

# THE WEATHERING MAGAZINE



# GREATEST HITS

Vol. 1



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# THE WEATHERING MAGAZINE

Mig Jimenez

It comes as no surprise to us as modelers that this hobby can be, and usually is a very solitary pursuit. Most of us spend hours at our workbenches, usually alone, working to bring some measure of reality to the bits of plastic and jars of paint that lay across our tables. And although our hobby tends to be solitary, ask any modeler what aspect of the hobby that they enjoy the most and they often answer that it is the socialization; the club nights, the shows and contests - the sharing of ideas and the camaraderie found in the company of like-minded individuals discussing modeling. It is in this same spirit of community, the sharing of ideas and techniques that brought into life The Weathering Magazine.

Welcome to this "Greatest Hits" issue of The Weathering Magazine, a special edition sampling of articles chosen from the magazines two year history. The concept behind The Weathering Magazine is simple; inspire by showing models finished to the highest level and then explain the techniques and methods used to create these scale-model masterpieces. As the name indicates, the focus of The Weathering Magazine is the "finish", and when we talk about finish we are speaking primarily of replicating the effects of Mother Nature on our models. And, while we appreciate every aspect of scale modeling, we choose to focus primarily upon the final finish. And why do we do this? Because we know that it can be very disappointing to invest a lot of time and talent into building the perfect model only to be let down at the end due to poor painting and weathering. Our goal is to help modelers be successful in every aspect of modeling; from the opening the box to the final presentation.

Our magazine explores the natural elements and special themes in a complete, issue-by-issue approach with each issue being specifically devoted to a particular topic. In the past we have explored Dust, Rust, Snow, Mud and Water - just to name a few. Within each issue you will be treated to stunning examples as presented by some of the worlds most accomplished and recognized modelers. The processes, techniques and tools are well documented throughout each article with clear photos and concise captions ensuring that you will easily understand and incorporate these ideas in your own work. But, more than just another collection of beautiful images the Weathering Magazine's thematic issues allow you to build an important and useful reference library. Perhaps you are looking for a little help creating a dusty surface; simply flip through the pages of Issue 2, The Dust Issue. Maybe you are creating a muddy road for a diorama, Issue 5, The Mud Issue, is full of helpful techniques. Over time, both your resources and your skills will grow giving you confidence in creating your own beautiful scale model masterpieces.

From the staff of The Weathering Magazine we trust that you will enjoy this "Greatest Hits" look at our magazine. Thank you and happy modeling.



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Mig Jimenez  
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AKATSIYA

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Our great friend from Japan, Lincoln Wright explains his techniques in one of his machines.

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## **ARMORED NOMAD**

Mig Jimenez fulfills his ambition to build one of his favorite subjects, a T-69 C, circa 1980's, during the Iran-Iraq war. Captured by the Iraqi's and complete with Hezbollah markings. A true labor of love, enjoy this middle-east masterpiece.

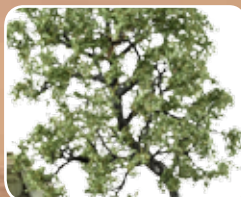
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Wu Bayin encompasses the Soviet Spirit – aggressive, powerful....and dirty with his portrayal of a weather-beaten Su-100 self-propelled gun.

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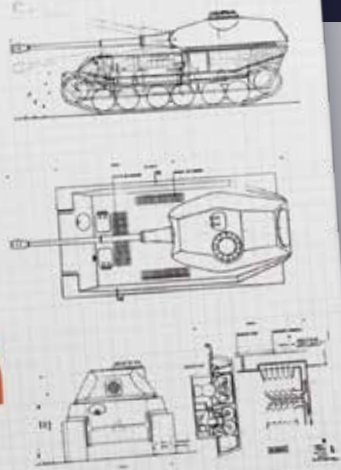


## **DEEP ROOTS, SCALE TREES**

Need a tree for your scene or vignette? Javier Soler shows the techniques, tools and materials to easily make a variety of realistic scale model trees.

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# Rusting a Paper Panzer



Model and Photos Mig Jimenez  
Text John Murphy





In our first article we want to show how to create a number of rust effects that would not only be seen on a tank or armoured vehicle, but would also be seen on huge variety of vehicles, machines, and equipment made from iron or steel. To demonstrate these techniques we will be using a vk 4502 (p), panzerkampfwagen "tiger" p2, which was never actually put into production and is commonly known as a 'paper panzer". For us this is perfect because we can be creative with both the camouflage and weathering as this vehicle never actually existed!

Our idea is to depict the vehicle after test and evaluation and the vehicle now sits abandoned and neglected in the backyard of the Porsche factory. In very little time, the condition of the paintwork would start to deteriorate and rusting would soon take place. Here we offer a comprehensive guide to creating these effects.



This matt coat will prevent the Heavy Chipping Effects being reactivated by the White spirit used for streaking effects. The Streaking Grime will tone and unify the base colours and add subtle streaking effects to all the sloped and vertical surfaces.



- 1 Even though this issue is dedicated to rust effects, we will include the initial stages of painting to get the model ready for the weathering process to begin. Here we have the model divided into sub-assemblies ready for priming with Vallejo's hardwearing Acrylic-Urethane Grey Primer.
- 2 For the base colour of red primer we use the new AMMO Red Primer Base A.MIG-920. Once we have completed this to our satisfaction, the next step is to airbrush the hull and turret with AMMO Heavy Chipping Effects Fluid.
- 3 Once the Heavy Chipping Effects has dried, a camouflage pattern of broad sand coloured stripes is airbrushed on and allowed to dry for a few minutes before wetting the surface of the model with water and then scrubbing and scratching the sand coloured areas with an old paint brush and cocktail stick to create chips and scratches
- 4 Once we are happy with the chipping effect, we need to seal the model with a matt varnish before adding Streaking Grime (A.MIG-1203).
- 5 A heavy wash using the same Streaking Grime is now applied to the deck on the front section of the hull, where the focus of our rust effects will be.



6 Chips and scratches are added to the rest of the vehicle using Vallejo's Camouflage Black Brown. This colour is perfect for simulating bare metal where it has been exposed to the elements.



7 Now the Streaking Grime has had time to dry for a few minutes, we can now blend and soften this colour using a long bristled brush carrying a small amount of White Spirit. The grime is worked into the edges and also allowed to pool in certain areas to create a random natural effect.



8 We can now mask around the deck area ready for the first of the rust colours to be airbrushed on. Make sure the tape is lined up perfectly with the edge of the deck area. Poor masking can spoil the whole effect!



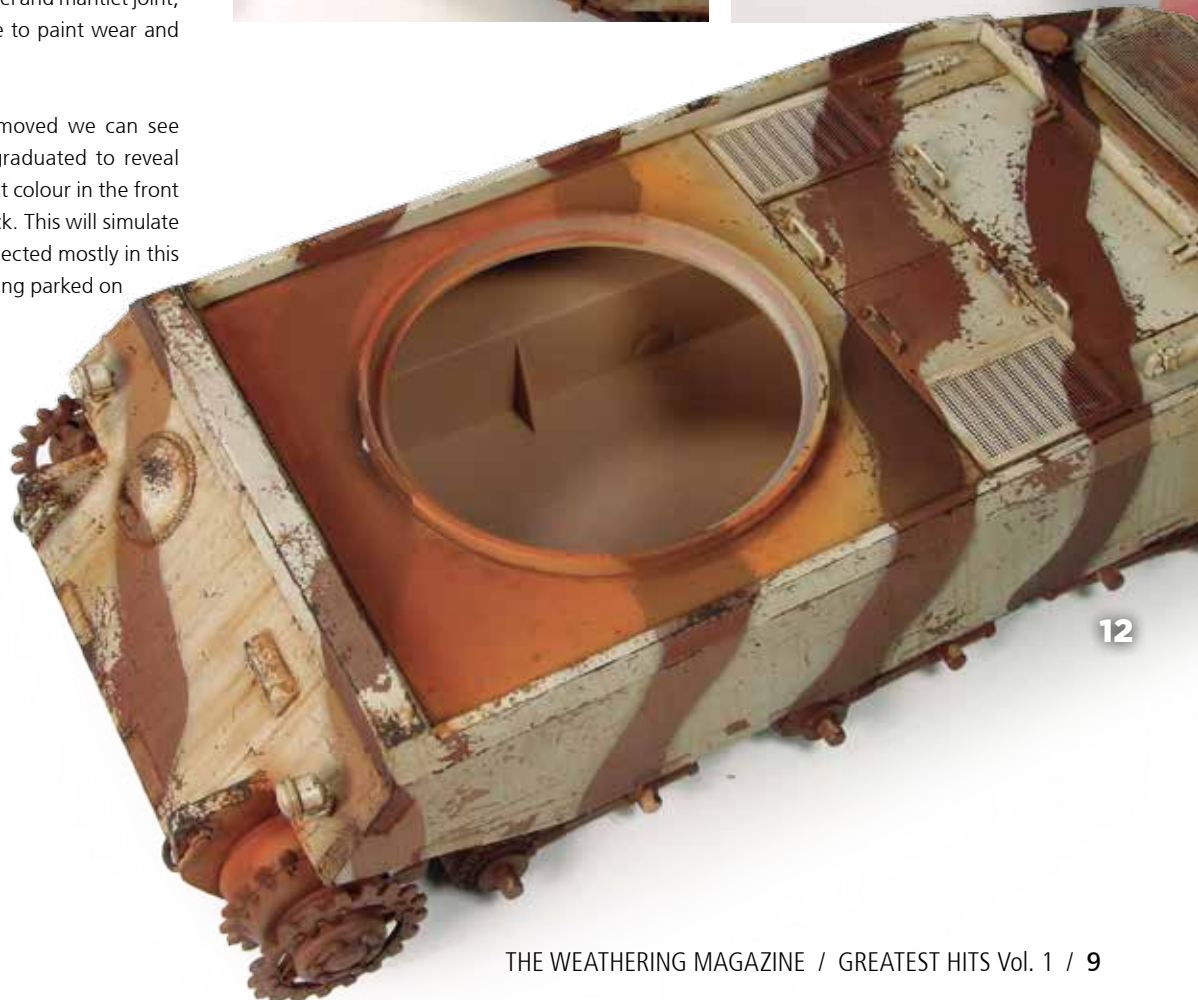
9 First we spray on a very light coat of LifeColor Rust Light Shadow (1). Notice that the streaking grime effects are still visible through the LifeColor paint. Keeping the paint mix thin and the air pressure low on our compressor will offer the greatest control of these colours.



10 Next we add Rust Basecoat, which is concentrated along the front portion on the hull. We then follow this by spraying on a small amount of Rust Dark Shadow. This is focused on only the front edge and right hand corner of the deck area.

11 More of the LifeColor Rust Base colour is airbrushed around the gun barrel and mantlet joint, as this area would be prone to paint wear and damage.

12 With the masking tape removed we can see how the effect has been graduated to reveal the darkest and deepest rust colour in the front right-hand corner of the deck. This will simulate where the rainwater has collected mostly in this corner due to the vehicle being parked on sloping ground.





13



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13 Now that all the basic weathering is complete, we can add both specific and general rust streaks to the vertical surfaces. For this we use Rust Streaks A.MIG-1204.

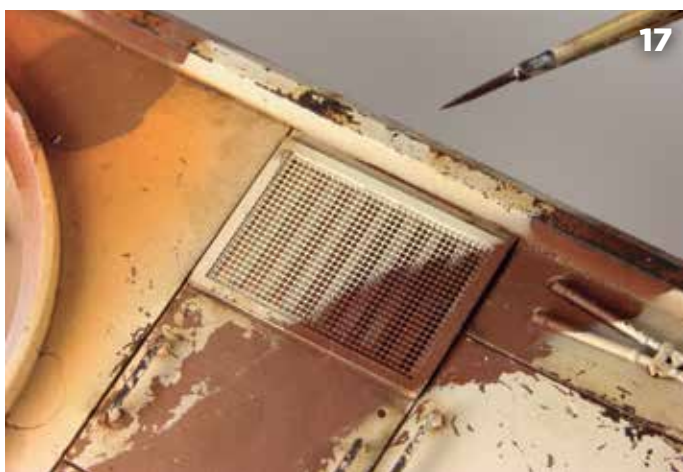
14 To add these streaks we first make sure the bottle is shaken well before using, we then start at the top edge of where our streaks begin, then simply drag the brush down over the surface making sure we vary the width & length of the streaks.

15 With the rust streaks in place, the next step is to use a clean brush wetted with White Spirit and gently flick the brush up and down the streak. If you only drag the wash downward or use too much pressure, you will remove it all and will have to start again.

16 The Rust streaks have now been completed on both the turret and hull. It is important take into consideration the story we are trying to tell with the model. We need to remember how old the vehicle is, what it has been used for, and whether it is in service or abandoned.



16



**17** On the horizontal edges of the armour plates, we can now add pin washes to the chips. These can also be softened and blended with a clean brush and White Spirit.

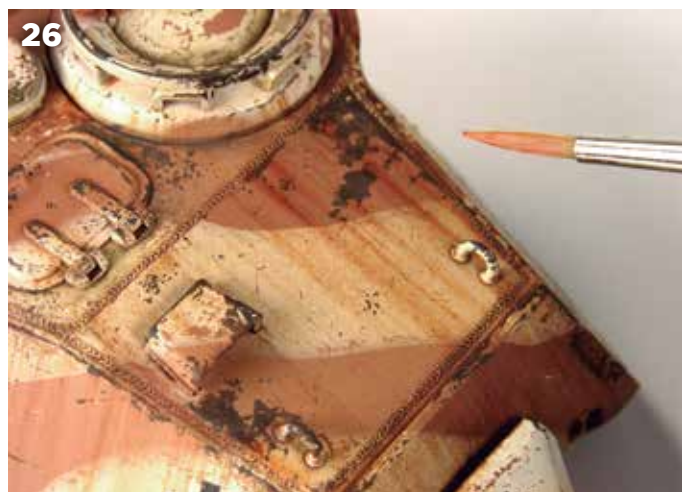
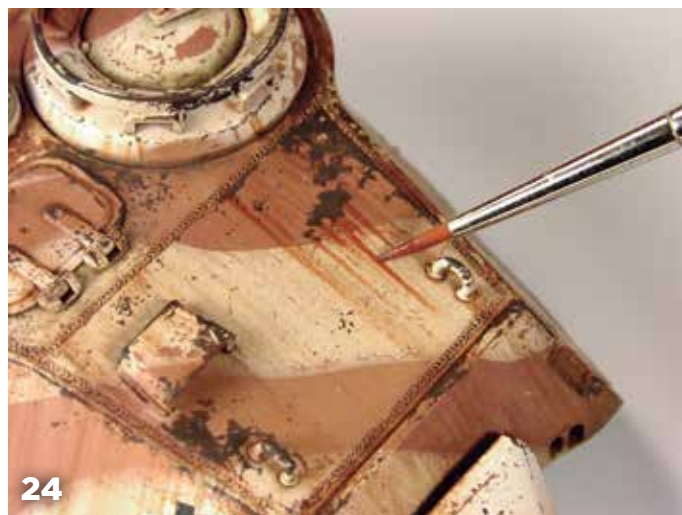
**18** Vallejo German Camouflage Black Brown is now heavily thinned with water and washed onto the centre of each engine-grille mesh. This colour is then stippled and blended onto the mesh using a flat brush.

**19** Next we can start to add weathering to the large engine-access cover and for this we will be using Streaking Grime for Winter Vehicles A.MIG-1205

**20** We work this colour into the corners and edges of the hatch and as we can see this is a great colour for adding general grime to the surface of a vehicle.

**21** White Spirit and a clean brush can now be used to blend and soften the Streaking Grime for Winter Vehicles until it becomes a subtle dark stain that perfectly replicates dirt, grime, and old fuel and oil stains that often accumulate on these areas.

**22** After allowing around 12 hours for the Streaking Grime for Winter Vehicles to dry fully, we now add some more rust stains to the engine deck hatches.



**23** With various areas of rust added to the engine deck, we can now blend these with more White Spirit. We aim to be left with faint areas of rust caused by rainwater and not unrealistic patches of red/brown paint.

**24** Moving to the turret roof, we can now add individual rust streaks to the chips we added earlier. It is important to get these lines parallel. If they are at different angles on the same surface it will look unnatural.

**25** As with all the previous streaking effects, the hard edges need to be softened and blended to finish with faint and natural looking rust streaks and staining.

**26** Here we can see the finished effect, notice how we try to make the streaks softer and spread slightly outwards as they go further down. This is achieved by applying a little more pressure with the brush toward the bottom of the brush stroke. This may take a bit of practice to perfect.

**27** The steel wheel rims are an area that will rust very quickly, you only have to check the disc brakes on your car after a night of rain. They will quickly start exhibiting yellow/orange surface rust by the morning. To simulate this we paint the wheel rims in LifeColor Rust Light Shadow.

**28** This LifeColor rust colour dries to a completely flat finish and replicates this effect perfectly.



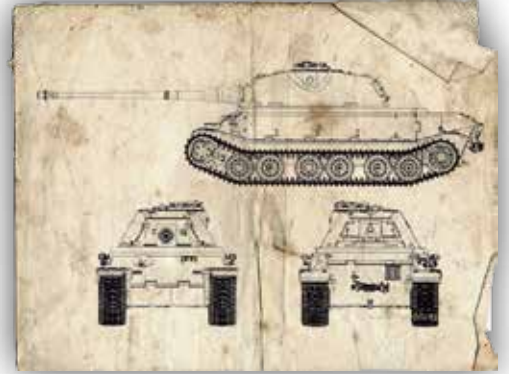


In these views of the completed model we can see that all the effects used are combined to make a truly eye catching model.





# VK 4502





# USING WORN EFFECTS

Certain WWII Japanese aircraft really suffered with excessive paint wear. This was due to many factors, paint quality, application and of course climatic conditions. This has resulted in some fantastic modelling subjects such as this Hasegawa 1/48th scale Imperial Japanese Navy B5N2 Kate. These aircraft provide a wonderful weathering opportunity for modellers as many techniques can be used for an authentic finish.

In this article however we will look at using AMMO of Mig Jimenez Heavy Chipping Effects Fluid for authentic paint chips.



Jamie Haggio

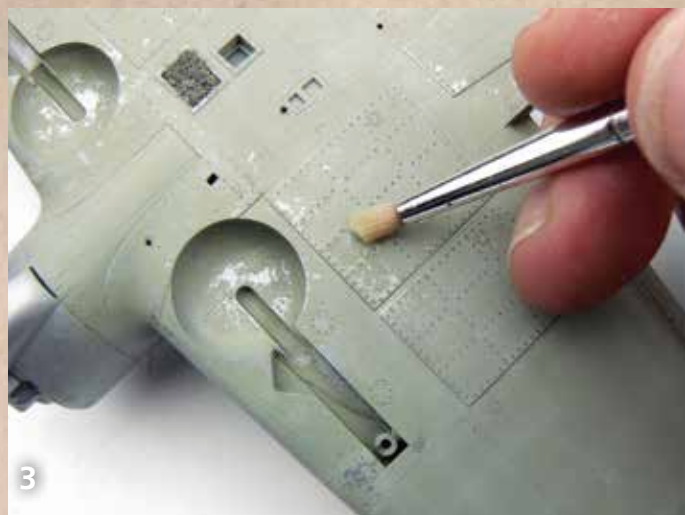
We start by case coating the model in Alclad's Duralumin, which is not too bright but will contrast nicely with the green and grey of the camouflage. This paint is too smooth for the Chipping Effects Fluid to work effectively, therefore it is essential to add a matt varnish layer or the camouflage may wipe off!

▶ 1





2 Heavy Chipping Effects Fluid is sprayed on with the airbrush. It is thinned a little with distilled water before airbrushing on. Just one even coat is applied and left to dry.



3 The underside is then sprayed using Tamiya XF-76 IJN Grey. A large soft brush is used to wet the area and keep it damp. To create the chips, an old cut down brush is used in a light scrubbing motion to create the paint chips.



4 You can see we have concentrated in the wheel wells and on the raised detail behind the wheel wells where most damage is likely to occur.



5 The airframe we used as a point of reference had a distinctive boundary at the rear fuselage therefore this was masked using tape and the Worn Effects applied.



6 The base colour was Tamiya XF-70 IJN Green. As this area was most heavily chipped, a thin layer of the colour was applied, which makes the Worn Effects more effective.



7 As you can see, little of the camouflage paint remains and is exactly the final effect we are after.



▲ With the heavily chipped area done, more masking tape is used and the boundary is sprayed with the top colour. Note this is very much more opaque and no Heavy Chipping Effects Fluid has been applied beforehand. This will provide a nice contrast and be interesting for the viewer.



▲ Now we spray another coat of Heavy Chipping Effects Fluid, this time on the rest of the airframe. When dry, we continue spraying the upper surface camouflage colour and use masking tape where necessary to achieve contrast.



▲ Here is the fuselage ready for the chipping stage. The nose area was blue/black on the real aircraft so this is left alone for now.



▲ The rest of the fuselage is chipped using water and a cut down brush the same as on the underside. Tweezers are also a good way of creating fine scratches. There shouldn't be any need to wet the area although this can enhance the effect in some cases.



▲ A homemade tool made from a cocktail stick can be used for controlled chipping. Using a tool such as this is an effective way of creating contrast between panels such as the wing root in this example.



▲ Here is the finished camouflage, note how the chips are not evenly distributed but are concentrated in logical areas closely following the patterns seen in the references.



14



15

Using paint masks is an effective way of creating interesting paint effects with the markings. However a note of caution, the adhesive can be strong and may pull up the paint under the mask. This will be more likely if a matt varnish coat hasn't been used to seal in the smooth metallic paint finish.

On Japanese aircraft there was often a contrast between the paint finish and the national markings. The red paint tended to be more stable than the camouflage and therefore tended to stay more intact.



16

Here we can see further examples of this chipping effect and how it can be used on aircraft sporting multi-coloured camouflage finishes. This effect works especially well for worn winter whitewash schemes, such as this He.111 bomber.







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Mig Jimenez

# TYPE 69 II C

When looking for inspiration we can easily find many examples of vehicles that have had a long and interesting operational life. Their extended service is documented by broken, missing and replaced parts, repainted paint schemes, severe surface wear – and in some case a complete change of ownership. This is certainly the story that we are presenting here with this Type 69 II C.

Originally painted in a green base color, this model represents a vehicle that was captured by the Iraqi Army during the Iran-Iraq War of the 1980's. The original green color has been repainted in a sand and light green camouflage scheme; new tactical numbers and the symbols of the Hezbollah proclaim the change of ownership. New, factory replacement parts still in their original primer colors indicate the desperate conditions and add to a sense of hard use. This is a vehicle with a long, interesting history.

In this article we will focus our attention on the techniques required to simulate the appearance of a vehicle with a long service record – most importantly, those techniques used to create chipping effects on successive layers of paint and camouflage.





1

Here we can see the upgrade process of our T-69 before the paint. For this project will be using Tamiya T-55 reference along with the Verlinden Productions T-69 conversion.



2

We begin by painting the vehicle in its original green base color. Certain pieces are painted in a primer red color to represent factory replacement parts.



3

With the base color completely dry, we apply a light coat of A.MIG-2011 Heavy Chipping Fluid with the airbrush over the entire vehicle.



4

A.MIG-030 is very similar color as the sand color seen on our vehicle. We can add a couple of drops of satin varnish into the paint cup along with the paint to create a similar satin sheen as the green color.



5

Once the A.MIG-2011 Heavy Chipping Fluid have become dry to the touch we can apply the sand color in a light, irregular coating. For best results, perform the chipping process before the Worn Effects is allowed to set for too long. If the product dries too much it will make the chipping process more difficult.



6

The Sand color is dry to the touch allowing us to begin the chipping process by applying water to the painted surface using a brush.



7

▲ Working in one small area at a time we moisten the surface using a brush loaded with clean water.



8

▲ Using a stiff brush we begin to rub the areas where we wish to create the chipping effects. We can take advantage of the surface textures and reliefs, which will all help to obtain a realistic appearance.



9

▲ Fine chips and scratches can be produced by using the tips of the tweezers.



10

▲ Moving to another section of the model, we repeat the process by moistening the surface of the petrol tank with water.



11

▲ Repeating the methods we have used earlier. We can use tweezers to make fine chips and scratches in desired places. It is important to focus our attention on the edges and relief areas; places of naturally occurring wear.



12

▲ Finally, we remove the extra flakes and residue of the chipping process using a wide, soft brush. The final result is very realistic.





13

▲ To add visual interest it is important that we vary the pattern and appearance of our chipping. Here we see larger chips being created on areas where the crew might walk.



14

▲ After allowing our work to dry completely for at least 48 hours we apply another coat of A.MIG-2011 Heavy Chipping Fluid.



15

▲ A mix of AMMO acrylic paints provides the perfect tone for the green camouflage color to be used over the sand color. As always, it is best to apply thin layers of paint in order to make the later chipping easier.



16

▲ Again, the surface is moistened with brush and water.



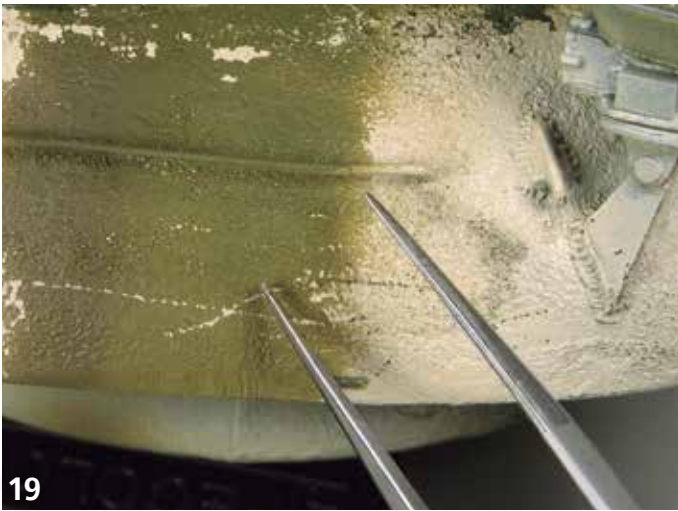
17

▲ Wear and chips to the top layer of camouflage is created by using a brush, these chips expose the base colors underneath.



18

▲ A brief review of our work thus far. It is important that we strive to create continuity of appearance between our different work sessions.



19

▲ To make fine, precise and long scratches we can use again the tip of our tweezers.



20

▲ Finally, we seal the work with a coat of satin varnish. This will prevent damaging the finish from the following weathering processes that could damage the unprotected paints and weathering fluids.



◀ Chipping references of real tanks.







# SPACE DUST



Lincoln Wright

Sci-Fi subjects offer so much weathering potential, from pioneering films such as Star Wars to the more recent Avatar heavily weathered spaceships and robots have inspired so many modellers to practice these extreme effects on their own models.

Here we will show how dust and dirt is applied to a WAVE models 1/20th Panzer Kampf Anzug Ausf K-4 KETZER.



1 The plan with this is to keep it very simple and with a minimum of tools and fuss. Starting with AMMO A.MIG-1401 Light Dust we paint some of the magic potion straight from the freshly shaken bottle onto a detail we believe would catch dust.



2 Using the same brush, we quickly clean the brush in some odorless thinners and then move and shape the dust whilst wet to our liking. Easy!



3 Moving onto more places begging for dust! This looks like a cool place to run a dust drip! We paint a little heavily here to gain some reserve for the pull down.



4 Another quick clean in thinners and we are ready to drag the dust. Remember, you cannot get this wrong! If you don't like it, simply clean with thinners, add more Dust Effects and try again!



5 Not only are physically obvious places good for dust, but also when you want to add contrast, detail and interest to certain areas. Here on the arm laser we have added dust to contrast with the red tones.



6 The shoulder armour is always a great spot to show off some weathering action because the AMMO Light Dust Effects dries slightly flat, which contrasts nicely with the satin base coat and other gloss effects we have in place.



7 With a vertical stroke motion, we can add streaks to an area which otherwise doesn't contain much detail. This is done using a rather quick motion to finely spread the paint.



8 Now the dust streaks contrast nicely with the spotted dust on the engine cover with the orange No. 8!



9 The rear engine and exhaust cover on the Ketzner is a prime place for dust to settle. We have added some AMMO North Africa Dust, A.MIG-1404 to the "plain" Dust Effects to add a little warmth with the slight yellow tinge. We try to pick out 2 to 3 "weathering money shots". The heavy looking edge around this cover is a prime example, along with the bolt heads and smaller cover.

◀ This bulge on the back is also interesting, so we will outline it with more dust.



▲ Being enamel based, these AMMO of Mig Jimenez products offer plenty of time to work and re-work the effects and bring them under control and to our liking. Using 3/0 size brush and Odorless Thinners, we shape and move the dust until it looks like... Dust!

▲ One area that is often overlooked on Ma.K suits but is a prime area for weathering attention are the joints. Although they take a back seat compared with the colourful armour plates. We base coat with Mr. Color Black Grey, for a satin finish that will contrast nicely with the matt dust.



14 The bars protecting the armoured glass panels seem like a piece of equipment that would often be replaced, so these were painted a darker grey colour that also happens to show dust effects! Here on the upper face we generously applied North Africa Dust effects, let dry, and then rubbed the outer edge with a finger, which creates an excellent effect!

◀ For the lower half of the suit we switch to more earthy colours such as Earth Effects and Kursk Earth. These are added by simply stippling them into the paintwork with a worn, splayed brush. After 2 or 3 layers, the legs take on a much more drier and earthy appearance.



◀ Next the brighter splashes, these can be thought of as highlights to the previous dark splashes. We re-use AMMO Earth Effects followed by Kursk Earth Effects. Be careful not to cover your earlier splashes too much, these just serve as highlights and focal points.

▲ Splashes! Easily one of the most fun parts of the weathering process! Starting with darker colors first, we apply AMMO products, Dark Mud and Fresh mud in that order. Fresh Mud adds some nice, glossy spots that will add a great deal of realism to the model.

▲ A very important point that can be overlooked in weathering a Ma.K suit are the windows. We are after the effect of armoured glass being wiped down with a dirty battlefield rag or window squeegee. Rainmarks for NATO Tanks is applied with a splayed, worn brush and scrubbed around to give the exact effect we were after.





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# OIL & GREASE ON MODERN TANKS



Mig Jimenez

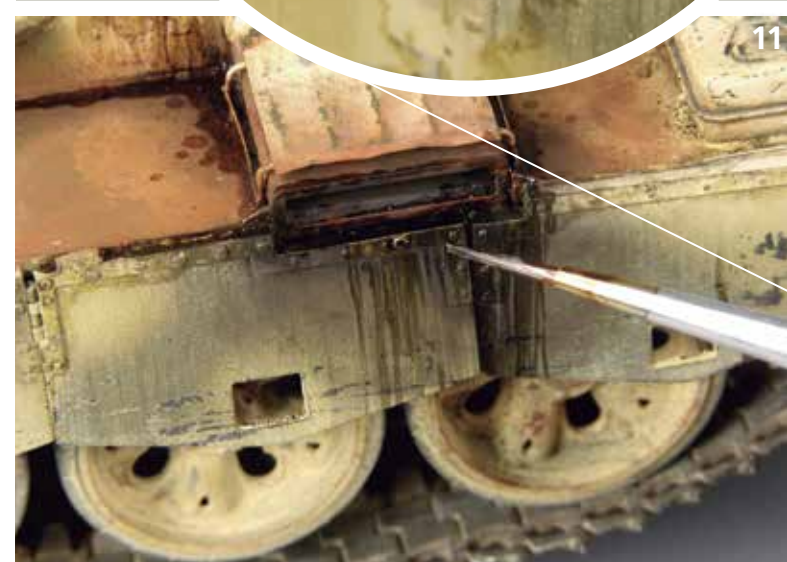
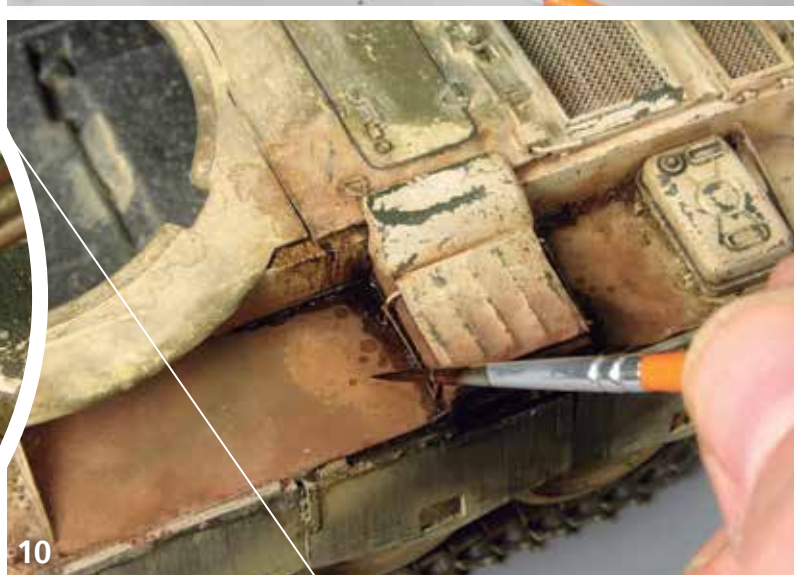
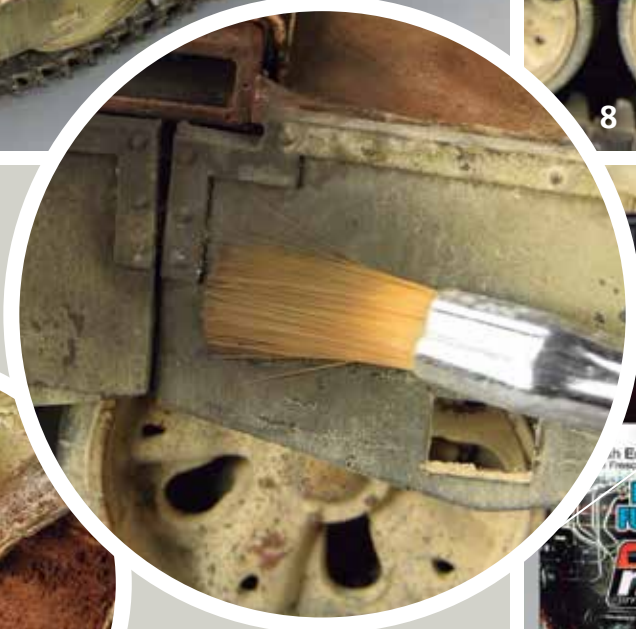
Since the advent of the Industrial Revolution, oil and grease stains have become an everyday part of our mechanized world. Oil and grease stains are unique among weathering effects as they display a high degree of chromatic richness; from transparent to opaque, glossy to matte. Therefore, no matter what type of modelling subject that we choose to build it is very

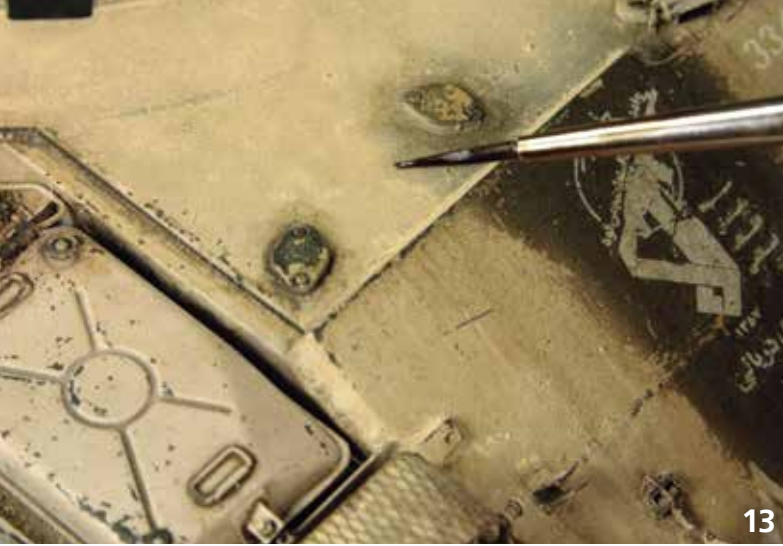
important that we take time to study the subject using colour photographs and real world examples. Luckily there are a lot of colour pictures of Type 69 II in Iraq and Iran. I took some of those pictures to make the fuel and grease stains. It is very useful to learn where and how to paint them in your model. One of the most important aspects to bear in mind is that the spilled fuel and grease soaks the dirt and dust that is around and sometimes this gives them a reddish or orange colour. Sometimes we think that this is rust, but in the desert, these reddish stains are dust mixed with those products.





- 1 Mudguards are the most appropriate area to make effects of oil mixed with dirt and dust.
- 2 We'll use reddish pigments and an old brush to apply them.
- 3 The pigments are applied dry, over a wide area.
- 4 These pigments are applied around the side fuel tanks.
- 5-6 We moisten the pigments with White Spirit, avoiding to stir them with the brush.
- 7 Once the pigments are dry we can check the reddish tones and the irregular shapes. Remember, for best results, this step must follow the general dusting stage we performed in earlier steps.
- 8 While the pigments are drying we can apply black smoke pigments around the exhaust.
- 9 Now is time to create the grease and oil stains. AMMO Fresh Engine Oil Effect (A.MIG-1408) which is specially created to make this effect properly and accurately. This mixture makes it easy to quickly achieve consistent, realistic results.
- 10 We start applying little drops of the fluid around the details, allowing them gather. We can A.MIG-1408 with White Spirit to achieve transparencies.
- 11 As seen in reference photos, small drips of motor oil can be found behind the exhaust. We can replicate this effect by applying narrow, vertical lines.
- 12 We'll accumulate some big drops of oil behind the fuel tanks.





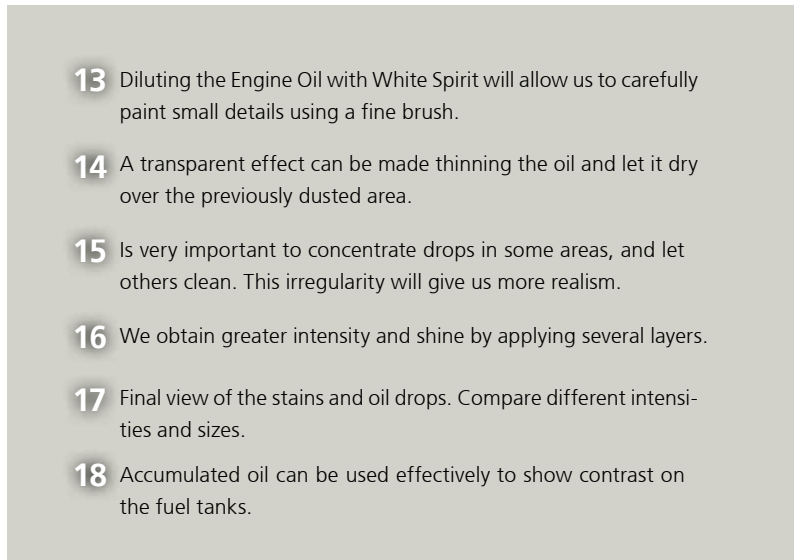
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14



15



- 13 Diluting the Engine Oil with White Spirit will allow us to carefully paint small details using a fine brush.
- 14 A transparent effect can be made thinning the oil and let it dry over the previously dusted area.
- 15 Is very important to concentrate drops in some areas, and let others clean. This irregularity will give us more realism.
- 16 We obtain greater intensity and shine by applying several layers.
- 17 Final view of the stains and oil drops. Compare different intensities and sizes.
- 18 Accumulated oil can be used effectively to show contrast on the fuel tanks.



16



17



18



# WWI CAMO SETS

THE AUTHENTIC CAMOUFLAGE COLORS OF THE WWI



Acrylic water based paint set for painting French vehicles from 1916 to 1940. This set includes the six most common colors used by French Army with Scale Reduction Effect, which allows us to obtain the correct color on our models.



## WW I & WW II French Camouflage Colors

Accurate colors for French WW I & WW II. 6 jars 17mL A.MIG-7110



Acrylic water based paint for painting WW I German and UK vehicles. This set includes:

- A.MIG-077, A.MIG-078 and A.MIG-079 for German vehicles.
- A.MIG-074 for most of the UK vehicles during WW I.
- A.MIG-074, A.MIG-075 and A.MIG-076 for Solomon paint scheme of UK vehicles deployed in Europe.

## WW I British & German Colors

Accurate colors for WW I British & German. 6 jars 17mL A.MIG-7111



## Acrylic paint sets for camouflage colors used in WWII

A.MIG-7116 1939-1943 EARLY AND DAK GERMAN SET



A.MIG-7117 1943-1945 GERMAN SET



A.MIG-7118 1945 LATE GERMAN SET



A.MIG-7119 US ARMOR CAMOUFLAGE SET

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# SOVIET SPIRIT

APPLYING HEAVY MUD ON A 1/25 SU-100



Wu Bayin

A large, stylized illustration of a Soviet soldier in a bright red coat, holding a rolled-up document. The soldier has a determined expression. The background is a white brick wall with several rifles leaning against it. A large, green, mechanical part of a tank is visible on the right side of the frame.

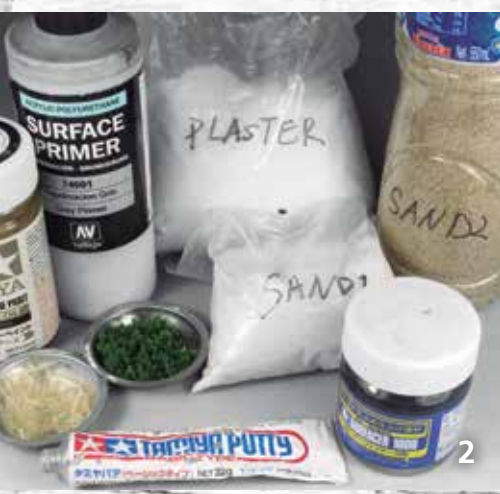
Soviet armor operating during World War II was continually confronted with the harshest of conditions. Fierce fighting, extreme environments and scarce maintenance born only out of sheer necessity are the settings for these beasts. From these harsh realities beauty is forged; a unique charm that is attractive; rough but aggressive, dirty but powerful – I call it Soviet Spirit. For this mud subject, I chose the 1/25 Su-100 self-propelled gun from Tamiya, the kit really shows its age (1969 or 79?), and a lot of my effort was required to bring this model into shape, but that story is for a different time. The story for this article is mud, and the journey I took to create these effects on this example of Soviet Spirit.



The project begins by painting the model using a medium shade of green using Tamiya paints and then washed with a light brown color.



1



2



3



4

Taking size and scale into account, a variety of materials are collected that will be used to add volume to the dirt and mud mixture.

Making the mud mixture; simply mix the sand, sponge, plaster and fibers together in a small dish. There is no strict proportions to the mix and should be adjusted to create the chunky mud effect you are looking to achieve.

The solid components are mixed with primers. Using primers has the benefit of drying faster and are much stronger than using PVA or white glues for this purpose.



5



6

5 The paste mixture is tinted using earth colored paint.

The mud mixture is applied to the model surfaces using a stirring stick. With a drying time of 5-10 minutes the primer base allows plenty of time to work the mixture into the desired appearance.



7



8

7 A topical application of Tamiya Soil Effects adds a finer texture for variety of appearance.

Finally, a sprinkling of real dirt, collected and sifted from the garden, is applied to the road wheels. The differing sizes of the dirt particles are the key to a random, realistic appearance.



9 The combination of mud and dirt mixtures are permanently affixed using AMMO Sand & Gravel Glue.



10

The mud texture is now finished; you can see how realistic it is with soil, mud, stones and fibers all over the road wheel.



11 Areas of moisture are represented by an application of AMMO Fresh Mud effects applied using a brush.



12 The superstructure and upper hull are prepared with chipping, rust, and filter effects; it's time for dust and mud.





13

Accumulations of dirt are begun with a light application of North Africa dust and European earth pigments on certain areas and then fixing them with white spirit.

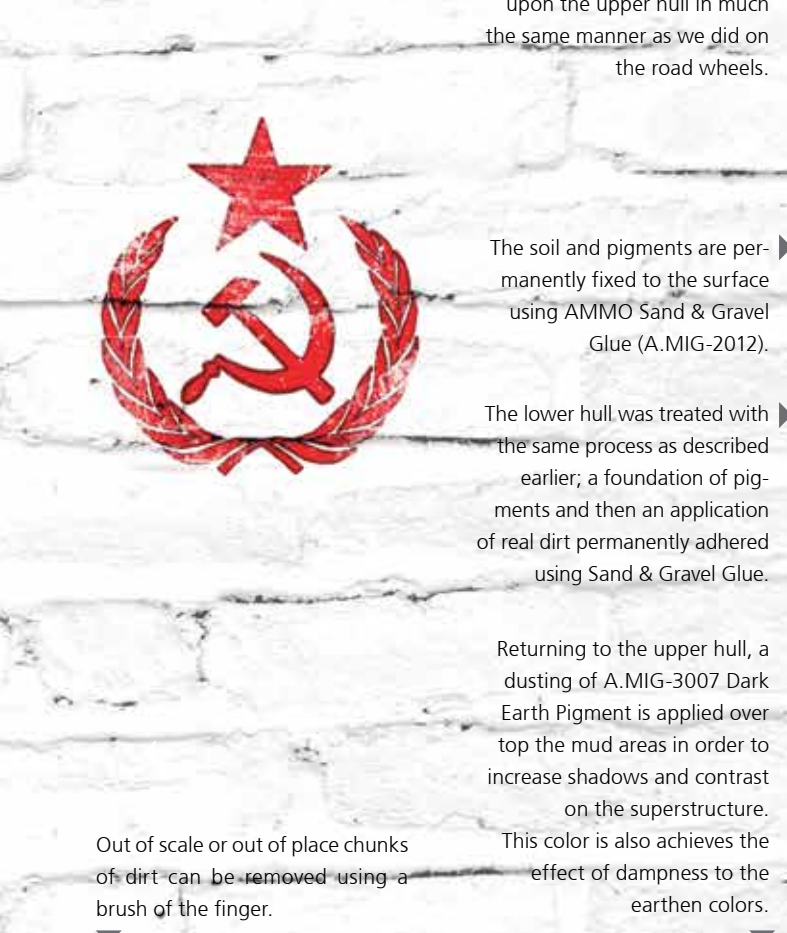
Once the thinner has dried the excess pigment is cleaned from the area. Over top this base layer of pigments the garden dirt mixture is carefully placed upon the upper hull in much the same manner as we did on the road wheels.

14



15

The soil and pigments are permanently fixed to the surface using AMMO Sand & Gravel Glue (A.MIG-2012).



The lower hull was treated with the same process as described earlier; a foundation of pigments and then an application of real dirt permanently adhered using Sand & Gravel Glue.



16

Returning to the upper hull, a dusting of A.MIG-3007 Dark Earth Pigment is applied over top the mud areas in order to increase shadows and contrast on the superstructure.

This color is also achieves the effect of dampness to the earthen colors.

Out of scale or out of place chunks of dirt can be removed using a brush of the finger.



17



18

Thin paste made from pigments, Tamiya paint, plaster, real soil, PVA glue and water is applied using an old brush to create very fresh, almost liquid mud texture along the lowest areas of the hull.



19



20

20

AMMO Fresh Mud effects with its dark brown color and glossy finish is applied along the lower hull to create a damp appearance to the mud.



21

Again using Fresh Mud effects, small splatters and splashes are created by flicking the solution from a loaded brush. This is a simple technique that is very effective.



22

The tracks are prepared by first painting them in dark brown earth tones. The areas of the tracks that are in constant contact with the road wheels are given a polished steel appearance by applying pencil graphite.



23



24

Finally, the tracks are given dabs of Fresh Mud effects to create areas of dark, damp appearing mud.

Finishing of the tracks follows a similar process as the vehicle; a layer of paste is first applied overall, followed by applications of pigments and real soil.

As a finishing step, AMMO Wet Effects Fluid and Fuel Stains are used in combination to create delicate rain marks and water stains.

Please remember, although Fuel Stains Effects are used, we are creating rain marks and water runs, thus it is important to keep your brush almost dry with paint so that you can draw fine lines simulating water, instead of a spreading oil stain. In this photograph you can clearly see the difference between a fuel stain (near engine hatch) and water runs (rear of super structure).



25



26





# Deep Roots

## Scale Trees



Javier Soler



WIRE &amp; SPRING OAK

SOLDERED WIRE &amp; AUTUMN POPLAR

WOOD, WIRE & MININATUR  
SUMMER NORDIC FIR

If you build small scenes or dioramas for your models, sooner or later you will want to display your models in more than just a field of grass. Sooner or later you will want to – or need to – add a tree (or a forest) to your scene.

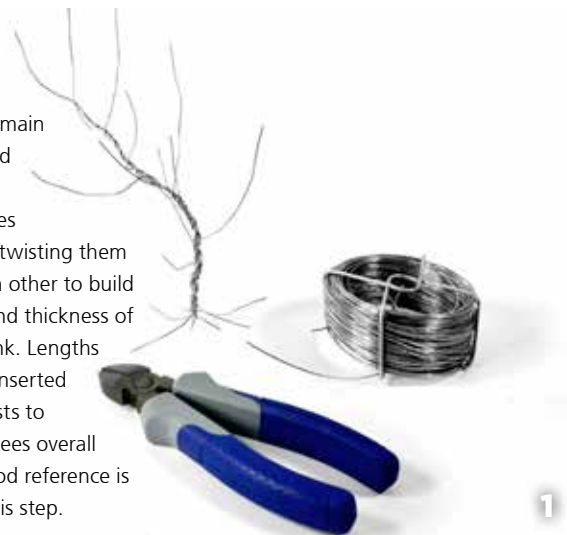
Fabricating a good tree may be one of the more intimidating challenges for a modeler. As with any other aspect when working with Mother Nature, creating that natural look is tricky, and once they are studied in detail, the “average” tree turns out to

be much more complex than we might expect. The keys to successful scale trees are the same as in all modeling; good planning, good references and your own personal efforts.

In this short tutorial I will demonstrate the making of three varieties of trees using three different construction techniques; a Spring Oak using twisted wire, an Autumn Poplar made from soldered wire and finally a Summer Nordic Fir using wooden doweling and wire.

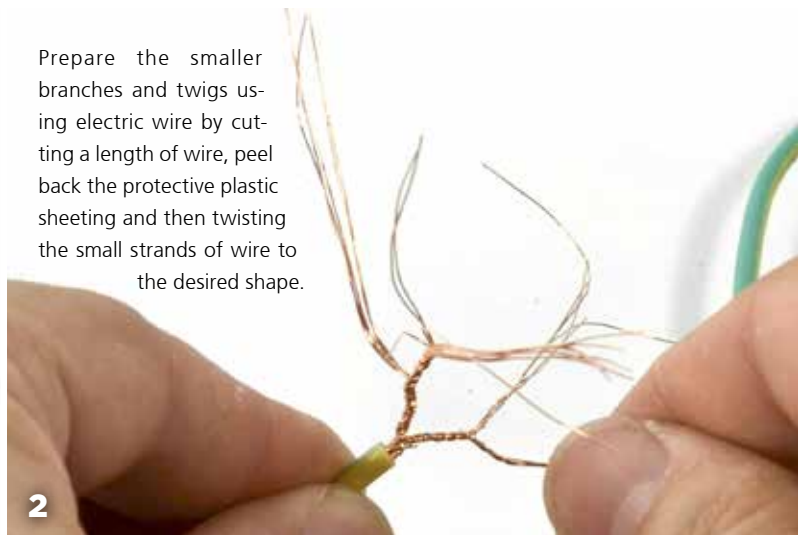
# WIRE & SPRING OAK

Prepare the main structure and branches by cutting pieces of wire and twisting them around each other to build the shape and thickness of the tree trunk. Lengths of wire are inserted into the twists to create the trees overall shape; a good reference is useful for this step.



1

Prepare the smaller branches and twigs using electric wire by cutting a length of wire, peel back the protective plastic sheeting and then twisting the small strands of wire to the desired shape.



2



3

Use as much wire as needed. The higher branches are usually thinner. The lower ones are thicker and more spread out.



4

The branches can be trimmed and shaped using small wire cutters.



5

The smaller end branches are attached to the larger, main branches using superglue.



7

The wire armature is covered and textured using a thin layer of Squadron Green putty diluted with acetone. The paste is then brushed onto the smaller branches to hide the wire and give texture.

The main structures of the tree is covered using a thicker, 2 part putty such as Magic Sculpt. The surfaces can be smoothed using a brush moistened with water.



8

Use your favorite tool to add texture onto the surfaces. Check your reference, each tree has its own style. After a few hours of work the tree takes shape. Additional putty is added to the base of each branch after gluing them to the wire structure.



6



9

Remember; the more careful you are the more realistic will be the final look. Use a small amount of additional putty at the base of each branch to give them a realistic appearance.



10

The tree is painted with a very dark brownish grey. Again, check your reference pictures. Most trees are rather grey instead of brown. Some dry brush with a lighter shade is helpful to make the texture stand out.



11

Natural roots are found that conform to the groundwork. The roots are attached using glue and then any gaps are filled using a little putty.



12

I personally like using the MININATUR-SILFLOR products to represent the foliage. They offer a lot of different kinds of leaves for each season. And need no paint.

Cut the foliage sheets into small clumps and then carefully glue them onto the branches using white glue. Stop several times during the application process to review the progress in order avoid a monotone look.

Now we have a nice oak tree for our panzer to take cover under.

14



13

# SOLDERED WIRE & AUTUMN POPLAR



▲ Rather than twisting the wire as on the Oak tree, on this Poplar tree we will use solder to bind the wires together. Simply cut wire pieces to the desired lengths for the trunk and main branches.



▲ The smaller branches are made from fine gauge wire. Soldering is a good way to give strength to the attachment points in order to create the thin and tall appearance characteristic of this type of tree.



▲ Use Magic Sculpt putty to cover the thickest areas of the lower tree trunk while using diluted Squadron Green putty to cover the finer upper branches.

▼ The MININATUR-SILFLOR autumn color foliage is perfect. Paint the wood white and all you have to do is carefully glue the leaves to the branches.

▼ Notice the way I cut the Silflor sheet in long pieces. You can slide each one into the branch and later push it back to the desired shape. The soldering is strong enough to allow some flexibility.

18



19



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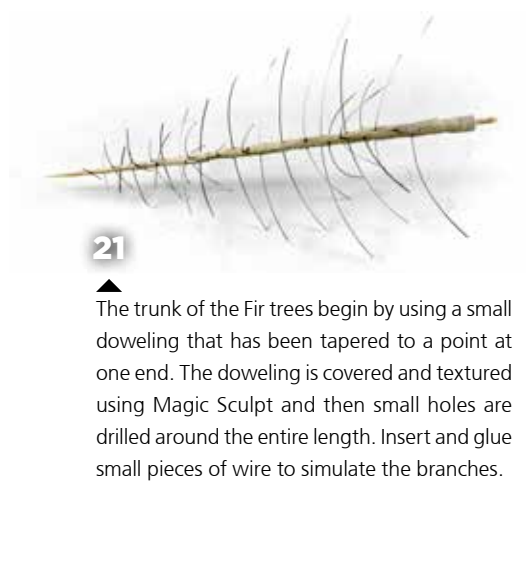
The finished Poplar tree perfect for any autumn setting.



# WOOD, WIRE & MININATUR SUMMER NORDIC FIR

21

▲ The trunk of the Fir trees begin by using a small doweling that has been tapered to a point at one end. The doweling is covered and textured using Magic Sculpt and then small holes are drilled around the entire length. Insert and glue small pieces of wire to simulate the branches.

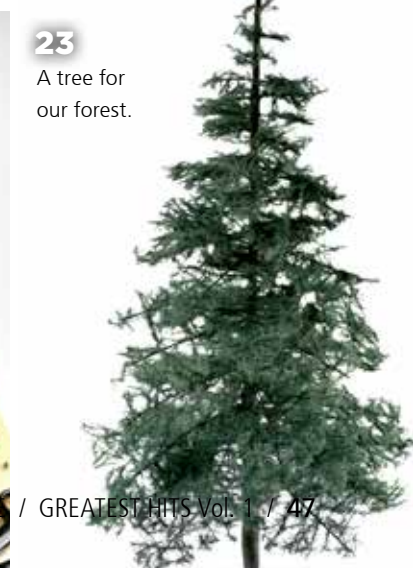


22 After painting the trunk and branches in a dark grey color, cut the MiniNatur Foliage sheets in the shape detailed in the instructions and glue them to the branches using white glue.



23

A tree for our forest.





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Mig Jimenez

