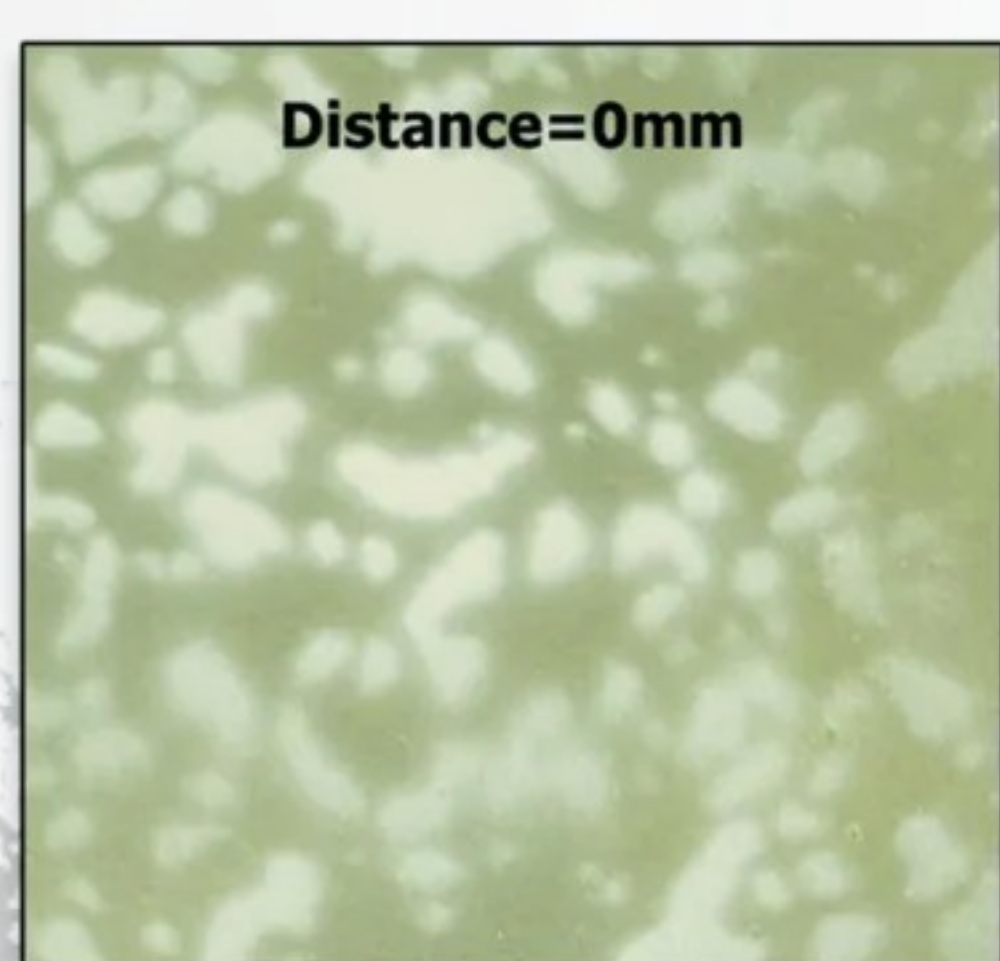
3 / 4 / 5

For this example stencils will be used to increase the realism during the weathering steps on a BMD-1. Shown here are the references LIANG-0001 - Weathering Airbrush Stencils and LIANG-0003 - Splashes Mud Effects Airbrush Stencils.

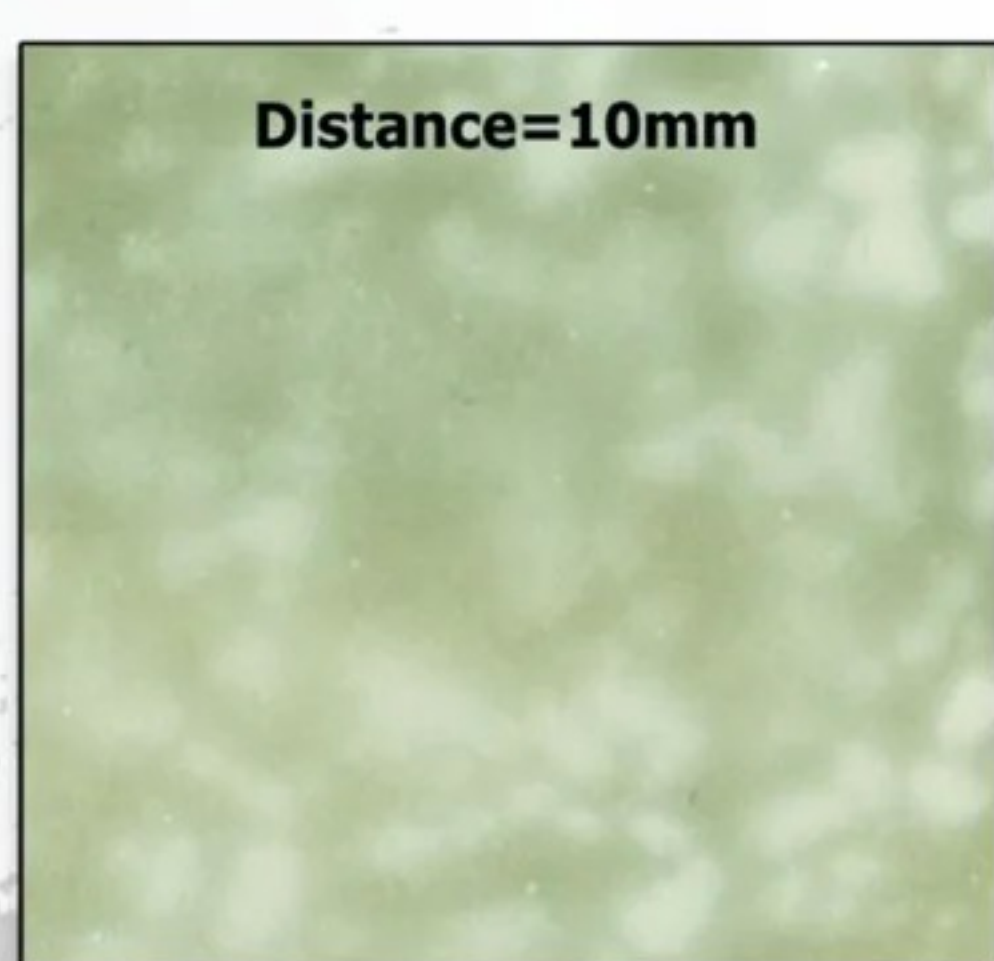


Before getting started, a few small tests were made to observe the finish created using different methods of application. In a first test **(A)**, the Stencil was placed directly on the surface and painted with the airbrush: **Distance=0 mm**

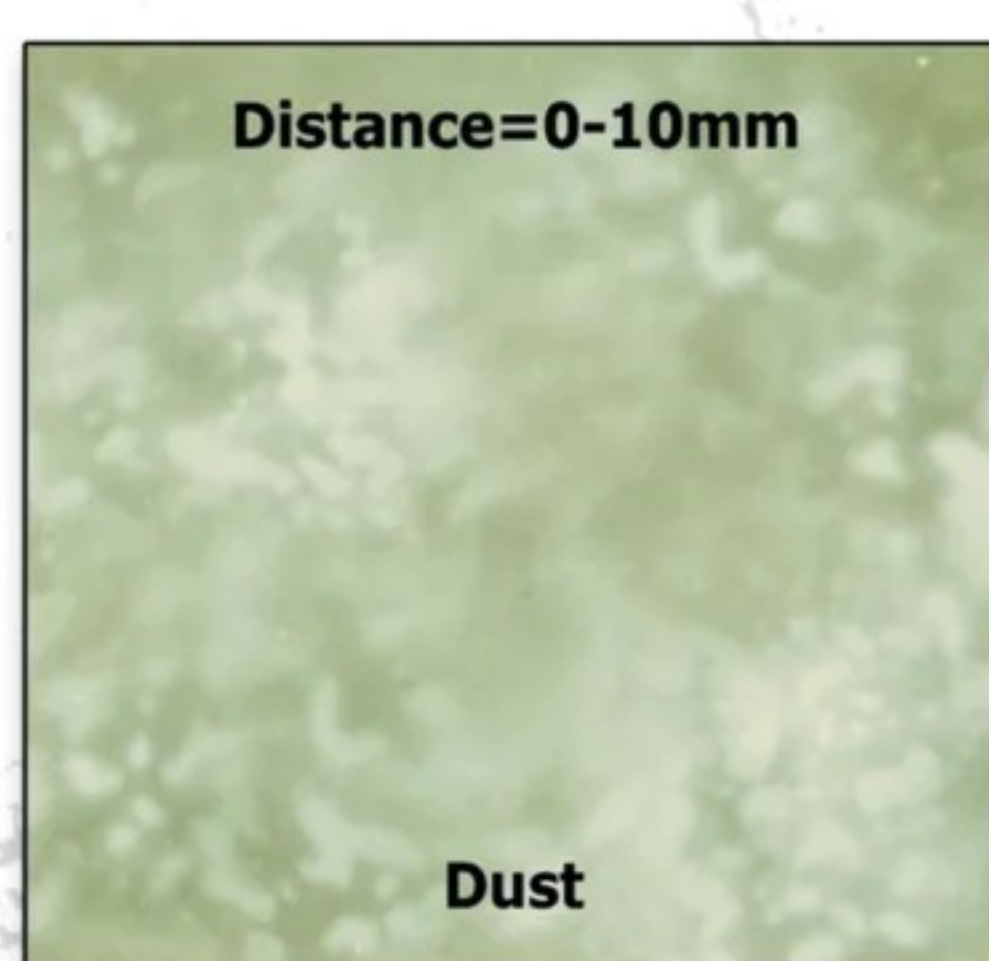
For the next test **(B)**, the Stencil was placed 10 mm away from the surface and painted with an airbrush from: **Distance=10 mm**



(A)



(B)



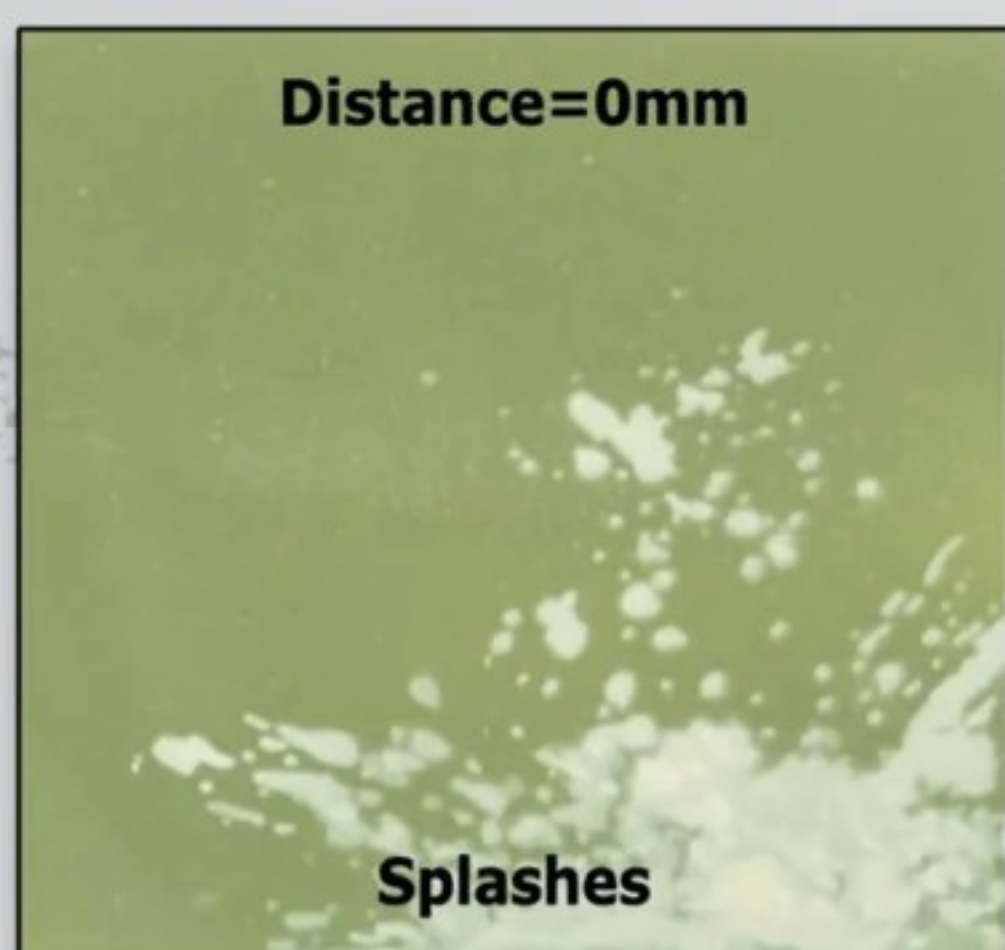
(C)

8 After checking the results of **(A)** and **(B)**, you can see that the closer the Stencil is to the surface, the sharper the edge of the pattern will be. In contrast, the further the distance between the Stencil and the model, the more blurred the patterns edges will be. In short, by controlling the distance between the Stencil and the model, the pattern's spots can be used to your advantage. Both methods **(A)** and **(B)** were a mixed to create yet another result: **(A)+(B)=C**



9

It is not necessary to blend all textures. For example, for splashes and the effects of runoff, it is necessary to bring the stencil as close as possible to the surface of the model to create much more realistic effects.



(D)



(E)



(F)

10

When mud, splashes and streaking effects are superimposed on the test surface, a highly realistic armour surface was created. **(C)+(D)+(E)=F**



11

Once the theoretical basis has been established, these techniques can be put into practice. The priority is to make the results of the weathering process as realistic as possible by controlling colour shifts, intensity, and irregularities such as fading.

12

The stencil reference LI-ANG-0001 was used to apply the colour Dry Earth (XF-57) on the sides of the hull, creating a soft and random effect.





- 13 For the next step, the reference LIANG-0003 was used to paint some sharp and clearly defined wet mud staining using the colour (XF-64) on the sides.



- 14 In order to unify the tones and avoid excessive contrast, the reference LIANG-0001 was again used to apply another thin layer of dried earth. This step was applied subtly without covering the previous two effects. For this effect, the Stencil was pulled back a little more to blur the edges.



- 15 Taking advantage of the fact that the final surface finish is solid, small accumulations of mud were added to the surface. The most authentic results were created using Splashes Dry Earth A.MIG-1705 and Dry Steppe A.MIG-1751 applied using a dry brush.

- 16 Here you can see the final cumulative effect of these layered weathering effects. Obviously, Stencils save a great deal of time, they also have the ability stimulate creative modeller's imaginations. These handy tools also save time, allowing you to focus on creating.







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AIRBRUSHING CAMOUFLAGE



Andreia
Rodrigues

One of the qualities of the airbrush is its ability to adapt and provide excellent results when it comes to the painting processes for all scales and genres. And if there is one within modelling that needs the airbrush to recreate an optimum finish, it is painting camouflage on military vehicles and aircraft. In this chapter you will be shown how to efficiently apply the airbrush to three of the most common types or forms of camouflage.



HARD-EDGE CAMOUFLAGE

Although a hard-edged camouflage can be painted with a brush, it is a time-consuming task and can leave brush marks on the model. The best results are achieved by using an airbrush and the help of masks. In this article you will learn the tips and tricks to creating a camouflage without irregularities or flaws. Some of these tips can be very useful for painting emblems and markings with masks as well.



1 For this type of camouflage the necessary materials requires the reference A.MIG-8043 Masking Sheets which are easy to work with and to draw shapes on as well as the airbrush and paints.

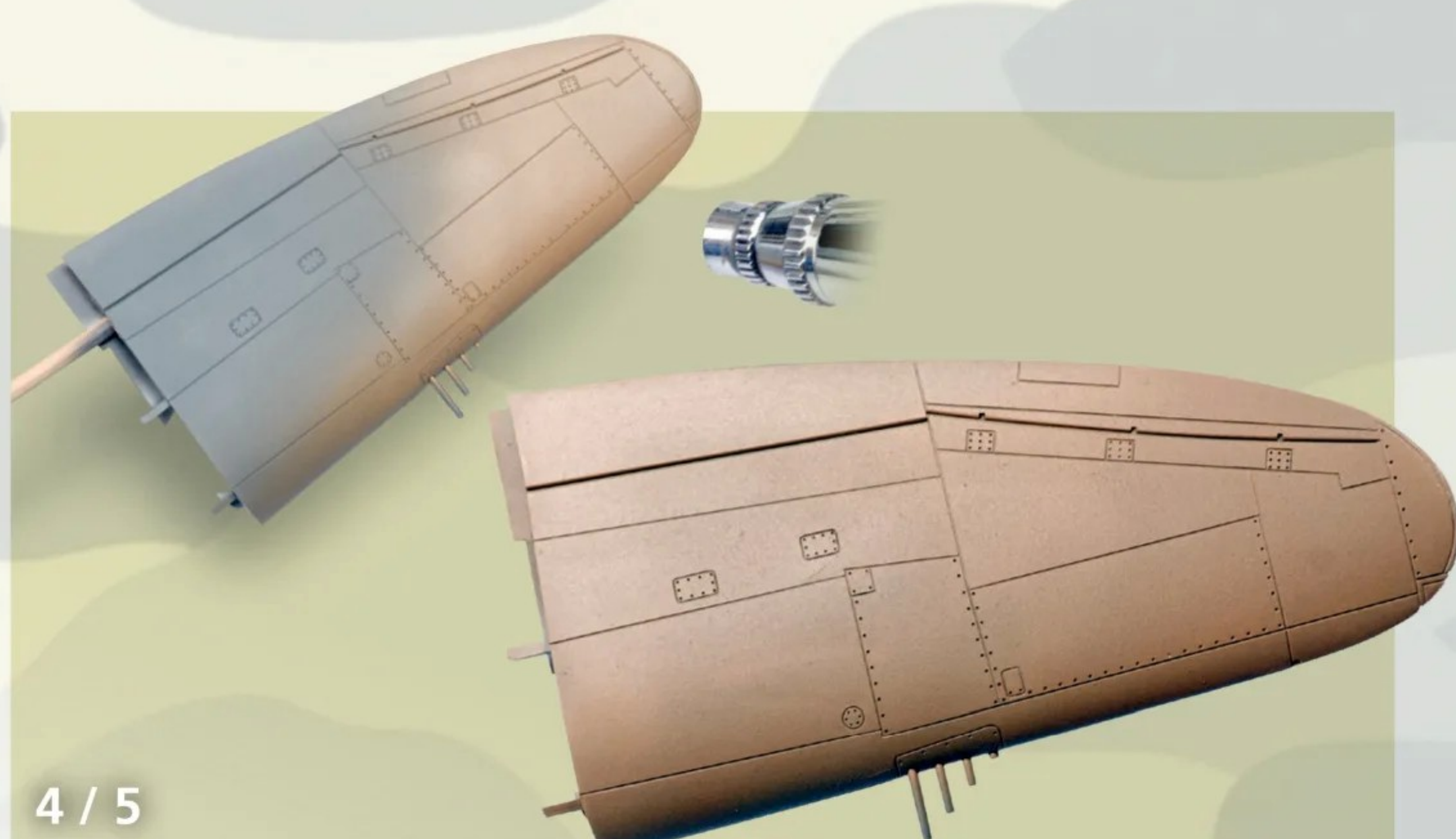


2 To ensure proper adhesion of the paint, begin by priming the model. In this example, the colour Grey One Shot Primer A.MIG-2024 was used.



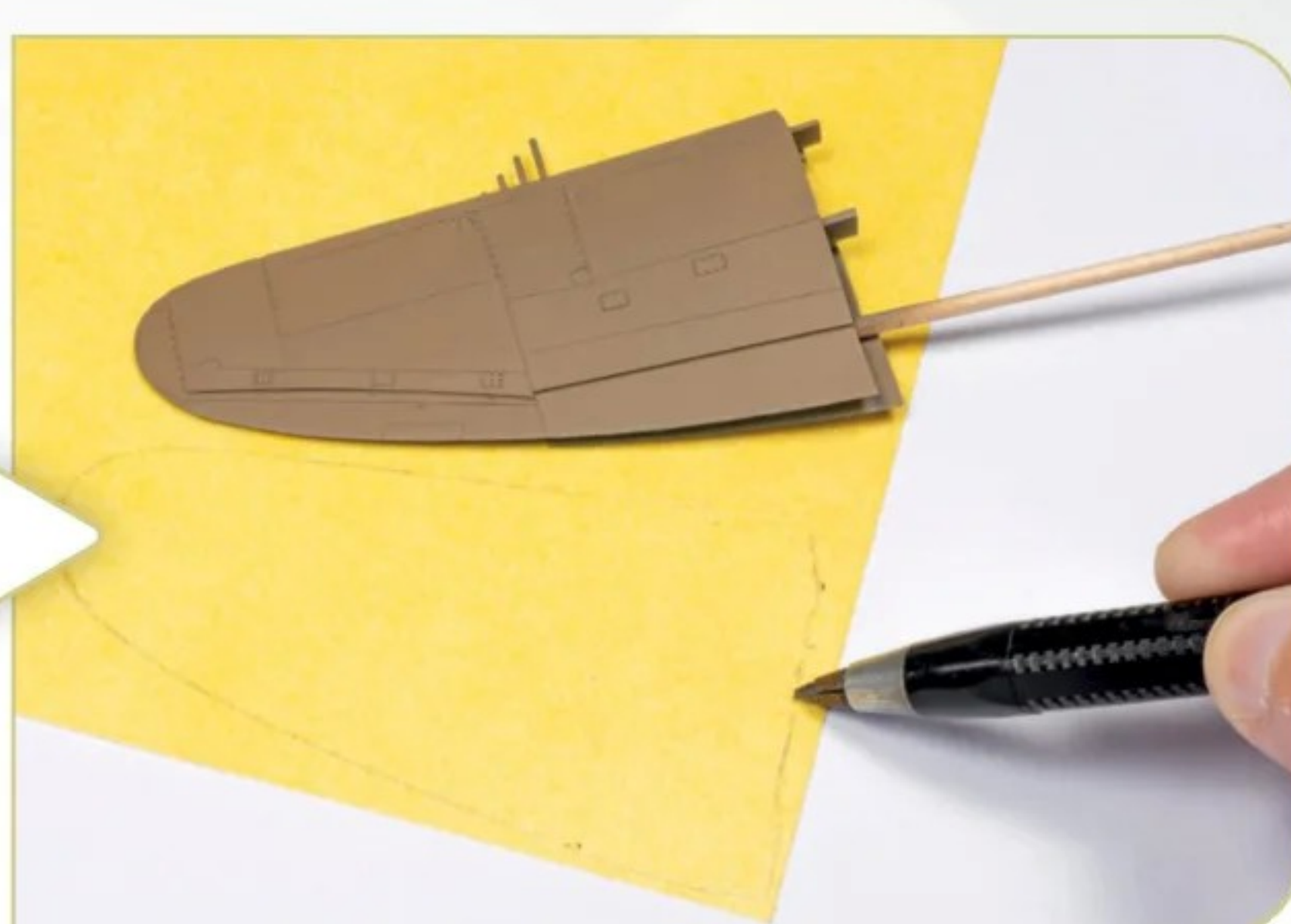
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A 2-colour camouflage such as this example should begin with the application of the lighter tone, in this case Tan FS 30219 A.MIG-0202 diluted with Acrylic Thinner A.MIG-2000 in a 60/40% paint to thinner ratio.



4 / 5

Apply thin coats over the piece until the colour is uniform. Light colours may need additional coats to ensure complete coverage. Let the piece dry while working on the masks for the camouflage.

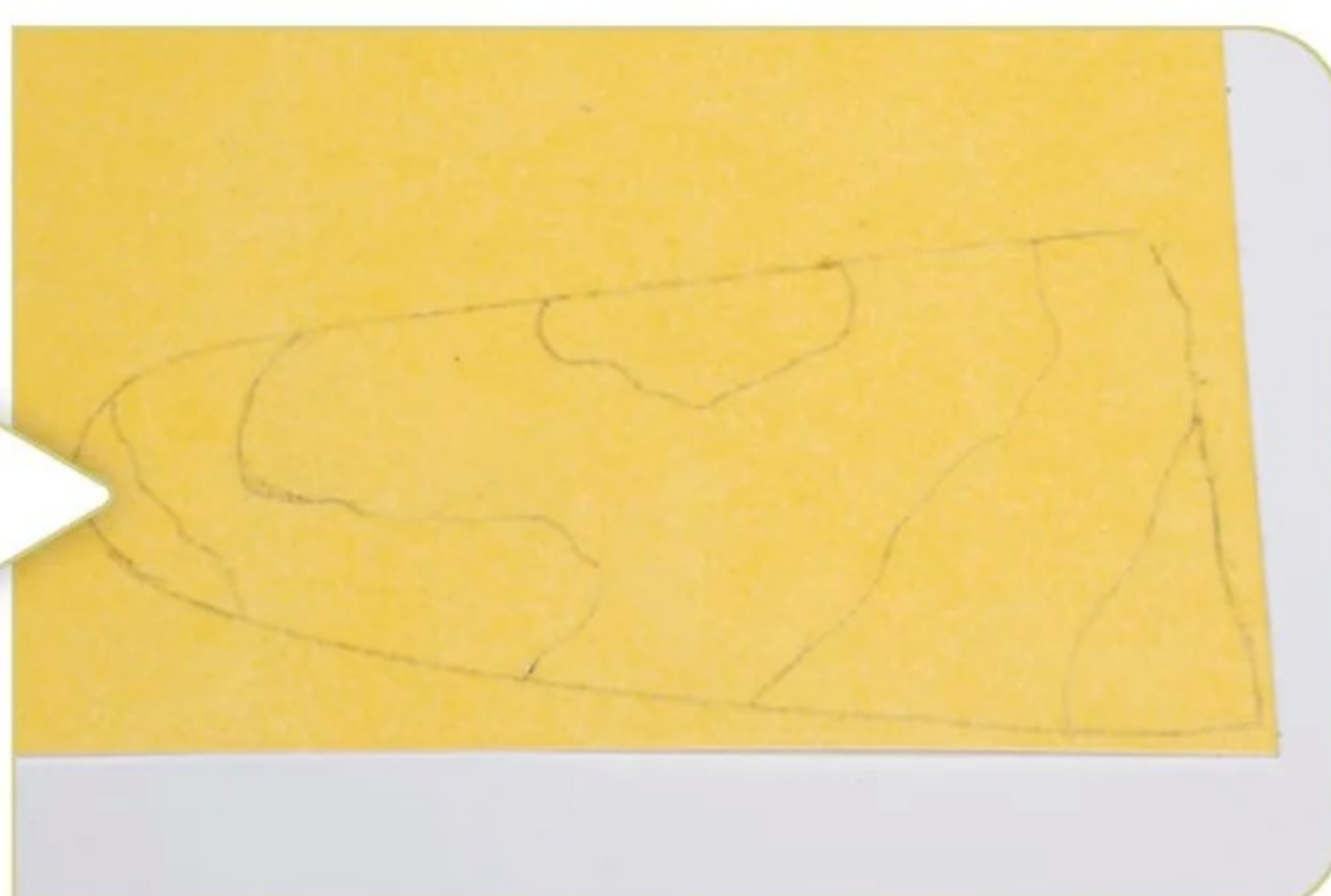


6 / 7

To help achieve the correct proportions of the camouflage shapes, first draw the outline of the model with a pencil directly onto the Masking Sheet A.MIG-8043, ideal for this technique.



8 / 9



10

Documentation and diagrams are quite useful references when reproducing any kind of camouflage. Begin by drawing the outline with a pencil, while reviewing the photo. You can also create our own camouflage shapes and patterns. Any mistakes can easily be erased like a normal sheet of paper.

Once satisfied with the camouflage, the shape of the drawing was cut with a razor or scissors while leaving a 3-4mm border, which will be useful later when placing the outline onto the model.

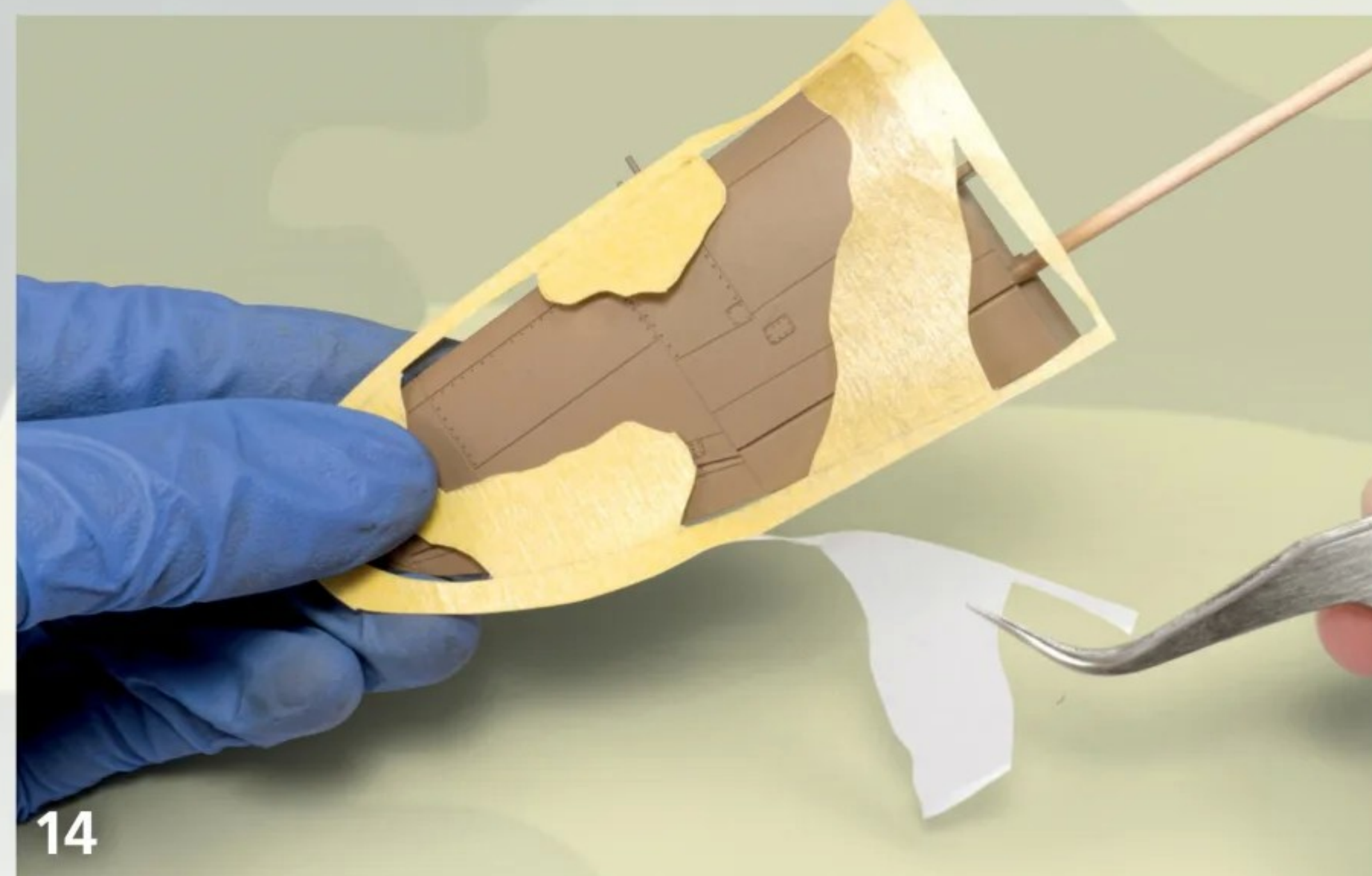


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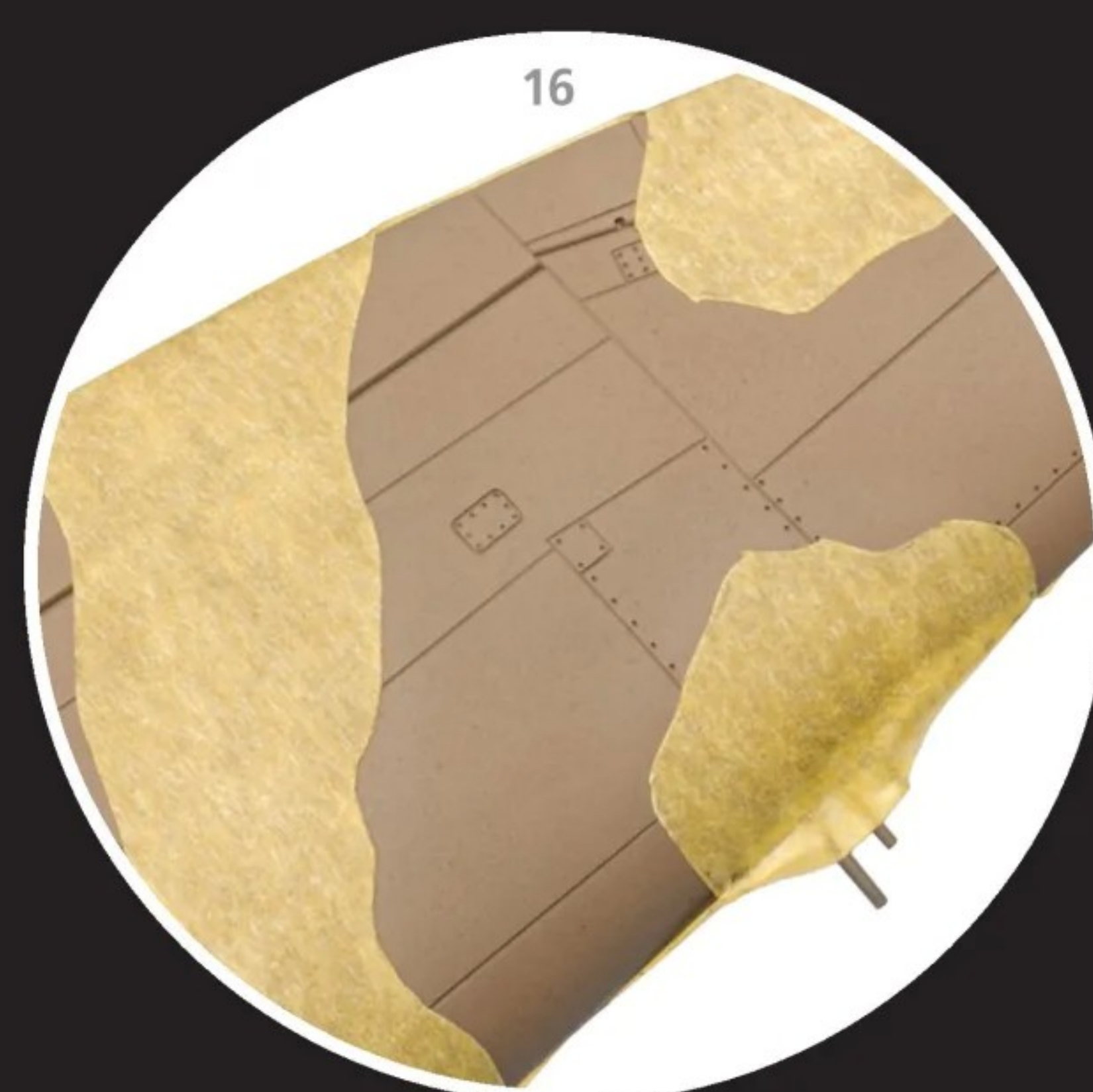
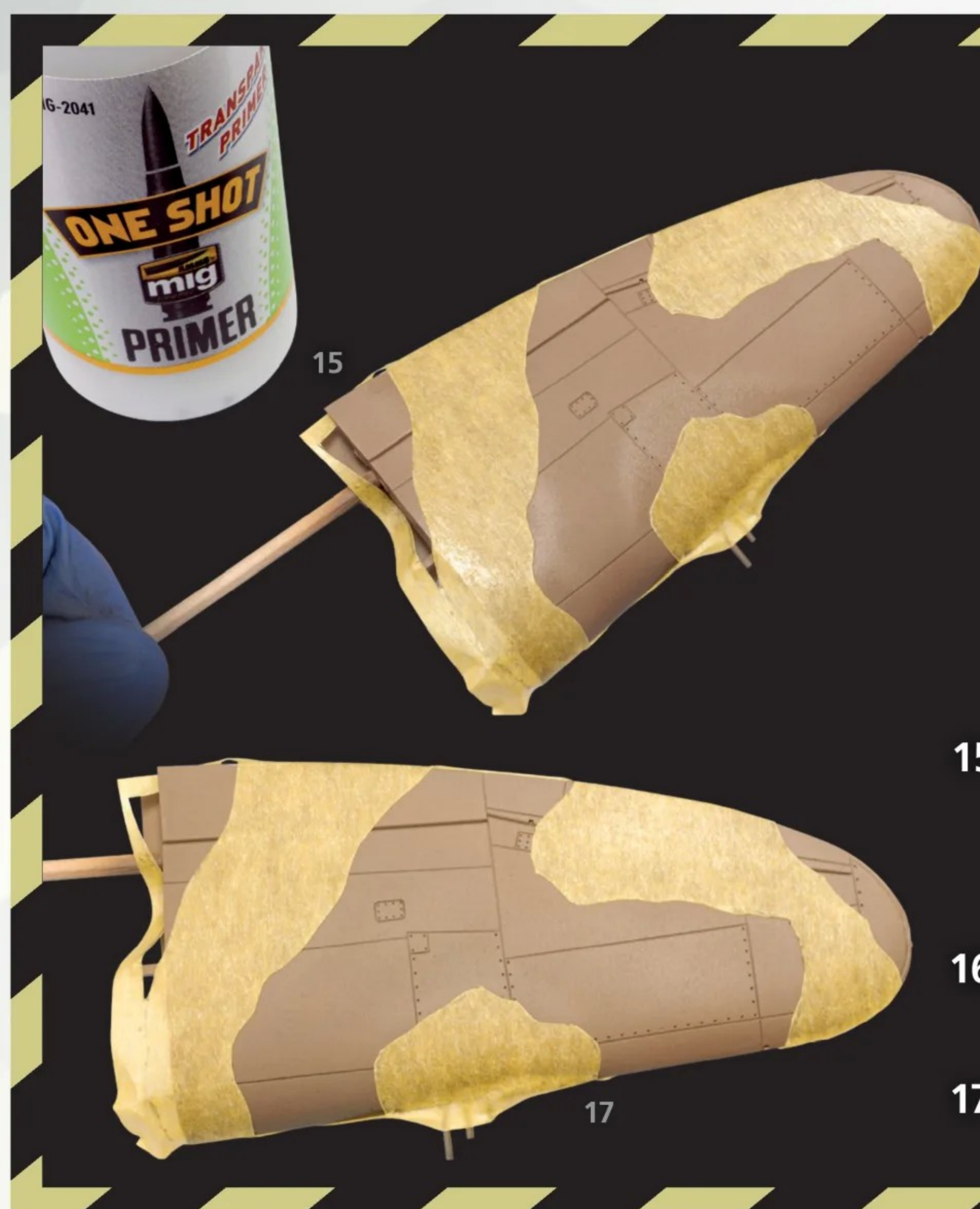
With a sharp blade, cut out the areas to be painted. Pay close attention to the parts to be uncovered and those to be protected in order to avoid having to make a new mask.



13 The edge serves as a guide for correct placement. Some of the backing paper was removed to stick the mask on the piece for proper alignment.



14 Once aligned, remove the rest of the backing paper and make sure the mask has stuck to the model by running your thumb over the entire surface.



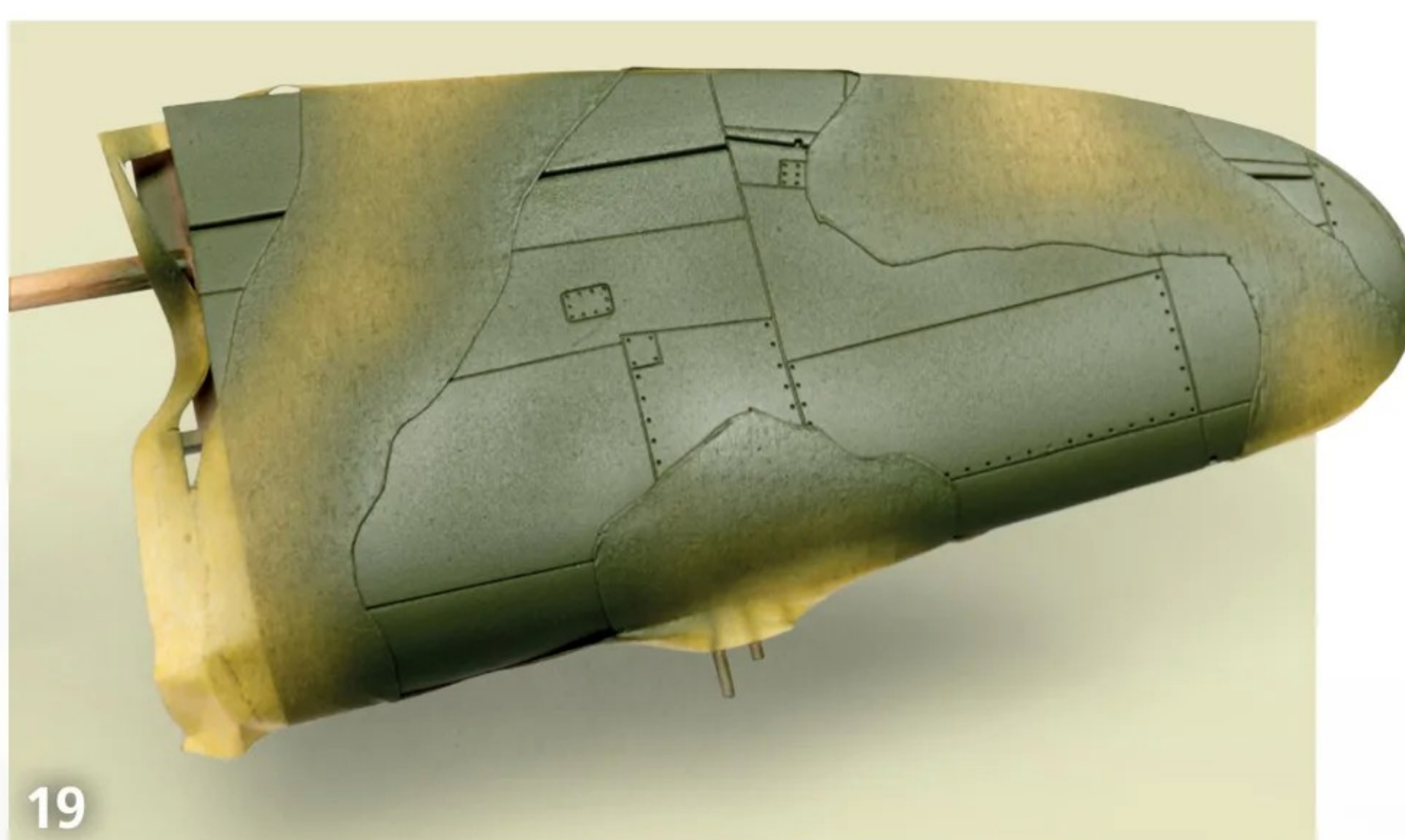
15 One of the most common mistakes is paint slipping under a mask. A useful trick is to apply a thin layer of Transparent One Shot Primer A.MIG-2041 around the edges of the mask.

16 This thin layer fills the micro gaps at the edges of the mask to prevent the paint from seeping underneath.

17 Once dry, the One Shot layer is impossible to see.



18 The second darker colour can then be applied, in this case Forest Green A.MIG-0065 diluted with Acrylic Thinner A.MIG-2000 in a ratio of 60/40% paint to thinner and applied in several thin layers.



19 After painting, let the piece rest until it is dry to the touch. Do not leave the mask on too long, as this can cause small paint flaws around the edges of the camouflage.



20 / 21 Slowly remove the mask by pulling it backwards and parallel to the model to avoid tearing off the paint covered by the mask.



22

Once the mask is removed, you get a crisp colour transition without the blemishes that can ruin a hard-edged camouflage.



23 Another example of a useful masking technique is shown here reproducing the authenticity of painted markings and emblems on the wing of a captured P-47 Thunderbolt.



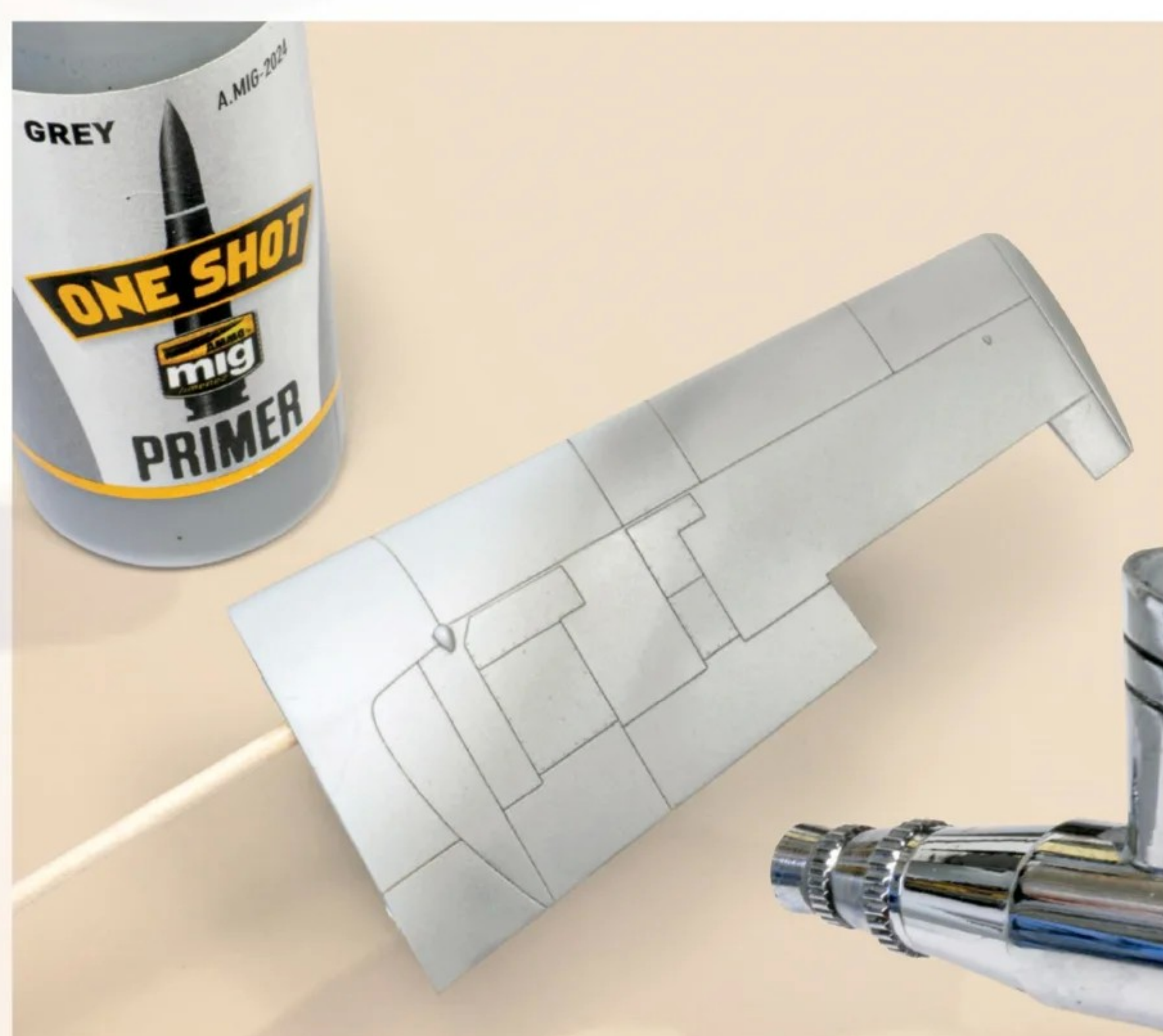
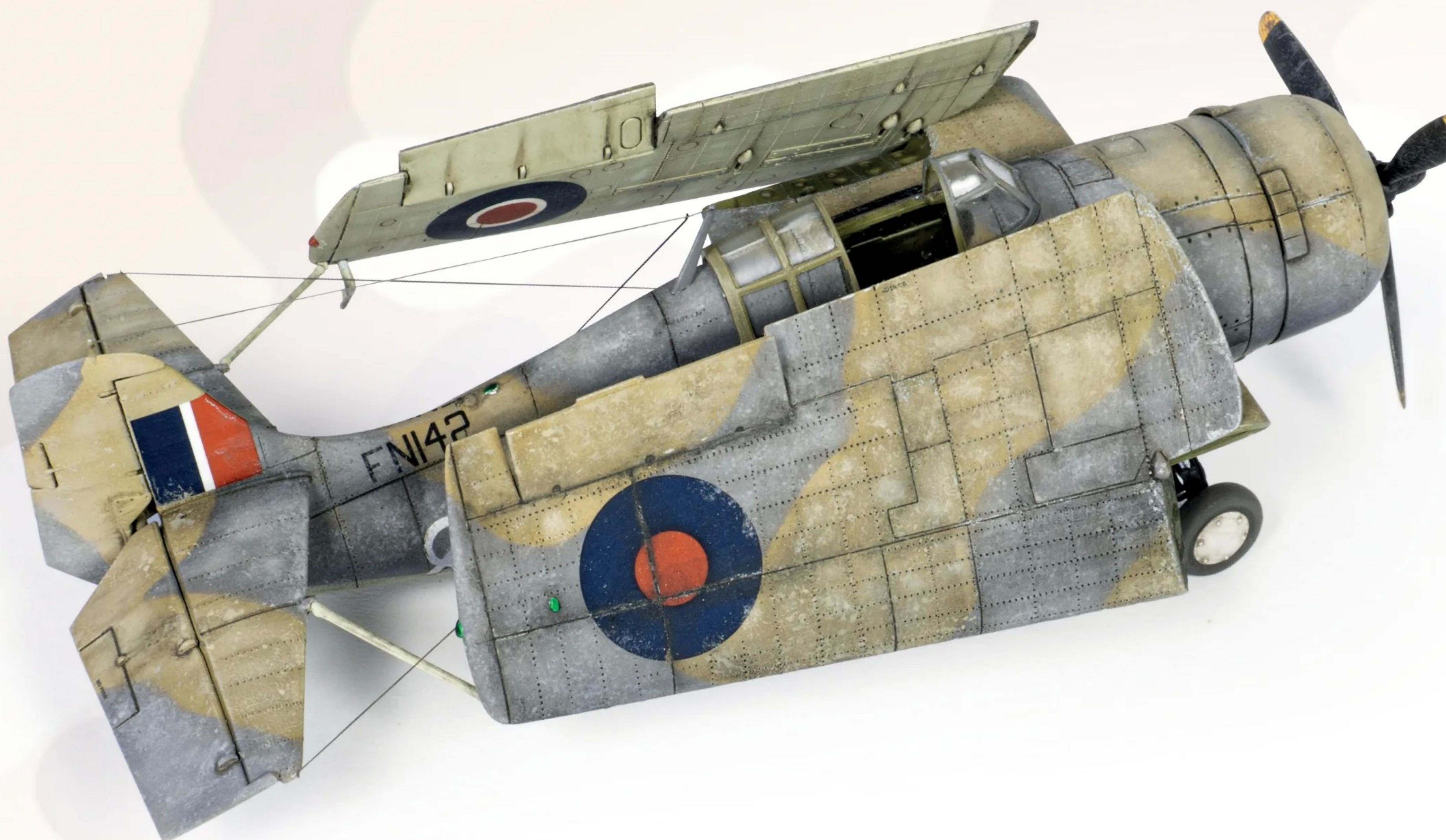
By Alex Hernández

2

SEMI-HARD EDGED CAMOUFLAGE

Unlike hard-edge camouflage, this technique is a great way to reproduce the blurred edge that specific aircraft camouflage patterns have without resorting to a more complex technique such as painting freehand which requires an expert level of airbrush control.

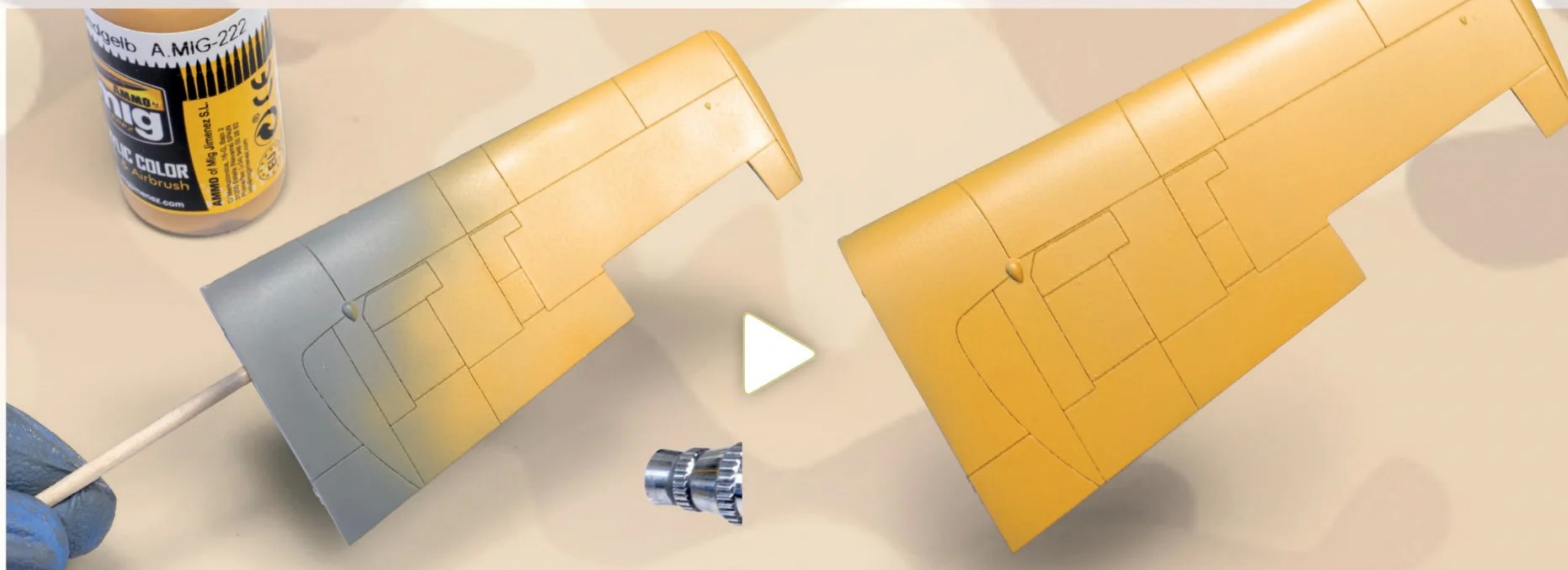
The following steps will show you how to use Camouflage Masking Putty A.MIG-8012 to apply a soft edged camouflage edge quickly and easily.



1 The first step is to prime the part with Grey One Shot Primer A.MIG-2024 to provide a solid base for the steps to follow.



2 Lighter colours tend not to fade as easily as darker colours, so it is best to start with the lighter colour as the base. For this example, Sandgelb RLM 79 A.MIG-0222 thinned with A.MIG-2000 Acrylic Thinner 60/40% paint to thinner was used.

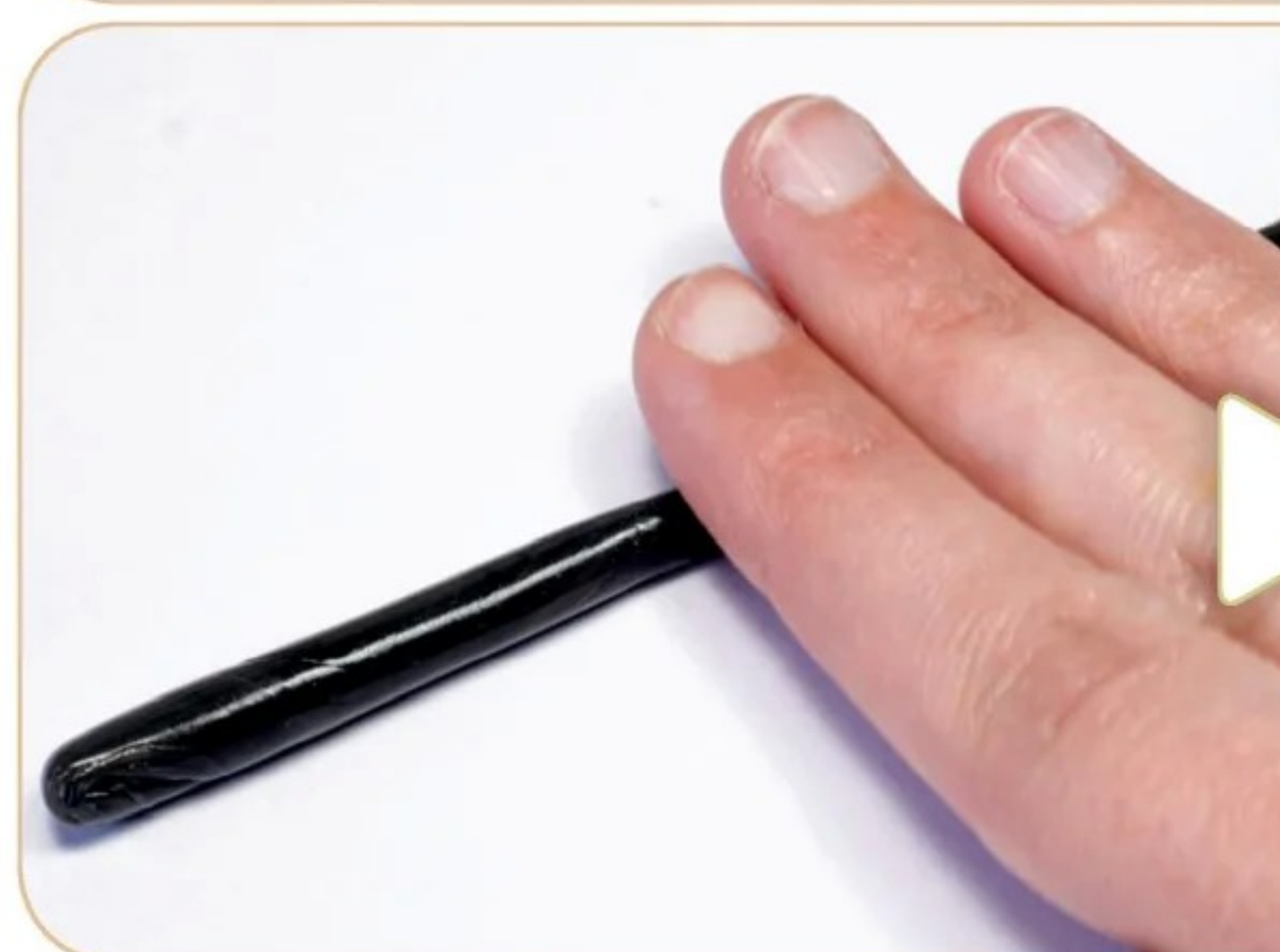


3 / 4 The piece was painted in thin layers, preventing the paint from smearing or losing detail. Light colours may need additional coats to ensure thorough coverage. Once painted, the model was set aside for 15-20 minutes until dry to the touch before masking again.



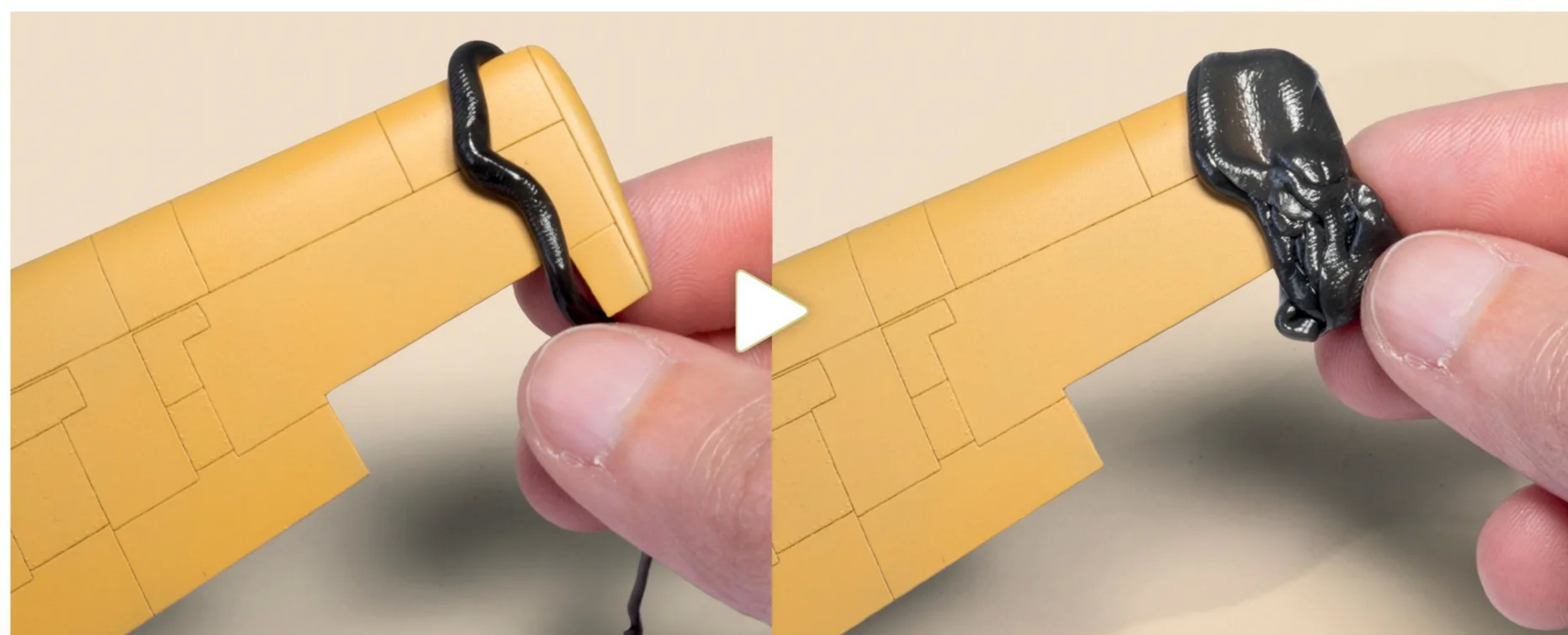
5 / 6

While the piece was drying, the Camouflage Masking Putty was prepared by moulding it to the general shape of the camouflage. This product is perfect for this type of work because it is designed to leave no residue on your models, is reusable, and is very easy to remove.



7 / 8

Pieces of Masking Putty were separately rolled into small individual pieces. The thickness used will depend on the shape of the camouflage, as intricate patterns require thinner pieces for a better fit. For the pattern shown here, the putty was rolled into pieces 3-4 mm thick.



9 / 10 The pieces were then placed on the surface, taking care not to flatten them as the round surface is what will create the blurring of the camouflage. More Masking Putty was used to cover the areas from overspray while taking care not to alter the outer face of the mask.

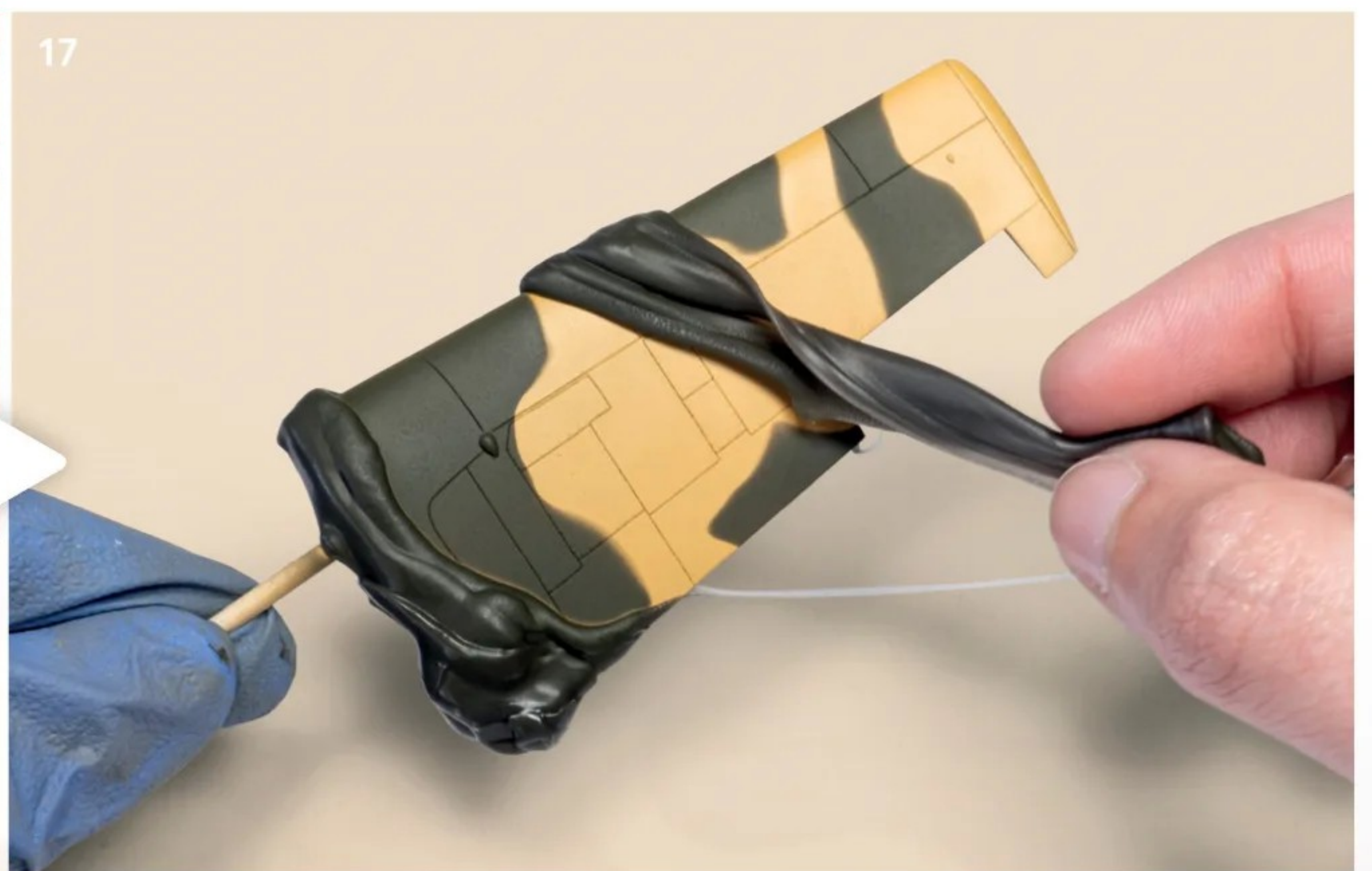
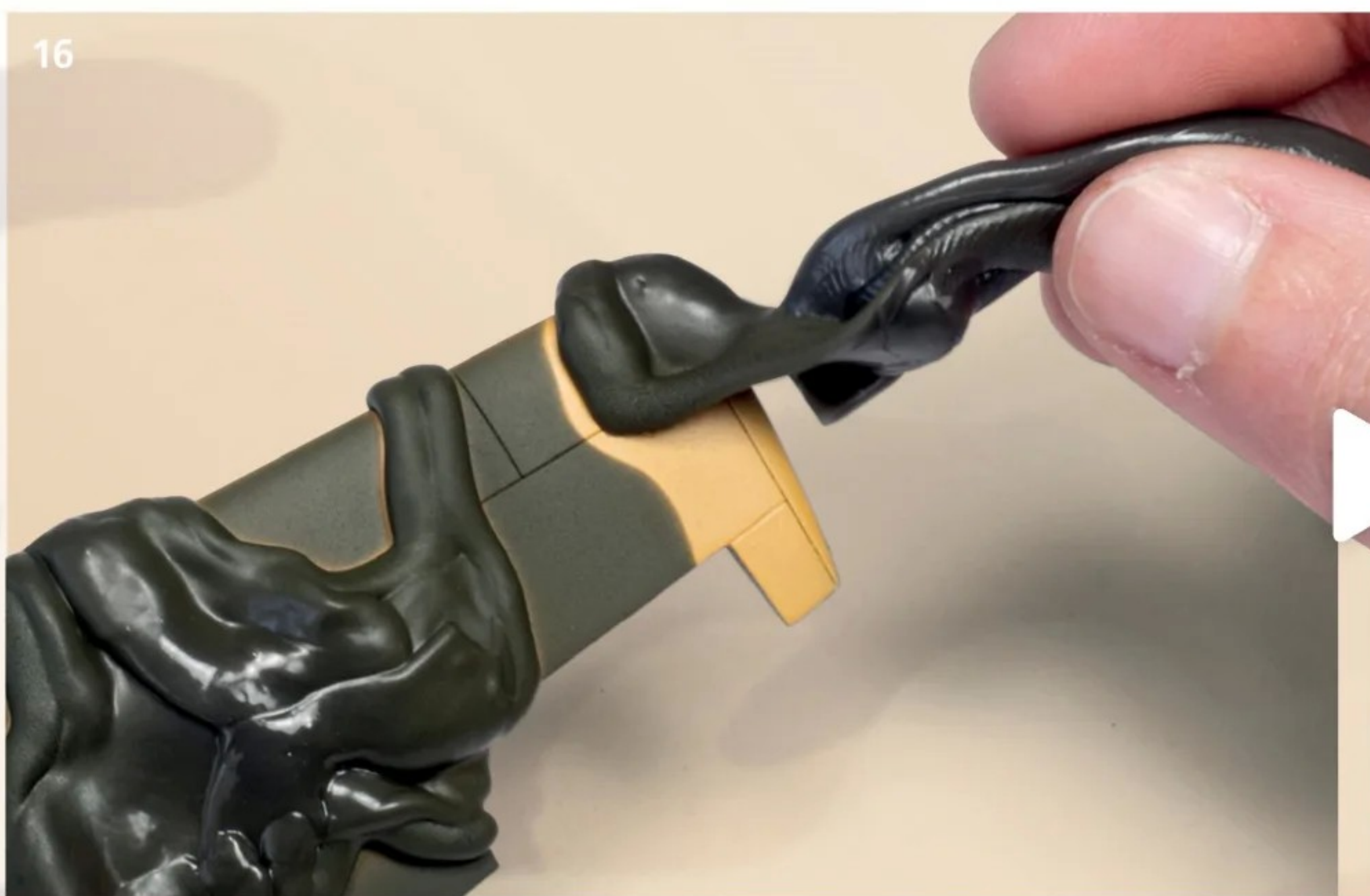


11 The process was then repeated until all the areas required for camouflage had been covered.

12

13 The trick with this technique is to always paint perpendicular to the surface. If you turn the model at another angle while painting, a blurred hard edge will be lost.

14 The piece was painted Forest Green A.MIG-0065 diluted with A.MIG-2000 Acrylic Thinner in a 50/50% paint to thinner ratio and airbrushed in thin layers for even coverage. At this stage you can begin to see the blurring on the edges of the pattern.





18 Here you can see the final result once the Masking Putty was removed.



In the second example you can see the technique once finished having used Medium Gunship Gray FS 36118 A.MIG-0204 and IDF Green A.MIG-0068 as base colours.

3

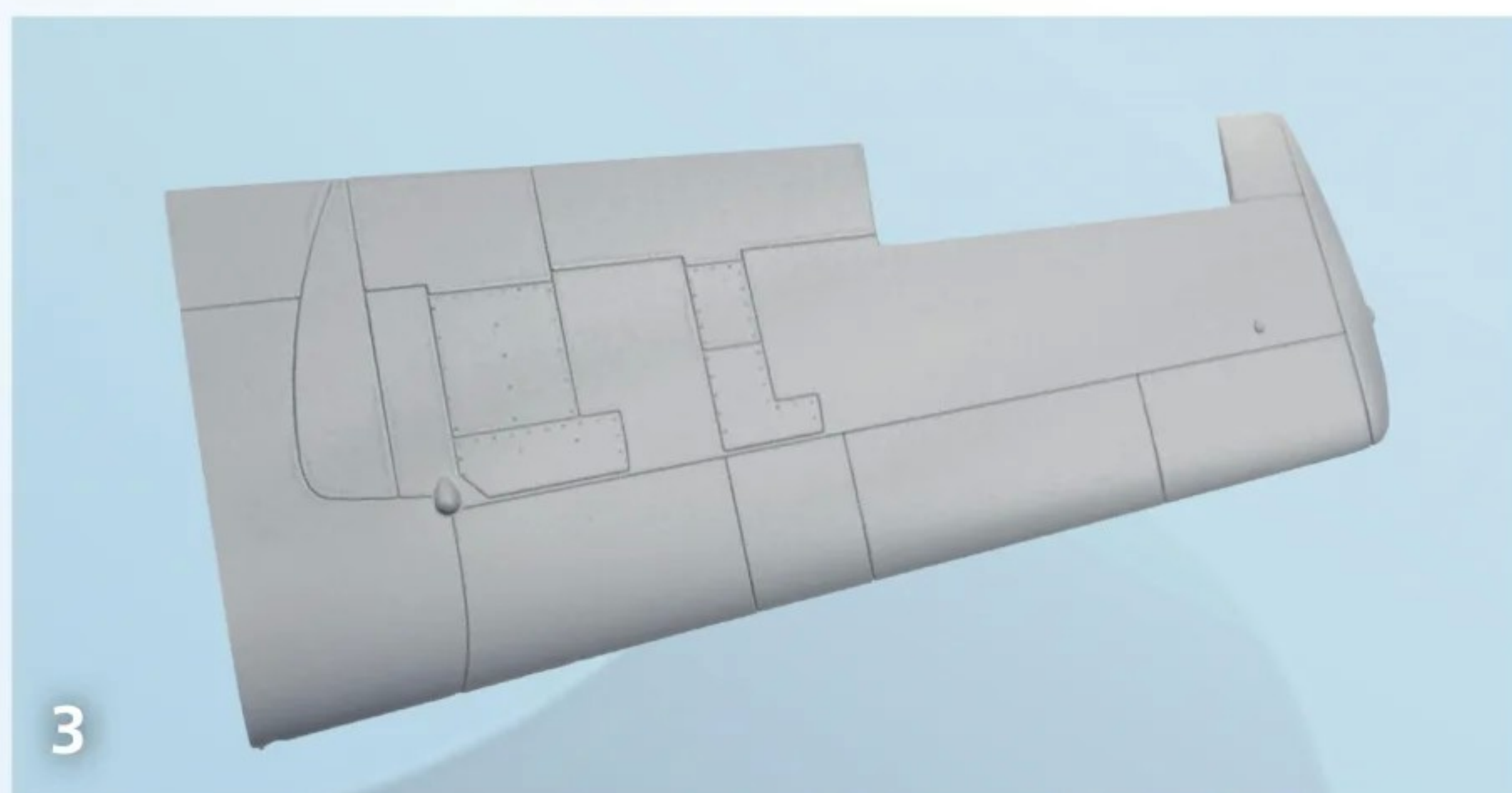
FREEHAND CAMOUFLAGE

When discussing freehand camouflage, knowing that camouflage in the real world is painted freehand and spray-painted, the biggest fears arise because it can seem like a daunting and difficult task. The following steps will teach you to reproduce camouflage with important aspects such as how to achieve the perfect separation of colours without overspray which is common when working with acrylics, to tips and tricks to overcome the many small problems that may arise when painting. This example shows a camouflage with two colours, but the process is the same for three, four or more colours.



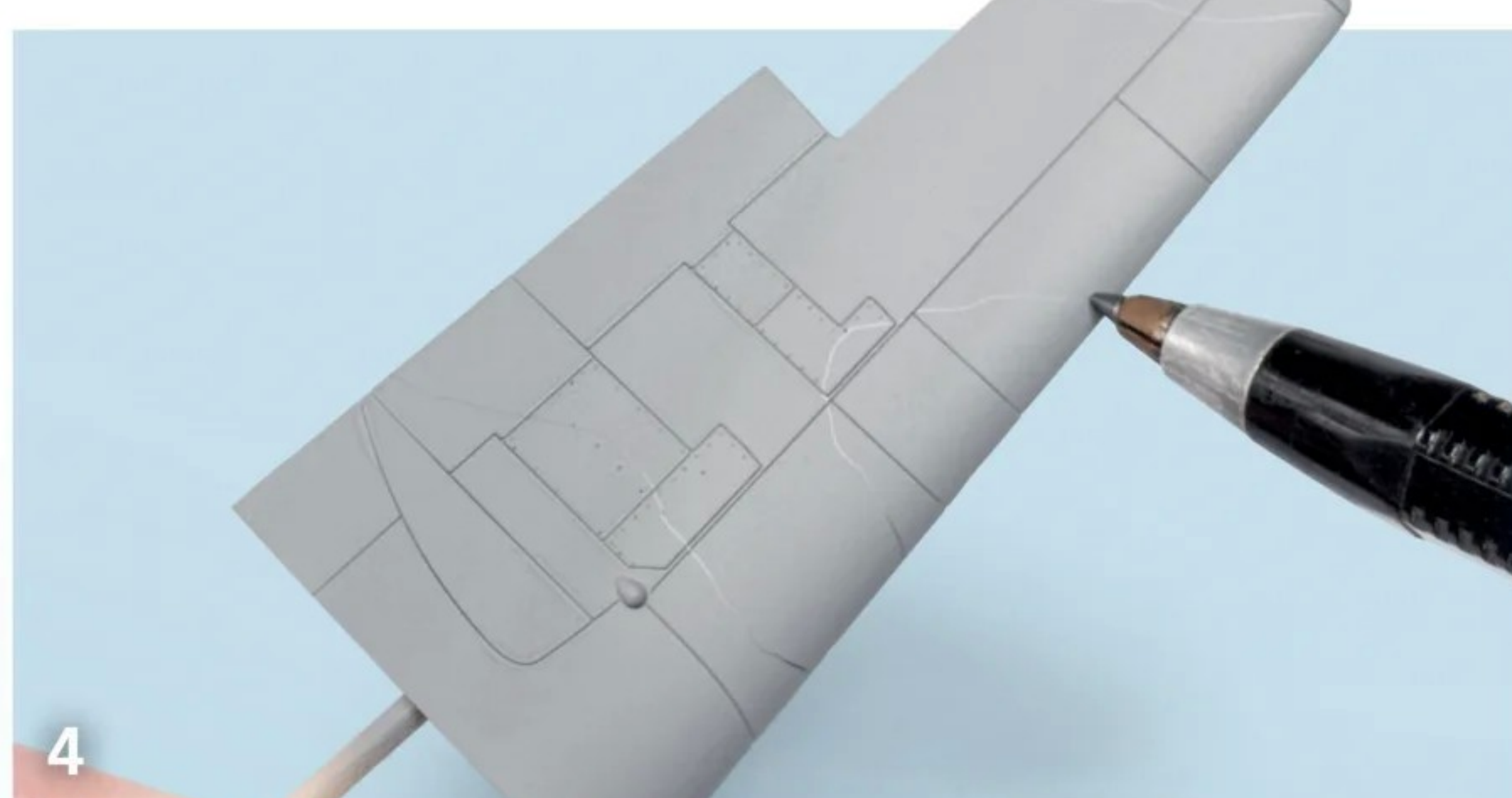
1 / 2

The first step was to prepare the part by applying Grey One Shot Primer A.MIG-2024 to ensure proper adhesion of the base colours.



3

The primed model was allowed to dry for a couple of hours before proceeding to the next step.



4

The camouflage was drawn with a pencil so that it is easy to see.



Correct thinning and air pressure play an important role in this technique, a common mistake is to use highly thinned paint and low pressure.



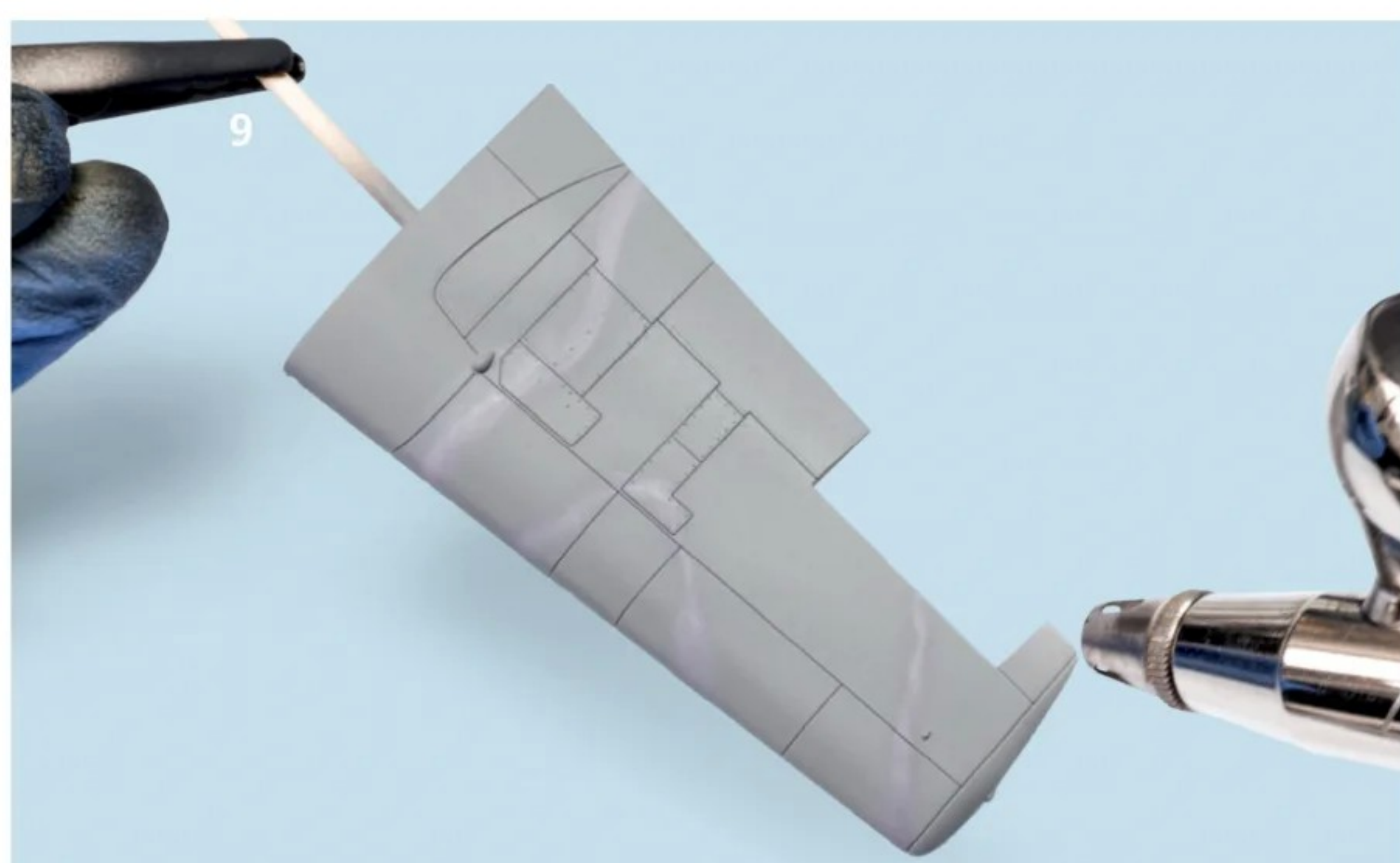
The perfect balance is a paint to thinner ratio of approximately 60/40%, in this case Grauviolet RLM 75 A.MIG-0254 and Acrylic Thinner A.MIG-2000 using at least 20-25 PSI. Higher pressure will avoid the problem of spider webs as the paint will dry almost immediately on the surface.



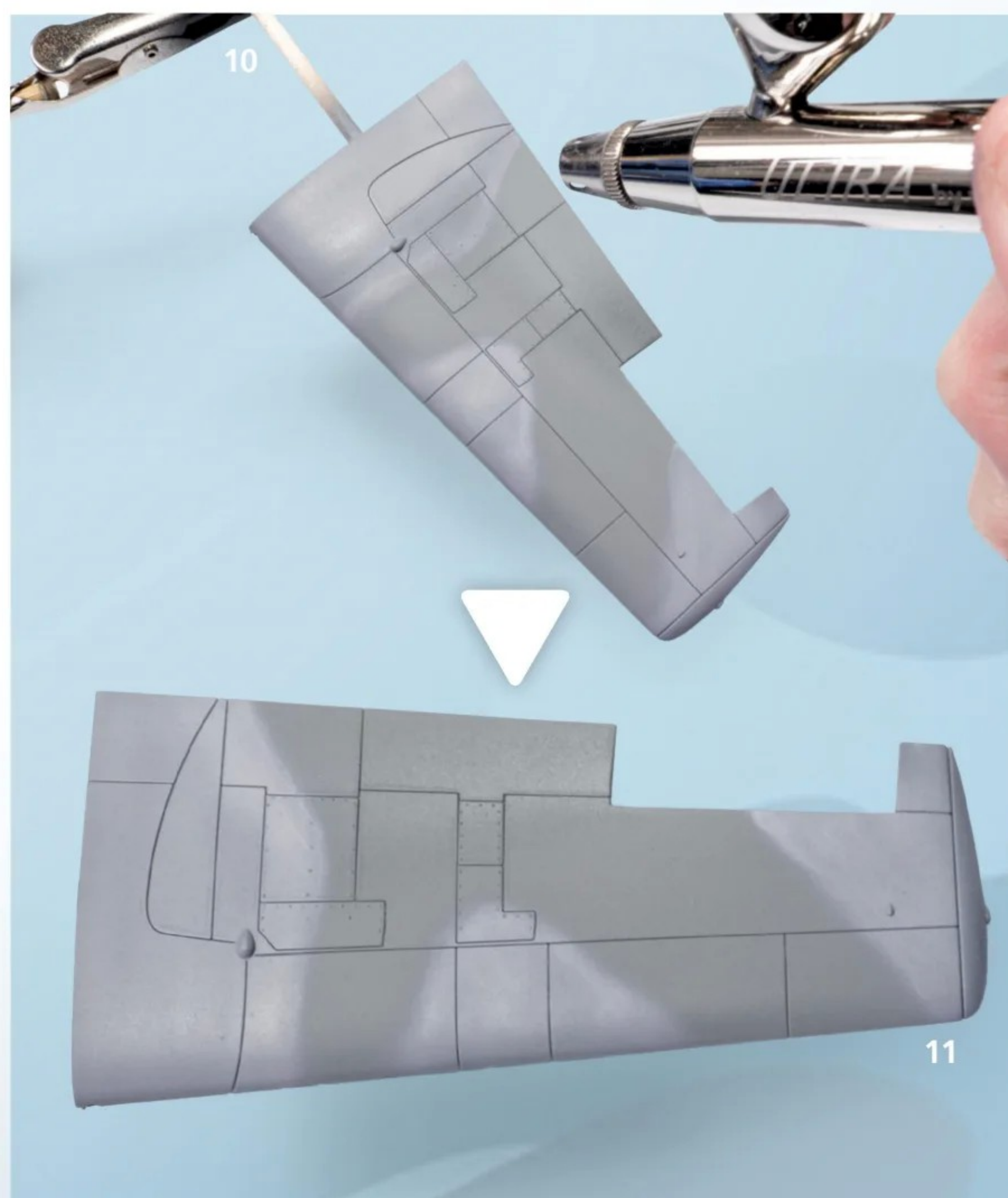
Before painting the camouflage on the model, test the dilution until you feel comfortable with the fluidity and speed. A piece of paper was used to draw all of the lines needed. In this image, a 0.2mm needle was used.



To ensure fluidity during the painting process, you must prevent the needle tip from drying out. The quickest and easiest way is to have a soft brush soaked in Acrylic Thinner A.MIG-2000 on hand to gently clean the area.



9 A critical aspect of painting is the order in which the colours are applied. In this case, the lightest colour was applied first and finished with the darkest making adjustments to the camouflage easier. Airbrushing began by tracing the boundaries of the camouflage until the pencil outline made earlier was no longer visible.



10 After painting the borders, the central areas were filled in with thin layers until a uniform colour was applied. At this stage you will have a general idea of what the pattern will look like and you can refine the shape in the following steps.

11



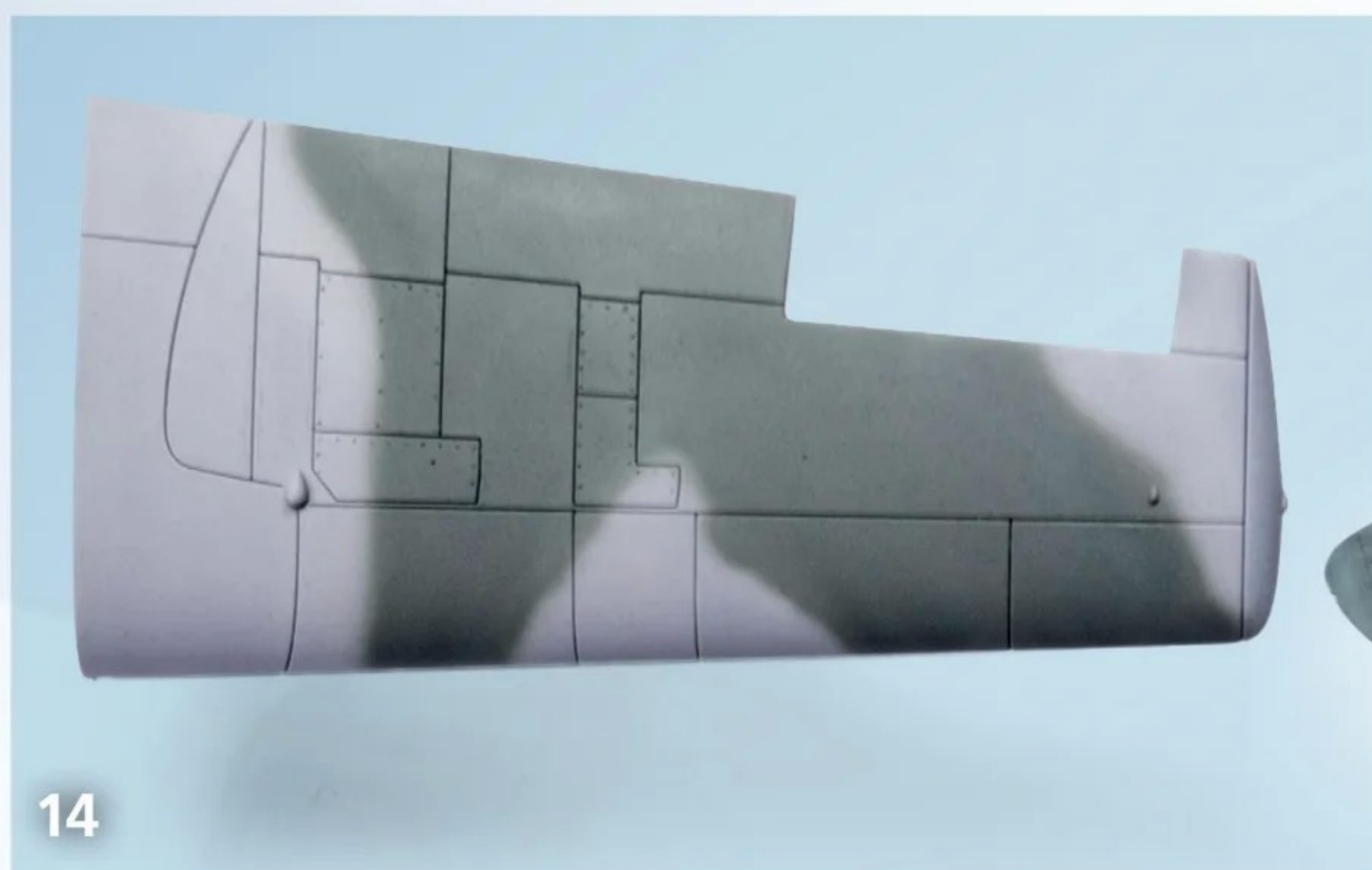
12

For the second colour, the dilution ratio of Graugrün RLM 74 A.MIG-0253 and Acrylic Thinner A.MIG-2000 in a 60%/40% ratio and the mixture tested on paper. Please note that darker colours may require additional thinning because some dark pigments are denser than others.



13

Applying the second colour is easier as you only have to fill the gap using several thin layers. When applying three or more camouflage colours, do not forget to apply the darkest colour last.



14

This is the best stage at which to refine lines or make adjustments. Get close to the limits of the lighter colour and refine the shape slowly and carefully using fine lines.



15

Once all colours have been applied and refined, you should have a perfectly well-defined camouflage that looks as if you simply shrunk a life-size copy of your subject.





ADVANCED AIRBRUSH TECHNIQUES

Preshading / Transparencies / Filters



José Luis López

INTRODUCTION

The airbrush is by far the most versatile and powerful tool we have as modellers, but we are not always able to take advantage of the infinite potential it offers us.

In this article, we are going to focus on the concept of transparency. The ultimate objective of the transparency technique is to obtain surfaces that are very rich chromatically as a result of the superimposition of different layers, each translucent and different to create the nuanced overall appearance.

For the application of this technique, it is necessary not only to have a precision airbrush, such as the A.MIG-8624 Airviper Airbrush 0.20 mm. You will be shown how to use our AMMO paints thinned to the correct proportions, and when necessary, with easy to use performance enhancers.



TRANSPARENCY TECHNIQUE

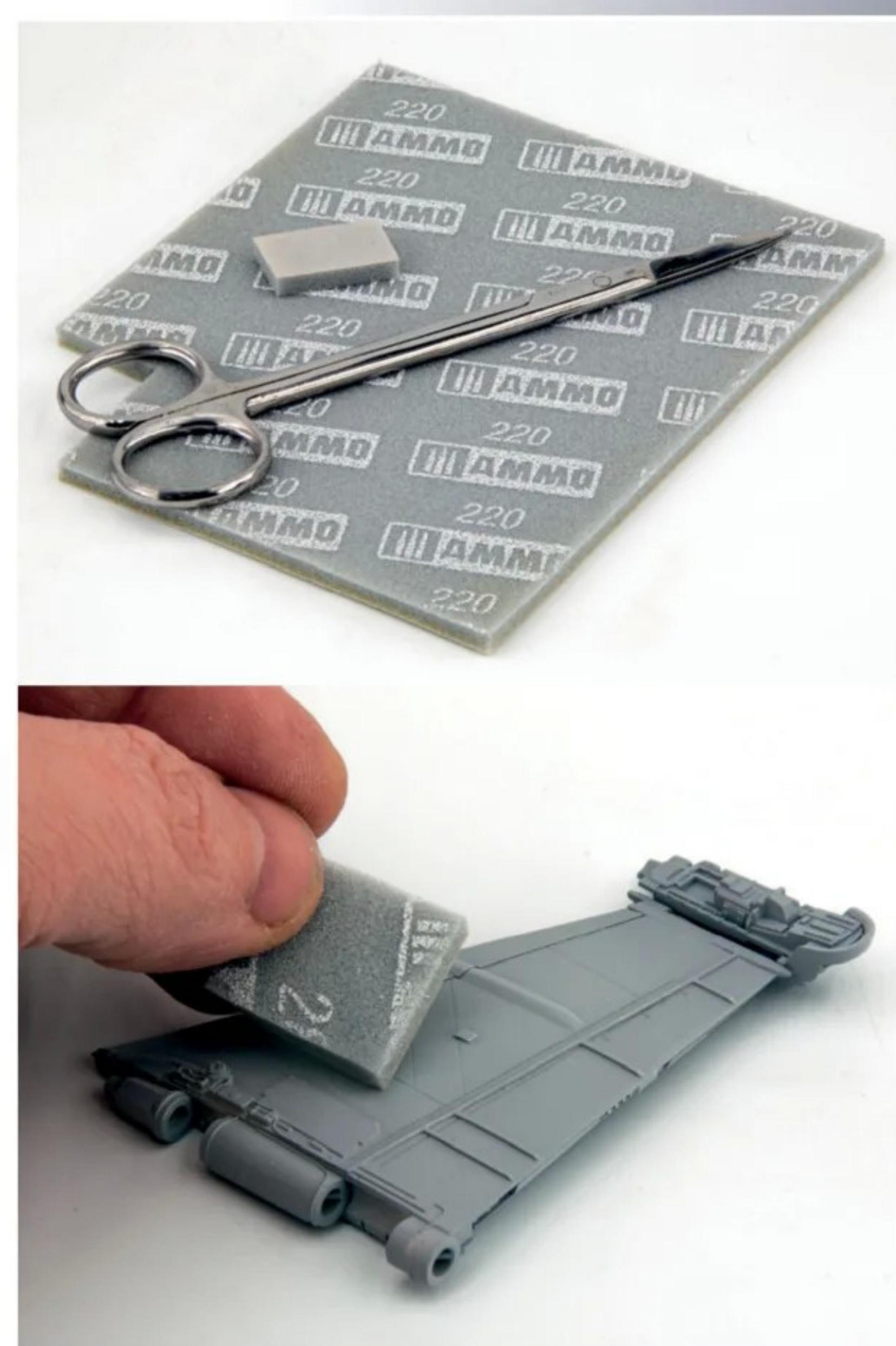
The steps used for the Transparency Technique are as follows:

- **Identification of volume.** This requires a general pre-shading of the models panel lines, shaded areas and recesses are also darkened.
- **Classification of areas.** Once the volume has been enhanced with highlighting, you should identify and classify the different zones and areas of the model according to the final tones and finish to be applied. This step is essential, be sure to dedicate the necessary time to planning the tones of our model.
- **Assigning primary tones for volume and specific areas of the model.** To achieve natural and dynamic tonal variation, choose a range of colours for the basic application and assigned to each of the areas identified in the previous phase.
- **Distinction of areas.** Within each area and colour, the basic colour should be applied in a different way by means of using auxiliary products such as stencils, the use of gradients, subtle cloud patterns, and many others.
- **Homogenisation of tones.** Excessive contrast should be reduced by using the base colour of the model, begin by applying a highly thinned version of the base colour in thin layers to blend the effect.
 - 1: That the shading of panels is subtly noticeable.
 2. That the tonal variations of the basic colours can be subtly identified.
 3. That the effects of highlights, gradients, and the use of stencils can be subtly seen.
- **Reinforcement filters.** Using the line of Shader colours, which are translucent directly from the bottle, specific areas of the model that require it will be reinforced and accentuated.
- **"Panic moment".** At this point, panic may take hold of you as we see a model with a range of tonal variation which is diffused in several different ways. The application of the washes will distinguish zones and define each of the areas treated in different tones while creating the desired aspects of sharpness and tonal variety.

TYPES OF APPLICATION

A).- PRIMING

The primer is the most important step of all, as it provides the model with a stable working base on which the many different translucent layers of paint will adhere perfectly. In this case the TTH102 TITANS Hobby: Light Grey Matt Primer was used for the primer colour. Make sure that the surface is clean and free of dust and residue. For this task, use A.MIG-8557 Sanding Sponge Sheet (220) which is perfect for refining areas with any remaining subtle imperfection.



B).- PRESHADING

A dark colour is always used for the preshading, but never black which is very difficult to cover. When trying to do so, the amount of paint required to cover it is so large that the preshading effect is completely lost. The dark colour used should be the darkest version of the dominant base colour. The B-Wing is light grey, so a dark grey was mixed using 70% A.MIG-0046 Matt Black and 30% A.MIG-0050 Matt White slightly diluted with A.MIG-2000 Acrylic Thinner.



Preshading should be applied at close range so that the lines separating the areas and defining volume are as unobtrusive as possible. Do not forget that during the final stages of painting, this shading will definitely influence the finish in a very subtle way. Paint diluted slightly with 20% Thinner, the use of air pressure in the 0.75-1.25 Kg/cm² range applied from a short 2-4 cm distance from the surface (2-4 cm). It is critically important that during this and the following phases, you clean the airbrush frequently. Each layer demands maximum fineness of stroke and a completely evenly projected cone of colour.





For the definition of the different zones with the basic colours of grey, sand grey and blue, use the paint diluted so that it does not completely obscure the preshading zones by using low pressure of 1.00-1.50 Kg/cm² applied from a short distance of 5-7 cm from the surface. If you do not have confidence in your free hand air brush skills, you can mask each area with Masking Tape.

The aim is to ensure that each area has its own personality without clashing too much with the surrounding areas. This is achieved by applying the basic colour on each area in either gradients, clouds, or stencils to avoid a homogenous overall finish.





The use of Stencils, in this case the reference A.MIG-8035 Airbrush Stencils, makes it much easier to create surfaces rich in nuance and chromatic variety. In order to work with each stencil comfortably, they were cut out. Be sure to clean the stencils frequently as paint accumulates on them and will cause splashes on the model when least expected.





D).- FILTERS

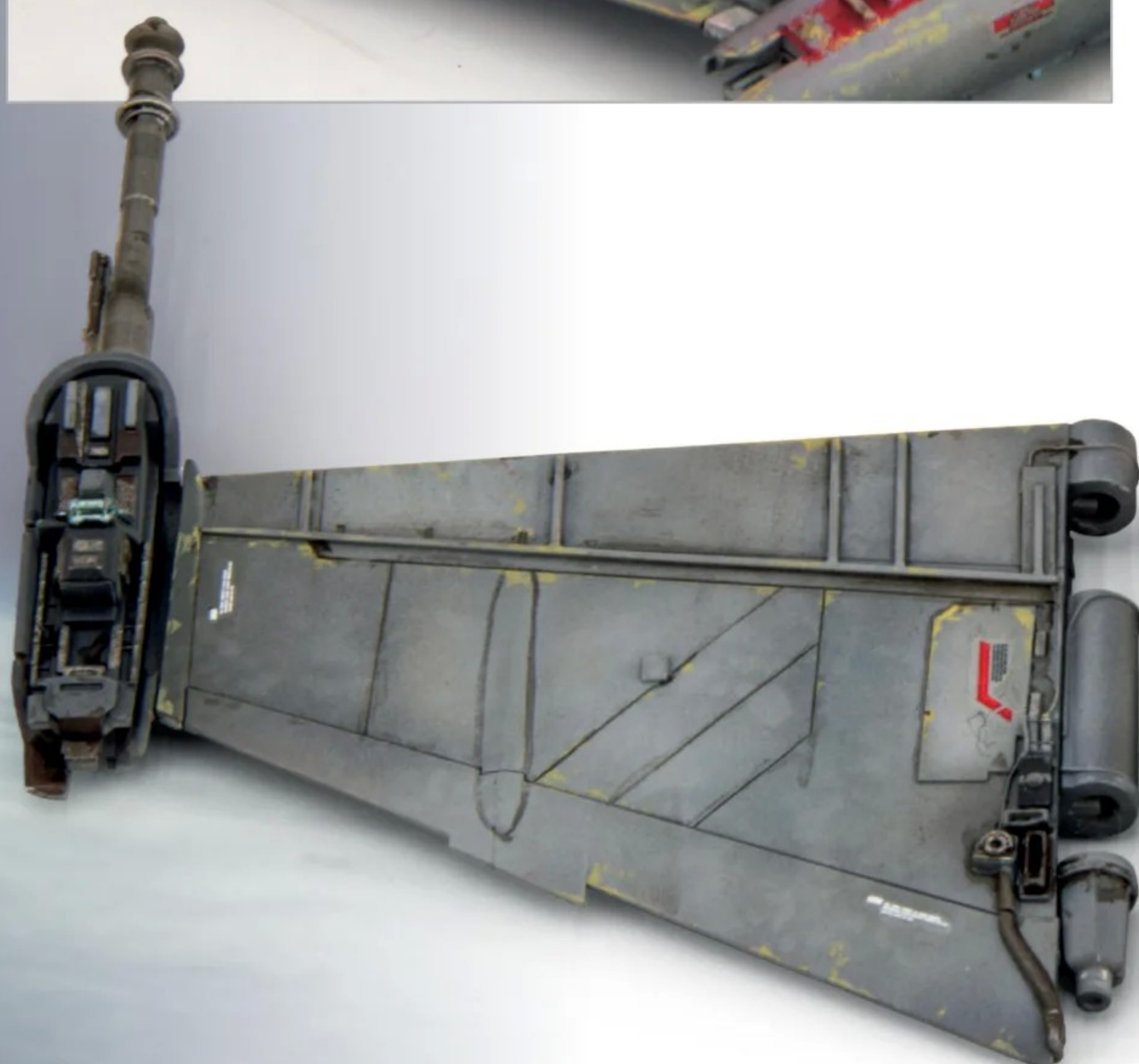
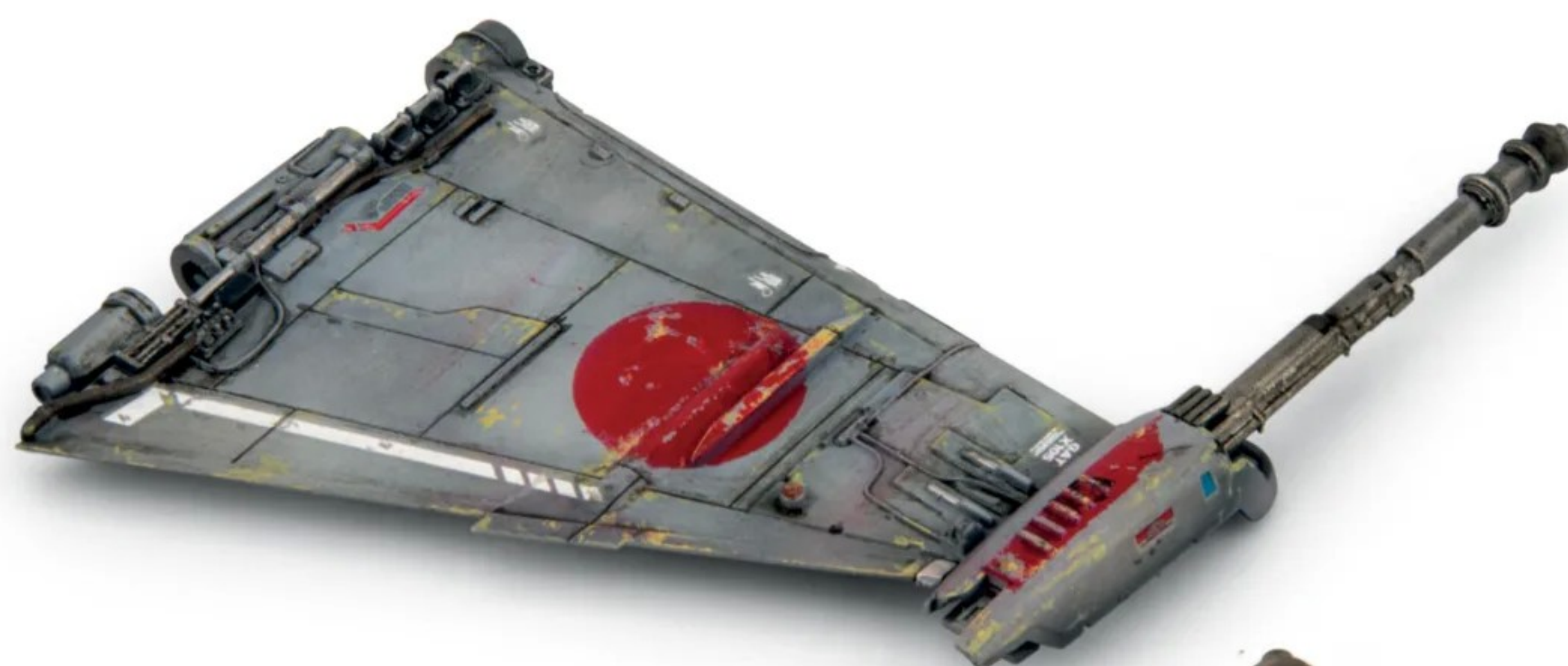
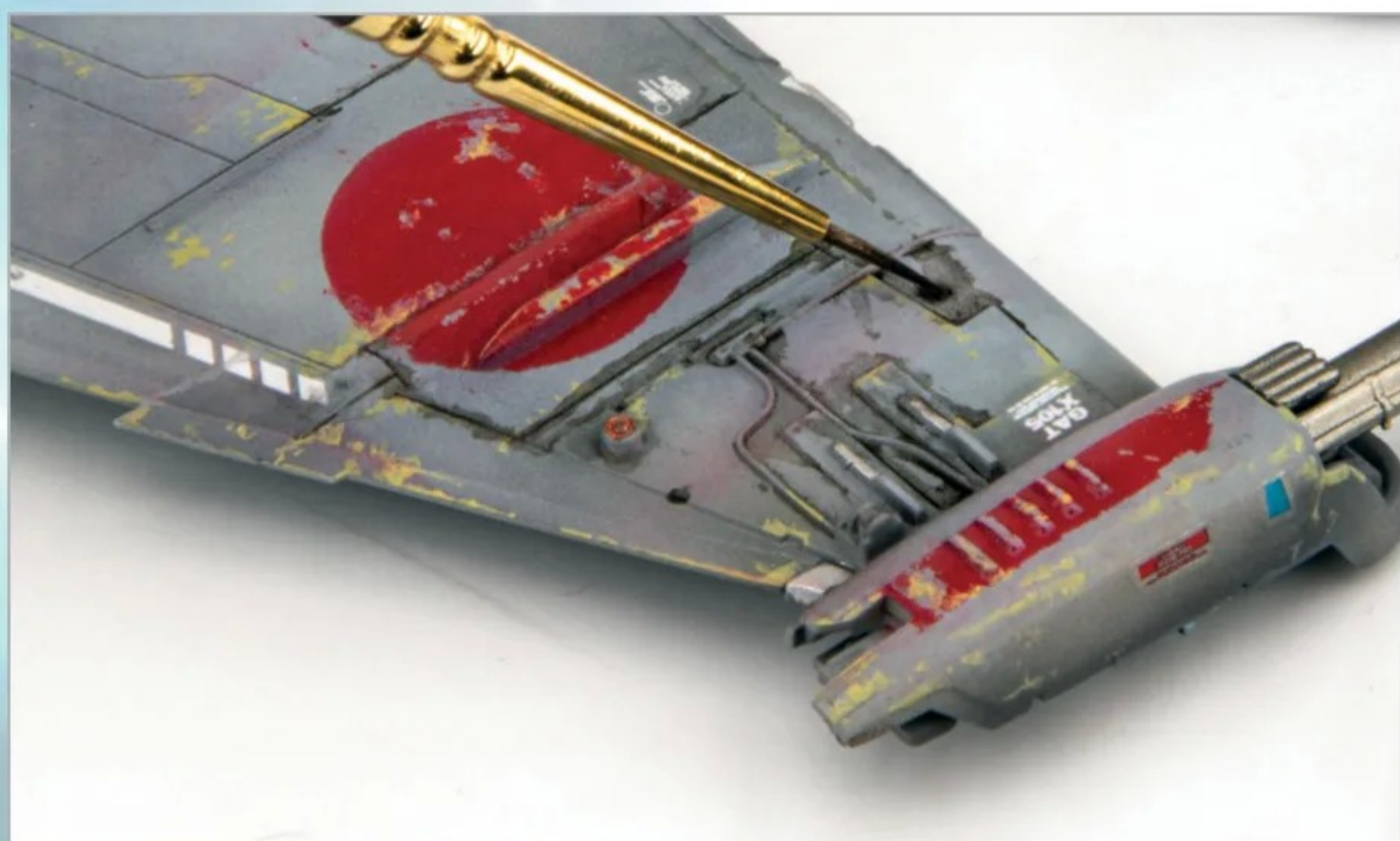
Once the base colour layer has been allowed to dry for 24 hours, you can proceed to intensify or highlight certain tones using Shader range of translucent effects. These colours are applied directly from the bottle and can be used to either saturate certain areas to depict deposits, to apply dirt effects with or without Stencils, or to increase the contrast of specific areas.





Once satisfied with the general appearance of the model, proceed to seal it with a satin varnish which will both protect the different layers of paint, as well as facilitate the application of washes.

As noted previously, it is the application of washes that gives an aesthetic sense of sharpness to your model by clearly defining the panel lines and details of the model. You must be sure to use the correct washes for your base colour which will visually provide order to the model and allows the observer's eye to see the model as a collection of chromatically rich parts as a whole as opposed to a disorderly and ruined finish caused by using the incorrect colours.



RECOMMENDATIONS

The use of the Transparency Technique is based on two opposing concepts that are combined to create a synergistic final result. On the one hand, the stages prior to the application of the base colour are used to create contrasting surfaces with a variety of application methods. On the other hand, all of these different areas must be harmonised to limit excessive contrast. A low-contrast pre-stage will give an excessively homogeneous result. A base coat that is not thinned enough will cover up any previously applied highlights, shadows, and effects. Personally, I recommend highly contrasting pre-coats, followed by patiently building up your base colour in many highly diluted layers until the contrast is reduced to your liking.

Have faith my friends, the final outlining washes will tidy up the model visually and show you the full potential of this technique.

COLOUR CHART

TTH102 TITANS Hobby Light Grey Matt Primer

A.MIG-0046 Matt Black

A.MIG-0050 Matt White

A.MIG-0210 FS35237 Gray Blue

A.MIG-0057 Yellow Grey

A.MIG-0070 Medium Brown Dark Earth (BS 450)

A.MIG-2000 Acrylic Thinner

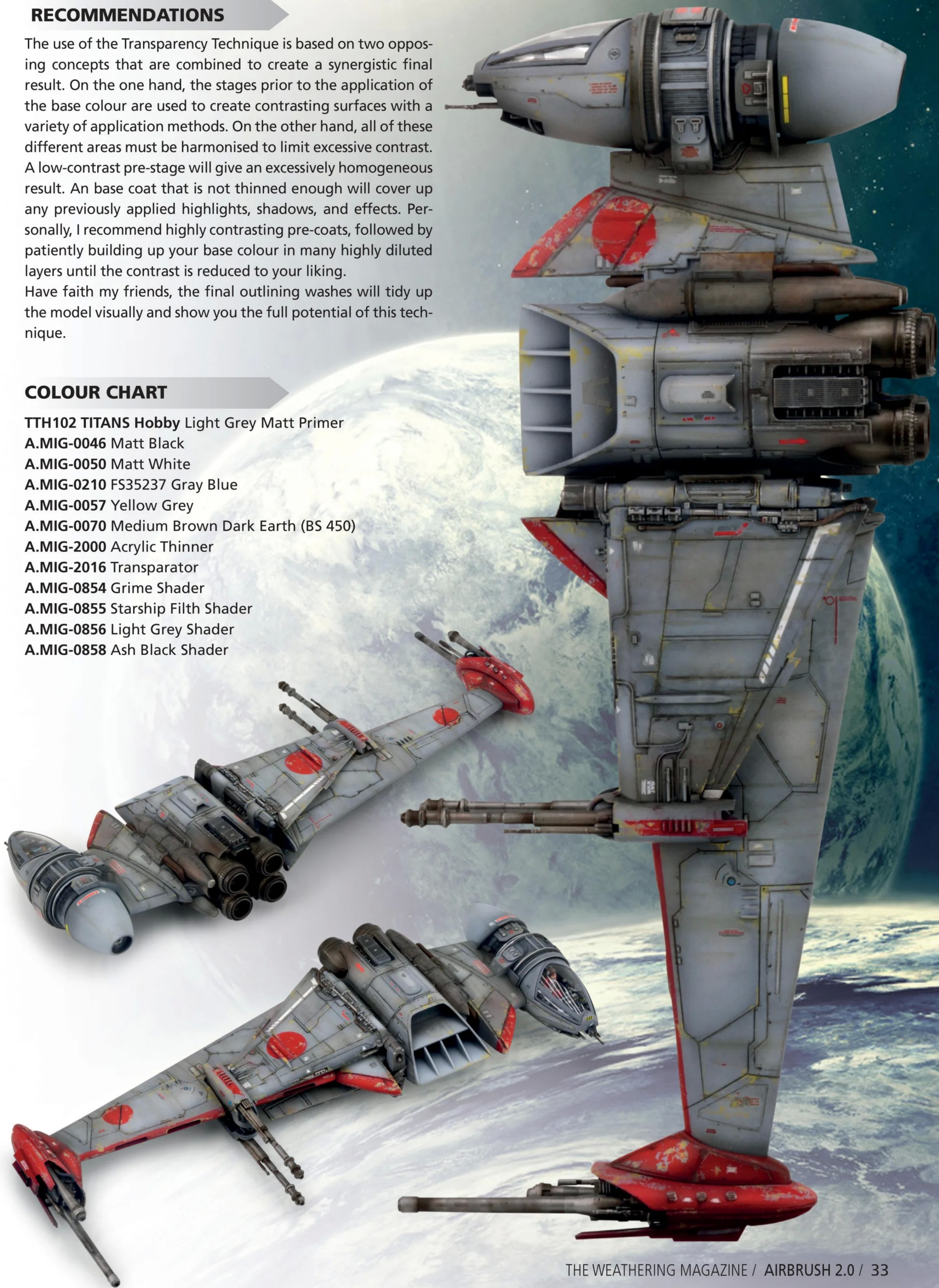
A.MIG-2016 Transparator

A.MIG-0854 Grime Shader

A.MIG-0855 Starship Filth Shader

A.MIG-0856 Light Grey Shader

A.MIG-0858 Ash Black Shader



Car body gloss



Jarosław
Rydzyński

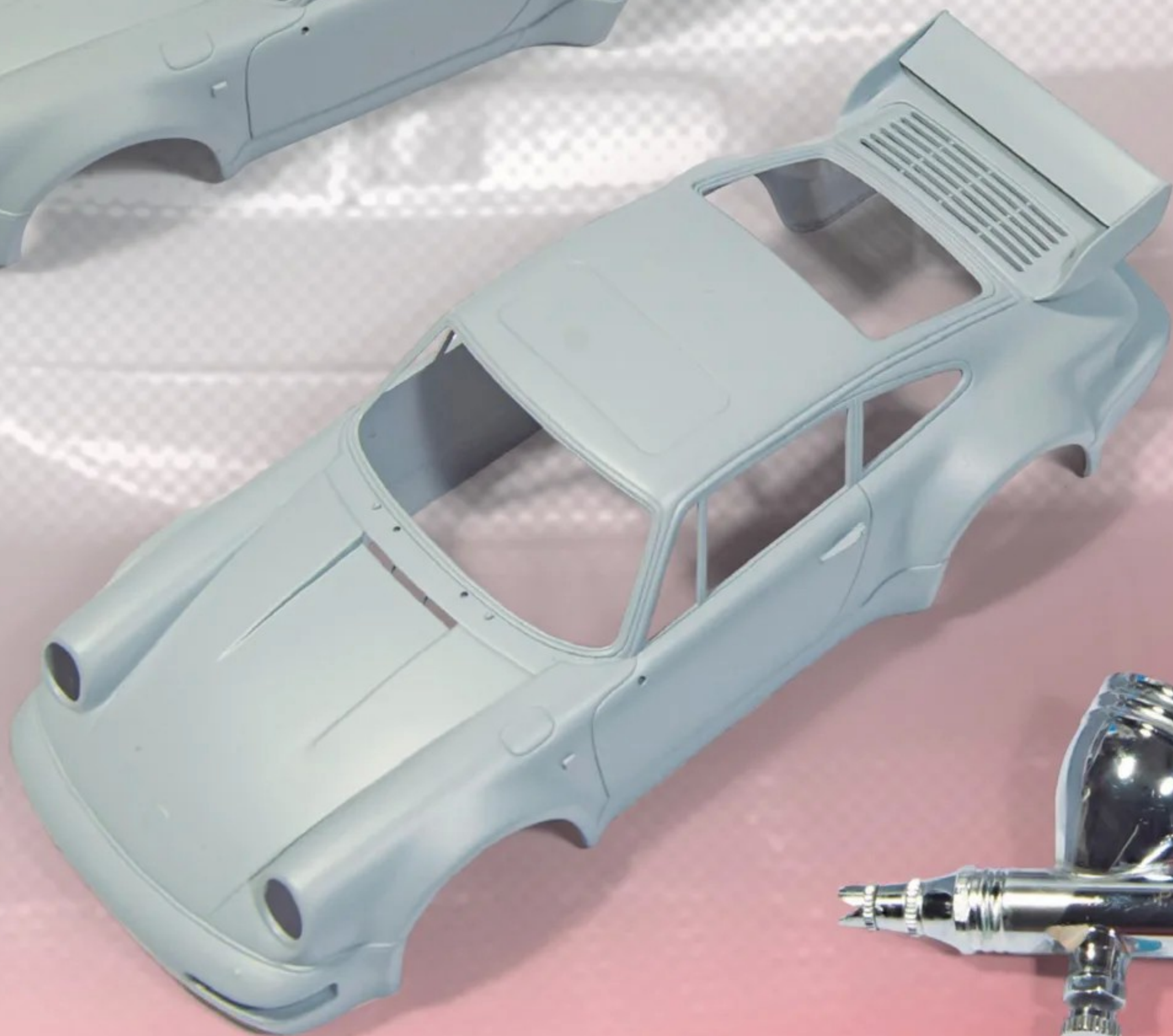
When it comes to painting civilian vehicles, super-detailed car models are common while the paintwork unfortunately leaves a lot to be desired. Finishes are often uneven, rough and do not have a realistic deep gloss finish. Apart from the accuracy of details, the gloss aspect of the bodywork is one of the most important elements of the whole miniature. In this article, you will be shown a technique used to create a deep gloss finish on the bodywork of civilian vehicles using Fujima's 1/24th scale PORSCHE 911 Carrera 3.8 RSR as an example. It is not necessary to use complex automotive chemistry, outstanding results can be achieved using standard modelling techniques. The process is a little laborious, but the final effect is free of common errors and looks exceptional.



ss paint finish



Another example of finished vehicle



1 / 2

The first step was to prime the body with Mr. surfacer 1200, which covers the micro scratches and imperfections formed in the previous assembly and sanding processes. It was applied in several coats while taking care not to cover important surface details.





3

After removing the imperfections, a second thin coat of Mr. Surfacer 1500 in the colour White which also provides the base for the finish. Once complete and dry, Mr. Colour 327 was diluted with Mr. Leveling Thinner and applied evenly.



4

An airbrush with a 0.5 mm nozzle was used to begin painting along the edges and on the elements that protrude from the surface, as these are the most vulnerable to abrasion during the subsequent sanding and polishing processes.



5

The red colour will not cover the surface in one pass, rather the colour is built up slowly in thin layers. The use of Mr. Leveling Thinner Retarder enables the paint to flow very over the surface perfectly.



6

Once the paint had dried, the colour was sealed with Mr. Color GX 100 Gloss Varnish diluted with Mr. Leveling Thinner in a 1:4 ratio. At this stage, only a few thin coats of varnish are required to create a glossy surface. This process gives the base colour a highly saturated finish.

7

At this stage, a 1/24th scale body painted entirely in one colour appeared flat and toy like. This common shortcoming was corrected by adding shadows using a mixture of Mr. colour 100 and Tamiya X-27 diluted with Mr. leveling Thinner.





8 / 9 / 10

To add more volume and depth to the details, the rather fun technique of applying a wash was used. For this base colour example, Panel Line Wash colour Black was applied. The glossy surface is perfect for this step as it allows the wash to flow quickly into all the creases and grooves. The wash was applied along all seems and panel lines, creases, and depressions of the body.



11 / 12

After a few minutes, the excess wash was removed with a cotton swab soaked in Tamiya X-20 Thinner. It is important to do this gently on a smooth or gloss surface where the Panel Line Wash does not adhere as well and too much can be removed. After removing the excess wash, the model was set aside to dry for a day.



13

Once the paint had thoroughly dried, the body was covered with Mr. colour GX 100 gloss varnish diluted with Mr. Leveling Thinner in a ratio of 1:4. The varnish was applied in thin layers leaving a 5 minute interval between each using a 0.5 mm nozzle airbrush. The pressure of 1-1,3 Bar was set while keeping the nozzles closed with the airbrush trigger fully open. The low pressure will not cause the varnish to pop out, and, in fact the thinned varnish is self-levelling and will spread over the surface beautifully. Be aware that a large amount of varnish will cover lines and details and can create smudges. It is also important that there is no dust floating in the air of the room where you are working as it will stick to the wet paint, spoiling the finish.



14 / 15

Once the bodywork has been painted, it must be allowed to dry completely for at least 2 to 3 days. During the drying process it must be kept covered, so that dust or any other contaminant that may be in the environment does not stick to it.



16

The varnish changes volume while drying. It shrinks as it dries creating an orange peel effect. In addition, a thickening can be seen at the edges due to the accumulation of a thick layer of varnish. To even out the finish, the imperfections must be sanded out. For this example, 2000 and 2400 and 4000 grit abrasives were used.



17 / 18

The process began by gently sanding with a Tamiya 2000 sponge without pressing too hard. The orange peel effect tends to appear all over the surface, not just in random places, so for convenience the entire body should be sanded. Be careful not to sand too much which would risk lifting the paint.

19

Care should also be taken with edges and protruding elements, as they can easily rub against the base.

20



21



22

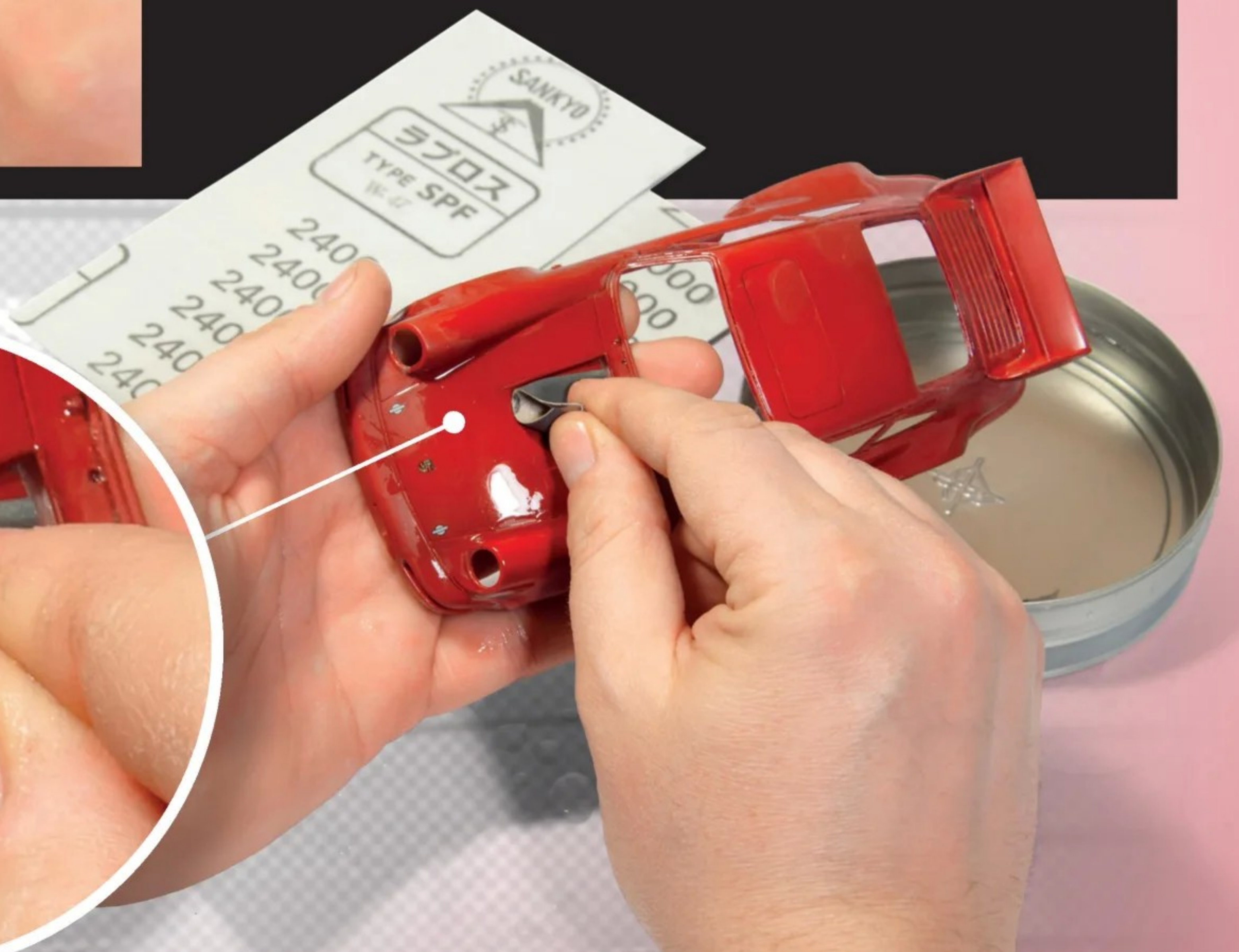


20 / 21 / 22

Even though the abrasive sponge is fine grit, it leaves micro scratches which require wet sanding with finer grit abrasives. Begin by cutting small strips from a sheet of abrasive cloth, in this case 2400 was used, and dip it in water to soften it before gently sanding.

23

For difficult features such as corners and deep recesses, use the edge of the paper for more precise access.



24 / 25



The entire sanding process was then repeated using wet 4000 grit abrasive. The use of the 4000-grit paper is the critical step which removes all of the micro scratches from the previous steps.

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26

When the wet paper glides effortlessly over the surface of the car, it is a sign that the surface is perfectly smooth.



27 / 28

The sanding dust was then removed using the exact same soft cloth used for polishing real vehicles. All of the recessed details and panel lines of the body were thoroughly cleaned. This type of cloth is delicate and will not leave any microfibres on the surface.



29 / 30

A properly sanded finish will have a satin surface. If shiny spots are visible, it indicates that these areas have not been sanded sufficiently which should be corrected by sanding again.

31

The next process is polishing the finish and it is perhaps the most spectacular. For this example, Tamiya Compound polishing pastes - Fine and Finish worked perfectly. A mini drill equipped with a soft sponge and polishing felt was also used.



32 ▶

The polishing was divided into two stages: the recesses first, followed by the flat surfaces. The first difficult areas to polish were addressed using a felt that is well suited to the recesses.



33 / 34

All of the flat surfaces were then polished with a sponge and Tamiya Fine and Finish pastes. It is important that the drill speeds are not too high which risks burning the paint.



▶ 35

There are places where polishing with a mini drill does not provide good results. It is very important not to leave polishing paste residue in the recesses for too long, as they will harden and it is very difficult to remove them without damaging the varnish.



36 ▶

There are also difficult places on the vehicle's body that cannot be reached with the polishing felt, sponge, or cotton bud. For these tasks, Tamiya rectangular polishing sponges were used to excellent effect.



37 Tamiya polishing sponges are ultra-delicate, so there is no risk of scratching during polishing. Their straight and sharp edges adapt to the shape of the car body in difficult places.

38 The last stage of polishing was to coat the body with wax which provides an authentic and lifelike deep finish and brilliant shine.

39 Simply collect the wax on a cotton swab and apply it to the entire body using circular movements until a showroom finish has been achieved.





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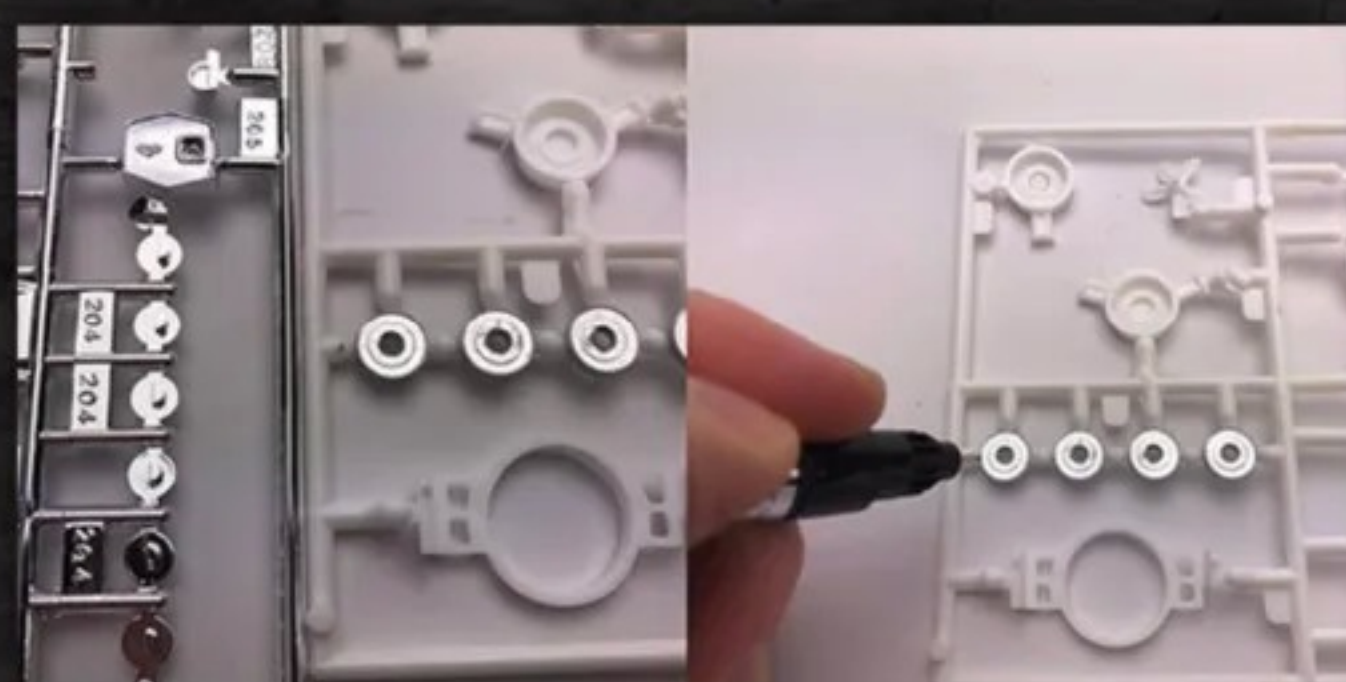
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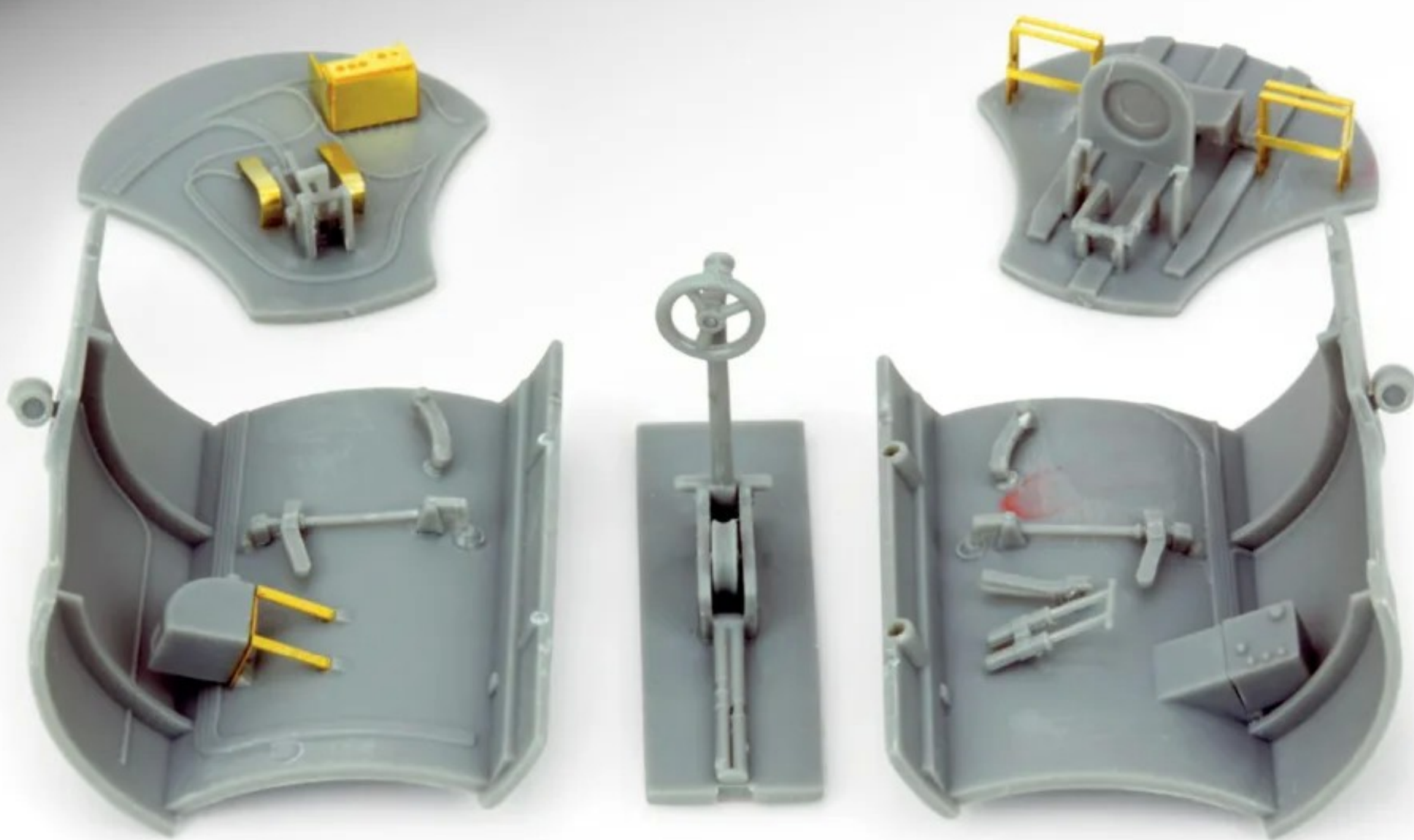
Domingo Hernández

This Kriegsmarine mini-submarine was one of the first to be based on torpedo technology, it was a large single-crewed variant that could carry two G7e torpedoes. Around 363 examples of this model were built, although it soon became apparent that being submerged complicated its control during battle. It was mainly used in the Netherlands and Norway, but after the lack of success of this type of mini-submarine became apparent, it was relegated to a training ship.

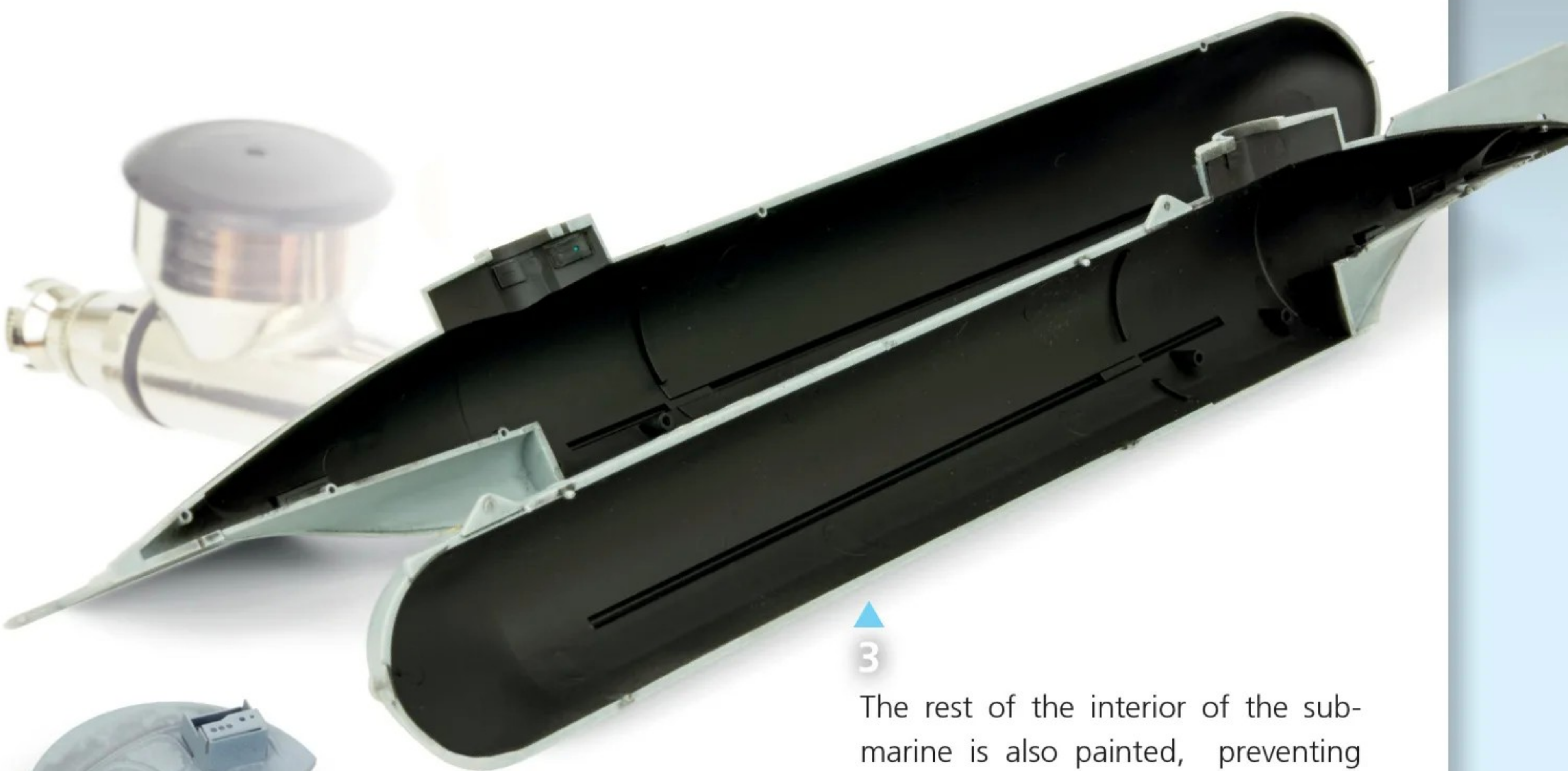




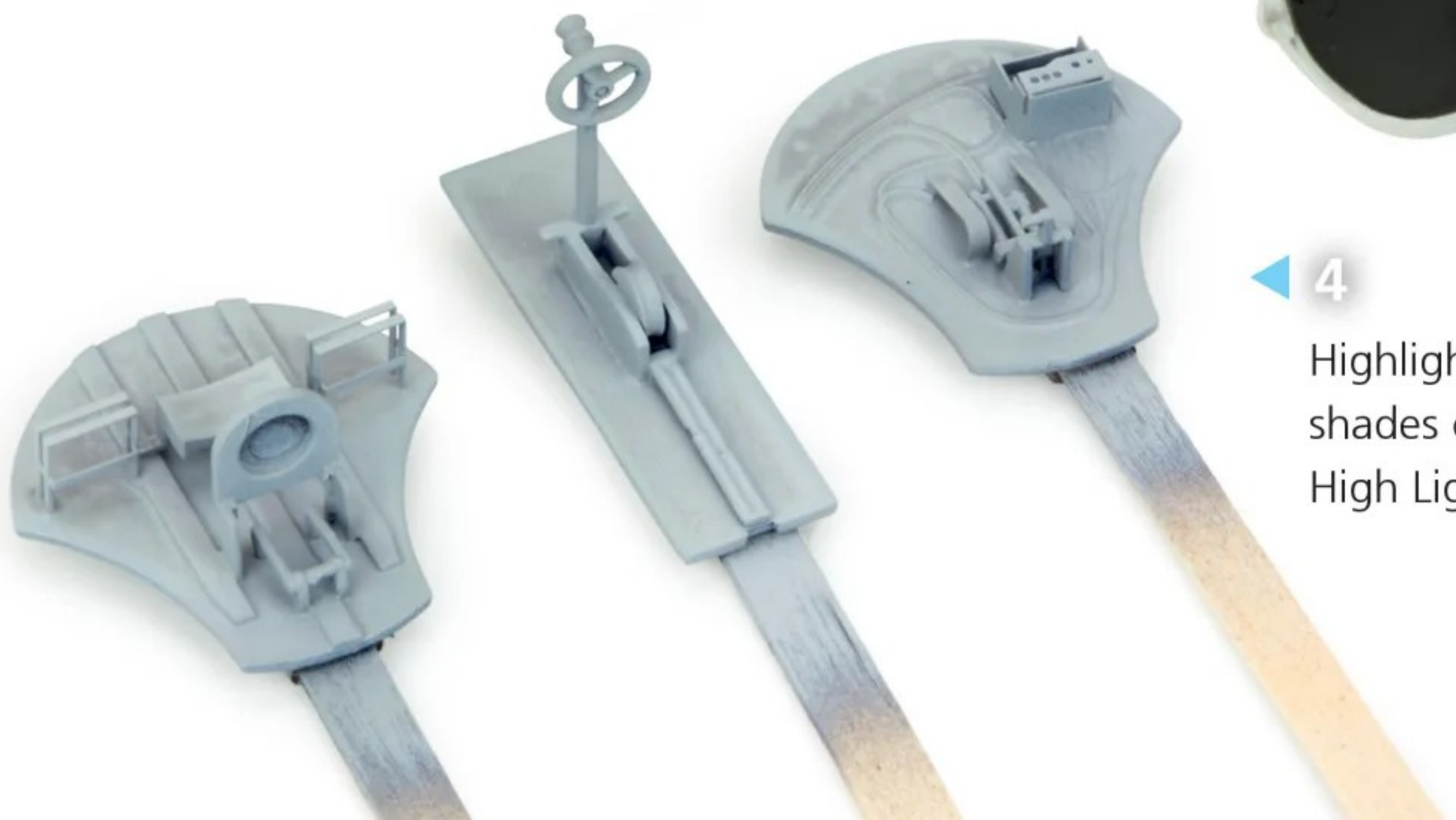
1 The interior is very sparse with just a few photo-etched parts, and only focuses on the cockpit. Even so, it is correct.



2 First of all, the inner parts of the pilot module were painted with A.MIG-2023 One Shot Black Primer.



3 The rest of the interior of the submarine is also painted, preventing reflections from the interior.



4 Highlights and shadows were painted inside the cabin with various shades of gray: A.MIG-0909 Dunkelgrau Light Base, A.MIG-0910 Grey High Light and A.MIG-0911 Grey Shine.



5

The three colours were also applied to the sides of the pilot bulkheads, after which the transparent parts were placed on the sides.



6

With the Shader colours A.MIG-0855 Starship Filth and A.MIG-0853 Dirt, depth and contrast were added specifically to the areas where dirt accumulates.

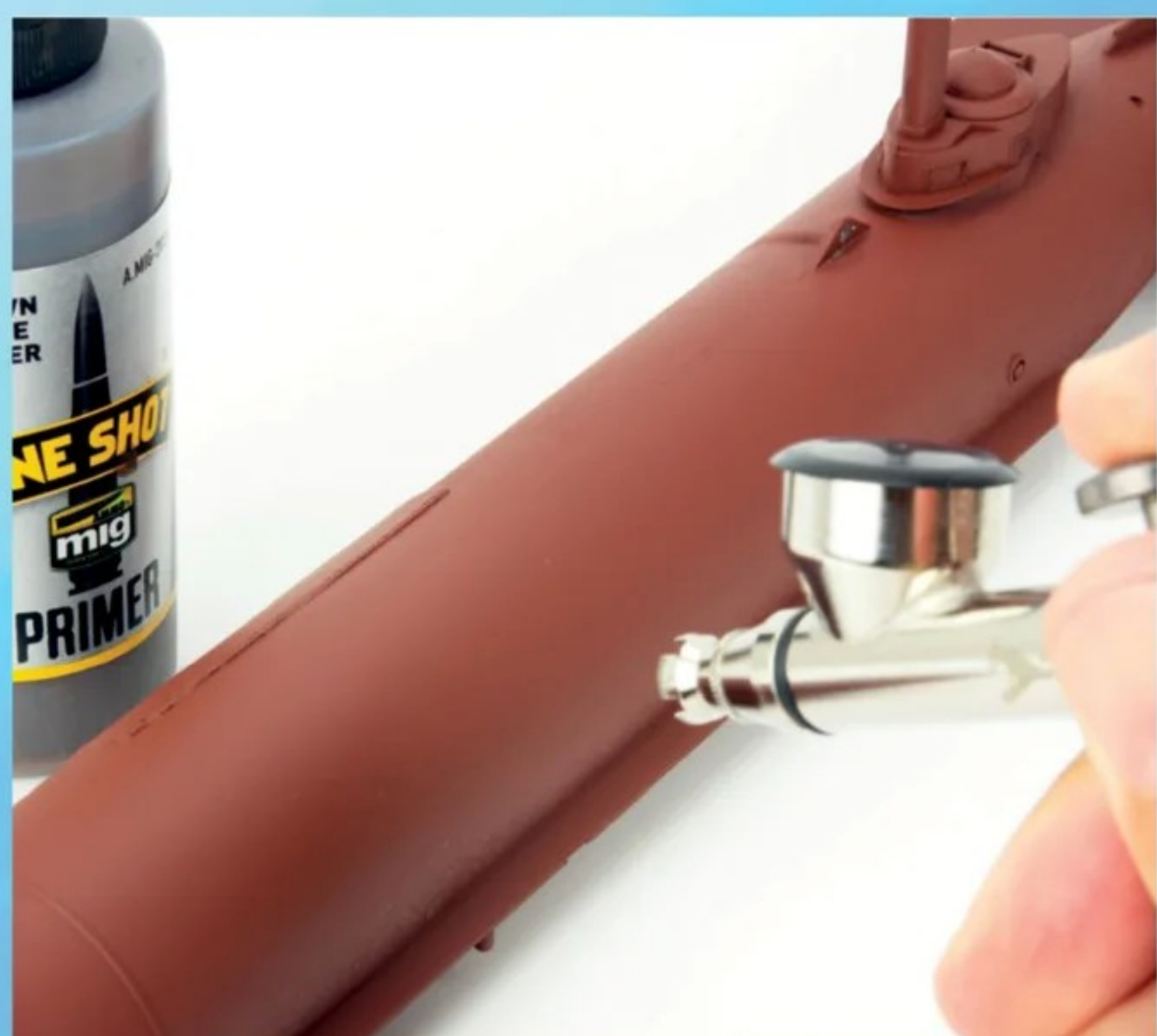


7

After painting some details with a brush, the parts were ready to be attached to the interior of the Submarine.



8-9 Once the two parts had been glued together, a styrene sheet was added on one side to give it some character.



10 -11

To start the paint job and check for any small flaws that can be corrected, a couple of coats of A.MIG-2026 One Shot Brown Oxide Primer mixed with some A.MIG-2000 Acrylic Thinner was applied.



- 12 The primer was allowed to dry for a period of 24 hours and then part of the hull was masked off to apply a couple of coats of A.MIG-2010 Chipping fluid to the front.
- 13 The Chipping Fluid was allowed to dry for about 20 minutes before applying several thin coats of A.MIG-0908 Dunkelgrau Base.
- 14 Some of the paint was removed using a brush dipped in water until the reddish colour of the One Shot Brown Oxide Primer base became visible.
- 15 At this stage, the model was sealed with a couple of coats of A.MIG-2050 Matt Varnish.
- 16 In order to play with contrasting tones, several pieces of soft masking tape were cut and placed randomly.
- 17 Once again the A.MIG-2010 Chipping fluid was applied and once dry, the surface was painted with the acrylic colour A.MIG-0907 Dunkelgrau Dark Base.



18

Once the masking tape was removed, the colour contrast is visible between the different shades of paint.



19

To balance the front area without completely covering the previous work, A.MIG-8035 Airbrush Stencils were used to apply the same colour as the previous step.



20-21

The overall contrast was subdued, and the remaining subsequent processes will integrate it even more. At this point, a coat of matt varnish was applied to continue with the rest of the submarine.

22 The acrylic A.MIG-0046 Matt Black was used to pre-shade the rest of the hull.





23

Using A.MIG-0909 Dunkelgrau Light Base diluted (30/70%), the whole submarine was airbrushed in thin layers without obscuring the previous shading layer.



24

A diluted mixture of A.MIG-0910 Grey High Light was also used to apply a very thin layer of a small cloudy pattern of discoloration.



25

These steps served as the foundation before airbrushing A.MIG-2010 Chipping fluid, followed by layers of other shades of grey, resulting in a weathered and discoloured appearance.



26

Diluted A.MIG-0911 Grey High Light was then airbrushed to create contrast in the previous layers.



27

With a brush dipped in water and some patience, some of the surface paint was removed to allow the previous colours to show through.



28

The same colour A.MIG-0911 Grey Shine was used to apply vertical lines all over the submarine to integrate the effects. This colour was also used to emphasize the weld line of the added panel.



29 Here you can see the cumulative general aspect of the processes completed so far, easily creating a weathered surface with different tones and colours.



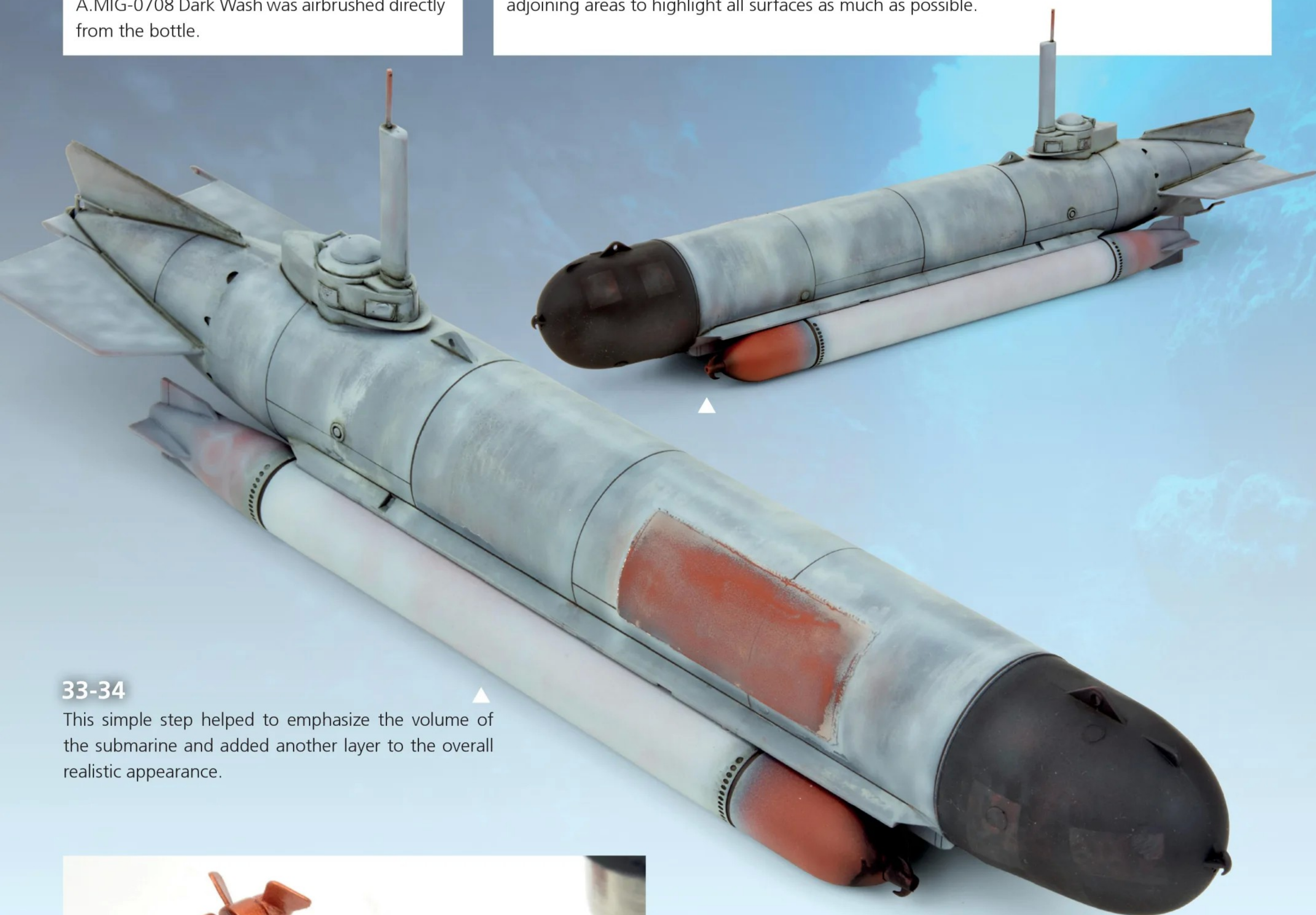
30

Soft masking tape was used to apply washes and outlining, leaving a thin line over which A.MIG-0708 Dark Wash was airbrushed directly from the bottle.



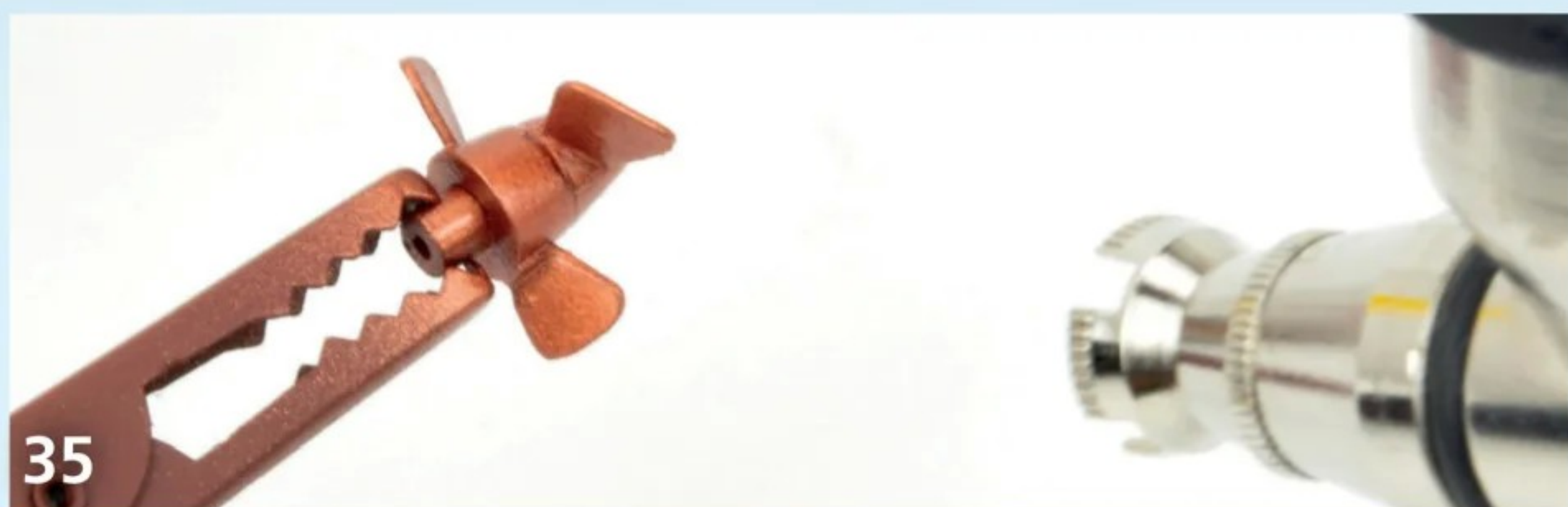
31-32

Once the masking was removed, the difference between the panels was visible. Here you can see how the weld lines on the hull were used as a guide. The same process was applied to the adjoining areas to highlight all surfaces as much as possible.



33-34

This simple step helped to emphasize the volume of the submarine and added another layer to the overall realistic appearance.



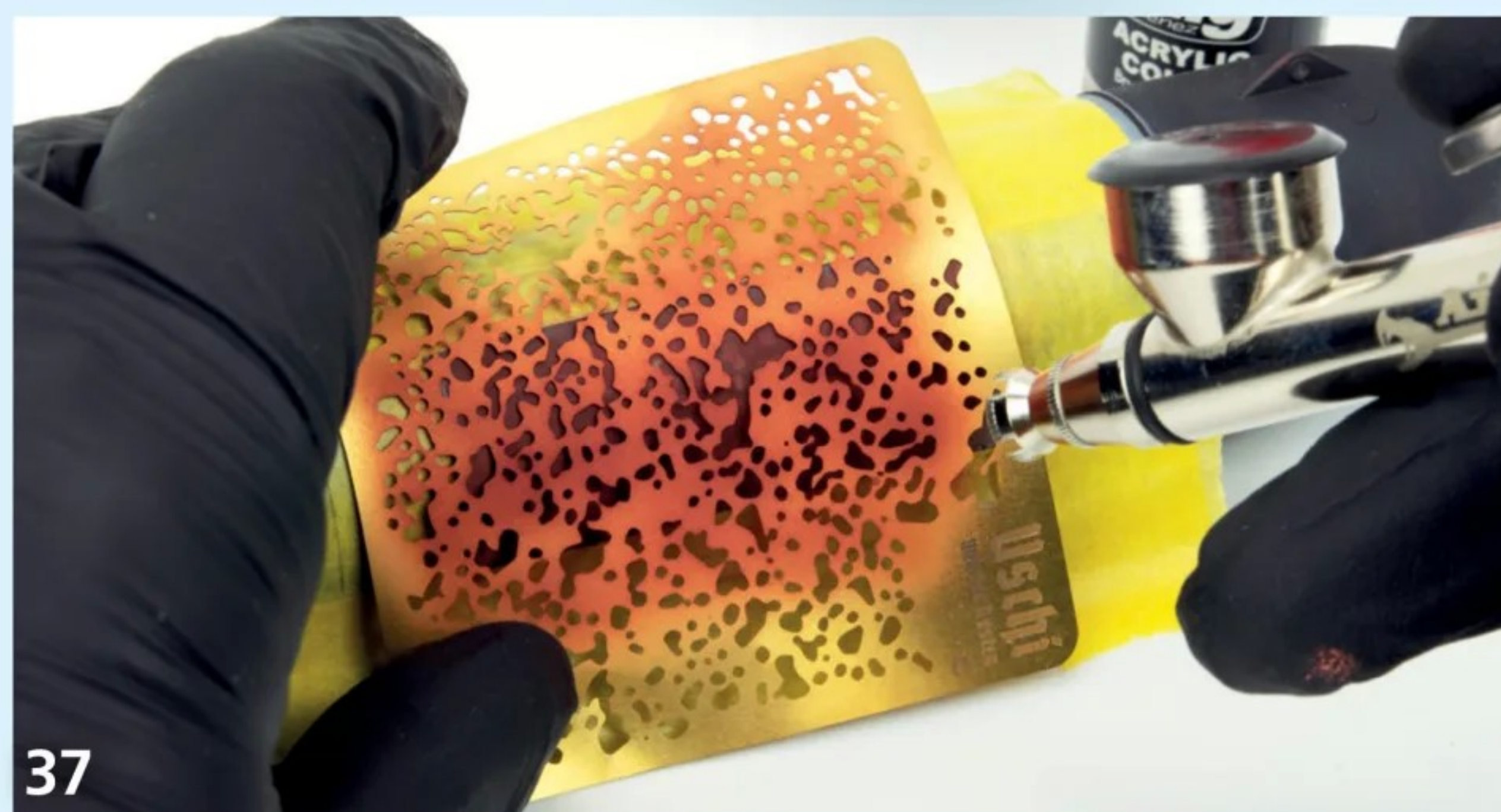
35

The three propellers were then painted with A.MIG-0199 Copper.



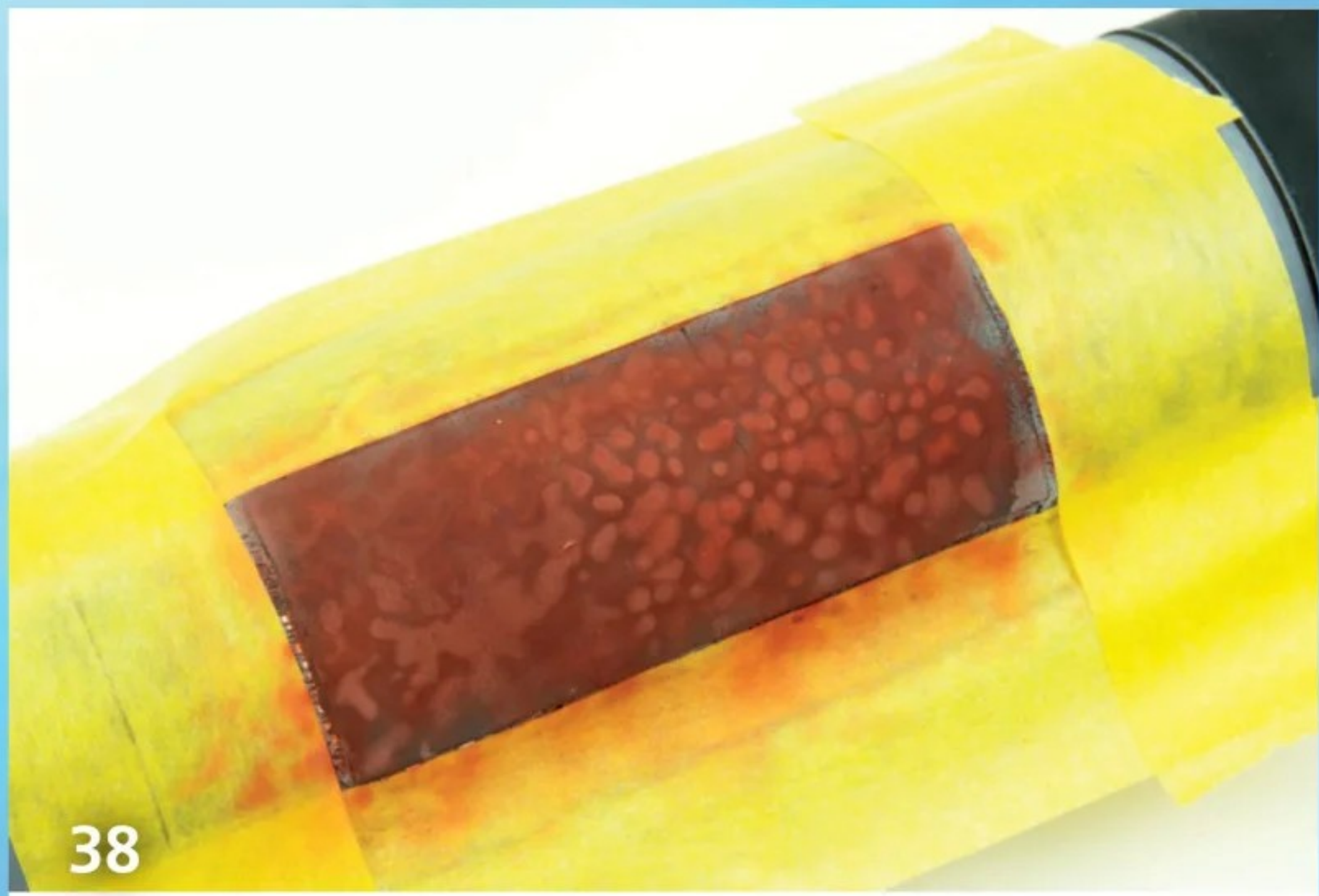
36

The tips of the torpedoes were painted with A.MIG-0913 Red Brown Base.



37

The same colour was again applied through A.MIG-8035 Airbrush Stencils to apply variations on the metal plate of the hull.



38

The effect will be high contrast, but after the remaining processes it was integrated into the overall finish.



39

Next, the colour of the submarine was varied with some airbrushed filters. The first colour applied was A.MIG-0813 Military Green.



40

Although this submarine was seldom used, some chipping was added to the high traffic areas using A.MIG-0911 Grey Shine for superficial scuffing and A.MIG-0044 Chipping used for the deepest scratches and chips.



41

Shaders are perfect for enriching the contrasts of individual panels, giving depth and creating shading. For this step A.MIG-0851 Light Rust, A.MIG-0857 Navy Grey and A.MIG-0854 Grime was used.

42 The torpedoes are an element of this subject that spent less time in the water. They were painted in light grey, leaving some variations of the original grey paint visible but not as worn as the mini-submarine.



43

This photo illustrates the difference in wear between the submarine and the torpedoes that was discussed in the previous step.



44

Light coats of A.MIG-0036 Old Wood and A.MIG-0035 Dark Tracks were applied to reduce the previously applied outlines.



45

Nothing is better to emphasize wear & tear than several oil colours, in this case applied directly from the bottle in thin randomly spaced vertical lines.



46

A sponge was used in vertical movements to gradually blend the colours.



47

The universally versatile A.MIG-8012 Masking Putty was used to mask the part of the tower less the transparent parts before applying a few thin layers of A.MIG-0095 Crystal Smoke airbrushed to slightly change the colour.



48

A very prominent effect seen on most submarine references is the waterline, so the upper part of the hull was masked with A.MIG-8012 Masking Putty and A.MIG-8042 Flexible Masking Tape before applying several coats of A.MIG-1009 Starship Wash.



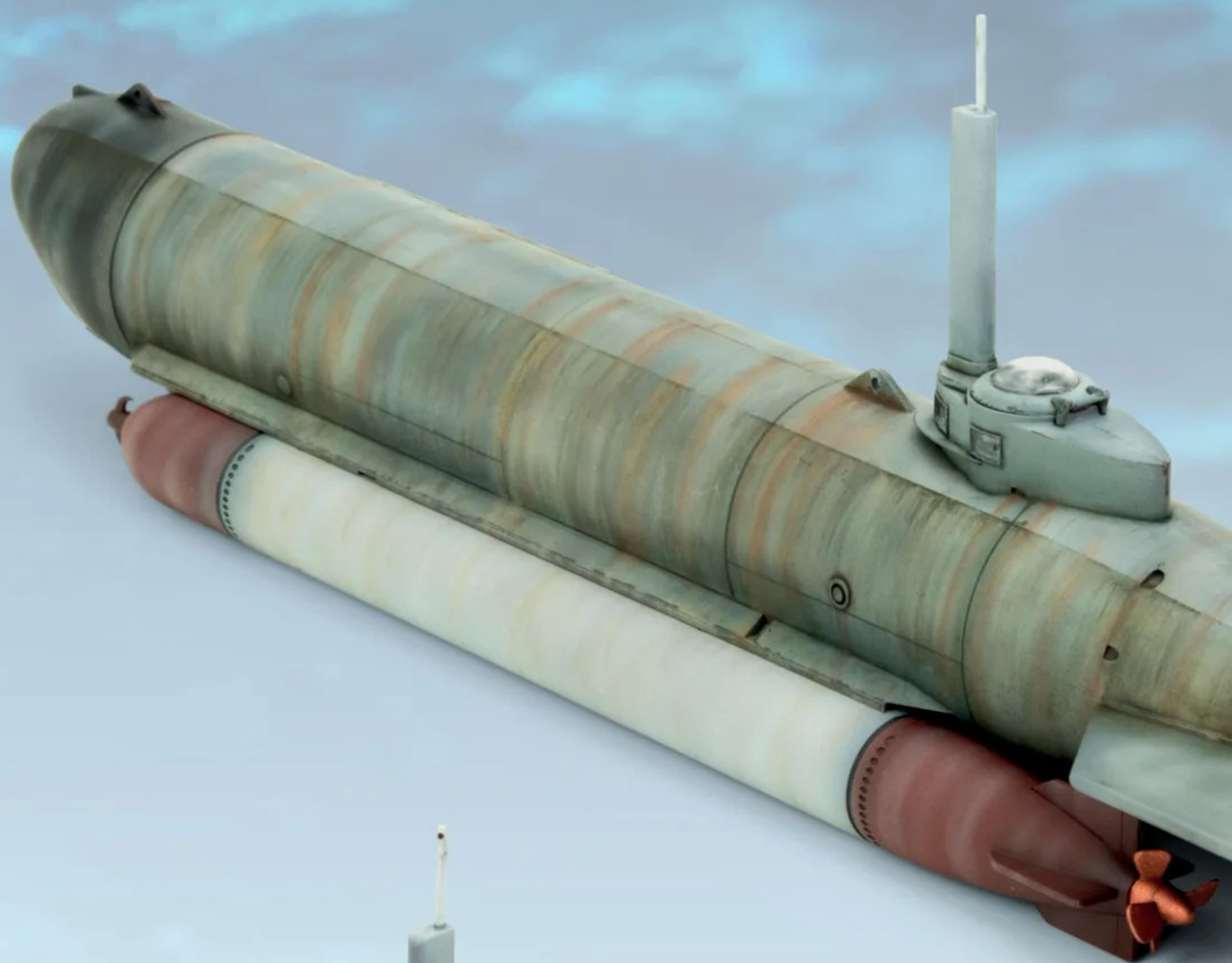
49

With a fluted bristle brush lightly moistened with enamel thinner, the previous wash was partially removed by dragging away some of the product.



50

Once the wash had dried sufficiently, the masks were removed and the edge retouched so that it is not such a perfectly straight line.



STEYR 1500A

KOMMANDEURWAGEN

The Steyr 1500A I Kommandeurwagen was an express request from the Wehrmacht for a command vehicle to be used by high-ranking officers. Outfitted for four passengers and the driver, it featured luxurious leather seats and a large interior space, and the front passenger seat could even be reclined to convert it into a cot.

Nothing bad can be said about the Tamiya kit. Enjoying perfect fit and excellent detail, it is easily assembled and painted by any modeler who wants to have fun and learn.



Jorge Porto





1 2 3

For gluing the plastic parts, A.MIG-2025 Extra Thin Cement is used, taking advantage of its viscosity to flow with capillarity action. It's better to use A.MIG-2031 Ultra Glue for the photo-etched parts, which will allow more working time to position them correctly.



4

For priming the model, it is recommended to use A.MIG-2024 One Shot Grey Primer, which will also serve as a base colour for the grey color scheme.



5

With A.MIG-0906 Dunkelgrau Shadow, the model is pre-shaded to add more volume.



6

Mix A.MIG-0908 Dunkelgrau Base and A.MIG-0910 Grey High Light in a ratio of 1:1, adding a few drops of A.MIG-2043 Transparator Matte to prevent completely obscuring the previous colour applications.



7

More volume is created with a final coat of highlights by mixing A.MIG-0910 Grey High Light and A.MIG-0911 Grey Shine at a ratio of 2:3, again adding a few drops of A.MIG-2043 Transparator Matte. This colour is applied in more limited areas to avoid covering the previously painted areas.



8

The previous processes are repeated on the wheels.



9

After the paint and decals have dried, the model is coated with A.MIG-2056 Satin Lucky Varnish, which protects them from the weathering processes that will follow.



10

The varnish was allowed to dry for at least 12 hours before protecting the interior with masking tape, after which the model was coated with A.MIG-2011 Heavy Chipping Effects.



11

12

The chipping fluid must be allowed to rest until it is dry to the touch before lightly coating the model with A.MIG-0050 Matt White.



13 14

Once the paint had dried for about 30 minutes, water was applied to the surface of the model and rubbed with an old paintbrush to chip the paint, while A.MIG-8026 Brass Toothpicks were used to simulate small surface scratches.



15

The model was protected again for the subsequent weathering process, this time with ALC600 Aqua Gloss Clear.



16

Next, the model is brought to life by first dusting with a 1:1 mixture of A.MIG-1403 Earth and A.MIG-1400 Kursk Soil. This mixture was applied by airbrush with a pressure of 0.3 bar to achieve a grainy effect.



17 18 19

After allowing the first powdery layer to dry for one hour, a layer of A.MIG-1402 Fresh Mud was applied. This application will be more concentrated by removing the nozzle, showing the transitions from the dry mud and powder to the wetter and fresher mud. The pressure must remain at 0.3 bars.



20 21 22 23 24

To increase the effect, splashes and mud stains were applied randomly with A.MIG-1753 Turned Dirt and A.MIG-1755 Wet Ground. This is achieved by soaking a brush with the products and blown onto the desired surfaces with the airbrush set at 0.5 bars. This process is repeated until the desired results are achieved.





25

Meanwhile, the windows are airbrushed at 0.4 bar with A.MIG-1208 Rainmarks Effects to recreate a grainy effect.



26

After 30 minutes, A.MIG-8585 Synthetic Saw Brush 8 is slightly moistened with A.MIG-2018 Enamel Odourless Thinner before applying soft passes from top to bottom, simulating dirty water running down the glass.

CHASSIS



27

The first step in painting the chassis was to prime it with A.MIG-2023 One Shot Black Primer.



28

An irregular coat of A.MIG-0020 6K Russian Brown diluted with a few drops of A.MIG-2043 Transparator Matte was carefully airbrushed onto the chassis, with emphasis on the exhaust pipe and muffler to create more chromatic variety and provide a base for weathering.



29

The process was completed by following-up with an irregular coat of A.MIG-0021 7K Russian Tan, also diluted with a few drops of A.MIG-2043 Transparator Matte.

SEATS



30

To paint the seats, the grooves and interior faces of the upholstery are first painted with a 7:3 mixture of A.MIG-0043 Shadow Rust and A.MIG-0046 Matt Black.



31

A 3:2 mixture of A.MIG-040 Medium Rust and A.MIG-041 Dark Rust diluted with a few drops of A.MIG-2043 Transparator Matte was airbrushed onto the seats from the sides, only painting the raised peaks of the ribbed upholstery.



32

A 2:3 mixture of A.MIG-040 Medium Rust and A.MIG-039 Light Rust diluted with a few drops of A.MIG-2043 Transparator Matte were airbrushed onto the seats from the sides to add final highlights, changing the shooting angle to 45° and only focusing on the most protruding edges.



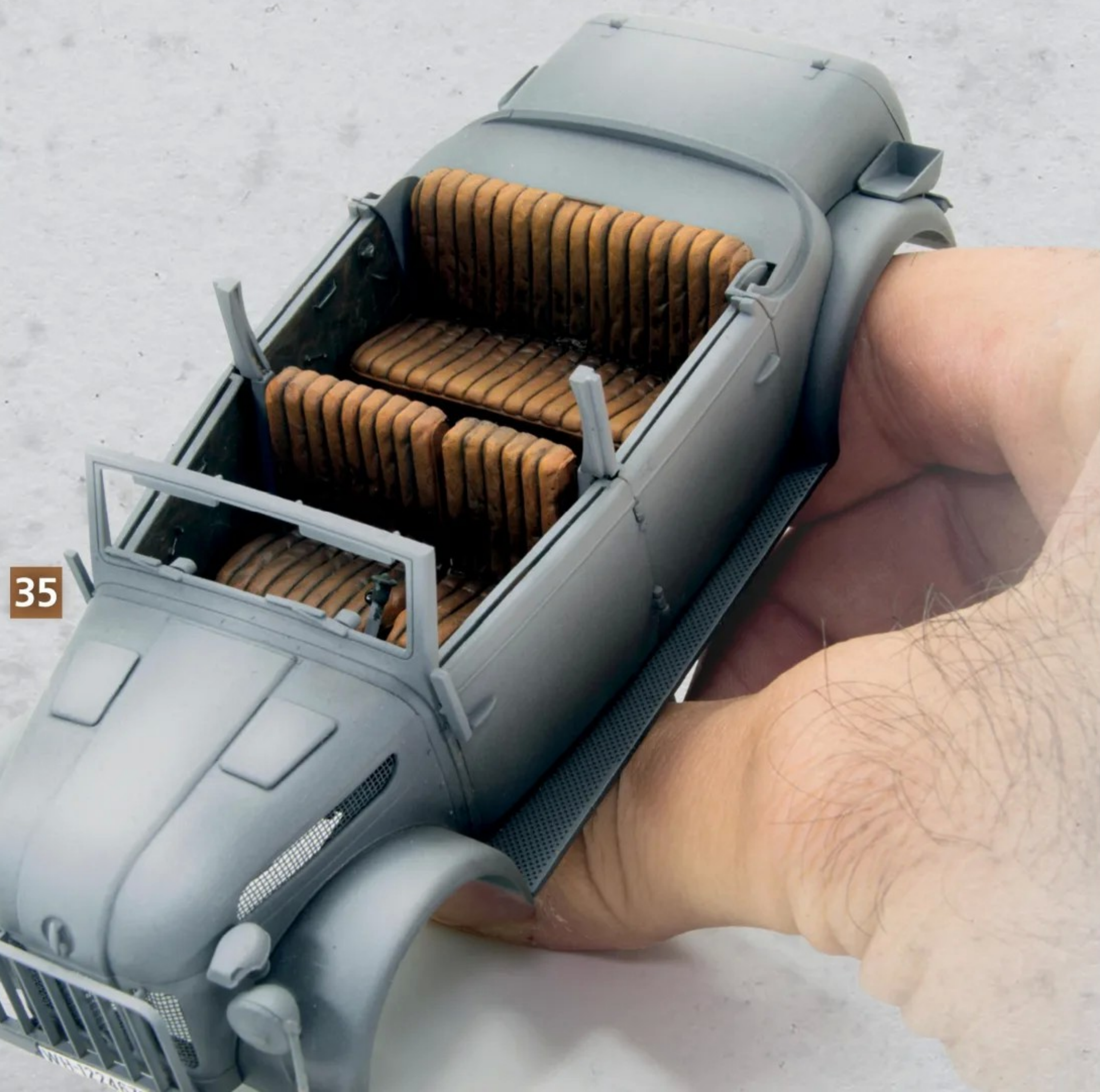
33

To add more depth, A.MIG-0854 Grime Shader was airbrushed into the union of the backrest and the base of the seat.



34

Once the paint is completely dry, A.MIG-8046 Instant Dry Cyanoacrylate was used to firmly glue the seats into the cockpit of the Steyr. The tweezers have tape applied to prevent them from scratching the delicate paint.



35

COVER



36

To paint the canvas cover, the internal frame structure was first defined by airbrushing A.MIG-0020 6K Russian Brown diluted with a few drops of A.MIG-2016 Transparator.



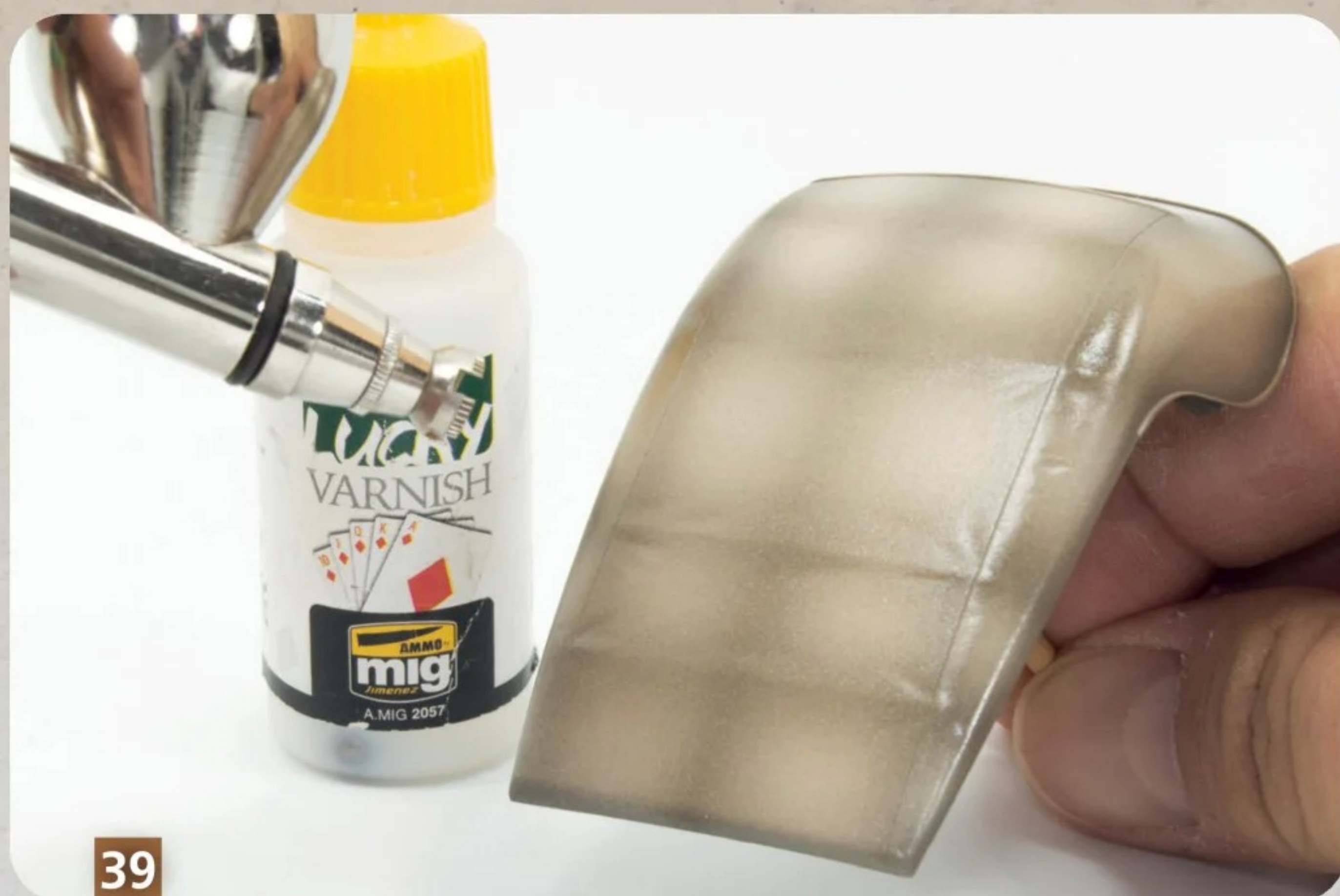
37

The base colour was applied to the top by airbrushing a 1:4 mixture of A.MIG-0020 6K Russian Brown and A.MIG-0036 Old Wood diluted with a few drops of A.MIG-2016 Transparator, avoiding covering the previous step.



38

A final translucent highlight is applied to the centres of each panel with a 1:4 mixture of A.MIG-0036 Old Wood and A.MIG-0050 White, diluted with a few drops of A.MIG-2016 Transparator..



39

After the paint is dry, the bonnet is coated with A.MIG-2056 Satin Lucky Varnish, protecting it from the final weathering processes.



40 41 42 43

For the final weathering process, a stippling technique is applied with Oilbrushes, blending them on the horizontal areas with a round brush using circular and random movements. A flat brush was used on the vertical surfaces, applied in an up and down direction.





AIRBRUSH PAINTING CLOTHES

BOCANEGRA

"The little tyrant"



Jorge Porto



One of the most intimidating subjects for many modellers is painting figures. It is one of those fundamental pieces in a vignette or diorama, as it is the one that provides history and context to the scene. Its small size and the requirement to possess proper technique and control of the brush makes many modellers back away from approaching this type of project. This is not as complicated as it seems, being that the airbrush is a highly useful tool in tackling such work. One of the features of painting figures that can be solved most efficiently with an airbrush is the broader surfaces, such as drapery and clothing.



75 mm



1 - 2

The assembly process was very simple, only requiring the removal of mould seams and burrs before mounting it onto a supporting rod to facilitate painting.



3

The first step was to prime the entire figure with A.MIG-2023 One Shot Black Primer.



4 - 5 - 6

The zenithal light method was used to paint this figure. In order to define the natural highlights of the figure, A.MIG-2022 One Shot White Primer was airbrushed from above and nearly vertically, which will allow the light and shadow areas to become clearly visible.





7 - 8

The painting process began with the blouse by mixing AMMO F-554 Khaki Green and AMMO F-529 Pure Yellow at a 1:1 ratio with a few drops of A.MIG-2016 Transparator, which provides fluidity and transparency to the paint. This mixture was airbrushed over the figure at an approximate angle of 30°, which will cover the previously illuminated areas without covering the shaded areas and will subtly modify the black colour of the primer in the shadows.



9 - 10

Additional nuances in highlighting were added by mixing one part AMMO F-517 Pale Gold Yellow and one part AMMO F-529 Pure Yellow. This mixture was then mixed with 70% Transparator, which will dilute the mixture more and provide more transparency. In this step the airbrush is tilted at an angle of 60°.



11 - 12

A final highlight is applied by mixing seven parts AMMO F-529 Pure Yellow with three parts A.MIG-2016 Transparator. This color is applied at an angle of almost 90° so that it is only deposited on the most pronounced folds of the figure.



13 - 14

To apply the shadows, a 1:1 mixture of AMMO F-554 Khaki Green and AMMO F-547 Pale Earth with a few drops of A.MIG-2016 Transparator was applied from below the figure at an angle of about 80°.



15 - 16

The blouse is now ready for the final touches with a brush.



17

Sometimes it is necessary to work on areas that are already painted. That is not a problem, as it is easy enough to mask the area in order to paint comfortably with the airbrush. In this case, due to the sinuousness of the sash area, A.MIG-2032 Ultra Liquid Mask was used to mask the area with the help of A.MIG-8026 Brass Toothpicks, which allows easy access to the folds.



18

To avoid painting over unwanted areas, the figure was covered with A.MIG-8012 Camouflage Masking Putty.



19 A base coat of AMMO F-518 Marine Blue was first applied from above to avoid covering the black shadow areas.



20 At an angle of 30°, AMMO F-520 Deep Cobalt Blue was airbrushed in thin layers.



21 A 60° angle was used to vary coverage with AMMO F-519 Sapphire Blue



22

The final highlight is made by mixing AMMO F-519 Sapphire Blue and AMMO F-501 White, which was shot at an angle of almost 90° to paint only the most pronounced areas of the sash.



23

Soft layers of the Shader A.MIG-0862 Night Blue was airbrushed at an approximate angle of 80°, avoiding coverage of unwanted areas.



24 - 25 - 26

Once the paint was dry, the masking was removed to check the results.



27 - 28

The last step is to make the final touches, reinforcing the highlights to add more volume to the fabrics of the figure.



NEW BOOK

A.MIG-6131



MODELLING GUIDE: HOW TO PAINT WITH THE AIRBRUSH

A.MIG-6132



MODELLING GUIDE: CÓMO PINTAR CON EL AERÓGRAFO

A.MIG-6133



MODELLING GUIDE: COMMENT PEINDRE AVEC L'AÉROGRAPHE

Publisher: AMMO by Mig Jiménez

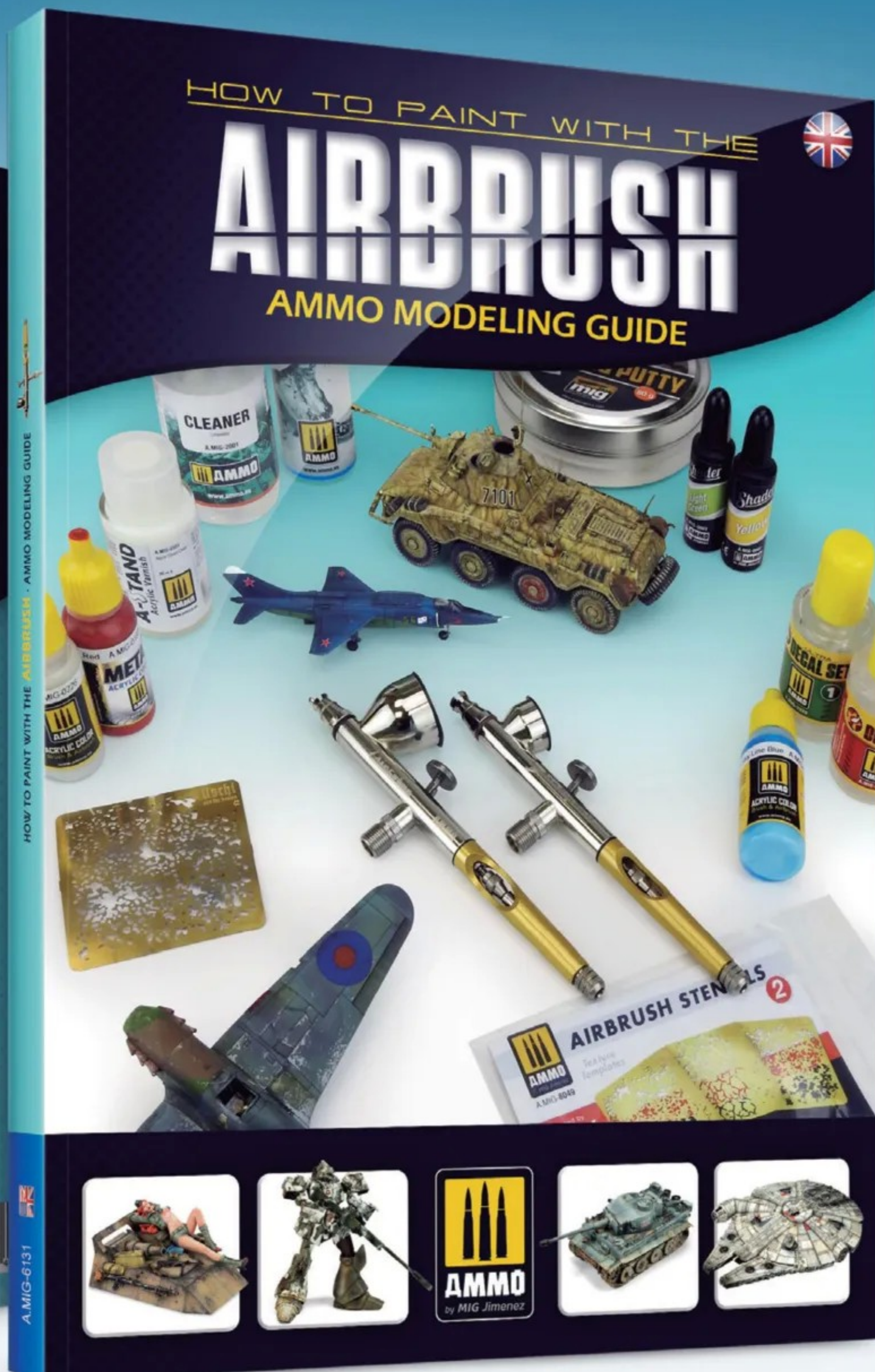
Thematic: Modelling Guide

Author: José Luis López

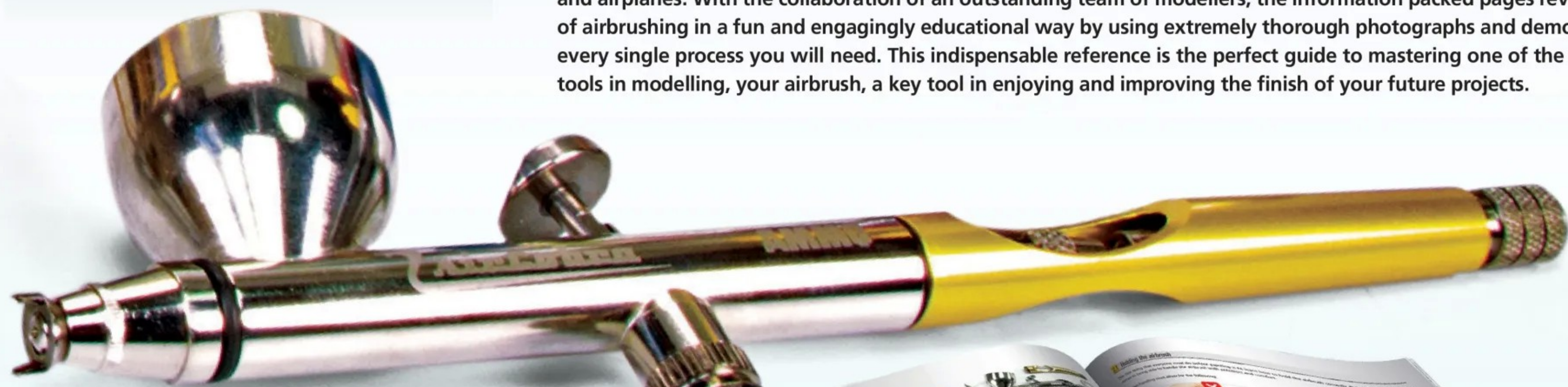
Languages: Multilingual. English, Spanish and French

Number of pages and

Description: Paperback, 179 pages with high-quality full-colour photographs



Jose Luis Lopez has prepared this comprehensive guide to provide you with the expert advice and techniques necessary to correctly maintain and use your airbrush to paint every type of model ranging from figures and military vehicles to dioramas and airplanes. With the collaboration of an outstanding team of modellers, the information packed pages reveal the secrets of airbrushing in a fun and engagingly educational way by using extremely thorough photographs and demonstrations for every single process you will need. This indispensable reference is the perfect guide to mastering one of the most dynamic tools in modelling, your airbrush, a key tool in enjoying and improving the finish of your future projects.



More information:
Más información:



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AIRBRUSH 1.0



This issue of The Weathering Magazine will be the first dedicated exclusively to the use and basic knowledge of the airbrush, an essential tool for all modellers. This comprehensive issue will serve you as a detailed guide, teaching you about basic techniques, materials, and how to resolve the most common errors encountered when using this amazing tool. For example this issue comprehensively covers the different airbrush types, simple maintenance procedures, and the proper operation of each compressor type. This valuable information empowers you the modeller to make informed decisions regarding your airbrush, how you use it, and your maintaining your equipment for peak performance.

Contents:

- *Airbrush types / Sergiusz Pęczek
- *The airbrush / José Luis López
- *Common airbrushing mistake / Ricardo Rivas
- *General tips on airbrush use / José Luis López
- *Airbrush cleaning / Sergiusz Pęczek
- *Sources of compressed air / Sergiusz Pęczek
- *Airbrush accessories and complements / Jorge Porto

A.MIG-8625

AIRCobra AIRBRUSH

The first AMMO airbrush specifically designed for modelers.

It's time to stand out, to enjoy using a solid tool designed by the best airbrush experts in the US. The AIRCobra, like the great cars of old, will become a classic in your hands with each new model. The first AMMO airbrush is specifically designed by modelers - for modelers. Featuring all attributes required to perform a wide range of tasks, with the precision required for modeling.

- Gravity Feed Double Action Airbrush
- 0.3mm nozzle. 5 ml (1/6 oz.) paint cup
- PTFE (Teflon) seals
- Long life material components
- Controllable Spray Pattern Range:
Technical Pencil Line 0.4 mm to 4.5 cm (.015" to 1.75")
- Atomization Scale: ~90 micron
- Comfortable Trigger
- Reversible Spear Tip Guarded Air Cap for better airbrush performing and easier cleaning while in use
- EasySet Trigger Range Adjustment
- Air Hose Connection Size: 1/8
- Useful with any kind of paint media (Acrylics, Enamels, Lacquers, Inks, Dyes, Urethanes, etc)

The airbrush is a modeler's most trustworthy companion. We can even say that it represents our creative spirit and is a reflection of our personality. AMMO has taken every aspect into consideration when designing a new airbrush. Modelers require a design that is capable of lasting a lifetime, is durable and efficient, robust as well as light, and that guarantees maximum performance without sacrificing a stylish and refined look. The need for these essential features is the origin of your new state-of-the-art airbrush, the AIRCobra. This model meets each of these critical requirements, making this the perfect tool for the discerning and demanding modeler. A refined and elegant piece of equipment with all the innovative advances



of today's airbrushes, allowing you to spray any type of paint with great control and precision. The AIRCobra is made in the USA with 100% American materials, like the mighty and formidable classic cars of the 1950's and 60's which captivated the imagination of the world. All of this in a package inspired by the aesthetics of the golden age of the 1980's, when the word airbrush became synonymous with modernity among modelers and eventually emerged as a cultural icon of the hobby. We believe that the airbrush works of that decade represent the spirit of what today's modelers strive for. AMMO aspires to go back to the roots of quality as well as finish and aesthetics, of a country that has always been a leading force in the airbrush world.

A.MIG-8624

AIRVIPER AIRBRUSH

0.2 needle airbrush specifically designed for modelers.

The AIRVIPER has been designed especially for modelers. It incorporates all the necessary features to perform a variety of tasks with the great precision required by today's modelers:

- Gravity Feed Double Action Airbrush
- 0.2mm nozzle. 1.8 ml (1/16 oz.) paint cup.
- PTFE (Teflon) O-Rings
- Long life material components
- Controllable Spray Pattern Range:
Technical Pencil Line 0.4 mm to 4.5 cm (.015" to 1.75")
- Atomization scale: ~90 micron
- Comfortable Trigger
- Fine Reversible Spear Tip Guarded Air Cap for better airbrush performance and easier cleaning while in use
- EasySet Trigger Range Adjustment
- Air Hose Connection Size: 1/8

We are pleased to announce a new member to the AMMO by Mig Jiménez family of modeling resources, the AIRVIPER, a new airbrush that will allow modelers to perform fine detail and precision work with ease. The 0.2mm nozzle/needle combination make it possible to spray extremely fine lines with complete control.

As with everything we do at AMMO, we have taken the development of this new airbrush very seriously. The result is a versatile tool with durability to last a lifetime. It is not only tough, solid, and effective, but also light weight providing the highest level of performance. In addition to this, we also gave it an inspiring slender and aggressive look. This is how your new airbrush was born. This airbrush will allow you to work with any type of paint including acrylics, enamels, inks, watercolors, lacquers, urethane, primers, varnishes, food coloring, and cosmetics among



other mediums –and apply them with unparalleled precision. We recommend using with an air pressure ranging between 10-20 psi or 1-1.4 bar.

Our paints are specially designed to be sprayed directly from the bottle, although for some effects or techniques add Acrylic Thinner A.MIG-2000 or Transparator A.MIG-2017 is required. AMMO of Mig Jimenez has an extensive collection of books, magazines, and other printed material available which detail exactly how to get professional results from your airbrush.

It's time to set yourself apart from the crowd, to experience the joy of handling a modeler designed airbrush, the AIRVIPER manufactured in the United States, with 100% American materials and designed by decades of experience.

A.MIG-8626

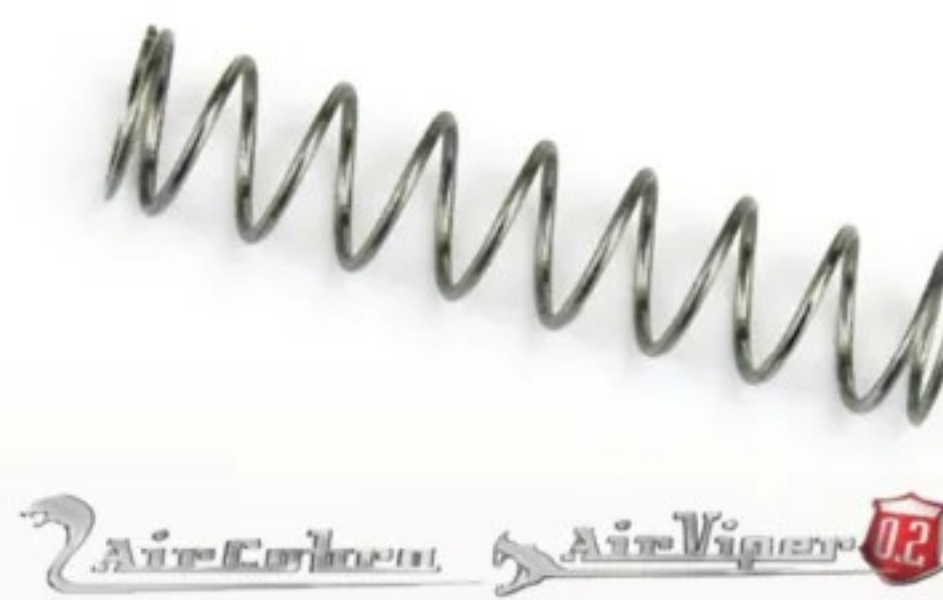
AIRBRUSH NEEDLE / Aguja

**A.MIG-8627**NOZZLE TIP (FLUID TIP)
Boquilla de pintura**A.MIG-8628**

NOZZLE CAP (INNER AIR CAP) Cabezal

**A.MIG-8629**NOZZLE CAP GUARD
Boquilla de aire**A.MIG-8630**NEEDLE/NOZZLE REFURBISH KIT
Kit aguja / boquilla de pintura**A.MIG-8631**NOZZLE BASE
Base de la boquilla**A.MIG-8632**NOZZLE BASE O-RING
Junta tórica de la base de la boquilla**A.MIG-8633**NOZZLE BASE WRENCH
Llave para la base de la boquilla**A.MIG-8634**AIR VALVE CHAMBER
Cuerpo de la válvula de aire**A.MIG-8635**TRIGGER VALVE STEM
Vástago de la válvula del disparador**A.MIG-8636**TRIGGER VALVE SPRING
Muelle de la válvula del disparador**A.MIG-8637**AIR VALVE SEAL / O-RING
Junta de la válvula de aire / junta tórica**A.MIG-8638**AIR VALVE SCREW
Rosca de la válvula de aire**A.MIG-8639**COMPLETE AIR VALVE ASSEMBLY
Set completo de la válvula de aire**A.MIG-8640**INNER SEAL SCREW AND PTFE NEEDLE BEARING
Junta de rosca interior y junta tórica de teflón**A.MIG-8641**

AIRBRUSH TRIGGER / Gatillo

**A.MIG-8642**NEEDLE ALIGNMENT TUBE AND LEVER
ASSEMBLY
Engaste de la aguja y conjunto de palanca**A.MIG-8643**NEEDLE TUBE SPRING
Muelle de retroceso**A.MIG-8644**SPRING TENSION ADJUSTMENT SCREW
Rosca de ajuste de tensión del muelle**A.MIG-8645**NEEDLE LOCKING NUT
Tornillo de retención de la aguja**A.MIG-8646**NEEDLE ALIGNMENT AND ADJUSTMENT
ASSEMBLY
Conjunto de alineación y ajuste de la aguja**A.MIG-8647**GRAVITY FEED AIRBRUSH BODY
Cuerpo de aerógrafo de alimentación por gravedad**A.MIG-8648**AIRBRUSH HANDLE O-RING
Junta tórica del mango**A.MIG-8649**TRIGGER STOP SET HANDLE,
YELLOW GOLD
Mango con tope del gatillo

A.MIG-8650

TRIGGER STOP SET SCREW
Set de rosca de tope del gatillo

**A.MIG-8651**

TRIGGER STOP SET HANDLE AND SCREW
Mango y rosca del tope del gatillo

**A.MIG-8652**

PROTECTIVE NOZZLE COVER
Cabezal protector de la boquilla

**A.MIG-8654**

6 FOOT BRAIDED AIR HOSE 1/8 INCH X 1/8"
Manguera de aire trenzada 1,8m 1/8" X 1/8"

**A.MIG-8655**

10 FOOT BRAIDED AIR HOSE 1/8" X 1/8"
Manguera de aire trenzada 3m 1/8" X 1/8"

**A.MIG-8656**

6 FOOT BRAIDED AIR HOSE
W/ MOISTURE TRAP
Manguera de aire trenzada
1,8m con filtro de humedad

**A.MIG-8657**

10 FOOT BRAIDED AIR HOSE
W/ MOISTURE TRAP
Manguera de aire trenzada
3m con filtro de humedad

**A.MIG-8658**

IN-LINE MOISTURE TRAP
Filtro de humedad

**A.MIG-8659**

8 FOOT QUICK DIS-CONNECT BRAIDED AIR HOSE
Manguera trenzada de desconexión rápida 2,4m

**A.MIG-8660**

QUICK DISCONNECT PLUG/FITTING
Clavija de desconexión rápida

**A.MIG-8661**

QUICK DIS-CONNECT AIR COUPLER T
HREADED FOR HOSE
Acoplamiento roscado de desconexión rápida
para la manguera

**A.MIG-8662**

PVC COLOR CUP LID
Tapa de PVC para la cazoleta

**A.MIG-8663**

FINGER - THUMB REST (PLASTIC)
Apoyo para el pulgar (plástico)

**A.MIG-8664**

FINGER - THUMB REST SET SCREW
Tornillo para el apoyo del pulgar

**A.MIG-8665**

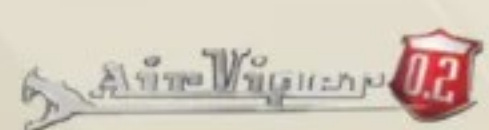
0.2 AIRBRUSH NEEDLE
Aguja de aerógrafo 0.2

**A.MIG-8666**

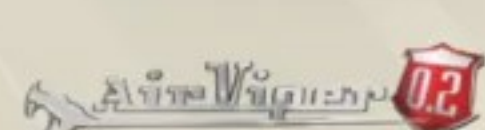
0.2 NOZZLE TIP (FLUID TIP)
0.2 Boquilla de pintura

**A.MIG-8667**

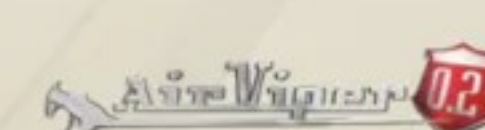
0.2 NEEDLE/NOZZLE REFURBISH KIT (INCLUDES
A.MIG-8628, 8665, 8666, 8668)
0.2 Kit aguja / boquilla de pintura
(incluye A.MIG-8628, 8665, 8666, 8668)

**A.MIG-8668**

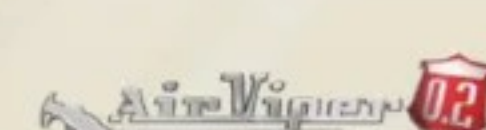
NOZZLE CAP GUARD
(4 SLOTTED AIRCAP NOZZLE GUARD REVERSIBLE)
Boquilla de aire
(protección exterior de la boquilla desmontable)

**A.MIG-8669**

GRAVITY FEED AIRBRUSH BODY
Cuerpo del aerógrafo de alimentación por gravedad

**A.MIG-8670**

PVC COLOR CUP LID (SMALL CUP)
Tapa de PVC para la cazoleta



IN THE NEXT ISSUE...

Jorge Porto del Corral



RUST 2.0

It has been 12 years since "The Weathering Magazine" began life with a first issue dedicated exclusively to rust and proved to be an unprecedented success. From the first issue until today, rust has been a recurring theme that fascinates and has a place in all genres of modelling. Rust is all around us and brings visually stunning results to our scale models. But like everything in life as well as in modelling, techniques and products evolve, new ways to generate even more dynamic rust effects are being discovered. And that is why The Weathering Magazine is going to update and improve on your understanding of the rust creation processes, showing new ways and products used to achieve stunning effects. This issue addresses the traditional techniques as they have improved and become simplified, so that you not only enjoy the processes, but you will be amazed by the quality of your finishes.

!!!!You define your limits... we make it easy for you blaze right past them!!!!





by MIG Jimenez

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KIN48102 1/32
F-16C



RFSQS-48018 1/48
F-35B Lightning II
(for Italeri kit)



RFSQS-32014 1/32
F/A-18E
Super Hornet



RFM5090 1/35
JLTV (Joint Light
Tactical Vehicle)



BS001 1/35
DKM Type VII-C U-BOAT



RFM5080 1/35
TIGER I - Late Production



TAK02161 1/35
M48 A5



TAK02160 1/35
M247 Sergeant York



KIN48100 1/32
F-16A



BT014 1/35
Tiger I Initial Production s.Pz.Abt.502
Leningrad Region 1942/43 Winter



BT020 1/16
StuG III Ausf.G with full Interior
and Figures



AGICF1004 1/350
PLA Type 055 Destroyer (8-in-1)



DW35003X 1/35
Faun L900 Hardtop (incl. Softtop cap) +
Sonderanhänger 115



KIN48139 1/48
Harrier GR.3 Falklands 40th Anniversary



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HS 129 B-3 With 75MM Gun



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Haunebu I & II & III



MBLTD35224 1/700
Azov Regiment, Defence of Mariupol, March
2022. Kit N°.2 (Russian-Ukrainian War series)



BT011 1/35
KODIAK



TAK06007 1/350
Italian Horizon Class Destroyer D553
ANDREA DORIA / D554 CAIO DUILIO



TM35212 1/35
Scammell Pioneer R100 Artillery
Tractor with 7,2 inch Howitzer



AH70062 1/72
Hurricane Mk II D

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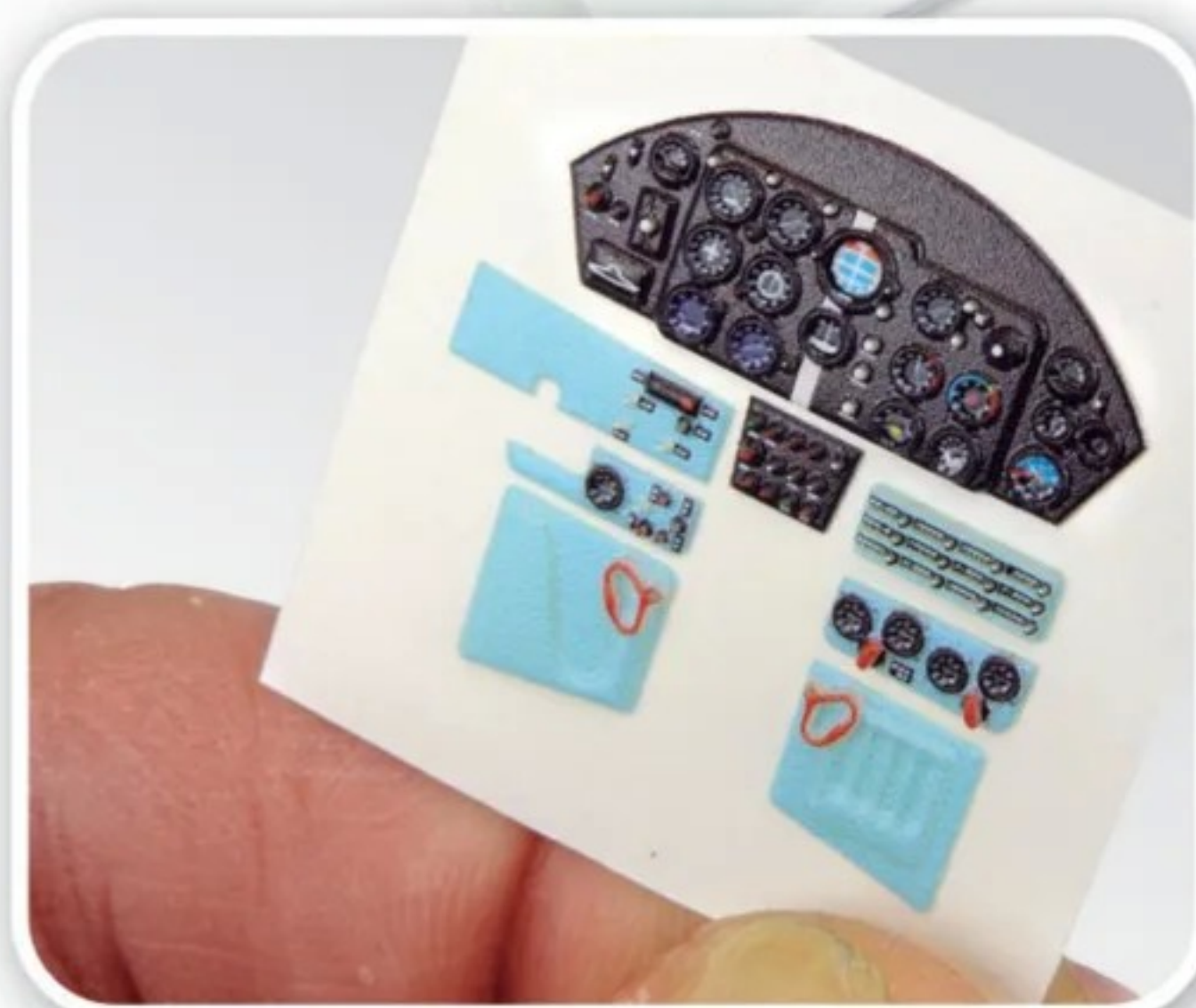


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- 1/32 F-35A Lightning II
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- 1/48 Sukhoi Su-25K
- 1/48nF/A-18F Super Hornet
- 1/48 F/A-18E Super Hornet
- 1/48 EA-18G Growler
- 1/48 F/A-18A Hornet
- 1/48 F/A-18B Hornet
- 1/48 F/A-18C Hornet
- 1/48 F/A-18D Hornet
- 1/48 F/A-18F Super Hornet
- 1/48 F-51D Mustang
- 1/48 P-47D Thunderbolt
- 1/48 HE 219A-7 Uhu
- 1/48 Focke Wulf Fw 190D-9
- 1/48 F-14 A Tomcat
- 1/48 Grumman F-14D Tomcat
- 1/48 YF-23 Black Widow II
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- 1/48 Su-34 Fullback Black Edition
- 1/48 Rockwell B-1B Lancer (Early) BE
- 1/48 Rockwell B-1B Lancer (Late)
- 1/48 Rockwell B-1B Lancer (Late) BE
- 1/48 Kawanishi N1K2-J (Early)
- 1/48 Mirage III C
- Y muchos más



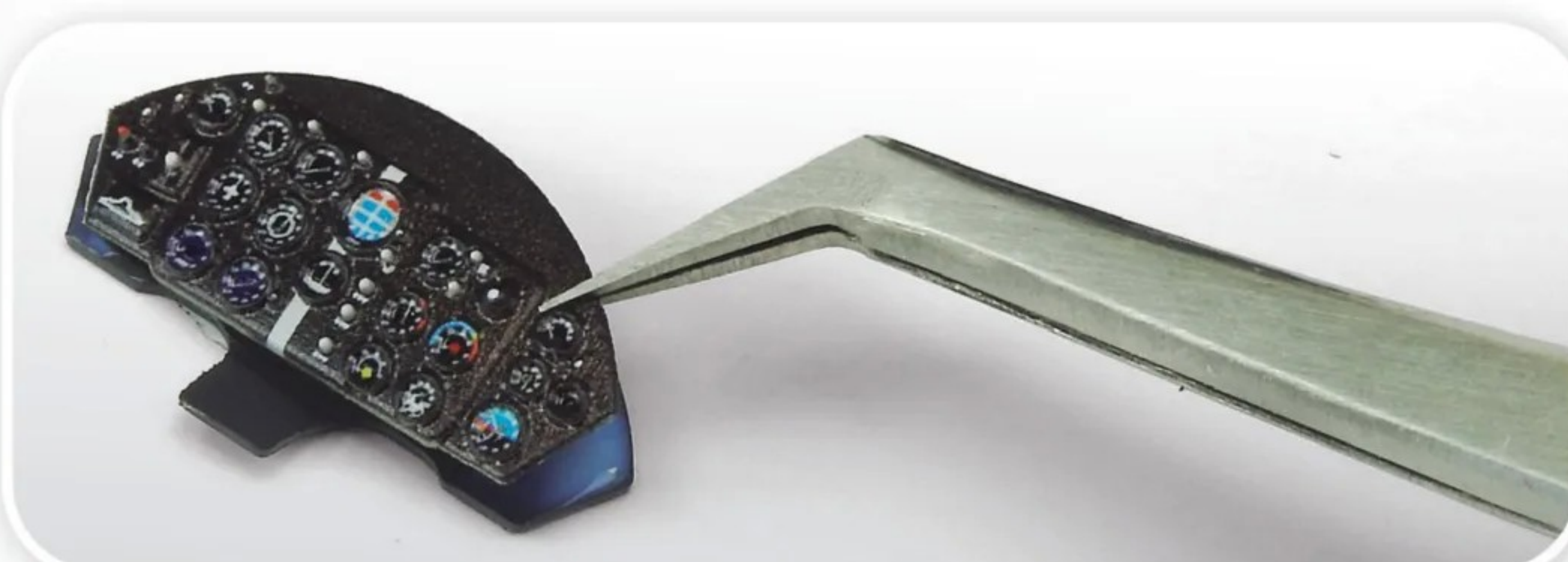
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